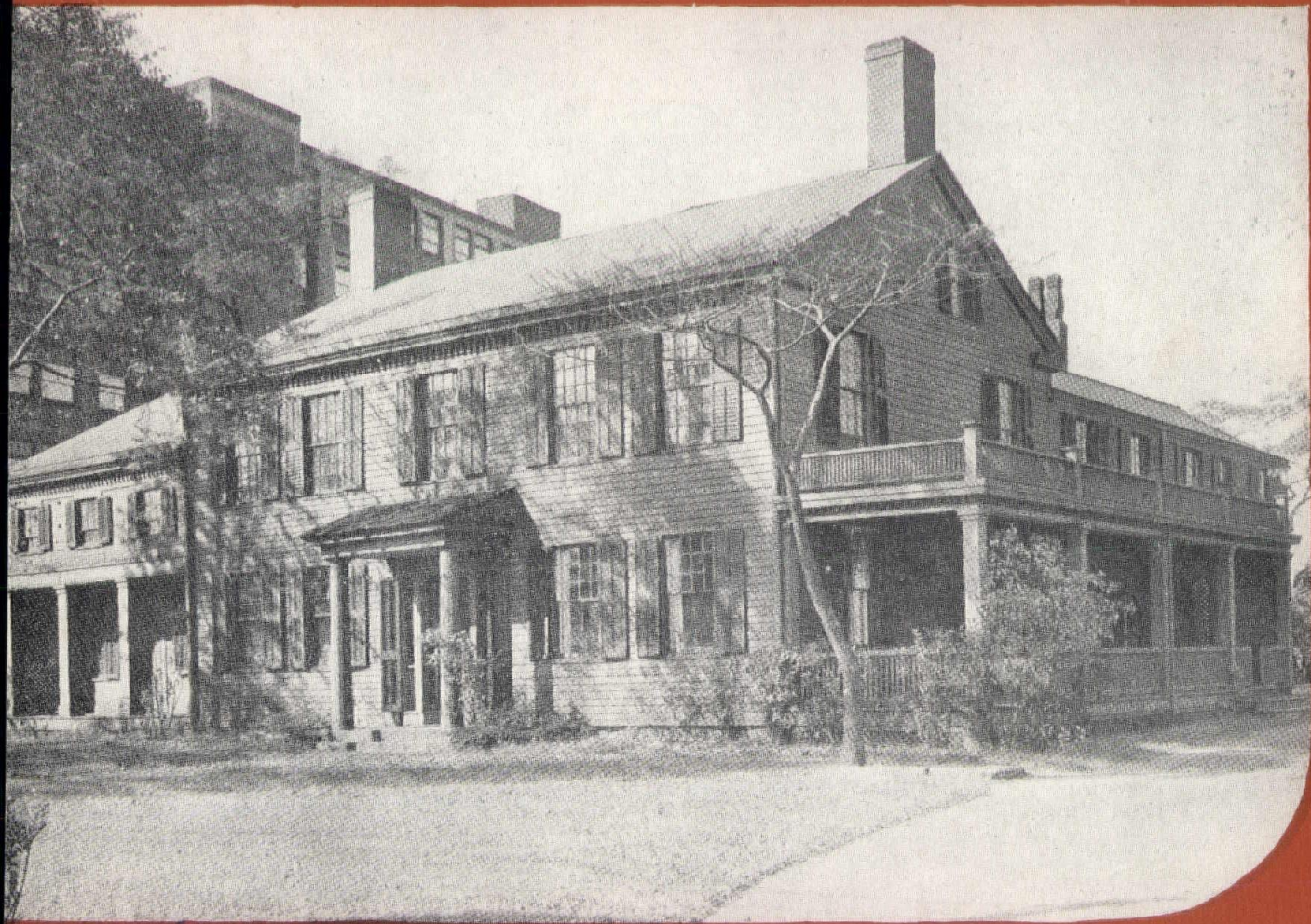


DECEMBER • 1953

Vol. XI

No. 12

OHIO ARCHITECT



Dunham Tavern, Cleveland, built in 1842.

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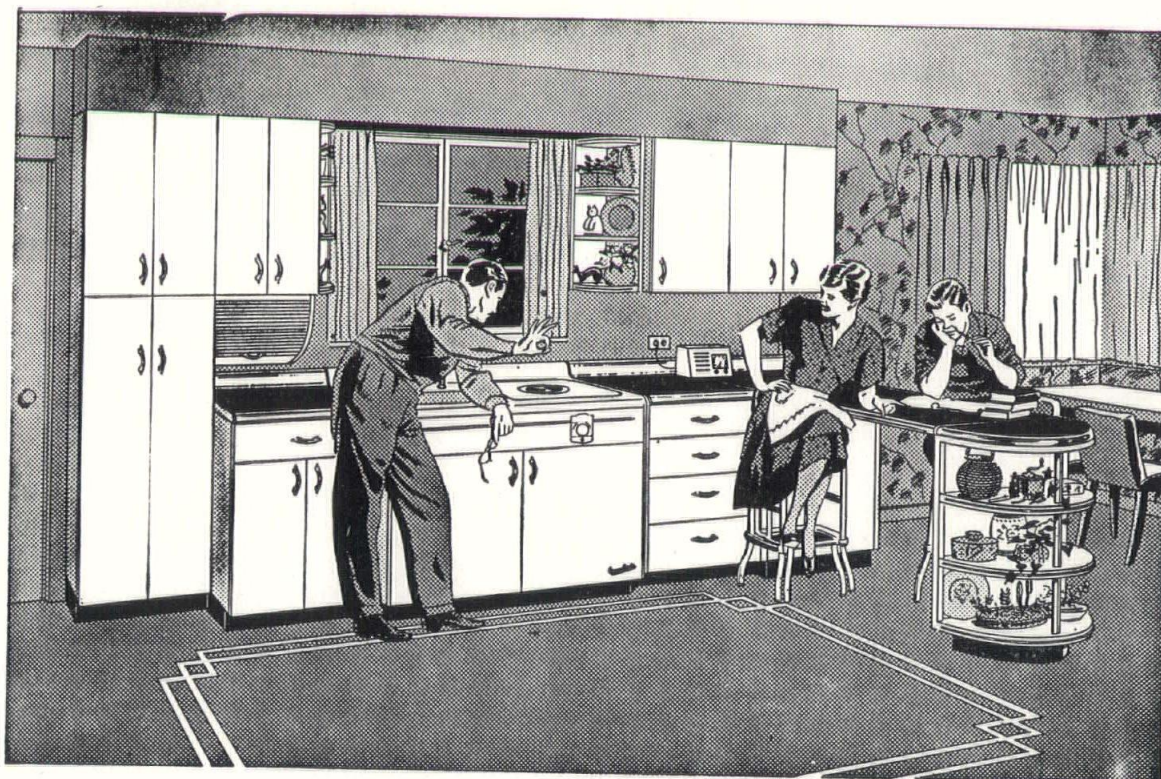
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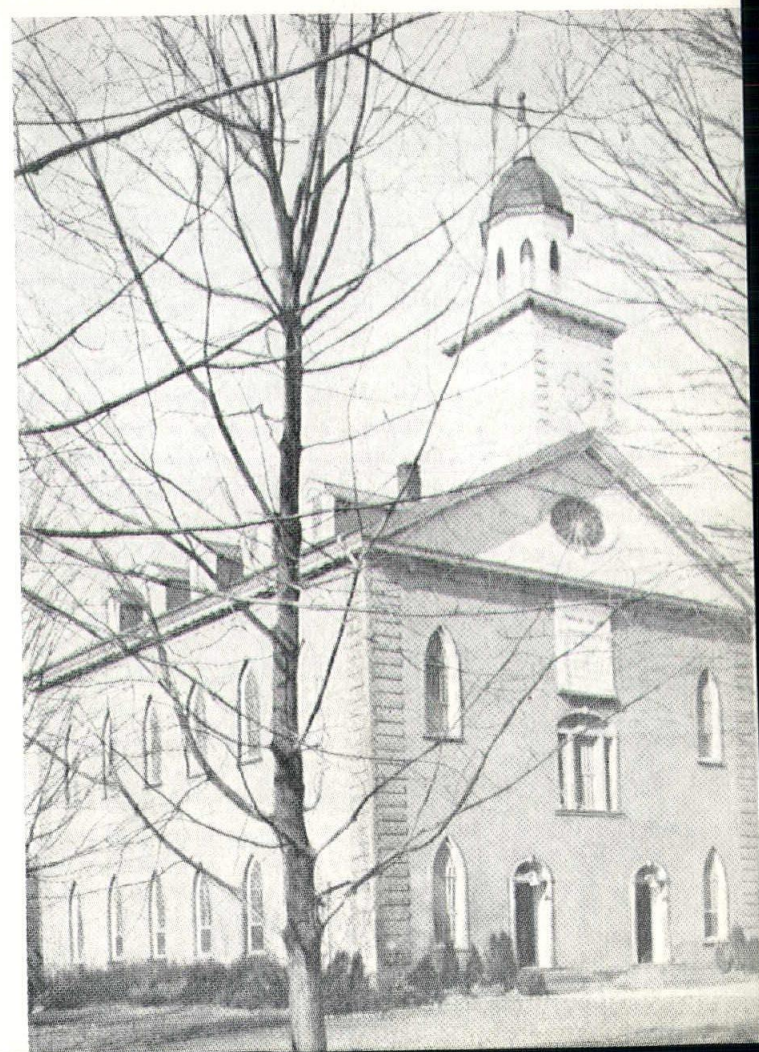
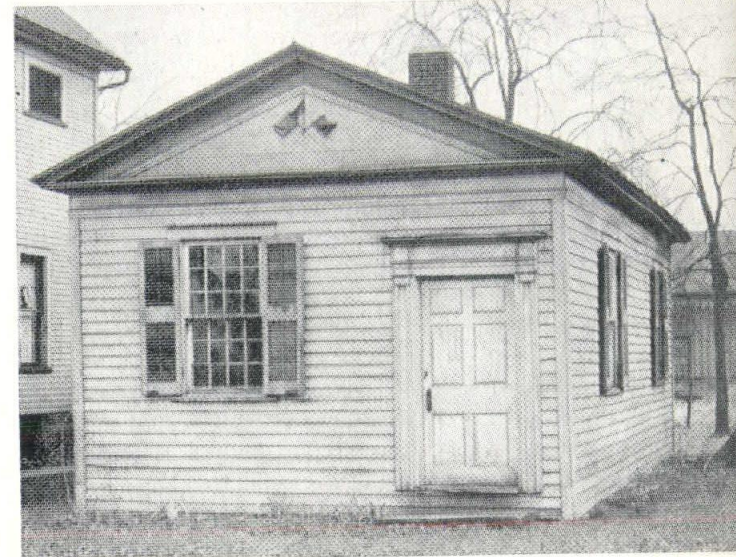
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EARLY ARCHITECTURE IN OHIO *A Sesquicentennial Review*

(See Front Cover and Page Opposite)

This year Ohio celebrated 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.

Part VI — The Cleveland Chapter Area

This article concerns itself only with that part of Ohio covered by the Cleveland Chapter, A.I.A. which extends from just east of Vermillion to the Pennsylvania line and south as far as Williamsfield, Parkman, Northfield, Wadsworth, Lodi, etc. Part of the "Western Reserve" and the "Firelands," ceded by the government as payment to those people of Connecticut who suffered losses or were "burned out" by the Revolutionary War and sold by that state for money for her schools, it was settled mostly by people from New England who came across New York state and along the southern shore of Lake Erie. This tract of the "Western Reserve" was over 2,800,000 acres and bordered the southern shore of Lake Erie from the Pennsylvania line west for 120 miles. Many of the old buildings still standing are counterparts of those in the New England states, although some, like the Rider Tavern at Painesville, built shortly after the War of 1812, are much in the style of Mount Vernon.

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 has been prepared and presented by each of the six Ohio chapters of the American Institute of Architects, and covered 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.

By CHARLES L. BURNS

The widespread personality of George Washington and his home at the time these were built were probably factors in this design.

The Rider Tavern at Painesville (Page 6) is distinguished by the imposing pillars across the front. The great square piers are built around rough hewn timbers which support the roof. A little door in one enables the curious to examine this unusual construction. There is another Mount Vernon type tavern at Unionville and both are still catering to the public.

The old houses seem to follow the Connecticut and Massachusetts pattern, simple farm dwellings with clapboarded walls, often accented at the corners with flat pilasters, crudely adapted from the classic orders. The roofs are low in pitch and the gabled cornice mouldings return upon themselves. In many instances a low "L" running at right angles to the main block of the house, has a recessed porch, the lintel of which is supported by

The Pictures on Opposite Page

Top left: Rider Tavern at Painesville. Left center: Farm House near Ashtabula. Left bottom: Church at Claridon. Top right: Dr. John H. Mathews House at Painesville. Right center: Law office of Joshua R. Giddings at Jefferson. Right bottom: Mormon Temple at Kirtland.

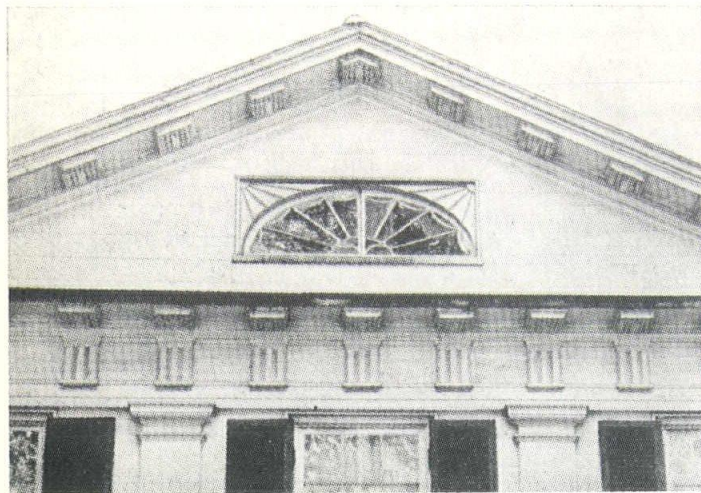
Octagon House at Painesville



House at Mesopotamia



simple columns. Two examples are the typical farm houses near Ashtabula (Page 6) and Mesopotamia (Page 7). Examination of the doorways, fan lights, etc. of these old houses are revealing as they show infinite variety of designs of unusual distinction, many showing the influence of the Brothers Adam, famous English architects of the late eighteenth century. In a remote north-



Fan Light and Detail, Mathews House, Painesville

ern Ohio rural community is often seen the influence that came from London, across the ocean to New England and then far out to the Western Reserve.

The doorway of Gates House (now Chagrin Valley Hunt Club) at Gates Mills (right) is an example of this type of influence, as is the Mormon Temple (Page 6) and the Dr. John H. Mathews House in Painesville (Page 6) and its doorway (below) and its fan light and detail (above) which was designed and built by Jonathan Goldsmith.

The curiously curved doorway of the Mathews House (below) in Painesville is placed between two-story pilasters. The door and the sidelights are separated by reeded columns with Ionic capitals and the transom is



Doorway, Dr. John H. Mathews House
Painesville

divided into three sections by corbels carved with acanthus leaves. Above these are square rosettes between which hang swags of carved drapery.

A charming little doorway on which the door and side lights are flanked by dainty reeded colonettes is found on the old Gates House (right) at Gates Mills. The Gates doorway has been carefully preserved, except for the door itself in which three panels have been re-

placed by glass. The original house burned in July, 1935 but devoted admirers managed to save the doorway which still graces the restored clubhouse.

Many of the old buildings in and about Painesville, and in fact throughout Lake County and the County adjacent were the creations of Jonathan Goldsmith. He was a man of importance, in his day, a man of wealth and, judging by the work left by him, possessed of unusual artistic attainments. Today he is almost forgotten and assembling information about him is difficult. He came to "New Connecticut" in 1811, with his wife and two children, traveling in a covered wagon with a yoke of oxen and a horse as leader. By his two trades, shoe-making and housebuilding he made a living and paid help to clear his farm. His original log house was replaced by a frame house which Goldsmith commenced in the fall of 1818. On his billheads Goldsmith designated himself "Architect-Builder" and he made most important contributions to the architecture in his vicinity. An excellent example of his work is the Dr. John H. Mathews House (Page 6) on North State Street, Painesville.

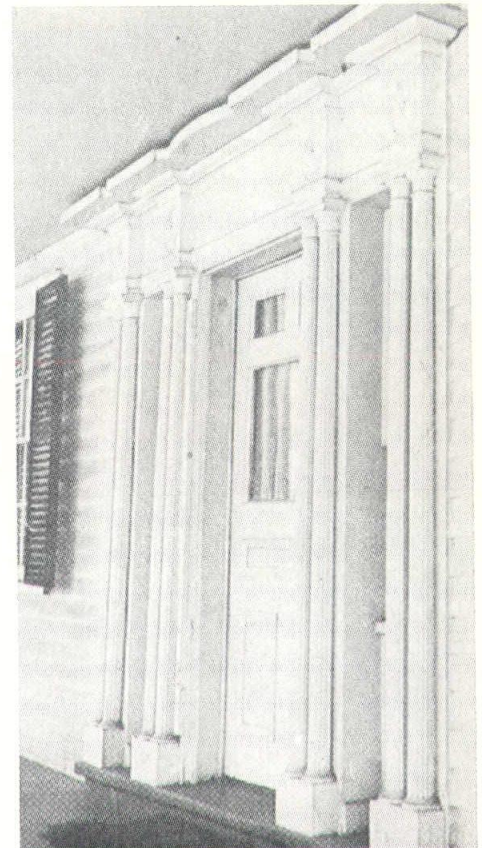
An Octagon House (Page 7) near Painesville was conceived after one built at Poplar Forest by Thomas Jefferson, although its plan is somewhat different and less symmetrical and has a wing added at its southeast corner which materially increases its roominess. Also, unlike Poplar Forest, it is definitely two stories in height and has a central chimney around which the stairway rises to the second floor.

Back stairs are tucked away in a triangular space between the dining room and kitchen. Two drawings made by students of the Cleveland School of Architecture (Page 28) show this unusual first floor plan and east elevation.

The majority of the early churches in Northern Ohio were Congregational, for the settlers were largely of that denomination.

The church at Claridon (Page 6) has an interesting cornice but the belfry tower is less successful. The two doorways are almost identical in design with a plate from "The Architect or Practical House Builder" by Asher Benjamin, Boston 1848 (Page 29). To be sure, the side lights and the block above the cornice are omitted but in the latter case atonement has been made by repeating the fret on the three great pilasters of the facade.

(Continued on page 27)



Doorway of Gates House (now Chagrin Valley
Hunt Club) Gates Mills.

Ohio Architecture—Yesterday and Tomorrow

By TALBOT HAMLIN, F.A.I.A.

A Talk Given at the A.S.O. Convention in Youngstown, Ohio, October 16, 1953

One hundred and fifty years have passed since that historic moment when, in 1803, Ohio became a state. One hundred and fifty years—a century and a half—is time enough and to spare in which to develop a culture, to create a history, to establish a tradition. What then, is the tradition Ohio has created in architecture? How can the architect today work creatively within it? — I say *creatively*, for to me tradition is no mere accumulation of facts that are dead, but rather the living residue left after years have done their fortunate eroding work on the temporary, the false, and the bad. Tradition may be called the living portion of the past.



TALBOT HAMLIN, F.A.I.A.

To understand a tradition, we must know something of its sources, its background, how it grew. What are the sources of what I deem to be the valid tradition of architecture in Ohio?

In the first place, its origins were varied. The settlers who thronged into Ohio were, even in the early days, people of many different backgrounds. In the north, New Englanders flooded in, and people from New York, along the Mohawk Trail and later the Erie Canal, to settle the fertile shores of Lake Erie, which still remained to some extent the old Western Reserve of Connecticut—the land reserved to that state when it gave up its old sovereignty. Down from the Appalachians, following the Monongahela, the Kanawa, and the Upper Ohio, came people from Pennsylvania, from the Central States, and from across the sea—Scotch Irish particularly. Farther down the Ohio people from Virginia and the Carolinas came in, following the Cumberland Gap and spreading through Kentucky, eventually to cross the river. From abroad came French to Gallipolis, most of them in the end to return to France, but some to distribute themselves through the state. Germans came, and Swiss; Cincinnati had a large German population, while in Marietta the New England influence made itself felt again—Marietta, where the Ohio Land Company had had its office as early as 1788.

Meanwhile as the nineteenth century grew into youth the river traffic down the Ohio increased enormously as New Orleans developed and the Mississippi shores were gradually occupied, and in 1812 the first steamboat puffed its way down from Pittsburgh to New Orleans. Into this wonderful traffic route poured the riches of Ohio, down any number of streams and canals, and Cincinnati became the "Queen City of the West," with settlers as varied in background and culture as those in the larger cities of the Eastern Coast. Almost up to the Civil War the city boasted of its preeminence, and in it was situated what some people called the most luxurious hotel in the world—the present Terrace Plaza had worthy forebears!

It was out of this amalgam of people with many dif-

ferent backgrounds and different languages that Ohio was born, and out of this same variety of influences Ohio architecture came into being. Yet one thing is common to all the settlements of the young state—the almost unbelievable rapidity with which the new settlers transformed the forest into the farm, changed the wilderness to the town, the village, the city. An unexampled energy in building seems to have possessed them, and in most parts of the state the era of the log cabin, the bark shelter, and the tent was relatively short.

Variety, then, might seem to be the first quality to distinguish the architectural tradition of Ohio. Hudson—and in fact any number of the towns of the Western Reserve—in their buildings are more like the villages of the Berkshires of western Massachusetts or Connecticut than they are like Chillicothe, across the state. The church at Tallmadge, (see July 1953 "Ohio Architect") designed and built by Colonel Lemuel Porter, a good Connecticut designer-builder, has even been called the finest of the Connecticut churches and resembles closely the old church at Lyme, so far away. The houses that Goldsmith built—so pure, so simple—are like a distillation of the New England Greek Revival. Cincinnati even a century ago was quite different in its architectural expression from Columbus, and early Cleveland and Dayton were far apart in their building types and preferences. Marietta and its surroundings have a very special type of Late Colonial architecture, distinguished by the use of wide and relatively low segmental-headed Palladian doors and windows, and the buildings the people from the Southern States erected in Chillicothe and various other sites along the river carry with them something of the bigness of concept and the large dimensions of the earlier Virginia tradition.

For instance, Adena, near Chillicothe, which B. H. Latrobe designed for Worthington, has the amplitude, the formality of plan, and the high ceilings of Annapolis or Baltimore; its large and carefully functional service elements and its formal court and wide gardens point to the tradition of the manors of Virginia or the Maryland plantations rather than of the farmhouses or the close-built villages of those parts of Ohio where the New England influence is strong. Yet Adena is perfectly at home; for its architect was a great architect, and great architects always design in relation to the site. For contrast, let us go to the earlier Moravian settlement at Schoenbrunn, whose log cabins still possess something of the touch of the Germanic north.

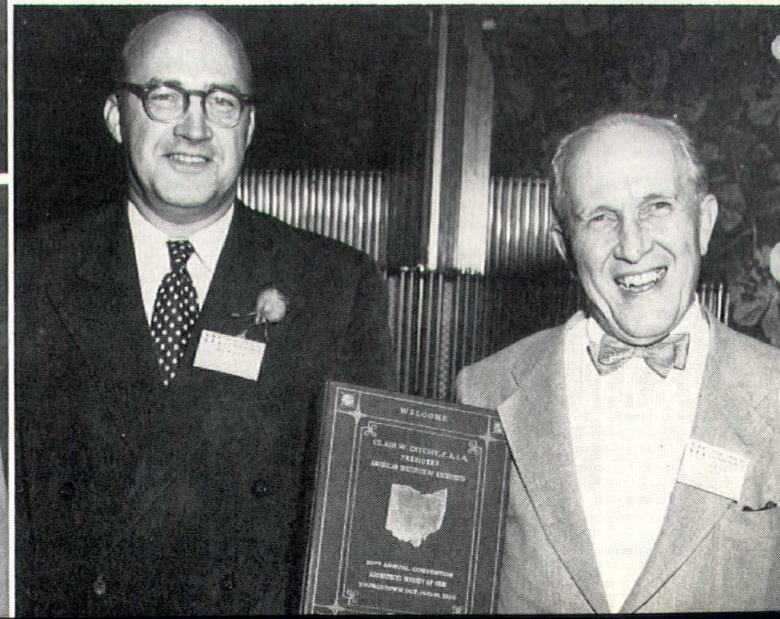
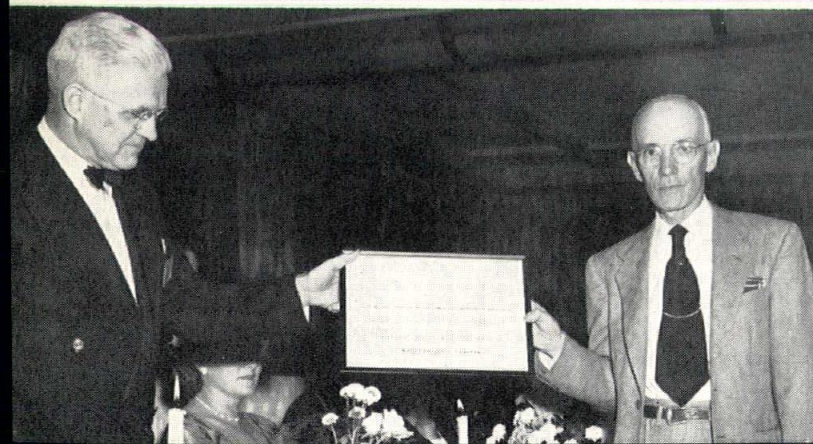
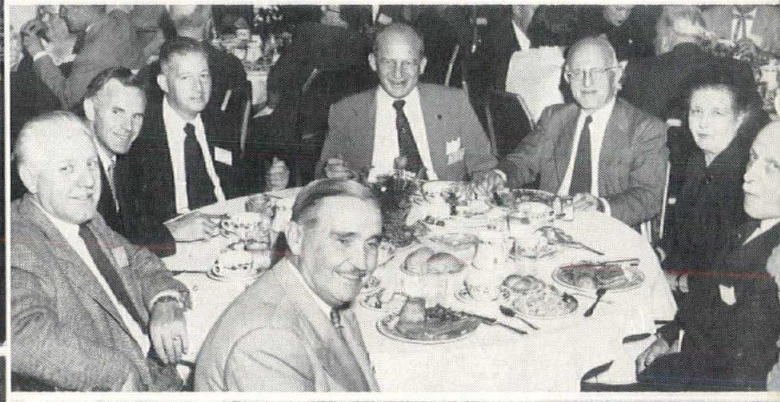
This variety, so obvious as one studies the early architecture of Ohio or runs through I. T. Frary's pioneer work "*Early Homes of Ohio*," is a true expression, for it represents men building according to their own tastes, their own backgrounds, their own preferences. It is an honest variety, not a variety sought merely to titillate the public or to gain an individual notoriety.

But soon another element appears, as the state matures: the gradual development of some common feeling through all the varied expressions—a common feeling because architects and builders and men designing and creating their own homes became acutely conscious of the actual local conditions that existed where they built. The climate for any zone or region was the same for all those who lived in it; the broad fields and the noble farms were the same for all; the river towns were primarily river towns, designed to speed or to service the

(Continued on page 21)

Pictorial Highlights of the A.S.O. Youngstown Convention

(See page 16 for captions to pictures)



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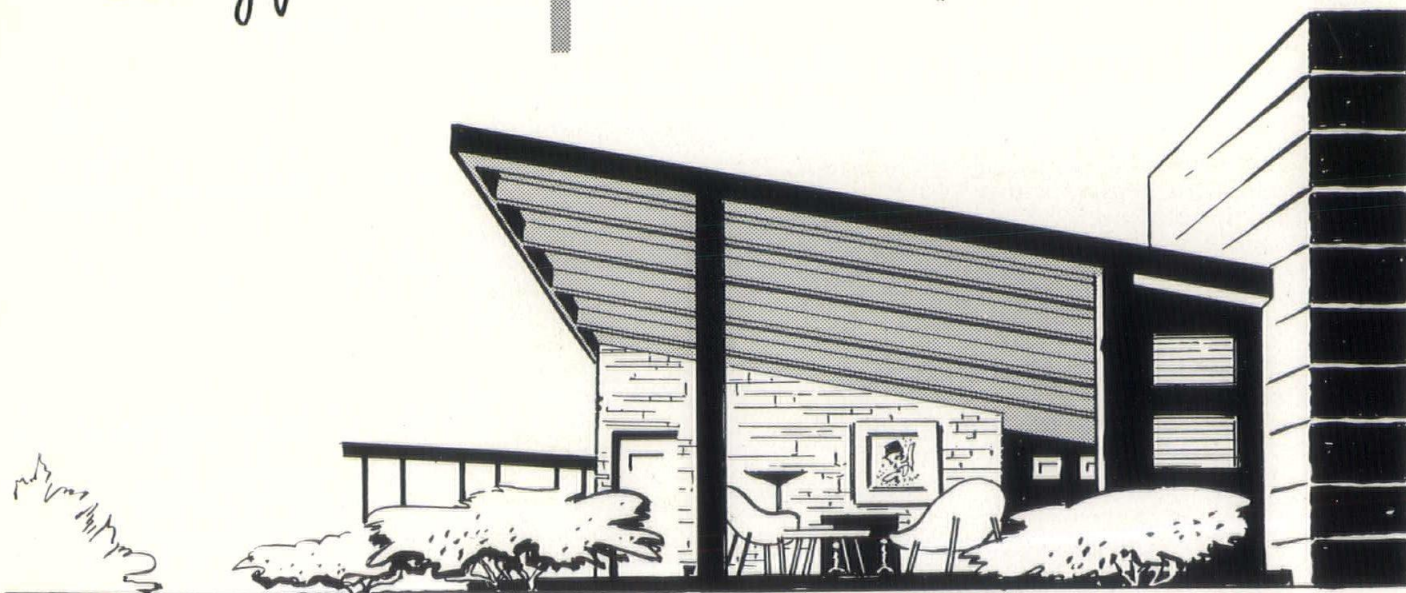
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A.I.A. STRESSES MODULAR COORDINATION

Doubling their subscriptions to the Modular Coordination program for the coming year, the A.I.A. and Producers' Council are taking the lead in expanding the services of this activity, as well as broadening its financial support. Their step results from an analysis (under the Joint A.I.A.-P.C. Committee) of the recent and predicted future performance of the present educational program on the Modular Method. Considering both its effectiveness and its effectiveness-per-dollar, the Committee had concluded

(1) that the one-man A.I.A. Office for Modular Coordination had been a definite success during its three initial years in promoting the acceptance of the Modular Method, particularly among architects; and

(2) that the effectiveness of the present activity can be even bettered on an expanded budget. — That is to say, doubling the outlay will achieve three times the results. Accordingly, both A.I.A. and P.C. doubled their 1954 subscriptions, the A.I.A. continuing to furnish office space. The co-sponsors will next approach a number of potential new subscribers so as to get wider participation next year in a definitely more ambitious program of balanced educational and technical activities.

New Modular Aid

To match the donation of office space by the A.I.A., Producers' Council Managing Director John Haynes has arranged to assist our Modular Coordination campaign by the donation of an occasional page in the P.C. "Technical Bulletin," which is directed to the drafting room of every A.I.A. architect. In the next issue, the first such page will help publicize a new development that should be welcomed, not only by those who make Modular working drawings, but also by those who build from them.

We have worked out an explanatory statement which will make possible easy identification of drawings dimensioned by the Modular Method. Intended for inclusion among the general notes at the beginning of a set of working drawings, it is based upon the suggestions of several "Modular" architectural offices. Endorsing the idea of uniformity among all general notes which cover Modular dimensioning, the A.S.A. A62 Executive Committee recommends that draftsmen stick to this one statement, as shown in the "Technical Bulletin" (and in "Grid Lines"). Experience with it may suggest further refinements. To carry the same idea one step further, we are now investigating the possibility of having the whole thing printed on cellophane with an adhesive surface, so that it can be applied directly to tracing paper. Since each stick-on note would cost only a few cents, this would permit drafting economies, as well as achieving complete uniformity in appearance. The note would then become a sort of trade-mark on each blueprint, instantly recognizable and familiar to construction men who have seen it before, either in the H.H.F.A. Modular construction handbook or on the drawings for other Modular jobs.

In a Nutshell

"The (Modular Method) has many virtues; most important, it creates an economical method of standardization which permits and encourages an infinite variety in detail." — Ralph Walker, Past-President of the A.I.A. and Vice-President of the C.I.A.M., on "Industrialization of Buildings in the U.S."

Contractors and Merchant Builders

Contractors and merchant builders are becoming more

(Continued on page 19)

STATE BOARD APPOINTMENTS

In compliance with the right and privilege extended to him, Governor Frank Lausche has made the following appointments to the State Board of Examiners of Architects which were in line with the recommendations of the profession in the State of Ohio.



RALPH CARNAHAN



RUSSEL S. POTTER

Mr. Ralph W. Carnahan, of Dayton, was reappointed to his 2nd term which would expire in October, 1957. Mr. Russell S. Potter of Cincinnati, was reappointed to his 2nd 5-year term which would expire in October, 1958.

Both of these men have been active in professional affairs of their local communities, having been presidents of their local chapters, and both are past presidents of the Architects Society of Ohio.

Ohio Construction Awards Still at High Level

Ohio had construction contract awards in October of \$269,628,000 which were 38 per cent below September but 221 per cent above October 1952, it was stated today by Carl S. Bennett, regional vice-president of F. W. Dodge Corporation, construction news and marketing specialists. The ten month award total of \$1,910,006,000 was up 117 per cent over ten months 1952.

"Ohio's building surge will put the state well ahead of 1952," Bennett said, "and follows the lead set by Dodge's 37-eastern states total which was up 5 per cent at the ten-month mark."

Individual October awards were: nonresidential, \$168,754,000, down 38 per cent from September but 415 per cent above October 1952; residential, \$49,493,000, up 24 per cent over September and 22 per cent above October 1952; heavy engineering, \$51,381,000, down 57 per cent from September but 378 per cent over October 1952.

Individual ten-month totals: nonresidential, \$1,011,102,000, up 220 per cent over ten months 1952; residential, \$495,988,000, up 16 per cent; heavy engineering, \$403,916,000, up 191 per cent.

Metropolitan Cleveland, including Cuyahoga and Lake counties, has already topped 1952 in construction contract awards. The ten-month 1953 total of \$310,668,000 was 40 per cent higher than ten months ago, and was 16 per cent higher than the 12-month total for 1952.

Cleveland's smashing construction award totals, with still two months of the year left, may make this city percentagewise the top city of Dodge's 77 metropolitan areas throughout its entire 37-state news network.

Baltimore, Miami and Minneapolis are other cities, which at ten months already have surpassed booming

(Continued on page 19)

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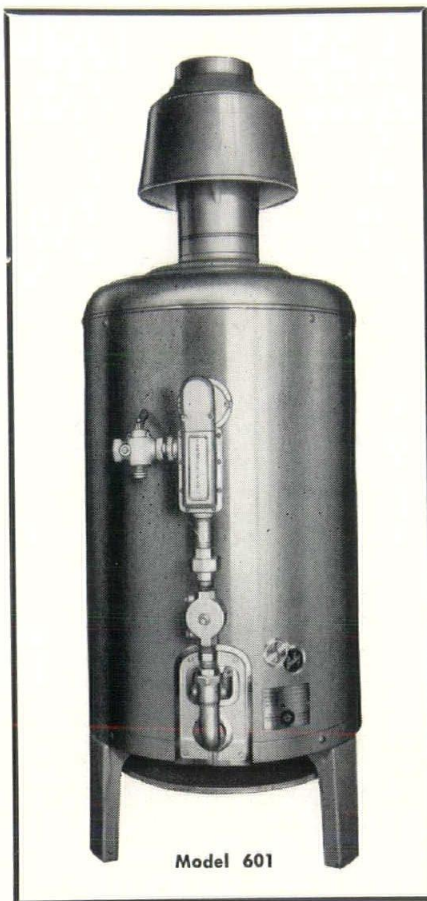
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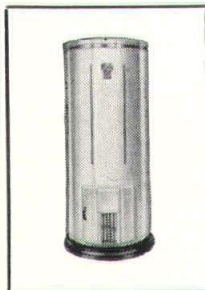
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FILM STRIP ON INFLUENCE OF COLOR MADE AVAILABLE FOR CHAPTER SHOWING

"Color Comes of Age," a film strip on how color can be used to influence emotions, moods, work habits, and even appetites, is now available for public showing, its producer announced recently.

Featuring the recorded views of 12 top color authorities, the 45-minute film traces the history and use of color from the earliest civilization to the present. Milton J. Cross, widely known radio and television personality, is the narrator.

The latest designs and colors in fabrics, furniture, furnishings, and architecture are illustrated in the presentation, originally prepared for trade showings by the Martin-Senour paint company, Chicago.

The film proved so popular with the professionals, however, that Martin-Senour decided to release it to all interested groups as a public service. There is no commercial message except for a credit mention at the beginning and end.

Speaking in the film are Walter Dorwin Teague, industrial designer; Dorothy Liebes, fabrics and wallpaper designer; Carl Foss, color physicist; Morton Goldsholl, designer; Harold Lloyd, movie star and color photography hobbyist; Richard J. Neutra, architect; Walter Paepcke, chairman of the board, Container Corporation of America; William C. Pahlmann, interior and industrial designer; Jack Zucker, president, Painting and Decorating Contractors of America; and three magazine editors, Edith Brazwell Evans, of "Living for Young Homemakers," Albert Kornfeld of "House & Garden," and Elizabeth Gordon of "House Beautiful."

Inquiries about the film should be made to the Martin-Senour Company, 2520 Quarry Street, Chicago 8, Ill.

OLD BLACK WALNUT

In the repair of an old church (119 years) some very nice old black walnut siding has been removed in good condition and is for sale. Address Mrs. Hazel Saxton, Chairman of Building Committee, Alexandria, O. The Liberty Baptist Church is located 2½ miles east of Johnstown on County Rd. No. 18 in the Village of Concord.

NEWS OF ARCHITECTS

Architect Louis F. Karlsberger of Columbus announces the removal of his office from 630 E. Broad St. to temporary quarters at 523 E. Hudson Street to be followed by moving into new quarters at 24 E. Weber Rd.

NEW LITERATURE

An attractive 16-page brochure on Reflexite house letters, numbers, signs, etc. is available to Architects by writing Reflexite Corp., Stanford, Conn.

The Kaul Clay Mfg. Co., Toronto, O., marking 50 years of growth and progress, has prepared a comprehensive 60-page Golden Anniversary Catalogue describing its complete line of vitrified clay pipe, fittings, flue lining, wall coping, septic tanks, liner plates, chimney tops, drain tile, brick and other clay products. This completely illustrated catalogue, printed in three colors and spiral-bound in an attractive leatherette cover, contains complete dimensions and price lists. It is available without charge to architects by writing to J. E. Mettenberger, The Kaul Clay Manufacturing Co., Toronto, Ohio.

* * *

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* * *

Two valuable aids to architects are being offered free of charge by Follansbee Steel Corp., manufacturers of terne metal roll roofing.

One is a sketch book with pages cross-sectioned in the architect's eight-inch scale. These books are expected to be especially useful when the architect is in the field and must make preliminary or supplementary sketches.

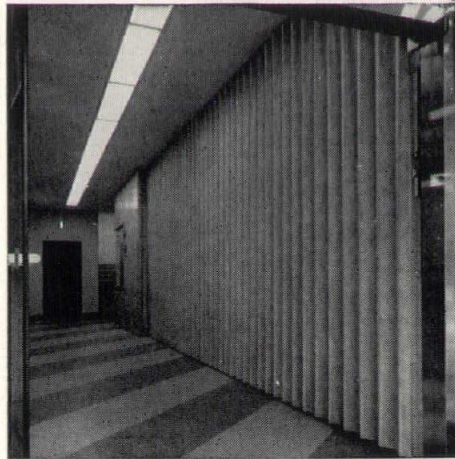
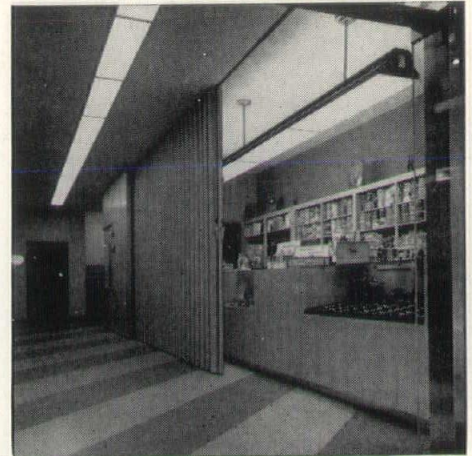
The other is a bound book containing 50 verification certificates, used to indicate that the architect believes the contractor has installed the roof according to specifications of materials and workmanship, and is therefore entitled to payment as specified by the contract.

Architects may obtain either or both books by addressing Follansbee Steel Corporation, Gateway Center, Pittsburgh 30, Pa.

Also available is "How to Estimate Cost of Material and Labor for Follansbee Terne Metal Roofs," is the title of a work-piece type bulletin just prepared and being distributed in "proof" form by Follansbee Steel Corporation.

Designed for estimators and roofing contractors, the new six-page bull-

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Look how this cigar counter hides behind the beautiful "Modernfold" door. There's never a barren look about this office building lobby. With the cigar counter closed, the lobby is more attractive than ever—thanks to its colorful "Modernfold" wall.

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Find out about the low cost and many advantages of "Modernfold" doors today . . . by looking up our installing distributor under "doors" in your classified phone book.

For the full "Modernfold" story see our insert in "Sweets."

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1094 Home Ave., FR. 7164, AKRON
607 Elm St., 3-8127, YOUNGSTOWN
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134 Salem Ave., FU. 5711, DAYTON 6
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1426 Clay St., PA. 0068, CINCINNATI

Highlights of A.S.O. Youngstown Convention

(Captions to pictures on page 10)

Top left: Two tables of brass and their ladies.

Below: I. to r., Mrs. Richard Zuber, Robert Beatty, Richard Zuber, Mrs. Charles Stark, Charles Stark, Mrs. Ed Ramsey and Ed Ramsey.

Below: Morris W. Scheibel presents prize to Mr. and Mrs. Eugene Schrand.

Below: George Bain Cummings, Sec'y. of A.I.A., presents Certificate of Merit to Frank F. Smith.

Top right: George Voinovich, R. S. Kastiendieck, John Richards and Carl Britsch and their ladies.

Below: A general view of the Friday Luncheon.

Below: A happy group at Thursday's "Clair W. Ditchy Night."

Below: Another group at Thursday's "Clair W. Ditchy Night."

Below: Rollin Rosser, president of A.S.O. presents Mr. Ditchy with Memorial Brochure of his visit to the Convention.

OHIO REGISTRATION LAW CHANGES

The following excerpts from the Statutes of Ohio pertaining to the registration and practice of architecture will indicate to some degree the extent to which the various sections were modified by the last legislature. It will be recalled, of course, that for a time it looked as though there might be some very radical changes, but with the help of the Architects Society of Ohio's Legislative Committee in cooperation with the Committees of many other Boards, the proposed changes were very materially modified as the following excerpts will show.

The Sections of the general code which constitute the Architect's Registration Law have been re-codified by the last legislature and have been given the number 4703 and includes Sections 4703.01 to 4703.19 inclusive, the amendments to which became effective as of October 19, 1953.

(Continued on page 18)

New Literature

(Continued from page 15)

etin should also prove helpful to engineers, architects, foremen and others associated with the building industry.

Complete data and work tables for determining roof areas by measurement or calculation are contained in the bulletin. It also includes an accurate method for figuring required rolls of terne metal for a specific roofing job and a sound formula for calculating a price quotation.

* * *

Just off the press and waiting to be asked for by architects is a new 12-page booklet describing Davidson Architectural Porcelain Enamel.

This booklet describes the Davidson Organization — its products—typical construction details of interest to Architects or Building Engineers — shows views of completed jobs, together with new shopping center photographs of other buildings, both new and remodeled on which Davidson Architectural Porcelain Enamel has been applied.

This booklet is yours for the asking from Davidson Enamel Products, Inc., Architectural Division, Dept. 0-53, Lima, Ohio.

* * *

A new eight-page booklet (A.I.A. File Number 37-B-3) about Fiberglas Perimeter insulations has been published by Owens-Corning Fiberglas Corp., Toledo, O. and available to architects.

The booklet describes methods of insulating perimeters of basementless homes whether of concrete slab or crawl space construction.

It also contains specific recommendations for architects and builders who are becoming more aware that perimeter insulation of inorganic material is essential in good construction. More than 50 per cent of the homes being built in this country are without basements.



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NEW JANITROL BOOKLET

A new 16-page information booklet that answers most of the basic and frequent questions on heating and air conditioning by home owners and prospective home owners is now being distributed by Surface Combustion Corporation of Toledo, Ohio, and is available to architects.

Simple descriptions of various types of heating systems, written in an easy-to-understand manner, make the booklet useful to builders in explaining the types and merits of various heating systems to their prospective customers.

Write Janitrol Division, Surface Combustion Corporation, Toledo 1, Ohio. Ask for "The Answers to your Heating Questions," Form J. S. 204.

* * *

Those concerned with floor maintenance will find "Floors and Floor Problems," an attractive 24-page brochure released by The Tremco Manufacturing Company, Cleveland and Toronto, to be an absorbing and authoritative discussion of the matter.

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

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

* * *

Just off the press are two new catalogs of contemporary lighting fixtures from Prescolite Manufacturing Corporation of Berkeley, Calif., and Neshaminy, Pa.

No. R-8, recessed, 12-pages in color, fully illustrated, detailing dimensions, wattage and framing-in details for flush lights.

No. S-3—Surface Fixtures and Portable Lamps, 8 pages. This catalog illustrates in detail a complete line of modern fixtures, available in a wide range of decorator colors and finishes—ideal for redecoration as well as new construction.

Copies may be had from Prescolite Manufacturing Corporation, 2229 4th St., Berkeley 10, Calif.

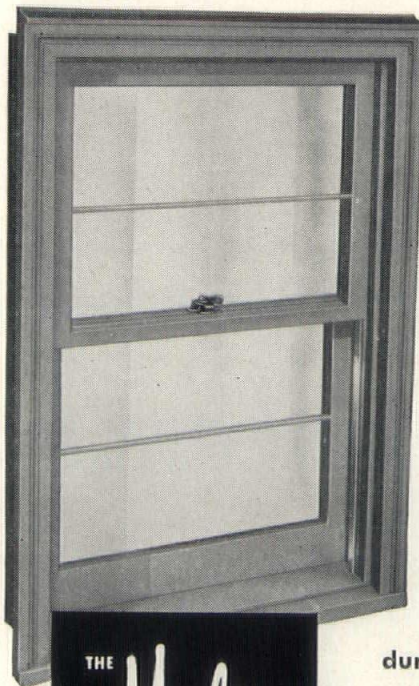
* * *

Slocum Kingsbury, chairman of the A.I.A.'s Committee on Hospitalization and Public Health, has written a valuable chapter for hospital architects in the recently published *Planning Guide for Radiologic Installations*.

(Continued on page 32)



Buying a home is the biggest single purchase the average American family will ever make. To pay for that home will take at least ten to fifteen percent of the buyer's net lifetime earnings. It's only natural for him to demand that you, the builder, use only the highest grade materials.



In every industry, every type of product, there is always one outstanding symbol of quality. Like "Sterling" on silver, the name "MALTA" on wood window frames and units means there is nothing better.

Architects and builders who specify and use MALTA windows will benefit from steadily increasing customer satisfaction. See your nearest MALTA dealer or write for complete details.

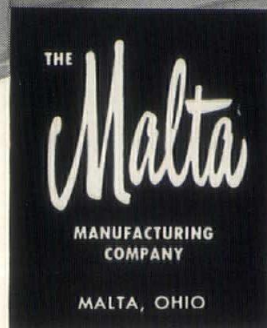
It's important to see the Best!

VISIT MALTA during the convention.

N. A. H. B.

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Hotel Sherman**

Supreme Quality Since 1901



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Registration Law Changes *(Continued from page 16)*

It will be noted that under Sections 4703.01 all future appointments on the Board must be confirmed by the Senate. This will mean, of course, that as the Senate only meets normally every two years there could be and probably would be the names of two appointees up for approval in January of the odd years. The only other material change is the fact that under a new general section the Board will be required to make semi-annual reports, which while perhaps not difficult to do could be made quite burdensome for the small staff which the Board necessarily has to have.

In order to clarify in the minds of both laymen and architects that the law provides for the regulation of those who desire to enter upon the practice of architecture, as well as those who desire to use the professional title "Architect" Sections 4703.06 and 4703.18 are also included.

Quite often both laymen and architects have questions pertaining to the various provisions of the law, and as it is the desire of as well as one of the functions of the State Board of Examiners of Architects, to clarify such questions, inquiries should be directed to the Board at 50 West Broad Street, Columbus 15, Ohio.

Sec. 4703.01—State Board of Examiners of Architects:

(1) The governor shall appoint a state board of examiners of architects, which board shall be composed of five architects who have been in active practice in the state for not less than ten years previous to their appointment.

(2) At the expiration of the term of office of each of the members the governors shall, with the advice and consent of the Senate, appoint a successor who shall serve for five years. The governor may, upon bona fide complaint and for good cause shown, after ten days'

notice to the member against whom charges may be filed, and after opportunity for hearing, remove any member of said board for inefficiency, neglect of duty, or malfeasance in office.

(3) Any vacancy occurring in the membership of the board in any manner other than by expiration of term shall be filled in the same manner prescribed for the regular appointment for the unexpired term.

(4) The members of said board shall, before entering upon the discharge of their duties, subscribe to and file with the secretary of state the constitutional oath of office.

Sec. 4703.06—Certificate to Practice; Title:

(1) Any person residing in or having a place of business in this state who, on April 30, 1931 was not engaged in the practice of architecture in the state under the title of "architect" shall, before engaging in the practice of architecture or before being styled or known as an architect, secure from the state board of examiners a certificate of his or her qualifications to practice under the title of "architect," and be registered with said board.

(2) Any person holding such certificate and being registered pursuant to sections 4703.01 to 4703.19, inclusive of the Revised Code may be styled or known as an architect or as a registered architect.

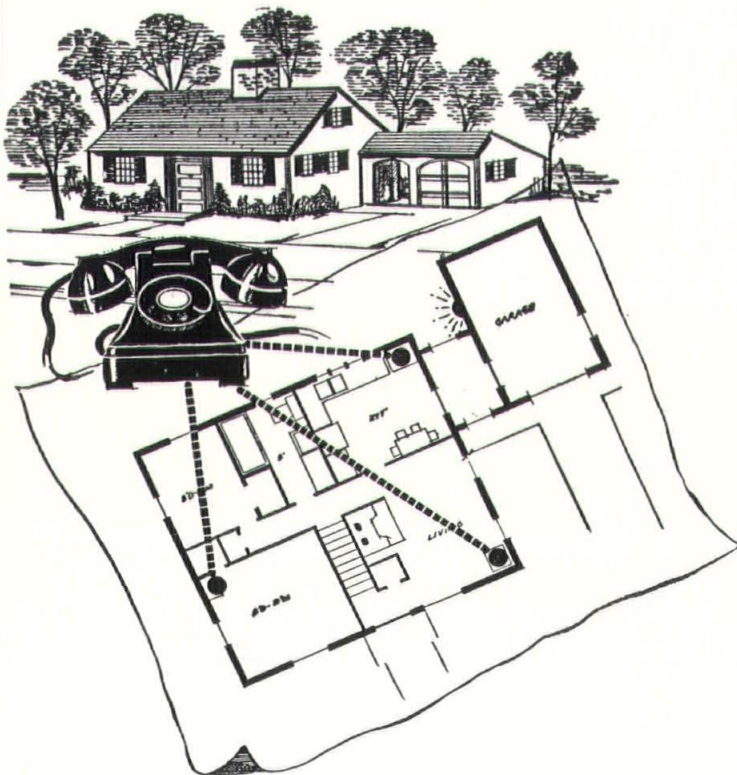
(3) No other person shall assume such title or use any abbreviation, or any words, letters or figures, to indicate or imply that he or she is an architect or registered architect.

Sec. 4703.18—Certificate Necessary to Practice:

(1) No person shall enter upon the practice of architecture, or hold himself forth as an architect or registered architect, unless he or she has complied with sections 4703.01 to 4703.19, inclusive of the Revised Code and

(Continued on page 33)

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OHIO CONSTRUCTION AWARDS

(Continued from page 12)

1952 in contract awards, but in actual dollar volume and percent of gain, none comes within hailing distance of Cleveland's huge totals.

Dodge Reports for Cleveland swelled ten month non-residential totals to \$137,624,000, up 126 per cent over ten months 1952; residential, although down 14 per cent, reached \$119,229,000; heavy engineering at \$53,815,000 was over the top at 139 per cent more than ten months a year ago.

Construction awards for October reached \$53,529,000, up 71 per cent over September and 132 per cent above October last year.

MODERNFOLD DOOR IN COLORED FABRICS

MODERNFOLD steel-framed Fabric Covered Folding Doors have joined the Fashion Parade with a new selection of over thirty colors according to an announcement from Modernfold Door Co. of Cleveland.

The new colors follow the current decorators' trend to nature tones such as greens, browns, and grays. Most of the new colors are in softly muted tones designed to provide a perfect background for dramatizing the brighter hues of drapery and upholstery fabrics. Company officials claim that the new colors are perfect for living rooms and other rooms in which people spend a lot of their time because soft colors provide a restful background. The new color line does include three or four bright colors for use when vivid color accents are needed in passageways and other comparatively dark areas.

The majority of the new fabric colors are available in a richly textured, dull mat finish, vinyl coated fabric. All of the MODERNFOLD vinyl coated fabrics are lifetime lasting, flame resistant, and won't mildew, fade,

crack, or peel. An occasional washing with soap and water is all that is needed to keep these smartly colored fabrics as clean as new.

The new MODERNFOLD fabric colors offer a 50% wider color selection than before. They have been recommended by leading color experts as providing a satisfying, softly blending accompaniment for today's vividly colored drapery and upholstery fabrics.

A.I.A. STRESSES MODULAR COORDINATION

(Continued from page 12)

aware of the desirability of having buildings laid out by Modular measure. Evidences of this trend are various: Upon the authorization of a new American Standards Association subcommittee to study Modular light-frame construction, A.S.A. Committee A62 Chairman M. Edwin Green appointed Leonard G. Haeger to head up the new group. Mr. Haeger, an enthusiastic proponent of Modular Coordination, is Director of the Research Institute of the National Association of Home Builders. . . . And for our "uncovering-new-possibilities department," there is this from the Georgia Chapter of the A.I.A.: "(With the aim of) bettering relations between architects and contractors, we (plan to publish periodical) bulletins written by contractors and architects covering such subjects as estimating, Modular construction, etc." We think those Georgians have the right idea.

Kinsey Isn't the Only One

Kinsey isn't the only one that's been using questionnaires recently. The A.I.A. Department of Education and Research polled Institute chapters a few months back, to get their views regarding technical programs at local meetings. Their response was both substantial and illuminating.

(Continued on page 20)

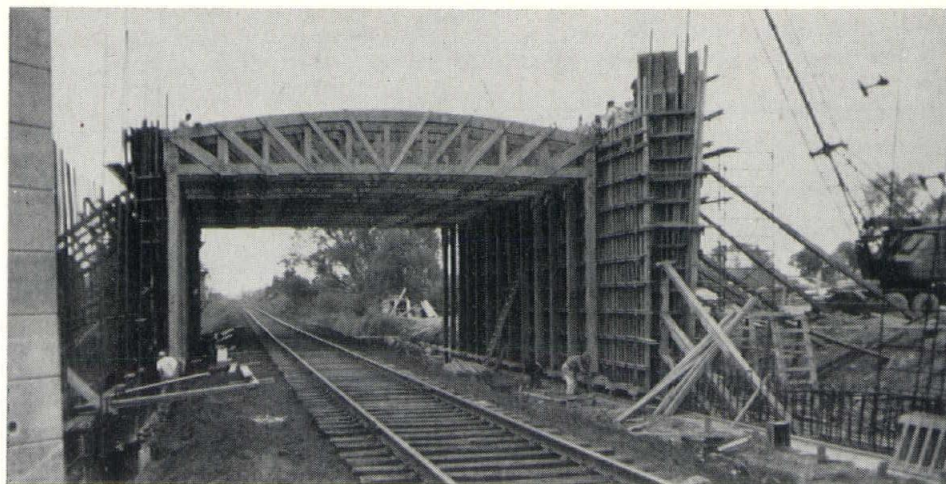
ROOF TRUSSES

by

**CARTWRIGHT &
MORRISON, INC.**

HOLCOMB, NEW YORK

Phone 48



Falsework trusses, for New York State Throughway bridge over Railroad line north of Syracuse, New York. Nineteen trusses, of 43 ft. span, on 20 ft. columns, supported 3000 lbs. of concrete per linear foot of truss during continuous pour. After one half of concrete bridge was poured, false work was moved as a unit to second position. Trusses designed, fabricated and assembled by Cartwright & Morrison, Inc.

To begin with, there was overwhelming agreement that improved technical and educational chapter programs — more informative than the run-of-the-mill and better presented — can substantially increase local enthusiasm and bring greater A.I.A. Chapter attendance. Encouraging evidence of the enterprising approach of most local groups was to be found in the heavy vote (one third) in favor of working up such programs within the chapter. Emphasis was placed upon developing them from the local point of view, while drawing upon every possible outside source of material. (We were pleased to note that, under "added comments," a Montana respondent had written in "More emphasis can be given to Modular Coordination.") As to the nature of the material needed for more interesting and informative programs, the demand was (95%) for visual aids — preponderantly slides (87%) and exhibits (65%).

Guided by the chapters' response, William Demarest, jr., Secretary for Modular Coordination, American Institute of Architects, Washington 6, D.C., has initiated a collection of slides about the Modular Method and have made a portable exhibit of our own design. It consists of three hinged pairs of panels, 3'-4" square (Modular, you'll note) which can stand on a table or rack, be hung on a wall or be assembled with a sturdy demountable tripod to furnish a free-standing exhibit for meeting room or lobby. The widths of the panels total twenty feet, giving ample area for showing local architects and draftsmen actual Modular working drawings and details, architectural and structural, for several building types, together with photos, a display of Modular Coordination literature, and so on. The only cost to the chapter using this exhibit is that of shipping it on to the next address. It is hoped that even this expense can be kept to a minimum by careful planning.

"Storing Fat" for Your Hibernation Period?

Things have been wonderful, haven't they? Good times, so to speak, have been enjoyed by most contractors and suppliers. Business has been good, we have been "eating high on the hog" as someone, I don't remember who, puts it. "We've never had it so good," says someone else. As we review the past years and as we look at the present one, these statements all appear to be true and we can testify to that from an examination of our own activities or by just examining our business records.

Our only question then, that involves our security, is "How long can we expect our present good times to continue?" Will it be one year from now or will it be twenty years into the future? Oh! if only we could be sure, then our plans could be laid and our patterns set to meet the expected deadline. The big "But" enters the picture here.

But since we don't know and can't be positive of what the future will bring, the better part of wisdom is to follow the natural plan, (or should we say the plans of nature?) and proceed as outlined. And the squirrels stored up nuts — the bear stored up fat — the turtle built reserves against burial time — "preparation for hibernation" is the theme of nature.

As human beings (this sometimes being questionable) we have no natural tendency to hibernate so must take other means of securing against coming business recessions.

This article is only meant to cause thinking along one of these plans, the one dealing with the art of keeping your name, and/or products or services, constantly before the potential customer. There will come a time in the not too distant future when, as businessmen, you will have to have something to sell aside from just "Low

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

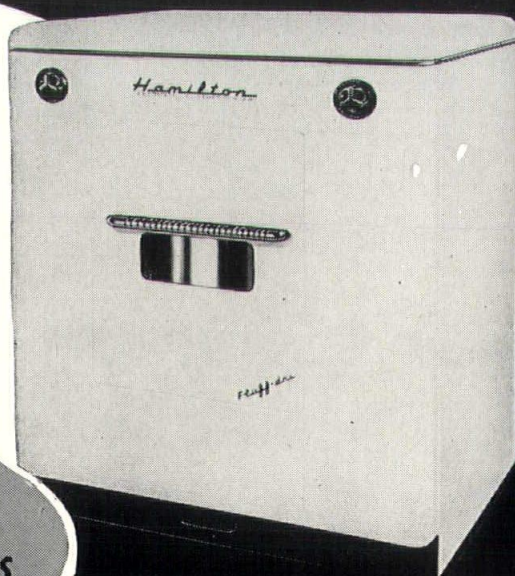
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Hamilton the original
automatic **CLOTHES DRYER**
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Bid" if you wish to stay in the construction picture and keep your business secured.

We are much too conscious of the "Low Bid" securing of contracts. Our reasoning definitely carries us into a future period where, because of a lesser number of jobs, which will cause there to be more serious competitors for each job and because they will all be at a so-called "bottom" figure as a result of hardly enough work to supply the labor demand, we will then have to depend upon something aside from just "Low Bid."

What will this something be? One thing to be sure will be the memory on the part of the architect or builder of how well and in what manner our previous contracts were executed. Another thing will probably be the personality and integrity of the individual or firm. Another and very important thing will be *how well known you are personally* and the *ability of persons to readily recognize your name* together with its length of association into the past memories of the individual seeking contractors for their jobs.

How are you preparing or insuring against this probable happening? Are you ready for this "Business Hibernation?"

Money is cheap now and advertising in proportion to other costs is relatively not costly. *Being a deductible item its cost is further decreased* to a point where as intelligent business persons you must surely realize the positive value of this low cost way of building your name into the memories of the future.

We have a plan for helping you do the job, do it well, and do it in the least expensive way. Won't you let us help you now prepare for your future and without any "kidding" for our mutual benefit?

Ohio Architecture—Yesterday and Tomorrow

(Continued from page 9)

growing commerce. And it did not matter whether the settlers came from one place or another; the demands — the functional demands — of the clients, the site, and the town type were early felt and early expressed. This unifying element, the natural result of building to fit a specific part of the United States, was a necessary discipline to school the variety into a harmony, to create a chord instead of a discord. It is a harmony that is real. So that, as one travels from the precise brick buildings of the Marietta type, north to the rich villages of the Western Reserve, or west to Lancaster or Granville and the rolling hills around Columbus, or south to the lovely streets of Yellow Springs, one is struck not only by the differences he finds but even more by a unifying sense of what I can only call reality — the sense of a search for the most beautiful and the most elegant, and yet the most functional, solutions of each building problem.

We may speak, perhaps, of this unity as constituting a style. Naturally it is a style related to the current architectural vocabulary existent at the time these buildings were erected. Of this vocabulary the settlers of Ohio were well aware. Only in part were they what we have come to consider typical pioneers with leather jackets, hewing their way through the forests on an ever westward trek; most of them were solid citizens and many were learned, substantial farmers and professional people bringing with them their Bibles, their Shakespeares, their Miltons, and a thirst for art and culture. They knew what was going on; their own emigration was part of it! Therefore most of the early structures that we remember and seek out, since they were built say between 1810 and 1860, will be buildings of the types current in America in those years. We shall find the majority classic in inspiration, either with the delicate detail and the elegant grace of the Early Colonial or Federal styles (as, for in-

ARCHITECT



School Saves \$15,000 With Flexicore System

Compared to the other fire-resistant, structural systems, Flexicore cut cost of this Massachusetts school by \$15,000. Standard concrete units clear-spanned 26' classrooms without intermediate supports. Exposed underside of slabs required only painting to finish; ceiling plaster was eliminated. Hollow cores of Flexicore floor slabs served as air ducts for an economical split-system panel heating.

Slabs Reduce Job Costs

Flexicore's fast, simple erection reduces on-the-job time and labor costs. Slabs are precast to load specifications in exact lengths needed. Rapid placement gives other trades an immediate work deck above and frees area below. For full information, write any of the three Ohio manufacturers listed below.

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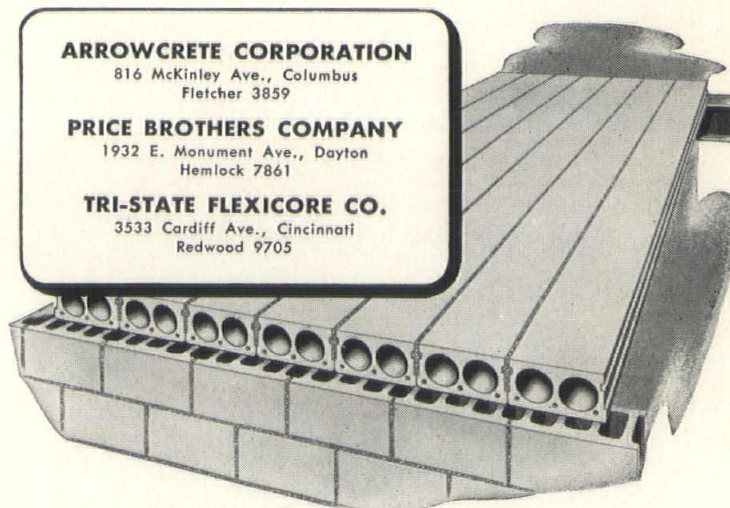
816 McKinley Ave., Columbus
Fletcher 3859

PRICE BROTHERS COMPANY

1932 E. Monument Ave., Dayton
Hemlock 7861

TRI-STATE FLEXICORE CO.

3533 Cardiff Ave., Cincinnati
Redwood 9705



Catalog in Sweet's Architectural

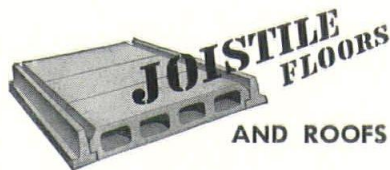
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stance, in the Sinton-Taft house in Columbus, the Exchange Hotel or the Hildreth house in Marietta, or the exquisite detail of the Baldwin-Buss house in Hudson) or else with the firm power and the imaginative detail of the American Greek Revival (of which there are so many examples that it is difficult to particularize). One must mention, however, as the climax of this movement, the Capitol at Columbus. In the dignity and simplicity of its concept and the magnificent power with which that concept is daringly carried through it is perhaps the finest, as it is by far the most monumental, of the earlier state capitols of the United States. Superb in its strong masonry, it dominates its site and its city like a crouching lion, and, when one climbs the steps of its uncompromising terrace and enters between its great columns, the view through the door, up the stairs, across the hall, and up the tall arches of the rotunda breaks on one with a magnificent surprise—the true architectural thrill at the sensation of designed space. Here, it seems to me, the current American style of the period has received an expression quite different from that to be found in other American state capitols of the time. Is it wrong to think, as I do, that in the simplicity of its great rectangle, the integrity of its material, and its restraint there is the same general feeling that one finds in cruder form in the courthouses at Fremont and Dayton?—and even in the powerful block and magnificent portico of the Cathedral of St. Peter in Chains in Cincinnati?—or in the quiet squareness of St. Luke's at Granville in which Minard LaFever, designing in New York, somehow captured the true Ohio spirit? Even in the naive and crude examples—like the church in near-by Kinsman, (see July 1953 issue) based we are told on the North Church at New Haven but actually still more on the West Church in Boston, designed by Asher Benjamin and shown in one of his earlier books—even in this and similar work there resides something of the same power.

But there are other houses and other churches which show that other trends were at work then and later. The American experiments in Gothic and in the "cottage" style and all the vagaries and experimentalisms of American architecture elsewhere have their Ohio expressions—as in the Neff house in Gambier, or the Gothic of Kenyon College, (see November 1953 issue) or the extraordinarily imaginative and daring Mormon Temple at Kirtland and the strange church at Zoar.

We may gather, then, that another element in the Ohio tradition is its ability to experiment and to work out its own type of expression for the architectural movements that were at work in the country as a whole. Where else can we find so many different types of houses—extended one-story plans like the lamented Swift house at Vermillion and the Rennick-Young house near Circleville, or the square monumentality of some Chillicothe houses, or the T-shaped and L-shaped farmhouses? Some of these types, of course, extend into the work of other states; for region and background were similar in various parts of adjacent Michigan and Indiana. Rexford Newcomb has shown beautifully in his *"Architecture of the Old Northwest Territory"* how many of these common elements play through the whole area.

Then, as one goes through the country, one is more and more impressed with another element: the sense of community. It was this perhaps that led, partly at least, to the extraordinary rapidity of the taming of the wilderness and brought so rapidly the school, the academy, and the college into the heart of Ohio life. Think of the early colleges: Oberlin, Kenyon, Miami, Western Reserve, and a host of others; it was little wonder that Horace Mann chose Yellow Springs as the place to establish Antioch—or that Yellow Springs chose him to do so!

These people who came to the young and growing state and settled there were not fly-by-night wanderers; they were trying to create in, as it were, one blow a civilized and cultivated environment for themselves and their children, and their villages and towns took on early a sense of permanence and a community harmony that has marked them ever since.

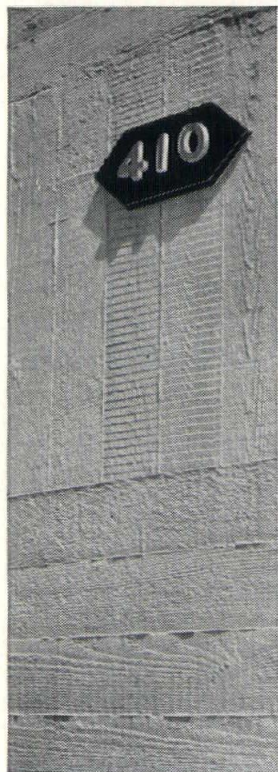
This sense of the community extends to almost every detail. In the pre-Civil War building, towns were laid out with central squares or commons where the most important buildings—the courthouse and the churches—were often placed, and around these rose the houses, each, it would seem, so situated and so designed as to help and not to harm the effect of the whole. I doubt if this was often—except in the first planning—a matter of conscious effort; it was rather an expression of a way of life. It was a world of neighbors, of town meetings, a world of farmers and merchants who worked together to see that their cultural advantages were as great as the extraordinary economic advantages, which the soil and the strategic position of Ohio have to them. This community feeling, however, was none the less real because for the most part it was unconsciously produced.

Finally there is an element in this tradition which is all-pervasive: a sense of form, a sense of what today we should call beauty. These people, the rich and even the poor, *cared* how things looked; that is obvious in even the crudest caricatures occasionally made from the plates of Benjamin or Lafever. These people felt that it was *worth while to spend money and time for pure visual effect*. In church, in cottage, in city house, in large mansion, in school and academy and college, that lesson is always apparent. When people built, they felt they must not only build but build in such a way as to delight their own eyes and the eyes of those who passed by. Partly,

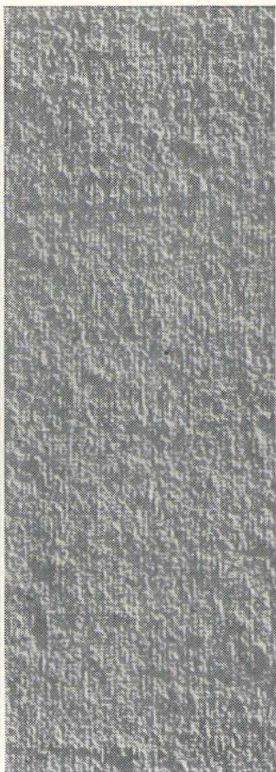
of course, it was pride; in some cases, in the larger houses, perhaps there was ostentation. Yet the all-pervasiveness of this quality—which entered so strongly into the feelings of the most modest country builder that he could never create really bad proportions or really horrid detail—seems to me to be almost the most important element in creating the beauty, the charm, the livability of old Ohio towns and houses. To the farmer and the merchant alike, good architecture was an inseparable part of the good life which he had come to Ohio to seek.

Let me summarize then, these elements of the Ohio architectural tradition. *First*, variety—the natural expression of different backgrounds and different tastes. *Second*, harmony—not artificially imposed but resulting from the natural following of functional needs. *Third*, a sensitiveness to the architectural winds that were blowing in the rest of the country and the rest of the world. *Fourth*, a love for making creative experiments in plan and detail. *Fifth*, a sense of the community. *Sixth*, and perhaps most important of all, a search for form. These together would seem to form the body of the living tradition of Ohio architecture.

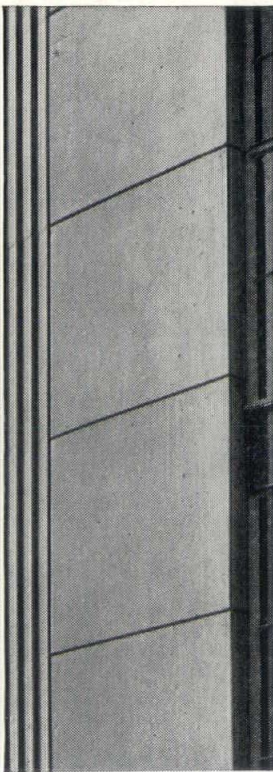
In the light of these six factors, what can we say of Ohio architecture today? How about the typical Main Streets, so much the same from coast to coast in our country, so monotonous in their garish confusion, their jangled colors, their incoherent skylines? How about the dirt and the disorganization of the industrial areas even today? How about the pall of soft-coal smoke that hangs each winter morning, dense as a mountain, over valley towns and cities? How about the utter drabness of so many square miles of even the most recent additions to Ohio cities? How about the shoddy building standards, the dullness, the insipidity, of much modern housing—even often of expensive housing—in the country today?



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Where do these fit in? Will our grandchildren and great-grandchildren, looking at the few preserved examples left in their time, get from them the same thrill which we get so often from the towns our grandfathers built?

The answer would seem to be obvious — a depressed NO — but the reasons why these traditions appear to have faltered and failed are not so obvious. We may blame the automobile, the movies, TV, the spending of money on gadgets rather than on buildings, the hurry and increased tensions of modern life — but are these reasons really cogent enough to account for the profound change?

Philip Wylie in several of his works points to another factor — our apparent forgetfulness of the future, our disregard of what we are leaving as a heritage for our children and grandchildren, our tendency to live as though we were the last human beings on the earth and

après nous la deluge. I should rather suggest another cause. It is that we have not yet learned that *life itself* is the end we seek, and profits only as an aid to life; that architecture exists to enhance and enrich the *life of all* and not the mere individual. We have forgotten — what the great creative periods never forget — that it is not the cheapest but the best possible environment that mankind is searching for, and that in architecture man is always in his heart of hearts looking not for mere shelter but for a home, not for a camp or dormitory but for community. These ancestors who built the white-walled cottages and mansions, the restrained but noble churches, the quiet and unassuming business buildings — who even in Steubenville by 1816, had a cotton mill (designed probably by Latrobs) that was an architectural addition to the town and not a disgrace — these people had not forgotten that; for good architecture was to them, if I may repeat, still an *integral part* of the good life.

Here lies the hope of the future, and here lies the great challenge to the architects of America. We must, all of us, join in an effort to bring back to vital life that tremendous vision. Invention and industry have given us an unprecedented command over building materials, and each new material is a new invitation to the creation of expressive beauty. The old routine stylisms of the period before the First World War are completely dead as vital forces. Again the architect can create; again his imagination, freed from bonds, can envision and with the help of society bring to reality buildings more daring than and yet as satisfactory — as winning — as any that our ancestors produced. We have today a growing insight, through the development of sociology and economics, into the reasons why communities grow, why they disintegrate; and we can use this knowledge if we will. Again *community values* are reasserting themselves everywhere, and sometimes it would seem that it is only the architect and the real estate speculator who are failing to realize the extraordinary importance of the human values of the community.

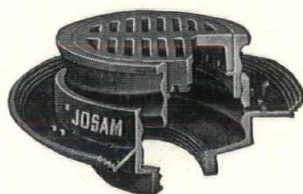
Yet, little by little, as a profession we *are* reawakening to the possibilities inherent in the creation not only of beautiful but of decorous and ingraining streets; not only of handsome streets but of inviting localities and heart-warming neighborhoods; not only of neighborhoods that are invitations to pleasant living but of towns or cities that may be inspirations to all their inhabitants. And the Redevelopment Section of the present Housing Act is a mighty tool to that end which as yet we have scarcely begun to use.

I believe that it is in these terms that architects must increasingly think, as our forefathers thought when they set apart in every town a handsome green as the site for their public buildings and when they planned their

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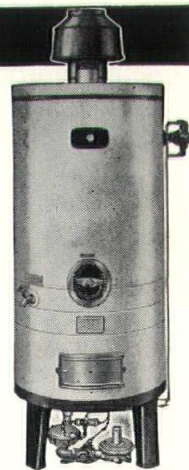
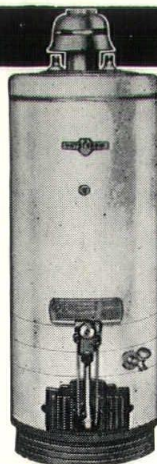
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streets wide — not for press of traffic but for rows of trees and the beauty of white walls seen between their trunks and beneath their foliage. How many developers, how many architects of developments, think as boldly and as realistically today? Yet it is along these lines that future triumphs are to be won.

There are two major deterrents to such progress which I see. The first is the extraordinary development of technical complexities in the practice of the profession. Yet, if the architect is to be a true architect, he must conceive of himself not as a technical expert but as something more, not as a businessman but as something more — although, of course, to survive he must command considerable technical knowledge. Today many architects, I fear, think this technical command and this business sagacity are enough. The second deterrent is the emergence of what I can only call the New Academicism. There are among us brilliant architects and critics who claim to know the only path to architectural salvation, who are all too ready to tell us what is good and what is bad and to impose upon all of us the particular type of geometric vision which is theirs.

To me, on the other hand, one of the most inspiring things in the American picture is the extraordinary variety in modern American architecture. It is a surprisingly encouraging fact that we have, working here, not only a Wright but a Mies, not only a Harrison but a Belluschi, not only a Saarinen but a Harwell Harris; and the magnificent and consistent variety in Frank Lloyd Wright's own work is sufficient answer to those who would limit the creative imagination, harness it and bring it within any narrowly prescribed bounds.

And there is another danger in this New Academicism. Again and again it seeks not only to dictate architectural form but also to dictate living ways; sometimes it seems almost aimed at reducing the individual to a mere unit in an equal and undifferentiated crowd. Any such development, it seems to me, is even more destructive than the artistic limitations these academicists seek to impose.

There is, however, one great, all-embracing truth the recognition of which will be our eternal safeguard against both of these dangers — against servitude to techniques and servitude to an academy. That truth is merely this: that the architect is the chief creator of the human environment today. Men work in factories, or in office buildings, or shops; they live in houses; they go to churches and theatres, fairs or beaches — and in the creation of all these the architect has had a major part. Ponder this. Think what this fact — the architect as creator of the human environment — means. Think what it means to be responsible for the surroundings of factory workers, secretaries and typists, farmers and farmers' wives, professional men, artists and ministers, people

in churches and synagogues and theaters, housewives shopping or in their kitchens, children in school, little children playing in the yard or on the floor. What do they see? What impinges upon their eyes, even if they are unconscious of the impingement? What do they feel? Are the forms harmonious, serene, gracious? Are the colors heartwarming or rest-producing or stimulating?

And make no mistake — what these children and these adults see affects their lives, whether they know it or not — affects them deeply. Part of the nervous disorders so present today can, I believe, be traced not only to the speeding tempo of the times but also to the visual incoherence that surrounds us all too often, indoors as well as out. Architecture, I believe, can make people not merely happier but saner, not merely more comfortable but more cooperative. Is it going too far to say that archi-

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itecture can induce people either to love their neighbors or to suspect and hate them? Certainly it can make them more tense or more relaxed.

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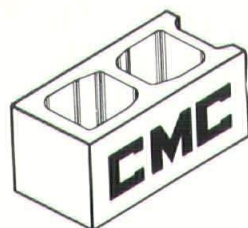
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like this, with a full realization of their meaning, what a magnificent, an inspiring, a valuable profession it is! And what superb satisfactions in practicing it! But if they let themselves think of architecture merely as square feet to rent or to sell, merely as cheap ways of enclosing volumes — and I think few will deny this — what a drudgery, what a bore it can be; what a boresome building can result, and what nerve-racking and confusing communities!

I do not think that this is all impractical cloud chasing. On the contrary, I believe that the men with the deepest realization of the potential greatness of architecture, the dreamer, is the really practical man. Improvisation piled on improvisation can never provide anything but the need for still further improvisation. Our clients expect more from us than this. They go to the architect rather than to the speculative builder or the engineer in order to get precisely this kind of creative vision; when we forget this we fail them and architecture as a whole suffers.

We must reassume leadership in our communities. We must point out existing beauties that the past has left us, we must cherish and preserve them, and we must teach people outside the profession that similar beauties, expressed in the new terms of a new day, can again arise. We *can* in this way be true, it seems to me, to the great traditions that Ohio architecture has left us. We *can* preserve a rational variety. We *can* design with the most sensitive regard for functional needs and the needs and opportunities of our region. We *can* in our work be part of the great general cultural movements of our day and yet be ourselves as well. We *can* achieve a harmony that is the harmony of our own time. We *can* be as experimental as so many of our forefathers were. And, above all, we can realize anew the community sense which they possessed and the search for form that distinguished their work. In this way we may come to a true realization that architecture *is* the creator of the human environment and, fired by that great vision, really begin to create the world of the future.



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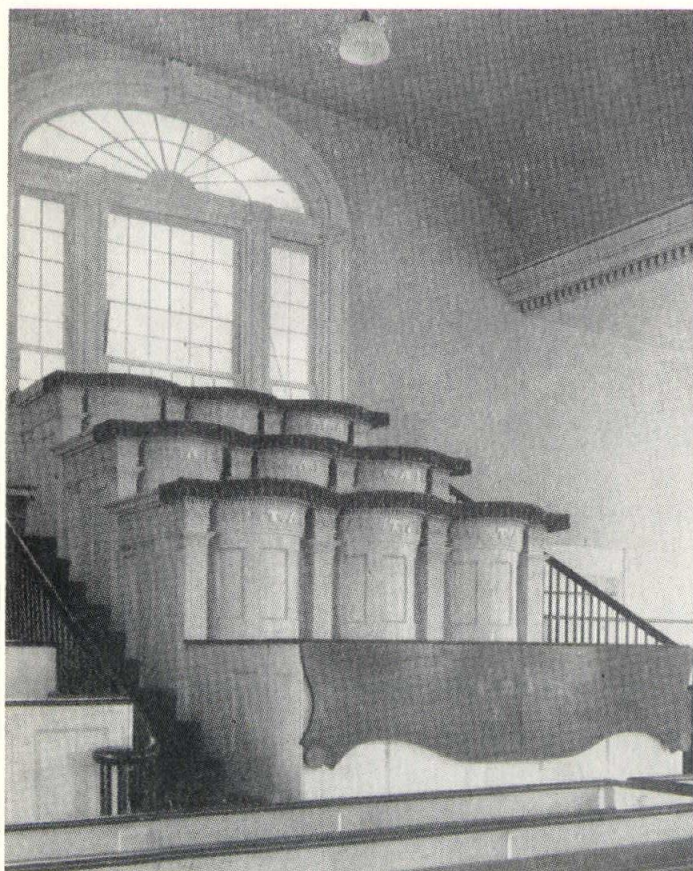
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EARLY ARCHITECTURE IN OHIO

(Continued from page 8)

The Mormon Temple (Page 6) at Kirtland was erected under the direction of Joseph Smith and Brigham Young in the years 1833-1836. The story of its building is as dramatic, in a way, as that of King Solomon's Temple at Jerusalem. It is replete with legends of the sacrifices of the men who quarried and hauled the stone, and laid up the walls; of the women who raised the sheep, prepared the wool, and made the garments of those who labored on the temple; of the priests who prayed on the walls at night and to whom the angels revealed the specifications for the building. This is one of the most dramatic chapters in Ohio's history. The interior of the building possesses much more of interest and beauty than does the exterior; indeed it is quite unique with its two auditoriums, one above the other, the grouped pulpits (below) at each end of the auditoriums and the device for raising and lowering curtains by means of which the auditorium was divided into a series of small rooms during certain parts of the reli-



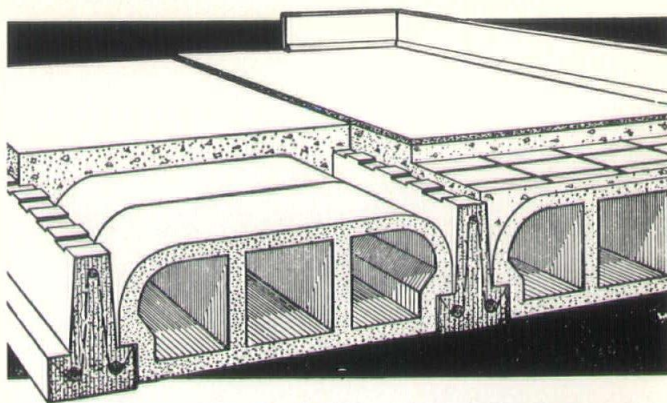
Pulpits Detail, Mormon Temple, Kirtland

gious service, an early counterpart of Modernfold doors.

Few buildings erected by the pioneers of Cleveland stand today. One of the rare survivors is the Dunham Tavern (Front Cover) which is the oldest building now standing on Euclid Avenue (at E. 67th St.) and it is said to have been the first one built on that road, east of E. 55th St. It was on a farm of 140 acres that extended from Euclid to what is now Hough Ave. and was built in 1842, replacing an old log house. It is now a museum, open to public inspection. Its seven or eight bedrooms were originally connected with the office and kitchen by means of wires, fastened to bells hung on spiral springs and the great barn where horses were stalled and where the drivers doubtless slept when the tavern was crowded was 40 x 50 feet in size and had remarkable framing of axe-hewn timbers.

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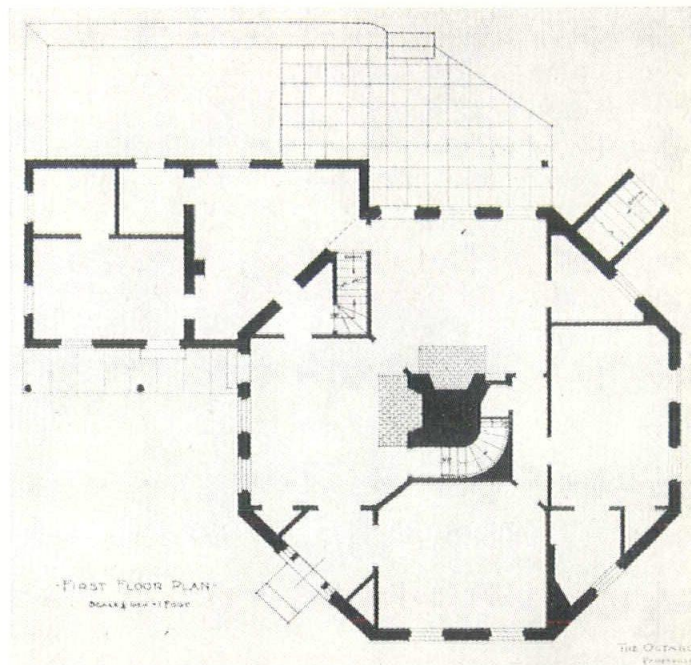
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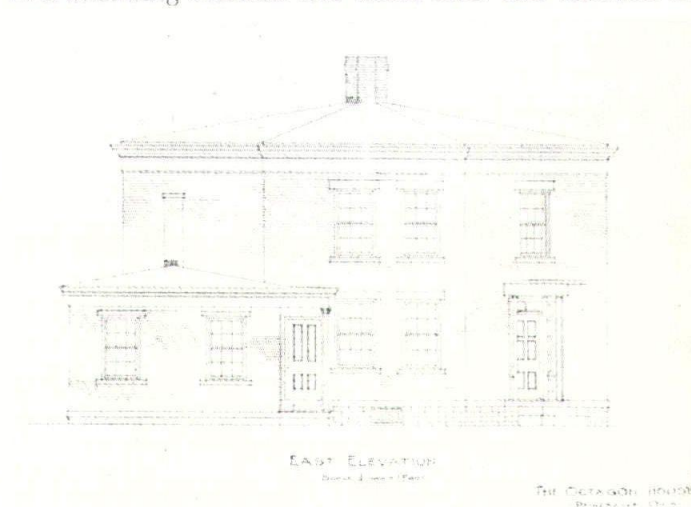
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The fine old Court House at Painesville (Page 29) built about 1840, was succeeded by a more pretentious neighbor and now serves in a humbler capacity as City Hall. Most early courthouses in Ohio were classic in design. As temples of justice there was a natural tendency to revert to the Roman temple forms even as the lawyers who functioned in them reverted to Roman codes. Thomas Jefferson's Classic Revival was at its height and we find designs reminiscent of Jefferson's flair for things Roman.



1st Floor Plan, Octagon House, Painesville

The law office of Joshua Reed Giddings (Page 6) where he wrote the Republican Party's first national platform adopted in Philadelphia on June 17, 1856 is still standing. He was a fiery old character and defied the Atherton Gag Rule, prohibiting discussion of slavery on the floor of Congress. Censured by the House, and given no opportunity for defense, he resigned but his overwhelming election five weeks later and renewed de-



East Elevation, Octagon House, Painesville

fiance restored constitutional freedom of speech in our American Congress.

His office is a tiny building such as those of many doctors and lawyers of that time, which they built for themselves. Of frame construction and simple in design it still houses the desk, law library, safe and other belong-

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Old Lake County Court House, Painesville

ings of its illustrious owner. The safe was the first brought to Ashtabula County.

There is hardly a small town in the area that hasn't one or more examples of good early architecture. We are necessarily limited as to space and pictures but the Cleveland Public Library has many excellent volumes on this subject which are in broad detail and profusely illustrated.

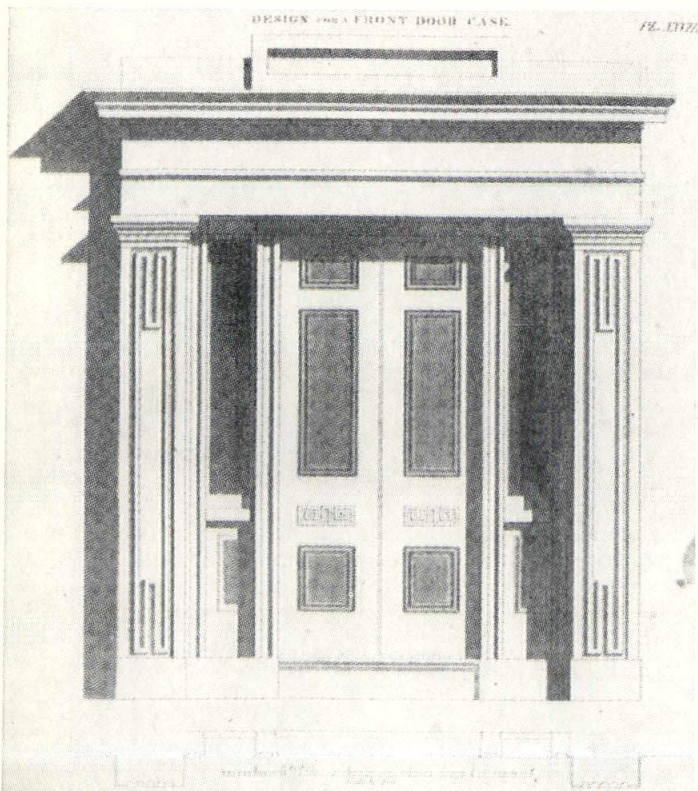
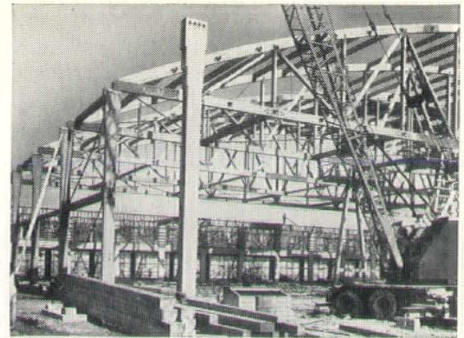


Plate from "The Architect, or Practical Builder" by Asher Benjamin, Boston, 1848. Note resemblance with church doorway on page 6.

ARCHITECT

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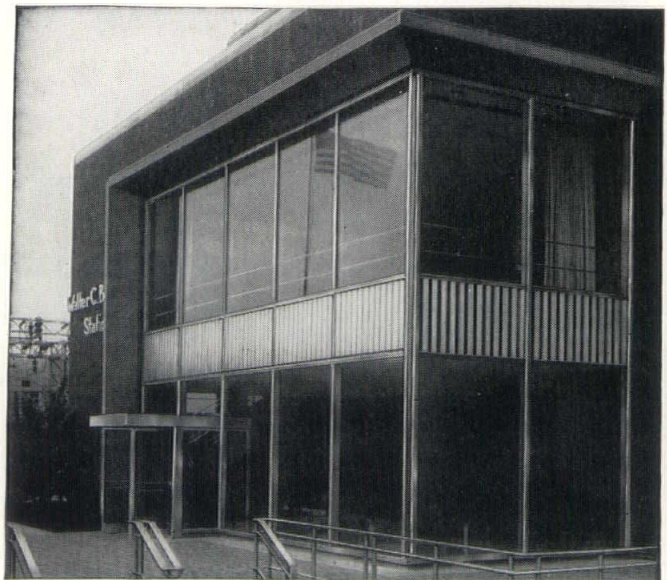
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EASTERN-OHIO CHAPTER NEWS

October 27-29 there was an architects' short course held at the University of Illinois entitled "Programming and Planning the Public School Building." Eighty-four architects were registered from surrounding states, ten to twelve states being represented. Ohio had as many architects present as Illinois. The Eastern Ohio Chapter easily could have won a distance times member prize because eight of their members were present, traveling an average distance of some 450 miles. Those present from the Eastern-Ohio Chapter were: G. Donald Schade, George M. Foulks, James P. Knapp, James D. Crawfis, Robert F. Beatty, Walter Frost, Donald L. Bostwick, and E. W. Dykes.

One interesting facet concerns an experience of Walter Frost and Bob Beatty. Although they intended to arrive in Champaign at 10:30 Monday evening by plane, they were weather bound in Chicago and stayed overnight there. The next morning they boarded their plane for Champaign and after some delay were told that no planes were going in or out of the Champaign field. The airline officials suggested they go to Springfield some 85 miles away and take a cab or limousine to Champaign. One of the other passengers commented that he had to be to a meeting in Champaign. Walter Frost turned and asked the man his name and it turned out to be Philip Will of the firm of Perkins and Will. He was to discuss the "Elementary Plan" that afternoon. Frost told him he was one of the reasons he was going to the meeting so they struck up a friendship. Beatty and Frost were fortunate to be able to talk to Will from 9:30 in the morning until 3:30 when they arrived at the meeting. According to Walter it was a very enjoyable interlude. The conference was excellent in most respects and most architects there learned some things they either had forgotten or of which they had been unaware.

NEWS OF THE DAYTON CHAPTER

The December meeting featured the excellent photographic work of Mr. B. G. Silberstein of Cincinnati. Mr. Silberstein, one of the outstanding photographers in this area, has his work published in Coronet, Time, Holiday and National Geographic magazines. He is also known to architects as the Ohio Valley District Manager of the I.L.G. Company, and heads a class in photography at the University of Cincinnati.

The speaker began the program with a series of colored black and white enlargements in which he was able to advance planes and vary focal points by use of color. A series of admirable ektachrome slides of Spain, Morocco, France, and Italy followed with many great architectural works: the Alhambra, Segovia, the Forum, Pompeii and Florence, shown in exciting new perspectives. Mr. Silberstein recommended the Italian Riviera and Taromina in Sicily to the members as his favorite places for photography.

Thirty-six members and guests were present at the Wishing Well in Centerville.

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Test 2000-Year-Old Hydraulic Concrete

Samples of 2000-year-old concrete — still in serviceable condition — recovered from an ancient submerged Roman wharf, have been brought to the U. S. by Henry L. Kennedy, president of the American Concrete Institute.

Believed to be the oldest known example of hydraulic concrete, which is capable of "setting up" or hardening under water, the samples were taken from piers which once supported a large wharf in the bay of Pozzuoli, Italy, near Mt. Vesuvius. The wharf was built during the reign of the Roman Emperor Caius Caesar Caligula, A.D. 12-41. The piers have been submerged since that time, said Mr. Kennedy, who also heads the Construction Specialties Division of Dewey and Almy Chemical Company.

Prior to the discovery of the wharf, it was believed that the ancients, who normally built such structures of masonry, had not learned how to make hydraulic concrete. According to Italian concrete technologists who presented the samples to Mr. Kennedy during a recent trip there, Roman engineers discovered, probably accidentally, that the volcanic ash from Mt. Vesuvius reacted with lime to make a cement that would harden under water.

At present the samples are undergoing tests in the Dewey and Almy laboratories at Cambridge, Mass., to determine their resistance to weathering, freezing-thawing action and other deteriorating forces to which the concrete, having been submerged in a warm climate, has not been subjected. An accurate comparison of strength and durability between this early Roman concrete and the modern product cannot be given, said Mr. Kennedy, because portland cement as we know it today is hardly 100 years old, and air entraining agents which greatly improves the durability of modern portland cement concretes are hardly 15 years old.

ANNUAL NATIONAL JOINT CONFERENCE ON CHURCH ARCHITECTURE

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KNOXVILLE, TENNESSEE — January 5th through 7th, 1954. Put it on your calendar now.

Prepare photo mounts now of your latest church architecture for the Annual Award Exhibit. Rules and Registration slips for the Exhibit entries may be had by writing Anthony Ferrara, General Chairman, McLeod & Ferrara, Architects, suite 316, Ring Bldg., 18th & M. Streets, Washington, D. C.

There are still thousands of churches that need remodeling, additions or entire new plants. The Guild and Bureau co-operate in this annual conference to discuss the latest developments, trends and problem areas, with the desire to work toward a new and great church architecture to the glory of God. As religion is vital to our age, so must its architecture also be a vital force through its expression. This is a great challenge to architects. Let's talk it over at the conference.

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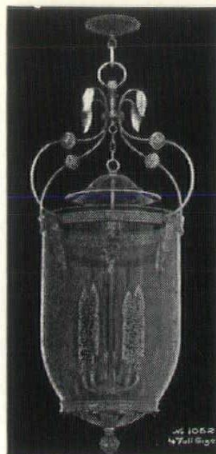
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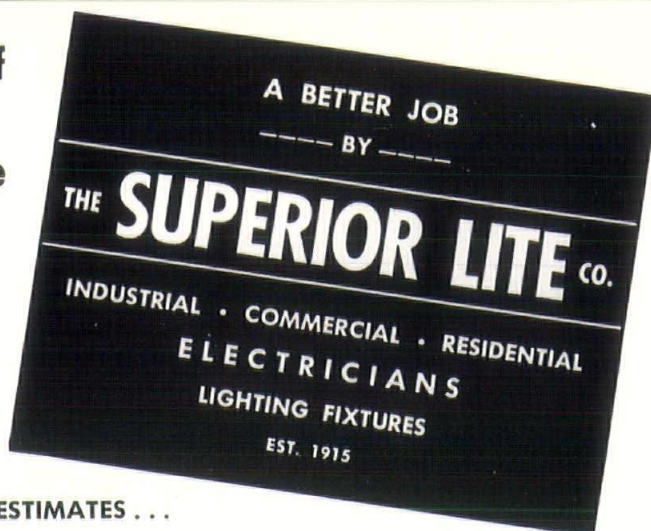
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New Literature

(From page 17)

The *Planning Guide* was prepared under the editorial direction of the American College of Radiology, a national association of physicians who specialize in x-ray diagnosis and treatment. The *Guide* is the first and only book to include all available expert information related to the design, construction or remodeling of departments of radiology in one convenient reference.

Mr. Kingsbury's chapter is entitled "Architectural Problems and Procedures in Planning the Radiology Department or Office." More than sixty other expert authors have contributed material to the *Guide* in specialized areas such as medicine, engineering, air conditioning, hospital administration, etc.

Yearbook Publishing Company, 200 East Illinois Street, Chicago, Illinois, is the distributor of the *Planning Guide*. Price is \$8.00.

* * *

Up-to-date data and information on the characteristics of Kodagraph reproduction materials are provided by a new editor of the Eastman Kodak Company's publication, "Modern Drawing and Document Reproduction."

New sections on Kodagraph Projection Positive Paper and Kodagraph Microprint Paper have been added to the booklet. The latest data on sheet sizes, roll sizes, and packings have also been incorporated for all products covered.

Designed to provide basic information on Kodak reproduction materials for use in engineering, industrial, and other fields, the booklet is available without charge from Industrial Sales Division, Eastman Kodak Company, Rochester 4, New York.

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requirements—without removing the fixture. A four-page description folder is available to architects.

* * *

A new folder illustrating the use of Resolite for plant daylighting has been issued by the Resolite Corporation. Structurally rugged, Resolite is a translucent, corrugated sheet, molded of thermosetting, polyester resin plastic, heavily reinforced with two-ounce Fiberglas mat.

The folder, illustrated with installation photographs and detail drawings, shows the use of Resolite in industrial skylighting and continuous sidewall lighting of corrugated construction. It also diagrams Resolite's use in sidewall lighting of non-corrugated construction which eliminates the use of sash.

Copies may be obtained by architects by writing for bulletin No. 539, Resolite Corporation, Zelienople, Pa.

"Uniwall" Tile on Market

"Uniwall" is the name of a new line of load-bearing facing tile recently developed by Natco Corporation and now in production.

It makes possible single-unit wall construction with finished facing inside and out. Interior surface is ceramic glazed. The exterior finish is natural Buff Range Unglazed Rug-Tex. The Uniwall units are made with a jamb slot to receive the "fin" of a metal window or the blind stop extension of a wood window. A complete line of interior ceramic glazed shapes are available to supplement the standard Uniwall units.

Modular dimensions apply to all unit sizes but they are equally adaptable for non-modular construction. With allowance for $\frac{3}{8}$ " mortar joints, the nominal dimensions of Uniwall

tile are: Wall thickness, 8"; face size 4" x 12". Corner and jamb units are of corresponding nominal dimensions. Interior ceramic glazed facing units are 2" and 4" in thickness with nominal 4" x 12" face dimensions, and shapes are available to meet all normal building requirements.

The tile is of vertical cell construction and is of hard-burned deaired fire clay.

Shape and construction details and unit specifications are provided in the new Technical Bulletin UW 100 by Natco Corporation, 327-29 Fifth Avenue, Pittsburgh 22, Pa.

Registration Law Changes

(Continued from page 18)

is the holder of a certificate of qualification to practice architecture issued or renewed and registered under such sections.

(2) Sections 4703.01 to 4703.19, inclusive, of the Revised Code shall not prevent persons other than architects from filing application for building permits or obtaining such permits, provided the drawings for such buildings are signed by the authors with their true appellation as engineer, contractor, carpenter, or other appellation, but without the use of any form of the title architect, nor shall it prevent such persons from designing buildings and supervising the construction thereof for their own use.

(3) Such sections shall not exclude a qualified or registered professional engineer from such architectural practice as may be incident to the practice of his engineering profession; or exclude a registered architect from such engineering practice as may be incident to the practice of architecture.

Sections 4703.01 to 4703.19, inclusive, of the Revised Code, shall not prevent firms, partnerships or associations of architects from practicing provided each member of such firm, partnership or association is registered under such sections.

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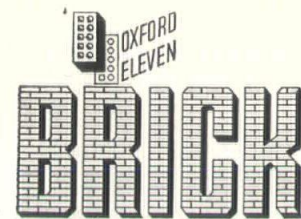
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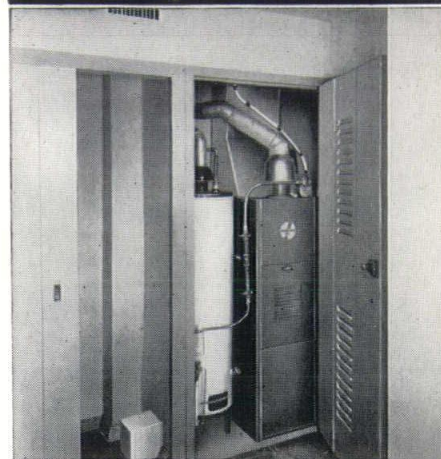
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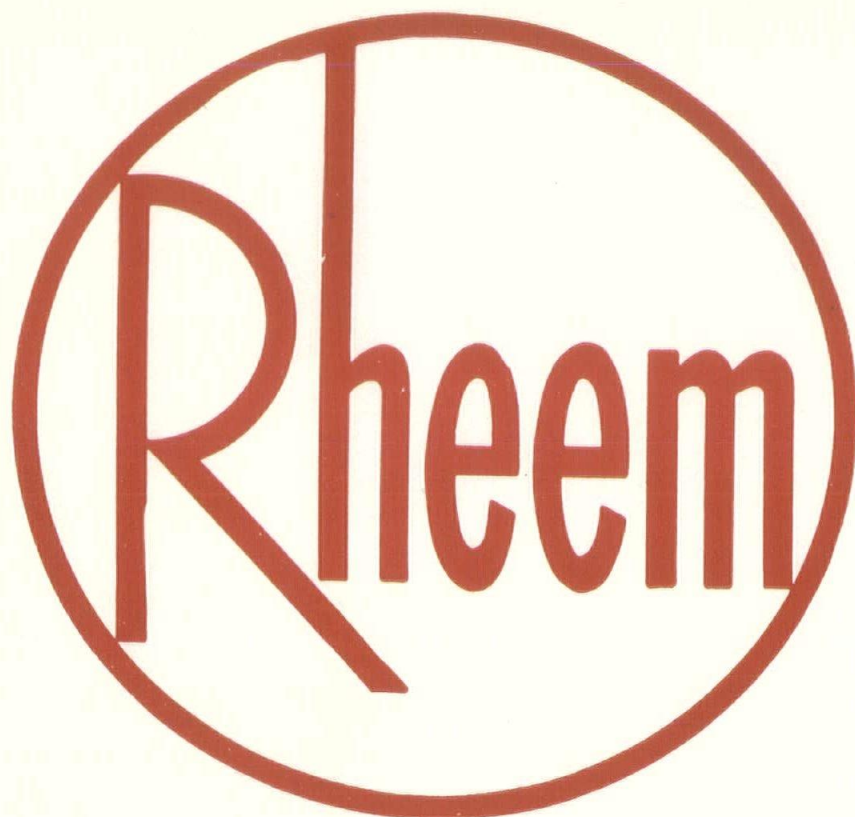
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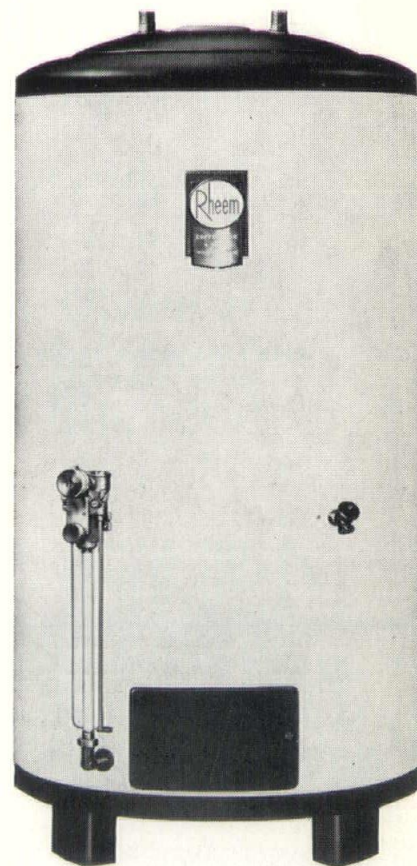
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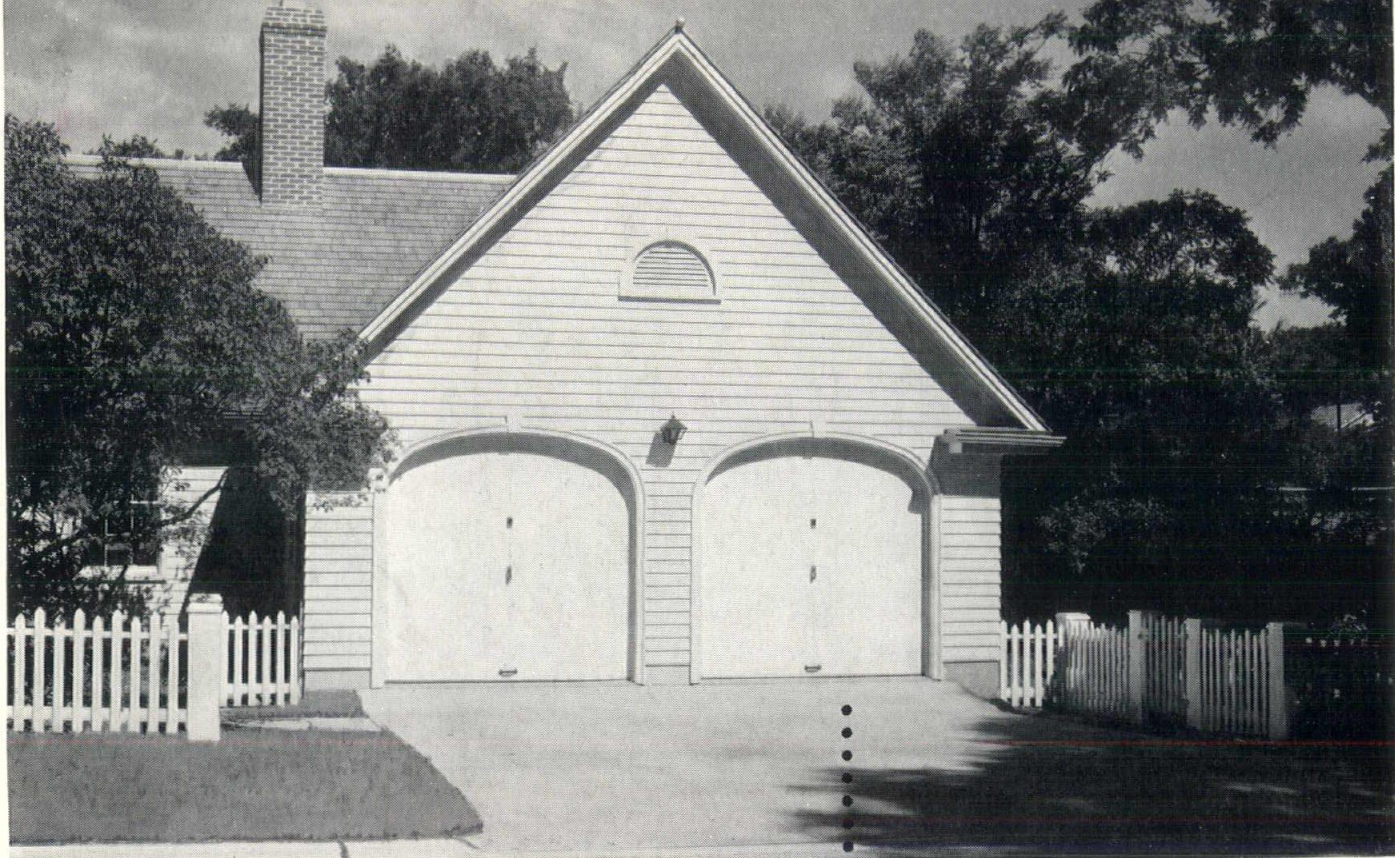
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