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**SOUND ABSORBING** texture of Hi-Sorb is clearly defined in this acoustic ceiling in the Los Angeles Library. Architects: Bowerman & Hobson.

**MONOLITHIC EVEN TEXTURE** of Hi-Sorb surfaced walls and beams provide an impressive decor in the Emmanuel Lutheran Church, Los Angeles. Architects: Orr, Strange & Inslee.

**COLORED HI-SORB** provides the ceiling accent that blends beautifully with stained-glass windows in Our Lady of Grace Church, Los Angeles. Architects: Barker & Ott.
BASE FOR APPLICATION—Hi-Sorb may be applied over properly prepared gypsum plaster, Portland cement, lime plaster basecoats, direct to monolithic concrete surfaces or nearly any base that is level, clean, sound, and not painted with water soluble paint.

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A REPORT FROM YOUR WISCONSIN BUREAUS FOR LATHING AND PLASTERING.
Most cordial salutations are herewith extended by each and every member of the Wisconsin Concrete Products Association this Holiday Season. We want to take this opportunity to thank the members of the Wisconsin Chapter, A.I.A., for their patronization during 1961. We hope to be able to continue serving you equally as well in the promising new year.

Once again this Christmas...

as they have been doing since 1955 members of the First Congregational Church of Alpena, Michigan will worship in this beautiful, Gothic and practically all-concrete-block church. This building is considered by architects and builders to be one of the country's outstanding examples of concrete block construction at its best.

Designed by Edward F. Jansson, A.I.A., of Chicago, this church has in its exterior walls exposed dense, water-tight sand and gravel blocks in an interesting random ashlar pattern. The interior walls are of exposed lightweight concrete block selected not only for fine textured beauty, but for high acoustical value, strength and other desirable properties.

Just another example of what can be accomplished using concrete block.
On the cover this month, to express our wish (which seems to take on more meaning each Christmas) for Peace on Earth, Good Will to Men, is a woodcut by the German Albrecht Dürer, 1471-1528: ‘The Virgin in Glory.’ Besides the regular features in this issue, you will find the second of a three-part reprint of a talk on taste and design given at the last convention by Dartmouth psychologist Thomas K. Landauer. You’ll find some interesting suggestions by a UW-M art professor for putting the architectural profession more in the public eye and a review of the Specifications Institute sponsored by the University in Madison this fall—plus a report on the January goal of the Wisconsin Architects Foundation. The Architect comes to you this month with every good wish for a Happy Holiday.
Here are three different and distinctive patterns which can be built with just a single basic Shadowal Block unit. Pattern possibilities are virtually limitless.

What looks like magic is really quite simple. Shadowal Block has the pattern built right into the face of the block itself. Ingenious wall patterns, attractive as they are practical, can enhance any structure, commercial or residential, inside or out. Prospective home builders can get the 28-page book, "Smart Homes in Shadowal," by sending or bringing 50¢ to our office.

Find out about it, get it—at

BEST BLOCK COMPANY
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By Dr. Thomas K. Landauer

So much for perceptual differences. (Dr. Landauer had devoted the first portion of his talk to his theories on why perception or actual seeing is a matter of experience and learning — not an innate or inherited ability.) Let's go on to individual likes and dislikes. I am just going to enumerate a few principles, a few things that we know determine our preferences. Ed.)

For example, if you show a group of college sophomores a collection of nonsense designs picked at random and show that same collection intermixed with a bunch of new ones, after they've had a considerable amount of time to look at the old ones, and you ask them which they like better, they like the ones they are familiar with the best. Of course, we all know this with respect to things in our lives. We all know this with respect to things in our lives. We all like our wives better because we are used to them and we think they are pretty. We like our old automobiles better after we've had them for a year because we get used to them, etc. That is principle one — familiarity. As I said yesterday, familiarity breeds love and vice versa. Also, to go with this, things that are a little different, we like. This may strike you as contradictory and it should because it is. Also, things that are a little different from what you are used to are nice but things that are a lot different, you don't like.

As a wild example of this, you put your left and your right hands into two tubs of water. Let's say you start by putting your left hand in one tub of water and you wait for 10 minutes and get used to that water, whatever temperature it is. And now you put your right hand into a second tub of water that is at a different temperature. The question is, do you like that temperature of water or don't you? The answer is: you like it if it is a little different that the water you've had your hand in all this time, but you don't like it if it is exactly the same and you don't like it if it is a lot different. And so this goes. But this doesn't have to do with absolute temperature. If your left hand has been used to 30 degrees, your right hand is going to like 35 or 25 degrees but not 50. If your left hand has become used to 50 degrees, your right hand is going to like 45 or 55 but not 30. And it will like less the temperature the other hand is used to. Small changes are things that you like.

I give you an even wilder example of this. A psychologist invited into his office an unsuspecting student ... probably was a suspecting student — students are that way ... and he (the psychologist) had a little button under his desk which was connected to a light in the basement. There was a helper in the basement who had a hammer and each time the psychologist pressed his button, the helper hit the steam pipes with a hammer, so that it went Clark. Well, what he (the psychologist) did was that every time the subject said a plural noun, like houses or horses or architects or one of those—any plural noun—the psychologist would push the button, the confederate would bang on the pipes, and in the room there would be a clank. The number of plural nouns that the guy said went way up—he was being rewarded by hearing a clank from the steam pipes.

Well, this has been done with clanks from the steam pipes, electrical lights, a guy nodding his head—anything that is a little change in the environment, that changes it from your status quo, from your "adaptation level" it's called, tends to act as a reward, a mild reward. It's something that you like and this is true of things that you judge. Small changes are okay by us Vermonters in our old houses. Change them a little bit and know you can add on another shed and that's nice. But don't tamper with the green shutters because that's a big change and that isn't nice.

Now as I said, the two statements are a little contradictory, the two statements about things that are pleasant and things that are a little different being pleasant, and I think this is because there are in essence two different kinds of things you like. Now I'm going to distinguish these as "ends" and "means." You can like things that are ends in themselves, and you can also like things because they are a means to something you want. The things that are ends in themselves are things that familiarity makes better. The things that are means to another end are the kind that you like to have change a little. It makes sense in terms of the evolution of the species. As a means, it's a good idea to keep your environment changing, good idea to be looking around all the time, watching to see that there is not a car or a dinosaur coming, so little changes in the stimulation you are receiving are useful, important functions.

But this isn't true of things that you want as ends. You want them to remain constant because you want to know for sure what the good things are. Now a third way of having something that you like is for it to have been associated with pleasure. By associated, I mean something very specific, that is that something—this thing or activity—has been followed by a reward, it's followed by something nice. If you start out with something that is either neutral or unpleasant and have it always lead immediately to something that you like, you will eventually grow to like the originally neutral object. An example of this is alcohol. Alcohol innately is very unpleasant stuff. It doesn't taste good to anybody when they first taste it. When my little daughter gets hold of my martini, or boy, she really hates it, it's awful! Obviously she doesn't like it. But right after you drink it, the most wonderful things happen and after this has happened enough times, you begin to actually like the alcohol because it has led immediately to pleasurable consequences. Finally, that you get to like it then is to suffer for it.

To give you a hypothetical experiment—one very similar to it has actually been done—we present you with two boxes. We say Box A contains a toaster—brand, Hotpoint—and Box (Continued on Page 33)
DuLITE

The latest word in lightweight insulating and acoustical ROOF SLABS

DULITE ROOF SLABS have a low "U" factor... Greater sound absorption... 4'-0" or 5'-0" span... Light weight with greater durability.

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CHAPTER NOTES

The Board of Directors of the Wisconsin Chapter of the A.I.A. met Friday, Nov. 24, at the Cudahy Tower with the following members present: Francis Rose, John Jacoby, John Brust, Engene Wermesner, William Weeks, William Leenhouts, Wallace Lee, Leonard Reinke, Herbert Grassold. During the meeting the board hosted the Architectural Division of the Registration Board of Wisconsin at a luncheon. Present were William Piper, Edgar Berners, Ralph Kloppenburg, Mark Purcell and Karel Yasko.

The Board accepted and approved the recommendation of the public relations and home building committees to establish a Residential Consultant Clinic with the state in the immediate future. Membership on the clinic would be on a strictly voluntary basis with the Chapter office acting as clearing house. Clinic participants would be recompensed at a regular rate to be established at a later date. At present the Board is interested in knowing of architects' interest in the establishment of such a clinic.

The Board was informed by Chairman Rose that executive steps had been taken to request a public hearing regarding new rules of acceptance created by the Wisconsin Department of Resource Development. The Board wishes clarification and definition of the rules as set forth in a recent department bulletin, feeling that they are too general and vague.

The North Central States Regional officers (North and South Dakota, Minnesota and Wisconsin) will meet Dec. 15 at Eau Claire. Julius Sandstedt, regional director has called the meeting. John Jacoby, Francis Rose, Allen Strang and Jane Richards will attend from the local chapter. The meeting was adjourned at 5:25 p.m.

New officers were elected at the November meeting of the Northeastern Division held at the Hotel Atlhearn in Oshkosh. They included President, Larry Bray; Vice-President, Bob Yarbro; Secretary-Treasurer, Carl Boettcher; director, Bob Sautee.

The Western Division met Nov. 28 at the Cuba Club in Madison where it heard Howard May of the T. Y. Lynn Consulting Engineering firm on "Prestressed Concrete." An earlier meeting was held at the Wisconsin Center Building. This was a joint meeting between the Division, the Women's Architectural League, Western Division, the Madison Art Society and the Art Education Extension Division of Madison. Nearly 90 persons attended.

Dan Reginato spoke recently to 23 students at Messmer High School on the subject of architecture.

James Potter gave a talk last month to the American Business Club on architecture for the church.

Richard Scheife showed the Chapter's sound strip, "Wisconsin's Changing Face" to the Double or Nothing Club at Wauwatosa Church on Sunday, Nov. 26 at 8 p.m. in the church's lounge.

Irv Dembeck appeared during Career Days at Custer High School on Thursday, Nov. 30 where he discussed the field of architecture with 21 students.

Harvey Koehnen made a similar appearance during Career Days at the Milwaukee Lutheran Church on Tuesday, Dec. 5 where he showed the film strip to 32 students. Tom Eschweiler had discussed architecture as a career 2 weeks earlier at the same school with a separate group of students.

Harry Patterson showed the film strip to the North West Kiwanis Club on Nov. 13 at noon at the Boulevard Inn.

A panel discussion on Modular Measures followed cocktails and dinner at Mamie's restaurant at the November 21 meeting of AIA, Southeastern Division. Co-sponsored by the Producers Council, the meeting drew an attendance of over 125, with all three Wisconsin divisions represented. Moderator for the evening was Byron C. Bloomfield, Executive Director of the Modular Building Standards Association in Washington, D. C., and others participating were architect Maurey Lee Allen of Flad and Associates, Madison; Professor William Kinne, Jr., Director of the University of Wisconsin Research Center for Big Ten Universities and Chicago; and Karel Yasko, State Architect.

To lead off, Bloomfield briefly reviewed the modular principle, showing with colored slides how it works on the drawing board, in brick-by-brick construction, and in the completed building. He showed the Turpike Authority Building in Pennsylvania, a state which has adopted modular measure for all its construction, and the new medical center designed for the University of West Virginia by Cy Silling, an early champion of the modular system. Medical buildings, he noted, have the highest percentage of modular dimensioning and commercial buildings the lowest. And among thirty-seven states surveyed in 1959, Wisconsin, the midwestern area in general and Virginia have made most use of the system, although architects on the whole today are using it, he said.

Maurey Lee Allen told how modular measure can improve office procedure. It enables the draftsman to make more accurate drawings, allows several men to work on different parts of the same plans at once, and makes it possible to get out specifications earlier and make earlier, more accurate estimates. Modular does not result in dullness and mediocrity, said Allen, yet it is not a panacea for the architect's every ailment. Quoting one of his favorite definitions, he called Modular "a system of drafting whereby you indicate carefully and precisely where something almost is."

But he said, "I believe it's going to be around a long time."

William Kinne, formerly with Kawneer Company in Brookfield, Wisconsin, listed five points the manufacturer must consider: 1) function and design of their products, 2) ranges of material sizes—how to make and adapt them to architects' plans, 3) inventory expectancy for finished and almost finished goods, 4) limitations of fabricating equipment, 5) demands for fitting their parts with others' at the building site; this last is the biggest problem.

"But most manufacturers go modular where possible today," said Kinne, "even though it sometimes means a change in tooling equipment." He feels there are some still "ducking the issue," however. Modular is important to manufacturers as a design and planning control, he said. It should be viewed not as a discipline but as a tool to efficiency. "Modular makes sense."

Bloomfield interjected here: "We are not trying to eliminate the special. We are only trying to eliminate stock produced items with no relation to others on the market."

Karel Yasko urged architects to give private clients example by insisting on modular measure. In the state office, he maintained, the system took only six hours to master. With it he now can require final preliminary drawings with structural and mechanical systems worked out. He finds it easier to make corrections and finds "more law and order in our presentations." Most important, he said, the Wisconsin taxpayer stands to profit.

Summing up, Bloomfield stated that modular measure has been shown to reduce office costs from 0 to 25%. Answering a question from the floor, he said that even if the U. S. adopted the metric system—a distinct possibility—the pres-

(Continued on Page 25)
MARAMONTE & SON, INC. uses GARY-LITE exclusively in the manufacturing of their light-weight block which was specified for "back-up" work in the Mayflower Apartment Building. Over 20,000 units of MARAMONTE high strength, low weight GARYLITE Block were used. GARYLITE is available in 3 sizes for ready-mix and precast concrete suppliers. Write today for complete information.
CARL H. GAUSEWITZ

Carl H. Gausewitz is an architect registered in Illinois, Ohio and Wisconsin, and is a member of the Wisconsin Chapter of the American Institute of Architects.

Carl is also a registered structural engineer in the above three states and is a member of the Wisconsin Society of Professional Engineers. He received his Bachelor of Science Degree in Architectural Engineering with highest honors at the University of Illinois in 1947.

In 1950, he entered his own practice and three years later was joined by Robert C. Cashin, forming the partnership known as Gausewitz and Cashin. In 1957, the firm became incorporated in the name of Gausewitz and Cashin, Inc. and Carl served as its president until he left the firm in 1960.

At present he is a project associate with the University Facilities Research Center at the University of Wisconsin, working on research of the impact of Audio Visual Instruction on the design of University Buildings, under William S. Kinne, Jr., AIA. He has also been studying for a masters degree in structures, and has a limited practice in the name of Gausewitz and Associates.

His wife is the former Mary Elizabeth (Wendy) Hackett and they have two sons Herbert George (14) and Carl Gordon (12).

HONOR AWARD:

GRACELAND CEMETERY CENTRAL OFFICE

MILWAUKEE, WISCONSIN

Design Problem: — To decide on which road to open a new cemetery entry way, and then to construct near the entry a cemetery office which would later be connected to a proposed chapel; provision had to be made for the cemetery's traditional bell, which must be operated for the present by the office but later will be a part of the chapel.

Design Solution: — The new gate opens onto Sherman Boulevard, a zoned, residential street on high ground; the City Planning Department advised that the entry be moved from the busy intersection of Hopkins and Mill Roads. A road in from Sherman Boulevard caused only minor changes inside the gates, for it gave easy access to the two roads leading to the rest of the cemetery. It also seemed to fit in with the plans of William Curry who, in 1908, had called for a chapel to be built on this rather high ground off Sherman Boulevard (and a street car loop at the chapel site for horse-drawn railway cars — interesting to note that Milwaukee's last street car made its last run the same year the new office was planned).

The office has been built with Curry's chapel in mind. By removing two window panels to the north, the lobby can open onto a passageway to the church. The bell tower is located so that it will be properly related to the chapel in the future but looks well near the office for now.

Once it was decided that the building should face east toward the future Sherman Boulevard gate, the various office components more-or-less fell into place. The lobby is in the southeast corner with entry on the south. Adjacent to this is the general office, with another entry to the west for personnel. Manager's office, drafting room and sales office face north, with ideal light by day and a fine view of the landscaped surroundings. All open onto the general office.
A record storage vault, foreman’s working desk, basement stairway, personnel wardrobe closet and bathroom open off the working west entry; service closet and public bathrooms lead off the main east entry. There is also a separate door to the north for access when the east entry is closed after office hours.

Interior walls are panelled in plywood cherry veneer pre-finished plywood and doors in plywood white oak veneer solid core doors. Except on the west, exterior blank walls were veneered with green-purple slate.

Modular concrete columns and beams are cast into continuous frames as the basic structure, with a simple serrated...
wood roof deck and curtain walls to enclose it. Alternate bids were taken on aluminum frame curtain walls with plate glass windows and on wood frame walls with thermopane windows, but the wood curtain wall with thermopane windows have proved least costly initially and least in operating cost.

The bell tower is a simple open campanile of structural steel with the original Graceland Cemetery bell purchased in 1912 just under an anodized aluminum artificial bell which contains a loud-speaker for electronic bell signals or recordings. Bell tolls and recordings are controlled and emanate from a console in the office.
The Gracc'lanti offico has DayBrite fluorescent lights in shallow rectangular plastic covered luminaires. Heating and ventilating comes from a hot air-gas-fired furnace and blower located in the basement. The system is designed and sized for air conditioning needs; alternate bids for the compressor, expansion coils and evaporative condenser were not accepted. There are gas, water, sewer, and electric service lines run underground from Sherman Avenue along the probable path of the new entryway. The Graceland Cemetery office — right for today, right for tomorrow.
SPECIFICATIONS INSTITUTE

Over 100 architects, engineers and material suppliers participated in a Construction Contracts & Specifications Institute sponsored by the University of Wisconsin Extension Division in cooperation with Region 7 of the Construction Specifications Institute and presented at the Wisconsin Center on the Madison campus on October 19-20.

Only fifteen Wisconsin architectural offices were represented at the Institute which attracted conference from St. Louis, Indianapolis, Des Moines, Chicago, Grand Rapids, Michigan; Grand Forks, North Dakota; Vincennes, Indiana; and the Twin Cities. This lukewarm attitude of Wisconsin architects towards specifications confirmed what was cited by one of the speakers as a common occurrence: specifications are often treated as a spare time job and relegated to unqualified men, resulting in poorly written specifications and vague, incomplete contract documents. The legal and financial difficulties encountered by several architects because of such documents were listed by one of the speakers.

It was an excellent University of Wisconsin effort on behalf of the building industry. All phases of contract documents and specifications were explored in a series of seminars led by authorities in various areas of this complex function of the building industry. Glenn Frazier, Urbana, discussed AIA General Conditions; Mechanical and Electrical Requirements were reviewed by Robert Jaffee, Tampa, Florida; and Robert Lyden, Chief of Specifications, 9th Naval District, Great Lakes, analyzed legal principles as applied to construction. These three then engaged in a panel discussion on the general area of contract documents and revealed the growing concern over legal complications of such documents.

The second day was devoted to Bidding Procedures, described by Karl Yasko with emphasis on forms, advertisements and Instructions to Bidders; Bonding of Bidders discussed by Warren Fuermann, Fidelity & Deposit Con., Milwaukee; and O. J. Rudser, Claim Legal Dept., Employers of Wausau, who explained Insurance and the Construction Contract. The latter two speakers were of special interest because of recent developments in the attitudes of Bonding Companies and because architects are finding themselves defendants in many damage suits in the courts. These are arising in areas where architects were never touched before, with the result that many large national firms now find themselves in constant suit.

The National AIA Journal has received two First Awards for "Editorial Excellence" in Industrial Marketing's twenty-third annual editorial competition for business publications.

The AIA Journal was the only publication to win two plaques, awarded by two different juries, neither knowing of the other entry.

One of the first awards was for "the best single issue" and the other for "the greatest improvement in design," both during the period ending December 31, 1960. The AIA Journal was thus singled out twice from among nearly three-hundred institutional and business magazines which entered.

The awards were given for the AIA Journal's March issue devoted to Urban Design. A special reprint of this issue, examining the architect's role in urban development and redevelopment, was distributed to over 1,500 key municipal and planning officials.

The Awards, in the form of two bronze plaques, were presented to AIA Journal editor Joseph Waterson, FAIA, at a special Winner's Luncheon at New York's Waldorf-Astoria hotel.

Wisconsin Architect — December, 1961
James A. Schinneller

ART EDUCATOR SUPPORTS ARCHITECTURE

James A. Schinneller is an art educator who knows a lot about good architecture and wants the public to know about it, too. Associate professor of art at Wisconsin University, Milwaukee Extension, and author of the book, Art, Search and Self-Discovery, Schinneller has been working through the University, as part of a new program to stimulate interest in the arts, to bring architects and their work before the public.

"Most people are not aware of the services architects perform," says Schinneller, and he suggests several ways by which (without violating their code of ethics) AIA members can bring themselves and their profession forward. As co-ordinator of the arts and crafts division of the Wisconsin State Fair this summer, Schinneller was the man responsible for showing the AIA Honor Award display, but he maintains that even better things can be accomplished next year. He hopes that AIA will show its filmstrip each day and that even full-size model structures can be displayed, with architects on hand to answer visitors' questions as they are shown through.

"There were two conventional houses set up at the Fair this summer, unimaginative and unattractive," he says, "and the people flocked through in droves." He thinks that exhibiting a model home in the future would show "the excitement of good housing."

Schinneller, who has taught at the Universities of Iowa, Wisconsin (Madison) and Pennsylvania State, says that the Extension is willing to assist architects in setting up public conferences or lectures to enable them to discuss building problems, and that architectural displays can be given space at UWM and other University extensions.

"Architects and universities have compatible aims; both want to educate the public." He suggests that introductory courses to modern design might be introduced into vocational schools, too, and mentions the possibility of architects leaving their desks for a day every now and then and then to speak at school assembly programs.

What has already been done by the University to spotlight the architectural profession? AIA members William Wenzler and Peter Seidel were included in "arts in the Church," a lecture program given at Christ Episcopal Church in Whitefish Bay last November—one that Schinneller helped organize. He also worked with Alfred Pelikan, Art Director, Milwaukee Public Schools, and with the UWM art department and the Milwaukee Journal to present "The Schools, Art and the City" at the Memorial Center in May; Donald Grieb represented the profession there. Peter Seidel spoke in a UWM lecture series last spring. In July, Schinneller devoted one of his six "Camera on Art" television programs to architecture, and at present is helping sponsor "The Birth of a Skyscraper," an eight-lecture series which includes A.I.A. architects Robert Rasche, Sheldon Segel and William Wenzler as speakers.

"I am interested in showing that architecture involves more than engineering," says Schinneller, "and I hope that this University program will help prove that architecture has important contributions to make in bringing brightness to life."
ent modular system would still hold: 10 centimeters = 3 and 5/16 inches.

The Wisconsin Chapter, Associated General Contractors of America, Inc. is holding its annual meeting in Milwaukee on December 5, 6 and 7, 1961. In cooperation with this group, we urge our membership not to schedule bid openings during that week.

A return to fundamental principles of religion in sacred art and architecture was called for by Frank Karmarcik, artist, designer and architectural consultant, in a slide-illustrated talk on “Church Architecture and Sacred Art” at a recent meeting of the Western Division, Wisconsin Chapter AIA. Jointly sponsored by the Madison WAL, Madison Art Association and the University of Wisconsin Extension Division Art Department, the meeting focused attention on how far the 20th century has strayed from fundamentals in art and architecture.

Stating that “a chromium cross doesn’t make a church, nor calendar art nor soap ads a place of worship,” Karmarcik provocatively placed much of the blame on officials of the churches who approved the installations of such items. To illustrate his point he compared slides of early Christian mosaics and sculpture with photos of contemporary paintings and sculpture in which Christ was portrayed as a curly-haired football star and the saints looked like movie stars advertising soap. He then contrasted a contemporary church with “dainty and pretty” qualities against a church being built by Marcel Breuer in Oklahoma, where the ruggedness of design indicated the earthy and fundamental qualities of religion.

Modestly, Karmarcik passed up the opportunity to discuss Breuer’s Abbey at St. John’s University in Collegeville, Minnesota, for which he was design and color consultant.
Panic-Free Fire Doors with aesthetic advantages are now available to the architect as a result of a recent U/L fire test. A pair of Overly Fire Barriers, equipped with concealed Von Duprin Hardware, have just successfully passed a test for 1 1/2 hours of fire resistance at Underwriters' Laboratories. The test was conducted on 8' x 7' fire doors.

This new fire test follows an earlier test conducted last year in which a pair of Overly Fire Barriers with surface-type panic hardware passed a 3-hour U/L fire test.

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Doors and Frames in Time is what you get with the new Overly Speediline Program, that offers the architect 14 custom Overly door styles and hundreds of frame designs in an expedited 72-hour shipment service. For more information, write for the Overly Speediline Catalog.

Did You Know that there is a preference for colonial style church spire designs in the South and far more contemporary designs in New England? That's what we've learned from a review of our church spire orders. Are you interested in church spires? If so, write for our new 1962 Spires and Crosses Catalog.

Richard Jarvis, of Sheboygan, Wisconsin, is a junior at Illinois Institute of Technology. He became eligible for tuition aid in September, upon recommendation of Dean C. W. Brown as to worthiness and financial need. Quoting from Mr. Jarvis' letter of appreciation: "I wish to express my gratitude and appreciation for the $200 tuition aid which I received from the Wisconsin Architects Foundation. Your financial help will enable me to continue my architectural training without interruption. I realize, of course, that these funds are available through donations of architects in Wisconsin, and I wish that there were some way to thank each one who has contributed. When I have graduated and established myself in a position where I can contribute toward this same fund, I will do so with pleasure and gratitude. Thank you for your consideration, and please convey my thanks to all concerned."
New Junior Associate Members:

JAMES AUGUR
He was born in Huntington, W. Va., on October 17, 1935. He was educated at Marmion Military Academy, Aurora, Ill., Marquette University, Milwaukee, and Washington University in St. Louis. He is an experienced draftsman having worked for the Inland Steel Corp., Milwaukee and is now a designer for Allen Foss, A.I.A. of Foss Jansma, Inc., Milwaukee. His hobbies include sports, painting and sculpture as well as music. He spent four years in the R.O.T.C. and eight years in the Reserves and National Guard.

CHARLES W. LUEDTKE
Born in Milwaukee, he attended Shorewood High School; Kemper Military Academy in Boonville, Mo., and the University of Illinois. He has been a designer of Don Grib of Milwaukee, Don Gutzmann, Milwaukee, and is now with Dembeck-Luedtke, Mequon. His hobbies are art and boating.

JEROME WALKOWSKI
Jerome Walkowski, of 2866 No. 48 Street, Milwaukee has been with the firm of Miller and Waltz since July, 1958. He was born October 12, 1930 in Bay City, Michigan and earned his B.A. at the University of Detroit in 1953. He served the Army C.I.C.

ROGER N. CARRON
Roger N. Carron was born in Milwaukee on August 28, 1935. He resides at 4235 W. Parkland Ave. in Milwaukee. Presently employed by Frederick J. Schweitzer, he was formerly with Roland C. Kurtz. His hobbies are golf and hunting.

NEWS NOTES

International Housing Meeting Postponed — The third Inter-American Meeting on Housing and Planning scheduled to convene in 1961 at Santiago, Chile has been postponed due to the fact that the agenda has not yet been approved by the Inter-American Economic and Social Council. The Meeting will be re-scheduled later for a date in 1962.

Bibliography Available on Building Training — A limited number of copies are available of “Some References to Building Training & Apprenticeship 1955-60” from Ministry of Works, Lambeth Bridge House, London S.E.1, England. It lists 47 books, pamphlets and articles and is fairly comprehensive for the U.K.; it is representative for literature in British Commonwealth and U.S.A. It does not cover education in architecture nor apprenticeship in civil engineering.

A reminder: January 12 is the registration deadline for the seventh annual Homes for Better Living Awards program. Letters from FAIA president Phillip J. Will are in the mail giving details and urging all to enter any of these three categories: 1) custom-built houses for individual owner, 2) houses designed for a merchant builder (including model houses) and 3) garden walk-up apartments. Entry material must be in to AIA, 1735 New York Avenue, N.W., Washington 6, D. C. postmarked no later than March 9, 1962.
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B contains a toaster—Brand X. You open them up. You open up Brand A. You tear off the package and there is the toaster. Brand X—you start to open it up and it's one of those Chinese boxes. You take off the first cover and there's another one and you can't get that off. It's been put on with this impregnable tape so you go and get a knife and you work at it and you struggle and you fight and an hour later you get the thing unwrapped and there's a toaster. And these are identical toasters, we know. We ask you now which one is prettier, which one of these toasters do you like best. And you will say—you will say—you like the second one better. You've got to. Here you've spent all this time working your fingers off opening this thing up and you've got to believe it was worth it. So you believe that it's nicer and prettier.

We call this "dissonant introduction," meaning you would feel dissonant within yourself about having gone to all this work, suffered for something if it wasn't worth it, and you believe this by telling yourself it was really good. Now, we had a couple of examples of that last night. A couple of people here whom I believe have just been through a long, hard set of architect's exams, passed registration, and I'll bet those guys think it's wonderful to be an architect now. They've got to. It wouldn't have been worth going to all that trouble if it wasn't a pretty wonderful thing to be an architect. This is a traditional and typical way of getting to like groups they are in—to have a rough initiation ceremony, because once you've been through a rough initiation ceremony, you will like the group you're in.

All right, now just to work back a step, I'm going to propose that the things you suffer for, the things you get to like in that way, are "ends." They're the kind of things you work for and that you like to stay the same once you get to like them. And the things you have had associated with pleasure—a pleasant pleasure—are the means, and these are the kind of things you are going to like little changes in. Where once consequence of this that has to do with architecture comes when you look at church architecture. I believe that you can tell whether religion is an "end" or a means by simply looking at the architecture. For thousands of years church architecture dragged way behind other architecture. They were building gothic churches when there was no reason to build anything gothic any more. And I say the reason for this is the design of the church—the way it was built—was an end in itself. There was no sense in changing it because that's what you wanted. You wanted it that way. What was the sense in changing it? You could only make it worse.

And you will note that over those centuries people suffered for their religion. Religion was not an easy matter. It was not simply a Sunday morning effort. It was something you had to suffer, work hard for, tithed yourself for. You had to carry those hunks of granite around to build those gothic cathedrals. It was an "end" and something there was no sense in making changes in.

But now we have taken God as our partner. Religion is no longer an end, it's a means to success in life: you go to church, you make more money. Consequently, the architecture that's associated with it has become a "means" object and you can have more friendship in your church activities. You can do better if you make it prettier. The exact form of it is no longer an end. It's a means toward the other activities. Consequently, church architecture has changed. You no longer see the lag between architecture and commercial or residential architecture. Church architecture, from what I can see, looking at your exhibits, is now ahead.

(Continued from Page 15)
Now, any brick in the Goodwin line may be ordered with the new Rock Face. A new process allows brick to be economically chipped and hewn after burning without damage. A pleasing color variation from the inner portion to the outside of the brick makes a wall of Goodwin Rock Face brick even more charming. Selections range from the famous Redfield Reds, to Ottumwa Buffs and Golden Tans, to Oskaloosa Ivories and Reds, to Mason City Coral Tans, to Des Moines Clay Buffs, Greys, Beige, and Reds. Complete information, straps and panels are available upon request.