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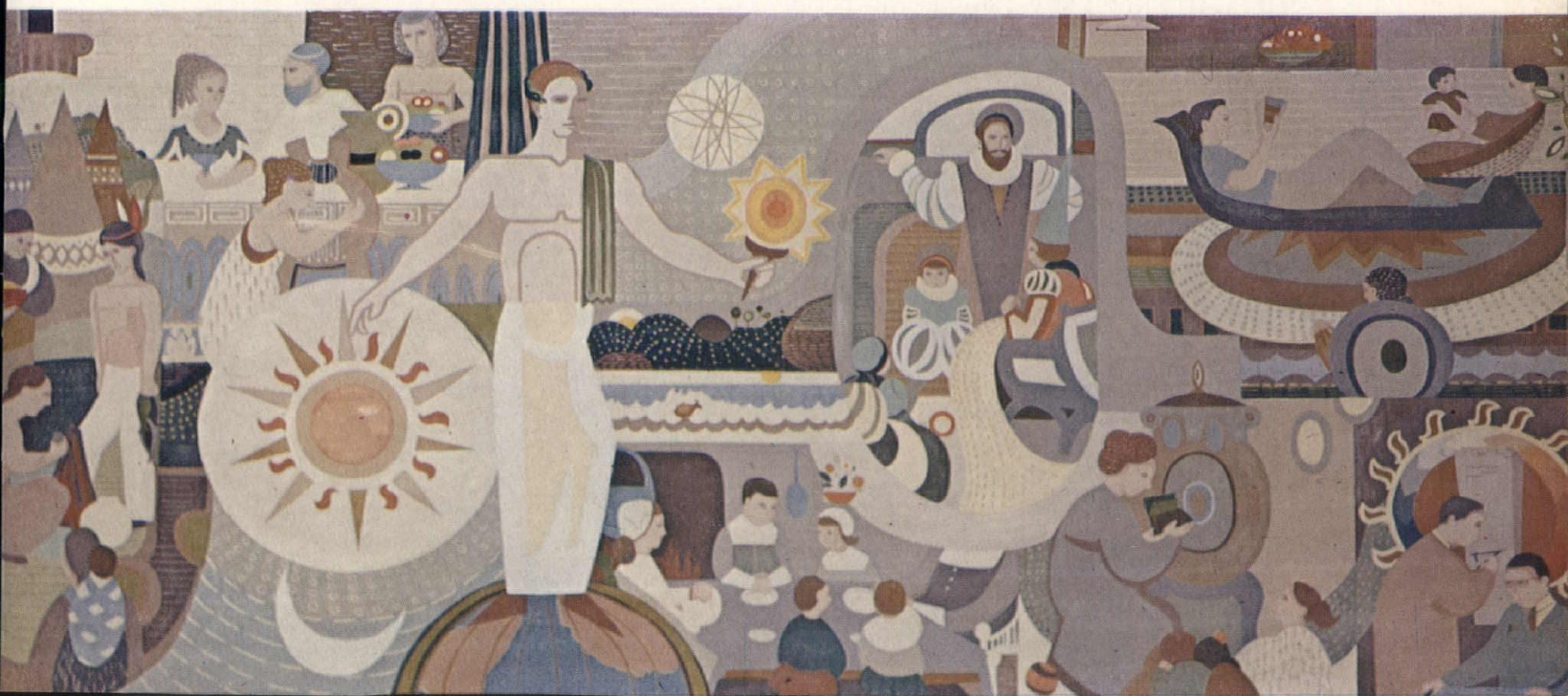
INDIANA ARCHITECT

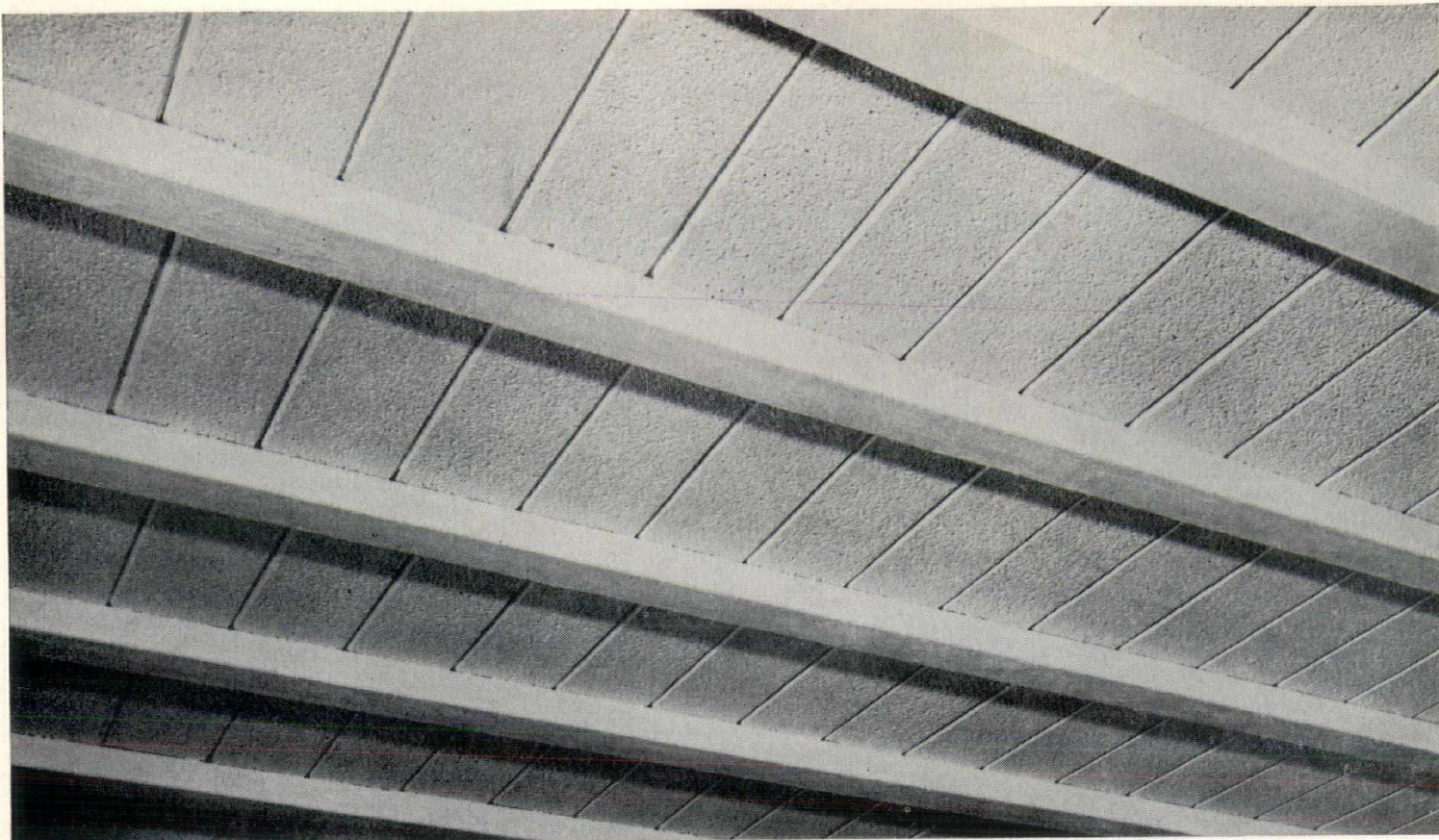
INDIANA ARCHITECT

SPECIAL "ART IN ARCHITECTURE" ISSUE



JANUARY, 1961





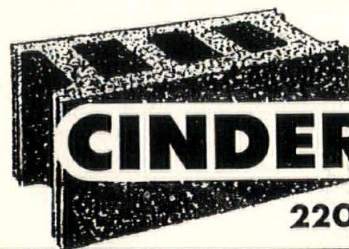
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TO THE POINT

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Underwriters' Laboratories controls at the manufacturing level are the best built-in protection the architect has against shoddy products. U/L regulations are a result of long experience and hundreds of studies—and if more people took time to understand them, they would recognize the U/L requirements, and the inspectors who enforce them, as the unsung heroes of the building industry!

* * *

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"To The Point" is published for the interest of the architectural profession. Comments you write will be discussed anonymously in this column. Write: H. W. Wehe, Jr., Executive Vice President, Overly Manufacturing Company, Greensburg, Pa. Other Overly plants at St. Louis, Mo., and Los Angeles, Calif.



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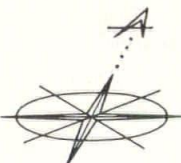
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INDIANA ARCHITECT

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Volume 4

January, 1961

Number 9

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CONCERNING THE COVER:

Introducing this month's special issue on Art in Architecture is a reproduction of a seven foot by eighteen foot mural, "THE HISTORY OF HOME COMFORT," by Carol Yattaw. Miss Yattaw won a third-year contest at John Heron Art School with this entry, and afterwards was commissioned by the Bryant Manufacturing Company to execute the mural for the foyer of their new office and research building in Indianapolis.

Two detail panels of the mural are not shown on the cover (but are shown in black and white on page 10); these depict (1) a family of cave dwellers discovering the many uses of fire, and (2) Egyptians being cooled by a fan-bearing slave.



American Indians (3) not only knew how to kindle fires by flint and tinder, they also developed the teepee with a hole at the top—a forerunner of chimneys.

Romans in Caesar's day enjoyed lavish feasts (4), and they also were the first to use radiant heat—by building fires in the "basement" and letting heat circulate through the floor and up through hollow walls.

The centerpiece of Miss Yattaw's mural (5) show Prometheus, Greek god of fire, standing on a globe and flanked by a symbolic sun as he presents the gift of fire to man. Just above the torch is an atomic symbol, indicating the quest for usable atomic heat that may still be many years off.

Pilgrims (6) would not have survived their first years in New England, except for their industry, ingenuity and fire. Usually one large fireplace served as both furnace and cooking stove.

Italian Renaissance families (7) also heated their large villas by fireplaces, often one in each of the drafty, high-ceilinged rooms. Extra-heavy clothing still increased one's comfort, however.

Just prior to the invention of a practical gravity furnace, 18th century Victorian families kept warm by gathering around cast iron (or pot-bellied) stoves (8), but today's family (9) enjoys true, year-round comfort.

In the final panel (10), Miss Yattaw pictured Bryant engineers in front of the emblematic sun, looking to the future for even better ways to provide year-round comfort.

The history of Bryant Manufacturing Company, beginning with its founding in 1907, is an example of American progress—a story of growth marked by the many significant contributions which were made to the development of the heating and air conditioning industry. Original research by Bryant engineers brought to light facts and formulas on the utilization and distribution of heat which have since become standard rules of procedure in this great industry.

Among the products which Bryant pioneered in its parade of progress were: first gas-fired water boiler; first low-pressure regulator controlling domestic appliance; first diaphragm control valve and automatic pilot; air conditioning unit which depended on the steam or hot water boiler for heat supply, but treated the air for moisture, cleanliness and air circulation; gas-fired forced air furnace; first to offer push button electric ignition of gas pilot flame; first to manufacture a combination heating and cooling unit for residences.

In 1958, culminating a decade of research, Bryant produced the first direct gas-fired, air-cooled absorption-type air conditioning system, using a remote freeze proof water chiller located out of doors, supplying chilled water to a cooling coil installed in conjunction with a forced warm air heating system. Equally applicable to either new construction or as an add-on to existing residences for central summer air conditioning, the Bryant gas air conditioner is offered in both 3-ton and 4½-ton capacities.

The Passing Seen

By **DON E. GIBSON**

MR. EVERETT I. BROWN, one of Indiana's best-known architects, passed away at his Indianapolis home on December 21st. A long-time member of the Indiana Society of Architects and of the American Institute of Architects, Mr. Brown was also a member of the Indiana Board of Registration for Architects at the time of his death.

A native of Bluffton, Indiana, Mr. Brown moved his company to Indianapolis in 1932. During World War II, he served as a commander in the United States Navy, and was in charge of the Navy's extensive construction program in Newfoundland. Later in the Pacific Theater, he directed similar large-scale construction on Guadalcanal and the Russell Islands.

A graduate of the Valparaiso University School of Architecture, Mr. Brown was a licensed mechanical and structural engineer in addition to being a registered architect.

Among the many outstanding buildings designed by his firm, the Everett I. Brown Company, were the North Central High School in Marion County, the Marion County Juvenile Court and Center, the Benjamin Franklin Junior High School at Muncie, the Northwood Elementary School at Franklin, projects at Baer Field at Fort Wayne for the Air National Guard, Hulman Field at Terre Haute, the Shell Oil Company's area office in Indianapolis, and the Allstate Insurance Company office in Indianapolis.

★ ★ ★

The staff of the **INDIANA ARCHITECT** wishes to express its appreciation to the many readers who took the time and interest to compliment the December cover. From the response received, it would seem that this was one of the most successful covers to date in the magazine's cover program.

★ ★ ★

Plans for the 1961 Annual Convention of the Indiana Society of Architects are well under way. The Convention will be held at the Marrott Hotel in Indianapolis on May 18, 19 and 20.

The program of the three-day Convention will start on Thursday morning this year, preceding the annual Producers' Council Golf Outing which will be held Thursday afternoon. Sessions will also be held on Friday morning and afternoon and Saturday morning. The Annual Banquet will be Friday evening.

Additional information will be available next month.

★ ★ ★

CHARLES T. DONNEGAN, architect with the firm of Daggett, Naegele and Daggett of Indianapolis, took first place honors (and a check for \$1,000.00) in the 1960 Indianapolis Home Show Design Competition last month. Mr. Donnegan's entry was judged best of forty-two entries.

Second place honors (and \$500.00) went to **JOHN G. PECSOK**, AIA, Noblesville architect, and **VITO A. GIRONE**, AIA, South Bend architect and a member of the staff of Notre Dame's School of Architecture won third place and \$200.00.

All winning entries (including six honorable mentions) will be featured in next month's **INDIANA ARCHITECT**, along with pictures of this year's Home Show Centerpiece Home. The Home Show opens at the Fairgrounds in Indianapolis on February 3rd.

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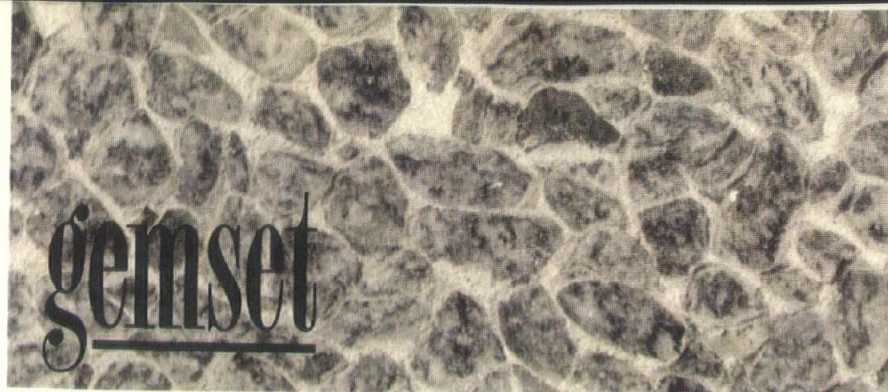
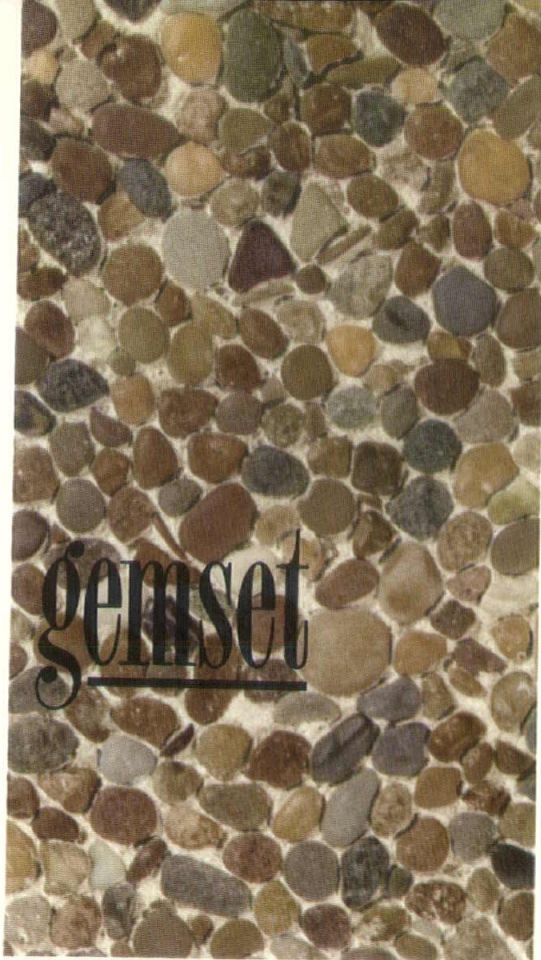
The annual meeting of the Great Lakes Region of the American Institute of Architects will be held February 9, 10 and 11, 1961 in historic Lexington, Kentucky. The Association of Student Chapters of the Great Lakes District, representing eleven collegiate Schools of Architecture, will be included in the meeting, to be held at the Phoenix Hotel and at the University of Kentucky.

Registration opens on the mezzanine floor of the Phoenix at 1 p.m., February 9 and will continue through 6 p.m., Friday, February 10th. Registration fees are: Corporate member, \$10.00; Associate member, \$5.00 and student members \$1.00. There will be no charge for wives attending.

Thursday's events will include the pre-conference meeting of Chapter Presidents and National Committeemen of the Great Lakes Region, AIA. A cocktail hour will be held at historic Hunt-Morgan House prior to dinner for delegates and their wives at the homes of local architects. Friday morning, the program will include addresses by AIA President Phil Will, Walter Netsche, Partner-in-charge of Skidmore, Owings and Merrill Chicago office, and Arthur Kraft, sculptor from Kansas City, Missouri. The banquet will be held Friday evening, with Alexander S. Cochran, Architect of Baltimore, Maryland as the principal speaker. Saturday morning will include committee meetings at breakfast, a talk by James Lucas of the Herman Miller Furniture Company and a tour of the feature exhibit of contemporary furniture at the Fine Arts Gallery, University of Kentucky. There has been splendid cooperation with ten contemporary furniture firms, who have contributed a select few of their very best and most recent pieces for exhibition. Also on the program will be a panel discussion with the speakers of the conference as members.

At the luncheon meeting Saturday noon, Samuel T. Hurst, Dean of the College of Architecture and Applied Arts, Auburn University will summarize the conference proceedings.

During the business meeting the ladies will be entertained with a Coffee, tours of the local points of interest and a luncheon at Carnahan House, the University of Kentucky's famous Guest House situated among the bluegrass horse farms.



No. B136—river gravel aggregate (retarded matrix)

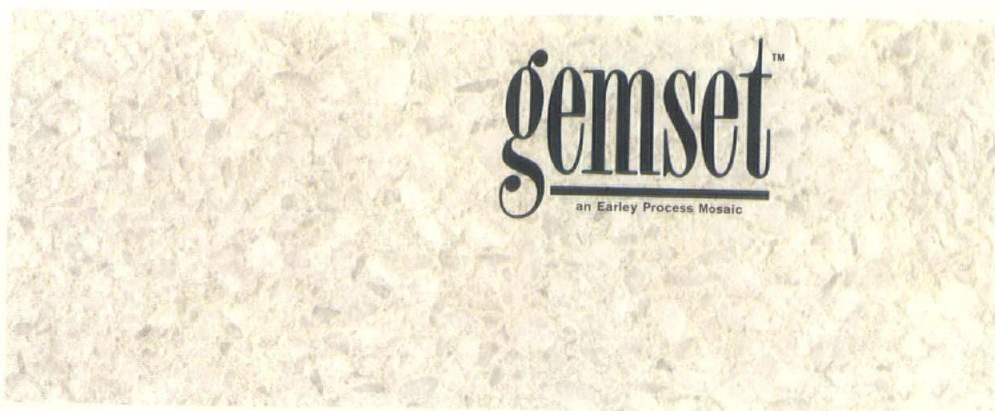


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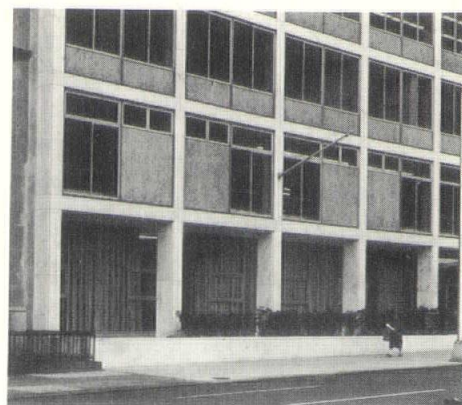
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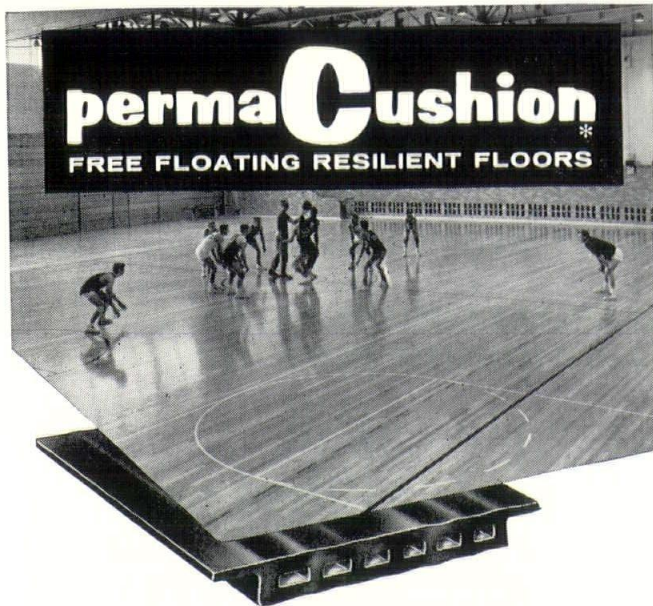
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No. B158—white quartz aggregate (machined finish)



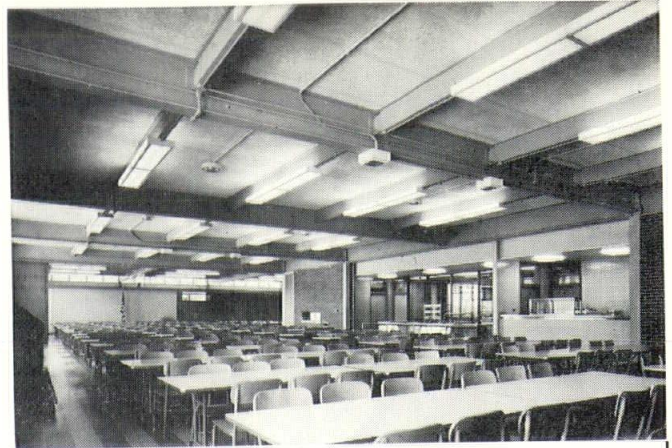
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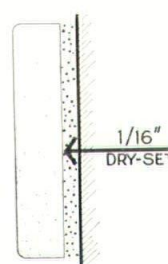
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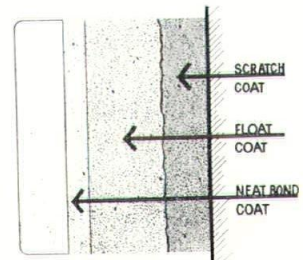
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ART IN ARCHITECTURE

In our own time, as in all great periods of community development, human environment reaches its highest form when collaboration is found between those practicing in the various fields of the arts.

It is axiomatic that any revitalization of our communities designwise today calls for the combined efforts of the architect working in unison with the landscape architect and the city planner. No less vital results are to be found in a collaboration of still another kind. When painters, sculptors and designers work with an architect successfully, their collaborative efforts can produce results of outstanding significance.

To be effective, collaboration depends not only upon the individual gifts of the artists working together, but also upon the understanding that each has of the function of his art in its relation to the others.

The painter, the sculptor, the designer needs to understand the meaning of architectural space and volume, style and scale, if collaboration is to succeed. While often he is selected to execute a decoration because of his individual style, the artist comes to realize that collaboration with the architect to bring about an integrated result calls for close team work. The artist must answer the question of the appropriateness of his efforts in conjunction with the architectural setting, but answer without violating the integrity of his work.

While a wide range of realism or abstraction is possible in different circumstances, the matter of fresh use of materials often is dictated by the particular job. Consequently, the artist's design frequently is resolved by considerations of the architectural demands. He may use leaded glass, mosaics, terrazzo, paint and canvas, or the new plastics. He might use aluminum, concrete or brass, or any other of the metals, and so on.

The spirit of the work might suggest the use of mass or the lacy delicacy of brazed metal done to be seen close up or at a distance, for indoors or out.

The architect, as partner in the imaginative approaches to the solution of the collaborative problem, acts as a catalyst to bring about a happy result.

We have witnessed in our time a great many fresh performances in the United States by artists working in unison, in a variety of mediums. Some notable examples (outside of Indiana) include such works as Bertoia's brass screen for the Guarantee Trust Building in New York City; Leopold's cobweb gold sun for the Metropolitan Museum; Calder's mobiles; the Naguchi stone shapes for Connecticut General Insurance Company's offices at Hartford; Abraham Rattner's stained glass windows for a Synagogue in Detroit; and Victor Gruen's famous shopping center, North-

lands, in Detroit which successfully combines the designs of several artists working in a variety of mediums.

Indiana, too, has its own examples of successful collaboration: Garo Antreasian's Zodiac floor, done in terrazzo for Butler University's Observatory in Indianapolis (pictured on page 13); Donald Mattison's mural in plastic on canvas for

(Continued on next page)



"LITTLE TREE" by Arthur Weber. A series of textured, concave surfaces produce a convex contour. Materials are brass-plated and textured sheet steel and steel rods.



"ABUNDANCE," by David Rubins. Originally designed one-half size in plastine and executed for the Archives Building, Washington, D.C., as a twelve foot limestone figure.

Art (Continued)

the Standard Life Building in Indianapolis (pictured on page 15); Will Lamm's stained glass windows for a number of churches throughout Indiana, including the First Christian Church in Bloomington, the Central Methodist Church in Richmond, and the Immanuel Methodist Church in Indianapolis. Incidentally, a stained glass design by Mr. Lamm was selected last month for the Christmas cover of this magazine.

While he has yet to be commissioned to work with an architect, the handsome constructions (see page 20) by designer Arthur Weber were made with architecture in mind. Bruce Gregory, another instructor at John Heron, executed Leger's murals for the United Nations building and recently completed a decoration for Roosevelt High School in New York City (see page 19).

In a somewhat more conservative vein, sculpture by Heron's David Rubins is to be seen not only on buildings in Indianapolis, but also before the Archives building in Washington, D. C. Recently, Mr. Rubins won a competition for

a young Lincoln to grace the plaza of the new State Office Building dedicated last month. (Pages 9 and 11).

In addition to these and others throughout Indiana, several works have been executed by students and graduates of the Herron Art School. Thus, within our own State, architects and artists in different fields have collaborated successfully.

Today, we are only at the doorstep of the stimulating possibilities which lie ahead in the field of artistic and architectural collaboration. The future is bright for intelligent teamwork within the creative arts, teamwork to achieve an harmonious solution to a common problem.

For these reasons, it was decided to dedicate this issue of THE INDIANA ARCHITECT to "Art in Architecture." The staff of this magazine is deeply grateful to John Heron Art School and its personnel for their assistance and guidance in bringing this issue to fulfillment. We regret that it is financially possible to mention and illustrate only a few of the wonderful works of art to be found in Indiana along with information concerning their creators. Perhaps in a future issue, we will have the opportunity to broaden our coverage.



JOHN HERRON ART SCHOOL

The first Art School in Indianapolis was founded in 1878. A second school, organized by William Forsyth and T. C. Steele, was taken over in 1891 by a group of citizens, most of whom were members of the Art Association. In 1902, the Art Association assumed full control and the present school is an outgrowth of its foresight and community interest. The Art School and the Art Museum are both conducted on a non-profit basis by the Art Association of Indianapolis.

The Art School building, a modern three-story, fire-proof structure was designed by Paul Phillipe Cret, and erected in 1928 by an anonymous donor. The Art Museum is located adjacent to the School. It houses distinguished art collections and provides a lively program of visiting exhibitions and speakers which, together with its extensive art library, make it a valuable adjunct to the School.

The faculty of the School have distinguished themselves not only as teachers, but also as creative artists. They have won many awards and have received commissions in a number of the arts, both locally and nationally. Their activity as practicing artists helps to maintain the lively professional spirit that exists among the students at Herron.

The School offers courses in Advertising Art, Teacher Education, and the Fine Arts. In addition to easel painting, print-making and small scale sculpture and designing projects, the school provides for its advanced students in the fine arts special problems relating to architecture.

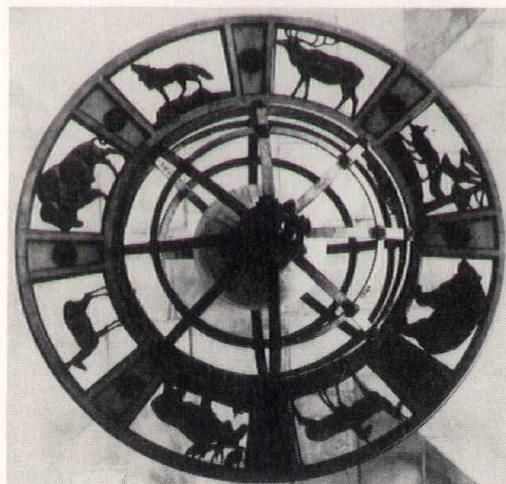
All fine arts students are required in their third year to study mural painting, turning out at small scale, solutions to a wide variety of architectural spaces. On occasion, students have been commissioned to carry out their designs at large scale in place. They have made designs to be executed in a wide variety of materials, oil on canvas, leaded glass, mosaics, terrazzo, and even colored stones and plastics. Sculptors are trained to design for stone, wood and metals. A new group of young designers falling between the two, work in a variety of materials in both a two-dimensional and three-dimensional combination. The styles have varied from the classical to a very contemporary vein for traditional and very-much-of-today architectural settings. They have experimented with designs for walls, floors and ceilings, for indoors and out.

The School has been fortunate to have the interest of donors who have provided prizes for outstanding work in these fields. These have often resulted in commissions as well.

The teachers, students and graduates have executed decorative work for private homes, banks, hospitals, industry and churches, and for other architectural contexts.

Quite apart from the easel type of painting or a fine print, which often does so much to accent a handsome room, large or contiguous architectural shapes require more spe-

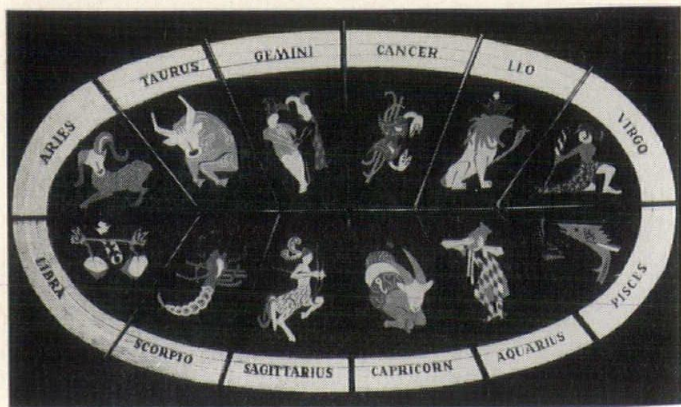
cialized knowledge of the painter and designer. The sculptor finds a similar tax upon his resources to relate his work both indoors and out to the architectural milieu. While the student of landscape architecture is accustomed to working with the architect, the sculptural and painting student has much to learn to relate his work to architectural settings.



ORNAMENTAL BRONZE LAMP by David Rubins (viewed from beneath). Located in the Northwestern National Life Insurance building lobby in Minneapolis.



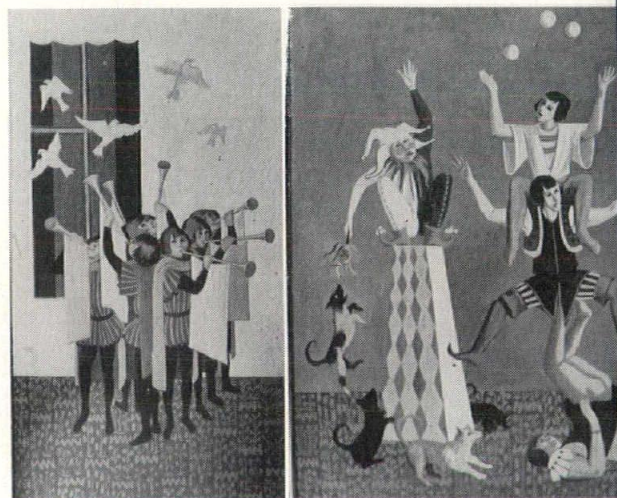
"THE YOUNG LINCOLN," by David Rubins. This 32" statue is a model for a proposed ten-foot bronze figure of Abraham Lincoln as an Indiana youth. The warmth of Lincoln's humanity and his humor is emphasized by the energy of the forms in the figure, and the lowered, shadowed face expresses his deep thoughtfulness.



SYMBOLIC FIGURES OF MEDICINE by Jay Welty, John Herron student. The design (not executed) is a fresh approach in using several materials together—wood paneling, painted images, and a metal "spine" applied to the wall.

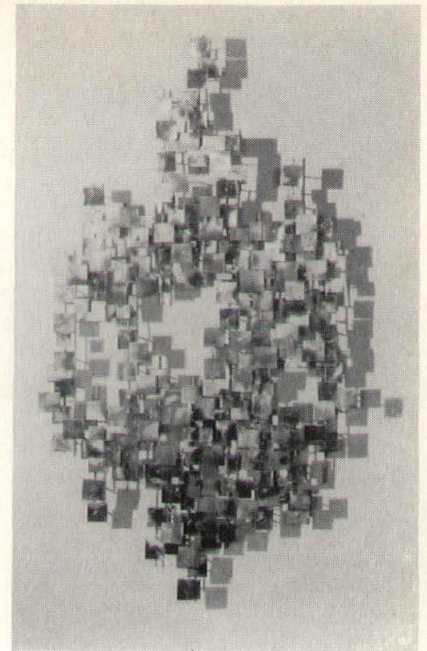


DESIGNS FOR RILEY HOSPITAL by Lloyd Huyser. Designed for a class competition sponsored by the Hospital and executed in the reception room of the recent addition to the children's hospital.

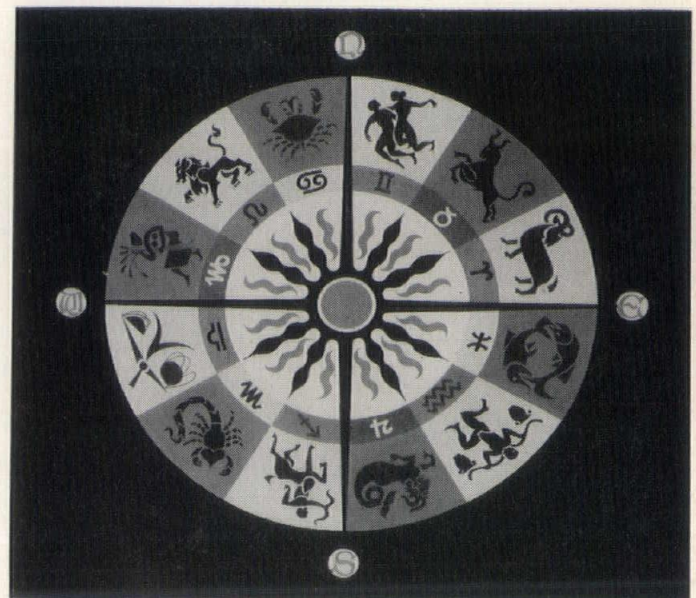


DESIGNS FOR AN ENTRANCE by Mr. and Mrs. Frank. The design's gay colorful theme space which contains them.

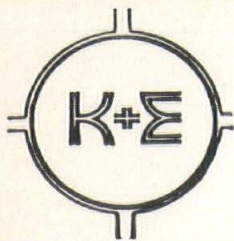
WELDED BRASS SCULPTURE by William Robertson. Three-dimensional sculpture with one-inch brass squares welded to bronze rods, designed and executed for the entrance to the Indiana Society of Architects' office in Indianapolis.



, by James Snodgrass. Commissioned for the entrance foyer of their home, successfully adapted to the small



"ZODIAC" by Garo Antreasian, John Herron instructor. Executed in terrazzo, the design makes a distinguished floor for the Observatory at Butler University in Indianapolis.



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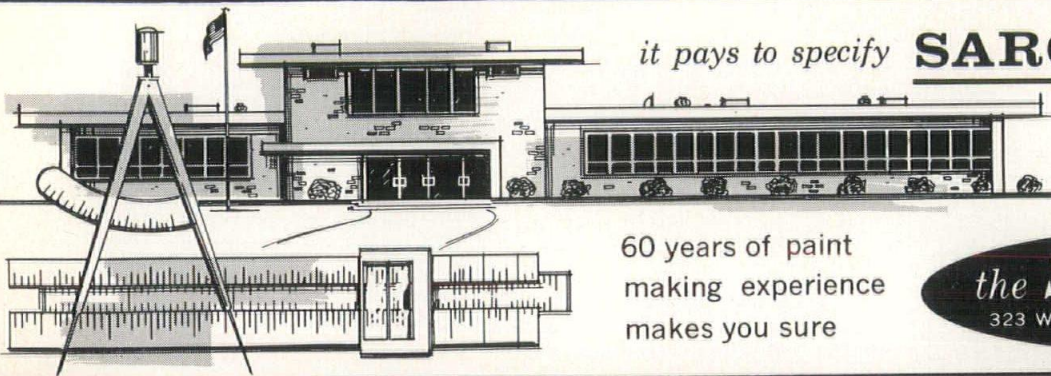
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DONALD M. MATTISON

Director, John Herron Art School

"Appropriateness must guide the hand of the mural painter, both in theme and in decorative treatment. In some instances, realism is of no consequence, and the artist is free to play with shapes and colors according to his fancy and the architectural demands. At other times, a message calls for implied or explicit meaning of the theme.

"Above all, the spirit of the architectural setting must be observed—whether with forms that are reserved and flat, or rich and deep—presenting special problems of form and the degree of depth called for in his solution. Color and tone feeling for scale and the dictates of architectural period are of first importance.

"While inevitably the artist stamps his work with his personality, always the appropriateness of his work to the architectural setting should produce a unique result of the way he meets a specific decorative problem—a much more desirable result than one of the imposition of a uniform style of the artist applied willy-nilly. Working within the architectural milieu presupposes teamwork, the architect and the sculptor, painter, or designer working together to create a unified, total scheme."

(Mr. Mattison is a graduate of the Yale School of Fine Arts and a Fellow of the American Academy in Rome. He taught at Columbia and New York Universities before becoming the present director of the John Herron Art School in Indianapolis.

(He has exhibited extensively, winning numerous awards, and is well-known for his portraits of distinguished persons. His prints and easel paintings are in private and public collections, and his murals are to be found in several buildings throughout Indiana.)

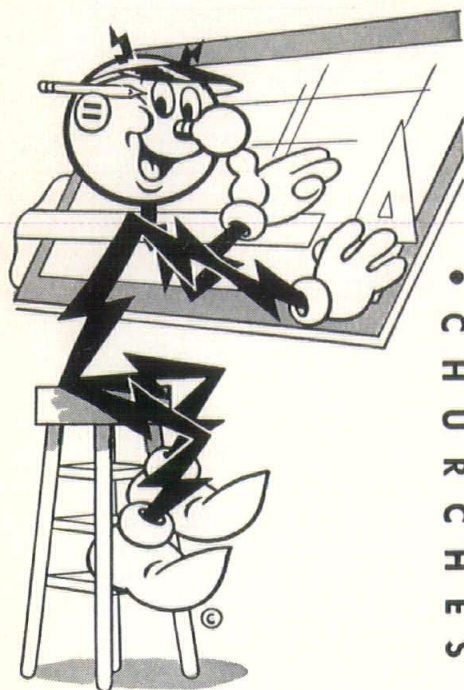


"INSURANCE" by Donald M. Mattison, (standing, left), for the Standard Life Insurance Company of Indianapolis. Liquidtex paint was chosen as the medium to create this matte surface, brightly-colored mural

which faces an all-glass facade. The design, which takes into consideration the breaks caused by elevators, is a 'selling' mural in addition to being a decorative feature of the entrance foyer.

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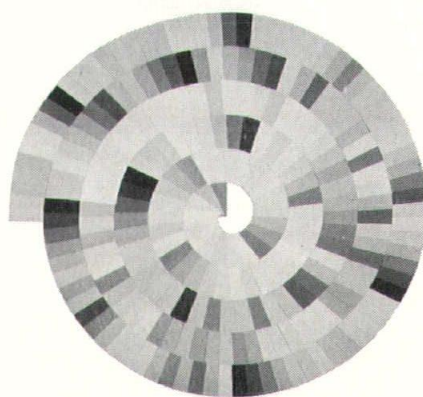
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DAVID RUBINS

"I believe that a wider use of architectural sculpture is needed, not only for the decorative enhancement it can give to buildings but also because it is the only way that the art of sculpture can be revitalized and given its proper growth. No real rebirth of sculpture is possible without some degree of public acceptance and support—and that can develop only from architectural sculpture which people see and live with. Sculptures in Museums and private collections, no matter how fine they may be, reach much too small an audience.

"The quickened interest in sculpture which has grown during the last two or three decades has been brought about largely by the experimenters in the pure aesthetics of form and material, by artists who have demanded that there be no restrictions on their inventiveness or individuality. Their theory that a work of art must be "self-justifying" and that its validity be entirely within itself has produced much stimulating work.

"I think it is time, however, that the good results of their freedom of thought be made available to the public by its use in conjunction with an architectural or landscape setting, and controlled by the necessities of scale and appropriateness.

"The restraints and restrictions demanded of the architectural sculptor are certainly less than those required of the architect, who must follow the strict necessities of fitting his designs to the needs of use, circulation, costs, engineering possibilities and other considerations. Architecture now, as always in the past, has risen to significant expression because of imaginative use of its limitations, not in spite of them.

"Sculpture as well follows the same pattern; its "limitations" and its chance for greatness is in architecture, as it has always been. We can only have a mature art of sculpture when it serves more than its own aesthetic, and when it becomes a related part of a larger entity than itself."

(Mr. Rubins, now teaching his twenty-fifth year at John Herron Art School, began his study of sculpture at the Beaux Arts Institute of Design in New York in 1923, and continued his training in Paris at the Academie Julian and

the Ecole des Beaux Arts. He is a Fellow of the American Academy in Rome, was awarded a National Institute of Arts and Letters Grant in 1954, and is the author of a widely-used anatomy text for artists.

(For seven years, Mr. Rubins was an assistant to Mr. James Earle Fraser in New York, working most of that time on models for monumental-sized architectural sculptures. He has exhibited principally in the Metropolitan Museum, the National Academy, the New York Architectural League and locally.)



"CHERUB," by David Rubins. This sculptured bronze cherub appears on the bracket over the L. S. Ayres & Company clock every Thanksgiving and remains until Christmas eve.

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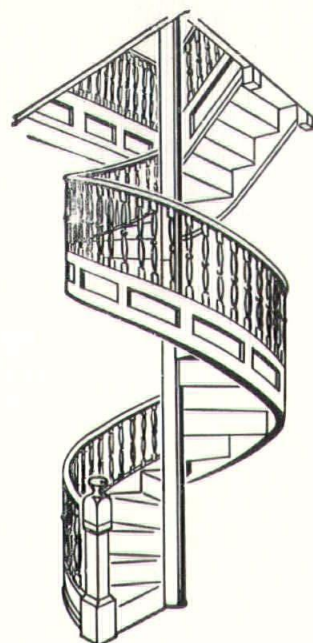
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BRUCE GREGORY

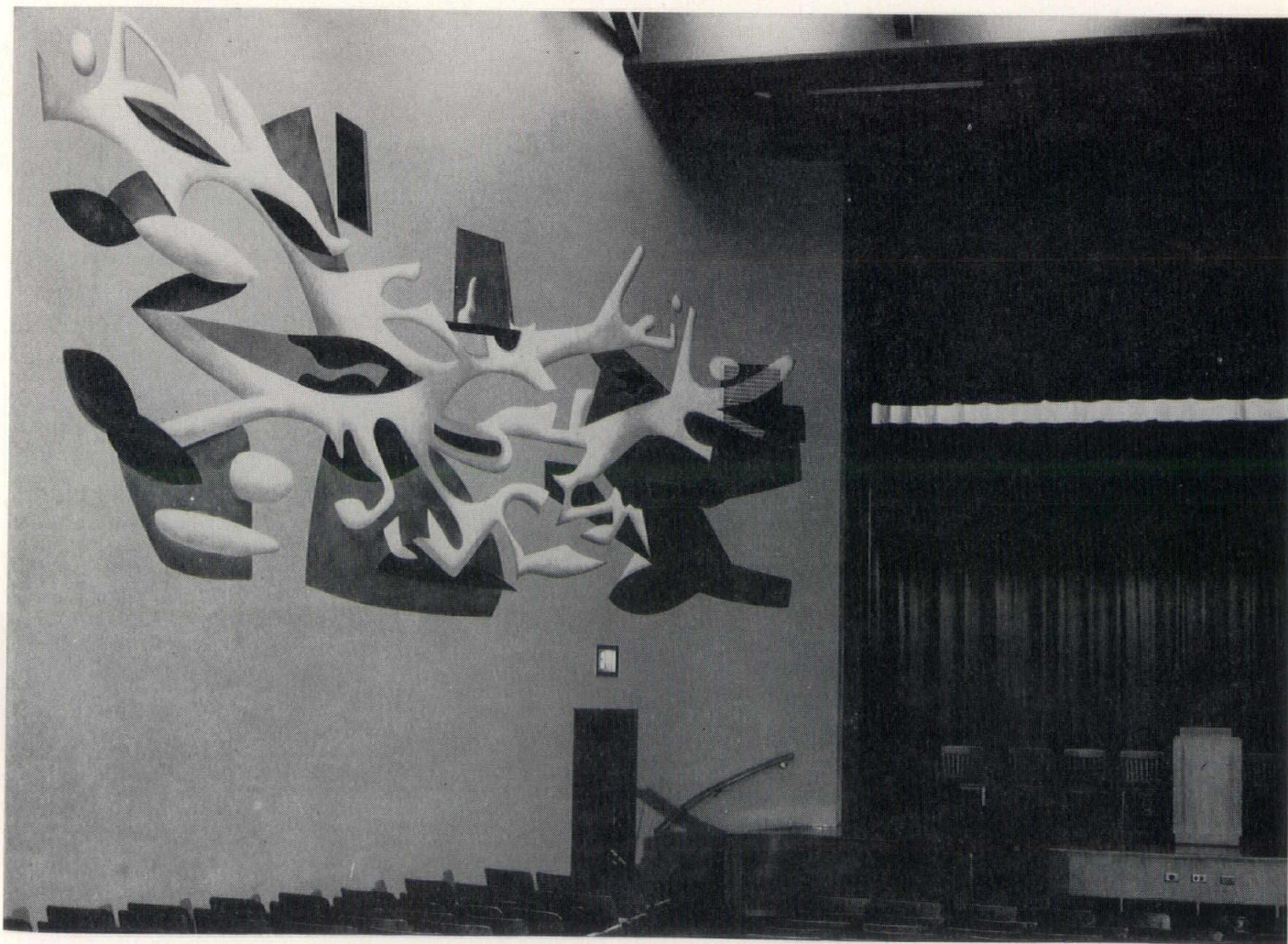
"I feel that the decoration of architectural space is one of the most stimulating and challenging problems for the creative artist. The architecture provides a stimulus for the artist to produce a work that meets the requirements of the space and volume involved. The artist must be practical and think of architectural problems when designing murals; the wall must be considered and its plane respected.

"I feel abstract designs are well suited to the demands of modern architecture as it is possible to make no conces-

sions to subject matter and use pure color for its psychological effect to achieve that fine proportion and functional color important for an effective result. In the case of a figured mural, the flat treatment as used in the mosaics at Ravenna can be beautifully adapted to many types of contemporary architecture."

(Mr. Gregory received his education in art at Bard College, Art Students' League and Atelier Fernand Leger, in Paris. He has held scholarships to Bard College and the Colorado Springs Art Center, and in 1952 received a Fulbright Award. He has also held the Prix de l'Annee (Leger Atelier); the Klienert Award, Woodstock New York; and is an award winner of the ACA Gallery.

(Before joining the staff at John Herron, Mr. Gregory taught at Union College in Schenectady, New York, and the Jarvis School of Music in Passaic, New Jersey. His professional experience includes the execution of Leger's murals for the United Nations General Assembly Hall and a decorative panel for the UN; two murals for Public School 34 in New York City (see below); a map mural for the Civil Defense Headquarters in New York; a mural panel for a residence in Newburgh New York; and color and design work for Harrison and Abramovitz, Architects.)



GRADE SCHOOL MURALS by Bruce Gregory. Designed and executed for the auditorium in the Franklin D. Roosevelt Public School 34 in New York City. Two such murals are featured, with the color scheme of the

murals carried out in the furnishings and architectural components of the auditorium.



ARTHUR WEBER

"I hope to provide a note of richness that will contrast with and compliment today's architecture. At the same time, I hope to produce sculpture which is light and spacious enough to serve as a modification of, not an interruption of, space elements now present. Since much space flows through the object, it can be considered a kind of space in itself which joins that space surrounding it.

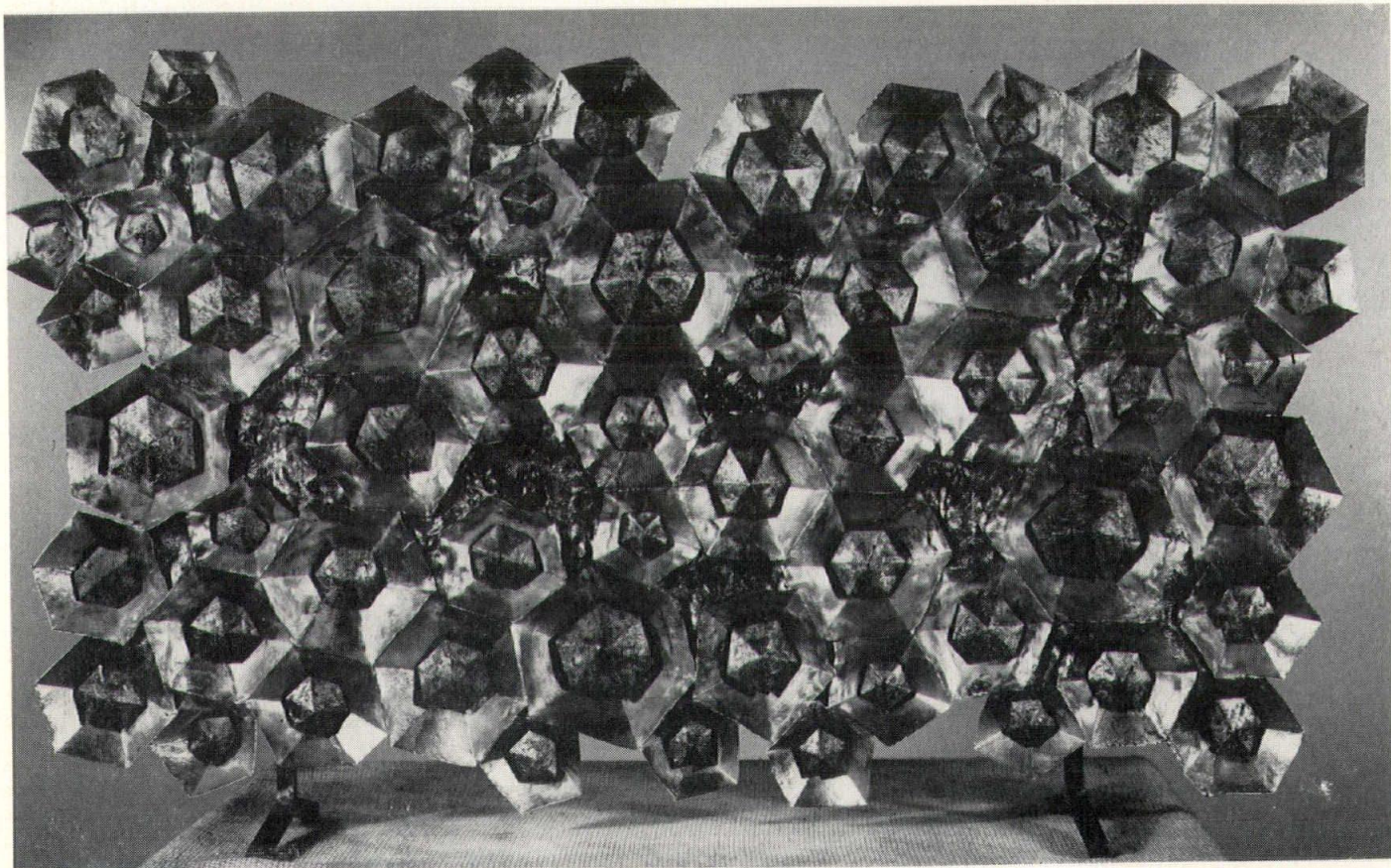
"Vegetation seems to be an apt subject for the light materials used in much of today's sculpture. This is not

true of traditional materials and methods. The thinness and lightness of plant life require that it be interpreted in terms of relief and surface configuration in modeling, carving and casting, as opposed to welding and brazing. The abstract nature of materials such as sheet metal and steel rods requires much interpretation and does not lend itself to literal representation. Hence, the use of what I call 'romantic geometry' in my organization of plant forms."

(Mr. Weber joined the faculty of the John Herron Art School in the Fall of 1956. As a graduate of the Cincinnati Art Academy, he was a co-winner of the Stephen H. Wilder Traveling Scholarship award.

(In addition to his teaching duties at Herron, he is active as a free lance advertising artist and display designer in the Indianapolis area. He has shown his work in welded and brazed metal sculpture in various exhibitions and is devoting increasingly more of his attention to designs in this field.)

The caricatures of Mr. Mattison, Mr. Rubins, Mr. Gregory and Mr. Weber were created especially for this issue by Mr. Edmund Brucker, also on the staff of John Herron Art School. Mr. Brucker, through his close association with his fellow staff members, was able to capture a glimpse of the personality of each subject in addition to reproducing their physical features for us.



"MORNING GLORIES" by Arthur Weber. A decorative screen intended for use as a complete sculptural piece within itself or (in larger scale) for integrated architectural applications, such as an inside window grill provid-

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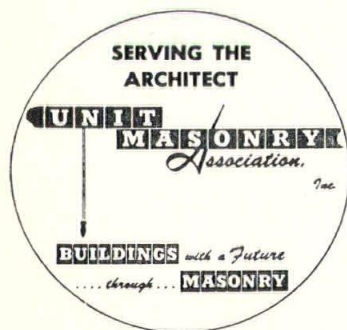


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