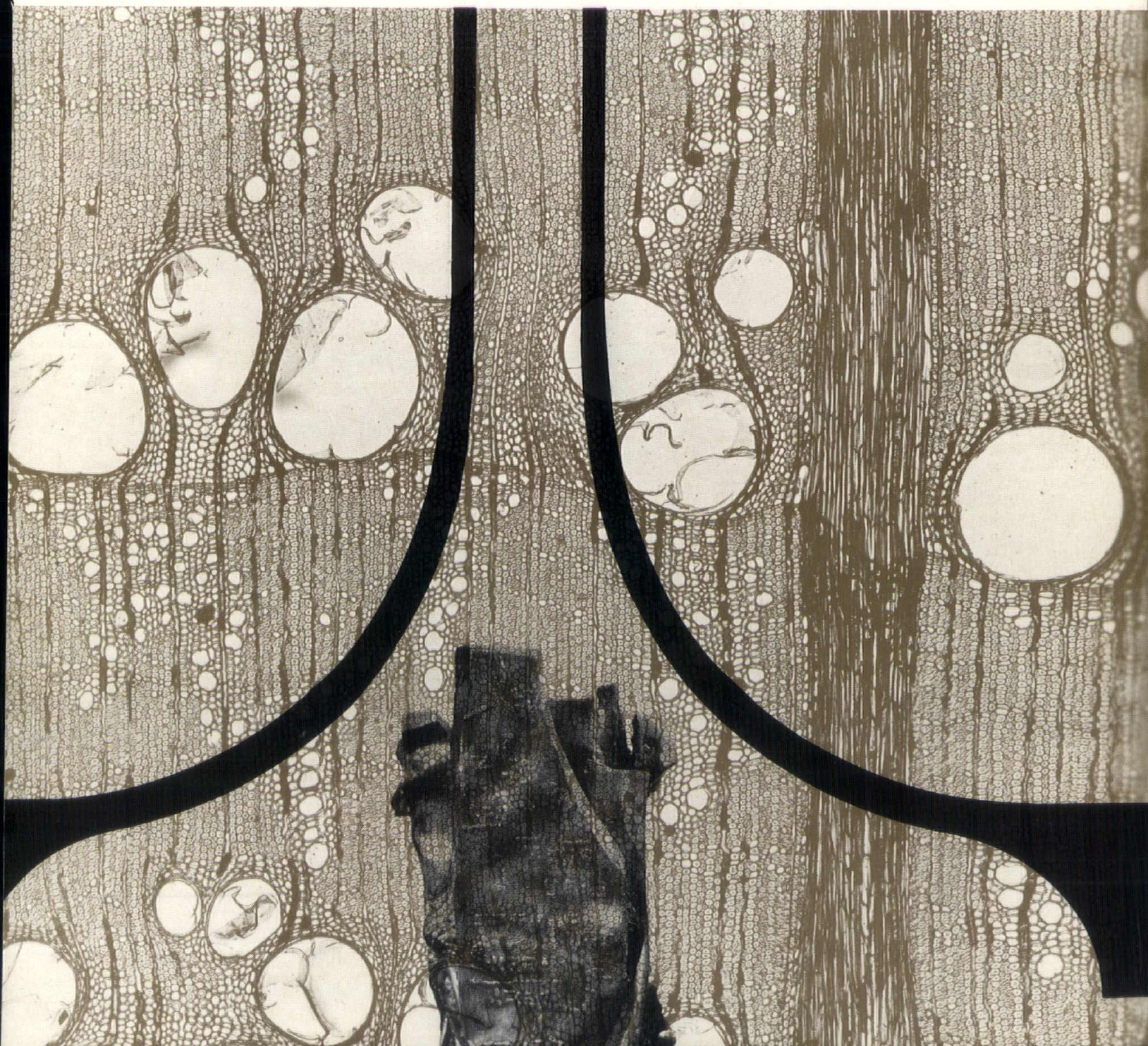
Special wood section

School of environmental design

Ugliness

wisconsin architect

april/1965

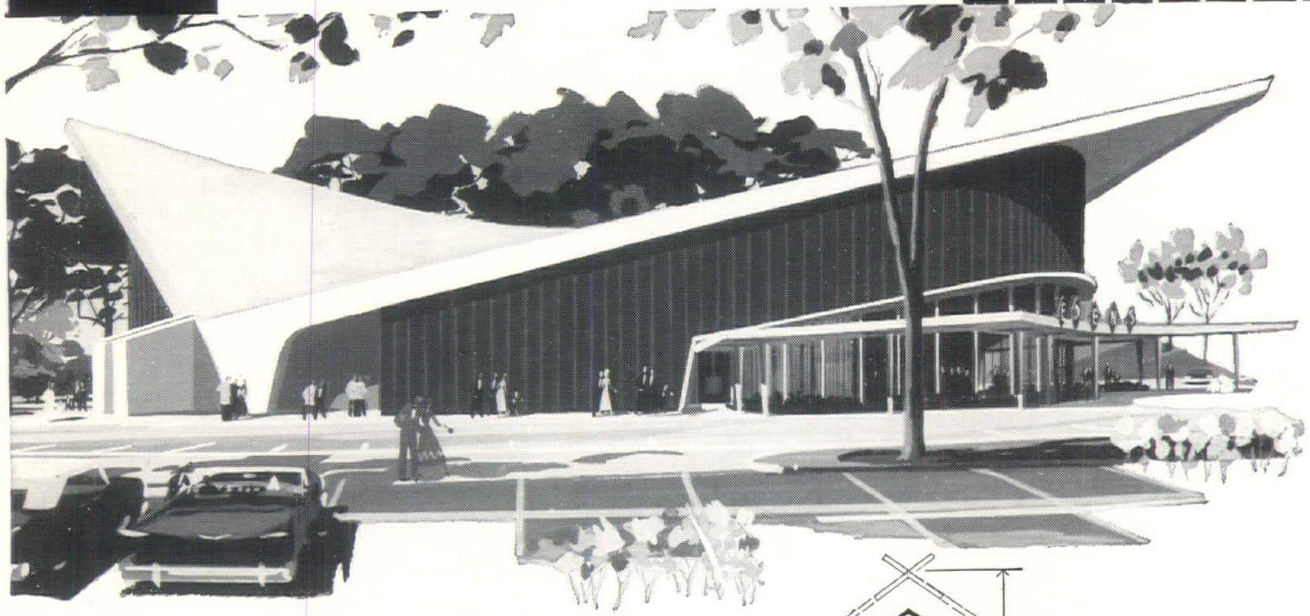


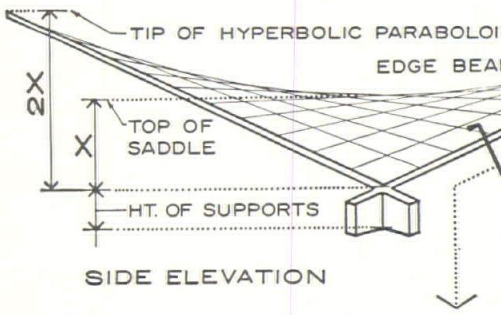
NO. 6 hyperbolic paraboloids

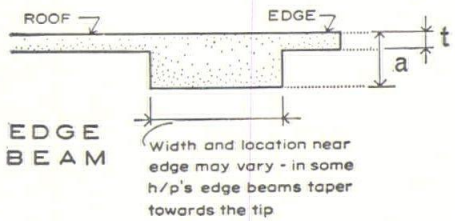
a.i.a. file: 4-a

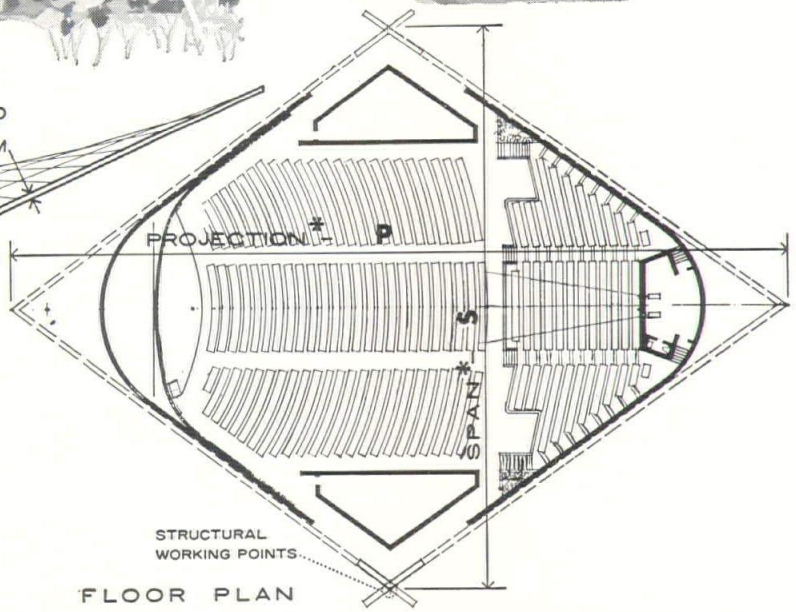
Prepared as a service to architects by Portland Cement Association

Clip along dotted line









Curves from straight lines. The hyperbolic paraboloid shell roof is, in effect, a three-dimensional "sheet" of concrete in which strength and rigidity are accomplished not by increasing the thickness of the sheet, but by curving it in space. Despite its double curvature, this shape can be formed entirely of straight pieces — as can be seen in the side elevation at left.

The concrete roof shown will be the largest single hyperbolic paraboloid of its type in the United States. The building it will cover is being constructed to house the 1,350-seat Edens Theatre in Northbrook, Illinois.

This saddle shell roof will measure 159 ft. between working points at the abutments and 221 ft. from tip to tip. The shell will be only four inches thick.

H/P's, as they are called for short, are exceptionally adaptable to churches, auditoriums and, as shown here, for theatres.

Get complete technical literature on hyperbolic paraboloids. (Free in U.S. and Canada only.) Send a request on your letterhead.

Architect: Perkins and Will, AIA, Chicago, Illinois
Engineer: The Engineers Collaborative, Chicago

HYPERBOLIC PARABOLOID SPAN DATA

SPAN	PROJECTION min.-max.	X(1) min.-max.	a(2)	t(3)	REINFORCING (4)
50′	50 — 70′	3 — 5′	1′	2¾″	2 — 3 lb.
60′	60 — 85′	4 — 6′	1′	2¾″	2 — 3 lb.
75′	75 — 105′	6 — 9′	1½′	3″	3 — 4 lb.
100′	100 — 140′	9 — 13′	2′	3¼″	3 — 4 lb.
125′	125 — 175′	13 — 20′	2½′	3½″	4 — 5 lb.
150′	150 — 210′	17 — 25′	3′	4″	5 — 7 lb.

(1) figures given are recommended lower limits; maximum feasible limit = S/5. (2) average depth of edge beams. (3) average shell thickness in inches. (4) average reinforcing steel of hyperbolic paraboloids in pounds per square foot of surface.

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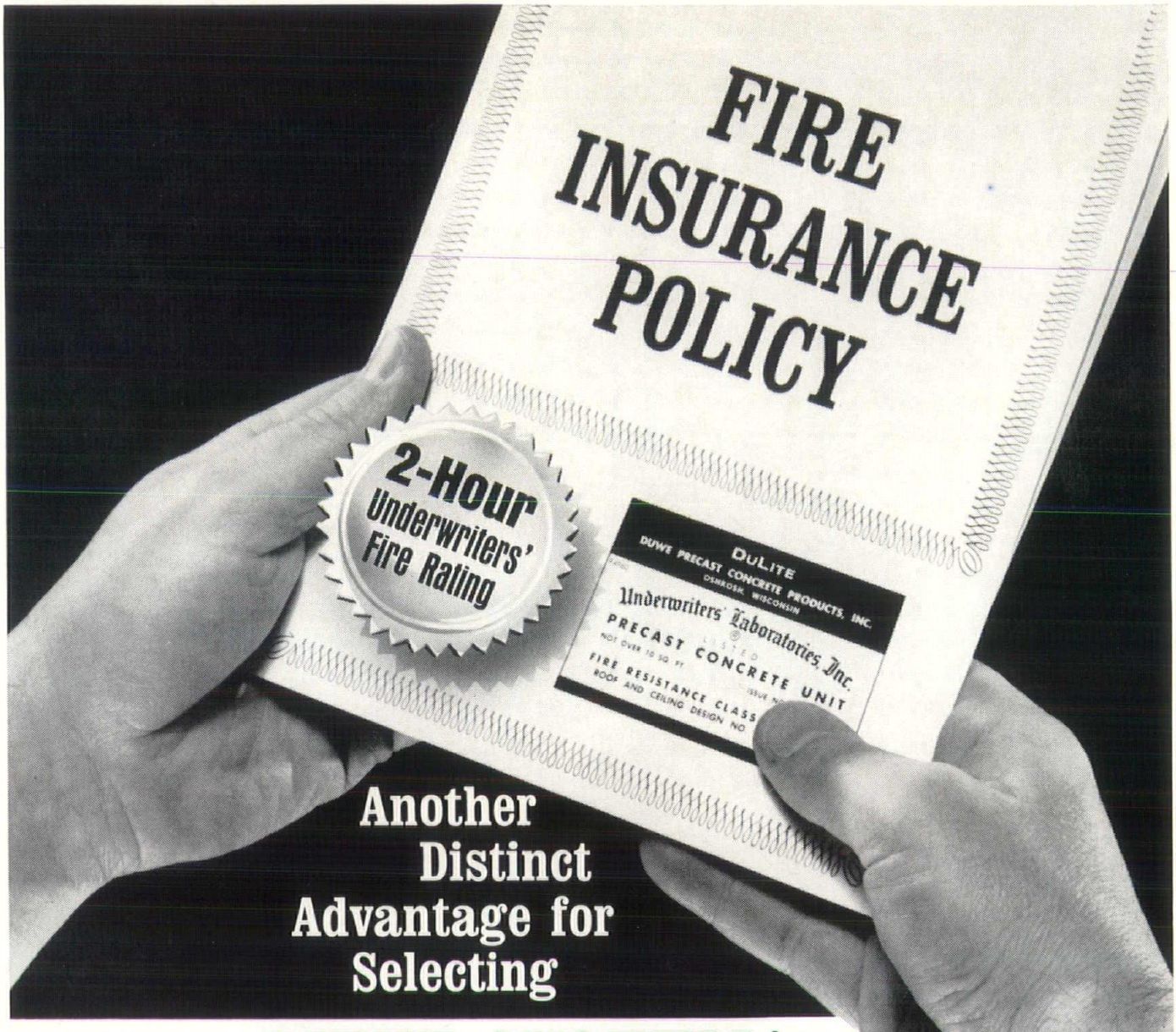

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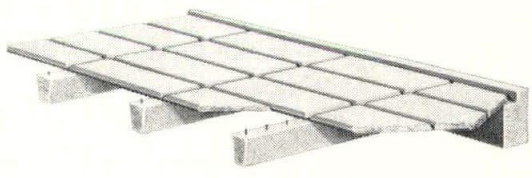

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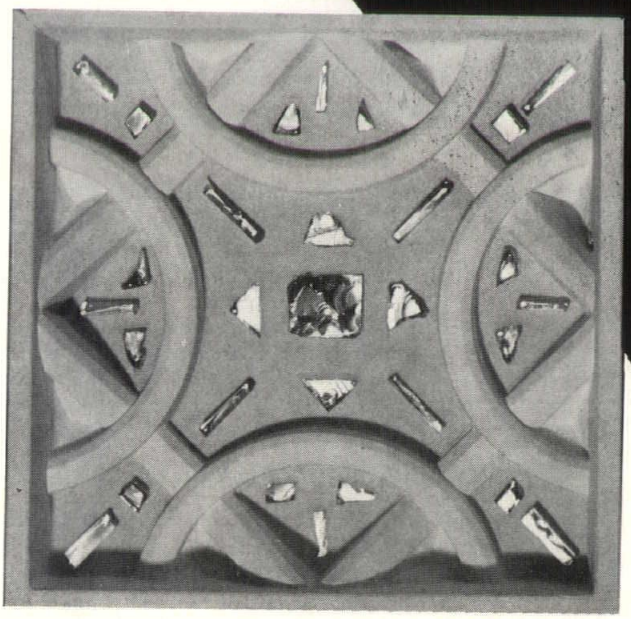

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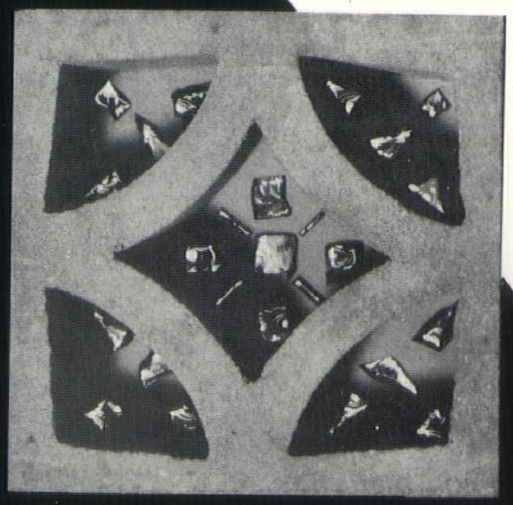

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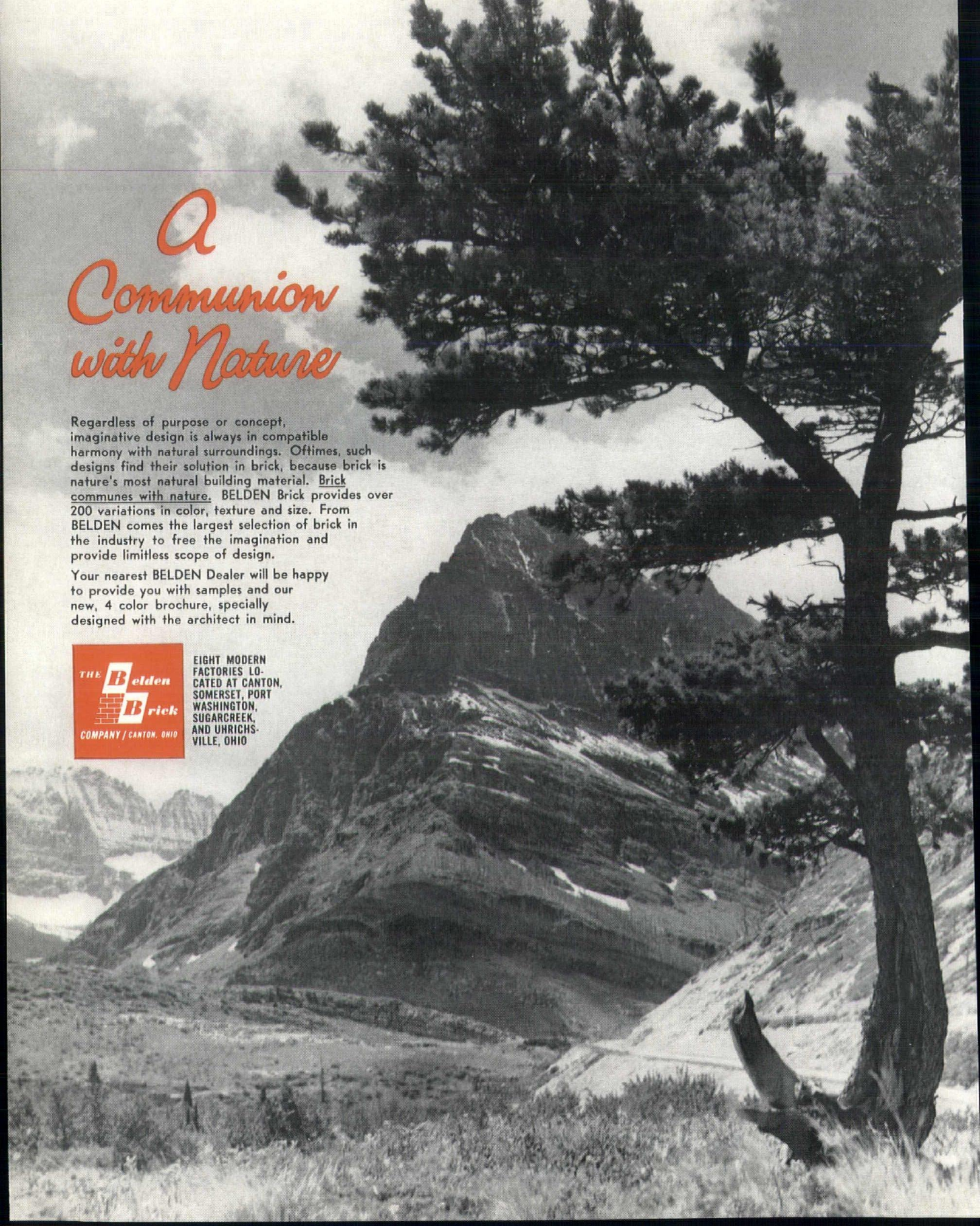

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wisconsin architect / april/1965

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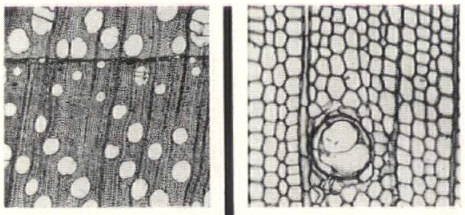
index

notes of the month



SPECIAL WOOD SECTION

Background photograph of the Cover Design is a microphotograph of a cross-section of White Oak; the Special Wood Section is identified by a symbol of microphotographs of cross-sections of Black Walnut (left) and White Pine (right). These photographs were made available through courtesy of U.S. Forest Service, Forest Products Laboratory in Madison.

The Create a School, a design for working relationships, prepared by the Joint School Building Committee, to aid in the creation of better school buildings throughout the state, may be obtained for $2 per copy from the Wisconsin Association of School Boards, Inc., P.O. Box 160, Winneconne, Wis.

Wally Enoch, New Supervisor in Milwaukee for F. W. Dodge Company, urges all architects to take advantage of a newly instituted BID COUNSELING service, designed to prevent your BID DUE date from coinciding with that of several other projects. All you have to do: Call F. W. Dodge Company's nearest office to you. Madison — 608-257-5822 and Milwaukee — 414-463-6300. If long distance calls are necessary call "collect." Check the current scheduling throughout the state published daily by F. W. Dodge Company.

Edwards Sales Corporation, market development distributors for General Electric Silicone Sealants, have announced the opening of new offices and warehouse facilities in Milwaukee at 321 North 121st Street.

Wisconsin Chapter, A.I.A., convention dates: May 4, 5 and 6. Theme: The Illusion of Space. Place: Lake Lawn Lodge, Delavan.

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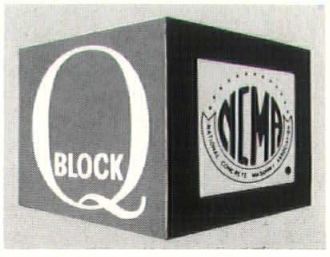

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editorial

There is a strong public movement throughout our nation today to halt the spread of urban ugliness and restore beauty and order to our towns and cities. In speeches, books, newspapers, in television and radio discussions, there has been a growing wave of criticism aimed at the way the urban community looks and works.

Prime targets have been the steady spread of physical blight; the uninspired jumble of faceless speculative building at the city's heart; the shortage of open spaces in which to play, to stroll, to sit; the congestion of the streets, and the disruption caused by poorly designed and ill-placed trafficways that wreck neighborhood unity. The jumble of signs, poles, wires, and billboards that everywhere greets the eye; the careless disregard of things historic and destruction of mementos of the city's past.

In 1961, at the national AIA convention, the architectural profession dedicated itself to the "redesigning of urban America." Two years later, the professional society established a national committee on esthetics for the first time in its 107-year old history to take a leading role in the fight against growing urban ugliness. A few architects are attempting to carry out these responsibilities as private citizens as well as through their professional practice.

It is no small task, and the architects know it. They also know that they cannot do the job alone — the efforts of realtors, investors, speculative builders, bankers, businessmen, government leaders, and of all American citizens are needed. Architects know that towns and cities must serve the physical and psychological needs of an expanding population in a new and complex society.

They also know that qualitative decisions can be made only by a public which is informed on design and can distinguish between the good and the bad environmental qualities.

President Johnson recently said: "Our society will never be great until our cities are great. . . . We must act to prevent an ugly America." Do we really know what this "action" implies? Do we know where to start? Wolf von Eckardt, in an article "The Age of Anti-Architecture" in *Saturday Review* (Jan. 23, 1965), had this to say:

"If great architecture, in a democracy, is to add up to great cities, a majority of their citizens must want to commission it. Yet, as patrons of a decent man-made environment we, the American People, couldn't do worse. Perhaps we are beginning to care a little more than did our parents, who could always move farther west when things got too messy. The last generation let the industrial revolution overrun our cities, their waterfronts and surroundings with its factories, railroad tracks, warehouses, slums, grime, and decay. We don't seem to be able to get out from under these mistakes. But we haven't learned either. We still act as though we had infinite space to overrun. And affluence, dawning enlightenment, cultural explosion, or no, when it comes to the esthetics and livability of the environs beyond our wall-to-wall carpeted homes and their well-groomed lawns, we are ignorant, prejudiced, stingy, greedy, bewildered, and destructive. . . . At the root of the problem is ignorance of the esthetic and practical value of design. . . . The guts of the problem is thus that most of our buildings just happen and it happens very badly. We let it happen very badly not so much because we are powerless (after all we do protect whooping cranes and enforce health and traffic regulations), but because we have only very vague and indifferent notions about what, in terms of modern life and our uncertain esthetics, we expect great architecture that adds up to great cities to be."

Walter Gropius sees the solution to the problem as this: "Through mutual exchange, a common language of architecture and design and its individual variations can be formed again, a humanized standard, fitting the whole of the community, but simultaneously satisfying also, by its modifications, the different desires of individuals; an achievement as exemplified in former times by the anonymous harmony and organic growth of a New England town or an Italian village. In short, the inspiration of the coming generation of architects and designers should lead them in the direction of a common expression of a growing culture rather than to pretentious individualism. The key to its success will be the determination to allow the human element to become the dominant factor in architecture. Architecture will become an integral part of our life if its creator will find the response of the user. Through ever-broader education in the humanities for all, people will grow sensitive to the sublime goal of the truly creative architect who strives to express the intangible through the tangible, to bring inert materials to life by investing them with spiritual meaning."

Today, the ordinary citizen of our nation — in contrast to past ages, when government, the church, and the ruling classes decided upon the architecture of buildings, towns and cities — has an unprecedented responsibility for the condition of his physical environment, the decision of quality in a democracy rests upon each individual for the first time in history.

On January 8, 1965, the Board of Regents of the University of Wisconsin acted to establish a Center for Environmental Design at the University of Wisconsin. This new Center may be the first to bring together joint graduate instruction and interdisciplinary research for students who will ultimately participate in the design professions of architecture, landscape architecture, urban and regional design, industrial design, interior design and some fields of engineering design.

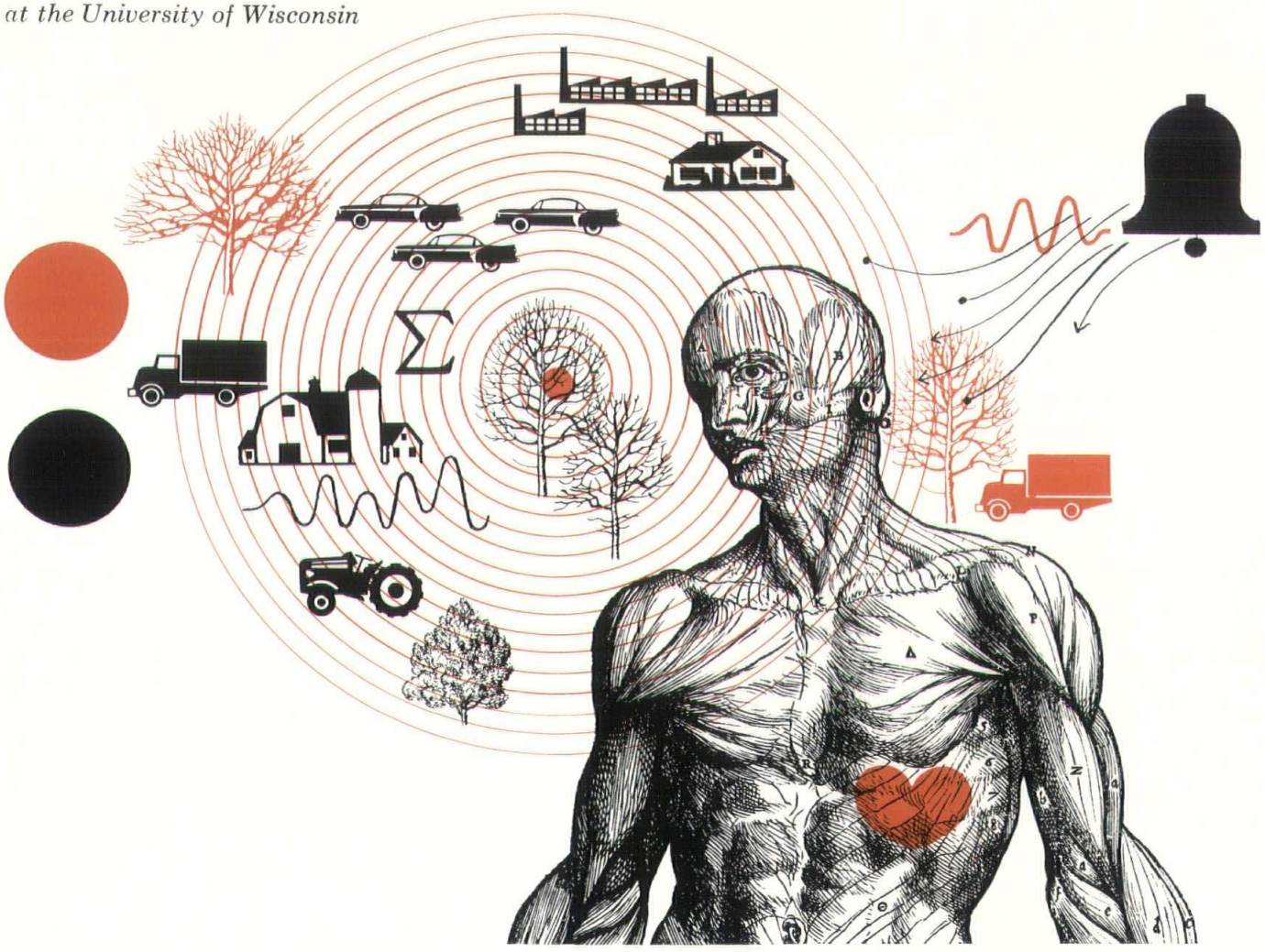
The proposal leading to establishment of the Center was developed over a two year period of study by a faculty committee composed of representatives of ten academic disciplines on the University of Wisconsin campus. Need for environmental research and the Master of Science degree program was based on the premise that man himself is the most important element of his society; that research findings have established relationships between physical surroundings and human performance; that physiological health and psychological well being are affected by environmental variables; and that social patterns are influenced by the enabling elements of physical environment. To provide humans with optimum conditions within which they may pursue their aspirations is a desired goal of environmental design research and instruction.

It is also recognized that individuals participating in the design professions, each working with the manipulatable elements of his discipline, are responsible for generating physical environment and influencing social patterns. The designers can make environment good or bad, productive or unproductive, depending upon their understanding of man's needs. The cumulative effect of the efforts of industrial designers, interior designers, architectural designers, urban designers, landscape designers, and other design disciplines can be termed the total environment of man. To improve the total environment requires not only an understanding of human needs by each design discipline, but a thorough understanding of the contributions to be made by designers from related fields.

The degree program is aimed at expanding the knowledge of human needs required for all design disciplines and encourages collaborative design experience. Collaborative research investigations will involve participation by students representing academic source disciplines as well as design students. Team teaching of design problems is aimed at giving students the benefit of critiques by individuals representing the spectrum of design disciplines and the natural, physical and social sciences.

The M.S. Degree in Environmental Design

at the University of Wisconsin



The graduate degree program leading to a Master of Science in Environmental Design is based on undergraduate preparation available from the many departmental programs and applicable courses presently offered at the University of Wisconsin or other institutions offering undergraduate design degree coursework. The graduate curriculum involves seven new course offerings heavily supplemented by elective choices from numerous exceptionally appropriate, graduate-level courses currently offered at the university. Students may qualify for the program by completing undergraduate design degrees or by selecting Environmental Design prerequisite courses as electives while pursuing B.A. or B.S. degrees in Liberal Arts. The program offers considerable flexibility for student transfers into or out of a design curriculum.

The Environmental Design Committee report contained the following statements to explain the need for the program and how the instructional and research activities are to be conducted at the University of Wisconsin.

Background:

The population of the United States has increased approximately 50% in the last 30 years. Demographers predict this population will double in another 40 years with a resultant doubling of physical facilities required to house this population. They indicate that of all the people who have ever lived on the face of the earth, one-sixth of the total number are alive today. Of the current world population, probably more than 90% of all scientists who have ever lived are alive today and actively working with equipment and resources unparalleled in the past.

These observations raise questions. . . . How can today's society most logically prepare to physically accommodate tomorrow's population? How can human knowledge be best utilized for the environmental benefit of man? A major issue of our time is how to use rapidly expanding knowledge to provide humans with an optimum environment within which they may pursue successfully their human aspirations.

Historically, the physical environment of man has reflected either minimum "shelter" requirements or "artforms" reflecting cultural values established by his society. Today's rapidly expanding knowledge of man and his environment recognizes these values to be of continuing importance but also that physiological health, psychological well-being and the effectiveness with which tasks can be executed are dependent upon a wide range of environmental properties. Sociological patterns of groups are similarily recognized as being influenced by the enabling characteristics of environmental properties.

The amount of information required as a basis from which to design for optimum human performance is recognized as so extensive as to be beyond the capabilities of a single mind or a single discipline. Optimum solutions can only be based on the most extensive findings obtainable from studies involving the human, social and natural sciences. Much needed information presently exists in forms familiar only to isolated academic disciplines. Studies aimed at completing the spectrum of knowledge required for environmental design and utilizing the results obtained in traditional disciplines are urgently needed.

An effective organizational framework should be established which encourages joint research and information feed-back into the instructional programs of the many disciplines concerned with defining, study, or providing environmental design for human needs.

Research Program:

The initial objective of the research program is to identify and evaluate information presently available from the behavioral and natural sciences which relate to human reactions to environmental variables. Voids of such knowledge would then be studied through systematic interdisciplinary research.

Anticipated types of research projects include: Color as related to the performance of visual tasks; Quality of light spectrum as an influence in visual recognition; Light levels as determinants of sustained visual performance; Factors affecting reinforcement or loss of meaning from auditory signals; Mental task performance as related to various methods of maintaining body temperature; and reductions in performance of tasks caused by conflicts of stimuli. Additional research topics would be expected to involve environmental health, perception, aesthetics, social values, aspiration levels stress, communications, landscape carrying capacities, and design integration processes.

A minimum of one design oriented individual would be associated with each research project. One, or several, individuals representing disciplines directly concerned with the project subject matter would also be involved. Research projects sponsored by foundations or government agencies would utilize research staff and faculty members from a number of departments within the University and would provide a significant source of support for graduate student project assistantships.

Instruction Program:

The proposed educational program will offer environmental design research opportunities and coursework to graduate students whose backgrounds include appropriate education prerequisites.

The M.S. degree program is aimed at providing graduate level work for students who have received bachelor degrees in design curricula or have acquired BA or BS degrees in Liberal Arts with prerequisites to advanced study in the program satisfied through elective choices.

A. The following course outline would lead to the degree of Master of Science in Environmental Design.
B. In addition, options of a specific nature are to be provided in Architectural Design or Landscape Design if a student completes designated course requirements. Through degree requirements of these options it would be possible to satisfy educational requirements prior to examination for professional licensing.
C. In time the program could be broadened to satisfy requirements for other design disciplines: Industrial design, residential design, acoustical, mechanical, electrical or illuminating design, and interior design.

Initially, the program would be oriented toward a Master's degree only. At a future date, and with appropriate demonstration of desirability, a Ph.D. program could be a logical development of the proposed program of research and instruction.

UNIVERSITY OF WISCONSIN CURRICULUM LEADING TO THE MASTER OF SCIENCE IN ENVIRONMENTAL DESIGN

First Year of Graduate Studies

FIRST SEMESTER		SECOND SEMESTER	
Design Analysis	2	*Design Synthesis*	2
***Design Problems I*	4	***Design Problems I*	4
Research Problems & Methods	2	****Elective*	3-6
****Elective*	2-4		*Cr. 9-12*
	Cr. 10-12		

Second Year of Gradute Studies

FIRST SEMESTER		SECOND SEMESTER	
Seminar	2	*Seminar*	2
***Design Problems II*	4	***Design Problems II*	4
Research Problems	2-4	**Research Problems*	2-4
****Elective*	2-4	****Elective*	2-4
	Cr. 10-14		*Cr. 10-14*

**Preparation of a thesis or a project in lieu of thesis*

***Problems selected on basis of interest or degree option in Architectural Design or Landscape Design.*

****Student can elect up to 18 credits in one of more fields, thus providing the opportunity to minor in a field supplementary to his research project or thesis project.*

ENVIRONMENTAL DESIGN COURSE DESCRIPTIONS

501. DESIGN ANALYSIS. I; 2 cr. (Two hours lecture plus assigned laboratory periods.)

Description — Methods of identifying, studying, and establishing the limits of influence and the interactions of component elements in design problems. Involves program development and analysis of functional requirements for satisfaction of human, structural, and economic needs. Included are analysis techniques from several disciplines applicable to design problems.

502. DESIGN SYNTHESIS. II; 2 cr. (Two hours lecture plus assigned laboratory periods.)

Description — Utilization of Design Analysis study methods with orientation toward the integration processes which can satisfy identified design requirements in an optimum solution. Included will be elements of evalution and integration processes such as "decision tree analysis" and "binary tree" methods.

610. RESEARCH PROBLEMS AND METHODS. I; 2 cr.

Description — Presentation and evaluation of research work and techniques from various disciplines as resources for environmental design research.

701. DESIGN PROBLEMS. I; 4 cr. (One lecture plus three 3-hr. labs per week.)

702. DESIGN PROBLEMS. II; 4 cr. (One lecture plus three 3-hr. labs per week.)

Description — A lecture-laboratory course centered on design problems for the development of the human environment to meet man's needs. Provides the opportunity for the student to study his design specialization (e.g. architectural design, landscape design, urban design, residential design, industrial design, interior design) in depth and in complexity of environmental problems.

801. ADVANCED DESIGN PROBLEMS. I; 4 cr. (One lecture plus three 3-hr. labs per week.)

802. ADVANCED DESIGN PROBLEMS. II; 4 cr. (One lecture plus three 3-hr. labs per week.)

Description — A lecture-laboratory course in advanced design problems using experimental evidence available from related disciplines and the application of design experimentation in the development of solutions to complex environmental problems.

901. SEMINAR. Yr.; 4 cr.

Description — Seminar on environmental variables as influences on human performance.

910. RESEARCH PROBLEMS. Yr.; 4-8 cr.

Description — Preparation of a thesis or a research project in lieu of thesis under the direction of a major professor. Joint research with existing University departments will be encouraged.

Prerequisites for Entrance into the Graduate Degree Program:

Students with undergraduate degrees may apply for entrance into the graduate program. A grade point average of 2.75 or above (on 4.0 basis) is required for entrance into the Graduate School. The total number of students accepted for enrollment in the Environmental Design degree program will be limited to 10 students per year while the program is in its initial stages. Prerequisites for the graduate program leading to a Master of Science in Environmental Design are as follows:

Minimum Undergraduate Credits

(Semester Basis)

Humanities: 12 cr.
Natural Sciences: 14 cr. (including physiology)
Social Studies: 12 cr.
Mathematical Sciences: 10 cr.
Basic Drawing and Design: 12 cr.
Environmental Design: 18 cr. (from specialized design field)
Environmental Design Technology: 12 cr. for Environmental Design (24 cr. for Architectural Design Option)

Architectural Design Option

It is expected that most students enrolling in the Environmental Design degree program working toward the Architectural design option will have received a Bachelor of Architecture degree prior to entrance in the program. However, prerequisites for this option have been established in such a manner that when entrance requirements are coupled with the graduate degree offerings, the student will have received coursework covering all subject matter found in typical programs leading to a professional degree in architecture. Students may prepare themselves for the graduate program by pursuing a Liberal Arts degree program in which electives have been selected from the courses found in typical architecture curricula. Undergraduate students preparing themselves for architectural design through this route may decide at the end of the second or third year whether they wish to complete a Bachelor of Arts degree in a manner which will qualify them for entrance into the Architectural Design option of the Environmental Design degree program or transfer to a school offering a Bachelor of Architecture degree.

Initiation of coursework leading to the degree of Master of Science in Environmental Design is planned for Fall semester, 1965. Further program details and enrollment information may be obtained by writing the Graduate School, University of Wisconsin, Madison, Wisconsin.

ugliness

by Harry Bogner, AIA

All nature lovers are concerned with the blight that is killing our native elms, which have added much to the attractiveness of our communities as they arch over the residential streets, and with their graceful shapes enrich the landscape.

But everyone, particularly architects, should be more concerned with the glaring blight of ugliness which prevails in our towns and cities, and along our highways and waterways. Being continually confronted with buildings without beauty, garish glaring signs, rubbish filled yards, delapidated houses, rusting auto debris, and auto parking jungles, we have become immune, it seems, to ugliness.

Not until we witness the charm and stimulating beauty of European cities, towns and landscape are we made fully aware of our depressing environment.

There are many causes which have brought about this ugliness. Some of it has been carried over from our Pioneer Days. The Early Americans, except those that settled the attractive communities along the East Coast and the South, moved on farther West as soon as the land and woods had been despoiled. It was a rugged and hard life to provide the essentials for bare existence and little time or thought could be devoted to the amenities of life. The crude stores and houses were far apart, the settlements small, and the virgin landscape concealed much of the bleakness. Now that we are so crowded, nature can't do the job of concealing ugliness.

With the advent of the Industrial Revolution, factories and warehouses were built, regardless of appearance or sanitation along the waterways and the railroads that criss-crossed the country. Cheap congested tenements for the immigrant workers, shops, saloons, and Honky Tonks were jammed around the factories. The remains of these developments of the Gay Nineties still mar the rail and auto approaches to our cities and towns. People that became affluent built themselves miniature replicas of European Castles with garish "Nouveau Riche" furnishings and pseudo art. Public buildings, churches and schools were built, furnished, and decorated often without esthetic consideration.

Another producer of ugliness is the lack of respect for the good older style buildings. They are allowed to deteriorate and are torn down to make way for auto parking, or the fronts are concealed with a screen instead of being refurbished in the original style.

Our system of taxation discourages rehabilitating and improving property. Buildings become shabby, because if they are improved and made pleasing, the taxes are increased. The Tax Collector puts a premium on attractiveness and so promotes ugliness.

Bankers help the ugliness along by being reluctant to give a loan for rehabilitating a building if it is not, in what they feel, in the right part of town. The outstanding Seagram Building in New York, by Architect Mies Van Der Rohe, had its taxes increased many thousands because it is more attractive and constructed with better materials than the neighboring glass and aluminum boxes with more rentable space.

A quick monetary gain and utter neglect of esthetics or harmony with surroundings determines the appearance of land developments and buildings promoted by speculators who squeeze every last foot of rentable space into their creations.

Unattractive poorly designed signs, which are supposed to attract and produce income, clutter our cities and landscape. The lack of inforceable legislation governing appearance is also a reason for much ugliness. The present zoning and building codes control only menaces to safety, health, and morals.

Savings and loan associations and mortgagees have not shown sufficient consideration for esthetics by providing funds to builders and developers, who violate the natural landscape and place row upon row of monotonous houses on the bulldozed ground. These shelters are provided with adequate plumbing, heating, electric facilities and kitchens complete with all mechanical contrivances, but the homes are without attractiveness and without surroundings that create a feeling of delight.

Much of Europe is so attractive because they have art and architect commissions that pass on the appearance of proposed improvements and buildings and how they will harmonize with the surroundings.

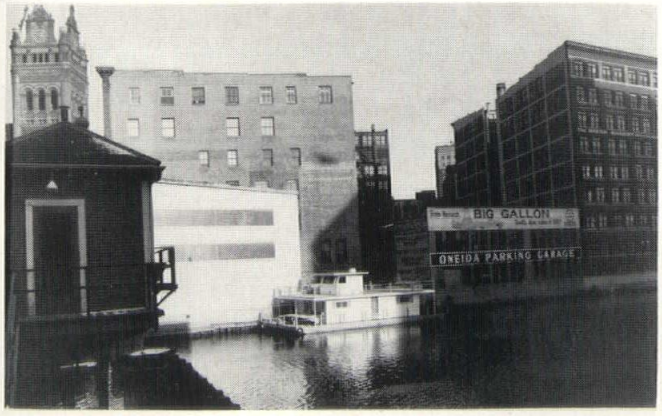
Recently, newspapers, radio, TV, and magazines are making us conscious of the ugliness that prevails in our cities and countryside. President Kennedy, in his efforts to create a better image of this country, sponsored many cultural and esthetic improvements. He inspired the imaginative design for undignified Pennsylvania Avenue in Washington, which is to have broad sidewalks stepped up on three stages like a grand-

Jungle of utility poles and wires./Milwaukee Journal Photo

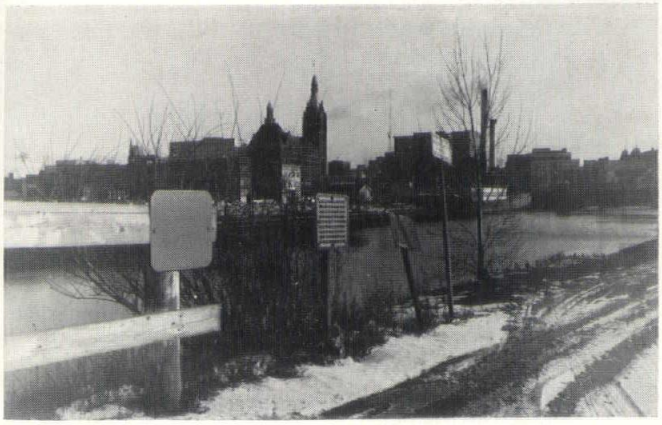
Parking jungle in Milwaukee's City Center.

The jumble of signs, wires and billboards on our streets.

Entrance to the "Grant Mile" of Milwaukee through the Court of Honor.



The uninspired river front in downtown Milwaukee.



Riverbank view of Milwaukee's Municipal Center.

stand designed for viewing the Inaugural Parade, processions and celebrations. The north side of the Avenue will have government and private structures with the design and size of all display signs carefully controlled. The Avenue will be enhanced by open spaces, squares and malls to create an inviting and friendly Avenue as well as a dignified and impressive one.

The present administration has decreed that we must act to prevent an ugly America and that our society will never be great until our cities are great. Also motorists must be given a view of something more inspiring than auto junk yards, garish billboards and what architect Edward Durell Stone calls "Neon Jungles," catch penny Honky Tonks, noise, clutter and structures without beauty or distinction and without concern for the neighborhood and landscape. Service stations with their glaring porcelain walls, gaudy signs, pyramids of oil cans, banners and whirligigs, now mar the appearance of streets and highways. Placing the maze of overhead wires and cables underground, though expensive, would prevent many costly power and communication breakdowns; it would much improve the skyline, eliminate ugliness, and the beauty of roadside trees would not have to be disfigured so that wires could pass through.

In spite of being the richest and most prosperous country we have surrounded ourselves with ugliness, even though there is an economic advantage in attractiveness. It is natural for everyone to prefer beauty. It is stimulating and attracts people to places where

they would like to live, to work, and to play. Ugliness is shunned and depresses property values. Time is running out when anything will do if it but serves a utilitarian purpose, regardless of beauty and good design.

Esthetics is a revelation of the ultimate life and of a people's culture; a lack of esthetics, ugliness, reveals a low state of culture.

The public must be made to realize that good design and appearance, which architects can produce, is no more costly than poor design. To avoid ugliness, good design must also achieve harmony with the surroundings rather than the outshining and overpowering of surroundings.

Since we are fully aware of the blight of ugliness, there is much that should be done to eliminate the mess we live in. Schools, churches and parents should confront children with orderliness and attractiveness in their homes and buildings, furnishings and decorations; and by contrast show and call attention to ugly features, including the litter on our streets, in yards, and in public places.

Architects, because of their training are best qualified to give civic leadership for carrying on the war against ugliness and for the continual crusade toward a more attractive and stimulating U.S.A.

Architects must marshall the esthetic force of the community to help in fostering a physical environment that pleases the eye, and uplifts the spirit.

The development of local beauty is a function of local government and if the architects are augmented by bankers, property owners, industrialists, artists, art patrons, and press, then surely the city fathers will heed their recommendations.

Beautiful cities the world over, through the ages, have been continual attractions for the natives and to the travelers; ugly ones are avoided.

To stop the making of an Ugly America, architects must take to heart A.I.A. President, Arthur Gould Odell, Jr.'s, statement attached to the 1965 Membership Card.

"As architects we point the way to future fulfillment and dedicate our talents, our energy and our love toward the creation of a beautiful land for our children and our children's children. This is our goal and our pledge."

How can we permit auto junk to despoil nature?

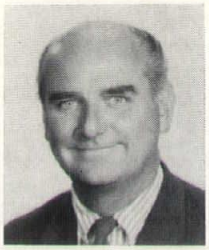
This site is located 7/8 of a mile from Downtown Milwaukee.

Paint can perform wonders.

Setting for Our Lady of Sorrows.

Jurors of the 1965 Honor Awards Program

Walter B. Sanders
Professor
Dept. of Architecture
U. of Michigan



A. Richard Williams
Professor
Dept. of Architecture
U. of Illinois

Edward D. Dart
Architect
Edward D. Dart and Company
Chicago, Illinois

HONOR AWARDS

FIRST AWARD

Bradford Terrace
Milwaukee Protestant Home for the Aged
William P. Wenzler

"As an institutional building, it has a softness and sympathetic scale.

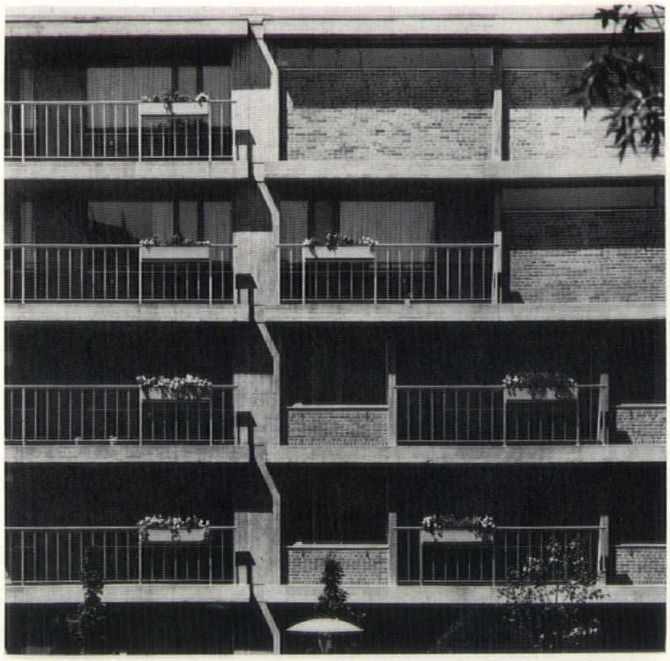
Relates beautifully to site.

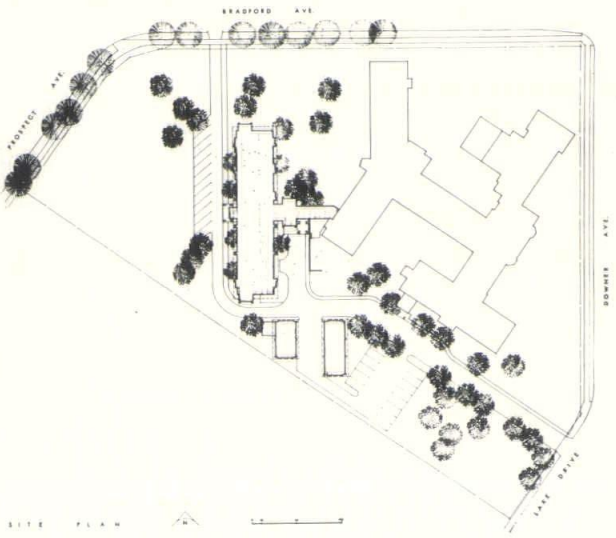
Clear cut expression of the functional elements.

Sensitive humanistic solution to a difficult institutional problem.

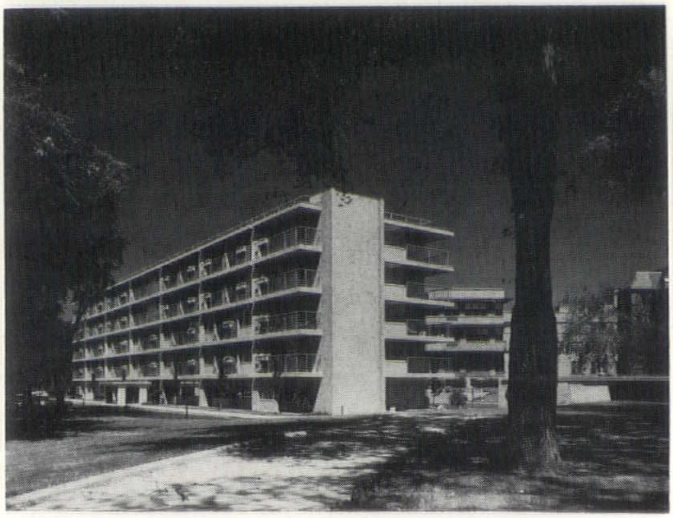
Has strength and simplicity of composition.

The building has an intrinsic human quality that is refreshing particularly since the project is of an institutional nature. It is not antiseptic as it could very well be."





SITE PLAN



Awards Criteria Cited

These are some of the basic criteria by which a building's worth as architecture is measured:

1. Function — This simply means the way the building does its job, the way it fits the uses for which it was built in the first place. If a building does not function properly, it cannot be considered a great work of architecture, no matter how beautiful it may be.

2. Suitability to its surroundings — The jury wants to know not merely how the building looks as an isolated object, but how well it blends into its street and neighborhood, how gracefully it relates to other buildings and open spaces nearby.

3. Suitability to its site — This is the way the building respects and makes use of the natural characteristics of the land on which it rises.

4. Form — Basically, this means the shape which the building takes, but it is a term which has many implications.

One key aspect of a building's form is its massing, the way one wing is played off against another, for example. Another is its proportions, the way each element relates in size and shape to others. And finally there is scale, the way the building and its parts relate in size to the people who will use it, to the activities for which it is intended, and again, to other buildings or features of the landscape nearby.

5. Surface — Considerations here are the uses of materials, of color, and of texture. An important factor, and one which has a great impact on the building's form, is the way the architect makes use of the interplay of light and shadow.

6. Structural logic — The jury will favor the building whose appearance speaks clearly and logically of the structure which supports it.

7. Space — This, rather than steel or concrete, is the basic raw material of architecture, for building is basically the process of enclosing and controlling space. How spaces are defined and related to each other affects both function and aesthetics.

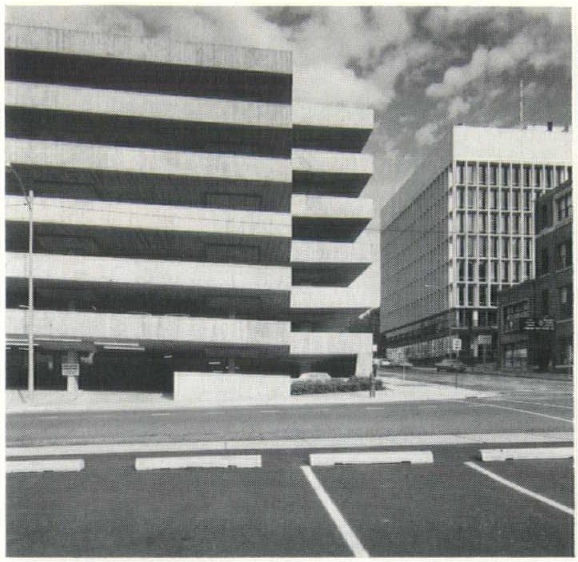
8. Environment — when the term is applied to a single building, it means the way space is controlled to accommodate whatever goes on inside. It has to do with acoustics; with temperature, humidity, and the flow of air; and with the use of natural and artifical light.

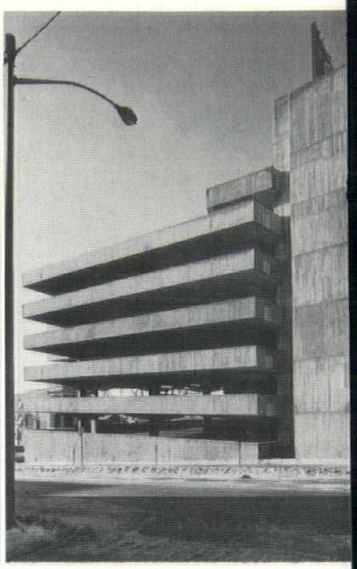
MERIT AWARD

Anchor Savings and Loan Association
Office Building and Parking Ramp
Anchor Savings and Loan Association
Madison, Wisconsin
John J. Flad and Associates

"Two structures submitted as one. Parking structure far surpasses office in architectural quality.

Though both of these structures were presented as one submission and are deserving of an award of merit, the parking garage was considered to be superior architecture for its directness of solution and vigorous expression."



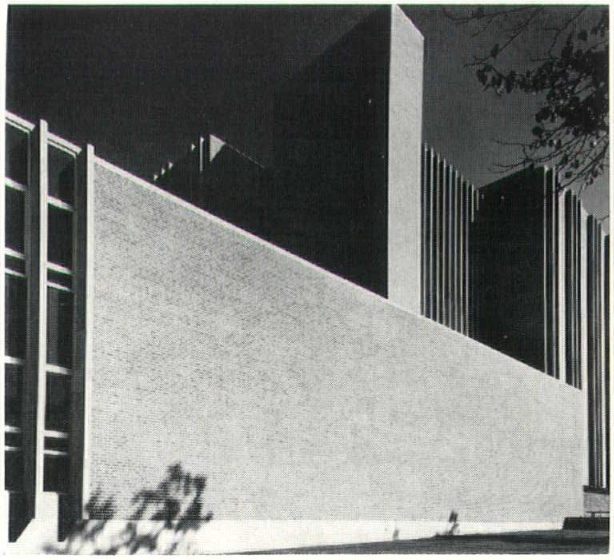


MERIT AWARD

Russell Hall
The University of Wisconsin
Madison, Wisconsin
John J. Flad and Associates

"Commended for site organization but most of all for clear three-dimensional planning into the functional grouping of three separate departments.

The handling of window openings was not as successful as the plan."

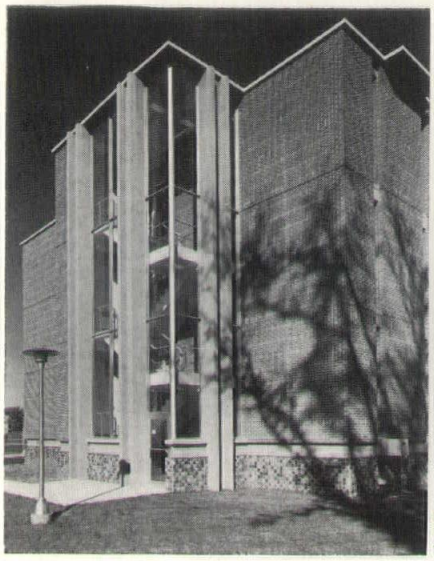


MERIT AWARD

Veterinary Science Building
University of Wisconsin
The Regents of the University of Wisconsin
Ames, Torkelson and Nugent

"Straightforward laboratory building that sensitively handled in the integration of plan, structure, mechanicals, and materials.

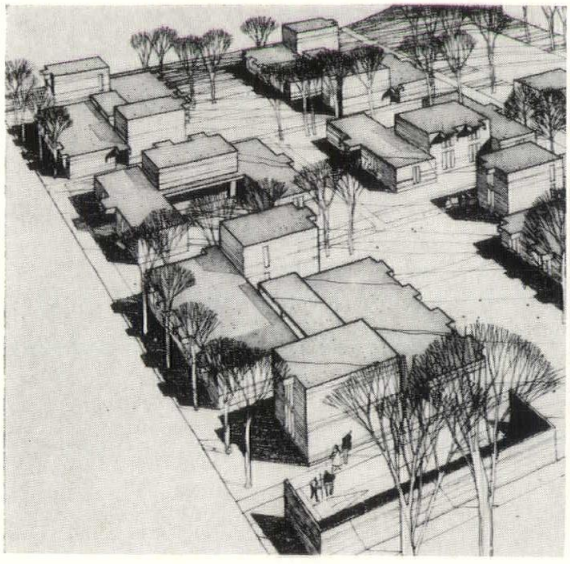
The choice of materials seemed appropriate except for the abrupt change of material and texture at the base."

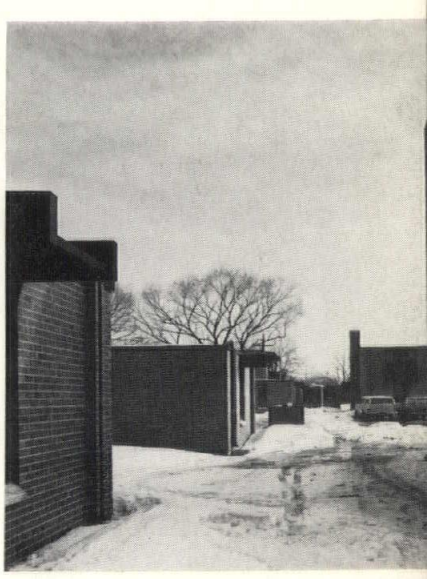


MERIT AWARD

Madison Housing Project, WIS-3-1
Madison, Wisconsin
Madison Housing Authority
Cashin-Goodwin and Associates, Inc.

"Site plan is sound, and the design and relationship of the individual units were good. The choice of some of the exterior materials was questionable."

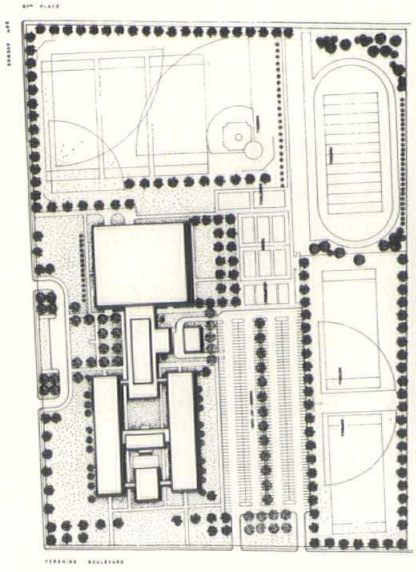


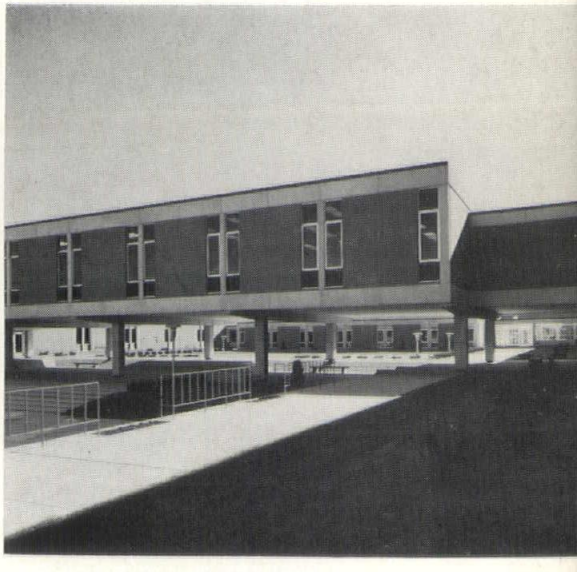


MERIT AWARD

George Nelson Tremper High School
Board of Education
City of Kenosha
John J. Flad and Associates

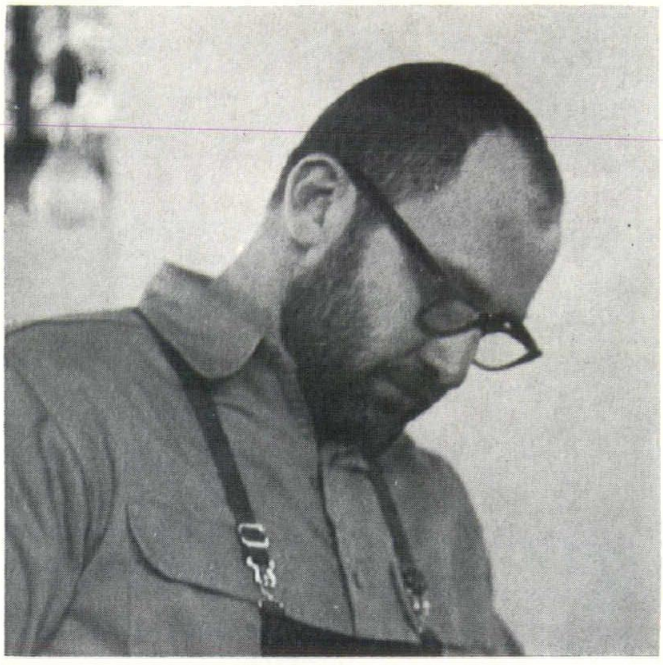
"Well organized plan and a good, clean architectural solution."





o.v.shaffer

by Vern W. Williams



A confidence in his art, and a belief in what his art can do led O. V. Shaffer to the decision three years ago to devote all his time to sculpture. Shaffer was a member of the Art Department faculty and Director of the Wright Art Center at Beloit College. In 1962, he established his studio in Beloit where, surrounded by stacks of bright new sheet bronze, he works on the creation of three-dimensional sculpture forms. A current commission, won in competition, is a twelve-foot high welded bronze work, being done for the new Public Library building in Madison.

The architect and the sculptor, in Shaffer's view, deal in essentially the same things: space and form. The architect, however, must observe two objectives different from those of the sculptor. The architect must let function determine spatial requirements. The use for which the building is intended imposes certain limits upon the way space is to be enclosed. In turn, functional requirements exert an influence on the building's ultimate form.

A building should represent an idea — should have meaning, as well as function. In Shaffer's opinion, the "meaning" in a building comes about as the sum of the

Hieroglyph/12'
Model for Madison Public Library
Weiler, Strang & McMullin, Madison/Architects

Guardian/Nickel-silver brazed over steel (detail)
Rock River Savings and Loan, Rockford, Illinois

architect's initial idea, the form he gives the building, its purpose, and its relationship to its surroundings.

Art works — paintings, sculpture, reliefs — and interrelations of color, texture and form, are among the materials of a building, belonging there just as much as the structural materials of stone, steel and glass. When art works are employed as a part of the architect's building Shaffer suggests that the artist be brought into the planning at the earliest possible moment. The sculptor, he says, should know as much as possible about the architect and his ideas, what materials will be utilized in the construction, the functions the building is to perform, and the shape the architect is to give it. Early collaboration and understanding between architect and artist assure a total statement — a unity between building and the art work.

The sculptor, in Shaffer's opinion, should comment directly and personally in his work within the framework of the architecture. "The architect and client should be willing to accept art that goes beyond the purely decorative in specific instances. My feeling is that a sculpture, or any work of art, should command the attention of the viewer through a force that is universal and not by clever techniques or novel materials. It is important to me that my work has a quality of timelessness, that it is, has been, and will be."

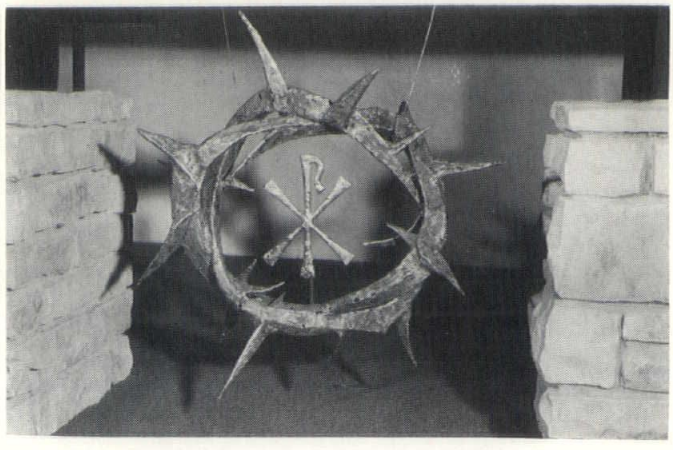
Shaffer, who received his B.A. in 1950 from Beloit College, and his M.A. from Michigan State University in 1955, feels that his theory for artist-architect collaboration is proven by the success of his experiences with architects. His works, following close and early associations with the architects, are incorporated in the Beloit YMCA, and the new Union building on the campus of the University of Wisconsin-Milwaukee. Other examples include a fourteen-foot hammered and brazed bronze figure that is being included as a part of Beloit College's Morse Library, and a nine by fourteen-foot bronze relief sculpture for a war memorial in Bangor, Maine. His present commission for the Madison Public Library is a massive hammered and welded bronze sculpture. A number of other collaborations with architects in Wisconsin and throughout the Middle West have resulted in effectively communicating the purposes of buildings to the communities which they serve.

Right: Creation/Sketch for outdoor sculpture

Beware, the Bellweather
Sketch for outdoor sculpture

Below: Sand casting/9" high
Sketch for outdoor sculpture

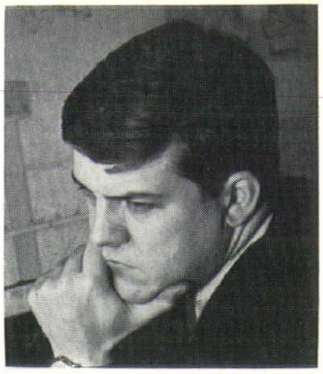
Crown of Thorns/Bronze, copper
Sculpture beneath altar
Faith Lutheran Church, Valders, Wisconsin



thesis project

by J. Thomas Maher

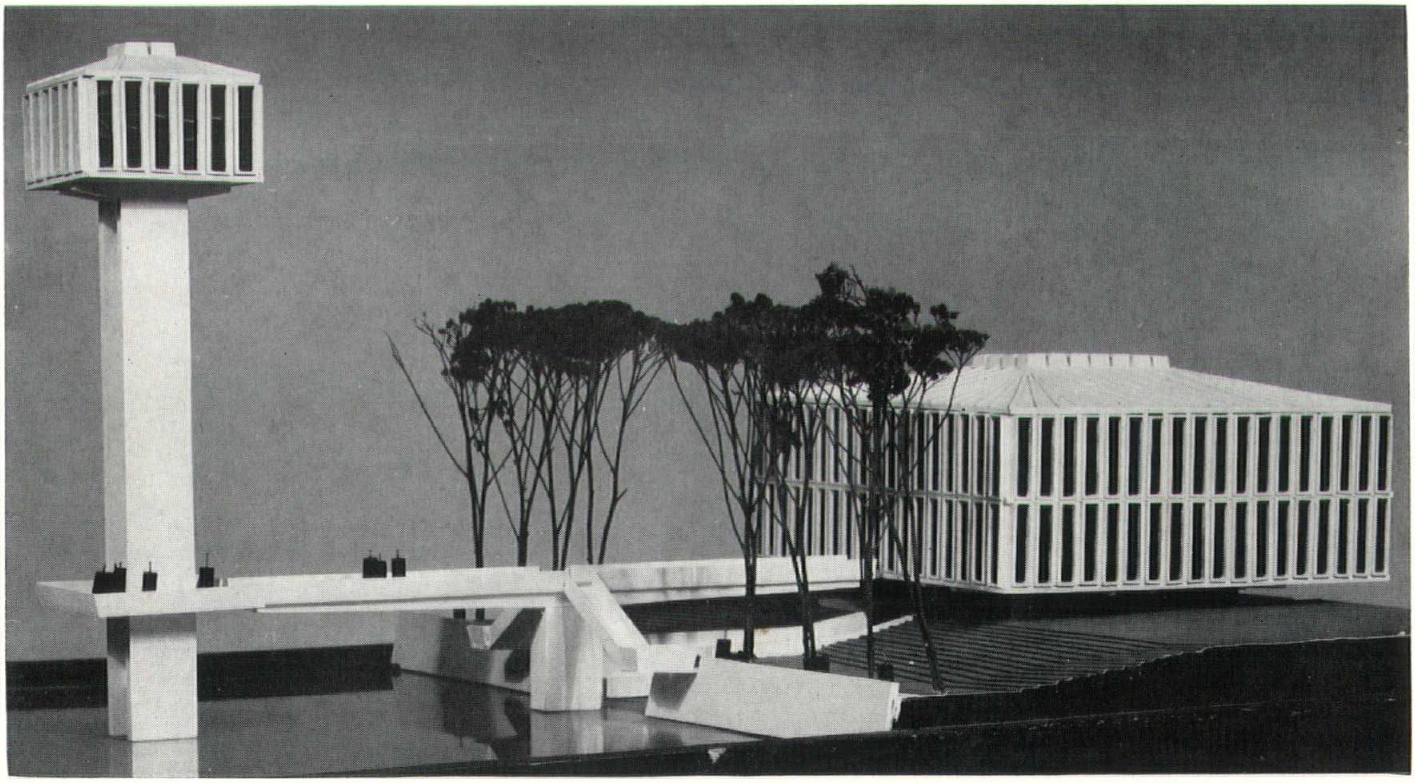
The WISCONSIN ARCHITECT *magazine will publish, from time to time, thesis projects by Wisconsin students. J. Thomas Maher of Milwaukee chose for his thesis project a Port of Milwaukee Commission Office. A student of the University of Illinois, intending to return to his home state after graduation, he contacted Mr. H. C. Brockel, Municipal Port Director of Milwaukee, and Mr. R. G. Krahn, Harbor Engineer, seeking their counsel and advice. Thomas Maher graduated in Fall of 1962, receiving a straight "A" for his thesis. He expresses grateful appreciation to Mr. Brockel and Mr. Krahn, who through their interest contributed greatly to the success of his thesis.*



The project for a Milwaukee Harbor Commission Office was conceived to combine the offices and functions responsible for the management and administration of the port business into one area for reasons of efficiency and economics. The Harbor Commission, presently located in the city hall with supplementary offices in the harbor area, does a multimillion dollar business for the city of Milwaukee and has a projected future of constant growth.

In choosing the site, consideration was given to placing the building so that access to the city hall, the center of city business, and the harbor development area, where the actual physical work of the harbor is carried out, could be accomplished with the least amount of time and confusion. Other minor considerations for the location were the convenience for the public, and office personnel, and surveillance of the harbor area from the office building, so that the atmosphere of the shipping industry would be constantly in and around the building.

With these considerations in mind, the site chosen was the north half of the Municipal Passenger Pier, a piece of reclaimed land that juts into the lake, located south of the War Memorial Center. The city hall is readily accessible on the future East-West Expressway, and the central harbor area has auto-



mobile access via the future high level bridge or by a Harbor Commission boat that will run between the Municipal Passenger Pier site and the harbor. Surveillance of the harbor area was also influential in the choice of the site.

The site forms the north boundary or terminus of the total port complex and the south boundary of the lake front park. Acting as a transitional element between the park and the port, pleasure and business are united by drawing the park atmosphere on the site and terminating it at that point. The site undulates to add interest and emphasis to particular areas. The earth is mounded around the base of the main building, or office, with parking beneath, and dips into two hollowed areas, one west and one south of the office.

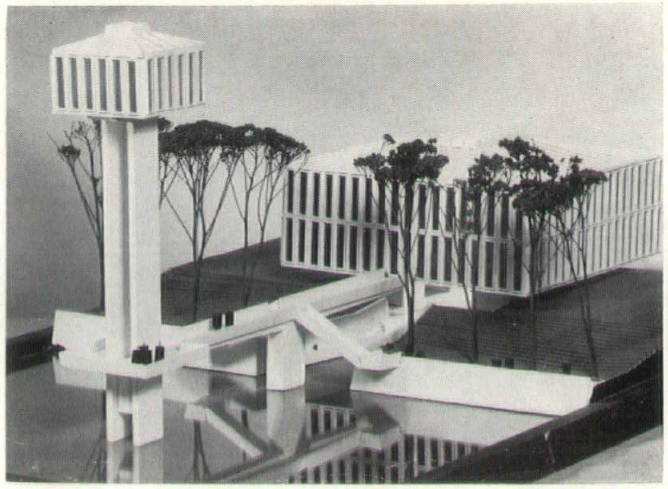
The complex is composed of essentially three separate elements: (1) The office in which are performed the functions responsible for the management and administration of the port business. (2) The observation tower, for viewing the harbor and surrounding lake area. It is to be used by the people connected with the office to show prospective shipping clients the harbor as a whole and orient them as to its many parts before going into the central harbor area, by car or boat, and to illustrate and educate the general public as to the harbor and the surrounding lake front. (3) A bridge, joining the office and the observation tower.

The office has concealed parking for 28 cars below grade level so as to maintain the lake front atmosphere. The main level of the office is composed of a lounge and office pool for secretaries and accountants with the port director's office and the traffic manager's office, conference rooms and related storage areas ringing the pool. Also on the main floor, taking up about 40% of the space, are two important functions, the record center and the library. At the rear of the secretarial pool is a map of the harbor area which shows all ships coming and going and those located in the harbor. A portion of the map is devoted to illustrating the great lakes and St. Lawrence Seaway and all ships within this area and pertinent information about them.

The second floor, with a balcony around the open area to the first floor, contains offices for the harbor master and his deputy, a message center, a field engineer's office and the port engineeer and drafting room, plus large conference rooms, and lounge. The four core supports of the building that pierce the entire building contain elevator, stairs.

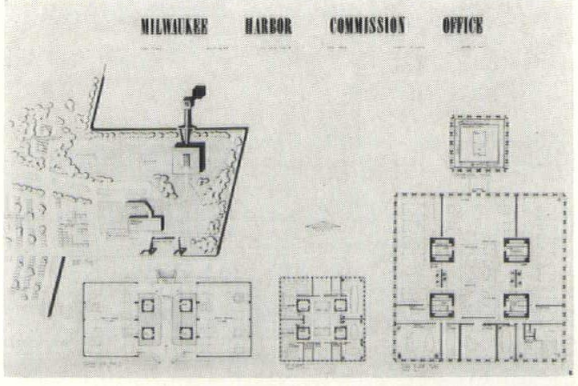
The observation tower, reached by an elevator or circular stair, has an identification chart that encircles the entire room and identifies significant features of the harbor area and the city skyline.

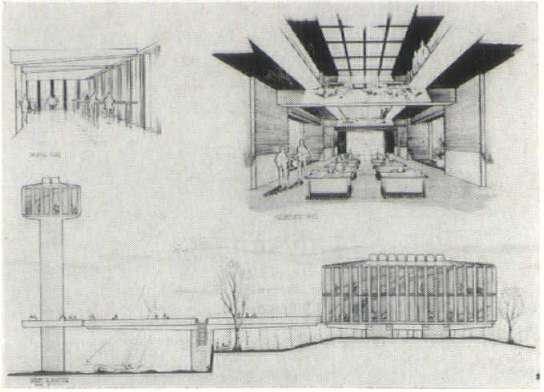
The office building is raised above the site to give it a greater identification in the vast space around it and to allow the view of the lake and the surrounding area. To further prevent the building from becoming a blocking element of the view, glass was used to attain an airy and transparent feeling.



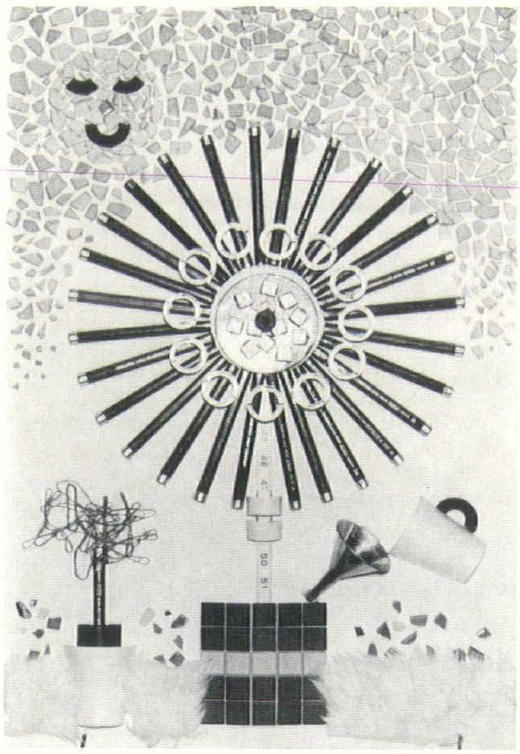
Four core supports on which the exposed concrete structure rests, extend the entire height of the building and are expressed as such throughout the building. Amber glass is set in deep precast concrete panels for sun control and visual variety allowing a changing view when passing from panel to panel inside the building. The tower, using the same materials, is supported by two slender supports in between which are located the elevator and the stair.

The bridge, a separate structure in itself, makes its transitions to the office and tower with a strip of glass in the floor to emphazise the separation between the three elements. The stairs connecting the walk around the site and the bridge extend over the water and allow the Harbor Commission boat to pass under and dock in the boat loading area under the building.



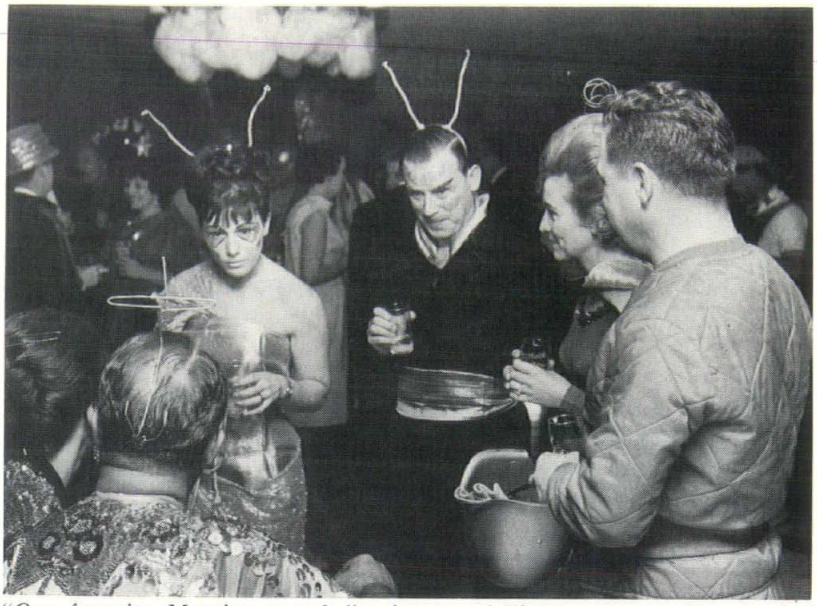


"where in the spaces were you?"



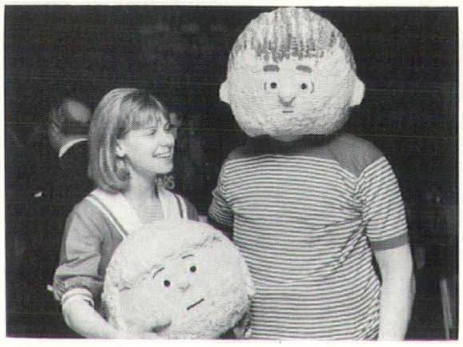
Prize-winning pop art panel submitted by Grassold-Johnson-Wagner & Isley, Architects.

The Women's Architectural League of Milwaukee sponsored a "Night Out of This World" costume ball. Proceeds from this Fun Frolic and Fund Raising event are designated for the funds of Wisconsin Architects Foundation.

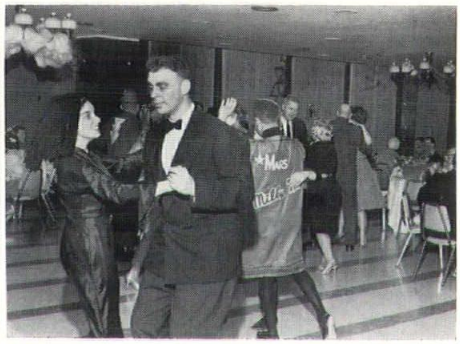


"Our favorite Martian couple," winners of "best costumes for couple," Mr. and Mrs. A. Tannenbaum. Mr. and Mrs. R. Hunzinger admiring their get-up.

Frederick Schweitzer and Dorothy Schweitzer submitted this cartoon to be auctioned off. Won't you take their hint?



Bill Kuhns and date had visions of retrogression for themselves a hundred years from now. Who could blame them?



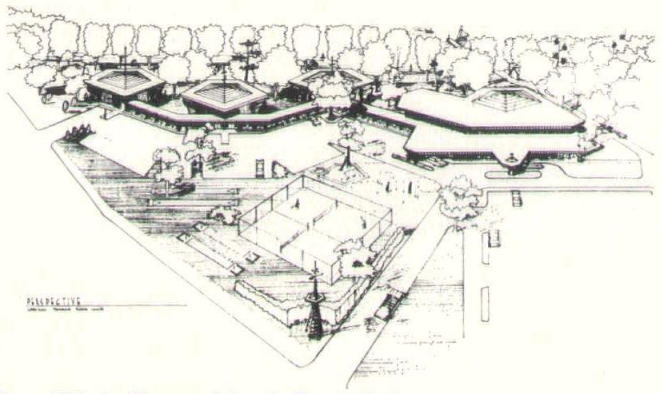
Mr. and Mrs. Walter (Pete) Alexander swinging most properly in outer space.

It was more fun to view the display of pop art panels. Here someone saw Mike Meyer, lonely but determined, in a space capsule. Mr. Richard Hunzinger discovered him. Mrs. R. Schweisberger barely believes it.

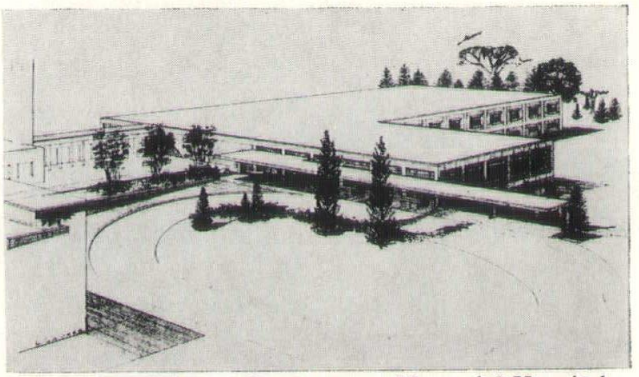
Mrs. R. Hunzinger, Mr. C. Lorbeck, Mrs. F. Marion — won the prize for the best costume for women — and we apologize to Mr. Marion. It was the only photograph we caught his wife in.

Thallis Drake (Mrs. Douglas) ready to take off at any time in an outer space Peter Pan version. Shel Segel will not give up his weight-lifting exercises, outer space or not.

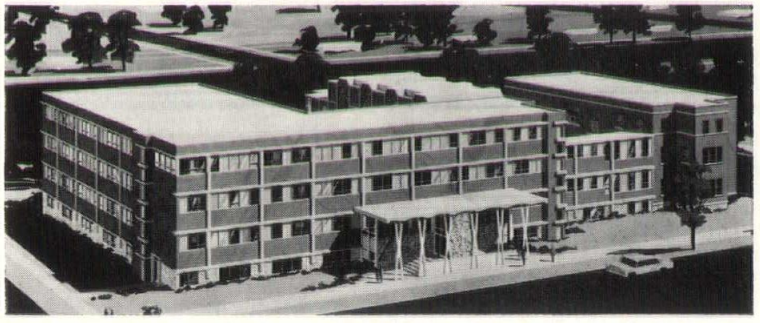
on the boards



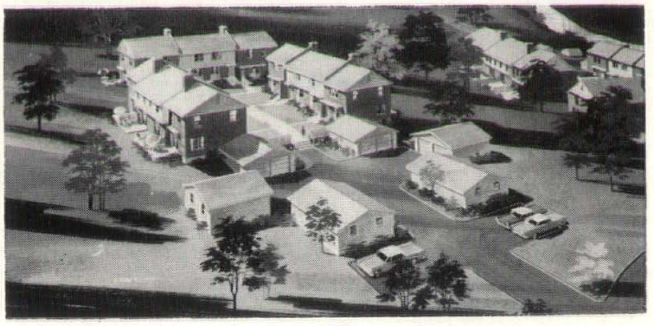
Four Winds Resort Motel, Rock Lake
Lawrence E. Bray & Associates, Sheboygan



Proposed addition to Oconomowoc Memorial Hospital
Von Grossmann, Burroughs & Van Lanen,
Architects, Milwaukee



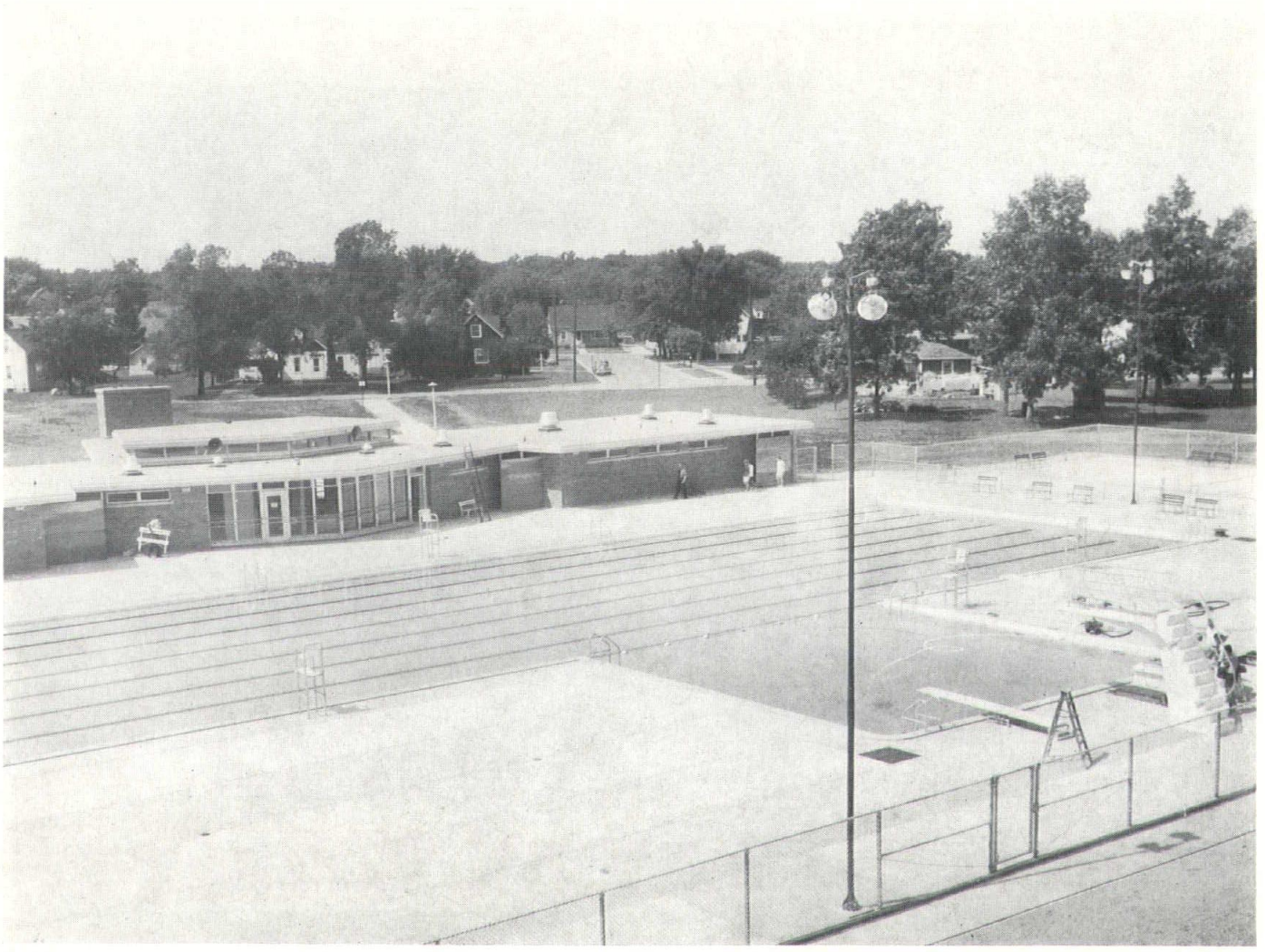
Notre Dame High School, Milwaukee
Mark F. Pfaller Associates, Inc., Wauwatosa



River Valley Park, Grafton, Wisconsin
Darby, Bogner & Associates,
Architects and Engineers, Milwaukee

MEAD PARK POOLS of Appleton combine to a total 13,350 sq. ft. of open swimming area and 415,000 water gallonage. Completed in 1961 on one of the park's seven acres, the Olympic size main pool and instruction and wading pools serve 102,000 in a 92-day summer period. Year around, the pools are Peerless Paint protected. The use return on taxpayer investment is also year round: September to May, the 5,000 sq. ft. radiant heated pool building converts to a skaters' shelter and community activities center.

■ RALPH H. BURKE, Engineers & Architects ■ HOFFMAN COMPANY, General Contractors ■ JOSEPH J. JOCHMAN, Paint Contractor ■ E. W. GROVER, Recreational Director ■ Protected by PEERLESS 672 PLIOLITE SWIMMING POOL FINISH ■



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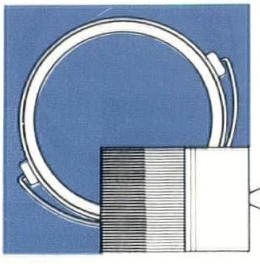


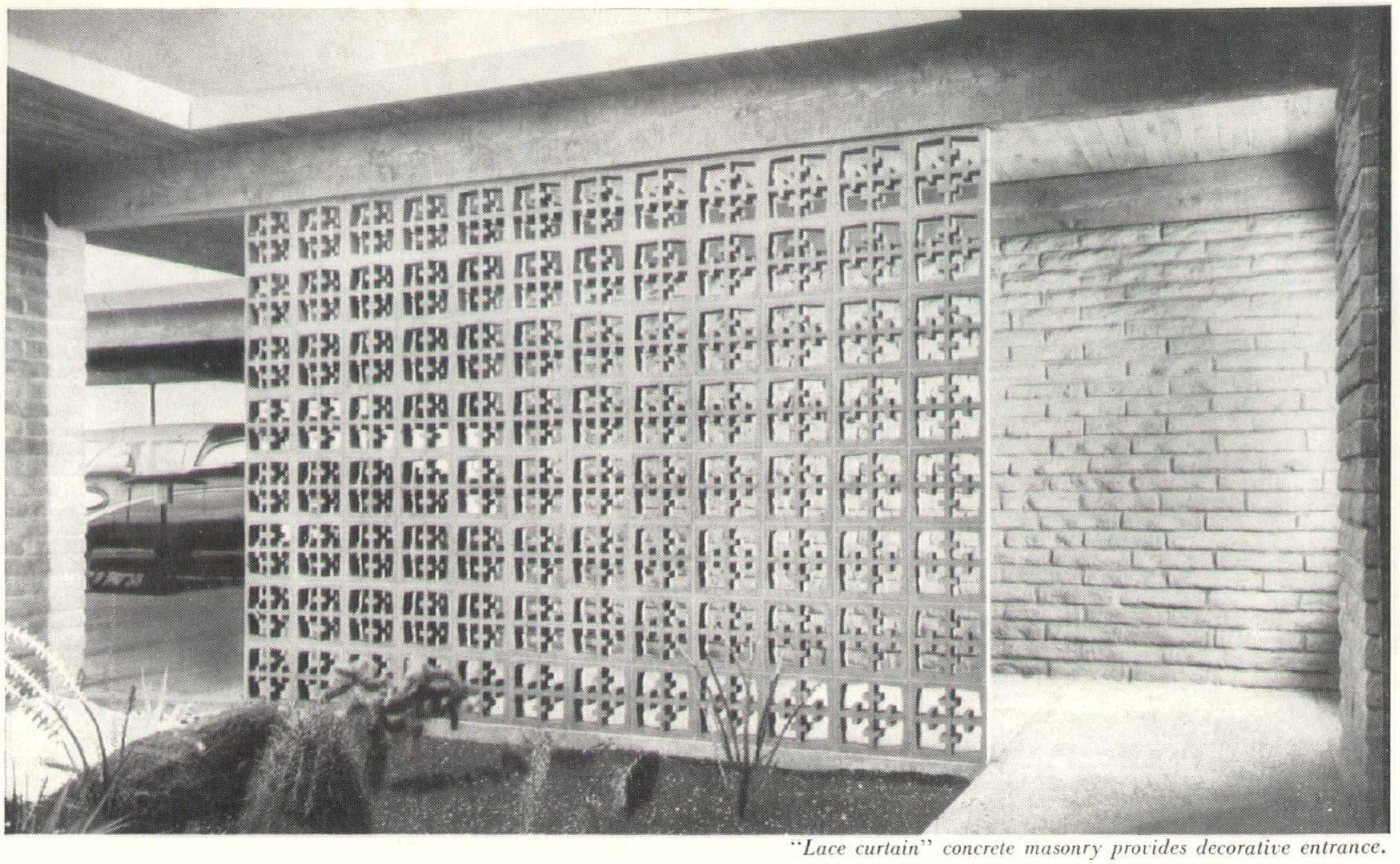
Please send information on_____

My name is_____

Address on letterhead attached

Peerless Paint Manufacturing Co., 118 No. Bennett
Appleton, Wisconsin 54910 ■ Phone 414-734-1449

INDUSTRIAL PAINTS AND FINISHES SINCE 1928



"Lace curtain" concrete masonry provides decorative entrance.

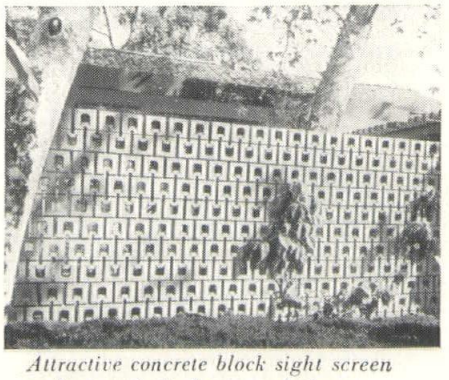
TAKE A NEW APPROACH TO OUTDOOR BEAUTY WITH

MODERN CONCRETE

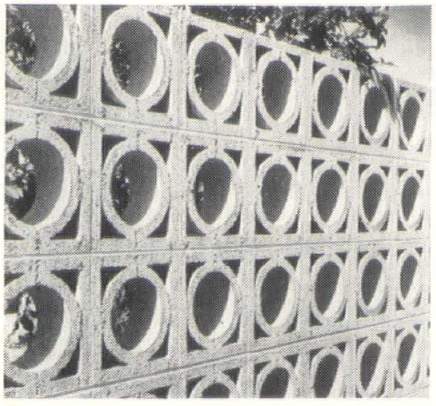
Today, concrete is building a reputation as the basic material of a "million" winning ideas.

Take grille block, for example. Hundreds of different patterns are now offered. Every day sees new uses of grille block in sight screens, solar screens and carport walls — to name just a few.

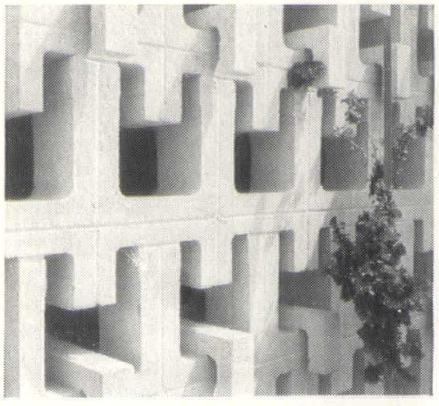
Scores of other examples of what concrete, plus imagination, can produce are seen everywhere . . . in reflecting pools, terraces, patios, and in garden walks and walls. Cast-in-place, precast, colored, textured or polished, modern concrete is the low-cost way to create truly beautiful effects outdoors.



Attractive concrete block sight screen encloses patio for breezy seclusion.



Concrete grille block garden wall with novel geometric design.



Close-up of decorative grille block used for intriguing wall pattern.

Mr. Architect, your ideas can be shown best with concrete block. For a list of competent block producers write or call:

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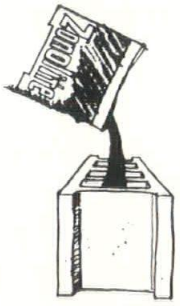
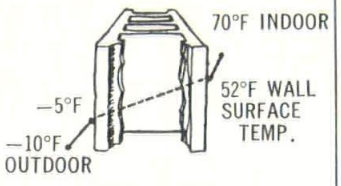
Madison, Wisconsin 53702

HERE'S WHY ARCHITECTS SPECIFY ZONOLITE® MASONRY FILL



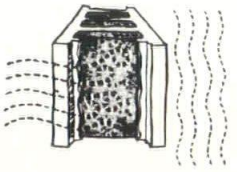
For Economy Because Zonolite Masonry Fill Insulation is poured into the block wall rather than applied to the interior surface, it allows the architect to achieve remarkable economies in construction. The interior wall surfaces may be of the same block that is exposed on the exterior. Decorate by simply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



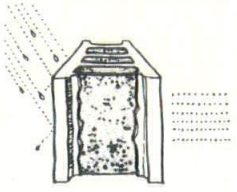
U=.33 WITHOUT MASONRY FILL

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.

For Sound Deadening A benefit of using Zonolite Masonry Fill Insulation. A common type of concrete block (3-cell, 8″ x 8″ x 16″) reduces the loudness of sound 33 decibels all by itself. Add Zonolite Masonry Fill Insulation and the loudness is reduced another 20% to 31%.

Zonolite Masonry Fill makes it practical to insulate nearly any block or cavity wall. It's low installed cost allows insulating many masonry buildings that didn't warrant the expenses of other insulating methods.

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President's Report

Mark A. Pfaller

Chapter Executive Committee Meetings — so-called Board Meetings — are held monthly and whenever practical the locale of the meeting is set in the alternate areas of the four Sections. This, of course, enables the board members to attend meetings "close to home" a couple of times a year. The plan also makes it possible for a wider cross-section of the membership to be near-at-hand should they care to visit the Board during its sessions. As was mentioned last month in this column — if you want an invitation to attend ask for one.

Each month the agenda includes reports from each of the four Sections and we soon may be asking section presidents to make these reports in person.

In February and March the Executive Committee advanced five Professional Associates to Corporate status and added the names of two Professional Associates and five Associates to the Chapter roster.

At the Milwaukee meeting in February the Board considered thirty-eight items on the agenda; in Oshkosh the March meeting considered thirty-seven. Enough to keep us busy. With the activity anticipated at the Section levels we can expect more and more items to come up for discussion and ultimate action.

Some time ago the Wisconsin Council of Painting and Decorating Contractors wrote to the Executive Committee asking for AIA support of prime contracts for painters. This proposal was studied by the AIA-AGC Committee who was handed the assignment by the Board. The report of that study was reviewed at the February meeting. The Board concurred that advocating prime contracts for painting, wall covering and architectural coatings would serve to dilute the responsibility of the General Contractor.

Mr. Victor C. Gilbertson, Director, North Central States Region, AIA, visited the February meeting where he reviewed, generally, current activities at the national level. He expressed his desire to attend occasional Section meetings throughout the year and, in fact, did attend the Southeast Section meeting in February. He also requested suggestions for National Committee appointments, which are considered in the fall of each year. Suggestions from the membership are welcome.

In March the Convention program was reviewed and accepted. The agenda for the annual membership meeting was accepted. A release to newspapers, prepared by the Public Relations Committee, regarding free sketches was approved. Being a legislative year the existence of several bills of interest to architects was reviewed and referred for study.

These are some of the highlights of your Board in action. Others will be brought to your attention in this column each month.

P/C

Producers' Council

The "welcome" mat is out. This time it goes to Marvin Graff of the E. F. Hauserman Company. As the newest member of this Chapter, we welcome Marv and look forward to his participation in our various business and social functions throughout the year.

I am delighted to report that architectural attendance is on a steady increase in the Producers' Council Satellite program. The number of teams has been reduced to four to even out the Chapter members' participation. There will be two special teams to handle cities not now covered by the regular schedule. Again, I urge the architects and their staff to watch for the dates of these programs, as they are designed to be a benefit for all. I might add, the money from these programs, to be donated to the Wisconsin Architects Foundation, is building into a tidy sum.

In a few weeks it will be convention time again. I refer, of course, to the A.I.A. convention at Lake Lawn Lodge in May. In thinking back a year ago, everyone was quite pleased with the fine job of planning by the convention committee. I know the architects really benefited in attending and the exhibitors got more mileage out of a buck spent than they ever had in the past. Actually, the record speaks for itself. This year, Mrs. Jane Richards reports the exhibit space sold out faster than in previous years. To add to this, the Council has more members exhibiting this year than any time before. This is, indeed, a tribute to a darn good, hard working convention committee. I have already dusted off my golf clubs, dug out my swimming trunks and this year shined up my old trumpet. So, all I can say is, "See you at the convention."

Russell Sandhoefner

Four New Motion Pictures

Milwaukee: The Portland Cement Association has just announced the availability of four new motion pictures, which, as a group, cover twelve decades of American architecture. These films can be obtained for showing by contacting the Milwaukee office of the Association at 735 North Water Street, Milwaukee, Wisconsin 53202.

The purpose of this impressive series of films is to present a dramatic record of concrete and its contribution to the nation's architecture. The four films cover the years 1844-1920, 1920-1950, 1950-1964, and contemporary work of outstanding architects in concrete. The series is split into four separate films to facilitate their use.

waf Wisconsin Architects Foundation Report

STUDENTS

The Foundation's Directors met late in January to review mid-semester reports on the progress of the eleven architectural students whose Tuition Aid, approved in August for the academic year 1964-65, was to be continued for the second semester. The Directors were pleased by the excellence reported on the performance of the students, confirming again the Foundation's faith in them. As one dean of an architectural school put it, in commenting on one of the students (William B. Bauhs '65): "His outstanding average of 4.5 (A—) is merely an abstract indication of his achievement" Another comment received: "I find it delightful that in a society such as ours it is still possible to concentrate on deserving individuals."

Two new applications for financial assistance received careful consideration by the Directors, and Tuition Aid for the second semester was granted for:

David C. Adams
Kansas State U.
Milwaukee
Junior

Dennis R.
U. of Illinois
June Graduate
Heintz
Milwaukee

This brings the current list of students to thirteen; an expenditure for 1964-65 of $4,600.

CONTRIBUTIONS

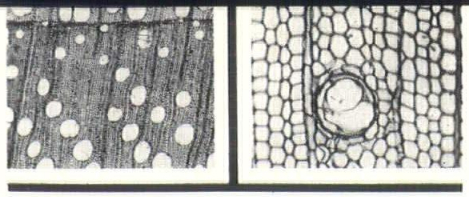
The Foundation is pleased to announce the contribution of $1,000 by the Women's Architectural League of Milwaukee, Inc. This amount represents the Foundation's share in W.A.L.'s fund-raising for the year 1964. By previous agreement, $500 will be invested for future use when a school of architecture is established in Wisconsin; the other $500 will be used by the Foundation for Tuition Grants. W.A.L.'s continued support has sincere gratitude. Other contributions:

Duwe Precast Concrete Products, Inc., Oshkosh
Karel Yasko, Washington, D. C.
Francis J. Rose, Milwaukee
Byron C. Bloomfield, Madison

Won't you add your name to it? Contributions to Wisconsin Architects Foundation are tax deductible.

GIFT FOR FUTURE SCHOOL

Bound architectural magazines, dating back a number of years, were presented recently to the Foundation for a future school of architecture. The donor, R. J. Burke, a graduate architect, served in the Division of Engineering of the Regional District, U.S. Forest Service, Milwaukee. Now living in Washington, D. C., he is a member of the Department of Buildings and Grounds, District of Columbia. The bound magazines have been stored in the vault of Herbst, Jacoby & Herbst, Inc., Milwaukee, along with architectural books previously acquired for the same purpose from the Estate of Elliot B. Mason; gifts by Architect Willis Leenhouts, Milwaukee, from the library of his late father, and contributions from Architect Joseph Weiler, Madison.



SPECIAL WOOD SECTION

why do wood floors expand?

by Arthur Shannon

The basic problem confronting an architect when using wood flooring is its instability under conditions in which water in one form or the other is present. Wood under these conditions has a tendency to expand. This, however, does not mean it must expand. The problem is predictably physical in nature.

Where does this water come from? It comes in the form of water vapor either through the slab or as the condensation of warm air striking cold concrete. Lastly and most seriously it is present as moisture in the air measured as relative humidity.

As an example we will use Maple Flooring which is the most commonly used as commercial flooring. Maple kiln dried to 8% will remain stable at 40% relative humidity. Lower relative humidities will cause cracks between the individual boards and higher relative humidities will cause the floor to cup or buckle. All flooring systems have tried to solve this problem; few successfully, most unsuccessfully.

The ideal solution would be to maintain a building at approximately 40% relative humidity for the whole year. Practically this is impossible, particularly for those architects who design buildings which do not have year around full time maintenance personnel. The obvious and only practical choice then is to utilize a system or systems which will control expansion and contraction on a year around basis.

A satisfactory system should contain all of the following requirements:

A. The concrete slab should be waterproofed to prevent any transmission of water vapor through it.

B. An additional material should be used to prevent any condensation caused by the reaction of warm air on cold concrete.

C. The system should utilize a wood or metal sleeper fixed to the concrete to give an immobile base for the rest of the system. This sleeper should be fixed by a power actuated non-corroding pin, or by a non-corroding hand driven expansion pin. From this base you proceed to the next step which is to attach either a sub-flooring or a finished flooring to these base components to give an absolute positive control against expansion. This is not as easy as it seems, because the holding power of the nail is approximately 150 pounds when it is newly driven. The holding power diminishes with each contraction and expansion cycle. Maple under the same condition exerts a force of approximately 800 pounds, so it is obvious that the system must be designed correctly. Certain of the metal clip systems have clips which hold over 2,300 pounds and are much superior to nails as fasteners.

D. Using a Wood Sleeper System it is best to utilize a sub-floor, preferably a tongue and grooved sub-floor, nailed through the tongue and also face nailed. Furthermore, it is better when using a finished floor to specify as narrow a wood face as possible. This insures more nails, less expansion, and therefore, greater holding power. In certain metal channel systems the clip has greater holding power than force the wood can exert against it, so this is no problem, in this particular system.

With the advent of the poly-vinyl resin adhesives a new field has opened up with the low cost application of wood flooring. Under proper conditions and also proper manufacture of the wood, these adhesives will positively bond wood to concrete without danger of expansion. They are particularly suited for the elementary and junior high school applications where resilience and shock absorption is not a great factor. We have installed hundreds of large rooms with this material without failures.

It is possible to install maple flooring satisfactorily without further worries of contraction or expansion. The rules that I have touched on are basic, no short cuts are presently available. I have not discussed resilience or shock absorption which are essential features of any good wood floor system. It appears that the characteristics of stability, resilience and shock absorption will be satisfied by the new, nationally distributed, factory controlled and quaranteed, fully designed flooring systems which are now beginning to appear.

POWERLOCK

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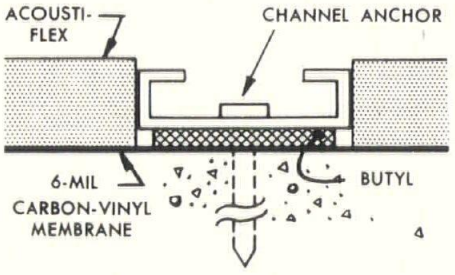
OUTSTANDING RESILIENCY AND SHOCK ABSORBENCY

The Powerlock Floor is designed and manufactured to provide the most uniform and advanced impact-response characteristics obtainable. Virgin butyl continuous cushioning under the channels is shock-dissipation rated. The butyl is designed to dynamically balance the resiliency and shock absorbency of heavy duty Acoustiflex rebound-control panels (see illustration "A"). These panels possess excellent deflection and recovery characteristics, are completely waterproof and rotproof, and are pre-cut to automatically space the channel rows twelve inches on center. The panels have a profile higher than that of the uppermost portions of the channels so that the panels will be compressed as the flooring boards are clipped down into final position. This overfit compensates for normal minor irregularities in the slab surface, creates the desired total contact between the panels and the floor boards, and eliminates condensation. The quietness of the Powerlock Floor makes it ideal for use over occupied areas as well as on grade.

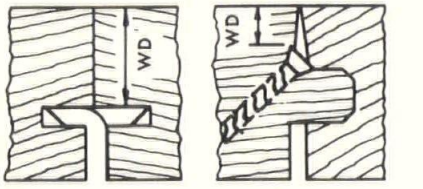
POSITIVELY GUARANTEED NOT TO BUCKLE

ILLUSTRATIONS

FULL SCALE



WD = USABLE WEARING DEPTH



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Powerlock installations are made by local dealers under the supervision of factory-trained mechanics. These dealers perform *all* aspects of the wood floor installation from the placing of the membrane to the finishing and striping of the floors to the installation of the perimeter molding. Thus, all responsibility is centralized with one sub-contractor.

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All Powerlock Floors are *performance guaranteed* for a period of two years by the manufacturer. The performance of the Powerlock Floor is backed up by product insurance in excess of $1,000,000.00.

The cost of a Powerlock Floor is comparable to the cost of a well-designed standard fixed sleeper system. In addition, costly items such as built-up or sub-slab membranes, perimeter expansion angles, and expansion thresholds are not required.

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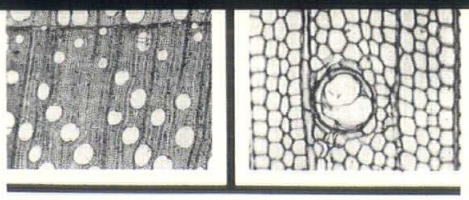
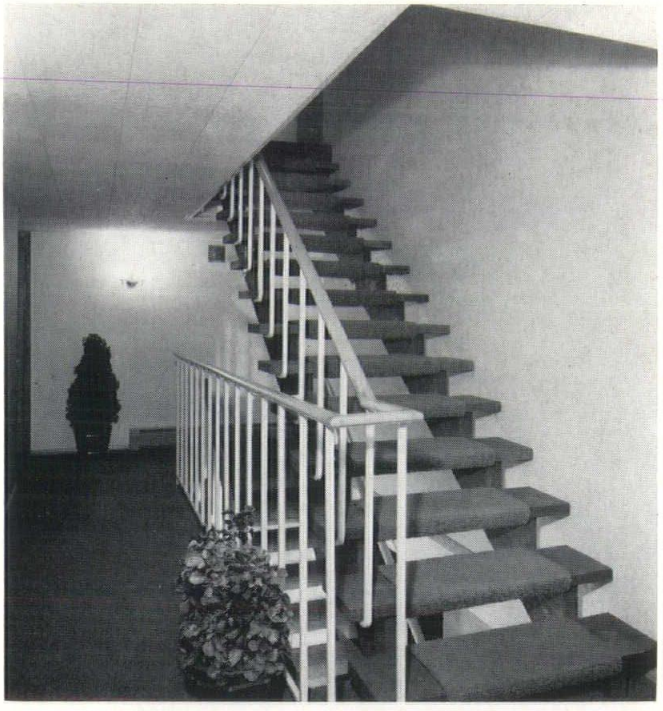
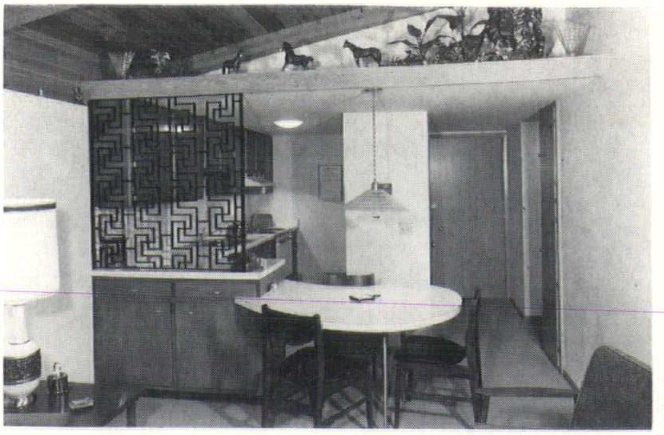
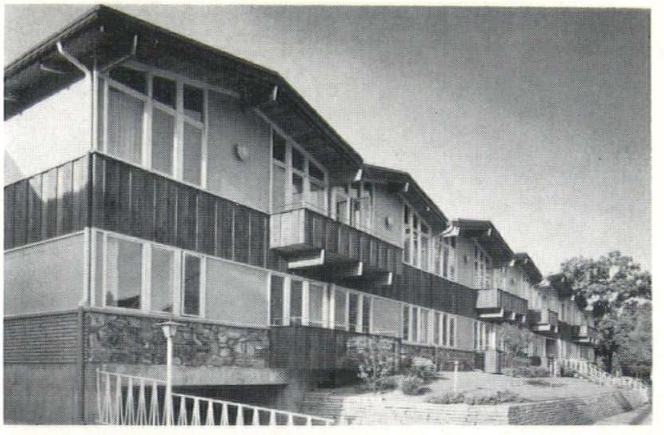
PHONE 258-1500



SPECIAL WOOD SECTION







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Stoddard Gables Apartment Building

Madison, Wisconsin

Architect: Samuel T. Balen, A.I.A.
Madison, Wisconsin

Apartment buildings, generally, are notorious for their irritating cacophonies, transmitted from one unit to another through walls, floors and ceilings. This is a boon to homebuilding, but a deterrent to investments in high-rise apartment projects. Many people prefer the carefreeness of apartment life, yet reject it for the greater privacy and serenity afforded by the space, between single-family homes, which materially retards sound transmission.

In addition to the normal airborne sounds and impact noises, one of the most important acoustical problems, especially in apartment buildings, is the intrusion of intelligible sounds, of which the most annoying is said to be the human voice.

A plus factor in Stoddard Gables, sound control was achieved by imaginative design, unique building techniques, and the generous use of wood as a sound and thermal-insulating material.

Major sound-control factors are in the wood framing — dimension lumber, glued-laminated beams and purlins, topped by wood decking — and the specially sound-resistant construction of all unit-dividing walls and the second-story floor.

The walls were built of 2″ x 6″ studs, in which a saw kerf was cut through and down the middle to within 6 inches of each end. Full-thick insulation bats were placed between the studs, then half-inch gypsum board and oak trim applied on both sides.

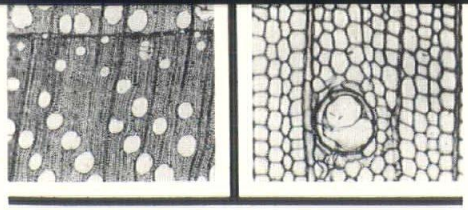
Where a beam ran parallel or perpendicular to a dividing partition, a half-inch pad of insulation board was placed under the beam.

The second-story ceiling is exposed 3-inch wood decking, the floor is carpeted decking. The first floor has suspended ceiling of acoustical tile, which further minimizes impact noise transmission through the second floor to apartments below.

Stoddard Gables, a two-story building with basement, has 18,000 square feet of quiet living area in 28 units. Hardwood paneling covers a living room wall, while added charm and convenience are given to the bedroom by built-in, oak-veneered cabinets and wardrobes along an entire wall.

Each apartment has its own hot water heat, individually controlled by thermostat. Fin radiation units have insulated expansion joints, and all piping is furred in, to reduce sound conduction through the heating system.

In Stoddard Gables, Architect Balen has shown that all excellent design technique, and a plentiful use of wood, will bring to the occupants a new concept of beauty, comfort, and serenity, in apartments.



SPECIAL WOOD SECTION

Structural Glued Laminated Timber

by Frank J. Hanrahan

Structural glued laminated timber was first fabricated and used in Europe shortly after the turn of the century. About 25 years later one or two fabricators started manufacturing glued laminated timber in the U.S. During World War II new adhesives were developed from synthetic resins which permitted the manufacture of glued laminated timbers for practically any service condition.

By 1952 there were enough fabricators manufacturing glued laminated timber that the demand for this product was beginning to suffer from lack of uniform industry standards. A group of these fabricators recognized that, unless industry standards for structural glued laminated timber were developed, their markets would soon deteriorate. These fabricators banded together to form the American Institute of Timber Construction.

Immediately, AITC began developing the AITC Timber Construction Standard. Soon thereafter work was started on an AITC Inspection Manual. As these publications became known and accepted by architects the industry began to realize some of the fruits of a rapidly expanding market for their products.

It soon became apparent, however, that more was needed than just standards. Many new laminators were getting established during this period. Whether from lack of experience or from cutting corners to compete better in the market place, product quality left something to be desired in some cases. Toward the end of the fifties the industry started to develop a quality control and inspection program. By late 1961 this program was in operation and the AITC Inspection Bureau started to operate on the basis of a proposed commercial standard. After Commercial Standard CS253-63 for Structural Glued Laminated Timber was promulgated by the U.S. Department of Commerce on April 1, 1963, the industry's product quality control and inspection operations were based on it.

AITC is not just a national trade association. It is also a technical and research information center. Its standards are under constant revision to improve the product and take advantage of research results. It has just completed the development of an AITC Timber Construction Manual, which should be published late this year. AITC is actively engaged in building code and fire safety programs and actively promotes engineered timber construction.

Major emphasis is being placed on quality products today. Two years of operation under CS253-63 have given ample proof that the current program assures an adequate product and that the quality is constantly increasing. Unfortunately, there are still some architects today who are not familiar with and therefore are not taking advantage of this program.

Briefly, this is the story of the plus values you get when you specify AITC Quality Marks and Certificates of Conformance on Structural Glued Laminated Timber.

1. *Conformance with CS253-63:* All structural glued laminated timber bearing an AITC Quality Mark or accompanied by an AITC Certificate of Conformance is certified to conform with U.S. Commercial Standard CS253-63 for Structural Glued Laminated Timber, the latest and most complete quality standard for Structural Glued Laminated Timber.

2. *Conformance with Job Specifications:* All structural glued laminated timber bearing an AITC Quality Mark or accompanied by an AITC Certificate of Conformance is certified to conform with your job specifications as well as CS253-63.

3. *Quality Controlled Products:* All structural glued laminated timber bearing an AITC Quality Mark or accompanied by an AITC Certificate of Conformance has been manufactured by an AITC licensed laminator under an effective quality control system conforming with CS253-63. This quality control system includes control of raw materials, production procedures, inline tests on daily production, tests on daily production, tests on completed production and final visual inspection of all production.

4. *AITC Licensed Laminator:* Each laminator who uses the AITC Quality Mark or AITC Certificate of Conformance, has been licensed by AITC. In order to get this license he has had to pass a series of qualification tests providing he is capable of meeting the Standard. In addition, his personnel, procedures, and facilities have all been examined and found to meet the requirements of the Standard.

5. *AITC Inspection Bureau:* AITC Bureau Inspectors periodically, without announcement, visit each licensed laminator's plant to check on the laminator's quality control system.

6. *AITC Controls its Quality Marks:* AITC owns its Quality Marks and Certificates of Conformance and licenses only manufacturers who have demonstrated their ability to meet the standards. AITC limits licensee use of the Quality Mark and Certificates of Conformance to those products which meet the requirements of CS253-63 and job specifications.

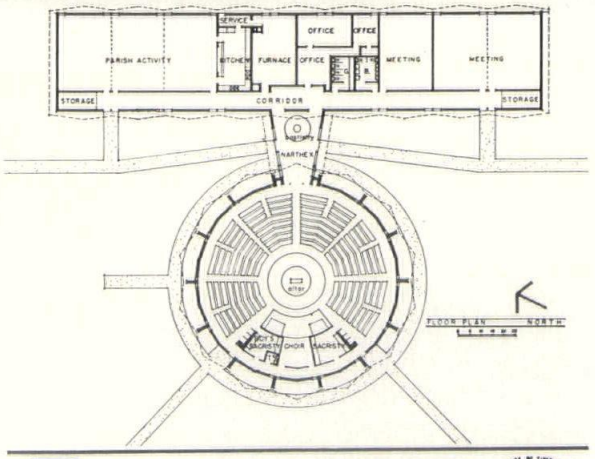
AITC Quality Marks and Certificates of Conformance are withdrawn if a manufacturer fails to meet the requirements.

An attractive four-page color brochure is available describing this program in more detail. It illustrates the AITC Marks and Certificate of Conformance, and furnishes a complete guide specification for use by architects. Write to: American Institute of Timber Construction, Department QS65, 1757 K Street, N. W., Washington, D. C. 20006.

INSPIRATIONAL DESIGNS WITH UNIT LAMINATED WOOD

Architect: Klund, Knudson & Assoc., Madison, Wis.

Simplicity and reverence are the qualities beautifully realized with UNIT glued laminated wood in the design of St. Patrick's Confraternity Center, Lodi, Wisconsin. Fourteen reverse-curved laminated beams frame the church sanctuary. Radiating 40 feet in toward the central altar, they sweep dramatically upward over the altar to support the bell tower and external cross. The roof over the adjacent school building is supported by a structural web formed with sixteen straight laminated wood beams. Complementing the inherent economy of this laminated wood construction is the additional saving realized by prefinishing the laminated structural members at the UNIT plant.



Laminated wood is ideally suited to a wide range of construction applications . . . providing warmth, beauty, structural strength, economy and flexibility. For inspirational designs with laminated wood . . . look to UNIT.

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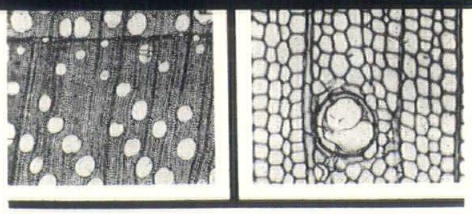


SPECIAL WOOD SECTION

new developments in wood windows

New developments in wood window construction make them even more serviceable than ever. When it comes to operation, there is very little resemblance of today's modern window to those we knew of 20 years ago. Here's what's new:

1. Today's modern window comes as a precision-manufactured ready-to-install unit with the advantages of advanced engineering and manufacturing techniques.
2. Advances in chemical research have made it possible to scientifically impregnate wood windows with preservatives which make them easier to maintain and provide a lifetime of service against deterioration.
3. Ingenious new methods of weatherstripping cut down infiltration of cold air to less than a tenth of those not weatherstripped; stop uncomfortable drafts and cut costly heat loss.
4. Use of insulating glass — double glass made at the factory with air space between the two panes — is extremely efficient and is growing in popularity for both electric heated and air conditioned homes.
5. Improved new hardware — compression springs, self-positioning hinges, lever and roto gear locks or push bars and sliding tracks — offer tighter fit, fingertip operation. They make windows much easier to open and close and draw them tighter to the frame in a sealtite position without strain.
6. New, too, are the snap-in, snap-out, one-piece wood grilles in diamond or rectangular pattern that go over single or insulating glass and do away with individual pane-by-pane washing.

BASIC TYPES:

Below are the characteristics of the types available.

The Double Hung Wood Window

It adjusts for easily controlled air entry up to 50 percent ventilation. It is the most popular window because it is versatile, inexpensive, simple to operate and is available in the widest range of sizes. Present-day improvements have replaced the old-fashioned bulky sash-weight cords with spring or friction balances requiring much less space and less effort to operate and maintain. Many models also have removable sash for quick cleaning inside the house.

The Casement Window

It consists of a sash hinged at the side to swing outward by means of a crank or lever. It opens fully to give 100 percent top-to-bottom ventilation. It is easy to open and close; it is weathertight against dust, drafts and helps cut heat and air conditioning operating costs. The casement can be cleaned from inside the room.

Sliding Windows

Sliding windows, or gliders as they are often called, consist of two sash that slide horizontally, right or left, in a common frame. Ponderosa pine's dimensional stability, improved with factory preservative treatment is important in gliders for smooth operation without binding. They permit full-length ventilation and maximum visibility.

The new weatherstripping and locking devices plus the increasing use of insulating glass make the sliding wood window practical for use in all kinds of climates. Sliding wood windows are usually double glazed to prevent condensation and cut cold drafts in winter for greater comfort and lower heating costs. They also eliminate the need for storing storm windows.

Awning: Hopper Window

This type consists of a single stock wood frame with one or more sash on a horizontal axis. It's a very versatile style, for with different hardware it can be used as an awning or a hopper, or even as a casement when turned on its side. The awning opens up and projects outward; the hopper swings open at the top and into the room. Both types offer maximum weather tightness.

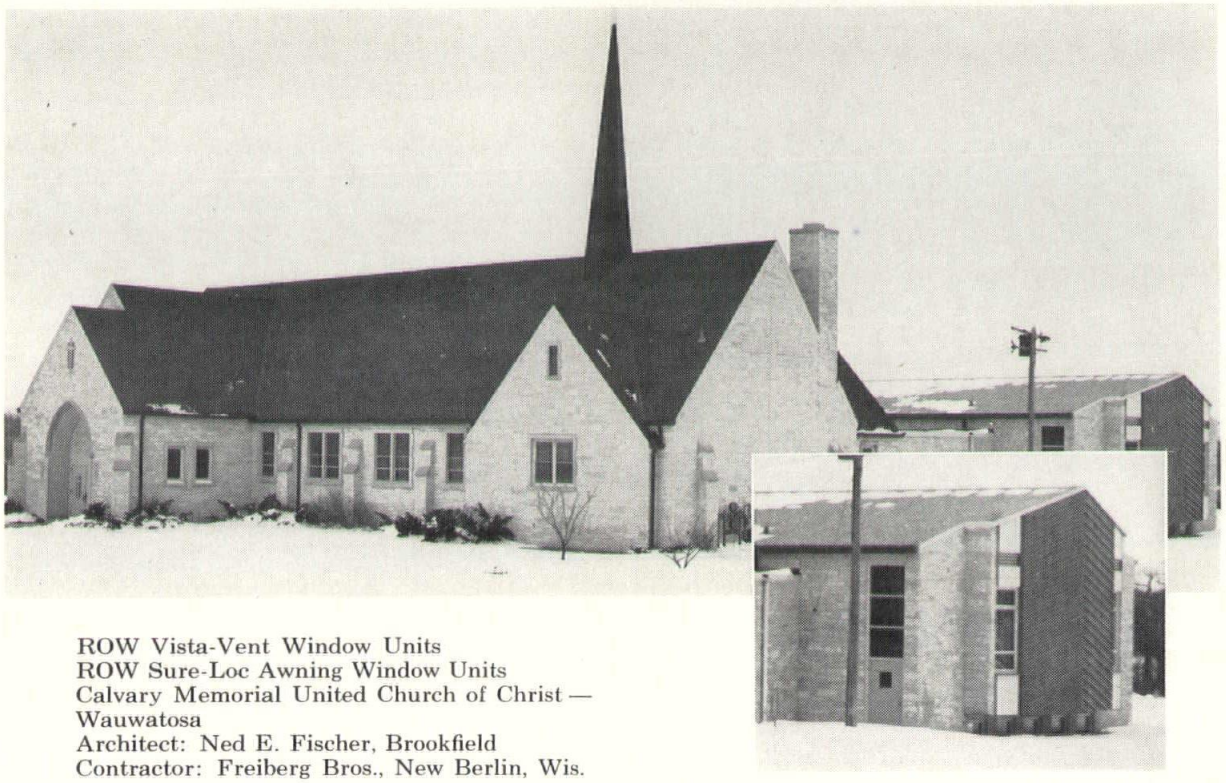
Awnings are often used at the bottom of fixed windows with a view, for here they provide natural air movement and controlled day or night ventilation without obstructing the view.

Bow and Bay

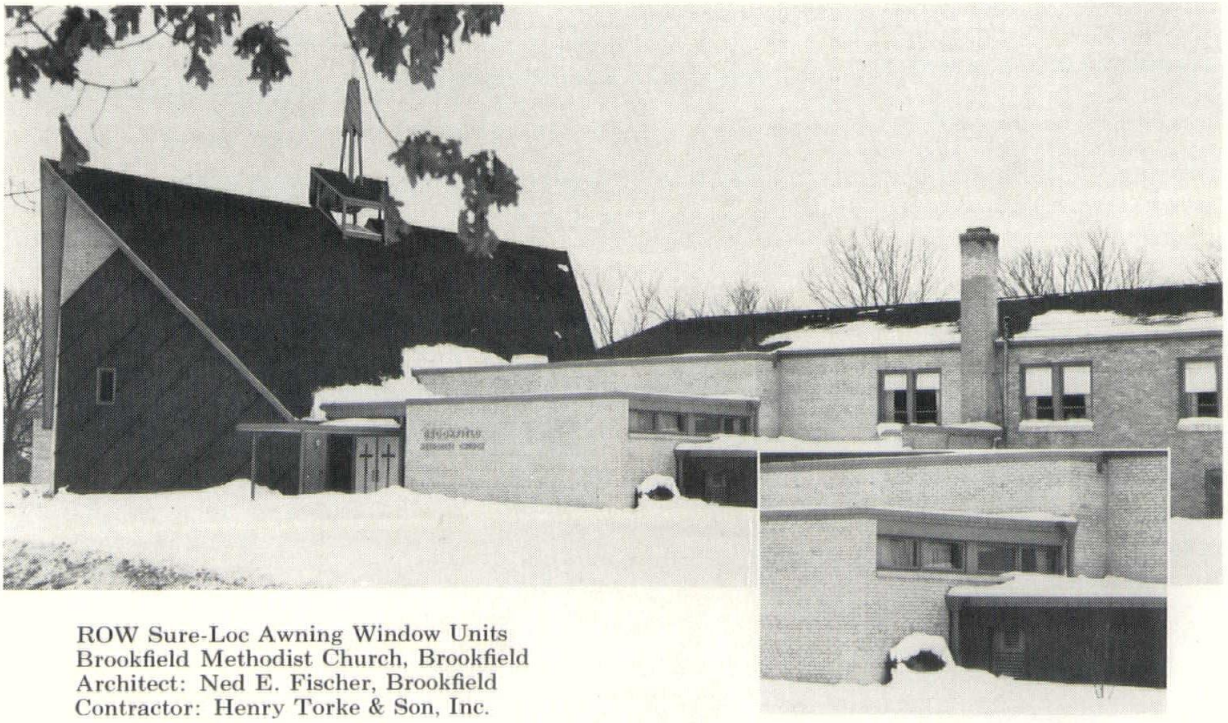
Both types have been available as completely preassembled stock wood units with precision construction at the factory in a variety of standard sizes.

Either bow or bay windows may be obtained with insulating glass, which does away with the need of storm windows and makes it possible to use these large window areas without excessive heat loss. New units now on the market have removable grilles in diamond, divided or horizontal multilite design and are available for both single and double-glazed windows. Fixed muntinbars today are slim to give the maximum glass area to take advantage of the view.

THE BEST WINDOWS ARE WOOD WINDOWS



ROW Vista-Vent Window Units
ROW Sure-Loc Awning Window Units
Calvary Memorial United Church of Christ — Wauwatosa
Architect: Ned E. Fischer, Brookfield
Contractor: Freiberg Bros., New Berlin, Wis.



ROW Sure-Loc Awning Window Units
Brookfield Methodist Church, Brookfield
Architect: Ned E. Fischer, Brookfield
Contractor: Henry Torke & Son, Inc.

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YOU know it . . . and we know it.

BUT

Does the buying public know it?

We think not!

Architects, through their education, training, experience and dedication, can provide design that gives structures QUALITY that endures.

YOU know it . . . and we know it.

BUT

Does the buying public know it?

We think not!

In the building of a home, an office, an industrial plant, a church, a hospital . . . an architect will save his clients more than the cost of his services in terms of ultimate value — practical, functional, economical.

Again, YOU know it . . . and we know it.

BUT

Does the buying public know it?

We think not!

IT'S ABOUT TIME THE BUYING PUBLIC DOES!

The public, apparently, has only vague ideas about architects and their function. We want the buying public to realize that good design *has* a dollar value, and that architects comprise a profession that can create that beauty. To attain this end, the W. H. Pipkorn Company is launching a concentrated promotional campaign designed to publicize the function, purpose and value of architects throughout the state of Wisconsin.

W. H. Pipkorn is a customer oriented company . . . and YOU are our customers. Therefore, this program fits perfectly with the philosophy and basic business principles of our firm.

As professional men, architects do not advertise. Although we too are professionals in our business, we face no restrictions, nor are we reluctant to tell people more about ourselves and about YOU!

To do this, we need your help!

W. H. Pipkorn is presently preparing a comprehensive questionnaire containing a series of queries only architects can answer. This form will be sent to all architects; they are asked to fill it out completely and return it.

Questions will be frank and candid; it is sincerely hoped replies will be similarly so. Results will be compiled and reviewed, then processed and used in the preparation of professionally prepared articles for newspapers and trade magazines. (No references to individuals or firms will be made; W. H. Pipkorn will work within the framework of your professional ethics.)

WE INTEND TO FOCUS PUBLIC ATTENTION ON YOUR PROFESSION.

What's in it for us?

The W. H. Pipkorn Company sells products that have innate design — products that endure. We thus have a vested interest in men who use these products in their daily work.

Architect questionnaires will be made available at the W. H. Pipkorn booth at the AIA Convention, May 4-5-6. These same forms will also be mailed to your offices. Your cooperation will be sincerely appreciated.

SPECIAL WOOD SECTION

A. J. Pietsch Company "Fine Woodwork"

In 1910 Alfred J. Pietsch, who had an interest in the building industry, started to work for the L. H. Geisinger Co., 31st and Galena, builders and general contractors, as cost clerk and expediter.

In 1916 Geisinger Company liquidated and for back pay Mr. Pietsch had coming, along with his small stock investment, took machinery and furniture and set up his own woodworking and building business at the same location.

In 1920, realizing poor working conditions, Mr. Pietsch borrowed money and built the first section of the A. J. Pietsch Company where it is now located. A partner was taken in who did the mechanical work and Mr. Pietsch did the administrative work. Since then the building has been added to three times and remodeled to keep pace with the growth of business.

Mr. Pietsch was known as a perfectionist when building houses along with the wood and cabinet work that went into them. He had a yen for the store fixture, bank and office interior work, and admired such companies as Northwestern Manufacturing Company, Northwestern Weiss Company and Matthews Brothers Manufacturing Company, Milwaukee, known for their reputation and ability to produce "Fine Woodwork," the description and Trademark used by Matthews Company. When Matthews Company went out of business Mr. Pietsch took over this trademark and strove to carry on his business in the quality and perfection this trademark implied. This was done by careful selection of his working personnel who would have to cope with his high standards. Mr. Pietsch was always interested in all the arts and crafts either directly or indirectly connected with his field of work.

At the beginning most of the mechanics had previously received their training in Germany, Scandinavia and Italy, and were hired as skilled craftsmen. In 1938 Pietsch Co. started an apprenticeship program. Usually a graduate of Boys' Technical Trade School (who was in the upper one-third of his class and interested in woodworking) was selected to take part in the four year indenture program. Each boy spent 600 hours in school learning about his trade and the balance was spent working alongside the old timers who really were the best teachers of all. It was also the shop foreman's job to see to it that these young men in training were given all the opportunities to do all the varieties of work including stock billing, wood finishing, and on the job installation of woodwork and cabinets. In fact, the shop foreman today, who runs the entire shop, started out as just such an apprentice.

Years ago labor was cheap, so time spent to make a quality product was not a problem. Today labor is very expensive as compared to the cost of material. So, to produce quality today costs considerably more than it did years ago.

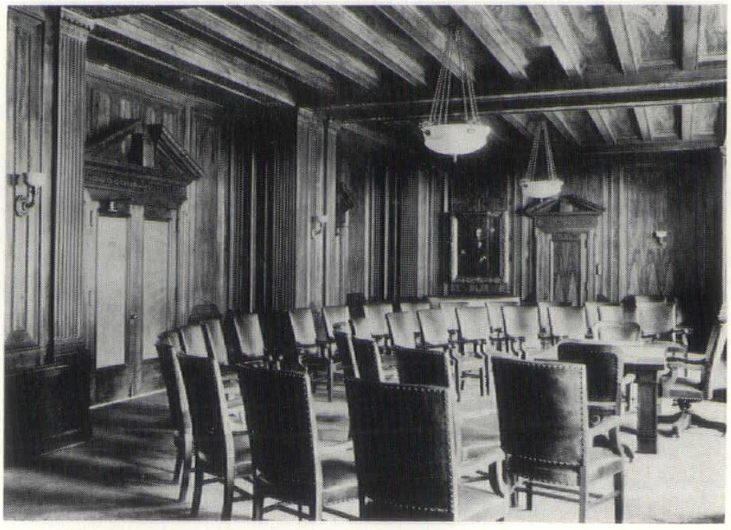
To counteract this A. J. Pietsch buys only the best and highest grade of material, using modern methods and automatic tools where they count to shorten the time it takes to produce the quality this company stands for.

R. J. Pietsch, son of A. J. Pietsch, explained recently:

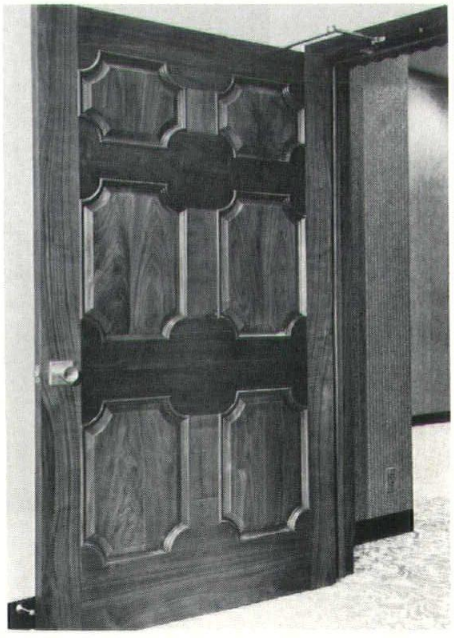
"We have tried not to change the pattern my father set up years ago. We have stayed in our woodworking field always looking for the quality jobs we knew we could handle. We have improved our shop facilities, acquired new machinery to improve and speed up our work, installed the latest in spray finishing equipment, and operate a clean, humidified shop all through the year.

We try not to get involved in cheap competitive work which would require us to lower our standards."

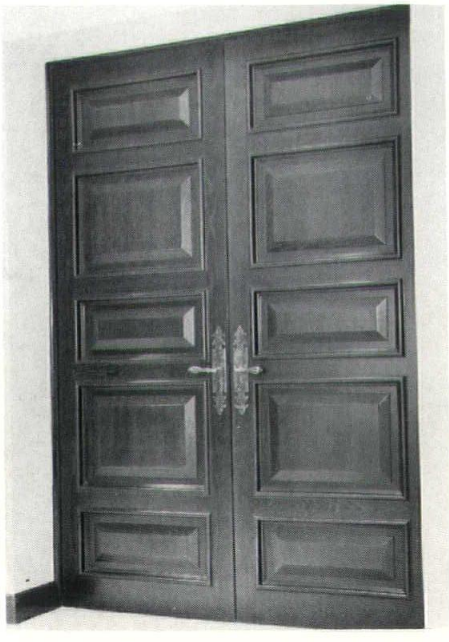
Milwaukee Journal Photo



The A. J. Pietsch Co. coordinated this new suspended ceiling for the Board Chairman's Office of the Wisconsin Electric Power Co., with the architectural paneling installed over 40 years ago.
William Edwards, Architect



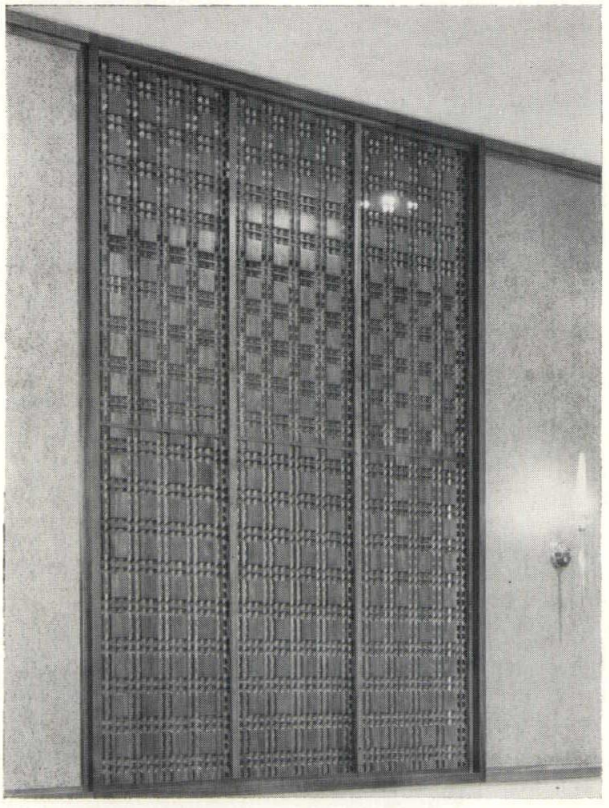
Special door for the Board of Directors Meeting Room, First Wisconsin National Bank, Main Office
Edwin Krause, Architect



Special door for Employees Lounge, First Wisconsin National Bank, Main Office
Edwin Krause, Architect

Complete woodwork for
Stouffer's Top of the Marine Restaurant
Rasche Schroeder Spransy & Associates, Architects

Architectural Woodwork demands diligence in detail and craftsmanship. These jobs are evidence of the quality workmanship that has come to be expected of us.

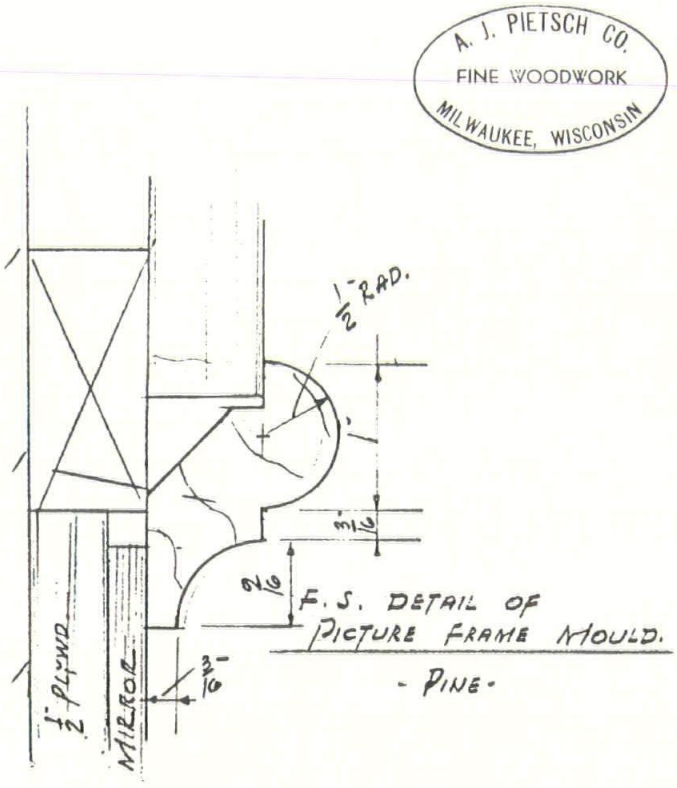


Intricate woodwork
in the
First Wisconsin
National Bank
Employee Cafeteria
Edwin Krause, Architect

A.J. PIETSCH CO. AJP CO **MILWAUKEE**

SERVING THE ARCHITECTURAL FIELD FAITHFULLY FOR HALF A CENTURY

a case study in "fine woodwork"



by Fred Loeber

Many items in our industry, based on today's standards, are a far-cry from yesterday's craftsmanship, having lost the "feel" of truly fine woodwork.

Many of our young men who served their cabinetmaker apprenticeship with us were fortunate to have attained their skill under direction of "old timers" who learned their trade abroad.

Being almost fifty years young, with experience in construction, carpentry and cabinet shop operation as a background, handling of simple as well as challenging installations, is only daily business.

Over the years we have had the pleasure of cooperating with the architectural profession in carrying out their ideas in the field of cabinetry.

The following is a typical example of how our association with the profession has come about.

From architects' design sketches of case work, wall paneling, bank fixtures, store fixtures and the like — our knowledge in being able to visualize the "look" of the finished product — has been a factor in giving intelligent budget figures for their client's projects.

Our interpretation of ideas places us in a position to suggest materials and how best to use them.

Assuming that our cooperative efforts are accepted and planning reaches the stage of production, our drafting department may be called upon to make the necessary shop drawings for approval.

This being done, production is carried out with the goal in mind to produce good machine work detail and cabinet work of the highest degree.

Our modern facilities also include finishing (staining or painting) by a well trained staff of wood finishers. Only the best quality of finishing material is used to complement the high quality by which the cabinet work was created.

When all shop work is completed and the finished products carefully transported to the job, our carpenters, who are experienced in setting up fine finished woodwork, take over and installation begins.

Shop drawings are sent to the job, not only to serve as guides for our personnel, but also for mechanics of other trades whose work dovetails ours and for check purposes when the architect visits the site.

Should the installed work need touch-up and puttying of nail holes, our finishers come on the job for that "final touch."

So, here we are, ready to serve the architect.

Starck Woodwork Co., Inc., Architectural Woodwork, was founded in 1936 by Joseph A. Starck and Peter Weber with the company name of Starck-Weber Mfg. Co.

In 1947 Peter Weber retired and sold his interest and stock to Al. J. Starck, the present owner. In 1954 Joseph A. Starck retired and through a stock purchase agreement sold his stock to Al. J. Starck. Company name was now changed from Starck-Weber Mfg. Company to Starck Woodwork Co., Inc.

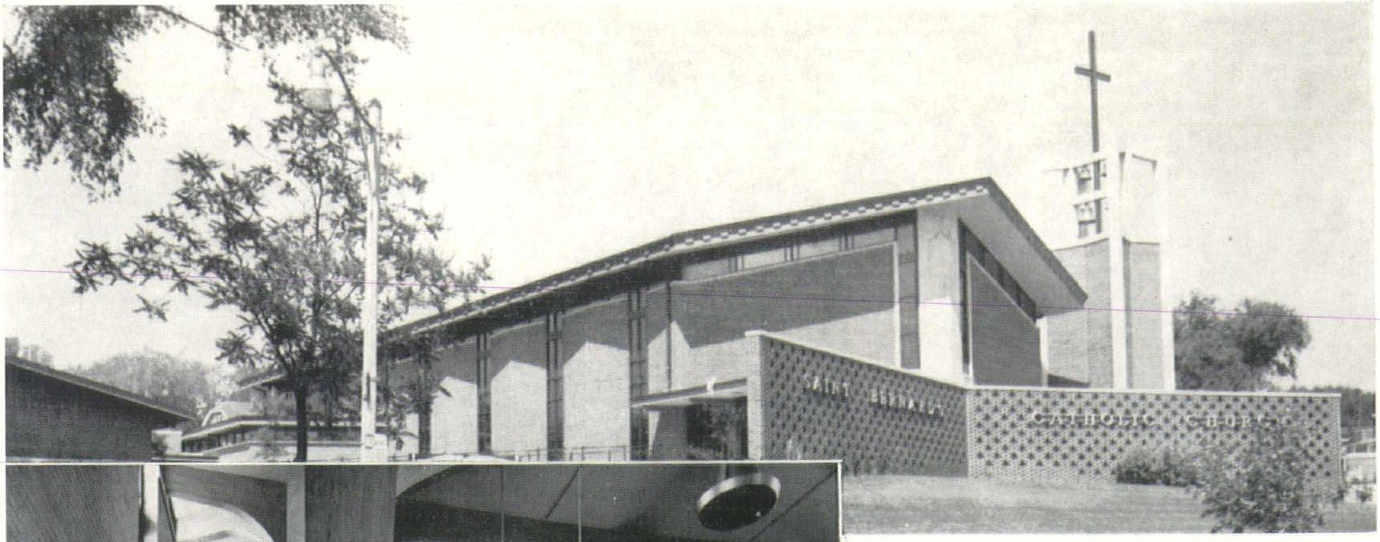
The Company remained at 615 S. 28th St. from 1936 to February 1, 1965, and then moved to its new location, 3655 N. 124th St.

The new building construction is of concrete block and brick with 15,000 sq. ft. factory floor space on one floor.

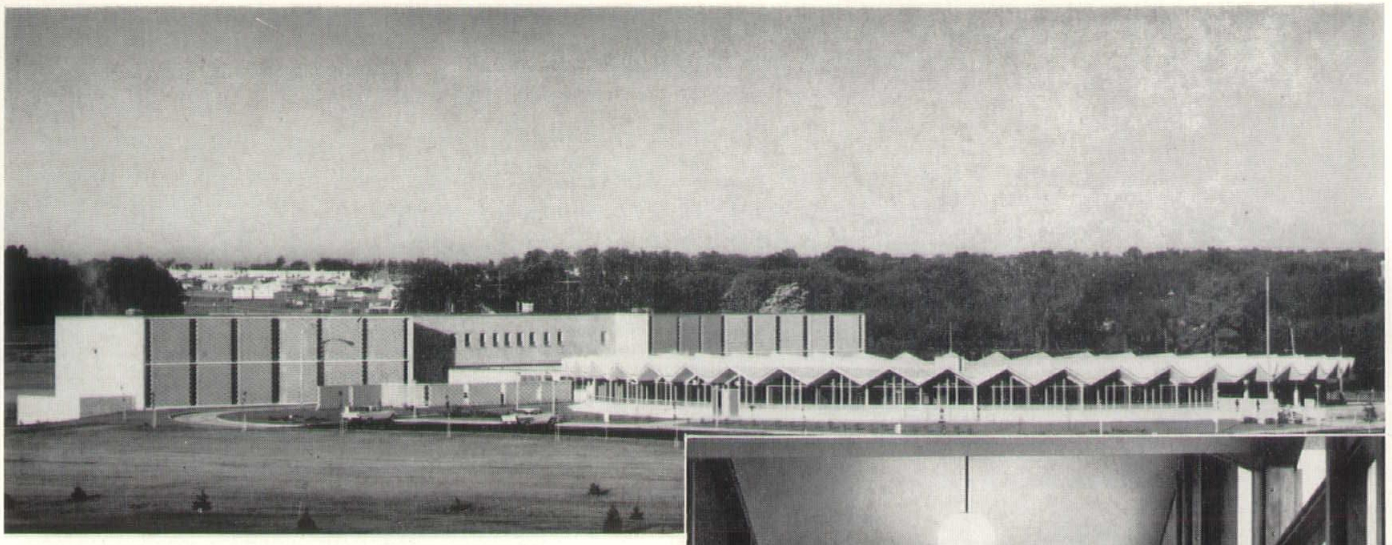
In 1947 Mr. Joseph J. Starck joined the organization to head the Estimating Department. The same year Mr. Ervin Frey took over duties as Office Manager and Purchasing Agent. Two years later Mr. Andrew Link took over the position of Chief Draftsman and Field Man. Today these men are all well known and respected in the industry.

Company growth has been steady and with pride we can say we have furnished from the smallest to the largest millwork contracts in Milwaukee. We have worked with just about every Architect and General Contractor in the area and are justly proud of our relations with both.

Al. J. Starck, president; Jos. A. Starck, vice president; Jos. J. Starck, secretary-treasurer.



JUST A FEW OF THE MANY MILLWORK CONTRACTS FURNISHED OVER THE YEARS . . . .



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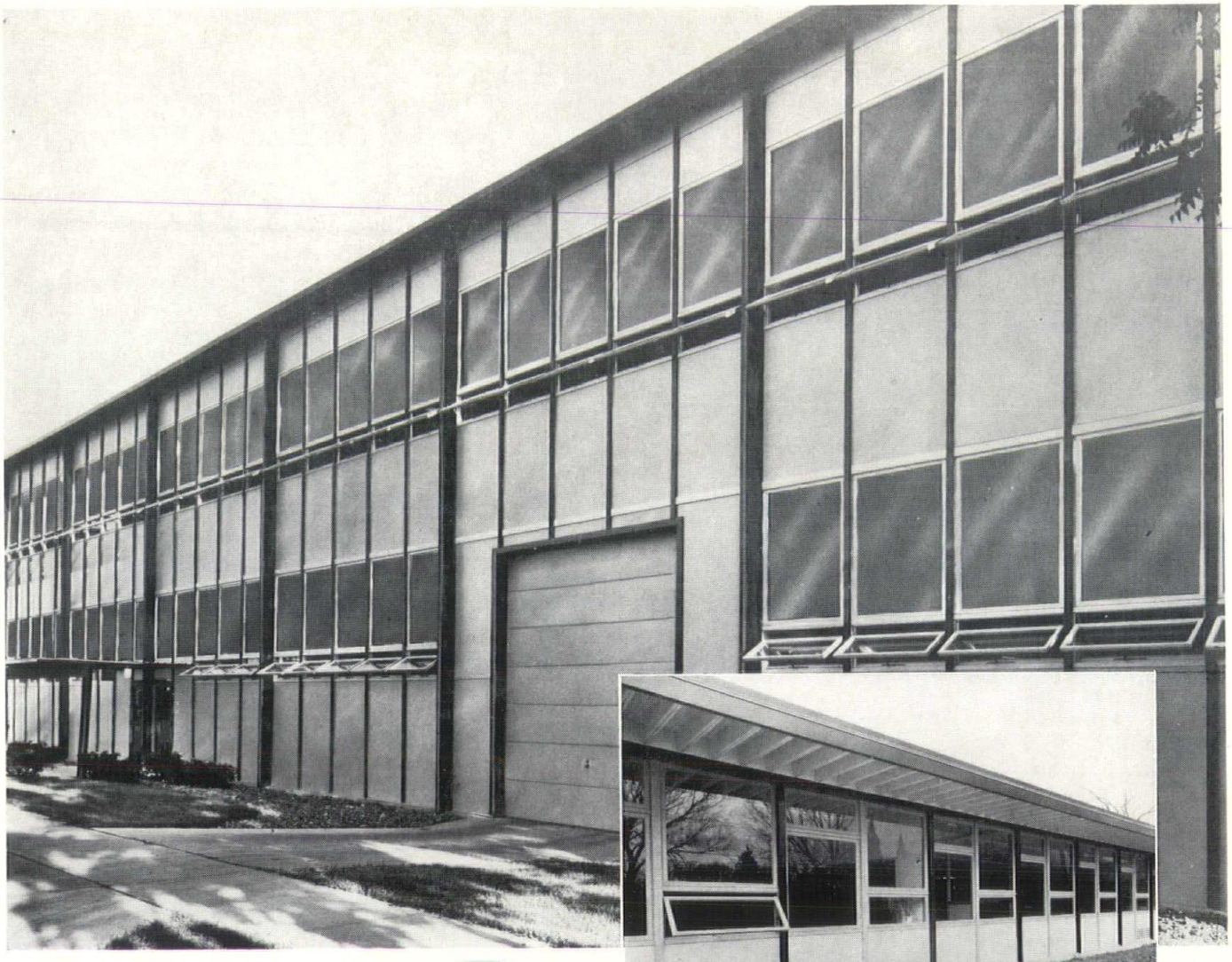

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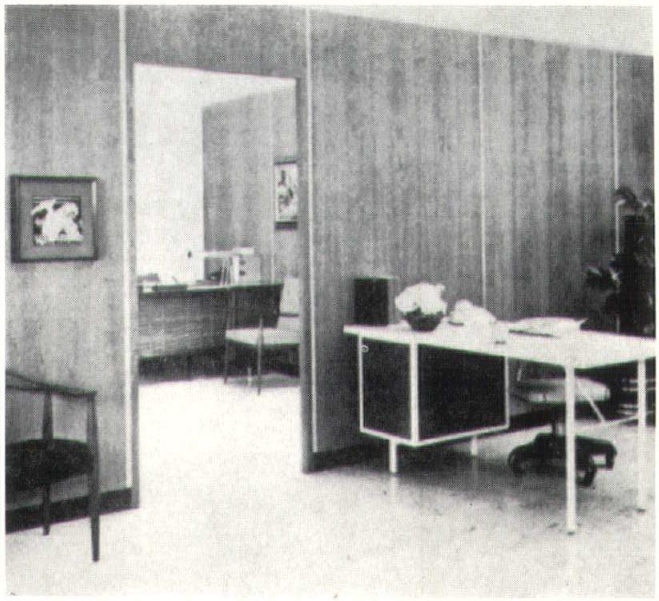
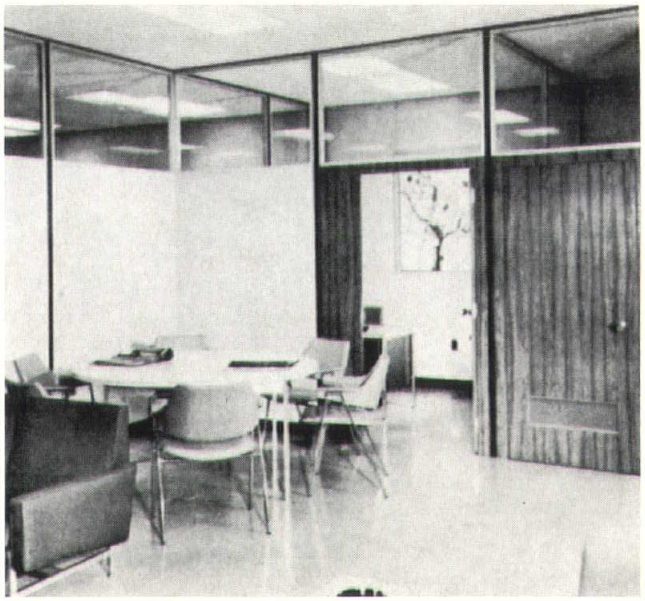
MAINTENANCE — A vinyl-coated covered steel base, standard for all Designs, gives protection against floor cleaning apparatus and detergents.

GUARANTEED FOR THE LIFE OF THE INSTALLATION — United States Plywood Corporation guarantees Weldwood Partition Panels against manufacturing defects for the Life of the Installation when accorded treatment which is considered good practice in the industry as far as storage, installation, finishing and maintenance are concerned.





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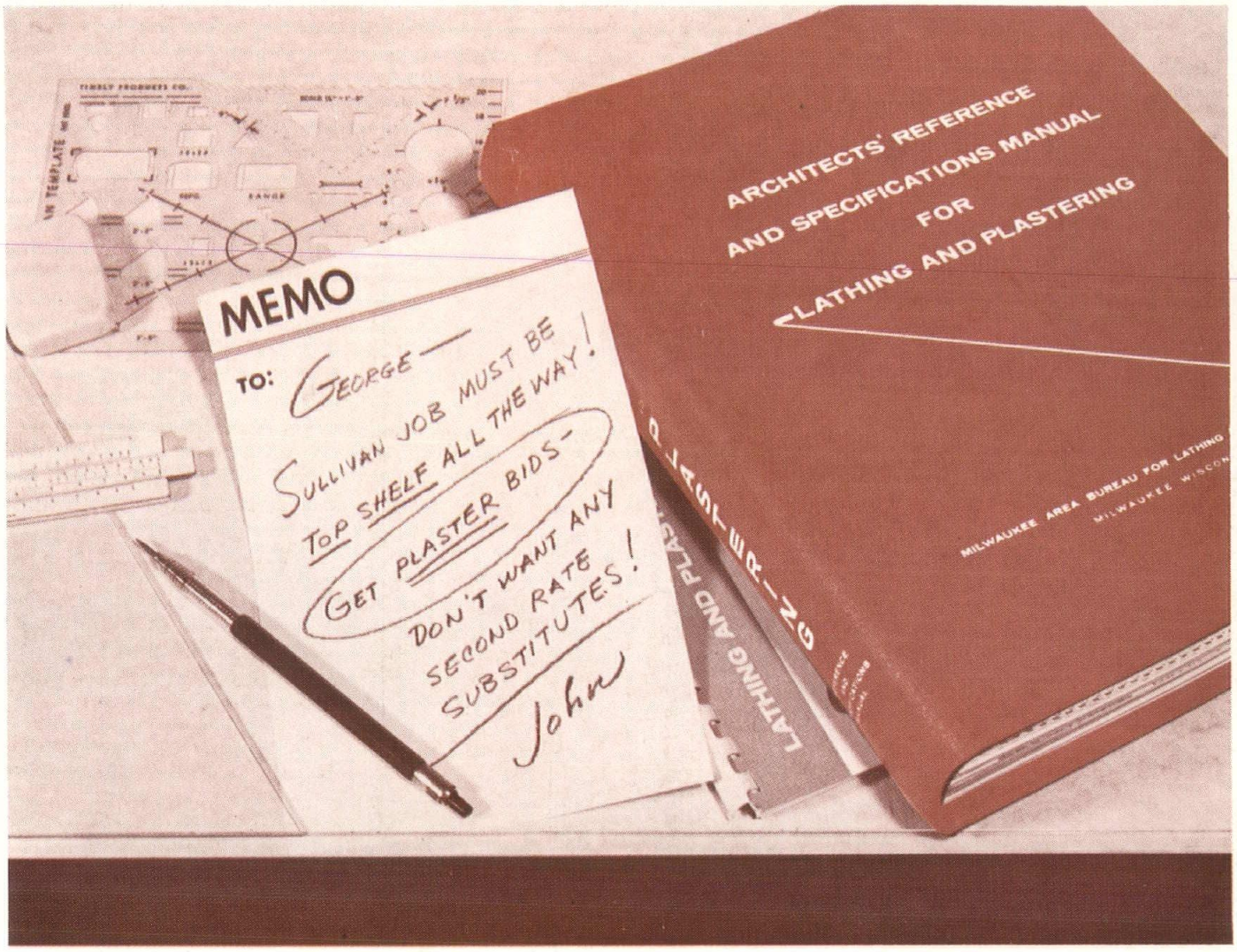

A first class job deserves a first class product.

Specify plaster!

More and more builders are realizing that today's quality is directly related to tomorrow's new job. Maybe that's why more and more builders are suddenly becoming quality conscious.

When specifying plaster you know you're going first class. Look at the record: Plaster is fireproof. Plaster sounds better — eliminates more between room noises than any look alike substitute material. Plaster maintains and decorates easier and better. In fact, plaster is about the most versatile building material around.

And here's the clincher — *You'll find that genuine plaster actually costs no more!*

When is the last time you got a quality plaster bid? Isn't it about time you did?

It might be good for your quality image.

Specify genuine lath and

PLASTER

it lasts

Visit us at Booth 39 at the Architect's Convention, May 4, 5, & 6 at Lake Lawn

MILWAUKEE AREA BUREAU FOR LATHING AND PLASTERING

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