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Christmas makes life worth living

THE ARCHITECT

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NEWLY ELECTED OFFICERS FOR 1963

PRESIDENT: Allen J. Strang

Mr. Strang was born on December 31, 1907 in Richland Center, Wisconsin. He attended Richland Center High School, studied Civil Engineering for one year at the University of Wisconsin in Madison. In 1930 he received a Bachelor of Arts degree from the University of Pennsylvania. He was the recipient of the John Stewartson Scholarship for Post Graduate work in 1931/32 and traveled in Europe.

He joined the Wisconsin Chapter of the AIA in 1934, in 1946 became a Corporate member. In 1945 he formed the firm of Weiler & Strang & Associates with offices at 810 University Bay Drive in Madison.

He served as Western Section Director taking office in April of 1961, then served as Chapter Vice-President under Francis J. Rose, elected in April 1961 and was re-elected Vice-President in 1962. Mr. Strang devoted much of his time and energy to Committee work for the Wisconsin Chapter of the AIA, most recently as member of the Public Relations Committee and as Chairman of the Legislative Committee. He belongs to Tau Sigma Delta, Chi Phi Fraternity, Madison Art Association, the Hiram Lodge No. 50, F. & A. M. and the Kiwanis Club.

VICE-PRESIDENT: Leonard H. Reinke

Mr. Reinke was born on June 25, 1918 in Oshkosh, Wisconsin.

He attended Oshkosh High School, studied at the Illinois Institute of Technology and received a Bachelor of Science degree in 1941. He was the recipient of the AIA Graduate Honor Award in 1941.

Mr. Reinke joined the Wisconsin Chapter AIA as Associate member in 1941, became a Corporate member in 1945.

In 1952 he joined T. H. Iriou, A.I.A. in T. H. Iriou — L. H. Reinke, Architects, with offices at 805 Main Street, Oshkosh.

He served as Secretary-Treasurer of the Northeast Section of the AIA in 1956, was elected President of the Northeast Section in 1957, was on the State Board of Directors from 1959 to May 1962. He is presently on the Board of the Wisconsin Architect Foundation.

Mr. Reinke is a member of Rotary, B.P.O.E., the Oshkosh Power Boat Club, U.S. Power Squadron, Industrial Development Committee in Oshkosh and the Planning Advisory Sub-Committee. He is a member of Tau Beta Phi.

SECRETARY-TREASURER: Mark A. Pfaller

Mr. Pfaller was born on September 23, 1921 in Milwaukee, Wisconsin.

He attended Marquette University High School, studied at University of Notre Dame and received a Bachelor of Arts degree in 1942. From 1942-46 he was in the U.S. Navy.

Mark Pfaller joined the Wisconsin Chapter of the AIA in 1947 as Junior Associate member and became a Corporate member in 1951. From 1946-1956 he was draftsman and designer in Mark F. Pfaller, Associates and became a partner in this firm, Pfaller Associates, 7613 W. State Street, Wauwatosa in June 1950.

Mr. Pfaller holds office in the Construction Specification Institute, served as Chairman of the Convention Committee in 1960/61, was elected Secretary-Treasurer of the Wisconsin Chapter AIA in May 1962 and was re-elected to this position.

He belongs to Kiwanis and numerous Catholic organizations and is trustee of Kiwanis Crippled Children's group.
NEW QUARTERS FOR CHAPTER OFFICE

On a recent visit we found Mrs. Jane Richards, Executive Secretary of the Wisconsin Chapter of the American Institute of Architects all smiles, in spite of a just completed, slightly dreaded move from the old quarters of the Chapter office to the new location at 6035 West Fond du Lac Avenue in Milwaukee.

"The reason for moving was our dire need of more space", said Jane Richards. "Besides other numerous considerations there is our budget, that allows just that much for rent."

The new quarters, conveniently located near the junction of state highways 190 and 145, are on the lower level of a building still in the process of being finished. A rectangular space of 20 x 30 feet (approximately 600 sq. ft.) was subdivided into four rooms serving as main office with an attractive reception area, Mrs. Richards’ office, a working room and ample storage space. A "Building Conference Room", easily accessible from the Chapter offices, is provided for the use of all tenants and a convenient feature in case of need. "We have more space now and therefore can work more efficiently," said Jane, and that with a sigh of relief.
ZION EVANGELICAL and REFORMED CHURCH

Architect: William P. Wenzler, AIA

Zion Church was established in 1883. The congregation worshipped in the existing structure since it was built in 1887. Due to population shifts the congregation decided to erect a new worship structure and continue operating in two locations. Careful analysis of the program in the new location indicated that the building would probably be constructed in four stages - it was decided that the first unit was to be the worship facility.

The site consisted of approximately a city block bounded by streets on three sides and residences on the fourth, at 3301 S. 76th Street, Milwaukee.

In the early stages of the planning it was the committee's opinion that Gothic architecture is expressive of the Christian faith. To many in the field of architecture, as well as in the church itself, the work of the 13th and 14th centuries in Europe (now known as Gothic) gives the inspiration for our present-day thought. There is an expressiveness in the vaults, honest use of stone material, the frankness of its exposed structural form, the integration of artistic work with this structural form, that can be found in no other age. It was sought to apply these principles and interpret them with the materials and methods of our present day.

The impact of science and technology on our time cannot be ignored. The timeless message of the Christian gospel is challenged anew by the outgrowth of this development. If the Christian Church is to fulfill its mission, it must show its awareness and understanding of these developments. For this reason an advanced structural theory was used, exposing the simple beauty of natural forms. Materials were selected and used that were consistent with their inherent qualities - not limiting that selection to the accepted standard. The glass was used reflecting the very nature of the material itself and organically relating it to the structural forms. The entire structure attempts to reflect an understanding of past traditions and yet strives to remove the limited attitudes of the past and stimulate a deeper understanding for both the worshiper and the passerby.

The committee and architect agreed that architecture cannot do the work of the church. It can only bear silent witness — striving to connect the incomprehensible nature of God to the ever-changing conditions of the society in which man lives through the medium of simple beauty.

The earliest decision reached in regard to the theological expression of the church was that the entire worship unit was to be conceived as one space (departing from the traditional separation of nave and chancel with the further division of the chancel into sanctuary and choir).
In effect the entire worship space becomes a sanctuary — an expression of protestant tradition.

Several months of consideration were given to the dominant expression of the interior. A decision was finally reached that the center of the worship environment was to become a unifying composition of all chancel elements. Therefore, the placing of a large dominant cross above the heads of the congregation was ruled out. This unity of chancel elements was accomplished through the use of solid pieces of stone for the altar, font, pulpit, and lectern. The altar was broken from the quarry in one massive piece 8 ft. long, 3 ft. deep and 3 ft. 4 in. high. It was trucked to the site and placed on its own foundation prior to the erection of the roof shells. The font, pulpit, and lectern designed by Karl Giehl, artist-craftsman of Milwaukee, were fabricated with a sawn and rubbed face facing the congregation and the sides of natural quarry breaks reflecting the interdependence between these elements and the altar.

A further unity of the chancel elements was obtained by the altar screen, and the decision to place the cross on the floor behind the altar. Due to the extent of exposed concrete in the interior, the material of concrete was selected for the screen and Karl Giehl created a monolithic image in a screen 14 ft. wide and 24 ft. high. The screen is composed of individual concrete blocks cast from sculptured form made by the artist. The blocks were placed in the pattern selected by him to create the image mentioned above. The pattern used in the design of the screen is symbolic of man's search for God. The 10 ft. cross, which rises from the floor behind the altar, and the other altar appointments including missal stand, candleholders, and offering plates were each hand-carved from Lignum Vitae by Karl Giehl.

The structure is composed of ten doubly curved shells in the form of hyperbolic paraboloids. Six main shells are supported by the foundation and rise to the apex where they were bolted together by connection plates cast into the concrete. Two forms were built for this purpose by the contractor with three shells cast in each form. The edge beam form consisted of a smooth hardboard surface whereas the form for the shell consisted of 1-1/2 in. styrofoam insulation laid over rough lumber. This insulation was then bonded to the surface of the shell allowing for easy removal from the form, provided the necessary insulation required by our severe climate, and also served as a base for the gypsum and acoustic plasters which provided flexible acoustic properties necessary. The original drawings called for the four top shells to also be precast but the contractor chose to cast these in place, thereby providing a more positive monolithic connection between all of the shells.

The exterior exposed surface of the shells was given a smooth trowel finish and then protected with an elastic vinyl plastic coating which was sprayed on following the completion of all ten shells.
"HOW TO RUN A BETTER SHOP"

This is the conclusion of the article "Organizing a firm of architects for growth, profit and efficient practice", by D'Orsey Hurst reprinted through courtesy of Charette, official publication of the Pittsburgh Architectural Club.

Completing Commissions on Time and Profitability

So far I have been writing primarily about the development and acquisition of the new commissions, or the marketing side of your business. It is obviously important that the commission, once acquired, be completed on schedule.

On this point, I must make this commentary:

One of the biggest mistakes we have seen made in service firms such as architects' is the attempt to "plug in" an industrial management or operating technique in a professional atmosphere.

It simply does not work.

Cost centers or "profit centers" may be fine for some industrial firms — fine perhaps for some of the very large architectural firms — but the concept is certainly not universally applicable.

Horizontal vs. vertical organization is a problem that has plagued service firms (including advertising agencies) as well as architectural firms — for years. The answers here are also far from simple or obvious.

Diversification of services is another major subject. In the past 20 years, we have seen the emergence of the large architectural-engineering firms, offering comprehensive services. However, many smaller architectural firms, to meet local needs, have broadened special studies work such as:

1. Economics — Development of maximum return on investment and future values.
2. Site selection — Suitability, economics and future values.
3. Land planning — Types of use and methods of development.
4. Programming — Development of space criteria, etc.
5. Office and Space Planning — Interior design, etc.
6. Merchandising — Development of maximum sales potentials for shopping centers, etc.
7. Standardization of program, details and construction for maximum economy.

Here is the question of profitability, most of the problems we have encountered are not due to lack of the basic tools for project control, but in

1. Failure to use the existing tools, and
2. Violating the principles by superimposing urgencies and new priorities.

And, gentlemen, the chief villain in both of the above cases is frequently a top partner.

We do not urge a rigid and inflexible adherence to schedules, budgets and procedures, but we know it is all too easy in the light of "seeming" client crises to adjust priorities — thereby distorting budgets and net profitability.

In terms of your firm's welfare, try to remember that schedules and budgets exist first for the sake of the firm's internal operations, and second for the needs of your clients.

Knowing when to adjust and revise is the test of the skills of architectural firm management. Too often revisions result from timidity in dealing with client personnel.

The best spine-stiffener for client relations and internal control comes from continuing cost-consciousness based on current knowledge.

I do hope we have been able to alert you to some of the opportunities in the marketing and profitability of your own services.

Seven Danger Signals for Architectural Firms

Let me close by reviewing with you seven danger signals leading to the stagnation of any architectural firm and I sincerely hope that you will be able to avoid every one of them.

DANGER SIGNAL NO. 1

Failure to build up your associates yet only in this way can you assure the continuation of your firm.

DANGER SIGNAL NO. 2

Failure to retain competent staff perhaps this problem of excessive turnover is related to my first point, but you can also lose good people by requiring them to concentrate too exclusively on a single type of work.

DANGER SIGNAL NO. 3

Failure of the principals to organize themselves and their staff for new business whether it is neglect of old clients or failure to generate new ones, the age of the marketing concept is here. You need more than professional-card listings in your alumni journal to acquire your share of growth today!

DANGER SIGNAL NO. 4

Failure to modernize your informational literature — your selling tools the brochure that was fine five years ago is most likely hopelessly out of date today especially if it was assembled, as is frequently the case, in haste at the last minute after literally years of preparation.

DANGER SIGNAL NO. 5

Failure to have continuing control of design costs and procedures and I don't think I have to supply case histories on this point, do I?

DANGER SIGNAL NO. 6

Failure to build and maintain proper outside relationships and contacts whether it's with your banker or the corporate executive up the street in your neighborhood you don't have to be a glad-hander, but neither should you remain so aloof that only a chosen few are permitted to become acquainted with the nature of your work.

DANGER SIGNAL NO. 7

Failure to use the contacts you already have don't forget old friends and old clients, and they won't have an opportunity to forget you and along these lines may I share with you a simple device we call a Conscience Board it signals dramatically in RED the new business contacts you make each week. It is simply a king-size desk calendar on which you record new business appointments or any new business effort in red. Don't let two weeks go by without any red marks, gentlemen, for it's a red signal that may well portend larger markings of the same color ink on even more significant documents.

Summary

If I can implant only one idea in your minds, let it be this one:

Take an objective look at the way you market your services.

This is the age of the marketing concept — an overworked term, to be sure — but it means simply this:

Don't necessarily sell what you happen to have on the shelf or are capable of making without too much strain. Don't limit yourself to the easiest, or most familiar, capability you can present.

Find out what the "customer" wants, what he needs — then organize to provide it for him.

In closing, gentlemen, remember the questions that are on the prospective client's mind:

1. What can you do for me now?
2. Why you and not one of your competitors? (Why is your firm different and better?)

The more ready you are to answer these questions — with an appropriate amount of professional energy — the more attuned you are to what the client wants and needs. To this extent, the future growth and profitability of your firm is in either secure or insecure hands.
"A successful church design should effectively communicate to all who see the building that 'This is the House of God'. A church of today should also say that this is a vigorous, living church with its feet well planted in the past and its eyes focused on the future. In designing St. John United Church of Christ we have tried to express the interior functioning of the church in the exterior appearance. Even the casual observer can see that here is worship, here is education and here is fellowship. The single tower in church designs has for centuries attested to our belief in the 'One True God', said Roger McMullin, AIA, of Weiler & Strang & Associates, Architects, at the dedication ceremonies of St. John United Church of Christ in February of 1960.

St. John replaces a church which was destroyed by fire some three years earlier. The new building consists of a Sanctuary seating 500 persons, a Fellowship Hall with complete kitchen facilities and an Education Wing that is planned for future expansion to meet the needs of this growing congregation.

The fan shaped seating arrangement in the Sanctuary was developed from a program requirement to seat most of the congregation closer to the Chancel than is possible by conventional seating. The choir is also seated with the congregation but separated from it by a choir rail.

The other functions of the building include a Fellowship Hall and Christian Education section, which are expressed by separate wings. The Fellowship Hall will seat 300 at tables, while the classrooms are designed by the currently accepted standards varying from 35 square feet per child.
in Nursery Rooms, to 15 square feet in Junior High Department. The older youth group meets in the Chapel while the Fellowship Hall can be divided by curtains for adult Bible Class.

The three wings are connected by a central triangular narthex, which also opens onto the landscaped front entrance court. Since most of the congregation, however, is expected to use the parking lot, the side entrance is treated with equal importance.

Materials were selected for fireproofness and permanence. The Sanctuary is a fireproofed steel frame construction with brick as inside wall finish. Steel joist roof construction with brick and concrete block bearing walls is used elsewhere. Woodwork is birch throughout. Windows and exterior doors are aluminum with ceramic tile panels above and below openings. One front wall of the Sanctuary features stained glass and ceramic tile set in cast stone units, balanced by the organ consisting of 1500 pipes on the other side of the Chancel. The bell tower is of steel frame and brick construction, enclosed with aluminum screens and houses three bells saved from the old church. The Sanctuary furniture was designed by the architects. Heating is hot water with the ventilating system designed for future air conditioning. Lighting is incandescent throughout.

The building contains 23,800 square feet or 344,100 cubic feet. The total cost of construction was $332,770.00, or $14.10 per square foot, or 96¢ per cubic foot. Not included in the above cost were fees, contingencies and land cost. The furniture cost an additional $13,700.00 and the Wicks Organ $27,816.00.

The design of St. John was a team effort. Although Allen J. Strang, AIA, a senior partner in charge of design is ultimately responsible, Roger McMullin, AIA, another partner who is closely associated with all the office church work, and Gunard Hans, an associate, who was architect in charge of this project, worked closely together in the development of the solution to this design problem.
The Notre Dame College for Sisters is located on the shores of Lake Michigan in Mequon, sixteen miles north from the center of Milwaukee. On a gently rolling site there is a group of ten buildings, all one or two stories, connected with passageways. The main group of buildings is centered around a courtyard that forms the axis of Our Lady's Chapel.

John Brust, AIA, of Brust & Brust, Architects, Milwaukee, recalls his visits to a number of newly erected convents in Indiana and Ohio a few years ago. He discussed the pros and cons of these new buildings, asking leading questions to draw out comments from the Sisters of Notre Dame on features that they thought most important in their chapel and the relationship to their everyday life. It became apparent that the chapel to be built at Mequon would form the heart of their community of more than five thousand women who have dedicated their lives to the service of others.

As the planning developed, discussions turned into sketches and sketches into models. "It seemed that the Sisters would accept a contemporary chapel provided that it was not cold and barren like so many of the newer European churches", said John Brust.

It was decided that all of the interest in connection with this chapel would be concentrated on the inside of the building, since the traffic flow to the chapel would be through corridors from the other buildings and rarely would anyone come directly from the outside. The interior of the chapel needed warmth and a delicate feminine feeling. The chapel was to have a magnetic personality.

"The architects put in many hours of study", says John Brust, "but the Sisters put in many more hours of praying, hoping the architects would benefit from it." Today the Sisters feel their prayers were not in vain since they have thousands and thousands of visitors come to see their chapel. One Bishop from a Southern State commented: "I would be very happy if I could only have this for my cathedral."

In an effort to get character for a chapel for Sisters, the architects incorporated a tracery of oak triquertas on both walls extending the length of the chapel. Those on the left form a screen for a service area, and the ones on the right form a separation for the choir, organs and gallery. One visitor's impression: "The screen of Trinity symbols gives a lacy, feminine appearance to the otherwise rather austere looking chapel."

The Sisters using the chapel daily feel that it expresses eloquently the primary purposes of prayer and specifically the worship of God. The altar is the center of attention. The floor gradually slopes, the nave gradually narrows as it approaches the sanctuary, focusing the gaze on the altar of sacrifice. The sisters are also impressed with the treatment of the sanctuary bringing together the Last Supper, Calvary and the Mass, for these are functionally the same.

The lighting of the chapel was studied carefully, even in mock-ups at full scale. Possibilities with the lighting are varied and create atmospheres depending on the type of devotion. The chapel can be bright or it can be quiet and soft. There can be spectacular concentrations of light, or there almost can be darkness with a blue-green mist of light coming from behind the side wall screens, the latter being a favorite for processions.

Collaboration and a meeting of the minds between the architect and the consultant, Anthony Moroder, who executed the altar and marble work, plus joint enthusiasm helped solve various problems. John Brust feels that the stained glass work, designed after the building was completed, could have had more continuity with the architectural design and that the windows could have added a great deal more to an attractive interior.

Our Lady's Chapel is a functioning center not only for the young Sisters but also for the older ones who thought it would be difficult to leave behind their former chapel on Milwaukee Street.
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For further information:
Royal Gray Glass Block □
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contact: Wisconsin Architect, 781 N. Jefferson St., Milwaukee 2, Wis.

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CHAPTER NOTES

The Board of Directors of the Wisconsin Chapter, A.I.A., met on November 9, 1962, at the Port Washington Country Club with the following members present: Francis Rose, Mark A. Pfaller, John Brust, Allen Strang, A. A. Tannenbaum, Maynard Meyer, William Weeks, Emil Korenic, Robert Sauter, Herbert Grassold, Roger M. Herbst and Willis Leenhouts. Thomas L. Eschweiler was guest for the day.

The Minutes of the Special Membership meeting of September 25, 1962 were approved by the Board and will be distributed to all Corporate and Associate members of the Chapter.

The three section directors reported no particular difficulty in any of the areas. Each mentioned the action in their respective section. Some of the ideas and activities are such that they can be used in the other sections with as much success as in the original territory.

Two memberships were approved and one resignation accepted.

The Institute had requested each chapter to consider formation of a "Design Committee". After lengthy discussion, the matter was referred to the Section Presidents for action. The Wisconsin Chapter Board of Directors endorses the establishment of a Design Committee, however, it was considered more advantageous to do this at the section or more local level.

It was reported to the Board that the Institute had approved the by-law amendments as accepted by the membership. Basic changes in the Chapter by-laws affect the election and installation of primary officers.

Western Section by-laws, amended to follow the pattern of the Chapter by-laws, were approved.

Final suggestions and approval was given to the 1963 Honor Awards Program. Consideration was given to raising the entry fee from $5.00 to $10.00. The motion was rejected on the grounds that it would discourage many from entering. The Honor Awards mounts are quite costly to prepare. The expense of entry was considered equitable and the Chapter would continue to absorb the costs of the program.

The sustaining membership fee in the Lake Michigan Regional Planning Committee was approved as payable.

The meeting was adjourned at 3:45 p.m.

The Southeast Section of the Wisconsin Chapter AIA November meeting took place on Monday, Nov. 12, at Halquist Lannon Stone Company in Sussex, Wisconsin. 71 Architects attended. A tour of the offices, plant and display yard was conducted. Clinton Mochon, AIA, showed a color film of European architecture he made on his recent visit to Europe.

The Wisconsin Chapter of Producers' Council presented a "Gemuetlichkeit Night" on Tuesday, October 30 at the Elks Club in Milwaukee. 70 Wisconsin architects enjoyed the opportunity to view Producers' Council members' tabletop displays of new products. The atmosphere was strictly informal. Colorful hats issued at the reception desk distinguished architects with red hats from Producers' Council members with green ones. A delicious buffet was served, complete with refreshments.

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NEWS NOTES

Charles Hacuser, AIA, spoke to the Mason Contractors Association at the Hawley House, Milwaukee on November 9, 1962. His subject was “Construction Industry Relations”.

Harry Olrogge, AIA, hosted a Career Day session at Custer High School, Milwaukee, on November 29. There were approximately 30 students in attendance.

Harvey Koehnen, AIA, spoke to students for Career Day at Wisconsin Lutheran High School on Nov. 20, 1962.

Murray L. P. Kinnich, AIA, presented the Career Day film and spoke to students at Messmer High School in Milwaukee on November 13.

Women’s Architectural League—Western Section, announces a panel discussion by husband and wife architect team, Virginia and Nat Sample on “Understanding our Architect Husbands” on Monday, January 7, at the home of Mrs. William S. Kinne, Jr., 5121 Door Dr., Madison.

Women’s Architectural League of Milwaukee announces a luncheon meeting at the Wisconsin Club, on January 26, 12:30 p.m. Speaker is Mr. Atkinson, Director of the Milwaukee Art Center.

Iowa State University will hold the Third Annual Construction Contracting Conference on February 5th and 6th, 1963 at Ames, Iowa. Due to the great amount of interest in the subject, both days will be devoted to a concentrated course of instruction on the Critical Path Method. Those attending will have an opportunity to work problems and examples as well as hear lectures on this subject.

The course will be conducted by Mr. Weldon McGlaun and William Holland of the Proctor and Gamble Company, Cincinnati, Ohio. The conference is sponsored by the Master Builders of Iowa and presented by the Department of Architecture and Architectural Engineering, Iowa State University. Registration fee is $25.00. Persons interested in attending should contact Professor Thomas C. Jellinger, Engineering Extension, 110 Marston Hall, Iowa State University, Ames, Iowa.


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WAF AWARD

Wisconsin Architects Foundation is pleased to announce an award of $50 made at the Annual Wisconsin Designer-Craftsmen Exhibition held at Milwaukee Art Center, November 1-December 9. The Foundation’s award “for excellence in design” went to Mr. E. Dane Purdo, Assistant Professor of Art at Milwaukee Downer College, for his Silver Pitcher.

Heretofore, and for the past four years, the Foundation has made awards only at the Annual Wisconsin Painters and Sculptors Exhibition, held in spring at Milwaukee Art Center. With the feeling that designer-crafts are closely allied also with architecture, an annual award was set up for the second category.

Since making the award to Professor Purdo, the Foundation has been interested to learn his background. He received his B.A. and M.A. in art history at the University of Michigan in 1951 and ’52. In 1955 he received a M.F.A. degree from Cranbrook Academy of Art, Michigan in silversmithing and ceramics. The following year he was awarded a Fulbright Fellowship to study silversmithing at the Royal College of Art, London, England. He has received national and regional prizes for his silver work, and has also served on juries.

WAF THANKS GIVING

Wisconsin Architects Foundation acknowledges with thanks and appreciation contributions from AIA members, amounting to $144, accumulated by Bruce S. Koerner, Program Chairman, at the November 12th Southeast Section, Wisconsin Chapter, meeting held by invitation at Halquist Stone Company, Sussex. While 71 members and wives were present, Mr. Lloyd Knutsen, a former Director of the Foundation, was so enthusiastic about the Foundation profiting in this unprecedented fashion, he contributed an additional $2.

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Plaster means quality. It also means a lot of other things... limitless design possibilities; lasting beauty; superior sound privacy; time tested construction; ease of decoration; fire protection; low maintenance costs.

Leonard J. Urban, of 301 Elm Street, Menasha, is a new Junior Associate member. He earned his Architectural Engineering degree at the University of Illinois in 1960 and is presently with McMahon Engineering Co., Menasha, Wisconsin. He was formerly with John Somerville, Green Bay. His hobbies are reading, drawing and athletics.

Rev. Bartholomew J. Kestell, of Mt. Calvary, Wisconsin is a new Associate Member of the Wisconsin Chapter, AIA. Father Kestell was born in Elkhart Lake, Wisconsin and studied at the Capuchin Seminaries in Garrison, N. Y., Marathon, Wisconsin and Catholic University in Washington, D. C. He has been very closely associated with several architectural firms during times of building design. He has been acting as coordinator with Associate Architects, AIA in Fond du Lac. With his religious order, Capuchin Franciscan Order, he has acted as supervisor of construction in Guam and as consultant in Canada, Kansas, Pittsburgh and California.

Walker Lee Patton, new Corporate member is with the Weiler & Strang & Associates firm in Madison. He earned his B. S. in Architecture in 1953 and his M. of Arch. in 1957 at the University of Illinois. Mr. Patton was born in Akron, Ohio, December 28, 1930 and moved to Wisconsin in 1958. He joined the Wisconsin Chapter, AIA as an Associate member in 1958.
William C. Roberts, Wausau, Wisconsin, has advanced to Corporate membership in the A.I.A. Born in Ironwood, Michigan on January 13, 1924, he attended the University of Michigan and earned his B.A. in Arch. there in 1950. He is presently with Nelson Associates in Wausau. His hobby is photography, he has served in the U.S. Navy, traveling to England, Ireland, Cuba, Panama and Hawaii.

Gerald L. Kitzmann, new Junior Associate member is with Hackner, Schroeder and Associate, Inc. in La Crosse. He earned his B.S. at Iowa State University in 1960. He was born in Des Moines, Iowa, March 16, 1935. As hobbies, he enjoys all kinds of outdoor sports, stereo and music.

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Wisconsin Architect — December 1962
The past decade-and-a-half has witnessed an architectural awakening on a scope historically unparallel­ed. Aided by a rapidly advancing technology, this has been a period characterized by an explosive ex­pansion in the bold use of both new and recognized materials. Significant among these is concrete block, which has emerged at mid-century as the versatile medium that is whetting architectural imagi­nations no matter what their ideological bent. From the technologist, the classicist and even from the advocates of a more pastoral approach come examples that attest to the plastic adaptability of this material. Its vast variety of standard sizes and shapes, textures and physical compositions confine its application only to the limitless reaches of the imagination. In both structural and decorative uses, concrete block provides a standard building element suitable to almost any situation. Long an archi­tectural workhorse, block’s strength, acoustical qualities and durability, plus its vast variety of shapes and textures have served well the architect, contractor and building owner. Consider concrete block in the design of your next building.

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something good is bound to come from these new products developed by Superior Cast Stone Company. They provide the basis for an entirely new — excitingly new structural design.
Hear the latest? The massive, handsome and sprawling new structure illustrated on these pages has walls barely 4 inches thick! That's right — 4 inches thick! And what's more, this building was constructed for just under $10.00/square foot. Amazing, isn't it?

And that's not all! This structure was occupied and functioning one day less than five months from the day they staked out the property. From that you can deduct 30 days during which everyone enjoyed:

This plant, division of and is located side of Lake area is win square feet. square feet. The poured caissons and

**ILLUSTRATED:**

**Upper Left:** Detail of panels located high at front of factory.

**Lower Left:** Close-up view of corner in executive office showing MAX-AI window-wall.

**Center:** New landmark in Lake Geneva, the Hevi-Duty plant.

**Lower Right:** Main entry and front of office showing columnar effect of MAX-AI panels.

**Front Cover:** Looking northwest at 29-foot high walls behind crane bay.
tion was halted while like.
Hevi-Duty Electric Products Corporation
prominent rise just out-
Wisconsin. The factory
covered some 37,000
area and its 6,000
footage to 43,000.
floor is supported by
concrete beams sunk
to depths up to 18 feet. The steel skeleton
is topped off by a prestressed concrete plank
ceiling. Completely sprinklered, the plant
boasts the highest possible fire-rating.
Neatly suspended from the skeleton by
two plots are the MAX-AI wall panels and
window-wall panels. The natural colored
ribbed wall panels make up the factory; while
the sculptured white window-wall units com­
prise the office area. So flexible is this con­
cept that, the architect estimates, the plant
capacity could be doubled without inter­
ference to production in just 60 to 90 days.
Please bear in mind that these panels, barely
4 inches thick, are the only separation be­
tween outside and inside. Their U-factor is
.31.
Perfection Schwank gas fired infra-red
radiant heaters, some 25 of them, di­
rected at the concrete floor result in heat
emanating from the floor upwards making
for comfortable working conditions for
the employees. In addition these heaters
provide a constant temperature from floor
to ceiling reducing usual high transmission
losses through the roof thereby producing
lower operational costs.
MAX-AI panels, precast at Superior’s Sussex,
Wis. plant, will stand up under the worst
weather conditions. Witness this statement
from the engineering firm: “As far as the
precast wall construction is concerned, under
the maximum winter design conditions, the
relative humidity inside the plant area would
have to be in excess of 55% before any con­
densation occurred. But . . . it is impossible
to attain this humidity unless there are
sources of moisture generation inside the
plant itself—and in this case, of course,
there are no such sources.”
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3. The need for production space was pressing, so we needed a building which could be rapidly erected. At the same time we wanted the building to be architecturally satisfying and significant.

4. Because of the highly competitive nature of our business, we required a building which would be of relatively low cost in construction and one requiring minimum maintenance.

5. In order to provide for present and future production machinery, we required 18-foot ceilings in our work area and 29-foot ceilings in the crane bay of the building. In addition, we specified heavier than normal footings to provide for heavy production machinery.

We are now in production in our new building, less than five months after ground-breaking. The building meets all our specifications and requirements. Despite the high ceilings and heavy footings, the building was erected at $10 a square foot in cost.

The building is, in addition, a handsome one and one which we feel is not exceeded in efficiency and flexibility in our industry.

RAYMOND G. NORDSTROM
Vice President
Basic Products Corporation

Superior Cast Stone Co. is proud to have been so deeply involved in the development of such a revolutionary new building concept. Should any further information be desired you are welcome to write, call or visit.