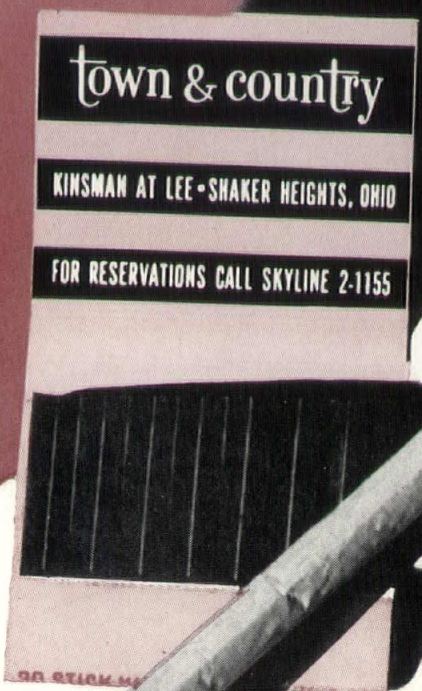


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town & country



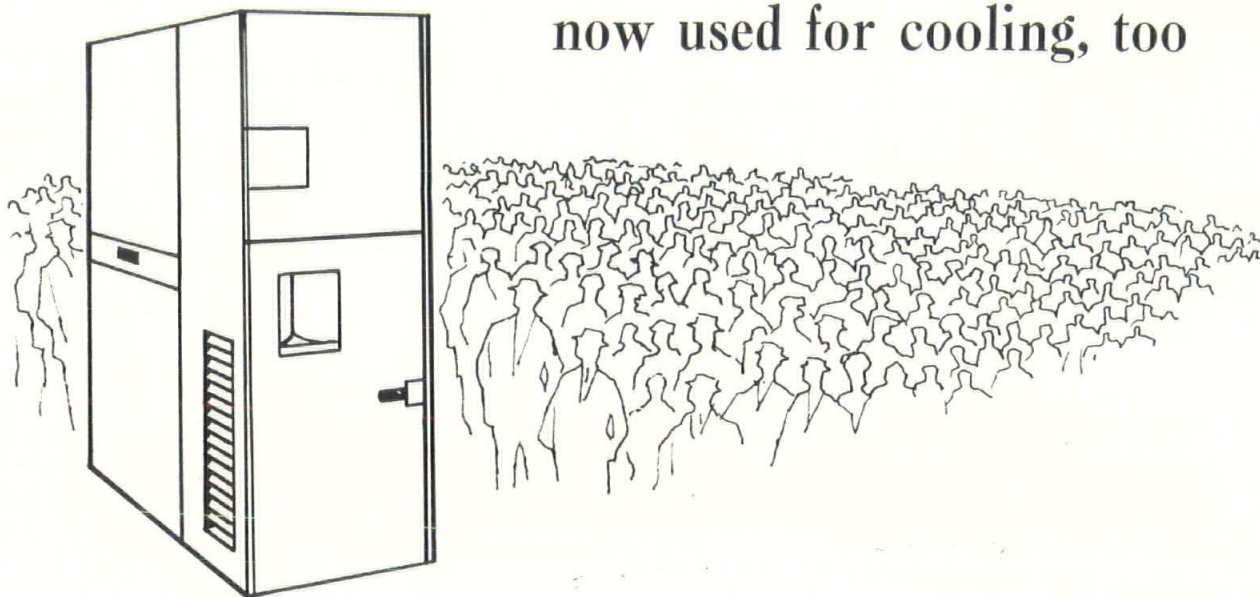
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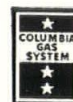
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OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO
OF THE AMERICAN INSTITUTE OF ARCHITECTS

May, 1957 Volume XV Number 5

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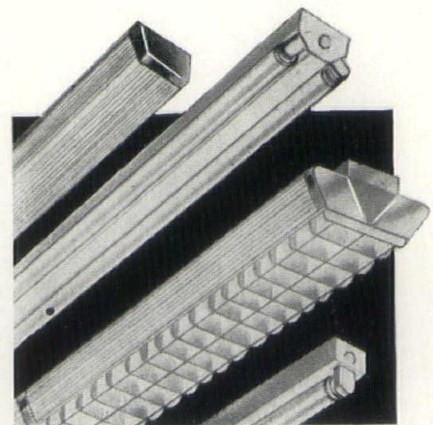
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WHAT IS AN ARCHITECT?

How would you define an architect?

The dictionary says he's a "Master Builder . . . one who plans buildings and supervises their construction."

But today's architect has become much more than a building designer. People engaging an architect usually make a surprising discovery—that the architect offers a wide variety of valuable professional skills and services which can add tremendously to the comfort and value of their building.

The architect actually combines all these qualities:

A COUNSELOR. The architect learns your needs, desires, and ideas—and then advises you on the most attractive and practical structure you can own within your budget.

AN ARTIST. The architect plans your building to harmonize perfectly, in beauty and efficiency, with your pattern of activities. He expresses his ideas by means of sketches for your approval.

A MASTER PLANNER AND COORDINATOR. The architect transforms your wishes into practical schemes. He chooses the best construction materials within your budget. He coordinates all the technical elements of the building—the lighting, heating, plumbing, air conditioning, and decorating—for maximum comfort and economy.

A BUSINESSMAN. *The saving in building costs alone often exceeds the amount of the architect's fee.* The architect is familiar with building and maintenance costs and real estate values—and will advise you accordingly. He will compare the bids of a number of contractors and help you select the one who offers the best value. He will also audit the contractors' accounts monthly.

AN ENGINEER. The architect employs his knowledge of materials and structural design to make sure your building is safe, economical, and long lasting.

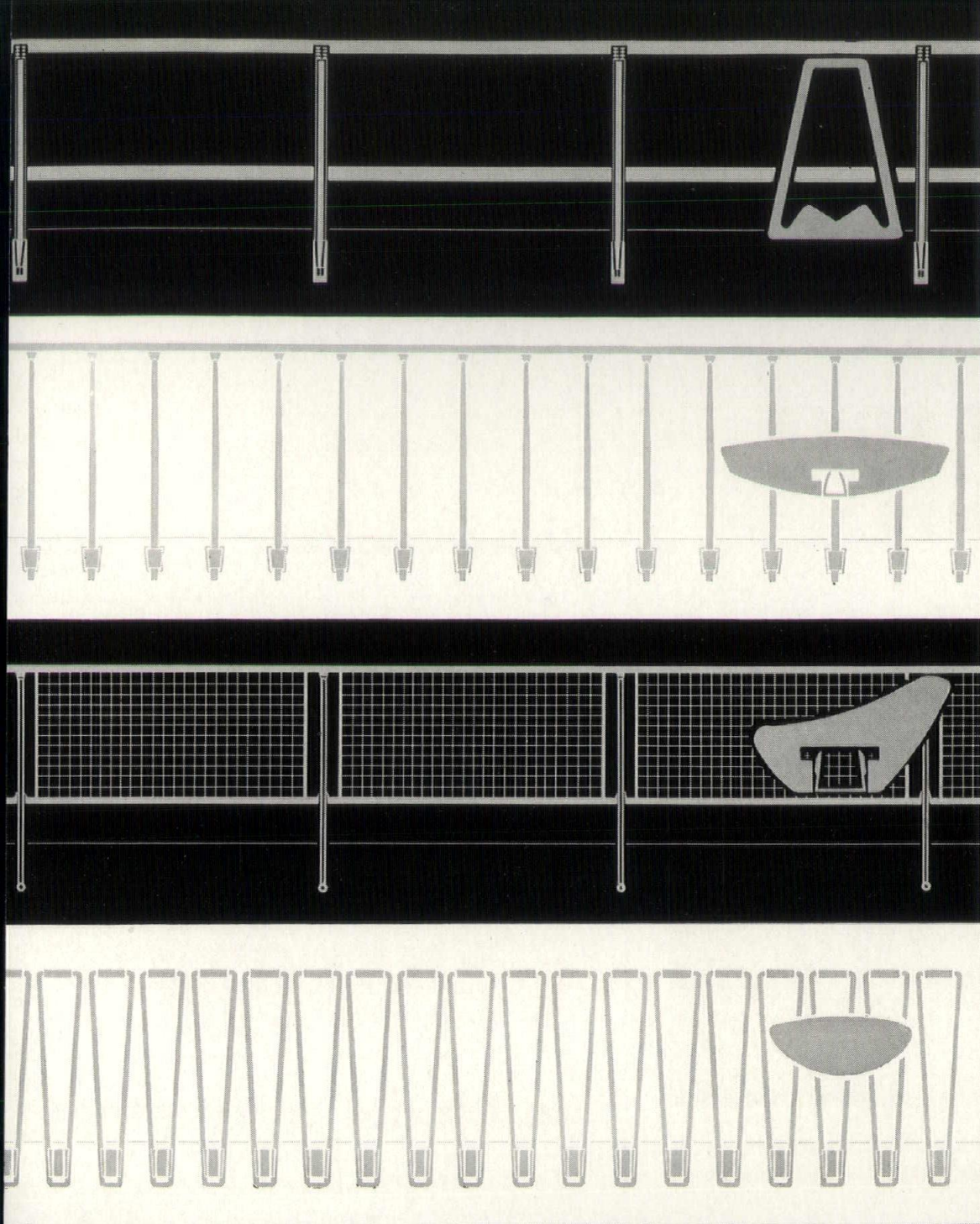
CONSTRUCTION AND MATERIALS EXPERT. The architect draws up a document called specifications which binds the contractor to use the exact materials you pay for. These specifications, as well as his working drawings, become part of the contract which the architect prepares for you to sign with the contractor. The architect will secure contractors' guarantees and releases. He will arbitrate all disputes that may arise.

INSPECTOR. The architect makes regular inspections while your building or home is being built to make sure you get proper materials and workmanship. When he tells you the structure is ready for occupancy, you can move in with complete confidence.

Considering the many services he offers, it's easy to understand why practically all authorities recommend that you engage an architect to plan any building if you want maximum convenience, lowest maintenance costs, and highest resale value.

When you decide to talk it all over with an architect, you'll find that membership in the American Institute of Architects and the Architects Society of Ohio is a good guide in selecting the right man. The AIA is the national association of architects in the United States, organized to maintain the highest ethical and professional standards. The ASO is the state counterpart to the national organization.

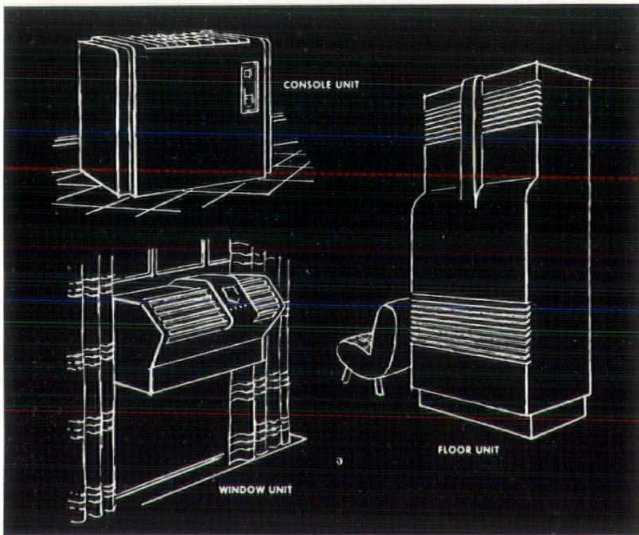
• Prepared by Norman Malone Associates, Inc.,
public relations counsel for the Eastern Ohio Chapter, AIA.




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the architect is a master planner. the effects of his understanding of form, mass, line, and color is reflected in every facet of the construction project — even to the seemingly minor detail of matchbook, menu, and swizzle stick design. his ability to properly coordinate the basic techniques of construction and design assures the owner of an all-pervasive mood and a harmony of theme which is compatible with the intended purpose of the structure. this month's cover of ohio architect and the following pages illustrate this thinking.

*Cover Photography—Steve Bulkley
Ohio State Journal*



Architect Joseph Ceruti and Associates

All photos by Kepner Studios.

Town and Country Restaurant

The main problem in the rebuilding and altering of the Town and Country Restaurant in Shaker Heights was the chance of identity and association with the former restaurant of colonial design.

Previously, the colonial design of a Howard Johnson chain restaurant dominated the skyline at Kinsman and Lee roads. Now the contemporary Town and Country Restaurant serves its customers in the Continental style at the same address.

A lounge bar was added across the main portion of the street facade of the original building, which was retained. The new lounge became the dominating element in the radical change

from colonial to contemporary architecture.

One of the most striking features of the cocktail lounge and bar is the large 4-plaque mural by artist William Skripps. It covers the entire wall opposite the bar and in back of the cocktail tables.

A false acoustical tile ceiling extends over the bar portion of the lounge in a awning effect under the severely plain sloping beamed ceiling.

Bar stools are wrought iron and are upholstered in waffle design fabric. Lounge chairs are plain upholstered wrought iron and upholstered split bamboo.

The back bar is in two parts. Above

the liquor display is an open "wine cellar" that acts as a window between the bar and the entrance way. Crystal ware is tastefully displayed in the other section under indirect lighting.

The contemporary design was further dramatized by the extended entrance and exit, next to the new lounge, which affords sheltered approaches to and from automobiles.

The parking system was also revised to serve the new arrangement. Planted areas were proportioned to soften the usual severe contrast between building and hard surfaced parking areas, by landscape architect Herb Smith.

Dramatic exterior light illuminates the unusual flagstone wall of the lounge, its overhanging beamed roof, and the rest of the restaurant. A large illuminated Town and Country sign, complete with the restaurant's motif—a steer's head, complete the exterior improvements.

The interior was completely revamped to create a new contemporary atmosphere, but took advantage of the existing structure. The rooms are divided into the Redwood Alcove, the Walnut Alcove, and the Family Dining Room.

The Redwood Alcove is plainly

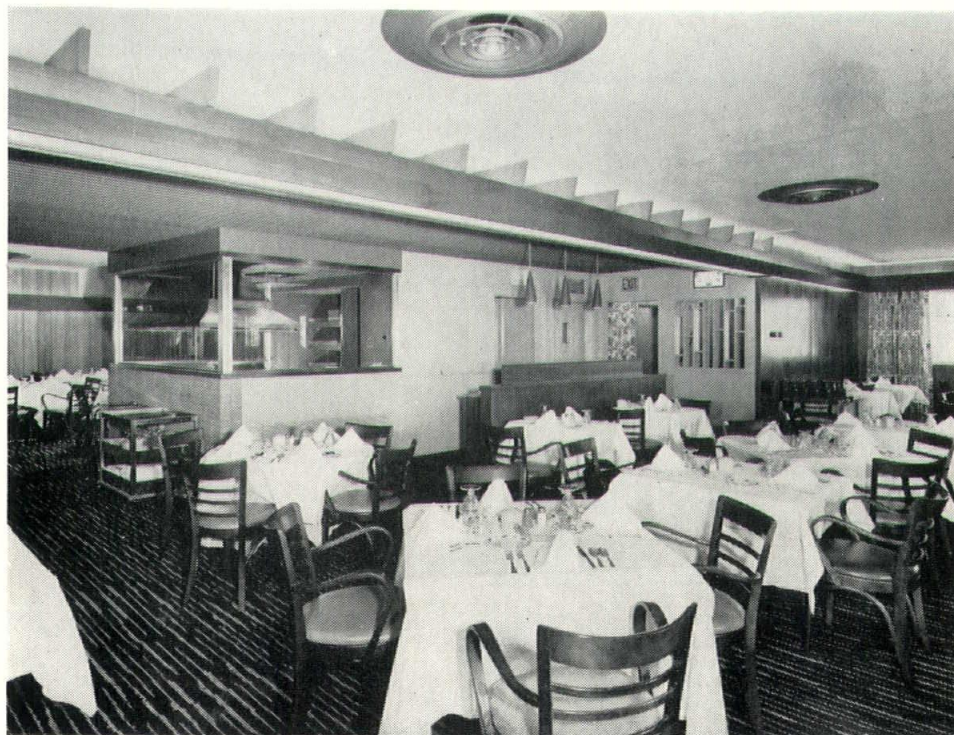
View of the Town and Country lounge.





View of the Family Room.

View showing the charcoal broiler.
The Redwood Room is in the left rear.



panelled in redwood for informal dining. One of the walls contains another striking in-a-wall "wine cellar" that acts as a window between the Redwood alcove and another room.

The Walnut Room is separated from the Redwood Alcove by a glassed in-view charcoal broiler where customers may view their steaks cooked to order.

The Family Room is the largest serving area and is highlighted by one large and four small clusters of star-light chandeliers in the center of a circular ceiling recess.

Diverse demands made during the course of the day necessitated extremely flexible lighting. Maximum control of lighting was accomplished by the extensive installation of dimmers for both the incandescent and fluorescent lighting. Thus, patrons during the luncheon period, cocktail hour, dinner, and late supper had the right light to suit their moods.

On the recommendation of the architect, the owner was very receptive to carry out the Town and Country theme in all art work. Designs were prepared for wall decorations, signs, menus, match covers, cocktail napkins, and swizzle sticks in magenta and charcoal grey.

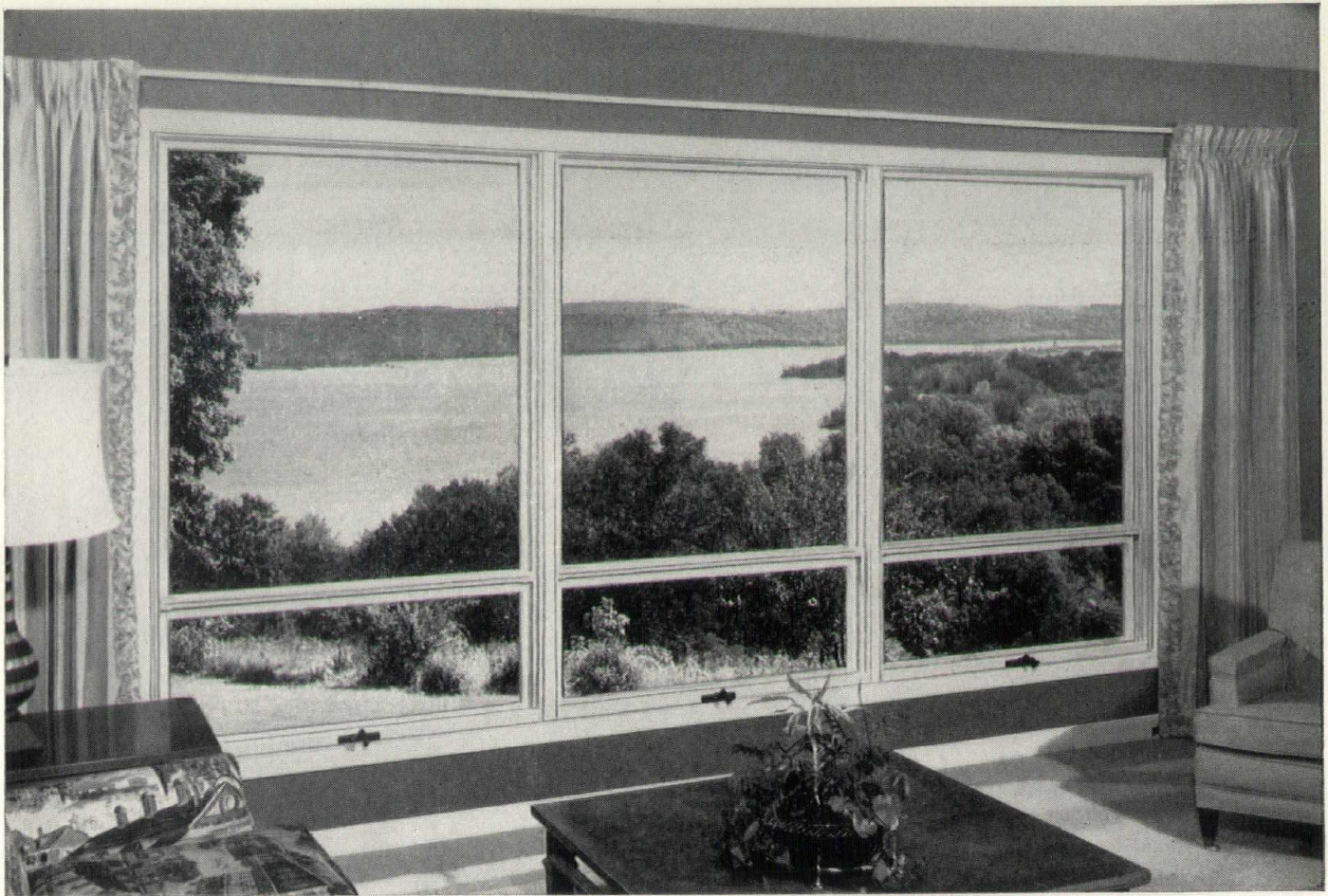
THE ARCHITECT

Joseph Ceruti, AIA, 7113 Euclid Ave., Cleveland 3, has been associated with several prominent firms in the capacity of designer of schools, churches, apartment buildings, residences, and public and private housing projects.

He established private practice in January, 1946, and is consulting architect for both the Fenn College expansion program and the Warner and Swasey Co. He is also a member of the Mayor's Advisory Committee on Fine Arts in Cleveland.

He received his training at Western Reserve University; The School of Fine Arts, Fontainebleu, Paris; Princeton University; and the Beaux Arts Institute of Design.

Mr. Ceruti has taught at John Huntington Polytechnic Institute, The Cleveland Institute of Fine Art, Cleveland College, and Western University.



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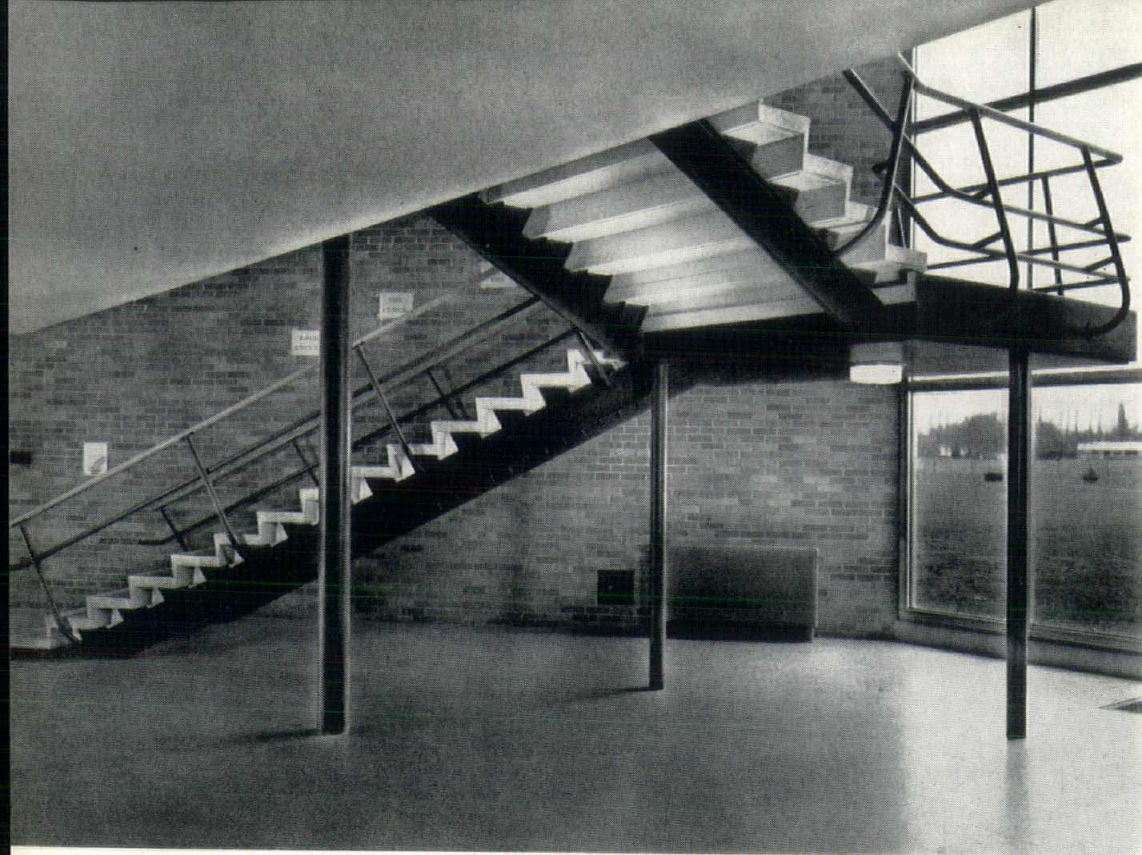
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The Modern Staircase

By J. E. Bly

Ohio Association of
Architectural Metal Manufacturers

Steps and stairs cut in the cliffside were one of man's earliest forms of expression. At first, stairs were merely an instrument for gaining access to a higher level. Then, as dwellings took on individual style, distinctive stairways were recognized as an important contribution to graciousness of interior design.

In this country, the abundance of wood as a building material changed early planning substantially from that of Georgian England with the exception of stairways. Stairs of the colonial days had much in common with English design.

Retaining the basic elements of this period, stair design in America evolved, growing in elaborateness to the spectacular grand staircases of the 1800's built by one of the leading craftsmen

of the times, the Stairbuilder.

The Stairbuilder's skillful technique marked him as an artisan apart. Under his gifted hand majestic stairways took shape from mahogany and golden oak. Steps with beautifully carved console ends, turned spindles, wainscots, newels, goosenecked rails and finely carved urn-shaped finials were developed.

This was an era of plasticity in building materials—that is, where shapes and sizes could easily be produced on the job. The Stairbuilder, working with wood could meet any demand made by the architect for tread size, riser height, or variation in design. It was not necessary for the architect to conform to any standards except good design practice.

When other materials replaced wood, there was some confusion concerning

stairs. Some thought that stairs should be standardized—and they had their reasons. For example, several different sizes of stair material would be brought on the job site. This material might vary a fraction of an inch from one flight to the next. Workmen often selected the wrong sizes for the different flights. When in place, they were “made to fit” by varying the mortar joints in setting. Too often, the only treads left for the last flight were so far off size that they could not be used. This resulted in much delay and trouble. And so with the departure of the wood working specialist, stair design in some quarters became a drab formula. As a consequence, there were buildings of this century that suffered internally a loss of dignity and beauty.

Now with today’s modern metals—the steels, aluminum alloys, nickel, silver, cast and wrought iron, and stainless steels—the architect again has great freedom of expression. These materials conform to existing practice and are shop fabricated as specials.

The art and skill of the metal worker is not less than that of his earlier counterpart who worked with wood. Today, the architectural metal fabricator fashions beautiful, ornate stairs of permanent metals. Eliminating excess bulk and weight, he achieves an attenuation and delicacy of design in stairs never before possible.

Much of the beauty of modernistic stairs is accomplished with railings. Rolled bars, extruded sections and decorative castings in bronze and aluminum provide the designer with a multitude of artistic possibilities. Railings are fabricated with the stairs to fit accurately and securely when assembled on the job.

For heavy traffic stairs, steel pan treads are filled in the field with concrete or attractive terrazzo fill. Non-slip nosings assure durability and safety.

The graceful design of the curved or elliptical stairway lends a sleek touch of beauty to the building and can today be formed with ease. Complete freedom is assured by metals of known

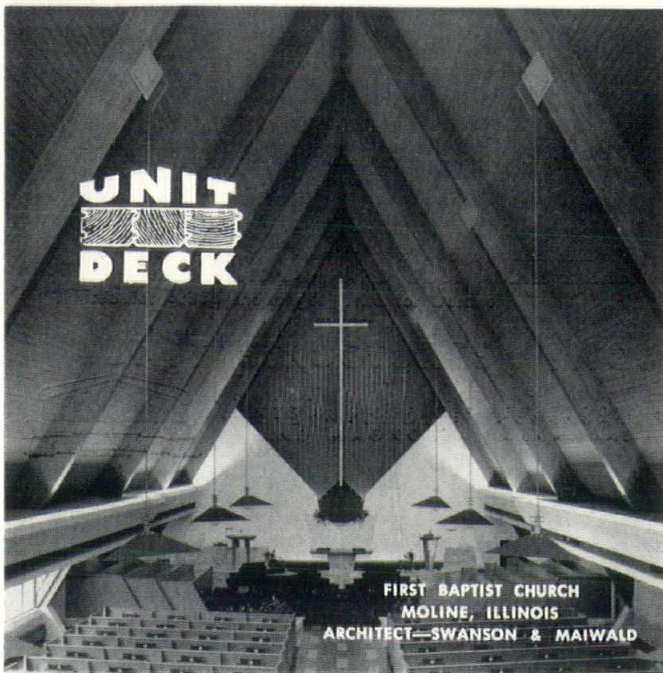
data as to their properties which allow for the additional safety factors necessary in the wide variations in performance of field construction.

A predominance of tradition in the history of the nation’s architecture is evidenced by the continuing influence of early design in present day stairways. The symmetrical and graceful contours of modern stairways reflect the best features of the proud nineteenth century staircase.

Certainly, stair building should never be permitted to become stereotyped. Such an important part of the building decor deserves preservation of aesthetic inheritance combined with the modern flavor of subtlety and structural rigidity.

The architect’s conscientious effort to retain and improve stair design coupled with the skill and flexibility of today’s architectural metal fabricator can be a positive factor in overcoming the creeping paralysis of the conventional in architecture.





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EASTON RESUMES DUTIES AS BUILDING CODE WRITER



James Easton, Code Writer, Board of Building Standards

Architects of Ohio will be pleased to know that James Easton resumed his position as Code Writer for the Board of Building Standards on April 15. He had served the state in this capacity from July, 1954 to November, 1956 on a leave of absence basis from his position as Superintendent of Building Inspection in his home town of Akron.

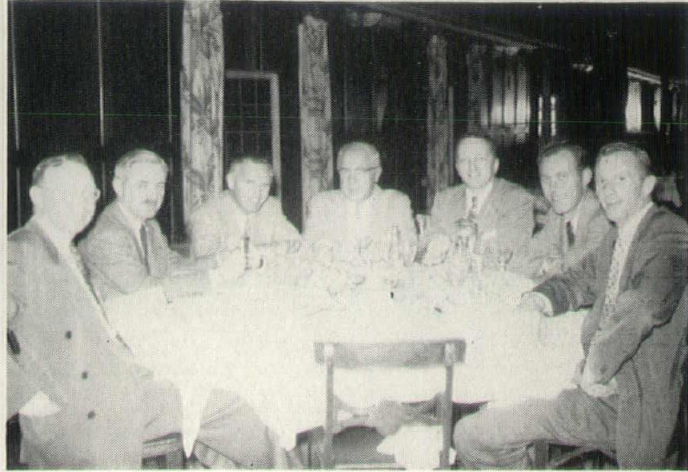
Mr. Easton brings to his post a valuable background of experience in code writing and related fields. After his graduation from the University of Akron as a civil engineer, he was employed as a surveyor and structural engineer in the city of Akron. More recently he worked on the Akron Building Code and participated in the Building Officials Conference of America which also is concerned with code writing.

COLUMBUS CHAPTER, AIA INSTALLS NEW OFFICERS



Columbus Chapter officers seated, left to right, are A. F. Tynan, Past President; H. James Holroyd, President; and standing, left to right, Gerald M. Emerick, Vice President; Loren J. Staker, Secretary; No-verre Musson, Treasurer.

ASO CONVENTION COMMITTEE MEETS



ASO Convention Committee members discuss program plans. Seated left to right are Dick Tully, Gil Coddington, Curt Inscho, Mel Frank, Noverre Musson, Jim Holroyd and Cliff Sapp

Tentative plans for the 24th Annual Convention and Building Materials Exhibit of the Architects Society of Ohio were detailed in a recent dinner meeting of Columbus architects representing the host Chapter, AIA, on the planning committee.

This year's convention has been scheduled for October 23-24-25 at the Neil House in Columbus.

Committee chairmen, as appointed by General Convention Chairman Gil Coddington, were announced as follows: Hospitality, C. Melvin Frank; Program, Richard Tully; Publicity, John Schooley; Registration, John Seidel; Luncheon, George Clark, Ice Breaker, Curt Inscho; and Exhibits, Noverre Musson. Chairman for the Ladies Program will be selected by the Ladies Architectural League of Columbus.

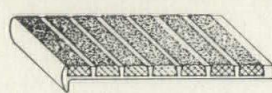



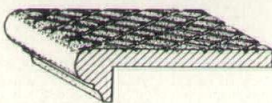
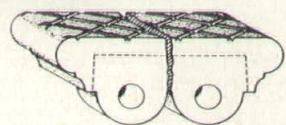
Planned program highlights include a tour of Darby Dan, the estate of nationally known realtor John Galbraith, as well as a smorgasbord dinner on Thursday night. ASO business meetings are scheduled for Thursday and Friday mornings.

Complete and definite convention and exhibit plans will be carried in subsequent issues of *Ohio Architect*.

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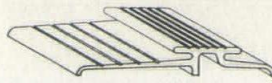
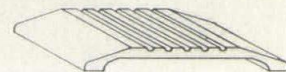

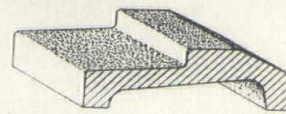
CLEVELAND CHAPTER NEWS: The first semi-annual C.S.I. Midwest Chapters Conference was held in Chicago on February 2. President Norvell Hill, Ken Klaasse and Dick Gottas attended as representatives of the Cleveland Chapter. A report of this conference was given at the Chapter meeting on February 21. At this same meeting, representatives of the Industrial Roofing and Sheet Metal Co. and the Warren Roofing and Insulating Company were present to discuss roofing and sheet metal practice with the Chapter.

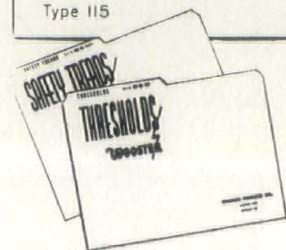
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GREAT LAKES DISTRICT, AIA CONFERENCE REPORT

Twenty members represented the Architects Society of Ohio at the Spring meeting of the Great Lakes District, AIA, held at the Brown Hotel in Louisville, Kentucky.

The Cincinnati Chapter was represented by Mr. and Mrs. Ben Dombar, Mr. and Mrs. Joe Lyle, Eugene Schrand and Charles Cellarius, past AIA Treasurer.

Howard Cain, Wally Teare and Lottie Helwick attended from Cleveland.

Columbus guests included Mr. and Mrs. Mel Frank, Jim Holroyd, Gerald Emerick, A. F. Tynan, Loren Staker and Neal Layne.

The Eastern Ohio Chapter was represented by Mr. and Mrs. Arthur D'Orazio, Mr. and Mrs. Trefon Sagadencky, Ralph Goodenberger and Charlie Marr, Secretary, Great Lakes District, AIA.

AIA First Vice-President and Mrs. John N. Richards, John P. Macelwane, ASO President, and Mr. and Mrs. Charles Barber attended from Toledo.

The chief items of discussion at the conference concerned revision of the By-laws of the Great Lakes Region, questions to be voted upon at the National AIA Convention in May and recent accomplishments in national AIA committee work.

A unique feature of the program consisted of two research forums as initiated by Mel Frank, Columbus Chapter, AIA. As a member of the AIA Committee on Research, he had participated in a similar program in Washington last Fall. At the Friday session of the Louisville Forum, Architect Frank served as Moderator and C. L. Crouch, Technical Director of the Illuminating Engineering Society, delivered the major address. George B. Melcher, representing the National Association of Archi-



Conference leaders pose for a group picture. Standing, left to right, are Raymond S. Kastendieck, AIA Treasurer; James M. Turner, President, Indiana Society of Architects; Bergman S. Letzler, Director, Great Lakes District, AIA; and John N. Richards, AIA First Vice President. Seated, left to right, are Eric Pauley, AIA Research Secretary; Robert B. Taylor, Director of Research, Structural Clay Products Research Foundation; C. Melvin Frank, Moderator, Research Forum; C. L. Crouch, Technical Director, Illuminating Engineering Society; and George B. Melcher, representing the National Association of Architectural Metal Manufacturers

tectural Metal Manufacturers, and Robert B. Taylor, Director of Research, Structural Clay Products Research Association, addressed the meeting on Saturday. The purpose of this phase of the program was to acquaint the delegates with the latest developments in industrial research.

A special program was planned for the ladies who accompanied their husbands to Louisville. In a tour of the city, these honored guests were shown the new Kentucky Exposition Center, General Electric's Appliance Park, the Philip Morris plant and Brown Foreman, Kentucky's largest independent distillery.



Architects and their wives enjoy a social hour between meetings. Standing, left to right, are Edward Gregg from Louisville and Mr. and Mrs. C. Melvin Frank from Columbus.



Delegates pause for refreshment and discussion. Standing, left to right, are Architects John Richards, Eugene Schrand, Melbourne Mills, John Macelwane, Bergman Letzler and Eric Pauley

ARCHITECTS AND EDUCATORS UNITE AT CONFERENCE

On April 11-12 school architects and school administrators assembled in the Ohio Union on the Ohio State University campus for a two day conference centered on the theme, "Better School Buildings Through Better Educational Planning." The meeting was sponsored by the Architects Society of Ohio, Ohio Association of School Administrators, State Department of Education, and the Bureau of Educational Research, Department of Education and School of Architecture and Landscape Architecture at Ohio State. James Foley, AIA, Columbus, and E. L. Whitaker, AIA, Director, School of Architecture and Landscape Architecture, OSU, represented the architects on the Planning Committee.

Among the principal speakers were architects John N. Richards, First Vice-President, AIA, who addressed the meeting on the subject, "From Educational Specifications to Final Building Plans and Specifications;" David Schackne, Jr., AIA, Columbus, whose subject was "From Building Plans to Brick and Stone;" and David Pierce, AIA, Columbus, who spoke on "Building Economies Resulting from Good Educational Planning."

Several prominent educators also appeared before the delegation. They were John H. Herrick, Director, University Plant Studies, OSU; Harold Eibling, Superintendent, Columbus Public Schools; and E. E. Holt, newly selected State Superintendent of Public Instruction.

Program time was divided into general conference sessions, question and discussion or buzz sessions and a number of specialized study groups. Each of the latter was led by a panel of architects and educators. Representing the architects of Ohio as resource persons were Ralph G. Dix, Jr., AIA, Canton; Lyman Strong, Jr., AIA, Lima; F. H. Hobbs, Jr., AIA, Columbus; Leon M. Worley, AIA, Cleveland; John P. Macelwane, AIA, Toledo; W. B. Huff, AIA, Akron; Phelps Cunningham, AIA, Cleveland; Henry Abbot, AIA, Columbus; Russell S. Potter, AIA, Cincinnati; E. W. Dykes, AIA, Canton; Eugene F. Schrand, AIA, Cincinnati; Ralph H. Harman, AIA, Springfield; and Carl Guenther, AIA, Cleveland.

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MAY, 1957



Panelists for "School and Community Assembly Needs" seated next to the recorder on the left are, left to right, Ralph Ely, School Superintendent, and Architects John P. Macelwane and W. B. Huff



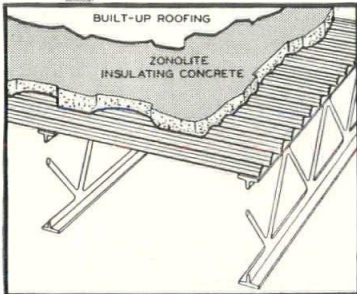
Delegates listen to Hugh Whittington of West Liberty (seated back to camera, center). Seated clockwise from Whittington are W. A. Smith, Superintendent, Washington C.H.; C. W. Young, Middletown; Wade Bash, State Department of Education, Columbus; Ralph Harman, AIA Springfield; Elliot Whitaker, Director, Department of Architecture and Landscape Architecture, OSU; John N. Richards, FAIA, Toledo; Howard D. Smith, FAIA, Columbus; Ronald A. Spahn, AIA, Cleveland; and William M. West, Greenfield.



Architects and educators join in a buzz session. Seated clockwise are John Herrick (facing camera, center), OSU; Gerold Reynold, OSU; Dale Meffley, Richland Co.; Thomas Lasley, Huron Co.; C. F. Pensyl, Washington C.H.; Architect George Power, Fremont; Charles Noe, Toledo; and Ralph Purdy, Oxford.

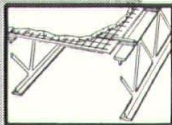
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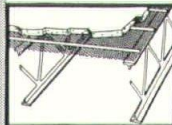


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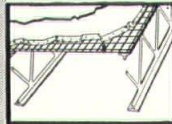
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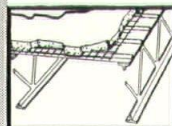
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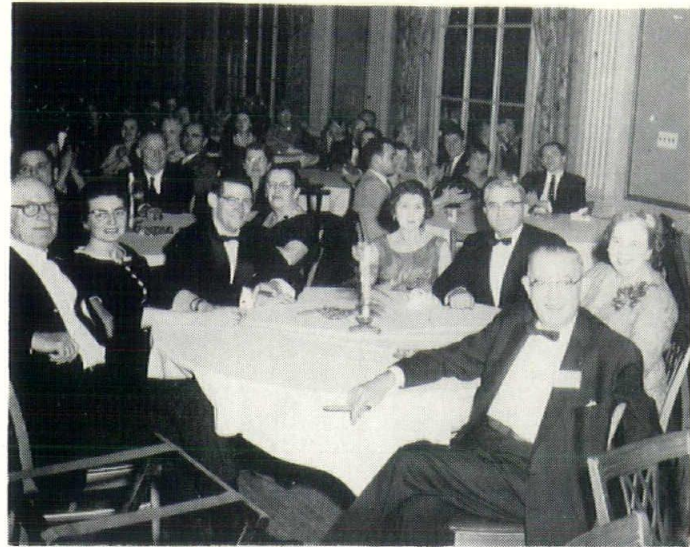
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**ENGINEERS ELECT BARRETT
AT 79th CONVENTION**



Guests enjoy the 79th Annual Convention of the OSPE meeting in Columbus on March 28-30. Seated left to right are John P. Macelwane, President, ASO; A. C. Friel, President, Michigan Society of Professional Engineers, and wife; Ira A. Pitsenberger, President, West Virginia Society of Professional Engineers, and wife; and L. F. Tierney, President, Pennsylvania Society of Professional Engineers, and wife.

The Ohio Society of Professional Engineers elected the following officers for the year 1957-58: Elmer S. Barrett, President; H. B. Baty, H. T. Borton and F. M. Williams, Vice Presidents; D. E. Kropp, Secretary; and E. L. Hineline, Treasurer.

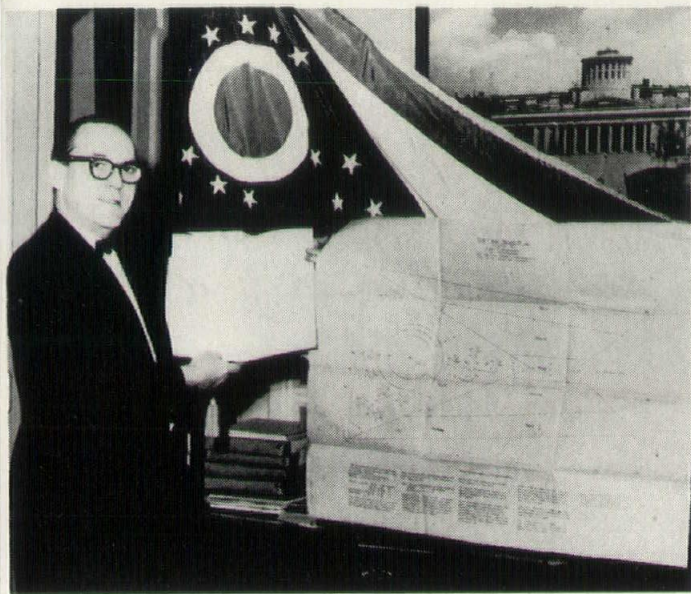
President Barrett has long been a leader in OSPE committee work and in the activities of his own Southern Ohio Chapter. He was also a member of the Architects-Engineers Joint Committee. Since 1948 Mr. Barrett has been the principal in the firm of Elmer S. Barrett Associates Consulting Engineers in Chillicothe, Ohio.

The OSPE Vice Presidency is represented by an officer in Southern, Central and Northern Ohio. Vice President Baty is a resident of Middletown and Manager of the Construction Department of Armco Drainage and Metal Products, Inc. He served as OSPE Secretary in 1955-56 and Vice President in 1956-57. Vice President Williams is the First Assistant Engineer of Tests for the Ohio Department of Highways in Columbus. His professional activities include that of Chapter President in 1954-55 and State Convention Chairman in 1956-57. From Cleveland the Society has elected Homer Borton to the Vice-Presidency. Mr. Borton is the President of the Osborn Engineering Company in that city and a member of numerous technical and fraternal societies.

Secretary Kropp resides in Elyria and is a former President of the Lorain Chapter, OSPE. For the past ten years, he has been the Chief Design Engineer for the Pfaudler Co., Elyria Division.

Earl Hineline has been Treasurer of the OSPE since 1955. He is the Chief Industrial Engineer for the Firestone plants in Akron and a former President of the Akron Chapter, OSPE. Lloyd Chacey was retained as the Society's Executive Secretary.

**OHIO STATE FLAG ANNIVERSARY:
ARCHITECT WAS DESIGNER**



Secretary of State Ted Brown inspects the original architect's drawings for the Ohio State flag

On May 9 the Ohio state flag was 55 years old. That date marked the anniversary of the enactment in 1902 of a law by the Ohio General Assembly describing the flag and adopting it as the official state standard.

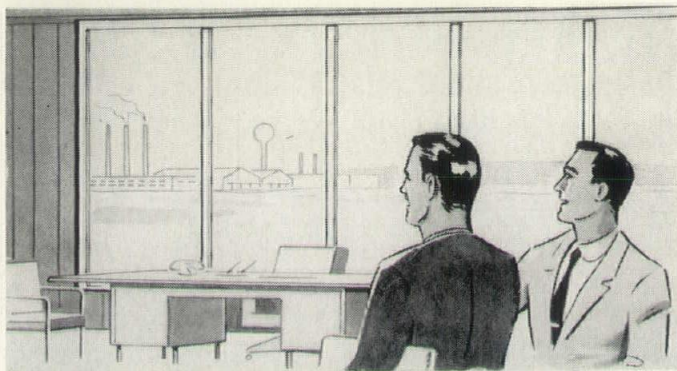
The pennant-shaped design was drawn by John Eisemann, architect for the Ohio State Pan-American Exposition Commission.

The flag was actually displayed a year before its official adoption, the first flag having been devised for use in the Ohio Building at the Pan-American Exposition in Buffalo, New York.

Two famous Ohioans are associated with the early history of the flag. It is safe to assume that President William McKinley, formerly the Governor of Ohio, inspected the new flag while touring the exhibit area at the Buffalo Exposition—the place at which he lost his life from an assassin's bullet. Warren G. Harding, as a member of the Ohio Senate in 1902, is also remembered for his role in the initial development of a state flag.

Of all Ohio's emblems, perhaps the least is known about the state flag. It has three red and two white horizontal stripes. At the staff end, in a blue triangular field, are seventeen white stars grouped around a red disc superimposed upon a white O.

Architect Eisemann explained its symbolism as follows: "The triangles formed by the main lines of the flag represent the hills and valleys, as typified in the State Seal, and the stripes the roads and waterways. The stars, indicating the thirteen original states of the Union, are grouped about the circle which represents the Northwest Territory, and that Ohio was the seventeenth state admitted into the Union is shown by adding four more stars. The white circle with its red center, not only represents the initial letter of Ohio, but is suggestive of its being the 'Buckeye State.'"



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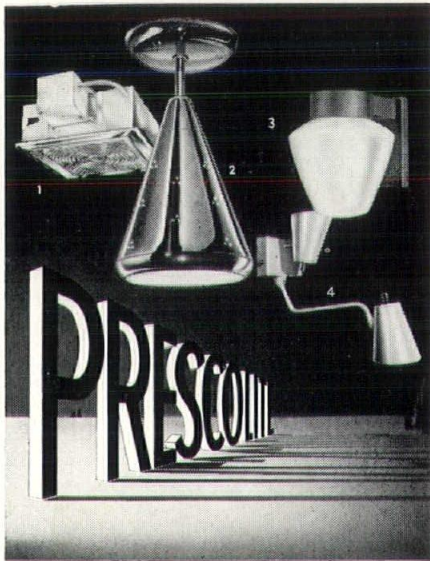
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An Historian Looks At Architecture

an excerpt from an address by Dr. Carl Wittke, Dean of the Graduate School, Western Reserve University, as delivered before the Centennial Banquet of the Cleveland Chapter, AIA

. . . the architect and the historian have some things in common. Architecture is the printing press of the ages; its monuments are among our most important historical sources; and frequently reflect as much of the history of the times as the musty documents preserved in ancient archives. As the historian rewrites history to meet the interest and needs of each new generation, so the architect expresses in his creations the changing needs and tastes of the time.

Here in the United States, the evolution of architectural design illuminates the social forces which have been constantly re-shaping America. The architect of our Declaration of Independence was also the designer of Monticello, the capitol at Richmond, and the University of Virginia. Jefferson's architectural library was as important to him as his books on history and politics, and he worked hard to establish an American classicism in architecture which would be free from the English Georgian influence, and would symbolize the law and order of the Roman Republic, which the Founding Fathers so much admired.

In the nineteenth century, in a period which has been called the "Brown Decades," and the Gilded Age, and which Veblen satirized as the era of "conspicuous consumption," the rising commercial aristocracy and the newly rich lavishly squandered their money on an architectural retreat from colonial functionalism into a Victorian Gothic whose mediocre monstrosities stressed their superiority over the urban masses, and symbolized their sudden rise to power. Western architecture, on the other hand, never shook off its inheritance from Catholic Spain and Mexico, and pagan Indians. You will recall that the Alamo, where Davy

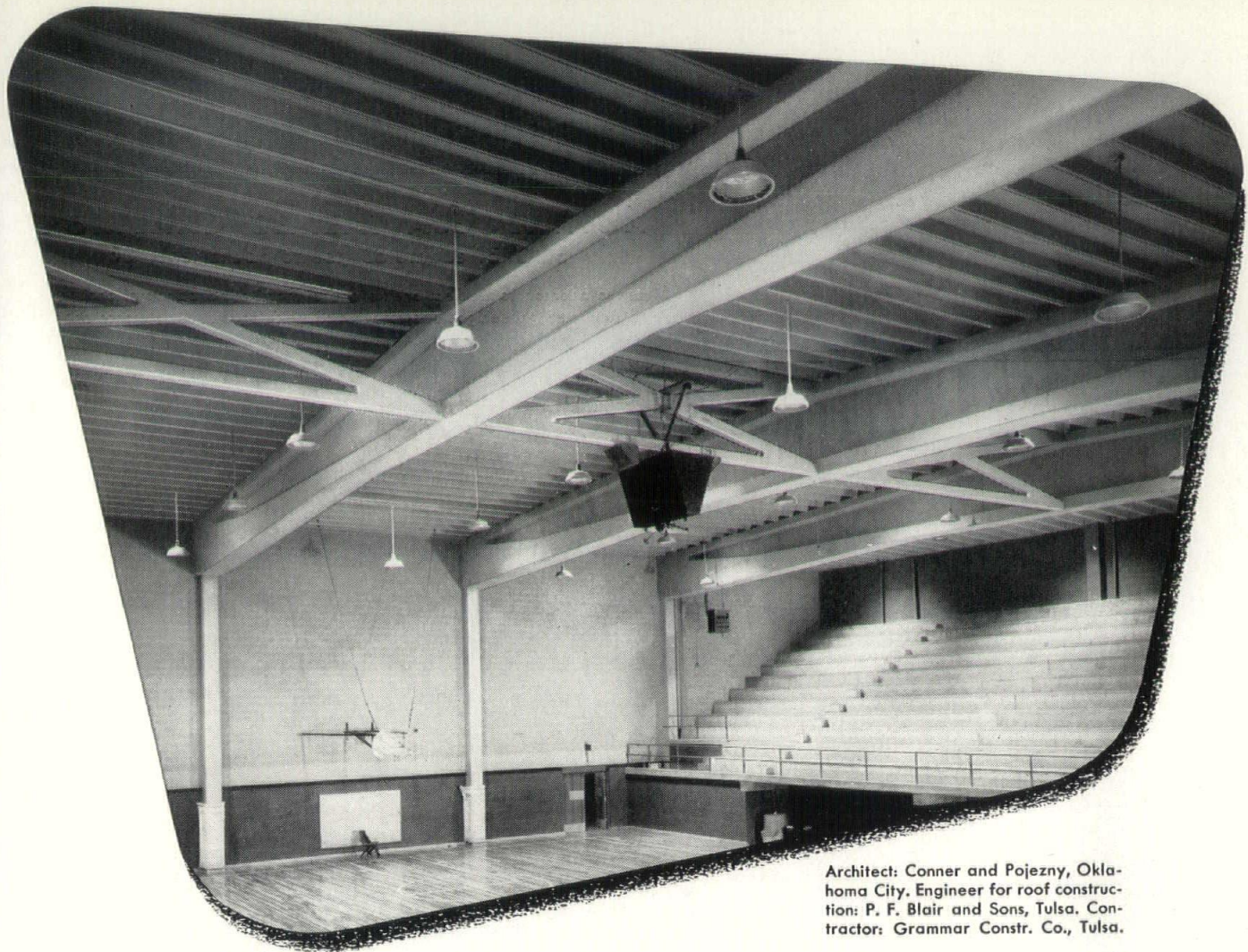
Crockett met his end, was originally a Franciscan mission.

The return to the principle that a building should be part of the natural and cultural environment was sparked by men like Henry Richardson, who built the Romanesque Trinity Church on Boston's Copley Square, but also wrote, "the things I want most to design are a grain elevator, and the interior of a great river steamboat."

Louis Sullivan's rebellion against all the classical tenets was so pronounced that he became known as the prophet of American modernism. Deeply affected by Darwinism and pragmatism, he contended that buildings, like living organisms, must adapt to the natural environment and have a functional value, to meet the needs of modern living conditions. Thus they would express the rugged individualism of a vibrant democracy, imbued with an irrepressible desire for experimentalism and an unquenchable spirit of optimism which admitted no limits to its progress.

The skyscraper, built around an all-steel framework which Sullivan said must look "like a proud and soaring thing," was the original and entirely natural product of the overcrowding and rising land values of rapidly growing urban communities, and architects were forced to give attention to city planning and many of the problems of urban sociology. Frank Lloyd Wright, Sullivan's chief disciple, regarded architecture as a form of sculpture, but for a long time he was a prophet without honor in his home country. Finally, in the present day, we seem to have arrived at what some have called "the current craze for rampant geometry." In a recent book, John Keats castigated our vast contemporary housing developments as each house a box on a slab, costing twice what it should, and consigning its occupants to utter boredom.

Thus, the pendulum swings back and forth in the history of architecture, as it does with new interpretations of history. Both are creative arts, and belong with the humanities rather than the sciences. Both are part of the poetry of the past, full of romance and drama . . .



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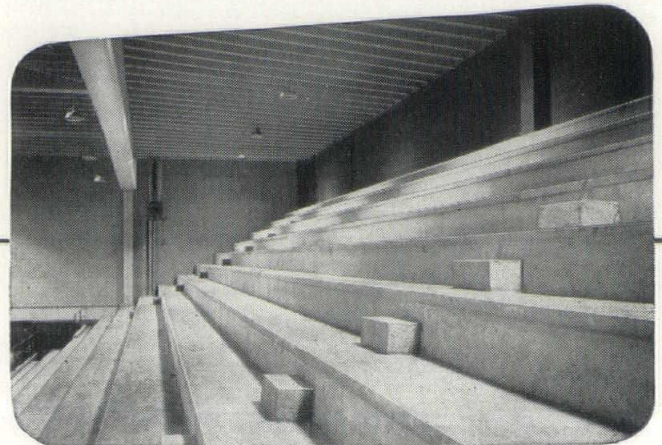
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Addendum To Geographical Roster

The following additions to and corrections in the listing of architects registered to practice in Ohio brings the Roster as printed in the April, 1957 issue of *Ohio Architect* magazine up-to-date as of April 31, 1957.

Corrections

Appel, Burton R.
25 Lancaster Terrace
W. Orange, N. J.

Bentley, Robert W.
Box 648
Cocoa, Fla.

Brown, John T.
4207 Eileen Dr.
Cincinnati 9, Ohio

Freund, R. Carl
2194 Victory
Parkway
Cincinnati 6, Ohio

Frost, Walter H.
661 Wick Ave.
Youngstown 2, Ohio

Genn, Ernest Lee
4211 Ackerman Blvd.
Dayton 9, Ohio

Kellogg, Clyde F.
63 Sauk Trail
Park Forest, Ill.

Klevay, Tibor
5818 Douglas Blvd.
Cleveland 21, Ohio

Lubeck, Gunther H. B.
2446 Sylvania Ave.
Toledo 13, Ohio

Probst, Marvin G.
201 N. Wells St.
Chicago 6, Ill.

Pyle, Colvin E.
5706 Marmion Lane
Cincinnati 13, Ohio

Rabold, Walter A.
204 Niagara Ave.
Dayton 5, Ohio

Reeves, Robert R., Jr.
1480 Road's End
Columbus 9, Ohio

Saunders, Arthur
801 Prospect 4th Bldg.
Cleveland 15, Ohio

Shock, Kenneth B.
50 W. Schantz
Dayton 9, Ohio

Stone, Oliver M.
Law & Finance Bldg.
429 4th Ave.
Pittsburgh 19, Penn.

Von Gunten, John H.
16626 Miles Ave.
Cleveland 28, Ohio

Wood, William E.
216 E. 9th
Cincinnati 2, Ohio

Additions

Alexander, Robert E.
2379 Glendale Blvd.
Los Angeles 39, Calif.

Becker, Herbert T.
4741 Highridge Ave.
Cincinnati 38, Ohio

Becket, Welton D.
5657 Wilshire Blvd.
Los Angeles 36, Calif.

Beumer, Robert W.
3535 Mozart Ave.
Cincinnati 11, Ohio

Bode, Thomas W.
510 Judson Ave.
Youngstown 11, Ohio

Bosse, Ollen F., Jr.
7918 Seward Ave.
Cincinnati 31, Ohio

Burgess, Ronald A.
7373 Elizabeth St.
Cincinnati 31, Ohio

Caddy, Edmund H. H., Jr.
23386 Lakeshore
Blvd.
Cleveland 23, Ohio

Cox, Harry N.
3531 Vista Ave.
Cincinnati 8, Ohio

Davis, John C.
3816 East St.
Cincinnati 27, Ohio

Davis, John H.
1021 34th St., N.W.
Washington 7, D. C.

DeCamp, B. Crane
60 Bloomfield
Terrace
Pontiac, Mich.

Dunnington, Jon B.
313 Oxford Ave.
Terrace Park, Ohio

Erdman, Addison
640 W. 153rd St.
New York 31, N. Y.

Flinn, William W.
716 Upper Merriman
Dr.
Akron 3, Ohio

Garber, John M.
6301 Madison Rd.
Cincinnati 27, Ohio

Garn, Gordon R.
3237 Griest Ave.
Cincinnati 8, Ohio

Gerba, John
10020 Orleans Ave.
Cleveland 5, Ohio

Gibson, Bayard K.
8 S. Michigan Ave.
Chicago 3, Ill.

Gifford, John S.
119 West 8th St.
Erie, Penn.

Godes, Ronald A.
2634 Skyline Dr.
Lorain, Ohio

Gruen, Victor D.
135 S. Doheny Dr.
Beverly Hills, Calif.

Hagel, John L.
317 E. Mill Rd.
Evansville, Ind.

Hamed, Nader
918 W. Exchange St.
Akron, Ohio

Hefley, Thomas W., Jr.
123 Kinsey Ave.
Cincinnati 19, Ohio

Hemlock, Arthur M.
10010 Euclid Ave.
Room 224
Cleveland 6, Ohio

Hobson, Robert T.
210 Firestone Ave.
Canton 7, Ohio

Igleburger, Arnold F.
107 S. Garland Ave.
Dayton 3, Ohio

Iguchi, Joseph D.
51 E. Weber Rd.
Columbus 2, Ohio

James, Burke, Jr.
3630 Darrow Rd.
Stow, Ohio

Keister, George B.
457 Lloyd Place
Cincinnati 19, Ohio

King, Sol
345 New Center Bldg.
Detroit 2, Mich.

Kirk, Thomas A.
1790 Rockland Ave.
Cleveland 16, Ohio

Koerper, Max
12805 Gay Ave.
Cleveland 5, Ohio

Kormos, Willard
2705 Blackhawk Rd.
Dayton 10, Ohio

Koski, Ray J.
Arcola Lake Rd. W.
Ashtabula, Ohio

Kozel, James J.
19214 Cherokee Ave.
Cleveland 19, Ohio

Kritschgau, John H.
610 Pioneer Ave.
Kent, Ohio

LaMuro, Gennare T.
4074 Middlehurst
Lane
Dayton 6, Ohio

Larson, Edwin L., Jr.
20855 Kinsman Rd.
Shaker Hts. 22, Ohio

Lynch, Donald E.
812 N. W. Blvd.
Columbus 12, Ohio

Orami, John
465 Oakmoor Rd.
Bay Village, Ohio

Peacock, Richard H.
2531 Burnet Ave.
Cincinnati 19, Ohio

Petralia, Salvatore D.
1950 E. 120th St.
Cleveland 6, Ohio

Reiley, Robert J., Jr.
Paramount Bldg.
Toledo 4, Ohio

Reiskin, Leon
11 Riggs Rd., N.E.
Washington 11, D.C.

Riedel, W. Christian
11911 Pleasant
Valley Rd.
Cleveland 30, Ohio

Robinson, Courtney E.
1924 St. Joe Blvd.
Ft. Wayne, Ind.

Rosmarin, Thomas P.
330 Garden Rd.
Columbus 14, Ohio

Schooley, John P., Jr.
1856 N.W. Blvd.
Columbus 12, Ohio

Seltzer, Gilbert L.
101 Park Ave.
New York 17, N.Y.

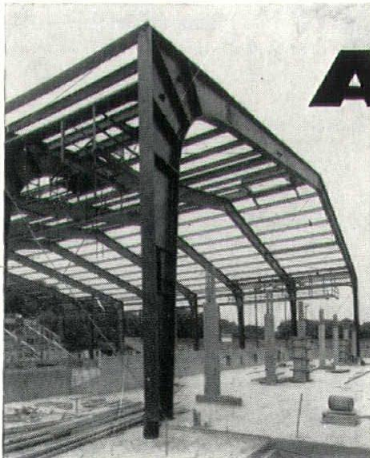
Snyder, Donald C.
Wonetta Parkway
Westlake, Ohio

Tekushan, Nicholas S.
2035 Richland Ave.
Lakewood 7, Ohio

Wallace, Robert W.
5421 Shelbourne Rd.
Cincinnati 27, Ohio

Williams, Edgar I.
101 Park Ave.
New York 17, N.Y.

Zoelly, Pierre C.
2386 Dorset Rd.
Columbus 12, Ohio



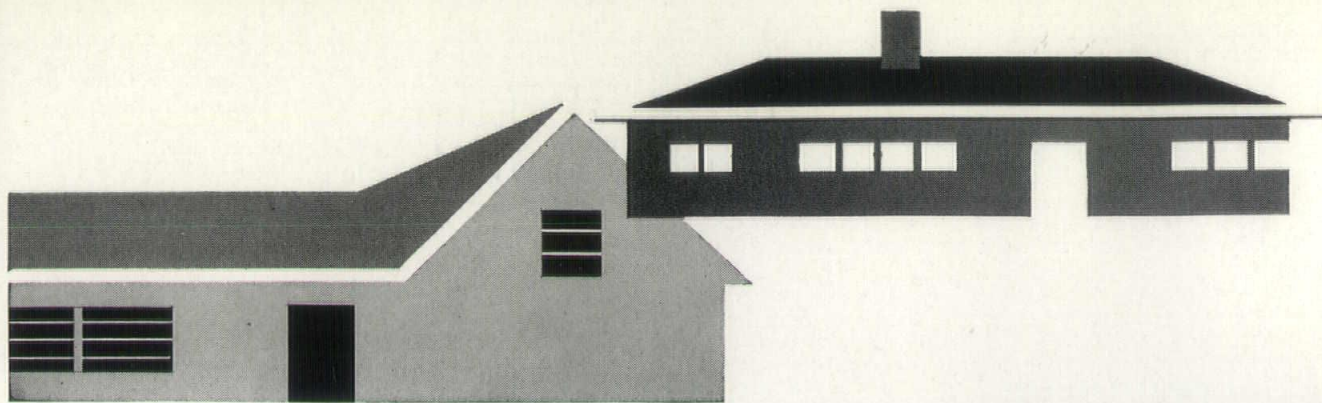
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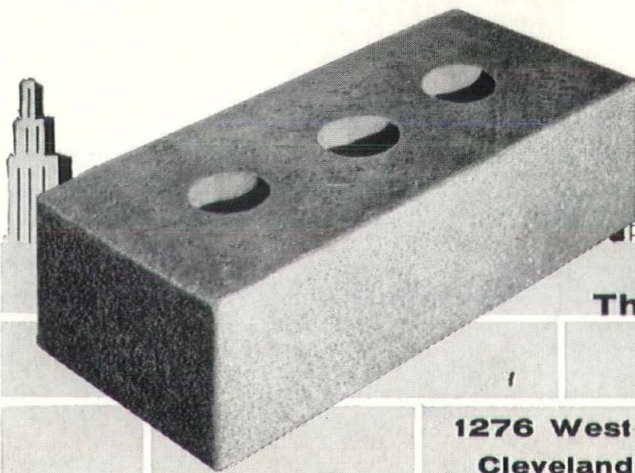
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For Buildings of Lasting Beauty

Specify **HOMESTEAD BRICK**

The warm colors and pleasing texture of Homestead sand-faced brick, combined with high strength and durability, form walls of truly lasting beauty.

Homestead brick is made of shale, by the stiff mud process, and burned in our electronically controlled kilns. The 3-hole design assures at least 1" web thickness from any face. 3-hole coring also makes cutting easier—keeps breakage low. Available in pleasing red and flashed range of red. Call or write for complete information.



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