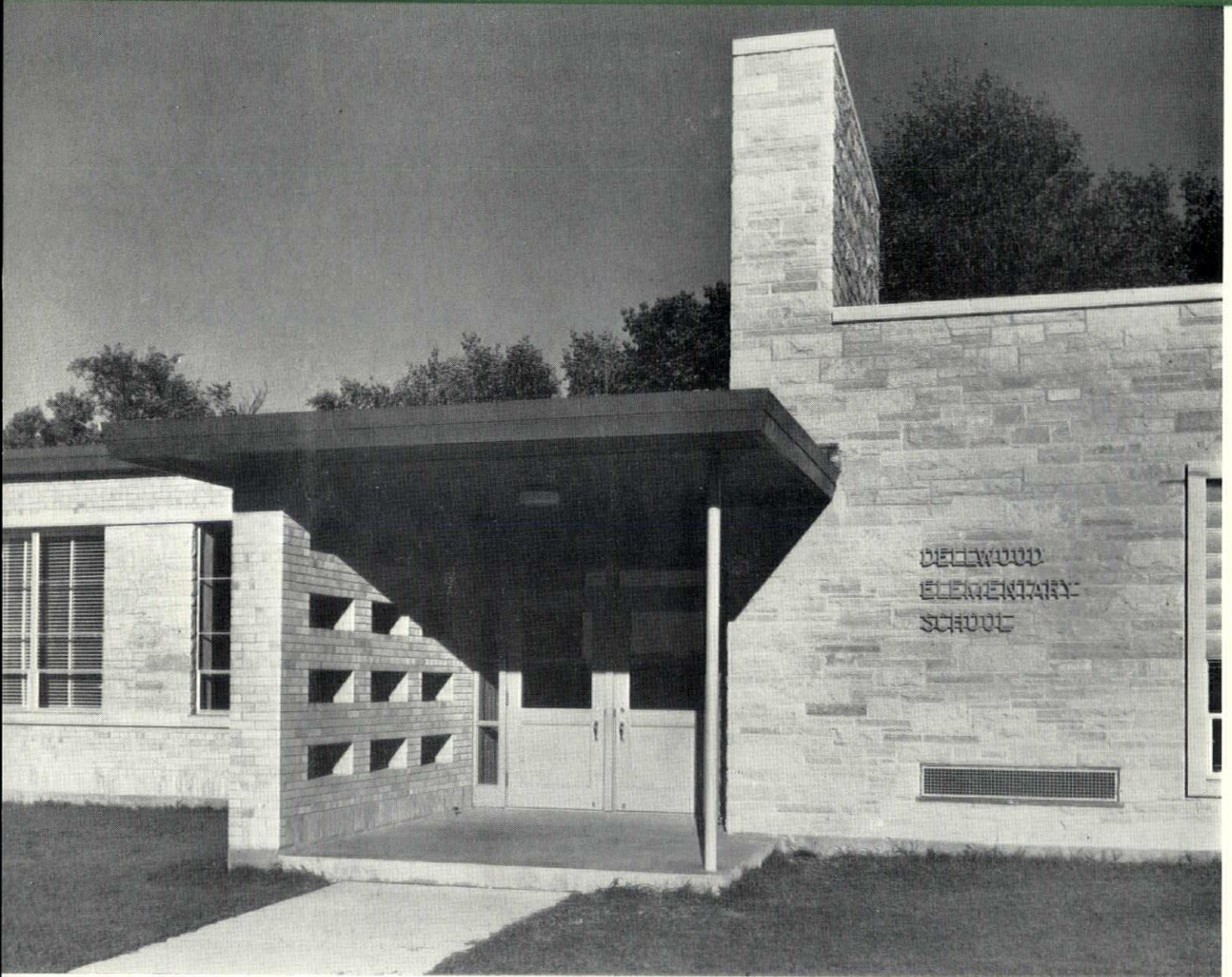


THE WISCONSIN ARCHITECT

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

VOLUME 20 No. 8

AUGUST 1952



entrance detail dellwood school clintonville, wisconsin
foeller, schober, berners, safford and jahn, architects
green bay, wisconsin
first award in class III, northeastern division
wisconsin architects association honor award competition

THE WISCONSIN ARCHITECT
 Official Publication
 WISCONSIN ARCHITECTS ASSOCIATION
 A CHAPTER OF THE AMERICAN
 INSTITUTE OF ARCHITECTS

LEIGH HUNT, F.A.I.A., *Editor and Publisher*
 ELIZABETH SCOTT HUNT, *Managing Editor*
 759 N. Milwaukee St., Milwaukee 2 BRoadway 1-1220

Published Monthly
 Subscription, \$1.00 per year
 Address all communications for publication to Editor
 759 N. Milwaukee St., Milwaukee 2 BRoadway 1-1220

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Kohler Company to be Hosts to Wisconsin Architects Association

Cross your fingers for perfect weather the entire day of Friday, October 17.

Early morning of that day the members of the Wisconsin Architects Association will set forth from various points in the State with the Village of Kohler as their destination, to be the guests of the Kohler Company.

In learning of the Association's interest in visiting Kohler, Herbert V. Kohler, President of the Company, wrote President Joseph J. Weiler:

"It would be a great pleasure to us to see you and as many of the Architects as are able to come.

"I think it would be well that your group gather at our general office about 9:30 in the morning so that there would be sufficient time for a tour of our plant in the forenoon.

"Then we would like to entertain the Architects at lunch in the Wisconsin Room at the American Club, and in the early part of the afternoon they could take a look at the village, including the Waeldehaus which I am sure they would find interesting."

The idea for the Kohler visit was conceived by Gregory G. Lefebvre, October Program Chairman of the Milwaukee Division, but it was the further conclusion of the Board that this should be a state-wide membership gathering.

Return postcards are being mailed to the entire membership of the Wisconsin Architects Association for reservations.

* * *

Business Meeting of the Milwaukee Division

Upon being asked which type of meeting they preferred, the members of the Milwaukee Division went on record as preferring that the majority of the meetings be given over to business sessions. Such a decision is a healthy one. However, it is a sad omen that these business meetings are attended by such a small minority. Why aren't architects and the planning-to-become architects more interested in the welfare of their profession? Their own welfare?

Always, there are those who complain that the Association or the various Divisions are controlled by a certain few. Why not, if only the "certain few" are interested enough to attend meetings and do their share?

The Milwaukee Division Business meetings have been informal get-togethers with everyone having the opportunity to advance his opinions. Much of a constructive nature has resulted from these voiced opinions. Yet, with a few exceptions, the same names appear monthly on the lists of those attending.

At the dinner meeting Sept. 18 at the Joe Deutsch Cafe, subjects discussed ran the gamut. The main topic was a REPORT on OFF-STREET PARKING by Arthur O. Reddemann, which resulted in a resolution "that the Milwaukee Division of the Wisconsin Architects Association heartily endorse the Proposed Amendment to the Off-Street Parking Ordinance in principal.

(Continued on Page 5)

Preliminary Program

North Central States Regional Conference, Saint Paul, Minnesota

Saint Paul Hotel, November 7 & 8, 1952

FRIDAY, NOVEMBER 7

9:00 A.M.	Registration	Saint Paul Hotel
10:00 A.M.	Opening Session	E. H. BERNERS, Green Bay, Wisconsin Regional Director, A.I.A. A. REINHOLD MELANDER, Duluth President — Minnesota Society of Architects CURTIS JOHNSON, Minneapolis President, Minnesota-Dakota Chapter, Producers' Council
11:00 A.M.	Seminar "Moisture in Masonry Walls"	WILBUR H. TUSLER, Minneapolis, Moderator C. T. BRIDGMAN, Vice President, Des Moines Clay Company C. E. GARTON, Regional Director, Structural Clay Products Institute
11:00 A.M.	Film	"The Story of Marble" Producers' Council — Vermont Marble Company
12:00 M.	Luncheon	"North African and European Architecture" SPERO PAUL DALTAS, Bloomfield Hills, Michigan
2:00 P.M.	Seminars	A. "The University of Minnesota, Duluth Campus" WINSTON A. CLOSE, Advisory Architect, U. of Minnesota B. "A Recent Project" LAWRENCE B. PERKINS, Perkins & Will, Chicago, Ill. C. "A Recent Project" EERO SAARINEN, Bloomfield Hills, Michigan D. "The Recent Building Program, The Saint Paul Public Schools" RICHARD F. HAMMEL, Consulting Architect Saint Paul Public Schools
4:30 P.M.	Joint Session	American Institute of Architects - Producers' Council
5:30 P.M.	Cocktails	
7:00 P.M.	Dinner	SERGE CHERMAYEFF, Guest Speaker

SATURDAY, NOVEMBER 8

9:00 A.M.	Panel Discussion	ROBERT CERNEY, Minneapolis, Moderator LAWRENCE B. PERKINS EERO SAARINEN L. MORGAN YOST SERGE CHERMAYEFF
1:30 P.M.	Football Game	MINNESOTA - PURDUE

Report on Institute's Public Relations Committee Proposal 84th Annual Convention

By FRANCIS S. GURDA

The 84th Convention of the American Institute of Architects has finally taken action on a subject which has interested the profession for a long time. That is advertising. As we well know, the rules of The Institute prohibit personal advertising. There has long been a need, however, for bringing the work of the Architect before the public in such manner as to get it to recognize the need for Architect's services in the planning of all buildings. The way our economy is organized, advertising is the pump which keeps goods and services circulating. Unless we are willing to compete with others for a part of the consumer's dollar, we will be left by the wayside.

The Institute, according to the treasury report submitted to the 84th Convention, has been spending approximately 14 per cent for public and professional relations and 15 per cent for printing and publishing. What part of the printing and publishing is chargeable to public relations it is impossible to say. However, it is probable that something over 15 per cent of the Institute's dollar was expended for public relations.

The local chapters have long felt that part of the money thus expended has been wasted because many of the releases issued by the Octagon have been worthless from a news standpoint, and as a result, very few have been published in the press.

In the Convention just held, the Public Relations Committee recommended a three-year program looking towards advertising the profession with the general public. To finance this purpose the Convention has voted a \$10.00 increase in the maximum dues leaving the other dues unchanged. This money is to be in a segregated fund earmarked for this campaign only.

In this connection I must pay special tribute to the Michigan delegation as represented by Mr. Leo P. Bauer of Detroit, President of the Michigan Society of Architects, who strongly seconded the motion putting

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this idea into effect and who urged its acceleration. Mr. Will, whom we have had the pleasure of hearing at one of our recent meetings, also endorsed the findings of the committee.

The Institute is to engage a professional public relations counsel who will prepare all press releases and who will generally advise the Institute in matters involving public relations. It is further proposed to produce a moving picture showing how Architects operate and to lend copies to schools, clubs and other interested organizations. Thus the public should become acquainted with what an Architect is and what he does, so that it will cease to get its information about Architecture and Architects from sources such as the "Fountain Head" and other ridiculous stories in which the Architect is portrayed as an artistic crackpot instead of a man accustomed to the handling of large affairs and the careful expenditure of other people's money.

This campaign is to continue for three years at which time it is to be re-appraised. I am confident that at the end of the three-year trial period it will receive the enthusiastic endorsement of the Convention of 1955 and a definite mandate for its continuation. I am sure that our membership will welcome this program and the news that the public relations of

the Institute are to be handled by experts not amateurs.

This action should further the organizational drive of the Institute because it will benefit the younger Architect more than the older one in awakening the public to the desirability of employing Architects for all but the smallest structures.

Aside from electing our own Ed Berners a Regional Director, the initiation of this program is the largest accomplishment of the 84th Convention.

* * *

(Continued from Page 2)

The meeting was attended by Leroy A. Riegel, Abe Tannenbaum, Patrick O'Leary, Francis J. Rose, Gregory G. Lefebvre, Gilbert O. Grunwald, William C. Schneider, Henry P. Plunkett, H. L. Hirsch, Walter E. Zoller, Maynard W. Meyer, Alvin E. Grellinger, Arthur O. Reddemann, Frederick J. Schweitzer, Leigh Hunt, Kenneth I. C. Knudson, Carl Lloyd Ames and Ernst Fischer.

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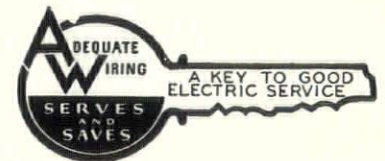
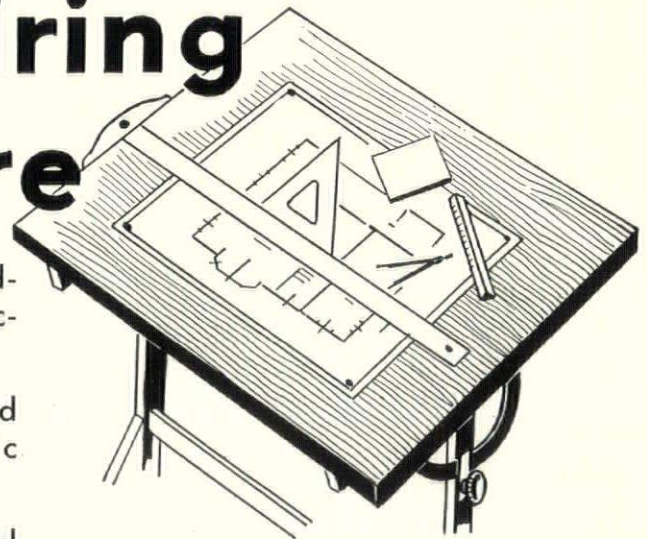
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Good Design is Timeless Katherine Morrow Ford Tells Wisconsin Architects Association

Again, we hark back to the Wisconsin Architects Association 1952 Convention, as we continue publishing the various subjects covered by nationally known authorities in connection with the Seminars. We believe that these verbatim talks, published throughout the year, are of far more value than the selections of a few highlights touched upon in one issue of the magazine. — EDITOR.

Frederick J. Schweitzer was chairman of Seminar IV, the afternoon of Friday, February 8, when Katherine Morrow Ford, in charge of Public Relations for Knoll Associates, discussed "Contemporary Furniture and Fabrics."

Mrs. Ford, author, and former architectural consultant and advisor, and editor for HOUSE AND GARDEN, illustrated her talk with colored slides. She was assisted by Eszter Haraszty, in charge of textiles and coloring of fabrics of Knoll Associates.

In introducing Mrs. Ford, Mr. Schweitzer said:

Among our most dire difficulties there are always bright things that give us heart in our work. The great contemporary movement was given birth, I think, through some of our greatest difficulties during the depression when there was practically no work, when the younger men were coming in. It gave us time for thought and study, and through this time and this talk and thought and study we have gained great vitality, and through the work that has been done in these past years since the depression and through the war, through necessity we have learned a great deal and have adapted our architecture to our real form of living.

Another thing that has given us heart in our work was the collaboration of the various other arts and the coming of the architect into his own as not simply a man who builds a building and leaves it to his client, but the opportunity that the architect has gained in the complete finishing of the building itself, to the extent of the colors and fabrics and furniture and so forth involved. This came about mainly through the larger type of institutional construction — dormitories, churches, schools, and so forth.

Now, of course, the architect is coming to the fore and has, perhaps, even for more years than in the institutional work, in residential construction, but it

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has been mainly a case of education of the client, and that has been an extremely difficult thing. I think you find that the more intelligent the community, the more it has been received and taken up.

Our difficulties in Milwaukee, in a staid city, have been great and sometimes seemed insurmountable, but progress is being made.

In the light of this participation of the architect in collaboration with the various arts and crafts, it seemed advisable that, perhaps, today we include a seminar that has to do with contemporary furniture and textiles. It was obvious then that perhaps we contact perhaps the leading exponents in the country, the Knoll Associates.

Mr. Schweitzer, here, introduced Mrs. Ford.

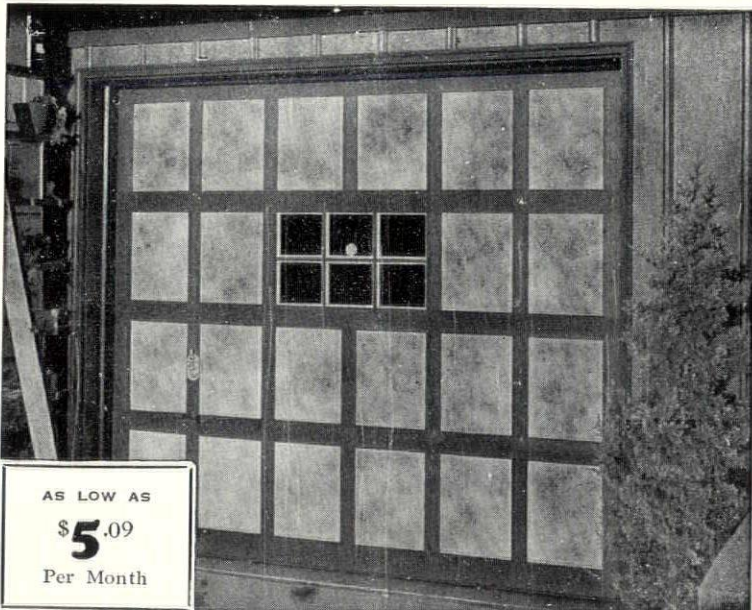
ADDRESS OF KATHERINE MORROW FORD

I want to point out that based on my experience and knowledge in the field of modern architecture and design, and in particular my association with

Conde Nast over the past six years in the capacity of Architectural Editor of "House and Garden," I can truthfully say that the statements made in this address apply not only to the Knoll organization but, indeed, to many other individuals in this field who are striving for the same goal.

The recent and current work of architects and interior designers in the contemporary field represents a direct, open-minded, realistic approach to the needs of the present. Architecture and interiors are essentially interrelated and should have joint consideration. It is implicit in the new architecture that a fresh approach to the design of furniture should be a correlative development. An understanding of three factors in furniture design — materials, processes and special requirements — is requisite. The sensitive use of materials and frank expression of construction bring about a naturalness which characterizes the best of today's furniture design, embodying as it does simplicity, technical correctness and surety of shape. In other words, an intelligent combination of materials,

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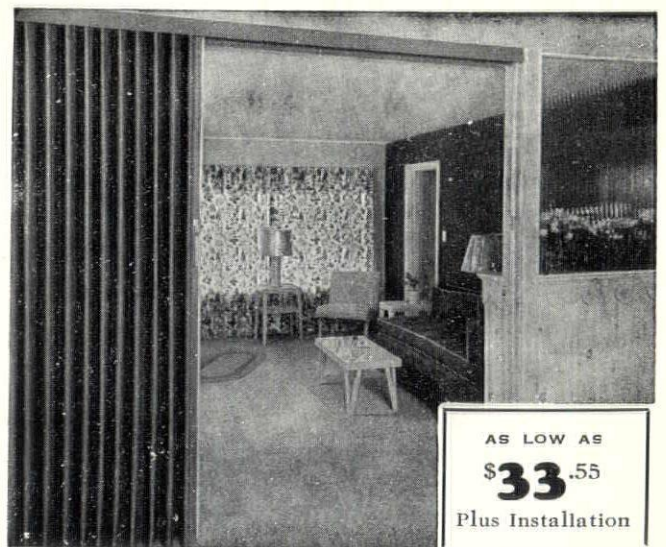
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design and technology work together to make the sum total of good design. The misuse of materials is a potential pitfall. The purpose or function of each material should be obvious and honest — not just a cliché or senseless imitation with no validity.

It is only in the past ten years or so that this new concept has shown really progressive strides, and, as is often the case with a new concept, it develops to fill a need either previously unrecognized or ignored. During the pre-war years there were sporadic and somewhat isolated efforts to produce well-designed furniture and fabrics in this country. Parenthetically, I would like to say that Hans Knoll, who founded Knoll Associates, was among the first — if not the first — persons to recognize the need and to have the foresight to realize that it would be a growing and continuous need. His belief has been amply justified, for certainly the past five years are evidence of an unprecedented period in the development of contemporary design in America, both in architecture and in furniture and fabric design.

With Knoll Associates, the development of furniture and fabric designs has grown side by side. In addition to this, the Knoll Planning Unit under the direction of Florence Knoll, has been concerned with the design and planning of complete architectural interiors. This close relationship of the three areas of Knoll Associates has been a unique service in producing designs of an integrated and meaningful character that would be difficult to obtain under other conditions. Because of the close correlation of furniture and fabric designs, and the collaboration of the Planning Unit with architects, nothing is produced for hypothetical reasons, but for conditions existing within each project.

Knoll furniture and fabrics are as varied and vital as the personalities in the international group of designers which represent the Knoll Associates. There are approximately twenty-five at the moment whose work is represented, and their backgrounds are as versatile as their designs. Among them, to name a few, are Eero Saarinen; the Frenchman, Pierre Jeanneret; the Dutchman, Mies Van Der Rohe; the Japanese sculptor, Noguchi; the Italian, Franco Albini. The wide range of furniture and fabrics available as a result of these many design talents has one common point of reference and that is quality, even sometimes at the expense of slow delivery.

Collaboration is the philosophy of the Knoll organization, not only for the individuals on the staff, but for the free-lance designers represented. Each designer is fully credited for his design. Among the associates is a very talented person, Herbert Matter, who is in charge of all visual design. That includes art work, layout, typography, even to the designing of stationery.

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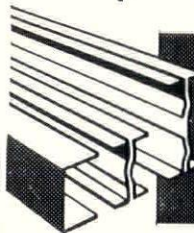
★ ★ ★

Whether the project is a building, a chair, or a textile the achievement in the application of imagination and skill in the solution of a living problem is identical. They are each expressions of the same search for an harmonious balance between usefulness and beauty. All of the work of the Knoll Associates represents the collaboration of architect, designer, research engineer and manufacturer at a high level of creative productivity. The honest use of materials is coupled with a spirit of uncompromise in solving design problems and in applying new scientific techniques to furniture making. The technical skill and craftsmanship combined with the practical advantage of modern technology and sound design are evidence of the timelessness of good design. And that is a very important thing, I think, to always keep in mind, that timelessness of really good design.

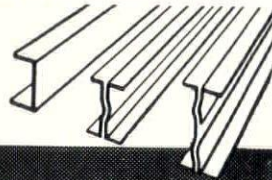
In working with the contemporary plan, the Knoll Planning Unit places the emphasis on room use rather than size, and I will illustrate some of that later

in slides. Furnishing each room or area becomes more and more a part of architectural planning. Compact units in the living, dining and work area compensate for space deficiencies or limitations, and this we all know. We are limited now in space because, of course, of high building costs. Long cabinets and convertible chest-luggage racks can replace half a dozen separate furniture pieces with a single unit. Long counter tops at table or desk height provide useful work areas, and give a sense of horizontal expanse. The sleeping area usually takes up little space, yet it performs many functions: It stores clothing and possessions; it is a place for repose; it adds to the efficiency and convenience of living. In bed designs there are several innovations in structure detailing such as the platform frame which supports the foam rubber mattress high enough off the floor for easy cleaning, yet low enough for lounging and sitting. The headboard is covered with native fiber pandanus plasticized for washability and wear. Sometimes bed-

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rooms are not limited to night use but are made sufficiently flexible for 24-hour occupancy. The range of convertible beds in the Knoll group accommodates many needs. The sofa bed, for instance, performs a double function. Operated by a simple sliding device, the bed converts easily from day to night use without any mechanical complication. Such flexibility in bed units is typical of student dormitory rooms, hotel rooms, small city apartments and the extra guest room in the home.

The modern chair belongs to a modern way of life. New principles of construction, new methods of joining, new techniques and materials have contributed to the advancement of chair design. Today chairs are scientifically designed to fit the anatomy. This means that maximum comfort is assured for whatever sitting activity one is engaged in — reading, dining, relaxing, or working.

Among the American architects, the work of Eero Saarinen has profoundly affected the direction and content of contemporary furniture design for today's living. His molded plastic chairs mark the beginning of a new tradition in keeping with the technological advance of our day. They are infinitely simple in their visual as well as structural conception. However, the number of problems embodied in designing such a chair are innumerable. As is so often the case when a thing seems simple, it is complicated to start with. A clear, structural expression of the plastic material was arrived at after great study. The problems of joining plastic and metal are solved by providing a natural cradle for the structural plastic shell. The fabric conforms to the shape of the plastic shell through no accident. The fact that there are no seams adds to the esthetic appeal and facilitates production. And, most important, the basic form provides extremely comfortable and flexible seating.

Compare the lightness of the Saarinen lounge chair in relation to its overall dimension. Compare the chair's bulkless look in relation to its depth which no overstuffed piece can match in ratio of weight to mass. Its form is determined by the simplest most direct use of material in terms of economy, efficiency, purpose, and, certainly, pleasure.

The spaciousness of an interior and the esthetic satisfaction it conveys are materially affected by the use of color, and since the fixed or enclosing elements of a room — floor, walls and ceiling — serve as a background for the furnishing, the first choice of colors starts with these elements. The spatial value of color profoundly affects the general space impression of an interior. The selection will vary according to individual preference, purpose of the room, and exposures. The amount of daylight admitted by windows is a conditioning factor. In an open plan, color

may also be used to emphasize the architectural division of space, or to accentuate the various furniture groupings, and again you will see this in some of the slides. Fabrics and lighting also are a part of the total result.

When all of the elements — architecture, interior planning, lighting, color, fabrics — are correlated, there is an expression of both physical and visual well-being and satisfaction. Interiors have warmth, graciousness, dignity, tranquility, beauty, efficiency, even gaiety when appropriate, flexibility, a disarming directness and simplicity, and remarkable adaptability. Contrary to some still prevalent beliefs, the modern interior need not be, and in fact is not, monastic. In the hands of architects and designers with imagination and skill, rooms become alive, personal, in harmony with the purpose for which each is intended.

Over the past ten or twelve years I have been a student — and I may add an arduous and enthusiastic one — of what is developing in architecture and contemporary design. My observations have led me to realize that exposure to these developments almost inevitably means understanding and accept-

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ance of what is being done in contemporary architecture and design.

For instance, it is only recently that management of large industries or executives of large corporations have recognized the need for good and better design.

One other point I wish to make: There can be a happy marriage between the old and the new. Good design, as I have previously remarked, is timeless, and with this knowledge and critical judgment as a criteria, there can be a congenial mating of what is good in design and architecture in the past and today.

* * *

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So much — shall we say "unnecessary" — printed matter is received by Architects, that in many instances the worth-while material is tossed into the wastebasket along with the inconsequential.

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Elliott Spratt New President of Producers' Council, Inc.

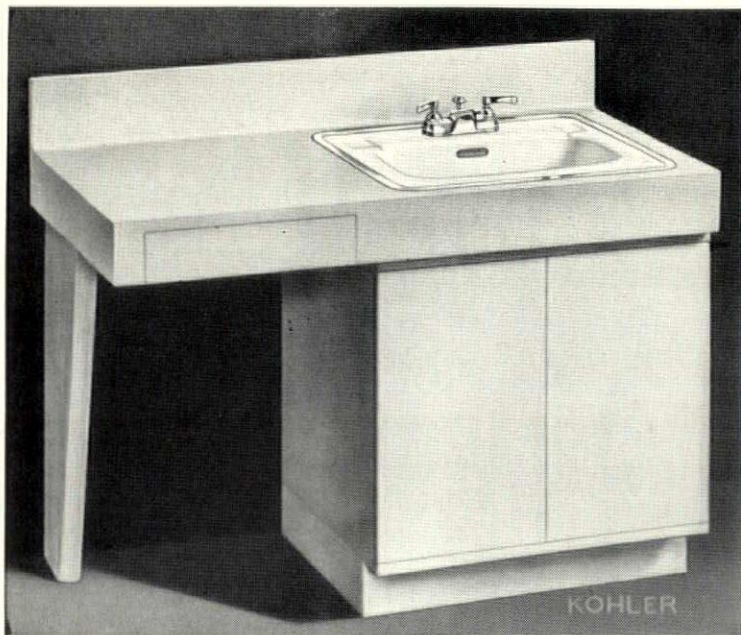
Elliott C. Spratt, Secretary of the Hillyard Chemical Co., St. Joseph, Mo., was elected President of the Producers' Council, national organization of building products manufacturers, at its annual meeting in St. Louis.

He succeeds A. Naughton Lane, Vice President of the Monarch Metal Weatherstrip Corp., St. Louis.

Mr. Spratt has been a member of the Council's Board of Directors since 1948 and during the last year served as First Vice President and Chairman of the Membership Committee.

Other officers elected are: First Vice President, R. S. Hammond, Johns-Manville Sales Corp., New York; Second Vice President, William Gillett, Detroit Steel Products Co., Detroit; Secretary, Fred L. Hauserman, E. F. Hauserman Co., Cleveland, and Treasurer, F. J. Close, Aluminum Co. of America, Pittsburgh.

In addition to serving as President of the Council, Mr. Spratt is a Director and retiring President of the Manufacturers Division of the National Terrazzo and Mosaic Association, President of the Exhibitors Group of the National Association of Public School Business Officials, Chairman of the Exhibitors Advisory Committee of the National Association of Building Owners and Managers, and Past President of the Exhibitors Association of the National Education Association.



CABINET LAVATORY

Dressing table luxury and the convenience of extra storage space for toiletries and towels are provided by this new, handsome and practical fixture. Cabinet is of laminated wood with a hard finish that resists alcohol, water and other liquids. The top is plastic covered. Double doors have touch-latches, open with a tap of the hand. Cabinets are in a natural wood grain finish with tops in four colors.

Cabinet is illustrated with the Kohler Arrowhead of vitreous china. Also available with the Tahoe enameled iron lavatory. Both are available in six Kohler colors: Peachblow, Forest Green, Tuscan, Cerulean Blue, Gray and Rouge. Kohler Co., Kohler, Wis.

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