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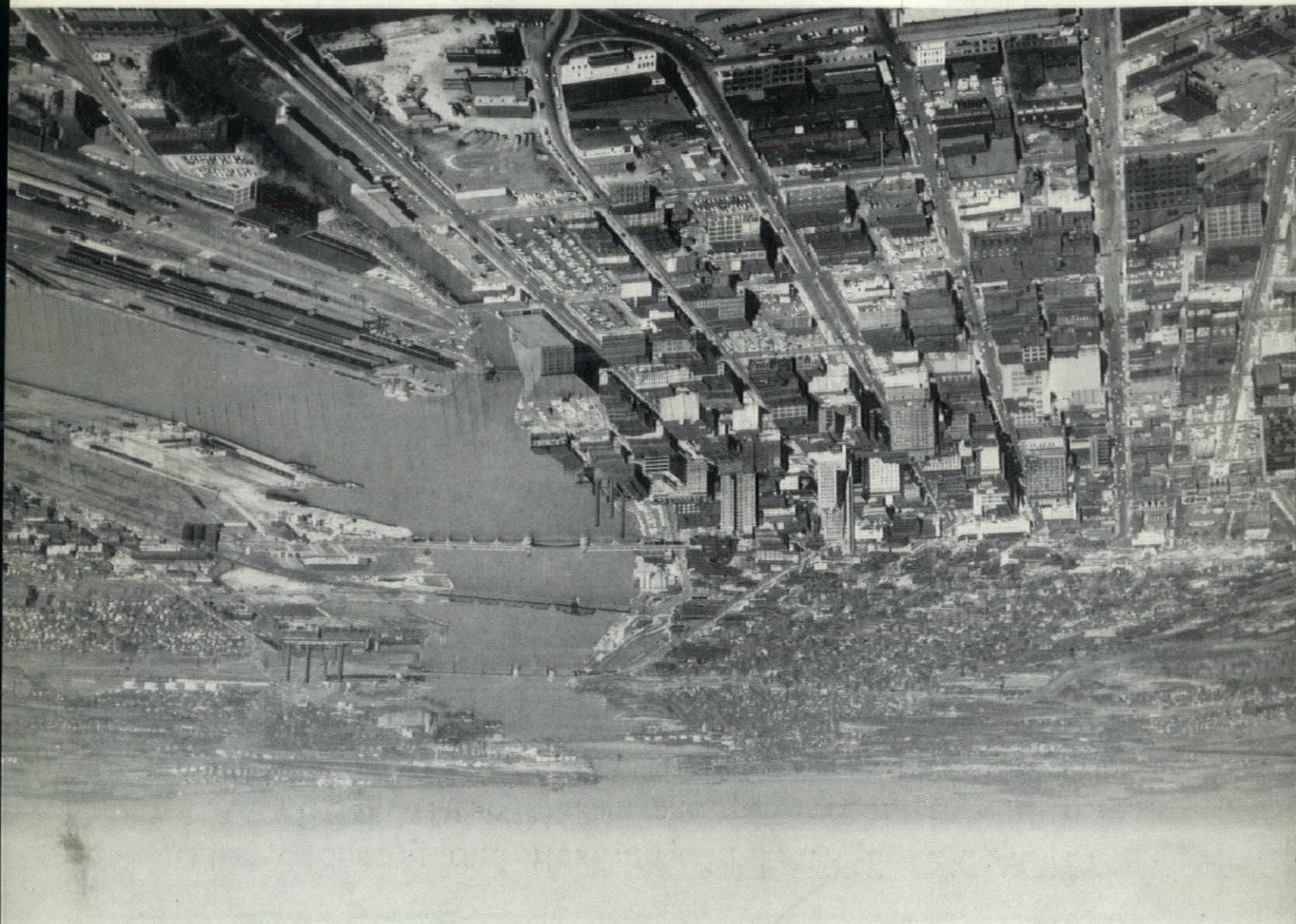
1965

February

January

OHIO ARCHITECT

OFFICIAL PUBLICATION OF THE ARCHITECTS SOCIETY OF OHIO
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BUILDING TOLEDO

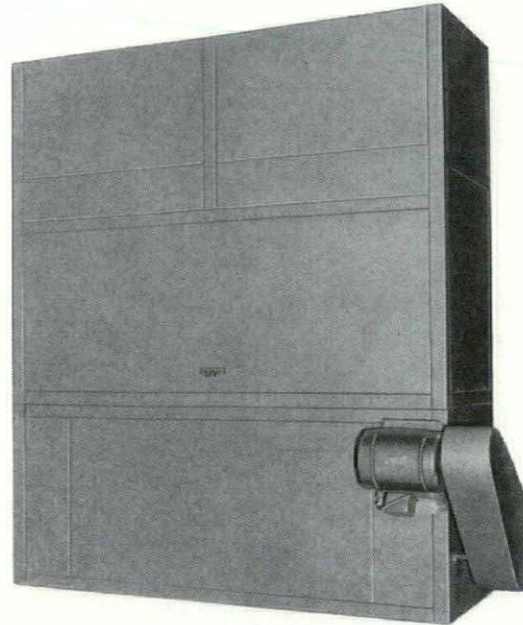
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January - February

Volume XXIII

Number 1

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BUILDING TOLEDO

Toledo, the nation's 39th largest city, and 44th largest metropolitan area, is the trading center for 14 counties in Northwestern Ohio and Southeastern Michigan.

The growing community is located at the junction of the Maumee River with Lake Erie. The Port of Toledo is making great advancements in shipping. Its port is ninth largest in the United States. During navigation season, some 5,000 vessels enter the harbor, many of them from foreign ports.

Metropolitan Toledo has some 800 manufacturing plants. The City is known as "Glass Capital of the World" and is the home of the famous "jeep" vehicles.

Toledo's eleven railroads make it the nation's third largest rail hub. Its numerous oil refineries combined make Toledo the largest refining center between Chicago and the eastern seaboard.

The University of Toledo, established in 1872, is a municipal coeducational school of 9,000 students. The

Toledo Zoo is among the top in the nation, as is the Toledo Museum of Art.

The city has a modern air terminal with east-west jet service, and good bus and rail passenger terminals.

Lake Erie and the Maumee River provide great facilities for fishing, swimming, boating, water skiing, ice skating and ice boating.

Toledo has a \$90 million expressway system under way. The Ohio Turnpike is within its southern limits.

Along with a proposed new medical school and two major Urban Renewal projects, building of all types are needed to serve this growing community. The Toledo Metropolitan Area is awakening and is on the threshold of a great new building program. There are many excellent architectural firms in Toledo and they are ready to serve and to lead in this time of great achievement. The following pages have illustrations or examples of what can be done by Toledo Architects.

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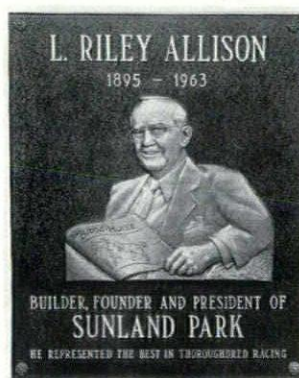
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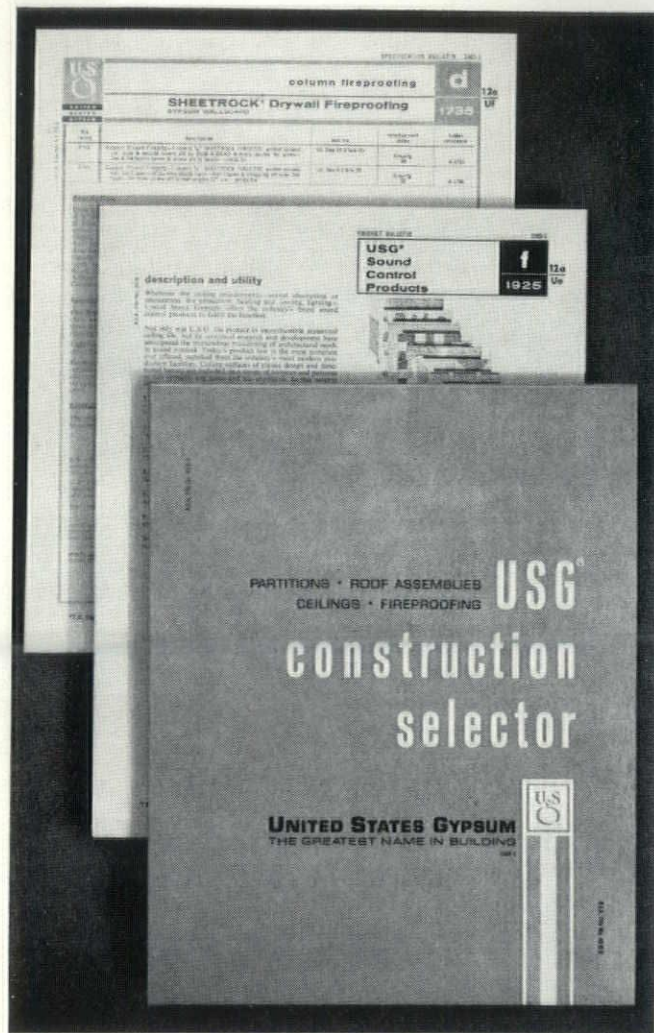
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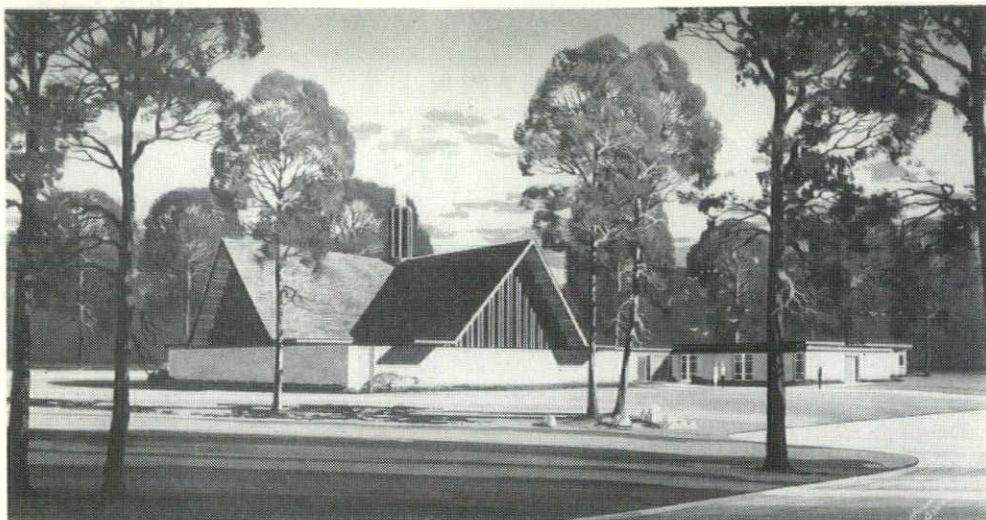
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Client:
St. Matthews Episcopal Church

Location:
5240 Talmadge Road Toledo, Ohio

Project:
New Church Building

Architect:
Richard M. Troy and Associates
Toledo, Ohio



The design of St. Matthews, a Greek cross plan with central altar, is based on one of the earliest concepts of Christian worship; one which was abandoned later in favor of more expedient building forms, but which is finding increasing prominence today in liturgical thinking. The idea is particularly valid in the Episcopal church, where the altar is the predominant element in the worship service. Symbolically, the central altar represents the worshipers gathered around the Lord's table, sharing an experience of worship face to face.

Because of the comfort and strength inherent in group worship, the closeness of the worshipers has thus been heightened. The plan also places the communicants closer to the ceremonies being performed at the altar.

Inherent in the design is the concept of God in their midst, a feeling of inwardness, rather than of upwardness or outwardness.

The Nave has no visual contact with activities outside in order to focus attention on the activity within. It does have four small courtyards so that a communion with nature is maintained.

The Nave of St. Matthew's is topped by a "lantern" which is located directly over the altar, identifying the place within the church that is of greatest importance.

In attempting to relate the building to its site, it is built almost entirely of timber and brick, the two materials most native to this section of the country, and the stained glass in the Nave is of predominantly earth colors. The desired result is that the worship area, which seats four hundred people, has the intimacy of a small chapel.



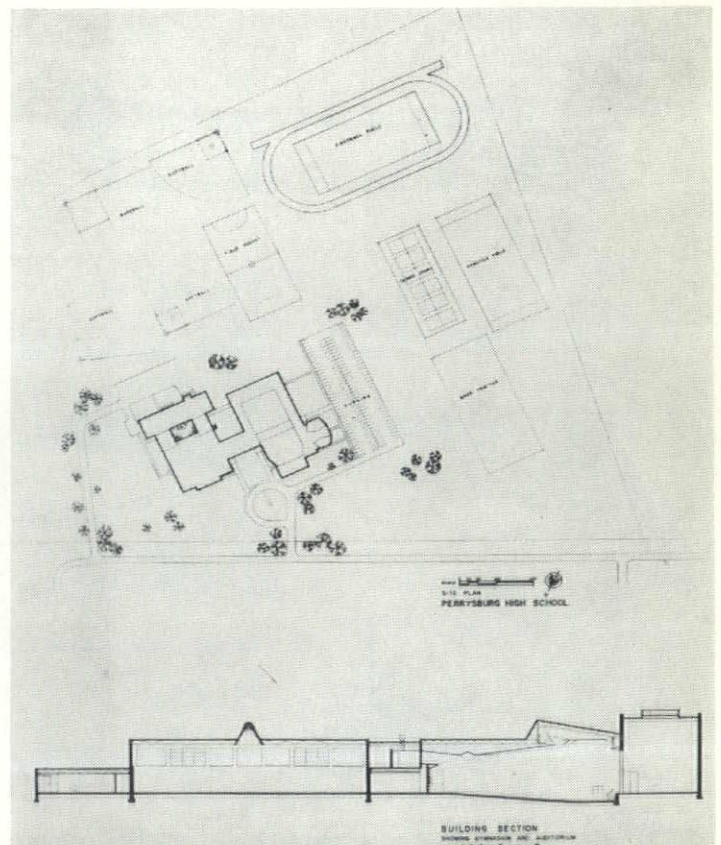
Client: Perrysburg Board of Education
Location: Perrysburg, Ohio
Project: Perrysburg Senior High School
Architect-Engineer: Richards, Bauer & Moorhead—Toledo, Ohio

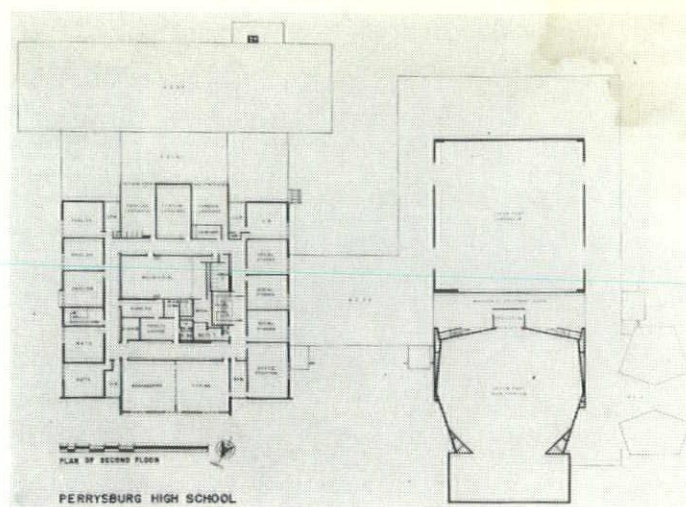
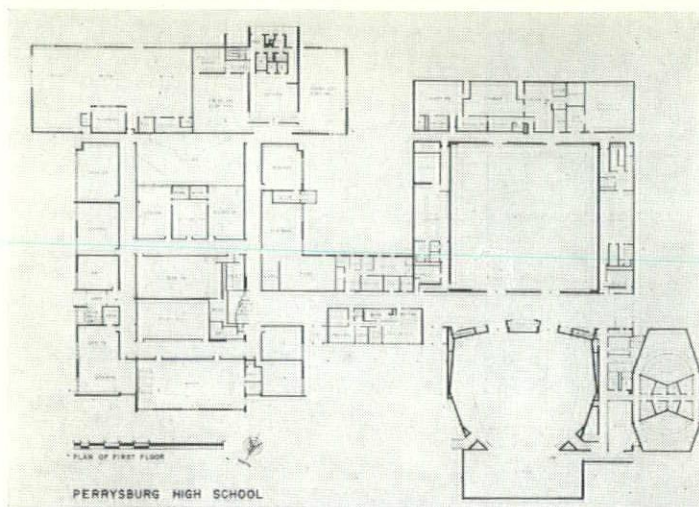
The school was planned as a four year comprehensive high school for 800 students and 41 teachers stations. Because of the composition of the student body, the curriculum was to emphasize the academic, college preparatory type program but with substantial offerings in business education, music, art, industrial arts and home economics.

In consideration of the changing methods of education, flexibility of the educational plant was a major design factor. Because of this, the school was planned as a basic academic facility with the supplemental services zoned around it. The academic section is a two story steel frame building approximately 150 feet by 150 feet designed on a 12 foot module. All mechanical and electrical services are modular within two bays. All partitions are non-load bearing so that they may be altered as necessary to meet the changing requirements of the educational program. The ceiling is a suspended lay-in acoustical type to also provide maximum flexibility.

To provide a central control for this school building, the administrative offices were located in a one story section between the academic section and the activity areas. This allows visitors to enter on business without going into the school proper.

JANUARY-FEBRUARY, 1965



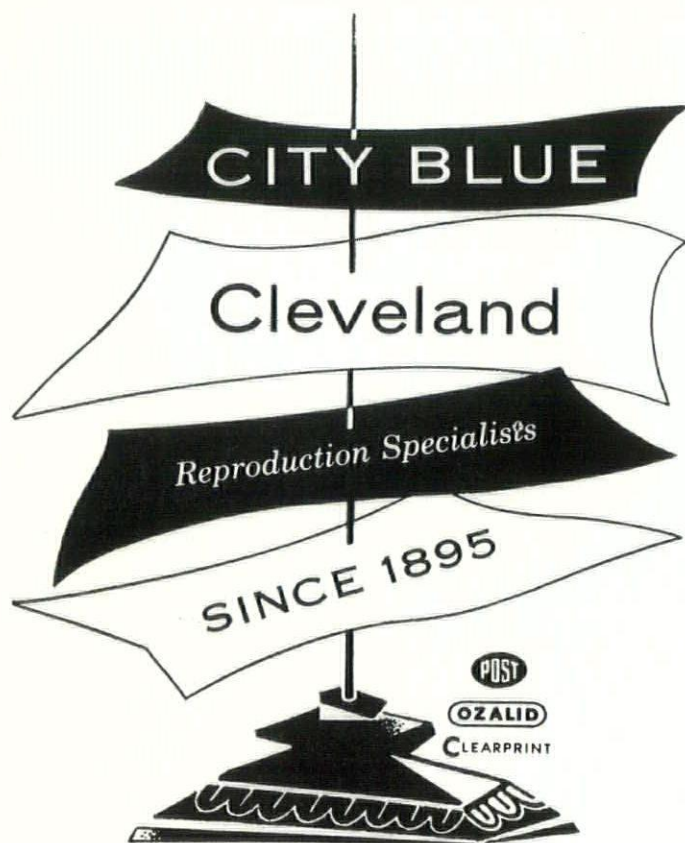


The shops and cafeteria are located in a separate one story structure at the south end of the building directly behind the academic section. The activity areas, gymnasium, locker rooms, auditorium, band and vocal rooms are located in a separate structure connecting to the administration section. This portion of the building can be separated from the rest of the structure by a rolling steel gate and thus becomes a complete public use facility. The auditorium seats 1,000 people. The gymnasium contains folding bleachers to seat 1,500 people and can be separated into two smaller units for class instruction in Physical Education.

The band and vocal rooms are equipped to provide television transmission throughout the building as are the gymnasium and auditorium.

The exterior is brick and precast aggregate panels. These materials were chosen for their durability and lasting appearance. They were incorporated into the design to form a rhythmic pattern on the elevations of the building. A brick relief pattern was used on the facade of the auditorium.

All corridor, lobby and toilet room floors are terrazzo. Corridor walls are glazed block and brick in the lobbies and epoxy coatings in the academic areas. Lockers are recessed type. All toilet rooms have glazed block walls. Classroom partitions are light weight aggregate block painted. The ceiling of the auditorium is plaster, exposed ceilings in the gymnasium and shop areas and the other ceilings throughout are suspended lay-in acoustical with recessed lighting fixtures.



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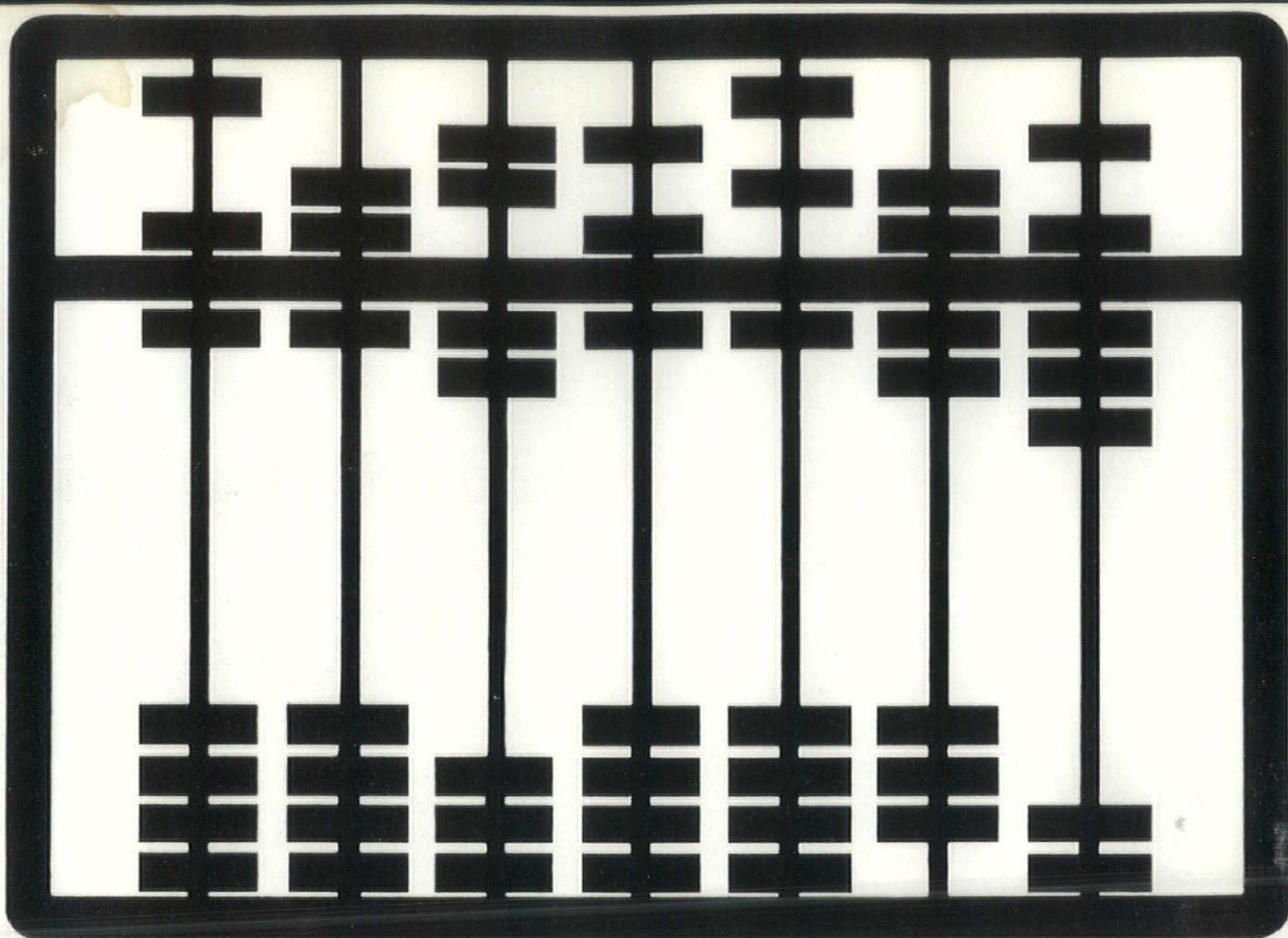
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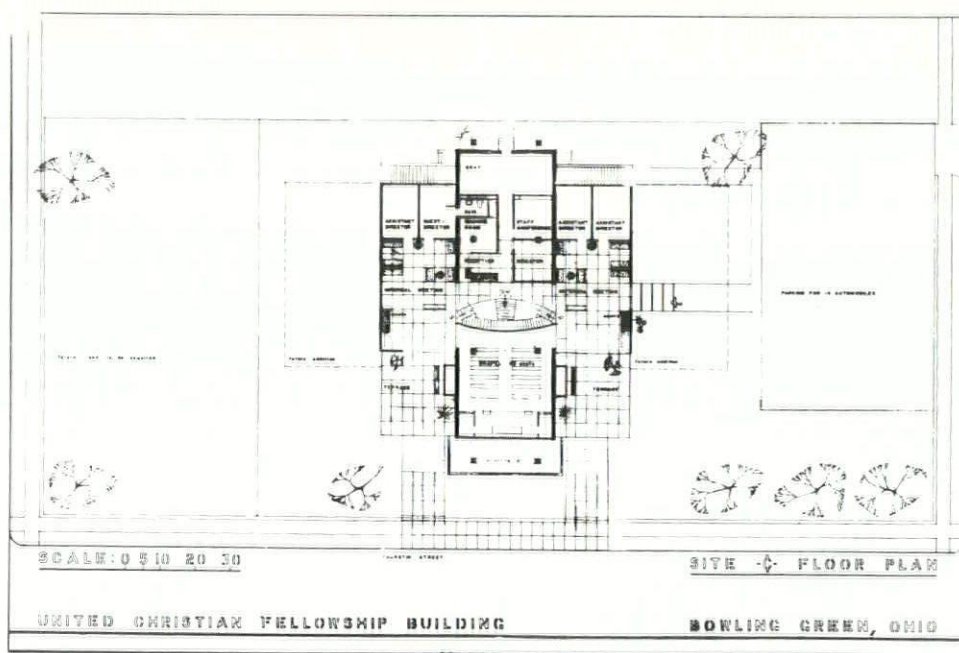
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Client: United Christian Fellowship

Location: Bowling Green State University
Bowling Green, Ohio

Project: United Christian Fellowship
Building

Architect: Barber-Normand & Associates
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The UCF is an interdenominational campus ministry which was established in 1945. The local churches, in an attempt to act more responsibly for their ministry within the academic community, found it necessary to provide for a larger expression of their concern for a united witness at Bowling Green State University.

The primary objective of the UCF is that of helping to prepare proficient laymen for Christ and His Church by providing for a meaningful encounter with an adequate understanding of Christian faith, which will be experienced through a discipline of worship, fellowship, study and service (out-reach).

There are seven denominations and two agencies which are currently sponsoring UCF and providing for its facilities and operating budget.

The United Christian Fellowship is a Christian Community called to a unique "witness" within the academic community. As such, the building as well as the program must say this to anyone passing or entering.

The Chapel should be in a central location so that it connotes the true relationship of faith and learning; thus, work and worship are seen as two parts of a whole, not two separate entities. The community of learning will then be seen in its proper perspective, separate from but influenced by the community of faith.

The Library should share with the chapel a very prominent location, and importance by its content. A very adequate collection of theological resource books should be available to assist the members of the academic community in their quest for knowledge and faith.

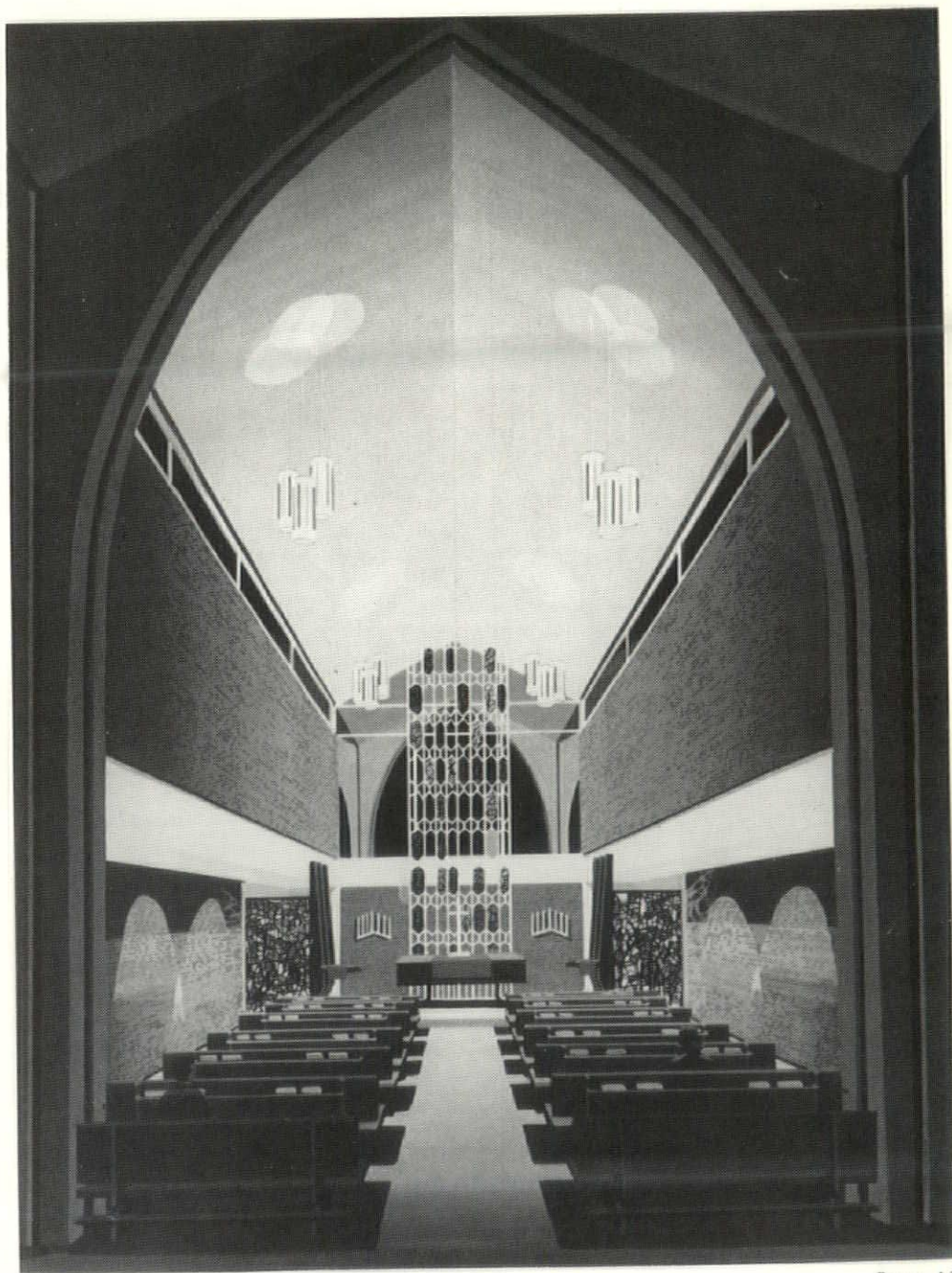
Areas must be set aside where serious inquiry may be made into "the meaning and purpose of life". Here in "dialogue" with others from the University, a search can be made that will open up greater understanding of man's destiny.

There are times in the lives of all of us when we need to seek personal counsel and advise concerning the problems of our lives. Thus it is essential that adequately trained ministers be easily accessible for pastoral counselling and personal friendship.


Life is not lived in a vacuum! Man was not meant to live in solitude! There is a time to think great thoughts and a time to reverently acknowledge our creatureliness before an ever present, all powerful and forgiving God.

Just as life has its high moments and its low ebbs, even so we should be able to move freely from one experience to another. Thus, the open stairway which leads from an experience of worship to a search for more knowledge in the library likewise leads us to the place for informal fellowship and sharing through meals and relaxing fellowship.

The Ministry of the United Christian Fellowship is not confined to a building or any specific place; just as the work of the Church is not to be found in its structure. Rather the work of the Christian Church is to be found where ever the people of God meet, work and live out their lives in His "whole inhabited world". Thus, the real purposes of U.C.F. are only actualized as Christians realize their responsibility for all other people and seek to minister among them that they, too, might have meaning, purpose and a sense of value in their lives.







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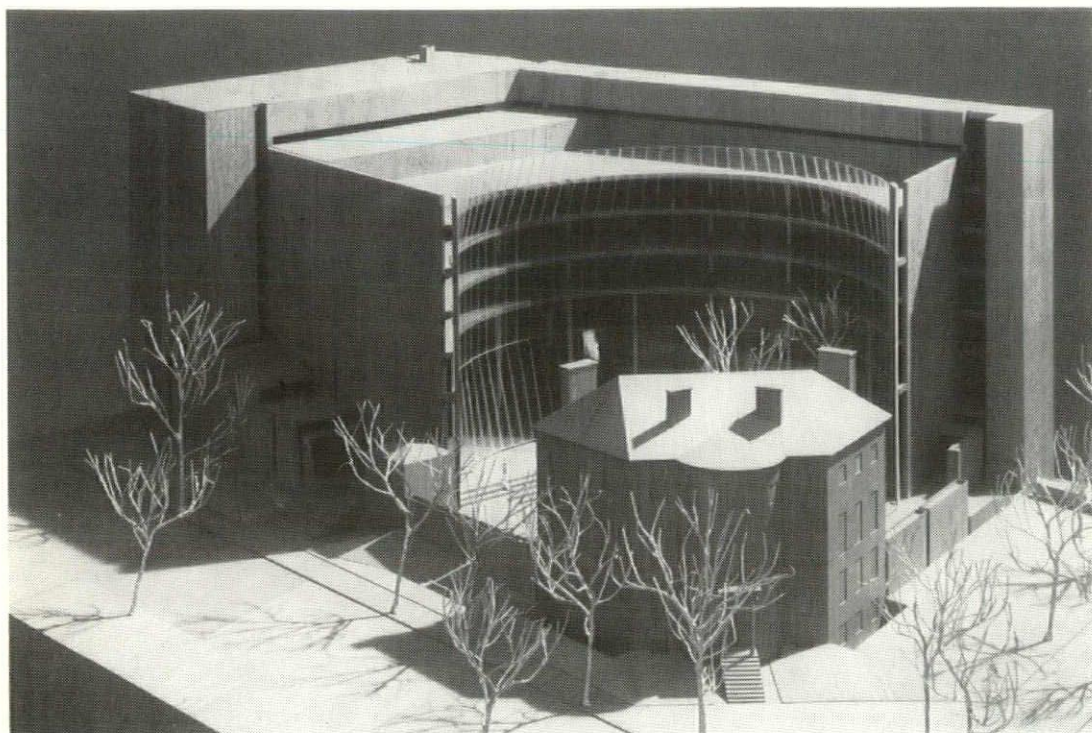
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WINNING DESIGN NEW AIA HEADQUARTERS BUILDING

WASHINGTON, D. C.—The Philadelphia architectural firm of Mitchell/Giurgola Associates has been selected in a year-long nationwide competition to design a new headquarters building for The American Institute of Architects here.

The Mitchell/Giurgola design concept blends contemporary architecture with the Georgian style of the historic Octagon House on the same site. It was picked from seven finalists in the competition originally including 221 submissions.

The AIA competition called for "a building of special architectural significance, establishing a symbol of the creative genius of our time, yet complimenting, protecting and preserving a cherished symbol of another time, the historic Octagon House."

Ehrman B. Mitchell, Jr., AIA, and Romaldo Giurgola, AIA, are the principals of the winning firm. They envision a five-story, red-brick structure featuring a semi-circular wall, with liberal use of glass, embracing the gardens and the Octagon House at the corner of New York Avenue and 18th Street. The structure will enclose approximately 50,000 square feet of usable floor space.

The new headquarters building will be erected at an estimated cost of \$1,450,00. An additional \$30,000 has been allocated for the use of sculpture or other fine arts.

The winning design features a ground-floor exhibition gallery, which the architects describe as "a significant area for communication between the public and the architect. The library becomes a sector of the gallery. The high purpose of both brings them together as one entity."

Architect Hugh Stubbins, FAIA, of Cambridge, Massachusetts, chairman of the competition's jury, said of the winning design:

"Mitchell and Giurgola have offered a unique approach to a difficult and unusual problem. Their concept is a thoughtful and meaningful proposal capable of the highest development.

"Most important, perhaps, is that the concept fulfills the stated requirement of demonstrating that a distinctive contemporary building can live in harmony with fine architecture of a former time."

Other finalists in the AIA competition included I.M. Pei Associates, New York City; the Perkins and Will Partnership, Chicago; Charles R. Colbert, FAIA, New Orleans; Donald Barthelme, FAIA, Houston; Jean Labatut, FAIA, and Carr Bolton Abernethy, Princeton, New Jersey; and C. Julian Oberwarth & Associates, Frankfort, Kentucky.

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COLUMBUS CHAPTER HONORS MELVIN FRANK

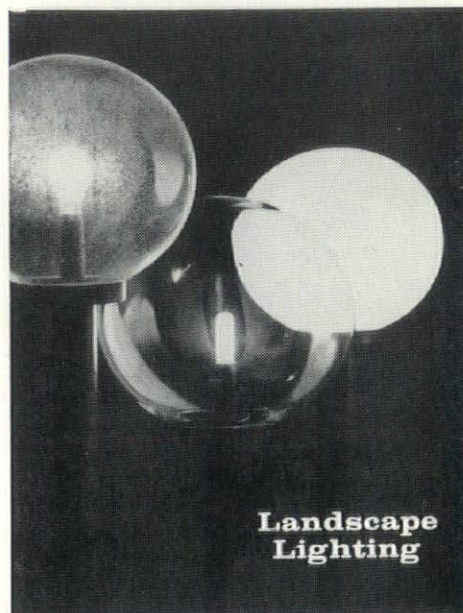
The Columbus Chapter recently honored C. Melvin Frank, AIA for his fifty years of dedicated service to the profession and to the Institute. Mr. Frank was presented with a silver plaque with the inscription "The Columbus Chapter of The American Institute of Architects recognizes with sincere appreciation C. Melvin Frank, AIA, for fifty years of dedicated service to the profession and to the Institute, 1964."

Mr. Frank started his practice on March 1, 1914 in planning chiefly residential work. During the subsequent years his practice involved residential planning in Bexley and Upper Arlington areas. From 1934 to 1945 he served as an architect in the Federal Housing Administration and the war production board at Dayton and Columbus. In June of 1945 he re-opened an office in downtown Columbus. In 1947, after several weeks of researching on the Pacific Coast, he was asked to present the first shopping center sketches to Don M. Casto, Sr. This presentation lead eventually to the first

shopping center for Columbus, now known as Town and Country. Since the initial effort, more than twenty regional shopping centers have been designed by Mr. Frank's firm for the Don M. Casto Organization, spread over some seven states. Mr. Frank has served as consulting architect for Shopping centers in Syracuse, New York, Edmonton, Canada, and recently for one of the largest shopping centers in Metropolitan Chicago.

In addition to his professional work as an architect, Mr. Frank has served as a charter member of the Civitan International Club of Columbus, and was it's Second President.

Mr. Frank has been active in the American Institute of Architects, serving two, two-year appointments to the National Research Committee. Through the years he has served as Treasurer and Vice President of the Columbus Chapter of AIA which offices ran concurrently with his being elected to the office of Treasurer, Third, Second and First Vice President, and then as President of The Architects Society of Ohio in 1954-55.

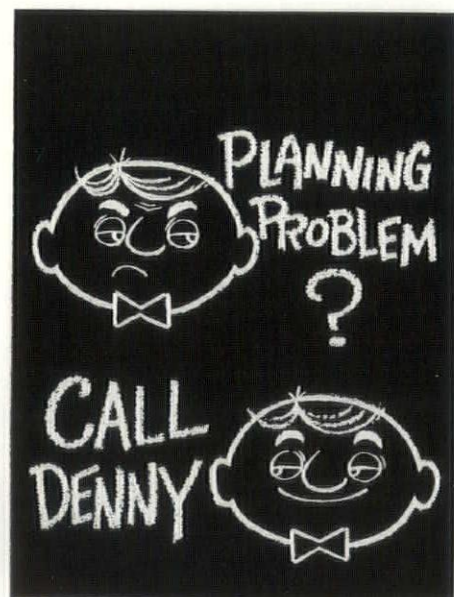


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ANNUAL MEETING SEMINAR

James M. Fitch

Professor in The School of Architecture Columbia University

I think that this morning we had a really excellent cross section of American architectural activity today. Mr. McCue is to be congratulated for having brought before us some of our least rewarding and some of our most rewarding moments architecturally. I believe it is a very accurate cross section, if anything too generous, a cross section of the level of American work today. We see that there is really a whole spectrum of design quality in this work. There are obviously many designers in America of various ranges of ability and morality and this is reflected in their work. At the lowest end of the spectrum, morally and aesthetically, I should have no hesitancy in placing Detroit. The designers of American automobiles have proved that there is no bottom to the frivolity in their design decision and the way in which they manipulate these machines, for the most short ranged and shoddiest motivation.

If it's possible to go lower than Detroit does repeatedly, I really can't see how it will be done. Of course, we have plenty of people designing buildings who don't do any better; though fortunately buildings impose certain fundamental restrictions on a designer which the automobile designer escapes. This introduces a certain element of sanity into the lowest level of American architecture which we don't find in automobile design. Above this lowest level, we have a whole spectrum of designers with varying degrees of ability and conscience that range all the way up to the men we consider to be the leaders in the field today.

At the other end of the spectrum, in terms of merciless and really unflinching morality is a man like Mies van de Rhode. One need not approve of Mies's architecture. In fact, I think there are many grave reservations, many grave drawbacks to Miesian architecture. But the one thing you have to

recognize in a man like this is the absolute incorruptability of his principles. If you look at the work that Mies has been doing for half a century, you'll see that at the very start of his career he made certain statements about what he thought made good buildings—what form they were to take—and he's never altered these convictions, never made the slightest concession to commercial pressure or expediency.

He was a man past middle age when he came to America. He had only 18 projects, not 18 buildings, but 18 projects behind him when he came. I remember once his talking about this very problem of being a designer in an economy of abundance. He said that the simple need for sanity prevented him from using Sweet's Catalog. He said he did not see how a man could remain sane and have to select from 6,000 pages of alternatives. So he has consciously, willfully decided to use a skeleton frame and glass. He's quite conscious of all the limitations that spring from this. He's quite content and I think that for this reason he is a very secure man. It was a deliberate decision on his part and this gives to all Miesian architecture a kind of nobility which even the most critical of us have to respect. Between Mies and Detroit you have the whole spectrum of American design today. It's not a happy spectrum.

I think we're just as guilty of formalism, as our grandfathers were, when they designed the Federal Triangle in Washington or Civic Centers in St. Louis or San Francisco. The forms we use are different but in essence the decisions are just as narrow and formalistic. Now it seems to me that beyond this range of conventional design there's another new spectrum of design appearing on the horizon which is of quite a different order. This may offer us some clues to the future. That is, of all things, the whole technology of

space exploration. The men who are trying to take us into space move in a world of absolutely minimal tolerances, and fantastically close factors of safety. Their very assignment permits no self-indulgence, no frivolity, no subjectivity. Their assignment is to take men into space. This is an enormously delicate problem and they have to be very sure that all their design decisions have a factual basis.

We have a course at Columbia in environmental design and it's been extremely interesting to me to see that every time I start trying to locate a certain kind of specialist in thermal stress or psychic stress or acoustics or any of these fields of physiology or physics—I always end up with somebody who's engaged in the space program. This is not accidental because what these men are told to do is to take a little terrestrial environment and put it in a capsule and incapsulate man in this. This means, for the first time in human history, the environment which we take so for granted is being clinically investigated, investigated at the most minute level and at the same time at the most exciting level.

It seems to me that this is the one avenue for the future that offers us designers some sane and rational line of investigation. You see this would be quite different from Mies van de Rhode because for all of Mies' great competence his is a highly formal, a really platonic concept. The whole world of space exploration is at the other end of this spectrum.

If you look at design from an historical point of view you're bound to recognize that the reference frame of the designer's world is not of his making. It's society that makes the reference frame. And the more I see of buildings from an historical point of view the more convinced I am that the firmer, the narrower, the tighter the reference frame the more apt the de-

sign is to be really top flight. And the looser and vaguer and foggier the reference frame, the more apt the design is to be like that of Detroit. In a certain sense, that's exactly what is wrong with Detroit. American technology has given them the power to move any blob of metal no matter how outrageous it is through the streets. They have at their disposal such huge sources of energy and material, on the one hand, and such a complete lack of any kind of ethical reference frame on the other. This is what makes Detroit possible. They couldn't conceivably have had Detroit in the Roman Empire. The mightiest Pharaoh couldn't have wasted energy and material the way Detroit does.

That formlessness we see around us the direct reflection of the fact that none of us really know which page in Sweets to follow. In other words, we're following a conventional tradition of our grandfathers in which we expect the outside world to give us these reference frames. But these restrictions no longer exist, at least they don't exist like they used to in traditional architecture. This is the source of the modern problem. I don't think that we ever faced a dilemma like this before. If you look at all pre-industrial design—including all folk art and all primitive art and architecture you'll see that two complementary sets of forces are at work in establishing the configuration of the artifact. No matter whether it's a pair of shoes or a house, a carpet or a chariot; but since we're talking about architecture, let's talk about building precisely.

You could diagram it this way, that fundamentally the first and foremost test of all building is to manipulate the physical environment in our favor. That's the fundamental function of architecture. It has many other functions of a more noble sort but it's first function is to take the environmental load off our shoulders so that we can behave actually as men, as human beings. In this sense you really can't have society until you've had architecture. Because the environmental load of almost every place on earth is of such a brutal nature, with such fantastic extremes, that the first thing you

have to do is take it off your shoulders. And this means that, in this set of external and internal forces that I've been speaking about, the forces pressing outward are those minimal for survival. A Eskimo wall can be no thinner than will stand up against an Arctic wind, an igloo can have no less thermal insulation value than will keep the Eskimo family alive. A mud wall in the Sahara can be no thinner than will make it possible for the Saharain to survive the day in the desert. These are minimal irreducible dimensions below which you can't go and still survive. And these are the forces that have always pressed out, have always kept the balance from collapsing around our heads.

We have to remember that in pre-industrial architecture — in fact up through the middle of the 18th Century—even the most powerful Pope or King was a subject of these limitations. His irreducible needs were of course much greater than those of the peasant or the slave in his own culture. The Roman emperor could demand much bigger rooms, much higher ceilings, many more of them, than a slave. But in the modern sense he was just as restricted by problems of span and load-bearing capacities and so forth as was this slave in his own society.

So these were the outward-pressing centrifugal forces that established one aspect of the reference frame. The other forces pressing inward were first of all the climate which was a fundamental factor, it conditioned everything. The second external force was a very limited range of materials out of which to build, a limited palette of materials. This again was true of even the mightiest of pre-industrial societies, even the Roman Emperor had a very limited range of industrial materials at his disposal. He could afford to import, for veneering purposes, valuable marble from Egypt, silks from the Far East, gold from Rumania. But essentially he had brick or rubble masonry and then a little later natural cement. These were the limits within which the Roman architect worked.

The third force—and from an architectural point of view the most im-

portant—would be the lack of a prime mover. He had no source of energy except animal, either slave or animal and this was very inefficient. This imposed great restrictions of his activities, on the scale and complexity of his work. The fourth factor which limited him was very slow communication and transportation, very slow and very expensive. The fifth factor was a clientele which was very well informed but very conservative, very resistant to any kind of change. I think that this is a very good kind of client for a designer to have. If you have an informed client, you will be a better architect by definition, the very fact that he knows what he wants is going to force you to do a better building. Of course, in most primitive society this knowledge is very widely distributed; there may be a man who does a mud hut better than anybody else in the group but every body in the group knows quite well how a mud hut ought to be built and more important what a mud hut ought to do. Finally he's always in contact with his architect. If the mud hut collapses he's right there next door to him and he's going to put the bee on him.

An informed but conservative clientele was the fifth factor that kept the pre-industrial design in shape. The sum of all this, of course was a very slow rate of cultural change. This is a situation that modern man cannot really even imagine. The very concept of living in a world in which change doesn't exist is for us almost impossible. It must have been much simpler to have been a builder of a canoe or a tribal chieftain's house in a Samoan community if neither you as architect nor anybody else in the community had any concept of there being more than one way which to build a canoe or house

All of these factors, this balance of forces that pressed out and forces that pressed in, are the ones that gave all pre-industrial design the kind of form, the kind of coherence, clarity and sanity that all of us admire today. This balance of forces has been entirely destroyed by modern technology. On the one hand, the external forces have been enormously modified, the horse

power at the disposal of the average American worker is something like 1800 times what it was during the time of George Washington. We have 1800 times as much mechanical energy to push this environmental load away from our shoulders. Sweet's catalog confronts you with a really limitless range of choice. You have a clientele that, if anything, is too well informed about possibilities. It's no longer conservative; on the contrary it's very radical, it's irrational, but it's really quite radical. It wants a little bit of Bing Crosby and a touch of Gary Cooper and a fireplace from somebody else's house and a kitchen they saw in Tokyo and an outdoor cooking grill they saw in Honolulu.

The rapidity of communication and transport makes it actually easier for you to specify teak from India than it is to get cotton from Alabama. And all these factors, it seems to me, have quite changed this balance of forces and this is what gives us all today the kind of formlessness that McCue showed us this morning.

Now the question is what can we do about it? It's perfectly obvious we can't turn back the clock of history. Nobody's going to give up aluminum or redwood or air-conditioning or plastics or fluorescent lighting. It's nonsense to think that we can legislate these disturbing occurrences off the calendar. If we can't expect from our external cultural environment the kind of discipline that previously we had we shall have to impose upon ourselves a new kind of discipline. We have to develop a reference frame that springs from our convictions of what men ought to have.

This morning we saw photographs of two of the new theaters at Lincoln Center. Both, by all accounts, have very bad acoustics. Yet involved in these designs are some of the best men we have in the country including leading acoustical engineers. So even at this level of wealth and power, we don't have a really clear idea of what the human ear demands in a building, I think we have a very foggy idea of what Americans are entitled to. Because if we can get a camera on the moon, we don't have to put up with the kind of streetscapes that surround us. And I think that here all of our standards are too low, too minimal. We deal with a public that has no concept of what it's entitled to.

If we have a culture that can afford to put these rockets up as a matter of course, we certainly shouldn't settle for the kind of landscape that we have today. I'm not arguing against rockets. I have no personal investment in them. I think we should have good landscape as well as good space gear. And it seems to me that we ought to completely re-orient ourselves as to what we must have as human beings and what we're entitled to as American citizens.

This involves the same kind of definition of the problem that confronts the space people. If we want to find a precedent for a reference frame for design, I think we'll have to turn to

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these physiologists, psychiatrists, psychologists and stress specialists, all these people that are working in the field of exobiology. It is extremely interesting to see how delighted these men are to discover that there's a civilian, or shall we say a peace time application, of what they're doing. They're astonished to find that this is not just a spatial problem they're talking about, but a terrestrial problem.

The kind of knowledge that these men must have in order to design this new kind of spatial architecture, if first of all, a really exact knowledge of the physical environment in which we're submerged, as continuously as fish in water. We always think we know this, but it's perfectly clear we don't; if we did know this we wouldn't be using curtain walls in Finland that can be switched for curtain walls in loneliest Nigeria. If we really understood the kind of environmental load that Boston posed we wouldn't be putting there the same kind of building we put in Tuscon, Arizona.

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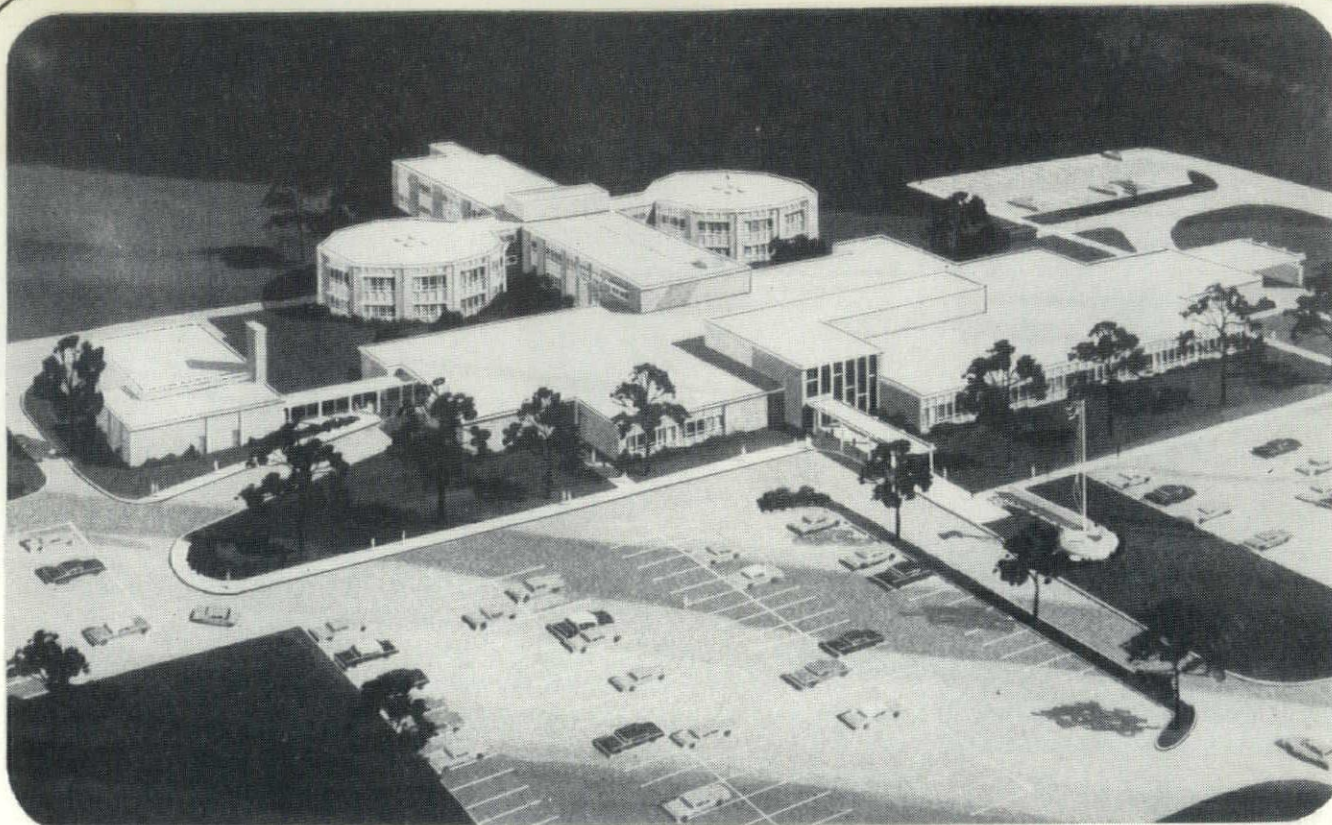
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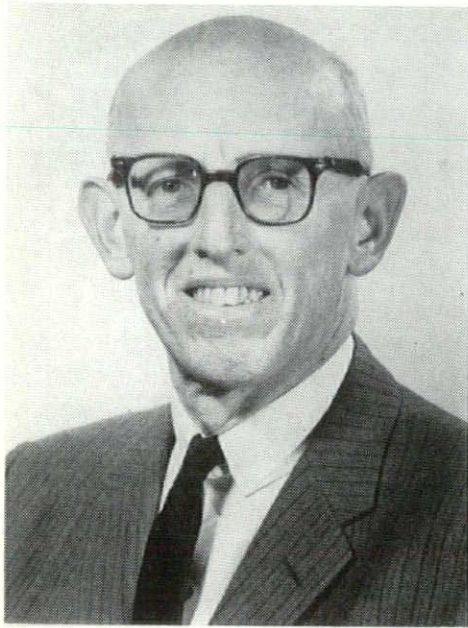
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STEVENS NEW EXECUTIVE SECRETARY OF STATE BOARD

The State Board of Examiners of Architects has announced the appointment of Burt V. Stevens, AIA, to the position of Executive Secretary for the State Board of Examiners of Architects. Mr. Stevens' appointment became effective December 1, 1964. He is a native of Akron, Ohio and is married to Audrey and they have one daughter Shelley fifteen years of age. Mr. Stevens is a graduate of Western Reserve Academy and received his degree in Architecture in 1933 from Western Reserve University. He was registered in the State of Ohio in 1947 and became a corporate member in the American Institute of Architects in 1950.

Included in the qualifications that Mr. Stevens brings with him to his new position are:

Executive Secretary for the Akron Junior Chamber of Commerce, Associate Architect, National Aeronautics and Space Agency Designer,—Associated with Akron Architects Private Practice as a principle since 1948.

Burt has been active in the Architects Society of Ohio, serving on the Board of Directors 1955-60 and has

served in the capacity as Chairman, Education Committee; Chairman, Awards & Scholarship Committee; General Chairman of the State Convention held at Akron in 1960, and Associate Editor of OHIO ARCHITECT. Mr. Stevens has been active in Eastern Ohio Chapter affairs serving as it's President, Vice-President, Secretary and Treasurer, 1952 through 1956.

He was chairman of the Allied Arts Committee, and Chairman of the Urban Design Committee for the Chapter. He served as Akron Area Architects Chairman in 1955, and Chairman of the Akron Council of Architects in 1962 to 1964. He has served on the Summit County Planning Commission, the Mayor's Committee on City Planning and Urban Renewal, the Mayor's Committee on Parks and Recreation, and the Citizens Advisory Committee to the City Planning Commission. Mr. Stevens has also been very active in Community affairs serving on the Akron Chamber of Commerce as Committee Chairman, Greater Akron Musical Association Board of Trustees, Stan Hywet Hall Foundation Board of Trustees, Architects Section Chairman of Akron United Fund, Akron-Summit County Council of Churches as Church Representative, Congregational District Men's Fellowship President, First Congregational Church, Senior Deacon, Gyro International as Akron President in 1933, and District Governor in 1957-58.

RICHARDS, BAUER AND MOORHEAD NAMES STARK ASSOCIATE

Charles H. Stark III has been named an associate in the Toledo firm of Richards, Bauer and Moorhead, architects and engineers, John N. Richards, senior partner, has announced.

A native of Cleveland, he first joined Richards, Bauer and Moorhead in 1952 while attending Toledo's DeVilbiss High School as part of a cooperative study program and continued in the program during his years at the University of Cincinnati. He took a full-time position with the firm after receiving his bachelor of science degree in architecture from Cincinnati in 1959.

ASO CHAPTERS ANNOUNCE NEW OFFICERS

Columbus Chapter

James J. Foley, AIA, will serve as the new President of the Columbus Chapter, with William A. Liebersbach, AIA, as his Vice President, Thomas G. Zaugg, AIA, as Secretary, and John Albert AIA, as Treasurer.

Cincinnati Chapter

Cincinnati Chapter reports that George F. Schatz, AIA, has been elected their new President, and Thomas H. Landise, AIA, as Vice President; Richard E. Glaser, AIA, as Secretary; and John B. Gartner, AIA, as Treasurer.

Cleveland Chapter

P. Kenneth Barnes, AIA, of the Cleveland Chapter, has been elected President of that organization with Edward S. Crider, AIA, as Vice President, and serving with him in the office of Secretary is William H. Collins, AIA, and the office of Treasurer, Bertil Lindblad, AIA.

Dayton Chapter

Thomas H. Parker, AIA, was installed as President of the Dayton Chapter of the American Institute of Architects on Thursday evening, January 14. Richard Levin, AIA, was installed as Vice President, George Walter, AIA, as Secretary, and Verdin Moll, AIA was re-installed as Treasurer.

Eastern Ohio Chapter

P. Arthur D'Orazio, AIA, has been elected to serve the Eastern Ohio Chapter of the American Institute of Architects as it's President. Serving with him will be Theodore J. Kapenekas, AIA as Vice President, Thomas B. Ross, AIA, as Secretary, along with Gordon Canute, AIA, as Treasurer.

Toledo Chapter

Toledo Chapter of the American Institute of Architects reports that they have elected Robert E. Stough, AIA, as their President for the coming year, 1965, with Robert E. Martin, AIA, serving as First Vice President, Joseph M. Angel, AIA, as Secretary, and Harold R. Roe AIA as Treasurer.

BROCK ARMS TO SPEAK AT CLEVELAND MEETING

The Cleveland Chapter of the American Institute of Architects has announced that Mr. Brock Arms, AIA, NSID, a partner in the firm of Perkins & Will Architects and President of this firm's interior space design division, ISD, Inc., will be the principal speaker for the combined meeting of the Cleveland Chapter, AIA and the AID on March 17, 1965.

This will be a dinner meeting and will be held at the Hotel Statler Hilton.

Mr. Arms, who has been a partner of The Perkins & Will Partnership since 1956, joined the firm in 1948. He became president of I.S.D., INC. when it was incorporated in 1960. Both firms have offices in Chicago, New York and Washington, D.C.

He is accredited by the National Council of Architectural Registration Boards and is actively licensed to practice architecture in 16 states and the District of Columbia. Arms holds memberships in the American Institute of Architects and the National Society of Interior Designers. He did postgraduate work at the Royal Academy of Copenhagen, and is a member of the American Scandinavian Foundation. He has been licensed by Buckminster Fuller to utilize Dymaxion principles of design.

A frequent speaker before civic, professional and related groups, Arms is also the author of a number of articles on the various aspects of environment including interior design, city and shopping center planning.

The architectural firm, which he represents, is known throughout the country for its designing of educational, commercial, industrial, health, governmental and urban renewal projects.

LETTERS TO THE EDITOR

Gentlemen:

During our last quarterly business meeting this organization passed a motion to commend Honeywell, Inc., and the Ohio Architect for their part in the publication of the series "The Value of the Architect."

This organization would like to say—well done and keep up the good work.

Sincerely Yours,
C. William Lay, A.I.A.
Secretary Akron Area
Architects

IN MEMORIAM

Mr. Wayne E. Tolford, AIA, passed away December 23, 1964.

He was born in Pittsford, Michigan in 1901, graduated from the University of Michigan in 1925, and practiced the profession of Architecture at 4143 Monroe Street, in Toledo. He was a registered architect in the State of Ohio, and his practice included the design of several commercial, religious, and recreational building types, some of

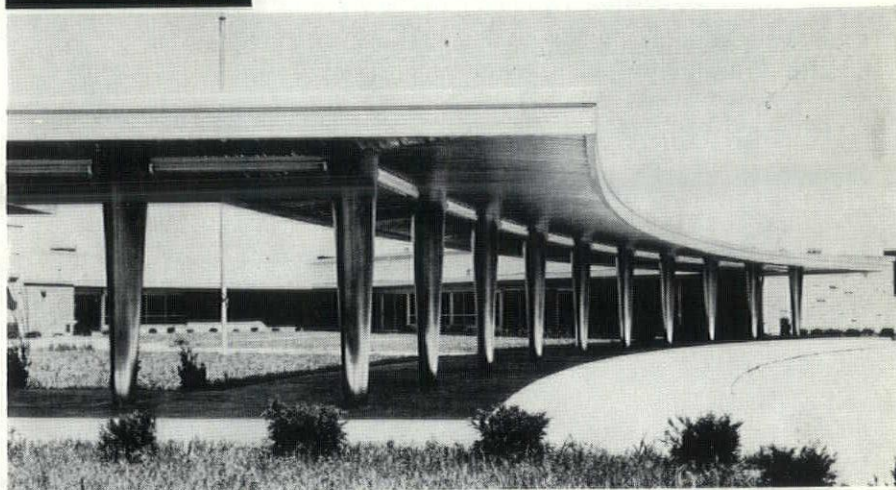
which are: Seventh Day Adventist Church, Toledo; Sylvania Country Club, Toledo; Valley Wood Country Club, Swanton; Martin Luther Lutheran Church, Toledo; Hope Lutheran Church, Fostoria; St. Andrew's Episcopal Church, Toledo.

Mr. Tolford served as Director on the Executive Committee of the Toledo Chapter, AIA, from June, 1960 until January, 1963.

The Toledo Chapter deeply regrets the loss of "Doc."

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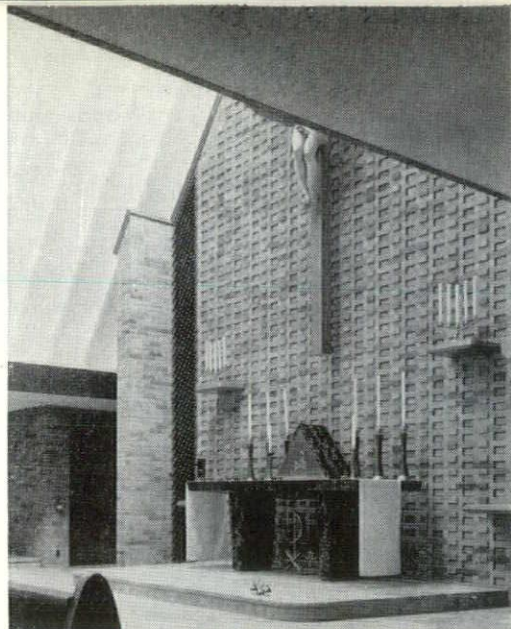
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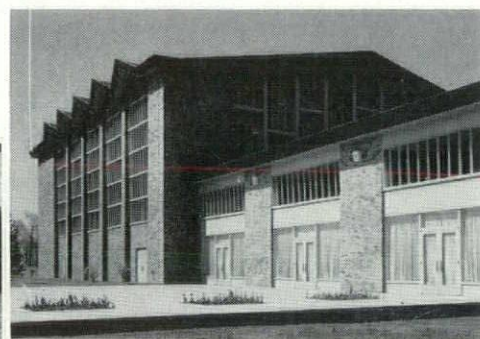
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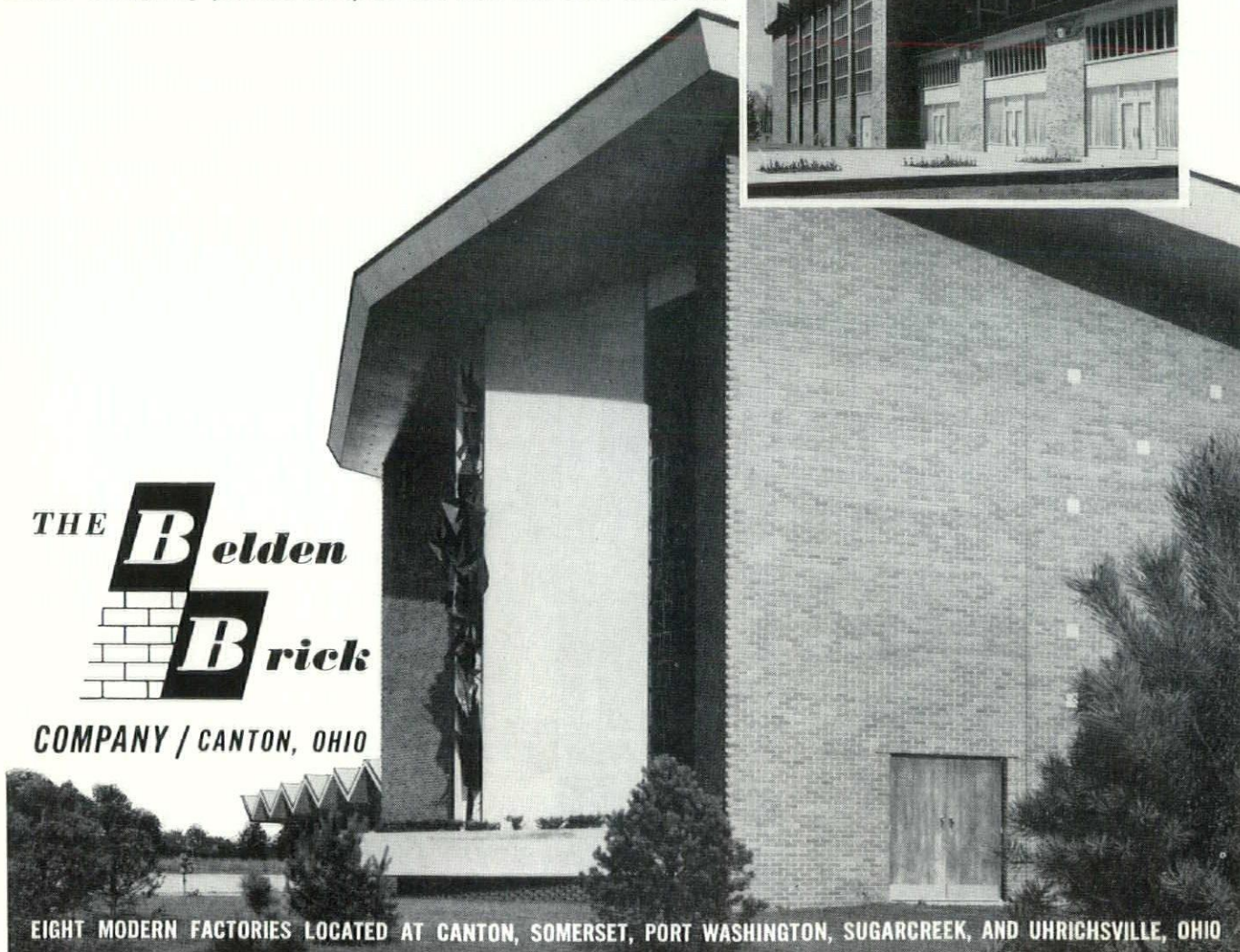
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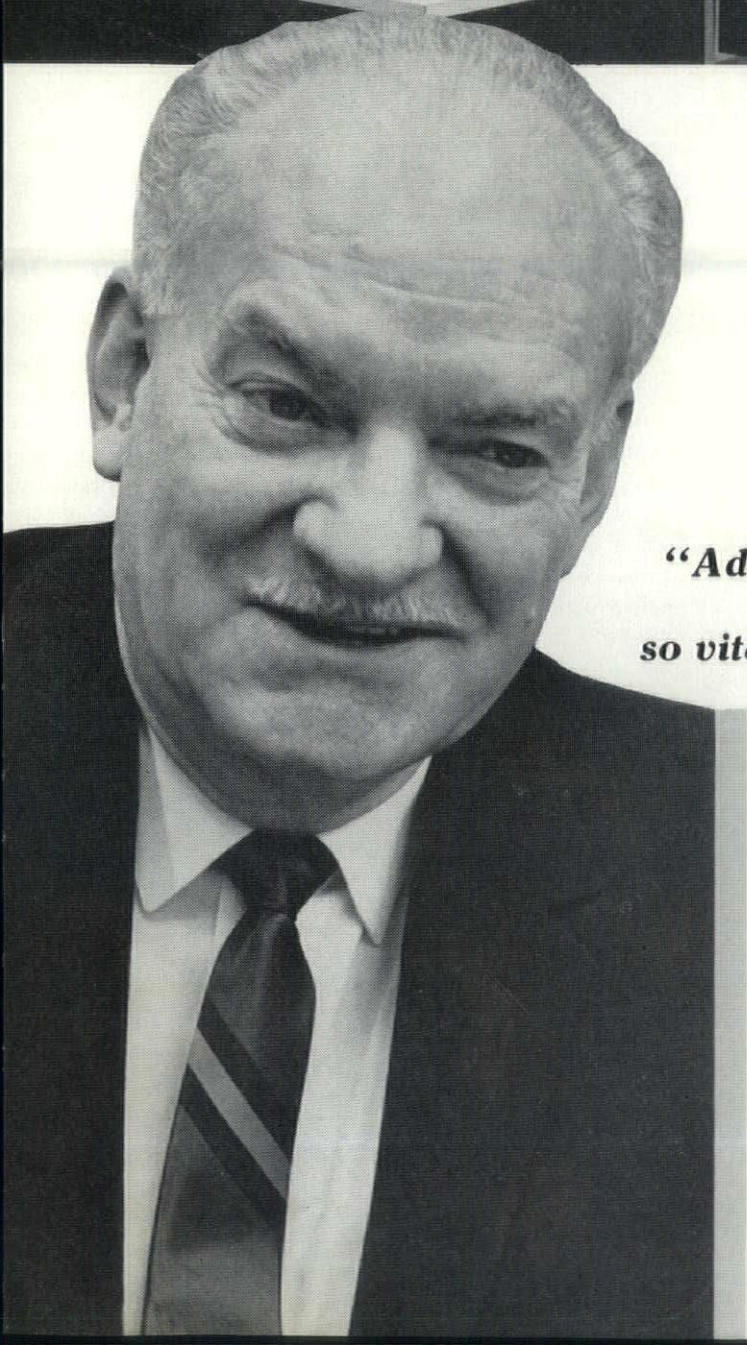
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