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HALQUIST
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Loeb Drama Center, Harvard University—Above: Elizabethan staging; left: theater-in-the-round with Rising Stages shown at different levels.

With modern hydraulic stage lifts by Rotary, new flexibility is available for elaborate staging and dramatic theatrical effects. These custom lifting devices permit savings in valuable floor space, and enable design of multi-use halls and other facilities. Rotary Rising Stages are recommended for auditoriums, schools, theaters, music halls and night clubs.
Rotary Rising Stages consist, basically, of one or more hydraulic pistons on which a platform is mounted. When the pistons are pushed out by oil under pressure the platform is raised.

Applications are many. A familiar example is the orchestra pit lift. The orchestra assembles on the lift at basement level and is raised to audience view. This type of Rotary Rising Stage is commonly designed so that it also can extend to stage level, providing added stage area when an orchestra is not used.

Other uses are limited only by the imagination. For spectacularly dramatic effects, several Rotary Rising Stages may be recessed into stage surface to bring sets and performers majestically into view and carry them above stage level in stairstep arrangements. Multiple Rising Stages may be operated individually or locked together to provide one big unit capable of lifting large sets or many performers. Better space utilization is usually effected by stage flexibility, with a resulting gain in seating capacity, off-stage facilities, or both.

Sizes and capacities—There are practically no limitations on sizes and capacities of Rotary Rising Stages. They are ideal for use as simple organ console lifts or in massive theater installations. One or any number of oil-hydraulic cylinders may be used, depending upon the individual requirements.

Smooth, quiet, dependable operation—The Oil-draulic principle, used successfully in thousands of elevators and industrial lifts, provides dependable, efficient operation. Pushbutton controls, located wherever convenient, actuate an electric pumping unit which raises and lowers the Rising Stage. The unit moves smoothly and quietly on its oil-hydraulic piston. Elevator-type guide shoes and rails provide positive stability. Installations requiring more than one piston are designed with the Rotary cable equalizing mechanism that assures synchronized travel of all pistons, and a level platform regardless of position of load.

Economical to install and operate—The pit required for a Rotary Rising Stage is uncomplicated in design and construction. Installation of the stage itself is more economical than any other type of stage lift due to the simplicity of the equipment and advanced design developed through many years of experience and engineering Rotary Rising Stages for many uses. The unit requires practically no maintenance.

Design, engineering and installation service—All Rotary Rising Stages are engineered to the specific requirements of the installation. Expert layout and specification assistance is available on request. Installation service is provided by a nation-wide organization of independent contractors with many years of experience in oil-hydraulic elevating devices.

How Rotary Rising Stages give Harvard's Loeb Drama Center three theaters in one

This diagram shows outlines and arrangement of four Rising Stages in Loeb Drama Center. In conventional proscenium theater seven rows of seats nearest stage rest on "A" and "B" Lifts. These seats split in middle and pivot 90° so that "B" and "C" Lifts can be used for Elizabethan staging. Theater-in-the-round uses all four lifts. See photographs on Page One.
This Rotary Rising Stage in the Houston, Texas, Music Hall illustrates a popular function of these versatile units. Shown raised to full height (top photo) this stage descends to orchestra pit level (lower photo above) and to basement level to receive orchestra or for use in moving and storing scenery.

Dependable oil-hydraulic lifting system operates quietly, smoothly . . . Shown above are some of the hydraulic jacks which support stage sections in the Loeb Drama Center installation. The smooth flow of hydraulic power produces noiseless vertical movement that is always dependable, easily controlled and completely safe.

Cable equalizing system proven in years of operation . . . Rotary Rising Stages utilize a cable-and-strut equalizing system which insures perfectly level surface at any point of travel. Cables, visible in the photo above, synchronize movement of each pair of jacks so that they always travel in unison, even when a much heavier load is positioned over one jack. This system has been used successfully for many years in a variety of heavy-duty industrial applications and other Rising Stage installations.
### Some representative RISING STAGE installations:

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>SIZE PLATFORM</th>
<th>CAPACITY IN LBS.*</th>
<th>TRAVEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loeb Drama Center, Harvard University, Cambridge, Massachusetts</td>
<td>30' x 20'</td>
<td>27,000</td>
<td>7'4&quot;</td>
</tr>
<tr>
<td></td>
<td>(2) 28' x 14'</td>
<td>11,000</td>
<td>7'4&quot;</td>
</tr>
<tr>
<td></td>
<td>30' x 9'</td>
<td>12,000</td>
<td>14'11&quot;</td>
</tr>
<tr>
<td>Cafe Continental, Stardust Hotel, Las Vegas, Nevada</td>
<td>(2) 15'2&quot; x 7'6&quot;</td>
<td>5,600</td>
<td>20'9&quot;</td>
</tr>
<tr>
<td></td>
<td>(2) 15'0&quot; x 7'6&quot;</td>
<td>5,600</td>
<td>16'9&quot;</td>
</tr>
<tr>
<td></td>
<td>(2) 15'0&quot; x 15'9&quot;</td>
<td>28,000</td>
<td>12'9&quot;</td>
</tr>
<tr>
<td>McCormick Place, Exposition Center, Chicago, Illinois</td>
<td>75'2&quot; x 16'4&quot;</td>
<td>136,800</td>
<td>11'6&quot;</td>
</tr>
<tr>
<td>Broadmoor Hotel, Colorado Springs, Colorado</td>
<td>53'0&quot; x 10'0&quot;</td>
<td>21,500</td>
<td>13'6&quot;</td>
</tr>
<tr>
<td>Houston Music Hall, Houston, Texas</td>
<td>52'10&quot; x 10'0&quot;</td>
<td>28,000</td>
<td>12'6&quot;</td>
</tr>
<tr>
<td>Charlotte Auditorium and Coliseum, Charlotte, North Carolina</td>
<td>50'0&quot; x 11'6&quot;</td>
<td>51,000</td>
<td>12'6&quot;</td>
</tr>
<tr>
<td>University of California, Berkeley, California</td>
<td>43'0&quot; x 11'0&quot;</td>
<td>23,500</td>
<td>14'4&quot;</td>
</tr>
<tr>
<td>Hofstra College, Hempstead, L. I., New York</td>
<td>46' x 10'</td>
<td>19,000</td>
<td>12'0&quot;</td>
</tr>
<tr>
<td>Three Intermediate Schools, Wichita, Kansas</td>
<td>30'0&quot; x 16'0&quot;</td>
<td>10,000</td>
<td>3'4&quot;</td>
</tr>
<tr>
<td>Jacksonville Civic Auditorium, Jacksonville, Florida</td>
<td>26'0&quot; x 9'0&quot;</td>
<td>30,000</td>
<td>13'6&quot;</td>
</tr>
<tr>
<td>Marshall College, Huntington, West Virginia</td>
<td>3'11&quot; x 9'0&quot; (console lift)</td>
<td>1,500</td>
<td>9'9&quot;</td>
</tr>
</tbody>
</table>

*Lifting capacity shown. Sustaining capacity of most of these lifts is twice the lifting figure shown.*

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This month's cover consists of a detailed photo of part of the arched ceiling of the Louis Sullivan-designed Garrick Theater Building in Chicago which was recently demolished to make way for a parking facility. On Page 20 you will find a story and additional photos revealing how much invaluable work was done to preserve the building's decorative elements for posterity. Also note the important feature on Page 16 which describes a new law that now limits an architect's liability to six years. In addition, you will find the first of a three part reprint of the provocative talk given during the last convention by Dr. Thomas K. Landauer concerning the psychology of taste and design—also all of the other regular features.
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By Dr. Thomas K. Landauer

My topic for today is the psychology of design. This is too broad a topic. I really would like to be able to give a full semester course in it but we'd miss dinner. I'm going to talk about something somewhat more restricted than that. I suppose I could have chosen to talk about perceptual principles of what makes a good design and what does not, like balance and where the eyelines are looking and where the eye goes and contrast effect, but I am sure any architect knows more about that than I do. We've (psychologists) some explanations for why things work that you design but you are the ones who know what designs do what to the viewer. So I am not going to talk about that. Rather, I am going to talk about something I think has to do with the theme of the convention — direction in design, that is, to discuss what makes people like what they like.

Now, if you are going to have a direction in design, it makes you have a change in taste, a change in the way of what people like in design. If this were not true, all of Wisconsin would still have Independence Halls like Dartmouth does. Something is different about Wisconsin from New Hampshire and Vermont. Some of it — well, I guess you and I probably will differ on that — but there is obviously some difference in tastes. To put this in a framework, let's take as our case in point you as an architect. You have designed a building for a client and you think that it is the cat's meow, it is the nicest looking piece of building you have ever designed, it has all the good features, nice lines, everything is fine. He comes along and says "Wo-ah, that's ugly. I don't like that modern stuff." Why does this happen? I think that is what I'm going to talk about.

Now, we do know, to begin with, that these differences in taste in what people like exist. As an example, if you present a design, any design, to a group of people, you almost invariably find that the artist, the architect among them will choose as pleasant designs ones which other people don't. As a matter of fact, there is a psychological diagnostic test which is based on this. It's a group of some 627 little different designs and the person who is taking the test goes through and rates each one as to whether it is wonderful, medium or lousy. And there are a group of designs which very reliably are chosen as very pleasant by architects and artists and are not chosen by other people. Well, who's right?

Are the artists right in picking the designs they pick, or are the rest of us right in picking the designs we pick? Let's take a look at some of the determinants of this, that is, I am not going to try and say who is right because I frankly don't know and I tend to think that this is not really phrasing the question right. We live in a democracy where everyone is entitled to his taste and we cannot really phrase the question as to who is right. But we can take a look at what makes the difference, what makes some people like one thing and others like another. I am going to try to pinpoint three sources of such differences.

One source is perception, whether or not people actually see things differently. The second source is individual likes and dislikes and the third is social influences, social pressure to like or to choose certain things over others. Start with perceptual differences. The question is: does everyone see the same? Does everyone actually see the same thing when they look out at the world? I think most of us tend to believe that seeing is innate, that you are born with it, that you see the world out there — you see lines, you see colors, you see designs — and that certain characteristics of the design, certain characteristics of what you see, such as balance, you come pre-equipped with. And then, if you don't see them, you are in a sense, blind.

Now, I'm to maintain that this is not true, that you learn to see. You actually see differences as a product of experiences and that some people see things differently from others.

(Continued on Page 22)
NEW LAW LIMITS ARCHITECTS’ LIABILITY TO SIX YEARS

On August 16, 1961, Wisconsin’s Governor Gaylord Nelson signed into law Chapter 412 of the Laws of 1961, creating a new and unique six-year limitation on the liability of those engaged in building construction, including architects and engineers. Since it is a novel type of limitation, perhaps the first of its kind adopted in the United States, it faces the tests of experience and interpretation by the Courts.

The new law was introduced by Assemblyman R. E. Peterson at the request of the Associated General Contractors of America, Inc., and guided through the legislature by their counsel, Madison lawyer, Stephen E. Gavin. It received the enthusiastic support of Labor groups, several building trades representatives, and counsel for the architects and professional engineers. The Judiciary Committees of both the State Assembly and Senate unanimously approved the bill and it was adopted without opposition.

Drafted by Attorney Gerald J. Rice, the bill was originally suggested during a Forum on Architect’s Liability held last January 27 in Milwaukee under the auspices of the Wisconsin Chapter of the A.I.A. and arranged by Architect Frederick J. Schweitzer. Participating in the forum were Carl Anderson of Victor O. Schinnerer & Co., underwriters for the Continental Casualty Co., Joel Bloomquist, Counsel for Employers Mutuals of Wausau, George Malcolm White, A.I.A., also an attorney and author of the article “Fall of The House of Privy”, and Arthur Wickham and Mr. Rice, Milwaukee attorneys. All agreed that the liability of many persons engaged in building construction including architects, was rapidly being extended by the Courts, and that there was no practical limitation on the time within which actions could be brought for negligence in planning and construction.

Liability of those engaged in the construction business for negligent construction must be viewed with respect to two separate classes: owners and third persons. During the period of construction, one engaged in construction may be directly liable for negligence to both the owner and third persons. After construction is completed and a contractor’s work is accepted by the owner, the Wisconsin rule has been that a contractor or his employees cannot be held liable to third persons suffering injury from negligent construction, except only where the work constitutes a nuisance. This rule was based upon the concept that there was no contract relationship between the contractor and the third person, and hence no duty on the part of the contractor. As between the contractor and the owner, until recently a negligent performance of a building contract was considered a breach of contract nevertheless; and claims by owners against contractors for breach of contract are limited by statute for a period of six years after breach of contract. There have been no Wisconsin Supreme Court decisions bearing directly upon negligent performance by architect or engineer. However, it is generally considered among lawyers that the same rules of law would apply to their negligent performance as apply to negligent performance of a building construction contract.

In two recent Wisconsin cases, the Supreme Court ruled that a negligent failure to perform a building contract is a tort (negligent act) as well as a breach of contract, and privity of contract is no defense.

If architects and engineers as well as contractors could be sued in tort rather than for breach of contract, then they could be sued by third persons as well as by owners, and their liability would not be limited to six years after construction as in the case of breach of contract, but to three years after an injury results from the defective construction. Since an improperly designed and constructed stair, railing, floor, partition wall or other item of construction may not be the effective cause of an injury until long after its construction, the liability of those engaged in construction for negligent construction would become practically unlimited. In recent years, claims have been made against architects for negligent design and supervision fourteen years after construction in one case, for negligent design and supervision fourteen years after construction in one case, and 18 years in another case. These cases did not go to the Supreme Court and the questions were not resolved.

In the Legislature it was pointed out that this potential unlimited liability placed on those engaged in construction was unusually harsh, since a contractor, architect or engineer or their employees could not enter an owner’s building to correct defective construction. Furthermore a statute of limitations was argued to be necessary, since after many years it is almost impossible to find witnesses whose memories are accurate and to locate written documents including insurance policies, waivers, contracts, and releases necessary to verify the duties of the several parties engaged in a construction project.

It was also argued that to protect oneself properly, an architect would have to carry “errors and omissions” insurance until his decease; while the effect of it would not increase the protection of a third person covered by the usual landlord’s public liability insurance, but only provide underwriting of the landlord’s insurer.

Realizing the unfortunate position of those engaged in the construction business, the Legislature and the Governor have now provided a limitation of six years whether a claim for negligent performance be founded upon breach of contract or tort.
This new $800,000 Kenosha Extension Center of the University of Wisconsin which is presently in use although not quite complete was designed by Lawrence Monberg & Associates, Inc., of Kenosha, Francis J. Wilson, associate architect.

The cost of the extension center is being shared by the city and the county with the equipment being furnished by the University. The original bid made by the firm fell $90,000 beneath the proposed budget permitting the addition of a planetarium not included in the original specifications.

The center which embraces 50,200 square feet with a student capacity of 500 is located in the northwest limits of Kenosha on Highway 43 on 40 acres of rolling, wooded terrain.

The major design problems involved were these: the development of a long-range master plan for orderly expansion of the Kenosha Center into a four-year university; inherent flexibility of the building design to allow for changing requirements; and architectural expression of the University's educational philosophy, in particular, a sense of its unique function as a center of higher learning.

Construction and materials used were as follows: the buildings are engineered on a four-foot modular system for utmost economy; they are steel-framed. Intermediate floors are pre-stressed concrete. Other materials include: aluminum curtain wall and face brick, exposed Mo-Sai panels, laminated wood beams, suspended metal pan ceilings (acoustical) terrazzo floors and base in all corridors, ceramic tile walls in corridors, plastic skylights and a low temperature hot water heating system. The planetarium is a truncated segment of a concrete cone capped by a steel hemisphere. A glass framed walkway doubles as a botanical area.

As Architect Monberg explained it, "An extensive study was devoted to preserve the character of the terrain, yet blend a modern university into this sympathetic setting. . . . it must flow naturally, humanly into serene space," he added, "as the university grows. . . ."

The solution of the design problem Monberg explained this way. To achieve an immediate effect of a campus complex, yet meet the highly practical needs of a working school, a multi-level group of structures was contoured astride the dominant hill. The design strives to create "a feeling of varied moods and circumstances, a visual blending of science and art, a sense of serious purpose and dignity."

To this educational ideal, the living tradition of century-old oak trees and the geological interest of the surrounding landscapes was emphasized and serves to complement the man-made perspectives of the structures. Containing four levels, the structure group has an L-shaped ground plan; its components are an "A" building, joined by a common foyer, and a planetarium with a connecting walkway.

The "A" building serves as the academic section with classrooms, labs, conference rooms and instructors' offices. The "B" building contains a library, administrative area, students' lounge, auditorium, a large, tiered lecture room, activity area and mechanical equipment.
CHAPTER NOTES

William J. Manley, editor of the Home Section of the Milwaukee Journal, was the recipient of an award for "outstanding contribution and cooperation concerning architecture in Milwaukee" presented by The Southeastern Division of the Wisconsin Chapter of the A.I.A. The presentation was made during the division's regular monthly meeting held at the Memorial Art Center as a public affair.

In accepting the award, Manley said he hoped to see more and more exploitation of "fine architecture" through mass public media rather than through trade journals. He added that he felt "it is in the area of the small home where the architect can today be of greatest service to his client." He said he referred to buildings of from $15,000 to $18,000 in price. He feels, he said, that the home is the architect's "patient," that he is the one to save the home, to cure the apparent problem at the small home level.

"After all," he challenged, "you don't call in a nurse to do an appendectomy. You're the doctors. The job is yours."

Manley's talk was followed by a presentation of two films by Buddo Marino, public relations counsel for the chapter. He first showed "Wisconsin's Changing Face," a colored slide strip with narration available for member use through the Chapter office, followed by "Architectural America," a motion picture depicting outstanding architecture throughout the nation.

Key speaker for the evening was newly-appointed City Development Director Richard E. Perrin who was introduced by president of the Common Council, Martin E. Schrorter. Perrin opened his talk by putting architectural emphasis on the future. "We must be concerned with contemporary work," he stressed, "and as it was in the days of beginning of our western civilization that great architecture had to provide convenience, strength and beauty, so it is today that any good contemporary building must meet these three similar attributes: use, construction and aesthetic effect.

"Architecture is never perfect," he continued. "We must always compromise. All societies have evaluated architecture differently. But we are linked always to the past and must be concerned with change and survival." He then spoke of the so-called "cycle" as expressed in the works of historian Arnold Toynbee. He said that most historians agree that there are three developmental steps. First, the early, experimental stage which is usually marked by awkwardness and self-consciousness. Next comes the still experimental yet more assured stage which brings evidence of a greater fusion between materials, structure and esthetics. The final stage would be that of complete exuberance and a systematizing, a perfection of style.

The historians, he pointed out, currently feel that we're now in the middle stage with no perfection really in sight yet definite evidence that we are approaching a completion of the middle period, "But we have not reached the survival stage where what we have done will survive as say the Parthenon has or the Temple of Zeus." He explained that what he meant by survival was that "the beauty is permanently imbued in the building and could not be affected or destroyed, no matter to what use the building might be put."

He concluded by urging architects to think in the large sense, with what he called a sense of "urban esthetics and urban design." He deplored what he referred to as a current tendency toward "architectural acrobatics" where no harmony or organic quality is present. And he further stressed the need for beauty in our buildings. "Beauty is not luxury," he insisted. "It is pure necessity."

The Honor Award Exhibit was again on display for the public along the walls of the center's second floor balconies.

Clint Mochon presided over the evening's program.

Murray L. P. Kinnich is now associated with Charles H. Harper and Associates, Milwaukee.

The October 13 meeting of the Wisconsin Chapter, A.I.A. Board of Directors was called to order by President Francis Rose at 10:00 a.m. at the Skygarden, Sheboygan, with John Jacoby, John Brust, Eugene Wasserman, Allen Strang, William Weeks, William Kaeser, Willis Leenhouts, Leonard Reinkie, Herbert Grassold and Karel Yasko present. Guests at the meeting were Robert Yarbro, Oshkosh, Lawrence Bray, Sheboygan and Perc Brandt, Manitowoc.

Two Wisconsin Chapter candidates for A.I.A. Fellowship were nominated.

The resignation of Robert Torkelson, A.I.A. from the Chapter Public Relations Committee was accepted and William Kinne, Jr. was approved as a replacement from the Western Division.

The Western Division By-Laws were approved with one minor correction.

The Board moved to grant an Associate membership in this chapter to Professor V. B. Vaidya, School of Planning and Architecture, New Delhi, India. Professor Vaidya is presently at the University of Wisconsin on an exchange basis.

The Chapter attorney is to receive the commendation of the Board of Directors on his excellent and productive efforts toward the recently enacted statute of liability limitation.

The meeting was adjourned at 4:00 p.m. * * *

Harry Ollrogge, A.I.A. spoke at Career Day — Rufus King High School in Milwaukee on October 26, 1961. The film "Designing a Better Tomorrow" was shown to the 50 students in attendance.

* * *

The Western Division held its monthly meeting on September 26, 1961 at the Cuba Club in Madison. Division Committee assignments were made by President Stanley Nerdrum. The new Western Division by-laws were approved with the recommendation that they be forwarded to the Wisconsin Chapter Executive Committee for final approval.

Use of bold face type in telephone directories is considered as paid advertising and is contrary to the A.I.A. ethical standards. The solicited and paid for bold face type listing of an Architect or his firm in any city directory is in the same category. Do not jeopardize your professional stature by this form of commercialism.

The Wisconsin Chapter, A.I.A. sponsored biennial "DRAFTSMEN'S COMPETITION" is scheduled for early 1962. Working drawings done within the calendar year, 1961, are eligible for entry. In this 1962 competition, entries will be submitted and judged in various classifications. More details at a later date. Be alert for drawings that you feel express drafting competency.

The Chapter Office would appreciate notification of all members called to active duty with the armed forces.
William J. Manley, editor of Home Section, Milwaukee Journal, receives award of merit from Clinton Mochon in behalf of Wisconsin Chapter, Southeastern Division, A.I.A., during monthly meeting held at Memorial Art Center.

NEWS

NOTES

(The following is a list of the companies exhibiting at the 1961 Wisconsin Chapter, American Institute of Architects’ convention, to be held May 22-24 at Lake Lawn Lodge, Delevan, Wis.)


Portland Cement Association; Shannon Floor Company, Inc.; United States Plywood Corp.; Mason City Brick & Tile Company, Division of Goodwin Companies; Hicks & Theisen, Inc.; Wisconsin Bridge & Iron Company; Aluminum Company of America; Wisconsin Concrete Products Association; The Plyco Corporation; W. H. Pipkorn Company; Mosaic & Art Glass Studios, Inc.; Mid-States Concrete Products Company.


Streator Brick Co. Division, Hydraulic-Press Brick Company; Brook Office & School Supply, Inc.; Minnesota Mining and Mfg. Co.; Spancrete Division, West Allis Concrete Prod.; Superior Cast Stone Co., Inc.; Western Mineral Products Company; Edward T. Ver Halen, Inc.; Best Block Company; Wakefield-Smeaton, Inc.; Formica Corporation; Silbrico Corp.

Sterne Supply Company; Unit Structures, Inc.; Glazed Tile Sales, Inc. (new name — Artikics Ceramics); Albert A. Jacobs Co., Inc.; The Mosaic Tile Company.

The Producers Council on November 21 will co-sponsor the monthly meeting of the Wisconsin Chapter of the AIA, southeastern division, at which it will present a panel discussion on modular measurement.

The meeting will begin with cocktails at 5:30 p.m. at Mame’s Grotto (corner of Detroit and Van Buren Streets) and dinner will be at 6:30 p.m. (dutch treat). Those participating in the discussion will be Byron C. Bloomfield, executive director of the Modular Building Standards Association, Washington, D.C.; Karel Yasko, Wisconsin State Architect; Maurey Lee Allen of John Flad and Associates, Madison; and Professor William Kinne of the University of Wisconsin.

“This is the first joint AIA-Producers Council meeting,” says PC President John L. Casey, “and we hope that it will become an annual affair.” This will be an informational rather than a sales meeting, and all Wisconsin AIA members are invited.

In striving for a more professional relationship between architects and producers, the Producers Council performs these services: it recommends quality products and equipment, recommends services of responsible installers and sends out technical advisors. It tries to improve manufacturers products and literature, and besides this, provides educational meetings, table top displays and technical bulletins.

The Modular Building Standards Association, to be represented at the meeting by Bloomfield, its director, is affiliated with AIA and the Producers Council as well as the National Association of Home Builders and the Associated General Contractors of America.

Phillip J. Will, Jr., president of FAIA, announces the seventh annual “Homes For Better Living Awards Program,” to be sponsored this year by the AIA in cooperation with House and Home and Life. President Will urges architects to enter any houses they feel the judges should see.

The rules are as follows: any house designed by a registered architect in any of the 50 states and completed since January 1, 1959, is eligible. All custom-built houses will be divided into three classes by floor area, and merchant-built houses will be divided into three classes by selling price. Each category will be judged separately. Again this year, there will be a third category, garden apartments.

“The purpose of the contest is the encouragement and recognition of good design,” says Will, “and previous winners have received widespread national and local publicity.” Brochures listing program rules and entry requirements should be in the mail within two weeks. Winners will be announced at the annual AIA convention in Dallas next May.
Unknown examples of stencil and mosaic work by the famed architect Louis H. Sullivan, who designed the Farmers & Merchants Union Bank in Columbus, Wis. (featured in a previous issue of The Wisconsin Architect) have been found in Chicago's Garrick Theater building which was recently demolished to be replaced by a parking facility.

Although it was not possible to prevent the destruction of the world-famous building, much significant ornament has been saved by the combined efforts of the Chicago Chapter of the American Institute of Architects, the Chicago Chapter of the Society of Architectural Historians and the Chicago Landmarks Commission. A jointly sponsored team of preservationists worked around the clock in order to save as much of the ornament from the building as possible.

The team of preservationists believed they had removed most of the important examples of Sullivan's ornament from the building when they suddenly found two floor landings which contained rich mosaic designs that had been covered by plain asphalt tile for many years. Upon removing the tile, they found a design of delicate intertwining leaf and tendril motif made up of thousands of tiny pieces of colored mosaic. The usual way to move a mosaic design is to transfer each piece to a new bed of cement. But because of the imminent demolition of these landings, there was no time for this tedious method, and a quicker solution had to be found. Not to be thwarted, the team of workers decided to remove the entire concrete floor landings intact. Each landing weighed more than three tons. These ponderous landings were jacked up and cut into sections which...
Famed terra cotta leaf pattern which ran around 13th floor; approximately 10 such examples have been saved.

Artist makes a tracing of stencils discovered under coats of painted plaster walls.

Perhaps more important historically was the discovery of many beautiful stencils designed by Sullivan. He often made use of delicate stencils to decorate the walls and ceilings of his buildings. Through the years of remodeling, most of them have been covered by myriad coats of paint. Because so few good examples of Sullivan's stencils are extant today, this discovery is extremely important.

The preservationists noticed that the painted sloping ceiling of the theatre gallery revealed a delicate tracery when it was strongly illuminated from the side with flood lights. Investigating this more closely, the team began to carefully chip away old coats of paint with a scalpel. Under the paint they discovered a graceful tendril-like pattern in gold on beige. The team, stimulated by this find, began to uncover a wealth of stencils in other parts of the building. Before drawings and new stencils could be cut, the patterns had to be restored, and again time was running out. Because demolition was proceeding rapidly, whole sections of the walls containing stencil work were cut out and transported to the warehouse storage space in Chicago’s Navy Pier. There the minute job of restoring the patterns and cutting new stencils is taking place.

These two important discoveries have made possible the reservation of important examples of the work of one of the most important architects of recent times. Louis H. Sullivan’s influence is still being felt today. He has been a major influence in architecture throughout the world. He will now be better understood and appreciated for these historic finds.
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(Continued from Page 15)

First example of this: a number of years ago a psychologist managed to obtain, for study, access to a number of persons who had been blind from birth until some advanced age of say 10, or at an age when at least they could be communicated with, and at such an age they were given sight by some sort of surgical procedure — removal of cataracts, corneal implantation or one of those miraculous procedures by which sight can be restored. These are people, mind you, who have never seen anything until all of a sudden one day they (the doctors) take the bandages off and they say, “Isn’t that world beautiful?” and the fellow answers, “What world? What are you talking about?” The doctor says, “How about for instance this triangle?” and the patient says, “Triangle? What’s a triangle?” He cannot in fact see a triangle. He has to go through a long, arduous procedure. It takes weeks of tracing out with his finger the three points on the ends of the triangle, looking at it, correlating with the visual pattern before he begins to see triangles and to be able to distinguish them from squares and circles.

In other words, this is not the ability, the simple ability to be able to tell a triangle from a square or a circle that you are born with. These are things that you learn. But we might ask is this not just a matter of development, that it takes inner action of the eye with the brain with the environment and light sources, and that everybody goes through this same development and it is just a matter of growing and getting used to the light, developing the neural structures, or whatever it is, and then everyone would by biological nature be the same? Again I say no. I think that experience and particular experiences are important.

If we show this (the lines) to a group of unsophisticated Africans — we can find two kinds of unsophisticated Africans — one would tell us that the right one is approximately four inches — or whatever they call inches in Africa — longer than the left one. The other half of the people in Africa would tell you that the lines are exactly equal and that they look equal and they would say, “What do you mean they are not supposed to look equal? Of course they look equal.” We try to find out what is different between these two groups and lo and behold, we discover that those people who grew up in round houses see the lines as equal. But people who grew up in square houses see them as different. In half of Africa carpentry has made its inroads. People have grown up in places where they use squares to make corners, squares and straight lines in the houses, and they have gotten used to certain relations between straight lines which imply equality of length. Other people have lived in uncarpentered worlds — round houses. They have not become accustomed to interpreting certain conjunctions of straight lines and angles in terms of different lengths. Consequently, they are not fooled by this illusion. We’ll call it “fooled.”

Now I think this clearly demonstrates that the way you actually see or perceive — not the way you think about it — but the way you actually see or perceive lines, designs and figures is largely a function of what kind of experience you’ve had. So you’ve got to be careful. Always ask your client whether he grew up in a round house or a square house. And peculiarly enough, in Africa, people who grew up in round houses are almost invariably polygamous societies where men have more than one wife. Now, I am not going into why that is, but if you are going to start building round houses, look out for the consequences. (Next installment: “Individual Likes & Dislikes”.)
HONOR AWARD:

ST. STEPHEN'S EVANGELICAL CHURCH

MONONA VILLAGE, WISCONSIN

BY ROBERT C. CASHIN

Robert C. Cashin is a principal in the firm of Cashin & Associates, Inc., formerly the firm of Gausewitz & Cashin, Inc.

He received his degree of B.S. in Architecture from the University of Notre Dame in 1949. Upon graduation he was the recipient of the Sollit Award for Excellence in architecture.

Employed by J. J. Flad until 1952 when he joined Carl Gausewitz to form the firm of Gausewitz & Cashin.

He is a past president of the Western Division of the Wisconsin Chapter of the American Institute of Architects and present president of the C.S.I., Madison Chapter.
DESIGN PROBLEM:

The program was to design worship and educational facilities for a rapidly growing community, population approximately 5,000 people. The congregation as of 1959 was approximately 300 families of which 260 were communing. Of these families there is a child population of approximately 700, baptized, indicating a rapid growth in church and educational needs in the immediate future.

The site is composed of five and one-quarter acres, located on the highest hill within the Village area. From its top, a wide view of the Village within a 180° arc can be obtained with a lake and a metropolitan area plainly visible directly to the south.
A written building program was prepared by the church committee, outlining immediate needs, projected future needs and a conservative initial budget.

Beginning the initial planning, therefore, the projected future was long studied. The area was to provide the entire future building and recreational needs of this growing congregation. A master site plan was then derived to provide for the initial church and school needs, parking, recreation, and the future church and amenities. The first step in construction and design, therefore, was to have sufficient flexibility without jeopardizing liturgical atmosphere, in order that the initial church would transform into the fellowship area in the future when the main church was realized and become an integral part of the future complex.

The plan, therefore, reads with the church and classroom wing, separated by the kitchen, toilets and mechanical core. The kitchen serving at present the fellowship area (to be future classrooms) with the plan to be able to open to the church (or future fellowship hall). The classroom wing was then designed with flexible partitions and a roof structure to carry a second floor in addition to expansion to the south, toward the connection to the additional church. A court then would be formed for the tower, reflecting pool, and general, quiet communing area within the entire plan.

**CONSTRUCTION DETAILS**

The building was constructed of laminated wood arches, columns and wood deck on a concrete foundation and slab. The classroom wing, necessitated by code with future requirements in mind, was of a steel joist design. Walls of block and brick, exposed non-load bearing. Wood sash and frames throughout with Solargrey glass to the south exposures. The heating system was hot water with multizones with a radiant system in the nursery area floor.

The total cost of the building proper, exclusive of land, fees and landscaping, was $138,750.00.
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OFFICERS FOR PRODUCERS' COUNCIL, ELECTED

Officers for Producers' Council, Inc., were elected at the organization's recent National convention held in Pittsburgh. They are as follows:
President, Elmer A. Lundberg, AIA, director of architectural services for Pittsburgh Plate Glass; first vice president, Don A. Proudfoot, general marketing manager, Barrett Division, Allied Chemical; second vice president, Charles S. Stock, manager of central marketing, American Air Filter; secretary, Earl F. Bonnetts, manager, architectural sales, Koppers; and treasurer, Harold L. Cramer, manager, distributor and public work sales department, Westinghouse Electric. All were incumbents with the exception of Stock.

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New Junior Associate Member:
WILLIAM H. OTTEN
Resides at 3064 N. 73rd Street, Milwaukee, and is employed as a draftsman and Office Administrator at Brust and Brust. Born April 12, 1936, he has a B.S. from Marquette University and has one year at the University of Illinois. Has 6 years' service in the Wisconsin Air National Guard.

New Corporate Member:
GEORGE C. SHAVIE
Partner in the newly organized firm of Foster, Shavie and Murray, Architects, Inc. at 407 Scott Street, Wausau. With E. A. Stubenrauch of Sheboygan from 1946 through 1948, he was subsequently employed by Foster and Yasko as Chief Draftsman. Born November 8, 1909 in Chicago, he studied at Pratt Institute.

New Associate Member:
BRUCE S. KOERNER
Was an Associate Member of the New York Chapter, AIA from March, 1957 to September, 1961. Presently with Brust and Brust in Milwaukee. Has B. Architecture and M. Architecture from Pratt Institute and is secretary of the Pratt Institute Alumni Association. His hobbies are painting, sculpture and athletics. He was born in Milwaukee in January, 1934.