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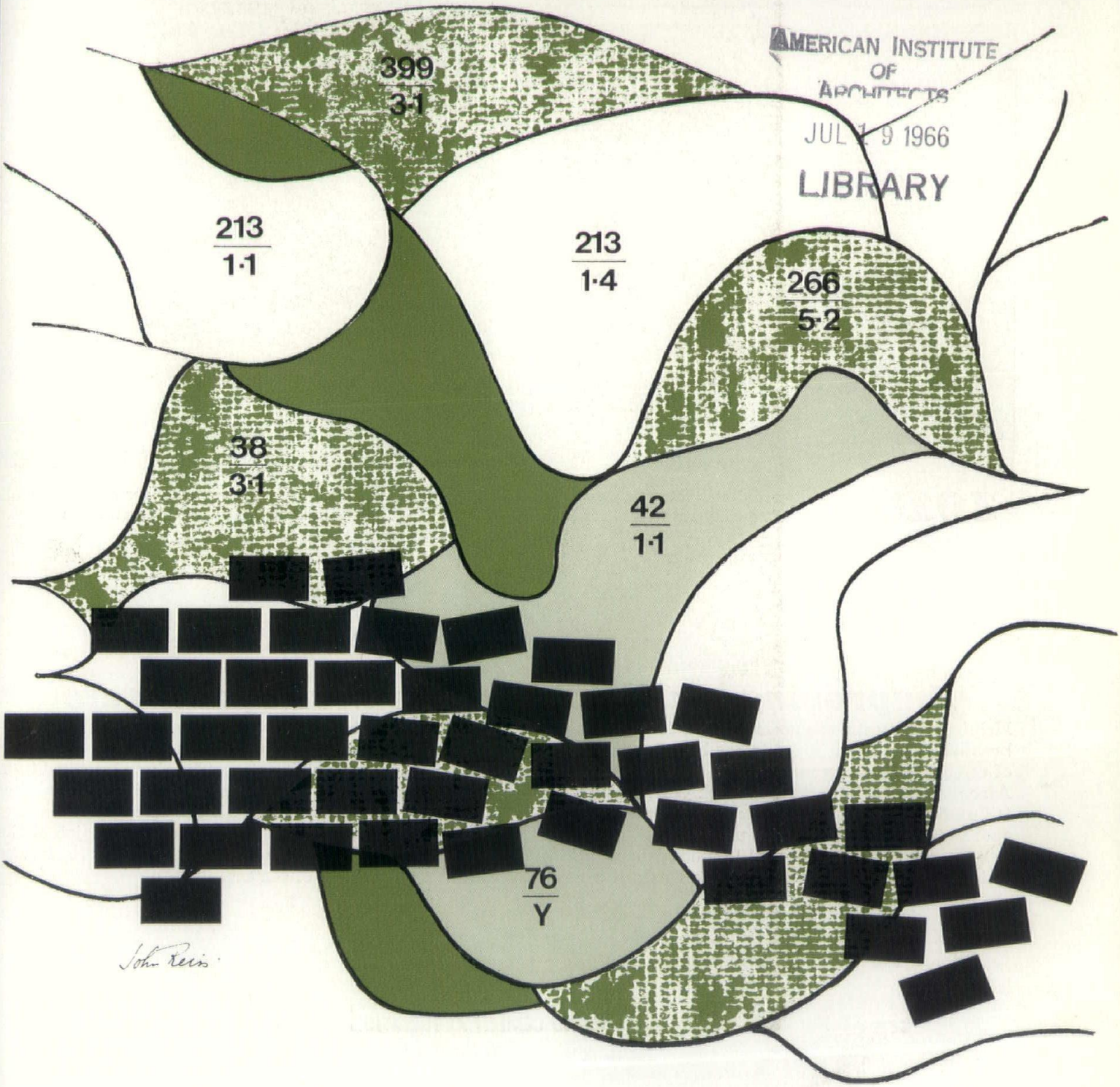
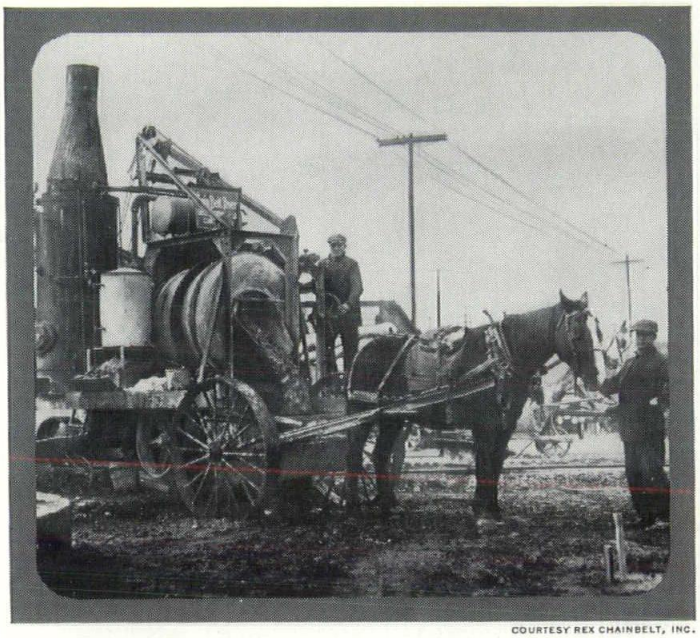
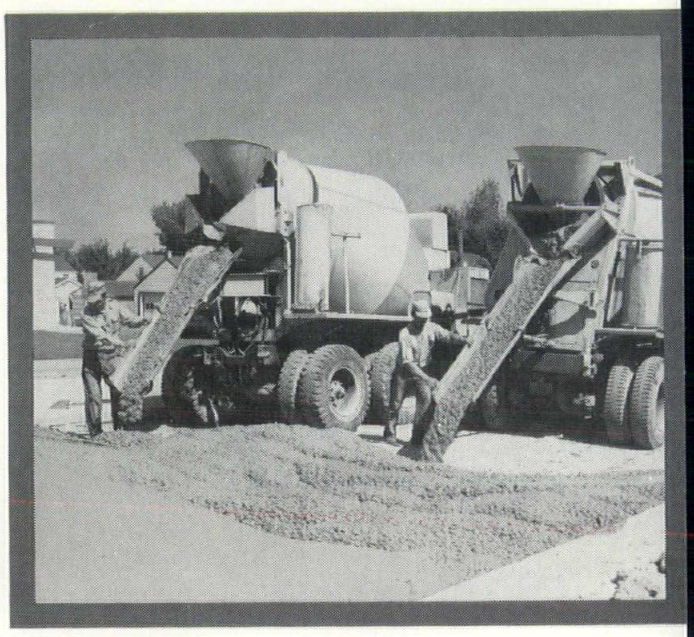


Through 50 Years...



COURTESY REX CHAINBELT, INC.

1916 Steam-powered concrete mixers and horse hauling built quality streets and roads



1966 High-speed trucks deliver concrete ready mixed for every type of construction

improving and extending the uses of concrete

Helping architects, engineers and builders to realize ever broader success with concrete has been a major objective of cement manufacturers. Through their Portland Cement Association, now observing its 50th year, they have contributed to construction progress, quality and economy by sponsoring large-scale service programs.

Research conducted in a $10 million laboratory installation has helped concrete meet the needs of a new era. Users of concrete, faced with continuously changing construction technology, have depended on the continuing flow of PCA technical literature. They have benefited from the services of over 375 field engineers and numerous other specialists working out of 38 district offices.

In the future, as in the past, the continuing job of the Portland Cement Association remains *service* . . . service that aids every user of cement.

pca 1966 50th year

PORTLAND CEMENT ASSOCIATION

735 North Water St., Milwaukee, Wisc. 53202

An organization to improve and extend the uses of concrete, made possible by the financial support of most cement manufacturers in the United States and Canada.

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Beauty, after all, is only skin deep. But that's no reason for a poor complexion.

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Tile Council of America

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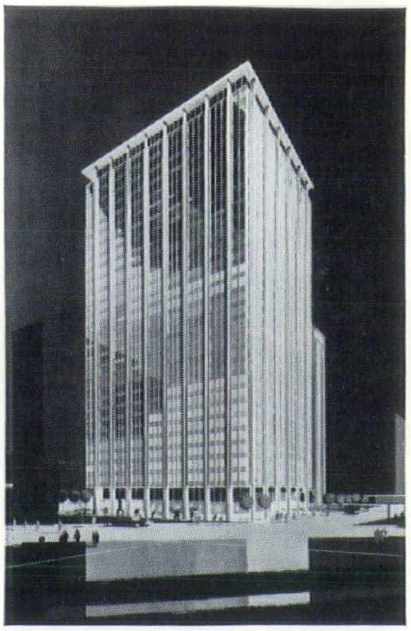
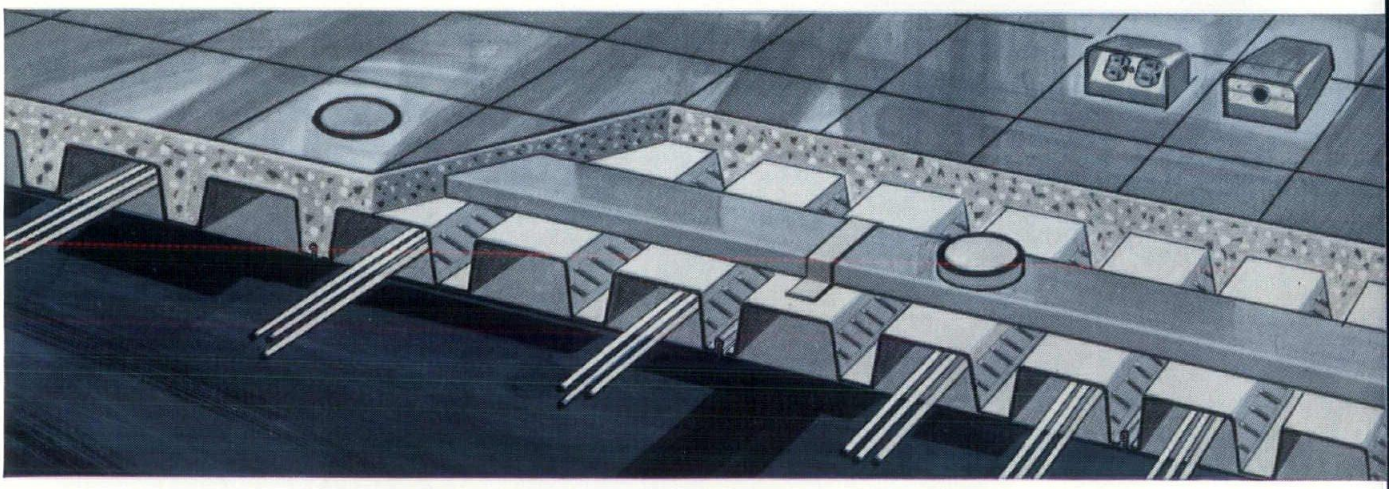
Illinois Bell Telephone Building, Chicago, Illinois
Architects and Engineers: Holabird and Root
General Contractor: William E. Schweitzer & Co.
Structural Steel: Joseph T. Ryerson & Son, Inc.
Allied Structural Steel Co.
Foundation Contractor: A. L. Jackson Co.



Illinois Bell's communications may double in the '70's



Inland Hi-Bond Celluflor® will provide adequate reserve raceway capacity

You'd expect communications specialists to have a pretty good idea of what lies ahead in their growing field. So it is significant that the Illinois Bell Telephone Company is making provisions to eventually handle twice as much communications as a typical office building usually has – in their new, 31-story Chicago office scheduled for completion in 1966. One way they are providing for tomorrow's wiring requirements today is by installing Inland Hi-Bond Celluflor to provide the extra raceway capacity, with adequate home runs, that will be needed.

Inland Celluflor provides continuous parallel raceways every eight inches. Wiring can be introduced into any of these raceways through large 4" diameter hand-holes, then service outlets can be installed anywhere along the length of the Celluflor. When more advanced communications systems are developed, they can be wired in quickly, easily.

Using Hi-Bond deck, raised lugs in the webs of Hi-Bond panels provide a positive lateral and vertical mechanical bond between steel and concrete, producing an exceptionally strong floor system.

For more information about Inland Hi-Bond steel floor deck and Celluflor, see Sweet's section 2j/In. or write today for catalog 270 to Inland Steel Products Company, 4081 W. Burnham St., Milwaukee, Wisconsin 53201.

Inland Steel Products INLAND

wisconsin architect

Volume 34, No. 7 july/1966

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notes of the month

The Southeast Section of the Wisconsin Chapter AIA met at Halquist Stone Company, Sussex, Wisconsin, on Tuesday, June 21. After a cocktail hour, attended by over sixty members and their wives, a tour of the facilities was conducted. A catered dinner was served later in the offices and administration building.

During the business meeting the wives were entertained by the Fanfares of Waukesha, a prize winning barbershop quartet.

Before everyone went home, Bill Lapp of Halquist Stone presented Fred Schweitzer with a donation for the Wisconsin Architects Foundation which consisted of the monies paid by the members for their dinners. Everyone had a good time and Jim Plunkett of Ebling, Keymar, Reginato & Assoc. said, "It was the best meeting ever," and that he hoped this would become an annual affair.

Are you aware of?.....

"Which Milwaukee," prepared by the Exhibit Committee of the Southeast Section, Wisconsin Chapter, A.I.A. consisting of contrasting examples of sites and buildings in the Milwaukee area, mounted on display boards is available to organizations, institutions and individuals interested in furthering understanding of our environment. The display boards fit foldable frames which are easily transported, erected and taken down. They can be shipped or they can be transported in a station wagon. For information contact: Wisconsin Chapter, A.I.A., 3902 N. Mayfair Rd., Milwaukee, Wis. Tel. 464-4520.

soil problems?

Jerome C. Hytry
District Conservationist
U. S. Soil Conservation Service
Waukesha, Wisconsin

Soil surveys, now available in most parts of Wisconsin, are an important new tool that can be used by architects, engineers, planners, conservationists, sanitarians and others. They can provide valuable information needed for land use planning, design and layout of subdivisions, sewage disposal systems, building foundations and many other uses.

Soils vary in the manner in which they will behave under different situations. A tract of land that once was a productive farm carries with it no guarantee that it has high value as a subdivision, industrial site, or school site. Septic system problems, wet basements, cracked foundations, flooding and other problems related to soil conditions could occur. Extensive soil studies now provide us with a key as to the 'why and where' of these problems. Interpretations have been made which point out their limitations for a specific land use. For these reasons, it is important to know the soil type, where it is located, and its properties.

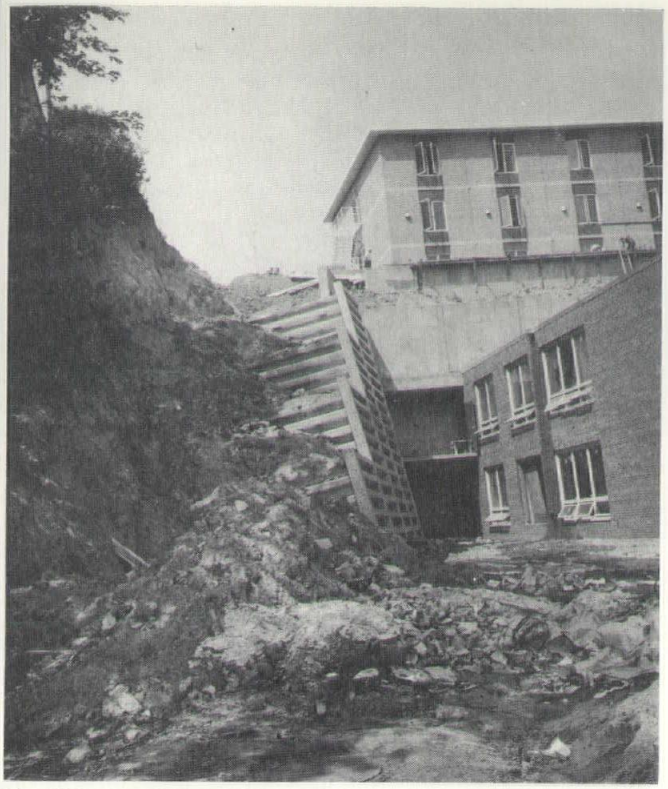
Soil surveys, conducted by the U.S. Soil Conservation Service, are based upon careful field and laboratory studies of the physical, chemical and biological properties of the soil. Field surveys are made to prepare maps which show the locations of the various kinds of soil. A report is then prepared which describes each soil type and interprets it for a specific land use.

The soil survey is made by a soil scientist who walks over the land and studies it. He is equipped with aerial photographs, spade and auger, a hand level and several devices for making on-the-spot tests. He bores or digs numerous holes to examine and evaluate the soil. The soil is described with regard to color, texture, structure porosity drainage, parent material, degree of erosion and other significant items. Subsoil examinations usually are made to a depth of from three to five feet. Usually the nature of the soil material can be predicted to a depth of ten feet with a reasonable degree of accuracy. With his special training and experience, the soil scientist can distinguish between the many soil types. He records the information, with symbols, on the aerial photograph and delineates the area in which it is found.

Through the National Cooperative Soil Survey, all soils are classified and named according to a national system. In the field, the soil scientist files each soil that he finds into this system. If he finds a soil which does not fit into the system, he writes a description of it. It is then correlated with a similar soil or added to the system as a new soil type. Soil survey maps can be expected to be 80 to 90 percent accurate. Mapping standards state that 85 percent of the soil in a mapping unit must conform to the range of properties defined by a soil name.

While many of the soil properties can be evaluated in the field, laboratory work is required to verify and make additional interpretations. The engineering test data for representative soils in Wisconsin was performed by the State Highway Commission under an agreement with the U.S. Department of Commerce, Bureau of Public Roads. The data are the result of laboratory analyses of soil samples taken from major horizons of representative sites.

Proposed home site in an area having soil with a fluctuating water table. Private septic systems are used in this subdivision.

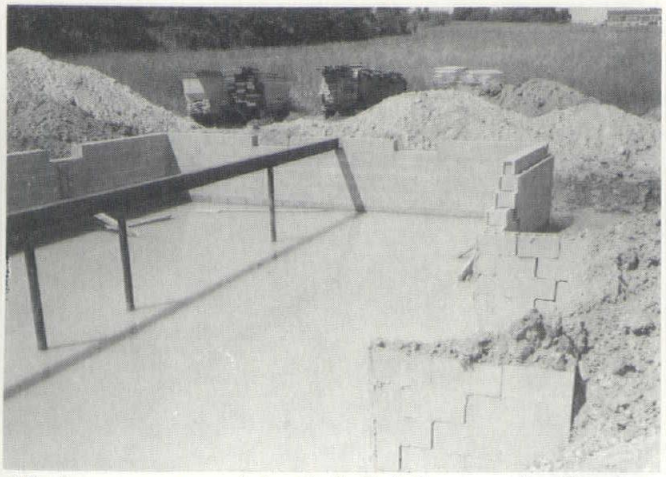


Retaining wall failure on large structure due to improper design and earth pressure.

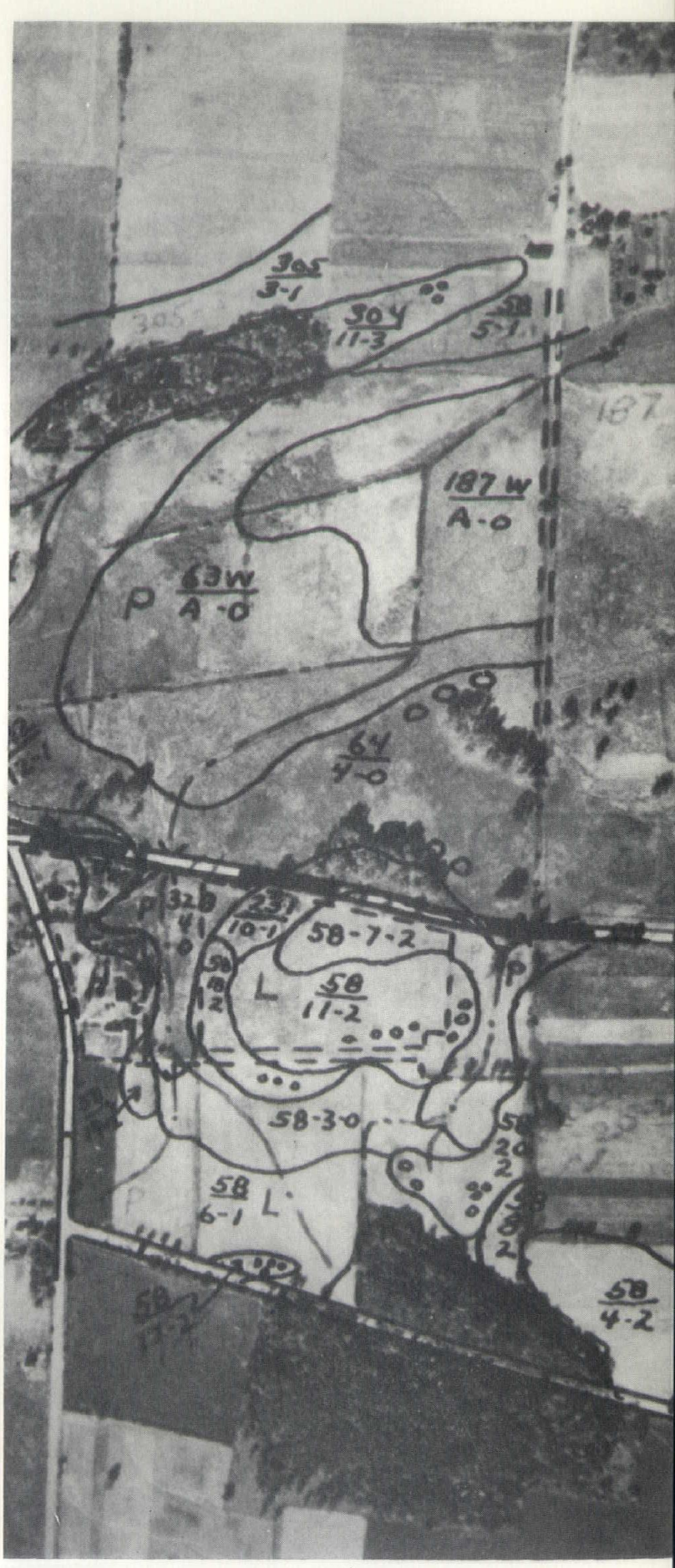
Some soil properties are of special interest to engineers and architects, because they affect the construction and maintenance of roads, airports, pipelines, building foundations and sewage disposal systems. The properties most important are permeability to water shear strength, compaction characteristics, soil drainage, shrink-swell characteristics, grain size, plasticity and soil reaction or ph. Depth to water table, to bedrock and topography are also important.

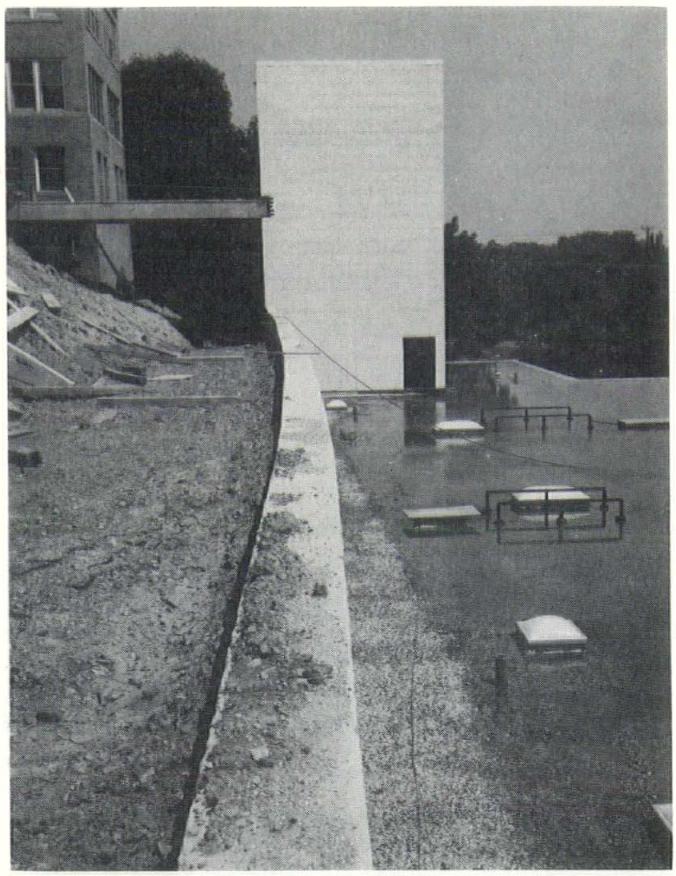
Interpretation tables have now been prepared for most of the major soils in Wisconsin. These tables describe the soil type, provide engineering test data and point out the limitations for a specific land use. The interpretations will not eliminate the need for

Construction was stopped on this home due to unfavorable soil conditions.



All photos courtesy of the U. S. Soil Conservation Service





Retaining wall being used to stabilize a critical slope necessitated by unstable soil conditions.

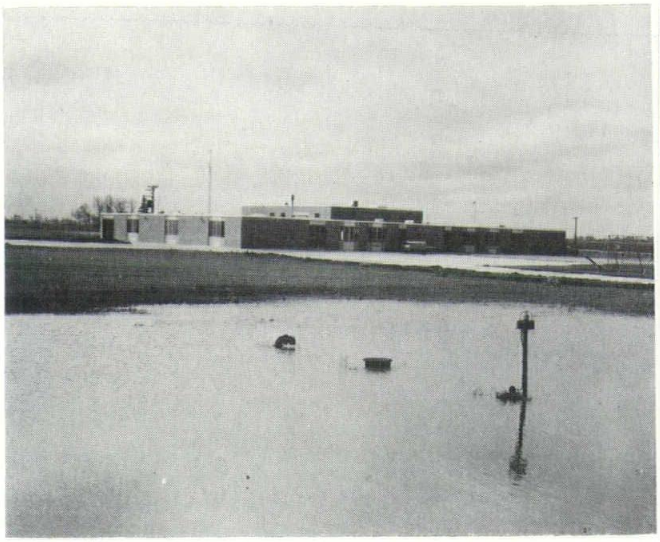
on-site sampling and testing. They can provide information which will identify problem areas and aid in planning additional on-site investigations.

The soil survey and report can be of direct benefit in the following ways:

1. For making soil and land use studies that will aid in selecting and developing industrial, business, residential and recreational sites.
2. Provide information about the structural properties of the soil to use both directly in design, and in planning site investigations for the design of foundations of structures of all kinds.
3. Provide information about the drainage characteristics to determine feasibility and satisfactory location for on-site sewage disposal systems.
4. Locate sources of sand, gravel, limestone or other mineral deposits.
5. Identify areas of high water table, shallow bedrock and flood plains.
6. Develop preliminary cost estimates for construction purposes pertinent to that particular area.
7. Make determinations as to the cause of problems on existing structures.

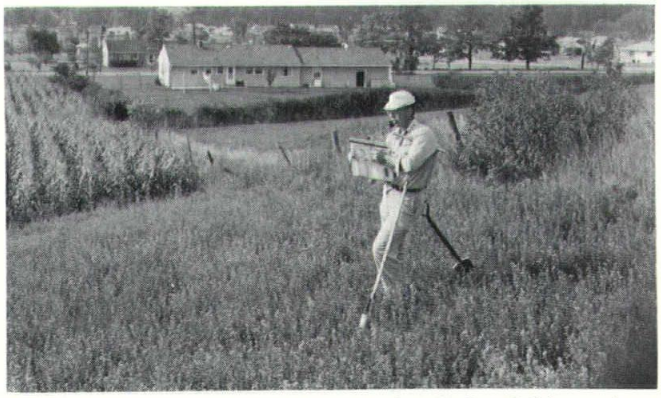
It is well to point out that the use of the soils map will not provide a panacea for all land use problems. The information is most useful for reviewing plat and tracts of land for a particular use. The soils map normally shows soil areas as small as one or two acres. In the case of an individual lot, the scale of the survey may not be accurate enough to eliminate additional on-site investigations.

Soils information is available in all Wisconsin counties. Soil Conservation Service Technicians can provide details on how to obtain information and interpretations of the soils for the counties in which they are located. Most Soil Conservation Service offices are located in the County Seat, at the Court House.



Septic system for this new school was located in wet soils subject to periodic flooding.

Foundation for this apartment house is located in organic soils having a high water table.



Soil Scientist in the field with the tools of his trade — aerial photograph, spade, auger, hand level and test kit.

news from washington

In view of recent developments concerning the proposed Lake and Park Freeways in Milwaukee, especially the eastern portion of this system which has been criticized by citizens as spoiling the beauty of Milwaukee's lake front, we are here reproducing a statement and letter by Morris Ketchum, Jr., F.A.I.A., President of The American Institute of Archiects, regarding the National Advisory Committee on Highway Beautification.

THE AMERICAN INSTITUTE OF ARCHITECTS

The Octagon • 1735 New York Avenue, N.W.
Washington, D. C. 20006 • EXecutive 3-7050

May 9, 1966

The Honorable John T. Connor
Secretary
Department of Commerce
Washington, D.C.

Dear Mr. Secretary:

I sincerely appreciate receiving the Certificate of Service of the United States Department of Commerce in recognition of the Institute's participation in the activities of the National Advisory Committee on Highway Beautification.

The American Institute of Architects is deeply concerned with the fact that although standards for highway design for highways *between cities* are well developed and, in general, well utilized, these same standards are blindly applied to highway design *within cities* with disastrous results.

One has only to cite the example of the proposed elevated expressway to be located along the waterfront of the French Quarter in New Orleans to prove this point. Despite both local and national opposition by our own professional society and by citizen groups in New Orleans, this proposed expressway has been approved by the Bureau of Public Roads.

I would like to suggest that the Highway Research Board of the National Research Council, which has done such excellent work on design research for interstate systems, be urged to undertake a broad investigation of urban highway design. The American Institute of Architects and other allied design professional organizations would be glad to offer their advice and help.

Meanwhile, I note that the professional Advisory Board of Urban Consultants of the Bureau of Public Roads has been restricted to advice on hypothetical highway projects instead of giving advice and counsel on actual projects. In similar fashion, my own and my colleagues help as AIA representatives on the National Advisory Committee on Highway Beautification have been utilized only for theoretical discussions.

In view of the above circumstances, I believe The American Institute of Architects is being inadvertently placed in a position of tolerating, or even approving, policies of which it disapproves — policies which are also in direct opposition to those of President Lyndon B. Johnson.

The President has stated:

"In almost every part of the country, citizens are rallying to save landmarks of beauty and history. The government must also do its share to assist these local efforts which have an important national purpose. . . . I hope that, at all levels of government, our planners and builders will remember that highway beautification is more than a matter of planting trees or seting aside scenic areas. The roads themselves must reflect, in location and design, increased respect for the natural and social integrity and unity of the landscape and communities through which they pass."

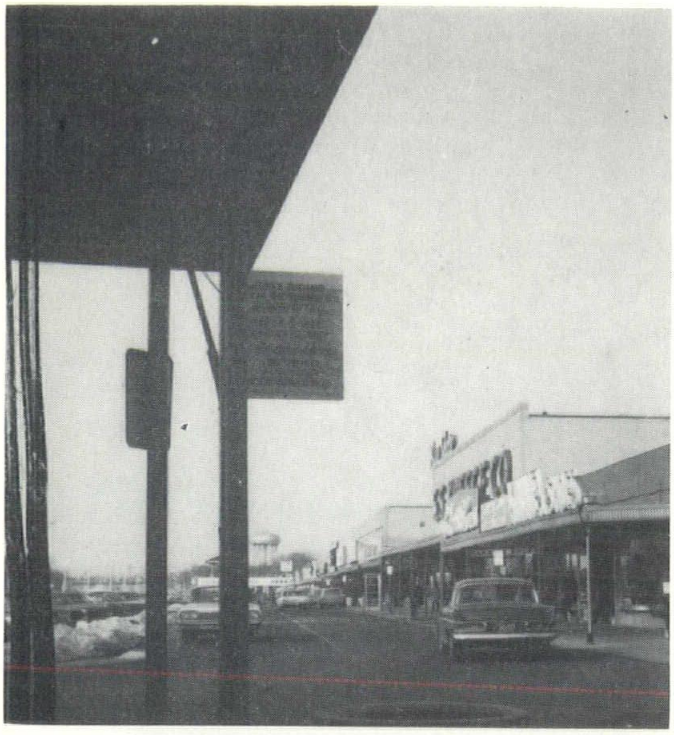
Apparently, his message has not reached the minds or hearts of those responsible for the design of public highways.

I, therefore regretfully offer my resignation, effective immediately, as a member of the National Advisory Committee on Highway Beautification of the Department of Commerce.

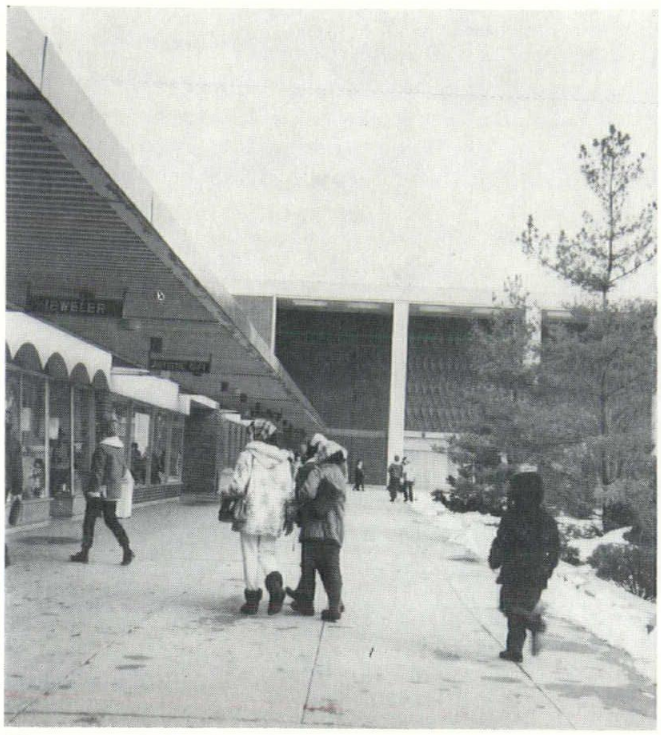
Very sincerely yours,
Morris Ketchum, Jr., FAIA
President

cc: Mr. Rex Whitton, Director, Bureau of Public Roads

Before there can be commitment there has to be awareness.



What kind of environment is created by this jumble of people, cars and signs.



Sign control, landscaping and separation of people and cars make this an enjoyable, attractive place to shop.

WHICH MILWAUKEE WILL IT BE?

The exhibit committee of the Southeast Section, Wisconsin Chapter A.I.A. prepared the following exhibit of contrasting examples of sites and buildings in the Milwaukee area for the purpose of creating community awareness of the gnawing problem of unsavory, unpleasant and largely unnecessary ugliness, and the ingredients that make it so.

The examples here shown (only a few of the total exhibit available through the Chapter Office, 3902 N. Mayfair Rd., Milwaukee, Wisconsin 53222) were chosen for their wide variety in age, style, cost and materials, demonstrating that none of these factors alone determine whether a building, a neighborhood or a park represents a desirable and useful addition to our city.

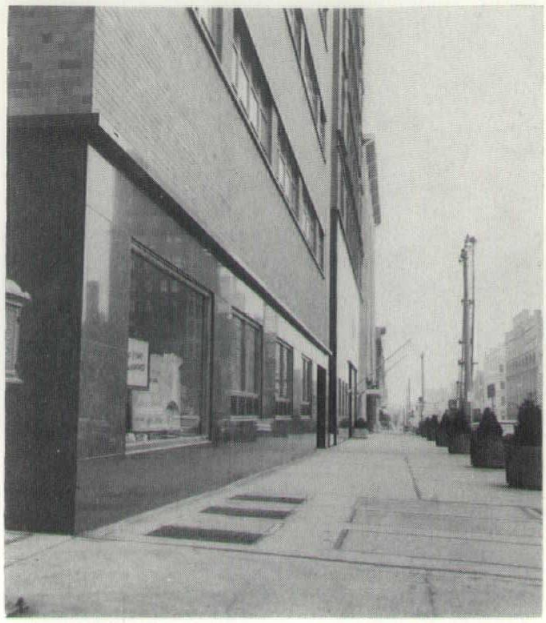
Milwaukee certainly has the resources to create a beautiful, efficient and coherent environment. Essentially three forces are necessary to get the job done: an enlightened and sympathetic government, the leadership and support of the business community and the design professionals of the community.

Government has the power to utilize programs available; it also has the power to regulate the size and appearance of store signs, establish a community tree planting program, and place power lines underground among other things. The city planning commission is the only agency with the authority to create the master plan which a progressive community such as ours needs to guide its development. Business and civic leadership is the element which can provide the necessary inspiration, finances and staying power. Architects and their fellow professionals are the only ones who can provide for the design skills needed to translate our social and economic needs into structures, spaces and beauty. However, the one most essential element is the backing of a knowledgeable and demanding public which knows the difference between the good and the bad, and just as importantly — insists on having the good.

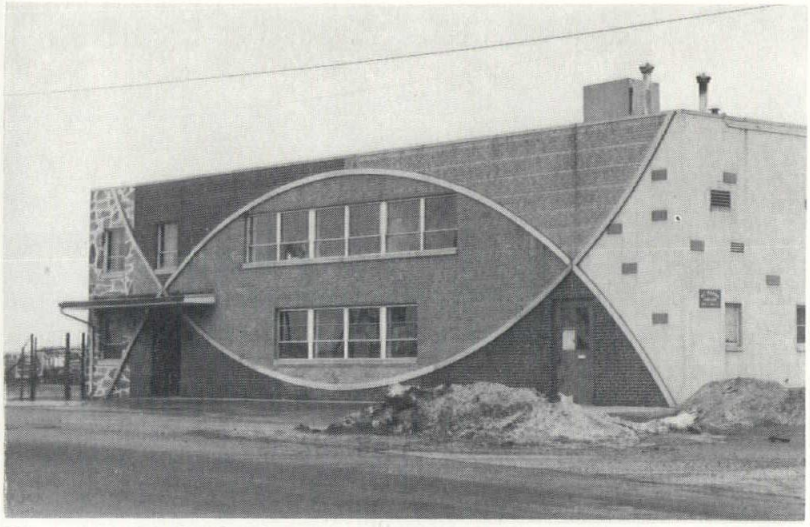
Today there are no kings, pharaohs, high priests, nobles, and very few wealthy tycoons to decree what shall be built and how. Today the ordinary citizen of our community—for the first time in history—the common man is on his own, and he has to commit himself. But before he can commit himself he has to be aware.

This is the purpose of this exhibit.

Photos by William Guerin, A.I.A.



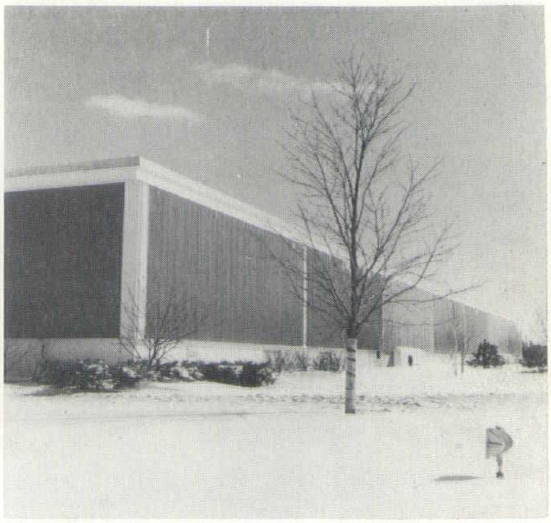
Two downtown Milwaukee streets. Where would you rather be?



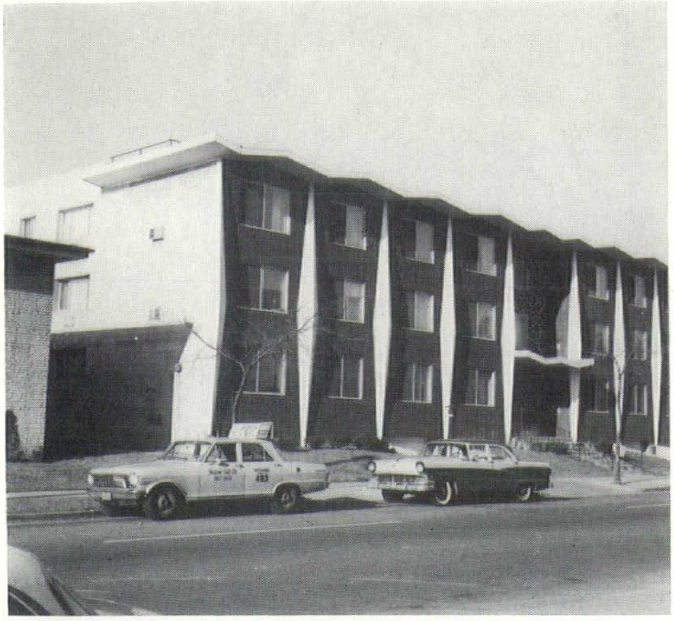
How many kinds of brick and things can you count in this industrial building?

Here is another industrial building. See the difference?

Our gateway to the world? Certainly, they store things here!

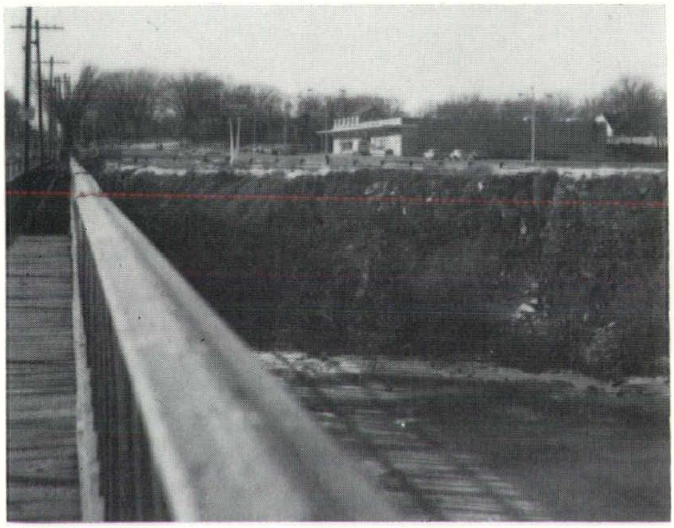


But they store things here too! Both buildings are warehouses.

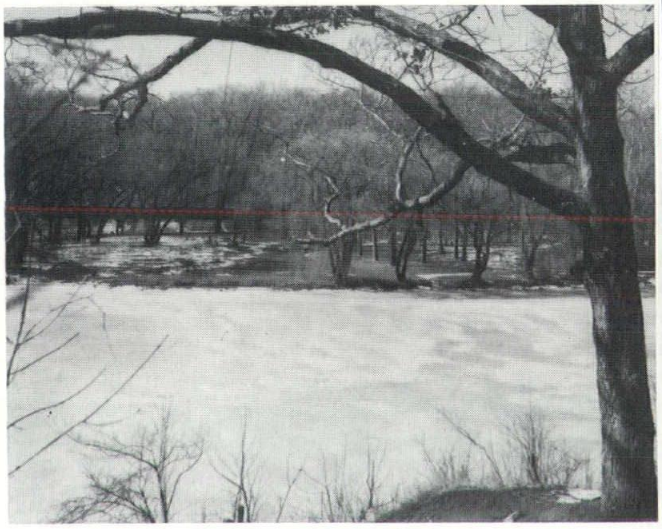


Far too many of our buildings have been conceived only as false fronts.

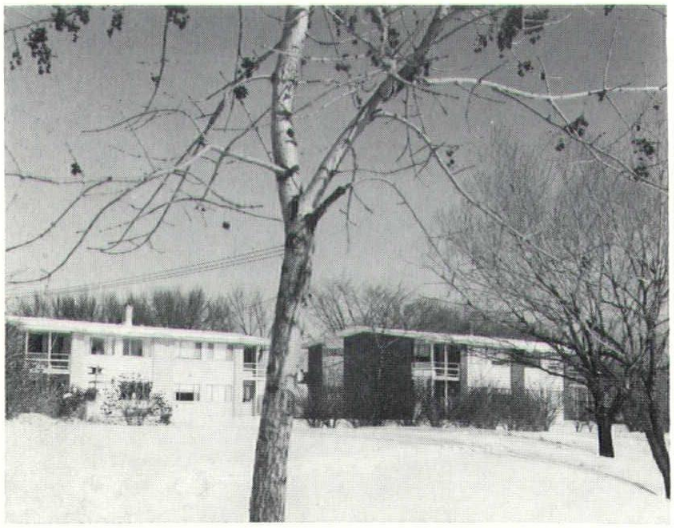
Coordinated design and a concept of the building as a whole here create an asset to the neighborhood.



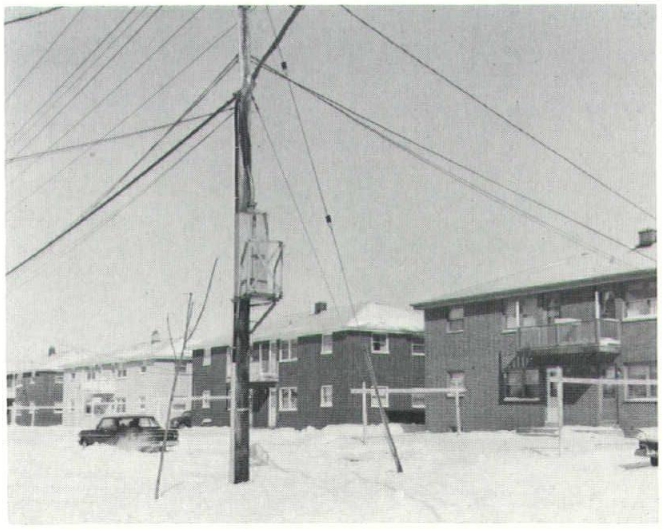
Why does the park stop here?



The same river bank looks like this just two blocks away.



Sensitive placement of buildings and landscaping create an inviting outdoor area.



The rigid site layout, unimaginative landscaping, and the lack of privacy make this an uncomfortable setting.

waf Wisconsin Architects Foundation

STATE STUDENT AIDS

All Wisconsin resident students studying Architecture out-of-state should be alerted to the benefits of State Assembly Bill 158, Section 36.16, Wisconsin Statutes, which grants up to $500 tuition equalization at any accredited tax-supported school. The State aid also benefits students of Veterinary Medicine, Forestry, and Dentistry not currently taught at the University of Wisconsin.

Investigation by the Foundation shows that the only requirements are: 1-year residency in Wisconsin, satisfactory completion of 1-year's collegiate work at an accredited institution, and good standing. There is no analysis of actual need or any other awards benefiting the student. Aid will continue throughout enrollment.

The amount of aid is to be equal to the difference of out-of-state tuition against resident tuition in Wisconsin ($325), but not to exceed $500 for any one academic year.

Information, forms and instructions can be obtained by writing to the Office of Student Financial Aids, 310 N. Murray Street, Madison, Wisconsin 53706. It is requested that each student, parent, or guardian report to the Foundation the amount of aid received.

In light of the above public aid, the Foundation's Tuition Grant Program, which has aided Wisconsin students to the amount of $30,475 since its inception, will be reviewed at its next regular meeting for future policy. Grants to date, up to $400, have been made only after the sophomore year on the basis of pressing financial need, good standing, and the Dean's recommendation. In any case, the Foundation's aids will continue in some form in the field of architectural education.

The State aid program is an interim matter and will continue until a program of Architecture within the University system is approved by the State Legislature, and the budget, faculty, and physical facilities are fully established for education within the State. All students studying out-of-state, therefore, should avail themselves of this State aid.

A.I.A. - A.C.S.A. TEACHERS SEMINAR

The National A.I.A. in combination with the Association of Collegiate Schools of Architecture held its annual Seminar for teachers of architecture at Cranbrook Academy of Art, Bloomfield Hills, Michigan, June 5 to 11.

Since 1960, Wisconsin Architects Foundation has contributed a total of $1300 toward this worthwhile project. Each year's contribution has carried a stipulation that the money be used by teachers of architecture who are residents of Wisconsin. The Foundation originally became interested in the Seminars through encouragement given by Mr. Karel Yasko, then State Architect.

With the sudden turn to a brighter future for architectural education in Wisconsin, the Foundation's Directors, at their Annual Meeting on May 10, appropriated $300 for the Teachers Seminar, pleased that at long last a contribution could directly benefit Wisconsin. Consequently, a letter was written to Dr. Fred Harrington recommending that two instructors involved in the new Program of Environmental Design be assigned to take advantage of the opportunity. Vice President R. L. Clodius advised that Professor Byron Bloomfield had been designated.

NEW OFFICERS AND DIRECTORS

Following the adjournment of the Annual Meeting of Wisconsin Architects Foundation on May 10 at Lake Lawn, the Directors reconvened to elect new officers and to receive the announcement of two new Directors, namely Julius Sandstedt, Oshkosh, and William P. Wenzler, Milwaukee, and the reinstatement of Maynard W. Meyer, Milwaukee, for a second 3-year term, the first mentioned replacing Messrs. Frederick J. Schweitzer and Eugene Wasserman. The result of the election was as follows: Sheldon Segel, Milwaukee, President; Allen J. Strang, Madison, Vice President; Harry Bogner, Milwaukee, Secretary-Treasurer. The other remaining Directors (total 9) are Ralph H. Kloppenburg, Milwaukee, Donn Hougen, Wisconsin Rapids, and Byron Bloomfield, Madison.

CONTRIBUTIONS

Rollin B. Child, Inc. — $250.
Producers Council — $126.

producers' council

Herb Rother

The Wisconsin Chapter of the Producers Council held a combined meeting of election of officers and May business meeting at the Rainbow Springs Country Club, Mukwonago, Wisconsin.

The 1966-67 elected officers are:

President: *Herb Rother — Azrock Flooring Products Div.*
1st Vice President: *Ralph Rozumalski — Barber Colman Co.*
2nd Vice President: *John Speaker — Kentile, Inc.*
Secretary: *Ed "Bud" Rosier — Ver Halen, Inc.*
Treasurer: *Bill DeLind — Libbey-Owens-Ford Glass Co.*

The Producers Council is always interested in obtaining new members. Company members or representatives interested in joining our Chapter of the Producers Council should contact Ralph Rozumalski, 3952 N. 76th St., Milwaukee, Wisconsin, for further information.

Lorenz

by Margaret Fish

Lorenz in a photograph by Stein taken probably in 1908 or thereabouts.

In May of 1886 an aesthetic immigrant arrived in the United States from the distinguished Academy of Art at Weimar, his destination Milwaukee where a job awaited him. It was to paint horses in the mammoth panoramas being produced inside an iron rotunda, at N. 6th and W. Wells Sts., by a large group of professional artists imported from Germany, who worked assembly-line fashion to meet public demand — soon to diminish for the excitements of life-scale scenes, such as the Battle of Gettsyburg or the Crucifixion, unrolled before viewers' eyes on canvases 25 feet high and 350 long.

He was Richard Lorenz, whose parents were Thuringian farmers and who had been a prizewinning scholarship student at Weimar. Paintings by him of the family farm, in lush opaque color, depict his family in rough peasant clothes of the kind that work in fields required. But photos of Lorenz made in the 1880's and 90's present him handsomely attired in stiff collar, folded silk foulard tie, well-fitted jacket and trim Van Dyke beard.

When Lorenz died in Milwaukee on Aug. 3, 1915, at 57, succumbing at last to a desperately resisted degenerative disease, the formal photographs reproduced alongside the newspaper obituaries portray him still fastidiously turned out but considerably more dashing, in caped greatcoat, wide-brimmed Homburg hat and graying mustache and beard. In candid camera shots, taken on the roof of the Mitchell Building outside his studio in the mansarded loft, his dress is careful but his dark hat is big, in slouch style, and he has a bandana handkerchief knotted around his neck in cowboy fashion. In another candid picture, taken by a professional lady photographer in his studio, circa 1900, a moody Lorenz is seen in his underwear shirt caught against a background of Indian studies. This is th most unforgettable Lorenz portrait of all, a piece c camera artistry that will never seem *dated*. His mien i all — early, intermediate and late photos — is uniform grave, sensuous, gentle, determinedly aloof, sentien wary and weary.

The local newspaper obituaries termed Lorenz th foremost painter of the American West, after Frederi Remington who had died seven years before. Th newspapers named the students he had taught at th old Wisconsin School of Art, where he became the firs instructor in 1889, coming back from his first year i the West, spent mostly in California and Texas, t accept the post. They were artists who achieved dis tinguished careers of their own, among them Alexande Mueller, Louis Mayer and Edward Steichen — th latter two forceful artists still — who were amon founders of organizations that grew into the Milwauke Art Center and the art department of the Universit of Wisconsin — Milwaukee. More accurate in estimat ing Lorenz than the newspaper obituarists, who empha sized the Western aspects of his work, was the write of the brief and excellent foreword to the catalog fo the memorial exhibition of his work, staged by th artists of Milwaukee in May of 1916. He observed "Richard Lorenz, the most distinguished artist who ha lived his life in the city of Milwaukee may be ranke among the best *historical painters of America.*"

Thousands of visitors saw in the exhibition o Lorenz' paintings at the Milwaukee Art Center las month, in a 104-item collection assembled fro owners throughout the Midwest and far away a

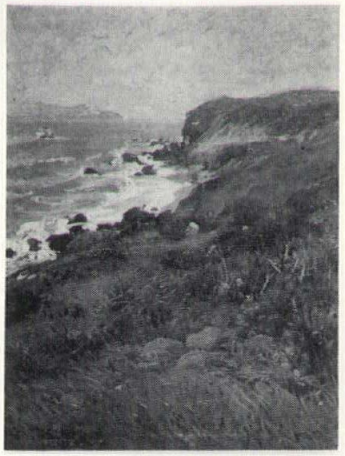
A candid camera shot of Lorenz taken in his studio in the early 1900's.

E LORENZ FARM, *one of the few European paintings by e artist extant in Milwaukee. He became preoccupied th light early, this work indicates, and was influenced by ecepts of the French Barbizon school, precursor of pressionism.*

Collection of Mrs. Elsa Deuter

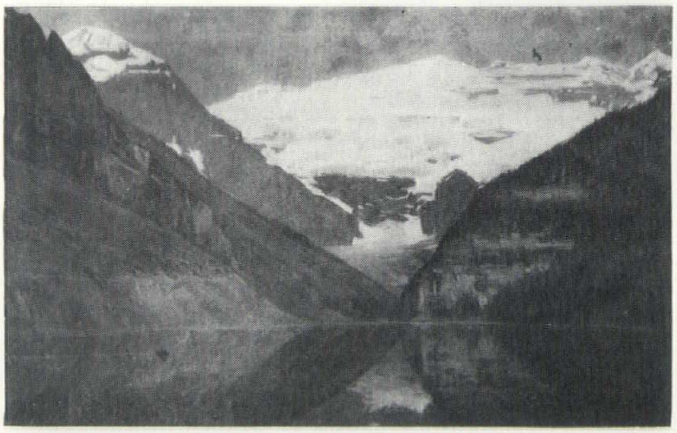
PORTRAIT OF A MANDARIN WOMAN, *one of the earliest paintings by Lorenz made during his sojourn in San Francisco, where he visited Chinatown, in 1887-88. The paint quality is extremely tactile, a sensual surface created by brush strokes which model the face and gown and by abrupt impasto thrusts which create the ornaments.*

Collection of A. J. Schrager



MONTEREY COAST, *also an early American oil, very poetic with overcast gray skies and surging sea against brush covered bluffs.*

Collection of A. J. Schrager



BANFF–LAKE LOUISE, *an underpainting by Lorenz demonstrating his masterful compositional power. This is a work in which details and final livelier color were to be added.*

Collection of Max B. Karan

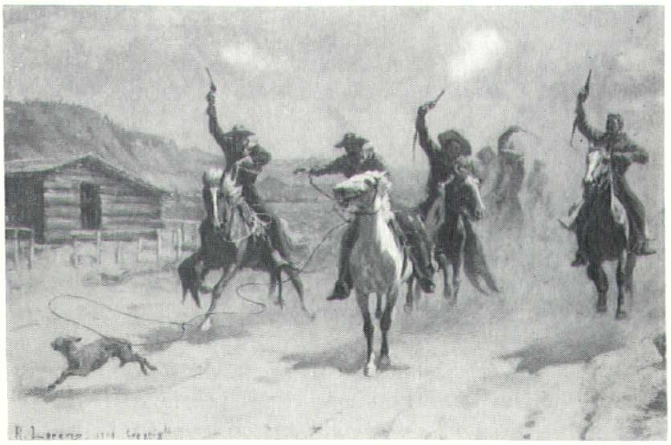
witzerland, that he painted not only the wild Ameri- n West but also Milwaukee genre, Wisconsin lakes d landscapes, and lumbermen in the north woods. Lorenz' day, the nation sensed the passing of the ontier and of all it connoted in the American char- ter and economy; so viewers then would consider s paintings on the subject as history recorded in sthetic terms. They admired and bought the local nre scenes that he produced, but probably few ought of them as historical. But to us today they are much history as the Westerns — all of them records gether of aspiration and sentiment as well as of gone events and facts. They equally were evoked by orenz' fluent brush to existence as permanent as oil int and canvas can be; and they are expressed with sionary insight in a visual language of living light, quisite design and harmonious color. Lorenz' poetic sion — emerging on the farm, nurtured in intellec- ally spacious Weimer where Goethe and Schiller d lived, and brought to wisdom during years of timacy with a dread affliction — was freed by his markable technical achievements in which there was t the slightest smack of tour de force. His natural egance precluded any flamboyance.

The writer of the 1916 catalog foreword reported at Lorenz "...did not take himself over seriously as master. He professed always to be a student, with the sult that his important compositions are not numer- s, but his sketches abundant and very beautiful. It safe to say that he found his greatest joy in the oquence of his sketches." There were scores of rger paintings listed in the inventory of works found Lorenz' studio, compiled by court order after his eath, but there were hundreds of sketches, and dozens these are in the possession of a Milwaukeean, asterly little works with a fresh immediacy and calm uency that give them permanent importance.

Edward Steichen, who became first an accomplished ainter and then one of the world's great creative hotographers (he is now director emeritus of the Museum of Modern Art photo department), wrote ecently: "...We all felt his pictures of the 'Wild West,' cowboys and Indians, were more convincingly real than the work of anyone else at the time." Lorenz evidently went West whenever he could afford the time and money, to *experience* the freer life there as well as to record it. Lorenz learned to appreciate nomadic life during boyhood when he read descriptions of it in Old Testament stories....of existence close to primitive human needs and led where nature's beauty and savagery remained largely unmitigated. There is a photograph of him taken in the West, in which he looks neat and reserved, as always. He was truly —

and probably with intent — a "child of nature," a phrase from great-hearted Louis Mayer, who probably knew and understood Lorenz best. But the artist liked a regular bath in a tub, a comfort of domestic civilization. His great-niece, who lives in Milwaukee, owns the small portable bath which he took along on his Western journeys. The spacious West drew him, and undoubtedly he made friends there, but he faithfully returned to Milwaukee where he was welcome and fussed over in several cosy homes in which, invariably, there were lively children who were the truest delight of his life. Mayer wrote shortly after Lorenz' death: "Amongst the cowboys of the west, amongst farmers and working folk, but chiefly amongst children, he felt at home."

PORTRAIT OF A YOUNG INDIAN CHIEF, *a large sketch in which the flaming colors and fluent brushwork are especially superb.* *Collection of A. J. Schrager*



COMING TO TOWN, *a zesty depiction of rough high spirits in the West. Here is one of Lorenz' brilliant paintings of a white horse, taking light like an opalescent pearl.*

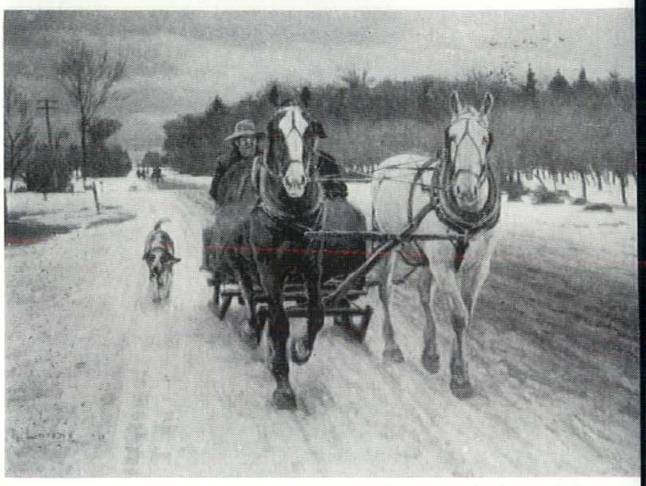
Collection of A. J. Schrager

THE PINK DRESS, *in which an impressionist handling of light gives life to the depiction. This was painted in Tippecanoe.*

Collection of Miss Edith Kaufmann

INTERIOR, *a soft lighted domest scene done in gra ed reds and green The aura of ps chological isolati amid the cosiness home makes th work especiall memorable.*

Collection Wisconsin Scottis Rite Bodi



SLEIGHING — HALES CORNERS, *another depiction of impend ing storm, a poetically interpreted theme which reoccur in Lorenz' work.* *Collection of The Hon. Henry S. Reus*

COMMISSION ROW HORSE, *one of Lorenz' master works i which he evokes with especial intensity the patient hope lessness of the horse which 'stands and waits' amid th heavy snow. The fall of filtered light is also particular lovely here.* *Collection of Mrs. Edward T. Hoffman*

CREDITS: St. John Bosco Church, Chicago; Architect: Belli & Belli, Chicago; General Contractor: Chell & Anderson, Inc., Chicago; Lathing and Plastering Contractor: William A. Duguid Company, Chicago

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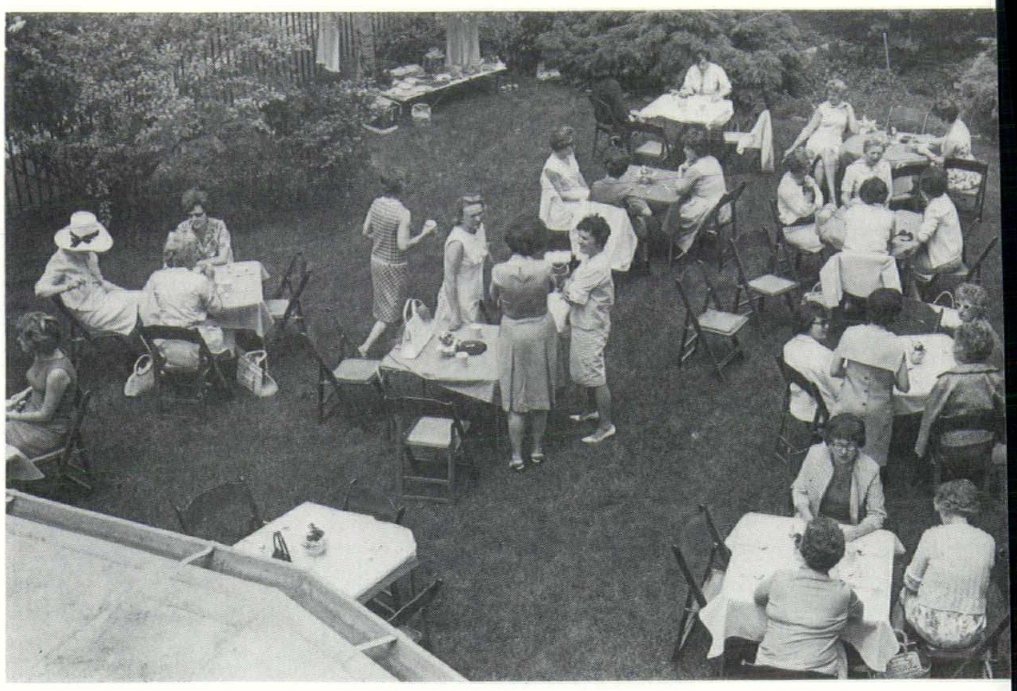
View of the picnic scene from the first floor of the Segel Home.



Townhouse picnic in Milwaukee

The Women's Architectural League of Milwaukee held its annual picnic at the residence of Beverly and Sheldon Segel, 2913 East Newberry Boulevard. A perfect spot for the occasion. Handmades — clothes, trinkets, gadgets, accessories, art objects, bakery, jams, preserves, spice recipes, etc., all donated by loyal WAL members wer auctioned, to benefit Wisconsin Architects Foundation.

Mrs. Ken (Naomi) Schaetz rearranging items to be auctioned, while dresses advertis themselves gaily from the birch tree.

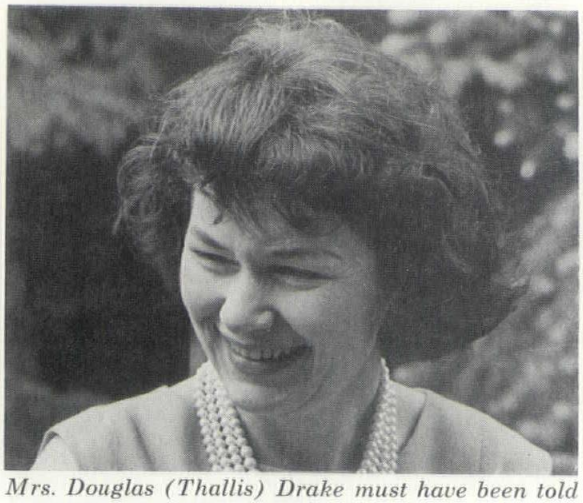
Mrs. William (Marion) Carter, why ever so serious?

Gracious hostess Mrs. Sheldon (Bev) Segel.

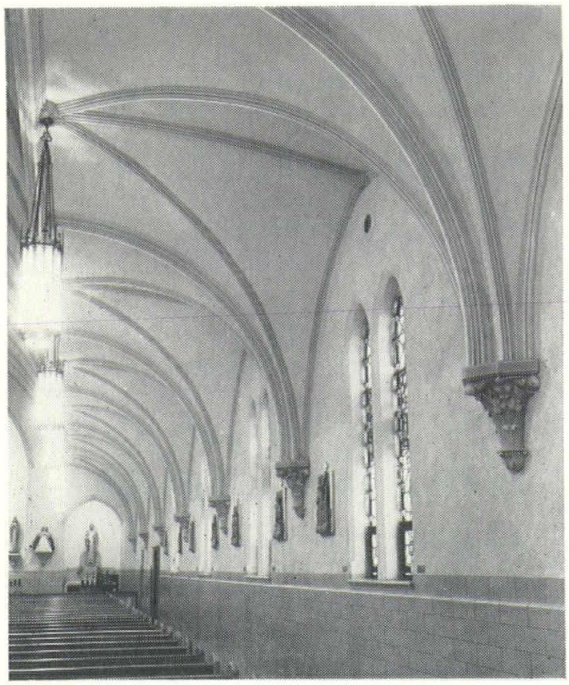
Mrs. Thomas (Diane) Torke serving her delicious chicken to members and guests seemingly eager to test what the bouquet promises.

Mrs. Robert (Bonnie) Inman determined to keep the food and coffee situation under control.

Mrs. Francis J. (Ann) Rose newly elected President of WAL.



Mrs. Douglas (Thallis) Drake must have been told something incredibly funny.



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automation · instrument for efficiency

Dr. G. Neil Harper

It's always been a delight for me, as an engineer, to associate with that particular combination of artists, businessmen, diplomats, psychologists that our society calls the architect. When that opportunity is combined with a native and natural professional interest of mine, that of computation, it is a double pleasure and delight to share with you in the conference on that theme.

I have a long-standing personal habit of trying to ascertain from the dictionary the exact root of the words about which I am supposed to be speaking. Automation is no exception. That word comes from the Greek "automatos" which means, in itself, "self-acting." Hence, the implications of that particular word, "automation," are rather far-reaching. For example, one could call an automatic opening and closing door a part of our total automation picture. I'm going to limit my talk this afternoon to the relatively limited and very narrow band of the total automation scheme as one might derive from the Greek word to that series of applications of the electronic digital computer. By the same token, I will not have very much to say about the social implications — legal, economic implications of the use of computers. There are a number of very well known works in these areas. As a matter of fact, just recently the *New York Times, April* 24, had a whole series of articles on the social implications of automation, particularly the advent of the computer.

To outline the presentation which is to follow, I would like to address myself to some seven or eight areas to which the computer is beginning to find application in the office. Chuck Thomsen this morning gave an excellent presentation (see June WISCONSIN ARCHITECT) of some of the design ideas that computers are currently being used for. Since my topic is supposedly "Automation Instrument for Efficiency," I have tried to single out some of those little tasks in the office which, though perhaps not very exciting in themselves, are time-savers in the office and something which, if you had a computer, or if you had convenient access to a computer, you could use, perhaps to increase the efficiency of your office. In particular, I'd like to talk about these six of seven areas.

First, I have a list of some slides of some strictly clerical kind of work which the computers currently are being used for in our office.

Second, just one or two quick slides of an accounting and control system which is vital to the successful operation of any practice.

Third, something on architectural applications. We have two or three of these in our office so we're not concentrating on the architectural design to the same extent that Mr. Thomsen has.

Fourth, a word or two on planning. We have two or three interesting projects in the office on which we've used the computer — thought I'd mention that.

Fifth, some work on estimating.

Sixth, something about mechanical and structural engineering and last, just a word or two about future applications.

In conclusion, I would like to offer a few comments on the ways in which a Wisconsin office, the small, the normal practice of architecture as it is in the United States, the office of somewhere between five, fifteen, twenty-five men, where that kind of office can get computing power, at what cost, just what steps you would take. I think, as I understand the practice of architecture in Wisconsin, the bulk of the firms are smaller firms and, therefore, perhaps might be interested in the topic of how can you gain access to a machine to do some of these things which you've been hearing discussed.

Now, as I promised you, I have a series of about a half a dozen slides which are nothing more than clerical work which is currently being carried out on our computer. If you have a computer in your office, it is not going to be busy all the time, therefore, you try to find other tasks in the office which it can perform effectively and efficiently, particularly since your secretaries are frequently occupied in typing those personal letters which cannot be put into some kind of a standard form. In an office, no matter how large or small, some necessary organization has to go along with that office and in the Chicago office we have about 400 people; therefore, we have relatively large organizational problems.

This first slide is simply a list of typical computer output. This goes to a general partner, for example, listing what the project name is, who the general partner and project manager in charge are, who the senior designer is, senior job captain, senior architect, senior structural engineer and mechanical engineer and the field architect. This is kept on punch cards. It's nothing more than a listing operation — it's not really necessary to have a computer do this — but as long as you have a computer around, it's a great deal easier to change one or two punched cards than it is to have a secretary spend 15 or 20 minutes retyping the complete stencil on this thing. That's an example of an overall office personnel list as a general partner sees it, by project and by the senior personnel involved.

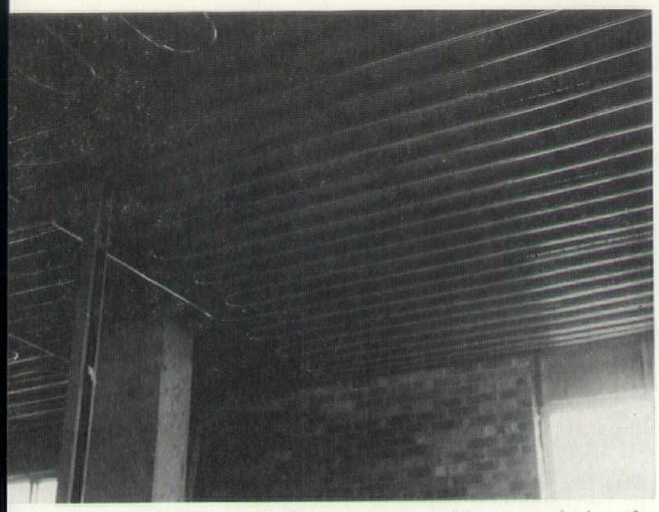
The second slide is another type of personnel list which is seen by the department head, for example, This is for the structural section. Each of the structural engineers are listed along with the jobs on which they're currently working. Those jobs are divided into three categories. They're either preliminary design kind of work or working drawings or they're construction. Again, it's a good deal easier to change just one or two cards to shift the project from one status to another status, or shift a project from one engineer to another. It's easier to change the punched card than it is to retype a whole series of stencils.

Third — again, these are all clerical kind of operations — this is a telephone directory for our particular operation. We try to get this on one page rather than having it in a little book.

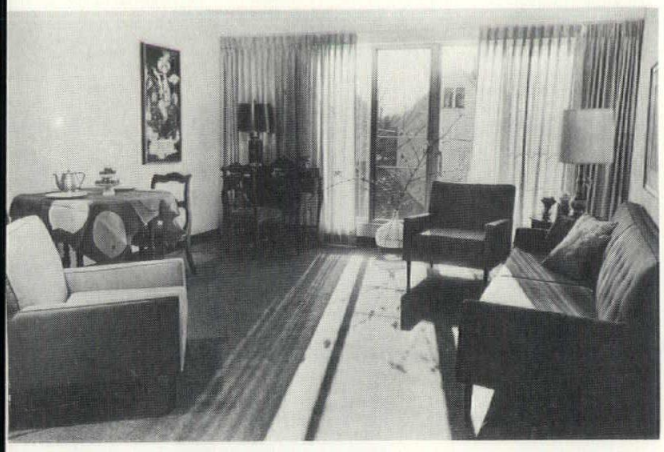
Continued Next Month

Hydronic Heating goes high rise with plastered ceilings

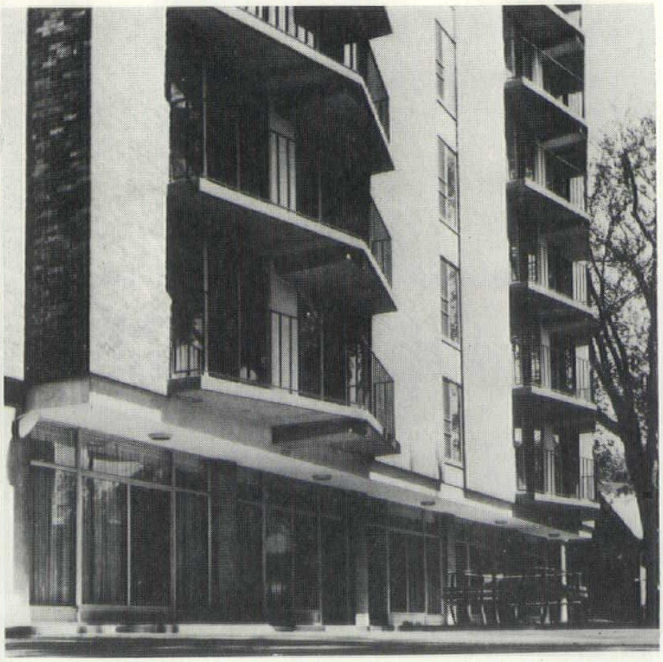
. . ancient Roman design solves modern heating problems



Ceiling installation of the copper tubing used in the Hydronic Heating System for Zonta Manor Apartments.



Finished living room in Zonta Manor Apartments.



Outside view of the Zonta Manor Apartments.

One of the newest buildings gracing downtown Milwaukee also incorporates some of the most advanced design features. Recently completed, the Zonta Manor Apartments, rises some 14 stories on the Milwaukee skyline, was designed by Willis and Lillian Leenhouts, architects, and was built specifically for senior citizens.

Zonta Manor Apartments has many desirable features for its golden age residents. It is conveniently located close to shopping and transportation. Noise transmission from one apartment to another is at a minimum. Temperature is even throughout all rooms in each apartment — from ceiling to floor — and each apartment has individual thermostats for temperature control. And most important for housewives, circulation of dust and dirt is at a low level.

The architects achieved the latter objectives through use of a unique heating plant known as the Hydronic Heating System. Basically, the Hydronic system consists of copper tubing imbedded in plaster, with water circulating through the tubing. This warms the ceiling, floor or walls where the tubing may be installed, which then warms the room.

"Unlike most heating systems which warm the air," Mr. Leenhouts said, "the Hydronic Heating System warms the ceiling, floor or walls and contents first — then the air."

"The basic principles of the Hydronic Heating System are not new," he went on to say. "Actually, the ancient Romans were known to have used the Hydronic system in their lavish baths." "For example, the famous baths in Bath, England, also utilize the Hydronic principle," he noted, "and the only significant difference is that the system the ancient Romans used was based on air circulating in the tubing." The method used in the Zonta Manor Apartments is based on water circulation."

The present Hydronic Heating System came into limited use as late as pre-WW II and was used again after the war on a piecemeal basis. Only recently has this system enjoyed wider usage. With over eighteen years of experience using this method, Mr. Leenhouts first installed it in his own home. He described the following steps in installing the Hydronic Heating System:

First, the concrete slab is poured. Cast within the slab are inserts for attaching the metal lath. (In Zonta Manor Apartments, for example, by isolating the plastered surface from structural slab above, through use of self-furring hyrib metal lath, the heat is radiated to the area it was designed for. In addition, better sound isolation is assured from the apartment above.

Next, half-inch copper tubing is installed in the ceiling, floor or walls, depending on the specific heating design. The tubings are then tested at 200 lbs. of hydrostatic pressure for leaks.

The plaster is then applied over and around the copper tubing. The thickness of the plaster required is determined by the job requirements listed in a special recommendations bulletin for "Radiant Heating," as

Continued on Page 23

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Continued From Page 21

ublished by the Gypsum Associa-ion, and obtainable from the Mil-aukee Area Bureau for Lathing nd Plastering. (For the Zonta Manor Apartments, regular gyp-um plaster was used.) Next, the laster must be cured before water n the copper tubing is heated. Here gain the Milwaukee Area Bureau or Lathing and Plastering will be f help, as the Gypsum Association ublished standards detailing cor-ect aging periods for plaster used ith radiant heating systems are btainable.

Mr. Leenhouts prefers to install he Hydronic Heating System in lastered ceilings, but he points out hat floor installation has its advan-ages in some cases.

With the Hydronic system, room eating occurs as follows: When he thermostat calls for heat, a ump kicks on that circulates the ater in the copper coils. This cir-ulation of warmed water in the oils heats the coil itself, and the oil heats the plaster, which in turn eats the room contents and the ir. Therefore, it's the radiant surface *which creates the heat.*

The Leenhouts' feel that the Hydronic Heating System in plastered surfaces will play an important role in popular heating methods selected for buildings of all types in the future. Their optimism stems from the many advantages of the system, which they described as:

Fast heating — because the ceiling, floor or walls are already warm;

Uniform temperature — no hot or cold spots at ceiling or floor;

Clean — because there's no dust and dirt circulating in the air, which is common to all heating systems that employ a blower;

Eliminates radiators — which often become dirt catchers;

Economy — at present, this system is no more expensive than others, and further cost reductions are expected as the system becomes more in demand.

Other related benefits that tenants of the Zonta Manor Apartments enjoy are improved sound control and space saving of 6% of the floor area, through use of 2" solid plaster partitions.

Both Mr. and Mrs. Leenhouts are members of the American Institute of Architects, and Mrs. Leenhouts is also an active member of the Society of Women Engineers.

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Draftsman wanted for small architectural office in hunting, fishing, skiing recreation area Northern Wisconsin. Mostly commercial and institutional work. Write Eric Friis, AIA, Route 2, Eagle River, Wisconsin 54521, or phone 510 Eagle River.

Photograph taken in the Zonta Manor Apartments, Milwaukee — Willis and Lillian Leenhouts, architects.

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