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Duane has been associated with machine shop and fabrication work for twenty-six years. He first started his apprenticeship in 1936. His experiences are vast such as being the General Foreman of the Army Tank Plant in which he had approximately 300 men directly under his supervision. He further served as a lead man in a precision tool and die shop, at which time he had 19 key personnel under his direction. He started and developed a most successful machine shop. During the past years, he has machined and fabricated custom and highly specialized components for the Atomic Energy Commission, Polaris Missile Program, the Precision Navy Couplings, Intricate Hydraulic Cylinders; and in most recent years has sub-contracted machining in the custom Skylight field, which included many components for the world's largest glass-enclosed domes - as well as perfecting the Reynolds type space frame. This vast experience provides Skylights, Inc.'s Production Department with a vast amount of technology, which enables us to manufacture the world's finest Skylights of both standard and custom design without the normal premium that is associated with this type of work.

Ron received his Bachelor of Science Degree from the School of Engineering at the Texas A&M College in 1957. Since 1958 until December, 1962, he served as Plant Engineer, Executive Vice-President of a Wisconsin Skylight Manufacturer. During this time, his engineering skills led to the development of the very unique Reynolds Metal Skylight, the space frame of which was the first of its type ever used. This project received nation-wide recognition by being featured on the cover of the March, 1960 Progressive Architecture Magazine. The Architectural Record Magazine further honored Ron with a two-page editorial in the November, 1962 issue. This explained, with engineering details, his dual-purpose glazing system for Milwaukee's County Park Commission's world's largest glass dome. Ron's design knowledge in the Skylight field is clearly demonstrated by the very unique details shown on the second page of this ad. His complete knowledge is available to the architects of Wisconsin upon request.

Earl's position in our company as Erection Superintendent probably represents our most key position. The finest products in the world will most certainly go astray if the final erection phase is not handled properly. Earl has been erecting Skylights for approximately ten years. During this period, he has had the challenge of installing one of the largest extruded aluminum industrial installations in the Rockford area. He further served as Erection Superintendent on the world's largest glass-enclosed domes. His skills are not only that of a fine mechanic, he is also a complete field executive. We are sure you will be most happy and grateful to have Earl as a part of your project's team.

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No. 11. Complete engineering assistance is available, which includes all necessary detail drawings and supplement structural engineering, performed by our consultant engineering firm of Amman & Whitney.

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Wisconsin Architect — March 1963
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In this issue the WISCONSIN ARCHITECT gives its answer to an editorial in the Milwaukee Journal, published in January of this year in connection with a proposed open competition for the Music Hall to be erected in Milwaukee. Charles Harper and Associates offer proof of their belief that with a slight adjustment in usual practice procedures industrial building can be better served by the individual architect than package dealers. On page 14 this year’s Honor Awards Judges are introduced. Get acquainted with the newly appointed Secretary of the Wisconsin Registration Board of Architects and Professional Engineers. Page 16 contains information about the recommendation by the Institute regarding Chapter Design Committees. Photographs used in this article represent details of Milwaukee buildings taken by Walter Sheffer. Julius Sandstedt gives the fourth in a series of committee reports by Wisconsin men who are members of national AIA committees on page 20. Extra Curricular Activities is introduced to report about our members’ special efforts and time spent in the interest of all. This month’s Chapter Notes contain information of the forthcoming Convention in June.

Don’t miss our special built-in appliance section starting with page 26.

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PAUL SCHWEIKHER, ARCHITECT
GEORGE IZENOUR, DESIGNER-ENGINEER
MAIN THEATER, AS ARENA

A 1961 proposal by the Southeast Section of the Wisconsin Chapter, AIA for an open competition for the proposed music hall in Milwaukee was the subject of an editorial by the Milwaukee Journal on January 12, 1963. That editorial contained misleading and inaccurate statements.

The editorial stated, in part:

"An editorial in this space back in 1961 joined the suggestion of local architects for an open competition to design the civic theatre-music hall. It sounded like the best way to make sure of getting a distinctive and distinguished building. Now the idea turns out to be undesirable and impractical, and the War Memorial Development committee is right to reject it. The reason is that the American Institute of Architects (AIA) is a tight little union. A competition must follow its self-serving rules."

The editorial desultorily strays on from this point through other hairless non-sequiturs as specious but wrong as that one about "the reason". That "reason" is obviously no reason at all, merely unwarranted name-calling, unworthy a paper of the Journal's reputation. Whether the "reason" is true or false, it has absolutely no bearing on the sole question of importance to Milwaukee and Wisconsin (and, indeed, the nation), namely: what is the best way of getting a distinctive and distinguished building? This is all that the AIA is concerned about. It is what every responsible citizen and group should be concerned about. And the Journal completely and blindly missed the point. (Frank Lloyd Wright and his Taliesin Associates could have been called "a tight little union." But they produced some of the greatest work the world has ever known. Only an incredible fool would have rejected Wright for the Journal’s "reason"!

It is not our intent in this editorial to take a position one way or the other as to the merits of having a competition. It is our intent first to clean the record of an unwarranted attack. The "reason" given by the Journal is patently false. The American Institute of Architects is neither tight, nor little, nor a union. It is an organization of professionals functioning in much the same fashion as any other professional organization. It has a goal of ethics aimed at better architecture without sacrificing the integrity of the professional architect. The AIA as the national body representing architects
codifies the standards of practice recognized by the majority of practitioners. Naturally there are rules, as there are in any professional organization, and these are approved by the majority. Unlike a union, it is a free association in which members can join or leave at will without loss of job or similar rights. To call it a tight little union means a fortiori that the Journal Company must call the publishers', editors' and broadcasters' associations to which it belongs tight little unions, a proposition which the Journal would be the first to deny (in fairness to itself, if nothing else).

The reason for the Journal's strident position must exist elsewhere.

As to the merits of a competition, we purposely take no position here. However, if an objection to one were to be made to a competition per se it could be taken safely on historical grounds. In Europe, particularly Germany, practically all public buildings are produced via competitions. They are open to all qualified people. Prizes are given and the winner, if competent, may be (but does not necessarily have to be) chosen as the architect. Even the winning design is a matter of choice by the building board or committee. However, the historical development in the United States has been different than the general European development. As professional architecture emerged in the United States in the early 1840's the design of every public building of stature was put on a competitive basis. No prizes were given except the job itself. Practically anyone — housewives, sailors, blacksmiths, etc. — could enter, and most of those who were so inclined did. There were literally thousands of entries in the competitions. The result was obvious: confusion, grossly unsatisfactory and impractical designs and a nightmarish tdium for the jurors.

Out of this chaos (and gratuitous service by professionals who were forced by necessity to enter) came the formation of a professional association, the AIA. The need clearly existed for architecture to be made a profession, like law or medicine. The avowed policy was that there would be "no schemes by which the architects will demean their professional services." The architect would be expected to give his hard-earned professional ability freely to no greater extent than the doctor and lawyer.

Today the architect is a professional man and the American Institute of Architects has established its rules and codes of ethics to prevent the anarchy of an earlier day. The rules set up by the AIA for competitions are community serving rather than self-serving. Their historical purpose is to insure democratic procedures, ethical controls to provide equal conditions for all contestants and to guarantee equitable relations between owner and competitors. They have been tried over many years, have been filtered and refined based on tough experience and found to be fair and to produce the best results.

Thus, if a case were to be made against a competition it should not be done on the frothy, fatuous basis of name-calling. It could be made on the historical ground that the architect is a professional man and it is no more fair to ask him to compete than it would be to ask doctors to submit into competition their theories on the best procedure to follow in repairing an embolism.

To set the record straight, there are a number of assertions made in the Journal editorial not founded on fact.

First, the Journal statement that each contestant in a competition would have to be paid $1,000 or more is unfounded and does not apply.

Second, nor is it correct that the committee "would have to agree in advance to hire the winning designer as the project architect." It may be agreed that the owner will pay a prize to the author of the winning design in case he is not appointed architect for the proposed building. If the competition winner is also appointed architect, his prize money is subsumed under his commission.

Third, an open competition, as proposed for the music hall in 1961, is open to all qualified who wish to participate and not restricted to AIA members only, as the Journal editorial seems to indicate (and if it does not indicate this, where is the problem?).

Fourth, the recommendation of the AIA (observed to by the Journal) that the owner retain a "professional adviser" is simply a necessity, competition or no competition, unless the Journal is willing to accept a jerry-built cracker-box. A professional adviser is needed to determine the requirements of the project, incomprehensible to the layman. To do less is to completely abandon common-sense.

The War Memorial Development committee has already taken a step to bear out this simple fact of life in its appointment of George Charles Izenour, Director of the electro-mechanical laboratory at Yale as a music hall consultant.

Fifth, that a competition jury should have a majority of architects ought not to be objectionable, as the Journal indicates it is. Or else why not have plumbers appraise the Pulitzer prizes? Architects are specifically trained and able to understand and explain the intent of drawings and to discover from them with far greater ease than others the skill of their author in design, construction and architectural merit of the solution. (We hear Socrates turning over in his grave at the Journal's puff on that one!)

Finally, as to the payment of $150 a day to the jurors, we quote an answer by President A. A. Tannenbaum, Southeast Section, published in the Journal's "From the People" column on January 19, 1963: "In the editorial there seems to be an inference that a fee of $150 a day plus expenses is an unreasonable fee for jurists of a competition. The success of any competition depends heavily on the competency and qualifications of the jurists. The time of outstanding men with the necessary background, skills and experience is valuable. Most often the jury sessions last for many hours a day. Certainly $150 is not exorbitant to bring in qualified experts from all parts of the country."

As we said, it is not our intent here to take a position one way or the other on the merits of having a competition. It is our intent to clean the record of an unwarranted attack.

It is also our intent to affirm our constant position of constructive, positive help to insure that Milwaukee will have the finest music hall in the nation of its size and scope, bar none. Wisconsin architects as professional men stand ready to be of service whenever and however called on, within the ethical standards of their profession. We firmly believe that good architecture will result from an intelligent, imaginative architect and an intelligent, courageous owner working together and that the War Memorial Development committee in its responsibility to this community owes nothing less to the citizens of Wisconsin than to select a distinguished architect, by whatever good means, on this basis of genuine achievement in the type of work now contemplated.
Must we give the industrial building away to the package dealer or is there a place for the architect in his traditional role to design industrial buildings for the discerning client? It is our belief that with a slight adjustment in the usual practice procedures an industrial situation can be better satisfied by individual architects than by the package dealer. To prove this point we offer as an example the Menomonee Falls Plant of the WICO Division of Globe-Union, Inc.

We designed this building for the owner, to his specifications, and it was priced out competitively against a package deal for a similar-sized building. In satisfying his requirements of structure and price, we were able to introduce aesthetic considerations which we believe brought about a better piece of architecture than is normally associated with an industrial building. Several points were learned from this project and are being passed along for consideration.

The manufacturer and the general public have assumed that architects cannot perform in this sphere and, therefore, the engineer and the package dealer have made great inroads into this particular phase of architecture. Yet the architect has much to contribute and must demonstrate this if we intend to say that we are architects for all types of buildings.

The client, in most instances of industrial concerns, is mostly interested in the costs and time of construction. Like all owners, when the decision to build is made, he is most anxious to put the building into use. In the case of the large industry, this is more easily translated into money, on the profit to be made from the product to be produced; therefore, construction time is of vital importance to him and most often he shortens it by cutting the design and planning time.

We have found that with a clear concise program and a definite concept of the building, the planning time can be held to an efficient minimum and the construction time expedited to go into production as soon as possible. The product is of the utmost importance, the production procedures and process must dictate much of the form of the building. However, changing methods of production and changing products make a flexible building the most desirable. Therefore, a flexible, unified, simple concept readily satisfies all concerned. This does not mean that it cannot be beautiful but puts the architect to the test of balancing proportions, colors, and materials (on a minimum budget) to present a handsome structure. Full knowledge of the mechanical portions of the building is necessary to derive efficient operation of the building.

In our approach to the design, the...
traditional concept of the factory building with large glass areas was questioned as being difficult to control the sunlight and difficult to heat. A uniform pattern of windows was established for light and for visual observation of the outdoors by the employees, but held to a minimum to prevent distraction. A 200' x 240' basic shape of 48,000 square feet was arrived at due to the dimensions of the lot and the optimum size of the structural steel bay of 40' x 40'. The near square shape with a minimum number of corners simplified detailing and construction time and reduced the perimeter wall area. The large building with a minimum of exterior windows presented a light problem which was solved with the use of 4' x 4' sky domes in the roof, giving uniform natural light throughout the plant.

Wall materials are brick and block to window sill, to protect against forklift operation on the inside and form a strong base on the exterior, combined with aluminum siding, interior and exterior, with fiberglass insulation between. These simple materials were used all around the structure so that the building, set on a corner and viewed from all sides, was a finished product. The windows are of aluminum construction as maintenance and up-keep were to be minimized. The steel frame was chosen for ease of expansion as a future addition was planned at this time to make optimum use of the lot. Office facilities, the lunchroom, toilets and locker rooms, were concentrated in one area, and the door and window treatment changed for the office. A 12' ceiling height and long narrow windows accentuating the ceiling height was again used as a design element to give identity and punch to the front facade. The 12' ceiling height and long narrow windows accentuating the ceiling height was again used as a design feature to set this space apart in its aesthetic expression. The enclosed loading dock at the back corner, after proper grading of the lot solved a difficult site problem, providing loading facilities from truck and railroad cars.

The best design, the best materials, are sometimes defeated in industrial purpose because of the length of time taken to prepare the drawings and bid the job. It is easy to say, as architects, that this should not be a deterrent to a good building, but in all practicality it is, therefore, the architect must be prepared to expend an extra effort to overcome this criticism. It necessitates his being familiar with the products and working with high quality material suppliers, manufacturers, contractors and sub-contractors. Through close cooperation with these people, and with the architect making arbitrary and sometimes unpopular decisions in the best interests of the client and the building, he can considerably shorten the process of tying down the concept of the building. First class material suppliers and products men can provide information and prices as the details are being developed and drawn.

If the concept of the building is kept simple and preliminaries are developed with an adequate knowledge and if enough experienced hands are put to the task of producing working drawings, the actual time necessary can also be diminished. And, with a clear and simple concept, a few key details completed and an outline specification, it is possible to obtain firm bids from sub-contractors.

With the bids in hand and an intelligent contingency incorporated into the figures, a cost breakdown of firm contracts can be presented to the owner when confidence in the architect has been established in his mind. This breakdown contains much more information than the normal package deal: specifications of many pages and no "escape" clauses or items left for the owner to provide, all cost advantages to accrue to the owner rather than to the package dealer (who will be intent upon making the various subcontracts out after the contract is signed). If necessary, during the time of the owner's consideration, there is time to firm up the specifications, review the bids, and clarify any points in question. The contracts, of course, are written between the owner and the contractors, the architect acting as advisor.

In most instances, the owner can receive a bonus of an aesthetically pleasing building from dealing with an architect. No point may be overlooked in the presentation of this building to the owner; not only must costs, process, and land layout, be presented, but the more obvious and often overlooked procedures of the architect. A full color rendering and a time schedule of construction should be presented. With these facts before him, the owner can make a clear cut decision and, in most instances, the architect will out-build the package dealer.

This building of 48,000 square feet cost $5.75 per square foot, including all fees, landscaping, parking lot paving and complete building. It excludes the cost of the land. This is the terminology, the COMPLETE cost that the architect should sell and the owner must understand that he is buying. Too often the package deal ignores one or more points to bring the supposed cost down. The architect must constantly be aware that a $2.40 per square foot structure probably does not include anything in the way of foundations, slabs, heating, plumbing, electrical, sprinkler, and other portions. If he understands this and presents it clearly to the client, it is obviously good business for the architect and good business for the client to build in this method.
1963 honor awards judges:

HARRY WEESE, AIA, 1961 recipient of a Fellowship for design from the American Institute of Architects, began his architectural career in the Midwest, where he was born. In 1940, winning a First Prize of $1,000 in the Productive Homes Competition, Midwest Region, sponsored by Independent Foundations, set up office with Benjamin Baldwin in Kenilworth, Illinois. They won a first prize and two mentions in the Museum of Modern Art Organic Competition. After three years of Destroyer duty in the U.S. Navy, Weese returned to Chicago and started working for Skidmore, Owings and Merrill. Since 1947 he has been in independent practice as an architect and engineer and is presently registered in eleven states and the District of Columbia. Mr. Weese received his Bachelor of Architecture degree from Massachusetts Institute of Technology, in 1936 and 1937 he studied at Yale University and was awarded a fellowship in city planning at Cranbrook Academy of Art with Eliel Saarinen. Returning to M.I.T., Mr. Weese worked as Research Assistant on the Bennis Housing Foundation in prefabrication and low cost housing under John E. Burchard.

In 1945 Weese received honorable mention in a U.S. Plywood Prefabrication House Competition, a $6,000 grant in 1948 from the Museum of Modern Art for research in low-cost furniture design with Armour Research Foundation in Chicago, and two design awards from Progressive Architecture. In 1960 Weese received honorable mention in the FDR Memorial Competition and in the Homes for Better Living Program sponsored by the American Institute of Architects and Time-Life publications. He was a member of the AIA Committee on Community Planning in Washington.

RALPH RAPSON, AIA, professor and head of the School of Architecture, University of Minnesota, received his Bachelor of Architecture degree in 1938 from the University of Michigan. In 1940 he completed his graduate study in Urban Regional Planning at Cranbrook Academy of Art. Rapson has been a jury member on numerous architectural competitions, national and regional. Among them the Winnipeg City Hall, 1962; Boston City Hall and Saskatchewan Arts Center. He was head of the Department of Architecture at the Institute of Design in Chicago and Associate Professor at the School of Architecture, Massachusetts Institute of Technology. He was winner of ten national architectural competitions and received the Progressive Architecture Design Award for the mausoleum and garden crypt for the Lakewood Cemetery in Minneapolis. He is a member of the International Congress of Modern Architecture, Vice-President, 1959-60, Minneapolis Chapter, AIA, Board of Directors, Walker Art Center, Editorial Board, Northwest Architect. His general practice includes several embassies and apartments for the U.S. Government, churches, schools, commercial and factory work and some 50 residential projects throughout the United States and abroad. 1951-53 he was on a leave of absence from M.I.T. to execute commissions for the State Department in Europe, among them the U.S. Embassies in Stockholm and Copenhagen, U.S. Staff apartments in LeHavre, and Boulogne, France.

Current work under construction are the Tyrone Guthrie Theatre, Minneapolis, Lakewood Mausoleum, Pillsbury Residence, St. Paul Arts and Science Center and the State Capitol Credit Union Office building in Minneapolis.

ALFRED PHILLIP SHAW, FAIA, senior partner of the firm Shaw, Metz and Associates, Chicago, was born in Massachusetts, studied architecture from 1911 to 1917 at the atelier of the Boston Architectural Club and traveled on a student tour in 1914 through England and France. In 1927 Ernest Graham invited Shaw to Chicago; from 1933 to 1937 he was a junior partner in this firm. During the first World War Shaw served with the United States Army as a 2nd Lieutenant in the Aviation Section of the Signal Corps with the American Expedition Forces in France designing air fields and assembly plants in France. He is a fellow of the American Institute of Architects, and a governing member of the general Advisory Committee of the University of Illinois. He is a member of the Arts Club, Commercial, Tavern, Racquet, Attic, Wayfarer and Chicago Clubs of that city, and the Players Club of New York. Shaw was an associate in the design of the Pennsylvania Railroad Station in Philadelphia, the Merchandise Mart, the Habbard, Spencer, Bartlett Building, the Old Heidelberg and Field Building in Chicago. Included in his considerable service to the United States Atomic Energy Commission are the Nuclear Facility 330, the first structure especially designed for a nuclear reactor at the Argonne National Laboratory, and Fuel Fabrication Facilities there and at Livermore, California. He designed United Air Bases at Seville, Maran, Rota, Zaragossa and Madrid, Spain. One of his recent designs as chief architect of Shaw, Metz and Associates, is McCormick Place for the Chicago Metropolitan Fair and Exposition Authority. Mr. Shaw has served on National architectural juries and lectured throughout the country.
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Wisconsin Architect — March 1963
The Board of Directors of the Wisconsin Chapter AIA endorsed and approved the appointment of Chapter Design Committees, recommended by the Institute in a resolution adopted by the Executive Board of Directors on October 24, 1962.

The program which led to this began officially at the 1961 Philadelphia Convention, when the Board, acting on a recommendation presented by the New York Chapter, passed a resolution calling for the Institute to study the formation of design committees at national and chapter levels. A Board Committee was appointed, consisting of Morris Ketchum, Jr., FAIA and Arthur Gould Odell, Jr., FAIA.

The first preliminary report submitted to the Executive Committee of the Board expressed the view that the architectural profession had overemphasized the scientific, technological and practical aspects of architectural practice and underemphasized its design values.

The Committee recommended a serious and effective effort to re-emphasize the fact that architects are designers and to convince the public that architecture is an art as well as a science. This was thought to best be accomplished through professional action by the Institute at chapter, regional and national levels.

Acting on the Committee's recommendation, the Board approved the formation of a pilot design committee under the authority and supervision of the New York Chapter. The activities of this pilot committee led to the Conference on Esthetic Responsibility, subtitled "Who is responsible for Ugliness".

Drawing from all this experience, the Board adopted the following resolution and recommendations, upon which it urged immediate action "with the aim of improving design within the profession and creating a public appreciation of design which will lead to an assumption of esthetic responsibility in the community."

The Chapter Design Committee, as envisioned by the Board, has a dual function — to work for improvement of design within the profession, and to assist in creating that appreciation of design outside the profession which will redound to the benefit of both the profession and the community itself. "We look forward, in fact, to nothing less than a nationwide
program of highest public service by members of the architectural profession. The potential leadership is ours; it cannot be delegated or assumed by anyone else. It remains only for us to discharge this responsibility."

For convenience, we may examine the potential role of the Chapter Design Committee in its two broad aspects — internal and external:

A. Internal

The primary role should be to develop and execute programs designed to raise the design standards and proficiency of chapter members. While various kinds of seminars and self-improvement programs are now being conducted by many chapters and by the national Institute staff, none is focused solely on the aesthetics of architecture, without which our considerations for technology and office practice inevitably must lead us to a form of practice which is little more than building construction.

It is not proposed to supplant other worthy programs or to create jurisdictional conflicts between committees, but to emphasize the vitally-important element of design in those practitioner programs which may be planned variously by the urban design, education, office practice, and/or chapter affairs committees. It is for the chapter to work out for itself the most efficient manner of coordinating the work of committees; we seek only to recommend that design seminars be introduced into such programs. In the Board's view, such seminars might include:

a. Creative programming
b. Office practice as it applies to reaching design solution
c. The design responsibility of the profession
d. The presentation of design to the client
e. The implementation of design via working drawings, specifications, construction, and supervision
f. The relationship between design and client budget

The Chapter Design Committee can also make a salient contribution to the profession by providing an effective liaison with interior designers, industrial designers, landscape architects, city planners, graphic designers, fine arts commissions, and other groups whose interests may correspond but whose views often clash with those of architects.

Programs such as these might usefully be expanded to the regional level and made the subject of convention seminars and workshops.

E. External

The design committee can be of great help to the public relations program of the chapter in promoting to the public at large the physical, psychological, and economic benefits of architectural design. More specifically, the committee might:

a. Supply written data, statements, articles, speeches, graphics, exhibit material, etc., to the public via the public relations committee's established program and communications outlets to illustrate the unique design contribution to the profession — the creative use of space to provide efficiency and beauty in man's buildings.

b. Serve as a continuing watchdog committee to approve or oppose community projects of esthetic importance to the community. This might range from something as minor as the selection of street
and common sense can avoid jurisdictional conflicts with such other committees as urban design and historic preservation. Such public statements, which might sometimes have special value if made in the name of an AIA “design” committee, should be cleared through the public relations committee, which often has accumulated by trial-and-error a good deal of wisdom in dealing with the public.

c. Serve as a useful reporting and feedback instrument to bring to the attention of national public relations staff and counsel those community and national design trends which might be considered in development of the national public relations program of the Institute. The potential importance of such a feedback can be appreciated in the light of our belief that only through a heightened appreciation of architecture itself can the public come to have a deeper appreciation of the men who produce it.

d. Act as catalyst to chapter sponsorship of public design forums, conferences, and workshops on community esthetics. By now, every chapter president has read about and very probably discussed the Conference on Esthetic Responsibility which was held by the Pilot Design Committee in New York City. While it need not and, in fact, should not serve as a model for similar conferences in other communities, it provided much valuable information on how any chapter might sponsor a public meeting of this type.

The Board recommends that the conference idea be employed as the initial activity of the Chapter Design Committee. What follows here is a summary of the points that have been discussed on the motivation, purpose, and technique of holding such a meeting.

3. The Conference on Community Esthetics

A. The motivation lies in the basic principle that the architect should play a leading and personal role in community action to create an understanding of esthetic values and help eliminate ugliness.

B. The intent of the conference is to awaken community interest in its esthetic condition and stimulate community leaders to work with architects in improving it.

C. The format for such a conference will properly depend upon the size and resources of the chapter and the nature of the community it serves. It might take the form of a day-long meeting with an expensive luncheon or banquet to which hundreds of people are invited; or it might be a simple, shirt-sleeve session in which 20 to 30 key persons sit around a table and talk.

D. The audience should consist primarily of community leaders; that is, those people who most influence the form and activities of the community and consequently are the prospective clients of architecture. This list should include key executive, administrative, and legislative officials of the city, county, and possibly the State; prominent businessmen; leading professionals such as physicians, lawyers, and engineers; realtors and insurance men; educators; heads of key civic, service, patriotic and fraternal organizations; reporters from all communications media. Architects should be sprinkled through the audience, but should not dominate it.

E. The subject matter of the public conference should properly explore the esthetic condition of the specific community in which it is held. It should attempt to show the community, through speech and good visual material, what it has and what it can have. In fact, these two points might be separated and a conference held on each. The conference might evaluate not only the condition of the community but the reasons — functional, historic, economic, sociological, and purely esthetic — for it. And, it should end with a recommendation on what might be done to better this condition. The use of visuals is emphasized since it has been demonstrated on many occasions that the lay citizen may in fact be blind to his surroundings until they are reproduced in photography and presented to him. It is also recommended that the conference confine itself to an esthetic evaluation of the community in respect to its physical form — the townscape, streetscape, and the quality of its neighborhoods and structures; the esthetic result of the transportation system, urban blight, suburban sprawl, street signs, billboards, utility poles, overhead wires, etc. This, in varying scale, all relates to architectural design, whose utilitarian aspect finds no parallel in the other visual arts or the performing arts. In summary, the orientation of such a public conference is toward an examination of community architecture and the people who have been responsible for it, directly and indirectly — and not a seminar on the state of the fine and lively arts.

F. The speakers for a public conference should include architects — those of the committee and chapter and, if desirable, visiting critics, enlightened businessmen, other design professionals, economists, sociologists, editors, and public officials who can make valid contributions to the goals of the program. Conference chairmen are cautioned against inviting a prominent community leader for the sake of his prominence alone; if he makes a speech which emerges as a lame apology for his lack of esthetic appreciation, both he and the profession will be the worse for it.

G. The promotion of the conference

Continued on Page 25
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Cass F. Hurc, succeeding the late W. A. Piper, accepted his present position as Secretary of the Wisconsin Registration Board of Architects and Professional Engineers as of December 19, 1962.

Seventy applications had initially been received for the position. These were screened down to 21 candidates of whom Mr. Hurc was awarded the appointment.

Prior to this Mr. Hurc was associated for almost six years with the University of Wisconsin, Madison, as Assistant Professor of Mechanical Engineering, and Coordinator of State-wide Engineering classes for University Extension.

His experience in industry is primarily in research and product development. He was Chief Development Engineer of the Engine Accessories Division of Fairbanks-Morse & Company, Senior Design and Development Engineer for Gardner Machine Company and Project Research Engineer for Parker Pen Company.

He attended Northwestern University and the Aeronautical University of Chicago, where he received his Bachelor of Science degree in Engineering. His Master of Science in Mechanical Engineering he received from the University of Wisconsin.

Prior to locating in Wisconsin, Mr. Hurc was on the staff of the Aeronautical University of Chicago, heading the Engineering Drawing and Graphics Departments and teaching various subjects.

During World War II, he served with the U.S. Air Forces as a commissioned officer in the Caribbean, later on he was on combat duty as Squadron Navigator in the Far Western Pacific B-29 program.

His professional activities include membership in the Madison Technical Club; Engineers and Scientists of Milwaukee; American Association for the Advancement of Science; The National and Wisconsin Societies of Professional Engineers and the American Society for Engineering Education. He was past-chairman of the American Society of Mechanical Engineers, Rock River Valley Section.

He is a registered Professional Engineer in Wisconsin and Illinois and has served four terms as State Director and Secretary-Treasurer of the Wisconsin Society of Professional Engineers.

Cass Hurc, energetic and purposeful, is impressed that the Wisconsin Registration Board is entirely self-sustaining. He is ably assisted by Mrs. Kwapii, Administrative Assistant and a staff of seven. He intends to put emphasis on the enforcement of the statutes and announces that a full time attorney will be assigned to the Registration Board for this purpose.

Immediate plans also include scheduling and publishing of examination dates one full year in advance. He looks forward "with relish" to his new responsibilities.

Privately, Cass Hurc is an endorsed family man. He has two teen-age daughters, Gail and Alida. The entire family shares his enthusiasm for boating and extensive traveling in the wilds of Canada.

Julius S. Sandstedt reports:

Julius S. Sandstedt, AIA, member of the National AIA Committee on Committees, reviews that the annual meeting of the National AIA Committee Chairmen was held on January 7, 1963 in Washington with 27 members present.

The result of this meeting is a new concept of committee structure in the Institute based on the action taken by the Board at its November 1962 meeting.

To erase the problem of communications between the Board, the Committees, the Committees with the staff and the overall area of communications between the Board, the Committee and staff with the membership, the new structure is based on the creation of five commissions to which commission chairmen have been assigned.

Each commission chairman ideally would be a member of the Executive Committee of the Board. This, however, is not a requirement.

Each commission will have one member who is a member of the Executive Committee. He may be a member of the committees within the commission.

Chairmen of the five newly established commissions are: William J. Bachman, Commission on the Professional Society; Donald Q. Faragher, FAIA, Commission on Education; William W. Eshbach, Commission on Professional Practice; Morris Ketchum, Jr., FAIA, Commission on Architectural Design and Regional Robert, Commission on Public Affairs.

Through the creation of the commissions, the extensive committee structure of the Institute has been grouped by functions. The committees will be coordinated to a better degree through the use of the commission set-up. The liaison between the Board and the committees will be strengthened considerably through the appointment of a member of the Executive Committee as chairman of a commission or as a member of a commission.

Group meetings will bring together committee chairmen of like functions which in turn bring closer the areas in which they are working, minimizing eventual duplication of effort.

The Board is well aware of the difficulties experienced by committees in its understanding the Board and its problems and vice versa. This is one of the principal reasons for the reorganization of the committee structure. Primary functions the commissions will be concerned with are:

1. Maintaining the public image through the use of public relations, press relations, education, etc.
2. Development of programs such as comprehensive services, design, and urban design.
3. Maintaining the most up-to-date technical information.
4. Educating the architect of tomorrow.

SECRETARY OF THE
WISCONSIN REGISTRATION
BOARD OF ARCHITECTS
AND PROFESSIONAL
ENGINEERS
extra curricular activities

Lester J. Niehoff, AIA, was invited to speak to 100 Senior Class students of the Family Living Class at Custer High School in Milwaukee.

His talk was not intended to be a lesson on architecture nor to "sell" the services of an architect. He informed the students on Why, Where, When and How — we provide housing for ourselves.

Perhaps 60% or more students in a Senior High School class will graduate and immediately enter the everyday world, seeking employment, becoming married and raising families. The remaining 40% will perhaps go on to higher learning, leaving home to attend colleges and universities and become perhaps even married during this time. Dependence on parents for all life's needs has ended and the student now provides for his own needs.

Les suggested that in understanding the basic requirements and needs of today's living, one can struggle along in a hit or miss fashion, or look to the past to build a foundation upon. Prehistoric man survived by his instinct, spending his time obtaining food, water and a place to rest. Living in a cave near his food and water, provided him with shelter from his natural enemies. When tribes became larger and food supplies shorter, moving to new locations became a necessity. Soon the tent was born. Using skins of animals and poles from trees, the tent was a highly portable shelter or home. Where people became stationary in their environments, materials at hand were the means of developing shelter. The thatched huts, the mud huts, even the igloo prove man's ingenuity to provide himself with shelter.

With the use of tools, man developed the mud hut to sun-dried brick to today's face brick and ceramics; the crude use of tree limbs to today's many faceted wood uses. Metals and glass expanded his means of expression and freed him from other limitations. Future materials for our homes are constantly developed. Homes entirely of plastics and synthetics are in the minds of today's leading architects.

He continued: "Today we need a home and have the materials to do it with, but where? Whether we live in the city, suburbs, or in the country, most all of the site selection problems are present. Transportation, whether public or private, is needed to take us to our jobs, schools, churches, shopping and recreation. Utilities of all types such as water, sewers, gas, and electric must either be available or we must provide them. Communications such as telephone, radio and TV and printed news media are our way of remaining informed.

"In the city, selecting a site must be carefully considered as to zoning regulations of the entire area, and "improvements" such as streets, curbs, sidewalks and utilities should be investigated to determine whether or not they are paid and included in the cost of the site. Many other important items require consideration, such as site drainage, surveys of boundaries, easements, and the ever increasing tax rates.

"Upon selecting the site which best suits your purposes, the question of financing looms into view. Few are able to pay cash, so other means are necessary. Mortgage loans are the most common means of financing through Banks, Savings and Loan associations and Insurance companies. Also in the financial picture, whether the home we select is old or new, are the furnishings and equipment necessary for daily living. Other costs in an old home are repairs and replacement of worn-out or out-moded necessities. A new home requires new lawn, landscaping and numerous items to make it livable.

"The home itself takes on many types. The mobile or trailer home, from personal experience, is livable, comfortable and sufficient to the extent for which their purpose is intended — for temporary and moveable shelter. The small pre-fab homes, too, are adequate within their limitations. Apartment living has its pros and cons — you may not cut the grass or shovel the snow, but you do not have the freedom of your own yard or the quietness needed when you wish to meditate or relax. Perhaps the same can be said for the duplex.

"The single family residence is perhaps most widely needed and sought today. Unfortunately most of today's homes are a number of boxes called rooms enclosed by walls and roofs of all shapes, sizes and materials. They are given names such as "Cape Cod", "Colonial", "Modern", "Tri-Level", or "Bi-Level", and even "Contemporary", but somehow row upon row of the same homes appear in our "New Subdivision" developments.

"Ideally, each home is individualistic, reflecting the personality of those living inside it. As no two individuals are alike, homes cannot be alike, or we are forcing ourselves outside of our individuality, therefore our home should be like no other."

Lester Niehoff's discussion filled a need within the curriculum and will be included each year as part of the course. It will be augmented with talks by others in the home building and financing fields.
Tuition Grants

At a meeting on January 31st, the Directors of Wisconsin Architects Foundation gave their approval of the following Wisconsin students of architecture to receive tuition aid for the second semester of the academic year 1962-63. Tuition aid amounts to $200 a semester.

Students Continued: Richard J. Jarvis, Sheboygan; Ill. Inst. of Tech. 3.57 (4.0); Philip M. Bennett, Krakow; Ill. Inst. of Tech. 3.18 (4.0); Henry Stowe Chapman, Wauwatosa; Univ. of Illinois 4.44 (5.0); Robert R. Engels, Kansassville; Univ. of Illinois 3.41 (5.0); Patrick K. Jadin, Green Bay; Univ. of Oklahoma 3.27 (4.0); Richard H. Kuehl, Sheboygan; R. I. School of Design 3.12 (4.0).

Graduated:
- R. Kris Anderson, Neenah, Oklahoma State Univ.
- New Students:
  - William B. Bauhs — S. Milwaukee — Univ. of Illinois — Junior. After attending the University of Wisconsin for one year 1960-61, as a student of electrical engineering, he became more interested in architecture. With the help of a N.R.O.T.C. scholarship, he transferred to the University of Illinois the following year. Disqualified in February 1962 from his scholarship due to an injury, he financed his education through his savings and minimum help from his parents, augmenting his further needs through a loan from the University. His ambition is to graduate with honors and serve his apprenticeship with a large firm in Wisconsin. He was recommended highly by George M. Hodge, Jr., Professor of architecture, whose letter ended with “I feel we have a winner.” The student is a member of the Junior AIA. His overall grade point average is 4.30 out of a possible 5.0.
  - John M. Racocy — Milwaukee — Univ. of Illinois — Junior. Through the encouragement of two instructors at Rufus King High School who were impressed by his ability in drafting and design, he enrolled at the University of Illinois in architecture. He financed the first two years of his training from summer construction work and the assistance of his mother who is employed by the Milwaukee Gas Co. He was recommended by Professor George M. Hodge, Jr., as giving fine performance and being worthy of consideration. His grade point average is 4.15 out of a possible 5.0.
  - Vic Aufdemberge — Berlin — Univ. of Nebraska — Junior. After finishing the local high school, Mr. Aufdemberge worked for a year with Great Lakes Homes in Sheboygan and Harnishfeger Homes in Port Washington. He is the son of the Principal of St. John’s School in Berlin. Recommendation was furnished by Mr. Linus Burr Smith of the Department of Architecture, University of Nebraska, citing the student as excellent in design, incidentally as having made one of the most outstanding models ever seen in the school, and urgently in need of financial assistance. His overall average is 6.0 which is the equivalent of 84.
  - All students have been invited to submit design problems for exhibition at the State AIA Convention in June.

Special Fund

A decision of importance was made by the Foundation's Directors at their recent meeting. $5000 of the Foundation's capital assets was voted to be earmarked for placement in a separate book-kept account to be known as “Special Fund.” This Special Fund will have as its purpose the resolution of the ultimate aim of the Foundation to assist in the establishment of a College of Architecture in Wisconsin. The first contribution to this fund was made by attorney Gerald J. Rice. Hereafter, in making contributions, the State AIA members may designate earmarking their gifts or bequests for the Special Fund.

Directors

It is noteworthy of mention that in spite of bad weather, eight of the nine members of the Foundation’s board, representing the four State Sections, were present at the meeting of January 31st. In fact, with due thanks to the genuine interest of these gentlemen, Foundation meetings in the past few years have never had more than one or two absentees.

Those of the State Architects who would like to consult on the activities of the Foundation should feel free to talk with the Board members of their area who include: President Roger M. Herbst, Sheldon Segel, Frederick J. Schweitzer, Fritz Von Grossmann, Milwaukee; Nathaniel W. Sample, Madison; Julius Sandstedt, Leonard Rehine, Oshkosh; Frank C. Shattuck, Neenah; Robert Sauter, Appleton.

From time to time the Foundation has had special guests at meetings. Beginning with this year, two State AIA members will be invited regularly as guest observers. The first two such guest observers were John P. Halama, Racine, and Clinton Mochon, Milwaukee.

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Do you have a flair for design? We do not refer to your aptitude in the categories of Residential & Housing, Multiple Housing & Apartments, Commercial, Industrial, Institutional and Ecclesiastical, but the type you like to doodle, all the way from a dream castle to a better mouse trap. Ever tried a BOOKPLATE?

One of the important requisites for a future College of Architecture in Wisconsin is a Library. The Foundation has a nucleus for the beginning of an architectural library through contributions of Joseph Weiller, Madison, and the Estate of Elliott Mason, Milwaukee. To this will be added contributions of books, manuscripts, films and slides from the State architects. In the near future a survey will be conducted of all architectural firms for materials of this kind which they will be willing to contribute in the future.

In anticipation of the library, and for immediate use for the collection on hand, Wisconsin Architects Foundation invites all State architects to submit bookplate designs in competition. All entries must be received at the address shown below by June first, for display at the State AIA Convention in June. A prize will be awarded for the winning design by vote of those in attendance.

What an opportunity to have your bookplate design appear in the cover of countless books on architecture to be handled by future generations of embryo architects! So, unsquare the T-square.

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should be launched well in advance of the meeting through contact with community newspapers, magazine, radio, and television news editors. Heavy coverage of the meeting should be requested and tables set aside for the press. Advance texts of speeches and duplicate prints of photos and slides to be shown should be made available to the press at the time of the conference. (Advance contact with the press will provide guidance on the needs peculiar to various media. The TV news editor, for example, may ask for matte-finished photos or ask for a special camera set-up. A radio editor may want to make tape interviews in conference breaks, etc. An afternoon newspaper may need pictures to be given to it in advance on a hold-for-release basis so that it can publish story and pictures the day of the conference.) This, of course, falls within the province of the public relations committee and should be considered in overall conference planning. If a stimulating conference has been planned and is properly exploited by the public relations committee and (when available) its professional public relations counsel, publicity may be generated before, during, and after the conference itself.
Electricity makes the difference!

In this new and modern food service facility, it's electricity that makes the difference. The speed, convenience, efficiency, cleanliness and economy of electric equipment have resulted in maximum output and minimum costs—including both labor and food. Capable of serving up to 3,000 people, this entire facility is operated by 10 food service workers. Planned lighting and modern electric ventilating provide a work environment conducive to maximum production.

If you would like to hear more about how electric food service equipment can boost production, cut costs—please call us. No obligation.

WISCONSIN ELECTRIC POWER COMPANY
Today's tenants insist on individual control of heating and cooling in this ever-growing commercial residential market. Air conditioning is no longer a luxury but a necessity.

General Electric offers a significant, new approach with practical through-the-wall systems. True zonal air conditioning meets the needs of owners, tenants, decorator styled interiors and architectural exteriors with a choice of three specific systems for your heating and cooling, Zonelectric '42, self-contained air conditioner with integral electric resistance heater, Thermaline '42, self-contained heat pump and Zoneline '42, self-contained air conditioner for use with other heating systems.

Zonelectric '42 is designed for buildings with greatest percentage of heating hours below 40 degrees, where utility rates are in the range of 1.5c per KWH. Thermostat automatically maintains desired comfort level, ventilation control for fresh filtered air with or without heating or cooling, two speed heating and cooling and choice of fan cycle or fan continuous operation.

Thermaline '42, all electric-cooling from one source. Suitable for bulk heating hours above 40 degrees. Capitalize on the economy of Thermaline heat pump operation. It means increased savings in operating costs.

Zoneline '42 can be specified for integration with most any standard heating system, electric, hot water or steam. Noise level in these units is comparable to conventional fan coil units. A rotary compressor virtually eliminates vibration. All units have complete individual comfort controls.

For glass or metal curtain-wall structures, perforated spandrels or continuous louver assemblies can be designed to conceal the individual unit's location.

Baffle front can be painted, papered, decorated and blends in with any heating system unit.

General Electric opens a new dimension in the field of home communication and entertainment with an outstanding new line of Built-in Sound System/Intercoms. Available both in FM-AM and AM radio models, these Sound System/Intercoms offer a new level of reliability, a variety of functions, and an entertainment capability that is unique.

The new all-transistor design offers advantages over conventional tube-type intercoms. There are no tubes (either in radio or intercom) to heat up and consequently the system does not require ventilation. As a result the master station as well as the remote stations can be installed flush to the wall for a custom appearance.

The transistorized design and the extremely low power consumption, comparable to the consumption of two Christmas tree bulbs, let the system operate 24 hours without "resting" periods.

The outstanding tone quality, and the variety of sound inputs reproduced, make the G-E Sound System Intercoms fine entertainment facilities for the modern home. The systems reproduce amplified sound sources as well as sources without amplifier. The Sound can be piped throughout the home from the built-in radio, or from virtually any other source such as turntable, tape recorder, microphones or even a phonograph. The AM system even accepts an FM tuner or FM radio should you wish to pipe in FM sound.

Large master speakers (6½" on AM system, 9" x 6" on FM - AM system) give faithful, full range reproduction, while such quality features as the exclusive tuned RF circuit on AM, and the 5 IF tuned circuits on the FM-AM system, give outstanding selectivity and sensitivity. An exclusive audio compensation system provides a level volume at all remote stations, even as additional stations are cut in or out.

Because of low voltage operation, there is no necessity for a sound-deadening metal mounting box. The entire space between studs acts as a sounding box for the speakers.

Special emphasis has been placed on design and appearance. Handsome FM-AM master stations and deluxe remote frames are framed in solid wood with walnut finish. AM master escutcheons are available in brushed aluminum, copper or decorator gold. Standard remote stations are die cast and chrome plated. The units mount flush to the wall with no protruding enclosure.
FOR RENT: Lovely new apartments overlooking park. Two big bedrooms in each; spacious living room; modern efficient kitchen completely equipped with General Electric refrigerator, built-in range, disposall and dishwasher. Also, General Electric air conditioning, G-E washer and dryer available in basement. Closet space galore, nice neighborhood, close to schools, churches, transportation. Open for inspection 7 to 9 p.m. Monday through Friday, 1 to 5 p.m. Saturday and Sunday. 2121 N. Oaklane Drive.
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YOU GIVE YOUR CLIENT
A POWERFUL SELLING POINT

With General Electric you give your client the very finest quality, the very latest styling, the very newest in features and efficient design, the very utmost in service-free reliability. And you give him something else ... a name that will help him get customers and keep them.

What's more, only General Electric offers a full line of appliances, air conditioning and television. Whether you are designing an apartment building, hotel, motel, school or hospital, G-E has everything you need.

Do yourself, the builder, the buyer and the user a favor. Make it all G-E.

By any measure...

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IN OTHER AREAS OF WISCONSIN call or write your local General Electric dealer.
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NATURALLY!

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EXCLUSIVE KITCHEN CREATIONS
The World’s Finest Kitchens Since 1876
OFFERS THESE BENEFITS:
• WANTED, STEP SAVING ISLAND
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WOODMODE KITCHENS – SCHOOL & CHURCH KITCHENS
ARISTOCRAT CABINETS
ADLER KAY CABINETS
GENERAL ELECTRIC APPLIANCES
TOASTMASTER HOT FOOD SERVERS
RESCO BUILT-INS
SUB-ZERO BUILT-INS
FRIGIDAIRE APPLIANCES
RCA WHIRLPOOL

5226 WEST HAMPTON AVENUE
Wisconsin's Pioneer in Kitchen Remodeling
Century Hardware Corporation, founded over 50 years ago, is Wisconsin's largest Distributor of building supplies, hardware and appliances.

Recently it added to the existing 66,000 sq. ft. plant another 36,000 sq. ft. for its entire operation. Century employs over 100 people. A special staff is maintained to call on architects to help in specification and if need be in planning for installation of their appliances.
**Westinghouse Products**

**Terrace Top Electric Range**

The modern design of this new range provides a two-level range top for new convenience in cooking. Front units are 3 inches below counter top. Rear units are 2 inches higher, easy to reach and at ideal height.

**Continental Electric Range**

The modern design of this new range provides a two-level range top for new convenience in cooking. Front units are 3 inches below counter top. Rear units are 2 inches higher, easy to reach and at ideal height.

The deluxe Continental is a distinctive, smartly styled electric range which can make the kitchen the most elegantly "furnished" room in your model home. This range puts everything at the most convenient level.

**BROAN Products**

**Kitchen Range Hoods**

**Bathroom Ventilator and Light**

**Bathroom Radiant Heater**

Hood, blower, light, filter, damper and controls completely assembled and pre-wired. NO SEAMS — corner seams are "heliarc" welded and hand finished for extra beauty and ease of cleaning.

Heater-light and fan-light combinations to provide inconspicuous ventilation of air or shower steam. Large prismatic lens provide an abundance of glare-free light. All grilles finished in gleaming stainless steel.

Broan 1500 and 2000 watt Fan-Forced electric heaters pour out heat within 10 seconds after "switch-on". Bright nickel-plated grille hides fan and element. All housings measure 13" high x 10¼" wide x 4" deep. All units operate on 120 volt, 60 cycle current.
Here's that special convenience housewives have been looking forward to — Preway Program Cooking. Never before has there been comparable ease — in food preparation or in serving.

Unique in design and operation, the new Preway 180 Gas Dishwasher makes all others obsolete. By killing bacteria on dishes as no other home dishwasher can, Preway 180 safeguards family health. Preway 180 heats its own water for superhot water and first rinse. The revolving Hydro-Jets on the sides exert superior "scrubbing action".

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DISTRIBUTED BY CENTURY HARDWARE
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cool cooking electronically

R. M. Sawbridge Company, Milwaukee, representing Tappan products, “Everything for the Kitchen” for the last 25 years are offering the first electronic range — introducing automation in cooking. The electronic range is the same size as a regular built-in range oven. It operates as any electric range on 220 volts. It can be recessed in the wall or placed on a 24-inch base cabinet. Microwave energy shoots down from “power back” at top, heating only the food. Microwave energy is a type of high-frequency radio energy similar to that in a TV set. Microwaves absorbed by food are instantly converted into heat, leaving metal and interior of range cool since metal reflects them. Microwaves account for such miraculous cooking times as: 5 minutes for a baked potato; 30 minutes for a five pound beef roast; 2 hours for a frozen 10 pound turkey; 30 seconds to heat a baby’s bottle. The range is safe and simple to operate. Rays automatically stop when range is opened. The oven walls remain relatively cool and are easily wiped off with a damp cloth. No burned fingers, no burned-on oven spills. Even on hot summer days one can cook a roast without increasing the kitchen temperature. The electronic range is but one of the many Tappan products Sawbridge Company handles. In May, 1961, Sawbridge Company acquired a franchise to distribute Pionite, a laminated plastic for horizontal and vertical surfaces. “Pionite has taken hold and is now enjoying a fine volume with practically all fabricators using it”, says President R. M. Sawbridge. Pionite is composed of layers of phenolic impregnated kraft paper overlaid with melamine treated pattern and transparent cover sheets, fused under high temperature and pressure to form an extremely hard, dimensionally stable decorative plastic surface.

Beautiful, Beautiful Color!
Rusco windows have it in heat-cured, epoxy resin coatings.

ARWIN/RUSCO gives you epoxy color — and more. Much more! You get “Live Catalog” Service, proposal drawings, professional window counsel — all backed up by the finest windows. Rusco Steel Sash with heat-cured epoxy resin color coatings are available in a rainbow of colors . . . even your own custom shade for color conditioning.

Extend your horizons with Rusco — to create even more beautiful buildings. Ask for a “Live Catalog” proposal drawing on your very next project. You’ll be glad you did!
CHAPTER NOTES

The Board of Directors of the Wisconsin Chapter, AIA, met on February 8, 1963 at the Athenaeum Hotel, Oshkosh, with the following members present: Allen J. Strang, Leonard Reinke, Mark A. Pfal­ler, Francis Rose, Robert Sauter, Roger Herbst, A. A. Tannenbaum, Joseph Durr­ant, and Maynard Meyer.

The report of the Chapter Nominating Committee was accepted and approved. Six members have been nominated for the Director-at-Large positions. William Weeks and John E. Somerville from the Northeast Section, Richard Scheife and William Wenzler from the Southeast Section, and Grant Paul and Robert Cashin of the Western Section. Two Directors-at-Large will be elected from this slate by membership ballot.

Maynard Meyer was appointed chair­man of the Chapter Education Commit­tee. This chairmanship was vacated by resignation of Karel Yasko.

The 1963 Chapter budget was consider­ed at length. Approval was granted by the Board.

Office Practice Committee recommenda­tions on use of firm names and titles (an interpretation of the existing state statutes) were finally approved. These suggestions are ready for presenta­tion to the Wisconsin Registration Board of Architects and Professional Engineers.

Final revisions of the new fee schedule were discussed and approved. After re­vision and integration of this schedule, the fee book distribution will be made to the membership.

A. A. Tannenbaum, Chairman of the Chapter Public Relations Committee, made an extensive report to the Board. Mr. Tannenbaum proposed twelve P. R. projects for consideration. Directors were advised to consider action and report to the March Board meeting.

The meeting adjourned at 5:00 p.m.

Your 1963 Convention program is geared to bring about awareness and to pro­voke thought on the fact “that years ago” was not only a different time for the professional architect but a different world he practiced in. The program in­tends to set into proper perspective your profession and the world-at-large creating the issue between it and the architect­ural profession: the issue between professionalism and commercialism.

Douglas Haskell puts it so aptly in an article “Bringing back the Desire” in The Architectural Forum of February. We quote excerpts of his pointed analy­sis: “The architect today cannot do significant quantities of work save as he works for commerce. And commerce cannot get real value out of its architects and its architecture save as the attitudes taken by both client and architect is a professional attitude. If architecture is getting dull and the vacuousness is insufferable, I fear we must get to the puppeteer, not just to technology, which is the puppet. Who pulls the strings? Business does. My contention is that the development of architecture is due to new mass-production methods not in technology but in the field of business. It’s a change in the nature and working of the newer clients. To building they are applying wholesale methods, as in dress goods. . . . but still more essential is understanding by the architect of what has hit him. Saying contemptuous things is not going to help the architect regain the command that is slipping from him.

In a new world in which commerce and government between them have made buildings so easy to promote, so easy to finance, so easy to construct, to sell, to standardize, and to control, in an am­orphous mass market, the one difficult thing is to upgrade these buildings, to individualize them, to make them into architecture. Whole masses of buildings are sold out of barber shops in which architects of a certain sort now give the shoe shine. What then should those do who still love the art that once created the cathedrals? Probably the first step is exactly that which is being urged by the hard-working Board of the American Institute of Architects. The first step is to convince everybody connected with the building business that the new architect really knows the business and can be useful in it. This means that all archi­ects must study those realities of in­vestment which thus far only the best and the worst architects have mastered. For architecture cannot regain its position through force, or by opposition to commerce: it depends on winning the respect and possible friendship of those who initiate buildings.”

The keynote speaker and pace setter for the 1963 Convention is a renowned authority on national and international affairs. Legal and educational aspects concerning the profession will be inves­tigated. Former Wisconsin, now Fed­eral Commissioner of Design and Con­struction, Karel Yasko, will speak on the Federal Government and its relation to architecture. The magic field of “Fin­ance” will be explored.

This excellent program, an early June date, a new location and expanded ex­hibition area plus entertainment (to ease the pressure) are presented to you and should add up to a strong and powerful Convention.

June 4 through 6, 1963 — Elkhart Lake

NEWSPHER NOTES

Women’s Architectural League — Western Division has announced plans for a buffet luncheon for Saturday, April 6. Speaker is Professor Franklin Boggs of Beloit College. “Art in Russia” is his topic.

Another red-letter day coming up on the League’s calendar is Tuesday, March nineteenth. That is the date the Chicago W.A.L. Chapter has invited the Milwaukee group to join them, a long-awaited joint meeting of the two whose actual beginnings were instigated at another meeting in Chicago four and one-half years ago. Both have come a long way since that inspiring talk given by one of the California Chapters’ presidents. Officers and committee members should have a field day comparing notes, projects and accomplishments.

The meeting will commence with a luncheon at the very elegant Arts Club of Chicago (Mies van der Rohe) and a program telling of the restoration now in progress of Louis Sullivan’s famous Auditorium. Time, weather, and transportation permitting, an actual visit to the hall will follow, plus a quick tour of the Chicago Art Institute, which has recently sprung a new wing.

Make note of the date, and should any Northeast or Western Section W.A.L. members be interested in going along, they would be welcome indeed! And, remember, guests are always welcome. For complete details, contact Mrs. Donald Grieb, 8135 North River Road, Mil­waukee 17.

150 architects, contractors and indus­trial representatives attended a seminar in Milwaukee on Tuesday, January 29 at the Wisconsin Club Ballroom con­ducted by the W. H. Pipkorn Company in cooperation with the parent Granolux Organization, Cement Development, Inc. of Detroit, Michigan.

Among those attending were Mr. Dirk DeLange, President of the Western Di­vision of the Granolux Organization, Mr. Albert Swerdlow, National Sales Director of the American Division and local re­presentatives from Dallas, Texas and Seattle, Washington.

The seminar included a demonstration of Granolux application techniques, color slides of European and American installa­tions, and a discussion of the properties and performance characteristics of this new trowel applied marble coating.

The first Milwaukee installation of this new product has been completed at the Layton School of Art where an application was made over existing concrete in the main lobby and adjoining corridor areas.

Wisconsin Architect — March 1963
INSULATED ALUMINUM KELSO THERMO-SASH

at

MENOMONEE FALLS HIGH SCHOOL POOL

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Conditions: Six Bays 16' x 16' Containing Insulating Sash and 1" Twindow
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The High Insulating Factor Of Thermo-Sash Is Achieved Through Its Structural Insulating Core.
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Here is sheer breathtaking beauty. Exciting rich renditions can be yours—all at the expense of a little imagination. Any type of architectural design can be elegantly eclipsed with the flattering finery of screen block. Here truly is high style with a tether on time. An eye catching bumble arrangement of 8"x8"x8" hollowcore units gives decorative assistance to the smartness of 8" square (or scored) block construction of this building. Commercial housings of concrete masonry are always inviting. Hotels, motels, and apartment houses take on new plushness with the design mastery of concrete block and can boast complete fire-safety. Block is a self-insulated product, keeps room interiors cool in summer and warm in winter. You couldn't find a more dependable building material. You'll find it bespeaks the highest beauty—yet belies the lowest budget. Block shrugs off sun and storm with uncanny stoicism, requires negligible upkeep and is considered by many builders and architects as the sans souci of modern materials. Age tends to increase the mature beauty—as opposed to other building material costing many times more and endowed with an ephemeral "elegance". Screen block travels a mighty fast road between drawing board and drawing compliments. Screen block is for the uninhibited...for the man who likes to go unattached by yesterday's thinking...the man who employs new daring ideas instead of tired methods and current trends. Simplicity is a word synonymous with modern architecture. Screen block, however, seems to exert simplicity wherever it goes. Viewed from any angle or distance, screen wall patterns hold together an entity, all lines conservatively packaged in impeccable taste. Whatever you will be designing—shop, office, home, commercial structure, industrial building, hotel or motel—screen block won't let you down. Majestic rounded screens like this make elegant hotels and motels just that. Countless pattern ideas are continually realized through the ingenuity and inventiveness of architects. Give flight to your imagination and discover new design fashions right around the block.

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Wisconsin Architect — March 1963
The design ingenuity of imaginative architects can be most effectively interpreted through the hundreds of distinctive colors, textures and sizes of Belden Brick. You'll find brick from Belden perfectly adaptable to offices, churches, schools, factories and homes. Your nearest Belden Dealer will gladly provide samples and new full color brochure.