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OHIO ARCHITECT

DECEMBER
1958

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO
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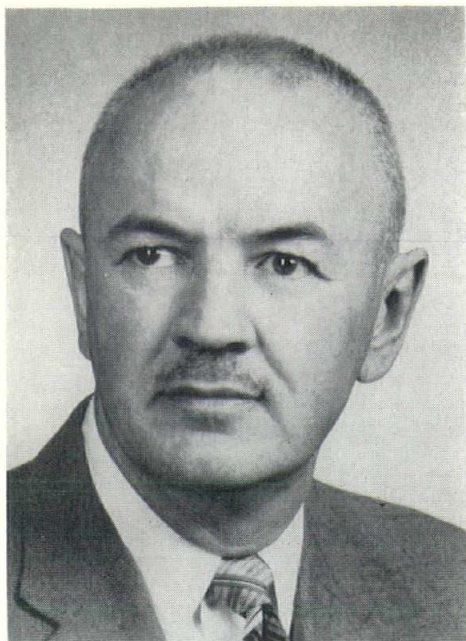
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Cover and Feature Material

Feature material for this month's issue of OHIO ARCHITECT was furnished by the Toledo Chapter, AIA, Robert E. Stough, Associate Editor.

A view of the sanctuary in St. Patrick's of Heatherdowns is shown on the cover.

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DECEMBER, 1958 Volume XVI Number 12

CONTENTS

FEATURES

Cathedral of St. Peter in Chains.....	7
St. Patrick's of Heatherdowns	10
St. John's Evangelical Lutheran Church	14
Symbolism in Church Architecture	17

AIA & ASO NEWS

An Outlook for 1959 and A Comparison of 1957 and 1958 for Ohio's Architectural Firms ..	18
New <i>Ohio Architect</i> Cover Design.....	20
Advertisers in <i>Ohio Architect</i>	25
Architects Exhibit Highlights School Boards' Convention.....	26

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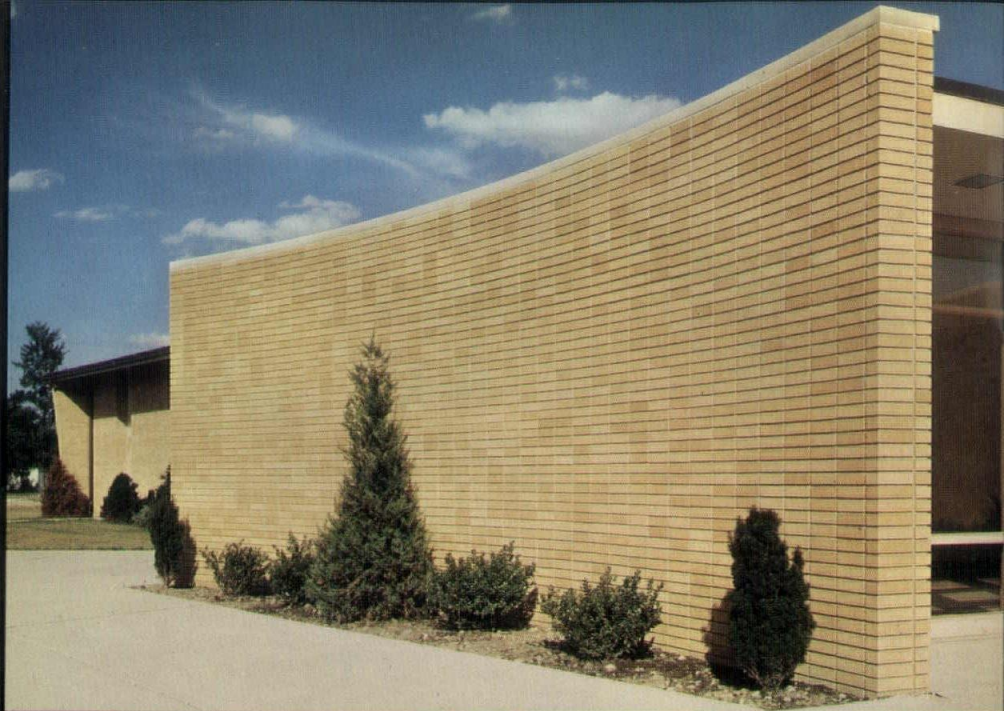


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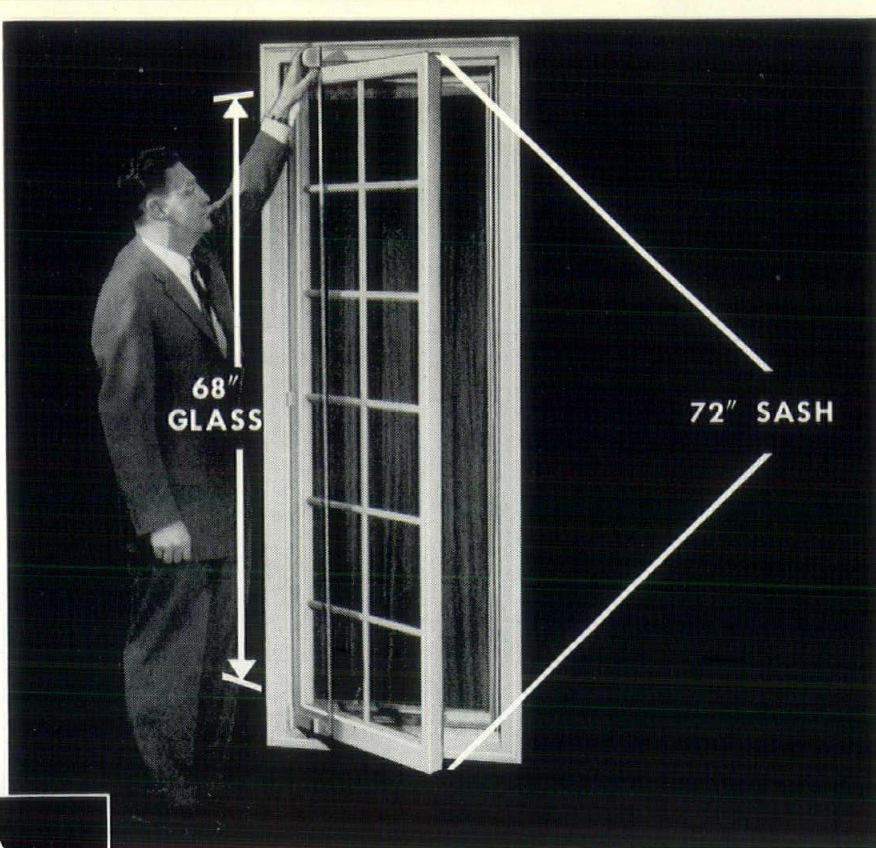
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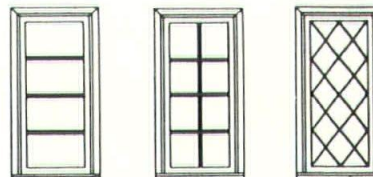
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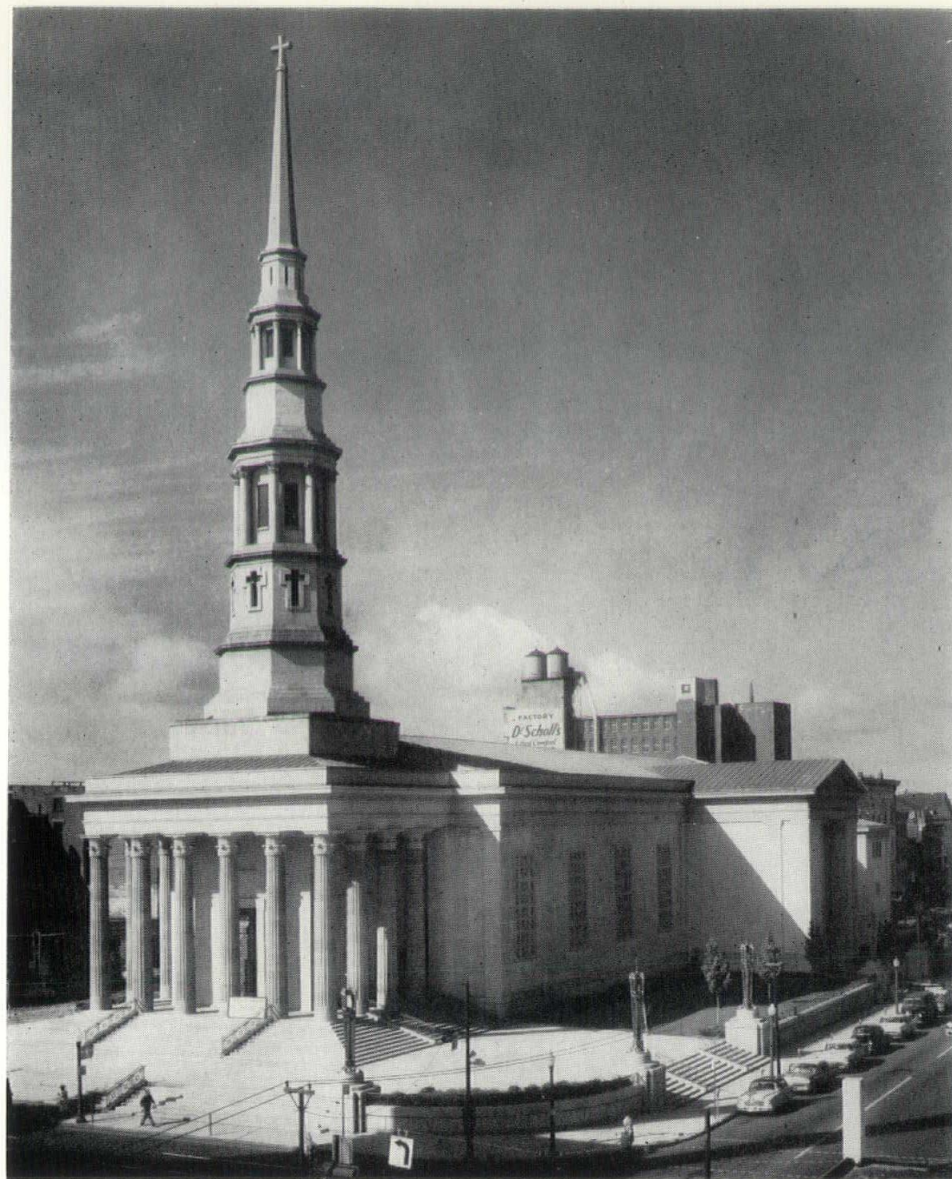
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Architect Edward J. Schulte

Cathedral of St. Peter in Chains Cincinnati, Ohio

In 1821, there were but two Catholic Churches in the territory of the Cincinnati Diocese. One was located in Cincinnati and the other near Somerset. The Cincinnati Church had been built in 1819 at Vine and Liberty Streets. In 1822 the church was moved to Sycamore Street between Sixth and Seventh Streets. This little frame church was soon found to be too small to accommodate the increasing number of Catholics and, in 1825, a new church was begun adjacent to the old one and dedicated under the patronage of St. Peter in Chains. This St. Peter's lost its title of "Cathedral" with the dedication of a new Cathedral on Plum Street in 1845 and became the parish church of St. Francis Xavier.

The land upon which the Plum Street Cathedral (the present day St. Peter in Chains Cathedral) was erected was acquired from Judge Jacob Burnet in December, 1840 and the construction period lasted five years. Delays in construction were frequently caused by lack of cash with which to pay workers and the unreliability of shipping on the Erie Canal. Also, many items of interior furnishing were fabricated in Europe with attendant delays in transportation and fabrication. However, when one considers that the restoration and additions to the Cathedral consumed four years, the five year original construction period is remarkable.

Estimates of the total cost of the original Cathedral vary from \$120,000 to \$300,000. The last figure given some years after the building's completion may have been regarded as its replacement value and not its actual cost.

The dignity of this fine church was probably more apparent then than today when it is surrounded by other large structures. However, even in its present environs, it is still dominant and the most beautiful and impressive structure in that section of Cincinnati.

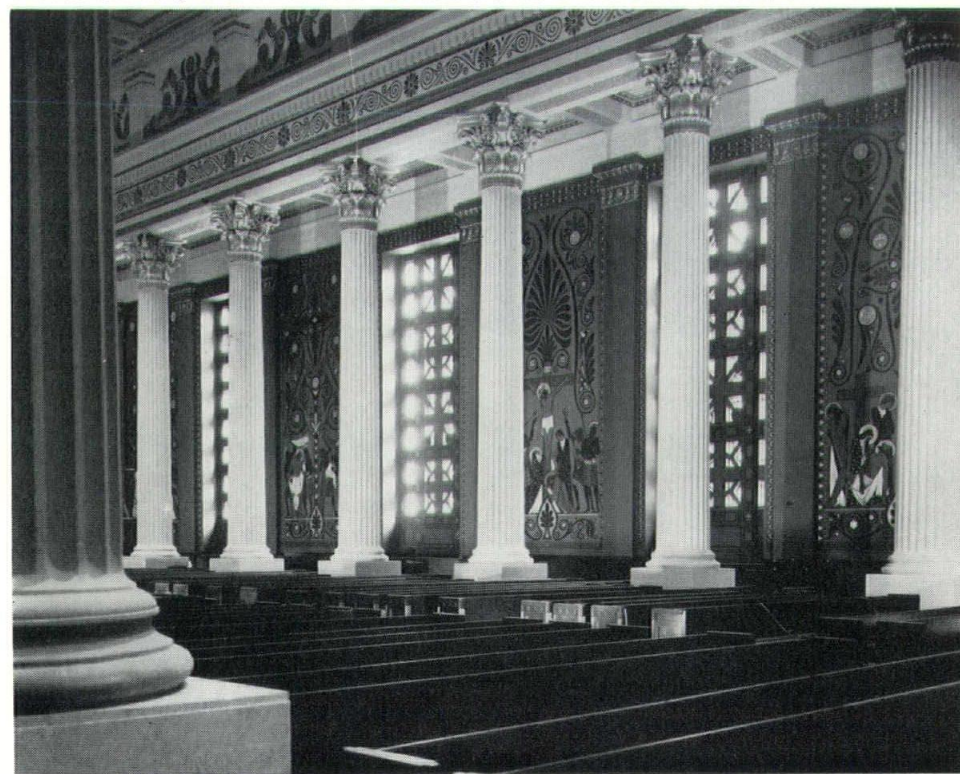
A Cincinnati Architect, Henry Walter, designed the Cathedral. He was associated with his son, Samuel Walter.

Architecturally Henry Walter was most expert in the Greco-Doric Style. In addition to St. Peter in Chains Cathedral, Walter designed the old Second Presbyterian Church on Fourth Street in Cincinnati (removed); the



The Nave, looking toward the sanctuary—Cathedral of St. Peter in Chains, Cincinnati

The Nave, looking toward aisle walls—Cathedral of St. Peter in Chains, Cincinnati



Lafayette National Bank also on Fourth Street (removed); the old College Hall on Walnut Street and several state buildings in Columbus. The only works of Mr. Walter still in existence are the Cathedral and an old state building in Columbus. These buildings bespeak his exceptional scholarship of the Greek mode and his insistence of great accuracy in the use of classic details.

In 1953, the task of restoring and enlarging the Cathedral of St. Peter in Chains was entrusted to Architect Edward J. Schulte, AIA, Cincinnati. It has always been considered among responsible Architects a grave responsibility to be commissioned to restore a historic building, particularly one possessing fine artistic qualities.

The first and exceedingly difficult task in the restoration of St. Peter in Chains was the complete measuring of the entire building and a thorough examination of the structure, since exhaustive search had not uncovered plans of the original structure despite the fact that carefully prepared plans must have been drawn by the Architect.

Mr. Schulte's sympathetic and sensitive client, Archbishop Alter, decided to add two wings to the simple existing rectangular nave: one projecting toward Eighth Street to form an auxiliary entrance to satisfy the building code, the other projecting toward the South to become a Blessed Sacrament Chapel. A large addition containing the Rectory and Sacristies was to be extended west to Central Avenue.

A search was begun for the source of the peculiar stratified limestone used in the original building. By accident, Mr. Schulte stumbled on the location of the quarries. Having dinner one evening with Bishop Thill of Salina, Kansas, Architect Schulte mentioned his interest in locating the source of the stone used in the Cathedral of St. Peter in Chains. Having been raised in the Dayton area, Bishop Thill mentioned that as a boy he used to play in the abandoned stone quarries from which he was certain the stone in question had originated. This proved to be true. The quarry was finally located, reopened, and this stone used in the additions.

After four years of labor the restor-

OHIO ARCHITECT



Golden altar on a black marble background of the Blessed Sacrament Chapel in the new wing of the Cathedral of St. Peter in Chains, Cincinnati

ed Cathedral of St. Peter in Chains was dedicated in late 1957—a landmark in American church architecture and a joy to Cincinnatians and church people everywhere.

For his work in connection with restoring and enlarging the Cathedral, Architect Schulte was awarded the 1958 Sachs prize given by the Cincinnati Fine Arts Institute for outstanding achievement in any of the fine arts.

Most Cincinnatians of discernment are aware of the beautiful Grecian Spire which dominates the Cathedral view from Eighth Street toward the West. This tower together with the peristyle of Greek Corinthian columns at its base is, perhaps, one of the noblest examples of Greek revival architecture in the United States.

The visitor interested in this venerable church finds himself standing on the north east corner of Eighth and Plum streets facing Southwest. He is aware of the fine stone wall with bronze lantern accents enclosing the property on which the Cathedral stands, and his attention is first directed to the great tower with its crowning spire and its great peristyle of columns taken from the Tower of the Winds at

Athens. From that position he can view the new transept facing the old City Hall and forming an added entrance and a place for the Baptistry, and he can study the stone grilles in symbolic design which fill the original large rectangular windows. Permitting his gaze to wander still farther west, the visitor is aware of a large addition extending to Central Avenue and containing the large Sacristies, the Diocesan Meeting Rooms, the Executive Offices of the Parish and the living quarters of the priests who have charge of the services.

Moving across the street one enters the landscaped grounds and, after mounting the steps of the Portico, enters through beautiful wrought bronze doors into an octagonal atrium. This room has a floor of colored marble with inlaid keys, symbolic of the Patron Saint.

The walls are sheathed in black marble surmounted by an ornamental ceiling of gold. Proceeding from the Atrium one enters the Narthex, which extends the entire width of the Cathedral and is separated from the nave by a screen of mahogany with ornamental accents of bronze, and two bronze figures in bas-relief of the Blessed Mother

and St. Joseph. This screen which supports a balcony contains six large plate glass panels on which have been carved the figures of the Evangelists together with St. Jude and St. James the Less. Through these clear glass panels, the visitor will view the great and noble interior of the Cathedral which is somewhat more than 200 feet in length.

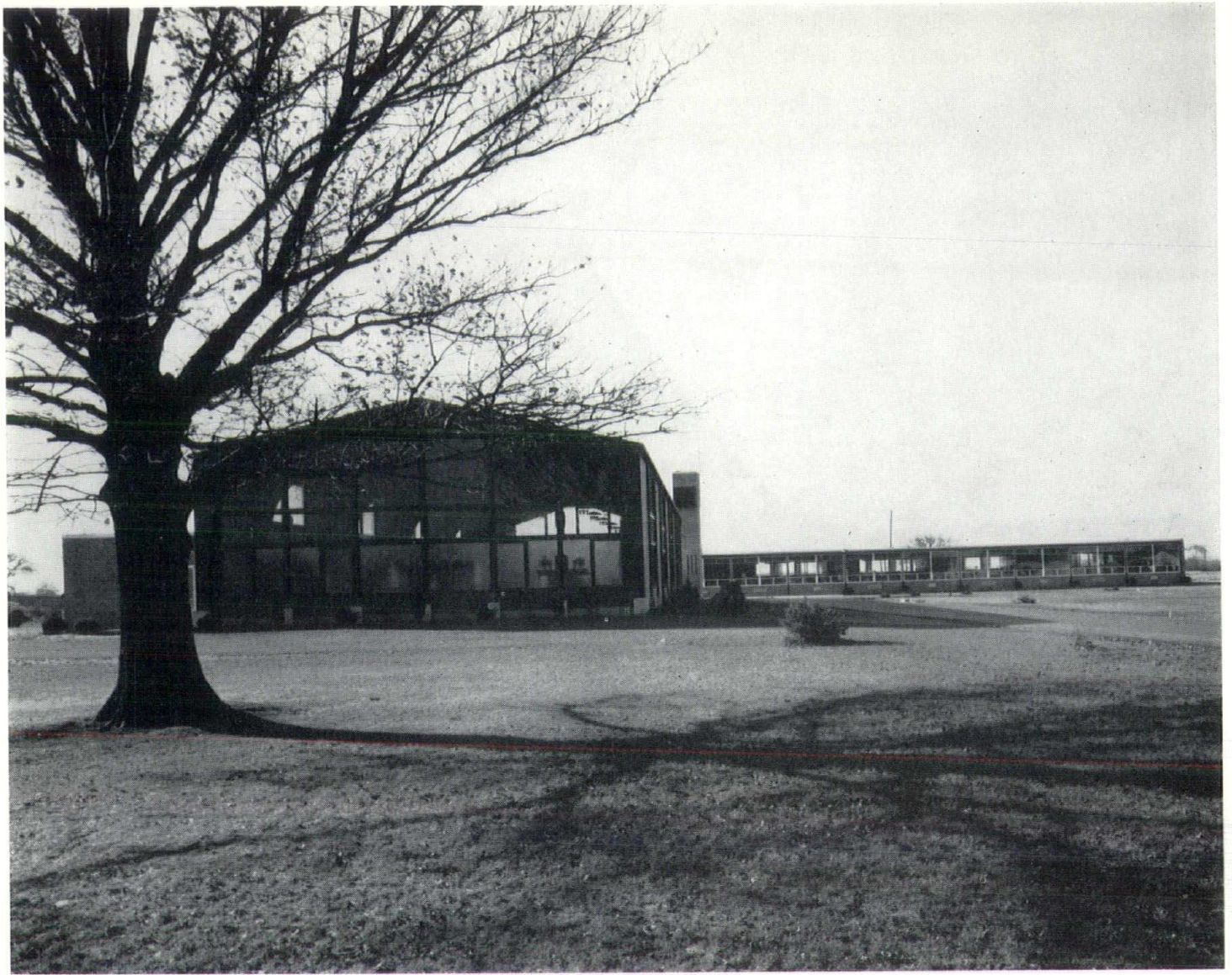
The sanctuary which architecturally terminates the great colonaded Nave contains the High Altar, behind which wall containing a large mosaic forms a terminus and focal point of the entire interior.

The main altar is of polished black marble with gold bronze ornamental accents, a large crucifix of bronze and six large specially designed candle holders. The altar sets on a predella or platform with three steps and Mass may be said here either in the conventional manner or with the celebrant facing the congregation.

The Sanctuary is enclosed on three sides by stalls for seventy five clergy; on the Gospel side is a throne for the Archbishop and on the Epistle side another throne for visiting dignitary. All of the sanctuary furniture is Greek in character, constructed of mahogany with ornamental bronze accents; and the backs of the stalls form a pierced screen separating the sanctuary from the processional aisles and supporting balconies on either side.

The large mosaic wall behind the main altar extends the full width and height of the Nave. It was designed by Anton Wendling of Aachen, one of Germany's best known artists, and fabricated under his direction. It portrays the figure of Our Lord seated upon his throne offering the keys to St. Peter who kneels at his left. On the two lower corners are two supplemental scenes, one of St. Peter in prison in Rome and the other of St. Peter in prison in Antioch—all in color on a gold background with a border of a chain design and appropriate texts in Latin.

A view of the Cathedral of St. Peter in Chains awakens new pride in the religious heritage of America. The Cathedral, which has long been a religious center in the City of Cincinnati, now restored and enlarged will continue to beckon Cincinnatians to the worship of God.



Architects Munger, Munger & Associates

St. Patrick's of Heatherdowns Toledo, Ohio

The children of St. Patrick's parish attended classes in their gay new contemporary school just 10 months after the architects first conference with the planning group for the new parish to be established in the Heatherdowns area of suburban Toledo.

Incorporating dynamic arrangements of glass and brick, the completed contemporary "L" shaped structure rises 2½ stories high in the church wing. The one-story educational wing attached was designed for daylighting and cheerfully color-planned to give a happy and uplifting environment to the youngsters in the parish school.

Achieving quietude and a feeling of remoteness from everyday for the

OHIO ARCHITECT

church area of the building was one of the major architectural challenges. As the original building of a newly created parish, the plan had to include facilities for all parish functions: a church area for worship, a parochial school, meeting and assembly rooms for parish activities, administrative and faculty rooms, and priest and servers sacristies.

Future plans for the parish expansion dictated that this first parish church would be under the same roof with the school. A separate church building to be constructed later.

Earth, sky and trees form a simple and natural background for the altar. The entire sanctuary, from the floor to the peak of the roof is walled with glass.

Reaching high above the altar, the glass opens the walls to the vast surrounding sky. Framed in the glass are the high waving branches of a single giant tree, again bringing the natural outdoors inside the church for an unusual and pleasing atmosphere of worship. The grandeur of the sky bring high vistas and natural daylight into the church in vast high glass panelling along the left side of the church. All of the glass is set high so that street scenes are invisible and is positioned to heighten the worshipper's vista by complementing the real and spiritual elevation of worship.

The visitor to St. Patrick's school wing will find a cheery and airy en-

(Continued on Page 12)

A Heightened Spiritual Feeling is achieved as worshippers view the altar, with its dramatic backdrop of solar glass revealing the ever-changing panorama of the seasons.





Pecan stained laminated wood bents combine with ceiling and roof decking to create the architectural drama of St. Patrick's nave. Pews are a matching pecan stain. Bricks on the side walls are in soft peach colors. A silhouette accent is achieved with black painted wood window trim. Sliding panels behind louvers are yellow gold. Floor is Kelly green.

vironment, accented by daylighted corridors and "happy" shades of paint on the classroom doors. Color inside each of the twelve classrooms is keyed to the distinctive color of its doorway. The exterior of the school wing is designed for pleasing appearance and natural day-

lighting with a vast continuous expanse of glass. A low brick wall, below the glass, gives a good contrast pattern. Design plans allow for the addition of a 12 classroom wing in the future.

Rapid growth of the residential area in Heatherdowns created an urgent

need for the organization of a new parish to provide church and school facilities for young, growing families in Southwestern Toledo.

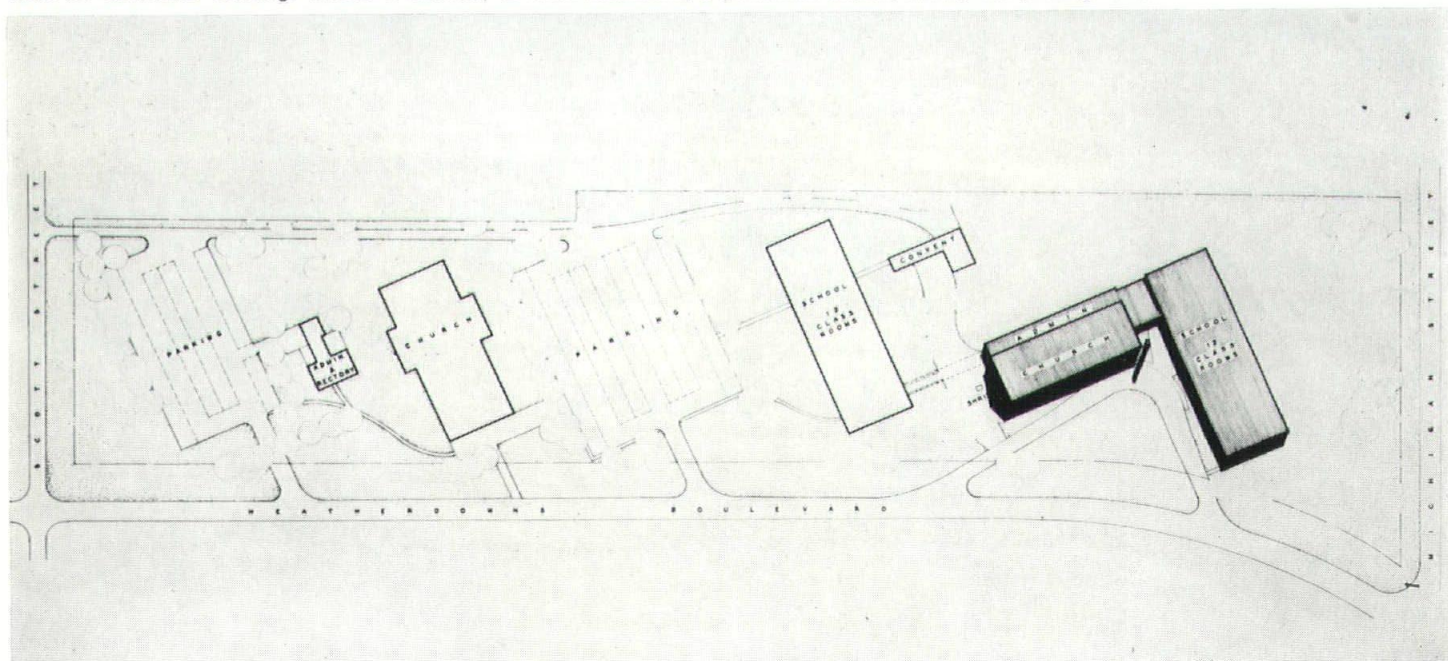
Through the efforts of Father James T. Brogan, the St. Patrick's parish of 800 families was created in 1956 by the Most Reverend George J. Rehring, S.T.D., Bishop of Toledo.

In September, 1957 children attended classes in their new school. The church wing was completed for dedication Mass on Christmas Day with the entire research, design and construction work accomplished in about 395 days.

The basic "L" shaped building contains facilities for assembling students and parishioners in a large church hall in the basement. The seating capacity is 300-400. Adjacent to the north side of the church is the administration area, including a general office, principal's office, health room, a Sister's lounge and kitchenette, and a lounge for lay teachers. Accordion wall partitions make these rooms flexible in size and usefulness now and in the future. In this part of the building are permanent rooms for the priest's sacristy, servers' sacristy and storage areas.

Planned expansions for the St. Patrick's parish buildings of the future include a permanent church, a rectory, a convent, and a large parking lot.

Site Plan of St. Patrick's of Heatherdowns, Toledo, showing existing buildings in relation to ample planned space for future parish development. Plans for additional buildings include a convent, 12 more classrooms, a permanent church, rectory and parking area.



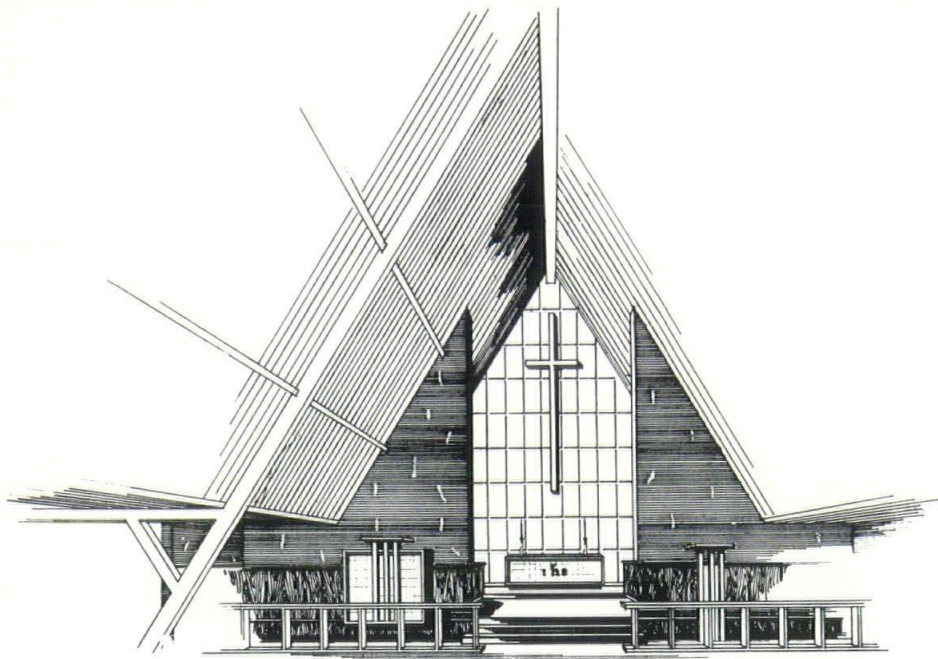


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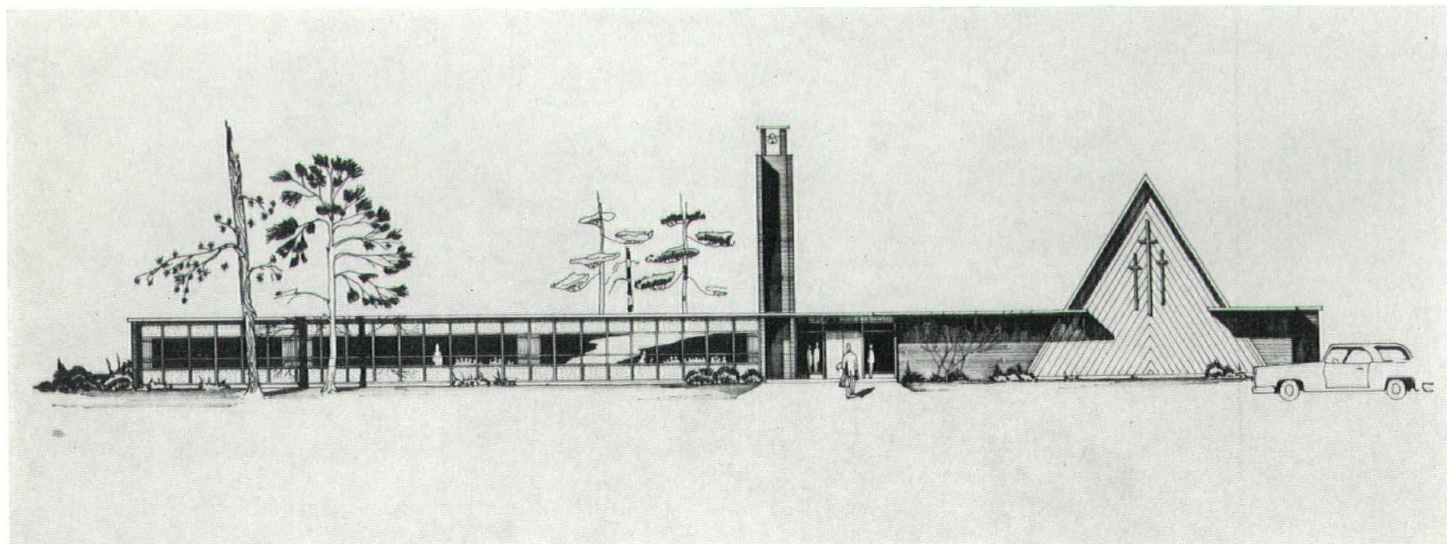
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Architects Buehrer & Stough

St. Johns Evangelical Lutheran Church Rocky Ridge, Ohio



This church is to be built in Rocky Ridge, Ohio, a rural community of 2000 residents. It is the architects' desire that it will function as a community center as well as a spiritual center. The exterior was conceived as a building that must define its purpose even to the hurried passer-by. Once inside there are no self-conscious volumes with planters and other decorative clichés to state the intended purpose. The purpose is to define *space*—space that is both positive and negative—space that separates man from the secular and puts him in communion with worship. Through this means the architects hope to achieve an emotional experience.

Upon entering a person is to feel that even though this is a man-made building there is something there that was not put there by man. To accomplish this purpose material, color, texture, space, and light to obtain visual harmony are relied upon.

All of the educational areas except pre-school will have maximum flexibility obtainable from a "rectilinear expression". The areas can be varied according to needs through the use of folding partitions. Each major area contains an altar and other equipment needed to inspire students to learn the ways and needs of worship. Each area has been scaled to the age group of its occupants.

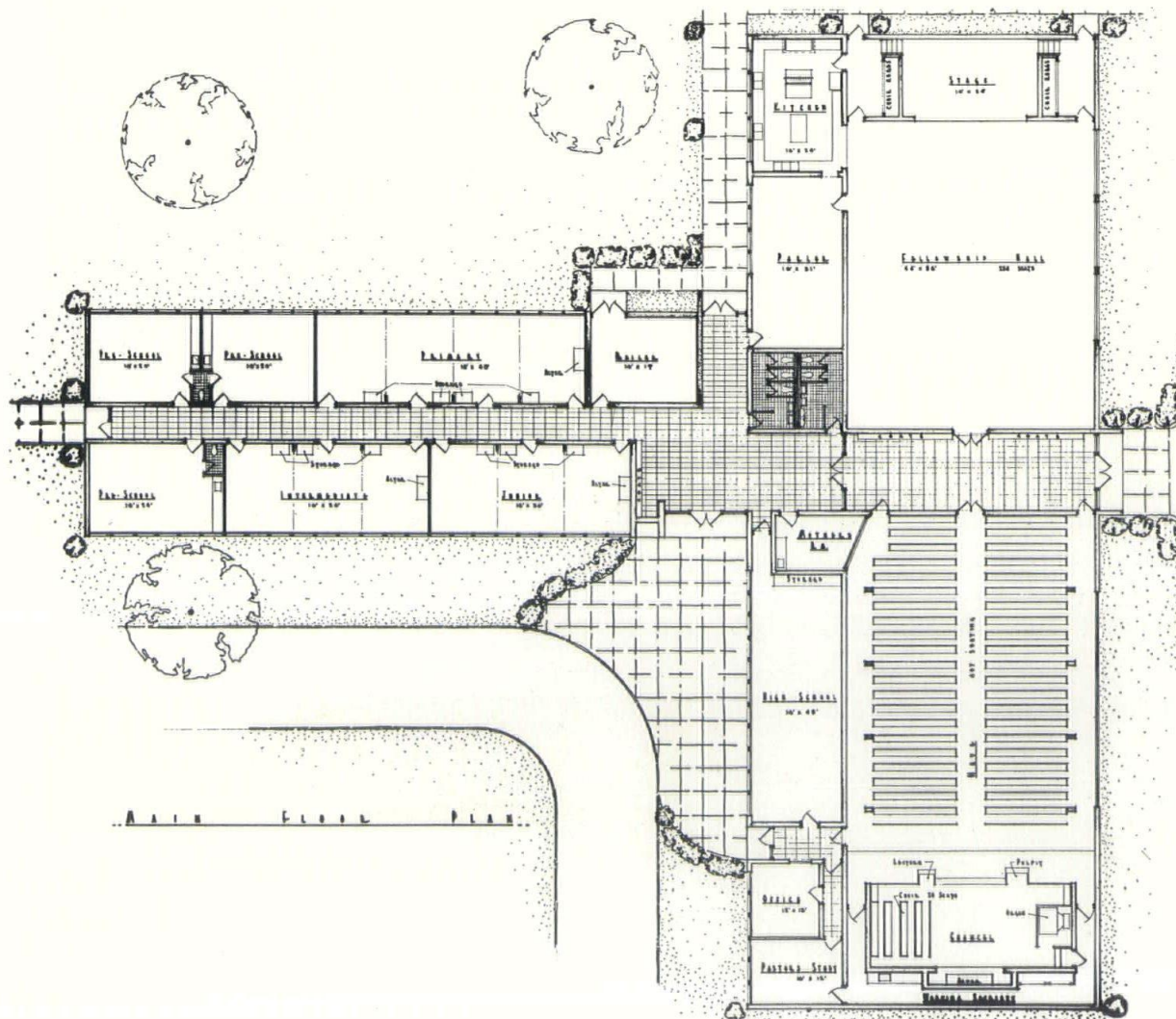
There is a narthex and corridor separating the nave from all other elements of the building and serving two functions: (1) Emotional, man prepares to meet God, a buffer between the divine and the secular. (2) Transition of scale, which in reality is another means of evoking emotion. The space-time concept here is to define the area in relation to man's needs and experience separating one area which contains many materials, rhythms, and patterns from the sanctuary which is

spatially quiet and dignified.

The articulation of positive space in the nave is geared to one purpose, that being to focus all attention on the altar and cross. Crystallization of purpose is achieved through acoustics, light, masonry, color, and wood. These elements and materials are used in a manner that is indicative of our own age, keeping in mind religious canons and intent since the Garden of Eden.

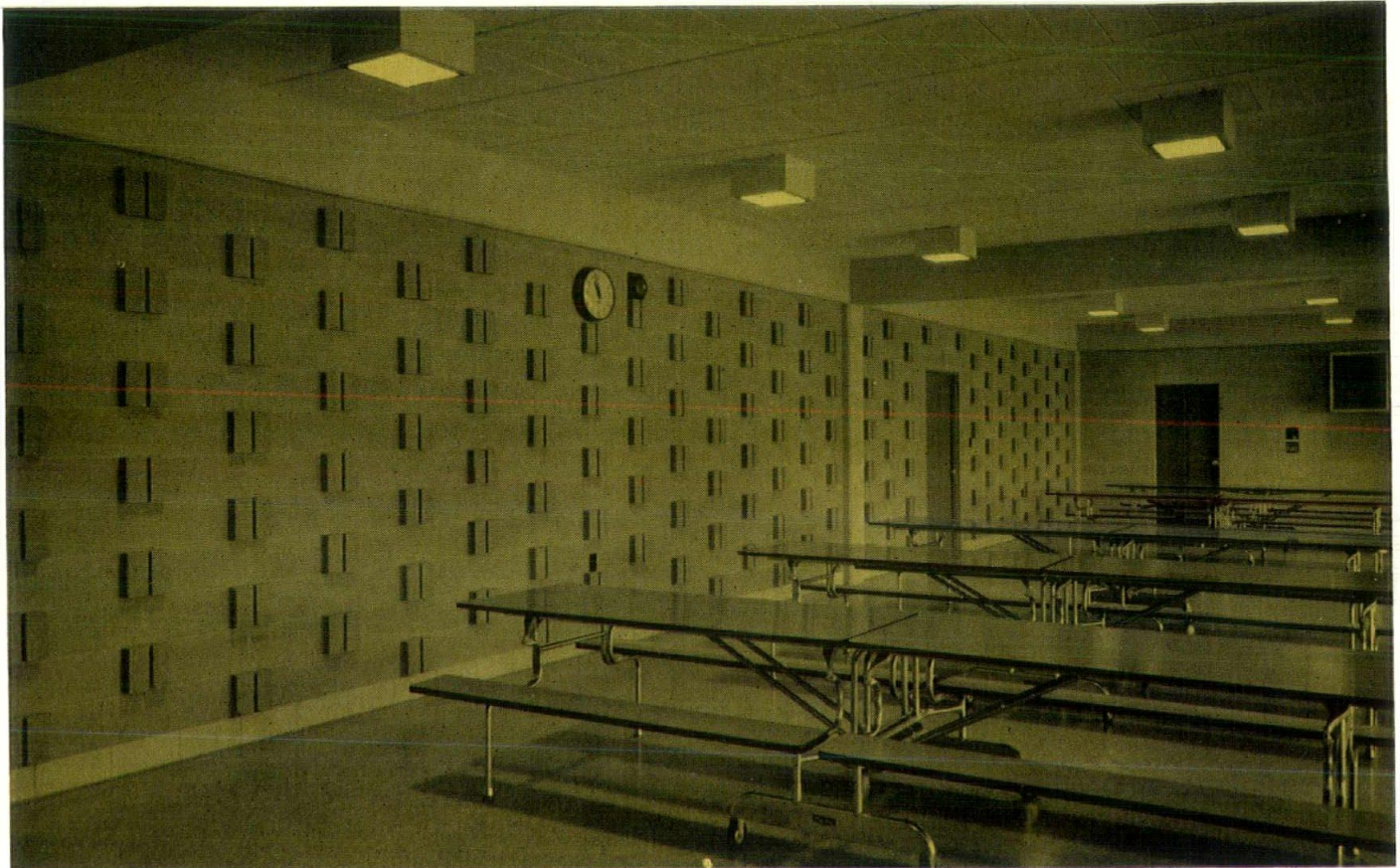
MATERIAL—Walls: Face brick, block, metal, glazed tile; Floors: Concrete slab, asbestos tile, vinyl tile, ceramic tile; Roof: Wood deck, acoustical roof deck, wood arches, steel joist; Windows: Aluminum frames, cathedral glass in Nave; Heating: Warm Air—future air conditioning; Lighting: Fluorescent and incandescent.

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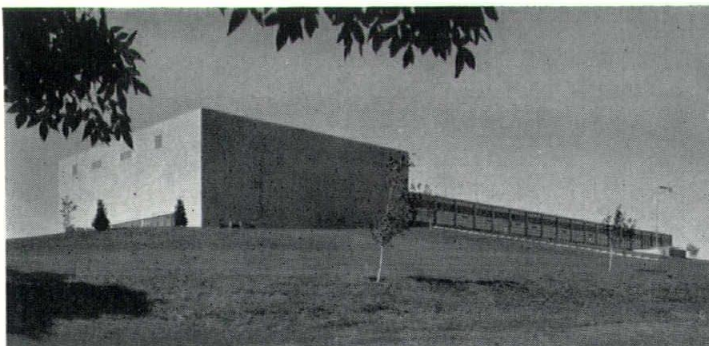
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Symbolism in Church Architecture

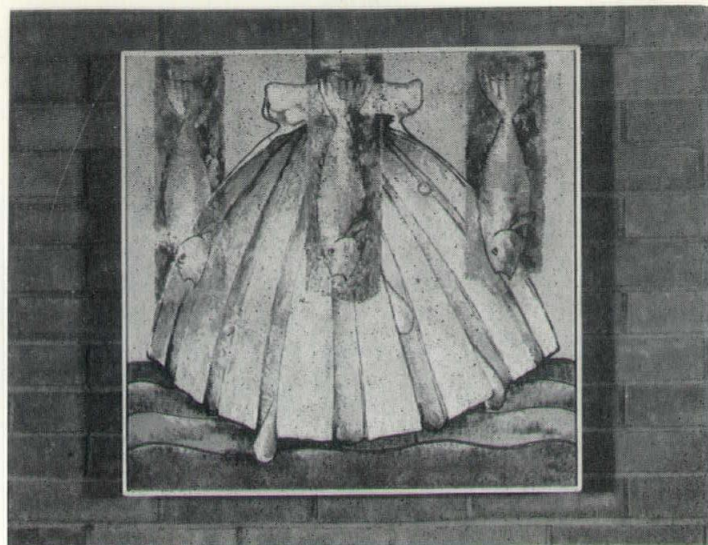
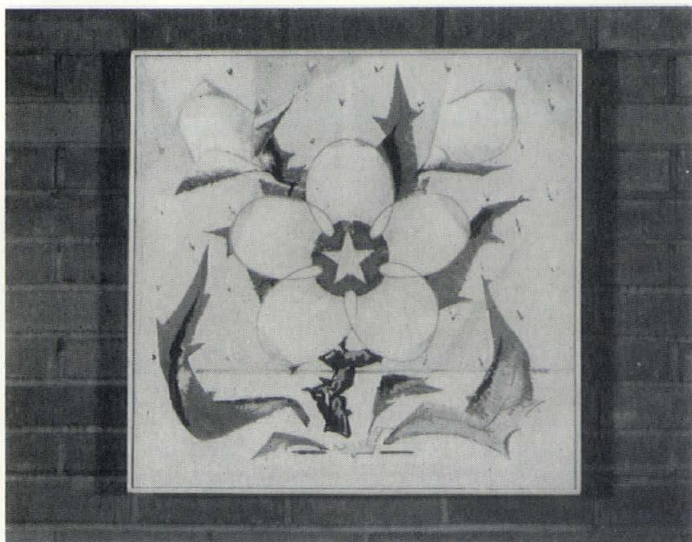
One of the most promising cultural signs of our times is the broadening interest in and use of Christian Symbols for Protestant Churches. Symbolism has played a significant part in projecting and building Christianity from earliest times. In the best examples of Church art, the creative hand has always been tempered by the realization that restraint and simplicity are paramount for true and proper expression.

Pictured here are four wall murals symbolizing major events in the life of Christ and one mosaic painting of the Cross and the Tree of Life used in the First Methodist Church of Dover, Ohio.

The building was designed by the firm of Marr, Knapp & Crawfis, Architects, with offices in New Philadelphia and Mansfield, Ohio. The artist was Hugh H. Olmes of Mural Arts in Canton. Mr. Olmes visited the building while under construction and studied the wall areas, arrangement of the murals etc. so that his works of art could become a part of the building itself. Three other murals not pictured here were used in the foyer area.

In the panels, the personal, intimate and experimental nature of secular art has been replaced by more objective, formal and impersonal elements of design. Objectivity remains an important yardstick for the artist and spectator alike.

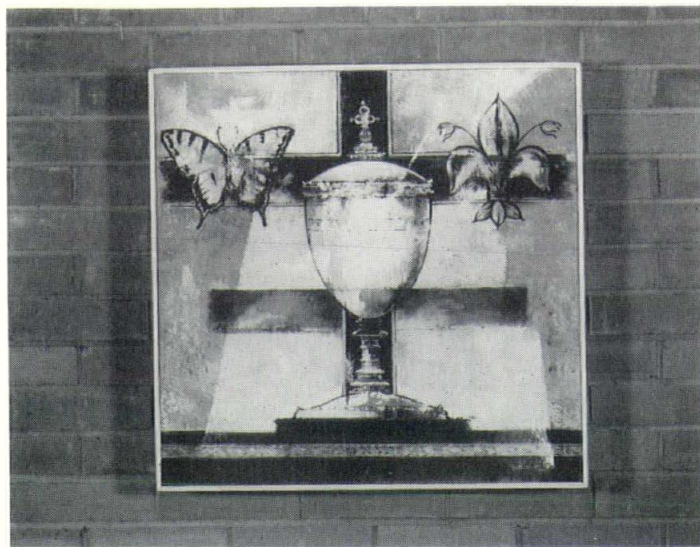
THE NATIVITY is symbolized through the Traditional Christmas Rose or Glastonbury Thorn. The whites and pale yellow suggest the purity and tenuousness of the new born.



OUR LORD'S BAPTISM is portrayed through the Escallop with drops of sea water. The fish is one of the earliest and most used symbols of Christian faith. Here as in the Trinity, spiritual mysticism is implied by the semi-transparency of the symbols.

MOSAIC CROSS ON SLATE—(Located in the Pastor's study) THE INFINITE—One of the most unpretentious substances of the earth is slate. Without contrasting veins and neutral in color, this type of stone adapts admirably to relief sculpture and interior building enhancement. Venetian glass with its many subtle hues and varying transparencies, makes an ideal associate for the gray surfaces of the slate. In designing the content of the slate mosaic for the pastor's study, the artist chose the Celtic Cross as a vital and glowing symbol for Protestant meditation. To further identify the meaning, the Peacock, Dove and Tree or Vine of Life have been carved and etched in the slate areas surrounding the mosaic cross. The larger birds, leaves and fruit are intaglio, or reverse carving, below the stone surface rather than above the surface.





THE LAST SUPPER, ELEMENTS AND CRUCIFIXION is perhaps the most complex of this series. This panel contains traditional symbols, as well as the artist's individual interpretive color and form. The recognized forms represent the Chalice, centered in front of the somber cross which projects beyond the confines of the square painting. The Butterfly represents Christ's Eternal Life, and the Fleur-de-Lys stands for the Human Nature of our Saviour. The two horizontal red areas suggest the Elements of Bread and Wine. The background blue is used to suggest release from worldly confinement into infinity.



THE RESURRECTION is most nobly stated in a very old visual symbol—the Phoenix. Although the ancient Phoenix was a composite imaginary bird, the artist here leans heavily on the structural likeness of the Eagle which in itself is a Christian symbol of eternal life. The Phoenix consumed by fire, rises again from its ashes, reborn for everlasting flight.

An Outlook For 1959 and A Comparison of 1957 and 1958 For Ohio's Architectural Firms

The Architects Society of Ohio recently completed a survey of the 418 architectural firms located in Ohio. Of the 418 firms surveyed, 197, or 47% supplied information. These 197 firms represent 374 principals and 706 registered architects and draftsmen.

The purpose of the survey was to determine how the total dollar volume of work done by Ohio architects compares for the years 1957 and 1958 and also to forecast anticipated work for 1959.

Dollar Volume of Construction For 197 Firms	
1957 (Actual)	\$359,559,432.00
1958 (Estimated)	\$382,072,468.00
1959 (Anticipated)	\$419,648,000.00

The increase of the total dollar volume for construction of the 1958 estimate over the 1957 actual is \$22,513,036.00, a gain of 5.90%. The increase of the anticipated volume for 1959 over the 1958 estimate is \$37,575,532.00, a gain of 9.00% and an increase of \$60,088,568.00 over the 1957 figure, a gain of 15.00% in a three year period.

The percent of the total dollar volume of construction in 1958 for building types designed by these 197 firms and the percent of these firms engaged in the design of specific building types follow:

Building Types	% of Dollars Vol	% of Firms
Schools	18.20%	46.70%
Churches and Religious Buildings	18.75%	59.90%
Commercial and Factory	21.80%	71.10%
Residential	19.50%	66.00%
Public Buildings	6.05%	24.40%
Public Utilities Buildings	1.20%	9.00%
Social and Recreational Buildings	3.55%	20.30%
Hospitals	5.55%	19.80%
Other	5.40%	28.90%

Total 100.00%

The firm reporting the lowest total dollar volume for construction in 1958 submitted the following information:

Total dollar volume for construction in 1957—\$185,000.00.

Estimated total dollar volume for construction in 1958—\$75,000.00.

Anticipated total dollar volume for construction in 1959—\$125,000.00.

This is a one-principal firm with only one part time draftsman and reported 100.00% Commercial design for 1958.

The firm reporting the highest total dollar volume for construction in 1958 submitted the following information:

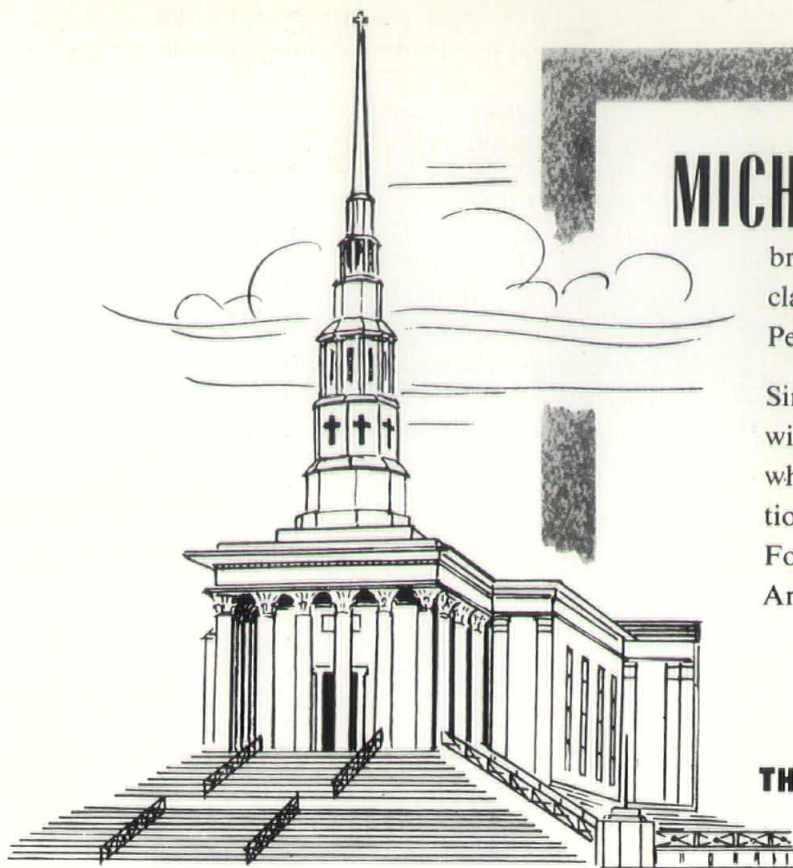
Total dollar volume for construction in 1957—\$15,000,000.00.

Estimated total dollar volume for construction in 1958—\$17,000,000.00.

Anticipated total dollar volume for construction in 1959—\$20,000,000.00.

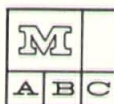
This firm reported four principals, and eighteen registered architects and draftsmen. The construction-dollar percentage was reported 40.00% schools, 40.00% churches and religious buildings, 10.00% residential, and 10.00% social and recreational buildings.

It should be remembered that all foregoing figures represent 197 complete reports from a possible 418 architectural firms in Ohio.



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january
1959

JANUARY OHIO ARCHITECT TO FEATURE NEW COVER DESIGN

A new *Ohio Architect* cover format will be introduced with the January, 1959 issue of the magazine. The design was produced by the studios of Montgomery, Fessenmeyer & Ward, Cleveland, and is pictured here with pictorial material featured in this issue of the magazine.

The ASO's Publication Committee Chairman Howard B. Cain, AIA, worked with the studios on this project.

Feature material for the January magazine will be supplied by the Cleveland Chapter of the American Institute of Architects, Charles E. Rimer, AIA, Associate Editor.

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Architects Exhibit Highlights School Boards' Convention

A total of 38 Ohio architectural firms exhibited their school work to the more than 2000 school board members and school administrators in Columbus at the recent Third Annual Convention of the Ohio School Boards Association.

The Architectural Exhibit was hailed as the highlight of the show and afforded ASO members an opportunity to show some of their more recent work in the school design field.

Next year's Convention of the OSBA is scheduled for Cleveland during November. An Architectural Exhibit is scheduled under the sponsorship of the ASO.

Photographs are through the courtesy of Jack Sterling of the Structural Clay Products Institute, Region 4.



ASO Prexy Hermon S. Brodrick, AIA, Dayton, (center) looks over the architectural exhibit.



Architect James Knapp, AIA, New Philadelphia, (right) discusses school design with members of the Ohio School Boards Association.



Architect Edward Rosendahl, AIA, Cincinnati, (center) discusses his design for the Wm. Henry Harrison High School.



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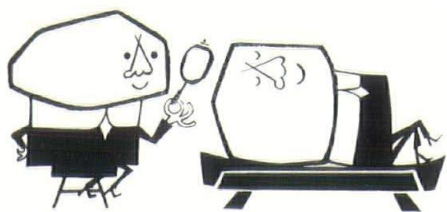
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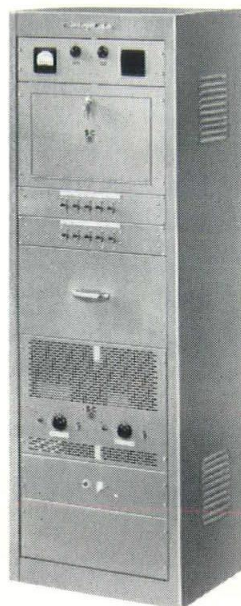
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News of Ohio Architects

George B. Mayer, FAIA, Vice Chairman of the City Planning Commission of Cleveland, has been appointed to another six year term. Mr. Mayer has already completed nearly seventeen years of service with this Commission.

The partnership of Betz and Thomas, Architects, Dayton, has been dissolved, effective November 1, 1958. Eugene W. Betz will continue to practice architecture at 2705 Far Hills Avenue, Dayton. Mr. Thomas will practice under the firm name of D. Richard Thomas, Architect, at 34 East Main Street in Xenia.

Dayton Architect Ray McNutt has designed a \$175,000 skating rink to be located in Kettering, just south of Dayton. Construction is expected to begin in March. The rink will be owned and operated by Kettering Recreation, Inc.

With the passage of a \$930,000 bond issue in November, the Jackson Local District Board of Education will be able to proceed with its expansion program, planned under the direction of Canton architects Lawrence, Dykes and Associates. The money is earmarked for junior high school facilities, to be located on the same tract with the Jackson Memorial School.

The Akron City Council has employed Harold S. Cassidy, AIA, to prepare plans for remodeling and rebuilding part of the former Buchholzer Building, purchased by the City for use by the Water Department.

The firm of Bellman, Gillette & Richards, Toledo, has been named associate architects with the Chicago firm of Dunlap & Esgar for the new Sears, Roebuck and Company store to be built on West Central Avenue in Toledo. Construction is expected to begin next spring and be completed within a year.

A \$200,000 expansion program is under way at Nick Yanko's Highland Square Restaurant in Akron. When completed, the addition will almost double the restaurant's present size. Architects for the project are Konarski & Chambers, AIA, Akron.

Three Cincinnati firms will share the architectural and engineering work on the new \$23 million federal building to be located at Fifth and Main Streets in Cincinnati. The firms selected were Potter, Tyler, Martin & Roth, Vogt, Ivers, Seaman & Associates, and Harry Hake & Harry Hake, Jr.

1959 ASO Convention Scheduled For Akron

The Eastern Ohio Chapter of the American Institute of Architects will serve as hosts to the Architects Society of Ohio Convention in Akron on October 14, 15, and 16, 1959. The ASO Executive Board accepted the Chapter's invitation at its recent meeting in Cincinnati.

Sheraton Hotel in Akron will be the headquarters for the meeting and materials exhibits. Former president Burt V. Stevens of Eastern Ohio Chapter will serve as General Chairman.

In the first committee appointments to handle liaison between the host chapter and the other chapters, Wil-



liam R. Bogart, Cincinnati, P. K. Barnes, Cleveland, James J. Foley, Columbus, Hermon S. Brodrick, Dayton, and Frank E. Poseler, Toledo, have agreed to serve, according to Stevens.

Women's League Entertains Student Architects' Wives

On November 19, the Women's League of the Columbus Chapter of The American Institute of Architects held a tea and social hour for the wives of students in the School of Architecture and Landscape Architecture at Ohio State University.

Some fifty guests met in the Franklin Room of the OSU Student Union for this informal evening. Clifford E. Sapp, Executive Director of the Architects Society of Ohio, spoke to the group, outlining the activities of the ASO, and explaining the benefits of membership for their husbands.

Mrs. James J. Foley is Chairman of the Columbus Women's League and Mrs. John M. Seidel is Program Chairman.

AIA Announces Journalism Award

The American Institute of Architects has announced the sixth annual Architectural Journalism Award.

Four cash prizes totaling \$1,500 are offered. Two prizes will be awarded in each of two categories—newspaper and magazines—for the best news or feature stories *published during 1958* on an architectural subject or personality.

Prizes:

A \$500 cash award to the writer of the best news story or feature story published in a United States newspaper during 1958. A \$250 award to the writer of the news story or feature chosen as second-best.

A \$500 cash award to the writer of the best article on an architectural subject or personality published by a United States magazine during 1958. A \$250 award to the writer of the article chosen as second-best.

Eligibility:

Entries may be submitted by either the writer or publication. Any daily newspaper or magazine which is made available to the general public, and whose circulation is not limited to a specific membership group or organiza-

tion, is eligible to compete. Professional architectural magazines are not eligible.

Entries must have been published between January 1, 1958, and December 31, 1958. A tear-sheet of the published story or article should be submitted; not the original copy.

Deadline:

Entries may be postmarked not later than January 30, 1959. No entries will be returned. Please mail entries to the Assistant of the Executive Director,

American Institute of Architects, 1735 New York Ave., N.W., Washington 6, D.C.

Specifications:

Each writer and/or publication may enter a maximum of four stories for consideration. Each entry should be accompanied by a letter giving the name and address of the author; the name and address of the newspaper or magazine in which the story was published;

(Continued on Next Page)



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R. S. Reynolds Award

The American Institute of Architects has announced a new set of regulations for the annual \$25,000 R. S. Reynolds Memorial Award for significant use of aluminum in architecture.

These new rules increase the emphasis on the creative and architectural value of the structure selected to receive the Reynolds Award.

This international award is conferred annually on an architect who has designed a significant work of architecture, in the creation of which aluminum has been an important contributing factor.

Under the new regulations, an architect may be nominated for the Reynolds Award by anyone—including himself or his firm. Nomination forms can be obtained from the AIA in Washington, D. C. (1735 New York Avenue, N.W.)

The Reynolds Award Jury selected by the AIA, will give preference to works of architecture completed during the last three years. But the Jury may acknowledge earlier work if it desires.

The Award, which may be given for any type of structure, was established two years ago by Reynolds Metals Company in memory of the founder, R. S. Reynolds, Sr. It is administered by The American Institute of Architects.

Nominations for the 1959 Reynolds Award will be accepted until February 2, 1959.

Architects practicing in any nation are eligible. Membership in a professional society is not required.

The Award with the honorarium and the sculptured piece will be formally presented at the annual convention of the AIA in the summer of 1959.

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(Cont'd from Preceding Page)

and a notation as to whether the entry is submitted in the newspaper or magazine class. Each envelope or package should be clearly marked *Architectural Journalism Awards*.

Announcement:

Entries will be judged by a jury of professional writers and architects. The awards will be announced not later than March 1, 1959. Presentation of cash awards and Certificates of Merit will be made by the A.I.A. Chapter in the communities of the winners.

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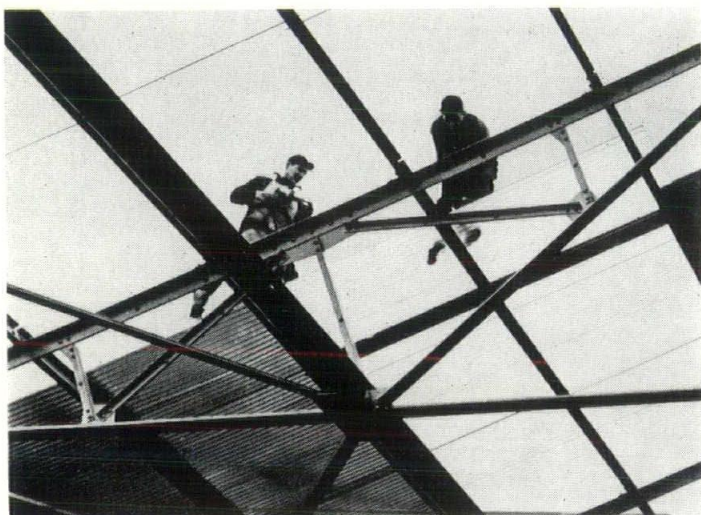
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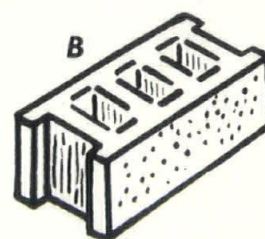
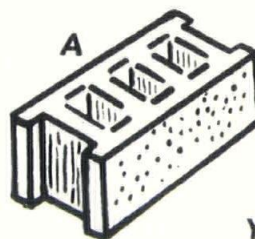
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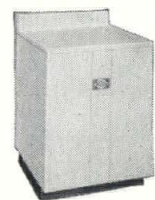
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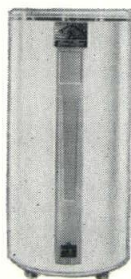
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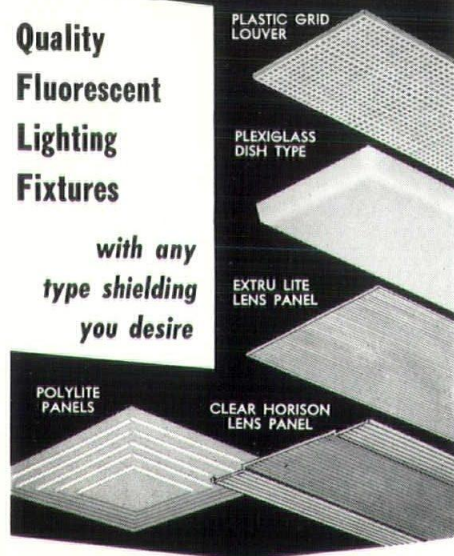
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NACR Lists Accredited Schools of Architecture

Fifty schools of architecture are listed in the latest (July 5, 1958) Accredited List issued by the National Architectural Accrediting Board. Accreditation is given for five years, subject to Board approval of an Annual Interim Report submitted by each school.

The term "Provisional" indicates that the school accreditation is for less than the normal five year period.

The 1958-59 list of accredited schools of architecture follows: Alabama Polytechnic Institute, Auburn, Ala.—B. Arch.; Arkansas, University of (Provisional), Fayetteville, Ark.—B. Arch.; California, University of, Berkeley, Cal.—B. Arch.; Carnegie Institute of Technology, Pittsburgh, Pa.—B. Arch.; Catholic University, Washington, D. C.—B. Arch.; Cincinnati, University of, Cincinnati Ohio—B.S. in Arch.; Clemson A. & M. College, Clemson, S. Carolina—B. Arch.; Columbia University, New York, N. Y.—B. Arch.; Cornell University, Ithaca, N. Y.—B. Arch.; Florida, University of, Gainesville, Florida—B. Arch.; Georgia Institute of Technology, Atlanta, Ga.—B. Arch.; Harvard University, Cambridge, Mass.—B. Arch.; Howard University, Washington, D. C.—B. Arch.; Illinois Institute of Technology, Chicago, Ill.—B. Arch.; Illinois, University of, Urbana, Ill.—B. Arch.; Iowa State College, Ames, Iowa—B. Arch.; Kansas State College, Manhattan, Kansas—B. Arch.; Kansas, University of (Provisional), Lawrence, Kansas—B.S. in Arch.; Massachusetts Institute of Technology, Cambridge, Mass.—B. Arch.; Miami University, Oxford, Ohio—B. Arch.; Michigan, University of, Ann Arbor, Mich.—B. Arch.; Minnesota, University of, Minneapolis, Minn.—B. Arch.; Montana State College (Provisional), Bozeman, Mont.—B. Arch.; Nebraska, University of, Lincoln, Neb.—B. Arch.; North Carolina State College, Raleigh, N.C.—B. Arch.; Notre Dame, University of, Notre Dame, Ind.—B. Arch.; Ohio State University, Columbus, Ohio—B. Arch.; Oklahoma State University, Stillwater, Okla.—B. Arch.; Oklahoma, University of, Norman, Okla.—B. Arch.; Oregon, University of, Eugene, Oregon—B. Arch.; Pennsylvania



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State University, University Park, Pa.—B. Arch.; Pennsylvania, University of, Philadelphia, Pa.—B. Arch.; Pratt Institute, Brooklyn, N.Y.—B. Arch.; Princeton University, Princeton, N.J.—M.F.A. in Arch.

Rensselaer Polytechnic Institute, Troy, N.Y.—B. Arch.; Rhode Island School of Design, Providence, R.I.—B.S. in Arch.; Rice Institute, Houston, Texas — B.S. in Arch.; Southern California, University of, Los Angeles, Cal.—B. Arch.; Syracuse University, Syracuse, N.Y. — B. Arch.; Texas A. & M. College, College Station, Texas — B. Arch.; Texas Technological College (Provisional), Lubbock, Texas—B. Arch.; Texas, University of, Austin, Texas—B. Arch.; Tulane University, New Orleans, La.—B. Arch.; Utah, University of, Salt Lake City, Utah—B. Arch.; Virginia Polytechnic Institute (Provisional), Blacksburg, Va.—B. Arch.; Virginia, University of, Charlottesville, Va.—B. Arch.; Washington University, St. Louis, Mo.—B. Arch.; Washington, University of, Seattle, Wash.—B. Arch.; Western Re-

serve University (Provisional), Cleveland, Ohio—B. Arch. and Yale University, New Haven, Conn.—B. Arch.

Target: Total Design

A critical panel discussion of conflicting and converging design trends on the home—as viewed by the architect, interior decorator, industrial designer, furniture designer and the consumers—will be presented at a luncheon meeting scheduled for 12 noon, January 7, 1959, at the Hotel Sheraton in Chicago.

The meeting is sponsored jointly by the Chicago Chapter of The American Institute of Architects and the Home Fashions League of Illinois.

Panelists include Toledo Architect John N. Richards, President, The American Institute of Architects, as Keynoter; Elden Dow, AIA, Midland, Michigan; Melanie Kahane, AID, New York; Industrial Designer Ken White, Westwood, New Jersey; and Furniture Designer Jens Risom, New York. Elford Auerbach of New York will serve as Moderator.

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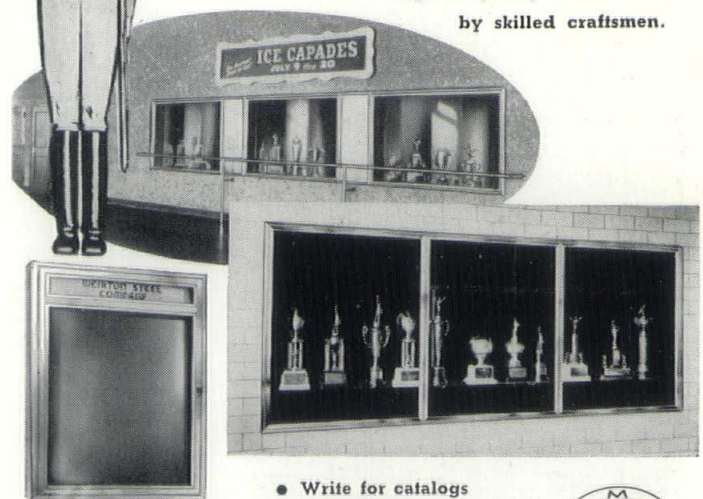
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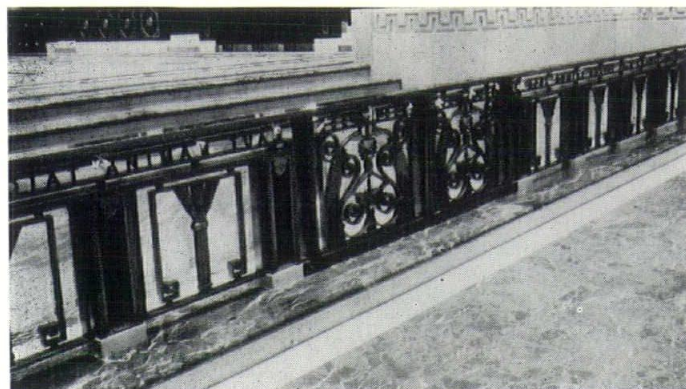
Full-Color Brochure Illustrates Use of Architectural Porcelain

A full-color 8½x11 brochure (A.I.A. File 15-M-1), illustrating examples of how architectural porcelain panels were used in curtain wall construction and as a modern facing material, is available from Davidson Enamel Products, Inc., subsidiary of Fenestra, Inc., 1126 East Kibby St., Lima, Ohio.

The brochure contains several examples of buildings utilizing architectural porcelain enamel. Each building is illustrated in full color along with porcelain enamel details. The brochure contains sections on commercial and insti-

tutional buildings and service stations. Examples of existing buildings modernized with porcelain enamel are shown.

Newman Bros. Executes Bronze Work in Cathedral



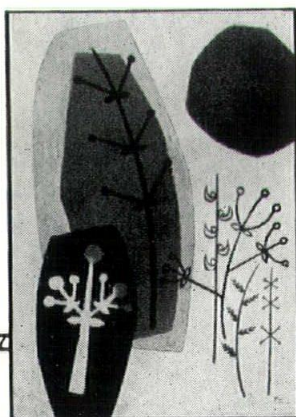
An interesting side light in connection with the extensive bronze work furnished on the new St. Peter in Chains Cathedral in Cincinnati was the method used to make the intricate bronze castings on the altar, altar railing and exterior lamps.

Newman Brothers, Inc., Cincinnati, Ohio, architectural fabricator reported that full size drawings were first made of each part. Then a full size model of the piece was carefully sculptured in clay following the drawings in detail.

The clay model was then used to make an accurate impression in wet plaster. A specially prepared plastic was introduced into the plaster mold and the result was a perfect reproduction which could be used as a master molding pattern.

In the foundry a new type of sand was used to capture the fine detail and ornamentation so necessary on this type of work.

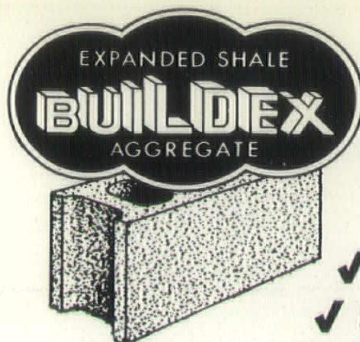
Although the castings were nearly perfect each one was carefully hand-chased to provide the extra sharpness of detail which distinguishes quality bronze work. Newman also fabricated the interior bronze doors, pew ends, life size statues of St. Pius and St. Thomas Aquinas as well as the exterior bronze fence and railings.



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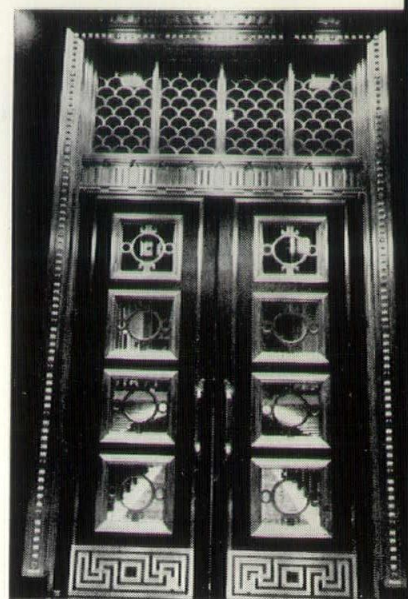
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Winterich's Participates In Cathedral Restoration

Of interest to readers of the featured article on St. Peter in Chains Cathedral in this month's issue of *Ohio Architect* is the work executed and installed by Winterich's of Cleveland.

The main marble altar and predella, Blessed Sacrament marble altar and wood carved reredos, marble baptismal font and marble statue of Our Lady of Grace were all the work of Winterich's, done under the direction and from the designs of Architect Edward J. Schulte, AIA.

A brochure picturing this work and others is available from Winterich's, 3700 Euclid Avenue, Cleveland 15, Ohio.

St. Peter in Chains Cathedral Organ

The musical needs of St. Peter's Cathedral have been served by an Austin Organ since December, 1927 when a small two-manual organ of 13 ranks was installed. At the time this instrument was regarded as being temporary until such time as an organ of suitable size could be installed.

The acoustics of the building were very good and this organ being well located on a side wall sounded like a much larger instrument and continued to give good service here for nearly 30 years.

When restoration of the Cathedral was started, this instrument was dismantled and re-installed in Mount St. Mary Seminary of the West in Norwood, Ohio. Here it continues to give fine service.

As part of the restoration program, a large new three-manual Austin Organ was contracted for. This instrument was designed to include the best elements of classic and modern tonal design and to meet the musical needs of the Cathedral liturgy for many years to come. The new organ is divided on both sides of the sanctuary with two smaller divisions placed in the rear gallery. It is controlled from either of two duplicate three-manual consoles—one placed in the sanctuary gallery and one in the rear gallery.



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Schlage Lock Co. Names New Officers

Ernest L. Schlage, director of research for Schlage Lock Company, and son of the late inventor Walter Schlage, has been elected vice president of the company, according to announcement of Marion Kendrick, president.

G. W. Coleman was elected corporation secretary.

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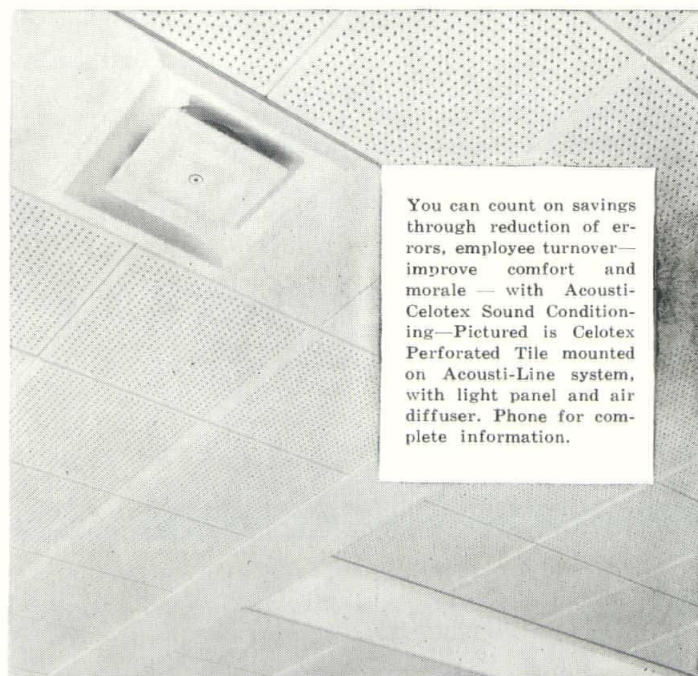
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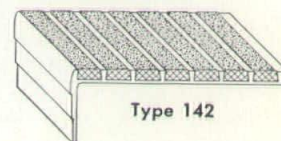
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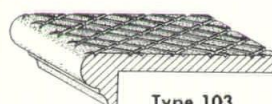


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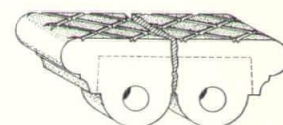


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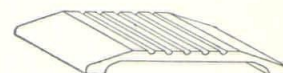


Shown are just a few typical examples. Portfolios of detail plates are available upon request. Our engineering department will cooperate in recommendations and specifications.

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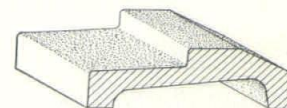


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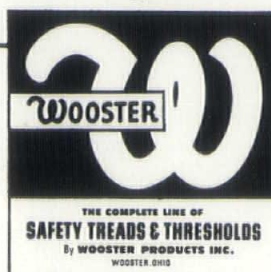
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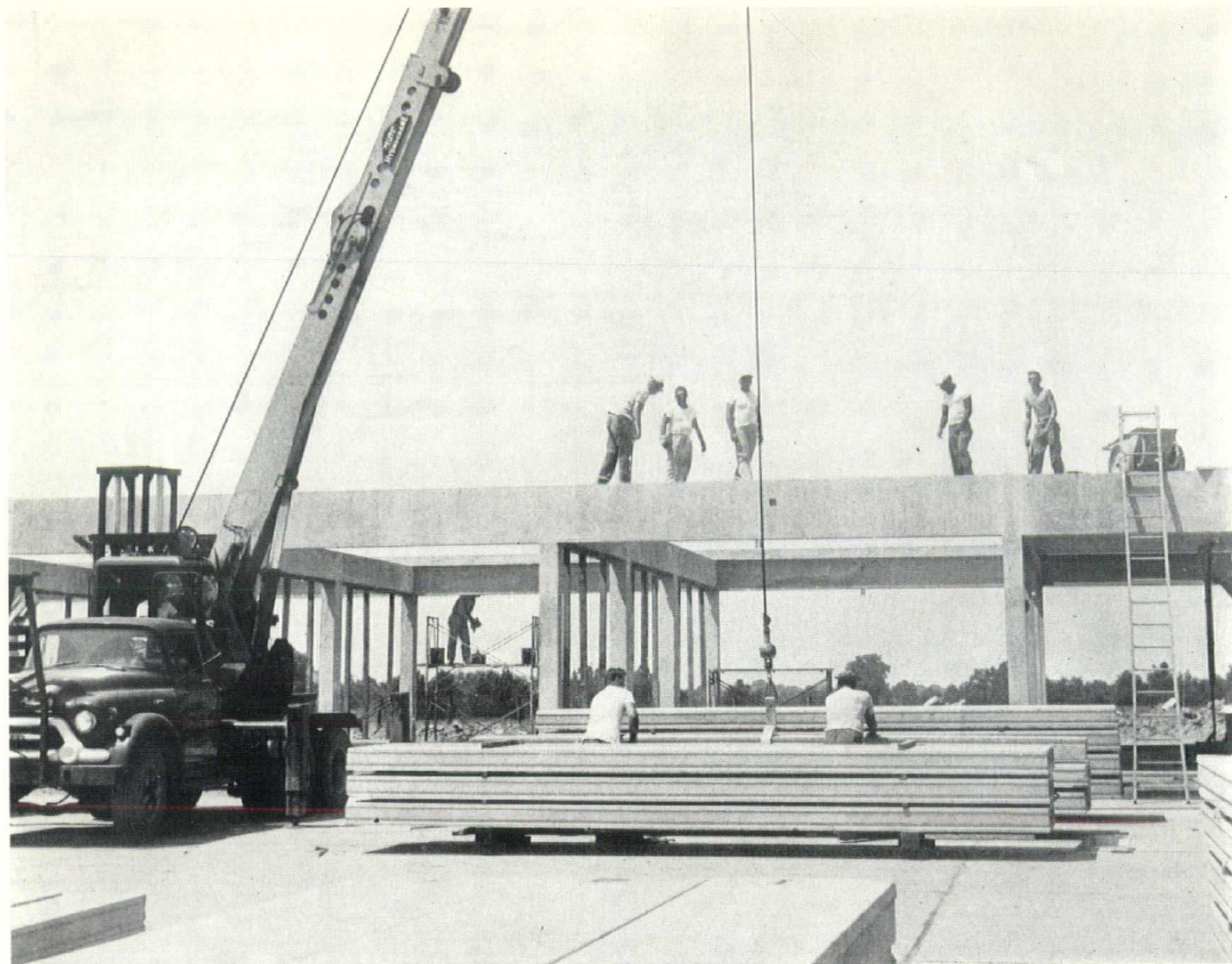
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Columbus Dispatch Photos



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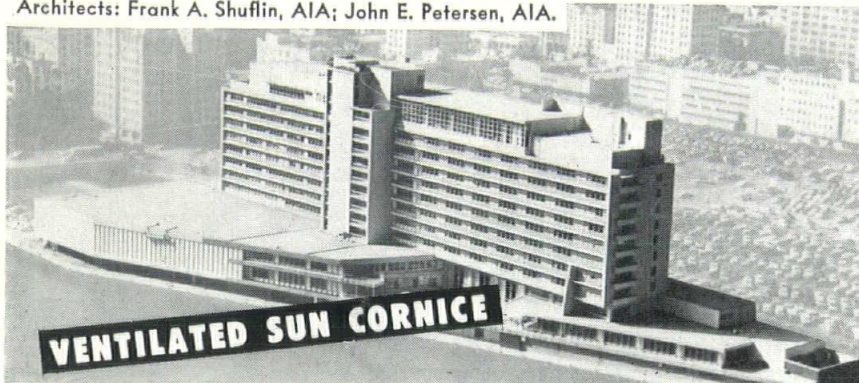
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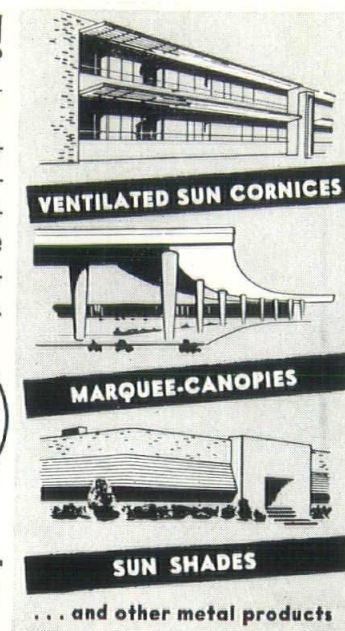


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