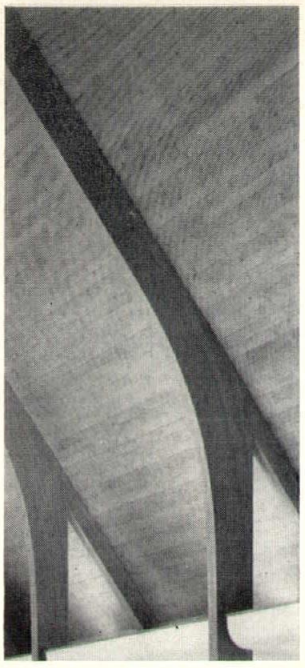
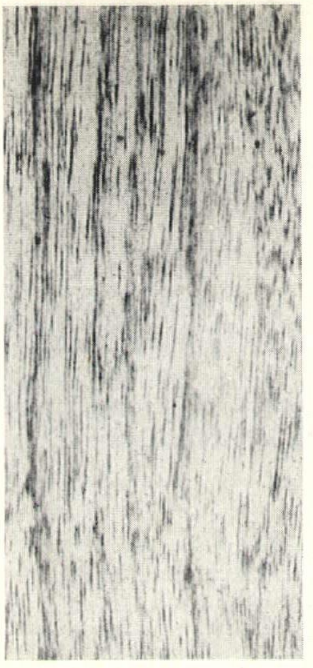
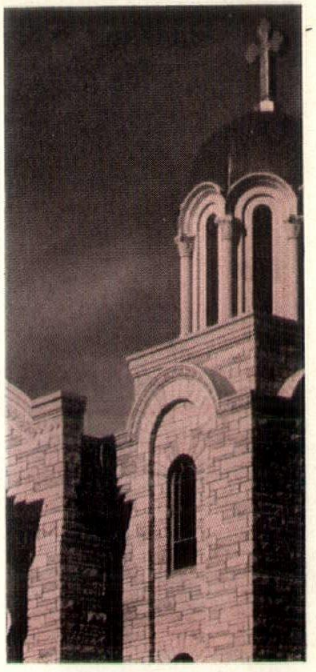
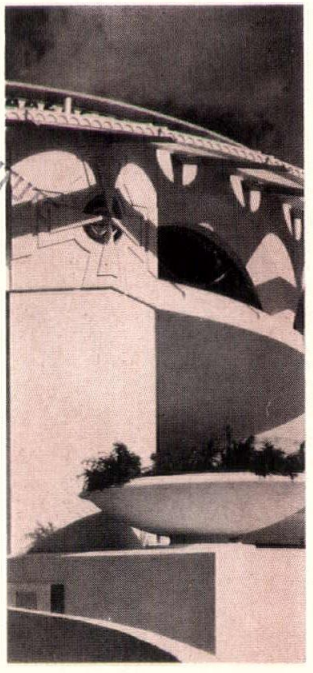
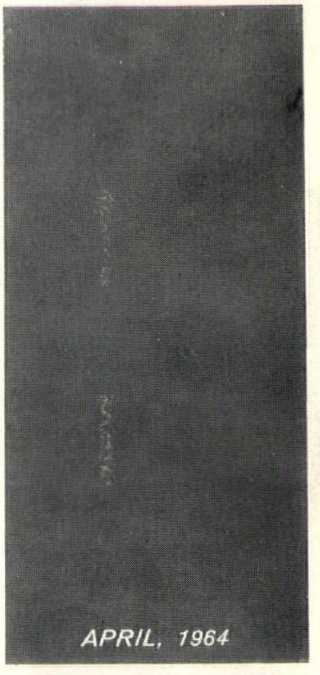
Wisconsin architect

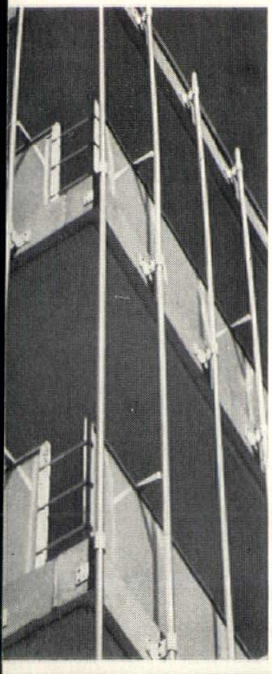


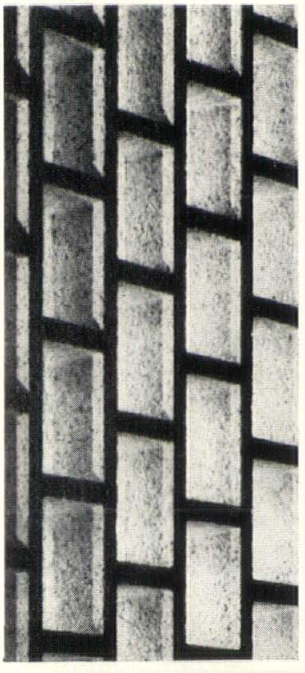






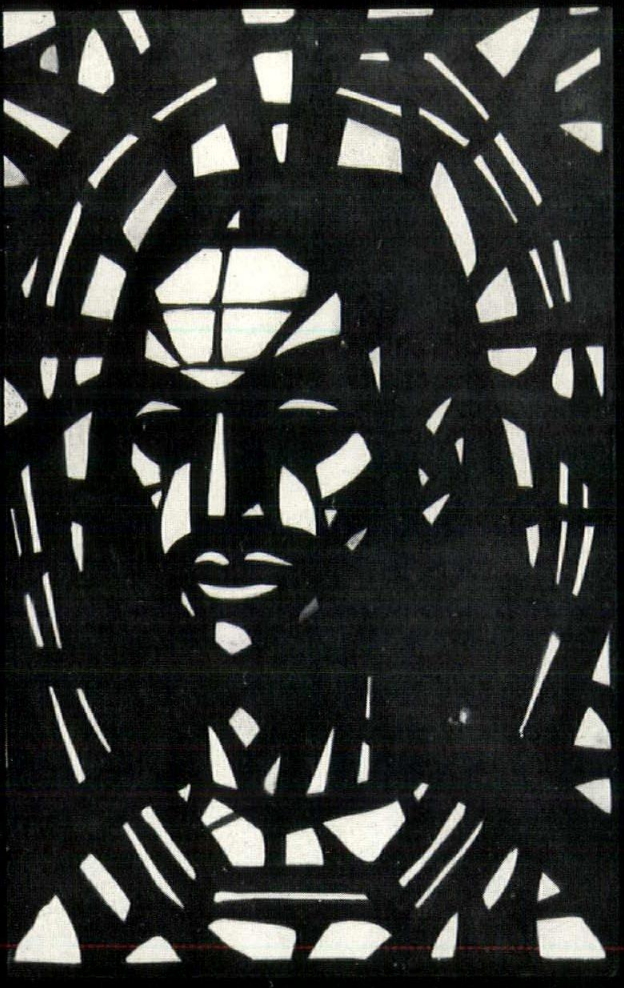


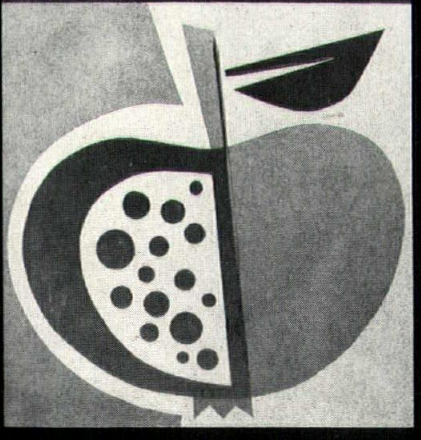




ARCHITECTURE:
MEN
AND
MEANS

APRIL, 1964





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SOARING ROOF AND PYLONS OF CONCRETE EXPRESS THE SPIRIT OF JET-AGE FLIGHT

Dulles International Airport Terminal. For the Federal Aviation Agency: N. E. Halaby, Administrator; G. W. Hobbs, Director of Bureau of National Capital Airports; R. F. Date, Chief Engineer. Architects and Engineers: Ammann & Whitney, Eero Saarinen & Associates, Burns & McDonnell, and Ellery Husted. Architect for Terminal Building: Eero Saarinen & Associates.

THE BEST IDEAS ARE MORE EXCITING IN CONCRETE

New international port of entry to the nation's capital, Dulles Airport is being built from the ground up for jets. From the 2-mile-long runways to the magnificent terminal building, concrete has been given a leading role.

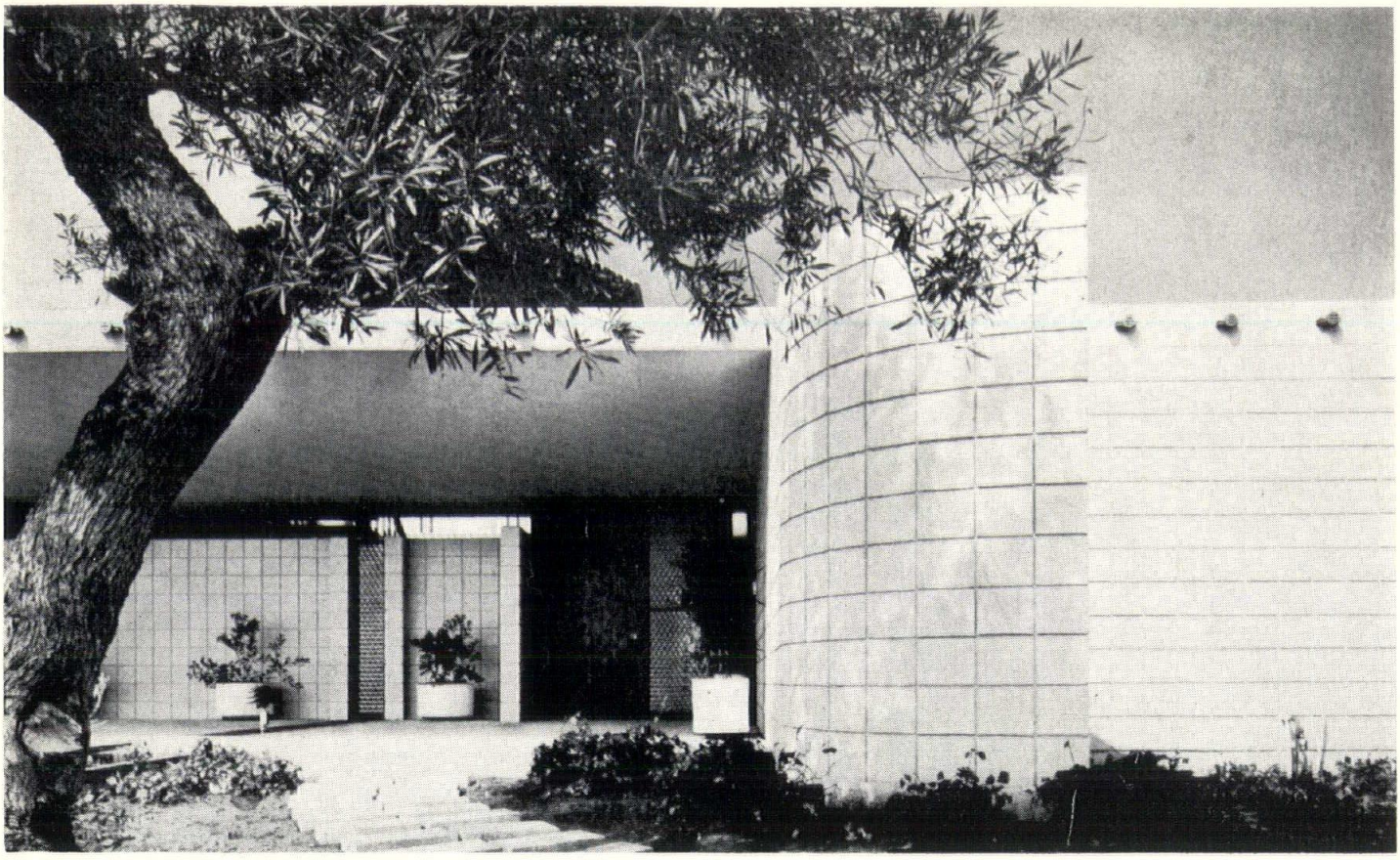
The architect's bold concept for the terminal could only have been executed in concrete. No other material has the versatility to accommodate such striking departures from traditional design.

The concrete roof, slung from pylons with cables, makes the terminal a vast, single room, 150 feet wide by 600 feet long. The upswept design, that gives such drama to the exterior, provides improved acoustics for the interior. Elegance and classic simplicity mark the towering pylon colonnades, accentuated by textured surfaces that expose the special white aggregate used.

For freedom of expression in designing structures of all types and sizes, more and more architects are today turning to modern concrete.

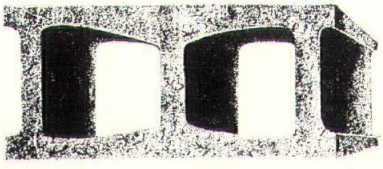
PORTLAND CEMENT ASSOCIATION

735 North Water Street, Milwaukee, Wis. 53202 *A national organization to improve and extend the uses of concrete*



8" x 8" x 8"

NO SQUARE in the building circles. This unit has everything you could ask for. A pleasant, modular size along with all the other high qualities that are inherent to concrete masonry.



You see this quality square unit inside and outside the most beautiful homes, gracing smart shops, restaurants, bowling lanes, banks.

BEST BLOCK COMPANY

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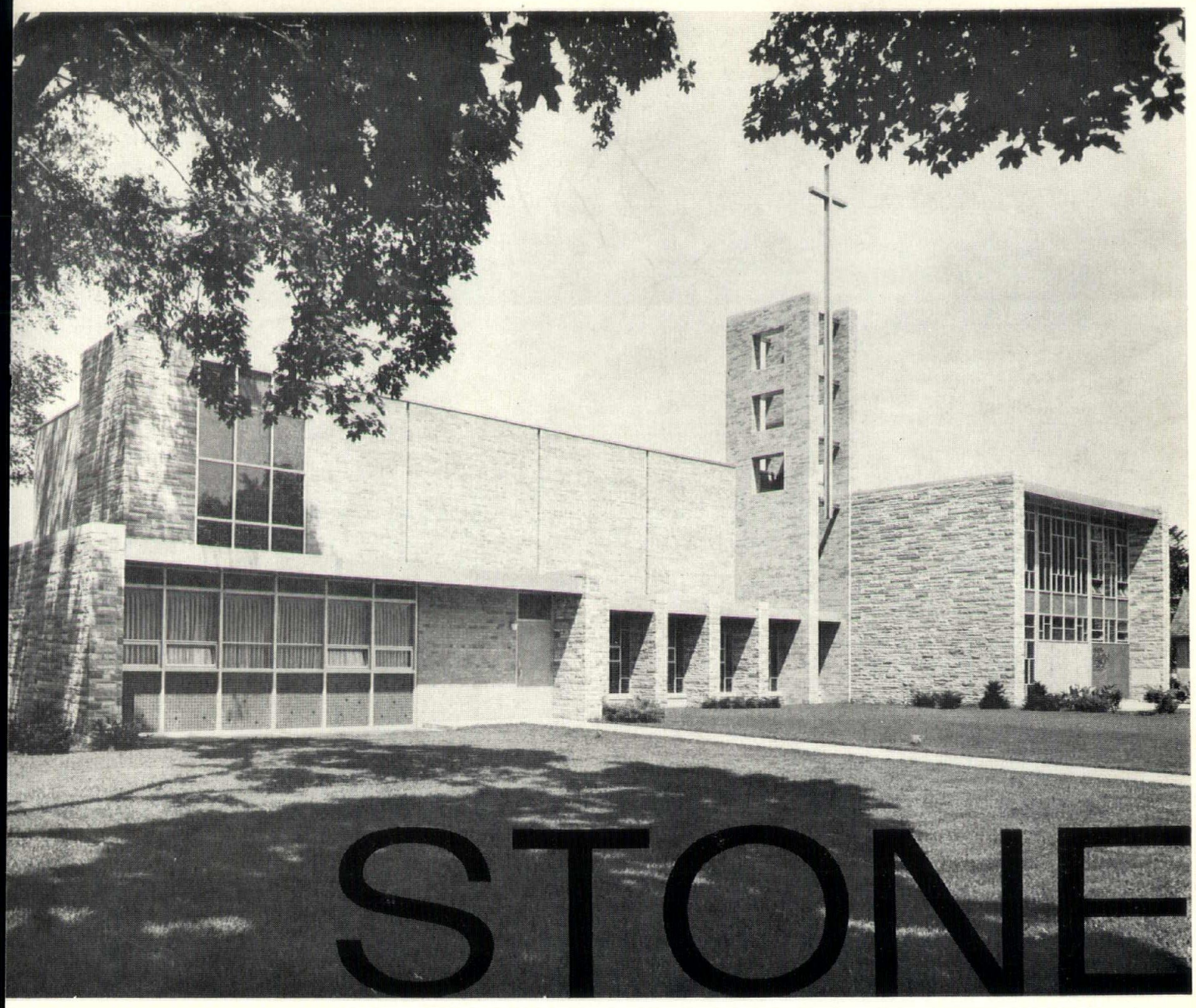
Butler, Wisconsin



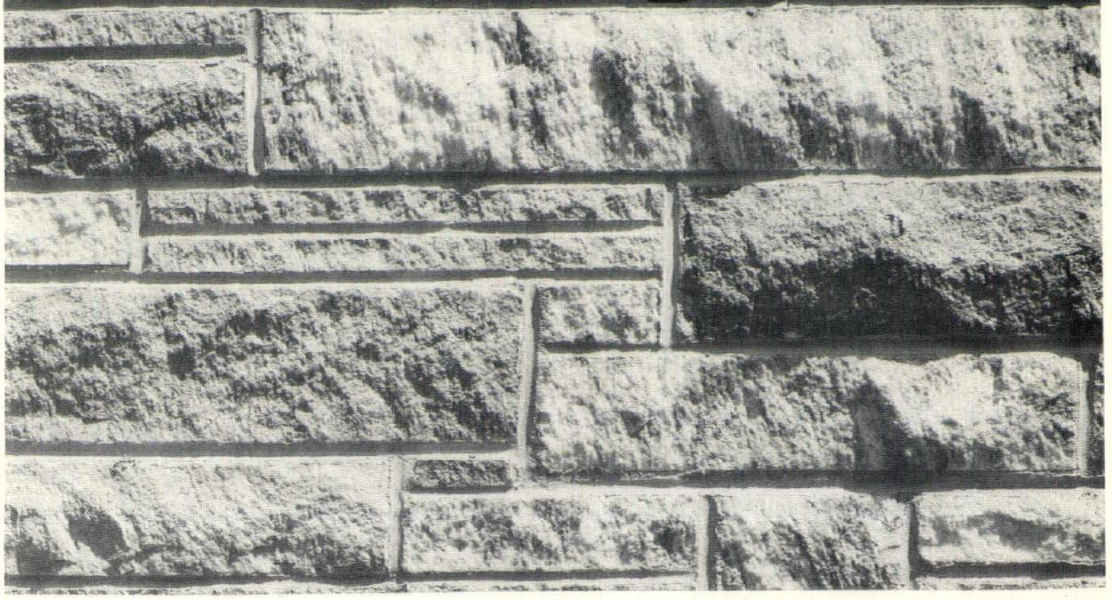
STONE BY HALQUIST

Project:
Trinity Evangelical Lutheran Church
Waukesha, Wisconsin

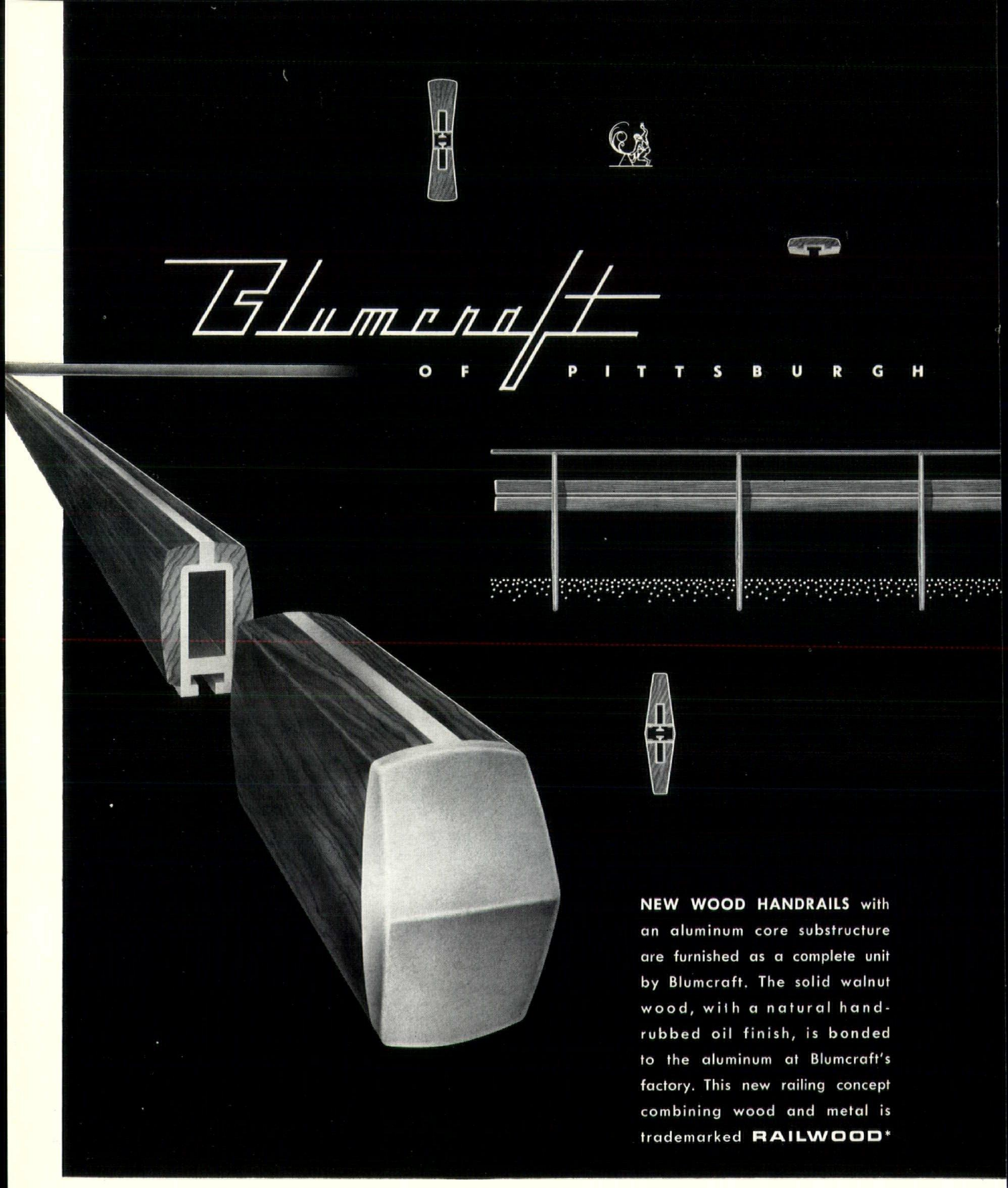
Architect:
Harry A. Ollrogge AIA

Contractor:
D. G. Beyer, Inc.

Stone:
Marble Ashlar Combining Tennessee and Georgian to give this unique effect.

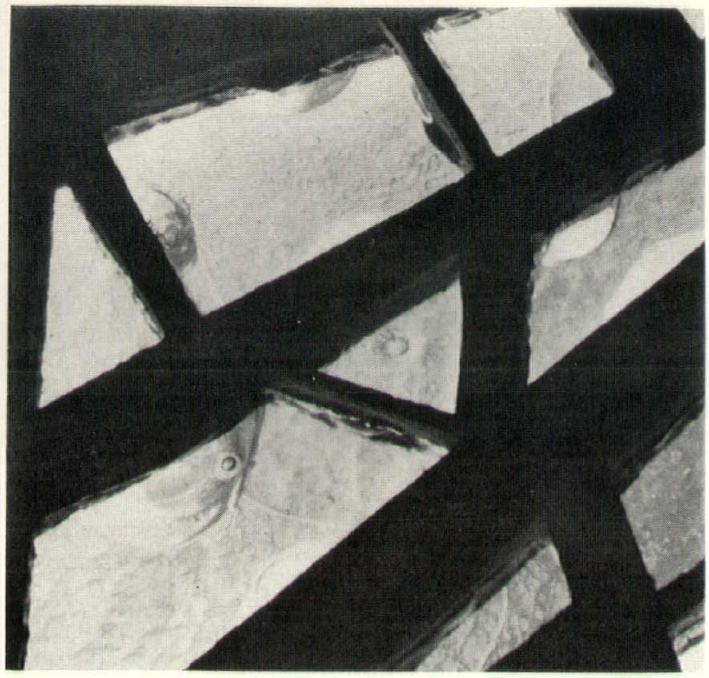


HALQUIST LANNON STONE CO.
SUSSEX, WISCONSIN
PHONE HO 6-6480 OR SUSSEX 246-3520



NEW WOOD HANDRAILS with an aluminum core substructure are furnished as a complete unit by Blumcraft. The solid walnut wood, with a natural hand-rubbed oil finish, is bonded to the aluminum at Blumcraft's factory. This new railing concept combining wood and metal is trademarked **RAILWOOD***

Complete 1964 catalogue available from Blumcraft of Pittsburgh, 460 Melwood St., Pittsburgh 13, Pa.



THE ARCHITECT

APRIL, 1964

THE WISCONSIN ARCHITECT, Volume 32, No. 4. Address all matters pertaining to editorial or advertising content to the Publisher, Schmidt Publications, 781 N. Jefferson St., Milwaukee 2, Wisconsin. Phone BR 1-6400. **The Wisconsin Architect** is the official publication of the Wisconsin Chapter of the American Institute of Architects, Frederick G. Schmidt, Editor. Ella Brink, Managing Editor. Subscription rate: $5.00 per year. Individual copy: 50c.

ARCHITECTURE:

men and means

is the theme of the 15th annual convention of the Wisconsin Chapter, American Institute of Architects, to be held at Lake Lawn Lodge, Delavan, April 27 - 30.

The Convention Committee, Fritz von Grossmann, chairman, Sheldon Segel, administrative chairman, Arthur Py, Jr., Robert Yarbro, Frederic Nugent, Charles Harper, Thomas Torke, Mark Pfaller and the members of the newly created Exhibitors Committee, Paul Bronson of Best Block Co., chairman, James Osborne of Osborne, Inc., Ned Kailing of Flintkote Co., John Thompson of American Olean Tile Co., Mort Armour of Arwin Builders' Specialty, Inc., and Walter (Pete) Alexander of Alcoa pooled their talents and efforts for almost one year to make this year's convention program and entertainment portion a most attractive and beneficial one.

Speakers whose backgrounds are given in the March issue of the WISCONSIN ARCHITECT magazine were specially selected for their knowledge and experience which should prove interesting to every architect.

Four product seminars have been planned. Each seminar is headed by a prominent architect, a product representative and a master craftsman. Each seminar will concern itself with three aspects of each respective material. The aesthetical aspect to be dealt with by the architect. The product representative will concern himself with newly developed phases in the product he represents and the master craftsman will demonstrate proper application of the product.

All architects have an opportunity to win this year's especially desirable Grand Prize, a trip for two to New York's World Fair, provided that they visit all 72 exhibitor booths and register with each.

Nineteen "door prizes" may be won by members in good standing with the Wisconsin Chapter, A. I. A. in addition to the Grand Prize. Additional prizes may be won by answering a material questionnaire available at all exhibitor booths.

The exhibitors are hosting a "walking luncheon" for everyone in the exhibit area on Wednesday, April 29. They are giving a cocktail party prior to the Dinner Dance for all attending the dance. The Executive Committee urges full attendance to this year's convention.

WISCONSIN CHAPTER

THE AMERICAN INSTITUTE OF ARCHITECTS

1964 Convention Program

DATES: April 27 Through 30, 1964

LOCATION: Lake Lawn Lodge, Delavan, Wisconsin

MONDAY, APRIL 27

1:30 P.M. *Exhibitors' Set-up (Optional)*
Wisconsin Chapter, A.I.A. Executive Committee Meeting
..... *Little Pow Wow Room*

6:30 P.M. *Wisconsin Architects Foundation Board of Directors' Meeting*
..... *Little Pow Wow Room*

TUESDAY, APRIL 28

8:30 A.M. *Exhibitors' Set-up*

10:30 A.M. *Keynoter Brunch; Dining Room*
Speaker: Carl Condit

1:00 P.M. *Exhibitors' Meeting*
..... *Big Pow Wow Room*

1:30 P.M. *BRICK Seminar*
..... *Big Pow Wow Room*
Architect: Harris Armstrong, F.A.I.A.
Product Representative and Technical Demonstrator: C. E. Garton, Exec. Dir., S.C.P.I. Structural Clay Products Institute

3:30 P.M. *View Exhibits*

7:00 P.M. *Splash Party*

9:00 P.M. *Buffet* ..... *Dining Room*

WEDNESDAY, APRIL 29

8:00 A.M. *Continental Breakfast*
..... *Dining Room*

8:30 A.M. *Membership Meeting*
..... *Dining Room*

10:30 A.M. *View Exhibits*

11:30 A.M. *Cocktails in Exhibit Area — Dutch Treat*

12:00 Noon *Lunch — Sandwiches and Coffee in Exhibit Area — Furnished by Exhibitors*

3:30 P.M. *STEEL Seminar*
..... *Big Pow Wow Room*
Architect: William Dunlap
Product Representative and Technical Demonstrator: Theodore R. Higgins, Director of Engineering & Research, A.I.S.C. American Institute of Steel

6:00 P.M. *Cocktail Party*
..... *Dining Room (Cash Bar)*

7:00 P.M. *Banquet* ..... *Dininig Room*
Speaker: Karel Yasko

THURSDAY, APRIL 30

8:30 A.M. *Breakfast* ..... *Dining Room*

CONCRETE Seminar
Architect: Victor Lundy
Product Representative and Technical Demonstrator: Edward van Amerongen, Portland Cement Assn.

10:00 A.M. *View Exhibits*

10:30 A.M. *Eye Opener Party*
..... *Exhibit Area (Furnished by Exhibitors)*

12:00 Noon *W. A. L. Luncheon*
Lunch — Dutch Treat

THURSDAY, APRIL 30

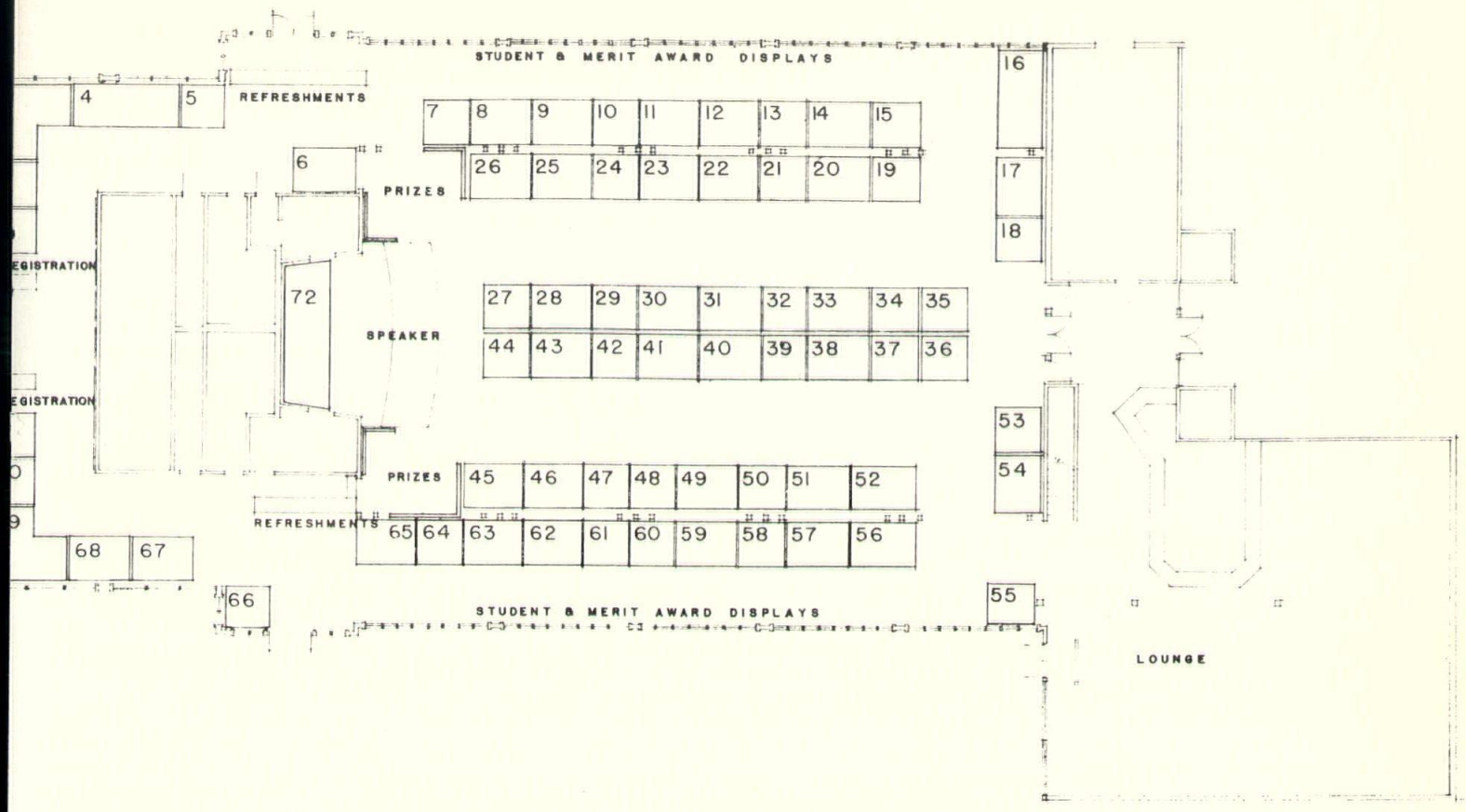
1:00 P.M. *Post-Convention Exhibitors' Meeting with Convention Committee & Executive Committee*
..... *Big Pow Wow Room*

2:00 P.M. *Dismantle Exhibit Booths*

2:00 P.M. *WOOD Seminar*
..... *Big Pow Wow Room*
Architect: Robert L. Durham, FAIA
Product Representative and Technical Demonstrator: Don Lockridge, Regional Manager, Douglas Fir Plywood Association

6:00 P.M. *Exhibitors' Cocktail Party*
..... *Dining Room*

7:00 P.M. *Dinner Dance* .... *Dining Room*



BOOTH NO.	EXHIBITOR
1 & 2	School Interiors, Inc.
3	Split-Rock Products, Inc.
4	Neidhoefer & Company
5	Milwaukee Gaslight Company
6	Arwin Builders' Specialty, Inc.
7	Hupp Corporation — Richards — Wilcox Division
8	Silbrico Corporation
9	Ceco Steel Products Corp.
10	Paramount Industries, Inc.
11	Kohler Company
12	Behlen Manufacturing Co.
13	Wade Manufacturing Co.
14	Marmet Corporation
15	Zenith Electric Company
16	Hough Manufacturing Corp.
17	American Olean Tile Co.
18	Robert A. Paeschke & Assoc.
19	E. G. Artz, Inc.
20	J. W. Peters & Sons, Inc.
21	I. T. Verdin Company
22	Mosaic Tile Company
23	United States Plywood Corp.
24	Osborne, Inc.
25	Structural Glazed Masonry, Inc.
26	Bradley Washfountain Co.
27	Richard S. Glass & Associates, Inc.

BOOTH NO.	EXHIBITOR
28	Rohm & Haas Company
29	Jim Michel Building Specialties, Inc.
30	Unit Structures, Dept. Koppers Company, Inc.
31	Architectural Building Products, Inc.
32	Badger Concrete Company
33	Butler Tile Sales, Inc.
34	Decatur Iron & Steel Co., Inc.
35	Portland Cement Association
36	Engineered Building Products, Inc.
37	Super Sky Products, Inc.
38	Aluminum Company of America
39	Stickler & Downs, Inc.
40	Owens-Corning Fiberglas Corp.
41	Northrop Architectural Systems
42	Pentagon Engineering Products, Corp.
43	Western Mineral Products Company
44	E. F. Hauserman Company
45	School Equipment Consultants, Inc.
46	The Flintkote Company
47	The Kawneer Company
48	Milwaukee Area Bureau for Lathing & Plastering
49	Edward T. VerHalen, Inc.
50	Climate Sales, Inc.
51	Wisconsin Window Unit Co.

BOOTH NO.	EXHIBITOR
52	Rollin B. Child, Inc.
53	Milwaukee Equipment Co.
54	Duwe Precast Concrete Products, Inc.
55	Amarlite, Division of Anaconda Aluminum Co.
56	Best Block Company
57	Mason City Brick & Tile Co. Division of Goodwin Companies
58	Spancrete Div. — West Allis Concrete Products Co.
59	The Steelcraft Mfg. Co.
60	Mautz Paint & Varnish Co.
61	Rilco Division, Weyerhaeuser Company
62 & 63	The Radford Company
64	Upper Lake Docks, Coal Bureau, Inc.
65	The Gagnon Clay Products Co. Wisconsin Face Brick & Supply Co.
66	Spray-O-Bond Company
67	Streator Brick Company Division Hydraulic-Press Brick Company
68	Shannon Floor Company
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HOW A LEADED STAINED GLASS WINDOW IS MADE

Stained glass is a hand craft, and is practiced in America today in virtually the same manner as it was in the Middle Ages. Modern technique is comparable to that of the twelfth and thirteenth centuries in Europe, although some of the tools, notably the glass cutter and the soldering iron, have been improved for rapid and more skillful handling.

A leaded stained glass window is distinguished by its glass, approximately one-eighth of an inch in thickness, and by the fact that the pieces are bound together by strips or cames of grooved lead, soldered at the joints, the entire window secured in the opening at regular intervals by metal saddle bars tied with wire and soldered to the leads, the whole reinforced at greater intervals by tee-bars fitted into the masonry.

With the exception of a stain painted and fired to produce a yellow tone in white glass, the only pigment used on leaded glass is a reddish brown or black powdered oxide to delineate features and form, drapery and pattern. The pigment is rendered permanent by fusing into the surface of the glass at a temperature of approximately twelve to fourteen hundred degrees, Fahrenheit.

The steps in the production of stained glass windows are briefly as follows:

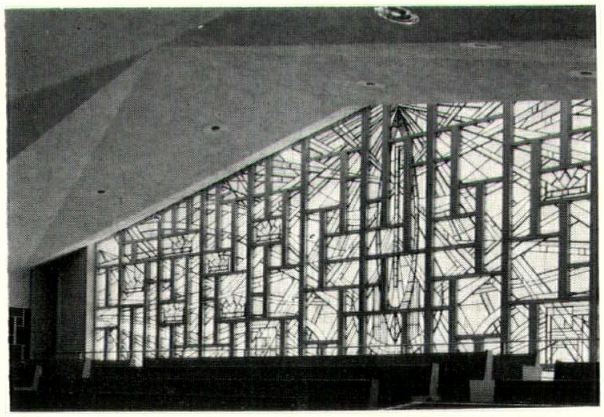
The making of the design comes first. It is usually a small-scale study of the window, intended to convey an impression of the color and light of the full-sized window.

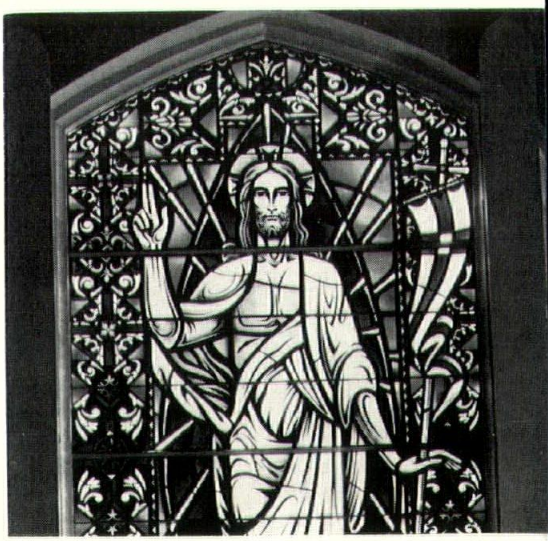
After the design has been approved by the donor, committee, clergy, or others interested, the craftsman takes measurements or templates of the actual window openings. The template is a pattern, usually on paper or cardboard, of the actual size of the spaces to be filled with glass.

A full-sized drawing called the cartoon is next prepared, generally in black and white. The suggestions of the first sketch are developed further in the cartoon.

From the cartoon, the cutline and pattern drawings are made. The modern cutline drawing is a careful, exact tracing of the leadlines of the cartoon on heavy paper. The leadlines are the outlines of the shapes for patterns to which the glass is to be cut. This drawing serves as guide or reference for the subsequent placing and binding with lead of the many pieces of glass.

The pattern-drawing, usually on heavy paper, is a carbon copy of the cutline





1. St. Barbara's
   Stanley Rypel, AIA, Architect
   Stained Glass: Conrad Schmitt Studios
2. Immaculate Heart of Mary
   Siberz, Purcell, Cuthbert, Architects
   Stained Glass: Conrad Schmitt Studios
   (Photo: William Wollin)
3. Resurrection Lutheran Church
   Stained Glass: Enterprise Art Glass Works
   (Photo: Milwaukee Journal)

drawing. It is cut along the black or lead lines with double-bladed scissors or knife which, as it passes through the middle of the black lines, simultaneously cuts away a narrow strip of paper, thus allowing sufficient space between segments of glass for the core of the grooved lead. This core is the supporting wall between the upper and lower flanges of the lead, which is something like a miniature girder or like the letter H lying on its side.

The glass is then selected from the large stock always kept on hand. The glass cutter places the pattern on a piece of the desired color, and with a diamond or steel wheel cuts the glass to the shape of the pattern.

After the glass has all been cut, the painter takes over. He paints on each piece of glass, with special vitrifiable paint, the main outlines of the cartoon. Further patterning is applied in halftone mats to control the light and bring all the colors into closer harmony.

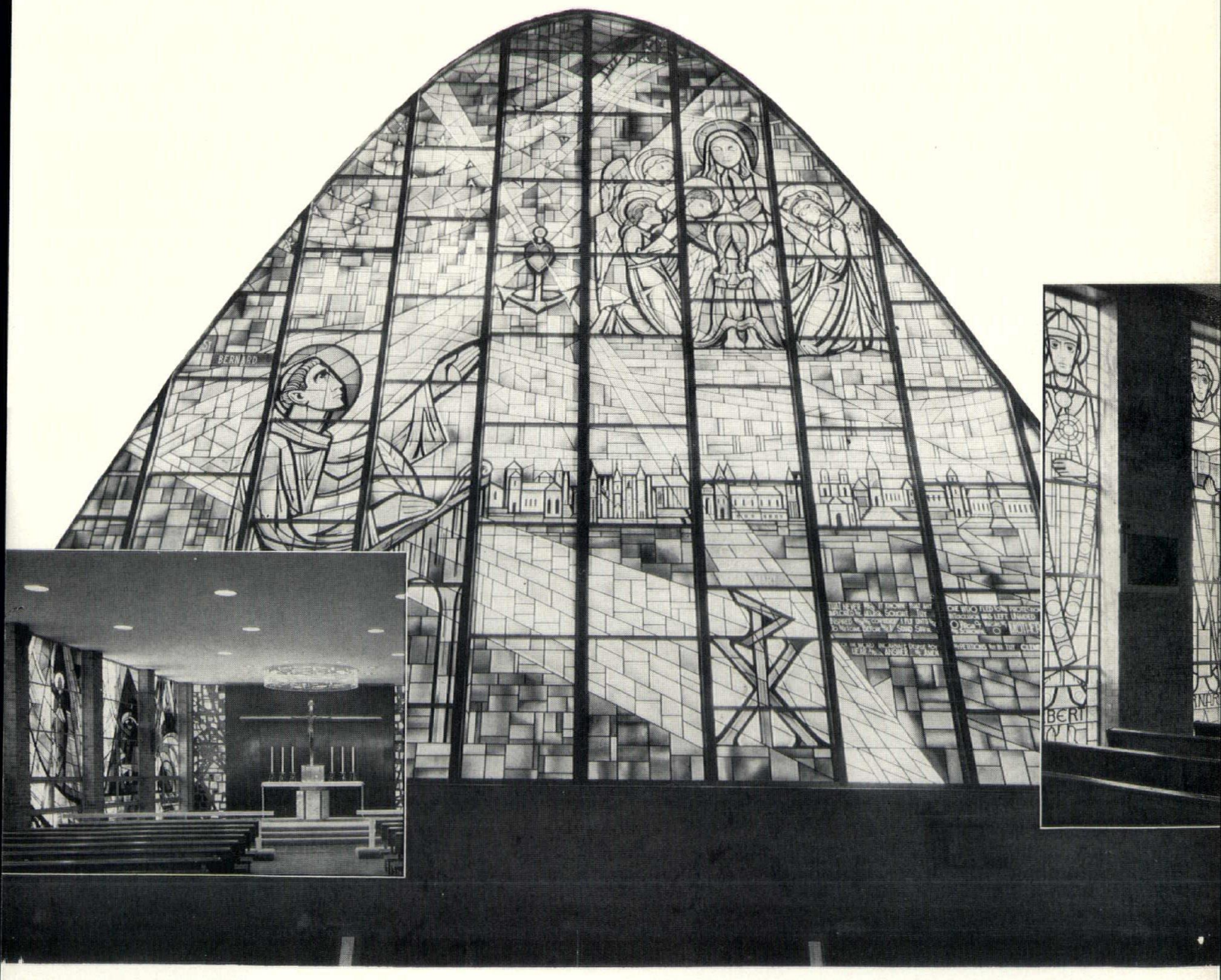
Much of this painting is done while the glass is up in the light, held in place on a plate glass easel by means of beeswax. In this way the painter approximates the conditions in which the window will eventually be seen. These painted pieces are fired in the kiln at least once and perhaps several times to fuse the paint and glass.

The glass is now ready for the glazier. The cutline drawing is spread on the glazier's bench and laths are nailed down along two edges of the drawing to form a right angle. Long strips of wide lead are placed along the inside of the laths. The piece of glass belonging in the angle is fitted into the grooved lead. A strip of narrow lead is fitted around the exposed edge or edges and the next required segment slipped into the groove on the other side of the narrow lead. The many joints formed by the leading are soldered on both sides, and the entire window is waterproofed on both sides to make it firm and watertight. The window is made in sections of a size convenient for handling.

After the completed window has been thoroughly inspected in the light, the sections are packed and shipped to their destination where they are installed and secured with reinforcing bars.

Stained Glass Association of America
—From Story of Stained Glass

4. Divine Savior Preparatory School
Brust & Brust, Architects
Stained Glass: Concrad Pickel Studios
5. St. Bernard's
John J. Flad & Associates, Architects
(Photo: William Wollin)
6. St. Mary of the Lake Church
Siberz, Purcell, Cuthbert, Architects
Stained Glass: Conrad Schmitt Studios



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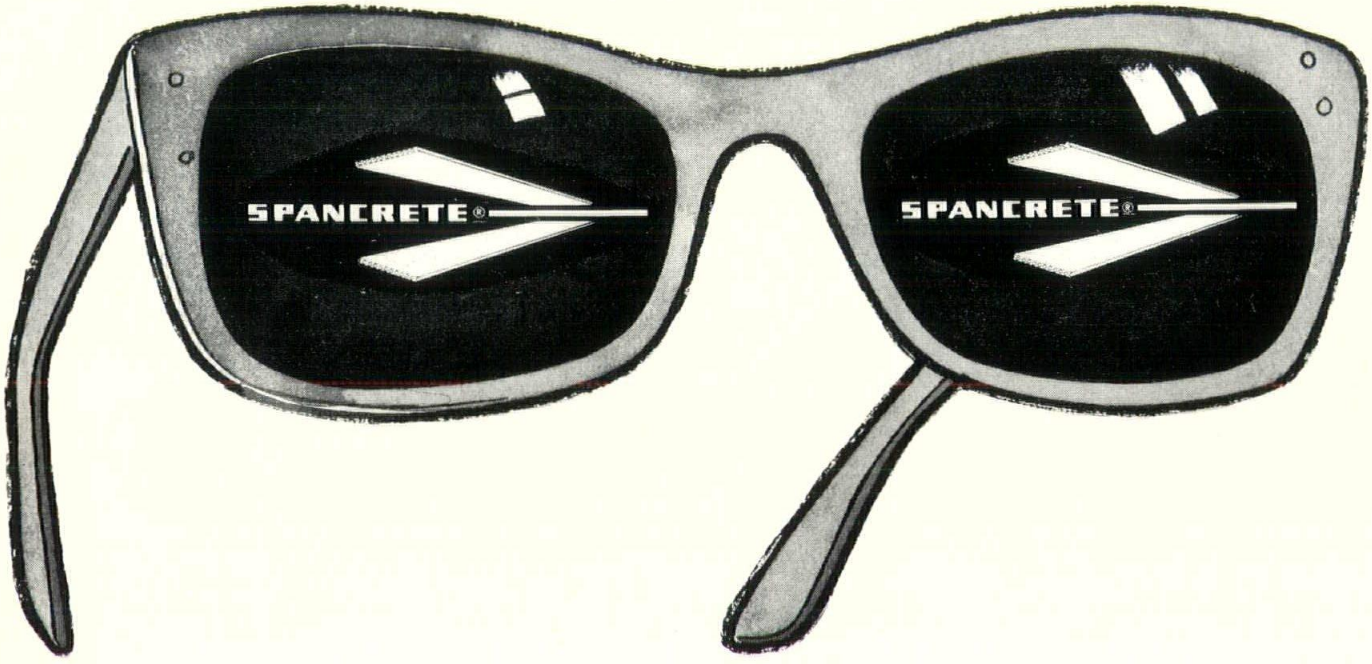

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Reverend Paul Dano, Pastor

Brother Cajetan J. B. Baumann, O.F.M., Architect

Felix Senger, Conrad Schmitt Studios, Designer

MOSAIC: Facade mosaic of St. Mary,
an interpretation traditional
to the Byzantine Rite.
(see reverse side of this page)

DECORATING: Interior of St. Ignatius Loyola,
University of San Francisco, completely
redecorated by Conrad Schmitt Studios.

The requirements of sacred liturgy combined with the understanding of architectural form — both traditional and contemporary — are dramatically interpreted in cathedrals, churches, chapels, and missions throughout the country.

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GLASS MOSAICS DECORATING MARBLE FITMENTS

WHAT IS FACETED GLASS?

While the art of stained glass dates back at least a thousand years, today, with more than half of the new churches being built in the contemporary style of architecture, new uses and applications for this venerable handcraft have been developed.

In recent years there has been an increasing interest in and enthusiasm for one particular method. Glass men in America call it by various names. Some refer to it as faceted glass, others call it slab glass, chunk glass is another version and Milton L. Grigg, FAIA introduced the term "choncoidal" glass, hoping for universal acceptance of it. (Choncoidal — having elevations or depressions in form like the valve of a bi-valve shell; applied principally to a surface produced by fracture.)

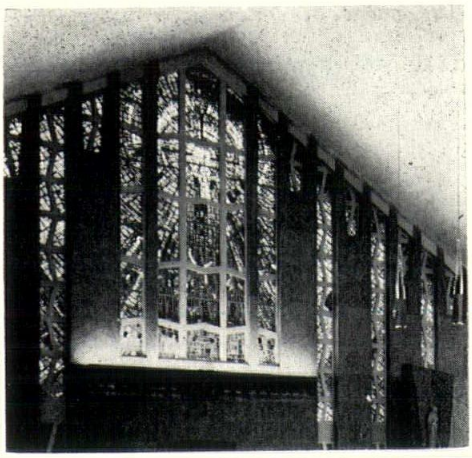
All of these terms describe essentially colored glass approximately eight inches square, varying in thickness from one inch up to two or more inches. These thick glass slabs are cut with a sharp double-edged hammer to the shape of the pattern called for in the design. Then the same tool is used to chip or facet the surface of the glass in choncoidal shapes. Sometimes there is faceting used in a window, in other cases it is used sparingly on specially designated pieces to suggest contrast or to enhance the design by means of its extra quality of jewel-like sparkle.

Instead of glazing with lead, the matrix of concrete or epoxy is poured around these pieces of glass. These have been glued to the outline drawing, prepared in the same way as the drawing used for leaded stained glass.

The cutline and pattern drawings are also made in the same manner. Here the similarity ceases, as the pattern drawing is cut to the actual size of the piece of glass with ordinary scissors since there is no core of lead to allow for.

The pieces of glass are glued to the outline drawing which is covered with a heavy coating of transparent grease so that the cartoon can be removed after the epoxy sets. The whole is enclosed within a wooden form (modeling clay is used in the case of irregular shapes) which is the exact size and shape of the section being made.

While the handcrafting of faceted glass windows differs slightly from that of the stained glass window, the glass itself is of the same substance. The same bubbling material is taken from the pot and poured into molds which produce a slab (dalle) of colored glass. The unusual



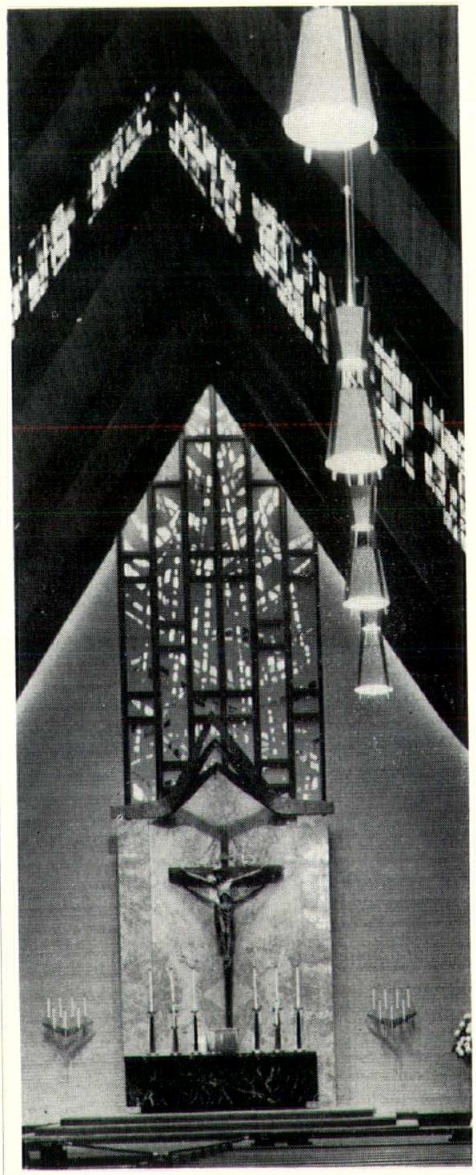
thickness of the glass makes the control of light by texture painting unnecessary. This same thickness, moreover, makes it essential to hold the pieces together with a poured matrix rather than with lead strips. The delineation is achieved by the matrix which can be a hairline, or assume any desired width up to several feet.

Since the relationship of the glass and matrix are one, but not truly one in appearance, careful thought must be given in preparing the design in such a manner that the pattern of the matrix will act as a design from the exterior as well as the interior, giving the proper relationship with the physical structure. Also care must be taken to allow for a generous amount of structural grid between the pieces of glass, thus making the grid as well as the glass itself an important part of the architectural form.

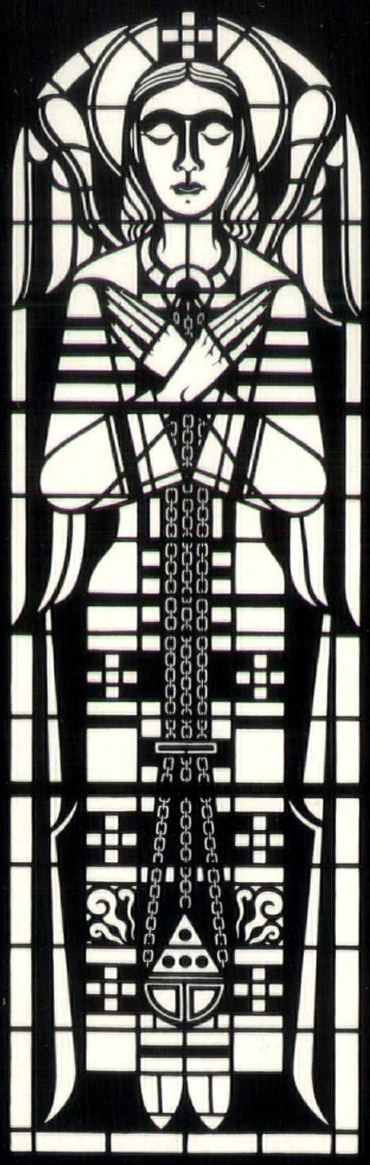
The design possibilities are infinite in this medium since it adapts to the smallest openings, or to larger areas, even entire walls. Representational or abstract design is equally successful, and this medium is not limited to new churches only, but has been successfully used in older churches, even in combination with leaded glass windows.

The matrix which holds the glass in

Continued Page 20



1. Faceted Glass
2. St. Martin's Priory Chapel
   Mark F. Pfaller Associates, Architects
   (Photo: Big Cedar Studios)
3. Faceted Glass Design
4. St. Rita's Church
   Mark F. Pfaller, Associates, Architects
   (Photo: Big Cedar Studios)
5. St. Mary's Church
   Eschweiler, Eschweiler & Sielaff, Architects
   (Photo: Big Cedar Studios)
   All Faceted Glass By Conrad Schmitt Studios



Illustrations are from our work in
St. Joseph's Cathedral at La Crosse and in
St. Teresa College Chapel, Winona, Minn.

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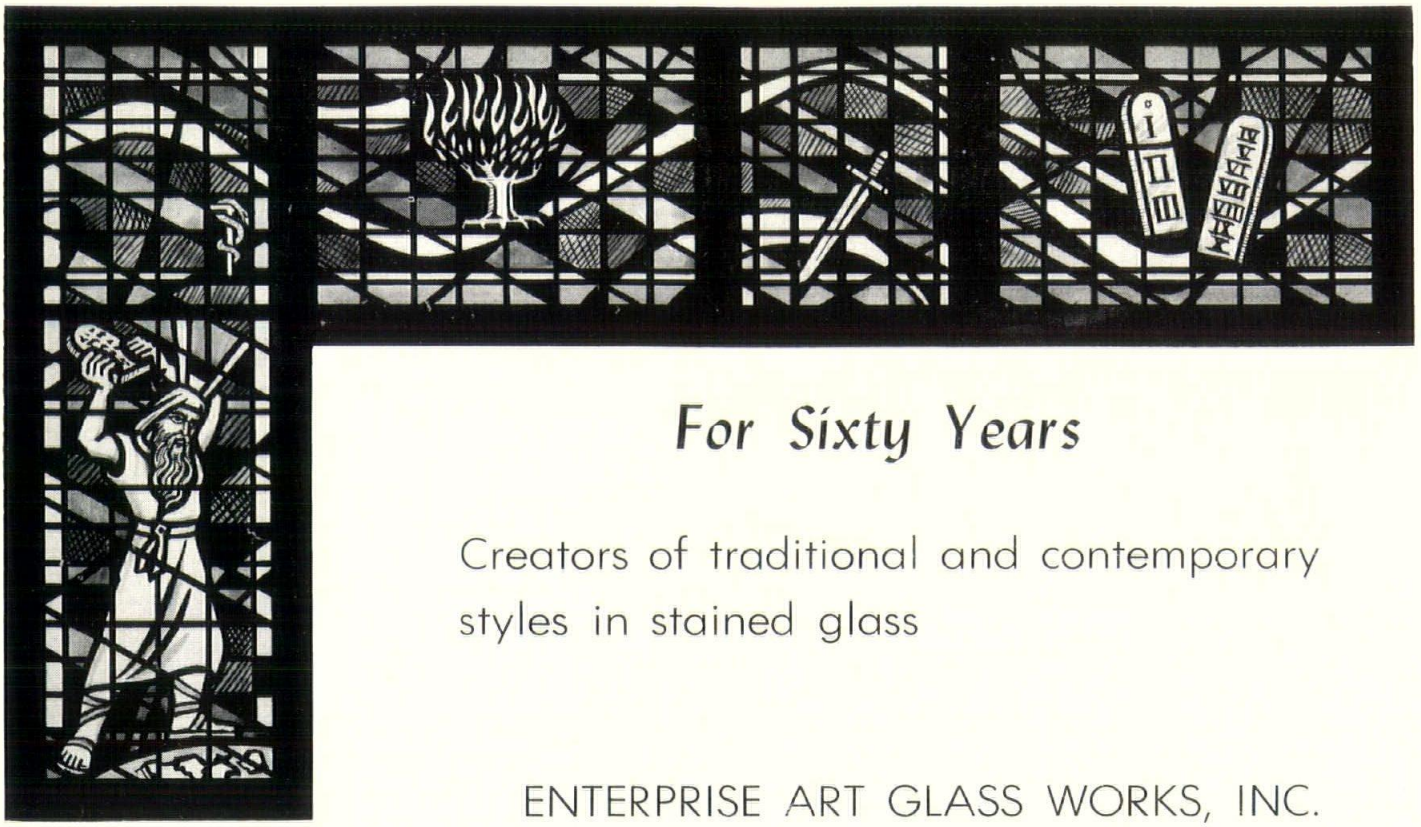

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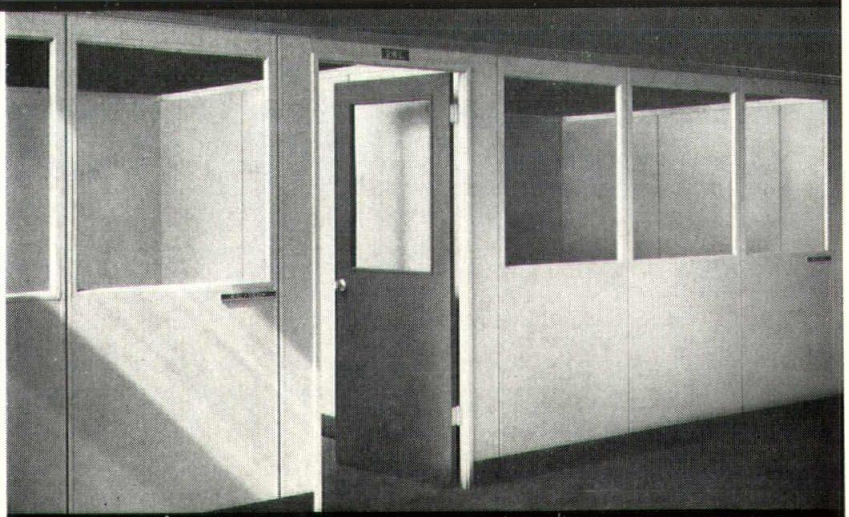

FAST, EASY INSTALLATION of more than 1.3 miles of Modern office partitions is speeding the Milwaukee County Welfare Department's April move into larger quarters. Architects: Brust & Brust, Milwaukee. General contractor: D. G. Beyer, Inc., Milwaukee.

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JOINT SCHOOL BUILDINGS COMMITTEE

Since June of 1963 a Joint School Buildings Committee under the chairmanship of Larry Bray, A.I.A., including representatives of Wisconsin Association of School Boards, Wisconsin Department of Education, Wisconsin Association of School District Superintendents, University of Wisconsin Department of Education, Wisconsin Association of School Business Officials and members of the Wisconsin Chapter, A.I.A., has been engaged in an intensive effort to investigate areas of mutual interest in the field of school building. Existing problems are analyzed with the ultimate goal of producing a brochure representing a guide to all concerned with planning of future Wisconsin schools.

The brochure will contain information as to contracts, clearly defining school and architects responsibility; questionnaire and procedure guide for selection of an architect; roof and long time maintenance problems; liability and responsibility, school consultants, school construction statistics, contract forms and construction programming. Harold Bloomer, graduate student of the University of Wisconsin Department of Education will write the proposed brochure which is to be reviewed as pamphlet draft by June of this year.

Larry Bray, commenting on the activity of the Joint School Buildings Committee reports: "In general, progress of this committee has seemed to go in many directions with a real question on everyones part if anything was being or could be accomplished. However, in review of the progress at midpoint (optimistic), a general direction and confirmation of material can be noted. This entire committee hopes to present several useful tools to our membership associations to aid in the planning of future Wisconsin schools."

Robert L. Durham, F.A.I.A., of Seattle, Washington, will preside over the WOOD Seminar, scheduled for Thursday, April 30, 2 p.m. at this year's convention. Mr. Durham graduated cum laude in 1936 with a Bachelor of Architecture degree from the University of Washington. In 1954 he went into partnership founding the firm of Durham, Anderson & Freed.

Mr. Durham is active as Director of The American Institute of Architects, Northwest Region; in local and national committees and was president of the Washington Chapter from 1954 to 1955.

Since 1950 he has received eight Honor Awards for his church architecture by The Church Architectural Guild of America. The Washington State Chapter of the A.I.A. awarded Four Honor Awards since 1952 to Durham.

In the public service area, Mr. Durham has served from 1950 to the present on the Mayor's Building Code Advisory Committee, is a member of the Municipal Art Commission and a Board member of the Seattle Municipal League. In 1950 he was Chairman of the Construction Division of the Seattle Chamber of Commerce.

What Is Faceted Glass, Cont.

place can also be sculptured or applied in various thickness to form a surface pattern adding to the harmony of the structure. To give yet another dimension the glass can be placed at varying levels within the thickness of the wall, permitting the rays of light to reflect color in the recess.

Milton L. Grigg, FAIA, evaluates faceted glass in an article, written for Stained Glass, a quarterly publication of the Stained Glass Association of America: "Faceted Glass is receiving almost universal acceptance today . . . and well it should! In the novelty of its technical production and in the nostalgic reminiscence of the most religious decorative media, it is at once a bridge between the new and the old, between the romantic and the functional, and between the financially unobtainable and the economic realistic. It "reads" to the layman. To the architects scarcely any technique of building construction or decoration has been introduced in generations so provocative of stimulation to the imagination and so replete with totally new startling and inspirational possibilities."

Reverend Anthony Lauck, C. S. C., member of the Art Department of Notre Dame University, a skilled artist and craftsman in his own right, has this to say: "Most certainly faceted glass will grow in popularity, with artists, with builders, with clients. A brilliant future lies before it. By virtue of its unique character alone, its newness and freshness of quality, it offers to art a stimulating vehicle and an inviting challenge. For a long time there have been critical rumblings against some of our present day designs in stained glass. 'They are inferior,' we hear. Here is a material different enough to allow a whole new style of expression to take root and flower. A wall of facet glass is a lacework of light, a screen of jewels, a bright network of vibrant stones. The new glass invites new vision, new direction, new ideas.

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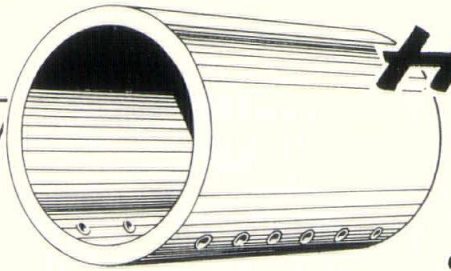
A roughly wire-cut red unit with the face mostly covered with a white ceramic coating that gives a charming aged effect. Available in regular or special white range.

..AND *something* NEW



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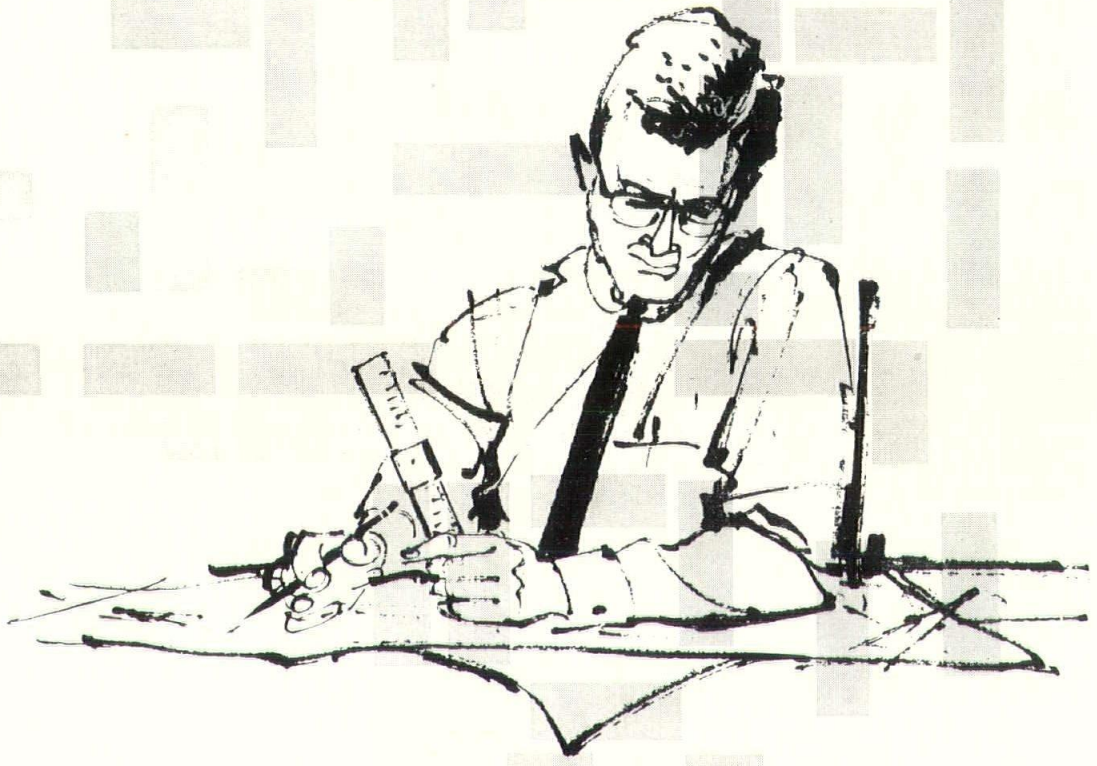

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wisconsin architects foundation

DONATION

Wisconsin Chapter of Producer's Council, Inc., entertained members of the Wisconsin Chapter A. I. A. and their wives at a performance of "Oklahoma!" at Milwaukee's Swan Theater on Sunday evening, March 15. Wisconsin Architects Foundation profited from a donation arranged by the Council in respect for the Chapter's preference against g r a t i s entertainment. The Foundation is pleased not only with the contribution but for the recognition by the Producer's Council of its important program of aid to architectural education and effort to promote the establishment of a curriculum of architecture in the University of Wisconsin.

MEMORIALS

The Foundation has been encouraging the Corporate members of the S. E. Section to consider the appropriateness of memorials for two highly respected friends of the profession who passed away in March. Far from a thought of capitalization, the Foundation merely wants to remind all the State members that a Foundation memorial is a most worthy tribute in countless sad instances, both personal and professional. Reproduced below are the cards the Foundation sends both to the bereaved family or organization and to the donor.

Wisconsin Architects Foundation

4685 N. Wilshire Road

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The Wisconsin Architects Foundation gratefully acknowledges the receipt of your thoughtful gift in tribute of:

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A proper acknowledgment has been set to those interested, advising of your generous contribution.

In mark of the esteem in which the memory of

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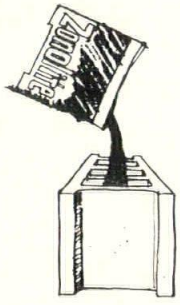
is cherished, and as an expression of sympathy for members of the bereaved family,

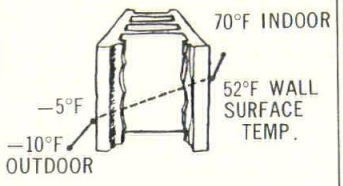
_____

has made a gift to the Wisconsin Architects Foundation. May we also extend our sympathy.

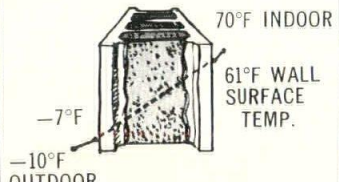
HERE'S WHY ARCHITECTS SPECIFY ZONOLITE® MASONRY FILL



For Economy Because Zonolite Masonry Fill Insulation is poured into the block wall rather than applied to the interior surface, it allows the architect to achieve remarkable economies in construction. The interior wall surfaces may be of the same block that is exposed on the exterior. Decorate by simply painting.

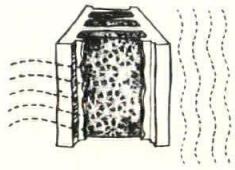


U=.33 WITHOUT MASONRY FILL

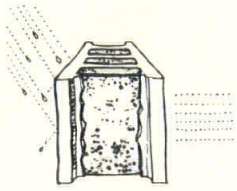


U=.17 WITH MASONRY FILL

For Insulation Value Zonolite Masonry Fill is an excellent insulation. The illustration above shows exterior and interior temperature contrasts on an 8" lightweight concrete block filled with the material. Note the U value of .17. Without the insulation, the U value of this same block is .33.



For Uniformity of Temperature The interior surface of the block stays at a comfortable temperature, all over. There are no hot or cold spots, because the method of thermal transmission, convection in the block cells, is baffled. Conduction through the web of block is negligible.



For Its Water Repellency Each granule of Zonolite Masonry Fill is coated with a special material so that it cannot absorb and hold moisture. Exhaustive tests at Penn State have proved the remarkable water repellency of the material. Interior walls stay dry.

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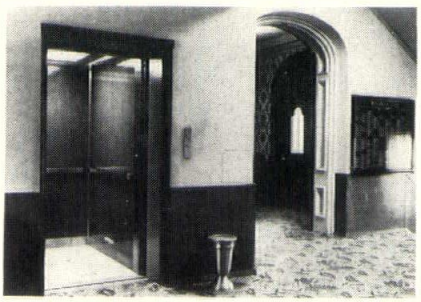

herunter *

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As you can see there's no room for a penthouse here. Rotary Oildraulics are pushed from below—not pulled from above. This permits a design flexibility making oildraulics particularly ideal in refurbished buildings.

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German. transl. roughly: "Riding a Rotary sure beats huffing up and down the Bavarian Alps."

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