

THE
WISCONSIN
ARCHITECT



THE OFFICIAL PUBLICATION OF
THE STATE ASSOCIATION OF WISCONSIN ARCHITECTS
WISCONSIN CHAPTER OF THE AMERICAN INSTITUTE
OF ARCHITECTS
BUILDING CONGRESS OF WISCONSIN



Greetings from the President

Second Thoughts on Modern Architecture

Notes on Meetings

Free Architectural Services Opposed

A Message From President Auler



The fifth convention of The State Association placed the responsibility upon the Executive Board of promoting the interests of the architects of the state. The committee which has been appointed by the board to carry on this work has a difficult task which can be accomplished only with the full cooperation of the districts of the association and of each individual architect in the State of Wisconsin.

The first action necessary to accomplish this work is the development of a fine organization in each district so that these districts will be ready and able to carry out the work outlined by the Executive Board.

The success of our state-wide campaign depends solely upon the cooperation of the districts, and I, as your president, expect each of you to help me carry out the wishes expressed at the convention.

It has been suggested that each district select a definite place and time for its meetings and arrange its schedule in advance for the whole year. This plan will make it possible to publish the dates of meetings in advance, thereby enabling us to visit various districts at times when their members convene.

I urge the head of each district to write to me in the next few days so that we can get an early start in developing plans for the season.

Second Thoughts on Modern Architecture

(A Talk Before the Boston Society of Architects)

By ROGER GILMAN,
of the Fogg Art Museum, Harvard University

In the decade between the War and the Depression, architecture in Europe seethed with new ideas. Probably not since the beginning of the style revivals, one hundred and fifty years before, had there been such vital changes proposed. The eclectic choice of older styles was tacitly abandoned. The current materials of construction—steel, reinforced concrete, glass and others—were now seen to hold new possibilities. There followed a new conception of the openings, the roof, the wall itself; new exteriors, even new plans. Additional factors were admitted into architecture, hygiene, and post-war social and political shiftings. Even the aims of architecture itself were questioned.

That we in America should doubt the need for such experiments was only natural; we had changed but little. That Europe felt their need deeply was evidenced by their simultaneous and widespread appearance.

Then came the Depression, revolutions in Germany and Austria, and a general halt in building. Now that work has been resumed, let us see which have survived of these hopes—and threats. Perhaps on second thought, from a five-year perspective, we can more fairly appraise them.

First let us look, for the moment, at the movement in Germany which was called Expressionism or the Dynamic Style. Its leaders were out and out individualists. Their method was to start from an idea or sketch

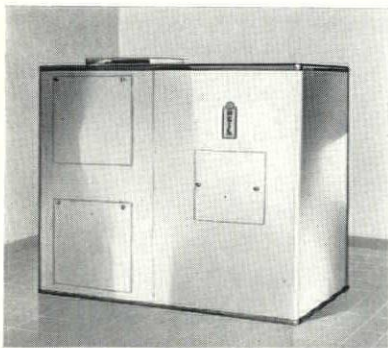
which, to tell the truth, was more pictorial than architectural, and to work it out in striking effects, such as Mendelssohn used in his well-known Schocken store at Stuttgart or Hoeger in the curved facades of his "Chilehaus" at Hamburg. "Tension" was their slogan. Exposition architecture was perhaps their true field. America saw their style at Chicago in the Science Building tower. But whether for lack of a coherent body of principles or from too much individualism, their movement faded out, and it now exists only as an influence in the somewhat fantastic compositions of Holland.

But the most deeply studied movement, the most radical and challenging, was "the new reality" (die neue Sachlichkeit). It was also the most written and talked about. In fact its American spokesmen, Philip Johnson and H. Russell Hitchcock, published a book on it, and christened it with the ambitious title of "The International Style."

Its intention was realistic, "objective," in contrast to the imaginative or "subjective" approach of the Expressionists. The starting points of this new architecture were to be "function and biology." The architect, no longer an inspired genius, was to be a sociologist, studying the needs of a new society; a doctor, prescribing the requirements of hygiene; also an engineer, an industrialist, and withal a philosopher and an artist. It is no surprise that one wing of the movement denied the existence, in all this, of any aesthetic ingredient whatever. "Beauty is efficiency" wrote Bruno Taut, one of its chief practitioners. And, in New York, Raymond Hood was quoted as saying—though I doubt if he really believed it—that when he had finished with all the experts on an office building, he was through. It was in this wing that lay the real threat to architecture as an art.

All this new wine might perhaps have been put into the old bottles of a modified traditional design; it

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Official Publication

The State Association of Wisconsin
Architects

The Building Congress of Wisconsin

Wisconsin Chapter, The American
Institute of Architects

LEIGH HUNT, Editor
152 W. Wisconsin Avenue, Milwaukee

JOHN S. HOLBROOK, Publisher
724 E. Mason Street, Milwaukee

Published Monthly Subscription, \$1.00 per year
Address all communications for publication to
Editor at 152 W. Wisconsin Ave., Milwaukee.

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Joint Meeting of the Executive Board and the Advisory Council

Minutes of the joint meeting of the Executive Board and the Advisory Council, held on Friday, October 30, 1936, at the Hotel Schroeder, Milwaukee, Wisconsin.

After partaking of a palatable dinner, the meeting was called to order at 7:30 P.M. by Second Vice President H. W. Buemming, who presided as chairman.

The following members of the Executive Board were present: H. W. Buemming, T. L. Eschweiler, H. Auler, R. Kirchhoff, L. Hunt, T. Tullgren, E. Berners, U. Peacock, E. Stubenrauch, F. Scott, P. Brust and A. Seidenschwartz.

The members of the Advisory Council representing the several districts are as follows:

District No. 1, none; No. 2, none, on account of vacancy caused by the death of A. W. Bayers; No. 3, none; No. 4, C. Madsen; No. 5, Frank Stepnoski and Mr. Schmitt; No. 6, none; No. 7, Urban Peacock and A. L. Seidenschwartz; No. 8, Frank Hoffman and William Mickelsen.

The following members were absent, of the Board: Messrs. Wm. Herbst, Leo Brielmaier, Ellis Potter and Grover Lippert. Of the Advisory Council: Dist. No. 3, Gordon Feldhausen and Leonard Rice; No. 6, Ellis Potter and Grover Lippert. Dist. No. 3 was represented by Edgar Berners.

The minutes of the last joint meetings of the Executive Board and the Advisory Council, held at Madison, October 18, 1935 were read and approved as read.

The Chairman then called for reports on the activities of the several Districts, the Advisors reporting as follows:

District No. 3. Edgar Berners reported that their district held but one meeting during the past year. The reason for this is that the members are spread over a large area, making it necessary for its members to travel a long distance. Conditions in their district are showing a decided improvement.

District No. 4. C. Madsen reported that their district held two meetings during the year. In general, conditions and business are much better than they have been in the past.

District No. 5. Frank Stepnoski reported that their district held several meetings, being held in Manitowoc, Sheboygan, Fond du Lac and Oshkosh, the attendance averaging from 10 to 14 members. In general there is a pretty good understanding amongst the members. The loss of Rudolph Jahn, of the city of Sheboygan, is mourned by the district, as he was very active and very much interested in the welfare of the Association.

District No. 7. Your Secretary reported that District No. 7 was not overly active during the past year. A few meetings were held and a picnic was sponsored by the district, which was fairly well attended by out of town members of other districts.

District No. 8. Messrs. Mickelsen and Hoffman reported that their district held one meeting since the joint meeting with Board in Racine in the month of June. At this meeting, when they elected their officers, 7 members were present and 3 were represented by proxies. They stated that conditions in their district were gradually getting better as time went on.

Fitzhugh Scott, who was appointed by the 7th District as a chairman of the Advertising Committee, to work with Mr. Drews of the Milwaukee Journal on

the recent advertising campaign which ran in that paper for the past eight weeks made an extensive report on the possibilities of continuing this type of advertising in a Sunday newspaper having the greatest circulation in the state, in such areas and reaching such readers where it would do the most good. Considerable discussion was had on this subject, Messrs. Hoffman, Auler, Eschweiler, Kirchhoff, Stubenrauch, Hunt, Mickelsen, Tullgren and Berners taking part in the discussions.

As the ratio of Milwaukee and other district members of the Association are in direct ratio to newspaper circulation in the Districts, Fitzhugh Scott recommended that the newspaper advertising be made a state matter rather than a district matter, that it be sponsored by the Association, in charge of the Publicity Committee.

The following resolution was offered by Herbert Tullgren and seconded by Edgar Stubenrauch: Resolved that the Executive Board and the Advisory Council, in a joint meeting recommend to the Convention that the matter of intensive advertising be referred to the Publicity Committee, with the power to act and that this advertising be confined to a Sunday newspaper showing the largest circulation and state wide proportions by the various districts in direct ratio to their membership or that newspaper's circulation in that district. The resolution was adopted unanimously.

Edgar Stubenrauch brought up the question of the possibility of suspending or expelling members from the Association for violation of the Code of Ethics, the preparing of free sketches and other violations of Architectural practice. Also if it were possible to revoke the Registration of an Architect whose conduct in practice would warrant such action. Considerable discussion was had on this question and that part of the minutes of the last Annual Convention and Joint Meeting of the Executive Board and Advisory Committee was read to clarify this question.

Edgar Stubenrauch also raised the question of the status of a registered Engineer preparing plans for buildings. Fitzhugh Scott answered this question by stating that an Engineer may design and prepare plans and superintend the erection of same where the buildings housed equipment designed by him, such as power plants, industrial plants and other buildings of an engineering nature. The Engineer cannot, according to the Registration Law, design buildings such as schools, court houses, city halls, office buildings, etc. The Registered Architect, however, can design, prepare plans and superintend the erection of any type of structure.

The question of whether or not an Architect must superintend the buildings he designs was also brought up. (This question was answered at the Convention on the following day by Gerrit J. De Gelleke, a member of the Board of Examiners of Architects and Engineers. He stated that the interpretation of the law as made by the Board of Examiners is, that a building designed by an Architect, must be erected under his supervision. This however pertaining only to buildings defined in the law as requiring the services of an Architect.)

The question of revoking the license of an architect was brought up and discussed by several members. A motion was made by Henry Auler and seconded by Leigh Hunt that the matter be referred to the Practice Committee for further investigation. Motion was

adopted.

After an informal discussion of minor matters pertaining to the betterment of the Profession and of the Association the meeting was adjourned on a motion made by Leigh Hunt and seconded by T. L. Eschweiler. The meeting was turned over to the Advisory Council for the election of eight members for the Executive Board for the ensuing year.

ARTHUR L. SEIDENSCHWARTZ,
Secretary.

December Meeting of the Executive Board of the State Association

The first meeting of the Executive Board of the Wisconsin Architects, under the stewardship of our newly elected President, Mr. Henry Auler, was held at the City Club, Milwaukee, Wisconsin, on Friday, December 11th, 1936.

The meeting was called to order by President Henry Auler, at 1:05 P.M.

In calling the meeting to order, the President expressed the wish that the meetings be short, that reports be ready and that all matters be disposed of with dispatch, so that, if possible, the meetings be ready for adjournment not later than 2 P.M.

The following members were present: Henry Auler, Herbert Tullgren, Leigh Hunt, Wm. G. Herbst, Peter Brust, Fitzhugh Scott, Frank Stepnoski and A. L. Seidenschwartz.

Represented by proxy were Leo Brielmaier, H. W. Buemming, E. H. Berners, William Mickelsen and Ellis J. Potter.

The first order of business was the appointment of three committees by the Board, namely the Publicity, Legislation and Educational committees.

Considerable discussion was had relative to the different committees, the work they had to perform, how it affected the Association as a whole and the different districts, and what would be expected from the committees appointed. After this discussion, upon duly made motions, the following committees were appointed:

Publicity: Leigh Hunt, Chairman; Peter Brust, Fitzhugh Scott and the Secretaries of all the Districts.

Legislation: H. W. Buemming, Chairman; T. L. Eschweiler, Frank J. Hoffman, Frank Stepnoski, E. H. Berners, and Ellis J. Potter.

Educational: Herbert Tullgren, Chairman; Elmer Johnson, Carl Eschweiler, Roger A. Sutherland and Henry Loeprich.

Practice: Edgar A. Stubenrauch, Chairman; Wm. Mickelsen, Wm. G. Herbst and the Chairman of each district.

Wisconsin Building Congress: A. L. Seidenschwartz with H. W. Buemming as alternate.

State Public Works: Leo Brielmaier, Chairman; the chairman to appoint such members as he requires to assist him.

Competitions: A. C. Eschweiler, Chairman; G. De Gelleke and W. G. Herbst.

Leigh Hunt stated that from time to time, complaints relative to architects, contractors, etc., are received by several members of the Association. Mr. Hunt felt that the answering of these complaints should be in charge of some member of each District. It was moved

and seconded that all complaints within a District be turned over to the Chairman and he see that proper disposal of same be made. Motion was adopted.

During the past five years of the Association's existence, many members have been not only giving their time and energy to promote the work of the Architects, but have made financial outlays in connection with this work. It was expressed by the members of the Board that the Association should reimburse members for this expense. The following motion was made by Mr. Scott and seconded by Mr. Herbst. Moved that the officers of the Board, Chairmen of all Committees and all other members duly authorized to do so, be empowered to employ aid in getting out all reports, the cost to be born by the Association. Motion was adopted.

A statement of the cost of the last State Convention, held at Milwaukee on October 31, 1936, was presented by the Secretary showing a deficit or cost to the Association of \$127.27.

The Chairman of the Publicity Committee was instructed to insert an article in the Wisconsin Architect, calling the members attention to the necessity that all dues be paid as promptly as possible.

A motion was made by Fitzhugh Scott and seconded by Leigh Hunt that the Secretary write the several Districts, that it is the wish of the Board that each District designate a place and time for the meetings to be held within that District for the year up to October 1st; that the date shall not conflict with the date of the Executive Board meetings. Motion adopted.

There being no further business to come before the meeting, same was adjourned at 2:10 P.M.

ARTHUR L. SEIDENSCHWARTZ,
Secretary.

Seventh District Notice

Will the members of the Seventh District please notify President Seidenschwartz as to whether they prefer noon or evening meetings.

Lawson Opens Milwaukee Office

For the convenience of all connected with the building industry, the F. H. Lawson Co., Cincinnati, Ohio, manufacturers of "LAWCO" steel medicine cabinets, have opened a Milwaukee office and display room. A cordial invitation is extended to the building industry to visit this interesting display. The address is 3008 Plankinton Bldg., Telephone—Daly 1988. L. J. Novotny has been appointed local manager.

Look for the "Seal of Approval"

To assist purchasers and specifiers in obtaining only the highest quality lead pipe, traps and bends, the Lead Industries Association has adopted rigid standards covering the manufacture of these products. In addition, it is licensing manufacturers to use a "Seal of Approval" to be stamped on pipe, traps and bends complying with the Association standards. The standards and "Seal of Approval" go into effect January 1, 1937. Purchasers and specifiers are urged after that date to look for the "Seal of Approval," on the lead pipe and fittings

they buy or specify. By so doing, they will be using the best assurance of obtaining material of proper quality and weight.

After January 1, 1937, lead pipe meeting the Association standards will be stamped at least every 12 in. with the manufacturer's name or trade mark and the "Lead Industries' Seal of Approval." Each coil or length of pipe will also be stamped at least once with the symbol for its wall thickness and the inside diameter of the pipe.

Lead traps and bends meeting the standards will likewise be stamped with the manufacturer's name or trade mark and the "Seal of Approval." The weight per running foot and inside diameter will also be stamped on traps and bends.

The "Seal of Approval" on the lead pipe or fittings he purchases or specifies, will assure the buyer or specifier that this merchandise has been made from lead of the required high purity, that reasonable diligence has been used to provide products free from any manufacturing defects, that the wall thickness is correct within rigid tolerances, and that weight and dimensions of fittings have been held within strict limitations.

Naturally, the cooperation of architects, engineers, plumbers, plumbing inspectors, supply houses and others who buy, sell or specify lead products, will be necessary to make the standards and "Seal of Approval" most effective.

Free Architectural Services Opposed

The Executive Committee of the Philadelphia Chapter at its last meeting took formal notice of the increasing tendency on the part of certain manufacturers of building materials to offer free architectural services in connection with the use of their products.

Convinced that a continuation of this practice on the part of these manufacturers will seriously jeopardize the architect's position in the eyes of the uninformed public, the Executive Committee of the Chapter passed the following resolution:

"Whereas, It has been brought to the attention of the Executive Committee of the Philadelphia Chapter, American Institute of Architects, that numerous manufacturers of building products are providing free architectural services in connection with the use of their products, and

Whereas, This architectural service can only be of limited scope and not of a comprehensive nature, and

Whereas, By the acceptance of this service the client is bound to use the product of the manufacturer without the opportunity of considering other products which may be equal or of superior quality, and

Whereas, The client is given the impression that the costs of architectural services are saved,

Whereas, In reality these costs are necessarily added to and included in the cost of the completed product, now therefore

Be It Resolved, That the Philadelphia Chapter, American Institute of Architects, declare itself opposed to the maintenance of Architectural Departments for the preparation of free sketches, designs and working drawings by Building Material Manufacturers, in order to promote sales of their products."

(Continued from page 3)

has been done in English and Dutch housing and will be, I understand, in the project in Cambridge. But, as it happened, some of its German leaders, notably Gropius, came under the influence of certain Dutch painter-architects. They saw in the theories of Cubist painting a new aesthetic reform for architecture, as basic as their other reforms. Out of all these Gropius produced a really remarkable experiment, the famous Bauhaus at Dessau.

About the same time, LeCorbusier, a Swiss living in Paris, and himself something of a modernist painter, evolved even more radical designs, combined with radical construction. Still more, by his brilliant writing, he launched the new style, while he applied a destructive criticism to nineteenth century architecture from which it will probably never recover. His theories were realized in several villas that have become bywords in the profession, and in a project on a grand scale for the Palace of the League of Nations. In these strange, bleak, uncompromising designs a distinction can again be drawn between the new ideas and the new forms, between LeCorbusier's far-reaching intellect and his peculiar personal taste. Yet his buildings, like those of the other leaders, Gropius, Oud, and Mies van der Rohe, have a definite aesthetic aim. In fact the aesthetic influence may at times be seen warping their logic.

The elements of this style formed a generally understood creed. In plan, spaces undivided, or nearly so; an orientation of great freedom; long, low, and narrow blocks and ell; flat roofs that liberate the plan from the former limitations of roof slopes and intersections. The exteriors were considered not as a mass, that is a wall with weight, but as a mere enclosure for space, a skin, as light as possible. No symmetry in design, not even balance, but a repetition of standard units such as windows; no ornament nor even a decorative treatment, only a painstaking proportion and clear-cut geometrical shapes.

Here then is a definite body of ideas which have produced a surprisingly consistent series of buildings for a number of years. They have been used by such different races as Argentines, Russians and Japanese. To exhibit their total executed work, five hundred pages of illustration were required in the latest and most comprehensive book upon it, just published by an Italian architect, Sartoris. Its especial field appears to be in new types of buildings—modern schools, laboratories, stadia, and so on, and, of course, in housing and the houses of certain advanced minds. Only in Germany has it been rejected. Partly because it was associated with the Socialist projects of the late Republic, partly because of political interference, and partly, it should be said, because it was too abstract for the younger generation. Yet this apparent defeat may be explained by a German trait, to invent and exalt an idea for five years or so and then to discard it—like a child with his house of cards. In its place there has been a reaction to old cottage types, for houses, and to a barren Roman style for the vast projects of the present dictatorship.

In America, the style has aroused interest chiefly on the Pacific coast, and in a few adventurous attempts here and there. For examples near Boston we might name the very consistent building of the Aluminum Products Company in East Cambridge, two houses by Miss Raymond, one by Mr. Webb in Southbridge, a doctor's office by Mr. Wills, and a quite European house for Miss

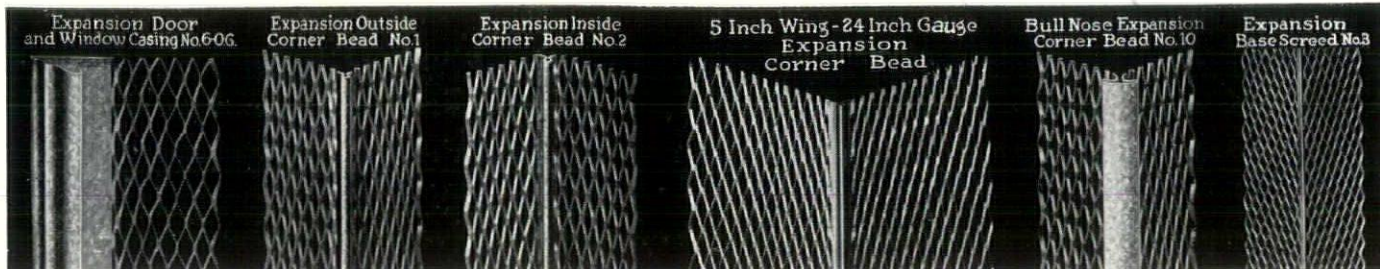
Forbes in Cambridge by Howard Fisher. Less stylized, and more decorative in feeling, are houses by Mr. Child and Mr. Gunther. Again there are the experimental "Motohomes." Further afield is the notable new Museum at Hartford. Outstanding examples on a large scale, in the East, are the McGraw-Hill Building by Hood, and the Savings Association Building in Philadelphia by Howe and Lescaze.

We must admit, I think, that this style is a widespread and a serious effort to create a new architectural environment for modern existence. Yet we cannot help asking ourselves if it is as inevitable, even as convincing, in all respects as its adherents insist. It would seem not. Such a theory, for instance, as every building being a volume of space enclosed by flat, weightless planes, is too remote a deduction to settle the style for both a small cottage and a city post office. Architectural form is not developed from one condition but from many; hygiene and logic are only two of a great number of factors. And walls of glass are rarely required. So that it is with modifications, in a more regional, more human and less theoretical form that it is chiefly used. But its outward symbols, horizontality, flatness of surface and repetition of motif, its bold geometrical shapes, and above all its flexible asymmetry, have already had an influence that is far-reaching, and maybe long-lasting.

Where this international style shows signs of failure is in a lack of new developments. No new ideas, no new forms have been forthcoming since its start. In contrast the traditional style has shown a good deal of development. In monumental designs, to be sure, the old rhythm of voids and solids remains, but the effect is directly in light and shade, in mass and in line. We all know how they were formerly masked by the beautiful details of columns and cornices and all the idiom of classic decoration. For instance, this year in Paris, a new post office still has shafts and cornices but without capitals or mouldings. In ancient Poitiers, which calls itself "the Romanesque city," the new Chamber of Commerce is based on the same elements. Such types of facades, with long established traditions, are apparently changed with reluctance. In other large buildings, such as apartment houses, the old elaboration has given way to plain surfaces, the old stone to brick and concrete, the old motifs, of bay and mansard and balcony, to motifs adopted from the new style.

It is in America that the conservatively modern, or as we might call it, the "transitional" style, maintains itself most strongly. Among us it attracts the majority even of the progressives. While it offers possibilities for large buildings which are to appeal to the public, by its air of progress and charm, yet it cannot venture too far beyond the public taste; for our man in the street is not so readily impressed by his architectural leaders as is the European bourgeois. Nevertheless such a "transitional" style might almost be said to be reaching a new expression. Its elements might almost be set down: a very bold mass, a vertical line—if it is of the skyscraper type, as much weight in the wall as we can afford; and beautiful material. Symmetry and striking composition combine these into a monumental, if sometimes theatrical, architecture of facades. Such recent buildings as Mr. Cram's Federal Building in Boston, Paul Cret's Folger Library, and Holabird and Root's Remington-Rand Building, seem to indicate a distinct phase of modern architecture, and one that carries its own justification.

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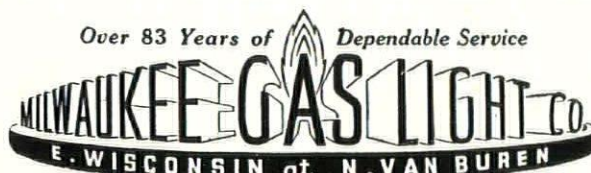
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