

# OHIO ARCHITECT

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No. 9



Terrace Plaza Hotel, Cincinnati, Ohio

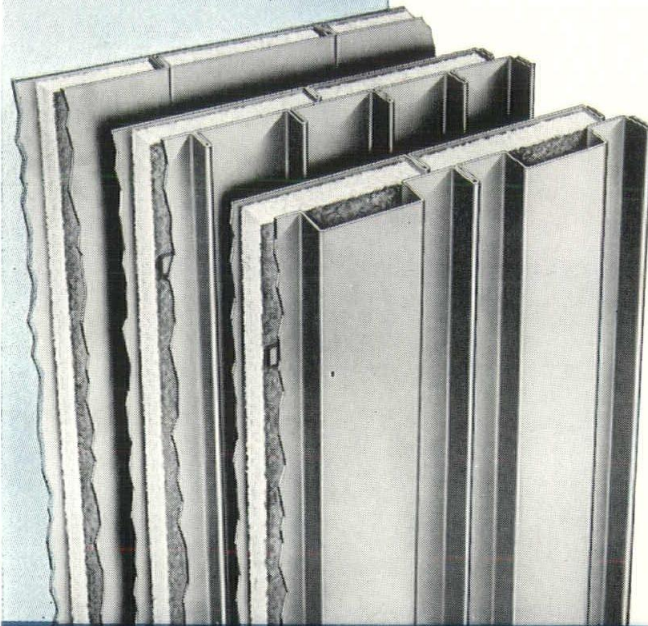
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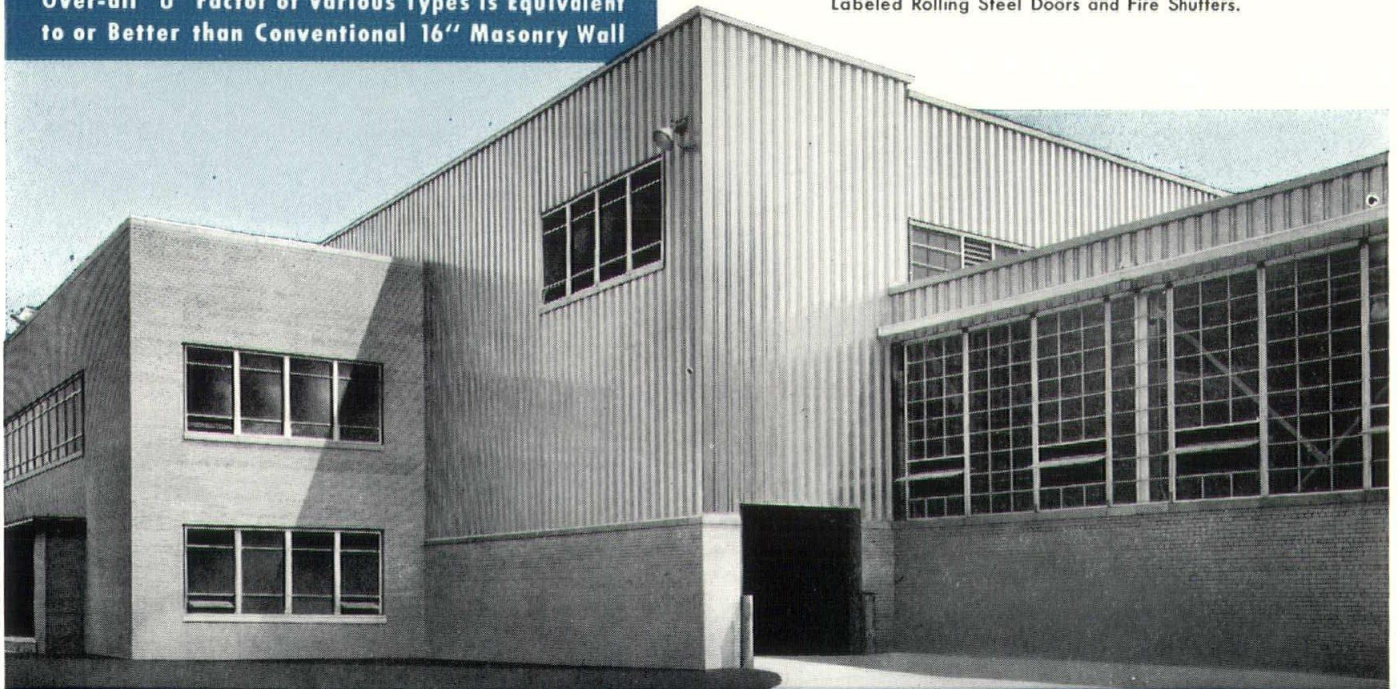
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# Ohio Architect

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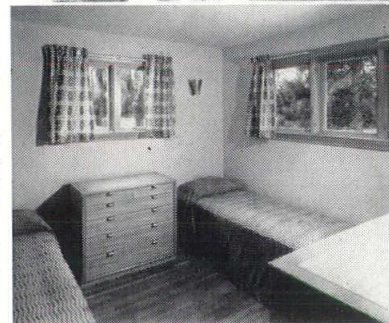
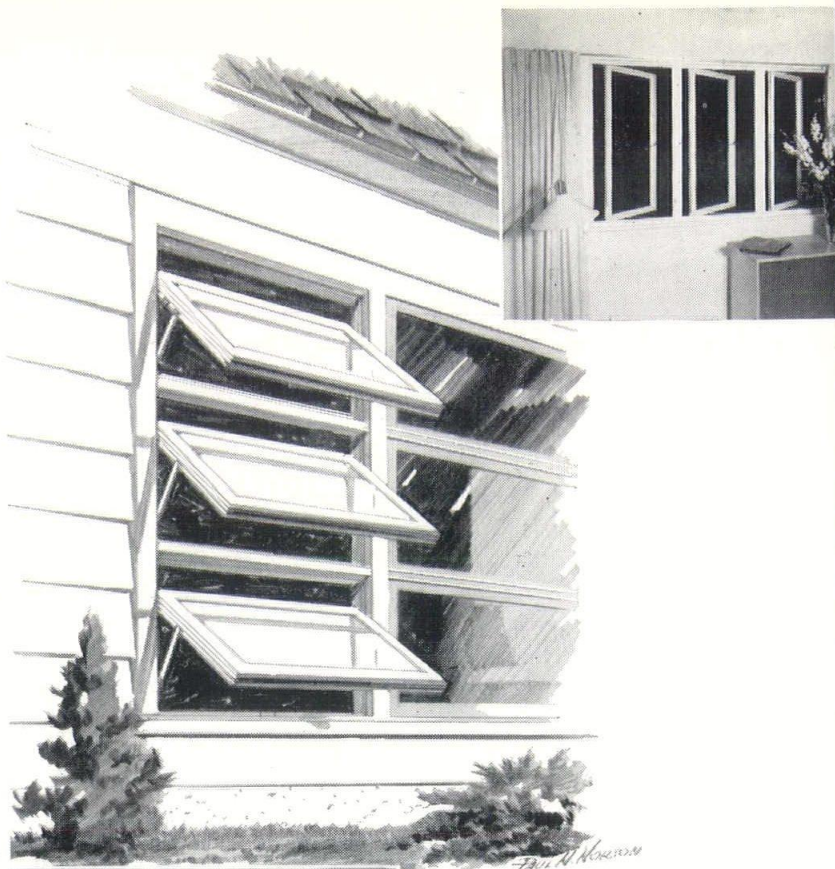
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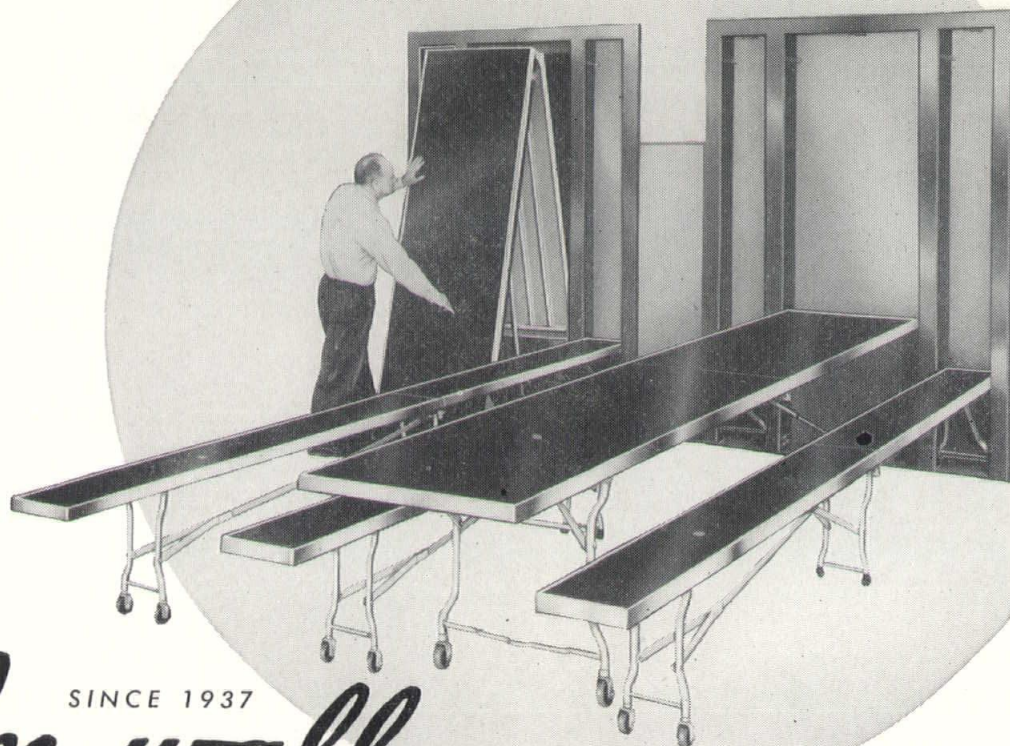


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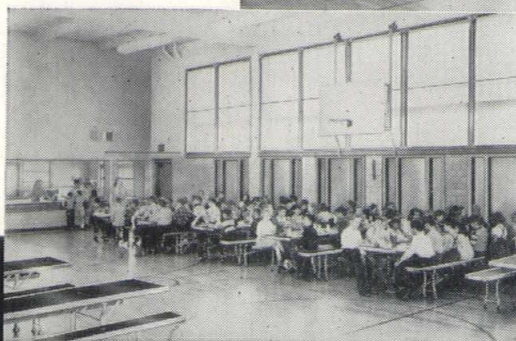
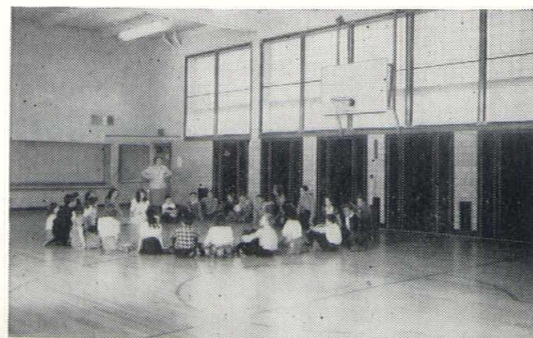


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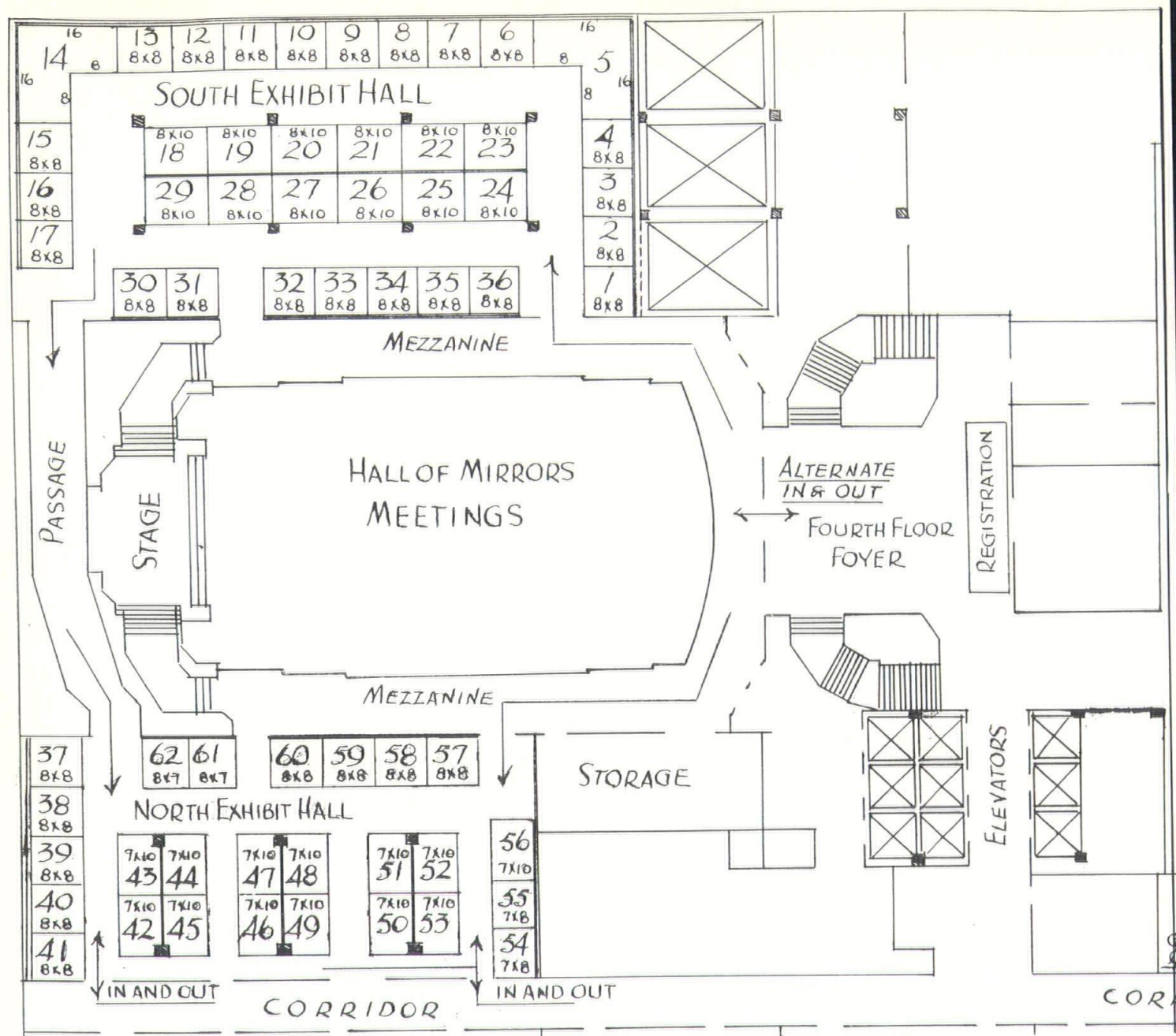
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ARCHITECT

[September, 1952] 7





## The Building Materials Exhibit at the Cincinnati Convention

### EXHIBITORS AND BOOTH NUMBERS

COMPANIES	BOOTH
The Glidden Co. ....	1
Durbrow-Otte Associates, Inc. ....	3
F. A. Kamp Flooring Co. ....	4
Reading Concrete Products, Inc. ....	5
Cincinnati Gas & Electric Co. ....	6
Knapp Bros. Company ....	7
Cincinnati Time Recorder Co. ....	15
The Metal Brick & Tile Co. ....	16
Argus Industries, Inc. ....	17
Art Metal Co. ....	18
Structural Clay Products Institute, Inc. ....	19
Hunter Douglas Corp. ....	20

COMPANIES	BOOTH
Cincinnati Builders Supply Co. ....	21
Williams Pivot Sash Co. ....	22
The F. C. Russell Co. ....	23
M. A. Knight Co. ....	24
Reliance Art Metal Co. ....	25
The R. C. Mahon Company ....	26
Price Bros. Company ....	27
Portland Cement Association ....	29
Armco Drainage & Metal Products, Inc. ....	30
The Tectum Co. ....	31
Pollack Steel Corp. ....	32, 33
Ingersoll Products ....	34
The Josam Mfg. Co. ....	35

COMPANIES	BOOTH
The Mid-West Acoustical and Supply Co. ....	36
The Zonolite Co. ....	37
Crawford Door Sales Co. ....	38
The Tremco Mfg. Company ....	39
The Geo. P. Little Co. ....	43
The Duriron Company ....	47
American Air Filter Co. ....	48
The Cambridge Tile Mfg. Co. ....	51
The Philip Carey Co. ....	52, 53
Ohio School Equipment Co. ....	54, 55, 56
The H. H. Robertson Co. ....	57
International Business Machine Corp. ....	58
The Charles Haas Co. ....	59, 60
Owens-Corning Fiberglas Corp. ....	61, 62



## The Ohio Planning Conference

With the tremendous growth of city and regional planning in the past decade, it seems only fitting that Ohio architects should know more of the existence—and of the aims—of the state's most important planning association—the Ohio Planning Conference.

The Conference was organized in 1919—at a date when city and regional planning in America was still in its infancy. At that time few Ohio cities had planning departments—and such terms as zoning, traffic control, expressways, master plan and urban redevelopment were virtually unknown.

Since these early days, however, the field of city planning has made enormous advances in the state of Ohio. Enabling legislation has been enacted—slowly at first, but more quickly in recent years—giving the cities of our state the powers necessary to plan for their future development. Today, Ohio cities have the power to regulate the use of land through zoning—they have the power to regulate and control the opening of new subdivisions—to prepare master plans for the orderly development of the community—to carry out slum clearance and urban redevelopment programs—and many other things.

Obviously, such advances did not come without many a legislative battle. And certainly one of the strongest forces in promoting this necessary legislation, testifying before legislative committees, and obtaining the support of individual representatives and senators was the Ohio Planning Conference. There were many delays and setbacks—as well as an occasional heartbreaking defeat—but over a period of time substantial progress has been recorded by the Conference in securing necessary new legislation.

From the beginning, as has always been the case, there has been a nucleus of dependable workers, laymen, lawyers, legislators, business men and technicians. In the last group there have been architects and engineers among the faithful few who have been everlastingly on the job to help bring about this success.

Today, more than thirty years from its date of birth, the Ohio Planning Conference can look with pride both upon the accomplishments of the past and upon its growth during this past year. For it has been during the past year that the Conference has experienced its greatest period of development, both in membership and in range of activities. Up until recently the Conference has had a membership of only fifty or so, coming chiefly from planning commissions in a few of the larger cities of the state. Within the past twelve months, however, as the result of a vigorous membership drive, the number of O.P.C. members has been increased to over 130, with new persons joining constantly. These new members represent some thirty or more city and county planning commissions, urban redevelopment agencies, housing authorities and citizen planning groups, as well as a number of private citizens interested in planning or engaged in professions closely akin to planning.

At the present time the Ohio Planning Conference engages in a wide range of activities. At the top of the

list is the *Conference Newsletter*, published six times a year, which gives very complete coverage of all planning, urban redevelopment and housing activities in Ohio. The *Newsletter* is "must" reading for all persons who wish to keep up with planning and related activities in our state. In addition to the *Newsletter*, the Conference now sponsors two regional meetings each year, at which subjects of general interest are discussed.

The most recent regional meeting, held in Cincinnati early in June, was based on the topic of "urban redevelopment." This regional meeting featured top speakers, not only from Ohio, but from adjoining states. Among the speakers were the Directors of Redevelopment of Pittsburgh and Indianapolis, the Director of the Pittsburgh Parking Authority, the General Counsel of H.H.F.A., the vice presidents of a large railroad and an insurance company and many others. The next regional meeting probably will be held in Portsmouth early this fall, with the new Pike County Atomic Energy Plant the subject of discussion.

In addition to these educational activities the Conference presently is engaged in a large scale legislative program, aimed at providing Ohio with up-to-date laws in the planning field. Committees have been appointed to study such subjects as platting and land subdivision, county and township zoning, mapped street lines, off-street parking and slum clearance and urban redevelopment.

Following a period of study these Committees will assemble their findings and with the assistance of legislators already familiar with and friendly to this type of planning, have legislation drafted to amend or add to present laws, whichever they feel is needed in Ohio, to accomplish the desired objectives.

Following a period of study these committees are to draft legislation (or recommend amendments to existing legislation) which they feel is needed in Ohio. Individual state legislators will then be contacted, and a strong effort will be made to secure passage of such legislation.

The activities and objectives of the Ohio Planning Conference should have a strong appeal to persons engaged in the practice of architecture in our state. Not only are a large number of architects actively engaged in planning and related fields, but every architect has almost constant contact with city planning problems. In many of the smaller Ohio cities, which are usually without planning technicians, the architect is the only person in the community with any general knowledge of what planning means and what it can be used to accomplish.

It is for these reasons that the Ohio Planning Conference is interested in building up its membership among persons in the architectural profession. In order to achieve a broad and representative membership, Conference dues now have been reduced to two dollars a year. And everyone who is now a member of the Conference can testify that the benefits received have been worth many times that sum.





The main lobby is separated from the entrance door by means of a handsome mirrored screen, 17 feet long by 10 feet high. This screen, shown above, is paneled with fruitwood carving and contains a planting box of silver leaf over lacquer red. It closes off the center lobby to make it a comfortable room suitable for serving cocktails.



The lounge on the main floor had also grown dark with age. The fine Georgian character of the room had been lost. To restore it, Irvin and Company designed and had woven a special two-tone emerald green carpet with a small all-over pattern. The walls and woodwork were painted Georgian green. All hangings are bright citron gold damask with decorative valances. Carved panels above the windows and surrounding the portrait over the mantel were restored to fruitwood finish.

## Wade Park Manor Features a New Look

The Wade Park Manor, for many years one of Cleveland's more exclusive and popular hotels, is now showing a "new look."

Work on redecorating, restoring and revitalizing the entrance hall, main lobby, main ballroom and lounge, which was begun a year ago, is now complete. These new rooms have been declared as among the most beautiful in Ohio by East side residents, merchants and businessmen who utilize its excellent facilities.

The entire project, which included designing and planning all interiors, building all necessary furniture, painting all murals, designing and having woven all carpets, was executed by Irvin and Company, Shaker Square. Ray W. Irvin, president, and Gilbert Rossiter, general manager, handled all interior appointments and supervised all other phases of this project.

The main lobby, which is a beautiful Renaissance room in oak was completely restored. Age had darkened the wood giving the room a dull, uninteresting look. To return this room to its original splendor, Irvin and Company restored all woodwork to a light oak, toned to highlight the luxurious lacquer red carpet that covers the entire room.

The main lobby is separated from the entrance door by means of a handsome mirrored screen, 17 feet long by 10 feet high. This screen, paneled with fruit-

wood carving and containing a planting box of silver leaf over lacquer red, closes off the center lobby to make it a comfortable room suitable for serving cocktails.

The carpet, which is a foliage pattern in special lacquer red, was designed by Irvin and Company and woven for this room. The hangings are all silk damask, repeating the lacquer red of the floor covering. The furniture is finished in fruitwood color upholstered in deep emerald green damask. Some pieces are slip covered in gay printed fabrics picking up the colors of other furniture. Highback chairs are upholstered in red or saddle colored leather. New cocktail tables, lamps and lighting fixtures were all designed to fit into this scheme and built by Irvin and Company.

On the entrance walls are two paintings done in the manner of the French Renaissance school. They were designed and painted by Owen Coghlan, Irvin designer.

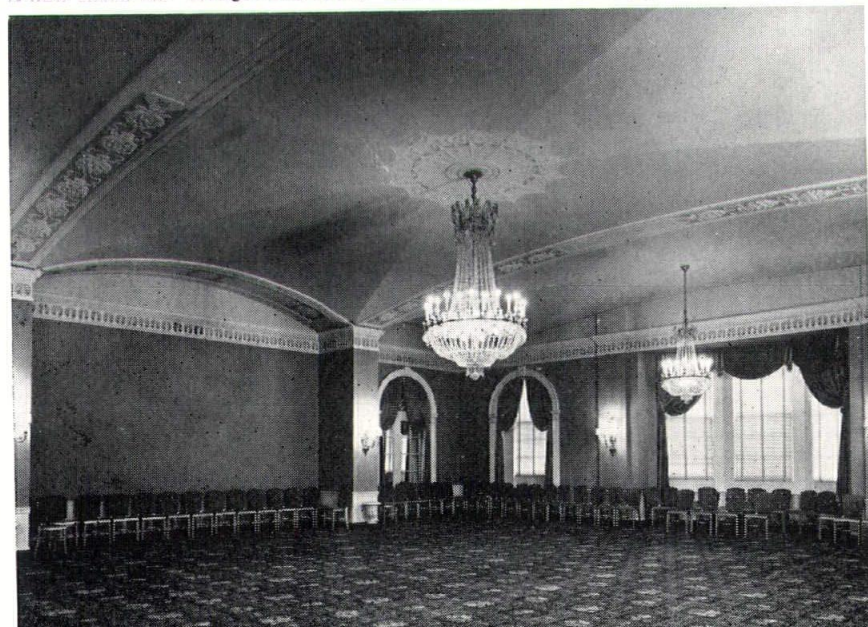
Each panel is seven feet by eleven feet, framed in Louis XVI gold frames. The two panels depict respectively "An Afternoon Garden Party" and "A Hunt Picnic."

This main lobby, once gloomy and heavy looking, has now literally been brought back to life.

The lounge on the main floor had also grown dark with age. The fine Georgian character of the room had been lost. To restore it, Irvin and Company designed and had woven a

(Continued on page 63)

The theme for the main ballroom was taken from its 18th century style architecture. It is now called the "Wedgewood Room," with a color scheme of wedgewood blue and white.





# "Who's Afraid of the Big Bad Wolf?"

By W. C. WILT

*Mr. Wilt is Superintendent of Appliance Service, San Diego Gas & Electric Co., a position he has held for more than twenty years. The following article is based upon his countless experiences in combating water heater failures due to corrosion and scale deposit.*

Water is the most plentiful thing in the world, covering two thirds of the globe. Although learned scientists have devoted their lives to the study of it, and it is the object of endless experiment and research, we know relatively little about it. Those men who are most "in the know" are the first to admit this startling fact.

When water gets beyond man's control, it may become a relentless foe, an overwhelmingly destructive force. But have you ever considered what would happen if all the water were suddenly whisked away from our earth? Right you are! That would be the end of all life—human, animal, floral, vegetable. Second only to air, water is our prime necessity, one of earth's greatest blessings!



W. C. WILT

This is the water which falls gently from billowing clouds to our ever-thirsty earth, trickles down hillsides, chuckles along creek beds, and feeds the majestic rivers that flow through fertile valleys to our reservoirs, where it waits obediently until man has selected the tasks it is to perform. First it may whirl through giant turbo-generators whose current turns the wheels of industry, and gives us light and heat. A portion of it is used for irrigation, so that man may produce food from otherwise arid and unfruitful soil.

To another part may be assigned the job of meeting the domestic and commercial needs of our great cities. This is the water with which we are most concerned at the moment. Now, all waters are not the same; taken from one source they will differ in chemical structure with those drawn from another. In fact, various levels of water in a reservoir often differ, one from another.

Water for domestic and commercial use is passed through spotless filtration plants where it is scientifically analyzed, chemically treated, and thoroughly filtered and purified to make it safe for our consumption. Then it flows through a carefully engineered distribution system (and a meter!), into your water heater . . . and BOY! what it does to the inside of your tank is a disgrace to a jay bird! This great boon to mankind, this beneficent and benign liquid, upon which life itself depends, turns out to be a wolf in sheep's clothing, a consuming demon of destruction with a voracious hunger for metal!

First it greedily licks the galvanizing off the walls of your tank. Then, when it has smacked its lips, rolled up its sleeves, loosened its belt and sharpened its claws, it really settles down to work on the unprotected and helpless steel! Ah, yes, . . . it won't be long now . . . maybe two years . . . maybe five . . . but it's inevitable! . . .

the leak, I mean . . . and that's not all—the hotter the tank gets, the shorter its life. And the lime! Oh, yes . . . the lime and other minerals, which the water picked up 'way back there in the creek bed and from the banks of that majestic river, has slipped past all the careful processing and filtering, and now it's in your tank. And the part that does not go into your washing machine and curdle the soap will stay in your tank in the form of scale on the electric heating element or on the flue in your gas heater, shortening the life of the element and destroying the efficiency of the flue.

Men have attempted for many years and in many ways to overcome these undesirable traits of character in our water. We have tried chemical water softeners. They change the calcium compounds to sodium compounds and fill your washing machine with nice, foamy suds, minus the soap curds, but they also increase the corrosive action of the water in the tank. Well, it looks as if we can't have everything, doesn't it?

Some progress was made when non-ferrous ("no iron," to us) tanks were introduced. We were sure we had the answer then . . . too sure! We made long-term guarantees, some of them running twenty years. Were not these tanks impervious to the action of water? Sure they were! "We could guarantee them for a hundred years if we wanted to!" There was some improvement, of course, but at what a cost! The original price was just about double that of the galvanized steel tank. Then came additional expense. Without mentioning names, one of the "tanks that ended all tanks" was found to be subject to "metal fatigue" or crystallization, due to expansion and contraction caused by changing temperatures. If you are unfamiliar with the term "metal fatigue," perhaps you have wanted to cut a piece of baling wire without tools. You bent it back and forth until it broke—that's metal fatigue, in the rough.

Another "super tank" developed an increasing porosity as it aged, and a habit of "weeping"; not enough to be called a serious leak, but enough to condense on the inner side of the shell and rust it out. In some cases it dripped on the floor.

Again we tried another type of coating on the inside of a steel tank. This proved to be an improvement on the galvanized tank, provided the coating was without a single flaw, in which case it would last indefinitely. Unfortunately, however, those which had a single flaw in the coating failed in from six months to a year. But we were making progress.

In some electric water heaters the immersion elements were replaced with wrap-around coils that heated the water through the tank wall, in an attempt to overcome the scale deposit. Gas heaters were redesigned in some cases to heat around the tank, omitting the flue. The electric wrap-around coils had a tendency to creep and ground out, and some were damaged by a condensation of moisture.

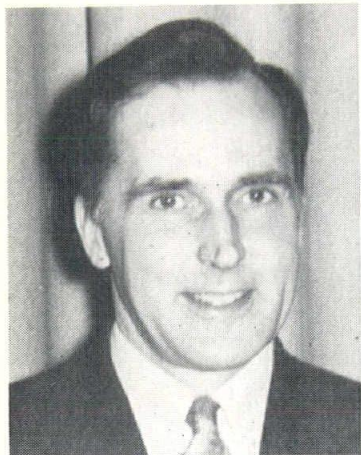
Then someone came up with the idea of adapting sacrificial anode rods made of magnesium and other alloys to galvanized tanks, which would reverse the direction of the electrolytic action in the water. Boiled down to a few words, this process tends to plate the inside of the tank with the ionized metal from the anode rod instead of removing the metal from the tank walls. Now we were getting somewhere! We had learned the

(Continued on page 61)

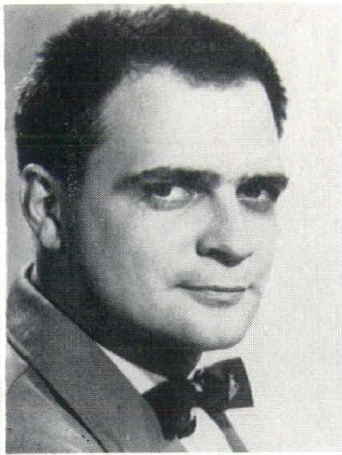


## "Contemporary Approach to Design" —Seminar Topic for Convention

"The Contemporary Approach to Design" will be discussed at the seminar sessions of the Annual Convention of the Architect's Society of Ohio in Cincinnati on October 1st, 2nd and 3rd at the Netherland Plaza. For each of the Great Lakes Regional Seminars to be held at this convention, only one main speaker of proven worth has been selected. G. Holmes Perkins, the progressive new Dean of the School of Fine Arts of the University of Pennsylvania is one leader and Robert A. Little, a young, successful contemporary architect of Cleveland is the other.



G. HOLMES PERKINS, A.I.A.



ROBERT A. LITTLE, A.I.A.

The two Kentucky chapters of the Architect's Institute of America arranged for this year's seminars. They have limited the speakers to one at each session because it is their belief that the panel method of Seminars tends to develop into a series of addresses, making active participation from the floor difficult, both because of lack of time and too wide divergence of ideas. Each speaker will have ample time to present completely his ideas with no lack of time for the attending members to consider and discuss the same.

The subject of contemporary design has been chosen as being of great general appeal. Design will be covered from the standpoint of the basic elements that have caused the defection from eclecticism in recent years, the social and economic factors influencing all contemporary work and resultant effects on our architecture. Considering the changes in architectural education and the continuing controversy over what is "good" design today, this subject in the hands of our able speakers should prove provocative and interesting to those attending.

Holmes Perkins, speaker for the Thursday afternoon session, October second, is eminently qualified to give us the dual viewpoint of the educator and the practitioner. He is now Dean of the School of Fine Arts at the University of Pennsylvania, but now and during most of his teaching career has maintained his own office as practicing architect and city planner. He has also done some writing, the latest being the last article in the last volume of Talbot Hamlin's new "Forms and Functions of 20th Century Architecture." Holmes Perkins was graduated from Harvard in 1926 and from the Graduate School of Architecture in 1929. He taught at Michigan one year, returning to teach at Harvard until the war in 1942 when he went to Washington with the National Housing Agency. He returned to Harvard in 1945 as Charles Dyer Norton Professor of Regional Plan-

(Continued on page 57)

## Number and Distribution of Architectural Schools and Students

The number of collegiate schools in the United States offering professional curricula in Architecture has grown from 13 to 56 since 1900. Last year, these 56 schools enrolled 11,300 students, of whom 3700 entered new and 1700 graduated. The curve of enrollment over the last twenty years runs as follows: 5900 in 1931, 4300 in 1939, 1700 in 1944, 11,300 in 1951. Architectural school enrollments have increased 260% since the pre-war year 1939. College and university enrollments as a whole have increased approximately 70% in the same period.

Recently compiled figures show that there are 19,000 currently registered architects. The 11,300 students now in school provide 1 student for every 1.7 architects. By the way of comparison, there was in 1950 one medical student in school for every 8.6 medical practitioners.

The 56 architectural schools provide 1 school for every 340 architects. Again by way of comparison, there were in 1950 - 72 medical schools to serve 201,300 medical practitioners, making 1 school for every 2800 doctors.

Architectural schools and students are unevenly distributed throughout the Country. There are high concentrations of schools and students in certain areas that seem to defy logic. The United States' average for 1951 is 75 architectural students per million people. Among individual states, Kansas, Montana and Oregon each have more than 200 students per million population. Together they have twice as many students as they have registered architects. In general, the northeastern states are below the national average as to student density. The southwestern and northwestern states are strikingly above it.

Architectural schools, compared with other professional schools, are generally small. In 1939 the median school had only 70 students and 75% of all schools had less than 100 students. In 1951 the median had risen to 176 but, despite the 260% increase in total enrollment, 60% of the schools had less than 200 students.

Student mortality in architectural schools has been relatively high. In general, it takes 2½ entering students to produce 1 graduate. Selective admission in the few schools where it is practiced markedly reduces this mortality.

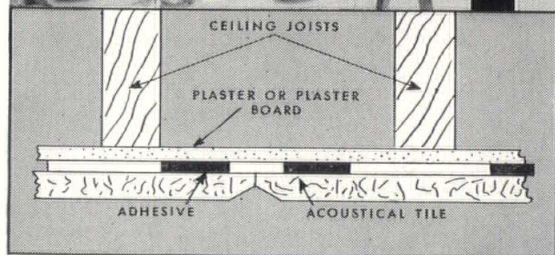
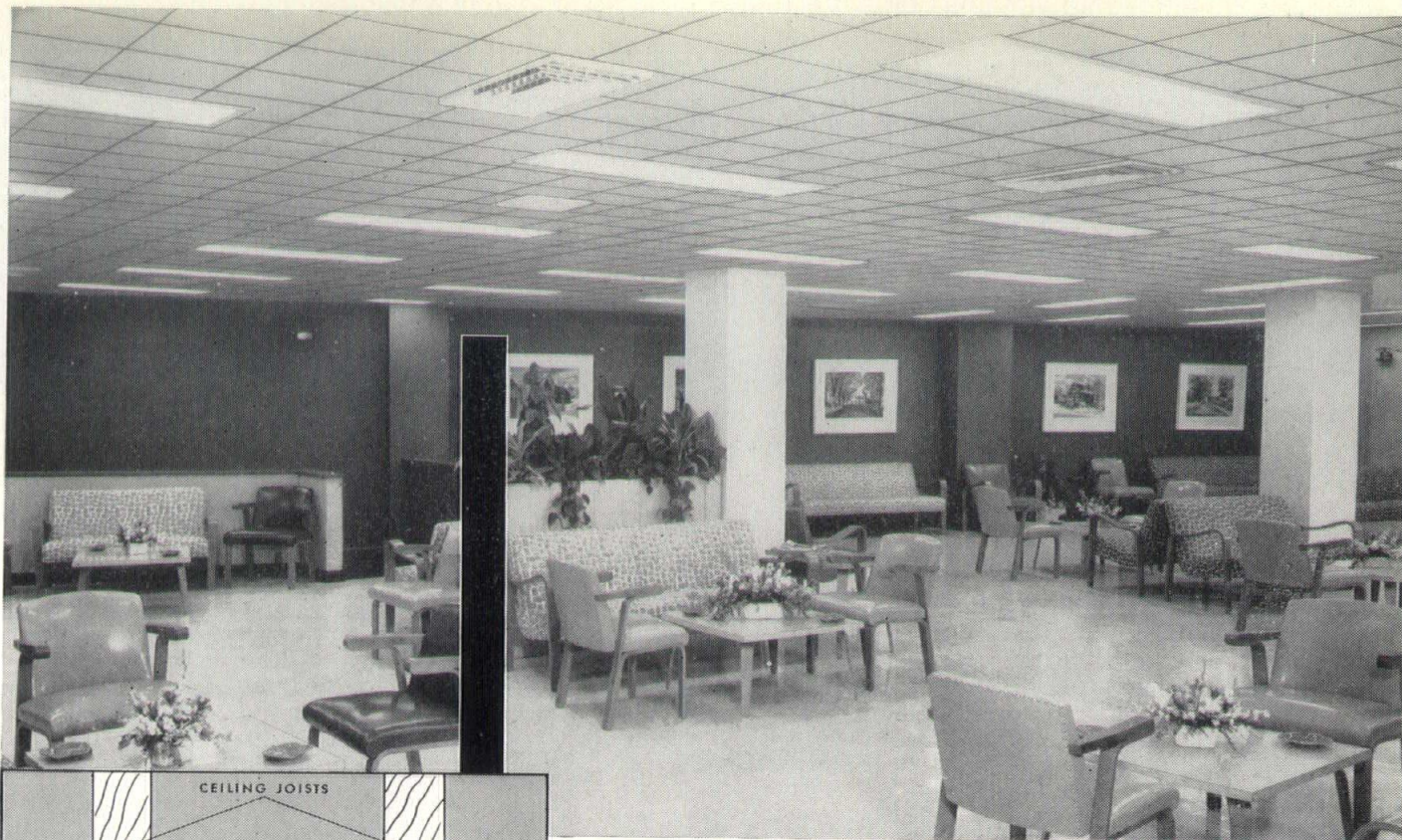
These figures underscore questions which have given the Accrediting Board much concern. Are there already too many so-called professional schools and too many students? Will the enormous post-war bulge in enrollments remain stationary or will it drastically subside? Why do so few students entering architectural schools graduate? Would the quality of professional architectural training be better served if available resources in the shape of teachers, students, budgets, and physical facilities were concentrated in fewer and larger schools? Would it not be better to divert some of the effort now concentrated on professional schools to pre-professional and vocational schools?

Of the 56 schools counted in this memo as professional, only 38 are currently accredited (as of June, 1951). In these 38 accredited schools are enrolled 9,300 or 82% of the 11,300 students enrolled in all 56 schools.

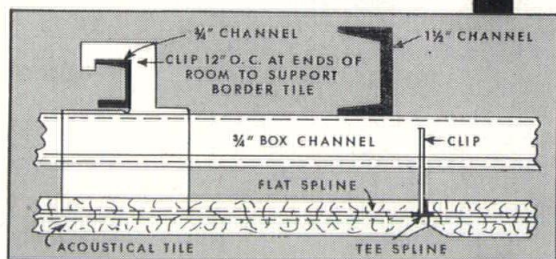
The Accrediting Board is of course primarily concerned with quality. It has found, however, by hard experience, that at least a certain amount of quantity in respect to money, teachers, students, and physical facilities is necessary to establish and maintain quality. Experience shows that it takes at least six teachers to cover the architectural field regardless of how few the students. It takes eight teachers for 100 students, 12 for 200, and so on in a decreasing proportion. Obviously there will always be

(Continued on page 14)

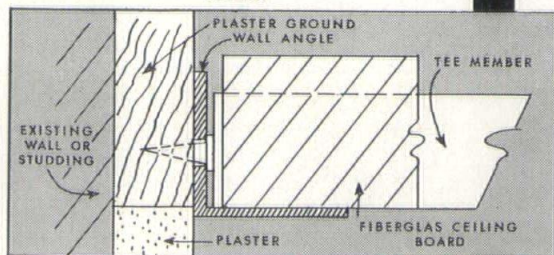




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## A.S.O. Executive Committee Meeting

The August meeting of the A.S.O. Executive Committee was full of business from start to finish—legislation, budget, registration, convention, "Ohio Architect," etc.

Three things stand out to the Editor. How well the meeting was run and the work covered can be classed as number one. The next would be the short visit of E. C. Zepp, Director of the Ohio Archeological and Historical Museum, which in itself is quite a big job in the state. He was on this occasion in another capacity, that of Executive Secretary to the Ohio Sesquicentennial Commission and having attended this meeting as an invited guest he pointed out just how the Architects of Ohio could take part in and profit thereby in the 1953 anniversary of the State of Ohio.

Director Zepp enumerated several specific projects which the architects, in his opinion are especially well qualified to handle. At the conclusion of his remarks and a general discussion of the subject it was agreed that the Architects Society of Ohio should take part and in a formal resolution directed to that end R. C. Kempton, Editor of the "Ohio Architect" was designated to head up the activities of the six Ohio A.I.A. Chapters in a program to be worked out with the proper Sesquicentennial committee.

It was also agreed that a spot would be provided in the Cincinnati Convention for this very important subject, at which time Mr. Zepp could tell the convention about the proposed nationwide activities for 1953.

Last but certainly not the least was the report on our Public Relations as presented by Chairman Phelps Cunningham and his committee. The ideas, suggestions and observations presented in this report were all exceptionally appropriate and very well presented. This committee recognized its job as being at the state level and quite properly so.

Each item was taken up separately by Chairman Cunningham and his explanations were equally appropriate. The report was well received and no doubt will bear fruit in the near future. It was pointed out that the Public Relations of the Architects in Ohio was an important matter, big enough to require the full time

services of properly qualified talent. Such talent must be paid and of course that phase of the subject was given a lot of consideration.

No thorough and honest consideration of this subject can be complete and fundamentally sound that does not first, last and always recognize that Public Relations just like Private Relations starts in the home and stops right there if the individuals concerned are not willing to remember and apply the Golden Rule.

## NUMBER AND DISTRIBUTION OF ARCHITECTURAL SCHOOLS AND STUDENTS

*(Continued from page 12)*

room for the exceptional school which can devote generous resources to a few advanced students. But in general, it would appear that one school of, say, 300 students could offer superior training facilities at lower cost than could three separate schools of 100 students each.

The ease and light-heartedness with which architectural schools were established in the early 1900's is clearly inappropriate today. To institutions and states considering new schools, the Accrediting Board's advice should be documented and demonstrated, and the hard facts of acquiring adequate budgets and staffs should be realistically faced. Objective study might well show that it would be desirable to merge some existing schools rather than to add new ones.

## WISCHMEYER AND ROOT CONVENTION LUNCHEON SPEAKERS

Two well known architects are listed as Luncheon Speakers for the A.S.O. Convention in Cincinnati, October 1, 2 and 3.

Kenneth Wischmeyer is 1st Vice President of the A.I.A. and practices in St. Louis. John Wellborn Root is a member of Holabird and Root and Burger with headquarters in Chicago and is Chairman of the A.I.A. National Committee on Public Relations which was given \$100,000.00 for use in a Public Relations campaign covering a period of four years.

Both men are excellent speakers and are important figures in the architectural profession.

## PRE-CONVENTION A.S.O. EXECUTIVE COMMITTEE MEETING

DESHLER-WALLICK HOTEL, COLUMBUS — AUGUST 3, 1952



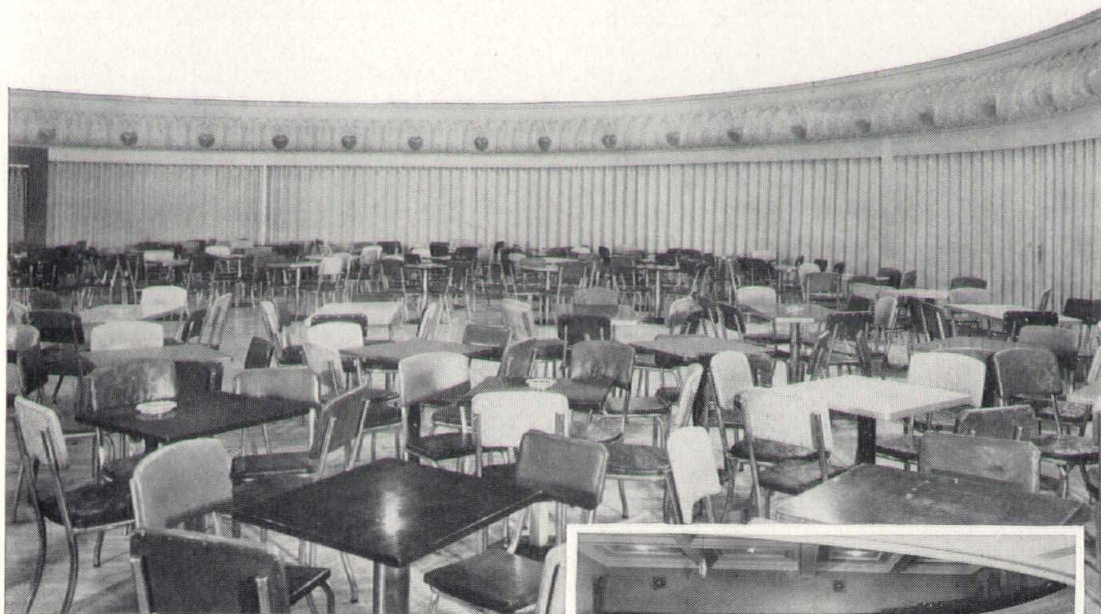
Seated left to right: Rollin L. Rosser, 1st V. Pres., Dayton; Phelps Cunningham, Cleveland; Chrmn. Com. on Pub. Relation; E. C. Zepp, Director Ohio Archaeological and Historical Museum and Exec. Sec., Ohio Sesquicentennial Commission; Wm. Boyd Huff, Pres.; Harold W. Goetz, Middletown, Chrmn. Legislative Com.; Ronald A. Spahn, Cleveland, Treas.; Arthur F. Baer, Cleveland, Director. Standing: Geo. M. Foulks, Canton, Chrmn. Committee on Education; Frederick H. Hobbs, Jr., Columbus, Pres. Columbus Chapter; R. C. Kempton, Columbus, Editor Ohio Architect; James A. Reed, Dayton, Pres. Dayton Chapter; Carl C. Britsch, Past Pres., Chrmn. Registration Committee; Chas. J. Marr, New Philadelphia, Sec.; Geo. L. Tilley, Columbus; Henry M. Abbot, Columbus; C. Melvin Frank, Columbus; 3rd V. Pres.; Chas. W. Cloud, Columbus Chapter.



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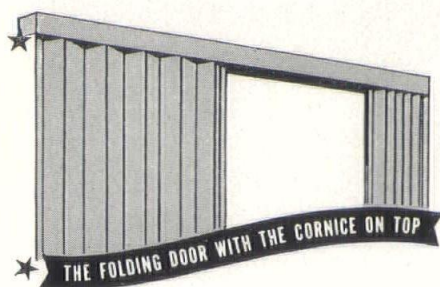
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# Trend in Architectural Design Follows That of Living

By LAWRENCE W. SCHWALL, A.I.A.

"Modern Architecture and Future Trends" would indicate that the subject matter is something both formal and formidable. Let me assure you that such is not the case. The material I have here elaborates a bit on a few random thoughts which reflect, somewhat, a few pet ideas developed during my experience as a practicing architect.

Charles Kettering, the General Motors man, once said, "We should all be interested about the future, because it is where we are going to spend the rest of our lives." Note the word "interested" which is quite different from worry or concern. In these days of rapid changes in taste and design, there seems to be much concern with the future of architecture. People look back at what has been done in the past, and sometimes actually worry about what is to come in the future. They forget that all architecture, while it is being created and executed, is contemporary architecture. For example, the buildings of ancient Greece and Rome, which we now label as classic were at one time contemporary. They were designed to fill a particular need at a particular time. And I'll bet that even then the designers were damned by some for making them too extreme, too radical, or, if you'll pardon the expression, "too modern."

Personally, I'd like to eliminate that word "modern" as it is coupled to architecture. To many people the word means something radical or outlandish . . . to others it means any one-story house, or a flat-roofed house, or one without a basement.

To my way of thinking the trend of architecture today is very closely associated with the trend of living today. In some instances architectural design is considerably ahead of the times; in other instances architects tend to be quite conservative. Generally, however, living and architectural design mirror each other or complement. In a sense then, living people put the spark of life into architecture. By their everyday habits they contribute to the main function of architecture. Those habits then become the governing factor in design.

## Trend to Simplification

If any one word describes the trend today, it is SIMPLIFICATION. We've been working toward that for a long time . . . we are still far from it, but we are getting there.

Let's look back a bit. Time was when a man's station in life was best indicated by the number of rooms inside his home, and the amount of ornamental work outside. The dividing line between indoors and outdoors was more real than walls of brick, wood or stone. It was a feeling built right into those houses—a feeling of definite separation. These days we try a combination—to the point of bringing the outdoors in—and to considerable extent the indoors out. It is more than just visual extension. It is designing to accommodate the broad and free trend of today's living, wherein we have come a long way.

## Not Limited in Form

Today's architecture is not limited to any particular form. More and more people realize the advantage of a home designed from the inside. Sometimes these same people fail to realize the importance of the home and

the homesite as a unit. The best homes of today—speaking of design, of course, are the homes that have a unity about them. A unity which includes the ground upon which they rest and the natural surroundings, too. This feeling is emphasized by glass areas and wide overhangs that draw the building and land together to create a pleasantness of sight—inside and out. Much like the words and music of a lovely song. Alone they are just elements—together they become a composition.

Not too long ago rooms had doors designed to be closed most of the time . . . rooms that were cell-like and intended for a specific purpose at a specific time. Now emphasis is on flexible arrangements that keep an open effect and create an illusion of more space. The proper use of storage units, sliding or folding doors, makes for more usable inches in the overall area.

## Abused Expression

Mr. Webster defines the word "MODERN" as "of the recent time or the present" . . . yet insofar as architecture is concerned, it is one of the most abused words in our language. I must admit being completely at a loss when asked, "Are all your houses modern?" Perhaps someday I'll find the answer.

Yes, I believe that whether we admit it or not, we are working toward simplification. It allows us to be more natural, more comfortable and informal. And informality seems to be more and more, a distinctive American characteristic.

We Americans have a — should I say STYLE?—of architecture that has evolved the past decade or so. Because it grew from the needs of typical American families I don't believe it will ever become dated or out-dated. It grew naturally, as it was planned around the lives of American families. It incorporates all that means living to them. It will never be tabbed as any special period as it will be ever-changing. And it can't help but continue to change as our own lives and habits do every day. The great improvements in the products that make up our homes are as responsible as the design.

## Appreciation of Beauty

We are learning to appreciate the beauty of natural wood, stone or brick. This is evidenced by the increase in use of exposed construction. People aren't afraid to let wood look like wood, or stone like stone. Many of you recall when it was the vogue to make materials look like something they were not . . . in fact they were so treated and given so many coats of something or other that it was anyone's guess as to what they had looked like originally. Today we use protective coatings to keep materials in their original form . . . not trying to disguise them, but only to keep them as natural looking as possible.

I get more than a bit disturbed when I hear someone talking about the wonderful old houses that were built many years ago. "They sure knew how to build a house in the good old days," they say.

## Result of Research

Most houses being built today are far better than houses built a generation or two ago. I for one wouldn't even dare to guess at the amount of research that has gone into materials used in a home of today. The unsung heroes that developed these materials that build better houses, have played a major role in American architecture.

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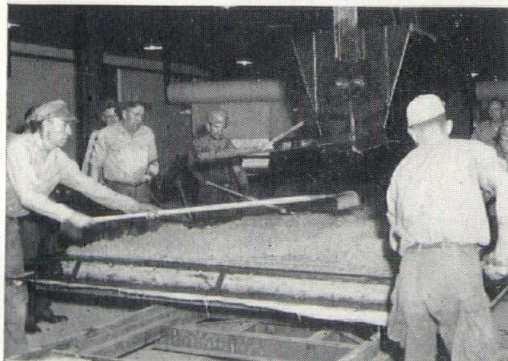
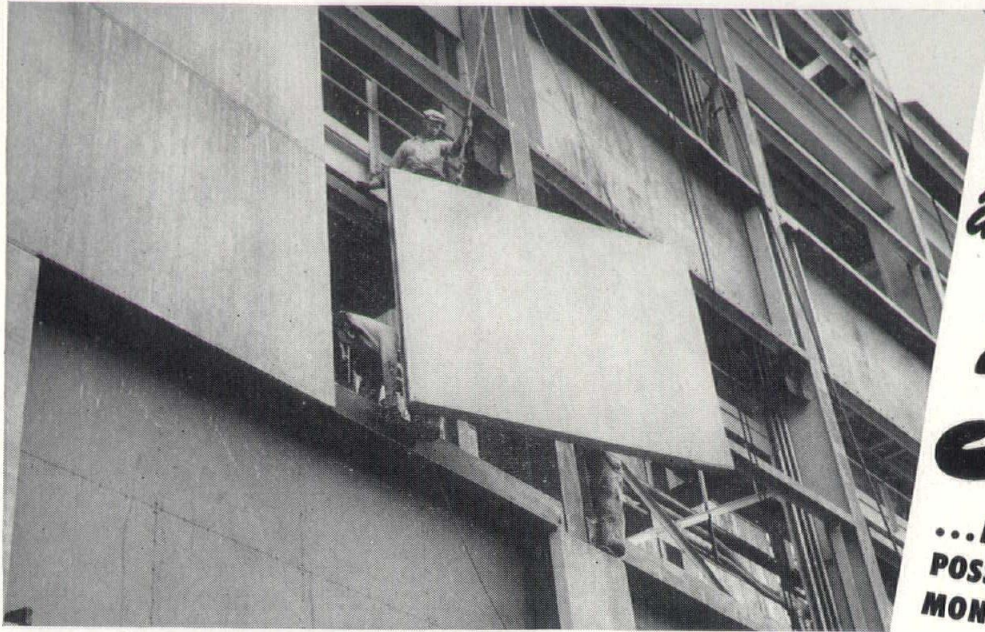
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*Laurence William Schwall, A.I.A., President of the Association of North Shore Architects, maintains his architectural offices at 317 Howard Street, Evanston, lives at 806 Ouilmette Lane, Wilmette, Ill.*

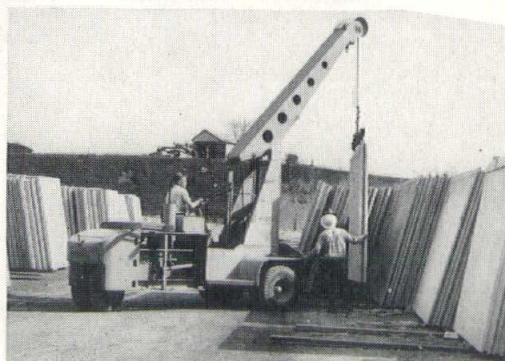


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# Architectural Aspects of Acoustics

By ALEXANDER C. ROBINSON III,  
Garfield, Harris, Robinson & Schafer, Cleveland

In talking to you on the subject of Architectural Aspects of Acoustics, I am speaking not in any sense as an expert, but as an Architect who has been involved in building where proper acoustics are important. You will hear later on from those who are experts in this field and who can tell you far better than I just how the results desired in all of these buildings are accomplished. In my talk I am indebted to a book called "Acoustical Design of Architecture" by Knudson and Harris which is a book that should be on the shelf of every practicing Architect. All of us are familiar with the many failures in building designs to achieve the results desired for proper acoustics. Until the beginning of the present century, Architectural acoustics was based almost entirely on the consideration of the shape and size of rooms, and too little attention has been given to other methods for controlling the production and distribution of sound in rooms. Acoustical design in Architecture begins with the preliminary sketches and even with the selection of a site and continues throughout all steps of planning and construction. Planning for Acoustics, like planning for structural strength or the partitioning of a building, must be functional. The Architect must have a good comprehension of all the functions of the building. Architectural acoustics is an exact science and a practical art. The Architect who has a working knowledge of this subject can plan adequately for the acoustics of the building he designs. Too frequently, assistance sought by the Architect from acoustical experts, comes after the design of the building is practically completed and consists primarily, or even entirely, in recommending which surfaces in the rooms should be treated with absorptive material.

I am old enough to remember an example of this in what was known as the New Theatre later as the Century built on Central Park West in New York. Here was achieved in Architectural design, a building which was at that time considered to be outstanding, but it was a notable failure from the point of view of acoustics. The result was that a very large cloth ceiling had to be hung over the whole auditorium in order to provide even partial good hearing. The result from the point of view of the Architecture of the building was a great disappointment. Another example from our own experience was in a building which we designed for the teaching of Music. In this building was a large auditorium for concerts and recitals. We called in a man who at that time was considered to be the outstanding engineer in acoustics in this area. He told us the amount of absorptive material required in this room in order to provide proper hearing. This was incorporated in our Architectural design in the amount he specified. Unfortunately, I attended the first concert held in this auditorium. At the intermission I met the singer who had been giving the concert. She came off stage, madder than any individual I had ever seen. She said her voice got no further than a few feet in front of her, and that she did not see how she could go on with the rest of the concert under such handicap.

Architectural design, based on working principles of acoustics, will assume construction of rooms and buildings which are free from disrupting noises, and which will provide the optimum conditions for producing and listening, either for speech or music.

The shape of a room is important and reflective surfaces have a lot to do with proper hearing. Delayed reflections, however can cause echos and can blur the original source of sound. Such persistence of sound is called reverberation and in the case of music, it is often necessary that there be the proper amount of reverberation. A phenomenon closely associated with the reflections with curved surfaces is a tendency for sound to travel around a large concave surface. In St. Paul's Cathedral in London and the Tabernacle in Salt Lake City for the Mormon Church, and in the Capitol in Washington under the Dome, are what is known as whispering galleries, which are examples of this phenomenon. On the other hand, dead spots can be caused by the destructive interference of two or more combining sound waves. Another phenomenon which is disturbing is room flutter due to hard walls that are parallel or in uncarpeted rooms where the ceiling or floor are highly reflective and the walls are not broken by windows, doors, hangings, pictures, etc. Flutter echos can be eliminated by avoiding the use of parallel walls or by breaking up the uniformity of such walls.

As I have said before, planning for good acoustics begins with the building site and continues through all the stages of designing. The following are some of the items that must be considered in designing proper buildings from the acoustical point of view:

1. The selection of the site in the quietest surroundings.
2. Making of a noise survey to determine how much sound insulation must be incorporated in the building to satisfy the requirements for quietness.
3. The arrangement of the rooms within the building.
4. The selection of the proper sound insulation constructions.
5. The control of the noise within the building, including solid-born as well as air-born noise.
6. The selection and distribution of the absorptive and reflected material and construction that will provide the optimum conditions in each room.
7. When sound amplification equipment is necessary, this should be done under the supervision of a competent engineer.
8. Instructions left in writing for the maintenance of acoustical material as to how they could be cleaned or redecorated and which furnishings in the building must be retained to maintain good acoustics.

Sounds are frequently classified into three types, noise, music and speech, however, this classification is not always clear cut. In general, noise may be defined as an unwanted sound, thus if one is listening to a concert in an auditorium, conversation in the next row may be regarded as noise. On the other hand, if one is trying to telephone while a radio is playing in the next room, even though it be music, this very definitely falls under the classification of noise. Sound may also be classified as ordered or disordered. Street noise is an example of disordered sound. Music, generally, though not always, is ordered sound. Speech consists of both ordered and disordered sound. It is interesting that the hiss "s" in the word acoustical produces much the same sound record as street noise does. Nearly all the difficulties that arise in the hearing of speech are attributable to errors in the recognition of consonants. This is partly due to the very small energy in the consonants compared to the energy in the vowels.

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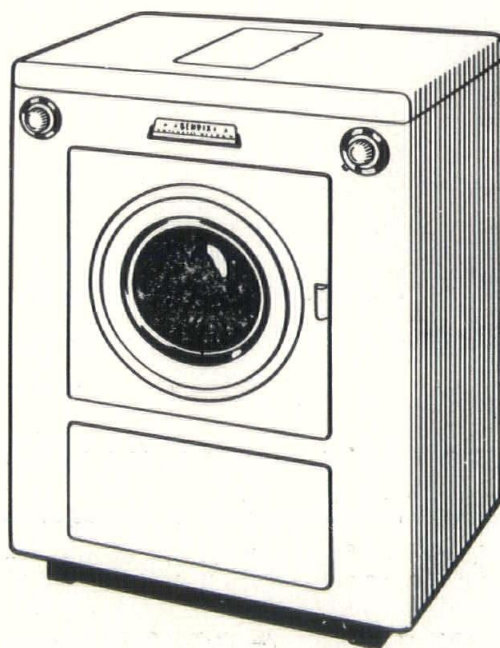
*An address presented at the 1952 Construction Conference of the Cleveland Engineering Society, Mon., May 19*



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19th CONVENTION

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**THE HERITAGE OF NEW ENGLAND**

By JANE L. HANSON

SALUTE TO "S.S. UNITED STATES". Greatest achievement in American shipbuilding is the new superliner, S.S. United States, pride of the U. S. Lines' maritime fleet and flagship of the American merchant marine.

Having just returned from a vacation on "the rock-bound coasts of Maine" and motoring through winding hills and along the shores of her New England sister states, I was left with a new feeling of deep respect for the honest beauty of her Architecture. Here, I found the simplest dwellings of weathered grey shingles, neatly and gayly trimmed with excellent taste in color—sharp yellows, mustard or sprig greens, soft dull blues with warm reds—all of them superb with that tone that only age, salt water and New England air can give. The beauty and excitement in exploring these coves has given me an overwhelming desire to quote from the pen of one of our greatest poets, Edna St. Vincent Millay:



JANE L. HANSON

"O World, I cannot hold thee close enough!

Thy winds, thy wide grey skies!

Thy mists, that roll and rise!

Thy woods, this autumn day, that ache and sag

And all but cry with color! That gaunt crag

To crush! To lift the lean of that black bluff.

World, World, I cannot get thee close enough!

The trip to Ketterly (site of Portsmouth Navy Yard); Kennebunkport, one of the oldest shipping ports; Portland and Bath, the Kennebec River port with a background of two centuries of ship-building, and which also built American destroyers of world-wide renown; Booth Bay, where the "Bowdoin" famous exploration vessel used by Byrd and MacMillan on North Pole trips, lies alongside—all this made me so aware of the importance of ships to American industry, that I can think of no better contribution to our maritime history than the "United States," designed by naval architects, Gibbs and Cox and built at Newport News. Construction of the vessel actually required 1,200,000 blueprints. Everything from the giant hull to a bathroom fixture had to be especially designed and carefully planned.

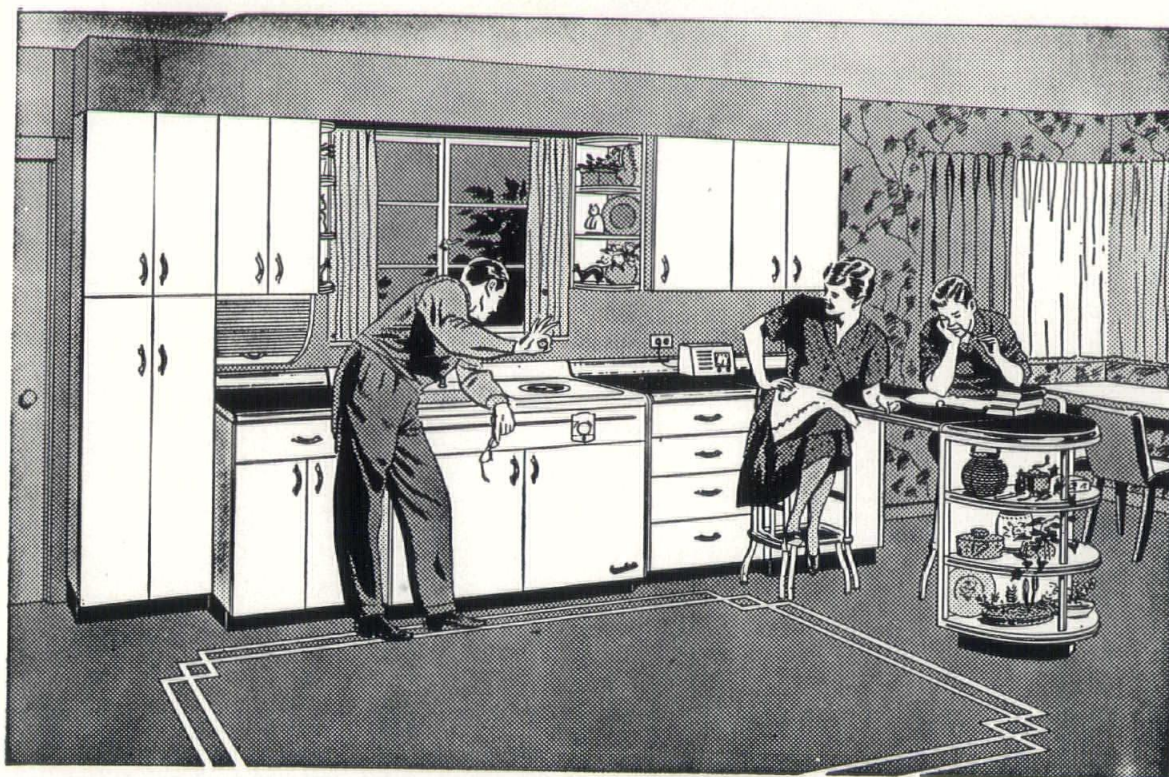
A few facts about this great ship are in order. It is the fastest, safest and most modern ship in the world, in addition to being the most expensive passenger liner ever built, the total being close to \$73,000,000. As a passenger ship, the S.S. "United States" will carry almost 2,000 passengers in a style that surpasses most luxurious hotels. But in addition, completion of this great ship adds a tremendous valuable unit to the sea power of America against overseas aggression. Within a matter of hours, the S.S. "United States" can be transformed into a troop transport that can carry a full division of 14,000 men and light equipment. The ship is five city blocks long, 101 feet wide, it is 12 decks high, air-conditioned throughout, with temperature controlled individually in each stateroom. The materials and equipment that went into it are from nearly every state in the Union.

There are two theatres, a swimming pool, and a gymnasium, libraries, smoking rooms, and cocktail lounges. There are twenty-six public rooms altogether, with ten

(Continued on page 59)



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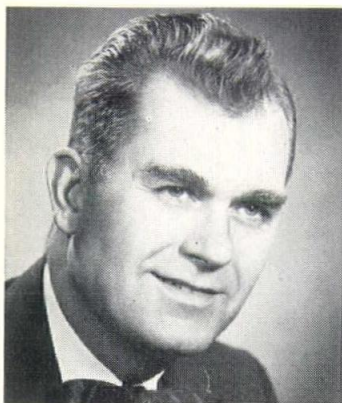
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## Distinguished Moderators of Great Lakes Seminar at Convention

President Leo Bauer of the Michigan Society of Architects and President Karl Schwarz of the Indiana Chapter will be moderators at the Great Lakes Seminar Sessions on Thursday and Friday, Oct. 2nd and 3rd.

Because of previous commitments, President Glenn Stanton of the A.I.A. will be unable to attend but "top brass" of the Institute will be represented by 1st Vice President Ken. Wischmeyer and Secretary Clair Ditchy.



**KARL RICHARD SCHWARZ,**  
Pres. Indiana Chapter, A.I.A.

Other than time spent teaching in the College of Engineering at Notre Dame, the remainder of the time (professionally), has been spent in (1) developing commissions; (2) executing these commissions; and (3) performing public service for (a) civic betterment; (b) development of more commissions.

Karl Richard Schwartz has been a stubborn Hoosier from birth. He did, however, go all the way over to Urbana to get his architectural degree from the University of Illinois by 1932. During the next ten poor years he managed to live, travel, get a license to practice architecture, (a practice in South Bend), get married, and get into the Marine Corps. Since the war kids have come, along with a partner—the kids being, Dick and Greg; the partner, Forrest Ross West.



**LEO M. BAUER, A.I.A.**  
Pres. Michigan Society of Architects

Leo M. Bauer was born January 30, 1892, at Horton, Kansas. Attended St. Leo's Parochial School, and was graduated from Horton High School in 1910; University of Illinois, class of 1914; Bachelor of Science in Architecture; Designer for V. Bauer & Sons, Horton, Kan.; 1914-16. Co-founder of Alpha Rho Chi Fraternity, 1914, and First National President, 1914-15. United States Navy, Officers Material School, 1917. Chief Draftsman, George W. Graves, 1917-1922. Associate, Stratton & Snyder, 1922-1925. Established own practice in July 1925. Member Engineering Society of Detroit; Affiliate Council, E.S.D.; Director Michigan Engineering Society; member Detroit Chapter of American Institute of Architects, and Chairman of Committee on Professional Practice, 1941-47. Author "Standards of Professional Conduct" and "Office Practice." President Detroit Illini Club, 1925-31. Committee of University Architecture, University of Illinois Alumni Association, 1942. Director and Secretary of Michigan Society of Architects, 1949-50; President 1951-52.

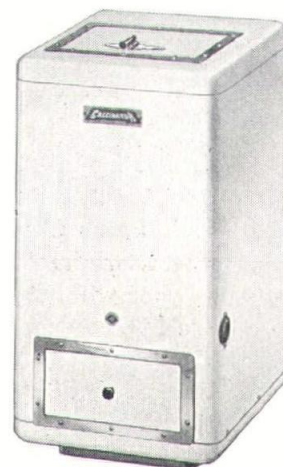
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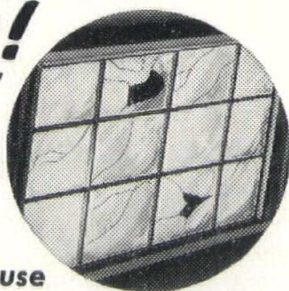
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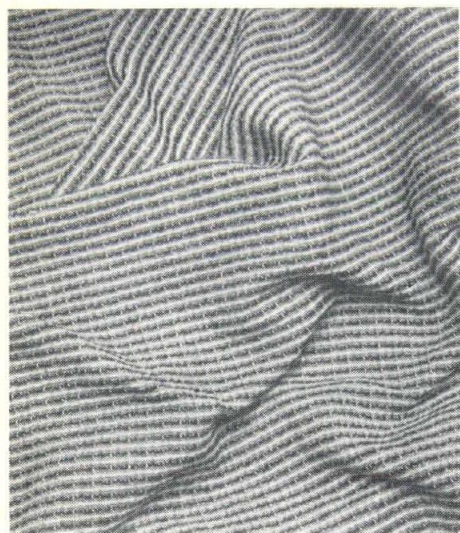
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## Raphael Introduces New Fireproof Drapery Material

The Edwin Raphael Co., Inc. of Chicago and Holland, Michigan announces a new synthetic fiber, fireproof drapery material having the appearance, feel and draping qualities of wool.

Designed by Marli Ehrman, they will be marketed under the name Infinity Fireproof Fabrics. Combining the safety of man-made fibers with the design and draping possibilities of wool, these fabrics are especially recommended wherever fire codes must be considered.



Weave Pattern of Infinite Fabric

Unlike sprayed or vat-dipped temporary fireproofing, Infinity Fireproof Fabrics are permanently and inherently flameproof. There is no treatment required. There is nothing to crystallize, flake off, evaporate or wash out. Even when subjected to the most unusual heat and flame conditions, they will not burn, nor will they have an afterglow. In addition to being integrally fireproof, Infinity Fireproof Fabrics are mildewproof, moth-

proof, have dimensional stability (shrinkage and stretching are eliminated) dry rapidly, need no ironing and are very tough fibers under all climatic conditions. The draping quality of these fabrics, unlike any other man made fireproof fiber, is exceptional—the fabrics fall in soft folds, with no buckling or puckering when stitched.

Infinity Fireproof Fabrics are woven as a full spun Saran-face material, Saran being a copolymer of vinyl chloride and vinylidene chloride, or more simply petroleum and brine. Fabrics of this type have met the flameproof requirements of the U. S. Navy under Navy Specifications CCC-C525 and of the U. S. Coast Guard. Saran fabrics have also been approved by the New York City Board of Standards and Appeals.

To produce these unusual fabrics, technicians from the Edwin Raphael Co., Inc., the Lumilite Division of Chicopee Manufacturing Corp. of Georgia and from Saran Yarns have worked in close cooperation for many months. In the resulting designs, saran is spun similarly to wool fiber and is being woven in weights suitable for usage as flat surface fabric for printing, textured casement drapery and heavier weight textures in solid or patterned weaves.

Marli Ehrman in designing for the Edwin Raphael Co., Inc., uses the interesting texture of Saran to its best advantage. To allow for use as unlined drapery as well as to allow additional pattern possibilities, the group was fashioned as a completely reversible line, with unlimited opportunity for inter-correlation. Filling another need in drapery and upholstery fabrics, included are two patterned woven textures—Form Play, a block design featuring a counterbalance of forms and color, and Synchron, a smaller scale pattern of excellent proportion. Correlation is of particular interest, being on one side a 3½ vertical stripe and on the other side, an

## THESE INDIANA SCHOOLS WERE "FROM MISSOURI"

Designed for 500 children this STEELOX school in Indiana has 18 classrooms, cafeteria, library, assembly hall. Approximate cost, \$182,000. Erected 1950. Greensburg Engineering Co., Architect and Engineer.

You really can't blame a "show me" attitude. Getting needed school facilities within budget range is quite a feat these days. So naturally school officials and architects want to know how and why Armco STEELOX School Buildings can turn the trick.

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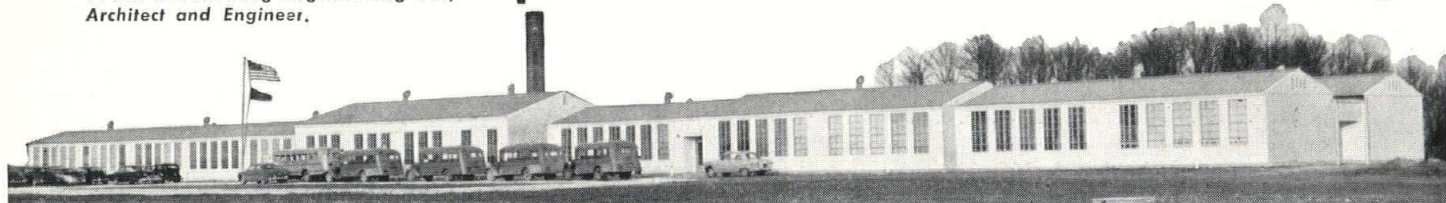
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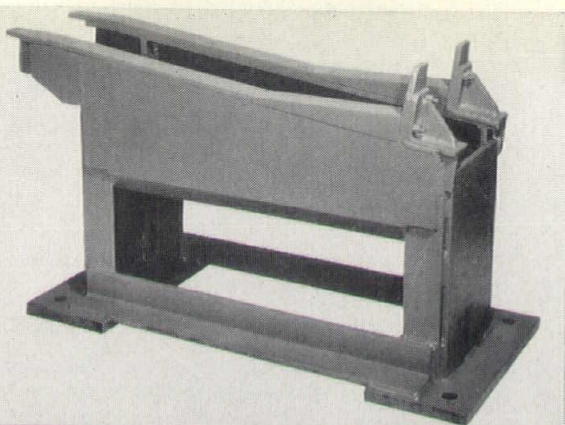
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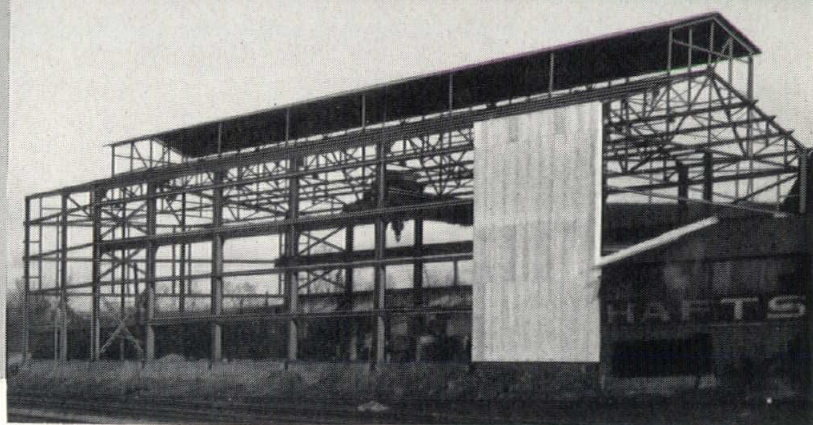






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## Cleveland Chapter Producers Council "Kick Off"

The Cleveland Chapter of the Producers Council combined business with pleasure at their annual "Kick-Off" meeting at the Hickory Grill on Friday, September 12th. The members and their bosses had dinner and a short business meeting at the Grill before going to the night game with Boston "en masse."

One of the features of the business meeting was the announcement of the program for this Fall. The first open meeting will be at the Hotel Allerton on Monday, October 13th and will feature Ralph Besse, Vice President of the Cleveland Electric Illuminating Company speaking on "What One Man Can Do." This will be followed closely by an evening informational meeting sponsored by the Armstrong Cork Company at the Hotel Statler on October 15, at which time all Armstrong products will be on display.

George Miehl of the Albert Kahn office in Detroit has accepted an invitation to speak on "The Evolution of the Building Business" at the November 10 meeting at the Allerton. This should prove to be a most interesting meeting.

Al Avery of the Harold Bergman Co., and Ed Crick of Pittsburgh Plate Glass Co. outlined some of the plans for the annual Products Parade at the Hotel Carter. The date has been set for the evening of Wednesday, December 10th.

An attractive new printed roster of the Cleveland Chapter will soon be in the mail to all architects in the Cleveland area. Companies and their local representatives will be listed under the products they handle so it should make a very handy reference guide.

Four new members were introduced to the group. They were Ken Weeden and Jack Long of Goodyear;

Bob Gray of Sargent and Co.; Ted Weil of Lumberman's Door and Trim representing the R. G. Coffman Co., and George Bowden representing U. S. Quarry Tile Co. and The Sparta Ceramic Co.

## CONCRETE, ALUMINUM STRUCTURES MASS PRODUCTION METHODS BUILD

Mass production methods are speeding up construction both here and abroad.

At a housing development at Great Lakes Naval Training Station, Chicago, buildings containing as many as four dwelling units are being completed at the rate of one a day by use of pre-cast concrete.

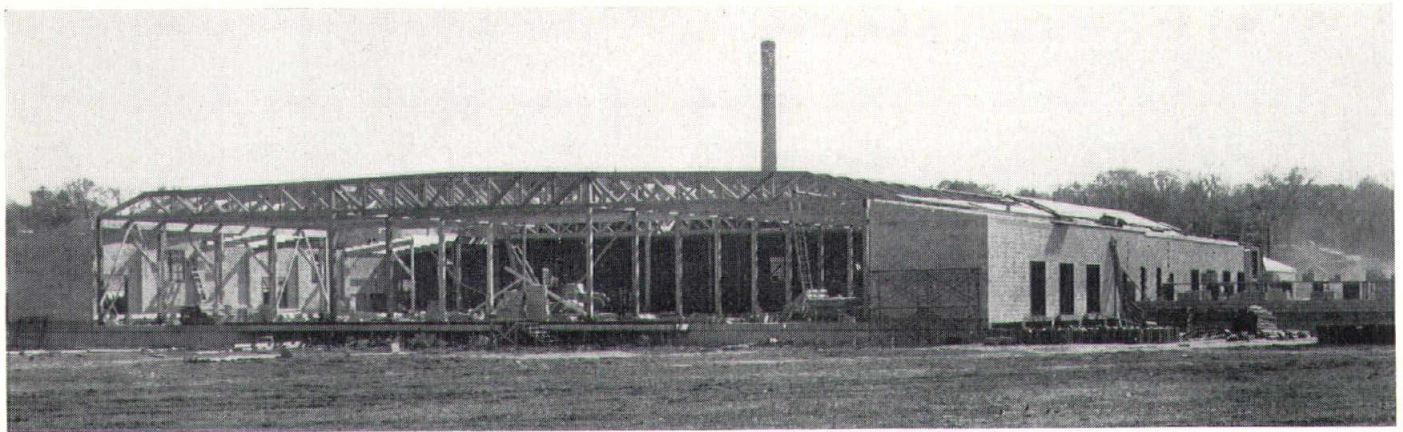
Floors and roofs are pre-cast hollow concrete slabs, long enough to span the width of the structures. Walls are large-size panels of sandwich construction, eight inches thick. Prefabricated near the site, they consist of inner and outer facings of reinforced concrete and a core of cellular-glass insulation blocks.

In England, institutional buildings of all kinds are being prefabricated from aluminum to save scarce timber and bricks. A permanent school building can be erected 18 months quicker than a steel, timber and brick one. This construction is an outgrowth of the immediate post-war period when aircraft companies produced 11,000 pre-fabricated aluminum buildings to ease the acute housing shortage there.

These aluminum prefabs also are built for shipment abroad. Australia has proved a ready market for this type of structure, and has placed more than \$8,400,000 worth of orders since June, 1950.

Advantage of this type of building is that even large sections can be put into place by hand. Recently a 50-bed hospital was delivered to Greece and erected there in two months by 12 Greek workmen. The building covers an eight acre site.

## ROOF TRUSSES by CARTWRIGHT & MORRISON, INC. HOLCOMB, NEW YORK



Construction view of warehouse recently completed by Brockport Cold Storage Co., at Mt. Morris, N. Y.

• Main Building is 168 ft. by 211 ft. with plant wing 45 ft. x 45 ft. and office space 33 ft. x 45 ft. Enclosure consists of corridors 16 ft. wide down each side, separately framed and separated from the storage proper by a 6-inch wall of cork. Roof structure of storage space is in three 44 ft. bays, with columns 16 ft. apart. Trusses are spaced 8 ft. o. c. with two-inch d & m decking spanning from truss to truss. Cork insulation was laid on top of decking. Use of timber roof trusses eliminated sway bracing between trusses and freed additional space for storage. Length of the building was reduced 16 ft. for equivalent number of pallets stored, as compared to steel construction.

Plans and specifications for the structure were prepared, and construction supervised, by H. E. Plumer and Associates of

Buffalo, New York.

Entire roof structure including columns and decking was furnished and installed by Cartwright and Morrison, Inc., of Holcomb, New York, for the sum of \$51,750.00, or \$1.32 per sq. ft. of floor area.

Contract for roof structure and deck was awarded April 1, 1952, and work was completed in place on May 26, 1952, eight weeks elapsed time.

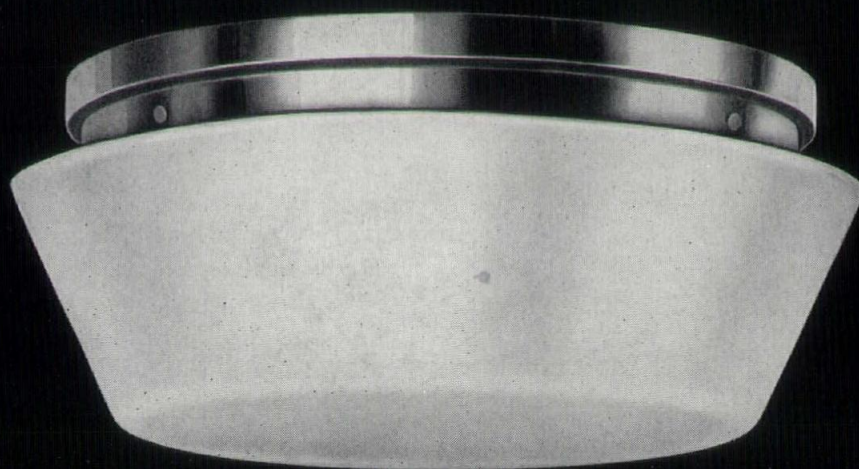
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Noise can ruin the acoustics of an otherwise well planned building. Failure to plan for adequate insulation against noise in the design of buildings is almost universal. Evidence of this failure is conspicuous in the schools, churches and civic buildings. Another noise that causes a great deal of trouble comes from ventilating or air-conditioning systems.

One of the misconceptions inherent in many proposed methods for sound insulation is based upon the assumption that materials and methods which are effective for heat insulation are also effective for sound insulation. It is important that the Architect and builder recognize that these are two separate problems, even though certain types of structures may be effective for both. In general, nearly all porous materials are good heat insulators and good sound absorbers as well. Never the less, they are usually poor sound insulators.

At this point I shall briefly discuss some of the different buildings which require acoustical treatment. Theatres of course are familiar to all of us as being an important problem. It is therefore of utmost importance to design the shape of the theatre auditorium so that it will provide the audience with the greatest possible amount of direct and beneficially reflected sound. The divergence of the side walls, the slope of the overhead proscenium splay and the slope of the main ceiling of the auditorium should be carefully designed to reinforce the sound for the audience.

School auditoriums are another problem as they usually serve a wide range of functions. They are used as assembly rooms, large class rooms, theatres, movies, concert halls and community auditoriums. It is necessary to make a compromise between the optimum acoustical properties for speech and for music, in order that the school auditorium may best serve its diverse uses.

Civic auditoriums, like school auditoriums, are used for many purposes, town meetings, debates, concerts and a variety of other gatherings. Existing municipal auditoriums are notoriously defective in regard to acoustics. Until recently, most of them were excessively reverberant. Many of these have been corrected by acoustical treatment. We have an outstanding example of our Public Auditorium, where, in order to make it at all usable for operas and concerts, it is necessary to install a very elaborate loud speaker system.

Employees in offices, banks and stores generally prefer a quiet environ-



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ment. Many find they are less fatigued at the end of the day if they are not subject to an insistent bombardment of noises. Reasonable precaution should be taken to insulate against noise from adjacent rooms, machinery, ventilating ducts, and the outside in the rooms in which the people work or converse. In very noisy locations it may be necessary to keep the windows permanently closed and install air conditioning in the rooms thus affected. The principal and most expedient means for providing good acoustics in such rooms however, consist of the reduction of noise and reverberation by means of sound absorptive material.

The treatment of the ceilings of restaurants, cafeterias and dining rooms has become common practice especially in modern construction. It has been demonstrated again and again, that such treatment is justified by economic as well as other reasons. Many medical authorities advocate a period of rest and relaxation before eating, as an aid to digestion and good health. No less important is an atmosphere of quiet during the meal. Many persons have observed that they leave a noisy and reverberate dining room with a feeling of exhaustion.

Many factories, laboratories and assembly plants and other industrial establishments present a variety of acoustical problems. There are two principal types:

1. The protection and well being of the workers within the building, and
2. The noise resulting from normal operations within the building that may constitute a nuisance in its vicinity.

Many persons are of the opinion that reference and reading rooms in libraries are not in need of acoustical treatment, since they are not used for speaking purposes. However, in a large untreated room, especially if the walls and ceilings are hard plaster, the noise resulting from the closing of a door, the dropping of a book, coughing, talking or other activities incidental to the conduct of routine business, is so loud and reverberant as to consist of real annoyance. Every reasonable effort should be made to secure quiet environment in these buildings.

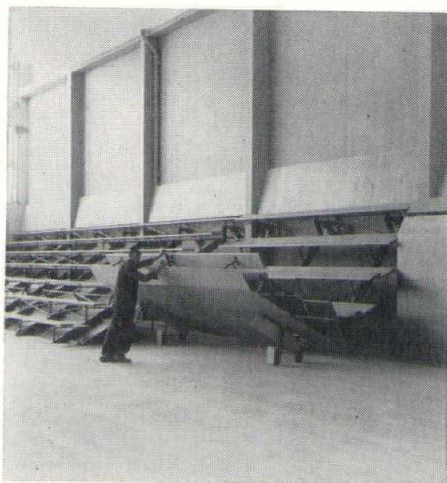
In all hospitals, the first order of the doctor for a patient is that he must have quiet. The first step in the acoustical design of a hospital is to determine the sound insulation requirements. A noise survey should be made at various locations on a proposed site for the hospital at various times day and night. An array of

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**Extra Simplicity**—Rollway Bleachers have a perfect counter balance, operate with a minimum of moving parts (only three stout journals every 3 feet).

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acoustical problems is presented by modern monolithic structures, with hard walls and ceilings, long unbroken corridors, and patient's rooms containing no absorptive carpets or hangings, and having open windows.

In Legislative, Administrative and Judicial Buildings, there are three principal types of rooms that require acoustical consideration:

1. The assembly rooms, including council chambers, legislative chambers, court rooms, committee rooms and other rooms where meetings or conferences may be held.
2. Work rooms, public and private offices, typing and mimeographing rooms.
3. Rooms for rest, relaxation and refreshment.

Everything possible should be done to provide the conditions for the hearing of speech in the first types of rooms, and the second type should be designed to facilitate the speed and ease of the work to be performed. For

the third type, quietness is the prime requirement.

One of the most troublesome sources of noise in apartment houses, is the transmission of impact through floor and ceiling sections. A finished floor on sound insulation blankets or resilient supports is an effective means for reducing such noises. In addition, all plumbing fixtures, pipes, ducts, elevators and other mechanical equipment should be selected and installed so that the least sound is transmitted throughout the building.

In hotels there are two types of rooms that require special consideration in respect to acoustics:

1. The community and social rooms, such as lobbies, corridors, dining rooms, ball rooms, recreation and game rooms and convention rooms.
2. The guest's rooms.

The principal requirements of public and social rooms are the proper control of noise and reverberation and

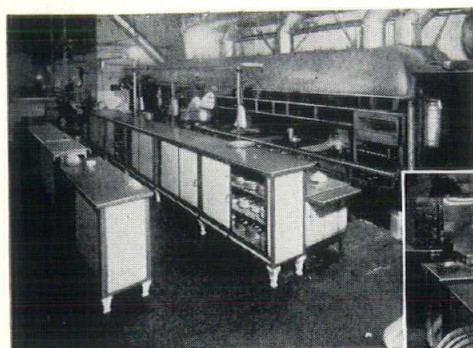
adequate insulation against noise from the outdoors and from one room to another. The acoustical problem in guest's rooms is primarily one of sound insulation.

A Church is one of the most complicated buildings in which to provide proper acoustical treatment. The numerous functions of the Church and its rituals, traditions and strivings for architectural beauty have effected profoundly the design of Church buildings. The acoustical design of Churches with their complex shapes involves consideration of the acoustical properties of each of the spaces separately, as well as in combination. Thus the organ chamber and choir loft require the best environment for the generation of music. The Chancel should provide the best conditions for the spoken service; the Nave and transepts require the properties of good listening environment for both speech and music. All spaces within the Church require quiet surroundings. It is necessary to recognize the general nature of the acoustical requirements of Churches of different denominations.

Acoustical problems of a special nature arise in the design of rooms used primarily for microphone pick-up. These rooms include radio broadcasting, television and sound recording studios. The foremost important acoustical requirement that should be considered in the design of these studios, are

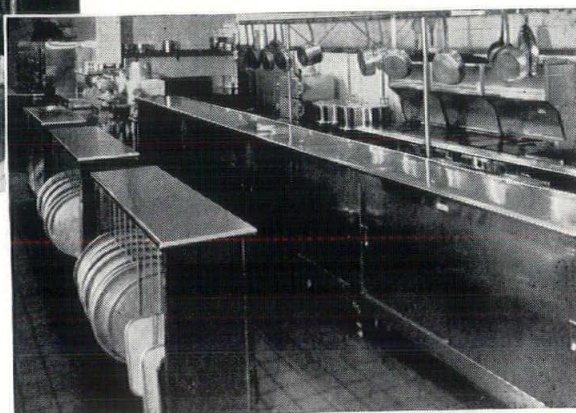
1. The ultimate reverberation time over a wide range of frequencies.
2. An unusually high degree of insulation against extraneous noise and vibration.
3. The optimum diffusion of sound.
4. Freedom from objectionable room resonance.

I have mentioned only a few of the problems that arise in the life of an Architect and a few of the buildings in which he has to give special consideration to acoustical problems. There is another field which our office has recently become involved in



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"Before" and "after" photos of section of main kitchen of Union Club, Cleveland, highlight strides Van has taken in providing more modern kitchens



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and which presents many fascinating problems. This is the field of research into hearing and speech and testing of hearing devices. In order to accomplish this, special rooms must be designed which will provide the minimum of transmission of sound from the outside and a minimum of reverberation from within the room itself. These rooms, known as dead rooms, require special construction, similar to the Anchoic rooms developed in the Bell Telephone Laboratories and other research laboratories throughout the country.

In the complex Civilization of today, no one Architect will have all of the knowledge necessary to design the different types of buildings required by man, and it is necessary that he call upon those trained in the special fields and in research in these areas.

#### ASHVE 59th ANNUAL MEETING IN CHICAGO, JANUARY 26-29

The American Society of Heating and Ventilating Engineers will hold its 59th annual meeting in Chicago, January 26 to 29, 1953, at the Conrad Hilton Hotel.

The 11th International Heating, Ventilating and Air Conditioning Exposition will be held in conjunction with the meeting which is expected to be the largest in the history of the society. The Exposition will take place at the International Amphitheatre on Chicago's southside, scene of the recent Republican and Democratic National Conventions. This will be the largest heating, ventilating and air conditioning exposition ever held, with over 300 exhibitors participating. The society will have space in the show and will feature several of its current research projects.

The society's Illinois Chapter will serve as hosts for the meeting and the committee on arrangements will be under the direction of W. A. Kuchenberg, general chairman. According to Professor E. R. Queer, chairman of the program and papers committee, the technical sessions will present a large number of excellent engineering and research papers including several from the society's Research Laboratory and cooperating institutions.

Mr. G. W. Bornquist is vice chairman of the committee on arrangements. The honorary chairmen are H. M. Hart, S. R. Lewis, A. C. Willard, M. W. Bishop, president Chicago chapter and G. V. Zintel, secretary.

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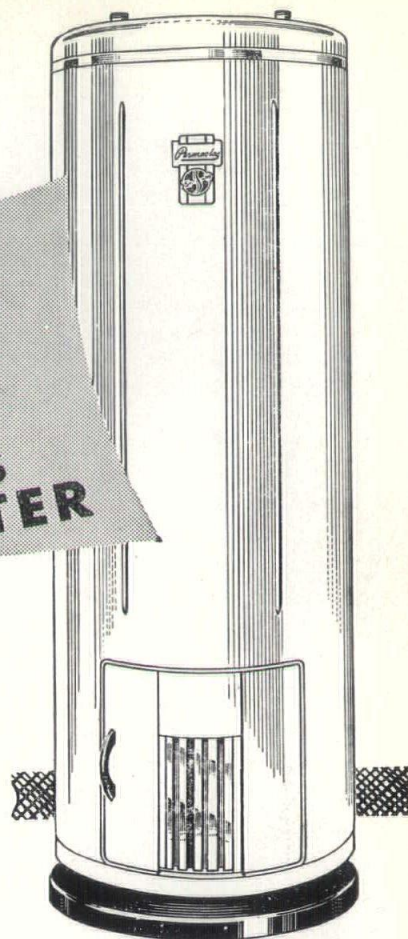
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## Walk-ups Favored in Britain

An Englishman's home is apt to be a walk-up apartment in the Britain of tomorrow, according to Andrew Graham Henderson, president of the Royal Institute of British Architects, and a recent visitor to the headquarters of American architects in Washington.

British cities are growing up rather than out, Henderson said. Britain's constricted area won't allow the sprawling type of American suburb, with single-family houses, and the English would prefer to keep the open country open even if they have to live in flats.

The clearance and redevelopment of "the Victorian belt" encircling the central areas of most British commercial towns is the next step in rehousing, Henderson said. The post-war years have been occupied in an emergency program, now concluded, of building tempo-

rory housing, and in the creation of so-called "new towns," satellites to larger metropolitan centers in England and Scotland. Now Britain can afford the luxury of tearing down a few obsolete buildings in the course of new housing plans.

With all building tightly controlled by the government, a major effort to make the most of what is built has made the British quality-conscious, Henderson said. Medals are given by the government to the cities whose housing projects are best designed. Annual competitions ferret out the best-designed schools. The architect who can make a limited quantity of materials go the farthest gets the palm—and the most business.

Factories are a major part of Britain's post-war building effort, Henderson said. Industrial development corporations, publicly financed but privately managed, build new plants and use subsidies to offer them at low rents to industry. This is a major influence in securing a better distribution of employment and population, and helps end the traditional congestion of British industrial towns.

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## VISITING FRENCHMEN

To assist France's effort to relieve a critical housing shortage through building three million dwellings, the Mutual Security Administration is sponsoring the current U. S. tour of a French construction industry team. The group of eleven led by architect Jacques Chauliat, advisor to the Ministry of Reconstruction and Town Planning, spent a day at The Octagon where they conferred with Executive Director Purves and staffers Gutheim and Pawley. They also had an opportunity to exchange views with members of the National Defense Committee who were meeting at the time of the visit. The comprehensive tour includes research centers, housing developments and industrial plants, with one part of the group studying laboratory research technique and the other the utilization of such findings in the building construction industry.

## FIRE RESISTIVE RATINGS AVAILABLE TO ARCHITECTS

Eighty-five different types of fire-proof constructions are described in the recently released Summary of Metal Lath and Plaster Fire Resistive Ratings. The four-page publication summarizes years of fire testing. It includes fire protection information for steel columns, girders and trusses, joists, floors and partitions.

This comprehensive test data will be a valuable addition to any engineer's architect's, building officials' or contractor's office. It is available free of charge upon request from the Metal Lath Manufacturers Association, 636 Engineers Building, Cleveland 14, O.

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## New Men's Dormitory at W.R.U.

Contract for the construction of the center section of the new men's dormitory at Western Reserve University, to be named Claud Foster Hall, has been let.

The Cleveland firm of Small, Smith & Reeb, 1010 Euclid Avenue are the Architects for this project.

Announcement of the contract and construction details was made by President John S. Millis following a meeting of the executive committee of the University Board of Trustees.

Construction of the initial unit, which is expected to exceed \$500,000 has been started and is planned for occupancy in the fall of 1953. Funds were provided in a gift made by Claud H. Foster, Cleveland inventor and philanthropist, who has donated more than \$4,000,000 to educational and charitable organizations.

The new dormitory will be located at 11095 Euclid Avenue, between Severance and Hitchcock halls. Plans call for construction of two wings adjoining the main section at a latter date, Dr. Millis said. Part of the Severance Hall parking lot, which is owned by the University, will be absorbed and the University Health Center, operated jointly for Reserve and Case Institute of Technology, will be moved across the street to Euclid Hall, 11124 Euclid Avenue.

Capacity of the central section will be 190 men. When the two wings are added a total of 300 will be accommodated. Accommodations for a house mother on the first floor and a counsellor for each floor are also planned. The rooms, which will average a little over 11 feet in size, will be equipped with two beds, desks, and wardrobes. Each floor will have a service room and the basement will provide for two large recreation rooms with a kitchenette as well as trunk room, laundry, and locker space.

Of functional modern design, the building will be of reinforced concrete and fire-proof construction. It will have a salmon brick exterior and have four floors, three above the ground and one below ground level. The front of the building will have a frontage of 201 feet on Euclid and a depth of 38 feet.

Main entrance of the building will be on Euclid, entering into the first floor and a lobby measuring 36 by 20 feet. The lounge facing the thoroughfare will have two large thermopane view windows, one on each side of the main entrance.

Partition walls for the interior will be of concrete block while the corridor walls will be solid brick, finished and painted. The floors in the building will be asphalt tile, except the entrance hall and stairwells which will be terrazzo. Ceilings will be acoustic and tile treated.

The building will have aluminum sash windows and window sills of alberene stone. Modern lighting and heating equipment will be installed. Thermostatically controlled heat provided by convactor-type radiators will be used. The hot water system will be connected with the university's steam heating facilities. Plans also include installation of an elevator and a sun deck.

The structure will be the first specified men's dormitory since Pierce Hall was constructed shortly after Adelbert Main Building was built and the university moved to Cleveland from Hudson in 1882. Pierce Hall was used as a classroom and office building. Several residences in the campus area are being used for dormitory purposes at the present time.

Claud Foster Hall marks the second unit in the university's current development program calling for the construction of six new buildings. The first was Beaumont Hall which houses the School of Applied Social Sciences at 2035 Abington Road and dedicated April 26, 1951.

ARCHITECT



Cleveland school children have a bank of their own at the Society for Savings. In every way it was designed and built to size. It has low drinking fountains and desks of various heights. And the lobby floor is four inches higher than behind the counter in order to bring the depositors nearer eye level with the tellers.

**YOUNGSTERS** like to save money at the Society for Savings because they feel at home in pleasant surroundings. Irvin and

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Company, consulting with the Society's architect, Garfield, Harris, Robinson & Schafer, designed and executed all interiors at this famous Cleveland bank. Perhaps we can serve you in a similar capacity.

On a special table, designed and built to size, this young lady makes out a deposit slip.



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## Flexwood Popular for Interiors

Flexwood as a modern wall covering has for many years enjoyed great success with the architect and will, we believe, continue to do so.

The many beautiful interiors designed by the architect for offices, lobbies and conference rooms in Ohio and other parts of the country attest to its beauty and practicability.

A Flexwood room, if designed and executed properly, is a joy forever, at a modest cost.

Among the many woods available in Flexwood are:

Figured Red Gum	Orientalwood	American Cherry
Mountain Tulip	Lacewood	English Oak
Mahogany	Plain Paldao	Satinwood
Plain Maple	Sonora	Teak
Sapeli	American Oak	Redwood Burl
Tigerwood	Maple	Butt Walnut
Avodire	Knotty Pine	
Red Birch	Makori	

The living room shown on page three of this issue is a well designed room and a well executed room. The Flexwood used is flat cut Teakwood for the panels and quarter cut Teakwood for the Stiles and Rails.

The architecture of this room was by Mr. Gilbert Schafer of the firm of Garfield, Harris, Robinson & Schafer and the installation and finish was under the supervision of Mr. John Wattlely of the DeWees & Roper Flooring Co.

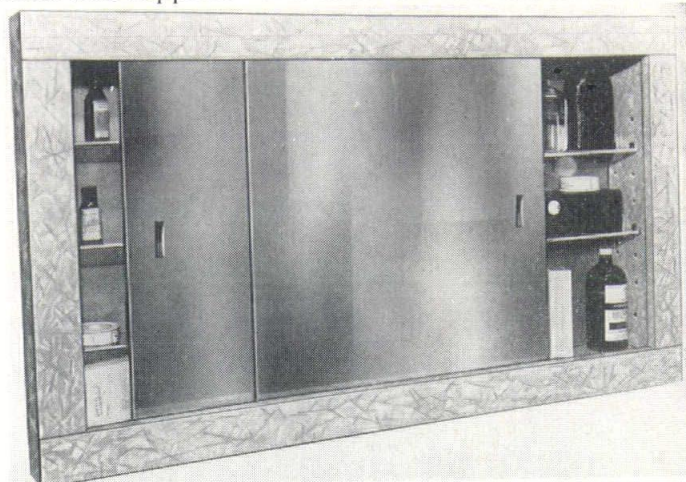
The many beautiful woods used for Flexwood are ideal for residence work, probably just one wall in the living room will give the room tone.

We all recognize the value of a wood room with its lasting beauty and value.

Mr. Wattlely says, "Mr. Architect, you design the room and we will execute it."

## "Gli-Dor"—Mirrored Sliding Door Medicine Cabinet Introduced

A newly designed sliding door medicine cabinet is now being presented to builders and architects by Atkins Wood Products Corporation, manufacturers of Kitchen Cabinets. Recently developed, the new cabinet has been titled the "Gli-Dor," and offers amazing space for medicines and supplies. The doors are full mirrors and the



cabinet itself has a lifetime laminated plastic finish virtually guaranteeing against rust or stains. Doors are on noiseless, easy-to-slide roller bearings, and the heavy bulb-edge shelves are fully adjustable to create whatever height is needed. The picture is completed by a center divider, which permits use by 2 people at the same time.

Created by Atkins to supplement their line of vanities, the "Gli-Dor" is manufactured in two sizes, one offering

(Continued on page 41)

*Mr. Architect: Never underestimate the power of a woman—*

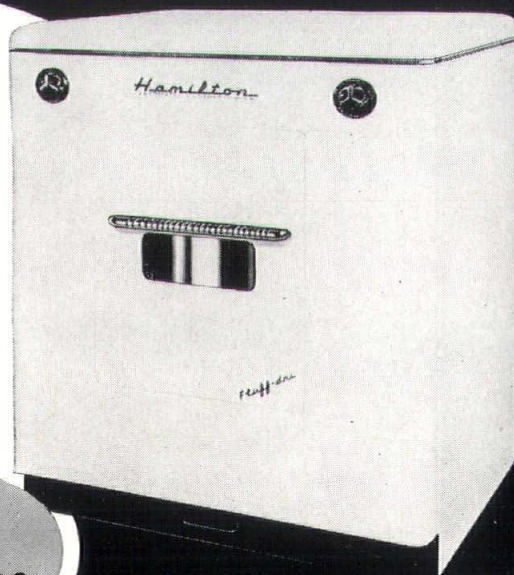
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## FAILS TO DESTROY STOCK OF FIRE-CHEX ASBESTOS-PLASTIC SHINGLES STORED INSIDE

**"We Saw it With Our Own Eyes! Carey Fire-Chex Shingles are Fireproof!", Say Officials of Mohawk Building Materials Corporation**

RENSSELAER, N. Y., December 6, 1951 —The fire that broke out on November 6 and destroyed two sections of the Rensselaer warehouse, owned by the Mohawk Building Materials Corporation, was finally extinguished last night, 30 days after the alarm was turned in.

Although the fire in most sections of the building was brought under control within ten days, it smoldered in the insulation board and roofing section for a full month. In this section, eighteen inch brick walls collapsed during the early stages of the fire, burying the roofing and insulation to a depth of over ten feet. Firefighters scored complete victory last night, when they spread this mass with a bulldozer and extinguished the flames.



As the rubble was cleared away, several piles of Carey Fire-Chex shingles were observed to be still standing. The wood pallets on which the shingles were piled had burned away, and the paper cartons were gone, but the shingles were still in good condition. Officials of the Mohawk Building Materials Corporation stated that the Carey Fire-Chex shingles were just slightly stuck together on the 12" edges, but not enough to prevent sliding them out from beneath the wire ties. "We saw it with our own eyes. Carey Fire-Chex shingles are fireproof," said C. Lawrence Fenner, vice president of the firm.



Fire-Chex asbestos-plastic shingles are an exclusive product of the Philip Carey Mfg. Company, Lockland, Cincinnati 15, Ohio, widely known manufacturer of asbestos and asphalt building materials. Coated with a patented asbestos-plastic, Fire-Chex have been tested by Underwriters' Laboratories, Inc. and found to resist fire so effectively that they are rated "CLASS A" without underlayment by Underwriters' — the highest possible rating for fire protection. Fire-Chex are the only roofing material of any kind to carry this highest fire-protective classification.



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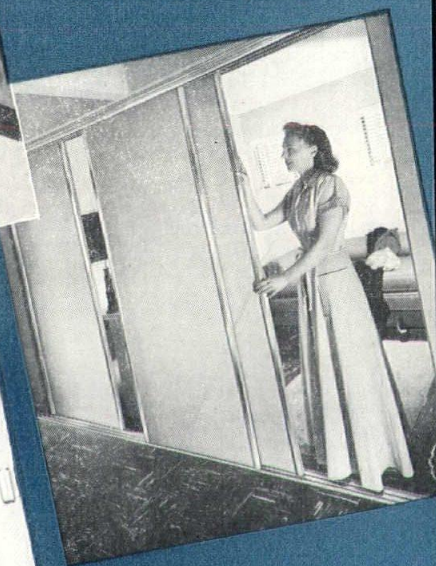
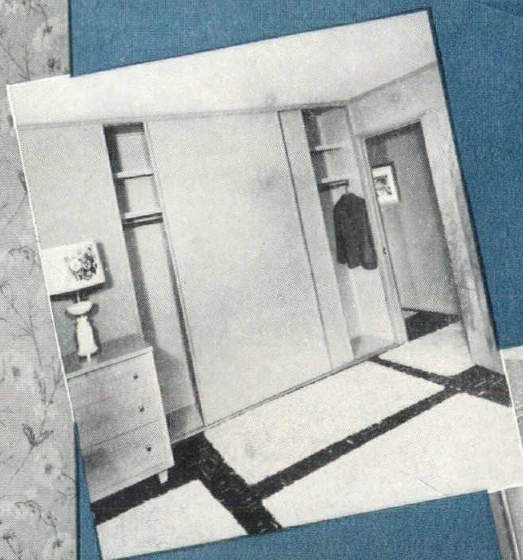
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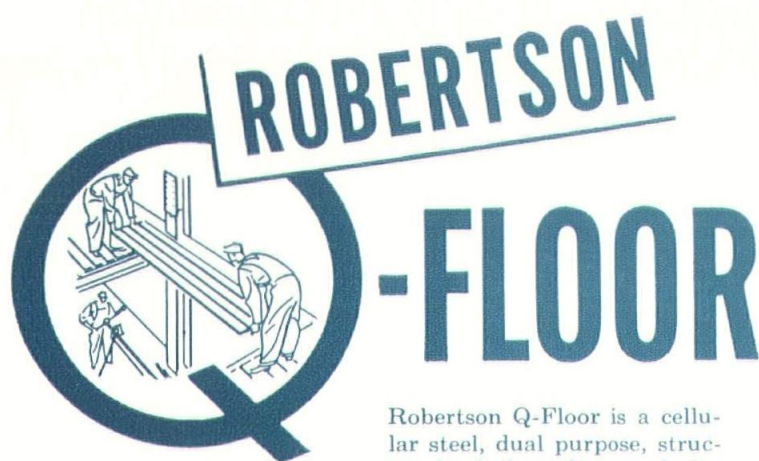
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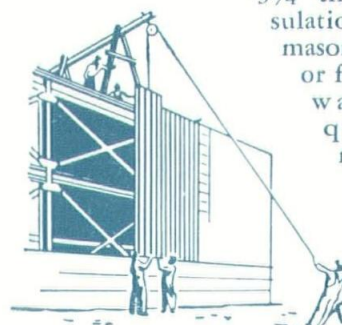
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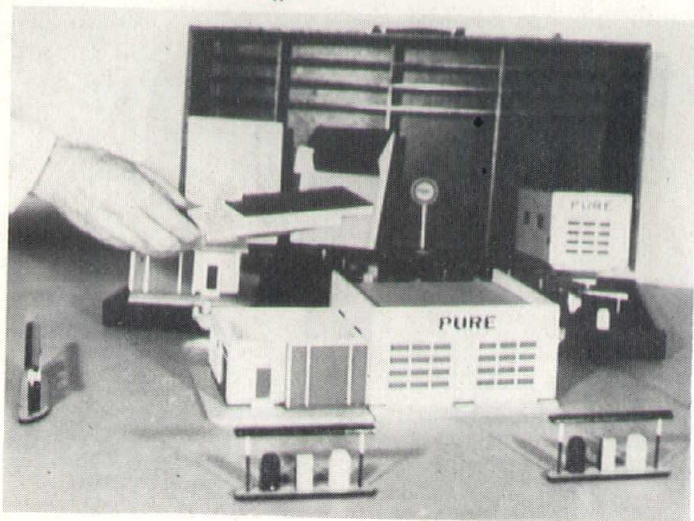


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## PURE OIL USES SCALE MODELS TO PLAN STATION LAYOUTS

To visualize and determine the most effective utilization of a location, the Pure Oil Co. is now using accurately-scaled miniatures of service stations. As shown in the photograph, these models are constructed with interchangeable units for offices, lube sections and islands that can be quickly arranged for maximum efficiency, without numerous drawings.

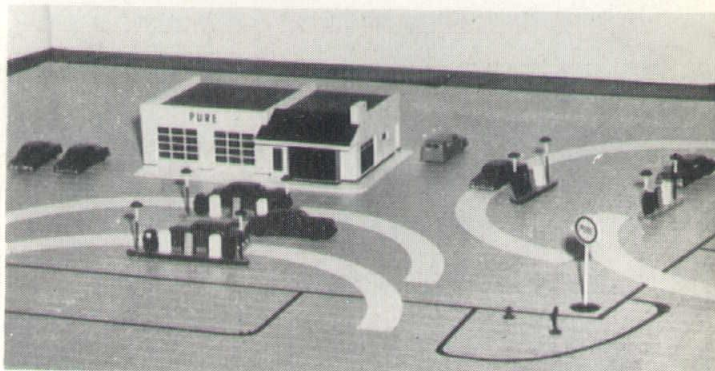


These realistic replicas were produced by Architectural Model Materials, Inc., 4208 W. Armitage Avenue, Chicago, an organization specializing in the development and construction of custom-built models and displays.

Such models are now extensively used in many industries for advertising, sales promotion, display, engineer-

ing, financing, real estate development, etc.

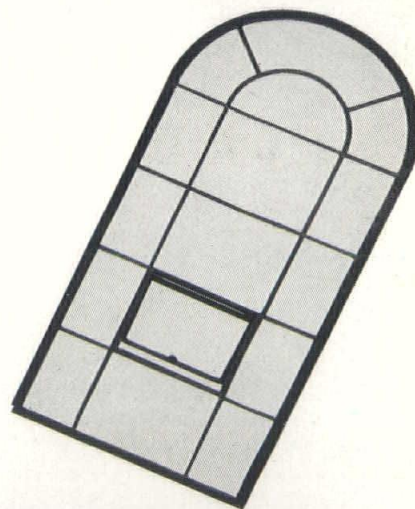
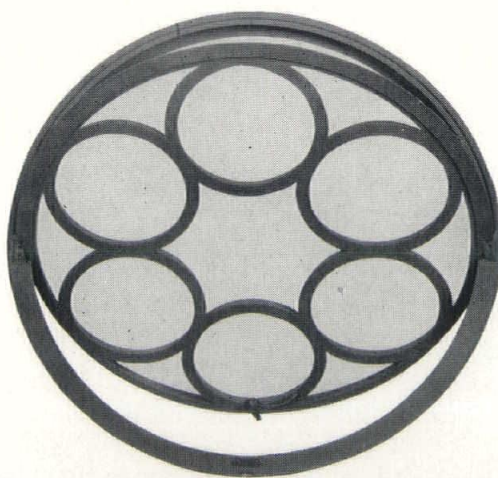
Architectural Model Materials, Inc., has created unique materials that can be used for factories, stores, houses, farm buildings and other types of structure, together with production line methods that produce realistic three-dimensional models at reasonable costs. The purposes for which such miniature buildings can be used are almost without limit.



## COLORED PLUMBING FIXTURES COST LITTLE MORE THAN WHITE

It is now possible to secure the sparkling appearance of a colored bathroom without paying an exorbitant price. Stainproof, acid resisting porcelain enameled steel plumbing fixtures are now available in four pastel colors at a modest increase in price over white—in some cases as low as 10 percent—when purchased in complete sets.

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## Plenty of Bricklayers and Structural Clay Products for Ohio Promised

A plentiful supply of bricklayers for the State of Ohio has been assured by action recently taken by the Secretary of the State Conference for the Bricklayers, Masons and Plasterers International Union in Ohio.

Mr. Tom Davis, Secretary of the State Conference, asserted that his union will furnish an adequate supply of masons for any current and future construction work in any part of the State of Ohio. Mr. Davis said this action followed the announcement by the Canton Office of the Structural Clay Products Institute that sufficient supplies of brick and tile would be available for all current and future construction projects in the state.

The regional office in Canton which represents the brick and tile manufacturers within the state has opened branch offices in Cleveland and Columbus, with an engineer in each office. Information on job openings for future construction is being compiled and this information will be furnished to the union so its members will be aware of the need for masons in areas where construction is prevalent.

Mr. Davis is operating a similar clearing-house plan with the locals throughout the state. Each local is forwarding to his office information telling how many masons are needed or how many need employment. By compiling these figures, Mr. Davis will ascertain where there is an immediate need for masons and will send this information to nearby locals; thereby, masons who are in need of employment can find it without traveling too far from their homes.

Commenting on this cooperative plan between the union and the Structural Clay Products Institute, Mr. Davis said, "This is a very progressive and far-reaching

step. It means that brick and tile may be specified for any job in the State of Ohio without the fear of delays due to shortages of either brickmasons or materials."

Mr. Jack G. Neighbor, Regional Director of the Structural Clay Products Institute in Canton commented, "This is an excellent example of the willingness and desire of the union and management to cooperate to provide the public with the best and most efficient construction in the Ohio Area."

## Ohio Architects Offered Model Boiler Room Layout

Canton Stoker Corporation engineers have prepared a set of model boiler room blue prints showing front view, side view and floor plan of an ideal heating plant. Drawings show proper location of combustion control equipment, stoker fan and overfire air fan. The drawings are an excellent aid in planning a new or remodeled installation, point out the advantages and merits of direct binfeed system. The folder is made to fit a standard 8 1/2 x 11 file.

Canton Stoker officials report sales over 50% ahead of the first six months of 1951 with a greatly increased interest in Binfeed stokers.

This Ohio firm specializes in automatic coal firing, handling and control systems. Their latest development is an automatic screw conveyor system of filling hoppers from pile or bin to hoppers. Called Flo-Tubes, they represent a tremendous saving in man-power by maintaining hopper levels with diaphragm controls.

Blue prints of model boiler room mentioned above are available without obligation by asking for Binfeed Stoker Bulletin, Canton Stoker Corporation, 2200 Andrew Place, S. W., Canton, Ohio.

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## SEATTLE - GREAT CITY OF THE PACIFIC NORTHWEST

### Where the Next A.I.A. Convention Meets

Seattle, the chief city of Washington, is situated on a neck of land between Elliott Bay (Puget Sound) and the freshwater lake, Lake Washington; 125 nautical miles from the Pacific Ocean, 111 miles south of the Canadian border; 804 miles by water north of San Francisco, and 2,188 miles by rail from Chicago; a port of entry, headquarters of the Washington Customs District, the county seat of King County, the largest city of the Pacific Northwest, and the largest city of its age in the world. It is on Federal Highways No. 10 and 99 and the Pacific Coast air-mail route; it is served by the Chicago, Milwaukee, St. Paul and Pacific, The Great Northern, the Northern Pacific and the Union Pacific railways; it has through train service over the Burlington Route and the Southern Pacific Lines, and has connection by both boat and train service at Vancouver, B. C., with the Canadian Pacific Railway; and it is the terminus or port of call for numerous lines of steamers with sailings across the Pacific Ocean to Alaska, South America, and through the Panama Canal to the eastern part of the United States and to European ports. It is the center of inter-urban motor coach lines, and of the "mosquito fleet" of steamers serving the 2,000 miles of Puget Sound shores.

Seattle was founded in 1852 by 21 white settlers who had arrived at Alki Point the preceding year, and was named after a friendly Indian chief (d.1866). In 1853 a town plat was filed, King County was created, and Seattle became the county seat. By 1855, it had a population of 300. In January, 1856, it was attacked by neighboring Indians, and successfully defended by the U. S. Sloop of War "DECATUR." Growth was slow at first.

The city was incorporated in 1869, with an area of 10.86 square miles. In 1870 the population was 1,107 and in 1880 only 3,522. The first railroad, the Northern Pacific, reached the city in 1884 and by 1890 the population had increased to 42,837, although a destructive fire had in 1889 burned down most of the buildings.

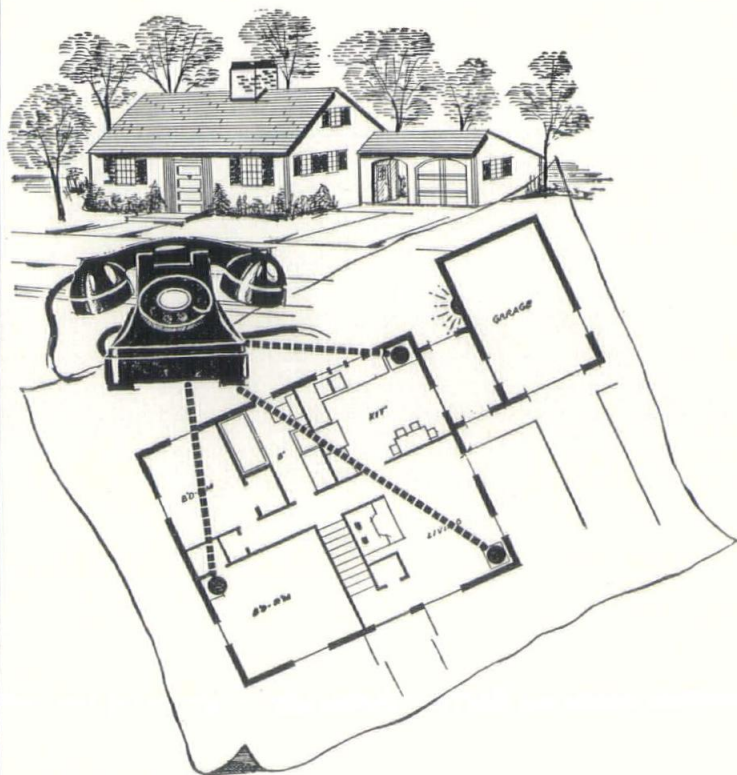
Seattle was still a little-known lumbering town when in 1897 the discovery of gold in Alaska and the Yukon Territory changed it almost overnight into an important commercial center, the outfitting point of prospectors, and the port to which they shipped their gold; by 1900 the population was 80,671. The arrival of the first steamer from the Orient in 1896 marked the beginning of considerable foreign trade, and in 1910 the Union Pacific and the Milwaukee railroads were connected with Seattle. In 1909-10 the Alaska-Yukon Pacific Exposition was held, on grounds which are now part of the University of Washington campus. Between 1905 and the close of 1910 the population was 237,194. The opening of the Panama Canal in 1914 gave a new stimulus to the city's commerce, and the years of the World War, when Seattle built more ships than any other port of the United States, were a period of rapid and hectic growth. By 1920 the population had climbed to 315,312 to 365,583 in 1930, to 368,302 in 1940 and to 467,591 in 1950.

### "GLI-DOR" MEDICINE CABINET INTRODUCED

(Continued from page 34)

12 lineal feet of shelf space, and the smaller 8 lineal feet of shelf space. Colorful, economical, the "Gli-Dor" Sliding Door Medicines are the perfect compliment to the modern bathroom. Jobber and distributorship are at present being organized. For literature and prices, write Atkins Wood Products Corporation, 103-12 - 101st Street, Ozone Park, N. Y.

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## A Fold-up Grandstand Bleacher

A grandstand bleacher which folds up against the wall, occupying a space of 2 ft. 4 inches, to 2 ft. 6 inches deep when folded, is now being distributed by Safway Steel Scaffolds, Inc., Detroit. Bradley W. Stephenson, Safway vice-president, said that when extended, the new Rollway Bleacher accommodates 15 to 20 per cent more persons than standard type bleachers of the same number of rows.

Stephenson stated that Safway has recently completed an arrangement whereby Safway has obtained a license from the California designer and manufacturer of the Rollway Bleachers to manufacture, sell and service the device in Michigan, Ohio, Indiana, Illinois, Kentucky, Western Pennsylvania, West Virginia and Tennessee. The eastern Rollway Bleacher plant is located in London, Ohio, which is centrally located so as to effect substantial savings in shipping costs. The company is still interested in obtaining distributors in some of the above areas.

School boards, recreation commissions and municipal park boards on the Pacific Coast have reported impressive savings in their seating costs for indoor sports held in gymnasiums or auditoriums as the result of using the Rollway Bleachers.

The structure is formed of strong, light-weight steel I-Beams and welded tubular steel units with seat and floor boards of 2 x 10 ft. structural select Douglas Fir (an added safety margin over the 1 in. lumber commonly used) spaced to provide a 24 in. back-to-back seating arrangement. The depth between rows allows the occupant to sit comfortably with knees straight, utilizing only 18 in. lineally for each seat. A single 16-in. ft. section of five rows, for example, accommodates approxi-

mately 55 persons, and in its folded position, frees 112 sq. ft. of floor space for other uses. The height of a 5-row section is 5 ft. 11½ in. and the depth when extended, 9 ft. 11 in.

The two-fold unit is constructed with a minimum of moving parts. The balance of steel beams and the absence of springs or clips insure ease of operation. The entire assembly can be operated (pulled out or folded back against the wall) by one person.

Total weight when occupied is distributed at three points: at the wall by a double bolted hanger; at the front of the stand by a lightweight plywood covered steel I-Beam, which parallels the wall, and at the center, where a tubular frame opens automatically into a vertical position transferring the load from the casters to the steel frame. The stress on the wall is thus kept to a minimum and the even distribution of weight on the floor protects it from scars.

The assembly is equipped with integrated locks which allow it to be locked in its open or closed position, safe from unauthorized use or tampering. In its folded position, the seats, which are securely bolted to steel frames, slant vertically, avoiding dust. The entire outer surface of the folded assembly is protected by ½ in. plywood panels, presenting a neat appearance.

The grandstand has been approved by leading engineers and insurance safety underwriters.

## Vitreous China Lavatories with Front Overflow

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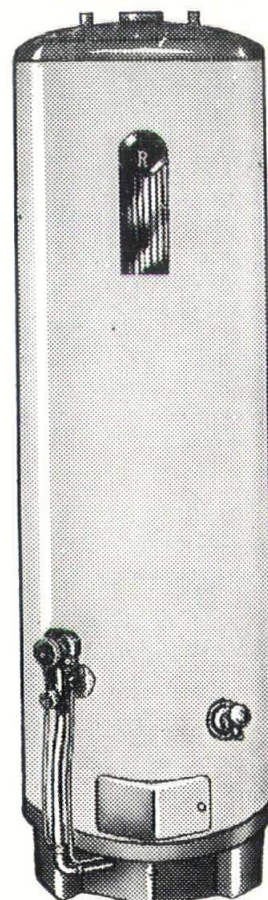
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## GEORGE FISHBACK

George Fishback, 58, died suddenly Monday morning, July 28th, at his home, 41 Short St., Worthington. Mr. Fishback was employed by the Division of Hospital Facilities of the State Health Department.

Mr. Fishback had lived in the Columbus area for 11 years, coming here from Akron. He was a member and past master of the Adoniram, F. & A. M., No. 517, Akron; Scottish Rite, Mt. Vernon Commandery, Knights Templar No. 1; Rotary Club and First Community Church, all of Columbus. He was a veteran of World War I.

He will be missed by his many architect friends who worked with him as he so efficiently represented the Division of Hospital Facilities for the State of Ohio.

## Banker Recommends Employment of Architects

The following is a copy of an enclosure recently sent out by The Ohio Company of Columbus, Ohio. This is a fine recognition of the profession by this company and several architects have already personally expressed their appreciation to Ewing T. Boles, who is President of The Ohio Company.

## Consult an Architect

Planning one's own home is fun, but the final designing should be left to the experienced architect and builder to avoid unexpected troubles and expense.

It is interesting, too, to plan one's own investment program. But, like designing a home, the plan should be carefully analyzed by a person

with years of experience in the investment field. It pays off!

Our investment men have spent many years helping men and women build sound and profitable investment programs to fit their individual needs. They know securities as the architects know his blue-prints.

When designing your home, consult an architect. When planning an investment program, let us help you. There is no obligation.

THE OHIO COMPANY

### AN INVITATION

Dear Mr. Huff:

We wish to extend a most cordial invitation to the members of the Architects Society of Ohio to visit the Taft Museum when they meet in Cincinnati, October 1-3. The Taft Museum is one of America's most distinguished historic houses and exhibits one of the country's best known art collections.

The Taft Museum offers free of charge lectures and tours of the Museum and special exhibitions are on view. Arrangements for teas can also be made. There is no charge for general admission.

We hope your members will arrange to visit the Taft Museum, and if we can be of any service to you, please let us know.

Most sincerely yours,  
Katherine Hanna, Curator

### A TRUE STORY

Dear Mr. Editor:

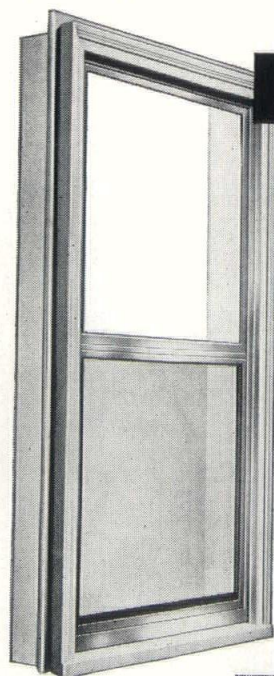
A very prominent Northern Ohio Architect was driving one day in Southern Ohio in company with his wife, and another couple.

Our architect's wife asked the question, "How about your gas"—to which he replied—"Oh! I can ride on 3 gallons after the gauge shows 0°." Nothing more was said, except that the wife told her riding guests that friend husband liked to see how far he could drive when the 0 mark showed.

Then, all of a sudden, the engine of this car, a Super Chrysler, started to sputter, then stopped dead, on an up-grade in the highway. But here was the last straw—Mr. Ohio Architect stepped out of his car, looked to the side of the road, and there was a large painted road sign, reading "GET ALL THE MILEAGE YOUR CAR CAN DELIVER". Well, said our architect, "didn't I?"

P.S. Names available only thru proper court procedure. M.F.

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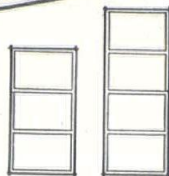
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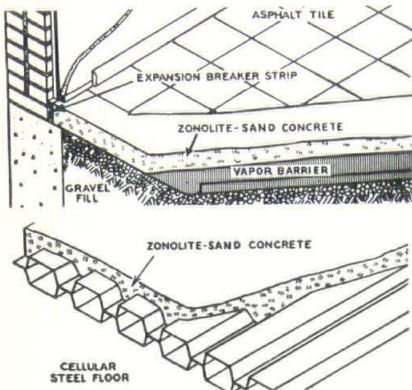
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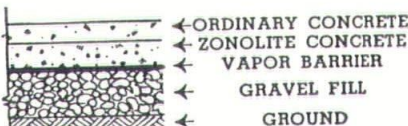
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## 50 Years of Architecture in Toledo

By THADDEUS B. HURD, A.I.A.

(Continued from last issue)

Toledo built much during this period. In the downtown area all the old residences disappeared and were replaced by commercial structures. The city spread out rapidly. The Near North Side declined as residents rushed to the West End, which in turn became the Old West End as the migration moved on to Ottawa Hills, to Maumee and Perrysburg. New business centers developed to serve the new areas. Especially was this the era of the factory, when many of the city's enterprising industries proudly made their way from small, narrow-windowed, old brick and wood buildings to the colossal structures of glass and steel which they occupy today.

Yes, Toledo grew and prospered, and to one who remembers the open fields where now stretch acres of factories and miles of homes, it seems like a tremendous change. But compared to the growth of metropolitan centers elsewhere in America, Toledo somehow failed to achieve the development that both its growth during the latter half of the 19th century and the inherent potentiality of its geographic location promised.

Toledo also built well during this period. The Boody House had an elegance second to no hotel between New York and Chicago, and the Valentine Theater held undisputed first place in the same area. Toledo built with fine marbles and limestone, with delicately modeled terra cotta and colorful glass mosaics, with rare and beautiful cabinet woods, with bronze, aluminum, stainless steel. Her buildings have structural soundness, well planned heating, plumbing and electrical equipment. The exteriors of her buildings have been beautifully decorated with a wealth of architectural details, cornices like Florentine palaces, Ionic and Corinthian colonnades like Greece and Rome, graceful Colonial spires like early New England churches, gothic arches and pinnacles like those of medieval England, France and Spain.

But well as Toledo built, her architecture has always been expressed in borrowed styles. Toledo originated no school of architectural thought, no leaders who have been in the vanguard of the architectural development of America, like the pioneers of the Chicago Style, the Classic Revivalists of the east or the architects of the San Francisco Bay Area School.

Toledo followed when others led, but she was nevertheless an enthusiastic follower, and may well proudly take her place as the equal of many other American cities that were likewise not the leaders in America's architectural movements. Toledo built much and built well, but the main story that her buildings have to tell is of the growth and development of American architecture as one typical mid-western city reflected it in many commendable examples.

### 3. Toledo at the Turn of the Century. The "Form Follows Function" Movement in Architecture

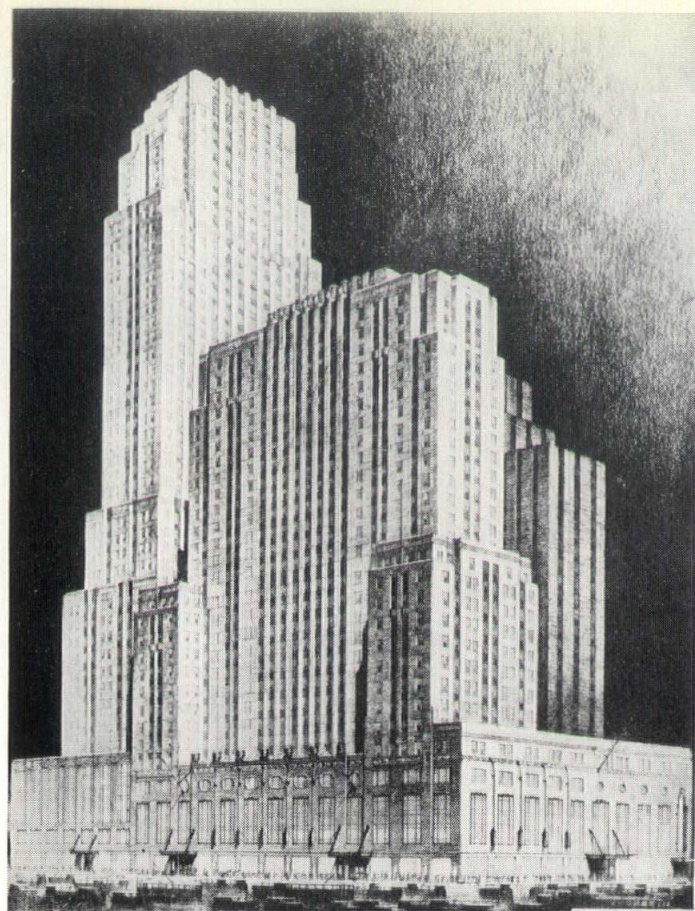
Our half-century witnesses the full swing of the architectural pendulum, a complete life-cycle of an architectural style. By 1890 the Victorian Style, marked by the Boody House, Memorial Hall and the Old Post Office had drawn to a close. We were about to witness the rise and decline of the great



Memorial Hall

(Continued on page 46)





Cincinnati's Netherland Plaza Hotel where the A.S.O. will meet October 1, 2 and 3.

## All Architects Are Cordially Invited

The 19th Annual Convention of The Architects Society of Ohio will be held in the Netherland Plaza Hotel in Cincinnati, Ohio on Wednesday, Thursday and Friday, October 1st, 2nd and 3rd.

The Great Lakes Regional Seminar will be held in connection with this convention and the Convention Committee, headed by genial Edgar D. Tyler, A.I.A. of the Architectural firm of Potter, Tyler and Martin has arranged a program of great interest to all architects. Many fine speakers will be presented and the Building Materials Exhibit (see page 8) will offer many new and interesting exhibits to the visiting Architects.

As has been customary in previous conventions of the A.S.O., an architectural competition will be held at which will be displayed many excellent designs.

The Netherland Plaza Hotel at which the Convention will be held is in the heart of downtown Cincinnati, facing Fountain Square and offers excellent facilities for the entertainment of the "visiting firemen." It has splendid arrangements for a convention of this kind and the management promises to go "all out" to see the visitors have all the conveniences and attention they require.

The Ladies' Committee also has arranged a ladies program that will delight the feminine visitors, so bring the "little lady" along. She'll have a splendid time and will go home with a fuller appreciation of the problems and perplexities which Architects face in their daily work.

So let's see you at the Convention. It will be worth many times its cost in time and money to you in keeping you up-to-the-minute on the progress of the profession of Architecture, to say nothing of the good time you will both have in meeting old friends as well as the leaders of your profession.

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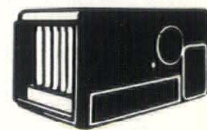
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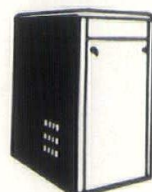
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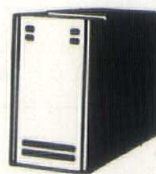
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### Errata—Corrections in last month's Roster of Architects

- 1338 Armstrong, Timothy G., 1121 West Goodale Blvd., Columbus (8) Ohio (Benham, Richards, Armstrong)  
 1079 Azzarelli, Frank A., 4826 Eppes St., Houston 21, Texas  
 586 Bailey, Alonzo W., 715 Prospect Ave., Cleveland 15  
 2066 Bakie, Ernest S., 6503 Montgomery Rd., (13)  
 605 Boccia, Michael G., 312 Osborn Bldg., Cleveland  
 1537 Hoener, P. John, 4606 Beck Ave., St. Louis (16) Missouri  
 844 Holzman, Willfred D., Jr., 2417 Hemstead Rd., Toledo (6)  
 622 Huberty, Ernest, 8017 Whitehorn Ave., Cleveland (3)  
 1743 MacCoy, Clifford W., 48 Holmes Rd., Fairborn  
 1802 Makarius, Robert J., Jr., 3009 Big Hill Rd., Dayton (9)  
 1272 Maffit, Merle R., 319 E. Town St., Columbus (15)  
 1661 Merrick, Carlton J., 14103 Highlandview Ave., Cleveland (11)  
 1784 Kellam, William E., 156 S. Roys Ave., Columbus (4)  
 1620 King, Harvey M., 1115 4th Ave., Louisville, Ky.  
 1756 Larson, Jens Frederick, Reynolda, North Carolina  
 1766 Peters, Harold E., 1324 Joseph St., Cincinnati (37)  
 1119 Pichler, Frank J. (Pichler & Abbott) 17 S. High St., (Rm. 1232) Columbus  
 1653 Ratner, Max, 47 N. Pleasant St., Oberlin, Ohio  
 889 Sibbert, Edward F., 114 5th Ave., New York (11) N. Y.  
 690 Sims, Ray (Sims and Schooley) 2901 N. High St., Columbus (2)  
 1726 Steffian, Edwin T., 11 Beacon St., Boston (8) Mass.  
 1531 Stohldrier, William C., 125 Parkway Road, Bronxville (8) New York  
 1923 Wachter, Robert Earl, 1253 Edgewood St., N. E., Warren  
 2036 Weiler, Richard E., 4716 Queens Ave., Dayton  
 1279 Werner, Melvin T., 156 E. 5th Ave., Berea, Ohio  
 519 Whitworth, Henry P., 219 Park Ave. West, Winter Park, Fla.  
 1628 Williams, Malcolm M., 2200 Olds Tower Bldg., Lansing (8) Mich.  
 1366 Wyatt, Arthur V., Brush Rd., Richfield, Ohio

### 50 Years of Architecture in Toledo

(Continued from page 44)

wave of architectural revivalism which swept America in the first half of the century, a period which, obscured by the multiple sources from which it drew, has not yet attained its merited designation as a distinct style nor yet been named with an accepted label.

But before this happened, and as the Victorian Style was drawing to a close, America witnessed the birth of an architectural movement that was to lie dormant for nearly a half century while revivalism ran its course. The leaders of this movement were the founders of the Chicago School of Architecture, especially Louis Sullivan and Frank Lloyd Wright. They threw their emphasis on the originating rather than the copying of architectural forms and on the expression in the design of the fundamental functions of the building. The expression, "Form Follows Function," attributed to Louis Sullivan,

(Continued on page 49)

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# Tentative Program **A.S.O. CONVENTION**

Netherland Plaza Hotel • Cincinnati, Ohio

October 1, 2, 3, 1952

## WEDNESDAY, OCTOBER 1

- 10:00 A.M. A.S.O. Executive Committee Meeting.
- 12:00 Noon Registration begins. Exhibits open.
- 4:00 P.M. Visit to Fine Arts Building, University of Cincinnati; Student Exhibits and Tea.
- 6:30 P.M. A.S.O. Executive Committee Dinner with Chapter Directors and Special Guests. Registration continues.
- 9:00 P.M. Informal gathering, including exhibitors. Entertainment.

## THURSDAY, OCTOBER 2

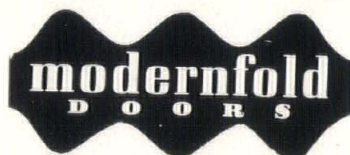
- 10:00 A.M. Registration continues. Exhibits open. Business session, William B. Huff presiding.
- 12:30 P.M. Luncheon, Edgar Tyler presiding. Remarks by Mayor Carl Rich and City Manager Wilbur Kellogg.
- 2:30 P.M. Seminar No. 1: Design — Leo M. Bauer presiding; George Holmes Perkins, discussion leader. Exhibits open.
- 7:00 P.M. Buffet Supper, Eugene Schrand presiding. Speaker: Kenneth E. Wischmeyer.

## FRIDAY, OCTOBER 3

- 9:30 A.M. Seminar No. 2: Design — Karl Schwarz presiding; Robert A. Little, discussion leader. Exhibits open.
- 11:00 A.M. Organization of Great Lakes Regional Council.
- 12:30 P.M. Luncheon, John N. Richards presiding; speaker, John W. Root.
- 2:30 P.M. Business Session, William B. Huff presiding. Public Relations. Resolutions. Exhibits open.
- 6:30 P.M. Cocktails.
- 7:00 P.M. Dinner, William B. Huff presiding. Announcement of Honor Awards. Speaker: (not yet scheduled).

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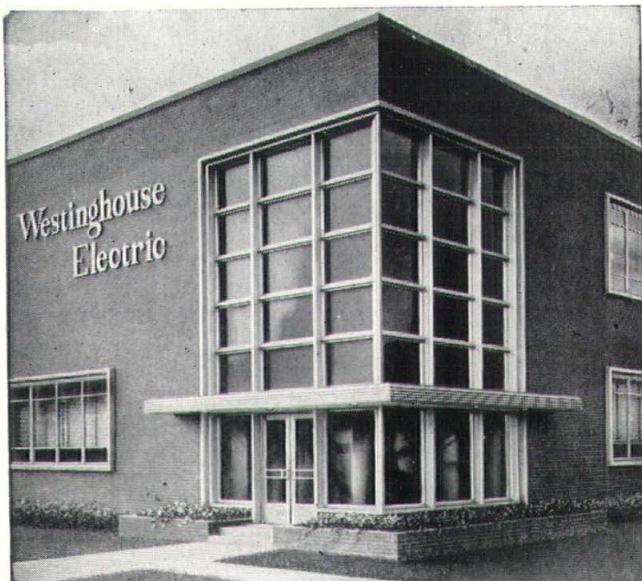


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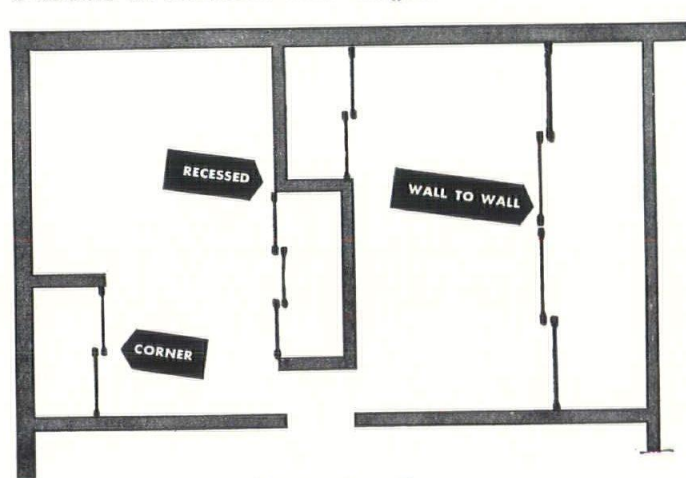
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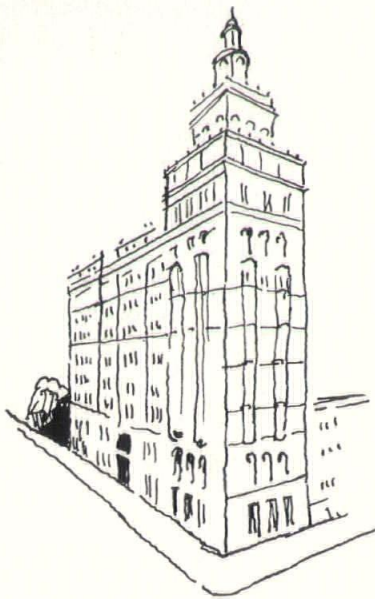
## 50 Years of Architecture in Toledo

(Continued from page 47)

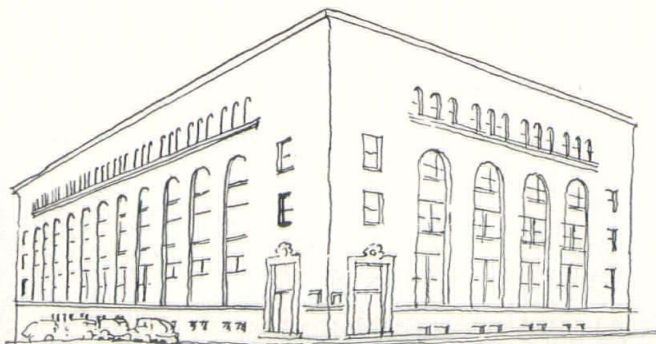
became the by-word of the movement. They pioneered many architectural expressions that today we regard as standards, especially in the tall commercial buildings. Toledo architecture at this time was considerably influenced by this school. Two buildings deserve special mention, the Nasby Building, now called the Security Building, on the southwest corner of Madison and Huron, and the Berdan Building, headquarters for many years for the Berdan Company, wholesale grocers, on the southeast corner of Washington and Erie.

The Nasby Building was from the office of E. O. Fallis, architect. Its debt to the Chicago School may be seen in the large unobstructed show windows of the street floor and the generous fenestration of the office space above with its multi-story bay windows extending out to obtain the maximum of light and air. Known as Toledo's first skyscraper, its graceful tower, by happy fiction said to be a reproduction of a tower in Toledo, Spain, was for years a landmark of the Toledo skyline. In 1934, long since dwarfed by the towering heights of its Madison Avenue neighbors, the removal of the tower top for reasons of structural safety was largely unnoticed and unlamented.

Of different appearance but similar philosophy is the Berdan Building. From the office of George S. Mills,



Nasby Building



Berdan Building

architect, it is a well conceived expression of a warehouse structure. Here emphasis is upon massive masonry, clearly dominating the window openings, and crowned by a cornice formed only by the outswEEP of the masonry itself. It is a direct and vigorous design, well executed, and deserving of much greater recognition than it has thus far received.

Also showing the Chicago influence are the Spitzer Building (Bacon and Huber, architects) and the Valentine Building (E. O. Fallis, architect). Characteristic are the bay windows of the former and the simply conceived masonry of the latter.

In both the Nasby Building and the Berdan Building, a definite effort seems to have been made to originate rather than to copy architectural forms. In the Spitzer

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and Valentine buildings, reliance has been placed on Classic forms for the development of the details.

#### 4. The Rise of Architectural Revivalism

But this early movement toward an architecture based on the "Form Follows Function" dictum was soon engulfed thruout America in the rising tide of architectural revivalism, and except for the works of a few non-conformists such as Wright, it lay dormant until revivalism had run its course.

The cult of architectural revivalism, well entrenched in the east in the eighties, and sumptuously displayed to all America by these same architects in the Columbian Exposition, the World's Fair, in Chicago in 1893, achieved its first expression in Toledo that same year in the Gardner Building, northwest corner of Madison and Superior. Charles Gardner, the architect, was a Toledoan who had engaged in architectural practice in the east and had traveled extensively in Italy. Returning here to live, he erected on the site of the family homestead an office building conceived as a replica of an Italian Renaissance palace, and spent his remaining years as manager of the building.

This cult of architectural revivalism captivated the American mind. We were a lusty, growing nation. We had untold natural resources, great self-confidence, boundless energies, and with this, unhappily, a cultural inferiority complex. We had wealth, but we had no past. Among nations, we were the world's *nouveau riche*. The great crowd of American tourists who flocked to Europe to visit her cities and stare at her buildings came back impressed that at best we had only a meagre architectural past. We did have a small but dignified eighteenth century heritage of English Georgian antecedents which, dubbed "Colonial," our patriots avidly pounced on and built into a special cult. We rushed to cover America with replicas of this heritage, but we also had to have replicas of the best of everything from every country in the Old World. This reached its ultimate in the lush days before the Depression when wealthy Americans bought old castles in Europe, shipped them bodily, stone by stone, to this country, and had them reerected here complete in their original glory, unobtrusively embellished, of course, with American plumbing and heating.

This attitude toward architecture dominated the first half of the century. Lacking that quiet self-confidence that comes with adequate historical background, we fell back on what we were told was artistically "safe" or "always good." A building's architectural quality was assured to the public's mind if it could be shown that it was copied after a certain building somewhere which was generally considered to be of good design. It is a strictly American phenomenon which had no parallel in Europe.

In areas like Toledo where the architects had not had the opportunity to travel in Europe or our own eastern seaboard, there was a strong tendency for the architecture to become copies of copies. Recent clever adaptations of historical prototypes by their more traveled brethren soon appeared in the architectural press with words of praise, and these, with many of the practical architectural problems already solved, served ideally as copy material for the architects of lesser training and travel opportunities. Not a few Toledo buildings owe design credit to their contemporaries in other cities.

It should be noted, however, that in the buildings of this period the fundamental architectural problems were usually well solved in spite of the borrowed forms in which the buildings were dressed. Problems of plan circulation, functional space relationships, fenestration, selection of materials, coordination of mechanical equip-

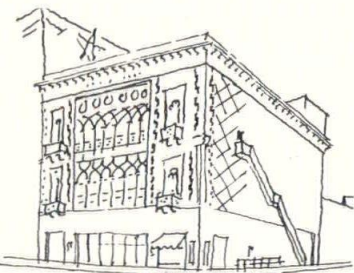


ment, were skilfully handled and gave us good schools and churches and stores. It is a strange phenomenon that as a nation we felt obliged to make these buildings look like something they were not, a Tudor castle for a school, a Florentine palace for an office building.

Further, it should be pointed out that since the architects were solving the fundamental architectural problems without recourse to historic precedent (since there was none), these buildings, therefore, are not in the styles that they have long been said to be. They are essentially new architectural creations trimmed with historic details and forced into historic forms. When the fundamental architectural problem was not much changed, as in the churches, the adaptation was easy. But when the problem was new, as in the skyscraper, the adaptation was never satisfactorily achieved.

Our habit of designating these buildings as being in an historic style is an error that needs correction. If they were truly built in the style, they would then be like the reconstructed buildings at Williamsburg, Virginia, museum pieces and not practical buildings. So when we say, for example, that the Lucas County Court House is "in the Classic Style," we mean that although an original architectural conception, it has been embellished with certain decorative elements originated in ancient Greece or Rome. The real style of the building is in the as yet unnamed period of architectural revivalism of the first half of this century.

#### 5. The Course of Architectural Revivalism in Toledo



Burt's Theater

With the building of the Jefferson Avenue facade of Burt's Theater in 1897, as a replica of a Venetian Gothic Palace, the cult of architectural revivalism was well ushered in. The next half-century witnessed a kaleidoscopic whirl of almost every European and American style, including the Victorian, alone or in combination.

The century opened with a series of charming essays on various adapted styles. The Old YMCA was graceful

(Continued on page 52)

#### FHA Investigation

A resolution asking that "the present congressional investigation of housing be broadened to cover recurring charges" against the Federal Housing Administration

and the Veterans Administration was unanimously adopted at the annual meeting of the National Housing Conference recently. This was a considerably watered-down version of NHC director Charles Abrams' demand for a full-scale investigation when he told the conference the "depredations" of FHA if disclosed, "would make the Yazoolands frauds look like a piker's handout." He specifically charged that speculators are reaping enormous profits on FHA commitments; that FHA has lent credit for commercial enterprises although its purpose is to build moderate rental housing; that actual costs are misrepresented with FHA sponsored rate-rigging costing tenants and homeowners at least \$80 million annually; and that FHA "reduces building standards to enhance private profit, winking at double bookkeeping methods."

## Cincinnati

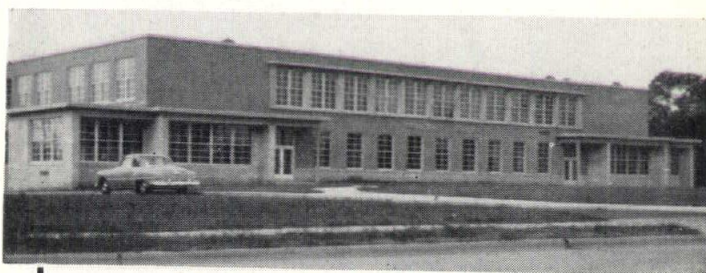
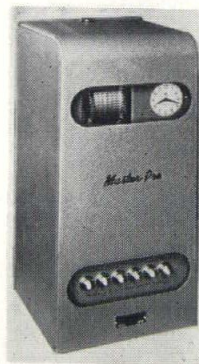


Photo Courtesy Western Hills Press

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## Only 20% of Nation's Architects in Defense Work

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But only one architect in five was working on national defense projects during the first half of 1952, Rody Patterson, Pittsburgh architect, reported to the National Defense Committee of the A.I.A. His report covered a nation-wide sample survey of 19,000 registered architects, half of whom are members of the architects national professional society.

During the survey period, one-quarter of all architectural offices reported they were increasing their working force of draftsmen, specification writers, and other

(Continued on page 67)

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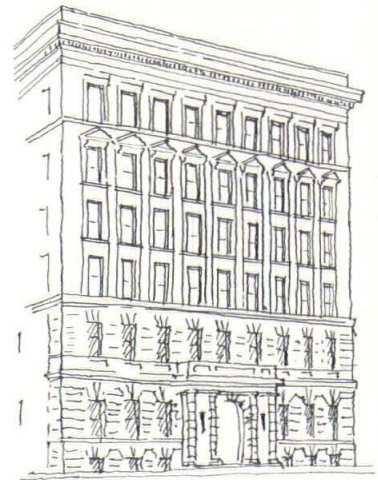
NEW YORK, N. Y.

## 50 Years of Architecture in Toledo

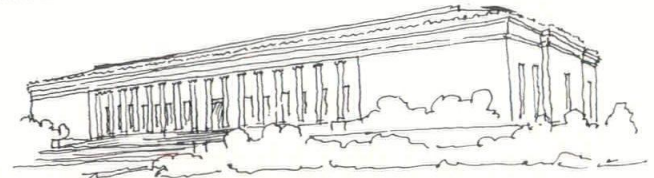
(Continued from page 51)

Classic touched with a variety of late French Renaissance forms. The Elks Club is a blending of Renaissance composition and Gothic ornamentation. The Masonic Temple is an adaptation of domestic medieval Gothic.

Then as Toledo grew and prospered, the buildings become more "authentic," more highly embellished with more expensive detail. The New Post Office and the Museum of Art are very "correct" Classic. Their details are tastefully copied and beautifully executed. Scott and Waite High Schools are embellished with "correct" Tudor Gothic details almost to the point of confusion. The details of the new Toledo Club are beautifully adapted from the English Renaissance.



Old YMCA



Toledo Museum of Art

The culmination of the period came between World War I and the Depression. The palatial estates along the Maumee River, the Commodore Perry Hotel, The Cathedral of the Diocese of Toledo, Toledo University's main building, the Federal Building all testify to the economic prosperity of the era. No expense was spared that these should be the finest in every way, and they set a standard of material opulence that may never be equaled in Toledo again. Each architectural



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detail was carefully studied for historical correctness and design appropriateness. It little mattered that there sometimes occurred a juxtaposition of styles quite disconcerting to one versed in architectural history. Each detail was "correct," and the ensemble achieved a popular beauty.

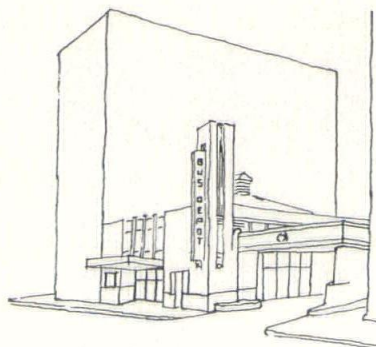
Then as the Depression deepened, we gradually discovered that we had built us an architectural past. We, too, in America now had Tudor Manor House country estates, and columned offices of state facing our civic centers. We had built us one of practically everything. The cult of architectural revivalism had accomplished its aim. Our ego was satisfied, and as the force that had nurtured revivalism waned, so too declined its manifestation as an architectural style.

#### 6. The Modern Style

As the strength of architectural revivalism declined, the fundamental architectural problems that had engrossed Sullivan and Wright once more came to the fore. This trend back to the "Form Follows Function" school of thought was promptly dubbed "Modern." The name is a poor one, because actually, in its day, the Gardner Building, which introduced to Toledo fireproof floors of concrete and steel was modern, although it was draped in Florentine details. Negatively, the trend expressed itself as a revolt against the historic ornament which was no longer felt as necessary. Positively, it expressed itself in a growing aesthetic sureness, a confidence in the ability to achieve an artistic fitness by the handling of architectural problems alone, by space, mass, color, materials. Appealing to the mind as well as to the senses, it by no means gained quick and universal acceptance, and in certain buildings such as churches, its use still arouses adverse criticism today.

In two fields, however, factories and tall office buildings, the style won ready approval. Factories, indeed, had scarcely been considered architecture, and with few exceptions had never been forced into a historic style. The tall office building, never too successful either as an attenuated Florentine palace or an overbrowed Gothic church tower, was a new building type, and the design advantages inherent in a freedom from historic details were quickly perceived. Aside from factories where the trend was quietly developing into a genuine architectural expression, the first major expression of the new style in Toledo was the New Ohio Building. Tall and imposing, outside at least bedecked with no historic style, it won almost immediate and universal admiration.

Less daring in their expressions, but showing clearly the decline of historic ornament were the Old Bus Station, the Bell Building and the Toledo Public Library. These are really transitional structures, as is the Ohio Building, retaining in a very weakened or modified form details attributable to a historic style. The Old Bus Station's modified Gothic exuberances were in a manner popularly called "Modernistic." The chaste and hardened details of the Bell Building and the Library were known as "Modified Classic."



Old Bus Station

(TO BE CONCLUDED IN OCTOBER ISSUE)

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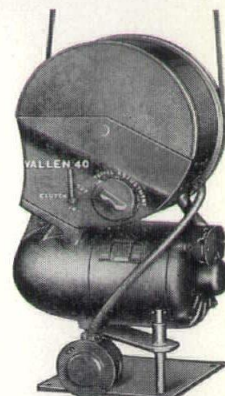
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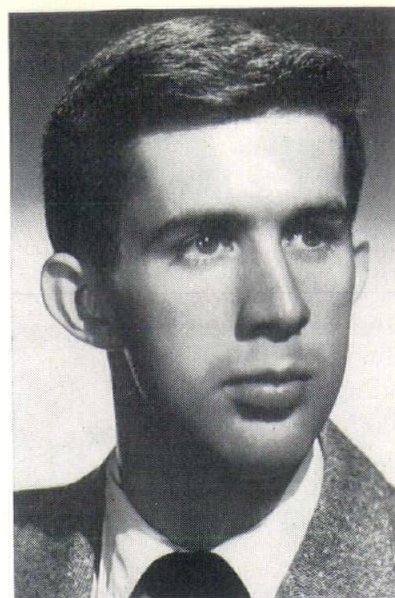
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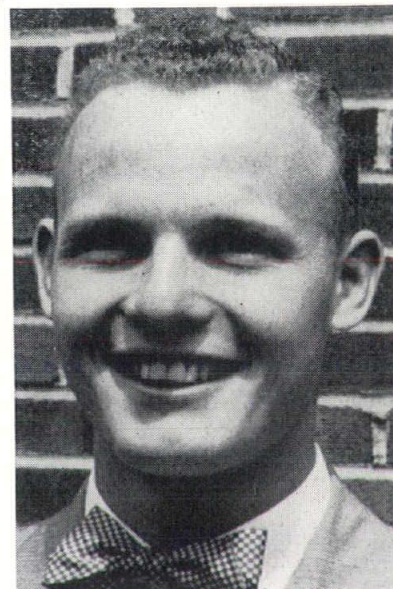
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Honors Day ceremonies at Ohio State University, May 10. John Rodger Clark was born at Lorain, March 31, 1927, graduated from Lorain High School in 1945, and attended Kent State one year and Ohio State four years. He won the Bradford Scholarship and the Faculty Prize at Ohio State University in 1951, belongs to Sigma Pi fraternity and was active in the Student Chapter, A.I.A., in Columbus. He spent 16 months in the Navy in 1945-46 and has worked on



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construction projects in Lorain during his summer vacations.

The Award winner at the University of Cincinnati is James H. Donnelly who attended Purcell High School in his home town of Cincinnati. Mr. Donnelly was a consistent winner in The College of Applied Arts; his name gracing the Dean's list ten times. His experience has been with Maxon Construction Company in field survey work and with Airco, Inc., in layout drafting. Since 1948, he has been



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William Nahory of Cleveland holds the Certificate by way of the School of Fine Arts of Miami University. A graduate of John Adams High School in Cleveland, he served in the U. S. Army before going to Miami University at Oxford, Ohio, where he has made an enviable record. Mr. Nahory lives at 15110 Edgewood Avenue, Cleveland.

John Dyson Wilson was presented the Society's Certificate upon graduation from Western Reserve University in June. Of Scotch ancestry, he was born in Cleveland, December 27, 1926. After graduation from Cleveland's Glenville High, he entered the U. S. armed forces in 1945. For his five years in The College of Architecture, he has a consistently high record of scholarship. In 1948, he won the Epsilon Delta Rho prize and subsequently a Producers Council award for a research paper, the Jansen award in structural design, an award in the Allianceware sign competition, was a 1st prize winner in The Home & Flower Show compe-



JOHN DYSON WILSON  
Class of W.R.U., 1952

tion and was alternate in the Schweinfurth Traveling Scholarship for 1951. His experience includes drafting and design for A.G.A., for Paul Fleming, heating engineer, and for Husten & Riddle, associate architects.

Geo. M. Foulks, Chairman of the Committee on Education, announces that in further recognition of their scholastic work, the Society has invited this year's Award Winners to attend the Annual Convention Dinner to be held in Cincinnati, Friday, October 3.

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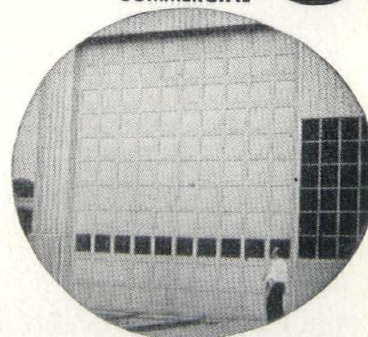
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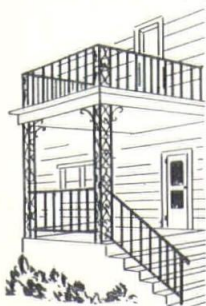
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## Trend in Architectural Design Follows that of Living

(Continued from page 16)

Too, we can't overlook color. Color plays an integral part in the home. I notice more and more the tendency to use nature's colors as nature supplied them rather than trying to improve on them. We are doing more blending and less contrasting. Overall the appearance of our homes is becoming more restful and harmonious.

I sometimes think we got off the deep end on certain ideas, which quickly become architectural cliches. I feel this way about picture windows. Nowadays any large piece of glass used in a home suddenly becomes a picture window. Obviously it should frame a pleasant view and not a neighbor's garage. Improper use has placed many families in gold-fish bowls which result in drawn draperies 24 hours a day. Probably the slick-paper home magazines have fostered these ideas of separate and unrelated designs.

### Danger of Imitation

Seeing is believing, or should I say—Monkey See—Monkey Do. This is true of all of us. Unless we see certain methods applied and applied to our own advantage we refuse to believe they can be to our advantage. Perhaps the trick is in making the public see them.

For the past few years I have participated in the Chicagoland Home and Home Furnishings Festivals. I learned a lot from them. Most important, I believe I have learned first-hand what the average Mr. and Mrs. American is looking for in a home. Here were splendid opportunities to sift the comments of thousands of people as they were exposed to new ideas and new materials. The houses were built with an eye to what the public would like to see were they not affected too much by tradition, budget and impractical ideas—picked up only God knows where.

Above all, they want their families to perform realistically. They want rooms to mean room for all. They don't particularly want them labeled. They demand they serve many purposes . . . call them family rooms, multi-purpose rooms, activity rooms, call them what you may, but the rooms must work. They must give room for a family to be a family and to serve the habits of the families who will do their living there.

I don't believe any trend we are experiencing today is a mere flair of the times. I sincerely believe that for the first time we are developing a simplification that will shelter Mr. Jones in a home that will let Mr. Jones live like Mr. Jones should live. And Mr. Brown will live like Mr. Brown. We are reaching the point where we are not afraid to live like individuals and we are not afraid not to copy Mr. Jones or Mr. Smith if we don't want to.



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## Clients Control

In the final analysis it is the architect's clients who control the trend of architecture. The client—God bless him—has a power all his own . . . the purchasing power. It is what he sees, what he reads, what he wants that controls today's architecture. Say what they will about Mr. Blandings and his dream house, the architect can't help but feel grateful to him . . . he at least let people know there was such a creature as an architect.

It is a healthy sign to my way of thinking if a client comes to me WITHOUT a sketch of another person's home. Then and there I know he is on my side. He is looking for a home of his own—one designed to meet the needs of his family. Yes, it is a healthy sign . . . he is looking for an architect.

In closing I should like to quote a favorite of mine—those wonderful words of Daniel Burnham, one of the master architects.

"Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized."

"Make big plans; aim high in hope and work, remembering that a noble logical diagram once recorded will never die, but long after we are gone will be a living thing—asserting itself with evergrowing insistency. Remember that our sons and grandsons are going to do work that would stagger us. Let your watchword be order and your beacon beauty."

## "Contemporary Approach to Design" —Seminar Topic for Convention

(Continued from page 12)

ning. While Professor of Regional Planning he acted as a consultant to the British Ministry of Town and City Planning in London. In February, 1951 he took his present position.

In Bob Little, the speaker for our Friday morning session, October third, we have a prominent young architect of Cleveland. He was born 36 years ago in Boston, Massachusetts, but already has made an enviable reputation for himself. As Holmes Perkins is an educator maintaining the perspective of the practitioner, so Bob Little is a practitioner who has not lost sight of the necessity of educating the coming generation, having taught or lectured at the following schools and ateliers: Boston Architectural Club; Stuart School of Boston; Smith College School of Architecture; Western Reserve University and the University of Pennsylvania. Bob received his education at Harvard, receiving University scholarships and winning the Robinson Traveling Fellowship in 1939. He has worked in the offices of Holmes Perkins, Hugh Stubbins and Arne Korsmo of Oslo, Norway. During the last war he was first a Private with the U. S. Army then a Camouflour with the U. S. Navy and finally an Analyst with the U. S. Air Force Intelligence. (No, he wasn't with the Marines ! ! ! ) In 1945 Bob moved to Cleveland where he was associated with Conrad, Hays, Simpson and Ruth for the design of Halle Brothers Shaker Square Store, which has received the A.S.O. Award, and the Cleveland Chamber of Commerce Award. From 1947 to the present he has been in private architectural practice as Robert A. Little and Associates, work consisting of residential, commercial and industrial buildings, specializing in contemporary architecture. He is at present working on a community of houses and a new Museum of Science.

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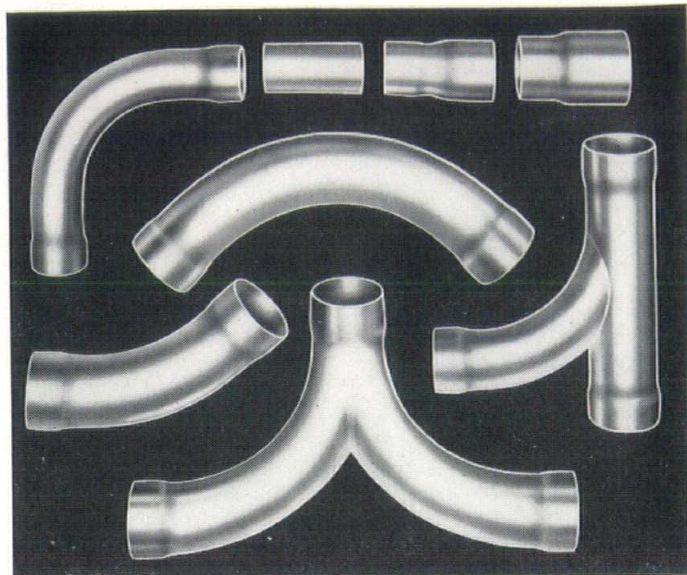
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*(Continued on page 60)*

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## The Heritage of New England

(Continued from page 20)

elevators serving the respective decks. **ARTS AND SCIENCES ARE UNITED**—Against this background of stirring technological achievement, the consultants for the art, architecture and interior design were charged with the responsibility of producing interiors of undoubted artistic excellence. Credit for the interior architecture goes to the firm of Eggers & Higgins, Architects. Anne Urquart and Dorothy Marckwald worked for three years, with a dozen assistants from blueprints to dress the ship from stem to stern.

They selected or had designed more than twenty miles of fabrics. Every piece of furniture, all made of aluminum, was especially designed by them. Every item ordered or designed had to be non-inflammable—there could be no exceptions—paints, furniture, art objects—all had to be tested, and found impervious to fire. Neither hair nor rubber could be used. A new material—Dynel, made from natural gas and salt, is used for bedspreads, draperies, and decorative trim, amounting to thirteen and a half miles. Chairs in lounge are upholstered with foam glass and covered with fire-resistant dynel fabrics.

The fabrics, many of which are hand loomed, have a refreshing variety and color, plus texture. The nubby, thick fabrics so much used in contemporary interiors predominate in public rooms. Metal threads woven thru those fabrics contribute glints of gold, silver, and copper. Twenty-five of the finest fabric houses in the country have woven material for the ship (many of these will be on exhibit at our shop).

In tune with the current trend of bringing Al Fresco colors indoors, Urquart and Marckwald peered thru portholes and brought ocean colors into the lounge. In the luxurious first class dining saloon, chairs are bright red and walls and curtains are beige. The observation lounge, extending the full width of the ship, and having sixteen full length windows each side, is one of the most striking rooms of the ship. Blue and green are combined for a dramatic effect here, the carpet a real grass-green, upholstery fabrics, blue and green as the sky and ocean outside.

The work of fourteen American artists appears throughout the ship. Adorning the stairs and foyers in first class stair halls, are some two hundred pieces of aluminum basrelief sculptures of the symbolic United States eagle and state flowers and birds, executed by Artist Austin Purves.

A painted decoration by Lewis E. York, featuring American historic battles, marks the section of the spacious cabin class smoking lounge. The dark green walls are broken by curtains of a geometric harlequin design in red, green, beige and white, with banquettes and chairs in beige leather and occasional chairs in red upholstery.

Murals on the brown walls of the first class cocktail lounge were inspired by Navajo sand paintings. Artist Peter Ostuni gave permanency to the Indian art by using vitreous enamel on copper, and applying real sand for background.

The oval Ballroom is dark red and pale gold given a party mood by nineteen edge-lighted carved glass murals decorated with undersea theme of ocean flora and mermaids, executed by Artist Albert Gilbert. Gold accents blend with subtle lighting.

The first class dining room is dominated by four five-foot high carved figures. Sculptor Gwen Lux formed these and other supplementary figures from foam glass blocks, using files instead of chisels.

Yes—The S.S. "United States" sailed from New York on her maiden voyage July 3, and returned from South-



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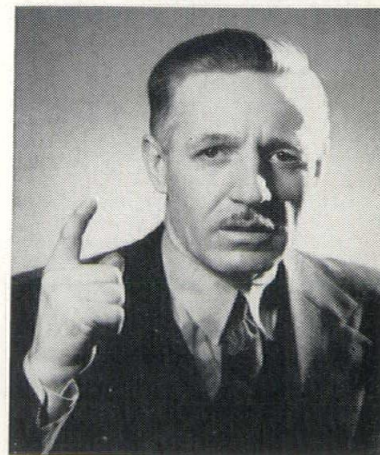
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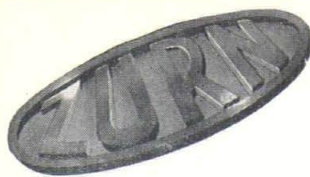
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To all of you who are fortunate enough to test the comfort of this great ship, Bon Voyage, Janie.

P.S. I almost forgot to tell you to come to the exciting "one man show" I'm having at the Studio the last week of Sept., introducing J. P. Olmes' water colors and guaches of those beautiful spots in Maine, which were all around us—Christmas Cove, Pemaquid Point, Bar Harbor, Boothbay Harbor, South Bristol, Damarascotta, etc. Please come.

**New Steel Tubing for Vacuum Systems**

(Continued from page 58)

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During the past two seasons, we have never had a clogged line or fitting. There has been no decrease or loss in vacuum. Our concession stands are in full use during all sporting events and other uses of the Field House. The usual accumulation of gum, cigarette, and candy wrappers, etc. results. We try to remove all the larger pieces before sweeping, but are occasionally surprised at the size of some of the material which we find in the bucket of the vacuum machine.

At first I was concerned about this system because there were no clean-outs installed. However, with two full seasons of trouble-free service with your system, we agree that clean-outs are not necessary when using your fittings and tubing.

Our central cleaning system is also very helpful to us in dusting, particularly in conjunction with taking care of the gymnasium floor. The floor is dusted before each practice session and each game. Our central vacuum system not only removes the dirt and dust from the mops, but takes it out of the room entirely, which we like very much.

I have been custodian of various schools and public buildings for 15 years. Nearly all had central vacuum cleaning systems, of one type or another. Your system using Vacuflow Standard Fittings and Tubing is by far the best I have ever used. In fact, in my experience, it is the only one, which in actual use has proven 100% satisfactory in every way."

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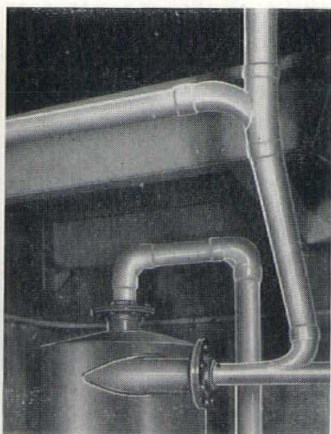
## Who's Afraid of the Big Bad Wolf?

(Continued from page 11)

hard way about making fabulous claims by this time, so we cautiously estimated that the tank-life would be just doubled by the rods. This has since been proved by actual experience in thousands of applications. Although these rods were a great stride in the right direction, they too, had their weak points. In certain types of water they disintegrated much too rapidly. One manufacturer attempted, with some success, to retard this excessive action by incorporating a resistor between the tank and the rod at the point of contact. Installation and renewal required considerable plumbing work; and again, since the rods must be long, extending from the top to near the bottom of the tank, we could not control the points at which the greatest decomposition would occur. If it came near the top, the anode would break off and drop to the bottom of the tank, lose its effectiveness as a protector and, worse still, create an electrolytic action where it touched the tank and burn holes in it. So here again we found that we had not discovered a panacea, and at a time when it was becoming a greater and greater necessity. A large percentage of our homes are being equipped with copper plumbing, and chemical water softeners are coming into more extensive use, both of which greatly aggravate the condition in galvanized tanks. The progress up to this point, however, should be considered a monument to the men who made it possible.

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Two of the rods were given to us to try in heaters that had been troublesome. In many of our heaters we had



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been plagued with element scale which caused failure as often as three or four times in one year. This was inconvenient for our customers and very expensive for us. We installed the rods merely by passing them through the element spuds, while we were replacing the burned-out elements, and standing them on end in the bottom of the tank. No extra plumbing was required.

One of the test rods was installed December 5, 1947, in a galvanized tank that was eleven years old and had required many element replacements due to excessive scaling. The tank was also quite heavily coated with scale and some rust. It was considerably past its usual life expectancy, so our customer agreed with us that he was risking nothing. During the first three months we had no element failure, so on February 12, 1948, we removed the element for inspection and discovered that no scale had deposited on it, and that the scale on the tank walls seemed to be disappearing. The rod showed no appreciable wear. We reinstalled them and allowed them to operate until February 10, 1949, when we again inspected the results and found the tank, the element, and the rod in much the same condition. No further inspections and no element replacements were made until April of this year, 1952, when the customer was presented with a complete new heater, equipped with one of the rods. The old tank, then over fifteen years in service, was cut open and carefully examined.

The element was still clear of scale, the tank in fine condition, and the rod was approximately 25 per cent dissipated. There was some evidence of rust tubercles, apparently started before the rod was installed, but they seemed to be arrested in their action. The tank possibly would have given many more years of trouble-free service.

The other test rod was installed in a Monel tank, mainly to combat a bad scaling condition on the element, and to determine what the reaction would be with Monel. An inspection at the end of the first year showed the element clear and the rod about 50 per cent used up. This would indicate that the rod could be expected to last at least two years in Monel tanks and would be practical and economical, since one element failure would cost more than twice as much as the renewal of the rod. Additional research is now in progress which may retard the speed of dissipation even in Monel.

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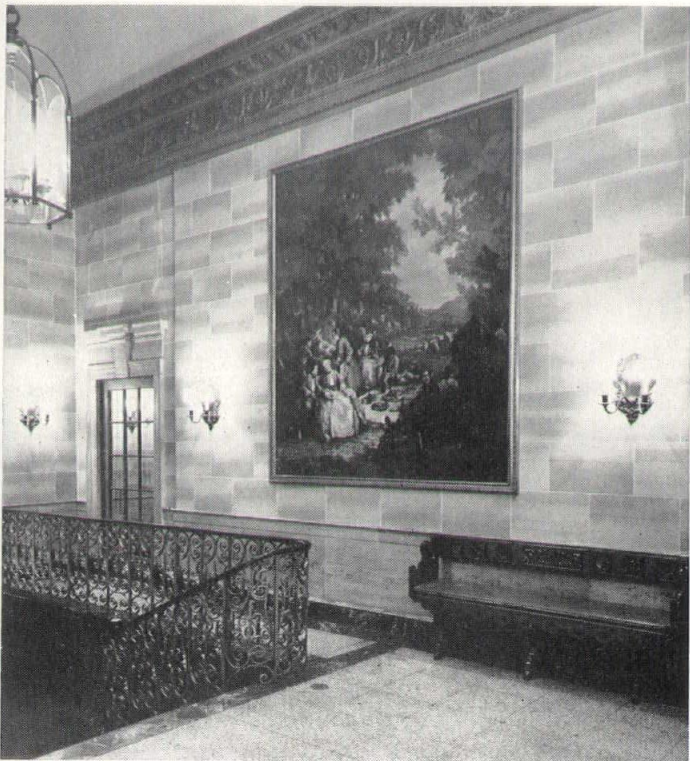
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## Wade Park Manor Features a New Look

(Continued from page 10)

special two tone emerald green carpet with a small all-over pattern. The walls and woodwork were painted Georgian green. All hangings are bright citron gold damask with decorative valances. Carved panels above the windows and surrounding the portrait over the mantle were restored to a fruitwood finish.



On the entrance wall are two paintings done in the manner of the French Renaissance school. They were designed and painted by Owen Coghlan, Irvin designer. Each panel is seven feet by eleven feet, framed in Louis XVI gold frames. The painting above is called, "An Afternoon Garden Party." The other canvas is titled, "A Hunt Picnic."

All furniture was refinished and restored. Some pieces are slipcovered with brilliant English printed linens in a gay floral motif. Others are covered in green or rich rose damasks.

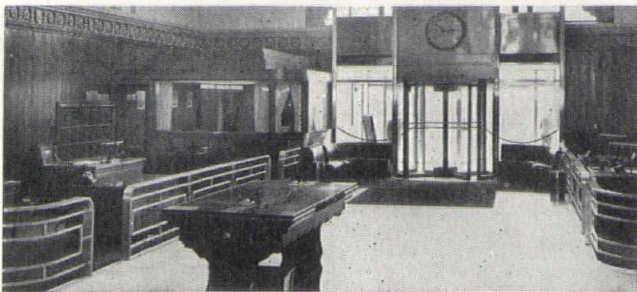
The center lighting fixture, which was inadequate for this large room was removed. Four "new" crystal chandeliers were hung in the corners of the ceiling.

The theme for the main ballroom was taken from its 18th century style architecture. It is now called the

(Continued on page 65)

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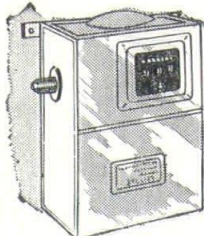
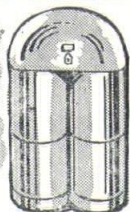
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**NEW MULTI-OUTLET  
RACEWAY SYSTEM**

Plugmold 2000—a new multi-outlet raceway system that provides convenience outlets every 30" in a continuous run has just been announced by The Wiremold Company, of Hartford, Connecticut, who have specialized in surface wiring systems for more than 30 years.

The manufacturer points out that for the first time a single raceway has been designed to accept all three wiring services; the raceway cover is hole-cut to receive Wiremold's pre-wired Snapicoil with NEMA grounded receptacles, Duplex 2-wire receptacles, both "hot," or Duplex 3-wire receptacles, with one side switched and one side "hot." It is the only multi-outlet raceway system that provides this one-side-hot-and-one-side-switched feature in its Duplex receptacles.

Plugmold 2000 is recommended by its makers for use in homes, factories, stores, office buildings, institutions, schools, apartments, and hotels—any building, old or new.

A special point is made by the manufacturer of the ease with which it can be installed. Required lengths of base are mounted to the wall surface in one continuous run; the Snapicoil receptacles, pre-wired in 50-foot lengths, are then quickly snapped into holecuts in the raceway covers; the cover, with receptacles all inserted, is then snapped into the base. A few simple fittings complete the job.

These special features, the manufacturer states, make it the fastest, easiest, and cheapest method of providing multiple convenience outlets.

The 50-foot Snapicoils are pre-wired with NEMA grounded receptacles, or duplex 2-wire, or Duplex 3-wire receptacles, but they can be easily intermixed by the skilled electrician, the manufacturer states, by removing one type and splicing one of another type into the Snapicoil line.

(Continued on page 66)

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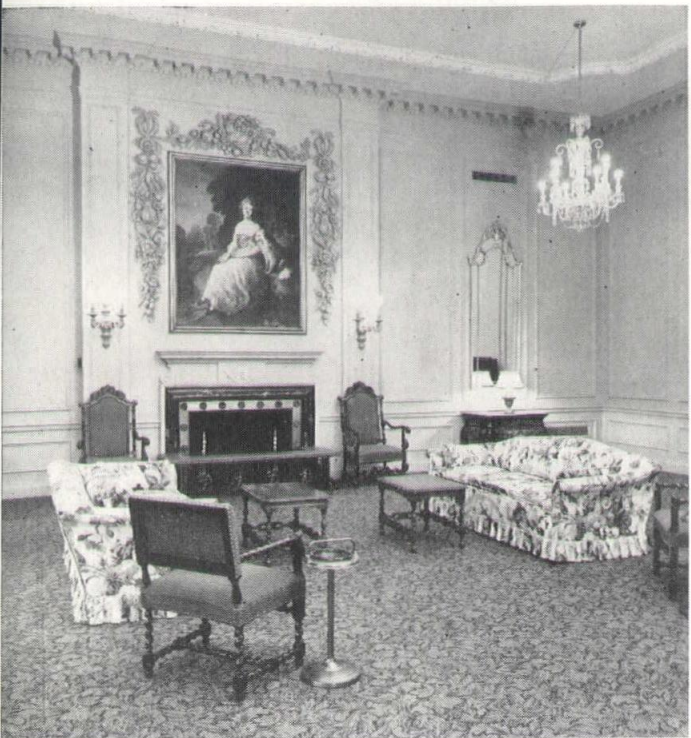


Wade Park Manor Features a New Look

(Continued from page 63)

"Wedgewood Room," with a color scheme of Wedgewood blue and white.

The new draperies and valances are deep rose with a classical leaf motif in gold. The carpet is a highly figured decorative pattern in large squares. The chairs



All furniture in the lounge was refinished and restored. Here a grouping in front of the fireplace shows the fine Georgian character of the room.

were refinished in rose leather and the crystal chandeliers reconditioned with new and larger white parchment shades.

The carpet was laid in sections so that the center part could be removed for dances.

POWDER ROOM IN COLOR

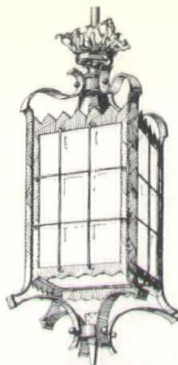
For only a slight additional cost over white, it is possible to inject a new note of color in powder rooms by specifying pastel colored fixtures of porcelain enameled steel and matching vitreous china.

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## NEW MULTI-OUTLET SYSTEMS

(Continued from page 64)

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### STOP — LOOK and LISTEN!

One of our state officers stepped into Wall street recently and, being from a small town, he was not too familiar with one way streets (he denies this) — and by zigging when he should have zagged, tried to occupy the same spot at the same time with an automobile.

This joint occupancy did not work out so well for our third Vice President as he soon found himself in the hospital where he was able to loaf (?) for several days. He is back to normalcy (?) today (9-8) and back on the job with no bones broken and with the "tailor work" coming along fine.

His many friends over the state will be glad to know that "Mel" came thru the Wall St. (Columbus, Ohio) encounter in pretty fair shape and that he expects to be at Cincinnati on October 1, 2, 3, like all good Buckeye Architects should.

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## Gertrude Lawrence

One of the highlights of the recent A.I.A. Convention in New York City was the Wednesday night performance of "The King and I" when the entire house was sold out to the Architects and their friends. This performance was made more interesting by the fact that the leading lady, Gertrude Lawrence, was on the stage for the last time that night prior to taking a much needed rest.

Recent front page headlines glaringly advised us that Gertrude Lawrence, British-born musical comedy star and leading lady of the legitimate stage who achieved her greatest renown in America, died Saturday, September 6th, in New York Hospital at the age of 52. She had returned to the leading role in "The King and I" when illness forced her to leave the show following the August 11 performance and enter the hospital.

The career and long road to success in her chosen field in America won the hearts of American theatre-goers, and all the architects with their families and friends who were privileged to have been at that Wednesday night performance of "The King and I" will always cherish the memory of Gertrude Lawrence, a truly great actress, who, like millions of others from foreign shores, found in America the opportunity to strive and to reach the top in her chosen profession.

## ARCHITECTS IN DEFENSE WORK

(Continued from page 52)

employees. Patterson said these were the larger firms engaged on big defense jobs. Another quarter reported their employment level is steady, ten percent were curtailing their staffs, and the remainder of the returns were from one-man offices typical of many smaller communities and suburban districts.

The survey found that while forty-five percent of architects reported less business than last year, one-quarter of all firms covered by the survey had more business than in 1951.

Patterson's survey also found that government building industry controls at their peak had a decisive influence on seventy percent of the building projects on which architects were engaged. A substantial relaxation in controls has taken place since the survey was completed.

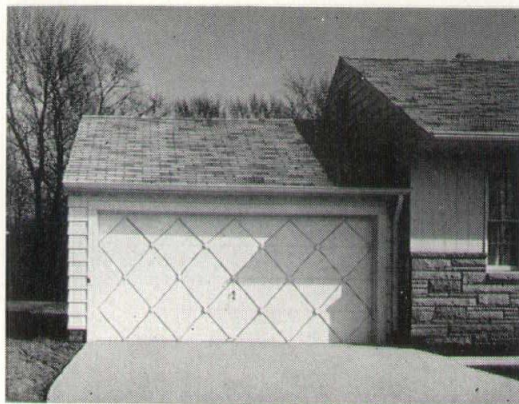
Patterson's survey was made to guide the architects' national defense committee which is concerned with government building policies. The group has recommended that the Institute undertake a similar periodic audit of work in architects offices as a continuing indication of future building activity.

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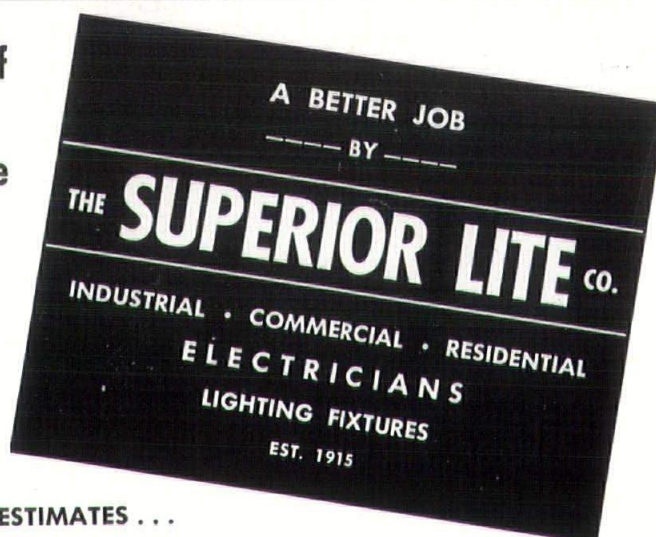
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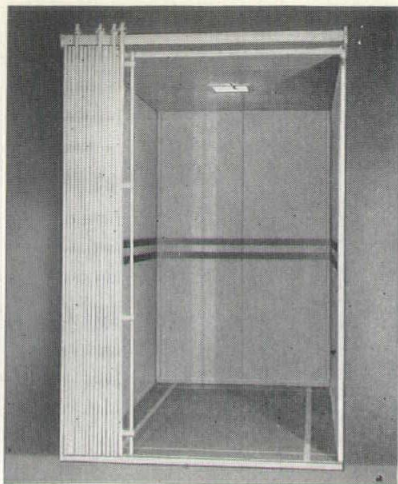
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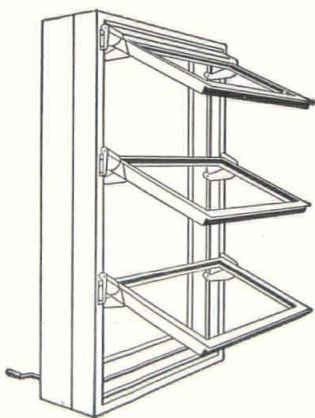


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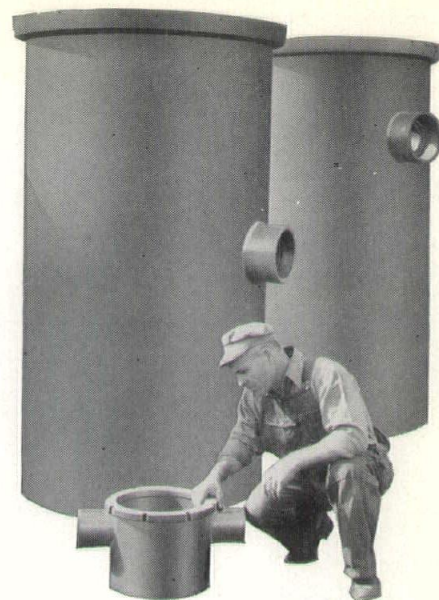
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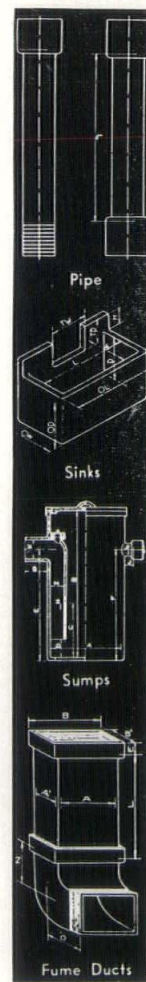
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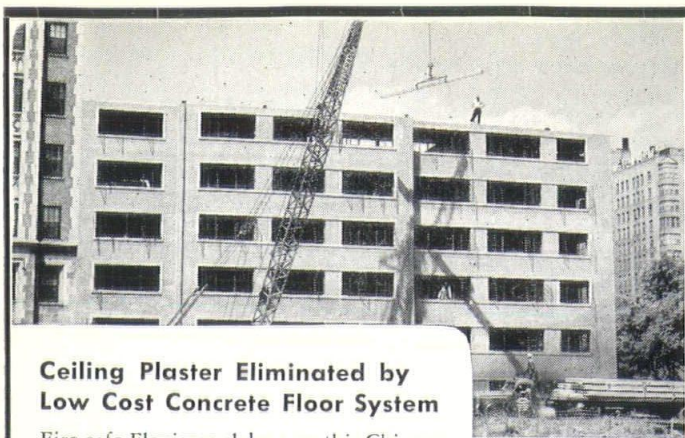
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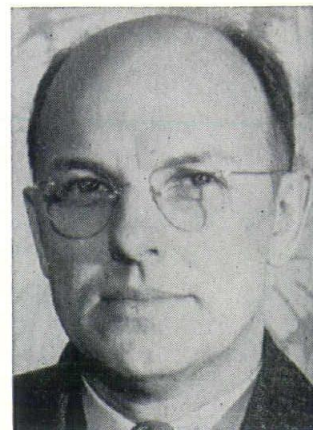
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## OUR PRESIDENT'S MESSAGE

It has been said that "the years keep getting shorter and shorter," and of the truth of this statement, I am now convinced. The past year has seemed the shortest one of my life, and when you receive this issue of the "Ohio Architect," it will be time to start packing your luggage for the trip to Cincinnati to attend the 1952 Annual Convention of our Architects Society of Ohio. If you have not as yet determined to attend you should most certainly make every effort to do so.



WILLIAM BOYD HUFF, A.I.A.

You have read in the August issue regarding the Great Lakes District seminars to be held as a part of our convention program and also of the planned organization of the "Great Lakes Regional Council." Elsewhere in this issue will undoubtedly be printed the full program of the convention. Read it and then I hope you will decide to attend. I have visited the Netherland Plaza Hotel and have met with the Convention Committee, and I can assure you that there is no hotel better planned for the handling of a convention such as ours, nor could we find a committee working more diligently to make our time to be spent there more profitable.

There will be a larger than ever before exhibit of materials and equipment, with most spaces having been sold several weeks ago. There will be, in addition to the professional work exhibited, a display of the work of the students in the architectural schools of Ohio. This will give you a chance to see the academic work of our future draftsmen and practitioners.

In our business sessions, we hope to launch a program of planned public relations for the Ohio Society, to function with and to be co-ordinated with the National program of the A.I.A. and the local chapters. You have been reading opinions in this journal and elsewhere regarding public relations during the year and we hope you have given the subject some thought and now have some ideas on the subject. Bring those ideas you have to the convention and participate in the discussion we hope to have. Your Public Relations Committee will have a report and a recommendation for your consideration. Now we need you.

The convention will also be the occasion of the election of officers for the coming year, and with it the end of the terms of office for the present ones. In this connection, I want to here state my appreciation of the fine cooperation this year of all the officers and committeemen in the work of the Society. We fully realize that most all Architects are, and have been these past years, very busy in our practice and it is a substantial sacrifice of time and expense to attend meetings and solve some of the problems with which we have been faced. We are grateful for the willingness and the efforts of all who have helped.

Sincerely yours,

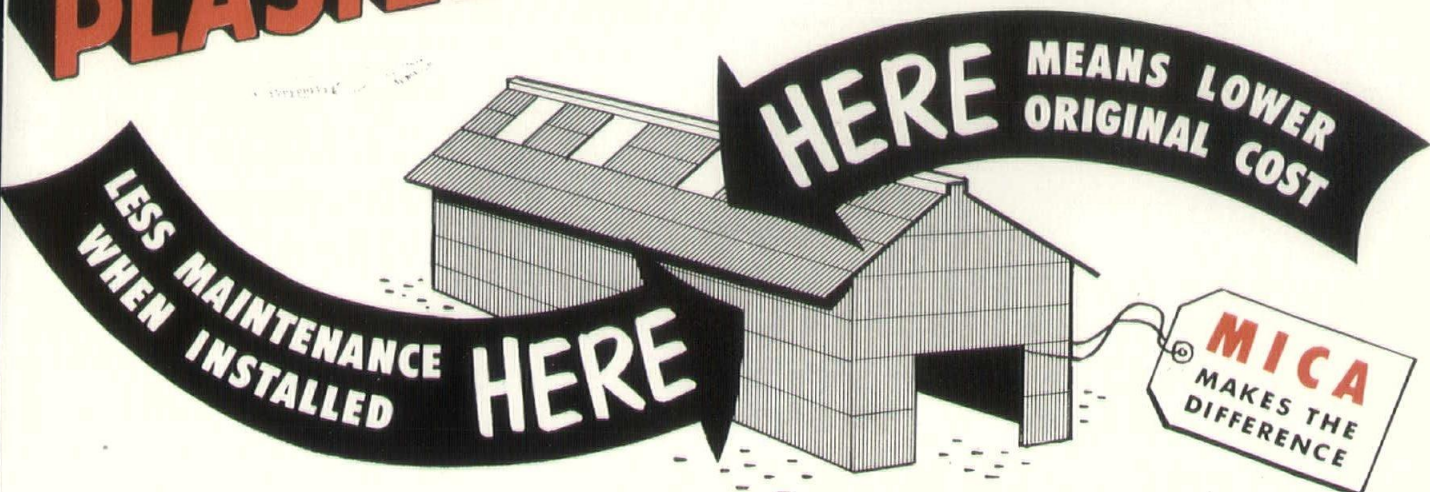
WILLIAM BOYD HUFF,  
President, A.S.O.

The latch string will be out for all Architects at the A.S.O. 1952 Convention to be held in Cincinnati October 1st, 2nd and 3rd.



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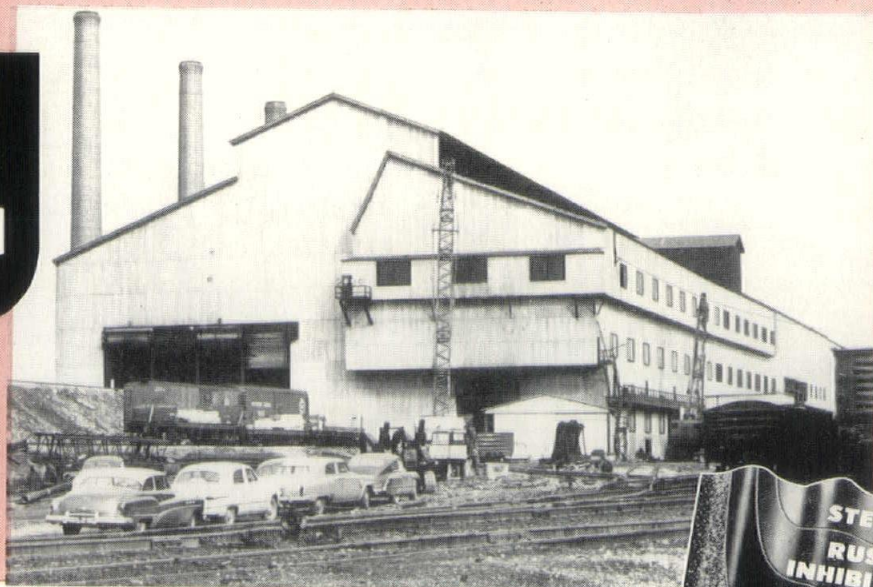


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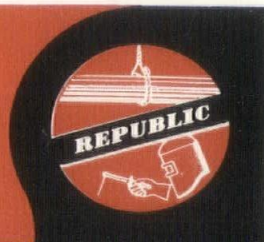


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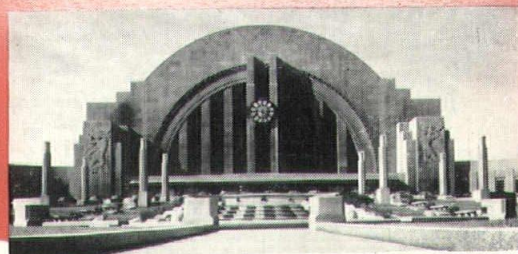
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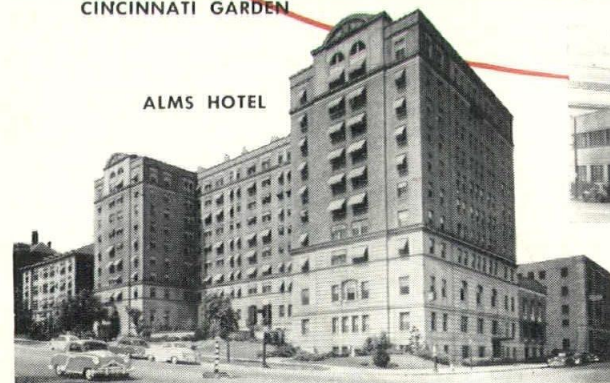
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