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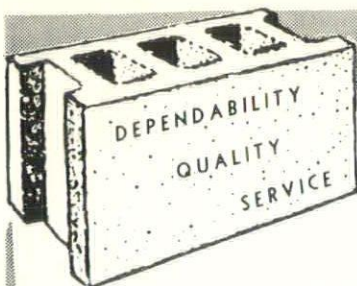
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# OHIO ARCHITECT

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

january  
1959





ANNOUNCING

# A STANDARD "SPEC" for BLOCK

Recommended by Ohio Concrete Block Association, Inc.

## Specifications for Concrete Masonry Units Construction

- I. Masonry Units  
Concrete Masonry units shall be manufactured in conformity to latest revisions of ASTM specifications:
  - C 90 — "Hollow Load-Bearing Concrete Masonry Units"
  - C 129 — "Hollow Non-Load-Bearing Concrete Masonry Units"
  - C 145 — "Solid Load-Bearing Concrete Masonry Units"
  - C 55 — "Concrete Building Brick"
 If applicable: C 331 — "Lightweight Aggregates for Concrete Masonry Units".
- II. Masonry Mortar  
Mortar shall comply with ASTM C 91 — "Standard Specifications for Masonry Cement."  
Retempered mortar is not acceptable.
- III. Manufacturer's Responsibility
  - A. Masonry units will be marked, or otherwise treated, to provide positive identification of the manufacturer, or trade name.
  - B. Age of masonry units shall be supplied upon request.
  - C. Aggregate composition of masonry units shall be supplied upon request.
  - D. Architect or Engineer shall reject all masonry units not conforming to these specifications prior to the installation of units in the walls under construction.
  - Copies of latest ASTM Standards (November 1957 issue) were furnished Architects registered in Ohio by the Association through the courtesy of Portland Cement Association. If you desire a copy, as well as copy of Standard Spec, write Ohio Concrete Block Association, 50 E. Broad St., Columbus 15, Ohio. No charge, of course.

## Standard Specification for Block is Recommended by These Member Producers:

AKRON: Owen Concrete Products Co.  
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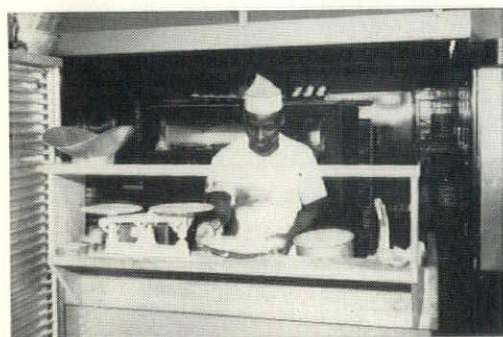




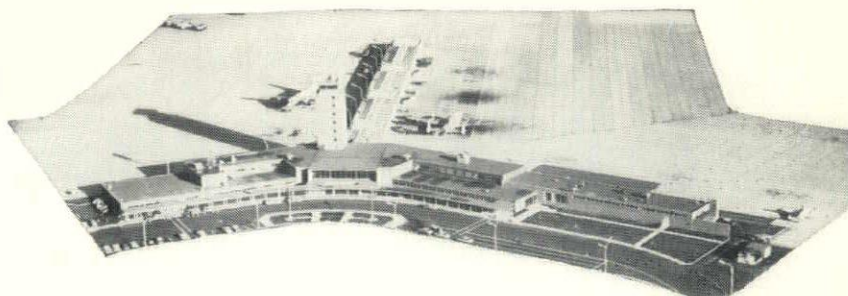
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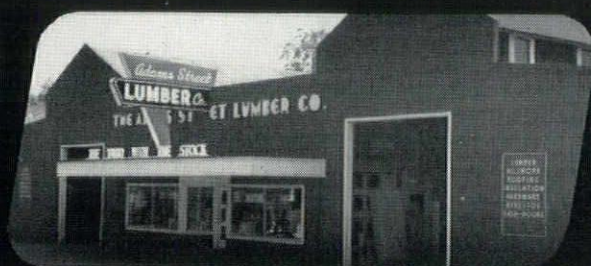
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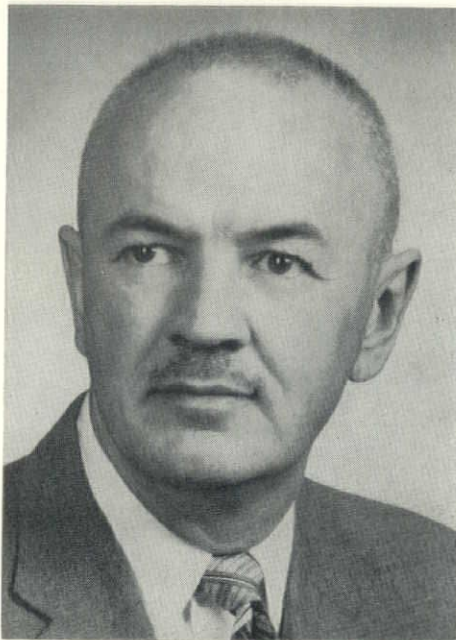
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**Cover and Feature Material**

This month's cover shows Sculptor William McVey at work on the Stinchcomb Memorial featured in this issue of OHIO ARCHITECT.

Feature material was prepared by the Cleveland Chapter of the American Institute of Architects, Charles E. Rimer, Associate Editor.

JANUARY, 1959

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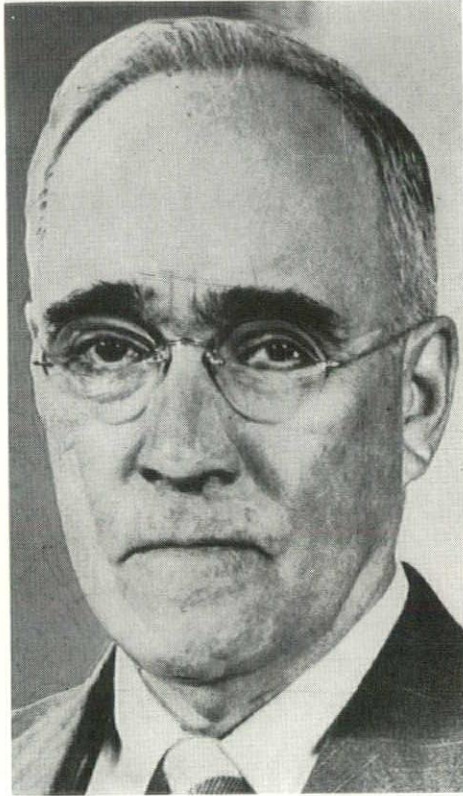
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# THE WILLIAM STINCHCOMB MEMORIAL



William Stinchcomb, creator of the Cleveland Metropolitan Park System.

The meeting to discuss the Stinchcomb Memorial convened Friday, December 12, 1958, at the office of Mr. N. H. Howard, Editor of *The Cleveland News*, 1801 Superior Avenue, Cleveland, Ohio; Mr. Howard presiding.

CHAIRMAN HOWARD: The meeting will come to order.

MR. HOWARD CAIN (Architect): As you may know, gentlemen, this meeting is being recorded by a stenotypist. Our conversation will be transcribed and we will send the transcription down to Columbus and have it put in our monthly magazine, *The Ohio Architect*.



Cain

The purpose for doing it this way is that we are bored with the way stories have been gotten in the past about architecture. So often the architect will be asked to write an article and submit drawings to our magazine, and in that way we get a one-sided story, and it is difficult for him to find the time to write such an article in the first place.

We thought we would try to introduce the feeling of freshness and spontaneity into our story-getting. It will be easier for the architect to get his story to us, and it makes more interesting reading for the readers.

This is a new idea as far as we are concerned. I wouldn't be surprised if it is "old hat" as far as you are concerned.

CHAIRMAN HOWARD: I have been in this sort of thing. It comes out just as well as you hope it will. Don't worry about that. This is the way to get spontaneity.

MR. CAIN: I think I have seen examples in other magazines. If it works out all right, we will continue to do this with other stories on other buildings.

Suppose I begin by asking some very fundamental questions. What is the idea behind having this memorial?

Who conceived of having such a memorial? How did it finally get off the ground?

CHAIRMAN HOWARD: Herman Moss is the "idea" of this thing.

OHIO ARCHITECT



MR. MOSS: I read in the morning paper about the cerebral hemorrhage of Bill Stinchcomb, and knowing what he had done in this city, I just thought



Moss

it would be awful if something wasn't done while he was still living.

So I called up the paper and said, "Don't you think it is much better to give flowers to a man while he is living than afterwards, and that some memorial ought to be erected for Bill Stinchcomb?"

MR. CAIN: What was Mr. Howard's reply exactly?

MR. MOSS: Well, he thanked me for the idea, and that night called me up and told me he was going to get back of it that very day, and I think that was the beginning of it, and they have done a magnificent job.

MR. CAIN: Could someone tell me about Mr. Stinchcomb?

CHAIRMAN HOWARD: He has been in public affairs for nearly 50 years, but he is best known as the creator of the Metropolitan Park System. He served as director of the Park Board for about 40 years, retiring in 1957. He is the person who started with one piece of land and ran it into



Howard

a hundred miles of parks that are famous all over the country.

It is called "The Green Necklace." It goes from the east side over into Lake and Geauga Counties, around the south of Cuyahoga County, and up the Rocky River valley, and up the lake shore. It is woodland parks all the way.

MR. CAIN: Is this property under the administration of the Park Board?

CHAIRMAN HOWARD: Bill Stinchcomb was the one that really initiated the Park Board. He originated the Park Board conception as an independent agency, and he fought it through the Ohio Legislature.

MR. CAIN: What happened after Mr. Moss's idea for a monument was presented to you, Mr. Howard?

CHAIRMAN HOWARD: We put on a public campaign for money, and we received almost \$8,000 within two months' time.

Then, when we had this much money, I enlisted a committee of five citizens to take over the planning and construction of the memorial.

MR. CAIN: And who was the chairman of that?

CHAIRMAN HOWARD: Mr. A. Z. Baker, who is one of Mr. Stinchcomb's oldest friends.

MR. CAIN: Mr. Baker, do you want to say something about your first activity in connection with putting the memorial together?

MR. BAKER: I certainly do. I think the idea of creating some physical monument or structure to recognize the contribution that one man had made in a community was a very good one, and especially since it was supported by such a broad segment of the community.



Baker

We had a committee of five that sat with Mr. Howard and his associates here at *The Cleveland News* for quite a number of meetings.

Our first idea was to find a suitable place for something of this sort, and we very early decided that a place should be found in the Metropolitan Park System which Mr. Stinchcomb had created.

That committee made a very careful search of all the possible places in the great Park System, and they finally came up with and discovered, or shall I say rediscovered, a site in the Rocky River Reservation of the Park System within sight of the first piece of property that was acquired by the Park System.

It was an eminence, kind of a mesa, in a horseshoe bend of the Rocky River, out between Lakewood and Cleveland and Rocky River. You can stand on that plateau and see each one of those municipalities just across the river valley.

MR. CAIN: Is this property owned by the Park System?

MR. BAKER: It was owned by the Park System. It is a beautiful site, and we had thought that would be an appropriate place for some sort of a monument.

Having selected the place, then the committee tried to determine what we should put on it that would appropriately recognize the contribution that Mr. Stinchcomb had made.

So we brought in an artist, a sculptor whom we knew, Bill McVey. We went up to the site and walked around, and he immediately said, "This is too grand, too immense, for a simple bit of sculpture. It needs a broader treatment than that."

So he brought in an architect, Ernst Payer, and the two of them conceived and developed the idea of the monument which was later approved by the committee and by *The Cleveland News*.

MR. CAIN: Now, I see that Harold Groth played a part in here as Director of the Metropolitan Park Board. Mr. Groth, before we get to the artist and the architect, do you have any comment on the development so far?

MR. GROTH: As Mr. Baker said, after the site had been selected and the architect and sculptor presented a plan, then, of course, it came back to whether or not the Park Board itself would cooperate to the point of setting that area aside for that purpose.



Groth

The members of the Park Board, present and past, had a very high regard for Mr. Stinchcomb and what he did so that there was no question about it. Actually, it was more of a formality than anything else, because when such a beautiful plan and structure were presented to the Park Board for their consideration, they immediately said, "Well, let's have our engineering department stake it out."

The area was staked, and when the Park Board looked at the plan and looked at the stakes on the ground, they immediately embraced it and said, "This we like, and whatever we can do to cooperate with the committee, we will do."



Then they told the committee that the grading and other work, aside from the monument structure itself, the Park Board would provide, and we have done that.

We followed Mr. Payer's and Mr. McVey's layouts exactly. The site has been prepared absolutely in accordance with the plan, wouldn't you say that?

MR. ERNST PAYER: Yes.

MR. BAKER: What is the area of that up there, Harold? About 12 acres?

MR. GROTH: I believe that's about right. I have forgotten exactly, but I believe that site is about 12 acres, and, of course, another thing that the Park Board was interested in, was to provide space for public use of the immediate area around the monument.

The arrangement prepared by the architect provides for that. It isn't just a place to go and stand and look at a shaft extending up into the air. It's a useable site by people.

The Board had in mind for some time, even prior to selecting that as the site for the Stinchcomb Memorial, to develop a public use area on top of that promontory. So this arrangement as proposed by the committee fitted in very well with the plan of public use for that area.

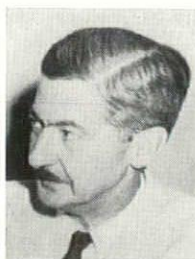
CHAIRMAN HOWARD: This is a tremendous thing, this emerald necklace around Cleveland, 110, 115 miles, something like that.

Our memorial is going to provide a kind of capitol for the entire group of parks. I think it is going to be a focal point in that the memorial will have a public address system, a carillon, and all that sort of thing. It is going to be a more lively point than the Park Board has developed elsewhere.

MR. CAIN: Now we are getting down to the interesting point as far as I am concerned as an architect. I can visualize Ernst's problem here. In other words, you didn't give him a specific program for this thing.

CHAIRMAN HOWARD: No, if you want to be perfectly blunt, except that Bill McVey, I think, was the first to start us on the right track.

MR. PAYER (Architect): Mr. McVey was the one who was asked as a sculptor to provide a monument, and I think it is appropriate that he, being the first in the picture, start, as it were, the narration of the development of how we finally arrived at the solution.



Payer

the ground and I realized how big it was, and how beautiful the site was, and realized that this wasn't just an ordinary site. It was something pretty special.

I also dug into the background of Mr. Stinchcomb a little bit, trying to find clues of what might be appropriate and found that he had been, among other things, one of the founders of the Singers Club.

Gradually, I think, the idea of a carillon began to shape up. It seemed to solve it as far as height and accent



McVey

were concerned, and it seemed also to be very appropriate.

Then I panicked and ran over to Ernst Payer and said, "Look, this is too big for a sculptor. We have got 10 acres and we need an architect to at least sculpt the ground."

MR. CAIN: Ernst, what happened?

MR. PAYER: Mr. McVey drove me out to the site. We realized that it was really quite magnificent, raised maybe, I would say, a hundred feet or more above the horseshoe-shaped valley around it, a beautiful view in practically all directions, and realized that it would be impossible to put just a pedestal in the middle with a likeness of the person on top of it, and then have the park, let us say, do some beautiful landscaping around it; that the site should be put to some better and possibly more active use.

So, as it was very cold at the time, we drove back to Mr. McVey's house

and we refreshed our spirits and we warmed up with the help of the very excellent mixture of Courvoisier and champagne. I failed to look at the trademark.

We discussed what we could do with the site, and we decided that Mr. Stinchcomb, after all, did the entire Metropolitan Park not as an esthetic venture but for the enjoyment of people. And, as Mr. Howard just said, one could make a focal point there and do something very special for, well, you might say, sort of organized and concentrated enjoyment.

Then we discussed what would people do as a group, what do they like to do. That is, of course, they like to cook, they like to eat, they like maybe to dance, they like to sing.

We thought of the many nationality groups in Cleveland. I am sure there is some Greek singing society, maybe, and a Czech gymnastic society, and there are Boy Scouts, and there are religious groups that might hold sunrise services.

MR. CAIN: Were you adapting your program to your budget at this point?

MR. PAYER: That is a very interesting point, and I think I will mention that later.

MR. CAIN: Or was the Courvoisier that good?

MR. PAYER: No, we did not forget about the budget. As to Courvoisier, of course, a small quantity of it is rather inspiring and a large quantity would numb, but we went only to the point of inspiration.

Well, after discussing all these things of what people might like to do, it was very easy to say we would have a big space in the middle where Boy Scouts could sit together and practice hangman's knots and things like that, and then we would provide barbecues and a shelter, and then the monument itself.

We felt, as Mr. McVey had already found out, that Mr. Stinchcomb had been very interested in music and singing, that a bell tower or maybe something with loudspeakers would be an appropriate thing. The idea of having a tower, a carillon or a shaft, would provide a natural center and focal point, and then below that the next



natural thing was to have a platform for speakers and maybe for choirs, and so forth.

So actually, as I have often said, if you have a clear program which we in this case developed ourselves, the solution practically comes also by itself.

Now, as far as the budget goes, all we did really out of the funds which were collected from the public, from school children who contributed their nickels, was the shaft which is 30 feet high.

It is built of concrete block. It has two loudspeakers on top and, of course, appropriate mechanical equipment at the bottom for record players and microphones; and then a granite block about three-foot-six or four foot high which can serve as some sort of a pulpit or a speaker's stand, and then a likeness of Mr. Stinchcomb on about a 30 inch diameter plaque.

Now, this memorial shaft really, due to the enthusiasm and collaboration of the Park Department, serves as the catalyst for a big recreational development which is financed by the Park Board.

It was just a series of lucky coincidences that the land was available there; that the former stable had burned down; that the Park Department had planned to do something with the site; and that the committee conceived of the idea of doing something just at the time when the Park Department had not decided yet.

We were rather hesitant about submitting a complete plan to an independent authority and saying, "This is what we think you should do," but fortunately the Park Department was marvelous about it and fell in with the whole idea.

MR. CAIN: There were certainly no roads in your budget to begin with.

CHAIRMAN HOWARD: A very elementary road up this eminence, but it is going to be redone by the Park Board.

MR. BAKER: I think I should like to say one or two words about the budget. Obviously, anything of this kind could run into tremendous money, depending upon what you put into it.

The funds were raised by *The Cleveland News* during the campaign and limited, of course, what could be done

by the committee, and I think *The Cleveland News* wisely decided not to ask or accept any additional contributions.

There was some discussion of it, and Mr. Howard said, "No, that is the contribution that the public has made for this purpose, and we will do what we can with that."

Of course, some of the members of the committee and others did contribute one thing or another to help it along, but it would not have been possible to develop it as it developed if it hadn't been for what the Park Board did also.

So on this thing, the budget just kind of grew, and it was met by services and by contributions from a great many people.

CHAIRMAN HOWARD: I don't know whether it is pertinent, but both Mr. Payer and Mr. McVey would accept only very token compensations for what they have done in this thing, and I doubt if Ernst ever gets a nickel out of the Park Board for the splendid development he went ahead and did for them.

MR. BAKER: That is just one of the things that was contributed.

CHAIRMAN HOWARD: I don't know if there is a place for this reflection, sir, but there never was a project that jelled on such a rising tide of goodwill and excitement as this did.

Everything that happened, as Ernst said, was fortuitous almost to the point of being lucky.

MR. CAIN: Well, on the question of presenting your scheme then, Ernst and Bill, to the Park Board, was there any hesitancy on their part to accept a contemporary solution?

MR. BAKER: The architect and the sculptor presented it to the committee. The committee wholeheartedly and enthusiastically approved it and then submitted it to the Park Board, and they equally enthusiastically—

CHAIRMAN HOWARD: Harold Groth can testify to that.

MR. GROTH: There was no question at all.

CHAIRMAN HOWARD: That's right.

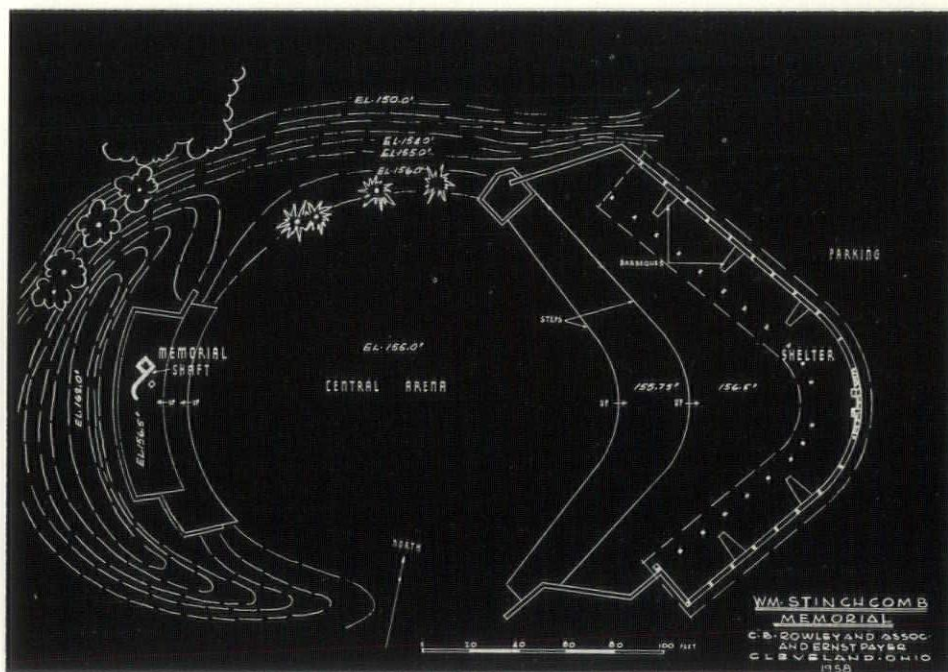
MR. GROTH: It hit me right away as being the thing that I could recommend to the Park Board.

It was completely compatible with our concept of design and use.

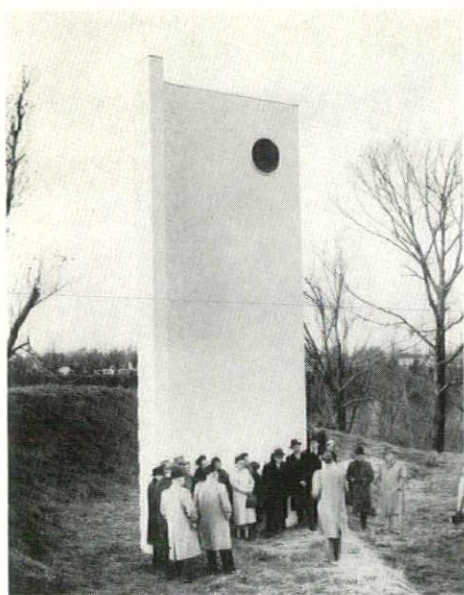
CHAIRMAN HOWARD: We were all in step, and you had made your Board pretty familiar with your enthusiasm by that time.

MR. CAIN: Mr. McVey, was there any comment you wanted to make, maybe a more complete description of the sculptural piece?

MR. McVEY: There was one point I was thinking of. We made this presentation with a small model, which I







First inspection party views shaft in place, not including granite podium.

think is well worth the trouble and effort, especially when there is a shape that Ernst and I were not awfully sure of. I think Ernst was, because he dreamed it up.

We did sort of want to see it, and for that purpose a small model was constructed that I think helped everyone to visualize the shape and perspective and the general ground layout.

As the idea went along of a cube of granite in front of it, a podium of some sort, we developed the thought of uniting the portrait, the relief portrait, as far as material was concerned, with the color of the granite that is in the podium, and then the shape of it was more or less governed by the circle above it which was the outlook.

MR. CAIN: The bust is of what material?

MR. McVEY: That is of the same red granite as the podium.

CHAIRMAN HOWARD: It isn't a bust. It is a medallion, profile.

MR. McVEY: Kind of Egyptian, sunken relief.

MR. CAIN: This is at the base of the shaft?

MR. McVEY: Up above vandal height, about 10 feet.

MR. CAIN: I believe at one point that you considered an open steel tower. Was that abandoned for some reason?

MR. PAYER: That was our first idea. We thought, of course, we needed some kind of shaft. At the time we

hadn't been exactly sure of the budget, and so we thought of an actual bell tower; in other words, have a glockenspiel carillon up there.

The shape which first came to our mind was an open steel structure, with one side only covered. We tried color, including a porcelain enamel shed roof, but it seemed to be a little out of keeping with the construction of the shelter houses which in the park system are of heavy timber.

Also, the committee itself didn't seem to be too enthused about a tower which was really only three steel columns and no meat around it. They expressed the opinion it would be nicer to have a real tower.

We didn't want to have a hollow tower; in other words, a hollow shape with a void inside which had no purpose. So we decided on a 30-foot high wall with a curve on one end, both for structural interest and for stiffness. There is no sense having a tower with a space inside if you don't do anything with it.

MR. CAIN: I agree with that.

Is there any maintenance connected with that? Was that a factor? I suspect there would be some maintenance with a steel tower. The concrete block, would there be maintenance with that? Is it painted?

MR. PAYER: It is painted with a plastic paint which should resist anything, including steel wire brushes.

MR. CAIN: What color it is?

MR. PAYER: White. I was told by Mr. Joyce who drives a private plane that you can see the tower as far away as Painesville.

MR. BAKER: You can see it and it is perfectly visible now on some of the principal boulevards in Rocky River and Cleveland and Lakewood.

MR. CAIN: This monument has a granite podium. The podium is used in what way? When you say podium, I think of a place for a man to stand.

MR. BAKER: A man can stand and speak.

CHAIRMAN HOWARD: It is a lectern.

MR. PAYER: With Mr. Stinchcomb's name.

It bears an inscription as public

servant and humanitarian and several other things, conservationist.

MR. BAKER: They tell me McVey caught Bill's personality in this medallion that is located above the podium level. It's wonderful.

MR. MOSS: Don't you think that the overall site plan is quite important? This monument, fine as it is, is just part of it.

CHAIRMAN HOWARD: Just part of it.

MR. CAIN: There is going to be an amphitheater arrangement in addition to the monument?

MR. PAYER: Yes, this is the general idea. First, there is a drive leading up to this large plateau. At the plateau level, we have provided parking for 53 cars.

Then there are the shelter houses with a big fireplace in the middle and barbecues along the side. From the shelter houses there is one step down, another step down, and then the lower arena, where there will be dancing, and so forth.

Then at the opposite end there is the tower with the little podium.

MR. BAKER: In the central arena, do the people sit on the grass or could you have seats?

MR. PAYER: They could easily get a thousand people or more up there on folding chairs.

MR. MOSS: Of course, you mentioned a shelter house. If it stopped there it would hardly give one an understanding, because as I understand it, it is to be architecturally treated so really the shelter house is another ornament.

MR. PAYER: The shelter house, of course, ties in with the shape of the whole development and directs all the attention to the shaft.

MR. MOSS: But a very important part of the development?

MR. PAYER: One doesn't make sense without the other.

MR. BAKER: The genius of this development is a combination of the architecture and landscaping. The whole treatment ties in together. One without the other would not be of any distinction at all, but putting that structure in the site with the surround-



ing development it makes it something very special.

MR. CAIN: It appears to me that the bleakness, the simplicity, of the backdrop, the architectural aspect of it, emphasizes the craftsmanship of the sculpture.

CHAIRMAN HOWARD: Another interesting development we are told, we laymen, is that the curve effect of the shaft will produce interesting shadows at various hours of the day.

MR. CAIN: Was there any structural problem, Ernst?

MR. PAYER: No; it just has a wide enough base. The voids of the concrete block were all filled with cement. The horizontal joints contained the usual duraweld reinforcing so it's quite sturdy.

MR. GROTH: I think there is another important thing that ties in with our story.

The fact is that here is an isolated plateau, 100 feet above the valley. The only way you can get to it is from a single approach.

CHAIRMAN HOWARD: There is no finish to these parks, you know. This is all wild woodland. The parks have been kept in a natural state.

MR. CAIN: Are you going ahead with these shelter houses?

MR. PAYER: Yes, and in the shelter there are many barbecues. One, two, three people can fry schnitzels, or whatever they do. There are benches so groups can peacefully sit around, we hope, and fry their Sunday dinner there.

CHAIRMAN HOWARD: "Broil," I think, in the Metropolitan Park District.

MR. BAKER: The thing I would like to emphasize, I think the whole valley, including the shaft, the landscaping, is in keeping with the person.

CHAIRMAN HOWARD: I think that should be said.

MR. BAKER: One of the things that any architect or sculptor should try to do would be to give you some sort of an idea of the personality of the subject.

CHAIRMAN HOWARD: He is a rugged person, this Stinchcomb. That

is why McVey went to granite, I am sure.

MR. PAYER: I don't think it would have been right to put him in a hero's posture with a Greek toga.

CHAIRMAN HOWARD: He would be very embarrassed if we did, I am sure.

MR. CAIN: I should think the monument could be very well lighted.

CHAIRMAN HOWARD: It's kind of a wild spot.

MR. PAYER: I don't think that was contemplated.

CHAIRMAN HOWARD: Could be if you wanted to. Lighting would not be a great problem.

MR. BAKER: The Park Board is running electric lines in there. They would be required to operate the loudspeakers. They don't encourage too much after-dark activities in the park.

MR. GROTH: That's right. Our official closing time is eleven o'clock, anyway.

CHAIRMAN HOWARD: Mr. Stinchcomb is in a very poor condition after his last stroke. I just want to conclude our remarks by saying, we will get the memorial up while he is still living.

MR. BAKER: He couldn't come,

and he is pleased with it, tremendously pleased, although he, in his usual modest way disclaimed any desire for that kind of honor.

CHAIRMAN HOWARD: We had an awful hard time getting any comment out of him while we were laboring on this thing. He was of no great help.

MR. BAKER: I took the small model out one Sunday and put it in his living room, and had him look at it and feel it, he was having some difficulty with his sight at the time, and we described what we were trying to do.

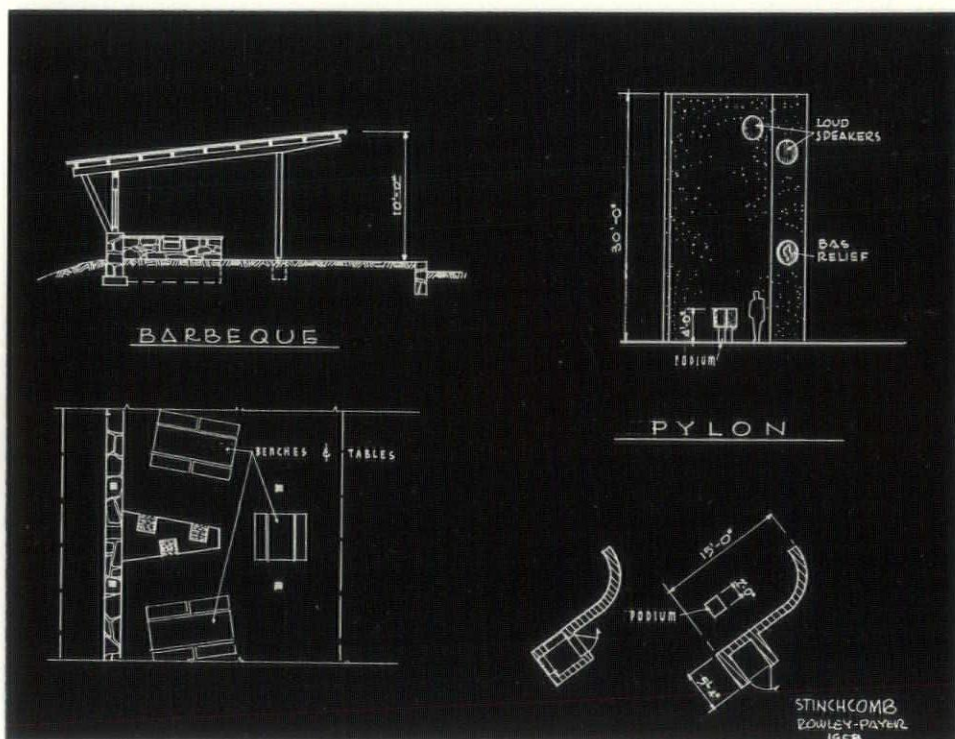
Again, he said, "Why didn't you do something for somebody else rather than for me?"

CHAIRMAN HOWARD: Don't you think that is kind of a good story?

MR. CAIN: Sure, it is. It couldn't be told any other way than in a conversation such as this.

. . . The meeting adjourned at 3:55 P. M. . . .

*Since this article demonstrates a new method of presenting a story on an architectural subject, the Editor is particularly interested in receiving comments from readers on this presentation.*





## "Package Deal" vs Architectural Services

*Presentation by Herbert Millkey, AIA, Atlanta, Georgia,  
before the  
Silver Jubilee Convention of the Architects Society of Ohio*

In April of this year the Package Deal Committee of the American Institute of Architects presented its report to the AIA Board. Its recommendations were of two general types: the first stated that the problem of the Package Dealer should be met head on energetically with counter measures in order to reestablish architects in the fields that are being encroached upon by the Package Dealers. The second type were concerned with long term measures designed to raise the level of the profession and to broaden our effectiveness both now and in the future.

The committee, realizing that only through a complete understanding of the subject was it possible to attempt to deal with it, included a recommendation that a program be set up immediately by the AIA to inform all its members concerning the Package Deal, its definition, origin, threat, types, misconceptions concerning it and, in short, all aspects of the program. It further stated that this should be done through the various communications media of the Institute at all levels.

As a general statement it must be said that the Package Dealer is but one of several phenomenon indicating a possible trend of change in the building field today. Their success is a manifestation of an increasing grip of business and industry on the province of the professional architect. Fundamentally, there are changes going on in the building field which those of us who have participated in the profession for the last quarter of a century can clearly see in our own practices and in the building activity about us. These changes upset many of the principals, policies, and documents contained in the AIA handbook of professional practice. Nearly all of the articles and discussions of the Package Deal written or given by architects carefully establish their high minded purpose and lack of self-interest by stating that the matter must be considered from the standpoint of what is good for the client and "in the public interest". This statement is so obvious as to be misleading. It results from the commonly held misconception among architects that to attack the Package Deal is to attack the Package concept. This, of course, is not true. The fact that architects generally hold a position of leadership in the building industry today is due primarily to his practice of the Package concept and, in truth, the burden of the committee's report particularly with respect to its long term suggestions is that the profession should more nearly and completely carry out this concept in practice.

The design and construction of any building today requires the proper performance of twenty or more specialized services. That is why today's architectural services must proceed from a very broad base. Many of these are concerned with the business side of building and formerly were generally not considered part of the architect's responsibility, but, our successful practioners have recognized this broadened need and have become adroit enough and

knowledgeable enough to include them in their services. Thus, the AIA encourages the Package Concept and has since its beginning and in all of its teachings and policies condemned less than total and thus unprofessional services. The crux of the matter lies with the word "professional," which by definition the Package Dealer cannot provide. At best he has axes to grind which prevent him from performing his work with the impartiality needed to best solve the client's problems. At worst he becomes a very small part "Package" and a very large part "Deal" and his build-ings abundantly indicate this to be the case.

This erroneous assumption that to condemn the Package Dealer is to deny the Package Concept leads to another belief commonly held by many architects—namely, that any alliance by an architect with a builder is contrary to AIA policy. This is completely wrong. It is important to recognize this point particularly since there are building types today in which it is to the client's best interest for the architect to ally himself with a builder. This is particularly true with any type of building in which time is of the essence or leasing difficulties prevent completion of the design which necessitates a close alliance with a builder. Types such as shopping centers come under this heading. The important fact to remember here is that the alliance should be such that the architect-client-builder relationship must maintain that essential pattern which insists on a clear differentiation of functions which permits the architect to perform his duties with absolute impartiality, and no concern other than the interest of his client, society, and equity.

Another misconception is that the Package Deal is new. Actually the practice preceded the architect and it is the architect who is supplanting the Package Deal.

The urgency of the problem arises from the fact that since the end of World War II a very large variety of Packages have been offered to the building public. These briefly can be defined as any building program which eliminates the professional service and thus works to the disadvantage of the prospective owner. The Packages are in assorted types and sizes.

The first of these four major groups includes the large Package Deal firms and is probably most widely known among our members. This is the large contracting organization which builds and furnishes a so-called designing and architectural service. It often manufactures or owns a proprietary interest in some of the components of the building, a practice which, eliminating competition assures the Package Deal a profit while it pre-determines design, quality and efficiency, not necessarily at optimum levels.

Not so well recognized, the second group are the self-styled Experts, or Specialists. These designing-building firms specialize in any one or more of a number of various fields. These include motels, TV, and broadcasting buildings, parking garages, industrial and warehouse buildings, banking structures. (One bank building specialist alone claims to have built over 3200 bank buildings of all sizes in the last several years.) This same organization finding



the banking field less profitable at this time is now moving into the college building field.

The third category is also not so well recognized by our members. This is the category of complete building Prefabricators, who must necessarily predesign, a practice which obviously limits efficiency and increases cost for the individual client. Prior to World War II prefabrication was primarily used in temporary buildings. Now it has expanded to include industrial buildings, schools, churches, auditoriums, and bank buildings. It is important to note that while advertised as complete buildings, they usually only include components, structure, siding and roofing. But their claims of speed and economy are very persuasive, particularly to the building committees and school boards who have had no previous experience with construction. These claims are not justified.

The fourth group is also a very important one. This is the local general contractor, lumberyard, etc., small and large, who also furnishes a design service. This group is dotting the face of America with its own too permanent examples of mediocrity. We recognize its twin trade marks. Its buildings are always cheap and ugly. We must not underestimate this group's importance. Its members may be honest, but their ignorance hurts the country and the profession of architecture, where both are vulnerable.

The new first-time prospective building owner is a sitting duck for this operator. He is dazzled by the Package Dealer's apparent knowledge, he is pleased that he "doesn't

need an architect". The owner's money is not only wasted, but he is stuck for a long time with inefficient and awkward handiwork. This type of Package Dealer competes with our smaller architectural firms, those who are least able to combat with him. In one suburban city of one million population, survey shows 48% of all industrial work done by this group.

In addition to a variety of types the Package Deal differs in the variety of services provided. The phrase itself is a misnomer and implies a complete service, a lock and key job. This is not, in fact, the case, and the provision of design with contracting completes his services. It is in this manner that he eliminates the competitive bidding which would otherwise be required.

Despite the variety of type these groups have very important points in common. They can be characterized by their enterprise and their initiative and they impress the client with their businesslike approach and ability. They sell. They advertise extensively. They are appropriately called the "Madison avenue boys" of the building industry. While we sit on our ethics, they hustle— With the result that in some fields very few commissions are given to architects without first running the gauntlet of the Package Deal sales efforts.

Nobody chooses inferior down grade work if he knows that it is such and that it is a poor investment. Our building public client has simply not been told emphatically

*(Continued on Next Page)*

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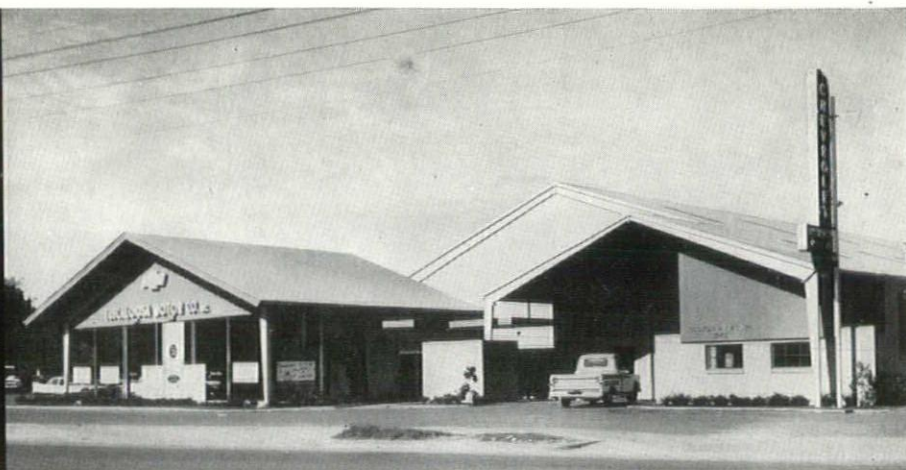
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enough, often enough or by enough people and the tragedy is that he is being taken while we are only being by-passed. It is our responsibility to perform this bit of adult education; therefore, what should we do? First of all, we must make as many architects as possible fully understand the Package Deal problem, understand that we are in favor of the Package but not the Deal. The architect must realize that he can ally himself with a builder but that he must not do so in such a way as to relinquish his professional approach. Further, he must not permit himself to be used for partial services. Stamping out this practice would go a long way to decreasing the Package Deal problem. He must, in addition, clear up his own house. One of our committee states: "In my view, the architect makes way for the Package Deal by his own lazy inadequacies". Another says, "There are too many architects who sit on their drafting stools and furnish the client less than the economic facts first and last and do less than complete top-notch building documents and thus fail the art of winning and keeping the respect of client and builder". Further, the architect must realize that for many clients, time is a dimension of design as important as the other three dimensions. In fact, one of our leading professional magazines states that this is really the essence of the Package Dealers' appeal. National AIA and its Chapters should alert its members to the need for broader architectural service and set up, as the Georgia Chapter did, post graduate pro-

grams of education for this expansion to be used by Chapters and state associations and in regional meetings.

All of these measures alone will not solve the problem because the primary importance of advertising in our economic life today places an overpowering advantage in the hands of the person with a megaphone. Our profession, shackled as it is with its ethical code, is definitely at a disadvantage compared to the Package Dealer who can afford to advertise nationally and locally. Our public relations program must be specifically geared to combatting this problem. It must increase public awareness of the architect, what he is and his value, and it must define his position in the building process. Of great importance, further, we have many allies, facets of the construction industry with a vested interest in good design and sound construction. No Gerry builder ever used a quality item if he could get a poor substitute cheaper. No one believes in quality building more than a quality building materials manufacturer and distributors. The legitimate general contractor whose sole product is construction quality does not have the opportunity of building a Package Dealer's job whose least criteria is quality.

We must invite the building materials companies and organizations and general contractors, the mortgage bankers, the insurance companies and the real estate agencies, all of whom benefit from an architecturally designed building to train their big guns of publicity and advertising on this target. They can raise a cry of "caveat emptor" that



the building committee, the corporation, the client, the school board, the city and state officials and the professional management team will heed.

We question the effectiveness of our present code of ethics with respect to current conditions and needs. Some of these originally promulgated to protect architect from architect now must be considered in the realistic light of the handicaps they place upon the profession in its battle against interests which would absorb it. I had hoped by this time that the AIA would have published or descimated the entire Package Deal report to the membership so that all of the recommendations and information contained therein and for which I do not have the time to even lightly touch on but a few can be given in the hands of managership. The Package Dealers are vulnerable to aggressive counterattack. Combatting their encroachment is the responsibility of the AIA at all levels. Unless we do so now, we will continue to abdicate our primary responsibility of protecting the public from inferior and unsound design and building practices.

## Bid Bonds and Performance Bonds

*An address by Ralph Longbine, of the Wm. H. Kreidler Agency, Inc., General Agents for the American Surety Company, Standard Accident Insurance Company, Federal Insurance Company presented before the Ohio Valley Chapter, Construction Specifications Institute.*

The business conducted by a bond producer is that of a general insurance agent with one major exception. That is that the bond producer has his office staffed and equipped to make the securing of contract bonds a specialty, where the normal insurance agency does not. The fact that our office has chosen to specialize in the bond field somewhat explains my presence.

I would like to discuss four points, namely: (1) Varying Bond Amounts, (2) Limits of Liability, (3) Designation of Agent or Surety, (4) Some genuine fallacies in specifications.

### VARYING BOND AMOUNTS

Why is it that one specification will require a 50% Performance Bond and another will require a 100% final bond. Others state that a performance and payment bond will be executed prior to signing of the contract, some only refer to a performance bond. There is no difference in premium, because the bond rates are based on contract price and not bond amount. Require a 100% performance and payment bond combined in one form, or adhere to the types used by the Public Health Service or the forms suggested by the AIA.

## LIMITS OF LIABILITY

Some specs call for bodily injury limits of \$10,000 per person and \$20,000 per accident and at the same time others require \$500,000 and \$1,000,000, the same situation applying to property damage limits. Many people believe that the increase in cost is so small that it is more practical to carry an astronomical limit instead of an adequate one. This misconception can be extremely costly to the owner for the additional cost is based on a rate of so many cents or dollars for each \$100 of payroll, not to mention a flat increased limits charges for limits above \$300,000 Bodily Injury and \$50,000 property damage. Each job is different from a liability hazard standpoint. The selection of both adequate and sensible limits is very important from a cost, as well as coverage standpoint.

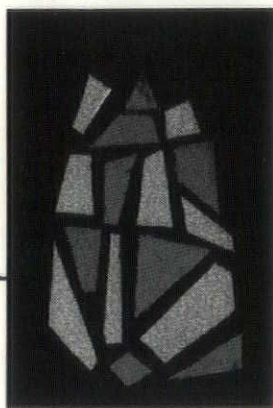
## DESIGNATION OF AGENT OR SURETY; WAIVING BONDS AFTER THE AWARD

Owner, architects and attorneys fail to realize the unfair contractual situation which is created by the preparation of specifications or contracts which bind the contractor to place the optional or statutory bond with a designated agent or surety or which provide that the owner will "place" the bond. Beyond the question of ethics, the bidder's regular surety, which must sign the bid bond to qualify the bidder, certainly has good reason to "grumble" for that company is, in effect, guaranteeing that their contractor will be able to satisfy the requirements of an unknown surety company, whose demands could be highly unreasonable and yet, beyond the control of the contractor. This practice parallels instructing the bidder to use a particular bank if he is the successful bidder. Common sense further tells us that a contractor's interest is best served by the people with whom he regularly deals.

Sometimes the owner, or his spokesman, believe they can safely "economize" by dispensing with bonds after an award has been made. Some surety men regard poor financial records as a chief reason for contractor casualties. Beyond a look at the bank balance, it is extremely difficult for a contractor to determine whether or not he is making money. Payments from one job are commingled with another, while liabilities are haphazardly calculated. Too often, builders use the proceeds from one job to pay old bills, constantly hoping that the work underway will bail them out. All it takes is two losses back-to-back, and I would hate to be the person who suggested waiving the performance and payment bond. No person can correctly prophesy what future conditions will prevail with respect to prices, material or labor; nor can anyone assure the owner that even the most worthy contractor will remain solvent, or that he will never undertake a larger volume of work than his resources warrant. The death or incapacity of a contractor, or a key man in the organization, may completely disrupt the business.

Agents are concerned with this subject because, oftentimes,

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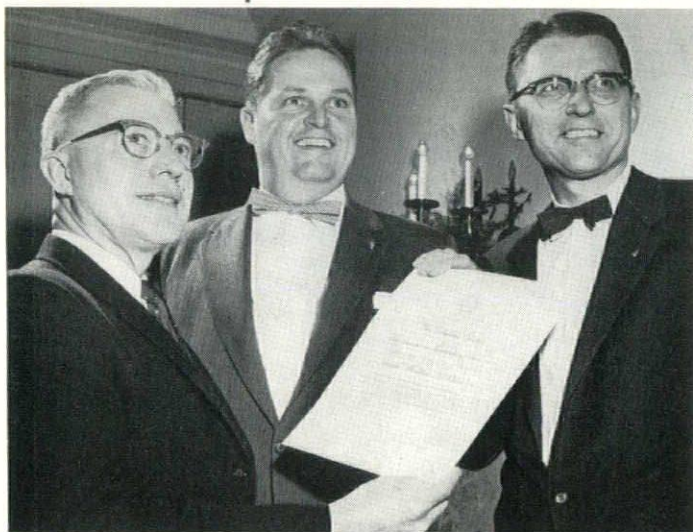
long distance telephone calls and even an occasional trip to the home office is necessary to have the bid bond authorized. You can see our position when we learn that our efforts and expense have been in vain, since no contract bond is being required, but had been a requirement prior to the submission of bids.

#### FALLACIES IN SPECIFICATIONS

There are some genuine fallacies found in clauses pertaining to fire and liability insurance requirements. Attention is called to the standard form of AIA General Conditions, Article 29, Fire Insurance. The first sentence reads "The owner shall effect and maintain fire insurance upon the entire structure." It is a fact that a stiff wind could mean considerable expense to that contractor for he didn't see extended coverage mentioned some 20 lines later. If one of the mechanical contractors requests that the owner add extended coverage to cover his portion of the work, it is not possible to cover one such branch of work. Every fire insurance clause should contain provisions for "Fire and Extended Coverage". Each clause should also require that all interests be specifically named for in the State of Ohio, we have what is called an "Interest Policy", which insures only the named interest to the extent of the interest. One of our leading fire insurance branch office managers recently told me that it was his opinion that wind damage in the total could easily equal, if not exceed, the total damage sustained by fire. Rates, too, have a bearing on the portion of the policy which cover losses. On a fire resistive building, the extended coverage charge is approximately 90% of the charge made for fire.

Many times we read, "The copies of the form of agreement, Form of bid bond, Form of performance and payment bonds enclosed herewith are incorporated in these general conditions by reference and are made a part hereof to the same extent as though fully set forth herein." This is fine, except no bond forms are included and a call to the architects office permits the use of the bonding company's form. If this is the case, such should be stated in the specs. In addition, the substitute forms may not necessarily be providing what the specs indicate.

#### Columbus Chapter, AIA, Presents Award



(Dispatch Staff Photo)

At the December meeting of the Columbus Chapter of the American Institute of Architects, Robert E. Cassell, above center, Chairman of the Columbus Chapter's Awards and Scholarship Committee, presented an award to *Columbus Dispatch* business writer Mardo Williams, left, for meritorious achievement and factual reporting of architectural news. Gerald L. Emerick, Chapter President, is at right.

William Moore, City Editor of the *Columbus Citizen*, and Noverre Musson, AIA, contributing writer, also received citations for their articles about the architectural profession.

At the same meeting Loren Staker was elected President of the Chapter for 1959. Noverre Musson was named Vice President, John Seidel, Secretary, and James J. Foley, Treasurer. The new officers will be installed in April.

#### Architectural Competition Announced

The Associated Home Builders of Louisville Metropolitan Home Show have announced an architectural competition, offering a combined total of \$1,000 in prizes. The contest is also aimed at a project home that will be the centerpiece for the 1959 Metropolitan Home Show at Louisville, scheduled for April 5-12, 1959 at the Kentucky Fair and Exhibition Center.

The contest is open to architects, draftsmen, and students in recognized architectural schools. Sponsors are the Associated Home Builders of Louisville in conjunction with the West Kentucky Chapter, The American Institute of Architects.

The purpose of the contest is to develop house designs appropriate to the environment and domestic conditions of a suburban community in a Southeastern state.

There are no geographical limitations as to the residences of designers. The problem is the design of a home (or homes) to be built in a 150-house subdivision. The hypothetical builder wishes a non-repetitive, distinctive and refined design for each house.

The "builder" is aiming this project at middle income family groups. The home proper is limited to 1,300 square feet. Complete specifications for the design with all additional information are available from Clyde K. Warner, c/o Associated Home Builders of Louisville, 310 Madrid Building, Louisville 2, Kentucky.

The awards are \$600 for first prize, \$300 for second place, \$100 for third, and seven honorable mentions which carry no monetary value. The 25 best designs submitted will be displayed at the Metropolitan Home Show.

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## Cleveland Chapter, AIA Hears Morris Ketchum



Guests and members attending the Cleveland Chapter meeting are (left to right) Ray Poggianti, John Crawford from the Cleveland Plain Dealer, Morris Ketchum, Jr., Charles C. Colman, AIA, Joseph Ceruti, AIA, and Wilbur Riddle, AIA.

Incandescent lighting, particularly spotlights in the ceiling, do better by the merchandise on display than fluorescent lights in the experience of Morris Ketchum Jr., New York architect, who has specialized in store design and structure while designing shopping centers and planning whole new communities from coast to coast.

Addressing the monthly meeting of the American Institute of Architects, he pointed out that one reason for removing glass counters in certain store departments of large stores was to remove the intervening glint of light on the glass. Another was to get the customer closer to the merchandise. In the case of men's wear departments, he leaves stocks of shirts open so hurrying men customers can see what they want, feel it, make their selection and be on their way.

Women customers, on the other hand, he said, like to make fine comparisons, virtually study possible purchases. Perfect lighting is designed to enhance the attractiveness of the goods they buy. He used 60 foot candles of illumination for counters, only eight in corridors in one store to emphasize display and selling spots.

Ketchum heads the firm of Ketchum & Sharp, New

York, teaches at Yale and New York Universities and at the Pratt and Cooper Union. He started designing houses, but was called into the store remodeling field for the deftness of his effects. Most recently he laid out the American embassy in Morocco—a gardened four-acre development at Rabat on high ground overlooking the Atlantic.

## 1959 Cleveland Home and Flower Show

An architect-designed two-family house on a hundred-foot lot will be the top feature of the 1959 Cleveland Home and Flower Show at Cleveland Public Hall, February 28 through March 8.

This is the first time that a two-family house has ever been presented in any home show and it will be called the "house that pays for itself" with attention being focused upon its investment possibilities with the owner living in one suite and renting the other.

The Show Committee of the Cleveland Chapter of the American Institute of Architects has chosen AIA member, Robert C. Gaede, for the honor of designing this Cleveland Home and Flower Show house to be built in Public Hall by members of the Home Builders Association of Greater Cleveland.

The AIA Show Committee made up of members who in the past have designed houses for the Cleveland Home and Flower Show includes Chairman Monroe Walker Copper, Jr.; Joseph A. Regner, Bascom Little, Onnie Mankki and Anthony S. Ciresi, all Cleveland architects.

The Show House will be attractively landscaped and one suite will be furnished in contemporary style, the other in traditional.

The Decorators' Showcase, popular feature of last year's Cleveland Home and Flower Show, will again display some 20 home rooms tastefully furnished by interior decorators of northern Ohio.

## Record Turnout For Cincinnati PC Luncheon

A recent meeting of the Cincinnati Chapter of the Producers' Council brought out a record number of architects and members.

The meeting was sponsored by Timber Structures, Inc. of Portland, Oregon. Lloyd Towers, area representative, introduced R. W. Mayer, General Manager, and the main

(Continued on Next Page)



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*(Continued from Preceding Page)*

speaker Elon Ellis, Vice President and Director of Sales.

New and perhaps surprising developments in the field of laminated wood structures were featured by Mr. Ellis in his talk and accompanying movie, "Building for Tomorrow Through Engineering in Wood."

Noteworthy were the following: the tremendous spans possible in wood by using laminated structures, such as the 210 foot barrel arches on Snohomish County, Washington Airport or the 250 foot bowstring trusses on the Westchester County, N.Y. Airport; the variety of shapes used with beauty, such as the Student Union Building, Centenary Junior College, Hackettstown, New Jersey; the Salem Lutheran Church, West St. Paul, Minnesota; or Pietro Belluschi's Zion Lutheran Church, Portland, Oregon; the extensive use in schools, churches, stores, factories and warehouses and every type of commercial and industrial building; and the Fire Test in which a 10 foot glulam beam was subjected to an average temperature of over 1500 degrees for an hour. After removal the beam was checked. It was found that its length was unchanged and its section was still structurally adequate. The beam had contributed less than 200 lbs. of fuel out of a total of more than 6000 lbs. used in the tests.

### **Ohio Concrete Block Ass'n Develops Standard Specifications**

To clarify much of the existing misunderstanding and confusion in the writing and interpretation of concrete

masonry specifications, the Ohio Concrete Block Association has developed a standard architectural specification on quality of block and manufacturer's responsibility, according to James W. Wells, Jackson, president of the Association.

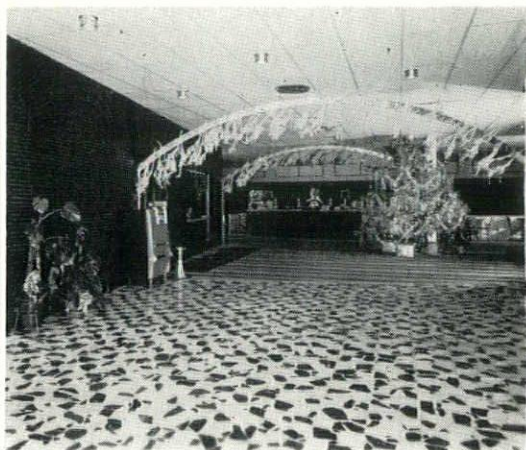
The suggested specification is based on block and mortar conforming to latest revisions of ASTM specifications, and manufacturers being responsible for unit identification and, on request, statement as to age, aggregate composition and compliance with ASTM standards. Units not conforming to these specifications should be rejected by Architect or Engineer before being put in the wall.

Vincent J. McDevitt, Mogadore, chairman of the Technical Problems Committee that formulated the standard specification, recommended that architects use it because "it incorporates all pertinent ASTM standards all block manufacturers should follow, is short, all inclusive, fair, and gives the architect protection, backed by ASTM and the Ohio Concrete Block Association whose members accept the additional responsibilities outlined. Additional requirements may be added; it is not an exclusive specification. Architects may still indicate preference for manufacturer or trade name without letting down the bars."

Present misunderstanding results from several causes, McDevitt said. Manufacturers have suggested inclusion of their trade name "or equal." This creates confusion, because the "and or" requires clarification. The architect may prefer a trade name product, but wishes to be fair to

*(Continued on Next Page)*

## **NORTHFIELD LANES USE BOIARDI TILES**



Bowlers Walk Over Boiardi Marble Tiles  
Northfield Lanes, Route 8, Northfield, Ohio

With the advent of well designed bowling Alleys both for beauty and efficiency, the owners of the Northfield Lanes chose Boiardi Tile for the entrance floor.

In choosing Boiardi Tile they achieved a floor of outstanding beauty, durability and low maintenance cost and helped to expedite an early opening of the building. Boiardi Tile are machine manufactured in Cleveland, Ohio by the most modern methods incorporating natural marble in their manufacturing process. The compressed tile manufactured in several sizes offers the architect unlimited design and color combinations thereby opening new avenues in floor design.

When laid with a butt-joint, a monolithic appearance is achieved, when laid with a joint up to 1/4" wide, a tiled effect is achieved.

Write for information on Boiardi Tile for floor or wall installation whether interior or exterior.

## **Boiardi Tile Mfg. Corp. of Ohio**

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competitive manufacturers. Subjective decisions generally result which cause ill will, no matter what the architect decides.

By experience an architect may want a particular block, so some specifications are written that are exclusive. There is nothing wrong with this, but in all masonry specifications the recognized national standards should be incorporated just in case a specific manufacturer may not be meeting all requirements.

In other cases an exclusive specification may be written because some additional feature is provided, such as an exceptionally dry block not available from other manufacturers. In such cases, additional specification should be written outlining added advantages sought.

Certain manufacturers may slant sales arguments to convince architects their trade name products are better, which may or may not be true. Standards are not perfect, but do set up minimum requirements which should be included in all specifications. Several types of aggregates qualify in block standards; however, one or more may surpass the others in special ways. Many times undue emphasis is placed on these special attributes by sales representatives.

## Josephinum Church Furniture Co. Celebrating Diamond Jubilee

Founded in 1884 as what probably was the first manual training school in Ohio, The Josephinum Church Furniture Co., Columbus, has grown continually until today it is recognized nationally by architects and clergymen as a leader in the designing and building of fine church furniture for all creeds and denominations.

The company was established 75 years ago by Rev. Joseph Jessing under the name of the Ecclesiastical Art Institute. It was particularly founded to train orphan youths in some useful trade.

With the assistance of teacher craftsmen and the co-operation of the students, the workshop gained national recognition within a short time. In the years that followed and as students developed into master craftsmen, the reputation of the institute grew rapidly. Outgrowing its original purpose as a training school, it soon became an industry of national repute. At the Columbian Exposition in Chicago in 1893 the institute was awarded the gold medal for the finest article of ecclesiastical art furniture exhibited, a finely carved wood altar. This altar is still in use in a Louisville, Ky. church.

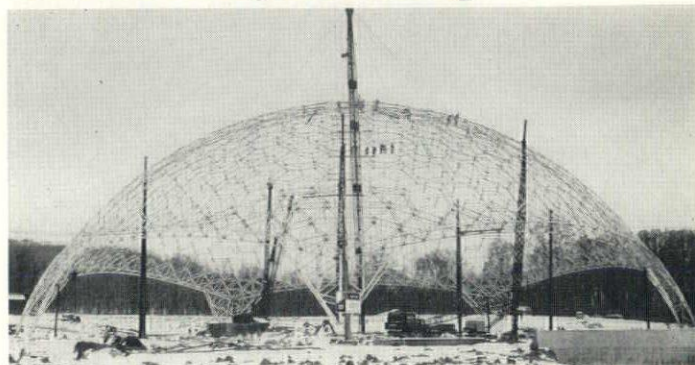
In 1905 the Ecclesiastical Art Institute had grown to such proportions that it was impossible for the successors of Rev. Jessing to devote the necessary time to the business. In consequence, it was relinquished to a private group of laymen who incorporated under the name of The Josephinum Church Furniture Co.

Although there was a complete severing of connections with respect to ownership and location, the business under its new and capable personnel continued to grow year by year and with its present management is now in the third family generation. Vincent J. Herrmann is President.

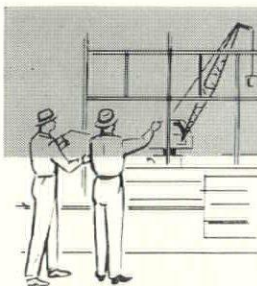
JANUARY, 1959

In the workshops of this organization are perpetuated the old traditions of wood craftsmanship. Although modernly equipped, a large percentage of the products, especially such pieces as altars, pulpits, rails, cabinets and the like, are built by hand.

## New ASM Headquarters Building



Shown under construction above is the world's largest "space lattice," a huge all-metal geodesic dome, which will dominate the new \$2 million semi-circular headquarters building of the American Society for Metals located just east of Cleveland. The dome, actually a double dome, one within the other, 30 inches apart and weighing some 166,000 pounds, will form a one-quarter sphere designed as a skelton of hexagons and pentagons having the appearance of an open net honeycomb. The hexagons are some 11 feet across. The "space lattice" will stand on five support pylons with arches, extending between for 150 feet and rising 30 feet above the ground at the highest point. Footings will be anchored in concrete bases however. The geodesic dome possesses great strength, able to resist hurricane-force winds and heavy ice loads.



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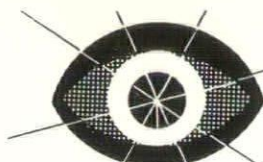
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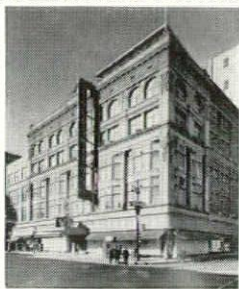




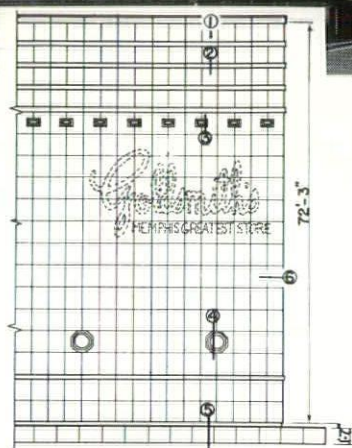
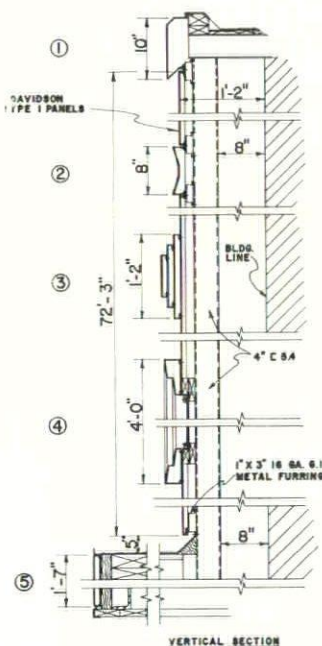
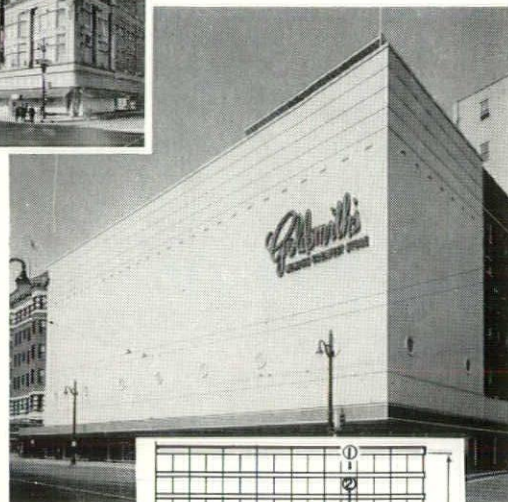
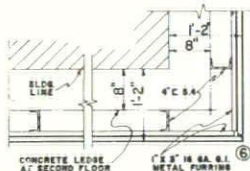
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Interested persons should contact L. R. Tower, Business Manager, Oberlin College, Oberlin, Ohio.

#### CATALOG AVAILABLE

A new general catalog for Prescolite Manufacturing Corporation, covering recessed and surface lighting fixtures, Portable lamps, Pin-Up lamps and accessories, has just come off the press.

The catalog, produced in five colors, with detailed line drawings, also gives special construction details, features, and design advances in the Prescolite line. The catalog is available from Prescolite, 2229 Fourth Street, Berkeley 10, California.

#### New Armco Manual Available to Architects

A new manual from Armco Steel Corporation gives detailed information on Aluminized (aluminum-coated) Steel Type 2. Some of the subjects covered are atmospheric corrosion resistance, mechanical properties of the steel base, resistance to fire damage, and high heat reflectivity.

The booklet also contains sections on available sizes, gages and forms, fabricating and finishing and storing and handling. Typical uses are pictured and results of atmospheric exposure tests given. Copies are available from the company's Product Information Service, Middletown, Ohio.

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## News of Ohio Architects

Dedication services were held recently at the Bible Community Church in North Mentor. The building was designed by Architect Arnold A. Peterson of Euclid and includes a sanctuary

which seats over 300, balcony, four classrooms, pastor's study and choir room. Bids totaling \$753,825 have been received for the construction of a new elementary school to replace one at 2150 Vine Street in Cincinnati. Kruckemeyer and Strong, Cincinnati, are the architects. Construction is scheduled to begin soon and the building is to be occupied by September, 1960.

Plans are underway for the construction of a new community center in Dayton. The architectural firms of Hart & Hart and Brown & Head have been employed for the project. The Riverdale Center will adjoin Longfellow school, thereby eliminating the need for a gymnasium and separate heating plant. It will include two meeting rooms, lounge, crafts and woodworking rooms, and dark rooms among others.

A 200 bed institution for delinquent boys is to be built on the Columbus State Hospital grounds. The project will be financed by funds from the 150 million dollar bond issue approved by Ohio voters. Sims, Cornelius and Schooley, Columbus, are the architects.

Hiram Van Buren and Karl Blackburn have announced the formation of a new partnership to be known as Van Buren, Blackburn and Associates, Architects and Engineers. The firm, formerly known as Van Buren, Ayers and Blackburn, will retain offices at 61 South Sixth Street in Columbus. Robert Ayers, Architect, will continue as Senior Associate. Architect Robert Boyce will be associate in charge of design.

Additions are planned for the Canal Fulton and Clinton grade schools, according to Edward Bliss, Akron school architect. The projects will be financed with funds from a school bond issue of \$150,000 and it is hoped that contracts will be awarded by March 1.

Architects Brown, Brubaker and Brandt, Columbus, are preparing drawings for a new 8-room addition to the present New Lexington elementary building. The project was made possible by the recent passage of a \$245,000 bond issue.

Construction of a new service building has been started at the College of Wooster. The project will be financed by a \$200,000 gift to the college by Mr. and Mrs. George E. Armington of Cleveland. John P. Schooley of Columbus is the architect.

Plans are underway for the construction of a new \$3 million terminal at Cox Municipal Airport in Dayton. The firm of Yount, Sullivan and Lecklider, Dayton, will serve as architects for the project. Work is scheduled to begin by May 1, 1959 and the scheduled completion date is December, 1960.

Philip F. Leslie, 63, died on December 17 at his home in Maumee. Mr. Leslie was a lifelong Toledo area resident and established his own firm for the practice of architecture thirty years ago. He was a member of the Kiwanis Club, Toledo Chapter of The American Institute of Architects and the First Congregational Church.

William Gehron, 71, college architect for Denison University for 37 years, died at his home in Pelham, New York. In 1921 when he

was associated with the firm of Arnold W. Brunner of New York, Mr. Gehron helped formulate the master plan for the long-range development of the Denison campus and later designed 15 major buildings and remodeled many older structures on the campus.

### NAAMM Schedules Convention

The 21st Annual Convention of the National Association of Architectural Metal Manufacturers will be held April 12-17, 1959, at the Monteleone Hotel, New Orleans, Louisiana.

### State Board of Education Adopts Legislative Program

The State Board of Education recently adopted a 19 item legislative program which will be submitted to the 103rd General Assembly as a supplement to the Board's Annual Report.

Among items listed is a request for 5 million dollars for school plant rehabilitation and 15 million dollars for emergency school building construction in needy districts during the 1959-61 biennium. The State Board will also seek amendments which will speed up the emergency school construction program.

### Melzian to Speak At Ohio State

The School of Architecture and Landscape Architecture, Ohio State University, and the Columbus Chapter of the American Institute of Architects will present Industrial Designer Harley H. Melzian in a lecture scheduled for 8:00 p.m. on Thursday, February 19.

Speaking in the Conference Theatre of OSU's Ohio Union, Mr. Melzian will discuss the role of the industrial designer in contemporary architecture.

Mr. Melzian was formerly associated with General Motors Styling as chief designer of their Products and Exhibit Design Studio and, in this capacity, was responsible for the design of executive offices, display kitchens, household appliances and exhibition areas.

In 1948 he became the co-founder of the W. B. Ford Design Corporation, Detroit, and Head of Interior and Graphic Design. He has worked closely with architects on buildings such as the Ford Central Staff Office Building, National Bank of Detroit, new State Department Building in Washington and the Manufacturers National Bank of Detroit.

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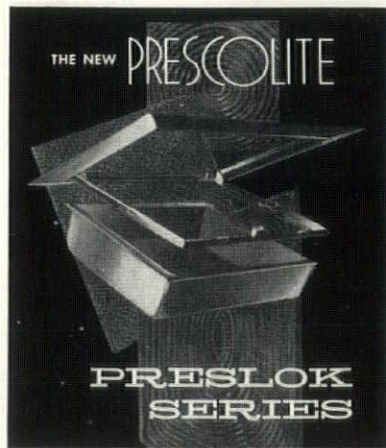
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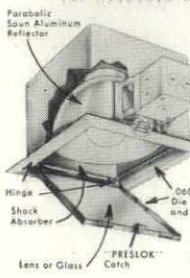
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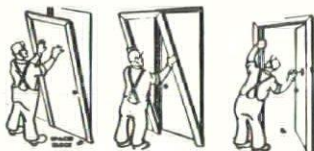
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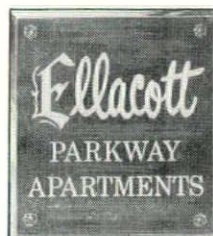
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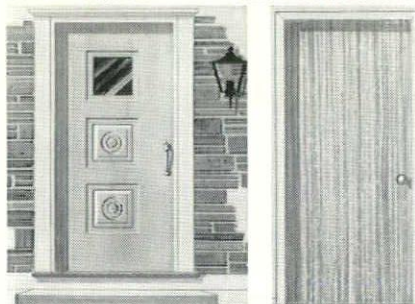
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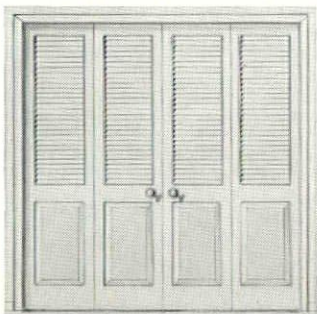


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## G. E. Kidder Smith Speaks at WRU

Architect G. E. Kidder Smith was a recent lecturer on the Western Reserve University campus. He was the second visiting speaker to be presented this year by the WRU Architectural Alumni Association.

In his two days on the campus he gave a public lecture, spoke informally to the student body, and was a luncheon guest of the Alumni Executive Committee and faculty members from the WRU Department of Architecture.

Mr. Smith is not only a practicing architect but a design critic, author, lecturer and one of the world's finest architectural photographers. He is the author of *Brazil Builds*, *Switzerland Builds*, *Italy Builds*, and *Sweden Builds* and has won many fellowships, among them the Guggenheim Foundation, President's Fellowship from Brown University, Scandinavian Foundation and a Research Fullbright Fellowship.

## Glaser Joins UC Faculty

Richard E. Glaser, partner in the architectural firm of Glaser and Myers, Cincinnati, has been appointed assistant professor of architecture in the University of Cincinnati's College of Applied Arts.

Graduate of UC, where he received the bachelor of science degree in architecture in 1952, Mr. Glaser was previously chief architect for Alfred LeFeber and Associates, Cincinnati. He was a first lieutenant in the United States Army in World War II.

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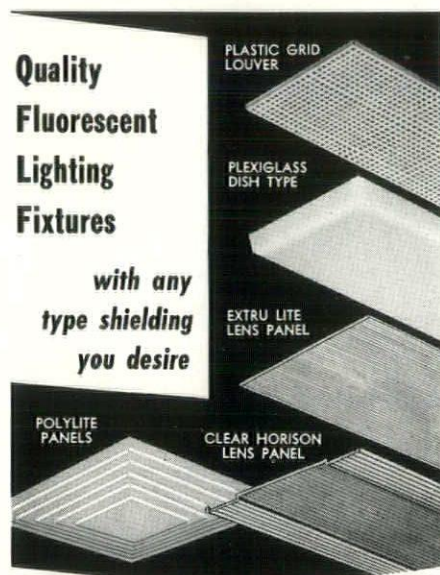
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