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COVER AND FEATURE MATERIAL

Pictured on the cover are Richard Troy, AIA, Toledo, chairman of the ASO Awards & Scholarship Committee and Burt Stevens, AIA, Eastern Ohio Chapter committee member, congratulating Ronald E. Miller, Barberton, winner of the Third Annual $2500 ASO Scholarship.

Feature material was furnished by William R. Bogart, AIA, associate editor of the Cincinnati Chapter and Robert Martin, AIA, associate editor of the Toledo Chapter.

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Great Lakes District Regional Conference

by George Roth, AIA
General Conference Chairman

What may be the final Regional Conference of the Great Lakes District of The American Institute of Architects took place in Cincinnati on March 3, 4, 5, with the Cincinnati Chapter as host.

Regional Director Linn Smith, AIA, of Birmingham, Mich., called together chapter presidents and national committee members for a pre-conference assembly at the Sheraton-Gibson, the Conference hotel. Their program included a business session of which the outstanding discussion centered around the proposed re-organization of the Institute.

The subject of the Conference, "Pleasure in Architecture" was presented in a stage-setting address by Dean Ernest Pickering, FAIA, director of the Department of Architecture of the University of Cincinnati. Dean Pickering, widely known as an authority on urban planning, represented the Department of State as U.S. representative to a Japanese Conference on regional planning in 1958, and is chairman of the Cincinnati Planning Commission.

University of Cincinnati students, under the direction of Professor Robert Dayton, arranged an impressive display of design projects, showing progression in the process of architectural education.

Mr. Philip Will, Jr., FAIA, first vice president of the AIA, offered an interesting discourse on the joys realized and hoped for in the practice of architecture. Mr. Will, partner in the Chicago firm of Perkins and Will, Architects and Engineers, has worked extensively with committees on the civic design and slum clearance of Chicago.

Professor John Walley of the University of Illinois discussed the philosophy and methods of educational programs leading the student to inventiveness and personal discovery of design forms. His lecture was graphically illustrated, presenting structural forms in contemporary building technology. Professor Walley, graduate of the Chicago Academy of Fine Arts and other studios, is noted as a muralist, designer of mobiles, furniture and display.
The Saturday morning session included a lecture by Mr. Grady Clay of Louisville, Ky., a columnist of the *Louisville Courier-Journal*. Mr. Clay's writings on urban redevelopment have led to his designation as recipient of one of the 1960 journalism awards presented by the Institute. He is the Louisville correspondent for the *New York Times*, *Architectural Forum* and *House & Home*. Mr. Clay's illustrated lecture derived many lessons from the design of the famous Tivoli Gardens of Copenhagen.

Also on the program was Professor G. Holmes Perkins, FAIA, dean of the School of Fine Arts, University of Pennsylvania. A graduate of Harvard College and Harvard Graduate School of Design, Professor Perkins served on the National Housing Commission and was consultant to the United Nations. He is chairman of both the Philadelphia Zoning Advisory Commission and the Philadelphia Planning Commission. Professor Perkins' presentation, beautifully illustrated, displayed the great pleasures good architecture offers as values over and above the functional necessities of building technologies; a plea for the re-introduction of the fine arts in architecture.

Mr. John Noble Richards, FAIA, president of the AIA, and Mrs. Richards were honored at a reception and cocktail hour as a preamble to the final banquet of the Conference. Mr. Richards gave the principal address of the evening, surveying the activities of the president of the Institute and the practitioner, stressing his personal hopes for the re-appearance of the artistic pleasures in architecture. The assembled guests stood in tribute and appreciation for the great service to the architects of the nation given through the years by this team, Mr. and Mrs. John Noble Richards.

One of the outstanding successes of the Conference was the "Student Workshop," called together by Mr. Charles Belinky, AIA, of the Octagon staff. To this student and faculty meeting came delegates from nine schools of architecture of the Great Lakes District. The University of Michigan, The Ohio State University, Notre Dame University, Miami University, University of Kentucky, Western Reserve School of Architecture, Ohio University, the University of Detroit, and the host school, the University of Cincinnati were represented.

In charge of the arrangements for the Conference were Richard H. Wheeler, AIA, president of the Cincinnati Chapter; George F. Roth, Jr., general Conference chairman; and Mrs. Benjamin Dombard, president of the Cincinnati architects wife's group.

Reception line at cocktail party honoring the Richards includes Mr. and Mrs. John Richards, Mr. and Mrs. Ray Kostendieck, Mr. and Mrs. Linn Smith, Mr. and Mrs. Harold Goetz, Mr. Dick Wheeler, and Mr. and Mrs. Charles Marr.

View of final banquet of the Regional Conference of the Great Lakes District.
As Frank Lloyd Wright once remarked, "Because of its inherent adaptability . . . Follansbee Terne permits the visible roof area to become a significant part of structural design." The recently completed Fasbender Clinic at Hastings, Minnesota—one of his last major projects—dramatically confirms this statement. Here COLOR and FORM unite in a singular felicity of expression, underlined by the FUNCTIONAL integrity of the material itself.
The address of AIA President John N. Richards, FAIA, at the final banquet of the Great Lakes District Conference is here condensed and reprinted for Ohio Architect readers.

Pleasure in architecture; there is much, so much to be said about this theme. I find it hard to organize the thoughts that well up in me.

As for architects, I believe that we take pleasure in architecture because it affords us an opportunity to create something lasting which gives pleasure to others.

Perhaps this is the definition of an artist. For isn't pleasure just another word for muse.

"Life is not life at all without delight," the English Poet Pat Moore said.

Architecture is not architecture at all without delight, as Vitruvius so well knew. To me Vitruvius' definition still contains it all. Architecture can never be a commodity or function alone, nor can it be merely commodity and firmness—that is engineering. Architecture is an art and therefore efficiency alone is not enough.

Joseph Conrad has said, "Efficiency of a practical, flawless kind may be reached naturally in the struggle for bread. But there is something beyond—a higher point, a subtle and unmistakable touch of love and pride beyond mere skill; almost an inspiration which gives to all work that finish that is almost art—which it art."

There is no real architecture without art to give us delight, or call it pleasure. And I am glad that art and delight are coming back into the architecture of today and tomorrow.

Surely we had gone overboard in days of beaux-arts eclecticism. In those days we tried to express art by imitation and, as we all know, ended up by practicing archaeology.

Then came the great rebellion—the machine for living—and the banner of that revolution had "function" spelled all over it.

Like most revolutions this one was necessary, highly necessary. It was time that emphasis was again put on commodity and firmness. A new technology, a new age demanded a new expression.

But like all revolutions, this one went overboard too. To be sure, its leaders—the great masters of modern architecture—taught us that proportion and beauty and structure for its own sake can have a beauty all of their own. But I for one believe that they went too far in rationalizing that the only key to architectural delight is structural necessity. It is true in the hands of a master, but it is true only up to a point.

Then we talked about integrating art and architecture. But since we wanted to be modern or—if you object to that word—contemporary, we had to use contemporary art, and there was none.

I am not saying that the studios on the Left Bank of Paris or in Greenwich Village weren't full of exciting, artistic experiments. But the public, our clients, were not ready to accept them. I don't believe that 50, or 20, or even 10 years ago you could have put a ceramic mural by Miro on the streets of Cincinnati and gotten away with it.

Who am I to say that modern art has come of age. Only history will tell. But I do say that the art of our time has now been accepted; and if you will look around you, there is much today that you can put on the streets of Cincinnati and be praised for it. And I think we ought to find it and put it there.

The pendulum has again swung back from pure, flat-chested functionalism to a richer, more decorative, more human architecture.

I have just come back from an exciting trip to Mexico where I had the pleasure of representing you at a meeting of the Mexican Society of Architects.

I told our Mexican friends that we all envied them a little bit for being able to work amidst a people and for a people who love color and ornament and artistic richness in their buildings. And I told them that our people are learning to love and appreciate these things as well.

I told them that Latin American architecture has inspired us all. I got very bold and said "Brazilian and Mexican architecture has helped us a great deal to liberate our own architecture in the United States from the purely ascetic or severe functional boredom."

You may not agree with this statement, but I am sure you will agree that our architecture is moving toward more decorative and ornamental forms and colors and textures. There is more emphasis on pleasure and delight.

Now this is easy to say. We know we want more human architecture, but do the people and our clients know it?

Here is one of our greatest responsibilities. We have said many times that we must be businessmen, accountants, sociologists, engineers, planners and a host of other things to be the master builders of our new environment. I will add another job. We must also be the taste-makers.

Public tastes don't just happen. They are made. And if we don't set the pace in our own chosen field, someone else will—the stylists, the package designers and the persons whose only motive is to wrap the product in such a way that it will sell a little better.

But a culture can never be built on salesmanship. It can never be built on simply catering to the lowest common denominator.

Now how do we become leaders? In the first place, we must want to be leaders. In the second place, we must have convictions. We must know where we want to lead. We must know who we are and what we want to be.

There is a lot of talk about the image of the architect. But before we can expect others to have the right image of our profession, we have to design the image we ourselves want to live up to. To some extent, each architect must do this for himself and his firm.

But to a larger extent, this job must be done jointly in the association of the entire profession—through The American Institute of Architects.

As I see it, AIA has three fundamental jobs.

First, to make itself into an effective and efficient instrument to continuously maintain the highest standards of ethics and professionalism.

Two, to make itself an effective and efficient instrument to raise the professional competence of its members.

Three, to make itself an effective and efficient instrument to make the voice of the architect heard in our communities, the building industry, government and society as a whole.

(Continued on Page 10)
(Continued from Page 9)

These three jobs are never done. Like an airplane in flight, we can never stand still or we crash.

How well are we doing? As to the first point, I believe we have every reason to be satisfied. I think we are mature and dignified as a profession, and we have professional standards and ethics second to none.

Professional competence is of course a relative term. It is closely related to my third point—the position and effectiveness of the architect in our changing society. We will not be effective if we are not respected, and we won't be respected if we aren't competent.

Competence means doing a job well. To judge the competence of a man, therefore, you have to know what his job is.

There is no question that the vast majority of registered architects today is entirely and highly competent in terms of a simple definition of their jobs.

But the job description—as it is called in government—is changing. The demands of our clients are changing. The need for architectural services is changing. The industry in which we work is changing.

We have to face the fact that our clients want a far more comprehensive service than many of us are prepared to render. If this were not so, the package dealers would not be in business.

We have to face the fact that architecture is no longer a matter of individual buildings, but of whole building complexes, of neighborhoods, communities, technical and cultural centers and the renewal and rehabilitation of entire cities, or certainly large parts thereof.

And we all know that the building process has become so complex that the nature and services of the contractor and his subcontractors, the various kinds of engineers, the building products manufacturers, and all the rest of them are far different from what they were twenty years ago.

Our professional competence must be measured in these terms.

Your Board of Directors has appointed a Committee on the Profession to do just that.

This committee, under the able chairmanship of James M. Hunter, FAIA, of the Colorado Chapter, has just submitted its report. It is a most thoughtful document which makes a deep impression on all who have read it and will soon be available to all of you.

The aims contained in this report cannot be accomplished over night. But the Board will soon recommend to the membership specific measures by which the scope of the architectural services and the competence of architects can be increased.

Quite likely we will have to revise some of the basic AIA documents to achieve the former. Undoubtedly, we will have to stimulate the programs of education, training and development for graduate architects through our chapters. We, like any other profession today, will have to make real efforts to keep up with a rapidly developing technology and the changing nature of our business.

Undoubtedly too, we need more research in architecture—and we will get it.

Now to my third point. To be an effective voice in national and building industry affairs, the Institute itself must be efficient. Under my administration as your President, we have taken two decisive strides toward meeting the increased needs of the membership.

You are all aware of our proposal for a new organizational structure. We have made every effort to acquaint all of our members with this proposal. We feel that its adoption by the membership at convention assembled should vastly improve our effectiveness as a professional organization.

Secondly, we have reorganized our headquarters staff. This reorganization is based on the recommendations of a professional management consultant firm, Handy Associates, Inc. of Philadelphia. It promises greater efficiency in serving the membership and attaining our objectives.

Under this reorganization, our very able executive director, Ned Purves, will continue to be responsible to the Board, and through the Board to the membership, for implementing AIA policies. I assure you this is not an easy task. If you have recently visited the Octagon you will know that it is a proverbial beehive of activity. It would take me all evening to relate in detail the many duties our headquarters staff must carry out day by day.

Through our staff and the efforts of our hard-working committees, we are continuing to make progress in the difficult and never ending task of maintaining satisfactory relations with all agencies of the Federal government.

The number of governmental design bills is dwindling. We are vigorously fighting bureaucratic architecture, and I am glad to report that we have enjoyed considerable success in these engagements.

However, there are sad exceptions. The Interior Department, for instance, being faced with a budget cut, has taken away the design of schools for the Bureau of Indian Affairs and turned it over to a staff architectural bureau. But I don't consider this skirmish lost.

I recently again placed the Institute on record in favor of the establishment of a Federal Advisory Council on the Arts. In this connection you will be interested to know that the Board approved support of a policy that a fixed percentage of the total cost of Federal buildings be allocated for painting, sculpture or other forms of artistic decoration. I was very glad to see the other day that the city of Philadelphia now requires that one per cent of the cost of any building financed in part by the city, shall be devoted to the fine arts.

We have made considerable progress in an area that is of foremost interest to me, and I assume to all of us—effective cooperation between all elements of the building industry.

The special edition of the AIA Journal devoted to Architect-Home Builder collaboration has, for instance, received enthusiastic comments, not only from home builders and architects, but also from building editors, public officials and construction industry leaders. This issue, by the way, has been distributed to almost ten thousand home builders.

We have met repeatedly with the Associated General Contractors. I will address their convention again in a few days.

In our many meetings we have emphasized the importance of close liaison between the architect and the general contractor and have done considerable spade work in eliminating misunderstanding.

We have come to terms—at least to a considerable extent—with the difficult problem of retained percentages. And adjustment of AIA policy on this matter has, I believe, done a great deal to advance cooperation between our profession and the contractors and subcontractors without whom we could not make our living.

I have attended several meetings with various groups of engineers and the AIA-Engineers Joint Council committee is working very hard to promote inter-professional cooperation.

Our greatest progress, perhaps, is in a field which I consider most vital for the future of our country—more vital perhaps than the race to the moon—the planning for community building and rebuilding.

Your Board of Directors has said in a statement which was given national publicity, "the decay of our cities is overcoming our limited on-again, off-again renewal efforts. Our national pride, the continuation of our high standard of living and our leadership of the free world demands sound and continuing redevelopment programs based on proper planning and design."

In many cities, Kansas City, Detroit, Nashville, Memphis, Indianapolis and Toledo, among others, AIA chapters have already given effective leadership in redesigning their communities.

Architects elsewhere must follow these examples by actively contributing to the improvement of our environment, and by rallying the support of the public and of our local, state and Federal governments.

This is both a challenge and an obligation.

Meeting this obligation means getting pleasure out of doing architecture, by making architecture pleasurable for others.

For the architect, pleasure in architecture is in the words of Pietro Belluschi, "To be the humanizers of society, the artists with the will to make the earth a fitting place in which to live."

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Annual Architectural Exhibit and Awards
Of the Cincinnati Chapter, AIA

Princeton High School
Architects Potter, Tyler, Martin & Roth

Floor Plan
Mt. Washington Branch Library

Architects Harry Hake & Harry Hake, Jr.

To make the citizens of Cincinnati aware of the architect and to create an interest in design by both members of the Chapter and the general public were the objectives of the Cincinnati Chapter in reviving its Annual Architectural Exhibit and Awards.

Twelve firms, representing both large and small offices of the Cincinnati area, exhibited in this year’s competition. At least five of these firms contributed more than one entry.

Only buildings completed after December, 1957, were eligible for the competition, and judging was based solely on architectural design. Jurors were a panel of faculty members from the University of Cincinnati, Miami University and The Ohio State University. Three certificates representing the Gold, Silver and Bronze Awards were presented.

The Gold Certificate was awarded to Potter, Tyler, Martin & Roth for the Princeton High School. The Silver Award was won by Hake & Hake for the Mt. Washington Branch of the Public Library. And the Bronze Certificate went to Champlin and Bogart for the R. M. Kash residence. The winning exhibits were displayed for two weeks in the Public Library along with other exhibits representative of the competition.

It is hoped by the Chapter that the Cincinnati award exhibit will become a state-wide competition with an annual exhibit in Columbus displaying entries from all the state chapters.
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In order to keep this Roster up-to-date OHIO ARCHITECT periodically will publish address changes, new architect registrations, and license restorations. This is possible because the ASO is located in Columbus and has daily access to official records.
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TO THE POINT

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Fire experts already knew before starting “Operation School Burning” that most fire doors aren’t kept closed in ordinary use—and this is the problem! Open or wedged fire doors are about as useful as a sprinkler system with the valves closed. The official report, “Operation School Burning,” did not say stairwell enclosures (i.e., fire doors, Fire Barriers) are undesirable. No fire door can do its job if it’s open. Many states have enacted criminal laws with fines as high as $300.00 for anyone found wedging a fire door open. There’s still nothing more effective than a fire door for stopping smoke and the spread of fire and keeping evacuation routes open.

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"To The Point" is published by Overly for the express interest of the architectural and building professions. Your comments are welcome and will be discussed in this column.
Write: H. W. Wehe, Jr., Executive Vice President, Overly Manufacturing Company, Greensburg, Pa.
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Third Scholarship
Is Awarded by ASO

Ronald E. Miller, 17-year-old from Barberton, has been selected to receive the Third Annual $2500 Scholarship of the Architects Society of Ohio.

The winner from the Eastern Ohio Chapter area, Mr. Miller competed with the student winner from each of the other five chapter areas for the architectural scholarship. The selection was made by the Awards and Scholarship Committee of the ASO.

A senior at Barberton High School, Mr. Miller ranks second in his class of 339. Besides maintaining high academic and attendance records he has been active in the Art Club, Student Council, National Honor Society, the stage crew and is co-editor of the yearbook.

Mr. Miller has participated in Barberton’s Junior Achievement program for two years, serving as a company president and as a delegate to the National Conference at Indiana University. The organization recently awarded him a $300 scholarship for college study.

In the fall Mr. Miller will enter the University of Cincinnati to begin his architectural training. He has said architecture represents to him a means of combining his interest in art and design with a profession. His hobbies include drawing and painting, and he has won several awards for his art work.

Members of the ASO Awards and Scholarship Committee are Richard M. Troy, Toledo, chairman; Burt V. Stevens, Akron; Richard H. Wheeler, Cincinnati; P. K. Barnes, Cleveland; John Sullivan, Dayton; Robert Cassell, Columbus; Charles Scott, Toledo; and Nelson E. Thal, Toledo.

Youngstown Architects
Expand Firm

Otto J. Kling and Walter H. Frost practicing under the firm name of Kling & Frost since 1945 have as of April 1, 1960, expanded their partnership to include Harold M. Philpott and George T. Smith.

The firm will continue practice under the firm name of Kling, Frost, Philpott and Smith, 661 Wick Ave., Youngstown.
There are no wasted corners, and no blockades to hide a magnificent view in the newly-completed home of Toledo Architect Orville H. Bauer, who solved a difficult topography problem to build his own house.

Mr. Bauer, partner in the firm of Bellman, Gillett & Richards, architects and engineers, used the only perfect form known to man to solve his problem—the circle.

The Bauer home, located just south of Perrysburg about 10 miles from Toledo, rises from a small heavily wooded knoll overlooking the Maumee River.

For more than a year Mr. Bauer and his family planned carefully what they wanted in a house. Foremost in their minds was a wish to take full advantage of their beautiful site, with its tall trees, small waterfall and winding stream in the rear and broad frontal view of the river over an expanse of farmland. Mr. and Mrs. Bauer wanted separate areas for their two young daughters, a bedroom suite for themselves, a living room for entertaining which would be apart from working areas, a summer recreation room and patio and ample storage space.

All of this has been incorporated in a two-level redwood frame structure consisting of two circular areas joined by a small hall.

Within the larger circle, 46-feet in diameter, Mr. Bauer has a gracious foyer, bedrooms for his six and eight-year-old daughters, an adult bedroom suite with adjoining study and a large dining room, all of which re-

(Story Continued on Page 58)
Upper Level Floor Plan

View From River

Living Room
The lower level of the large wing, embedded into
the hill by a stone wall, is a large summer activities room
with its own kitchen, two storage rooms and a two-car
garage.

Almost completely separated from the main wing is
another circular structure 25 feet in diameter, which
stands on steel columns rising from a concrete patio below.

An eight-foot hall joining the two circular wings con­
tains a small sun balcony on one side and built-in bar,
hi-fi set and bookcases on the other. The large circle is
wood frame and the small circle is steel frame. Heating
is by perimeter forced air.

The outside walls of all bedrooms, the study, dining
room and living room are surrounded by ceiling to floor
insulating glass, allowing the Bauers to take full advantage
of outdoor living the year around.

They enjoy a complete change of decor each season,
as the upper level windows are at foliage level with the
same tall trees which give them cooling shade in the
summer activities areas.

The home is replete with movable wooden doors which
ensure privacy or expansiveness at will. The Bauer daugh­
ters' bedrooms easily merge into a large inside play area;
the master bath and dressing room can be divided; the
kitchen in the center core can be closed from the adjoining
dining area to hide pots and pans from guests.

When the Bauers entertain in their living room, the
children in the large wing are not disturbed. Guests are
warmed by a curved stone fireplace with a fire dish made
from the top of an oil drum hanging beneath a custom-
built steel hood. The fireplace wall also helps to anchor
the house to the steep hillside.

Recessed pin spot lights provide the only artificial
illumination. Reostat controls regulate the mood by finger-
tip control as the lights play down on groupings of brightly
colored furniture.

There is no area which cannot be made private by
a touch of the finger or twist of the wrist. Even the main
bathroom is divided to permit visitors to use half as a
powder room or guest bathroom.

Nature itself decorates the Bauer home which has
neither pictures nor tall lamps. Despite an enormous
amount of glass, the hillside site and trees give the Bauers
considerable privacy.

Furnishings are for the most part of extremely simple
modern design. Since the architecture of a home should
be designed solely for the persons who live in it, Mr.
Bauer said he made no provisions for decorative objects
which might rise above the eye level of a seated person.

"I have tried to use limited space to the greatest ad­
antage—and yet give my family every convenience pos­
sible in a modern home," Mr. Bauer explained.

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<tr>
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<td>70</td>
<td>150</td>
<td>+114%</td>
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<tr>
<td>Hotels, accounting.</td>
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<td>+114%</td>
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Walter Rapp Receives Certificate of Award

The February meeting was the 90th Anniversary celebration of the Cincinnati Chapter of the AIA. The Chapter was first officially recognized in 1870.

In connection with the meeting a Certificate of Award was presented to Walter L. Rapp in recognition of his devoted service to the Chapter and the Institute. Mr. Rapp recounted the history of the Chapter as he has seen it in his 54 years of membership. He was joined by a chapter "choirster," Edgar Tyler, in singing Stupra d'Italia, a song composed by Chapter members many years ago.

Walter Rapp was graduated from Massachusetts Institute of Technology in 1900. He started his career with his father as George W. Rapp & Son. Shortly thereafter John Zettel joined the firm, which was changed to Rapp, Zettel & Rapp. It was later Zettel & Rapp when the older Rapp was appointed building commissioner of Cincinnati.

In 1931, after Mr. Zettel retired, Mr. Rapp and his son-in-law, Standish Meacham, formed a partnership. Mr. Meacham died in 1948.

Mr. Rapp is noted for several outstanding architectural commissions. Among these are the Krohn Conservatory, Proctor Memorial wing at Children's Hospital, Jenny Porter High School, Hillsdale and Lotspeich Schools, Lincoln National Bank and buildings for the Fifth Third Union Co., R. K. Le Blond Machine Tool Co., Cincinnati Milling Machine Co. and the Trailmobile Co.

His firm also was associated with five other architects in the design of Laurel Homes and the Lincoln Court housing projects. Among larger residences designed by the Rapp firm are homes for R. K. LeBlond, Frederick V. Geier and Dr. William T. Semple.

E. Rosendahl Appointed To Plumbing Advisory Board

Cincinnati Architect Edward E. Rosendahl, Sr., AIA, has been appointed to represent the Architects Society of Ohio on a Plumbing Advisory Board in the Ohio Department of Health. Appointments were made by State Health Director Ralph E. Dework with the approval of Governor DiSalle.

Purpose of the Board is to advise the Health Department and its Plumbing Inspection Unit on such matters as (1) Proposed legislation on plumbing; (2) Keeping the Ohio Plumbing Code up to date; (3) Relationships with the plumbing industry and professional groups; (4) Promotion of adequate plumbing inspection programs; and (5) Training of plumbers and plumbing inspection personnel.

George Eagle, of Columbus, engineer in charge of the general sanitation unit of the Ohio Department of Health, will serve as chairman of the Plumbing Advisory Board.

Architect Snrka Joins Arizona Firm

Architect Milan E. Snrka has joined the architectural firm of Fred M. Guirey, Phoenix, Arizona, as an associate.

Mr. Snrka was graduated from Western Reserve University, Cleveland, in 1954 with a Bachelor of Architecture Degree and studied at the American School, Fontainbleau, France.

He was employed as a draftsman by Ohio firms in Canton and Cleveland before moving to Arizona.
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Carl D. Himes, Inc., 317 So. Main St., Dayton 2
Adam Loos Company, 145 So. Erie St., Toledo 2

Cleveland Women's League Celebrates Fifth Anniversary

The Cleveland Women's League of the AIA celebrated its fifth anniversary with a luncheon at the Cleveland Athletic Club, March 23rd. Mr. R. Franklin Outcalt, president of the Cleveland Chapter, was present and brought the greetings of the Cleveland Chapter of the AIA.

Mr. Robert Gaede, chairman of the Chapter's committee for "Preservation of Historical Buildings" told of the work of the committee in connection with the recording, inventory, and preservation of the buildings and showed slides of several historically important buildings in the area.

Mrs. John J. Carr, chairman of the Award Committee; Mrs. J. Byers Hays; Mrs. Clyde A. Patterson; and Mrs. Paul Ruth presented a recommendation for the establishment of an award to be presented annually to an outstanding student in the Department of Architecture of Western Reserve University to be used for travel, research or some special project.

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Columbus Chapter Donates Film to Columbus Schools

The Columbus Chapter of the AIA recently donated a film on architecture to the public school system of Columbus in an effort to help facilitate the counseling of Columbus youngsters. The sound film outlines the interests and educational preparation necessary for a career in architecture and discusses the meaning and elements of the profession.

Richard Eisell, AIA, chairman of the Chapter Public Relations Committee, (left) presents the film to Harold H. Eibling, superintendent of the Columbus School System, and E. F. Reichelderfer, director of student counseling. Mr. Reichelderfer hopes that such films will be donated by other representative organizations to help strengthen student counseling.

Architect Explains Profession to Grade School Children

Columbus Architect William Gilfillen, AIA, talks with the third graders of Cranbrook Elementary School, Columbus. The purpose of his visit is to explain to the children what an architect is and the role he plays in our society. He used the films WHAT IS A HOUSE and A SCHOOL FOR JOHNNY as visual aids with his talk. Pictured with Mr. Gilfillen are Mrs. Mildred Lilly, third grade teacher, and Miss Lynda Chapman, a senior at The Ohio State University who is doing her student teaching at Cranbrook.

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P. Arthur D'Orazio, AIA architect, Youngstown, has received notification from Fred E. Kane, president of Catholic Property Administration, Greenwich, Conn. that he has received “Distinctive Design Award” on Blessed Sacrament Church, Rev. Arthur M. Nist, pastor, Warren, Diocese of Youngstown, in the Sixth Annual 1960 Architectural Awards Program in Catholic Institutional Design conducted with the co-operation of the Wisconsin Chapter of the American Institute of Architects. The selection of the jury was conducted by the Wisconsin Chapter of the AIA.

The Award is for a church in Category No. 1, seating 500. The church will be exhibited in Wisconsin at the National Catholic Education Association Convention. The primary feature of the church is its simplicity of design. It has a folded plate type roof making use of glass and space.

Blessed Sacrament Parish is a new Parish in Warren. Construction of the school and auditorium will begin in the Spring.

D'Orazio Receives Design Award
For Blessed Sacrament Church, Warren

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