

OHIO ARCHITECT

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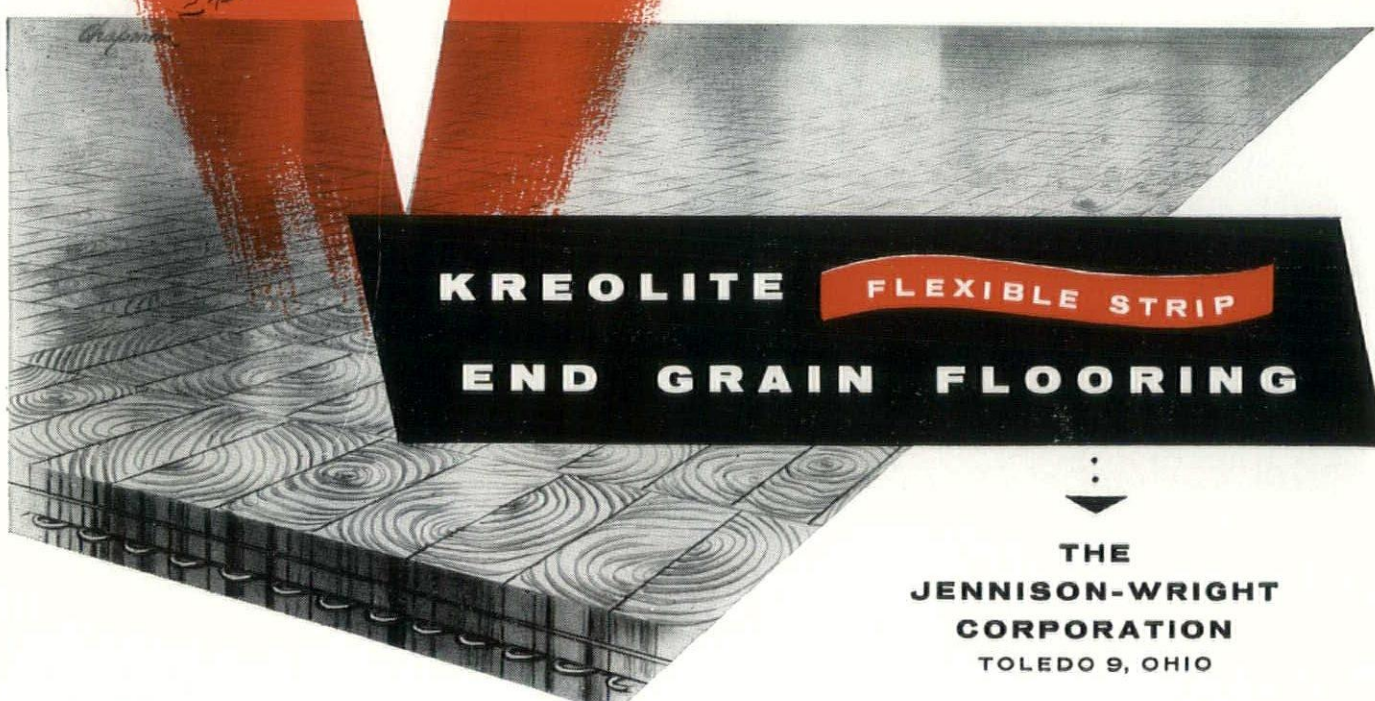
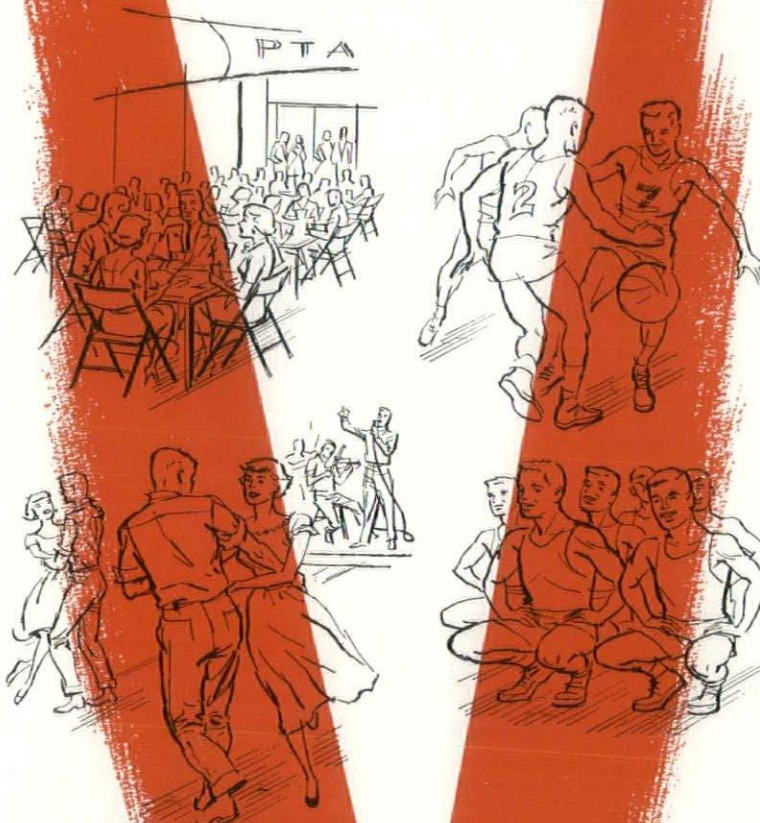
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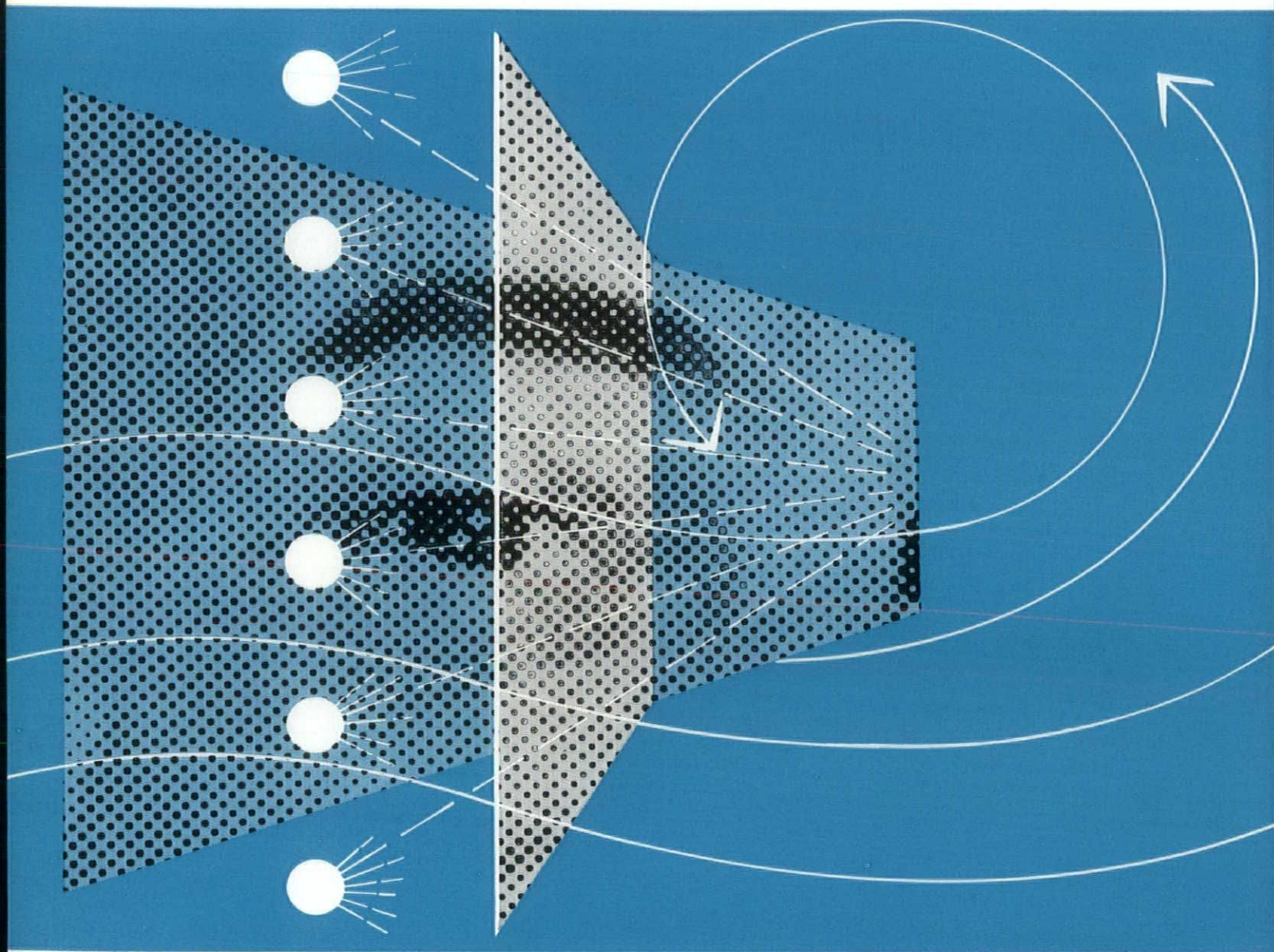
The cover and feature material for this issue were prepared under the direction of Roger F. Buzzard, AIA, Associate Editor of the Eastern Ohio Chapter of the American Institute of Architects.



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THE

WAY

I am sure that each of you who found time to glance at the cover of this issue of the OHIO ARCHITECT, and took time to pause and reflect, must have put some personal meaning into this Way.

I would like to ramble with you for a few lines on my impressions, comments, or what-have-you. It is well, now and then, to take time from the busy, routine confusion of each day to ponder where we have been and where we are going. Yet, like the photograph, it doesn't show where we have been; we know that. Be it good or bad, exciting or dull, it's all behind us and there is little one can do about the past, except regret. Also, the photograph does not show us much over the top of the hill for the future is uncertain. This is especially significant in these times of the stupidity of nuclear annihilation, or the blindness to national economic bankruptcy. The future isn't as important to each individual as it may seem. The best-laid plans suddenly may be shattered, or rewarded, by outside factors. The future has some unknowns which, regardless of the planning, may all be for naught. It is an inherent blessing that man always has and always will be planning for the future.

Then the conclusions reached may be that our real concern is with that part of the Way we can see. It is very clear where to step directly ahead, and even the whole hill is visible, yet leaving the choice of side and speed of ascent.

Now I would like to have some thoughts with you on Architecture and the Profession as it proceeds up the Way. The past is behind us; the future unknown. The visible path is our real concern. The visible path may take a month, a year, or a decade, for who is to determine our rate of ascent; and of course in truth, we never reach the

top because the Way goes on and on with the past behind and the future out of sight.

One of the definite things I see on this Way is the present fashionable concern of architects for so called "future planning." On every side one listens to talks by so-called planning experts on the "Master Plan", the "Super Plan" or the "Ultimate Plan." Many an architect who has had no formal education along these lines has joined in brotherhood with these dreamers whose whole existence is not to lay one brick, or nail one stud, or build one building.

I am not so much criticising the planners, as the architects who have forgotten that Architecture is building. Is the Architect such an unique being that he can encompass all fields in engineering — and this problem isn't resolved yet — all fields of esthetics, interior and exterior decoration, and even the field of law — and now future planning?

It would seem that the present trends in our meetings, our publications, and unfortunately in some of our thinking is toward dabbling in everything related to Architecture. The question is when are we going to get back to considering Architecture as such.

The Profession today has become so complicated that it is no longer possible to absorb, assimilate, and use the vast resources of new materials and electronic wonders that are now available to us for our buildings. Must we also invade the field of the Planner until we truly become expert on everything and master of nothing?

Truly, each the Architect and Planner have a definite related function and they are proceeding up the same Way. Take care that you do not become so confused that when you look up the Way you see only others that are leading where once the Way was clear ahead, and you, yourself, were out in front.

Competant Versus Imaginative Architecture

My definition of "competant" architecture can be exemplified by taking a close look at the numerous, prototype buildings which are being erected today. The theory of designing today is largely, "a church is a church", "a school is a school", "a house is a house", etc.; the prime design consideration being based on the safeness of conformity to the "tried and true." The economical considerations of the structure, the function of the particular building, and the awareness of past and present solutions, reflect themselves in each so-called "new" solution. By this definition, designing is not designing in the true sense of the word. It is merely large-scale mass production.

"Imaginative" architecture, as I see it, is that rare and exceptional type of design which is distinctive, aesthetically as well as functionally. This type of design stands out and apart from the mediocrity of the majority. It is the

precious jewel amidst a hundred paste imitations. It is the design with a built-in quality which reflects itself in many ways, including the form of the building, the relation of the form to the surroundings, the choice of materials, and the overall attractiveness. Each one becomes a part of the whole design and each one is geared to the function of the particular building.

Pitting one against the other, the competent versus the imaginative, presents quite a contrast. The conservative, unimaginative, and dismal type of product, preserved only by its efficiency, represents competence; while the proud, adventurous, new structure represents the architect's honest portrayal of his view of the contemporary way of life. New solutions should not be different just for the sake of being different, but should change to meet the demands of the natural changing times and ways of thinking.

I believe in "imaginative" architecture. I believe a building should be expressive of the inspirational creative nature of man, indicative of, and proudly displaying, the best talents and thinking that man possesses. This type of designing is free and expressive, not repressed and cowering. Competant architecture is representative only of man's lack of ambition, his lack of individuality, and his lack of responsibility in upholding the dignity of man as represented by his profession.

Your Design?

"This is MY design for the"

"Here MY design shows"

"The floor plan of MY design"

Have you ever caught yourself saying these exact words? Wouldn't it be ironical if you've said them lately? Now ask yourself, was it really your design? Was perhaps most of it yours and some of it a copy? Or . . . was most of it someone else's?

One should be required to take an oath on his solemn honor similar to the one that every doctor takes, "To help all persons whenever and wherever in need" Only the architects' would read, "I shall strive to secure and maintain certain goals and a definite philosophy, which shall carry in each design developed by me." You were taught in your schooling to have a creditable imagination. If this is questionable, then perhaps it is the school that need reprimanding and revamping.

Publications have articles, pictures, praise and criticisms in discussing works of varied men. These show the opinionated views of diversified points of certain designs. To some laymen, apprentices, and observers this word is LAW. The first chance possible to "stick-in this nice floor plan" it is done. Why? Are they that "hard-up" for designs? Are all the designs used up? Do they have to start re-designing everything? Are they satisfied with copying, and seeing someone else's work going up with their John Hancock on the plans?

They may not see it, or even feel it after they have heard the wispers and sly remarks, but they have copied, plagiarized, cheated on the profession. The wispers are all saying, "It has a touch of Frank in it. That's rather Miesy. There's a definite touch of Stone present."

Is this you who is being talked about? What are you going to do about it? It is up to the individual to "Build himself . . . not his neighbor."

One should diligently create his own designs, but a "lee-way" should be accounted for in the path. One shouldn't be "pig-headed" about a poor portion of his design. He should, rather, be open to suggestion. "The offering of a stimulus in such a way as to produce an uncritical response."¹ When you are stuck or in a temporary stagnant way, then look to the outside for aid. Look to other lands like Chinese influence, Ancient Greece and Rome, Dutch or Mexican styles. All a still pond needs is a little stone to create ever-enlarging ripples. If your idea pencil is inert, cast a pebble. The pebble being that of research. Create your ripples, your new designs and this will lead to greater and more wide-spread ideas. One should have a definite procedure, a philosophy leading to the proposed conclusion of each problem. Primary research, sketching, development of the sketches, secondary research, precision of the solution, its presentation and full scale development.

If your research calls for you to visit another building, similar to that which you are to design, don't visit solely the latest solution to the problem available, but observe some of the oldest to find their real definite needs for advancement. Incorporate both of the better qualities found in each, and strive to solve any flaws that may have been noted in either or both. When in the design stage, a modified use of the receptive aspects is acceptable. But

in order to be truly acceptable, these items must be modified and adjusted to suit your problem, NOT your problem modified to suit a "good idea."

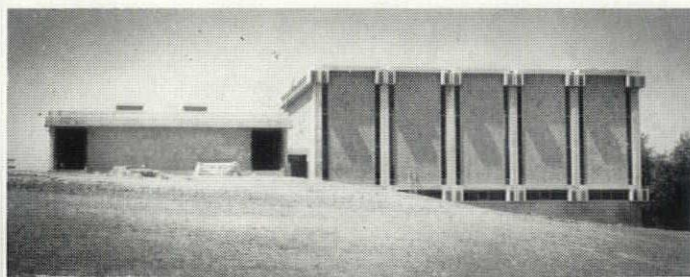
Don't you have an obligation? The same obligation to each client? To solve their problem, NOT, "Well, this worked before on Smith's office building." Don't you feel that each problem has its own solution? Aren't you self-required to truly work for the client and develop your solution to suit him? Don't you really feel proud of, yet actually envy, the fellow architect who is said to have "developed the nite-club according to its personality?"

All through works done, an ultimate goal should be in the sights of everyone in the profession. That is, to someday be required to present your philosophy of architecture. This being your procedure of pursuit for each problem presented you. To have a definite method of research and conclusion to each one. And to illustrate your motives behind your motions. These, combined with a true feeling for your type of design, your style, can someday lead to another nationally known master of the profession.

Wouldn't it give you a feeling of complete satisfaction to be considered "good enough" to have another copy your works? Even to have your buildings analyzed, be it criticism or lauding. To have developed in the eyes of others a distinct style which can be said to be "characteristic" of your works. A quality so developed that you know that when your work is developing you can "feel yourself in the building." But this quality isn't going to fall upon you. It isn't going to be sold or bartered to you; you have to search and search deep for it. There are unlimited aspects of architecture yet totally unexplored. And they pause and wait for development. Is this desire for the "casting-off" of complacency still accessible to architects? **THE END**

¹The American College Dictionary, Harper & Brothers, 1953

Outstanding Prestressed Concrete Structure Receives Award



Designers of the outstanding prestressed concrete structure built in Ohio during 1961 received an award, October 28, in Columbus.

Clemis Fox, Cincinnati, president of the Ohio Prestressed Concrete Association, presented a cash prize of \$250 and a first place plaque to James Nessly Porter, East Liverpool architect. Porter collaborated with Paul Schweikher, chairman of the department of architecture, Carnegie Institute of Technology, Pittsburgh, in planning the new Trinity United Presbyterian Church at East Liverpool.

The winning structure is situated on a promontory

overlooking the Ohio River. It is irregularly rectangular in shape and consists of two stories enclosing 30,000 sq. ft. of floor space. Floors above grade and roofs of classroom and social areas are prestressed concrete channel slabs over prestressed concrete box girders and I-beams. Channel slabs of the sanctuary roof rest on prestressed I-beams. Exterior surfaces show exposed concrete masonry, cast-in-place concrete and glass in harmonious combination.

Joe Kelleher, manager of Great Lakes Structural Concrete Products, Toledo, was chosen as president of the Ohio Prestressed Concrete Association for the coming year. Ernest A. Rauber, Columbus, structural engineer for the Portland Cement Association, was elected vice president, and John Henry, engineer with Price Bros. Co., Dayton, was reelected secretary and treasurer. Others named to the board of directors were Clemis Fox of Tobasco Prestressed Concrete, Cincinnati; Hank Hood, Concrete Pipe of Ohio, Cleveland; and Don Spaeth, American Marietta, Columbus.

Jack Janney, Chicago engineer who is widely known as a developer of prestressed concrete designs, addressed OPCA's awards dinner and discussed the future of the pretressed concrete industry.



Park Bathhouse Concession Bldg., Water Works Park, Cuyahoga Falls; James J. Montalto, Architect

EASTERN OHIO CHAPTER

DESIGN COMPETITION

Winners of the design competition sponsored by the Eastern Ohio Chapter, AIA, received their awards at the chapter meeting October 26, in Youngstown. Owners and contractors for the prizewinning buildings were guests of the chapter.

Excellence in design was the criterion for the competition with participation limited to chapter members. There were 36 entries from 18 individuals and firms. Judges were Gilbert Coddington FAIA, Naverre Musson, AIA, and Herbert Baumer, AIA, all of Columbus.

Of the eight awards made, three were for churches, three are located in Canton and three were won by Lawrence, Dykes & Associates.

The first honor award went to James J. Montalto, Cuyahoga Falls, for the Park Bathhouse Concession Building

and the second honor award to Lawrence, Dykes & Associates for the Parish Addition to St. Paul's Episcopal Church in Canton.

Merit awards were won by First Federal Savings and Loan Building in Louisville and by St. Mark's Episcopal Church of Canton, both by Lawrence Dykes & Associates; the R. and J. Furniture Store, Northwest Branch, Canton, by Cox and Forsythe; Tangiers West Restaurant of Akron by Tuchman and Canute; First United Presbyterian Church of Niles by Donald Lloyd Bostwick Associates and the residence of Mr. and Mrs. Leslie Spero of Youngstown by Damon, Worley and Samuels.

The problem presented by the bathhouse concession building was to build

two new buildings and salvage three others dating from WPA days uniting them into a harmonious whole. The two bathhouses are built of reinforced concrete with vaulted concrete shell roofs. They are separated and yet laced together to the old, flat-roofed structures by landscaped and paved courts. Instead of windows, the bathhouses are ventilated by the movement of air through the voids between the top of the wall and the bottom of the vault. Art is incorporated into the courtyards with terra cotta heads of girls marking the women's section and of little boys, the men's. The old concession building, a hexagonal structure, was among those salvaged. Its exterior surfaces were renewed and then decorated with abstract murals in sgraffito by Harry Wheeler. The total area in-

volved in the rehabilitation program was about 13,000 square feet and the approximate cost was \$113,000. Narsizi Construction Co. was the general contractor and the owner is the City of Cuyahoga Falls.

The addition to St. Paul's Episcopal Church is a happy solution to the problem of blending a new contemporary structure with a high, existing Gothic building. It has three levels, with nursery, kindergarten, four primary classrooms and the church offices on the lower level; the middle level containing a lobby area which enlarges the existing narthex, a Guild Hall seating 250 for dinner, and main kitchen facilities, a top level with eight classrooms. The building is of steel and concrete with exterior walls of gray brick with some stone areas to recall the main church building. Windows are aluminum. Interior walls are painted concrete block with glazed tile wainscoting in areas of hard use. The addition was completed in the fall of 1960 at a total cost of \$241,763.92. Cost of the building only was \$15.55 a square foot. A. A. Knoch & Sons were the general contractors.

Requirements for off-street parking and a sloping site 78 feet wide dictated a narrow building for the Louisville First Federal Savings and Loan Bank. Complete, up-to-date savings and loan facilities were provided as well as a public meeting room with kitchenette. To make the main banking room look spacious, two main design ideas were used. First a higher than usual ceiling height was provided at the front, sloping to the vault door and second, the parking lot side was largely glass. An open stairway with a wide bridge from the front door to the lobby makes an interesting feature. The building was opened January 1, 1961. Gibbons-Grable Co. was the contractor and the total cost was about \$200,000.

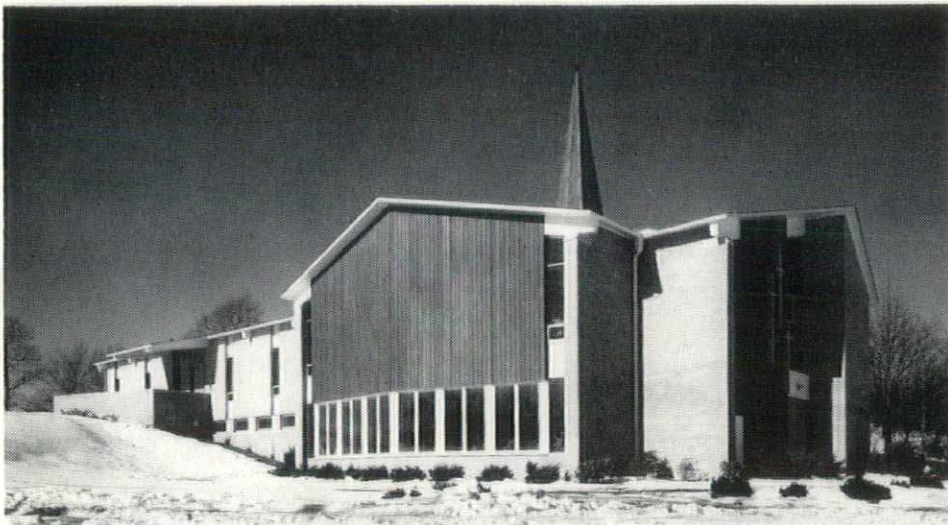
St. Mark's Episcopal Church was completed in the winter of 1960. It is located on a rolling, five-acre site and is in two levels. While this permitted the lower level rooms with greater window area than might be possible on a more level lot, it also imposed restric-



Parish Addition, St. Pauls Episcopal Church, Canton; Lawrence, Dykes and Associates, Architects

Louisville Branch, First Federal Savings and Loan Office, Lawrence, Dykes and Associates.





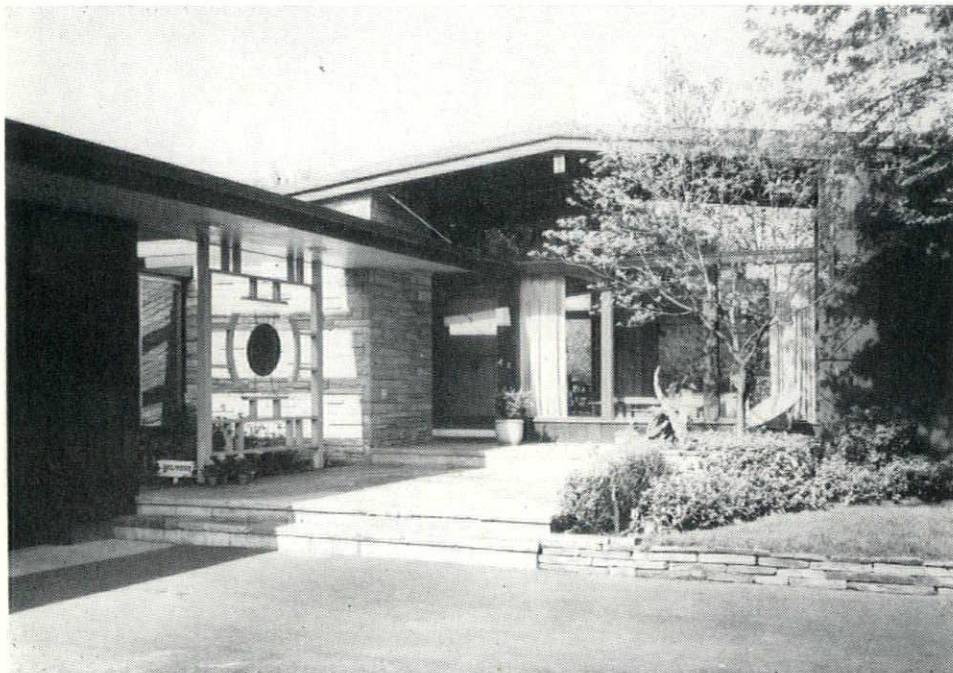
St. Mark's Episcopal Church, Canton; Lawrence, Dykes and Associates, Architects



Photo by Jack Stirling

The R. and J. Furniture Store, Northwest Branch, Canton; Cox and Forsythe, Architects

Leslie Spero Residence, Youngstown; Damon, Worley and Samuels, Architects



tions on the plan of the sanctuary. A T-shaped plan was developed, permitting a fairly conventional seating arrangement with the choir and organ in one transept. The free standing altar is surrounded with a generous chancel area to accommodate the liturgical requirements of the Episcopal service. Total cost including pews and chancel furnishings was \$175,872.80. Cost of the building was \$13.15 a square foot. Joseph Halter & Sons were the contractors.

Both the front and rear elevations for the two level R. and J. Furniture Store in Canton become showcases for the merchandise. Facing on 30th St. N.W., the lower level rear elevation overlooks the new Canton Expressway. So that the large glass mass of the front would not give the appearance of a supermarket, a series of pierced concrete block screens were placed to soften the feeling of the hard glass. The type of merchandise and the type of lighting used, combined with the screen block creates a definite point of interest and invites a closer look in the windows. Because of the type of lighting desired by the owner created a large amount of heat, which had to be dissipated in the summer and retained in the winter, a heat pump system was used for heating and air conditioning. It has worked very efficiently. The concrete, steel, and masonry building contains 15,000 square feet and cost approximately \$250,000. It is owned by the Jarud Realty Co. of Canton.

Tangiers West Restaurant in Akron is a remodelling undertaken after a fire had gutted the restaurant at another location. It was essential to Mr. Ed George that he be back in business as soon as possible so he bought and remodeled this structure at once. Sternbauer Construction Co. was the contractor. Pictures unavailable.

The Niles United Presbyterian Church, winner of an honorable mention in a nationwide competition, is of conservative contemporary style. It is of red-brown, hand-molded brick with accents of dark green, opalescent, Norwegian granite. An impressive feature of the sanctuary is an organ screen of expanded metal painted in jewel colors and ornamented with brass symbols,



Photo by R. Marvin Wilson

Niles Presbyterian Church, Donald Lloyd Bostwick Associates, Architects

the work of sculptor Clark FitzGerald. It cost \$500,000 and was built by Traichal Construction Co.

The only residence to be selected for an award was a contemporary home for a family of four located on a country road. The wooded site slopes into a swale. The exterior of the house is of stained redwood and colorful Tennessee stone with a built-up roof of white marble chips. Basically of post and beam construction, the house was completed in March, 1958 at an approximate cost of \$56,000. The heating system is laid out for summer and winter air conditioning. Living and working areas have open beam ceilings. A storage wall separates the living room and gallery which are finished with birch grooved boarding. The dining room walls are finished with vinyl fabric over plaster. Floors in the gallery are slate, the living room, dining room and bedrooms are carpeted while the family room and kitchen are vinyl tile. There are 41,622 cubic feet in the house, plus 1,680 cubic feet in the screened porch and 5,280 cubic feet in the two-car garage. The late Luther T. Patterson was the contractor. **THE END**

Necrologies

Services were held at 1:30 p.m. October 4, 1961 at the McFarland & Son funeral home in Warren, Ohio, for Harry J. O'Brien, widely known architect and Warren civic leader.

Mr. O'Brien, senior partner in the architectural firm of O'Brien, Phillips & Associates, died Sunday at his home, 223 Wainwood Drive S.E. He was 70.

Formerly of Williamsport, Pa., he lived here for the last 45 years. His firm had designed many buildings in Warren, Trumbull County and the area, including Harding High School, the Union Savings & Trust Co., additions to Trumbull Memorial and St. Joseph's hospitals, and the W. D. Packard home on Mahoning Avenue, N.W. The firm also designed the First Church of Christ, and the St. Paul and Emmanuel Lutheran churches.

Mr. O'Brien belonged to the First Presbyterian Church. He was a member of the Elks Lodge. A veteran of World War I, he belonged to the American Legion. He was a member of the Trumbull Country Club, the Warren area Chamber of Commerce, Salvation Army advisory board and the American Institute of Architects.

His wife, Ann; two daughters, Mrs. William W. Watson, of Warren, and Carole O'Brien, Shaker Heights, and two sons, Harry Jr., and Richard, also of Warren survive him.

Henry E. Reuther, 58, of 32 Indiana Ave., Dayton, a self-employed architect, died yesterday at Grandview hospital.

Mr. Reuther was a member of the American Institute of Architects, Engineers club, the Elks club, and the Christ Episcopal church.

He is survived by his wife, Elizabeth, and two daughters, Lucy and Sally.

Services were held at 10 a.m. Monday, October 9, 1961, at the Schlientz and Moore funeral home.

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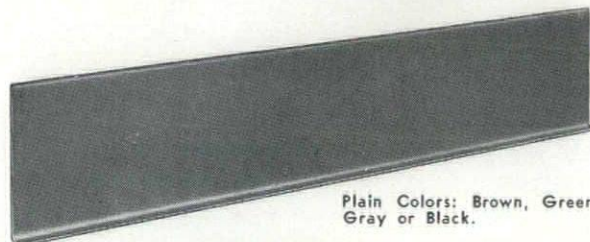
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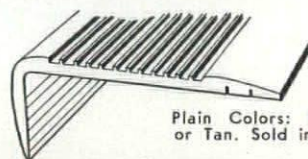
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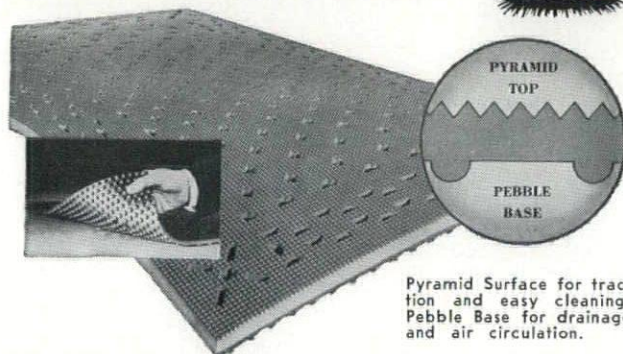
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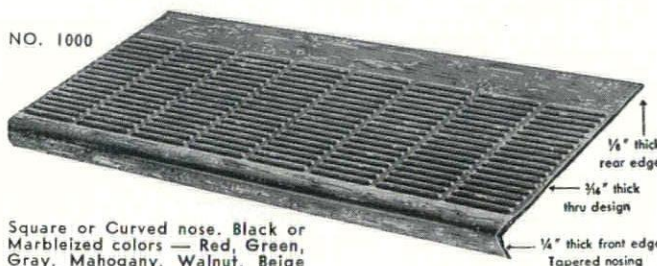
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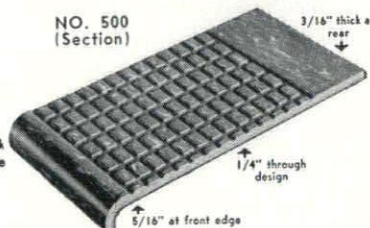
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One of Parma's most imposing, new structures — Parma Community Hospital — is made comfortable by 700 tons of Gas Air Conditioning.

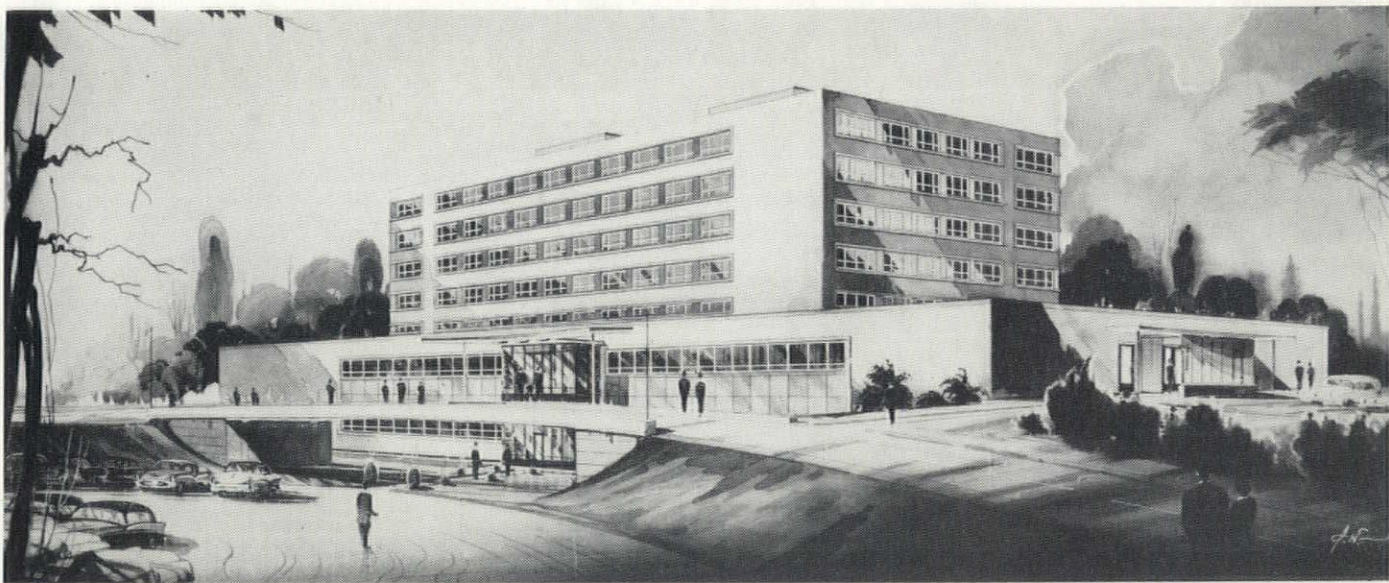
A Carrier Absorption Refrigeration Machine cools the entire 187,000 sq. ft. hospital. The Gas-fired boilers are used year 'round to produce steam for winter heating

and summer cooling.

A Gas-fueled air conditioning system also provides quiet operation, minimum maintenance, and maximum safety.

The new 200-bed Parma Hospital also depends upon Natural Gas to supply the hot water needed for its many and varied uses.

Parma Community Hospital • Parma, Ohio



Architect.....George S. Voinovich
General Contractor.....Roediger Construction, Inc.

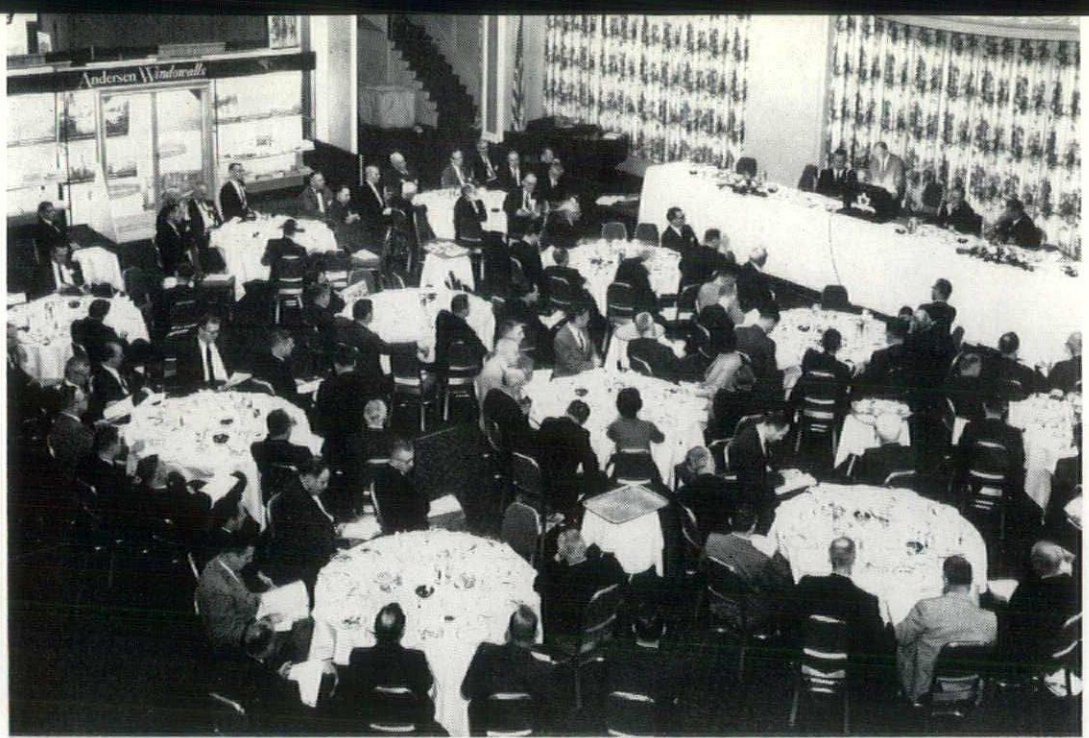
Mechanical Contractor.....The Gorman-Lavelle Company
Consulting Engineers.....Fleming, Pfitzenmaier & Weeks

Remember, Gas provides low-cost, maintenance-free air conditioning for every type job — large or small. For specific information concerning the cooling, heating, hot water and other needs of your clients, call your regular Gas Company contact man. He'll get you all the data you want.



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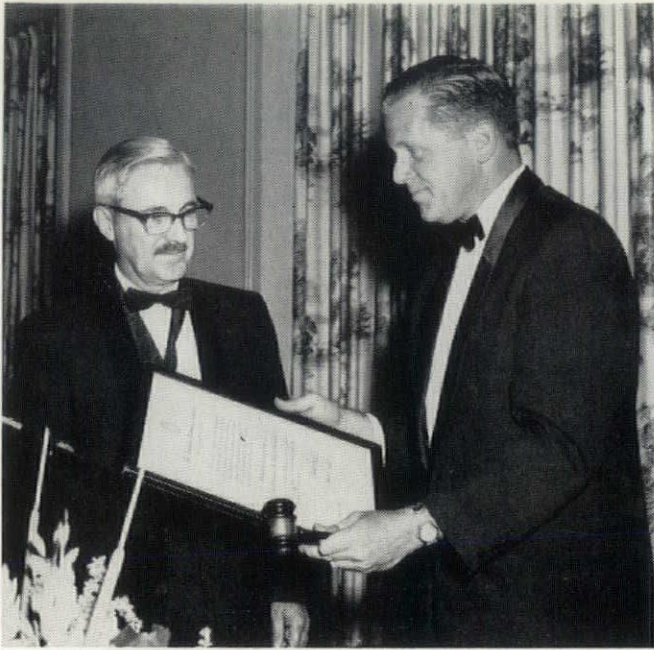


Scheduled business sessions kept Ohio architects busy during the three-day Convention in Cleveland, Ohio.

Annual ASO Convention And

New ASO officers are, left to right: Loren Staker, AIA, Secretary; William Bogart, AIA, Treasurer; Gilbert Coddington, FAIA, immediate Past President; Howard Cain, AIA, President; Orville Bauer, AIA, First Vice-President; Joseph Tuchman, AIA, Second Vice-President; and Robert Lecklider, AIA, Third Vice-President.





New President Howard Cain receives the ASO Charter and gavel from retiring President, Gilbert Coddington.



Harold Goetz, an ASO Past President, presents the silver Past President's gavel to Gilbert Coddington.

Regional Conference

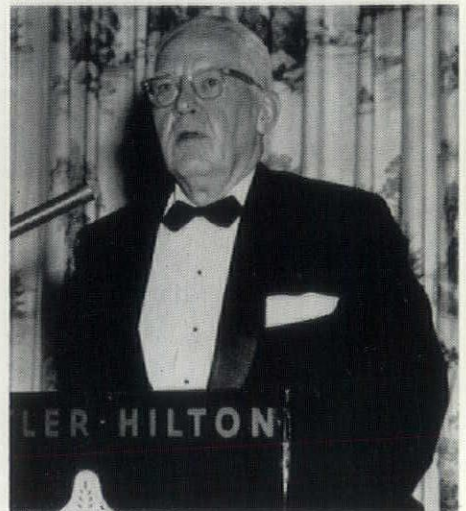


Convention Speakers: Woody Barkett, Chairman, Executive Advisory Committee, speaks on Specifications during Specs Forum, and Philip Will, Jr., FAIA, President of the American Institute of Architects



Above: Thomas Creighton, Editor of *Progressive Architecture* magazine

Below: Nathaniel Howard, contributing Editor for the *Cleveland Plain Dealer*

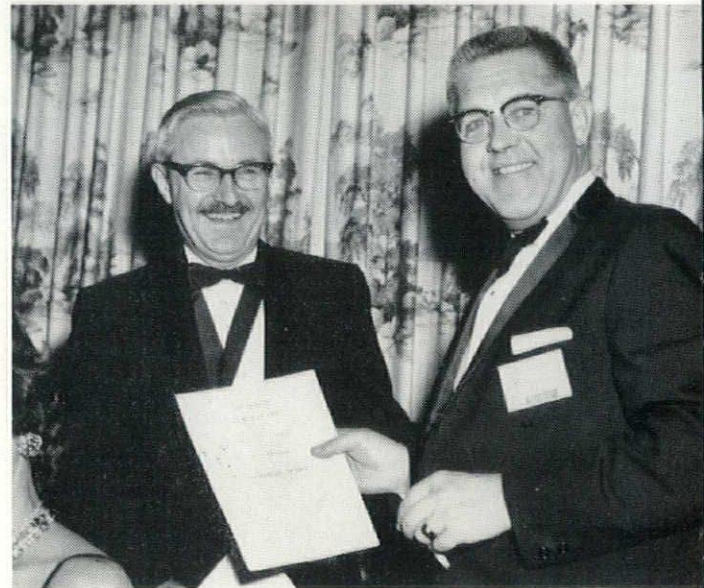




The Convention also includes entertainment. Here, architects and exhibitors join in to show their talent as hula dancers at the Ice Breaker party.

THE WILLIAMS PIVOT SASH CO.

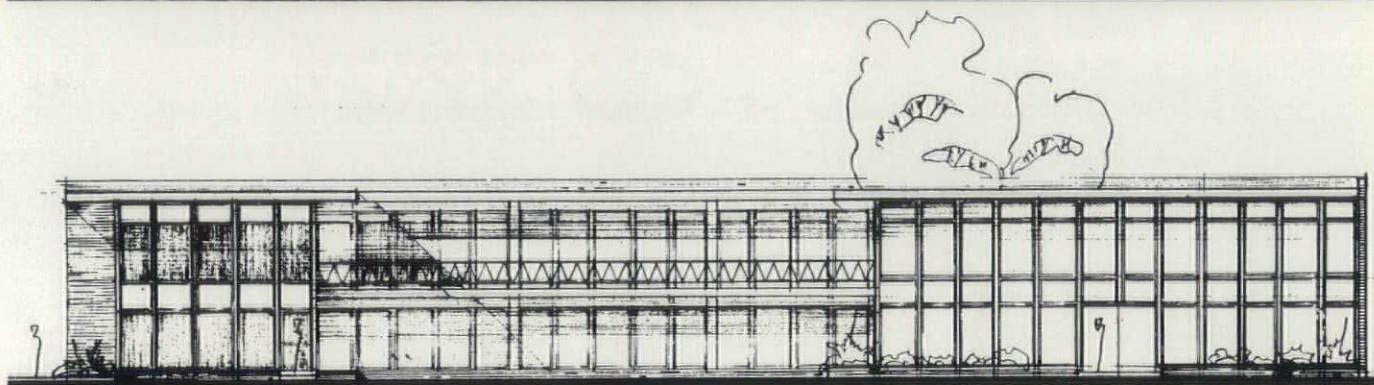
MONUMENTAL REVERSIBLE
ALUMINUM WINDOWS



Charles A. O'Bryon, President of the Michigan Society of Architects, becomes an honorary member of the ASO.

Left: Architects meet the exhibitors and discuss the building materials exhibits.

FLAMELESS ELECTRIC HEAT ADDS NEW DIMENSIONS TO ARCHITECTURAL CONCEPT

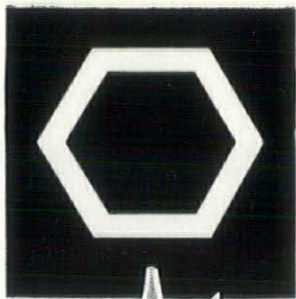


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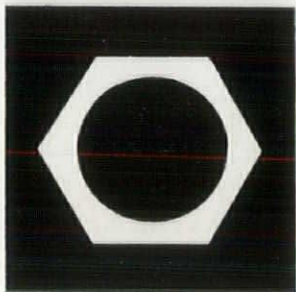
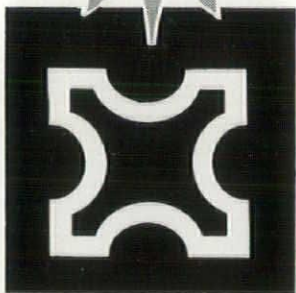
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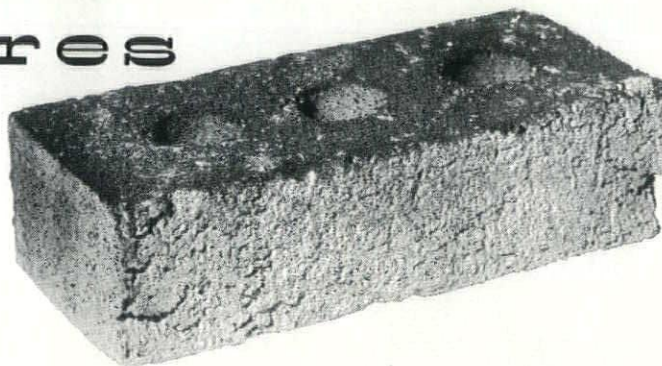


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RESOLUTIONS

WHEREAS:

The members and guests of the Architects Society of Ohio here convened on October 19, 20 and 21 at the 28th Annual Convention have enjoyed gracious hospitality and benefited by the program arranged

BE IT RESOLVED:

That a hearty vote of thanks be expressed to General Chairman Howard B. Cain, Co-Chairman Alex Robinson III, Womens Activities Chairman Mrs. Richard Duer, President of Cleveland Chapter A.I.A. Womens Auxiliary Mrs. Robert Gaede, President of the Cleveland Chapter John Bonebrake and the Officers and members of the Cleveland Chapter

WHEREAS:

By the invocation of the Grace of God upon us here assembled we pause to contemplate the effects of our actions and deliberations upon our fellow man,

BE IT RESOLVED:

That the Society express our gratitude to Monsignor O'Donnel of St. Philomen Church, The Rev. Lewis Raymond of Old Stone Church and Rabbi Myron Silverman of The Surburban Temple.

WHEREAS:

The proceedings of the convention were enriched by their challenging and spirited presentations.

BE IT RESOLVED:

That our appreciation be expressed by letter to each of the guest speakers, panel participants and moderators

WHEREAS:

Their generous cooperation and support have been a colorful and important contribution to the success of the convention

BE IT RESOLVED:

That the Society express a vote of thanks to all Exhibitors and to the Exhibitors Advisory Committee

WHEREAS:

Having continued his efficient and aggressive efforts in our behalf,

BE IT RESOLVED:

That Executive Director Clifford E. Sapp and his staff be commended by the members of the Society

WHEREAS:

The Great Architect of the Universe has seen fit to remove from our midst during the past year one of our most beloved and devoted co-workers, whose generous contribution of his time in the interest of the Profession has continued over a great many years,

NOW, THEREFORE
BE IT RESOLVED:

BE IT RESOLVED:

WHEREAS:

WHEREAS:

That the Secretary be instructed to spread upon the minutes of this meeting an expression of our great loss in the untimely death of Donald L. Bostwick.

By his intelligent and dignified action retiring President Gilbert Coddington has provided effective leadership during his tenure of office and

The officers and trustees comprising the Executive Board, Committee Chairmen and members, have devoted considerable time and energy to advance the objectives of the Architects Society of Ohio

That all be commended for their efforts by the members of the Architects Society of Ohio for a job well done.

Respectfully submitted,
The Resolutions Committee
Howard Cain
Leon Worley
John Macelwane
Harold W. Goetz, Chairman

80

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Name Ceruti to Design Show Home

Architect Joseph Ceruti has been chosen by the American Institute of Architects, Cleveland Chapter, to design the AIA home for the Home & Flower Show, March 3 to 11.

Ceruti is a partner with the firm of Joseph Ceruti-Febo & Associates. He has designed many Cleveland buildings including the award-winning Warner & Swasey Research Center in Solon.

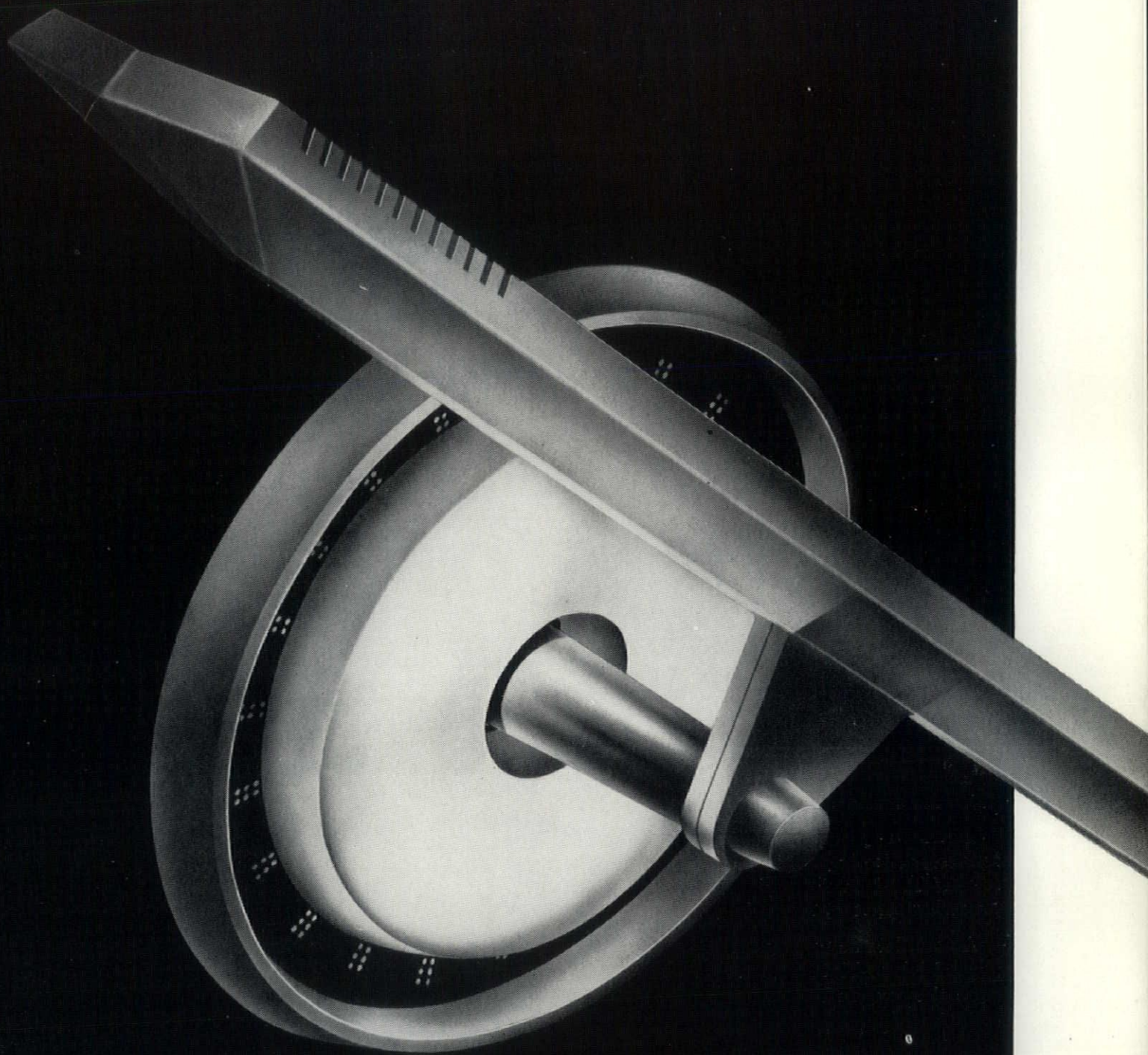
Ceruti was chosen for the project by the AIA Home & Flower Show committee made up of member architects who have designed AIA homes for previous exhibits.

Committee chairman is Russell R. Peck. Members include Onnie Mankki, Bascom Little, Joseph A. Regner, Robert C. Gaede and Munroe W. Copper.

According to Ralph P. Stoddard, show manager, the AIA home will be one of two full-scale show houses that will be built by the Home Builders Association of Greater Cleveland.

Cincinnati Architect Opens Own Firm

Alfred W. Ambrosius has opened his own architectural firm at 309 Ludlow Ave. Mr. Ambrosius, a graduate of the University of Cincinnati, has been associated with Barter, Hodell & Donnelley, architects in Mariemont, and Potter, Tyler, Martin & Roth, architects. Mr. Ambrosius is a member of the Architects Society of Ohio of the American Institute of Architect.



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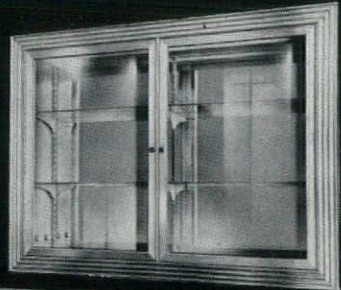
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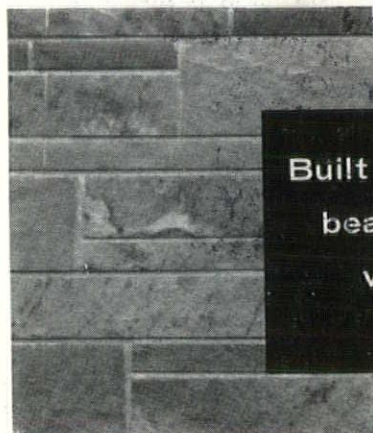
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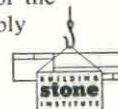
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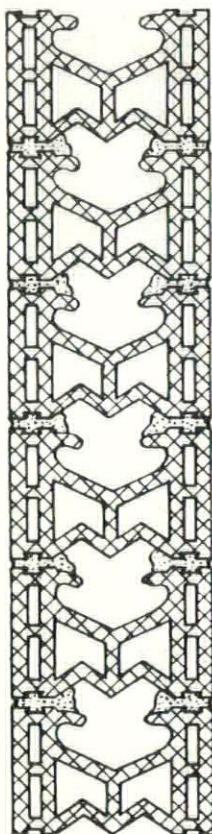
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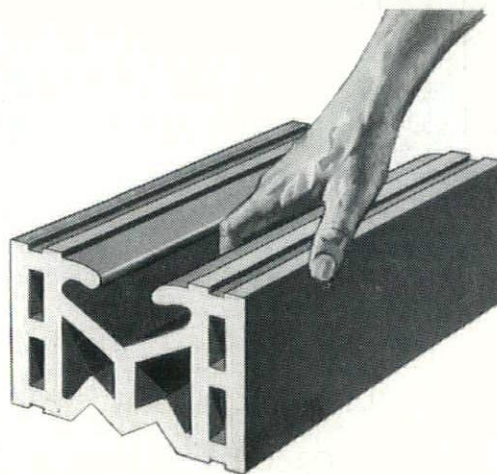


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