

The Western Reserve is situated in the north east quarter of the State between Lake Erie on the north, Pennsylvania east of it, and upon an average 38 from north to south. The area is just 200,000 of acres, a body of 200,000 of acres is stricken off from the west end of the State of Connecticut, as a donation to certain sufferers by fire, consequent by the English during the Revolutionary War, the manner by which the State of the land in question, was the following. King Charles II of England pursuing the example of his brother kings of granting distant and given to the then colony of Connecticut in 1636, a charter right to all lands included within certain specified bounds. But as the geographical knowledge was then very limited and confused, patents for lands, have interfered with each other. After the United States became an Independent Nation, much contention of sentiment between them and the State of Connecticut, which was finally compromised by the United States extinguishing their title. The United States however reserved to themselves the right of jurisdiction. They then granted this tract to the Territory now State of Ohio.

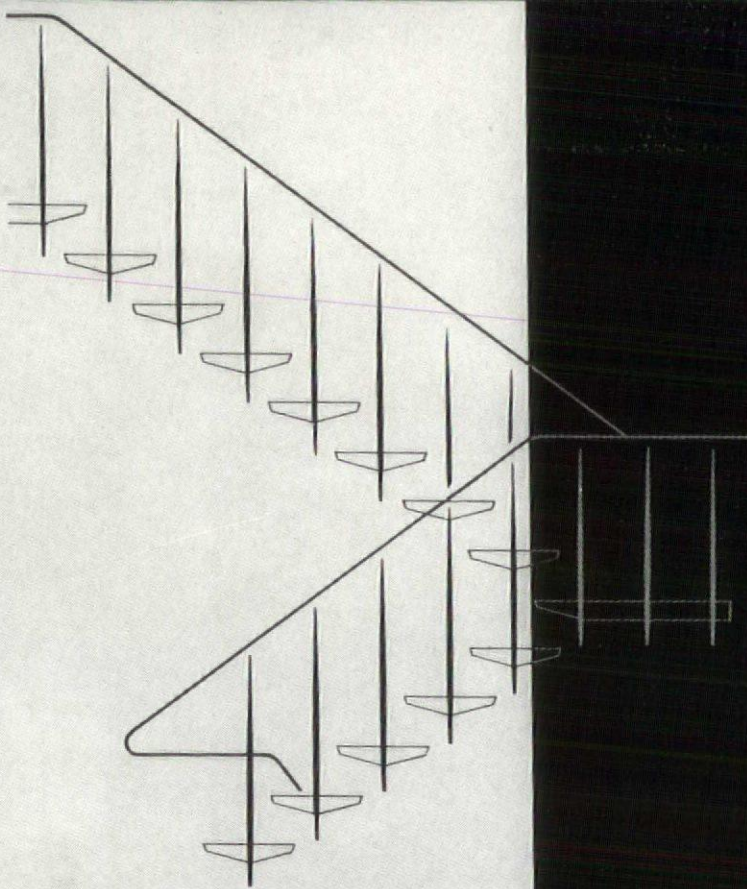
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# OHIO ARCHITECT

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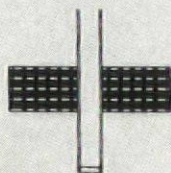
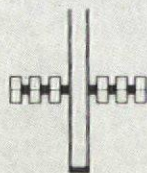
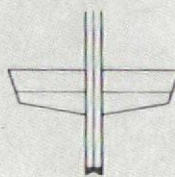
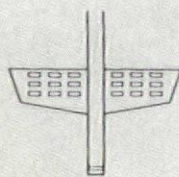
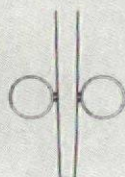
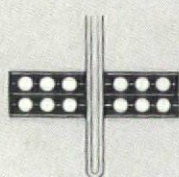
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SEPTEMBER, 1960

# OHIO ARCHITECT

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SEPTEMBER, 1960

Volume XVIII

Number 9

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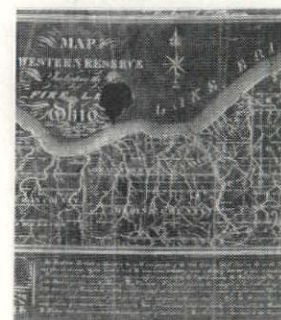
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### COVER AND FEATURE MATERIAL

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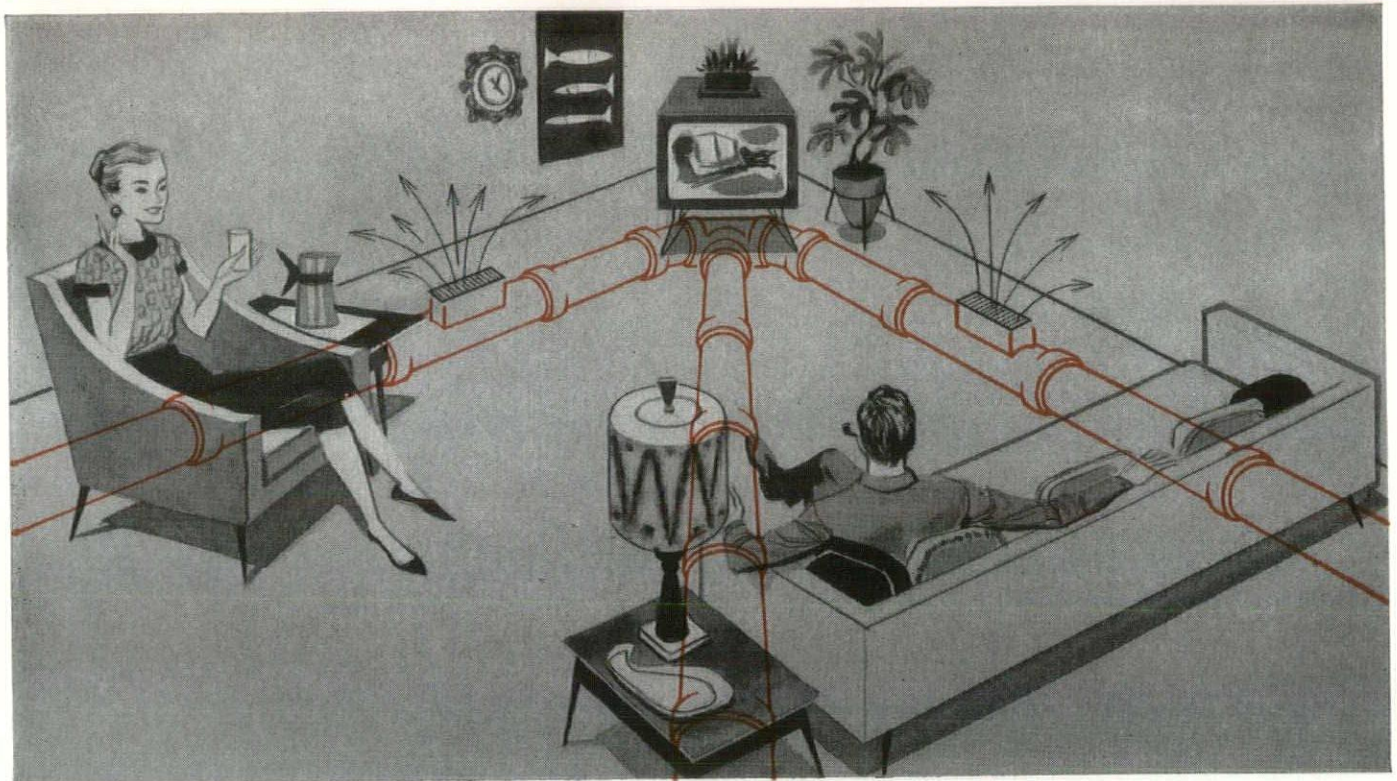
An early map of the Western Reserve, dated September, 1826, is pictured on the cover. The original map is on file at the Western Reserve Historical Society, Cleveland.



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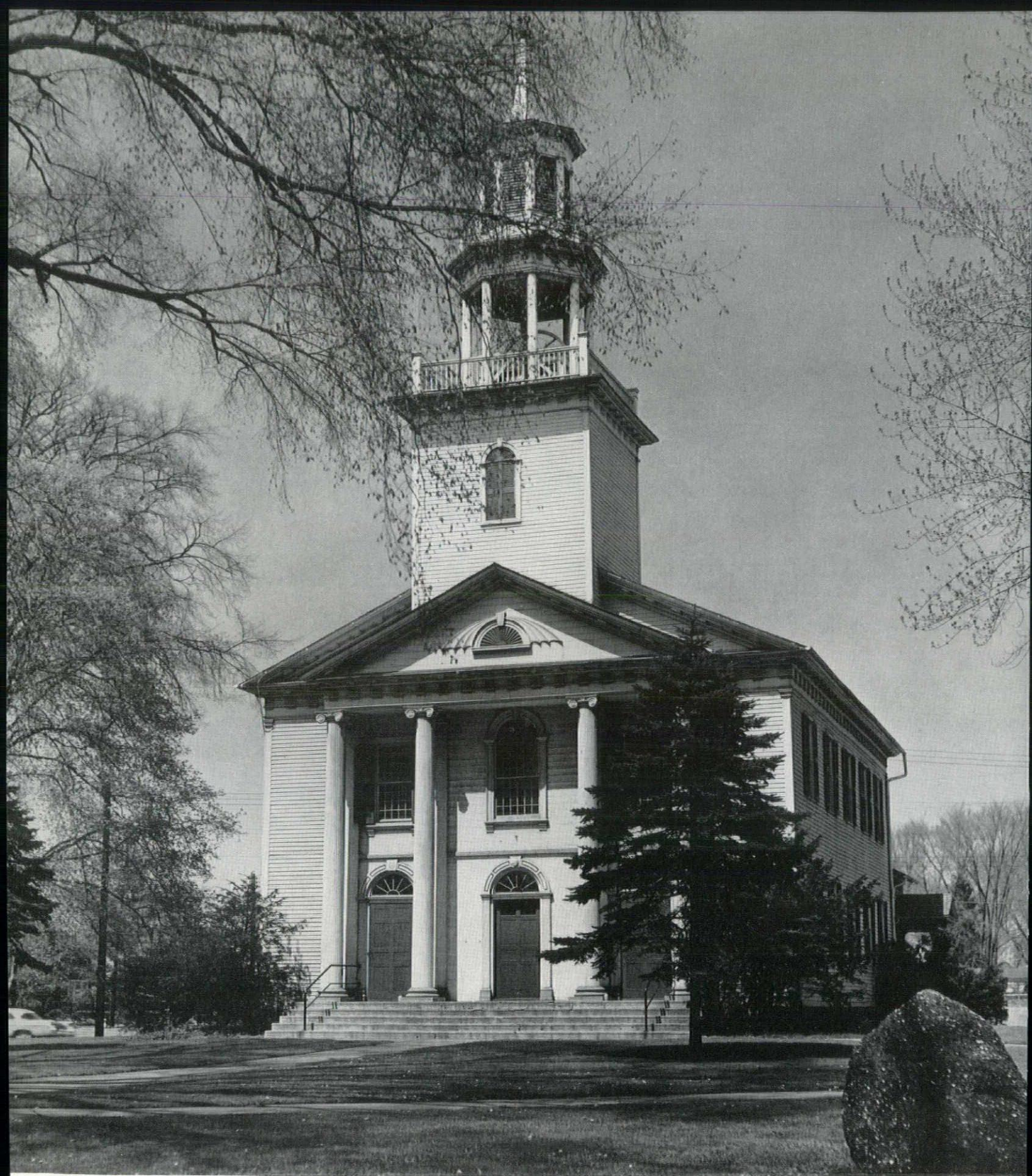
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An example of the early Republican style of architecture is the Congregational Church at Tallmadge.

*(photographs by Elmer E. Bjerregaard)*



# Architectural Evolution of the Western Reserve

By Elmer E. Bjerregaard, Instructor  
Kent State University

As one journeys through the many small villages in the northern third of Ohio, one quickly senses that this area, with its village green and centrally located church spire, is quite different from the rest of the state. This part of our state, which has been labeled the Western Reserve of Ohio, has a New England flavor and heritage. Why did the tiny state of Connecticut have claim to this valuable strip of land, and why were the western half-million acres of the Western Reserve called the "Fire Lands?" These questions I will try to answer, and, in doing so, give some insight into the historical embryo which produced the rapidly changing early architecture of this region.

The story of the Ohio Western Reserve starts in the year 1662 during the reign of Charles II of England. A Charter was granted to the state of Connecticut which stated its boundaries were, "From the south line of Massachusetts, on the north, to Long Island Sound on the south, and from the Narragansett River, on the east, to the Pacific Ocean on the west." The first men who explored the coastal regions of our country did not know about the extent of the land which existed beyond the small area they had discovered.

The Spanish explorer, Balboa, reported that he could stand in the center of the land and see both the Atlantic and Pacific Oceans. The popular belief during his time was that the entire land was the same breadth. It is now thought by historians that Balboa was standing in the middle of the present Isthmus of Panama while making the above observation. Because of the belief that this newly discovered land had little breadth, it was believed that all the land that extended beyond the small confines of the English settle-

ments was the property of the English Crown. Also, the English Crown felt it had the power to give this unexplored land to anyone it might choose, and since the land had not been seen or surveyed, the King could not define the boundaries of his grants. When he gave Connecticut a grant, he left the western boundary indefinite.

In the 1750's colonists from Connecticut, who believed this western extent of land was their rightful property, began to move and settle in the region of Pennsylvania; and only after a bitter struggle with the state of Pennsylvania did Connecticut give up her claims to the strip of land in this state. However, Connecticut did not relinquish her claim to the lands west of Pennsylvania's boundary.

It was soon noted by Congress that these strips of land, granted to several states, would have to be divided into more logical and easily governed territories. In September of 1786 Connecticut conceded most of her claims to the Congress, but "reserved" a valuable 120-mile strip of land south of Lake Erie. Congress accepted Connecticut's "Reservation," and authorized her right to the land. The territory was called "The Connecticut Western Reserve," "New Connecticut," and "The Connecticut Reserve." In Ohio this land came to be known as "The Western Reserve."

Connecticut worked out many schemes for the distribution of land in the Western Reserve, and in 1795 a plan was finally accepted by her General Assembly. The lands of the Western Reserve were to be sold unsurveyed for not less than \$1,000,000. (This amounted to thirty-three cents an acre!) However, one had to purchase the entire Western Reserve.

In September of 1795 the land was purchased by 35 men for \$1,200,000 under the name of the Connecticut Land Co. Surveyors were sent into the Reserve to run a boundary line to the Cuyahoga River and lay out townships that were to be five miles square.

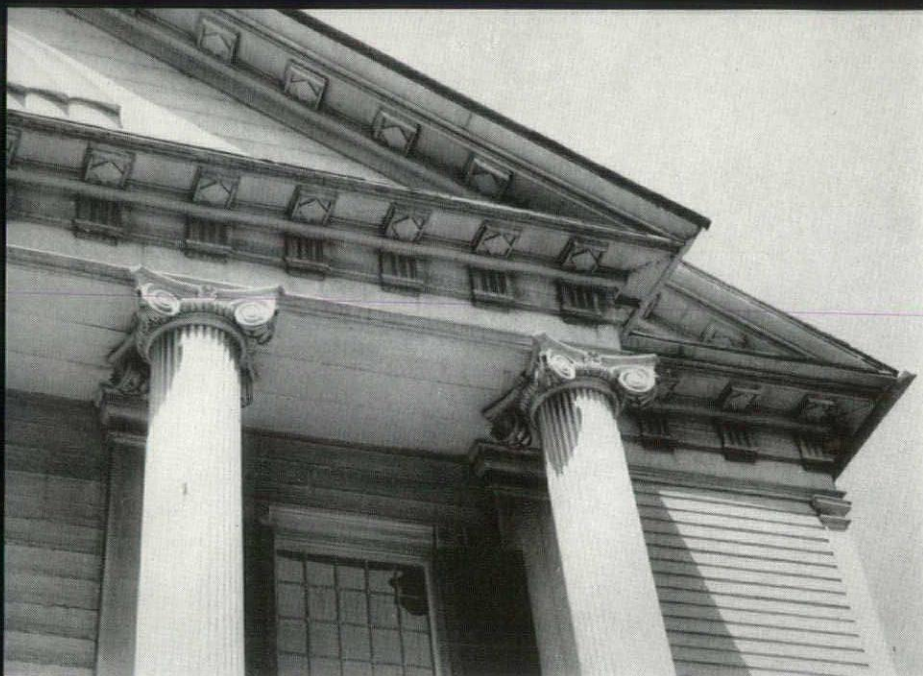
The western part of the Reserve, 25 miles wide, had a dissimilar and more dramatic history than its eastern neighboring lands. In 1792 the General Assembly of Connecticut appropriated this land for persons who had suffered property loss during the Revolutionary War. The land was given to families of Fairfield, New London and Norwalk, Conn., whose houses had been burned. The people of Connecticut called this piece of land the "Sufferers Lands," and the people of Ohio called it the "Fire Lands."

The pattern of settlement in the Western Reserve was quite different from what one would expect. Instead of developing from the Pennsylvania border and moving west, these people went to their assigned spots, and many were 15 or 20 miles from their nearest neighbors.

Our vigorous forefathers who founded our country, like the early settlers of the Reserve, had a great urge to quickly attain their desired objectives. While it was necessary to build a crude log cabin as a temporary one room shelter, these pioneers were soon ready to abandon or convert their rudimentary shelter into a larger frame house. As they became more affluent, they moved on to even larger and better homes. It is this process or evolution which constantly changed the early architecture of the Western Reserve.

During the early period, 1790's to 1850's, the architecture of this region went through at least four distinct





Detail of the Congregational Church at Tallmadge.

phases of development. The ever changing environment, both geographic and social, had a hand in shaping and modifying the art of building. Let's explore some of the "styles" of the Western Reserve so we might have a better understanding of why many of these buildings are well proportioned and tasteful.

The first type of building in the Reserve was the dwellings of the pioneers. When the pioneers came to their appointed or purchased land, they often made a rude bark or brush shack shelter to survive until they could build a more permanent building. As soon as possible a log cabin was constructed. The architecture of this new frontier demanded much shelter against extreme weather conditions and Indian raids. The log cabin answered this requirement because it could be quickly assembled and was quite sturdy.

The dimensions of the log cabins of the Reserve were often 12 x 14 feet, or 14 x 16 feet, and were usually built of logs a foot or more in diameter. These logs were hewn flat on two sides and notched at the corner so the logs would lie close together. The roof was covered with clapboards or shingles of split oak, and long heavy poles held the rows of shingles in place. The fireplace was an important part of the cabin and usually occupied the greater part of

one end. The period of the log cabin in the Western Reserve of Ohio was about 1795 to 1800.

The log cabin was soon replaced by a very simple dwelling. It was a severe undecorated building often seen today as part of a farmstead or larger dwelling. These early dwellings usually can be identified by the large pine trees which were planted on the corners of the lot. Many of them are interesting architecturally because of their harmony of proportion and the attention given to decorate and define their entrances. The period of this simple dwelling was from 1805 to about 1820.

During the period of the first houses a new architectural style, often labeled Federal or Early Republican, was introduced to the Western Reserve. This new style developed in the Eastern States during the beginning of the Federal Union around the 1780's.

The Early Republican style was brought to this country by Charles Bulfinch, a native of Boston. During a visit to England he was influenced by the work of Robert and James Adam, English architects and furniture designers doing work in and around London. By adding adamesque features to the basic Georgian structure, the fine house of the Eastern States, Bulfinch presented the Early Republican or Federal building to America. This

style did not filter through to the Western Reserve until about 1800, and it lasted until the 1830's when the Greek Revival architectural style became prominent.

The Early Republican structure was essentially a classical structure, and the features which most quickly catalogue these buildings are their lightness and delicacy, elliptical windows, the semi-elliptical fanlights over the doorways and their slender Ionic fluted columns. These buildings achieve their lightness and delicacy through the well proportioned dimensions of the main building and the symmetry of the tall slender masses. A good example of this style of architecture is the Congregational Church at Tallmadge.

During the Early Republican period many houses were built which fell into no particular category. These early homes were quite plain. Some attention was given to decoration, primarily the doorways. The intricate carvings and well proportioned details of the doorways give the buildings a pleasing sense of scale.

While the Early Republican style of architecture flourished there was a rapid growth of population and a steady development of the economy. The people of the Reserve prospered and soon new roads and canals were constructed. It was during this period



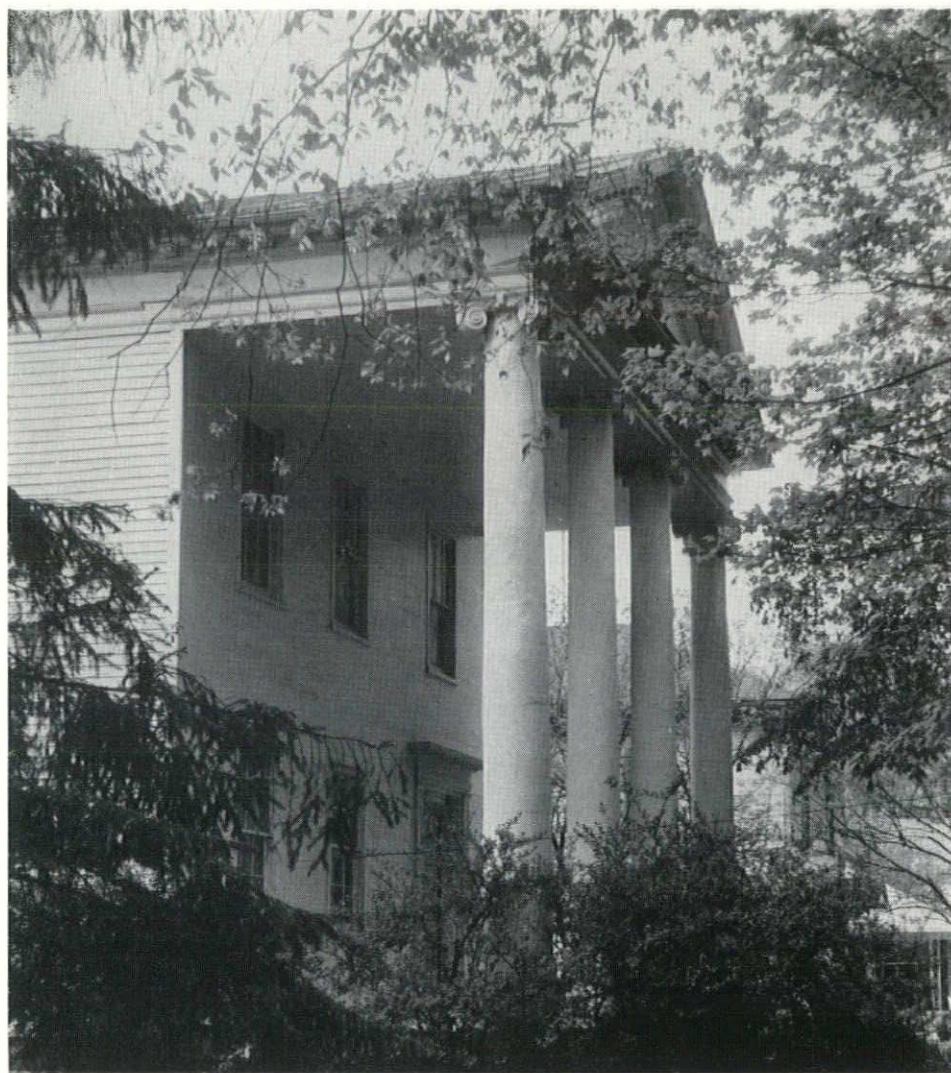


An early dwelling of the Western Reserve located near Berlin Center, Ohio.

A home built in the Republican style of architecture. The Kimball-Martin house located in Norwalk, Ohio.







An example of a simple form of the Greek Revival style—the Nathan Jenkins house located in Milan, Ohio.

that another style of architecture reached the people of Ohio from the Eastern States. This new style was known as the Greek Revival style. However, because of the pioneering conditions in the Reserve and its great distance from the New England States, one does not

find many examples of this style before 1835 or 1840.

The Greek Revival movement started in America when Thomas Jefferson learned of the Roman style of architecture in Europe. He used examples of Classic Rome for inspiration.

Under Jefferson's leadership the South was the first region to use this style. These first classic buildings, an expression of Roman Classicism, were soon superseded by the Greek form and proportions. Soon the Greek detail was so widely adopted that the period became popularly known as the Greek Revival.

This Greek Revival style used new interpretations of features of both the Georgian and Early Republican style. Greek ornamentation was used on doorways, windows, pediments and cornices; and the columned portico became heavier with more massive columns. This style was first used for public buildings and was adapted later for the homes of the prospering residents.

The early period of the Western Reserve was a busy one architecturally speaking. The thread of development through these years readily shows how geographic conditions and economy changed the style of building. This evolution is not unique in the history of architecture. Even today our buildings and designs reflect the tempo and rhythm of our period. Only through the objective study of earlier buildings can one grasp a glimpse of our own buildings and better understand the direction in which they will progress.

Today one sorrowfully watches many of these fine examples of architecture vanish before the oncoming ribbons of concrete and plazas of asphalt. Not too many years ago our state had a rich architectural heritage in the buildings of the Western Reserve. But today these buildings are sparse. There is much to be learned from the expressions of simplicity and balance of proportions these buildings impart.





A fine Greek Revival house located at Norwalk, Ohio.

The Mitchell-Turner house located in Milan shows the later development of the Greek Revival period.







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# A Prophet That the Builders Accepted

By ALLAN TEMKO

*Editor's Note:* The following review by Allan Temko is reprinted from the December 27, 1959, edition of the *New York Times Book Review*. Mr. Temko, author of *Notre Dame de Paris*, is *Architectural Forum's* associate editor for the West Coast.

## DISCOURSES ON ARCHITECTURE

By Eugene Emmanuel Viollet-le-Duc. Translated from the French by Benjamin Bucknall. Illustrated. 2 vols. 955 pp. New York: Grove Press. \$25.

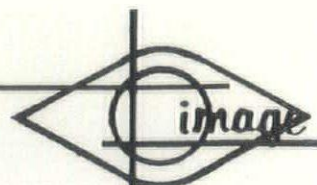
Nearly a century has passed since these magnificent volumes—the first in 1863 and the second nine years later—proclaimed a functionalist “architecture of our own times,” based on “organic” principles of design and “rational” use of industrial technology. Thus modern architecture, or at least the first complete theory of the modern, came to light in the fervent pages of this great treatise, which ranks closely behind *Das Kapital* and *The Origin of Species* as one of the seminal books of its age. Already the new architecture foreseen by Eugene Emmanuel Viollet-le-Duc stands triumphant over the neo-classical tradition which he hated, and its logical structures of steel and reinforced concrete have begun to change the face of the world.

Yet in contrast to his contemporaries Marx and Darwin, Viollet-le-Duc remains largely ignored by the educated public, including most architects, who know his revolutionary brilliance only at second hand, as transmitted through the prismatic intelligences of Frank Lloyd Wright and Le Corbusier. The stature of the disciples is one measure of the prophet. Behind the titanic innovators of the twentieth century looms a giant of the nineteenth—not only an architect and graphic artist of genius, but a superb cultural historian, social philosopher and archaeologist as well—who by paradox is remembered chiefly as the “romantic” restorer of Notre Dame of Paris, Carcassonne, Vézelay and a prodigious number of other medieval monuments.

In fact, however, although he created no modern buildings except on paper, Viollet-le-Duc was one of the most inventive spirits in the history of architecture; and special thanks are due to the Grove Press for reprinting Benjamin Bucknall's excellent old translation of his neglected masterpiece, which has long been out of print. These massive and beautifully illustrated books reproduce the edition of 1889, which the young Wright, bitterly at odds with the academicians, committed virtually to memory in lieu of any other suitable textbook. Later he gave the *Discourses* to his son John, remarking that they contained “all the architectural schooling you will ever need.”

The remark was not quite accurate, for the author never intended them to provide a complete architectural

(Continued on Page 14)



Our own IMAGE is drawing nearer. It will soon be the responsibility of all of the Architects to stand up and to be counted. Each man must make his own IMAGE be that which can only be looked upon as good and worthy.

The Convention time is near at hand, and it behooves us all to take stock of our profession and of our professional organization. Only we as a group can accomplish many of the things which have to be done. Our group must work together and must work in harmony with all small differences eliminated. Our group IMAGE is made of many small parts. All of these small parts must be in harmony with each other and must be of the quality which we would have the complete group attain. We must attend to the group needs as much as we attend to our selfish needs.

Our speakers for the convention are interested in our profession and would like to help in any small manner to have the public understand the qualities of this profession. We must know and understand ourselves before we can be of any assistance to our client in understanding him and his problems. We must have a correct IMAGE of ourselves as well as of our clients and their needs.

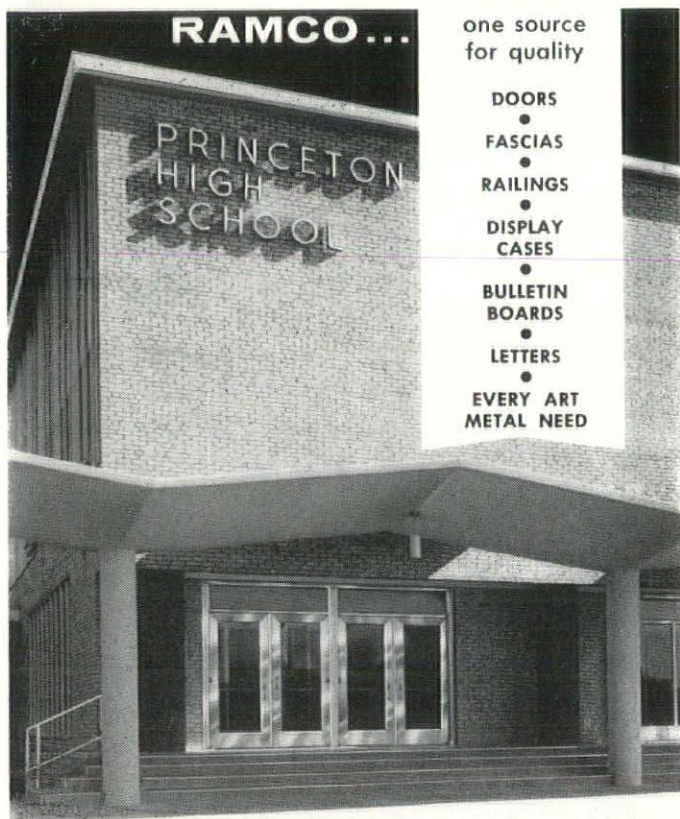
Conventions are the place to air our separate feelings wherein they may be heard by an understanding audience and where our separate IMAGES may be brought together to help one another.

Please do not forget your fellow professional and help him as you would have him help you.

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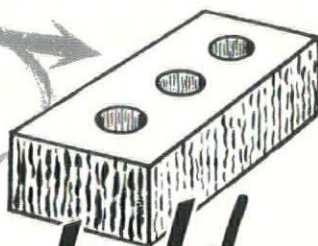
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(Continued from Page 13)

education. The *Discourses* actually were elaborations of the lectures, or *entretiens*, which Viollet-le-Duc under the auspices of the Second Empire (which he served as court architect) tried to deliver in the 1860's in the very stronghold of neo-classicism, the Ecole des Beaux-Arts. The students, partly because of their intense dislike for the political regime which sponsored him, responded with hooting, animal calls and the tossing of coins. After six boisterous sessions, Viollet-le-Duc gave up.

At the request of some young architects he established his own teaching atelier, the prototype of Wright's Taliesin. Among his students was the most adventurous French architect of the succeeding generation, Anatole de Baudot, who in 1894 built Saint-Jean de Montmartre, the first church of reinforced concrete. From Baudot the master's influence extended directly to Auguste Perret, one of the earliest authentic modernists, and thence to Le Corbusier and the entire contemporary movement.

What Viollet-le-Duc taught his followers was essentially a moral philosophy of architecture. His doctrine called for a rebirth of principle in the art of construction at a moment when it was needed as never before in history. Academic architecture had sunk to a level of unparalleled falseness, garnished with historical trappings that were supposed to produce "style," but Viollet-le-Duc argued that stylistic beauty depends on the "truth" of the structural "organism" as a logical expression of its "function."

Writing only four years after Darwin published the theory of natural selection, Viollet-le-Duc found striking illustrations of his cardinal principle in nature, which "invariably produces style in her productions." In a flower, for example, he wrote that "we can subtract nothing \* \* \* for each part of its organism expresses a function by taking a form which is appropriate to that function."

To follow the example of nature in a "complicated civilization," Viollet-le-Duc conceded, "is not easy," but nevertheless he found an analogy in the locomotive. "Some will call it an ugly machine. But why ugly?" He saw the engine "almost as a living being [whose] external form is the simple expression of its strength." Sixty years later Le Corbusier would extend the analogy to the airplane, and at the same time describe a house as "a machine for living," but he would not have said anything more radical or new.

Viollet-le-Duc, of course, did not invent the functionalist theory which, in a sense, can be traced back to the utilitarian esthetics that Plato ascribed to Socrates. Furthermore, from the eighteenth century onward a host of proto-functional theories appeared, including the remarkable speculations of the American sculptor Horatio Greenough (of whom Viollet-le-Duc surely knew nothing). But the system of the great Frenchman went far beyond the others, if only because it was a complete system which drew inspiration not only from the on-rushing Industrial Revolution, but also from the full range of the history of architecture in the West. All fine architecture, he asserted, had

(Continued on Page 15)



always been created according to the principle he proposed. But that principle had been forgotten during the period of facadism which began with the Renaissance. To see truthful architecture, we would have to look back to the Middle Ages.

As the restorer of almost every major cathedral in France, Viollet-le-Duc possessed a firsthand familiarity with the Gothic that probably will never be equaled. Today he can be pardoned (although waspish critics refuse to do so) for assuming that medieval architecture was designed throughout with absolute structural logic. The bombardments of World War I, which carried away ribs and buttresses, and still the vaults held, demonstrated that his concept of medieval "rationalism" was greatly exaggerated, not to say false.

Poetically, Viollet-le-Duc was right. The structural dialectic expressed dynamically in the flying arch and the soaring spire holds the most profound implications for the weightless, scientifically designed architecture of the present day. Viollet-le-Duc died in 1879 at the age of 65 and did not see the mature development of steel and reinforced concrete, but he prophesied a metal architecture remarkably like our own and offered fascinating designs for cast-iron structures which would span vast spaces, and reduce walls and floors to skeletal grids. He also noted the even more accomplished work of his contemporaries such as Jules Saulnier. Yet all this was only part of his contribution to the future. If you would see his monument, do not look at any book or single building, but consider the unprecedented potential beauty of the environment in the second half of the twentieth century. "*Laboremus*," he wrote, echoing the last words of Septimus Severus: "Let us work." He was one of the makers of civilized life.

## Stained Glass Association Meets In Cleveland

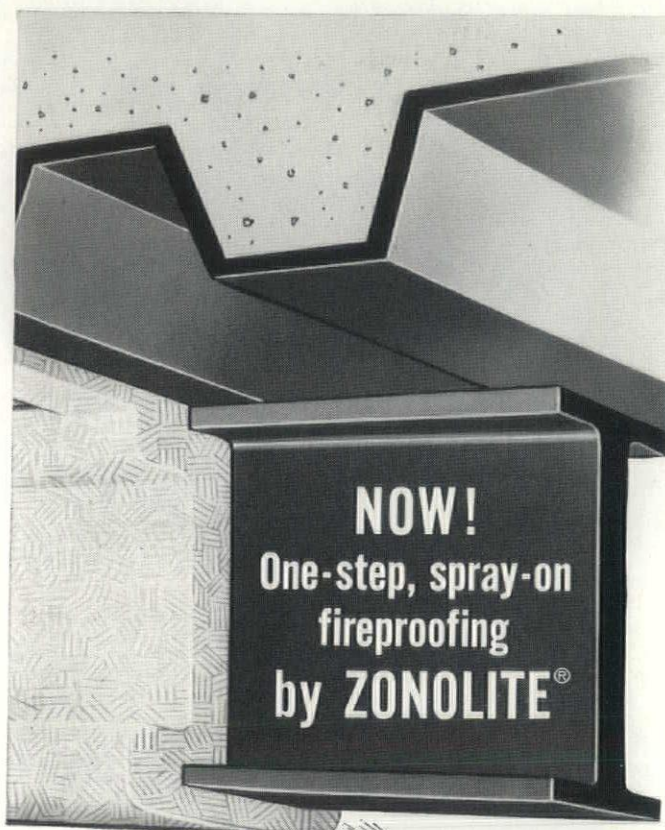
Members of the Stained Glass Association of America convened in June for the 51st Annual Conference of the Association. The meeting was one of the largest in recent years, with more than 125 persons in attendance.

For three days the Wade Park Manor Hotel in Cleveland was filled with artists, designers and architects gathered from all over the country. The hotel's lobby was brilliant with stained glass panels, and other exhibits were featured in churches and buildings throughout the city.

Ohio craftsmen present included Michael Poremba, Cleveland; the Helf family, Franklin Art Glass, Columbus; John Riordan and Jim Taylor, G. C. Riordan Studios, Cincinnati; and Paul Phillips, Phillips Stained Glass Studios, Cleveland; and Otto C. Winterich, Winterich Studios, Cleveland.

The featured speech entitled "Symbolism" was given by Harold E. Wagoner, eminent Philadelphia church architect. Mr. Wagoner along with Anthony Ciresi, Cleveland architect, participated in the various panel discussions and workshops which contributed greatly to the conference.

SEPTEMBER, 1960



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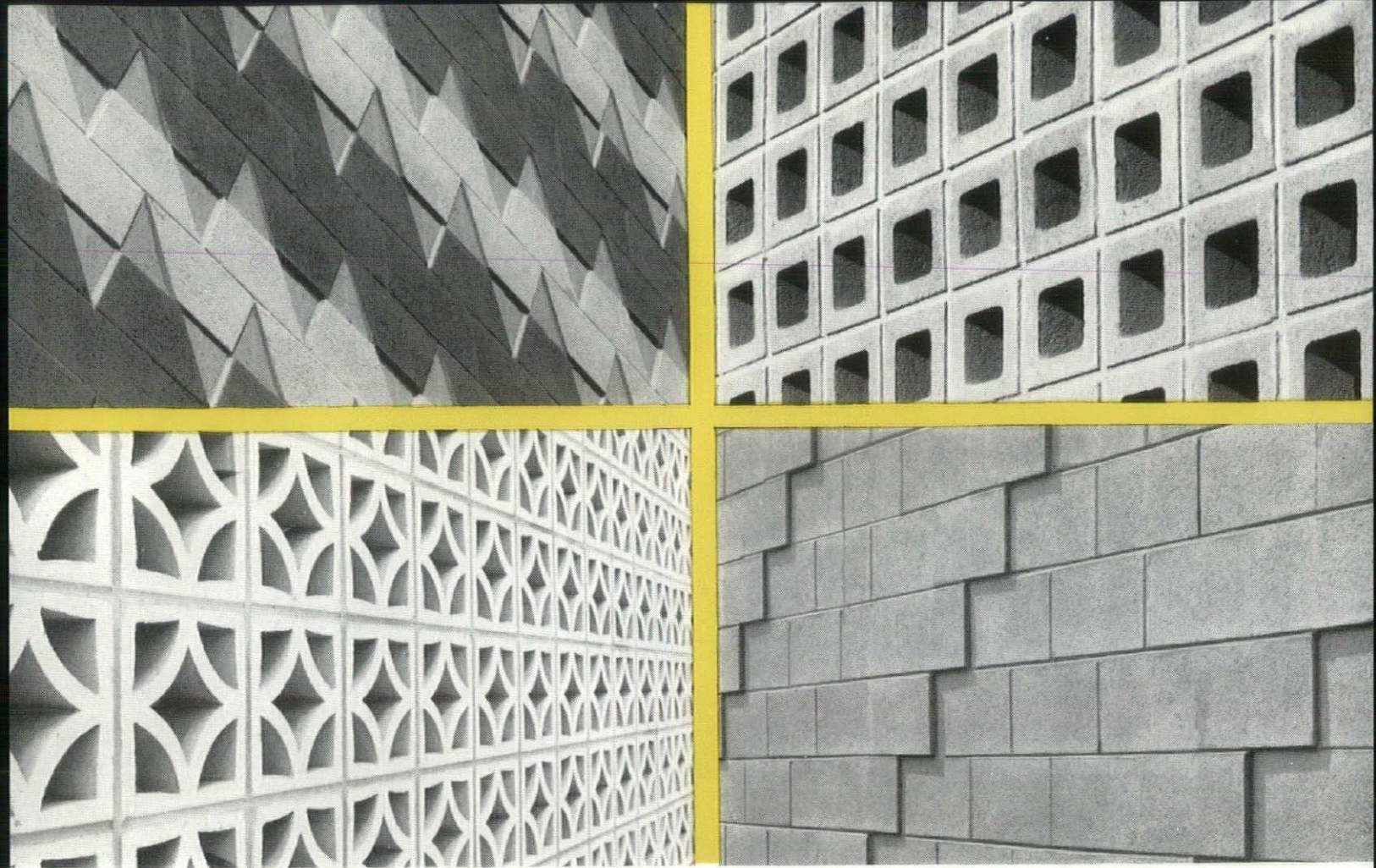
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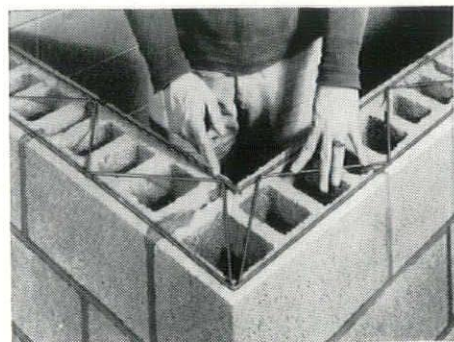
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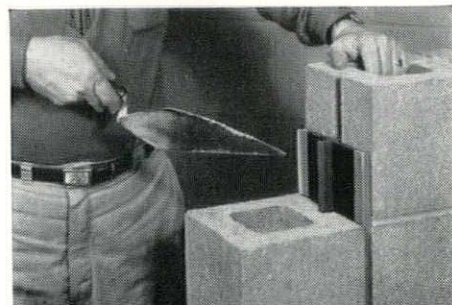
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- Dur-O-wal Inc., 165 Utah Street, TOLEDO, OHIO



## C. B. Hindall Joins Vorys Brothers

Arthur M. Vorys, president of Vorys Brothers, Inc., wholesale distributors of metals and supplies, recently announced the appointment of C. B. Hindall as technical consultant in roofing and architectural metals and chief of the firm's new Architects and Engineers Advisory Group.



Hindall

A native of Ada, Ohio, Hindall received his degree from Ohio Northern University and did post-graduate work at Ohio State University.

Since 1945 he has owned his own metal fabricating business which he has liquidated to join Vorys Brothers, Inc. where he can devote all of his time to the developmental aspects of the crafts.

Hindall's consultation services will be made available by Vorys Brothers, Inc. only to architects, mechanical engineers and contractors and to industrial tooling designers and production engineers.

## Federal Seaboard Appoints Herman Oechsler

The appointment of Herman Oechsler to the position of director of research has been announced by Federal Seaboard Terra Cotta Corp. Mr. Oechsler, who was educated in Germany, has been a ceramic engineer with the terra cotta manufacturer for the last five years. Prior to joining Federal Seaboard, he had been employed by the Emco Porcelain Enamel Co., Inc.

Federal Seaboard Terra Cotta Corp. has been in continuous operation since 1888 and today is the world's largest producer of Ceramic Veneer, the modern architectural terra cotta. Executive offices are at 10 E. 40th St., New York 16, N. Y. and the plant is located at Perth Amboy, N. J.

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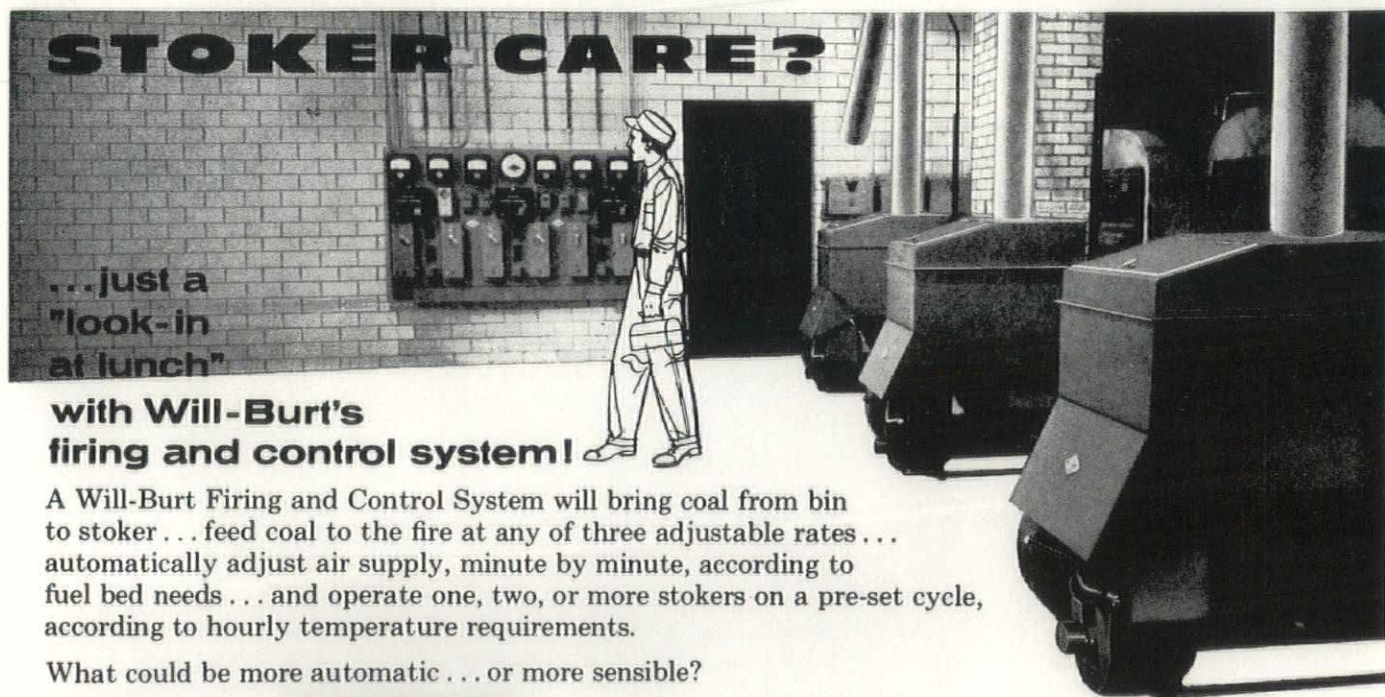
# STOKER CARE?

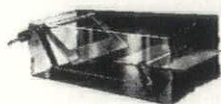
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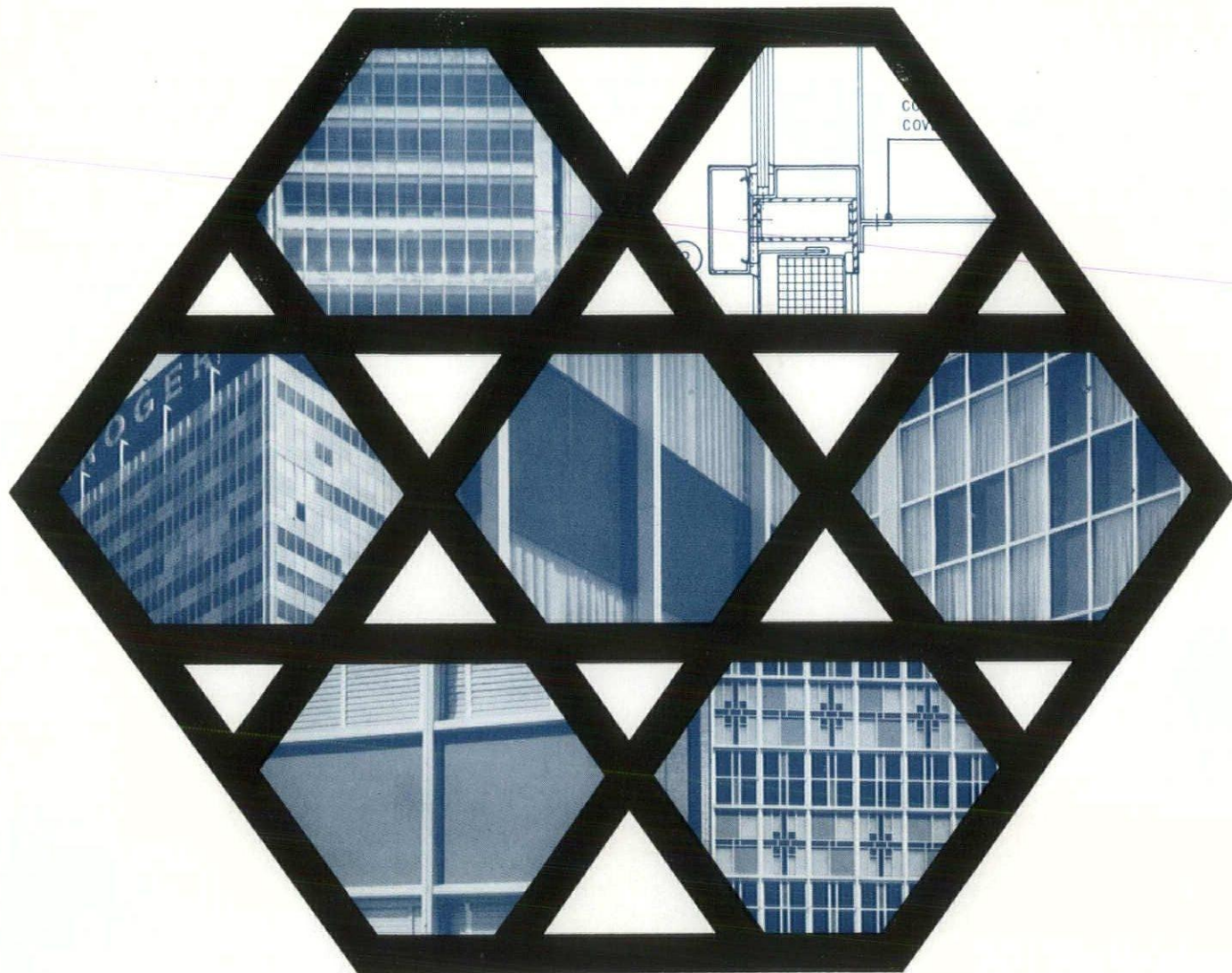


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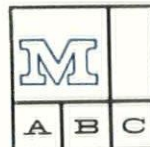


## Standard detailing . . . or custom designing



Actual job experience with custom metal curtain wall was the basis for MICHAELS' new "Curtain Wall Index". Here, in one convenient reference, are scaled details for nine standard aluminum and stainless steel systems with variable components, standard door and vertically pivoted windows.

In the field of custom design, MICHAELS has been giving architects detailed engineering assistance for years. In fact, to date, MICHAELS has designed and fabricated over a million sq. ft. of metal curtain wall. Perhaps this vast experience can be of help to you on your next project. Write for your Index today.



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## Crane Plastics Awarded European Contract For Multi-Hollow Extrusions

Robert S. Crane, Jr., president of Crane Plastics, Inc., Columbus, announced upon his return from France that his company had completed negotiations to develop and extrude rigid vinyl sections for European manufacturers of prime windows and doors.

The Crane firm, a major supplier of flexible plastic spline and weatherstripping, had developed hundreds of rigid shapes of the window and door industry. Types to be manufactured in Europe under Crane's supervision include those employing the multi-hollow production techniques pioneered by Crane.

The Crane organization has worked closely with the Pechiney Corp., giant French chemical company, in testing Afcovil, a rigid vinyl compound to be used in the manufacture of these extrusions in European plants. Plans call for the Pechiney Corp. to set up a separate division to implement production.

Crane Plastics is the first custom extruder to research and develop the practical production of certain complex shapes in rigid plastics. This pioneering in the tooling and production of multiple-hollow extrusions has attracted the interest of production manufacturers in many lines of business here and abroad. The Crane firm produces a wide range of extrusions from eight modern high-speed extruding machines.

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# TO THE POINT

## OVERLY FIGHTS FIRE WITH FIRE

One of the continuing contradictions until recently in fire-safety and life-safety standards for interior and exterior fire exits was the fact that the inactive leaf in a pair of doors could not be U/L labeled. Manually operated top and bottom bolts on the inactive leaf could not be opened under panic conditions, and although the doors might have passed fire-safety requirements of U/L they could not meet U/L's casualty and accident requirements.

The result was a general compromise forced upon the architectural and building industry, where fire-safety and life-safety might be specified, but could not actually be provided with existing fire doors and fire exit hardware.

These contradictions ended recently when the new Overly Fire Barrier With Exit Hardware was successfully tested at Underwriters' Laboratories for fire-safety and life-safety. New panic-bar actuated top and bottom bolts added to already-tested fire doors now provide architects with a U/L approved Overly Fire Barrier that is both panic-proof and fire-proof.

\* \* \*

*Are You Aware of the fact that over 40% of the hollow metal door producers are located in the Northeastern seaboard area, which represents only 25% of the American non-residential building market? Only one manufacturer has made a serious attempt to service these major markets by establishing plants in the East, the Midwest and the West Coast.*

\* \* \*

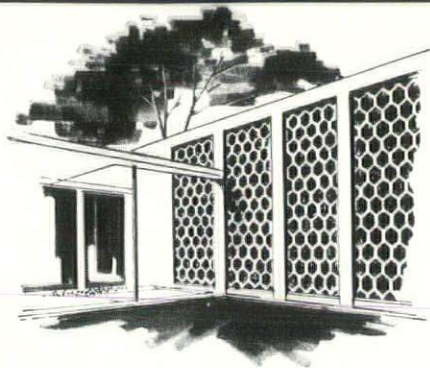
The Most Unusual Doors we've ever made were ordered recently by a southern church. Custom-crafted in statuary bronze, the doors had to be hand-burnished and colored to the precise sheen required for the church interior. This job was handled by our oldest craftsmen, many of whom learned their trades in Europe, and the door order took months to finish because of the custom design and finish.

# Overly

Manufacturers of hollow metal products, stainless steel entrances, architectural metal work and church spires.

"To The Point" is published by Overly Manufacturing Company 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. Other Overly plants at St. Louis, Mo., and Los Angeles, Calif.





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## All-Steel's New Line Offers Flexibility, Completeness



A wide range of decorator colors and flexibility that readily lends itself to custom design are among the features emphasized in the new contemporary metal office furniture line being introduced by All-Steel Equipment Inc.

The new 4000 Line consists of 75 basic units and thousands of possible variations, according to Joe Hartman, vice president-furniture sales. "It offers flexibility as broad as the user's imagination," he said, "and a completeness that satisfies the needs of everyone from the chairman of the board to the clerical force."

Keynote of the line's flexibility is the component parts which may easily be assembled in almost unlimited variations. This invites custom design influences as well as satisfying the constant broad requirement for standard desks and credenzas.

Executive, secretarial and clerical desks are among the basic units in the 4000 Line, along with executive and clerical L-units, credenzas, bookcases, storage units, and work and conference tables. Saddle seating, unique in metal office furniture lines, is one of the features of the 1600 and 1800 lines of chairs being introduced along with the 4000 Line. The chairs are upholstered in fabrics, leathers or naugahydes, with foam rubber cushioning.

Additional detailed information about the new 4000 Line can be obtained by writing All-Steel Equipment Inc., Aurora, Ill., and requesting Catalog Number CD-1.

## Eiselt To Serve On German Village Commission

Richard H. Eiselt, AIA, has been appointed to the German Village Commission of Columbus. The Commission was created to advise the city on how to preserve and restore the German-settled area on the south side of Columbus.

## C. B. Wilcox Joins Koppers Wood Preserving

C. B. Wilcox has joined the Wood Preserving Division of Koppers Co., Inc. as manager, Building Code Dept., it was announced recently by Douglas Grymes, vice president and general manager of the Division.

A native of Michigan, Mr. Wilcox is a graduate of the Tri-State College of Engineering at Angola, Ind. with a degree in Civil Engineering. After graduation he joined Ceco Steel Products Co., in Chicago as an engineer. Since 1951 he has served in various capacities with the National Lumber Manufacturers Association, both in Chicago and in Washington, D. C. Prior to joining Koppers, Mr. Wilcox was manager of the Building Code Dept. of N.L.M.A.

## A Few Lighting Fixtures from the **PRESCOLITE** NEW PRODUCT PARADE



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# Here's information about a unique new type of Gas Heating, Mr. Architect

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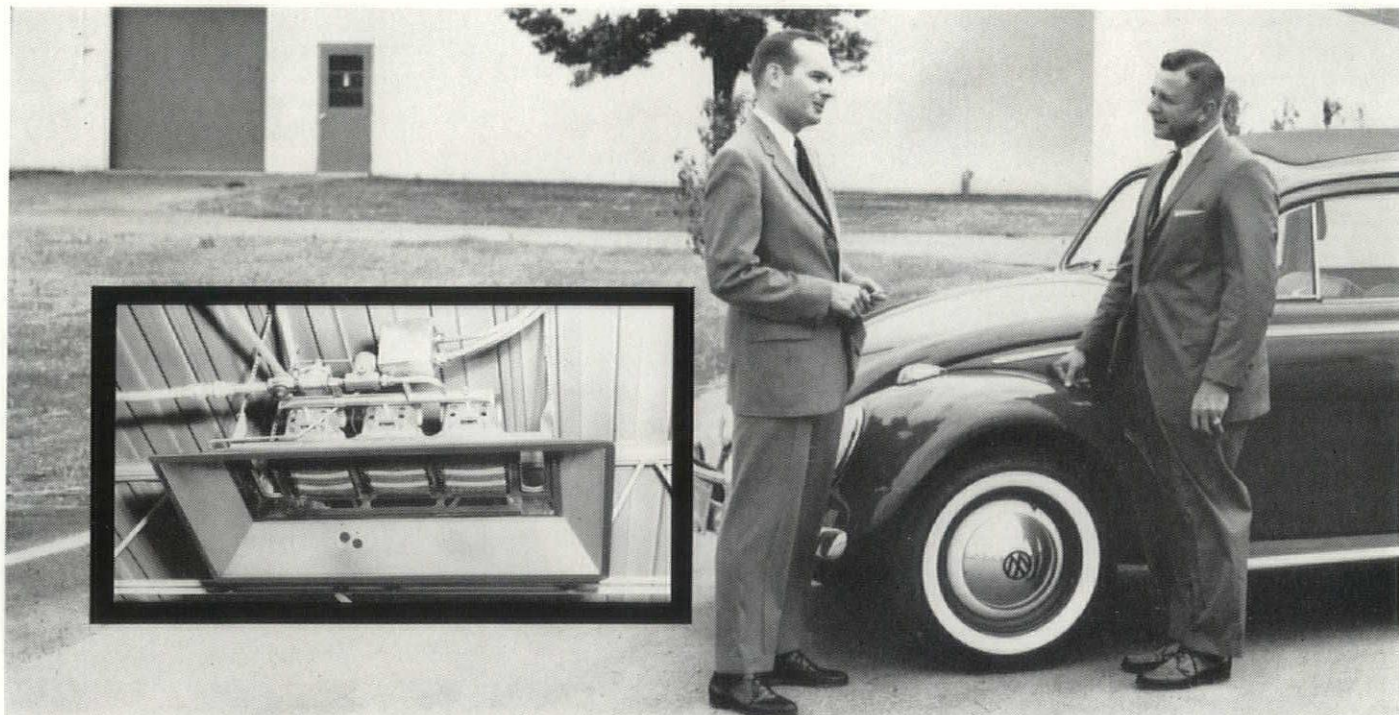
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- They're "rugged" as can be. Once the pilots were adjusted, they had no maintenance problems at all.
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Architects ..... Kellam & Foley, Columbus  
Installation By..... J. F. Oelgoetz Co., Columbus

Infra-Red Gas Heaters have many applications in industry, over and above their use for indoor or outdoor controlled comfort heating. For further information on this completely new, Gas-fired heating unit, call the Business Promotion or Commercial Representative at your nearest Gas Company Office.



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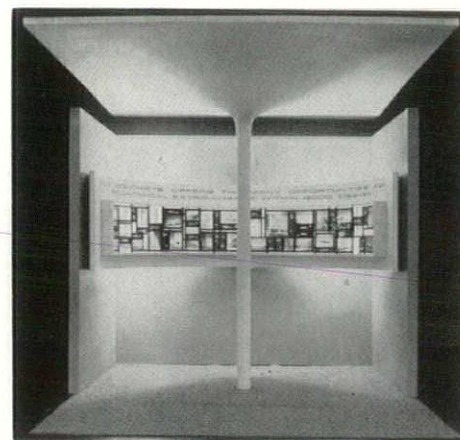
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## PCA Exhibit Wins Awards



Winning awards has become standard practice for this striking exhibit booth created by the Portland Cement Association. The display was one of four out of 125 exhibits singled out for special recognition by the American Institute of Architects at its 1960 convention in San Francisco. Since then, the booth has taken top honors for outstanding design at AIA regional meetings in Winston-Salem, N. C. and Asbury Park, N. J.

PCA's prize-winning exhibit features a hyperbolic paraboloid roof and a display of color transparencies illustrating buildings of concrete masonry.

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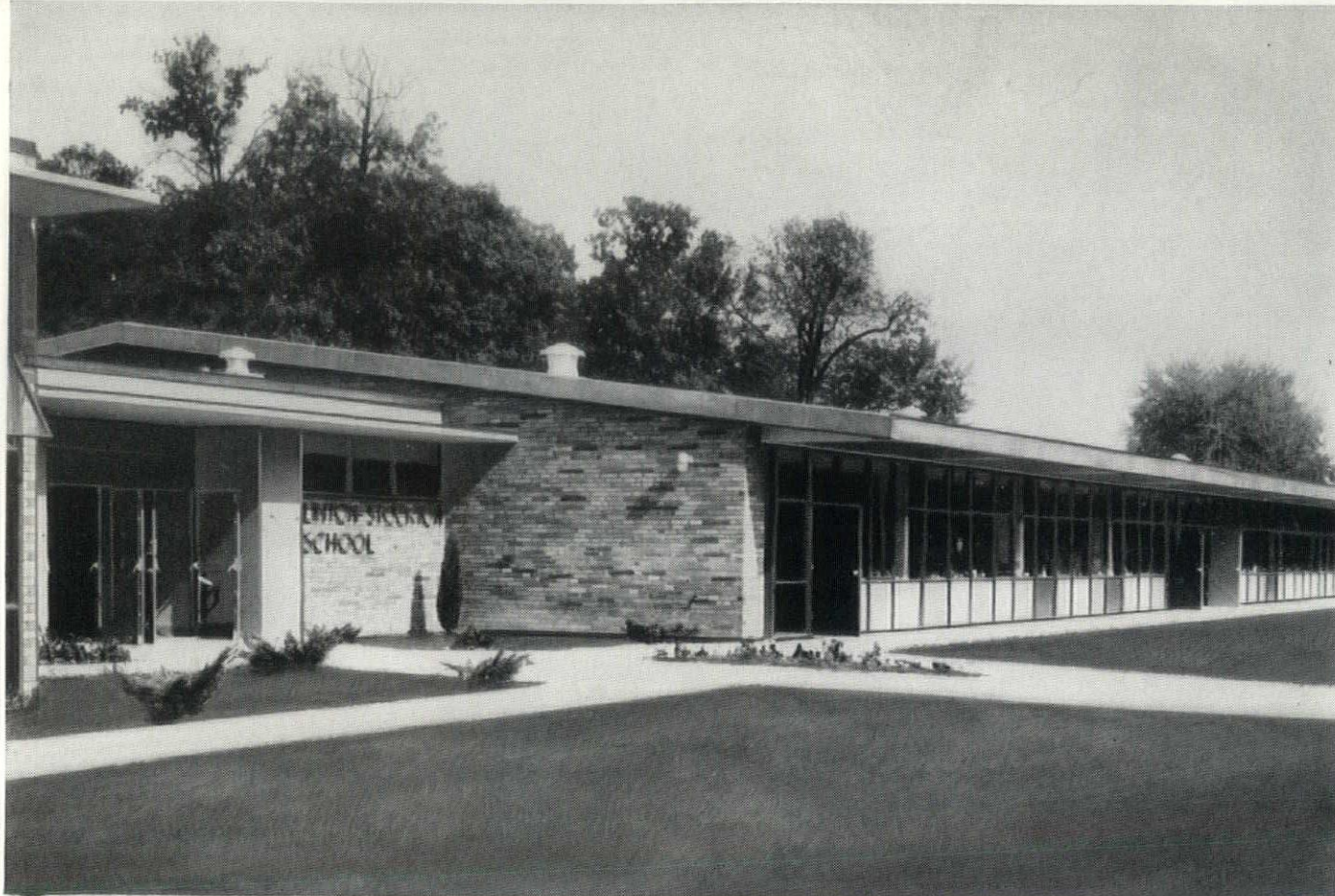
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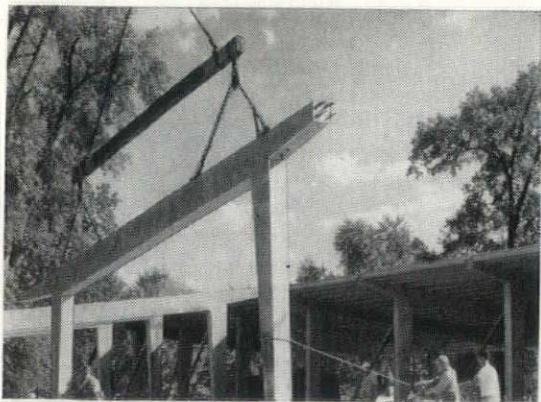
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Precast concrete "bent" being swung into place at new Linton-Stockton Elementary School. Designers: T. C. Dorste and S. G. Pantazi, Indianapolis. Structural engineer: F. E. Burroughs, Indianapolis.

How to get the best school at the lowest cost. This is a common problem in growing communities. The Linton-Stockton Elementary School in Linton, Indiana, solved it with precast concrete.

The school building has received wide acclaim in educational circles ... and the cost was only \$10.87 per square foot.

There are 36 classrooms in all, each averaging 1200 square feet in size. Total accommodations: 1200 pupils. Total cost for this 80,000 square foot school: \$870,000.

Construction was relatively simple. The frame was formed by precast concrete members supporting precast roof slabs. All pre-casting was done at the site.

Careful planning, standardization of members and re-use of forms helped hold down costs and building time. Other advantages include low maintenance, long life, low annual cost and high fire safety.

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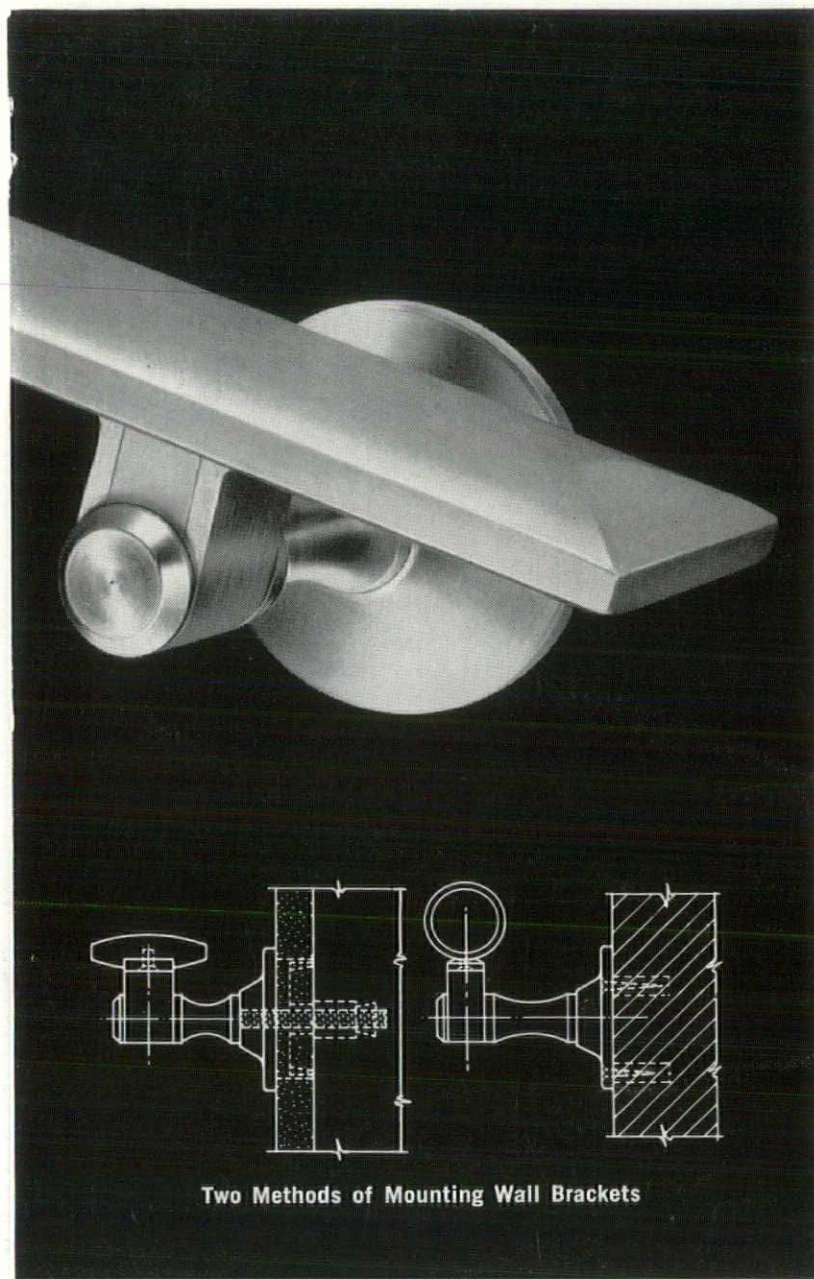
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