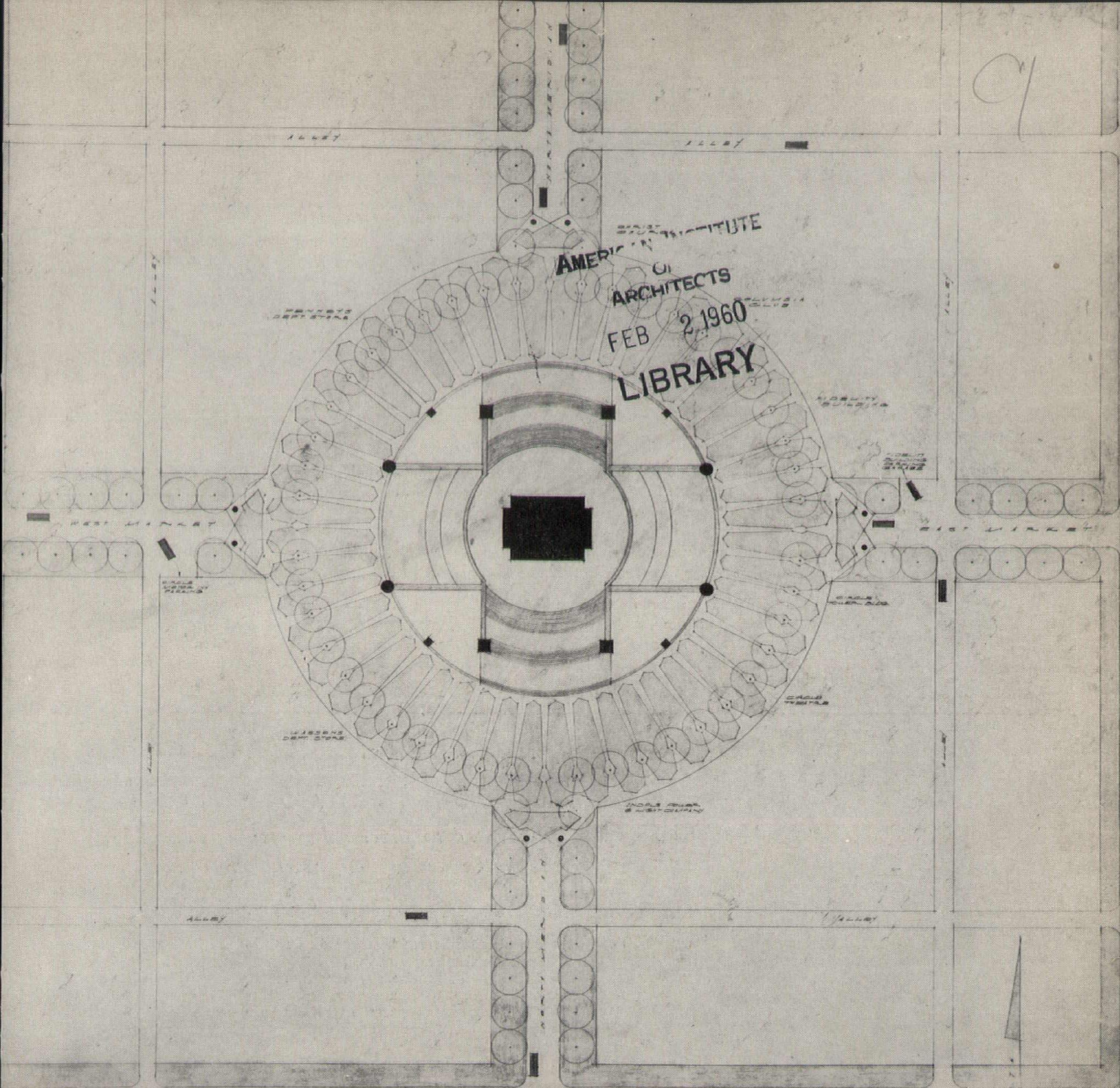
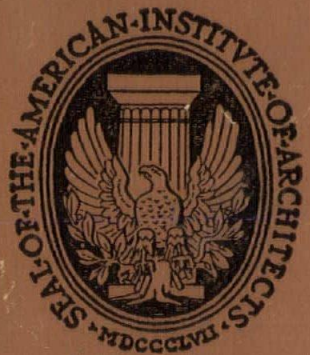


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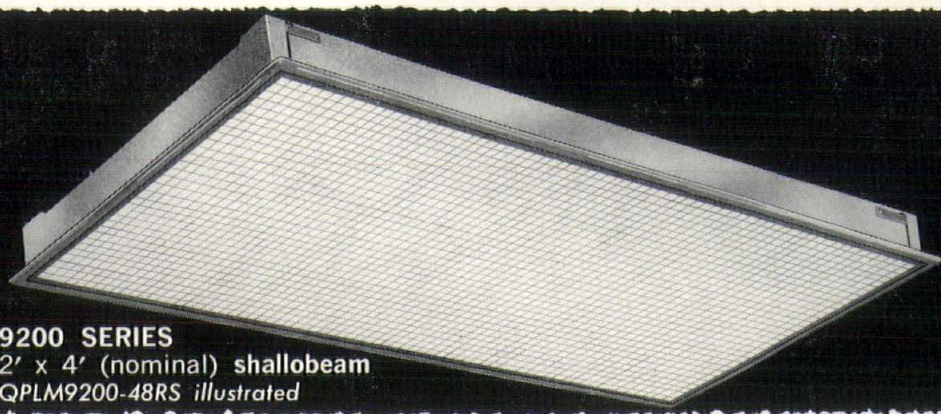
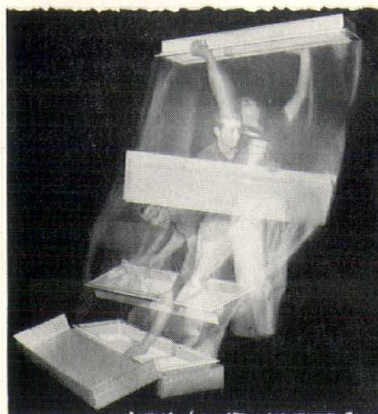
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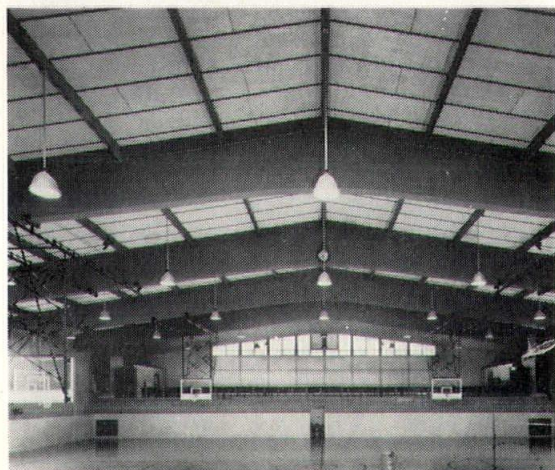
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## INDIANA ARCHITECT

OFFICIAL JOURNAL OF THE INDIANA SOCIETY OF ARCHITECTS  
A CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

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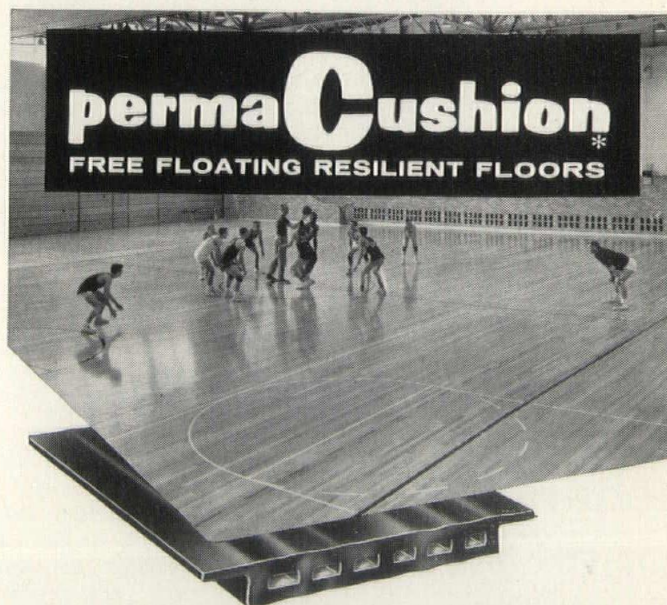
DON E. GIBSON, Executive Secretary

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VOL. 3, NO. 9

JANUARY, 1960



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# Anton Scherrer

*Architect, Artist,  
Musician, Writer*

Anton Scherrer, one of the most beloved and respected members of the architectural profession in Indiana, passed away at Methodist Hospital in Indianapolis on January 8.

Although not as active in the profession during the most recent of his eighty-two years, Mr. Scherrer was honored several years ago by his fellow ISA members by election to Honorary Associate Membership. In earlier years, he followed the architectural footsteps of his father, Adolph Scherrer, architect for the Indiana Statehouse, and studied architecture in this country and in Switzerland. Among his best known projects are the Antlers Hotel and Cathedral High School, both in Indianapolis.

For ten years immediately prior to 1958, Mr. Scherrer served as president of the Art Association of Indianapolis, which directs John Herron Art Museum. He was also a former president of the Indiana Historical Society.

With an outstanding reputation established in architecture prior to 1929, Mr. Scherrer went on to distinguish himself as an artist, musician, critic, and story teller, not only in Indiana and California, but also in Europe.

The citizens of central Indiana came to know Mr. Scherrer best through his column, "Our Town," a chronicle of his reminiscences which appeared in the Indianapolis Times during the 1930's and 40's. His silhouette, complete with pipe and stubby beard, became an Indianapolis trademark, and Tony became the friend of thousands.

Mr. Scherrer's death followed his wife's, Josephine, by almost two years; their only son, Adolph Turner, died twenty-five years ago. He is survived by two cousins, Mrs. Walter H. Biddlecombe of Indianapolis, and Mrs. Robert W. Rockwood of Minneapolis.

## Mechanical Code Reprint Available

The Indiana State Board of Health has announced that the 1960 reprint of Volume IV, Heating, Ventilating and Air Conditioning Rules and Regulations of the Administrative Building Council, is now available.

There have been a few minor clarifications in the code but no changes in the basic requirements.

Copies are available from the Administrative Building Council, 1330 W. Michigan Street, Indianapolis.



## ISA Queen Contestant

Miss Shirley Ann Frey, beautiful nineteen-year-old daughter of ISA member E. Roger Frey, recently represented the Indiana Society in the annual Indianapolis Home Show Queen Contest.

A Sophomore at Transylvania College, Lexington, Kentucky, majoring in History and Religion, Miss Frey is a member of Phi Mu Sorority, works on the staff of the college yearbook, serves as secretary to one of the school departments and teaches Sunday school in her off-hours.

Her father is associated with the Board of Church Extension, Disciples of Christ Church, in Indianapolis.

## November Contracts Up One Per Cent

November contracts for future construction in Indiana totalled \$45,415,000, an increase of one per cent compared to November, 1958, according to the F. W. Dodge Corporation.

A breakdown of contracts by the major construction categories in November, compared to the corresponding 1958 month, showed: non-residential at \$16,876,000, up 23 per cent; residential at \$23,767,000, down 3 per cent; and heavy engineering at \$4,772,000, down 31 per cent.

According to Dodge figures, the cumulative total of contracts for the first eleven months of 1959 amounted to \$773,660,000, up 12 per cent compared to the corresponding period of 1958. Cumulative total of contracts in the major construction categories showed: non-residential at \$291,596,000, up 14 per cent; residential at \$339,762,000, up 33 per cent; and heavy engineering at \$142,302,000, down 22 per cent compared to the like 1958 period.

## Eldridge Named Convention Speaker

James A. Eldridge, publicity director of the Indianapolis office of The Bobbs-Merrill Company, Inc., publishers, will be the speaker for the ISA Annual Convention on Friday night, May 19th.

Announcement of the speaker selection was made recently by Dick Zimmerli, Indiana Society Program Chairman, whose committee is now completing plans for the annual event.

Prior to joining Bobbs-Merrill, Mr. Eldridge had a notable career in journalism and public affairs. From December, 1946, to February, 1953, he served as Midwest Field Director of the American Association for the United Nations. He was a frequent visitor to UN Headquarters in New York during the formative years of the UN and was an active participant in UN affairs from the opening days of the Truman Doctrine through the Korean War.

From September, 1954, through July, 1959, Mr. Eldridge was a member of the editorial staff of The Indianapolis News. In 1958, he held the John Winant Lecture Fellowship in Great Britain, giving 75 lectures in a three-month period in Northern Ireland, Scotland, Wales and England, including lectures at Oxford, Cambridge and Manchester Universities.

A native Hoosier, Eldridge attended Butler University and is a member of the English-Speaking Union, the Indianapolis Committee of Foreign Relations, the American Academy of Political and Social Sciences, and Sigma Delta Chi, the professional journalism fraternity.

The topic of Mr. Eldridge's speech will be announced at a later date.

Other plans for the convention include the Producers' Council Annual Golf Outing and Banquet on Thursday, May 18th, a seminar on Specifications for Friday morning and a discussion of architect's ethics for Friday afternoon, May 19th, and an outing to the Indianapolis Motor Speedway following the ISA Business Meeting on Saturday, May 20th, to watch qualification trials for the 1960 Memorial Day Race.

Additional information will be presented in coming issues.

## WAL Meeting

The Women's Architectural League will hold a Valentine Card Party at the home of Mrs. Donald Compton, 263 West 77th Street, Indianapolis, on February 1st.

The party will include a dessert luncheon starting at 12:00 Noon, EST.

THE INDIANA ARCHITECT





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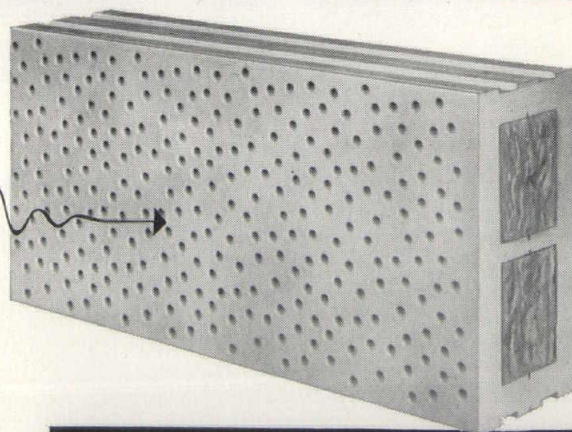
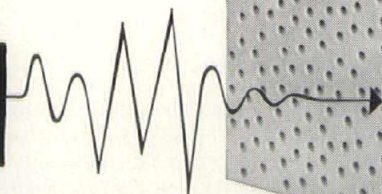
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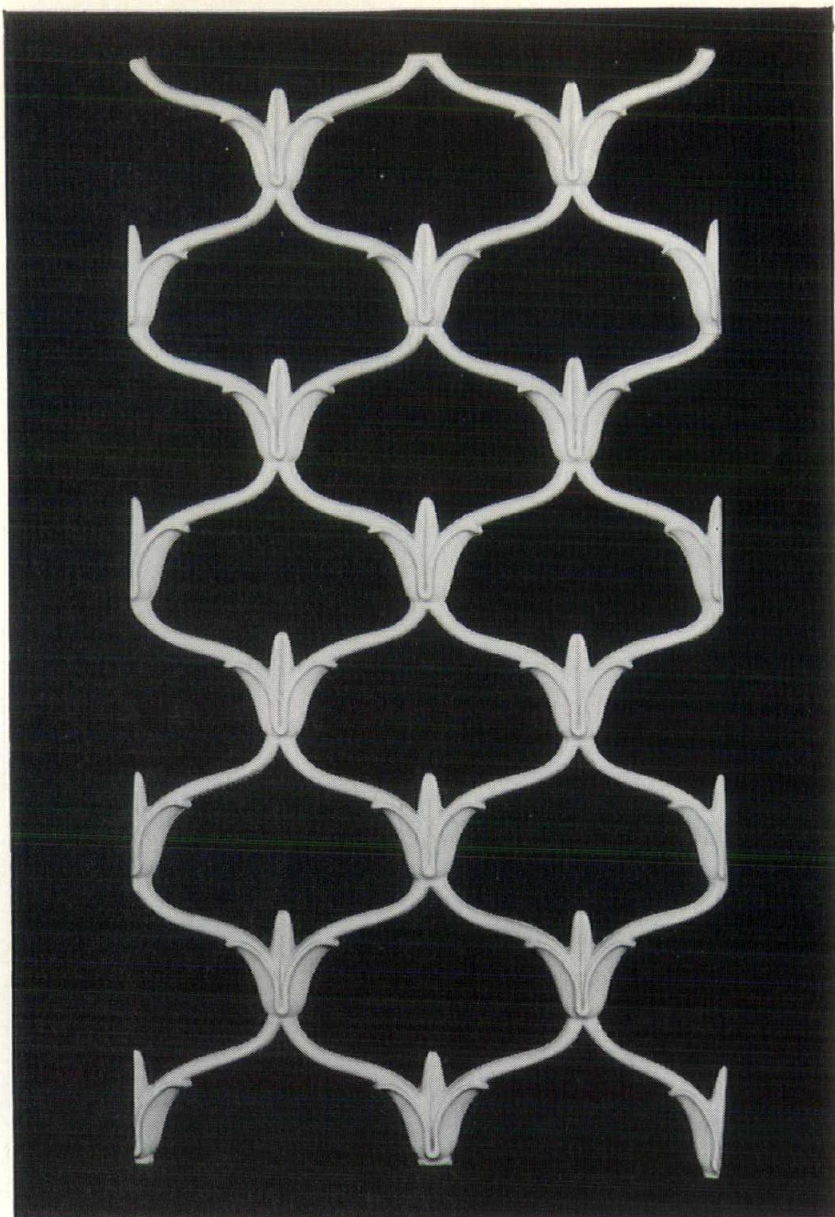
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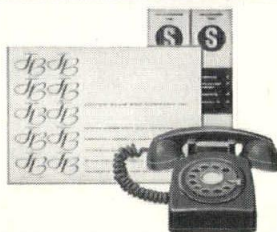


### CONTEMPORARY TREILLAGE: new Amsterdam design

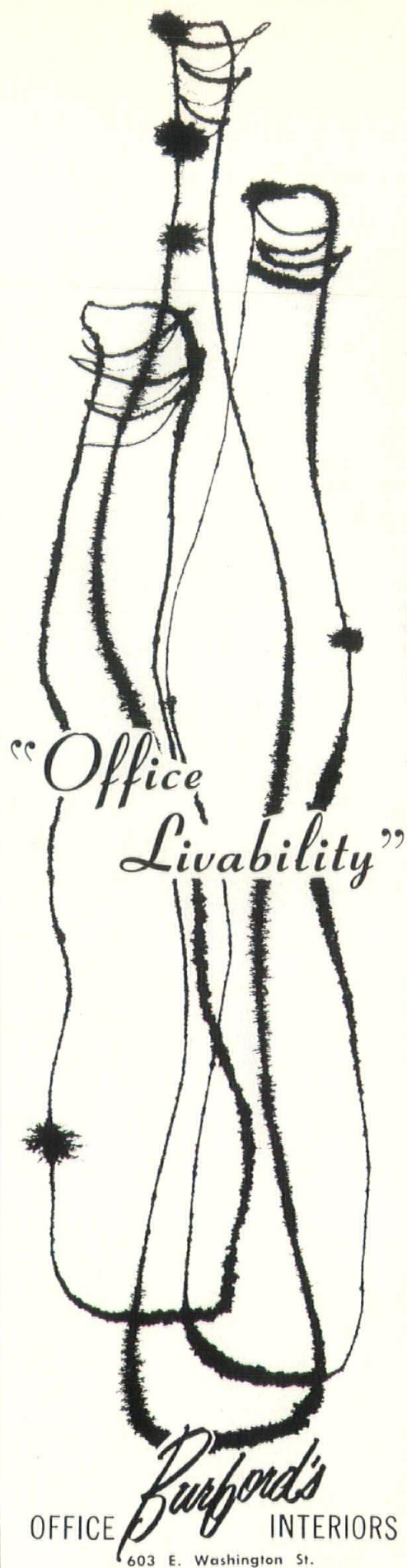
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# This Practice of Architecture

The handy pocket dictionary defines architecture as the science and art of designing and constructing buildings or other structures. An architect, then, is one who practices the science and art of designing structures.

Since architecture is partially a science, to practice an architect must undergo scientific or technical instruction, and must be judged competent to perform the scientific or technical portion of the practice of architecture.

But since architecture is also an art, the ability of one aspiring to be known as an architect must transcend the basic and rudimentary lessons of applied technical skills. He must be able to translate these basic skills into habitable sculpture, structurally sound, efficiently organized and esthetically pleasing. His creation is a product of the arts, whether it be a home, a place of religious worship, a seat of learning, a commercial or public building, an industrial plant or an air-conditioned doghouse.

The State can certify to an architect's technical competence, by requiring that he submit to and pass an examination designed to test his technical ability.

The architect's professional society, the American Institute of Architect, can certify to his professional ethics and his integrity by extending to him the privileges of membership, and the right to append A.I.A. to his signature.

By his creations shall the architect's artistic abilities be known.

The architect, then, is an artistic scientist (or, if you prefer, a scientific artist) who can (1) create a beautiful formula based upon the needs and desires of his client and the specific problems of each individual contract. (2) solve the formula on paper by preparing plans and specifications, and (3) prove his formula by supervising the actual construction of his creation.

An architect is a vast reservoir of knowledge and experience in the building industry. He is a professional advisor—on planning, on building costs, on materials and on methods of construction—in any way that will benefit his client, the Owner.

He is also an agent for the Owner; he can, when he has been so directed, speak and act in his client's behalf regarding the project undertaken, thereby lending his wisdom, his background, his technical advice to his client directly and effectively.

He is the official interpreter of the conditions of the contract between the Owner and the Contractor, and the judge of its performance.

He is the representative of the profession joining together the construction industry with the Owner in service to the public.

In the design and construction of a building, an architect does many things. Through consultation with his client, he first determines the requirements of the project, prepares schematic design studies leading to a recommended solution, and approximates the cost.

Following this comes the basic design phase, in which the architect prepares in writing the basic design and preliminary site, floor plan, section and elevation drawings and specifications based upon the accepted schematic solution, and covering in general, site work, materials, structure, mechanical systems and special equipment. He shall advise the client in greater detail of the approximate cost, including semi-detailed estimates if necessary.

All this must be done prior to the drafting of construction documents (working drawings, detailed specifications, bidding information, general conditions, special requirements, and proposal and contract forms) detailing the design, kind, type, extend, location and method of installation of the materials, structure, finishes, specialties, mechanical systems, and any special and service-connected equipment required in the work. At this point he makes his final cost estimate to his client.

Turning finally to the construction stage, the architect must assist his client in obtaining proposals from contractors and in awarding the work through construction contracts.

He provides, if required and approved by the client, a full-time project inspector (to be paid by the client), or endeavors to secure

through general supervision compliance by contractors with the contract requirements and to guard the Owner against defects and deficiencies in the work. He cannot, however, guarantee the performance of their contracts.

The architect must check construction schedules, report to his client on the progress of the work, check and approve shop drawings, approve materials and equipment and tests thereof, maintain accounts, change orders, applications for payment, certificates for payment, and provide administration and supervision.

Upon completion of construction, the architect makes a final inspection of the work, assembles required guarantees with parties responsible therefor, and issues the final certificate for payment.

The architect's job does not end with a finished project, however. While the guarantees are still in effect for materials and workmanship, he will make an additional inspection tour, reporting on any observable defects requiring correction by the contractor.

Just as there are many, many operations an architect must perform for his clients, there are many which he must not perform. For example, he cannot render professional services without compensation. No service, whether oral, written or graphic, should be requested by an Owner, nor furnished by the architect, without prior assurance of adequate compensation. Nor can his fee be made contingent upon the carrying out of the project; if the construction of the building he designed is not undertaken, he must receive compensation for his design work.

He cannot knowingly compete with another architect on a basis of professional charges, nor use donations as a device for obtaining competitive advantage.

He cannot offer his services in a competition except as provided in the Institute's published Competition Code.

An architect cannot knowingly injure falsely or maliciously the professional reputation, prospects or practice of another architect, nor can he attempt to supplant another



architect **after** definite steps have been taken by a client **toward** the latter's employment.

And **finally**, he cannot undertake a commission **for** which he knows another architect has **been** employed until he has notified the other **architect** of the fact in writing and has **conclusively** determined that the original employment has been terminated.

**The American Institute of Architects**

The **“do”**s and don't's" of the architectural professional have been established by the profession through its professional society, the **American** Institute of Architects. One hundred **and** two years ago architectural leaders **decided** steps must be taken to raise the level **of** the profession, and from this, the AIA was **founded**.

The **objects** of the American Institute of Architects art to organize and unite in fellowship **the** architects of America; to combine **their** efforts so as to promote the esthetic, **scientific**, and practical efficiency of the profession; to advance the science and art of **planning** and building by advancing the **standards** of architectural education, training **and** practice; to coordinate the

building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.

The Institute has worked hard to secure proper architects' registration laws at the State level and to provide a means by which architects can become registered in various states. It has worked closely with the architectural schools to raise the level of teaching in these schools, and it establishes codes of ethical standards for AIA members.

**The Indiana Society of Architects**

In addition to the national architectural professional society, architects are banded together at the State and local levels. Through the Indiana Society of Architects, a state-wide chapter of the AIA, and its nine Districts, the architects of Indiana have an active and effective professional society at both the State and local level.

The I.S.A. membership includes architects who are members of the A.I.A. (Corporate Members), two groups of architects who do not belong to the A.I.A. (Associate and Jun-

ior Associate Members), and architectural students at the University of Notre Dame, the State's only architectural school (Student Associates).

At the District level, the membership possibilities include even a wider range since these organizations' memberships include members of the profession who belong neither to the Indiana Society nor to the Institute.

Recent changes in the I.S.A. organization and operation established greater autonomy for the local Districts in an effort to aid the local architects in solving local problems.

**Selecting an Architect**

As with the other professions, architects are not permitted to advertise the availability of their services; not only do the A.I.A. rules preclude the use of paid advertising (see chart below), but the people themselves, decree that advertising by professional men is inconsistent with their professional status.

A doctor who **a b u s e s** his professional standing by violating the rules of professional conduct through advertising is labeled a quack; a lawyer, a shyster. Similarly, the

**Guide to Permissive Publicity and Advertising Practice**

	Newspaper and Magazine Publicity	Radio and Television Publicity	Newspaper, Magazine, and Television Advertising
By <b>AIA</b> <b>Chapter</b> and <b>Region</b>	May furnish material concerning participation in building projects but may not stimulate self-laudatory, exaggerated or misleading publicity.	May participate in radio and TV programs as part of chapter, region or national AIA activity. May participate as individual Architect if the program is in the best interest of the profession.	May participate where an endorsement by the individual Architect is not required; the participation is not to the detriment of the Architects . . . where advertisement pay tribute to the profession.  Photographs of architects may not be used in advertising material except when specifically obtained from the Institute. May not advertise space (or time) in own interest or for architectural firm. May not advertise in special editions or supplements.
By <b>the</b> <b>individual</b> <b>architect</b>	May initiate newspaper and magazine publicity in the public interest and for the good of the profession. May encourage the use of Architect credits in newspapers by diplomatic press relations.	May participate in radio and TV programs to better explain the profession.	May participate in interest of public. May purchase space or time in any medium if the advertisement is in the interest of the region or entire profession.  May purchase space in special editions and magazines if there is no identification of Architects or firms.



architect who habitually flaunts the same rules of professional conduct indicates he is far more interested in personal gain than in service to his clients.

An architect should be selected (1) by direct choice, on the basis of reputation, demonstrated ability, or by consultation with former clients of prospective architects; (2) consultation with younger architects who may give promise of developing a novel approach to the project or with an architect who may have demonstrated a sympathetic understanding of the particular problem; (3) consultation with building contractors concerning architects with whom they have worked; or (4) selection from a limited or open panel of architects by a Design Competition conducted under the rules of the AIA.

Whatever means of selection is used, it should not be based upon the presentation of free sketches made by the prospective architect (since these could not possibly apply to the particular problems of the project being undertaken) nor upon fee differences. It should be based upon the owner's careful consideration of his own proposed project and his decision as to which architect can be of the most benefit to the project and to the Owner, himself.

## All Dressed Up, No Place to Go

Victor Gruen, prominent city planner and architect, has warned that the "good life" being predicted for the future will bring with it "a vast traffic jam and a strangled complex of cities" unless some urgently needed nationwide master planning is taken care of first.

Mr. Gruen observes in the year-end issue of LIFE magazine devoted to leisure time, that U. S. cities are already "littered with ugliness and choked with automobiles."

He charges that American parks, schools, museums, municipal buildings and transportation systems are "unattractive and poorly maintained." This has resulted, Gruen says, in the U. S. having "one of the lowest 'public living standards' of Western nations." He says that the situation stands to further deteriorate if the present haphazard pattern of urban centers "swallowing up" agricultural land continues unabated.

Mr. Gruen has long been an exponent, among other things, of eliminating traffic

from downtown areas and turning one-time busy vehicular arteries into pedestrian malls. Many U. S. cities are experimenting with his plan.

In the LIFE article, he advocates the separation of living and working areas from traffic and transportation. He says that proper planning should seek to preserve and reestablish recreational areas and landscape. It should also reorganize urban areas into compact pedestrian islands, surrounded by open space, within which public and private transportation can speedily move.

The fact that 90 per cent of the U. S. population will soon be engulfed by metropolitan areas is not in itself an evil thing, Gruen asserts, provided those areas are "made once again a pleasant place to stroll, eat, shop, sightsee, enjoy cultural amenities and live."

Only if these things are attended to first, Gruen says, "will our leisure time be worth living." Otherwise, he concludes, "we will spend our precious, hard-earned leisure within our own four walls, cut off from society by the foes we have created: murderous traffic, smog, disorder, blight and ugliness. We will be trapped in our suburban or city homes, all dressed up with no place to go."

## For Members of the American Institute of Architects

	Brochures, Pamphlets, Reprints, Etc.	Speeches and Panel Discussions	Displays and Convention Booths
the product ... where of fellow mmercials)	May produce a brochure or pamphlet covering facts about the firm and can use this medium in discussions with potential clients, provided: It is produced at the architect's own expense; contains no advertisements; contains no exaggerated or self-laudatory statements; its distribution is limited to persons with whom the architect has had previous personal or professional contact or is used in conjunction with an interview.	May speak to public service, community and educational groups to better explain the profession but not to advertise his own professional availability.	May rent or buy and maintain booth space at conventions or association meetings making such space available. The display should, however, be in keeping with the general standards of conduct of the architectural profession. A display by a Chapter, Region or the AIA precludes displays by individual members, however.
profession. ve mediums chapter, re-	May produce brochures, pamphlets, etc., for purpose of enlightening public about the services of an Architect and the value of the profession.	May through a Speakers' Bureau participate for the express purpose of better explaining the profession to the public.	May rent or buy and maintain booth space at conventions or association meetings making such space available. Display must be in the public interest and for the good of the profession and must not make identification of individual Architects or firms.
newspapers f individual			



## The Circle As a Mall

In Indianapolis many individuals, individually and collectively, are wrestling with the problem to build or not to build a mall, and if to built, then where.

Most cities throughout this country have experienced a similar reawakening to the ages-old concept that the beauty and value of an area can be increased immeasurably by the thoughtful inclusion of open space in the master plan. In the suburbs, this reawakening has given birth to shopping centers built around an open center area and surrounded by acres of free parking.

It is only natural, therefore, for the civic leaders of the older metropolitan areas to ponder if perhaps they should not create their own downtown malls to enhance the rather concealed beauty of their commercial establishments, to bring greater joy and sunshine into the hearts and lives of those who daily toil in the shadows of the great American landmarks, skyscrapers. One other matter of passing concern is the enticement of the money-spending public back to the downtown stores and away from their more rural competitors.

The question "To build or not to build a mall" will be settled by the leaders in civic government, commerce, merchant associations, advisory commissions and pressure groups. The deciding factor, however, will not be the dominant wish of any of these; it will be the voice of the citizens which will be heard and obeyed.

Accordingly, the architect in Indianapolis neither promotes nor discourages the creation of a mall; it is a decision to be made by others.

But if there is to be a mall, then where should it be? There is no need to search for a mall site, nor need the commercial advantages of one corner over another be debated. The perfect site exists already, equipped with an inimitable decor.

Why have a mall in a narrow street or vacant lot, when Monument Circle is the center of the Indianapolis universe, and has remained so since the 1820's.

A mall need not be only for shoppers; should it not serve all the people who are drawn to the urban heart? It should.

Could it not be a civic space, too, with reminders of War and Peace and God, side by side with the shops, the banks and the offices? It could.

Can the motor traffic be handled else-

where? Yes, if there is an intensive drive to do so. (Actually, the Circle ranks as one of the quietest intersections in the central mile-square area, ranking forty-second out of the fifty intersections in vehicles per hour.)

Will retail business suffer? No one could have watched the phenomenal growth of the suburban shopping malls across the land and believe business would languish on a downtown mall.

Can the present tenants be served? With special vehicular access, they can be serviced as efficiently as they are today. The four streets radiating from the Circle might well be left open to the automobile.

Is there space for light and trees? Indeed, a magnificent ring of trees might burgeon, under which the old may rest and the young could play.

The Indianapolis District committee on civic planning (an ISA sub-committee) has agreed that very little additional design for a Monument Circle Mall is necessary or desirable. The design of this month's cover suggests a radial pattern of paving in two materials, for example, blocks of granite and white marble.

This study also shows a suggested location for the tree ring, which might hug the periphery of the present street. We must look again at Piazza San Marco in Venice, or Piazza Obliqua in Rome.

The concept then would be the monument as a sculptural, approachable island in a well-peopled plaza, not the present inaccessible island surrounded by an impregnable moat of traffic.

*(Cover design and article prepared for THE INDIANA ARCHITECT by the Indianapolis District, I.S.A., Committee on Civic Planning, a sub-committee of the Indiana Society's Committee on Civic Planning.)*

## Reservations Due for Lathing-Plastering Banquet

The Fifth Annual Architects' Banquet of the Lathing and Plastering Bureau of Indianapolis will be held Thursday, January 28th, at the Atheneum in Indianapolis. Invitations have already been mailed to all Indianapolis area architects.

One of the highlights of the banquet will be the awarding of the Gold Trowel Award to the architect designing the most outstanding structure completed in 1959 using lath and plaster. In addition to the award, the winner will receive a cash prize of \$300.00, and two Honorable Mention Awards will be made.

Judging of the entries received in the competition has already been completed, but announcement of the winners is being withheld until the banquet presentation.

## LETTERS to the EDITOR

(The Indiana Architect is always happy to print letters of interest from the membership. Letters to the Editor should be addressed to The Indiana Architect, P. O. Box 55594, Indianapolis 5, Indiana.)

Publishing of letters in this column does not necessarily indicate concurrence in nor approval of the thoughts expressed therein, either by the editors and publishers or by the Indiana Society of Architects, its officers, directors or members.)

To the Editor:

The practice of architecture is a challenging activity, with many exciting problems and unlimited opportunities. This viewpoint may sound unrealistic as we tackle the many ordinary chores of our profession. Nevertheless, whatever we attempt (whether it be a design based on a grand flight of fancy or some routine service) it reminds one of the old saying, "It's all architecture."

All our activities should be well within the bounds of the ethics of our profession—the unwritten ones as well as the AIA "Standards of Professional Practice." I believe most of our members sincerely try to upgrade the profession by their actions. The question is, "What affect would it have on the public if an architect tried to operate in the following manner?"

First, assume a law is passed by the Legislature legalizing a type of financing which makes it possible for the poorer communities to obtain schools. The law, as written, has provisions which permit procedures very detrimental to the architectural profession and the entire building industry. It makes possible the spending of unlimited amounts of tax dollars without requiring the safeguard of competitive bidding. The providing of complete plans for a project is made very difficult, and, if they are provided, the architect could expect no compensation for preliminary work or complete services in many instances.

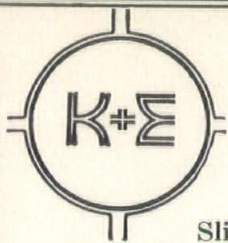
At least one of our members believes this law will open up new fields, so he decides to promote projects on the basis of it. At an Indiana School Board Convention, he takes a booth manned by attractive assistants to tell his story. Later, a Trustees' convention occurs and our architect comes back—again assisted by young ladies attired as Santas in shorts.

Those in non-professional enterprises, such as the manufacturers and distributors of school supplies and equipment, refrained from the use of a sensational type attraction. Our member, however, felt his action consistent with the best interests of our profession. Do you agree with him? Should we actively support our Legislative Committee in amending or abolishing this law?

ALFRED J. PORTEOUS

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# ISA Civic Planning Committee

(The following completed list of the membership of the ISA Civic Planning Committee unfortunately was not received in time to be carried in the December, 1959, issue of THE INDIANA ARCHITECT. Due to the importance of the work of this committee, the entire list, including the District sub-committees, is presented this month.)

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# Reynolds Jury Selected

Five distinguished U. S. and Canadian architects were named today to select the foremost contemporary structure in the world whose creative use of aluminum could significantly influence the architecture of our times.

The designer of that building will be given the \$25,000 R. S. Reynolds Memorial Award for the outstanding use of aluminum in architecture.

The American Institute of Architects named as members of the 1960 Reynolds Award Jury:

Dr. Walter Gropius of Cambridge, Massachusetts

Philip Will, Jr. of Chicago, Illinois

James M. Hunter of Boulder, Colorado

Arthur Fehr of Austin, Texas

C. E. Pratt of Vancouver, British Columbia, Canada.

Dr. Gropius, as one of the fathers of contemporary architecture, is famed for his leadership of the Bauhaus school of design. Later as Chairman of Harvard University's Department of Architecture, Dr. Gropius revolutionized architecture in America. He is a Fellow of the American Institute of Architects as are Will, Hunter and Fehr. Pratt is a Fellow in the Royal Architectural Institute of Canada.

This Jury will meet in Washington, March 14-15 to consider nominations for the 1960 Reynolds Award. The chairman, elected by the Jury, will announce the recipient of the Reynolds Award after judging is completed.

The winning architect will receive the \$25,000 Award in April 1960 at the annual convention of the American Institute of Architects at San Francisco, California.

The R. S. Reynolds Memorial Award is conferred annually on the architect who has designed a significant work of architecture in the creation of which aluminum has played an important contributing role.

Prime consideration is given to the creative value of the architect's contribution to the use of aluminum, and its potential influence on the architecture of our times.

Buildings completed during the last three years are granted preference although older structures are eligible.

The American Institute of Architects administers the nominations, Jury selections and all other aspects of the Reynolds Award.

Unit Structures, Inc., of Peshtigo, Wisconsin, has announced the opening of its new Indianapolis District Office, 1020 Bristol Road, Indianapolis.

Raymond Estand will head the new District organization; Mr. Estand formerly was with the Peshtigo office as a sales engineer.

# Draftsmen Needed

The office of Edward D. James and Associates, 122 E. Michigan Street, Indianapolis, has filed a request with the ISA Executive office for four experienced draftsmen to start work immediately.

Applicants are requested to contact Mr. Williams, Mr. White or Mr. McLaughlin, MEIrose 4-6433.

Other architectural offices desiring personnel notices are requested to notify THE INDIANA ARCHITECT by the first of each month.



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# Our Architectural Heritage



Rosewell's classic lines date back to the early 1830's; one of Indiana's outstanding examples of Greek Revival architecture, the home for many years was sadly neglected.

## Rosewell Restored

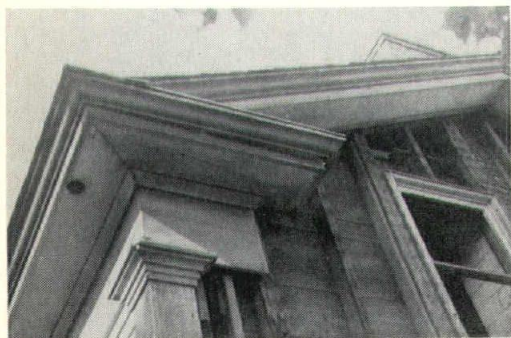
Near Fountaintown, in northern Shelby County, stands a beautiful Greek Revival home, built originally between 1830 and 1835 and only recently restored.

In 1830, the original owners, Daniel and Barbara Copple, patented 1,200 acres of new land twenty-two miles from the young state capital of Indiana and began clearing land for their first temporary home, a log cabin. Carefully they set aside and dried tulip poplar, beech and ash with which to build the spacious home they would need for their growing family.

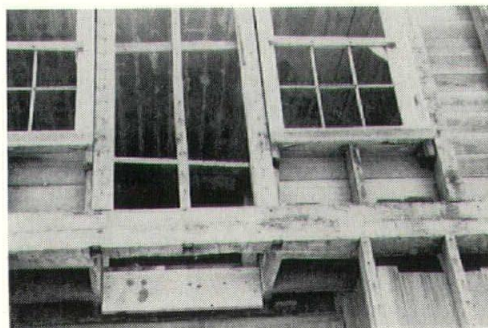
A few years later, an itinerant craftsman arrived and undertook construction of the classic structure which today is one of the

oldest habitable buildings in central Indiana. Hand-hewn timber was used throughout the house; beams are of beech, the floors of ash, and the ceilings and all interior and exterior walls of tulip poplar. The square-head cut nails were forged on the site, and used only where they would not show. Bricks were hand-made from clay, and mud or clay mortar was used to bind the bricks.

The original three-room structure, complete with sleeping loft, was heated by three fireplaces, and until its recent restoration, contained no central heating, electricity or running water. But the craftsmanship of its builder remains in abundant evidence. The accompanying picture shows a close-up of



With exterior siding removed, the interior walls of tulip poplar are visible from both sides. Note the detailing and craftsmanship in the roofline and guttering.



View of construction details of the original structure, taken during restoration work. Note wood ceiling; the house contained no plaster.

one corner of the house; note the hand-made moldings and the gutters built as an integral part of the roof.

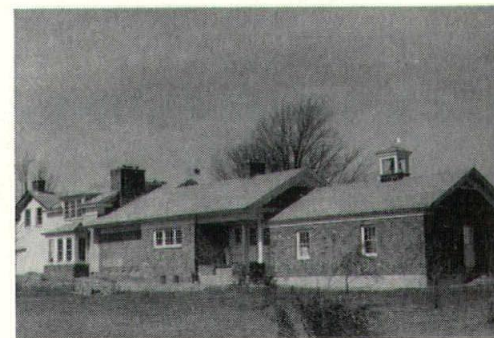
However, by 1954, when the present owner, Mrs. Herbert R. Hill, inherited the house from her father, its fourth owner, the entire structure had been tragically neglected. The only occupants were ground hogs, raccoons, and a vixen and her cubs nested beneath the rotting front porch. The yard was a riot of Damask roses, berry brambles, undisciplined lilacs, and drooping cedars fighting for their lives amongst the honeysuckle and hop vines.

As an artist and a devoted student of Indiana history, Mrs. Hill recognized the rarity of the Greek Revival architecture, and enlisted the aid of Edward D. James, AIA, of Indianapolis, in the completely sympathetic and authentic restoration.

Today, Rosewell once again is a proud home for its loving owners. The original structure has been carefully and completely restored, and a modern extension, carefully designed and executed so as to be in keeping with the original house, has been added at the back. Two new fireplaces have been added along with hot-water heating, modern plumbing and electric wiring, and a combination new-old kitchen complete with brick floors.

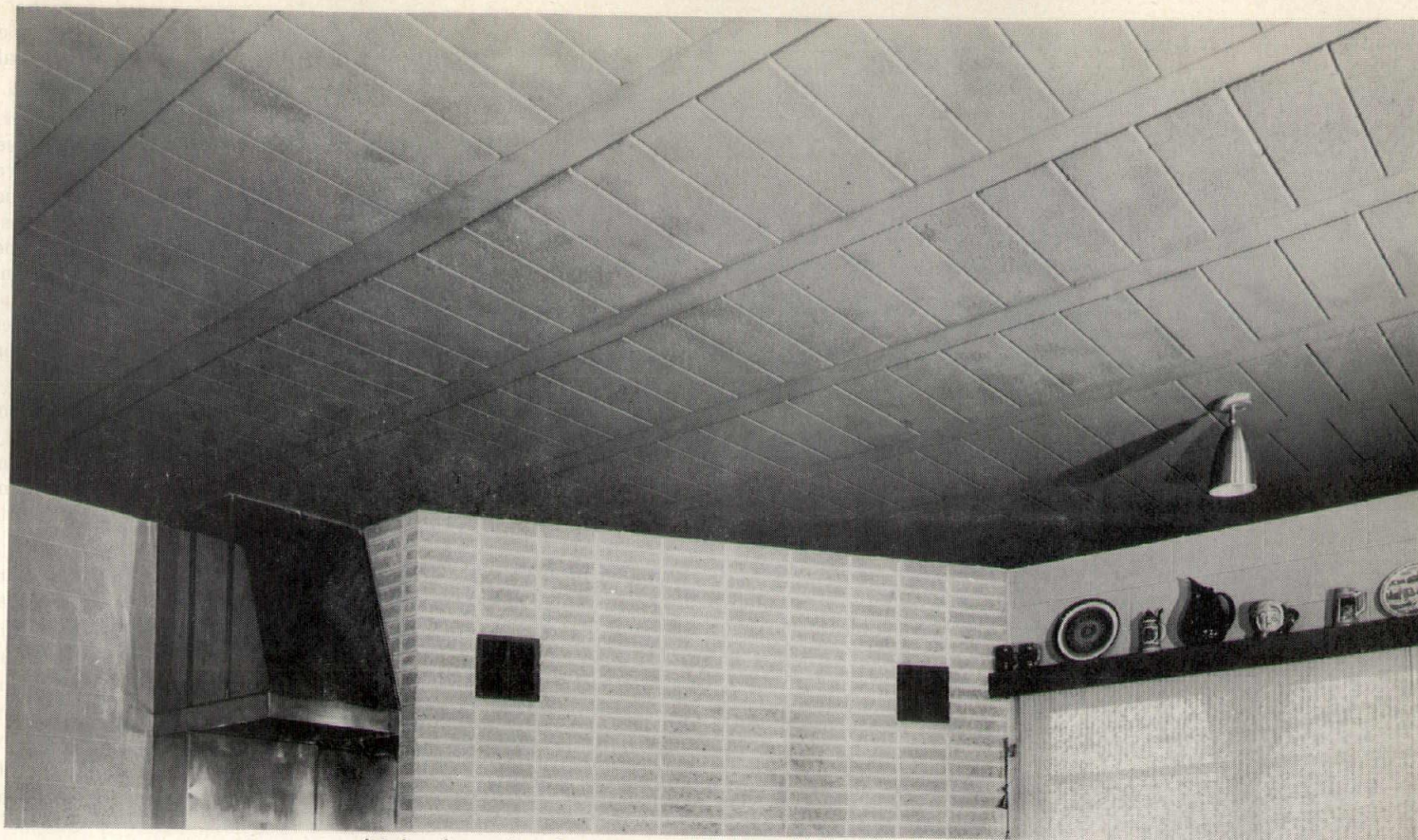
One of the new fireplaces, in the dining room, supports a mantle which several years ago was removed from Grouseland, William Henry Harrison's home during his tenure as Governor of the Indiana Territory; Grouseland was built in 1805 at Vincennes. This particular mantle had graced the Council Chamber at Grouseland, wherein treaty negotiations were conducted with the Indians that resulted in white possession of the Northwest Territory.

In the barnyard back of the home stands the original sixty foot square barn; at the entrance to the barnyard is the stone-lined dug well, thirty-five feet deep, crowned by a stone well-head and sheltered by an open well-house with classic pillars.



Rosewell's new modern wing was designed to blend completely with the original design, as shown near the completion of construction.





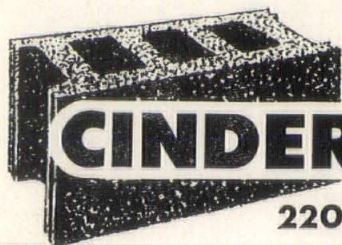
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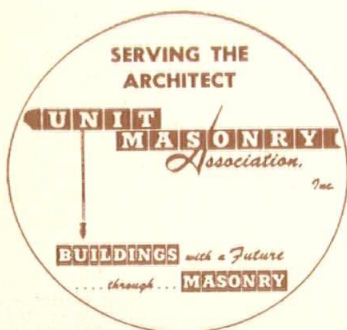
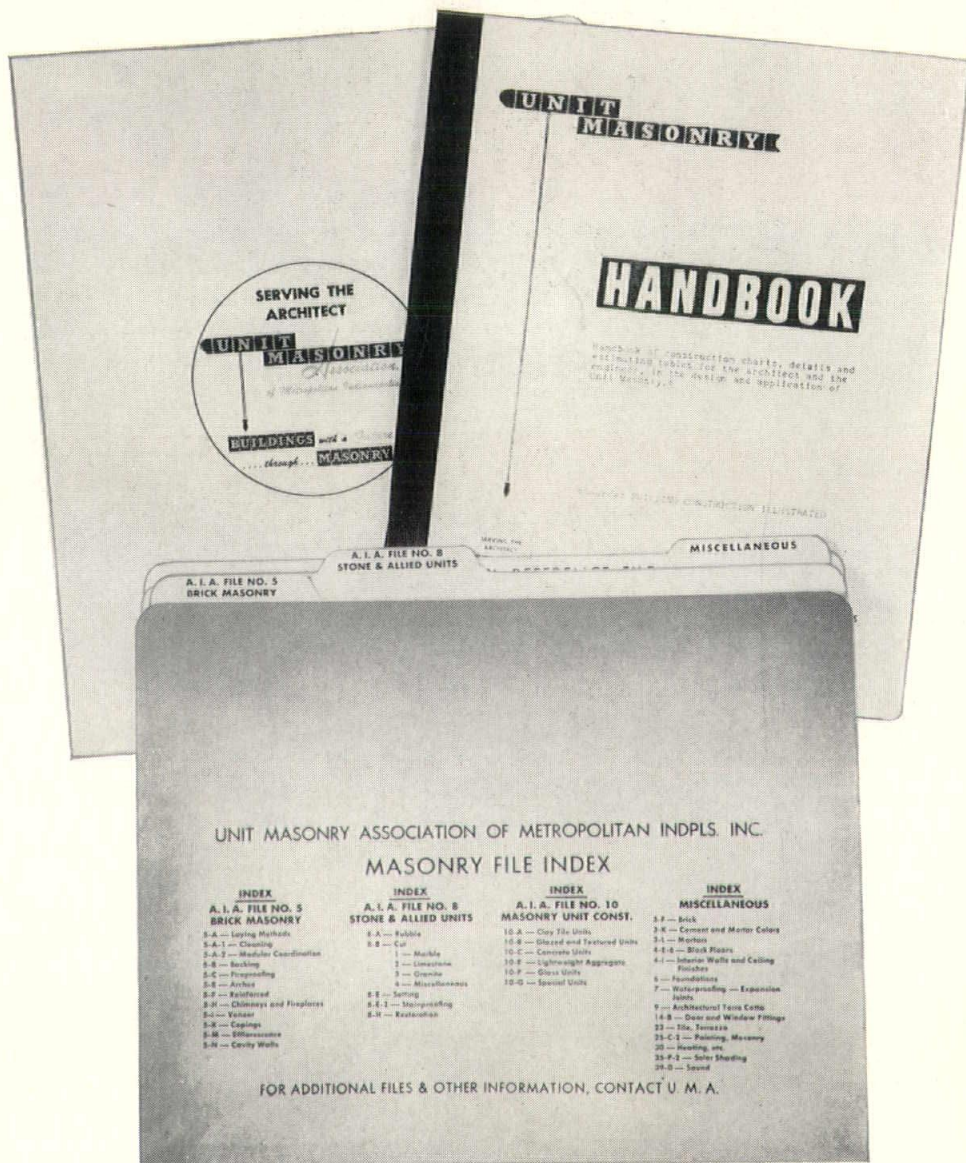
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