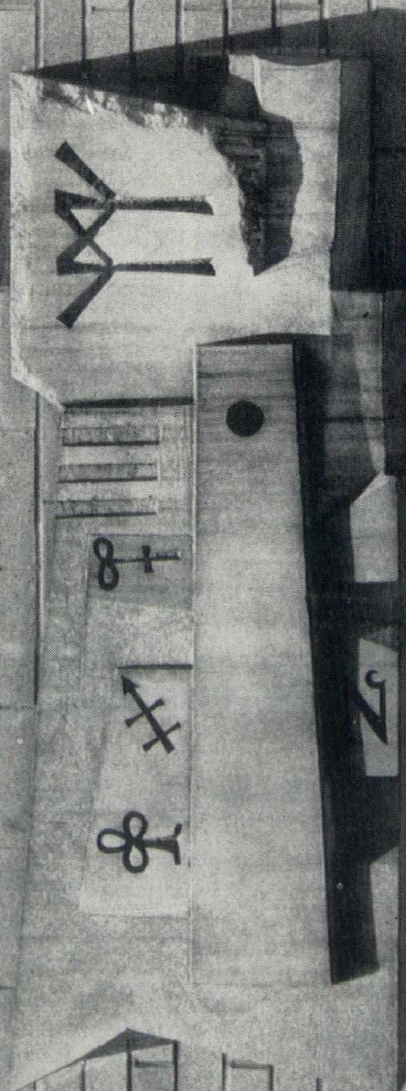
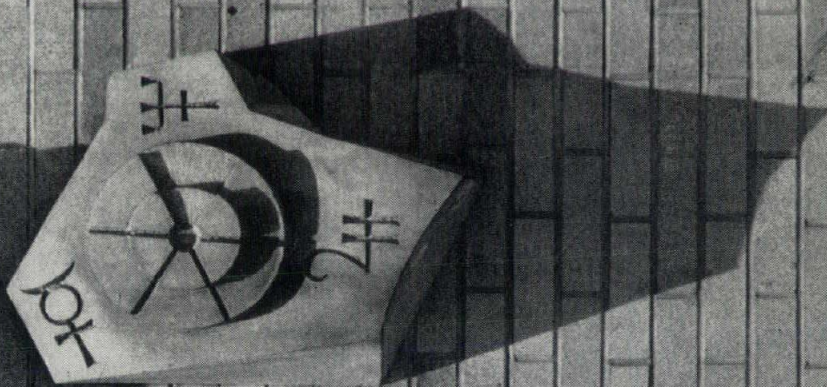


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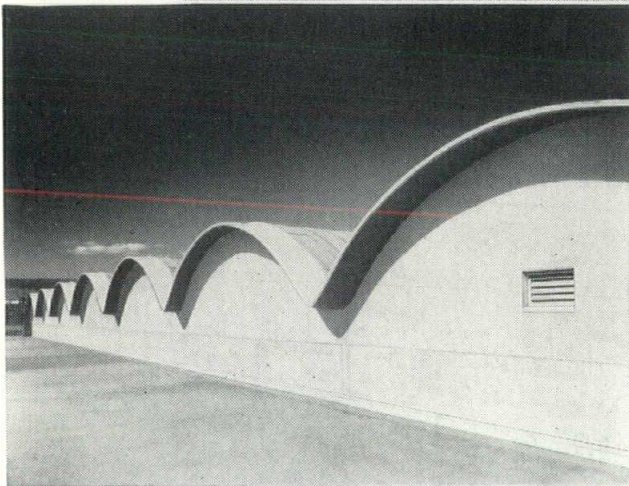
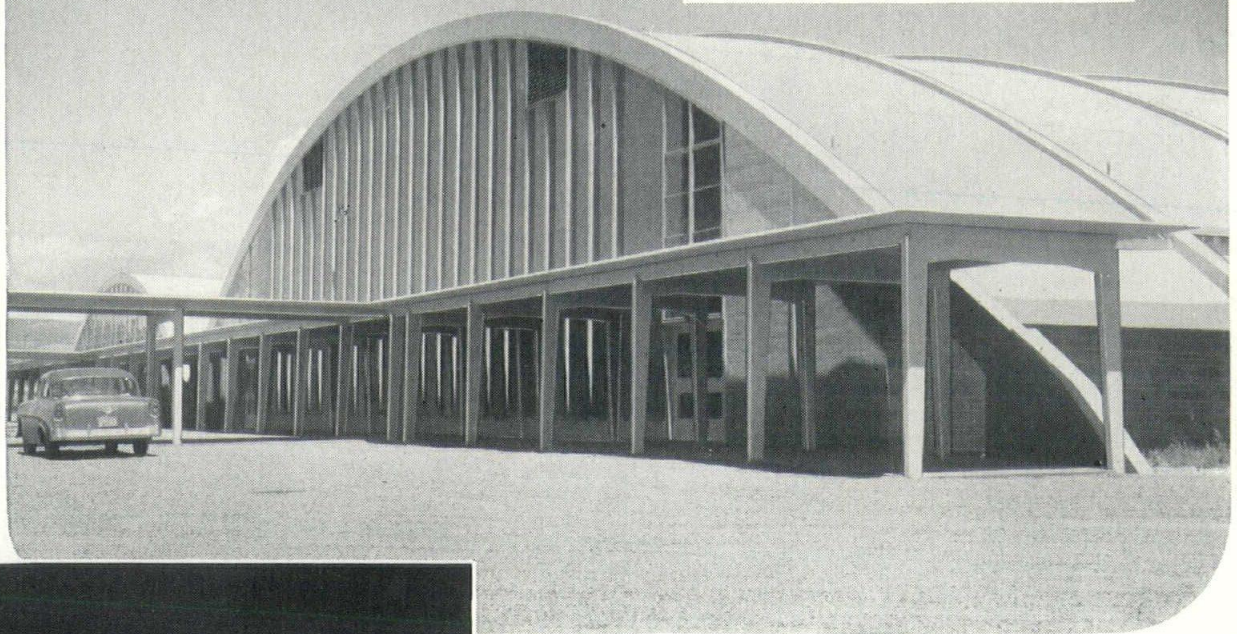


OHIO ARCHITECT

SEPTEMBER 1958

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO
OF THE AMERICAN INSTITUTE OF ARCHITECTS

Gym roof consists of a barrel with five sections, each with a 152-ft. chord and a 30-ft. rise. Shop roof in background has six sections, each with an 80-ft. chord, 18-ft. rise.



The roof of the multi-purpose building, above, consists of seven 60-ft.-long barrels, each with a 32-ft. chord and 23-ft. radius. Photo below shows the type of covered walks (pre-cast concrete bents) used on the campus. The architect was Maloney & Whitney, Yakima, Wash. The structural engineer was Worthington & Skilling, Seattle. The contractor was Wall, Bartram & Sanford, Wood Village, Troutdale, Oregon.



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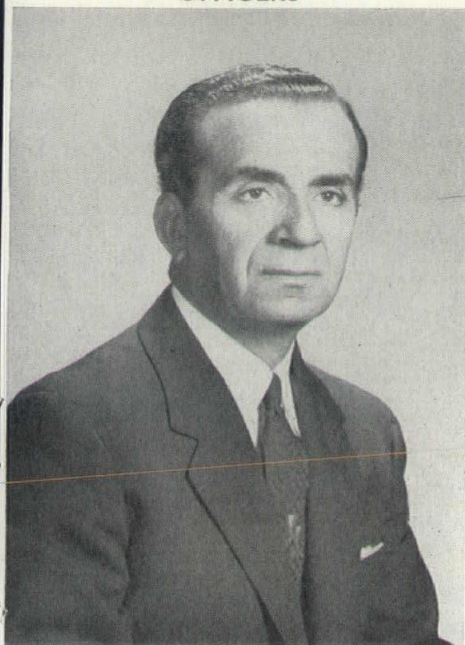
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OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO
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SEPTEMBER, 1958

Volume XVI

Number 9

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Cover and Feature Material

Feature material for this issue of **OHIO ARCHITECT** was furnished by the Eastern Ohio Chapter of the American Institute of Architects through Burt V. Stevens, Chairman of the Allied Arts Committee.

The limestone sculptures shown on the cover are described on pages 10 and 11.

Editorial

Immediately following the conviction of Robert J. Redwine for the unlawful practice of architecture in Hamilton County a flurry of newspaper articles appeared tending to "whitewash" Mr. Redwine and present him to the public as a "good samaritan." These same articles ignored the facts of the case and placed the blame for Mr. Redwine's trouble on the local architects.

The Architects Society of Ohio, through this writer, immediately issued a statement to the press which carefully traced the history of the case and outlined the facts. Because the press elected to disregard salient truths in this statement the Society concluded that in the interest of the public and its right to be fully informed a paid advertisement should be purchased in the newspapers.

The full text of this advertisement follows.

NOW—For the FULL Story of the ARCHITECTS' Position:

(In the interests of public service, the Architects Society of Ohio, including its 132 Greater Cincinnati members, has concluded that this paid advertisement offers the most appropriate means of presenting its FULL views on the urgent issue herein set forth.)

Robert J. Redwine, who admits he is not a registered architect, has been found guilty of breaking a state law, but to make matters worse he is quoted as saying he would do it again.

The trial judge in Hamilton County Court, the Hon. Maurice A. Niehaus, in a carefully-prepared written opinion declared:

"The law involved in this case is an exercise of what we call the police power of the State which allows the Legislature to pass legislation and to make regulations in the interest of the public health, safety and morals. The practice of architecture is a very responsible profession. The laws requiring certain qualifications as to persons practicing architecture, especially in connection with the designing of assembly halls and meeting places, are intended to protect the public.

"Regardless of the ability of the defendant to draw plans and supervise the construction of buildings, he was practicing architecture without having a certificate as a registered architect, and it must therefore be concluded that he is guilty of the unlawful practice of architecture as charged."

That certainly is plain enough, but there are other facts the public ought to know.

The plans drawn by Mr. Redwine for St. Paul's Lutheran Church were rejected March 14, 1958 by the Division of Factory and Building Inspection in Columbus. This division is the public body that ordinarily checks plans for churches and schools in a political subdivision like Reading.

The division's rejection was based on 25 major deficiencies found by the division. A list of these deficiencies was sent to Mr. Redwine.

Thereupon, the church employed a registered architect who corrected some of the defects, but when this architect

discovered that he was not authorized to correct all the defects he disclaimed any responsibility for the plans.

It is being contended that Mr. Redwine has saved the St. Paul's congregation \$100,000. This is a statement that could be made only if competitive bidding on a set of plans and specifications for a project of the same size and quality as that being constructed by Mr. Redwine had been taken.

Basic as are all these facts, there remains a still more serious aspect of this whole business the public, and particularly the congregation of St. Paul's, should understand:

Mr. Redwine was not designing just a small building that any carpenter might put together. He was practicing architecture in a big way. He was designing a large church structure supposed to support tons of bricks and materials above gatherings of human beings.

Mr. Redwine may be well qualified to design such public structures, and again he may not be. Without the proper enforcement of the state law pertaining to this case, the Ohio State Board of Examiners of Architects has no way of knowing if he is qualified.

Hundreds of persons could possibly lose their lives in the church now being constructed in Reading because Mr. Redwine thinks he is qualified as an architect, but neither the congregation nor the state has any way of checking his qualifications.

The only way any of us can feel safe in public buildings and know that the walls are properly supported and that the roofs will not collapse on our heads is because of such state laws enforced for our protection. The state recognized the need for control in this field, and the courts must enforce these laws passed for the protection of the public.

Mr. Redwine and those who sympathize with him would not for a minute patronize a man who practiced medicine, but who did not have a license to practice. Nor would they want their prescriptions filled by a person who had no license to practice pharmacy. And they would rightly steer clear of a so-called "lawyer" who did not pass the state bar examination. Laws governing these professions AND that of architecture were passed to protect the public.

The very least Mr. Redwine could do would be to take the state examination for architects to ascertain if he could pass it, or withdraw his remark that he would do the same thing again with possible tragic consequences to innocent people.

(This is an advertisement paid for by the Architects Society of Ohio of the American Institute of Architects. Clifford E. Sapp, executive secretary.)

Although newspaper reports stated that he had "donated" his services to the church, sworn court testimony shows that Mr. Redwine had been voted a fee of \$6,500.00 for his services.

A subsequent physical investigation of the building under construction, conducted by the State Division of Factory and Building Inspection, revealed a major structural deviation from the plans as finally approved by that Division. The Division has issued an order to the church

quiring an addendum to the plans correcting the deviation.

The discovery of this deviation in an important structural element of the church entirely justifies the action of the Society in publicly calling attention to possible tragic consequences.

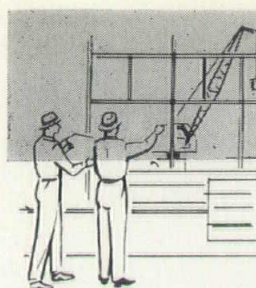
And, if the Society and members in the Cincinnati area, had not taken an interest in the original plans for this public building many of the changes might not have occurred resulting in a relatively sound structure.

It is, at best, disconcerting that a recognized and honorable profession, whether it be architecture, medicine or law, must resort to the purchase of advertising space in the press to present its views.

It is also disconcerting that the press will "editorialize" in a news article without FIRST attempting to determine ALL the facts in a given situation.

And finally, it is most disconcerting to realize that the profession of architecture has not taken upon itself the task of educating the press to its professional status, the reason for this status, its ethics and the nature and extent of its services to the public.

Perhaps the Redwine situation will be the catalytic agent that will touch off a concerted individual and collective education of the press, particularly at the "grass roots" level.

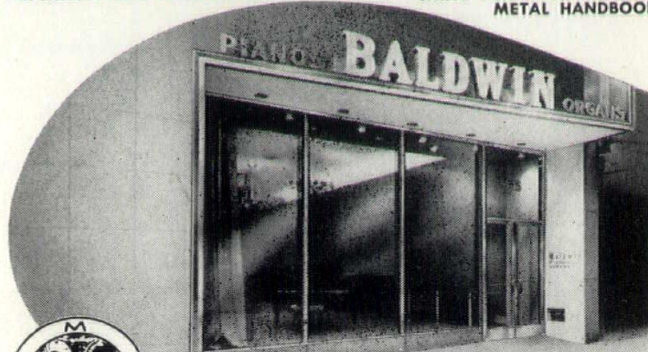


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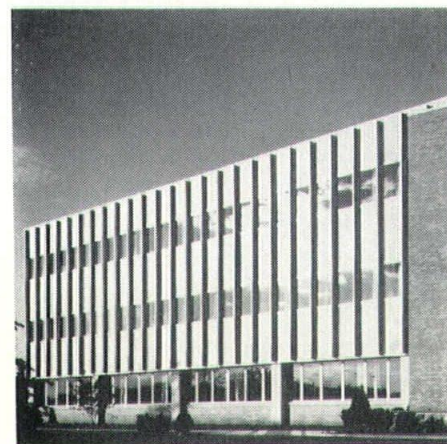
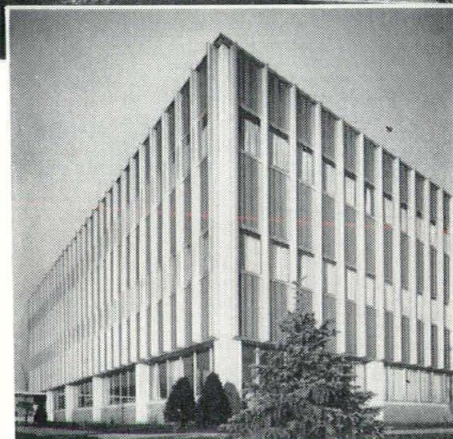
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A Golden Curtain Wall... **MASTERPIECE OF PERMANENT BEAUTY**

For West Bend Aluminum Company's new office building, the owners and Grassold-Johnson and Associates, Architects, selected gold anodized extruded aluminum for the spandrels. These spandrels were assembled with RA-60 reversible windows in natural anodized aluminum to form story-height wall units.

The units, fabricated and erected by Flour City, create a curtain wall of both utility and beauty. Reversible windows provide an efficient method of washing glass from the interior, being open for only an instant when reversing the sash. Contributing to the efficiency of the wall are the insulated spandrels whose golden-hued metallic surfaces lend an air of elegance to this important addition to the industrial landscape.



PHOTO'S BY: BIG CEDAR STUDIOS



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1893 SIXTY-FIFTH ANNIVERSARY 1958

ART IN ARCHITECTURE

By Burt V. Stevens

Chairman, Allied Arts Committee
Eastern Ohio Chapter,
The American Institute of Architects



Shapes, colors, materials—all the tools of the artist are more and more becoming an integral part of the design of present buildings. Owners are realizing what a sculptured wall, colored glass, or plantings and sculpture do for their new structures. Merchants know that colorful murals help to attract customers and identify different departments and sections of their stores. In our public buildings, officials realize that art incorporated with architecture increases the enjoyment and appreciation of the public. And, clients are finding the thrill and pleasure of the works of artists used in their private dwellings.

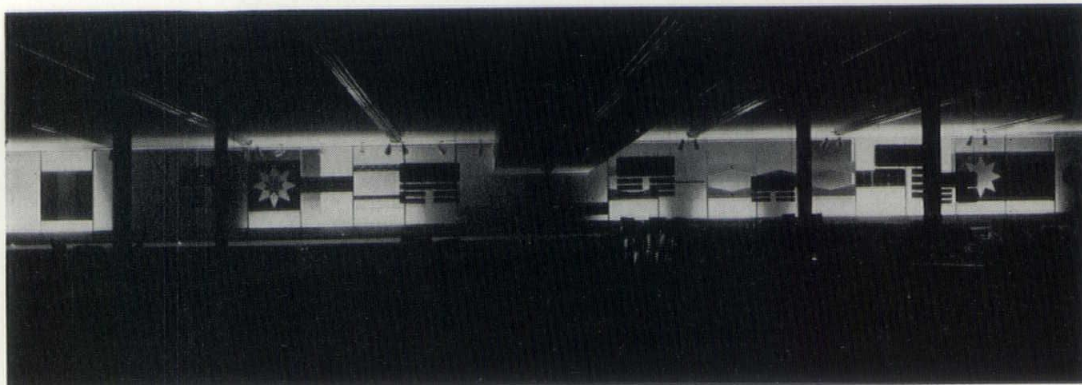
This is as it should be. Architecture's art has been limited for too long

to post office murals, court house lions, and forecourt statues. Whole church walls now are blazing with the stained glass worker's art. Even on Sundays, shopping centers such as Detroit's Northland are thrilling adults as well as children with their fanciful mobiles and sculptured animals.

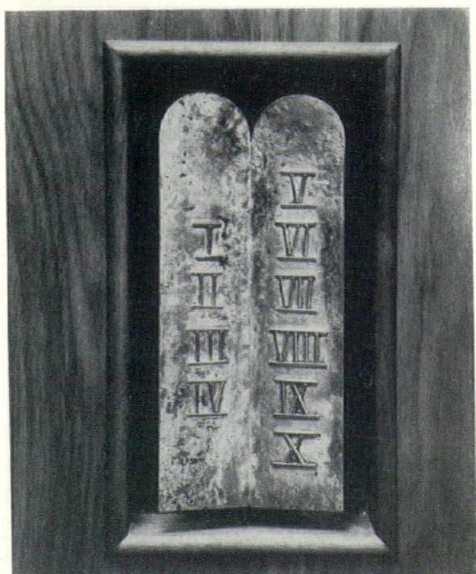
The architect is finding it easier to budget a sizeable amount for art from the inception of his project, rather than provide for the products of the artist's brush, knife or chisel if money is left after completion of the building. How much more pleasant our architectural environments are with this happy trend!

In Akron, Tuchman and Canute working with Robert Morrow of Kent

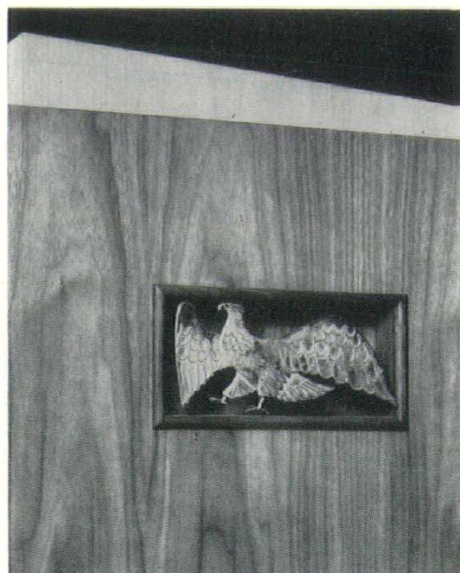
have incorporated colorful and varied store murals into four of the Acme chain food outlets over the past six years. On the Canton Chamber of Commerce Building, Lawrence, Dykes and Associates in collaboration with local artists and craftsmen have introduced several examples of their art. In the new First Presbyterian Church of Niles, architect Donald Lloyd Bostwick called on Clark Fitz-Gerald from the East to enrich the sanctuary's interior beauty with his sparkling metal sculpture on the chancel screen and furniture. Each is a varied material and technique but all provide that visual and spiritual lift too frequently missed in this industrial and hurried age.



A dramatic night lighting of painted plywood mural over supermarket's meat counters.



Metal sculpture as incorporated into the Niles Presbyterian Church.



Eagle on lectern is artist's representation of "broadcast of God's word."

Giant metal screen depicts the chronology of Christian and Presbyterian Churches.



"There is a great need for good art in churches and good artists are needed to create that art," says Clark Fitz-Gerald. "In the middle ages, art was present in all churches and was a dominant part of the church," he adds, "but for a long time the church and religion divorced themselves from art."

Not so in the new Niles Presbyterian Church, however, where Fitz-Gerald designed and executed the organ screen, choir rail, pulpit and lectern sculpture, Celtic cross and candelabra.

Architect Donald Bostwick met the artist at a Church Architectural Guild conference several years ago and commissioned him to incorporate his beautiful metal sculpture in the new church while it was in the planning stage. Nearly two years of work by the artist were required to complete all the pieces in

this medium which he considers ideal for the expression of religious ideas.

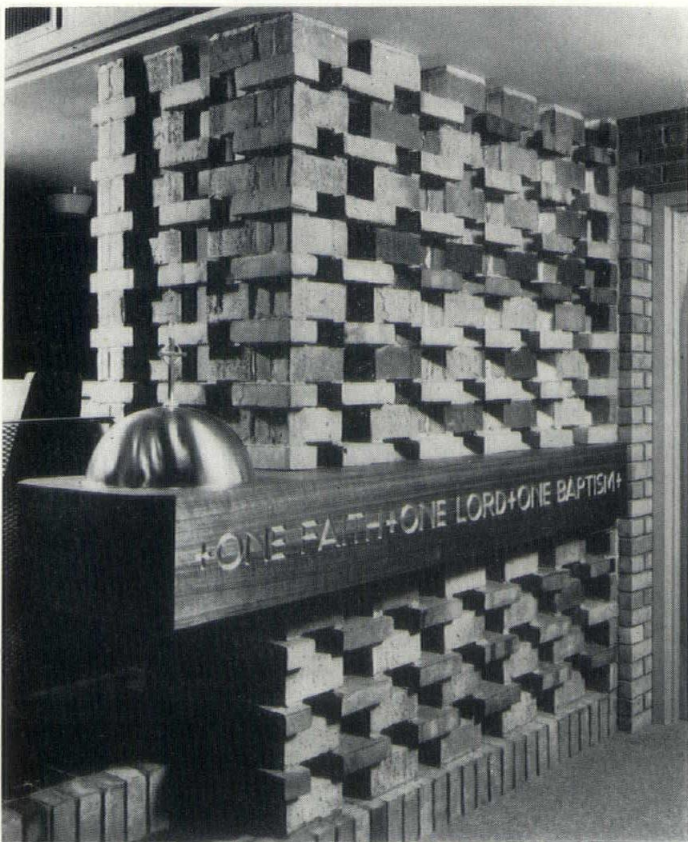
Major work of the commission was the screen which consists of 14 mural panels weighing 300 pounds each and forms a 35 by 18 feet front covering the organ pipes at the rear of the chancel. The giant metal screen depicts the chronology of the Christian and Presbyterian Churches, with symbols representing the apostles, the evangelists, Luther, Calvin and Knox, a shell portraying the Sacrament of Baptism, a Chalice and Host representing Communion, an open Bible, three fish, the sun, and a ship seal symbolizing the work of the World Council of Churches. Fitz-Gerald placed the letters Alpha and Omega in reverse order because "the ending is the beginning and is highly suggestive of the Easter Story."

The Celtic cross on the altar is similar in design to the ancient stone cross found on the Scotch Isle of Iona and is flanked by a pair of three-branched candelabra.

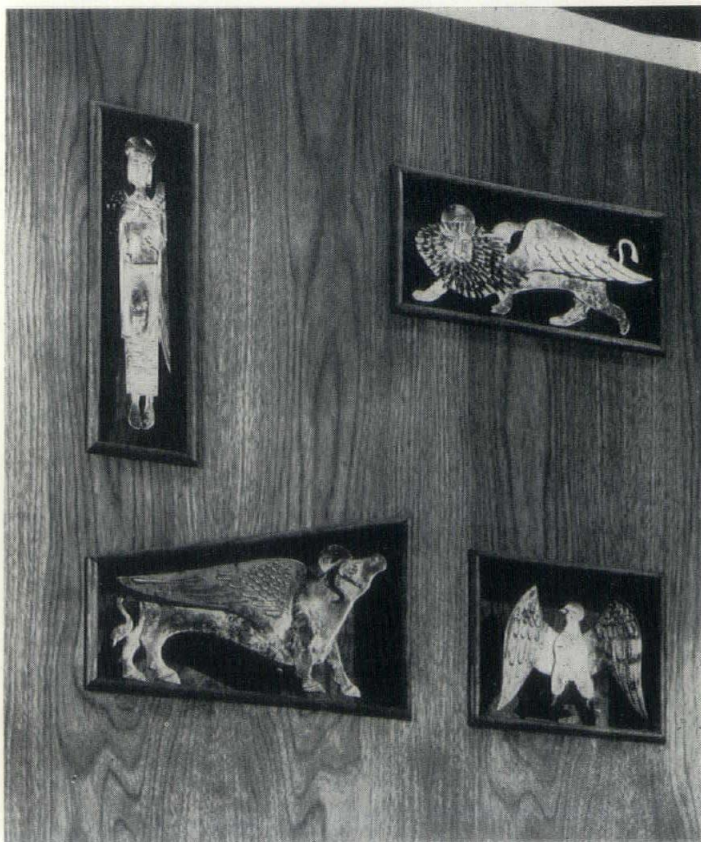
An ornamental brick screen supports the baptismal font, tying in the architect's and artist's design as do the plaque insets on the pulpit and lectern. The four evangelists are again depicted on the walnut pulpit: Matthew, the winged man; Mark, the winged lion; Luke, the winged ox; and John, the eagle. On the lectern is another eagle representing the "broadcast of God's word."

The unity of architecture and art made possible by the coordinated effort of artist, architect and pastor was, according to Fitz-Gerald, "a happy marriage for such a beautiful church."

Baptismal front is supported by an ornamental brick screen.



The four evangelists depicted on the pulpit are Matthew, the winged man; Mark, the winged lion; Luke, the winged ox; and John, the eagle.





Canton Chamber of Commerce Building.

In Canton, Lawrence, Dykes and Associates, AIA, with Ralph Goodenberger as "Architect-in-Charge," artists Mildred Young Olmes and her husband Hugh H. Olmes of Mural Arts Studio, and craftsman Frank W. Miller, Jr. of Miller Memorials worked together to combine their architecture and art in the Chamber of Commerce Building, completed in the fall of 1957.

This is a small building using fine materials and well designed furniture. It houses, in addition to offices for the 1230-member Chamber of Commerce, the quarters for the Junior Chamber, the Foremen's Club of Stark County, the Independent Insurance Agents of Canton and the Stark Personnel Association.

The two-level structure was built for \$133,000, including furnishings, and provides for future addition of a third floor. A 900 square foot meeting room in the basement opens out on a large planted light court containing a stairway to grade.

Accenting the clean contemporary lines of the main facade on Wells Avenue NW is a cluster of three limestone sculptures symbolizing the Chamber's scope and meaning to the city. Designed by Mr. Olmes in the spirit of today's expression and abstract in nature, each of the three pieces has its origin in such everyday visual forms as wheels and gears, building structure, and gables and spires.

The largest stone, executed by Mr. Miller and located on the left, derives its shape from the post and lintel of primitive architecture. It signifies the builder's use of verticals to support horizontal weights. Carved into opposing planes on the stone's surface are the insignia of craftsmen down through the ages. The dominant symbol or keynote of the whole group appears on the extreme right. This ancient sign, the double Y, interlaced, with its vertical stroke extended upward, is freely interpreted as meaning "men working to-

gether". Reading from left to right, the symbols for the various trades are those for wood, white lead, iron and glass, and below the lintel form is the craftsman's sign for lime.

The second stone, placed lower on the wall, is Y-shaped, suggesting the symbol for "man". The letters "CC" in the center, intersected by three lines meaning "men in action", together symbolize Canton's wheels of industry. At the top is the sign for metals; at the right, oil; while the lower sign is for steel.

The form of the third piece of sculpture, on the right, grows from a central triangle, three bars and three interwoven bands. Reinforcing the triangle, symbolic of spirituality, are the separate bars of learning, knowledge and wisdom placed in progression. The interlaced bands represent "the intellect in action". Surmounting all, the ancient symbol for faith is carved into the stone.

The total cluster of three sculptures signifies the Chamber of Commerce and its support of the cooperative effort of men working together to build a strong community; creative action for industrial progress; and intellectual, cultural and spiritual faith.

The mural on the inside wall of the public waiting area and screening the employee's corridor, was painted by Mrs. Olmes. Forming a free-standing wall it is composed of four separate vertical panels, each portraying one or more facets of the multiple interests that, combined, unify and distinguish the city of Canton. Brilliant colors—red, orange, blue-green, yellow and white on a gray background, plus a strong linear treatment, lead the spectator visually from one panel to the next while uniting the four into a whole. Symbols, some of which date back to man's first attempts at writing, identify the variations on the main theme of the mural and echo several of the symbols used in the three sculpture reliefs on the exterior of the building.

The panorama of the city of Canton begins on the extreme left with its history, culture and recreation. Here one finds the symbol for "man", a vertical with outstretched arms, combined with a triangle which is symbolic of "creative intellect". Recognisable, although highly stylized, are the McKinley monument, Art Institute, Garden Center, Fawcett Stadium and the ever delightful ducks and willow trees of the Park System.

The second facet of the city deals with its homes, schools and religion. Here the symbol for "man" is expanded into one meaning "family", and interlaced with this are three vertical strokes representing "active intellect". Contemporary schools and homes are woven into a design in which one recognizes the facade of McKinley High School, the roof line of the Y.W.C.A., the old Herbst house, and the steeple of the church where President McKinley worshipped. The insignia of "faith" is repeated from the outside sculpture and two other familiar symbols, the seven-branched candelabra of the Jewish religion and the cross and orb of Christianity, are here represented.

The industrial importance of the

city is unmistakable in the third section of the mural. Interpreted here are the factory roofs, smoke stacks, storage tanks, water tower, coal tipple and freight cars familiar to every Cantonian. "Men working together" is an appropriate symbol for the meaning of industry.

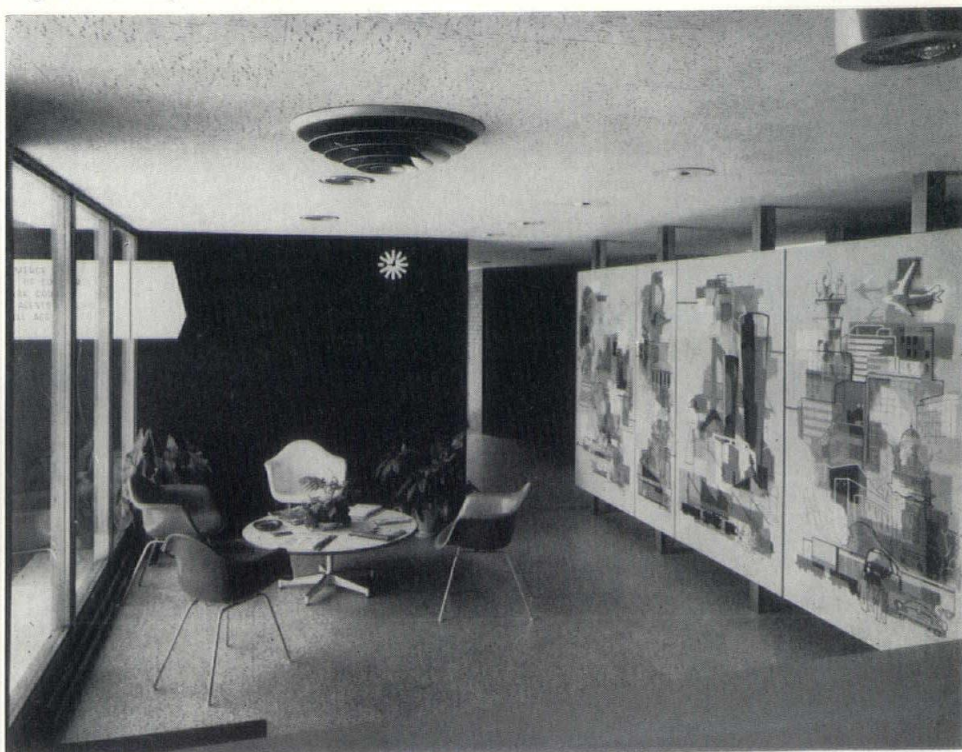
Three arrows bound together signifying "unity" is the keynote of the

right-hand panel of the mural which delineates the economic and commercial aspects of the city as well as its government, communication and transportation. From the angels on the courthouse to the weather indicators on the airport tower, much of Canton's past, present and future is condensed into this last facet of a progressive, growing community.

Cluster of three limestone sculptures symbolizes the scope and meaning of the Chamber of Commerce to the City of Canton.



Mural portrays multiple interests which distinguish the City of Canton.





Colorful murals attract customers to the Acme stores.

Collaborating artist Robert Morrow, Associate Professor at Kent State University, worked with architects Tuchman and Canute, AIA, Akron, in several media and materials in a number of supermarket murals produced for the Acme stores.

The first commission was done with the brush. The shapes of the projected mural panels and painted textural shapes of the background reflect to some extent the shapes and texture of the large exterior-interior stone wall that occurs opposite the mural wall. The mural panels themselves are accomplished paintings. Architect Canute says the atmosphere of the interior is meant to be warm and friendly—a sort of modern “country store” feeling.

The treatment shown on this page is part of a 120 foot long wall which is painted white. Sections of the mural are painted directly on this wall and

other portions are cut out of plywood and mounted projecting from the wall to varying depths. This creates a shadow pattern when spotlighted and all combine to give a feeling of third dimension. The various sections mean to portray the products sold at the counter under. Colors are very strong but well coordinated.

In another store (shown at the beginning of this article) an increased use of light as part of the mural treatment gives a particularly striking effect. Painted plywood panels are mounted on a repeat pattern of 1" vertical tubing. For variety, some of the panels are backlighted, others spotlighted. There is no attempt at product portrayal here, merely by shapes, bright colors, and light the creating of a festive atmosphere.

What better place to present art in architecture than to the mass of people

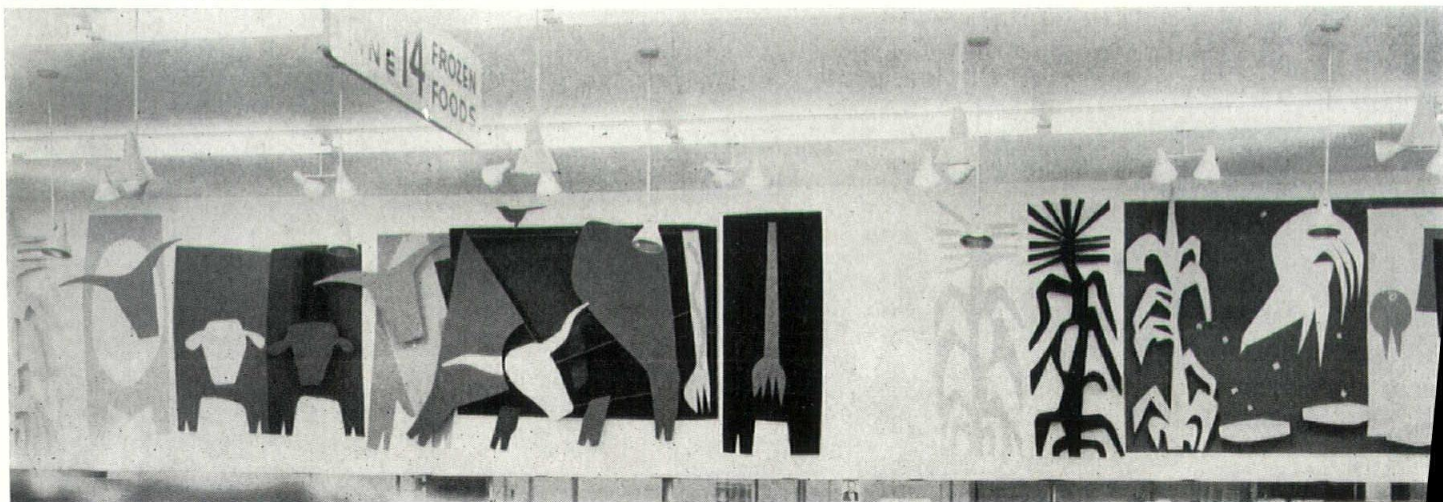
passing through a supermarket? Here is a chance to introduce some enjoyment of shape, some excitement of color, some excursion in texture, something to create a pause and pleasant atmosphere in modern harried living. The architect must be the one to introduce this spirit and desire in the client's mind, to convince him of the aesthetic need to justify the budget expense, to bring the artist into the building as a real collaborator.

“It doesn't really matter,” says Artist Morrow, “whether art forms are structurally integrated or simply placed in mute accompaniment if they are right for each other. A piece of sculpture through harmony of mass and form with architectural space can quicken response to the space itself, can focalize attention, can divide space, can dramatize dimension.”

“Painting with its special language of color and illusion does the same. These are the architectonic attributes of our art and these are the realms of thought and feeling that direct an architect into close communion with a painter or sculptor.”

Mr. Morrow believes that “too few architects move deeply and truly in these realms of thought and feeling because too few of us who carve and paint have much insight and method in these significant aspects of our efforts. Here then, lies the great hope in association of people who have various specific roles, that through knowing one another they will see in a fuller and better light the true nature of their arts.”

Murals identify food departments and sections.





Murals create a warm and friendly "country store" feeling.

Varying depths of mural sections projected from the wall give a three dimensional effect.



there's a **Perfect**
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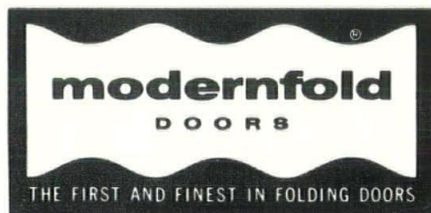
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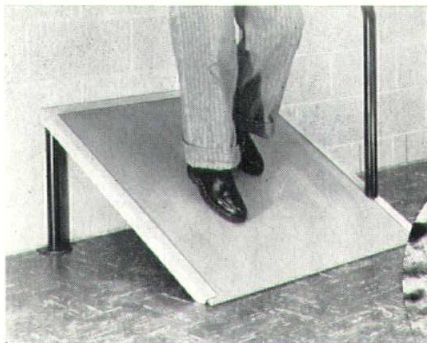
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Shall We Be Architects or Technicians?

Excerpts from the Keynote Address by Vincent G. Kling, AIA, before the 1958 Convention of The American Institute of Architects in Cleveland

. . . The estimated value of construction undertaken by the end of this year alone, recession notwithstanding, is close to fifty billion dollars. . .

This seemingly insatiable demand presents unequalled opportunities for service by our profession. At the same time, and at the same rate, it gives rise to new forces within a new and changing building climate that pose a grave challenge to the leadership we seek to provide. . .

As I see it, it is characterized by four major elements: the Client, the Builder-team, the socio-economic pattern, and new materials and methods.

Let's examine first the client, the agent of demand. Gentlemen, the age of the committee is upon us. Instead of the single proprietor, we now must communicate with a group of people—a corporation board, a building committee, a school board, a parish, an organization of investors or contributors. What's more, this committee or group usually comprises experts from many fields; typically, there is at least a lawyer, a doctor, a real estate man, a banker, a housewife, and the always present "Hard-headed Businessman".

Probably the most active group-client is the government, the myriad federal, state and local agencies engaged in supporting building programs. Not only do these agencies purchase their own barracks and offices, but through a great host of special aid programs, they have come to have the power of life or death over everything from a hospital to an entire area of a city.

Now, gentlemen, how many of us are equipped to communicate with these many specialists representing the new client and communicate in their own terms and thereby gain their confidence and respect? . . . As technicians and skin-merchants producing brochure architecture around the feasibility studies of others or as full-fledged architects?

The second important element in the building climate is the builder team.

100 years ago it was the accepted custom for our professional predecessors to supervise work directly with a small group of craftsman-contractors. Gradually a new spectre rose on the scene - the general contractor. He appeared to be such a great threat to the architect's propriety that in 1907 the A. I. A. constituted a special committee on the Relations of Architects to the Contracting System. There were cries of "Off with his head!", or the equivalent, but the committee contended itself with the following exhortation:

"There may be times when we should advocate the employment of the general contractor, but . . . as far as possible, we should induce our clients to revert to the old system of letting special contracts for each important branch of their work." . . .

Today, we are seeing this principle carried to absurd

OHIO ARCHITECT

dity. The typical architected building involves separate contracts not only for general construction, plumbing, electrical work, and heating and ventilating, but also for such items as earth-moving, landscaping, steel erecting, kitchen equipment, furnishings and casework. . . . The general contractor is still on the job but his role is scarcely more than that of a purchasing agent. The architect is left with the responsibility but without the real authority to coordinate all these independent agents. . . .

Are we not builders of a sort when we assume coordination and supervision of these various and several contracts?

I use the term "socio-economic patterns" loosely to describe the next element of the building climate. By this I mean such conditions as the relentless upward spiral of building costs, forcing a demand for greater and greater speed in the execution of a building, and confounding our attempts to budget into the future and render sound cost estimates. . . .

The last few decades have seen an exciting growth, among commercial and industrial firms, in the realization that a quality architecture is good business. On the other hand, in public works, low cost has become the measure of building quality. Where once a city hall or school was conceived as a monument to the community's highest cultural aspirations, it is today, too often, the impoverished symbol of a low tax rate.

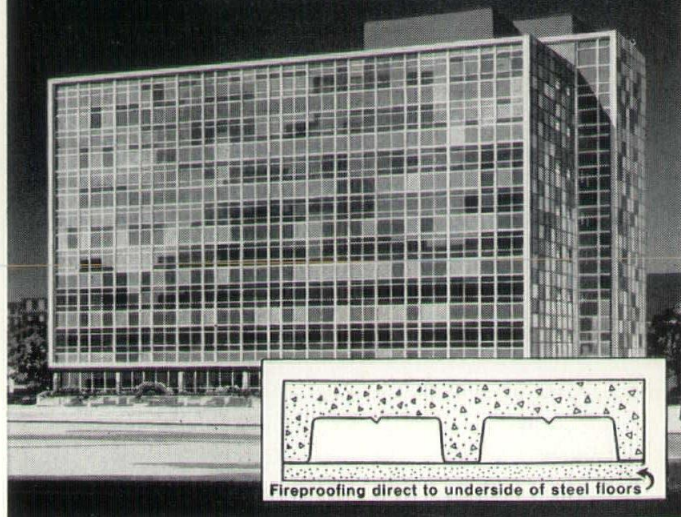
Finally, our cursory examination of the current climate of building brings us to the subject of materials and methods. If the client has multiplied, the builder has become diffuse, the economic plot has thickened - these are nothing compared to the proliferation in the building products industry. . . .

Modern technology has loosed upon the building scene an avalanche of new materials and techniques. Where once the mark of a quality product was long-established utility, today newness, up-to-the minuteness, if you will, has become the chief mark of distinction. There was a time when a known trade name on a product was sufficient to establish its acceptability. In the highly competitive materials supply field, many products are rushed to the market before their properties are firmly established. Thus, as our choice of materials multiplies, so does our risk. . . . we as a profession are held responsible for the performance of building materials which we select not only for their known characteristics but also their unknown properties. . . .

Now let's take a look at which this climate, the sum of these elements, has produced. . . . it has brought forth, out of the very soil we have been trying to cultivate, a new corporate being, growing rapidly at our side, and threatening to overshadow us. I speak of the consolidated service organization, better known as the "package dealer" - an organism splendidly equipped to weather the storms of this climate. By bringing together in one assembly line the designer, the general contractor and the subs; by mustering the capital and equipment to produce on a fixed schedule at a fixed price, the package dealer has managed to ingratiate himself with the harried, many-faceted client,

(Continued on Next Page)

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Now what do we do about this new-rich neighbor and his successes, both real and imagined, in invading the provinces we thought to be ours? . . . I would counsel you that the best defensive is a good offensive. The package dealer is meeting a very real need today, and *instead of trying to prove he is not, we had better concentrate on how we can meet that need better.* . . .

The problem before us then, is how to equip ourselves to provide leadership in the contemporary climate. . . .

First, I think we must match the client's broad requirements and specialized demands with an equally broad and equally specialized service. . . .

Second - and I am by-passing the builder team for the moment - if we are to assume legal as well as moral responsibility for the materials we specify, we must eliminate every trace of guesswork from our choices. . . .

I would like to make the concrete proposal that we, the American Institute of Architects, carry through to its logical conclusion the start made by our very fine Products Registration Service and establish our own prepaid entirely professional products research program. This could be financed, if you will, by assessing member firms on the basis of their gross earnings, and it should be conducted free from the influence of all building materials manufacturers research facilities but its findings would be universally available to the membership and enjoy as has been established by the Builders Products Registration Service, the gross referency of all members field experiences!

Now, gentlemen, we return to what is undoubtedly the most problematic element in the current climate - the builder-team. If there were ever an open invitation to the package dealer, it is the vacuum of leadership we find today in the actual process by which a building is put up. . . .

We must study and study hard every aspect of present day client-architect-contractor relationships and search out a method of operation that will protect the client, honor the integrity of the architect and his design, and produce a well-built structure in a reasonable time. . . .

Now I don't want to leave the impression that all we must do is adapt to the modern climate of building, gentlemen, for that is sheer opportunism. As we change our own approach, we have an obligation to effect changes in the climate as well. We have continually before us the task of gaining greater acceptance for sound architectural ideas, of helping to raise the level of demand as we improve our ability to supply. . . .

I say we must *participate* more actively in the decision-making process, both as individuals, and as an aggressive professional fraternity. For the individual, this may mean service on a school board, next to the doctors and businessmen; service on an agency staff, or as a consultant. For all of us as a group, it means a more vigorous use of our organization as an instrument of our common cause.

Well, gentlemen, "Shall we be architects or technicians?" The answer, I think, is in knowing, and acting on, the difference.

Redwine Convicted of Unlawful Practice of Architecture

In a decision handed down by Hamilton County Court Judge Maurice A. Niehaus, Robert Redwine, Reading, Ohio, was found guilty of unlawful practice of architecture.

Sentence was passed on September 4 by Judge Niehaus. Mr. Redwine was fined \$50.00 and costs; however, the fine was suspended and costs remitted on the condition that Redwine not practice architecture again until he obtained a certificate to practice legally.

The Judge warned Mr. Redwine that he faces a fine of \$500 or injunction proceedings for any future violations.

Board of Building Standards Seeks Executive Secretary

Since the announcement of the resignation of Jacob R. Shank, Executive Secretary to the Board of Building Standards, the Board has been actively seeking a replacement.

Chairman Jack Folkerth stated that the Board is interested in receiving applications and qualifications from architects or engineers who may be interested in the position. Applicants should be architects or engineers familiar with building codes and national standards for building products.

"A BLOW FOR PROGRESS"

Airing Grievances, a phrase and a pastime almost monopolized by labor unions in these modern times, found its place in the halls of management recently when bits and pieces of the program of the annual meeting of the American Institute of Architects turned out to be veritable gripe sessions. Altogether it was a healthy display of dissatisfaction, well worth fostering, and deserving of wide emulation.

The architects don't like a number of things. Some of these reprehensible activities, they carry on themselves. Others originate elsewhere. The criticism was impartial, and it covered considerable territory. It was perhaps best symbolized by Royal Barry Wills who, in summing up his criticism of the poor design used in many small residences, warned. "There's a crack in the picture window too big to be ignored."

Apparently there are cracks in a good many picture windows. For example, architects are fed up with senseless variations in building codes; too often, they are required to do something in one city that is prohibited in another. Also, architects don't like package builders, and they are put out by some mortgage lending practices, but by airing these grievances they stirred speakers to offer good advice on both subjects.

The point is that improvements and progress result from exposing faults and failures, not from hiding or ignoring them. In scheduling discussions of sore spots in their profession, the American Institute of Architects struck a blow for progress. It is a practice that many other parts of the construction industry could follow with profit.

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Architects Employed for State Office Building Project



Architects for the new State Office Building discuss contract recently awarded them. Seated left to right are Russell S. Potter, Orville H. Bauer, John Noble Richards, George Marshall Martin, Richard L. Tully, and Frederick H. Hobbs, Jr.

The firms of Bellman, Gillett & Richards, Toledo, Tully & Hobbs, Columbus, and Potter, Tyler, Martin, & Roth, Cincinnati have been awarded the architectural contract for the construction of the new \$15,000,000 State Office Building to be located in Franklin County.

The State Office Building Commission, under the chairmanship of Darold I. Green, Columbus Attorney, awarded the contract to the combined firms after numerous interviews with interested architectural firms. The Commission also visited architectural offices and inspected buildings designed by the firms.

The architects were instructed by

the Commission to set to work immediately with preliminary programming and to assist in the selection of a site, several of which are under consideration.

A total fee of 4.625 percent was presented by the Commission and accepted by the architects. The fee includes assistance in the selection of a site, programming, preliminaries, working drawings and material specifications and supervision of construction.

It is anticipated that the actual construction cost will approximate \$12,000,000 with the remainder of the appropriation to be expended in the purchase of a site and administration by the Commission.

State Architectural Projects

Richard M. Larimer, Director, Department of Public Works, has issued a statement to *Ohio Architect* clarifying the status of state architectural projects.

Current press comments and releases should be understood by the architects to be predicated upon the six year capital plan program required by law to be furnished by all state departments. This means that all projects reported in the papers are not necessarily current.

These programs must go before the Capital Planning and Improvements Board for review. This Board will in turn recommend specific projects to the Governor for presentation to the General Assembly.

News of Ohio Architects

Marlin L. Heist, AIA, Miamisburg, has been engaged to prepare preliminary plans and sketches for a proposed addition to two school buildings in Miamisburg. A \$650,000 bond issue to be put before the voters in the school district this November, if approved, will be used to complete the Mound school and add an 8-room two-story addition to the intermediate building.

Construction on a \$76,000 municipal building will be started in Reynoldsburg next January. William R. McDonald and Associates of Columbus are the architects for the project.

The firm of Kline and Swartz, Architects, has submitted preliminary plans for a new high school to the Delaware Board of Education. Estimated cost of the new building is \$1,672,095. This amount will be included in the bond issue to be placed before the voters in November.

Butler County Commissioners have approved a contract for architectural services in connection with the construction of a proposed new courthouse and jail. Architects include Winkler, Ranck and Beeghly chief architects; Hair, Siegel and Steed, associates; and Fred Jones, associate architect.

The food brokerage firm of Arthur C. Marquardt and Co., Inc. recently moved from its downtown Cleveland location to a new \$150,000 hillside building on West 54th Street overlooking Lake Erie. Leavitt and Spieth were the architects for this project.

The firm of Little and Dalton, Cleveland, has been awarded a contract by the Bedford Board of Education for the design of a new administration-storage building to be built adjacent to the high school.

The Board of Trustees of Mary Rutan Hospital has contracted for the architectural service of Philip T. Partridge of Cincinnati and W. Liberty and Potter, Tyler, Martin & Roth, Cincinnati, to design and supervise construction of a proposed \$800,000 40-bed addition to the institution, which the voters of the county will be asked to approve in November.

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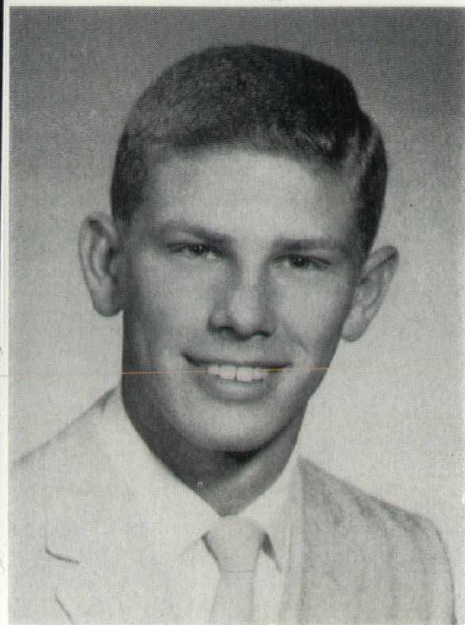
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First ASO Scholarship Award Goes To Wilmington Man



ASO President Charles J. Marr and Education Committee Chairman Burt V. Stevens jointly announce the selection of Gerald A. Curtis, son of Mr. and Mrs. Glenn A. Curtis of Wilmington, as the first awardee of a \$2500 scholarship for the study of architecture to be presented by the Architects Society of Ohio. His selection was made after consideration of numerous applications submitted to the ASO's Education Committee.

Mr. Curtis was graduated ninth in a class of ninety-seven from Wilmington High School this year. He was a member of the school's scholastic honor society, marching and concert bands, the student council, and was a Junior Rotarian. This fall he will be enrolled in the School of Architecture and Landscape Architecture at Ohio State.

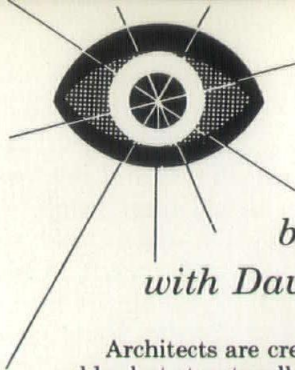
The Society has long planned for the granting of an architectural scholarship and looks forward to expanding this phase of its program to include support of several students in Ohio's schools of architecture.

Mr. Curtis will be presented to ASO members at their Silver Jubilee Convention in Cincinnati in October.

Betz Is Board Chairman

Eugene W. Betz, AIA, of the firm Betz and Thomas in Dayton is serving as Chairman of the Board of Standards & Appeal of the new Uniform Building Code of Dayton.

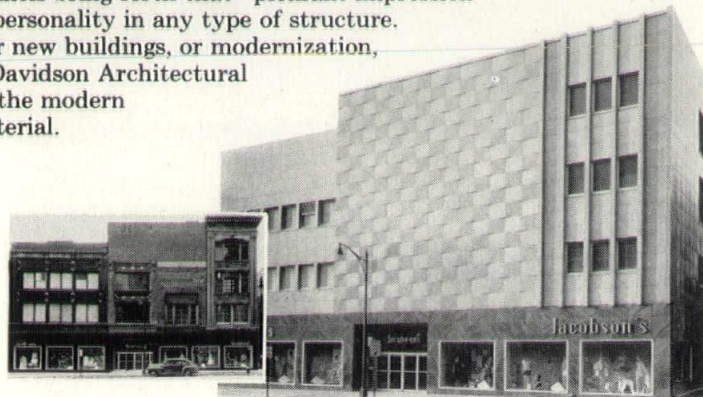
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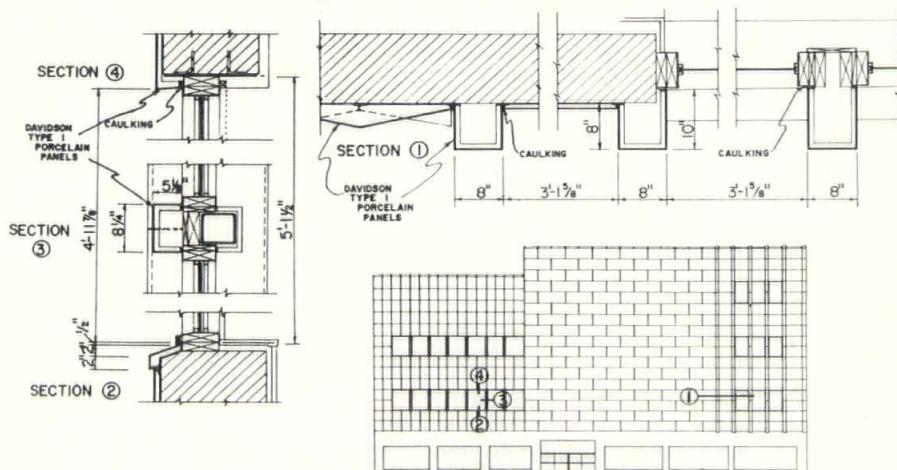
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Clan Names Cleveland Architect "Cain of the Year"

Howard B. Cain, AIA, Cleveland, was recently named "Cain of the Year 1958" at the annual Cain family reunion held in Caldwell, Ohio.



Cain

Howard B. Cain, Architect, in Cleveland.

Previous to 1952, he served as Associate Architect with Richard Cutting and Associates, specializing in U. S. airbase master planning which included four months personal assignment in France as planner for three NATO bases.

Mr. Cain is a graduate of Lakewood High School, received his B. S. in Architecture from Western Reserve University and did graduate work in Architecture at Princeton University. He received the Schwenfurth scholarship for five years study at WRU, the Schwenfurth summer scholarship for study in Mexico and the Palmer Fellowship for graduate work at Princeton.

His brother, Walker Cain, "Cain of the Year 1956", is also an architect and

is associated with the firm of Stanford White in New York.

The firm of Howard B. Cain, Architect, has completed such major projects as the Mayland Shopping Center in Mayfield Heights, the Tri-City Distributing Company in Lorain and others. In April of this year, he presented plans to the Cleveland City Council for rebuilding Cleveland's Public Square.

Architect Cain resides in Gates Mills with his wife, Helen, and seven children.

Exhibit Planned for Columbus Art Gallery

During the month of November, Columbus members of the American Institute of Steel Construction will sponsor an exhibit at the Columbus Gallery of Fine Arts entitled "Structural Steel in Today's Architecture." Included will be 36 steel-framed buildings showing some of the most striking examples of contemporary American architecture.

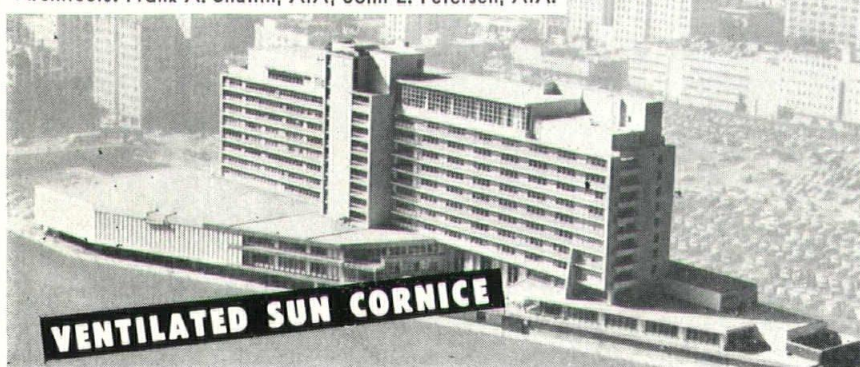
Notable are the largest coliseum in the United States at Charlotte, North Carolina, the famous home of Philip Johnson, New Canaan, Connecticut and the Lever House in New York City. All of the structures emphasize the fact that steel buildings are beautiful as well as economical, durable, flexible and safe.

(Continued on Page 22)

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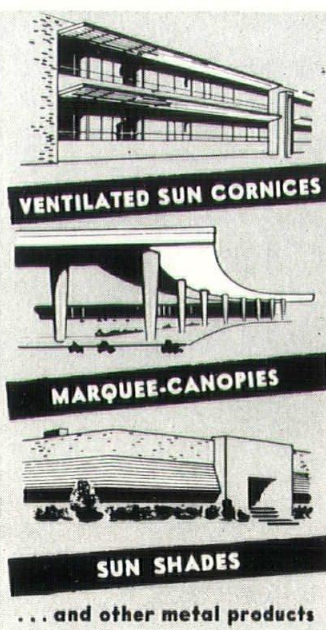
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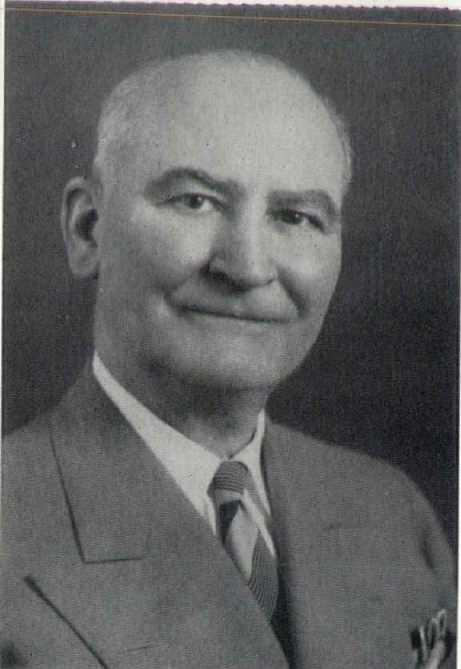
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Shank Resigns from Board of Building Standards

Jacob R. Shank, Executive Secretary, Ohio Board of Building Standards has announced his resignation from this position effective October 1, 1958.

Mr. Shank has served the Board since March of 1956, assisting in the administration of writing the new Ohio Building Code.

Charles W. Conklin Dies



Friends and architect associates of Charles W. Conklin, AIA, Mansfield, were saddened by news of his death on August 21. Mr. Conklin died from a heart attack.

Born June 17, 1884, in Bucyrus, he was a graduate of Case Institute of Applied Science. He came to Mansfield in 1907 as assistant city engineer and later became associated with the Hughes-Keenan Co. He joined the architectural firm of Vernon Redding and Associates, but for a number of years had operated his own office.

Mr. Conklin had supervised construction of many of Mansfield's largest building projects, including First Congregational Church, the YMCA-YWCA building, and was currently working on the new Masonic Temple. He also had designed the Friendly House, Mansfield News Journal and Sears Roebuck buildings, North Electric Manufacturing Co. building in Galion, the Dominion Electric Corp. building and additions to Tappan Co.

He was a member of the First Congregational Church; Past President and member of the Kiwanis Club; Westbrook Country Club; Mansfield Chamber of Commerce; Sigma Alpha Epsilon, national social fraternity; and the Columbus Chapter of the American Institute of Architects.

Surviving are his wife, Mrs. Mary Cave Conklin; one son, Harry Cave Conklin, of Cleveland, a daughter, Mrs. Donald S. Black of Mansfield, and three grandchildren.

As Mansfield architect Thomas Gene Zaugg, AIA, said, "... all of us in Mansfield were greatly shocked at the sudden death of Charles Conklin, and we will miss him greatly in the years to come. My years of association with Charlie were a pleasure, and I profited greatly by the work that we did together." A Mansfield News-Journal Editorial stated further, "He regarded his profession seriously and his fellow men with gentleness. It was a pleasure to encounter him. To no longer be able to do so is a very real loss."

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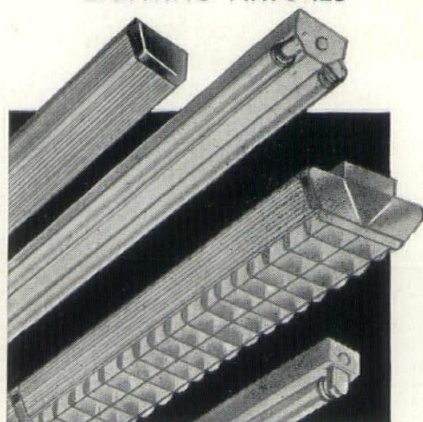
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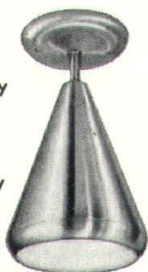
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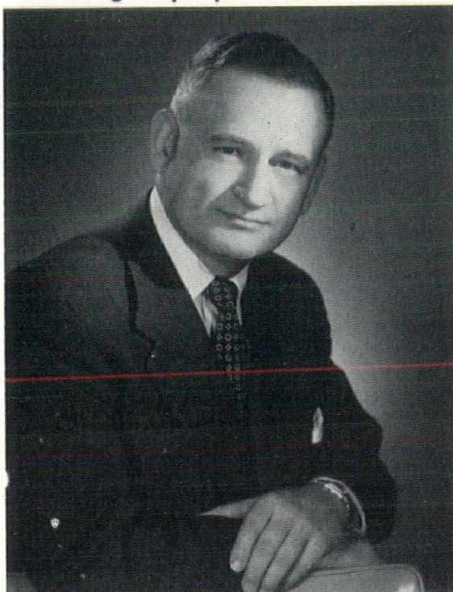
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(Continued from Page 20)

The sponsors are anxious to have members of the Architects Society of Ohio submit photographs of their structures that are appropriate to the exhibit. The only requirement is that pictures be not less than 10" x 12" in size—either black and white or color are welcome.

Send your photographs prior to October 20th to: C.E. Morris Company, 745 Curtis Avenue, Columbus 3, Ohio. All photographs will be returned.

Electric Space Heating Symposium



George S. Voinovich, AIA, Cleveland

The Cleveland Electric Illuminating Company is sponsoring an "Electric Space Heating Symposium", Thursday, October 9, 1958, in Hotel Cleveland. Registration is at 9:00 and the program carries through the day. This symposium has been developed to meet the growing need for more information about electric space heating—its theory, characteristics, applications, and cost. The symposium is a one day educational conference offering an opportunity for an interchange of ideas among architects, consulting engineers, and manufacturers.

The morning session includes: "Heat Pump—Packaged Systems"—Mr. H. M. Brundage, General Manager of the Weathertron Division, General Electric Company; "Heat Pumps—Large Central Systems"—W. H. Divine, Manager of Air Conditioning Applications, York Corporation;

and "Pros and Cons of Absorption vs. Electric Systems of Cooling"—Paul McLeod, General Sales Manager, Worthington Corporation, New York, New York.

The afternoon session includes: "Techniques of Heating Industrial Buildings Electrically"—R. E. Pequignot, General Manager, Electromode Division, Commercial Controls Corporation; "Electrical Heating of Commercial Buildings"—C. F. Kreiser, General Sales Manager, Edwin L. Wiegand Company; "Electric Residential Space Heating"—S. L. Forsyth, Sectional Sales Manager, Westinghouse Electric Corporation; and "Air Ionization"—Thomas J. Mellon, Vice President, Wesix Electric Heater Company.

A social hour with refreshments will be held before dinner. In the evening, George S. Voinovich, one of Ohio's best known architects, will discuss the "Responsibilities of an Architect". Mr. Voinovich will tell of the principles which he feels the architect should live by for working with his client.

Mr. R. M. Besse, Executive Vice-President, Cleveland Electric Illuminating Company, will talk on, "Your Electrical Future".

Eleven manufacturers will have exhibits of electric space heating equipment in the adjoining Whitehall Room.

Letter to the Editor

Now that the dust has settled and we have had an opportunity to come up for air, I want to express my appreciation for the magnificent cooperation which you in particular and your staff contributed to the 1958 AIA National Convention here in Cleveland.

We have had many complimentary responses which are most flattering which makes the weary months of planning very rewarding.

Your Special Convention Issue of the Ohio Architect was well received to say the least; your sponsorship of the Executive Secretary and Press Cocktail party was a great success from the reports coming to my attention and especially in the person of our Secretary, Miss Barnett.

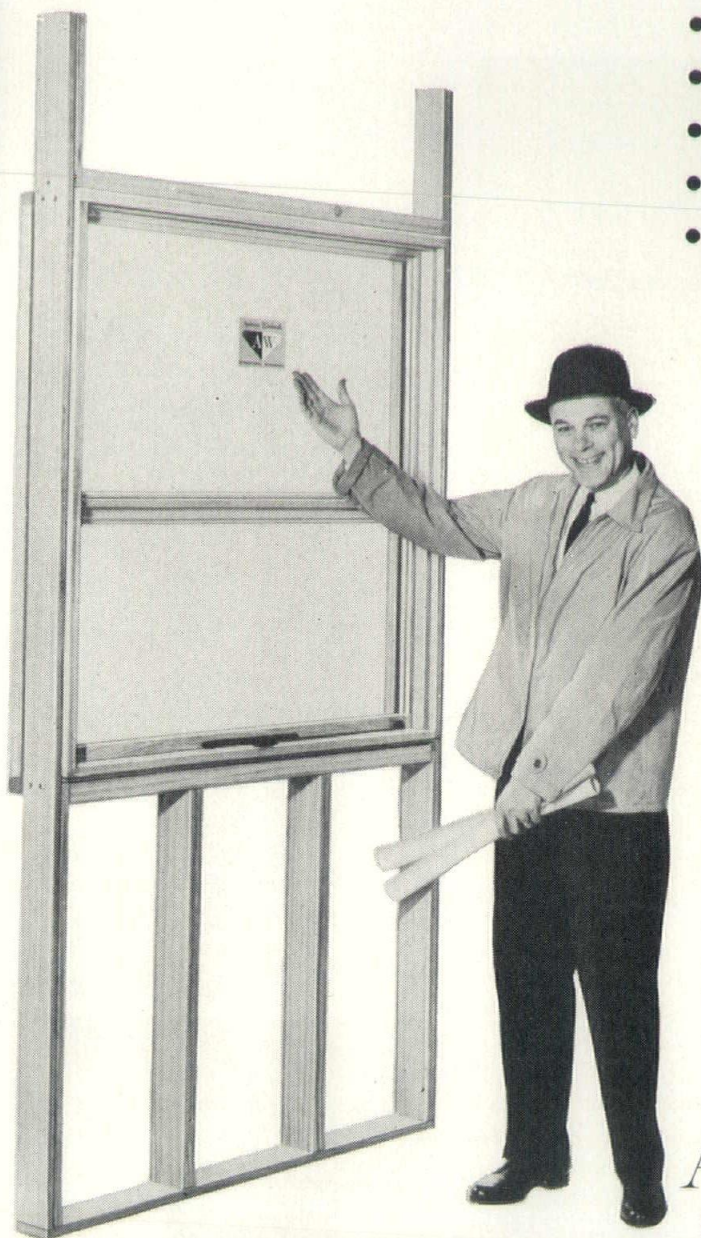
Please convey my gratitude to all members of your Staff.

Joseph Ceruti, General Chairman
1958 AIA Host Chapter
Convention Committee

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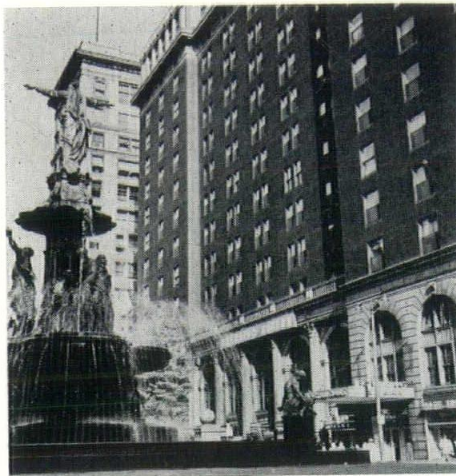
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Sheraton Gibson Hotel, Cincinnati—scene of Silver Jubilee Convention and Materials Exhibit of the Architects Society of Ohio



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