

The pros and cons of a Milwaukee Landmark

The Arts in a Democratic Society

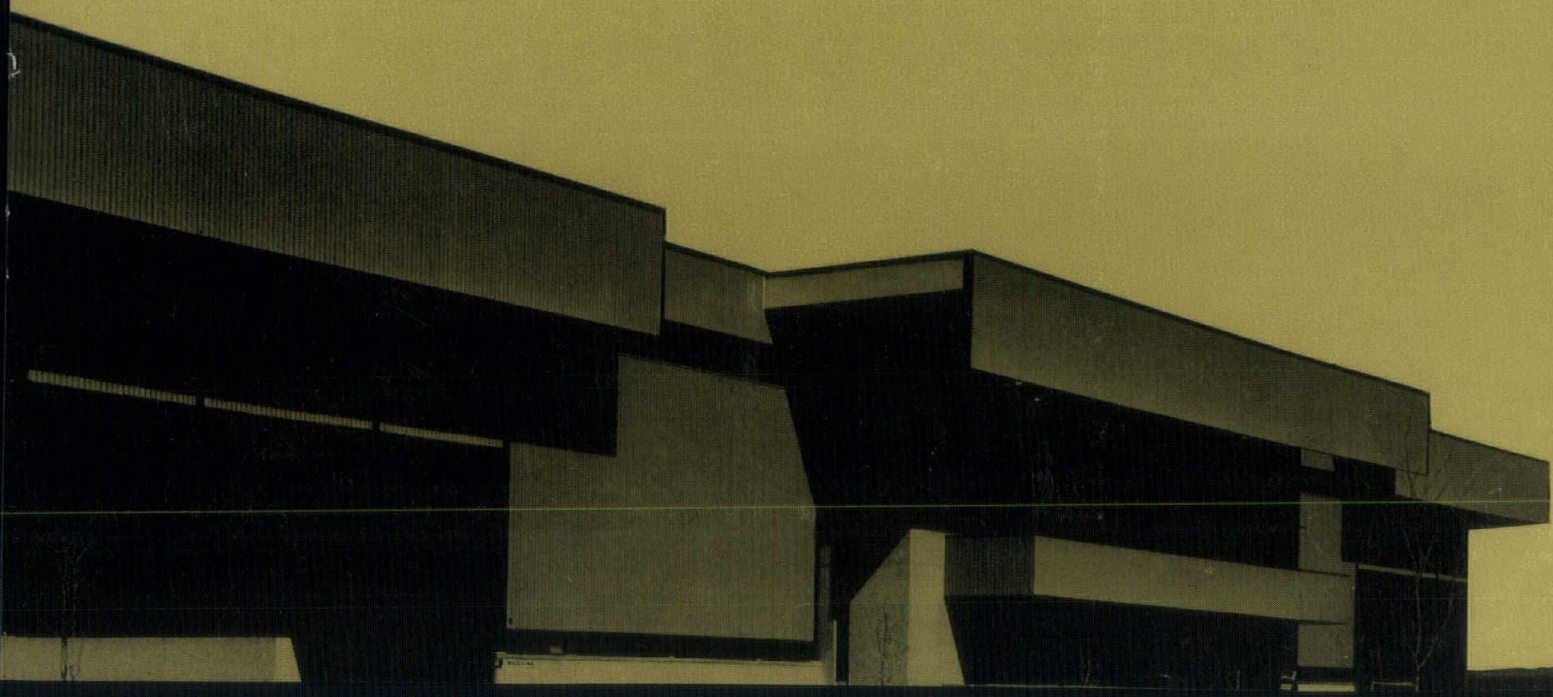
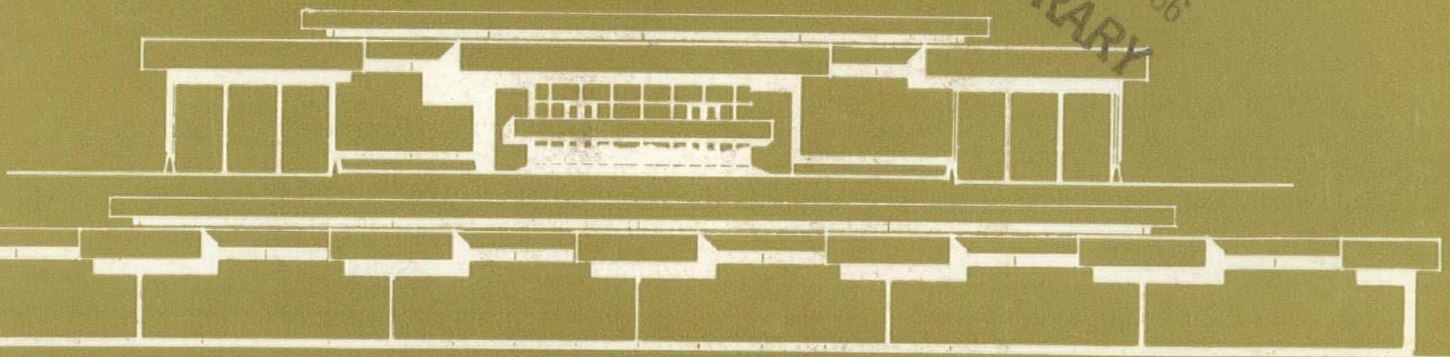
Significant Contribution to Industrial Architecture

wisconsin architect

october / 1966



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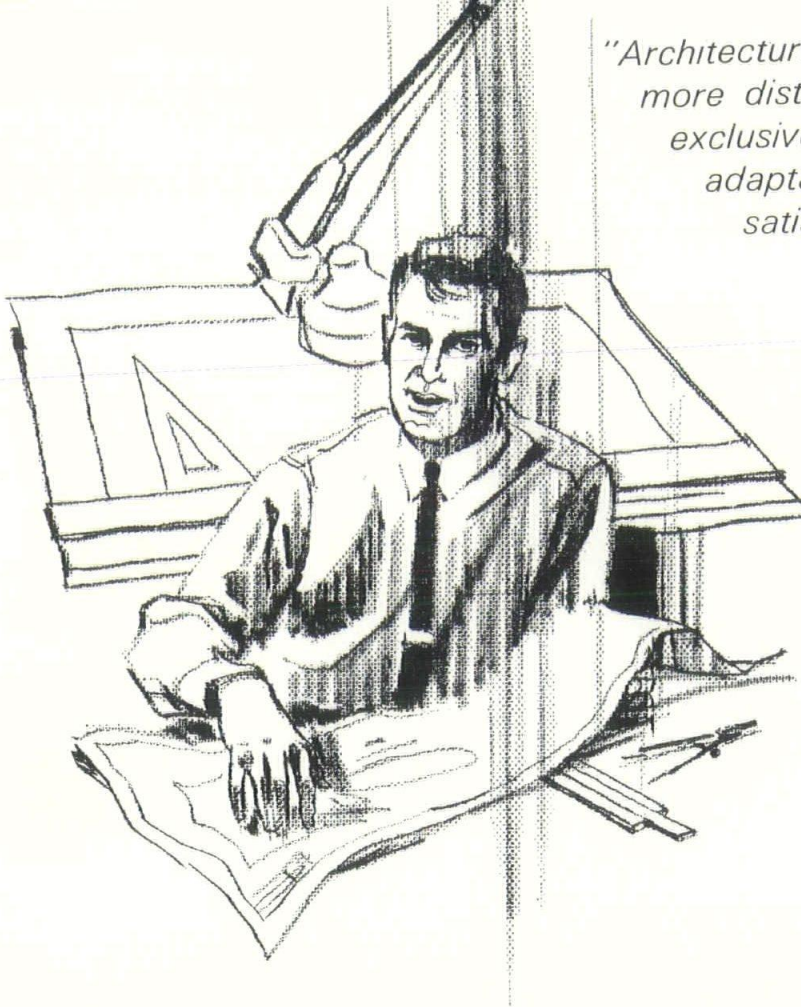
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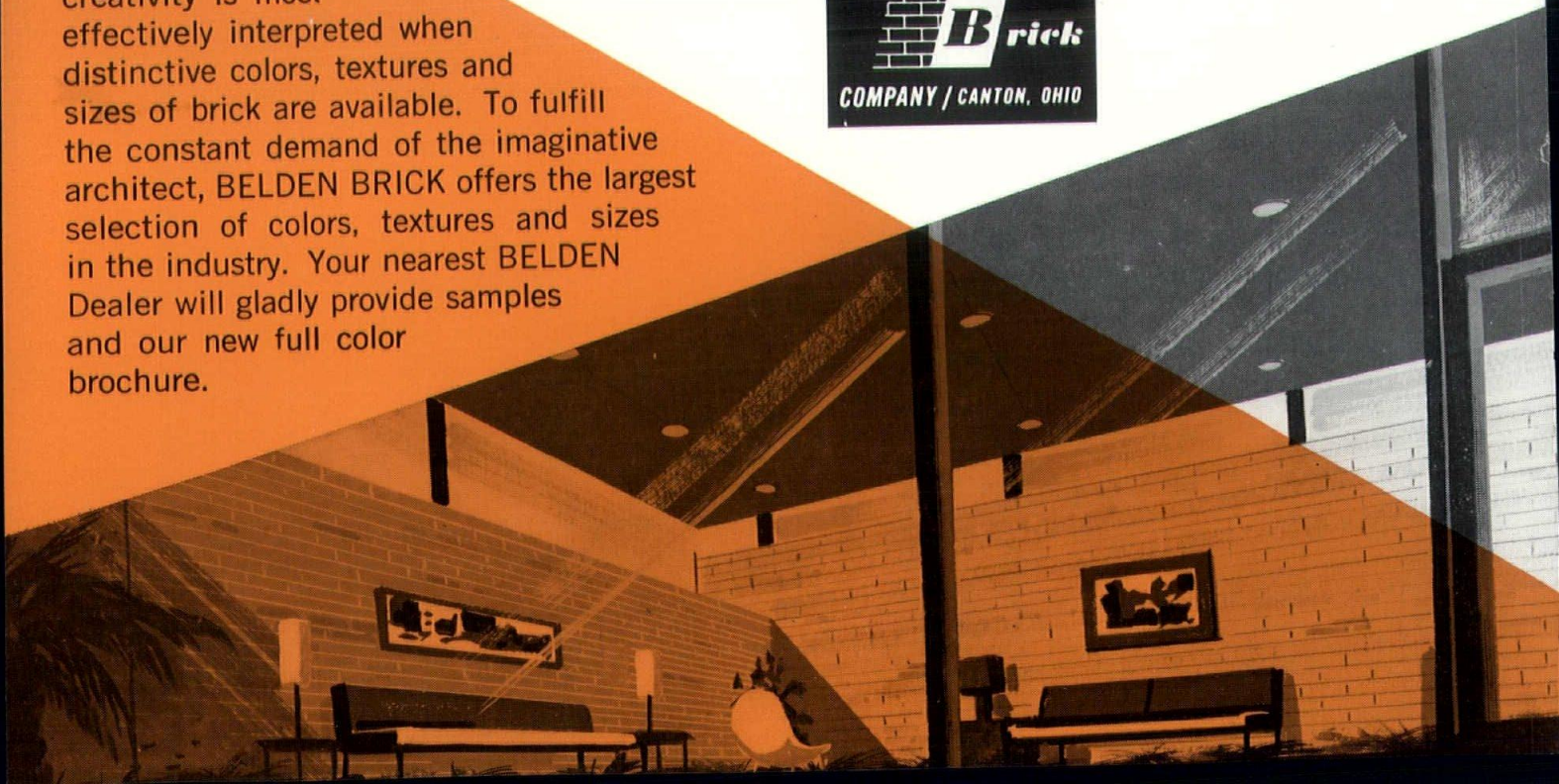


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index

- 7 **Critique**
Experts' opinions on your magazine
- 9 **Editorial**
Architecture, the hub of all the Arts
- 11 **Civic Design**
Milwaukee's contribution to pop art
- 12 **Chicago Northwestern Depot**
The pros and cons for its preservation
- 15 **Wisconsin Architects Foundation**
Monthly report
- 16 **Close-Up**
An architect's contribution to industrial building
- 21 **The Arts in a Democratic Society**
A discussion of differing views
- 23 **Notes of the Month**
Events, awards and miscellaneous items

notes of the month

Governor Knowles presented the 1966 Governor's Awards in the Arts on September 24 to August Derleth of Sauk City; Georgia O'Keeffe, Taos, New Mexico; Ralph Votapek, New York; The Johnson Foundation, Racine; Elsa Ulbricht, Milwaukee; Milwaukee Symphony Orchestra, Milwaukee, and The Marine National Exchange Bank, Milwaukee.

The seven award winners were chosen by a panel of judges which included George Howerton, Dean, Northwestern University School of Music; Donald Key, art editor, "The Milwaukee Journal"; W. E. Woolfenden, director, Archives of American Art, Detroit, and Jack Rudolph Arts Editor, "Green Bay Press Gazette."

The Governor's Awards were made under four separate categories: for creativity in the Arts; performance in the Arts; support of the Arts; and institutional and organizational achievements in the Arts.

FOR CREATIVITY IN THE ARTS

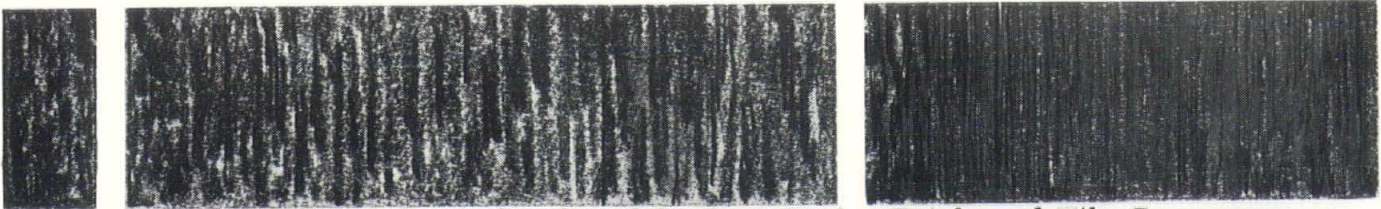
Georgia O'Keeffe is probably America's greatest female artist of this century. She has gained world-wide recognition through exhibitions of her paintings and numerous honors and awards.

August Derleth is the author of more than 100 books, set mainly in the history and lore of Wisconsin. He is an editor, publisher and a teacher at the University of Wisconsin and the Rhinelander Creative Writers Workshop.

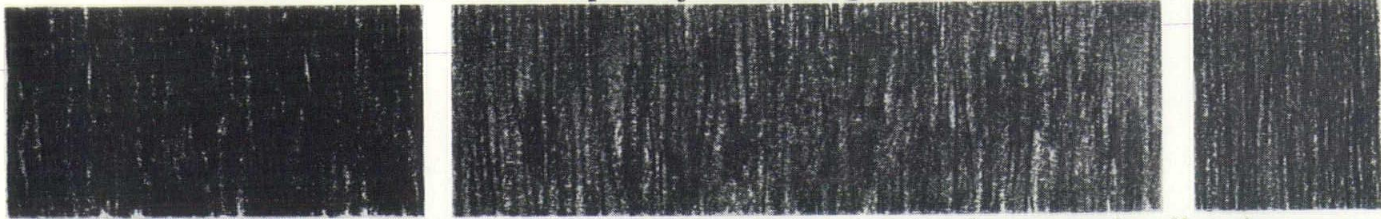
PERFORMANCE IN THE ARTS

Ralph Votapek was the first place winner of the Van Cliburn International piano competition in 1962, bringing national acclaim to himself and his native Milwaukee. He is now well established as one of the world's foremost pianists.

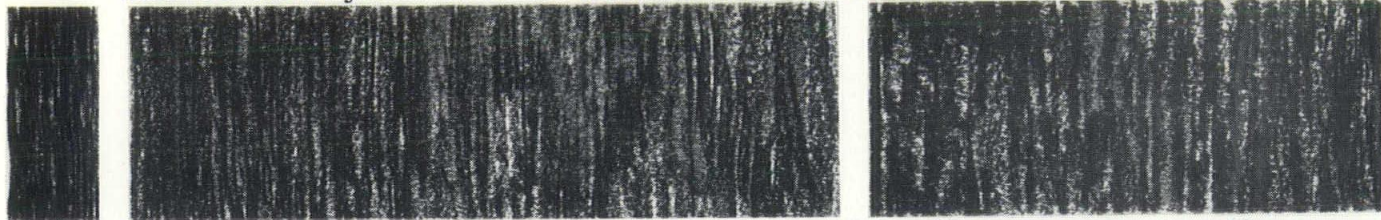
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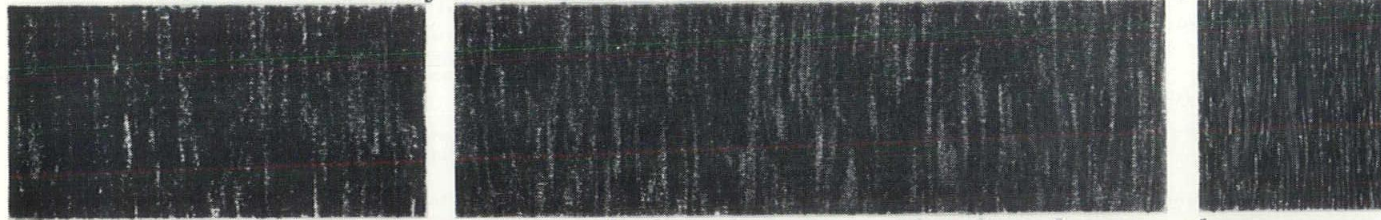
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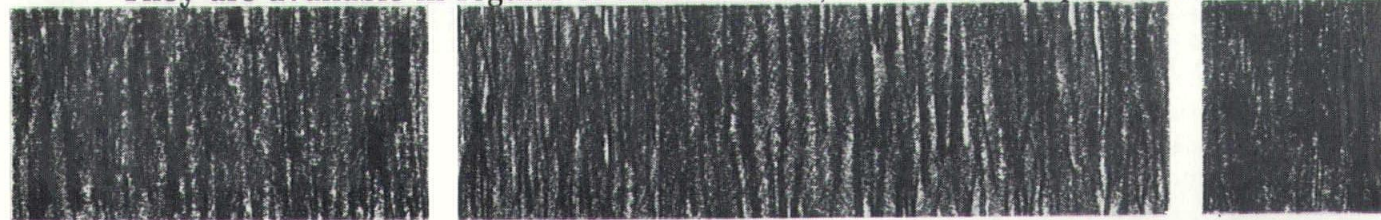
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critiques

AIA Editor's Conference at the Octagon in Washington, D.C., Sept. 7-9, 1966

Opinions of the experts about your magazine:

EDITORIAL CRITIQUE by Ernest Michel

In my judgment WISCONSIN ARCHITECT, the official publication of the Wisconsin Chapter of the American Institute of Architects, does an outstanding job of spanning architectural reader interest. Its articles are sufficiently varied in content to give a much desired fresh outlook in each succeeding issue.

While I realize that these magazines are published primarily for the AIA regional membership, few of them seem to hold much appeal for the non-architect. Yet the circulation of WA counts two non-architects to every architect in its readership. WA is much improved in this respect by the introduction of the walking tour features. . . . Articles of this type would do credit to any regional book by spreading its appeal beyond the architectural community.

The diversity of architectural subject matter in WA articles is impressive. These run a broad gamut indeed, touching on a variety of matters that help to carry the publication well beyond a narrow band of interest.

The "Notes of the Month" feature is well written, and adds a fine touch of interest to the index page. It seems to me, however, that WA is more interesting than technically valuable to its architect readers, since it avoids technological emphasis in any important degree.

WA displays good balance on art and editorial, particularly in the roster and convention issue. This is a well edited magazine.

GRAPHICS CRITIQUE by P. M. Dunbar

TYPOGRAPHY: (consistency, readability, contemporary)

Very good!

ILLUSTRATIONS: (understandable, do they illustrate story well, are they of good quality — art or photos?)

Very good! Suggest sometimes less formal layout of photos.

COVERS:

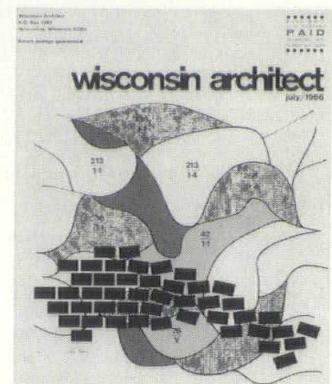
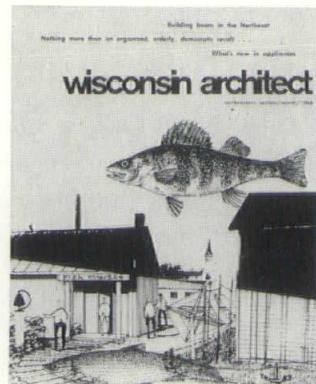
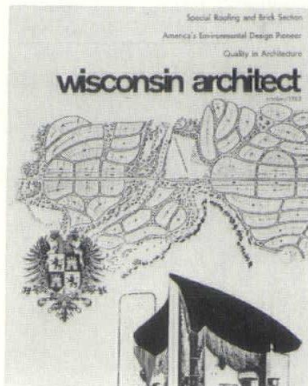
Very good!

BASIC LAYOUT: (is an over-all image projected, does magazine follow one style or order throughout, is general look attractive to audience?)

Very good!

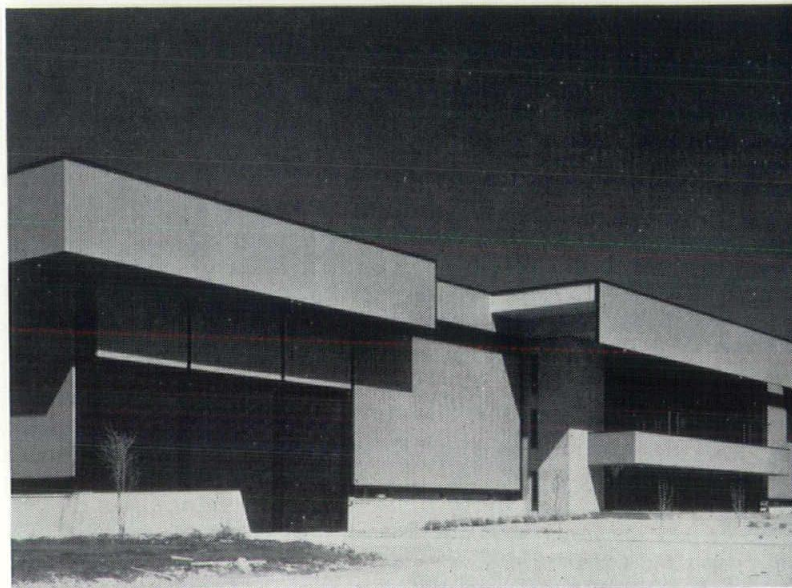
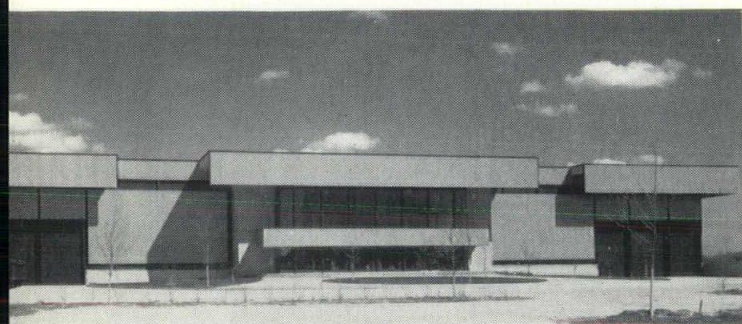
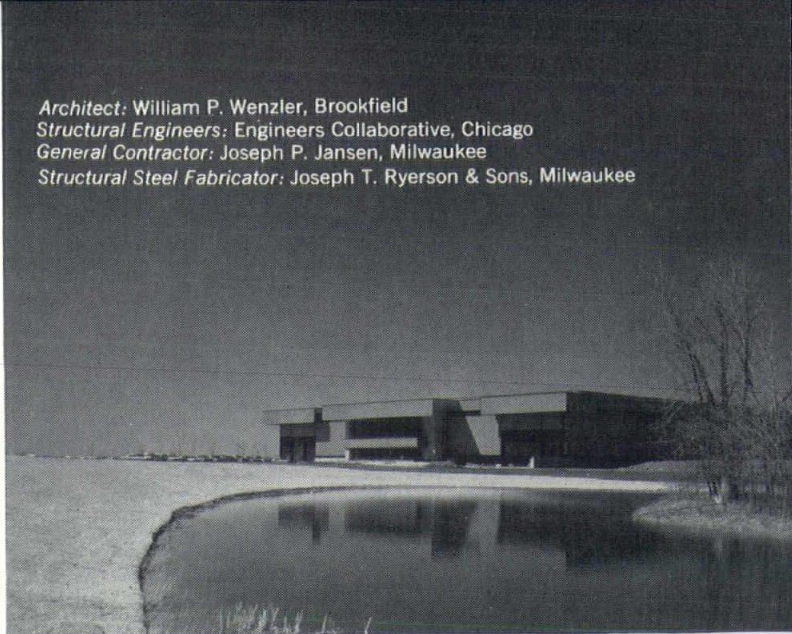
GENERAL OVER-ALL IMPRESSION:

A good one!



Award winner achieves interest in form and shadow

Architect: William P. Wenzler, Brookfield
Structural Engineers: Engineers Collaborative, Chicago
General Contractor: Joseph P. Jansen, Milwaukee
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Here, architect William P. Wenzler of Brookfield, Wisconsin has made light and shadow his design allies. He has used Inland steel

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In citing this Inland building, the jury of top architects said, "The architect has achieved interest in form and shadow. It was done properly and neatly. The architect has taken simple material, used it economically and has created an environment which is pleasing and in contrast to the drab

character of many industrial buildings. The building is modest and has a fine architectural expression."

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WALL SYSTEMS

editorial

In the announcement of this year's Governor's Awards in the Arts I noted the absence of a category for architecture. It seems that we have yet to learn to let the age-old truth come into the foreground of our awareness, namely that Architecture is the hub of all the Arts. Architecture is by its mere existence the influential element in our lives for the individual as well as the collective, for the physical as well as the psychological.

Architecture affects all of us at all times more intimately than any of the other arts. We cannot escape architecture, we cannot choose it as we can the other arts according to our personal inclinations.

We live with architecture twenty four hours a day. We encounter architecture as soon as we open a door to a building, or at least we hopefully should.

Yet the puzzling fact is that the majority of people, one encounters daily, people with otherwise excellent education and background, are blithely unaware of architecture per se, let alone architecture as an art.

Pondering this puzzling situation, especially in a society that has chosen to make the arts respectable, desirable, fashionable, and even considers art good business, this is distressing indeed. Why is it so difficult to understand that the architect works with forms and masses just as the sculptor does? Why is it so difficult to comprehend that the architect works with color and texture as does the painter? Of these three arts, called the Fine Arts throughout centuries, the architect's alone is a functional art. Architecture is a very special functional art and has been so considered throughout the past. It confines space so that we can live in it. It creates the framework around our lives.

If architecture is an art and science and if it influences us directly why is it then that there is so little understanding of it?

One answer coming to mind immediately is the complexity of the work the architect is engaged in. Steen Eiler Rasmussen, well known architect from Denmark, compares the architect to a theatrical producer. In his book "Experiencing Architecture" he says: "The architect is the man who plans the setting of our lives. Innumerable circumstances are dependent on the way he arranges this setting for us. When his intentions succeed, he is like the perfect host who provides every comfort for his guests so that living with him is a happy experience. But his producer job is difficult for several reasons. His drawings are not an end in themselves, a work of art, but simply a set of instructions, and aid to the craftsmen who construct his building.

He delivers a number of completely impersonal plan drawings and typewritten specifications. These must be so unequivocal that there will be no doubt about the construction. He composes the music which others play. Furthermore, in order to understand architecture fully, it must be remembered that the people who play it are not sensitive musicians interpreting another's score—giving it special phrasing, accentuating one thing or another in the work. On the contrary, there are a multitude of people, who, like ants toiling together to build an ant-hill, quite impersonally contribute their particular skills to the whole, often without understanding that which they are helping to create. Behind them is the architect who organizes the work, and architecture might well be called an art of organization."

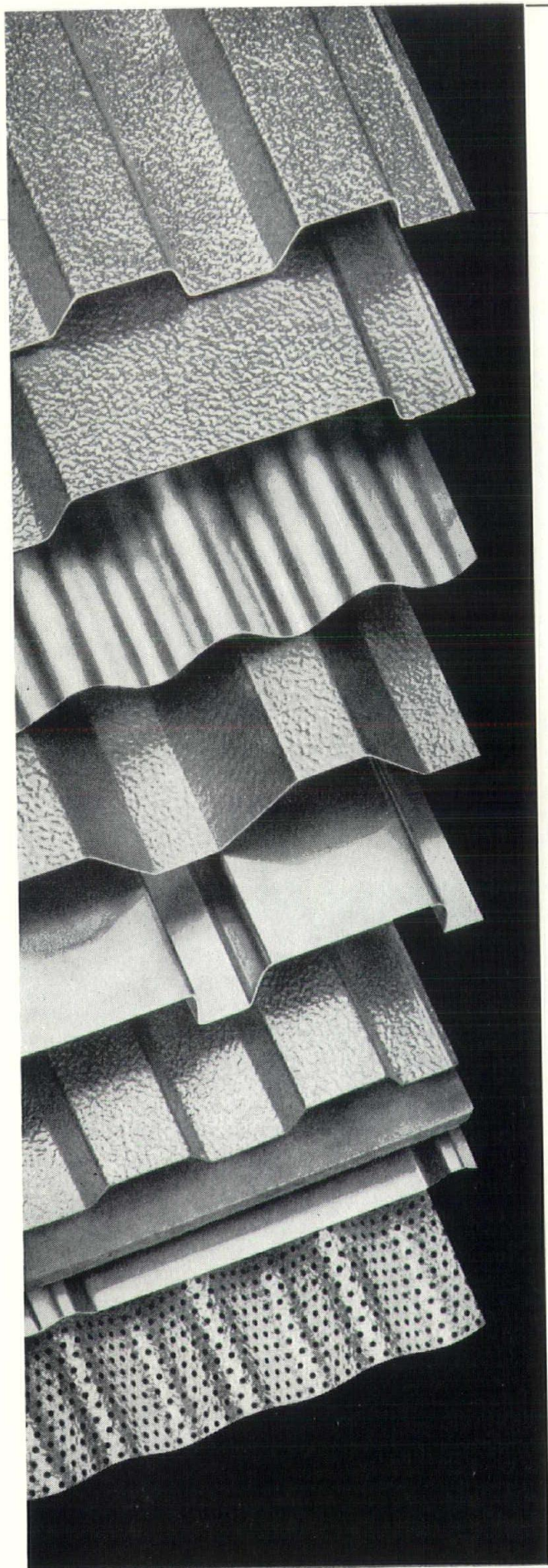
Another answer may very well be our own inability to depart from the ill-advised 19th century idea that to obtain the best results in architecture it is only necessary to copy fine old buildings that were universally admired.

A third answer answer may be the regrettable lack of an architectural school in Wisconsin which could have had influence, and undertaken the most urgent task of educating people outside of the architectural profession as to what an architect is engaged in and what his art means to all of us.

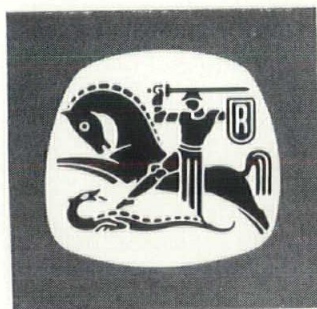
No matter what the reasons or answers are, as long as we continue to consider architecture as a means for utility only and neglect to understand it as an art, I greatly doubt that we achieve an environment that would justify all of our current efforts.

At no other time in history has it been more advisable than NOW to recognize architecture for its true nature. And to recognize and appreciate the architect as a member in our society whose advice we should invite on all levels; be it on federal, local or state committees concerned with planning or building, developing, beautification, preservation or restoration, or all the areas he can be of service. At no other time in history was it more appropriate to recognize the architect for his creativity and special talents that provide us with the tools or implements to solve our environmental problems.

Ello Brink



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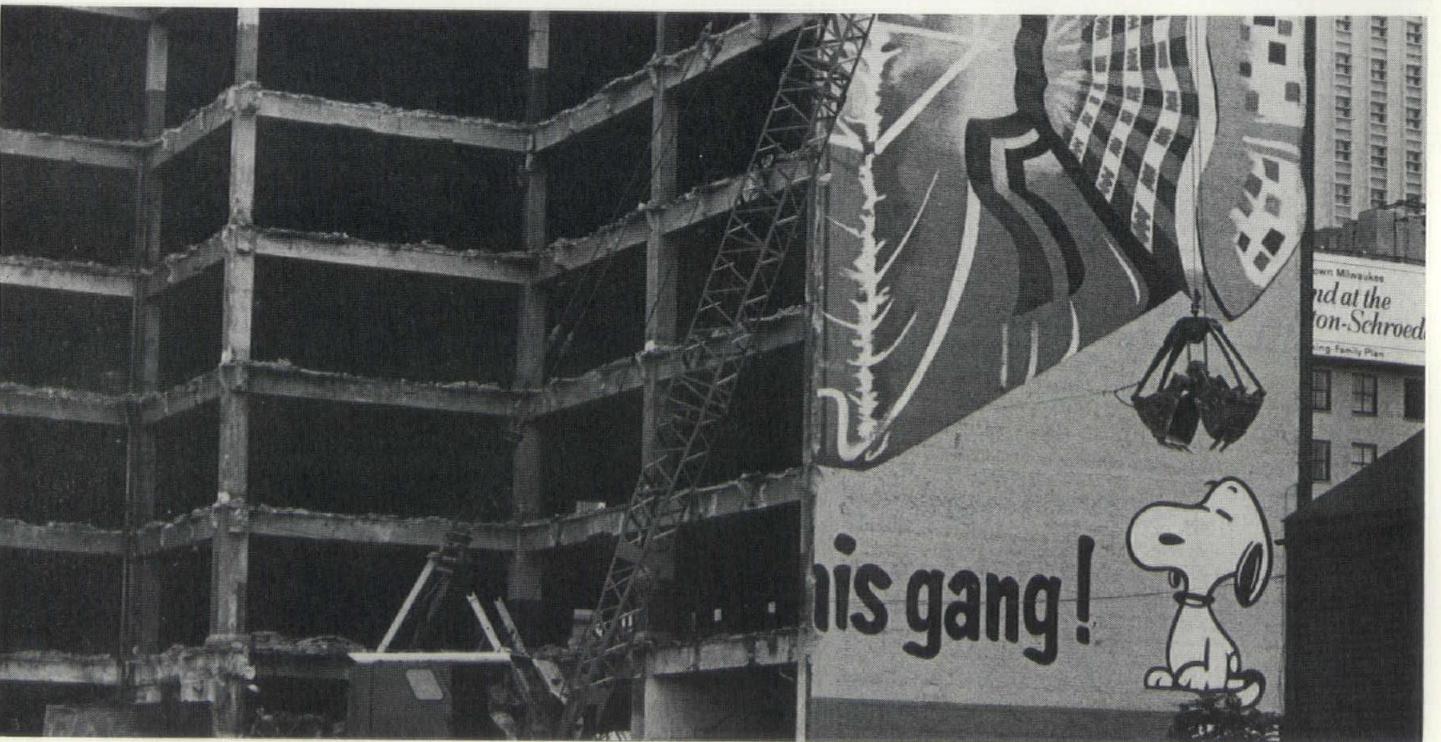
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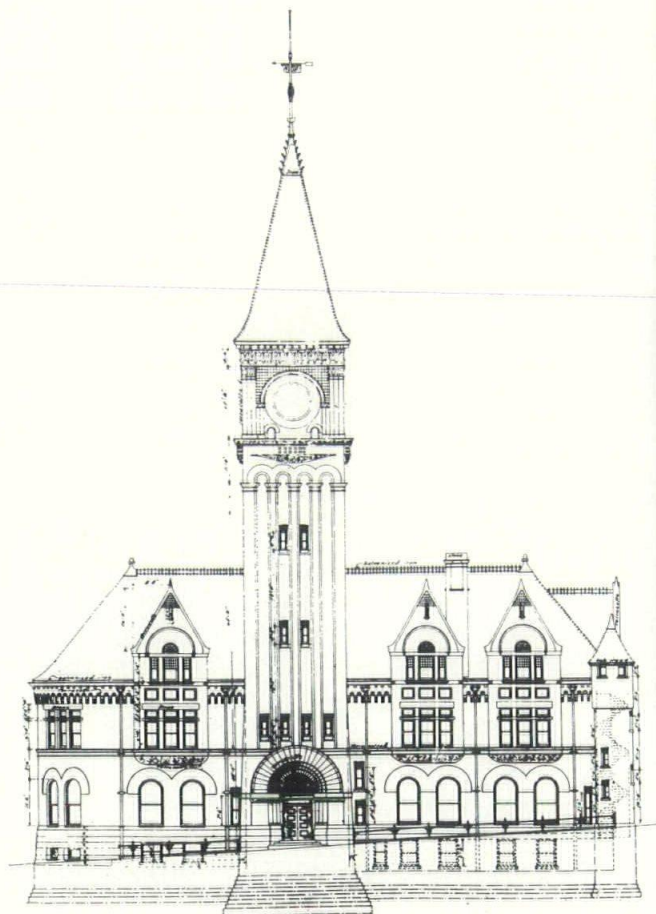
In our January 1965 issue we discussed the "big loaf of bread" facing Milwaukee's MacArthur Square. At that time we reported that the grapevine told us the bread was coming down because it was too controversial. Well, Milwaukee's contribution to "pop art" (we did New York one better by being bigger!) is being gradually nibbled away at by the wreckers.

Some may bemoan the disappearance of what the *Milwaukee Journal* called a "landmark."

We can hardly suppress a feeling of curiosity and desire to have seen the influence the bread would have had on the "cuckoo clock" (as *Progressive Architecture* magazine called the clocktower) destined to grace our civic center.

C&NWRR

Photos and Story by Mary Ellen Pagel



Copy of Charles Sumner Frost's drawing of the Wisconsin Avenue elevation, North Western depot (collection of M. E. Pagel).

Chicago and Northwestern Railway Passenger Depot

During recent months preservation activities in the Milwaukee area have focused on the Chicago and North Western Railway Passenger Depot, seventy-seven year old landmark on the east end of Wisconsin Avenue. In view of these activities and the attendant controversy, it may be appropriate at this time to review the depot's history and to survey the efforts, to date, to preserve the historic structure.

The railroad had erected its first depot, a modest, wood-framed building, on the lakefront late in 1872. Sixteen years later plans were being made for a second passenger terminal, designed not simply to protect patrons from the elements but also to reflect the North Western's increasing prosperity and prestige. As Richard W. E. Perrin has noted: "The great railroad stations of this period went far beyond merely keeping the passengers comfortable. Like the great architectural styles they imitated, they were meant to impress. According to one enthusiastic observer of the day 'railroad termini and hotels are to the nineteenth century what monasteries were to the thirteenth century . . . leaders of the art spirit of our time.'" Charles Sumner Frost, Chicago architect, was chosen to draw the plans, and the new depot was built in 1889.

Contemporary writers greeted the new station with lavish praise. Characteristic were these compliments written in 1890: "It is . . . conceded to be the most

convenient, finished and elegant passenger station in the West. . . . The plans, the style of architecture, the interior arrangements, the exterior and interior finish are all such as only a desire to excel and a liberal use of money could give." Other critics hailed the depot as "magnificent" and "a model of convenience and utility . . . a structure which is both a credit to the company and an honor to the city."

In materials and style Frost's station resembled the now-destroyed Milwaukee Road depot, built in Milwaukee a few years earlier. In both structures dark red pressed brick and matching terra-cotta ornament were employed. Both adhered to the current vogue for Richardsonian Romanesque forms and details, though of the two designs, the North Western was the more consistent and harmonious.

In its early days the Wisconsin Avenue depot building housed hotel accommodations and a popular restaurant. Passengers awaited their trains in the oak-paneled main waiting room, then equipped with a massive fireplace.

The 19th century depot survived largely unchanged until 1941, when the main entrance was elevated to meet the raised surface of Wisconsin Avenue. It was then that the first story facade received its present Mankato stone facing. Many modifications were made on the interior as well, among them the application

of flush-veneer wood paneling over the original oak wainscot. In 1941 there seem to have been few objections to the fact that these alterations were not carried out in the spirit of Frost's design.

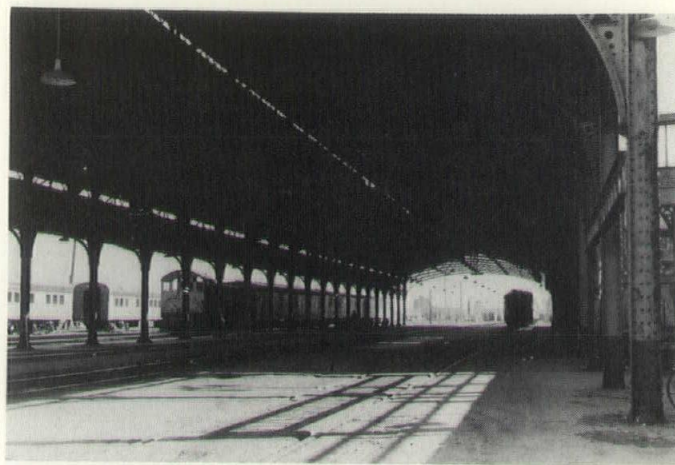
During the years since World War II, architectural historians, critics and preservationists have looked with increasing favor on America's late 19th century architectural heritage, and this positive interest has gradually eroded long-standing hostility toward Victorian-era design. While few present-day critics share the 19th century commentators' boundless enthusiasm for the North Western depot, many have written in praise of its design. This changing attitude is, of course, reflected in the current effort to save the building.

This effort dates back to 1964 when the North Western sold the depot and adjoining lakefront properties to Milwaukee County. By March of that year the first articles and editorials favoring retention of the structure or of its tower appeared in the local press, and these have continued to the present. Early exponents of this point of view included the members of the Milwaukee Landmarks Commission, who recommended preservation of the depot as a landmark in 1965; Richard W. E. Perrin, chairman of the commission, distinguished architectural historian, and Milwaukee's director of city development, who has, on several occasions since 1964, spoken out in favor of saving the station; and Land Ethics, Inc., Milwaukee chapter of the National Trust for Historic Preservation,



North Western depot from the northwest.

wisconsin architect/october, 1966



Depot train-shed, which will be razed even if the depot is preserved.



Train-shed, detail of ironwork.

led by Mrs. Eleanor C. Bell. Since 1964 the ranks of depot advocates have grown to include other public officials, architects, artists, representatives of the academic community, representatives of ethnic groups, business organizations — in short, citizens from many walks of life.

Those who favor saving the depot do so for a wide variety of reasons. Many share the views of architects and architectural historians that the station ranks among Milwaukee's finest examples of the Richardsonian Romanesque architectural style. Others point out that the building's original function also argues for its preservation: it is one of ever-decreasing numbers of surviving American railroad stations built during the golden age of railroading. Its value as an historical document — in the history of American and local architecture, in the history of the railroad, and in the history of Milwaukee and Wisconsin — has been cited. For many it has great aesthetic appeal: they believe it to be a handsome building, one which provides desirable contrasts in color, texture and conception with newer structures nearby and serves as a needed vertical accent at the end of Wisconsin Avenue. Still others wish to see it spared for practical reasons: they feel that the building, though no longer in use as a depot, could well serve other functions.

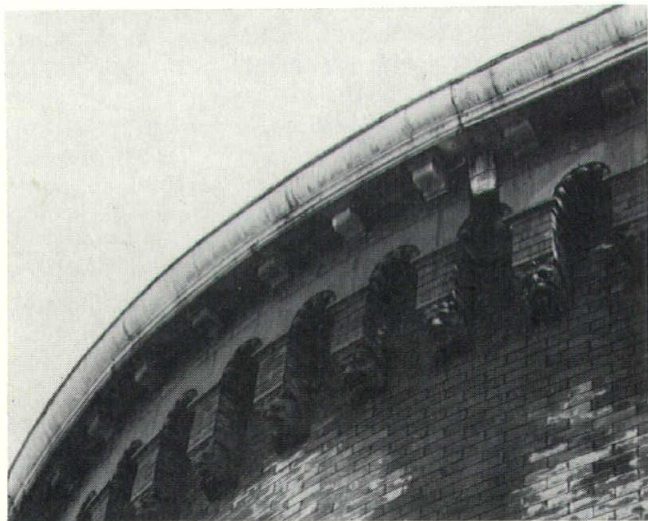
Opponents' objections are both aesthetic and economic. Many actively dislike the architectural style. For others, buildings of the Victorian era, generally speaking, hold few attractions. Others object to meeting the costs of remodeling and restoration and of maintaining the building if it were to be saved.

Still others feel that retention of the depot violates the terms of the federal open space grant used to finance purchase of a portion of the North Western property. This last question is still to have a satisfactory answer.

A Landmarks Commission survey in 1965 revealed that the depot was then structurally sound. One year later, however, it was stated that unless repairs of roof, downspouts, and gutters and caulking were quickly carried out, the building would deteriorate rapidly. Cost of the latter work has been variously estimated at between \$5,000 and \$10,000. Estimates for renovation, varying, of course, according to projected uses and occupancy, have been set at approximately \$250,000.

Despite objections, activity in the depot's behalf has increased considerably since the beginning of this year. The railroad then announced its intention of closing the station in the spring, and in May, 1966, the North Western transferred operations to the new Milwaukee Road depot on West St. Paul Avenue, with the county taking possession of the property shortly thereafter. In January spokesmen for the station appeared before the parks and recreation committee of the county board, then considering a resolution to study the feasibility of preserving the depot's tower. At that time suggestions for future uses and financing were made. Both have been explored in greater detail since January.

In the former regard, the proposals currently most favored center on community service. They include: 1) a tourist information center (which many feel is badly needed in Milwaukee); 2) a center for the meetings and activities of the county's numerous folk organizations (this proposal has the active support of leaders of both the National Folk Festival, Inc., and the Metropolitan Folk Group Association, who met with the citizens' group in July); 3) an international trade center; 4) meeting and studio areas for local art organizations (in this regard, it is of some interest that the Baltimore and Ohio's Mount Royal Station, abandoned in 1961, has housed an art school since 1964). It is believed that the depot is sufficiently large to accommodate several, perhaps all, of these activities.



Detail of ornament and brickwork, northeast corner of depot.



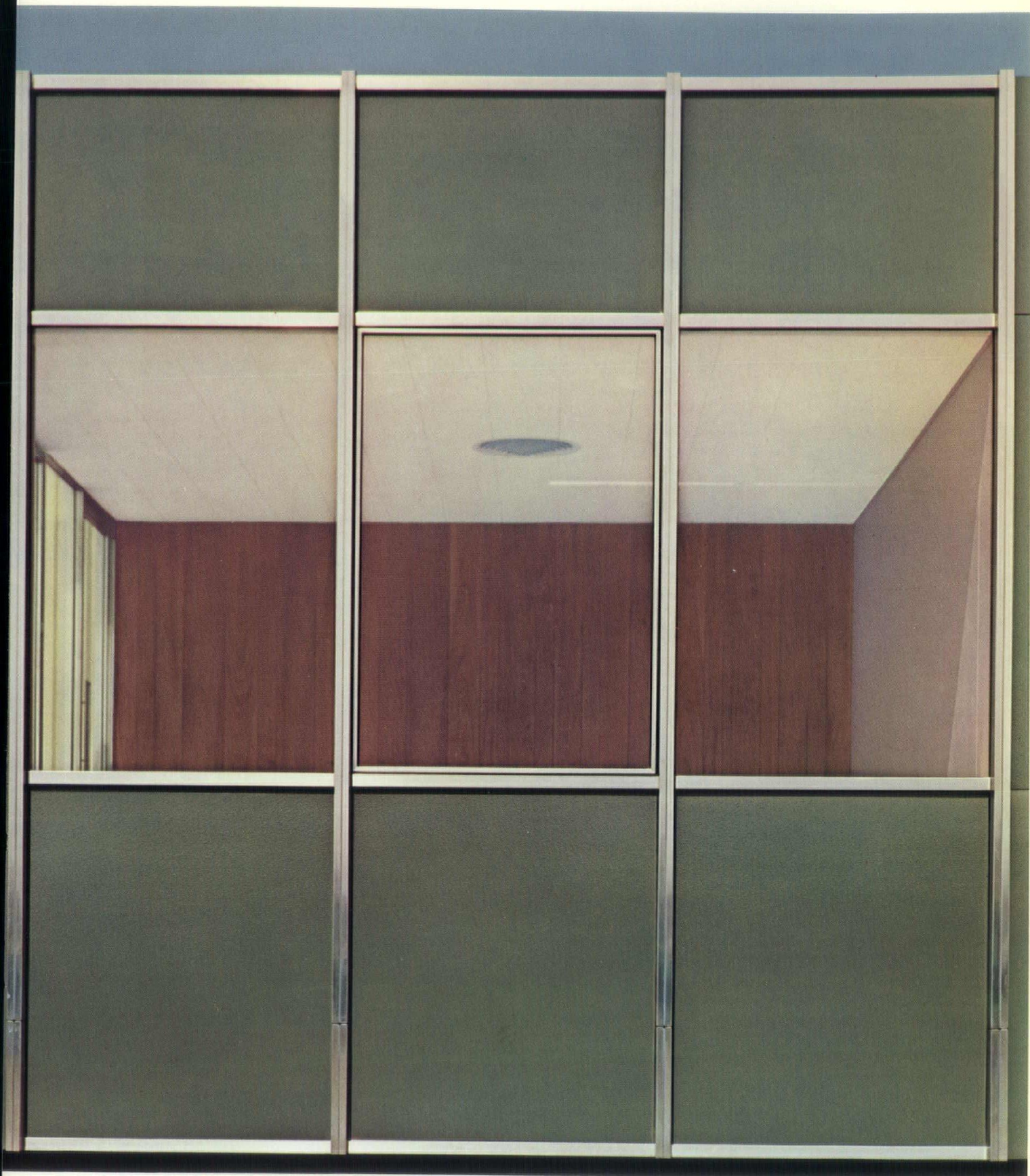
Chicago and North Western depot, from the northeast.

In the realm of financing renovation work, it is known that more than a year ago a Milwaukee fundraising organization offered to assist on a purely voluntary basis with a subscription campaign. The possibilities of partial federal funding are also being explored with the assistance of Congressman Henry S. Reuss, who met with depot advocates in July.

In August members of Land Ethics, Inc., and others favoring preservation of the depot addressed the county expressway commission. To this point there had been uncertainty as to whether retention of the entire depot (rather than just the tower) would or would not interfere with the proposed lakefront freeway. After the group's presentation, the commission voted unanimously to instruct its staff to develop freeway plans with sufficient flexibility to allow for preservation of the entire station (excluding the trainshed).

Their most recent meeting brought the depot's exponents before the county park commission on September 1. The depot group then sought time to continue its investigation of possible uses for the structure and of financing of both renovation and subsequent maintenance. No specific action was taken on their request, and they learned that none can be taken until the county board's finance committee considers a resolution, now pending, to undertake a study of the economic feasibility of preserving the depot (or tower) and of the over-all plans for the lakefront area. There was, however, no objection to the group's stated interest in raising funds within the next few months to carry out immediately required repairs. And so, through October, it appears, the depot will stand.

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a truly competitive stainless steel fenestration system** (Turn page for the story)



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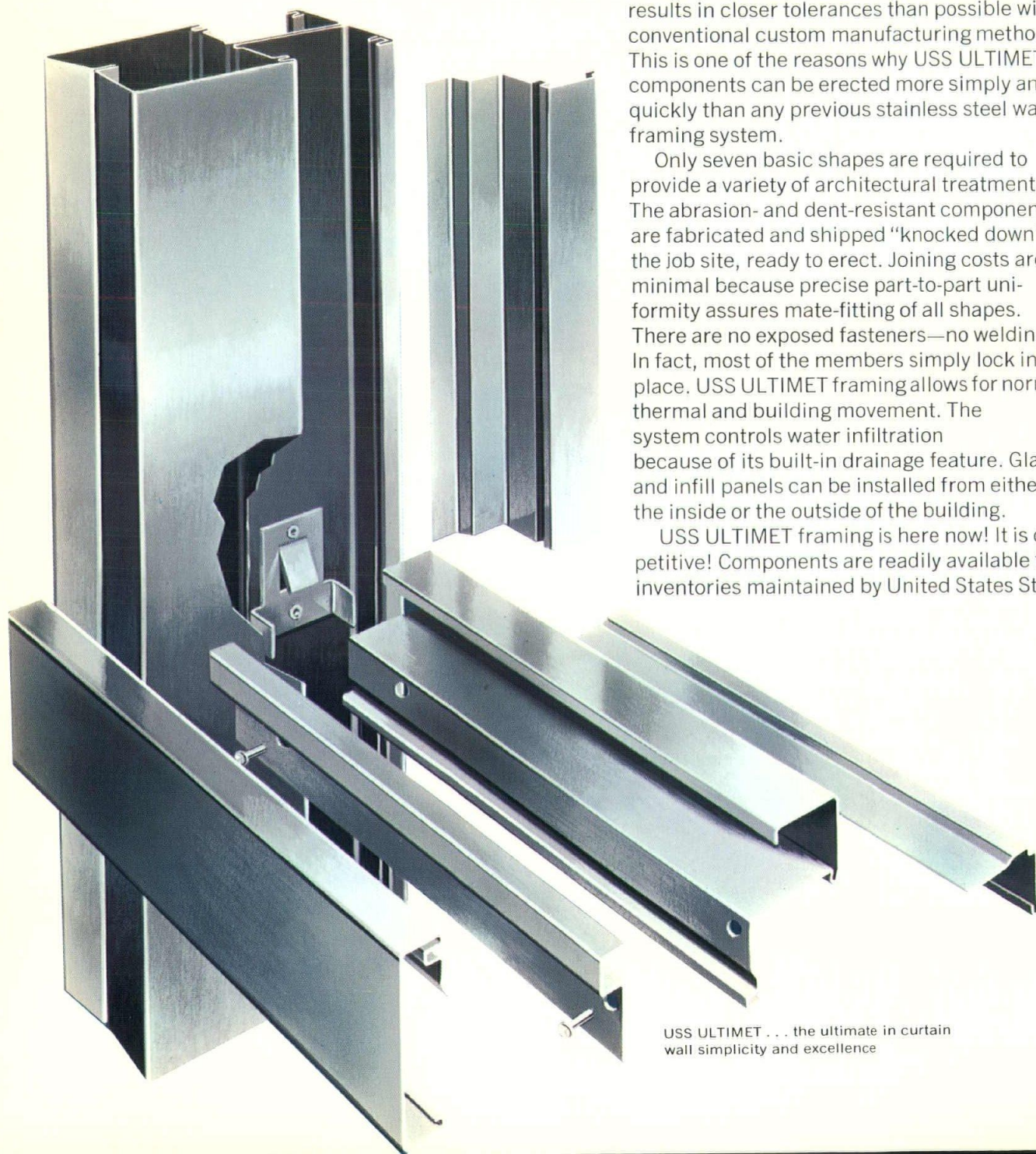
a truly competitive stainless steel fenestration system that is available *now* for architectural applications—for new construction or building renovation.

USS ULTIMET Stainless Steel Wall Framing is an entirely new architectural design concept which takes advantage of modern manufacturing methods. ULTIMET components give the architect a completely integrated series of structurally efficient and easily fabricated and erected stainless steel shapes that lend themselves to a great variety of architectural expressions and applications.

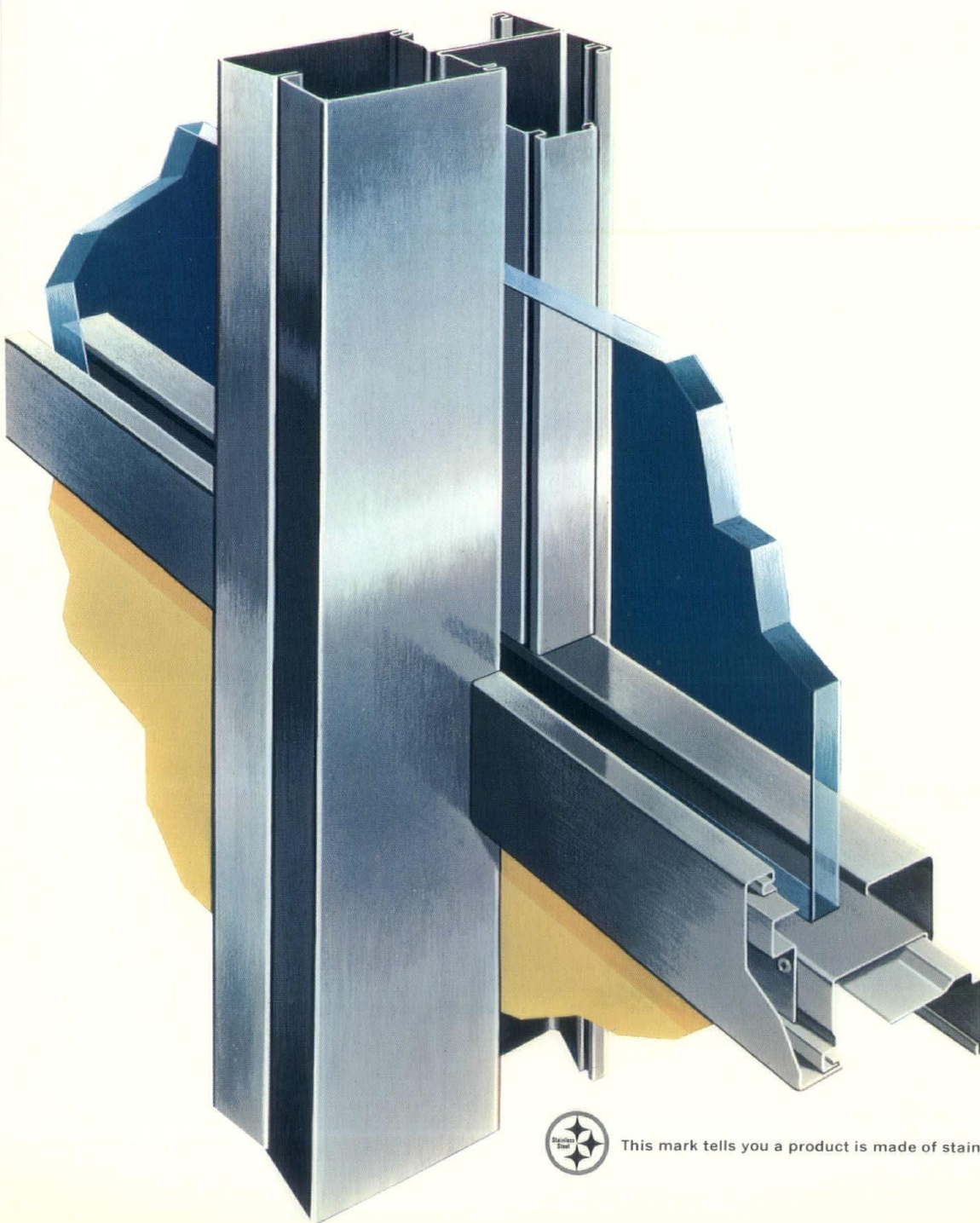
All USS ULTIMET shapes are roll-formed, to make the best use of Type 304 stainless steel's remarkable properties. This permits economic achievements in the structural design, fabrication and erection of stainless steel curtain walls never before possible. Roll-forming also results in closer tolerances than possible with conventional custom manufacturing methods. This is one of the reasons why USS ULTIMET components can be erected more simply and quickly than any previous stainless steel wall framing system.

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USS ULTIMET framing is here now! It is competitive! Components are readily available from inventories maintained by United States Steel.



USS ULTIMET . . . the ultimate in curtain wall simplicity and excellence



This mark tells you a product is made of stainless steel.

USS Ultimet Doors

Only four roll-formed shapes are required to frame the USS ULTIMET Narrow-Stile Door. A one-piece channel-gasket is fitted around the perimeter of the glass, and the framing members are simply tapped into place. Only one screw in each corner completes the assembly, and a simple adjustment in each corner squares it up. USS ULTIMET Doors accommodate standard locks, hinges and closers and combine maximum visibility with security.

USS Ultimet

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USS ULTIMET components are available *now*. Send the coupon today for your copy of the book, "USS ULTIMET Stainless Steel Wall Framing," or contact a USS Architectural Products Representative through your nearest USS Construction Marketing or Sales Office. USS and ULTIMET are trademarks.

United States Steel
Architectural Products Section
Room 9297
525 William Penn Place
Pittsburgh, Pa. 15230

- ☐ Please send my free copy of "USS ULTIMET Stainless Steel Wall Framing."
☐ Please have a representative call.

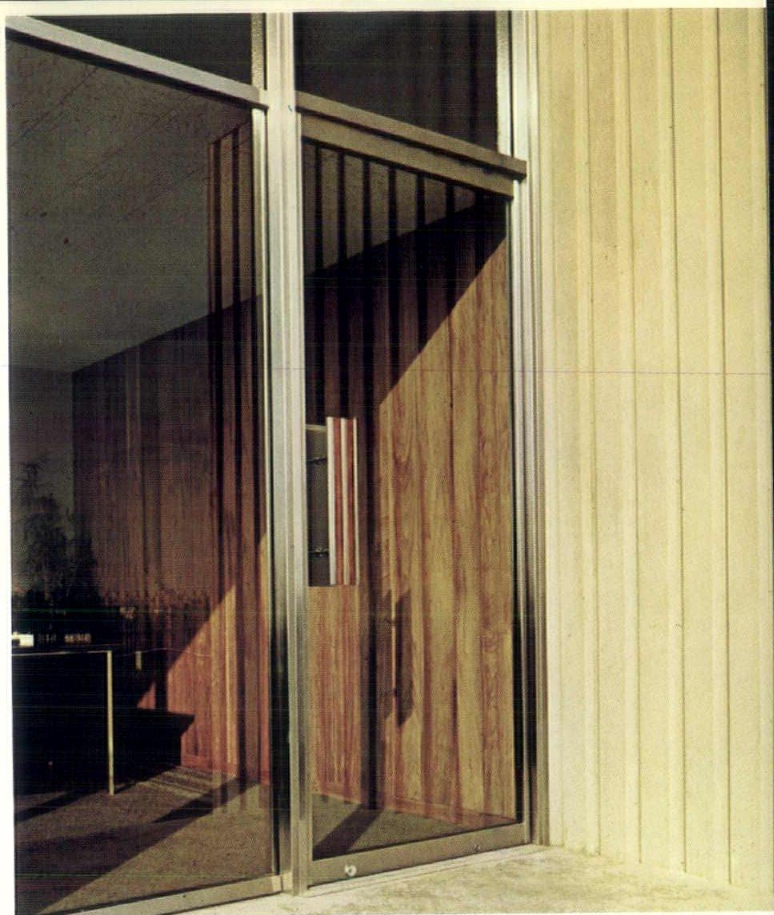
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USS United States Steel: where the big idea is innovation

State Aid Vs. Foundation Tuition Grants

The Tuition Reimbursement Program of the State of Wisconsin, which became effective with the fall term, is providing tuition aid to offset the difference between in-state tuition (\$325) and out-of-state tuition, not to exceed \$500 for the academic year. The program applies to Wisconsin students of Architecture, Veterinary Medicine, Forestry and Dentistry who are unable to receive such training at the University of Wisconsin.

Nine current Foundation students and five applicants were apprised of the program. Each student was asked to advise the Foundation of his success in obtaining aid.

Architectural students not attending state-supported institutions were informed by Wisconsin that they were not eligible to receive tuition aid. Consequently, those students are receiving support from the Foundation with the established \$400 Tuition Grant which is paid in two \$200 installments.

At the meeting of the Foundation's Directors on August 26th, a policy decision had to be made concerning the students who were to receive State aid. It was decided that since the State was assuming the Foundation's purpose, the Foundation by definition could not provide the same aid. The result was that only three "old" students and one applicant would receive Tuition Grants for 1966-67, an outlay of \$1,600. Should any student fail to receive the aid he was notified he would receive, the Foundation would provide a Grant.

The Foundation intends to keep in communication with the fourteen students in its continued efforts to bring them back to Wisconsin after graduation.

Pictured on this page are the five new students. Several are on the honor roll, all considered by the Deans of the schools attended as above average, with ability and potential. Four are attending state-supported universities. Mr. Bealmear has a Foundation grant.

It should be interesting to Wisconsin Chapter members to know that students attending non-state-supported schools have tuition expense of over \$1,700 a year; the tuition at state-supported schools ranges between \$600 and \$900. Example, the tuition for out-of-state students at the University of Illinois is \$850. Frequently because of student quotas and

other stringent qualifications, a Wisconsin student is unable to gain admission at a "public" institution.

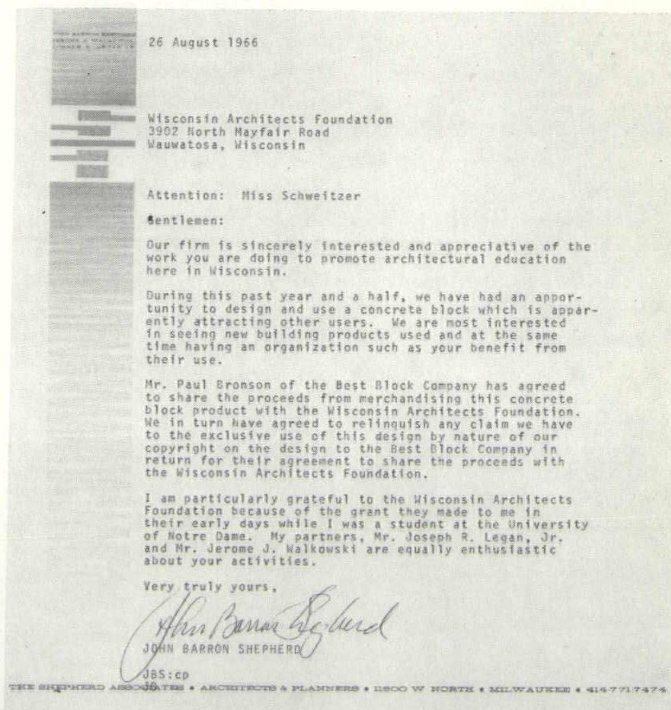
Awards in Allied Arts

For a number of years Wisconsin Architects Foundation has made individual awards to Wisconsin artists participating in annual Wisconsin exhibitions at the Milwaukee Art Center.

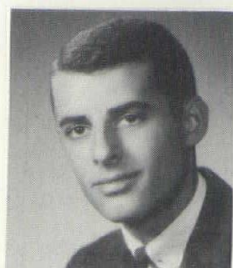
These awards of \$50 each were discontinued in 1965 to consider participation in the program of the Wisconsin Arts Foundation and Council. An attempt was made to offer an annual award in connection with the Governor's Arts Awards, but it was found that the objectives of the two organizations were not compatible.

At the Foundation's meeting in August, the Directors agreed to resume the two annual awards at the Milwaukee Art Center (Crafts in November, Painting and Sculpture in Spring), and also to consider awards annually at Oshkosh and Madison.

In offering awards, the Foundation requests that selections be made by their own judges (two local architects), and that the Foundation's name appear on the nameplate and in the catalog, with attendant publicity. The Directors consider this awards project of complimenting the allied arts within its stipulated purpose, and also as a gesture of good public relations for the Chapter.



Robert A. Bealmear
Milwaukee
Washington U.
5th year



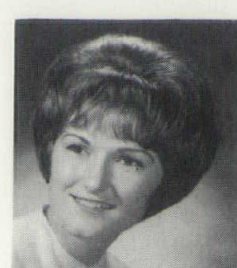
Robert E. Debruin
Appleton
U. of Detroit
3rd year



Robert J. Hunt
Elm Grove
U. of Illinois
3rd year



Robert M. Knudson
Dousman
U. of Illinois
3rd year



Angela Marie Zar
Milwaukee
U. of Illinois
3rd year

close-up: Inland Steel Building / William P. Wenzler, Architect, Brookfield

By Dr. J. F. Mangiamele

Photos by Robert A. Dorn; Cilento, Milwaukee

Within our industrial-commercial culture, where innovation is a reward in itself, we ought to expect significant innovations in architecture, especially as we haven't done exceptionally well in producing indigenous architecture and quality environment. The skyscraper and the grain silo are indigenous forms, expressing honest functions—the first, a function of inflated urban land values but a loss of human scale and the latter an honest fulfillment of a storage function—a shelter for grain.

Another form not often talked about is the flat, low box, usually elongated and often pre-packaged or pre-fabricated, used to cover a number of acres for industrial fabrication purposes—principally where assembly line or mass-production techniques are used and usually with little regard for human environment. These three forms meet commercial, agricultural and industrial needs for enclosing specific functions and space; moreover, they reflect economic and efficiency considerations.

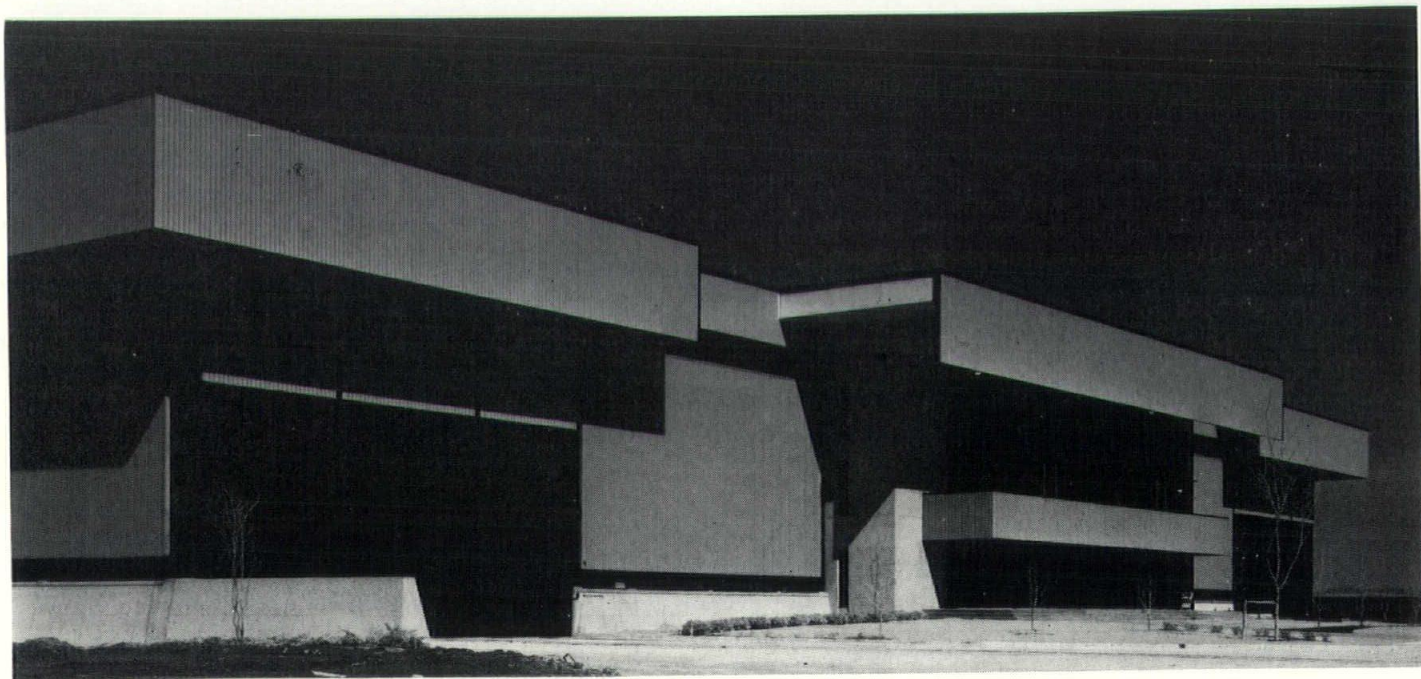
The silo is repeated at random and spotted over a large area of countryside and is therefore unlikely to detract from the country-scape—in fact it provides a degree of country scale and relief in the plains areas particularly. On the other hand, whether or not the skyscraper springs up regularly or irregularly, its results seem always to be the same—overbearing, dominating and dehumanizing.

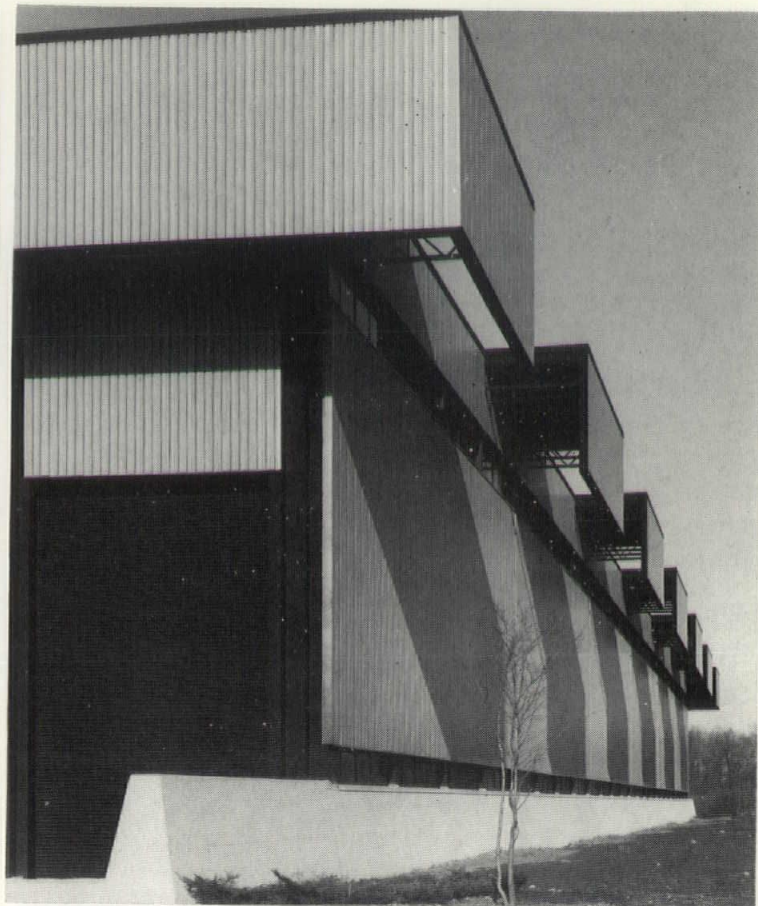
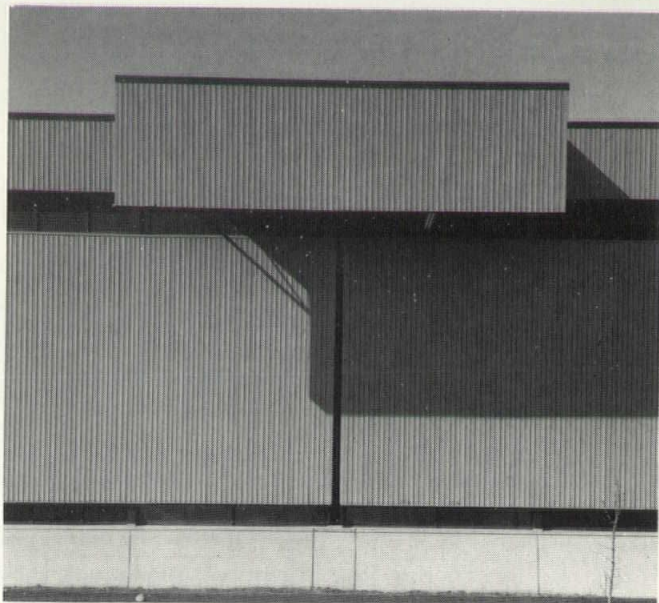
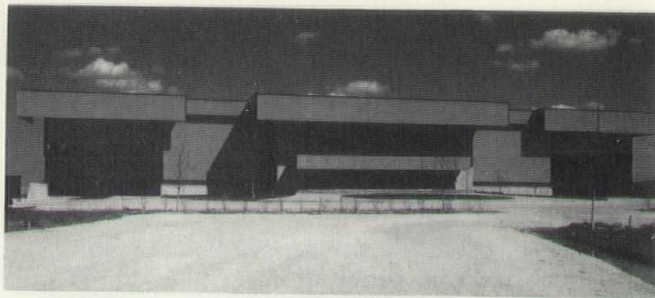
The flat, low and elongated box (the low level industrial plant) is a mere unit and is often one of

many later attached units or cells solidly linked to provide for growth and specific factory needs. Because of the horizontal growth, the first unit is found standing on its own in the midst of spacious fields, usually set aside for industrial purposes in undeveloped suburban areas. This form usually lacks scale, either from a distance or from nearby and the individual finds it difficult to relate himself to its size or to link himself to its function. Furthermore, the additional units are not related to human needs but to the requisites of industrial growth—so the relationship to the human being is never established—neither from the standpoint of human scale nor that of human function.

The low, flat box is more often than not engineer, rather than architect-designed. If most engineers entering this field were Pier Luigi Nervi's, the architectural profession might have to get a hold of itself. But unfortunately for industrial architecture there are few like Nervi in either profession, although I am unaware of an industrial building of this type designed by Signor Nervi.

Architect William Wenzler of Brookfield, Wisconsin, was given the opportunity of designing such a building from an architectural standpoint, but under some unusual circumstances. The Inland Steel Products Company had hired The Engineers Collaborative, Engineers and Architects to design the Milwaukee plant on Milwaukee land bank soil. As the plans took shape, Vice-President Joseph White felt that the com-





pany was going to get another one of these flat boxes and he didn't want the company to take on this common image, especially as the firm was producing structural component systems and that these very elements were to be utilized in this building. Mr. White wanted an architectural design that created an image of integrity for his company and his product within the community. He therefore sought William Wenzler.

As a client sensitive to architecture he knew full well that Mr. Wenzler had not designed an industrial building when he asked him to take on the project. At the same time the engineering firm together with their architect had done a considerable amount of design work. Thus William Wenzler was limited by the already designed foundation, the location and size of the building as well as the plans for future expansion.

The client-architect relationship was rather an unusual one. The engineering firm worked for the client and cooperated with the architect and the architect also worked for the client. However, the building is quite obviously architectural in appearance and design—it is not merely a box of steel trusses and joists anchored to a foundation. The building is basically rectilinear in shape with the north and south walls containing the ventilating grills and the windows articulated in a pleasing pattern. Its steel structure is placed on two concrete base walls and four concrete "columns" or pylons. The sloped concrete strip at the

base gives a feeling of support, and defines the building against the ground. In addition to supporting the steel framework, the pylons provide various integrated building functions. They define and give the human scale to office and shop employee entrances at the narrow ends of the building. While serving as stair towers, they also house offices, services and other facilities and at the same time strengthen the building against lateral forces. The "column" masses create a heavy contrast to the lightness of the enclosing walls which form the greatest portion of the building. These elements of base and enclosure are the main architectural features of the structure.

The second principal architectural element is the sun-control (or the "sun-shades") which gives the building a sophisticated articulation, thus the need for glare-free light and positive ventilation permitted the architect to break out of the dull flat box form so common to industrial buildings of this type. Color contrast is used effectively with black accents of the doors and trim used harmoniously with the grey beige of the building.

Change of architect at midstream presented some time obstacles. A ground-breaking ceremony had been set. The Mayor was to be present; for as mentioned earlier the site is on Milwaukee's industrial land bank soil and it was almost on the eve of ground breaking that the concept and drawings were produced. After some inner struggles with the creation of a concept, William Wenzler decided to visit another of the firm's

awards

1966 Architectural Award of Excellence in a national competition sponsored by the American Institute of Steel Construction.

Recipient: INLAND STEEL PRODUCTS CO.

Members of the Jury:

Lawrence B. Anderson, FAIA.

Dean, School of Architecture and Planning, Institute of Technology, Cambridge, Mass.

Mario Ciampi, FAIA, Mario J. Ciampi Architects and Associates, San Francisco.

Charles M. Nes, Jr., FAIA, President, The American Institute of Architects.

John C. Portman, Jr., AIA, Edwards & Portman, Architects and Engineers, Atlanta, Georgia.

Dr. Lev Zetlin, Lev Zetlin & Associates, consulting engineers, New York.

Jury Comment:

The architect has achieved interest in form and shadow. It was done properly and neatly. The architect has taken simple material, used it economically and has created an environment which is pleasing and in contrast to the drab character of many industrial buildings. The building is modest and has a fine architectural expression.

First Award winner in the Industrial Building Beautification Competition sponsored by the Metropolitan Milwaukee Association of Commerce.

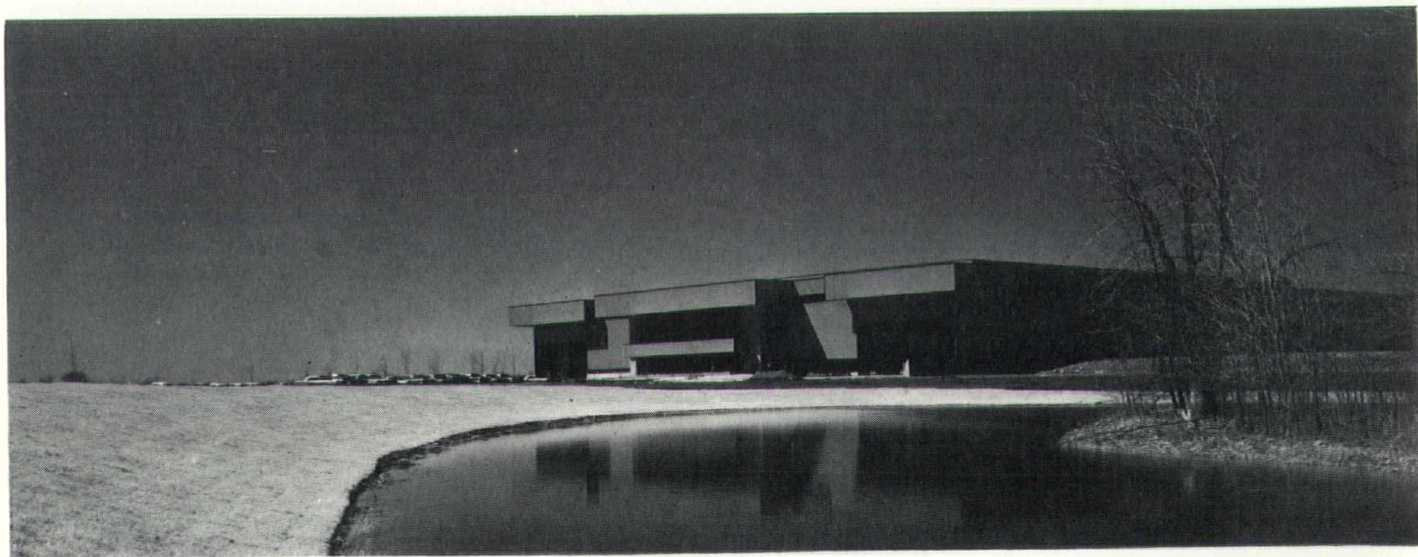
Recipient: INLAND STEEL PRODUCTS CO.

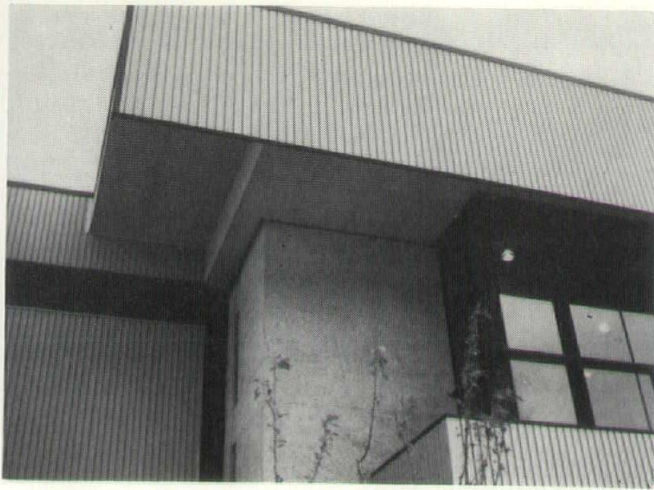
Members of the Jury:

Roger Herbst, AIA, Herbst, Jacoby & Herbst, Architects of Milwaukee; Maynard W. Meyer, AIA, Maynard W. Meyer & Associates, Architects of Milwaukee; Fritz von Grossmann, FAIA of Milwaukee.

Jury Comment:

The Inland Steel Products Building is notable for its boldness of design and treatment of masses. Sun control at the windows has been effected by the use of visor-like projections which serve a functional purpose and, at the same time produce a third dimensional effect. This treatment has resulted in an exciting play of shade and shadows. The building is modular and disciplined and has a degree of sculptural character. The building is well sited; the site has been used to advantage by making the surroundings an integral part of the building. If there were to be one grand prize in this competition, this building certainly would deserve it. The structure demonstrated the excellent accomplishments which can result from close rapport between the architect and owner, and the committant creative freedom permitted in the design.





plants and talk with the employees. It was then that the concept came to life. A foreman at the plant was able to give the architect the shortcomings and advantages of the existing building. The employee wanted windows in order to know what the weather was like — a psychological contact with the natural climate. But at the same time, it was necessary to avoid sun glare and the disrupting effect of passing pedestrian and vehicles.

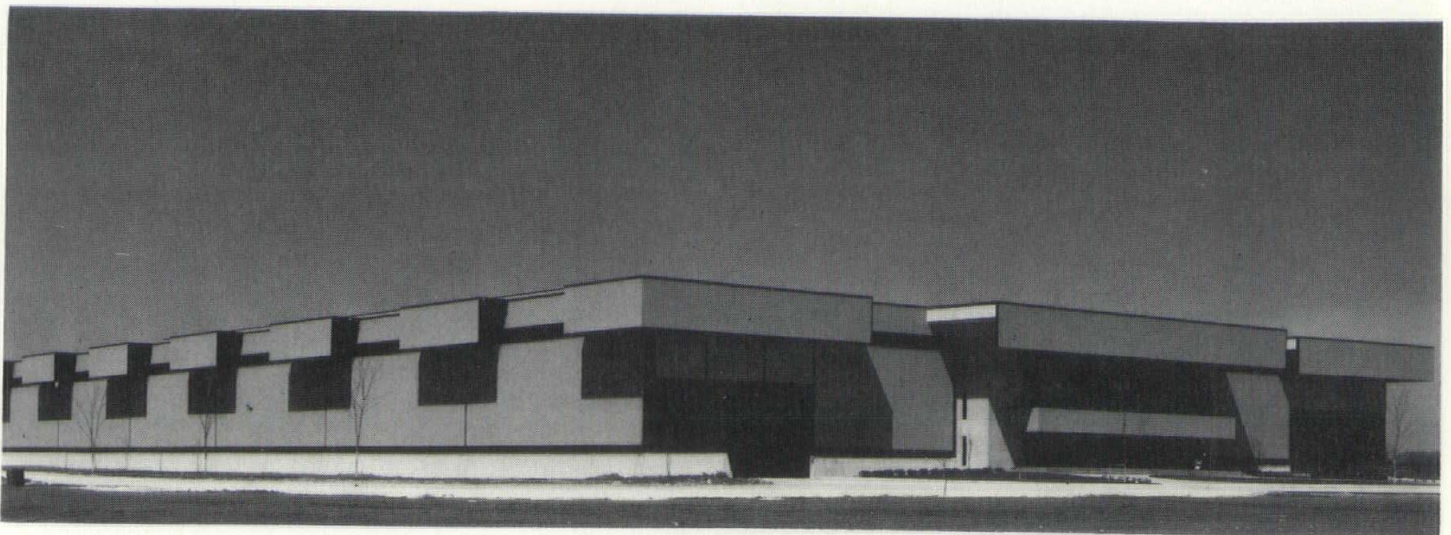
Interviews with the workmen and their foreman indicated a serious concern with ventilation. For welding fumes had caused nausea and were believed to make crane operators who are high up over the work groggy and dizzy. Positive ventilation was necessary. The engineers felt that mechanical ventilation was the solution, but the architect insisted on natural ventilation coordinated with some mechanical — this was to be accomplished by "the natural gravity action of grills at the floor and ceiling of the clerestory."

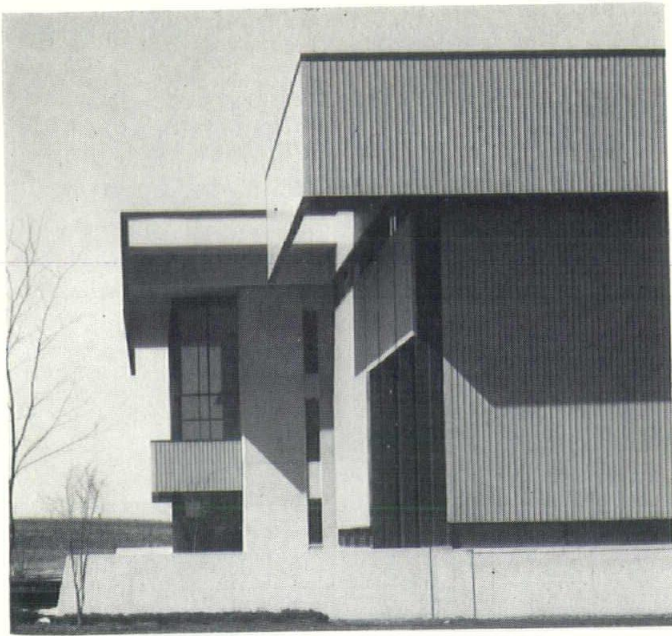
Wenzler tells of working late into the night "when I knew I now had the concept." Mr. White was leaving the city the following day and in order to get his

approval to go ahead with preliminary and working drawings, the architect met with his client at the station at 7:30 in the morning. They both agreed on the solution.

The drawings were sufficiently advanced to proceed with the ground-breaking ceremonies and available for the contractor to begin his work. Wenzler commends the contractor, Joseph P. Jansen, as a sensitive one — even to the point where the architect accepted a suggestion for a use of material — employing duckboarding rather than concrete or steel for the balcony floor. The wood gives further contrast to the concrete as well as to the steel.

A sensitive client and contractor with a sensitive architect made a splendid combination. Wenzler's details are well known among architects and clients in this area — glass fitted against concrete and specially designed handrails, floating stairways within concrete and glass stairwells. A thin metal band fastened on the concrete is used for attachment of door hinges, thus the wooden doors appear to be against the concrete and offer a soft contrast.





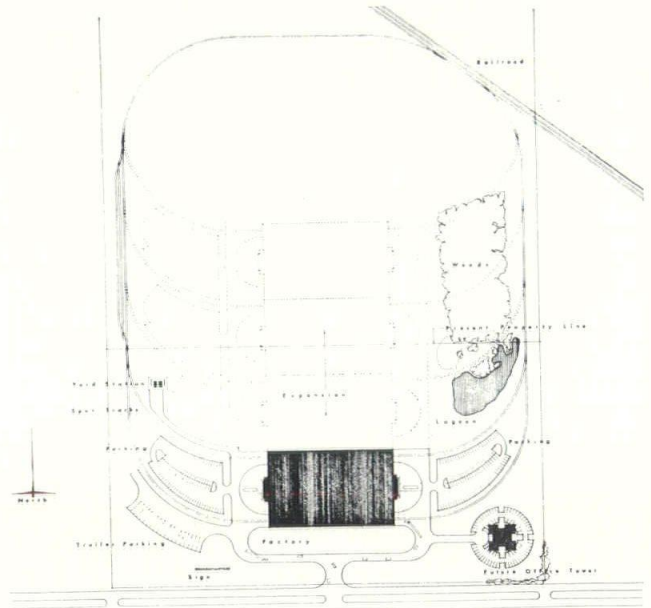
The employee entrances, service areas and offices are at the ends of the building. Floor to ceiling tinted glass sheets visually open up the outdoors both to the office workers and to the shop workers when they are not in the shop. These large areas of glass fitted against the concrete give sure evidence that an architect had been at work here. Small washup areas add to the human scale of human being's needs when preparing for or leaving their labor. The lunch room is also in this glass and concrete area.

The client had recognized the firm's responsibility to the dignity of the employee and that the place of work needed to be pleasant and safe. He wanted a healthy spirit to support their labor and avoid the attitude of "another day in this hell-hole." The responsibility to the product was that it be "efficiently made and creatively used." A third responsibility recognized was that of fulfilling the community role and as a member of the community "to build an image of integrity . . . as well as of beauty." Certainly architecturally William Wenzler accomplished all of these things. He also used the company's product to a great advantage—and the building stands there as a proud display of the product.

Industrial firms are not often inclined to rely on architects and there were some obvious doubts among some about the insistence on an architect. But the value of an architect, especially in this case, is surely understood. For the results tell the story, and the Inland Steel Milwaukee plant should be recognized as a significant contribution to industrial building in Milwaukee.

Architectural accomplishments of this type stand on their own and gracefully absorb any criticism which might be leveled at them. My criticisms are not directed at the building as it stands but at the plans for further expansion. And my concern is for human feeling. The architect without doubt succeeded in extricating the box-like form from the typical building of this type by honestly and clearly expressing certain

functions. On the other hand, a series of additions to this building, as now planned by the client and sketched by the engineering firm will exaggerate the flat, elongated structure across what is at the present time an interesting country-landscape. And although this is soon to become an industrial park, it shall never become a park in the true sense, even with the presence of trees and lagoons. So the scale now accomplished is more than likely to be lost in the expansion of this building and by the numerous buildings yet to appear on this industrial site.



This critic, an urban designer and city planner by profession, makes this plea to the enlightened client who sees the role of the industrialist in bringing human dignity and beauty to the community: to rely heavily on the creative qualities of a sensitive architect in the future expansion of the building and to abandon a series of solid expansions planned for this building; but instead to maintain the human scale of open spaces and courts between this and the other units to be added. Perhaps each unit should be treated as self-contained where the function permits and with some link between units.

Another plea is made to the community-minded people involved in the over-all development of this industrial area: that the same human approach as made by Inland Steel be given to the remaining parts of the industrial park—i.e., keeping in mind the dignity of the workers. (Perhaps in the future, labor unions themselves may become more involved in these industrial planning problems.) High rise buildings already being planned will, of course, add a degree of urban scale to this area. But a total plan for an employee-industrial community with emphasis on the employee and his work and spaces of human scale rather than on numerous massive industrial buildings will add to the dignity of our citizens and to the image of Milwaukee and the State of Wisconsin.

the arts in a democratic society

In August of this year WISCONSIN ARCHITECT reported on the bill establishing a National Foundation on the Arts and the Humanities signed into law by President Johnson on September 29, 1965. We also reported in this issue on the designation of the Wisconsin Arts Foundation and Council as the official body "through which the public interest in the arts shall be maintained, encouraged and disseminated in Wisconsin." Consequent to these reports one singularly important question seemed to arise. Just what is the role of the arts in our democratic society? We found the following analysis by Gifford Phillips published in "Arts & Architecture" magazine and are pleased to reprint it for you with permission of both the author and "Arts & Architecture" magazine.

By Gifford Phillips

A statement prepared for the Center for the Study of Democratic Institutions.

Gifford Phillips is president of ABLE (Action for a Better Los Angeles Environment); a trustee of the Phillips Collection, Washington, D.C., and of the Pasadena Art Museum; a director of the International Council of the Museum of Modern Art in New York City and of the Arts Council of the University of California at Los Angeles; and a member of the Advisory Council of the Gallery of Modern Art, Washington, D.C. He was chairman of the Contemporary Art Council of Los Angeles County Museum from 1961-1964. He has written articles for a number of art journals, including Art in America and Art Forum, and is publisher of Frontier magazine.

A favorite subject for public debate has now emerged in the United States — the proper place of the arts in a democratic society. It is argued so frequently and so vehemently that one wonders what shirt-sleeve democrats of the frontier era would have thought of the concern being given to matters they always regarded as frivolous, if not un-American.

But times are changing and so are American attitudes about art. Art is no longer the exclusive province of mugwumps in New England studios, Bohemian painters in Greenwich Village, professors of English at Ivy League universities, or scions of old families gracing the boards of civic symphonies and art museums. The great American middle class of the mid-twentieth century has arrived on the scene in full strength and ready for action. Whether its advent should be cheered or booed is a question on which philosophers, critics, and bureaucrats frequently disagree.

In a report to the late President Kennedy in 1963, August Heckscher, the President's special consultant on the arts at the time, attributed the new interests in the arts to three factors: an increasing amount of free time, not only in the working week but in the life cycle as a whole; a new sense of the importance of cities; and a recognition that life is more than the acquisition of material goods. He could have added a fourth reason: the increasing tendency of Americans to apply successful business methods of mass production and distribution to all forms of endeavor. The

sudden expansion of the arts in this country has resulted from the application of business technology to problems that had formerly retarded growth: shortage of capital, shortage of physical facilities, shortage of audience.

In a book called *The Culture Consumers* Alvin Toffler shows how these shortages are being overcome through a systematic effort to bring more art of better quality to a wider audience. The patrons of this movement include some relatively new elements: businessmen, corporations, universities, foundations, and city, county, and state governments. Toffler would now be able to add the federal government since the passing in September 1965 of the bill establishing a National Foundation on the Arts and the Humanities. Together, these "new patrons" are forming what Toffler calls the "culture industry."

Toffler divides the culture industry into two sectors: profit and non-profit. The former includes book publishers, record manufacturers, concert management agencies, and similar groups operating commercial enterprises. The non-profit sector "consists of orchestras, museums, ballet companies, operas, art centers and all their offshoots and variants." All of these operate at a financial deficit and must be subsidized from public or private sources.

It is almost universally accepted that a culture industry is emerging, but there is no unanimity of opinion on whether its present goals are the right goals, on whether it is operating effectively, or, indeed, on whether its very existence is a good or bad omen. Until the 1965 report by the Rockefeller Brothers Fund on the state of the performing arts most studies had emphasized the art boom in this country, especially in the past ten years, which have seen concert, theatre, and art museum audiences more than double. But the Rockefeller report pointed out that "almost all this expansion is amateur. . . . The American people may have experienced an extraordinary awakening to the performing arts, but comparatively few are ever exposed to any live professional presentations."

Nor was the report any kinder to the new patrons, although a number of their representatives served on the panel for the report. It revealed that by far the largest source of contributions to the arts is still from private individuals. Of all contributions of business corporations only 3 or 4 percent go to the arts, and foundation support is termed "miniscule," although

the panel found some evidence of a general increase. As future goals for the performing arts, the report recommended fifty permanent theatre companies, fifty symphony orchestras, six regional opera companies, six regional choral groups, and six regional dance companies.

Where will the money for this program come from? Clearly from the new patrons, who are now challenged to work harder than ever in applying up-to-date methods of organization, promotion, and management. The report, in effect, alerts the culture industry that the time has come to go into high gear, to refinance and retool.

Supplementing the Rockefeller report are a number of published summaries of conferences held on various college campuses in recent years. The main question they seem to have asked themselves is whether the art boom is altogether fortunate. In line with this, certain specific questions have been raised again and again:

Is the art boom adding to the reservoir of high culture in this country, or is it actually producing an abundance of mass and middle culture?

Assuming the need for government help, would patronage by the federal government lead to control and censorship of the arts?

Why do we read and hear so much about the alienation of the artist from society, and, if this assertion is correct, is it a natural or an unnatural condition?

Are art and democracy compatible?

Two different groups are currently concerned with these questions and they are coming up with almost categorically different answers.

The first group involved in this dispute might be termed "neo-elitist." Many of its members live in New York City and are writers and critics by profession. Their intellectual godfather is Ortega y Gasset, the Spanish conservative who wrote *Revolt of the Masses* in the 1920's. The alignment is curious because many of the neo-elitists are political liberals, socialists or ex-socialists, and one might think that Ortega's insistently aristocratic views would be offensive to their democratic sensibilities. However, while they do not share Ortega's underlying political philosophy, they accept his concept of mass man and his belief that the dehumanized masses work as an aggregate force in society to vulgarize public taste. Furthermore, many, although not all, have come to believe that responsibility for the arts cannot be a democratic responsibility. If the arts are to flourish, they say, decisions on artistic creation and promulgation must remain outside the realm of democratic public policy.

After describing why and how he believes high culture in this country is threatened by the growth of Masscult and the rise of Midcult, Dwight Macdonald in his book, *Against the American Grain*, asserts:

"This whole line of argument may be objected to as undemocratic. But such an objection is beside the point."

He then goes on to quote T. S. Eliot as follows: "Here are what I believe to be essential conditions for the growth and for the survival of culture. If they conflict with any passionate faith of the reader—if, for instance, he finds it shocking that culture and

equalitarianism should conflict, if it seems monstrous to him that anyone should have advantages of birth—I do not ask him to change his faith. I merely ask him to stop paying lip-service to culture. If the reader says: The state of affairs which I wish to bring about is *right* (or is *just*, or is *inevitable*); and if this must lead to further deterioration—then I can have no quarrel with him. I might even, in some circumstances, feel obliged to support him. The effect of such a wave of honesty would be that the word *culture* would cease to be absurd."

I have called Macdonald and those who think as he does neo-elitist rather than elitist because none of them go so far as to advocate returning control of the arts to a patrician few. Macdonald, for example, says that such a solution is unrealistic because the United States is already a mass society and both mass culture and middlebrow culture are too firmly established. Instead of this he advocates partial control by a number of sub-elite groups whose members, by virtue of their community positions and prestige, can act as arbiters of taste in the arts. These people, of course, do exist, especially in New York City. They already play an important role in countering the pressures that the mass media and the mass market exert for ever more popular art forms. But it is doubtful that, unassisted, they have the strength or the influence to determine the course of the culture industry or the will to ensure that public needs and desires in the arts are properly provided for. Their significance will lie in maintaining and extending America's cultural pluralism and in exercising their own expert critical judgments. Neither by training nor by predilection are they equipped to take a major place in promoting the arts in our democratic society.

On the other side from the neo-elitists are the "democratic optimists," as they might be called. Whereas the neo-elitists tend to see the mechanisms of the mass media as reducing the quality of the arts, the democratic optimists tend to view these same mechanisms as potentially beneficial to the society as a whole and not necessarily harmful to quality in the arts. They see evidence for their optimism in the greatly increased audiences, and they put their faith for raising the level of the arts in the traditional instruments of capitalist democracy: free enterprise, education, and an ever-growing middle class.

The last element is the one about which the two sides differ most widely. The neo-elitists, largely comprised of critics and intellectuals, tend to view the growing middle-class control of the arts with suspicion and hostility, and this is typified in Dwight Macdonald's concept of Midcult, which he describes as a kind of middlebrow art that simulates some of the external features of fine art, especially avant garde work, but is sentimental at the core, pleasing, and easy to digest. Macdonald believes that the culture boom, rather than adding significantly to the amount of high culture, has instead produced a large "ooze of Midcult." On the other hand, the democratic optimists, many of whom are the new patrons—entrepreneurs, club-women, labor leaders, university professors, and some of the foundations and corporations—argue that business

methods are being used to fund cultural enterprises on a scale heretofore unknown, such as the multimillion-dollar Lincoln Center in New York and the Music Center in Los Angeles. Neo-elitists, unimpressed by these achievements, claim that too much money is going into the erection of buildings and not enough into raising the salaries of performing artists such as concert musicians whose pay scale is among the lowest in the nation.

Some of them also claim that the larger cultural institution, the more conservative its policies tend to be. Size alone, of course, is not necessarily the determining factor, but it does seem to be true that when a cultural institution is controlled by a patron committee instead of a single patron and when it is operated by art bureaucrats (who are often more skilled in administration than versed in art), a marked strain of cautiousness frequently creeps into the activities. Whether this results in Midcult or simply in shopworn high culture, the program in either case is likely to be devoid of genuine excitement.

Nevertheless, some of the products of the new culture industry are impressive. Democratic optimists seem to be proving their contention that public taste is improving as a result of greater exposure to high culture, although the question may be asked whether levels of taste can be measured solely in terms of audience participation. The new patrons have undoubtedly introduced a variety of effective techniques. Not only are they expert fund-raisers, they are also skilled in commercial methods of audience promotion. Today there is hardly a museum or symphony board of any importance that does not employ a public relations expert from time to time. Unlike the old patrons, who relied largely on their own financial resources, these new patrons are alert to the substantial help that corporations, foundations, universities, labor unions, and municipalities can provide. In short, they are promoters as well as providers, with the result that patronage support of the arts has greatly increased in recent years.

Behind the divergence in the views of the neo-elitists and the democratic optimists are several historically unresolved attitudes concerned with the relationship between art and democracy.

The founding fathers were generally intellectuals and men of cultivated taste, but Jacksonian democracy, which emerged in the 1820's, had little use for intellectualism and still less for the arts. The founding fathers had emphasized liberty first and equality second; in the Jacksonian era the order was reversed. Many intellectuals of the later period were alarmed at the anti-intellectualism that appeared in the wake of burgeoning egalitarian sentiment. De Tocqueville mirrored these fears in 1840: "I have sought to point out the dangers to which the principle of equality exposes the independence of man, because I firmly believe these dangers are the most formidable as well as the least foreseen of all those which futurity holds in store, but I do not think that they are insurmountable."

Richard Hofstadter in his book, *Anti-Intellectualism in American Life*, notes that with the coming of the Jacksonian era and the submergence of the Jeffersonian

South the patrician class which had been a controlling force in American democracy became more enfeebled: "What was left was a gentlemanly class with considerable wealth, leisure, and culture, but with relatively little power or influence. This class was the public and the patron of serious writing and cultural institutions. Its members read the books that were written by the standard American writers, subscribed to the old high-brow magazines, supported libraries and museums, and sent their sons to the old-fashioned liberal-arts colleges to study the classical curriculum. It developed its own gentle tradition of social protest, for it had enough of an aristocratic bias to be opposed to the most vulgar features of the popular democracy that was emerging everywhere and enough of a code behavior to be opposed to the crass materialism of the new capitalists and plantation lords. The most eloquent tradition of moral protest in America is the creation of a few uncompromising sons of the patrician gentry . . .

"The culture of the Founding Fathers was succeeded by what I like to call mugwump culture—and by mugwump I refer not just to the upper-class reform movement of the Gilded Age, which is the conventional usage, but to the intellectual and cultural outlook of the dispossessed patrician class. Throughout the entire nineteenth century this class provided the chief public to which the independent and cultivated American mind expressed itself."

Hofstadter goes on to say that "having been edged out of the management of its central institutions of business and politics, and having chosen to withdraw from any identification with the aspirations of the common people, the patrician class produced a culture that became over-refined, dessicated, aloof, snobbish, everything that Santayana had in mind when he identified the genteel tradition."

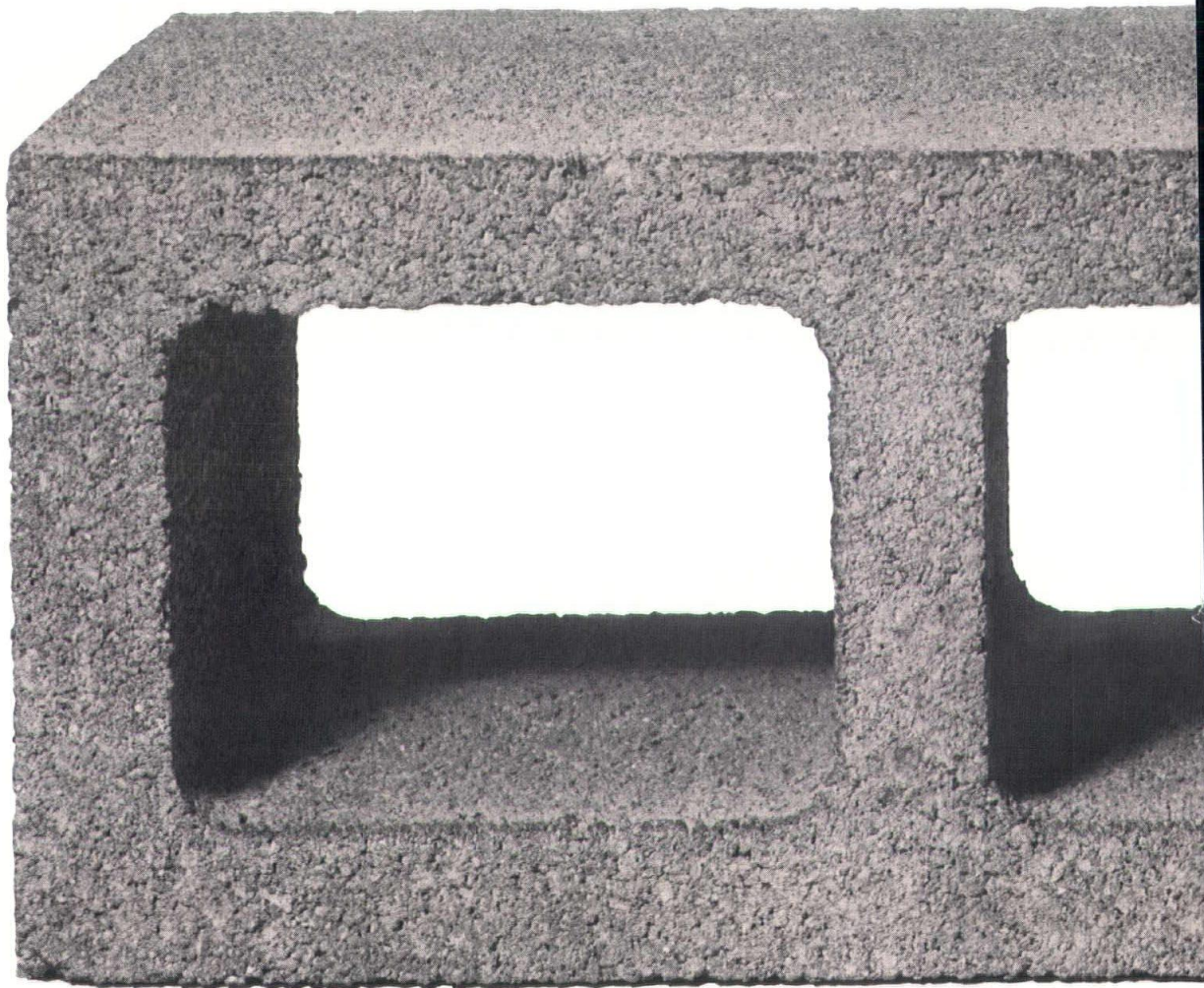
The pattern of the nineteenth century thus became clear. The arts were the sole concern, of an elite, an elite completely divorced from both democratic political leaders and a rising mercantile class. To the egalitarians the arts were snobbish and essentially undemocratic, while businessmen of the period tended toward a general anti-intellectualism, which included the arts and was the outgrowth of a characteristically American devotion to practicality.

If the arts coexisted with democracy in the nineteenth century, it was a very negative form of coexistence indeed. Still, one can observe the saving grace of American civil liberty and cultural pluralism, for, although the mugwumps were economically and politically impotent, they were nevertheless free to act as custodians of the arts. At the same time the separation of culture and the arts from vital economic and political forces in American life was not, as Hofstadter notes, healthy for the arts themselves, and this may be valid historical evidence against the neo-elitists of today in their wish to divorce the arts from the social mainstreams of their time.

When the twentieth century came along, some shifts in alliances appeared. During the progressive era of Theodore Roosevelt and Wilson, and later under Franklin Roosevelt, intellectuals once again took up the cause of the common man from which they had been alien-

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ated in the previous century. Those interested in advancing democracy and those interested in advancing the arts came into a much closer relationship. In addition, the attitudes of businessmen toward the arts also gradually changed, even with the persistence of their bias against the impractical, and the number of art patrons from the world of business has steadily increased the ranks of the "new patrons." These people have recognized that basic changes are taking place in American society, such as the rise of a new leisure class, and that these changes create new needs and stimulate new attitudes. The art philistines of yesterday have become the art enthusiasts of today because they feel a need to improve the quality of their new-found leisure. Their danger to the arts as high culture is their continuing tendency to regard them as a commodity that can be standardized and consumed. In this the intellectuals and neo-elitists properly find genuine cause for disquiet.

Thus, the basic question today may be this: Do the interests of art and the interests of democracy conflict?

To put the proposition in concrete terms: The democratic optimists would eliminate the last vestiges of control of the arts by elite groups and would put art into the democratic market place, where like any other commodity it would be subject to the laws of supply and demand. The new patrons would act as the managerial group, representing both the suppliers of art on one hand and a widening audience on the other. As this audience was further exposed to the arts, its taste would rise. Meanwhile, something akin to a department-store approach would be observed: some thing for everyone depending on the individual's level of education and what he can afford (witness Sears, Roebuck's entry into the painting market).

There are arguments both pro and con the position of the democratic optimists:

Their contention that today it is possible to widen the base for both support and appreciation appears valid. Audiences and supporters are growing in size and are becoming more heterogeneous in composition. There is good reason to believe this trend will continue. This is the age of the affluent society. There are more people with more money to spend on the arts and they have the time to educate themselves and presumably to improve their tastes.

Leaving aside the question of standardization and middlebrow treatment, *the evidence is impressive that the qualitative level of art presented to the public is rising.*

The proposals of the democratic optimists are more consistent with our democratic heritage than proposals that would place control of the arts exclusively in the hands of elite groups. Gilbert Seldes has often made the point that what appears to be a lack of sophistication in the taste of a television audience, for example, may be a natural response to the diet of hackneyed programs it has been fed. Certainly the corollary of this proposition — that mass-media audiences might develop some taste for the fine arts if there was sufficient exposure to them — has never had an opportunity to be tested.

Jefferson believed that a democratic society would

develop according to the quality and quantity of education available to it. The doctrine implies the need for a national policy on education. Since education does not cease at the formal level and, especially in the case of the arts, develops with personal exposure, the ultimate implication is that the arts should be made available to all who want or need them.

On the other side, the views of the democratic optimists are open to certain criticisms:

There is too much in the approach that tends to treat art like any other commodity. The very terms culture consumer and culture industry indicate this. It is doubtful that art can be treated as a commodity for very long without suffering. The experience of art is delicate and perishable; its transmission or performance must be sensitively handled or the quality of the experience will be blemished. Having to push and shove to see a Michelangelo or a Rembrandt detracts and distracts.

There is an illuminating dictionary definition of the word "consume": "to destroy gradually, as by burning, eating, etc., or by using up, wearing out, wasting or squandering." The new, business-oriented patrons naturally do not use the term in this destructive sense, but the implication is clear. When art is consumed by an audience, or when an audience approaches it in a spirit of consumption, both the art and the audience suffer. The audience suffers because the art is being "used up" for that particular audience and, in consequence, virtually ceases to exist for it — as in the case of an overplayed symphony or an over-reproduced painting. The art suffers because its life is always in relation to its audience, and if it has been consumed by all audiences it might as well be dead.

Large-scale distribution tends to standardize the arts. This is a corollary of the previous point. The perils of *consumption* have to do with its effect on audience attitudes. The perils of *distribution* have to do with standardizing both the selection and the method of presentation. In the matter of selection, familiarity becomes a handy criterion — symphony orchestras across the country playing similar programs, museums, acquiring the same repertoire of painters, publishing houses printing the same standard classics. In addition, the material is often presented in such an abridged or sentimentalized fashion that the meaning of the original work is distorted.

The degree to which standardization in the arts is taking place today is not altogether clear. Certainly there is a marked trend toward it, but some institutions have been resisting — some art museums, chamber music groups, repertory theatres, are devoted to presenting the new and unusual in the arts, maintaining this country's innate cultural pluralism. It is worth noting that many of these are small, are controlled by a single patron instead of a committee of patrons, or are administered by a professional director with virtually autocratic powers. If the trend toward standardization has been countered to some extent, the credit must go to the emergence of new elite groups like these, small and limited as they may be.

(continued next month)

Continued from page 5

SUPPORT OF THE ARTS

The Johnson Foundation supports and fosters many arts activities including the creation of an American art collection entitled "Art U.S.A."

Miss Elsa Ulbricht, Professor Emeritus of the University of Wisconsin-Milwaukee, retired as director of the UWM Art Department in 1954 after approximately 50 years with the institution. She is a Charter Member and one of the founders of the Wisconsin Designer Craftsmen, which is the oldest art organization in the state. She was a designer for the "Wisconsin Players" dramatic organization and is a director and president of the Summer School of Painting, Saugatuck, Michigan.

The Marine National Exchange Bank set aside \$12,000 in 1965 for purchase of art paintings depicting the theme, "Wisconsin Renaissance." This is the largest single amount ever appropriated by a Wisconsin institution for a local competition. The finished collection consists of 21 paintings and three pieces of sculpture. During 1966-67 it will be sent on a year-long tour under the auspices of the Milwaukee Art Center.

INSTITUTIONAL AND ORGANIZATIONAL ACHIEVEMENTS IN THE ARTS

The Milwaukee Symphony Orchestra has achieved a stature unique among young organizations in the United States. Organized in March of 1958, the orchestra is now ranked among the top 15 orchestras in the country and has achieved a growth greater than any orchestra in the United States today.

MILWAUKEE ART CENTER PROGRAMS FOR OCTOBER:

Inner Circle exhibition through October 23; lectures at Memorial Hall, 8:15 p.m. October 20, Richard Leacock, N.Y. film-maker and TV producer, speaks on *The Problems and Potentials of Cinema Verite*; November 10, Paolo Soleri, architect-craftsman, speaks on *The Craftsman and Obsolescence*. All programs free of charge to the public. Gallery hours: Sunday, 1-5 p.m.; Mon., Tues., Wed., Fri. and

Sat., 10 a.m.-5 p.m.; Thurs., 10 a.m.-10:30 p.m.

Winners of the Metropolitan Milwaukee Association of Commerce "Industrial Building Beautification Competition" were announced on September 22, 1966. Roger Herbst, Maynard Meyer and Fritz von Grossmann judged the competition, representing the Wis. Chapter, AIA, Southeast Section. Entries in four categories were received. I. New building 10,000 square feet. II. New building 10,000 square feet or less. III. Building renovation over 10,000 square feet. IV. Building renovation 10,000 square feet or less. Winner of category I was the Inland Steel Products Building (see Close-Up in this issue).

New Building — over 10,000 square feet

Merit Award (unanimous decision)

AC ELECTRONICS DIV. OF
GENERAL MOTORS CORP.

7929 South Howell Avenue

Oak Creek, Wisconsin

(Designed by Argonaut Realty Division of General Motors, Detroit, Michigan)

The AC Electronics Building composition dramatizes a ramp, base and pedestal design. The entire result is sculptural in character and provides a very interesting contrast created by sophisticated glass and disciplined structure versus the free-hand character of the rough ashlar base, both well integrated into a pleasing structure beautifully oriented to the site which subtends it and displays clean, disciplined architectural lines. There is a delightful simplicity about the building.

Building Renovation — over 10,000 square feet

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Cudahy, Wisconsin

(Designed by Collings Engineers, Inc., 660 East Mason Street, Milwaukee, Wisconsin)

While the judges did not believe there was an entry in the renovation category which warranted a First or Merit award, they did feel the treatment of the facade of the Geo. J. Meyer Mfg. Co. building is an example of the type of exterior treat-

Continued on page 26A

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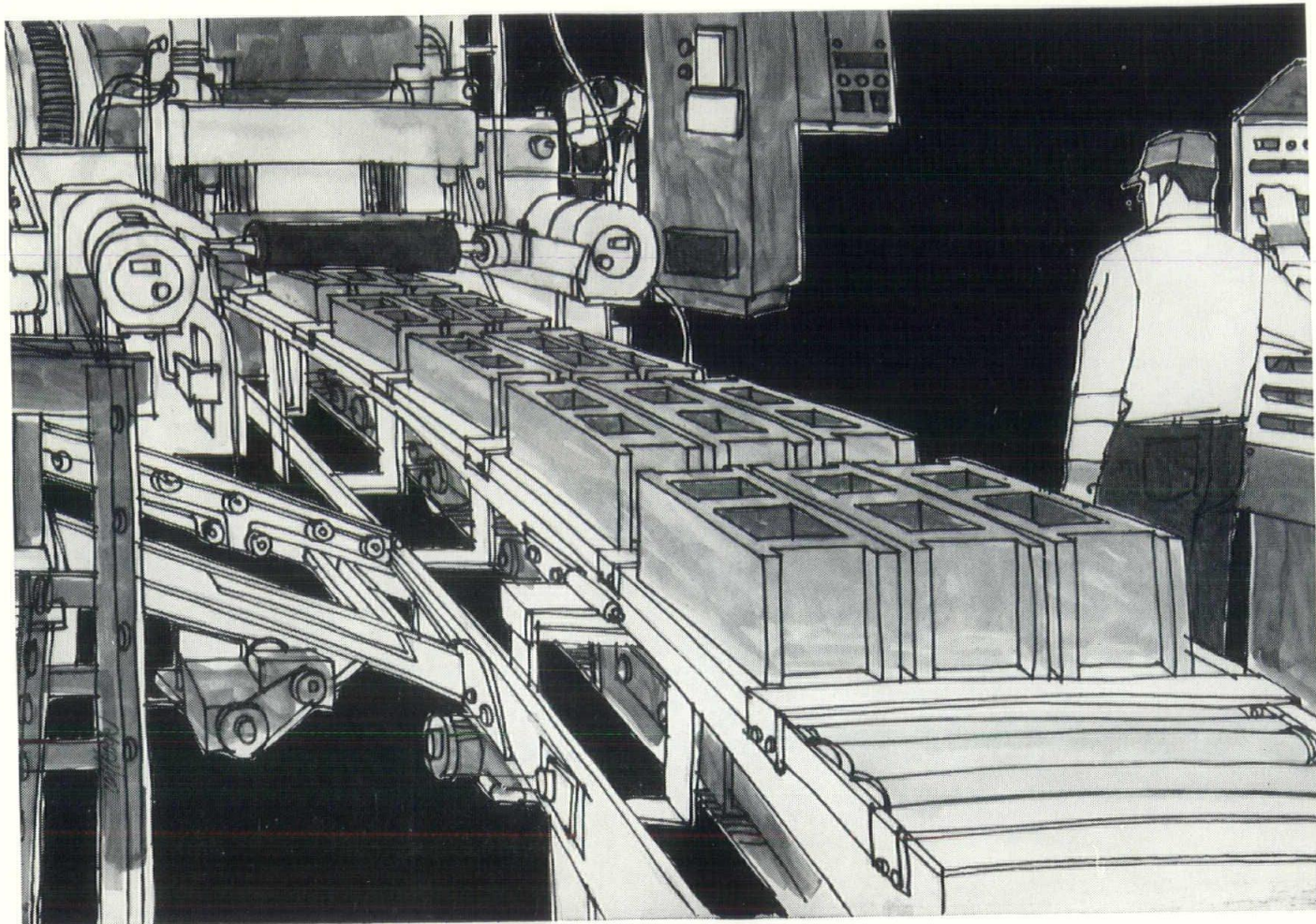
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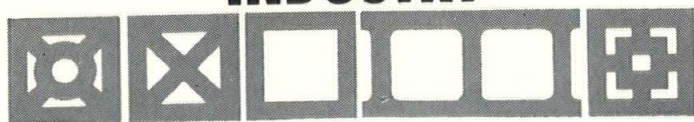
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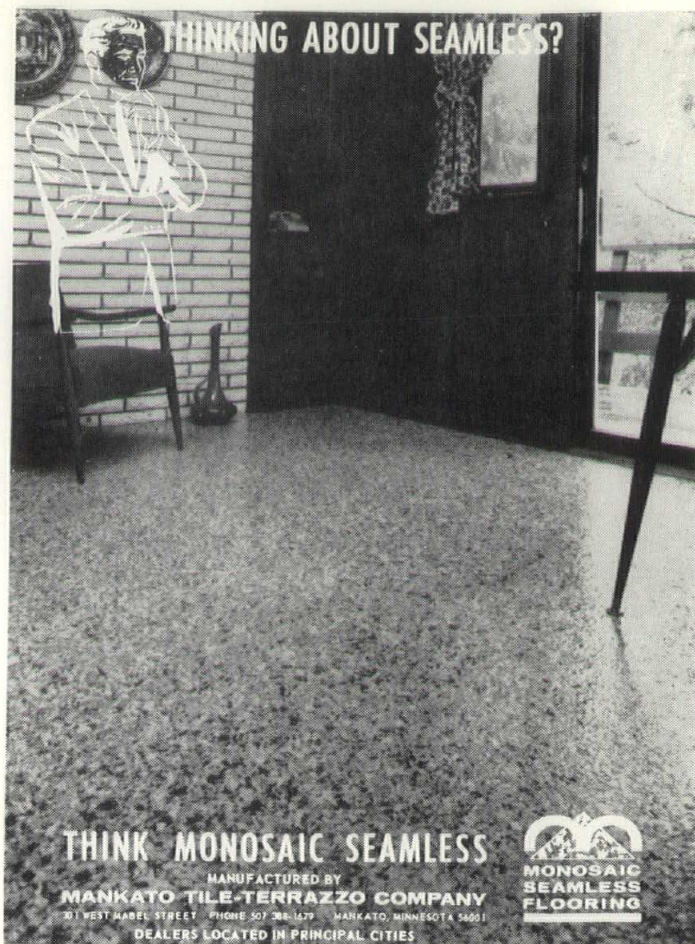
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Company Factory Building**

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by

Price Erecting Company

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Construction Specification Institute

Milwaukee Chapter

On September 26, 1966, the Milwaukee Chapter, CSI, held a seminar in Milwaukee concerning the urgent question, "How do roofing problems begin?"

The seminar was co-sponsored by Owens-Corning Fiberglas Corporation which held similar seminars in Washington, New Orleans, Miami, Memphis and Chicago.

Since the advent of the extended perimeter building during the post-war era, roofing failures have steadily increased so that they now are high on the list of problems confronting the building industry.

The magnitude of this situation was explored by six experts on various phases of roofing technology design, stresses, built-up roofing and insulation, flashing, weathering, application techniques and specification. A better understanding of the dynamics of roof performance put emphasis on the need of closer coordination among the members of the building team, manufacturer, architect, engineer, general contractor and roofing applicator during the preliminary stage of the design process.

The objectives of the seminar were three-fold: to outline each factor in the roof-performance equation in a "cause-and-effect" sequence so that a better perspective of the over-all problem could be gained; to explore the facts that recent advances in roofing technology can minimize roofing failures, and to reaffirm the need for continuing, concerted effort on the part of all concerned in order to find the ultimate solution.

Werner H. Gumperts, P.E., Consulting Engineer, discussed the effects of building design and stresses on the performance of roofing systems, such as "dead-level" roof versus slope roof; thermal effects on framing members; size and slope of roof deck; types of structural decks both "wet" and "dry" construction and attachment methods to building structural systems.

Miles E. Jacoby, Senior Research Scientist, Industrial and Commercial Construction Materials Division of Owens-Corning Fiberglas Corp. Technical Center, reviewed significant properties and characteristics of roof insulation and their effects on roofing system performance.

David E. Richards, Roofing Materials Engineer, discussed metal composition flashings and their interactions with other components of the roofing system.

Kenneth Tator, P.C.E., Kenneth Tator Associates of Caraopolos, Pa., spoke on the dynamics of weathering and its effects on built-up roofing, including moisture equilibrium content of organic and inorganic felts, weather cycling dynamics and surface treatment.

Milton J. Olson, president of Olson Brothers, Inc., of Omaha, Nebraska, discussed recently completed projects of his firm.

Frank L. Couch, P.E., Chief Specifications Writer for Smith, Hinchman & Grylls Associates, Inc., of Detroit, Michigan, reviewed criteria for various types of specifications, material selection and pre-testing material use and application, inspection methods during and after application, the effectiveness of warranties and guarantees.

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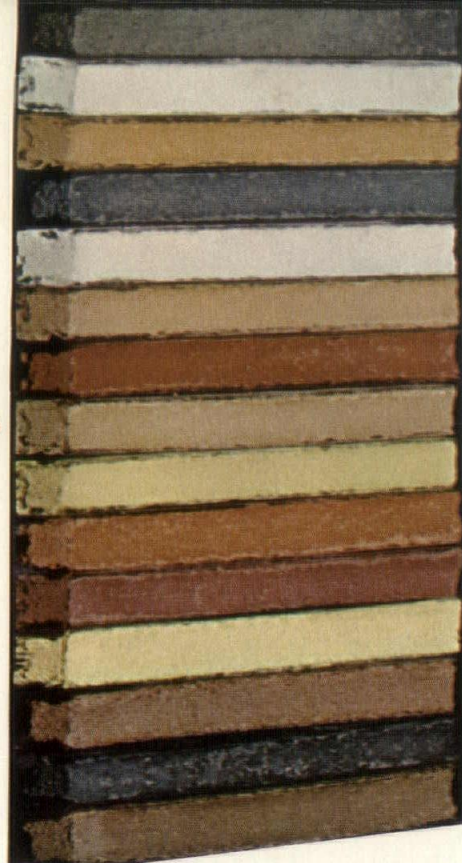
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Continued from page 23

ment which can be accomplished without changing masses and yet which creates a sense of newness in an older building. The new look of this factory structure provides an upgrading of the appearance of the neighborhood. While not architecturally spectacular, the simple "cosmetic" treatment should serve to encourage others to beautify and identify their older plants.

(The above observation repre-

sents the viewpoint of two of the three judges.

New Building — 10,000 square feet and less

Renovation — 10,000 square feet and less

No Awards (unanimous decision)

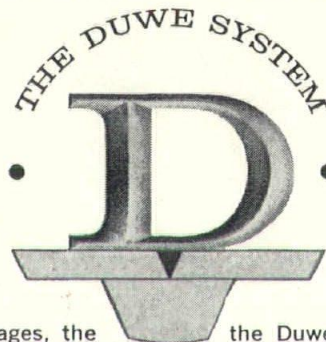
In the opinion of the judges, no new building entry and no renovation entry in the smaller building category measured up to the standards required for an award for architectural excellence.

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Arwin Builders Specialties ..	2
Best Block Company.....	6B
Belden Brick	4
Brick, Inc.	23
Concrete Research, Inc.	2A
Degelleke Co. Inc.	26B
Duwe Precast	26B
Goodwin Companies	6
Inland Steel	8
Jansen Construction Co.	25
Mankato Tile & Terrazzo ...	25
Mautz Paint	27
Medusa Portland Cement ...	26A
Michel, Jim, Building Specialties, Inc.	23
Novotny, Inc.	26B
Portland Cement Association.	3
W. H. Pipkorn Company	26
Price Erecting Company	25
Reinke & Schomann	10
Spancrete	22A
Split Rock Products Co.	28
United States Steel	6A, 14A
Wisconsin Concrete Products Association	24

producers' council

Our Annual Picnic held in August under the able direction of Bill DeLind, Bob Nolan, Bud Rosier and Ned Kailing turned out to be a most enjoyable affair. Plenty of good food and beer, soda and prizes for the kiddies, and of course, a game of ball between Architects and Producers' Council members. I am happy to report that we had our revenge after last year's drubbing by the Architects. We evened the series by winning this year's ball game and we are looking forward to doing it again. Are you listening Murray?

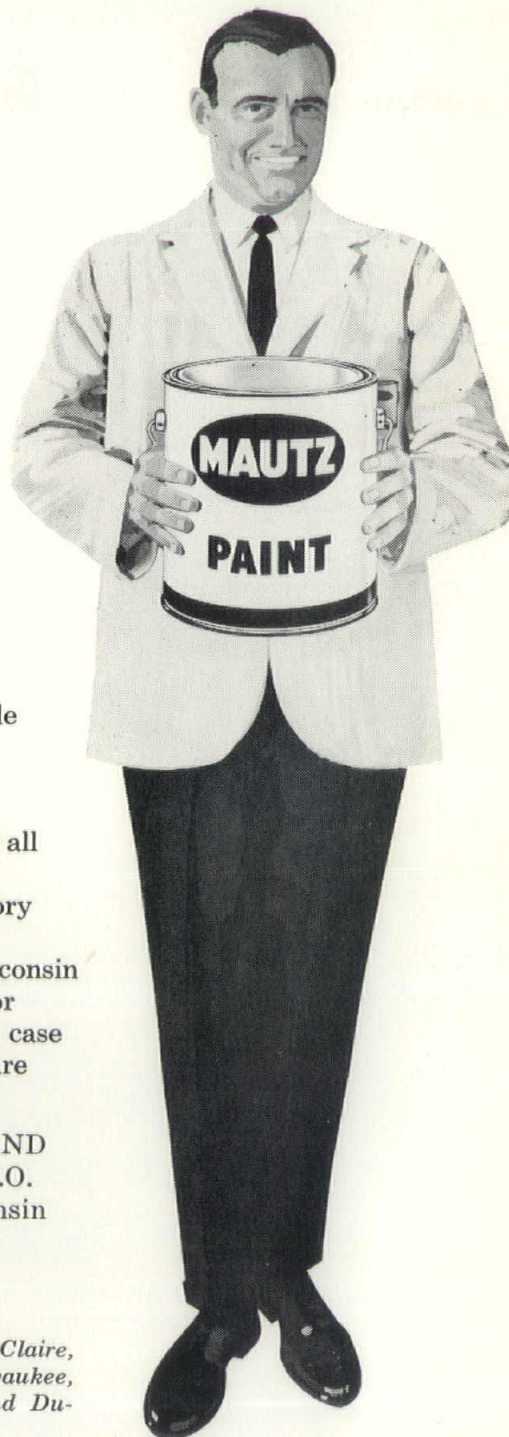
September 27th through 29th I shall attend the annual Producers' Council Presidents Convention in New York City along with members of the national offices and 47 other chapters. In the past this convention has always been a very rewarding experience, and I shall report on it next month.

Because I have been on vacation I am not able to report on our last business meeting which I could not attend, but shall try to keep you briefed.

Herbert C. Rother
President, Wisconsin Chapter

wisconsin architect/october, 1966

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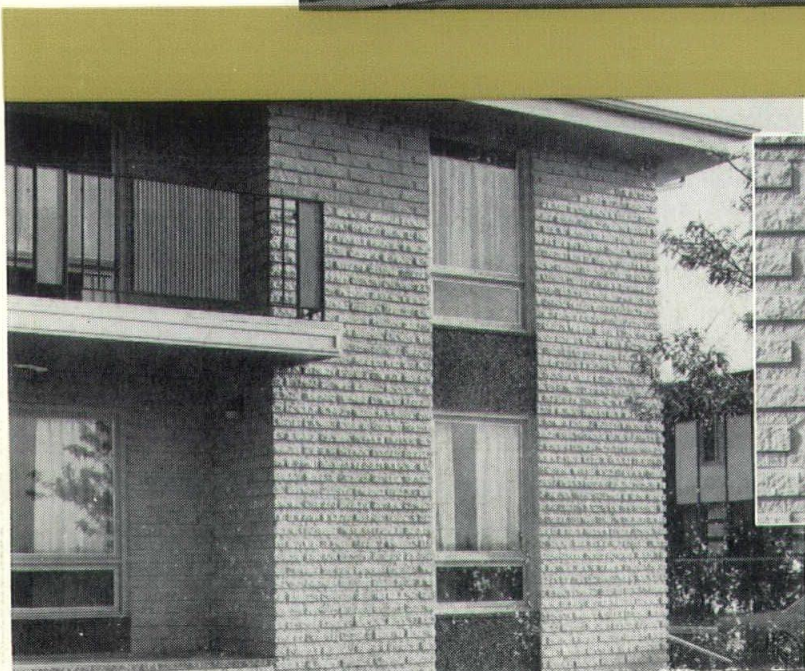
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Split-Rock Products Company is the originator of quality split concrete brick.

We are the oldest producer of engineered pre-cast concrete wall panels and special shapes.

Quality always comes first at Split-Rock.

split-rock PRODUCTS COMPANY

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