

# THE WISCONSIN ARCHITECT

THE OFFICIAL PUBLICATION OF THE WISCONSIN ARCHITECTS ASSOCIATION —  
A CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

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## THE WISCONSIN ARCHITECT

Official Publication

### WISCONSIN ARCHITECTS ASSOCIATION

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## Architects' Plan Book Yours For The Asking

WOULD you like copies of "SO YOU'RE GOING TO BUILD"? Then come and get them. They are yours for the asking.

Despite the fact that the sale of "Plan Books" published by the former State Association of Wisconsin Architects in 1949, was most gratifying due to the many responses received from all parts of the State, a large number of the books still remain unsold.

Following the merging of the State Association and the Wisconsin Chapter, A.I.A., for the formation of the Wisconsin Architects Association, the books became the property of the new organization which continued on with the sales.

However, owing to the wide distribution and the time which has elapsed since the publication, the Executive Board has decided to discontinue the sales and authorized Leigh Hunt, former Secretary-Treasurer, to dispose of the books which have been stored these many years at his residence.

"SO YOU'RE GOING TO BUILD", a manual of small homes, contains excellent sketches and plans designed by various members of the State Association. It was sold for \$1.00. Complete working drawings and specifications for each specific design were sold at \$30. The original drawings have been returned to their authors. Incidentally, the majority of the plans are of contemporary design. As up-to-date as they were the year they were executed.

In view of the contents, it is believed that upon learning of the demise, there are many who might wish to salvage several copies. Therefore, anyone desiring "Plan Books" may pick them up, at no charge, at 3800 N. Humboldt Avenue, Milwaukee 12. They will neither be delivered nor mailed. The books come in comparatively small packages of twelve to each package. In order to facilitate matters, please do not ask that these packages be broken. You have until October 1.

\* \* \*

## Edgar H. Berners Elected 1st Vice President, NCARB

Fred L. Markham, Provo, Utah, was elected President of the National Council of Architectural Registration Boards at its 33rd Annual Convention held in Boston in conjunction with The American Institute of Architects' Annual Convention.

Elected First Vice-President, was Edgar H. Berners, Green Bay, who was the first President of the Wisconsin Architects Association, and is now Regional Director, North Central States District.

# Wisconsin Architectural Students Awarded Twenty-One Hundred Dollars in Tuition Grants by Wisconsin Architects Foundation

**T**UITION awards for 1954-55 totalling \$2100.00 have been granted by the Education Committee of the Wisconsin Architects Foundation to thirteen Wisconsin Architectural students attending out-of-state schools.

Award winners, together with their schools, announced by Committee Chairman Maurey Lee Allen, AIA, Appleton, are as follows:

### UNIVERSITY OF ILLINOIS

- Robert E. Teegardin ..... Madison
- George E. Heider ..... Milwaukee
- Thomas M. Slater ..... Milwaukee
- Anthony P. Pawlowsky ..... Milwaukee

### UNIVERSITY OF MICHIGAN

- Roger W. Peters ..... Fond du Lac
- Gerald Stocks ..... Milwaukee
- Thomas J. Michalski ..... Waukesha
- John F. Myhre ..... Milwaukee

### UNIVERSITY OF MINNESOTA

- L. Montague Hanson ..... Green Bay
- Donald R. Schraufnagel ..... Milwaukee
- Robert M. Nelson ..... La Crosse

### IOWA STATE COLLEGE

- Rolland H. Williamson ..... Madison

### UNIVERSITY OF NOTRE DAME

- John B. Shepherd ..... Milwaukee

Selection of candidates for awards followed recommendations by the deans of the schools of architecture attended by the students honored.

In April, 1954, the Foundation advised all accredited schools of architecture of its desire to grant tuition assistance for Wisconsin students who are obliged to pay out-of-state tuition fees, since the State University at Madison provides no School of Architecture. This policy had been agreed upon by the Directors of the Foundation after lengthy correspondence with the deans of schools of architecture in three great midwestern universities.

### EDUCATORS ENTHUSIASTIC

Responses from educators were enthusiastic.

From Robert W. McLaughlin, Director of the School of Architecture at Princeton, came the following reassuring reply:

"We want you to know how much those of us in the teaching profession appreciate this splendid assistance on the part of the practicing architects of Wisconsin."

And from the University of Florida, William T. Arnett, Dean of the College of Agriculture, wrote:

"The other members of our College faculty join me in congratulating the Architects in Wisconsin on taking such progressive action in the field of architectural education."

The above letters are typical of those received from the majority of school notified.

(Continued on Page 4)



Gerald J. Rice, Foundation Counsel, (left) and Francis J. Rose, President of the Wisconsin Architects' Foundation, watch Leigh Hunt, Secretary-Treasurer, as he signs the checks insuring the students' tuition awards.

### Recipients Write Thanks

From the award-winning students have come such grateful acknowledgments as that by Robert Teegardin.

"I am sure the members of the Wisconsin Architects Foundation know how much a degree in Architecture means," he wrote, "and I thank them for the assistance they have given me to obtain mine."

Another example of the sincere expressions of gratitude is evidenced in Thomas M. Slater's letter.

"It is impossible for me to express my deep appreciation of your consideration by anything I might say in such a letter as this," he wrote. "I hope rather, to be able to find such an expression in the quality of my work and the integrity of my associations in my State of Wisconsin."

Members of the Foundation Education Committee in addition to Maurey Lee Allen are Joseph G. Durrant and Leigh Hunt.

### President Rose Reports on Finances

Finances of the Foundation are in satisfactory condition according to Francis J. Rose, President of the Foundation.

"Shortly after the Foundation was incorporated on May 18, 1953," reports Mr. Rose, "it received a grant of \$6300.00 from the Wisconsin Architects Association. In 1953, sustaining contributions totaled \$485.00; and thus far in 1954 while sustaining contributions have amounted only to \$70.00, memorial contributions in tribute to deceased Wisconsin architects have totalled \$640.00. We hope that by the end of this current year each member of the Wisconsin Architects Association will make his annual sustaining contribution to the Foundation, and thus participate in our efforts to aid Wisconsin students of architecture."

With respect to the cost of operation, Mr. Rose reports that the Foundation's only expenses are for the cost of printing its stationery, gift booklets and acknowledgment cards and the postage for its mailing. Stenographic services have been contributed by Association Counsel Gerald J. Rice. The only services paid for are the auditing and tax report prepared by the accounting firm employed by the Foundation.

### CONTRIBUTORS SUPPORTING FOUNDATION

Contributors to the Foundation to date are the following as listed by Leigh Hunt, Secretary and Treasurer of the Foundation:

### SUSTAINING CONTRIBUTORS FOR 1953

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### SUSTAINING CONTRIBUTORS FOR 1954

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Ebling, Plunkett & Keymar  
Joseph G. Durrant  
Carl Lloyd Ames  
Frederick J. Schweitzer  
Gerald J. Rice  
Jack Russell

### MEMORIAL CONTRIBUTIONS

Memorial contributions recently received were in tribute to the late Rubens F. Clas, Donald L. Kiese, Ferdinand J. Brimeyer and William G. Schneider, all of whom were AIA members; Joseph H. Volk, Heating Engineer; Leo J. Toonen; Albert H. Reddemann, father of Arthur O. Reddemann, AIA, and Peter Lefebvre, father of Gregory G. Lefebvre, AIA.

Those who contributed in memory of the recently deceased included:

Frederick J. Schweitzer  
Fritz von Grossmann  
William G. Herbst & Associates  
Maynard W. Meyer & Associates  
Mark F. Pfaller Associates  
Robert P. Potter  
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## Tell Results of Concrete Masonry Competition

ON that Friday night, July 18, at the Ambassador Hotel, Milwaukee, a goodly number assembled for dinner and to hear the results of the Concrete Masonry Home Competition, sponsored by the Wisconsin Architects Association.

It was a tense moment, as all waited to learn who were to be the winners of the \$3000 in prize money donated by the Wisconsin Concrete Products Association.

The judges had decided. These judges, members of the Wisconsin Architects Association, were Eugene Wasserman, Sheboygan; Mark T. Purcell of Siberz, Purcell, Cuthbert & Newcomb, Madison; Maynard W. Meyer of Maynard W. Meyer & Associates, Milwaukee; Wallace R. Lee, Jr., of Maynard W. Meyer & Associates; and Frederick J. Schweitzer, Whitefish Bay, Chairman.

Here are their decisions.

The first prize of \$1000 was awarded to Yasuo Nakao and the second prize of \$700 was won by the joint entry of Douglas Drake and Virgil Magerfleisch. The first and second prize winners are draftsmen in the office of Maynard W. Meyer & Associates, Milwaukee.

The third prize of \$400 was awarded to Leonard A. Widen, a draftsman in the office of Grassold-Johnson & Associates, Milwaukee.

The following received \$100 each for honorable mention: Dean B. Vollendorf, Manitowoc; Heniz Brummel, Milwaukee; Lawrence E. Bray, Sheboygan; Robert C. Klocksinn, Milwaukee; F. Peter Seidel, Milwaukee; Allan Wallsworth, Milwaukee; Robert G. Knopp, Wauwatosa; W. Robert Jennings, Racine.

In announcing their findings, the members of the Jury presented a general statement followed by an analysis of each of the three prize-winning plans, to wit:



Here the members of the Jury cogitate as they study the competitors' plans. Shown clockwise are Wallace R. Lee, Jr., (back to camera) Maynard W. Meyer, Eugene Wasserman, Mark T. Purcell and Chairman Frederick J. Schweitzer (facing camera).

### GENERAL

The Jury commends the Wisconsin Concrete Products Association for its sponsorship of this well-conceived competition and the opportunity provided to the young men of our profession in contributing their skill to the continuing present day high development in housing for American families in the moderate income bracket. It is primarily through efforts of this kind that the modern home of today has achieved a high level of Architectural merit never before concentrated on the small house field.

The Jury wishes, also, to commend all competitors for the general excellence of the competition results and bids the "Also Rans", who are always in predominance in all human effort, to study the highly placed designs for the enlightenment which must necessarily guide them in their future work.

### 1st PRIZE

Selected for competence and imagination in planning with relation to a variation of possibilities in site. Construction admirably adapted to standard concrete masonry units and good expression of those materials. Jury commends gracious entrance vestibule for house of its proportions, its flexibility, free circulation of plan and multi-use of space. Separation of living, service, and sleeping areas noteworthy. Nice relation between site and interior planning.

### 2nd PRIZE

Jury Commends this plan for its economical efficiency in plan and superb adaption in both construction and visual appearance of standard masonry units. Bedroom and living areas are beautifully oriented to modern living and sense of privacy. Combined general and service entrance complimented for its use in a small, easily controlled house. The kitchen-dining area is not as happily located for constant daily use as the 1st and 3rd place designs. Kitchen-dining areas should enjoy a more social use in present day planning.

### 3rd PRIZE

A thoroughly efficient and highly "commercial" solution for inexpensive masonry unit construction. An interesting contrast to the 1st prize design in planning theory particularly with reference to the social and service-dining areas. There might have been a happier treatment through further study of the bedroom planning. The designer is commended for a highly pleasing and uncomplicated exterior appearance and his complete planning efficiency through elimination of corridors.

Address by Edward A. Weeks, Atlantic Monthly Editor, Before A.I.A. 86th Annual Convention, Boston. Read This Delightfully Frank Piece, Conceded to be One of the Best Ever to be Heard by Any A.I.A. Convention

WHEN President Ditchy first wrote to me I felt the nudge of pride which accompanies such an invitation, and I also felt that here at last was an opportunity to conclude an argument — an argument between literature and architecture — which for thirty years I have been carrying on in my mind. Thirty years ago when I was courting I found myself embroiled in a series of highly personal debates with the gentleman who was destined to be my father-in-law. There is, as you all know, a natural antipathy between the father of a daughter and the young man who is threatening to take her from him; in some instances this antagonism is subdued, semipolite, in my case it was plainly outspoken. My antagonist was a very successful New York architect, the firm of which he was a partner had built the Ritz, the Vanderbilt, the Grand Central Terminal, and was at the time completing the choice buildings on the southwest corners of Park Avenue. Unkie, as I came to call him, was a profound believer in the artistry of granite, marble, paint, and cement, and a complete disbeliever in the printed word. Our feud was one of artistic survival and the sniping broke out at the dinner table.

"Don't be a damn fool!" Unkie used to shout, with the violence of one who is hard of hearing. "Don't think of going into publishing! Books are all through! No one is reading any more: they're too busy — dancing, motoring, going to the movies, listening to the radio. If you go into publishing, you'll end in a blind alley. Don't be an ass. Get into something safe — like banking or real estate."

"Who do you think is reading Main Street!" I used to shout back (its sales had passed half a million copies). Unkie didn't know. He hadn't read it. Indeed the only book I ever remember seeing in his hands was the *Memoirs of Daisy, The Princess of Pless*. He had known Daisy in her salad days.

This was the battle that went on despite the protests of the ladies present: I could not persuade him, and he did not dissuade me. Over the years he came to accept me as a self-supporting editor, but nothing I said could change his belief that books were doomed and architecture immortal.

At the time I speak of — 1924 — architecture, as seen by a bookman, was a very tasty profession. Everything was in the Very Best Taste, and it didn't make the slightest difference how often you plagiarized the dead. Every architect had a set of cookie tins. If he was asked to do a public building, a bank, or a city hall, he used his largest cookie tin and turned out something that looked like a badly swollen Greek temple. If he was to do a town house for a Vanderbilt, he used the French chateau cookie tin; for the moderately rich he made cookies Southern style, or beam and plaster Elizabethan, and for the little people like the Weeks he used the smallest tin of all, and

turned out a copy of a Cape Cod cottage. All in excellent taste.

The Cookie Tin School of American architects gave little thought to climate or topography. A house was not supposed to look as if it had grown out of its natural surroundings: it was supposed to look like an expensive foreign importation, and if you were lucky enough to persuade your client to import the bricks from a Plantagenet Manor, the marble mantels from Florence and the stained glass from a French convent — you scored Bingo and won the game.

All that was thirty years ago. The years between have been exciting and productive. In New York City the challenge to combine function with beauty has been met again and again by men like Charles D. Wetmore of Whitney, Warren and Wetmore, (Incidentally he was 'Unkie'), by Louis Skidmore whose Lever Building is the newest sensation on Park Avenue, and by Wallace K. Harrison, to name but three. Fenestration, under the stimulus of Frank Lloyd Wright, and Libby Owens Ford, has opened up the private dwelling. The lack of servants perhaps the most compelling force in contemporary architecture, has necessitated compact units which one woman, sometimes assisted by her husband, can run. And just as American novelists and poets of the Twenties broke away from a slavish European tradition, so our architects as they became more respectful of climate and location have originated buildings as indigenous as the one-level in River Oaks on the outskirts of Houston or as lovely as the superbly paneled rooms with a view which William Wurster has hung on the slopes of San Francisco.

The danger, as a bookman sees it today, is no longer the danger of cookie tins, but the danger of novelty and nudity; the danger of omitting essentials — book shelves, for instance — the inference being that the architect and his client no longer have any time to read; the danger of creating an interior so bare that it hurts; the danger of bringing so much of the outdoors inside that man's ancient needs for cosiness and shelter is let unsatisfied. I think it is a fine thing to remodel old stables and barns into dwellings, but I wish those architects who so specialize would remember that the horse and the cow do not attach as much importance to sitting down as we do. It seems to me that the chair is the most tortured and tortuous object in modern design.

The English are always worth watching. They make virtue of a necessity as, for instance, in their National Trust, without which their historic country places would fall to pieces. But better than that they manage to live with due respect for each other and for the country they love. Architecture for them is a design for living in the most encompassing degree: it is a design which encompasses the care of their

roads and the good manners of motorists; it includes the signs and the use of signs so characteristic of a people; it includes the protection of shade trees and of cyclists, the decent burial of dead automobiles, the restoration of bombed cities, and what to do with the multitude of bomb shelters. It includes slum clearance, and the creation of a versatile new Festival Hall in the center of London; it includes the upkeep of the past, whether it be Stonehenge, Westminster Abbey, or the Tower of London — all this in addition to the projection of new schools, hospitals, and homes is what the English mean by architecture. 330,000 new homes built last year — that's quite a record; at that rate it will only take them ten years to replace the 4 million homes destroyed in the war.

As I drove in from the airport on my first day, the bus took me along the Thames and past two of the great new housing units built by the London Country Council. These huge apartment houses with their many balconies giving on the river were named "Keats House" and "Shelley House," and I like that thread of continuity just as I like those signs in della Robbia blue and white which are pointed on some of the oldest dwellings in London, "David Garrick lived here," and then the dates; "Robert Browning lived here," and then the dates; "Benjamin Franklin lived here," and then the dates. The English have a closer touch with the past than we do, and I think it is part of their strength.

The English signs always look to me as if they had been written by Charles Dickens. There is an involuntary humor in them that makes me grin. When I see letters two feet high: GIDDY AND GIDDY, advertising themselves as Estate Evaluators, or when I read that the Baredown Hotel makes a specialty of honeymoons, I wonder if these people are really in earnest. When I read in an English market place a sign saying "Our Fresh Eggs Can Hardly Be Approached," I realize that the language has an extra dimension. In the basement of the British Museum, I remember a placard reading "These Basins Are for Partial Ablutions Only;" I asked the attendant why and he explained that in hot weather some of their readers were tempted to use them for "baths". I noticed that the toilet seat in my hotel suite was named "Invictus," and when I asked an English friend if he thought this was appropriate, "Why not," he said. "Latin was still in good standing when that particular form of architecture became popular."

All this is very refreshing to an Editor who had been worn thin by the tumult, the angry voices, and accusations in Washington. We need a change of perspective, all of us, in these days of high tension, and when it comes once again, we begin to listen to the quiet voices of our time, the quiet voices such as Sir Richard Livingstone, the greatest educator in England, and Doctor Schweitzer, the great healer of Africa whose credo is expressed in these three words: "Reverence For Life." We listen to James Bryant Conant, formerly the President of Harvard, now our High Commissioner in Germany, who continues to insist in his talks to German scientists that solar energy may become more important than the atom within a half century. The Germans have a nickname for Dr. Conant; they call him, "Mr. Atom," and here are some of the prophetic things he has been telling them:

"The next 50 years will prove that human nature is tough and unyielding to a high degree.

"The world's food problem will be well in hand by the year 2000, conquered by new farming techniques.

"The earth could burn up its last tons of coal — and not worry about it. Solar energy and the synthetic fuels will more than make up the difference.

"Solar power will also make the production of fresh water from the sea a reality. This could come as early as 1985, and it would make more than one desert near a seacoast a garden spot.

"We will avoid war," predicts Dr. Conant, "only by the narrowest of margins and only because time and again when one side or the other was about to take the plunge the expert military advisers could not guarantee an ultimate success."

Not all the quiet voices one hears in England are cheerful. They were cruelly scarred by Blitz. The sense of loss reaches to their marrow. They can deduce from the bombing they have survived what the effect of the Hydrogen bomb would be upon their tight little isle. This causes some of them to think despairingly of the future. In his essay on *Decadence*, C.E.M. Joad, the English philosopher, makes this inditement of our time.

"Ours," he says, "is an age which has no fundamental beliefs or convictions and, in particular, no beliefs in regard to the existence of an order of reality other than that which we can see and touch. It is an age which, having no religion, does not believe in God. Hence, it cannot write about Him as Milton did, make music about Him as Bach did or, like the cathedral makers of the early Middle Age, build beautiful structures in His honor. Moreover, since it is an age where mind has been largely formed by science, and which believes, therefore, only in the existence of what it can see and touch and of things which are of the same kind as those which it can see and touch, it does not believe in the existence of beauty as an immaterial form which can manifest itself in man's handiwork and touch wit surprise of its sudden glory his structures of sound and paint and brick. It does not aspire to make such structures."

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But I do not see how builders like yourselves can accept that counsel of despair. The very act of building is in itself an expression of confidence in the future. You know as "Unkie" knew that the life expectancy of a building in New York or Chicago is probably no greater than fifty years. You may live to see some of the things you were proudest of torn down, yet you believe in the immortality of architecture.

On one of my last days in London I had a reunion with an English poet whom I had not seen for twenty years. We went for a long walk along the river, we revisited the Sixteenth Century as you find it in the Tower of London, and then as we re-emerged into the Twentieth and hailed one of those shiny dinky little taxicabs, my friend turned to suddenly and asked, "Ted, do you really think man will survive? Where do you find your faith to go on editing that magazine?"

That was not an easy question, and I answered instinctively, "Gee, Morley," I said, "I guess — I guess I find it every time I face an audience at one of our big state universities. Those kids with their wonderful responsiveness make me believe we will pull through."

If I am right, and I believe I am, that is where hope lies. As I see it, the demands on your profession will be enormously increased in the years directly ahead. Begin with these simple facts. The rate of population increase in this country has doubled in the decade of the Forties, and it shows no sign of slowing down in the Fifties. This means that the children of the G.I.'s now flowing into the high schools will double the college population in the eight years ahead. This amazing increase will force you to build new high schools, new dormitories, new city universities, new community centers, and eventually new housing units for the newlyweds. There is one over-increasing demand upon your initiative and skill.

Here is a second. Look for a moment at our old cities along the Atlantic seaboard, cities like Boston, Philadelphia, Baltimore, and tell me what you see. You see a vast dustbowl of grimy black buildings, old warehouses, and old brownstone dwellings, areas which were once well-built and which are now economically dead. Those dustbowls have to be cleaned out, and those old parts of the city revived as the Allegheny Conference has done so successfully for Pittsburgh.

What else do you see? You will see — if you look hard enough — you will see a few beautiful fragments of our historic past. I mean: Rittenhouse Square, Beautiful Hill, Georgetown — houses which are living reminders of our great past and which simply must not be destroyed. This too is your responsibility.

What else do you see? You see a process of decentralization which is moving industry after industry out of the crowded city into the open country where overnight new towns cluster around new plants and shopping centers. This must not be done haphazardly. The string towns that are springing up along our big highways with their pastel tints and their cellars full of water are not an architect's dream for the future. We need better planning than that: you must do it. The care and revival of cities is your second great charge.

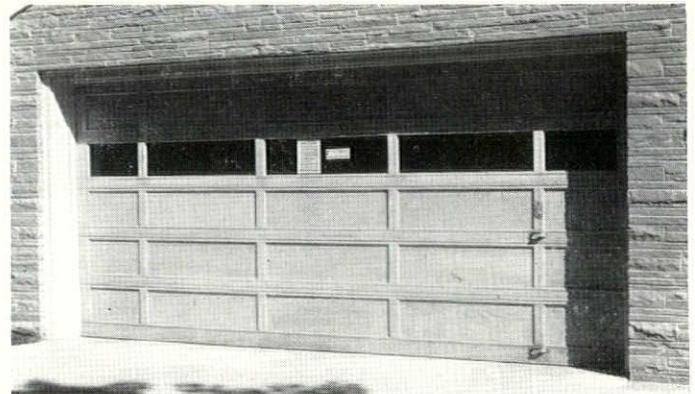
And finally, there is a third. This opportunity grows out of the fact that we are still a migratory people, the fact that only one American in fifty spends his adult life in the house where he was born. Look for a moment at what is happening in the New South. The TVA has produced cheap power; the displacement of one-crop agriculture has released high reservoirs of unskilled labor that can be taught to be skilled; industries all through the North and Middle West have been moving South to capitalize on power and labor, and to be closer to their raw materials. A man of vision said to me recently, "We may have lost the China market, but, brother, the new markets we have found for ourselves in the South are worth more, and mean more for Democracy!" This is not just an operation for profit; it is an opportunity to make first-class citizens, black and white, out of those who were hithertofore second class or third class. It is an opportunity to build a better country than what we had. Go to it, and good luck!

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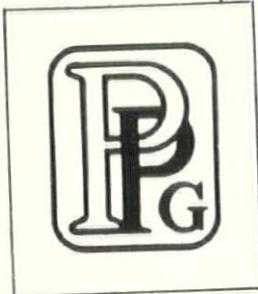


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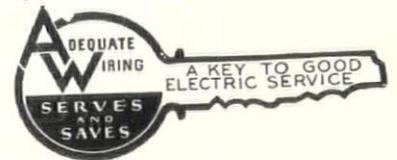
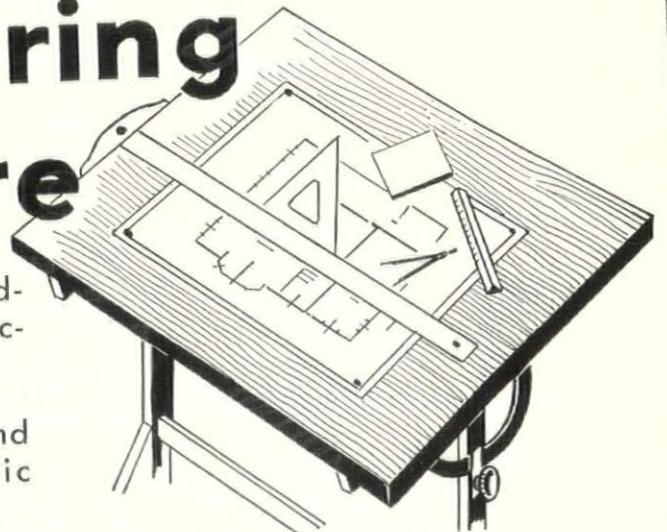
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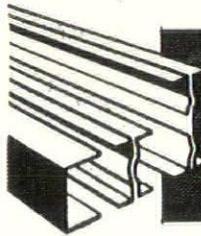
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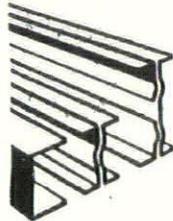
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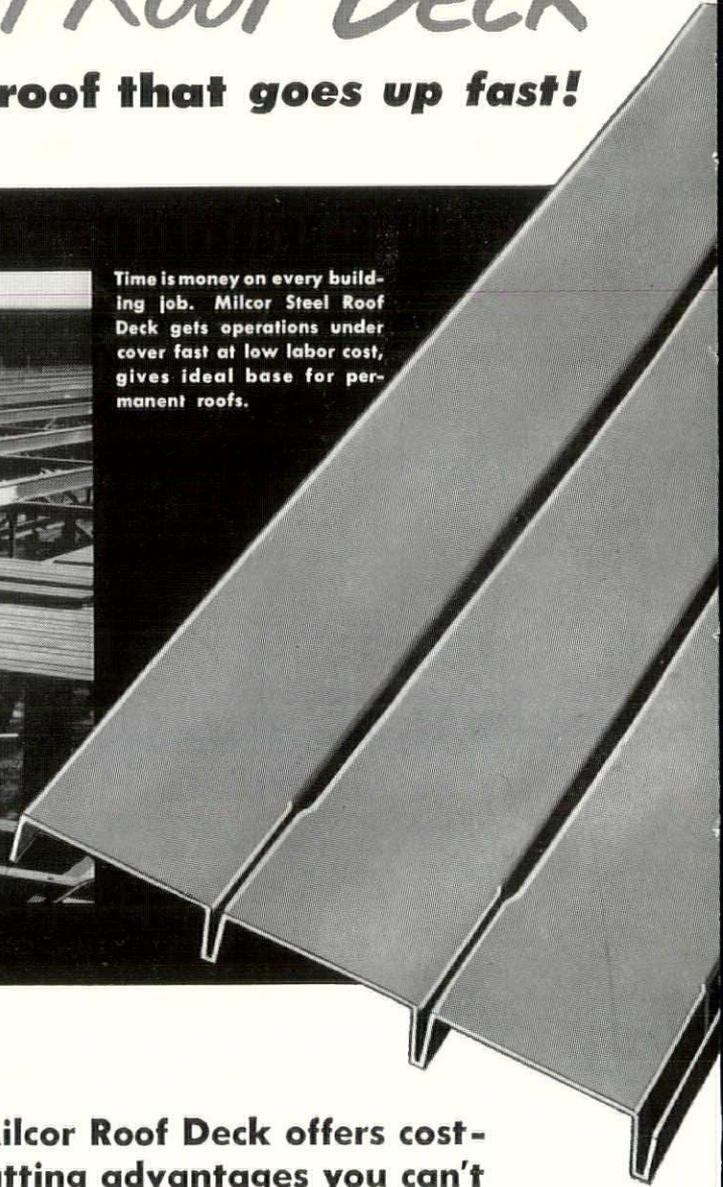


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