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The sgraffito on our cover was designed by eminent architect and artist Herbert Bayer for the Seminar Building of the Institute for Humanistic Studies in Aspen, Colorado. He describes the mural of 10' x 26' as follows: "In this case one dark underlayer of plaster was overlaid with light colored plaster. While still wet the lines were scratched out of the top layer, exposing the bottom layer. The mural was produced with the help of Aspen friends during one summer night while the plaster was wet and could be scratched. The design was projected on the wall so that the lines could be followed easily. The painting is intentionally untitled, leaving its meaning to the viewers' interpretation. Its undulating movement has often been related to the surrounding mountains."

A reminder from the Executive Committee to all members: Listing your or your firm's name in bold type face in any directory is regarded a form of advertising and not in accord with the Standards of Professional Practice of The American Institute of Architects.

(continued on page 14)
Two New Wisconsin Fellows

When the American Institute of Architects met for its annual convention in Washington, D.C., in June, two Wisconsin members joined the 654 Institute members (representing 3.9 percent of the total membership) to be entitled to the initials signifying fellowship—FAIA—and the esteem and honor attending that title. Basis for this great honor is advancement of the profession through achievement in design, service to the profession, public service, literature, education, or science of construction. Besides achievement in one or more of these areas, nominees’ professional work must be judged superior by the jury.

Frederic R. von Grossmann, FAIA

Fritz von Grossmann, vice-president of the Milwaukee architectural firm of von Grossmann, Burroughs and van Lanen, was cited for his “service to the profession of architecture.”

As all his fellow members of the American Institute of Architects, Wisconsin Chapter, know, Fritz von Grossmann has devoted time and energy beyond the call of duty to accomplish significant and far-reaching improvements in the insurance and sureties program of the Institute. He has worked in the AIA on Chapter, State and National levels and serves as present chairman of the National AIA Insurance and Sureties Committee. The importance of his accomplishments is signified by the fact that an outstanding characteristic of modern practice is the involvement of the architect in liabilities in relation to problems arising in the course of building construction. His committee studies and makes recommendations concerning professional liability and other forms of insurance and sureties related to professional practice.

Fritz von Grossmann received his bachelor’s degree in architecture from the University of Minnesota and his master’s degree from Harvard University. He has been practicing in Milwaukee for 26 years.

His firm received numerous awards for excellence in design from the Wisconsin Chapter, Honor Awards Program, during the decade of the inception of this program.

The affable Fritz von Grossmann, energetic as he is, has been active in civic undertakings; he has served from 1960 to the present on the Board of Directors of the Milwaukee Symphony; he was fund drive chairman for the Friends of Art, The Milwaukee Art Center in 1959; he is a board member of Friends of the University of Wisconsin Library, to list but a few of the extra-curricular involvements Fritz von Grossmann devoted himself to selflessly.

Another very important, if not as easily identified, merit of Fritz von Grossmann is summed up by one of the many young men who found a start in their profession in his office: “He always has been of help and guidance and he set high goals for us to achieve.”

It was a great pleasure and deep satisfaction to see Fritz von Grossmann accompanied by his handsome family receiving this well deserved honor.

Fritz von Grossmann, FAIA
Karel Yasko, Assistant Commissioner for Design and Construction of the Federal Government's General Services Administration in Washington, was cited for "special achievement in education and public service."

A graduate of the School of Architecture, Yale University, Karel Yasko practiced architecture in Wausau until he was appointed State Architect for Wisconsin, a position he held until called to Washington in January of 1962. He is remembered in Wisconsin for his outstanding and energetic accomplishments as State Architect. James E. Galbraith, his successor, welcomed this occasion: "From time to time an event takes place which is so noteworthy, proper and admirable that support and applause are given from many quarters. Such is the case in the architectural profession with the elevation of Karel Yasko to a Fellowship in the American Institute of Architects.

"Karel is a well known extrovert, a well liked educator, and a greatly admired architect. No one who has ever known him will forget him for he is a man of decided extremes. He is a pipe smoker supreme. No one single person has spilled, scattered, lost, borrowed or sparked greater mixtures of pipe tobacco than he.

"Karel possesses an amazing vitality and enthusiasm. He is a sharpshooter in their application and direction. He is also a very courageous man. We who have seen him sorely tested know that his bravery is reliable and never flagging. It will be there as long as he lives. This bravery is also applied in his cause for better architecture, which will be Karel's greatest contribution. We are all very happy and proud in Wisconsin that his work has been recognized."
can clients afford free sketches?

Upper sketch is the initial idea of character of conception for an urban renewal project by Robert Keck. The lower takes into consideration detailed program requirements.

Few clients can afford free architectural sketches. The point of this article is to tell you why.

No man would go to a few lawyers and ask for free "briefs" with the idea that he would choose the lawyer by the brief he liked best. No man would go to a few doctors and ask for free physical exams with the idea that he would follow the advice of the doctor whose diagnosis he preferred. Yet once in a while a potential client gets the idea that an architect can be chosen by asking for free sketches. Why won't it work?

On a major project, meaningful preliminary plans can cost thousands of dollars. Obviously no Architect can afford to spend the time to study the potential client's needs in detail for a free sketch, so the result is a "pretty picture" with little relationship to the actual problem.

The potential client will seldom be trained to spot these deficiencies in a sketch and often be swayed by some clever rendering technique, only to find too late that it was all frosting with no cake.

For these reasons such free sketches are against the Code of Ethics of the American Institute of Architects so that the client is at once cancelling from consideration most of the men best qualified to help him. This is particularly important when one considers the amount of money involved in most building programs today.

Finally, a client must depend on his architect to make many decisions for him. A lot of money is involved and it is solely the ethics of the Architect on which the client must depend. If a client bases his selection of an Architect on his lack of ethics he has only himself to blame when things go wrong. It is a big risk. How many clients can afford free sketches?
The Need for Developing the Profession of city architect

Dr. J. F. Mangiamele, Director of Planning and Development, The University of Wisconsin-Milwaukee.

The physical development of our cities requires a new breed of architect, a new breed of planner. Today’s city planners, who are mainly involved in creating new and better zoning ordinances and subdivision regulations, are only indirectly involved in shaping the forms of American cities. Most of their time is spent in a sort of technical and legal interpretation of ordinances and amateur economic observation of the urban scene.

What is required in this country in order to help shape our urban environment is a professional who can rightfully be described as a city-architect. This person is no normal architect. On the other hand, he cannot be considered as a philosopher-king that Plato describes. He may or may not be a professionally trained architect as commonly known in this country. His main concern is not to be the design and structure of individual buildings, but the design and creation of a total environment of buildings and in terms of the social needs of the people of the community.

He is not to be a coordinator who ties together the various individual ventures of private architects and developers. He must be the designer of the total environment of given areas of the city as well as designer and shaper of the whole city in its physical form. In order to do this, he must be steeped in the history of architecture and city development. He must be a person of high intellect, rating as high as the scientist of this society and therefore a person of good socio-economic and philosophical understanding.

In order to train such a professional, it is necessary that a school or institution with these declared goals begin training individuals of this type, perhaps in small numbers at first. The city-architect’s training must be such as to easily fit him into city planning offices, urban renewal operations — both locally and on a federal basis, into private planning and consulting firms and architectural firms. Some must also take on teaching and research positions in university architectural and city planning schools throughout the country. In this way they can strategically place themselves both occupationally and professionally.

The activities of these individuals can then help provide the influence required in this still frontier society if we are to bring about the architectural order and the urban environment that a highly developed civilization would demand. Through an understanding of the forces that are developing on the fringe of this subject in this country and the type of techniques that have already developed in other countries, where this type of professional city-architect has been at work for years, our society shall slowly learn how essential the services of the city-architect are.

While these professional people are being trained, the schools involved will inform the society and professional groups throughout the country of the type of product being turned out and the need for such a person. It means that both the city planning and architectural professions, if not the civil engineers as well, must understand the need for a city-architect. In this way, the legal and political obstacles to physically organizing our cities can be removed.

It shall certainly become necessary to develop model enabling legislation and ordinances which can be incorporated within our existing laws so that the services of the city-architect can be put to proper use.

This whole argument for the training and placing of a city-architect is in reality an argument for architectural control, which has been broached at so many professional meetings and conferences, but no agreement has ever been sought or reached on the subject. And of course, no agreement can be reached until the manner in which this control is to be achieved is understood. Laws and regulations in themselves cannot bring about the controls — they can merely establish the framework. On the other hand, the framework or the structure without the professional to give leadership and guidance is also useless. The best place to start is by establishing the professional school which can train these people.

The school can easily be established and manned if the right leadership is installed at the school’s inception. The professional people of this state ought to work toward establishing this type of school even more than an architectural school. For in the long run, work toward total urban architecture shall not only encourage the best in each architect but require more highly trained men of talent within the architectural field.

Perhaps it is too much to ask of a profession, which has for so long hoped for a mother institution to help in reproducing itself in this state, but I feel that the architects principally, as professionals, can understand the need for the professional city-architect. And because of this understanding, they ought to give more attention to such an objective.
Southeast Section

Site Plan

Front elevation

North elevation

Notre Dame of Dekalb, Dekalb, Illinois/Herbst, Jacoby and Herbst, Architects, Milwaukee

John Burroughs Junior High School, Milwaukee/Designed for:
City of Milwaukee School Board
Architects: Donald L. Grieb Associates, Schweitzer-Slater Associates, Milwaukee
Waukesha City Hall/Owner: City of Waukesha/Architects: Grellinger-Rose, Associates, Inc., Milwaukee

Menomonee Falls Municipal Building and Library/Owner: Village of Menomonee Falls/Architects: Herbst, Jacoby and Herbst, Milwaukee

Donges Bay Elementary School/Owner: Mequon-Thiensville Joint District No. 10/Architects: Schweitzer-Slater Associates, Milwaukee
the ins and outs of competitive shows

by Margaret Fish

Variety in the 51st Annual Exhibition of Wisconsin Art was reflected in the selection of prize winning works, some of them reproduced here.

No one has ever needed to listen hard to hear the rumbles of dissatisfaction from various quarters that have followed juryings of Wisconsin Painters and Sculptors annual competitive exhibitions, and this spring’s 51st Annual at the Milwaukee Art Center offered no exception. Some of the criticism naturally is petty but much of it is understandable. The faults have not been due to anyone’s malice or deliberate intent but rather to the uncertain state of modern art, the emphasis in our culture on the newest, and the evidently sacred system hereabouts of organizing the event. Of course, the situation is not peculiar to Wisconsin.

But having been one of five jurors who selected 110 paintings and sculptures for the recent 51st Annual at the Milwaukee Art Center from more than a thousand entries (we were asked to pick 125 or so to fit available gallery space), the disaffection this year came closer home.

There was no particular unity in the 1965 Annual, one kind of criticism went, and the quality generally was low. Unity, if imposed upon the selection, would have been arbitrary since there was no unity among the entries. As for the quality, it derived from the entries which undoubtedly were on a par with those in similar U.S. area shows. Why shouldn’t they be?

We jurors, assembled in a warehouse where the entries had been brought, reviewed more than 1,000 hopefuls and made our selection from them in about six hours. It all went too fast for any deals or negotiations to be made. We voted by raising a hand, three up meant “in.” But in our first viewing, although a work might not have received a majority vote, one or two jurors could ask for it to be reserved for review with the “ins.” Using this method, we voted in or reserved 300 or so possibilities. Then, we saw these again, voting again with our hands, with majority rule final. We ended up with the 110 in the show. The two jurors who were from out of state chose the prize winners the next day.

The three of us who were Wisconsinites presumably knew the general level of our state artists’ work and could recognize entries by better known individuals. But we voted as individuals and not as a bloc; otherwise we would have hamstrung the visiting jurors. Many fine works by our older artists were selected along with entries by younger artists, but not enough of the more mature art got by. No wonder that certain Wisconsin artists who have achieved personal symbolism and style — and national stature — no longer compete. The younger artists have held sway in recent Annuals, including a high percentage of students who upstage their teachers in prize winning as well as in getting in. This is because jurors, faced with making choices, somehow feel safer with the new!

But the situation is not good for anyone, not even the gratified students, looking at it from a long view.

To improve the situation, there ought to be a loose pattern of Wisconsin art shows given the dignity by being shown at the Art Center and other state museums, with the annual State Fair art show continuing its policy of broad inclusion, whereby professional and amateur artists are judged separately. Art students might have a regularly recurring competition of their
own in which substantial prizes, enough for travel or to help in schooling, would be given. Professional artists over 35 might be given an exhibit, but an invitational one because the best of them have proved their worth several times over in stiff competitions. Artists under that age, but out of college, might have a competitive competition.

Milwaukee artist Fred Berman has suggested a competition to which each artist would submit five paintings and be judged "in" or "out" on the basis of all. This could guarantee a more professional event and give viewers — and jurors — fuller insight into what each artist is about. There also might be exhibitions of Wisconsin in sculpture or landscapes or figurative paintings or fantasy or non-objective works, either preselected or juried by experts who know the state scene . . . and prints and drawings, of course.

The best comprehensive exhibit of Wisconsin art in my memory was the 1948 state centennial exhibition which had an invited and a competitive section and included hundreds of works in every media — so many that both the walls of the old Milwaukee Art Institute and the nearby Layton Art Gallery were needed to display them. The Art Center might stage such a show every five years or so, giving over more of its wall space to the event than it gives now to the Annual. Wisconsin art is worth the trouble and work.

Certainly more imagination is needed in staging shows of Wisconsin art. Setting up patterns of exhibitions, in which the continuing in art receives due emphasis while the new is introduced, could be something of a corrective to the chaos created by the unbalanced promotion often given the latest saleable trends by some dealers, critics and museums.

A new event, which may prove a worthy successor to the Gimbel art shows of 1948-53 which did so much to help Wisconsin know and understand its artists, is the Marine National Exchange Bank's competition in which 60 invited artists will compete for $12,000 in prizes. This is serious patronage of a kind to which the artists can respond with dignity. Stated theme is "Wisconsin Renaissance" which will hardly hamper individuality.

Geryon, the three-bodied monster with powerful wings slain by Hercules in Greek mythology, was translated into this form by Thomas Gross, of Milwaukee.

The effortless approach of a child in growing with art has been adopted by Milwaukee artist Schomer Lichtner in his landscapes, this one in acrylic.

"Bye-Bye Burcher," an oil by Raymond L. Gloeckler, of Middleton, was among few paintings on social themes in the 51st Annual.

Frankly decorative and forthrightly lovely — "They're Really Pink Peonies," a pastel by Dorinne T. Green, of Milwaukee.

Wisconsin Architect — July, 1965
You know, it wouldn’t surprise me a bit if we’re all getting a little tired of hearing about the “War on Community Ugliness.” It was this program, you remember, that was proposed to establish the “Great Environment for the Great Society.” It was all planned to be coordinated with President Johnson’s programs and while there’s no doubt that it has stirred up considerable interest already some of us were informed that the real kick-off would come in June at the National Convention in Washington.

That may well be, but the war has really been going on in many parts of the country.

A ream of printed material has been received these last few months which proves, I guess, that they’re not fooling. The AIA Committee on Aesthetics with the Committees on Collaborating Arts, Urban Design and Historic Buildings prepared a Syllabus (dated March, 1965, but just recently received) which outlines the “Design Concept Seminar Program.” In order to achieve the broad goal of the Institute “to promote the aesthetic” this program of design evaluation seminars has been promoted to be conducted at the Chapter level. This has been described as a weapon for the War.

Pilot seminars have been conducted and at least sixteen Regional Conferences have been held during the past two years. So you see, others have been in the fray and reinforcements are needed.

We hoped this summer to involve the Executive Committee and Section Presidents in a conference to study a seminar of our own. We hope to establish the guidelines and the strategy, bring the weapons to bear and develop ammunition with which to do battle. We hope to incite an interest so strong that an autumn conference of the membership will become a reality.

Our initial step in this direction is on the agenda for the July meeting of the Executive Committee in Oshkosh.

We’re tired of being tired just hearing about the “War on Community Ugliness.”
"PURPOSES" of the Foundation

At the recommendation of Francis J. Rose, who served as President of Wisconsin Architects Foundation from 1953 to 1959, we are quoting the PURPOSES of the Foundation as set forth in Article II of the Articles of Organization.

Should there be any concern about the Foundation's interest in education, viz., the instrument of Tuition Aid Grants and the cooperative action with the University of Wisconsin in the establishment of a curriculum relating to architecture, it is for this reason that the excerpt is transcribed to inform and also to refresh the memory of the Wisconsin Chapter members.

ARTICLE II. Purposes

The purpose of this corporation shall be exclusively scientific, educational and benevolent, including without limitation because of specification, to take and acquire by purchase, gift, grant or testamentary donation, or otherwise, either in its own behalf or as trustee or as agent or representative of others, real and personal property of all kinds and wherever situated; to hold, use, manage, expend, convey, dispose of, invest and re-invest the same for the advancement of the aesthetic, scientific and practical efficiency of the profession of architecture and the living standards of people through their improved environment, and for the promotion of the science and art of planning and building by advancing the standards of architectural education, training and practice, through education and scientific research; to provide for scholarships or fellowships for the architectural education of worthy persons; to engage or participate in any activity, business or enterprise to carry out and to procure funds for the purposes of the corporation. In carrying out the above purposes, no distinction shall be made among any recipients of any amounts disbursed for such purposes, as to race, creed, or political affiliations.

ANNUAL ART AWARD

For a number of years Wisconsin Architects Foundation has made awards to individual artists, as selected by its own jury, at the annual Wisconsin Painters and Sculptors Exhibition and the Wisconsin Designer Craftsmen Exhibition at the Milwaukee Art Center. These awards, as presented, were published in WISCONSIN ARCHITECT.

By action of the Directors of the Foundation at a meeting held in January, 1965, future annual awards by the Foundation will be made with the assistance of the Wisconsin Artists Foundation and Council, the selection to be made by the Council's panel of judges. A representative of the architectural profession, Austin Fraser, is a member of the Council.

This change in policy is intended to make the Foundation's awards more representative of the best talent in Wisconsin.

Presentation of the Foundation's award to a Wisconsin artist, so selected in any of the arts, will be made at the Wisconsin Chapter, AIA, Convention.

We have requested that the Foundation's participation be announced at the Governor's annual awards dinner.

CONTRIBUTIONS

It is pleasing to the Directors of the Foundation to have evidence of getting their message across, by way of the report presented by the new President, Frederick J. Schweitzer, at the State Convention, through contributions received from Mark A. Pfaller, President of the Chapter, Fritz von Grossmann and Donn Hougen. Further contributions are hopefully anticipated.

P/C Producers Council

by Russell Sandhoefer

Officers of the Producers' Council: seated, l. to r., Russell Sandhoefer, President; Herbert Rother, 1st Vice President; upper: John Speaker, Secretary; Bud Rosier, Treasurer, and Ralph Rozumalski, 2nd Vice-President.

The Wisconsin Chapter of the Producers' Council held a combined meeting of election of officers and May business meeting at the Tumblebrook Country Club on Wednesday, May 26. Guest speaker was Mr. Mark Pfaller, president of the Wisconsin chapter of the American Institute of Architects. Mr. Pfaller spoke on the excellent PC-AIA relationship and an open discussion was held on the subject of the salesman calling on the architect.

The 1965-66 elected officers are:

- President: Russell Sandhoefer — Owens-Corning Fiberglas Corporation
- 1st Vice-President: Herb Rother — Azrock Tile Company
- 2nd Vice-President: Ralph Rozumalski — Barber Colman Company
- Secretary: John Speaker — Kentile, Inc.
- Treasurer: Ed "Bud" Rosier — VerHalen Company

Company members or representatives interested in joining this Chapter of the Producers' Council should contact Herb Rother, 10514 W. Lawn Avenue, Milwaukee, to establish if they are qualified to join the organization.
The Lathing and Plastering Bureau was established for the express purpose of serving the architect in the greater Milwaukee area. It is sponsored by the Plastering Contractors in greater Milwaukee. Bureau activities are administered by A. T. Krueger, Executive Secretary.

The prime purpose of the Bureau is to maintain contact with the architect, review master specifications, and assist in the preparation of special job specifications. The Bureau's attention is also directed to the architect's library, to provide and maintain up-to-date files of current technical data pertinent to the plastering operation. The Bureau is always at your service ready to assist with advising your lathing and plastering problems.
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Wisconsin Architect — July, 1965
Stucco and plaster have made buildings beautiful since man began building them. Early man built with mud plaster; so did the Aztecs and southwestern American Indians. The ancient Egyptians finished the interiors of their pyramids with gypsum plaster troweled onto woven reed “lathing.”

The Greeks made lavish use of lime “stucco-duro” in the finishing of interior walls, columns and vaulted ceilings in their temples and tombs. Much of this ornate decoration still remains.

Classic Roman architecture, also utilizing stucco-duro ornamentation, was largely a product of original Greek genius. It was not, in fact, until Greece became a province of the expanding Roman Empire that Roman architects began to think in terms of beauty, too, in addition to practical functionalism.

The ruins of Pompeii reveal extensive stucco-duro application for wall and ceiling decoration, plus relief panels depicting Bacchian revelry.

During the Middle Ages the ancient art of plastering became a lost art; continued, rather crudely, as merely a craft. It was not until the Renaissance that the art was revived. This period gave us the frescos of Michelangelo and da Vinci — still preserved today on plaster!

As the forerunner of modern portland cement stucco, ancient stucco-duro sparked what was to become an ageless architectural tradition. Stucco and plaster have remained virtually the only building materials which have challenged man's imagination.

Though the quality of stucco and plaster was recognized in ancient times, it enjoys even greater prominence today. Today's stucco is weather and rot proof, impervious to insects and fire.

Until the discovery of portland cement in 1824, plaster (stucco-duro) had been essentially an interior surfacing material. Exterior stucco work was restricted to dry, arid climates. Portland cement has increased the versatility of stucco many fold. Now, stucco made with portland cement can be used to enhance buildings anywhere in the world, in any climatic conditions.

All architecture reflects its times, and changes accordingly. Early architects made remarkable use of what they had to work with. Today’s architects benefit from the development of new materials and the continuing improvement of the old.

To be able to advise his clients, the architect must be well acquainted with all available materials. He can design in concrete (cast-in-place, precast, or concrete masonry), natural stone, asbestos-cement paneling, glass, brick, wood, and steel. Of these, the architect knows, concrete products offer a broad variety. And today’s stucco is a concrete product.

Portland cement stucco is singularly the architect’s most flexible material with which to build. He can do almost anything with it. Modern stucco, with its numerous textures and finishes, can be molded into any shape; completes any architectural style from conservative Cape Cod to the most striking Frank Lloyd Wright creation.

And today, stucco is a common word. Houses have featured it for years. It is perhaps most familiar to present generations in its coarse form (dash coat) on homes, notably bungalows and small commercial structures built during the 1920s. In Florida and southern California, the Spanish influence is evidenced by red tiled roofs and pastel-shaded stucco finishes.

While these applications still perform well for their owners, many of the designs are becoming out of date in the public mind; stucco bungalows are reminiscent of the post World War I/Calvin Coolidge era. And, unfortunately, many people still associate stucco with these dated stylings.

As architects, you have studied past and present architecture. Your work concerns the present and future, but you must still draw upon the past for experience and ideas. Egyptian, Greek and Renaissance architects left astonishing proof — in plaster — of their skillful genius. Imagine what you can do now!

The marvel of modern stucco is its flexibility. By molding the plastic surface of fresh stucco, almost any finish texture can be obtained. Architects are now designing with “combed” finishes, “brushed,” “trowelled,” and “ribbed” surface textures. Color pigments, blended in as the stucco mortar is mixed, can provide balanced, non-fading and long-lasting color.

Particles of mica are often spread on fresh white or pastel stucco finishes to produce sparkling color. Stucco is especially receptive to new ideas.

One of these new ideas is marblecrete, a colorful aggregate finish which can be applied to fresh stucco. It is particullary useful for commercial, institutional, industrial, and high-rise residential structures and adds aesthetic interest to any building.

Most popular aggregates for marblecrete are brightly colored or white marble chips, pebbles, quartz, and vitreous china. Here again, small particles of mica, glass, or aluminum flakes are often added to lend increased glitter to an already lustrous surface.

Artists can create beautiful outdoor mosaic-like murals with marblecrete. It is used to enhance entire walls, portions of walls, trim, and soffits. And, like stucco, it blends with any contrasting building material.

While plain stucco is finished with varying textures, marblecrete is finished with either solid or detailed color.

For white stucco and all marblecrete stucco, you will obtain best results, brighter colors and a cleaner appearance, with white portland cement. Ask about it.

Modern stucco is popular with architects the world over as an attractive contrast when using other materials too. As an interior decorator often uses a white background in order to bring out color in furnishings, the same is true of “exterior” decorators. The inherent beauty of natural stone and wood can be accentuated by a supporting background of clean white stucco.

Alone, stucco can be stunning. Used with other materials, it makes them look even better!
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Wisconsin Architect — July, 1965
Hydrous calcium sulphate — a product not of the test tube but of nature's boundless laboratory — you know it as gypsum. It is among the world's most plentiful minerals and has served mankind since 2000 B.C. Its fire-resistant properties were known in ancient Rome where failure to use plaster construction meant punishment by death for the architect!

The secret of manufacturing plaster is the calcining of gypsum rock. Through controlled application of high heat, water molecules are driven off; this chemical reaction is continued until three-fourths of the water is dissipated. The dehydrated gypsum when recombined with water returns to its rock-like state. It is a most flexible medium and has many of the characteristics of both fluids and solids for it can be trowelled, pumped, poured, sprayed and cast.

Because plaster is capable of taking almost any form, it has always been the ally of the architect who strives to express beauty and good taste in building through the use of sculpture, light and texture. Much has been said about those buildings of today which only serve utilitarian purposes and are designed without aesthetic consideration. Industrialization has come to the building industry and has meant the prefabrication of products which make up finished surfaces as well as those which are unseen and whose purposes are structural and mechanical. Walls and ceilings, long the plasterer's domain, represent some seventy-five percent of the visible area of our rooms and for this reason presented a natural outlet for manufactured substitute materials. In some instances these substitutions have meant unwanted sound transmission problems as well as some compromise in aesthetic values. The flowing monolithic nature of plaster assures sound control and its capabilities in this area are known to be the best available.

The 200 exhibits on the sprawling site of the New York World's Fair are a testimonial to the versatility of plaster. Few building materials are as visibly evident as gypsum plaster for the great variety of architecture demanded a material which would be equally effective for curved, angled and level surfaces — for square, round, and oblong buildings. Quality is a tradition with the plastering industry and the industry is proud of its part in creative architecture and will continue to offer architects the craftsmanship and material with which to build safely, attractively, and impressively.
New concept for metal lath assemblies saves time and costs.

The erection of metal lath has always been a piece by piece procedure. Wall and ceiling frameworks have had to be assembled from channels, steel studs and runner tracks on the job site, with metal lath tied on sheet by sheet to complete the plaster supporting base.

Innovations in individual products have been developed by manufacturers to reduce the time required for specific steps in the erection procedure. Overall, however, each job has remained virtually a custom installation, with speed of assembly limited by the size and capability of the lathing crew. Completion dates have been almost inflexibly wedged to the date on which the crew could move onto the job site.

Now, a Wisconsin firm, Inland Steel Products Company, has introduced a unique method of assembling metal lath into complete panels. Known as the Milcor Metal Lath Panel System (patent pending), it enables the lathing function to become an asset in critical path or PERT planning on any project. Since fabrication of panels can begin, if necessary, before the job site is ready for the lathing crews, the lathing process can be moved to a more favorable position on the planning charts and an earlier completion date can be achieved.

The metal lath panel units are fabricated by the lathing contractor from cold rolled channels and metal lath. They are made up in one or more standard sizes which will best meet the varying requirements of the various conditions to be met. One size panel, for instance, will be prepared for column fireproofing while a wider one will be used to give faster coverage of wall or ceiling surfaces.

A typical panel for use in a partition might, for example, be 64" wide by 96" high. It would provide roughly 4½ sq. yds. coverage as compared to the 2 sq. yds. of a standard sheet of metal lath. Provision is also made to incorporate an adjustable feature into the construction that permits vertical adjustment to compensate for variations in ceiling heights.

With panel sizes determined, the first time saving feature of the system becomes evident. The channels and metal lath to be used in the panels can all be cut to the required sizes at one time. In a traditional installation, much of this cutting must be done on an individual basis on the job site.

Standard metal lath products are used throughout. The unique aspect of the Milcor Metal Lath Panel System, aside from the panel concept, is in the method of fabrication.

The cold rolled channels are first fashioned into rectangular frames. Special notching and bending tools have been devised which permit the sides of the frame to be quickly formed from one length of channel. The outer frame and channel studs are then positioned on a special assembly table and welded together to produce the finished frame.

The next step is, perhaps, the most radical innovation of the system. The frame is positioned on a specially developed and patented machine and sheets of metal lath are placed on it. The machine then staples the lath to the cold rolled channels that form the frame, automatically maintaining proper spacing of the fastenings. Tests have shown the stapled connection to be far stronger than conventional wire ties.

Through standardization of parts and mechanization of assembly, the system applies the time saving advantages of assembly line procedures to a major portion of the lathing and plastering contract. Fabrication of the panels can begin in the contractor's shop before the job site is ready for the lathing crews, or the easily portable equipment can be set up and operated on the job.

Cost savings also accrue as a result of the speed and efficiency of the system. The combined benefits of lower cost and greater speed mean that metal lath and plaster construction, with its advantages in sound control, impact resistance, fire resistance and spacing saving, can be considered competitively against other types of materials.

The Milcor Metal Lath Panel System has been employed on sizable projects throughout the United States. One of the most recently completed is the Washington Hilton Hotel in Washington, D. C. All of the walls dividing the 1,280 rooms in the building were 3" thick solid metal lath and plaster partitions. Through use of the panel system and pumping the plaster to location, the contractor was able to complete the lathing and plastering for a typical 118 room floor in 10 days. The plastering contract was finished almost four months ahead of schedule.

Some of the jobs in which the Milcor System has been used are listed on the next page. In all of them, the reaction of all concerned has been enthusiastically favorable.
Something New in Quarry Tile

by Rollin B. Child

Architects throughout the country are specifying a larger amount of quarry tile each year, due to the rugged versatility of the standard quarry tile product plus the availability of new shapes, sizes, colors and textures in natural clay and glazed finishes.

The leader in the development and manufacture of new designs, textures, glazes and sizes of quarry tile is Summitville Tiles, Inc., of Summitville, Ohio. Summitville Tiles is also the largest manufacturer in the world of floor brick which is used by the meat packing, dairy and food processing industries. Recently they have shipped several carloads of floor brick to Japan, which is a reversal of present trends.

Quarry tile has been used primarily in the 6" x 6" standard size for many years in industrial and commercial buildings. Of particular note is the use of many hundreds of thousands of square feet of 6" x 6" red quarry tile in the breweries in Milwaukee and additional hundreds of thousands of square feet of quarry tile and floor brick in the creameries, dairies, and cheese factories in the state of Wisconsin.

The use of quarry tile in the residential field has been increasing in the past few years. It is being used in patios, pools, foyers, playrooms and kitchens. Textured quarry tile and Contour quarry tile fit particularly well into these areas.

Textured quarry tile (see photo) introduces a decorative technique into quarry tile by the application of indented designs which are filled with a colorful ceramic glaze. The range of patterns includes classic motifs, informal overall patterns and contemporary designs. Nine patterns in nine different color combinations open new horizons in the field of design and decoration and an unlimited opportunity to create striking floor and wall designs in a permanent material at a moderate cost.

Contour quarry tiles manufactured in four classic shapes are a recent addition to the quarry tile line. Like other quarry tile products, they are extruded — offering all of the inherent qualities of beauty, economy and durability. Contour quarry tiles are manufactured in five natural clay colors and in five antique glaze colors. Custom glaze colors are available on special order.

Quarryettes, a miniature quarry tile (1" x 1" x ¼") manufactured by the extrusion process, were developed to fill the need for a lighter duty material with the same basic color and characteristics as those found in standard quarry tile. While Quarryettes are presently limited in color to the standard earthy quar...
Marcel Breuer Attends Southeast Section Meeting

Bruce Koerner, program chairman for the Southeast Section, Wisconsin Chapter, AIA, deserves a special “thanks” for his efforts in persuading Marcel Breuer to attend the June Southeast Section meeting.

Mr. Breuer, regarded as a frontiersman of contemporary American architecture, the “form-giver” of the twentieth century, especially in domestic architecture, including interior design, was scheduled to address the Annual Awards Dinner of the Friends of Art on June 4th at the Milwaukee Art Center. William P. Wenzler, AIA, Vice-President of Program for this organization was responsible for bringing the great architect to Milwaukee.

Inspired by the possibility to get Marcel Breuer also to attend an AIA meeting, Bruce Koerner and Bill Wenzler lived through some anxious moments. Mr. Breuer was not quite certain whether he could come to Milwaukee the evening prior to his original engagement. But Bruce Koerner, undaunted, mailed announcements for June 3rd, only two days prior to the meeting. In spite of the very short notice 120 members made reservations immediately. Members who could not attend the dinner arrived after 8 p.m. for standing room only.

Still not certain if Mr. Breuer would come, President Thomas Eschweiler called the meeting to order and Bruce Koerner, prepared for all eventualities, began the program by giving a documented survey of the work of Marcel Breuer.

At about 8:30 p.m. Marcel Breuer accompanied by Bill Wenzler joined the meeting, insisting that Bruce Koerner continue his lecture. Bruce lived with poise and good humor through the intimidating situation of explaining Marcel Breuer’s work to Marcel Breuer. Later-on the unaffected Mr. Breuer answered questions from the floor and left everyone with the satisfying feeling of having shared a conversation with a humble, straightforward and creative architect. If there have been complaints in the past about lack of attendance, this meeting proved that imagination, unwavering effort and an outstanding program can remedy the situation.

All who attended the meeting owe a heartfelt thanks to Mr. Breuer that he so graciously consented to join his fellow architects for an evening of casual discussion.

NEW from Summitville Tiles.... Extruded Contour Quarry Tile

Available in four shapes and two floor finishes

Manufactured in 6 Natural Earth unglazed colors. These four shapes plus Colonial (4” x 8” x ½”) and English (6” x 6” x ½”) are also available in 5 antique glaze colors.

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COLOR — The Overriding Consideration

The most far-reaching mechanical development in the ceramic tile industry is resin edge-bonding of ceramic mosaics and wall tile. The resin connectors from a permanent mounting which, with the tile, adheres to the setting bed.

Although permanent-mounted sheet tile has been available for years, the mounting method has never been fully satisfactory. Now, with The Mosaic Tile Company "DOT" Tile, architects can specify permanent mounting tile with confidence.

The features of "DOT" Tile wall tile are that for the first time wall tile is available pre-mounted into groups or sheets so that each tile does not have to be set individually, thereby cutting installation time. And the resin connectors permit the wall tile sheet to be soaked prior to installation, as the mounting material is waterproof. The principal interest of the architect in "DOT" Tile ceramic mosaics centers around the following: 1) full advantage of the weatherproof quality of ceramic mosaics is realized for exteriors and swimming pools, for example, because the resin connectors are themselves, weatherproof; 2) tile sheets have a smooth, flush finish and sheets are uniform in size; 3) the resin connectors give a beam-like strength from tile to tile; 4) larger size sheets are available for additional time saving, some up to ten feet long or more. "DOT" Tile reports indicate savings up to two-thirds the usual setting time.

The tile contractor finds that "DOT" Tile is easiest to handle in all weather and temperature conditions and can be easily cut, either by hand or with a power saw, without disturbing the joint alignment of the rest of the sheet. "DOT" Tile is patented under U.S. patent number 3,941,785. It is available in any color of Mosaic wall tile and most mosaic ceramic patterns at a slight premium in price.

The Mosaic Tile Company recently had a study made to determine where the architect's interest lies when he considers the use of ceramic tile. The purpose of the study was to enable the Company to present a product line which would fit as closely as possible the architect's needs and to facilitate the Company's communication to the architect of how the products could fulfill the architect's requirements.

The study indicates that the architect's overriding consideration in selecting ceramic tile is color. Although ceramic tile is widely used for accent, by far the largest amount of it is used as a background, whether it be on vertical or horizontal surfaces. Ceramic tile should also, therefore, be compatible with the colors of other building materials and accessories.

The Harmonotone Pallet of The Mosaic Tile Company was developed to the end that the various colors of the various types and finishes would harmonize with one another and with the other materials with which they are likely to be used. In order to enhance the value of this pallet in the architect's vocabulary and to assist him in dealing with his clients, Mosaic has recently begun an all-out effort on a continuing basis to reflect present and anticipated color trends. Many new colors are now in the development or introduction stage.

Mosaic advertising and literature are currently being designed to carry out the color compatibility theme of tile with tile and tile with other materials. The presentations take the form of what can be called color packages, which demonstrate color harmony. The packages are not intended to be limiting but, rather, to demonstrate and suggest to the architect and his client how effectively the totality of an area can be designed with Mosaic tile colors and types. In order to communicate this idea most effectively to the architect, Mosaic has tested various approaches with the profession. From these tests it was learned that the architect is less interested in being presented with a color product such as tile being used in an actual architecturally designed setting as he is in viewing vertical and horizontal planes of tile shown in conjunction with other materials but not necessarily in a setting which can be clearly defined as a particular kind of a room or space.

With this background, The Mosaic Tile Company's advertising campaign to architects currently uses full color pages in the architectural journals to illustrate carefully designed and built sets composed of planes of tile color coordinated with wood, fabrics, plantings and other normally used materials and accessories. To assist home owners and the tile trade still further, Mosaic makes available, with reprints of the advertisements, suggested alternate tile color combinations. Mosaic's sampling program to the architect groups colors and tile types by color families to speed color selection. For home owners and the tile trade, Mosaic carries out its color package theme with ensembles of floor, wall, and counter top tile along with plumbing fixtures and plant colors professionally selected.

Mosaic believes that the professional design influence has filtered to the buying public to such an extent that the general level of aesthetic appreciation and desire for good color harmony is at an all-time high and is increasing.
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Donald L. Zerr, Sales Representative
Larry C. Paulsen, Service Center Manager

Wisconsin Architect — July, 1965
CERAMIC TILE: The Quality Building Material That Refuses to Show Its Age

The quest for ever-increasing beauty and practicality in today's buildings has found widespread new uses for an old standby that stubbornly refuses to show its age — ceramic tile.

Although it will shamelessly admit to more than 70 centuries of service, ceramic tile has been transformed, since the end of World War II, from a limited-use product to a surfacing material of great versatility.

Once relegated chiefly to the bathroom, ceramic tile today serves creatively in living rooms, kitchens, bedrooms, foyers, patios, terraces, swimming pools and building exteriors. The new "face" of ceramic tile combines its many quality virtues of durability and easy maintenance with exciting new decorative possibilities.

More Colors Than Ever

Perhaps the biggest force in the comeback of ceramic tile has been color, according to the Tile Council of America, trade association for domestic tile manufacturers. Once available in only a few shades, today there are more than 250 colors of ceramic tile that will harmonize or contrast with any decor.

There are, too, new shapes and textures, patterned tiles and mass-produced designs that previously had to be individually hand painted. Sculptured ceramic tile that adds the play of light and shadow to its natural beauty is another result of tile's modernization program.

The sculptured tile comes in conventional square sizes with pleasing geometric patterns in relief on the surface. These concave-convex tiles are ideal for decorative walls, planters, room dividers, fireplaces, garden walls and facades. They are used to form an over-all pattern, a single or repeated design, or as random inserts with smooth-surfaced tile.

Modernistic Bathrooms

For the building owner interested in tile, the bathroom is still one of the first places to consider. It is ideal for floor and walls, countertops and window sills.

In the kitchen, ceramic tile is the answer for countertops, backsplashes, breakfast bars and walls surrounding work areas. Tile wipes clean, and won't be damaged if it comes in contact with a sizzling hot pan or sharp knife.

Tile is baked at more than 200 degrees Fahrenheit during manufacture, so heat can't damage it. Among its other advantages are permanent bright colors, sturdy dentproof surfaces, ease of cleaning and resistance to chemicals, stains, water penetration and slipping. Few other materials can match these qualities.

New Economies Gained

Development of a new Dry-Set mortar in recent years eliminates the need for soaking tile before setting, and provides higher bonding strength with a much thinner application than previous methods, and in much less time.

For kitchen countertops, bathrooms and other areas where exposure to chemicals and stains could be troublesome for tile joints (tile itself is stainproof), new epoxy-based materials have been developed both for setting and grouting (filling the joints of) tile.

When used for setting tile, these materials — unlike conventional mortars — can be used in a thin layer directly over plywood, increasing economy and extending use of tile to many areas where the necessity for a bulky layer of mortar had precluded its use previously.

More Advances Coming

The trend in tile is toward larger units that provide economies in installation while enhancing appearance. Wall tile, as well as ceramic mosaics (the smaller units frequently used on floors) now come from the factory mounted on a mesh back that is set right into the cement. This method allows many tile to be set at one time, and also insures accurate positioning.

Also, in the not too distant future, tile will be installed in large pre-formed sheets, tailored to fit any situation. Joints between the tile will be pre-filled with epoxy resin materials, forming the tiles into large panels, similar to plywood sheets.

Authorities in the tile industry say entire bathroom walls — in finished form — will be put up at one time. Kitchen countertops will come pre-formed. Outside tile walls also be pre-formed, and will have their own insulation material and backers.

The many advances in recent years — greater production, more diversity in size, shape, texture and color, plus new installation techniques — have combined to bring what once was considered a luxury building material within the reach of virtually every building owner. In most instances tile installations today cost appreciably less than even 30 years ago.

The example set by the Tile Council of America in conjunction with the Tile Contractors Association of America, in supporting research to discover, perfect and disseminate knowledge on installation improvements is significant in the industry. It is interesting to note that few trades have organized research on this kind of industry-wide scope.

We must build buildings that do more than merely provide shelter, even highly refined shelter. There is little need for the trick or the unique that does not contribute to meeting the needs of environment. We must build the humanized buildings demanded by modern living — buildings adapted to serve their occupants and provide an environment fitting for the cultural progress of our time.

Unquestionably, tomorrow's architect must base his selection of materials of design and structure upon scientific test and criteria, as well as upon aesthetics. It will be necessary that product information include complete physical characteristics, functions and limitations, based not only upon laboratory tests but also upon field test and knowledge derived from experience.

The professional application of this knowledge and experience is available to architects through tile contractors affiliated with Tile Council of America by virtue of their membership in Tile Contractors Association of America. All members of the Associated Tile Contractors of Milwaukee are in this category.
ASSOCIATED TILE CONTRACTORS OF MILWAUKEE

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by virtue of membership in TILE CONTRACTORS ASSOCIATION OF AMERICA

PURPOSE: To promote better and more economical methods for installing ceramic tile.

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Objects of the Association shall be to create and foster more ethical practices among those engaged in the ceramic tile contracting business.

EXPERIENCE: The members have many years of successful managerial experience in the ceramic tile industry.

SERVICES: Members of the Association will render prompt assistance to architects and their specification writers.

GUARANTEE: Active members shall faithfully execute all contracts in strict accordance with the terms, conditions and specifications contained therein and a verbal contract shall be as binding as one that is written.

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Wisconsin Architect — July, 1965
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inverted umbrellas

Prepared as a service to architects by Portland Cement Association

Arbor Heights Junior High and Elementary School, Omaha, Nebraska. Architects and Engineers: Leo A. Daly Company, Omaha, Nebraska.

Concrete shell roofs in the form of inverted umbrellas provide for great versatility of interior space arrangement. The hyperbolic paraboloid shells are supported by single columns. Walls are not load bearing. Thus, they can be located as desired—and relocated with minimum expense.

The structure illustrated here shows how this concept meets the changing needs of a school in a growing suburban area. It is readily adaptable to increased pupil population or new educational philosophies.

The economy of the repeating H/P's was well demonstrated in the bids and actual construction.

In this design, the conventional straight line fascia arrangement was avoided by exposing half a unit on the outside. This decorative, gabled treatment complements the suburban neighborhood of well-kept homes.
These are our tools — What are yours?

What is an architect's most used tool of his trade? We think it's his imagination.

If it wasn't for his imagination we might all still be living in adobe houses or log cabins. Or maybe in no houses at all.

Imagination is the mother of invention. And invention is the revolutionizing force behind our ever expanding economy.

Build a better mouse trap. First think, and when your mind snaps maybe you've got it!

Build a better structure. First think. Think some more. And some more. Imagine how it will look. How it will be built. What tools will you need. What craftsmen will have to man those tools.


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