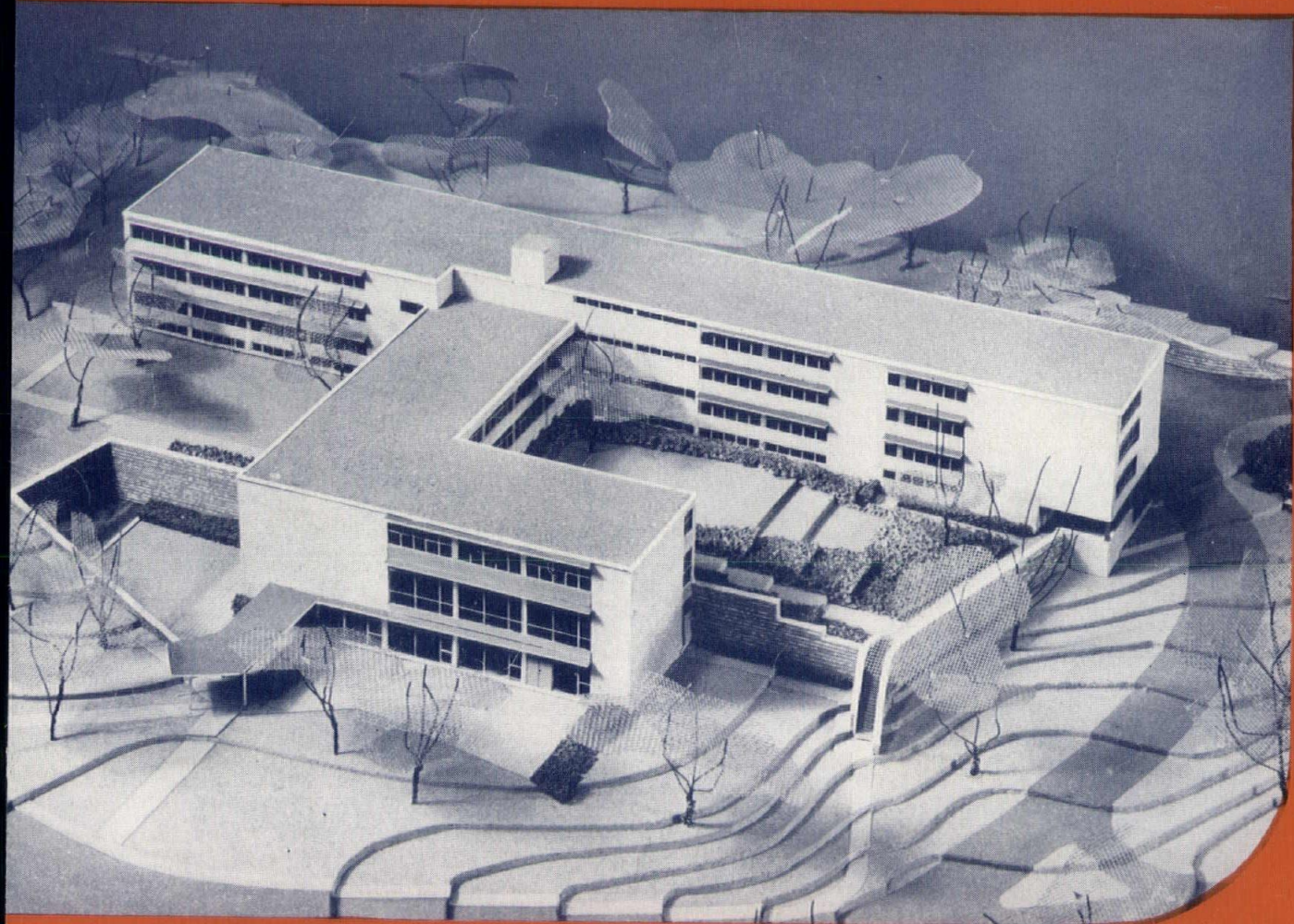


JUNE • 1950

Vol. VIII

No. 6

OHIO ARCHITECT



PROPOSED BUILDING FOR COLLEGE OF APPLIED ARTS, UNIVERSITY OF CINCINNATI—Preliminary studies by Robert Deshon, Assistant Professor of Architecture, University of Cincinnati; Model made by Kenneth J. Breting, Class of 1948, Qualified as runner-up for A.I.A. Medal, 1948.

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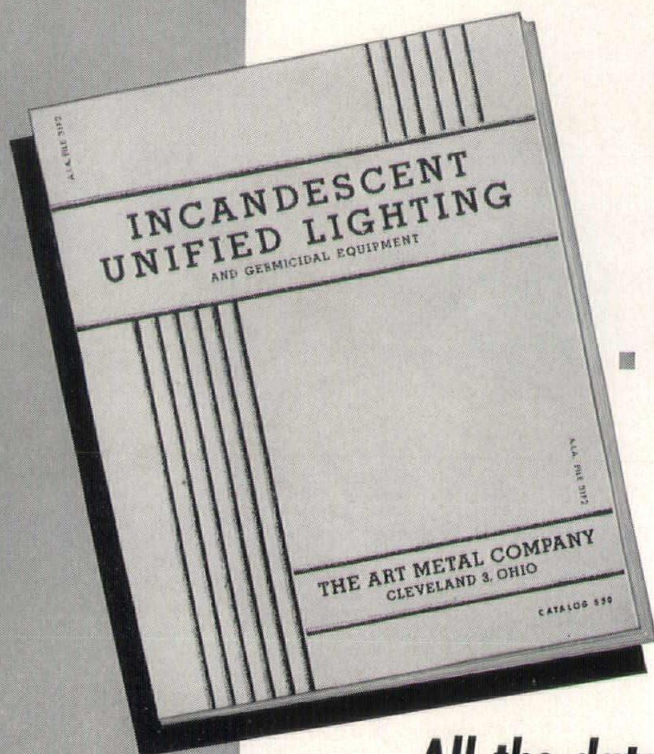
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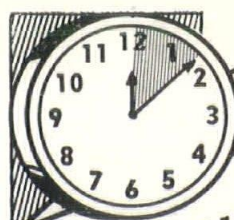
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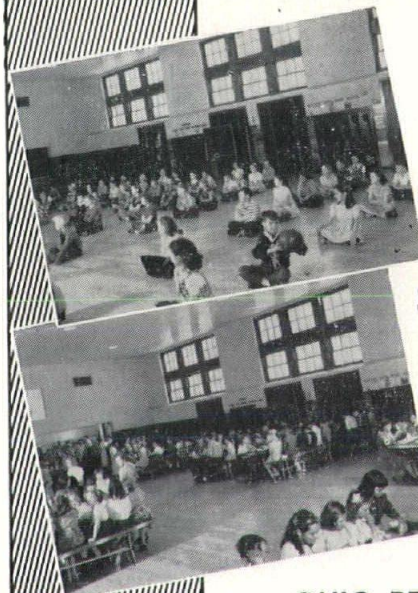
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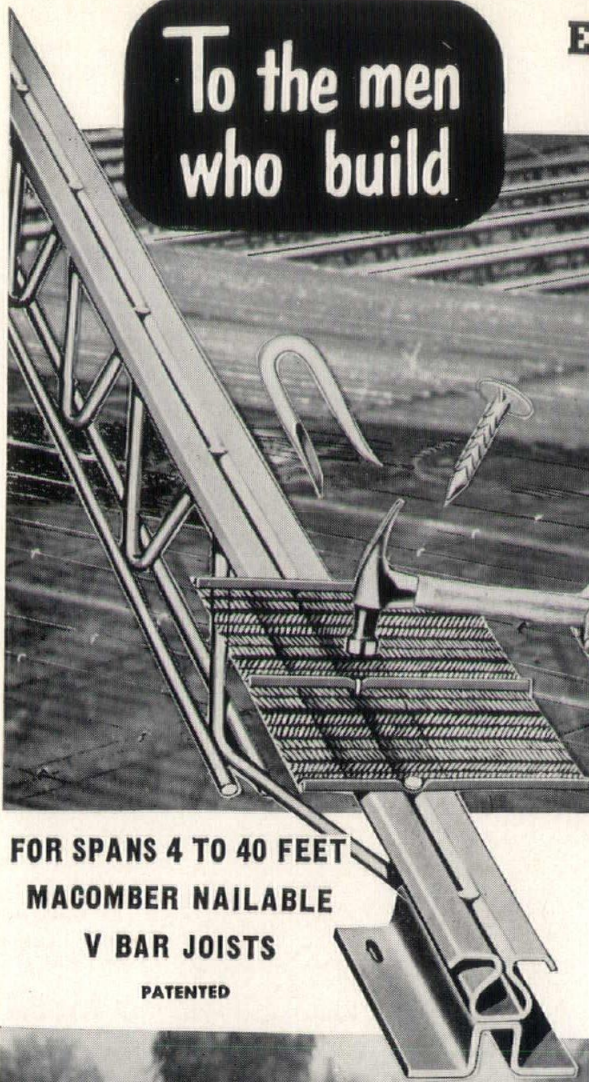
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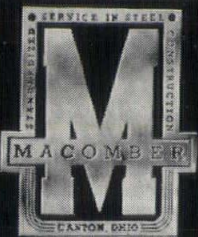
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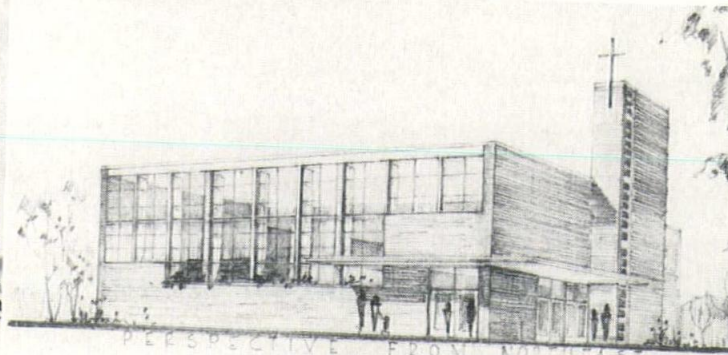
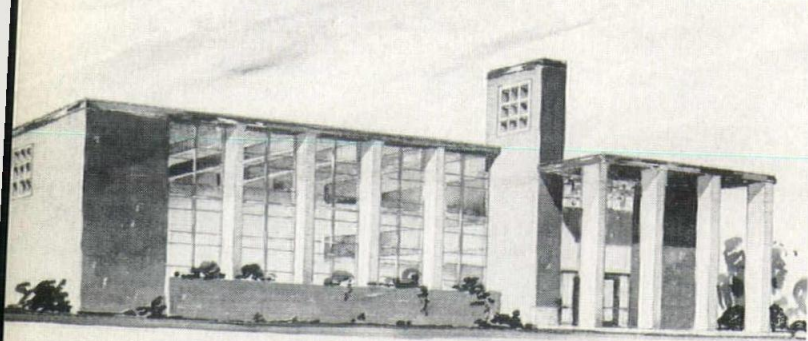
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Some Examples of Recent Work Executed by Members of the Eastern Ohio Chapter, A.I.A.



Top to bottom—left side, then right:
West Akron Apostolic Christian Church
—Trefon Sagadencky, Architect.

Alterations to R. S. McCulloch Store,
Salem, Ohio—Paul Boucherle, Archi-
tect.

Sisters' Home, St. Joseph's Church,
Alliance, Ohio—Russell Roller, Archi-
tect.

Devon School, Warren, Ohio—Harold
H. Hunter, Architect.

Rose Elementary School, Barberton,
Ohio—Firestone and Motter, Architects.

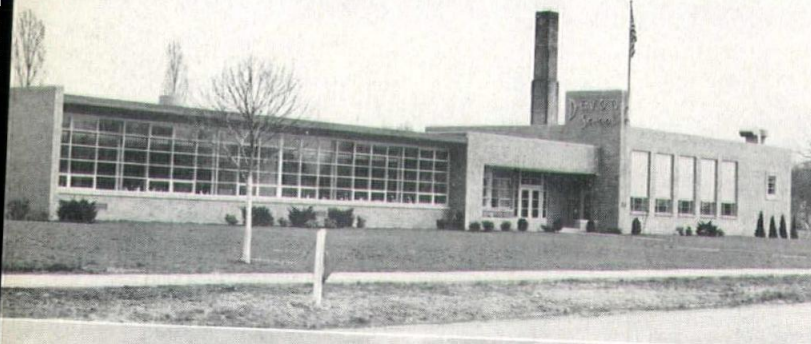
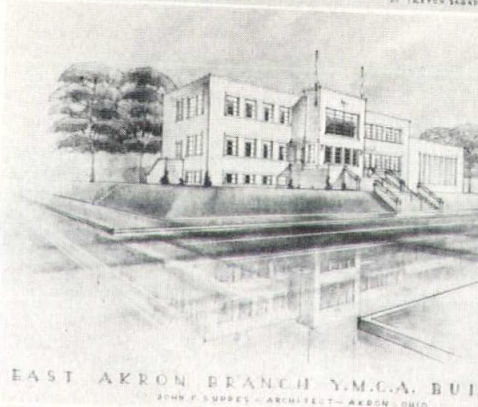
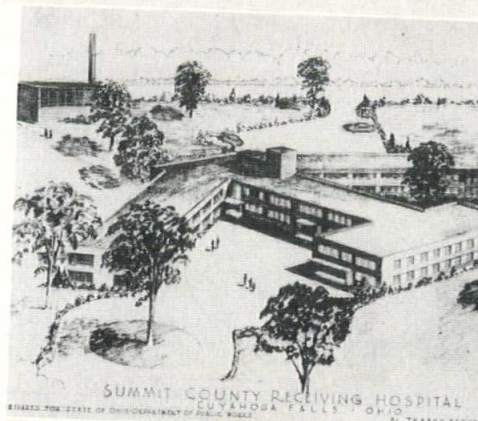
First Church of Christ, Barberton, Ohio
—Trefon Sagadencky, Architect.

Summit County Receiving Hospital—
Trefon Sagadencky, Architect.

East Akron Branch Y.M.C.A. Building—
John F. Suppes, Architect.

Parish House Addition, First Presby-
terian Church, Alliance, Ohio—Russell
Roller, Architect.

St. Francis Xavier Parish Hall and
School, Malvern, Ohio—Firestone and
Motter, Architects.

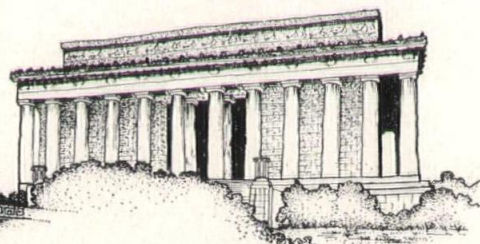


Building in These Walls of Time

**Modern Invention and Industrialization Are Responsible
for Significant Changes in Our Postwar Architecture**

By **WELLS I. BENNETT, F.A.I.A.***

In the nineteenth century time was successively measured by the rider on horseback, the horse-drawn vehicle, and finally the steam engine. It was measured, too, by the labor a man might accomplish between sunrise and sunset. Over this period a substantial architecture rose



LINCOLN MEMORIAL
Henry Bacon, Architect

on a vision of physical permanence and economic security. The colonnades of the Classic Revival, alternating with the lacy gables of the Gothic Revival, were in turn superseded by the pretensions of the Mansard roof, the Victorian fancies, and the heavy romanticism of H. H. Richardson. Against this background, a set piece like the formal stage of the Greek theatre, the tremendous events of the first half of the twentieth century have been played. War, prosperity, depression, war, in swift succession have pointed to the more profound forces behind this march of affairs. Science has become superman; industrialization motivates our society. Commerce and agriculture are effective only through the machine.

The man in the street, preoccupied with current interests, scarcely notes the familiar patterns of the architecture about him. Its traditional forms are sedate and nostalgic, a setting for life—but not expressive of it. We sputter about housing, schools, and hospitals, but there is little thoughtful concern for the form and character of these needed facilities. The utility of the new buildings is welcomed, but when they appear in new forms there is frequently surprise and some times confusion. That new needs and new means would produce new forms and appearances had not been anticipated. The use of traditional architecture having become second nature, novel structures rouse comment and an awareness of architecture and its values.

Consider three buildings—the Lincoln Memorial in Washington, the Empire State Building on Fifth Avenue in New York, and the De Soto Press Shop in Detroit. Ask any group of people for an opinion poll rating these buildings as works of architecture. It is my guess that the Lincoln Memorial would take first place, with the Empire State Building, a close second. The industrial plant would rate a poor third.

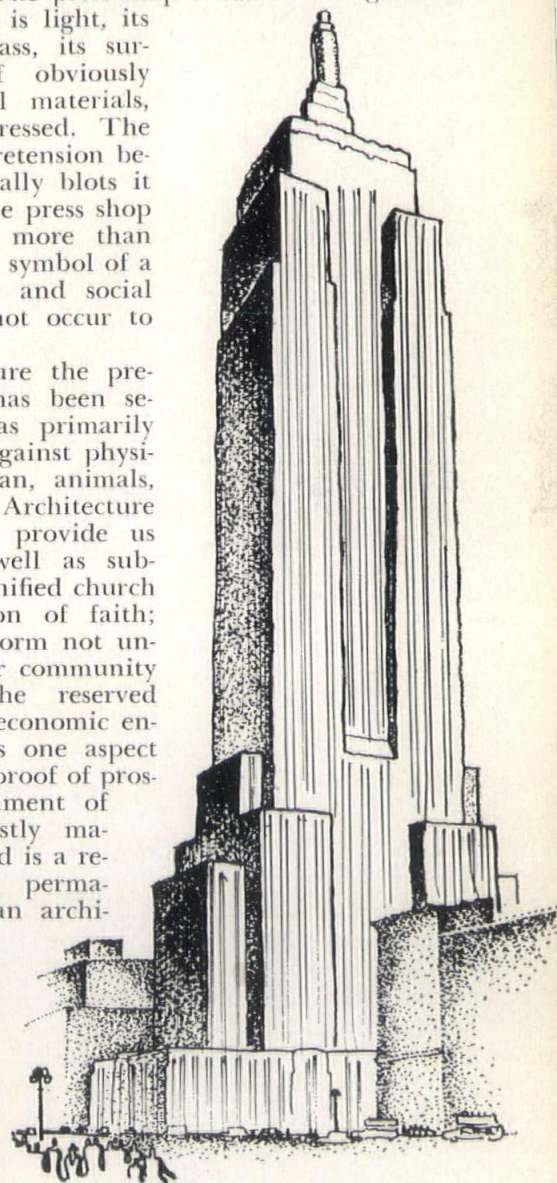
Our architecture is clearly discerned and readily accepted when it demonstrates one quality as a symbol—physical permanence. The Lincoln Memorial bespeaks permanence with all the emphasis that static form and well-set marble can present. The Empire State Building,

more lightly constructed, by its colossal bulk announces against the sky the substance, vitality, of American enterprise. It is accepted as notable architecture though not quite the equal of the more sober and enduring Memorial. The press shop is likewise large, but since its framework is light, its walls mainly of glass, its surfaces otherwise of obviously light and practical materials, the critic is unimpressed. The disclaimer of any pretension beyond utility practically blots it from view. That the press shop actually states far more than utility, that it is the symbol of a profound economic and social force today, does not occur to the passer-by.

In our architecture the predominant motive has been security. Security was primarily the shelter reared against physical attack from man, animals, and the elements. Architecture came presently to provide us with symbols as well as substance; and the dignified church as public confession of faith; the town hall, in form not unlike the church, for community self-government; the reserved countinghouse for economic enterprise. Display is one aspect of security for it is proof of prosperity. The adornment of buildings with costly materials richly worked is a reassuring token of permanence. In American architecture the form, whether pseudo-classical, medieval, or Renaissance, has been an enrichment of the basic theme — proof of substance.

When buildings were solidly formed of brick, stone, and wood that met the eye, when their accommodations and amenities expressed and embellished the society of the time, our architecture was understood. It was then good architecture.

(Continued on page 26)

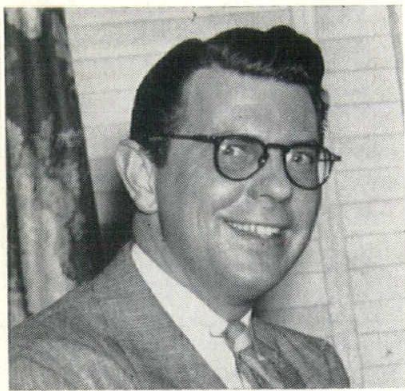


EMPIRE STATE BUILDING
Shreve, Lamb, and Harmon, Architects

Garage Doors Should Blend with Architectural Theme

Never before in the history of residential architecture has the garage door played such an important role. From a purely functional piece of equipment, it has blossomed forth into a beautiful accessory, which enhances the beauty of today's homes.

Perhaps no single company in the country has been so largely responsible for the amazing improvement in the appearance of garage doors as the Graham Over-



J. R. Graham

head Door Company, of Cleveland, Ohio. They pioneered the "architecturally correct," flush-type overhead door, and their selection of designs is as wide and varied as it is beautiful and unique. This company has been jokingly, yet truthfully, referred to as "Exterior Decorators."

Graham "Custom Design" garage doors lend themselves perfectly to the modern

building trend. A la mode currently is the "ranch type" home (undoubtedly one of our most maligned descriptive phrases), which calls for a low, long look, and which generally features the attached garage. Due to lot width limitations, the great majority of these homes has the garage door facing the street. In such cases a good 20% of the front elevation is consumed by the garage door. This poses the problem for the architect and builder of subtly, yet definitely, camouflaging this area, so that it will not detract from the symmetry of design. Use of the conventional, panel-type door automatically labels that area "garage" and destroys an otherwise convincing illusion of spaciousness and "sprawling" beauty.

Where camouflaging is necessary and desirable, Graham Overhead Door Company can furnish a door to blend unobtrusively into the front elevation. This causes the garage to appear as a part of, rather than an appendage to, the house.

This "architectural artistry" may be accomplished in numerous ways. At times, sheer, unadorned plainness may be the answer. Then again, the occasion may arise when tasteful embellishment may offer perfect complement or correct contrast. Where "blending" is a factor in designing, some feature of the house proper can be incorporated in the design of the door. Duplication of a specific type of window or a pair of matching shutters may turn the trick. Use of similar types of wood or the application of mouldings or grooving on the surface often produces a harmonious effect. Regardless of the method employed, the fact remains that, at long last, the lowly garage door has come into its own as a factor to be reckoned with in achieving an integrated and symmetrical front elevation.

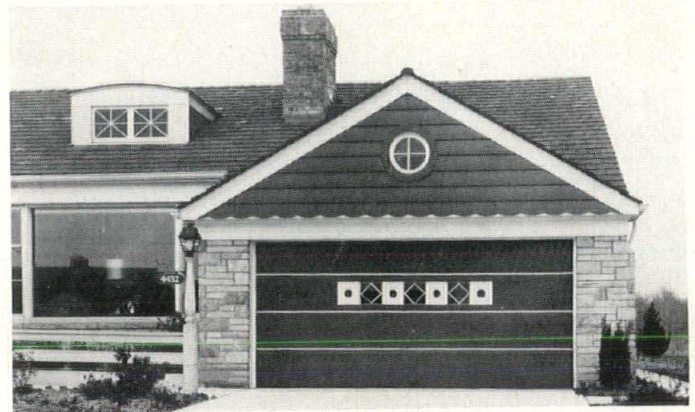
As the largest supplier of flush-type sectional doors in this area, the Graham Company is constantly experimenting with new and different designs. Recent innovations include the application of wrought iron scroll work on the exterior surfaces; etched glass in the window

openings; as well as innumerable variations of moulding treatments.

Modern, efficient manufacturing methods enable Graham to furnish rapid delivery on doors from specific drawings, as well as the less complicated type. These same methods have also been responsible for bringing the flush-type out of the "premium" price class.

Naturally, this company also furnishes the conventional, panel-type doors. These, too, are available in "custom designs," in that they can be built in specific panel arrangements. Like the flush doors, they may be ordered in all standard sizes, as well as any odd sizes.

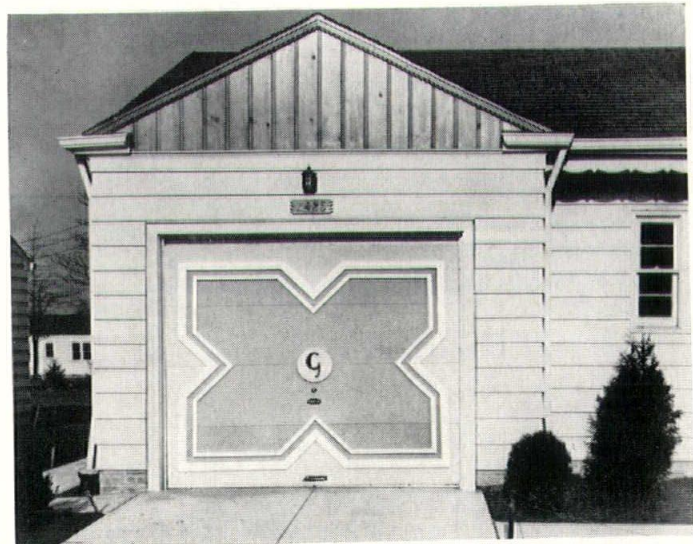
Functionally, all Graham Doors are equipped with "tapered track" and "graduated hinges," a feature which insures effortless operation and weather-tight seal.



Four white panels with harmonizing strips make this garage door a pleasing feature of the facade.

"The combination of beauty and efficiency in our doors," said Jack Graham, youthful president of the company, "is responsible for our phenomenal growth and large value of business."

The Graham Overhead Door Company is located at 6901 Carnegie Avenue, Cleveland, Ohio.



This unusual design lends color to an otherwise colorless facade.



Speakers Table, along the wall, left to right: Al M. Youngquist, Instructor, Waite High School; Sam Harrison, Instructor, Macomber High School; John P. Macelwane, President, Toledo Chapter AIA; Herman Feldstein, Secretary, Toledo Chapter AIA; Steven M. Jokel, Treasurer, Toledo Chapter AIA; Carl C. Britsch, Toledo Chapter AIA member, and General Chairman of the coming Annual Convention of the Architects Society of Ohio. At adjoining tables, Toledo architects and the High School student contestants.

Toledo Chapter AIA Dinner Meeting, Toledo YMCA, May 23, 1950

Honoring the Contestants in the Toledo AIA—Toledo High Schools Architectural Design Competition

The May dinner meeting honoring the student contestants in the Toledo AIA—Toledo High Schools Architectural Design Competition was a "bang-up" affair. On the evening of May 23, 1950, 23 students who submitted entries together with their instructors, representing three High Schools, were guests of the Chapter at a dinner in the Ball Room of the Toledo YMCA where the drawings, with names and awards covered, were on display. After the welcome by President John P. Macelwane and a discussion of the judgment by jurymen John N. Richards, each winning entry was announced by drawing number, the tag removed, and the name of the lucky contestant revealed. First Prize went to Richard Bradfield, a Macomber Hi senior, and Second Prize to Miss Panka Eneff, Waite Hi senior and the only girl contestant. Seven Honorable Mentions were also awarded, with a small gift to each. The program was the design of a Parking Lot Office, and the jury commended the students for the general high quality of the designs and the excellence of the presentations.

The June meeting of the Chapter will be the Annual Golf Party on the 21st at Vallywood Golf Club. Golf starts in the afternoon, followed by dinner and award of prizes to the golfers, including the Toledo AIA Round Robin Loving Cup (you should see it!) to top man. Members will invite as guests contractors and others from the building industry.

TOLEDO HIGH SCHOOL ARCHITECTURAL DESIGN COMPETITION Sponsored by **THE TOLEDO CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS**

To promote interest in architecture among the students of Toledo High Schools and to bring about a closer relation with Toledo architects, the Toledo Chap-

ter of the American Institute of Architects proposed an architectural design competition. The competition was open to any student regularly enrolled in an architectural course in a Toledo high school and who was certified to compete by his architectural instructor.

The competition began with the issue of this announcement to the contestant. In each school, the total time of regular classroom work allotted to the competition was limited to 35 hours. On Friday, May 19, 1950, at 6 p. m., the entry of each contestant was delivered to his instructor. The entries was then submitted to a jury of Toledo architects for judgment. A First Prize of \$10.00 and a Second Prize of \$5.00 was awarded, and Honorable Mention was given to other drawings of special merit. Each certified contestant submitting an entry was invited to be the guest of the Toledo Chapter of the American Institute of Architects at a dinner meeting Tuesday evening, May 23, at which time all entries were displayed and the awards announced. As a program for this competition, the following problem was proposed.

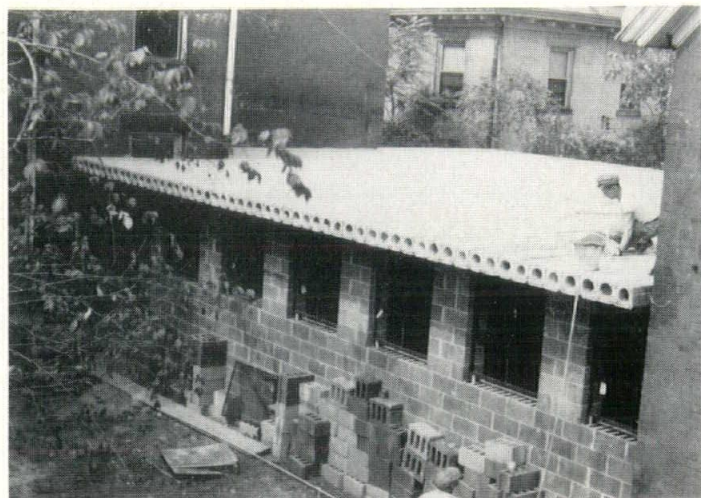
A Parking Lot Office

The growing number of downtown parking lots in our cities has made increasingly desirable their development in a manner befitting to their prominent locations. A conspicuous feature of each lot is its office building, and both business and civic interest prescribe that it have architectural merit. Aware of this situation, the progressive owner of a parking lot well located in the downtown district of a certain midwestern city proposes to replace his present temporary parking office building by a permanent structure. The lot occupies a corner site and is of such size that the building may be located either at the corner or at some distance therefrom, but it is desired that it be near the sidewalk. Accommoda-

(Continued on page .)

CORFLOR SPEEDS ROOF AND FLOOR CONSTRUCTION

In the past, architects and contractors have been approached with many new precast concrete roof and floor systems, all claiming certain advantages and having their own particular merits. For the past 25 years Permacrete Products Corporation of Columbus and Greenville, Ohio, and Chicago, Illinois, have engaged in the manufacture of many of these systems with certain improvements. There were the concrete joists with precast filler slabs, roof deck slabs, and 16 ft. span channel shaped slabs.



Most of these systems lacked flexibility and required entirely too much factory engineering or costly on-the-job fabrication.

Through the years it was felt that a design could be worked out that would be both economical and overcome the shortcomings of other systems. After much research and planning, the Permacrete Corflor system was developed. Corflor is indeed a revolutionary roof and floor unit system that is in a class by itself. To further substantiate this statement, Corflor is designed on the accepted building module. It is 8" high and 8" wide with deep grout keys as shown on the side, and has a

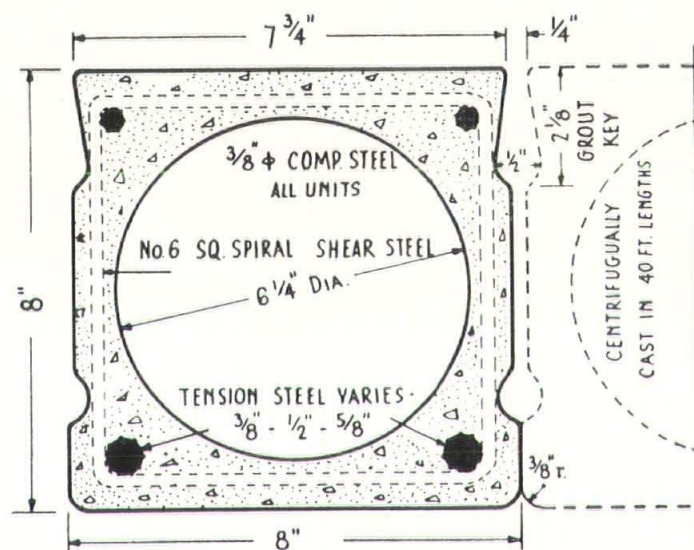


6" diameter hole running lengthwise the unit. This hollow beam type unit is steel reinforced and centrifugally cast in 40 ft. lengths and sawed to job dimensions. The entire manufacturing procedure is planned in definite stages to reduce the labor and handling costs. The units are manufactured in steel molds and ex-

truded rubber shapes forming the grout keys, and the units are spun for approximately 4 minutes, at the end of which time the aggregate is thoroughly compacted and all unnecessary water is removed in the process. After the unit is removed from the machine, the concrete is hard enough that the side walls cannot be pushed in with the thumb, and is then set aside for further hydration. The units are stripped the following day and are allowed to cure before sawing.

To meet various span and loading requirements, the section remains the same, 8" x 8", and the steel reinforcing remains the same with the exception of the tension bars which may be either $\frac{3}{8}$ ", $\frac{1}{2}$ " or $\frac{5}{8}$ " and pre-stressed. With the $\frac{5}{8}$ " tension bar units, Corflor is approved for construction in the City of Columbus for 32 ft. clear spans for roof loads of 35 lbs. The same unit on 18 ft. has a loading capacity of 200 lbs. per sq. ft.

The sawing operation has many distinct advantages. It permits the uninterrupted manufacture of standard 40 ft. units and all fabrication is done by sawing. Building layouts are made which locate all openings such as may be required for vents or stair wells and are posi-



CORFLOR SECTION

tioned on the loads so that they will occur at the proper location as erection progresses. By this method, fabricating for various jobs is done in the plant and there is very little on-the-job cutting required. Consequently, Corflor can be laid with one crew at the rate of 4,000 to 5,000 sq. ft. per day and will save considerable construction time. Immediately after erection the units are shored and grouted in place, and wall construction need only be delayed one day.

Corflor is a development of the Permacrete Products Corporation and has been manufactured in their Columbus, Ohio plant for the past four years. It has been well received by architects, engineers and contractors who are desirous of reducing building costs through simplified construction.

At the present time various franchises are being negotiated for the manufacture of Corflor in other areas.

Producers Council Makes Awards

The Cleveland Chapter of the Producers Council at their regular monthly meeting held at the Carter Hotel Monday, June 12th gave six awards to students of the College of Architecture of Western Reserve University for papers prepared on subjects relating to materials for building.

This is an annual award set up by the Cleveland Chapter for students of architecture and it was said at the meeting by Architect Milo S. Holdstein who was on the committee to select the best papers that he was surprised and pleased with the excellence of these papers.

\$35.00 top award went to Robert Jenks for his paper on "Wood versus Metal Windows."

\$25.00 each, second awards went to Eugene Monroe for "Interior Painting," Thor Larsen for "Acoustics" and Alfred Petersen "Exterior Painting."

\$20.00 each, third awards went to Richard Rauschenbach for "Water Permeability of Masonry Walls" and Robert Gutzeit for "Heat Pump."

Arthur Roof proof read the papers of the advanced class in Specifications, Methods, and Materials; and after selecting the better papers, they were turned over to the rest of the jury to select the best six.

The Jury consisted of:

1) Arthur Roof of Garfield, Harrison, Robinson, and Schafer, and successor to Emil Szendy for the Cleveland



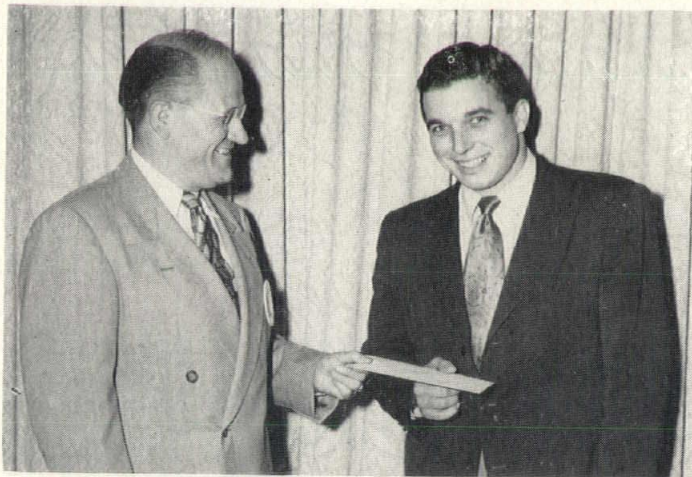
Left to right: Dean Bacon, LeRoy Ross, Robert Jenks, Eugene Monroe, Alfred Petersen, Thor Larsen, Richard Rauschenbach, Robert Gutzeit, Professor Carl Droppers.

Code, also head juror; 2) Dave Ward of Ward and Conrad; 3) Milo Holdstein, Cleveland Architect; 5) Carl Droppers, Assistant Professor of the School of Architecture, Western Reserve University.

The Cleveland Chapter of the Producers Council is to be congratulated on this forward looking step to encourage and educate future architects in their knowledge and information of materials. As was said by another leading architect at the meeting "These young architectural College graduates will find this knowledge well worth while when they do practice architecture."

W. G. McKinney who handled this part of the program suggested that he hoped that these young men would know that members of the Producers Council were always ready

and willing to give them usable information on the products they might be interested in.



Left to right: LeRoy Ross, President of Cleveland Chapter of Producers Council and Robert Jenks, College of Architecture of Western Reserve University—being given highest award for paper on Wood Windows versus Metal Windows.



Left to right: Architect Milo S. Holdstein; W. G. McKinney, Cleveland Manager of Alberene Stone Corp.; Professor Carl Droppers, Western Reserve University; LeRoy Ross, Cleveland Manager of Chamberlin Co. of America; Dean Bacon, Dean College of Architecture, Western Reserve University College of Architecture; Architect George S. Voinovich, President of the Architects Society of Ohio; Harold Bergman, President Harold Bergman Co.; R. H. Mansfield of H. H. Robertson Co. and incoming president of the Cleveland Chapter of Producers Council.

Yes, Everybody Was Happy

The pictures below of some of the members of the Architects Society of Ohio and their wives taken at the recent Annual Convention of the American Institute of Architects in Washington, D. C. indicate that "a good time was had by all." And a good time was not all that they got. Get togethers of this kind are stimulating and educational. They bring into contact with one another architects and interested guests from all over the country and from foreign countries. They broaden the scope and viewpoints of architects as problems of national importance of interest to architects are discussed by the leaders of the profession nationally and they influence the entire profession through discussion and decisions which are made at these meetings. Architecture like medicine, law and kindred professions is a dynamic and growing profession. Throughout his active life, the architect must continue his education to keep abreast of constantly changing conditions. Building procedures and methods are in a continual state of flux. From this comes new materials for the architect to use—new ideas for his use and new methods which he must be informed about to keep abreast of his profession and his competitors. Clients of architects keep themselves informed and the client who discovers his architect is less informed on these subjects than himself soon finds himself looking for the architect who is better informed and abreast of the times. George B. Mayer, prominent Cleveland architect and member of the Ohio Board of Examining Architects once said "If I bring back one good idea from a convention, I consider the time well spent." The architect who attends a national or state convention and who is alert is bound to get ideas which he can use to his profit and advantage. Those who attend these meetings—national, state and sectional are bound to notice that the faces they see are familiar ones. In other words those who attend these meetings find that it to their ad-

vantage to do so and aside from the pleasure they find there, they get many things which they can use profitably in their work. As a result, they become regulars and familiar figures at these meetings.

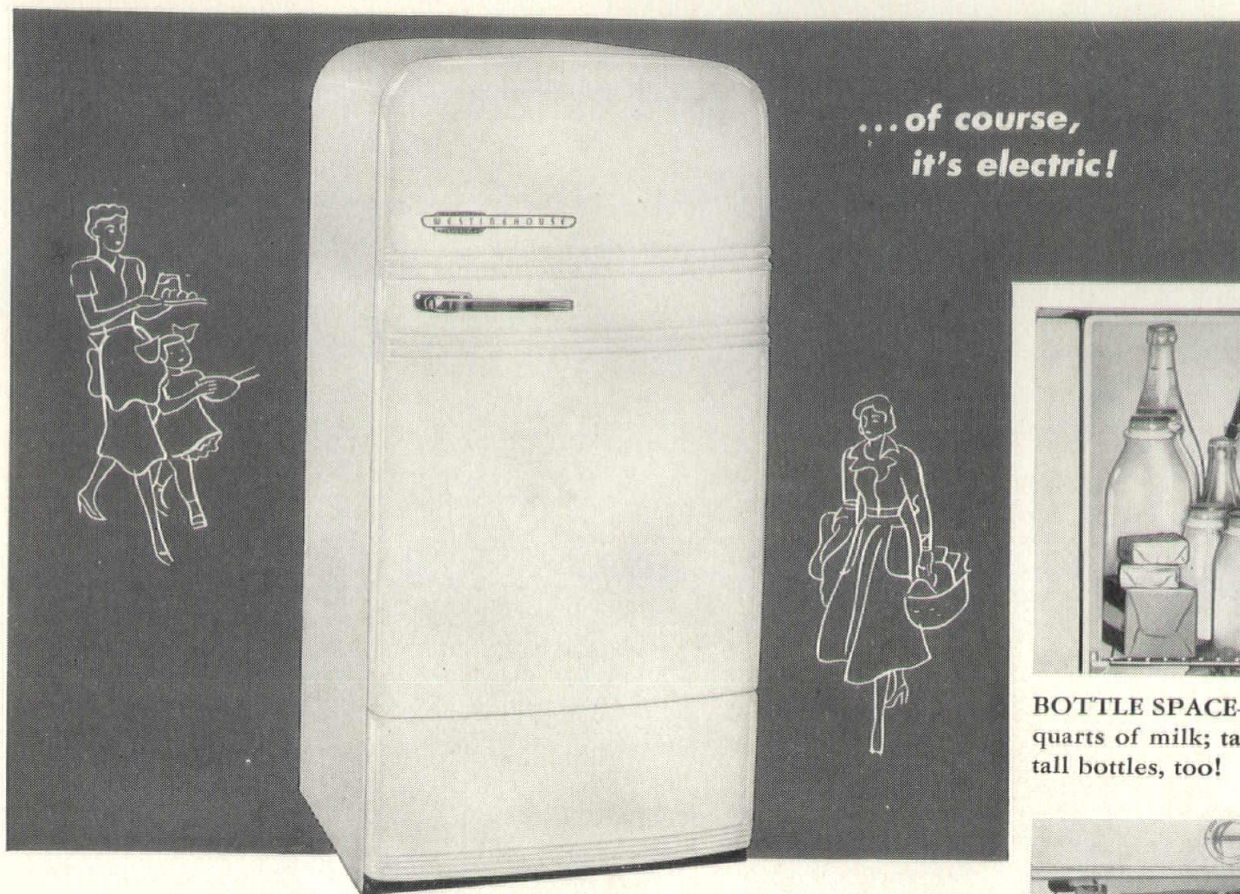
Then again it is a stimulating and pleasant experience to associate with the leaders of your profession. These leaders got to the forefront of their profession through merit and ability and no architect can associate with them without getting from them an uplift and confidence in his profession found in no other way.

So if you are one of those architects who "keeps his nose to the grindstone" remember that you can't see much from that position. And if you obtain your information from a static position—you will soon be a static architect, and architecture isn't a static profession—not by a long shot.

Maybe the talks, seminars and discussions which are programmed for a meeting don't seem to have a strong appeal to you. Maybe you feel that you'd be wasting valuable time in attending but those who have felt that way and still attended have discovered that it *was* interesting—that it *was* instructive and helpful to him in his everyday work.

Architecture is a profession in which the unexpected often happens. Many an architect who has limited himself to certain classes of work has regretted his limitations when an opportunity has come up outside of his limitations. He has often seen interesting and profitable work that he could have had go elsewhere because the other fellow had not limited his horizon and had the knowledge and information needed to sell the client. So, don't "fence yourself in." Get out to meet your fellows. Attend the meetings of your local and state groups and when you have an opportunity to attend a national convention, put your office on notice that you'll "be gone for a few days." You won't regret it.





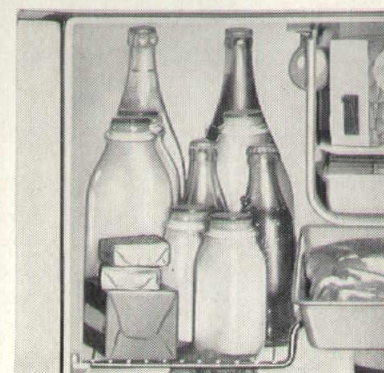
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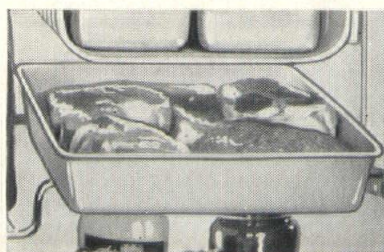
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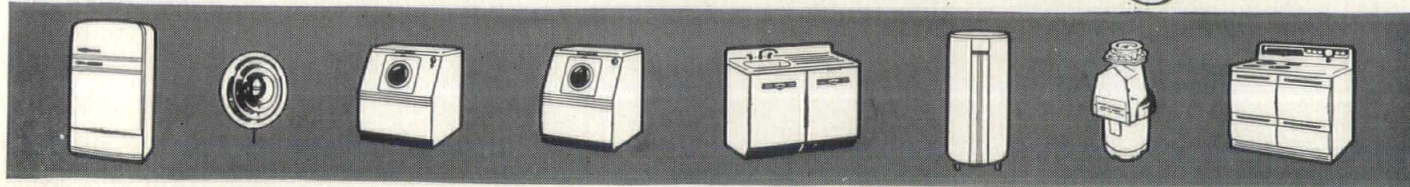
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Unit Heating Solves Problem of Parma Church

When the Parma Evangelical United Brethren Church, at Parma, Ohio, added 10,000 sq. ft. of space for classrooms, nursery, ladies' lounge, etc., it increased its heating requirements proportionately.

This could have proven a hindrance, economically speaking, to Dr. H. C. Schiering's dream of a series of well-planned departments which would attract every member of the family—man, woman and child—to church on Sundays.

The Church itself founded in 1926 and with Dr. Schiering as pastor since 1927, is heated with coal. The pastor sought a heating system for the new addition which was initially moderately priced and which would maintain the heat in certain occupied areas of the building at a higher temperature than that in other sections not at the moment in use. This he believed would result in major savings in fuel, over a period of time.

Dr. Schiering found the answer to the heating problem in unit heating—with half a dozen Superfex Furnaces, five of them Hi-Boys, doing the job.

A single gas Hi-Boy, of 60,000 B.t.u. capacity is located in a closet in the southwest corner of the ladies' lounge on the main floor of the building. This one furnace heats the pastor's study and office, and the Ladies' Lounge, a total of 644 sq. ft. of space. Because these three rooms are almost constantly in use, this furnace is called upon to maintain a temperature of 68 to 70 degrees most of the time.

The second Hi-Boy is located at the end of the first floor hallway, heats the main entrance hall to the Church, the beginners classroom, nursery and women's lavatory. Excluding the hallway and church en-

The Junior Room, part of the original church structure, is partially heated by an 80,000 B.t.u. gas furnace.



A view of the Ladies' Lounge—one of three rooms heated by a single Superfex Gas Hi-Boy. Placed inside a closet in one corner of the room, the furnace does not detract from the beauty of the room.



Mrs. Jane French, who heads the educational program at Parma Evangelical United Brethren Church, shows how neatly the Superfex Gas Hi-Boy fits in a closet in one corner of the ladies' Lounge.

trance, the other rooms comprise 1145 sq. ft. of space.

At the northwest corner of the building, near the stairs leading to the basement rooms, is located the third furnace, also a Hi-Boy. Heat is carried from the furnace to a 17' x 21' classroom, a 19' x 14' nursery classroom and an 11' x 8' lavatory for men, as well as to the upper portion of the basement stairs.

In the basement are two primary rooms, where first, second and third grade youngsters meet on Sundays for religious training and play. A single Hi-Boy heats these rooms, which have an area of 969 sq. ft. It also heats the lower portion of the stairwell.

The main social room, which measures 63 x 28, divides into the senior high classroom, 28 x 14, and a recreation and social room for young married couples. A Gas Hi-Boy in a corner of the main social room takes care of the heat needs of the senior classroom, which is curtained off from the young married couples' room. It also heats the women's lavatory.

A model 62 Superfex, of 80,000 B.t.u. capacity, completes the job of heating the huge social room, supplies heat also to the 29' x 16' kitchen and acts as a standby heater for the Junior Room, 40' x 33' which ordinarily is heated by the coal furnace which heats the church, since it is a part of the original structure. The model 62 is particularly valuable, here, when the weather is too warm for a coal fire but too cold to dispense with heat entirely.

Six Gas Furnaces may sound like an expensive proposition but they have proven otherwise for the Parma Evangelical United Brethren Church. Gas bills, from September, 1949, through May, 1950, amounted to just \$220.00—and this included gas used for cooking meals in the church kitchen.

(Continued on page 40)



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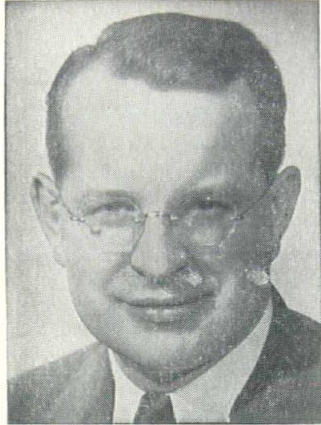
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THE SECRETARY'S COLUMN

Recently the Executive Committee of the Architects Society of Ohio met with the Board of Examiners for Architects at the Deshler-Wallick Hotel, Columbus, Ohio. The purpose of the meeting was to determine if there was unanimous agreement regarding the need for revisions of the registration law for architects in Ohio. Last year the Society obtained passage of such an amendment through the Senate, but the House session was so crowded that the committee report did not reach the floor in time to be put on the calendar.



John W. Hargrave

The Examiners have been concerned about the quality of the work of recent candidates for registration. In March, 1950, there were more than one hundred seeking registration, many of them students just completing their college work, and with little practical experience. Reviewing the architectural design problems with the Examiners, the A.S.O. Board members were impressed by the great variation of quality of design and knowledge of architectural construction which was apparent in the work submitted.

The Examiners seem to be of the opinion that in the interest of the public, practical experience in addition to schooling should be required of a candidate before registration.

It is quite obvious that no Ohio legislative body will pass any law to require professional service in the design of small homes. The small house building lobby is well organized and convinced that such service is not needed in the Buckeye state; strangely enough, the Building and Loan people seem to go along with such thinking, even though their interest is to loan on a security which will be readily salable upon foreclosure. It is also obvious that only some major tragedy will force any revision of the law affecting the design of places of public assembly. It may be regrettable that American law operates in such a fashion, but it is generally true that the democratic process is one which yields to forces only when they become overwhelming, rather than initiating needed improvements.

Plans for the Toledo convention this fall are progressing rapidly. Much of the exhibit space in the Commodore Perry Hotel has been sold, and the program is nearing completion. The ladies of Toledo enjoyed themselves at Akron and at Cleveland, but they warn the architects of Ohio that any married practitioner who comes to Toledo without his lady will be cheating her of her dower rights.

The need for better public relations and local publicity seems to be an ever-present problem with all architects. Members of the Cleveland chapter have been meeting with much success, possibly because their Public Relations committee really works and gets material to the newspapers in a form which is newsworthy. The A.S.O. Board has considered the employment of a Public Relations counsel to assist local chapters in their own problems. The cost of such service is high, and no such action will be taken without convention directives.

Relations with other professions in the state seem to be good, and cooperation with the professional engineering

(Continued on page 32)

POLLAK

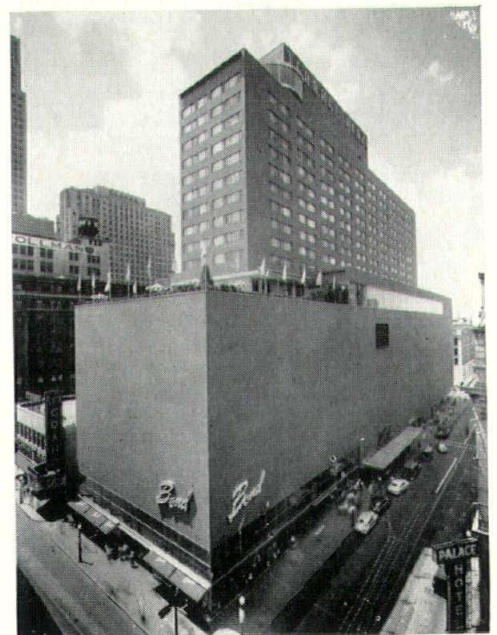
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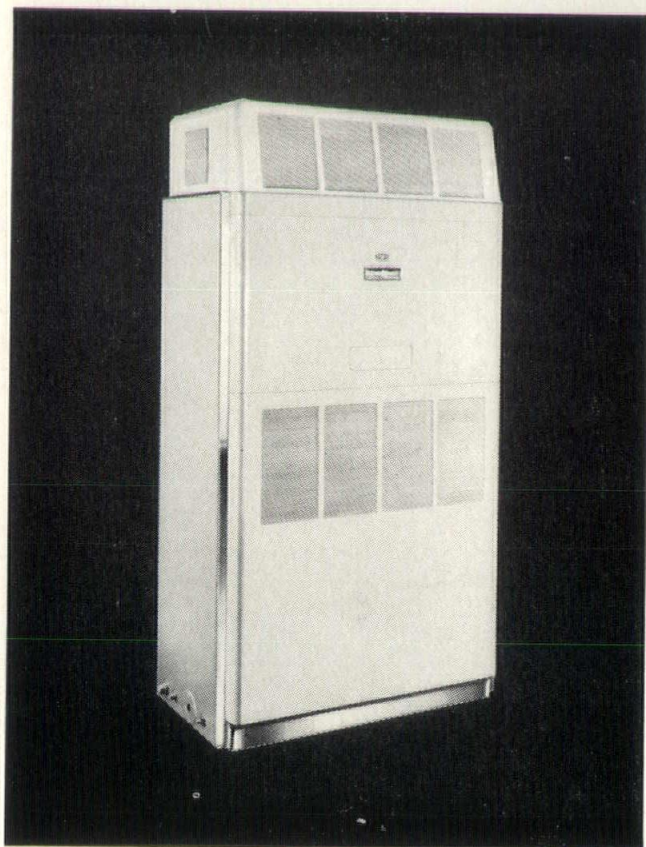
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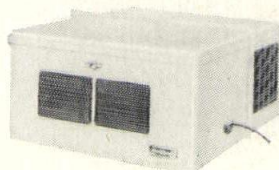
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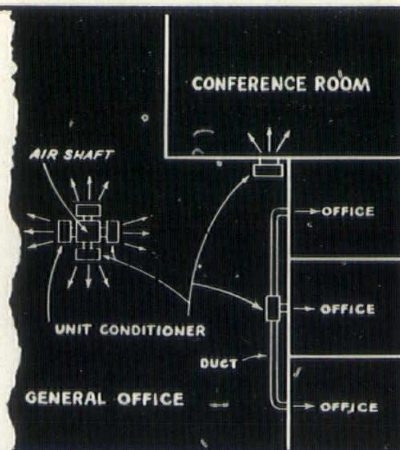
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Revere Quality House for Cincinnati Hillside

Known to some as a "City of Seven Hills," Cincinnati has few level building sites in its residential suburban area. It was with good judgment, therefore, that the sponsors of the Revere Quality House chose a typical wooded hillside as the site for their southern Ohio house. Designed by Mr. John Schott, Architect, constructed by Joseph Dillon, Builder, the house is situated in Kennedy Heights, one of the eastern hilltop communities of the Queen City. Richard Mathers and Company are the Realtors; the building is now on display complete with furnishings by The John Shillito Co. working in collaboration with McCall's Magazine.

Mr. Schott has used simple, clean cut lines in the design of the house, one of several being developed in the same subdivision. Taking advantage of the hillside, he has located the living room area on the higher and south side of the lot, while the slope of the ground permitted the construction of a basement garage, utility room and

laundry with grade-level access, over which are located the bedrooms and bath. The kitchen is located directly behind the entry, and opens on to a flagged terrace at the rear of the house. The exterior is of redwood, as well as the entry and living room interior. Kitchen and bedrooms have plastered walls and ceilings.

Surprising to local architects who have visited the house is the almost unanimous approval of the house and its modern design expressed by laymen who have visited the site. This seems in strange contrast to the statements of small home builders and owners alike who refuse architects' suggestions about modern design materials and methods. Is Ohio having a renaissance in residential architecture?

GENERAL PRACTICE

The great majority of architect's conduct a general practice, but the problems of functional planning and building equipment are becoming more and more specialized.

Consultants and specialists are sprouting on every side, with every imaginable background of education and experience. Not only architects and engineers are among them, but salesmen, managers, doctors, educators, preachers and designers. The literature on specialized building types is growing rapidly and comes from as many sources as the consultants themselves.

The function and the prerogatives of the architect will have to be more clearly defined, not only in relation to the many types of specialized engineering, but as they are affected by architectural specialists and non-architectural consultants. Sound solutions are vital to the profession, but they cannot be determined easily or quickly.

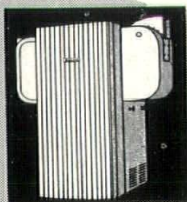
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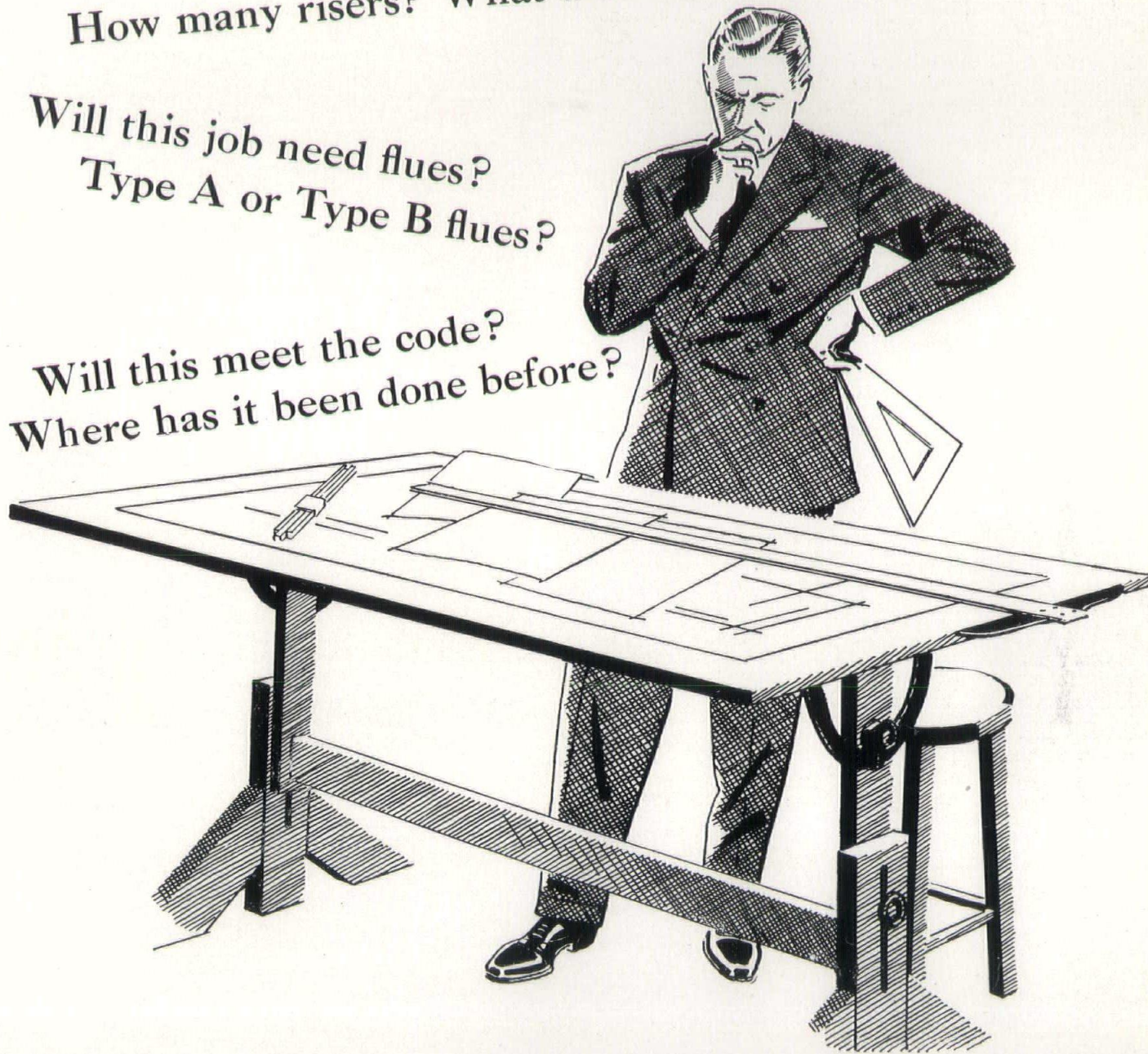
How many risers? What diameter pipe for this run?

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Type A or Type B flues?

Will this meet the code?

Where has it been done before?



Such questions seem simple—but the architect knows how complicated they can be. Very often he finds that the apparent, simple answer isn't the *right* answer. Often, too, several problems are so inter-related that all have a direct bearing on the correct answer to each.

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Contribution of Cleveland Architects to Architectural Education

Under the auspices of the Cleveland Chapter of the American Institute of Architects and the Western Reserve University School of Architecture, the Beaux-Arts Institute of Design of New York was invited to hold a judgment of one of its national student competitions in Cleveland. The problem selected was one of a trilogy participated in by students in architectural schools throughout the country. The three related subjects issued were "A Children's Tubercular Sanatorium" to the advanced group, "A College Infirmary" to the intermediate group, and "A Clinic" to the elementary group. The advanced group was judged in Cleveland on June 6th and carried \$250 in prizes donated by The Tile Council of America.

The Jury included Carl F. Guenther, newly elected President of the Cleveland Chapter of the A.I.A. as Chairman, and included Carl C. Britsch, Vice President of the Architects Society of Ohio and John N. Richards, Regional Director of the A.I.A., both of Toledo; Joseph Ceruti, A.I.A.; Edward Flynn, A.I.A. newly elected Treasurer of the Cleveland Chapter; Edward F. Horn, A.I.A.; George B. Mayer, A.I.A. member of the Cleveland City Planning Commission; John E. Miller, A.I.A.; Russell Peck, A.I.A.; T. Marshall Rainey, A.I.A.; A. C. Robinson, III, F.A.I.A., past Secretary of the A.I.A. and Trustee of Western Reserve University; Franklin Scott, A.I.A.; Ronald Spahn, A.I.A.; Russell Simpson, A.I.A.; Philip Small, F.A.I.A.; Meade Spencer; Wallace G. Teare, A.I.A. and Trustee of Western Reserve University; Joseph L. Weinberg, F.A.I.A.; John A. Williams. Mr.

A. D. Pickett, Architect of Round Hill, Va., represented The Tile Council of America.

The problem of designing a sanatorium for children to the age of 16 was difficult and highly specialized, involving the relationships of patients and services. The jury carefully studied each of the 154 submitted drawings, beginning their task at eleven o'clock in the morning and finishing at seven o'clock in the evening. At luncheon, Dr. John S. Millis, President of Western Reserve University was a most genial host.

Since the standard for the work in Beaux-Arts Institute of Design judgments is established through comparison of the best student work submitted nation-wide, it is consequently of a high order. Hence, only five First Medals and four Second Medals were awarded. 54 other designs received the recognition of a Mention award. All prizes were awarded to students at the University of Illinois.

The architectural design problems issued through the B.A.I.D. are intended to promote independent and advanced thinking related to human problems; and to acquaint students with human needs and the essence of architectural solutions. The field of teaching complete structural analysis which varies with each community and the development in techniques is left to the teaching staff of each school.

Since the purpose of the B.A.I.D. is to function as a clearing house for student work and to be the liaison between the student, his education and his future employer, the B.A.I.D. adopted the policy of holding judgments in centers other than New York City. Of the three problems mentioned above, the "Clinic" will be judged in Chicago and "The College Infirmary" in Seattle. By this means, the architects not only have a voice in the

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proper education of the architectural student but in molding the teaching of architecture. Moreover, the student has the benefit of working on problems that are written by practicing architects of national reputation, and which have a timely and contemporary approach to current problems.

The program for the problem judged in Cleveland was prepared by William A. Ganster of Waukegan, Illinois, a well-known authority on hospitals; The College Infirmary was prepared by Niels S. Larsen of Boston; and the Clinic by Arthur Fehr of Austin, Texas.

Guenther Heads Cleveland's Architects

Carl F. Guenther was elected President of the Cleveland Chapter of the American Institute of Architects for the forth-coming year. Phelps Cunningham was elected Vice President, Lottie B. Helwick was re-elected Secretary, and Ed Flynn was elected Treasurer. Leon Worley was elected a director and Russel Peck will represent the chapter within the Architects Society of Ohio.

Carl F. Guenther is a partner in the firm of Outcault, Guenther and Associates, well known throughout the state for work on school buildings. After graduation from the Western Reserve University School of Architecture and further study at the Fontainebleau School of Fine Arts, Mr. Guenther won the 24th Paris Prize in Architecture and continued his studies at the Ecole des Beaux Arts in Paris. He is a member of the Cleveland Chamber of Commerce and the Beaux Arts Institute of Design of New York.

Phelps Cunningham is a partner in the firm of Carr and Cunningham, well known in ecclesiastic, commercial and residential architecture. Lottie B. Helwick is associated with Spahn and Barnes in school and residential architecture. Ed Flynn is associated with the firm of Garfield, Harris, Robinson and Schaefer.

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CINCINNATI CHAPTER AWARDS PRIZES

Cash prizes totaling \$100 went to the three Miami University students shown below for the best designs on an assigned problem.

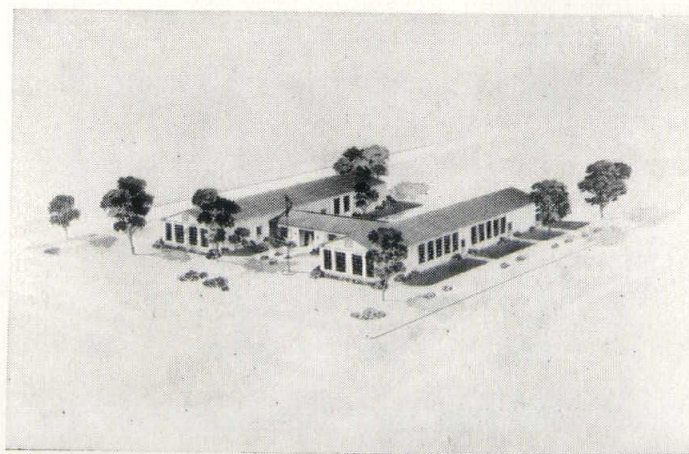
The awards were made recently by the Cincinnati chapter of the American Institute of Architects as a memorial to Standish H. Meacham, Cincinnati architect.



Russell Coates, Dayton, center above, won the \$50 first prize and Donald Stewart, left, Springboro, won the \$30 second prize. Third prize of \$20 went to George Zonars, Dayton, right.

The three are standing in front of Coates' prize-winning design, a layout of farm buildings.

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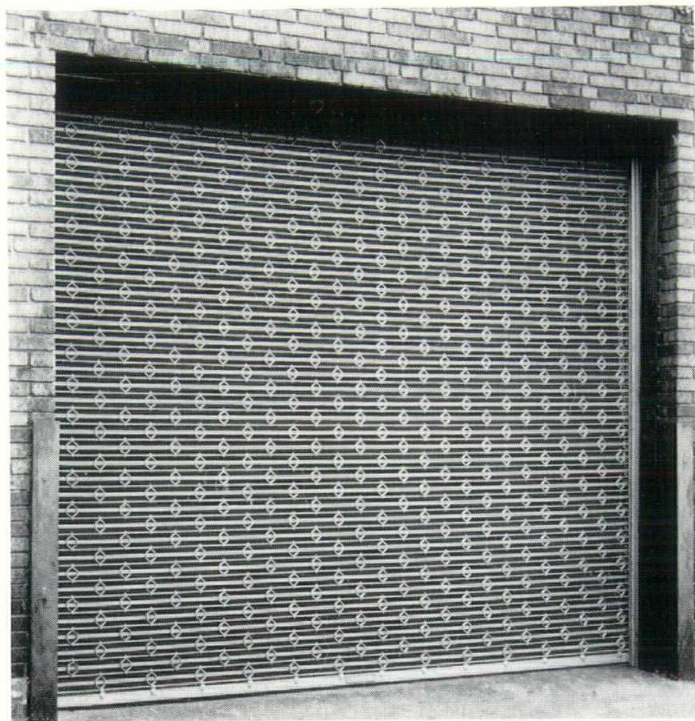
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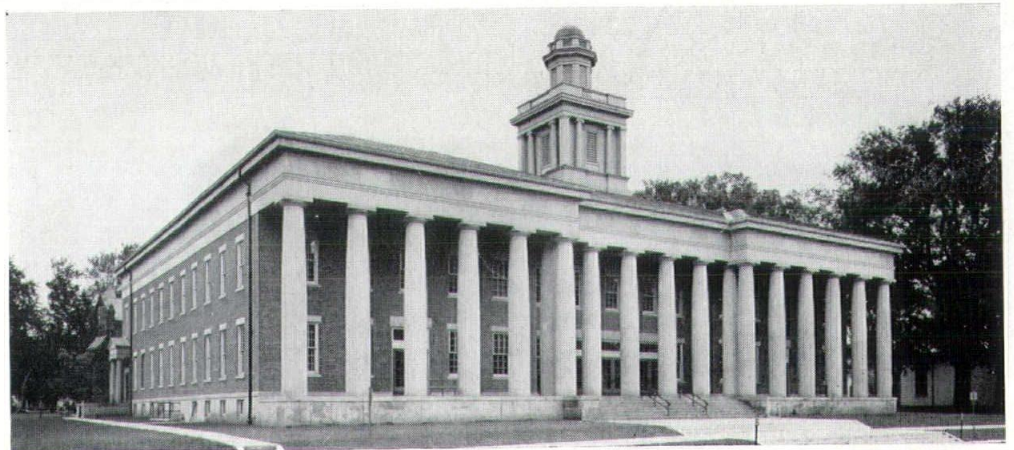
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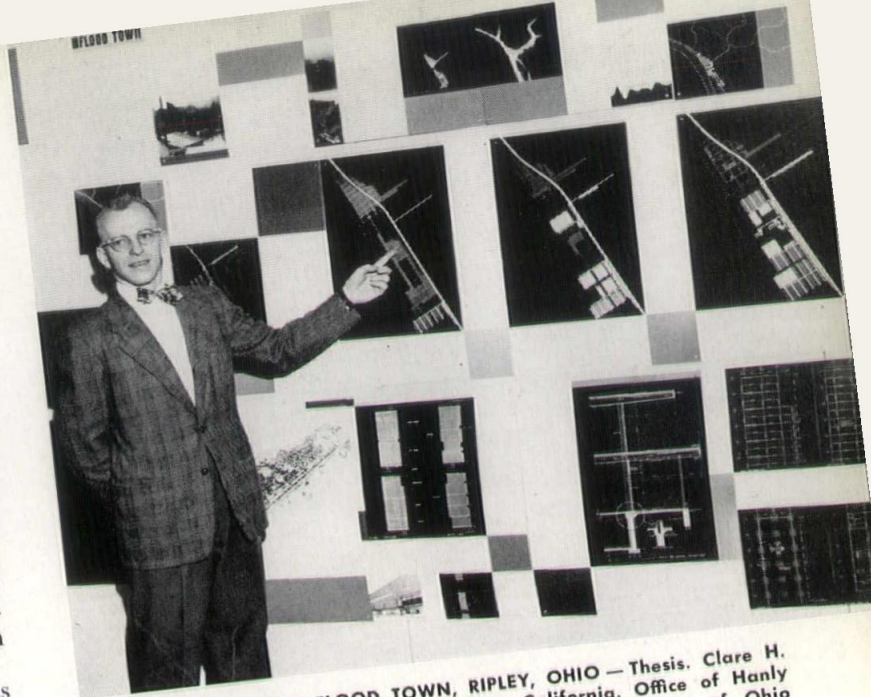
By W. B. HUFF, Chairman, Committee on Education

In order to encourage best efforts by students in the architectural schools of Ohio, the Architects Society of Ohio of the American Institute of Architects has again made their annual "Merit Award" to senior architectural students in the four professional schools in Ohio. The award has been made to the senior student in each school who has maintained a high scholastic standing throughout his college training, with a good personality and who is deemed worthy of such encouragement for advancement in the profession. The student selected from the senior class of Western Reserve University is Daniel Isaac Samson who is 29 years of age and resides at 2124 Stearns Road, Cleveland 6, Ohio. He has also been selected as alternate for the 1949 Cleveland-Fontainebleau Award. He has had office experience in the office of Ernst Payer.

The student receiving the award from the senior class at Ohio State University is Philip D. Snyder, who is 27 years of age and resides at 266 Buttles Ave., Columbus, Ohio. Mr. Snyder recently won a prize in a competition sponsored by Timber Engineering Co. He has had office experience in the F. & Y. Building Service, the Department of Public Works of Ohio, and at the State Architect's Office. He is now connected with the firm of Brooks & Coddington of Columbus.

Clare Henry Day from the senior class at the University of Cincinnati was presented the "Merit Award." His residence is 4808 H. St., San Bernardino, California. He is 29 years of age and was one of the Dean's list in his class. His coop position while in college was with the firm of Hanly & Young.

From the senior class at the University of Miami the



REDEVELOPMENT OF A FLOOD TOWN, RIPLEY, OHIO — Thesis. Clare H. Day, Class of 1950. Home: San Bernardino, California. Office of Hanly and Young, Cincinnati, Ohio. Recipient of Architects Society of Ohio Certificate of Award.

award has been given to Edward S. Crider. He resides at 10-B Veteran's Village, Oxford, Ohio.

I am sure I express the opinion of the entire membership of the society in extending to the above winners our very best wishes for a successful future in the profession of architecture.

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[June, 1950]

Architects Society of Ohio Considers Proposed Legislation

A Joint Meeting of the State Board of Examiners of Architects and the Legislative Committee, Architects Society of Ohio was held at the Deshler-Wallick Hotel, Columbus on June 3rd, 1950.

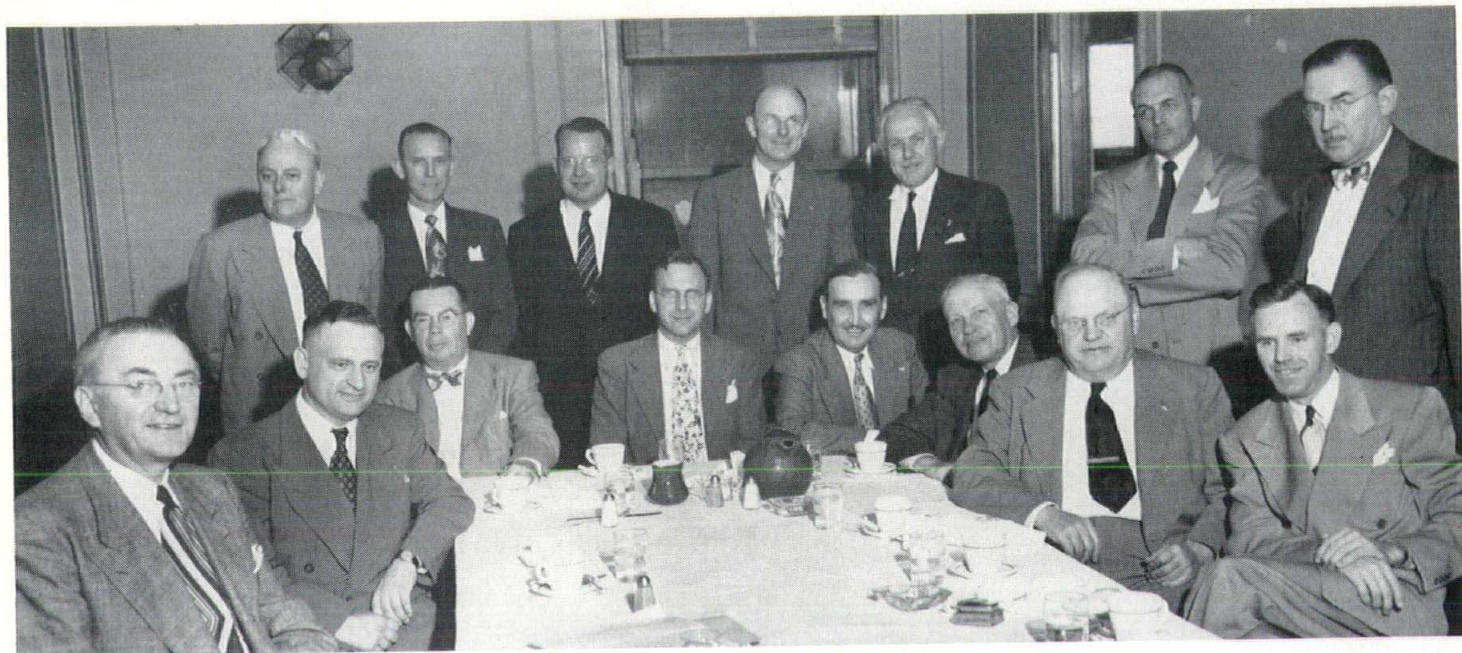
This group finally got together after considerable effort and with Chairman Britsch presiding, discussed in great detail what amendments, if any, to the state registration law should be prepared for presentation to the legislature next January.

As might be expected, there were several differences of opinion and ideas, all of which were given time and consideration. The meeting was marked by mutual interest and attention for all suggestions presented. Based on past experiences, some were for trying for one thing at a time, such as new provisions for examinations.

Others were for more teeth to make enforcement move along better.

Finally the chairman requested that every one present take home all the suggestions that had been made and that each one individually prepare the amendments which he thought should be used and return same to the committee or the Board. These two groups to meet again on July 14th with some definite amendments gleaned from the suggestions which they are supposed to have soon enough to analyze and condense before that date.

It is the intention of the A.S.O. to give wide opportunity for full consideration of all amendments that may be prepared for use by the next legislature. Any architect in the state who has any ideas on the subject is urged to give the Chairman the full benefit of what these ideas are, without delay.



Seated, left to right: Carl C. Britsch, 1st V. P., A.S.O. and Chairman, Legislative Committee; George S. Voinovich, Pres., A.S.O.; Ralph W. Carnahan, V. Pres., Board of Examiners; H. Walter Damon, Treas. A.S.O.; R. C. Kempton, Ex. Sec., Board of Examiners; Charles Cloud, Pres., Columbus Chapter A.I.A.; H. E. Munger, Member, Board of Examiners; C. Curtiss Inscho, Past Pres, A.S.O.; Standing: left to right: Charles E. Firestone, Pres., Board of Examiners; Russell Roller, Member, Committee; John W. Hargrave, Sec. A.S.O.; Wm. B. Huff, 3rd V. P.; A.S.O.; Harold Goetz, Member, Committee; Edward G. Conrad, member, Board of Examiners; Russell S. Potter, Sec., Board of Examiners.



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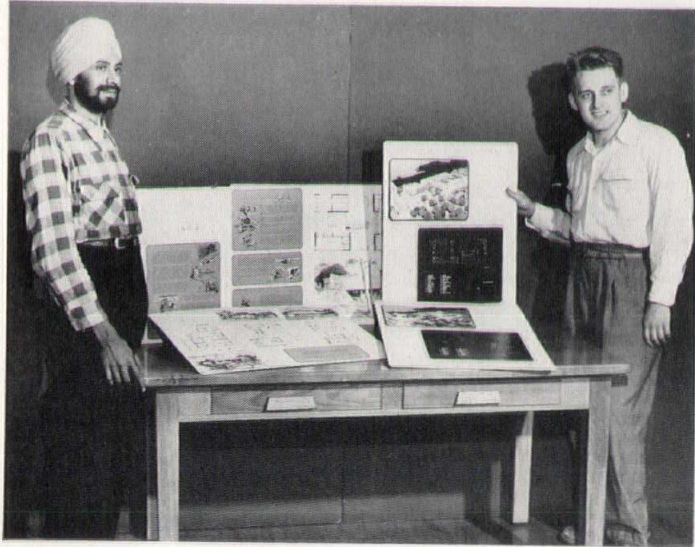
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NOTED AUTHOR URGES "THE CREATIVE SPIRIT"

Speaking at the twenty-fifth anniversary celebration of the founding of the College of Applied Arts, University of Cincinnati, Jesse Stuart, noted Kentucky author and speaker, commended the importance of doing creative work as the most satisfactory thing in human life. Citing his own experiences as a poor youngster in the Big Sandy River valley of eastern Kentucky, he showed how the will to accomplish had made it possible for him to obtain schooling and to become one of America's best known modern writers. Mr. Stuart was particularly



COMPARATIVE HOUSING STUDIES FOR INDIA AND NORWAY — Shanti Sukthankar, Bombay, India; Otto Bauer-Nilson, Haugesund, Norway.

impressed with the exhibition of work done by students of the College which was on display, and in the system of cooperative education coordinated with professional work in the field.

The University of Cincinnati has been conducting cooperative courses in architecture and related art courses since 1922. Upon completion of a six year course, each

architectural student will have about two and one half years of full time experience to his credit, some of it in construction and actual experience in architectural offices scattered in cities from the Atlantic coast to as far west as the Rockies. Students come from all parts of the world. This year's graduating class included one student from Norway, who won the A.I.A. medal, and another from India. Approved by the National Architectural Accrediting Board, Cincinnati is the only American university offering cooperative education in Architecture. Ernest Pickering, author of noteworthy texts on housing and architectural design, is Dean of the College and head of the Department of Architecture. He is a past president of the Cincinnati A.I.A. Chapter and is Vice President of the Association of Schools of Design.

Recently the Architects Society of Ohio joined with local professional organizations in urging the Cincinnati City Council to approve the transfer of eighteen acres of Burnet Woods adjoining the U.C. campus in order that a new building for the College of Applied Arts might be built on the site. Approval was granted. The basic plan and model of the proposed building have been developed by the architectural faculty of the College, and working drawings and construction will be under the direction of a private Cincinnati firm of architects, soon to be announced.

In addition to Mr. Otto Bauer-Nilson, winner of the A.I.A. medal, the following awards in Architecture were announced at the Cincinnati dinner: Miss Edith Windhorst, Indianapolis, Indiana, runner-up for A.I.A. medal, who received the book "Mt. St. Michael"; Mr. John Dumas, Louisville, Ky., winner of the Scarab fraternity award; Mr. Clare H. Day, winner of the Architects Society of Ohio Certificate of Excellence, and Mr. Bauer-Nilson of Norway, the Pierson Lumber Co. prize for architectural design.

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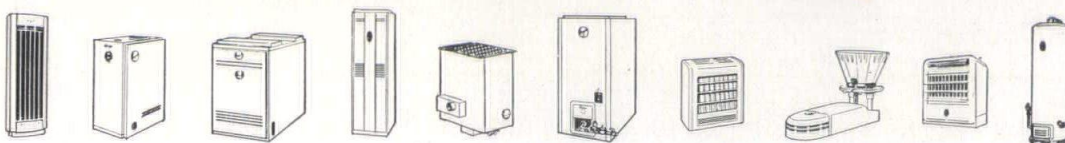
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(Continued from page 7)

ture and is still good as a symbol of its time. In fact, it is quite natural that after the past hundred-year procession of eclecticism, the earlier styles continue to dominate architectural evaluation.

Since the turn of the century, invention and industrialization have increasingly affected our culture. Gradually but persistently, city and country have become mechanized. Manufacturing, transportation, even changed agricultural practices, have shrunk the dimensions of our world while enlarging the horizons of our lives. Confronted with the conditions of 1950, it is not enough to respond with a reference to architecture as stone and brick permanence or to continue the search for a style.

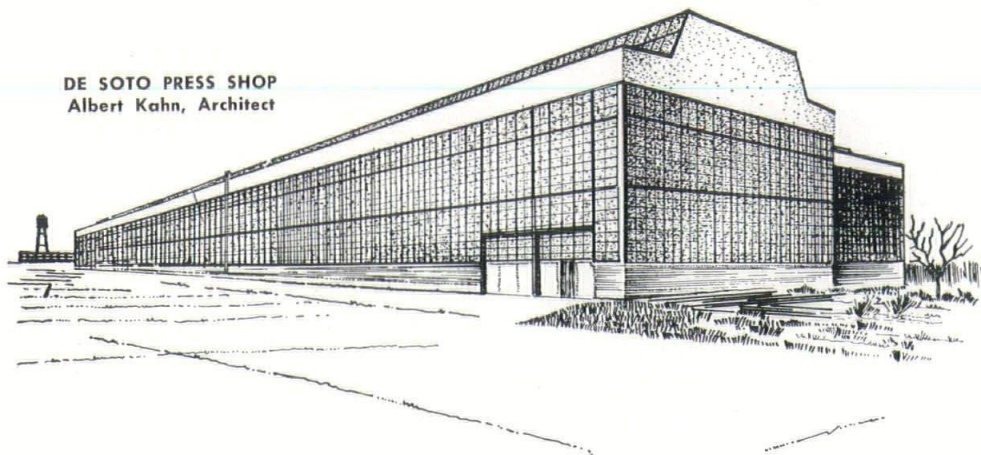
In the confused scene of physical expansion and cultural eclecticism, it was inevitable that as early as the 1890's romanticism and impulse for change in architecture should produce successively a Louis Sullivan and a Frank Lloyd Wright. Dynamic and original, these men frankly questioned the old forms. They were pioneers venturing beautiful and novel forms here at home and inspiring them abroad.

Equally inevitable was the appearance in the 1920's of the subjective constructivists, such as Le Corbusier in France and Walter Gropius in Germany. In Europe the half-awareness of scientific advances and of technology suggested to designers another strain of new forms. Where Wright produced brilliant and intricate ties with

nature, Le Corbusier and Gropius preferred more uncompromisingly geometrical forms. All this group was in revolt against tradition; theirs was a fresh reaction to a world which had already moved from the stable culture of the nineteenth century to one of change and uncertainty.

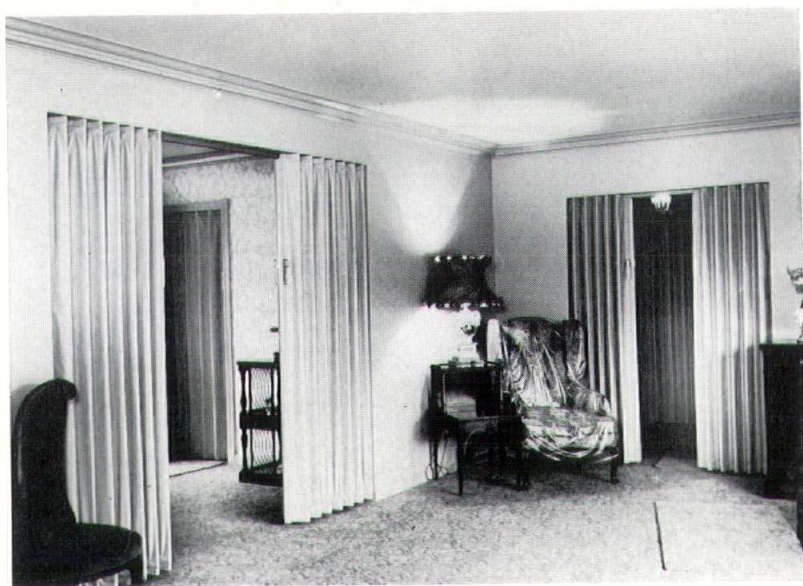
In the novel architecture it is interesting to note that,

DE SOTO PRESS SHOP
Albert Kahn, Architect



in spite of the spirit of revolt, basic attitudes remain largely intact. Continuity of the family home, the physical symbols of religion, the stability of business, continue to be the ideals. Permanence has become less stodgy, but it still spells security. Planned spaces are more flexible, and there is an added subtlety in display. Concern for aesthetic is less and less expressed by the incrustation of surfaces. It is more self-conscious and at its best appears as a sophisticated reserve, an expressive but unadorned facade.

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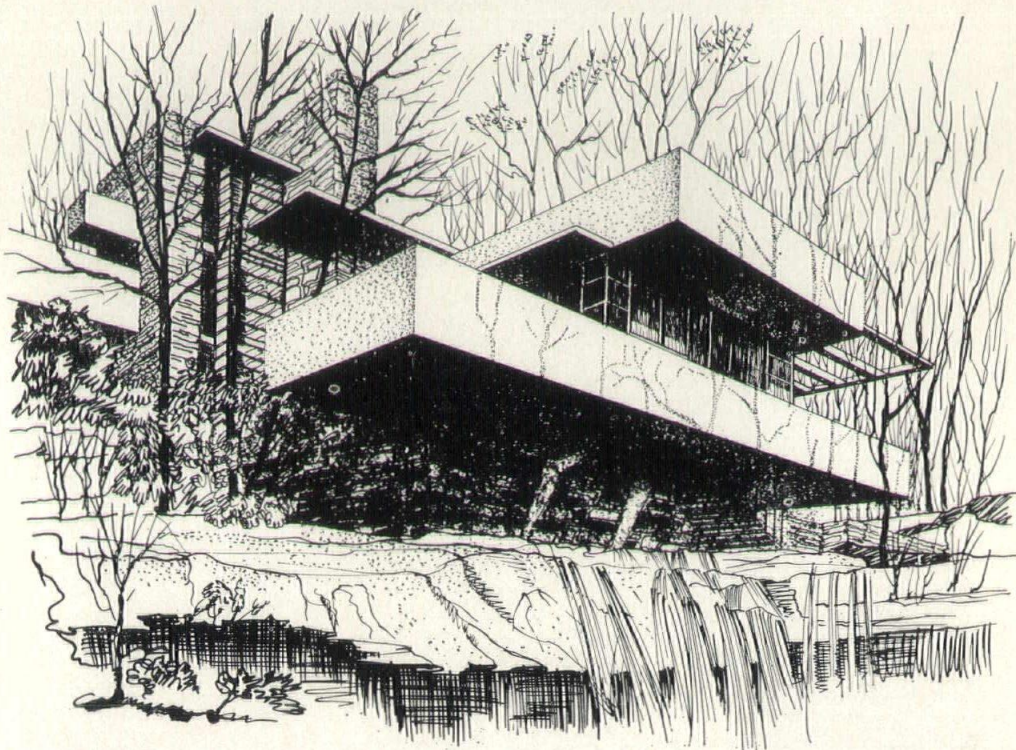
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joins the procession of styles. The very titles *der Stijl* and the "international style" reveal the eclectic. As a net gain from the international style there has emerged a basic trend toward simplicity. The element of decoration has been largely deleted from the architect's vocabulary. Some good housing has been done; the pseudo-Renaissance palaces have become obsolete.

Since the recent war it appears that the impulse of the international style has run its course. In late years only refinements according to Le Corbusier, Gropius, or the gentler mode of W. W. Wurster have appeared. Modern work continues to offer simplicity and a certain cleanliness. But the first surprise at these characteristics has ceased to administer a salutary shock. The new simplicity has proved disappointing in not lowering costs, and whether there is a real desire for an end of display through architecture seems uncertain. Those who seek economy in modern building find little relief, since there is as yet no real integration of the potentials of industrialization and design.

From the twentieth century thus far one contemporary type of architecture emerges—that of the industrial plant housing the dominating characteristic of contemporary life, mass production. The wonder of industry appealed to the architects of the earlier years of the century.

Eric Mendelsohn and Peter Behrens dramatized the machine in Europe, as did Frank Lloyd Wright in the Larkin Soap and Johnson Wax industries in the United States, but these ventures remained romantic and impressionistic. American industrialization took the long step forward when, early in the century, the assembly



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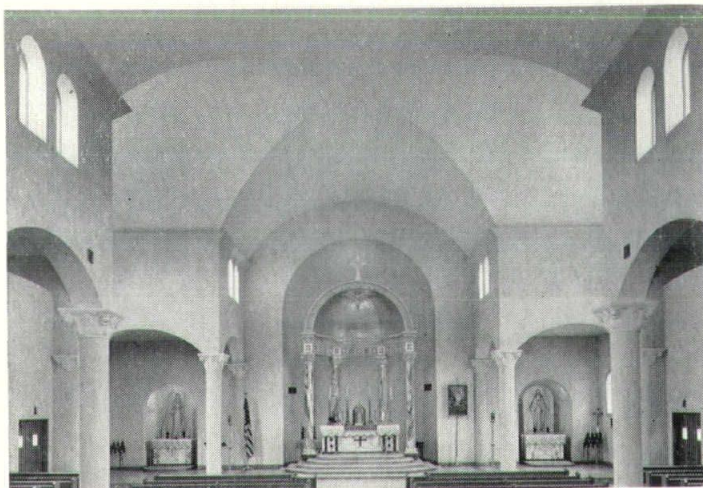
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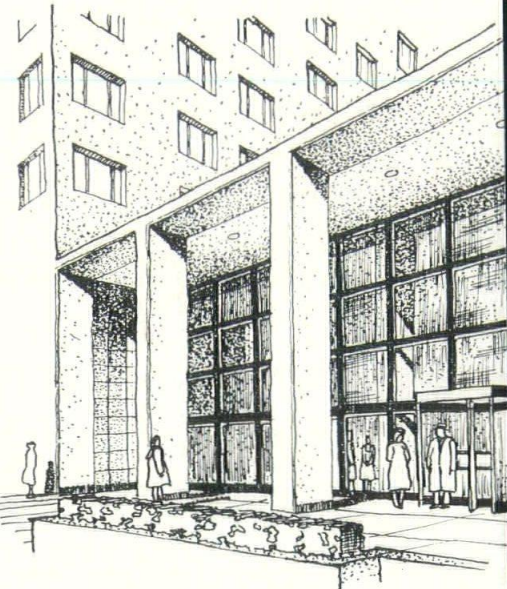
line and large-scale mass production appeared in the automobile industry in Detroit. Its integration of progress and distribution of the product admitted no limitations. Its corollary of continuous improvement and rapid obsolescence of both product and process shattered traditions of permanence. In the housing of industry a new phase of architecture came of age. The process took command, and the architect of an industrial plant began his studies with the flow pattern of production. For a wholly contemporary activity there logically appeared a contemporary architecture.

With the Second World War there was time to take stock. Normal activities in building came to a stop, but tremendous special building projects were planned and accomplished. The demand for housing of war industries conquered problems of time and materials, and accelerated advances in technology were made. As applications of science to destruction came into appalling evidence, mechanization took full command. In the circumstances, preoccupation with tradition in building and easy assumptions as to the basis of design faded away. In the current period of readjustment we are endeavoring to assess the values of architecture today.

Industrial and commercial structures offer the most lively fields for postwar building activities. They are timely, that is, for an immediate need. That their character is ephemeral is not a disadvantage; as has been said, it was accepted as a principle for industrial plants before the war. Today's architecture of the shop and the restaurant, like a stage dramatization, is not even contemplated as more than an up-to-date setting for a passing dynamic function.

Let us look again at the fundamental modes of architecture that shelter domestic life, business, and government. The need for housing is urgent; banking and commerce continue their somber or lively way; the services of government, whether for better or worse, carry on and even expand. To what extent is the old check list—permanence, spaciousness, and the uplift of aesthetic effect—still valid?

We have come the descending path from the Georgian mansion to the Cape Cod cottage clinging to the notion of the permanence of the family home and its continuity through generations. But what actual permanence and continuity does the American family have? In how many instances does the family remain, even through one generation, behind the threshold over which the bridegroom carried his bride? In few cases indeed does the house pass on to the next generation of the family. Apartment-house life makes a travesty of the house-as-castle concept. The single dwelling is not yet obsolete, but its status is no longer impregnable. Permanence can still mean stability of structure for a given purpose.



STATLER HOTEL, WASHINGTON, D.C.
Holabird and Root, Architects

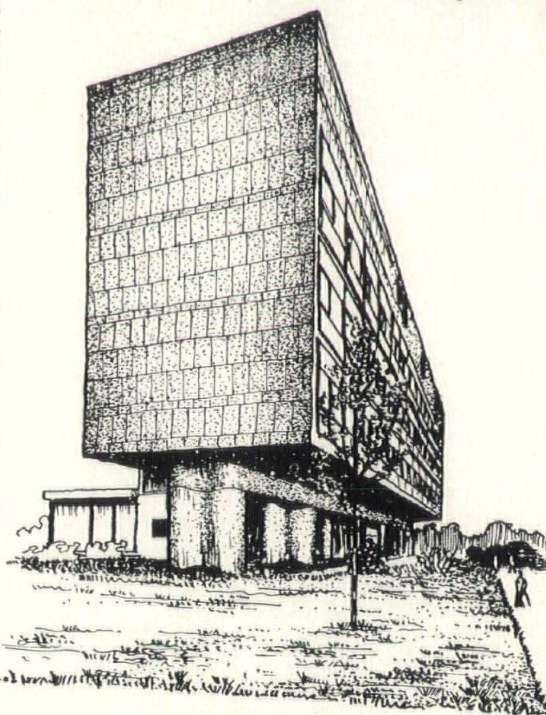
But the purpose is no longer the massiveness of physical durability that extends beyond its generation to cumber the ground in long and dismal obsolescence.

It is quite normal that the American citizen should think of government buildings as permanent, for on them our national security appears to rest. As a matter of fact, real security depends not on the static permanence of our institutions but on their inherent vitality, their continuing growth and development. We might agree that Congress, continuing its traditional framework of operation, has been and continues to be appropriately domiciled "on the Hill." But the great piles of official masonry housing tremendous activities ranging from war to agriculture express a stodgy Victorian complacency inappropriate to a live democracy in a time of rapid change. This "firmness" along Pennsylvania Avenue, about the several state capitals, and in municipal structures across the land is only an expensive false front for real and constructive activity.

Spaciousness is indeed today's desire to be valued above static firmness. The great Georgian hall, the suites of Versailles, provided ample space for display, for pomp and circumstance. How strange these settings are to us who seek—and lack—modest accommodation for family living. The livelihood of domestic service that made the great house possible has disappeared in the advance of industrialization. Today we seek an environment conditioned for the good life which technology should open to us.

Beauty has in the past connoted those sensuous and spiritual satisfactions arising from the view and use of a work of architecture. This quality has been elusive and hardly susceptible of precise definition. There is often resort to esoteric vagueness and sometimes a retreat to personal taste. A cathedral or a national capitol presumably awakens individual and group response to the spiritual dignity and nobility of the institutions housed. Religious conviction and civic pride are, respectively, enhanced. From the time of the Renaissance, unity, symmetry, rhythm, and other classic principles have held force in formulas for beauty, and we automatically react with them. But in a dynamic architecture they fail us as static notions of mass and security fail us. The cult of aesthetics as a transcendent mystery vouchsafed to the elect is hardly adequate. The quality of beauty in architecture needs continuing study and clarification.

While beauty, whatever its formal definition, is a requisite of good architecture, it is only one, though perhaps the crowning, quality. Architecture exists for



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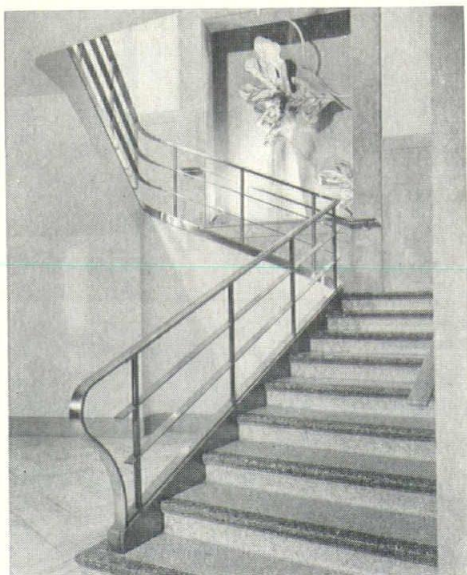
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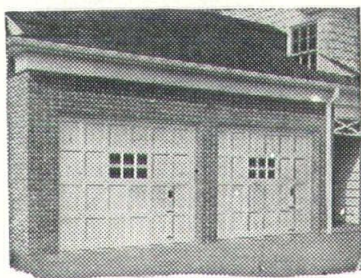
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a purpose. The purpose is functional including aesthetic. The complete functioning of a house, large or small, through its varied uses, through the experience to which its occupants and visitors are subjected, will, entirely beyond physical comfort, include beauty—"grace or fitness exciting intellectual or moral pleasure." Frank Lloyd Wright has contributed a new quality to the aesthetic experience of architecture. The inter-opening of spaces of garden and dwelling provides an experience of nature and vitality in living unattained by the conventional structure however elaborate its surrounding terraces. Here is an added quality, an organic enrichment, a flowering of the function of the dwelling in a grace of fitness exciting keen intellectual or moral pleasure.

Given this lingering aftermath of tradition and the waning impetus of the new romanticism, we face design for our own time. This is where we are. We may further summarize our situation by a view of our needs in design, a review of our means of meeting them, and a statement of objectives.

Probably our basic need from architecture continues to be security. But our wants transcend those of protection from weather and physical attack. We need protection from frustration rather than a retreat from reality; a place for physical and mental rejuvenation but not a Shangri-La. The possession of a job and a place to live is imperative, but the location of the job may shift and the dwelling need not be physically owned in order to be suitable for family life. Even if owned, it should be flexible rather than massive and pretentious. Family fortunes and needs are subject to change, and security in one's home consists not in inert structure but in flexibility. With prosperity one can improve one's architectural environment; with adversity one is protected against excessive commitments.

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A second need in architecture is an increased amenity. Buildings today are not claimed as architecture unless they furnish us with comfort and an uplifting of the spirit beyond the mere structural provision of shelter. For such qualities the architect is responsible, and here improvement is in many instances already apparent. Amenity is expressed in the neighborhood spirit, simplicity, and spaciousness evidenced in a Norris, Tennessee, or the freshness, cordiality, and dignity of a Washington Statler Hotel.

If the forms and aesthetic charms of modern architecture become luxury items, it will remain out of the current of the times. Economic ways and means will be imperative in resolving the needs that press upon us. Obviously, our immediate means lie in the resources of industrialization. Curiously, and certainly unconsciously, the building industry has for more than one hundred years been unaware of these resources, has not admitted them as tools of planning and production. The impersonal forces of mechanization have, in turn, paid little heed to the design of products of the machine, and in large measure these products have been but superficially analyzed and formed. The limitations of the machine and the needs of the product are still but imperfectly integrated.

The phrase of the industrialist, more for less, is appropriate indeed to the needs of architecture. The painful and costly processes of building have been observed by the layman and by many who are directly involved in the industry itself. The crowd of "sidewalk superintendents" viewing with fascination the early events of a large job whose roots are deep in the ground, soon gives place to a procession of irritated people who daily resent the obstruction to traffic during the months or years of the building process. The blocking of side-

walks and streets in order to carry on production, which in other industries takes place in factories or isolated yards, illustrates very clearly the lag in the building industry. A kind of technological immodesty appears in this untidy, inefficient scene, an affront to community functioning.

Contemporary architecture must depend directly, and with full cooperation, on the technological resources of our time. This is not to submit to technocracy, domination of design and its products by mechanistic control. It is rather to employ the wide facilities of technology as the masons of Chartres Cathedral used stone—as a means. To do less is to admit one's inadequacy as a designer.

Another means ready to the hand of the designer is that of the social forces awaiting expression in architecture. The dynamic pressures in society today compel our attention. Housing is a persistent problem and is increasingly proving to be chronic. The housing problem is a complex challenge to the designer—ominous if not resolved. The force behind the demand cannot be denied.

Beyond the immediacy of the housing problem, and related to it, is the planning of the community of today. Population is now mobile; the needs of living, work, and recreation space are insistent toward mobility and social equality. Here permanence has less and less meaning. Commodity and amenity have new importance.

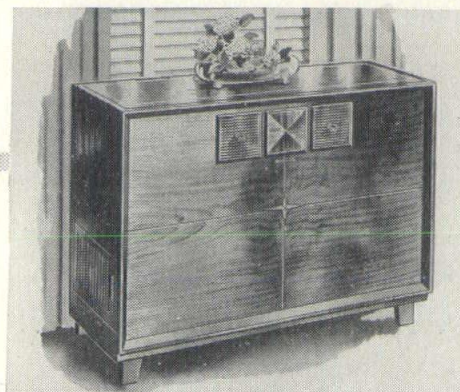
Architecture, like other cultural expressions, is borne along on the current of events. Some may resist the pull and attempt to anchor in a backwater, when as contemporary social entities they should strike out, using the main current, making their way. Of course, there must be an objective. Cultural expression and social betterment, though long sought, are still worthy goals.

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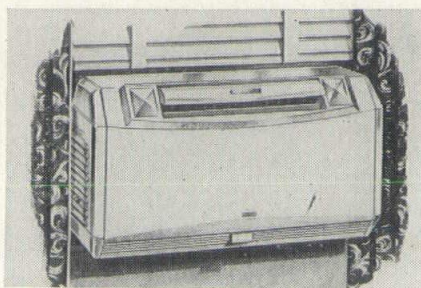
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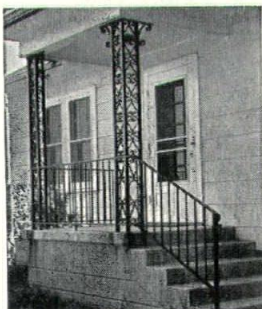
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The integration of architecture with life today should presently suggest and direct the nature of our structures, their amenity and aesthetic.

As the steersman, the designer must see architecture not as a fair though dim tradition but as an essential element in the society of which he is a part. The field of design was never so challenging nor so promising as today. To meet modern needs with approximate responses is to create a contemporary architecture of utility, amenity, beauty. We who use architecture—all of us—would be building in these walls of time.

**Now Dean of the University of Michigan College of Architecture and Design, Wells I. Bennett has been a member of the University staff since 1912. He was born at Red Creek, New York, in 1888, and received his bachelor's degree from Syracuse University in 1911. After serving for six years as an instructor at Michigan, he became a designer in the construction division of the U. S. Army, in a civilian capacity, and was later engaged in warehouse construction in the Army's supply depots at Charleston and New Orleans. In 1919 he was made Assistant Professor of Descriptive Geometry and Drawing and was advanced through various ranks to the chairmanship of the Executive Committee of the College of Architecture in 1936, becoming Dean in 1938. Dean Bennett is a member of many professional organizations, including the Michigan State Registration Board for Architects, Professional Engineers, and Surveyors, of which he was president in 1945; the Association of Collegiate Schools of Architecture, of which he is a past president; the Detroit Chapter of The American Institute of Architects, of which he was president two years ago. He has served as a director of the Michigan Housing Association, and the Michigan Society of Architects. Dean Bennett has written many articles on architecture and housing.*

THE SECRETARY'S COLUMN

(Continued from page 16)

neers has approached the level of joint committees on common problems. It is hoped that similar cooperation can be developed with the larger professions which architects serve, such as educators, hospital and school administrators, for they have problems which need our technical solution, and together, these groups may help us obtain needed reform in state building codes to give Ohio a chance at something better in construction than was known in 1922.

We hear that the architectural course at Ohio State will be set up as an autonomous unit, that it will have larger quarters and a bigger teaching staff. This is a splendid move, for the facilities were overcrowded and the staff was teaching under strain. After having taken a state Board Examination in Brown Hall drafting rooms, we do hope that the new quarters will have artificial illumination without the sun lamp treatment.

Speaking of publicity, have you architects noticed that this magazine is larger than heretofore? That means more space for copy. We would like to have examples of your work—sketches, photographs, or discussion of new methods of construction which you have used. This reaches a large audience throughout the state, including many public officials. You'll find the address on the masthead.

JOHN W. HARGRAVE, Secretary

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Helping the Young Architectural Graduate To Get Started in Practice

By **CHARLES B. McGREW**

Vice-President, Detroit Chapter, A.I.A.

The subject for this session was first announced as "If Education does not stop with a Diploma, what shall we do to start the young Graduate in the direction of being a capable Practitioner in ten Years." I suggested certain changes. The words, "in ten years," were deleted. I do not believe that many feel that a capable practitioner can be developed within ten years after graduation. If our hero is to stick to certain simple types of buildings, he may get by, but building problems are becoming more numerous and proper solutions more difficult, and more and more experience is, therefore, essential to the practitioner if his solutions are to be successful. Seldom does a job come along these days that does not contain new problems or new variations of old ones which challenge the best thinking an organization can give it. The average new graduate, regardless of the excellence of his academic training, is starting a much more advanced course when he begins accumulating the experience which is to make his dreams endure. It is a course from which he will never graduate.

The Michigan Society of Architects has long been preaching that the best way to improve public opinion of architects is for them to improve the quality of their work and leave satisfied clients. Jobs should not only look well and be properly planned, detailed and built, but they must run along smoothly during construction and be sound economically. Owners want and have a right to expect that their architects will handle their building deals expertly. These many responsibilities cannot be adequately carried by inexperienced architects or even by experienced architects who charge inadequate fees.

The architect-employer's responsibility is clear. He must teach his young employees. He must encourage them to do things which will give them the experience which will make them a credit to the profession. This is entirely possible and reasonable. It has been done before. As a matter of fact, many noble buildings were designed during our "Early American" era by architects who had never heard of an architectural college. The first degree in architecture from an American college or university was not awarded until the spring of 1873.

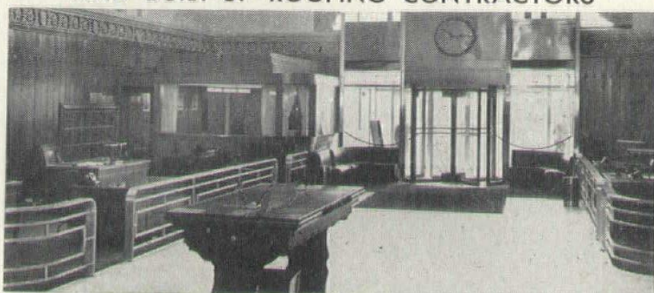
Prior to that date American architects received their professional training principally from their employers. It is to be assumed that they read all available architectural literature, which was little enough, and studied and accumulated architectural books, but the knowledge which was injected into them by their day-to-day contact with their employers and fellow draftsmen constituted just about all of their real architectural education.

Our early architects appear to have gone far out of their way to train their most promising employees. They treated them largely as junior partners, teaching them design, the preparation of bidding documents, and the supervision of construction, and also gave them opportunities to acquire experience in architect-owner-contractor relations and the business side of operating an office. If the employee was willing and had the aptitude, he had the opportunity to obtain a well-balanced practical architectural training.

My first employer asked me shortly after I had started to work after graduation whether or not I would

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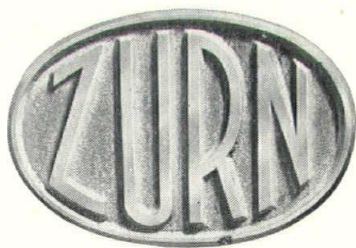
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undertake to do a job which I could handle, "on the side," if such a job came along. Uneasily, I replied, "Yes." His comment is still clearly remembered. He said, "Good. That seems to be the best and quickest way to obtain a good picture of an architect's problems and responsibilities. Just don't let it interfere with the office work." As he started away he turned and said, "and if you'll keep an accurate account of your expenses and time you may discover how fortunes are made in architecture." Later, I found that he frequently turned small jobs and the "cats and dogs" which came into the office over to his registered employees. I know of a few cases where he came into the drafting room and told us of someone who was going to build something which could not be profitably handled by the office and suggested that someone go after it. The drafting was sometimes done in the office after hours, or the drawings were brought in for criticism by the older employees or even by the boss himself. Strangely enough he maintained an interest in these little jobs even to the point of visiting them while under construction and later "kidded" the responsible parties about the way they were being built. This was not only of great educational value to the employee, it created a comradeship and a loyalty to the office which was really wonderful.

Of course, operational procedure of an architectural office has changed with the changing times. Things have altered the easier employer-employee relations which prevailed thirty-five years ago to the disadvantage of the younger employee who is now generally a graduate. His education is now expected to be complete enough to make him a producer in some particular branch of the work. He is usually kept doing the things which it is believed, will make him most valuable to the organization. He is not encouraged to burn the midnight oil or dissipate his energies doing small jobs "on the side." Frequently, after years of office experience, today's employee is a designer, a specification writer or an inspector. He is not expected to have any worthwhile ideas on any branch of the work other than his own. If he has, it receives scant attention. He loses confidence. He begins to have no opinions. He is in a rut.

Most architectural schools now have a five-year curriculum and still such subjects as owner-relationship, business-solicitation, office accounting, etc. do not appear to be treated realistically and in proportion to their importance by many schools. Employers are naturally reluctant to provide the elementary training in such matters. They have a right to expect that the graduate knows something about such things.

The school, therefore, should prepare the youngster for the reception of further knowledge in all departments of general architectural practice. The employer should provide the opportunity for further general growth by letting him in on more things, by encouraging him to study, by giving him the "cat and dog" jobs to profitably use time which would otherwise be wasted, by urging him to inspect jobs under construction by other offices so as to broaden his knowledge of what is being done, and by showing a personal interest in his efforts, his failures and his successes.

Architects repeatedly complain that the profession does not receive adequate recognition or proper respect from the public and the press. They should do something about it. They should contribute to the best of their ability in making each succeeding generation of architects stronger in every way than their predecessors.

"KEEP OHIO GREEN"

NEWS OF THE TOLEDO CHAPTER

(Continued from page 25)

tions for the attendants and their equipment, a toilet for men and one for women are required. The total gross area of the building is limited to 200 square feet. Heating service will be supplied underground from a public utilities main, and electric, sewer and water service will likewise be connected to the building underground. Fireproof construction is required. The style and arrangement of the building are left to the discre-



John P. Macelwane, center, President of the Toledo Chapter, presents First Prize to Richard Bradfield, Macomber High School senior, left, and Second Prize to Panka Eneff, Waite High School senior, right.

tion of the designer, but attention should be given to practical requirements, so that the building will be both attractive and useful.

Required for the presentation were: Main Elevation, Scale, $\frac{1}{2}$ " equals 1'-0". Plan, Section, and one other Elevation, Scale, $\frac{1}{4}$ " equals 1'-0". Drawing was in pencil on a single sheet of illustration board 15" x 20".

THE STATE ORGANIZATION

By PAUL GERHARDT, JR.

Director, North Central States District, A.I.A.

Talk to the Annual Convention, Minnesota Society of Architects

I desire to commend Minnesota on its progressiveness and to congratulate the architects of the State in supporting their professional organizations so zealously.

This is the first opportunity I have had to meet with the architects of Minnesota since the Minnesota Society of Architects obtained a new charter as a state organization of The American Institute of Architects. This, as you know only too well, does not refer to a newborn child, but rather, as I see it, the adoption of a full grown youth by an elder counselor, since the Minnesota Society is many years old, as attested by the fact that this meeting is identified as the "Fourteenth Annual Convention." The Minnesota Society has been recognized as a leader for a long time and should not lose its identity. I hope the activities and interests therein of a

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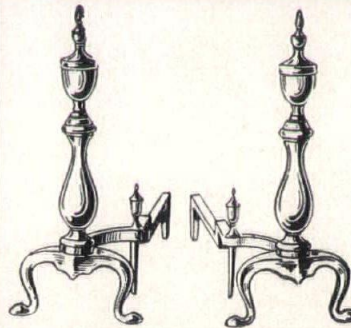
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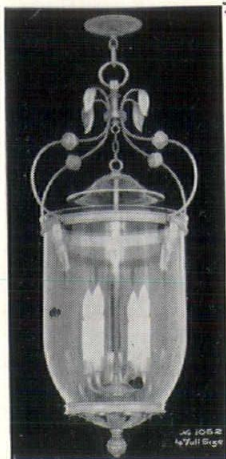


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large number of you will be maintained, for, as we all know, it is only through the active interest and constant support of individuals that professional organizations have value and accomplish results.

The Minnesota Chapters and the Society are particularly fortunate because of the number of distinguished architects in these parts who obviously are interested in their Chapters and this Society to the extent of contributing an appreciable portion of their time and thought for the welfare of the profession. In my opinion, your record is outstanding, at least in the North Central States District, of which I am especially cognizant. May I urge those of you who are not now active to become so, for in that manner will you be assured of inestimable reward. The personal experience is invaluable and the indirect benefits through increased recognition of the profession are considerable.

All Architects Should Be Members

All architects within the state should be members of such a state organization, for in union there is strength and since the prime purpose of the state society concerns matters within the state, it is well to represent all within said boundaries when making representations. Furthermore, if a member of our profession is not worthy of such membership he should not be practicing a profession whose foundation is based on "integrity." Certainly he must be violating some phase of your registration or licensing laws if he is not worthy of being a fellow member of your state society. I may be treading on toes of others, but I am convinced that for the good of the profession, membership in organizations at the state level should be as all inclusive as utterly possible.

As I see it, one of the important reasons for a state organization apart from chapters of The Institute, is for political recognition at the state level, and on this score, numbers are impressive. A secondary purpose as I have already suggested is to gather within a group, all practicing architects of the state, whether or not they are eligible to or worthy of membership in the Institute and again on that subject there are diverse opinions. Some feel that chapters should accept all reputable architects practicing within the state, preferably as corporate members, but otherwise, as associate members, while other chapters feel that those eligible to membership in the chapter should be finely screened, regardless of the classifications of membership, since a state society might be more inclusive. There certainly is no objection to this latter procedure, providing, of course, the eligibility requirements are not unduly restrictive and there is an opportunity for all practicing architects to enjoy membership in the national organization in some form or other.

I hesitate broaching the subject of eligibility for membership, since it is so controversial. Some of you are certain to disagree with my viewpoints. I can only hope that the majority will concur.

In the olden times, membership in the Institute was highly restrictive. It was realized, however, that in order to increase stature it was necessary to broaden the base of membership as well as the service to the profession. Since that change in policy, the Institute has grown to a membership of over 7,500, more than half the architects of these United States, and its recognition and accomplishments have been magnified out of proportion to its relatively small number.

A few years ago there was discussion of the "Wisconsin question" and the "New York resolution" as to who was or should be eligible to membership as a corporate member of the Institute. The question is tied into the subject of "Ethics," "Principles of Practice," "Rules of Behavior," or however you wish to identify

(Continued on page 38)

SPECIFICATIONS

The complexity of today's building procedure and the wide diversity of materials that are available for today's buildings brings to the forefront and emphasizes more than ever the importance of specifications. For reasons, none of which seldom are sufficient, the writing of specifications is far too often put off until the very last minute.

The burden is heavy and often very tedious we all know, but all the beautiful drawings in the world cannot equal the value of a carefully prepared, studiously arranged book or set of specifications. Many have tried to find, others continue to search for "short cuts" or so called "streamlined" specifications, always with the same results.

In an effort to relieve this specification burden, Allen V. Rothermel, A.I.A., of Camp Hill, Pennsylvania, has prepared a Specification Index of Construction Items and Materials which can be a very definite aid to the specification writer. From this index he will be able to at least know WHERE certain information can be obtained. This complete publication is alphabetically indexed, cross-indexed according to the significant word in the title, and contains over 3,200 items.

This index can be highly recommended to the beginner as the material source for a good specification library. The price of this book is \$2.50, which covers a sturdy, red paper covered, 8" x 10" document of 70 pages. (The index would be more easily located in a standard file if it had been made 8½" x 11" which is the size used in most offices today.) The author however does not attempt to tell you how to do your job or say how you might be inveigled into starting the "specs" in time.

Did You Know?

Did you know that you were so good that you adorned everything you touched? A lot of architects were recently surprised when opening their morning mail to find themselves in a class with Leonardo DiVinci. It would, of course, be grand news if true, but in this instance, the "halo" seems to have been stretched until it "busted."

* * *

Little Lucy had just returned from the children's party and had been called into the dining room to be exhibited before the dinner guests. "Tell the ladies what mama's little darling did at the party," urged the proud mother.

"I frowned up," said Lucy.

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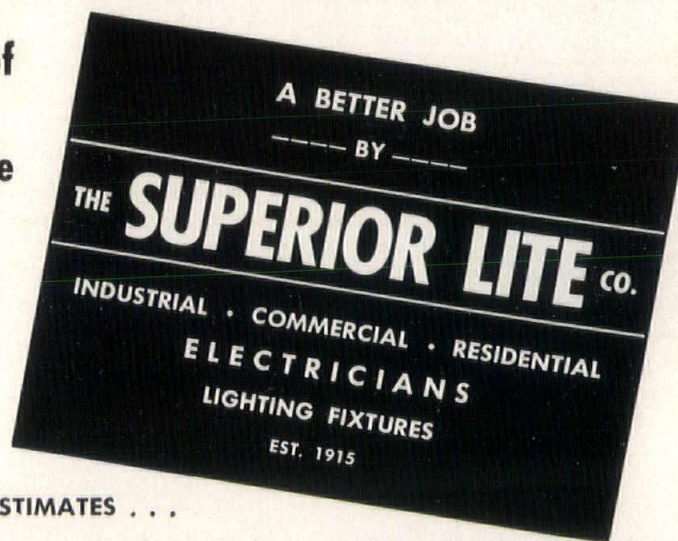
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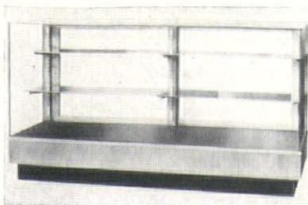
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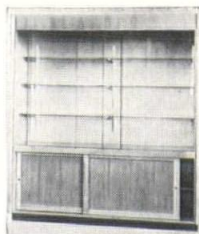
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THE STATE ORGANIZATION

(Continued from page 36)

it. In virtually all states, registration provides a minimum legal requirement for the practice of architecture. The American Institute of Architects accepts this as a minimum requirement for corporate membership. Beyond this, we seek to inculcate the duty of serving clients on a high standard of competency and integrity. The interpretation of this attitude is left to the chapters in determining whether or not an individual architect may become a corporate member of said chapter. There are, however, those who for their own reasons do not wish to become members of the Institute but still wish to be a part of the local professional organization. Most certainly provisions for a type of membership for such men should be made, even though it is unfortunate that it cannot be clearly presented to them that they owe it to themselves, as well as to their chosen field of endeavor, to become a part of the national body which is devoted to the improvement of the position of the architect. In fact, associate membership in a chapter, although limited in time, is the least which should, in my opinion, be considered.

Upon several occasions in the past, in speaking to groups of architects, I have taken the opportunity to relate my observations of our profession, as a result of my serving as Commissioner of Buildings of the City of Chicago, in which capacity there came constantly before me the drawings and representations of architects. It was depressing to observe the accuracy of a statement made some years ago by one of your own members, to the effect that, individually, we do not know enough about architecture. Owners are served most inadequately in too many instances. It is for that reason that meetings such as this Fourteenth Annual State Convention of the Minnesota Society of Architects is gratifying; particularly the round table discussions. Likewise, the so-called "seminars," which have become a part of the national conventions, and which are so popularly received. They give us opportunity to keep abreast of the times, to learn from others, and to give a helping hand to our fellow practitioner. We should jointly assist one another in better serving our clients, and I know of no better way than through active participation in such meetings as these, which should be repeated at stated intervals.

So again may I stress one of our precepts, "competence."

The Young Architects

Another thought, there are young architects coming from school all the time and it is not only desirable from our professional viewpoint to have them become active members of our organizations, but we, individually, have an obligation to take them in hand, to guide them and see to it that they do not follow improper paths. We

(Continued on page 39)

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DANA L. CLARK ARCHITECT ON NOTABLE BUILDINGS, IS DEAD

Dana L. Clark, Cleveland architect, for 35 years, identified with the design of many notable buildings in Cleveland, died June 2 at his home in Shaker Heights. He was 65.

Mr. Clark was associated with the architectural firm of Walker & Weeks from 1912 until his retirement in 1947. He helped design the Federal Reserve Bank, the Cleveland Public Library building, the N. B. C. Building, First Church of Christ, Scientist, in Cleveland Heights, Tomlinson Hall at Case Institute of Technology, St. Ann's Catholic Church on Coventry Road in Cleveland Heights and Severance Hall.

Mr. Clark was also identified with the design of the famous Indiana War Memorial in Indianapolis.

Born in Cleveland, he attended Western Reserve University for three years and later took a three-year course in architecture at Columbia University, New York. He was a member of Delta Upsilon fraternity.

In World War II Mr. Clark was engaged in war work at Sulphur Springs, Va., for two years.

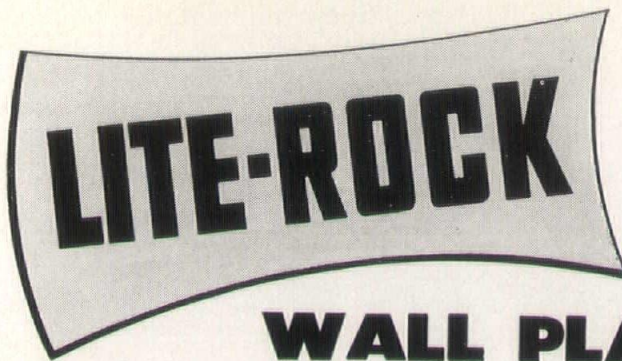
He was a member of Plymouth Congregational Church and also belonged to the American Institute of Architects.

THE STATE ORGANIZATION

(Continued from page 38)

must be mentors and actively aid these youngsters. Because of our indifference, too often these young men are lost to our profession, after having good educational training.

It should be made more easy for these young men to sit around the table with their fellow members of the profession and to hear what is considered proper, as against improper practice, gaining a full understanding of the functions, duties, and responsibilities of architects. I have a firm belief that anyone who has graduated in architecture and has determined on it as his career, loves the profession and wishes to do the correct thing by it, and it is only when he is not given proper enlightenment that he may fall by the wayside. You, up here, have an excellent opportunity to be of such service with the students of the University.



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UNIT HEATING SOLVES PROBLEM OF PARMA CHURCH

(Continued from page 14)

Dr. Schiering is convinced that unit heating is the most practical answer for a plant such as his. Parma Evangelical United Brethren Church is attempting to interest entire families in its program. To do so means that there must be plenty of space to house various activities scheduled for different age groups. For example, there's a nursery class for toddlers where they get their first contact with religion via stories and play; there are departments for primary pupils, the junior and senior high groups, as well as for young married couples and adults.

Dr. Schiering favors the unit heating plan, particularly for churches having very small staffs. "It's a very small matter to adjust the thermostat for more heat," he pointed out. "Where there is no round-the-clock maintenance man anyone can do it. In our case we've found unit heating ideal. Also, the use of Hi-Boy furnaces, which occupy less than 4-sq. ft. of floor space inside a closet, enable us to maintain the unbroken beauty of our rooms."

Parma Evangelical United Brethren Church had as its architects on the new addition Welfel & Associates, of Parma. Perfection Stove Company, Cleveland, supplied the gas furnaces and handled the heating layout.

ART METAL RELEASES NEW CATALOG

"Incandescent Unified Lighting" is the title of a new and unusual catalog just released by The Art Metal Company. It is unique among lighting catalogs in the amount of detailed information presented.

All the data needed to specify and use incandescent lighting equipment is arranged in simple, easy-to-use form. In addition to illustrations of each product, there are cross section details, light distribution curves, coefficient of utilization tables, complete product specifications.

Valuable general information on lighting design, recommended foot-candle values for various areas, spacing and mounting height ratios, table of room index, are but a few of the important topics covered. It is carefully indexed for quick reference.

"Unified Lighting" is a phrase used by Art Metal to indicate their equipment is standardized as to design, style and finish of each unit to achieve an architecturally integrated installation. Thus, equipment used in one area of a building has harmon-

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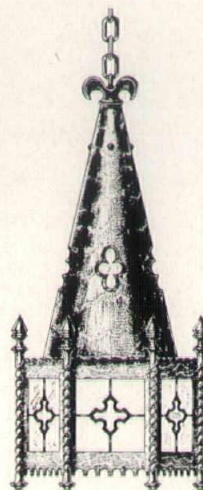
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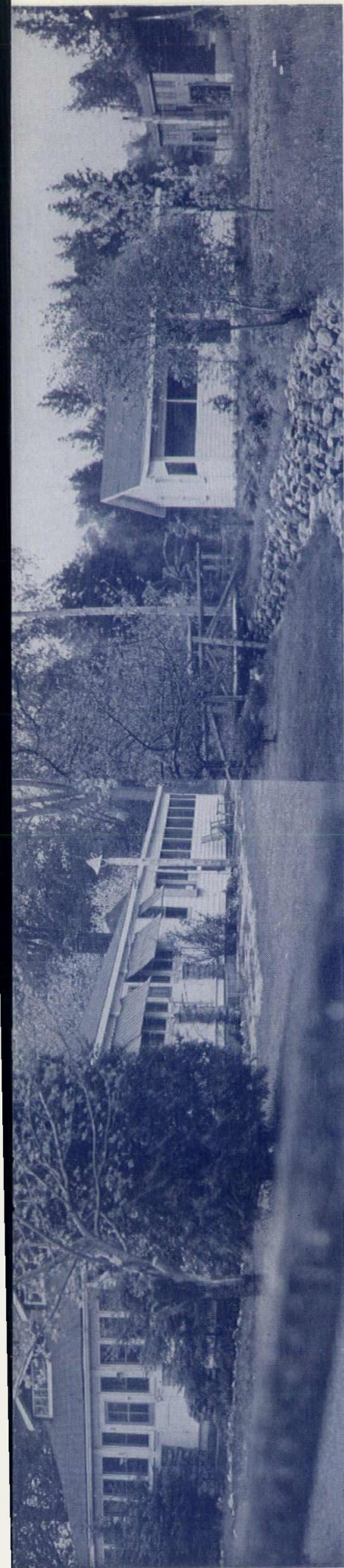
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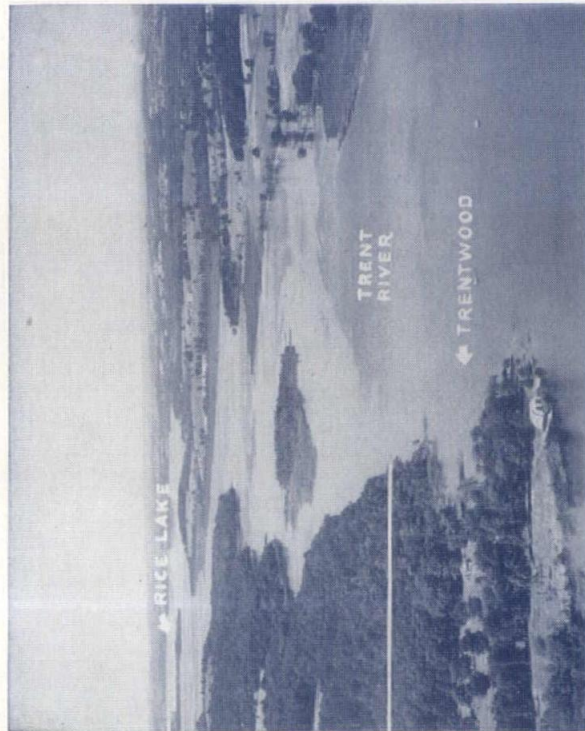
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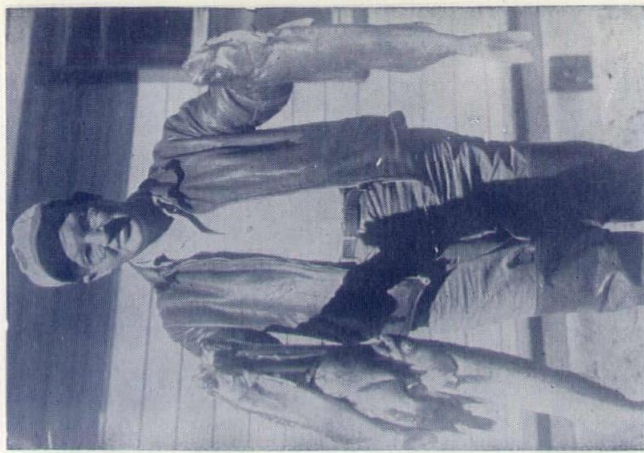
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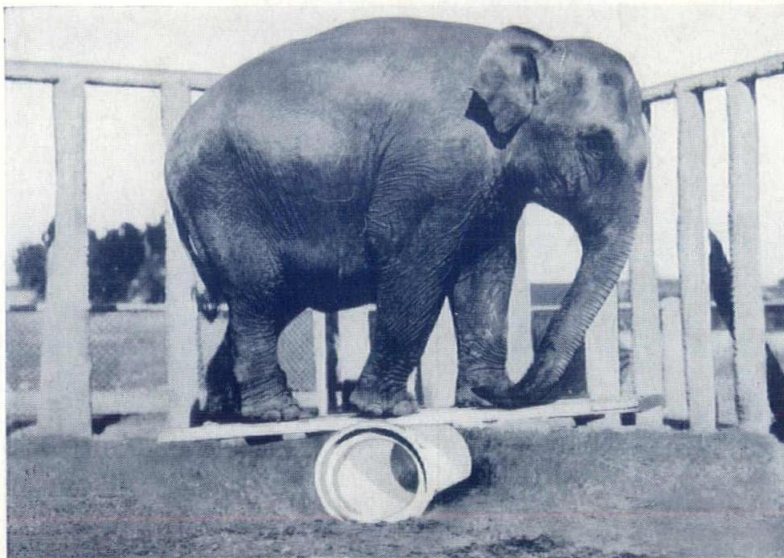
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