

THE WISCONSIN ARCHITECT

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

VOLUME 22 No. 4

APRIL 1954

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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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How to Borrow

by GEORGE E. PETTENGILL, Octagon Librarian

A new service from the Octagon — a library lending program — is now available to all members of the A.I.A. To increase the usefulness of the Institute's Library, provisions have been made so that members all over the country may borrow books by mail. Set up to permit you to procure volumes not readily available from local sources, the loan service is designed to supplement rather than to replace office and chapter libraries. It is patterned after a like service enjoyed by members of the Royal Institute of British Architects. Reports from R.I.B.A. indicate that this has been a popular feature of its library over a period of years. It is believed that A.I.A. members will find such a service similarly advantageous.

WHAT YOU MAY BORROW

You may reasonably expect to be able to secure any recent book published on architecture in the United States. In addition, you will have available a limited selection of books published abroad. There is also a large collection of older books upon which you may draw, although rare books generally are for use in the Library only. For the present, periodicals will not be circulated although if there is a demand an effort will be made to supply this service.

Specifically copies of practically all books reviewed in the *Journal* and the *Bulletin* are among those available for borrowing. To inform you further of what the Library has, a mimeographed list of new accessions will be sent to those members returning the post card enclosed herewith.

As in any library there must be rules and regulations. Briefly the service is available to any corporate member who has signed an application blank indicating his willingness to pay transportation charges both ways, to be responsible for any loss or damage to books borrowed, and to return loans promptly.

* * *

Our Apology to Mr. Schlossman A. I. A., First Vice President

In March we gave complete coverage of the address "Public Relations and The Institute" presented by Norman J. Schlossman, F.A.I.A., on Saturday, February 13, as one of the highlights of the North Central States Regional Conference held in Milwaukee.

In the by-line, Mr. Schlossman was identified as "State Vice-President of The American Institute of Architects."

How such misidentification of the FIRST VICE-PRESIDENT of THE AMERICAN INSTITUTE OF ARCHITECTS could have stealthily crept in, we are at a loss to know. We can only lay it to the gremlins.

An Idea You May Wish To Adopt For Your Own Office

By GEORGE BAIN CUMMINGS, Secretary of the AIA

(Editor's Note: Although the following appeared in the A.I.A. Public Relations Newsletter, we think it bears repeating.)

A. The best and first source of new jobs is satisfied former clients.

- (a) coming to us for another job or
- (b) sending someone else to us.

1. Therefore the first point of attack is on the jobs already in the office, each client as nearly perfectly satisfied as possible.

2. The second point of attack is on previous clients known to be satisfied. Keep in contact with them, if possible obtain and use written recommendations or references from them. Find out what future work they may be contemplating. Discuss prospects with them for they may suggest approaches or useful assistance.

3. If there are any dissatisfied former clients, watch for chances to overcome their dissatisfaction. Remember that time heals. If the cause of their dissatisfaction is known plan a campaign to remove or minimize the cause. In the meantime maintain a cordial personal or social contact, watching for a break. Patience is of the essence. Tact and intelligence added to honesty and good will should ultimately win out. But don't worry about what can't be helped.

Spend all the time on 1 that it takes. Then spend time on 2. Last of all on 3. Don't neglect 1 and 2 in order to do 3. Play your winnings and cut your losses.

B. The second source of new jobs is our reputation in the community and region. Complete strangers may come to us for jobs or send others to us on this basis. Our reputation is what others think of us. They may regard us more highly than we deserve or less highly. We are not apt to hear much from those who regard us less highly. Those who regard us more highly than we deserve keep us on our mettle trying to live up to our reputation. Everything we principals do has some bearing on our reputation. If people think well of our architectural work that is most useful to us. If they think well of our character as individuals, causing them to believe in our integrity and honorableness, that is useful to us. If they admire us as individuals, for any reason, that is useful to us. Good manners, courtesy, cheerful willingness to be socially useful, thoughtfulness of and helpfulness toward others, sincerity, enthusiasm, perseverance, modesty — all are traits that appeal to people. We can find a field for the cultivation of a good reputation by:

(a) meeting people individually as acquaintances, friends

(b) working with people in groups — as clubs, organizations, committees

(c) behaving ourselves well generally

1. The first point of attack is personal behavior.

2. The second point of attack is to cultivate those whom we meet with whom we are or may become congenial or compatible. We should get around in order to meet and cultivate more people.

3. The third point of attack is voluntary joining and working with groups. Each principal should follow his own inclinations and interests in selecting these activities. The less overlapping these commitments are, the greater the spread of contact. The work with groups should be selfless and steadily pursued and of important consequence, not trivial or without usefulness. Don't undertake a task unless you feel it lies within your talents and abilities, but don't hesitate to accept a challenge. We invariably find that we gain capacity by doing, and frequently surprise ourselves by succeeding at something we have never tried before. Go as far as you can see and then see how far you can go. And think twice before turning down an invitation to be of service.

Never let up on 1. Give a tenth of your time and effort to 3. The opportunity to work on 2 is present everytime you are with someone.

C. The third source of new jobs is in prospects that may be discovered.

(a) from newspapers

(b) from Dodge reports, salesmen, others in the building business.

(c) by keeping eyes and ears open.

(d) by keeping in contact with news sources.

(e) by attending conventions and conferences (A.H.A., NYSSBA, etc.)

1. Watch all newspapers published in the area including real estate transfers.

2. Cooperate and learn all you can from reporters, salesmen, et al, when they call or get in touch with you.

3. Reflect on what you read, see and hear, to get at the inside story. Play a hunch.

(Continued on Page 8)

Committees Approved by Board of Wisconsin

After discussing committee recommendations at its meeting, Saturday, April 10, at the Plankinton House, Milwaukee, the Executive Board of the Wisconsin Architects Association gave its approval and the go-ahead sign to the newly appointed committee members.

Below are the Standing and Special Committees and the personnel selected to serve during 1954 and the early part of '55.

Standing Committees

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Karel H. Yasko

COMMITTEE ON PUBLIC RELATIONS

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Eugene Wasserman

Mark T. Purcell

Sylvester Schmitt

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Walter M. Trapp

Leonard M. Schober

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Carl Lloyd Ames

William V. Kaeser

Gordon L. Peterson, Associate

Theodore L. Eschweiler

Austin A. Fraser, Associate

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Emiel F. Klingler

Francis S. Gurda

Herbert J. Grassold

Paul E. Nystrom

COMMITTEE ON ALLIED ARTS COMBINED WITH COMMITTEE ON CIVIC DESIGN

COMMITTEE ON ALLIED ARTS AND CIVIC DESIGN

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Carl H. Gausewitz

George G. Schneider

Leroy A. Riegel

Theodore H. Irion

COMMITTEE ON PUBLIC INFORMATION COMBINED WITH COMMITTEE ON PUBLIC RELATIONS

Architects Association For Year 1954 to February of 1955

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Albert F. Gallistel

Richard Philipp

BUILDING CODE COMMITTEE

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Paul E. Nystrom

Donn Hougen

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LECTURE COMMITTEE ABSORBED BY PUBLIC INFORMATION COMMITTEE

CONVENTION COMMITTEE

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Mark A. Pfaller

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Guy E. Wiley

Julius S. Sandstedt

The International Union of Architects

Lisbon Congress, 1953

Resolutions

I. THE TRAINING OF THE ARCHITECT

1.—DEFINITION.

The architect is one who, master in the art of building, so orders space and so creates and enlivens places designed for human use that man may enjoy the best possible conditions for life.

2.—QUALITIES REQUIRED.

He should possess the art of composition, a knowledge of materials and technics and experience of their use.

By his natural gifts and by his education, faced with the realities of life, he should be able to grasp the spirit of his time, appreciate its human demands, and give them concrete expression.

3.—TRAINING.

Principles:

The training of the architect is a continuous process. It must be based on a wide culture and it requires a constructive spirit.

The architect must be an all around person and acquire a proper balance through the simultaneous exercise of his physical, intellectual, aesthetic and moral faculties. It is through his basic knowledge of philosophy, science and technics, that he is qualified to examine and judge human problems and to define, coordinate and resolve them.

Natural gifts:

Whoever wishes to become an architect must be keen to learn and to create, and must have a lively intelligence, good sense and good judgment.

He can acquire sensitivity to form, a feeling for space, imagination, visual memory, humanity and character.

4.—CONCLUSIONS.

The qualities required in an architect apply universally, but it is for each community to decide the best means of obtaining them, by its own choice of method.

In practice it is suggested that education should be organised in three stages:

Pre-entry, the selective phase (training of the man).

School, the educational phase (training of the artist or technician, the creator).

Post-graduate, the professional phase (training of the practitioner, the realiser).

Research workers, theoreticians and teachers will undertake more advanced studies.

II. THE PLACE OF THE ARCHITECT IN THE COMMUNITY

PROFESSIONAL REGULATIONS.

Without differentiating too precisely between these two problems, the Congress considered them in turn, and there is no reason why they should not be combined in a single conclusion, provided the more practical interest of the latter is distinguished from the more philosophical of the former.

A.)—It would be rash to try and draw up without mature consideration a new set of professional regulations.

It is recognised, however:

1. That the I.U.A. must work out a new body of regulations to take account of the general evolution of the profession.

2. That for this purpose the Code Guadet can be taken as a starting point, its moral basis being maintained.

3. That any new code must regulate the relations between partners, and between principals and assistants, must provide for official architects and must deal with the special problems arising from developments in technique.

For these last purposes the rules should be based on the conclusions of the I.U.A. Committees dealing with the problems of industrialisation and with the relations between architects, manufacturers and builders.

4. Any new rules must be framed, of course, in such general terms that they can be applied in different countries consistently with existing national legislation.

5. The Congress asks the Executive Committee of the I.U.A. to call upon the Committee on the Place of the Architect, to submit definite proposals to the next Congress.

B.)—As regards the Place of the Architect in the community, it is recognised that, in accordance with the conclusions of the VIIIth Pan-American Congress, he should perform his task by working for the common good in the knowledge of actual economic and spiritual conditions.

His artistic and technical skill, placed at the service of man, must enable the needs of the individual, of the family and of the community to be satisfied, through the search for human solutions.

The Committee proposes to submit to the national Sections for discussion and comment the following outline declaration:

1. The architect should practice his art inspired by the highest social, cultural and professional ideals. It is his duty to develop continuously his artistic ability and scientific knowledge for the better accomplishment of his work.

2. The architect conceives, creates, coordinates and realises the best possible provision for human environment, whether for work or leisure, with a constant care for beauty, for the well-being of the community and for respect for human personality.

3. To be able to express the spiritual aspirations of his age and to satisfy its needs, the architect must have a complete knowledge and understanding of the environment — physical, demographic, economic, political, social and cultural — in which he lives and works.

He must look upon his own personal activity within the framework of a general plan, which it is his business at every level — local, regional, national and international — both to inspire and to control.

4. The architect must not subordinate his art to any commercial consideration. No compromise is possible with professional ethics.

He must be conscious of his membership of a professional body that demands the highest moral qualities and is governed by a spirit of brotherhood.

III. RELATIONS BETWEEN ARCHITECTS AND ENGINEERS

1. The necessity for and the importance of the relations between architects and engineers are fully recognised.

2. The more productive the collaboration between architects and engineers, the greatest the progress in building construction.

3. It is recognised that the profession of architect is distinct from that of engineer and that each is free to seek the collaboration of the other, when this is considered necessary.

4. The definition of their respective functions should form the subject of an agreement between them.

5. The training of the architect should enable him to speak the technical language of each specialist engineer, while the engineer should learn to appreciate the meaning of architecture.

6. It is for the architect to originate the design and to direct and coordinate all those engaged in realising it.

IV. SYNTHESIS OF THE PLASTIC ARTS

1. Recognising the importance of collaboration with painters, sculptors and other artists, and the need for a closer integration of these arts in the architecture of our time, architects call on these other artists for mutual discussion with a view to joint action.

2. A fruitful collaboration cannot be established by the subordination of the artist to the architect; they should be on an equal footing as members of a team, with a common aim and a common standard of work.

3. In no case should artists, required to collaborate on architectural work, be forced on the architect.

4. A mutual understanding and a desire for collaboration between architects, painters and sculptors should be developed by every possible means, from school onwards. It is important that the architect should fully appreciate contemporary developments in the other arts.

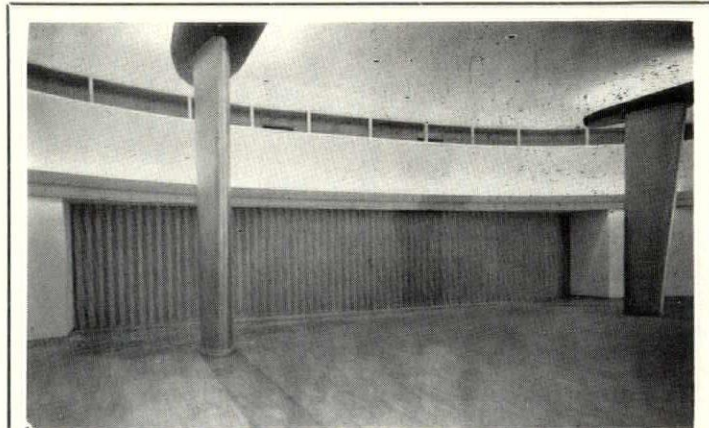
5. If it is desirable to stimulate a mutual appreciation of work, for example through publications and exhibitions, it is no less necessary to establish personal contacts.

6. The synthesis of the arts cannot be achieved by outside measures: action by governments or professional bodies, congresses, etc. Such institutions can only set indirectly, by creating, stimulating and encouraging the development of contacts between artists, education in the arts and better material conditions, so that this collaboration between artists may emerge from the realm of theory and special cases as a practical development on a large scale.

7. The introduction of painting, sculpture, etc., into a building (or group of buildings) should be provided for in the initial estimates, in the same way as are the purely material requirements. The amount to be allowed for this purpose should be related to the importance of the building and to its purpose and position. Such provisions should be handled in exactly the same way as the other items.

8. The Congress asks the Executive Committee of the I.U.A. to consult with UNESCO, the International Association for the Plastic Arts, and the national Sections of the Union, on the practical measures required to give effect to those recommendations.

(To Be Continued)



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(Continued from Page 3)

4. Travel a planned route, calling on school principals, superintendents and others who may have useful news.

5. Be at conventions, conferences, etc. The larger the job the better. A job for a corporation or group client may often be better than a job for an individual (who may die, change his mind capriciously, etc.) As prospects are discovered they should be listed and a definite plan of campaign set up with timetable for execution. Keep a tickler for follow-up by dates and steps to be taken. Forget the ones you lose, but take to heart the lesson learned to help on the next one.

D. The fourth source of new jobs is in public communication and publicity.

(a) by preparing and showing a booklet — 25 Years of Practice.

(b) by preparing and showing photographs and other material calculated to interest and persuade possible clients.

(c) by letter or bulletins to a selected mailing list, to build up long term acquaintance and interest.

(d) plant pieces such as information imparted to newspapers, magazines, etc., photographs for publication.

(e) by articles contributed to periodicals, professional and popular.

(f) by talks before groups, clubs, etc.

(g) by entering competitions, exhibitions, etc.

1. Get out the booklet — 25 Years of Practice as quickly as possible.

2. Prepare albums or loose leaf holders relating to type jobs, like schools, hospitals, factories, stores, residences, etc., include 8½ x 11 inch data pages — notes on cubage, costs, schematic plans, applicable regulations, etc.

3. Give long thought to a possible bulletin or periodical letter.

4. Prepare publicity material on each job as a matter of routine.

5. Put in the back of your mind possible subjects for articles.

6. Don't turn down an invitation to speak before a group particularly about a subject relating to the profession.

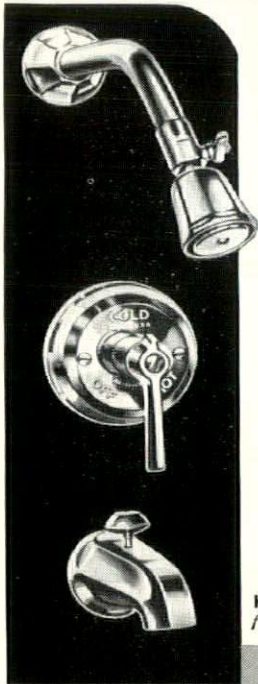
7. Submit exhibits such as at annual meetings of NYSSBA. "Advertising" should be methodically, consistently and persistently carried on, but the campaigning for jobs from the list of prospects should not be neglected or subordinated.

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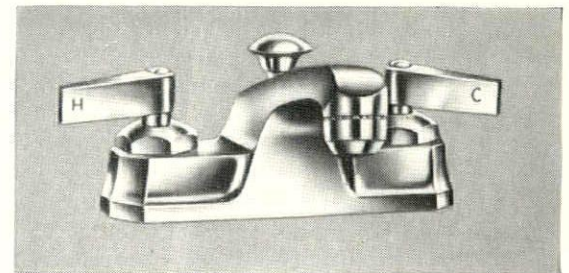
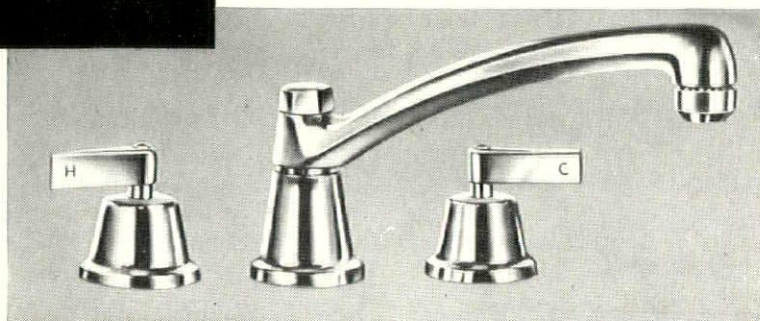
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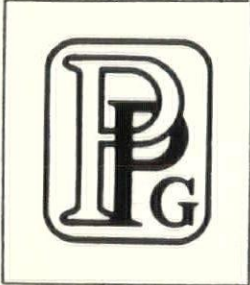
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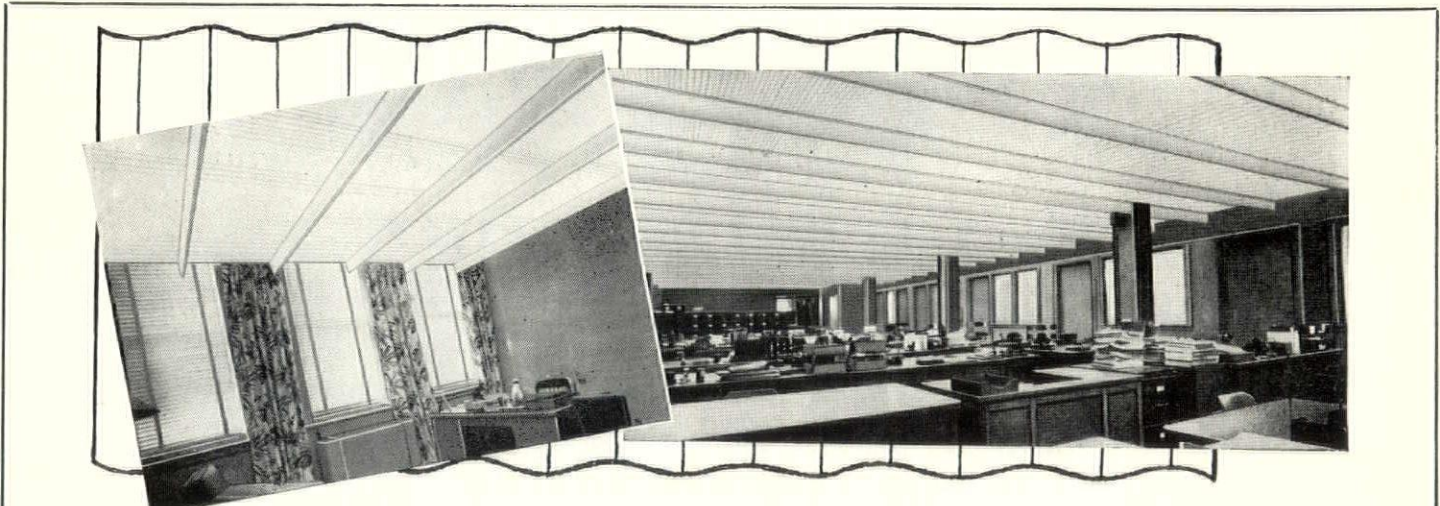
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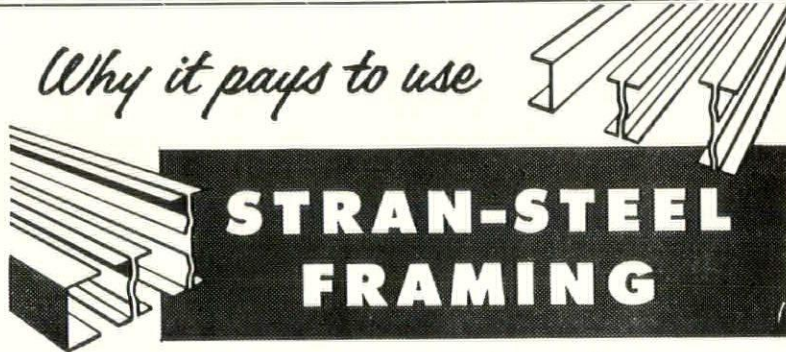
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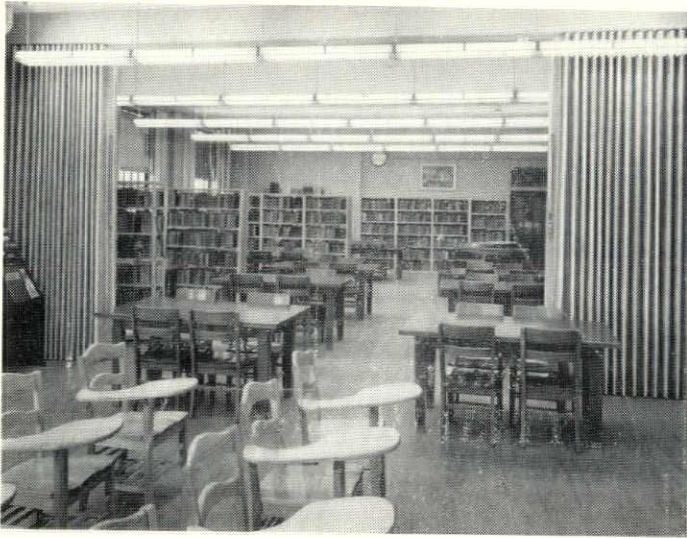


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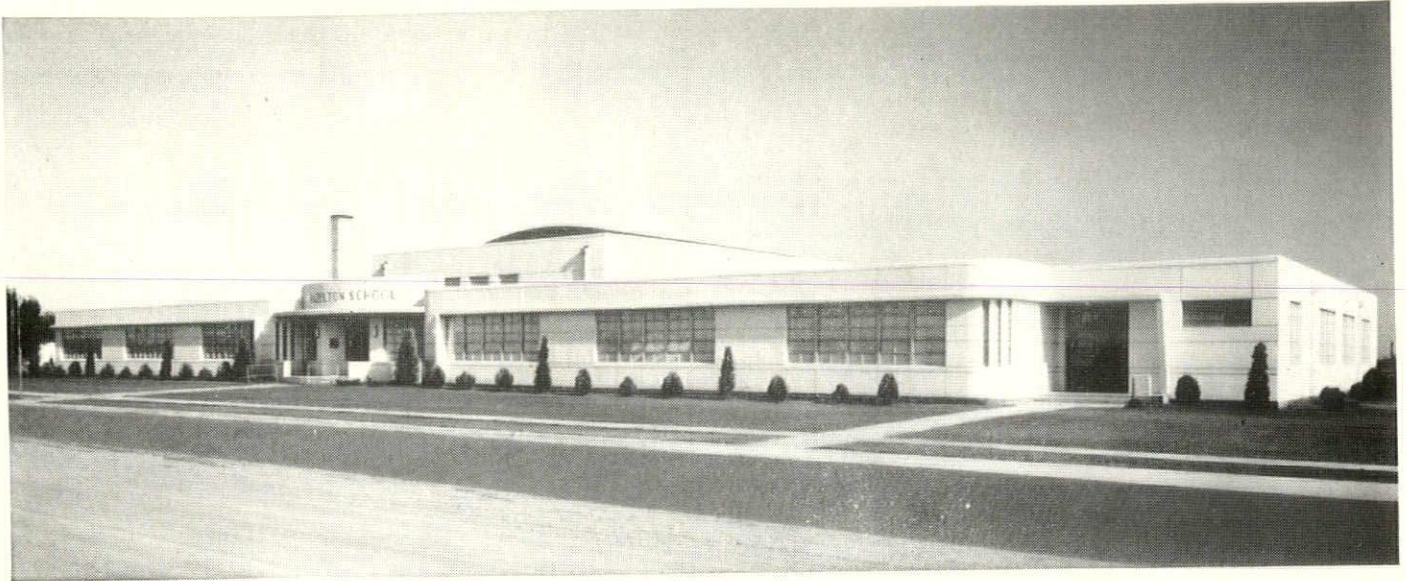
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The sharp increase in the birth rate during and since World War II now is reflected in a greatly expanded population of school age. Construction of buildings to house these students lags behind requirements.

In filling these needs architects can serve the interests of students, teachers, school boards and taxpayers best by designing in architectural concrete.

The outstanding characteristics of architectural concrete—rugged strength, maximum firesafety and unexcelled resistance to the elements—not only meet all structural requirements but also provide students and teachers with the utmost comfort and protection. Moreover, the enduring beauty which can be designed into architectural concrete buildings creates schools the city can be proud of for generations.

Architectural concrete schools best serve school boards and taxpayers too. The moderate first cost of architectural concrete+its low maintenance cost ÷ its long years of service=**low annual cost.**

Architectural concrete is a versatile structural material adaptable to single or multi-story schools of any size or style. Even ornamentation can be cast integrally—and economically—with structural parts.

For more information on designing architectural concrete schools write for free copy of "*Concrete in Schools.*" Distributed only in the U. S. and Canada.

PORTLAND CEMENT ASSOCIATION

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A national organization to improve and extend the uses of portland cement and concrete . . . through scientific research and engineering field work

These two Kansas schools, in Hazelton (above) and in Hanston, designed by Hibbs and Robinson, architects and engineers, of Wichita. Jenson and Ridge, also of Wichita, contractors.

