May 1955

the Wisconsin Architect

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Kohler Foundation to be Cited for Restoring Wade House

An "award of recognition of an organization for distinguished achievement in architecture" will be presented to the Kohler Foundation, Inc. of Kohler, Wisconsin, by The American Institute of Architects.

Presentation of the special citation will be made at the AIA annual convention in Minneapolis, June 20-24.

The AIA, professional organization of the nation's architects, has awarded the special citation in recognition of the Kohler Foundation's restoration of the historic Wade House in Greenbush, Wisconsin.

Wade House, an historic inn built in Greenbush from 1847 to 1851, was in a state of disrepair when it was bought by the Kohler Foundation in 1950. Under the direction of Mrs. Herbert V. Kohler, the inn was restored as a memorial to Marie Christine Kohler, who had become interested in Wade House prior to her death in 1953.

Three years of work and planning went into the re-creation of the historic site. So far as was possible, original materials were saved and used in the restoration. Where replacement was necessary, the original materials were matched as closely as possible. Furnishings and interior items were carefully repaired and refinished. The entire restoration project included, in addition to the inn, a nearby house, a blacksmith shop and the surrounding property. The entire site makes up Wisconsin's newest state park.

The award to the Kohler Foundation will be given as an indication of the continuing interest of the AIA in the restoration of architectural monuments of the past as well as the creation of new architecture.
AIA Labels Five Buildings "Outstanding" in 7th Competition

Five buildings have been selected for First Honor Awards in the American Institute of Architects' 7th Annual Competition for Outstanding American Architecture. Two of the top honors go to the Detroit firm of Eero Saarinen and Associates for the General Motors Technical Center's central restaurant building at Warren, Michigan, and for the women's dormitories and dining hall at Drake University in Des Moines, Iowa.

The other three First Honor Awards are for the U. S. Embassy in Stockholm, designed by Ralph Rapson of Minneapolis and John van der Meulen of Chicago, under the Department of State's Foreign Buildings Operations; the North Hillsborough (California) elementary school by Ernest J. Kump of Palo Alto; and the General Telephone Company of the Southwest in San Angelo, Texas for which Charles B. Genner of the Chicago firm of Pace Associates was architect in charge.

In addition, 22 buildings have been designated by the jury for Awards of Merit. Included in this group are several college dormitories and other educational facilities, individual houses and large-scale residential work, churches, medical buildings, a shopping center, a bank, a library, a bandstand and park pavilion, and a playground clubhouse.

Panel exhibits of the 27 winning buildings will be shown during the AIA's 87th Convention in Minneapolis from June 20-24, at the Hotel Radisson — convention headquarters. Subsequently, photo-lithographic reproductions will be made of each panel and the complete printed sets will be available for showings by AIA chapters, libraries, architectural schools and for exhibition in foreign countries.

The winning architects will be given certificates of First Honor Award or Award of Merit at the Awards Luncheon, another convention feature to be held Thursday, June 23. The AIA also furnishes a specially designed stainless steel plaque to be placed on each building receiving a First Honor Award.

The Jury of Awards was comprised of five architects: Thomas H. Locraft, Washington, D.C., Chairman; Ludwig Mies van der Rohe, Chicago; Eugene F. Kennedy, Jr., Boston; J. Byers Hays, Cleveland; and Ernest Born, San Francisco.

The jury commented that the uniform quality of the work made its task of selection extremely difficult. There were close to 300 entries — the greatest number of submissions in any Honor Awards Competition conducted by the Institute to date.

The National Honor Awards Program was established in 1949 by the American Institute of Architects "to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings." Any American architect may enter work completed in the United States or abroad during the previous five years. William B. Weiner of Shreveport, Louisiana, is chairman of the National AIA Committee on Honor Awards for Current Work.

AIA Awarded Certificate for PR Program

The American Institute of Architects has been awarded a national Certificate of Public Relations Achievement by the American Association of Public Relations.

The award, in recognition of "the high merit of its public relations program," was presented to Anson B. Campbell and Walter M. Megronigle of Ketchum, Inc. public relations counsel for the AIA. Mr. Campbell is the AIA account executive and Mr. Megronigle is manager of the Public Relations Division of Ketchum, Inc.

The presentation was made on April 22 in the ballroom of the Warwick Hotel in Philadelphia as a feature of the A. P. R. A. annual convention.

Organizations in all parts of the United States and in practically every field of social and commercial activity vied for the awards, the "Oscars" of the public relations profession. The AIA won its award in the professional association category. The entry will be made a part of the new "Archives of Public Relations" in the Library of Congress in Washington, D. C.

Manufacturers and Associations To Be Honored for Literature

Washington May 5 — Thirty-seven manufacturers and eight trade associations will be honored during the forthcoming convention of The American Institute of Architects for their superior product literature and space advertising published in 1954.

The honors — conferred as certificates of exceptional merit, certificates of merit, and honorable mentions — will be awarded for the outstanding entries in the 7th Annual Building Products Literature Competition. The competition is co-sponsored by the Institute and The Producers' Council, Inc., the organization of building materials producers and trade associations. Presentation of certificates will take place on June 20, in the convention city — Minneapolis, Minn.

Receiving the highest awards this year will be the Acoustical Materials Association, E. F. Haeuserman Co., Architectural Woodwork Institute, Knoll Associates, Inc. and LCN Closers, Inc. Winning entries were selected by a panel of leading architects, who judge the literature as to its value to architects in their design and specification work. Serving on the jury were M. Edwin Green, FAIA, chairman, Harrisburg, Pa.; Edward C. Conrad, AIA, Cleveland, Ohio; H. Griffith Edwards, AIA, Atlanta, Ga.; John R. Magney, AIA, Minneapolis, Minn.; and D. Kenneth Sargent, AIA, Syracuse, N. Y.

Award winners will be displayed during the Institute's week-long convention.

ARCHITECTURAL DRAFTSMAN: Supervise architectural drafting room; assist in campus planning; make preliminary drawings for new structures and working drawings for remodeling; write specifications; supervise construction. Good opportunity for increased responsibility. Registration desirable. State salary expected. Write A. F. Gallistel, Director of Physical Plant Planning, The University of Wisconsin, Madison, Wisconsin.
We are optimistic enough (and perhaps equally naive) to think that the recent tide of national hysteria which made us guilty by association is slowly receding. (TV has its virtues.) However, architects are leaving themselves wide open to future accusations if they continue to use reinforced concrete. I’m using the complex double squared fourth power math which has been used to question loyalty.

The point on which many an architect may hang is from another speech by that master architect, Nikita Khrushchev. (Can’t help but wonder if he, a former pipe fitter, and the frustrated architect, A.H. would have fought their own war for the title of ‘Master Architect.’)

This time N.K. laid down a concrete line for the Soviet architects which left no doubt as to how they were to design and what material to use. The plain concrete boys caught holy hell because even in Communist China they were “making masts and posts of reinforced concrete.” Therefore, the architects of the USSR are to use only the material-of-the-year; prefabricated, reinforced concrete everywhere. This should make the PCA boys happy, especially with the predicted cement shortage.

And you think it unreasonable when a building committee asks for a right handed swinging door?

The great constructionist went on to berate architect Zakhorov for being more concerned with “beautiful shapes” and noted that Zakhorov has been dismissed from his post as head of the Architectural Design Office for these “architectural antics.”

And did you know that linoleum floors were more hygienic and decorative than parquet and that, “ceramic is the best material for facing because it is lasting, beautiful and does not change.”

We suggest that you try to get a copy of the whole speech; it will help you to appreciate your freedom. The material boys should read it and weep when they find their products getting the Red stamp of approval.

Gripe-of-the-Year — The architects who make free sketches, which include a studied plan and rendering, to be used on a brochure, all

(Continued on Page 10)
Throughout history religious buildings have been a challenge to builders from the Greek Temple through the medieval cathedral to the present time. A new challenge was presented recently in the requirements for a Roman Catholic Church building in Madison, Wisconsin.

In 1947 when a Parochial School was planned for Our Lady Queen of Peace Roman Catholic Parish, a conventional rectangular church plan was contemplated. However, in a review of this design in 1953, the problem had so changed that a fresh start had to be made independent of previous thinking. The problem presented in 1953 consisted of providing a church to seat between 900 and 1000 in a residential community that had changed from a rural appendage to an integral part of a city.

The church site is located on Mineral Point Road, a fast moving arterial highway. The site is bounded by two streets, Holly Avenue on the east and Owen Drive on the west. These streets serve an immediate residential neighborhood to the south of the property.

Earlier planning divided the site with a road, placing a school and playground to the south and leaving space for a Church, Rectory and Sister's Home to the north. A large parking lot was necessary as almost all parishioners drive to church. This lot was placed as far as possible away from the fast moving traffic of Mineral Point Road to the north.

Planning the Church's Shape

A church to seat 1000 persons requires about 10,000 square feet of floor area. The early design for a Nave type, rectangular, church would have been 50 feet wide and 200 feet long with 500 lineal feet of outside wall. A cruciform (cross-shaped) plan church with an altar at the center (similar to St. Peter's in Rome), would have had the same length of exterior wall to house 1000. Two other forms were discussed, a square, 100 feet on the side with 400 lineal feet of outside wall and a circle 113 feet in diameter and 355 feet in circumference (outside wall).
Church Design Grew

Our Lady Queen of Peace
Roman Catholic Church
Madison, Wisconsin

Architects: Weiler and Strang
Madison, Wisconsin

The circle plan was immediately discarded because of site restrictions. However, a modified square in the form of a fan seemed a desirable approach. This plan required 420 lineal feet of wall to surround the 10,000 square foot floor area 80 feet lineal feet less than the rectangular or cruciform plans corresponding apparent cost savings. Three complete designs were made for the project, namely nave plan, cruciform and fan. Later, models were made for the latter two. When presented to the parish, the less conventional, from a church standpoint, the fan approach was chosen, not only for its obvious economies in construction, but because seating would be close to the altar, giving a feeling of nearness to the altar desirable in a religious service.

Placement of the Church

In placing the fan shaped church on the lot it was decided to face the structure south, the sun would help remove most of the ice and snow in the winter. Also, the building would be more accessible to a parking lot. Further, parking along a road with fast moving traffic to the north would be undesirable.

Design Features

Six double doors are provided at the south for ready access to and from the parking lot between church services. Supplementary exits to the east and west off the Chapel and Baptistry are provided. The Sacristy is placed to the north of the Sanctuary.

The roof of the Sanctuary is raised above the general roof level to admit direct sunlight to the Sanctuary during the winter months. The overhang of the Sanctuary roof is designed to eliminate direct sunlight during the hot summer months. Artificial lighting for the church will be hidden at the intersection between the roof boards and the laminated arches which support the roof. Clerestory lighting over side aisles will make for a feeling of openness.

Two large windows at the south will admit natural light but are shaded with a long overhang roof. This long overhang will likewise shelter two ramps from the driveway at the south leading to the

(Continued on Page 12)
Bardwell Computes Possible Value of Incorporation for Architects

CHAPTER 2

This is the second installment of an address given at the Wisconsin Architects Association annual convention February 11, 1955, by Edward T. Bardwell, agent of the Equitable Life Assurance Society of the United States. The views presented in this and succeeding chapters are Mr. Bardwell's and do not necessarily reflect those of this magazine.

by Edward T. Bardwell

There is one problem however which is brought up each time this matter is discussed and that is the ethics involved in the various forms of doing business. As a partnership or sole proprietorship professional client relationship is maintained purely on a personal level and the business entity per se does not become involved in any acts of wrong doing on the part of its members. Yet the principal people of a partnership become involved for wrong actions on the part of their employees. The question is often raised whether the corporate form, which imposes a very limited liability on its members, can be considered a proper form for the practice of a profession. New corporate law demands that members and officers assume more liability for wrongful acts and other such actions, than did the old corporate law, but it still retains the basic principal of limited personal liability. One area in which I feel much misunderstanding has occurred is that we are not licensing the corporation to practice a profession, but we are merely using the corporate form as a vehicle for the individual architect to carry on his ethical practice. Your own registration act sets forth the conditions under which an architect can use the corporate entity. It would seem that the ethical question, in your particular profession, is well covered and a corporate form acceptable. At times people have raised the question as to the legal status of a professional corporation because of certain judicial rulings and old common law. Let me say here that there is no reason to fear the legal position of the corporation. In working recently with a large architectural firm in the western part of the state, which is involved in architectural work in Wisconsin, Iowa and Minnesota, written opinions were secured from the Attorney General of each of these states confirming our position that the corporation was an acceptable form to use for the practice of architecture. I seem to sense that many older members of your group are raising an eyebrow at this concept. Most changes are received in this manner. I say this without any sarcasm, but rather as a statement of fact. If Mr. Maynard Meyer had 25 years ago designed the Jewish Community Center, he might have been committed as an eccentric. Yet today with modern thinking and changing times it stands as the finest structure of its kind in the United States. Times change also in the business operation of professions. As a prime example, the 9th Circuit Court of Appeals recently upheld the contention of a Medical Clinic Association that as an association it was taxable as a corporation and thus should be treated in all respects as a corporation. Here we have the practice of medicine using the corporate structure. Times are changing, so must your thinking keep pace with it.

I have talked much about the partnership and sole proprietorship and how it only serves to make your problems more acute, yet I have not given you any reasoning for making the corporate form a more plausible alternative. As you know the corporation is a legal body which can withstand the death or withdrawal of one of its principals; it's adaptable for the capitalization of the human values; it's a business form in which the monies you are currently earning can be utilized the most effectively and efficiently.

Let us consider these areas in terms of the advantages to you as individuals. The fact that the corporation continues even though its principals die or withdraw affords an opportunity to the individual stockholder to receive more closely a value for his worth and for the goodwill which will continue to live with the corporation. In terms of its value to your family and in terms of its value for resale purposes during your lifetime this factor of human values is extremely important.

Certainly more accurate valuation figures can be accomplished using the corporate form. This in itself makes the stock interest more salable, because of its readily recognizable value and thus is more desirable to a young man starting out in the profession. In fact it helps create a market for a stock interest that might otherwise have been valueless. Through certain business agreements markets can actually be created with the younger members of your group to assure the sale of your interest at a price more closely approximating its true value. The good will, or as I say the human values, can for the first time be evaluated in their true light and recognition given them in terms of the stock valuation. The corporate entity also gives its stockholders more discretion in the distribution of their annual earnings. You are certainly anxious to make as much profit from your practice as is possible and yet most of you currently are probably not doing so.

Your salary under the corporate operation is similar to your drawing accounts under your partnership agreements. Yet at the end of the business year the corporation can retain excess moneys rather than distributing it and pay a corporate tax rather than an ordinary income tax. The corporate tax on net earnings under $25,000 is only 30%. It doesn't take much personal income to place yourself in a tax bracket higher than that. A corporation under the new Internal Revenue Code is allowed to accumulate surplus funds to the extent of $50,000 with-

(Continued on Page 10)
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Architects, Clients in Kindly Light

CHAPTER 3
Conclusion of address delivered by Walter H. Kilham, Jr., F.A.I.A., at The Wisconsin Architects Association Convention, February 12, 1955.

Now we come to the architect himself. There seems to be two general classifications. One includes the group of outstanding men, generally recognized by the architectural press whose major contributions are in the ideas they stimulate. To them the client does not represent a man with a problem to be solved but an opportunity to carry out some idea of their own, to "impose their will on the client" as they say. After all the architect knows what architecture is and the client doesn’t. It is not a question of whether the house suits the client's way of life, rather it is up to the client, in appreciation of the genius he has retained, to study up on the new way of life so he can live properly in the house his architect has so generously provided for him, or at least so the magazines tell us. As Emerson said, "nothing succeeds like the triumph of your own principles." This type of architect has his own rewards as well as most of the others.

The other category includes those who do most of the world’s work — they are the ones who are interested in finding out what the client wants, whether in a house, a school or an office building, and whose interests lie in devoting their skill, experience and understanding to bringing out the greatest potentialities of the project. To work with a committee, to go into the details of inquiry, to educate them to the meaning of their suggestions, to stimulate them to the greater possibilities, is time consuming. Nevertheless in the long run it is usually found that even the most inarticulate member has something to contribute, perhaps the suggestion that leads to a better solution than would otherwise have been thought of. In the end the building is a little better, certainly from the democratic point of view as being representative of the collective ideas of these representatives of the community rather than of a single individual, however clever he may be. I have always been grateful to one member of a school committee who enabled us to break away from the standard New England tradition of a school with a portico and pediment. He happened to be the driver of the school bus. He said, "listen, you can't drive a bus up a flight of steps." This statement completely changed the architecture of the school and gave us something I know we were all much more satisfied with in the end, and it turned the emphasis from the "what is the school going to look like?" of the typical committee to "how was it going to work?"

One of the discouraging aspects, I think, of architecture today is the emphasis on saving money. Never at any time in the history of the world has a country had so much money to devote to public improvements and yet rarely are we asked how well can we do it, but rather for how little money. I think all of us are perhaps over conscientious about giving estimates to the client. I remember one architect, however, who got in rather serious difficulties because he had given his client unrealistically low estimates. When brought to task for his statement he said, "Well, I had to get the job first, didn’t I?" Few of us, I think, have this point of view. Speaking of this to one architect he said that on looking back over his experience, he had talked many of his friends out of building houses because he gave them realistic estimates which were discouraging. Many of them are still living in unsuitable or inadequate apartments or rented houses when they could have had a home of their own. He feels now he would have done them a greater service if, instead of worrying about their pocketbook, he had talked them into building the home they deserved and could have afforded. Another at the Princeton Conference said that he believes it is important to be able to control cost, but he thought it was much more important for the architect, so to inspire his client with the concept of better things in life, that the budget is determined by what he needs and desires and the architect becomes that one person who spurs him on.

All this may sound as if I am trying to tell you how to be an architect. In the words of one of our contractors who lost out, after a long argument over his outrageous demands for extras, "well, there was no harm in trying."

Archy . . . (Cont’d)
given to a building committee without any promised payment. "If you give me the job, then you can pay me." Otherwise, no cost to the owner.

Who wins? The office didn’t find the drawings under a drawing board. (At least we haven’t seen any.) Somebody paid somebody else to make them. The architect paid the draftsman and/or designer. And in many, many cases the architect does not get the job so he isn’t paid, which means it was an out-of-the-pocket expense. If he gets the job, isn’t it a form of fee cutting?

Bardwell . . . (Cont’d.)
out having to be concerned about that accumulation being unreasonable, which as you know the government frowns upon and taxes accordingly.

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(Top be continued)
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Church Story . . . (Cont'd.)

church auditorium, eliminating the customary high steps which prove difficult at funeral services and are hazardous to elderly people and invalids.

A large tower is provided on the south elevation. This stone tower is to be crowned with a stainless steel cross which will be visible for miles. Provision is made at the base of the tower for a statue of Our Lady Queen of Peace. In front of the tower will be a small formal garden.

What the Church will Provide

The church auditorium will seat 720 on the first floor. An enclosed Mother's room will seat 30 and the balcony 188, or 938 total. A small Chapel on the east will seat 24. A Baptistry is provided on the west. A basement recreation room will accommodate about 600 for dining purposes and about 900 when used as an auditorium. A stage is provided with dressing room at north.

A basement recreation room will accommodate about 500 for dining purposes and about 900 when used as an auditorium. A stage is provided with dressing room at north.

Provisions have been made in the basement for two offices, a large kitchen, a storeroom and a heater room. Four exits are provided from the basement, two to the south, one to the east and one to the west. At night the church will be so lighted as to attract the public to the basement keeping the front of the church dark. For church services at night the church itself will be lighted and the entrances to the basement will be kept dark, thus attracting the congregation to that portion of the church which is in use at any one particular time.

Construction Features

The church building is to be of reinforced concrete and steel up to and including the ground floor. The roof construction is of laminated wood arches with exposed wood deck. The shape of the church dictated the use of tripod construction, where the thrust of each pair of arches is balanced by one large center arch. All arches are tied together by steel beams which support the first floor, thus giving an unusually stable building. The form closely follows arch roof construction of medieval cathedrals. The photograph of the model with roof removed shows the general disposition of the roof framing.

The walls of the church are brick inside and out. Smooth stone trim is used on the exterior and the edges of the roof construction are trimmed with aluminum. Windows will be of plate and stained glass (double glazed) and the roof is of light colored shingles. The Sanctuary will be furnished with marble steps and black and gold marble altar. A wooden reredos will form a backdrop for the altar, tabernacle and crucifix. Furnishings of the Sanctuary will be of bronze with a bronze Communion Rail.

The pews in the Nave will be white oak with light finish and the floor will be rubber tile. Natural finish will be on all wood construction and the interior trim will be aluminum. All doors and frames will be of aluminum with the view to low maintenance.

It is contemplated in the future a Rectory will be built to the west of the church and Sister's Home to the east. The church building will remain the focal point of interest of the entire church development and is designed to satisfy the religious needs of the Parish through continued growth.
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