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Architecture in the northern section

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(See Jan. 1964 issue)

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Wisconsin Architect — May, 1965
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notes of the month

Introduction to the Northern Section

The newly formed Northern Section of The Wisconsin Chapter of The American Institute of Architects covers the largest area and has the smallest membership of any Section of the Wisconsin Chapter. The Section consists of the twenty-six, sparsely settled, northwest counties. The largest communities of the Section are Eau Claire, Wausau, and Superior, with architects from the latter city associated with the Minnesota Section of Duluth.

Outside these cities lie many smaller communities, agricultural lands, and, one of the major sources of income, the vacation country. The history of the region is that of the lumber industry. Millwork and hardwood veneers still play an important role in the economy.

Within these twenty-six northwest counties reside twenty corporate members from the following eleven firms:

- A. F. Bilmeyer and Son
- Wisconsin Rapids
- Foster, Shawie and Murray, Architects, Inc., Wausau
- Eric Friis
- Eagle River
- Office of Donn Hougen
- Wisconsin Rapids
- E. F. Klingler & Assoc., Inc.
- Eau Claire
- Larson, Playter, Smith, Architects
- Eau Claire

Photo Credits: Cover photo, COR-TEN, courtesy of U. S. Steel Corporation; Mosinee Offices—Bob Geisel, Wausau, page 9; Sawyer County Courthouse—Fred Morgan, Hayward, page 8; all photos on page 18, 19, and 20 courtesy Marathon County Historical Society; On the Boards page 21, Northern States Power Co.—Forest Studios, Park Ridge, Ill.; Food Service Building—Forest Studios, Park Ridge, Ill.
RENAISSANCE IN BOSTON
WINNING DESIGN FOR CITY HALL
EXPRESSES DARING AND VITALITY

Rising above historic old Scollay Square, the striking facade of this new city hall marks the rebirth of Boston's core city. The unique design, chosen from 256 entries in a nationwide competition, presents dramatically the structural and decorative potential of modern concrete. The 9-story building locates spacious public areas at lower levels, offices on the top floors. In between, ceremonial chambers of varying sizes and shapes are suspended at random levels. The massive concrete columns are cast in place. Their patterned surface texture, derived from the formwork, contrasts effectively with the smooth faces of precast trusses and the frieze of right-angled precast panels. Today, the versatility of modern concrete provides unlimited scope for creativity. In the Boston competition, 7 of the 8 finalists had chosen concrete to express their design concepts.

PORTLAND CEMENT ASSOCIATION
An organization to improve and extend the uses of concrete
The Northern Section is indeed the "baby" of the Wisconsin Chapter. According to Mr. Webster's definition we are "the youngest or the smallest in a group." I believe we take top honors on both accounts. Having been conceived less than two years ago, we find our "play pen" is vast and our "playmates" are few. Our first observations of the world ahead and our place in it, seem hazy and confused. We realize we must learn to walk before we are able to run. We ask not to be coddled or pampered as if we were babes lost in the wilderness. We are young and, therefore, we are vivacious, enthusiastic and optimistically confident that ahead lies a bright future. We ask only for experienced guidance, direction and purpose from our sectional colleagues. Our Wisconsin "family" has adopted us as their newest member and with this adoption has assumed the responsibility of providing our entire membership with a Chapter of which we can be proud. We are ready to work toward this goal and honestly believe it can be achieved through an integrated effort by all the members of the "family."

I wish the picture of the future of our profession was as rosy as some of us would like to paint it. We may be in deep trouble. I sincerely hope that you have been as disturbed with the happenings of the past months as I have.

Our architectural integrity is being questioned on many fronts. The situation has become serious and unless we unite with a supreme effort to rectify our ills we are doomed. Why are we so stuffy? These are indeed OUR problems and we must have unity.

Our former State Architect, Karel Yasko, has been unjustly criticized for, of all things, retaining professional services from firms on the basis of professional skill. It has been reported that a move is afoot to demote the Chief Architect for the GSA and to install a superior who is more "cooperative." The Capitol Architect, as you will remember, was an amateur architect, Dr. William Thornton, and history may repeat itself. Shouldn't this be OUR concern?

The Wisconsin Industrial Commission and State Department of Health continue to increase their departments in both size and scope. They have assumed jurisdiction in many areas that overlap but with little apparent coordination. Dictating procedures to insure public health, welfare and safety seem compatible with the intent of their origin; however, should they dictate architectural aesthetics and functional design? In many instances, decisions rendered by these departments are unmitigated insults to our professional integrity. This should be OUR problem!

Recent proposed legislation, consisting of A-451 and A-407, if successful, could destroy years of concentrated efforts by our profession to define limits of "registered" personnel. This proposed legislation appears to allow non-registered people rights which include "preparation of drawings, specifications..." It further implies complete liability for architects and professional engineers for any work which they prepare. Isn't our exposure great enough already without specifically legislating further liability? WE must unite if we oppose such action.

What has happened to the era when the Architect was an agent of authority? Among his many thousands of decisions an occasional error was considered only human. Today we are being tried for each minute detail regardless of origin. We turn to errors and omissions insurance as a cure-all to mend our wounds. Our liability exposure increases with each trivial accusation. While we're in the courts the actuaries are busily computing our new rates so the vicious circle may continue.

Our Chapter Officers and the Executive Board must be cognizant of our problems. We must be kept informed. Action and not complacency must be our byword. Our newly reborn publication can greatly assist in the rebirth of a unified family. Let's act now. Not just me — not just you — BUT ALL OF US!
architecture in the northern section

Sawyer County Court House, Hayward
Larson, Playter, Smith, Architects, Eau Claire
Mosinee Paper Mills Co., Mosinee, Office Building
Foster, Shavie & Murray Architects, Inc., Wausau

Wisconsin Architect — May, 1965
Riverview Elementary School
Wausau District Public Schools, Wausau
Nelson Associates, Architects, Wausau

Robert Geisel Studio, Photographer, Wausau
Foster, Shavie & Murray, Architects, Inc., Wausau
PHASE FIVE
Where Do We Go From Here?

In the last issue of Wisconsin Architect an article appeared which was a release from the University of Wisconsin announcing the formation of a curriculum in environmental design in the Graduate School which would lead to a Master of Science Degree in Environmental Design. Being a factual release, the background history of events and the efforts of many people responsible for the creation of this program were not included. It would be well that these facts be known so that “where do we go from here” and the work to be done will be better understood.

On October 1, 1963, the Board of Directors of Wisconsin Architects Foundation sent a Letter of Intention to President Fred Harrington of the University of Wisconsin offering to the University cooperation in formulating a curriculum in architecture, the collection of an architectural library, and financial support for the research and studies necessary for the establishment of the curriculum or to cover some of the operating expenses after establishment.

In response to this letter, President Harrington requested Dr. R. L. Clodius, Vice President for Academic Affairs, to form a committee to look into the feasibility of the establishment of a course of studies in architecture. Dr. Clodius appointed Byron C. Bloomfield, James S. Watrous, Ervin H. Zube and Wallace L. Lemon. After many months of study, travel to architectural institutions, meetings, writings and rewritings, a preliminary report was prepared.

On July 21, 1964, Dr. Clodius and members of his committee met with the Directors of the Foundation and the State Chapter Education Committee to review and comment on the report. In essence the report formulated the Graduate School program, which was not the program hoped for by the Foundation or the Education Committee who were thinking in terms of an Undergraduate School in Architecture. Dr. Clodius appointed Byron C. Bloomfield, James S. Watrous, Ervin H. Zube and Wallace L. Lemon. After many months of study, travel to architectural institutions, meetings, writings and rewritings, a preliminary report was prepared.

Several weeks later the final report of the University Committee and the syllabus of the Graduate School program was received by the Directors of the Foundation and the Education Committee. An endorsement by the Wisconsin Chapter A.I.A. and Wisconsin Architects Foundation was sent to Dr. Clodius, and this endorsement was included in the report when it was presented to the Regents of the University. As was reported, the Graduate School program will be initiated in the fall of 1965 on the Madison Campus.

Now we come to “Where do we go from here?” The Letter of Intention from the Foundation to the University is still in effect and we will continue to encourage, cooperate and financially underwrite to the best of our means the establishment of an Undergraduate School in Architecture. There are many obvious reasons why we feel an Undergraduate School is essential to the State of Wisconsin; primarily, to improve the quality and atmosphere in which architecture is practiced in the State. There is nothing more invigorating to an area than the zeal and enthusiasm generated by an Undergraduate School of Architecture.

Roger M. Herbst, President

COMMENT

Architecture has entered so broad a sphere that it no longer stands as architecture alone, in the traditional sense, but has become a segment of the entire environment in which man seeks his well-being.

Pioneering in this concept, the University has evolved a graduate program in environmental studies which embraces the areas of landscape architecture, urban and regional planning, industrial and interior design, some civil engineering, and architecture, all delving deeply into the psychological, aesthetic and sociological aspects and their inseparable relationship to one another.

To the serious, well-informed professional, this will be education of the highest calling and the University's fresh approach to the re-examination of man in his environment is to be applauded.

This same professional, however, understands from experience that from intention to execution is a long journey. He may be irked that in today's semantics “Architecture” connotes the art of structure alone, when, historically, the great masters of past and present achieved their greatness within an intellectual concept identified with that of the University's program.

The program as approved by the Faculty Planning Committee is, of course, the first venture into university level instruction in architecture and related environmental studies leading to an accredited degree in the State. It is expected that as enrollment, faculty and experience increase, the offerings will be expanded in both directions. Your Foundation is dedicated to the support of this program and anticipates that funds currently assigned to interim student grants for out-of-state architectural training will be directed to in-state scholarship and other educational aids for our University.

To many, the support of the Foundation in its important association with the University will gain more substance and meaning, even though the Foundation has been the life line in student assistance for the past 12 years. Through the Foundation the architects can assert themselves as a substantial and respected cultural force in the State, but greatly increased support by the profession is essential.

Frederick J. Schweitzer, Director
Edward T. Schoenberger, presently Curator of Art at the Marathon County Historical Society in Wausau, was born in New Orleans. He studied art at the Pennsylvania Academy of Fine Arts in Philadelphia, Art Students League, and the Pratt Institute in New York.

Besides teaching classes in painting, sculpture and print making at the Marathon County Museum, Mr. Schoenberger has executed murals in various media in New Orleans, San Antonio, Texas, New Jersey and has collaborated with architects in the Northern Section of the State on several projects.

The sculptural panel in the First American National Bank in Wausau was executed for the firm of Foster, Shavie and Murray, Architects of Wausau. "This panel was to be non-objective in treatment as opposed to realistically treated sculpture," explained Mr. Schoenberger. "It also was to express in its theme something of the spirit of the Wisconsin Indian." Since Wisconsin had a great copper culture among its pre-historic Indians around 3000 B.C., the artist chose copper as the material for the panel. He cut the panel with a welding torch giving a beaded edge around each cut for textural interest. The molten metal formed exciting drips that Schoenberger utilized as a part of the design.

Deep etching with nitric acid was another textural treatment given to the copper. Finishing the panel, the artist polished some of the copper parts and other sections "were aged to a variety of green and blue-greens to which copper oxidizes naturally."

Schoenberger also executed a series of sculptured sections in ceramic for the Y.M.C.A. building in Wausau. Each of the sections of the panel depicting a different type of activity of the Y.M.C.A. programs. Schoenberger chose bright, gay colors "to match the mood of this room which is used mostly by boys and girls taking part in the 'Y' activities."

For the firm of Irion and Reinke, Architects of Oshkosh, Schoenberger created a plaque for St. Paul's Evangelical Church in Wausau. This plaque depicts the life of St. Paul. Schoenberger explained: "It is made of copper, aluminum and ceramics. The copper background is deep etched and highly polished. The border of aluminum is cut to represent the wings of a Phoenix, one of the symbols used by the Church to symbolize St. Paul." The cross in the center is of textured aluminum and the tablets around the cross are ceramic pieces representing the 13 epistles of St. Paul. This panel is welded of three different materials all working well together.

Mr. Schoenberger, besides pursuing his artistic career, performs various duties for the Marathon County Museum. "Early Wisconsin" is a program that he brought to many schools throughout Marathon County. He has constructed and conducted puppet shows for educational purposes, among them "Paul Bunyon," lore of the lumbering days; "A Trip to the Moon," "Peter and the Wolf" and "Hansel and Gretel."

As curator of the exhibits, the Assistant Director performs such divers tasks as the carving of a totem pole, depicting the history of Marathon County, to the painting of murals in the Museum, explaining the evolution of the pre-historic Indian of Wisconsin.
Sculptural panel/Copper
First American National Bank, Wausau

Plaque/Copper, aluminum and ceramics
St. Paul's Evangelical Church, Wausau

Light fixtures/Copper
First American National Bank, Wausau

Right: Christ driving the money changers from the temple
Plaster 20" x 21" x 21"/Bronze color
On July 3rd it will be exactly 75 years that the people of Dunn County, Wisconsin, were presented with a splendid gift, The Mabel Tainter Memorial Building. This Romanesque structure, built for approximately $125,000 by Captain and Mrs. Andrew Tainter, was erected in memory of their daughter, Mabel, who died in 1886 at the age of nineteen.

The imposing structure of this Memorial, located at a principal corner on Menomonie’s main street, houses the city hall, the city library and the memorial theater, a marvel of luxury for its day in near original condition.

The architect for the Memorial is listed as L. S. Buffington of Minneapolis, a leading architect of his time. More recently, however, according to a Minnesota master’s thesis (unpublished) on the work of Harvey Ellis by Eileen Manning, it seems certain that Ellis designed the Memorial. The master thesis contains the reproduction of a drawing which seems almost precisely the Tainter Building.

The exterior of the building is constructed of Dunnville sandstone, with roof of slate, and copper eave troughs. The front of the building has some unique architectural features such as the arch built over an arch within a circular wall. Inside the building is found the lavish atmosphere of the Gilded Age.

On the day of the dedication in 1890 more than 500 persons crowded the theater to capacity, admiring its Moorish designs, its velour drop curtains and its window draperies of damask silk; and enjoyed the comfort of the latest in opera chairs. The glamour and brilliance of the gay nineties is preserved in this theater as one of perhaps two or three last remaining examples of the Victorian theater.

Until his death in 1899, Captain Tainter furnished the necessary monies to maintain the Memorial. In his will he left an endowment fund to help carry on the purposes of the Memorial stated in a letter as: “... our aim to accomplish something that would be of permanent value and utility to the citizens of Menomonie, to contribute something toward the intellectual, social and moral advancement and well being of the community now and in years to come.”

For years professional entertainers “trod the boards” of the little theater — thespians well known to the times, lecturers as Opie Read and Captain Amundsen, the polar explorer.

But modes of entertainment changed. The Memorial Theater fell into disuse, its frescoes becoming obscured by grime and discoloration, its tapestries growing faded.

A few years ago, several events brought about the revival of interest in the Memorial Building. L. A. Richardson, then manager of the Northwestern States Power Division at Menomonie, became interested in the Theater’s pipe organ, one of the few traction-type organs still usable in the country with a replacement value estimated at more than $42,000. He rounded up spirited volunteers who set about to clean, repair and tune the 1,579-pipe instrument. The restored organ was played for the first time in May, 1958, before a meeting of the Dunn County Historical Society.

The City Council began looking for a new city hall with eyes on the space provided in the Memorial Building by Captain Tainter’s will. Citizens began thinking about the results of such a move. They started to be concerned. Would the building finally get the desperately needed attention; might some part of it be remodeled dramatically and decrease its historic value?

The Menomonie Woman’s Club provided the spark for a determined project of preservation and restoration. Soon they were joined by members of the Menomonie Theater Guild in the purpose to preserve what Robert Gard of the Wisconsin Idea Theater calls “a jewel of a theater, intimate, beautifully designed, with auditorium and stage all of a piece...”
The Menomonie Theater Guild has made many improvements in stage equipment, rewired the lighting control board, installed a dimmer system for more effective lighting, and when the original old rose-beige chenille curtain became useless, replaced it with a new gold antique velour one at the cost of almost $1,800. Since 1959 the Guild has produced some fourteen plays supported by large and enthusiastic audiences.

The Woman's Club members are tirelessly at work in their effort to stimulate community interest and increasing use of the Memorial Theater. They entered their project into the “Community Improvement Program” sponsored by the General Federation of Women's Clubs in cooperation with the Sears-Roebuck Foundation, and won first prize in the State judging in 1960 and again in 1964. The prize money was given to the Preservation Association for the Mabel Tainter Memorial Building, another organization created by the initiative of the Woman's Club.

Different organizations in the Menomonie area are beginning to help. Individuals have donated generously of their precious heirlooms. One of the biggest events in the past three years was a "Yesterday Style Show" produced for the Convention of the Ninth District Federated Women's Clubs in May of 1962.

Lack of money is, perhaps, the biggest factor in slowing the restoration of this community center. All agree that the project is ambitious, but with perseverance, the charm of the Memorial Building that has remained unchanged for 75 years can be preserved for generations to enjoy.
From drawing board and T-square to glue pot and plane; from parallel lines at $\frac{1}{4}$" scale to intricate inlays, sliver thin; from walls and roof of girts and beams to thin shell sides and belly and plate; from back hoe and Le Tourneau to needle gouge and thumb nail plane— are worlds apart in size and shape but very compatible in the life of E. F. Klingler, AIA, whose full time hobby of repairing and restoring fine violins has become as fascinating to him as the world of architecture.

Emiel Klingler at the age of 77 is still President and a stockholder in the firm of E. F. Klingler & Associates, Inc., Architects of Eau Claire. He still presides at all board meetings, and comes to the office for a few hours each working day. The remaining time, including Saturdays and sometimes snitching in a little time on Sunday, he repairs fiddles.

At a recent interview Mr. Klingler recalled that it all started way back in 1895 when he and his father played for neighborhood parties and dances in Winona, Minnesota, where he was born in 1887. His father and Emiel played regularly on Monday, Wednesday and Friday nights receiving $1.50 to $3.00 per night. Coming from a wood crafts and music loving family, Emiel has collected, studied and gathered material about violins for 50 years.

In 1952 he made his first and only violin. He decided right then and there that the restoring and repairing of old instruments gave him greater satisfaction than the building of new ones. Emiel Klingler explained: "New violins have very little sale these days with the craze for 'Hootenannies' in the minds of the younger generation. Why spend so many hours making a violin, especially at the present day wage scale, and then you are not certain of the final outcome? It requires considerably more skill and wood craftsmanship to restore a 200 to 300 year old good violin, including the refinishing of new parts to match woods and finishes of the adjoining parts." One thing he is certain of is the fact that his days are not long enough to finish the work he has ahead of him. His hobby has turned into a good sized business for Mr. Klingler.

A year ago last February he began collecting violins by buying out the entire stock from two local dealers. Many of his good old violins came from Plymouth, Sheboygan, Ripon, Fond du Lac, and one from Houston, Texas. He recently picked up a most valuable collection of 42 violins, bows and accessories from the estate of a very dear old friend, ten years his senior, who passed away after operating a repair shop for 33 years. Some of these instruments are over 300 years old. All are in perfect condition and their tones simply superb. Eighteen of these violins have the finest carving on their scrolls. One violin has a whole ancient city inlaid with various woods on back and ribs. Mr. Klingler's collection has grown to 240 violins ranging in price from $25 to $1,500. Of these about 100 require minor to major repairs.

Emiel Klingler learned the fundamentals of repairing instruments from an old friend of his parents who made violins in Winona, and he practiced his talents on his own as well as his neighbors' instruments.

In 1905 Emiel's father bought an eighty acre farm in Amery, Wisconsin. Emiel followed into his father's footsteps and hired out to learn carpentry and farming. Equipped with a lot of experience with tools in his father's carpentry shop, he started out as a good craftsman in wood.
In 1911 Emiel started his own business with a crew of six men. His first assignment was a large barn 39’ x 100’ which he designed. All joints were mortised and tenoned and held together with 1” oak wood pins, not nails or spikes. All jointing of long timbers was 24”, lock spliced, held together with oak wedges. All joints were made with a hand rip saw, adz and a large chisel called a “slick.” The sleepers were 10” to 14” diameter logs sawed or hewed with a broad ax to a thickness of 8” on two sides. He laid out the entire frame of 12 bents using 8” x 8” upright timber for column and purlin supports, 8” x 8” sills and cross tie beams, 6” x 8” plate and 6” x 6” girders, all fitted into mortised joints, braces 4’ 6” beveled and notched into columns and plates or horizontal members. All members were chisel marked for identification for reassembling and erected piece by piece with an erecting bee, namely a dozen or more neighbors.

In 1929 Emiel Klingler took his first public architectural assignment, the Polk County Jail and Sheriff’s Residence. The enforcement of the Registration Act came in 1931. Emiel Klingler became registered in 1932. During his early architectural days, he served some 16 years on the Board of Directors for the Wisconsin State Association and Chapter, a branch of the A.I.A. He held the position of First Vice-President for two years. Asked to take the Presidency, he declined because at that time he lived 254 miles from Milwaukee which had the greatest concentration of architects in the State.

In July of 1961, the year of Mr. and Mrs. Klingler’s Golden Anniversary, he went out to take pictures of several barns he built in the early days of his career. He wanted to see “which held up the best, the barns or myself.” He concluded that they all survived the first fifty years in fine shape. So does Mr. Klingler. He is as fit as a fiddle.
It was not until 1839 that Marathon County was "invaded" by the lumberman. John L. More began lumbering operations at Mosinee, and George Stevens (for whom Stevens Point was named) started lumbering in the Wausau area.

The United States of those days was a raw, rough country filled with unbridled enthusiasm and hard work. A wave of optimism as new businesses and new products found ready markets, brought ever increasing numbers of immigrants. Better transportation and cheaper land lured the country's population farther and farther west. More than almost anything else the continent became a challenge and, to men of vision, a promise.

As long as the nation's population was content to push slowly inland from the base of two coasts, the needs of the people were catered to by the supply of raw materials close at hand. As crossroads became towns and towns become cities, the natural supply of materials which had satisfied demands for two hundred years was heavily drained.

One such material taken for granted by generations of settlers now became more vital than ever. It was
lumber. Lumber to build homes, factories, railroads and farms, billions of board feet of lumber and wood for shelter and heat. Into the woods of the “back country” poured a new kind of pioneer. Equipped with only a knapsack, an axe, perhaps some chewing tobacco and amazing energy, he joined one of the most colorful and productive teams of men who ever walked across the American stage. He was the lumberjack! Loud, fun loving, he worked harder, fought harder and sometimes drank harder than any other breed of craftsmen in history. The “swock” of his axe and the drag of his saw could be heard from dawn until dark, from late fall until spring.

They were Swedes and Micks, “Norweeyans” and Kanucks. Some served as teenage swampers or grew up to a succession of jobs as cooks, timber cruisers, sawyers, peavey men, rivermen, teamsters, blacksmiths or boatmen.

The strongest, smartest, toughest grew wise enough to become camp “pushers” or foremen and the peers of these sometimes became “lumbermen,” or bosses of their own.

Logging wasn’t a weak man’s game. Death lurked near to the falling of every tree and the swirl of every rapid. The jack worked in mud and water and snow and sometimes when the thermometer showed “two feet below zero.”

Among his most laudable characteristics were his personal pride and his loyalty to fellow jacks.

From the time he “came up the pike” and signed on with an employer, he was “one of the boys,” and woe be unto him who questioned his honesty, courage, strength or tampered with his company’s welfare.

In the earliest days of Wisconsin lumbering, the prize was not just “timber” but timber of a very special texture.

What the timber cruiser looked for and the eager market demanded was pine — white pine — cork pine.

He found it in rare abundance throughout Northern Wisconsin, and within a few short weeks after he had “estimated a stand,” the logging crew would move in and methodically set up operations.

The early titans of Wisconsin lumbering directed thousands of men in separate operations, from felling, cutting and decking the logs, to freeing them to swollen spring rivers for their inevitable drift to hot ponds and sawmills.

For most of the memorable men in lumbering history, logging meant pine and pine meant business.

The American Lumberjack was the equal of the picturesque cowboy in the adventurous activities of the frontier epoch. In the old days the lumberjack tramped through the wilderness over corduroy tote roads, or he poled up the streams that flowed from the timberlands. Ice and snow roads, sleds, big-wheels, ramps and skids, oxen and horses, creeks and rivers, ponds and lakes, carried away the logs. Billions and billions of logs in uncounted rafts during a hundred years floated down the rivers to thousands of sawmills which have made the lumber that housed over four-fifths of the American people and provided the earliest and still the favorite material of hundreds of industries.
It may be said with almost literal truth that the lumberjacks moved the great white pine forests of New York, New England, Pennsylvania, Michigan, Wisconsin and Minnesota from their original sites to the cities and the prairie farms. Nature’s fabrics fell as trees in the woodlands to rise again in the open spaces as the homes which housed the greatest migration in modern history.

The lumber pioneers first built tote roads and later logging railways—built the railways into rugged mountains and through quavering muskegs and swamps. The lumberman’s early tote roads later became the roadways of prosperous agricultural regions, now the magnificent hard surfaced automobile highways traversed by millions. The crooked, logging railways in many instances have become the truck lines of great common carriers. The log rafts were the first craft which navigated thousands of miles of rivers and streams and the lumberjack loggers the first rivermen.

Logs and lumber were the first abundant materials of commerce of the Eastern frontier. As the gold and silver mines laid the foundations of industry and commerce in uninhabited desert regions, so lumbering has fostered in the timbered areas of the North, the South and the West the development of American industry.

What cattle have done for the plains, wheat and corn for the prairies, and cotton for the South, lumber has done for the regions whose principal natural resources were their forests. Out of these has come the wealth which has facilitated commerce, has for generations sustained the largest sources of employment provided by any American industry, and has developed the diversified wood-using industries which have often succeeded the crumbling logging camp and the abandoned lumber mill.

The home of Cyrus C. Yawkey, an important figure in the early lumbering days was given to the Marathon County Historical Society for use as a museum in 1954. This home was built in 1900 and is a fine example of the type of home built by leaders of the lumber industry in that era.

The founder and first President of the Marathon County Historical Society was D. C. Everest, one of the giants in the paper industry of Wisconsin. Since Mr. Everest’s leadership to the present day, the Historical Society has grown to a roll of leadership in the museum field. In 1958 this leadership was recognized, and the museum was awarded the Rueben Gold Thwaites Trophy as the outstanding Historical Society of Wisconsin.
on the boards


Food Service Building, Wisconsin State University Eau Claire/Larson, Playter, Smith, Eau Claire

Longfellow Elementary School Annex, Wausau Donald M. Schoepke & Associates, Wausau

McDonell Convent, Chippewa Falls E. F. Klingler & Assoc., Inc., Architects, Eau Claire

Tomah Senior High School, Tomah Donn Hougen, Wisconsin Rapids

Bear Creek Elementary School, Bear Creek Donald M. Schoepke & Associates, Wausau
On April 9th the Chapter's Executive Committee met at the Madison Club in Madison, where we had an opportunity to meet briefly with the Architect's division of the Registration Board to discuss the current legislature and other matters as they effect our profession. This meeting served again to express the spirit of cooperation among the various professional associations and agencies.

As hinted in this column last month the Section presidents were invited to attend this session and we will continue to encourage their presence at future meetings. Surely we expect all to be present at the meeting to be held at 9:30 the morning of the first day at the convention at Lake Lawn Lodge.

Three new corporate members were accepted as well as four Professional Associates and two Associates. The publication of a document "Areas of Liability in the Practice of Architecture," compiled by the past committee on Professional Practice, was approved and it will be distributed to all Corporate and Professional Associates at the convention. Those who are unable to attend will be able to later procure this very well done document through the Chapter Offices.

Also approved was the employment of legal counsel to study the bills before the legislature so that we will be able to continue to prepare for representation when hearings on professionally related subjects are called.

Consideration was given to some twenty-three other items on the agenda, ranging in subject matter from reports of the Sections to decisions in the matter of reports on unethical practice.

Shortly the membership will be contacted to determine their intentions with regard to attendance at the National convention in Washington. Delegates will be selected from those requesting that they be designated as delegates and it is our hope that we fill our delegation on the basis of at least one-vote per delegate rather than on the pro-rated system where each delegate is permitted multiple votes.
the new look in steel

Slayter Center of the Performing Arts, Purdue University, Lafayette, Indiana.

In the past few years, architects all over the United States have been taking a new look at steel buildings as helpful tools. Many have come up with exciting new applications and distinctive designs. The opportunities for creative expression are truly great.

Exposed steel with its natural beauty and freedom from maintenance has sparked the imagination of prominent architects across the country. Architects have achieved pleasing effects with exposed High-Corrosion-Resistant ASTM-A242 steel for the entire exterior of a structure or by combining it with other materials.

In 1958 Eero Saarinen recognized the architectural possibilities of a special corrosion-resistant, high strength, low alloy steel. In his search for an appropriate material, economical, maintenance free, bold in character, dark in color, he discovered what is now called High-Corrosion-Resistant ASTM-A242 steel. He selected this steel for the Administrative Center for Deere & Company near Moline, Illinois. The many architects who have viewed this structure in its setting remember it well for its striking beauty and straightforward expression of structure.

The steel in developing its texture and surface forms a tightly adherent protective oxide film that substantially seals the surface against further corrosion. Maintenance costs are then virtually eliminated. Depending on conditions of exposure, the pleasing texture and color will range from a dark brown to a warm purple. The type of oxide film that forms on the steel is determined by the alloy content of the steel, the degrees of contamination in the atmosphere, and the frequency with which the steel surface is wet and dried.

The principal economical advantage of the steel comes from both its exceptional resistance to atmospheric corrosion and its higher strength.

Since this steel is available in all sizes of shapes and plates, the expression of this material by architects is virtually unlimited.
OBJECT: Provide an 8 story Custom Curtain Wall Duranodic Finish in three months for a new bank to open May 15, 1965

ORDER: Received January 14, 1965

SHOP DRAWINGS: Finished January 20, 1965

APPROVAL OF DRAWINGS: January 22, 1965

SHIPMENT: Completed March 15, 1965

COMPLETION OF JOB: April 15, 1965 — ONE month ahead of schedule

MATERIALS USED: CUPPLES — Division of ALCOA — Custom Curtain Wall in Duranodic 312 Finish

PIG Solar Bronze Vision Glass with Harmony Spandrelite Panes

COMMENT: "An amazing example of coordination and cooperation between the architect, contractor, engineering representatives (Smith and Smith) and the manufacturers. A very high order of competence was shown by all parties involved and a most difficult job was well done."

John H. Kelly
President — Midland National Bank
a high order of competence

Each time an architect studies a new building he tries to bring about a happy wedding of design, usefulness, engineering feasibility and cost control. When these four elements join in a single best solution he has done his job well.

"It is in the application of these criteria to the windows and entrances of a building that we can help the architect," explains Jim Smith of Smith & Smith, Inc.

“Our firm has ‘majored’ in custom windows and custom entrances for many years,” continues Ken Smith. “We help the architect with selection of window type, detailing, outlining the key elements in the specifications, and then we go on to bid, erect and service the project.”

“The time when we can help most, though, is in the preliminary stage of a job when window type is being decided by the architect,” says Jim Smith. “Before the architect commits himself to a window type he usually wants to look at details of framing, how the vents operate for washing or for ventilation, finishes available, perimeter conditions where the windows join with adjacent materials, weather tightness and, of course COST.” Often several types could possibly do the job. Which is best? How do they vary from one another? What is the cost differential? Could custom framing be economically employed to handle a peculiar problem? These are typical questions an architect asks and it is the job of Smith & Smith, Inc., to supply reliable answers quickly.

The source of those answers is often found within the scope of the 49 years combined experience of the three members of the firm. “If we are in doubt, we have the research facilities of the firms we represent to back us up,” noted Phil Stinemates who is the “inside man” of the group. Phil referred to such firms as Cupples Division of Alcoa — the largest aluminum window manufacturer in the world, The William Bayley Company, Kesko Products, Inc., Ellison Bronze Co. and International Steel Co., Revolving Door Division, all of whom are represented by Smith & Smith, Inc.

Once a contract is booked with one of the factories, Phil Stinemates has the primary responsibility of pursuing shop drawings, cross checking them with the Architect and the General Contractor, coordinating time schedules between the Contractor and the Manufacturer to insure the products are at the job site when the Contractor needs them.

All three men, Jim Smith, Ken Smith and Phil Stinemates go over each job with their erection crews prior to sending them to the field. This attention before erection starts means the men in the field know their job before they start it, have examined the best erection procedures, and are tooled properly.

“This sounds like a lot of detail work,” explains Jim Smith, “but our business is full of details — all important. It’s what we’re paid for. Checking every detail is the only way we can guarantee the job will be well done and we continue checking until the owner has taken over the building and has been trained in the care of the products we have built into it. If we can’t do this sort of job, we’re not interested in the contract.”

Another interesting product the firm has introduced in recent years is the Chester Aluminum Swimming Pool and Filtration System. This product is built of welded heavy aluminum plate, custom engineered for each job, and again Smith & Smith, Inc., take full responsibility for the pool, the filter plant and the connective plumbing. Jobs to date include pools at Horlick and Case High Schools in Racine, Greenfield Park in Milwaukee County Park System, an outdoor pool for the Village of Monona, and most recently two new pools for the Phy. Ed. Building at Whitewater State University.

“The Pool and Filtration field was entirely new to us,” comments Ken Smith, “we had a lot of homework to do before we became competent to help the engineering consultants and the architects with the details of design and engineering.”

All three men have degrees, and Phil Stinemates carries a Master’s as well.

Some of the jobs handled by the firm in the window and custom entrance field are 1st Wisconsin National Bank, Main Office, at Milwaukee (Edwin J. Kraus, Architect), the 18 story Y.M.C.A. tower in Milwaukee, a curtain wall pioneer designed by Grassold-Johnson, custom entrances for the State Office Buildings in Madison, industrial windows and mechanical operators for both American Motors plants, Kenosha, and for General Motors at Janesville. Wisconsin’s two largest single industries are repeat customers of many years standing.

“We work hard for the kind of recommendation John Kelly has given us on the Midland Bank job,” says Jim Smith, “and a job like that is a real challenge — exactly the kind we like to work on.”
The term pre-engineered means applying factory planning and control methods in the design and manufacture of parts for steel buildings and in the supervision of field erection.

Inland Steel Products Company looks at steel building design as a system of components and procedures which can help the architect create the kind of building he wants at a saving to his client.

The vast number of practical, business and institutional buildings are those in which low costs are very important, but also where an architect's touch is imperative for the sake of our national landscape.

Actually, pre-engineering in steel buildings is only part of the great upheaval which has rocked the building industry as a whole. Spiralling material and labor costs for the past two decades have demanded new approaches in dozens of areas of building. Stimulating new solutions have been offered. New methods and procedures have been suggested.

One result has been a deluge of new building materials.

Another, more ominous result for the architect has been the looming of the technical phases of construction steadily larger in the building picture. The threat, of course, is to architectural freedom and the control of building design. As the cost of engineering grows, its influence must be increasingly felt.

This is why pre-engineering in steel buildings can help.

There are countless buildings in which the basic engineering is repetitive, yet where individual building differences require many hours of professional design, both in the overall structure and in specific details of construction.

In this case, pre-engineering really cuts costs, because it makes the most of thousands of hours spent by skilled engineers in the design of standard structural components. Data processing equipment speeds the compilation of technical information on every possible combination of components.

As a result, the engineering costs for each building, despite the non-standard extras, are only a fraction of those using conventional methods.

This will not put individual structural engineers out of work. On the contrary, it will free them to tackle the multitude of new technical problems found in more complex buildings.

Pre-engineering has another obvious benefit. Through the standardization of many parts, material costs are kept to a minimum. Mass production also means more uniform quality of parts and easier assembly in the field. In fact, field erection time is cut drastically. Very little on-site fabrication is necessary.

Faster erection results in earlier completion and occupancy, both of which please the client and save him additional money.

But the most important benefit to the architect, and probably the one he least expects, is the freedom of design made possible by pre-engineering.

A steel building does not have to look like any other steel building. Today's Inland building, for instance, is essentially a versatile structural system which offers a variety of basic building shapes and which provides a totally flexible interior space, free from load-bearing requirements. Many interiors have clear spans up to 120 feet.

The steel structural system allows the architect complete freedom in his choice of curtain wall materials. Many steel buildings have been built with walls of glass, masonry, and wood.

Many have used combinations of natural materials with Inland steel wall panels in pleasing colors. These panels have an amazing two-coat baked enamel surface known as Inland Duofinish. Both coats are oven baked at high temperatures and are applied to galvanized steel in coils at the factory. The resultant finish is one of the most durable ever developed.

Here, again, the architect's innate creative sense can make each building distinctive. Besides controlling wall surfaces, he can choose roof profiles either sloped, flat or gabled, with or without overhangs. He can add cantilevers, screens, or other decorative elements.

Inside the building, the architect can design a completely flexible floor layout. Furthermore, the plan he designs for today's need can be changed at any time to accommodate the changing conditions of tomorrow. No partitions or corridors need be fixed.

When the building is outgrown, the architect can specify components which will extend it quickly and economically, without undue inconvenience to occupants.

Besides design freedom, however, the architect can appreciate one additional benefit from the type of pre-engineering offered by a company like Inland. He can be sure that his building is technically sound in every way. He has, in effect, hired a large staff of consulting engineers to help him on a relatively small project.

He also knows that a single source will be responsible for all components and that, in the case of Inland, the manufacturer has a 65 year old reputation for reliability and fair dealing.
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what is an industry fund?

The Sheet Metal Contractors Industry Fund of Milwaukee is the "voice" of the Sheet Metal working trade—a craft that has its ancestry in the midst of the Middle Ages, when the "tinsmith" and the "coppersmith" were the important craftsmen of that age.

With today's rapid acceleration of advanced techniques in ventilation and air conditioning, and the uses of rarer metals and alternate materials, it became increasingly apparent that this industry—any industry—must help itself to maintain its high standards of performance.

Through agreement between the Sheet Metal and Air Conditioning Contractors Association of Milwaukee and Local Union No. 24 of Sheet Metalworkers International, a Fund was established in 1961 to further the education of the people in the Sheet Metal Industry and to establish and maintain minimum quality standards for the fabrication and erection of its products. Each employer of sheet metalworkers contributes to the Fund, based on the number of hours worked.

A portion of the contributions goes to a National Sheet Metal Contractors Industry Fund known as the Industry Fund of the United States. The Milwaukee Fund is one of over 40 local funds throughout the country.

Some national projects completed or currently under way are: Compilation of manuals for the construction of High Pressure and Low Pressure duct systems, compilation of a manual of recommended details and construction of Architectural Sheet Metal, development and testing of fire dampers which will qualify for the Underwriters' label. Many of the recommended construction details are tested by recognized national testing laboratories, and test data is available in the manuals.

The Milwaukee Fund is administered by a Board of Trustees composed of the Directors of the Sheet Metal and Air Conditioning Contractors Association of Milwaukee as well as representatives of non-association contractors. John A. Steinman, Executive Secretary of the Association, is also a trustee. John E. Illingworth, Downey Heating Company, is Chairman of the Board.

The Fund has recently employed a full-time Public Relations Director, Richard Von Munkwitz, whose prime function will be to service the Architect. Dick has had many years of experience in the Industry and will be available to make distributions of the many manuals to architects and to answer questions on matters relating to sheet metal specifications.

The manuals are distributed free to all architects as a service of the Fund. The manuals contain complete details and specifications for all sheet metal items. An architect may, by specifying that all work be done in accordance with these manuals, be assured that the sheet metalwork will be up to the standards to produce a building of the quality inherent in his design. By reference to specific plates in the manuals, many hours of drafting time will be saved.

All contractor participants in the Fund have manuals and are familiar with their details. The manuals are recognized and approved by the Wisconsin Industrial Commission as well as most municipalities and other public awarding authorities.

In addition to the distribution of manuals, the Association office provides a service to architects by maintaining a library of pertinent facts on the sheet metal industry. The Executive Secretary is prepared to answer questions on suggested specifications, union jurisdiction, metal specifications, or contractor specialists. The Association is always at your service.
THE SHEET METAL CONTRACTORS' INDUSTRY FUND OF MILWAUKEE

Today, the sheet metal industry is as modern as the atomic age. This highly skilled trade has been directly responsible for much of the advancement which has made industrial America possible.

Today the sheet metal worker is the key craftsman for:

- Air conditioning for human comfort in homes, stores, office and industrial buildings.
- Residential warm air heating and cooling and air conditioning.
- Exterior building ornamentation — protection — weatherproofing — gutters, flashings, metal roofs, metal curtain walls.
- Metal buildings and store and building "fronts" so widely used in renovation of old structures.
- Building appurtenances — windows, doors, lockers, shelving, partitions, etc.
- Industrial fume removal and waste material collection and handling.
- Industrial ventilation and processing.
- Fabrication and manufacture of commercial, industrial, residential appliances and products.

To do all of this expertly, economically and efficiently — is the basic objective of today's sheet metal craftsman.

For further information — or for assistance in solving sheet metal work problems contact —
John A. Steinman —
Executive Secretary — Milwaukee 258-8176

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ARCHITECTURAL SHEET METAL
The Amelco Window System was developed and has been widely and successfully used in Europe for over 21 years. It was introduced into the United States approximately three years ago and over 15,000 windows have already been installed in various types of buildings throughout the United States. It has many exclusive features that make it highly desirable for any type of commercial and institutional building. The Amelco window is highly flexible and lends itself beautifully to any design concept. It is equally adaptable to masonry and curtain wall construction.

Amelco Windows, Frames and Vents are constructed of anodized aluminum, with two panes of glass separated by 2-inch air space. Between the panes is a built-in venetian blind that is completely hidden from sight when it is raised. The blind itself is of unique construction. It has no unsightly tapes and a simplified control mechanism that raises and adjusts the blinds to assure long, trouble-free operation. For ease of operation and structural soundness the Amelco window pivots on an horizontal axis. For this reason it can exceed sizes normally considered maximum in the industry.

Amelco windows are available in sizes from ten feet wide to seven feet high, not to exceed 46 square feet. Realizing the cost consciousness of builders today it is recommended, for maximum dollar value, that the Amelco windows be designed as close to the maximum size as possible.

In the utilization of the Amelco sash, the architect has an almost unlimited choice of any type of glass marketed today.

Major advantages of the Amelco window include:

1. **Virtual Elimination of Condensation.** Both the vent and frame are manufactured with a true thermal break . . . no “Through Metal.”

2. **Greatly Reduced Heat Loss in Winter.** Amelco’s superior insulating factor (“U” value) of .53 is over twice as effective as a single glaze window and approximately 50% more efficient as insulating glass with \( \frac{1}{4} \)” sealed air space.

3. **Most Effective Insulation Against Solar Heat Gain.** Amelco’s 2” air space and built-in venetian blind between the panes of glass provide excellent shading factors. Comparison tests show average shading factors of:
   - Amelco . . . 0.20
   - Single glass with in-room venetian blind 0.56
   - Insulating glass (\( \frac{1}{4} \)” air space) . . . 0.68

4. **Outside Noise Reduction.** Efficient seals and 2” air space reduce outside noise by more than 50%. Amelco windows carry sound transmission class rating of 40.

5. **Economical Cleaning.** Horizontal pivoting affords cleaning outside glass surface from inside the room. Panes of glass separate for easy access to all glass surfaces as well as to venetian blind.

6. **Low Initial Cost.** Amelco’s unique fabrication permits manufacture and installation at costs directly competitive to other quality monumental and commercial windows.

To be imitated is considered a sincere form of flattery. If imitations are considered it would be wise to remember the different characteristics of the Amelco sash. These considerations should concern themselves with the overall depth, the glazing techniques, the ease of operation of the sash, the method of operating the blind, the resiliency of the blind and the overall construction.

Architectural Building Products maintains a qualified sales staff as well as a thoroughly experienced installation crew, members of which are all qualified and experienced in installation and service.

*These are the people of Architectural Building Products, Inc., ready to serve the architect:*

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Tom O’Day, Roy Simmons, Bob Berkvam, Salesmen

**Madison Office** — Edward P. Hennig

**Green Bay Office** — Carl H. Groonwald
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ARCHITECTURAL BUILDING PRODUCTS, INC.

4609 W. Woolworth Ave. — Milwaukee
353-7780
Two years ago in early April, 1963, Precision Metals, Inc., with its 12,000 square foot plant located in Campbellsport, Wisconsin, began production of its first group of orders. The working force consisted of twelve production workers, two engineering people, and a plant manager. Today the total of personnel numbers forty, giving an indication of the firm's growth during the biennium past. An expansion of the plant's painting, assembling, and shipping facilities is also being readied with the actual construction contemplated for the fall season of this year.

During the past decade, a goodly number of architects expressed their desire for a local sort of manufacturing source of hollow metal doors and frames. Faced with the prospect of obtaining this important commodity from one of the numerous but distant fabricators in the East, many projects in the Wisconsin area were handicapped if not delayed as a result of the manner in which the hollow metalwork had to be obtained. By its very nature, the material is also difficult to ship over long distances without suffering varying degrees of freight damage. Result — additional delays while the damage is being repaired or the material is being refabricated at the original source.

Responding to these problems the people of Jim Michel Building Specialties, Inc., in Milwaukee, decided to probe the possibility of a hollow metal manufacturing facility to serve the needs of the Milwaukee and greater Wisconsin architects' project. Since hollow metal was one of the major metal products sold and serviced by the firm, it became increasingly necessary that a drastic improvement be brought about in the availability and final quality of the product.

The survey proceeded rapidly, but soon led to a fork in the road. One branch led to the process of assembling frames from prefabricated, standardized sections and shapes which could be purchased from one of several national manufacturers. These "sticks" would then be carried as a local inventory and subsequently be cut to length for assembly as required into frames of various sizes and elevations.

The second branch pointed in the direction of a true manufacturing operation whereby each job would be fabricated to specification, beginning with flat sheets of cold rolled steel and proceeding through shop operations such as shearing, braking, punching, spot welding, arc welding, finishing, and painting. This necessitated considerable effort to develop processes, train personnel, obtain machinery, and house the entire operation satisfactorily.

The decision to pursue the latter course was made since it was the only way to overcome most of the aforementioned problems without having to compromise the architects' freedom of design, hardware selection, or many of other considerations which affect the ultimate shape and identity of the finished product. The purpose then became to fulfill the frequently voiced desire by architects to have a manufacturer of their hollow metal requirements in the State of Wisconsin.

Precision Metals, Inc., has at its helm Theodore M. Koenigs, president; Dale R. Michel, vice-president, and James J. Michel, secretary-treasurer. In addition the management includes experienced sales and technical people who are fully capable of analyzing and processing the hollow metal requirement of a job from the plans and specifications into the various and numerous aspects which are desired. The production workers are relatively young, family men whose training and education qualify them well as metalworkers, and they are represented collectively as Local 394 of the Allied Industrial Workers Union.

The management of Precision Metals has extended an invitation to all architects and their personnel to visit them in Campbellsport for a greater and more enlightening insight to the manner in which these products are produced. They also extend a further invitation to visit their Booth No. 58 at the forthcoming convention at Lake Lawn.
ALL PRECISION METALS, INC., PRODUCTS ARE CUSTOM AND PRECISION ENGINEERED CONFORMING TO THE ARCHITECT'S CONCEPTION

Precision Metals, Inc., was formed with the very idea of not compromising the design, specifications, and standards of quality. Under no circumstances do we ever hamper or impede the architect's freedom of design and expression.

Our men are specifically trained to work with the architect and help in any way they can.

Gordon Anderson, Cliff Mooney, Charles Algiers, Jim Michel, and Ted Koenigs are always at your service.

Some of the projects which have been serviced and furnished by Precision Metals, Inc., are:

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Becker Construction Co., General Contractor

**La Crosse County Court House** — La Crosse, Wis.
Hackner, Schroeder & Associates, Inc., Architects
Peter Nelson & Son, General Contractor

**West Salem High School** — West Salem, Wis.
Curt Schubert & Associates, Architects
Peter Nelson & Son, General Contractor

**Dormitory** — Oshkosh, Wis.
Sandstedt, Knoop & Yarbro, Architects
Frockour Construction Co., General Contractor

**Door County Hospital** — Sturgeon Bay, Wis.
Berners, Schober & Kilp, Architects
Joseph Zettel, Inc., General Contractor

**George Nelson Tremper High School** — Kenosha, Wis.
John Flad & Associates, Architects
Camosy Construction Company, General Contractor

**Madonna High School** — Milwaukee, Wis.
Grellinger-Rose Associates, Inc., Architects
Kroening Engineering Corp., General Contractor

**Waterford High School** — Waterford, Wis.
Durrant & Berquist, Architects

La Crosse County Court House — La Crosse, Wis.
Hackner, Schroeder & Associates, Inc., Architects
Peter Nelson & Son, General Contractor

West Salem High School — West Salem, Wis.
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Durrant & Berquist, Architects

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Wisconsin Architect — May, 1965
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* "Everybody talks about the
weather ... but nobody does
anything about it!"
— MARK TWAIN

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P/C Producers’ Council

This Chapter lost a good man last month. Bill Kuhns, of L.O.F., has accepted a new position in that company’s Dallas office. Replacing Bill in Milwaukee is Bill Delind from Michigan. We welcome the new Bill and look forward to working with him in the future. I would also like to extend a hearty welcome to Joe Palmer, Formica Company, and Walter Miller of the Miller Brick Company. Joe is the new district manager for Formica, replacing Bob Flannery who was transferred to Chicago recently.

Guests at the March business meeting at the Milwaukee Inn were Royce Komar, Master Mechanics Company, and Bob Doherty, Formica Company, Chicago office.

At this writing, the advertising has gone out on the Producers’ Council Annual Spring theatre party for Corporate A.I.A. members. I do hope the affair is a success, because the Council donates $2.00 per architect attending to the Wisconsin Architects Foundation. I, for one, really believe this state needs and should have an architectural school. The council will continue to support this worthy cause at every opportunity.

I would like to mention the coming baseball picnic. The date is Sunday, July 11, at Grant Park. Put that date on your activity calendar and hold it open. Remember, this one is for the wives and kiddies, too.

Russell Sandhoefner, President

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Notre Dame High School, Milwaukee
Mark F. Pfaller Associates, Inc., Wauwatosa

In the April issue we inadvertently identified the Sacred Heart Hospital in Tomahawk by Mark F. Pfaller & Associates, Inc., as Notre Dame High School. We are sorry and here are both buildings identified correctly.

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Wisconsin Architect — May, 1965
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