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By-Law Changes Urged

At the 1958 Mid-Summer meeting at Delavan, Wisconsin, members discussed the necessity for a more realistic wording of the by-laws sections on qualification for associateship and junior associateship. At that time the matter was referred to the Chapter Affairs Committee, Julius Sandstedt, Chairman. With committee members Maynard Meyer, Robert Cashin, George Narovec and Arthur O. Reddemann, Chairman Sandstedt will present the following proposed changes for vote at the Annual Meeting March 3: (Portions in italics would be stricken from the present by-law, those in parenthesis, added).

ARTICLE 3 ASSOCIATESHIPS

Section 1. Qualification for Associateship

(b) Any (A) skilled architectural draftsman or any other technical employee or associate in an architect’s office, (or a skilled architectural draftsman or other technically trained employee engaged in the field of architecture or building supervision for a public body), or any (a) professor in a recognized school of architecture, having his legal residence or principal place of business within the territory of the Chapter (.), who is not a corporate member of The Institute, may be admitted by it (the Executive Committee) as an Associate of this Chapter.

ARTICLE 4, JUNIOR ASSOCIATESHIPS

Section 1. Qualification for Junior Associateship

Any (An) architectural draftsman or other technical employee in an architect’s office, (or an architectural draftsman or other technically trained employee engaged in the field of architecture or building supervision for a public body,) of good character and reputation, living or employed in the territory of this Chapter who neither is engaged in the practice of architecture as a principal (,) nor is legally licensed or registered so to do (,) and who, because of inexperience or financial limitations is not qualified for Associateship, may be admitted by the Executive Committee to junior associateship as a Junior Associate (of this Chapter).

Exhibit on (Inner) Space Planned

Solid progress is being made on all fronts by those working on the architectural exhibit co-sponsored by the Milwaukee Division of the Wisconsin Chapter, AIA, and the Milwaukee Art Center which will open in Milwaukee’s Memorial Center April 9. Reimar Frank, exhibit “task force” head reports.

With general agreement reached on the show’s theme—“The Human Space in Architecture”—Frank’s committee has split into smaller units, each with a specific job. One group is obtaining photographs to explain and illustrate space in architecture. A second is planning over-all exhibit layout. A third is tracking down speakers for Thursday night programs, and a fourth is preparing a catalog and explanatory picture captions.

The show first will introduce the public to basic space concepts of major periods in architectural history. It then will present photographs of contemporary buildings and urban scenes to demonstrate the fact that space, used in new ways, still is the unifying element or characteristic of architecture.

Simultaneously, exhibit visitors will feel space through the planning of the exhibit itself. The catalog is planned to provide a word lecture on space to further clarify the visual lecture of the exhibit material.

Adjacent to, but not directly a part of the exhibit, will be a display of the 1959 Honor Awards.

Chairman Frank’s committee is Steven J. Demeter, Kenneth C. Kuriz, Sheldon Segel, Robert N. Strass, Robert J. Van Lanen, and William P. Wenzler.

TV Show to Highlight Convention Theme

On March 3 at 6:30 p.m., Maynard W. Meyer, AIA, and Guido Brink, Instructor at Layton School of Art, will appear on WMVS-TV, Channel 10. Meyer and Brink will discuss the theme of the 1959 State AIA convention, “Art in Architecture”.

the Wisconsin Architect

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American Institute of Architects
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CHARLES LUCKMAN was born in Kansas City in 1909. His first job, at the age of nine, was selling newspapers after school at a stand opposite the Muehlebach Hotel. During high school he worked as a soda-jerk, a delivery boy, and as a department store stock-boy.

He graduated with highest honors in scholarship and activities from high school. He was awarded a four-year scholarship to the state university, which he declined because he was determined to be an architect, and the university at that time had no school of architecture. He moved to Chicago and worked for a year and a half as a draftsman in an engineering office to earn money to study architecture at the University of Illinois and to serve part of a two-year apprenticeship required prior to examinations for an architect's license.

Four years later, Charles Luckman was graduated magna cum laude in architecture and was elected to Tau Beta Pi, honorary engineering fraternity.

In 1931 he married Harriet McElroy, a fellow student at the University of Illinois and, with a remarkable spirit of dedication to his profession, the same week took the examination for and received his license to practice architecture in Illinois.

Because 1931 was a serious depression year, Charles Luckman took a "temporary" job as a draftsman in the advertising department of the Colgate-Palmolive-Peet Co. In 1942 at the age of 33 he was named president of the Pepsodent Company and four years later he became president of all American companies of Lever Brothers.

As a result of the difficult overseas assignments given him by the President of the United States during and after the war he was awarded the Cross of Chevalier of the French Legion of Honor and the Italian Star of Solidarity.

He has received an honorary Doctor of Fine arts degree from the California College of Arts and Crafts and an honorary LL.D degree from the University of Miami.

In 1950, at the peak of his business career, Luckman left Lever Brothers and returned to his first love, architecture. Presently he is chairman of the policy board for the joint venture of architects transforming the Los Angeles International Airport into the nation's finest jet age terminal at a cost of $46 million.

Luckman was partner in charge of the master plan for Cape Canaveral and Patrick Air Force Base in Florida and development of the United States Air Force and Navy bases in Spain was guided by his firm. He is in charge of the $100 million Prudential Center in Boston, including a 50-story skyscraper, a 1000-room hotel, 25-story tower apartments, and the $250 million Bunker Hill urban renewal project in Los Angeles.

Among a few of his completed projects are the Union Oil Center in Los Angeles; Disneyland Hotel, Anaheim, Calif.; the Convair Astronautics missile facility in San Diego; the General Atomic John Jay Hopkins Laboratory in Torrey Pines Mesa, Calif.; CBS Television City, Los Angeles; Bullock's Fashion Square, Santa Ana, Calif.

Luckman has stated that the modern architectural firm must be a business organization.
"While the designer, the architect, the draftsman or the engineer is a professional," he says, "these men have as their objective the practical production of a well planned building structure which will perform its function effectively and economically. Individually or as a team, staff members and principals work with steel and concrete, with mechanical equipment and electrical products. They handle labor problems and building contractors, school boards and bankers.

"Architects have, and must accept, the full moral responsibility for working closely with the client to properly correlate what the client wants with what the client can afford. Reliable cost estimates are a necessity, and the architect must improve the accuracy of his estimates if he is to retain his old clients for future work, or gain in reputation to secure new commissions. The architect must come to know intimately every aspect of the present day client-architect-contractor relationship. He must seek out policies of procedure that will protect the client, honor the integrity of the architect, and produce a well-designed structure within the agreed upon budget.

"Wherever you see the growth of a great firm, you can be assured that the men in it are not merely trying to be different—they are trying to be better. If you turn over the rock of success, you will find underneath the architect who is capable of discussing long-term capital gains, corporation tax structures, real property values, automobile traffic flows—and next year's building costs."

EDMUND LEWANDOWSKI was born in Milwaukee in 1914, where he later studied at the Layton School of Art with private instructors. He served in the United States Army Air Force. For five years he was with the Florida State University where he was Professor of Painting and later Head of the Department of Art. He presently is director of Milwaukee's Layton School of Art where he and Mrs. Lewandowski reside in the top-floor director's apartment enjoying a magnificent lake view.

Some of Lewandowski's more recent awards include: Southeastern Watercolor Award, 1953; Hallmark and Gimbel Awards both in 1952; Polish-American Artist Grand Award, 1949; and the Wisconsin State Centennial Award, 1948.

Lewandowski is becoming increasingly well known as a muralist and mosaicist. Some of his recent commissions include: Enox A. and Sarah DeWaters Art Center, Flint, Michigan; Allen-Bradley Company, Milwaukee; St. Patricks Church, Menasha; Brooks Memorial Union, Marquette University, Milwaukee; Miller Brewing Company, Milwaukee.

He has exhibited at the Alan Gallery, the New York Museum of Modern Art, Layton Art Gallery, Minnesota State Fair and Florida State University. His museum representations include the Addison Gallery, Boston Museum, Brooklyn Museum, Grand Rapids Art Gallery, Layton Art Gallery, Milwaukee Art Center, University of Wisconsin, Beloit College, American Academy of Art and Letters, Academy of Fine Arts, Warsaw, Poland, Museum of Fine Arts, Krakow, Poland, University of Oklahoma, Gimbel Brothers Collection, Florida State University, Hallmark Collection, Dartmouth College.
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HARRY BERTOIA was born in San Lorenzo, Italy in 1915. He came to the United States in 1930 and is now a citizen of this country. Bertoia studied at Cranbrook Academy of Art and has had varied experience in furniture design, exhibitions, graphic art and sculpture. He executed sculptural screens for General Motors New Technical Center, Manufacturers Trust Bank of New York, and the Massachusetts Institute of Technology Chapel. The Milwaukee Art Center has an example of Bertoia's sculptural screens. He received the Gold Medal Award of the New York Architectural League in 1955, and the AIA Gold Medal award in 1956.

Bertoia and his family live in Barto, Pennsylvania.

WILLIAM B. TABLER, AIA, received his BS degree cum laude from Harvard College in 1936, his Bachelor of Architecture in February, 1939 and his Master of Architecture in June of the same year, both from the Harvard Graduate School of Design. He received the American Institute of Architects' medal.

From 1939 to 1943 while with the Holabird and Root firm in Chicago, he worked on many large commercial buildings including the Hotel Statler, Washington, D. C.

In 1943 with the U. S. Navy Seabees as a Lieutenant in the Civil Engineering Corps, Tabler made plans for the Naval Base on Saipan and other installations in the Pacific.

Tabler started practicing architecture as a principal on February 11, 1946. Since that time some of his works have been as Associate Architect on the Statler Center, Los Angeles, as architect for Hotel El Salvador Intercontinental, San Salvador, El Salvador, Central America; International Hotel, Idlewild Airport, New York; Hotel Statler Hilton, Hartford, Connecticut; Statler Hilton Hotel, Dallas, Texas. Some of Tabler's current projects include: San Francisco Hilton Hotel and Office Building; Pittsburgh Hilton Hotel; Consulting architect for Denver Hilton Hotel; Hotel Robert Meyer, Jacksonville, Florida; Addition to Brown Palace, Denver; Hotel Tikal Intercontinental, Guatemala City.

A member of the New York Chapter of the AIA, he currently practices architecture from his offices at 401-415 Seventh Avenue, New York City.

... And
The Milwaukee Gas Light Company has announced an A.I.A. approved competition for the design of an "All-Gas Home of Easy Living" for architects registered in the State of Wisconsin and their associates.

May we remind those who have registered for this competition of the March 31 deadline for submission of entries.
...Panel Members

SISTER THOMASITA O.S.F., is one of America's foremost exponents of contemporary liturgical art. She received her M.F.A. in 1947 from the school of the Chicago Art Institute. Since that time she has had various exhibitions of her work in New York, Chicago, Seattle, and Dayton. Her present studio, San Damiano, is located at Cardinal Stritch College in Milwaukee. Hubert Rupp, dean of the school of the Chicago Art Institute, said of her: "Religious art has received and will continue to receive a valuable contribution in the creative efforts of Sister Thomasita. All her work gives forth a truly religious emotion and possesses an honesty of design which has its origin in basic aesthetic principles."

Moderator

JOHN H. SYVERTSEN received a Ph.B from Marquette University and an Industrial Design Degree from Pratt Institute. He has engaged in the planning of institutional and residential interiors in Milwaukee since 1949. Syvertsen has taught lecture courses in marketing and Industrial Design at the Layton School of Art, Milwaukee, and lectured in Interior Design and History of Modern Architecture at the University of Wisconsin, Milwaukee. He is a partner in Forrest-Syvertsen Design Associates, 618 East Kilbourn Avenue, Milwaukee.

Interiors

GUIDO BRINK was born in 1913 in Duesseldorf, Germany. He was graduated from the Oberrealschule, Duesseldorf, in 1929. Brink received training in designing and executing stained glass windows at the A. L. Brink studios, New York, and completed a drawing course at Columbia University. From 1932 to 1939 he attended a preparatory painting school and the State Academy of Fine Arts in Duesseldorf where Klee, Campendonck and Matare taught.

In 1940 Brink was drafted into the German Infantry and served on the Russian front where from 1943 to 1945 he was a war painter. From 1945 to 1953 he worked as a free-lance painter in Duesseldorf and Paris. In 1952, he received a grant to the Academie de Paris, Ecole des Metiers d' Art.

Guido Brink has executed stained glass commissions in Europe and the United States, and introduced to this country the new technique of heavy glass slabs set in reinforced concrete.

Brink has recently become interested in welded steel sculpture. For the past four years he has taught Composition, Figure Drawing, Painting and Stained Glass at the Layton School of Art, Milwaukee.
Planned for the Ladies

The newly formed Women's Architectural League of the Milwaukee Division through Mrs. Norma Jacoby, President, plans a warm welcome to the wives of out-of-town architects attending the State AIA convention in Milwaukee March 3 and 4. WAL members will be hostesses to all the lady visitors at the convention.

Mrs. Thallis Drake, WAL Program Chairman, has organized a program which plans something for everyone.

The AIA 1959 Convention Committee also has kept the ladies very much in mind when planning the schedule for March 3 and 4.

Starting at 9:30 a.m. Tuesday architects' wives will leave by bus from the Schroeder Hotel for a tour of the "Wonderful World of Mayfair" shopping center, opened recently on Milwaukee's northwest side.

Mayfair began on the drawing boards over five years ago. It is being built at a total cost of over $20,000,000, and is owned by Froedtert-Mayfair, Inc. Project Architects were Grassold-Johnson and Associates.

Eventually Mayfair will include over 70 large shops and two department stores.

Mayfair occupies 100 acres of land; includes over 1,100,000 square feet of store space; and offers thousands of wide-angle spaces for customer parking. Its color-coded parking areas were designed for maximum convenience and efficiency.

Mayfair is Wisconsin's largest city of shops and services. In a single day, it will accommodate over 100,000 shoppers...and utilize more electricity than the city of Waukesha, including its industries. It has over 75 miles of plumbing—with 50,000 connections—and many hundreds of miles of electrical wiring.


The bus will leave Marshall Field and Co. at 1:30 to arrive at the Schroeder Hotel in time for the Edmund Lewandowski seminar on "Mosaics & Architecture."

After a rest and a foot bath, the ladies will be ready to don their day's purchases and join their husbands on the bus leaving from the Schroeder Hotel at 6:30 for the "Show Boat" Party at the Tuckaway Country Club. A Dutch treat cocktail hour will be followed by dinner and dancing.

Those who arise bright and early on Wednesday will be able to attend a panel discussion in the East Room moderated by Sister Thomasita with Jack Syvertsen and Guido Brink participating. At luncheon the ladies are invited to join their husbands in the Empire Room to hear William Tabler, AIA, give an address titled: "Chaotic Building Codes."

At 2:30 Wednesday the WISCONSIN ARCHITECT will host a tour and tea at the Memorial Center, East Mason Street at the Lake. The ladies will meet in the reception area of the Art Center on the ground level. Jack Russell, Executive Director of the Memorial Center and former Executive Secretary of the Wisconsin Chapter, AIA, will show the Memorial building. Frances Lee, Administrator for Education at the Milwaukee Art Center, and wife of Milwaukee architect, Wallace R. Lee, Jr., AIA, will conduct the tour of the Art Center.

The ladies will see the Stedelijk Museum Exhibit from Amsterdam, one of the finest exhibits scheduled for 1959. The Stedelijk Exhibit is divided into four sections: (1) Works by Van Gogh, Mondrian and Appel, (2) Contemporary Dutch paintings, (3) French classics including works by Bonnard, Chagall, Ernst Leger, Picasso, and Vuillard, (4) European section including works by Campig-
Year's Labors Summarized by Committees

The following committee reports have been submitted by the chairmen of the respective committees:

School Building Committee.

Institute on School Buildings held at Wisconsin Center Building, University of Wisconsin, Saturday, May 3rd, 1958. This institute was initiated by the School Building Committee of the State Chapter. It was developed over a period of 6 or 8 months, starting in the Fall of 1957, and enlisted the cooperation of the Wisconsin Association of School Administrators, the Wisconsin Association of School Boards, the Wisconsin State Department of Public Instruction, and the School of Education of the University of Wisconsin in addition to the State Chapter of the Institute. It was attended by some 100 persons representing the various professions involved. Some 25 Architects attended and a portion of these served as panelists at the various discussion group sessions. The proper professional services of the Architect in developing a school building program was presented to the group and copies of the two brochures prepared by the State Chapter were distributed. The subject of the three discussion groups were as follows: Group I, Determining the School Site and Building Needs; Group II, Relationships of Administrators and School Board with the Architect; Group III, Economy in the Design of Today's Schools.

Meetings of the Sub-Committee on Economics in School Construction of the Legislative Council of the State of Wisconsin. Members of the State School Building Committee of the State Chapter were invited to appear before this subcommittee to present the Architect's point of view in the matter of Economics in School Construction. Our committee was represented by Mr. Fred Wegner of Milwaukee and Mr. Allen Strang, Chairman, of Madison. A copy of this hearing is on file with the Chairman. Considerable newspaper comment followed this hearing and as a result, a meeting was called by Mr. Maynard Meyer, President of the Milwaukee Division, on Tuesday, August 5, at the Pfister Hotel. In attendance were Contractors, Building Material Representatives, Architects and School Administrators as well as members of the press. It is felt by the Chairman of the School Building Committee and it is hoped that other persons present will agree, that a forceful case was made in behalf of the Architect at both the hearing in Madison and the confrence in Milwaukee.

Panel on School Facilities at School Board Institute, University of Wisconsin, October 20, 1958. The Chairman of this committee served on a panel with University Faculty Members and representatives from the State Department of Public Instruction. Again, at this seminar, the services of the Architect were explained and defended to the group present. Copies of the two brochures prepared by the State Chapter were distributed.

Construction Industry Relations Committee.
Chairman, Joseph J. Weiler; Members: Julius S. Sandstedt, Emil F. Klingler, John J. Waderling, Lloyd Knutsen.

Your committee had a reasonably active year. We met with the Wisconsin Chapter of the Associated General Contractors on two occasions in the spring and one meeting in the fall. At the fall meeting a program was arranged for the Associated General Contractors Meeting on December 3rd. The program consisted of a panel discussion on the A.I.A. General Conditions of the Contract.

As you know, the General Conditions are now being subject to review and revision by the National Chapter in cooperation with the National Associated General Contractors. About 100 copies of a tentative revision of the General Conditions were distributed to the contractors for their review and for a guide in the panel discussion.

The panel consisted of two subcontractors, two general contractors and with Mr. Julius Sandstedt and I representing the Architects. The items discussed were as follows:

A. Shop Drawings.
B. Architects responsibility in Design.
C. Contractors responsibility in Time Schedules.
D. Architects Status.
E. Owners right to terminate a contract.
F. Contractors right to terminate a contract.
G. Certificates of Payment.
H. Liens and Insurance.
I. Relation of Architect, Contractor, and Subcontractors.

We felt that we did the Architects a wonderful service in public relations with the contractors by this panel discussion when we were the guests.

We sincerely recommend that a panel discussion on the Architects relations with Contractors become a part of a future Architects Convention. This will give the Architects an opportunity to review their responsibilities in dealing with Contractors.

Your committee likewise has before it in cooperation with the Construction Specifications Institute, a revision of the Standard Specification Outline which has been recommended for use by all Architects in preparing their specifications. The Construction Specifications Institute has given to your committee their recommended outline and this is being reviewed with the committee of the A. G. C. in February. It is our hope that we can present, to the Chapter, at their convention a Construction Specifications Institute and the Associated General Contractors.

Exhibition and Honor Awards Committee.
Chairman, Thomas L. Eschweiler; Members: Franklin Mabbett, Maurey Lee Allen, George Gunn, Bernard Lewis, Theodore Iiron.

During the calendar year of 1958, the Honor Awards and Exhibition Committee was asked to hold or participate in the following exhibitions and competitions:

1. Convention Backdrop Competition — for the design of a backdrop to replace the usual felt banner. Even with prize money of $50, $25, and $10, little interest was evidenced in it, and several mail-outs were used to encourage participation.

(Continued on Page 19)
Welcome Aboard...

In the January, 1959 issue, the WISCONSIN ARCHITECT began publishing biographies of new members as a regular feature. The Wisconsin Chapter, AIA, welcomes the following who recently have been accepted or advanced in membership:

CHARLES V. GEORGE, a Junior Associate, is employed by Tannenbaum & Koehnen Architects, AIA, Milwaukee. He attended Morton High School, Cicero, Illinois, and University of Cincinnati where he received his B.S. Arch. Degree in 1958. In 1954 George received the University of Cincinnati Indiana Limestone Competition first prize. He was president of Scarab architectural fraternity during his last year at the University. George lives at 8105 West Capitol Drive, Milwaukee, and pursues his hobbies of woodworking, furniture making, and photography.

WILLIAM GUERIN, a Junior Associate, is employed by the Office of von Grossmann, Architects, Milwaukee. He attended Milwaukee University School, Lawrence College, and the University of Minnesota where he received his B. of Arch. degree in 1957. Guerin has also worked for Grassold-Johnson and Associates, Milwaukee, Paul Crosier, Minneapolis, and Thorshov & Cerny, Minneapolis. From 1951 to 1953 he served with the United States Marine Corps. Guerin's interests include city and town planning, furniture design, photography, and painting. He lives at 2500 N. 49th St., Milwaukee.

JAMES P. POTTER, an Associate member, is employed by Law, Law, Potter & Nystrom, Madison. He attended Madison West High School, the University of Wisconsin, the University of Michigan, and the University of Minnesota from which he received a BA degree in 1953. Potter spent 1½ years in the United States Army. He lives at 3518 Tallyho Lane, Madison, and pursues his hobbies of reading, sports, photography, music, travel, public speaking and cars.

EDWARD A. SOLNER, a Junior Associate, is a senior draftsman with Weiler & Strang & Associates, Madison. He attended Tilden Technical High School, Chicago, the Illinois Institute of Technology, and the University of Illinois from which he received a BA degree. Solner lives at 4401 Britta Parkway, Madison.

ROY HARRY STARK has advanced from Junior Associate to Associate member. He is presently employed by George A. Narovec & Associates, Appleton. He was formerly employed by the Kimberly-Clark Corporation and Frank Shattuck, AIA. Stark attended Niagara Falls New York High School, Syracuse University, Lawrence College from which he received a B.S. degree, and the University of Oklahoma from which he received the degree of Bachelor of Architecture in 1953. From 1944 to 1946 Stark served with the United States Army. Since October 1957 he has been an instructor in residential design at the Appleton Vocational School night school. Stark lives at 407 West Verbrick Street, Appleton.

TANNENBAUM SPEAKS TO YOUTHS

Abe Tannenbaum, AIA, spoke January 15 on the profession of architecture at a Kiwanis Career Day Program at Milwaukee Lutheran High School.
Year's Work . . from page 17

Eventually, three entries were received and were awarded the prizes in their rank of merit. The winning entry is now in the course of construction and should be ready for use in the 1959 Convention.

2. Program of Honor Awards — the bi-annual submission of photographs on hardboard mounts of buildings designed and erected by Wisconsin Architects by January 1, 1959. The program was mailed out, the jury has been established, and 58 entries are promised by 19 members and firms. The distinguished jury consisting of Dean Phillip M. Youtz of the University of Michigan’s College of Architecture; Mr. Victor C. Gilbertson of Hills, Gilbertson, & Fisher in Minneapolis; and Mr. Richard M. Bennet of Loebl, Schlossman & Bennet of Chicago, will convene on February 14th for the judging.

3. Exhibitions — The Wisconsin Association of School Boards — School Administrators invited Wisconsin AIA Chapter members to exhibit photographs and displays of schools which they had designed, at their annual convention at the Wisconsin Union in Madison. Eight architects and firms participated in the exhibition to show 21 mounts of 13 schools.

4. Honor Awards — Members of the committee were asked to assemble testimonial letters and supporting photographic evidence for the nomination of Mr. Edmund Lewandowski for the AIA Fine Arts Medal award. The information was assembled and submitted in time, and receipt by the appropriate group in Washington has been acknowledged.
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DON’T THROW AWAY THOSE EXTRA JANUARY ISSUES!

We have had numerous requests from architects, architectural schools and advertisers for copies of the January, 1959 WISCONSIN ARCHITECT, and we’re sold out. If you wish to donate to the cause, please return any extra copies of the January issue to the Chapter office.

Borgwardt Funeral Home selects MODERNFOLD DOORS...

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Monday, March 2
12 noon - 5 p.m.
Exhibitors set up displays
Crystal Ballroom
2 p.m.
Board meeting — Pine Room
8 p.m.
Judging of Exhibits

Tuesday, March 3
9 a.m. - 5 p.m.
Registration
9 a.m. - 9:30 a.m.
Viewing of Exhibits
9:30 a.m.
Annual Meeting — East Room
Welcome: Joseph Flad
12:30 p.m.
luncheon period
2 p.m.
Viewing of exhibits
2 p.m.
Board meeting to elect officers — Pine Room
2:30 p.m.
Seminar — Edmund Lewandowski
"Mosaics and Architecture"
East Room
4 p.m.
"Chaotic Building Codes"

Look Closely
Exhibitors and their booths:

Aluminum Company of America 43
Beckley-Cardy Company 1
Badger Concrete Company 41
Badger Lightweight Products Co. 38
Bradley Washountain Co. 56
Charles Bruning Company, Inc. 41
Rollin B. Child 56-37
Concrete Research, Inc. 47-48
Fomica Corporation 22-23
Forrer Equipment Co. 10-11 & 17
Gagnon Clay Products Co. and
Wisconsin Face Brick & Supply 30
Inland Steel Products Company 12
Kohler Company 26
Lichter's Shade Service 45-46
Loveland-Osborne, Inc. 57
Marbleart, Inc. 33
Marmet Corporation 28
Mason City Brick & Tile Co. 40
W. R. Meadows, Inc. 34
Mid-States Concrete Products 55
Milisco Manufacturing Company 2
Milwaukee Bridge Company 27
Milwaukee Equipment Company 19
Minnesota Mining and Mfg. Co. 39
Mosaic Tile Company 49
Nelson and Glass 9
Novotny, Inc. 4
Owens-Corning Fiberglas Corp. 44
Paramount Industries, Inc. 13
W. H. Pipkorn Company 61-62
Pittsburgh Plate Glass Co. 3

Streator Brick Company Division
Hydraulic-Press Brick Company 24
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Superior Electric Company 16
United States Plywood Corp. 8
Vander Heyden, Inc. 51
O. J. Wallber & Son, Inc. 32
West Allis Concrete Prod. Co. 6-7
Western Mineral Products, Co. 18

5 Streator Brick Company Division
50 Hydraulics-Press Brick Company 24
50 Super Sky Products Company 35
50 Superior Electric Company 16
50 United States Plywood Corp. 8
50 Vander Heyden, Inc. 51
50 O. J. Wallber & Son, Inc. 32
50 West Allis Concrete Prod. Co. 6-7
50 Western Mineral Products, Co. 18

54 R. W. Nelson Co. and Wisconsin Metal Trims, Inc. 508

4 p.m. - 4:45 p.m.
AIA films — East Room
"A Place to Worship"
"School for Johnny"
"What Is a House?"
6:30 p.m.
Viewing of Exhibits

2 p.m. — 2:30 p.m.
AIA films — East Room
"A Place to Worship"
"School for Johnny"
"What Is a House?"

2:30 p.m. — 4 p.m.
Seminar — Harry Bertola
"Sculptural Forms in Relation to Architecture"
East Room

4 p.m.
"Chaotic Building Codes"

5 p.m.
Drawing for door prizes

6:30 p.m.
AIA Cocktail hour in Exhibit Area

7 p.m.
Annual Banquet — Empire Room
Honor Awards Presentation
Speaker — Charles Luckman
"The Art of Architecture"
Honor Awards and Art Exhibition
and film showings open to public.
Honor Award winners in Foyer,
others in Pere Marquette Room.
Coats checked in 4th floor checkroom
For special activities for the
ladies, see page 12.
"Modern Art" (Macmillan, $9.50), subtitled "a pictorial anthology, is an ambitious volume. But, with the exception of one unhappy fault, it comes surprisingly close to attaining its aims.

The primary criticism of the book has to do with the size and quality of the illustrations. Averaging about four to the page, they suffer badly when compared with those in "Masters of Modern Architecture," say. (Editor's note: See December, 1958, for review of "Masters of Modern Architecture").

Yet, in all fairness, it must be admitted that the publishers of "Modern Art" hardly could have followed another course unless they had been willing to (1) reduce the number of subjects, (2) make the already brief surveys even shorter, or (3) devote more than one volume to the material.

The book obviously is in large part the work of staff members of the Museum of Modern Art in New York. These are men who know what they are talking about and, even more, are not afraid to arrive at some conclusions. This, in a period when "togetherness" and "all's well" too often seem to be the ruling philosophies, is, to say the least, refreshing.

The closing passages of the textual material on architecture, written by Arthur Drexler, director of the department of architecture and design of the Museum of Modern Art, may well serve as an example.

"By the mid-twentieth century," he writes, "modern architecture can be said to have triumphed over the dead hand of eclecticism. And yet the majority of buildings put up yearly throughout the world, if they can be said to qualify as architecture at all, reveal little or no understanding of the achievements of this century's truly creative architects. Moreover, most modern architecture is poor in quality when compared with the buildings of those masters on whose works the movement is based. More than any other architect Mies Van der Rohe has contributed to the creation of a style accessible to all degrees of talent, and yet his Seagram building in New York takes its place in a city mutilated by inept variations on Miesian themes.

"The increase in population and the hazards of an economy so largely dependent on an artificially sustained demand for useless or preposterous objects, has succeeded not in raising the standard of living but, in lowering it: our attention has been distracted from the problems of town planning and housing, two areas in which the 'minimum' is seriuosly proposed as a goal.

"The very real advantages of mass production and technology in general have as yet barely touched architecture. As developments in world affairs continue to shake America's composure, we may begin to develop that enthusiasm for ideas (even ideas that do not work very well or that have no apparent utility) which gives meaning to life and to the arts. In the struggle to develop such a climate of informed response, architects have perhaps shown themselves more perceptive than painters or even writers. Architects are at least aware—most of them—of what is happening in the other arts: this is not so often true of painters or poets.

"Far too many of the problems that beset architecture today cannot be solved by architects alone, because such problems involve, and indeed grow out of, the structure of society. It is true that the art of architecture is not to be confused with sociology. But it is also true that all the arts, architecture is the one most immediately and inseparably involved with the way we live: in its every aspect it reflects the value judgments we make each day. That is why much modern building is so mean.

"When one considers all this it seems remarkable that some architects have actually been able to produce genuine architecture, and moreover to produce masterpieces. But the history of modern architecture is perhaps the history of isolated masterpieces, of tremendous and unique achievements, and not of a general concordance, an agreement within society that makes possible a wider, more general excellence. Masterpieces abound: but the very good is rare. For architects at least this is encouraging. It leaves something to be done."

Other material in "Modern Art" includes: Sculpture, 1852-1956, by A. L. Chanin, lecturer at the museum; European painting, 1850-1956, Sam Hunter, chief curator of the Minneapolis Institute of Art; Latin American painting, 1925-1956, Bernard S. Myers, New York City college; United States painting, 1885-1957, Stuart Preston, New York Times art critic, design, 1851-1956, Herwin Schaefer, professor of the history of design, University of California, Berkeley; and a bibliography compiled by Bernard Karpel, Museum of Modern Art librarian. The book was edited by Charles McGurdy, also of the museum's library.
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CONCLUDING INSTALLMENT
BY WILLIAM P. WENZLER

At Sea, September 1, 1958.

Our last six weeks took us to Liege, Belgium; Brussels; London, Coventry and Canterbury, England; Rotterdam and Amsterdam, Holland; Berlin; Oslo, Norway; Stockholm, Sweden; Copenhagen, Denmark, and back to Bremerhaven. We camped up until the night before we sailed for home.

If we were to say what impressed us first when we landed in Europe, it would be how little different everything and everyone looked. This impression was followed by another: How very much like our "modern" American cities are the medieval towns of Europe. At first this amused us, then disturbed, and later frightened us.

We could give one common description for Rome, Barcelona, Paris, etc.: Exhaust fumes, traffic noise and taut nerves. The older the city, the worse the conditions. This gave Rome the dubious distinction of having the worst problem of all.

How ridiculous, that in an age concerned with "the right to annex the moon," a problem as basic and vitally important as the environment in which we live is virtually ignored.

In Leige, we found the first signs of man's awakening to this problem. There was in process an "International Exhibition for Town Planning and Housing." On display were regional development plans for 35 areas in Europe.

Next came Amsterdam. Holland, early in this century, adopted a national housing act requiring all municipalities to create a master plan, which must be revised at least every 10 years. Amsterdam is the center of this thought, and it was stimulating to see it in action. We were disappointed, however, to see how little is being done to re-think the problems of the older sections—all thought seems to be concentrated on expansion.

Then—perhaps the most inspiring of our experiences in Europe—came "Interbau Berlin, 1957," an international building exhibition in one section of Berlin. It was composed of high rise housing blocks houses, churches, cultural and business buildings.

The architects were from 13 different countries and included Alvar Aalto, Le Corbusier, Gropius and Niemeyer. Here was the best in architecture today concentrated in one area. We were amazed that in spite of the diverse background of the architects, the total project had a definite unity.

The architecture of Scandinavia did not hold the magic we had anticipated. It was more a page from the history of architectural development than an example of architecture today.

England was surprising. We had expected it to be more conservative than the continent, but we were not prepared for the complete sense of remoteness it possessed. It seemed to be completely out of step with the rest of the free world. Examples of good architecture were difficult to find and the use of art in architecture was nonexistent.

However, we found the English the most warm hearted people in Europe. For instance, a man on the Dover ferry, after a few hours of conversation, insisted that we keep our tent in its bag in England and move into a vacant flat he owned in London. We accepted his generous offer and the first morning we were there he drove up with a load of furniture to make it more comfortable for us. We will never forget his friendliness.

As we walked through one of the entrance gates of the Brussels fair, our first thought was of the similarity to a state fair at home. The spirit and the atmosphere were the same.

The fair architecture is described in the guide as "25 years into the future," but to us it was compatible with the best of today—not of 25 years from now. There was a general agreement in design concepts in spite of the variety of materials used. Wood, concrete, steel and masonry were all being used with respect for their characteristics, showing that the future in architecture does not eliminate any of the materials we now are using.

If, against such a setting as the fair, clients would judge the designs submitted to them by architects, the absurdity of building "Georgian" dormitories, "colonial" houses and "Gothic" churches in our modern age would be apparent. Is not this the standard by which we should judge—the standard of tomorrow instead of yesterday?

The contrast between the United States and Soviet pavilions was fantastic. We felt (and most Europeans apparently agreed) that the United States showed a nation that is relaxed and confident—aware that the world knows of its advances and high standards of living—a nation where the individual can find opportunity, leisure and self-expression.

IMPRESSIONS:

Europe in general: It is more prosperous, more advanced and has a higher standard of living than we had expected. It is difficult to understand why American aid (except military) is required here. We feel the "anti-American" feeling so often referred to at home is more a product of Russian propaganda than a reality. We didn't find it—any of it. One feeling that definitely is present in Europe is an "anti-German feeling." All countries in western Europe seem to fear the build-up of German military strength. We found the Germans a fantastically energetic people, full of life and ambition, ready to face any situation—truly a dynamic force—only 13 years after total defeat in war. They were warm and friendly, yet there was always a certain arrogance and stubbornness that enabled us to understand what the other Europeans meant when they said someday Germany would again try to conquer the world. Germany, even today, is a mighty nation. The Germans respect strength and ability. It is America's challenge to maintain and develop this respect.

European reconstruction: To us, the greatest opportunity was missed—the opportunity to adopt a drastically revised urban plan. In general, the street patterns of the old cities have been maintained. It becomes more and more apparent that this is a problem that must be solved and executed under normal conditions. Much of man's future happiness lies in the hands of men with vision, confidence and an under-

(Concluded on Page 26)
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inside ... from page 24

standing of the problems and potentials of urban planning.

Sept. 1, 1958.

For our final report we have decided to list the main concerns that caused us to apply for our fellowship, opinions we have reached and the reasons for them.

Religion: After a few weeks in Europe, we attended no church services, never read the Bible, held very few private devotions and seldom prayed. This just happened. We felt as though we had lost God in our search for answers to life's problems.

We tried to analyze our system of government, way of life, city plans, attitudes toward others, etc., all without a conscious prayer for direction and guidance in our thought—and in our opinion, we began to find answers. It seemed as though conscious religion was no longer a part of our lives. Much of it seemed irrelevant and inadequate, unnecessary in our modern world. Our greatest concern now was not architecture or religion, but communism vs. capitalism and America's foreign affairs. We felt here tremendous urgency.

We began to see weaknesses and errors in America. We began to form opinions on how to rectify our dealings as a nation.

This same pattern followed in our thoughts on individualism, architecture, family life and city planning.

Then, one day, we realized the decisions we had reached, the suggestions we were making could all be classified under one heading—Christianity. We seemed to be aiming at a common sense form of religion reflecting the teachings of Christ as we understand them, the central paradox of Christianity, "Not I, but God in me."

We are aware now that if the church is to be effective in our new age, it can no longer rely on an outmoded theology. Man today has learned to absorb and comprehend a vast area of new knowledge in the field of science. Does it not follow that his capacity also is greater in the field of theology? We feel that, in general, the church has underrated the layman's capacity to understand God, and therefore, religion has become inadequate to him.

We are uncertain of much, but of this we are positive: Man determines his limitations in life by his willingness to give himself to God. The more he succeeds in aligning himself with the will of God, the more limitless become his capacity and creativity.

The individual: The basic unit of any democracy is the individual. What is good in a democracy comes from that which is good in the individual; conversely, what is bad comes from that which is bad in the individual.

If man—any man—believes earnestly enough in what he has set his mind to accomplish, and is willing to sacrifice for it, he can accomplish it. (We are assuming that he seeks first to "align himself with the will of God." Therein, lie these unlimited powers.)

We must understand this principle of individual responsibility completely, and practice it, or we weaken our system of representative government. When each of us learns to think beyond our individual lives, corruption and graft will disappear.

We need to broaden ourselves. We must read, discuss, listen and think. Then, we must voice our opinions through discussion, at political meetings, through letters, in newspapers, etc. If we will not accept this responsibility, we believe America will be dominated by its weaknesses. The decision lies with the individual.

Government: Russia has declared war on the United States—as Khrushchev has said, a war of trade. Furthermore, Russia is working as hard for world domination today as ever. In our opinion, present day America, with its uninformed, un concerned, complacent and self centered individuals cannot compete with it.

We feel there is military strength sufficient on both sides to prevent either from using it.

We believe, too, that if we in America continue as we now are doing and the Russians continue as they are doing, Russia in time will dominate America. These are strong words, but they say what we believe.

However, we also believe that men living under freedom have a potential beyond those under any other system. This means the fate of all mankind lies today in the hands of Americans—as individuals. Will we accept this responsibility?

Architecture: To us, all the preceding categories are not in addition to architecture, but are a part of it. For an architect to serve man in his true capacity, he must have an understanding of life. An architect must interpret a client's needs against the background of the world in which we live, or he is not an architect—he is, instead, a sort of human robot.

Today, an architect must have a broader range of abilities than has been required in the past. For him to develop a design satisfying to modern man, he must create simultaneously the total project. The architect must be the engineer as well as the artist. From this will follow the nature of architecture for today. It will incorporate creative structure with integrated art (as Gothic), all in relationship to the community as a whole (as Baroque).

We consider urban and regional planning to be the most critical problem in the field of architecture. This neglected field results in more poor health, discontent and general misery than most of us have been willing to admit. It seems to be an insurmountable problem—yet it must be solved. If we are to live in a society where the individual has the responsibility of analyzing the constantly changing problems of his community, nation and world, as well as his own, he must be provided with an environment conducive to such thought and development.

We Americans are engaged in a struggle for our very existence as free thinking individuals. If we are to survive, if we are to contribute to the God intended development of man, we must understand and accept the challenge—as individuals. As architects, we must use the abilities we have been given to contribute to this end.

So, as we end our thoughts of the last six months, we would like to express our deepest gratitude to Mr. Francis J. Plym and Mr. H. Hammer, who have made this experience possible.
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