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Notes of the Month

1967 recipients of Honor Awards:
Forest Home Branch — Milwaukee Public Library by Von Grossmann, Burroughs & Van Lanen;
Inland Steel Products Company by William P. Wenzler and Associates;
Lad Lake — A Boy’s School by Maynard W. Meyer and Associates.

1967 Recipients of Merit Awards:
Brookfield Evangelical Lutheran Church by William P. Wenzler and Associates;
Fox Point Recreation Pavilion by Losch-Haeuser, Inc., Architects;
Lake City Bank by Peters and Martisons, Associates;
West Washington Avenue Pedestrian Overpass by Weiler, Strang, McMullin and Associates.

(A special issue devoted to the Honor and Merit Awards will be published in April.)

Architect Carl Schubert was named “Man of the Year” in La Crosse in recognition of his efforts and leadership in cleaning up the vacated basement at 4th and Main Sts. and converting it into a park. (See February ’67 WISCONSIN ARCHITECT.

The American Institute of Architects fund raising campaign among its members for a new headquarters building and the restoration of the Octagon House has had a good initial response in Wisconsin. According to North Central States regional chairman Julius Sandstedt, this region was the first in the nation to surpass its quota. Participation in Wisconsin amounts to 57% of the membership. In the Southeast Section only 28% of the membership responded so far.

The 24th Annual Meeting of the Wisconsin Society of Professional Engineers will be held at the Avalon Hotel in Waukesha, Wisconsin on April 21 and 22, 1967. Nationally prominent speakers, as well as outstanding engineers from Wisconsin will be speaking at the meeting.

(Continued on page 30)
During the ten centuries previous to the birth of Christ, the Maya Indians emerged from barbarism and began the formation of the first great civilization of North America. By the beginning of the Christian era, they had reached a stage of development for a self-contained civilization in which agriculture, writing, astronomy, mathematics and the arts reached a high order.

The earliest known recorded date corresponds to 320 A.D. and the last recorded date of their Classic period is 909 A.D. The origin of the Mayas and the reasons for the desertion of their great cities are two unanswered mysteries. Several hypotheses exist for each of these questions, but definite proof has evaded all searchers.

The Mayas occupied most of British Honduras, Guatemala, Tabasco, Chiapas, the western part of Honduras, and El Salvador, plus all the states of Campeche, Quintana Roo, and Yucatan. The population during the Classic Era (300 A.D. to 900 A.D.) is estimated to be between 6 and 7 million people or about twice that of the population of the same area today. Their government was theocratic and applied to city-states rather than a unified nation. The entire culture was closely bound together by commonly shared religious ideals rather than a central government.

Indian corn (maize) was virtually the "staff of life" of the Mayas. In addition to maize, squash, beans, pepper, tomatoes and sweet potatoes, numerous fruits were cultivated and consumed by the Mayas. Cotton and cacao beans were raised in large quantities. The
The cacao bean held a unique position in that it was the universal currency and could be roasted, ground and boiled with maize to make a cereal.

The passing of time was of great importance to the Mayas. The study of astronomy and the pseudo-science of astrology contributed to their religion, agriculture, mathematics and frequently dictated orientation of their buildings. There were a number of calendar systems used to record elapsed time and to predict solar and lunar eclipses. The planet Venus was an object of great importance. They were aware that the revolution of Venus was slightly less than 584 days (actually 583.92) and that five Venus years were almost equal to eight solar years. To correct the error that existed between Venus years and solar years an elaborate schedule was developed and had their projections been carried to the present day the error would be less than one day. The accuracy of their observations, unaided by telescopes, points to centuries of continuous observation.

Probably the most noteworthy innovation of Mayan mathematical development was their concept of zero. This was developed during the pre-Christian era. Instead of using units of ten, as is done in the Hindu-Arabic system, the Mayas used units of twenty. At only one other place in antiquity was the zero independently evolved; the ancient Hindus developed it and passed it on to Arabia. From Arabia the Moors eventually introduced it to Europe in the Middle Ages. The Mayas were using the zero far earlier than the Hindus and at least ten centuries before western Europe.

It seems improbable that any civilization that could develop a mathematical system would not have a system of lineal measure. But, this seems to be the case. Extensive exploration of the numerous sites and of similar details from site to site indicates that they did not use any standard of measure. Right angle corners, though they appear to be perfect, invariably are a few degrees over or under 90°. On buildings where large areas are covered with visually perfect squares, the pieces themselves will vary in size and squareness.

When applied to the Classic Mayas, the term "city" is a misnomer. Cities were the religious centers and the centers of government. Residential areas of the common people were grouped about the periphery of the cities. The permanent population of the cities was restricted to priests and noblemen. The common people used the cities for religious purposes, courts of justice, and probably to attend markets.

The grandeur of their cities results from a combination of open spaces, a keen sense of architectural proportions and organization. Where the topography was such that natural elevations could be used to elevate important structures this was done. In areas that were fairly level large earth mounds were built so that important structures could be elevated to a predominant elevation. Plazas and court yards were frequently orientated so that they commanded well organized vistas overlooking ball courts, other groups of buildings are so orientated that the shadows cast by the sun would fall at certain points during the fall and spring equinox.

Dick J. Stith next to a sculptured relief at the Palace of Palenque. Photo by L. C. Vogel.

Dick J. Stith, Associate Professor in Agricultural Engineering at the University of Wisconsin, Madison, is the author of "Mayan Architecture." Mr. Stith is a native Arkansan and a 1941 graduate of Culver Rural High School. He attended Kansas Wesleyan University and was graduated from K-State with a B.S. in architecture in 1951. His background includes four years of apprenticeship in architectural offices in Salina, two years as a housing specialist at the University of Wisconsin, and six years as designer and chief draftsman for a Wisconsin engineering firm. He has been teaching at the University of Wisconsin since 1959.

Dick Stith's interest in pre-Columbian architecture was aroused at least 20 years ago when he realized how little was known about the architecture of our hemisphere and how little research had been conducted. "Mayan Architecture" is a first in a series of articles planned to be published in Wisconsin Architect, with the purpose of presenting gathered material from the architect's rather than the anthropologist's viewpoint, and to present this material in a way which will be helpful to architectural students and interested laymen.

**MAYAN NUMERATION**

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_wisconsin architect/march, 1967_
Worship as congregations within buildings could not have been practiced. Their temples, usually placed on top of pyramids which had impressive stairways, had very few rooms. Their rooms seldom exceed 11'-0" in width, while rooms of 10'-0" and less are far more common. The interiors, frequently lacking windows and cross ventilation, were dark and damp. The people were spectators rather than participants in religious ceremonies. One can imagine the throngs in the court yards and plazas watching the colorful pageantry. The splendor of the rituals is shown by the fantastically rich costumes sculptured on stelae, painted on pottery and by scenes shown in various murals.

Inside stairways are rare. At most cities no interior stairways were built. The Palace at Palenque has four interior stairways: one in the four-story tower and three others leading from the Palace to subterranean chambers. The most unique stairway at Palenque is the stairway in the Temple of Inscriptions. This stairway originates within the temple some 75 feet above ground level and continues down through one landing to the Ruz Tomb 80 feet below the temple floor.

A characteristic of all Maya stairways is that they are steep: the risers are inevitably of greater dimension than the treads and the angles vary from approximately 45 degrees to 60 degrees. The west stairway at the Pyramid of the Magicians, Uxmal, has 54 12" risers with 7" treads. Illustrations showing priests wearing long robes, huge head pieces, etc., make one wonder how they could have ascended these stairways gracefully.

Unlike Classic Architecture of Europe, Mayan architecture cannot be classified into a neat set of orders. Here we find regional differences which follow a geographic pattern, at the same time we find sub-divisions within the various traditions. And yet there are universal styled symbols, used with minor detail changes, throughout the entire geographic area.

Very early in their development the Mayas had discovered the secret of burning limestone to obtain lime which they used for plaster, stucco, mortar and later for concrete. In Comalcalco, in the present day State of Tobasco, where limestone is not available, lime was derived from burnt oyster shells. Here bricks were made from local clay and fired in open kilns.

Massiveness, strength, and monumental scale are the chief characteristics of Classic Mayan Architecture. The arch was totally unknown. Corbelled vaults were used to simulate arch forms and the interior shapes varied from an almost "Roman" and "Gothic" shape to uniform inclines or inverted "V" shapes. The essential parts of exterior elevations are (1) the wall area up to the spring line of the interior vault (the bearing wall) and (2) the area above the spring line (the vault zone).

The ratio between the bearing wall and vault zone * Pronounced O'osh-mah!.

(1.) Interior of the Governor's Palace at Uxmal  (2.) Three-story Palace at Sayil  (3.) Temple of Inscriptions at Palenque
varies with the locality but generally 1:1 and 5:4 ratios were used. The exterior walls are kept essentially as one plane from ground to roof except in the Palenque and Copan Districts where the facades show a mansard-like roof line.

The exterior design of buildings received far more consideration than the interiors. Probably no other civilization ever created such showy architecture with such cramped and generally undecorated interiors. Mayan architectural symmetry was never rigorous, even though masses are distributed in apparent balance. The visual effect is regular and was achieved without close calculations.

The Nunnery Quadrangle at Uxmal suggests that the Mayas may have deliberately tried to achieve visual correction. The north and south buildings are visually parallel, while the east and west buildings converge toward the north building. Their facades have a pronounced outward lean which suggests a perspective correction somewhat similar in plan to Michelangelo's Campodiglio in Rome. Standing in the center of the north facade and looking south across the quadrangle court, The Governor's Palace is framed by the Nunnery's main entrance "arch." The south building has two striking features: the variable spacing of the entrance doors and the archway entrance, which is on an axis with the ball court.

The Governor's Palace at Uxmal is the longest and certainly one of the most refined Mayan buildings. The facade has a proportion favoring the vault zone over the sidewall in a ratio of about 5:4. The Palace is 320 feet long and a stone mosaic frieze covers the entire area of the vault zone. There is an overall design continuity with the focal point directly over the main (central) entrance. Actually the Palace was made up of three buildings. The center building consisted of a double row of vaults with two long central chambers and flanked by four smaller rooms on each side. The two smaller structures, containing five rooms each, were connected to the main building with two great arched passages. At some later date these passages were closed to form chambers. This complex group was unified by the continuous frieze bands and geometric stone mosaics into one of the greatest pieces of Pre-Columbian Architecture.

On top of the roof an ornamental wall called a roof comb, or flying facade, was sometimes added to classic temples. These roof combs were used primarily to add height, decoration, and mark the importance of the building. The roof comb gave the Mayas more surface for decoration and they took full advantage of this.

The Mayas were master stone masons and when one considers that their work was executed without the aid of metal cutting tools, it is truly remarkable.
Temple of the masks at Kabah
256 identical masks of the rain god Chac. Detail on next page.

Temple of the seven dolls at Dzibilchaltun
Note the complete trunk-like nose of the rain god Chac at the upper right.

wisconsin architect/march, 1967
The artist and urban restoration

by Margaret Fish

Michael Meyer Nelson is an attractive young woman of 24, a thoroughly schooled and talented painter and draftsman, who has worked on occasion as a 'right hand man' to her father, Milwaukee architect Maynard Meyer.

Most recently she collaborated with her father on part of his comprehensive master plan for Whitewater, a study commissioned by the city's governing council. Her job was to create 14 pairs of before and after drawings of as many sites to suggest directly and vividly—as words could not—ways whereby Whitewater's defaced, cluttered, rundown city hall area might be restored to its quiet, orderly 19th century charm, with relatively little razing and new construction and without sacrificing modern conveniences.

Many of the suggestions are Mrs. Nelson's, engendered while she perched on curbstones to do initial sketches, and developed and integrated with her father's ideas when she produced her excellent finished renderings. She agrees entirely with her father's dicta: "Let's utilize what the city has, fix it, make it count, let materials themselves do the job."

Central in the proposed restoration is the bell-towered city hall from which the downtown area radiates. It is an honest structure with a plain kind of elegance that is shared by other buildings in the area. Underneath the accumulation of clutter the area has unity: the structural forms are the same, the heights nicely related, the materials alike—cream brick or stone.

The initial step in the after drawings was to get rid of the obscuring clutter: poles, telephone and electrical wires (sent underground, of course), aerials, shacks, distracting eaves, ugly lighting fixtures, defacing signs and such. Everywhere trees were planted, adding organic grace and perennial freshness. Thought was given to basic patterning, in texture as well as line, that would reinforce and enhance the basic uniformity, and revive the purposeful aura created there by the founders of the area. Ribbons of cobbles were installed along the curb, pavements were put in order, pedestrian walks were defined by smooth inlays of brick. Additions of any kind to the buildings were thought of also as underscoring rather than altering.

The entire proposal is contrary to the current American trend to recklessly tear down, hurriedly replace and add to, or cover up, usually with hideous facings. The area to be preserved is a heritage, an identity commonly held; and to keep it is psychologically and socially sound as well as dollar wise.

A generous selection of Mrs. Nelson's renderings are reproduced here to graphically describe her father's proposals for downtown Whitewater. Quite apart from their purpose, they are quite exciting drawings, the beforets and the afters, done with insight, skill and elan.

Architecture and design in all its contemporary implications are native interests in her life, of course, originated and nourished at home. Her husband, Richard Nelson, is a student of architecture at the University of Michigan where she took her degree in painting. Her educational experiences have been varied and wide. She spent two years at Smith College, went to Paris for a year of study, followed that by two semesters at the Rhode Island School of Design, and finally chose Michigan for matriculation.
Baker's Garage and Old Mill. The garage and other clutter (shown on cover) removed to open the site of the old mill, converted in the Meyer proposal into a shop. The planners suggest that antiques well might become a major industry in Whitewater. River park made accessible and attractive.

Center Street East. The city hall is to the right. Again beauty achieved just by decluttering, adding trees and flowers, introducing cobbles along the curb and bricked pedestrian paths in the streets, and replacing street lamps with more attractive, lower lantern-type fixtures.
The Loop and Old Mill. Two small buildings added, in related scale and materials, to restore the orderly aspect and usefulness of this particular part of the downtown area.

Walworth Hotel. An extensive rehabilitation involving the removal of vast clutter, even a deforming dormer on the roof. The planners added the porch and learned later that the building originally boasted one.
Whitewater Street Taverns. A minimum of cleanup here and the addition of sidewalk and curb texturing to produce aesthetic order. As elsewhere in the area, just replacing signs and street lamps with more tasteful types in better scale produces remarkable improvement.

The H-D Cafe Cutback. The parking lot transformed into an outdoor cafe and given quaint charm by the window and awning treatment, a widow's walk fence along the flat roof, the cobbles along the curb, the attractive street lights.
City Hall from Second Street. Every change pleasing to the eyes and psyche. Wires, poles cleared out; signs lowered and more closely interrelated; trees planted; lamps replaced; cobblestones at the curbs and pedestrian walks defined by brick inlays; a platform added outside the tavern and the round window allowed to play its true architectural role by removing the awning; shutters at window to emphasize lovely fenestration.

Alley Way. This area enhanced by addition of trees to the already green area, awnings on buildings, a low wall of cobblestones to neaten up and define the two earth levels and other details such as the window boxes.
TUITION GRANTS

The Foundation has issued checks in the amount of $200 each to be applied against the tuition fees of five Wisconsin architectural students for the second semester 1966-67. The five students, approved for Tuition Grants last September, are as follows:

John Kreishman — Wauwatosa — Washington University
Robert D. Cooper — Greendale — Carnegie Tech.
John H. Williams — Racine — Princeton University
Robert DeBruin — Appleton — University of Detroit
Robert A. Bealmear — Milwaukee — Washington University

Another student, who had made application and had been recommended by the school attended, received acceptance by the Directors of the Foundation at their January meeting. A Grant of $200 for his final semester was forwarded. This student was pictured in the February issue of Wisconsin Architect:

Jeffery Crowell — De Pere — University of Detroit

Interesting to note is the fact that the University of Detroit's School of Architecture is on a co-op system, whereby the student works part time for a local architectural firm during his last three years, thereby gaining practical experience. Mr. Crowell graduates this year. He has a commitment in Detroit for one more year of work.

It should be pointed out that the above students all attend private universities and therefore are not eligible for Wisconsin Tuition Reimbursement.

APPRECIATION

In the history of the Foundation, which dates back to 1953, a number of former students, now practicing in Wisconsin, have shown their appreciation of the financial aid provided for them in the past by reimbursing the Foundation with periodic contributions.

The latest such reimbursement was begun by Mr. Leonard Hess, a graduate of the University of Michigan. He spent two years with Albert Kahn Associated Architects and Engineers, Inc., in Detroit, Michigan. Since then he has worked for Boettcher & Ginnow, Inc., of Neenah, and, currently, for George G. Narovec & Associates, Inc., Appleton.

The Women's Architectural League of Milwaukee, Inc., has contributed $1,000 to Wisconsin Architects Foundation. This is the fifth such donation the League has made on an annual basis. The League is to be commended for its resourcefulness in fund-raising, and the Foundation is grateful for the efforts made in its behalf in promoting aid to architectural education. In line with prior agreement, one-half of the $1,000 contribution will be invested for later scholarship use when a School of Architecture has been established.

As a belated Christmas gift, Lofte & Fredericksen, Inc., have contributed $100. This firm of engineers has become an annual contributor. May this thoughtful gesture encourage others to contribute throughout the year.
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Robert L. Geddes, professor, architect and city planner, was appointed Dean of the School of Architecture at Princeton University in 1965 at the age of 41. He succeeded Professor Robert William McLaughlin, Director of the School for 13 years. The title was changed to Dean in recognition of the increasing importance of the 45-year-old school in the University, the announcement by President Robert F. Goheen said.

The appointment was recommended to President Goheen by a committee of three faculty members and three outside architects. At the time Mr. Geddes was Professor of Architecture and Civic Design at the University of Pennsylvania's Graduate School of Fine Arts and was a well-known practicing professional in these fields.

The President’s announcement said it was expected that the School of Architecture under Dean Geddes would add strengthened relations with the social sciences to its strong ties with the humanities and the School of Engineering and Applied Science.

Mr. Geddes believes that architects should have a keen sense of the relationship of their work to urban problems and urban design. “Probably each generation has to rediscover for itself contemporary roots of architecture, the kind of functionalism that is its own reality,” he has written. “I hope to improve the connections between architecture and science and technology on the one hand, and the humanities and social sciences on the other hand; to make a continuity of architecture and urban design; and to make of architecture a more humane social art.”

Dean Geddes was born in Philadelphia December 7, 1923, did undergraduate work at Yale, and received his Bachelor of Architecture degree in 1950 from the Harvard Graduate School of Design. After a year of travel abroad on a Harvard Appleton Fellowship he returned to Philadelphia.

He taught at the University of Pennsylvania from 1952 until his Princeton appointment and is a partner in the firm of Geddes, Brecher, Qualls, Cunningham, founded in 1954.

He received the First Honor Award of the American Institute of Architects in 1960 for his design of the building for the Moore School of Electrical Engineering at the University of Pennsylvania, gold medals from the Institute's Philadelphia chapter in 1958 and 1963, and silver medals from the Pennsylvania Society of Architects in the same years. He received the First Design Award of the magazine *Progressive Architecture* in 1958.

His major works include several buildings in Philadelphia, including the Police Headquarters and the Northeast Regional Library. He also drew the master plans for the city’s Penn’s Landing riverfront development and serves as coordinating architect for the project, and he planned the University City Science Center, an urban renewal project.

Dean Geddes has served as a member of the board of the Philadelphia Citizens Council on City Planning and as a member of the Philadelphia Housing Association, the Committee on City Policy and the Franklin Institute Committee on Science and the Arts.

When appointed to Princeton his assignments included residence halls at the University of Delaware, a town center design for Rockville, Md., a dining hall and dormitories for the University of Pennsylvania, a campus plan for Beaver College, a town plan with a village center and housing for Reston, Va., an embassy for the United States in Pakistan, and public housing in Philadelphia and West Chester, Pa.

Registered with the National Council of Architectural Registration Boards, Mr. Geddes is a member of the American Institute of Architects, chairman of the National Committee on Design Disciplines and a member of the National Committee on Urban Design. He was a consultant on urban architecture and planning for the Rockefeller Foundation in 1962. He is married and has two children, David and Ann.
Robert L. Durham, F.A.I.A., president-elect of The American Institute of Architects, is the son of an architect. His father is a member emeritus in the Institute now residing in Tacoma. Mr. Durham was born within sight of the University of Washington in Seattle and graduated from there with a Bachelor of Architecture, cum laude in 1936. He has practiced in Seattle for twenty-five years and is senior partner in the firm of Durham, Anderson and Freed. His firm has won many design awards and has established a reputation for its design of wood churches. He has been a member of the Seattle Municipal Art Commission for ten years. He has served under four mayors on The Mayor's Building Code Advisory Commission as well as on many other civic activities. He is past president of the Seattle Chapter and served as director of the Northwest Region before becoming a vice president. In 1959 he was advanced to Fellowship in the Institute for Design and for Service to the profession.

Mr. Ternstrom was born in Seattle Washington in 1917. In 1940 he graduated from the University of Southern California, College of Architecture. His professional activities include working with Walker & Eisen, Wm. Pereira; Corps of Engineers, and Atkinson Pollock in commercial and military projects. From 1942-46 Mr. Ternstrom served as Lieutenant, USMR — Gun­nery Officer, U.S.S. Fletcher DD 445. In 1947 Clinton Ternstrom started his own practice in commercial and residential work associating with David H. Horn on school work. In 1952 Mr. Ternstrom formed a partnership with Milton H. Caughey which was dissolved in 1958. In 1961 a new partnership was formed with Robert H. Skinner. Mr. Ternstrom received Citation awards for design from the Southern California Chapter, A.I.A., in 1954 and 1957. He is past president of the Housing Research Council of Southern California and the Architectural Guild; past director of the West­wood Y.M.C.A. and in 1965 he served as president of the Southern California Chapter, American Institute of Architects. In 1966 Mr. Ternstrom served as Founding Chairman of The Environmental Goals project for Metropolitan Los Angeles. Presently Mr. Ternstrom serves as Chairman of the A.I.A. National Task Force on Technical Training. In the Los Angeles area Mr. Tern­strom has been involved in several educational projects which sought to establish better directions and standards for the presentation of architecture, drafting and environmental subjects within the curricula of the public schools and junior colleges.

Mr. Ternstrom's main interest at present is the development of a nation-wide program which will in­sure the profession an adequate reservoir of competent technical personnel. The program is expected to be completed by late summer of this year.

Professor Stoller's experience in both the profession­al and academic worlds equips him with exceptional awareness of the resources, needs, and problems of each. He is a principal of a firm which is responsible for many distinguished designs throughout the Bay Area. The firm's designs have won many awards, and its work has been featured in professional and lay journals in the United States, and in exhibitions throughout the U. S. and abroad.

Professor Stoller joined the University’s Department of Architecture in 1957; from 1964 to 1965 he was Vice-Chairman of the Department and from 1965 to early 1966 was Acting Chairman. He is presently the Secretary for the Faculty, College of Environmental Design, University of California, Berkeley.

He has served on the Diocesan Commission on Archi­tecture of the Episcopal Diocese of California since 1961, and was a member of the Mill Vally Planning Commission from 1957 to 1961. He is now a member of the Marin County Planning Commission. In 1963 he was Visiting Architect at the National Design Institute, Ahmedabad, India, and while there designed a municipal school in Ahmedabad and a factory in Rannoli.

Professor Stoller received his B.Arch. from Harvard University in 1949 and did additional study in 1950 at the University of Florence, Italy. Before coming to California he was associated with architectural firms in New York City and Boston, and was on the faculty of Washington University, St. Louis.

Claude Stoller

AIA, Associate Professor of Architecture, University of California, Berkeley; Head, Continuing Education in Environmental Design, University of California Extension, Berkeley; and Partner, Marquis & Stoller, Architects, San Francisco.
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Zonolite Masonry Fill Insulation was developed specifically for these kinds of walls. It doubles their insulation value.

That’s a boon to humanity; inside wall temperatures stay comfortable, heating and air conditioning bills stay way down.

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Next time use Zonolite Masonry Fill Insulation. It’s working successfully in millions of feet of wall right now.

Gentlemen:

I’m fascinated by the idea of insulating a wall with rock candy. Send me the short form spec.

I’m fascinated by the idea of insulating a wall with rock candy, too, but I’m afraid it will draw bugs. Send me Zonolite Masonry Fill Insulation booklet MF-83, with complete technical data and specification.

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**1967 Convention Program**

**Thursday, April 6**

8:30-11:00 A.M. Wisconsin Chapter, A.I.A., Annual Membership Meeting
Lorraine Room, Lobby Floor
Meetings of Individual Chapters or Associations in North Central States Region
Parlors A and B, 4th Fl., available

11:00 A.M.-2:00 P.M. View Exhibits
5th Floor, Exhibit Area

12:00 noon Walking Lunch
Exhibit Area, 5th Floor

11:00 A.M.-5:00 P.M. Women’s Program — Luncheon and Tour of Milwaukee

**Tuesday, April 4**

1:30-4:00 P.M. Wisconsin Chapter, A.I.A., Executive Committee
4th Floor, Parlor A

4:00 P.M. Wisconsin Architects Foundation—
Board of Directors
4th Floor, Parlor I

4:00 P.M. Publications Committee Meeting
4th Floor, Parlor A

**Wednesday, April 5**

W.A.L. HOSPITALITY SUITE—
COFFEE from 9:30 A.M.
Pine Room, 5th Floor

9:30-11:00 A.M. North Central States Region,
A.I.A., Council Meeting
4th Floor, Parlor A

11:00-11:45 A.M. Pre-Convention Exhibitors’ Meeting
Lorraine Room, Lobby Floor

12:30-2:00 P.M. Keynoter Luncheon
Empire Room, Lobby Floor
*Title:* In Retrospect
*Speaker:* Robert Durham

2:00-4:00 P.M. View Exhibits, 5th Fl., Exhibit Area

4:00-5:30 P.M. SEMINAR I
Lorraine Room, Lobby Floor
*Title:* Support Technicians
*Speaker:* Clinton C. Ternstrom

6:30 P.M. Gemuetlichkeit Abend
Empire Room, Lobby Floor

**Friday, April 7**

8:30-10:30 A.M. View Exhibits, 5th Fl., Exhibit Area

8:30-9:30 A.M. Sweet Rolls and Coffee

9:30-10:30 A.M. Refreshments

10:30 A.M.-12:30 P.M. SEMINAR III
Lorraine Room, Lobby Floor
*Title:* Master of Architecture
*Speaker:* Robert Geddes

12:30-3:00 P.M. Awards Luncheon
Empire Room, Lobby Floor
*Title:* Implementation
*Speaker:* Robert Durham

10:30 A.M. Dismantling of Exhibits
Shea Matson Company

3:00-3:30 P.M. Post-Convention Exhibitors Meeting
Empire Room, Lobby Floor
Wisconsin Chapter and North Central States Region, AIA Convention

exhibitors

Aluminum Corporation of America
American Institute of Steel Construction, Inc.
American Olean Tile Company
Andersen Corporation
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E. G. Artz, Inc.
Arwin Builders' Specialty, Inc.
Badger Concrete Company
Best Block Company
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Bradley Washfountain Co.
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Craig Modernfold, Inc.
Darlington Brick
The Jack Denst Designs, Inc.
Designware Industries, Inc.
F. W. Dodge — Photronix
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Gagnon Clay Products Co.
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Humphries-Hansen, Inc.
Richards-Wilcox Division
Ickes-Braun Glasshouses, Inc.
Ink-Smith, Inc.
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Kawneer
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Sheboygan Glass Co.
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**Ultimet Stainless Steel Wall Framing**
On a recent visit to the new offices of Grassold, Johnson, Wagner and Isley, Architects of Milwaukee, we were impressed by a huge door leading to the reception room. William Johnson, partner in the firm explained: "When we decided to move to our new quarters here we wanted to establish something unique to symbolize the spirit of our firm." The architects consulted with well known Wisconsin sculptor Dick Wiken who has collaborated with Grassold, Johnson, Wagner and Isley during the past thirty years frequently and successfully on numerous projects. After some discussion it was decided that a specially carved door would be the means of establishing an immediate atmosphere of originality. A huge slab of butternut wood was laminated with 3" x 3/4" thick strips that were glued face to face. In order to prevent warping, three iron rods were inserted into the huge slab.

Sculptor Wiken designed an adaption of the "Tree of Architecture" that was hand hewn from the huge slab. Sculptor Wiken recognized for his wood sculptures throughout the Middle West, chose butternut wood because it works well for him, has the quality of mahog-
any and yet is a soft wood. Sculptor Wiken depicts the Tree of Architecture with its roots entwined in truth, race, geography, geology, climate, religion and society. It is nourished by the Sea of Imagination beyond which rises the sunburst of Theory-Practice. The original architectures constitute the lower branches — The Inca (Peru), Aztec (Central America), Egyptian (North Africa), Chaldean (Middle East), Indic (East) and Oriental (Asiatic). Above these rise the Greek and the Roman, with branches to the Saracen and Byzantine. Further up the trunk, the Romanesque leads to the main branches of the Gothic. The Gothic main branches subdivide the various nationality developments, — the Belgian-Dutch, German, French, Italian, English and Spanish Gothic. Roman influence extends upwards through the trunk to the Renaissance main branches which again subdivide into the various nationality developments. Revivals extend further upwards to the main branches of modern styles which, in turn, are subdivided by six examples of work by the firm of Grassold, Johnson, Wagner and Isley. On the uppermost tip of the tree are two buds containing caricatures of Elmer Johnson and the late Herbert Grassold, founders of the architectural firm. At the base of the tree, standing on the Truth and vigorously hewing his name into the trunk is a caricature of sculptor Wiken.

Sculptor Wiken with Gouge and mallet deftly carving.

i•dea

(i'de-a)

n. 1 a: a presentation of sense, concept or representation. 2 a: a conception or standard of any perfection: IDEAL, etc.

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APPROVED BY THE WISCONSIN INDUSTRIAL COMMISSION
NOTES OF THE MONTH
from page 7

Architect Paul C. Brust and Engineer Edward A. Korpady, both of Milwaukee, are appointed by the State Industrial Commission for three year terms as members of the Wisconsin Registration Board of Architects and Professional Engineers.

Mr. Brust, partner in the firm of Brust & Brust, will serve on The Architectural Division of the Board as a reappointee having served the past year on an interim basis.

Mr. Korpady, vice-president of Klug & Smith, Consulting Engineers and Contractors, will serve on the Engineering Division of the Board and succeeds Robert C. Johnson who held that post for the past 35 years.

The Registration Board examines and qualifies individuals as architects or engineers, and is the regulatory agency for enforcing the practice of the professions of architecture and engineering.

Of course, the Caspers care if you sleep on the job...

That's part of their office furnishings division service: To give you conditioned comfort in your job surroundings. Choosing the chair you think in (and may even sleep in) is as important in their comprehensive planning as assisting the architect in the field of service — deciding on the decor, working out traffic and work flows, helping with lighting acoustics and air conditioning. Call on — Rely on . . . the experienced counsel of the Caspers.
PLANNING
DESIGN
INSTALLATION

Professional collaboration between client, architect and interior designer can result in a completed project that truly represents total design. This was one of the objectives set when the new Cutler-Hammer headquarters building was constructed. Members of our staff worked closely with both architect and client to create pleasing, functional interiors that would be in total harmony with the basic architecture of the building.
IF WOOD COULD TALK . . .
WHAT WOULD IT SAY ABOUT BEING USED FOR A "GYM FLOOR?"

After many years of experience in "Wood Floor Installations," we are confident that "MR. HARDWOOD MAPLE" would enthusiastically endorse the "Loxit System" as his chosen way to spend a Life-time!

MR. MAPLE knows that he would be "CUT DOWN TO PROPER SIZE — and PUT IN HIS PLACE" — and, he certainly wouldn't be "GOING ANYWHERE!" However, it would be realized that he and his "FELLOW TIMBERS" would at all times have the firm support and necessary flexibility to enable them to give the LASTING SERVICE required of them.

MR. MAPLE would also know that he was being installed in a position where he would have no fear of having to be replaced — assuming those above him did their jobs RIGHT — because he would know he was "CUT OUT FOR THE SLOT HE WAS FILLING."

Mr. Architect — the above may be fashioned unto a "FABLE" — but it stems from "PURE FACT" . . . if you haven't already . . . please read the following "LOXIT SPECIFICATION." The system was created by Mr. Leon F. Urbain, AIA — in 1927 — he worked steadily on its perfection until 1934 at which time it took its present, unchallenged form of EXCELLENCE.

We are aware, certainly, that there are some that have introduced similar constructions — in THEORY, we cannot help but consider this a COMPLIMENT — However, in FACT, we must relegate them to IMI-TATION. Nothing yet has been devised to replace the DIAMOND — in all its splendor — and similarly — there is only one "LOXIT SYSTEM"!!

"LOXIT" — The original steel channel and clip floor.
See it at Booth No. 80
Central States AIA Convention
Sheraton-Schroeder Crystal Ballroom
Milwaukee, April 5-7
THE LOXIT FLOOR LAYING SYSTEM

The comments, instructions and specifications contained in this brochure are based on more than thirty years of successful experience in the use of the Loxit Wood Floor Laying System in the laying of wood floors in large areas on concrete slabs. This is a fine record. WHY USE A SUBSTITUTE?

It is respectfully suggested that they be included in the architect's plans and specifications as recommended.

Attempts have been made by organizations and/or individuals not connected with LOXIT Systems to write up specifications incorporating the name LOXIT, and which, for reasons best known to themselves, have varied considerably from the specifications and recommendations of Loxit Systems. These actions have not been authorized by Loxit which considers them unethical and reprehensible. Beware of such procedures. It is in doubt loxit.

Now these 30 years of successful experience of the Loxit Wood Floor Laying System have teamed up with 95 years of successful hardwood manufacturing to bring you the Connor Loxit System. The acquisition of the ORIGINA LOXIT SYSTEM by the Connor Lumber & Land Co., P. O. Box 810, Wausau, Wisconsin, will provide your client with the fine quality Maple Flooring that you have come to expect from Connor "Laylite" securely anchored to the sub-strat with the time tested, and only successful steel channel and clip anchoring devices.

IMPORTANT ADVANTAGES OF THE LOXIT TONGUE AND GROOVE FLOOR LAYING SYSTEM

1 SIMPLE SLAB CONSTRUCTION – No inserts are necessary. The laying of the concrete slab is simplified.

2 TOTAL THICKNESS – of a Loxit-laid floor, including 25/32" flooring, is only 1-1/8". When using 33/32" flooring allow only 1-3/8". Loxit clips are also available for 41/32" and 52/32" flooring, as well as for 1-5/8" center-matched pine flooring for stage floors.

3 NO EXPANSION JOINTS NECESSARY – The Loxit System limits expansion and to a certain extent compensates for contraction.

4 NO SPECIAL MILLING REQUIRED – The Loxit floor clips have been designed to work with the official gauges adopted by the Maple Flooring Manufacturers Association, requiring no special milling.

5 EASY AND QUICK TO LAY – The Loxit System can be mastered within an hour by any experienced carpenter or floor layer. The clips are set with the flooring itself. No special tools are required.

6 FLOORING LAYS SMOOTH AND EVEN – Loxit-laid floors require only light sanding in finishing, since the Loxit System is a mechanical system using parts of fixed dimensions.

7 ADDITIONS, REPLACEMENTS AND REPAIRS – Loxit-laid floors can be taken up and re-laid without waste other than new clips. Flooring salvaged almost 100%.

ADVANTAGES OF THE LOXIT CONCRETE GROUT FILLER BETWEEN LOXIT CHANNELS

(See alternate under Specifications, page 3)

Other fills have been recommended and used, but none contain all of the advantages of the Loxit concrete grout as hereinafter listed:

1 DEAD AIR SPACE – Dead air spaces retain moisture. Grouting channels to the top automatically eliminates moisture-laden dead air spaces.

2 FIRE AND VERMIN PROTECTION – Grouting the channels to the top fills up the dead air space under the floor, providing fire and vermin protection. At the same time, sound deadening is automatically provided, eliminating drumming in the finished floor.

3 END MATCH PROTECTION – All commercial, industrial and military wood floors require end match protection. By grouting Loxit channels to the top as recommended, and match protection is automatically provided.

4 SQUEAKS IN WOOD FLOORS – They are caused by vertical movement. By properly shimming and grouting the Loxit channels, vertical movement is eliminated in a Loxit-laid wood floor and squeaks are avoided.

5 RESILIENCY – By shimming and grouting the Loxit channels as recommended, a floor that is free of dead spots and "live" all over with proper resiliency, is assured.

LAYING LOXIT CHANNELS – After the concrete slab has been accepted and swept clean, the contractor shall lay out the Loxit channels 12" o.c. at right angles to the starting wall and approximately parallel to each other. They shall be lapped (not butt) from 3" to 6" at ends.

As the channels are being laid out they shall be loosely anchored to concrete slab at both ends and the middle using Loxit concrete anchors, going back after shimming and leveling with Loxit interlocking metal shims to place the intermediate anchors, at which time all anchors shall be driven tight. Loxit lead sleeves shall be set flush with top of concrete slab. The workmen shall use the channels themselves as the templates for placing anchors, using approximately every third hole or about 12" o.c. Throughout the laying of the Loxit channels, the contractor shall periodically check to insure that maximum security is being obtained in the anchorage. All anchors shall be staggered so as to distribute same uniformly over the whole floor. Where slab surface is off level but not beyond the allowances set forth under the concrete slab specifications and it is necessary to shim channels, the channels shall be shimmed at each point of bearing as required to assure proper leveling with adjacent channels.

To insure distribution of anchorage throughout the slab, particular attention shall be made to the staggering of the channels (all of which are furnished 10' long) from the starting and finish walls as well as the varying of the lapping of channels from 3" to 6".

NOTE TO ARCHITECT: The above specifications contemplate the use of Loxit (AN-101) concrete anchor sets which Loxit recommends. The in-stalling contractor, however, might request approval for the use of cartridge-driven studs which method Loxit endorses with the following provisos:

1. The slab must be level to the degree where shimming is not required and channels are in close contact with the surface of the slab.

2. The composition of the concrete mix must be checked to be sure that the concrete does not contain excessively hard aggregate (pea gravel, crushed granite, granite pebble, etc.) which in many cases would cause a powder-driven anchor to buttonhook and spill the slab – or produce hidden defects in the anchorage.
3. The selection of the charge for the given concrete slab shall be made by a person experienced with powder-driven anchors — to avoid over or under load charges.

4. The type anchor nail used shall be of the "break-off" design so that the nail head will not interfere with the setting of the Loxit floor clip, and should be at least 1-1/2" long.

5. The cartridge gun shall be equipped with an adapter head designed to fit the shape of the Loxit channels to eliminate channel damage when the cartridge is set.

GROUTING — All Loxit channels shall be grouted flush with the top using one part cement to three parts fine sand, or other approved grouting material of similar nature. Use felt filler strips in channels to keep same clean while grouting. In no case shall the grout project above the channels. Any and all overheight grout shall be removed before proceeding with the laying of the flooring. Grout should be allowed to cure for a period of not less than six days prior to the laying of the finished flooring. In any case where the status of slab surface or grout condition suggests the re-tainment of moisture to any extent not consistent with a curing condition, an appropriate penetrating, dehydrating seal shall be applied to the grout surface.

NOTE TO ARCHITECT: When fireproofing and end match protection are not important, an alternate asphaltum grouting may be used. Extra trimming, however, should be provided where required to give stability to Loxit channels in low spots.

ASPHALTUM ALTERNATE GROUT — Loxit channels shall be grouted by using Standard Oil Company or equal, high temperature steam asphaltum (190-200°F.). Poured over the concrete slab while hot and sufficiently liquid to completely fill all low spots in the concrete slab, slushing flush with the bottom of the Loxit channels. Pour asphaltum grout up to approximately 1/16" below top of Loxit channels. Use felt filler strips in channels to keep same clean while grouting. Remove all asphaltum from tops of channels before laying flooring.

FLOORING — Here specify the kind, grade and distribution of the flooring desired. (Example — 25/32" x 1-1/2" Northern Hard Maple, second grade and better).

TO THE USUAL SPECIFICATIONS THE FOLLOWING QUALIFICATIONS MUST BE ADDED: (If the flooring is to be maple or a hard wood of similar character, add) "All flooring to be used on this job shall be milled strictly in accordance with the Maple Flooring Manufacturers Association official 1953 gauge and all maple flooring shall carry its imprint on back of flooring."

All flooring shall be factory-treated with a waterproof, anti-termite penetrating compound. It shall be delivered to the job at approximately 6% moisture content. It shall be spread out in bundles over the slab after the channels have been laid and grouted. Allow approximately two weeks for acclimating before starting the laying of the flooring.

LAYING OF THE FLOOR — The contractor shall set the first board groove to and close to the wall. It shall be properly lined up true and straight and fastened by drilling and plugging in the usual manner or shooting in place with cartridge driven studs of proper type, length and power. He shall then place Loxit clips in each channel close to the tongue of the board, the following board then being pushed close to the clip. Set the clips by driving up the board lightly — easing it into position so that the clips will adjust themselves to the tongue and groove joint and to allow the floor boards to close in a snug manner. Any board that refuses to stay set shall be eased into place with the two or three following boards as required. IN NO CASE SHALL THE CLIPS BE SET WITH A HAMMER OR IN ANY OTHER WAY THAN AS HEREE SPECIFIED. All flooring shall be driven up snug, not by driving up each board individually, but by driving up to as many as five boards at a time, the boards having been previously eased into their proper places as above specified. In driving up the flooring care shall be taken not to abuse same by using heavy concrete hammers or other unreasonable driving methods, nor shall driving be continued beyond that point where the floor board joints are snug. In driving up floor boards use a block to avoid damaging the flooring.

NOTE TO ARCHITECT — To save job time, contractor may prefer to start at the center of floor, using a double tongued floor board to be set as specified for first boards.

FINISH — Here specify the sanding and kind of finish desired.

NOTE TO ARCHITECT: Include the following in FINISH Specifications. "After completion of the floor laying, allow two weeks for acclimatization of the completed floor, before sanding."

PROTECTION — Here specify the protection from other trades, etc., desired.
Invented by Leon F. Urbain, Architect, A.I.A.

The ideas for the Loxit Wood Floor System originated with Leon F. Urbain, architect, and three patents were issued. Patents in accordance with United States patents Numbers 2,046,593, 2,116,737 and 2,129,976, now expired, were issued on July 7, 1936, May 10, 1938 and September 13, 1938 but they were all filed from three to four years previous to their issue and as the drawings will show, the patents covered not only the tongue and groove wood floor laying system which has proven so popular for more than twenty-five years, but a double wing system which, however, required flooring of special milling, as well as a system with a groove under the tongue.

The name Loxit was adopted twenty-four years ago to replace the original name Lug-Lox, since Loxit which is the shortening of the two words "Locks it" seemed to be more appropriate and for twenty-four years Loxit has played an important part in the development of proper wood floor laying — without nails or adhesives.

WHY USE A SUBSTITUTE WHEN THE ORIGINAL LOXIT TONGUE AND GROOVE WOOD FLOOR LAYING SYSTEM IS AVAILABLE TO YOU.—SPECIFY AND USE LOXIT.
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Born: March 10, 1929
Resides: La Crosse, Wisconsin
Firm: Boldt-Lachecki Architects, Inc., La Crosse
Degree: University of Illinois — B.S. Advanced from Professional Associate

LYNN L. BORTLES, AIA
Born: December 14, 1927
Resides: Madison, Wisconsin
Firm: Ames-Torkelson & Assocs., Madison
Degree: University of Florida — B. Arch. w/Honors Advanced from Associate

FRANK NYE CARTER, JR., AIA
Born: October 6, 1928
Resides: Green Bay, Wisconsin
Firm: Berners, Schober & Kilp, Green Bay
Degree: University of Minnesota — AA Degree and BA Degree Advanced from Professional Associate

DRAKE WILLIAM ROWE, AIA
Born: August 29, 1938
Resides: Oconomowoc, Wisconsin
Firm: Zarse & Zarse, Inc., Milwaukee
Degree: Milwaukee Institute of Technology — AA and AAS Degrees Advanced from Associate

RICHARD W. ZEINER, AIA
Born: April 26, 1931
Resides: Sheboygan
Firm: Lawrence E. Bray & Assocs., Sheboygan
Degree: Univ. of Illinois — B. Arch. Advanced from Professional Associate

PROFESSIONAL ASSOCIATE

FRANKLIN KENT ISAACSON
Born: March 6, 1934
Resides: Watertown
Firm: Durrant, Deininger, Dommer Kramer, Gordon
Watertown
Degree: U. of Nebraska — B. Arch. New Member

JAY A. McLEAN
Born: June 26, 1931
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RESIDES: Sheboygan
FIRM: Lawrence E. Bray & Assoc.,
Sheboygan
New Member

BRUCE W. KROGSTAD
BORN: January 18, 1942
RESIDES: Rice Lake
FIRM: Wayne E. Spangler, Architect,
Rice Lake
New Member

JAMES A. METZNER
BORN: March 7, 1943
RESIDES: Sheboygan
FIRM: Lawrence E. Bray & Assoc.,
Sheboygan
New Member

FREDERICK J. PARFREY
BORN: April 17, 1942
RESIDES: Madison, Wisconsin
FIRM: Weiler, Strang and McMullin,
Madison
DEGREE: University of Illinois — B. of
Arch.
New Member

RUSSELL J. WAKEFIELD
BORN: August 18, 1937
RESIDES: Sheboygan
FIRM: Lawrence E. Bray & Assoc.,
Sheboygan
New Member

JAMES R. WILLMAS
BORN: January 4, 1943
RESIDES: Sheboygan
FIRM: Lawrence E. Bray & Assoc.,
Sheboygan
New Member

SANDRA RIEBER
BORN: October 22, 1944
RESIDES: Milwaukee
FIRM: Sheldon Segel & Assoc.,
Milwaukee
New Member

EDWIN S. ROOT, JR.
BORN: July 12, 1935
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