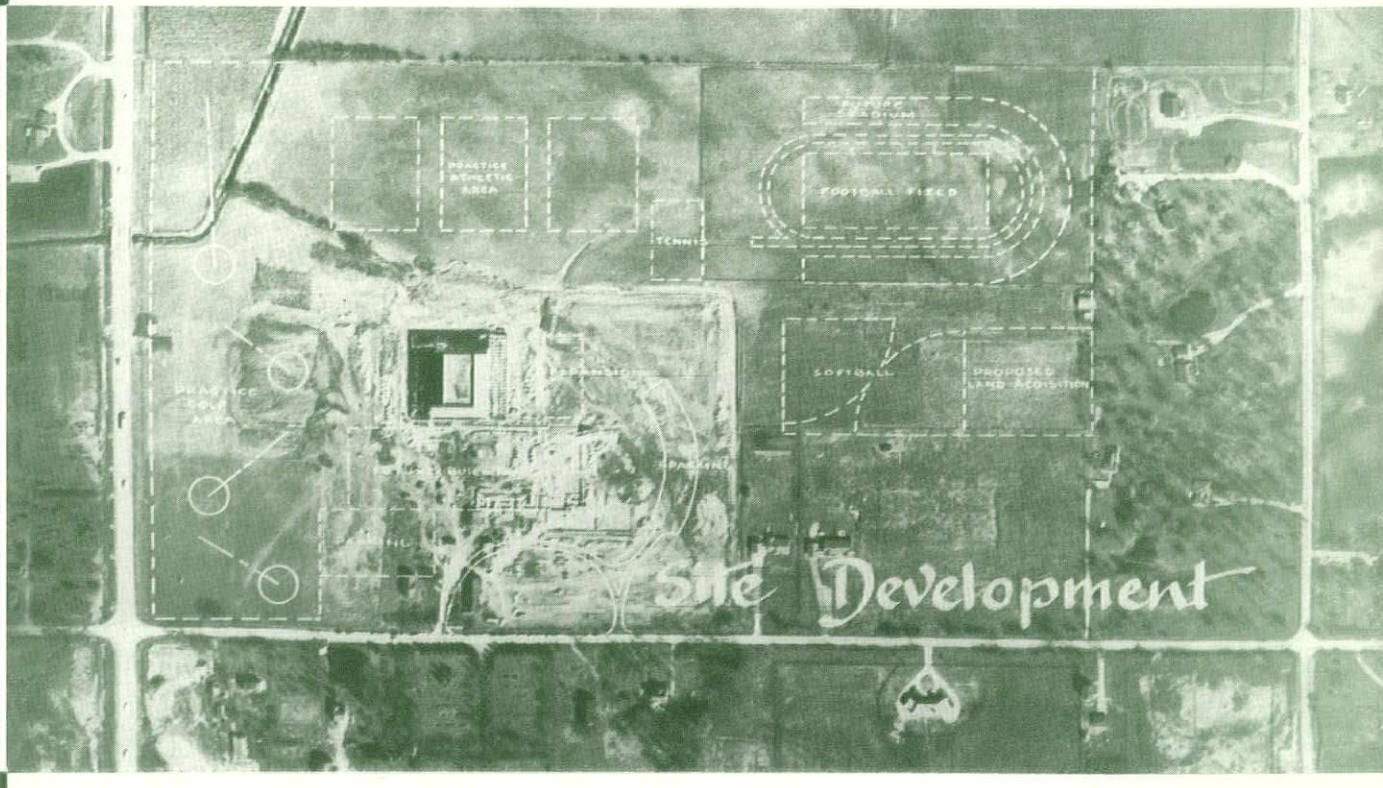
MAY 1959

the Wisconsin Architect



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Wisconsin Chapter
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4003 W. Capitol Drive, Milwaukee 16, Wisconsin
Telephone UPtown 1-9450. Executive Secretary, Mrs. Ruth Hill.

Chapter Notes

● A TELEVISION SERIES called "The Homes in Which Architects Live" will begin June 1 on WTMJ-TV. Miss Beulah Donahue will interview sixteen Wisconsin Chapter, AIA, members and tour their homes via slides during the color telecasts.

Wallace Lee, AIA, will be the first guest in the series and will show pictures of and discuss his contemporary home in Hales Corners. Other members participating in the series are: Mark A. Pfaller, George Schneider, John Brust, Eugene Wasserman, Charles Burroughs, Joseph Sherer, Frederick Schweitzer, Robert Potter, Clinton Mochon, Myron Sielaff, and Joseph Weiler, all AIA.

● FREDERICK J. SCHWEITZER, AIA, professional advisor to the recent Gas Company Home of Easy Living Competition expressed admiration for the work of the judges. Pictured top to bottom, they were Ralph Rapson, AIA, Dean of the School of Architecture, University of Minnesota; J. Warren Platner, AIA, an architect with Eero Sarrinen & Associates; and Bruce S. Blietz, public relations chairman for the National Association of Home Builders. "These men worked hard from nine in the morning until 6:30 at night on the judging and should be commended for their painstaking diligence," Schweitzer said.

● FRANK F. DROLSHAGEN, AIA, has been elected an Emeritus Member in the Wisconsin Chapter, AIA.

● SPEAKERS for the architectural profession have been exceptionally busy in recent weeks. **Wallace R. Lee, AIA,** spoke February 23 to the Greendale Women's Club on "An Architect — Who and What Is He?" **Al Grellinger, AIA,** showed the film Architecture USA to CYO members at St. Leo's on March 11. **Reimar Frank** addressed the Glendale Women's Club on men's night March 12 showing slides he took at the Brussels World Fair and concluding with an architectural critique of the fair. **Arthur O. Reddemann, AIA,** spoke March 13 at a Washington High School Kiwanis Career Day program. **Charles Burroughs, AIA,** spoke March 25 at Pulaski High School, also for a Kiwanis Career Day program. **Kenneth I. C. Knudson, AIA,** Hartland, reported very good pupil response at two Career Day programs he conducted at Arrowhead High School, April 3.

● RALPH AND JACK KLOPPENBURG have established the new firm of Kloppenburg and Kloppenburg at 5906 North Port Washington Road, Milwaukee.

● RICHARD LINDE and THOMAS BLOOD are the newest enrolees in the architect in training program. They will receive their certificates at the next Northeast Division meeting. Linde is with the firm of Edgar A. Stubenrauch and Associates, Sheboygan, and Blood is with Frank C. Shattuck. M. F. Siewert and Associates, Inc., Neenah.

● JAMES J. ANGUS, AIA, a principal in the Janesville firm of Frelich and Angus recently has transferred to the Wisconsin Chapter from the Chicago Chapter, AIA.

● THE NEW CORPORATE NAME of Frank C. Shattuck, M. F. Siewert and Associates, Inc., Architects, has been announced by that Neenah firm.

● THEODORE ESCHWEILER, AIA, was reelected Justice of the Peace of the village of Chenequa.

● ABE TANNENBAUM, AIA, chairman of the Cancer Drive for the Milwaukee Division, reported the quota given the architects' group was exceeded by 30%. Tannenbaum attributes this outstanding success to the tireless assistance provided by members of the Women's Architectural League. Members of the WAL who solicited in architects' offices were: Mary (Mrs. Roswell) Graves, Ruth (Mrs. Al) Grellinger, Alex (Mrs. Charles) Haeuser, Beanie (Mrs. Jack) Kloppenburg, Dorothy (Mrs. Don) Libby, Phyllis (Mrs. William) Losch, Beverly (Mrs. Sheldon) Segel, Esther

(Continued on page 15)

"The architect survives only if he does not classify himself as a business. He must not strive for quantity instead of quality."

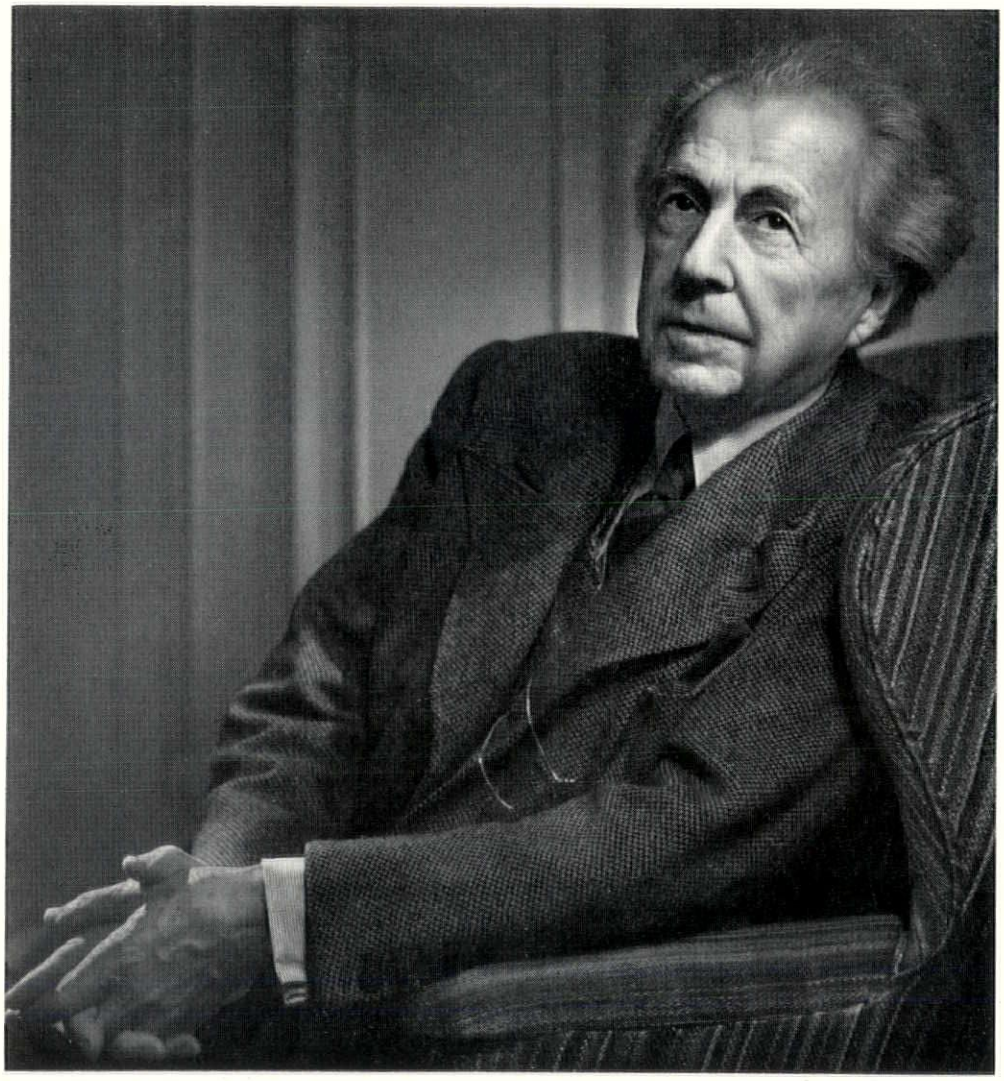
"Don't be afraid to devote your time and love for years and years to a single building. Make an honest and beautiful thing out of it."

"Architecture is an expression of human beings for human beings. You can see painting, you can hear music. No word is sufficient to describe Architecture. Literature tells about man, Architecture presents him."

"There must be a soul in Architecture — art and religion go hand-in-hand."

"We must not be imitative cowards importing style from abroad."

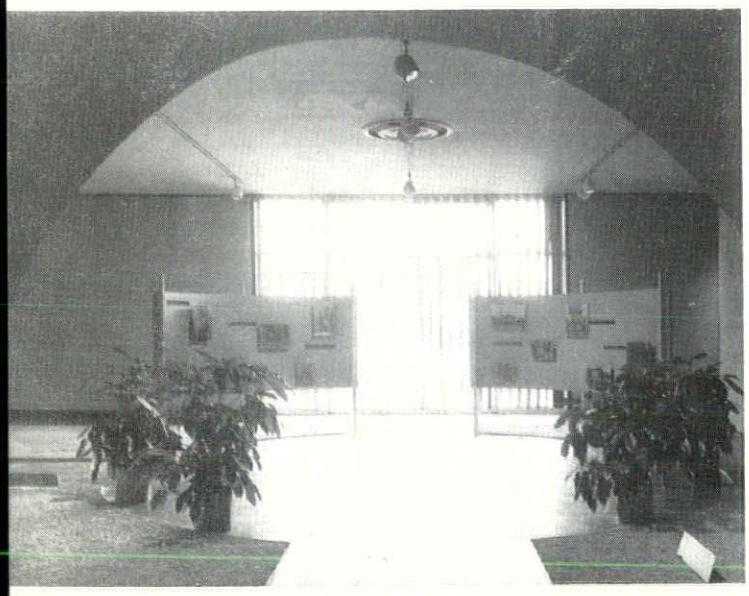
"America is going to have an Architecture, the greatest the world has ever known, to which Rome's will not compare." — Mr. Wright at the 1955 convention of the Wisconsin Chapter, American Institute of Architects.

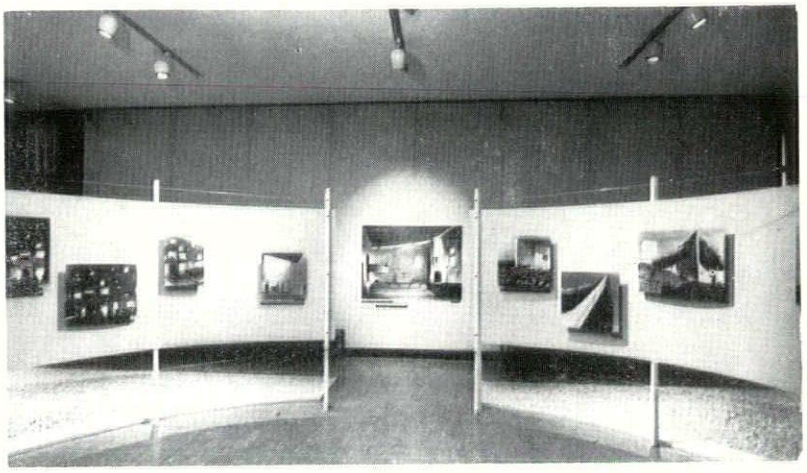


Frank Lloyd Wright's divine dissatisfaction
was the genesis of an American Architecture

A TOUR THROUGH SPACE

by Robert Newgard Strass





Architects have been categorized as dreamy artists and poor businessmen. In an oversensitive reaction to this criticism, architects have misdirected their efforts in public relations programs which emphasize their ability as good business men but play down their role as artists.

The exhibit "Architecture: Man's Space" reverses this unhappy trend. It presents the work of several architects who are not embarrassed to call themselves artists. The role of the architect as an artist who creates beauty is emphasized.

As the exhibit points out, man builds an environment to satisfy his emotional desire for beauty as well as his physical need for shelter. This man-made environment is "Architecture: Man's Space."

Since it concerns itself with space (the voids of structure), the exhibit gives the void meaningful form with areas of white limestone chips that actually define the resultant circles of the exhibit.

The introductory circle contains a structure symbolic of a new architecture in which form, structure, and interior space are one. Serving as a portal to the following circles, this introduction sets forth the purpose of the exhibit — to illustrate that the reality of architecture is the space and sequence of spaces within. And that the reality of the city is the spaces *between* structures.

As a necessary background for understanding contemporary spatial concepts, the exhibition relates a brief history of architecture as the story of creating space for man.

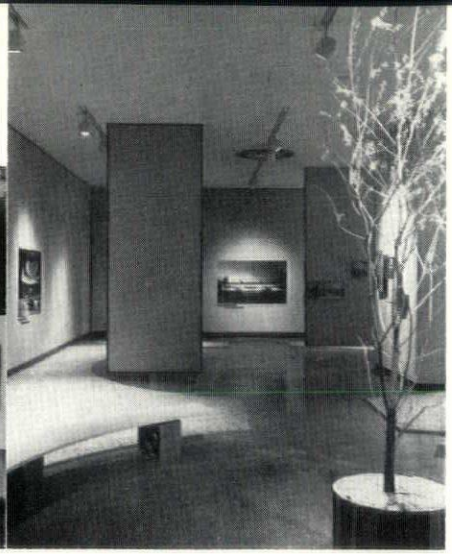
LeCorbusier's Chapel at Ronchamp, France, and Eero Saarinen's M.I.T. Chapel illustrate the use of light as a modifier of space. By contrasting light with darkness, these buildings use light to amplify the emotional power of space.

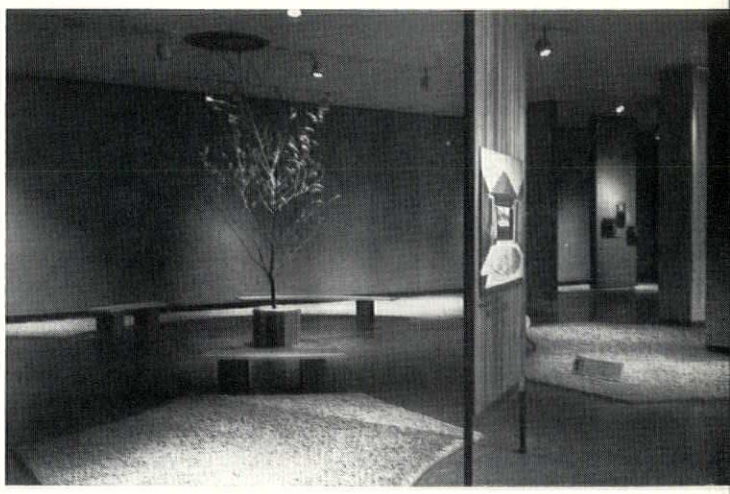
The curved display panels are reversed in the next area to create a compression and release of space. The buildings here, Frank Lloyd Wright's S. C. Johnson and Son administration building in Racine, Wisconsin, Taliesin at Spring Green, Wisconsin, and the St. Louis Municipal Airport by Hellmut, Yamasaki and Leinweber, illustrate how sequences of contrasting volumes of space can complement each other as in music, contrasting volumes of sound complement each other.

The next circle illustrates how space may be modulated by non-structural elements. Sometimes the space required for a building is so large it cannot be comprehended from a single position, as in the Architecture and Design Building, Illinois Institute of Technology, Chicago, by Mies van der Rohe, and Edward Stone's U. S. Pavilion for the World's Fair at Brussels. To satisfy man's need for direction and human scale within these spaces, non-structural screens and partitions are used. In the U. S. Pavilion the strong geometry of the structure maintains unity of the space in spite of the variety of displays.

A lounge area with a willow tree growing in the center serves as an intermission at the halfway point of the exhibit.

The last two circles describe envelopes of space as building units. In the past, bricks, stones, and





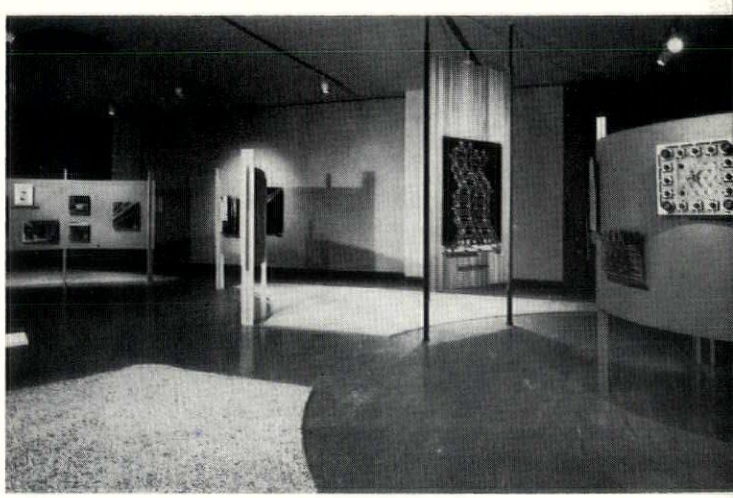
wood were assembled as columns, beams and walls to build man's space. With new methods of construction these bricks and stones can become hollow building units, strong enough and large enough to contain and protect man.

A bath house in Trenton, N. J. and an office tower project in Philadelphia, both by Louis I. Kahn, illustrate the use of space as building units in his theory of "master-servant spaces." Le Corbusier's High Court of Justice Building in Chandigahr, India, is a hollow wall placed under a parasol roof. The envelopes of space making up this wall are actually India's High Court, her lower courts, and an entrance void between. The apartment house at Marseille, also by Le Corbusier, shows that multi-family buildings, too, can provide spaces more fitting to man than is the common apartment cage.

The exhibit concludes with a plea for conscious design of the spaces between as well as the spaces within buildings. This is left as the challenge to city planning — to make travel (that is, living) between the structures of a city as beautiful and enriching to man as the interior spaces that have been shown.

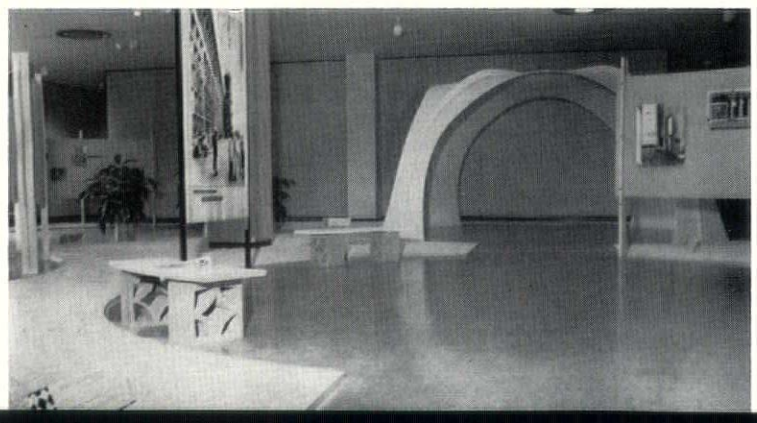
Four lectures, and a catalog, are coordinated with the show.

The exhibit will tour Wisconsin, beginning May 17. Numerous requests have been received to display the exhibit in other states.



Mr. Strass, a member of the Milwaukee Division Exhibition Committee, interprets "Architecture: Man's Space." This exhibit, designed to promote understanding of contemporary architecture is sponsored by the Wisconsin Chapter, AIA, and the Milwaukee Art Center where it is displayed. Inquiries concerning the exhibit may be directed to the "Wisconsin Architect."

Photos by Big Cedar Studios and Reimar F. Frank



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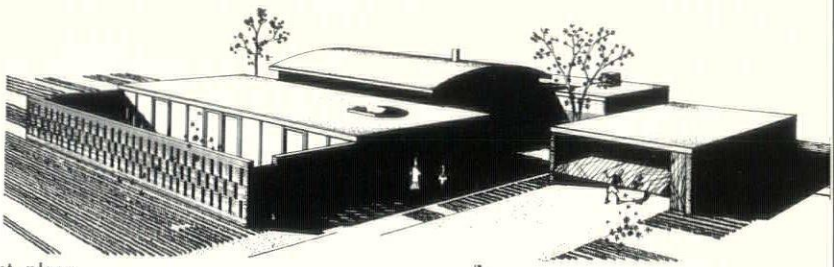
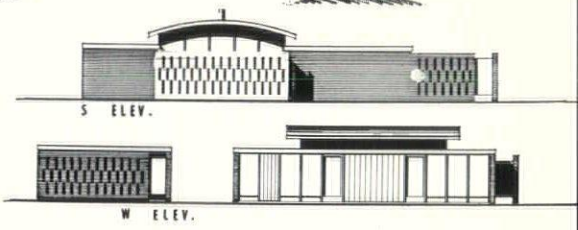


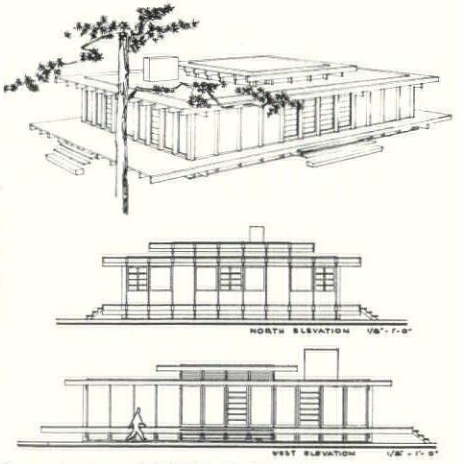
First place
LEONARD ARTHUR WIDEN



The first American Institute of Architects approved home design competition held in Wisconsin in many years received enthusiastic reception from both sponsors and participants. The $2,400 competition sponsored by Milwaukee Gas Light Company drew over 100 inquiries from state architects and resulted in 50 completed entries.

Architects competing in the all-gas "Home of Easy Living" contest were asked to design a house to be built on a $5,000 suburban lot. The house was to fulfill the living requirements of a family of five, including 12 and 10 year old sons and a 6-year old daughter. Living area could not exceed 1,800 square feet and the cost was to be held under $15 a square foot.

The winning architect was Leonard A. Widen, 2935 N. 89th St., Milwaukee, a designer at Grassold-Johnson & Associates of Milwaukee. Widen's entry, a house incorporating a "barrel roof" and private courts for outdoor living, captured the $1,000 top award.



Second place ROBERT K. VANCE

Second prize of $500 went to Robert K. Vance, a designer-craftsman with Irion & Reinke, Oshkosh architectural firm. The third place award of $250 was won by Donald S. Carlson, 8028 Red Arrow Ct., Wauwatosa, also a designer with Grassold-Johnson & Associates.

First honorable mention awards of $100 each were presented to William L. Guerin, 2500 N. 49th St., Milwaukee; Thomas S. Torke, 2118 Menomonee River Dr., Wauwatosa, and Gerald D. Germanson, Madison. Second honorable mention awards of $50 went to Nathaniel W. Sample, Madison; Richard Linde, Sheboygan; Peter Seidel, 3501 N. Shepard Ave., Shorewood, and Edward A. Suchorski, 1026 E. Lyon St., Milwaukee. Linde also received a special $150 "gas idea" award.

The "Home of Easy Living" contest idea resulted from an article written for the October, 1958 WISCONSIN ARCHITECT by Frederick J. Schweitzer, AIA in which Schweitzer criticized Wisconsin architects for not providing designs for houses costing less than $30,000. The article later was reprinted in the Milwaukee Journal.

The contest was held under the rules of the AIA with Frederick J. Schweitzer, chairman of the chapter's Home Building Industry Committee, contest advisor. Judges for the competition were Professor Ralph Rapson, Minneapolis, Minn., dean of the University of Minnesota Architectural School; Warren Platner, Bloomfield Hills, Mich., an architect in the firm of Eero Saarinen & Associates, and Bruce S. Blietz, Chicago, Ill., public relations aid for the National Association of Home Builders.

The judges felt that Widen's winning entry was an extremely well organized plan. Worth their specific mention was the excellent traffic pattern obtained by designing passageways that enhanced the areas of the rooms instead of being narrow hallways. The resulting concept of size gave the relatively small house an air of elegance.

In explaining his entry, Widen said that since the woman of the house was a painter he felt he would make use of the entrance as a gallery for her works. The gallery and living rooms were built under the vaulted roof because of his desire to accent the living area of the home. The courts around the house were used to add a feeling of spaciousness. Any resemblance to a fortress was avoided by making the walls light and airy.

Vance's second place design was lauded by the judges for its "especially strong and simple concept"

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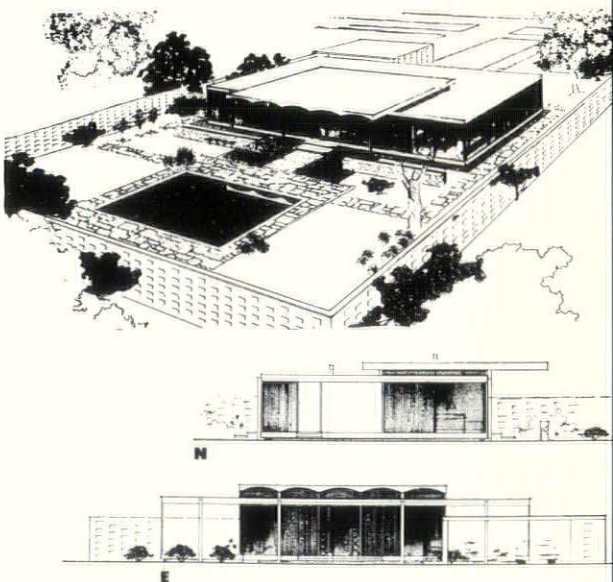


Third place DONALD S. CARLSON

Plots Plats and Plans

by Robert C. Greaves

One of the major and best aired subjects among landscape architects is the question of collaboration with other professionals, specifically architects.

When first I was approached to do this seires I thought, "What a perfect opportunity to blast away at the architects in their own professional organ." Since that time, architects have managed to keep me so busy I haven't had the opportunity to sit down and prepare these articles until now. My opinions have completely changed with regard to what purpose a series on site-development and architect-landscape architect relations would be. Essentially, I should hope the purpose to be educational for the architect.

The profession of landscape architecture probably represents the smallest group of trained professionals in the country; however, by definition their field encompasses a broad interrelated scope, ranging from architecture and civil engineering to planning.

Basically the landscape architect receives the same training and educational benefits as the architect, and the same qualities which are looked for in an architect are reflected in the landscape architect. Fundamentally then, landscape architecture is a profession, the practice of which entails the design and arrangement of land and the objects upon it for human use and enjoyment. Remuneration is received directly from a client and not from a commercial profit on materials supplied or labor employed. The field of landscape architecture includes projects of varying size, importance and character such as: private properties, parks, recreational areas, land subdivisions, institutions, industrial and housing developments, towns and cities.

The landscape architect renders service to the client, either directly or in collaboration with the architect and/or the engineer, and gives consideration to the economical and efficient use of land together with its aesthetic appearance.

Landscape architects have their own national professional society. The American Society of Landscape Architects, founded in 1900, and numbering 872 members, 557 associates and 149 student affiliates. In Wisconsin, we have two professional societies: The Wisconsin Society of Landscape Architects, operating out of Madison, and the Wisconsin Association of Landscape Architects, operating out of Milwaukee. A local chapter of the American Society of Landscape Architects currently is being formed.

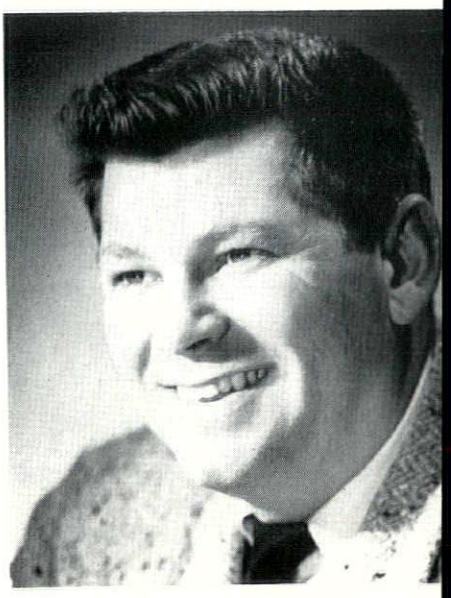
Where do we find the professional landscape architect? There are not many of them, probably a thousand in the country, and in many states, none. Contrast this with the 10,000 architects and the 20,000 engineers in existence today. Most landscape architects can be found tucked away in public agencies, recreational departments and park commissions. In Wisconsin this is definitely the case. To the best of our knowledge, we have some 50 to 60 landscape architects in this State. Of these, 8 or 10 operate out of private offices. Only a few private firms exist as such and the rest are working for nurseries, are in business contracting for themselves, or doing gardening on the side. Many are in planning organizations.

Why such a shortage of private offices? Perhaps, because the architects themselves have usurped that which fundamentally belongs in the field of site-development. Perhaps the landscape architects are not aggressive enough to start private offices. I believe there is definitely a greater need for landscape architectural services in this state. I base this on our own experience, but surely, with the amount of work

(Continued on page 9)

Robert C. Greaves is a partner of Greaves-Simotti Associates, Planning Consultants-Landscape Architects, Milwaukee. The firm operates in Wisconsin, Minnesota, Illinois and Michigan and has collaborated on projects with more than 27 Wisconsin architectural firms. Greaves studied landscape architecture and urban planning at Michigan State University.

The purpose of this series, written exclusively for the WISCONSIN ARCHITECT, is to activate thinking and motivate progress in the field of site planning as it relates to architecture. Comments and criticism directed to this publication will be answered by Greaves in later articles and will help make the series more meaningful.



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available, several firms could exist. In Illinois you will find some 8 to 10 private firms in practice with two or more landscape architects and in addition many small offices with one principal and two or three draftsmen. (This presents a real problem in job training in Wisconsin. No landscape architect is prepared to go into practice coming out of school, especially from the University of Wisconsin. So they are generally absorbed into the nursery and landscape industry. Unfortunately this leaves the average graduate poorly prepared to execute anything but a planting problem).

Perhaps one of the opportunities open to the landscape architect graduate may lie as site planner in one of the larger architectural offices. According to the 1956 AIA Survey, architects use outside consultants for landscape work in 71% of the offices surveyed. In 26% of the offices surveyed they used a draftsman or someone in the office who adapted to the principles of land planning. If you put these two figures together, it seems that most architectural offices recognize the need for landscape work or outside consulting in some form.

The architects probably feel very unsympathetic to the problem of the landscape architect. Too many of you may have forgotten your battles for recognition. You have fought the telephone book war, you have fought the registration battle. You are fighting engineering encroachment. The landscape architect needs support and it is logical that he would turn to architects for this recognition. We still maintain that we are trained professionals doing a necessary job. The terms "exterior decorators," "bush peddlers," "landscrapers," and "rose pushers" do not apply to men who have spent four to six years in serious training in site-development, land planning and urban planning!

I am a little tired of clarifying my profession in the social situation: "What do I do?" My stock answers: "No, we don't plant," "No, we don't dig," "No, we don't put in lawns," "We are strictly an architectural office," "Yes, just the plans." Well, we manage somehow! It seems only logical to look for recognition by the group to which we "belong" if only by Webster's definition.

So much for my plea for understanding. Now, let's get down to facts. The major question that should come to most architects' minds is specifically, "Why do I need a landscape architect? Are not my ideas and engineering consultants sufficiently trained to handle all site and ground designing?" I turn to the bible of landscape achitecture, Hubbard and Kimball's, "An Introduction to the Study of Landscape Design" and quote. "To begin with, a trained and experienced people are needed to guide man's modifications of the landscape so that he may get the greatest possible aesthetic satisfaction" (and usefulness). Hubbard and Kimball mean that in total planning there are, "so many new things to know that one man cannot master them all." Also, "One must have special training and insight to plan parks, outdoor areas, private grounds, hospital sites, school layouts."

While striving for the unity which the architect feels so strongly, the landscape architects thinks in terms of contours, building relationships, ground patterns, ground forms, planting masses. His concept is the entire building and its relation to the space it occupies. Architects generally cannot have the abstract viewpoint which is basic to an understanding of a comprehensive site study.

On the other hand, all architects scream for total unity: A collaboration of the site and the building, a related interior, exterior. The whole idea should be a harmonious, related, easily acceptable pattern. As a result many architects feel very strongly that the landscape architect should be called in.

However, at the stage when he knows in his heart he needs help, he does not dare attempt to influence the client, and thereby perhaps reduce his budget. It is understandable. I certainly can understand it. Perhaps this is one of the reasons many of my contemporaries in practice avoid architects and attempt to usurp whatever monies they can when working with the client directly. Many landscape architects do not enjoy a working arrangement with architectural firms.

My basic philosophy, however, differs. One of the most successful landscape architects in the East once advised me to hitch my wagon to the architects. "They will understand, they are sympathetic, and they will probably throw more work your way than you can do." My own particular case, however, is not the case in point. We are discussing landscape architecture in general. To be sure, in the concept of overall planning there must be one who is the master planner. Whether this man be the architect, the landscape architect, the engineer or the promoter. One individual must dominate the planning picture.

When the landscape architect assumes the role of prime planner in a park, it is understood that he should turn, or advise the client to turn, to an architect, an engineer, and whatever other professional he deems necessary to strengthen his weakness. I seriously question whether some landscape architects and architects admit to these weaknesses. But surely in the overall concept we must recognize the three related fields, engineering, site development and architecture. How much better to have formed a working, sympathetic association before the mistakes have occurred.

A philosophy of landscape architecture was well stated in the following from an article by Paul Tritenbach, Landscape Architect, Cala, California in "Landscaping" magaine:

> REALIZING that all people have an inborn need for beauty, order, a sense of space, recreation, relaxation, etc. Recognizing that it is our business to satisfy these needs to the greatest number of people:
>
> REMEMBERING that most people have only a meager concept of what a landscape architect is and can do for them, driving to put this information across to them in as many tasteful and acceptable ways as is possible.
>
> TRYING to encourage the improvement of University and other training and even licensing,

(Continued on Page 15)

Architects Sponsor Bill 498S Designed to Eliminate Inequities

Bill 498 S, sponsored by the Wisconsin Chapter, AIA, was introduced in the Wisconsin Senate by State Senator Leo O'Brien on April 8 and has been referred to the Committee on Governmental and Veterans' Affairs. The purpose of the bill is stated to be the elimination of inequities now considered to exist in the law governing the right to design buildings. Currently every engineer, **whether qualified or not,** is allowed to submit plans for all buildings to the Industrial Commission. **This in spite of the fact that many engineers are not trained or are not associated in any way with construction work.** In the interest of public health and safety, the Wisconsin Chapter, AIA, has taken this action.

Legislation passed in 1955 expanded the field of design for engineers from "industrial plants and buildings" to the entire field of construction. While this legislation was introduced by four engineers, it was endorsed by the Wisconsin Society of Professional Engineers and received the society's financial backing. Bill 498 S would modify the 1955 legislation by requiring the Registration Board to certify to the Industrial Commission engineers "qualified in the fields of planning, structural design or supervision." Only engineers thus certified would be permitted to submit plans to the Industrial Commission.

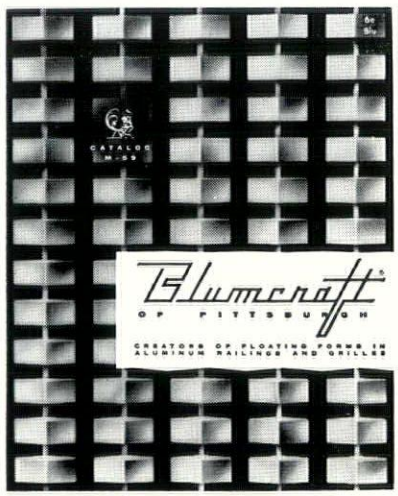
Since 1955 the Legislative Committee of the Wisconsin Chapter, AIA, met often with the parallel Wisconsin Society of Professional Engineers committee in efforts to arrive at a law acceptable to both groups. It was proposed by the architects that the engineers be classified as to the particular type of work they were qualified to do. The engineers would not accept the classification principal and the meetings were unsuccessful.

Under Bill 498 S all engineers would be registered, but would not be classified. It would be the duty of the Registration Board to determine after examination or by other means which engineers have the education, knowledge and training to execute construction projects. This is in contrast to all previously proposed laws which have attempted to determine the qualification within the law, rather than having the Registration Board make this determination.

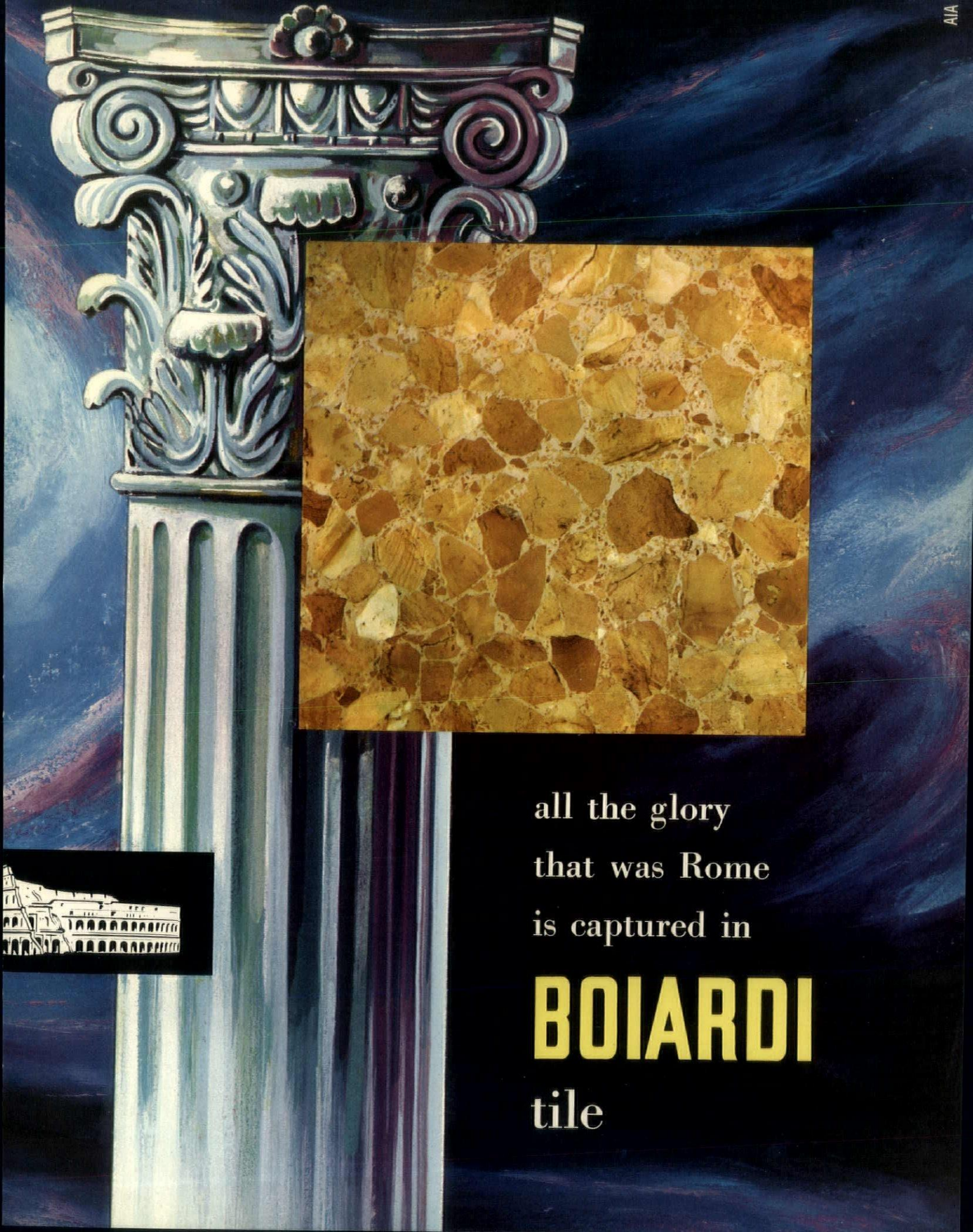
New Blumcraft Grilles

GRILL-O-METRICS, the new 3-dimensional grilles developed by Blumcraft of Pittsburgh, and illustrated in their new catalogue M-59, are available to architects for use as railing panels, sun screens, room dividers and for complete building surfacing. Unlike stamped or perforated metal grilles, Grill-O-Metrics are built of sculptured extrusions to provide structural depth.

The sparkling facets which float sturdily in space are furnished in either a dished circular pattern or in a rectangular diamond effect. The vertical back-ground supports are furnished in black anodized finish to provide a striking contrast with the facets. The aluminum alloy is the same alloy used in the Blumcraft railing line, providing uniformity of alumiliting. Extrusions are used throughout.



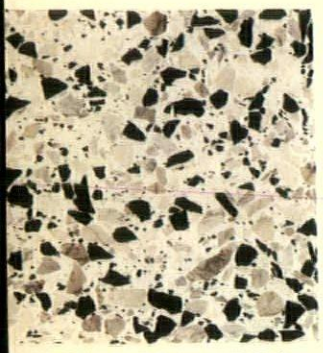
In addition to style "R" and style "D" shown in the Blumcraft catalogue, two additional patterns of larger facets have been developed and are included with the other Grill-O-Metric details for easy tracing.



all the glory
that was Rome
is captured in

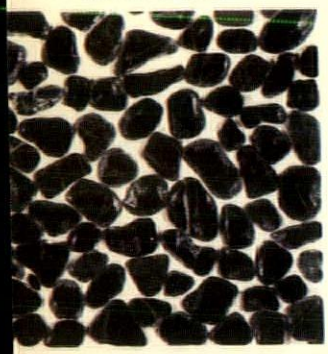
BOIARDI

tile

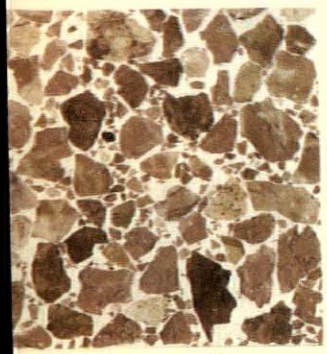


Diana Cream San Juan and Black

Exposed Rough Golden Yellow and Pink Campina



Egg Facet Verdique



Red Campina — Roman

Aliota's Restaurant, Milwauke
Interiors by Jacque

Sea Shell

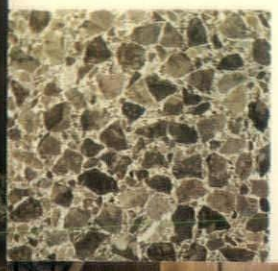
Beauty

the eternal quality of **BOIARDI** tile.

The Boiardi Tile Mfg. Corporations of America take great pride in being able to present to architects, designers, engineers, builders and contractors a structural building material of unusual beauty and strength, specifically manufactured for floors and walls. Boiardi Tile is, in fact, a compressed concrete molded block, the surface of which is hydro-ground and polished. Aggregates of foreign and domestic marbles, sea shells and other materials compose up to 90% of the wearing surface.

Boiardi Tile is the newest, most exciting floor and wall material to be made in this country in many years. Because of a unique production method of compression, this tile enjoys compressive, flexural, horizontal and edge-crushing strengths far superior to other floor materials. Also, as a result of compression, Boiardi Tile is extremely dense, hence less porous and its abrasive hardness approaches that of natural aggregate. Boiardi Tile is available in various modular sizes. (See Specifications on Page 4)

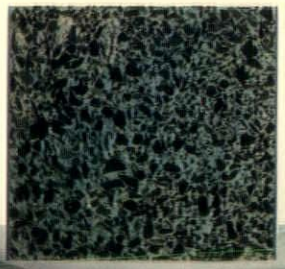
VERSATILITY OF USE. Versatility of use closely follows the advantage of durability which is incorporated as an integral part of the tile by the manufacturing process. Boiardi Tile is equally advantageous for interior and exterior use. Its distinctive effects enhance facades, lobbies, halls and entire rooms of public and commercial buildings. This versatility of use applies also to homes where Boiardi Tile may be installed in fireplaces, foyers, bathrooms, dining and living rooms, porches, and employed for scores of other decorative and functional purposes. But whether Boiardi Tile is used for an entire floor or wall, to emphasize an intimate area or object, it immediately becomes the focal point of admiration.



Roman Pink Llamazares

Residence of Robert Eickhoff, Designer and Builder, Hales Corners.

Italian Verd Antique



Diana Verdique

Office of Boiardi Tile, Milwaukee; Decorator, Bette Mixter.

Builder: Vokes Engineering Construction Co., Cleveland.

Italian Danby White

Vokes Engineering Construction Co., Cleveland.

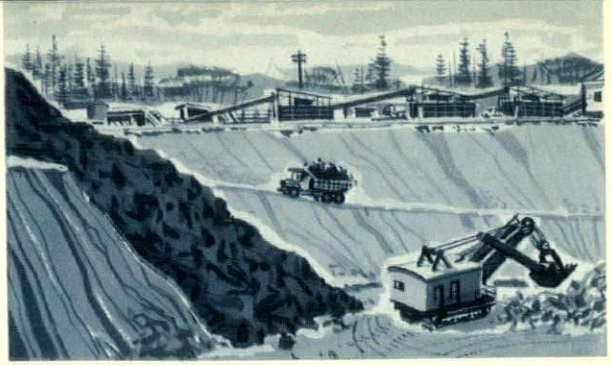
FLEXIBILITY OF DESIGN. Flexibility of design is almost unlimited, for Boiardi Tile is made with outstanding imported and domestic marbles. The matrix of the tile or colored background skillfully blending in with the marble itself has been scientifically prepared for this tile and provides countless variations along with a combination of one or more marbles in the same tile. This flexibility of design is not limited to the colors or size of the aggregates, to the color of the background, nor to the type of aggregate, because different patterns and styles of Boiardi Tile may be used with charming effect on the same floor or wall.

MINIMUM MAINTENANCE. Great care should be exercised in the selection of a new floor or the replacement material for an old one. No other part of a building receives greater wear than the floor, and the maintenance costs of most floorings today necessitates a most careful selection of material.

The recommended method of care for a floor of Boiardi Tile is a wet mopping with clean, warm water whenever necessary. An easy application of our special preparation helps to maintain the luster and sheen.

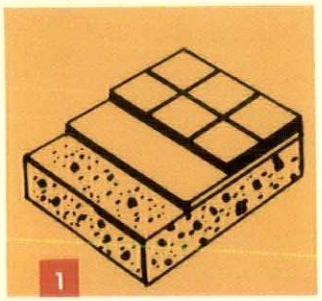
The Boiardi Tile Manufacturers present the opportunity to specify and install a floor and wall tile which meet and surpass these exacting standards: Beauty, Durability, Permanence, Flexibility of Design, Versatility of Use, Minimum Maintenance and Low Cost!

Exclusive Source of Verdique Marble

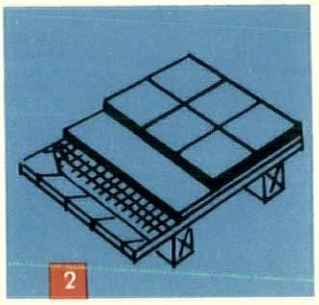


Pictured here is the Michigan quarry from which the Boiardi Tile Manufacturing Corporation obtain Verdique, one of the world's most beautiful marbles, having a deep, luxurious green color.

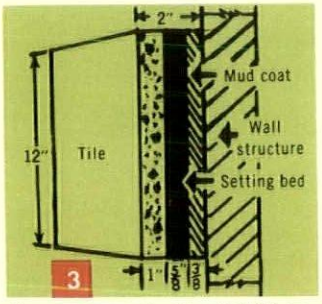
Specifications...



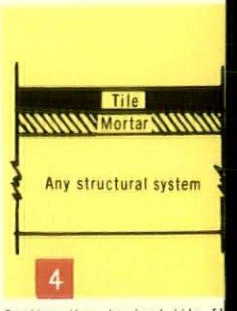
On concrete slab on ground.



On wood or metal construction.



On non-porous wall, use metal lath for base.



Section thru typical tile fl
Suggested setting bed shoul
equal to thickness of tile.

HOW TO INSTALL — Boiardi Tile possesses an exactness of size and squareness which permits perfect butt joint installation. After the careful application of a slurry coat, a special post-grinding method develops a finished monolithic effect.

DO NOT GROUT BOIARDI FACET OR EXPOSED EGG TILE and care should be taken to keep setting mixture from face of tile.

Boiardi Tile is best maintained by mopping with clear, warm water . . . or, if a sheen is desired, a special maintenance material is supplied by the manufacturer. Because of the extreme strength and density of Boiardi Tile, a specially prepared sealer supplied by the manufacturer is recommended.

SPECIFY BOIARDI TILES AS FOLLOWS:

Sizes: 8″ x 8″, 12″ x 12″, 16″ x 16″ and 20″ x 20″.

Styles: Diana, Roman, Italian, Egg Smooth, Egg Rough, Egg Facet, Exposed Rough and Sea Shell.

Thicknesses of tile range from ¾″ to 1¼″.

For wall application using the 16″ x 16″ or the 20″ x 20″ tile, set with anchors.

1. This illustration shows the most com mon application of Boiardi Tile over a concrete slab. To facilitate the performance of the setting bed, the basic slab should be left with a rake finish and clean.

2. When applying Boiardi Tile over a wood deck, use a moisture barrier of paper or VisQueen and employ a metal mesh for reinforcement.

3. The mud method of wall application is associated with modulars up to 12″ square. When using modulars of 16″ square or more, the anchor method is suggested. Local building codes apply.

4. This illustration is based on 12″ tile to show the requirement of having the setting bed equal the tile in thickness. See available sizes of floor tile.

Detailed installation instructions are enclosed. Additional copies on request.

Boiardi Tile is easily installed over a setting bed consisting of 3 parts sand and 1 part cement. If desired, 1 part lime may be added, with enough water to create a stiff, workable mix. Never use more than 5 gals. of water per bag of cement. A minimum area of setting bed should be laid in order to maintain its workability until the last tile in this area is laid.

After Boiardi Tile has been thoroughly soaked, it should be pressed into the setting bed and tamped to make level and create a perfect butt joint with the previous tile. After 24 hours, a slurry coat is applied and allowed to set up, followed by a light grind to insure perfection of a monolithic effect.

BOIARDI TILE MFG. CORP. of WISCONSIN

722 NORTH JEFFERSON STREET • MILWAUKEE 2, WISCONSIN

4-59-60M Litho in U.S.A.

(Continued from Page 9)
that in the end many more people can benefit from well trained professional landscape planning.

ADJUSTING the scope of service (and fees) to best meet the prospective client's needs without frightening him away.

DEVELOPING a more sensitive understanding and feeling for the needs and tastes of the client, or in the case of a public job, the design character of the city so that better related planning and more satisfied clients will result.

(Continued from page 2)
(Mrs. Lester) Seubert, Natalie (Mrs. Abe) Tannenbaum, and Ethel (Mrs. Elmer) Trantow.

● WOMEN'S ARCHITECTURAL LEAGUE members met May 7 at the Milwaukee Art Center. Following their monthly business meeting Frederick Schweitzer, AIA, conducted a tour for the ladies of the "Architecture: Man's Space" exhibit sponsored by the Milwaukee Art Center and the Wisconsin Chapter, AIA. Many WAL members have been assisting the exhibit committee by acting as hostesses on Thursday nights at the space show and by meeting the trains of guest speakers.

1959 WISCONSIN CHAPTER, AIA, COMMITTEES

BUILDING CODE
Francis Gurda, chairman; Perc Brandt, Urban Peacock, William Kramer, Al Seitz, John Steinmann.

FEES
Herbert Grassold, chairman; Maurey Lee Allen, Allen Strang, Thomas Flad, Maynard Meyer.

EXHIBITION & HONOR AWARDS
William Kaeser, chairman; Lawrence Bray, William Wenzler, Wallace Lee.

CONVENTION
Robert Torkelson, chairman; Mark A. Pfaller, Alexander Cuthbert, Gerald Germanson, Robert Cashin.

REGIONAL CONFERENCE
Karel Yasko, chairman; Robert Strass, E. Allan Kiely, Frederick Schweitzer, Noble Rose.

COLLABORATION WITH DESIGN PROFESSION
Robert Cashin, chairman; Maurey Lee Allen, Donn Hougen.

LEGISLATION-RELATIONS WITH ENGINEERS
John Flad, chairman; Al Grellinger, John Brust.

AIA-CSI
Roger McMullin, chairman; Herbert Bradley, Roy Unsin, Carl Ames, Arthur Reddemann.

ADVERTISING
Mark Purcell, chairman; John Steinmann, John Waferling.

OFFICE PRACTICE
Donn Hougen, chairman; Noble Rose, Joseph Durrant, Harold Ames, Walter Domann.

PUBLIC RELATIONS
Arthur Reddemann, chairman; A. A. Tannenbaum, Robert Torkelson, Mark A. Pfaller, Julius Sandstedt.

GOVERNMENT RELATIONS
Roswell Graves, chairman; Richard Perrin, Maynard Meyer.

CONSTRUCTION INDUSTRY RELATIONS
Joseph Weiler, chairman; Donald Bishop, Emiel Klingler, John Waferling, Julius Sandstedt, Lloyd Knutsen.

HOSPITAL and HEALTH
Paul Brust, chairman; Francis Gurda, Carl Ames.

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Richard Perrin, chairman; Myron Sielaff, Sylvester Schmitt, Arthur Waterman, Ralph Schaefer.

SCHOOL BUILDINGS
Allen J. Strang, chairman; Harvey E. Koehnen, Alfred Zarse, Lawrence Bray, Clinton Mochon.

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Paul Brust, chairman; Francis Gurda, Carl Ames.

CHAPTER AFFAIRS
Julius Sandstedt, chairman; Mark A. Pfaller, Ralph Kloppenburg, Maynard Meyer, Franklin Mabbett, William Weeks.

MEMBERSHIP
Myron Sielaff, chairman; Robert Klocksin, Austin Fraser, Mel Siewert, Robert Torkelson, Leonard Reinke.

EDUCATION & RESEARCH
Karel Yasko, chairman; Eugene Wasserman, Wallace Lee, William Kaeser, Nathaniel Sample, Jack Kloppenburg.

COMMUNITY DEVELOPMENT
Charles Haeuser, chairman; Richard Scheife, Robert Klocksin, Nathaniel Sample, Donald Grieb, Harry Bogner, Leroy Riegel.

HOME BUILDING INDUSTRY
Fred Schweitzer, chairman; Kenneth Knudson, Willis Leenhouts, Franklin Mabbett, A. A. Tannenbaum, Ray Dieterich, Clinton Mochon.

The Board of Directors

- At its April meeting unanimously voted to support the Registration Board's legislation to increase the biennial Renewal fee from $10 to $20. The purpose of the suggested increase is to provide "legal investigator services" for the Registration Board which have long been needed;

- Approved the 1959 committee appointments (see page 16);

- Voted against the purchase of the four AIA films shown at the state convention;

- Advised the secretary to write Senators Proxmire and Wiley urging the passage of the Keogh-Simpson Bill which would give architects a tax break. If enacted, it would permit self-employed individuals current income tax deductions for limited amounts invested in certain types of retirement plans;

- Authorized the printing of invitations to be distributed to contractors for the "Architecture: Man's Space" exhibit appearing at the Milwaukee Art Center April 9 through May 17; and

- Voted to recommend to the Wisconsin Architects Foundation that consideration be given to an annual Frank Lloyd Wright scholarship.

Welcome Aboard . . . .

The Wisconsin Chapter, AIA, welcomes the following who recently have been accepted or advanced in membership:

RICHARD P. LINDE, a Junior Associate, is a draftsman in the office of Edgar Stubenrauch, Sheboygan. He received his Bachelor of Architecture degree in 1958 from Massachusetts Institute of Technology and worked as assistant architectural coordinator for the National Security Agency during two years active duty in the United States Army. Linde received second Honorable Mention in the AIA approved 1959 All-Gas Home Competition sponsored by the Milwaukee Gas Light Company.

ROBERT D. McINTOSH, a Junior Associate, was born November 15, 1929 at Asheville, North Carolina, and received his Bachelor of Architecture degree from Iowa State College in 1958. McIntosh was a member of the United States Air Force for two years and currently is an Architect in Training with the firm of John J. Flad and Associates, Madison. His hobbies are photography, painting, and woodworking.

JORDAN A. MILLER, AIA, a principal in the firm of Miller and Waltz was born in Milwaukee on March 16, 1927. He received his Bachelor of Science Degree from the University of Wisconsin in 1950. Miller was a member of the United States Navy and his former employers include the firm of Grassold-Johnson and Associates and Arthur Reddemann. He has been an Associate member of the Wisconsin Chapter, AIA , since June, 1954. Miller has an NCARB registration.

WALKER LEE PATTON, an Associate member, received his Bachelor of Science Degree in Architecture in 1953 and his Master of Architecture in 1957, both from the University of Illinois. Patton is a designer and job captain with the firm of Weiler and Strang, Madison. He won First Prize in the 1957 Grand Rapids, Michigan, Home Design Competition, Homestyle Center, Home Research Foundation, Inc.

JAMES G. PLUNKETT, a Junior Associate, was born in Milwaukee on January 31, 1933. He received his Bachelor of Architecture Degree from Cornell University and was a member of the United States Army. Plunkett is a draftsman with the firm of Ebling, Plunkett and Keymar, Milwaukee, and his hobbies are skiing and woodworking.

DAVID L. RICHARDSON, AIA, is a partner in the firm of Richardson and Brown, Oshkosh. He was born in St. Louis on November 19, 1910 and received his Bachelor of Architecture from Washington University in St. Louis in 1935. Richardson did general drafting and design supervision work with Auler Jensen and Brown from July, 1935 to January, 1940. During World War II he was a member of the United States Navy Seabees. Richardson has traveled in England, France, Denmark, Sweden, Germany, Austria, and Italy.

JOHN R. WALLERIUS, a Junior Associate, was born in Oak Park, Illinois on November 22, 1929 and was graduated from the University of Illinois in 1951. Wallerius is now a draftsman and structural designer with the firm of Brust and Brust, Milwaukee. His hobby is photography.

Catholic Herald Citizen photo

David Brust, son of Wisconsin Chapter, AIA, vice-president. John Brust and Marge Brust, is the winner of a four-year scholarship in architecture at the Catholic University of America in Washington, D.C. David, a senior at Marquette University High School, shows the telegram informing of his scholarship to his **ten** brothers and sisters: Lower row, Jane and Judy, twins, 6; Jimmy, 8; Ruthie, 4; David, 18, and Michael, 10. Upper row, Mary, 14; Bob, 16; Patsy, 13; Catherine, 15, and Betty, 11.

(Continued from Page 7)

which created a handsome classic effect. His handling of the contest's basement requirements was also considered particularly noteworthy by the judges. Vance said his primary aim was to keep the plans as simple as possible and still meet the requirements of the program.

The judges complimented Carlson's third place design as the most compact plan of all and "a wonderful lesson for anyone interested in good home design." By setting the house inside the masonry screen walls he made it appear as "a jewel within the court" and also controlled the view for the occupants, giving them a chance to create their own environment.

Contractor Honored

D. G. Beyer, president of D. G. Beyer, Inc., Milwaukee, was awarded "A Top Man in His Industry" placque by Building Construction Illustrated, Chicago. This coveted award among general contractors was given in recognition of Mr. Beyer's "diligent pursuit of the honorable craft of mason contractors and his outstanding achievements in masonry construction."

WHEN AMERICA BUILDS FOR ECONOMY . . . IT BUILDS WITH CONCRETE

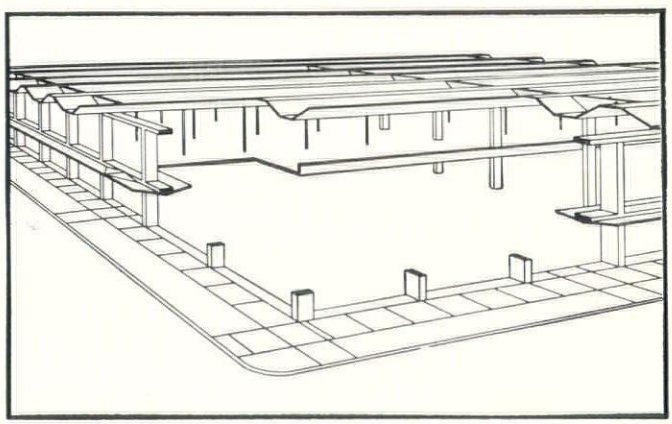
Sears, Roebuck & Company's Tampa store . . .

concrete folded plate roof achieves large, unobstructed floor area

One of the basic requirements here was to achieve unobstructed floor space with economy. Architects Weed, Russell, Johnson & Associates found the answer by using a concrete shell in the form of a folded plate. This construction made it possible to span the entire floor area with only one interior row of columns . . . and suspend the second floor from the roof. The result: 163,715 square feet of *fully flexible* floor space, so important to any retail selling operation.

Folded plate design is, in itself, unique and interesting. And only concrete can give the added boldness of the wide, cantilevered overhang.

It's one more example of the way new uses of concrete are bringing big economies and added vitality to both conventional and modern architecture.



Isometric view showing 125-foot c on c spacing of main columns. Floor slab is supported by 3-inch plates welded together to form a hanger. Hangers are spaced 25 feet c on c.

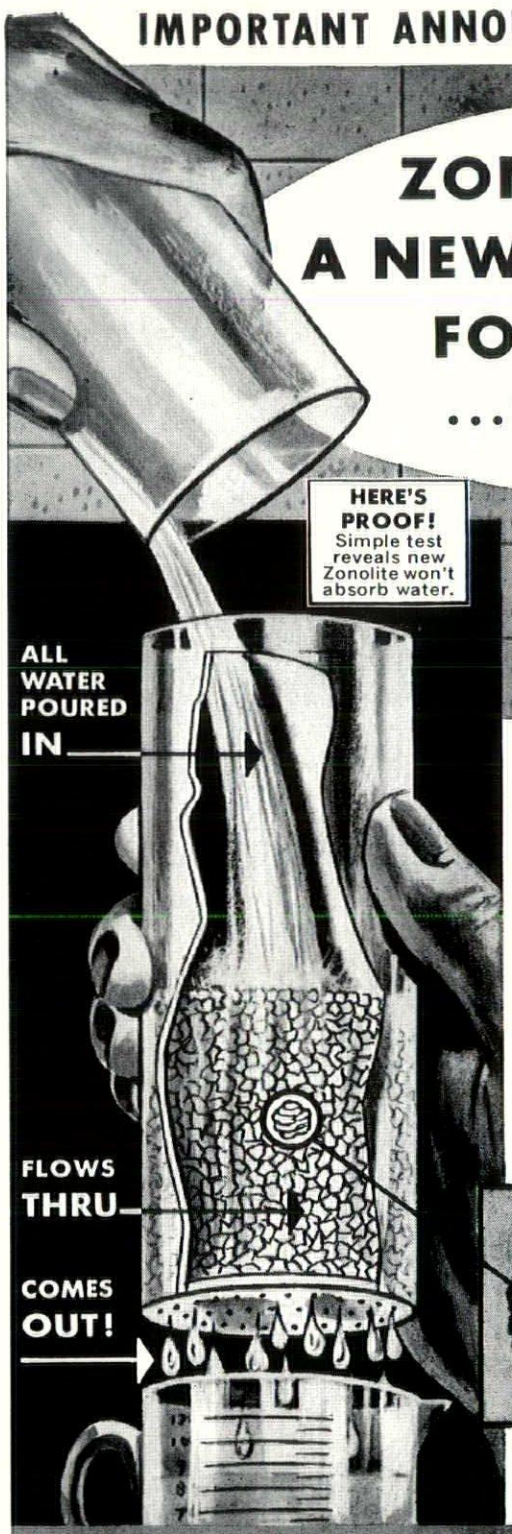
FOR STRUCTURES...
MODERN
concrete

PORTLAND CEMENT ASSOCIATION
735 North Water Street, Milwaukee 2, Wisconsin
A national organization to improve and extend the uses of concrete

IMPORTANT ANNOUNCEMENT TO ARCHITECTS AND ENGINEERS

ZONOLITE® ANNOUNCES A NEW KIND OF INSULATION FOR MASONRY WALLS

...that actually sheds water!



Cuts Heat Transfer up to 50% in Block and Cavity Walls

Just on the market, entirely new water-repellent Zonolite Masonry Fill Insulation minimizes *danger of* condensation—up 'til now a major problem in block and cavity wall construction. This result is achieved by an exclusive process (U. S. Patent 2,824,022) that adds a water-resisting sheath, which guards the insulation from absorption and damage.

Here now is the easy, fast, low-cost way to insulate block and cavity walls. Pours freely from light-weight bags flush into cores and cavities, in-and-around reinforcing and other obstructions—no fitting, measuring, cutting. Saves time, labor, money.

Zonolite Masonry Fill Insulation does not settle, bridge, snag, ball-up—leaves no uninsulated areas. *This provides uniform thermal resistance—doubles insulating value of walls, summer and winter.* Saves on fuel bills; cuts air-conditioning operating costs. Permits installation of smaller size air conditioning units. It's 100% fireproof too.

Water won't penetrate. Moisture is locked OUT . . . insulating value, locked IN!

Filling blocks is easy. Sometimes, a simple hopper is used to facilitate installation.

Sets new cost-cutting standards in cavity walls. Savings as much as 60%. Speeds installation. Provides uniform thermal efficiency.

WHICH OF THESE PROJECTS ARE YOU DESIGNING OR SPECIFYING FOR—NOW?

CHECK THIS LIST

- ☐ homes
- ☐ schools
- ☐ motels
- ☐ churches
- ☐ shopping centers
- ☐ industrial plants
- ☐ farm buildings
- ☐ cold storage jobs

It makes sense to specify Zonolite water-repellent Masonry Fill Insulation when concrete block, tile, or cavity wall construction is indicated.

MAIL COUPON for technical data showing heat transmission of various types of masonry walls; coverage and installation data; actual test results of heating and cooling savings. Tear out coupon and mail to:

WESTERN MINERAL PRODUCTS CO.
1720 Madison St. N.E., Minneapolis, Minn.

Please send technical data (G-158), and complete information on Zonolite Masonry Fill Insulation.

*Name*_____

*Firm*_____

*Address*_____

*City*_____ *Zone*____ *State*_____

For Your Reading

Facts, Not Emotion, on School Costs

Editor's note: This is another in the series of reviews written exclusively for the Wisconsin Architect which will be published as new books of interest to architects are released.

"Saving Dollars in Building Schools" (Reinhold, $5.95) is an admirable, long needed report aimed at shedding at least a few rays of light on an extremely complicated subject.

No one knows better than an architect that low initial cost is not a complete—nor always sound — answer to demands from taxpayers for economy in the structures they are being forced to provide for their children, or their neighbors' children.

Unfortunately, arguments, even though sound, have little weight in most cases unless facts can be produced to support them.

This book, while it barely scratches the surface of the cost picture, should help the architect point out the proper road to take to get an accurate picture of costs.

The author, David A. Pierce, is consultant architect to the Ohio state board of education. The original research for "Saving Dollars in Building Schools" was undertaken at the request of this board.

One of Pierce's main conclusions after completing his study was that "regardless of the wealth of specific research data that was made available, it is felt that there is a dearth of basic building research data, i.e., research relating the over-all evaluation of materials and techniques to a whole building."

"Therein," he advises, "lies a tremendous research program for the building industry to initiate."

Pierce also concludes that "there seemed to be too much feeling about schools and economy in school construction, and not enough facts."

Regardless of the accumulation of technical data, he warns, unless a thorough and intelligent application of basic data to a specific problem is made, truly economic results cannot be hoped for.

In some ways, it is too bad that the book was planned initially for rather limited circulation. Had the author foreseen nationwide distribution, his approach conceivably would have been considerably different — and of much more value to architects in other areas. But it's still much better than nothing.

Sections of the volume have almost a "checklist" presentation. For example, chapter one takes up the matter of planning. Subheads include: Educational planning, the educational survey, educational specifications, architectural planning, elementary school planning, secondary school planning, one-story vs. multi-story buildings, compactness, expansibility, flexibility, site planning, room design, fire safety, suggested averages for school buildings for estimating purposes, working drawings and specifications, bidding procedures and considerations, repeat plans, prefabrication, package deals and copyrighted plans.

And all this is covered in a little less than 20 pages.

This brevity, while understandable, leads to conclusions completely unsupported by proofs:

"Package Deal. A package dealer is a jack-of-all trades who supplies a building to an owner wrapped up in one contract, usually without the assistance of the Consultant, Architect, Engineer, Contractor, Clerk of Works (Inspector) or Financiers, all these services supposedly being supplied under one contract and by one authority. The package dealer has his greatest appeal to the too busy administrator or board who either have no idea of their responsibilities or who don't care. He is like one who is hired to supervise himself."

This may be 200% true, but whether the administrator or board member who reads it will accept it as fact is another matter.

Other sections of the volume, some in greater detail, take up such general topics as finance, construction materials and methods, operation and maintenance and final cost comparisons.

In the final three chapters, making up roughly two-thirds of the volume, numerous dollar and cent figures are presented. While these figures may not be applicable to any specific situation, they would appear valuable since changes should be proportional. That is, a material priced 1% under a second material by Pierce probably will be lower priced in most other areas. Local architects should not have too much difficulty spotting those prices which run counter to the pattern because of peculiar conditions.

Unfortunately, because of building code variations, some types of construction seen in Wisconsin are not included in Pierce's study. So, the architect who may be confronted with a prefabricated school manufacturer say, will not find his case argued for him.

Nevertheless, it would seem that any educator, administrator or school board member who has taken the time to read "Saving Dollars in Building Schools" would be in far better position to make decisions on the basis of reason and logic rather than emotion. Presumably, this is all any architect asks.

Pierce himself comments:

"Any clod can build cheaply. It takes no imagination to cut the initial cost of a school building to the extent that it will have to be repainted, repaired and rebuilt too soon. He can build just as cheaply as he wishes.

"It takes no intelligence to build wastefully. This makes the initial cost high, and often operation and maintenance is not improved although the materials are expensive.

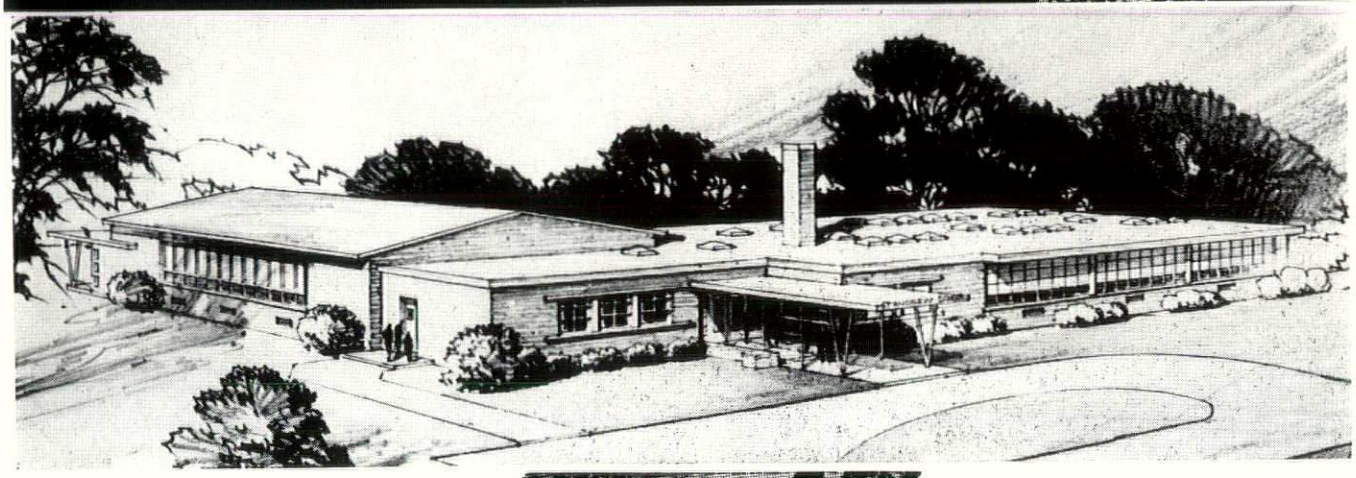
"Neither, very often, produces architectural quality. That comes only when the architect knows the basic fundamentals of construction materials and techniques — how much — where — to what degree to produce the best results both initially and on a long range operation and maintenance basis.

"Therein lies true economy."

The final section of the book is a bibliography, which the author suggests be used as a guide for more inclusive study. As he says, "This book is only a beginning: Much needs to be done to cover completely the important and complex problem of economy in building."

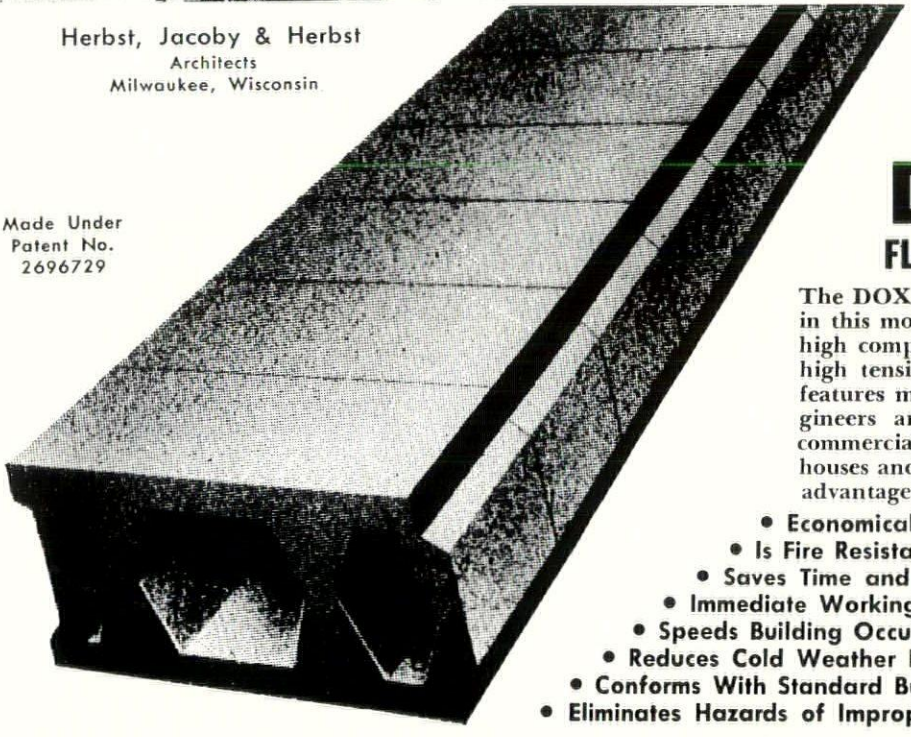
DoxPlank

FOR SPEED IN CONSTRUCTION AND ECONOMY



Herbst, Jacoby & Herbst
Architects
Milwaukee, Wisconsin

St. Andrew School
Le Roy, Wisconsin



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FLOOR and ROOF SYSTEMS

The DOX PLANK system was selected for use in this modern school because it combines the high compressive strength of concrete and the high tensile strength of steel. DOX PLANK features make it the favorite of architects, engineers and contractors for use in schools, commercial buildings, factories, apartment houses and private homes. It offers the special advantages listed below.

- **Economical**
- **Is Fire Resistant**
- **Saves Time and Labor**
- **Immediate Working Deck**
- **Speeds Building Occupancy**
- **Reduces Cold Weather Delays**
- **Conforms With Standard Building Practices**
- **Eliminates Hazards of Improper Field Construction**

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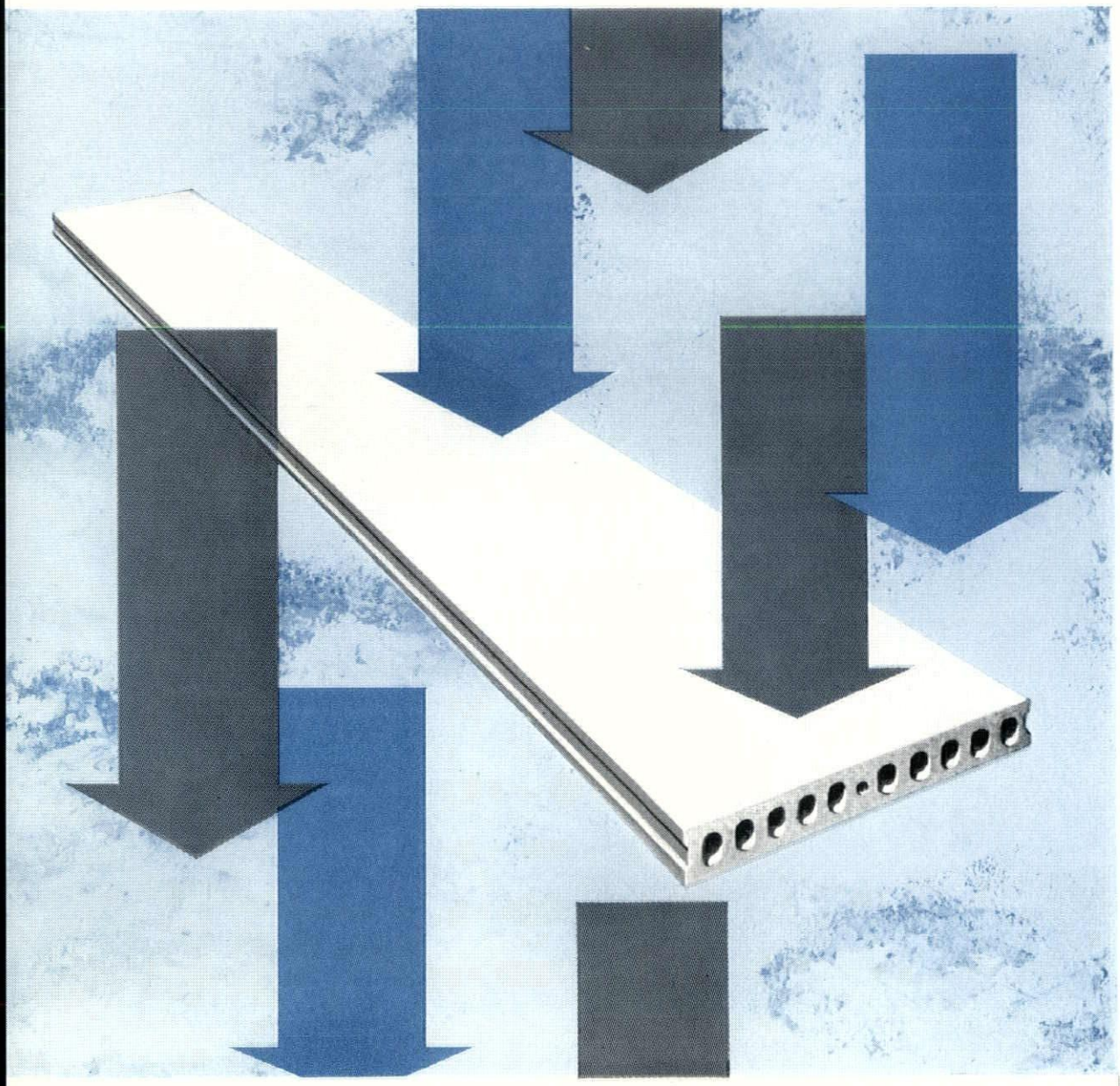
prestressed precast concrete floor and roof systems

Many architects have discovered the cost reduction advantages of Spancrete. Mass production technique insures low material cost . . . . Spancrete's versatility and flexibility cut design and engineering time . . . . fast construction reduces supervision . . . . additional de luxe features are permitted through Spancrete savings.

● For more information on these and other money-saving features of Spancrete, write for your copy of Spancrete Design and Engineering Manual.



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