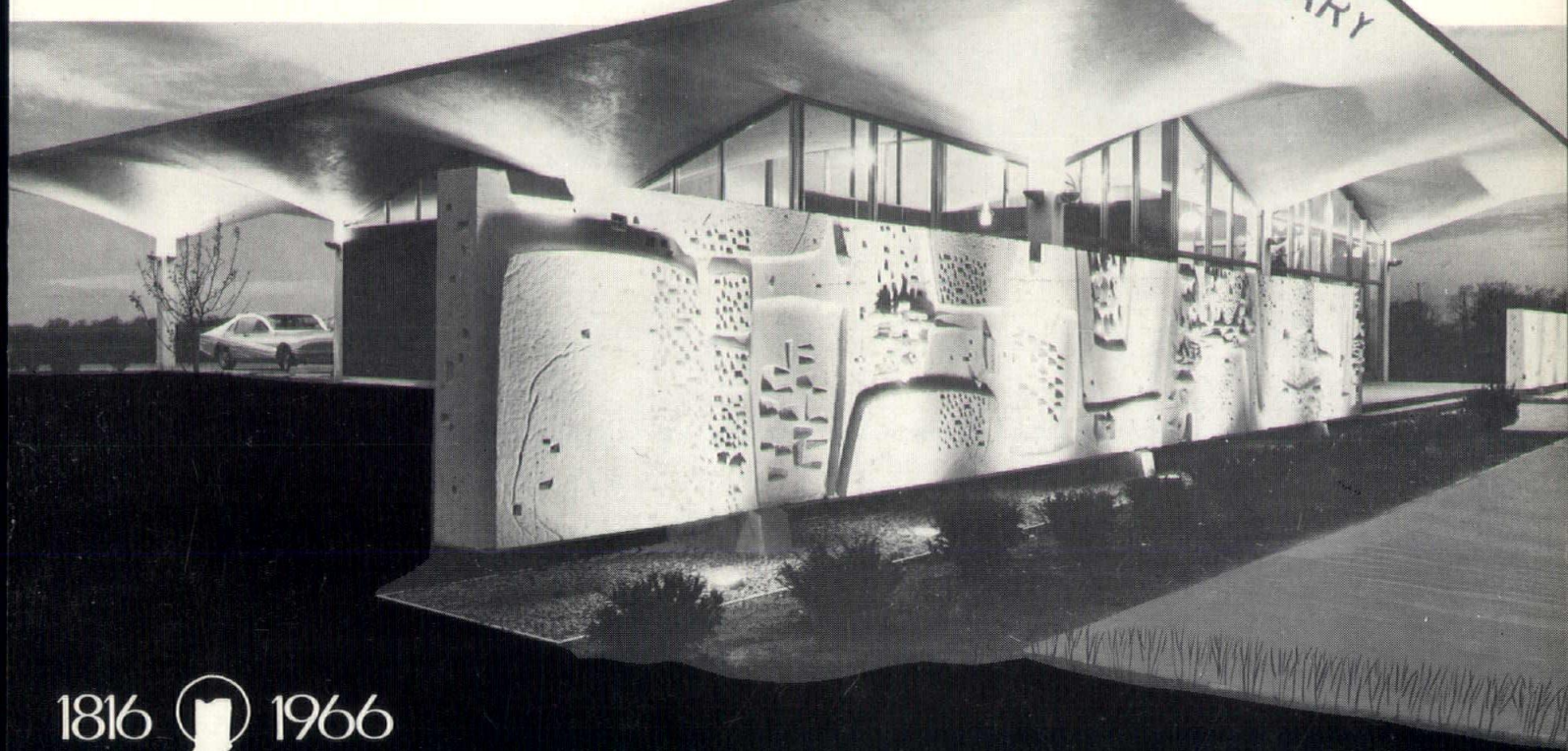




indiana architect

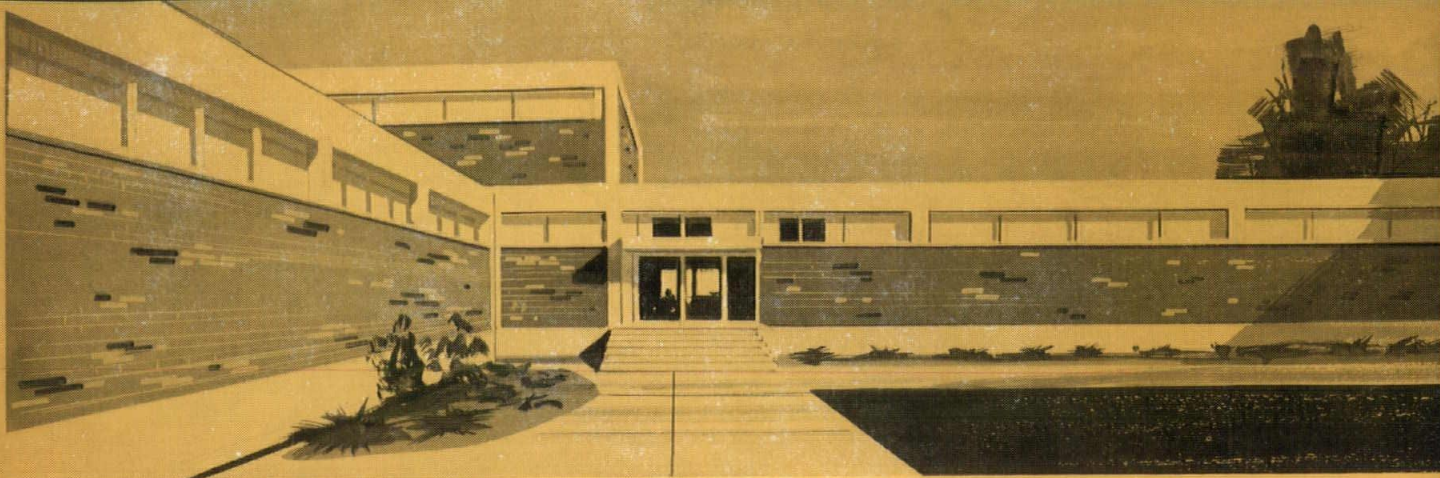
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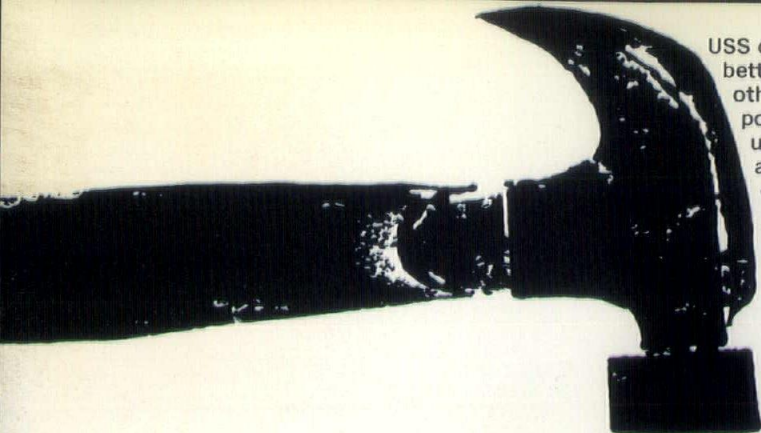




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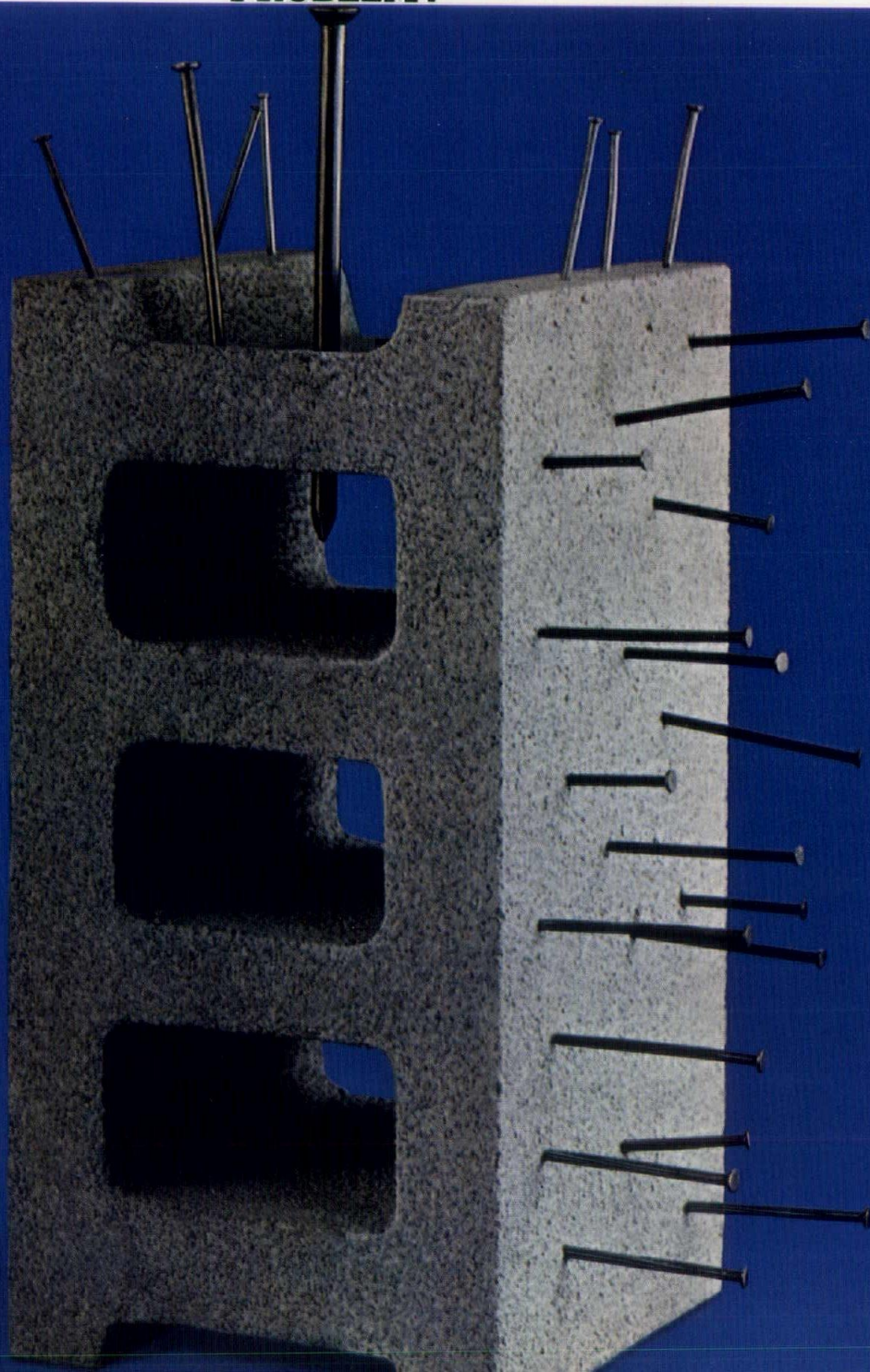




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VOL. X

SEPTEMBER, 1966

No. 5

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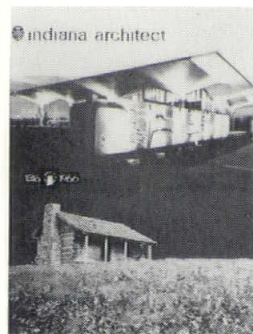
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CONCERNING THE COVER:



An architectural salute to the Indiana Sesquicentennial, from log cabins to hyperbolic paraboids, by Art Director Larry Roesler.



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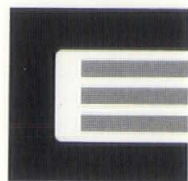
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SAMUEL HOMSEY, HERB SWINBOURNE AND JACK TRAIN headline the 1966 annual convention of the Indiana and Kentucky Societies of Architects and the concurrent tri-annual convention of the East-Central Region, AIA. The three-day professional conclave opens October 6th at the Brown Hotel in Louisville, (Continues Over Leaf)

THURSDAY, OCTOBER 6

- 9:00 A.M. Tee Time, Golf Tournament, Audubon Country Club
- 2:30 P.M. East Central Regional Council Meeting, South Alcove
- 3:00 P.M. East Central Regional Membership Meeting, South Alcove
- 4:15 P.M. Exhibit Viewing, South Room
- 7:00 P.M. Belle of Louisville Boarding; dinner-dancing river cruise. Music by "Fog Bound Five."

FRIDAY, OCTOBER 7

- 9:00 A.M. Indianapolis Chapter Annual Membership Meeting, Parlor "A" & "B"
- 9:00 A.M. Northern Indiana Chapter Annual Membership Meeting, Saddle Horse Room
- 9:00 A.M. Central-Southern Indiana Chapter Annual Membership Meeting, Parlor "C"
- 10:30 A.M. Exhibit Viewing, South Room
- 11:00 A.M. Indiana Society of Architects' Annual Membership Meeting, Parlors "A", "B" and "C"
- 11:00 A.M. Kentucky Society of Architects' Annual Membership Meeting, South Alcove
- 1:00 P.M. Churchill Downs Racetrack Outing
- 7:00 P.M. Cocktails, South Room
- 8:00 P.M. Dinner, Crystal Ballroom, Keynote Address: Samuel E. Homsey, FAIA, AIA Vice-President

SATURDAY, OCTOBER 8

- 9:00 A.M. Exhibit Viewing, South Room
- 10:00 A.M. "Accelerating the Change" Seminar; principal speaker: Herb Swinbourne, FAIA; Crystal Room
- 12 Noon Buffet Lunch, Exhibit Area, South Room
- 2:00 P.M. "Architectural Education Change" Seminar; principal speaker: Jack Train, AIA; Crystal Room
- 6:00 P.M. Cocktails, South Room
- 7:30 P.M. Banquet, Crystal Ballroom Dancing, Don Murray Trio

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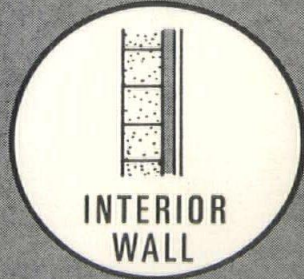
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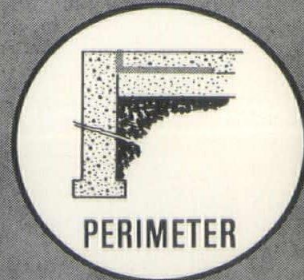
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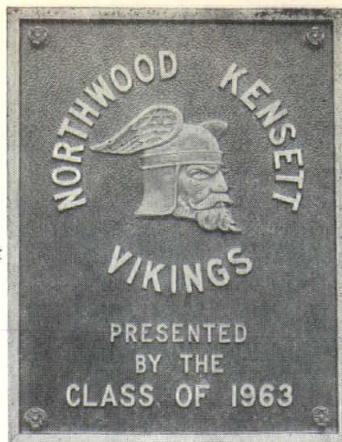
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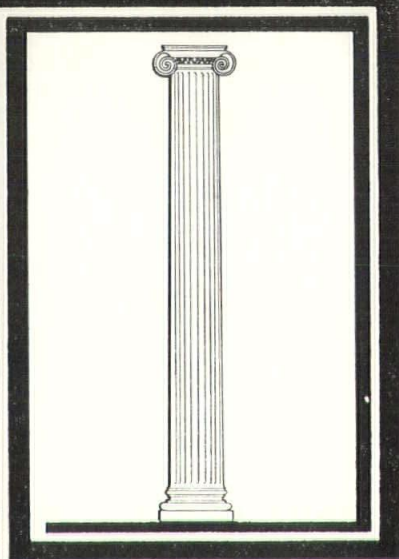
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Convention Program

Continued—

Kentucky, starting off with a golf tournament.

Samuel E. Homsey FAIA, from Wilmington, Delaware, newly-elected Vice President of The American Institute of Architects, will deliver the keynote professional address to the convention at the Friday evening dinner.

Herb Swinbourne FAIA, of Philadelphia, Pennsylvania, former Chairman of the Committee on Research, will address the first professional seminar Saturday morning, October 8th. His topic: "Accelerating the Change."

Jack D. Train AIA, Chicago, Illinois, partner in Skidmore, Owings and Merrill, will address the second seminar the afternoon, on "Architectural Education Change."

Approximately 200 architects and their wives are expected to attend the two-star affair, which has been geared to a full program. Included in the entertainment are: An evening cruise down the Ohio aboard the Belle of Louisville steamship, with dinner and dancing to Dixieland music of the Fog Bound Five; an afternoon in the VIP Lounge at Churchill Downs Racetrack; and dinner and dancing Saturday night, with dance-type music provided by the Don Murray Trio.

Annual membership business meetings of the East Central Region AIA, the Kentucky Society of Architects, the Indiana Society of Architects, the Central-Southwest Indiana Chapter AIA, the Indianapolis Chapter AIA, and the Northern Indiana Chapter AIA, have all been scheduled for Thursday afternoon and Friday morning.

Primary business of the Indiana Society annual meeting will be the consideration of and action on a proposed new fee schedule and the election of officers. All other groups also will elect officers at the meetings.

The ladies have not been overlooked in the programming. An all-day Saturday bus excursion will take them to Lincoln birthplace, the Fort Knox gold vault at Bernheim Forest.

The West Kentucky Chapter AIA, serving as host Chapter for the Convention, and Don Schnell AIA of Louisville is convention chairman.



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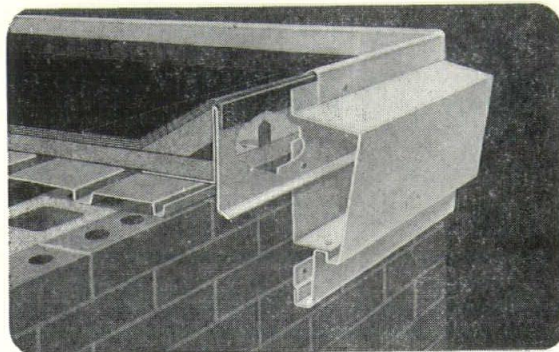
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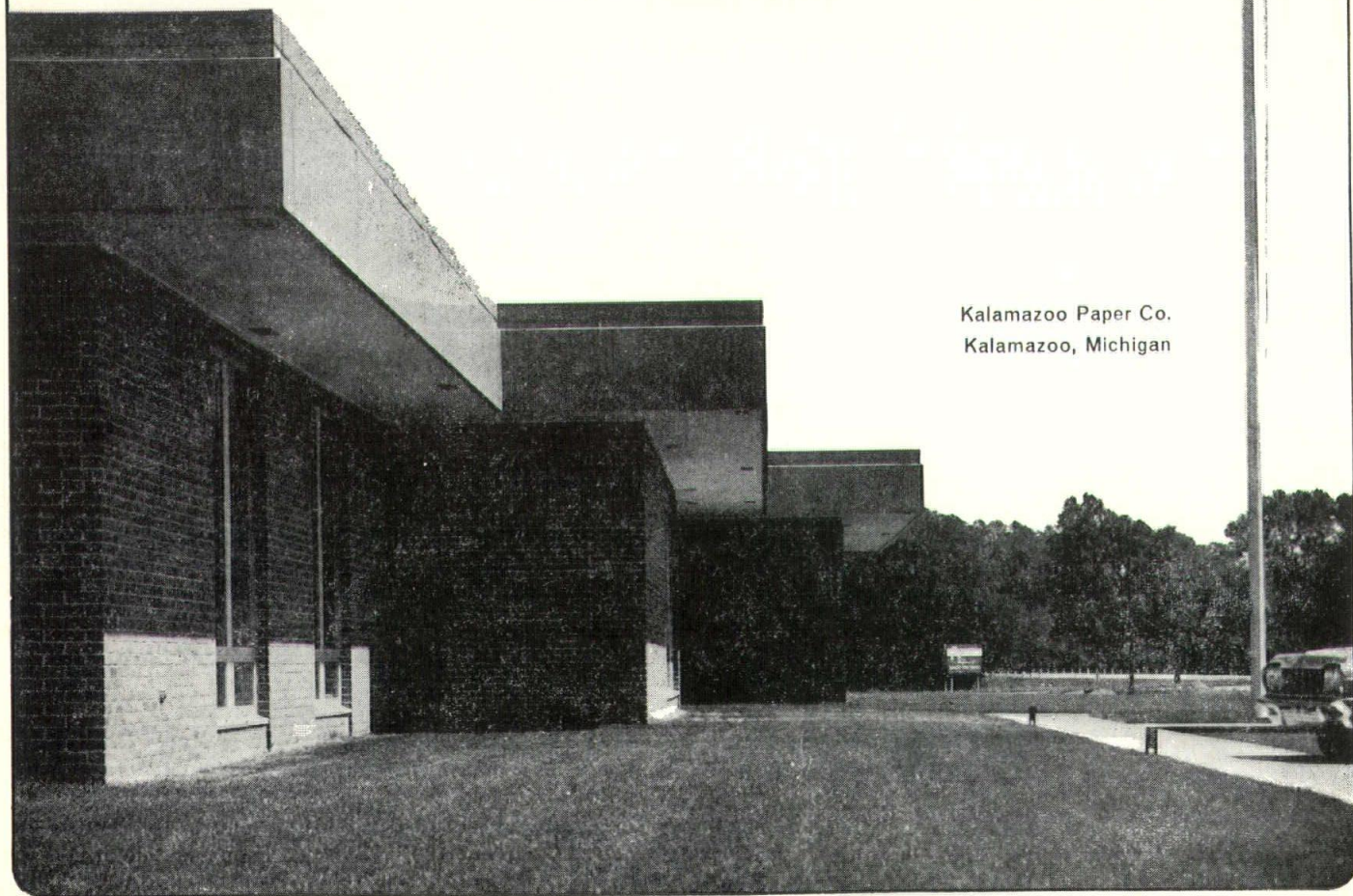
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MISS US?

YOU PROBABLY DIDN'T notice, but the INDIANA ARCHITECT wasn't around last month. It's not much of a compliment, but only two persons inquired as to the reason for our one-month absence.

After nine frantic years of monthly publication, the INDIANA ARCHITECT now goes bi-monthly, this special historical issue representing the August-September endeavor. If it looks to you a little different from past editions, we're glad.

For it is. It's the largest issue we've had for some time, one little reason for the change, but more importantly, it's supposed to look better. New paper, new layout, new graphics, new writing, new art director. And some new advertisers.

We had to face it; the old product just didn't properly reflect the architectural profession's concern for esthetics. It seemed to ignore beauty, not encourage it.

Now we have embarked on a whole new program, and this is the first sample of our wares. We're excited about sending it to you; we hope you're excited about receiving it. The architectural salute to the Indiana Sesquicentennial seemed an appropriate starting point, and next issue (November) will pick up with the Future of Architecture, which just also happens to be the convention theme.

Much of the credit for the "new" look goes to Larry Roesler, our art director. A product of the East Coast, educated at the Philadelphia Museum College of Art, Jamestown Franklin School of Professional Arts, the School of Visual Art in New York City, Newark School of Fine Art, and Syracuse University, Larry comes well-prepared to his duties. He's been a staff artist, art director, production director, sales representative and copywriter in advertising agencies, art studios and national corporations.

In the past year, seventeen Roesler advertising and editorial design pieces have been cited by state and national juries, including one Best of Show award by the Art Directors Club of Indiana. The cover of this issue, the photographic layout for "150 YEARS," and the revised graphics you'll be seeing are all his.

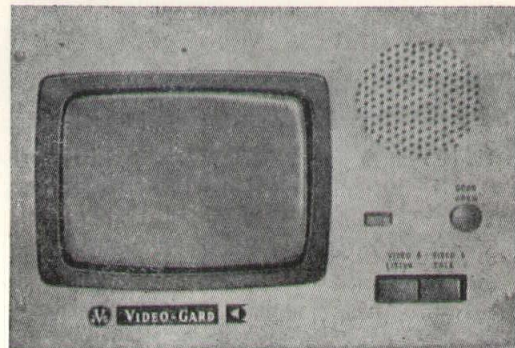
There'll be a number of editorial changes, too. The writing (hopefully) will be a little zingier, and more architects will be speaking to you. Guest Editors are being lined up; this month, H. Roll McLaughlin AIA and his wife, Linda, came through with the "150 YEARS" feature, and next issue, several architect-writers are working with Guest Editor E. H. Brenner AIA on the "Future of Architecture."

If you really didn't miss us last month, maybe you will notice us this month. Maybe some day you will even look forward to hearing from us.

But at least, should we ever fail to show up again when anticipated, we hope we will be missed then.



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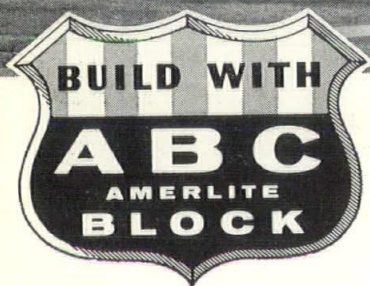
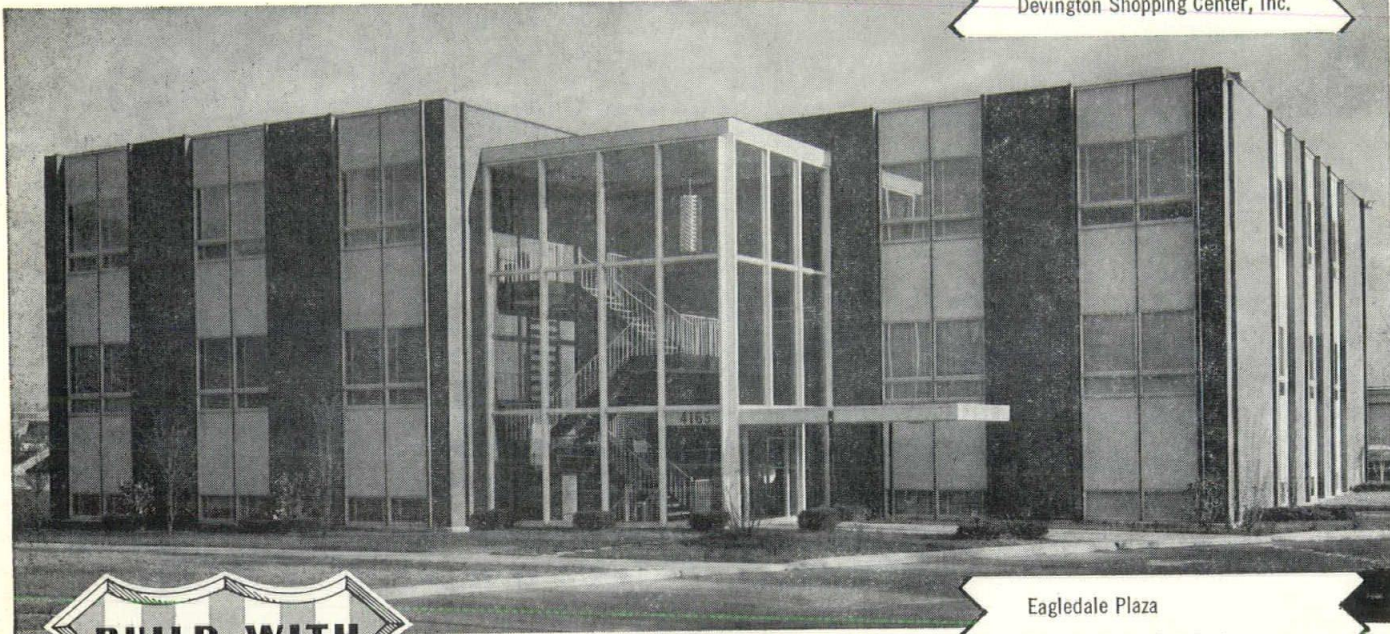
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150 YEARS

DIVERSIBILITY AND ADAPTABILITY constitute the keys to Indiana's architectural history. From the swamps to the hilltops, Indiana's architects historically have suited their buildings to the land, and in so doing, have created samples of the most useful, attractive and enduring structures of habitation, education, worship and commerce to be found anywhere.

The early pioneers came to Indiana by boat, by skiff and by raft down the Ohio River, and these riverside communities were our first centers of population. The early settlements were nothing more than clusters of the simplest, half-faced log camp shelters, later replaced by the more familiar log cabins.

As settlers cleared more land for the raising of more corn and cattle for sale downstream, their society became more affluent. Siding nailed to the exteriors of the log cabins improved both comfort and appearance. Glazed windows were added, and fieldstone fireplaces and chimneys were replaced by ones of brick.

The front porch soon became a way of life, one that has persisted to the present day advent of air-conditioning.

Excellent restorations of these early Indiana communities and settlements can be visited at Conner Prairie Farm near Noblesville and at Spring Mill State Park.

While the white frame farmhouse, with its ever-present porches on two and often three sides, was becoming universal inland, along the Ohio River some of the profits of river trade were beginning to be reflected in the architecture of the locale. Madison, with its Lanier, Sullivan and Costigan houses, all now open to the public, and its Shrewsbury house, open by appointment only, is synonymous with 19th Century grace, beauty and elegance.

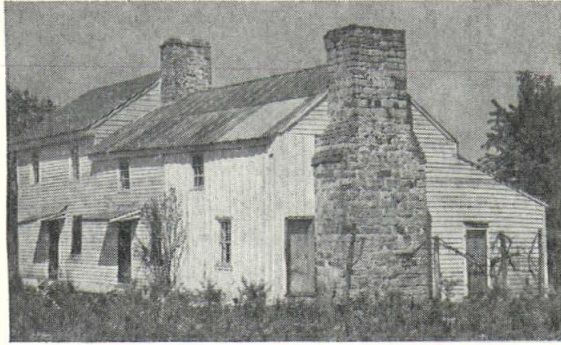
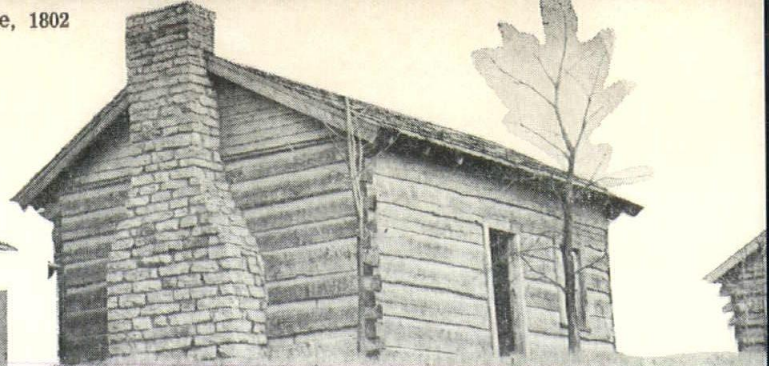
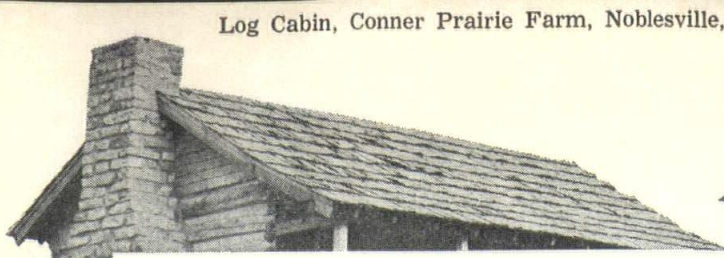
Architect Francis Costigan is credited for many of these magnificent structures, including Shrewsbury, where perhaps his taste and ability, and the quality of materials and workmanship then available at a price, is best demonstrated. Unrivaled in any definition of beauty, Shrewsbury is oriented on a hillside, with a town facade facing the street and a neighbor's garden and well, and a river facade serenely overseeing the river traffic. Of Greek Revival style, it boasts a center hall with a dramatic free-standing, three-story stairway, and high-ceilinged rooms whose scale belie their size. A six-foot man easily can stroll out onto the porch through the lower half of the double-hung sash, still operating perfectly.

Coincidentally, in the northern portion of Indiana, the large farms began to reap their own rewards. The flat, grassy plains rendered possible better roads, for quicker shipment of crops both North and South, as Lake Michigan also embarked on its destiny as a major means of cheap transportation. Michigan City's old lighthouse, long ago stripped of its responsibility as an aid to navigation, fortunately can look forward to better years of restoration.

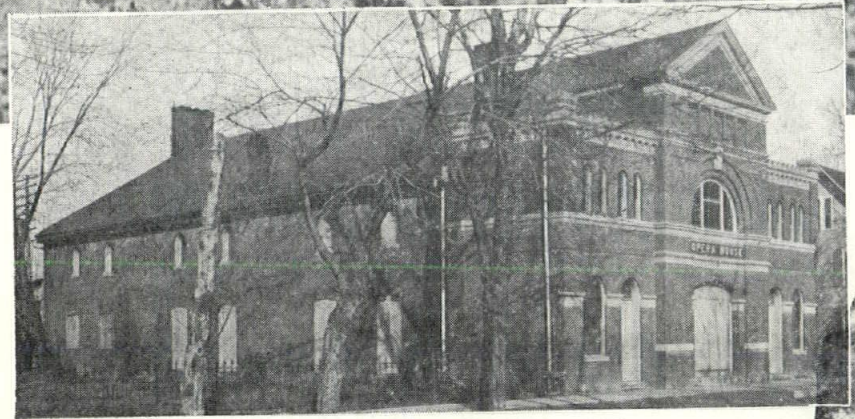
The Wabash River, too, was partially navigatable, spreading the stimulus to settle and to farm. Naturally, the larger the farm, the larger the two-story brick farmhouse. And the larger the farmhouse, the more fireplaces, the more elaborate bargeboards, the more lathe work on the porch roof supports. Even louvered shutters were added, shielding the housewife's new carpets from the blazing Hoosier sun and those precious window panes from the rigors of wind-driven storms.

Brick barns were not uncommon, and in the towns, whole rows of two-story brick buildings, with storerooms facing the street and living quarters above, emerged. Thousands of these are still in use today, unfortunately

Log Cabin, Conner Prairie Farm, Noblesville, 1802

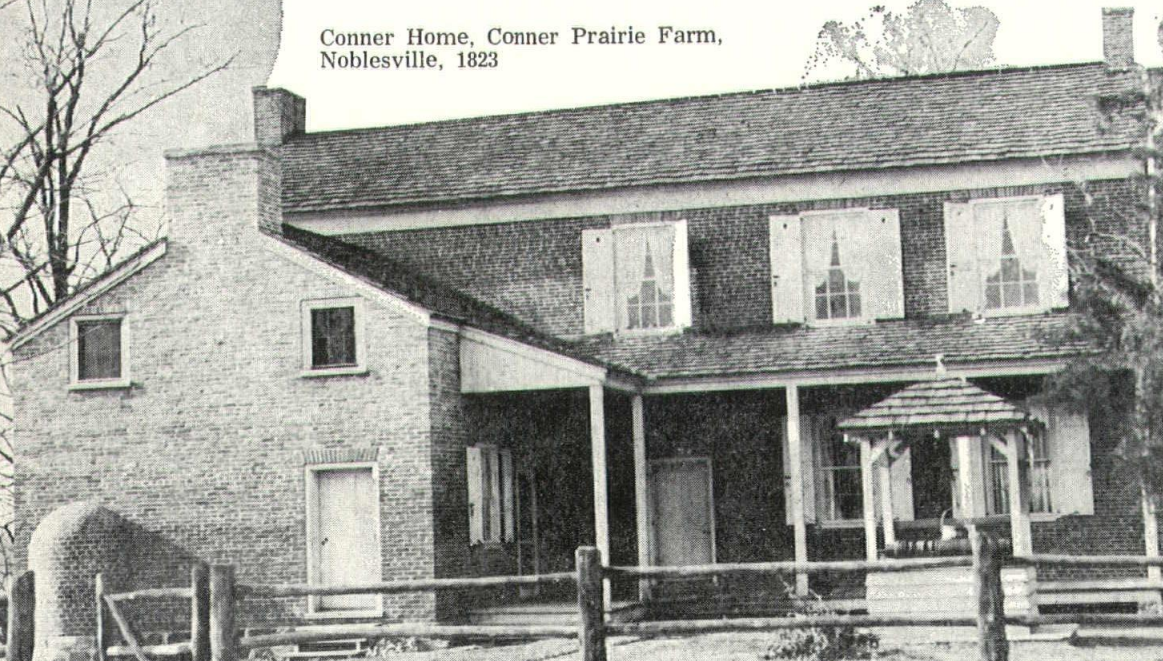


Joseph Springer House, Magnet, 1813



Opera House, New Harmony, 1816

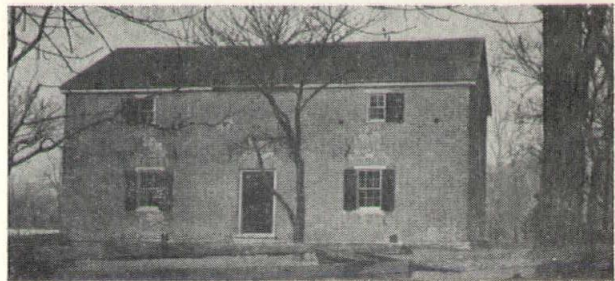
Conner Home, Conner Prairie Farm, Noblesville, 1823



First State Capitol, Corydon, 1835



Lance House, Centerville, 1830



Little Cedar Grove Baptist Church, Brookville, 1812

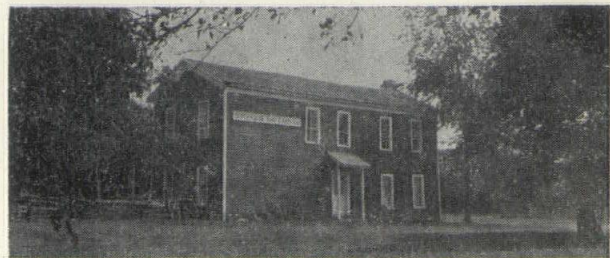
too often covered with glossy aluminum, fake stone and neon tubes. In Vincennes, the State of Indiana has restored the Old State Bank, thought to be one of the first in the State, and private owners are restoring an entire block of early storerooms facing the Bank, to enter again into business and onto the tax rolls.

Area preservation today is gaining many converts. At Fort Wayne, the old river landing and fort are being revitalized and re-created as a major tourist attraction. Pogue's Run near Elkhart, one of northern Indiana's earliest commercial centers, is being developed as a State Park and even at Columbus, the highly contemporary "Athens of the Midwest," an entire block has undergone face-lifting. In Indianapolis, that late 1930's dream of Architect Ed Pierre, Lockerbie Fair, still only smolders under layers of mildew and rot, daily dreading the onslaught of bull-dozer's wrath and the creeping terror of tastelessness.

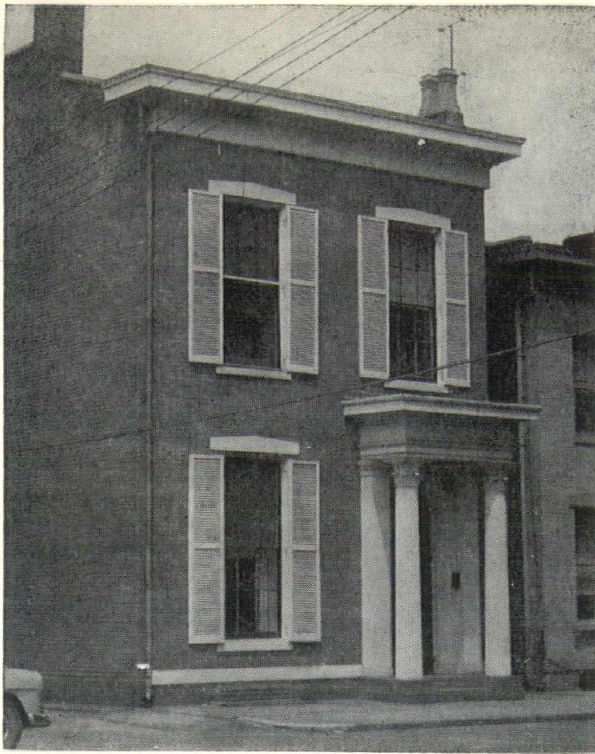
New Harmony stands unique in Indiana, virtually so in America. But religious, political and economic views notwithstanding, the Rappites and later the Owenites knew how to build. The Dutch biscuit insulation of the Harmonists today remains admirably effective against heat, cold and sound transmission; although they may have believed that Eternity was to visit them immedi-



First State Capitol Building, Indianapolis, 1885



Stone's Tavern, Lake Wawasee, 1839



Costigan House, Madison, 1845

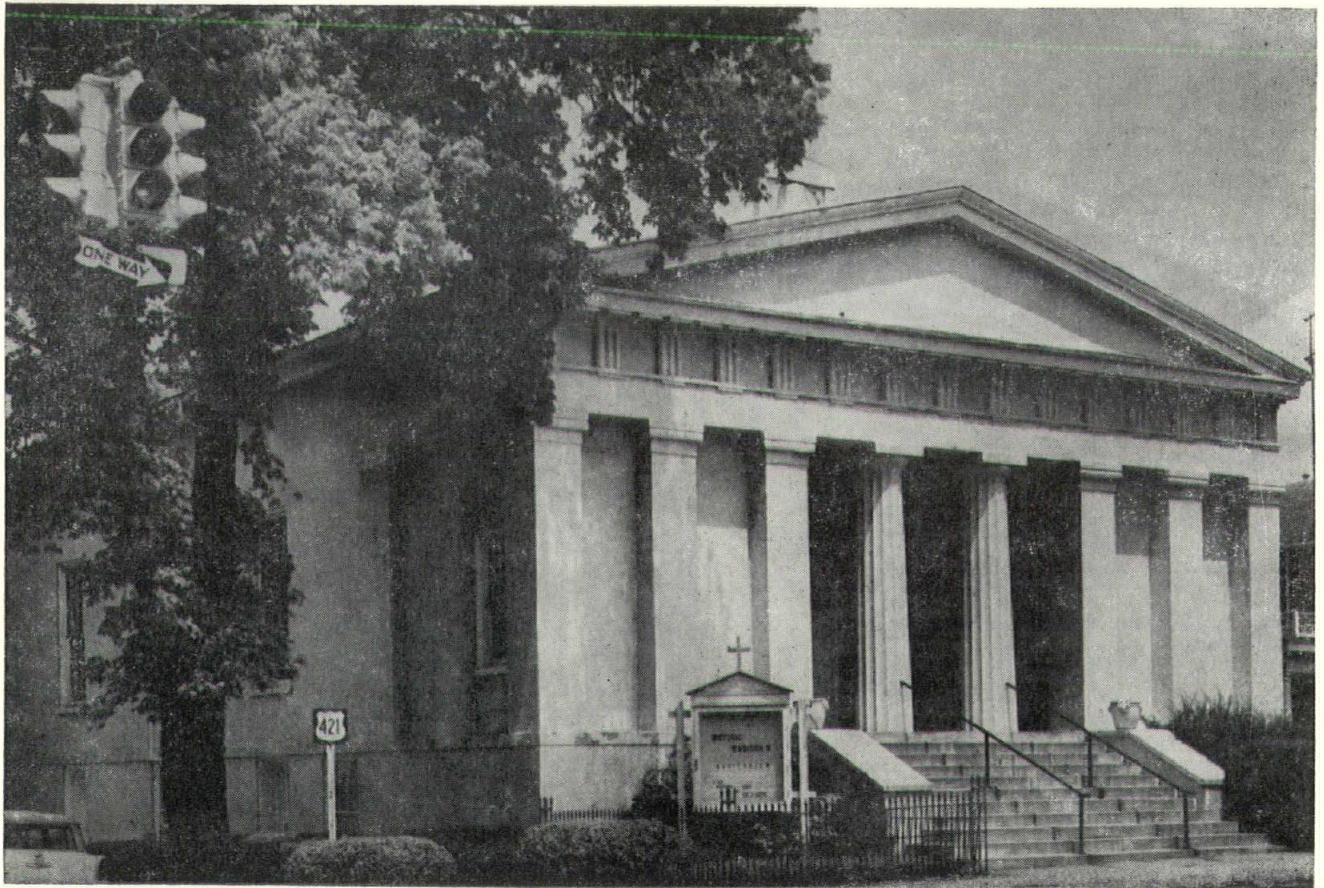
ately, their structures were designed to last until the Third Millennium.

Private repairs and restorations have been carried on for many years, and the State now owns several properties, including a museum in a restored celibate dormitory. The Opera House now is being restored by the State in celebration of the Sesquicentennial and will be home soon to a regular schedule of period plays, operas and musicals.

The removal of the State Capitol from bustling Corydon to frontier Indianapolis seemed most unsuitable. Hot, humid and swampy, even the area that is now Monument Circle had to be drained before milady could alight from her carriage. Undaunted by all this, early architects proceeded to implement a fine city plan by Alexander Ralston, creating hotels, a county courthouse, a statehouse, and other essentials.

No one style prevailed, although Hoosier Romanesque appeared most popular and most copied for county courthouses and railroad stations throughout the state. Another favorite was the French Revival with mansard roof; a few downtown office buildings still retain remnants in their second, third and fourth stories, and several large homes, including the Morris-Butler house being restored by the Historic Landmark Foundation, also reflect similar concepts.

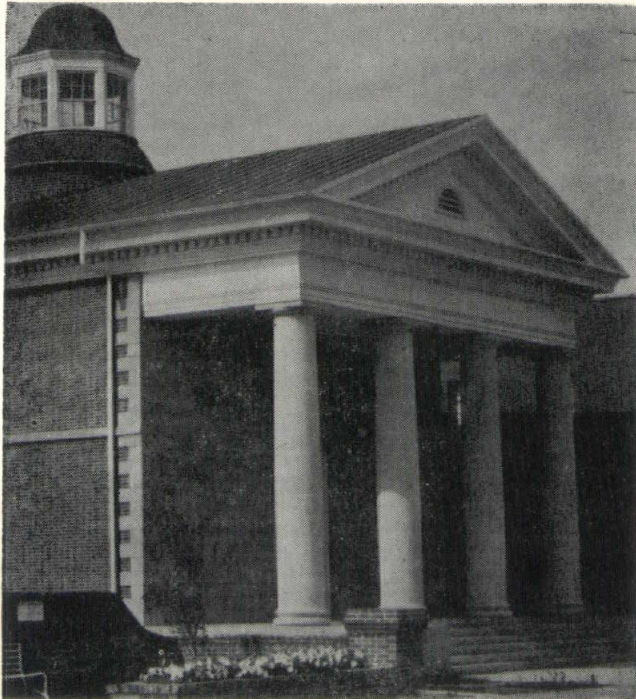
(Copy Continues on Page 28)



Madison Auditorium, Madison, 1835



Lanier House, Madison, 1844



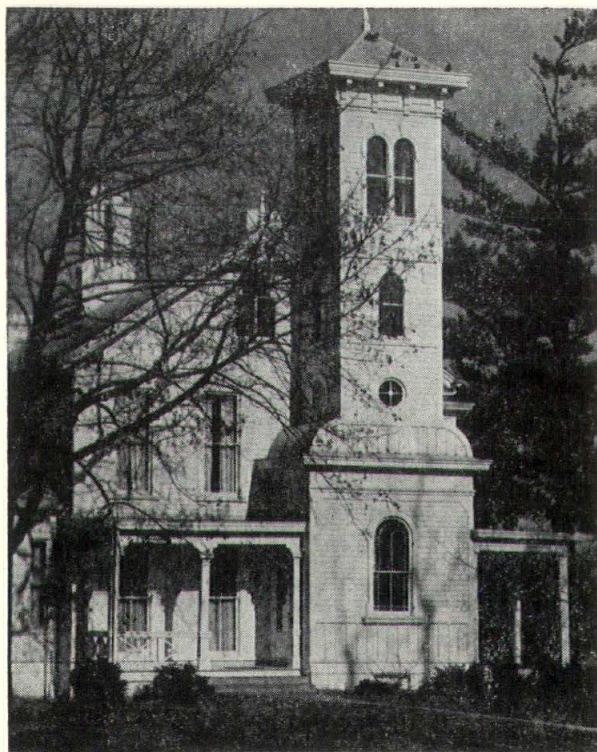
Old State Bank Building, Vincennes, 1838



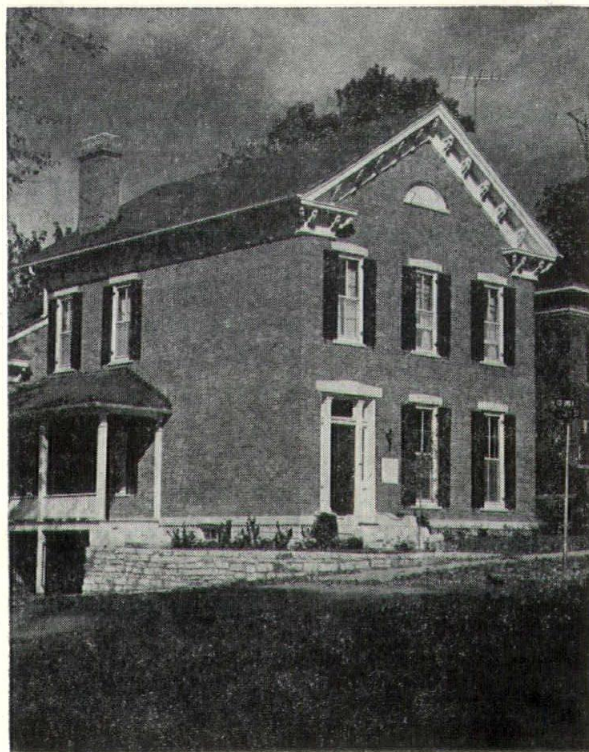
Shrewsbury House, Madison, 1849



Hill Forest, Aurora, 1852



John Nixon House, Liberty, 1879

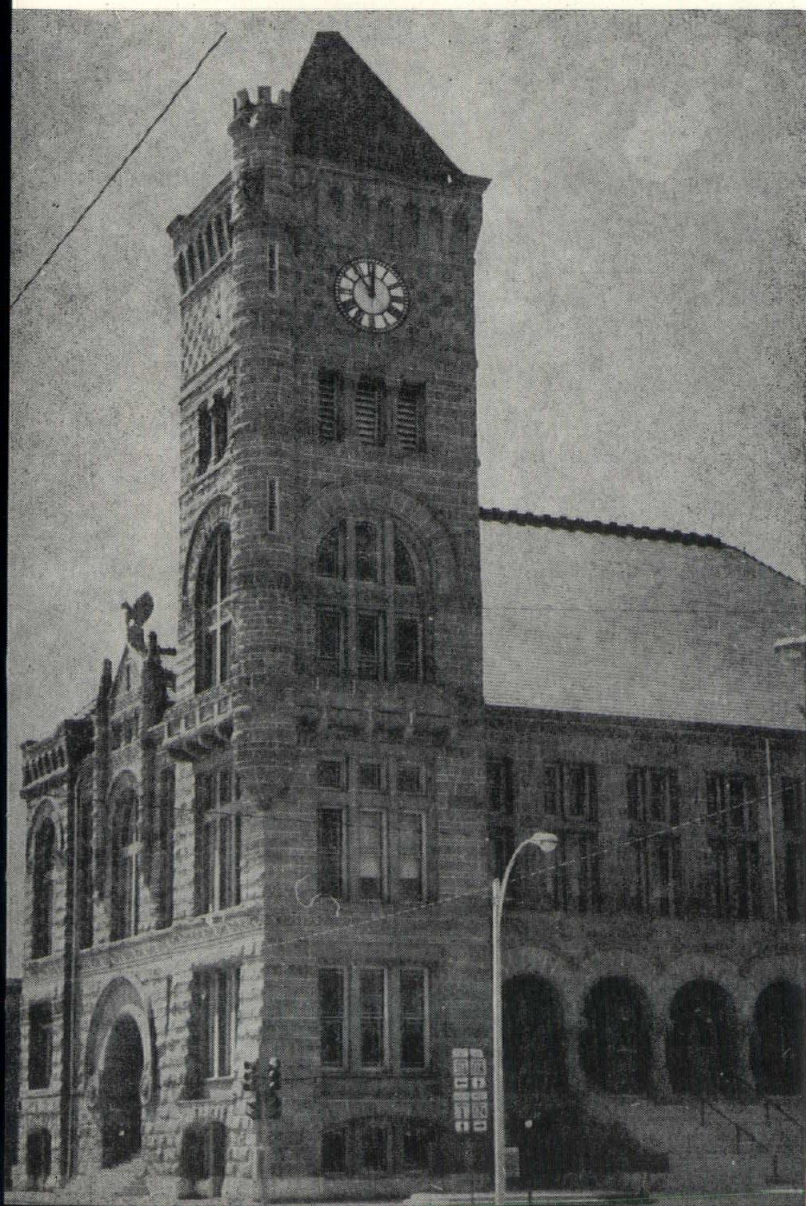


James Ball Residence, Lafayette, 1862

Hugh McGowan House, Indianapolis, 1873



Old Fire House, Madison, 1859



Wells County Courthouse, Bluffton, 1889



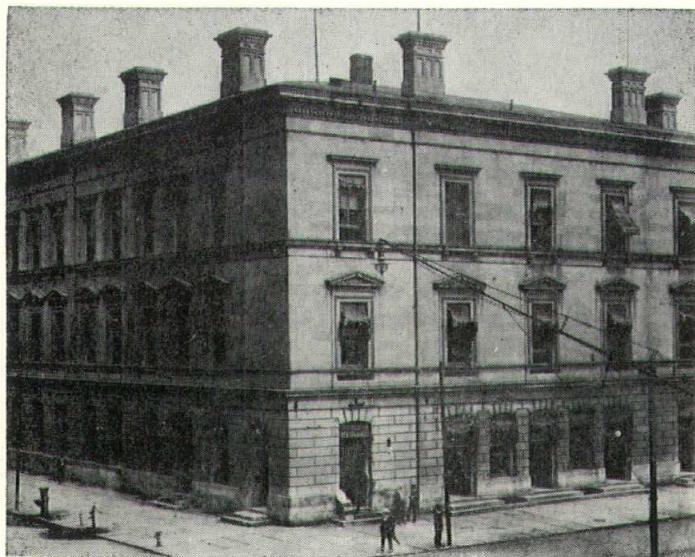
Joseph Staub House, Indianapolis, 1859



Sullivan House, Madison, 1823



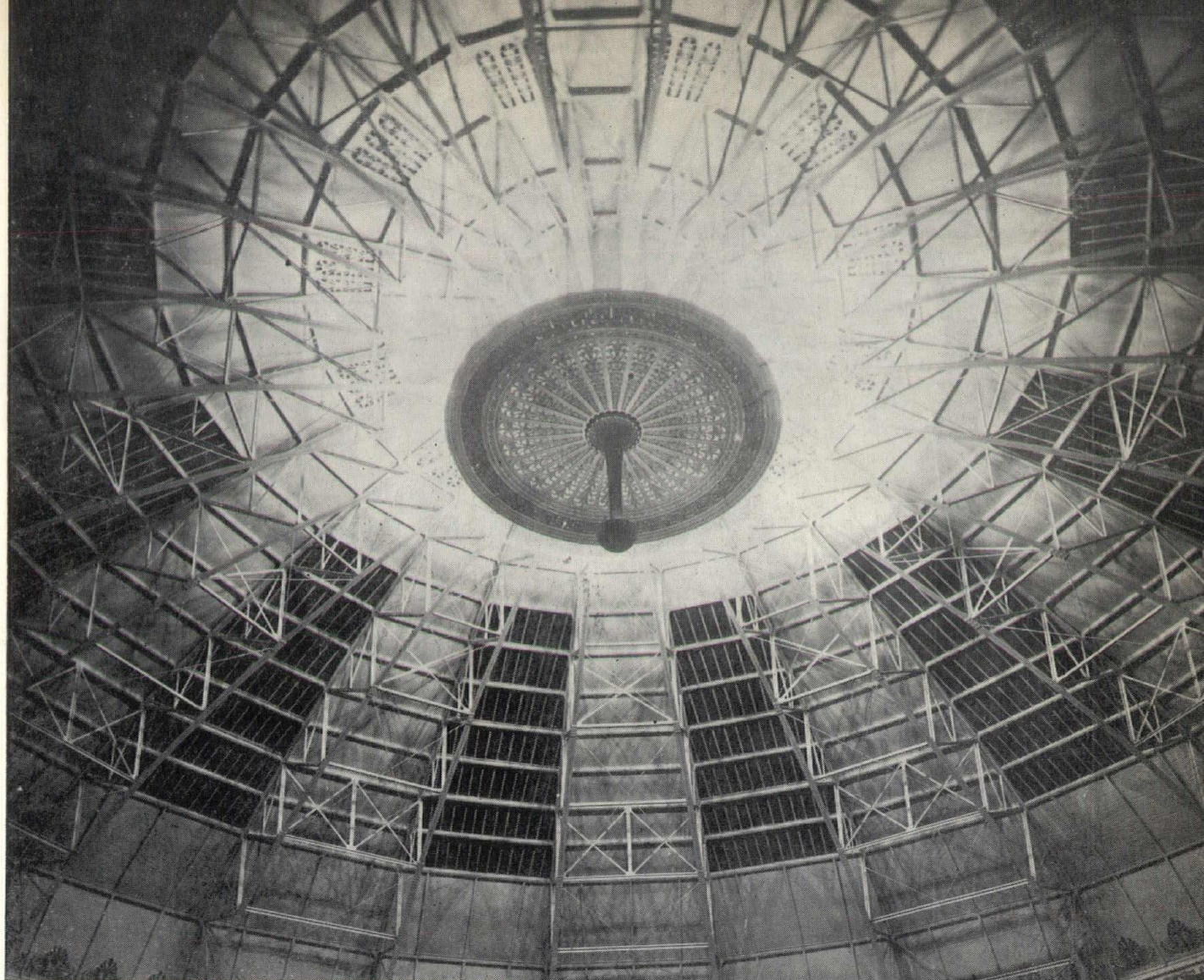
Marion County Court House, Indianapolis, 1877, and
City-County Building, Indianapolis, 1964



Old Federal Building, Indianapolis, 1856



Blackford-Condit House, Terre Haute, 1862



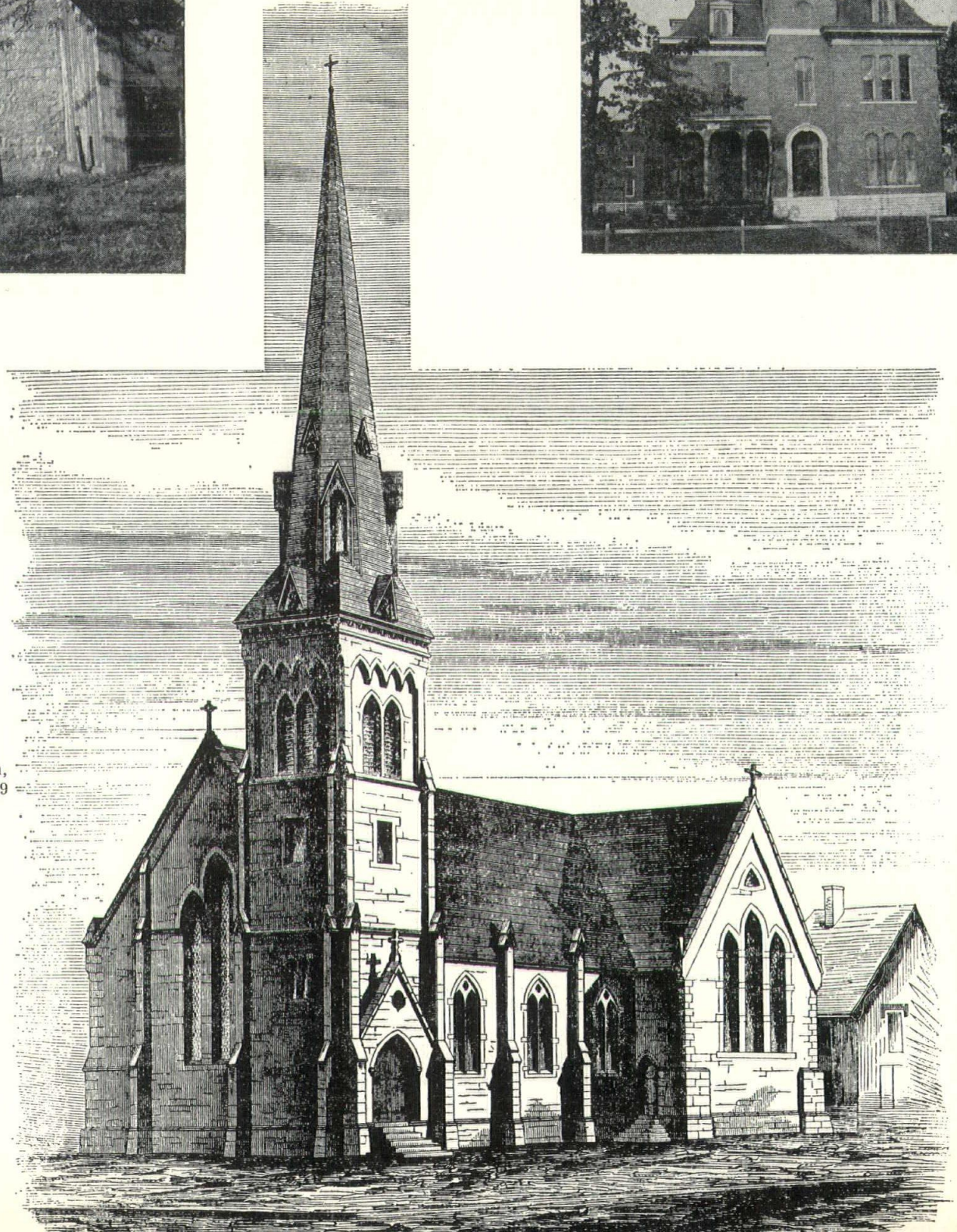
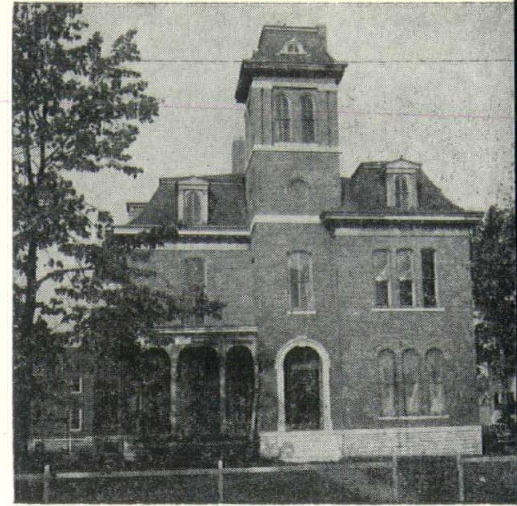
West Baden Springs Hotel, West Baden, 1901





Old Light House, Michigan City, 1858

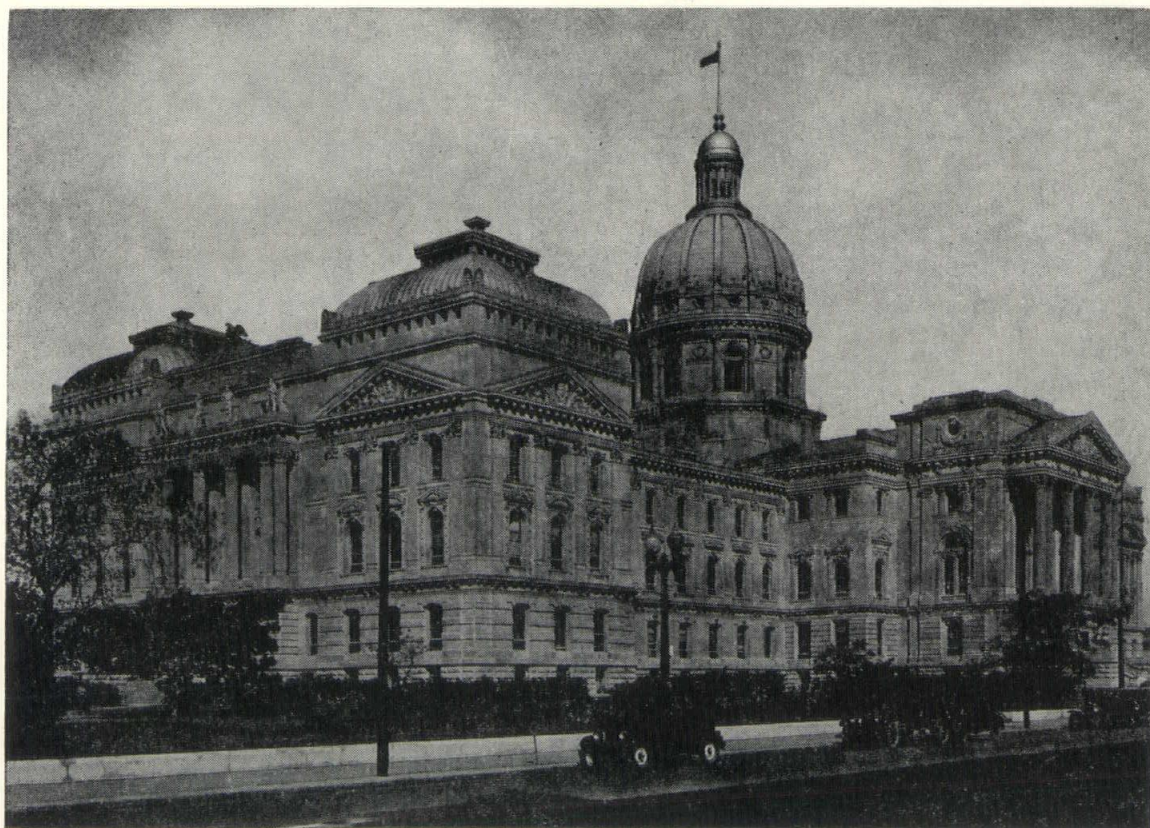
Morris-Butler House, Indianapolis, 1862



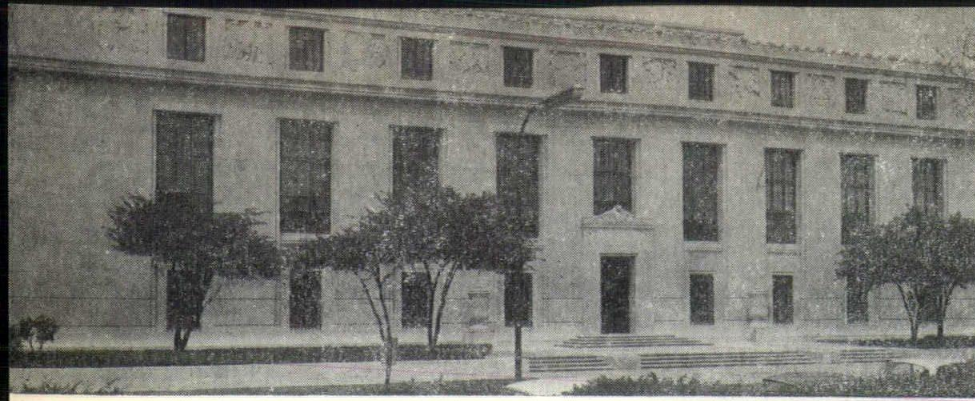
Christ Church,
Indianapolis, 1859



Indiana Governor's Mansion, Indianapolis, 1924

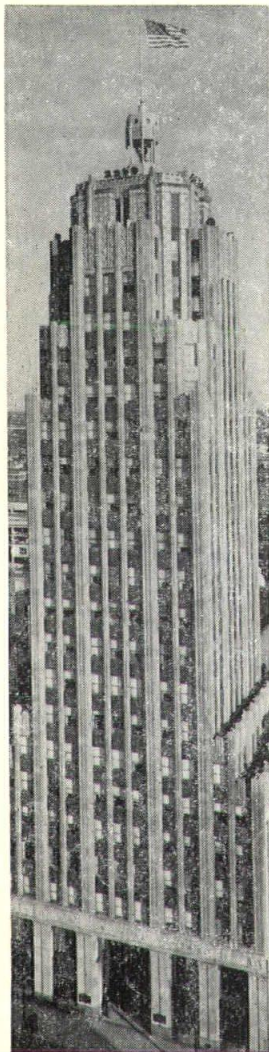


Indiana State Capitol Building, Indianapolis, 1878-88

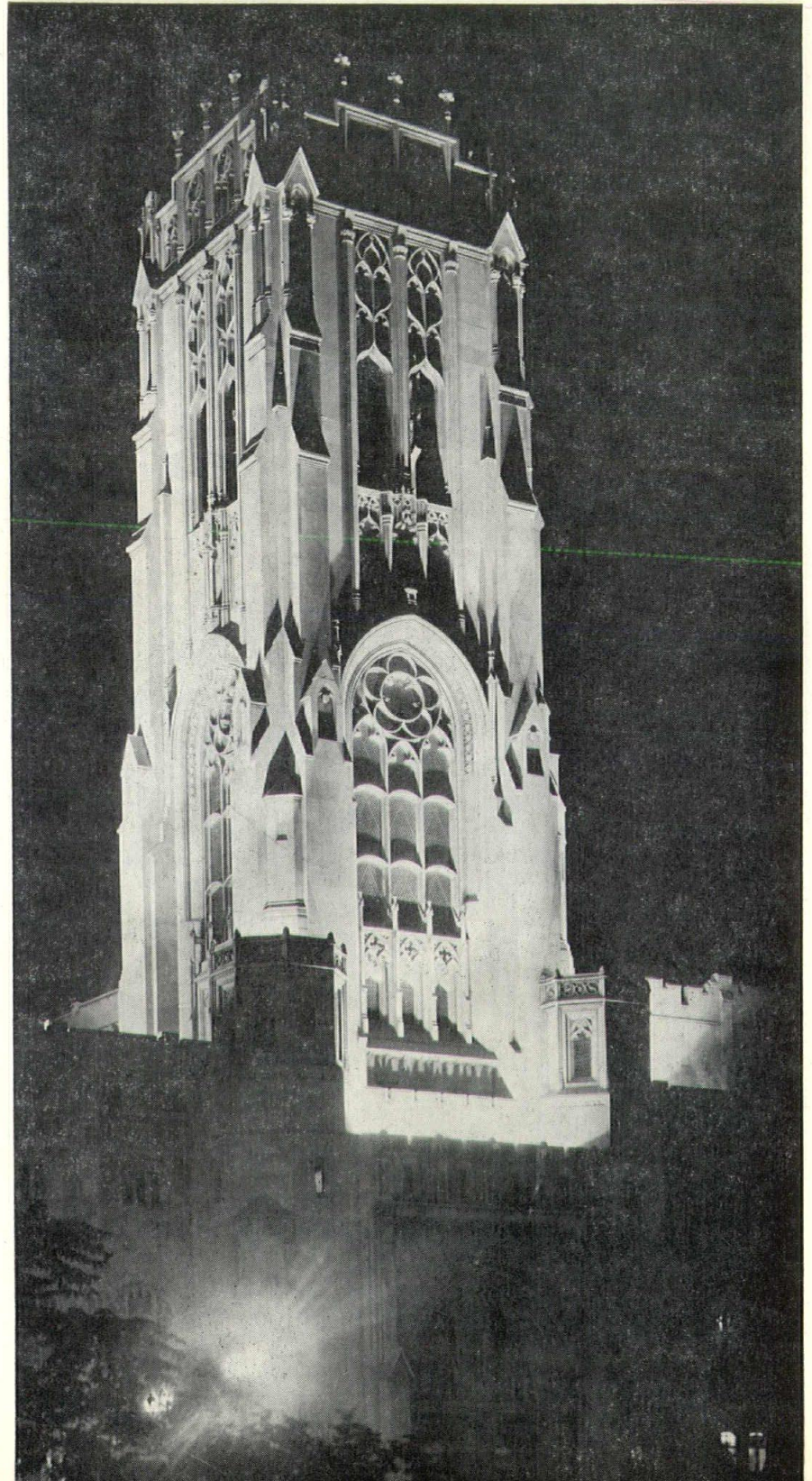


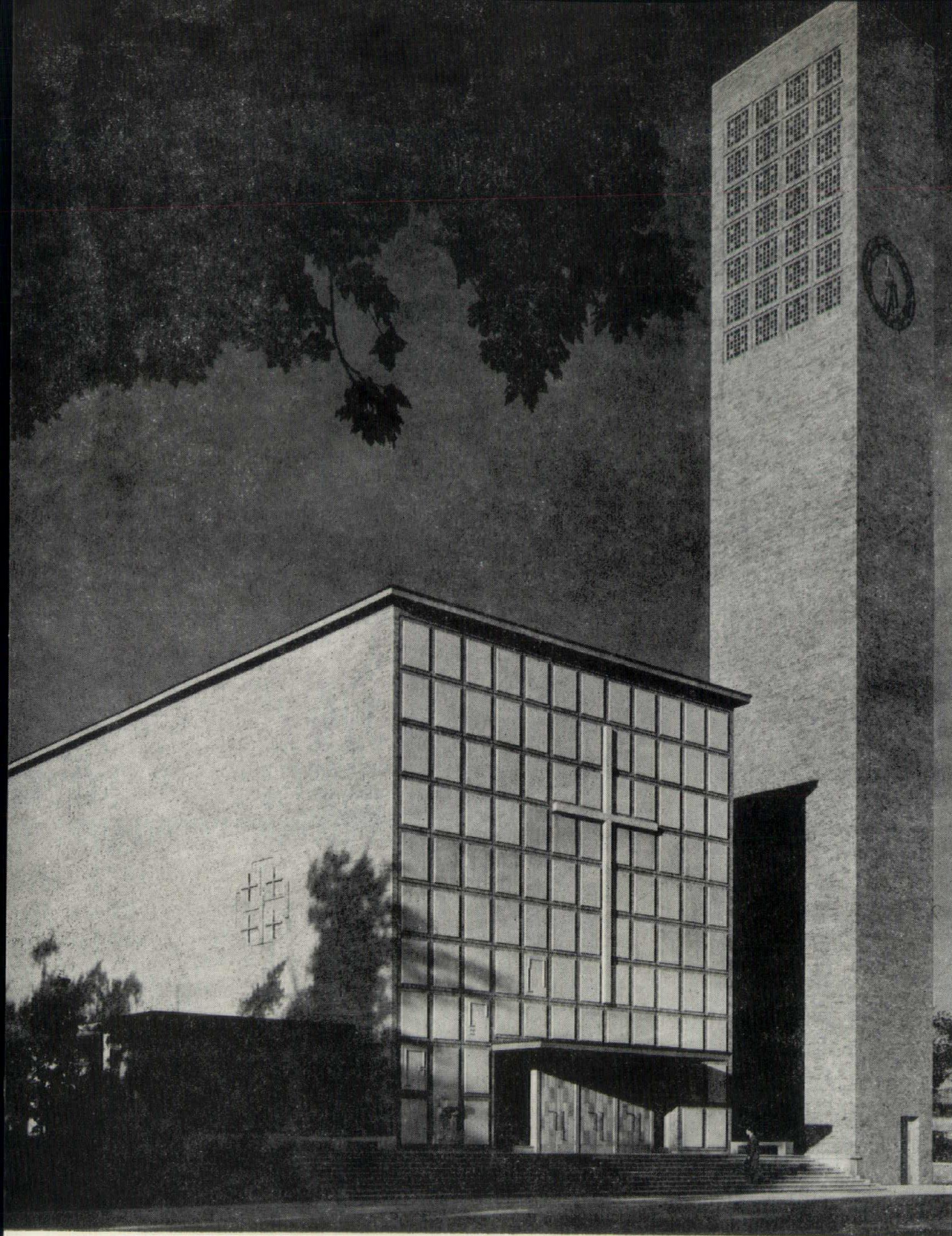
Indiana State Library Building,
Indianapolis, 1932

Scottish Rite Cathedral, Indianapolis, 1929



Lincoln Bank Building,
Fort Wayne, 1933





First Christian Church, Columbus, 1942

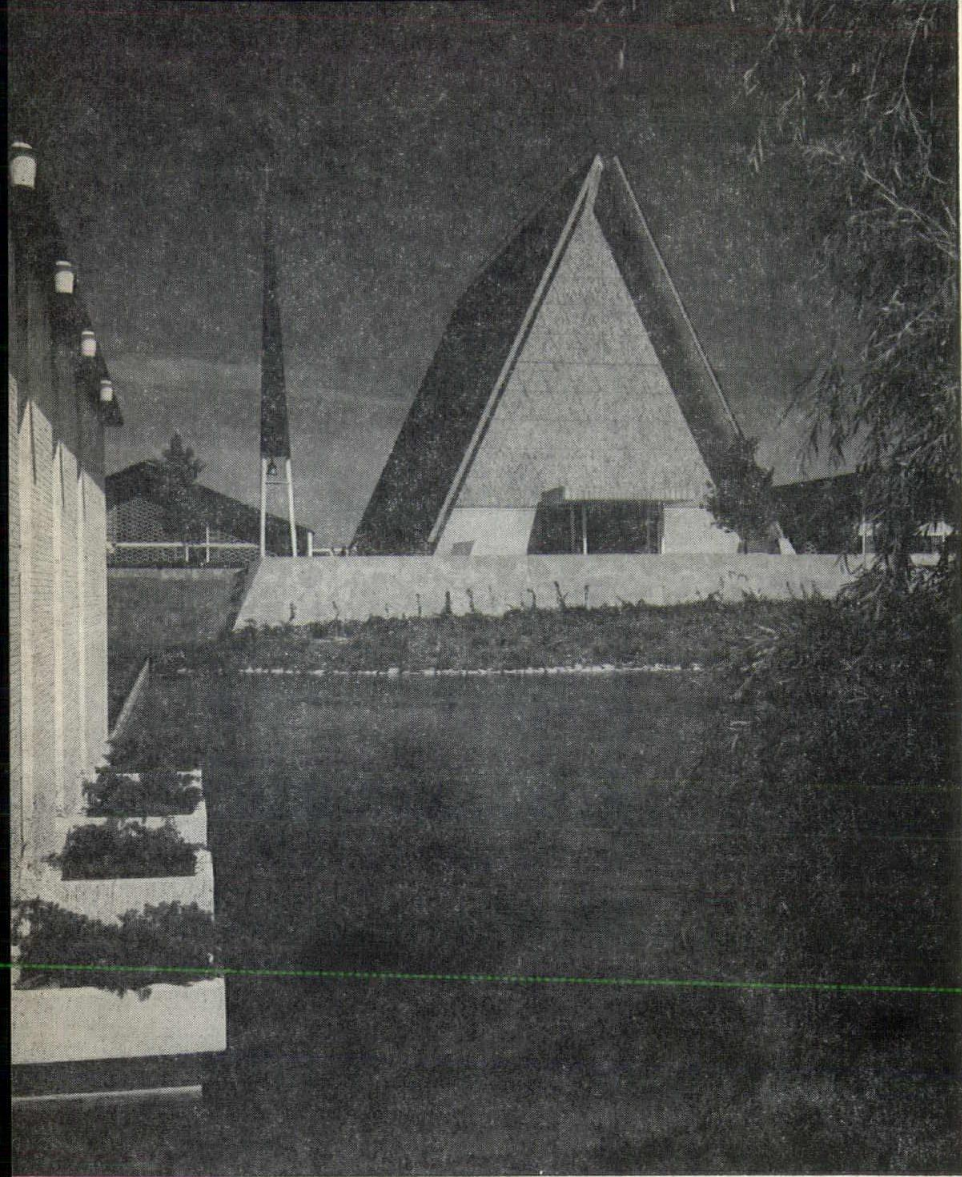
150 Years Continued

German Baroque is well-represented in Indiana, too, and the Athenaeum Turners' building in Indianapolis and St. Meinrad Archabbey in southern Indiana are familiar to most Hoosiers.

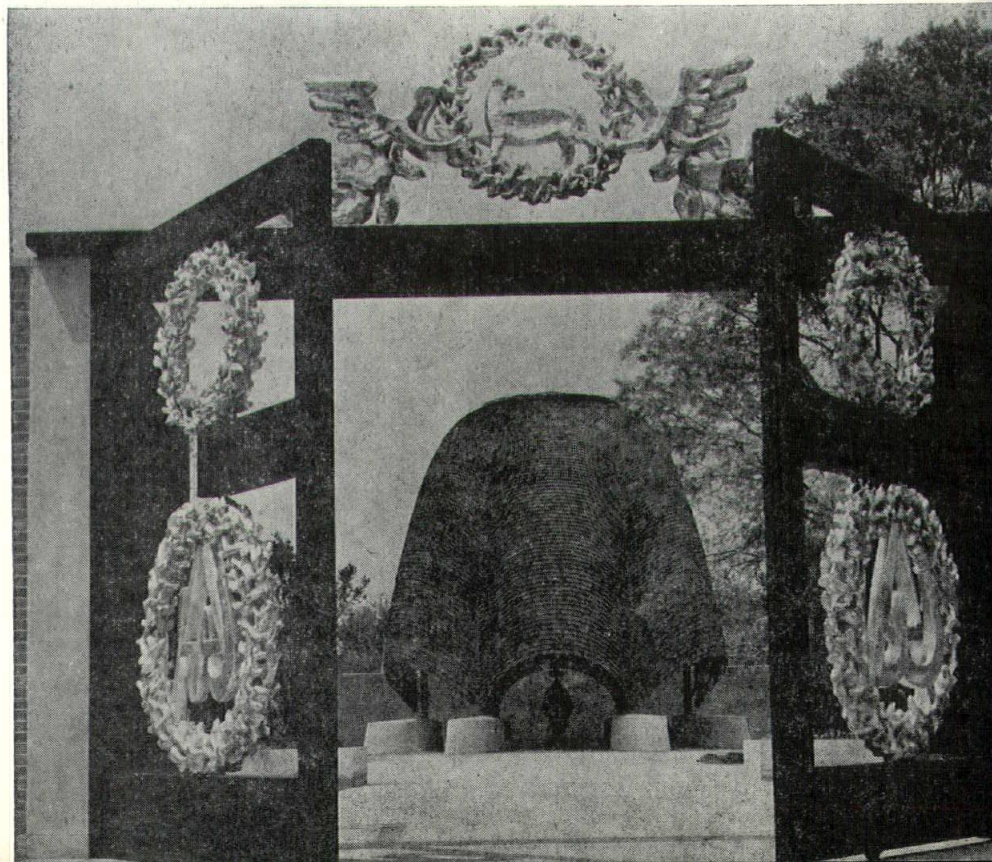
The fourth of the older styles was Federal, so-called due to its generic resemblance to the general style of architecture which flourished in Washington, Georgetown and Philadelphia between 1760 and 1830. Appearing somewhat later than its East Coast predecessors was one outstanding example in Indiana, now lost to the bulldozers of apparent progress: the First Federal Building, built in 1856 at the corner of Pennsylvania and Market in Indianapolis.

Other typical examples of domestic architecture of the Federal mode include Andrew Wylie House at Bloomington, the Sullivan House at Madison, and the Staub House at Indianapolis.

Two years after the shifting of state government to Indianapolis, the first Christ Church was constructed on Monument Circle, at the site of the present Church (built in 1857). During this period of our history, while the Crimean War raged and Commodore Perry sailed to Japan, five churches ringed the Circle and its bull's-eye Governor's Mansion. The Mansion and the other four churches have long



Concordia College Chapel, Fort Wayne, 1958



Roofless Church, New Harmony, 1962

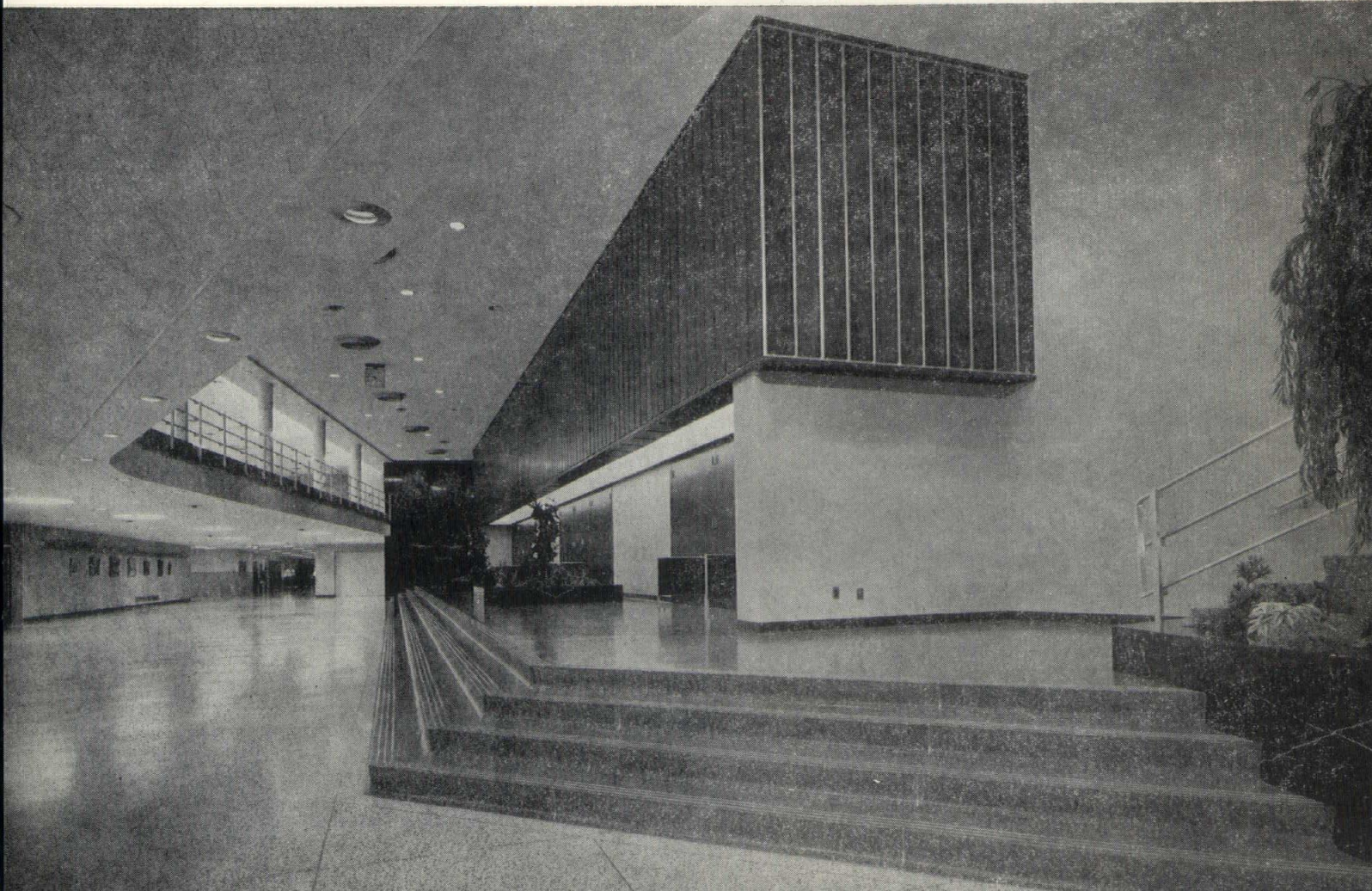
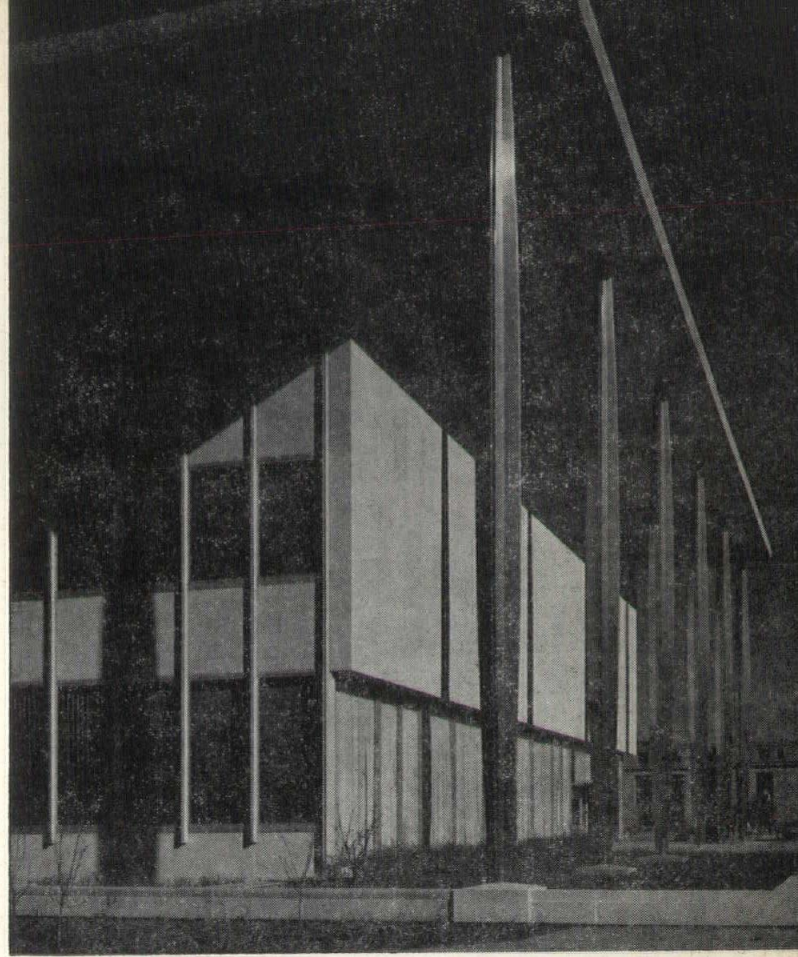
since been reduced to rubble and hauled away, their places occupied by a succession of structures.

Indiana and its capitol grew and prospered during the declining years of the Nineteenth Century, the Gay 90's, and the present State Capitol Building reflects the grand aspirations of the Good Years. Of course this was still the hinderland to the plutocracy of New York and the society of Newport, but the warm mineral springs of southern Indiana's hill country, with their renowned recuperative powers, beckoned with a come-hither aroma, so to speak. And hither they came, usually by private railroad cars, to bathe in the mineral springs, to cope with Pluto Water, and to gambel leisurely and aristocratically in suitable, psuedo-Stanford White surroundings. Sprawling French Lick and its even-larger neighbor, West Baden Springs, with its awe-inspiring central atrium, were the perfect hosts.

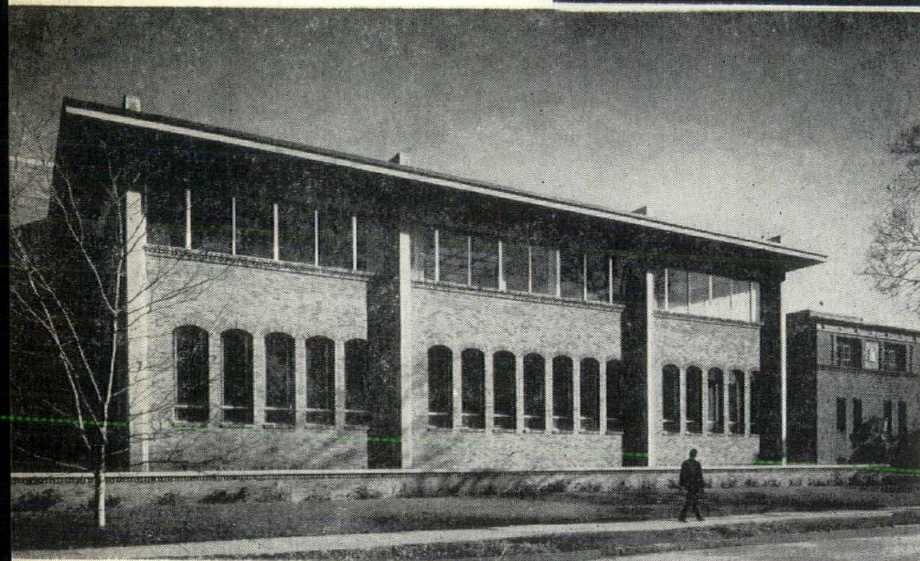
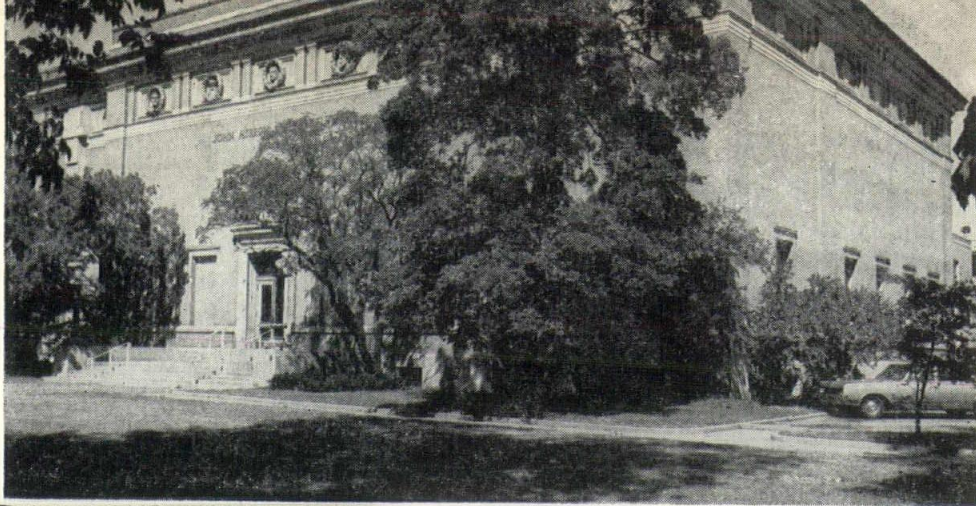
On through to the '20's roared our civilization and our architecture. Mag-

Employment Security Building, Indianapolis, 1960

North Central High School, Marion County, 1964



John Heron Art Museum, Indianapolis, 1906



John Herron Art School, Fesler Hall,
Indianapolis, 1962

nificant homes, ornate office buildings and marble monuments sprang from the drafting tables of dozens of talented architectural firms. Indianapolis achieved cityhood, and North Meridian Street succeeded North Pennsylvania and North Delaware as THE address. Fort Wayne could boast the tallest office building (Lincoln Bank Building), while culture found a home at John Herron in Indianapolis. A cathedral was raised by the Scottish Rite, and its dedicated and impoverished creator, Architect George Schreiber, could lay in state in its magnificent space.

1929 was a severe shock; projects died on the drawing board, sudden, violent, catastrophic death. The State Library project fed many mouths, as had the Union Station project in an earlier Depression, and WPA provided bread, a poor substitute for the champagne and caviar of a decade preceeding, but a substitute never-the-less.

Having learned their lesson at the fire, Indiana bankers became the most conservative of men, perhaps fortu-

nately, for Indiana escaped many of the styleless, faceless nonentities which elsewhere rose from the chaos of the Great Depression. But periodic injections of Federally-financed economic insulin maintained a heart-beat in the moribund construction industry and architectural profession.

The dawn of the Contemporary Era in Indiana architecture rose in 1942 with Eliel Saarinen's First Christian Church in Columbus, after a few attempts in the north by Chicago-based Frank Lloyd Wright. Then the all-out construction demands of World War II forestalled any further design advances for the duration, while building technology assumed dramatic importance.

But the Era had arrived, and the majestic and revered old English Hotel on Monument Circle fell before the onslaught of J. C. Penny's transition from the farm to the city. Population and money exploded simultaneously as clients demanded to erase twenty years of construction inactivity in a fortnight.

A million dollar budget soon became

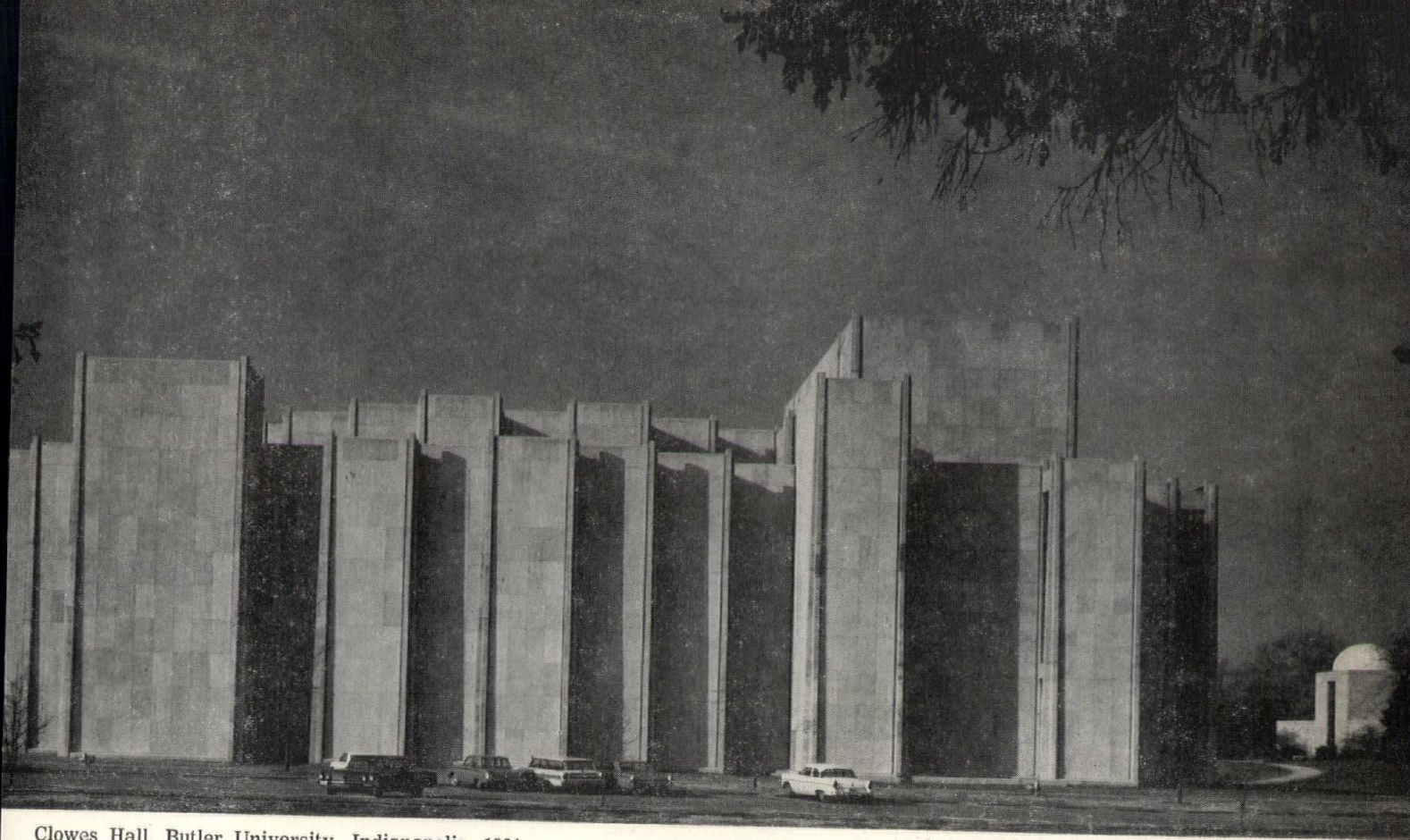
"average," and two, three or even four million for a school, or twenty million for a public office building, was not unknown. But quantity, not quality, was the primary goal of the client. Four walls and a roof were needed, now, now, now!

By the mid-'50's, the pace slowed perceptibly, and contemporary Indiana architecture matured. With necessities provided for, clients and architects together could join a quest for Quality.

1966, the one hundred and fiftieth birthday of our State, represents a most significant turning point in Indiana architecture, as Ball State University indoctrinates the first state-supported class of architectural students. As we struggle to build the second United States, as the requirements of the current population explosion have been termed, what will be the new face of architecture?

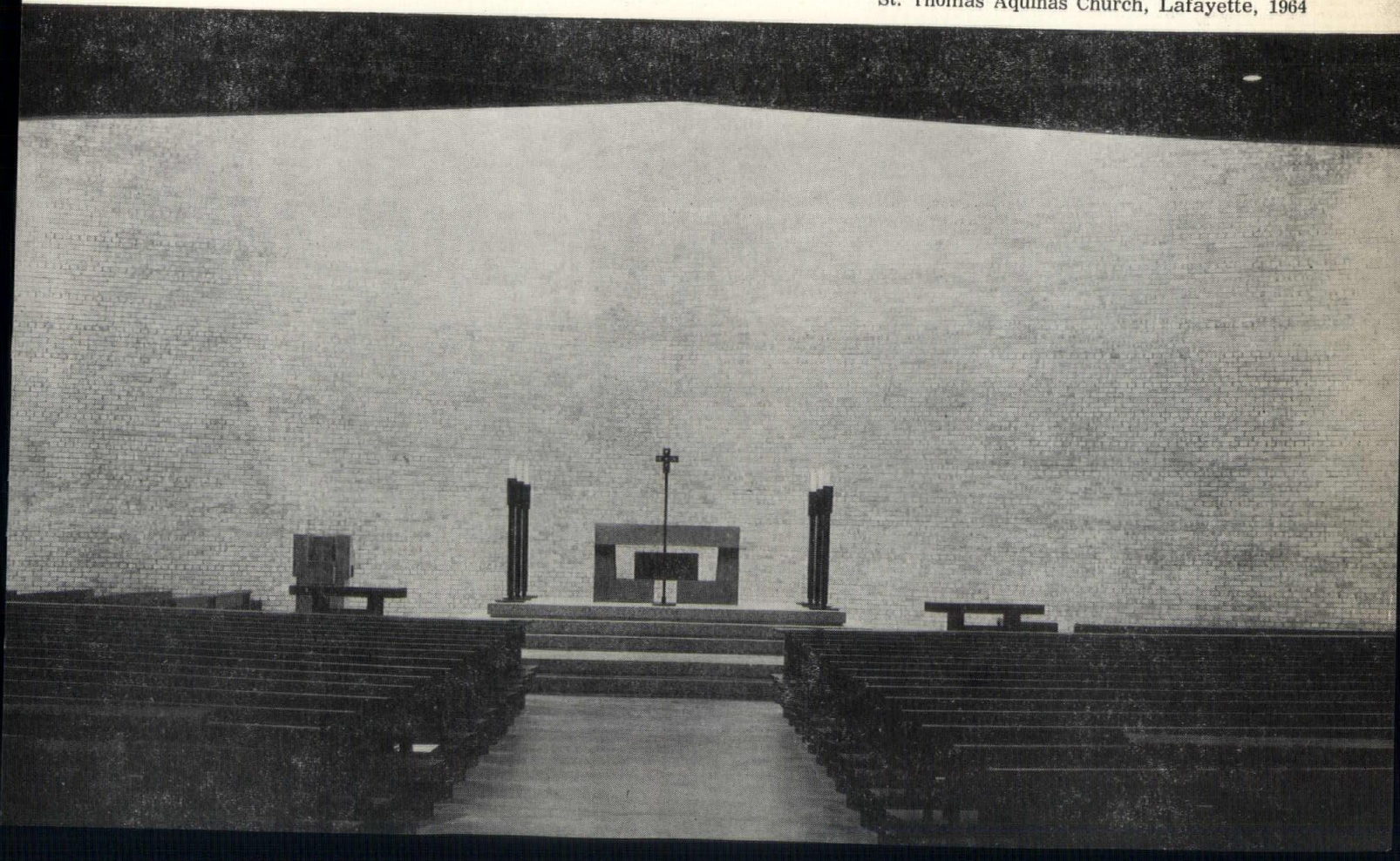
In the next issue, through the eyes of several of Indiana's outstanding contemporary architects, this question will be discussed.

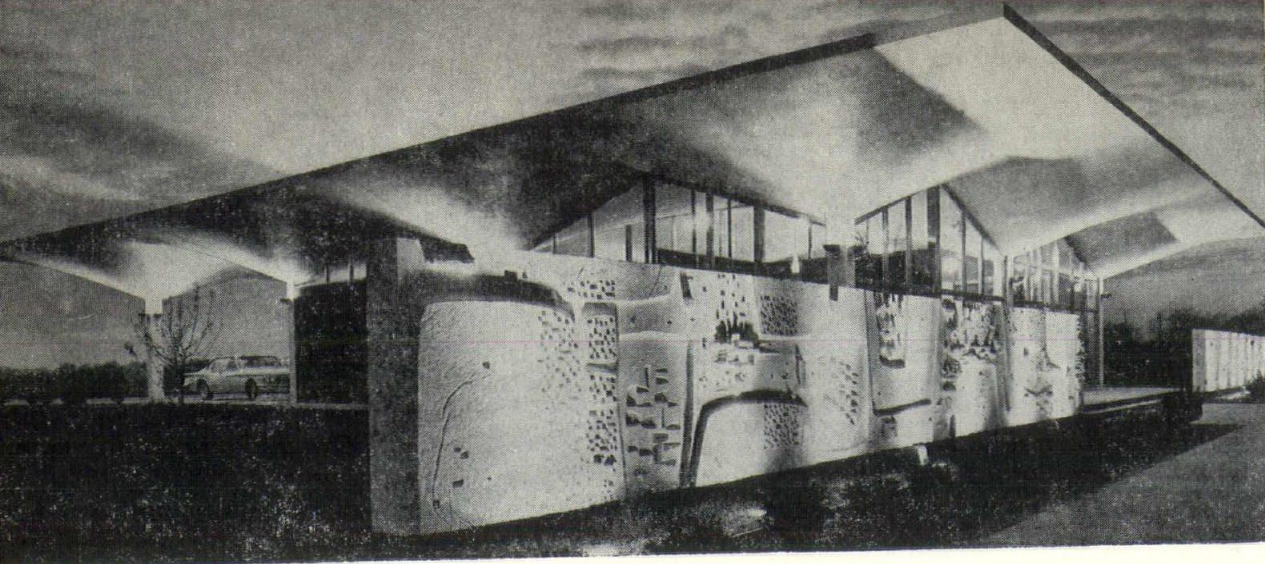




Clowes Hall, Butler University, Indianapolis, 1964

St. Thomas Aquinas Church, Lafayette, 1964





Irving Materials
Office Building,
Greenfield, Ind.

150 Years of Credit

Article by H. ROLL and LINDA McLAUGHLIN

COVER:

Log Cabin, Conner Prairie Farm, Noblesville, 1813.
Irving Materials Office Building, Greenfield, 1961; Architects: Johnson, Ritchhart & Associates; Owner: Irving Materials, Inc.; (Norm Cook Studios).

PAGE 16:

Log Cabins, Conner Prairie Farms, Noblesville, 1813.
Joseph Springer House, Magnet, 1813.
Opera House, New Harmony (former Rappite Dormitory), originally 1816, remodeled 1888 by E. S. Thrall; Owner: State of Indiana.
Conner Home, Conner Prairie Farm, Noblesville, 1822.

PAGE 17:

Little Cedar Grove Baptist Church, Brookville, 1812; Owner: State of Indiana.
Lance House, Centerville, 1830; Owner: Mr. Art Whallon.
First State Capitol, Corydon, 1814; Builder: Dennis Pennington; Owner: State of Indiana.
First State Capitol Building, Indianapolis, 1835; Architects: Town & Davis; razed.
Stone's Tavern, Lake Wawasee, 1839; Owner: Stone's Tavern Restoration Committee.

PAGE 18:

Madison Auditorium (formerly Second Presbyterian

Church), Madison, 1835; Architect: Edwin J. Peck; Owner: Historic Madison, Inc.

Costigan House, Madison, 1845; Architect: Francis Costigan; Owner: Clem Schoenstein.

PAGE 19:

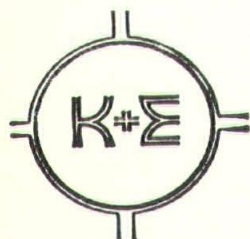
Lanier House, 1844, Madison; Architect: Francis Costigan; Owner: State of Indiana.
Shrewsbury House, Madison, 1849; Architect: Francis Costigan; Owner: John T. Windle.
Old State Bank Building, Vincennes, 1838; Owner: State of Indiana.

PAGE 20:

Hill Forest, Aurora, 1852; Owner: Hill Forrest Historical Foundation, Inc.
James Ball Residence, Lafayette, 1862; Owner: Harrison C. MacDonald & Sons.
John Nixon House, Liberty, 1879; Owner: Eugene Fosdick.

PAGE 21:

Hugh McGowan House (K of C Hall), Indianapolis, 1873; razed (photo, Indianapolis Star).
Joseph Staub House, Indianapolis, 1859; Owner: Historic Landmarks Foundation, Inc.
Old Fire House, Madison, 1859.
Wells County Court House, Bluffton, 1889; Architects: G. W. Bunting & Son.



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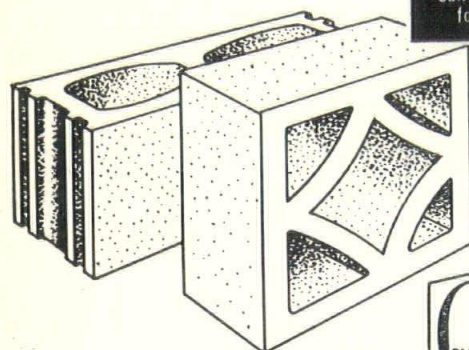
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PAGE 22:

Blackford-Condit House, Terre Haute, 1862; Owner: Indiana State University.

Marion County Court House, 1877 (razed), and Indianapolis-Marion County Office Building, 1964; Architects: Allied Architects, Inc.; Owners: Indianapolis-Marion County Building Authority; (photo: George Keller).

PAGE 23:

Sullivan House, Madison, 1818; Owner: Historic Madison, Inc.

Old Federal Building, Indianapolis, 1856; Architect: A. B. Young; (razed).

West Baden Hotel, 1901; Architect: Harrison Albright; Owner: Order of the Jesuit Brothers.

PAGE 24:

Old Light House, Michigan City; 1858.

Morris-Butler House, 1862; Owner: Historic Landmarks Foundation, Inc.

Christ Church, 1859; Architect: William Tinsley; Owner: Episcopal Diocese of Indianapolis.

PAGE 25:

Indiana State Capitol Building, 1878-88; Architects: Edwin May and Adolph Scherrer; Owner: State of Indiana.

Indiana Governor's Mansion, Indianapolis, 1924; Owner: State of Indiana.

PAGE 26:

Lincoln Bank Building, Fort Wayne, 1923; Architect: Strauss Associates, Inc.

Scottish Rite Cathedral, Indianapolis, 1929; Architect: George F. Schreiber; Owner: Ancient Accepted Scottish Rite Valley of Indianapolis.

Indiana State Library, 1932; Architects: Pierre & Wright; Owner: State of Indiana.

PAGE 27:

First Christian Church, Columbus, 1942; Architect: Eliel Saarinen; (Hedrich Blessing photograph).

PAGE 28:

Concordia Senior College Chapel, Fort Wayne, 1958; Architects: Eero Saarinen & Associates; Owner: Lutheran Church-Missouri Synod; (Hedrich Blessing).

Roofless Church, New Harmony, 1962; Architects: Phillip Johnson Associates; Owner: Blaffer Trust.

PAGE 29:

North Central High School, Marion County, 1964; Architects: Everett I. Brown Co.; Owner: Metropolitan School District of Washington Township.

Indiana State Employment Security Building, Indianapolis, 1960; Architects: Associated Indiana Architects; Owner: State of Indiana.

PAGE 30:

John Herron Art Museum, Indianapolis, 1906; Architects: Bohm & Mueller; Owner: Art Association of Indianapolis.

John Herron Art School, 1929; Architect: Paul Crete; Owner: Art Association of Indianapolis.

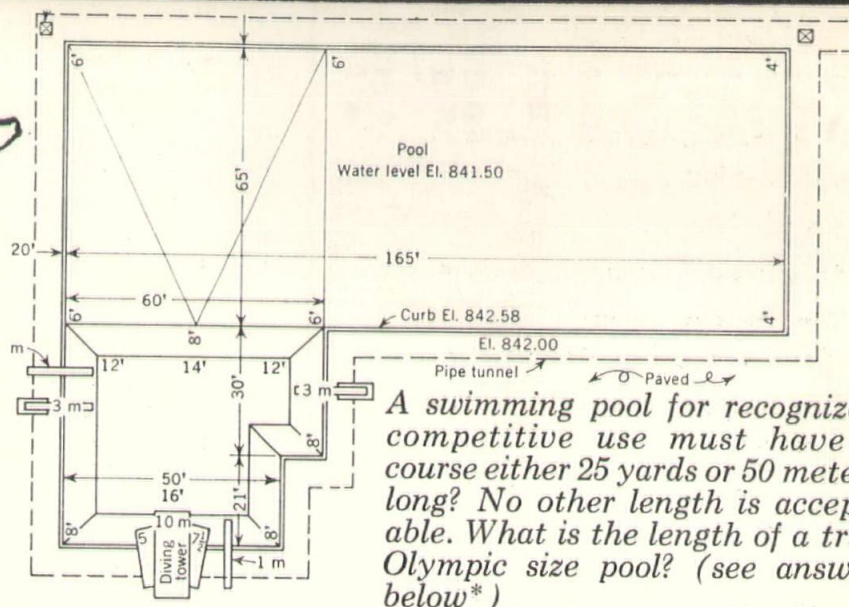
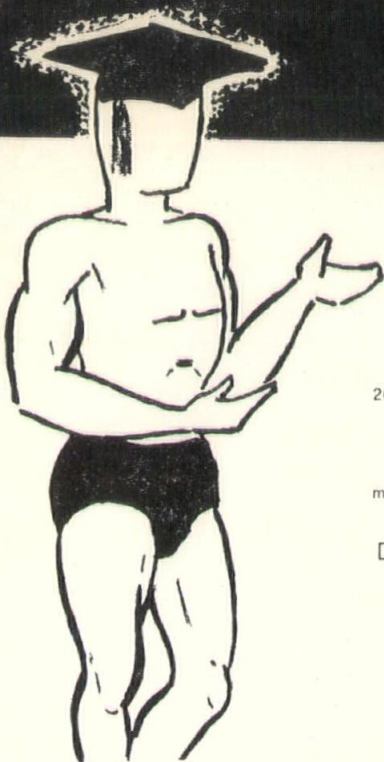
Fessler Hall, John Herron Art School, 1962; Architects: Evans Woollen & Associates; Owner: Art Association of Indianapolis; (photo by Hedrich Blessing).

PAGE 31:

St. Thomas Aquinas Church, Lafayette, 1964; Architect: E. H. Brenner; Owner: Catholic Archdiocese of Lafayette.

Clowes Memorial Hall, Indianapolis, 1964; Associated Architects: John M. Johansen & Evans Woollen; Owner: Butler University; (photo: Balthazar Korab).

DID YOU KNOW?

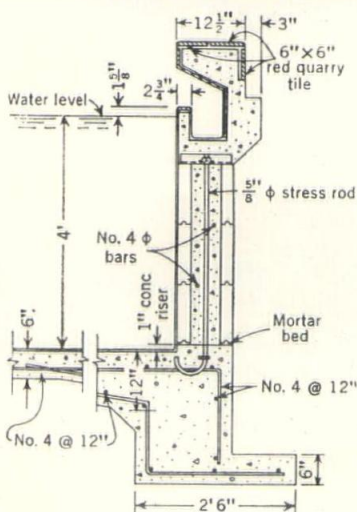


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22 Exhibitors Sign for Convention

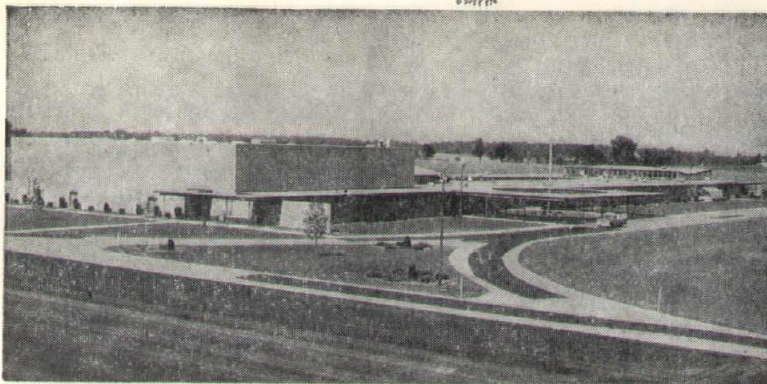
TWENTY-TWO EXHIBITORS have contracted for educational exhibit space for the October 6, 7 and 8 convention of the East-Central Region, Kentucky Society of Architects, and Indiana Society of Architects. Several of the exhibits will occupy more than one booth space, and four more exhibitors have tentatively reserved space.

Those with firm arrangements are:

American Olean Tile Co.
Lansdale, Pennsylvania
Arketex Ceramic Corp.
Brazil, Indiana
Fashion Wall, Inc.
Indianapolis, Indiana
Stackhouse Building Specialties
Indianapolis, Indiana
Formica Corporation
Louisville, Kentucky and Indianapolis, Indiana
Kentucky Sheet Metal Contractors' Association, Inc.
Louisville, Kentucky
Rusco Industries, Inc.
Pandora, Ohio
Dolt & Dew, Inc.
Louisville, Kentucky
Rohm & Haas Co.
Philadelphia, Pennsylvania
Wells Television, Inc.
New York, New York
Portland Cement Association
Louisville, Kentucky and Indianapolis, Indiana
Seward Sales Corporation
Indianapolis and Elkhart, Indiana
Seward Sales Corporation
Louisville, Kentucky and Elkhart, Indiana
Johns Manville Sales Corporation
Indianapolis, Indiana
Indiana Desco
Indianapolis, Indiana
Sonneborn Building Products
Indianapolis, Indiana
Price Brothers Flexicore
Dayton, Ohio
Libby-Owens-Ford
Indianapolis, Indiana
U.S. Steel Corporation
Pittsburgh, Pennsylvania
Owens Corning Fibreglas
Indianapolis, Indiana
Standard Drywall Products
New Eagle, Pennsylvania
Indiana Limestone Company
Bloomington, Indiana

All educational exhibits will be located in the South Room on the mezzanine of the Brown Hotel, convention headquarters. Registration, two cocktail parties and the Saturday luncheon all are scheduled for this exhibit area, which is adjacent to the main ballroom.

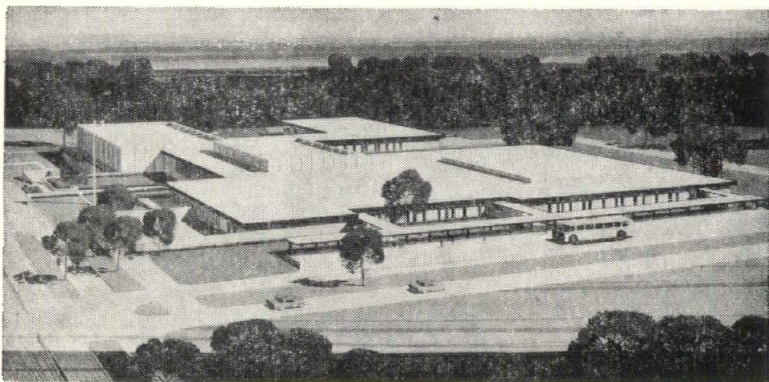




North Miami High School

... electric service provided by Miami-Cass County REMC

This beautiful new consolidated junior-senior high school is located on the 900 North Road, 9 miles north of Peru. Dedicated in November, 1961, it is designed with classrooms, laboratories, cafeteria, auditorium and athletic facilities for an enrollment of 750. During the planning period a special committee of 15 people visited schools heated by coal, fuel oil and electricity. They discussed various types of heating with architects, and discussed electric heat with school officials. They also talked about heating electrically with individuals who have electric heat in their home and churches. Result: the committee recommended electric heat. Architects were Hamilton and Graham.



South Knox Junior—Senior High School

... electric service provided by Knox County REMC

This beautiful new school now under construction is located on a 51 acre site near Verne, on State Highway 61 southeast of Vincennes. Designed to handle 800 students in grades 7 through 12, the building contains 15 academic classrooms, 10 laboratories, a library, and 13 additional rooms for music, shop, art and supporting educational facilities . . . plus a 3,500 capacity gymnasium, and auditorium seating 600, a cafeteria and administrative office. All of the inside spaces are air conditioned. Heating space will total 140,000 square feet. James Associates, architects, say this may be the largest school in Indiana using electric heat.

Plan your new rural school . . . all electric!

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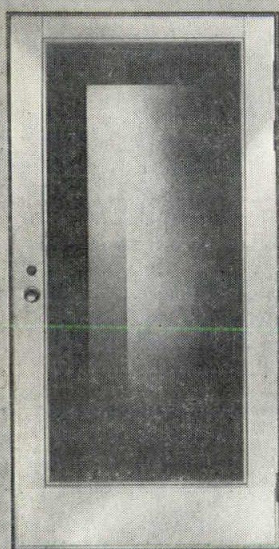
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All door manufacturers talk long-life and low-maintenance. So does Adlake...

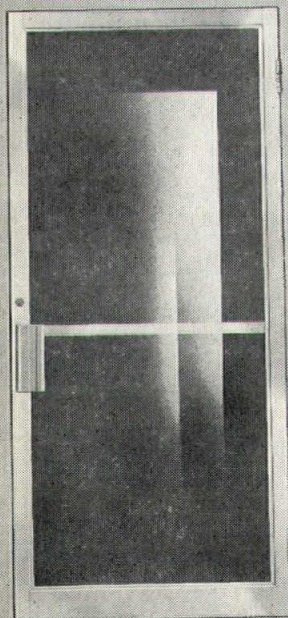
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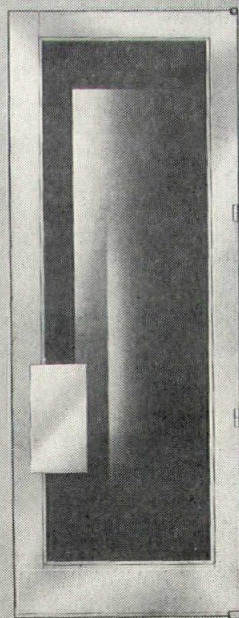


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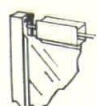
NARROW STILE



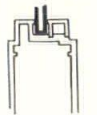
WIDE STILE

with one important difference.

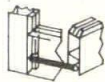
Adlake backs its word with 6 high-frequency rated, quality features combined in no other aluminum door:



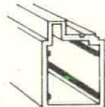
- **MORTISE AND TENON MACHINING** (not butt jointed) develops exceptional corner strength and transfers weight of glass and door to hinge stile. All corners reinforced with $\frac{3}{8}$ " aluminum blocks.



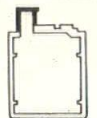
- **INTEGRAL GLASS STOP** increases structural qualities of rails and stiles, assures maximum security and rugged corner strength.



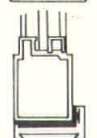
- **BOLTED TIE-ROD CONSTRUCTION** eliminates maintenance as there are no welds to break—permits field replacement of damaged rails.



- **INTERNAL EXTRUDED RIBS** assure precise hardware application and reinforced corner construction.

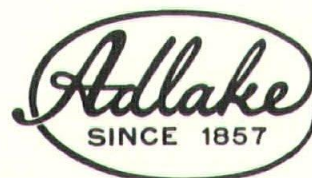


- **.125" MINIMUM WALL THICKNESS** of extrusions provides rugged strength for dead loads, wind loads and proper hardware application.



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THE TALBOT GALLERY exhibition of contemporary art in the ISA offices has been rotated. The new exhibit includes:

"ENCOUNTER," sculpture by John Chase Lewis, \$135.00.

"THINGS," painting by Beverly Snodgrass, \$85.00.

"FIGURE: ARICEBO," oil painting by Ben Mahmoud, \$125.00.

"PROVINCETOWN DAWN," chalk study by Loren Dunlap, \$275.00.

"BLUE ABSTRACT," oil painting by Robert Berkshire, \$300.00.

"CITY VECCHIA," etching by Rudy Pozzatti, \$100.00.

"ABSTRACT," water color by Robert Berkshire, \$65.00.

"SPRING," oil painting by Mary Beth Edelson, \$100.00.

"COLLAGE," by Morris Barazani, \$175.00.

This rotating exhibit of works by contemporary Indiana artists is maintained by the Talbot Gallery, 115 East 21st Street, Indianapolis.

— AIA —

RENE C. AYBAR AIA, Terre Haute architect, has announced the relocation of his office to 709½ Wabash Avenue, Terre Haute.

— AIA —

STANDING ROOM ONLY signs had to be hung out early for the September 10th Indianapolis Chapter Design Concept Seminar. Seventy Indiana architects participated, and twenty-five more had requested reservations but could not be accommodated.

The all-day seminar featured discus-

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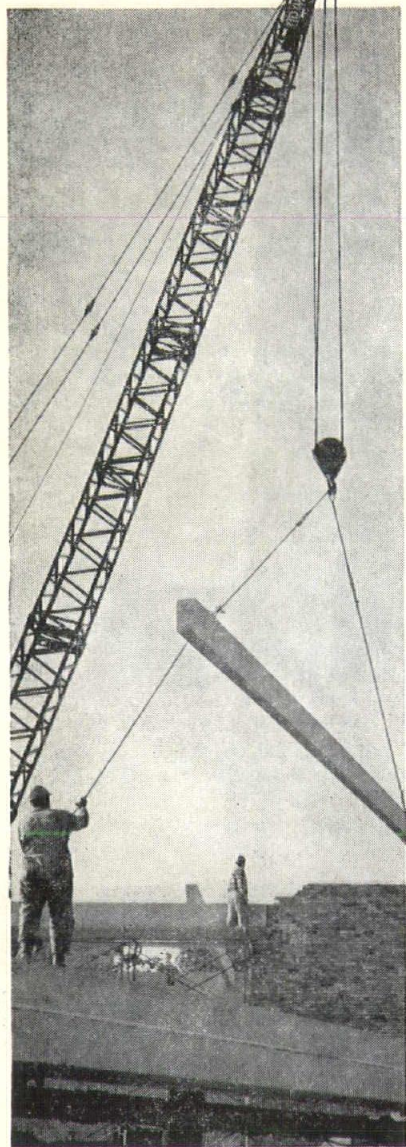


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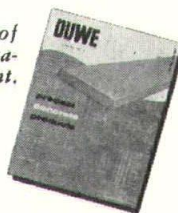
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sions by Gunnar Birkerts AIA of Detroit, Edward Dart AIA of Chicago and Tasso Katselas of Pittsburgh, each presenting a current project and tracing the evolution of the concept with sketches.

Under the sponsorship of the Indianapolis Chapter's Commission on Architectural Design and chaired by Indianapolis Architect Evans Woolen AIA, the seminar was the first in a series of continuing professional education programs.

— AIA —

DON PERRY, Indianapolis architect and ISA Associate Member, has announced the opening of his own office for the general practice of architecture and planning advice. The office, Perry Associates, Architects, is located in the Board of Trade Building in Indianapolis; telephone 631-5452.

— AIA —

DAVID L. RICHARDSON, Indianapolis architect and ISA Associate Member, has announced the establishment of his personal office offering a service to architects as a consultant for interior architectural design. Mr. Richardson, formerly with the architectural department of Eli Lilly & Co., will be located at 5316 Boulevard Place, Indianapolis; telephone 255-4891.

— AIA —

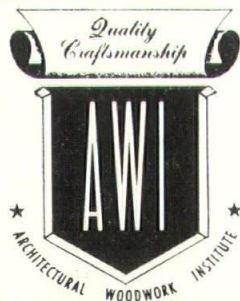
JOHN E. SHUMACK died at his home near Noblesville, Indiana, last month, following a very brief illness. Mr. Shumack was a former attorney and owner of Miniature Mechanics.

He is survived by his wife, Pauline, secretary to the Indiana State Board of Registration for Architects.

— AIA —

YOU HAVE FINISHED the first issue of the new INDIANA ARCHITECT. Did you like it? Your comments regarding "the new look" would be most helpful to the Committee on Public Relations in guiding the future of this magazine.

Could you please take a moment to let the committee know your reactions, pro and con, and your suggestions for further improvements.



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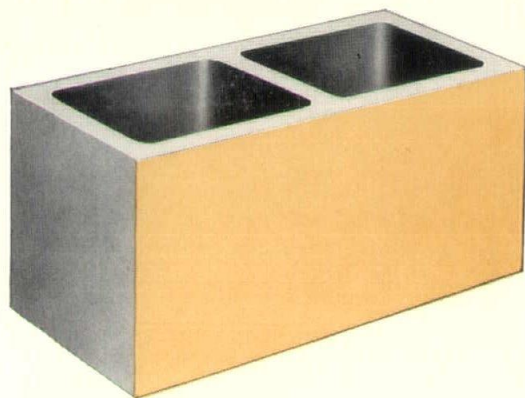


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