

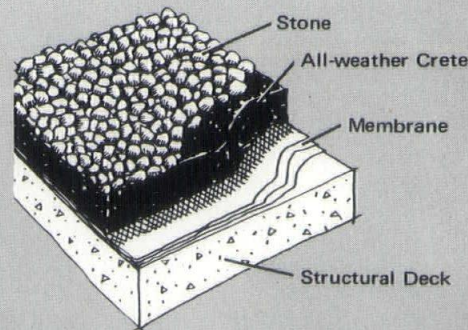
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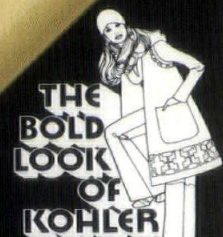
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wisconsin architect



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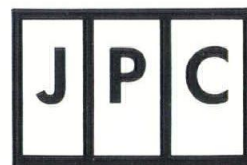
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IN RESPONSE

A response from Richard W. E. Perrin, F.A.I.A., A.I.A.'s immediate past Historic Buildings Preservation Officer and State Preservation Coordinator for Wisconsin.

At first, Ello, I had no intention of dignifying with a reply the article by Eileen Alt Powell on the Munkwitz apartment business as it appeared in the July-August issue of the *Wisconsin Architect*. But, when WTMJ-TV picked it up, believing it to be the voice of the architects of Wisconsin, I had to react. Today, I was granted one full minute — 60 seconds — to present an answer. I do not intend to carry this silly matter any further, but will maintain my position for a rational approach whenever I feel it to be necessary.

My principal objection is that at the time of publication I was not apprised of the article nor offered equal space to present my position as the A.I.A.'s Historic Buildings Preservation Officer and State Preservation Coordinator for Wisconsin, after nearly thirty years of service to the Institute in these and other capacities. As you know, I have declined another term for these thankless jobs. Gordon Orr of Madison, an extremely capable man, is my successor.

The Munkwitz apartments, completed in 1916, were not "prefabricated" at all, but built conventionally with pre-cut stud and joists, standardized doors and windows, stuccoed on wood lath on the outside and plastered on the inside. Stock plans were turned out by Frank Lloyd Wright and he received a small fee every time they were used by a

speculative builder such as Munkwitz and the Richards boys. Significantly, each of these builders used the "American System" scheme only once — at least in Milwaukee. There was nothing innovative about any of this. Stock house plans and pre-cut material were obtainable from any number of suppliers including mail-order houses such as Montgomery Ward and others. If the idea had been a success, even with the prestigious name of Frank Lloyd Wright appended, there certainly would have been more of these "low cost" buildings erected in Milwaukee. The fact is that they were pretty much of a flop, as were Wright's more nearly prefabricated houses in the 1950's developed jointly with Marshall Erdman of Madison.

The fact that "The Master" designed the stock plans from which the Munkwitz apartments were built did not assure well built structures. Wright was generally as contemptuous of building conventions as he was of social conventions, but in the Munkwitz apartments — which he did not supervise and probably never saw — he accomplished nothing more than extremely marginal construction which, coupled with landlord neglect and tenant abuse, resulted in complete deterioration in a relatively short time.

The buildings are in an impossible location. They have neither front, back nor side yards, and being located at one of the city's worst and most hazardous traffic intersections are no longer suitable, if indeed they ever were, for good family living. This is a curious anomaly and a significant one, since the

one area of concern in which Wright's genius was most apparent was in his choice of sites as related to the buildings that were to be built on them. In his own words, repeated many times, there had to be a happy marriage between land and house. What about 27th and Highland? It is obvious that Wright had nothing to do with the choice of site, which may be one of the reasons he parted company with both Munkwitz and the Richards brothers.

Since the automobile is here to stay at least for a while, and not likely to be replaced by the bicycle or the horse, Highland Avenue simply must be widened and re-aligned at 27th Street, in the interest of public safety, if nothing else. Since there will be land remnants on the north side of Highland, perhaps the Munkwitz flats can just be swung around, placed on new foundations and given an attractive setting, including parking facilities worthy of a Wright designed building. The cost of doing this plus complete rehabilitation of the buildings will be enormous, and for this reason a feasibility study should be prepared, preferably by the Frank Lloyd Wright Foundation, and paid for by the groups interested in the preservation of the buildings, thus putting their money where their mouth is.

Richard W. E. Perrin, F.A.I.A.

(Editor's note: The July/August Munkwitz Apartment article was submitted for publication by the Chairman of the WAIA Southeast Section Historic Resources Committee who also presently is State Deputy Preservation Coordinator.)

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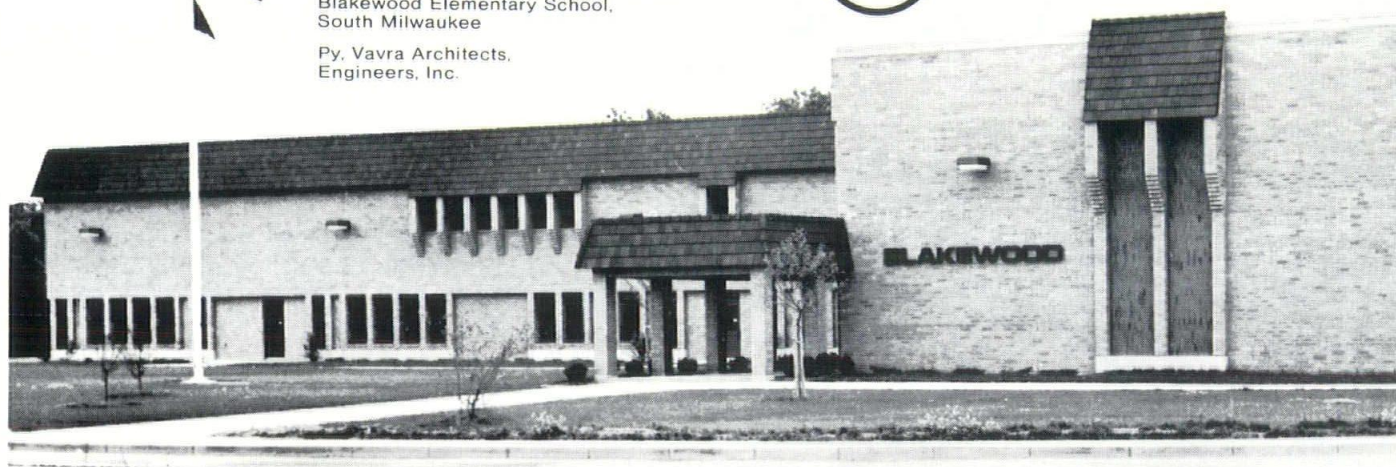


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ARCHITECTS DO CARE ABOUT THEIR MAGAZINE!

With this issue *Wisconsin Architect* goes into its ninth year of publishing under the auspices of the Wisconsin Chapter, The American Institute of Architects.

At this occasion and in response to a recent survey it is appropriate that I should review briefly the history of *Wisconsin Architect* and that I share with you some of the results of an informal survey of the membership of the Wisconsin Chapter, A.I.A., which was made in the form of a questionnaire.

The first *Wisconsin Architect* came off the presses in May of 1933 with Alfred H. Zarse as publisher and editor who continued with the magazine for one year. Then the magazine was taken over by architect Leigh Hunt who with his wife and daughter carried on the publication until 1954 when Jack Russell was hired as the first paid Executive Director of the Wisconsin Chapter, A.I.A., in October of 1954. He also assumed the role of editor and publisher of the *Wisconsin Architect* magazine as a separate enterprise.

In 1957 Jack Russell resigned as Executive Director of the Chapter but continued the publication while Ruth Hill became Executive Director. In 1960 Jack Russell relinquished the magazine to Schmidt Publications, Ruth Hill resigned and was succeeded by Jane Richards.

In 1964 President Leonard Reinke and the members of the Executive Committee of Wisconsin Chapter, A.I.A., made the bold decision of incorporating the magazine as *Wisconsin Architect, Inc.*, and to publish the magazine as a function of the Chapter under the guidance of the professional architects in Wisconsin.

Wisconsin Architect, Inc., since then is wholly owned by the Chapter — and therefore by all its individual members — while the members of the Executive Committee are the shareholders of the corporation. *Wisconsin Architect, Inc.*, has a Board of Directors consisting of five corporate members, two may be

nonshareholders and three must be shareholders, i.e., members of the Executive Committee.

The President is the chief executive of the corporation and he appoints members to the editorial board who serve in an advisory capacity to the editor.

At the time of the incorporation in 1964 it was felt that the architectural profession in Wisconsin needed public relation tools and that the magazine could effectively serve toward this end, echoing the aims, ambitions and hopes of the professional architects directly to the public of this State.

It was then established that the editorial policy be guided by this purpose and that editorial coverage was to have broad appeal including architecture, both contemporary and historic, the related arts, environmental concerns, urban development and services the architects render to the public as citizen professionals.

Over the past eight years *Wisconsin Architect* magazine has experienced its successes and its mistakes, but on the whole it has developed as expected and is now a well established "voice" for the profession, and it can be even more so with additional input from more members of the Chapter.

Incorporated with a minimum of capital initially the magazine was able to operate on advertising revenue only without any subsidy by the Chapter. From 1964 until 1970 small profits were made thanks to the support of the building industry, product manufacturers and suppliers. However, 1971 the slump of the building industry reflected itself in reduction of advertising which had been the sole support of the magazine from the beginning of Chapter operation.

The circulation of the magazine increased steadily and while 25% of our readers are members of the Chapter 1500 copies are distributed monthly to governmental officials on local and state level, school superintendents, pub-

lic libraries, decision influencing and decision making citizens, clients, members of the construction industry, etc.

Starting in 1971 *Wisconsin Architect* has been subsidized by the Chapter because of the decrease in advertising revenue. Because of this situation and also because we wanted to know the thoughts of our members about their magazine we mailed out a questionnaire to all members of the Chapter. The 25% response has been extraordinary and we appreciate it. Normally a 15% return is considered excellent.

It is most gratifying to all the architects who have so energetically served on both Boards and to the editor that 99% of the returns do care very much for their publication and consider *Wisconsin Architect* an important public relations tool. 76% of the returns state that advertising in *Wisconsin Architect* is considered important, 12% of the members are not involved in specifications and the rest have either no statement or sound like this: "Look — in my opinion, the magazine is very, very good . . . maybe the ads got the better of you once in a while. If you can get advertisers to help sponsor the magazine . . . OK. But lack of advertising doesn't mean you have to stop publishing. . . ."

As to the editorial preferences expressed by the members they neatly fit into four categories: No. 1 — promotion of Wisconsin architecture. No. 2 — more architectural criticism with a controversial approach. No. 3 — more coverage of ecology, environment, urban development, housing, design. No. 4 finds editorial alright as it has been, with the rest of preferences divided between more about the changing condition of the building industry, problems of the profession, legislative matters as they pertain to the profession, etc. Very few wish to have in-house information about the organization.

I certainly feel rewarded by the overall results of this survey and I want to thank all of you who took the time to let us know just how you feel about *Wisconsin Architect*.

Ello Brink

Butte, Mont. The Pit vs. the City

An urban design team introduces a 'plan for planning' to a community facing the threat of literally being undermined. Text and photos by Neil Maurer.





The following article appeared in the Fall issue of CITY magazine, published bi-monthly by the National Urban Coalition in Washington, and is here reprinted with permission of its Editor.

We are reprinting this article because we believe it to be of interest for several reasons and possible relevance to this community.

The members of the Regional/Urban Design Assistance Team Program (RUDAT) of the American Institute of Architects came to Milwaukee on November 10th to hold their regular meeting, and also to attend an open house held at the School of Architecture at the University of Wisconsin-Milwaukee.

This article describes but one of

the fifteen projects RUDAT has undertaken during the past five years of its existence and it gives a fine example of the objectives of this program.

Also, in the case of Butte, Montana, a Wisconsin Architect, Maynard W. Meyer, F.A.I.A., a member of RUDAT, served as chairman and leader of the Team.

But beyond all these reasons, it suggests itself that the RUDAT approach may well be worth considering in the case of the development of the Milwaukee River.

The Common Council has charged the City Development Department with the responsibility of producing a permanent development plan for the Milwaukee River. Here is a

chance for the Department of City Development to avail itself of outside expertise, the modest cost and high value of which make it a most attractive bargain.

It is the policy of RUDAT that team members serve without compensation, except reimbursement of expenses and may not accept commissions resulting from their recommendations.

A prerequisite for a RUDAT visiting team is participation and cooperation on all levels from community leaders, mayor, city council members, urban renewal agencies, county government, chamber of commerce, news media, downtown improvement groups and citizens. Butte, Montana, has done it. Why can't we? Ed.

As the Northwest flight circled to descend into Butte, Mont., one of the visiting architects let out a low whistle of amazement as he looked below into the Anaconda Company's Berkeley Pit.

The architects and planners, arriving to conduct a three-day study of Butte's problems, had read in advance materials sent them by city officials that one of the largest open pit copper mines in the world lay at their doorstep.

But the statistics which ticked off the pit's depth and width didn't even begin to suggest its actual size. From the air there is no question that the old uptown section of Butte teeters on the edge of an abyss. Mayor Mike Micone's office in city hall is only six blocks from that edge and his building, like those nearby, shudders at noon and 4 p.m. from the twice-daily blasting in the pit.

Butte residents quickly made it clear to the architects that they maintain a love-hate relationship with that huge hole in the ground and the company that dug it.

Without doubt, the pit is the prime reason the city continues to thrive. Anaconda employs nearly one-third of the work force and residents respect that fact. Out of the "richest hill on earth," Butte's nickname, has come \$1 billion of copper, silver, and other metals, and much of it has been excavated since 1955 from the pit. In the judgment of mining experts there is another \$1 billion worth of ore still in the hill under the city.

Dislike festers, however, because the Anaconda Company virtually runs Butte and, by expanding the pit, could destroy the city.

Residents' nightmares of huge power shovels scooping up streets and buildings and loading them into 100-ton trucks are real. The pit has already eaten a sizable portion of the city's central business district as well as several old, established ethnic neighborhoods.

While other cities are stymied on clogged highways, battle to prevent construction of new ones, and agonize over racial conflicts, bad schools, air pollution, and housing shortages, Butte is struggling to retain the semblance of an organized city.

The architects were to learn during the next three days that the threat of expanding the pit, which, coupled with the unwillingness of the Anaconda Com-

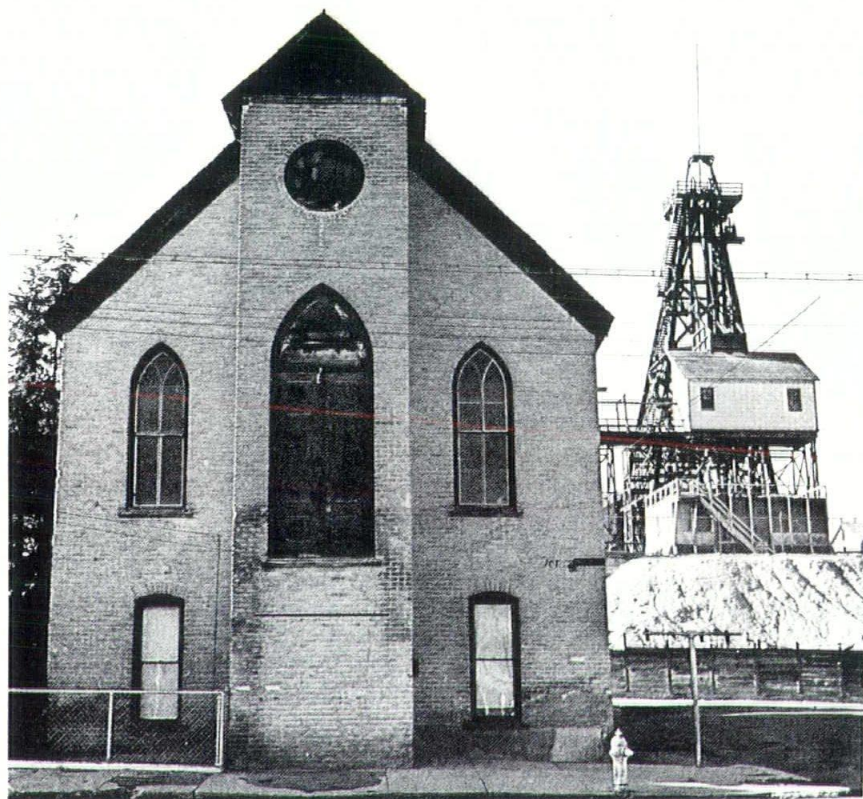
pany to reveal any of its plans, dwarfs all other city problems.

The architects and planners, along with a botanist and a geologist, were part of a Regional Urban Design Assistance Team (RUDAT) program sponsored by the American Institute of Architects.

This particular team, chaired by Maynard Meyer, an architect from Milwaukee, had been invited by Butte city officials who hoped a fresh perspective by outside professionals might lead to a way out of their dilemma. They also

hoped these visiting urban "firemen" would awaken the citizenry to the need for a broad public forum on planning.

In addition to Meyer the team consisted of Peter Batchelor, architect and planner at the University of North Carolina; John Desmond, architect from Baton Rouge, La.; Dr. Ralph Dix, a plant ecologist at Colorado State University; Royce LaNier, architect and planner at the University of Wisconsin; Paul D. Spreiregen, architect from Washington, D.C., and Dr. Edward Ruppel of Denver, a geologist with the



Neil Maurer is a writer and photographer on the staff of the American Institute of Architects.



U.S. Geological Survey.

Under the RUDAT program the team members donate their time and expertise. The city, in cooperation with the local AIA chapter, pays travel and out of pocket expenses. (AIA policy prohibits team members from accepting any commissions which might result from their analyses and recommendations.)

A definitive proposal can't be developed in three days, and these design assistance teams do not attempt one. Instead they try to present a "plan for planning" indicating fruitful directions for future development.

The day after its arrival, the team crisscrossed the city in special tours, listened to briefings by Mayor Micone and planning officials, and interviewed residents and businessmen in long public sessions in city hall. Members circled the city in private flights, and heard the model cities director explain his program. They talked with homeowners, bankers, and a representative from Anaconda.

Soon a pattern emerged that indicated what was perhaps Butte's most serious problem: a paralysis of planning had set in. The threat posed by the pit itself was bad enough, but the atmosphere of despair—on the part of city officials, residents, and businessmen alike—was considerably worse.

Residents saw their city caught between two alternatives: move or stay put. Should they move the city off the hill down to a partially developed area known as the "Flats," or should they defiantly reinvest and rebuild right where they were? Paralysis had set in because both alternatives had severe drawbacks.

Moving would mean abandoning a considerable financial, emotional, and historical investment. Butte sits on the finest site in the valley. Its wide streets, lined by many fine Victorian buildings, look out over a spectacular Rocky Mountain landscape. The hillside residential areas in West Butte reminded one architect of San Francisco.

Head-frames of abandoned mines punctuate the Butte townscape, which the visiting architects found in places to be reminiscent of the hilly streets of San Francisco.

Many residents realized that sooner or later the pit would eat up the center of town. Mining interests in Montana have the right of eminent domain; if Anaconda wants the land, it can take it. Better move now rather than wait, some argued.

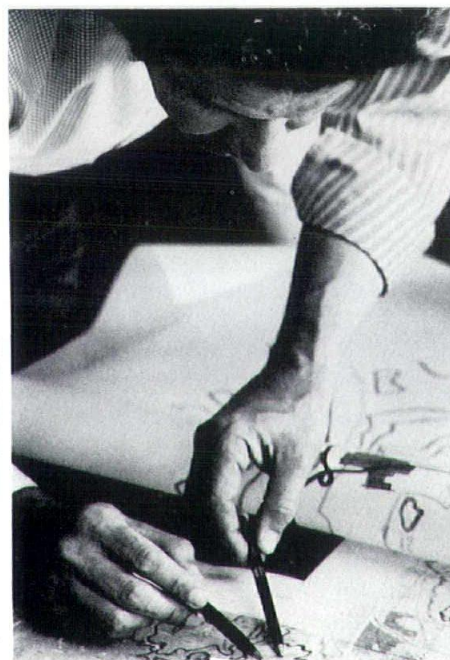
Other businessmen, however, encouraged rebuilding and reinvesting in uptown Butte. "You won't lose a penny of your investment," one businessman said. "If and when Anaconda wants the land, they will have to pay fair market value for it, including all the improvements." Beneath these comments some team members saw an attempt to raise the ante in the hope that the company would find it easier and cheaper to expand in another direction.

Recent international events also have conspired to make Butte's plight more acute. After Anaconda's holdings in Chile were nationalized in 1971, the company lost 70 percent of its gross income and was forced to cut its New York headquarters staff from 525 to 100 people. It then accelerated mining operations in Butte, the company's backbone in the United States.

Bernard Harrington, the representative sent belatedly by Anaconda to talk with the team, acknowledged this much but would say little more. He explained that the company could not realistically predict where and when it would need to mine during the next few years. He would indicate only that Anaconda intends to mine the ore under Butte at some undetermined time and in some undetermined way. (Many residents hope a new mining technology will make the open pit obsolete and thus save the city.)

It is the company's refusal to reveal any of its plans that frustrates residents and city officials alike. Time and again the team members heard the plea voiced: "Please, Anaconda, tell us what you are going to do." Citizens feel that the company's silence works to its own advantage. In the absence of any definite planning, a ring of deterioration has spread out in front of the pit, allowing Anaconda to buy land cheaply.

Team members found that most residents are pessimistic about the future of the old city. Few new buildings have been built on the hill in the past 20 years, they said, and GI or FHA loans are nearly impossible to obtain for con-



struction or renovation.

Many businessmen have stayed in the uptown area, but others have fled to the Flats in the valley below the city. Those businesses still in uptown Butte are fearful that if one more major employer—or city hall itself—moves out, disaster will follow. Everyone will run down off the hill, these businessmen fear, destroying one of the major com-

The team looked at the town and the pit (top photo), then made its diagnosis of Butte's problems and a proposal (sketch at right) for future development.

mercial districts in southwestern Montana.

This vise squeezing the city, it became clear to the team, also was the result of radical changes in the economics of mining. The city had grown up around the mines since 1879 to a peak of 100,000 people in the 1920s. Its present population is 42,000. The 10-story black steel head-frames at the Mt. Con, Lexington, The Original, Kelley, and other now defunct mines can still be seen scattered along the Butte hillside. Far fewer men are employed by Anaconda now than in the 1920s.

The emphasis is on machinery. Anaconda blasts low grade ore and overburden into loose rubble, loads it into 100-ton trucks, and carts it to flotation tanks and leaching fields for recovery of concentrated copper.

The hillside itself recorded the change. The city and the mines used to form an integral unit, each aiding the other. Now the city stands in the way.

After the three intensive days, the team recommended the city should draw up a plan for the phased and orderly withdrawal of its commercial and civic center to a location in the Flats.

"There is no reason for gloom," Meyer emphasized. "Right outside your doors you have one of the most beautiful valleys for a city in the whole country."

"What you need most," Paul Spreiregen advised "is renewed confidence in the city as a whole. You have a split

community—uptown versus the flats. You have to worry less about the parts and more about the whole community. What you need is a magnificent goal, something to unify your city. As planners we are confident that any city's problems can be solved with a good plan, good leadership, and a concerted effort on the part of the whole city."

Royce LaNier cautioned the audience that taking no action is planning by default—that the results will be more of the uncoordinated Los Angeles-type sprawl that is already spreading in the Flats.

The logical first step, the team felt, was to establish a new municipal center off the hill. This would serve as a symbol and focal point for the new Butte.

Mayor Micone had told team members that any mention of moving the town would be political suicide. Nonetheless, team members felt it was better to start planning now for what was certain to be an inevitable move. They knew too that city hall had been condemned by the city's own building inspector, and cautioned against making a major investment on the hill. But they said that planning to move in the future did not mean packing up immediately and running away. Any shift should be phased and orderly.

One of the first things you should do, they said, is define the old business district—put specific limits on it. Restore the best of the buildings, vacate those beyond repair, and replace them with

parks and trees and perhaps even a pedestrian mall.

The team specifically proposed that the city be moved near the southwest slope of Timber Butte, a rise of land near the center of the valley below the present site of the city. Here, advised Dr. Ruppel, the geologist, the city would be away from the pit and earthquake hazards near the Continental Divide. Dr. Ruppel also advised that the sandy soils of the Flats would not easily support heavy construction.

The team said that its ideas for the future of Butte would be possible only if several basic changes were made in the city and county's social and political structure. It recommended that:

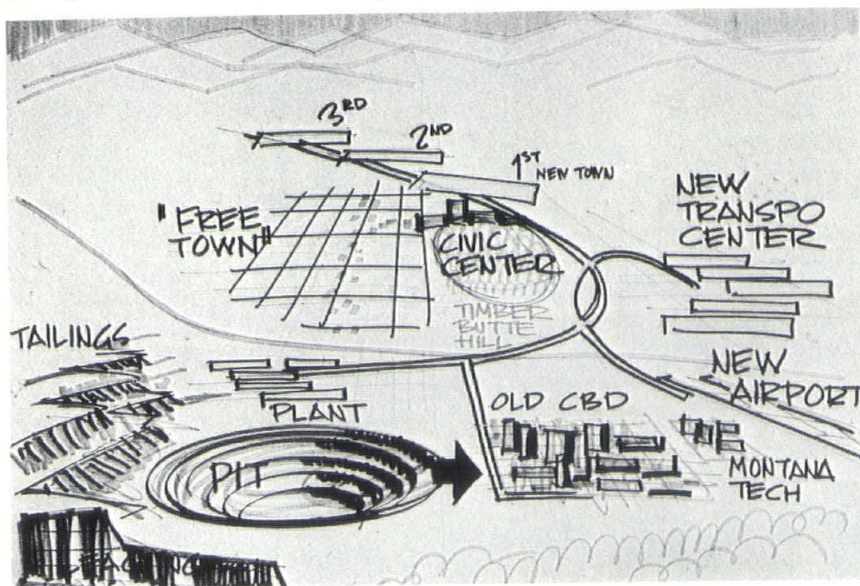
- The city of Butte and the county, Silver Bow, should be consolidated into one political unit. This had been attempted unsuccessfully at least three times before, as residents quickly pointed out. Despite those obstacles, the team felt consolidation was absolutely essential for the area's orderly growth.
- The city should establish a development agency or instrumentality empowered to assemble land and coordinate overall development.
- The Anaconda Company should start playing a fairer game with the city. The present system of taxation based on profits and not on corporate property, which has allowed the company to pay no taxes whatsoever in some years, should be changed. The company also should be encouraged to actively cooperate in planning for the city's future.
- The unions should be encouraged to remove some of their constraints against investment.

The team also recommended that Butte work toward being designated an "Urban Laboratory" or an experimental city. They encouraged the city to seek funds from the federal government, foundations, and other sources.

In the few months since the team made its study, some events in Butte have indicated that its pleas for greater public concern with planning did not go unheeded.

A proposal to annex part of the Flats area (an alternative to city-county consolidation) is gaining momentum.

The idea of relocating the city is more generally accepted and attention is being directed to the specific questions of where, how, and when.

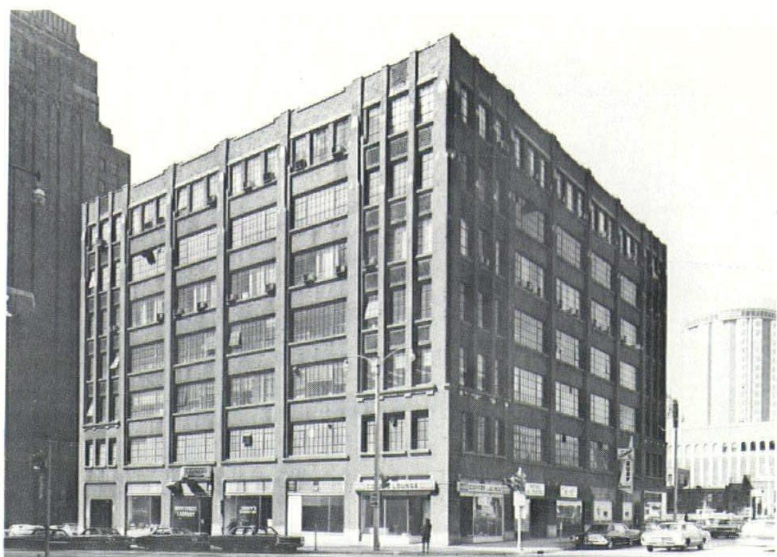


THE VAN BUREN BUILDING

Architects: Office of Fitzhugh Scott — Architects/Planners, Inc., Milwaukee Owners: Van Buren Building Company, Milwaukee



Before-After Photos: Hans Keerl, Wauwatosa



What was once called the Graphic Arts Building, constructed nearly 50 years ago for a publishing company at 733 North Van Buren Street, the East Town business district of Milwaukee, has recently been transformed into a distinguished and thoroughly modernized office building and renamed The Van Buren Building.

In my career as editor of this magazine, I have been asked more often than I care to remember: "What does an architect do? And what could he do for me?"

Usually I answer "plenty" and take it from there.

The case of the Van Buren Building renovation is but one, and a fine example at that, of just what an architect can do other than design new structures.

Because of the original purpose of the structure, it was designed for the heavy live load requirements for printing machines and stock piles of paper with a 300 lb./square foot live load with columns approximately 20 feet on center each way. One of the first considerations of the architects was to study the possibility of vertical expansion by using the lower live load requirements needed for an office building.

Although engineering studies proved the feasibility of five additional stories, the tight money situation of two years ago, eliminated this concept.

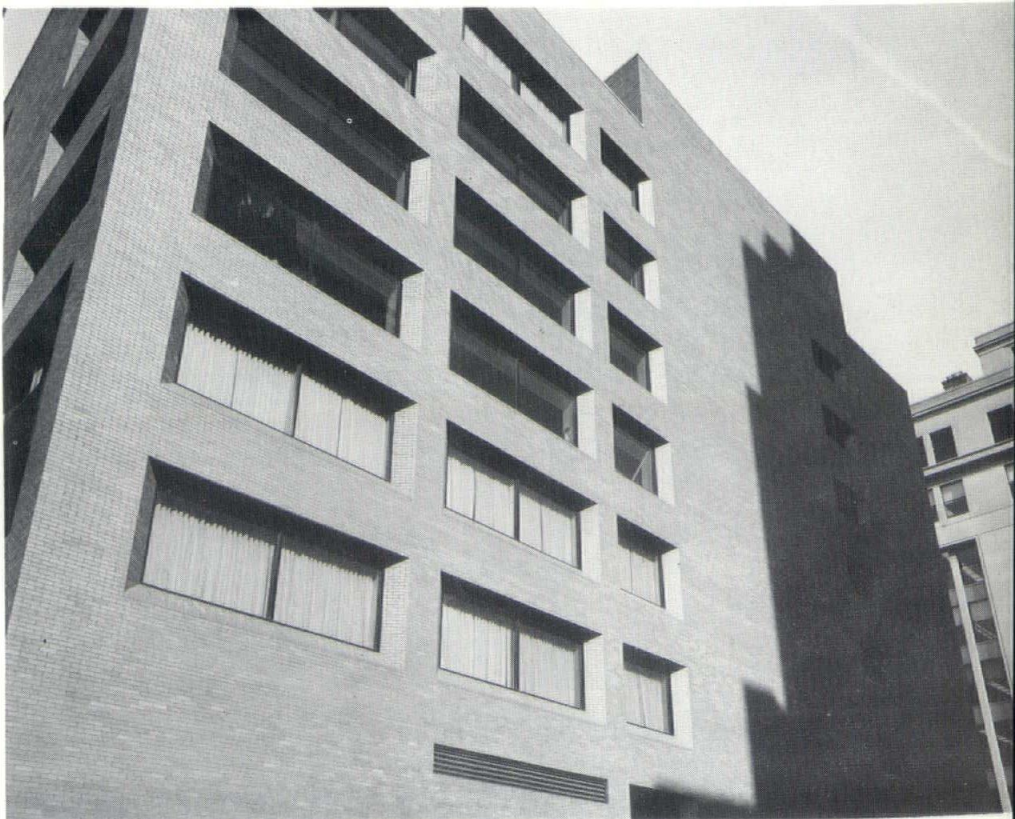
The program which was finally established called for a new facade, elevators, central air conditioning, new rest rooms, and a plan which would accommodate eventual future expansion. Fortunately for the owner and the architect, the structural frame of the building permitted rather flexible and simple planning for the various needs of the new tenants.

Most of the offices are based on a five foot module which has proven to be very acceptable.

When vertical expansion seemed likely in the beginning stages of the redesign, several light weight cladding materials were considered. But once it was established that the building was to remain with seven stories and cost estimates started to soar, the architects decided to work with brick. Quite contrary to the expectation of brick being very expensive, the new facade of Metropolitan Dark Smooth Iron Spot brick was nearly 40% less costly than the nearest light weight cladding.

The color of the brick and its texture were so selected as to match the lower stories of the neighboring Gas Company building, with the intent of giving the Van Buren Building visual strength in harmony rather than in contrast with the much larger building to the south.

For economical reasons, the architect found it necessary to place the new brick over the old existing brick wall, making the walls now nearly 28" thick.



THE VAN BUREN BUILDING continued



Also, because it was neither practical nor economical to change the existing window proportions in the structure, the architect simply evolved the sloping sills in his design to satisfy the need for better proportioned window openings and smaller column and spandrel faces. The sloping sills are unobvious but a very effective design feature, which together with the dark brick, the bronze glazing and the black frames and trim combine to a very new proportion for the Van Buren Building compared to the static looking facade it once had. The Van Buren Building has a fine, quiet, simple and yet very strong expression. It is completely bare of those "frills" that are so often mistaken for good design when indeed they only serve to make something look like something more than it is.

Anybody who has ever been involved in a remodeling of a building is quite familiar with the nearly insurmountable problems that have to be faced. The Van Buren Building was no exception, according to Gordon Pierce.

"It was no picnic for the tenants who had to remain in the building during construction with the dirt, noise, heat and cold. Obviously having tenants in the building added to the problems of the contractor who was faced with unbelievable coordination problems such as removing old existing elevators and putting in new ones, changing piping and electrical conduit, and yet keeping the building liveable for the tenants," recalls Mr. Pierce, and continues: "Our firm was faced with making daily decisions on what to do with uncovered new problems because there were no drawings available of the old building. Designs which on paper looked innocent enough became impossible to deal with and modifications had to be made constantly."

Judging from all the favorable comments I have heard from those involved in the renovation, the Van Buren Building is a success.

Attorney Joel S. Lee, one of the four men investor group who own the Van Buren Building, says: "It took a real blending of creative ability by the architect and the contractor. They met an extremely difficult challenge beautifully."

The architect says: "A great deal of the success of the project must be attributed to the understanding and cooperation of the owner and the contractor. With the limited budget we had, it was gratifying to work with contractors who were willing to innovate with acceptable alternative solutions to our design."

The complete project was accomplished for a reported one million dollars plus the cost of the old structure, reportedly at \$400,000.

Coming back to the question "what can an architect do?" Judge for yourself. He can do plenty! Ed.



Offices for the Office of Fitzhugh Scott

The Office of Fitzhugh Scott not only remodeled the Van Buren Building it also established its own headquarters there on the seventh floor.

"For several years our firm considered a move to the downtown area of Milwaukee. And, although it was quite comfortable having our office in Whitefish Bay with its convenient parking and lower rent, it was difficult to resist becoming even more a part of the redevelopment of downtown Milwaukee," recalls Gordon Pierce.

After living in an attic space with all its dormers, nooks and crannies for twenty years, the architects found it quite natural to want one big open space for their new quarters. The huge drafting room represents the heart of the office. Door height partitions separate the design studio from the drafting areas. Nearly all of the walls throughout the office have a white vinyl covering over homasote type board making perfect surfaces for tacking up drawings wherever needed.

There are two conference rooms and all technical information, catalogs, journals and reading material are concentrated in one library off the drafting room.

The offices are primarily furnished with strikingly well-designed, white Italian Modulo 3 desks and other furniture consists of some of the favorite classics such as the Wassily lounge chair and Breuer side chairs.

Existing skylights were preserved and green plants suspended from them give a warm accent to this otherwise unusually ascetic environment.

Visitors to the Office of Fitzhugh Scott step out of the elevator from which a bright colored super graphic mural leads into the reception room which is separated from the hallway by plate glass walls.

The office of Fitzhugh Scott is a perfect foil in all of its aspects for whatever happens in it. The atmosphere of restraint is softened by colorful contemporary art and all parts of the offices seem to be ready to display what is produced in them without any interference.

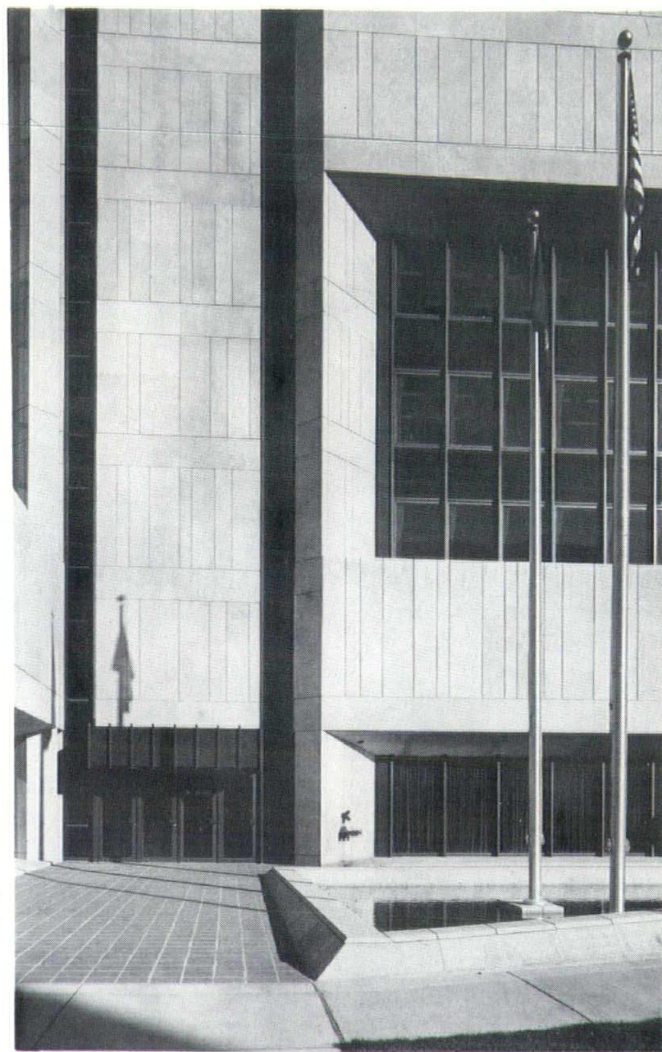
"When we moved into this space with all the beautiful white walls, we were all very anxious and enthusiastic about 'doing things to them,'" said Gordon Pierce.

Comments about the offices have ranged reportedly from "fantastic" to "why is everything white and so clinical?"

While there is not one thing cute or cozy about the new office it is certainly a strong, daring and sophisticated concept for an architect's office and in many ways it is reminiscent of a white canvas challenging creation.



SOUTHERN DIVISION HEADQUARTERS BUILDING



WISCONSIN TELEPHONE COMPANY, MADISON

Architect:
John J. Flad & Associates, Madison

Owner:
*Wisconsin Telephone Company,
Milwaukee*

General Contractor:
J. P. Cullen & Son Corporation, Janesville

Photos:
William Wollin Studios, Madison

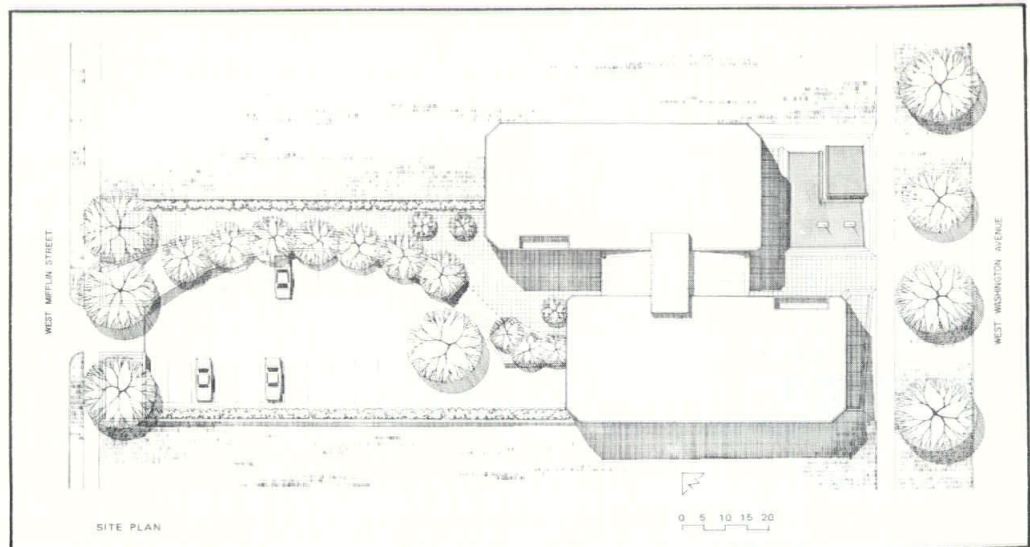
The Wisconsin Telephone Company in Madison, Wisconsin, outgrew its physical plant and desired to house its five dispersed administrative departments into one structure. The building was to be functional for the utility's present needs, and flexible for the anticipated changes in the future. This building's primary function was to serve people as opposed to the more common service to equipment, with people function secondary in the utility's other buildings of this client.

The building also was to enhance the public image of the Owner, a utility related to civic concern, and properly represent the Owner in its headquarters at the capital city.

Departmental requirements varied widely from large single spaces accommodating 75 people for long distance and directory assistance operating rooms to one-man office groups. The operating rooms are windowless and have top priority in the function of this building, for they must operate through all emergencies for national security.

The site of the structure is two blocks south of the Wisconsin State Capitol, on West Washington Avenue. The height of the building in this area is restricted to preserve the view of the capitol. The west half of the site is reserved for a future equipment building.

The solution is a simple statement of the primary space demanded by the program. The largest plan unit — operating rooms (column free) — was the basic module for the size of the wings. These modules were joined by a service core consisting of elevators, stairs, and toilet facilities. The modified "Z" shape was determined to provide maximum fenestration to the major view to the north, which would have been blocked by a rectilinear solution. The shape also opened the major facades of the struc-





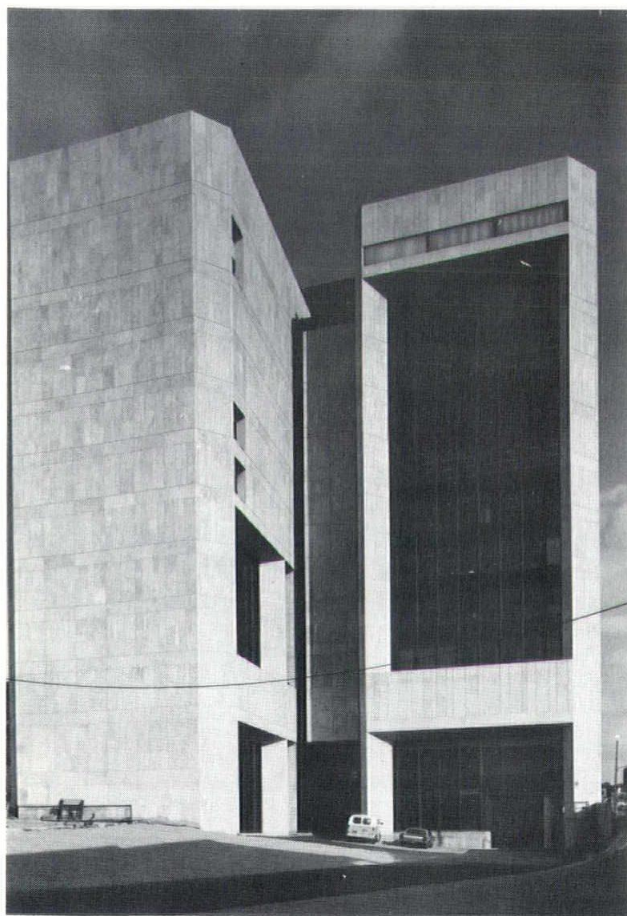
ture to humanize it with such elements as view, the pool, fountain, terraces, benches and open space, desired by the Owner to make a civic contribution currently lacking in the downtown area.

The basic planning modules were 5' x 5' grids, each of which contains all heating and air-conditioning outlets with the lighting fixtures. In addition, all electrical power and telephone cabling is available in continuous floor trenches. Each wing is without interior columns that would interfere with the freedom of the grid plan. Therefore, the units are compatible for all present program requirements and for future flexibility — which was the most important objective of the interior design.

Vertically, the building was designed to function by departments. The cafeteria dining-lounge was placed on the highest level in the south wing, in the building's best view location. This unit is available to all employees, and is operated 24 hours a day, and 7 days a week, as are many areas of this building. Immediately below the dining-lounge are the four floors of operating rooms and their support facilities.

This location places the most 24-hour employees nearest the lounge. The other departments are grouped, individually, on the remaining upper floors of the building. The upper ground floor (first floor) is where the public services are provided. The lower ground floor is primarily intended for employee circulation to the building and building service. The future equipment building area is now developed for assigned executive parking and truck services. The parking area will remain after the future construction of the equipment building, by elevating this equipment building on piloti.

The exterior expression shows strength and durability in the stone masses contrasting with the warm color tones of bronze glass, frames and stone. In all employee work and circulation areas, carpeting has been used on the floor. Movable partitions finished with paint, vinyl fabric, and wood paneling are used to house private work spaces. A coffered ceiling is used throughout to create a greater feeling of volume in the larger spaces, and to shield the glare of the light source.



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IN MEMORY



We are saddened by the news that John A. Findlay, A.I.A., partner in the firm of Potter, Lawson, Findlay, and Pawlowsky, architects of Madison, died unexpectedly at the early age of 40 of an apparent heart attack while at Sister Bay, Door County, on October 14th of this year.

The news was especially shocking because we all met John at the Fall Workshop of the Wisconsin Chapter, A.I.A., in Merrimac on October 12th where he enthusiastically reported on the progress of the 1973 State Convention for which he served as Chairman.

John has been a member of the Wisconsin Chapter, A.I.A., since 1966 and during this period he has served in many capacities among them as a member of the Executive Committee of WAIA and past President of the Western Section, WAIA.

John was a member of the Planning Commission of the Town of Westport. He was the founder of the Waunakee Rotary Club and a member of the Chamber of Commerce and the Bethel Lutheran Church of Madison.

John Findlay graduated from the University of Miami, Oxford, Ohio, and he served in the Korean War. He was born in Boardman, Ohio, and has resided in Madison for thirteen years.

In 1956 he married Lavonne Genz at Fergus Falls, Minnesota. Surviving besides his wife, are a son, Steven, and a daughter, Lisa; his mother, Mrs. Hazel Findlay of West Palm Beach, Florida, and two sisters.

Everyone in the profession is aware of John's accomplishments as a fellow architect. He gave freely of his time in the interests of the career he so openly cherished. His warm and friendly personality and his never failing personal sense of humor made him a memorable person and friend.

The Western Women's Architectural League and the Wisconsin Chapter, A.I.A., hope to offer his family a memorial gift in early December. Checks should be made payable to the John Findlay Memorial Fund and mailed to John Findlay Memorial Fund, c/o Karen Ethun, Hilldale Street Bank, 401 N. Segoe Rd., Madison, Wisconsin 53705.

To those who may not have seen our memorial in the daily press, we announce, with deep regret, the passing of our good friend and associate

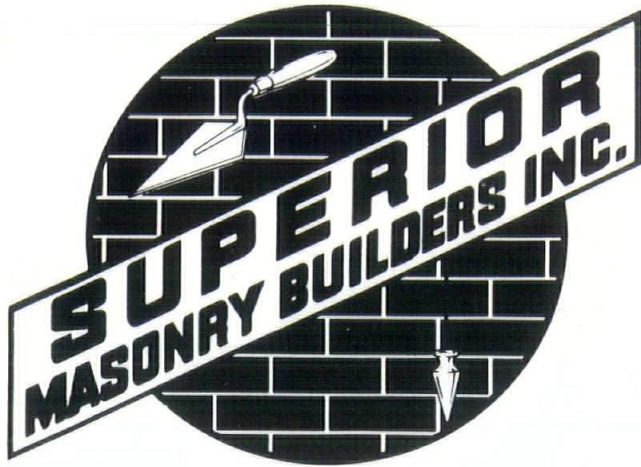
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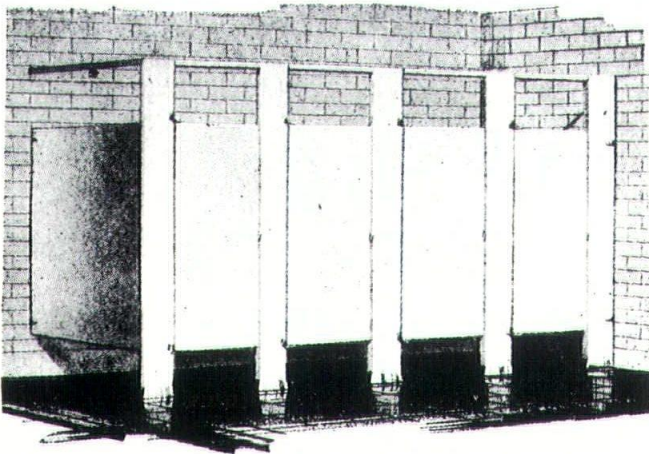
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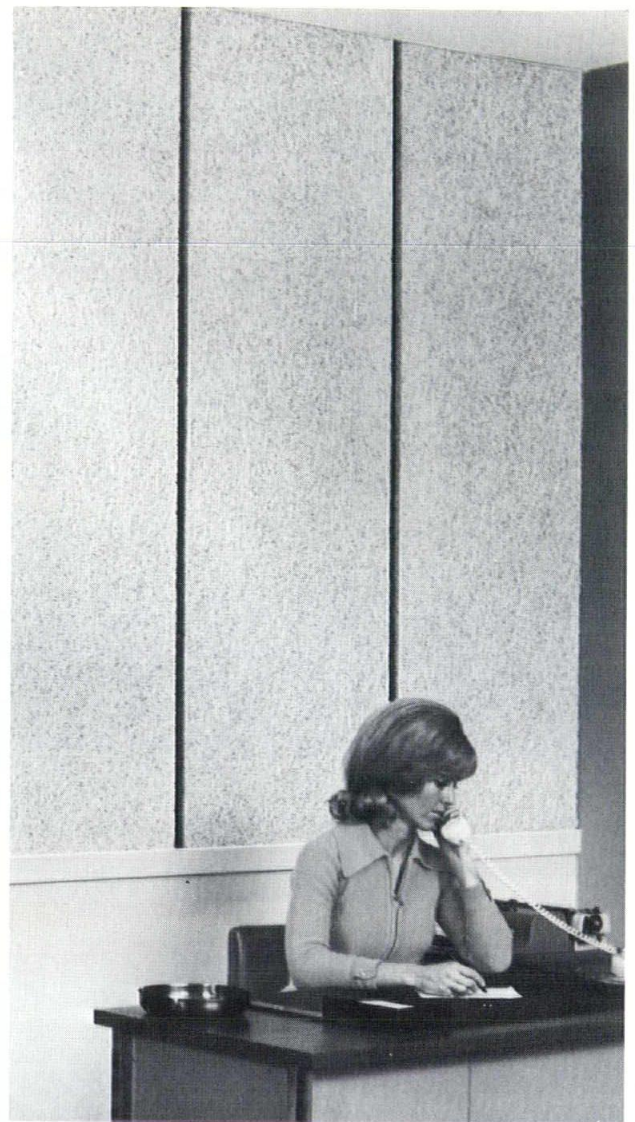
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NEWS NOTES

WASHINGTON UNIVERSITY,
SCHOOL OF ARCHITECTURE,
ANNOUNCES A NEW PROGRAM
LEADING TO THE DEGREES OF
MASTER IN ARCHITECTURE AND
MASTER OF SOCIAL WORK.

A new, innovative program, believed to be the first of its kind in this country, will be established at Washington University this fall when the Schools of Architecture and Social Work begin training six students in a joint effort intended to develop professionals responsive to specific community needs.

This pioneering, interdisciplinary approach to the development of a new type of specialist conversant with both the fundamentals of architecture and social work will be funded by a grant of \$67,193 from the experimental and special training branch of the National Institute of Mental Health (N.I.M.H.).

The program, announced jointly today by George Anselevicius, Dean of the School of Architecture, and Ralph Garber, Dean of the George Warren Brown School of Social Work, is intended to provide a new type of education for architecture students, who, upon successful completion of this curriculum, will receive two master's degrees, one in architecture and the other in social work.

Graduates of this two-pronged program are expected to make a unique contribution as community group planners and developers of social facilities. Deans Anselevicius and Garber believe that those completing this two and one-half year course of study "will become advocates for a better physical environment which, in turn, will contribute to better mental health."

"This new program is the outgrowth of a realization," the two deans continued, "that many architectural efforts are either impersonal or too personal and, as a consequence, increase the likelihood of failures in public housing, decaying inner city ghettos, and dispiriting suburban sprawl. These factors, in turn, contribute to a social and societal malaise. What is missing is a proper balance."

Both Deans Anselevicius and Garber expressed the hope that this new Washington University program would produce socially oriented architects with alternative solutions to the special building problems of many communities and groups.

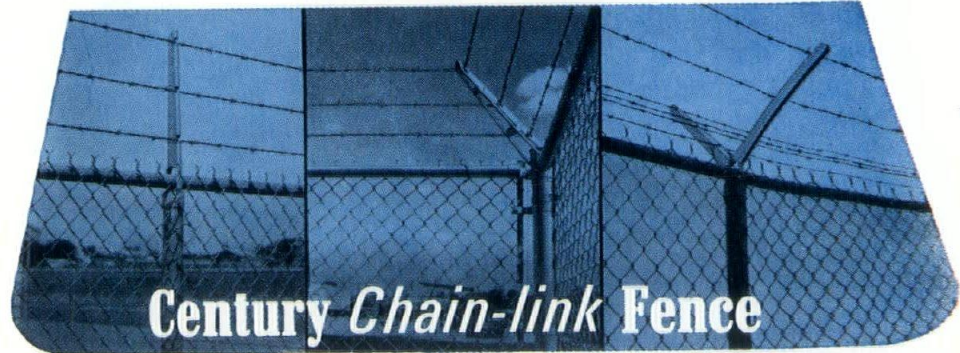
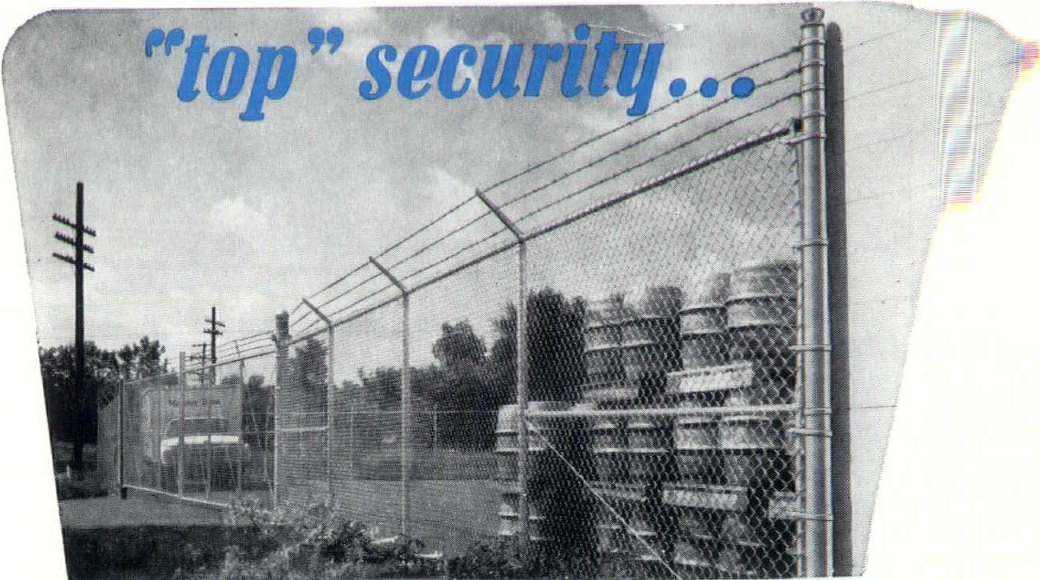
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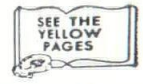
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Four myths about architects.

"To the architect, time is no object."

The truth is that in the new science of fast construction, it is *architects* who are the pioneers. Using new techniques like "Fast Track" and "Critical Path," they are meeting and even beating some murderous deadlines. At the site for Memorex's huge new headquarters in Santa Clara, California, architects had steelwork up in 3 weeks, the first products rolling off assembly lines within 9 months, and the entire complex (4 buildings, which won awards for their good looks) finished inside of 2 years!

"His estimate is an under-estimate."

The truth is that despite the dizzying impact of inflation, architects' estimates have proved to be surprisingly realistic. A random sampling of 25 architectural projects in North Carolina last year showed that final construction costs were \$3,195,843 *under* the architects' original estimates. And there's no reason to believe that North Carolina's architects are any shrewder than the rest.

"He loves to spend your money because his fee is a percentage."

The truth is that architects today will often negotiate a *fixed fee* before they begin work. But the architect who did Cities Service Oil's headquarters in Tulsa was working for the traditional percentage. He found a way to use the outer walls as a truss, thus reducing the cost of the building by \$1,000,000 and—incidentally—clipping a sizable sum off his own fee!

"He cares more about the way it looks than the way it works."

Ten businessmen who've dealt with architects recently have taken the trouble to demolish *this* myth. They describe how their architects gave them buildings that work in ways they would never have thought of themselves, and we've put their stories into a booklet. We'll send you a copy, free: Just drop a card to Wisconsin Chapter, The American Institute of Architects, 788 North Jefferson Street Milwaukee, Wisconsin 53202 (It happens to be a good-looking booklet, as well.)