

OHIO ARCHITECT

JUNE • 1953

Vol. XI

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Casement Picture Window Installation . . . George C. Walters, Cleveland, Architect

OHIO ARCHITECT

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RALPH C. KEMPTON.....*Editor*
 2750, 50 W. Broad St., Columbus 15, Ohio
 CHARLES L. BURNS.....*Business Manager*
 Publication Office: 6523 Euclid Ave., Cleveland 3, Ohio
 Telephone EXpress 1-8700
 E. B. STAPLEFORD.....*Cleveland Advertising Manager*
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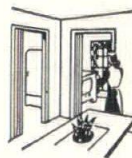
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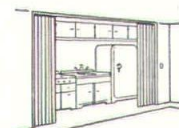
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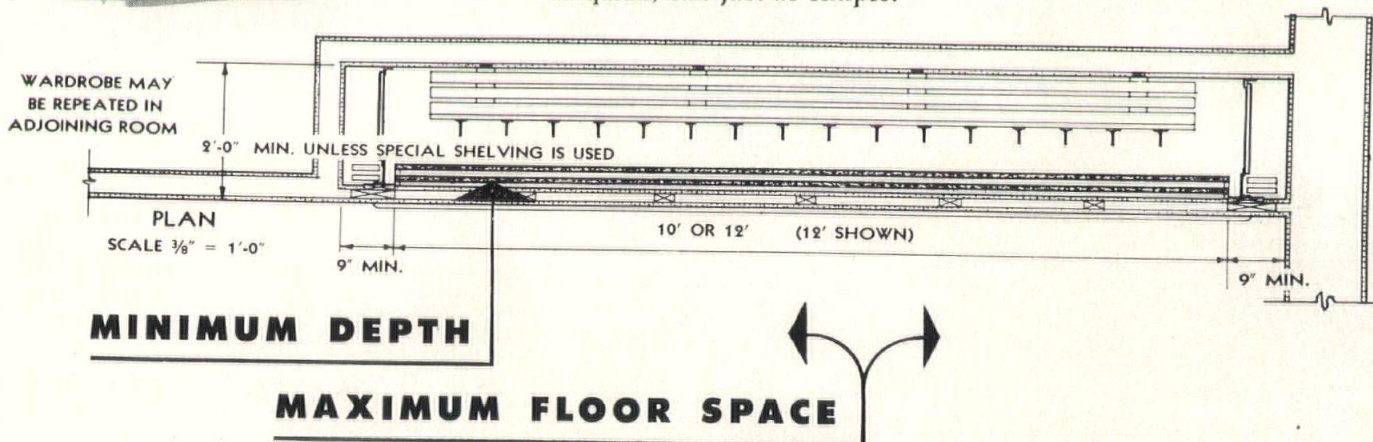


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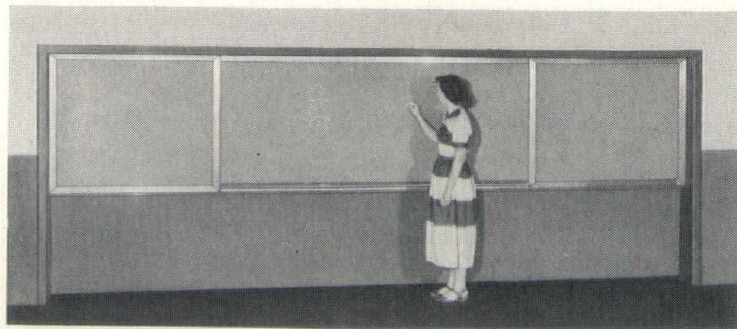


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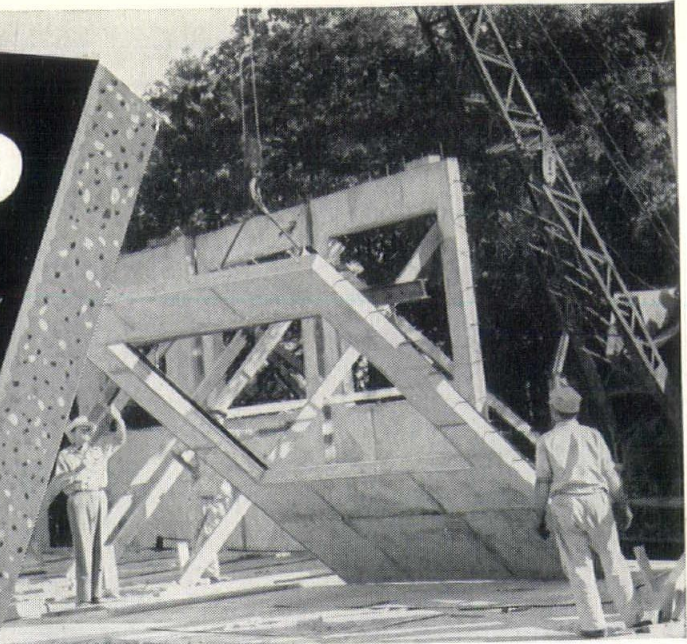
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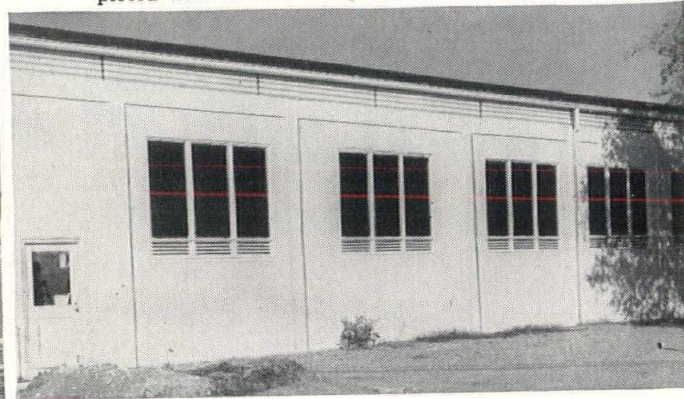
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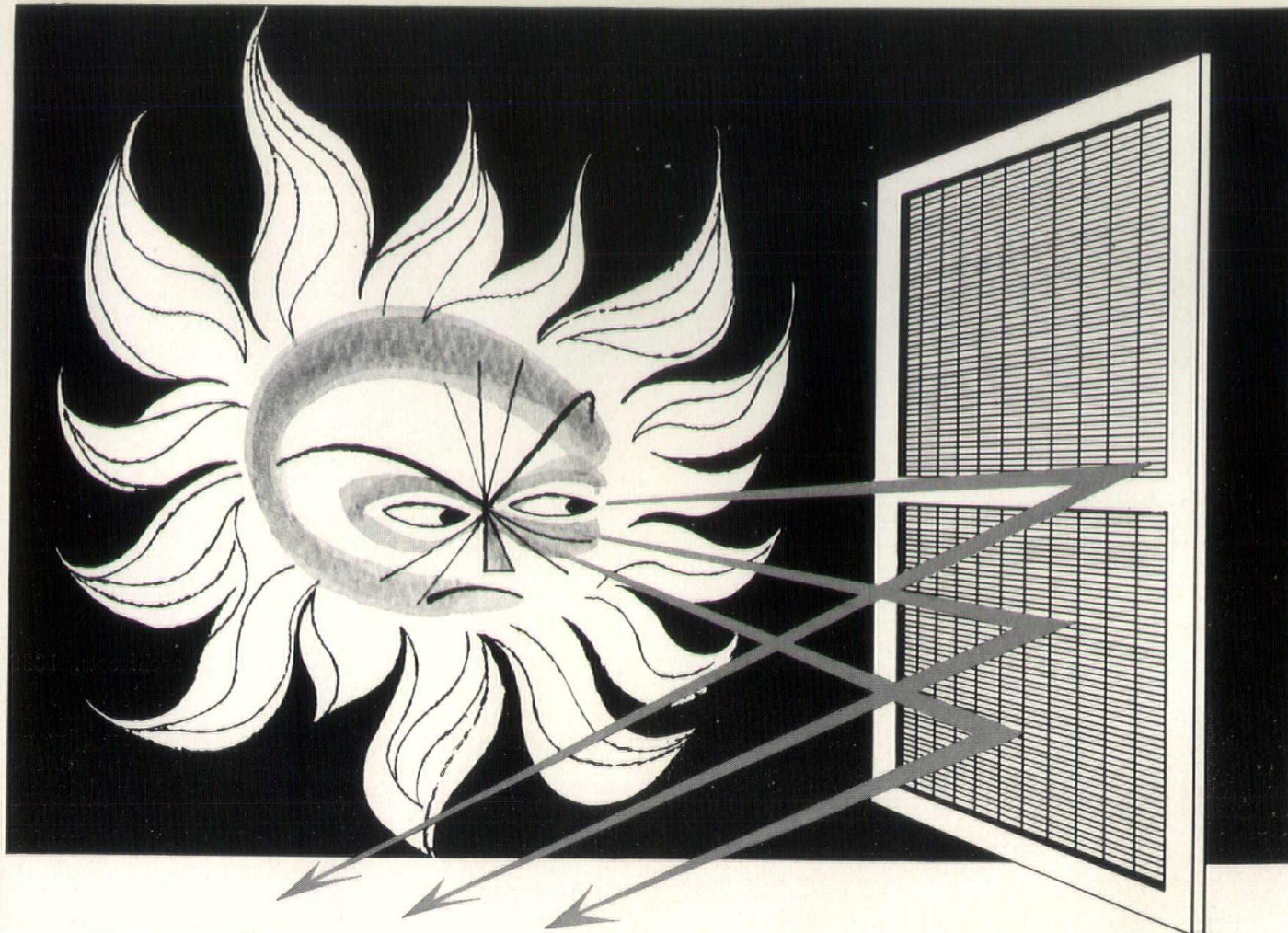
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EARLY ARCHITECTURE IN OHIO

in the
COLUMBUS CHAPTER AREA

An Ohio Sesquicentennial Feature

(See Front Cover Picture)



STATEHOUSE, COLUMBUS, OHIO

Designed by Henry Walter and others, architects, 1839-1861.

The architects of the Ohio State Capitol raised Greek Revival in Ohio from handbook architecture practiced by carpenters and builders to the dignity of an independent style of great simplicity and power. The much-maligned lantern of the Capitol is in character with the building which is its base. The pediments which project oddly from the roof fix the lantern in its true location in space when the building is viewed from close within the statehouse grounds.

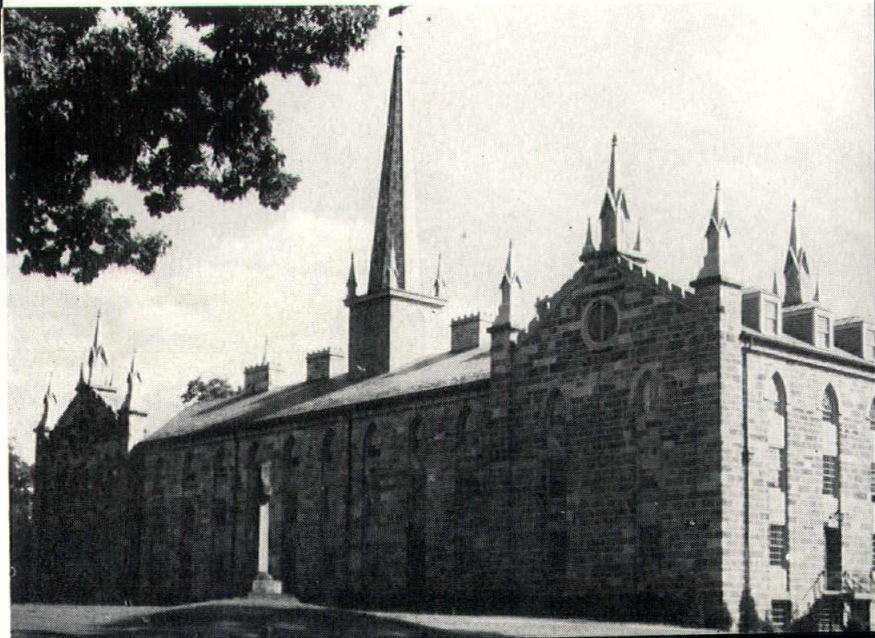
GERBER HOUSE, CHILLICOTHE

The Gerber house, on S. Paint St., Chillicothe, built about 1840, is an unusual example of Greek Revival handbook architecture. In this style wood was made to copy the proportions of antique Greek temples of stone. In more extreme examples even the exterior wood siding of the house has been cut to the dimensions of stone courses and joints.



OLD KENYON, KENYON COLLEGE, GAMBIER

Except for the addition of dormers, the exterior of Old Kenyon has been rebuilt as it existed before the fire of 1949. The original design was by Rev. Norman Nash in 1826. Charles Bulfinch, then architect of the Capitol in Washington, sketched a more slender steeple for Bishop Philander Chase in 1828. With its pinnacles rising from the edges of cornices this building is impressionistic, rather than rational, Gothic.



EARLY ARCHITECTURE IN OHIO

A Sesquicentennial Review

(See Front Cover and Opposite Page)

This year Ohio celebrates the sesquicentennial of its statehood. As these 150 historic years draw to a close, Ohioans are looking back to recall the beginnings from which this great state has evolved. Time has brought many changes to the Ohio scene, changes in the land and changes in the people, but still with us today, and eloquently speaking to us of the life and times of these bygone years, are the few remaining examples of the fine old architecture our forefathers built. It is therefore fitting that as architects we now turn back to recall these worthy architectural achievements of the early days of our statehood.

The "Ohio Architect," as its part in the Sesquicentennial Celebration, is therefore presenting in six monthly installments a pictorial review of noteworthy examples of early Ohio Architecture. One installment will be prepared and presented by each of the six Ohio chapters of the American Institute of Architects, and will cover the area represented by that chapter.

The wealth of early Ohio architecture can only be outlined here. We hope that it may serve as an incentive to each chapter to continue further in the collecting and recording of the historic architecture of its area.

Part II — THE COLUMBUS CHAPTER AREA

By PERRY E. BORCHERS, Jr.

The photographs and notes on these pages and the cover have been reproduced through the courtesy of Perry E. Borchers, Jr., Asst. Professor, School of Architecture and Landscape Architecture, the Ohio State University, who, for the past two years has been photographing old and new Ohio architecture of merit for architectural history courses at the University. A book of these photographs is in preparation covering existing Ohio architecture from the time of the Mound builders to the present day.

This photography has been made possible by grants of the Lovejoy Fund of the College of Engineering of the Ohio State University. Printing has been done by the Department of Photography. The project developed from the need to supplement the European historic styles of architecture with buildings of Ohio. These buildings have fitted the character of the people, have

withstood the climate of Ohio, are within visiting distance, and deserve appreciation and preservation, especially from future architects of Ohio who are now students.

The School of Architecture and Landscape Architecture does not consider age to be the chief criterion for recording and preserving examples of Ohio architecture. Old buildings have their defenders because of historical associations with the past. Meanwhile, buildings which have not become antique are yearly defaced or destroyed for lack of appreciation of architectural character and originality. Through the courtesy of W. J. Camlin of Newark the School recently acquired photostats of 27 sheets of working drawings by Louis H. Sullivan for the Home Building Association Company building erected in Newark in 1914. This building subsequently became a butcher shop, and is now, with alterations, a jewelry store. See illustration below.

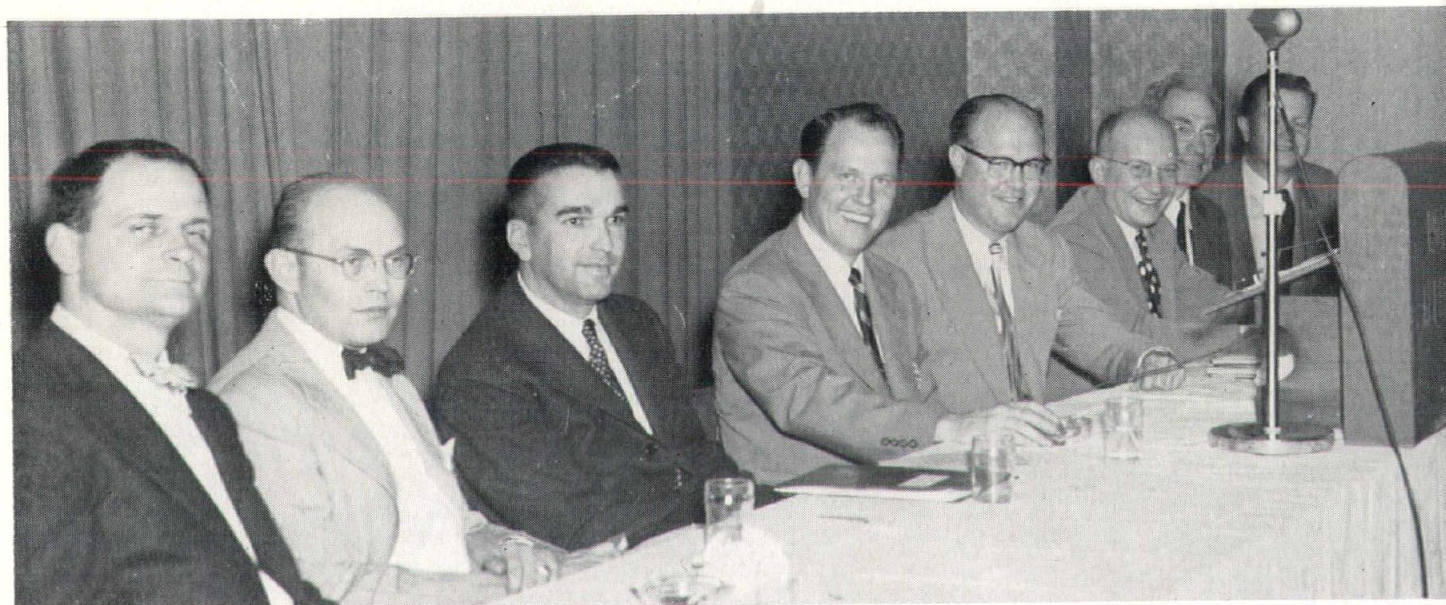
This building was made the subject of a remodeling problem for students in architectural design at Ohio State University. The problem required the exterior restoration of Louis Sullivan's bank building, the rearrangement of interior space, and adding space on two sides to fit the needs of a new and larger bank. The students acquired a deep respect for Louis Sullivan from being matched with him.

The photostats of Louis Sullivan's drawings will become a permanent record in the architectural library of the Ohio State University. The School of Architecture and Landscape Architecture solicits information about the existence of working drawings of other buildings of architectural merit within Ohio.





AWARD WINNING ARCHITECTURAL STUDENTS OF WESTERN RESERVE. Front row, left to right: Donald Landin, Edward Reimel, James Kozel, George Stockum. Standing, left to right: J. Trevor Guy, Chairman Board of Judges; Onnie Mankki, Judge; George Danforth, New Chairman School of Arts W.R.U.; Fred Huffman, President Producers' Council Cleveland Chapter; Prof. Carl Droppers, W.R.U.; Joseph Ceruti, President, A.I.A. Cleveland Chapter.



SPEAKERS TABLE AT MAY 25th MEETING CLEVELAND CHAPTER OF PRODUCERS' COUNCIL. Left to right: Architect Robert A. Little, 1st Vice President Cleveland Chapter A.I.A.; C. R. Critchfield; George E. Danforth; Fred W. Hoffman, President Cleveland Chapter Producers' Council; Architect J. Trevor Guy, Chairman Board of Judges Student Competition; Architect Joseph L. Ceruti, President Cleveland Chapter A.I.A.; Dean Bacon, College of Architecture, Western Reserve University; Professor Carl H. Droppers, same college and school.



NEW OFFICERS OF CLEVELAND CHAPTER PRODUCERS' COUNCIL. Left to right: George A. Pinkerton, DeWeese & Roper, Secretary; Larry A. Gibson, U. S. Plywood Corp., President; Bob R. Critchfield, The Kawneer Co., Vice President; George S. Trimble, H. H. Robertson Co., Treasurer.

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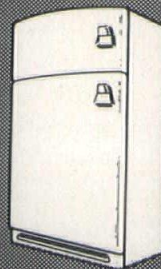
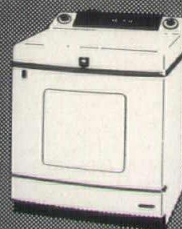
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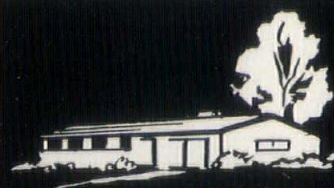
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MAY 25th MEETING OF CLEVELAND PRODUCERS COUNCIL

(See Pictures on Page 10)

You might say that the final meeting of the Producers Council on May 25 was a "triple-threat" event, since it featured awards to WRU architectural students, a talk by George E. Danforth, and the election of the new Producers Council officers.

George Danforth, the new chairman of the School of Arts of W. R. U. outlined briefly the objectives of his new and expanded department.

The presentation of \$150 awards to the W.R.U. students is always an impressive event, but was made even more so by J. Trevor Guy who was chairman of the Board of Judges. Trevor proved he didn't need a trombone to capture his audience. Other judges in the contest were architects Onnie Mannki and Tony Ciresi. Winning students and their subjects were as follows:

Sewerless Toilets by Andrew J. Burin.

SCR Brick by James J. Kozel.

Waterproofing With Silicone Resins by Charles E. Rimer.

Radiant Electric Heat by George Stockum.

Power Powered Fastening Tools by Edward L. Rimel.

Coordinated Window For Wood Frame Construction by D. E. Landin.

New officers elected at this meeting were as follows: Larry Gibson, U. S. Plywood, President; Bob Critchfield, The Kawneer Co., Vice President; George Pinkerton, Dewees & Roper, Secretary, and George Trimble, H. H. Robertson Co., Treasurer.

These officers will be installed at the First Annual Presidents' Ball at Wade Park Manor on June 19th.

IN THE LEGISLATURE

With almost 1100 bills in the hopper, the State Legislature is rolling along about as usual for the first time in history with an "axle" to grind. The question of taxes to be paid by trucks on our highways involved the determination of when is an "axle not an axle" or words to that effect. Some second thinking found the necessary words to clarify the proposed legislature at least until it gets into court.

The three bills in the House directly affecting the Architectural Registration Law was referred to a sub-committee with the idea of trying to combine them. This sub-committee reported out an amended bill which seems to be something every one wants to support. The Senate bill — by far the most inclusive — has been defeated but the author, Senator Shepard, has presented another bill which is no more acceptable than the one defeated. It is late in the session for any bill to get started.

With about four weeks to go and a lot more important (to the general public at least), legislation on hand, this Senate bill may not be given a lot of push. However, all the boards affected are very much on the alert, and can be expected to exercise their influence very aggressively against the bill as it now stands.

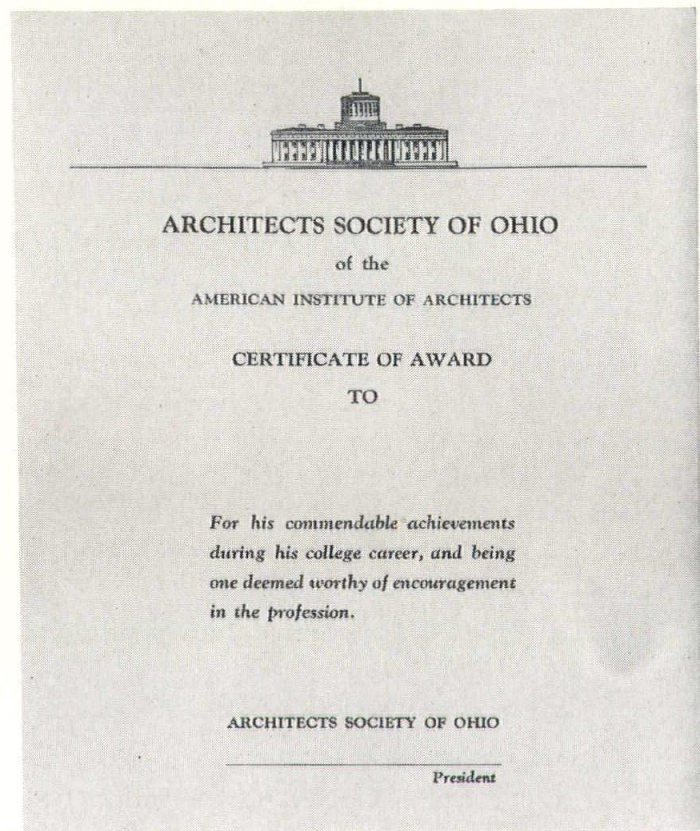
The proposed new building code is still in the hopper with the A.S.O. Committee having made its report to the sub-committee of the House in the evening of May 12th. The Architects presented their resolutions embodying quite a few changes and advanced the idea that at least 60 days more should be available to give the code as currently proposed a thorough review and come up with carefully prepared suggestions for changes.

Chairman Gueider (from Mariemont), of the sub-committee, in his capacity as presiding officer of the meeting,

seemed to have some difficulty in concealing his own feelings on the bill and was inclined to be somewhat critical of what the Architects had done in the past and of their suggesting more time etc.

It was and still is the considered opinion of the A.S.O. Executive and Legislative Committees that the work on this code legislation should not now be permitted to go by the wayside and that the Legislature should provide ample funds (estimated at \$60,000.00) for the next biennium, to carry this work through to final completion. The likelihood of the bill passing in this legislature is growing slimmer with the passing of each legislative day and the fact that Chairman Gueider said that he did not think the legislature would be on hand after the 60-day review period suggested by the Architects.

THE A.S.O. CERTIFICATE OF AWARD



As is traditional, this year the Architects Society of Ohio presents the 1953 "Certificate of Award" to three outstanding students of architecture graduating this month from Ohio Universities.

Wm. R. Bogart, Miami University, Oxford.

John E. Jones, University of Cincinnati.

Harold R. Roe, Ohio State University.

The faculty of the Architectural College selects those they feel should be honored by this award.

Perhaps you might be interested to see what this award looks like so it is reproduced herewith.

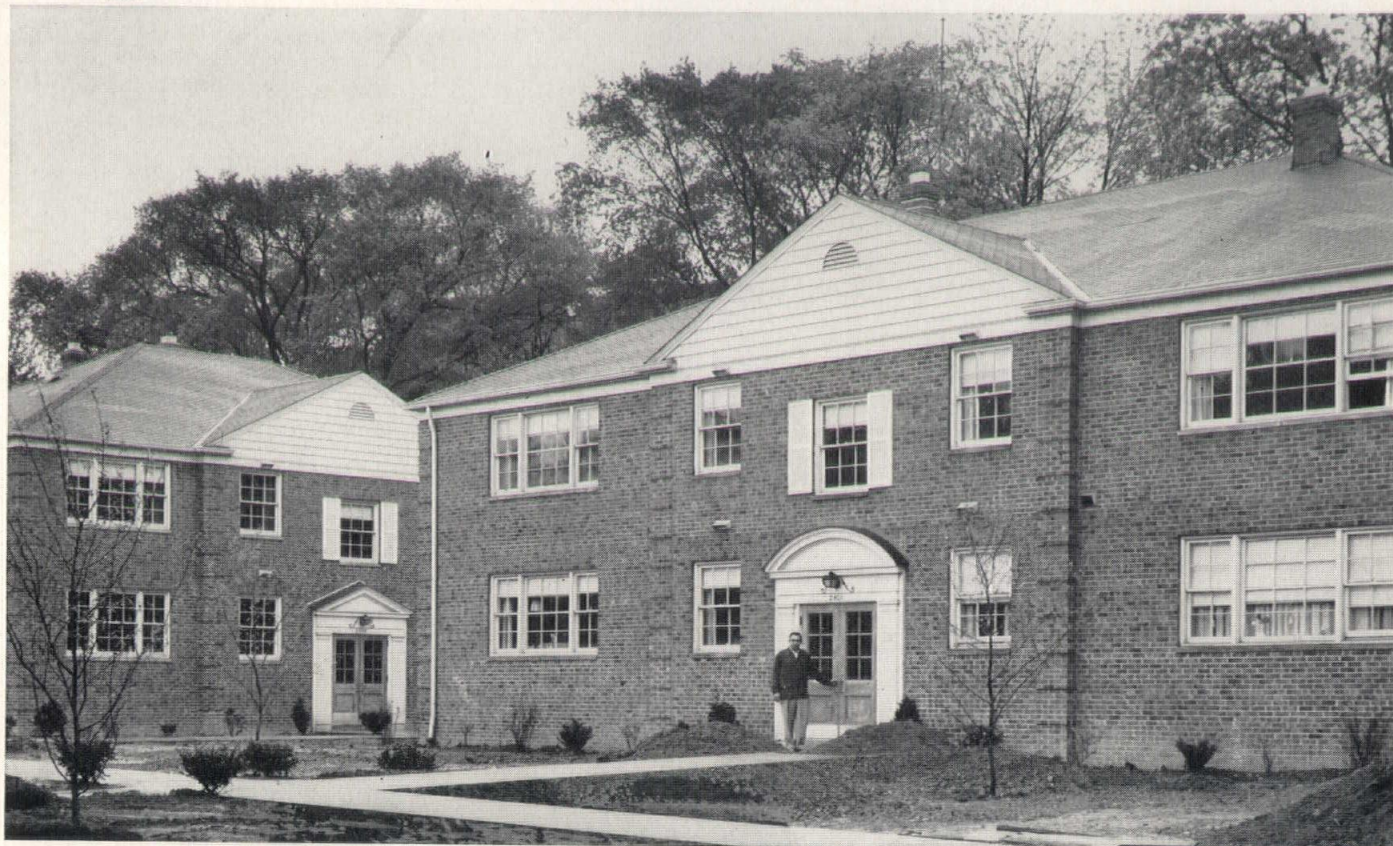
Toledo Chapter Elects New Officers

Karl H. Becker was elected 1953-54 president of the Toledo Chapter A.I.A. at their regular monthly meeting May 12, 1953. He succeeds Herman H. Feldstein.

Other officers for the new year are Horace W. Wachter, vice president; H. Lee Smith, secretary, and Byron Killinger, treasurer. Richard M. Troy was elected delegate to the Toledo Technical Council.



Built in 6½ Months, Kenilworth Park Features Garden-Type Apartments, All-Electric Kitchens



ALL SUITES WERE RENTED before completion of Kenilworth Park apartments, 2395-2401 Euclid Heights Boulevard. Kitchens come equipped with electric range, refrigerator, disposer. Two-bedroom suites rent for \$175 monthly, including garage.

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The four buildings have ample lawns, are grouped around a circular garden in the center of the patio. Two buildings have six suites each, other two have four each. Construction started September 15 last year, first tenant moved in March 1.

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"NO COMBUSTION PRODUCTS with an electric range," says Mr. Woronkoff. "That means a cleaner kitchen for the tenant, lower redecoration costs for me."

W.R.U. GRADUATES FIFTEEN

After five long arduous years fifteen students received their degrees in Architecture from Western Reserve University in Cleveland on Wednesday, June 10th.

The graduating class was addressed by Andre Remondet, a prominent architect and teacher of architecture of France, who received from President Millis of Reserve an honorary degree of Doctor of Fine Arts. Here is Dean Bacon's presentation of Mons. Remondet and his address.



ANDRE REMONDET

"Mr. President, I have the honor to present to you Andre Remondet, a French architect of distinction and an inspiring teacher. M. Remondet entered the Ecole de Beaux-Arts in Paris at the age of 17, proceeded to win most of the school awards and finally the greatest honor of all, the Grand Prix de Rome, in 1936.

Soon after beginning his term of study at Villa Medici

in Rome, the urge to travel again asserted itself and he was permitted a year's leave-of-absence to visit America. After working for a half-year on designs for the New York World's Fair, he spent about five months in Yucatan, studying Mayan Art and made it the subject of his envoi to Rome. After his return to Italy, he sailed southward and was exploring the archeological remains in North Africa when the clouds of war gathered on the eastern horizon of his beloved France. He was demobilized from the army in 1940, and promptly returned to the United States with his English bride.

Rejoining the army, he was attached to the French Military Mission in Washington but later returned to France where he served as liaison officer with the army of General Patton. With characteristic imagination, verve and daring, he motored to the Czech citadel at Prague, accompanied only by two or three fellow-officers, represented himself as an agent plenipotentiary and secured the surrender of the German general with 12,000 troops of the garrison, without firing a shot—a colorful exploit worthy of the fabulous Baron Munchausen! He was honored by a Divisional Citation and awarded the Croix de Guerre.

At the end of the war, having completed the requirements as a fellow of the French Academy in Rome, and received the diploma of the French government, he opened his own office in Paris and was appointed chief architect of civic buildings and national palaces.

The long list of his recent achievements include: the replanning of 52 acres in the heart of Rheims, with its civic center, horticultural building, bus terminal and multiple housing; the replanning of Rouen on one side of the river; the City Administration building and multiple housing in Bayonne; the Students' Home and other housing in Paris; a technical school in the Pyrennes. As the result of an international competition, he is now collaborating with a German Architect in the design of the University of Europe at Saarbrücken.

Western Reserve University has sent 32 students from our School of Architecture to the summer sessions of

the Fontainebleau School of Fine Arts of which M. Remondet is director. To those of our students who have studied architectural design and toured the French countryside under his direction, he has been wise counsellor, enthusiastic guide and warm-hearted friend.

For his distinction as a student, for his qualities as a man and for his tangible achievements in architectural and civic design, I present him to you on recommendation of the University Faculty for the degree of Doctor of Fine Arts, *honoris causa*.

Andre Remondet, architect and distinguished teacher; because you have brought to the profession of architecture great artistic capacity and high aesthetic standards; because you have been inspiring in instructing the young men and women who have chosen architecture as a profession; because you have been friend, teacher and counsellor of students of Western Reserve University, we delight to honor you.

By virtue of the authority vested in me by the Board of Trustees, I confer upon you the degree of Doctor of Fine Arts, *honoris causa*, and admit you to all its honors, rights, privileges, and obligations. In token thereof we invest you with the hood of the University and ask you to accept this diploma."

* * *

ARCHITECT REMONDET'S ADDRESS

The emotion I felt in flying across the Atlantic for the first time was not so great as the emotion I feel in speaking to you now.

I feel like a jet plane pilot trying to cross the sound barrier. That is why I have a co-pilot at my side, Clyde Patterson, who will read my speech if I do not succeed myself through timidity or sudden awareness of my bad accent.

Before I was invited here by the Faculty of your University, I had made two prolonged visits to the United States: first as a student in 1937 and then in 1941 after the fall of France.

In 1937, when I was at the French Academy in Rome with a 3 year scholarship, the task imposed upon me was the study of Roman and Greek architecture. But my studies at school, and my previous trips in the Mediterranean countries, made me feel that I had devoted enough years to classic architecture and that it was time to see a country so rich in modern achievements as the United States.

I was given permission to come to the United States and my discovery of your country was one of the greatest experiences of my life.

One fine day, in spring 1937, from the deck of the Normandie, I had my first glimpse of the skyscrapers of Manhattan.

Your American civilization produces a staggering effect upon Europeans. From the technical standpoint it is poles apart from our own, and the immensity of your country is built on the gigantic scale of our times.

After several months in New York, working in the office of Wallace Harrison I traveled across the States.

It was very useful to me to compare France and America.

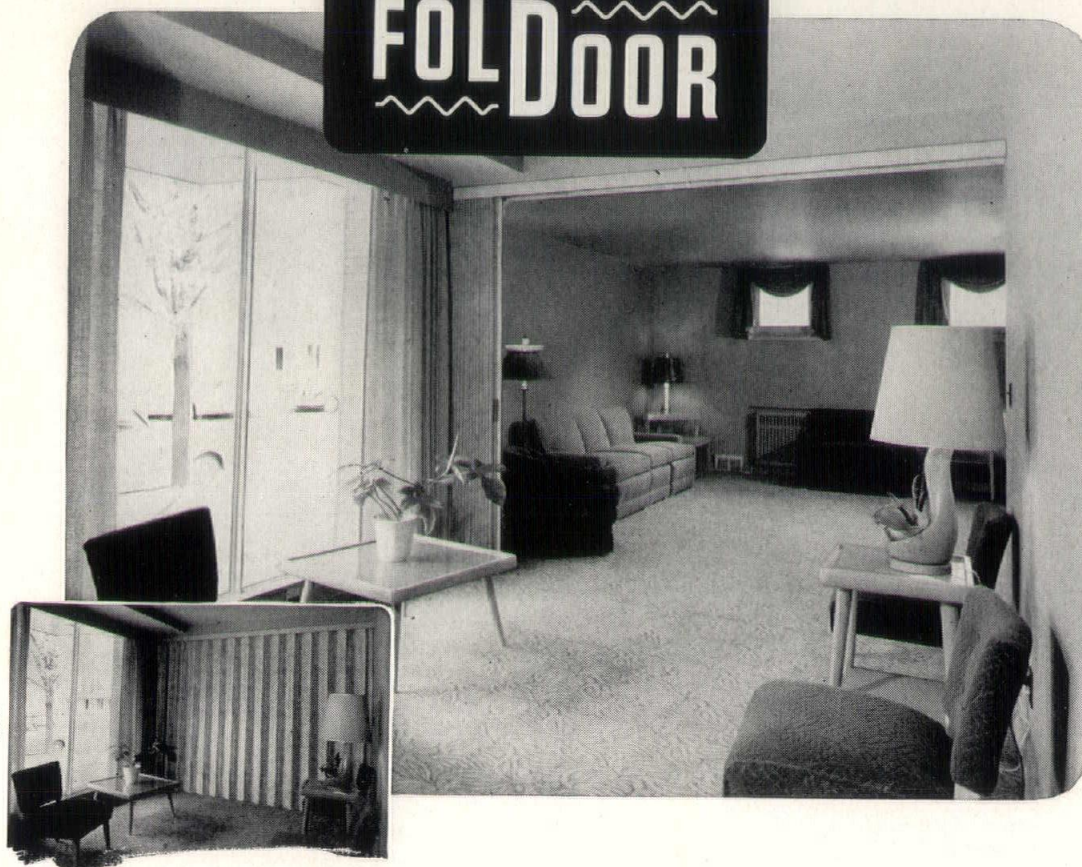
I was in a better position to criticize both countries favorably or unfavorably. I made the discovery that vulgarity of taste is common to all countries.

Buildings can be colossal in dimension, but Architecture should never forget the laws of Proportion by which and not by size alone, man achieves greatness.

Before the last war, French pioneers and innovators in Architecture had to combat the complete indifference of public authorities. When I returned to France, began to see that the pioneers were right.

(Continued on page 36)

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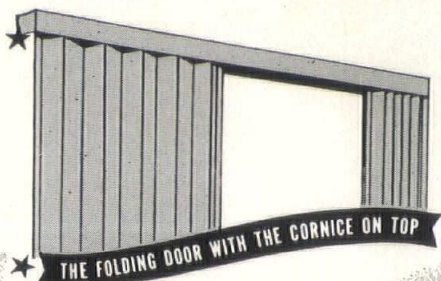
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Survey Shows Best Seller Houses Have Three Bedrooms and Larger Work, Play Areas

The public wants three bedrooms, larger work, play and storage areas, and one or two luxury features, along with lower prices, in the homes they buy today, according to the first of a new series of reports on the fastest selling houses in the USA appearing in a recent issue of *House & Home*.

The features which have made houses best sellers in six of the country's key cities—Dallas, Cincinnati, Boston, Omaha, St. Louis and Minneapolis—are analyzed.

In all six cities, the best sellers are three-bedroom models. For example, in St. Louis, the demand for three-bedroom houses in the Frotwood development of the building firm of Fischer & Frichtel is about 4:1. John Fischer is quoted: "Even people with no need for a third bedroom want the extra room."

Space and livability are other factors which buyers of houses look for today, the survey indicates. They like larger work, play and storage areas. Builder Martin Cerel of Boston, who has averaged better than a sale a day since the first of the year, declares, "Buyers in our area shop around for good value. We have to offer them more for their money." Prospects who look at Cerel's houses are declared to be surprised by their wide, expansive look.

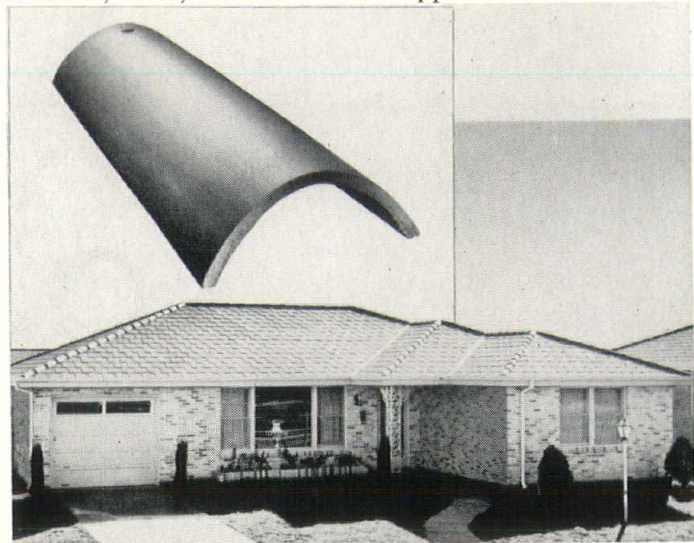
A luxury-house feature installed in low-cost houses is another method of making greater sales, the survey states. For instance, in Dallas, Centex Construction Company's Tom Lively offered a house with a low-pitched roof topped with marble chips and the public liked what they saw and bought. Sales Manager Walter Spickard declared, "The houses sold just as fast as they could be finished. Many people saw a crushed marble roof for the first time. Others were used to seeing that kind of roof on \$20,000 to \$25,000 houses."

In Minneapolis, Builder Wallace Bruce is declared in the magazine to have found a good way to sell more houses faster: *use architect's services*.

"Many builders find it hard to sell their houses because they won't pay for architects' services. The builder and the architect should get together. That's basic in selling houses."

SOLVING HIP ROOF PROBLEMS

The "hips" and "ridges" on roofs are always a problem regardless of the kind of roofing material used. These joining places on any pitched roof, where the surface of one side meets the other at the top, must be sealed. Various methods are employed but it has been found by many roofers that the application of Ludowici



Tapered Tile, as shown here as an individual piece and as applied on a typical roof, is an excellent and economical solution. The semi-circular tile, available in standard roofing colors, overlap each other and effectively cover the roof joints in a permanent and attractive manner. There are advantages here in labor as the tile is so easily laid and nailed that time required is at a minimum. On roofs with composition covering, including asphalt shingles and asbestos shingles which do not provide heavy shadow lines, tile hips and ridges create a distinctive appearance. The cost of Ludowici Tapered Tile is nominal, less than half a dollar a foot applied in most localities, and of course they provide an indestructible seal.

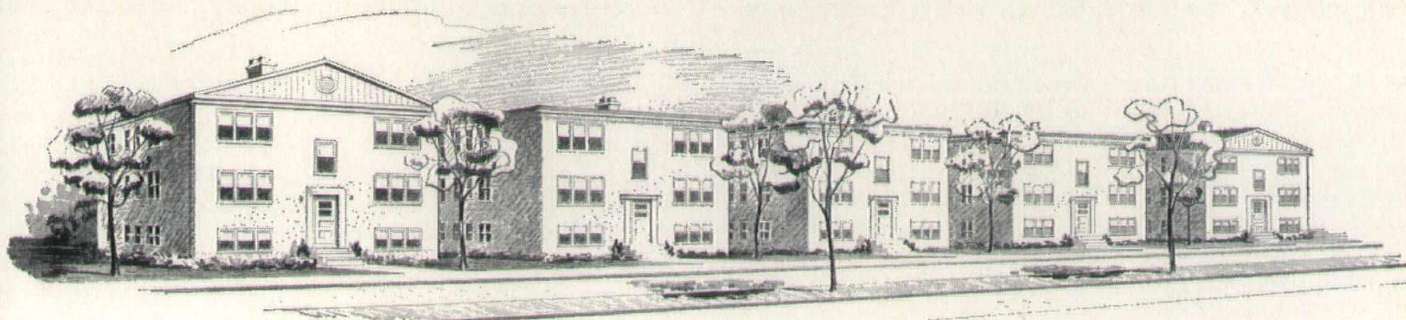
Complete information about this modern and desirable method of hip and ridge treatment is available from Ludowici-Celadon Company, 75 E. Wacker Drive, Chicago, Illinois.

JOINT PRODUCERS COUNCIL AND A.I.A. MEETING IN CINCINNATI

This picture shows the recent joint meeting of the Cincinnati Chapters of the Producers Council and A.I.A. at the Cincinnati Club. The meeting was an informal one and was preceded by a cocktail hour and dinner, with the Stran-Steel Division of the Great Lakes Steel Corporation as hosts. The attendance was in the neighborhood of 150. After cocktails and dinner, President Ibold introduced Mr. W. N. Andrews, the head of Argus Industries, Mr. E. L. Logbrinck, Assistant Sales Manager of the Stran-Steel Division and Mr. E. D. Pieri, the Sales Manager of Stran-Steel Division, who gave a very informative talk on the advantages of Stran-Steel construction. After this, color films were shown of typical applications of Stran-Steel construction.



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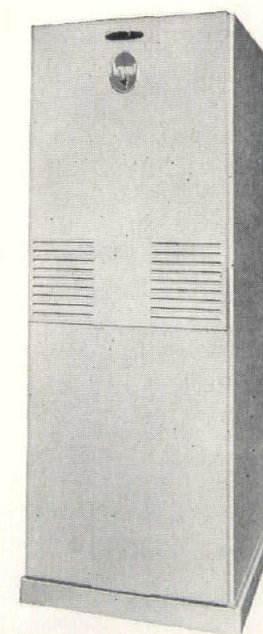
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WALLS

By R. FRANKLIN OUTCALT, Outcalt, Guenther & Associates

A talk before the 1953 Construction Conference of The Cleveland Engineering Society, April 20, 1953

Although not an expert in the field of charting future trends, nor a prognostic, it seems reasonable to attempt a statement on the direction of where we are going with all of the various basic materials currently used in the construction of walls, which frankly, I have not found easy.

I have assumed that we are talking about exterior walls and that our principal interest is in the so-called "curtain wall." Secondly, I assume that we do not have to review the why of the curtain wall in terms of what has brought it about or what it accomplishes.

It might be well, however, to establish in our thinking what the curtain wall is supposed to do. It no doubt could be better stated, but in general, a curtain wall should be capable of all the functions any exterior wall is called upon to perform, except the structural function of holding up the floors and the roof.

There are a number of minor functions, but the principal ones are that it must exclude the elements and provide vapor control; it should provide security against unauthorized entrance to the building; it should conserve or exclude heat according to season; it should let in daylight and some times air; it should withstand the wind load; and it should resist fire. The last mentioned requirement is extremely complex and involves code requirements which vary in different areas, all of which is a subject in itself, and I will not attempt to cover it here. It should be pointed out, however, that curtain walls of glass—windows, if you prefer the term—do not have to resist fire under our codes and are not restricted as to area.

What About Curtain Wall?

We are all more or less familiar with the early starts in the field of curtain wall construction and it is quite obvious that great strides and improvements have been made and are being made by various engineers, manufacturers and architects who have been experimenting and producing in this field. It would be simple, then to say that this process of development and improvement will go on as has been evidenced today and that therein is the future trend—improvement in what we are now doing.

Personally, I question if this is totally true or quite enough. It seems to me that possibly there is an immediate admission of weakness in our thinking when we so easily disassociate structure from enclosure and talk about them as separate and distinct elements.

If there are separate and distinct elements, maybe we have made them so, and possibly by our inability to always use our modern materials to their fullest capacities. We are rather amused today at walls fifteen feet thick at the base of a sixteen story building built in 1893. I would like to call your attention to the fact that there is quite a difference, that those walls were working—they were both structure and enclosure. They were self-supporting and carried all of the load. It was at least honest. We have not exactly been that honest, in that we have used great mass of materials to cover up a perfectly good structural expression, and unfortunately in many instances, in imitation of an architectural era or an architectural expression which in itself could not be truly adapted to the problem at hand.

Not Big Enough for Britches

Maybe we are not big enough for our britches. Our immediate predecessors developed structural steel and reinforced concrete. It is not impossible that they and we have thrown away a fundamental which says that structure and enclosure are one and the same thing.

Or could it be that enclosure in the true sense today is nothing but the glass or the glazed element or the substitute for same that fills in the voids of our structure?

I hope all of this confuses you as much as it has me. But you see, in a certain sense we have been building two things where one used to do the job. Actually, we produce in most cases three separate and costly elements for each building that we ultimately occupy.

Questions Building Method

First, we build an independent structure, which we call the frame. We then proceed to enclose it on the outside with materials to answer a certain set of problems, and then we produce the third element, the interior finish, which generally covers up everything else that we have done. You can go on with this, because quite often we fill up in between the outer and inner skins, and in most cases, this is an entirely independent fourth operation.

Almost entirely within our own lifetime man's greatest materials with which to build have been developed, and I am not too sure that we know completely how to use them.

In recent years and possibly as an excuse, we have developed a sort of new vocabulary: "curtain walls," "facing materials," "envelopes," "enclosures," etc., etc., all of which seem to indicate a unit or a system of parts which no longer does any work, but is used to cover up, be applied to, or in some way hide a simple structural frame.

I think it is fair to say that the process is sometimes too complex and that our thinking should be in the direction of simplification. For man has not always built in this manner, disassociating structure from enclosure. I have no serious quarrel with the idea, except in some cases, but often I feel we don't get enough in return for what we put in. You no doubt will generally agree that when a material or a unit can be made to do more than one job, we invariably lower the cost.

Lesson of Depression

I think back 20 years to an interesting experience and a good lesson. It was back in the great depression and I don't know how you kept eating, but I was dealing with real heavy construction ingloriously designing soda fountains, luncheonette counters, bars and equipment for a manufacturing concern. You may remember that originally all the soda fountains were made of marble, very ornate, with trick and costly brackets, pilasters and all kinds of gadgets that were complicated. Then along came ceramic tile and they cut seriously into the marble monopoly. And gradually, Formica, Vitrolite, porcelain, stainless steel and many other "facing materials" took over the field so completely that marble was down to a trickle.

(Continued on page 39)

Announcing Kelvinator's New Automatic Washer



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Columbus Producers Council First Birthday

The Columbus Chapter of Producers Council, Incorporated concluded its first year of business with an outing at Granville Inn and Country Club Tuesday, June 2nd, 1953.

The evening program consisted of the final business meeting for 1952-53 and election of officers for 1953-54. The following were elected:

President, Mr. Sterling Basil, Pittsburgh Plate Glass Company; Vice-President, Mr. Don Newhart, Johns-Manville Sales Corporation; Secretary, Mr. M. Eugene Hannum, Armstrong Cork Company; Treasurer, Mr. G. E. Henry, G. E. Henry Company.

The retiring president is Mr. Harry Parsons of Owens-Corning Fiberglas Corporation, who was presented with a brief case on behalf of the chapter for his outstanding leadership in the initial year of operation.

When making this announcement Secretary Hannum expressed the appreciation of the Columbus Chapter Producers Council for the help the architects have given to this first annual program. As a passing comment on this expression of appreciation, it can be very properly stated that any obligations created by this program does not have the Producers Council Chapter in the red when the reverse condition more correctly describes the situation.

Congratulations to the Columbus Chapter of the Producers Council for such a fine beginning and may everything be bigger and better in nineteen fifty three.

New York Chapter A.I.A. Elects Officers

Hugh Ferriss, internationally-known design consultant and delineator, and author of numerous works on architectural subjects, was re-elected president of the New York Chapter of The American Institute of Architects at the organization's annual meeting at the Architectural League at noon today (Wednesday, June 3).

Mr. Ferriss is a Fellow of The American Institute of Architects and is a past president of the Architectural League. Under an Arnold W. Brunner Award of the League, Mr. Ferriss has recently completed an illustrated work entitled "Power in Buildings" which will be published this Fall by the Columbia University Press. He has served as a consultant to the United Nations Headquarters Planning Staff and is now a consultant for the planning of the Inter-American Center in Miami.

Other officers and committee members elected at the meeting include: Geoffrey Platt, re-elected vice president; Richard A. Kimball, secretary; and Ronald Allwork, treasurer.

Max Abramovitz and Walter O. Cain, members of the executive committee; Robert McLaughlin, James Kellum Smith, Harvey Stevenson and Edward D. Stone, jury for the Medal of Honor; Morris Ketchum, Jr., chairman, William Gehron and Herbert Lippmann, committee on professional practice; Leopold Arnaud and Robert O'Conner, committee on Fellows; Geoffrey Lawford, chairman, Richard Roth and Edgar I. Williams, committee on nominations.

Make your plans now to attend the 1953 Convention of the Architects Society of Ohio at the Pick-Ohio Hotel in Youngstown, Oct. 14, 15, 16.

Illuminating Engineers Take Architectural Course

The Cleveland Section of I.E.S. just completed a five-session short course in architecture for engineer-members. Lecturers included Retiring Dean Francis Baron, School of Architecture, Western Reserve University, Dr. Edmund Chapman, W.R.U. Art Director, Dr. Ernest Payer, AIA, and Mrs. Payer, Curator, Cleveland Art Museum, and Wilbur Riddle, AIA. Clyde Patterson, AIA, arranged an exhibit of student work at the school and Prof. Carl Droppers spoke on the Art Museum Center at the start of the Fifth-session bus tour of notable sites and buildings.

The group visited the Shaker Towers Apartment and heard its architect, Joseph Ceruti, AIA, speak informally.

Next stop was Eric Mendelsohn's Park Synagogue, where Mr. Tesner discussed the structure's details. A visit to the Stockton residence in Chesterland was next with E. Payer, its architect, on hand to guide and speak of his work. The last stop was Willoughby where Mr. and Mrs. W. Riddle entertained the group for snacks and a view of Riddle's real (and one-time Flower-Show) home.

Forty-two people took the course. Sessions were held in the Cleveland Museum, Tomlinson Hall (Case I. T.) and WRU's Pierce Hall. Lindsey Davis and Karl Staley (I.E.S.) conducted the course and plans are being considered for a 1954 follow-up course in Design for the same group.



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NEXT STRONG BUILDING TREND TOWARD TWO-STORY HOUSE, SAYS INDUSTRY LEADER

"The next significant development in home building will be a pronounced trend in favor of the two-story house," according to David O'D. Kennedy, President of Kentile, Inc., world's largest manufacturer of resilient tile flooring.

"Just as surely as fashion cycles change in women's clothes, they change in the architectural styles of home-building. Architectural styles only change more slowly," he said.

But fashions in house design, he explained, change much faster today than formerly. It took over 50 years for the American family to tire of the 3-story, 10-room, excessively-gabled and over-ornamented dwellings loosely described as Victorian. But since World War II home architecture has gone through two complete cycles and today is embarking on a third, the trend toward the two-story house.

Immediately after World War II, all the big suburban developers who set the style of mass home-building, erected one-story ranch-style houses, and the public bought them. Many of the buyers were either GI's to whom anything with a roof on it looked good, or apartment-dwellers who had never known any but single-floor living. To apartment-dwellers anything that held promise of a few feet of grass in front also looked good, said Mr. Kennedy.

But to afford adequate living space, a ranch-style house must spread over more ground than the home-buyer of average income can afford. In the suburbs, where most ranch-style homes have been built, real estate is expensive. So, too, is ranch-style construction. It requires twice as much perimeter and foundation basement and twice as much roof as a 2-story house with an equal square footage of floor space.

To keep down construction costs of ranch-style homes, developers frequently made rooms smaller than would have been necessary in 2-story construction. Many families that bought these ranch-style homes have found they need more living space. They have also discovered that privacy in a ranch-style house is often limited. They can often hear kitchen noises in the bedrooms and in the living-room.

Shift to Split-Level

To eliminate or minimize these disadvantages, developers of suburban homes have shifted from single-story ranch-type architecture to split-level construction. Points in favor of the split-level home are: usable space on the basement level; separation of bedrooms from the living section; cross ventilation with high windows; and only half a stairway to climb from the living to the bedroom section. Home-seekers are now buying split-level homes as fast as the builders can construct them. The trend toward split-level construction is well-defined in most sections of the country.

But despite these apparent advantages of split-level construction, the split-level house has overbalancing disadvantages for today's market. The split-level requires more ground space than the two-story. Contractors find split-level construction full of difficulties not readily apparent in the plans. These difficulties increase costs. First, the two-level foundation for a split-level house is more tricky to lay and costs more than a single-level foundation for a 2-story structure. Second, the split-level house requires 3 sets of studs as against one for the

2-story structure. This more complicated framing for the split-level house adds to its cost. Third, the sides have to be made separately. Fourth, the floor has to be built to hold the walls. Fifth, plumbing lines are often longer in a split-level than in a 2-story house, hence cost more. Sixth, bedrooms do not provide privacy as complete as those in a 2-story house. Seventh, it is practically impossible to convert a split-level home into two separate apartments, should the home-owner wish to do so.

Advantages of 2-Story

The 2-story style of home construction has a number of outstanding advantages over either the ranch-style or the split-level both for today's building requirements and for those buyers who will in the next few years be coming in to the market, Mr. Kennedy says.

Since 1940, suburban population has increased 3 times faster than urban. No sign of change in this trend is discernable. Most new homes will therefore continue to be built in suburbs, where the cost of the lot will be an appreciable part of the cost of the completed job. Maximum space, with few exceptions, will be $\frac{1}{4}$ -acre. Most lots will be considerably smaller. A 2-story house occupies half the space of a single-story ranch-style house and from $\frac{1}{3}$ to $\frac{3}{4}$ the space of the split-level house. A 2-story house requires less ground space, has less perimeter than either the ranch or the split-level house. Framing costs for a 2-story house are less than for a split-level house. Interior partitions cost less. Doors, windows and screens cost less; and so does insulation.

A young couple buying a 2-story house can defer the expense of having upstairs bedrooms finished off until they are needed, thereby reducing the initial cost still further. When these bedrooms are finished off, they provide greater privacy than those of the single-story or split-level house. This is an advantage both for couples with young children and for older people who are easily disturbed. For older couples who eventually may be living on a pension, the 2-story house can become an additional source of income. The second floor can easily be converted into a completely separate apartment at minimum expense.

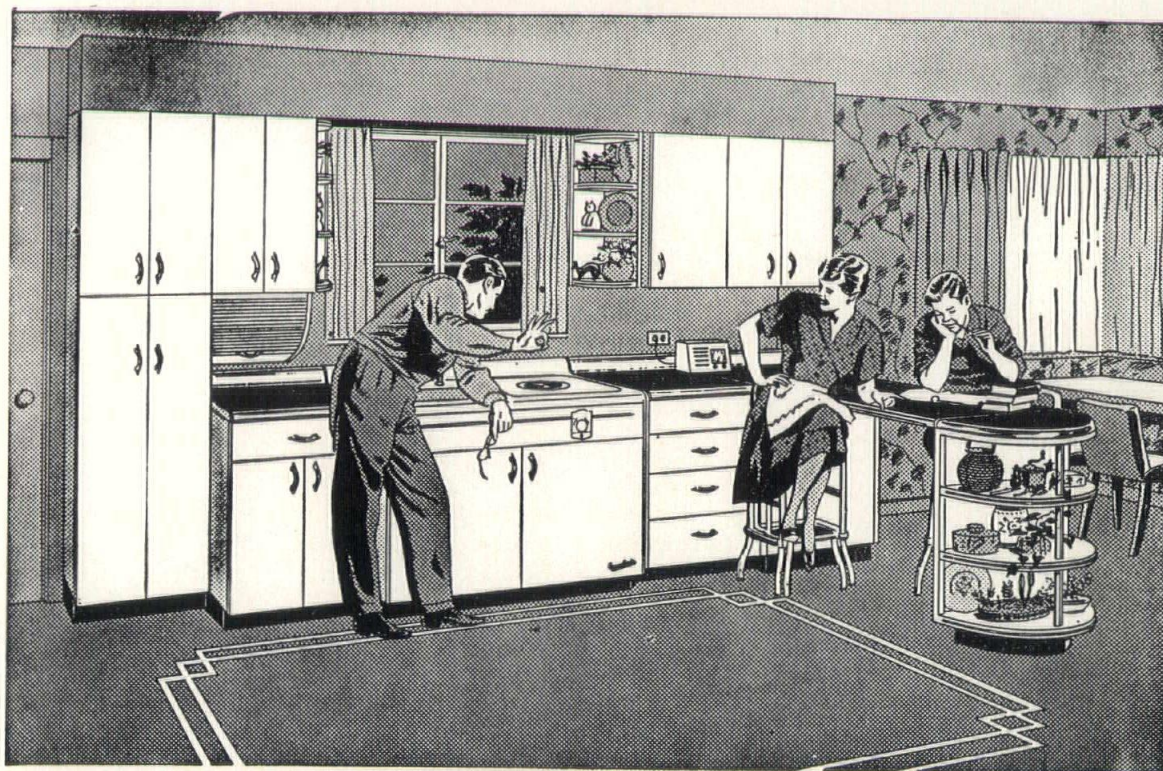
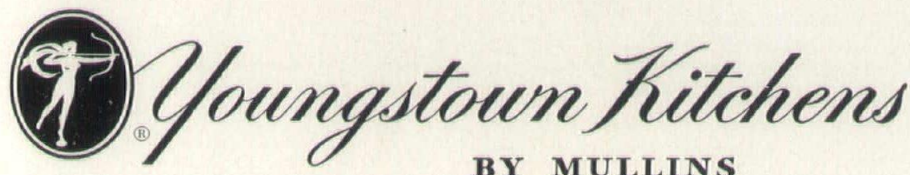
Convertible 2-Story

So important is this consideration that an architect who has made a reputation as a designer of low-cost homes recently developed a plan for a 2-story house, providing for an entrance to the stairs at the front entry, so that in the event of the second floor being converted into a separate apartment, both families will have complete privacy. The thought back of this is that the family buying the property will use both floors themselves during the earlier years of occupancy but later may wish to install a kitchenette in space provided in the upper hall, and to rent the second floor for supplementary income.

In this connection, Mr. Kennedy points out that whereas older couples formerly went to live with their adult children or invited their children to live with them, the trend today is for them to maintain separate homes of their own. While total U. S. population gained 14.5% between 1940 and 1950, there was an increase of 45.2% in the number of persons 55 years old or older. A survey of home-buying intentions of families in this

(Continued on page 38)

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signed to meet the needs and desires of the modern housewife. Every improvement in this Dishwasher is based on exhaustive research and thorough test. The architect who specifies Youngstown Jet-Tower Dishwasher can be sure he is pleasing his client or prospective customer. So it pays to keep your eye on Youngstown.

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Western Reserve Reveals New Architectural Program

Details of Western Reserve University's new program in architecture and visual arts have been revealed by President John S. Millis.

As of July 1, the present school of architecture goes out of existence. The architecture program then becomes a department placed along with the other visual art offerings in the newly created division, which will be known as the division of architecture and visual arts. Director of the division is Ransom R. Patrick, who is also chairman of the department of art. George E. Danforth, who was appointed professor of architecture earlier this year, will serve as chairman of the department of architecture.

The revised curricula in architecture and art will include background courses in liberal arts and humanities, with the division staff organized within the faculty of arts and sciences at the university. Students will be enrolled in one of the university's three undergraduate colleges.

The new program in architecture is designed to prepare the student for the practice of his profession and provide him with the cultural background essential for his life in architecture. The first two years of the new five-year program will be introduced this fall and will be extended yearly until September, 1956, when the entire revised five-year curriculum will be in effect. This program leads to the bachelor of architecture degree.

The underlying principle in the new architecture program is that as one of the cardinal forms of human expression, architecture encompasses the area of the practical and the realm of the pure art. The student will be guided through an ordered program of instruction in technique, materials, function and creative work, interrelating the parts to the whole of Architecture.

In the first year the courses concentrate on developing a mastery of drawing, not alone from the mechanical and technical aspects but extending to the development of the hand and eye. Complimenting this training is a course in basic workshop, in which the student investigates the potentialities and limitations of various materials and machines through the use of hand and power tools.

This is followed by problems of construction in wood, stone, brick, steel and concrete structures, and the immediate and vital relationship of structure and its consequent architectural expression.

The function of buildings, groups of buildings, communities and cities, with a careful analysis of the nature of each functional problem, is examined in close relationship to construction. Visual training, history, and analysis of art are required to develop within the student the necessary insight and awareness to comprehend aesthetic problems.

Course titles for the first two years are: Elementary Drafting, Drawing and Painting, English Composition, Trigonometry, Introduction to Art, Visual Training, Descriptive Geometry, Western Civilization, Analytic Geometry, Economic Principles, Materials and Construction and Mechanics—Shop.

The first two years are the basis for later semesters, which include the study of architectural form as a consequence of structure; the dependency of architectural expression upon space, proportion, materials and function; and painting and sculpture as related to architecture.

The new undergraduate curriculum in art is in four parts and includes art history, esthetics and criticism, art education and drawing and painting. Many of these classes will be held at the Cleveland Museum of Art.

The undergraduate major in esthetics and the art curriculum are entirely new. The revised undergraduate curriculum in drawing and painting offers some entirely new and unique features to the student seeking to express himself in these media.

Assisting Danforth in the teaching of architecture are Carl H. Droppers and several lecturers who are in practice. Another full-time staff member will be added this summer.

The art faculty includes William C. Grauer, Edmund H. Chapman, Thomas Munroe, Gertrude Saastamoinen, Albert Bush-Brown, and Alfred Howell. To this staff will be added an artist-in-residence on a yearly basis. Xavier Gonzales, internationally known painter and teacher, will serve in this capacity during the coming year.

Plans for housing the new division are tentative, pending a change in zoning of the Wade Allotment area north of Euclid between East Boulevard and Ford Drive. The university has filed with the Board of Zoning Appeals an application to use residence properties owned by the university in the area. Plans call for the use of the former Corlett residence at the corner of East Boulevard and Hazel Drive as the architecture and visual arts building.

ADDITION TO W.R.U. FACULTY

A brilliant young art historian will join the faculty of W. R. U. in Cleveland this fall.

Albert Bush-Brown, whose professional career at the age of 27 was described as "unexcelled," will become assistant professor of art with emphasis in art history, according to Dr. Webster G. Simon, vice president and dean of the faculties at Western Reserve.

Bush-Brown, whose appointment is effective July 1, will teach in the department of art which has been reorganized along with architecture into a division of visual arts under the faculty of arts and sciences.

Commenting on the appointment, Dr. Simon said, "The university is most fortunate in having a man of exceptional ability and promise exemplified by Bush-Brown. He has had splendid educational and professional preparations as well as experience in his field."

Bush-Brown is now a Fellow in the Society of Fellows at Harvard, where since 1950 he has been one of a group of 24 scholars working on advanced projects in different fields. This is a non-degree, non-teaching program and was formed to give advanced students the opportunity to conduct long-term projects, to acquire allied disciplines, and to write.

He is expecting his Ph.D. degree from Princeton in June. He received two other degrees from Princeton,

(Continued on page 35)

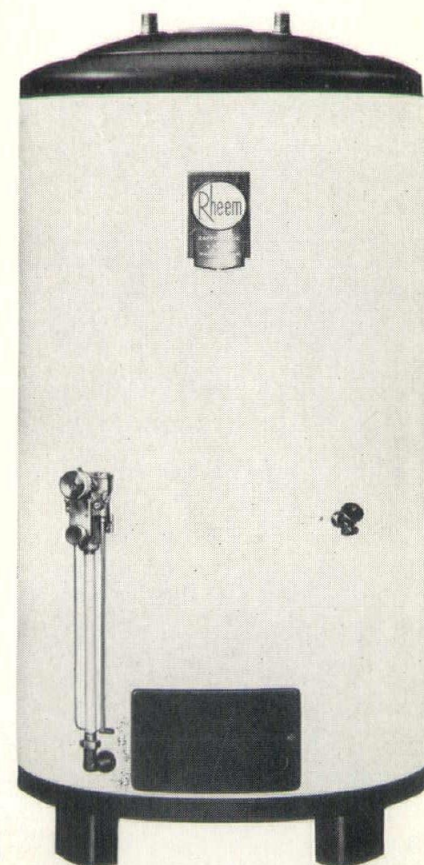


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Raised to Associate Architects

Wm. Boyd Huff, Akron architect and immediate past president of the Architects Society of Ohio, announces that George R. Connelly and Stewart A. Roberts, who have been associated with him for some time, have been given the status of Associate Architects with his organization.



GEORGE R. CONNELLY



STEWART A. ROBERTS

George R. Connelly was educated in the Public Schools of Wheeling, West Virginia and Linsly Institute. He entered the office of Giesey and Faris, Architects, of Wheeling in 1908, serving there until World War I. During World War I he was assistant superintendent of construction for Wheeling Steel Corporation. Following the war, Mr. Connelly entered the office of C. W. Bates, prominent school architect at Wheeling, and served in that office and as a traveling representative until Mr. Bates' death in 1931, after which he handled the closing of Mr. Bates' office and practice. He obtained his registration as an architect in the state of Ohio in



WM. BOYD HUFF

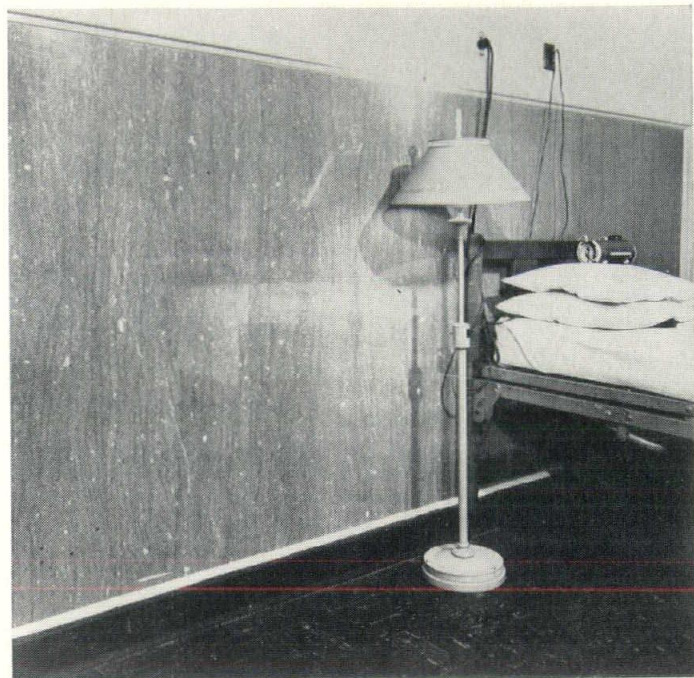
1932, and practiced in his own name until 1942, when he came to Akron and spent the following ten years with Clemmer Construction Company. He has been with Mr. Huff's office since early 1952. Stewart A. Roberts studied architecture at Ohio University two years, and at the University of Cincinnati two years prior to being called into the armed services in World War II. Mr. Roberts spent three years in the Navy during World War II, including a tour of duty in the Orient as Executive Officer of an L.S.T. Naval Amphibious Force, holding the rank of Lieutenant, j. g. Upon completion of his military service, Mr. Roberts resumed his studies at the University of Cincinnati, taking advantage of the Co-op system. It was as a Co-op student that he entered the office of Mr. Huff in December of 1946, continuing until he graduated with his degree in architecture in 1948, and has continued with the organization since that time.

WHO — Architects Society of Ohio
WHAT — 1953 State Convention
WHEN — October 14-15-16
WHERE — Pick-Ohio Hotel — Youngstown

MARBLE NOW USED AS RADIATION SHIELD

Based on information from Dr. Marshall Brucer of the Medical Division, Oak Ridge Institute of Nuclear Studies, Oak Ridge, Tenn., there is an abundantly available substitute for increasingly critical lead as a barrier to X-rays and gamma radiation.

The substitute is marble. This age-old material, used always for fine building construction, in furniture and in the arts, may now assume a new and important role in the Atomic Age.



Marble barrier against X or gamma radiation at the Oak Ridge Institute of Nuclear Studies, showing the patient's ward.

Specifically, 4 1/4" of marble is the equal of 3/4" of lead in efficacy as a radiation shield. A 4-inch wall of marble gives adequate protection from the radiation produced by a million-volt X-ray machine.

This surprising characteristic of marble has been utilized in the construction of the University Medical School and Teaching Hospital in Jackson, Miss., where two X-ray rooms are protected by 4-inch marble walls in lieu of lead sheathing. The marble gives complete protection from radiation, greatly beautifies the rooms and simplifies their maintenance, and reduces construction cost by \$2700.

In another instance, temporary walls of 8-inch marble cubes are used by the Oak Ridge Division of Abbott Laboratories to protect personnel from gamma radiation. The application gives a shielding capacity equal to about two inches of lead.

Since lead is high on the list of critical metals, and since marble is available practically without limit, some interesting possibilities suggest themselves. One will be the widespread use of marble as an X-ray and gamma radiation shield in hospitals, scientific institutions, and industrial plants. Another, possibly with more common interest, will be the use of marble in civil defense shelters and in structures such as subway stations that might be converted to such use.

The information made available thus far seems to call for further studies to determine the ability of marble, alone or with other materials, to capture fast and slow neutrons, since these and gamma rays are the components of lethal radiation produced by atomic explosions.



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The cedar-scented air is fresh and invigorating. The fishing is good, with an abundance of large and small mouth bass, wall eyes, muscullonge and smaller fish. The waters are safe for fishing, not being subject to rough, quick storms as are the waters of the average Canadian Lake. For recreation there are two night-lighted shuffleboard courts, a badminton court, horseshoe court, a nine hole putting course, archery range, target range for air pistols, excellent swimming that is safe for children, boating, hiking, etc. Golfers are welcomed at two excellent country clubs at Cobourg and Peterborough. Wide, shady lawns, amply provided with lawn chairs, are ideal for relaxation. Trentwood is a perfect spot for families with children.

Thirteen private lodges are equipped with every modern convenience including hot and cold water, flush toilets and showers and the beds are equipped with inner-spring mattresses to provide the utmost sleeping comfort. Four are equipped for housekeeping. Trentwood has every

facility for the comfort and entertainment of all guests, large and small, and provides an ideal spot for the vacation-minded American who wants the fresh, clean, invigorating air, the beautiful wooded hills and waters of Canada without sacrificing the modern comforts to which he is accustomed. There are private lodges to suit every requirement of from two to eight-person groups. Full hotel service is provided in the making of beds, cleaning, etc., bedding, linens, towels, etc. are furnished so that guests have nothing to interfere with their pleasure.

Maple Lodge is the recreation center with facilities for dancing, music, games and a library for the guest's pleasure. In Maple, also, is the dining room, open for breakfast from 7:30 to 9:30, for luncheon from 12:00 till 2:00 and for dinner from 5:00 till 6:30. The Snack Bar, also in Maple Lodge, is open from 2:00 to 5:00 and from 6:30 till 10:00 for the service of sandwiches, beverages, ice cream, candy, cigarettes, etc. Food is of the finest, well prepared and attractively served.

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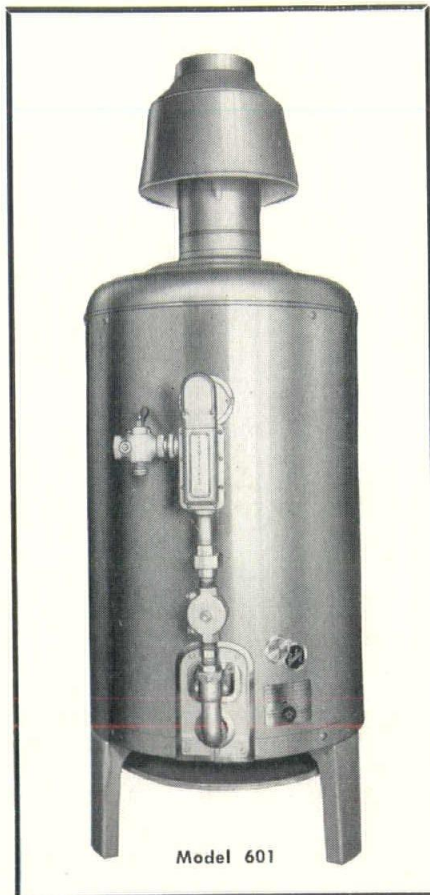
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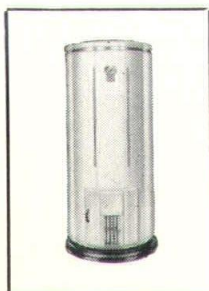
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NEW LITERATURE

Cork Insulation Bulletin

An 8-page bulletin giving the composition, application and uses of Witcote No. 820 Cork Insulation is now available from Witco Chemical Company.

The illustrated bulletin describes Witcote No. 820 as being a cold-application fluid type of material composed of highly efficient insulating fillers of cork and asbestos and a bituminous base possessing unusual adhesive, waterproofing and corrosion-proofing qualities. It is applied directly from the drum by hand-operated spray-guns.

Complete data as to proper thickness and coverage are given as well as its qualifications for waterproofing, and seam sealing, vibration dampening, sound deadening, insulating, etc.

For copies of bulletin 53-4, write to Witco Chemical Company, Pioneer Asphalt Division, 75 E. Wacker Drive, Chicago 1, Illinois.

New Edition of Medusa's Famous Basement Book

A new completely revised edition of Medusa's famous basement book has just been published to help architects in the solution of their basement construction, designing and finishing problems.

The various problems of basement design are carefully analyzed. Plans illustrating basement layout are included to help the architect in grouping service equipment together so as to free a large area of the basement for living space.

An important edition to this new book is the showing of the 16 colors available with Medusa Masonry Paints. These colors are shown in the book together with 4-color illustrations of basements so that the architect can quickly specify the colors he wants used.

In addition to decorating suggestions, the book shows cutaway views of recommended foundation construction together with specifications for building waterproofed foundations. It also discusses proper drainage systems for the basement, and methods to follow in guarding against the moisture menace.

A section is devoted to the proper painting techniques to follow in decorating masonry surfaces, which permits the architect to avoid the common pitfalls in painting masonry surfaces, whether below grade in a basement or above grade as the exterior of a concrete, block, brick, or stucco home.

(Continued on Page 29)

Architects can obtain a complimentary copy by writing on their letterhead to Medusa Masonry Paints, Court Square Building, Baltimore 2, Maryland. A very nominal charge is made for architects desiring quantity lots for distribution to their specifications writers or customers.

Solving Roof Problems

Those concerned with roof maintenance will find "Solving Roof Problems," an attractive 32 page brochure released by The Tremco Manufacturing Company, Cleveland and Toronto, to be an absorbing and authoritative discussion of the matter.

"Solving Roof Problems" is illustrated by photographs, drawings and diagrams, and thoroughly explores such subjects as the various types of roofs, how they are built, what factors enter into their deterioration, how roof troubles can be diagnosed and treated.

"Solving Roof Problems" is based on information supplied by the Tremco Laboratory, and on the actual field experience of Tremco's 125 representatives. For easy reference, the booklet is divided into 15 sections, and provides a table of contents. Typical headings indicating its scope are "Laying the Built-Up Roof," "Diagnosing Roof Conditions," "Repair of Copings and Parapets," "Area Treatment of Roofs," etc.

Copies of "Solving Roof Problems" may be obtained from local Tremco representatives, or by writing The Tremco Manufacturing Company, 8701 Kinsman Road, Cleveland, Ohio.

Cold Storage Insulation

New dry wall installation methods for Fiberglas cold storage insulation are described and illustrated in a 16-page booklet just issued by Owens-Corning Fiberglas Corporation.

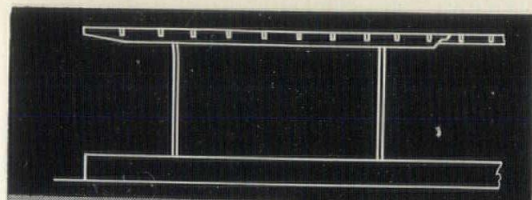
The booklet outlines in detail the three dry wall methods for insulating freezer rooms as well as the traditional hot dip method.

Fiberglas insulation may be held in place on side walls by wooden studs, metal clips or a combination of the two, thus reducing installation costs and eliminating fire hazards usually associated with hot asphalt applications.

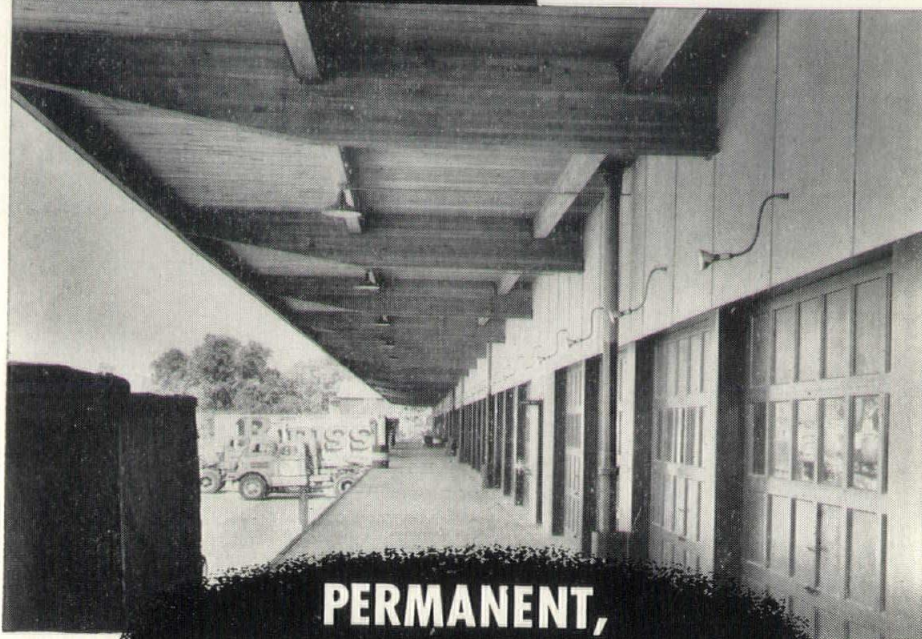
Design details for Fiberglas roof and floor insulation also are given in the brochure which includes 27 pictures and nine drawings.

Copies of the new booklet are available to architects from Owens-Corning Fiberglas Corporation, Toledo, O.

(Continued on page 30)



Warehouse of Riss & Company, Boston, Mass. Size 138x500 feet. Roof is cantilevered to provide covered loading dock, and is supported by glued laminated beams spaced at 20 feet, with purlins of 6'8" spacing.



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200 Attend Warner Plant Open House

The Open House at the Warner Plant of the Cleveland Builders Supply Co. on May 20th was exceptionally well attended, with over 200 Architects, Engineers and builders present to inspect this new modern brick plant. Among the Architects attending were the seven shown in the illustration at the right: Left to right are Architects Onnie Mankki, H. W. Wiechelman, Jr., A. W. Harris, J. A. Williams, W. P. Cunningham, Joseph Ceruti and J. A. Dalton, and W. Veenstra and Walter Sutliff of the Bolton Pratt Co.



WHO — Architects Society of Ohio
WHAT — 1953 State Convention
WHEN — October 14-15-16
WHERE — Pick-Ohio Hotel — Youngstown



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NEW LITERATURE

New Roof Drain Catalog

"The first complete Roof Drain Catalog of its kind ever issued" is the description released by Josam Manufacturing Company regarding its new Roof Drain Catalog. Some of the unusual features included in this comprehensive book are:

1. Illustrations, descriptions and installation details of Drainage Products for every type of roof construction.

2. Visual Flow—shows all adaptations of one series of a product in one view for easy comparison and specification.

3. Feature Pages—illustrations highlighted to show important features of each series of products.

4. Sizing procedures, tables and data relative to correct sizing of roof drains and leaders.

According to the manufacturer the information is assembled so that the user can easily and comprehensively locate, compare, select, and specify the roof drainage products which meet his needs.

Copies of this new catalog are available to any person engaged in the planning, specifying or installing drainage products for roofs, by writing to Josam Manufacturing Company, Michigan City, Indiana.

Industrial Tile Floors

A new folder, in four colors, giving the details on Duraco Industrial Tile is available to architects by writing Uvalde Rock Asphalt Co., Frost Bank Bldg., San Antonio, Texas.

Duraco Greaseproof Tile is designed to meet the flooring problems of industry, where floors get rough tough abuse. It has a sure footed surface impervious to damage from petroleum oils and greases and is highly resistant to shock and impact of dropped tools and in-plant trucking. The twelve beautiful color pattern are illustrated in full color.

(Continued on page 31)

FIBERGLAS DUCT INSULATION BOOKLET

A new 16-page design data booklet for Fiberglas duct insulations has been issued by Owens-Corning Fiberglas Corporation, Toledo, O. It is available to architects upon request.

The booklet has more than 40 photographs and drawings of the various rigid and flexible Fiberglas insulations for the exterior and interior of warm and cold air ducts.

Included is complete information about the new flexible duct liner, a product recently introduced by the company. This material may be installed on metal sheets before they are bent to form ducts. It is sprayed with a light coating of fire-safe neoprene to prevent erosion by high-velocity air and to reduce frictional losses.

All types of Fiberglas duct insulation have a good noise reduction efficiency besides excellent thermal insulating properties.

NEWS ITEMS

We welcome Architect Robert C. Gaede back from the service and hope it is for good this time. Robert will be remembered by readers of "Ohio Architect" as author of the articles on "Impressions of Europe by an Architect on a Booth Travelling Fellowship."

"AU REVOIR" DICK

We hear with mixed pleasure and regret that R. H. "Dick" Mansfield of H. H. Robertson Co., Cleveland office and quite active as past president of the Cleveland Chapter of the Producers Council is leaving Cleveland to become manager of the Buffalo office for Robertson. Regret that he's leaving us and pleasure at his well earned promotion.

RANKIN HEADS CLEVELAND BUILDERS EXCHANGE

We congratulate builder and contractor D. W. Rankin for having been elected president of the Cleveland Builders Exchange. In our book he will make them a good president. He is well and favorably known by many of our architects.

RUKIN OPENS NEW OFFICE IN CLEVELAND

Marvin J. Rukin, registered architect, has announced opening a new office at 16828 Kinsman Rd., Shaker Heights.

He will give complete architectural services in all phases of the field including residential, commercial, industrial, educational and institutional.

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... when buyers notice they are built with MALT-A-MASTER wood window units with removable sash.

MALT-A-MASTER wood window units connote "quality." Here is a unit with removable sash, built-in weatherstrip and invisible balances. Since Malta mills them, you are sure of precision milling, quality woods and the most careful workmanship. The price is less than you would expect.

MALT-A-MASTER makes your houses stand out and keeps them moving.

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Sash can be removed in a matter of seconds for easy window washing or painting.



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A NEW SAND MOLDED BRICK

A new brick now comes from the kilns of the Richland Shale Brick Co. of Mansfield. From their new modern plant, recently constructed, comes this beautiful red and buff sand molded brick, brick that most architects favor.

With the new plant and other added facilities, this brick is now ready for immediate shipment.

The Richland Shale Brick Company has been in continuous operation for the past 34 years using only the highest quality materials in the most modern and economical manner, they also manufacture a complete line of red shale Face Brick, the new cored red and buff Roman and Norman brick and the new SCR brick. Even now they are again adding to their plant, installing additional production facilities which will enable them to even better serve their market.

John B. Conard, president and general manager, ably assisted by his two right hand men, Homer Beck, Executive Vice President and Robert R. Harbaugh, sales manager, makes up this trio of brick men so well and favorably known to Ohio architects.

John Conard is known to architects throughout Ohio and particularly remembered by our Columbus Chapter architects. For the past two years he has been host to the Columbus chapter in their annual trek to Mansfield. This past summer, it was July 24th, at the Westbrook Country Club, John was again the host, assisted by Mansfield's own architects, "Tubby" Jones, Orval Matthews, Tom Zaugg, Charlie Conklin, and Harry Brumenshenkel.

We predict a steady and continuous demand for this new sand molded brick put out by a bunch of real fellows.

A.S.O. Group Insurance — Is It Cancellable?

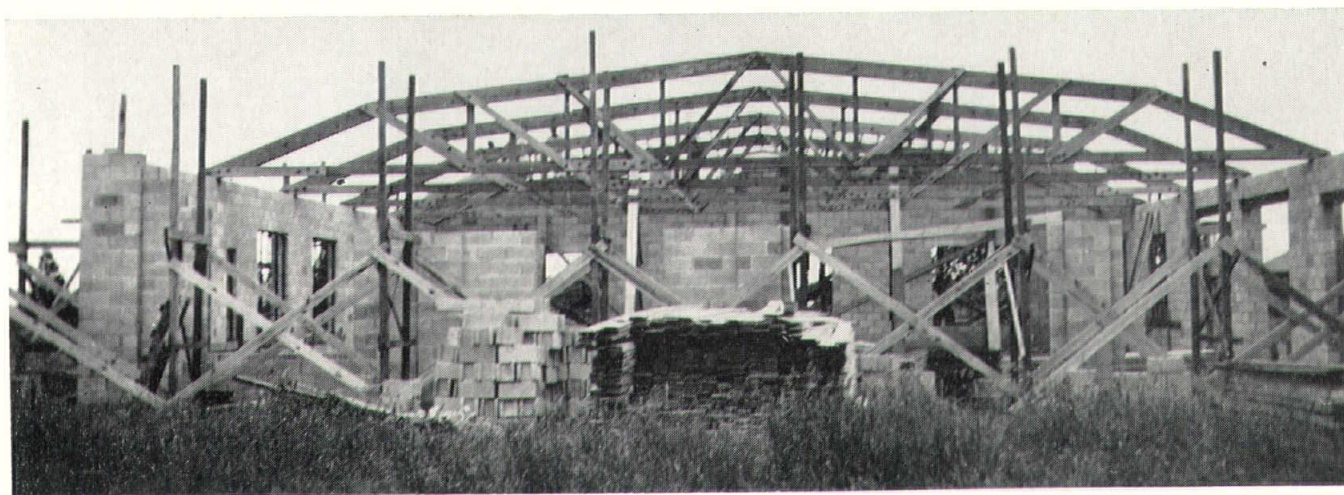
Everyone knows that if an insurance company can cancel your accident and health policy—or refuse to renew it—your personal program of income protection may not always be secure. Non-cancellable and guaranteed renewable coverage is certainly more desirable. The trouble is that a good non-cancellable policy usually can be purchased individually only by comparatively young members who can pass a strict physical examination and even then the cost is substantially higher.

Now, under the Group Plan of Insurance, such as that sponsored by The Architects Society of Ohio and underwritten by the Continental Casualty Company, the claim experience of the individual is pooled with the claim experience of the entire group. The Company cannot terminate the individual member's coverage nor restrict it by rider so long as the plan is in force—until he retires or reaches age seventy. This is one of the best guarantees of continuous protection you could have—and the group price is about half of the cost of a comparable individual non-cancellable policy.

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This is the kind of protection professional men need, and every one of our members should be enrolled in this plan. For details on this group plan insurance, phone or write Samuel White, 810 The Arcade, Cleveland 14, Ohio, SUperior 1-1540.

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Gerlinger Equipment Co.Toledo
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Ohio Appliances, Inc.Dayton
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342 East Long StreetColumbus
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(Continued on page 34)

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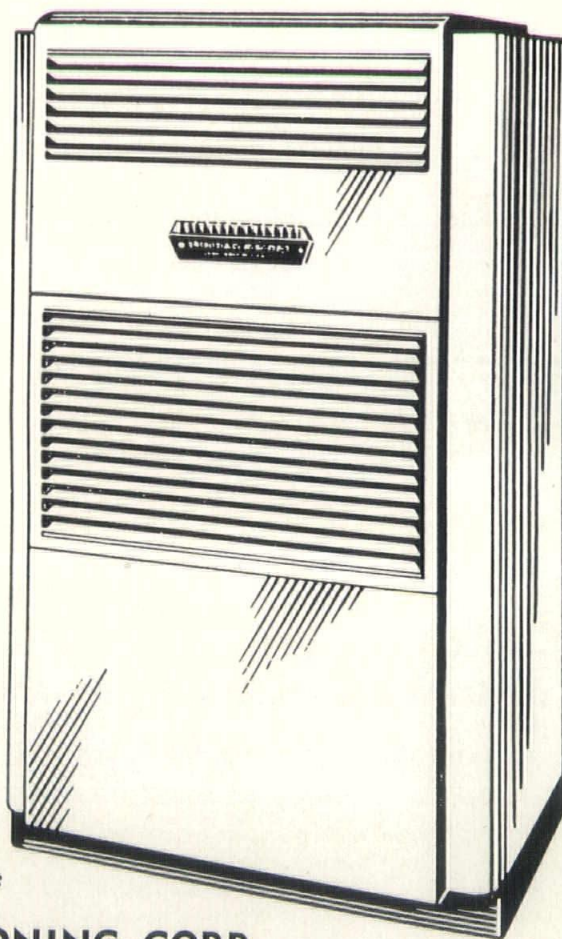
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NEW RHEEM COPPERMATIC WATER HEATER

The Rheem Manufacturing Co. of New York city, who are, incidentally, the world's largest manufacturers of automatic storage water heaters, announce a heater that is actually made of pure copper. Not on the outside, but on the inside. It is a pure copper tank inside a tank of steel. The copper for long life and the steel for strength.

It is said that with the copper tank the rust is stopped completely and the copper resists water corrosion many years longer than metals ordinarily used.

And with these added advantages to the already well known and reliable lines of Rheem water heaters is added a 10 year user warranty. This new heater is made to meet the popular demand in price.

Rheem has reliable distributors in Ohio. In Cleveland, Stern Bros. Plumbing Co.; in Columbus, The Palmer Donavin Mfg. Co.; and in Cincinnati, The Mutual Mfg. and Supply Co.

CLEVELAND STUDENTS WIN ROME PRIZE

The Association of the Alumni of the American Academy in Rome has announced the winners of two cash prizes in the twenty-sixth annual collaborative competition sponsored by the Association for students of architecture, landscape architecture, painting and sculpture in the colleges and art schools of the United States.

(Continued on page 46)

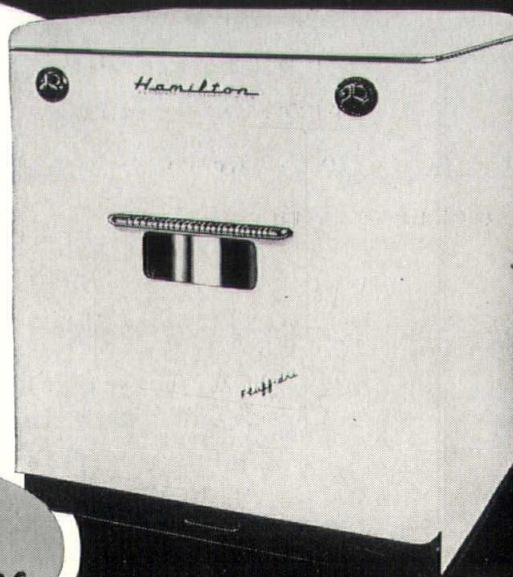
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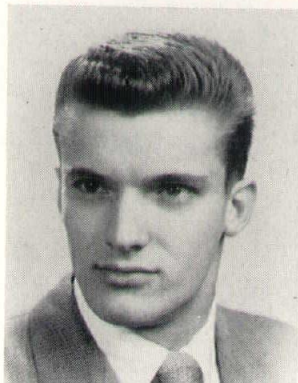
Fontainebleau Scholarships at W.R.U.

Two students at the Western Reserve University School of Architecture in Cleveland have been awarded scholarships for a summer of study at the Fontainebleau School of Fine Arts near Paris, France.

Award recipients are Andrew J. Burin, 3822 Carlyle Ave., S.W., Cleveland, and Milan E. Srnka, 1746 Bryn Mawr Ave., East Cleveland.



ANDREW J. BURIN



MILAN E. SRNKA

Each man has been given a scholarship valued at \$400, which will cover room, board and tuition for the summer session at the famed art and architecture center. Burin was awarded the Solange Remondet Pew Scholarship, while Srnka received the Margaret Thompson Biddle Scholarship.

Selection of the two Greater Clevelanders for Fontainebleau Scholarships brings to three the total number of

Reserve architecture students attending the summer session there. Also enrolled will be Charles E. Rimer of Punxsutawney, Pa., winner of the 1953 Schweinfurth Award. Administered by the Cleveland Museum of Art, this award is given annually to a Reserve architecture student for study abroad for one summer.

Albert Bush-Brown Joins W.R.U. Faculty

(Continued from page 24)

both with honors, as well as membership in Phi Beta Kappa. In 1947 he received his A.B. with summa cum laude honors in philosophy. In 1949, he finished a three-year program in two years for a degree of master of fine arts, earning magna cum laude honors. While at Princeton, he was a Woodrow Wilson Fellow in 1947 - 1948, and a departmental fellow, from 1948 - 1949, and was an instructor from 1949 - 1950.

Bush-Brown served in the Navy from 1944 to 1946 and worked during the summer of 1950 as a design consultant with an architectural firm in Hyannis, Mass. He also was in architectural practice during the summer of 1952 in Massachusetts.

He has traveled extensively in the United States and spent six months in Europe during 1951. In 1952 Bush-Brown gave a series of six Lowell Lectures at the Boston Public Library on "Architectural Design in Our Times."

In addition to many public lectures on painting and architecture, Bush-Brown has written extensively for professional journals. At the present time, he has two books in preparation.

He and his wife and their son plan to move here during the summer.

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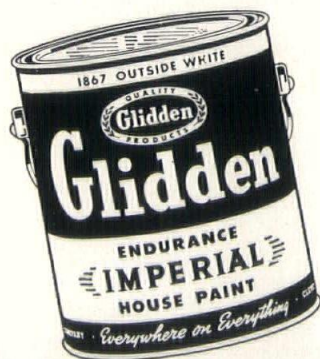
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Architect Remondet's Talk at W.R.U.

(Continued from page 14)

I am certain that you American students can benefit very much from being in direct contact with the masterpieces of the great periods of the past.

Their marvelous unity of thought, as manifest for example in the Gothic period, can help your intellectual development.

Post-war Europe has done a great deal in city planning and in architecture. It has encouraged new researches in construction methods and new ideas in esthetics, and some of its achievements are very interesting.

When I was appointed director of the American Fine Arts school of Fontainebleau, I saw a chance to show to American students not only the artistic treasures of my country but also its modern creations.

Contacts between students from other countries and the men who do the job of rebuilding France are very useful.

Architects of great reputation like Auguste Perret and Le Corbusier have steered contemporary French architecture away from its falsely decorative tendencies. French architects now think in terms of construction sound esthetics and city planning.

And their work is now as interesting as any in Europe. Unfortunately, present economic difficulties sometimes retard the realization of their projects.

Even the traditionally conservative Ecole des Beaux Arts now teaches a living architecture. When Frank Lloyd Wright was in Paris last year he said to us, "The Ecole des Beaux-Arts has now opened its doors."

As a professor of the Beaux Arts with Auguste Perret since 1946, it has been a pleasure to be in contact with young French minds. Our students had been isolated from the rest of the world during four years of war and

occupation. Suddenly they were made acquainted through the magazines, with recent American and Scandinavian architecture. I was amazed to see how quickly they absorbed and responded to the new spirit. These students are now practicing architects engaged in the work of rebuilding France. I have great confidence in them.

For us who feel a mission to create, and for the people who see the works of our creation, art should mean a perpetual sacrifice of feeling in favor of truth, for this is the price we have to pay for our civilization and our freedom.

Progress through change is the way to obtain and preserve a great civilization. We should try to see clearly the world of reality around us and through this world of reality analyze the lessons of the civilizations of the past.

But we must not be satisfied with the achievements of the past or be satisfied to repeat them. We must think in terms of the future, and must build so that posterity can learn from us.

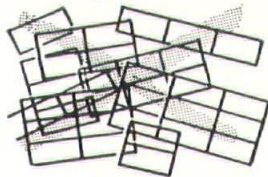
I think it is of the utmost importance for you students that you set yourselves an ambitious goal.

At the age of seventeen, when I had my first success at the Ecole des Beaux Arts I prophesied in a letter to my father that I would be, one day, elected Member of the French Institute of Fine Arts, a very lofty distinction in my country.

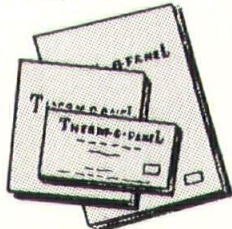
I don't know if I will ever achieve that ambition, but the mere fact that I set myself so remote and so difficult an objective has already aided me to surmount some of the obstacles in my path; and I am convinced that ambition can be a noble spur to the greatest of achievements if it is accompanied by sincerity and hard work.

An architect must not remain stationary in his outlook and in his creative attitude. All artists have ideas

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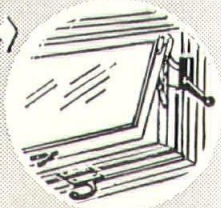
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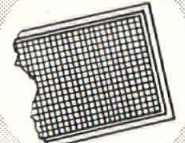
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in the back of their heads that only await the time to be born.

Every generation in art must discover its mysterious verities.

We are living in the middle of a mechanical civilization but we must not forget that poetry should, and can be, created in spite of the machine. To quote Auguste Perret, "The Architect is a poet who thinks construction and who talks construction."

Man does not live by bread alone. An architect worthy of the name treats his profession as something more than a source of financial profit. In creating for others he finds a means of creating his own personality.

In building for others he builds himself.

Sincerity in his work will influence his moral comportment.

It is the responsibility of the schools of Fine Arts to form minds fully and harmoniously developed.

We need not only men to solve problems but also men who are capable of setting them.

Architects have a duty to Society as well as a claim on Society. They are called upon to solve grave problems of city planning, housing and esthetics.

The gravity and importance of their functions in the State require of them the most elevated intellectual and moral qualities. They must also possess a mind able to conceive harmoniously and to plan nobly, and a devotion to their fellow men in keeping with their privileged role in the building of their country.

I see no reason why architects should not on occasion enter politics, to defend their ideals in architecture, and why some of them should not claim a position in the State corresponding to their special knowledge and training and even aim at the most important posts in the State.

This is after all a logical development of their civic role. As Henri Focillon, a great French teacher and writer on art, said once: "Everything is form." I would add that in the art of government as in finance, economics, and all the successful manifestations of life, form is everything.

There are many problems which an architect is especially qualified to set and to solve. The present physical disorder of our cities, the unpardonable lack of planning, the artistic or functional defects, condemn the indifference hitherto shown so often by the responsible administrations.

Finally, let me urge you to be proud of our profession, and of its antiquity.

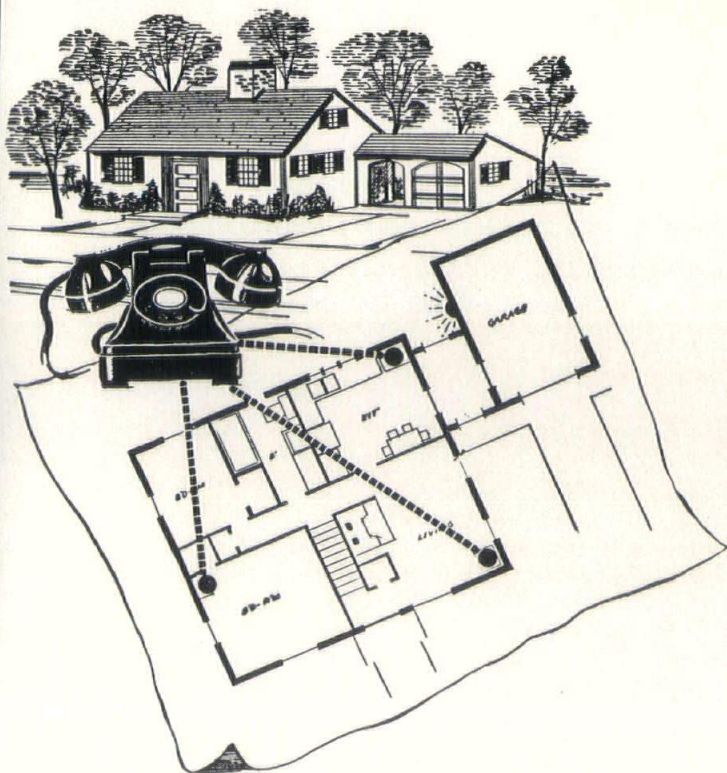
Never let it be forgotten, even in this increasingly mechanical age, that architecture is one of the most noble as well as the most ancient of the arts, and that the architect still possesses secrets known to no other profession.

To those of you who have graduated from this University and will shortly be, or already are, engaged in architecture in the United States, let me say how much I envy you in your career, in a country which possesses such a brilliant technique and such immense material and spiritual possibilities of realization.

Will you permit me to wish you all prosperity in your chosen vocation, and to express the happiness which I feel to be among you today.

WHO — Architects Society of Ohio
WHAT — 1953 State Convention
WHEN — October 14-15-16
WHERE — Pick-Ohio Hotel — Youngstown

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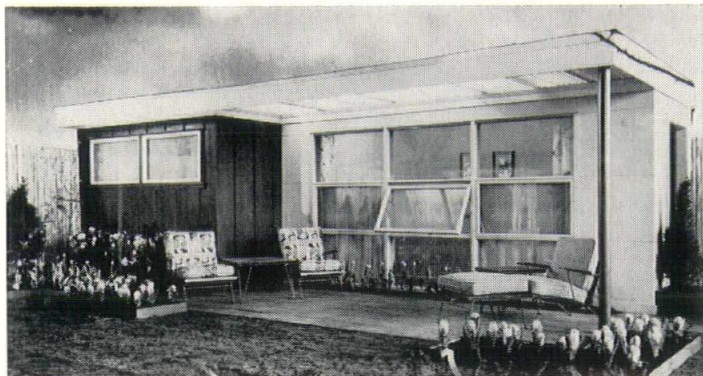
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According to "Therm-o-paneL", their revolutionary new idea offers three distinct advantages over the old method of supplying panel window frames. First, it reduces the number of basic frame units from nine to only three—1 x 1, 1 x 2, and 1 x 3. These three units provide unlimited variety in window arrangement—stacked, ribbon-type or full window wall. An obvious advantage is that dealers need stock only one-third as many sizes,

with a corresponding reduction in handling. Second, the three frame units are completely assembled and individually cartoned, eliminating expensive on-the-job cutting and fitting. Third, double mullion construction and continuous vertical members afford added strength.

The top-hung ventilators employ such tested features as flexible aluminum weather stripping, and roto operators and sill locks in solid brass housings. A rigid, all aluminum screen is included in the price. "Therm-o-paneL" is made from kiln dried Ponderosa pine, "Wood-life" treated after milling. Highest quality materials and precision methods permit one sixty-fourth manufacturing tolerances.

The company offers detailed specification drawings and other helpful material to architects, contractors and the general building trade. They may be had by writing to "Therm-o-paneL" Division, Ohio Plate Glass Co., Box 496, Toledo, Ohio.

Next Trend Toward Two-Story House

(Continued from page 22)

older group reveals that 7 in every 100 such families were planning to purchase a home. They will be thinking of the years ahead when the man's earnings from employment will decline and the couple may need to supplement them by renting a part of this home.

Mr. Kennedy believes there is no question that the 2-story house is best adapted for current building conditions and that it best meets the living requirements and the economic situation of the mass market. Some progressive builders have recognized this and are already shifting their interest from split-level to 2-story construction.



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"TECTUM" TO ROOF FOUR SHOPPING CENTERS

Over two million board feet of Tectum has been ordered for the roof construction on four shopping centers to be built by Don M. Casto and Don M. Casto, Jr., developers.

Tectum is a new roof decking material made of wood



Signing contracts for over two million board feet of Tectum is Don M. Casto. The material will be used for a giant shopping center program now under construction. Looking on are, left to right, Tectum Distributor Howard Sterner, Engineer Lawrence Shaffer, and Architect C. Melvin Frank.

fibers and chemicals in a plant at Newark, Ohio. It is heated and compressed and is cut to size as it comes off the assembly line. It doesn't burn or rot or weaken with age according to its developers.

Three of the shopping centers which will have the Tectum roofs are located in Central Ohio and one is in Pittsburgh. The Columbus developments are: Grace-land Shoppers Mart Inc. on High St., near Worthington; the Northern Lights Shopping Center, Inc., Cleveland Ave. and Huy Rd., and an extension on the Town and Country Shopping Center, Inc. on East Broad St. The Pittsburgh construction will be on the Pittsburgh Mir-acle Mile. W. B. Gibson and Co. are engaged in the building of the Graceland Farm project with the Castos.

Carl R. Frye, Vice-President and General Manager of Tectum said, "We are indeed happy to see the use of Tectum on the Casto Shopping Center Developments. This is one of the largest shopping center programs in the whole country and it is encouraging to see that the Castos have confidence enough in Tectum to install it over such a vast expanse of buildings."

The material was specified by architect C. Melvin Frank and ordered through Howard Sterner, Central Ohio Tectum distributor.

WALLS

(Continued from page 18)

There was a nice fellow who owned the firm that made the marble counters, and he came to me in desperation as he was ready to fold up his tent. At his request and with the consent of the company. I proceeded to study and analyze the potential of marble if employed in a simple and direct sense. I soon came upon a rather startling, but actually simple thing.

Of all the materials we were using, marble was the only one which in itself possessed both the required

It was done in PORCELAIN ENAMEL



International Machinists Building before remodeling

The owners required not only the modernization of the building in-side but a colorful front. This was done in a permanent color and of an enduring nature, where main-tenance was cut to a minimum by the use of

Architectural Porcelain Enamel

Architect John W. Little of Cleve-land, wanting to renovate the anti-quoted exterior of the International Machinists Building, 2906 Euclid Avenue, Cleveland, Ohio, chose Architectural Porcelain Enamel.

The above building after remodeling—showing beau-tiful effect of use of Architectural Porcelain Enamel



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structural strength and the decorative surface or facing which was practical and durable. It was then both structure and enclosure, or structure and finish all in one. All of the other materials were merely the wearing surface—the thing you see or touch and all of them required a structural frame of some sort to hold up the top, as well as to hold the facing material in place. Extra cost, extra labor, extra operations both in manufacture and in installation.

With the aid of a few carborundum wheels to cut some grooves, we came out with a modern and simple line of marble counters and literally knocked the hats off the entire industry. They were not only lower in price, but more easily installed, and were readily accepted because everyone knew what the material would do. And it is interesting to note that most of the marble we used was more costly per square foot than any of the

other materials that had previously run away with the ball. A pure question of making maximum use of all of the inherent qualities of a material, using it with great simplicity and causing a unit to do more than one job.

We must admit that in many instances of our use of the so-called "curtain wall," the mass of material, the labor required to produce the finished result, its total cost in place would cover the cost of the exterior, the interior and the structural element required in the same position.

There is nothing new about this thought. It was indicated in the *Architectural Forum* back in 1950 that the next logical step would be to use the curtain wall panel as a spandrel beam.

In other words, you put the element to work and you begin to arrive at what I guess I am trying to express, that possibly, or at least part of the future trend of the curtain wall is that we don't have any. Or if we do, you begin to accept the premise that glass is the only true curtain material. Or if you don't want that much glass, some other material or prefabricated element which is used in the same manner.

And of course, this has been done. The U.N. Secretariat is a case in point, and there are many others. A very notable example is the apartment buildings at 860 Lake Shore Drive, Chicago, by Mies Van der Rhoe. This is nothing but a simple structural steel frame, which when fireproofed on the outside in back of a steel plate, which also served as the form, left nothing more to be accomplished for complete enclosure but the erection of the sash. A true example of filling the voids of our structure with glass.

And if you are interested in lowering construction costs or sound investment in terms of today's costs, take a look at what these buildings ran. In millionaires' row, in the heart of Chicago, three-and-a-half room co-ops sold for \$6,500.00 and six room units for \$12,000.00. And after a year of occupancy the small ones have resold for as high as \$11,000.00 and the larger ones for as much as \$21,000.00.

Sure, there have been some difficulties, but for that kind of money and in this market, I believe this is progress. Anyway, it seems to me at my ripe age that maybe progress isn't much more than having enough guts to risk a few mistakes. And I cannot help but admire the man when he says—"But we are not decorating—this is structure. We put up what has to be built, and then we accept it."

That is an interesting thought to pursue. It is unquestionably true that we do a lot of things or do them in a certain manner, merely because they have been done that way before. Quite often we could accomplish the

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same results in a simpler, less costly fashion, if we didn't inherently resist change. That "we" is used in the broad sense—we as a people, not we as a professional group necessarily. You have all experienced a higher cost in actual execution or bidding, for something which you know perfectly well should cost less. This is the natural resistance to change—people like to go on doing things in the same old way—it's just plain easier.

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We took bids the other day on a very interesting roof construction, new and somewhat different, and using a material which possesses three qualities, acoustical treatment, insulation and structure. An alternate asked how much more would it cost to do it in the conventional manner, and the twelve bids actually ran from \$3,470.00 to \$16,500.00. The owner accepted the plus of \$3,470.00 even though it, the lowest bid, amounted to a savings of 28¢ per square foot. Well, I don't know; I thought it was pretty good, but that old fear of criticism did it, resistance to change. You can't please all of the people all of the time.

I don't believe that a natural resistance to change had too much to do with the ultimate design of the new Prudential building in Chicago. I guess they just plainly don't believe in some of our more recent experiments and have reverted back to the thinking of quite a few years ago. Of course, this doesn't make it either right or wrong, but they are not exactly amateurs in the field of building. And there is more than just words to their point that, with high intensity lighting and air conditioning, a window is just "something to look out of." And, of course, the heat loss and extra load on air conditioning occasioned by large glass areas cannot be ignored.

(Continued on page 42)

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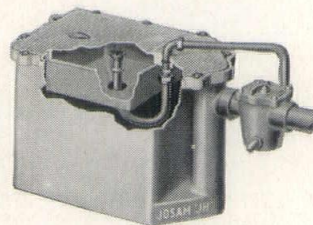


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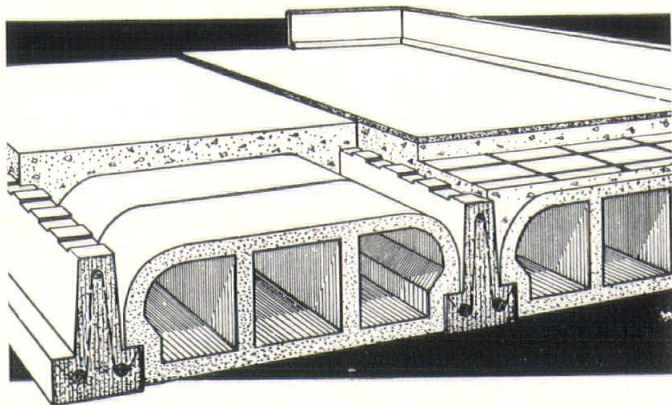
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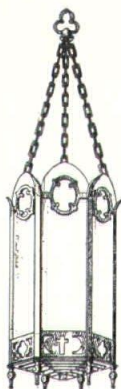


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So here we have in the same city and within a short period of time, two rather opposite examples. All of which I hope will help to explain why I am a little confused and have found this job of making some sense to a statement on future trends in wall construction not exactly a push-over.

Get Back to Two Points

Before attempting to unscramble what I have said, I would like to get back to two points. One, the idea of putting an element to work whenever possible, and two, the thought of trying to use all of the inherent qualities possessed by any given material.

A good example of both points is the Behlen frameless prefabricated metal building. Here the prefabricated elements or units are both structure and enclosure in the true sense.

Secondly, the material, possessing the quality of satisfactory finish for both inside and out, is also used for its full structural capacity. The Behlen system is frameless (Monocoque) construction, in which the walls and roof are made of deep corrugated sheet metal panels. These panels are bolted together at the eaves and roof ridge to form complete arches or rigid frames. The sheet metal arches are in turn bolted to each other to form a complete monolithic, weatherproof, load-bearing shell. They get excellent and, in fact, almost complete return for the investment in the material because they are putting to full use all of the qualities which that material possesses.

To sum up then, I have tried to make a point out of the fact that we rather easily and possibly too often disassociate structure from enclosure.

Well, of course, the point isn't applicable to all of the problems. Obviously, if we have a structural frame and on certain exposures or areas we desire no openings at all, we are forced into this disassociation, and I guess we will continue to do it pretty much in the same manner as we have in the past. In this process we will, no doubt, use all of the materials which have been discussed and covered here today. I trust we will improve on both the materials and the methods and move in the direction of simplicity and making better use or fuller use of all of the inherent qualities of the materials. Simplicity and complete use of material being two other points which I have tried to bring out.

If we have a structural frame and we want openings it seems to me that the desired size of those openings has quite a bearing on the approach to the best solution. If the openings are large, as in the example used, we need but to fireproof the spandrel on the outside which can be done in a number of ways and with various material as long as we make full use of those materials in a simple manner.

If the requirement is for small openings in which the area between the structural elements is of necessity part solid and part glass, we have a more complex problem as well as a variety of possible solutions. One, we can use thin lightweight sandwich panels in exactly the same manner as sash to either full height or part height as dictated by the problem. This assumes that you can do



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it under the applicable code, on the theory that since all glass would be permitted, the thin panels being safer should also be permitted. This possible scheme brings about a rather more honest expression of what we are doing structurally than most of our buildings in the past have indicated. Certainly, the way is open in the future for development in this area of thought.

Two, we can create a curtain of solid material extending from the head of one window or bank of windows to the sill of the openings above, and under this scheme I have tried to make a point of the possibility of prefabricating this element in such a manner that it goes to work structurally, so that enclosure and structure become one and the same thing and with the inference that here is a field for possible cost reduction. This eliminates the curtain wall as such in the area of the spandrel and supports the thought that glass or its substitute is the only true curtain material.

Combination of Two Schemes

The third possible solution, in the case of small openings, is a combination of the two schemes just mentioned. There are some interesting design possibilities in this, and it appeals to me in that again it presents an honest face. I hope there will be some development under this possibility.

There are other possibilities and, of course, we can go on doing it all like we have been, but I think we ought to stop calling some of them curtain wall construction.

Biography—R. Franklin Outcalt, architectural concern of Outcalt-Guenther & Associates, Cleveland, Ohio. A graduate of Architectural School, University of Michigan. Specializing in schools yet doing considerable other work, including the Cleveland Hopkins Airport buildings.

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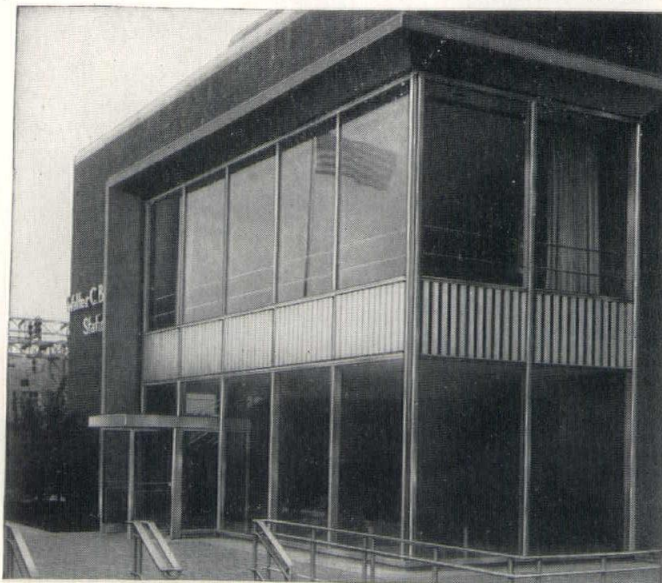
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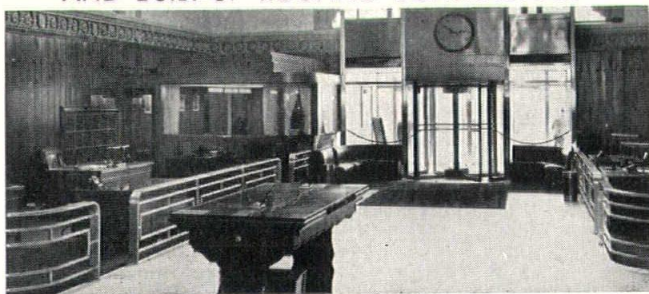
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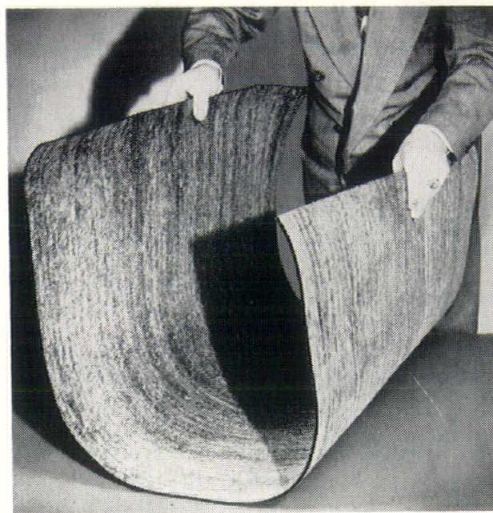
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No special skill and a minimum of equipment is needed to install Duramat for all applications. It can be cut with a sharp linoleum or roofing knife and sealed with a rapid-sealing asphaltic cement.

Duramat is available in two thicknesses. Type 252 has a nominal weight per 108 square feet of 51.8 pounds and comes in rolls 36 inches by 36 feet. Type 251 has a nominal weight per 108 square feet of 23.5 pounds and comes in rolls 36 inches by 72 feet. The surface is dusted with mica to prevent sticking in the roll.

Georgia Marble Acquires Two New Plants

Stockholders of The Georgia Marble Company of Tate, Georgia on May 25th approved the merger by which the company acquired the modern plants of Tennessee Marble, Inc. of Knoxville, Tennessee and the Green Mountain Marble Corporation of West Rutland, Vermont. In addition to these two plants, each with extensive quarries, Georgia Marble also acquired the St. Genevieve Marble Quarries of St. Genevieve, Missouri. These properties were purchased by issuance of preferred and common stock.

The acquisition of these companies, together with the comparatively recent purchase of the Alabama Limestone Company of Rockwood, Alabama, is another important step in the long-range expansion plans of The Georgia Marble Company to present the construction industry and its other customers with a most complete service.

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"Proof that it works; without costly apparatus—compressor, condenser, etc.—cold well-water is used to air condition several thousand restaurants, theatres, and industrial plants in the United States, including Long Island's Republic Aircraft plant, part of the DuPont plant in Wilmington, Delaware, and Sunshine Biscuit's Kansas City plant.

"For cooling houses you insert the water coil in the supply duct of the forced-air heating system and hook up water pipes. In summer the furnace blower is turned on to circulate cool air. However, well-water cooling depends on three basic points:

"1. For efficient cooling the inlet water temperature should not exceed 55 degrees. In the United States, this limits well-water cooling to roughly north of the 38th parallel.

"2. The quantity of water needed is proportional to water temperature. At 55 degrees about 3 gallons per minute are needed per ton of cooling. This means you need about 6 gallons per minute for a 1,000 square foot (2-ton) house, 9 gallons per minute for up to 1,800 square feet. Less water is needed when the temperature is lower than 55 degrees.

"3. The forced-air heating and ductwork system must be designed properly for both heating and cooling. Above all, the chilled water coil must be selected by an expert; its size depends on the cooling load of the house and on water temperature. Poor coil selection may result in high relative humidities and inadequate cooling.

No one can pin down exact rules and figures to apply to all houses. In some areas well-water cooling might run more or less than \$500 a house. However, much of the builder's first investment for wells and pipes is paid back to him over the years in water rent. Therefore the net first cost chargeable to the air-conditioning installation is clearly less than \$500 a house.

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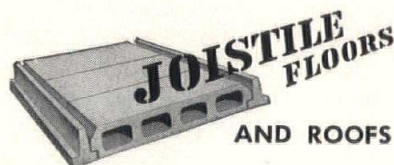
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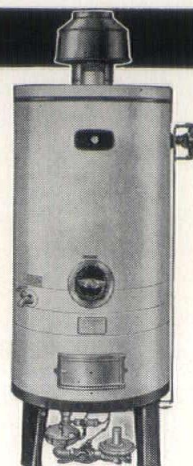
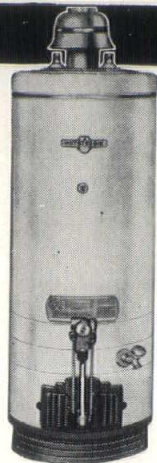
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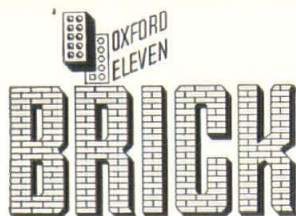
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Promotion of two executives of the Allied Metals Company was announced today by H. Dudley Jones, Executive Vice President and General Manager of the Niles, Ohio steel warehouse and fabricating concern.

Patrick J. Urso has been appointed Manager of the Fabricating Division, and will supervise the first structural and reinforcing steel fabrication operations and sales.

Morris Friedman, formerly Operations Manager, has been promoted to Assistant General Manager.

Prior to joining Allied in 1951, Urso was Sales Manager of the reinforcing bar and steel products divisions of West Virginia Steel & Manufacturing Company. He earned his civil engineering degree in 1933 from the University of Cincinnati. His extensive background includes service with the Highway Department of the City of Cincinnati, Assistant Chief Engineer for the Pollak Steel Company, Cincinnati, and the office of the U. S. Engineers.

Morris Friedman, the new assistant general manager, though only 33, is a veteran of 16 years experience in the steel business.

CLEVELANDERS WIN ROME AWARDS

(Continued from page 34)

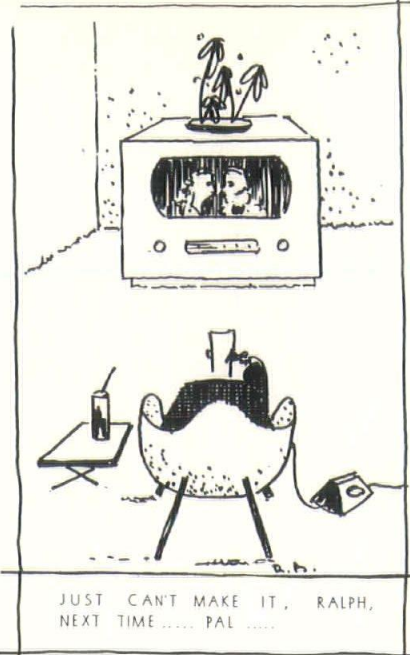
The first prize of \$200 went to a team from Western Reserve University composed of Joseph Russell, architect, Vladimir Macek, architect, and from the Cleveland Institute of Art, Richard Abell, painter, and Thano Johnson, sculptor.

The second prize of \$100 was awarded to a team from Stanford University composed of C. W. Arnold, architect, William Hawley, architect and landscape architect, Peter Whorf, sculptor-painter, and Harry Powers, painter.

Fourteen teams, representing five schools, took part in the competition. Members of the jury were Michael M. Harris, chairman, and Charles Warner, architects; Joseph Lasker and Julian Levi, painters; Donald De Lue and Oronzio Maldarelli, sculptors. The designs are on exhibition at the Architectural League, 115 East 40th Street, New York, until May 9th.

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Wood Window Industry Sets Quality Yardstick

By JOSEPH E. KUEBLER

"Business Today" Columnist for Akron Beacon Journal

Some segments of business are putting more emphasis than ever on quality standards these days. One of the principal reasons perhaps is a greater awareness on the part of the public to what is good, bad or mediocre.

There are various other factors, too. For instance, a few producers anxious to take advantage of a great demand in their particular field rush out with products not up to par. This has a tendency to reflect on the quality of comparable items, especially if they are made from the same material.

It was a situation such as this that led the millwork companies and woodwork jobbers to form American Wood Window Institute, Inc. They have set up a non-profit organization that issues a "seal of approval" for the window industry like Good Housekeeping does some in other lines.

The story begins just after the last war. Millwork was extremely difficult to get, particularly in the southern part of the country. Many a wood window unit failed to live up to expectations.

Metal window makers took advantage of what was happening like any competitor. The millwork people became alarmed. There was no yardstick to judge just what should be included in a good wood product.

Millwork firms decided it was time to act and named a committee to establish minimum specifications for the industry. Out of this came the wood window institute.

Producers who want to carry the organization's quality seal are required to ship a prototype or pattern from which the unit is fabricated to one of three independent testing laboratories.

If the product comes up to the established standards, the producer enters into a licensing agreement with the institute. This enables him to affix a metal seal on all units built exactly as the prototype. The seal incidentally carries his licensing number which identifies the manufacturer.

Akron Sash & Door Co. was the first firm in this area to become affiliated with the institute and have License No. 147.

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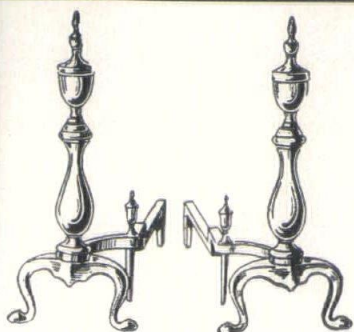
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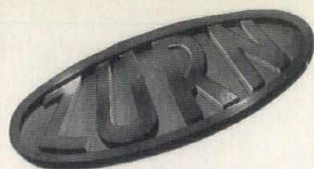


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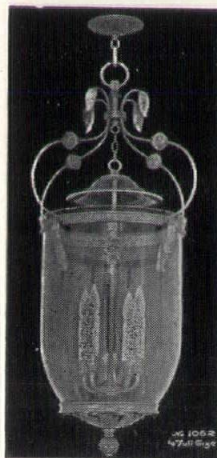
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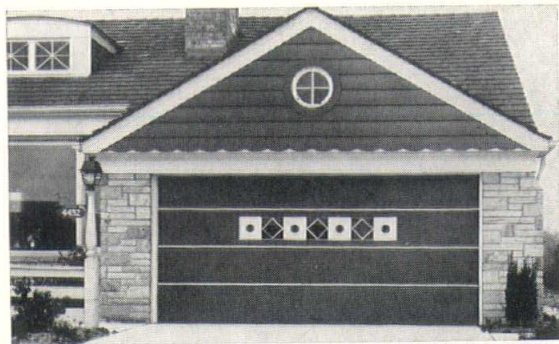
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NATIONAL RADIATOR OPENS CLEVELAND BRANCH OFFICE

The National Radiator Co., Johnstown, Pa., has established a new factory branch sales office at 960 W. St. Clair Ave., Cleveland, Ohio. This announcement is made by Carroll M. Baumgardner, vice president for sales. The territory embraced by the new Cleveland branch office covers 31 counties in Ohio which formerly were under the jurisdiction of the company's Pittsburgh branch office.



ROBERT G. HARRISON

Robert G. Harrison who, since joining National Radiator in 1949, has been the company's sales representative for North Ohio, has been named Manager of the Cleveland Branch. With him will be Victor L. Edwards, of Johnstown, Pa., and Richard J. McChesney, of Pittsburgh, both graduates of National Radiator's 1953 training course for heating sales engineers.

The National Radiator Co., which is observing its 59th year as a manufacturer of heating equipment and industrial products, makes a complete line of boilers using all fuels, convectors, baseboard, unit heaters and heating accessories for home, commerce and industry. The firm also manufactures cast iron cooling and condensing sections used for heat transfer work in industry and a number of types of metal powders employed in the fields of powder metallurgy, electronics and chemistry.

Mr. Robert E. Wachter, a native of Wisconsin and a graduate of Georgia Tech announces the opening of an office for the general practice of architecture at 1253 Edgewood St. N. E., Warren, Ohio.

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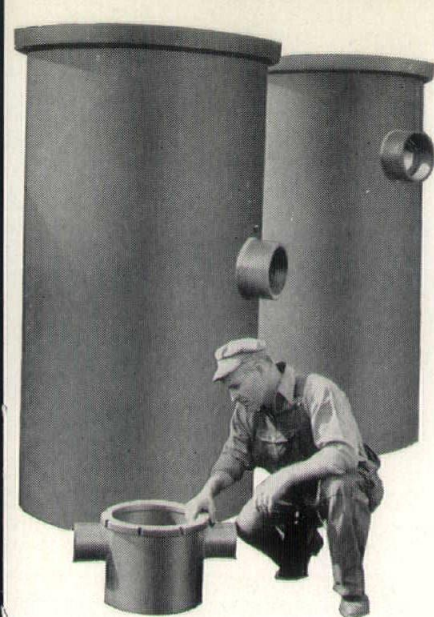
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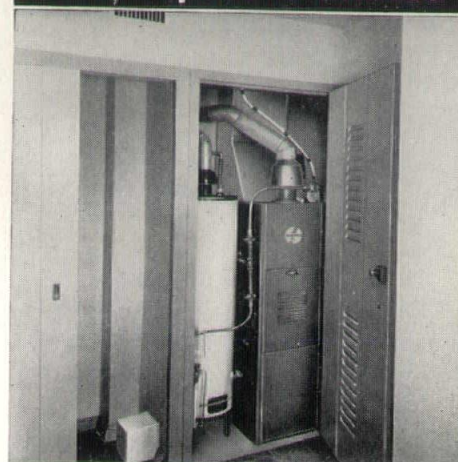
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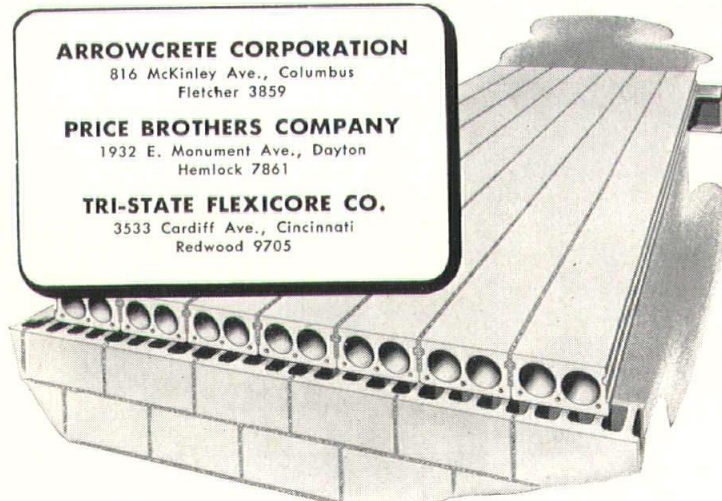
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OUR PRESIDENT'S MESSAGE

ENROUTE TO SEATTLE

Dear Friend:

We are now on the way to Seattle. The six of us, including the children—ages 16, 12, 11 and 7. I believe this trip will be one of the great experiences of our lives and I am grateful that it is my good fortune to be able to make it. How different when I was a lad of eleven. My father and mother took us on several long tours at



ROLLIN L. ROSSER

the time when there were few paved highways, no road markers, no motels and auto courts, few filling stations and we rode on high pressure tires with demountable rims. But go we did.

I am writing this from Lincoln, Neb. and it is hard to realize that we have traveled barely one-third the distance to the northwest. In Ohio we are accustomed to short vistas while here all one sees is the sky meeting the rolling hills. I am impressed by the groves of trees

surrounding each farm home with miles of open fields between them. One home I remember was a conventional New England type with the widow's walk on top and I facetiously wondered if it was put there to scan the horizon for the "prairie schooners." But there is some modern architecture in this middle of the country and I was pleased to see the work of Harold Spitznagel of Sioux Falls, S. D.

There are great sights and many fine places. Late one afternoon a storm came up out of the west and as we drove into it the sweeping rain in the distance made a picture exactly like Grant Wood's "Gathering Storm" except that in our picture the tractor had replaced the horses. As we approached Lincoln the children got out the binoculars and from 13 miles away they could see the golden top of the Nebraska State Capitol rising from the plains. Things like these are moments that we will not forget, and so on to Seattle.

Very truly yours,
Rollin L. Rosser

WHO — Architects Society of Ohio
WHAT — 1953 State Convention
WHEN — October 14-15-16
WHERE — Pick-Ohio Hotel — Youngstown

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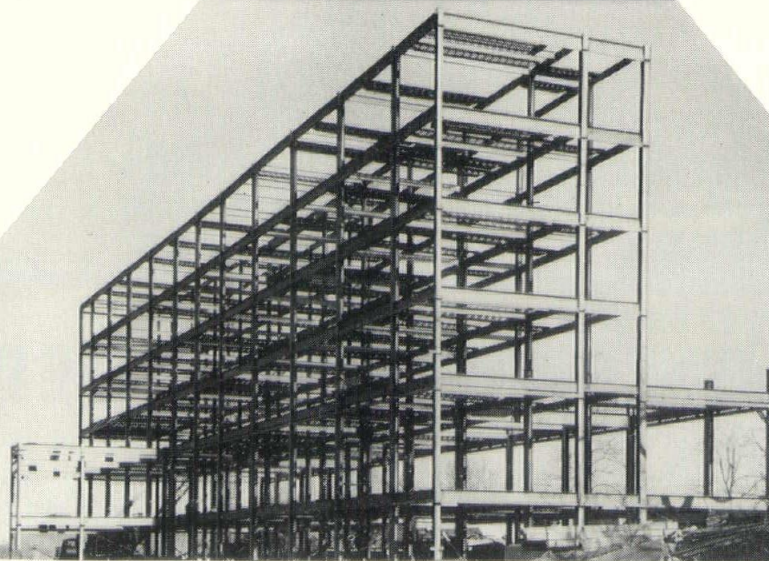
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