Mixed patterns in CONCRETE BLOCK

You can mix units to arrange any of thousands of design ideas. Your own ingenuity can create custom patterns to serve almost any imaginable design need. Each type of block has its own characteristic. When combined with other different sizes and shapes, a pattern-to-match-any-mood can be formed.
The suburban Brandeis Shopping Center in Omaha is built of Burnished Gold and Antique White Glazed Provincials—two of the twelve vivid colors in the line.

Other face brick members of the Designer Selections Line:
- Van Dyck Brown
- Cinnamon Pink
- Orleans Antique White
- Fall Festival
- Fire Dance
- Redfield Red Romans
- Cameo Blend
- Grey Velours
- Red and Buff Pavers

Leo A. Daly Company, architects, designed the entire exterior as a series of bays of alternating patterns. The building faces South so that the slanting rays of sun produce interesting and varying highlights and shadows. At night, carefully placed floodlights illuminate the entire structure and help to enrich the depth and brilliance of the Glazed Provincials.
HERITAGE (roughly wire-cut, water struck and sanded face)

BLACK—A deep charcoal and flat black blend.
VAN DYKE BROWN—A rich, deep burnt umber brown range. Available regular blend, light range, or dark range.
DARK TONE RED—A range from deep reddish purples to soft light reds. There are hearts and markings on these brick. Available regular blend, light range, or dark range.
CLEAR RED—This full range basic red unit has added charm because it has been water struck and sanded. Available regular blend, light range, or dark range.
CINNAMON PINK—A light cinnamon brown with unique pastel pink overtones. Available regular blend, light range, or dark range.
ANTIQUE WHITE—A roughly wire-cut red unit with the face mostly covered with a white ceramic coating that gives a charming aged effect. Available in regular or special white range.

COLONIAL (sanded and smooth face)

TUDOR—Light, medium and dark reds with overall purplish cast.
SMOKED TUDOR—The basic Tudor mixture smoked or flashed to darken the colors creating hearts and markings.
OLD ENGLISH—A blend of bright reds, red orange, and light reds.
QUEEN MARY—The Old English blend smoked to produce a grayish cast and subtle blending of color.
COLONNADE—The bright bold reds in a smooth face.
FIRE DANCE—A smooth light red unit with an interesting pattern of hearts and markings.

CLASSIC (smooth wire-cut face)

RED—Light to dark range.
FROSTY—A range of red brick with a frosty white surface that gives a gently aged character.
BUFF—A limited range in beige and tan shades.
GRAY—A warm toned unit in light and dark ranges.
VELVATONE—A blend of purples ranges from light buckskin to purple and charcoal.
FALL FESTIVAL—Warm toned autumn hues in buffs, tans, browns, and purples.
CAMÉO BLEND—A light subtle blend of ivory, sand, beige and champagne.
HEIGHTS BLEND—A new dark mixture of earthy colors—rust, burnt umber, charcoal brown with flecks of buff clay showing.
ROSE BUFF BLEND—The basic buff is combined with pastel pink and mingled rose shades.
IVORY VELOURS—A natural light off white brick with an unusually pure color.

GLAZED PROVINCIALS A double glazed unit with a pleasing amount of surface variation from a flat plane available in twelve vivid colors. Available in regular and Norman size.

GLAZED TIARAS These rock face units have the same vivid colors and accent characteristics as the regular Glazed Provincials.

SOLAR SCREENS All standard solar screen units are available in the Glazed Provincial colors.
REDFIELD REDS A deep dark blend of red available in regular, Norman and Roman sizes.

The Best Answer To Any Design Problem Rests In The Goodwin Designer Selections Line

Goodwin Companies / MANUFACTURING DIVISIONS
DES MOINES CLAY COMPANY
MASON CITY BRICK AND TILE COMPANY
OSKALOOSA CLAY PRODUCTS COMPANY
OTTUMWA BRICK AND TILE COMPANY
REDFIELD BRICK AND TILE COMPANY

614 CENTRAL NATIONAL BLDG
DES MOINES, IOWA
Burgess-Manning/Inland radiant-acoustic ceilings contribute to the comfort and well-being of the elderly in St. John’s Home for the Aged, Milwaukee, Wisconsin. This is a circular building with living areas at the perimeter. Ceiling panels provide trouble-free radiant heating, radiant cooling, and sound control in individual living quarters. The architect specified radiant panel heating and cooling, because of (1) its high level of year-round comfort, (2) its room-wide uniformity of temperature and freedom from drafts, and (3) its ability to keep perimeter living areas and interior storage and utility areas equally comfortable. For a description of radiant heating and cooling principles, along with performance curves, design procedure, and other data, see Sweet’s, Architectural File, section 11a/In, or write for Catalog 250.
Warehouses to skyscrapers, bridges to water tanks...

TODAY, IT'S

PRESTRESSED CONCRETE

More and more architects and builders are choosing prestressed concrete for structures of every size and type. Prestressed concrete makes efficient use of two quality materials—high strength concrete and high tensile strength steel. This combination provides new opportunity for bold and imaginative design as well as money savings.

Prestressing makes possible long spans with beams and girders of shallow depth. Precasting of prestressed elements and site work can proceed together to shorten building schedules. Erection of the prestressed members is rapid. Prestressed designs give important weight reduction in large structures.

Upkeep costs are low. Concrete need not be painted. And in many cases, concrete’s durability and fire resistance earn lower insurance rates.

The many advantages of versatile prestressed concrete provide structures that combine architectural appeal and construction efficiency.

PORTLAND CEMENT ASSOCIATION

735 North Water Street, Milwaukee 2, Wisconsin
A national organization to improve and extend the uses of concrete

TYPICAL PRESTRESSED CONCRETE PRODUCTS

...AND HOW THEY ARE USED

<table>
<thead>
<tr>
<th>Warehouses</th>
<th>Industrial plants</th>
<th>Bridges and overpasses</th>
<th>Schools</th>
<th>Gymnasiums</th>
<th>Auditoriums</th>
<th>Public buildings</th>
<th>Shopping centers</th>
<th>Office buildings</th>
<th>Terminals</th>
<th>Storage tanks</th>
<th>Stadiums</th>
<th>Railroad ties</th>
<th>Apartments</th>
<th>Transmission poles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Girders</td>
<td>Beams</td>
<td>Columns</td>
<td>Roof and floor units</td>
<td>Slabs</td>
<td>Wall panels</td>
<td>Joists</td>
<td>Piling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TYPICAL PRESTRESSED CONCRETE PRODUCTS

...AND HOW THEY ARE USED
New Galleries for the Milwaukee Art Center

In May of this year, the Milwaukee Art Center opened the new Lower Galleries, created to house its Permanent Collection.

In a recent interview, Tracy Atkinson, Director of the Milwaukee Art Center, summed up his feelings about the new galleries: “I am very pleased with the esthetics of the new galleries. The relationship of floor and ceiling is simply beautiful. The galleries have a combination of warmth and dignity; they are not only an architectural triumph, they also have an operational advantage.”

“The completion of the Lower Galleries was a challenging design problem for a myriad of reasons, two of which were critical,” says Maynard W. Meyer of Maynard W. Meyer & Associates, Milwaukee, architect for this project.

“We were working in a very special building — a monumental building — designed by Eero Saarinen, and because it was the Milwaukee Art Center, there would be many a critical eye cast upon this work. So its excellence had to be nonpareil.”

The space the architect had to work with was below grade in what might be termed “basement.” It had bare concrete foundation walls; no elevator served this area directly, as the floor of the area is 5'-0” below the lowest passenger elevator landing as well as being the same distance below the loading dock and freight elevator landing. Servicing the area would be difficult for both the public and for the staff in moving heavy and large objects such as furniture for the decorative arts gallery, large sculptures, etc.

If at all possible, additional storage space would have to be found, as this area was the only possibility for additional gallery space in the entire building.

The War Memorial Building being complete in its exterior form and original conception, limited the possibility of outward expansion.

“The problem then, was to make use of every square inch available to us,” reflects Maynard Meyer. “This great underground cavern was purposely built with a height of 19' - 2” from floor to underside of structural slab to house large works of art. However, between the Building Committee, the Art Center Director and ourselves it was determined that this ceiling height would not be needed throughout the entire area. A new intermediate floor was designed to provide much needed storage space and thereby space for a Decorative Arts gallery was created which would be in better scale with this type of exhibition. At the same time it gave ‘free’ an additional small gallery, one on top of another.”

The architect started with 12,620 square feet of space to be used for new galleries. The creation of the intermediate floor over a portion of the area on the north and west sides made available 11,680 square feet gallery space and an additional 4,613 square feet of new storage space for a total of 16,293 square feet. This concept then provided 3,673 square feet of additional and much needed floor area in the same contained space.

A new “private” elevator, wholly within the confines of the Art Center (the building houses other tenants as well) was so placed as to serve the loading dock level, the lower gallery floor, the new intermediate level storage and work area, the new mezzanine gallery and the upper gallery level. This convenience greatly aids the functioning of the entire operation and ensures absolute security. The functional quality of the design now was well established.

It was felt essential that all of the Art Center spaces be fully air conditioned, including humidity control, in order to maintain a constant 50 percent relative humidity under both summer and winter conditions. The architect insisted on inconspicuous and unnoticeable supply and return devices for the movement of conditioned air. This was achieved through the introduction of air from a plenum at the east and west edges of the ceiling and return grilles in the baseboard to underfloor ducts in a sub-basement space thence back to the central mechanical equipment space. Only in the Decorative Arts gallery was the more normal “anemostat” type diffuser used because of extreme complications with very little headroom due to the added intermediate floor.

Maynard Meyer visited a great number of art galleries both on the east coast and in the middle west, including a personal tour of General Electric’s Nela Park “apparatus,” knowing that the lighting of the galleries was perhaps the most important single item to successfully display and view the paintings and sculptures of the Permanent Collection of the Milwaukee Art Center.

In Maynard Meyer’s estimation the problem of lighting an art gallery was nowhere solved as well, including Nela Park thinking, as in Phillip Johnson’s new gallery at Utica, N.Y. The spacing and type of fixed lighting used there was excellent and this solution was utilized for the decorative arts area in the Milwaukee Art Center.
The lighting for the main galleries, however, was solved through the architect's desire to have a high general level of illumination with low brightness characteristics, supplemented with flexible, movable flood- and spotlights that could focus on particular objects of art, or wash a wall on which a tapestry or large painting might be displayed.

Maynard Meyer also felt that part of the architectural interest in the space would have to come from the treatment of the ceiling. After a very careful review of all ceiling types he decided to use the relatively new "Leaf-Lite" ceiling which would provide interest and richness of affect desired by him. The high level of general illumination could be had through the use of white fluorescent tubes interlaced with trolley-duct to take long stemmed incandescent spots and floods projecting below the "Leaf-Lite" which was set at a 16'-6" ceiling height. These could easily be moved to any point in the room without any interference from or with the ceiling. Two different colored "leaves", gold and white were selected to achieve a warm
and rich affect. To obtain greater depth and interest in the visual affect of the ceiling two different length "leaves" were specified. The result is described by Tracy Atkinson: "I usually do not like fluorescent light, but the lighting in the new galleries is near perfect."

Large gallery spaces very easily become woefully dull and boring in themselves. Maynard Meyer divided the total space into sub-spaces, creating various spatial effects and at the same time special function areas.

With so few design elements to work with in a gallery, the architect again felt strongly about the choice of flooring. "Cost, of course, was a factor, but we also had to find a desirable scale of 'pattern'," comments Mr. Meyer. The solution was found in "Bondwood", a small scale, relatively thin, parquet type flooring adhered to the concrete slab with adhesive. The wood was selected in par white oak. The finish decided upon consists of a mixture of one part antique walnut to three parts of natural stain. Duraseal finish with final wax coating was used.

All the walls in the new galleries are used for the hanging of paintings or tapestries. Furred out from the concrete foundation walls are \( \frac{3}{4} \) inch plywood panels, fireproofed, and covered with fireproofed Belgian Linen in a mix of white and natural fibers. Its coarse nubbininess and loose weave allow nails to be driven through it to hold up the paintings, and when removed the resultant hole shows only minimum disturbance to the cloth. This departure from the usual monk's cloth utilized in many galleries is commented on by Tracy Atkinson as "an optimum solution which has the practical advantage of the traditional monk's cloth but a much richer surface."

Each plywood panel, 4' wide, is individually affixed to the furring on a locking batten device so that in case of damage any panel may be removed without disturbing any other. A detail of walnut edging strips adds to the richness of effect and achieves a state of high finish and finesse that tops off a space full of richness, warmth and dignity.
AWARD OF MERIT

Leo Steppat
Sculptor-Educator

For outstanding achievement in the building arts combining in design and skillful execution of metal sculpture in faithful and inspired collaboration with the Architect.

Wisconsin Chapter
American Institute of Architects

AWARD OF MERIT

Paul F. Bronson
Artist

For outstanding achievement in design and execution of the arts in building through the medium of precast concrete sculpture, in faithful and inspired collaboration with the Architect.

Wisconsin Chapter
American Institute of Architects

Award of Merit

NOTE: Citations are made in recognition of some notable public or professional accomplishment or service deserving of the highest state chapter honor. Merit Awards are given in the field of Arts and Crafts for specific works or significant careers.

AWARD OF MERIT

Franklin Boggs
Artist

For outstanding achievement in design and execution of the arts in building through the medium of precast concrete sculpture, in faithful and inspired collaboration with the Architect.

Wisconsin Chapter
American Institute of Architects

AWARD OF MERIT

Franklin Boggs
Artist

For outstanding achievement in design and execution of the arts in building through the medium of precast concrete sculpture, in faithful and inspired collaboration with the Architect.

Wisconsin Chapter
American Institute of Architects

Award of Merit

NOTE: Citations are made in recognition of some notable public or professional accomplishment or service deserving of the highest state chapter honor. Merit Awards are given in the field of Arts and Crafts for specific works or significant careers.

AWARD OF MERIT

Bernard Gruenke
Craftsman

In honor of a lifetime of dedication in the metals craftmanship in which he has been ever faithful to the intent of the architect exercising his work in harmonious and skillful combination.

Wisconsin Chapter
American Institute of Architects

Award of Merit

NOTE: Citations are made in recognition of some notable public or professional accomplishment or service deserving of the highest state chapter honor. Merit Awards are given in the field of Arts and Crafts for specific works or significant careers.

AWARD OF MERIT

Leo Steppat, presently holding a professorship at the Art Department of the University of Wisconsin, Madison, was born in 1910 in Vienna, Austria. He studied from 1928-36 at the State Academy in Vienna. In 1940 he came to the United States and became a citizen in 1945. Leo Steppat is nationally known and recognized for his sculptures. He is equally well known as an educator in Wisconsin. He has won innumerable awards and prizes in national competitive art shows. His sculptures are in the permanent collections of the following museums: Whitney Museum, New York; Brooklyn Museum, Walker Art Center, Minneapolis; Smithsonian Institute, Washington; San Francisco Fine Arts Museum; Milwaukee Art Center; The Portland Museum; Newark Museum; Museum Nacional de Mexico; New York University and Des Moines Art Center.

Franklin Boggs, Head of the Art Department at Beloit College, Wisconsin, was born in Warsaw, Indiana in 1914. At Fort Wayne Art School and Pennsylvania Academy of Fine Arts he won scholarships and awards. Franklin Boggs, besides teaching and exhibiting his paintings, has designed and executed 18 murals since 1952. Among them: Relief mural (30' by 12') for the diagnostic clinic at Mayo Clinic; Tryptich mural for Marquette University, Milwaukee; Mural for Maynard W. Meyer's office; Mosiac for Merchants & Savings Bank of Janesville; Mural (12' x 28') for Crippled Children's School, Helsinki, Finland; Mural (70' x 5') for Alonzo Aldrich Junior High School, Beloit; Concrete exterior mural (6' x 24') in exposed relief aggregate (3 slabs weighing 4½ tons) Vocational School, Janesville; Concrete exterior mural, (30' x 66') for Yates American Machine Co., South Beloit. He is presently involved in: Exterior surface design in cast concrete for the Cancer Research Building, Brick relief pattern for Psychology Building, Exterior mural and interior scupltured wall for the Mathematics Building, all for the University of Wisconsin in Madison. In Milwaukee he is designing a decorative exterior wall for a classroom building. Ten paintings executed by Franklin Boggs for the Trostel Company of Milwaukee have been exhibited at the Brussels World Fair in 1958. He was among Life's 19 outstanding young artists in 1948.

Bernard O. Gruenke was born in 1913 in Sheboygan, Wisconsin. He studied at St. Peter Claver School, received a scholarship from Mrs. Marie Kohler to study at the Corcoran Art Academy in Washington and continued his studies at the Layton School of Art in Milwaukee. Ecclesiastical art is Bernard Gruenke's
ND MERIT AWARDS

Greatest interest. In 1936 he became a member of the Conrad Schmitt Studios, working very closely with Conrad Schmitt, the founder. He is now owner and president of the Conrad Schmitt Studios, Inc. Bernard Gruenke has traveled extensively in Europe to study new and old churches, their architecture and the advances and changes in the art world abroad. Among the more recent installations of the Studios are St. Mary’s Ruthenian Church in Manhattan, New York, St. Ignatius Church in San Francisco and several churches in the Bayou territory in Louisiana, Abbeville, Thibodaux, New Orleans, etc.

LOUIS LUMINA was born in September of 1890 in a small town in Northern Italy. He received the usual elementary schooling typical for that time. As a young man he worked in Italy and Switzerland at various construction jobs and apprenticed in the masonry trade. He immigrated to the United States in 1912. He entered the Army in 1917, serving in the Engineering group, was discharged in 1919 with a tour of wartime duty in both France and Germany. In 1924 Louis Lumina established the Lumina Terrazzo and Tile Company, Inc. in Madison of which he is president. Two sons and a son-in-law are in business with him. At 72 Louis Lumina is still active in his business and intends to remain so as long as he possibly can.

PAUL F. BRONSON, President of Best Block Company, Butler, Wisconsin was born in 1921 in Milwaukee. He attended Shorewood High School, Milwaukee and the University of Wisconsin, Madison. In 1946, having been in the Army from 1943-46 as a paratrooper, he graduated from this University with a Bachelor of Science degree. He joined Best Block, the business of his father-in-law, in 1946 serving in every capacity and all phases of the business. He became president of this company in 1955. Paul Bronson is active in local, state and national organizations concerned with concrete masonry business. He is a member of the National Concrete Masonry Association. He served as vice president of Region VI – Minnesota, Wisconsin, Illinois and Ohio — from 1959-1961. For seven years he was on the Technical Problems Committee of this organization and served as chairman of that committee in 1956. He is currently president of Concrete Masonry Industries of Milwaukee, a group of concrete masonry manufacturers serving the Milwaukee area. Paul Bronson built the first completely automated plant in the business to be erected in the United States in 1961.

WISCONSIN STATE ARCHITECT
James E. Galbraith

On May 10th of this year, James E. Galbraith was appointed State Architect. "My heartiest congratulations to the State for having a Jim Galbraith," was the enthusiastic reaction of Karel Yasko, former State Architect, to the choice of his successor to this responsible position.

Jim Galbraith, proud father of five children, was born 59 years ago in South Dakota. There he received his elementary and high school education. In 1941 he enlisted in the United States Air Force and served with the 8th Air Force bomber detachment in England. Following his discharge from the Armed Forces in 1945 he attended St. Thomas College in St. Paul, Minnesota, where he met and married his wife Jean. After graduation at St. Thomas, Jim Galbraith ventured with his young bride to Minneapolis where he enrolled at the University of Minnesota to complete his formal architectural education.

Prior to accepting a position in 1960 as project coordinator and assistant to the State Architect in Wisconsin, Jim served in a similar position from 1957 - 60 with the State of Minnesota.

Having worked closely with Jim Galbraith, Karel Yasko, now Assistant Commissioner for Design and Construction with General Services Administration in Washington observes: "I am pleased that Jim Galbraith was appointed. He is extremely capable as an architect. He helped develop the program I designed and therefore will continue it — may, enhance it with his own talents — which are many. He will make a genuine contribution to the State’s architecture but he will need the assistance of the private architects who design for the State's program."

Jim Galbraith has had extensive experience in design working in private offices prior to his appointment with the State of Minnesota, and in both state offices in Minnesota and Wisconsin. Here in Wisconsin his work includes dormitories and classrooms for the University of Wisconsin at Madison and state colleges.

Blue-eyed, affable and quick-to-smile Jim Galbraith has the most responsible task of administering the State’s building program put out biennially by the Building Commission of which Ralph D. Culbertson, Director of the Bureau of Engineering and he are non-voting members by virtue of their positions.

The building program for 1963-65 calls for a total of approximately $200,000,000.

Recently interviewed, Jim Galbraith confirms that he intends to make most efficient use of these funds related to the State’s diversified building needs. He also confirms that due to increased volume of building all over the State, the majority of buildings will be given out of his office to private practitioners or contract architects.

Reproduced in these pages is the registration form, prepared for the convenience of resident architects who wish to register with the State Architect’s office. This form can be obtained from the architectural division of the Bureau of Engineering, State Office Building in Madison. It can be supplemented with a brochure containing factual information concerning the office and work of the architect. All Wisconsin architects can and should request to be put on file with the State Architect’s office.

Believing that modern architecture can offer beauty and nobility of character “a splendid opportunity is there for both Jim Galbraith and the architects of Wisconsin.”
Architectural woodwork demands diligence in detail and craftsmanship. These jobs are evidence of the quality workmanship that has come to be expected of . . .

A. J. Pietsch Company
MILWAUKEE, WISCONSIN

Serving the architectural field faithfully for forty-six years
Clarence J. Simon

Clarence J. Simon was appointed full-time Legal Counsel to the Wisconsin Registration Board of Architects and Professional Engineers as of May 1st, 1963.

Mr. Simon received the degree of Bachelor of Philosophy from the University of Wisconsin in 1933, majoring in Political Science, and was graduated from the University of Wisconsin Law School in 1935.

He practiced law at Elroy and Medford, Wisconsin until entering state service in 1951 as Assistant Collection and Deportation Counsel for the State Department of Public Welfare, holding that position until his present appointment. He also served as District Attorney for Taylor County from 1944 to 1947.

A native of Milwaukee, Wisconsin, Mr. Simon is married and has five children. He is admitted to practice before the Supreme Court of Wisconsin, as well as the U. S. Federal District Court and the U. S. Tax Court, and is a member of the Wisconsin State Bar Association.

REMARKS

Waiver of Subrogation

Article 29 of the AIA General Conditions, in brief, provides: (1) The owner takes out fire insurance coverage with a builders' risk endorsement prior to the commencement of a construction project. (2) In the event of a fire loss during construction the owner holds the insurance proceeds, as trustee, for those on the job as their interests may appear. (3) The owner and all entities on the job waive all subrogation rights they might have against the other.

The State is required to insure in the State Fire Fund. Municipalities may so insure — many of them do because costs are substantially lower. The Attorney General took the position, some time ago, that the State Fire Fund could not honor waiver of subrogation provisions such as these contained in Article 29, AIA General Conditions.

The problem has been remedied through an amendment to the State Fire Fund law in this session of the Wisconsin Legislature. The bill has been signed by the Governor and has become Chapter 39, Laws of 1963.

Architects are requested to include the following waiver provision of article 29 in the preparation of contract documents for school districts and other public awarding authorities as per June 15, 1963:

"The owner, contractor, and all subcontractors waive all rights, each against the others, for damages caused by fire or other perils covered by insurance provided under the terms of Paragraph 24 of the General Conditions except such rights as they may have to the proceeds of insurance held by the owner as Trustee."
Whether we view historical or contemporary architecture in Wisconsin, we are apt to find wood utilized in both in one way or another.

Wood, one of man’s oldest building materials, served him for almost all his needs. Building a house, barn, furniture or utensils of all sorts, he turned to wood which was supplied so bountifully by his surroundings.

In these pages you’ll find Wisconsin buildings, historical and contemporary. Wood is utilized in all of them. These pictures give witness to the emotional appeal wood has to man. They also reveal, although technology and numerous other influences have varied the uses of wood, that man still finds in wood a useful material with warmth and dignity.

The photographs of historic buildings are the property of Richard W. E. Perrin, FAIA, who kindly lent them from his extensive collection of Wisconsin Historic Buildings which were recently displayed in an exhibition called “Wood, Stone and Mortar” at the Central Library of the Milwaukee Public Library System. The contemporary buildings are recent expressions by Wisconsin architects.

WISCONSIN ARCHITECTURE

Photo below by Big Cedar Studios
Photo below by Warren Reynolds, infinity inc.
Opposite top: Living room area in the home of Architects Willis and Lillian Leenhouts, Milwaukee.


Top: Home designed by Architects Willis and Lillian Leenhouts. Center: Staircase in a home designed by Architects Willis and Lillian Leenhouts. Fir used in the structure, treads are of oak.


Below: Photo by Big Cedar Studios
For the board room of Parke, Davis & Co., Detroit, Weldwood Algoma Architectural East Indian laurel was matched to the blueprints of Architects Skidmore, Owings, and Merrill in collaboration with architects Marr & Marr.

Each wall a work of art—when it’s wood paneling by Weldwood

THREE EXAMPLES OF THE VENEER MATCHER’S ART

1. CENTER MATCH. Two consecutive pieces of veneer, one of which is turned over, are arranged side-by-side so the joint falls in the panel’s center.

2. DIAMOND MATCH. Another popular arrangement especially suitable for crotch veneers.

3. FOUR-WAY CENTER AND BUTT. This type of match is frequently applied to butt, crotch, or stump veneers, since it effectively reveals the beauty of their configurations.

Log, cut, match, and finish all contribute to the “one-of-the-kind” beauty of a Weldwood paneling interior.

There is practically no limit to the fresh variety of effects you can achieve with Weldwood Architectural Paneling. You can be the designer. Start by making your selection from “live flitches,” choosing the wood, colors, grain patterns, figures you want. Wood cut from the trunk of a tree is entirely different from wood cut from the stump, a burl, or a crotch of the same tree. Similarly cutting across the grain, slicing with the annular growth rings, or any of the other cutting possibilities provide further variety. Then you can specify how these veneers are to be matched on the finished panels, as indicated at the left.

In Weldwood’s Algoma Architectural veneer collection, you have at your disposal the world’s largest library of beautiful woods—stock- or custom-finished. Your Weldwood Architects’ Service representative will gladly help you plan your next installation, show you the veneers and panels at your disposal. For details—and a free copy of the 28-page illustrated booklet, “Weldwood Architectural Grade Paneling”—write: United States Plywood, Dept. WA 8-63, 55 West 44th Street, New York 36, N. Y.

WELDWOOD® REAL WOOD PANELING

MILWAUKEE • NEENAH • MADISON

Visit these local branch showrooms or any of 156 United States Plywood branches in the United States and Canada.
The Executive Committee of the Wisconsin Chapter, A.I.A. met on July 12, 1963 at the Airways Inn, Milwaukee with the following present: Allen Strang, Leonard Reinke, Mark A. Pfalder, Robert Cashin, Lawrence Bray, Joseph Durant, Roger Herbst, Maynard Meyer, Francis J. Roce, Al. J. Seitz, A. A. Tannenbaum and William Wenzler.

The Minutes of the Annual Membership meeting held at Elkhart Lake on June 4, 1963 were approved in text. These minutes will be distributed to all Corporate and Associate members of the Chapter.

Six membership applications were considered and approved.

The 1963 convention was discussed at considerable length. With the appointment of the 1964 Convention Committee, suggestions were made for improvements.

Clarence Simon, Registration Board Attorney, appeared before the Executive Committee and discussed action being undertaken by the Registration Board.

The question of Builders’ Risk Coverage and statements on this matter were approved for publication in the WISCONSIN ARCHITECT.

The possibility of the Wisconsin Chapter, A.I.A. co-sponsoring a seminar on theater design or high school auditorium design was discussed. Austin Fraser, A.I.A. requested consideration of this matter. More facts will be obtained before final decision is made.

The meeting adjourned at 5:25 p.m.

CORPORATES:
LOUIS H. FIELDS
BORN — Sheboygan, November 19, 1927
RESIDES — 414 Grant Avenue, Sheboygan
FIRM — Edgar A. Stubenrauch & Associates, Inc., Sheboygan
DEGREE — Bachelor Of Architecture — University of Minnesota
Member of the Student Association in Minnesota from 1960 to 1963. Joined the Wisconsin Chapter, A.T.A. as a Junior Associate in 1966.

DONALD A. DAVIS
BORN — Milwaukee, February 16, 1922
RESIDES — 5032 W. Calumet Road, Milwaukee
FIRM — Donald Allen Davis, Architect, Milwaukee
Attended the University of Michigan, graduated in 1950. Joined the Wisconsin Chapter, A.I.A. as a Junior Associate in 1951 and advanced to Associate in 1956.

ROBERT G. WIRTH
BORN — Milwaukee, July 29, 1934
RESIDES — 1824 No. 68 Street, Wauwatosa
FIRM — DONALD L. GRIEB ASSOCIATES, Milwaukee
DEGREE — Bachelor of Architecture, University of Illinois

WENDELL H. ISLEY
BORN — Newton, Illinois, November 3, 1914
RESIDES — 2643 No. 89 Street, Milwaukee
FIRM — Grassold-Johnson & Associates, Inc., Milwaukee
DEGREE — Masters in Architecture, University of Illinois
An Associate member of the Wisconsin Chapter, A.I.A. since 1953.

CHARLES M. SEITZ
BORN — March 21, 1930, Racine
RESIDES — 920 Gold Street, Racine
FIRM — Al. J. Seitz, A.I.A., Architect
DEGREE — Bachelor of Architecture, University of Minnesota
An Associate member of the Wisconsin Chapter, A.I.A. since 1958.

HERBERT B. POLACHEK
BORN — August 1, 1932, Oak Park, Illinois
RESIDES — 1217 Goodell Street, Green Bay
FIRM — Berners, Schober and Kilp, Green Bay
DEGREE — Bachelor of Architecture, University of Minnesota
A new Corporate member, had previously been a Junior Associate member of the Minneapolis Chapter.

ASSOCIATES:
RONALD O. Novotny
BORN — May 26, 1930, Oshkosh
RESIDES — 5714 Bittersweet Place, Madison
FIRM — John J. Flad and Associates, Madison
Joined the Wisconsin Chapter, A.I.A. as a Junior Associate in 1957.

Constituents to the Foundation, including sustaining and memorials, may be designated for the College of Architecture Fund.
Treasure Island, located at 1802 W. Beltline Highway in Madison, owned by the Mid-West Corporation, a subsidiary of J. C. Penney Company, Inc., was designed by Jordan Miller and George Waltz, Architects of Milwaukee.

The jurors of the 1963 Honor Awards Program selected Treasure Island for a Merit Award, substantiating their choice:

"Improvement on the average usual shopping center. Extremely forward. Well handled lighting in relation to roof structure. Honest and fresh solution to the commercial problem."

The owner needed a low-margin, self-service retail department store of approximately 100,000 square feet, which could be built economically and reproduced in other geographical locations. All of the departments were to produce the image of one total store under one name. The building was to convey a strong image that was to give identity to the store.
"Related to this problem of image, we wanted to use a structural system that would be both economical and would, at the same time, create an image that suggests the progressive methods of merchandising. We wanted this image to convey good taste and elegance without an air of inaccessibility. We wanted a total design that would achieve a handsome dignity and yet would have originality and flair," said the architects.

Other specific requirements to be considered were: Parking for approximately 600 cars. The lighting was to be approximately one hundred footcandles, without glare. The cost was to be under ten dollars per square foot. The largest possible column spacing, consistent with economy, was to be achieved.

In using an integrated roof-ceiling construction in the form of a poured concrete, folded-plate design, the architects solved with this one major design feature at the same time many of the specific problems included in the total concept.

This system allowed a large open bay. It solved the lighting problem by allowing placement of the lighting at the top of the fold, thus economically producing, with inexpensive strip fixtures, beautiful shielded lighting of more than the 100 footcandle power advised for good merchandising.

By using the upper section of the fold as a plenum and enclosing it at the roof line, Miller and Waltz were able to eliminate duct work while allowing for good distribution throughout the store for heating, air conditioning, and ventilation.

The folded plate provided the desired image, served as a finished ceiling and contributed to the esthetic interest of the interior of the store.

Economy was of much importance. By employing all the features of the roof, the architects were able to keep cost well within the budget. At the same time they realized their intent: "To make the needs of esthetics, function, and economy work together to produce a valid total design, thus creating a store that works well, is economically and soundly constructed, esthetically appealing, and, at the same time, creates a strong and proper image."

**TECHNICAL DATA**

- Concrete folded plate roof, with integrated lighting system in the folds. Every fifth fold became the duct for the heating and air conditioning system. The walls are of brick and block, and the large store front is shaded by a ten foot overhand. There is a sprayed acoustic ceiling; and the walls are of wood studs and drywall.
- Individual roof top units for heating and air conditioning are distributed to introduce air into the folds, thus eliminating duct systems. High output lights are mounted at the top of the fold to produce one hundred footcandle lighting without causing a glare across the total sales area.
- The site is composed of twelve acres of land which sloped away from a major highway, located on the south of the property line.
PLANNED LIGHTING is an important factor in good BUILDING DESIGN

Our lighting engineers have a wealth of helpful information about the techniques and advantages of planned lighting, based on actual installations. They will be happy to be of whatever assistance they can on any project you have in mind.

WISCONSIN electric power COMPANY
advertisers

Belden Brick Company .............. 28
Best Block Company .............. 2
Computer Processing .............. 24
Goodwin Companies .............. 3, 4
Halquist Lannon Stone Co. ....... 29
Inland Steel Products Co. ....... 5
Milwaukee Area Bureau for Lathing and Plastering .... 25
Milwaukee Gas Light Co. ....... 27
Novotny, Inc. .............. 15
Pietsch, A. J., Company .......... 14
Portland Cement Association .... 6
Prescolite Manufacturing Corp. .... 15
Spancrete ........................ Insert p. 7
Super Sky Products .............. 33
U. S. Plywood Corporation ....... 20
U. S. Steel ...................... 31, 32
VerHalen, Edward T., Inc. ....... 34
Wisconsin Concrete Products Assn. .. 30
Wisconsin Electric Power, Inc. ...... 24
Wisconsin Window Unit Co. ....... 24

WELCOME ABOARD Cont.

STUART L. POSSELT
BORN — January 1, 1936, Milwaukee
RESIDES — 4223 Avon Road, Madison
FIRM — Cashin, Goodwin & Associates, Madison
DEGREE — B. Arch. University of Illinois

ARTHUR B. PY, JR.
BORN — December 15, 1934, Peoria, Illinois
RESIDES — 1440 No. 148 Street, Brookfield
FIRM — von Grossmann, Burroughs and Van Lanen, Milwaukee
DEGREE — B. Arch., University of Illinois
Junior Associate member of Wisconsin Chapter, A.I.A. since 1960.

JUNIOR ASSOCIATE:

DAVID W. CLEVENGER
RESIDES — 2308 Patmenter Street, Middleton
FIRM — Weiler, Strang & Associates, Madison
DEGREE — B. S., University of Iowa
Formerly with Durrant and Bergquist in Dubuque, Iowa.

WILLARD J. FELDMANN
BORN — April 9, 1940, Milwaukee
RESIDES — 932A South 30 Street, Milwaukee
FIRM — Ebling, Plunkett, Keymar and Reginato, Milwaukee
Graduation — Layton School of Art, Milwaukee

GEORGE D. WILKINSON
BORN — December 15, 1936, Milwaukee
RESIDES — 2308 Patmenter Street, Middleton
FIRM — Weiler, Strang & Associates, Madison
Formerly with Matt Goebel and Associates, Elkhorn.

Wisconsin Chapter, The Associated General Contractors of America, Inc., holds its annual meeting on Dec. 3 through 5. Architects are requested NOT to schedule Bid Openings for those dates.

DON'T RISK LIVES IN THE NAME OF ECONOMY

Don't weight lower initial cost disproportionately... quality construction usually costs a little more — initially — but permanence, durability, low maintenance, lasting beauty are gained.

Do choose plaster and gain also design versatility... isn't the opportunity to express yourself architecturally what YOU want most?

Specify genuine lath and

PLASTER
it lasts

Milwaukee Area Bureau for Lathing and Plastering
3274 N. 77th Street, Milwaukee 22, Wisconsin
NEWS RELEASE

Richard C. Them, of Them Associates, Inc., Architects and Engineers, Oshkosh, Wisconsin, was fined $100 and costs after being found guilty of the unauthorized practice of architecture or professional engineering by Judge Clarence Traeger on May 29, 1963 in Dodge County Court, Branch 2, Juneau, Wisconsin. Criminal complaint filed by the Wisconsin Registration Board of Architects and Professional Engineers, Madison, Wisconsin, charged Richard C. Them with practicing the professions of architecture or professional engineering without being licensed or registered as an architect or professional engineer. Sentence was imposed by Judge Traeger, following a no contest plea.

Charges filed by the Board were based on work performed by Richard C. Them in the design and construction of a parochial school building for St. Peter's Lutheran Church, in the Town of Lebanon, Dodge County, Wisconsin. Although certified as an Engineer-in-Training, Them was not registered as an architect or professional engineer. According to the Registration Board, state law requires any person in responsible charge of the planning, design or supervision of construction of any building over 50,000 cubic feet total volume to be registered as an architect or professional engineer with the state board.
More and more schools, churches, commercial and industrial buildings are now converting their heating systems to natural gas.

THE REASON —

There is a new, low cost heating and cooling rate especially designed for applications large or small, old or new.

THIS NEW RATE OFFERS:

- Great Economy
- High Efficiency
- Complete Automation
- Exceptional Cleanliness
- Extra Convenience
- Low Maintenance
- No Delivery Problems

Mr. Kurt Aleithe, Supervisor (New Business)
Commercial Sales
Milwaukee Gas Light Co.
626 E. Wisconsin Ave., Milwaukee 2

I am interested in obtaining full information on the advantages of the new, low cost natural gas rate... with no obligation, of course.

Name .................................. Title ..................................
Firm ......................................
Address ................................... City ..................................
3 reasons why imaginative architectural design takes shape with Belden Brick

The design ingenuity of imaginative architects can be most effectively interpreted through the hundreds of distinctive colors, textures and sizes of Belden Brick. You'll find brick from Belden perfectly adaptable to offices, churches, schools, factories and homes. Your nearest Belden Dealer will gladly provide samples and new full color brochure.
Project:  
Nino's Steak Roundup

Mason Contractor:  
James Luterbach

Penn Mica Stone offers  
a rich silver black appearance  
with a perpetual sheen  
which enhances any exterior.

HALQUIST LANNON STONE CO.  
SUSSEX, WISCONSIN  
PHONE HO 6-4480 OR SUSSEX 246-3520
MAINTENANCE? After 53 years these buildings needed very little maintenance. They have withstood all kinds of weather conditions — required no painting — and, at the present time, are upholding the true tradition of concrete masonry buildings. When building with block you have economy, no necessary facing materials, adequate insulation, low insurance rates and Block is unaffected by rodents and termites. From these pictures, you can see Concrete Masonry is not new — it has been around for a long time.

Just the shapes, sizes and textures are different, allowing the architect to be very versatile in designing all types of buildings. So — in this Wonderful New World of Block you have a large selection to choose from and when your building is completed, you know your reputation and the owner’s investment is protected.

WISCONSIN CONCRETE PRODUCTS ASSOCIATION
AN ORGANIZATION TO IMPROVE AND EXTEND THE USES OF CONCRETE PRODUCTS
735 NORTH WATER STREET, MILWAUKEE 2, WISCONSIN
Proven most fire-resistant...made with expanded slag aggregate

Slag is melted in blast furnaces at 2700°F. At this temperature, all volatile and combustible materials are burned off. That's why concrete made with USS GARYLITE expanded slag aggregate is so fire-resistant.

In actual fire tests made by the Portland Cement Association, expanded slag gave 23 to 117% more fire resistance to 8-inch walls and 41 to 78% more fire resistance to 4-inch walls than any of ten other aggregates tested. Expanded slag meets the National Board of Fire Underwriters' four-hour fire-resistance test, with 21 to 42% less wall thickness than eight other aggregates tested. The National Bureau of Standards reports a minimum increase of one hour for all walls made with expanded slag, regardless of wall thickness.

In addition to its outstanding resistance to fire, USS GARYLITE expanded slag aggregate is light in weight (some aggregates weigh over 50% more), durable (wet, drying, and freezing have little or no effect), economical (it costs less to transport, handle, and erect blocks made with GARYLITE), and available in a variety of sizes for every lightweight concrete need.

Next time you need lightweight concrete, check into the advantages of specifying USS GARYLITE expanded slag as the aggregate. For more information and a copy of our free booklet, write United States Steel, Slag Products Section, Room 6749, 208 South LaSalle Street, Chicago 90, Illinois. Area Code 312-236-9200. USS and GARYLITE are trademarks.

(Available in Wisconsin through Milwaukee Lightweight Aggregate Corp., 225 E. Mason St., Milwaukee—area code 414-271-3996)
Engineering Features

- Continuous ridge skylight, 24' by 60' with glazed gable ends.
- Ridge curbs, rafters and cross bars of extruded aluminum alloy 6063-T6.
- Continuous extruded neoprene sealing gaskets.
- Laminated safety glass.
- Center ridge expansion joint.
- Self-supporting.

Super Sky puts the accent on Nature through bold, functional skylighting... helps you relate indoors to outdoors with form and beauty... provides a brilliant new dimension in architectural lighting.

Let Super Sky's engineers work on your next project. From your plans, we design, fabricate and erect the skylight... and even guarantee it! Write today for detailed drawings, engineering data, estimates and suggestions. No obligation, of course.

FREE illustrated booklet — "A New Concept in Dimensions Unlimited" — at your request. Write Super Sky Products, Box 113-AC, Thiensville, Wisconsin
George & Robert Spinti, Architects — Peter Schwitters, Contractor

WOOD SLIDING GLASS DOORS are different because WOOD has the highest insulating value of all material commonly used to surround glass. This means there's no steaming, no condensation . . . even when the snow flies. And, stainless steel and wool pile weather stripping make them exceptionally weathertight. Wood frames can be painted or natural finished. Choose O, OX, XO, OXO or OXXO in 33", 45" or 57" glass widths.

PELLA WOOD FOLDING PARTITIONS
Pine — Oak — Mahogany — Birch — Walnut and Ash are a natural choice in installations which demand substantial proportions, attractive appearance, and the ability to withstand hard use.

Edward T. Ver Halen Inc.

MILWAUKEE GREEN BAY MADISON