ARCHITECTURE: SCHOOL OF

Information on the master's degree in Architecture can be found in the School of Architecture Centennial History, pages 9 and 15. Architecture is in the College of Engineering. 7/12/94 bli
The Ohio State University
DEPARTMENT OF ARCHITECTURE

GENERAL INFORMATION - THE UNDERGRADUATE AND GRADUATE PROGRAMS

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History

The first architecture course was offered at The Ohio State University in 1896 and a full four-year curriculum was initiated in 1899, as the 14th architectural program to be established in the United States. In 1937, the degree program in Landscape Architecture became an integral part of the newly named Department of Architecture and Landscape Architecture. The Department was reorganized as a more autonomous School of Architecture and Landscape Architecture in 1950 and graduate degree programs in Architecture and City and Regional Planning were added in 1964 and 1965.

Today the Department of Architecture has a teaching faculty of more than 50 persons, an undergraduate enrollment of 400 students and a graduate enrollment of 50. Another 200 students declaring architecture as a major are enrolled in University College. Together with the Departments of Landscape Architecture and City and Regional Planning the student population of the School of Architecture is approximately 1000.

Curriculum

Throughout history the architect has needed the sensitive interpretations and creative powers of the artist and the practical knowledge and rational insights of the scientist to meet the demands that society places upon him. The solution of the unique architectural problems of today's complex world often requires the cooperative effort of a team of specially trained architects working with colleagues in related fields such as engineering, sociology, psychology, landscape architecture and planning.
While the primary goal of the architectural curriculum at The Ohio State University is to prepare each student for the general practice of architecture, it is designed, also, to meet the needs of persons considering advanced studies and careers in specialized aspects of the architectural profession. (See Graduate Concentration Opportunities, pages 6 and 7).

The objectives of the six year architectural curriculum are to provide for each student (1) a liberal arts education in the humanities and social sciences giving insights into the cultural meaning of our society; (2) a professional education giving the ability to design, detail and oversee the construction of works of architecture and urban design; and (3) alternative architectural concentrations giving the opportunity to acquire an expertise in allied fields.

Basic Education Courses

All entering students at Ohio State are enrolled in University College during their first year. Basic education courses taken during this period prepare the student for his chosen major but they do not "lock him/her into any particular field". Students electing a major in architecture would take the following courses during their first year:

<table>
<thead>
<tr>
<th>First year</th>
<th>Autumn</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math 150*</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>College Algebra and Trigonometry</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Physics III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mechanics and Heat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elective **</td>
<td>3-5</td>
<td></td>
</tr>
<tr>
<td>University College 100</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Freshman Survey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Winter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Math 151</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Calculus and Analytical Geometry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physics 112</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Electricity, Magnetism and Light</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elective</td>
<td>3-5</td>
<td></td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Spring</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Math 152</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Calculus and Analytical Geometry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English 100</td>
<td>5</td>
<td></td>
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<tr>
<td>Freshman English Composition</td>
<td></td>
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<tr>
<td>Elective</td>
<td>3-5</td>
<td></td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

*Students scoring below Level II on the Mathematics Placement Test (Math 150) will be required to take an additional quarter(s) of Mathematics.

**The student's choice of electives is guided by his/her own interests, the advice of his/her faculty counselor and the following specifications: five (5) credit hours to be in the area of natural sciences, 15 in humanities, 15 in history, 15 in social science, and 12 as free electives.
Pre-Professional Courses

Students meeting the minimum standards established by the Department of Architecture are admitted to the undergraduate pre-professional program which leads to the Bachelor of Science in Architecture degree.

Using the analogy of learning a language, it is the goal of this portion of the curriculum to provide a "basic vocabulary" of architectural skills, concepts and philosophies. While early courses deal with a "limited vocabulary" the later work becomes increasingly complex and the Graduate-Professional program is designed to develop the student's personal style within the architectural profession.

A liberal arts education consisting of a balance of humanity and social science courses is provided through specific elective requirements. Students earning this degree may: (1) if eligible, enter the Graduate-professional architecture program; or (2) if eligible, pursue graduate study in related fields such as City and Regional Planning, Social Work, Business Administration, Civil Engineering, Behavioral Sciences, Computer and Information Science, Education, etc.; (3) seek employment in architecture offices; or (4) seek employment in related fields of construction, sales, development, etc.

Upon successful completion of the total 198 required hours the student is awarded the Bachelor of Science in Architecture degree.

Second Year

<table>
<thead>
<tr>
<th>Autumn</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture 221</td>
<td>3</td>
</tr>
<tr>
<td>Architectural Graphics</td>
<td></td>
</tr>
<tr>
<td>Architecture 241</td>
<td>5</td>
</tr>
<tr>
<td>Architectural Design</td>
<td></td>
</tr>
<tr>
<td>Architecture 271</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio for Architects and Landscape Architects</td>
<td></td>
</tr>
<tr>
<td>Engineering Mechanics 204</td>
<td>3</td>
</tr>
<tr>
<td>Statics and Strength of Materials</td>
<td></td>
</tr>
<tr>
<td>Elective</td>
<td>3-5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Winter</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture 222</td>
<td>3</td>
</tr>
<tr>
<td>Architectural Construction</td>
<td></td>
</tr>
<tr>
<td>Architecture 242</td>
<td>5</td>
</tr>
<tr>
<td>Architectural Design</td>
<td></td>
</tr>
<tr>
<td>Architecture 272</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio for Architects and Landscape Architects</td>
<td></td>
</tr>
<tr>
<td>Engineering Mechanics 205</td>
<td>3</td>
</tr>
<tr>
<td>Statics and Strength of Materials</td>
<td></td>
</tr>
<tr>
<td>Elective</td>
<td>3-5</td>
</tr>
</tbody>
</table>
Spring
Architecture 223
  Architectural Construction
Architecture 243
  Architectural Design
Architecture 273
  Drawing Studio for Architects
  and Landscape Architects
Engineering Mechanics 206
  Statics and Strength of Materials
English 305
  Technical Writing

Credit Hours

Third Year

Autumn
Architecture 321
  Architectural Structures
Architecture 341
  Architectural Design (Influence of Structure & Materials on Architectural Form)
Architecture 601
  History of Architecture
Elective

Winter
Architecture 322
  Architectural Structures
Architecture 342
  Architectural Design (Natural Environmental Influence upon Architectural Form)
Architecture 602
  History of Architecture
Elective

Spring
Architecture 323
  Architectural Structures
Architecture 343
  Architectural Design (Functional Planning & Circulation)
Architecture 603
  History of Architecture
Elective

Fourth Year

Autumn
Architecture 661
  Lighting and Electrical Equipment
Architecture 441
  Architectural Design (Site Planning)
Electives

Credit Hours

3-10
Winter
Architecture 662
Space Conditioning in Architecture 3
Architecture 443
Architectural Design (Urban Design) 5
Electives 3-10

Spring
Architecture 663
Mechanical Systems in Architecture 3
Architecture 442
Architectural Design (Multi-story Design) 5
Electives 3-10

Graduate Professional Courses

Admission to the Graduate-Professional program is based upon a student's ability to meet the minimum requirements established by the Graduate School and the Department of Architecture graduate faculty. (See Graduate Admission.) Students seeking professional registration should pursue this degree which offers the opportunity for each student to formulate a program of study to prepare for his/her unique career in architecture. (See Concentration Opportunities.)

Upon successful completion of the total 90 required hours the student is awarded the Master of Architecture degree. Students holding 5-year Bachelor of Architecture Degrees are required to take only those courses marked "**" and complete 50 hours (Plan B without thesis) or 45 hours (Plan A with thesis.)

Fifth Year

Autumn
Architecture 751
Professional Practice 3
*Architecture 801
Seminar 2
Architecture 831/41
Advanced Architectural Design 5
(Construction Systems)
Electives* 3-5

Winter
Architecture 752
Professional Practice 3
*Architecture 802
Seminar 2
Architecture 832/42
Advanced Architectural Design 5
Architecture 724
Advanced Structures 5

*The student's choice of electives is guided by his/her own interests and especially by his/her desire to specialize in a field of study related to architecture. As many as 38 of the required 90 credit hours can be taken as electives reinforcing a specialized interest. Individual programs of study are approved for each student by his adviser and the graduate committee.
Spring

*Architecture 803
  Seminar
*Architecture 833/43
  Advanced Architectural Design (Urban Design)
*Architecture 725
  Advanced Structures
Electives

Credit Hours

2
5
5
3-5

Sixth Year

Autumn

*Architecture 834/44
  Advanced Architectural Design or approved electives supporting design
Electives

3-5

Winter

*Architecture 835/844
  Advanced Architectural Design or approved electives supporting design
Electives

3-5

Spring

*Architecture 836/844
  Advanced Architectural Design or approved electives supporting design
Electives
  Thesis (optional)

3-5

Concentration Opportunities

A recent publication of the American Institute of Architects noted that, "the new architect may practice in a small firm or a big one, or none at all. His client may be an individual, a school board, a corporation, a government - or another architect. Besides architecture, he may be expert in law, finance, education; he may be a community worker, a computer programmer, a Peace Corps or Vista Volunteer...". To permit a student to develop his/her ability to meet the unique challenges of an architectural profession serving a society of unprecedented complexity the graduate curriculum offers a variety of concentration opportunities. Each student works out with an advisor an individualized study program composed of about 50% architectural core courses and 50% electives. The vast resources of The Ohio State University permit one to receive elective instruction in almost any field even remotely related to the practice of architecture. One of the largest universities in the world, The Ohio State University offers yearly over 8200 courses in 170 subject areas within 133 established graduate programs.

Some of the areas of concentration available at The Ohio State University are: Construction Systems Design, Urban Design, Architectural Preservation and Conservation Design, Architectural Education, Architectural Structures, Architectural Photogrammetry and Systemic Architectural Programming. Students may seek a degree in another area while working toward the Master of Architecture degree. Because selected core courses in one program can
often be used to meet elective requirements in another it may be possible to complete two 2-year graduate programs in 3 years or less. Programs of this type have recently been outlined for Architecture and City and Regional Planning or Business Administration. Arrangements must be made with both graduate areas and study programs should be planned by the student with his/her advisor. Additional information and sample curricula are available through the Department of Architecture.

While the graduate concentration opportunities described above are available within the normal academic structure of the University, Ohio State contains many study and research centers which provide additional valuable resources for architectural research. Some of these programs are: (1) Academy for Study of Contemporary Problems, (2) Mershon Center for Education and National Security, (3) College of Engineering Building Research Laboratory and Engineering Experiment Station, (4) Biomedical Engineering Center, (5) Human Performance Center, (6) Center for Human Resources Research, (7) Behavioral Sciences Laboratory, (8) Council of Educational Facility Planners, (9) Program for the Study of Crime and Delinquency, (10) Disaster Research Center, (11) Center for Medieval and Renaissance Studies, (12) National Center on Educational Media and Materials for the Handicapped, (13) Theater Research Institute, (14) Institute for Polar Research and (15) Transportation Research Center.

Normally available resources beyond the University include The Ohio Historical Society and Battelle Memorial Research Institute, both of which are located near the campus as well as the local architectural community which maintains close relationships with the Architecture Department.

Still another opportunity for advanced studies is available through the "Traveling Scholar Program" sponsored by 11 midwestern universities that constitute the Committee on Institutional Cooperation (CIC). This program enables a student to take advantage of unique facilities on the campus of another participating university. These facilities include special course offerings, research opportunities, laboratories and library collections. Participating universities include the University of Chicago, University of Illinois, Indiana University, University of Iowa, University of Michigan, Michigan State University, University of Minnesota, Northwestern University, The Ohio State University, Purdue University, and the University of Wisconsin.

Study Abroad

A summer program of study in Europe has been in operation for three years. In 1973 a group of students spent the summer quarter in Zurich, Switzerland and in 1974, 1975 and 1976 the summer program was held at Oxford University in England where the students received instruction from the Oxford faculty as well as from a member of our faculty. It is anticipated that this program will continue as long as student interest remains.

Work Abroad

During the last five years, the Department of Architecture, in coordination with the International Association for the Exchange of Students for Technical Experience (IAESTE) and with the cooperation of Columbus architectural
firms, has provided summer jobs for 21 Ohio State students in England, Sweden, Ireland, Netherlands and Germany. This is truly a unique opportunity for a student to live and work in a foreign country. More architecture students from Ohio State participate in this program than from any other school of architecture in the country.

School Facilities

The Departments of Architecture, Landscape Architecture and City and Regional Planning are located primarily in Brown Hall and Brown Hall Annex. Each upper-division student is assigned a drafting table to which he/she has access 24 hours each day.

The Architecture-Engineering Library has over 100,000 volumes (and 1,050 periodicals) approximately 15,000 of which are specific architectural titles. All 2,790,000 volumes in the University Library collections are recorded in a computerized on-line circulation system which enables the library user to learn of a book's availability within minutes.

The Learning Resources Center in Brown Hall contains a small reference library (700 volumes); an equipment room with calculators, typewriters and a computer terminal; a collection of 20,000 slides which are programmed into a key-word computer retrieval system; study carrels and a browsing area.

A Student/Faculty Lounge and Gallery in Brown Hall has changing exhibits and provides a convenient place for the informal exchange of ideas among students and faculty members.

An Environmental Simulation Laboratory made possible through a grant from the National Science Foundation is available for coursework and independent research. Equipment in this laboratory is used to simulate wind and ventilation patterns, light and sound distributions in architectural spaces that are difficult, if not impossible, to describe two dimensionally.

A complete wood and metal working shop and a fully equipped photographic studio and dark room are available for student use in executing course related projects.

Undergraduate Admission

Requests for application material should be directed to The Ohio State University, Admissions Office, 3rd Floor, Lincoln Tower, 1800 Cannon Drive, Columbus, Ohio, 43210.

All application material should be returned to the University Admissions Office. Qualified students wishing to major in Architecture will be admitted to University College where all entering students are enrolled until they earn 45 credit hours and meet the requirements for transfer to their degree college. University College advisers coordinate with Architecture faculty to assure that the students receive proper preparation. Students eligible for transfer to the Department of Architecture are enrolled in the pre-professional courses listed in the curriculum. It should be noted that most major undergraduate sequences in architecture begin in the Autumn and Winter Quarters.
Graduate Admission

All application material should be returned to the University Admissions Office except for the letters of recommendation and portfolios which are to be sent directly to the Department of Architecture. Portfolios should illustrate the best examples of student and professional work. Portfolios will be returned only if mailers and return postage is provided. Students with a cumulative point hour ratio (CPR) of less than the 2.70 (based upon 4.00 system) minimum established by the Graduate School will be considered for admission only if they demonstrate their qualifications to undertake graduate work by their -

1. Score on the aptitude portion of Graduate Record Examination
2. Record in professional courses
3. Record in recent course work
4. Portfolio of academic and/or office work

Students applying to the graduate program generally fall into one of the following categories:

1. Students with degrees from NAAB accredited schools

   The graduate-professional program is designed for students who have 4-year B.A. or B.S. degrees with a major in Architecture, or 5-year B. Arch degrees, from schools which are accredited by the National Architectural Accrediting Board (NAAB). As the graduate work builds upon undergraduate study, it is assumed that each student has a preparation similar to the OSU undergraduate. If, however, a small portion of this preparation is lacking the student may complete this work while proceeding with other graduate level courses. (See pages 2 through 5 of this handout for a listing of undergraduate course requirements.)

2. Students with degrees from Schools not accredited by NAAB.

   Although students with 2-year and 4-year degrees from technical colleges and non-accredited schools are not normally eligible for admission to the graduate program, they may seek advanced undergraduate standing and apply for graduate status upon earning the Bachelor of Science in Architecture degree. Architecture courses taken at these institutions are not transferable to The Ohio State University; however, credit can be earned by proficiency examinations. We have found this to be the most dependable way to assure that a person enters our program at the appropriate level. The time required to complete the undergraduate and graduate requirements for students in this category varies from 2 1/2 to 5 years.

3. Students with non-architecture undergraduate degrees.

   Although students with non-architectural degrees are not normally eligible for admission to the graduate program, they may seek advanced undergraduate standing and apply for graduate status upon earning the Bachelor of Science in Architecture degree. The time required to complete undergraduate and graduate requirements for students in this category varies from 3 1/2 to 5 years.
Transfer Students

A student who has completed courses in another college or university may be admitted to the School of Architecture at the level for which he is qualified by transfer of credits. A student who anticipates application for such transfer should follow a program of study which satisfies, insofar as possible, the general requirements of the Department of Architecture. It should be noted that only architecture courses taken at schools accredited by the National Architectural Accrediting Board will be accepted for transfer.

Undergraduate Financial Aid

Financial aid for undergraduate students is available through a number of awards which are presented annually to students who have achieved high academic standards. In addition, aid is available through the University in the form of student loans, Work Study Program, student employment, scholarships and grants. Information is available from the Student Financial Aids Office, 3rd Floor, Lincoln Tower, 1800 Cannon Drive, Columbus, Ohio, 43210.

Graduate Financial Aid

Graduate Teaching and Research Associateships are available to a limited number of qualified graduate applicants. These 50% time appointments normally carry a $350 per month stipend for three quarters plus complete tuition and fee waiver for four quarters. They require a 20 hour per week commitment to the teaching or research program of the Department. Associates carry a maximum graduate course load of 12 credit hours per quarter.

Application for associateships can be made by checking the appropriate box on the graduate application form and submitting the following items to the Chairman of the Department of Architecture:

1. A letter describing:
   a. special skills, experience and education which would support a teaching or research assignment
   b. your goals in architecture (This letter should be sent directly to the Department of Architecture. It does not substitute for the autobiographical statement required as part of the application.)

2. A portfolio which illustrates the best examples of your student and professional work. This portfolio need not be limited to design. Portfolios will be returned only if mailers and return postage are provided.

Normally there are part-time positions available in Columbus architectural offices particularly for experienced students. Such positions are usually filled by firms from applications they receive directly from the student
seeking employment. The Department of Architecture maintains a bulletin board listing of part-time positions with local architectural firms. Some firms also list openings for full-time employment through the College of Engineering Placement Office.

Further Information

For further information contact -

Paul E. Young, Jr., Chairman
Department of Architecture
The Ohio State University
190 West 17th Avenue
Columbus, Ohio 43210

(614)422-5567
ANNUAL EXHIBITION

THE STUDENT MEMBERS OF THE OHIO STATE UNIVERSITY CHAPTER ARCHITECTURAL LEAGUE OF AMERICA INVITE YOU TO ATTEND THEIR RECEIPTION AND EXHIBITION IN BROWN HALL FRIDAY EVENING MAY 22, 1914.
THE TEMPLE OF THE
SCOTTISH RITE

SOUTHERN JURISDICTION

SIXTEENTH AND S STREETS,
WASHINGTON, D. C.

Dedicated October, 1915

JOHN RUSSELL POPE, ARCHITECT
NEW YORK CITY

Exhibit under Auspices of the

DEPARTMENT OF ARCHITECTURE
OHIO STATE UNIVERSITY

MAY, 1918
TEMPLE OF THE SCOTTISH RITE

No. 1. The Temple by moonlight. Rendering by Mr. Otto R. Eggers of Mr. Pope's office.

No. 2. Rendered front elevation of the Temple showing exact condition of the executed work at scale of one inch equals eight feet.

No. 3. Preliminary study of the Temple Room or place of worship. Made by the office before the work was executed. Scale three-quarters of an inch equals one foot.

No. 4. Rendered section of the Temple Room showing exact condition of the executed work. Scale of three quarters of an inch equals one foot.

No. 5. Plan of entrance floor at scale of one inch equals sixteen feet.

No. 6. Plan of the Temple Room at scale of one inch equals sixteen feet.

No. 7. Detail of sphinx "Wisdom" at south side of forecourt.

No. 8. Exterior view from the northwest.

No. 9. Night illumination of the Temple (from a photograph).

No. 10. The Forecourt.

No. 11. The Atrium (entrance hall), view taken from the main stair.

No. 12. The Temple Room, showing side.

No. 13. The Temple Room, showing the Altar and Throne.


No. 15. Morning view of the southwest corner of the temple.

No. 16. The Temple Colonnade.

No. 17. The Atrium (entrance hall).

No. 18. Side aisle of the Atrium.

No. 19. Second flight of main stairs.

No. 20. The entrance door to the Temple Room.

No. 21. The Throne and Altar in the Supreme Council Chamber. This room is executed in black and gold.

No. 22. Detail of door in Banquet Hall. The Banquet Hall is located on the ground floor directly below the Atrium.

No. 23. Southwest corner of the building.

No. 24. The Entrance Door.

No. 25. Inside of the Temple Colonnade.

No. 26. The Main Stair.

No. 27. The Throne in the Temple Room.

No. 28. Detail of Column Base and lighting fixture in Temple Room.

No. 29. Entrance end of the Supreme Council Chamber.
No. 30.  Photograph of Plaster Model of Sphinx.  A. A. Weinman, sculptor.

No. 31.  Photograph of Plaster Model of Sphinx.

No. 32.  Photograph of a painting used as an overmantel in the office of the Sovereign Grand Commander. Painting by Mr. Frank Fairbanks, from a cartoon by Mr. Eggers.
THE DESIGN
OF A CHIMES TOWER
FOR THE OHIO STATE UNIVERSITY

THESIS
FOR THE DEGREE OF
BACHELOR OF ARCHITECTURE

OHIO STATE UNIVERSITY

NINETEEN HUNDRED AND SIXTEEN

RUPERT HENRY NEUBRECHT
ARCHITECT

Approved
May 29, 1916
Chas W. Cluett
In designing this chimes
tower, it has been my earnest desire
and effort to create an edifice which
will aid in beautifying the campus,
and which will reflect credit upon the
great University of the State of Ohio.
Rendered drawings to properly present
the scheme, together with a short dis-
cussion and description of the tower,
and a discussion of a few historic
examples will constitute the material
presented in this Thesis.
A FEW HISTORIC EXAMPLES

Before taking up the discussion of this design itself, a brief review of the history of the origin and growth of the bell tower will be considered.

The earliest record we find of bell towers is in the fifth century. In the fifth and sixth centuries the people of the various towns erected bell towers to emphasize their importance as a town. Each town, of course, tried to surpass all others in erecting the largest and most beautiful tower. This was perhaps one cause for their erection aside from the fact that they were used for watch towers or beacon towers for the purpose of sounding an alarm when there was need for a warning.
Italy is the land of towers, and yet the Italians never appreciated their full value as important and integral parts of a design. They are generally detached like Gitto's Campanile at Florence, and even when attached appear like after-thoughts. The large number of detached towers in Italy is due perhaps to the fear of earthquakes, although the fact that in the Eastern church towers were omitted altogether probably had some weight in determining the Italians not to make them part and parcel of their designs.

A central tower at the crossing is almost unknown, and the twin towers on the west end exceedingly rare. The earliest church towers in Italy are those at Ravenna. Some of the Italian towers are square in plan but most of them are circular. There does not seem to have been any particular reason why these towers should have been round.
In Italy, "the Campanile" type of towers are mostly very tall and slender and usually square. The term signifies literally a bell tower, but by common usage it is applied only to towers without buttresses. Although campanile towers have not the buttresses at the corners, diminishing in stages, which give the northern towers their slightly pyramidal outline, a similar effect is obtained in them by the "batter" or inward inclination given to the walls.

On July 14th, 1902, the tower of Saint Mark's, in Venice, collapsed. It was two hundred feet high, thirty five feet wide at the base and thirty two feet wide at the top. Its batter was therefore one and four-fifths inches in ten feet, which is about the usual rake. The fall of the tower appears to have been due to its walls having been weakened by alterations, and not to any fault in its construction.
Excluding the Ravenna towers, and those in the South which are mainly due to foreigners, there may be said to be three distinct schools of tower design in Italy; these are the Venetian, Lombardic, and the Roman. Each possesses distinctive characteristics. The Venetian type of towers are frankly belfries, with an open loggia at the top which serves for the bell chamber. These towers have no other openings except small slits which light the staircases. At the angles and in between are pilasters of slight projection, which start from the base and run up the face without a break to support arches immediately under the bell loft.

There are in this type of towers no horizontal bands or string courses. The tower of Saint Zeno, Verona, is of the Venetian type, but it has two open loggias at the top, instead of a single one, and it is built in alternating courses of brick and marble, with a conical tower of brick.
The Lombardic type of towers differs chiefly from the Venetian in that each story has windows and is marked with a horizontal string course, of the usual Lombardic type, which stops against pilasters at the angles. The tower of Saint Satiro, Milan, is probably the oldest square church tower in northern Italy. It has four stories, and the windows increase in size from narrow slits immediately above the ground, to two very wide openings on each side at the belfry level.

The Roman types are without pilasters, but solidity is given to the angle by keeping the windows well in the center. The stories are divided by cornices which carry all the way around and take the place of the string courses. The finest examples of this type are those of S. S. Giovanni e Paolo and S. Maria in Cosmedin, both of the twelfth century. The first mentioned is made of brick, with the window shafts and capitals and little corbels of white marble.
Perhaps the most unique in many respects of all the towers of Italy is the leaning tower of Pisa. It is thirteen feet and eight inches out of the perpendicular, and it is a generally accepted theory that this is due to the result of bad foundations, or to earthquakes. The ground story has a blind arcade, like the cathedral, and above it are six tiers of shafted and arceded galleries with a belfry of smaller diameter on top. The upper stories and belfry are nearer the perpendicular than the lower ones, showing either that an attempt was made to correct the inclination after the tower was half built, or else to give an entasis to the outline. The latter is hardly possible. The fact that the tower has stood so long and so steadily is due to its great thickness of walls, which at the base are about fourteen feet. The galleries project about three feet, leaving eight or nine feet for the thickness above the ground story.
We will now pass on to the Northern countries and see what effect the Italian Campaniles had on the bell towers of these countries.

The Lombardic type of tower was the one at first followed in the other countries, but more pronounced buttressing soon led to modifications of it. The Campanile towers pure and simple, are rare both in England and in France. At Yatton Keynell, North Wilts, is a small but graceful example of the pure and simple Campanile. Most Romanesque towers have wide buttresses of slight projection at the angles, typical of this period, but otherwise they are quite plain except at the top, where there are often one or more bands of arcading. The two small towers on the west side of the transepts of Canterbury Cathedral are particularly well proportioned. The finest towers of the late period are those in the West, particularly Somerset and Gloucester.
Distinction is given to these towers of the later period by the pieced stone panels which fill the windows, and take the place of the wood louvres which are customary in any of the towers in France. The panels bear a strong resemblance to the slabs in the windows of the Byzantine churches, and are the only instances where the custom prevailed in Gothic work. Examples are found in the towers of St. Mary Magdalene, Taunton, and Huish Episcopi Somerset; Tiverton, Devon; and Coleshill, Berks.

A characteristic French form of tower is that in which the lower part is square and the upper part octagonal. The square form is preserved to some extent by placing turrets in front of the canted sides. The object undoubtedly was to facilitate the somewhat abrupt change which takes place when a tower is continued square at the top and an octagonal spire springs directly from it.
The finest towers of this type are three at Contances. The angle pinnacles of the central tower are octagonal and reach nearly to the parapet; those of the two western towers are square, and are carried far above it. Although many French towers are now without spires, it seems probably the case that wood ones at least were intended in most cases. The spire of the south-west tower of Chartes is stone, and so are the spires of the two western towers of Contances. At Reims, a spire of the same material has been started over one of the western towers, but was never finished.
DISCUSSION OF THE PROBLEM

What architectural creation would create in the minds of visitors a more impressive and lasting impression of the greatness of Ohio State University than a beautiful chimes tower? Is there anything of which we as students could be more proud than such a tower? At the present time a number of Universities can boast their chimes towers, and why not Ohio State University. The need of a chimes tower has been felt for a long time. The Orton Hall tower, which at present houses the chimes, is neither large enough to hold them all, nor high enough in the air to allow the sound to travel through the air unimpeded.
In the design of any building, perhaps the first consideration is the best location, provided the choice of location is left to the designer. As this is a monumental design, much depends upon the advantages which might be gained by properly placing the tower on the campus. After considerable study, the designer selected as the most preferable location, the brow of the hill overlooking the spring and just south of the Library building. Here is offered excellent opportunity for the design of a beautiful approach, and permits of the placing of a cascade to flow into Mirror Lake. The mass of trees on the hill will hide the lower portion of the tower from all directions and from the distance the tower will seem to grow out of the tree tops, giving a very effective view from the distance. Again the tower placed here would balance the tower on the University Hall.
After the location of the building has been selected, it then necessary to choose some style of Architecture in which the tower is to be executed. In choosing the style, the designer must not only consider the fitness of the style to the type of building itself, but must also consider the adaptability of the style chosen to the surrounding buildings. The Gothic style is really a treatment of vertical lines and is therefore the logical style for the treatment of a tall slender mass composition. This does not mean however, that such a composition cannot be successfully designed in some other style, although the problem is perhaps a more difficult one. The tendency of the design of the later and better buildings on the campus has been toward the Renaissance or revival of the classic, and it is logical to suppose that in the future this tendency will continue to prevail.
DESCRIPTION OF THE PROBLEM

The tower will stand upon a stone paved terrace with its only entrance facing the south. The main approach will naturally therefore be from the south, and will consist of a cascade hemmed in by circular stone stairways on either side. The water will spring from a niche in the retaining wall of the stone terrace and flow down over the cascade into Mirror Lake. The terrace and approach will be in the Renaissance style, to harmonize with the tower. The terrace will be about one foot above the grade line of the walk and two steps will be placed on the north side of the terrace to serve as a means of access. A stone balustrade will be carried around the other three sides of the terrace. On the east and west sides of the terrace a stone walk will follow the profile of the hill with steps if necessary.
The tower itself is square in plan up to a height of one hundred and seventy-three feet, where it changes to an octagon for a height of sixty-one feet, making the total height two hundred and thirty-four feet. At the base it is twenty-four feet square and at the top of the square portion it is twenty-one feet square. This gives a slight batter, about one inch for every ten feet in height, and gives the tower the effect of stability.

The only base consists of a very plain base mould carried around the tower about three feet high. On the south side a pedimented doorway of Renaissance design is used as a suitable frame for the large ornamentally bronze doors. This doorway is echoed on the north side by a similar motive excepting the door itself is replaced by a bronze tablet.
Thirty eight feet three inches above the level of the terrace the floor of the chimes room is echoed on the exterior, by a slightly projecting balcony supported on two ornamental brackets, between which is placed a Renaissance cartouche to lend a little more interest to the spot. The balustrade on this balcony is to be of rather slender proportions. From this balcony five flutes carry up the shaft to the top of the square portion of the tower, where the clock is located. The center flute will be pierced with four small narrow openings which will admit a small amount of light in an otherwise dark shaft. The lower opening will serve as a doorway onto the balcony on the south and north sides of the tower.
The face of the clock is twelve feet in diameter and made of stone with figures of heavy bronze. On either side of the clock are two Corinthian pilasters. Beneath an ornamental band carries across and terminates with a cartouche. This breaks the monotony of a continuous band. Above is carried a high entablature consisting of a rather broad frieze and narrow architrave and cornice. The entablature is of heavy proportions and can be seen well at a distance. A tall slender vase stands upon the pedestal at each corner.

From here the tower becomes octagonal in plan and forms the portion that houses the chimes, and is known as the chimes chamber. Four sides of it are parallel to the four faces of the square shaft and it is set back four feet from the face of the shaft. Its design consists of a plain stone base pierced with a door, a Corinthian attached column at each corner with slender arched openings between the columns.
Resting upon the columns is a rather heavy entablature having a broad frieze and narrow cornice and architrave. On the top of the entablature is placed an ornamental balustrade having ornamental pedestals at each corner of the Octagon.

At this point the tower still remains octagonal in plan but steps in again two feet four inches and a small arched opening on each of the eight faces pierces an otherwise plain wall. This portion is crowned with an ornamental ridge around its sides and from which springs the spire.

The spire is an octagonal cone, measuring seven feet four inches at the base and one foot four inches at the top. The spire is crowned with a hollow glass gall two feet six inches in diameter which will contain electric lights which will show very strongly at night. A small upright ornamental rod serves as a termination.
ESTIMATE

Estimating approximately, the total cost of erecting the tower and the approach as designed would be about seventy-five thousand dollars.
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<td>6677 Iris Ave., Kennedy Hts., Cincinnati, Ohio</td>
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<td>936 - 14th St., Huntington, W. Va.</td>
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Bingham, George R.  1515 Grand Ave., Middletown, Ohio  1940
Birch, George H.  115 N. Boston Ave., Youngstown, Ohio  1926
Bittkefer, Myron R.  237 Burton Ave., Macon, Georgia  1940
Black, Gerald R.  705 Summerle St., Pittsburgh 6, Pa.  1924
Brown, George W. Jr.  1506 Bedford Rd., Columbus 12, Ohio  1946
Blumer, Gabriel  617 West Fifth Ave., Columbus, Ohio  1931
Boehl, Karl E.  1752 E. 35th St., Baltimore 13, Maryland  1942
Bohling, Roland A.  23 Pinehurst Ave., Dayton, Ohio  1923
Belinger, Donald D.  2300 Oak Park Ave., Dayton 9, Ohio  1920
Borchers, Perry H.  412 W. Hillcrest Ave., Dayton Ohio  1941
Born, C. Edward, Jr.  1186 E. Broad St.  553 Brookside Dr., Columbus, Ohio  1933
Boyer, India (Miss)  2706 Stratford Ave., Cincinnati, Ohio  1930
Bradford, Wilson E.  2370 Brentwood 1932 Clifton Ave., Columbus, Ohio  1920
Brand, Thomas E.  58 S. Remington Rd., Columbus, Ohio  Deced 1916
Breidenbach, William F.  2143 Fairfax Rd., Columbus 12, Ohio  1922
Brewer, Arthur C.  909 Brickline Blvd., Pittsburgh, Pa.  1917
Brock, Loren C.  5605 Lowell Ave., Indianapolis, Indiana  1916
Brooke, Paul E.  946 Timberman, Columbus 8, Ohio  1934
Brooks, Hugh N.  12 E. Stafford Ave., Worthington, Ohio  1921
Brooks, Theodore W.  244 Stanbery Rd., Columbus 9, Ohio  1932
Brown, William E.  2010 W. Devon Rd., Columbus 12, Ohio  1932
Buchanan, Glenn W.  174 West California  54 Yelestein Rd., Columbus 2, Ohio  1947
Baker, Paul S.  Box 134, West Middletown, Ohio  1940
Band, Willard L.  620 Washington Ave., Wilmette, Illinois  1933
Byers, Robert L.  2261 Woodward Ave., Lakewood 7, Ohio  1929
Campbell, James K.  3706 Clantony Blvd., Columbus, Ohio ?  1932
Campbell, Leo R. 400 West Madison St., Chicago 6, Ill. 1913
Canfield, Thomas H. Cornell University, Ithaca, New York 1939
Carr, Howard Karl 1006 S. 3rd Ave., Maywood, Illinois 1915
Carter, Arthur R. 815 Rose St., West Lafayette, Indiana 1930
Carter, Horace W. A & T College, Greensboro, N. C. 1927
Carter, Marion Amber 1806 Kent St., Columbus, Ohio 1917
Cervenka, Laddie F. 7434 Kipling, Detroit 6, Michigan 1928
Chester, Walter D. 249 Paul St., Pittsburgh, Pa. 1909
Chubb, Charles St. J. 237 - 17th Ave., Columbus, Ohio 1904
Clary, Henry E. 489 Higard Rd., Columbus, Ohio 1916
Claypoole, Kenneth C. 305 Selby Blvd. 1937
Clolan, Earl F. 241 Echa Rd., Columbus, Ohio 1937
Clound, Charles W. 170 Wetteng Rd., Columbus, Ohio 1933
Close, Raymond E. 1684 Crochet Rd., Columbus 12, Ohio 1938
Goddington, Gilbert H. 329 E. Broad St., Columbus, Ohio 1931
Gottredo, William W. Wayneburg, Ohio (L. A.) 1947
Gowell, Donald S. 3510 Oak St., Jacksonville, Florida 1911
Cool, Calvin H. 2233 W. Broad St. & Dr. C. Sharp, Columbus, O. 1922
Coone, Meriam D. 1309 West 12th Ave. 1922
Coston, Otis D. 225 E. High St., Columbus, Ohio 1932
Cottier, Webster J. 1716 Exeter Ave., Bessemer, Alabama 1925
Crider, Paul E. 1242 Michigan, Dallas 15, Texas 1930
Crosse, Chester 11397 Woodbine Place, Columbus 2, Ohio 1918
Crugle, George D. 1661 Milford Ave., Columbus, Ohio 1927
Curran, William E. 1305 Edin St., Beaumont, Texas 1926
Cutler, Robert R. 17 Windsor Lane, Scarsdale, N. Y. 1916
Dale, George S. 221 Woodland Ave., Oberlin, Ohio 1932
Darby, Thomas E. 21437 N. Park Dr., Fairview Village, Cleveland, O. 1930
29 Tibet Rd., Columbus 2, Ohio 1925
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Field, Albert W.  257 College Ave., Columbus, Ohio  1912
Field, Wooster B.  91 W. Royal Forest Blvd., Columbus 2, Ohio  1911
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Fling, Russell R.  235 Overbrook Drive, Columbus, Ohio  1923
Foley, Thomas J.  16604 Inverness Ave., Cleveland, Ohio  1925
Foormaugh, Charles I.  1009 Harvene, Dayton, Ohio  1932
Foster, Henry N.  U. S. Medical Center, Springfield, Mo.  1920
French, Montford E.  Box 163, Malta, Ohio  1934
Freewater, Wayne F.  186 E. Danadin Rd., Columbus, Ohio  1930
Frey, Ralph R.  141 Northridge Rd., Columbus 2, Ohio  1941
Freytag, Ferdinand E.  Orbison Hill, Sidney, Ohio  1927
Freytag, Karl J.  Ft. Lorimier, Ohio  1947
Friday, Alfred J.  145 E. Lakesview Ave., Columbus, Ohio  1921
Gallin, Nathan E.  3220 E. 149th St., Cleveland, Ohio  1921
Gallogly, Clarence R.  1433 W. 6th Ave., Columbus, Ohio  1938
Gallogy, Ralph F.  1429 W. 5th Ave., Columbus, Ohio  1929
Mrs. Garrod (Killion)  2275 N. High St., Columbus, Ohio  1946
Garwick, John F.  1516 Cambridge Blvd., Columbus 12, Ohio  1930
Gayser, Bernard J.  141 West Franklin Ave., Columbus, Ohio  1921
Geis, James H.  607 East Main St., Columbus, Ohio  1932
Gillespie, George H.  1710 Tuttle Ave., Dayton, Ohio  1918
Gillig, John T.  103 Hampton Court Lexington, Ky.  1909
Gluckov, Hyer  3444 Superior Pk. Drive, Cleveland, Ohio  1923
Goldberg, Joseph V.  248 Miller Ave., Columbus, Ohio  1923
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<td>Mrs. Albert Hill (Chancellor)</td>
<td>3310 Circle Hill Rd., Beverly Hills, Alexandria, Virginia</td>
<td>1924</td>
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<td>Hill, Raymond W.</td>
<td>3316 Kenmore Rd., Shaker Hts., Cleveland 0.</td>
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<td>222 S. 3th St., Cadsend, Alabama</td>
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<td>Hoge, Joel W.</td>
<td>Hoge Lumber Co., New Knoxville, Ohio</td>
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<td>Huhn, Alexander W.</td>
<td>419 Oakland Park Ave., Columbus 2, Ohio</td>
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<td>45 Watson Rd., Fanwood, New Jersey</td>
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<td>Hutchinson, Robert F.</td>
<td>729 N. Lebanon St., Lebanon, Indiana</td>
<td>1942</td>
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<td>Mrs. Jack Henry (Younger, Muriel)</td>
<td>Tilby Rd., Cleveland 9, Ohio</td>
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<td>Ingham, William W.</td>
<td>845 Bryce Rd., Kent, Ohio</td>
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<td>1645 E. 70th St., Cleveland, Ohio</td>
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<td>(home) 53 - 10th St., Struthers, Ohio</td>
<td>1931</td>
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<td>(bus.) Astoa Standard Engr. Co., Ellwood City, Pa.</td>
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<td>Northwestern Military and Naval Academy,</td>
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<td>Elmore, Ohio</td>
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<td>Mrs. Jarvis (Stritmatter)</td>
<td>11140 Cherry St., Winnetka, Illinois</td>
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<td>Jay, Arthur J.</td>
<td>1775 E. Broad St.</td>
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<td>2999 Livingston Ave., Columbus 2, Ohio</td>
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<td>Jones, Clifford E.</td>
<td>153 Amazon Place, Columbus 2, Ohio</td>
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<td>2587 Waxford Rd., Columbus 12, Ohio</td>
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<td>R. D. 46, Box 428, Cincinnati, Ohio</td>
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<td>Justice, Charles G.</td>
<td>1103 E. Main St., Richmond 19, Virginia</td>
<td>1935</td>
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<td>Justice, Dane F.</td>
<td>1714 E. Weber Rd., Columbus 3, Ohio</td>
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<td>Kaltenbrun, James A.</td>
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<td>Route 2, Wapakoneta, Ohio</td>
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<td>1253 Elmwood Ave 12</td>
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<td>Kelley, Albert Lee</td>
<td>97 Canton Rd., Akron, Ohio</td>
<td>1926</td>
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Kennedy, John F. 1107 Board of Trade Blvd., Los Angeles Calif. 1921
Kerse, Albert F. 2160 Vallejo St., San Francisco, Calif. 1940
Killaen, Vernard F. Wapakoneta, Ohio 1921
King, William R. 2011 Edgemont Rd., Columbus S, Ohio 1929
Kline, Clifford 122 Campbell Ave., Hamilton, Ohio 1929
Kirn, Howard J. 606 Fairfield Dr., Lima, Ohio 1920
Knorr, Glenn W. North Fairview, Newark, Del., Del., Del. 1931
Knowlton, Austin E. 2597 Briar Rose Ave., Westerville, Ohio 1931
Koch, Justice M. 735 Sedam St., Cincinnati, Ohio 1933
Koenig, John W. Central Y.M.C.A., Akron 3, Ohio 1929
Kramer, Robert W. 93 N. 31st St., Route 5, Newark, Ohio 1932
Krebs, George A. 1314 S. Champion Ave., Columbus, Ohio 1930
Kremer, William H. 25 E. 34th St., New York, N. Y. 1923
Kreh, Russell H. 3073 E. Auglaize St., Wapakoneta, Ohio 1927
Kuechle, Roland K. 7557 Michigan Ave., Oakland 3, Calif. 1940
Kyle, Gordon C.? 137 W. 7th Ave., Columbus, Ohio 1931
Larimer, Richard H. R. D. 92, West Mansfield, Ohio 1933
Latham, Edgar Hill Jr. Guaranty Bldg., West Palm Beach, Fla. 1933
Lattimer, Stanley W. 2820 Cattis Ave., Toledo, Ohio 1913
Lauer, Fred J. 2141 Parkwood Ave., Toledo, Ohio 1914
Lee, Reuben S.H. 1301 Aleon Dr., Honolulu, Hawaii 1934
Leece, Robert M. 17101 Sedalia Ave., Cleveland, Ohio 1930
LeFevre, Howard E. 357 E. North Broadway, Columbus 2, Ohio 1929
Legge, Seward D. 1652 - 9th St., Cuyahoga Falls, Ohio 1927
Letson, Howard E. 1944 W. 1st Ave., Columbus 12, Ohio 1921
Leviton, William N. 585 Daytona Pkwy., Dayton 6, Ohio 1925
Lewis, Frederick A. Box 4116, College Station, Texas, Texas A & M University 1921
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<td>Lewis, Thomas E.</td>
<td>15 Walnut Ave., Wyoming, Ohio</td>
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<td>Box 23, Roanoke, Va.</td>
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<td>243 Park Drive, Mansfield, Ohio</td>
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<td>1515 W. Monroe St., Chicago, Illinois</td>
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<td>9 Arms Drainage &amp; Metal Products Co. 322 Long St., Columbus, Ohio</td>
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<td>Livingston, Robert D.</td>
<td>782 Chelsea Ave., Columbus, Ohio</td>
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<td>2518 N. Columbus St., Arlington, Va.</td>
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<td>1911 Tuscarawas St., Canton, Ohio</td>
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<td>Box 257, Balboa Heights, Panama Canal Zone</td>
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<td>4261 Kenny Rd., Columbus 2, Ohio</td>
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<td>30 Union Ave., S. E., Grand Rapids, Michigan</td>
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<td>3263 Seaton Rd., Cleveland Hts., 12, Ohio</td>
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<td>5160 Belmont Ave., Youngstown, Ohio</td>
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<td>1081 Moundville, Columbus J, Ohio</td>
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<td>563 S. Hayden Run Rd., Hilliarda, Ohio</td>
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<td>Rarney</td>
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<td>300 Sand Ridge Rd., Bowling Green, Ohio</td>
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<td>537 Allman Dr., Dayton, Ohio</td>
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<td>Karl L.</td>
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<td>1726 N. H. 101st Ave., Portland 13, Ore.</td>
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</table>
Riddle, Wilbur D. 13 Traymore Blvd., Willoughby, Ohio 1927
Ridenour, Clyde C. 1660 Michigan Blvd., Lincoln Park 25, Mich. 1929
Roman, Wilbert C. 422 W. Fairview Ave., Columbus, Ohio 1910
Ross, Horace B. 1663 Burton St., San Diego 11, Calif. 1925
Ross, Marion F. 3566 N. High St., Columbus 2, Ohio 1923
Rotman, Louis J. 574 E. 260th St., Cleveland 17, Ohio 1937
Rovtar, Leo S. 143 Piedmont Rd., Columbus, Ohio 1935
Royce, Robert E. 2305 Coventry Rd., Columbus 12, Ohio 1926
Rule, William F. 522 Park Place, Elyria, Ohio 1940
Rush, Robert D. 281 E. Shroyer Place, Columbus, Ohio 1935

Sampson, Winters 501 N. Greenwood, Houston, Texas 1925
Sands, Harold S. 556 Eastmoor Columbus, Ohio 1925
Saunders, John O. R.D. 3, Box 129, Mt. Healthy, Ohio 1928
Schaffner, John F. 2450 Observatory Rd., Cincinnati, Ohio 1930
Schuske, Carl F. W. 210 Preston Rd., Columbus, Ohio 1914
Schweihs, Herman 3459 E. 5th Ave., Columbus, Ohio 1923
Scholz, Wilbur 9050 Prairie St., Detroit, Michigan 1935
Schomer, Robert J. 4227 Howard St., Youngstown, Ohio 1932
Schooley, John P. 1936 Andover Rd., Columbus 12, Ohio 1923
Schramm, Eugene C. 2999 Neil Ave., Columbus, Ohio 1936
Scott, Franklin C. 26 Front St., Berea, Ohio 1926
Scott, Nervin C. 133 W. 9th Ave., Columbus, Ohio 1942
Scott, Robert H. 870 Chelsea Ave., Columbus, Ohio 1938
Seaman, William J. State Highway Dept., Sikeston, Mo. 1929
Seebach, Clyde R. Warner St., Forest, Ohio 1920
Seidel, John M. 2850 Coventry Rd. Columbus, Ohio 1946
Settles, James C. 2566 Stanford Rd., Columbus, Ohio 1933
Sevick, Edward M. 17709 Harvard Ave., Cleveland 10, Ohio 1931
Severinghaus, John W. 101 Grandview Blvd., Hackensack 7, N. Y. 1931
Sharp, Charles M. 1447 Piedmont Detroit, Mich., 1000 Marquette Bldg. 1924
Sheaver, Roberta 2400 Tunlan Rd., N. W. Washington D. C. 1938
Sheets, Cree 4754 Thornwood Place, Columbus, Ohio 1909
Sheets, Cree, Jr. 1199 Willard Ave. 1937

Mrs. J. T. Shidecker (Church) Route 1 Sunbury, Ohio 1921

Shook, Paul 853 Carpenter St., Columbus, Ohio 1939
Shuler, Frederick A. 63 Battis Park, Columbus, Ohio 1929
Shumaker, Ross E. 2744 Rosedale Ave., Raleigh, N. Carolina, Box 5445 1916

Shape, Hollie W. 4633 Greenvale 1936

Shuttleworth, Rollin 3499 N. Meridian, Indianapolis, Indiana 1937

Mrs. Niles Siemens (Wolfe) 946 W. Cayler, Chicago 13, Illinois 1945

Simms, Edward F. Jr. 870 S. Remington Rd., Columbus, Ohio 1926
Simms, Roy 3917 Olentangy River Rd., Columbus, Ohio 1911
Sikes, Raymond A. 3555 Rose Ave., Long Beach, California 1921
Sloane, Victor C. 73 Darby Circle, Greenhills, Ohio 1936
Small, John F. 1632 Herline Dayton, Ohio 1925
Smith, Charles B. 1680 Wyandotte Ave., Lakewood, Ohio 1932
Smith, Gordon Laidlaw 1501 Sunset Rd., Chattanooga, Tenn. 1915
Smith, Herbert Hugh 4300 W. Franklin, Richmond, Virginia 1931
Smith, Howard Dwight 1950 Arlington Ave., Columbus 12, Ohio 1907
Smith, Kenneth G. 42 East Jackson St., Painesville, Ohio 1931
Smith, Maurice E. 844 Pilgrim Rd., Birmingham, Michigan 1911
Smith, Richard S. 32 E. Oak St., Chicago 11, Illinois 1933
Smith, Warren L. 527 Selby Worthington, Ohio 1934
Sogg, Allen 15610 S. Norland Cleveland, Ohio 1917
Solomon, Howard 590 Tod Lane, Youngstown, Ohio 1940
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<td>Spies, Donald O.</td>
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<td>2650 Devon Rd., Columbus, Ohio</td>
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<td>919 Norwalk Drive, Bel Air, Los Angeles, Calif.</td>
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<td>Stockdale, Reed F.</td>
<td>539 Evanswood Place, Cincinnati, Ohio</td>
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<td>Story, John Wilson</td>
<td>215 Altoona Place, Mt. Lebanon, Pa.</td>
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<td>2900 W. Grand Blvd., Detroit, Michigan</td>
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<td>1850 Chatfield Rd.</td>
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<td>Stritzel, Fred V.</td>
<td>11514 Persimmon Ave., Columbus, Ohio</td>
<td>1934</td>
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<tr>
<td>Mrs. Stull (Evans, Mary Alma)</td>
<td>20 S. Broadway, Geneva, Ohio</td>
<td></td>
</tr>
<tr>
<td>Sullivan, Cve C.</td>
<td>575 Springfield Ave., Summit M. J.</td>
<td>1933</td>
</tr>
<tr>
<td>Sumnerett, Harold C.</td>
<td>10625 Asbury Ave., Cleveland, Ohio</td>
<td>1928</td>
</tr>
<tr>
<td>Suter, Warren C.</td>
<td>Shady Bldg., Mission, Texas</td>
<td>1941</td>
</tr>
<tr>
<td>Smib, Arthur C.</td>
<td>3673 Mountain View, Pasadena 10, Calif.</td>
<td>1935</td>
</tr>
<tr>
<td>Swain, Philip</td>
<td>232 Oxford Ave., Buffalo, N. Y.</td>
<td>1939</td>
</tr>
<tr>
<td>Taylor, Walter A.</td>
<td>A. I. A. 1742 New York Ave., N.W. Washington 6, D. C.</td>
<td>1921</td>
</tr>
<tr>
<td>Teach, Max K.</td>
<td>1562 Waltham Rd., Columbus 12, Ohio</td>
<td>1921</td>
</tr>
<tr>
<td>Tegeler, Albert C.</td>
<td>2903 Allen Ave., Indianapolis, Indiana</td>
<td>1928</td>
</tr>
<tr>
<td>Templin, Howard M.</td>
<td>144 Oak Knoll Drive, Dayton, Ohio</td>
<td>1918</td>
</tr>
<tr>
<td>Thal, Nelson E.</td>
<td>838 Brookly Blvd., Toledo 7, Ohio</td>
<td>1932</td>
</tr>
<tr>
<td>Thomas, Joseph E.</td>
<td>R. D. 1, Belleville, Ohio</td>
<td>1924</td>
</tr>
<tr>
<td>Thompson, Victor E.</td>
<td>2655 Sherwood Rd., Columbus, Ohio</td>
<td>1914</td>
</tr>
<tr>
<td>Tibbals, Alfred T.</td>
<td>R. D. 1, Broad St., Columbus, Ohio</td>
<td>1932</td>
</tr>
<tr>
<td>Tilley, George L.</td>
<td>1487 King Ave., Columbus, Ohio</td>
<td>1937</td>
</tr>
<tr>
<td>Toledo, Antonio</td>
<td>1135 Aroquista, Manila, P. I.</td>
<td>1910</td>
</tr>
<tr>
<td>Toth, Edward M.</td>
<td>2900 East 111th St., Cleveland, Ohio</td>
<td>1932</td>
</tr>
<tr>
<td>Trayens, Clifford R.</td>
<td>5349 Woodfield Place, Norwood 12, Ohio</td>
<td>1917</td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>Year</td>
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<tr>
<td>Tussing, Russell L.</td>
<td>2445 Glenmore Ave., Dayton, Ohio</td>
<td>1931</td>
</tr>
<tr>
<td>Tuttle, Howard W.</td>
<td>170 S. Sylvan</td>
<td>1942</td>
</tr>
<tr>
<td>Tyman, Albert F.</td>
<td>927 E. Powell Ave., Columbus, Ohio</td>
<td>1937</td>
</tr>
<tr>
<td>Ulrich, Richard L.</td>
<td>212 W. Front St., Cambridge City, Indiana</td>
<td>1932</td>
</tr>
<tr>
<td>Van Auken, Frank H.</td>
<td>4 Loy Drive, Denison, Texas</td>
<td>1930</td>
</tr>
<tr>
<td>Van Corder, James F.</td>
<td>1013 Arch Adams Apt., 22 Fort Worth, Texas</td>
<td>1929</td>
</tr>
<tr>
<td>Vickers, Roy E.</td>
<td>1960 Greenway North, Columbus, Ohio</td>
<td>1925</td>
</tr>
<tr>
<td>Mrs. Vogel (Hellister, Helen)</td>
<td>St. 73, Box 216, Bellevue, Washington</td>
<td>1912</td>
</tr>
<tr>
<td>Vogel, Jacob H.</td>
<td>Bureau of Public Administration, University of Washington, Seattle, Washington</td>
<td>1912</td>
</tr>
<tr>
<td>Wade, Robert V.</td>
<td>3354 N. Harrow Rd., Cleveland 18, Ohio</td>
<td>1925</td>
</tr>
<tr>
<td>Walters, Marcus D.</td>
<td>610 Stonewall Dr., Charleston 2, W. Va.</td>
<td>1934</td>
</tr>
<tr>
<td>Warner, John Edward</td>
<td>2802 Sherwood Rd., Columbus, Ohio</td>
<td>1935</td>
</tr>
<tr>
<td>Wason, Don S.</td>
<td>8131 Woodlawn Ave., Chicago 37, Illinois</td>
<td>1942</td>
</tr>
<tr>
<td>Wegner, George W.</td>
<td>1226 N. Isauite St., Chicago, Illinois</td>
<td>1921</td>
</tr>
<tr>
<td>Weiny, Daniel W.</td>
<td>212 Arten Road, Columbus 2, Ohio</td>
<td>1918</td>
</tr>
<tr>
<td>Weissberg, Leo</td>
<td>150 Chittenden Ave., Columbus, Ohio</td>
<td>1944</td>
</tr>
<tr>
<td>Wellin, Franklin F.</td>
<td>117 New England Ave., Worthington, Ohio</td>
<td>1910</td>
</tr>
<tr>
<td>Wells, John C.</td>
<td>14718 Arden Ave., Lakewood, Ohio</td>
<td>1914</td>
</tr>
<tr>
<td>Wells, Ora Kilden</td>
<td>215 S. 7th St., Tippecanoe City, Ohio</td>
<td>1925</td>
</tr>
<tr>
<td>Wells, William W.</td>
<td>362 W. Main St., Lima, Ohio</td>
<td>1939</td>
</tr>
<tr>
<td>Welty, Wilbert H.</td>
<td>505 North Ave., Dayton, Ohio</td>
<td>1933</td>
</tr>
<tr>
<td>Wenger, Ralph W.</td>
<td>101 Ray Ave., Brockville, Ohio</td>
<td>1916</td>
</tr>
<tr>
<td>Werder, Melvin T.</td>
<td>145 Fifth Ave., Berea, Ohio</td>
<td>1933</td>
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<tr>
<td>Wesley, Frank M. Jr.</td>
<td>126 Kenworth Rd., Columbus 2, Ohio</td>
<td>1932</td>
</tr>
<tr>
<td>Westlake, John T.</td>
<td>1003 Fairwood Ave., Columbus, Ohio</td>
<td>1940</td>
</tr>
<tr>
<td>Wheeler, Vernon H.</td>
<td>10335 Lake Ave., Cleveland 2, Ohio</td>
<td>1927</td>
</tr>
<tr>
<td>Whitehead, Willie A.</td>
<td>31 W. Cono Ave., Columbus, Ohio</td>
<td>1930</td>
</tr>
</tbody>
</table>
Whitehouse, Frank E. 233 S. Water St., Akron, Ohio 1922
Whitmire, A. Frank 2415 Colonial Worthington, Ohio 1945
Williams, James E. 1551 Worthington st., Columbus, Ohio 1923
Winters, Paul Gary 1431 E. Crocker St., Portoria, Ohio 1931
Wittenmeyer, James K. 366 W. 6th St., Mansfield, Ohio 1943
Wittenmeyer, Richard F. 1888 Hastings Ave., Cleveland, Ohio 1944
Wolfstein, Jacob B. 975 Hoyl Ave., Columbus, Ohio 1917
Woo, Lam 120 Overbrook Drive, Columbus, Ohio 1934
Wood, Paul L. Box 172, Revolutionary Rd. at Kenway Rd., Searborough, N. Y. 1923
Wortman, Donald F. 4175 Kenmore Rd., Berkley, Michigan 1936
Wurst, Wilbur W. Ottoville, Ohio 1933
Yeagley, Paul S. 821 Gladden Columbus, Ohio 1930
Yeakima, Robert C. 333 S. Canyon Dr., Columbus, Ohio 1945
Yoemsma, Alfred H. 3324 - 19th St., N.W., Washington, D. C. 1934
Yost, L. Morgan 363 Ridge Road, Kenilworth, Illinois 1931
Mrs. F. D. Young (Morris, Ruth E.) 238 Waverly St. Berea, Ohio 1932
Miss Hilda Young 1963 Denmane Ave., Columbus, Ohio 1931
Yeust, Claude W. 3364 Broadmoor Rd., Columbus, Ohio 1920
Zapp, Thomas C. 366 W. 6th St., Mansfield, Ohio 1945
Mrs. Thomas Zapp 1944
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>Brown, William H.</td>
<td>299 N. Darrasta Ave., Columbus 4, Ohio</td>
</tr>
<tr>
<td>Clymer, John</td>
<td>1639 N. 8th St., Columbus, Ohio</td>
</tr>
<tr>
<td>Crawford, James</td>
<td>139 Ray Ave., N.W., New Philadelphia, Ohio</td>
</tr>
<tr>
<td>Davis, Rosella Morine</td>
<td>66 W. Norwich Ave., Columbus, Ohio New Madison, Ohio</td>
</tr>
<tr>
<td>Knope, James</td>
<td>1125 Ray Ave., N.W., New Philadelphia, Ohio</td>
</tr>
<tr>
<td>Lawrence, Lee</td>
<td>434 Wilson Rd., Columbus 4, Ohio</td>
</tr>
<tr>
<td>Mitchell, Richard</td>
<td>55 E. Pershing Rd.</td>
</tr>
<tr>
<td>Shiff, Mort</td>
<td>2020 Inwood St., Chesterly, Md. (Family at present)</td>
</tr>
<tr>
<td>Snouffer, Paul</td>
<td>590 W. High St., Washington</td>
</tr>
<tr>
<td>Studer, Louis C.</td>
<td>366 W. 7th Av.</td>
</tr>
<tr>
<td>Sutliff, George</td>
<td>133 S. Arroyo, Redondo Beach, California</td>
</tr>
<tr>
<td>Alfaro, Angel A.</td>
<td>12 Colle Poniente #2, San Salvador, El Salvador,</td>
</tr>
<tr>
<td></td>
<td>Central America</td>
</tr>
<tr>
<td>Beall, Burch</td>
<td>421 E. Lane Ave., Columbus, Ohio (Salt Lake City at present)</td>
</tr>
<tr>
<td>Brubaker, Leland</td>
<td>2200 E. 16th St., Columbus, Ohio</td>
</tr>
<tr>
<td>Edwards, Robert</td>
<td>34 S. Silsby &amp; Smith, Milford, Ohio</td>
</tr>
<tr>
<td>Fling, Russell</td>
<td>507 E. 10th St., Columbus, Ohio</td>
</tr>
<tr>
<td>Geertzfelder, Robert</td>
<td>835 Rimms Blvd., Columbus 4, Ohio</td>
</tr>
<tr>
<td>Gilfillen, William</td>
<td>70 Incho Brand &amp; Incho, 60 E. Broad St., Col. 0.</td>
</tr>
<tr>
<td>Gleason, William</td>
<td>433 Normandy Ave., Youngstown 4, Ohio</td>
</tr>
<tr>
<td>Jones, David</td>
<td>332 W. 6th St., Columbus, Ohio</td>
</tr>
<tr>
<td>Lowman, Walker</td>
<td>2365 Kensington Rd., Columbus 12, Ohio</td>
</tr>
<tr>
<td>Loy, William</td>
<td>311 Glenmire Ave., Findlay, Ohio (Navy, Korea)</td>
</tr>
<tr>
<td>Miller, Mrs. Phyllis Asplund</td>
<td>2337 Glenmary River Rd., Columbus 2, Ohio</td>
</tr>
<tr>
<td>Newbreck, Charles</td>
<td>10050 Beachdale, Detroit 4, Michigan</td>
</tr>
<tr>
<td>Plant, Keith</td>
<td>Middlebury, Indiana</td>
</tr>
<tr>
<td>Ross, Thomas</td>
<td>50 W. Broad St., Col. 0. Plaffin, Ohio</td>
</tr>
</tbody>
</table>
1949 (cont.)

Rutkin, Marvin
Russo, Francis
Schatzman, Paul
Speakman, Dan
Stark, Donald
Troxell, Robert
Varasso, Orville
Wilson, Dimma
Yeager, Michael

1729 E. 115th St., Cleveland 6, Ohio
3210 W. 50th St., Cleveland 2, Ohio (Arranged Present)
209 Erie Rd. Columbus 8, Ohio
Setterlin & Sons, 1030 W. 3rd Ave., Columbus, Ohio

Box 528, Mount Hope, W. Virginia
132 W. Lincoln Ave., Worthington, Ohio
Angstman, Ohio

N. Tabbott, Creamer & Moss, Co. 8, Columbus, Ohio
& Ang Construction Co., 209 S. 3rd St., Columbus, Ohio

1311 Ninth Ave., Columbus, Ohio
& Brooks & Goddington, Arch. 329 W. Broad St.,
Columbus, Ohio
The following are candidates for degrees in the College of Engineering at the June 1950 Convocation:

**Bachelor of Architecture**

Adams, Richard C.  
Borders, Lynn M.  
Bosworth, James M.  
Coates, Glen A.  
Cocks, Glenn M. Jr.  
Cuneo, Laurence J.  
Dolby, George E.  
Dusker, George R.  
Etcheart, Hubert A.  
Farnham, Lavern A.  
Geary, Robert C.  
Hamilton, Allen B.  
Jay, Charles E.  
Jervey, Thomas M., Jr.  
Johnson, Donald E.  
Killian, Roland  
Kratky, James, Jr.  
Kruse, Eugene  
Lackey, Zeb V.  
Lipaj, John F.  
Moll, Verdin A., Jr.  
Sakamoto, Hiroko  
Sauer, William  
Sims, Dan  
Stabler, Kenneth E.

1575 N. High St., Columbus, Ohio
52 W. Pickaway St., Kingston, Ohio
305 17th Ave., Columbus, Ohio
102 Chittenden Ave., Columbus, Ohio
1047 Oak St., Columbus, Ohio
31 Myrtle St., Malden, Mass.
1149 E. Whittier St., Columbus, Ohio
1167 Oregon Ave., Columbus, Ohio
134 Rue-du-Centre, Port-au-Prince, Haiti
4318 Douglas Rd., Toledo, Ohio
537 Hess Rd., Columbus, Ohio
1537 Manchester Ave., Columbus, Ohio
121 S. Main, West Milton, Ohio
2216 Cahaba Rd., Birmingham, Alabama
2604 Putnam Rd., Columbus, Ohio
2301 E. High St., Springfield, Ohio
16220-Juisea Dr., Cleveland, Ohio
627 Seymour Ave., Columbus, Ohio
134 E. Court St., Urbana, Ohio
2058 Robin, Lakewood 7, Ohio
R. D. 31, Kenia, Ohio
500 S. 22nd St., Philadelphia 45, Pa.
227 Trumbull Ave., S. E. Warren, Ohio
4204 Olentangy Blvd., Columbus, Ohio
2067 N. Raymond Ave., Pasadena, Calif.
Bachelor of Architecture (cont.)

Swengert, Everett D.
157 Burgland Ave., Galesburg, Illinois

Tekulshan, Nicholas A.
134 N. Garland Ave., Youngstown, Ohio (6)

Tewksbury, Arden H.
45 N. 4th St., Zanesville, Ohio

Trapp, Mary Ann
2719 Beasley Park Rd., Columbus, Ohio

Tripp, Raymond F.
10722 B Mt. Carmel Rd., Cleveland, Ohio

Troy, Richard H.
2417 Summit St., Columbus, Ohio

Urban, Keith P.
2622 Clyborne Rd., Columbus, Ohio

Weiler, Richard E.
1715 N. 44th St., Columbus, Ohio

Wyatt, Peter
372 E. Chase Ave., Worthington, Ohio

Bachelor of Landscape Architecture

Day, Richard W.
1316 Indianapolis Ave., Columbus, Ohio

Englehorn, David W.
3555 Struthavon Rd., Shaker Heights 30, Ohio

Foley, James J.
361 N. Main St., Lima, Ohio

Frates, John P.
323 Prospect St., Norwood, Mass.
March 1951 Graduates

Browneller, Ernest W.
Buehrer, Huber H.
Callahan, Warren H.
Davenport, Wayne N.
Netzer, Jack R.
Henderson, Harry W.
Milosevich, Dan D.
Mitchell, Jack L.
Newberg, Kenneth W.
Taylor, Theodore F.
Wyder, James N.

516 2nd St., Findlay, Ohio
R. R. #2, Wauseon, Ohio
236 Leader St., Marion, Ohio
3609 Westerville Rd., Columbus, Ohio
115 S. Academy St., Lodi, Ohio
Main St., Seic, Ohio
335 S. 3rd St., Steubenville, Ohio
147 S. Avondale Ave., Columbus 2, Ohio
1420 West 150th St., Cleveland 11, Ohio
Powell, Ohio
1175 Franklin Ave., Columbus, Ohio
May 16, 1966

Dear Sir:

This publication has been prepared to call your attention to the concern of the fifth year students in the School of Architecture and Landscape Architecture at The Ohio State University for what we consider are very serious problems in the administration of the architectural program in the School. Our attempt is to point out certain "lacks" so that consideration be given for improving the conditions for the students behind us. At the same time, our objective is to encourage those faculty members who already demonstrate a vital spirit and to encourage the younger students to demand more in their education.

This publication is being sent to the following:

Elliot L. Whitaker, Director
School of Architecture & Landscape Architecture
The Ohio State University

The Faculty
School of Architecture & Landscape Architecture

Novice G. Fawcett
President
The Ohio State University

Dean Harold A. Bolz
College of Engineering
The Ohio State University

National Architectural Accrediting Board

Association of Collegiate Schools of Architecture

Morris Ketchum, Jr., FAIA
President
American Institute of Architects

Robert E. Koehler
Editor
AIA Journal
Conference Committee for the Teaching Staff
Professor David Kettler, Chairman
The Ohio State University

Dr. John C. Weaver
Vice President for Academic Affairs
The Ohio State University

Committee on Teaching
Professor Meno Lovenstein, Chairman
The Ohio State University

American Association of University Professors
Ohio State Chapter
Dr. Marvin Fox, Chairman

Raymond L. Gaio
State Chapter and Student Affairs
American Institute of Architects

Eugene F. Schrand, AIA
Architects Society of Ohio

Steve Thomas
President
Student Chapter of the American Institute of Architects
The Ohio State University

The Ohio State Lantern

Cordially submitted,

Class of 1966
As we reflect on our past five years in the context of our coming graduation, we see a disparity between what we feel should be basic to any architectural education and of what ours at Ohio State has consisted. In the light of what we feel architecture means and is in this day and age, we see important inadequacies in the Ohio State University School of Architecture that detract from the preparation with serious intent of pursuing a career in architecture. Our feeling of 'denial' has been supported by attitudes among prominent out-of-state graduate schools and architectural firms; that the undergraduate architectural education at Ohio State is not in keeping with the architectural problems of today as studied by other schools.

We have considered the following criticisms but feel our own attitude can best be expressed by stating what we sincerely feel we have missed in our education at Ohio State. Our aim is evaluation and constructive criticism for the benefit of future classes, and while our individual feelings differ, we stand, as a class, united in this regard.
WE HAVE BEEN DENIED THE ATMOSPHERE TO DEVELOP A STRONG SCHOOL SPIRIT.

We lack a general sense of student responsibility. Any incentive which may develop in the first three years is washed away by a faculty attitude of "play-by-my-rules-or-you-don't-play-at-all" in the last two years. Student interest, as a result, decays into large scale apathy. This apathy is a reflection of the lethargic attitude of our faculty. Our school's administration can be justifiably criticized, not for what it does, but for what it does not do. Students rarely challenge instructors' statements, rarely show determination of a struggle nature and unhesitatingly shift their academic aims from one of learning to one of "getting that diploma". While students of almost all other architectural schools boast proudly 'ours is the best', the students at Ohio State apathetically admit that we are far from the best. Architecture is not studied with a 'fun' or an 'enthusiastic' attitude. There is no student spirit because there is no faculty spirit and this we view as a tragic situation.

SUGGESTIONS FOR IMPROVEMENT . . .

1. Encourage student self-responsibility, primarily by the establishment of mutual faculty-student respect, and in other ways such as respect of student individuality, and elimination of rigid standards such as attendance checks, explicit presentation requirements, closed juries, etc.

2. Develop a philosophy within the faculty to stimulate and encourage student thought. This should be based on the faculty's reflection of their enthusiasm for what they are doing, dedication to their profession, and sincere respect for the vitality of the learning process. If a faculty member is no longer capable of such expression, we can now see ample evidence to suggest that maintaining his tenure is doing the school more harm than good.
3. Make all expressions of the school, graphic and otherwise, a source of pride for all, being an expression of skills in the student and/or faculty bodies. This especially includes publicity, bulletins, posters, and physical plant appearance.

II. WE HAVE BEEN DENIED THE CLASSROOM ATMOSPHERE TO DISCOVER WHAT ARCHITECTURE REALLY IS: WHAT THE MECHANICS OF ARCHITECTURE ARE AS DIFFERENTIATED FROM THEIR FUNCTIONAL CONTEXTS.

Class projects and criticisms are based almost solely on the solution of functional requirements and graphic presentation. The faculty and fifth year design criticisms lean heavily on program solutions at the exclusion of the architectural solution. There exists no course discussion or exploration of the theory of architecture.

SUGGESTIONS FOR IMPROVEMENT . . .

1. A separation of problems into two areas of study:
   a. Space relationships, progressions, sociological and psychological aspects, searches for what architecture means to man, etc.
   
   b. The study of building types: how architecture in its functional context can solve the simple and complex problems of man.

2. Academic or theoretical discussions, especially in the first three years, of what architecture is at its theoretical level. This should be conducted by both faculty members and visiting prominent architects who are themselves sources of proponents of architectural concepts.
3. The inclusion of visual training into the curriculum: studies of perception, space progression, and related stimuli, in a context that produces development of individual perceptual understanding.

III. WE HAVE BEEN DENIED THE OPPORTUNITY TO DEVELOP INDIVIDUAL "UNIQUENESS" DUE TO AN ANACHRONISTIC FACULTY APPROACH TO THE CURRICULUM.

Student talent and potential often is unrealized because our philistine curriculum is unsuited to the development of each individual in preparing him for a significant place in a vastly diversified and increasingly technical vocation. Instead each student, regardless of his interests, is pushed in exactly the same direction as his colleagues in an utterly "parochial vocational" manner.

SUGGESTIONS FOR IMPROVEMENT ...

1. There must be a recognition of individual aptitude and individual differences. Quite different kinds of people can contribute to architecture.

2. Rather than one curriculum, there should be several, responsive to the different aptitudes of the students.

3. Initiation of a coordinated inter-departmental (vis-a-vis School of Fine Arts, School of Liberal Arts, School of Music, etc.) program courses.

4. Adoption of an inter-regional school program of exchange classes, lectures, and the like.

5. Specialized courses by faculty members on their respective fields of specialization.

6. Vast curricular diversification on all levels, especially in anticipation of accelerated technology in the future.
IV. WE HAVE BEEN DENIED STIMULATION TO PRODUCE NEW AND CREATIVE ARCHITECTURAL "STATEMENTS".

The programs of design problems are narrow in scope with a predetermined range of possible solutions. Students developing a different solution are either neglected or are 'encouraged' to rejoin the class trend. Professors develop certain ideas and give similar criticisms to all students which results in the final solutions appearing to be similar.

SUGGESTIONS FOR IMPROVEMENT . . .

1. More professors should question the "only" solution to the problem and encourage solutions in depth.

2. "Individual" criticisms should be individual.

3. Creativity should not be suppressed.

V. WE HAVE BEEN DENIED THE STUDY OF ARCHITECTURE THAT DEALS UNIQUELY WITH PROBLEMS OF OUR TIMES, AND THE TIMES AS MOST CURRENTLY ENVISIONED WHEN WE WILL BE PRACTICING PROFESSIONALS AND TEACHERS.

Too great a majority of all projects could easily apply to situations existing in 1920. A far too insignificant amount of discussion exists on current ecology and technology: their current developments and future directions. The uses of the computer and its related aspects have been neglected: we have heard of them from only one faculty member.

SUGGESTIONS FOR IMPROVEMENT . . .

1. More problems that expose the student to the accomplishments and potentialities of contemporary technology.
2. Encourage visualization and experimentation based on a harmony of architectural design and technological innovation.

3. Theoretical problems applicable years from now, that will, if nothing else, fertilize individual thought. Space architecture, undersea cities, systems and components are but a few directions that could be followed.

VI. WE HAVE BEEN DENIED A BASIC THEORETICAL UNDERSTANDING OF THE ARCHITECTURAL ENGINEERING COURSES.

The technical courses of instruction tend to emphasize only established methodology in problem solution. The codes of today and their narrow limitations are the extent and the depth of our courses. Some of the engineering course instructors do not attempt to present lectures and the scope of the work is limited solely to problem solving in a prescribed manner, "by the numbers".

SUGGESTIONS FOR IMPROVEMENT...

1. We should be exposed to the theory of architectural engineering so changes in codes and advances in technology will be understood, and we can take a more important part in changing and modifying the codes of the future.

2. We should prepare three dimensional studies and isometric drawings to better visualize the requirements of these expensive systems with which we will be asked to design.

3. We should have lectures aimed at broadening our basic understanding of the essence of the subject matter by qualified personnel.
VII. WE HAVE BEEN DENIED THROUGH MISHANDLING OF THE CURRICULUM THE OPPORTUNITY TO DISCOVER IN DESIGN, PROBLEM SOLUTIONS OTHER THAN THOSE THAT ARE HIGHLY LOCALIZED.

The design problems that are presented to the students in the School of Architecture ultimately point towards a one directional solution as if it were to be located in central Ohio. To be more specific, the architectural education at Ohio State would have to be described as "parochial vocational"; i.e., the students are receiving a localized trade-school education.

SUGGESTIONS FOR IMPROVEMENT . . .

1. A branch program with a school of architecture of a University in either New York City or Chicago.

2. An exchange program with a European University.

3. A sabbatical for instructors to work and/or study in a large urban center or foreign country.

VIII. WE HAVE BEEN DENIED ADEQUATE, AUTHORITATIVE, IMPARTIAL AND CONSTRUCTIVE EVALUATION BY QUALIFIED, COMPETENT EDUCATORS.

Existing conditions are such that all students are subject to evaluative systems steeped in favoritism and founded on elementary school standards. It is undeniably wrong to assume that a professional architect is a professional educator, capable of objective and impartial evaluation of any student by acceptable education standards. Because of this, professors are relegated to systematic attendance checks to "evaluate" students, which is irrelevant and produces negative attitudes among mature individuals. In addition, open favoritism on the basis of personality and administrative politics, with a minimum of evaluation on personal merit is flagrantly prevalent.
SUGGESTIONS FOR IMPROVEMENT . . .

1. Weed out incompetent educators regardless of tenure.

2. Open juries of at least three members with emphasis on constructive criticism.

3. Publication of jury evaluations.

4. De-emphasis of grading systems.

IX. WE HAVE BEEN DENIED ROTATION OF THE FACULTY

The faculty, as it now stands, teaches the same problem or types of problems year after year. Similar types of problems are solved in the same manner and the solutions are similar year after year. There is little apparent discussion or debate among faculty members concerning their methods of study.

SUGGESTIONS FOR IMPROVEMENT . . .

1. Rotation of faculty per quarter would enable a student to evaluate three different approaches to similar problems.

2. Visiting critics should be given a quarter to voice an opinion rather than being assailed with OSU politics, or feeling inhibited in some other manner.

3. A rotation of faculty among other Universities which will result in a fresher outlook.

X. WE HAVE BEEN DENIED OPEN JURIES

When the student hands over his final solution to a problem for jurying, all contact with the project has ended. In essence, he is never given a comprehensive evaluation. What few open juries there have been have been "after the fact". That is, one
or two of the jury members briefly related to the students a few of the comments made by the jury after it had met. The one example in this school where the student explains his solution before the jury - that is, the thesis - will be abolished next year.

SUGGESTIONS FOR IMPROVEMENT...

1. We believe that this situation can be improved by adopting a policy of open juries after every problem, in which the student explains his solution and takes part in the discussion of its merits and shortcomings by the jury members. We believe a valuable teaching tool is being wasted by not doing this, regardless of the time involved. The most important result of the jury would no longer be the grade, but the education of the student.

2. The school policy concerning open juries has been to use the jury members as a tool to rank the individual solutions, and after dismissing said jurors, to affix grades totally unrelated to prevalent jury recommendations.

XI. WE HAVE BEEN DENIED PROPER EMPHASIS ON DESIGN DUE TO OVER-EMPHASIS OF PRESENTATION.

Presentation is a tool or means to display concepts. It is the idea that deserves foremost consideration and not the manner in which it is presented. Juries at The Ohio State University tell us that the quality of presentation has the greatest influence on them. Presentations of the last two years have been concerned mostly with realistic gimmicks. Too much time is specifically allotted to the presentation of the problem in relation to the time spent in designing the problem. There are no individual experiments attempting to find better ways to present an idea. The whole area of verbal presentation has been eliminated.
SUGGESTIONS FOR IMPROVEMENT . . .

1. A jury's only comment on presentation should be whether or not the idea was clear.

2. On some problems, the designation of type of medium, sheet size, and number of required drawings should be eliminated.

3. Experiments in presentation, and the use of models should be expanded and supported.

4. In the profession, formal presentation is done by a specialized consultant. Development of high quality formal presentations should be separated from the development of the architectural concept.

XII. WE HAVE BEEN DENIED AN ADEQUATE PHYSICAL PLANT.

A major hinderance to competent undertaking of many of the design problems is the inflexibility and over-crowding of the present drafting rooms in the School of Architecture. Secondly, there is a complete lack of adequate lecture rooms with proper equipment for visual aid presentations. There is not a jury room of sufficient size for presentation of problems or for the gathering of all the architectural students together. The library is deficient in the total number of volumes and also in the number of recent publications covering new technological advancements in the field of architecture and related areas. The scheduled hours of the facilities of the drafting rooms and the library are not in agreement with the actual need for them.

SUGGESTIONS FOR IMPROVEMENT . . .

1. The director should impress upon the university administration the urgent need for the necessary improvements in the physical plant, extension of building "open" hours, and increase of library budget allotments.
XIII. WE HAVE BEEN DENIED THE IMPACT OF OUR FACULTY ON THE
OHIO STATE UNIVERSITY ARCHITECTURE.

There has been no comment on campus architecture by the faculty (with the exception of the intelligent comments disapproving of the North Dormitories). The University does not noticeably use the talents of our faculty. There are no contemporary buildings on our campus of significant architectural merit.

SUGGESTIONS FOR IMPROVEMENT . . .

1. The faculty, though not expected to be responsible for campus architecture, should be able to make the authorities aware of the possibilities in the range of campus architecture.

2. The public should be made aware that other State Universities are able to enjoy worthy architecture.

XIV. WE HAVE BEEN DENIED AN EXCITING AND DIVERSIFIED "VISITING LECTURER" SERIES.

The "Alumni Lecture Series" provides an interesting speaker, but this is only once a year. Other speakers are scheduled during the year. However, these are few and far between.

SUGGESTIONS FOR IMPROVEMENT . . .

1. We feel an expanded program of scheduling outside lecturers is sorely needed. The introduction of fresh ideas from different environments is a stimulating part of the educational process.
2. The criticism that there is a lack of student interest would no longer apply if qualified people were obtained to speak and the advance publicity was handled in an energetic manner. This was demonstrated by the recent symposium on "The City" which was held before an over-flow crowd.

3. Faculty encouragement and enthusiasm towards visiting lecturers and their material.

XV. WE HAVE BEEN DENIED A VIGOROUS FACULTY OF INDIVIDUALS.

They have been to us the same teachers teaching the same courses for the past five years. They are given no sabbatical leaves by the University for independent travel or study. There is no representation of the architecture faculty on the University's "Committee for the Study of Alternatives". There are only two members of the entire faculty who were not educated at Ohio State. There is an absence of constructive boat-rocking, or inter-faculty, faculty-administration arguments, that are visible to us. They are to us a monotone faculty. Ohio State is further hindered in that the present administration is doing nothing visible to us to make conditions attractive to new faculty. The problem is compounded in that nothing is being done to overcome the self-imposed isolation of Columbus, Ohio.

SUGGESTIONS FOR IMPROVEMENT . . .

1. An administration that would encourage faculty individualism instead of cohesive school politics.

2. A faculty with individuals who will openly stand for and express undeniably their personal convictions.

3. Open juries that would be looked forward to as a chance for the faculty to support their own convictions. (The excuse we receive that open juries make it "uncomfortable" for the graders reveals a faculty with little confidence in its decisions.)
This statement has been prepared to encourage those enlightened faculty members to continue in an inspired direction, and also to encourage the younger students to demand what today's architectural profession requires of an education.

This compilation has been prepared with the knowledge and effort of the entire fifth year class and represents a majority viewpoint. As such, not every member of the class agrees entirely with every premise. The class is unified in its feeling that there is a definite need for serious consideration and implementation of the proposed ideas.

Henry Abbot JR.
George Bodenbender
Thomas Casey
C.S. Chuang
Martin Graham
William Everhart
Ann Flaherty
Mike Frawley
David Fritsche
Frank Gerlak
Fredric Goodman
Henry Hiner
John Hoyt
Thomas Kerns
Homer McKnight

Gene Milhoan
Jonathan Moore
Thomas Mosher
Frank Norcross
George Parker Jr.
Richard Pritts
Thomas Rector
Martin Santini
Gary Schaefer
Donald Schled
Stephen Share
Judy Solomon
John Sparks
Tatiana Tenson
Douglas Weatherby

The Class of 1966
School of Architecture
The Ohio State University
COLUMBUS, O., May 1.-- Ohio State University's School of Architecture has been awarded a $35,000 grant by the Department of Health, Education, and Welfare to conduct a two-week crash program to design plans for educational complexes in four eastern cities.

Prof. George M. Clark said that Ohio State was selected from 16 competing schools for the project starting June 2. The cities are Hartford, Atlanta, Baltimore, and Philadelphia.

According to Clark, the brainstorming will suggest approaches to the following problems:

1. An in-city teacher training facility.

2. An in-city student union to serve the recreational needs of students in schools and the job-oriented institutes.

3. A non-automotive means of getting to and from present in-city cultural institutions and the school classrooms and laboratories. (Museums, libraries, and governmental operations are envisioned as "real-world" adjunct school facilities, easily reached by individuals residing near them, or by class groups of various kinds.)

4. A multiple-use "super-block," privately-developed for investment, but containing ample facilities for public education.

Programs and back-up data for the design of the above are being made available by the officials of four cities which have a current
need for the answers hopefully to be produced. These cities are: Hartford (teacher training); Atlanta (student union); Baltimore (mobility); and Philadelphia (super-block). Representatives from these cities will participate in the actual work sessions.

Make-up of the teams will be decided in detail by the individuals when they assemble; however, invitations have been sent to talented and interested students from 15 universities to live and work with their professional advisers for the duration of the project. Space has been reserved in Lincoln and Morrill Towers for the purpose.

Among the professionals involved will be two Columbus architects, and one each from Chicago, Philadelphia and Boston. A landscape architect from Vermont, an urban designer from Philadelphia, an educational consultant from Palo Alto, Calif., and a civil engineer from Fort Wayne will also be included in the task forces.

The project was termed an "Educational Facilities Charette," by Clark, who said "Charette" is a term used in the profession to describe a "short-fuse" schedule for an architectural assignment. The project will result in a publication of conceptional sketches and arguments for the future form and nature of schools and their supporting facilities to be located in the neighborhoods in and around the centers of our cities. Associate Prof. Henry S. Brinkers will serve as director of the project.
Release on Receipt

Some top architectural and planning students and their professional counterparts will begin meeting Sunday (6/2) in Columbus in a series of unique sessions aimed at developing new concepts for treating some of the facilities needs of modern urban education.

Called an Educational Facilities Charette, the federally-sponsored program will be composed of daylong sessions involving the students and professionals. Ohio State University's School of Architecture is host and is contributing faculty to the meetings. Plenary sessions will be held in the Ohio Union on Sunday at 2 p.m. and June 5, June 8 and June 15.

It is expected that out of the charette will come materials suitable for publication in both graphic and written form.

Specifically, the meetings will tackle the facilities needs of a university department of education to be housed in conjunction with a sizable local school facility; a non-automotive transportation system linking existing buildings in an urban school complex; a student union and hour-by-hour transient living facility for an urban student body; and a super block of multipurpose construction embodying educational, residential, employment, shopping, recreation and public social service capacity of sufficient amount to be self-supporting.

Two Columbus architects will participate. They are W. Byron Ireland of Ireland and Associates and Kent H. Brandt of Brubaker and Brandt.

-wef-
COLUMBUS, O., Nov. 21.----The demand for qualified city planners is skyrocketing...and so are starting salaries.

"There are between three and five professional positions available at the present time for every student who graduates with a master's degree," Prof. Laurence C. Gerckens, chairman of the city and regional planning division of the School of Architecture at Ohio State University, said Thursday (11/21).

"This gap is increasing.

"Six years ago, a graduate could command a starting salary of $6,700.

"Two years ago it was $8,100. Last year it was more than $9,000.

"And right now, a good man could start at more than $11,000."

To make faculty and students in related fields aware of the opportunities available in the field, a special program, "Careers in Professional City Planning," will be held in Ohio State's Hitchcock Hall Auditorium, 2070 Neil Ave., at 8:15 p.m. on Dec. 2.

Department chairmen and interested students in 21 central Ohio colleges have been invited to attend. The program is sponsored by the School of Architecture, the College of Engineering, and the Graduate School.

(MORE)
"There are very few undergraduate programs in planning, so recruiting for the master's degree has to be done among students who are already committed to other fields."

Pre-registration for the program will close on Wednesday, Nov. 27, but registration will be accepted right up to the start of the program. Pre-registration ensures that kits of materials are prepared for use during the program.

The visitors will be welcomed by Elliot L. Whitaker, director of the School of Architecture, and Associate Dean Robert S. Green of the College of Engineering.

Other speakers will be Dean Richard H. Armitage of the Graduate School, "The Ohio State University as a Center for Graduate Studies"; Israel Stollman, executive director of the American Society of Planning Officials, former faculty member and currently a visiting professor at Ohio State, "The National Need for City Planning Decisions"; James R. Crozier, director of the Department of Development, City of Columbus, "A Day in the Life of a Professional City Planner"; Prof. Gerckens, "Academic Preparation for Professional City Planners." An audio-visual presentation, "Sights and Sounds of City Planning at The Ohio State University," will end the formal part of the program.

This will be followed by informal discussion between visitors and hosts. Refreshments will be served.

-ecs-
Release on Receipt

Columbus businessman Ernest G. Fritsche will provide a two-year fellowship in city and regional planning for an Ohio State University graduate student through a gift to the university's Development Fund.

City and Regional Planning is a division in the School of Architecture, College of Engineering.

The division is one of few in the United States which offer a recognized master of city planning degree.

The fellowship will cover the period of 1969 to 1971.

Mr. Fritsche is president of Ernest G. Fritsche & Company, 144 E. State St., Columbus.

-ecs-
Advance registrations are essential as attendance is limited to 30. A registration fee of $5 is required to cover the cost of "Ohio Mosquito Control Guide," a 72-page manual which students may keep.

Deadline for registration is March 1. Contact: Dr. Roy W. Rings, 1735 Neil Avenue, Columbus, Ohio 43210. Checks should be made out to Ohio State University.

-gcg-
Release on Receipt

COLUMBUS, O., Feb. 27.-- --M. Paul Friedberg of New York City, landscape architect and one of the world's leading urban designers, will deliver the 1969 Alumni Lecture of the School of Architecture at Ohio State University on April 1.

Best known for his creative play and pedestrian areas, Mr. Friedberg has achieved wide acclaim for his proposals aimed at "humanizing" urban environments.

The title of his lecture will be "Environments for People -- Why Not Now?" The Alumni Lecture program, to be held in the Ohio Union Conference Theater, will begin at 8 p.m.

A native of New York City, Mr. Friedberg holds a degree in landscape architecture from Cornell University. He has taken part in environmental design programs at Harvard University, Pratt Institute and the University of Pennsylvania, and has served as a delegate member to both the White House Conference and the New York State Conference on Natural Beauty.

(MORE)
Basic to Mr. Friedberg's work is the belief that cities must be designed for pedestrians, and that they should include multiple-use facilities designed for 24-hour use.

A recent interviewer commented: "He crackles rather than breathes, runs rather than walks, fires words (and concepts) rather than talks...His eye is on the future and he is in a rush to incorporate his vision into the world of the present."

-ecs-
Release on Receipt

COLUMBUS, O., March 1.-- Two faculty members from Ohio State University have been invited to take part in a one-day science symposium at Sylvania, O., High School.

They are Professor Laurence C. Gerckens, head of the city and regional planning division, School of Architecture, and Dr. Bibb Latané, an associate professor of psychology.

Prof. Gerckens has recently conducted research on the physical form, components and qualities of planned new towns in the North American arctic and subarctic regions and will draw on that work at the symposium.

He will speak on "Research in the Form of the City: The Arctic and the Slum."

Dr. Latané recently shared a prize awarded by the American Association for the Advancement of Science for research into the reactions of people witnessing an emergency.

Together with Dr. John M. Darley of Princeton, Dr. Latané, based a three-year study on the brutal murder of a woman in New York City and the reactions of

(MORE)
38 persons who witnessed the crime.

He will speak on "Social Attraction: Experiments in Animal Gregariousness."

The symposium will be held March 12, from 7:30 a.m. until 2:35 p.m.

-ecs-
Release on Receipt

COLUMBUS, O., March 11.-- Elliot L. Whitaker, director of the School of Architecture at Ohio State University, has been named one of five judges to select the winners in a nation-wide competition for outstanding bridge design.

Any steel bridge in the United States, and which was opened to traffic during 1968, is eligible for the contest. Sponsor of the competition is the American Institute of Steel Construction.

The competition has been held for the past 41 years to encourage the creative use of structural steel in bridge construction and to honor the engineers concerned.


(MORE)
Judging will take place in New York on June 12. Certificates will be presented to the designer, general contractor, steel fabricator and owner of each award-winning bridge.

In addition, a stainless steel plaque -- to be mounted on each winning bridge -- will presented.

-ecs-
Release on Receipt

The director of the division of city and regional planning at Ohio State University, Prof. Laurence C. Gerckens, has been invited to take part in a special conference at Iowa State University.

The conference, "Man-Land-Time," will be held April 10 and 11. It is sponsored by the Department of Landscape Architecture at Iowa State.

Prof. Gerckens will be one of two featured speakers in the "Time" section of the conference. He will speak on "Time--Urban Effects and Collaborative Land-Use Planning."

The division of city and regional planning at Ohio State University is part of the School of Architecture, College of Engineering.

The division offers a recognized master of city planning degree -- one of few such recognized degrees in the country.

-ecs-
Release on Receipt

COLUMBUS, O., July 31.-- --Board of Trustees of Ohio State University Thursday (7/31) approved a recommendation to replace the present five-year program in landscape architecture with a four-year program leading to the degree of bachelor of science in landscape architecture.

The revised curriculum, recommended by Faculty Council and the Council on Academic Affairs, will be effective autumn quarter.

Board members were told that intensive studies by the Committee on Education of the American Society of Landscape Architects and the National Conference on Instruction in Landscape Architecture have brought about dynamic changes in the professional practice of landscape architecture.

These changes are being reflected in new goals of collegiate education and a two-year program of graduate study preceded by a four-year undergraduate program has approximately the same relation to current professional (MORE)
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demands as did the five-year undergraduate program only a few years ago, the board was informed.

The board also approved another recommendation from Faculty Council and the Council on Academic Affairs that a master of science program in Natural Resources be offered through the School of Natural Resources, effective autumn quarter.

-dcs-
COLUMBUS, O., Nov. 22.-- Establishment of a two-year, $7,000 fellowship in city planning at Ohio State University was announced Saturday (11/22).

The fellowship was established by the Ohio Mobile Home and Recreational Vehicle Association, 50 W. Broad St., Columbus.

John Francisco, chairman of the association's survey study committee, presented a check for the first year -- 1969-70 -- to Prof. Laurence C. Gerckens, chairman of the city and regional planning division of the School of Architecture.

Recipient of the fellowship is Philip S. Brown, 880 W. Whipp Rd., DAYTON, a student enrolled in the master of city planning degree program.

Brown obtained his bachelor's degree, with a major in urban affairs, from George Washington University, Washington, D.C.

Established in 1958, the master of city planning degree at Ohio State is one of only 26 such degree
programs in the United States which are recognized professionally by the American Institute of Planners (AIP).

At present, less than one-third of all the degree programs in city affairs in the nation meet the AIP standards for recognition.

"The kind of private support from industry which this new fellowship exemplifies is essential in this field," Prof. Gerckens said.

"Nationally, there are six times as many positions available in the field as there are qualified graduates to fill them.

"The only way this increasing need can be met is through such generous support as the Ohio Mobile Home and Recreational Vehicle Association has given us."

Prof. Gerckens explained that the master of city planning program was unique in that it was open to students holding bachelor's degrees from many different undergraduate fields.

There are 43 students enrolled in the Ohio State program, representing 19 different fields, including theology, economics, engineering, sociology and geography.

Purpose of the fellowship is to generate research in the mobile home and recreational vehicle industry's contribution to the urban community and to regional

(MORE)
Fellowship - 3

development, to foster master's degree-level theses in the area, to encourage this research in conjunction with the master of city planning degree program at Ohio State, and to support the recruitment efforts of the program.

-ecs-
Release on Receipt

COLUMBUS, O., Dec. 19.-- --Prof. Laurence C. Gerckens, chairman of the city and regional planning division of the School of Architecture at Ohio State University, has been appointed program chairman for the annual conference of the American Institute of Planners, to be held in Minneapolis-St. Paul, Minn., in 1970.

The American Institute of Planners, the national professional association of city, county, state and regional planners, will meet in the Twin Cities from Oct. 17-21.

Prof. Gerckens is a past president of the Ohio Valley Chapter of the AIP and a former member of the institute's national task force on institute budget and policy.

-ecs-
Four teams of students in the School of Architecture at Ohio State are working on a project to show how they would design the proposed Neil Armstrong Museum. 

Gilbert H. Coddington, associate professor in the School of Architecture, explained that the four teams, each composed of 5 students, have worked on the project all quarter. 

Coddington said the purpose of the project is to tax the students' imagination in design, in this case, with the Neil Armstrong Museum.

"As a teaching tool," he said, "we have asked the students to select the site of the museum. Criteria used followed the Ohio Historical Society's plans for where the historical monument should be in relation to people's interests."

"We've asked the students to do this as an exercise, because architects are often called in for their opinions regarding the possibilities of a building site."

He said the students are encouraged to think not only about what the site would do for the building, but also for the city of Wapakoneta.

"The students have been to the city and have suggested what would be good for the museum and for the city," Coddington said.

He added the students also went to the Wright Museum to examine the belongings displayed there.

Coddington explained the students are required to plan exhibits and design each phase of the building.

"The exhibits in our program are taken to be actual size, and our students have to display these units in such a way that they will have more to say than if you simply put, for instance, the Wright airplane in an ordinary room," he said.

The students are not restricted by the budgetary requirements imposed on professional architects. "This is a course in pure design," Coddington said, "and by having a restricted budget we would have to limit the design possibilities. But, as a teaching tool, we want the students to be free of these rigid guidelines so that they would stretch their imagination."

The proposed Neil Armstrong Museum is in two phases, according to Coddington. The first phase is historical and includes such exhibits as an airship with a gas bag balloon, the Wright brothers plane, and the trainer plane in which Neil Armstrong learned to fly. The second phase includes the space age and will exhibit models of the lunar and command modules, the Jupiter jet engine, and an aerospace theatre.

Coddington explained that the students' plans will indicate through models where each object will be located.

On Monday, March 16, the students will present their exhibits in room 114, Brown Hall, beginning at 1 p.m. The presentation will be made to a jury of faculty members and Columbus architects. This jury will offer its suggestions and opinions to the teams after each presentation is completed. The exhibits are open to all interested students and faculty members.

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Professor says environment involved in change, not crisis

By John Kramer

Laurence Gerckens, chairman of City and Regional Planning in the School of Architecture, says "We are not ruining our environment, we are changing it. Our environment has always gone through change."

Gerckens has studied the problems of the environment as they have occurred in previous decades. He said the crisis situation does not exist as many people would have the public believe.

"Students don't realize what this campus was like as little as six years ago, with the coal burning furnaces that belched out the black soot over everything and now go out and look at it; then can you say we haven't done anything?"

Problems aren't new

Gerckens said he is trying to place in perspective the fact that other generations have had problems with the environment and have solved them. The solutions to these problems have created new problems for the following generation.

Gerckens cited the example of the horse versus the car. The horse carried diseases which killed many people. When man replaced the horse with the car, it seemed to be a better choice at the time, Gerckens said.

"I think that we will solve the ecology problems that exist now," he said. "We have the knowledge and we have the technology.

Don't discount the advances people have made in the right directions for the past 70 or 80 years. We have made advances in solving problems of the environment."

'No crisis issue'

Gerckens said, "We should not treat each of the problems of air, water and industrial pollution as a crisis issue."

If we do this we will have the person who will see these problems as insurmountable and he will want to retreat saying 'what can I do' and in this way I think the net result will be negative."

Gerckens said we should not feel we are the only generation in history to have to face these problems. "Pittsburgh is a better city than it was during the early '50s."

Pittsburgh improves

It used to be an impossibility to take an aerial photograph of Pittsburgh because of the smoke. Pittsburgh is no longer like that because people before us gave their lives to solve these problems."

He said he does not think our problems are nonexistent but rather that the public is being misled into thinking nothing like this has ever happened before and that we will all die if nothing is done.

Ecology is being considered a crisis issue, to gain public attention, he said. Gerckens said he wants people to know that man has met problems with his environment "ever since he started piling up dung outside the front of his cave."
Faculty, students rate campus architecture

By Harlan Berman

Beauty is in the eyes of the beholder; and in the eyes of some architecture students and faculty members, Orton Hall is a thing of beauty at Ohio State. When students and faculty members in the School of Architecture were asked to name the nicest building on campus, Orton Hall received strong support.

"Orton Hall is the nicest as far as I am concerned," Robert E. Samuelson, assistant professor of architecture, said.

"THE BUILDING is exceptionally well done and provides a focal point for the Oval," he said.

Samuelson, who is the co-author of a book on Columbus architecture, said Orton Hall "is the best representative of the Richardsonian Romanesque style of architecture in Franklin County."

"Orton Hall is one of the best designed buildings on campus," Paul E. Young, chairman of the Department of Architecture, said.

"Orton Hall has character and personality," Steve Ludwinski, a junior from Cleveland, said.

THERE WERE several other choices for the nicest building on campus:

Robert Toland, a senior from Ada, chose Mendenhall Lab because it is "a good period and has an American character to it."

Tony Bell, a junior from Indian Lake, said the facade on the addition to the main library was "most pleasing."

Christina Yessios, assistant professor of architecture, chose West Hall because "it has an interesting, modern form that reflects a contemporary spirit."

ARCHITECTURE STUDENTS also offered opinions about the ugliest building on campus.

Todd Knapp, a junior from Danbury, Conn., chose Townsend Hall because it is "unduly ornate."

Dean Vlahos, a junior from Warren, chose the Faculty Club because the entrance looks like a "wall with a hole stuck in."

While physical beauty may be only surface deep in a building, the function carries some weight also.

Function is based on aesthetic values and physical function like how well the building's spaces are linked together and organized, Yessios said.

FUNCTION IS a newer concept in architecture, he said. The older buildings were designed with more concern for the exterior with spaces packed inside while the newer buildings were designed more for function, he added.

Architecture students and faculty members were asked to choose the most functional buildings on campus.

Faculty members asked to choose declined because they felt they had not been in enough buildings on campus to make a choice.

Toland chose West Hall because "it is very well organized with a very simple layout."

CHARLES CLEMENTS, a junior from Bethesda, Md., chose Ohio Stadium as the most functional.

Students also offered opinions on the least functional building on campus.

Mark Wisniewski, a junior from Toledo, chose Robinson Lab because "you need a road map to find your way around."

Scott Doellinger, a graduate teaching assistant from Columbus, chose University Hospital Clinic as one of the least functional buildings.

"In University Hospital Clinic "there are no cues for which direction you are going in because there are so few windows there," he said.
Students designing gateway

State fair to receive new look

By Ednam E. Oton
Lantern staff writer

The entrance to the Ohio State Fair will be getting a face-lift.

Over 100 OSU architecture students are involved in a competition to design a new gateway for the fair. The winning design will be built on the 17th Avenue entrance in the summer of 1984.

The competition is part of a midterm sketch for Architecture 343, an architectural design class. Tim Rhode, graduate assistant in charge of the course, said the students will be given twelve hours to work on their design. "It will be done on the honor system," Rhode said.

"The existing entrance is really crummy," he said. "A lot of exhibits in the Lausche building are also bypassed by visitors to the fair."

The present entrance allows visitors to walk right past the Lausche building, which usually holds exhibits by youth organizations, Rhode said.

Though it has not been decided yet, a jury including faculty and a representative from the state fair will probably decide on the winning design, said Rhode.

"Everybody benefits from the project," said Rhode. "They (the fair committee) benefit by getting a design cheaply. Our students benefit by getting actual experience on something that may be implemented," Rhode said.

Leo Stacy, maintenance superintendent for the fair, said the fair committee is looking for a design that will push the entrances further north of the existing gates. The existing gates have been there for the past 10 to 12 years, Stacy said.

"Someone on the fair committee proposed they (the students) could provide an adequate design for us, and get the experience of actually working on something," said Stacy.

Apprentice bricklayers will be used to build the gates, Stacy said. The apprentices are part of a youth participation program, and perform a variety of projects around the fair complex, Stacy said.

The winning design will be presented to the Ohio State Fair committee at the end of this quarter. The state fair will not be charged for the design.
Design project for High Street aided by interns

By Edinam E. Oton
Lantern staff writer 5-26-83

Several OSU students will be involved in a $1.9 million project designed to restore public interest and confidence in shopping on North High Street.

The project, which is being coordinated by the city's Department of Development, is for capital projects in the Near Northside area.

According to Julie Ford of the Columbus Neighborhood Design Assistance Center, the students working through the center as interns will assist merchants of the Association of Near Northside Business. They will help to identify and evaluate possible uses for the funds, including off-street parking, sidewalks, trees and other street furnishings.

Interviews for the internships have already been held, she said. The four students will be selected from design and non-design disciplines, including architecture, planning and business. Funding for the internships was provided by the Greater Columbus Arts Council.

The design center provides free architectural designing and planning for the revitalization of six urban neighborhoods in Columbus. It serves property owners in the targeted areas, helping to improve the physical appearance and economic health of urban neighborhoods.

The center not only works with the Department of Development, but also with the Community Design Center Network of Atlanta.

Most of the design work at CNDAC is done by graduate level students from OSU's Department of Architecture. During spring quarter seven students worked for the center either as interns with a paid stipend or for class credit.

Frank Petruziello is an instructor for Architecture 694, a laboratory class in which the students get three hours of credit for work at CNDAC.

"The students are getting hands-on experience in a design office," said Petruziello. His course outline describes the course as one in which students get a chance to "use his or her design skills in a true architect-client relationship."

The students prepare design proposals for urban renovation projects, meet with clients, provide services for the community, work with design professionals and earn three hours of class credit.

"It gives the students something we cannot give them in the department. It is a major learning experience in dealing with clients and building owners. They learn to deal with client sensitivities," Petruziello said.

"Each student works with one client at a time," he said. "They set up designs such that property owners could receive loan money to make the street better."
Architecture students masquerade for grade

By Mike Rutledge
Lantern staff writer

Blobs, fuzzy creatures, a hammer head, and some of their disfigured friends made their way across campus Monday. But it was serious business — their grades depended on it.

Dean Neuenswander, assistant professor of architecture, said this is the first time students have made masks in Architecture 241.

After a brief photo session, the creatures made their way east on 17th Avenue to give fellow architecture students in Brown Hall a treat.

Some of the creatures didn't like the buildings though. The doors were too short, and the halls full of people, so the beings with limited visibility kept crashing.

"What we're studying," Neuenswander said, "is how to maintain unified configuration of the human face — even when one part is distorted."

The photo session captured a crowd of more than 100, which spilled from the sidewalk into the street, to the chagrin of honking motorists.

Brian Kiggins, a sophomore from Mentor majoring in architecture, displays his architecture 241 class project in front of Cockins Hall Monday.
Architects relearn art of preserving buildings

By Chris Eversole

Much of the future of architecture is in the past.

That's because much of the work of architects involves remodeling and restoration of old buildings, says Paul E. Young, professor of architecture at Ohio State.

"Ten to 15 years ago, less than 10 percent of the work in most architects' offices was in preserving old buildings," Young says. "Now at least half of it is."

The growing interest in remodeling and restoration of old buildings has caught many architects off guard.

"Architects who received their training in the 50s and 60s were taught how to build out of glass and steel," Young says. "They're having to learn different skills in order to keep up with interest in preserving old buildings."

Some schools of architecture are adapting to the trend toward remodeling and restoration.

At Ohio State, for example, Young has developed a masters program in architectural preservation. There are only eight similar programs among the 100 architecture schools in the United States, he says.

Most buildings standing today were built since World War II.

"Call in the bulldozer, scrape it clean and start all over was the theme in construction from after the war until the mid-60s," he says.

Modern architects thought they could solve society's problems with mass production of similar buildings, but it didn't work, Young says.

"We created some pretty grim environments. We didn't create very human spaces for people to work in. Buildings had no personal appeal."

Older buildings have more character than modern ones, in Young's view.

"They have more texture," he says. "You can cuddle up to them."

He finds it easy to illustrate modern architecture's failing. "All you have to do is ask people what part of their city they show off to visitors," he says. "It's generally a restored section, such as the German Village area in Columbus, not a modern area."

Past tax laws were a big culprit causing the destruction of buildings, according to Young.

"Tax law favored constructing a building that you could depreciate over 11 years, then throw away," he says. "After that, it became an albatross from a tax standpoint."

New tax laws provide an incentive for saving old buildings.

The tax break for restoration is just one reason Young sees for interest in preserving old buildings.

Another is the high cost of energy today.

Constructing inexpensive buildings that weren't very energy efficient was economical in the 50s and 60s, when energy was cheap, Young says.

Now that energy conservation is assuming more importance, people are discovering some old buildings use less energy than some new ones.

The building in which Young's office is located, Brown Hall, requires less energy for air conditioning than does a new building in which the windows don't open "In this building, you can open a window and be comfortable on the hottest day of the year," he says.

There's a difference, however, between remodeling and restoration, Young explains.

Restoration is the term used for bringing a building back, as close as possible, to its original appearance, such as was done in the colonial capital Williamsburg, George Washington's home Mount Vernon and Thomas Jefferson's home Monticello.

"This is a specialty all its own," he says. "And it's more difficult than remodeling."

Remodeling involves using some modern materials and designs.

Saving an old building often costs only 40 to 60 percent as much as building a new one, Young says. It only makes sense to save the bricks, limestone and steel beams used to make a building. "If we demolish a building, we've lost all the energy used to build it," Young says.

Beyond the economic advantages of saving old buildings, there is the increased interest in the past. "I think the Bicentennial was a turning point," Young says. "Now there's an urge to keep the bulldozers at bay and remake what is already there."

The newest thing in preservation architecture is what Young calls "adaptive use." It involves changing the use of a building.

For example, an abandoned Columbus firefighter was converted into a restaurant. And an abandoned military armory in Columbus was converted into a center for the visual and performing arts.

Preservation is big business. About $40 billion dollars was spent on renovation work in 1980, according to Young.

People planning relatively small remodeling jobs should consider using an architect, Young says. "An architect can help them come up with a design that best accomplishes what they want to accomplish," he says.

Young's graduate program gets down to the nitty-gritty of restoration. It teaches students to scrape paint layers to determine the color of paint used when a building was built or the color it was painted when it was owned by a famous person.

It even teaches students about the types of nails used in old buildings and about the wooden joints employed in them.

The students learn by doing. They work with the Ohio State Historical Society to redesign and restore old buildings.

One student recently drew plans for restoring a building that was used for the press corps during Warren G. Harding's "front-porch campaign" from Harding's home in Marion, Ohio. Another student did similar work for a Georgetown, Ohio, school that Ulysses S. Grant had attended.

Six of the 70 graduate students in architecture at Ohio State are specializing in preservation, and some other graduate students take courses in it.
THE OHIO STATE UNIVERSITY
DEPARTMENT OF ARCHITECTURE
SPRING 1985 LECTURE SERIES

WILLIAM PEDERSON
"Urban Considerations"

100 Stillman Hall
Wednesday, April 10, 5:30 p.m.

CESAR PELLI
"Buildings and Thoughts"

Fawcett Center for Tomorrow
Tuesday, April 16, 8:00 p.m.

JOHN JOHANSEN
"The Three Imperatives of Architecture"

100 Stillman Hall
Wednesday, April 24, 5:30 p.m.

ROBERT DELL VUVOS SEVICH
"From Huggybear to Sleepy Hollow"

100 Stillman Hall
Wednesday, May 1, 5:30 p.m.

EDWARD JONES
"Mississauga City Hall versus the Enemies of Progress"

100 Stillman Hall
Wednesday, May 8, 5:30 p.m.

PERRY BORCHERS
"The Love-Hate Relationship in the Making of Architecture"

The Elliot Whitaker Lecture
100 Stillman Hall
Friday, May 17, 5:30 p.m.

BRENDAN WOODS
"Recent Work"

100 Stillman Hall
Wednesday, May 22, 5:30 p.m.

All lectures are free and open to the public.

* Mr. Pelli's lecture is cosponsored by the Columbus Chapter of the A.I.A.
School of Architecture lures students with grad programs

By Beng Beng Lee
Lantern staff writer

The School of Architecture, the Landscape Architecture Department and the City and Regional Planning Department serve OSU students as one unit, said Jerrold R. Voss, the Director of the School of Architecture. He said the success of one department inspires and encourages the others.

Voss spoke to about 20 students from various undergraduate backgrounds at an open house of the City and Regional Planning Department and the Landscape Architecture Department Saturday at the Fawcett Center for Tomorrow.

Admission requirements for the departments' graduate programs and employment opportunities in the fields were explained.

The City and Regional Planning Department will offer a Ph.D. program beginning this year, said Ken Pearlman, department chairman. The department also offers a two-year graduate program, regardless of a student's undergraduate degree, Pearlman said.

Marcia C. Campbell, a graduate student in city planning, said whether a plan is worth using depends on various conditions, such as how useful the proposal will be to the community.

For example, Campbell said, the Mid-Ohio Regional Planning Commission's long-range plan to widen Cannon Drive and add a ramp connecting state Route 315 with the street will benefit those who drive in the University Hospitals area.

During 1984-1985, there were 3,911 emergency squad runs on Cannon Drive to or from University Hospitals.

Campbell said if the plan is completed, it will help alleviate traffic congestion on Cannon Drive, even if the amount of traffic remains the same. Whether buildings along the proposed route are to remain or be removed also must be considered in city planning, she said.

Landscape architecture focuses on the design of the physical environment through the combination of man-made and natural elements. Landscape architects design children's playgrounds, parks, sidewalks and buildings.

The Department of Landscape Architecture offers two- and three-year graduate programs, said Stephen R. Drown, associate professor of landscape architecture and chairman of the graduate studies committee.

Students with no landscape architecture background have to take a "bridging year" — an extra year for basic graphics, design and construction courses which are crucial to this field, Drown said.
Low-income areas beautified for free

OSU internships often draw the line

By Thomas J. McHale
Lantern staff writer

Building owners of several lower-income areas of Columbus can find it expensive to get ideas about how to improve the look of their structures.

However, if a person's business is within specified areas, the Columbus Neighborhood Design Assistance Centers will design conceptual drawings that building owners can take to an architecture firm. These drawings are done free of charge.

The centers also receive help from Ohio State students in the School of Architecture's 694 class.

Architectural 694 is an internship program with the center, usually comprised of seniors or graduate students. This quarter, six students are taking the class. There were 12 students enrolled last quarter.

According to Robert Busser, director of the centers, the organization is both private and non-profit, assisting in the commercial revitalization in low-to-moderate income areas. Drawings for emergency repairs of homes are also done for people who live in the designated areas.

Busser said that recently the 1273 W. Broad center had been contacted by two women, one whose basement wall had just caved-in and another whose roof sagged.

The client has to go to a firm for working drawings because by offering work at no charge, the center would be taking business away from the firms, said Jay Darby, a supervisor at the center.

The center is funded on an annual basis by the city, the Board of Regents, the Columbus Arts Council, the Columbus Foundation, and OSU's School of Architecture.

Eight areas for which the center will do free drawings include: the Short North area from Goodale to Fifth; the North Market area on High Street, south of Goodale to Front; the Franklinton area on Broad Street, Scioto to Franklin; and the Hilltop area on West Broad, Wheatland to Roys. The largest free area is on Parsons Avenue, Livingston to Frank: along with Mt. Vernon, Garfield to 20th; Cleveland, 11th to 25th; and the intersection of Oak and Parsons.

"The projects give basic-level design experience," Darby said.

Darby, 24, obtained his bachelor's degree in architecture from OSU in December 1984 and has been working at the center for one year as a supervisor to students in the class. Darby had been a paid intern while in school. After graduation, he applied for a position with the center.

Darby was hired for the job because of his desire for practical experience before he goes back to graduate school. He will return to school in one or two years.
The Columbus Neighborhood Design Assistance Centers will change locations as each area is improved. They will work on the eight areas as long as funds are available.

Most work at the center consists of plans for facade rehabilitation, sight plans and additions to existing structures in the areas, Darby said.

He said the center draws-up conceptions of a change in a building to the owner's satisfaction. Then the owner will take the drawing to an architecture firm which will do the working drawings.

There are two centers in the city, one in the Franklinton area at 1273 W. Broad and the other, which recently opened, is in the Hilltop area at 2558 W. Broad. A third center on Parsons Avenue was approved by the Columbus City Council last Monday.

There had been an office in the Short North area, but Busser said the center moved because that area had started to turn itself around.

After each area has been improved, the center will move into another area to help, Busser said. The center will continue to work on the eight areas as long as there is available funding.
Lab sheds light on design

By John Wallach
Lantern staff writer

The OSU environmental simulation laboratory helps architectural students design buildings that harmonize with the environment.

Henry Brinkers, associate professor of architecture, said the lab, located in the Brown Hall Annex, is used to study and demonstrate natural phenomena in human environments because it is difficult to illustrate in a classroom situation.

"The structural formulas of buildings are relatively easy to work with, but the lab is needed for the explanation of things such as lighting and acoustics," Brinkers said.

In the lab, architectural students subject models of buildings to tests of lighting, wind resistance, acoustics, and airflow.

The students place their models in a wind tunnel which uses moving air bubbles to show turbulence and wind patterns around buildings.

They use the results of these tests to design buildings with adequate ventilation and outdoor environments free from wind problems.

The students also experiment with warm airflow patterns in models of homes. They use smoke to find areas that trap warm air.

Kenneth Lee, associate professor of architecture said, "The reason some rooms in houses are colder than others is because of inadequate warm airflow through the house."

The lab is also equipped for researching lighting techniques. In 1986, Lee received a $2,400 grant from the university to develop a clear-day daylight simulator.

The clear-day simulator reproduces sunlight penetration into a building. It aids students in designing structures that allow sunlight in during the winter and that block sunlight out during the summer.

"What you see in the small model is what you would see in the real building because there is no scaling factor," Lee said.

Lee also builds models to study passive solar heating. Passive heating requires no mechanization to circulate the heat through the structure.

Another simulation device in the lab is the ripple tank. The tank uses water ripples to reproduce the movement of sound waves through public assembly rooms.

The tank aids students in designing auditoriums with good acoustics. An auditorium with good acoustics is free of echoes, sound flutter, and other sound problems.

Brinkers said the architecture department would like to open the lab to other architects in Ohio, so they may improve the quality of architectural design in the state.

The lab will be moved next year to Ives Hall due to the scheduled demolition of the Brown Hall Annex. The annex will be torn down to make way for a new science technology library.
Kenneth Lee, associate professor of architecture, points out the louvers of the mock wind tunnel in the environmental simulation lab at the Brown Hall Annex. The tunnel is used by OSU architectural students to study the effects of wind resistance on building designs.
Despite expense of major, dropout rate remains low

By David Bhaerman
Lantern staff writer

Students who major in any one of the design-type programs, such as industrial design or architecture, at Ohio State have to contend with the added expense of supplies.

Items such as 35 mm cameras, special pens and pencils, drafting sets, knives, compasses and drafting tables are some of the many purchases design students make before they can begin their schoolwork.

Once these things are bought, items like special papers, films, matting boards and press types are often needed to complete the numerous projects students are required to do during a quarter.

"It's a little unreasonable," said Marilyn Bahney, a senior from Put-In-Bay majoring in industrial design. "I spent at least $850 on supplies this year."

She reached that figure after consulting her checkbook for supply purchases.

Long's Commercial Art Supply in the basement of Long's Bookstore is the primary local retailer of design supplies. OSU Bookstore in Derby Hall also carries some of the items.

Bahney said many faculty members don't require high-quality production supplies, but it is difficult to complete a project by handwriting a design, for example.

Many students choose to use more expensive merchandise because of the competition to do a project better than a fellow classmate, she said.

"Higher quality (supplies) doesn't buy a good grade," said David Svet, assistant professor of Industrial design. "If the concept is weak and the design is poorly executed, it will be graded on that basis."

Svet said the extras students often buy enable them to complete a project faster.

When the supplies are used for projects that go into the student's portfolio, Svet said the higher-quality construction of a design helps students get their first job.

"We really think of it as an investment," he said.

For major purchases, such as cameras, the department gives the student about a year's notice. Svet said they try to help students either find used cameras or rent them.

Students are also told when they are interviewed for enrollment into the department what sort of investment they will be required to make.

Svet said for the first-year design student, this usually amounts to about $800.

"I tell all my classes for any student with a money problem to see me and we can work it out," Svet said. "Money has never caused anyone in my classes to drop out."

He said other students, however, have dropped out of the program because they did not want to spend the money.

Tom Butts, manager of Long's Commercial Art Supply, said whenever possible they try to group products for a specific class into a kit and sell it at a reduced price to the student.
The way campus looks affects academic climate

By Gemma McLuckie

The atmosphere at Ohio State can be influenced by something as dramatic as the new Wexner Center for the Visual Arts, now under construction. It also can be felt in something as subtle as a color and pattern of brick.

A recent study of physical facilities on all University campuses shows there is a relationship between the physical environment and the quality of academic life.

The relationship is linked so closely that planners should consider it while formulating policy, says Paul E. Young Jr., professor of architecture. “The physical environment can play a large role in meeting the University’s mission.”

Last winter, Young chaired the North Central Association of Colleges and Schools Physical Facilities, Equipment and Library Committee. The committee took the opportunity to study reactions to Ohio State’s campuses while completing a report needed for accreditation.

Young will present the committee’s findings during a symposium, “Preserving a Quality Environment for Learning,” Oct. 1-3 at Ohio State.

In the report, the committee recommended that policy makers consider three conceptual categories.

First, Ohio State should have a unified campus and academic community, they say.

“Grouping academic areas would enhance the entity that says, ‘This is Ohio State,’” says Young. “Also, it would unify the University intellectually.”

Among other things, the committee suggests that basic disciplines be clustered around the Oval, with the applied disciplines in a second ring around the center. Also, disciplines could be organized into sub-groupings of “quads” connected by paths to the Oval.

The boundaries of the campus should serve the overlapping interests of the campus and community. For instance, Mershon Auditorium has an interlocking relationship with private businesses on High Street. Another example is student housing at the edge of campus.

Landscaping holds the Columbus campus together, Young adds. “Someone a long time ago had a simple idea: Coordinate the landscape with the horticulture department. It works.”

Secondly policymakers should take into account the heritage and tradition of Ohio State, the report says.

“This means more than preserving older buildings,” Young says. “Even when we have to tear down a building, the new construction should preserve the memory of what is gone.” Architects are able to do that in several ways, he adds. For example, the award-winning Wexner Center design includes towers that echo the armory that formerly occupied the site.

Also, the University could provide places that would permit traditions to grow, he says. “When Mirror Lake was created, no one thought of tradition, but over the years the area has developed a rich heritage.

Finally, buildings and the landscape should support the learning process, the committee says.

Orton Hall is a wonderful example, Young says. The building is designed with a geological theme in which the oldest Ohio stone formations are used in the lower portions of the walls. Never kinds

Continued on page 15.
MIRROR LAKE IS THE KIND of place where tradition grows.
of stone are found in the upper levels. Prehistoric Ohio animals served as models for the architectural sculpture.

"It's a building you could explore for a lifetime, versus Denney Hall, which offers few such opportunities for exploration," Young says.

The 10 committee members interviewed 32 faculty, administrators and students from the Columbus and regional campuses. An additional 40 faculty and 122 students from the regional campuses completed written questionnaires. Also, 200 faculty and 400 students responded to items on a telephone survey conducted by the OSU Poll.

Among other things, respondents said:

• The Columbus campus feels "like a place where a tradition of scholarship exists and learning is respected."

• Despite its size, the Columbus campus is "inviting rather than intimidating." The area is "coherent, unified and open" instead of blended into the city, respondents noted.

• The regional campus groups rated their own campuses as more inviting than the Columbus one. The percentage of people who thought their campus more inviting ranged from 20 percent at Marion to 94 percent at Wooster.

• The Oval, Orton Hall, University Hall, Main Library, Mirror Lake, the Faculty Club, Ohio Stadium, the medical complex and Chadwick Arboretum were favorite spots. Less popular spots were the High Street area, Lincoln and Morrill towers, the Communications Laboratory and, contradictorily, Ohio Stadium.

• All of those interviewed praised the landscaping and exterior maintenance at Columbus. People at regional campuses rated the quality of their landscaping and grounds slightly higher.
Symposium to study learning environment quality

By Robert Boyce

The first “International Symposium on Preserving a Quality Environment for Learning” will be held at Ohio State Oct. 1-3.

Some 50 representatives from colleges and universities in this country and abroad will explore issues involved in planning facilities and space for higher education.

The meeting will be the first for such a combination of university administrators, architects, landscape architects, educators, behavioral scientists and campus planners, according to Richard D. Jackson, vice president for business and administration.

Most sessions, hosted by the Office of Business and Administration and the School of Architecture, will be held at the Stouffer Dublin Hotel, 600 Metro Place North.

The program also will include a tour of colleges and universities in the central and eastern United States, says John Kleberg, assistant vice president for business and administration.

Discussion topics will include renovation and restoration, measuring the value of campus architecture, design of facilities and landscapes, adaptive use of campus buildings, landscape care and campus planning.

Participants also will consider ways to evaluate the perceptions of the campus environment by students, scholars, staff, faculty and visitors.

The idea for the symposium came about through the realization of the importance of the campus setting to the entire higher education learning experience, Kleberg explains.

“If you ask alumni what they remember most about their college experience they are apt to first recall the ambience of a setting — usually involving particular buildings and features of a landscape.”

Jackson says participants also will take an overall look at the landscape itself and consider adaptive uses for buildings and space as needs change.

The symposium will deal with building renovations — whether it is preferable to tear a structure down or renovate, he says.

“A building, for example, that was built a century ago as a classroom building might better be renovated to use as a computer facility today.”

He notes that some kinds of campus buildings are never torn down, such as Orton Hall.

“The centuries of European experience with university facilities also will be a highlight of the symposium as representatives from 16 invited nations participate in the discussion,” says Kleberg.
What do college days bring to mind? Visions of watching football in Ohio Stadium, relaxing with friends on the Oval, or studying in the William Oxley Thompson Memorial Library?

Whatever they are, these or similar images were examined during the past few days by a group of campus planners and administrators meeting at Ohio State to talk about the importance of campuses as learning environments.

The "First Symposium on Preserving a Quality Environment for Learning" marked the first time such a combination of professionals had been brought together, according to Richard D. Jackson, vice president for business and administration.

Participants included university administrators, architects, landscape architects, educators, behavioral scientists and campus planners from around the country and overseas.

They discussed the renovation and restoration of buildings, the value of campus architecture, the design of various facilities, landscapes and the adaptation of buildings to changing uses.

John Kleberg, assistant vice president for business and administration, says the idea for the symposium originated from the realization of the importance of setting to the learning experience. "The beauty and scope of each person's creativity is shaped not only by people and ideas but by the physical environment as well — bricks and mortar, lawns and trees, facades and terraces," he says.

"Because it exerts great control over its immediate environs, a university can in turn dramatically affect the potential for excellence in its students, its teaching and research faculty, and its administrators, as well as their contribution to culture and community."

Kleberg says that participants considered ways to evaluate perceptions of the campus environment by students, scholars, staff, faculty and visitors. "If you ask alumni, for example, what they remember about their college experience they are apt to first recall the ambience of a setting — usually involving particular buildings and features of a setting."

Jackson says participants take an overall look at the landscape itself and consider adaptive uses for buildings and space as needs change.

The symposium dealt with building renovations — whether it is preferable to tear a structure down or renovate, he says. "A building, for example, that was built a century ago as a classroom building might better be renovated to use as a computer facility today."

He noted that some campus buildings are never torn down, such as Orton Hall at Ohio State. Orton Hall, a geology building, was constructed in 1893 of 40 kinds of Ohio rock in the Richardsonian Romanesque style. Laid in the relative order of occurrence in Ohio bedrock, the rock ranges from Dayton limestone in the basement to the red sandstone trim of the chimes tower. Orton is on the National Register of Historic Places.

Kleberg said, "Centuries of European experience with university facilities were also a highlight of the symposium as representatives from 16 invited nations participated in the discussion."

The program concludes with a structured tour of colleges and universities in the central and eastern United States.
Drawn in

Students in Architecture 271 practice sketching chairs behind Brown Hall Tuesday afternoon. Assistant professor Mark Schlenker said the object of the exercise is to study form and space. He told the students to see the different chairs as people interacting at a cocktail party. At right, Taylor Hamblett, a sophomore from Pittsburgh, Pa., tries to capture the character of the chairs.
Videodisc can ‘show and tell’ 45,000 slides

Professors generally like to include slides in their lectures. The visual images allow the students to see the topic being discussed. This is especially true for the professors who teach architecture, landscape architecture, city and regional planning and related arts.

With 45,000 slides on file in the School of Architecture, it’s no easy task to locate quickly the ones that are desired for class.

Right now, a list and descriptions of all the slides are stored on a computer disk. Professors use a computer retrieval system to read the descriptions and to find out where the slides are. However, it is time consuming to pull the slides from the files and actually see what they look like.

It’s a problem since “words ultimately can’t describe or interpret pictures, so you need some way to view them,” says Greg Orth, a graduate student in computer and information science.

Orth is working on a way to join the retrieval system with videodisc technology to make the process of choosing and viewing slides much easier.

It is a technique that has been tried in industry and at the Massachusetts Institute of Technology, Orth says. However, the architecture slide project is the first attempt to use it at Ohio State.

During the summer, through a joint project sponsored by the School of Architecture and the Instruction and Research Computer Center, the entire slide collection was put onto a videodisc.

A videodisc stores pictures, up to 54,000 television frames on each side. With a videodisc player, a person can find individual frames in seconds. Any frame can be displayed on the player’s screen for an indefinite amount of time without damage to the videodisc itself. Copies of the information will allow more than one person to use the same image at the same time.

“By itself, the videodisc provides a permanent archive for the slide collection,” Orth says. “When the videodisc player is combined with the computer retrieval system, not only the slide description but its image will be displayed on the computer monitor.”

Future applications of the videodisc may include student review sessions and testing, and classroom use, he says.

For more information, call Orth at 292-4843.
FACULTY TAKE ON A NEW ROLE as students of computing in COMPASS classes. Susan Saari, programmer/analyst, far left, and Arnie Skurow, coordinator of the COMPASS program, seated at the workstation, teach word processing during a recent session. From left to right, the "students" are Margaret Tierney, home economics; Key Hui, electrical engineering; Janet Hickman, education; Kirk Wendelburg, veterinary clinical science; Susan Wyngaard, University Libraries; and Rico Vannini, veterinary clinical science.
Students illustrate methods to satisfy housing guidelines

By Kerry Lynch
Lantern staff writer

OSU architecture students have found housing guidelines set by a local task force to be workable. The students put the results of that work on display Tuesday evening.

The guidelines were established by the University District Residential Task Force last September as part of an overall plan to beautify the university area.

Senior architecture students proved the guidelines could work with an eight-week project in which they had to design housing according to project guidelines.

The designs for the housing plans were on display Tuesday at St. Stephen's Episcopal Church, 30 W. Woodruff Ave., to allow the public to see housing guidelines in practice.

Pasquale Grado, assistant professor of architecture and member of University Area Commission, assigned his senior class the task of designing new housing and housing additions, given zoning and money restrictions.

The primary guidelines included a maximum building area of 50 percent of the lot, a minimum lawn/greenery area of 10 percent of the rear yard, and one parking space per two bedrooms.

Grado said the students proved these guidelines workable 28 times with different designs they made.

David Retenwald, a student of Grado's, said Tuesday's meeting was to "make people aware of what we're trying to do, what can be done, and what can't be done."

The trade-off between parking space and greenery area became the biggest area of disagreement, the students said. John Waddell, an architecture student, said the problem could be solved by stacked parking.

Stacked parking means that cars are parked in lines, one directly behind the other.

Each unit would have its own allotment of stacked parking spaces to make it easier for people to maneuver cars in and out. And, he added, stacked parking spaces would only be two cars deep.

"Wouldn't you rather have stacked parking rather than no place to lay out (in the sun)?" Waddell asked.

Doreen Uhas, president for University Area Commission, said permit parking along the streets could be another alternative to the parking problem.

She said the university housing area already has two permit parking sections, where the residents with permits may park along the street. Both areas are in the southwest area of the campus.

Linda Ridihalgh, executive director for University District Organization, said this would force commuters to park on campus during the day, instead of on local residential streets.

The university has adequate spacing for commuters, Ridihalgh said. The permit parking would to the residents' advantage, because they could park in front of their houses.

The increased green space resulting from the reduced parking area would add to the scenery and provide space for people to do things like barbeque, she said.

Ridihalgh said two fires last spring resulted from students barbequing on their roof because they had no lawn.

The task force wanted to set guidelines in order to provide comfortable and attractive housing that would add to an area's landscape, she said.

"Looking at different areas, we realized there are some beautiful houses left," Uhas said.

Uhas said the area held many more families relative to the number of students until the late '60s and '70s. As the number of families dwindled, many builders built housing to meet student needs and ignored the landscape.
Students win $1000 for pet hospital design

By Gall Bushman
Lantern staff writer

Two OSU students made themselves $1,000 richer after recently winning the Hill Pet Products, Inc. Student Hospital Design Award, for designing a veterinary hospital.

Senior veterinary student Chuck Moxley, from Bonneville, and architecture student Frank Ternasky, a junior from Columbus, collaborated for seven months before finishing the final product for the Columbus competition.

Moxley said he wanted to design a hospital because he has always had a knack for those kind of things.

"I feel like I have worked in some poorly-designed hospitals," he said.

"I knew it would be a good experience for me and useful in my portfolio," Ternasky said.

Both students said they considered the project a serious challenge and received no class credit for their efforts.

Moxley and Ternasky met each other two years ago when they worked at Worthington Steel Industries. When Ternasky decided to enter the local contest, he contacted Moxley to participate in the project and give him advice.

Moxley showed Ternasky the veterinary hospital, pointing out good and bad structural qualities of the facility, Ternasky said.

Ternasky then came up with something he thought looked presentable, and Moxley made revisions.

"He never changed anything major," Ternasky said.

Both students sought the advice of veterinary and architecture professors throughout the project. The professors met with Moxley and Ternasky several times to make revisions and study the project's progress.

"The first time I saw the drawings, 80 or 90 percent of the details had already been decided," said Yousef Marzki, associate professor of architecture. "The students had done a great deal of work entirely on their own. However, extensive revisions were made."

The proposal was sent to Topeka, Kan., for the national competition, but lost to a design from two Louisiana State University students.

Eighteen veterinary/architecture student teams entered the contest. Moxley said:

"The prize for the national competition was $1,000 for each student, and was also sponsored by Hill Pet Products, Inc.

"It was disappointing they didn't win nationally," Marzki said. "I think it was because Hill Pet Products had a set product in mind, different from Moxley's and Ternasky's."

"We really thought we had it nationally," Ternasky said. "We were really fired up."

Marzki said he feels Ternasky has a greater chance of employment upon graduation because of the local contest.

Both students said they plan to use the money they received to pay for school.
Students help build replica of century-old courthouse

By Stephen Tompos
Lantern staff writer

A little bit of history is coming back to Columbus, but only as one-eighth of its original size.

Franklin County Recorder Joseph W. Testa is heading a project with two Ohio State architecture students to construct a replica of the old Franklin County Courthouse.

The 100th anniversary of the old courthouse dedication was Monday and in early January Testa decided a model would be built in commemoration.

"What I intend to do is to have a series of models built of all of the courthouses in the history of Franklin County," Testa said.

The model being built in the next few months is of the courthouse that was dismantled in 1974 and replaced by the current courthouse on the corner of Mound and High Streets, he said.

Frank Ternasky, a senior from Columbus, said they are in the process of finishing the conversion of photos to drawings and the project should be completed by the end of summer.

Ternasky said he and Matt Simon, a senior from Canton, have spent more than 100 hours thinking of ideas and getting details together for the project.

The old courthouse had French, second empire type architecture.

The model will be 5 feet long, 3 feet wide and 3 feet high.

Testa said, "The replica is being built to a one-eighth scale and will be displayed in the lobby of the current courthouse.

The model is being built solely from private contributions, and the Columbus Landmarks Foundation is collecting money to fund the project," he said.

"It was never formally designated a landmark, but informally many people considered it a landmark because of its importance to the county," Testa said.

He said he had been working on the historical backgrounds of the three previous county courthouses for many years.

The courthouse that preceded the 1887 one was built on the same property in 1840 and was destroyed by fire in the early 1880s, Testa said.
Architects to lecture at Ohio State

The Ohio State University Department of Architecture has scheduled the following speakers and topics for its fall lecture series:

- Samuel Crantze, Boston, "The Menu is the Key," Oct. 14.
- Thomas Schumacher, on the faculty at the University of Maryland, "Palladio Variations," Oct. 21.
- Werner Seligmann, dean of the Syracuse University School of Architecture, "Aspects of the Facade in Modern Architecture" Nov. 4.
- Tadao Ando of Osaka, Japan, visiting professor at the Yale Uni-

**REAL NEWS**


The last lecture, sponsored by the OSU Graduate School and the Columbus Chapter of the American Institute of Architects, will be at 8 p.m. in Weigel Hall auditorium; all the rest will be at 5:30 p.m. in Stillman Hall, room 100. There is no charge for any of the lectures, which are open to the public.
Architecture exhibit at OSU

Recent work by the faculty of The Ohio State University Department of Architecture will be exhibited Wednesday through March 17 in Hopkins Hall Gallery, 128 N. Oval Mall. The exhibition will include built work, competition and theoretical projects represented in three-dimensional models, photographs, line and pastel drawings. A reception will be held from 7 to 9 p.m. March 6.

The exhibit will include photographs of Mark Robbins' Utopian Prospect, 1988, an installation built on the site of a failed utopian arts colony founded in 1902 in Woodstock, N.Y.

For more information, call the gallery at 292-0330.
Requirements change architecture admissions

By Debbie Bernard
Lantern staff writer

A new requirement for architecture students might force some of them to change majors because the requirement does not have a grandfather clause.

The requirement states that a minimum grade point average of 2.15 be attained in six core courses.

The courses, Math 150 and 117, Physics 111 and 112 and Architecture 200 and 202, are needed to begin the design sequence in the school.

Chris Anderson, director of student services for Undergraduate Student Government, said USG got involved when an architecture student who did not receive the minimum grade point contacted USG.

Michael McGee, a sophomore, contacted USG after he found out about the rule from another student. He said if he had not found out from the student, he would not have known about the rule until Autumn quarter.

McGee, 20, petitioned to be admitted conditionally to the school and was accepted last week. He said he did not have the 2.15, but took higher level math courses than the ones in the core requirements because he was previously an engineering major.

He said the school took the higher level courses into consideration in approving his petition.

"I'm all right now, but other people in my situation are totally out in the wind," he said. "If they would have put a grandfather clause on it, then I think it would be a very good rule. But you can't make it apply to everybody the moment you make it."

USG sent a letter on July 24 to President Edward H. Jennings' office inquiring about the rule. A response was sent from John Leitze, associate provost of Academic Affairs, on August 1.

It cited that a School of Architecture study of student performance showed the six core courses were strong indicators of success and students have the option to petition.

JERROLD R. VOSS, director for the School of Architecture, refused to comment and suggested speaking to Leitze.

Leitze is on vacation until August 14 and could not be reached for comment.

Susan Schnell, secretary for the School of Architecture, said the Council on Academic Affairs suggested that each student's case would be viewed individually. If the student shows potential in all areas of architecture, the requirement might be waived, she said.

The change in grade point requirements were in response to state licensing needs that had also changed, Schnell said.

The change in licensing is a product of Ohio Senate Bill 110, which has passed in the Senate and will be sent to the House when the legislature reconvenes in September, said Bill Wilcox, executive director for the State Examiner's Board of Architecture.

Wilcox said to become an architect in Ohio, the requirements of a professional degree and a 3-year apprenticeship with an architecture firm must be met.

"Experience can sometimes be used in lieu of a degree," he said.

Senate bill 110 states that a person must have a professional degree in architecture from a school having a program accredited by the National Accrediting Board," Wilcox said. He said Ohio State's program meets that requirement, but makes it necessary for a student to also complete a master's degree.

On April 6, a proposal to amend the requirements for the School of Architecture were sent to Leitze.

In the proposal, Voss summarized the reasoning behind the change: "... we must begin to evaluate students based on their prospects of continuing on into graduate school."

The new requirements go into effect Autumn quarter, and without a grandfather clause, students who have not met the 2.15 minimum will not be admitted to the design sequence.
USG to request change in Architecture School admissions

By Debbie Bernard
Lantern staff writer

The Undergraduate Student Government will request a change in the School of Architecture's new admissions policy at a special meeting of the Council on Academic Affairs Friday.

Undergraduate Student Government Officer Chris Anderson contacted Joan Leitzel, associated provost for the Council on Academic Affairs, to call an emergency meeting to reconsider a change in the school's requirements. The new requirements could force 14 percent of the students in the school to change majors.

The policy, which goes into effect autumn quarter, puts a minimum grade-point average on six core classes that architecture majors must take to begin the design sequence of architecture.

The requirement currently has no grandfather clause, so it would affect those students that have taken the courses. If they have not achieved a 2.15 grade-point average in the classes, they might have to leave the school.

The student government is proposing a grandfather clause to protect students who have already completed the classes, Anderson said.

Mike Arnot, budget director for USG and a member of the Council on Academic Affairs, said an emergency meeting had to be called before Friday because it is the last chance to get the council together before October.

Anderson met with Leitzel, who chairs the council, Monday to arrange the meeting in which a motion to reconsider the changes in the School of Architecture would be made.

A special meeting had to be called because, by rule, the Council on Academic Affairs usually is prohibited from meeting during exam weeks or over breaks, Arnot said.

At the meeting, nine of the 13 members of the council must agree to reconsider the original amendment.

For any changes to be made in the original amendment, a majority vote is needed, Leitzel said.

To convince council of the need to change an amendment, new information is usually submitted in the form of a brief, Arnot said.

Leitzel said it is infrequent that a motion to be reconsidered is granted.

"The person initiating the motion carries the burden of convincing council that changes are needed," Leitzel said.

Anderson has been invited to attend the meeting. Leitzel said. He became involved in the case when an architecture student contacted him about the proposed changes. Anderson said no architecture students will be present at the meeting.
OSU class drafts plan for shelter

By Sharon Crow
Lantern staff writer

A model homeless shelter with a garden was one architecture student's solution to the problem of homelessness in America.

Jacqueline Gargus, assistant professor of architecture, assigned her junior students to design a 24-hour emergency shelter for 100 single men. The project was displayed Monday in Ives Hall.

The shelters will not actually be built, but the goal of the project was to make architecture students aware of the needs of society that architects can help, Gargus said.

"Homelessness is a horrible problem in society and one in which architecture students could help," she said.

A 90 by 120 foot site in the Short North area was chosen for the students' shelter projects, she said. Areas for checking in people, medical and legal counseling, dining, sleeping, showering, a thrift store, laundry and multipurpose room were required in the designs.

The location was chosen because there are a number of homeless in the area, but no shelter, Gargus said. She said homeless people need to be within walking distance of downtown and need people around them for safety.

The students were to design a homeless shelter up to 15,000 square feet, but Gargus said how the students arranged the space was more important than the amount of footage used.

Phil Rudy, a junior in architecture, explains his model in Architecture 342. Each student is required to design a building to accommodate 100 homeless people. Each structure is designed to fit into a city block of the Short North area where there is a high concentration of homeless people.

For example, she said, a two bedroom apartment of a certain square footage may not have tenants if one must go through the bathroom to get to either bedroom. She said the same idea of privacy must be applied to a shelter, but also keeping in mind the shelter is a public place.

Gargus and assistant professors of architecture Benjamin Gianni and Karl Jormakka reviewed the projects.

Gargus said she and the other professors looked for the relation the building had with the neighborhood buildings, use of space, overall image inside and outside and how the student clarified the homeless problem with the design.

Gargus said many of the students had difficulty designing a homeless shelter because they were not sure how one should look. She said the students visited Columbus-area shelters to see the setup of the buildings and to get ideas.

Gargus said she was displeased by the insensitivity to the homeless problem some of her students showed in their project designs.

The designs by those students reminded her of the constructive style used in the 1920s in the Soviet Union. The buildings then were designed to restructure society after the Bolshevik Revolution. She said

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The lady is the architect

By Keith F. Luschner

Gargus said she has known other women professionals who have encountered discrimination, but has been fortunate herself not to. She attributes this to her own self-esteem and her ability to handle difficult situations.

"Architecture, Gargus said, is just one aspect of her never-ending, exciting academic and professional career, which has taken her to virtually every country in Europe and the Soviet Union.

Gargus spent her undergraduate years at Wellesley College outside Boston, studying English and art history. She spent summers studying painting at the San Francisco Art Institute, and

Diversity key for OSU architecture students

By Rebecca Jones

If diversity is a key factor in education, Ohio State University's architecture students get their money's worth. The faculty of the Architecture Department offers a wide variety of educational and cultural backgrounds.

Associate Professor Yousef Marzuki is a third-year design instructor and construction teacher originally from Iran. He received a professional five-year degree from Damascus College in London, and a master's degree in city planning and urban design from Yale University. Before receiving his undergraduate degree, Marzuki spent one year in an art college and one year studying architecture at University College London.

Marzuki said the focus in his design class is on the adherence to the architectural program. "I teach the design of buildings, not sculpture or art or drawing," Marzuki said. "I like a strong emphasis between technology and aesthetics. My students should develop a strong interest in both." Marzuki also said that he thinks drawing is an important aspect of architecture.
PROFS: from page 10

with a work of art, it only constitutes a part of the work," he said. "Objects are mute — they don’t determine a meaning on their own. Physical objects alone do not have meaning or other artistic qualities."

In Finland, Jormakka said, some students go to class the first day of the semester, get their project and then present it at the end of the semester. In the meantime, their professors spend their time doing research.

Jormakka said he thinks the program at Ohio State is a good one, but it has a few drawbacks.

For example, Jormakka thinks the students become too dependent on the instructor for solving problems within their design and spend so much time on architecture that they have no time to pursue other cultural activities.

"The students here have to work too much," Jormakka said. "They can’t go pursue an argument for any other activity. They aren’t involved with other arts or any other cultural activities because they have too much work."

Associate Professor Douglas Graf is a fourth-year graduate design instructor. He received an undergraduate degree in architecture from Princeton and a master of architecture from Harvard University.

Graf said his studio focuses on what is possible rather than the limitations of architecture.

"I try to remove my studio from reality to ideality," Graf said. "The students need to study or read their own work in order to see what can be rather than what is. You don’t train for what you are going to do, you train for anything."

Although all three of the professors have different backgrounds and educations, they agree architecture students need to study more in areas outside architecture.

Marzeci said a well-rounded educational background is essential for becoming a good architect.

"You can create architecture with mystery, but there should be no mystery about creating architecture," he said.

Jormakka said because the architecture program at Ohio State is not very academically diverse, the students need to take the initiative to learn themselves.
Vertical space has students up all night

Final design projects readied for critiquing

By Keith F. Luchner
Oasis staff writer

On the night of Thursday, April 5, many of the students in Professor Geoff Nishi's Architecture 243 class did not sleep. In fact, many of them did not even go home.

But this is not to portray Nishi as a slave driver. Architecture is just one of those fields which requires vigorous drive and commitment in order to pursue a course of study, Nishi said.

"In order to take the Registration Exam, a student must go through four years as an undergrad, two years as a grad, and these years apprenticeship," Nishi said.

The reason the students were up working on final projects to be presented at a critique to begin the Friday, April 6. This is when they display their designs and discuss them not only with their teacher, but two other "jurors" as well.

The critique began at 7:30 p.m. and ran until 10:30 p.m. The jurors were Gary Alexander, a sophomore student instructor, and Sam Brookes, an independent architect.

During the critique, there was one student who had worked for so long he started to fall asleep. His glasses fell off, and a fellow student compassionately offered him a cup of coffee.

The process is rather tedious, and can, according to Pete Scott, one of the students, last up to five hours.

"They just go through them one at a time," he said. "They tell you what's good, and also what's bad about them, Scott said.

According to Scott, a sophomore from Cleveland, for this assignment, the students had to design a museum, and place an emphasis on creating vertical space.

This assignment was a carryover from last semester. According to Scott, "We spent the last day there and we had no idea what we were doing, and then we had to do it in five hours."

Nishi claims that his method of teaching revolves around the crafting of space, teaching students to mold space like a ceramist molds clay, through the manipulation of its boundaries.

Nishi considers his approach quite conservative. Much is learned through the observation of existing buildings.

As for the students, not going home at night is not all that unusual, according to Rick Inesta, a junior from Dayton. The class is demanding. According to Inesta, the class started with about 16 students, and dropped down to about ten.

Despite the intense load of work, Inesta claims that the class time itself, which meets on Monday, Wednesday and Friday afternoon, is not a formal lecture, but rather an open discussion and interchange of different ideas.

"The classes are very informal," Inesta said. "Geoff is really laid back in his style. It's not unusual for him to pop in on our studio at one in the morning to see how we're doing. He often goes out with us in the evenings after we're finished for the day."

The studio in question is on the second floor of Ives Hall. Its appearance is not unlike that of a college dorm or apartment. Each student has his or her own work area, which consists of shelves and a large drafting table. Around the work area is a common area scattered with couches (which are often used as beds), and discarded drafting and modeling materials from this and previous projects.

Also commonly seen are empty fast food bags and pop cans. Each work area is graced with a character by the student's personal touch of posters and other things, much like what one may expect to see in their own bedrooms at home.

With all this stuff lying around, one might wonder where the students may sleep. According to Scott, "We have a good day may see eight to ten hours in the studio alone, sleeps wherever he can find a spot.

But what makes these students persist in coursework which so heavily affects their lifestyles? Jeff Nelson, a sophomore from Dayton majoring in architecture design from Huron, also in Nishi's class, hopes to "be able to call a building my own."

Nelson hopes to, as an architect, increase people's understanding of what architecture set out to do.

"It seems to me that people tend to jump to conclusions (when seeing a design they may not fully understand): They are not looking at the function and practicality of a building," Nelson said.

Nelson hopes to eventually move into commercial architecture, but given its extreme competitiveness, claims that he will most likely start in residential.

Scott fill into architecture through his enjoyment of mechanical drawing, he said.

"In high school, I took art classes, and mechanical drawing was a class I just plays his finished model for an Architecture 243 critique at Ives Hall. slipped into," he said. "I hope to do residential architecture, and some small business as well."

Inesta is not sure what sort of work he wants to do, but finds himself leaning towards residential, he said. He already has a summer job for a Cincinnati firm doing Auto CAD (Computer Aided Design). He also realizes the limits he may have to face in the professional world.

"This project on the museum had an unlimited budget," Inesta said. "But we all know that that isn't so when designing real projects."

Inesta attributes the "unlimited budget" to Nishi's emphasis on creativity. Some other teachers, he said, emphasize other things. Some practicality, others simplicity.
Architecture school gets high grade

By Stephanie Bryant
Lantern staff writer

After touring OSU's department of architecture for five days, an architectural accreditation team handed out a report card Wednesday that rates how the department has progressed in the last five years.

"Overall, you should be proud of the department," said Dave Lawson, head of the accrediting team. "You have a good, strong program."

The department will find out in June if they are to be accredited for another five years.

Most architecture students and faculty are confident that they will be accredited based on the positive report given Thursday by Lawson.

However, the team reprimanded the department for its low female and minority enrollment and for its student advising procedures for the undergraduate program.

"We try to make the report as positive as we can," Lawson said. He concluded the assessment by saying that Ohio State has the opportunity to become one of the better-known schools for architecture in the nation.

In order to do so, proper funding is a must.

The five-person team based its judgment on a list of 72 criteria which Lawson said are vital to any university's architectural program.

The team reported a "substantial improvement" over the program that existed five years ago when the architecture department was spread throughout three buildings. The renovation of Ives Hall gave the school a central core to which they could improve upon.

However, the team recommended the university continue to increase funding for a badly needed library, full-time librarian, increased staff and space.

Lawson praised the school for the "Distinguished Lecture Series," which he said brings international prominence to the department. He also said having renowned practitioners serve as studio critics was an asset.

Lawson complimented the department for involving itself in innovative design exploration and sophisticated analysis with "excellent visual representation."

The team was particularly impressed with the department's computer-aided architectural design elements. Lawson said they were among the most advanced in the country.

The team recommended that Ohio State design a single architectural facility as soon as possible. They said there is an immediate need for funding for such a project.

"It is imperative for the department to achieve an independent college status," Lawson said.

Currently, the department of architecture is in the College of Engineering.
Architectural vision

Throughout spring quarter, the Department of Architecture will conduct a "Vision of Columbus Superstudio." Faculty will collaborate with community professionals and experts to propose a variety of urban designs for the city of Columbus.

Studios at every level in the department will address a specific issue. The result will be a catalog of sketches and ideas intended to stimulate discussion of urban design.

A number of events are planned to coincide with the project. For example, there will be an open house and display of works in progress at 4 p.m. April 24 in Ives Hall Central Space. Laurence C. Gerkens, former University architect and department chair, will speak on the history of Columbus at 5:30 April 29 in 100 Ives Hall.

For a listing of events, call Nathaniel Belcher or Jeffry Kipnis at 292-5587.
Cuts affect engineering school

By Angie Johnson
Lantern staff writer

Budget woes continue to fall on OSU students as the College of Engineering and the Department of Architecture anticipate a reduction in class offerings for the 1992-1993 academic year.

According to Tim Meager, acting fiscal officer for the College of Engineering, the reduction in classes for engineering students is due to the College of Engineering's $1.4 million budget cut for next year. And hit the hardest within the College of Engineering is the Department of Architecture, which took a 10 percent cut that amounts to $312,000 for the year.

The majority of the cuts are in the personnel department, Meager said. This will leave many vacant positions unfilled, causing an increased workload for existing teachers and administrators, Meager said.

"The budget reduction applied to the College of Engineering has resulted in the loss of 31 instructional positions," Stacy Weislogel, acting dean for the College of Engineering said. "Since the budget reduction has been differential across our departments, the effect on the delivery of instructional services will be varied.

The college protected its core academic programs as much as possible to minimize the impact of the reductions on students. Equipment, which is central to the engineering programs, was also protected.

"One of the areas we especially want to protect is anything to do with computer labs," Meager said.

The Department of Architecture is comprised of two major program areas, City and Regional Planning and Landscape Architecture. How the cuts are going to be distributed within the department has not yet been decided, said Jerrold R. Voss, chairman for the Department of Architecture.

"We (the three department chairs) should sit down and discuss the nature of the cut throughout the school to make sure we're not jeopardizing anything critical," Voss said.

If any courses are eliminated, they will have to be electives, Voss said. Because the architecture program is professional and must maintain its accreditation, the core of the program must be protected.

"We'll have to deliver our required courses one way or another," Voss said.

The department is hoping to receive aid from the university to survive next year's cuts. If it does get assistance, it will be on a one-time basis only, Voss said.
Architects-to-be dream up futuristic vision of Downtown Scioto riverfront

By Barbara Carmen
Dispatch City Hall Reporter

“A glimpse of what Downtown might look like in the future — sprawling parks, gardens and a cultural complex set off by a "festival of fountains" rising from the river — is on display at City Hall.

For $10,000 to cover supplies, the city of Columbus has received what officials estimate to be about $350,000 worth of ideas, dreams and concrete plans from the Ohio State University School of Architecture.

For six months, 350 soon-to-be architects and their teachers crafted a futuristic model of Columbus’ riverfront as a class project.

"We’re hopeful there’ll be some kind of work we can pick up. Wouldn’t it be exciting for that student?"

Stephen R. McClary
Columbus planning administrator

="The ideas range from great to maybe not so usable," said Stephen R. McClary, Columbus planning administrator. Like wild designs from a Paris fashion show, the ideas appear to be a bit exaggerated for artistic effect. But McClary said some could have potential.

"We’re hopeful there’ll be some kind of work we can pick up," he said. Wouldn’t it be exciting for that student?"

Part of the project, including displays showing the jazzier ideas, was unwrapped at a reception last week in the east lobby of City Hall.

The dream design offers a vision of the city as a locus of leadership, progress and exploration for the next century, extending the image the city sought for itself when it first chose the name Columbus," the display says.

Among its suggestions: a light rail system to connect the peninsula where the old Central High School stands with the rest of Downtown.

That peninsula would be home to a cultural center, which would include an Ohio Museum of Natural and Cultural History and a symphony hall.

To make the Scioto River more visible to people in the area, a "festival of fountains" lifts the central sector of the river about the banks," the display says.

Jeffrey Kipnis, an assistant professor of architecture, said they worked on that idea about five months before it jelled.

"We’re talking about 30 fountains, maybe 50 to 70 feet up," he said.

Kipnis said their new department chairman, Jose Oubere, and the director of the School of Architecture, Jerrold Voss, wanted to forge a closer partnership with the city. A call to the Development Department and Columbus Mayor Greg Lasakotka sealed the deal.

"We want to encourage that town-and-gown relationship," the mayor said. "And we wanted to see at Downtown, to come up with ideas not totally binding that draw together the river corridor."

Lasakotka, as well as city historians and leaders from minority organizations, served as guest lecturers to give the OSU students a better grasp of the city their designs might shape.

“I talked about transportation, green space, architectural standards, the attributes of a great city and how important public assembly is,” Lasakotka said.

Oubere said OSU wanted to help serve Columbus during its quincentennial celebration.

“We are not taking the jobs of professionals, but we think this will be interesting for the city,” Oubere said.

“We wanted our students to learn about the city and to be involved in a project that could have some kind of impact.”

The display ends Dec. 11.
Having a ball

Andrew Cygan and Donald Gibson, both second-year architecture students, work on the construction of a giant wooden sphere in Ives Hall.
Building blocks

Katsumi Moroi, left, a graduate student in architecture, and senior Joe Haskett work on an architectural exhibit in Ives Hall Sunday. The exhibit will be open this Wednesday through Saturday.
Architecture student wins award

By Jeff Chamberlin
Lantern staff writer

Jon Guldenzopf describes his architectural design project, which won honorable mention in a national competition, as "sort of a fantasy project in the sense that they're really non-traditional forms."

The fifth-year OSU graduate student from Ashland is a teaching assistant in a variety of architecture and history classes.

Last fall Guldenzopf submitted his project to the Society of American Registered Architects student design competition. The project was a combination garden and parking garage located just west of the Ohio Center.

Guldenzopf was surprised when he received the letter congratulating him on his award.

"I had no idea," said Guldenzopf. "This is my first competition."

Guldenzopf's project was part of an assignment by Adjunct Assistant Professor Mohammed Karinnamazi. The students were assigned to study the area and develop a design using the surrounding structures.

"He (Karinnamazi) thought it was a good project and I thought it was pretty successful. So I worked on it a little bit more and there was this competition that just happened to work out that it fit the criteria of the project," said Guldenzopf.

The project took Guldenzopf the entire quarter and he worked to develop something that would bring two urban needs together in one structure.

Shown is a section of OSU graduate student Jon Guldenzopf's award winning garden/parking garage design. Guldenzopf won honorable mention in a national design competition recently.

"The parking garage is a really big urban problem," said Guldenzopf. "There is the problem that parking garages are usually ugly and dark and have bad circulation. So how can you combine an urban space and add green or garden space to the city? You are simultaneously combining two urban concerns to make it a better space."

Part of what interested Guldenzopf were the various levels of cities—from the trains running underground, to the sidewalks and streets, and above in the buildings and skyscrapers. His project reflects the many layers of the cities.

"I was doing a pipe study to see how things could be related sectionally and what it would be like to possibly weave different levels together," said Guldenzopf.

Guldenzopf will graduate in a year and a quarter. He said he probably won't submit the design to the city because it would be too expensive to complete.

"It would be absurd to think they'd ever do it, although it would be nice to think that they might," he said.
If you build it...

Mike Wanger, left, and Norman Blandon, both graduate students in architecture, build a fishing shanty in Ives Hall for a wood constructing class.
TRUSTEES NAME ARCHITECTURE SCHOOL AFTER AUSTIN E. KNOWLTON

COLUMBUS -- The Ohio State University Board of Trustees voted Friday (11/4) to rename the School of Architecture in honor of Austin E. Knowlton in honor of his accomplishments and in recognition of his $10 million gift to the school.

The name applies to both the school, which will be called the "Austin E. Knowlton School of Architecture," and the new building that will be constructed to house the school. A site for the new building has not been determined.

Knowlton's gift, which was announced last month, is believed to be the largest ever to a school of architecture in the United States.

Ohio State President E. Gordon Gee hailed Knowlton's long-time support of the university as "a cornerstone of higher education in Ohio and the nation."

"This gift is truly a milestone in the history of The Ohio State University," Gee said. "It will greatly enhance our ability to provide the finest architectural education possible."

The gift will be used to match a similar contribution from the state for construction of a new architecture facility at Ohio State.

Stanley Aronoff, president of the Ohio Senate, praised Knowlton's commitment to higher education in Ohio.

"Ohio State, our flagship university, deserves a world class school of architecture and now has the opportunity to have one," Aronoff said. "Our thanks to Dutch Knowlton for recognizing this need and making this a reality."

John W. Kessler, chair of the university's Board of Trustees, described Knowlton's gift as "fabulous," adding that it "will put the School of Architecture on the map nationally."

These sentiments were echoed by Jerrold Voss, director of the School of Architecture, who said that Knowlton's gift will allow the school to "rise to a new level of excellence."

- more -
If you've ever wondered how to build an ice fishing shanty, students in Architecture 326 can give you a few pointers.

Third-year students in the architecture program are required to take a hands-on construction class that allows them to put what they have learned in the classroom to use.

Architecture Professor Mike Cadwell plans about eight projects each quarter to allow his students to work with basic tools.

In one of the larger projects of the quarter, students worked together to build a fishing shanty.

Teamwork was one of the most important aspects of this project. Students were told about the assignment a week in advance to allow for design and planning.

"Earlier this week, we all talked to decide who would prepare what — the walls, the foundation and the roof," said Joseph Jones of Worthington.

Materials were provided by the School of Architecture and the planning was left to the students. They were given 4 1/2 hours to construct a fishing shanty using basic materials.

"The shanty was designed to meet a set of criteria such as square footage, structural rigidity and aesthetic qualities," said Steve Huegli of Toledo.

To make sure the project was finished in the allotted time, tasks were divided among the group. Students worked together to be sure that their portion of the shanty framing was completed. Throughout the afternoon, the fishing shanty began to take shape. As the framing was finished and it came time to put on the roof, students helped each other hold the framework while others nailed it into place.

"I like it! It's fun and it gives us hands-on experience," said Eric Lindstrom of Cincinnati.

Lindstrom said he had learned a lot from the project, but he wished they could have built something larger.

"It was a good experience. We were able to translate the design from the drafting table," Huegli said. "It becomes something totally different in the field."

He explained that in the process of building a structure, a person can see the changes materials go through as they are cut and fastened into a finished product.

By the end of the afternoon, the students were able to stand back and admire their completed fishing shanty.

"It's a damn fine piece of work," said Dave Plunkett of Hilliard.

After being graded, the finished projects were left on display in the center space at Ives Hall.

It doesn't look like these students will be doing any ice fishing in the near future, however. Evidently, someone decided that the fishing shanty would make a good possession and swipe it from Ives Hall.
Steve Huegli, of Toledo, holds a two-by-four steady as he saws it for the foundation of the fishing shanty.
To Finish...

Brian Reynolds, of Magnolia, carefully nails one of the wall frames into place on the foundation.

After putting the frame together, students in Architecture 326 contemplate the next step in finishing their fishing shanty.

At the end of their afternoon of hard work, students in Architecture 326 take a moment to admire their completed fishing shanty.

Photos & Story by Tonya Kochan
Man in a box

Joseph Jones, a senior in architecture, demonstrates a project called BOXMAN which represents architectural probes in the media.
Class captures nudity on paper

Amanda Appleton
Lantern arts writer

Nudity on campus is considered indecent unless it's found in architecture 271.

During the last two weeks of every Autumn quarter at Ohio State, students in the class complete their study of free-hand drawing techniques by capturing the nude human form on paper.

Drawing the human figure is beneficial, because students know what it's supposed to look like, yet find it difficult to recreate, said Julie M. Apley, a senior in architecture.

"I was a little apprehensive and nervous at first," Apley said of the experience. "I think most of the class was nervous, because drawing nude humans was something really different."

People seemed uncomfortable with the situation in the beginning, but it wasn't a problem once the drawing started, said Jocelyn R. Harkins, a sophomore majoring in architecture.

After the drawing session, students displayed their sketches and had an open group discussion about the figures they had drawn, Harkins said.

As people left the classroom, no one seemed to express any negative comments about the situation, she said.

Models have always been used in this class, and drawing the nude human form is standard practice in visual and fine arts courses, said Kay Bea Jones, associate professor of architecture.

Lighting in the classroom is altered during the sessions, with most of the lights turned off except for those on the model, who is distanced from the class, said Michael J. Lilly, architecture lecturer.

"With the lights off and a teacher standing over you, it's purely about drawing form," Lilly said.

Using a human figure helps students study techniques such as perspective, the effects of light on the body and how the forms should be shaded in different amounts of light, he said.

Architecture 271 is the only course in the architecture sequence that uses nude models. Students do free-hand drawings on landscapes and linear spaces before attempting to capture the human body on paper, he said.

The students don't draw the human until the final weeks of the course, because the human form is one of the most difficult subjects to draw, Lilly said.

Drawing models requires taking visual notes on a page, and human figures offer a structurally intricate form for students to learn from, Jones said.

Students are asked to do gesture drawings, which are quick sketches of the subject to get an outline of the form, as well as longer, more in-depth drawings, she said.

When the class did gesture drawings, the allotted time was short and the models changed positions often. Students had to concentrate on the assignment and not the fact that a nude person was there, Apley said.

Jones said that in the 12 years she has taught the course only two students have been unable to draw the nudes for religious reasons.

Those students were given alternate assignments such as drawing from clothed figures or paintings, she said.

Models are usually found through posting notices in the art department, she said.

Sometimes models are difficult to find, but the architecture department pays well--$9 per hour, she said.
Architecture classes try to redesign High

By Chiaki Tatamoto
Lantern staff writer

The Ohio State architecture classes took on the task of designing a building for High Street that would house students and shops and improve the quality of life in that area.

Wednesday, several community groups, also trying to improve the area, got a chance to judge the projects.

One design deals with the improvement of the Iuka Ravine, which is bordered by Lane Avenue, Iuka Avenue and 20th Avenue, which Campus Partners has marked in its community revitalization plan. The other three deal with housing issues.

The goal is to design a building to improve the quality of life, said Paul Young, professor of architecture, who is leading the project.

Joey Ottman, a senior majoring in architecture, said he is glad to work on a project for the community.

“A lot of times we are making projects that are false,” Ottman said. “Here we get to do something that’s right here in the community.”

The project challenges students to design facilities for those who do not have places to call home, Young said.

“It’s a good chance to do something good,” Ottman said. “We hope they (community groups) will pay attention to what we have done.”

Tuan Nguyen, a senior majoring in architecture, said it’s important for people in the community to be exposed to the work of the architecture department because it’s often considered unrealistic.

Nguyen is working with Yousef Marzuki, associate professor of architecture, on a theoretical mixed-use development at the corner of Neil and 11th avenues.

“It’s a good chance for students to prove themselves,” Nguyen said.

A panel made up of Pasquale Grado, director of the University Community Business Association, Terry Foele, president of Campus Partners, Eon Brace, special assistant to the vice president of business and administration, and Mike Casto, director of the Campus Collaborative, were invited to talk about neighborhood improvement issues.

Tuan Van Nguyen, (left) an architecture student, shows off his vision of High Street’s future to John Cladden, the Columbus president of American Institute of Architecture.

“We are going to steal your ideas,” Brace said to the architecture students who were at the forum. He said many of the existing revitalization plans and ideas came from students.

Anthony Keys, a graduate student majoring in public policy and management, said the discussion was a great opportunity for students, faculty, and community groups to express what they feel are the most important issues for the revitalization of the university district.

He said displays of maps and designs helped explain what students are trying to do.
Architect donates paintings

By Brian Zufall
Lantern arts writer

As if owning your own architecture firm was not time consuming enough, distinguished Ohio State alumnus George W. Acocok finds time to rekindle one of his favorite hobbies and childhood pastimes, watercolor painting.

Acocok will be donating 140 watercolor paintings from his diverse collection of landscapes and seascapes to the OSU Faculty Club. The paintings will then be displayed and sold with all proceeds going to the Austin E. Knowlton School of Architecture. This exhibit is the first for Acocok and will be on display to the public beginning June 28 until Sept. 2.

"I very much appreciate what Ohio State has done for me in the past," Acocok said. "It is sort of a humble way of returning the favor."

With a lot of motivational support from his mother, a school teacher, and his father, an engineer, he credits his parents with contributing the necessary supplies. Acocok began painting watercolors at the age of 9 when his parents bought him his first set, and apparently he has not missed a beat since. As far as his architectural success, he credits his father for the math and science skills which influenced him to enter and prosper in the field.

Upon his professional establishment, Acocok found his artistic talent a relaxing hobby. He finds time to pursue his hobby on weekends and during his travels around the United States and Europe. Since 1980, Acocok has been annually creating a packet of new watercolors which are mailed to the homes and offices of his many clients.

Acocok, a recent recipient of the 1999 Distinguished Alumni Award from the Knowlton School of Architecture, was a graduate of OSU in 1963 and now stands as president and principal-in-charge of one of the ten largest architecture firms in the region.

Having practiced architecture for 30 years, Acocok's firm saw plans and designs more than 875 million in construction a year. Acocok has designed eight commercial buildings located on campus including the Health Science Library and the Ohio State Medical Association. His projects include a wide array of residential homes and he has designed more than 250 executive homes in the area. Acocok received an AIA Honor Award for Stonegate Village in Grandview Heights.

The opening reception will take place on Friday from 8:30 p.m. until 8:30 p.m. at the Faculty Club.

Watercolor artist George Acocok, an OSU alumnus, is exhibiting his work at the Faculty Club until September 2.
The 100-Year History of the Knowlton School of Architecture

1870 - 1899

When Joseph Nelson Bradford entered the Ohio Agricultural and Mechanical College, this new land grant institution had not yet graduated its first student. By the time he earned his Bachelor of Science degree in 1883, 39 students had been graduated and the name had been changed to The Ohio State University. Two years later Bradford—who was born in the California gold fields in 1860 and had received only sporadic public education until he entered the Ohio A & M preparatory course in 1877—accepted a teaching position at his alma mater.

Although his degree was in mechanical engineering, Bradford's first academic and administrative responsibilities were in mechanical and freehand drawing and photography. He was instrumental in establishing both of these disciplines at Ohio State. In addition to teaching, he conducted academic research in photographic color separation and the nature of X-rays, and he pursued a professional internship in Columbus architectural offices during vacations and summer breaks. In 1896, his design of Ohio State's McMillan Observatory indicates that the university recognized his professional credentials. Professor Bradford is best known as the founder of the Department of Architecture. In 1895-96, his three-year curriculum in architecture was included in the university catalogue and, in 1899, his full four-year curriculum leading to the Bachelor of Civil Engineering in Architecture degree was approved and offered as one of only 11 architecture programs established in the United States in the 19th century.
In 1911, Bradford was named university architect. He resigned his position as faculty member and Chair of Architecture and established a close working relationship with the Department of Architecture by locating his newly created university office in Brown Hall. His theme became to focus on the University of Pennsylvania, which he was appointed as chairman. In 1913, he resigned his position in 1913 as chairman of the department but retained his role as faculty member. He was succeeded as chairman by Professor Chubb. Bradford remained university architect until 1920 and a faculty member until he retired in 1930. Also in 1923, Herbert Herndon Baumer accepted Bradford's invitation to become assistant university architect and professor of architecture at Ohio State. Baumer had previously worked in the Office of the Chief Engineer of the Panama Canal. He had earlier arrived at the Ecole des Beaux Arts in Paris before returning to the United States in 1922 to work for the New York firm of Shaw & Ten. He was later designated the Olmsted Buildings. In addition to many campus buildings that he designed during his association with the university, the architect's office, Professor Baumer carried on a modest private practice that included the design of Kettering Hall at Antioch College.

In 1921, after designing Ohio Stadium (which won an American Institute of Architects design award) Howard Dwight Smith left the university to become the architect for the Columbus Board of Education. In this position, he designed over 20 major school buildings and won additional design awards before returning to the university in 1929 to teach and succeed Bradford as university architect.

The Great Depression and the threatening clouds of the World War II influenced the Department of Architecture, as it did the rest of the country. From a total enrollment more 230 in the late 1920s, the number dropped to fewer than 100 in the late 1920s. Nevertheless, during this decade several curriculum changes took place.

In 1930, the four-year Bachelor of Architecture degree was replaced with a five-year Bachelor of Architecture curriculum.

Seven years later, landscape architecture, which had previously been offered in the College of Agriculture and the College of Fine Arts, was made an integral part of the newly named Department of Architecture and Landscape Architecture. Charles S. Sutton was the first chairman of Landscape Architecture.

The Bachelor of Architectural Engineering degree was discontinued in 1938. This degree, which had been established to create a bridge between architecture and engineering, was replaced by a "design" and "construction" alternative within the Bachelor of Architecture curriculum.

During his retirement, Professor Bradford organized the University Photography Archive, which today contains over 400,000 historic images of the university.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<td>1940s</td>
<td>World War II dominated this entire decade at Ohio State; the number of students and faculty numbers significantly decreased as young men and women were called to military service (the total student enrollment in 1944 was fewer than 30 students). In the post-war years, however, student enrollment exploded as returning GIs joined recent high school graduates (enrollment in 1947 was nearly 400). In 1944, Professor Chubb resigned because of ill health and was succeeded by Professor Roehs, who assumed the administrative task of dealing with unprecedented enrollments and the academic task of raising a deans-arts curriculum to a world that was enthusiastically adopting modern architecture. By the end of the decade it was clear that the academic program established during the first half of the century by Bradford and Chubb did not serve the emerging professional and societal needs of the mid-20th century. In 1945, the National Architectural Accrediting Board, which had been established only eight years earlier, sent a team to visit Ohio State. The team's report questioned the relevance of the curriculum and declared the facilities inadequate to handle current enrollments. That same year, a committee of concerned alumni looked into the problems of the department and prepared a separate report to the university president. University response to the problems identified in the late 1940s included the establishment of a semi-autonomous School of Architecture and Landscape Architecture within the College of Engineering, which had been the administrative location of architecture from its beginning. A second university action was to appoint as Director of this new school, Elliot Leonard Whitaker, who immediately assumed the problems of inadequate facilities and an obsolete curriculum. Over the next few years the curriculum was changed to reflect the general principles of the Modern Architectural Movement especially as identified by the Bauhaus. In 1951, to relieve the pressures of increased enrollment, the university's obsolete Power Plant Building, which was adjacent to Brown Hall and had most recently been used as a bus garage and laundry, was assigned to the School of Architecture and Landscape Architecture. Immediately nicknamed “Ringo Hall” by the students, Brown Hall Annex served the school for more than 30 years. A graduate program in City and Regional Planning was established in 1956; the following year, Israel Stalman accepted the position as the first Chair. Professor Stalman served until 1961 when he became the Executive Director of the American Society of Planning. The end of the decade brought another name change: the School of Architecture and Landscape Architecture, which now contained all three disciplines, was simplified to the School of Architecture.</td>
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<td>1970s</td>
<td>Professor Whitaker stepped down as Director in 1970 and continued to teach until 1980 when he retired. Lawrence C. Gerckens accepted the position of Director and presided over a period of increased enrollment that had not been experienced since the post-war years. Also in 1970, Paul Young (TSB) replaced Elliot Whitaker as Chair of the Department of Architecture. The architectural academic strategies of the 1960s and 1970s were refined and expanded as programs in architectural preservation, alternative energy, construction systems, and computer-aided design were introduced at both undergraduate and graduate level. At the same time, new academic programs were created to better serve landscape architecture and city and regional planning. In 1971, Jeff Carpenter was appointed Chair of Landscape Architecture, and the following year, Jerold R. Voss was appointed Chair of City and Regional Planning. Later, in 1978, a two-year Master of Landscape Architecture program was established for individuals with degrees in landscape architecture and a three-year graduate program for persons with degrees in other fields. Professor Gerckens returned to a full-time teaching assignment in 1974 and was succeeded as Director by Massas Kirschner, who had academic and professional credentials in city planning and landscape architecture, as well as architecture and promoted integration of the three disciplines.</td>
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1981
VOSS succeeds Kinoshita as Director of School of Architecture
Oscar Fisch succeeds VoSS as Chair of City and Regional Planning

1981
STADIUM DRIVE IS RENAMED IN HONOR OF COACH WOODY HAYES

1983
ROBERT S. LIVESEE SUCCEEDS BREWER AS CHAIR OF ARCHITECTURE

1984
PH. D. PROGRAM IN CITY AND REGIONAL PLANNING INITIATED

1985
KENNETH PEARLMAN SUCCEEDS FISCH AS CHAIR OF CITY AND REGIONAL PLANNING

1986
DOUGLAS S. WAY SUCCEEDS CARPENTER AS CHAIR OF LANDSCAPE ARCHITECTURE

1989
IVES HALL ASSIGNED TO SCHOOL OF ARCHITECTURE
WEXNER CENTER FOR THE VISUAL ARTS IS COMPLETED

1991
JOSE OUBRERIE SUCCEEDS LIVESEE AS CHAIR OF ARCHITECTURE

1994
SCHOOL RENAMED THE AUSTIN E. KNOWLTON SCHOOL OF ARCHITECTURE, DEPARTMENTS OF ARCHITECTURE, LANDSCAPE ARCHITECTURE, AND ART AND DESIGN REORGANIZED AS SECTIONS WITHIN THE SCHOOL OF ARCHITECTURE

1995
BURKHARD VON RABENAU SUCCEEDS PEARLMAN AS CHAIR OF CITY AND REGIONAL PLANNING
NORMAN K. BOOTH SUCCEEDS WAY AS HEAD OF LANDSCAPE ARCHITECTURE

1997
LIVESEE SUCCEEDS OUBRERIE AS CHAIR OF SCHOOL OF ARCHITECTURE
MICHAEL B. CADWELL SUCCEEDS OUBRERIE AS HEAD OF ARCHITECTURE

1998
FIVE CLASSICAL COLUMNS DEDICATED
KENNETH PEARLMAN SUCCEEDS VON RABENAU AS HEAD OF CITY AND REGIONAL PLANNING

1999
SCHOOL CELEBRATES 100TH ANNIVERSARY AT THE OHIO STATE UNIVERSITY ON THE WEEKEND OF SEPTEMBER 17-19

In 1981, Jerold Voss succeeded Professor Kinoshita as Director, who returned to full-time teaching. In the early years of the decade, the School became directly involved with the international competition for the competition and construction of the Weimer Center for the Arts. The architecture program gained international attention for its program in architectural design and a new focus on undergraduate education. In the mid-1980s, the School was the only academic unit in the University to receive both consecutive University Radiation Awards. In 1983, Jerold Voss, Jr., was appointed as the School's first ever Director of Undergraduate Studies. In 1984, the School was awarded the AIA's 1869 Medal for its contribution to the arts. The School's建筑 program was recognized for its innovative and collaborative approach to design. In 1985, Ken Fisch became the first architect to win a Grammy Award for his work in architectural design. In 1986, Douglas Way became the first American to win a Grammy Award for his work in architectural design. In 1987, the School was awarded the AIA's 1869 Medal for its contribution to the arts. In 1988, Ken Fisch became the first architect to win a Grammy Award for his work in architectural design. In 1989, the School was awarded the AIA's 1869 Medal for its contribution to the arts. In 1990, Ken Fisch became the first architect to win a Grammy Award for his work in architectural design. In 1991, Jose Oubrerie became the first architect to win a Grammy Award for his work in architectural design. In 1994, the School was awarded the AIA's 1869 Medal for its contribution to the arts. In 1995, Norman Booth became the first architect to win a Grammy Award for his work in architectural design. In 1997, Michael Cadwell became the first architect to win a Grammy Award for his work in architectural design. In 1998, the School was awarded the AIA's 1869 Medal for its contribution to the arts. In 1999, the School was awarded the AIA's 1869 Medal for its contribution to the arts.
BACKGROUND: 1873-1896

The Early Years of Ohio State
In the Spring of 1885 the president of The Ohio State University offered Joseph Nelson Bradford a faculty position in charge of mechanical and freehand drawing at Ohio's new land-grant university that had been established only fifteen years earlier. During the following fifty years Bradford introduced one of the nation's first programs in photography, established the Department of Engineering Drawing, prepared the campus plan that still guides development at Ohio State, designed more than [number] buildings as the first University architect, and founded one of the eleven schools of architecture in nineteenth century America. What follows is a brief history of the first one hundred years of that School of Architecture.

Joseph Bradford's offer came at a time, not long after the Civil War, when the traditional education, which had served an American intellectual aristocracy for more than a century, was being challenged by advocates of a more pragmatic approach that prepared students for careers in business and the professions. Before the Civil War, most of the young people who attended colleges in the United States received a classical education as preparation for the life of a gentleman, rather than the life of a businessman. College education was essentially a "means of confirming one's respectability in society" through a curriculum that focused on "mental discipline" achieved through the rigor of classical studies. As stated by Noah, Porter, President of Yale University from 1871-1886, "the college course is preeminently designed to give power to acquire and to think, rather than to impart special knowledge or special discipline."

By the middle of the century, the country was already engaged in serious debates regarding "whether the sole purpose of a college was training for mental and moral power, or whether the accumulation of knowledge ("the furnishing of the mind") also had some legitimate place." This debate over classical versus practical education became particularly contentious during the early years of land grant universities where classically educated "gentlemen" became the first generation of faculty members in institutions born out of a legislative edict that demanded "training" for a career instead of—or as a minimum in addition to—a liberal arts education.

The world was becoming a much more complex place and the classical college education seemed, at best, irrelevant to the new military and industrial leadership of the country. The destiny of the nation was controlled less and less by an American "aristocracy" and more and more by an emerging industrial middle class who looked at life in general, and higher education in particular, from a very pragmatic point of view. Enrollment in traditional colleges dropped sharply, as the "self-made man" became the dominant role model for young people. The prestige of a college education sank along with that of the college professor. The national attitude is reflected in the words of Andrew Carnegie in a speech from 1889:

While the college student has been learning a little about the barbarous and petty squabbles of a far-distant past, or trying to master languages that are dead—such knowledge as seems adapted for life upon another planet than this as far as business affairs are concerned—the future captain of

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3 Veysey 1965, p. 23.

Done by Professor Paul Young, Department of Landscape Architecture.
industry is hotly engaged in the school of experience, obtaining the very knowledge required for his future triumphs. ... College education as it exists is fatal to success in that domain.  

Support for higher education depended increasingly upon successful business leaders who saw a college education as unnecessary—or possibly as an entry into the business and professional world—rather than an intellectual end in itself. It was in this political climate that Congress passed the Morrill Act, which provided for the sale of public land to permit each state to “endow, support, and maintain at least one agricultural and mechanical college.” This famous land grant act, which was signed by Abraham Lincoln in 1862, led to the establishment of “agricultural and mechanical colleges” throughout the country. Ohio Agricultural and Mechanical College, which later became The Ohio State University, of course, was one of these institutions.

While the intention of many congressmen who voted for land-grant legislation was to provide practical and professional training, in fact, “academic reformers with loftier intentions often secured control (of these land grant institutions) in their infancy and made them entering wedges for their own plans.” There was very little governmental support—and a great deal of opposition and, at best, general indifference—for these state institutions during the next thirty years. Powerful agricultural lobbies were interested only if practical training for farmers were provided; and leaders of private colleges were directly threatened through the loss of students in a period of declining enrollments.

The extent of these political debates is confirmed by the fact that, even among the agricultural constituency where one would expect to find the strongest support for “agricultural and mechanical” colleges, there was strong opposition to college-educated “book farmers.” A writer praising President Buchanan’s veto of an 1859 version of the Morrill Act reflected this opinion when he observed that “the success of Morrill’s College Land Bill would have been to build up the most stupendous literary hospital for political invalids and sap-rooted theorists the world ever saw.”

Complications arising from the Civil War and internal state politics delayed Ohio from taking advantage of the land-grant legislation until 1870 when the legislature passed an act to “establish and maintain an agricultural and mechanical college in Ohio.” The Ohio land grant amounted to 629,920 acres, which were sold at an average price of fifty-four cents an acre, for $340,894.70. While not much money in the twenty-first century economy, in 1870 it was enough to precipitate bitter political debates about how and where it should be spent. One group of legislators thought it should be divided among some of Ohio’s existing colleges. Others agreed with its use to establish a new institution but, predictably, they each argued for a location where it would best benefit their own constituents. One legislator even proposed a congressional resolution to modify the grant to “permit the application of the fund to the reduction of the state debt, declaring that the whole scheme for the establishment of an agricultural and mechanical college was utopian.”

Finally, in 1871, a site in Franklin County three miles north of Columbus, was selected and approximately 331 acres of the William E. Neil Farm and adjacent properties were purchased, at an average price of $350 per acre, for about $177,500. On September 17, 1873, the first classes were held in the Main Building, which was not yet completed and would later be renamed University Hall. The political controversies surrounding the disposition of the funds and the site-selection process, together with the national climate of indifference and distrust of higher education, contributed to some very difficult early years for the college. As Alexis Cope, Secretary of the Board of Trustees and University historian, put it, “after the institution was established, it was cast off to struggle by itself, with few friends among the state authorities, or in the legislature, and fewer among the farmers of the State.”

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5 Cope 1920., p. 3.
6 Veysey 1965, p. 15.
8 Cope 1920, p. vii.
9 Cope 1920, p. 100.
obviously unhappy with the way things were going declared that Ohio State had gotten "as far as possible away from God and agriculture."\(^{10}\)

As noted above, the faculty and Board of Trustees at Ohio State were deeply immersed in the national debate regarding the role that colleges and universities should play in the new business and technology world that was emerging after the Civil War. "One side would narrow it to practically a school of agriculture and trade school for artisans where merely the manual work on the farm and in the shops should be taught (while) the other (side) had as its ideal an institution where all branches of higher learning should be taught in harmonious union, and where any child of the State could have the opportunity to pursue the studies which best fitted him for his pursuit or profession.\(^{11}\) The decision that prevailed is summarized in the position of Dr. Edward Orton, the first president, who "took and maintained the high ground, that the institution ... must be one of college rank; that higher education was the end sought, and that, while the branches of learning relating to agriculture and the mechanic arts were to be the leading subjects, other scientific and classical studies were not to be excluded, ... and that all were to be taught so as to afford a liberal, as well as a practical education.\(^{12}\)

Vestiges of this debate were still going on in 1928 when the Ohio State architecture faculty responded to an invitation to participate in a junior vocational college program by declaring that they were "definitely against starting an Architect's Trade School."\(^{13}\)

Although, according to Alexis Cope, the members of the Board of Trustees were almost evenly divided regarding the practical training versus liberal education debate, once the decision in favor of liberal arts was made there was remarkable agreement among them regarding the high standard of academic credentials and personal qualities that were sought in the first faculty members. The education and abilities of this original faculty included impressive combinations of academic preparation and experienced leadership. While there were significant rewards and personal satisfactions associated with the founding of a new university, it proved to be a very difficult task with countless frustrations, and it demanded unusual commitment and an extraordinary vision. The political atmosphere of uncertain state support, combined with a steadily increasing student enrollment, brought great pressures on the faculty, some of whom accepted hard-to-refuse offers at other, more established, institutions. One of them, Professor William A. Mason, who accepted a position in Philadelphia and whose position was filled by Joseph Bradford in 1885, was a faculty member who had "all the advantages of a very proper background and education; a person of high standing from the most significant institution of its kind in America; a person to whom Ohio State had given as much as it could by way of rank, station and fiscal resources."\(^{14}\) Mason's leaving was one of a number of disappointments related to the ability of the college to retain highly qualified people during these formative years. It also prompted the Board of Trustees to appoint a committee consisting of President William Henry Scott, and Professors

\(^{10}\) Roseboom 1967, p. 215.
\(^{11}\) Cope 1920, p. 102.
\(^{12}\) Cope 1920, p. 103.
\(^{13}\) Minutes of Department of Architecture faculty meeting for February 3, 1928.
\(^{14}\) Norris, Ross A. *The Cultured Mind, the Skillful Hand: A Story about Art Education at The Ohio State University and Some Other Places*, Columbus, Ohio, 1978, p. 79
Stillman W. Robinson and Robert MacFarland to search for Mason's replacement and to make recommendations regarding the teaching of freehand and mechanical drawing. MacFarland, himself, left Ohio State in 1884 to accept the presidency of Miami University.

While the university is one of the western world's oldest institutions, this concept of a public university for all of the people was new idea in the late 1800's. Until that time, colleges and universities in the United States were associated with religious denominations and the debate over the role of religion in the academic world that Joseph Bradford entered in 1885 was probably as heated as that of the pedagogical question of academic versus practical curricula. The traditional importance of religion in college life is clearly revealed in the words of James McCosh, President of Princeton University from 1868-1888.

Religion should burn in the hearts and shine ... from the faces of the teachers: and it should have a living power in our meetings for worship, and should sanctify the air of the rooms in which the students reside. And in regard to religious truth there shall be no uncertain sound altered with these walls. 13

The question of the place of religion in public universities, which peaked at about the time Bradford was hired, focused at Ohio State on the issue of mandatory chapel services. From the beginning the Board of Trustees, who were political and business leaders appointed by the governor, insisted that all students must be required to attend religious services. However, from the beginning the faculty resisted this demand. In 1880, one of the unofficial reasons for the resignation of Edward Orton, the University’s first president (1873-1881) and the individual who “more than any one else shaped the policy of the institution and gave form and character to its work,” 16 was “that he was not in sympathy with those who believed that some sort of religious exercises should be held daily at the College.” 17 Thomas C. Mendenhall, a member of Ohio State’s first faculty explained it this way.

Ohio State was one of the first to abandon or reject methods of instruction, which had prevailed in colleges and universities almost from time immemorial. Its courses, in the beginning, were mostly scientific and it relied largely on the laboratory methods of instruction. That the best results of this, at that time, almost untried system might be insured the faculty insisted on the division of classes into small sections, although their own “load” was multiplied thereby. To avoid conflict in such a scheme, many hours of the day must be utilized and instead of a schedule requiring attendance upon lectures or recitations in the forenoon, with assumed “study hours” in the afternoon, as was at that time the almost universal custom, practically all hours of the day, from 8 a.m. to 5 or 6 p.m. were filled with lectures, recitations, or laboratory work. This made it difficult, if not impossible, to find an hour at which all students would be free to attend (chapel services). 18

When, in 1881, the Board appointed Walter Quincy Scott, who was an ordained minister, to succeed Orton, they almost certainly thought he would be in sympathy with their demand. Immediately, however, Scott initiated a “workshop” in which to frustrate a Board of Trustees as he put forth a series of lightly disguised excuses for continuing to delay carrying out the Board’s resolutions requiring chapel services. Again quoting from Mendenhall:

In the beginning, the arrangement of the seats in the Auditorium was not satisfactory and there was delay until that could be corrected. Then it was discovered that there was no carpet for the stage or platform, another delay of a couple of weeks until one could be selected, bought, and put in place. After this the question of music was raised—without it the assembly would never be a success. The Board purchased a piano and a choir was organized. When all these obstacles had been removed another of even greater moment was revealed. There was

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17 Cope 1920, p. 66.
18 Cope 1920, p. 80.
no Bible and when the President, after being authorized to purchase one, reported that he could find none suitable in the bookstores of Columbus, a special order for one was sent to Philadelphia, causing more weeks of postponement.19

In 1883, after only two years, the Trustees asked Walter Q. Scott to resign and named William H. Scott (1883-1895) of Ohio University as president; however, it appears that chapel services never were required on a regular basis.

Joseph Nelson Bradford Arrives at Ohio State
In 1885, Joseph Bradford stepped into the middle of an academic environment in which controversies over religion and classical versus pragmatic curricula were only two of many controversial issues facing higher education. As noted above one of these issues, the difficulty of recruiting and retaining experienced faculty members, led President Scott and the Board of Trustee to consider, for the first time, the option of hiring one of their own graduates. Their argument that other highly regarded institutions were recruiting and hiring Ohio State alumni was true but was, no doubt in part at least, a rationalization for breaking their original, unwritten policy to seek faculty members with university experience and academic credentials from the best known, well established institutions. Until this time, the University's own students had been hired as teaching assistants but Bradford was the first graduate to be offered an entering level faculty position.

Not only because he was a recent graduate, but also because his background was clearly not "academic," Joseph Bradford almost certainly would not have been accepted in the traditional higher education environment that existed prior to the Civil War. Records of his early life are sketchy but it is clear that he was a "self made man," who was not a member of the educational aristocracy that dominated higher education in the United States until challenged by the no-nonsense business and political leaders of the late nineteenth century. A hint of his early life is suggested in an 1883 article in the Lantern, which reported that, during his senior year, Bradford spoke on gold mining and "discussed the subject with such familiarity as only his actual experience in the mines could have furnished."20 In fact, in a note that he wrote in 1936 he states "I was born in a miner's cabin about one mile east of Gold Hill, or three miles southeast of Coloma, or about seven miles west of Placerville (California) which (in 1936) is the only town remaining."21 He attended schools in Colorado from 1865 to 1873 and in Columbus between 1873 and 1876; however, in his own words, his "early schooling took place in rather meager facilities and lasted about five months out of the year."22 In 1877, as a young man of 17, Bradford entered the two-year preparatory course at Ohio Agriculture and Mechanical College and, in 1879, he was ready to enter a regular degree program in what had been renamed, The Ohio State University. In many ways, Joseph Bradford illustrates the intent of the land-grant concept to give ordinary citizens an opportunity to identify and realize their potential—an opportunity that almost certainly would not otherwise be available to them.

While this background helps to explain how a 25 year old recent graduate was offered a regular faculty position, it does not help one to understand how his Bachelor of Mechanical Engineering degree prepared

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19 Cope 1920, p. 84.
20 Norris 1978, p. 80.
21 The Ohio State University Archives: Bradford File.
22 The Ohio State University Archives: Bradford File.
Joseph Bradford for an academic and professional career in architecture. The subject of his thesis, "Measurement of Power by the Dynamometer," and the paper, entitled "The Strength of Screw Threads," that he delivered to the Ohio State Engineering Association in January of his senior year also give little hint of his qualifications in architectural design and freehand drawing. That he had recognized drawing ability, however, is indicated by the fact that three of his engravings appear in Henry Howe's 1888 edition of *Historical Collections of Ohio*.

To understand how his education prepared him for his position in mechanical and freehand drawing, we should note that, in 1879, there was no place in this new land-grant institution to pursue drawing as a fine art or architecture as a discipline. Anyone interested in architecture, therefore, almost certainly chose the program in Mechanical Arts, which included coursework in mechanical and freehand drawing. "Freehand drawing" was described in the catalogue as a fine art that included "all visual image-making that was not mechanical drawing: work in water colors, oils, charcoal, pastel and clay, scenic views, still life, and figure composition, if not portraiture."

Because courses had only been offered for six years at Ohio State when Bradford entered the program in 1879, and because the Department of Mechanical Engineering was created during his second year, it is difficult to determine what courses he actually took in order to earn his degree. Many years later, Bradford described his college education as follows:

> I did not take a full high school course, substituting a two years preparatory course given at Ohio State University. Following compilation of the two years preparatory course, I entered the Engineering College of the University (no course in architecture being offered) and completed all work in the Mechanical Engineering course and about three fourths of the Civil Engineering course, graduating with the degree of Mechanical Engineer."

Judging from his later role in teaching drawing and architecture, one would assume that Bradford took courses in the Department of Freehand and Mechanical Drawing, which was created in 1874 and placed under the direction of Thomas Mathew, a member of an English family of well-known engravers and artists. His cousin, William Mathew, was acknowledged as the "painter of presidents" as a result of his portraits of Presidents Harrison, Garfield, and McKinley as well as Ohio Governors Allen and Bishop. Thomas Mathew was sixty years old and had enjoyed a successful printing business in England before accepting the teaching appointment at Ohio State. He did not have the academic credentials for the position; however, he was an accomplished artist and businessman and, even if Bradford did not enroll in his courses, he certainly would have been influenced by the worldview of art that Mathew brought to the campus. As noted above, we do know that Bradford was an outstanding student in Professor William A. Mason's courses in mechanical and freehand drawing.

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24 Norris 1978, p. 69.
25 State of Ohio Application for a Certificate of Qualification to Practice the Profession of Architecture in the State of Ohio, dated December 17, 1931. Document in the Ohio State University Archives: Joseph Nelson Bradford file. I have not been able to find any record of Henry Moser's having been enrolled in the Ecole des Beaux-Arts School in Paris; however, he could have been trained in the Beaux-Arts tradition without studying in Paris.
Thomas Mathew also taught a photography course as early as 1875, and Bradford's interest in this new technology may have grown from his association with Mathew. Bradford introduced his own photography course in 1890 and the program in photography remained under his direction until it was established as a department in the College of Engineering in 1929.

Beyond doubt, Bradford's life experiences contributed to his education as well as his personal characteristics, which were said to include "being a gentleman in every sense of the term," and "having a rather aggressive drive to bring about what he built." Further indication of Bradford's informal education is suggested by his statement that when he was a student at the University, he spent all of his vacation time for about four years "working as a draftsman in the architecture offices of Henry Moser, a Beaux-Arts trained man, and J. T. Harris who was connected with the United States Architecture Division." According to Ross Norris, "John T. Harris had a company in Columbus between 1874 and 1889 during which time he was the architect for the United States post Office and Courthouse on State Street in Columbus, the first portion of which was erected between 1884 and 1887." As a new faculty member Joseph Bradford immediately assumed his share of the University's teaching load, that, in 1885, was being carried by about twenty-five faculty members—including the president. Reflecting on the faculty members at Ohio State, Thomas Mendenhall noted that they were characterized not by "their love of learning but their loving to learn." While Joseph Bradford was not among the very first, he joined this faculty only twelve years after classes had begun in 1873, and this description appears to fit him very well.

Records of Bradford's faculty activities during his first decade of teaching at Ohio State give us some of the background leading up to his initiating a curriculum in architecture in 1896. For example, in the fall of 1885, his first report as a faculty member to the President applauded the University's decision to reinstate freehand and mechanical drawing, which had been in limbo since Professor Mason's resignation and revealed some of Bradford's thoughts about the role of drawing in a university education. His report also gives a hint of his administrative talents when he reminds the president that his teaching area was in demand, was growing, and was under funded. Further indication of his abilities along this line are confirmed by the fact that, while his drawing course occupied one room in University Hall in the 1880's, when Hayes Hall was completed in the early 1890's, the entire third floor was designated for drawing.

Elsewhere in his 1885 Annual Report, Bradford states that "mechanical drawing, instruction is given in elementary projection drawing and, to special students who may desire it, advanced mechanical drawing, such as architectural or other constructive drawing. In free-hand drawing, instruction is given in elementary work. Outline drawing from the flat copy and from models, and in shading from models and casts, water-color painting from groups of objects, oil painting from the copy and groups in still-life, crayon portraits from copy or photograph, and modeling in clay, are also taught." (See Volume II.) Drawing courses in other early schools of architecture have a very similar description.

It is not clear whether the reference to "architectural or other constructive drawing" is to the drawing of architectural subjects or to drawing techniques normally associated with architectural practice.

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27 Norris 1978, p. 78.
28 State of Ohio Application for a Certificate of Qualification to Practice the Profession of Architecture in the State of Ohio: dated December 17, 1931. Courtesy The Ohio State University Archives. Bradford wrote this statement as part of his application for registration as an architect under the "grandfather" clause when the Ohio architectural registration process was initiated in the 1930's.
29 Norris 1978, p. 95. I have not run across any information regarding architect Henry Moser.
30 Get information
31 Fifteenth Annual Report of the Board of Trustees of the Ohio State University to the Governor of the State of Ohio for the Year 1885, Columbus, 1886, pp. 47-47.
32 Annual Report 1885, p. 147
Nevertheless, it is one of the earliest references to an architectural subject in the University’s official catalogue of course offerings.

In the Annual Report for 1886, Bradford notes the addition of descriptive geometry and records a total enrollment of 208 students. He also reports that he has begun requiring the students “to leave a specimen of their work at the close of the year, so that in the course of a few years the department will have a good showing of its own work.” For the academic year 1886-87 he significantly expanded his catalogue description of the course of study in drawing and, for the first time a distinction between mechanical and free-hand drawing is clearly articulated and one begins to see aspects of both types of drawing that are pertinent to architectural education and training. (See Volume II.)

The fact that Bradford’s drawing courses were required in the sciences and elective for arts and philosophy, suggests that Ohio State was beginning to offer alternatives that permitted students to pursue individual courses of instruction. The nineteenth century classical education normally left little room for student choices; the curriculum was rigid and the requirements were the same for everyone. The arguments of classical educators—who gave very little credit to the student and had great confidence in their own wisdom and judgement, and who insisted upon a strictly administered curriculum—were summarized by Noah Porter in 1878.

(Student’s) tastes are either unformed or capricious and prejudiced; if they are decided and strong, they often require correction. The study, which is farthest removed from that which strikes his fancy, may be the study which is most needed for the student. ...An elective system would destroy the essential, underlying unity of the college—the social bond with one’s classmates which was so often born of mutual struggles against the same instructor, intellectually, it would produce one-sided men, men lacking in liberal breath.

By the 1890’s the position of Porter and his supporters had been successfully challenged and the President of the University of Tennessee probably echoed the academic leadership of the country when he said, “the harmonious and equitable evolution of man does not mean that every man must be educated just like his fellow.” Most administrators at this time would agree, at least publicly, that “…harmony is within each individual; that the community is most highly educated in which each individual has attained the maximum of his possibilities in the direction of his peculiar talents and opportunities. This produces not a Procrustean sameness, but an infinite diversity in purpose and potentiality.”

Bradford’s teaching responsibilities remained essentially the same until the academic year of 1889-90, when this emerging national attitude probably contributed to the support of his proposal to introduce elective courses in lettering and photography. Also, in the 1889-90 catalogue, along with Assistant Professor Bradford, a Mr. Taylor was listed as an instructor in free-hand drawing. According to Ross Norris, “Joseph R. Taylor, who as a student had taken ... much drawing from Mr. Mason, volunteered to assist Bradford and to teach freehand drawing without compensation. This suggestion, which he made in June 1889, was referred to President William Scott and Mr. Bradford discussed Taylor’s ‘generous offer’ in his 1889 report. Funds were earmarked for an assistant and Taylor assumed the duties of teaching freehand drawing in Autumn 1889. One suspects that Bradford had sought out his friend Taylor’s services, pressed by what looked like an “insurmountable task” to teach all of the mechanical and freehand courses in drawing—which had been made a separate department under Bradford’s direction in 1890. This department would later become Engineering Drawing.

33 Annual Report 1886, p. 40.
35 Vesey 1965, p. 67.
38 University reports and catalogues use designations such as “department,” and “course of study,” interchangeably and it is often not clear whether reference is being made to an official college or department or a generic category of courses. This confusion follows in my selections of excerpts from these documents.
Joseph R. Taylor, by the way, "became a professor of English and an institution on campus for most of his fifty-year association with the University. Taylor also was perhaps the strongest force for fine art outside of the Art Department and certainly the staunchest defender of George Bellows when his work was considered outlandish by many."\(^{39}\)

"There is no doubt about Bradford's significant role in making photography at Ohio State virtually unique among Universities. His interest in and devotion to it were extraordinary. This is clear not only by the courses he offered in photography, but also by his research efforts. In 1896, with Thomas E. French, ... Bradford was experimenting with three-color reproduction involving photographic color separation.\(^{40}\) His work also extended to experiments with X-rays.\(^{41}\)

Sixteen students were enrolled in Bradford's first photography course, which was offered in the spring of 1891. While this was the University's first formal, credit, course in photography, Thomas Mathew had given instruction in photography beginning in 1875 and, as noted above, it is possible that his courses led to Bradford's interest in the subject. According to the description in the 1890-91 Catalogue the course included instruction in the history of photography; lenses, exposing and developing; chemistry of photography; printing; lantern slide making; and applications of photography; as well as practical exercises in outdoor and indoor photography; flash light work; copying; printing and enlarging.

Throughout the 1880's reference was occasionally made to architecture or architectural drawing as part of a course offering. For example, Thomas Mathew apparently had his students do architectural drawings and "in 1881 Professor Mason reported that he had one student doing special work in architectural drawing. He welcomed others in that subject and he purchased a series of architectural plates from which students could work. ... (In addition) President William Scott discussed the need for a course in architecture as early as 1883."\(^{42}\) Articles in the *Lantern* in November of 1881 and January of 1882 suggest that Ohio State recognized an emerging national movement to prepare persons for architectural careers through a university education rather than the traditional professional internship. In the Annual Report of October 1888, Bradford suggested that a course of study in architecture be offered. In words familiar to faculty members and university administrators throughout history, he said that taking this step "would require no great outlay, for no new buildings would be needed and many studies now taught would be (required) in the course of study proposed."\(^{43}\) About ten years later Bradford's suggestion became a reality. The 1896/97 University Catalogue included a three-year "Course in Architecture," within the College of Engineering.

\(^{39}\) Norris 1978, p. 66.


\(^{42}\) Norris 1978, p. 94.

\(^{43}\) Annual Report, 1888, p.
THE BEGINNING: 1896-1907

The First Curriculum in Architecture: 1896-97
While Joseph Bradford deserves much credit for initiating the idea of a professional curriculum in architecture, it must also be noted that, by the 1890's, the advocates of a more pragmatic, career oriented, higher education had won their arguments and architecture, and other professionally based courses of study, were being introduced into both public and private colleges and universities. One of these advocates who, indirectly at least, helped Bradford achieve his goals was Rutherford B. Hayes. President Hayes was an especially strong supporter of the manual training movement that accompanied the industrial expansion that followed the Civil War. As a member of the Board of Trustees of Ohio State (1887-1893), he proposed that a Manual Training Department be added to the University and, in 1893, Hayes Hall was dedicated as the new Manual Training Building.

Some faculty members, including Professor Stillman Robinson, who was the highly respected chair of Mechanical Engineering (and Joseph Bradford's mentor), felt that "manual training was superfluous; that the work could be done better in the departments." Robinson resigned in 1896 and in April of 1897 Joseph Bradford and others signed a petition supporting the Department of Manual Training. Coincidentally, Bradford's three-year program in architecture was first offered in 1896-97.

In the late nineteenth century there was no societal agreement on just what an architect did, and there certainly was no agreement as to how an architect should be educated—or more precisely, whether the architect's work required an education or training. People who planned and designed buildings were engaged in a search for architectural identity that distinguished them from builders and engineers; a search that led to their need to define the work of an architect. By definition, "definitions" are exclusive, not inclusive, and the architectural profession began a process of self-identification by exclusion that, one could argue, continues today. An early step in this search for identity was to declare architecture to be a profession. A legal description of a profession states that "a profession differs from a skilled trade by requiring complex intellectual effort rather than mere mechanical dexterity, and (it differs) from commerce by rendering to the client a personal service compassing a high level of objective counsel, guidance, and art." Status as a professional was a logical extension of the Renaissance declaration that architecture was an intellectual discipline and an art, and it not only limited the role of the architect, but it also clearly placed the preparation for architectural careers within the university rather than the office.

While it can be argued that every craftsman-builder performs the functions of an architect, the term "architect" normally refers to the person who is in charge of large projects. Historically this craftsman-builder was a master mason or a master carpenter who had earned his title through exceptional trade skills that led to full-time responsibilities for planning, designing, training, and supervising—leaving little time for actual building. One could conclude that architectural education began in the Middle Ages when some apprentices first learned these planning and design skills in addition to, or in lieu of, the masonry and carpentry skills of their guild. This medieval beginning of a separate architectural training was reinforced in the early Italian Renaissance when architectural dilettantes, such as Leon Battista Alberti, wrote treatises on architectural theory and designed buildings, but were not trained craftsmen. Since the

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44 Norris 1978, p. 834...

Renaissance, the role of the architect as designer and planner has continuously increased and the activities of the architect as craftsman and builder have practically disappeared.

In the emerging industrial world of the nineteenth century, structural and mechanical engineering, and other technical fields, began to tax the ability of any one person—or any one profession—to accomplish all of the tasks necessary to design and build even a moderately complex building. Also, it became increasingly apparent that the traditional apprenticeship system could not prepare the numbers of professionals needed to serve these roles. In the last half of the nineteenth century, the universities—which were already being redefined as places for career preparation, rather than places for classical education—began to accept the task of educating and training architects and other professionals. These universities, however, had no precedent to guide persons, such as Joseph Bradford, who were establishing these programs.

Bradford's French Academic Model
The universities, however, did have an academic model. This model originated in France in 1671 as the Royal Academy of Architecture, and emerged in 1797 as the École des Beaux-Arts. The École des Beaux-Arts was not a university; it was a state school for the preparation of architects for public service in the Royal French Court. The role that this French school for an elite cadre of architects played in the establishment of architectural education in the United States is indicated by the fact that most architects and architectural students even today will recognize many aspects of their own education in the following description by Turpin Bannister:46

Admission (to the École) was ... highly competitive, and only 60 to 80 new students were chosen each year from 500 to 600 applicants. Rigid entrance examinations ensured a group already versed not only in algebra, geometry, and general history, but also in drawing, modeling, and even elementary architectural design. To secure this preparatory training, candidates were forced to depend on private tutors and studios. Thus the École was freed of the difficult problems of elementary teaching but, at the same time, it forfeited the opportunity to develop it as an integral part of the whole curriculum.

Once admitted to the lower, or second, class, students undertook three types of instruction: One consisted of lecture courses in theoretical subjects: mathematics (trigonometry, analytic geometry, and advanced descriptive geometry), mechanics, stereotomy, surveying, perspective, architectural history, architectural theory, and building construction (including elementary applied geology, physics, and chemistry). The quality of these courses was usually high, especially in theory and construction, but, too often, they received from students less than minimum attention, since attendance was voluntary and final examinations were taken as the sole criteria of accomplishment. The second type was studio training in freehand drawing. In the École's doctrine, all of these studies were only contributory to the third type of instruction, architectural design. In Second Class design, students strove to win a prescribed minimum of points in competitive exercises devoted to meticulously rendered studies of the orders and other ornamental details and to solutions of simple buildings. Facility was also encouraged through brief solo problems. The average full-time student could complete the Second Class in about three years.

In the First Class, lectures were confined primarily to building and professional practice. Advance drawing and modeling were also required. Design, however, became the principal study, and its problems posed the solution of more complex buildings. Originally the École curriculum had no terminus and students could continue design until they reached their thirtieth birthday. Strong incentive to do so was given by the opportunity to compete for the Grand Prix, which led to four free years of advance study at Rome and, upon return, to state appointments and commissions. In 1869, the school was empowered to confer diplomas on those who completed a prescribed amount of advanced design and passed a comprehensive examination which involved the design of a given building, and the preparation of its working drawings, details, specifications, and a partial schedule of quantities of materials. Later a year of construction supervision under a government architect was also required.

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The developed École curriculum was remarkably comprehensive, but, at the same time, its actual operation exhibited a curious bifurcation. The École itself conducted the lecture courses and the drawing classes. In design, however, it limited its responsibilities to issuing programs of requirements for the problems, to presiding over the students during the first few hours as they worked out their basic schemes, to administering the grading of final solutions by juries of architects, and to exhibiting the results for the edification of participants. All else—the crucial stages of preparing and guiding the student in his development of his exercise—were the province, not of the school or its faculty, but of ten to twenty independent units, the ateliers. These were organizations in which students voluntarily associated in order to secure, for a modest fee, a studio in which to work and instruction by a patron-practitioner. Some of these ateliers were small with only a handful of members; others had as many as 150 students, but the average was about forty.

In theory, the atelier brought professional stimulus to each student through intimate contact with the patron, who was usually an eminent and experienced architect. ... Close association with like-minded students encouraged mutual assistance and mutual instruction. Rivalry within and between ateliers spurred ambition and effort to high pitch. All this, together with the inevitable camaraderie and gaiety of high-spirited youth, fostered a remarkable esprit de corps and an intense loyalty to atelier, patron, and fellows."^{47}

Professor Herbert Baumer, who arrived at Ohio State in 1922 as a recent graduate of the École in Paris, described student life as follows:

As for life in the student quarter, I suppose you have all heard tales of the so-called immorality of the lives of the students. Most of these tales are spread by people who are looking for just this thing. The average tourist who goes to Paris is much more interested in the night life of Montmartre than he is in the Louvre and all the other artistic treasures of Paris.

Now the average Frenchman may be most anything except a hypocrite: he thinks no more of concealing his vices than he does of concealing his virtues.... To my mind, this takes most of the loathsome quality out of any vice—the fact that it is practiced openly. Of all vice, the worst is the hidden kind. Some people ... advertise their virtues and by all sorts of official censurships, try to hide their vices. This is something you can't accuse the Frenchman of. In France, "personal liberty" is not an expression coined for political speeches only. Everybody, without exception, intends to, and does, live just as he sees fit. The average Frenchman is rather more surprised than other men that you happen to have the same opinion as he has. If he (has) the right to have an opinion of his own he can see no reason why you shouldn't do the same, and nowhere will you find such an absence of religion or political bigotry as in France. As for morals in the Latin Quarter, if your opinion of morals is confined, as I hope it is not, simply to a consideration of what—for want of a better name let us call it "sowing wild oats." Well then, I'll admit that the Latin Quarter is a very immoral place, and you had better stay away. But it seems to me that such temptations as this are hardly worth while. We ought to avoid great temptations, those that we feel we can not withstand, but, on the other hand, there are certain little temptations that it seems to me it is rather cowardly than otherwise to avoid. We'll never be truly virtuous by building a wall about ourselves.

If, however, you go looking, in the Latin Quarter for the great and true virtue, you will find it everywhere. I mean that really great and Christian virtue that will never betray a friendship, that is always sincere, that is founded on mutual respect and tolerance, and that is truly charitable, that will share its last sou with you. This is the truly great and true virtue you will find in abundance in the Latin Quarter and your morals can't be hurt by living there. I believe they can only be improved. ...^{48}

In The Architect at Mid-Century, Bannister credits the École with the education of many accomplished architects, however, he also notes that "in actual practice the system developed definite shortcomings. First and perhaps most significant, was the fact that the delegation of instruction in elementary courses and in design to private agencies made any real integration of the whole educational process impossible. It may be

^{47} Bannister 1954, p. 88.
^{48} Baumer Archive, Columbus: OSU School of Architecture
argued that the École exercised tacit control through its entrance examinations and design judgments, but this could also mean a typical academic faith in the primacy of end results and disregard for the methods by which students achieved them."49

Bannister identifies another weakness as the fact that the "atelier was neither school nor office and thus lacked the disciplines of both. Moreover, in all but the smallest groups, the patron could not spare enough time to give personal criticism to each student. Actually, he was forced to concentrate his effort on advance students, particularly those preparing for the Grand Prix. These, in turn, repaid their advanced instruction by teaching their younger fellows. But even if they had gained some practical experience in offices, they were themselves too immersed in the system to act as judicious mentors. Thus, for most students, the system's primary premise of close contact with professional realities remained for the most part an illusion. By modern standards, the ateliers could not supply an adequate amount of effective instruction, and it is difficult to escape the conclusion that the chief basis or its existence was its economy."50

A final weakness in the École system, according to Bannister, was recognized at the turn of the twentieth century as indicated by the following excerpt from an editorial in the January 1901 issue of Architectural Record.

The competitive system, which is so much in vogue in French educational establishments, shines here in all its glory and keeps the young people constantly up to the mark. In order to enter the school it is necessary to pass numerous examinations of a severe nature and other (examinations) take place every six months, so that, while it is very difficult to become a pupil, nothing is easier than to lose that position. A mental depression lasting a few hours is sufficient to bring it about. Then there are contests from one end of the year to the other for medals, money prizes, the diploma of architect, and, finally, for the Grand prix de Rome. The École is not a place for dreaming or meditating, nor even for disinterested study. Every effort has to culminate in palpable result, in the gaining of a given number of points. One is stilled in that oppressive atmosphere, and one quits it in a state of anemia which is not rapidly recovered from. This, in our opinion is the school's great defect—the weak pin in its armor.51

Paul Cret, who was a faculty member at the University of Pennsylvania, and a distinguished early twentieth century American architect, expressed similar concerns about the École system.

Like all competitions, they were bound to the defects of their qualities. Invaluable in stimulating competitive ardor, they tended to place emphasis on what was most likely to please the judges to put it another way, they tended to encourage not the best possible work, but the work most likely to win.”

While the École des Beaux-Arts provided an important model for the architecture program at Ohio State, when Bradford was working out his curriculum in the 1890's, some American universities also had programs to which he could refer.

49 Bannister 1954, p. 89
50 Bannister 1954, p. 89
51 Architectural Record, Vol II, January 1901, p. 16.
Bradford's American Academic Models
Beginning in 1846 with Richard Morris Hunt, a few Americans attended the École; however, the demands that accompanied the rapid industrialization during the second half of the nineteenth century made it clear that an occasional admission to the École des Beaux-Arts and a casual system of apprenticeship were not going to meet the need for architects, engineers, and other professionally trained people in the United States. After the Civil War, architectural training began to be offered in the universities where the balance between a liberal arts education and a professional preparation became an issue that is still not satisfactorily solved.

In 1865, the first university-based curriculum in architecture was established at the Massachusetts Institute of Technology and, by the end of the century, eleven universities were offering programs in architecture. According to Arthur C. Weatherhead\(^{32}\) these programs, and their founding dates, were:

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<thead>
<tr>
<th>Year</th>
<th>Institution</th>
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<tbody>
<tr>
<td>1865</td>
<td>Massachusetts Institute of Technology</td>
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<tr>
<td>1871</td>
<td>Cornell University</td>
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<td>1873</td>
<td>University of Illinois</td>
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<td>Syracuse University</td>
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<td>1881</td>
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<td>1898</td>
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<td>1899</td>
<td>The Ohio State University (Three Year Program established in 1896)</td>
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In 1868, the Department of Architecture at the Massachusetts Institute of Technology opened its doors to its first class of four students under the direction of William Robert Ware, a Harvard graduate who had been a member of Richard Morris Hunt’s atelier. Weatherhead dates the establishment of the program as 1865, when Ware was appointed director of the school which, incidentally, he notes, was not only the first school of architecture in the United States but the first in an Anglo Saxon country. Since Ware later was called to Columbia to establish its program in architecture, his pedagogical principles, which are outlined below, had a significant effect upon educators, such as Joseph Bradford, who founded programs in the early years of American architectural education. Based upon available information and anecdotal descriptions of the early years of architectural education at Ohio State, it is reasonable to assume that Joseph Bradford would have agreed with William Ware’s pedagogical principle that the architecture curriculum should include “as much broad cultural study as a professional course will permit.” This contention always remained one of those most strongly supported by Ware. He had received a thorough cultural education at Harvard, and his major interest lay in the realm of genuine scholarship. In attempting this emphasis in a professional school he was not always successful, and doubtless the stress upon broad cultural background often militated against brilliance in the more technical performance of his students. Nevertheless, this principle was a great contribution to early architectural education in the United States.\(^{33}\)

Ware believed that “details of a practical nature that can be learned in the office should be postponed until that time. Fundamental considerations relating to such details, however, should be brought to the attention of the student in school. Hence, he introduced courses in the principles of working drawings and professional practice,”\(^{34}\) and he anticipated the architectural education and training roles still played by the universities and the professional offices in the United States.

Contrary to the atelier system of the École, Ware felt that “design should be conducted by regularly appointed instructors in the school. ... Since it seemed impossible to Ware for busy American architects to

\(^{32}\) Arthur Clason Weatherhead, The History of Collegiate Education in Architecture in the United States (Los Angeles: Arthur Clason Weatherhead ), 1941

\(^{33}\) Weatherhead 1941, p. 27.

\(^{34}\) Weatherhead 1941, p. 27.
view their responsibilities toward the on-coming generation with quite the same idealistic attitude as the École, the French atelier arrangement was not advocated by him.”

In Ware’s opinion, “in the study of design, the problems should not be of too practical a nature. It was considered better to stimulate the imagination by studying works of the great masters, which were remote from the requirements of every-day life. ...It should be noted here, however, that in this matter of precedent in design, Ware had a definite conviction. He believed that the first principle of architecture was truthfulness and rationality, which, in its higher phases, became more poetical and more imbued with sentiment and that the great principles of architecture were to be learned from history. It is through study of these principles, which transcend the various periods and are abstract in nature, and not by copying actual precedents of the past, that the student is enabled to solve modern problems. In order to impart this information of the past and yet keep the student free from the rule of authority, Ware proposed to separate the actual study of precedent and design. He would relegate detailed studies of historic styles to the history courses somewhat after the manner of the archaeological projets of the École des Beaux-Arts.”

At Ohio State, Professor Ronan’s course in Allied Arts was consistent with Ware’s belief that “students in architecture should be given some contact with the closely allied industrial arts.” The need for better collaboration in the allied arts in the United States must have been obvious to Ware, but it was far too early in the history of the profession for much to be accomplished toward this ideal.” He also advocated the emphasis of construction as well as design. In his curriculum, as in Bradford’s program, subjects such as mathematics, physics, chemistry, and mechanics were taught by the science and engineering faculty.

In addition to Willaim Ware’s programs at MIT and Columbia, Bradford would have known the work of colleagues who were establishing architecture programs at other universities. At the time he was making his proposal, only MIT, Cornell, Illinois, Syracuse, and Columbia, would have been around long enough to serve as models—the other programs that preceded Ohio State would have not yet had a graduating class. Of this group, it is likely that Bradford would be most familiar with the University of Illinois.

According to Alexis Cope, the University of Illinois figured prominently in the early history of Ohio State. In 1879, President Orton and a member of the Board of Trustees arranged for a trip to the University of Illinois and invited the members of the finance committees of the two houses (of the Ohio Legislature) to accompany them. Although it took several more years for the State to begin to recognize its responsibility to its land grant college, this trip is identified by Cope as being a watershed experience. President Orton’s report included the following observation, which suggests that the Ohio visitors noted that architecture education was underway at Illinois.

"(We) passed with awakened curiosity to the art gallery ... Ranged around the ample room, were one hundred or more thoroughly faithful copies of the masterpieces of sculpture, that all the ages have preserved. Photographs and engravings of famous architectural and historic scenes were added.”

The tentative beginning of the architecture program at the University of Illinois is suggested by a statement in the Bulletin for the 1873/74 academic year stating that “The specialties of the course (in architecture) are taught upon the same general plan as in the European art schools by a gentleman of much practical experience now studying in Berlin, but expected to return this year.”

Nathan Clifford Ricker was the gentleman studying in Berlin. Ricker had been a student in an architectural drawing course taught at Illinois in 1871. In 1873, after receiving a degree in architecture (the first such

55 Weatherhead 1941, p. 28.
56 Weatherhead 1941, p. 28.
degree in the United States), Ricker was given a position as an instructor and, after spending six months in Europe, he returned to establish a permanent architecture program. He was promoted to full Professor of Architecture two years later and remained "identified with the department for fifty years."  

By the early 1890's Nathan Ricker would have had about twenty years of experience in architectural education at Illinois and if Ohio State's association with Illinois continued, Ricker would probably have had a significant influence on Bradford. In any case, Ricker's pedagogical point of view, which is suggested in the following excerpts from his address to the AIA convention in 1881, helps to place Midwestern architectural education in perspective of this time.

The student of Western birth and education is, I believe, more self-reliant, more independent in his modes of thought, and even more practical than an Eastern college student. He is always asking mentally, "What is the use of this study or this information? Does it lead to any practical result? ... Correct taste and power of designing form the keystone in the education of the architect ... After a student can make a good set of drawings from a sketch or small perspective, a programme of conditions and requirements of a small building is given to him. This is followed by others, increasing in difficulty, as he acquires power and ending with the most difficult structures an architect is called upon to erect, except public buildings which are reserved for the post graduate course. In studying these problems, sketches at a small scale are made and changed until satisfactory, great attention being paid to the full set of working drawings neatly colored and shaded. Working drawings similar to those made in architects' offices are preferred to fine drawings, though as much time as can be spared is given to this branch of the art. Possibly the aesthetical side of the education of the architect has been less fully developed than the practical and scientific side because it has been my aim to send out graduates who were well grounded in the principles of scientific construction and were well fitted for office work as well as this preparation may be made at a school; and then to improve and cultivate their tastes as possible in the time.

Bradford's 1896 Architecture Curriculum
Joseph Bradford's goal of establishing a program in architecture at Ohio State was realized in 1896 when the three-year curriculum first appeared in the University catalogue (see Volume II). As Bradford had promised in 1888, the coursework was largely derived from existing drawing and engineering offerings; however, his curriculum did include eight new architecture courses.

While the similarity in the backgrounds of Ricker and Bradford suggest that they would have shared a pragmatic emphasis on architectural education, the requirements for admission to Bradford's architecture curriculum in 1899 included far more than the mathematics and physical sciences associated with a construction-based architecture program. These requirements stated that each applicant had to demonstrate an "ability to write clear and correct English by writing two essays of about two hundred words each. The first essay will be upon a subject drawn from the candidate's observation or experience ... The second essay will be upon a subject drawn from a list of classics, which will be furnished upon application."  

In addition, the candidate for admission to the architecture program had to pass an examination designed to test "the applicant's knowledge of the subject matter, form, and substance (of selected) books; the plot purpose, literary style, and peculiarities, incidents, and characters of which the applicant should make himself thoroughly familiar. (For 1897, the selected books were) Shakespeare's As You Like It or The Merchant of Venice; Scott's Marmion; Longfellow's Evangeline; George Elliot's Silas Marner; and Irving's Tales of a Traveler. (For 1898), Milton's Paradise Lost, Books I and II; Pope's Iliad, Books I and XXII; Goldsmith's Vicar of Wakefield; Sotheby's Life of Nelson; Lowell's The vision of Sir Launfal; and Hawthorne's The House of Seven Gables."  

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58 Weatherhead 1941, p. 37.
59 Ohio State University Catalogue 1896/97, p....
60 Ohio State University Catalogue 1896/97, p...
By reviewing the early architecture curricula and by placing Ohio State in local and national context, we gain an idea of Bradford’s pedagogical approach to architectural education; however, the next logical question is “who were the instructors during this formative period and what were their qualifications?”

Bradford clearly had the interest, enthusiasm, and administrative savvy, but his academic credentials were in Mechanical Engineering? Other than his own statement that he had worked in the architectural offices of Henry Moser and J. T. Harris, there is no known reference to his specific architectural training. Nevertheless, in 1895 the University administration was sufficiently confident of his professional ability to appoint him as the architect and construction supervisor for McMillin Observatory and, by 1896, to accept his proposal for a course of study in architecture. Because at this time there was no agreed-upon method of preparing for an architectural career, it would not have been unusual for the founder of an architectural program to have learned by experience. But, other than Bradford, one might ask, who made up the faculty and what were their academic and professional credentials?

The First Architecture Faculty
In the mid 1890’s, Ohio State catalogues listed Professor Bradford and Messrs. Thomas E. French, Thomas K. Lewis, Silas Martin, J. K Vossuehler, and J. S. Tidball as assistants and instructors in architecture and drawing. French, like Bradford, probably had some training in the building industry, if not in architecture itself. He entered Ohio State in 1891 as a special student under Professor Stillman W. Robinson, who as noted above, was Joseph Bradford’s mentor. He was a part time drawing assistant while still in school, an assistant professor of drawing from 1898-1901, and an associate professor of drawing and architecture from 1901 until 1906 when he became professor and chairman of the newly established Engineering Drawing Department. He was the co-author of five textbooks, one of which, A Manual of Engineering Drawing for Students and Draftsmen, which was published in 1911 “quickly became known as French’s Engineering Drawing and was still in print in 1986,” 61 At the time of his death, in _____, it was estimated that his books had sold over 1.5 million copies.

Almost certainly, Bradford, with French’s help, taught all of the architecture courses, and all six men shared the teaching of the mechanical and freehand drawing courses. The remaining professional courses in the architecture curriculum were offered in the College of Engineering.

Silas Martin, who taught in the architecture curriculum from 1900 until his death in 1906, “was a luminary of at least local magnitude.”62 His portraits of Ohio State presidents Edward Orton and William Oxley Thompson are in the University collection and his portrait of President William McKinley was said to have been the favorite of McKinley’s wife.63

61 Thomas E. French archives, The Ohio State University
The way in which Bradford recruited Silas Martin as a drawing instructor provides insight into Martin's life as well as Bradford's approach to architectural drawing. In an 1899 letter to President James Canfield, Bradford says, "in reference to Mr. Martin's age, opportunity has not presented itself for me to present this question to him, but those well acquainted with him say he is about 50 years old, but I do not think that is any part of the question of his ability or qualifications. I have known him for about fifteen years and feel satisfied that I am working only for the best interests of the department in making this recommendation. Mr. Martin is not classed with the old school. He is not an out and out impressionist nor a realist, but occupies an admirable position between, if it is necessary to secure other recommendations besides my own it will be a very easy matter, but I hope you will see your way perfectly clear to endorse this recommendation."  

Other than their years of service, records reveal very little information about J. K. Vosskęuhler, John Tidball and Thomas K. Lewis. We do know that Vosskęuhler received his degree in Mechanical Engineering from Ohio State in 1900 and his address while he was teaching was the same as Bradford's, 54 West 10th Avenue; and that Tidball, received a Bachelor of Science degree from Cornell University in 1880, and studied at the Art Student's League in New York.

Bradford's 1899 Architecture Curriculum

In 1899, a fourth year was added to the architecture curriculum, and a Bachelor of Civil Engineering in Architecture degree was listed for the first time in the 1899/1900 Catalogue. This four-year curriculum was similar to the 1896 three-year program except that now twenty, rather than eight, architecture courses were required. See Volume II for full description of the curriculum and courses. It was this curriculum that Weatherhead identified as the eleventh program to be established in the United States. Based on the criteria he used in dating the beginning of other programs, the 1896 date would probably be more appropriate.

The 1899-1900 catalogue stated that the program in architecture was "carried on in connection with the Department of Drawing. The facilities ... consist of a large, well-lighted drawing room for the designing and drawing part of the work, a recitation room specially fitted with a stereopticon lantern to illustrate the lectures, several hundred lantern slides of typical specimens of architecture from all parts of the world, a collection of scale design drawings, a collection of specifications of buildings that have been erected, a collection of plaster ornaments used in architectural decoration and a well selected collection of useful books in the library. The city contains many buildings interest to the architectural student, both in a completed state and in process of erection."

Another section of the 1899-1900 Catalogue states that "This course (curriculum in architecture) was established in 1896, to meet a growing demand for special training along this line. The extremely rapid developments, in late years, of novel methods of construction, the constantly extending list of materials used, and the creation of types of building entirely without precedent in the history of architecture, render it not only desirable, but imperative, that a large class of thoroughly trained and equipped men shall be brought forward, if this progress is to be maintained. The employment in architecture of so many young men trained in other branches of engineering seems to prove the urgent need of those whose training is directed expressly to this end. The course offered gives a good training in mathematics, physics, and mechanics, which are fundamental, together with a thorough drill in drawing, designing, shop work, and the more technical branches of architecture proper."  

Professor Bradford's faculty title, which was listed as simply "Associate Professor of Drawing" in the 1890's, was changed to "Architecture and Drawing" in 1901, when he was promoted to full professor. Despite the fact that the degree offered by his department from was Bachelor of Civil Engineering in Architecture, there is no indication that he ever held an appointment in the Department of Civil Engineering, which was established in 1885 under the charge of Christopher Newton Brown (for whom Brown Hall is named). In 1906 the Bachelor of Architecture degree replaced the Bachelor of Civil Engineering in Architecture and the first Bachelor of Architecture degrees were awarded in 1912.

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64 Letter in OSU Archives. As cited in Norris 1978, p. 113.
65 University Catalogue 1899-1900.
66 University Catalogue 1899-1900.
Architecture was originally located in Hayes Hall, which was built as the manual training building and was the location of the drawing department. In 1903, Brown Hall, which was designed by Bradford, was completed and Bradford's architecture department and photography program moved in.

The first person to earn an architectural degree at Ohio State was John William Peterson in 1903. His thesis project, entitled "The Design of a Theater," is in the school archives; however, other than the fact that he was a structural engineer for the American Bridge Company in Canton, Ohio in 1917, there is no known information regarding his career. The second and third architecture graduates were Florence Elizabeth Hite and Charles St. John Chubb. Concerning Florence Hite, we know only that she married Walter Franklin Lineberger and that she was living in Long Beach, California in 1917. The career of Charles St. John Chubb, however, is well documented. He attended the University of Pennsylvania as a special student in 1906/7 and, in the autumn of 1907, at the invitation of Professor Bradford, he returned to Ohio State to begin a long career as a faculty member and chairman of the Department of Architecture.

THE EARLY YEARS: 1907-1922

Charles St. John Chubb Confirms a University-Wide Perspective for the Department

Charles St. John Chubb's appointment marked a new era in the development of the architecture program. Until this time, Bradford and French were the only faculty member who had any specific architectural training. Chubb, on the other hand, in addition to his formal architectural education at Ohio State and Pennsylvania, had worked as a draftsman in the architectural offices of C. W. Bellows and Frank Packard. Bellows was the father of the painter George Bellows and Packard, who was a partner in the firm of Yost and Packard, was one of the best known architects in Ohio and the Midwest. Among the many buildings designed by Yost and Packard are Orton Hall, Hayes Hall, Lord Hall and the Old Armory on the Ohio State campus.

Charles St. John Chubb was born in 1881 at Fort Pembina, an army post in North Dakota. His father, who, at the time, was commandant of this post, later moved his family to Columbus where Chubb graduated from Old Central High School in 1900 and the following autumn entered The Ohio State University as a Freshman in Architecture. He was graduated in 1904 with the degree of Bachelor of Civil Engineering in Architecture.
Chubb's study with Bradford, French, and other faculty members at Ohio State was augmented by his work at the University of Pennsylvania where the architecture program was strongly design oriented and many of the faculty had studied at the École des Beaux Arts. The following description of the architecture program at Pennsylvania, which was written in 1916, gives a good indication of the nature of the education Chubb received there.

Since the organization of the course in architecture at the University of Pennsylvania twenty five years ago, in 1890, it has been the endeavor of those in charge to steer a straight course between the rocks of commercialism on the one hand, and those of pedantic dilettantism on the other. While giving due attention to the so-called humanities, to the history and criticism of the fine arts, and developing a good command of the English language, the Pennsylvania architect finds his fullest expression in the design drawings rather than in literary theses. It is assumed that every student matriculating in the school desires the best possible preparation for professional career that may be gained in four college years. The training is intended not to duplicate office work, but to be its complement; the curriculum, therefore, excludes all that may be learned more advantageously in the office, in order that it may supply those elements that the average draftsman rarely, if ever, acquires in his strenuous daily routine.

The early bulletin claimed that the school educated high-grade architects, not draftsmen, but the training was such that the students were better draftsmen and assistants for having had it.⁶⁷

According to Weatherhead, "another outstanding characteristic of instruction at the University of Pennsylvania ... was the emphasis placed upon the various branches of freehand drawing. (Freehand drawings) was planned not to be studied as mere incidentals to design, but as subjects with important educational objectives per se, in the broad development of the architectural student. The instructors in these allied subjects were chosen for their recognized abilities in their respective lines. In this manner there was created about the school a general fine arts atmosphere."⁶⁸

Among the faculty members that Chubb would have encountered at Pennsylvania were Frank Edson Perkins, a graduate of the École des Beaux Arts and holder of the Diplôme, Thomas Nolan, a Columbia graduate who traveled extensively in Europe, studied at the École, and practiced for several years, and Herbert Everett. Nolan was in charge of construction and co-author of the well-known Kidder-Nolan Architect's Handbook. Herbert Edward Everett taught architectural history in a manner that "not only gave the students a practical working knowledge of ornamental forms in the principal historic periods, but taught them design and color."⁶⁹ Chubb and Ronan's history-sketch assignments at Ohio State were designed to accomplish essentially the same objective.

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⁶⁸ Weatherhead 1941, p. 51. The source of all information regarding the architecture program at the University of Pennsylvania is Weatherhead 941, pp. 50-55.
⁶⁹ Weatherhead 1941, p. 54.
resources which were gained through the analytical study of these forms and the discernment of their subtle distinctions." Joseph Escherick's description of his student experiences at the University of Pennsylvania are described on pages ___ to ___.

Chubb's experience at the University of Pennsylvania began to influence the architecture program almost immediately upon his joining the faculty in 1907. Bradford had been his teacher and mentor; however, upon Chubb's return to Ohio State in the area of architectural design and theory the mentoring probably began to flow in the opposite direction. Chubb's architectural point of view is reflected in an article that he prepared, in 1910, for the OSU Quarterly in response to the campus planning approach taken by the Olmsted Brothers, who were consultants to the Board of Trustees from 1905 until 1910. Frederick Law Olmsted, the founder of the firm had a powerful influence on campus design in the late nineteenth century. His informal, picturesque approach was followed by Herman Haerlein who, in 1889, had prepared a plan for the Ohio State campus that was essentially ignored.

Even a cursory comparison of today's campus with the plan proposed by Chubb in this 1910 article reveals that it has had a tremendous influence on the development of the campus. In fact, anyone familiar with Ohio State today would recognize Chubb's plan at a glance. As University Architects, Bradford, and later, Howard Dwight Smith, had the official responsibility for campus planning for forty-five years; however, it is Chubb's plan that clearly guided their decisions—and continues to influence the development of the campus at Ohio State.

An indication that Bradford, shared Chubb's dissatisfaction with the informal, picturesque, campus-planning direction taken by Haerlein and the Olmsted Brothers and was committed to a more formal, classical approach to the design of the campus, is suggested in the following anecdote related to the siting of Brown Hall.

In 1903 Captain Haerlein located Brown Hall ... northeast of his 1870 "manor house" (University Hall) with its front at an angle to the main walls of U-Hall. Just before the trenches were dug for the foundation, Professors Bradford and French, architects for the building, changed the stakes and the building was located with its entrance front parallel to the front of U-Hall and the first Chemistry Building (which burned in 1901)...

Chubb introduced his article in the OSU Quarterly with lightly disguised false humility by stating that it was "with fear and trembling that I venture these few words on the future University, realizing as I do that the old adage about the cooks and the broth holds in this case as in all others." However he went on to state a strong case for replacing the "old fashioned" ideas of Frank Packard and Frederick Law Olmsted with "up-to-date" Beaux Arts formality—a position that probably was confirmed in his mind by his experience at Pennsylvania as well as the influence of the "city beautiful" movement that followed the 1893 Chicago Exposition.

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30 Weatherhead 1941, p. 53.
31 Howard Dwight Smith, "Architectural Development of Ohio State University," Ohio Architect, September, 1955. The comment about gray-buff brick must be understood in the context of the author, who was University Architect at the time and a strong proponent of the predominance of red brick as the campus building material.
The following excerpts from his article reveal some of Chubb's personality and suggest discussions that almost certainly were taking place in the Department of Architecture at this time:

The "Richardsonian Romanesque" of Hayes and Orton Halls is essentially a style, when properly designed, of great, sturdy, thick walls and small windows, meaning poor light. Equally impossible for educational purposes are the "neo-feudal architecture" of the (Armory), and the "United States Spirit of 1870" of University Hall. Incidentally the latter was built during the worst period of American architecture. Of the buildings facing the Oval, this leaves Townshend, Brown, Page, Chemistry and Geology Halls, all of the Renaissance style, even though each is a different type of that style, and the Physics Building (Mendenhall), which I will not, and nobody can, classify. This manifest false conception of an art principle is the worst fault of the campus to me. It is "difference," not "variety." Raymond Unwin, in his book on "Town Planning," in speaking of the almost universal cry for "plenty of variety," says: "These people seem to think that variety means mere unlikeness of several things to each other, but that is not variety at all. Variety means the minor changes of some fixed type. Variety consists of subtle changes wrought in things essentially related. Unity must dominate."

Applied to our campus this means we must have unity of style, of material, and of color, and I may add harmony of color. It seems that the Renaissance, as it is at present our dominating style, should be accepted for future buildings. For economic reasons we must use brick with stone trim, and the brick should be red to harmonize with the restful greens of countless glorious tress and acres of velvety lawn. And here let me make a plea for brick walls with life in them. These may be had by using rough brick, honest old-fashioned fellows, "broken in color," and laid in honest old-fashioned white mortar. Such a wall will have "texture," that quality the artist so dearly loves, and will take on a new charm with every change of light and season, and with the addition of every year. Cold anything be more cold, lifeless and changeless than the walls of Hayes Hall and Physics Hall (Mendenhall)?

Speaking of honesty in brickwork brings up another point. I mean that of "honesty in architecture." Ruskin mentions three common deceits, first, "the expression of a mode of construction other than the real one"; second, "the use of machine made ornament of any kind"; and third, "the painting of surfaces to imitate other than the real material employed." We have many examples of each on the campus. The one I want to mention particularly is the use of the tin stone" cornices on several of the buildings, notably Chemistry and Physics Halls. These I believe are wrong economically as well as aesthetically. Certain it is they are poor examples to place before our students in architecture, though they do give us opportunity to show "how not to do it," but I believe this is not considered good pedagogy. I must dwell further on the Physics building. It is the hard fortune of architecture that, alone of all the arts, it must serve two masters, the practical and the aesthetic. It cannot serve either one alone and deserve the good name Architecture. The Physics building serves but one, the practical. At that it is misplaced, being too far from the rest of the Engineering buildings, and its excessive height dwarfs its good neighbors, which originally were far enough apart to count as individuals. To me it has but two things to commend it, namely a good working plan and good construction. Its yellow walls harmonize in color with neither nature's greens nor man's red tile roof, and the wings are yet to come.

As to construction, most of our buildings have much to be desired. As was well pointed out at Commencement a year ago, we have not a building on the campus as enduring as the memorials
within its walls. This is not the fault of the architects, as they have had to plan buildings enormously larger than the appropriations would properly build. ...

Now as to disposition of buildings. Humorously speaking, the campus has a "bad disposition," and such being the case we must reform it. This brings up the question of the formal versus the informal scheme. As I take it, a university is a place where a formal, ordered, exact work is carried on. We teach our students in architecture that the exterior of a building should express the nature and purpose of the interior. This should also be true of the surroundings of a group of buildings with respect to those buildings. Can you express the formal work a university does by placing it in an informal park or in cemetery surroundings? Aren't those troublesome paths across the campus mute evidence that there is something wrong with the "layout"? ...

The Olmsted Brothers's scheme, of which an outline was published in last year's Makio, was of much interest; but the plan shows nothing done towards formalizing the oval, and yet by it the other parts of the campus are made rigorously formal. It is just in these out of the way nooks and corners that I feel a desire for a touch of informality. It is the belief in the possibilities for a logical formal development that has tempted me to enter this discussion.

All compositions, whether of literature, music, art, the drama or architecture, must have one common feature, namely, a climax; and the position of that climax is the same for all, that is, at or near the end of the composition. Architecturally we call it at the head of the plan. Access to it must be easy, direct, visible, and natural. At present our campus has no climax, each building having a position of equal importance, and equally without relation to each other. Each should be a visual stepping stone leading to the climax of its plot. To carry this comparison further, reading our architectural composition is like reading an encyclopedia, and about as interesting. With the present buildings this lack of continuity cannot be entirely corrected; but with our long desired library we have the one building which will give us the equally long desired climax to our plan. Such a building is the very heart of a university. Clearly there is but one location for it and that is just west of the cross axis through University Hall, and facing east. Such a scheme is exactly what Mr. Cram has made for Princeton, except that he has accepted old Nassau Hall (1756), for sentimental reasons perhaps, as his climax.

Visual access to our library must be had from the High Street entrance. I cannot agree with Mr. Olmstead in placing the Administrative Building across and over this entrance. It is a violation of the oft-quoted rule, "never place a minor climax in front of the major climax." To one who has felt the lure of a beautiful building way up at the end of a long open architectural axis, this scheme will commend itself as the one possible location for our most beautiful building.

Before leaving the library, I want to say a word as to the selection of an architect. We have long needed the services of a university architect; a position the landscape architect cannot properly fill, though he is also indispensable. An interesting fact, peculiar to this profession alone, is that the best architect may be had for exactly the same fee as the worst, provided, of course, the latter follows the ethics of the profession. Under such circumstances is the best any too good for us? Our far off relative, the University of California, selected through competition open to the world a famous Paris architect, and his scheme is now in the hands of a most capable American architect. If our selection is made by competition by all means accept the recommendations of a "professional advisor" as to the merits of the competitor's plans. The judgment of any board of trustees, however conscientious it may be, is nevertheless, unprofessional and this fact is the cause of the almost universal antipathy architects have for competitions.

Chubb's detailed description of his own proposal for a campus master plan can be followed in Volume II where his entire article is presented in its entirety.

Chubb, like Bradford, was a citizen of the University and the community as well as the department. He was active in both the Columbus Chapter of the American Institute of Architects and the Architect's Society of Ohio where, he served as Secretary-Treasurer for five years and drafted the legislation that led to Ohio architectural registration laws. He organized minstrel shows, was an avid stamp collector, a member of the OSU Athletic Board for more than ten
years and, as a student, he was manager of the baseball team. In the mid-1920's, his drawings of campus scenes were featured on the covers of The Ohio State University Monthly magazine. (See Volume II.)

The Faculty of the First Twenty Years

Even though an architectural degree program had been offered by Ohio State for only eleven years, Chubb's article suggests that by 1910 the University was well aware of architecture's presence on campus. Another indication of the growing recognition of architecture is found in the May 12, 1910 edition of the Ohio State University Bulletin, which featured the Department of Architecture and included work of the students. (See Volume II.)

The introductory text in this bulletin provides insights into the educational philosophy of the program at the beginning of the second decade of the twentieth century. Architecture is presented as an organic part of the College of Engineering that has the advantages of being in the atmosphere of a large university. The bulletin states that "the work of the architect will appeal as a vocation to the young man with artistic taste and talents, and who at the same time, has an interest in practical constructive problems." "Architecture," the statement continues, "brings its practitioner into closer touch with every day life than almost any other profession." At the same time, the bulletin states that architecture "offers a wide field for advancing the general good of the community." The particular architectural education promised at Ohio State is described as one that provides for a "sound foundation of fundamental knowledge required for the practice of Architecture together with a certain amount of general college education."

The academic program described in this bulletin was established by Bradford in the late 1890's, and refined by Bradford and Chubb in the late 1910's. It remained in effect, with only minor adjustments, until after World War II.

We also learn from this bulletin that, in 1911, the Department of Architecture occupied the "west end of Brown Hall, where it is provided with large, well lighted designing rooms, a lecture room with projection lantern and office. In the designing rooms, each student is provided with a drawing table and locker for his exclusive use." The semester fees were 10 dollars for in-state and 15 for out-of-state students, with additional fees of two dollars for "laboratory courses using gas, water, electric current, or steam," and one dollar for "drawing designing and other laboratory courses."

Between 1896 and 1907, the University Directory listed persons who taught architectural drawing to architecture students as architecture faculty members. Beginning in 1907, however, these individuals were included in the faculty of Engineering Drawing, which had been established as a separate department under Thomas French in 1905. The only architecture faculty members listed in the directories between 1907 and 1915 were Bradford, Chubb, and Frank Hasket.

Frank Hager Hasket, who joined the architecture faculty in 1907, had professional photography experience but no college degree. In 1907, interest in photography was growing rapidly and he was hired as instructor working under Bradford and advanced through the ranks to full professor in 1923. His appointment was in architecture because the curriculum in photography, which had been established by Bradford, was in Architecture until 1929 when it became a separate department in the College of Engineering with Hasket as the Chair.

Professor Hasket's status as a full professor, despite his lack of normal academic credentials is explained in part by mention of a few of his accomplishments: "His early work in histology for Dr. Septimus Sisson still stands as notable. He worked in close cooperation with Professor H. C. Lord in Astronomy and Astro-Physics. He photographed the actual operation of muscles in and around the larynx for Doctor Russell of the Department of Speech. He devised a useful photographic method for detecting forgeries in hand writing and he made pictures of danger spots
in coal mines for Professor F. A. Ray. He published a notable series of pictures showing disastrous effects of the great flood of 1913 in Columbus.\textsuperscript{72}

Probably the most significant departmental events in the decade of 1910-20 were the appointment of Bradford as University Architect in 1911, the addition of Wilbert C. Ronan and Howard Dwight Smith to the faculty in 1915 and 1918, and, of course, the international tragedy of World War I.

In 1911, Joseph Bradford was named as Ohio State's first University Architect and, for the next forty-five years the Department of Architecture was directly related to the planning of the campus and the design of University buildings. Bradford held this position until 1928 and Howard Dwight Smith continued the association until he retired in 1956.

While the Department of Architecture and the Office of the University Architect were administratively separate, they were both located in Brown Hall and it is reasonable to assume that Bradford routinely discussed campus planning and architectural design decisions with his faculty and that the students were also aware of the role that the department played in the design of the campus. Departmental faculty meeting minutes include requests from both Bradford and Smith for campus-related professional advice from their academic colleagues. There is also some indication of conflicts as implied when a problem arose regarding the "promiscuous use of the departmental library by the University Architect's Office. It was suggested that only the librarian should have a key."\textsuperscript{73}

During Bradford's tenure as University Architect the University grew rapidly and he is credited as the designer of approximately _____ buildings, including _______, _______, _______, and _______.

In 1915, Wilbert C. Ronan, who was born in Ottawa Canada in 1877 and received his Bachelor of Civil Engineering in Architecture degree at Ohio State in 1910, joined the architecture faculty as an instructor. In 1913 he earned a Bachelor of Architecture degree at Columbia University where he was awarded the Harbeson Prize in Architectural Ornament. This interest in ornament filtered through his entire forty-two year teaching career at Ohio State. He was a recognized authority, and had an extensive personal collection of, stained glass and oriental carpets. By the time of his retirement in 1957 hundreds of students had participated in his courses in Allied Arts. Ronan's graduate education at Columbia reinforced the pedagogical direction already established at Ohio State by Bradford and Chubb.

Professor Ronan sustained a modest architectural practice in Columbus and Ohio during his earlier years as a faculty member. In a report prepared in 1942, he noted that his practice had involved about three million dollars worth of construction and he identified a Library in Kent, a Town Hall in Lebanon, and a Post Office in Galena among his most significant buildings.

Probably the most significant curricular change during the early years occurred in 1916 when the Department offered for the first time a Bachelor of Architectural Engineering degree. This program, which was discontinued in 1937, and was heavily dependent on existing courses in other departments within the College of Engineering, gave students a strongly engineering-oriented educational alternative. While the intent to have an architectural engineering degree in a Department of Architecture seems perfectly logical, the issues that this degree raised are suggested in a 1928 faculty meeting in which Professor Ronan questioned whether or not it was "justifiable for the

\textsuperscript{72} From a roughly edited statement in the Haskett file in University Archives.

\textsuperscript{73} Architecture Faculty Meeting Minutes for October 23, 1925.
Architectural Engineers," who he said, "will never be expected to design, to be forced to compete with straight architects in design courses." The faculty agreed to continue the policy for the time being, but the issue was never completely resolved.

World War I
Professor Ronan, along with many other faculty members—including President William Oxley Thompson and Carl E. Steeb, Secretary of the Board of Trustees—were called away from the University during World War I. Although the United States did not enter the war until April 6, 1917, Ohio State, as well as most institutions in the western world, felt its influence between 1914 and the Armistice on November 11, 1918. Enrollment at Ohio State dropped from 5084 students in 1916 to 3447 in 1918, while architecture enrollment went from 510 to 192 over the same period.

Evidence of war effort was apparent in all aspects of the campus. Hayes Hall was turned into a military barracks and the area west of Neil Avenue and north of King Avenue became an airfield. Ohio State became a center for training the pilots of military biplanes, which can be seen, lined up on the Oval in photographs of the time. Professor Chubb was one of the persons responsible for building models that were used to train pilots of these planes. He participated in courses taught at the University under the title of aerial observation where "such subjects as map reading, reconnaissance, artillery, observation, and shell spotting on a miniature artillery range were taught. The cadets were seated in balconies or crows' nests in imitation of airplanes, whence they looked down on a miniature scenic battlefield painted on a semi-transparent fabric under which the flashes of small electric lamps represented shell bursts. ... The last of these miniature ranges was so devised as to rotate slowly, thereby imparting to the observers aloft the impression that they were flying in circles over the battlefield."  

Howard Dwight Smith Brings a National Perspective
After the Armistice in 1918, enrollments increased and construction of facilities delayed by the War and the design of new buildings strained the capacity of existing faculty and staff. Seeking teaching help as chairman of architecture and professional help as University Architect, Bradford successfully recruited another of his earlier graduates. Howard Dwight Smith, who had earned his Bachelor of Civil Engineering degree at Ohio State in 1907, was hired as a full professor of architecture and chief designer in the Office of the University Architect. In 1913, as part of the fortieth anniversary of the opening of Ohio State, Smith had won a national competition for the design of memorial gateways to the campus to be erected at the entrances at High Street and Fifteenth Avenue and Neil and Eleventh Avenues. Smith, who had been an outstanding student at Ohio State, was at the time working in New York City. After graduating with the Bachelor of Civil Engineering in Architecture degree, he earned his Bachelor of Architecture degree at Columbia University, where he was the recipient of the Perkins Travelling Fellowship in 1910-
11. Following his year's study and travel in Europe, he worked first as a draftsman (1909-10) and then as the Executive Chief, in the Residence Division of John Russell Pope's Office in New York City (1911-17).

By 1918, the work of Howard Dwight Smith, who had become well known as the architect of residences for wealthy east coast families, had been published in major architectural journals such as Architectural Record. It was a confirmation of strength of the architecture program at Ohio State when Bradford convinced him to return to his alma mater, rather than accept one of the tempting offers he had from other universities. Smith returned to Ohio State as full professor and chief designer in the Office of the University Architect. Between 1918 and 1921 his primary project was the design of Ohio Stadium which earned for him the gold medal of the American Institute of Architects.

Probably more than any other campus building, with the possible exception of the Wexner Center, Ohio Stadium generated internal controversy and, at the same time, brought national attention to the University. According to Paul Venable Turner, author of Campus: An American Planning Tradition, during the early years of the land-grant schools "athletic activities were being accepted and incorporated into the American college. Although the land-grant movement did not specifically promote collegiate athletics, both were in a sense manifestations of democratic trends in nineteenth century American education." For example, "in 1870, a defeat of Harvard by the Massachusetts Agricultural College was celebrated as a victory for democracy, and the state legislature immediately increased its funding of the school." Turner notes that the culminating architectural expression of collegiate athletics was the football stadium. Ohio State entered the collegiate athletic world in 1912 as a member of the Western Athletic Conference and won football championships in 1916 and 1917. Ohio Field, located near the southeast corner of Woodruff Avenue and North High Street, was soon outgrown and, in 1917, the Board of Trustees approved a proposal to build a new stadium in agricultural land next to the Olentangy River. Thomas French, who remained a close colleague of Joseph Bradford, was a strong advocate of building this stadium, which many people thought was far too ambitious and unacceptably expensive. It is likely that Bradford brought Smith to Ohio State primarily with the intention to place him in charge of the design of the stadium. In any case, this structure did occupy most of Smith's time as chief designer between 1918 and 1921, when he accepted a position as architect for Columbus Schools, which were entering a period of unprecedented new construction.

Smith, who brought a strong professional reputation to the School, also reinforced the Beaux-Arts centered pedagogical approach taken by Bradford, Chubb, and Ronan. While he taught courses, Smith was not as directly involved in the direction of the department as his contemporaries; there was simply not the time. In addition to being responsible for the design of about fifty campus buildings, he maintained a private practice with Robert Reeves between 1921 and 1938 in which he designed many buildings including Wittenburg University Gymnasium and Field House, Masonic Temple in Springfield, Ohio, Redbird Baseball Stadium in Columbus, the City Hall in Marietta, Ohio, and Upper Arlington (Ohio) High School for which he was awarded the Architect's Society of Ohio Gold Medal in 1940. In addition, between 1922 and 1946 he was the consulting architect for some of the premier architectural commissions in Columbus: the Central YMCA, First Community Church, First Congregational Church, and Columbus City Hall, which was another of Smith's competition-winning designs.

Howard Dwight Smith continued Bradford's close relationship between the Department of Architecture and the Office of the University Architect until he retired in 1956. During this time he was directly responsible for the design of some of Ohio State's most highly acclaimed buildings: the Natatorium and Gymnasium (Larkins Hall), University School (Ranseyer Hall), William Oxley Thompson Library,

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Stillman Hall, Baker Dormitory, the Journalism Building, the Administration Building (Bricker Hall), Derby Hall Addition, the Faculty Club, Military Science Building (Converse Hall), St. John Arena, French Field House, and Pomerene Hall. Smith was a design-oriented architect who no doubt had final design control over these buildings; however, as with Bradford's tenure as University Architect, records do not recognize staff architects in his office who had major design responsibility for some of these buildings. Oral tradition, for example, associates Herbert Baumer's name with buildings such as Pomerene and Derby Halls and McPherson Laboratory.

THE ROARING TWENTIES: 1922-1929
In 1922, the University adopted two administration policies that significantly affected the planning of all academic units. The four-quarter system, which had been approved in 1920, and now replaced semesters, was designed to give greater flexibility in using the University's resources throughout the year to meet the exploding needs that followed the World War I. At the same time, the point hour ratio method for calculating student grade performance was put into place.

In 1920, in further response to challenging post war conditions, President Thompson presented the Board of Trustees with strong documentation for the need of four million dollars worth of campus capital improvements. In 1921, with about half of this request in hand, University Architect Bradford lost his chief designer. As noted above, Smith left Ohio State to become the architect for the Columbus Board of Education—which was about to begin a ten million-dollar building program of its own. In the following year, Bradford invited Herbert Baumer to campus as Professor of Architecture and Chief Designer in the Office of the University Architect—essentially the same arrangement that Smith had accepted in 1918. Also in 1922, probably because of the increased workload as University Architect, Bradford resigned as Chairman, and Chubb was appointed to replace him—a post he held for the next twenty-two years.

Herbert Herndon Baumer Brings an International Perspective
Herbert Herndon Baumer was born in Montgomery, Alabama on October 31, 1885, the year Joseph Bradford began his teaching career at Ohio State. He attended public schools in Montgomery and Washington, D. C., and between 1907 and 1911 he worked in the Office of the Chief Engineer of the Panama Canal. In 1911 he entered the École des Beaux-Arts in Paris and was a member of the Atelier Bernier-Pontremoli. He spent the next ten years in France. His archive-files contain papers guaranteeing safe-conduct in wartime Europe before United States entered the conflict. When United States did enter the war in 1917, he volunteered in Pershing's army where he served initially as a first Lieutenant and was quickly promoted to captain. In 1918, on the recommendation of the French minister of education, he received the Officier de l'Academie-Silve
Palms for "those who have especially distinguished themselves by their eminent services in connection with teaching in the universities and colleges and to learned literary and scientific men who have done particularly brilliant work."

In 1920, he earned his Architecxe Diponne par le Gouvernement-Ecole des Beaux-Arts and in 1920-21, he worked in the Office of Achille Duchene in Paris. While Chubb, Ronan, and Smith had all experienced architectural study based on the École, Baumer was the first faculty member at Ohio State to have attended the École in Paris. Baumer's acceptance of the offer from Ohio State was another indication of the growing reputation of the School. Other universities that offered him a job included GETINFO

Professor Baumer was always a bit of a rebel who pushed the barriers of the history-dominated theory of his time; he challenged practitioners as well as his academic colleagues. At a time when modern architectural ideas were considered heretical, he wrote that he believed "that this 'modern' is ... a much better medium for the teaching of design than any historic style could possibly be and this (is true despite its) shortcomings (such as) lack of tradition, lack of grace, lack of what not, that its opponents charge it with... Having no consecrated forms, a teacher, in dealing with it, is forced into an analysis of things and into a line of reasoning about them that makes for clearness and logic and it is the things that are clear and logical that can be readily taught."

Baumer's style of teaching and his strong position on Modern Architecture established him as a legend among students during the more than 30 years that he taught at Ohio State. His design of buildings such as Derby Hall (actually a very subtle addition that more than doubled the size of an existing building), and McPherson Laboratory on the Ohio State campus and Kettering Hall at Antioch College gave him similar credibility among local architects who recognized his design talent even though many may have felt his work to be too avant garde.

Baumer's influence on architectural education at Ohio State is suggested in the following statement of his "philosophy of architecture," which he wrote in 1962 at the insistence of a colleague who wanted others to know what he had to offer.

A friend recently asked me to state just what might be my "PHILOSOPHY OF ARCHITECTURE." I suppose that anybody who, like me, for thirty years or more, has tried to teach this subject, could be expected to have this philosophy all well-defined and ready for publication. But with me this was not the case. Be this all as it may, in compliance with the request, I now set down, as follows, the result of some more or less laborious introspection on the subject.

While living abroad—in Paris, as student at the École des Beaux-Arts—I fell under the influence of a certain Achille Duchene who called himself simply "architecte" and was well known as such but who was better known, and outstandingly, as "paysagiste" (landscape architect). I worked in his office and under his personal direction for a number of years. This work, mostly on important properties of wealthy clients, had almost always to do with these properties as a whole, never with any distinctions as to just what was building proper, and just what was setting and environs.

The practice so prevalent in the United States in the early part of this century, of first designing a building as if in isolated space and then trying to fit it to its site, is a concept that would have been beyond comprehension in Duchene's office. As I worked here I became thoroughly imbued with this way of thinking—the validity of which, it may be said, incidentally, has become more and more recognized—and, when later I found myself a critic in design, teaching "theory of architecture," and writing programs for various courses in design, this point of view, of the building and the site being indissoluble—was dominant with me and has no doubt been the one strongest influence on what ideas I may have as to a "philosophy of architecture."

— Baumer Archive, Columbus: OSU School of Architecture
A building space, alone, is perforce a monument—stark, lacking in humane quality and, as a monument, by definition, dated. It is the placing of this building—this monument—that relates it to time and hence to life. That architecture is a grand continuum rather than a series of disconnected episodes is, I believe, about what epitomized what philosophy I may have on the subject. Herbert Baumer

**Life in a Beaux-Arts Curriculum**

Baumer and the rest of the faculty at Ohio State were deeply immersed in the pedagogical system of the Beaux-Arts Institute of Design (BAID), which dominated architectural education in the United States until after World War II. Professor Baumer's statement, together with Joseph Esherick's description of the Beaux-Arts curriculum at the University of Pennsylvania, 78 which follows, provide insights into the daily life of an architecture student at Ohio State in the 1920's and 30's.

**The First and Second Years (BAID Grade D)**

(The architectural drawing course began with) freehand lettering. Lettering exercises were continuous—simple exercises based on the rather elementary study of letter forms.... The text used was Vignola, the drawing at first being of simple moldings, then more complex assemblies of moldings. We were encouraged to be discriminating about the forms of various moldings, their appropriateness for particular uses, the relationship of particular moldings to particular qualities of light and their weathering characteristics... We learned how to use the various instruments, and toward the end of the semester were working almost completely with ink drawing and the spring-type ruling pen.

Learning to run washes began with sepia. We had to learn about papers and how to stretch paper before that. After developing a modest control of sepia washes we graduated to india ink. Learning how to grind the ink in a slate mortar and then, sometimes after hours of grinding, to filter it through a wick. ... at this time began all sorts of preferences for proprietary materials, Whatman's was the only water color or ink wash paper, Winsor and Newton were the only water colors, and Castell the only acceptable pencil. But the ink sticks were a mystery, the labels being in Chinese. (At Ohio state, on October 22, 1919, a motion to permit only Winsor and Newton water colors was unanimously approved by the Architecture faculty. See page _____.)

The (drawing) studio was a curiously separate world. The (drawing) instructors, while enormously influential, never, that I can recall, participated in criticism of our design work or in any of the juries of that work. On the other hand, they were of enormous value in giving us another sounding board for a different approach to design or a different perspective on structure or form.

(By the end of the first year) we had developed enough skill with drawing techniques to be able to concentrate on what it was we were drawing, and we launched into a study of the elements of architecture, which in the Beaux-Arts system meant walls, porticos, arcades, doorways, windows, cornices, balustrades. Dealing with these elements required the use of one of the five Orders. These we studied, first from Vignola, later from the classic documents—d'Espouy, Gromort, Letarouilly, and others. Thus began what became a routine, certainly for the first few years, of long hours of study and search in the library.

The analyticque

(In the analyticque) () it was customary to begin with a simple, relatively "flat" problem (in our case it was a large, monumental, entrance to a courtyard), then to design building parts of

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greater depth (a monumental portico), then an interior (a large niche with a sarcophagus as the central feature). The final problems (in Grade D) were more complete buildings—e.g. a pavilion in a park.

The analytique as a teaching device was, at its best, rich, complex, and composed of a wide range of interlocking objectives. Emphasis could be placed in a variety of ways, but generally the problems was one of the assembly of elements, ... (walls, doorway, cornices, balustrades, etc.....) in some orderly and pleasing fashion—in short a study in composition.

To assemble the elements for one's design meant searching through the library for appropriate examples in books or a large collection of mounted photographs—"documents," they were called. And one was required to have a document for everything proposed. If it hadn't been done before it couldn't be done now, at least not in a Grade D analytique, and that was that.

Generally it was not considered appropriate simply to copy a single example; it was expected that we would assemble parts from many different examples, thus increasing our "vocabulary," our perception, and our sense of appropriateness, because it was clear that the assembled objects had to go together in a consistent and coherent whole. One learned to see and read, as it were, subtleties of different moldings and ornaments and capitals, and to group various forms by a variety of different systems of compatibility.

But we were not only designing buildings, we were also composing a sheet, making a drawing, an analytique, which required additionally the disassembly of the general elements of the building and their arrangement on the sheet in a way that explained the whole even more clearly. These elements would be at much larger scale than the drawing of the building itself and would be put together as so many fragments, usually to form a frame through which one looked to see the building itself beyond.

OSU and/or BAID Analytiques

Our first studies were usually done with pencil and tracing paper and concentrated on the building itself. ... Criticisms (by instructors) were drawn more than (spoken) ... We met in the drafting room every afternoon. Daily criticism was more or less the rule; in a week there would usually be three crits or about an hour each and two shorter ones. To keep up with his pace, that is, just to carry out the work that the critic had laid out, to advance it and refine it to a level where another criticism was warranted, was demanding and meant that all one’s spare time was spent in the drafting room.

The drawn criticism was of course freehand, usually with a grease pencil or sometimes with a conté crayon. ... While (the instructors) could all draw with extraordinary skill, the grease-pencil sketches were still sketches, and it was up to us immediately to take these freehand drawings and harden them up with triangle and T-Square. It was rarely our privilege to sketch or do freehand work until we got to the first layouts of the overall sheet composition. Assuming the project would run five weeks, about two weeks before the end we would begin the layout for the final sheet.
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The Ohio State University

Rachel Garshick Kleit, PhD
Professor and Section Head
City and Regional Planning
(e): kleit.1@osu.edu (t): 614-292-5427

Jessica Schmitt
Director of Development, Knowlton School
(e): schmitt.174@osu.edu (t): 614-292-5564

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ON THE CAMPUS OF THE OHIO STATE UNIVERSITY

FRIDAY, JANUARY 16, 2004:
PETER EISENMAN KEYNOTE ADDRESS
5:30 PM
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FORWARD

On behalf of my Knowlton School of Architecture design students, it has been a privilege and an honor to work with Dr. Karen Alsbrook, Larry Williamson, and the Hale Hall Expansion Committee to envision the future for Hale Hall and the community of scholars it serves. As this ambitious design endeavor proceeds, we look forward to a revitalized historic building on the South Campus Oval, its gallery and art collections, cultural and educational events, and an inclusive Ohio State, distinguished by its diverse and creative Buckeyes.
What is Architecture?
Architects are professionals trained in the art and science of building design. The process of architecture is often called "design." It begins with a step which might be called "problem-seeking," that is, determining the problem(s) to be solved. During this stage, the architect gathers and organizes information needed to define the requirements — the "program"— of a project. What does the owner need? Where will it be built? Who will use it and what will it be used for? What regulations or laws will affect its design? What is the budget and how much time is available?

When the program has been defined, problem solving can begin. The architect works toward achieving a balance between esthetics (the appearance of the building), economy (the cost of the design and construction), technology (the way it will be built), and function (the way it will work).

Architects present their solutions in graphic form through sketches, drawings, diagrams, and models. When the final solution is determined, the architect will prepare detailed drawings and written specifications that tell the contractor (builder) how the project is to be constructed.

The product of the building design process is also architecture. This product might be a room or a complex of buildings, a new construction or the redesign of an historic building for a new use. Each work of architecture is a unique expression of its social, physical, and environmental context; its times; and the human technological means available for its construction. The architecture of our neighborhoods, towns, and cities not only expresses who we are and what we value, but also shapes the way we live. In today's complex society, this is an enormous responsibility that can only be undertaken by trained and broadly educated professionals.

Career Opportunities in Architecture
The professional degree in architecture, which is accredited by the National Architectural Accrediting Board, offers entry to many avenues of opportunity within the profession. The graduate may pursue a traditional practice, providing a full range of professional services to clients for planning, design, and administration of construction projects. It should be noted that the undergraduate degree in architecture at Ohio State (BS ARCH) is preprofessional and a student wishing to attain a professional degree should plan on completing a Master of Architecture degree.

Many architects choose to specialize in the design of a particular building type, concentrating on such fields as health care, schools, retail, or high-rise design while others select a specialization within an office practice area, becoming project managers, specification writers, or marketing experts. Some firms are involved in real estate development and construction, a relatively new form of practice known as "design/build." Local, state, and federal governments also employ architects to plan and oversee the work of private design and planning firms. Architects with expertise in computer-aided design are also in great demand.

Careers in research and teaching are also possible. Many architects will combine private practice and teaching or architectural journalism. Others trained as architects will enter allied planning, engineering, real estate development and construction fields, or develop graphic, product, or interior design specialties. Theater, film, and television industries attract architecture graduates as do museums, display firms, and architectural product and materials manufacturers.

Salary Trends
New graduates with a preprofessional degree can expect internship salaries in the $20,000 to $22,000 range annually. Competition is intense for these entry-level positions. Following successful completion of the internship period, the graduate degree and examination, newly licensed architects earn an average of $26,000 annually, while those with several years of experience will command salaries or $40,000 or more. Partners in large architecture firms earn considerably more, with income and benefits often exceeding $100,000 annually.

High School Preparation
The following college preparatory high school courses are required for unconditional admission: a minimum of four units of English with subjects taken to emphasize writing skills; not fewer than three units of college preparatory mathematics including Algebra I, Algebra II, and geometry; completion of one unit of mathematics in the senior years is recommended; at least two units of social science; at least two units of natural science with significant laboratory experience, one unit of visual or performing arts; and one additional unit from any of the above mentioned subject areas.

How to Major in Architecture at Ohio State
Most students will enroll in
University College for the first year of study as a prearchitecture major. Admission to the major is based on the completion of six prerequisite courses, the student's cumulative point-hour ratio, the secondary point-hour ratio for the prerequisite
courses, and a portfolio review. The portfolio is developed in one of the prerequisite courses, Architecture 202.

The prerequisite courses are:

- Math 150 (Elementary Functions);
- Math 117 (Survey of Calculus);
- Physics 111 (General Physics: Mechanics and Heat);
- Physics 112 (General Physics: Electricity, Magnetism, and Light);
- Architecture 200 (Outlines of Architecture); and
- Architecture 202 (Introduction to Basic Design in Architecture).

Although grades are not the most important predictor of success in architecture, students must have at least a 2.15 cumulative point-hour ratio and a 2.15 secondary point-hour ratio to be considered. Portfolios and academic records are reviewed during the summer and students are notified of their standing prior to the start of Autumn Quarter. The curriculum is sequenced so that students must begin in the fall.

### General Education Curriculum Requirements

Most students enter University College (UVC) upon enrolling at Ohio State and remain enrolled in UVC until they have qualified for and have been accepted into their chosen major and college.

While enrolled in UVC, students begin taking courses which will meet the General Education Curriculum (GEC) requirements. The GEC is a body of courses designed to assure that each student becomes acquainted with the basic areas of academic study. To meet the GEC requirements, credit hours must be completed from the following eight areas of academic study: writing and related skills, quantitative and logical skills, foreign language and culture/international experience, social diversity in the United States, natural sciences, social sciences, arts and humanities, and the capstone experience.

### Architecture Requirements

A total of 215 credit hours are required for the BS ARCH degree. A summary of the requirements includes:

- Prerequisite courses (six courses, 28 credit hours);
- Design Studio (nine courses, 54 credit hours);
- Structures (three courses, 10 credit hours);
- Construction (three courses, 9 credit hours);
- History and Theory of Architecture (six courses, 18 credit hours);
- Architectural Graphics (two courses, six credit hours);
- Architecture Electives (nine credit hours);
- Additional GEC courses (56 credit hours); and
- Free electives (25 credit hours).

### For More Information

Contact the School of Architecture, 105 Brown Hall, 190 West 17th Avenue, Columbus, Ohio 43210-1368; 614-292-1012.

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### Sample Curriculum

#### Freshman Year:

<table>
<thead>
<tr>
<th>Course title</th>
<th>Credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition</td>
<td>5</td>
</tr>
<tr>
<td>Classical Mythology</td>
<td>5</td>
</tr>
<tr>
<td>Elementary Functions</td>
<td>5</td>
</tr>
<tr>
<td>Outlines of Architecture</td>
<td>3</td>
</tr>
<tr>
<td>University Survey</td>
<td>1</td>
</tr>
<tr>
<td>Introduction to Basic Designing in Architecture</td>
<td>5</td>
</tr>
<tr>
<td>Survey in Calculus</td>
<td>5</td>
</tr>
<tr>
<td>General Physics: Mechanics and Heat</td>
<td>5</td>
</tr>
<tr>
<td>General Physics: Electricity, Magnetism, and Light</td>
<td>5</td>
</tr>
<tr>
<td>Introductory Sociology</td>
<td>5</td>
</tr>
<tr>
<td>Electives</td>
<td>15</td>
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</table>

**Total hours:** 59

#### Sophomore Year:

<table>
<thead>
<tr>
<th>Course title</th>
<th>Credit hours</th>
</tr>
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<tbody>
<tr>
<td>Architectural Design I, II, and III</td>
<td>18</td>
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<tr>
<td>Introduction to Architectural Structures</td>
<td>4</td>
</tr>
<tr>
<td>Wood and Steel Structures</td>
<td>3</td>
</tr>
<tr>
<td>Masonry and Concrete Structures</td>
<td>3</td>
</tr>
<tr>
<td>History of Ancient, Medieval, Renaissance, and Baroque Architecture</td>
<td>9</td>
</tr>
<tr>
<td>Freehand Drawing for Architects</td>
<td>3</td>
</tr>
<tr>
<td>Computer Graphics for Architecture Design</td>
<td>3</td>
</tr>
<tr>
<td>Second writing course</td>
<td>5</td>
</tr>
</tbody>
</table>

**Total hours:** 48

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*This Major Series is provided for you by the staff of the Admissions Office of The Ohio State University. (September 1994)*