CONCRETE BRINGS TIMELESS BEAUTY TO THIS MODERN OFFICE BUILDING

Minneapolis embraces progress in new buildings such as the home of the Northwestern National Life Insurance Company, to be completed in the fall of 1964. Reinforced and precast concrete, the structure will be a dramatic contribution to civic beauty. Rows of slender precast, prestressed concrete columns with flaring capitals soar 80 feet high, and extend beyond the building to create an impressive portico. For full development of the arched colonnade effect, the columns are brilliant white, achieved with quartz and white portland cement. Additional accent is provided by dark green walls of faceted panels flanked with gray glass. Concrete offers opportunity for striking design departures in structures of every purpose.

THE BEST IDEAS ARE MORE EXCITING IN CONCRETE

THE ELEVATORS IN THIS BUILDING ARE BOUND TO COME OUT ON TOP!

Folks in Two Rivers, Wisconsin, outgrew their existing hospital and a beautiful new three-level addition was decided upon. Problems, of course, were encountered and prompted thoughts of the future. What about future expansion? Isn't it cheaper to go up a story than to build yet another addition? Yes, it generally is. But what about the elevators? Isn't it expensive and disruptive to tear down penthouses and machinery, build a new story, rebuild the penthouses and reinstall the elevator system? Yes, it is.

Architectural credits for The Two Rivers Memorial Hospital go to John E. Somerville Associates, Inc. — Green Bay, Wisconsin.

There's one elevator, however, that can eliminate these problems. A hydraulic. And a hydraulic did just that in Two Rivers. As a matter of fact, two Rotary Oildraulics are now in service, riding on jacks specially overdesigned to adapt to extra-story work later. A ghost shaft awaits a third Oildraulic whenever the next level is added.

Oildraulic power unit maintenance can be accomplished with no interruption of elevator service. Due to the dual nature of the power unit and the ability of the Oildraulic to shift into half speed it is possible to operate on the output of just one part of the unit. This half-speed-ability is particularly important in critical applications where reliance on auxiliary generators may be demanded.

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In September of 1963, the firm of Eschweiler and Eschweiler observed its seventy-first anniversary. As Richard S. Davis said 20 years ago in the accounting of the work done in half a century by the firm of Eschweiler: "People who have lived and worked in this world a good long time should be thanked if they pause now and again to count the years and to mark with pride special anniversaries. Surely they have the right to look upon their handiwork and say to those about them: This is our contribution to the community in which we have lived. We have sought to do our best. What do you think of it?"

Alexander C. Eschweiler, Sr., founder of the firm, was born in 1865 in Boston, the son of Carl Ferdinand Eschweiler and Hannah Lincoln Chadbourne. His father, a graduate mining engineer trained at the University of Bonn, had come to America from Southern Germany in 1852 and had journeyed to California by way of Panama, before turning back to the east. His mother was of New England stock, dating back to 1635, and she herself was born in Maine.

In his childhood, A. C. Eschweiler was taken to the copper country of Northern Michigan, which was not then well supplied with schools, but both his father and his mother could teach him much of science and the arts to supplement the training of the copper country's schools. In about 1882 Alexander came with his family to Milwaukee. He attended Marquette College for one year and then went on to Cornell University for his formal education in architecture and engineering. After his graduation in 1890 he returned to Milwaukee where in 1892 he founded with foresight and imagination the firm which has served this community for seventy-one years under his concept: "If it is building, we are interested."

Richard S. Davis said about Alexander C. Eschweiler, Sr.: "There are many
men in Milwaukee who well remember the scholarly young architect who began to build enduring structures and, most enduring of all, his own good name. I have talked with rival architects of Milwaukee and I know their appraisal of the man. Without exception, they say of him that he had unswerving fidelity to the ideals of his profession — that he stoutly refused to design a cheap or showy structure or build with any of the hidden corners cut in any smallest way. They say he had warm affection for the materials with which he worked and would tolerate no shabby treatment of the least of these friends. From the beginning of his career, he had a sure sense of the artistic in design, but that primarily his buildings were meant to serve and to endure. Whether in homes or bigger structures, this honest purpose was paramount.”

For thirty-one years Alexander C. Eschweiler carried on alone, but in 1923 he bought the property at 720 East Mason Street in Milwaukee and formed a partnership with his three sons, Alexander C. Jr., Carl and Theodore, the firm of Eschweiler and Eschweiler.

Today, the office of Eschweiler and Eschweiler is still at 720 East Mason Street. All three sons followed their father's footsteps. They attended Marquette and graduated from the School of Architecture at Cornell University. Father and sons as team proceeded to build what Mr. Davis describes: “Some of Milwaukee's most imposing office buildings, some of the biggest institutional buildings here and there about the state, huge industrial plants, stately churches and beautiful homes.”

Alexander C. Eschweiler, Sr. passed away in June of 1941; ten years later his eldest son, Alexander C. Jr., died in a plane crash.

Carl and Theodore Eschweiler are carrying on the work their father began some seventy-one years ago with a new partner as Eschweiler, Eschweiler and Sielaff.
Architectural Education In Retrospect

RICHARD W. E. PERRIN, F.A.I.A.

The emergence of architecture as a profession in the contemporary sense, the founding of the American Institute of Architects, and the development of American architectural schools constitute a trilogy that reaches back into the middle 19th century, but which in its influence upon architectural thought and practice extended well into the 20th century.

As the mid-19th century architect gradually separated himself from the gentleman-amateur and from the carpenter-designer who had preceded him, the American Institute of Architects from its inception in 1857 concerned itself not only with the establishment of ethical professional practice but also with the training and education of young men aspiring to become architects. The need for developing competent and skilled craftsmen and designers prompted the revival of a form of education older than any school of architecture—the pupil-apprentice system. Under this program young men entering architects' offices came there to work and learn by working. One of Milwaukee's very prominent early architects, Edward Townsend Mix, served a six-year apprenticeship in the office of Richard Upjohn in New York City during the 1840's, receiving no wages but instead paying $500 to Mr. Upjohn for the training. As the years went by, some changes were made in the apprenticeship system but as late as 1927, the beginning rate for apprentices in Milwaukee was seven dollars a week and wages were paid only because of fair employment laws—not because the apprentice was of any immediate value to the employing architect.

Milwaukee's first city directory in 1848 listed the names of only two architects. They were Samuel Welch and John F. Rague. By 1857, the year the Institute was founded, there were seven practicing architects in Milwaukee, a community of less than 25,000 people in which there also appeared to be thirty-two carpenters, ten dentists, seventy-three lawyers, sixty-four doctors, and 202 saloon keepers. The architects were Messrs. Palmer, Bingham, Nash, Mygatt, Boyington, Mix and Schulte.

Seventy years later, in 1927, Milwaukee, by then a city of half a million people, listed eighty-seven architects of which about a dozen were substantial firms employing ten or more men, among which there invariably were at least one and sometimes two or three apprentices. There were, of course, architectural schools and a number of earlier Milwaukee architects were college men. Among the more prominent of these was George B. Ferry, a graduate of Massachusetts Institute of Technology who began his Milwaukee practice in 1880. Some of the men in his office during the thirty years of his practice undoubtedly had the benefit of some academic education, but by far the majority of distinguished architects who came from his office were the product of his own teaching and training under the apprentice-pupil arrangement. To name a few of these, Elmer Grey, Peter Brust and Richard Phillip immediately come to mind. These men, in turn, trained future architects under the same system and until about 1935 when the Depression and other social and economic factors for all practical purposes terminated the usefulness of the apprenticeship system.

Much is to be said for the apprenticeship system. The apprentice-pupil never became involved with "paper architecture" since designs for buildings developed in an architectural office were never conceived without a view to execution. Moreover, a young man aspiring to become an architect had to prove his worth to his employer-teacher or he simply wouldn't last. The first qualification an architect looked for in a prospective apprentice was aptitude; there had to be present an inborn talent and an earnest creative impulse. The earliest and perhaps most significant manifestation of aptitude was the capacity to learn to draw readily, especially free-hand. Once accepted as an apprentice, the fledgling draftsman was required to acquire an accurate knowledge of the masterpieces of architecture and comprehend thoroughly the nature and history of architecture and ornament—to be inspired by their perfection and apply this knowledge to the practical problems before him. A thorough acquaintance with the nature and purpose of building materials and the fundamental laws of statics and systematic structure was the next requisite. The rules of composition together with a cultivated sense of proportion and scale constituted further elements of indoctrination and were not acquired except through unremitting study and practice. To this end the apprentice was encouraged to become widely read and if possible, eventually to travel and view at first-hand the master works he had studied out of books.

Every architect had a respectable library often representing a very substantial investment, and it was in such a personal library that the apprentice was encouraged to study and to absorb as much as he possibly could of its contents. In addition, the apprentice was required to attend night school for the study of mathematics, structural theory and related subjects which, while necessary and important to the development of architectural training, were seldom to be directly obtained in the architect's office.

Following their apprenticeship, some men took "finishing" courses at schools such as Columbia University and Pennsylvania, where upon completion of two years of intensive, special study, a certificate of proficiency was awarded. Tutoring was another significant technique by which polish was imparted to the emerging architect—especially to ready him for the State Board examination. In Milwaukee such final training, especially in structural engineering, was given for many years by Clarence J. Gruhl to whom a substantial number of practicing Milwaukee architects owe a debt of gratitude. His patience and careful instruction will never be forgotten. Happily, he is still engaged in this eminently worthwhile endeavor.

Of course, there were shortcomings in the apprenticeship system. In the first place, all employer-teachers were not equally gifted, so that training received in some offices was of lesser quality than in others. Also, there was a tendency toward "in-breeding" as an apprentice advanced, first to draftsman and then to designer status—and in turn contributing to the training of the younger men, without having had the opportunity to work in another office with the associated exposure to fresh architectural thought. Finally, the lot
of an architectural apprentice was not an easy one, judged by modern employment standards and wage scales, and it was a common situation for men never to advance beyond draftsman status. However, when they did, they generally were mature individuals, taking their State Board examinations for registration as architects at the age of thirty years or older. Yet, it can truthfully be said that if a man persevered and became an architect through the apprenticeship system, he had acquired an exceptionally solid professional background.

The academic influences from 1850 to 1920 were essentially those of the Ecole des Beaux Arts. During the latter half of the 19th century, architectural schools were multiplying and were turning out classicists in increasing numbers for the reason that all American schools at that time were reflections of the great school in Paris and as in the Ecole itself, the training of architects was based on exercises exclusively in the classic style. Massachusetts Institute of Technology, founded in 1866, was among the first of the American schools to follow this pattern, and the University of Illinois followed suit in 1870. Cornell University adopted the Beaux Arts system of instruction in 1871, Columbia in 1883, and Harvard in 1890. Other schools followed as an increasing number of Beaux Arts graduates returned from Paris to the United States—all active and skillful protagonists of classic principles. In addition, the brilliant work of firms such as McKim Mead and White practicing mostly in forms of the Renaissance had begun to attract widespread attention and emulation.

During this period of architectural development in the academic sense Wisconsin never had a college of architecture and even to this day does not boast of such an institution, although a great deal of work has been done to bring a school of architecture into being. Certainly this is a goal worthy of attainment, but in retrospect it must be conceded that the training of draftsmen and architects was not altogether neglected, and certainly the apprentice system coupled with evening and spare time education pursuits served the profession admirably for more than three quarters of a century. The apprenticeship system suffered a very severe blow during the economic depression of 1929 to 1935. Architectural firms that would normally have had two or three apprentices in various stages of professional development found it impossible to keep their offices together to say nothing of taking in young men for the purpose of providing training. The desperate straits of the architectural profession during those years can best be illustrated by the condition of the building industry generally. During 1935, in the City of Milwaukee, only 1,964 building permits were issued. In the preceding decade of the 1920's, the annual average had been 8,000 permits. It was at this most critical time that another form of architectural education showed its real value, not only to continue the building of a body of competent professional personnel but just to keep the interest in architecture alive. This was the Beaux Arts Institute of Design operated through its many ateliers throughout the country. It was an extension form of teaching based upon the same doctrines and theories as they were taught in the universities subscribing to the Beaux Arts system. In Milwaukee it was the Atelier Eschweiler in which young men received such training from 1930 to 1935. At its peak there were more than twenty students spending their evenings and spare time—of which there was a great deal—in the atelier and under the tutelage of its patron, Carl F. Eschweiler.

The facilities of Eschweiler and Eschweiler's office were extended very generously and without reservation to the students in the atelier, and Carl Eschweiler was not only patron of the atelier but also the friend and mentor of every man who came there to study. Many architects now in practice in Milwaukee and elsewhere would not have remained in architecture during those trying years had it not been for the wise counsel and genuine helpfulness extended to them by Carl Eschweiler. Here also was the employment pool conducted by Carl Eschweiler.

When an architect managed to get a commission and needed help, even for a few days or weeks, there was always a qualified draftsman available from Carl Eschweiler's list. In 1935, the atelier was transferred to Herbst and Kuenzli's office, but came to an end after about a year's activity.

The method of teaching in the ateliers, as stated, was essentially the same as in the school and rested upon the spirit of emulation and competition which it fostered. Individual progress in the whole art of architecture resulted from highly methodical, formal, and impersonal methods of procedure which eliminated any possibility of favoritism. All submittals, whether they emanated from students in an atelier or from a classroom in a university, were analyzed and judged by the jury, publication of awards, and exhibition of premiated drawings. Thus the student, whether in the atelier or in the classroom, was equal in terms of the formal impersonality of the system and the strict adherence to a time schedule. Extensions of the charette beyond the hour when the problem was due were not permitted for any reasons whatsoever and a design adjudged hors concours received nothing in credit. Despite the fact that some students in the ateliers never got beyond the first class known as Analytique, the training was nevertheless invaluable both from the standpoint of learning how to cast shade and shadow, how to prepare and appraise which remaining teaching, the atelier was to undertake research and careful study of the master works of architectural art, especially the Orders, which were most essential factors in this training.

The study of historical forms tested the student's abilities to recognize architectural merit in time context different from his own. Moving on into Class "B" and Class "A", and based upon the elements of architecture as studied in Analytique exercises, came the study of the elements of composition, and finally the study of criticism itself. Criticism was an important ingredient in the Beaux Arts system of teaching. In addition to the instructor, the atelier had the advantage of bringing in practicing architects for critique at regular intervals. As the problem progressed toward completion, the critique became more and more specific and intensive, and there was a gradual progression toward completion, the critique became perfection which, regardless of the capacity of the critic, newness was always proportional to the student's talent and diligence. Contrary to the view that criticism destroys originality and makes merely imitators and copyists, the results of Beaux Arts training very often proved to be the very opposite. Learning and observing what others were able to do who possessed more knowledge and ability than themselves, was exactly the stimulus most students needed to become skilled and facile. In the last analysis, education does not necessarily teach us how to do a thing but how to make us capable of doing it.
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news notes

Wisconsin Registration Board of Architects and Professional Engineers released information stating:

"An injunction was entered in the Circuit Court for Dane County on January 13, 1964 restraining Richard C. Them of 6449 West Decorah Street, Oshkosh, Wisconsin from offering to practice or practicing Architecture or Professional Engineering in Wisconsin.

The action was brought by the Wisconsin Registration Board of Architects and Professional Engineers, since Mr. Them is not registered with that Board as either an Architect or Professional Engineer.

The Court found that the defendant entered into contracts in which he offered to perform architectural and engineering services, and that he did actually perform such services contrary to the provisions of the Wisconsin Registration Law.

The Court also found that the defendant used in connection with his name and advertised various titles and descriptions, which tended to convey the impression that he was authorized to practice architecture and professional engineering."

"An injunction was signed by Circuit Judge Norris Maloney of Madison on January 17, 1964 restraining Whitney K. Ormsby of 8828 N. Port Washington Road, Milwaukee, Wis. from offering to practice, or practicing architecture or from using in connection with his name any title or description tending to convey the impression that he is an architect.

The action was brought by the Wisconsin Registration Board of Architects and Professional Engineers because Mr. Ormsby is not registered with that Board as an architect.

The action resulted from newspaper and television advertising, representing that Mr. Ormsby was an architect."

IN MEMORIUM

Elmer L. Schrapf, Member Emeritus of the A.I.A., died in November, 1963 at the age of 73. Mr. Schrapf came to Wisconsin in 1928 and joined what was then the firm of Eschweiler and Eschweiler. He remained with this office until his retirement in 1960.
Executive Secretary Reports

It is with pride and deep appreciation that WISCONSIN ARCHITECTS FOUNDATION announces three more contributions, received late in December, by OSBORNE INCORPORATED of Madison, an annual contribution in lieu of "gifts and favors at Christmas time"; SHEET METAL CONTRACTORS INDUSTRY FUND OF MILWAUKEE stating: "Sheet Metal Contractors Industry Fund of Milwaukee is always happy to promote the educational opportunities of members of the construction industry;" and KAREL YASKO, former State Architect, presently Assistant Commissioner of Construction and Design, General Services Administration in Washington, D. C., stating his constant interest in the Foundation and its objectives.

The Foundation's share in Southeast Section W.A.L.'s fundraising program for 1963 amounts to $1,000. $500 are designated for the tuition aid, the other half will be invested for W.A.L.'s future program of scholarships when an architectural school is established. The Foundation continues to be grateful to the members of W.A.L. for their support. Their thoughtfully arranged entertainments in all State Sections are deserving wholehearted response from all State A.I.A. members.

WISCONSIN ARCHITECTURAL STUDENTS

The survey of the 54 accredited colleges of architecture produced the names of 155 Wisconsin students currently registered in out-of-state universities. This list was broken down according to State Chapter Sections, and the Foundation's Directors agreed to make contact with the students in their Sections with the purpose of liaison between the students and the Chapter with the possibility of arranging for a locally sponsored meeting with the students at vacation time.

Nathaniel W. Sample

Foundation's Vice President Sample was the first to get on the band wagon, and this resulted in a most successful luncheon meeting on December 27 at Madison. Fourteen architectural students, two of whom are receiving tuition aid, and fifteen A.I.A. members attended. The students were welcomed by Paul Graven, President of the Western Section, and short talks were given by Allen Strang for the State Chapter, W. S. Kinne, Jr. for the University, and Nat Sample for the Foundation. The principal speaker was James T. Potter on the subject of architectural photogra-
phy. All students were invited to visit the local architectural offices after the program. Our Vice President is to be congratulated on his successful planning, and the fact that the members of this Section are enthusiastic about a furtherance of this type of function. It is hoped that the plan will serve as a pattern for similar gatherings arranged by the other Directors and the members in the other Sections.

Tuition Grants

In time for the beginning of the second semester of the academic year 1963-64, the Foundation will mail checks for $200 each to out-of-state universities for nine Wisconsin architectural students, an outlay of $1800. These are the nine students who were carefully considered in September and pictured in previous issues. Three are expected to graduate in June.

SUSTAINING CONTRIBUTIONS

Due to the helpful suggestion made by several State architects who are concerned with better response by the membership to the Foundation's need for more substantial contributions, the appeal for Sustaining Contributions, which accompanies the annual State A.I.A. Dues Notice (mailed in January), the individual contributors may designate one of two categories: Tuition Aid Fund, or Special Account intended for the establishment of a curriculum of architecture in the University of Wisconsin.

MEMORIALS

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The firm of Eschweiler, Eschweiler & Sielaff designated their memorial contribution in the name of their valued employee, Elmer L. Scharpf, for the Foundation's Special Account.

COMMEMORATION

Von Grossmann, Burroughs and Van Lanen made a contribution to the Foundation to commemorate the occasion of the dedication of the new Senior High School at Ripon, Wisconsin. This innovation might be emulated by other architectural firms at appropriate occasions in the future.

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The Executive Committee of the Wisconsin Chapter, A.I.A., met on January 10, 1964 at The Embers in Madison with the following members present: Leonard H. Reinke, Emil Korenic, Allen Strang, Robert Cashin, Joseph Durrant, Paul Graven, Robert Sauter, Donald M. Schoepke, A. A. Tannenbaum, Al. J. Seitz, William Wenzler and Maynard Meyer.

Membership applications were considered and approved. The transfer of two A.I.A members to the Wisconsin Chapter, A.I.A. were accepted.

The annual transactions involving suspensions and terminations for non-payment of Chapter dues were discussed and disposed of in various ways, applicable to the individual case.

Institute business, for discussion at the national convention, was considered. The various A.I.A. components throughout the country often request assistance of the chapters in accomplishing or defeating measures put before the national convention. New Jersey had requested comment on the new Mandatory Standards to be presented at the annual convention.

President Reinke presented his slate of committee chairmen to the Executive Committee. These appointments were made under the new chapter committee structure. All committees will be activated with assignments. The appointments as offered were accepted and approved.

The 1964 convention is progressing well. Membership hotel reservations are as was expected. The final program will be presented for Executive Committee approval next month.

The meeting was adjourned at 3:35 p.m.

The theme of the convention will be published in the March issue of the WISCONSIN ARCHITECT.

A new format for a committee structure within the Wisconsin Chapter, A.I.A., closely following the outline of the national type, has been developed and accepted. Under this new concept the Vice-President is in charge of all committee activities. Four commissions, consisting of one Director Advisor and the chairman (who will only be appointed if activity within the committee is expected), have been formed. A roster of all members who have expressed their willingness to work on committees will be kept at the Chapter Office, and is designated as Service Panel. Detailed information pertaining to this new committee structure and a diagram of it will be published in the March issue of the WISCONSIN ARCHITECT.

Wisconsin Architect — February, 1964
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