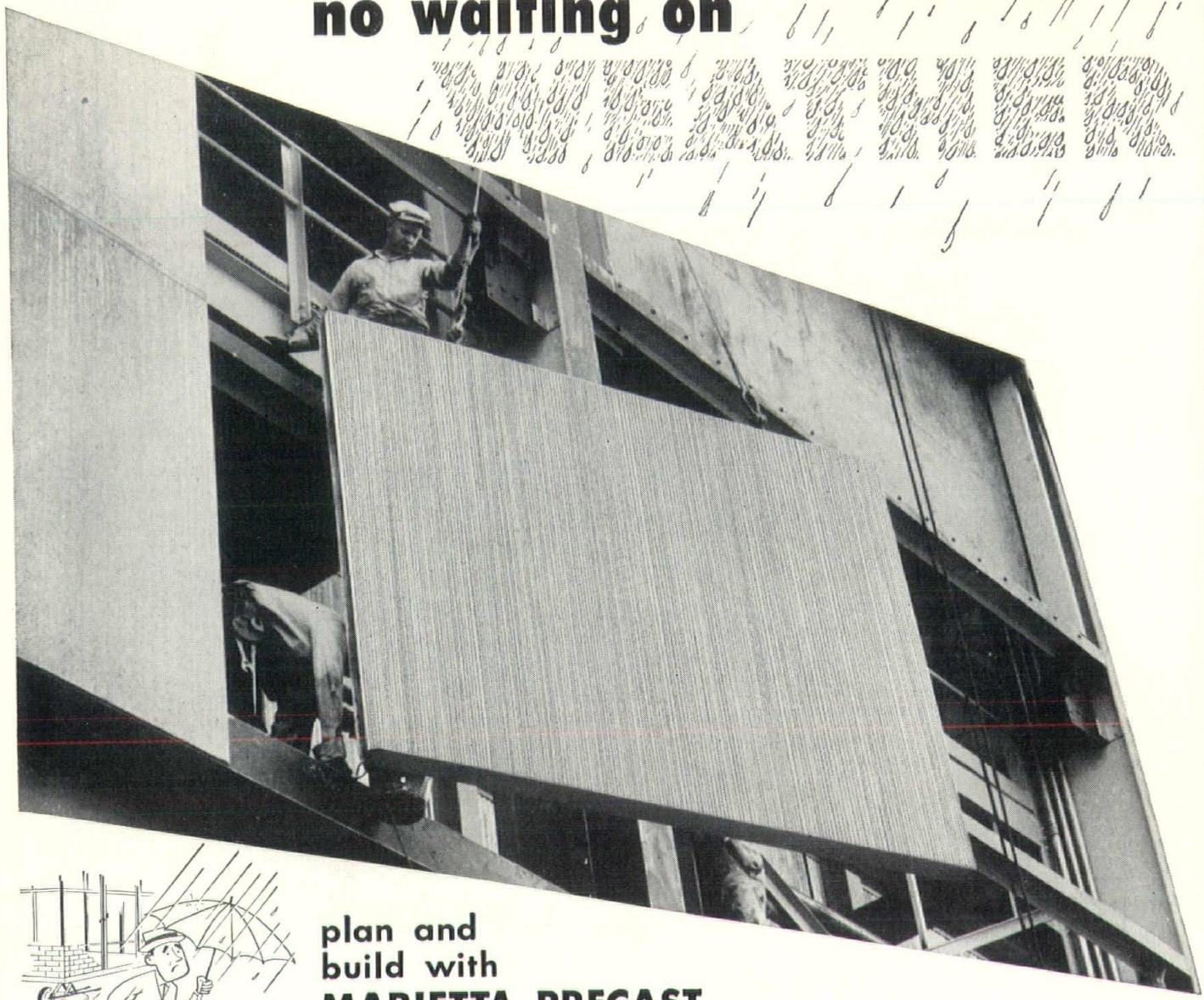
OHIO ARCHITECT

JULY • 1953
Vol. XI No. 7

First Congregational Church (built in 1822) facing the Square at Tallmadge, Ohio. (See Page Six)

In This Issue . . .

no waiting on



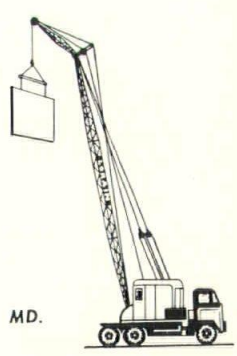
plan and build with MARIETTA PRECAST CONCRETE WALL PANELS

MARIETTA wall panels end bad-weather delays that halt conventional construction. These precast slabs let you build in every kind of weather, get your plant closed-in and in production as planned.

MARIETTA panels are cast to your specifications, trucked to your building site ready to erect. Nine men using a mobile crane can erect 3,500 sq. ft. of prefinished wall in a working day. Panels bolt directly to building framework; eliminate costly cutting, fitting, finishing on job. They can be removed, replaced, re-used to meet expansion plans. They will speed building time, cut construction costs as much as 30%.

MARIETTA insulated panels consist of two layers of reinforced concrete separated by rigid insulation. They range in thickness from 5 to 8 ins., in length from 8 to 20 ft. A 5" panel will give greater insulation value than a 12" masonry wall. A broomed finish on the exterior gives a pleasing, decorative effect. Solid panels of lightweight aggregate construction are also available.

Plan now to erect your next building on schedule, at less cost, with Marietta precast concrete wall panels. Write for literature and complete details.

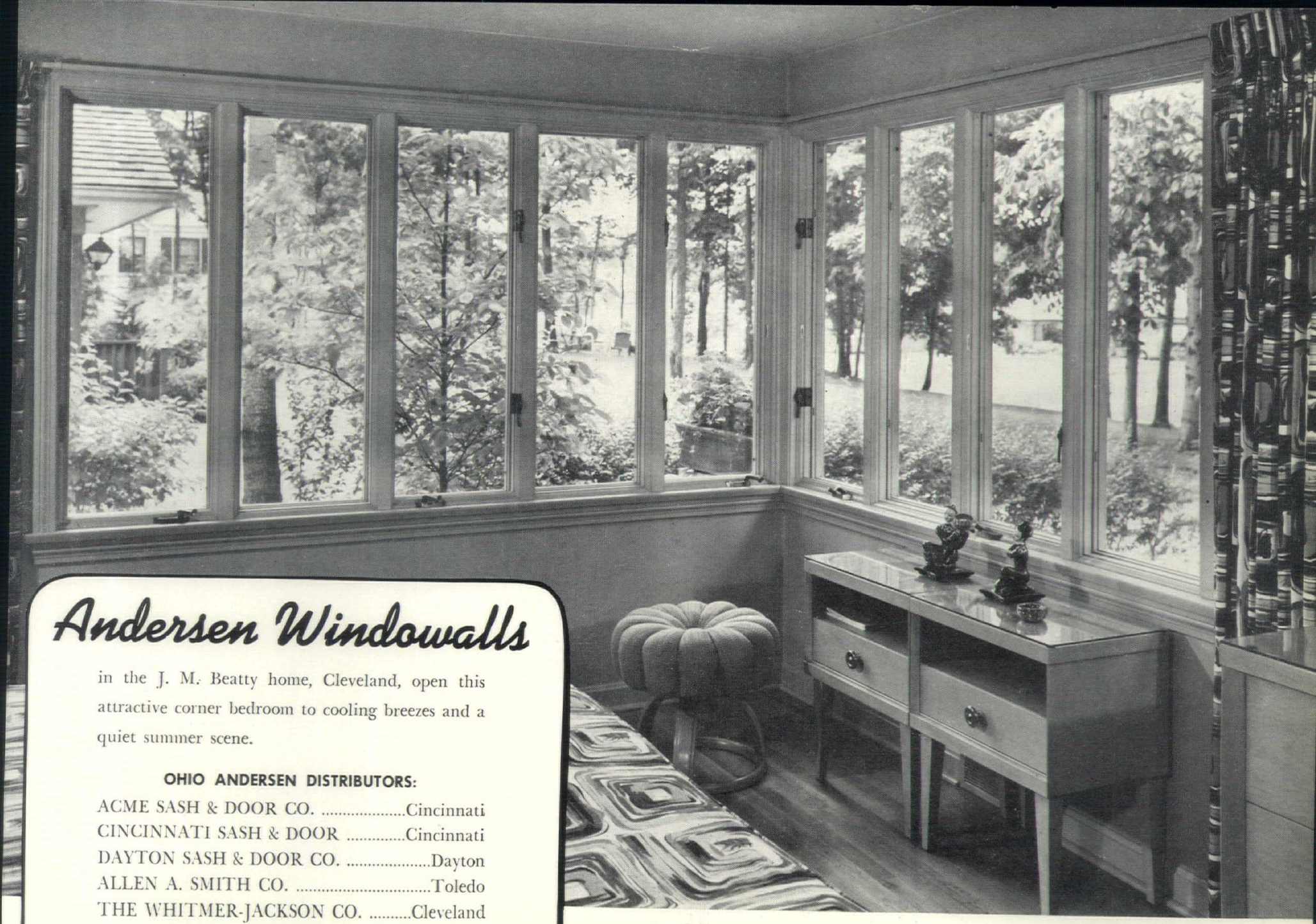


the marietta concrete corp.

MARIETTA, OHIO

BRANCH OFFICES:
501 FIFTH AVENUE, NEW YORK 17, N. Y.
805 BESSEMER BLDG., PITTSBURGH 22, PA.

BRANCH PLANTS:
PULASKI HWY. AT RACE RD., BALTIMORE 21, MD.
HOLLYWOOD, FLORIDA



Andersen Windowalls

in the J. M. Beatty home, Cleveland, open this attractive corner bedroom to cooling breezes and a quiet summer scene.

OHIO ANDERSEN DISTRIBUTORS:

ACME SASH & DOOR CO. .....Cincinnati
CINCINNATI SASH & DOOR .....Cincinnati
DAYTON SASH & DOOR CO. .....Dayton
ALLEN A. SMITH CO. .....Toledo
THE WHITMER-JACKSON CO. .....Cleveland
THE WHITMER-JACKSON CO. .....Youngstown

Casement Window Installation . . . Ray Moulthrop, Cleveland, Architect

OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE
ARCHITECTS SOCIETY OF OHIO, INC.
Association Member of the American Institute of Architects
Acceptance under section 34.64 P. L. & R. authorized

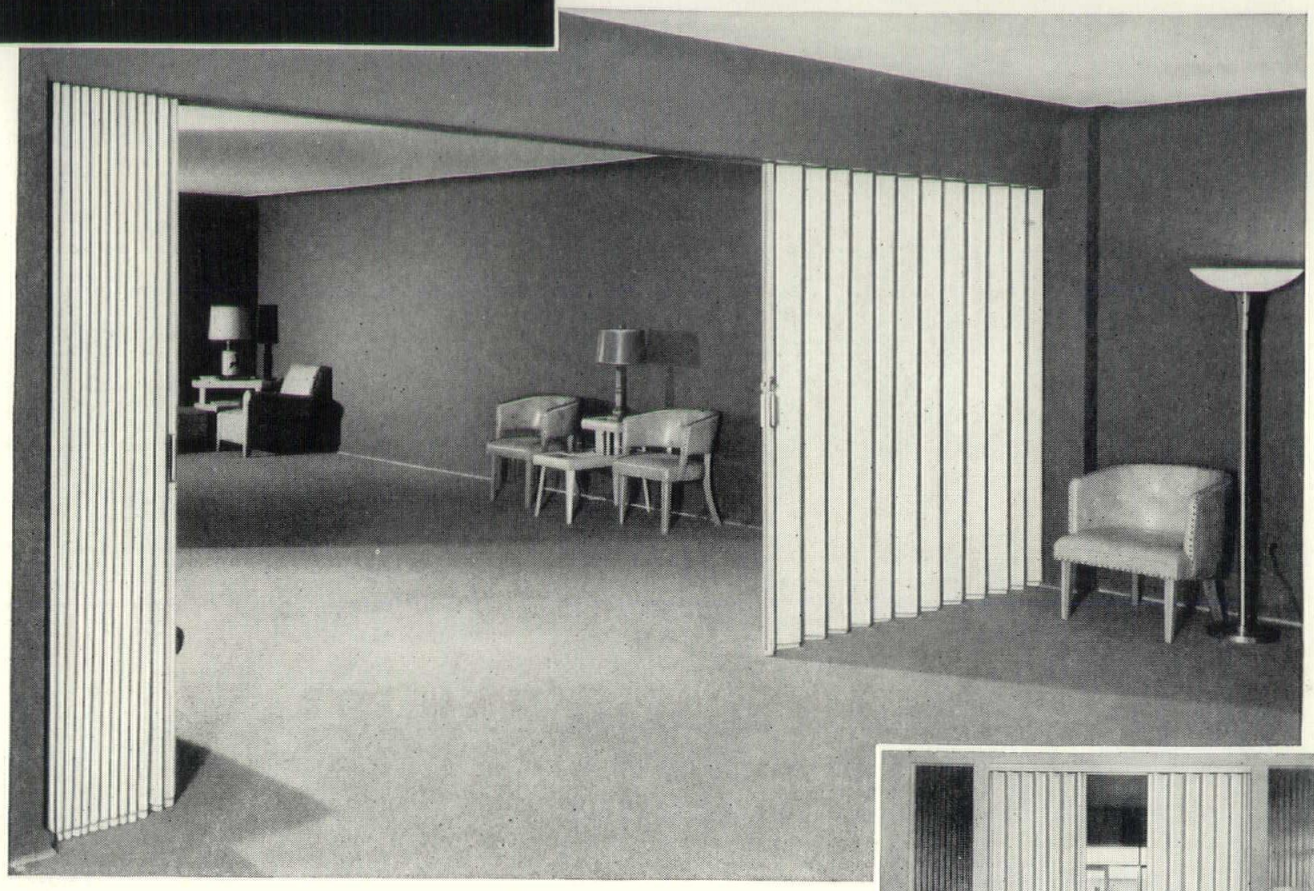
Volume XI **JULY, 1953** **Number Seven**

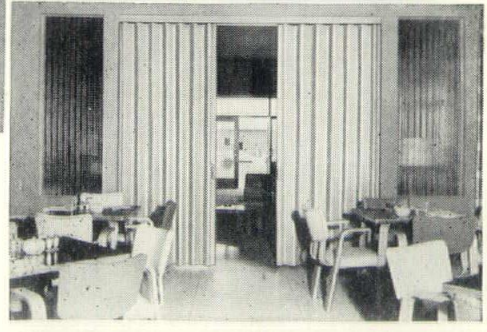
RALPH C. KEMPTON.....*Editor*
2750, 50 W. Broad St., Columbus 15, Ohio
CHARLES L. BURNS.....*Business Manager*
Publication Office: 6523 Euclid Ave., Cleveland 3, Ohio
Telephone EXpress 1-8700
E. B. STAPLEFORD.....*Cleveland Advertising Manager*
ED H. SELTNER.....*State Advertising Manager*

HOLCOMB & HOKE

FOLDOOR

the Smartest thing in doors...





ABOVE: Colorful, decorative *Foldoors* between Coffee Shop and Hotel Lobby operate inside the door opening, out of the way.

BELOW: Six beautiful, curved *Foldoors* are used to close off the 75 ft. opening between this Club Dining Room and the Bar on the opposite side of the *Foldoors.*

for— SPACE-SAVING . . . FLEXIBILITY . . . CONVENIENCE . . . BEAUTY

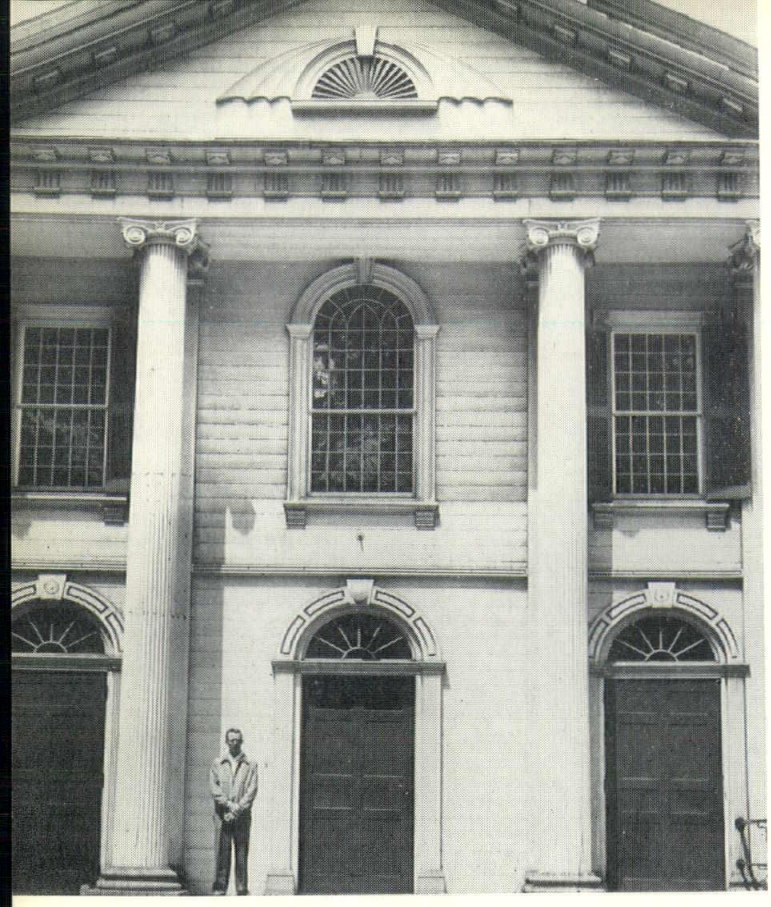
Rooms do double duty with *Foldoor*—the new, improved, fabric-covered folding door. Commercial establishments, industries, schools, churches, hospitals, funeral parlors, all find *Foldoor* the answer to better, more economical use of their space. *Foldoor* is readily installed in new buildings and old at a cost that pays for itself many times over in increased facilities. Complete with attractive cornice to finish off the top, *Foldoor* is available in sizes and colors to fit every need. Write or phone for complete information.

DISTRIBUTED IN OHIO BY...

FOLDOOR & SURFACES, INC. . . CLEVELAND
2028 East 46th Street, HEnderson 2-0177

ARCHAMBEAU, INC. . . . . TOLEDO
714 Phillips Ave., KLondike 3454

HASCO, INC. . . . . CINCINNATI
1843 N. Reading Road, POpular 0838



TALLMADGE

First Congregational Church, Tallmadge, Ohio.

South Elevation — All shingles were made from one chestnut tree. The doors are still fitted with their original hinges, locks and handles.

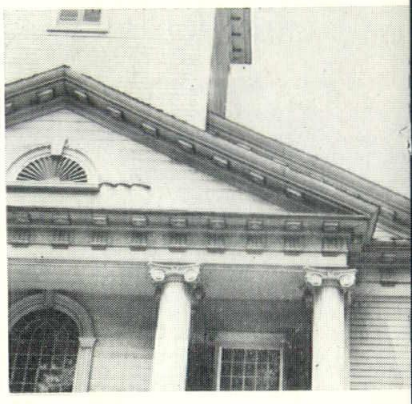
Portico—The columns are of modified ionic order, carved from solid walnut logs, shaped and reeded by hand.

The church at Tallmadge is thought by many to be one of the best examples of New England architecture. It was started in 1822 and dedicated in 1825. The original size was 44′x56′ with the tower 100′ high. This was the fifth steepled church built in the Western Reserve territory.

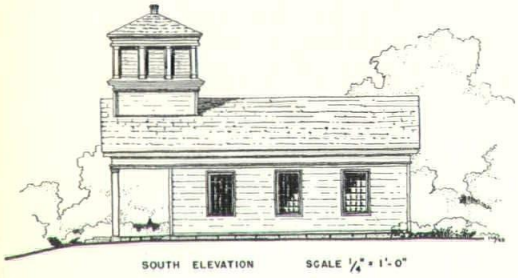
The construction was supervised by Colonel Lemuel Porter, a well known master builder of the day. The church has undergone several alterations, especially to the interior. In 1849 blue art glass lights were put in the windows. This disastrous act was corrected when the centennial was celebrated by restoring small pane lights to the windows.

TRANSOM

PEDIMENT, ENTABLATURE AND CAPI



EARLY ARCHITECTURE IN OHIO

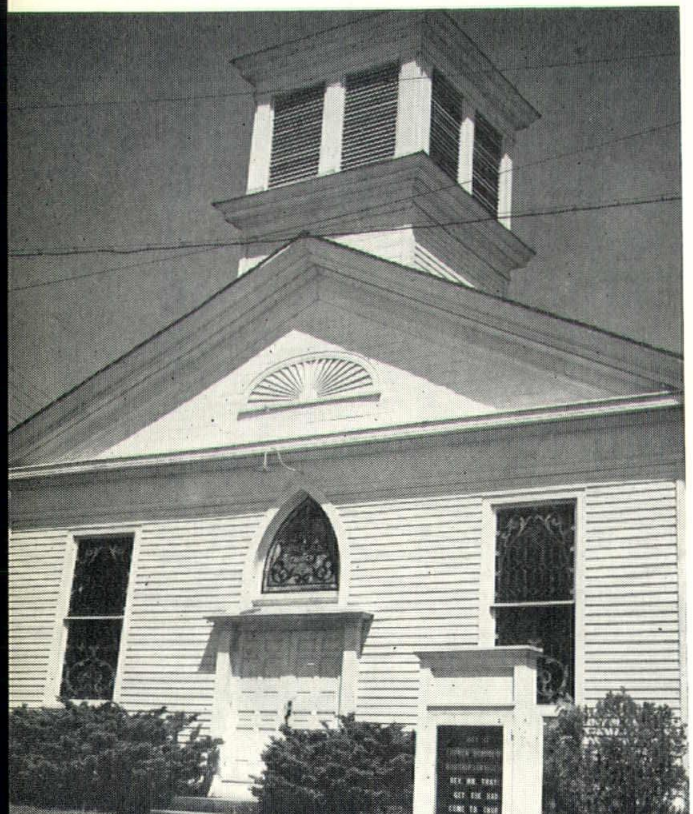


SOUTH ELEVATION SCALE ¼" = 1′-0"

OLMSTED

Below left: First Universalist Church, North Olmsted, established 1847.

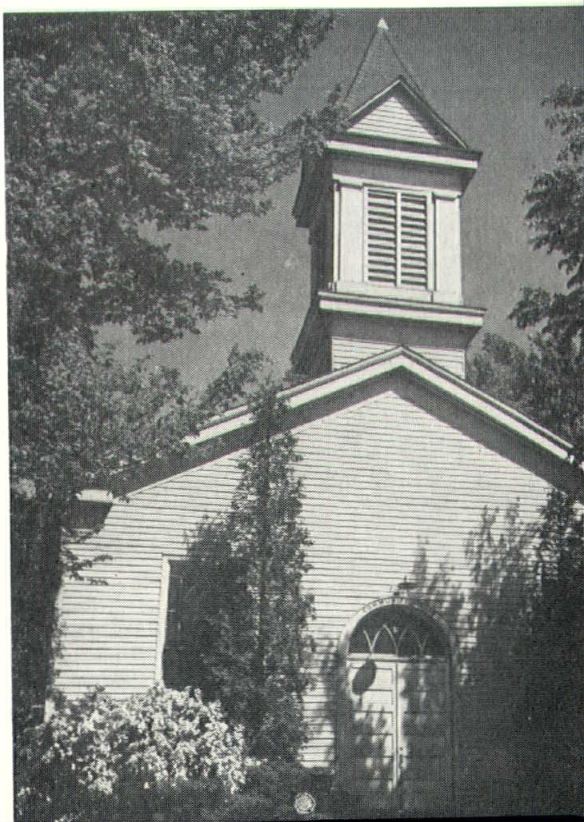
This Greek revival frame structure is 36′ wide by 54′ long with a 46′ high steeple. T original stone block foundation has since been replaced by cement block. The exterior surfa is clapboard having a 4½″ exposure. These clapboards stop against plain corner boards at t angles of the building. The original tetrastyle portico with its four square columns has n been enclosed.



A large semi-elliptical ornamental fan is centrally located on the surface of the tympanum. The main entablature includes a narrow arcitrave, plain frieze, and a molded cornice. It returns along both sides of the church. A square shaped steeple has two stages; tower & belfry. The belfry has two rectangular louvers and three pilasters on each side. Its hip roof is adorned with a box-like finial.

Right: Olmsted Community Church, Olmsted Falls, established 1835.

The First Church edifice in the township was established as a union church and built by Presbyterians, Methodists, and Universalists.



OFFICIAL PUBLICATION
ARCHITECTS SOCIETY
OF OHIO, INC.

OHIO ARCHITECT

ASSOCIATION MEMBER
OF THE
AMERICAN INSTITUTE
OF ARCHITECTS

Volume XI | JULY, 1953 | Number Seven

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.

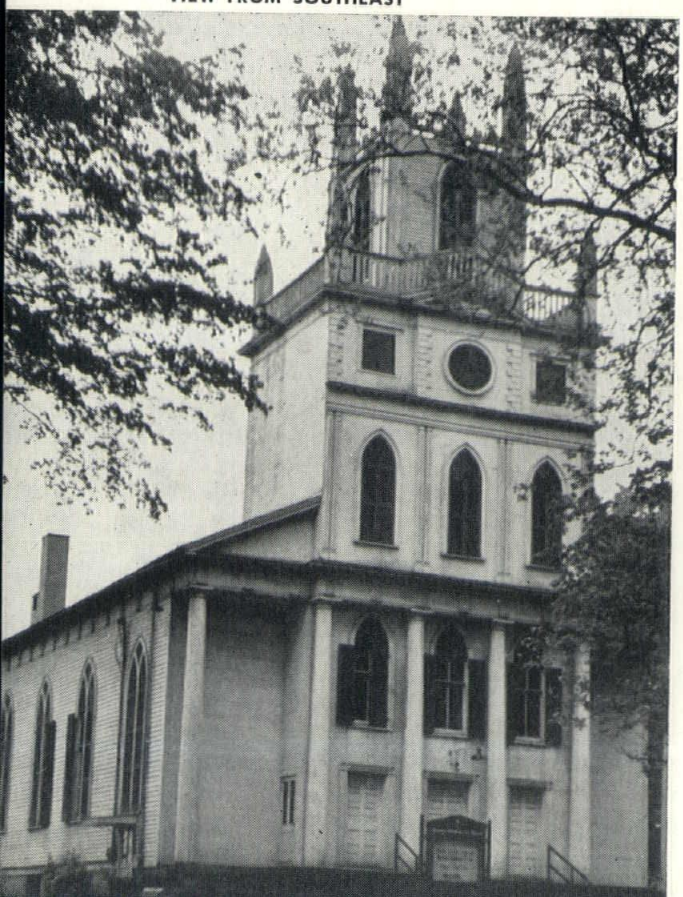
Part III — THE EASTERN OHIO CHAPTER AREA

By JOSEPH F. MORBITO

The territory included in the Eastern Ohio Chapter of the A.S.O. is quite rich in examples of early architecture. Settlers who migrated from the East to the Western Reserve after the Revolutionary War and its following reconstruction period brought with them an architecture nostalgically reminiscent of their old homes. In churches particularly are these old gems of architecture still gracing the smaller towns in Ohio.

Architectural students at Kent State University under the direction of Joseph F. Morbito of the University's architectural school have been gathering pictures and architectural data on these structures for some time and the examples shown here are from part of this collection. Mr. Morbito expects to have a complete exhibit on display at the coming A.S.O. Convention at Youngstown on October 14, 15 and 16.

VIEW FROM SOUTHEAST

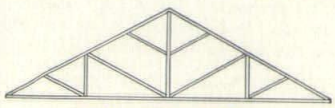


KINSMAN

Kinsman Congregational Presbyterian Church.

Location—This church edifice is located in the village of Kinsman, Trumbull county, Ohio.

Description—The church was built in 1833, at the cost of $4,000. It is 40 feet wide and 75 feet long. The tower is 80 feet high. The building was copied after the Old North Church, New Haven, Conn.

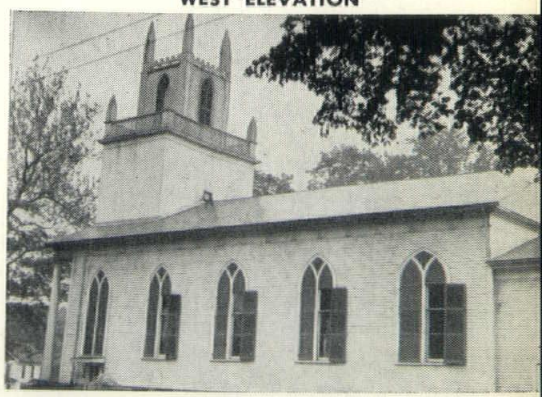


KING POST TRUSS

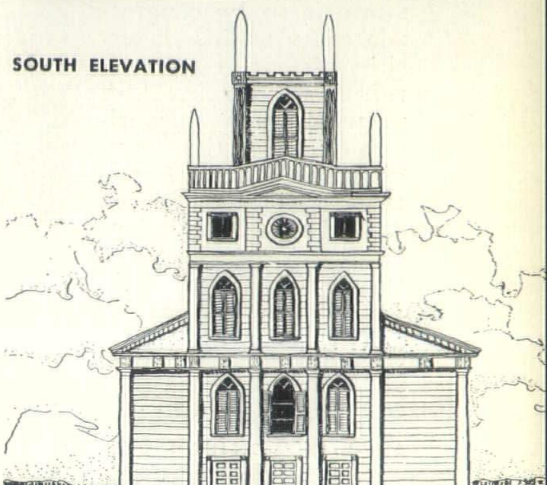
Construction — 1—Doric Capitals; 2—King Post Truss; 3—The full basement is a recent innovation.

(*Continued on page 14*)

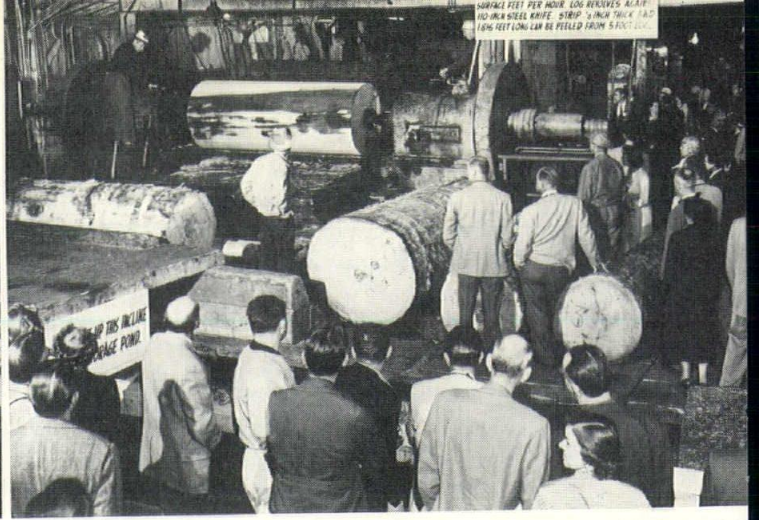
WEST ELEVATION



SOUTH ELEVATION



How Douglas fir trees are felled, bucked, yarded and loaded aboard trucks was part of the forest demonstration presented to the A.I.A. convention delegates by Simpson Logging Company near Shelton, Wash.



Peeling of veneer at Simpson Logging Company's Olympic plant in Shelton was part of the full-day demonstration of wood products practices presented for the A.I.A. convention delegates who toured Mason County.

Buckeye Architects Attend Seattle A.I.A. Convention

By JOHN W. HARGRAVE, A.I.A., Montgomery, Ohio

Led by President Rosser, twenty-one members of the Architects Society of Ohio attended the eighty-fifth convention of The American Institute of Architects in Seattle, Washington. Those attending included:

John Quincy Adams, Columbus; William F. Breidenbach, Columbus; Carl C. Britsch, Toledo; Charles F. Cellarius, Cincinnati; Anthony S. Cerisi, Cleveland; Joseph Ceruti, Cleveland; Charles E. Firestone, Canton; C. Melvin Frank, Columbus; F. E. Freytag, Sidney; John W. Hargrave, Montgomery; Lottie B. Helwick, Cleveland; William Koehl, Cleveland Heights; Charles J. Marr, New Philadelphia; George B. Mayer, Cleveland; George E. McDonald, Cincinnati; Max G. Mercer, Yellow Springs; John N. Richards, Toledo; Rollin Rosser, Dayton; Trefon Sagadencky, Cuyahoga Falls; Nelson E. Thal, Toledo; Joseph Tuchman, Akron; Joseph L. Weinberg, Cleveland; and Elliott Whitaker, Columbus.

Preceding the regular A.I.A. convention, The National Council of Architectural Registration Boards held its convention with President Charles E. Firestone, F.A.I.A., presiding. One accomplishment of that meeting was the final adoption of a uniform examination for architectural registration which will be used by all states, thus greatly improving the opportunity for transferring one's registration from one state to another for those becoming registered under the new procedure. Mr. Firestone is to be congratulated upon his leadership of this group, culminating service for many years in the various offices of the Council and of the Architects Society of Ohio.

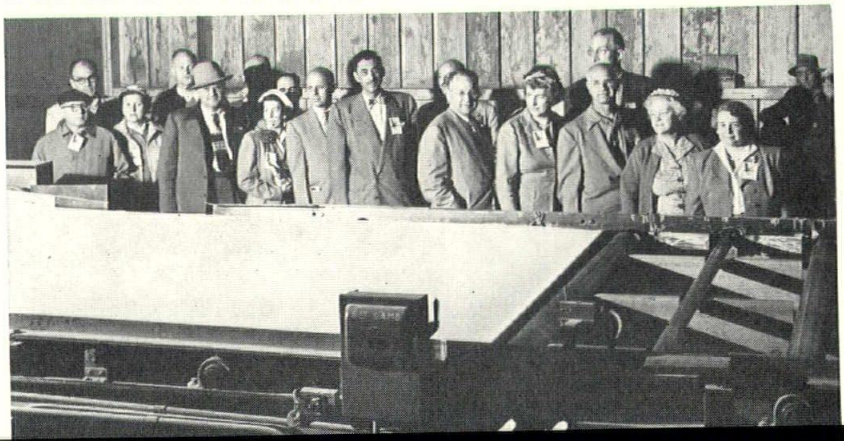
Elliott Whitaker, head of the Architectural school at Ohio State, was an active participant in the meetings of The Associated Collegiate Schools of Architecture, presenting the report of a committee which reviewed the graduate programs of all the member schools, provoking a lively discussion on the purposes of graduate programs and the facilities of the schools to carry on such work.

Since this was the first convention ever to be held by the A.I.A. in Washington, the leading building material of the area, wood, became the central theme of the convention. Grouped for the meetings were experts on forestry from the South as well as from the West, engineers to explain new techniques for better adaptation of this natural structural material, and an eminent geographer to emphasize the growing need for conservation and living within our physical limits as a nation insofar as natural resources are used. But the thing which 550 architects and their wives will remember more than the speeches was the trip on Monday, June 15, to Shelton, Washington, where the entire organization of The Simpson Logging Company joined forces as hosts to demonstrate the logging of virgin Douglas fir timber in the forest, the reforestation program, and the manufacture of fir plywood and pressed pulpwood board, roof planking and acoustical tile units.

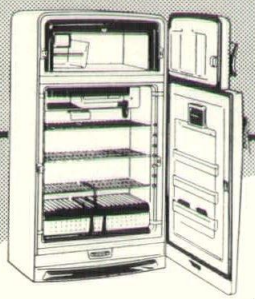
Starting out early in the morning, the architects traveled in sixteen Greyhound buses through Seattle, past the Boeing aircraft plants, through Tacoma, over the Narrows Bridge, past the Bremerton Navy Yard, and thence to Shelton, where Simpson Logging Co. has its main offices and mills. After inspecting these facilities, including a short rest stop with cokes and doughnuts, the buses started their trek back on the Olympic peninsula to the company's forelands, and to a 78-acre park reserved for the employees' use. Here a delicious steak dinner with all the trimmings was served b

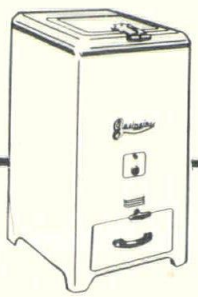
(Continued on page 21)

A.I.A. tour of Simpson Logging Company operations, Shelton, Wash. Sheets of insulation board flowing from a 385-foot-long dryer were a part of the wood products demonstration presented for A.I.A. convention delegates who visited Simpson Logging Company operations in Shelton June 15. The author, John W. Hargrave, (with glasses) is fifth from the left in the front line.



for extra sales appeal...

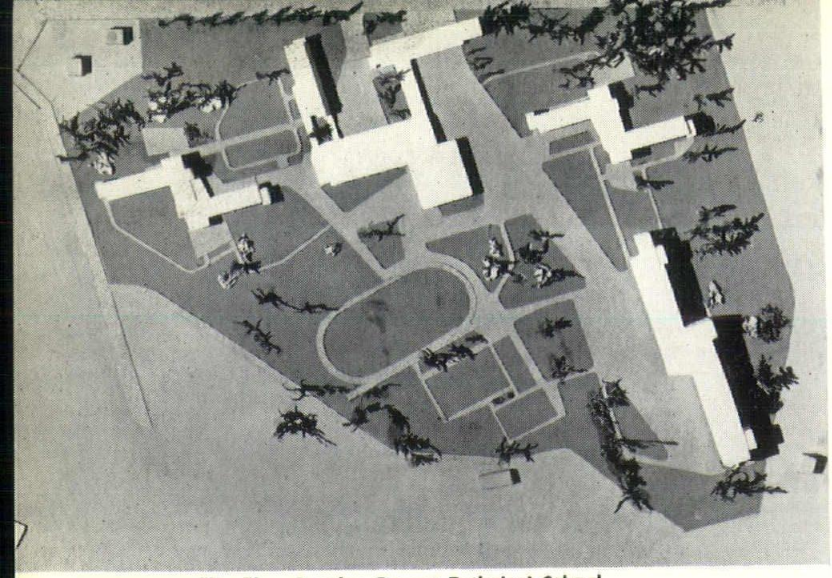




install modern *GAS* appliances in the homes you build!

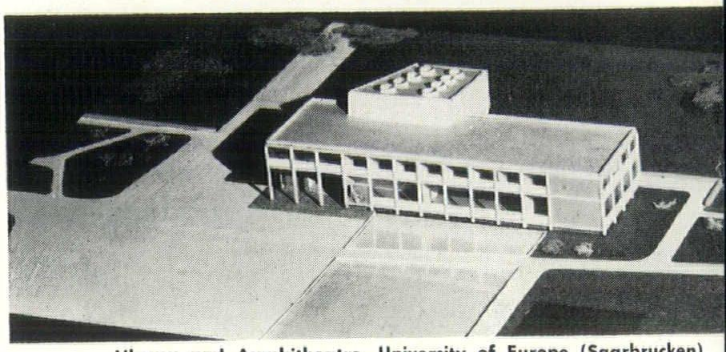
Today's buyer's market demands something **extra** in a new home! And . . . Modern GAS ranges, refrigerators, water heaters, clothes dryers and incinerators are the answer. They cost less to buy, less to install and less to operate. They insure quicker, easier sales. Remember, 85% of the homemakers in this area prefer GAS — the modern fuel — for today's modern living!

the ohio fuel **gas** *company*



Site Plan Argeles Gazost Technical School

City Administration Office Bldg. (Bayonne)



Library and Amphitheatre, University of Europe (Saarbrucken)

ANDRE REMONDET AND FRENCH RECONSTRUCTION

By CLYDE A. PATTERSON, JR.
Head Department of Design, Department of Architecture, Western Reserve University

"Towns are born and grow throughout the ages; they deform under the assault of life." These words written by Corbusier in 1945 bring to light the problems which are facing French architects, planners and builders today. In spite of the continually changing leaders of the government they are moving slowly but steadily forward in planning and building and rebuilding — the rehabilitation of the country not only as a result of war but also necessary by time and progress.

While there has been no clean sweep of old forms and methods but rather a redesign of strategic areas where damage makes a master plan essential, entire cities such as LeHavre are nearing completion.

The most critical problem facing the government today is in providing enough housing for the working classes. Two fifths of that which remains must be replaced because of bad conditions and age. Meanwhile thousands of Frenchmen wait impatiently as families or individuals in hotel rooms and makeshift accommodations.

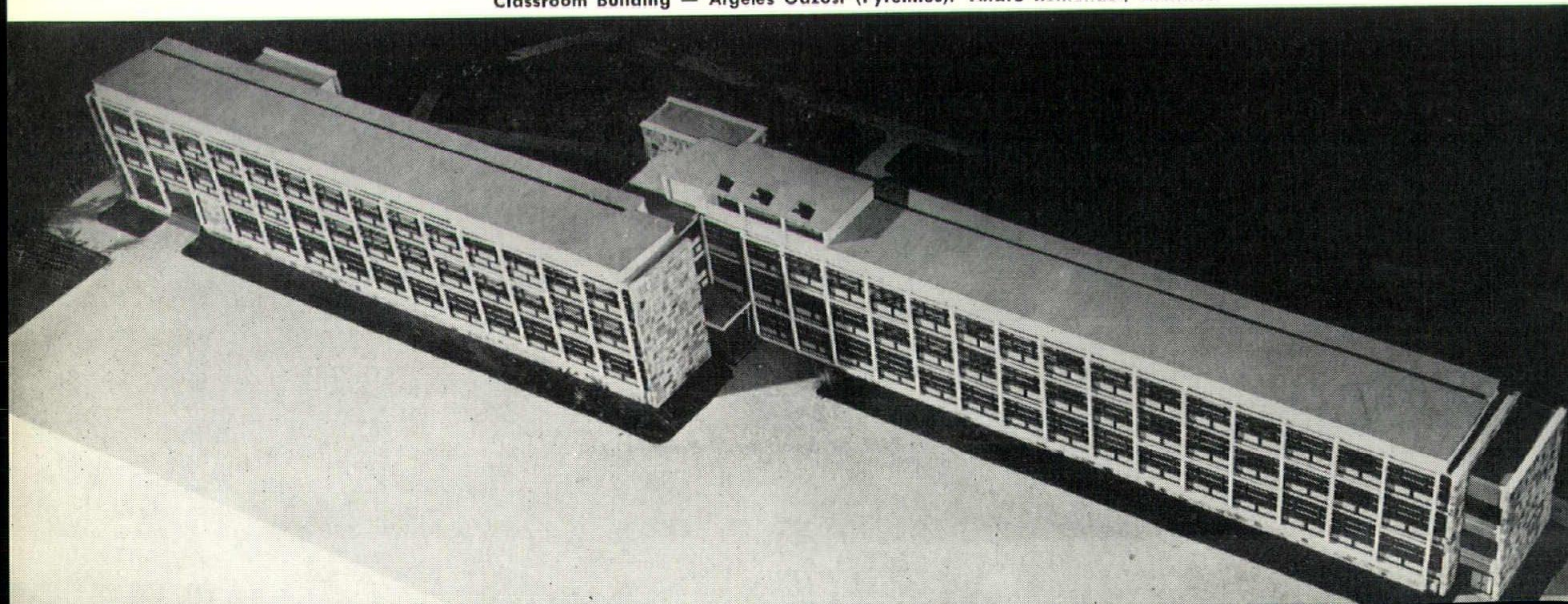
French reconstruction has been a struggle to overcome historic attitudes — esthetic, social and financial. The part the architect must play is an increasingly important one as Monsieur Remondet recognizes. He pointed out to the students in his address. . . . "I see no reason why architects should not 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."

French planning can be described as "the collective effort of a democratic country." France possesses a complete organization capable of directing the planning of the country. It has the staff whose efforts are limited only by the slow allocation of funds and meagre resources. Much has been planned and only time is required to carry out the projects.

The architects of France have a continual challenge in the use of principally one building material; namely concrete. Limited amounts of lumber—available only

(Continued on page 15)

Classroom Building — Argeles Gazost (Pyrennes). Andre Remondet, Architect



BARCOL

THE IMPROVED OVERHEAD TYPE DOOR

Barcol OVERdoors

While Barcol OVERdoors are distinguished by several mechanical features which make them easier to operate, reduce maintenance expense, and give them a life that is longer than average, we feel there is one feature which is not a part of the door itself, but which is of great interest and importance to you — and that is . . .

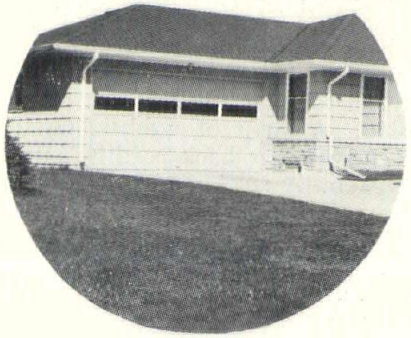
BETTER SERVICE

At every office where Barcol OVERdoors are sold there are one or more men constantly on call to provide repair and maintenance service to all owners of Barcol OVERdoors. These men are *factory-trained* in a course that gives them everything we have learned in the last twenty years about how to fix Barcol OVERdoors that may be damaged or out of adjustment — and how to provide preventive maintenance that can greatly lengthen the life of any door. This important service is a distinctive feature that is *available to you* as soon as you buy a Barcol OVERdoor, and as long as you own it.

What this means to you . . .

In effect, what we are doing is not only to make a good door for you in the first place, and then to see that it is properly installed, but also we are providing a reliable arrangement so that *you can get the most out of your door.*

FACTORY TRAINED SALES AND SERVICE REPRESENTATIVES IN PRINCIPAL CITIES



DISTRIBUTED IN OHIO BY

SPECIALTY MFG. CO.	1324 Waynesburg Rd., CANTON
G. J. STROVER	4455 Bridgetown Rd., CINCINNATI
G. J. NEWLIN CO.	3815 Brookpark Rd., CLEVELAND
HOWARD S. STERNER CO.	30 East Broad St., COLUMBUS
S. P. SHAFER DOOR SALES	2055 Third St., CUYAHOGA FALLS
CARL D. HIMES, INC.	317-319 South Main, DAYTON
BARCOL OVERDOOR OF TOLEDO	2802 Wayne St., TOLEDO
BRIGGS-JONES, INC.	2616 Mahoning, YOUNGSTOWN

WHAT MAKES ARCHITECTURE MODERN?

By HARRISON GILL, Architect, Chattanooga, Tenn.

Writing in the July issue of Harper's Magazine, Mr. Gill contrasts the modern development of the tension system with the vertical weight system of Greece and the diagonal thrust system of the Romans.

He writes: "As we enter the Age of Tension, man, for the first time, comes closer in his methods of building to the forces and mechanics of nature than ever before. The oak tree holds its own against the gale only because its roots are strong enough to resist the pull of the wind and the fibers of its branches restrain the buffeting with their tautness. The ability of a stalk of corn to stand erect lies in the tensile strength of its outer layers. Man and beast can move and work because of the elastic tension of tendon and sinew. All living things exist in a state of constant tension; only the inanimate and the dead rest in place by weight alone, rock piled on rock and slab leaning against slab. All truly modern building is alive."

If we were in a position to look back and assess the creative achievements of our own time, it seems to me almost inevitable that we would unhesitatingly point our finger at architecture as the most extraordinary of the twentieth-century arts. We might be tempted to talk about "functionalism," or about the growth of cities upward, or the break with traditional systems of ornament, or new concepts of planning. But if we did, we would miss the point, for something has happened to architecture in our time that is far more basic than mere external appearances or interior plans. A change has taken place in our concepts and methods of building that distinguishes it from all architecture of the past. It is not the invention of any one man or any one school of designers. It is, rather the meeting in architecture of the mathematician's formula, the metallurgist's research, the engineer's slide rule, the technologist's powerful machine, and the artist's ability to synthesize all of these in a new form.

The key to what has happened is *tension*—it has been designed into the structural members which make modern buildings possible. Transparent glass enclosures, such as the United Nations and Lever House, can be built only because materials in tension rather than walls bear the load of the building. It is not primarily the modern methods of glass manufacture that have enabled us to bring daylight into houses and office buildings—Gothic architects could do that, and very beautifully too. What the medieval architect could not do was to eliminate the maze of flying buttresses, weighted with pinnacles and broad buttress piers which obscured his glass curtain like a tangled forest crowding around a cabin.

The essential element of any kind of architecture is its structural system, and it is this, rather than the skills of craftsmanship, or individual genius, or even the function of the building, that ultimately determines the form that it shall take. In those cultures which only knew how to construct masonry walls and columns with horizontal lintels and beams of stone and wood, builders could span only short distances, no matter for what use their building was intended. It made no difference how expertly men could carve nor how cultivated their tastes might be nor how creative and clever their architects were, they were limited by the *vertical weight system* of structure, which is what every child uses when he builds with blocks in the nursery. This, the simplest of all structural systems, was the only method known to the ancient civilizations of Greece, Peru, and Yucatan.

The Romans, however, adopted an entirely different structural principle which was based on what is called the *diagonal thrust system*. The essential ingredient of this system is the arch in which the stones or bricks of which it is constructed thrust their weight outward as well as downward. Each half of the arch rests part of its weight against the keystone and the rest of the weight pushes out and down to the point at which the arch starts. To take the force of the thrust, the work is done by very thick walls or by buttresses.

This new system in which the arch and the walls and the buttresses shared the labor of holding up the roof instead of putting the full weight on the walls alone made possible the vaulted ceiling, and large unobstructed enclosures could be roofed for the first time. The great Roman baths, Hagia Sophia, and Reims cathedral were designed by architects no more gifted than the Greek and Egyptian architects who used the post-and-lintel system. They were constructed by no finer craftsmen, and they were the products of no more perfect philosophy. They were merely the product of a new structural system that had originated obscurely in Mesopotamia and which came to its finest flower in western Europe in the Middle Ages.

The external appearance of architecture has gone through a great many stylistic changes since the time of the late and lacy Gothic cathedrals. The formal buildings of the Renaissance grew into the ornate structures of the baroque period, and baroque became frivolous in the rococo palaces. But for five hundred years no important advance was made in architectural theory and no new principle of structure was devised. Ultimately, in the nineteenth century, architecture, unfed by new ideas, became increasingly anemic. It became, indeed, more nearly archaeology than architecture, and a jumble of styles resulted, all of them throwbacks—to Gothic, to classical, to Romanesque, even Egyptian.

But a new structural system was in the offing. Indeed while the architects of the nineteenth century were digging around in the past for inspiration, a brand-new concept of structure germinated and began to grow quite unnoticed by the leading practitioners of the day. That an idea so drastic could unobstrusively become the essential idea of modern architecture without being recognized for what it was seems to us strange. It was overlooked, we are forced to believe, because of a blinding cultural time-lag. The new idea was the conscious and rational use of tension as the basis of a structural system.

II

Let me explain what I mean by a structural system, which is nothing more than an idea applied to building materials. The materials used in the construction of any buildings have only a few characteristics of strength. Their color, texture, durability, inflammability, resistance to heat, to freezing, to moisture, and to sunlight are all factors to be considered when selecting them, but their basic structural qualities are only two: resistance to compression and to tension stresses. Resistance to compression is the ability to resist being squeezed. A sponge has no such resistance, a pine board has some but not as much as a block of stone or a steel billet. Strength in tension implies some flexibility, and the ability of a material to spring back to its original shape after being pulled. A strip of rubber, obviously, has great flexibility and springs back readily, but rubber is not strong in tension. A steel cable used for a tugboat towline, on the other hand, is extremely strong when it is pulled. In all architecture before our time only the compression strength of materials was taken into consideration by the builder and the designer. Rocks, like granite and basalt, were the strongest, and great feat

(Continued on page 25)

For Your Canadian Vacation . . . Beautiful TRENTWOOD

Less than 400 Miles from Cleveland is One of Canada's Finest Vacation Spots

PRIVATE LODGES WITH MEALS—$45.00 PER WEEK, CHILDREN UNDER 10, HALF PRICE

FISHING IS EXCELLENT ● THERE IS A 10% REDUCTION IN RATE PRIOR TO JUNE 27th AND AFTER SEPT. 5th.

Trentwood is a vacation resort, owned and operated by Americans, designed and equipped to give American vacationers to Canada the conveniences and comforts to which they are accustomed, amid the surroundings of beautiful Canadian scenery.

With a half-mile of frontage on the beautiful, broad Trent river, about two and a half miles from Rice Lake, with 200 acres of beautifully wooded, hilly grounds, Trentwood offers an ideal spot for rest, recreation and FISHING.

The cedar-scented air is fresh and invigorating. The fishing is good, with an abundance of large and small mouth bass, wall eyes, muscallonge 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.

Guests at TRENTWOOD are the type of people you will enjoy meeting and associating with. The atmosphere is friendly and informal. Many lasting friendships have been made at Trentwood.

Eight conveniently placed docks provide space for easy access to boats. The boats are the finest we can obtain and are kept safe and seaworthy. Outboard motors may be rented if desired. Fuel for outboards is available for those who bring their own, as is bait. Power cruisers are available for fishing parties or pleasure trips.

Write Cleveland Office or PHONE EX. 1-8700 for Illustrated Folder & Rates

TRENTWOOD

A Delightful Vacation Spot on the Trent River

HASTINGS • ONTARIO • CANADA

CLEVELAND OFFICE
6523 EUCLID AVENUE
CLEVELAND 3, OHIO
Phone EXpress 1-8700

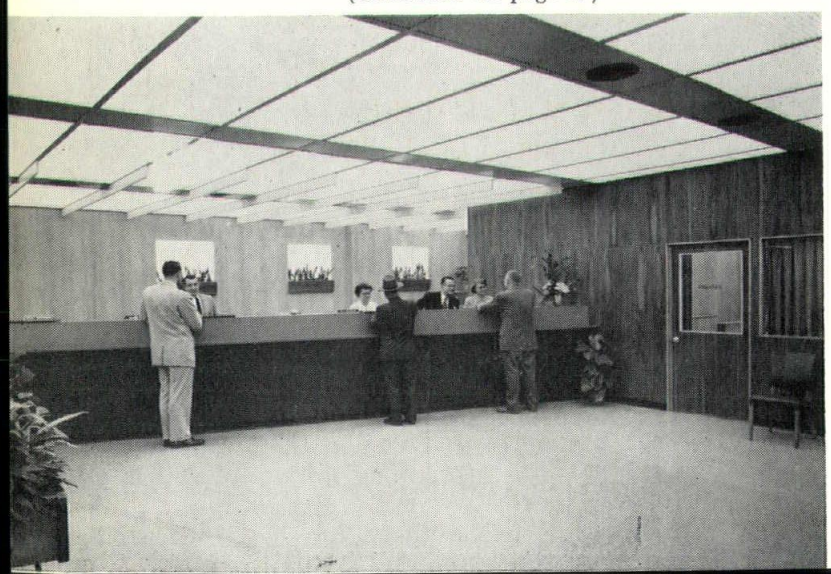
SUPERIOR SAVINGS REMODELS FOR BRIGHTER FUTURE

By K. A. STALEY, Nela Park, Cleveland

A savings and loan company main office has in general all the problems of handling over-the-counter business of a commercial bank. It also has the additional general requirement of private consultation space where clients may interview the manager. The manager, of course, is a busy man who needs office space with controllable privacy; he wants to see from his desk what is going on in the lobby and at the counter, and he wants this along with personal seclusion at most times. He often has to help out at the counter during rush periods. Then, he must have easy access to records and to carry on duties in every department with a minimum of travel.

In the Superior Savings newly refurbished quarters, 6712 Superior Avenue, Cleveland, all of the mentioned problems have been nicely handled by architect Wilbur D. Riddle, A.I.A., S.A.H. The interior treatment has several excellent touches. His handling of materials and

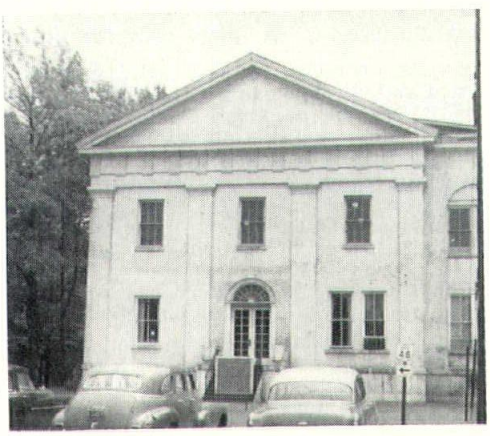
(Continued on page 17)



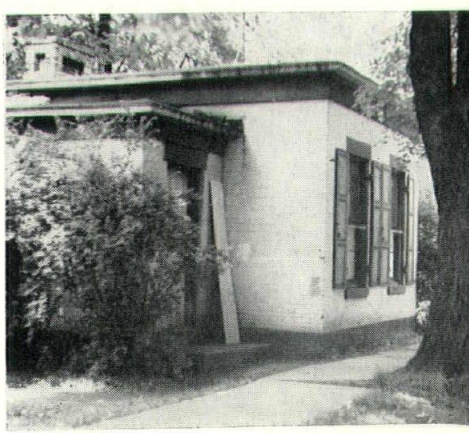
CANFIELD

(Continued from page 7)

This home is one of the Western Reserve's well preserved old buildings. It was built in 1816 and adjoins the south end of the village green in Canfield.



This brick building was the first courthouse for Mahoning county at Canfield. Construction began in 1842 and was used as the county seat until 1879 when that honor was won by Youngstown. It was later a normal school and is still in use as an office building.



This little brick building was the law office of Elisha Whittlesey, one of Ohio's distinguished lawyers. Whittlesey came to Canfield in 1807 and his office was probably built between 1810 and 1820. Here many of Ohio's noted lawyers spent their student days.

(Cont. on Page 22)

ANDRE REMONDET AND FRENCH RECONSTRUCTION

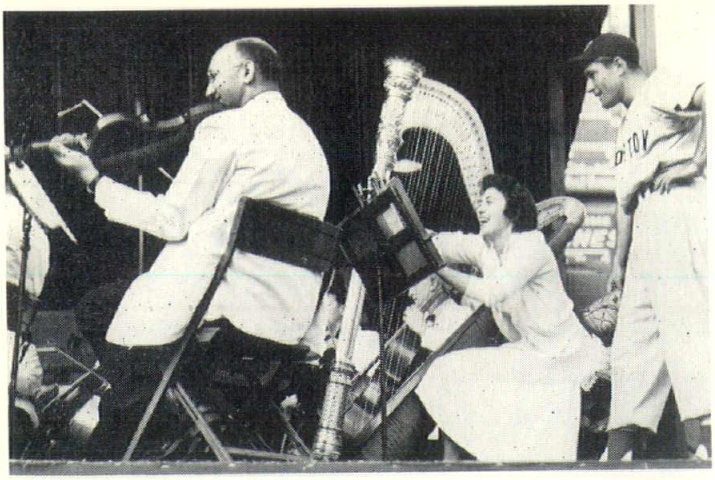
(*Continued from page 10*)

in quantity by importation, and steel which is used for reinforcing, has dictated the use of concrete and precast forms. Historically the use of masonry and the esthetically heavy-in-appearance types of construction are well known to all who have studied architectural history. The present tendency is to use a more delicate treatment with a closer analyzation of the inherent qualities of the material. Pioneering in this development as well as in reinforced and precast uses of concrete was August Perret who shares an atelier with Remondet in the Ecole des Beaux Arts.

André Remondet has gone further with the plastic use of concrete in the projects developed by his office. The first of eighteen current projects for which he received the most publicity was the international competition for the design of the new University of Europe in Saarbrucken. Monsieur Remondet tied with a German architect and these two men have been entrusted with the construction of the first building — a library and lecture amphitheater. Other new projects now under construction are the City Administration Building in Bayonne, a southern Province, and the Technical School of Argeles Gazost in the Pyrennes.

The City Administration Building will provide additional office space for the city of Bayonne. Of reinforced concrete frame construction, the end panels will have a veneer of stone. The exposed concrete will have a bush-hammered surface. The building is designed modularly to receive an aluminum sandwich panel developed and designed in collaboration with Jean Prouvé, an architect and metal worker (equivalent of an industrial designer), who has a factory in Nancy. The Ateliers Jean Prouvé designed is the French equivalent of the "Lustron" house as well as all metal prefabricated tropical houses for the African provinces which can be flown to the site and assembled in a matter of hours. Jean Prouvé collaborated with Remondet to design a parabolic metal experimental observatory, called "La Salle Meridian" on the grounds of the observatory of Paris. The factory assembled metal curtain wall for Bayonne will contain the heating element, ventilation, duct for cables and wires, insulation, and operating window blind in its 13cm or 5-inch thickness.

The four major buildings of the school for 500 pupils at Argeles Gazost



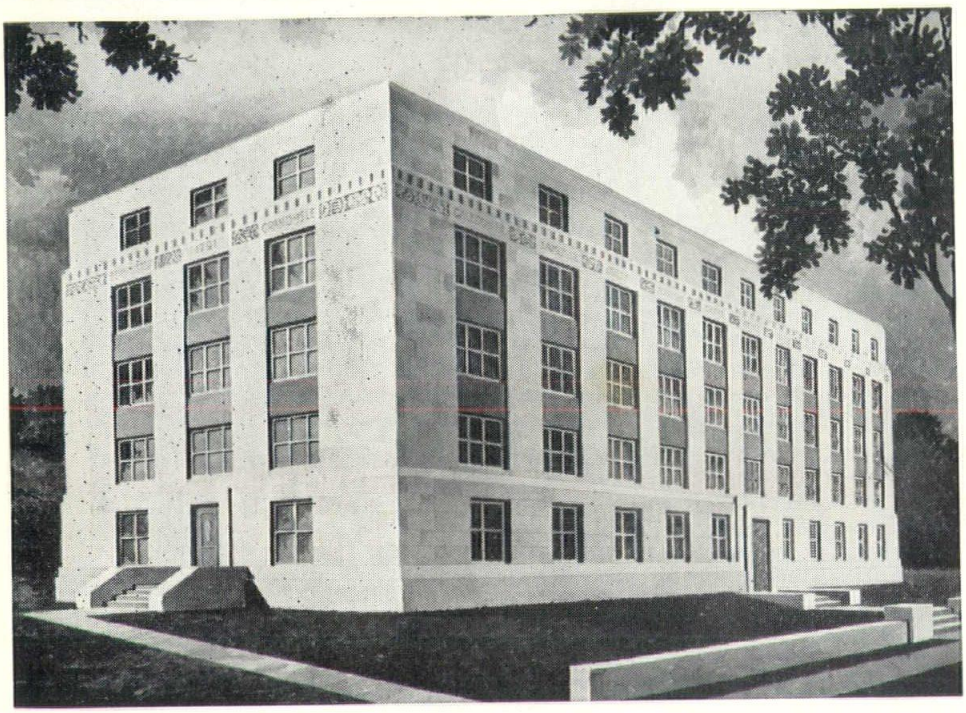
Now its Music with Your Baseball

A popular innovation at the Cleveland Indians home games at the stadium this year is a series of "Pop" concerts by the Cleveland Summer Orchestra.

The concerts which start at 7:00 o'clock, an hour and a half before game time have proved to be very popular with music lovers who also like baseball.

The picture shows Jim Pearsall, colorful young Boston outfielder (right) striking up an acquaintance with Martha Dalton, harpist with the orchestra. Ben Selcer, viola, is at the left. Mrs. Dalton is the wife of George Dalton of Dalton and Dalton Associates, architects of Cleveland who is active in the Cleveland Chapter.

A.S.O. Convention
Youngstown
October 14, 15, 16



STATE OFFICE BUILDING

Montpelier, Vermont

Freeman, French and Freeman, Architects, Burlington, Vt.

The exterior wall presents a combination of plain surfaces with a highly decorative band below the top story, involving both lettering and carved figures. Only in Vermont marble could the architects find the requisite qualities of decorative marking in plain areas and proper texture for fine ornamental treatment.

For specifications and details
see Sweets File Architectural.

overlooking the snow capped mountains of the Pyrennes will be built between 1952-1957. Two dormitories, one for boys and one for girls, flank a main combination administration, student union gymnasium, cafeteria and hospital building. The two sections of the classroom building will be devoted to home economics and manual training. All are oriented to take advantage of the exposure and exceptional view.

The classroom building sets the theme of the project. A reinforced concrete frame of delicate quality behind which is a non-supporting precast panel wall system. The number of panels in height is dictated by the internal use. The end walls are capped by rough variegated fieldstone. Entrances will have ceramic tile mural walls and the raised edges of the wall panel system will be painted primary colors to create a colorful pattern on grid behind the white concrete structural system.

As Chief Architect of Civic Buildings and National Palaces and Consulting Architect of Construction for the Ministry of Reconstruction and Urbanism (Town Planning) André Remondet plays an important part not only in design but in the verbal battle to enlighten the people. "We continue with optimism . . ." he said. The real measure of progress in French planning cannot be told by statistics alone. Legislation has been passed and with the architects and planners at work, the results will be an eclectic France, vital enough to utilize the best of the training that the ateliers can give yet traditional enough for its surroundings. "Above all," say the planners, "it will be a better France. Back of the visions the people are at work."

The preceding article about the work of Andre Remondet, Chief Architect of the French Government and Director of the Fontainebleau School of Fine Arts, is a supplement to the article in the June issue of the "Ohio Architect" which carried an account of the honorary degree of Doctor of Fine Arts which he received from Western Reserve University, and the Address he gave to the graduates of the School of Architectur

Carl K. Dale Elected Honorary Member

In recognition of his services in organizing the Ohio Concrete Block Association, Inc., the group's board of trustees elected Carl K. Dale, Columbus, past president of the Columbus Concrete Block Association, Inc., its first honorary member according to R. E. Francis, board chairman and president, who is president of Reading Concrete Products, Inc., Cincinnati.

Dale is president of Al C. Dale & Son, Columbus, metal sash distributor. His company was the oldest block plant in the city until several years ago when operations were suspended to engage in the sash business. It was started in 1907.

Francis also announced the following committee appointments, the first named as chairman:

Membership: H. J. Schmitz, Mansfield; William H. Ebling, Lima; V. J. McDevitt, Mogadore; T. L. Goudvis, Elyria; Robert W. Geist, Piqua; and William A. Rodgers, Chillicothe.

Finance: E. E. Osborn, Wilmington; George B. Eichenlaub, Columbus; William A. Fasnacht, Akron; Samson I. Crew, Cincinnati; and James W. Burkhart, Mansfield.

Public Relations: Harrie P. Clegg, Jr., Dayton; E. M. Johnson, Cincinnati; J. Paul Batterson, Columbus; and Sam C. Davis, Dayton.

Technical Problems: O. H. Seeger, Columbus; R. Neil Christy, Marietta; and Elmer F. Beach, Mansfield.

Legislative: Dan G. Newton, Hamilton; James E. Crissman, Columbus; and E. R. Laughbaum, Crestline.

Resolutions: Frank D. Snyder, Marengo; W. C. Lewis, Dayton; and C. L. Wiles and Peter J. Minck, Columbus.

Superior Savings Remodels

(Continued from page 14)

the disposition of space have several marks of individuality.

As you enter the door, and turn toward the counter you first notice that the counter runs on the bias. This alignment is repeated in the angling of the vertical acoustic baffles suspended from the luminous ceiling, and the design feature ties ceiling and counter together. A line drawn across the ends of the baffles would be in line with the inside edge of the counter. The angling of the counter adds width to it, a desirable practical point as it allows more customers to be handled more quickly.

Considerable planning time was given by Mr. Riddle with President Joseph Ditchman, and John De Righter, Manager, to the overall layout for employee and customer convenience. A point of special significance was the placement of business-machines on the employee's side of the counter. Spacing of files, lock-drawers for supplies was carefully studied. Of wide interest to other banking groups are the movable (Burroughs) posting-machine stands, custom-designed (see photo). There are three of these; all can be wheeled to other departments after banking hours easily and quickly.

A third point of structural interest is the location and appointments of the manager's office, at right rear. All of the needs mentioned in the first paragraph have been covered completely. In addition, he has finger-tip control of the lock on the door (lobby-to-back-passage), the drapes at the windows of his office, and of course the usual electric alarm. He can watch the bank counter, see who enters and leaves, and can interview prospects easily and give them privacy by drawing the drapes, all without moving from his chair. He has telephone connections to the rest of the

(Continued on page 29)

July Meeting A.S.O. Executive Committee

The July meeting of the A.S.O. Executive Committee got off promptly at 10 A.M. on Saturday, July 11th, at the Fort Hayes Hotel in Columbus. President Rollin Rosser, (Dayton) dropped the gavel with the following members present: John Hargrave, First Vice President (Cincinnati); Mel Frank, Second Vice President (Columbus); Chas. Marr, Secretary, (New Philadelphia); Eugene F. Schrand, Treasurer (Cincinnati); William B. Huff, Past President (Akron); Karl H. Becker, new Chapter President, and Carl C. Britsch of Toledo; David M. Ward and Phelphs Cunningham (Cleveland); Trefon Sagadencky of Cuyahoga Falls; Harold Goetz of Middletown; R. C. Kempton, Columbus, and Mr. E. B. Stapleford of the Ohio Architect's Staff.

The professional welfare of more than 1200 architects functioning in Ohio is really a big responsibility and President R. R. is doing an excellent job. He had to report on the trip to Seattle with his family and for those of us (especially R. C. K.) who had to stay at home, his comments only added hot ashes to a very great disappointment.

In his Public Relations report, Phelps Cunningham advised that while he had not been too active for the past few months, he had been doing some "thinkin" and was prepared to go places with a little advice as to where and what he might be "shootin" for. He thinks the A.S.O. and its component Chapters could do themselves some good by taking full advantage of the Institute's Public Relations Program. The place and the part the Ohio Architects should take in this program, and the general A.S.O. setup, was included in this discussion.

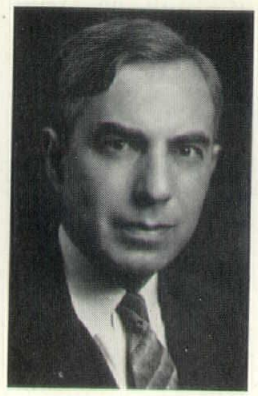
In the Legislature — Mr. Goetz outlined briefly what had happened to the bills involving the Registration laws, indicating that the very much modified amended bills that finally passed do not affect the Board of Examiners very much. As the Building Code is also legislation, Mel Frank joined in to explain some of the encounters and the results of same. This bill did not pass but will undoubtedly be up again in 1955. It was agreed that the A.S.O. should go into this legislation very seriously and be ready to offer constructive amendments within the next 12 months. The details on the legislation will be covered in the August issue of the Ohio Architect.

Vice President Hargrave gave a brief report on membership, including explanations on some of the things affecting same that transpired at Seattle. No doubt J. H. can give us some more specific data in August.

For the Registration Committee, Chairman Britsch outlined some of the history of some of the older cases and then explained what the Toledo Chapter had in mind towards enforcement. The A.S.O. Executive Committee went on record as agreeing to support the Toledo Chapter in every way, including finances, if that became desirable or necessary.

The Committee reports were brief until item (k) (the convention) of the agenda was reached, when Chairman P. P. Huff outlined what his committee was doing to make this October meeting in Youngstown one of the best. The preliminary program, including outstanding speakers and other pertinent matters were all on the table for advice, suggestions, etc. It's going to be something worth while, starting with the "Ice Breaker" on Wednesday evening. The meeting was over at 4 P.M., after the date of August 29th was established as the next meeting place of the Executive Committee, at the Fort Hayes Hotel in Columbus. President R. R. of Dayton is doing a good job as the A.S.O. head man.

CHARLES C. COLMAN, ARCHITECT ON BOARD OF CORNELL UNIVERSITY



Charles C. Colman

Charles C. Colman, Cleveland architect, has been elected to the administrative board of the Cornell University council, it was announced recently.

He was graduated from Cornell in 1912, and since has served as president of the Cornell Club of Cleveland, president of the Association of Alumni of the College of Architecture and general chairman of the alumni fund of his class.

Mr. and Mrs. Colman, who live at 2525 Kemper Road, Shaker Heights, are to leave shortly for Norway, where they will study contemporary architecture there, in other Scandinavian countries and in other parts of Europe.

DAYTON CHAPTER ELECTS NEW OFFICERS

The Dayton Chapter held its regular June meeting at Van Cleve Hotel on June 18th with Cocktail Hour at 6:00 and Dinner at 6:30 P. M., attended by 27 members and one guest.

Minutes of last meeting were read and approved.

Letters from Ray Yount, Building Committee Chairman to Pres. James A. Reed to City Building Superintendent and acknowledgement were read by the Secretary.

Annual reports were read by the Treasurer and the Secretary.

Annual elections of officers was next with the following officers elected:

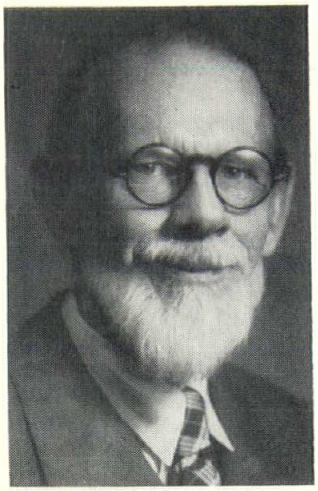
Phillip A. Kielawa, President; Ray W. Yount, Vice President; Gareth R. Williams, Secretary, and Hermon S. Brodrick, Treasurer.

James A. Reed was elected to the Board of Directors to replace Emory Ohler.

Adjournment was made after a round-the-table session of story-telling.

WELL KNOWN HISTORIAN FEATURE OF 1953 STATE CONVENTION

One of the country's outstanding architectural historians, Talbot Hamlin, F.A.I.A., has been secured as featured speaker for the A.S.O. convention in Youngstown in October. With the theme of the meeting set by the observance of Ohio's Sesqui-centennial, the architects of the state are most fortunate in being able to hear this well-known author, teacher, and lecturer.



Talbot Hamlin, F.A.I.A.

Dr. Hamlin has been connected with Columbia University since 1916, serving first in the Extension Division, School of Architecture, then as Librarian of the Avery and Fine Arts Libraries and Lecturer in Architecture, and since 1945 as Professor of Architecture. He has contributed a large number of volumes to the architectural libraries and classrooms of the country. The list includes, "The American Spirit in Architecture," "Some European Architectural Libraries," "Architecture Through the Ages" (re-edited this year), "Greek Revival Architecture in America" and "Architecture—An Art For All Men."

Capping this important list was the editing last year and authoring of the first two volumes of an imposing set of four volumes on "Forms and Functions of Twentieth-Century Architecture." In addition, Dr. Hamlin has contributed to the Encyclopaedia Brittannica, Dictionary of American Biography, and general and architectural periodicals.

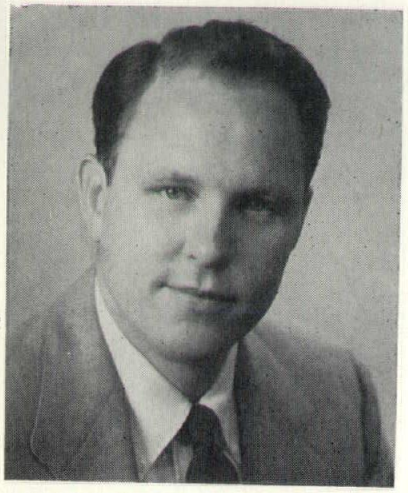
Title of his talk at the convention will be "Ohio Architecture — Yesterday and Tomorrow." Convention Co-Chairman H. Walter Damon, who secured Dr. Hamlin, says members of the A.S.O. are in for a real treat in hearing this speaker who was raised to Fellowship in the Institute in 1950 for Achievement in Education and Literature. In addition to his writing and teaching Dr. Hamlin has served as a member of the Museum of Modern Art advisory committee on architecture; Architects Advisory Committee, USHA and FPHA; Magazine of Art editorial board; and American Scenic and Historic Preservation Society, Board of Trustees.

The speaker graduated from Amherst College with a B.A. and Phi Beta Kappa and holds his architectural degree from Columbia University. He was awarded a Doctor of Science by Dickinson College in 1952. He practiced in New York following his schooling and was a partner of Murphy, McGill and Hamlin, and McGill and Hamlin until 1930. Following that he practiced alone until taking over his duties as Librarian at Columbia. Ginling College, Nanking, China, and Dormitory and Science Buildings at College of New Rochelle were commissions of his.

He has traveled extensively on numerous trips to Europe, in England, France, Holland, Belgium, Germany, Austria and Italy, with special study of housing, art, architectural libraries and modern Dutch architecture. In the United States he knows New England, parts of the West Coast, the Gulf Coast, Central States and the southeastern coast.

CLEVELAND CHAPTER PRODUCERS' COUNCIL "PRESIDENTS' BALL"

Cleveland Chapter of Producers' Council wound up an active year with a "Presidents' Ball," on June 19, 1953, in the Ballroom of Wade Park Manor. The immediate past president, Fred Huffman, and the incoming President, "Larry" Gibson, were honored.



FRED W. HUFFMAN, retiring president of Cleveland Chapter Producers Council . . . who with his capable officers has seen the greatest growth and interest in the Chapter to date.

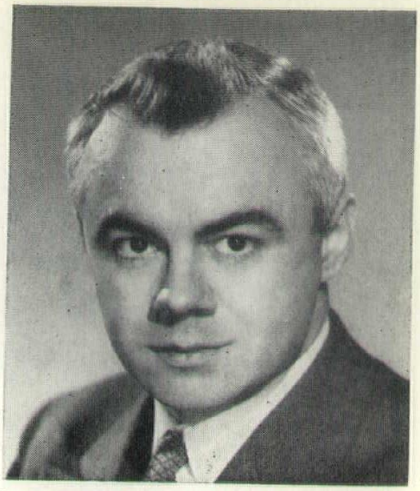
After a cocktail hour, the members and their wives enjoyed a beef dinner with all the trimmings.

Novel feature was a skit portrayed by 'Gil' Gillespie and his company—"Brother, Can You Spare A Spec?" George Pinkerton played the role capably of the "Typical Architect." He was called on by various salesmen who pointed out the multitude of features of their products. The office receptionist was played by Juanita Thomas—"Mrs. Ohio of 1952."

A plaque was presented to Fred Huffman for his services during the past year by Program Chairman Bob Critchfield.

Dancing to the music of 'Ang' Damalas and His Orchestra followed.

Attended by fifty, this first try for a "Ladies Night" was regarded by those in attendance as a huge success. Plans are in progress to include this as an annual function by the Producers' Council.



L. A. GIBSON, new President . . . capable, likeable, known to all as "Larry."

A.S.O. Convention, Youngstown, Oct. 14, 15, 16

Buckeye Architects at Seattle Convention

(*Continued from page 8*)

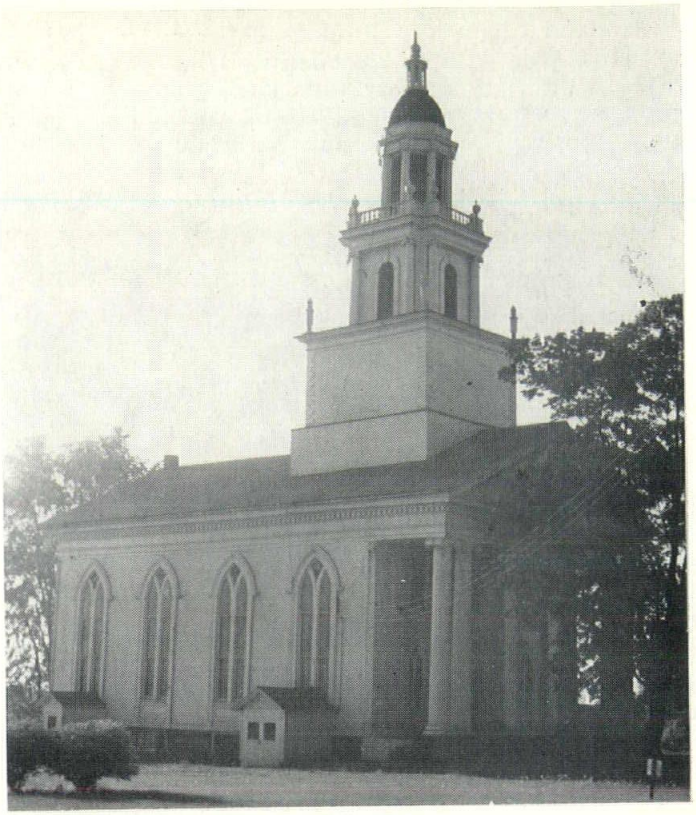
side a clear mountain brook tumbling down to a nearby lake. Cameras were busy, and everyone seemed to get into the act when the world's champion log rollers put on an elimination contest for our pleasure. Two men on a turned wood log sixteen inches in diameter and ninety-six inches long, each determined to unbalance his opponent by spinning the log, then suddenly tipping it or reversing directions was a sport new to most of the spectators, and the losers as well as the winner were cheered as they took their dunkings.

Perhaps the greatest emotional thrill on the logging

(*Continued on page 24*)

ATWATER

(Continued on page 14)



Congregational Church, Atwater, Ohio.
Erected 1838, dedicated 1841.
Pastor: Reverend E. C. Sharp.

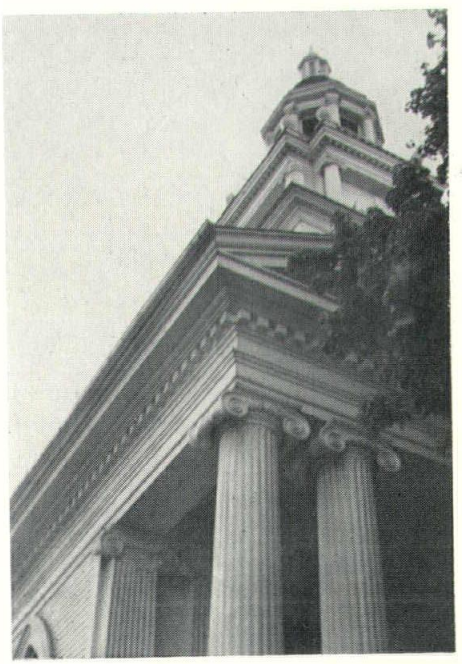
Greek Revival Style: Foundation is of random rubble, three or four courses of sandstone ashlar, full basement.

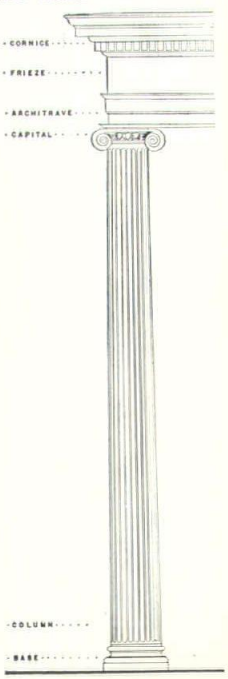
Exterior: Flush siding clapboards with 4 inches exposure.

Fenestration: Triple hung gothic type windows. Leaded, stained glass windows not original.

Portico and Facade: Extremely good example of architecture. Large hexastyle full width portico. Greek ionic columns with 24 flutes. Capitals complete with molded abacus, volutes, echinus and bead molding. Six matching pilasters . . . tapered and fluted shafts with carved ionic capitals.

Steeple and Tower: Three states . . . Tower, Belfry and Lantern. The belfry has rectangular louvers and arched heads. Octagonal lantern: Rectangular louvers at each angle. Plain columns with doric capital. The steeple was added at a later date.





OUR PRESIDENT'S MESSAGE

At the dinner table this evening someone suggested that we go for a ride but our 7-year old said, "Daddy has to stay home and do his "archicals"! Having just returned from the drive to Seattle and back I think he had the right idea but when the others suggested that I write about Rex Allen I wondered if any of you would know of Rex Allen. Up until the day we drove into Miles City, Montana I had never heard of him but there the citizenry proudly informed us that we should stay to see their rodeo parade—"for Rex Allen was going to ride." Did he ride? No—of course not. He was arriving by plane from Hollywood just in time for the evening show. The guys and gals we did see were the real McCoy, — the Range Riders of Montana.

ROLLIN L. ROSSER

This brings me to the meat on this T-bone. It's the publicity that does it. After returning home I am being asked by friends if we saw Pikes Peak and I am saddened by the compassion in their eyes when I answer "No." We learned enroute that there are more than ten peaks in Colorado alone higher than Pikes . . . Publicity. In Salt Lake City the tabernacle was a *must* but to me it was a *bust*. Many structures in this country are far better. I have always heard of the wonderful climate of Seattle but not a great deal is mentioned of the rainfall. One morning when walking to the convention hotel we had to stop at an intersection until the light changed and I remarked to a man next to me, "It's mighty chilly and wet this morning." To which he answered, "Oh, this just blew in from California." Apparently he was a Seattlite.

We were advised by friends in Spokane to forego the *bears* in Yellowstone for the glories of Glacier National Park but to Yellowstone we went. In spite of the bears the "Park" is fine but have you ever seen Jenny Lake in the Grand Tetons? Lack of too much publicity has left it unspoiled and if I ever have a chance to do some serious relaxing there is the place I will go.

In my mind, Montana has always been a bleak and forbidding section of the country but I see it now as a spawning grounds for some mighty fine sirloins. Up there they say that the Texas longhorn has two good points—one at the end of each horn with a lot of bull in between. Somewhere in that north country we saw in a store window a bottle bearing a sign "Texas Fifth." The bottle was about a foot and a half high and five inches in diameter. Even a drouth in Texas has to be the damnedest drouth in history. At the convention you didn't need to guess who was from Texas — They told you!

At the sessions some polite and well mannered things were said about advertising, et cetera, and the decent ways of how to do it and yet not do it. It seems to me that if we Architects are going to be realists and get to the point we had better cut out the bull in between and get busy. We have been presented a Public Relations Program by the Committee of the Institute but it is up to us individually and collectively to implement this Program by effective publicity.

Let's see if we can't present something that will make our Pikes Peak higher than the rest.

Buckeye Architects at Seattle Convention

(*Continued from page 21*)

trip was the exhibition of the felling of two giant fir trees more than two hundred feet high. Simpson had cleared an area several hundred feet long and had taken every precaution for the visitors' safety, as well as its normal precautions for the safety of the woodsmen. The speed and assistance of the gasoline-driven chain saw seemed an intrusion upon the silence and majesty of the forest. In a matter of minutes a 350-year old giant was literally groaning as the faintly audible cry of "timber" was the executioner's warning that the giant was toppling among its younger neighbors. Then followed an exhibition of "Cat skinning," of dragging the forty-foot lengths of timber out of the woods to the clearing where an ingenious crane picked up the logs and loaded them on trailer trucks for transportation to the water's edge.

Not content to show only part of its operation, the Simpson Logging Co. introduced the world's champion tree-topper, who cut off another giant tree about 150 feet above the ground in a matter of minutes. We had always read about such tree climbing in our Boy Scout manual, but this was IT. As the fifty-foot top was cut, wedged, and finally felled, our champion rode with the tree in a wild gyration one hundred fifty feet above the ground, then descended in a corkscrew travel with his ropes and his spikes in an interval of twenty-eight seconds. We had seen him risk death, for every such tree becomes a "widow-maker" if it splits as it falls; then the rope guys of the woodsman pull him tight against the tree, hopelessly crushing his body in a giant pincers action.

Tired but thoroughly enjoying the outing, the architects then boarded their buses for the return seventy-five mile trip. Approaching Bremerton, the caravan was admitted to the Navy Yard, drove past many of the ships at anchor, and finally discharged the passengers at a pier where a Navy launch and a mine sweeper carried everyone back across Puget Sound to Seattle.

Being land lubbers, we were bursting with curiosity to see the giant battleships at such close range, and to discover that a ship in "mothballs" really looks as though some preservative had been slipped on to it. Each gun turret and other projecting part of a ship had these areas covered and protected by sheet metal hemispherical roofs or "mothballs," but the ships are given daily attention, kept operative for quick use if required.

The convention moved through its program on a well-timed schedule. There was a great deal of business presented in the Board's report, and all of the Board's recommendations were adopted. A review of Document No. 330 brought out some interesting simplifications on the wording of our written code of ethics, but no convention action was taken, since the Board was empowered to act upon the document after further revision.

The Resolutions Committee reported out the usual commendary plaudits to the retiring officers, including our own John Richards, to the convention committees, the local hosts, exhibitors, and others. It did not recommend one resolution, however, which would have called for an outside management consultant to review the organization of the A.I.A. at an expense of many thousands of dollars. The sponsors of the measure, the Washington Metropolitan Chapter, took the floor to urge approval, but after voice votes and standing votes, the measure was defeated.

Parliamentary procedure again became an issue when

a resolution was introduced instructing the Nominating Committee to name two candidates for each office. The motion was ruled out of order; then Ralph Walker, past president, presented a resolution asking the Board to consider an amendment to the By-Laws which would effect such a contest for each Institute office, and the motion was passed .

The new officers of the Institute for the coming year are Clair W. Ditchy, Detroit, President; Norman J. Schlossman, Chicago, First Vice President; Howard Eichenbaum, Little Rock, Second Vice-President; George Bain Cummings, Binghampton, N. Y., Secretary; Maurice J. Sullivan, Houston, Treasurer. Clyde C. Pearson, Gulf States District Regional Director, Montgomery, Ala.; Raymond S. Kastendieck, Great Lakes Regional Director, Gary, Indiana; Waldo B. Christensen, Northwest Regional Director, Seattle, and Marcellus Wright, Jr., Middle Atlantic States Regional Director, Richmond, Va. Other regional directors continue in office for the duration of their terms.

Members of the Ohio delegation backed the Cleveland Chapter's invitation to the Institute to hold its 1958 convention in the Lake City, the last convention having been there in 1908. Other bidders for the convention include New Orleans and Detroit.

Everything was done to make the visit of the architects a memorable experience. Excursions to the notable architecture of the region, the Scrapple breakfast, the Dinner-Dance, and annual dinner, and all of the seminar luncheons were occasions for the making of new friendships. The ladies and the children had a wonderful time, too, as they were entertained by their Seattle hosts.

No report of the convention would be complete without a word of comment about our own Ohio member on the Board of Directors, John Richards. Completing a three-year term, John had visited every chapter in the region at least once, had been instrumental in setting up an Eastern Kentucky chapter of the Institute, the formation of the Great Lakes Regional Council, A.I.A., and had acted as chairman of the important Judiciary Committee during the past year. The profession is stronger because of his tireless efforts, and he will continue to advise us in our state affairs as he relinquishes some of the duties which he has fulfilled so well on our behalf.

The A.I.A. convention in Seattle is over, and already preparations are well under way for the 1954 convention in Boston, June 15 - 19.

EDITOR'S NOTE — Perhaps Ohio Architects may seem closer to the Simpson Logging Company than others for they have continuously and for many years advertised their Simpson Acoustical Tile in the pages of OHIO ARCHITECT. The Midwest Acoustical & Supply Company of Cleveland with offices and warehouses throughout the state are their authorized distributors.

What Makes Architecture Modern?

(Continued from page 12)

were performed with marble, limestone, sandstone, travertine, and even with man-made stones—burnt brick and mass concrete. When loads were not too great, sun-dried brick, adobe, sod, and logs were used to resist the forces compressing them. The builders who used the arch, rather than the post-and-lintel, merely carried the use of materials in compression to its ultimate capability. Just as no power loom can produce any weave unknown to the cloth-makers of ancient Peru, so no modern engineering techniques can surpass ancient Egypt in column and lintel construction or Byzantium or Gothic France in the construction of the vault and arch.

The use of materials to resist tension stresses is at least as old as civilization, but the application of the theory to permanent building is very recent. Rope was invented

to replace vines and strips of hide—the most ancient materials used in tension. Rope lacked durability and for thousands of years its use was confined to guy ropes for tents (the first demountable prefabs), to stays and halyards of sailing ships, to harness and to cart traces, and to the primitive jungle suspension bridge. All of these tension members were organic materials. Only metal in tension can compete with and balance the strength and weight of stone.

Let's look for a moment at the dome of St. Peter's in Rome, the greatest structure of the Renaissance. Its romantic influence dominated architectural thought and emotion for several centuries, but as a structure it is not what it seems to be. Here is what Frank Lloyd Wright caustically said about Michaelangelo's extraordinary tour de force: ". . . Buonarroti got his dome up higher than all others, got it out of the building itself up onto stilts! . . . History relates, however, that a hurry-up call had to be sent in at the last moment for the blacksmith . . . A grand chain was needed, and needed in a hurry, too, to keep this monumental grandeur up there where it was, long enough for it to do it's deadly work." The distinguished Swiss historian of architecture, Sigfried Giedion, glosses over the chain with: ". . . the iron rings which Michaelangelo used to hold together the cupola of St. Peter's must be considered merely as a fastening." What both Wright and Giedion, and, so far as I have been able to discover, all other writers have completely overlooked is that Michelangelo, in meeting an emergency, used metal in tension on a monumental building and thereby anticipated our era of construction by several hundred years. Wright's ethical objection to the use of the chain and Giedion's failure to recognize its historical implications should not obscure the fact that, though Michaelangelo was acting on impulse to meet a threat of having his dome crash, he had acted more like a twentieth-century engineer than a sixteenth-century artist.

III

The earliest design for a truss is attributed to Leonardo da Vinci, but it was not until the year 1800 that trusses with true tension members were understood and applied to bridge design. Earlier attempts to use tension members, in China and at least once in Italy, seem to have been applied by guesswork. In 1789, wrought iron in tension was used in the roof design of the new Theatre-Francais in Paris and in 1801 the inventor of the steam engine, Watt, devised the first I-beam for use in the floors and columns of a factory. But all these structures were the result of placing iron in tension to balance compression without any accurate calculations or any scientific basis for measuring the stresses and strains.

It was not until after the middle of the nineteenth century that builders fully understood and applied the use of steel in tension on a calculated basis. By-guess-and-by-Gosh was no longer the rule by the time Roebling began to hang the Brooklyn Bridge on a spider web of steel cables in 1868, or Major William LeBaron Jenny designed the first true steel frame building in Chicago in 1883 or M. Eiffel built his astonishing tower in Paris in 1889. In the decade between 1880 and 1890 the theoretical basis for the design of ferro-concrete construction, in which steel is used to meet the tension stresses and artificial stone takes the compression, was fully developed. Nothing now stood in the way of the age of tension in building design. No significant building has been designed on the vertical-weight or the diagonal-thrust principles since then.

Suspension cables, reinforced concrete, all trusses, the I-beam and the H-beam, the plate girder and the skele-

ton frame, and even the American wooden floor joist and two-by-four stud all have one thing in common; they are all designed in tension. And yet critics and architects have consistently missed this central idea in trying to explain what makes modern architecture modern and sets it apart from the architecture of the past. The Chicago architect, John Root, hinted at it when he wrote in 1890: "So vital has the underlying structure of these buildings become, that it must dictate absolutely the general departure *{sic}* of external forms." A store building in Holland is described in *New World Architecture* in 1930 with this comment: "Neither post-and-lintel nor arch construction could make this building stand up: it is the result of metal introduced into construction, in this case as a core to a concrete member." This author misses the point entirely. Metal in tension is never a "core," for at the core stresses are neutralized. Tension is near the surface. Giedion comes a little closer when he comments on Le Corbusier: "It has been his aim to incorporate in the house the floating counterbalance of forces"; and again where he describes reinforced concrete bridges in Switzerland, designed by the brilliant Maillard, as being "taut" or in a "state of continual tension."

There is one man who comes still closer—Piet Mondrian, the Dutch non-objective painter who taught at the Bauhaus in 1923. In 1942, while he was visiting America, he wrote: "Plastic art affirms that equilibrium can only be established through the balance of unequal by equivalent oppositions. . . . Beginning with the natural form and ending with the most abstract forms . . . expression becomes more profound. Gradually form and line gain in tension," until "by means of abstraction, art has interiorized form and color and brought the curved line to its maximum tension: the straight line." He sums up his philosophy with, "I recognized that the equilibrium of any particular aspect of nature rests on the equivalence of its opposites. I felt that the tragic is created by unequivalence." Mondrian was talking about painting, but had he known more about mechanical and architectural tensions he would have realized that his ideas applied equally to the structure and aesthetics of modern architecture.

The "equivalence of opposites" is not gibberish, as it may seem. Tension is a pulling force, compression is a pushing force; they are direct opposites, and it was modern architecture that put them to working against each other. For thousands of years men had not known how to use both at once.

But what did this use of tension do to architectural style? All buildings constructed on the post-and-lintel or on the arch were, of necessity, symmetrical in design. The load of the roof had to be equally distributed, whether on posts or on walls supported by buttresses. If we were to slice through the Parthenon or Notre Dame in Paris, we would find that the materials on either side of the central axis were exactly the same. But if we slice through a great cantilevered grandstand, for example, we will find that its most astonishing characteristic is asymmetry. The enormous pull on the members of the upper and outer surfaces of a cantilevered structure are in direct opposition, and yet equal to the compression stresses in the under side of the roof and the inner side of the support. Thus the age-old necessity, dictated by a structural system based on compression alone, disappears.

Many people believe that our new architecture is dependent on the use of steel. They are quite mistaken.

It is dependent on tension—whether the members are steel or wood. The house built of two-by-fours with what is called a balloon frame, is a house built of tension. We are so familiar today with two-by-fours that it is difficult for us to realize how revolutionary this American invention was when it was first introduced in the early nineteenth century. In the spring of 1896 Frank Lloyd Wright, for example, built a wooden windmill tower at Spring Green, Wisconsin. It was slender and sixty feet high, built of two-by-fours and wood sheathing, anchored to a heavy stone foundation. The light-weight wood construction was designed in perfect tension balance, and it has withstood the storms for over half a century, far beyond the life of steel windmills built at the same time. Essentially it used the principle of the skyscraper and, as you can imagine, it elicited the same kind of ridicule and misgivings that the original balloon frame built of two-by-fours had earlier in the century.

Trusses of wood have been used ever since the theory of truss design has been known. Today new types of connecting members and the use of plywood have fully integrated wood construction into the tension design system. During the periods of steel shortage in World War II and since the beginning of the conflict in Korea, architects have turned more frequently to the use of wood in tension designs, and many techniques that they developed to meet an emergency shortage are becoming standard practice.

The basic engineering conception of all tension design is to place materials economically where they are needed structurally and nowhere else. This was not true of any previous structural system. By tests of material and the development of mathematical formulas the system was crystallized and applied not only to bridges and skyscrapers, factories and homes, but to airplanes and automobiles, ships and furniture.

As we enter the Age of Tension, man, for the first time, comes closer in his methods of building to the forces and mechanics of nature than ever before. The oak tree holds its own against the gale only because its roots are strong enough to resist the pull of the wind and the fibers of its branches restrain the buffeting with their tautness. The ability of a stalk of corn to stand erect lies in the tensile strength of its outer layers. Man and beast can move and work because of the elastic tension of tendon and sinew. All living things exist in a state of constant tension; only the inanimate and the dead rest in place by weight alone, rock piled on rock and slab leaning against slab. All truly modern building is alive.

Superior Savings Remodels

(*Continued from page 17*)

bank, and in a moment can be in the other departments without entering the lobby.

The intimate charm of wood — is here in abundance. Panelling on the principal walls is Korina plywood and the accent wall in Benge (U.S.) plywood. The vertical surface of the counter is Textolite, and the flower boxes match both in tone and material. With black glass, marble, or other conventional materials, this interior could have been classed as "hard" modern. But the rich tones of the woods are delightful to the eye as well as practical.

The luminous ceiling is a story by itself. Any full-scale luminous ceiling has nearly all of the desirable characteristics of real sunlight. Its best point is its circumambient character. The light comes from such a myriad of directions that it's hard to find a shadow anywhere. The illumination level is 60 footcandles. The ceiling has a soft appearance, completely uniform or so it seems to the eye. There is no feeling of overhead glare at all, which might have been obtained with overhead suspended fixtures. Mechanically, the dropped ceiling solved many problems of what to do about hiding air ducts, anemostats, and here there was an unusual network of pipes and wires to handle. There are double rows of slimline lamps spaced three to four feet apart in simple channels. The lamps are 96-inch T-12 fluorescent tubes. The color chosen was standard cool white. The surface panels are white acrylic plastic sheets two by four feet, a convenient size for maintenance of lamps and for cleaning. The height in the clear is nine feet three inches. Luminaries were manufactured by Luminous Ceilings, Inc. of Chicago. Doan Electric was the contractor for the lighting.

Architects Are Invited

All architects are invited to attend an "Open House" on July 20, 21 and 22 at the offices of the Tecca Distributing Co., 4501 Prospect Ave., Cleveland. On display will be the completely new line of HAMILTON automatic Home-Laundry equipment. A brand new washer has just been added to the Hamilton line and will also be on display.

INDEX OF ADVERTISERS

RECOMMENDED CODE REQUIREMENTS FOR VERMICULITE AVAILABLE

Vermiculite Institute of Chicago has just issued a new 16-page booklet which presents under one cover all recommendations covering proper requirements for vermiculite products. The title is "Recommended Building Code Requirements for Vermiculite Plastering, Acoustical Plaster, Fireproofing, and Concrete."

These recommendations are based on standards of the American Standards Assn., American Society for Testing Materials, and Vermiculite Institute, said E. R. Murphy, managing director of the institute.

Included on Page 3 are simple, concise directions for using the data.

Building code language and several pages of line drawings make this a convenient reference for those responsible for approval of materials and construction or for the writing or revision of building codes. The booklet is of interest to fire insurance rating bureaus also, since it covers the fire resistance of combustible and incombustible constructions protected with vermiculite products.

Available to architects from Vermiculite Institute, 208 South LaSalle St., Chicago 4.

R. F. BUZZARD OPENS OFFICE

Roger F. Buzzard—registered architect, has announced the opening of his new office at 532 West Park Avenue, Barberton, Ohio. He is the first Architect to establish an architectural office in the city of Barberton.

Mr. Buzzard recently returned from two years of active duty with the Navy, after being recalled during the Korean conflict. Lt. Buzzard was connected with the de-mothballing and re-commissioning of two destroyers in his capacity as Gunnery Officer.

ARCHITECT CIVIL SERVICE EXAM

An examination for architect has been announced by the United States Civil Service Commission for filling positions paying from $3,410 to $10,800 a year in various Federal agencies in Washington, D.C., and vicinity.

No written test will be given. To qualify, applicants must have had appropriate education or experience.

Applications will be accepted until further notice and must be filed with the Executive Secretary, Central Board of U. S. Civil Service Examiners, Veterans Administration, Washington 25, D.C.

Further information and application forms may be obtained from most post offices or from the U. S. Civil Service Commission, Washington 25, D.C.

Rely On and Specify with Confidence...

Rheem

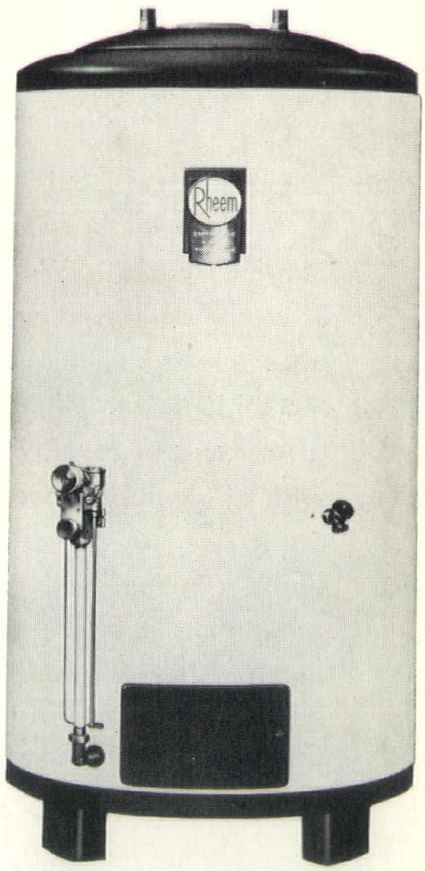
The New RHEEM COPPERMATIC *Automatic* GAS WATER HEATER

with its tank of pure copper inside a tank of steel – adding years of service and priced for popular demand. The costly high replacement rate for automatic storage water heaters, due to the natural corrosive action of pure water on most metals, is *cut dramatically*, by the revolutionary new Rheem COPPERMATIC water heater.

With a completely new design – a tank of pure copper inside a tank of steel resists water corrosion many years longer than ordinary heaters and *stops rust completely.*

A product of Rheem Manufacturing Company of New York City, world's largest manufacturer of automatic storage water heaters.

THE COPPERMATIC
***Automatic* GAS WATER HEATER**
TEN-YEAR WARRANTY



This new Coppermatic Rheem water heater — with tank of solid copper inside tank of steel. Can't rust, crack or shatter. COPPER FOR LONG LIFE—STEEL FOR STRENGTH.

DISTRIBUTED IN OHIO BY

STERN BROS. PLUMBING SUPPLY CO.
733 WOODLAND AVE., CLEVELAND

THE MUTUAL MFG. & SUPPLY CO.
3286 SPRING GROVE AVE., CINCINNATI

THE PALMER DONAVIN MFG. CO.
575 OLENTANGY RIVER RD., COLUMBUS • 674 NORTH UNION ST., LIMA

THE OHIO ARCHITECT
Publication Office
6523 EUCLID AVENUE
CLEVELAND 3, OHIO

Acceptance under Section
34.64 P.L.&R. Authorized

John J. White, Jr.
American Institute of Architect
1741 New York Ave. N.W.
Washington 6, D.C.

Return Postage Guaranteed