

WISCONSIN ARCHITECT

AUGUST / 62

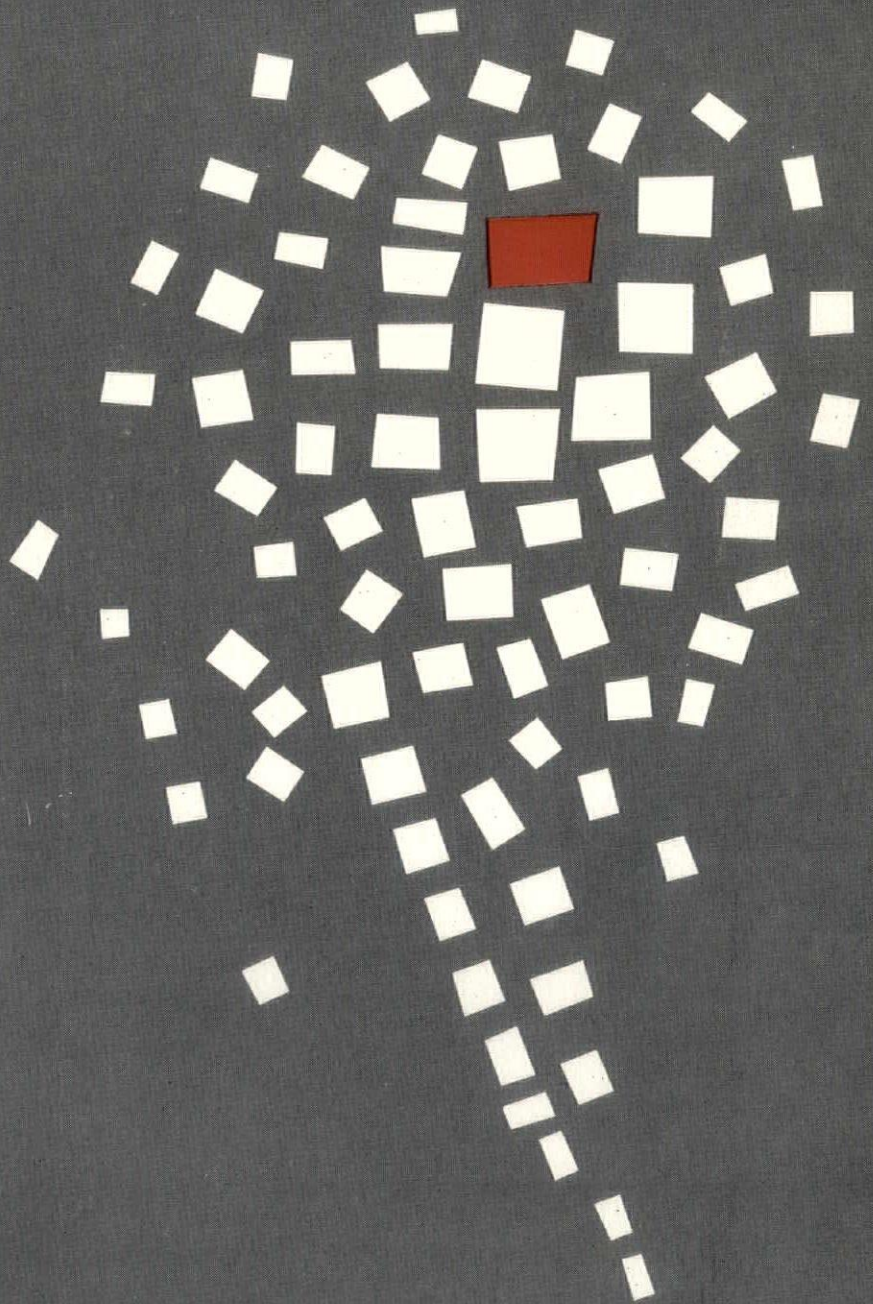
'Has this competition the approval of the AIA?'
"The WHO?"

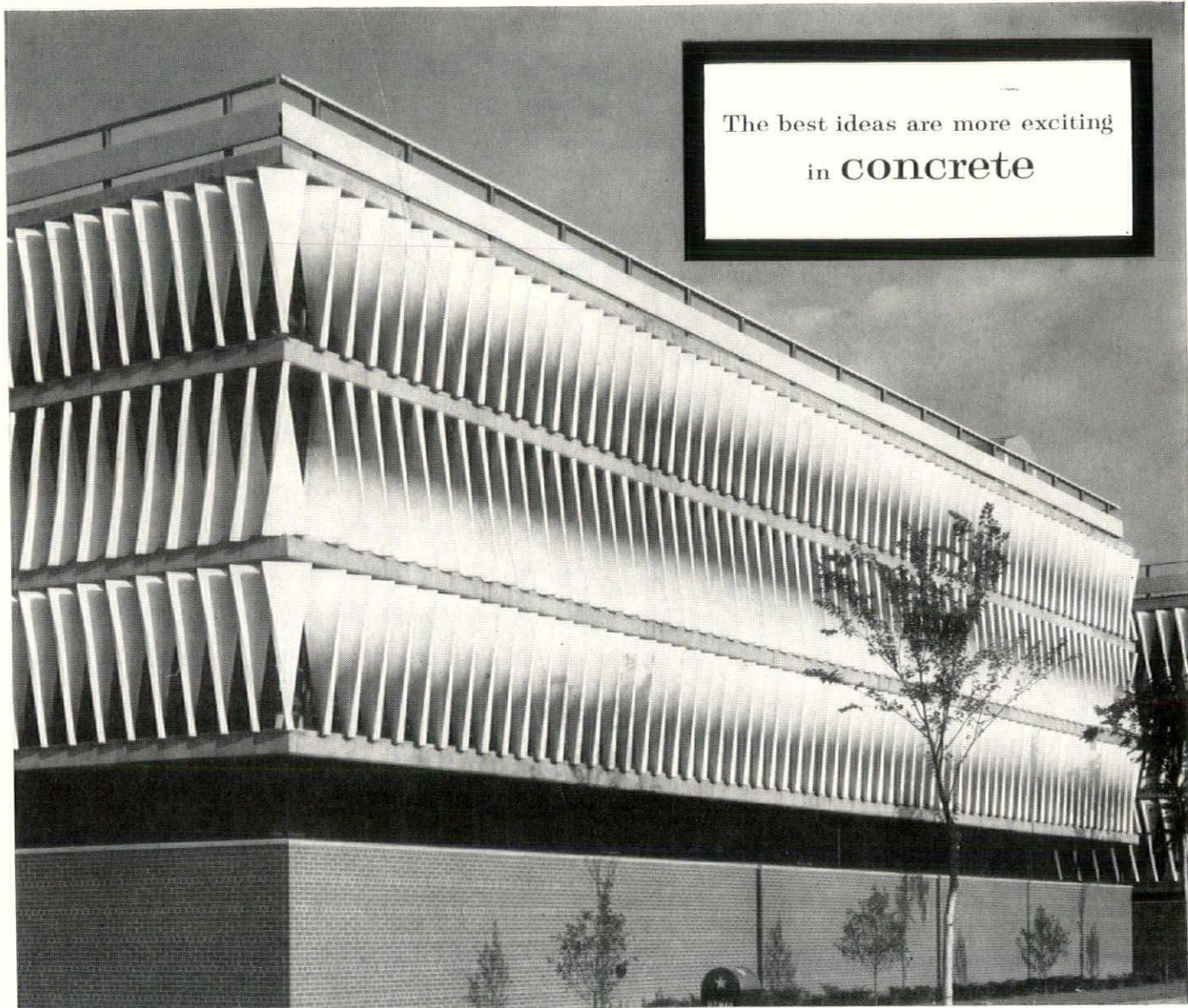
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**ARE THE AIA
ETHICS REALISTIC?**

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AUG 17 1962

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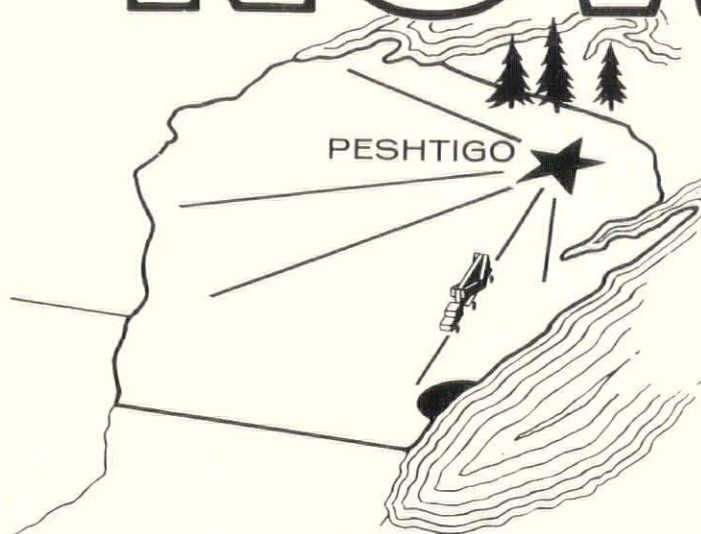
Henry Ford Hospital 870-car parking structure, Detroit, Michigan. Architect: Albert Kahn, Associated Architects and Engineers, Inc., Detroit, Michigan

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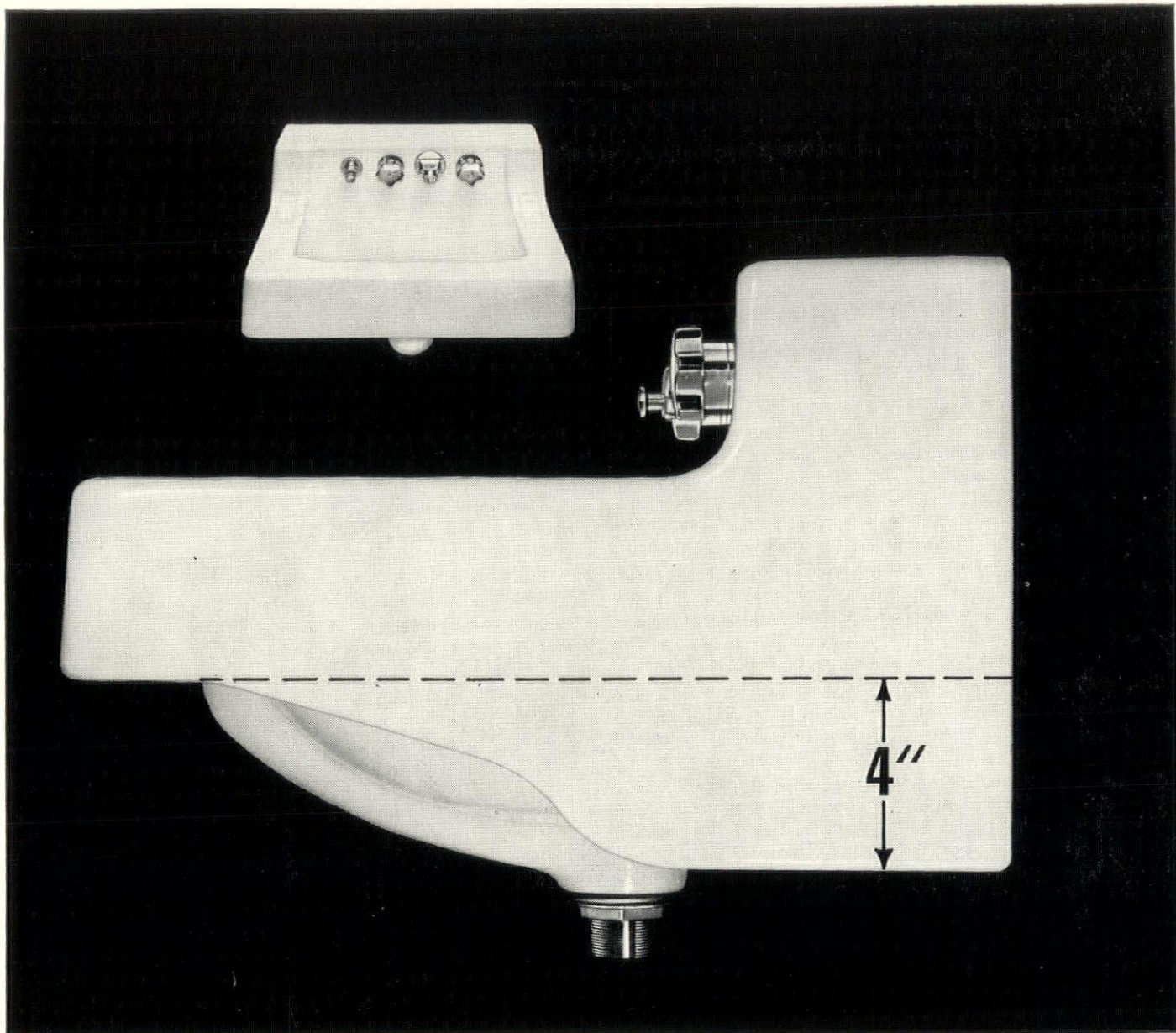
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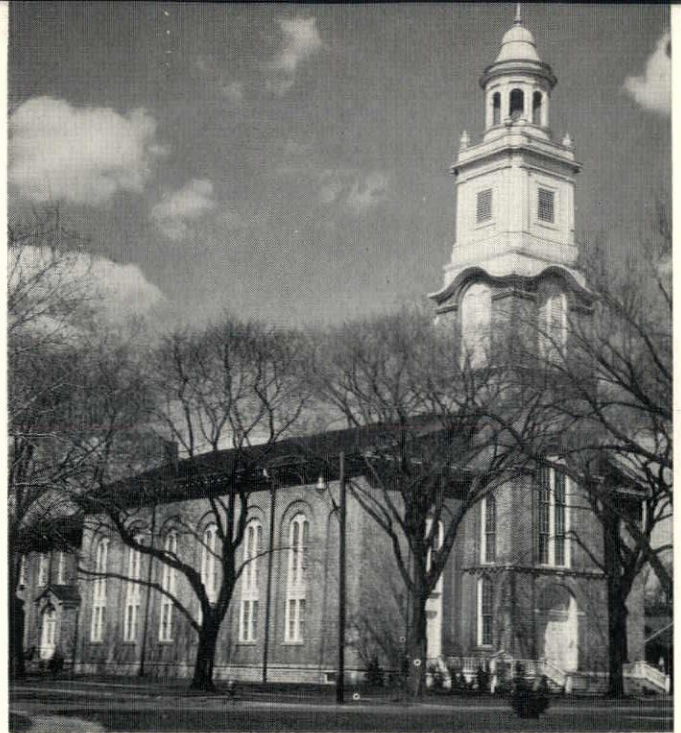
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The First Congregational Church of Beloit — characteristic architectural elements of a century ago represented in an uncharacteristic style of that period.



HOBART WEIRICK

THE ARCHITECT

AUGUST 1962

In these doldrum days of August the Wisconsin Architect offers to you the beginning of a thoughtful and at times salty and controversial series of views on the Mandatory Standards of the AIA. Various architects throughout the state have been invited to state their opinions for the first of the series (page 12-13) on Article 2: "An Architect shall not render professional services without compensation." YOU are invited here and now to send in YOUR views on the efficacy and reality of this Article, or your rejoinders to the views of your colleagues expressed here. Former AIA President Philip Will, Jr., FAIA, invited member response to the proposed changes in the Mandatory Standards in order to guide formulation of policies. This, now, is YOUR chance to speak up and be heard.

We would like your thoughts on this:

- What do you understand this article to mean?*
- Do you think it applicable and realistic?*
- Do you feel it is unduly abused?*

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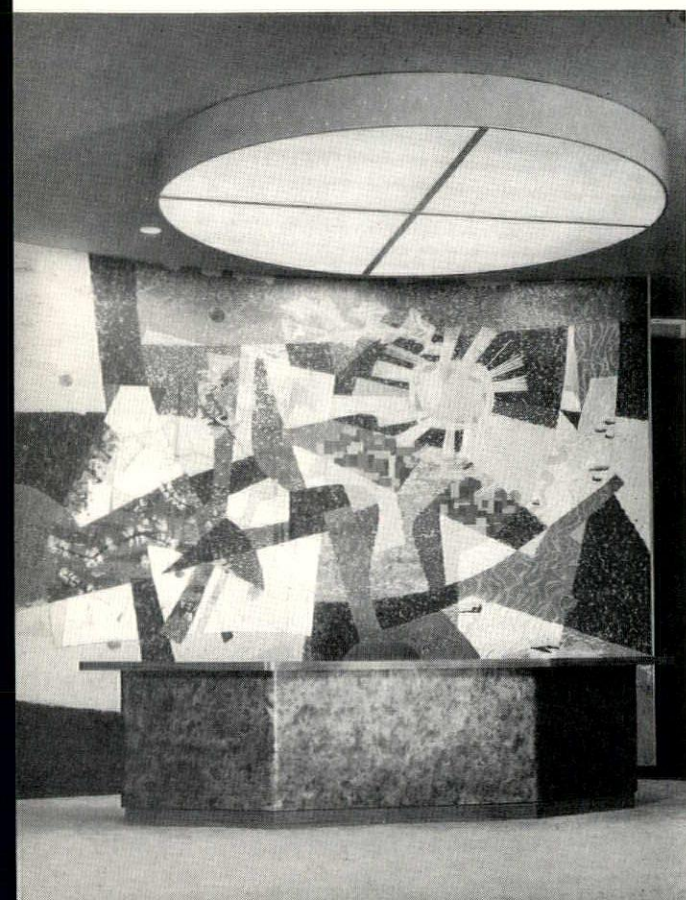
NEKOOSA-EDWARDS OFFICES

A UNIQUELY ARTFUL OFFICE BUILDING PAID FOR AND OWNED BY ITS EMPLOYEES' RETIREMENT PLAN FUNDS.

Approaching the administration building of Nekoosa-Edwards Paper Company in Port Edwards by car, one is impressed by the 65 foot long reflecting pool and fountain, "which is the realization of a 30-year dream of Mr. J. E. Alexander, president of this company," says Donn Hougen, AIA, who designed the building.

The fountain is only one of the features enhancing the building. It has one center jet which spouts 30 feet into the air and 65 jets form a complete circle around the center pedestal of the fountain. At night a bank of 25 colored lights concealed in the central pedestal activated by a control panel in the building illuminate the fountain. The control panel automatically changes the height of the various jets and also runs through the entire spectrum in colors as the water rises and falls. The fountain-mechanism recirculates the water from the pool continuously.

The employees retirement plan of the company built this building and leased it to Nekoosa-Edwards, holding it as an investment in the future for the men and women who work there.



(Left) Nekoosa-Edwards Paper Company administration building, Port Edwards, Wis.

(Left, below) Jack Madson's bold mosaic of laminated paper in the lobby.

(Right) Glimpse of an office with movable partition.

Donn Hougen had to consider three major requirements in designing this building. He had to fit it into the site available, had to link it with the Research building, erected 10 years ago, and to incorporate a complete print shop which supplies all of the labeling and other printing needed by the company.

The building is two stories high, occupying approximately half a city block. It has a full basement and is built on a structural steel frame. The exterior is Owens-Illinois Thinlite with Cold Spring granite pilasters. The building houses 250 employees and executives on 70,000 useable square feet of floor space. It is completely air-conditioned with a 200 ton chiller unit and has individual control thermostats in each office. Heating and electric power are supplied by the company's Port Edwards mill, located one half mile from the building.

Translucent glass panels allow natural light and provide insulation comparable to solid masonry without solar heat gain or drafts. Moveable partitions insulated against sound are used for all offices. They provide flexibility of office size and arrangement. Except for the executive offices, areas other than glass are painted exposed block and stack bond. All ceilings are acoustical tile, floors of vinyl tile. The entire building is fire resistant.

Framing the entrance of the new administration building are six relief panels carved in Cold Spring Red Granite depicting stages in the evolution of papermaking. The focal point of the lobby is a modern mural which extends from the floor to the ceiling. The mural is a mosaic made up of 65,000 pieces of laminated paper, torn to size and mounted to form a design symbolizing the natural elements and resources necessary to produce paper.

The total cost of the building exclusive of land, landscaping, architect's fees and interior furnishings is \$1,125,000 or \$16.07 per square foot.



"Has this competition the approval of the AIA?"

"THE WHO?"

Once while riding to Waukesha I commented to the driver about his neglect in dimming his lights to on-coming cars: "Don't you dim your lights?" I asked. "Never on short trips!" was his startling reply.

It shows that the old-hand, the driver in this case who drives many thousands of miles a year, is sometimes prone to make up his own rules.

After many years of architectural practice the techniques become routine. So, too, do the widely accepted interpretations of ethics of others become unimportant or mundane to the long-time AIA member. These are rules set down to govern the younger practitioner and the glib master of speaking out of both sides of his mouth might be heard during his interview to take this role:

"As you know, Mr. Architect, you are among several we have interviewed."

"I understand."

"We have compiled a list of questions we would ask you to be kind enough to answer."

"Yes, I'm familiar with them."

"We feel that we are not necessarily to be subjected to the ethics of your profession. We have our ethics too, that govern us in the procedures of our various businesses. Therefore, one large question remains in our minds: "What do you think about free sketches — knowing of course that your AIA code does not permit them — and knowing, but not fully understanding the reasons for such folderol, can you submit drawings that would assist this group in ascertaining your ability to solve our problem?"

"You would not expect me to ask that you depart from your ethical standards, would you?"

"We are not implying that you should. But ethics are, of course, a matter of interpretation. Our question is: Just how do YOU feel about helping to solve our problem by sketching something we can all understand? Something, as you architects are so apt to say — something that we can get our teeth into — the formation of common ground?"

"Well, I feel that common ground must eventually be established if we are to solve the problem to the mutual sat-

isfaction of all concerned, but. . . ."

"Can you, sir, then come up with something in a week — ten days?"

"I believe I can. I have some ideas that I'm sure would interest you. If you were to tell me that I have this contract I could sketch something. If you do not like what I present you can cancel our arrangement. . . .no cost to you. Of course, I'm confident that when you see our. . . ."

But an entirely new breed of cats has been reported to us in the area of free sketches. This guy steadfastly adheres to the letter of the law. He'd never do any free sketching, but he tells the interviewer:

"I've got a cracker-jack of a designer in the office. He's not a registered man; and would be thankful for the experience. He could likely be persuaded to whip up something in his spare time."

"Could he, do you suppose, come up with something in a week or ten days?"

"I'm sure he can."

"Good. We'll see you a week from Thursday."

Finally: The fellow who's been building for this moment for years:

"Mr. Architect, you have done several things for us in the past. We've always been satisfied with your work, but in recent months it has been increasingly difficult to answer our stockholders as to why you always use the aluminum curtain wall, particularly when we've been in the steel business for some sixty-four years. As a result, the board has lined up several of your fellow architects who have agreed to submit sketches from which we could choose something of a little different approach. We have set a review of these drawings for February 29th. Do you think you could have something ready for us at that time?"

"Has this competition the approval of the A.I.A.?"

"The who?"

introducing: ARE THE AIA ETHICAL STANDARDS REALISTIC?

Re: "An Architect shall not render Professional Services without compensation."

a. I understand this article to mean that when the architect may be seeking or is being sought by a possible Client that he not offer to do work, or a portion of work, or a sketch, or a diagram, or anything else if it is in the hope that this "favor" will get him the job. If it is not in competition with another architect for a commission I see no reason why an architect cannot work without compensation if his personal fortune allows him this luxury.

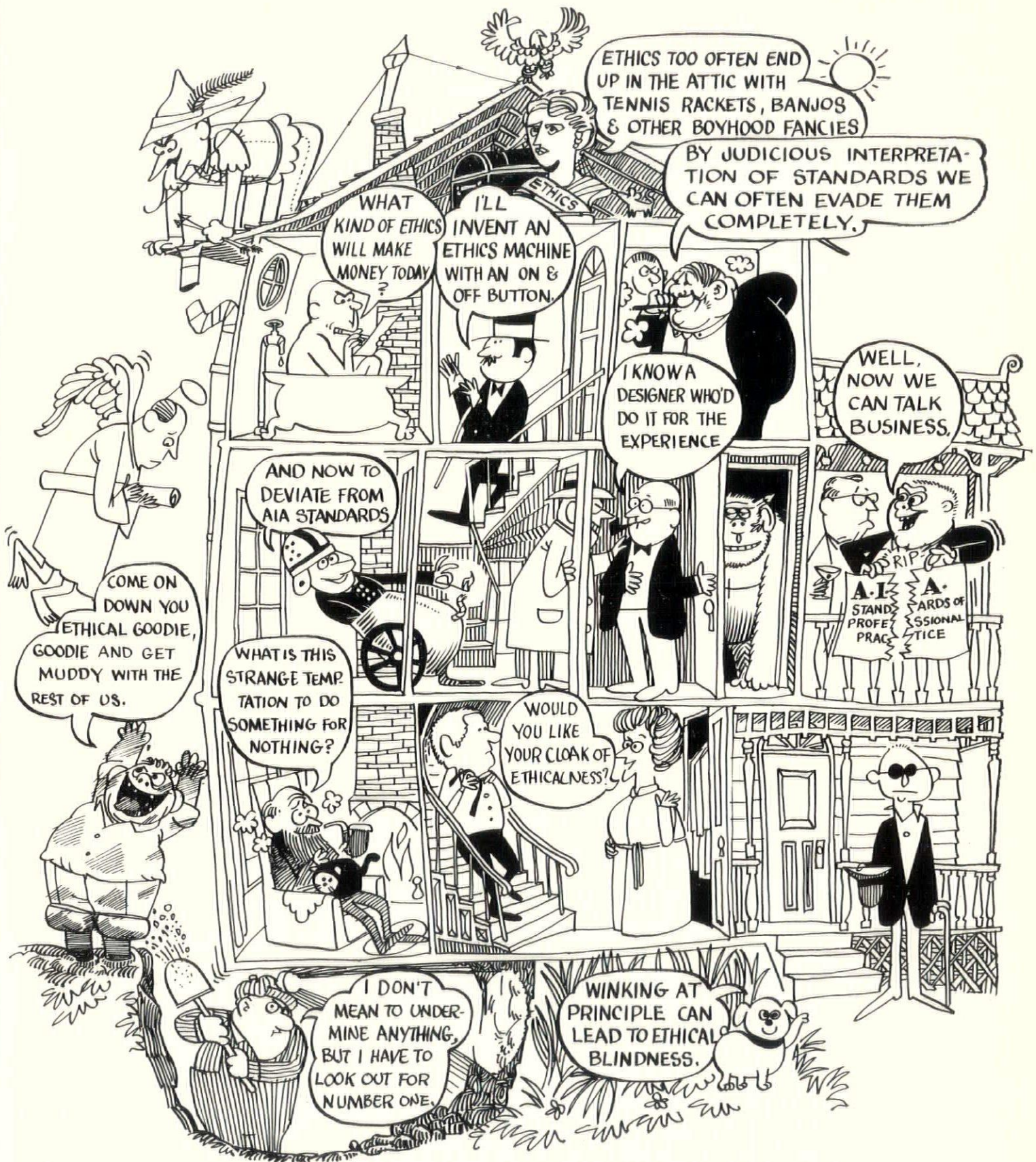
b. This Mandatory Standard is not only applicable and realistic, it is absolutely essential to the maintenance of the practice of architecture as a profession. If professional ethics of this type are disregarded then the practice of architecture must admit that it does not consist of the quality of men with sufficient integrity to practice a profession and on the contrary will have to be declassified into a straight dog eat dog "business" category.

c. I do not think this mandatory standard is "unduly" abused, but then I am very naive in this respect. I know of definite instances where this has happened in Milwaukee and the matter has been called to the attention of the AIA Board, but absolutely nothing has been done about it. *This is the abuse!* Either the AIA should act and act quickly in these matters or it should strike the mandatory requirement from its pretty sounding ethics.

It is interesting, in reflection, that one finds that the Realtors, the Builders, and many other groups who consider themselves strictly as "businessmen" also have codes of ethics. When one reads these one finds they are equally high sounding to those of the architect. Perhaps a question to be answered is, "Are we in business or are we a profession?"

MARK F. PFALLER, AIA (Sgd.)

MAYNARD W. MEYER, AIA (Sgd.)



ETHICS TOO OFTEN END UP IN THE ATTIC WITH TENNIS RACKETS, BANJOS & OTHER BOYHOOD FANCIES

BY JUDICIOUS INTERPRETATION OF STANDARDS WE CAN OFTEN EVADE THEM COMPLETELY.

WHAT KIND OF ETHICS WILL MAKE MONEY TODAY?

I'LL INVENT AN ETHICS MACHINE WITH AN ON & OFF BUTTON.

I KNOW A DESIGNER WHO'D DO IT FOR THE EXPERIENCE

WELL, NOW WE CAN TALK BUSINESS.

AND NOW TO DEVIATE FROM AIA STANDARDS

COME ON DOWN YOU ETHICAL GOODIE, GOODIE AND GET MUDDY WITH THE REST OF US.

WHAT IS THIS STRANGE TEMPTATION TO DO SOMETHING FOR NOTHING?

WOULD YOU LIKE YOUR CLOAK OF ETHICALNESS?

A.I. STANDARDS PROFESSIONAL PRACTICE

I DON'T MEAN TO UNDERMINE ANYTHING, BUT I HAVE TO LOOK OUT FOR NUMBER ONE.

WINKING AT PRINCIPLE CAN LEAD TO ETHICAL BLINDNESS.



ARCHITECT
LUCAS BRADLEY
1809-1889

THE FIRST CONGREGATIONAL CHURCH OF BELOIT

by

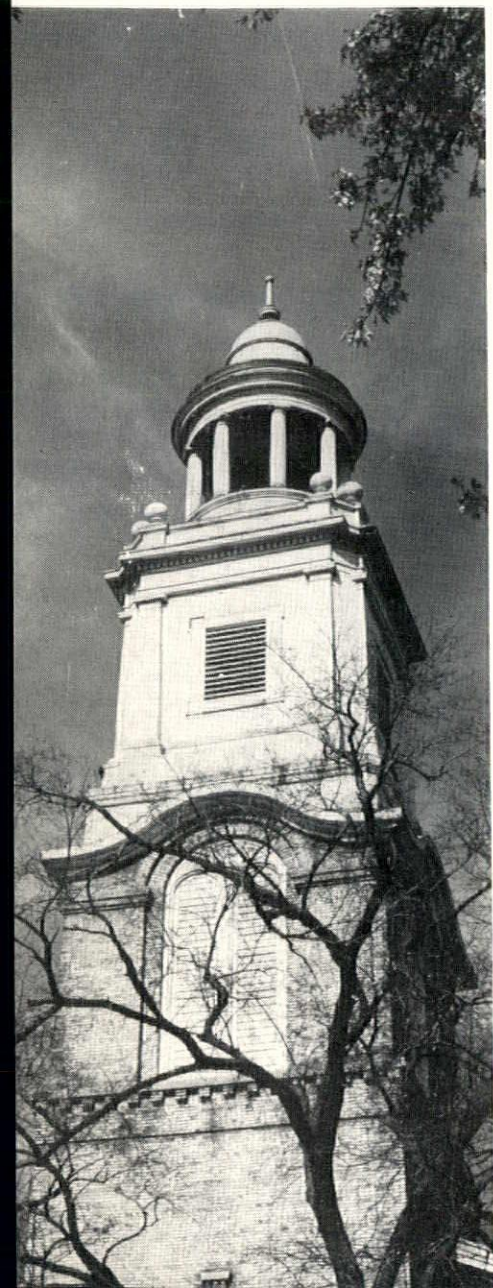
Lewis W. Williams II

The *First Congregational Church* of Beloit exerts a fascination beyond the fact that it is of historic importance and that it is an impressive and nicely designed building. Why? The church is in a style not too common for the period and still represents many characteristic elements of architectural practice in Wisconsin a century ago. Let us first examine the edifice with appropriate facts and figures and then consider the more speculative area of why.

Planning to replace the early Greek revival church of 1844 began as early as 1855 but financial vicissitudes delayed placing of the cornerstone, upon nearly complete stone foundations, until July 12, 1859. Formal dedication and occupancy followed July 6, 1862. Despite almost continuous modifications the essential fabric and proportions of the building are the same today.

The basic rectangular plan (100' x 70') with a square tower derives from late New England Georgian Colonial forms. On the exterior a narrow limestone band separates the field stone foundation from the "Milwaukee" cream brick walls which are about two feet thick and are laid in an irregular running bond. They are solid. Six slender clear windows with round tops are framed and echoed by shallow blind arches in brick. A thin wooden cornice with brackets marks the transition to the low gable roof. All woodwork (windows, door and cornice) is white.

A twenty foot square tower base which is in front of, not straddling, the facade is also of brick, although a little thicker. Door and window openings in the base and the facade windows repeat similar forms and are round arched. At dedication the tower was simply capped above the brick at the roof line and it was not until 1871 that a square wooden spire, reaching some two hundred feet, was added. It fell in the tornado of 1883. The present tower, after designs by Professor A. W. Burr of Beloit College, was completed in 1894, rebuilt and



simplified in 1925, and again reconstructed in the original form with metal reinforcement in 1952. The 1894 version had finials, 1925 balls at the corners, while the last revision returned the finials which have since fallen and have not been replaced. Three doors once led into the narthex but only one remains today. The detail on this is Federal in style.

This tower door leads into a full width narthex with curving stairs at each side which are now closed off. The main auditorium has shallow balconies on each side connected by the original choir and organ loft at the rear in a standard meeting house plan. Covering the wide nave is a flattened barrel vault; crisp groin vaults are above the balconies. All of the vaulting is plaster supported from above by a framework of heavy wooden beams which in turn rest upon the side walls and form the framing for the roof. Semi-circular mouldings terminating in brackets appear over each window, are repeated in the narthex, and on a larger scale decorate the rear wall. A very similar form also serves for the thin ribs of the nave vault. One of the more interesting features of the interior is the use of slender cast iron Corinthian columns which support the balconies and are then repeated from the balconies to the aisle groin vaults. They were manufactured in Racine and are, the writer believes, a relatively early use of the material in Wisconsin. Strangely there is no evidence of metal elsewhere in the church.

A few more facts. Blinds were added in 1864 and the Chapel at the rear of the structure was built in 1872 and expanded in 1908. The first organ was in the choir loft and the pulpit was recessed until 1869 when the present arrangement was established. About 1896 the slanting pattern of the side pews was made and it is probably at the same time that the inside stairs to the balconies were constructed. Extensive repair, reinforcement and redecoration was undertaken between 1933 and 1936 which did not, however, materially change the appearance of the edifice.

Lucas Bradley (1809 - 1889) was the architect for the *First Congregational Church* but, although he worked in Wisconsin for over forty years, little is known about him or his work. Born in New York state, he is mentioned in Tiffin, Ohio, in 1838, reputedly spent twelve years in Saint Louis, before he settled in Racine in either 1844 or 1846. Nothing is known of his training. A cursory examination of a few certain and some probable buildings by him may offer some clues. The *Kuehneman*

(Continued on page 22)



Words From WAF

The Wisconsin Architects Foundation's annual \$50 art award for painting at the Wisconsin Artists and Sculptors Exhibition, held at the Milwaukee Art Center, went to Bruce McClain, Art Instructor at State College Platteville, Wisconsin. Quoting from a letter received, Mr. McClain says: "I consider it an honor to be selected in two consecutive years by the Foundation. Awards as this are important for the confidence of an artist and provide stimulation and com-

petition in the art world."

NOTE: Artist McClain's painting "Cliff Dwellings" will become the cover of the Foundation's holiday greeting card. This card will be sold at a set price per card to the State Architects and members of the allied construction field, to raise funds for the Foundation's program of aid to education. Please watch for further details. This is a simple way to make in a most significant manner your choice of Christmas cards.



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WAF STUDENT GRADUATES

There were two June graduates among the Wisconsin architectural students receiving tuition aid from Wisconsin Architects Foundation:

David R. Porter - Delavan, Wis. - University of Nebraska. After graduating from Delavan High School, David Porter attended Iowa State University for two years and transferred to University of Nebraska. There he was elected to Sigma Tau, national honorary fraternity. Married for two years, his wife worked full-time for their support; he held part-time jobs which he maintained throughout his schooling. In his fifth year of architecture, he was a student assistant in freshman design classes. During his summer vacations he worked for Architect Matt Goebel, Elkhorn, and two architects in Nebraska. He maintained a B average. Since graduating, he is working for Schutte, Phillips & Mochon, Inc., Architects, Milwaukee.

Robert Wilund - Prentice, Wis. - Iowa State University. After attending Stout State College for two years, Robert Wilund studied architecture at Iowa State University for five years. Married for five years, he and his wife lived in a trailer court. She worked full-time and he worked part-time and during summers for the Iowa State Highway Commission as a draftsman. Last spring their first child was born. Immediately upon graduation, he accepted employment with Germanson, Foss & Company, Architects, Sioux City, Iowa.

NOTE: This is another example of a Wisconsin student taking advantage of a job opportunity in the locale of the university attended. How many potential architects has Wisconsin lost because of the necessity of a Wisconsin student having to go out-of-state to study architecture?

Of the seven Wisconsin students currently on the Foundation's list, five will continue their studies with the fall term. Applications for tuition aid from five new students have been received, all highly recommended by the officials of the schools attended. All students will be carefully screened for worthiness and need by the Directors of the Foundation in August. It is hoped that Foundation funds will permit \$200 per semester for all of these fine young men. Have YOU contributed to the Foundation this year?

WISCONSIN ARCHITECTS
FOUNDATION

4685 North Wilshire Road
Milwaukee 11, Wisconsin

Chapter Notes

The Board of Directors of the Wisconsin Chapter, AIA met on Friday, June 15 at the Simon House in Madison with the following members present: Allen J. Strang, Mark A. Pfaller, A. A. Tannenbaum, Karel Yasko, Maynard Meyer, Willis Leenhouts, Emil Korenic and Herbert Grassold.

The Board approved the purchase of the current edition of the American Architects Directory for reference use in the Chapter Office.

A membership meeting, for the express purpose of approval of by-law changes is scheduled for September 25, 1962 at 10:00 a.m. The Wisconsin Chapter of the Producers' Council is planning its annual Golfing Outing for that date. The membership meeting is called for the morning to allow the balance of the day for activities planned by P.C.

The Fellowship Nomination Committee was activated. Nominations must be submitted to the Institute by October 1, 1962. The membership will be requested to consider and submit candidates for Fellowship. All submissions are to be made to the Wisconsin Chapter Board of Directors.

Chairmen for several critical committees were appointed. The complete listing of committee chairmen and committee members will be ready for publication in the near future.

The Board approved the termination of the lease on the space presently occupied by the Chapter office. Larger quarters have been acquired at a very nominal increase in rental costs.

The Chapter Office volunteers to undertake all divisional mailings. Division Secretaries will be notified that the office facilities will be available for announcements of meetings.

Beginning with the July Board of Directors meeting, each Divisional Director will be asked to give a resume or report of his respect Division. This should bring the Board in closer contact with the divisions and any and all items of concern can be quickly brought to the attention of the Directors.

The meeting was adjourned at 4:15 p.m.

The Board of Directors of the Wisconsin Chapter, AIA met on Friday, July 13, 1962 at the Oshkosh Country Club, Oshkosh with the following members present: Francis J. Rose, Mark A. Pfaller, A. A. Tannenbaum, William C. Weeks, Emil Korenic, Eugene Wasserman, Herbert J. Grassold, Robert Sauter and Roger M. Herbst.

Also present were guests, Julius Sandstedt, Carl Boettcher and Gordon L. Peterson.

Directors from each of the three Sec-

tions or Divisions gave a report on activity in their area. This will be a regular part of the monthly Agenda henceforth.

Matters pertaining to membership were considered. Two new members were accepted. Terminations, transfers and suspensions were approved.

Chairmen were appointed to the balance of the committees. Under the new by-law commitments, chairmen will select the membership of the various committees and determine the size of each committee according to the amount of activity.

The recommendations of the by-law changes, as made by the Wisconsin Chapter Chapter Affairs Committee,

were approved. The changes, requiring membership approval at the meeting in September, will allow officers to be installed at the first of each calendar year. This is the one major change. Several smaller or inconsequential ramifications were also referred to membership vote.

The Chapter committee structure was discussed. This item was referred back to committee for further study.

Fellowship Nomination Committee recommendations were approved. The 1963 candidates were accepted as per the recommendation.

The meeting was adjourned at 4:05 p.m.



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Certificate Revoked

The Certificate of Registration as a Professional Engineer of Ralph A. Okray, registration No. E-1919, was revoked by the Engineering Division of the Wisconsin Registration Board of Architects and Professional Engineers, on May 14, 1962, for misconduct in the practice of professional engineering.

Charges of misconduct were filed by the Engineering Division of the Board on December 19, 1961. After consideration of the charges, the Registration Board directed that a hearing be held within 90 days. The hearing was held February 2, 1962.

The charges of professional misconduct grew out of the sealing of plans for Wayne J. Sweeney, in violation of Wisconsin Adm. Code A-E 1.04 (2) which provides that all plans, documents and specifications for architectural or professional engineering practice shall be sealed by the principal in responsible charge of the work. Specific charges related to the sealing of plans for a heating system to be installed in Clinton Jr. High School in Clinton, Wisconsin. Plans for this project were contracted for and prepared by Wayne J. Sweeney acting in the capacity of a principal. Mr. Sweeney had been convicted on January 18, 1961, in the Janesville Municipal Court, on two counts for the unauthorized practice of the professions of architecture and/or professional engineering and was fined \$100 and costs on each of the two counts.

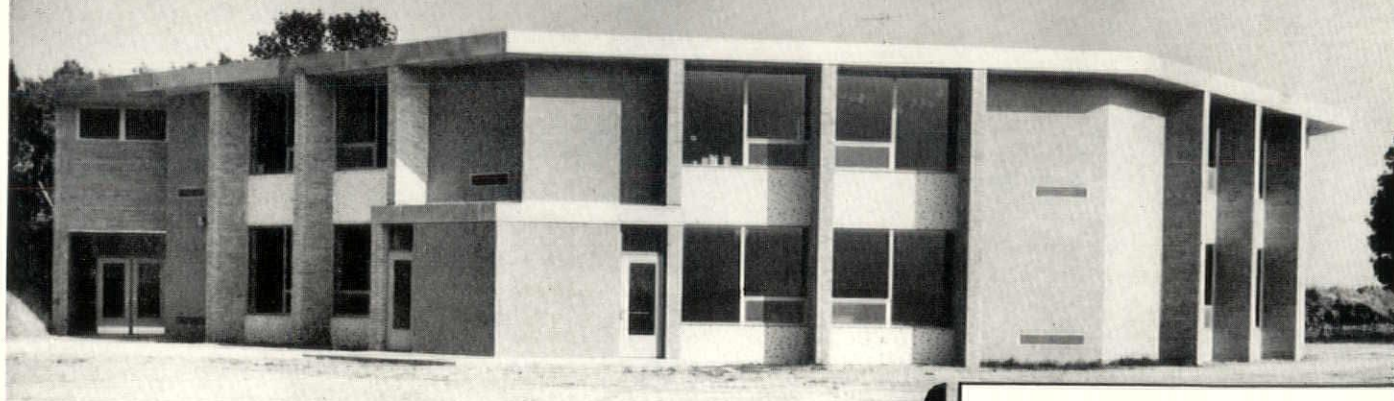
Mr. Okray was also charged with misconduct for aiding and abetting the unauthorized practice of architecture and/or professional engineering, and for failure to render engineering supervision. Principal charges, however, were based on the unlawful sealing of plans aiding and abetting the unauthorized practice of architecture and/or professional engineering.

Following the hearing, the Engineering Division of the Board found Ralph A. Okray guilty of misconduct in the following respects:

1. The sealing of plans not prepared by him or by persons employed by him or by persons responsible to him and under his immediate direction and control, or by persons associated with him in the practice of the professions of architecture and/or professional engineering in a firm, partnership, association or corporation.
2. Aiding and abetting the unauthorized practice of architecture and/or professional engineering by applying his professional seal on plans not prepared under his responsible direction as a principal and by assisting and advising a non-registered person on heating system problems and designs, enabling him to continue to practice and to offer to practice architecture and/or professional engineering without registration.
3. Failure to exercise responsible engineering supervision over construction or to notify the Industrial Commission that it was not his intention to exercise such supervision, and for failure to submit a certificate of completion with the Industrial Commission certifying that construction was completed in accordance with plans and specifications as approved by the Industrial Commission.

The order of the Engineering Division revoking the certificate of registration provided that Mr. Okray may apply for reissuance of the certificate after one year upon assurances, satisfactory to the Engineering Division of the Board, that he has complied with the revocation order and will observe the rules of professional practice and conduct in the future.

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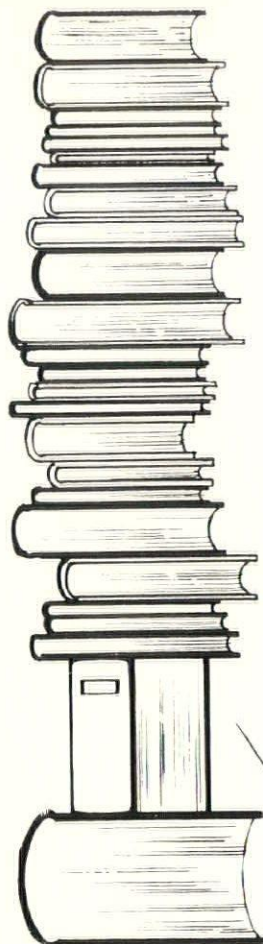
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News Notes

Lefebvre — Wiggins and Associates announce their consolidation with the international firm of Lublin, McGaughy and Associates to Lefebvre, Wiggins — Lublin, McGaughy and Associates, architects, engineers and city planners with offices in Waukesha, Fond du Lac, Norfolk, Va., Washington, D.C., Paris, France; Livorno, Italy; Honolulu, Hawaii and Wiesbaden, Germany.

Eschweiler and Eschweiler announces a change in firm name to Eschweiler, Eschweiler and Sielaff. The address remains 720 E. Mason Street, Milwaukee.

Roswell Graves, AIA, formerly with the F.H.A. in Milwaukee has accepted a new position as Architectural Consultant for multi-family Housing, under the Federal Housing Authority, in Washington D. C.

Grand Lodge Headquarters of the Free and Accepted Masons of Wisconsin, designed by the office of von Grossmann, Architects, was nominated for publication, by the Marble Institute of America's educational service in cooperation with the Association of Collegiate Schools of Architecture. This service enables students in colleges and at universities to examine actual working drawings, become familiar with the methods of construction, choice of materials and techniques employed in the chosen design. Previously published were Yamasaki's McGregor Memorial Conference Center, a residence by Eero Saarinen and Walter Gropius' United States' Embassy in Athens.

NEW ADDRESSES:

Frederick J. Schweitzer, AIA, Architect 4465 North Oakland Avenue, Milwaukee.

Howard J. Love, Architect, is in charge of production; Roger N. Carron, Assistant.

The new address of the firm of Richard Blake and Associates is 4465 No. Oakland Ave., Milwaukee

The firm of Rasche, Schroeder, Spransy and Associates has moved to 111 E. Wisconsin Ave., Milwaukee

EXHIBITS:

Don't miss "Architecture: Concept to Construction" exhibit at the State Fair Grounds in West Allis on Aug. 10-19. This exhibition is part of the Festival of Arts and located under the Grandstand's south corner.

The annual "Work in Progress" exhibition is scheduled for Sept. 10 — Oct. 13., at the Milwaukee Art Center. Bill Guerin, Committee Exhibit Chairman, requests submissions for this show by Sept. 4. Works of this exhibition will be chosen to travel around the State in conjunction with a University of Wisconsin, Milwaukee program for cultural education. Contact Bill at Brust & Brust, 1212 W. Wisconsin Ave., or call DI 4-6300

Announcement!

MEMBERSHIP MEETING
SEPTEMBER 25, 1962, 10:00 A.M.

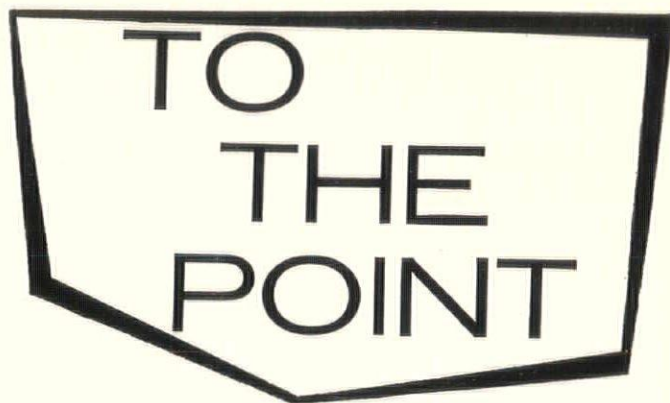
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Christianity's Sacred Symbol—the cross—has been pictured in over 140 of its variations in a new booklet published for architects by Overly.

Entitled "*The Cross*," the new booklet is a product of over five years of research. It separates the cross designs according to their time of origin and includes a historical review of their religious significance and usage.

A separate section catalogs all of the basic cross forms, including crosses from the ancient civilizations, crosses from the early church and the crosses from heraldry. Additional information is offered on how Overly crafts these religious symbols and the important data the architect needs to know when ordering a cross.

These cross designs will be useful to architects in designing church interiors, in selecting the altar cross or in providing external ornamentation for contemporary religious buildings.

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(Continued from page 15)

House (Racine, 1853) is "boardy" Greek revival as is the *President's House* (Beloit College, 1857). However the now razed *Porter House* (Beloit, 1855) had Gothic and French detail.

In public architecture the Greek influence also seems dominant. *North College* and the original design form *South College* (Beloit, 1854 and 1859) are both Classic revival variants with brick pilasters and low hip roofs. *First Presbyterian Church* (Racine, 1851) also derives from Greek sources. The attributed *Second Presbyterian Church* (Saint Louis, Missouri) is not known to the author. An almost inescapable answer to all of this is that Bradley, like most of his contemporaries in this area, had little or no formal training as an architect and depended greatly upon the available Handbooks of the period. His taste seems mostly classic.

While the above materials are essentially factual they cannot completely explain why we find this particular type of building when and where we do. Three overlapping factors may be briefly mentioned.

Mid-century America was indulging herself in an eclectic binge which was to culminate in the so called "Battle of Styles" of the 1870's. Greek revival was dying out and being replaced by Romantic and picturesque manners; the austere simplicity of the earlier gave way to the irregular and decorated in this transitional period. But, the *First Congregational Church* is neither.

Outside of urban centers we still had few professionally trained architects and most of our builders made free use of the Handbooks; Bradley did. There is ample evidence of this in Wisconsin with, however, free modifications according to local climate, materials, and building methods. This church is most probably indebted to some such source; persistent although as yet undocumented rumors say that *Pearl Street Church* (Hartford, Connecticut) is the prototype. Yet, true to area custom, local materials such as buff not red brick, Wisconsin walnut not mahogany for the pews, and cast iron from Racine are utilized in this structure. Another Wisconsin penchant had been to modify Classic forms with Federal elements and this too is evident. In fact the *First Congregational Church* is more Federal than Greek or Georgian.

Other large Wisconsin churches of about the same period tend to be Classic or Gothic (see Perrin's *Historic Wisconsin Architecture*, cited below). Once again, this building is neither. Beloit was settled about 1837 by members of the New England Land Emigrating Com-

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pany which had been founded in New Hampshire in 1836. Roots and background for the town, for the congregation, and for Beloit College were firmly New England. May not this too be a factor in the choice of an architectural style that the area as a whole, and the architect himself, did not usually favor?

The *First Congregational Church* of Beloit is an interesting structure because it reflects so many of the facets of Wisconsin's architectural heritage and practice of a century ago and manages to resolve them into a coherent, rather handsome, whole. It has historic importance and is the work of one of our earlier architects; while indebted to some source it makes use of local materials and techniques; it shows a certain independence in the choice of style.

NOTE: The author must express his appreciation and gratitude to Mrs. Helen L. D. Richardson for graciously permitting him to use the results of her superb knowledge of the church archives and documents of the period. Other sources that have been useful are:

Perrin, R.W.E., "Greek Revival Moves Westward," *Wisconsin Magazine of History*, XLV (Spring, 1962).

Perrin, R.W.E., *Historic Wisconsin Architecture*, Wisconsin Chapter, American Institute of Architects. (1960).

Richardson, R. K., *The Centenary*, Beloit, (1938).

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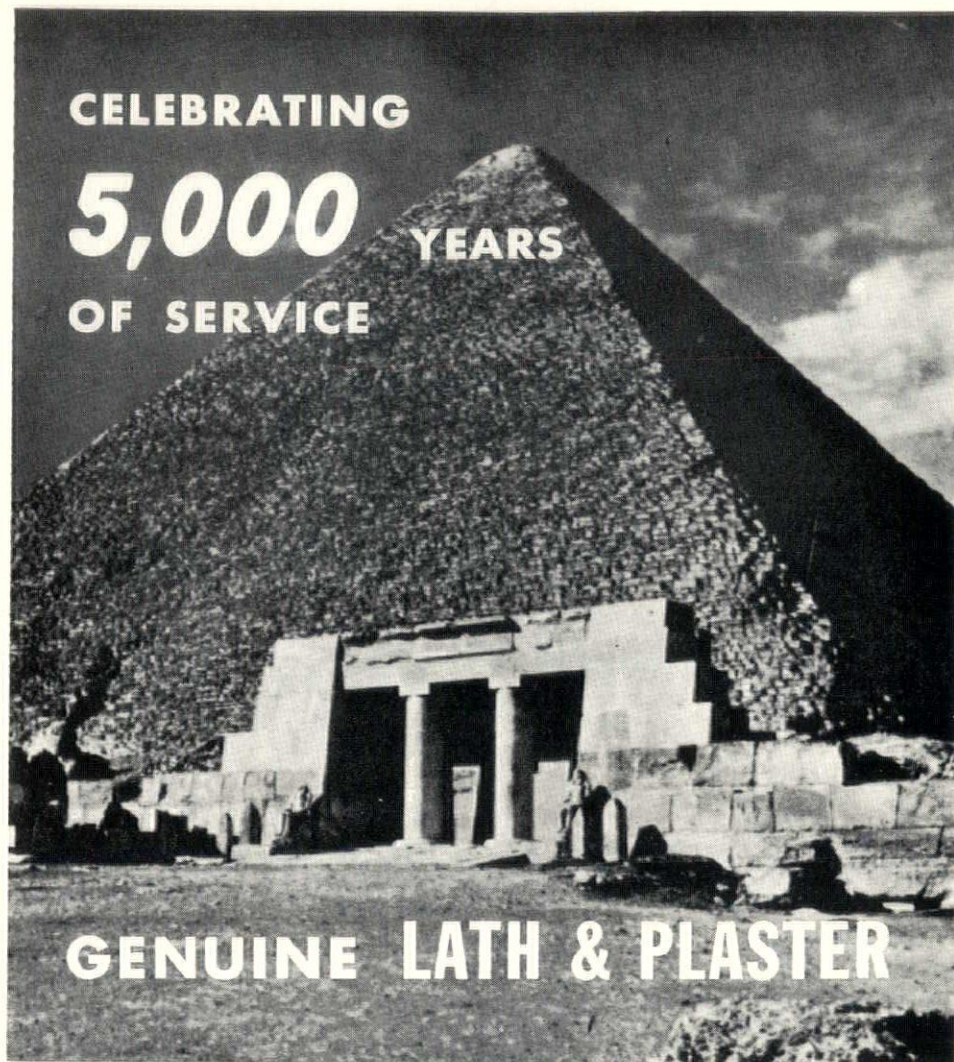
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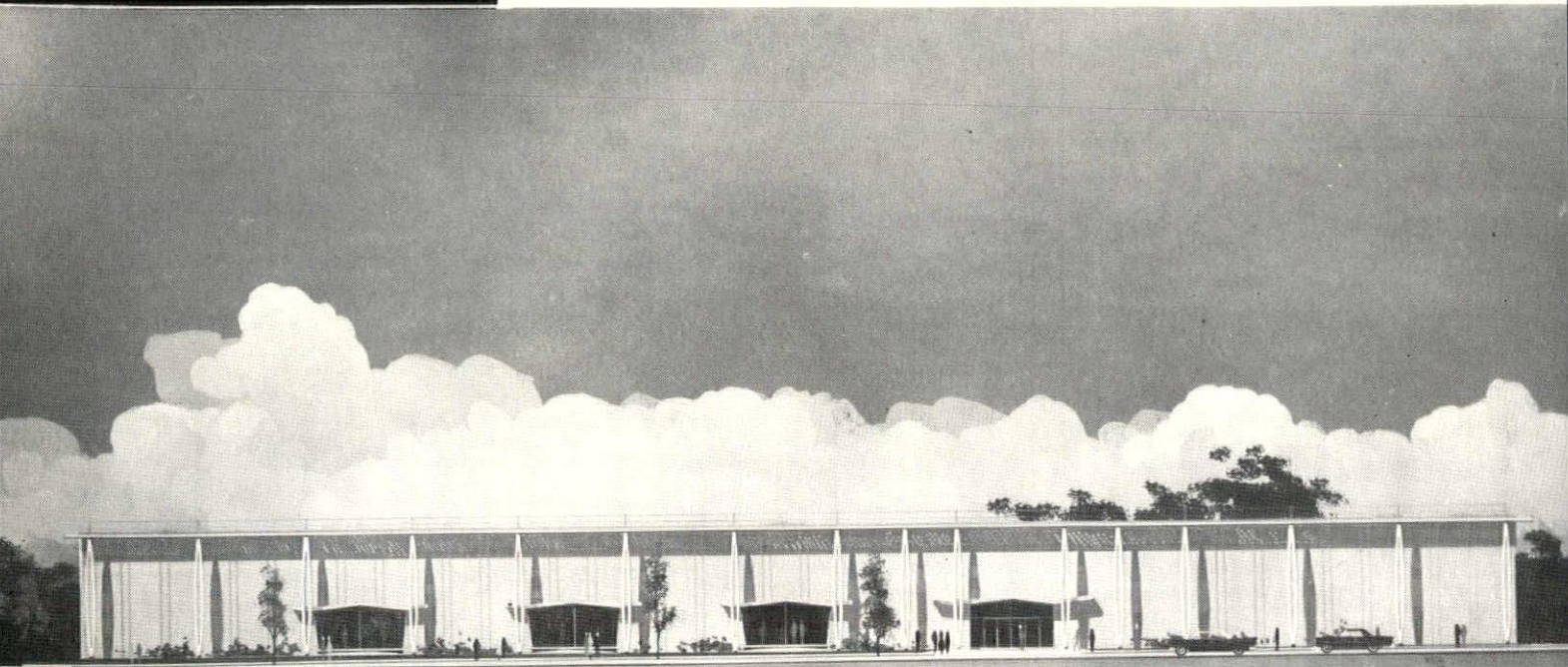
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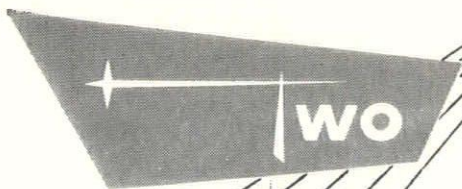
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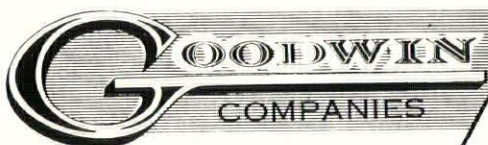
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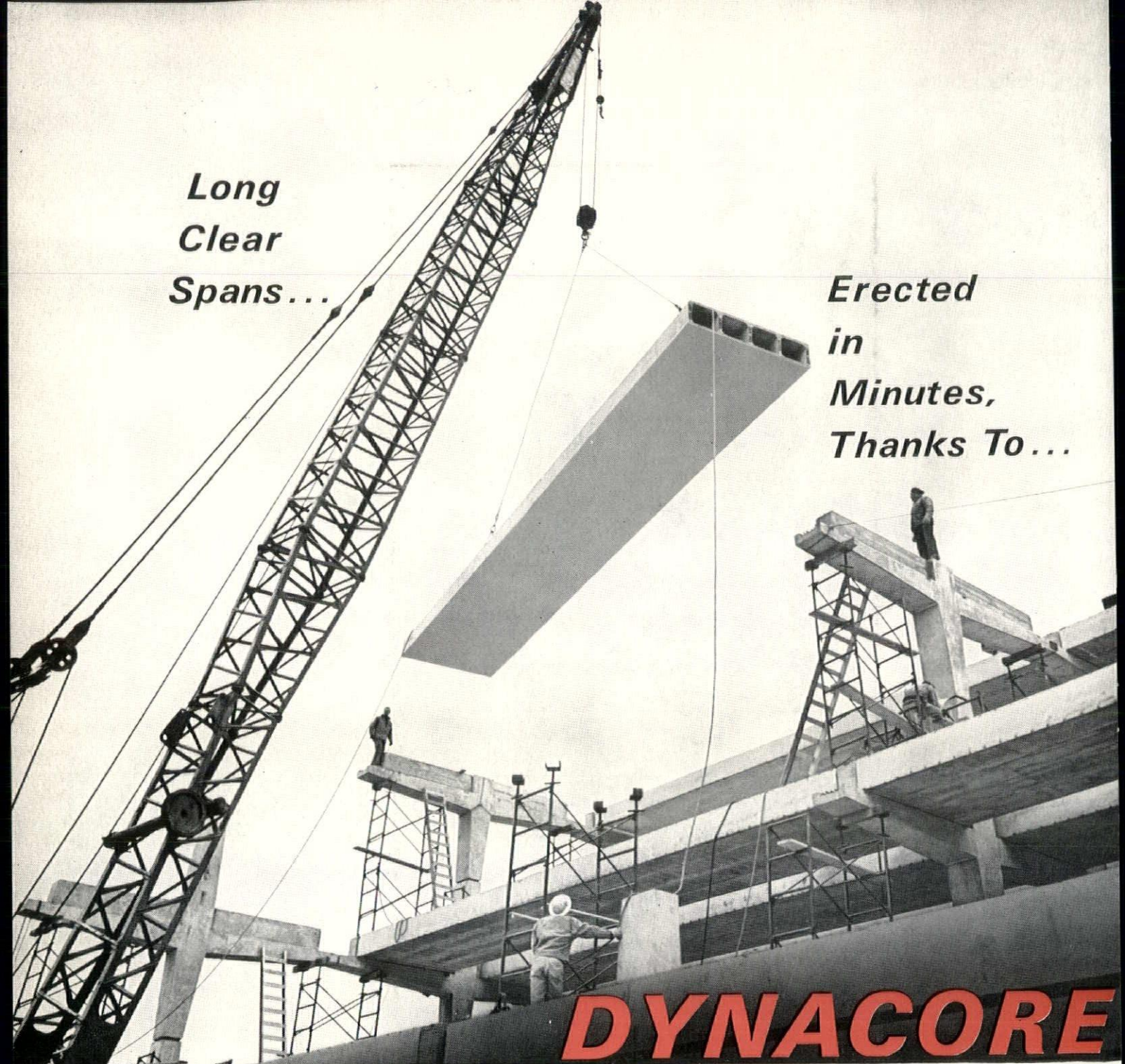
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