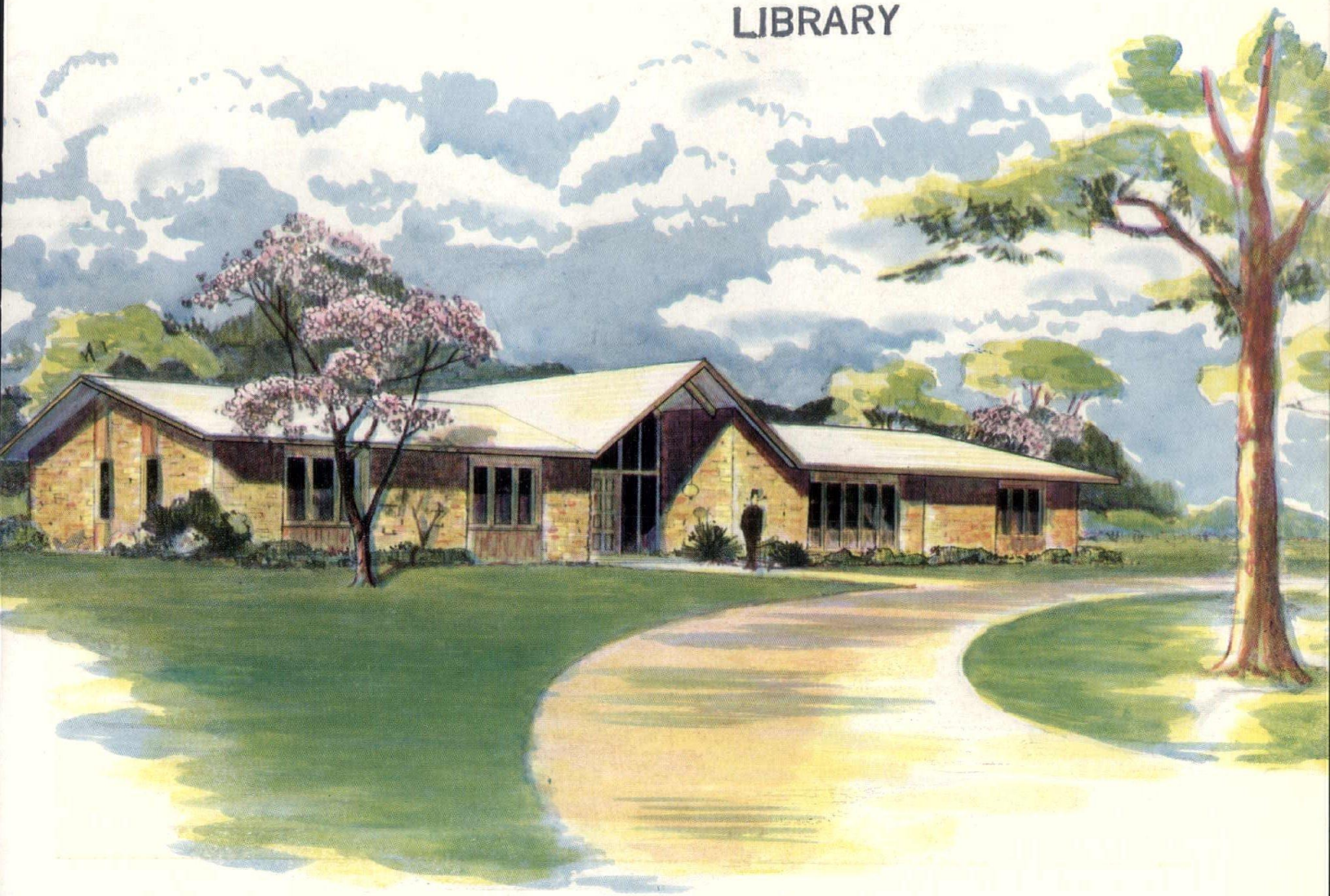


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***Special Home Show Issue***



***February, 1961***

INDIANA ARCHITECT



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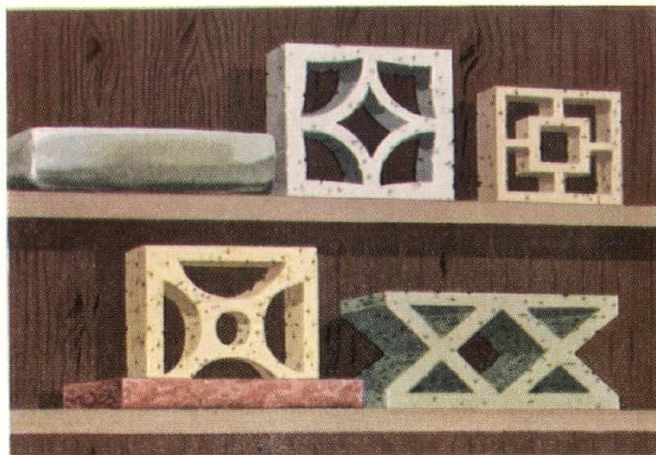
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Official Journal, Indiana Society of Architects,  
A Chapter of The American Institute of Architects

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Volume 4

February, 1961

Number 10

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### CONCERNING THE COVER:

The unique Centerpiece Home designed by  
architect Harry Cooler, AIA, for the 1961  
Indianapolis Home Show was the logical  
choice for the cover of this month's issue on  
the Home Show.

The full-color rendering of the Centerpiece

was created by the Commercial Art Studios  
of Ropkey Engraving Co., Inc., from the  
original black-and-white architectural render-  
ing by Mr. Cooler. The Fluoro-Color repro-  
duction process was used in creating the four-  
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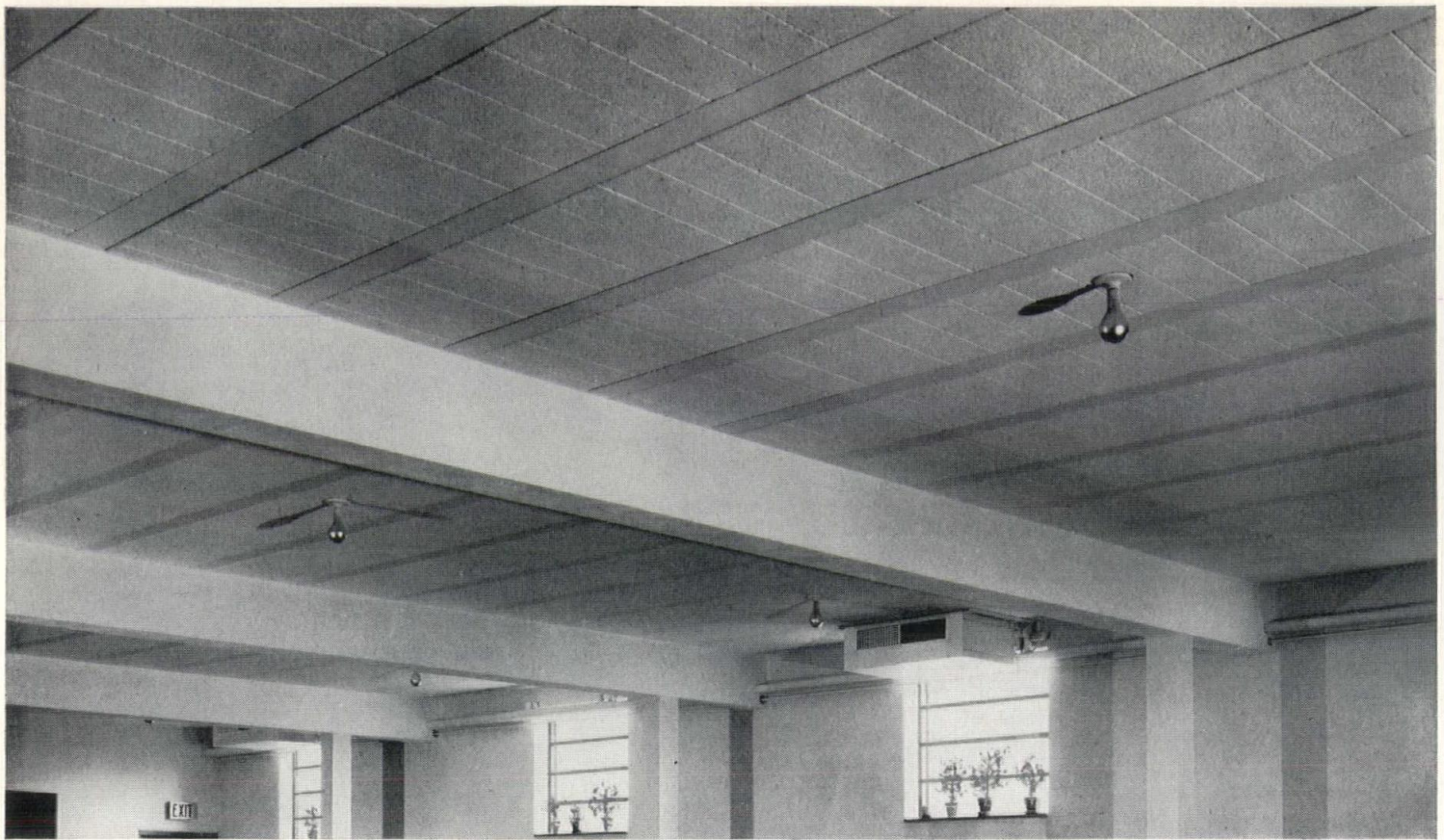
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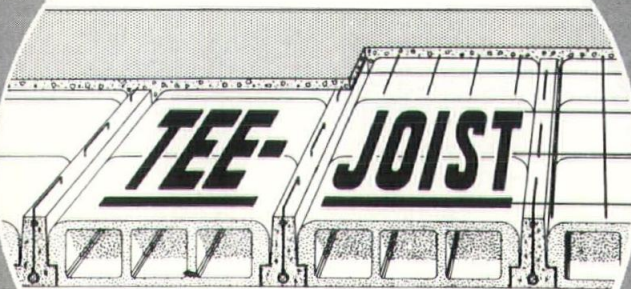
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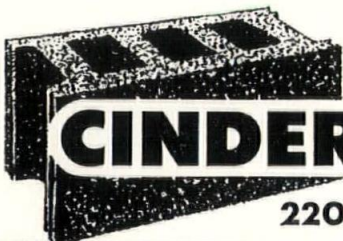


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# THE INDIANAPOLIS HOME SHOW

"The man who gets business these days is the man who goes after it. Selling today is no different from other years, except that it takes a little more pressure to complete the sale. People are buying. They are eating and they are living. They need things. They are simply hesitating to buy, and the only way in which to sell merchandise is to find the point of contact . . . the selling opportunity." So said J. Frank Cantwell, "father" of the Indianapolis Home Show, in the announcement of The Home Complete Exposition almost 40 years ago in May, 1922.

The "Exposition" was held in beautiful Exposition Hall, located at the edge of Indianapolis on 38th Boulevard. It was the first such enterprise to appear in Indianapolis and was sponsored by the Indiana Real Estate Board, which was, at that time, under the capable head of E. I. Cathrell, president. Principal feature of the Exposition was the building of a five room house which was ultimately given away to Mrs. Paul C. Denny, then a teacher at Shortridge High School, for her essay on "Why Should I Own a Home in Indianapolis." The house was moved from Exposition Hall after the affair and relocated at 13th and Emerson Avenue, where it still stands as a fitting monument to that first attempt at showing the public the latest in home and home furnishings almost 40 years ago.

Much has changed in the 39 years since the first Home Exposition was introduced to the Hoosier public. The name was later changed to its present, Indianapolis Home Show, Inc. Exposition Hall, scene of the first show, has likewise changed its name to the Manufacturers' Building, and, that which was referred to as 38th Boulevard, now is posted as 38th Street. The attendance has more than doubled, until now it reaches well over 100,000 persons. The scope of design has changed, through these 39 years, from a small, five-room, portable cottage to a French Chateau, a Williamsburg, a Colonial, Modern, English Style, Modular, Mediterranean and open Ranch Type, to this year's blend of traditional and contemporary. There have been model homes with basements and model homes, like the current attraction, without basements. There have been low rambling homes and others with second floors, each year bringing to the public the newest in home building and furnishing.

Only once has the show failed to open without a model home as its centerpiece. This was back in the dark year of 1932 when the depression was at its worst. That year the entire pit area was filled with pretentious gardens sponsored by the Garden Clubs of Indianapolis, the state Conservation Department and the City Park Department.

On five occasions more than one centerpiece house was built to be viewed by home-loving Hoosiers. The first attempt was in 1940 when the show's Board of Directors deemed it

necessary to erect three houses in the vast pit area of the Manufacturers' Building and home-seekers and owners alike viewed the finest the industry had to offer. Again in 1941, three houses were built, and in the years 1948, 1949, 1955 and 1958 the crowds viewed two houses.

Only during World War II, when materials, as well as manpower, were driven into the defense effort, did the show fail to open at all.

Home furnishings are prominently displayed, not only in the model home, but, also, by exhibitors as well, in many of the booths. "You'll see it first in the Home Show," has become almost a byword among Hoosiers . . . and justly so, as the Home Show has consistently introduced new products. In the early days the stoker made its bow there, followed by the automatic oil furnaces, then the electric heat pump and finally overall home air conditioning. Electric refrigerators caused many startled gasps, then along came dishwashers and disposals. The over-head garage door recorded another first for Hoosiers. Recently it was the electric kitchen with its electronic oven that was revolutionary to the homemaker, while last year she saw how she could control all of her appliances by a beam while sitting at her planning desk.

Perhaps the greatest influence of the show on the face of our city has been in the home decorating field. Soft colors and synthetic fabrics were first introduced at the show, and music was re-introduced into the home several years ago when the centerpiece house presented a "Dulcet Room," having a full wall of music with built-in Hi-Fi, FM & AM Radio, Television, etc.

The Indianapolis Home Show has succeeded, where others across the nation have failed, not because Hoosiers are greater home-lovers, but rather, according to John O'Donnell, managing director of the annual affair, "Hoosiers have a pride in their homes, both from ownership and livability; Indiana has one of the highest percentages of home owners in the country. Also, the spirit and untiring effort of the 11 sponsoring groups each year is a major factor." This spirit has lent itself to national prestige and is, perhaps, best reflected by the countless articles which appear each year on the pages of dozens of prominent, widely-circulated home magazines.

Further national recognition has been attracted with the Home Show's annual Architect's Competition. Recently, the competition has been confined to Indiana architects, as it was felt the warmth and feelings of a Hoosier home, for Hoosiers, could be best designed by local architects.

So the parade of homes and industries continues as the Home Show goes into its 36th performance this year, February 3rd through 12th at the Fairgrounds.



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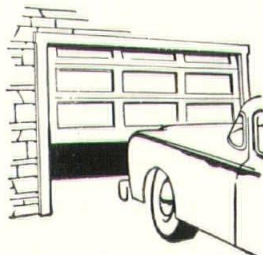
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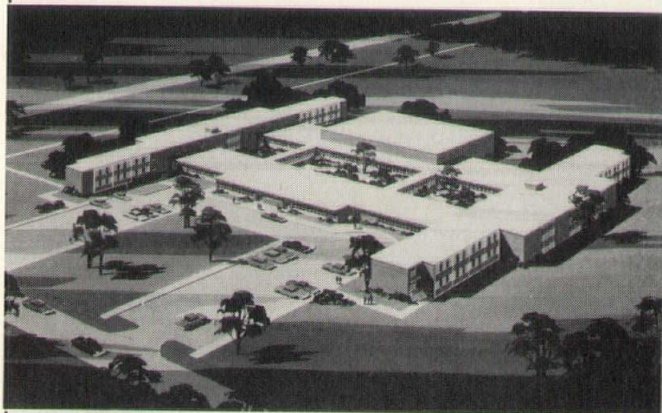


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# TO THE POINT

## CHAOS IS THE ALTERNATIVE

**There Are Lots Of Complaints** coming from architects, general contractors, door manufacturers and hardware distributors about the labeling requirements controlled by Underwriters' Laboratories. But we are sure these people would change their minds if they knew the basic reasons behind U/L requirements. Let's take a case in point:

A complaint recently came from a building owner we know about the U/L requirement that hardware for single point, "A" label doors be sent to the factory for application, then be removed and re-shipped to the job. He felt this requirement to ship his hardware back and forth was unnecessary.

Since U/L factory inspectors and fire insurance rating people consider that doors and hardware to be installed in fire walls are the most critical of any building installation, they demand that the hardware be available for physical inspection by their factory inspectors. They are then in a position to refuse a door label if the hardware is sub-standard in any respect.

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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The first, the new Overly Fire Doorater, provides the architect with a thorough reference on fire door usage and hardware requirements. Another very unusual brochure added for 1961 is: "The Cross, An Ageless Symbol Of Faith," cataloging over 150 different cross designs for church architecture. We welcome your letterhead requests for copies.

# Overly

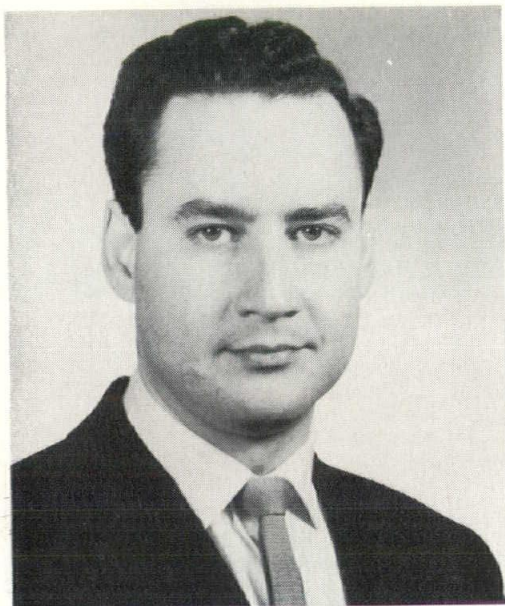
Manufacturers of hollow metal products, stainless steel entrances, architectural metal work, church spires and crosses.

"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.

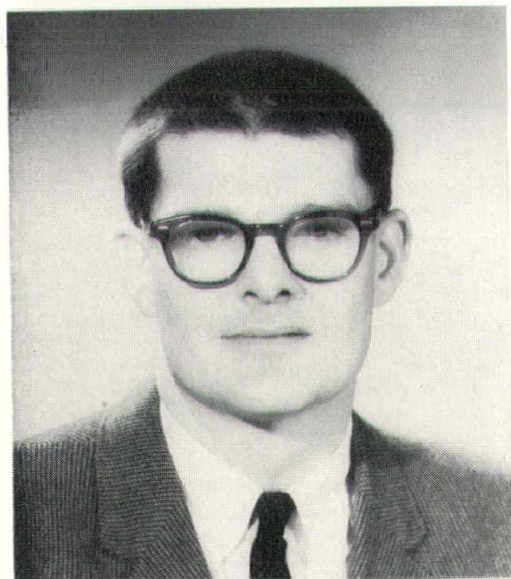
# THE 1961 CENTERPIECE HOME

A contemporary home, with a traditional touch, designed with the problems and situations of Indiana specifically in mind, will be the feature attraction of the 1961 Indianapolis Home Show this year.

Designed by Indianapolis architect Harry Cooler, AIA, the home could be built on a number of different type lot levels found locally. It could be slant, hillside, heavily wooded or a sparsely-planted site. More than any house ever constructed at the Home Show, this year's Centerpiece



**HARRY COOLER, AIA,**  
Centerpiece Home Architect



**RAYMOND OGLE, AIA**  
Home Show General Architect

Home reflects good taste with the problems of the builder receiving prime consideration.

The exterior blending of Indiana marble and distinctive touches of pecky cypress wood produces a natural effect consistent with the informal philosophy of the design. The low-pitched roof is highlighted with a cathedral-type gable in the center which runs completely through the house and provides a beamed ceiling in the foyer and the family room.

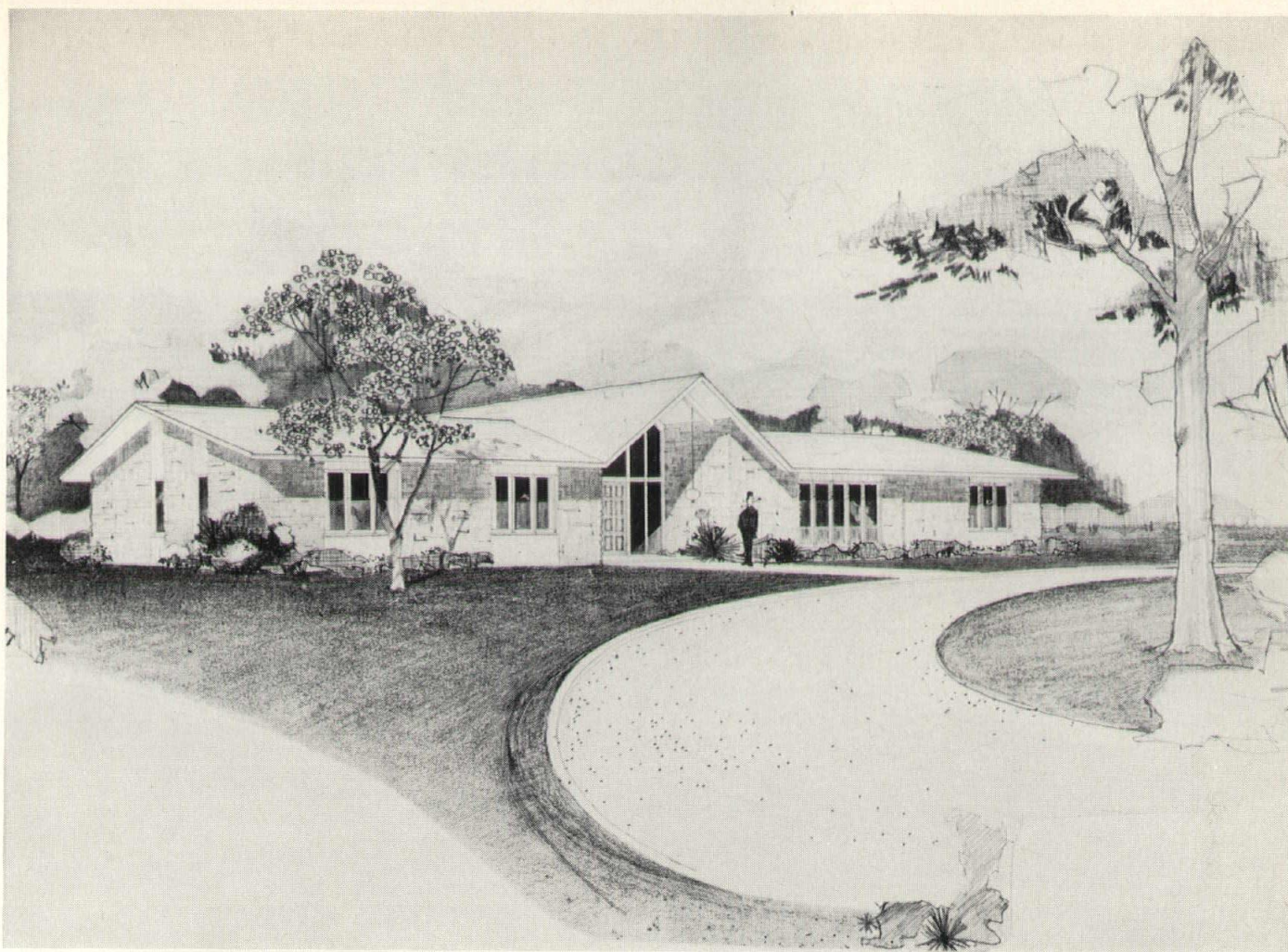
In the entranceway, a gradual transition from outside to inside is maintained by carrying the Indiana marble from the exterior walls into the foyer floor. The family room, too, repeats the exterior use of pecky cypress and Indiana marble, with an open hearth fireplace to maintain the rustic feeling.

The step-down living room, just off the foyer, features a pitched studio ceiling, varying in height from eight to twelve feet. Blue-green grass-cloth wallpaper compliments a grey-blue carpet, and the polished Indiana marble floor of the entrance foyer is continued through the dining area.

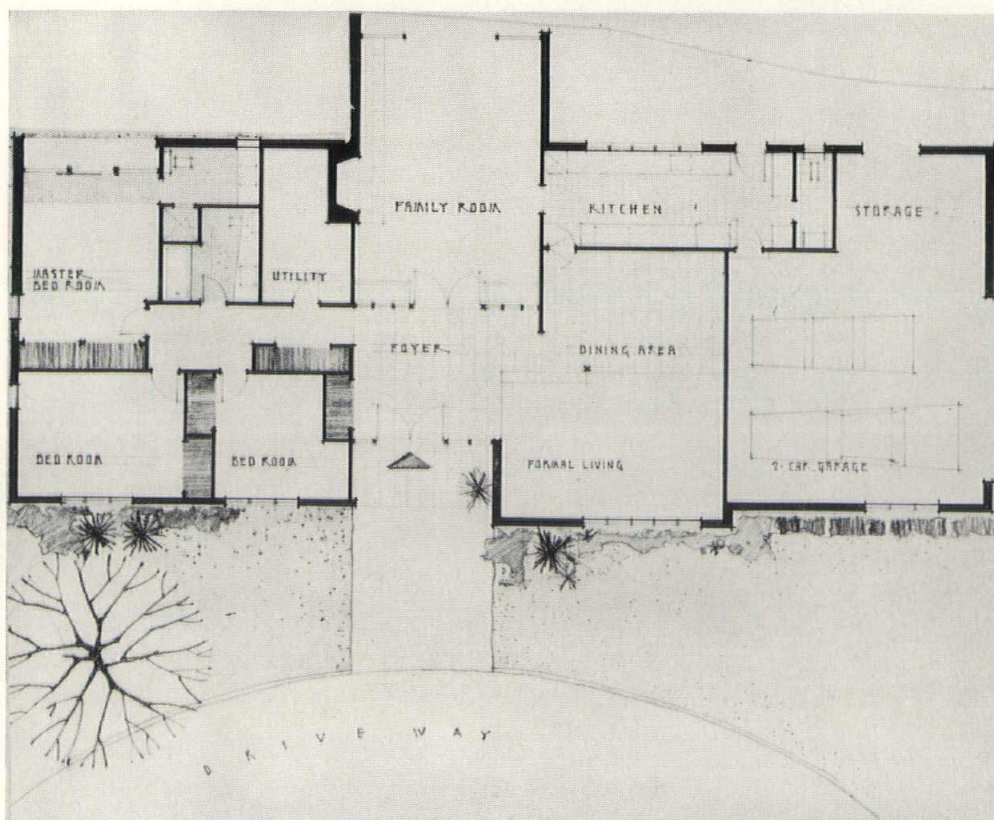
Bedrooms for the younger generation reflect the respective feminine and masculine atmospheres of their inhabitants, while the master bedroom suite comprises one of the most unusual features of the home. Focal point of the master bedroom is one entire wall in the rough-hewn Indiana marble running from outside to inside and connecting with a wall of glass overlooking the year-round garden. The private, adjoining bath blends pecky cypress, vinyl fabric and ceramic tile to provide a warm, soft feeling.

This Gold Medallion Home emphasizes orderly efficiency and good taste in its all-electric Westinghouse kitchen. Cinnamon-stained wood cabinets dramatically complement the bone-white walls and copper-colored appliances. One entire wall is given over to windows, and a half-bath is located just off the kitchen and is readily accessible to the garage and outside areas. The all-electric home also boasts an electric heat pump for winter heat and summer cooling, and transistor hi-fidelity radio and intercom. Windows throughout the home have been treated to reflect the heat and glare of Indiana's summer sun.

Suppliers to the Centerpiece Home include: Sun-X of Central Indiana (window tinting); Perfection Paint and Color Co. (paints and decorating); Bauer Distributing Company (ceramic floor tile); Overhead Door sales of Indianapolis (garage doors); Hatfield Paint Company (vinyl wall fabrics); Midland Building Industries (casement windows); Central Indiana Hardware (door locks and vanity cabinets); Keystone Lighting & Supply (AM/FM intercom) Reese Central Wholesale (roof shingles); and Indianapolis Power & Light Company.



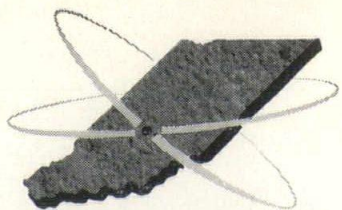
## The 1961 Centerpiece Home



The 1961 Home Show Centerpiece Home, designed by Indianapolis architect Harry Cooler, AIA, and constructed by Pappas Brothers, blends Indiana marble and touches of pecky cypress wood into an interesting and distinctive exterior (above). The same materials are repeated in several portions of the home's interior to permit indoors and outdoors to flow together.

The floorplan of the home (left) reflects "family" planning in the unique circulation pattern, which permits movement through the home without entering other living areas.

This Centerpiece Home is pictured in color on this month's cover.

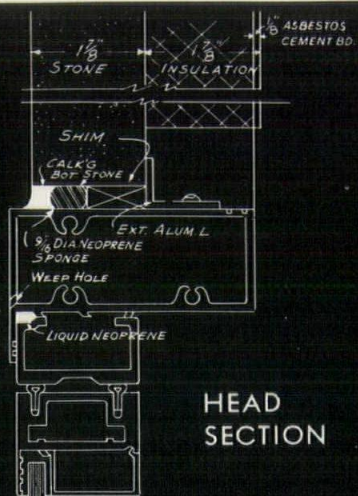


# APPLICATIONS IN CONTEMPORARY ARCHITECTURE

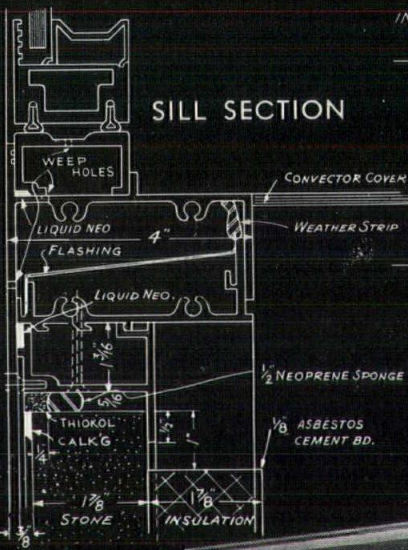
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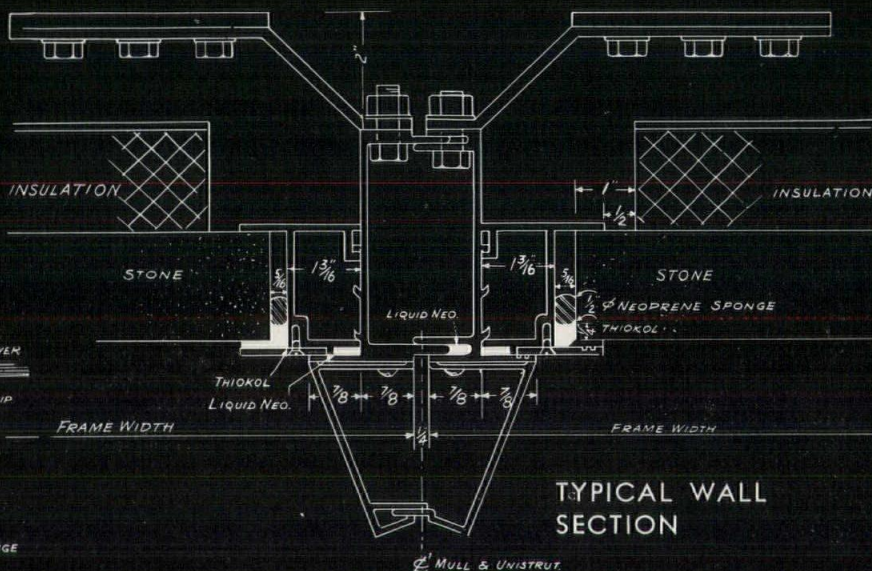
Architects: Associated Indiana Architects  
Contractor: Thomas A. Berling & Sons  
Curtain Wall: Adams-Westlake



HEAD  
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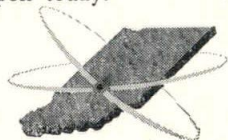
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# 1961 HOME SHOW COMPETITION

## THE PROBLEM...

A hypothetical sporting goods and playground manufacturing firm, operating on a national scale, follows a policy of sending its junior executives to its various locations for training.

The executives, with families in tow, often have trouble finding housing in the training area. To remedy this, the firm has decided to buy several houses in each area and rent them to the executives.

Since the individual trainees will have different size families and different tastes, the houses must have interiors which can be readily changed.

The houses must be rustic in design, striking a happy medium between contemporary and traditional extremes and must have 2,100 square feet of living space or less.

## THE WINNERS...

The competition entry by Indianapolis architect Charles T. Donegan (with the firm of Daggett, Naegle & Daggett) was selected as this year's top prize winner. Along with the honors, Mr. Donegan received the first place cash award of \$1,000.00.

His solution to the problem called for four-foot interior panels, built of board and batten, which can be readily shuffled to alter the floorplan to a new tenant's taste.

The key is that the panels are removable and bear no weight. Only the exterior walls are load-bearing, with wooden posts spaced four feet apart along the 48-foot exterior walls. The space between the posts is filled with fieldstone, and the wooden posts are exposed only on the exterior, thereby satisfying the "rustic look"

Two beams run lengthwise, separating the house into three sections. Wooden posts are placed under these beams at 12-foot intervals, and the four-foot wide panels can be "hung" from these beams and posts.

Second place honors in the competition went to John G. Pecsok, AIA, a Noblesville, Indiana, architect, and Vito A. Girone, AIA, South Bend architect and member of the architectural department at Notre Dame won third place. Cash awards for these two winners were, respectively, \$500.00 and \$200.00.

Honorable Mention awards went to Nathan A. Carras, Hammond architect; Jack Castin, of Okmulgee, Oklahoma;

Joseph O. Cezar, Indianapolis architect; George Kelso of Valparaiso; George W. Phares of Shelbyville; and Michael L. Rosen of Indianapolis.

Judging the competition entries were Chairman Wayne Weber, AIA, president of the Indiana Society of Architects; Al Porteous, AIA, president of the Indianapolis District, ISA; Raymond S. Thompson, AIA; Dave Augustus, residential builder; and Robert Dillehay, residential builder. They submitted the following report, with the assistance of Donald Clark, AIA, competition advisor:

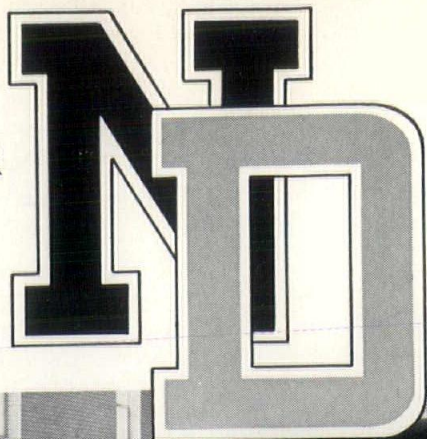
## THE REPORT...

"The Jury was pleased with the high degree of conscientious interpretation of the program requirements indicated by the entries for the 1961 Home Show Design Competition. Most of the presentations were well organized and delineated, displaying a wide range of design and solution of the problem. The practical approach indicated by many of the designs was extremely noteworthy.

"The first-place winning design provides excellent relationship of the inside formal living area to the outside formal entertainment area. The plan has good circulation throughout. The openness of the dining-living-study area also is very adaptable to entertainment. There is very good separation of the bedrooms from the activity area of the house and yet easy access to the bedrooms is maintained. The plan also provides good separation between the master bedroom and the children's bedrooms. The study is well lighted from the living room windows and from the entrance area through a plastic screen separating the entry from the study. The kitchen is in a very favorable location to serve the dining room and outside entertainment area, and also provides a close tie to the bedroom suite. The exterior design is very pleasing. There was a question in the mind of the Jury about the remoteness of the garage from the house. The Jury thought the outdoor play area would be better at the rear of the house with less paved area. The play area has the possibility of becoming a screened porch, with the play area being moved to the rear.

"The second-place winner impressed the Jury with its extremely good circulation, the kitchen being the work center of the house and centrally located. The kitchen permits circulation either to the formal or entertaining areas of the house as well as to the bedroom areas without passing  
(Competition Winners Pages 15 to 21)  
(Jury Report Concluded on Page 25)

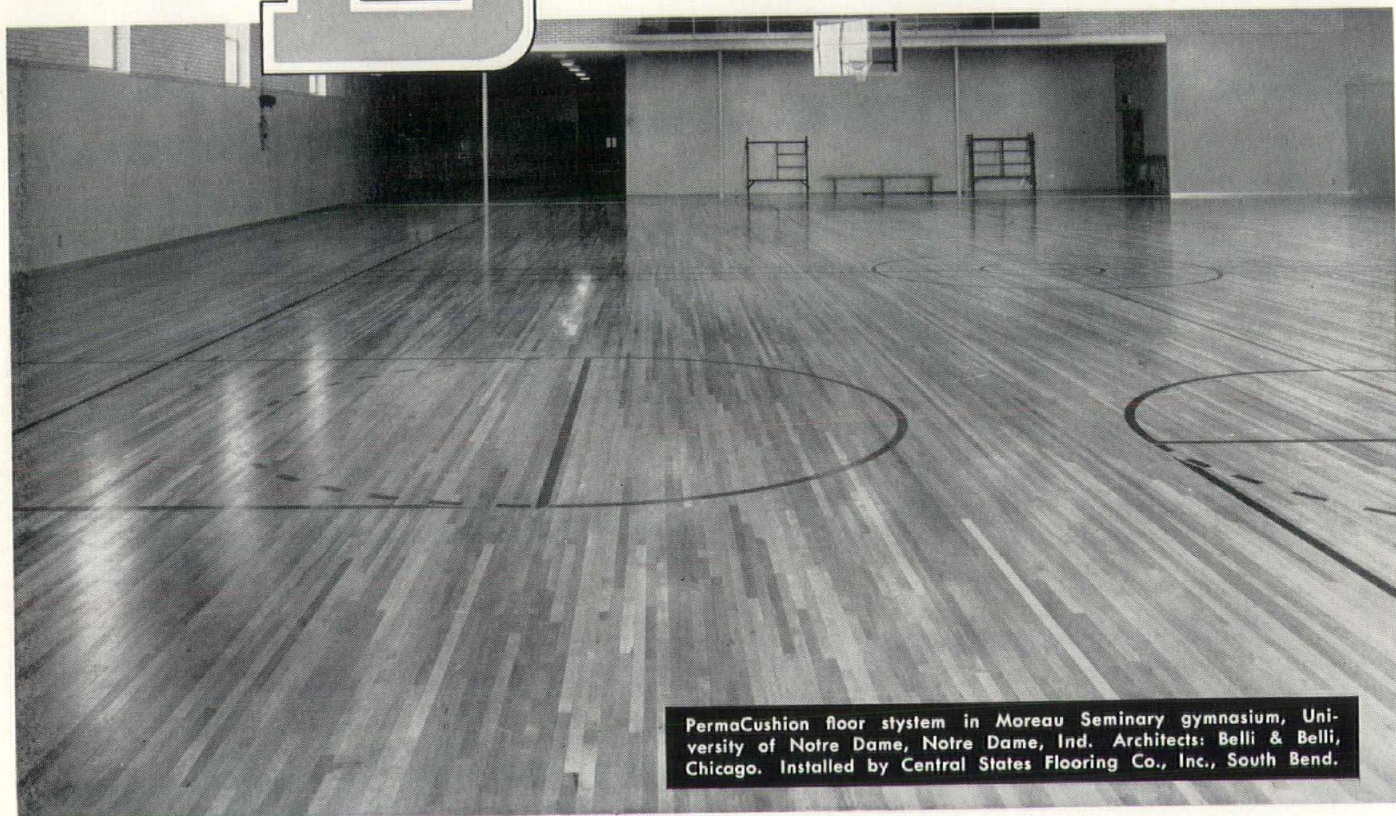
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PermaCushion floor system in Moreau Seminary gymnasium, University of Notre Dame, Notre Dame, Ind. Architects: Belli & Belli, Chicago. Installed by Central States Flooring Co., Inc., South Bend.

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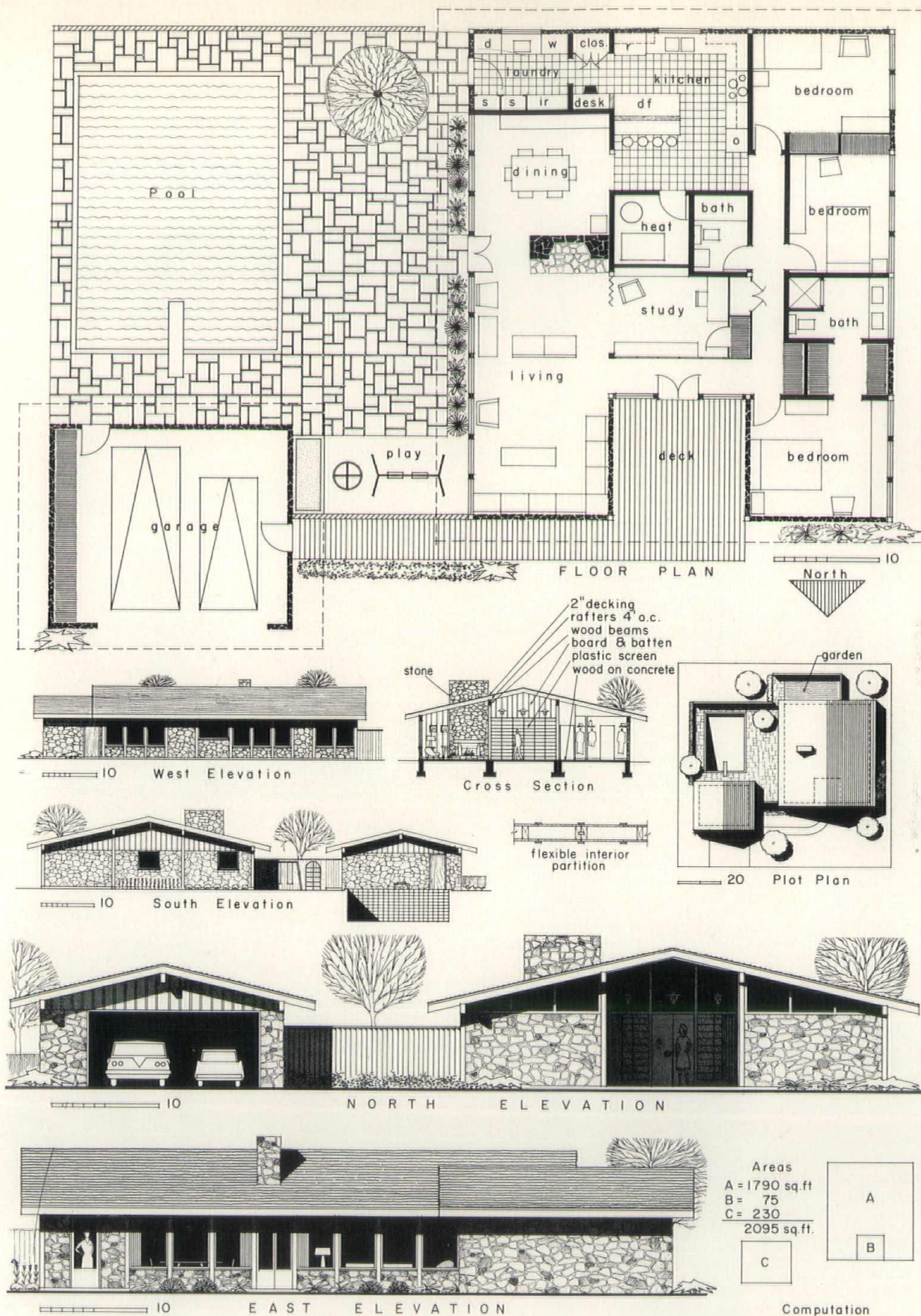
This air-channeled pad, fabricated to the PermaCushion sleeper, contributes greatly to the advantages of the PermaCushion floor system.

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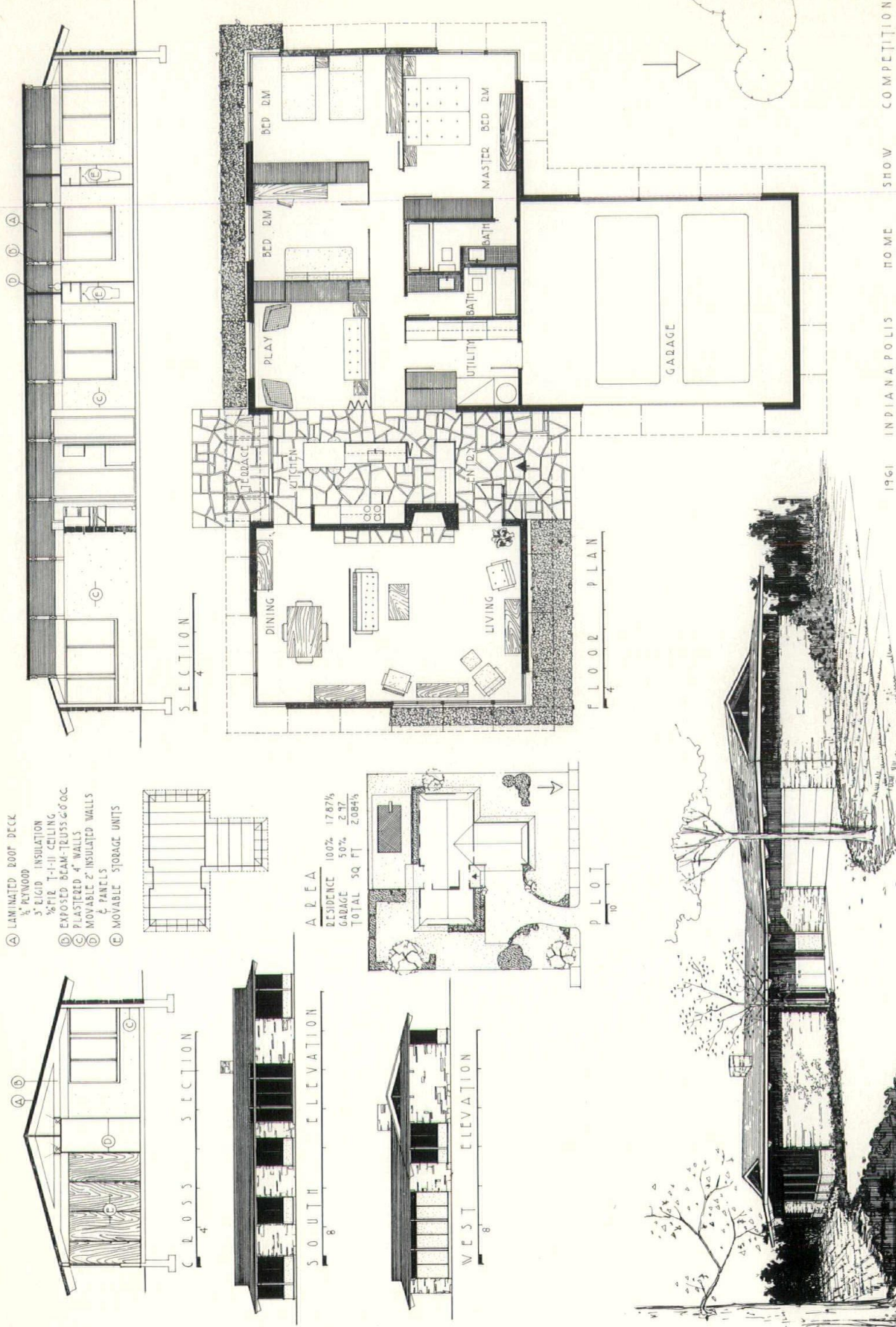
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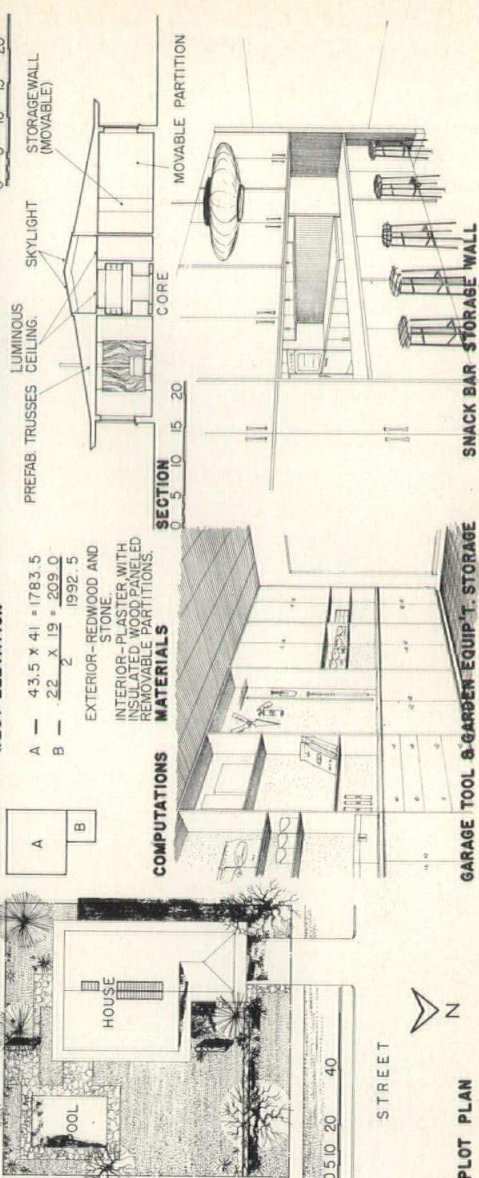
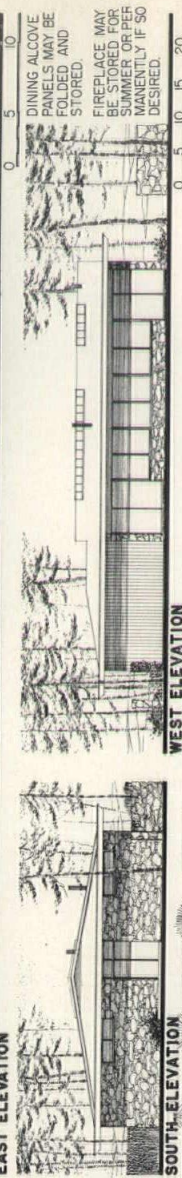
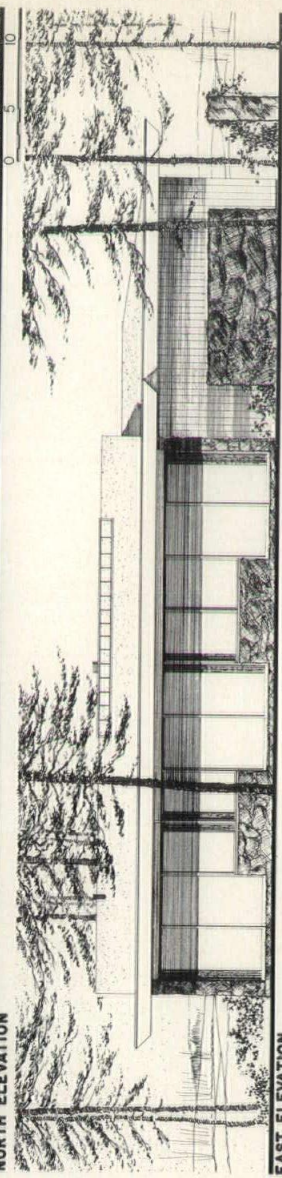
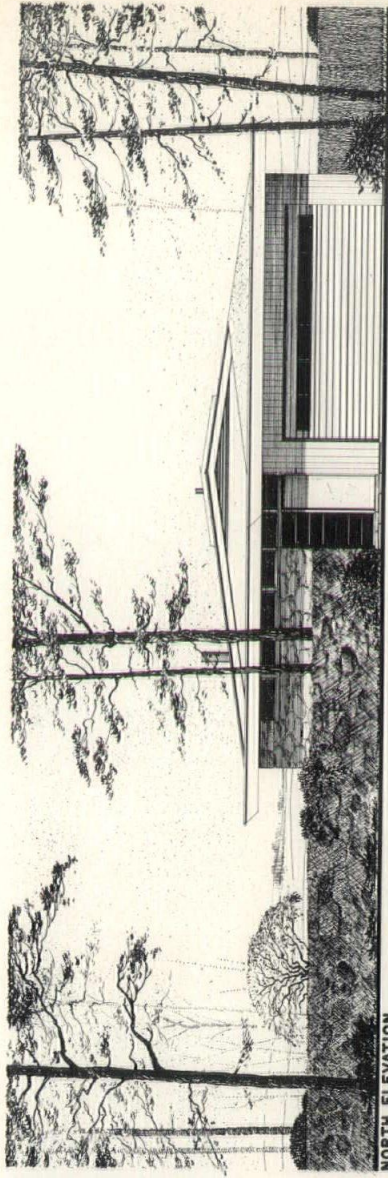
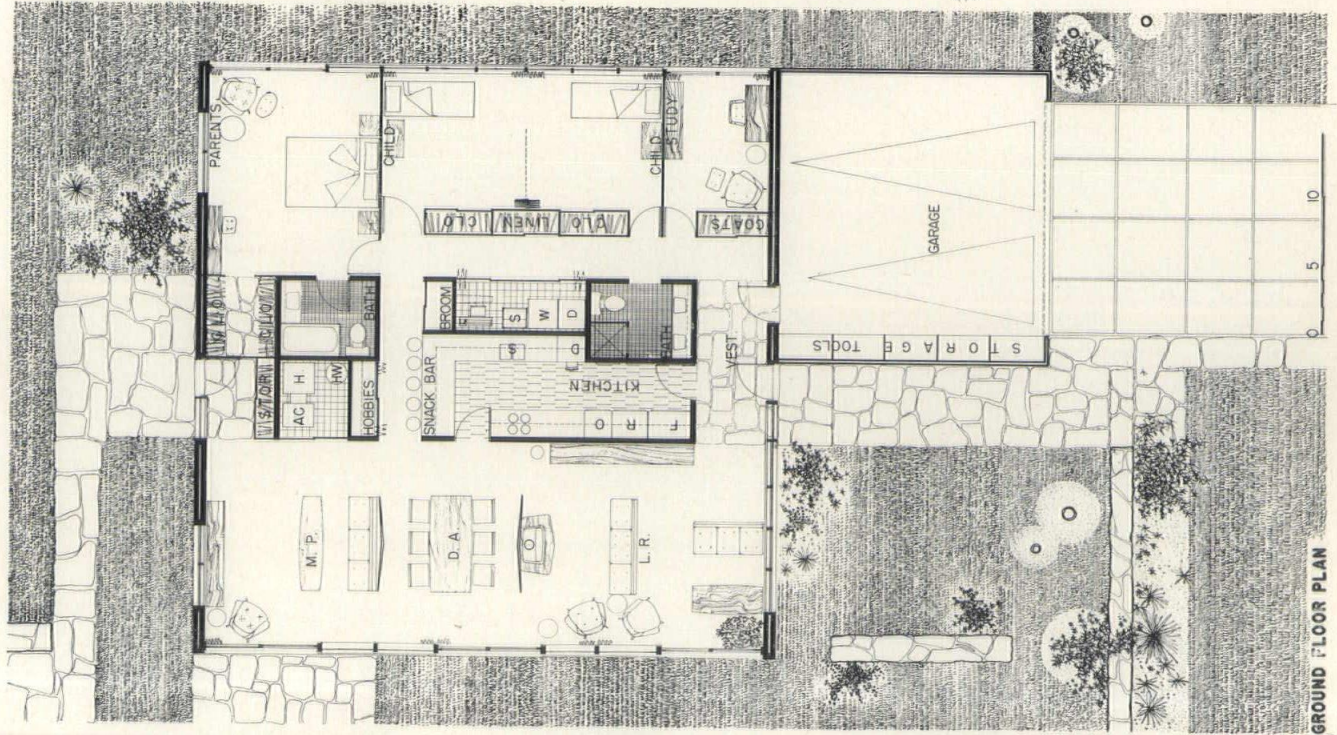


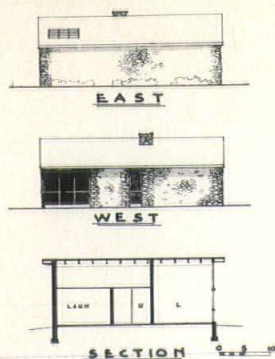
FIRST PLACE WINNER: Charles T. Donegan, architect, Indianapolis



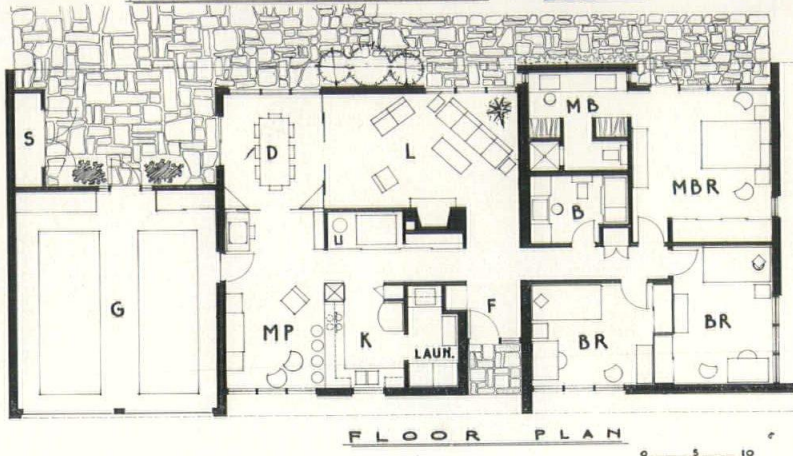
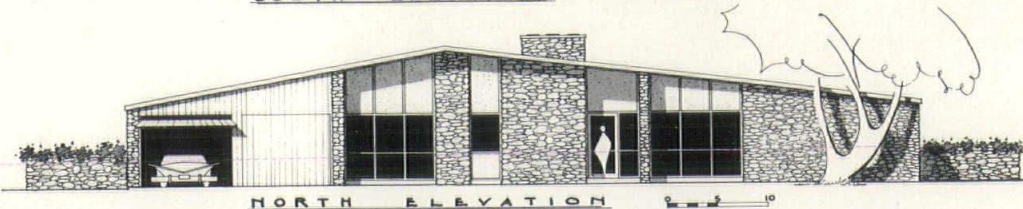
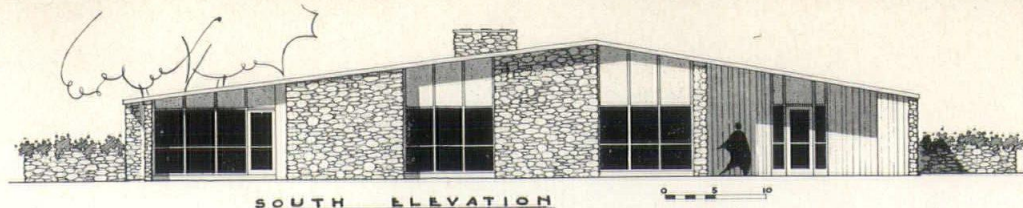
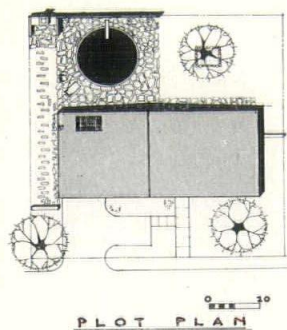
SECOND PLACE WINNER: John G. Pecos, AIA, architect, Noblesville

THIRD PLACE WINNER: Vito A. Girone, AIA, architect, University of Notre Dame



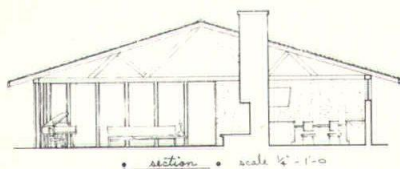


I - 352'  
 J - 830'  
 K - 992'  
 TOTAL - 2074'

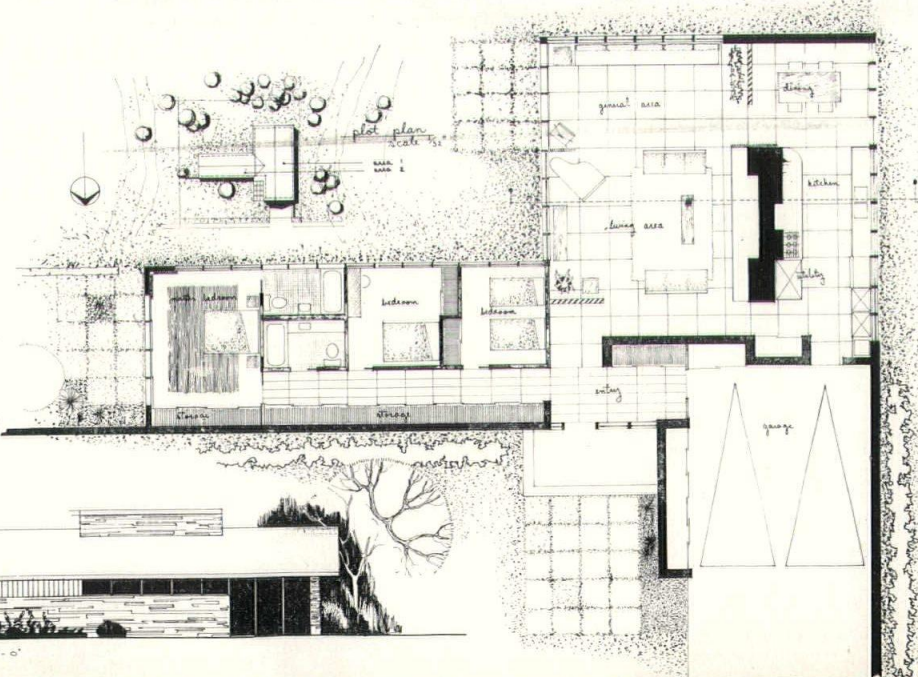
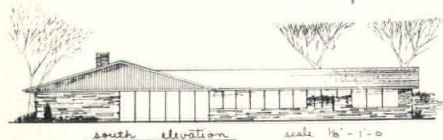


HONORABLE MENTION:  
 George W. Phares,  
 Shelbyville

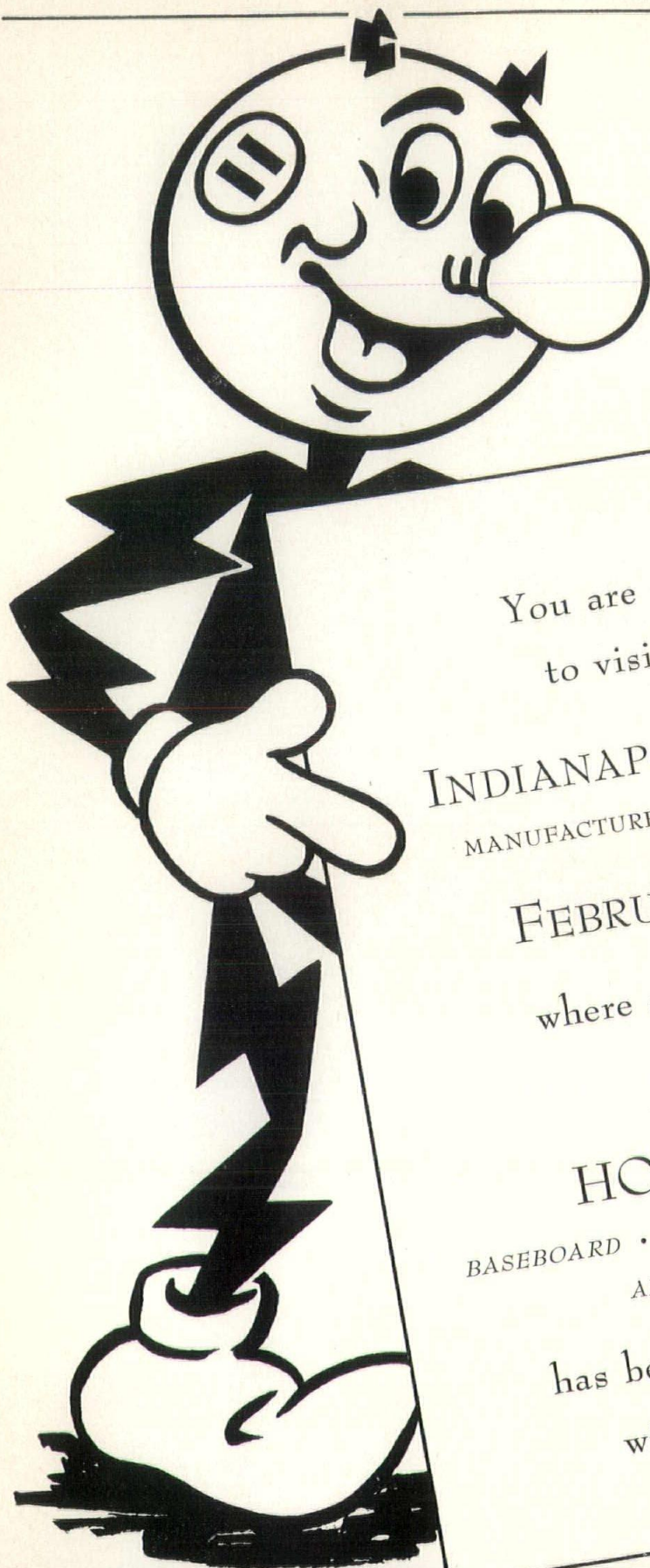
HONORABLE MENTION:  
 Jack Castin, architectural student,  
 University of Notre Dame



area 1 - 756 sq'  
 area 2 - 1340 sq'  
 Total - 2096 sq'







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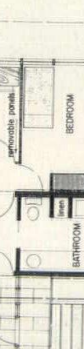
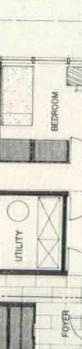
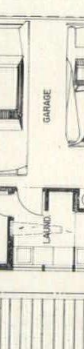
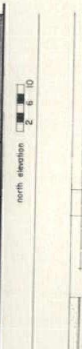
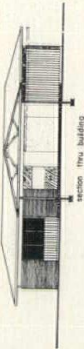
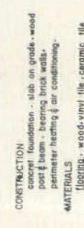
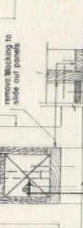
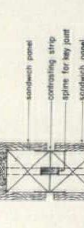
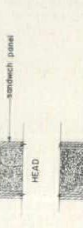
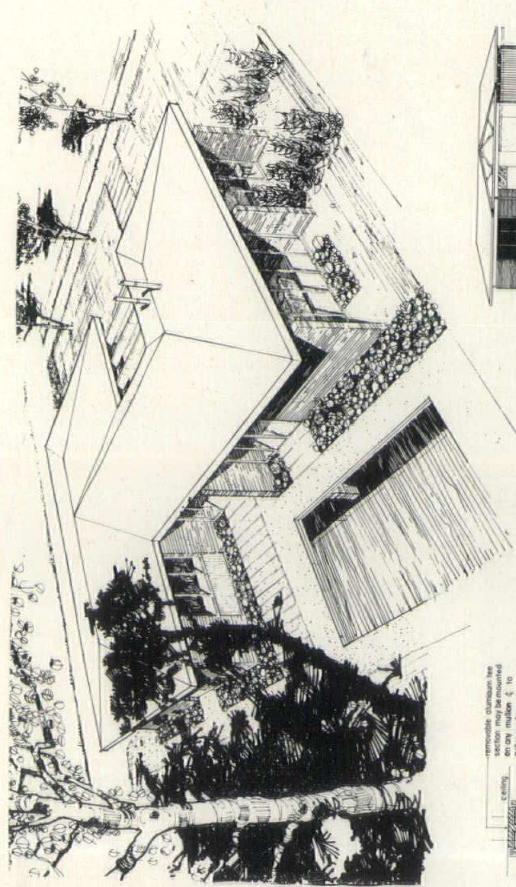
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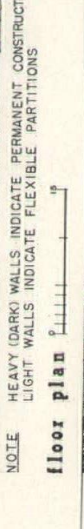
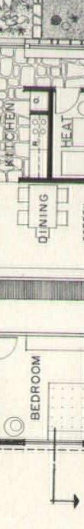
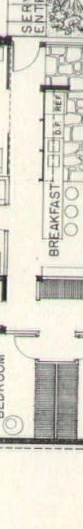
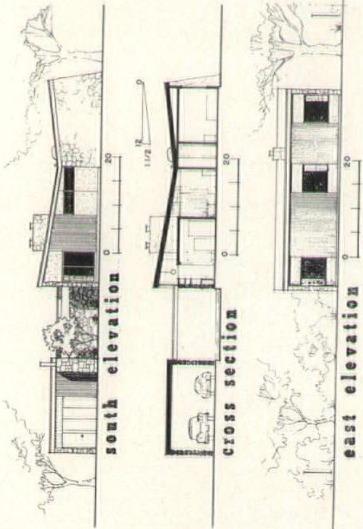
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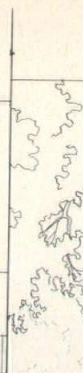
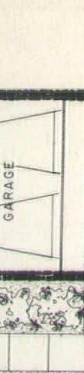
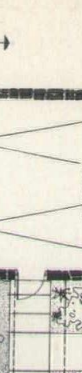
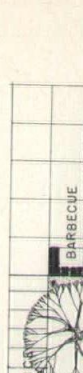
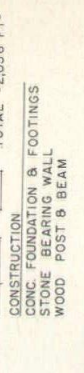
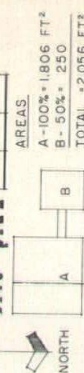
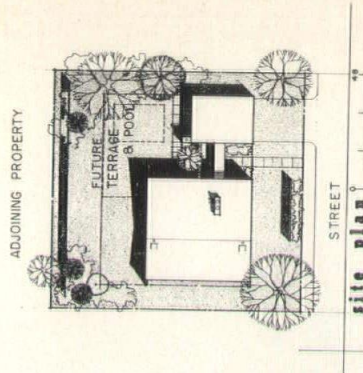
COMPANY



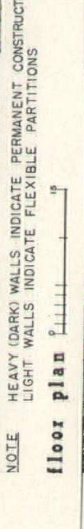
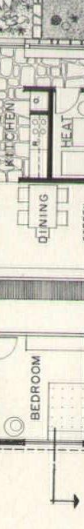
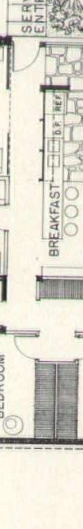
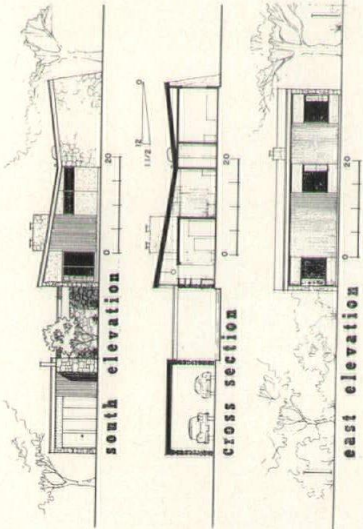
HONORABLE MENTION: George Kelso, Cincinnati, Ohio



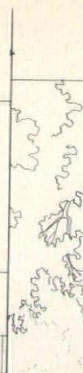
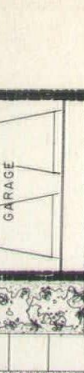
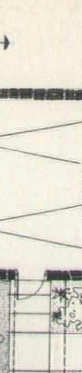
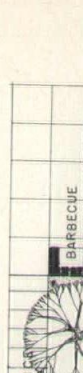
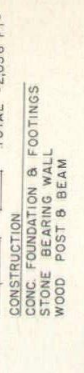
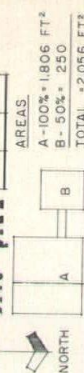
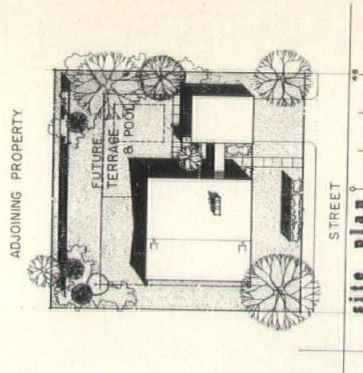
HONORABLE MENTION: Nathan A. Carras and Raymond S. Chocholek, Hammond



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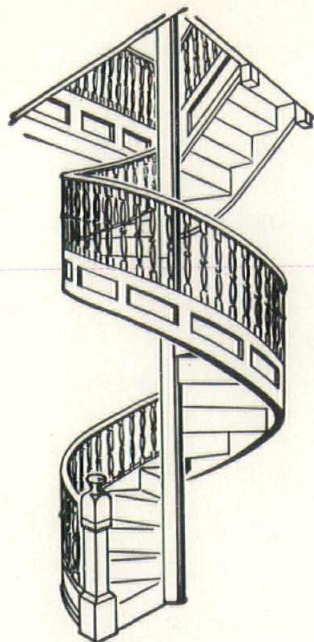
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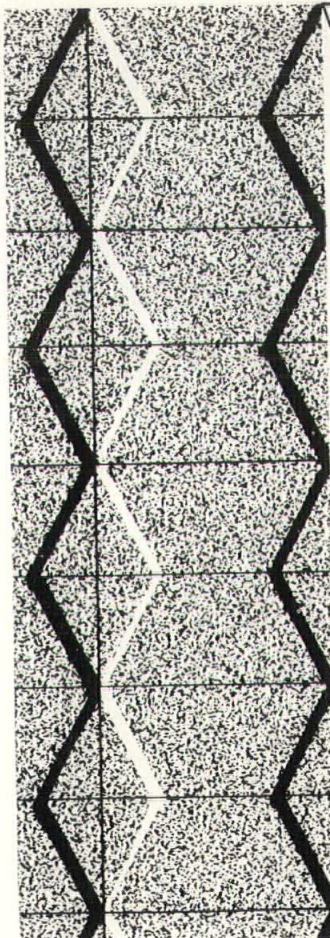
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# THE TROUBLE WITH HOUSES

The twin enemies of liveable homes for Americans today are space and prejudice.

Space is a problem because of the growing lack of it and the unskilled way in which it is divided into room units in too many new houses. Prejudice keeps us clinging to outmoded styles, building customs and design ideas as a child clings to a familiar doll or an aged person treasures the memento of earlier times.

Yet, despite these obstacles thousands of houses are built across the nation this year which are not copies of Colonial, imitation New England farmhouses, make-believe California "ranch" houses or Picture-Window Modern.

This is the contemporary house, not a new style, but a fluid architectural effort to satisfy the needs and accommodate the habits and wants of modern society. Its aim is simple: economical liveability.

To determine whether your house is really liveable, consider what we might call its "liveability quotient." This quotient can be computed by figuring how many square feet of floor space your family actually lives in. Are there poorly designed areas and even rooms which you keep up and pay taxes on but don't live in at all? This is dead space. Are there areas in which you spend perhaps 30 per cent of your time and others in which you spend only five per cent? If so, do the relative sizes or number of square feet of these areas correspond at least roughly to the amount of time spent in them? If not, and no matter how you figure your scoring system, you're paying for something you're not getting—liveability.

The contemporary house takes into account three primary considerations of today's living—social needs, economics, and technology. The social need is one which, as in all ages, has a heavy impact upon architectural design. One fundamental social need of man which is growing increasingly pressing is the human need for privacy.

This need has been ignored by the vast majority of houses we have built in the past. Consider the house which we commonly call the Colonial. Actually, it is likely to be a poor and rather jumbled copy of the graceful Georgian mansion of eighteenth century England which was staffed by servants and looked outward through its many windows onto the privacy of its surrounding private park. Imported to America, reduced to miniature size and dropped in the middle of a small lot, it became a pathetic postage-stamp house with a tiny hall, a tiny living room, tiny dining room, tiny kitchen, and tiny bath. It still looked out in all directions and the neighbors looked in. There was privacy neither inside nor without.

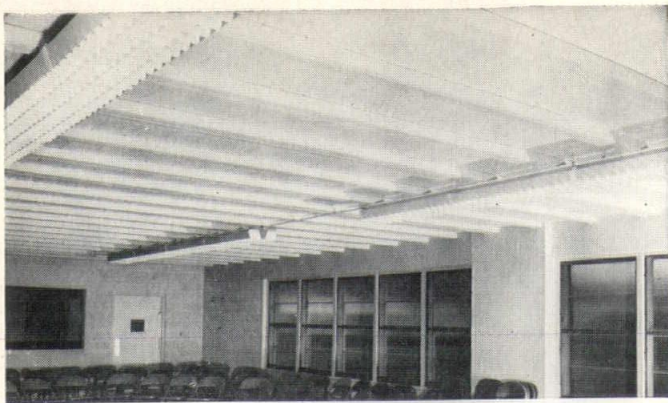
By contrast, the contemporary house, as built on a relatively flat urban lot, tends to turn a blank face to the outside world and look inward. Too, it recognizes the economic waste of having small strips of land at the front, back, and sides of the house which are suitable only for the dubious pastime of lawn-cutting. Whether the contemporary house moves to the lot borders and looks inward to a completely shielded courtyard; moves to the front and walls in the back, or vice versa, it makes the maximum use of the land for the benefit of the homeowner. This is a return to the land siting principles of ancient Pompeii and other Mediterranean cities which, even two thousand years ago, became crowded and brought about housing designed for privacy and maximum land use.

This new use of residential land in America is dictated by both social and economic needs. Another social difference which finds expression in today's architecture is the fact that, unlike past civilizations, we have neither slaves nor servants. Thus, common sense decrees that we stop designing houses as if servants were living in and the housewife was a lady of leisure. Despite the host of mechanical appliances owned by the modern woman, she is an extremely busy human being. Anything which architecture can do to lighten her load is not only desirable but necessary.

The contemporary house, in this connection, seeks to reduce or eliminate unnecessary steps which must be climbed. It also seeks to eliminate unnecessary doors through which the laden-down housewife must pass, and unnecessary wall partitions which must be walked around. This again goes hand in hand with economics. The prime reason why the formal dining room has disappeared from so many modern houses is that it occupies precious square footage which is used only a tiny percentage of the time. At the same time, it imposes upon the housewife an extra burden of walking and serving. The result is that many new homes are being designed with a dining zone or area which may be hidden by a wall angle, or fireplace, or can merely be shielded at the proper time by attractive portable screens.

Too, we must recognize the psychological effect of being boxed in by too many small interior enclosures. As costs have risen, architects have sought better ways to utilize every possible square foot of floor area for 24-hour living, arranging this space to keep it flexible in use, and providing an additional **feeling** of extra space even when this quality cannot be measured with a yardstick.

This does not mean we should go whole-hog with open planning. One leading architect recently remarked that "we are building houses which have a great living-recreation-din-



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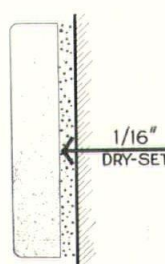
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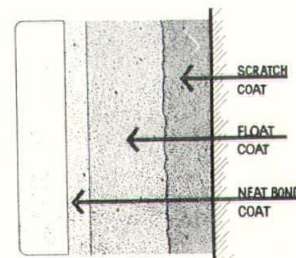
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## THE TROUBLE (Con't'd)

ing room as the core of the house. In this room there is a large fireplace, sofa, chairs for reclining as well as dining, television, and tucked around the corner but easily accessible, the kitchen. There is also a quiet room, also preferably with a fireplace and with a door that shuts and locks to block out the noise of the big room. Then, bedrooms and baths to taste."

Outside, meanwhile the shielded patio, garden, or courtyard provides enjoyment for the family and privacy from the neighbors. One architect, in an area where local custom forbade walls or fences, planted three-foot shrubs around the patio area and then sank the patio three feet into the ground. The result: a shielded area six feet high for privacy.

Many architects today believe that privacy from outside is not the entire answer. As one designer says: "Adults and children need to be separated sometimes, too—outside as well as in. It's not hard to do it and it doesn't have to cost much. You can have two small courts, or just put up a light screen or wall to give the big people a place of their own."

The elimination of stairs and the efficiency of modern heating methods have tended to telescope the contemporary house into a one-story structure; the basement has almost universally disappeared and the second floor in many cases has followed suit. However, this is no hard and fast rule. One aspect of today's house is that it is designed to fit the site rather than vice versa. Often a rugged piece of land makes a delightful house site when the house follows its contours gracefully in several levels. This is in contrast, however, to the foolish practice of digging a hole in a level piece of ground and dropping a "split-level" into it.

The rugged site, of course, does not lend itself to level-site courtyard design. It often may provide privacy simply through topography and an architectural decision to leave trees, shrubs and brush growing in wild "nature strips" between adjacent properties.

These are big changes and conveniences, keyed to contemporary living. There are smaller ones too. For example, wide roof overhangs keep out glare and rain even when the windows are open. Furniture is often built-in and shelving may be designed into non-loadbearing partitions to provide convenience with minimum clutter and save valuable space. Materials are kept simple and allowed to express themselves without homely and unnecessary disguise.

Technology, together with social needs and economics, also brings changes in design. Windows, for example, are undergoing a reappraisal today. In some cases the same rectangular area formed by four walls is solid and the fourth—looking out on a shielded area—is clear glass with sliding sections. Consider the potential advantages: An added feeling of space, a more water-tight and less expensive wall, fewer air leaks, more privacy, better opportunity for decoration and furniture placement, ready access to the outdoors. Many architects feel that the conventional double-hung window is obsolete. Its provision for upper-and lower ventilation is unnecessary today. In fact, with exhaust fans and air con-

ditioning the only function of a window today is to let in light and to see through. A judiciously-placed glass wall gives a better view and natural light can enter through both solid glass wall areas and skylights.

In summary, the contemporary house has certain identifiable characteristics and benefits, but no single style or appearance. Modern architecture, in fact, is just that—the freedom to solve a problem in design without forcing the result into a certain "look." The best of today's planning uses the best of today's technology to satisfy today's needs, still drawing upon the past for what can gainfully be used from it.

Some of this experience dates back to antiquity. We still attentively weigh the words of Socrates who, according to Xenophon, asked his listeners: "Should a house be a pleasant place to live in and a safe place to store one's belongings?" When they agreed, he asked: "Well then, should a house be cool in the summer and warm in the winter?" They agreed again.

"Well then," the philosopher declared, "if you build the north side low and the porticos high and facing south, the building will be protected from cold in the winter and, in the summer when the sun is high, it will cast shade and it will be cool, but in the winter when the sun is low, warm. If, then, these are desirable characteristics, this is the way to build a house."

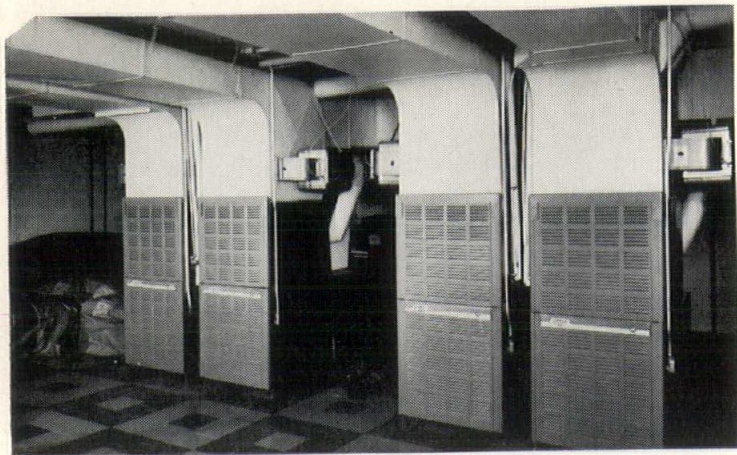
\* \* \*

## HOME SHOW COMPETITION (from Page 13)

through other major rooms. There is also a good relationship between the kitchen and the outdoor dining area. The plan has a minimum amount of wasted corridor or circulation spaces. The rooms are of adequate size, which was not the case in many of the plans submitted. The Jury thought the proximity of the garage entrance to the major part of the house could have been nicer in its handling. The Jury also thought the second bath should have been placed closer to the bedrooms.

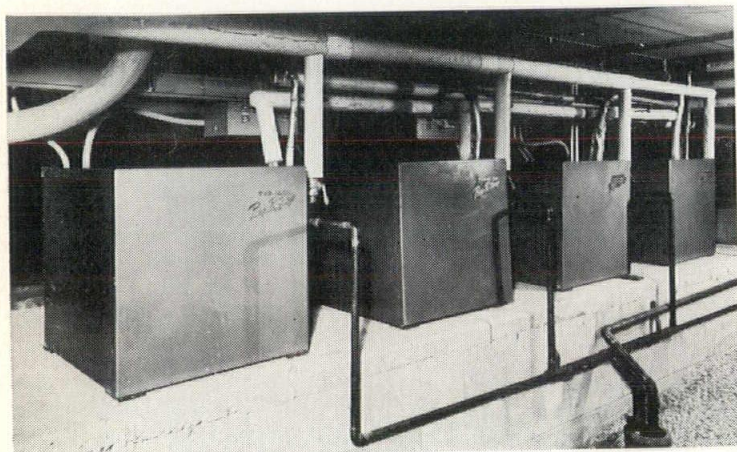
"The third-place winner has a very compact plan with good circulation, providing a wonderful possibility for entertaining in the living room, dining room and multi-purpose room. The location of the bedrooms is well related to the living area of the house. The exterior presents a pleasing appearance. The Jury thought the width of the study to be too narrow and the children's bedroom a little small. They also thought the interior kitchen might be objectionable with its borrowed light from above. The design also provided a poor means of serving from the kitchen to any exterior dining area.

"The Jury found it hard indeed to separate the winners from the honorable mentions. They all had many points of merit and interest and were well-handled in the approach to the solution of the problem."



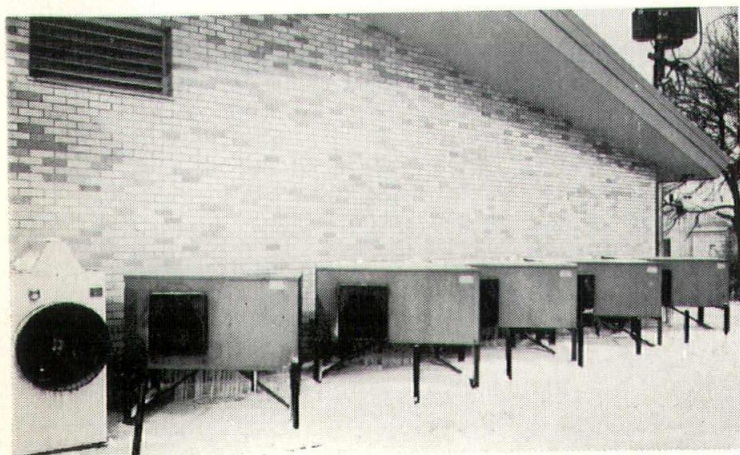
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# OF NEWS IN ARCHITECTURE

**Mr. Wilbur B. Shook, AIA**, a founder of one of the oldest architectural firms in Indiana, died in St. Vincent's Hospital, Indianapolis, on January 17th. Mr. Shook, who was 71 years old, had been hospitalized for about three weeks.

Born in Versailles, Indiana, Mr. Shook moved to Indianapolis shortly after his graduation from Rose Polytechnic Institute at Terre Haute with a degree in architecture. In 1916 he established partnership with the late **William C. McGuire** in the architectural firm known today as McGuire & Shook, Compton, Richey and Associates.

A long-time member of the American Institute of Architects and the Indiana Society of Architects (of which he was a past president), Mr. Shook also was a charter member of the Indianapolis Athletic Club, a past president of the Rose Polytechnic Institute Alumni Association and of the Gyro Club of Indianapolis, an associate member of John Herron Art Institute, a past member of the Rose Polytechnic board of managers, and was active in many other fraternal and civic groups.

In 1952, he was honored by Rose Polytechnic with its Honor Alumnus Award, and in 1956 received an honorary doctorate of engineering for outstanding professional achievement from his school.

Among the buildings designed by Mr. Shook and his firm are: the James E. Roberts School for Crippled Children; the Indiana State Teachers' Association Center in Indianapolis (in which the firm's offices are located); St. Paul's Episcopal Church, the Trinity Episcopal Church, the Second Presbyterian Church, the First Congregational Church, and the Holy Trinity Greek Orthodox Church, all in Indianapolis; the Thomas Carr Howe High School and the new Arlington High School, both in Indianapolis; the Federal Building annex in Indianapolis; college and university buildings on the campuses of Rose Polytechnic Institute, Butler University, DePauw University, Indiana University, Evansville College and Manchester College; and many schools, churches, office and institutional buildings throughout Indiana.

★ ★ ★

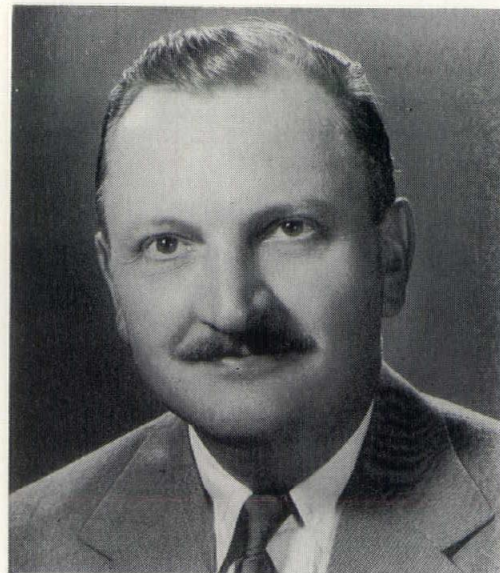
The Indianapolis Chapter of the **Construction Specification Institute** became formally established on January 19th with the election of their first Board of Directors. Architects elected to this Board include **John Fleck, AIA**, **Fran E. Schroeder, AIA**, and **Harry Reynolds, ISA** Associate Member, all of Indianapolis, and **Walter Scholer, Jr., AIA**, of Lafayette. Other Board members elected include **Charles Weaver**, Indianapolis, with the Unit Masonry Association; **Charles Edmonds**, Indianapolis, with Stackhouse Building Specialties; and **Ray Von Spreckelson**, Indianapolis, with Glenroy Construction Company.

Officers for the Indianapolis CSI Chapter were elected by the Board of Directors on January 26th. These include: **John C. Fleck, AIA**, president; **Fran E. Schroeder, AIA**, 1st vice-president; **Ray Von Spreckelson**, 2nd vice-president; **Charles Weaver**, secretary; and **Charles Edmonds**, treasurer.

(Continued on Page 31)



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President, Indianapolis C.S.I.



**FRAN E. SCHROEDER, AIA**,  
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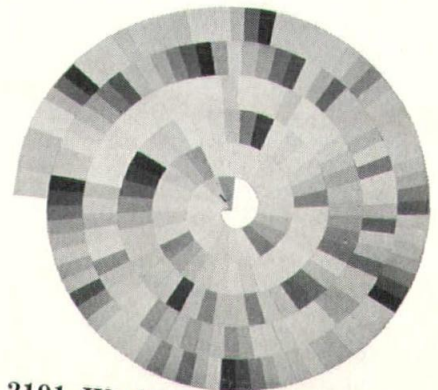
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# The Passing Seen

By DON E. GIBSON

The most accurate thing that can be said about the houses being built in America today is that they ought to be a great deal better than they are.

By and large, a large share of the million or so houses built each year in the United States, not to mention the tangible heritage of the past generation, comprise a senseless mish-mash of styles copied and compounded from past eras of architecture. Thus we cramp ourselves into a copy of a New England farmhouse which was designed the way it was because it lacked central heating and the chimney had both to supply warmth and hold up the roof.

Or we ape an eighteenth-century European mansion built to look outward from all sides on a private estate and contain a dozen servants. Our version, however, is a tiny replica cut up into cubicles which presents the housewife with nearly insurmountable traffic and decorating problems. As bad or worse, it squats forlornly in the middle of a tiny lot, depriving the occupants of both privacy and any enjoyment from the property except the dubious pleasure of weeding and cutting strips of grass.

If this sounds like an indictment of today's builders, it is—but only in part. It is equally an indictment of ourselves, and the latter term includes both the architectural profession and the buying public. Builders build what they believe will sell and they often operate on narrow profit margins. They deal in big stakes, so they naturally play it safe. Architects, unfortunately, design only a small share of the houses built each year. An individual house is as time-consuming a design task for an architect as a much bigger building; the house commission is small both literally and comparatively. And there are only a relatively few teams of architects and builders who are working together on a mass basis to provide better houses for deserving Americans.

We can hope that there soon will be more. Both The American Institute of Architects and the National Association of Home Builders are exerting efforts to bring architects and home builders together for the public benefit. One of the several problems in the relationship is that it is the only type of building in which the contractor is also the building client and so hires the architect rather than vice versa. This presents psychological and financial problems for both builder and architect.

The third problem, that of public taste, also appears to offer hope for considerable improvement. Throughout history, the growth of leisure time is associated with an increased appreciation of the arts and a general improvement in education. Today is no exception. We have come a long

way since the early pioneering days when the watchword was expediency and the practice was to build fast, provide shelter, and then move further westward. Concurrently, we faced the emotional hangover of an austere Puritan society in which ornament, decoration, or anything suggestive of beauty was associated with the Devil.

One architect drew a distinction recently between a nation's civilization and its culture, making the point that America quickly built a strong civilization but didn't have time to develop a strong culture. Hsi example at hand was the television set. Viewed from the back, it displays an impressive modern technology; the mark of a strong civilization; from the front, however, our weak culture supplies us via technology with childish quiz games, in a variety shows, and other inferior species of time-killing entertainment.

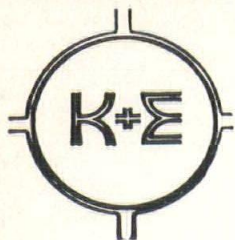
Yet, during the past several years, the nation's press, its newspapers, so-called "shelter" magazines, and mass-distribution periodicals have been creating more and more pressure for the improvement of American living generally, and for better house design specifically. Many people in a position to know comment that the taste of the average American is far more sophisticated today, surprising as it may seem, than that of the average European.

Still, each year we continue to build thousands of mediocre houses, unworthy not only of the technology available through the largest single business in America—the construction industry—but undeserved by the people who must adapt their living habits to senseless design and live in unnecessary mediocrity.

At the heart of the difficulty is the basis problem of urban planning. We face a total re-education in order to clean up the mess which we have created in the past so that we can live decently in the future. We will have to do it if our metropolitan centers are to survive at all. But that is a subject for another discussion. How to make the suburbs part of a cohesive metropolis is a major problem of its own. For present purposes, we can confine ourselves to the house itself, what it should be to meet today's needs and living pattern, and what relationship it should bear to its neighbor.

We can call it the "contemporary" house, though we must be cautious not to label it as a style. What we call "Colonial" today, for instance, is a copy of the graceful Georgian style of architecture which blossomed in England during the eighteenth century after growing out of the earlier Renaissance architecture in Europe. This product of transplanted

(Continued on Page 31)



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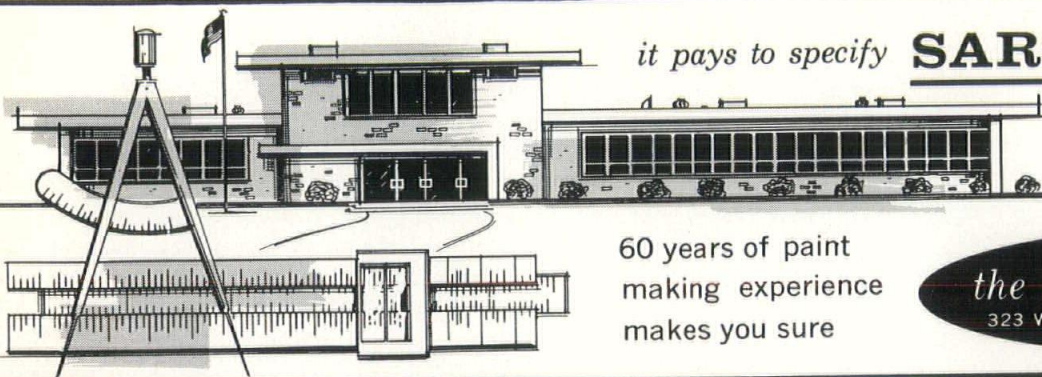
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## NEWS (from Page 27)

The mall area of this year's Indianapolis Home Show, designed by Ray Ogle, AIA, Home Show General Plan Architect and sponsored by the Portland Cement Association, is an intriguing example of the variety of modern concrete and concrete masonry uses. Decorative concrete masonry screen walls enhance the three entrances to the mall, and a concrete masonry wall has been incorporated into the John Herron Art Association display.

An unusual design of protruding masonry encloses two sides of the Architects' Home Show exhibit, with the graceful shape of a hyperbolic paraboloid adding to the interest of the walls. Beautiful exposed aggregate panels, with their natural-colored surfaces, provide an attractive setting for the Garden Club display.

Each of these concrete uses, incidentally, has a residential application. Concrete masonry screen block is popular for privacy walls, and the hyperbolic paraboloid roof is adaptable to a truly modern residence, as are the exposed aggregate exterior wall panels.

★ ★ ★

Approximately 100 architects, engineers, contractors and other members of the Indiana construction industry attended 1961's first informational luncheon of the **Indiana Chapter of the Producers' Council** on January 23rd in the I.S.T.A. Center auditorium.

The Owens-Corning Fiberglas Company, luncheon sponsors, announced a new service available to architects and engineers—"Dividend Engineering Design." The service is an accurate means of evaluating material performance to produce optimum savings in initial and operating costs of a building under design.

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A command performance of the Philadelphia Orchestra, a midnight buffet at the venerable Bellevue-Stratford Hotel, a visit to Winterthur's 100 rooms, vespers in colonial St. Peter's Church, theatre at Playhouse-in-the-Park, cocktails at the Franklin Institute, a private dinner in the "City of Homes"—these might be highlights from a Philadelphian's social calendar for a lifetime.

In fact, they are some of the events A.I.A. members will be able to enjoy all in one wonderful week in Philadelphia during the 1961 A.I.A. Convention next April 23rd to the 28th.

A new approach marks the opening of Convention Week. Sunday, April 23rd, is set aside as a day for reflection and consecration in the hallowed environs of Independence Hall. Delegates may attend an afternoon worship service at Historic Christ Church, hear vespers sung by Old St. Peter's Church Boys' Choir, and share buffet supper at Gloria Dei, Philadelphia's oldest church (circa. 1700). A tour between services will encompass Independence National Historical Park and nearby "Society Hill," the Colonial residential area now being redeveloped in the unique Philadelphia manner.

For the ladies, tours are scheduled to two fabled duPont show-places: Longwood Gardens, with its fountain displays, and the Henry F. duPont Winterthur Museum, largest and richest assemblage of American decorative arts ever brought together. The ladies also will be favored with a special performance at the city's Playhouse-in-the-Park, a tea for artists in the galleries of the Pennsylvania Academy of Fine Arts, and a junket to the quaint shops of New Hope in Bucks County.

These are merely the highlights of a very full week; make your plans to attend now.

## PASSING SEEN (from Page 29)

European culture is a pleasant reminder of by-gone times; when, it should be added, it is a **faithful** imitation of the past. However, the overwhelming majority of the so-called Colonial houses built this year will have nothing in common with the original except the use of window shutters. But even to copy the past faithfully would hardly suffice for today's Americans.

The best architecture of any age is that which is best suited to the lives, aspirations and movements of its people. This is the premise on which the contemporary house is based, not on the number of rooms it should contain, whether the roof is flat or pitched, or what kinds of material enclose it.

The contemporary house, as it is being designed and built in growing numbers today throughout the nation, recognizes a need in our society which is becoming more and more acute—the desire for privacy. A corollary to this need for privacy from the outside world is the need for occasional individual privacy within the family unit; we have been surfeited with "togetherness."

Today's house also recognizes that our "home" is not only the structure we place on the lot but the lot itself. It is, after all, not a decoration purchased for the neighbors' benefit, but a precious piece of land which should add to the enjoyment of the owners.

Consequently, in urban areas where land is expensive and lot sizes are relatively small and flat, the trend in contemporary design is to move the house border to the lot border itself—or as near as antiquated municipal ordinances and federal loan rules will permit. The urban house is worthy of special attention because, while slightly more than 50 per cent of the nation's population now lives in urban centers in another forty years it will be 70 per cent.

This trend represents a basic shift away from the old Anglo-Saxon mode of siting, in which the house looked outward in all directions into its private estate, and toward the Mediterranean concept of siting. In the latter, the public recognized that the best way to live in the city and still find privacy and repose was to build houses which turned a blank face to their neighbors and looked inward toward a walled court, garden, patio, or shielded area of property.

**A** touch of distinction was added to the entrance door and interior doors of the 1961 Home Show House with the use of SCHLAGE LOCK DESIGNS.

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# HOW TO SELECT AN ARCHITECT

There is only one safe generalization about finding the right architect if you're going to build. This is that the selection of the architect is the most important step the building owner will take.

The appearance, the efficiency, and the cost of the building depend on the architect's work.

It therefore pays to give time, earnest study, and sober judgment to the task of selecting the most suitable profession—the man or woman who will provide professional service, talent and judgment, and who assumes the responsibility of protecting the client's interest—as do doctors, lawyers, and other professionals. He cannot be selected on the basis of lump-sum competitive bids like a contractor performing a clearly specified job. He must be chosen, rather, on the basis of his talent, professional experience, and taste which the client must evaluate in terms of his own needs and inclinations.

If the client is a single individual, he is likely to select his architect on a personal basis. He will often decide on a personal acquaintance, or on the recommendation of friends and satisfied clients.

Whether the selection is made by an individual or a group of people, it should include three basic steps:

1. Review of a resume of qualifications and experience together with photographs of past work.

2. A personal interview which allows ample time to find out whether architect and owner are compatible. They will be working closely together, so it is vital that they get along and have confidence in each other.

3. An investigation of the architect's work to determine his versatility and ingenuity to solve particular problems. The best way to find out is to visit one or more of the architect's buildings in his company and to talk to their owners and, perhaps, the contractors who worked on them.

The final selection should be made on the basis of the architect's good standing in his profession and the community, on his ability in design, his competence in construction, his practical efficiency, his business capacity, integrity, and good judgment, and on his ability to cooperate with all those involved in the project.

Your interview with prospective architects should cover the following points:

1. Professional Status (the architect's license and AIA membership).

2. Education and Experience (a summary of the architect's education and professional experience before he be-

gan his independent practice along with photographs and descriptions of his completed work).

3. Staff and Office Practice (to determine not only the architect's personal skill but the competence of his firm as a whole. This implies the collective capabilities of his architectural draftsmen, designers, specification writers, delineators, and consulting or employed structural, mechanical, and electrical engineers, landscape architects, etc.).

The size of an architect's firm is generally less important than the way it is organized and the enthusiasm the architect shows for the project. (Many firms are small through the choice of the principal and can be expanded efficiently and quickly to suit the project.)

The potential client's principal concern is sometimes whether the architect's office has successfully completed projects which are similar to his own in size and complexity.

However, the young architect should not be ruled out merely because he has but a few buildings to his credit. He may otherwise be well qualified. A great many architectural offices have grown rapidly from small beginnings by demonstrating their ability to expand and do larger and more complex buildings.

Architectural competitions are usually practical only for large projects and those of particular civic artistic importance. They do cost more time and money. Procedures and regulations for architectural competitions are available through The American Institute of Architects, and members of the AIA participate only in architectural competitions which follow these regulations.

To sum up, whatever method you use to select your architect, be certain you select one in whom you have complete confidence and with whom you can work easily and pleasantly.

Be frank with him about all aspects of the project, especially those relating to the budget. Your architect will have your interest at heart, but he cannot do your project justice if you fail to give him all of the facts.

Once you have found your man, complete your negotiations with a written agreement. The American Institute of Architects, which stands ready to provide information and assistance on all selection problems, has prepared standard contract forms which your architect will suggest for use.

(This article was extracted from "Facts About Your Architect and His Work," published by The American Institute of Architects. Free copies of the complete pamphlet can be obtained from the Indiana Society of Architects, 3637 North Meridian Street, Indianapolis, Indiana.)

# LETTERS TO THE EDITOR

Indiana Society of Architects  
3637 North Meridian Street  
Indianapolis, Indiana  
Gentlemen:

Thank you for the notice about the Francis J. Plym Fellowships which appeared in the November, 1960 issue of the **Indiana Architect**.

When I saw that my good friend, George Danforth, had talked about a School of Architecture at the October 27th meeting and that his talk and the accompanying discussion comprised the major part of the November issue, I, of course, became a "cover to cover" reader. I think the meeting must have been a very good one and I certainly agree with most of what George said.

However, there are two points on which I should like to comment.

The first deals with his statement about the restrictions put on our staff members with respect to outside practice, conveying the impression that all outside practice at the University is forbidden. This is not the case, although it is limited—partly by University policy and partly because of

the somewhat limited opportunities in a community of eighty thousand. Staff members are allowed to accept and execute commissions under their own names (or in association with others), if such outside work is limited in volume and does not adversely affect the staff member's primary responsibility which is teaching. And while our staff members do not list themselves in the classified section of the telephone directory under the section "Architects," they do properly identify themselves with their commissions as "Architects."

The other statement is that dealing with size and although George does not say that the University of Illinois has an excessive number of students for each instructor, his reference to Stuttgart with its 70 or 80 students per instructor might be interpreted as also applicable to Illinois. To avoid such misinterpretation therefore, I must point out that our design classes average about sixteen students to each instructor, a more favorable ratio than that in many architectural schools. In fact, the ratio for the entire curriculum with 45 full time teachers and 733 students (including graduate students) is about one to seventeen.

With respect to George's emphasis on humanistic studies as a part of the education of an architect, I am in complete agreement and I am glad that he underscored this as he did.

I shall conclude with my re-commendation of the October program and its publication, and best wishes to the Indiana Society in the educational project with which it is concerned.

Sincerely,

Alan K. Laing, Chairman,  
Department of Architecture,  
University of Illinois,  
Urbana, Illinois

★ ★ ★

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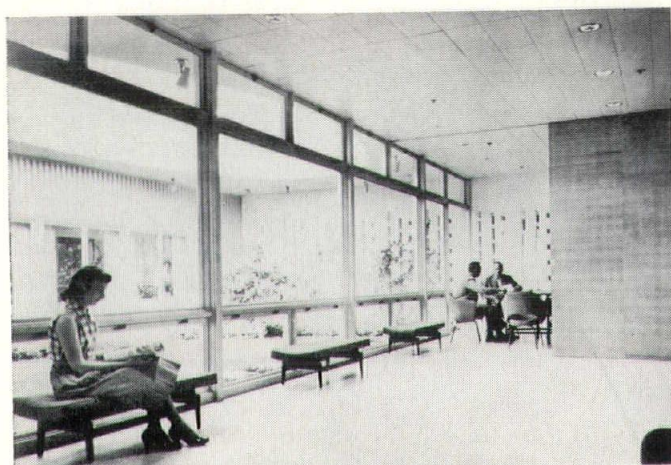
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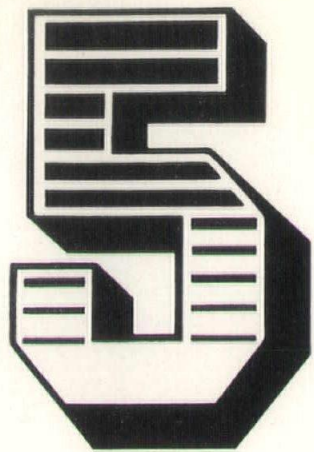
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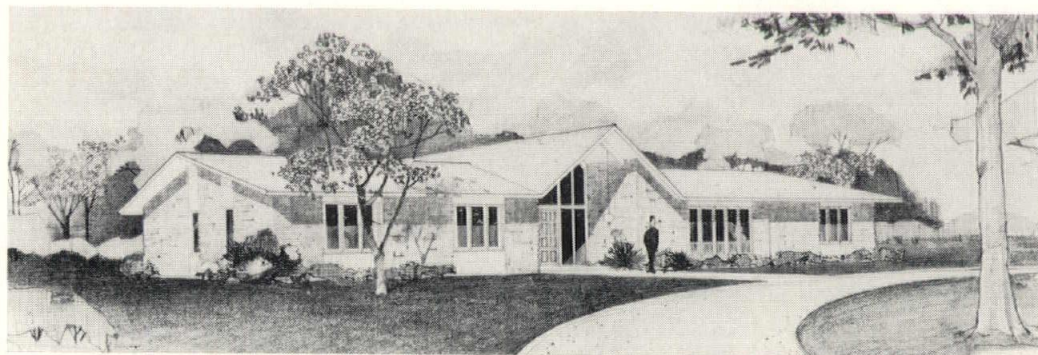
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