Illinois Bell Telephone Building, Chicago, Illinois
Architects and Engineers: Holabird and Root
General Contractor: William E. Schweitzer & Co.
Structural Steel: Joseph T. Ryerson & Son, Inc.
Allied Structural Steel Co.
Foundation Contractor: A. L. Jackson Co.

Illinois Bell’s communications may double in the ’70’s

Inland Hi-Bond Celluflor® will provide adequate reserve raceway capacity

You'd expect communications specialists to have a pretty good idea of what lies ahead in their growing field. So it is significant that the Illinois Bell Telephone Company is making provisions to eventually handle twice as much communications as a typical office building usually has—in their new, 31-story Chicago office scheduled for completion in 1966. One way they are providing for tomorrow's wiring requirements today is by installing Inland Hi-Bond Celluflor to provide the extra raceway capacity, with adequate home runs, that will be needed.

Inland Celluflor provides continuous parallel raceways every eight inches. Wiring can be introduced into any of these raceways through large 4” diameter hand-holes, then service outlets can be installed anywhere along the length of the Celluflor. When more advanced communications systems are developed, they can be wired in quickly, easily.

Using Hi-Bond deck, raised lugs in the webs of Hi-Bond panels provide a positive lateral and vertical mechanical bond between steel and concrete, producing an exceptionally strong floor system.

For more information about Inland Hi-Bond steel floor deck and Celluflor, see Sweet's section 2j/ln. or write today for catalog 270 to Inland Steel Products Company, 4081 W. Burnham St., Milwaukee, Wisconsin 53201.

Inland Steel Products
Glistening white quartz Mo-Sai by...

General Contractor: Walsh Construction Company / Photo by Orlando Cabanban
OUTSIDE OR INSIDE
SPECIFY WELDWOOD® PRODUCTS

Kearney & Trecker Corp.
Weldwood Architectural Grade Paneling creates prestige offices

Glasweld®, the unique mineral-enamel-coated asbestos cement panel gives quality to low cost component panels. Glasweld comes in 30 permanent colors, is fully weatherproof, 100% incombustible and is optically flat in appearance.

Lurie-Patek Glass Co. – Milwaukee
Distributor and Laminator for Glasweld
For Information call Milwaukee 873-6400

U. S. PLYWOOD CORP.
Wisconsin Architect is the official publication of the Wisconsin Chapter of the American Institute of Architects, published by the Wisconsin Architect, Inc., Ello Brink, Editor; David Radbil, Advertising Manager; John Reiss, Art Director. Subscription Rate: $5 per year. Individual copy 50c. Address all matters pertaining to Editorial or Advertising to WISCONSIN ARCHITECT INC., 3902 N. Mayfair Rd., Milwaukee, Wis. 53222, Phone 464-4523.

Officers: Mark A. Pfoller, President, 7613 W. State St., Milwaukee; Joseph G. Durrant, Vice-President, 400 E. Bluff St., Boscobel; Emil W. Korenic, Secretary-Treasurer, 4710 Waukesha, Madison.

Publications Committee: Maynard W. Meyer, Chairman; Harry W. Bogner, Clinton Mochon, Charles Haeuser, Alfred H. Zarse, all of Milwaukee; Ronald D. Hansche, Oshkosh; Robert G. Sauter, Appleton; Carl H. Gausewitz, Paul H. Graven, Emil W. Korenic, Frederic T. Nugent, all of Madison; Carl W. Schubert, La Crosse; Donald J. Murray III, Wausau; Douglas H. Smith, Eau Claire.

Wisconsin Chapter American Institute of Architects: 3902 N. Mayfair Rd., Milwaukee, Wis. 53222. Phone 464-4520. Executive Secretary, Mrs. Jane Richards.


Executive Committee: President, Mark A. Pfoller; Vice-President, Joseph G. Durrant; Secretary-Treasurer, Emil W. Korenic; Leonard H. Reinke, Oshkosh; Carl Boettcher, Neenah; Francis Gurda, Milwaukee; Charles Harper, Milwaukee; James J. Angus, Janesville; Charles Haeuser, Milwaukee; Robert P. Potter, Milwaukee; Donald M. Schoepke, Wausau; Norman Sommers, Eau Claire; Robert L. Yarbro, Oshkosh.


Section Directors:
- Western Section: Lloyd O. Krueger, James J. Angus.
- Northeast Section: Carl Boettcher, Robert L. Yarbro.
- Northern Section: Norman Sommers, Donald Schoepke.

Section Officers:
- Southeast Section: President, Thomas L. Eschweiler; Vice-President, Rolf N. Irgens; Secretary-Treasurer, George A. D. Schuett, 5949 N. Ames Terrace, Milwaukee.
- Western Section: President, Lloyd O. Krueger; Vice-President, Samuel T. Balen; Secretary-Treasurer, Norman Kenney, 2221 Branch St., Middleton.
- Northeast Section: President, Gordon M. Ihbe; Vice-President, Sylvester J. Stepnoski; Secretary-Treasurer, Eugene L. Gjerstad, 105 Washington Ave., Oshkosh.
- Northern Section: President, Douglas Smith; Vice-President, William C. Roberts; Secretary-Treasurer (Acting), Douglas T. O'Donnell, 505 S. Chestnut St., Marshfield.

Wisconsin Architect — November, 1965

index
7 Letters to the Editor
8 President's Message
9 The Emergency Society
12 Renaissance or Not?
16 On the Boards
17 Wisconsin Architects Foundation
18 Special Elevator Section
21 Welcome
23 Wisconsin Architect Selected to President Johnson's Architectural Advisory Board
26 Producers' Council

notes of the month

Architect Paul H. Graven, AIA, was appointed, effective as of October 15, 1965, by the State Industrial Commission for a three-year term as member of the Wisconsin Registration Board of Architects and Professional Engineers.

Paul H. Graven, partner in the firm of Graven, Kenney and Iverson, Architect, of Madison, will serve on the Architectural Division of the Board and succeeds Edgar H. Berners, FAIA, of Green Bay, who held that post since 1941.

The Registration Board examines and qualifies individuals as architects and engineers, and is the regulatory agency in enforcing the practices of the professions of architecture and engineering.

Everybody is invited to attend a “Kiln Party” on Sunday, November 28, 1965, from 2-5 p.m., at the Potter’s Wheel in Milwaukee, 1022B North Third Street.

Wisconsin Chapter of the Associated General Contractors of America, Inc., holds its annual convention from November 30 through December 2, 1965, in Madison. Architects are urged to refrain from scheduling bid openings the week commencing November 28 through December 3.

November 20, 1965, 9 a.m.-12 noon, at the University of Wisconsin-Milwaukee, Green Hall, 3347 N. Downer Ave.: “Does Renewal Make Our Cities More Obsolete?” — William Slayton, Administrator, Urban Renewal Administration, U.S. Housing and Home Finance Agency; Professor Joseph Mangiamele, Director of Planning and Development, The University of Wisconsin-Milwaukee, presented by the University Extension Division in cooperation with the Department of Urban Affairs, The University of Wisconsin-Milwaukee. Individual Sessions: $2.50 for adults; $1.25 for students.

F. Rosenberg Elevator Co. located at 6737 North Teutonia Avenue has been sold to Armor Elevator Co., Inc., of New York City.

Mr. Kuska remains as general manager.
Today, raceways under concrete floors can be readily designed for maximum versatility. One method, a pyramidal feed system, that provides adequate capacity for future utility requirements as well as changing plant or office layouts is shown at left.

Fig. 1 shows the distribution ducts and the floor inserts. All inserts for the service fittings will be flush with the finished concrete floor. One duct is for power, one for telephone wiring. Fig. 2 shows the installation in progress. The two-level system allows feeder ducts to pass under distribution ducts. Fig. 3 shows the placing of concrete after reinforcement and ducts have been carefully set. Fig. 4 shows a typical completed installation.

In addition to the basic power and telephone services, many modern buildings may require additional raceways for other uses. These include, for example, panelboard feeders with voltages up to 600V, low potential signal services, intercoms, T.V. and programming. Designers should estimate future requirements as generously as possible.

Write for additional free information. (U.S. and Canada only.)
We wish to add to the many glowing comments about your "new" publication. It is a 100% improvement and for the first time it comes up to the expectations for the publication of an important profession.

We were especially interested in the citation given C. J. (Cisco) Caddell who officially retired from the Industrial Commission recently. In our many years of contact with individuals in various state agencies there are not many who can match his dedication, understanding and spirit of cooperation over a "working" lifetime.

We are sure that the new magazine will encourage greater pride in their profession on the part of the members as well as assuring an improved public image and relations for those outside of it.

We wish you every success in your continuing efforts toward professional excellence.

Henry A. Olson
Assistant Superintendent

A. L. Buechner
Program Administrator, School Planning

The State of Wisconsin Department of Public Instruction
Madison, Wisconsin

Thank you for sending me the July WISCONSIN ARCHITECT. It is a fine magazine and I am very pleased with your use of my Sgraffito mural. (Cover of the July issue.)

Herbert Bayer
Aspen, Colorado

Just saw your August issue and it's a "honey." While I was especially interested in the material pertaining to Filuma, I was genuinely impressed with the great variety of subjects and interests to be found within the cover.

G. R. Zigler
Advertising Manager, Frantz Manufacturing Co.
Sterling, Illinois

You are to be complimented on the new and very attractive format of your publication. We shall follow your progress with great interest because of the many areas of common interest between our two professions.

Dick Lehman, Editor
Wisconsin Planning Newsletter
Madison, Wisconsin

Our compliments on your fine August edition. You are to be congratulated on a job well done on this special issue.

C. W. Fanning, Vice President
The Walker Agency
Davenport, Iowa

I don't write complimentary letters. When I read a publication, I expect it to be good. However, the tremendous job that the editor and the Wisconsin Chapter, AIA, have done in the last four or five months in producing the WISCONSIN ARCHITECT has been such an outstanding achievement, that it certainly deserves comment. "A great job—well done."

The upgrading of the articles, the composition and design of the publication are examples of what can be accomplished when the right people get together and invest their knowledge and enthusiasm.

Keep up the good work! We need more people like you in Milwaukee.

Kenneth D. Stevens
Executive Vice President, Van Handel Company
Milwaukee, Wisconsin

The magazine should publish articles about architecture by architects and not non-architecture by non-architects. Those of us who still practice residential architecture and who practice according to ethical principles cannot help but be affronted by an article which presents a piece of gross commercialization as a valid work of architecture by a non-architect.

Wm. Kaeser, AIA
Kaeser & McLeod, Architect-Engineer Associates
Madison, Wisconsin
Most of the time a whole lot of thoughts come to mind as subject matter for this column, but this time, for several reasons of occupation (and pre-occupation) there has been a dearth of ideas.

My girl Friday, efficient and vivacious secretary — whose husband until he met an untimely and premature demise was a fine and talented architect — suggested I write about her favorite gripe: People hiring builders rather than commissioning architects to do architectural work.

This seemed to be particularly good subject matter as just last week my Ph.D. friend, of whom I wrote in this space in September, called for advice on hiring an architect to design his home in Indiana.

But this will wait for future columns.

I attended the Western Section meeting in Madison last week and my own section meeting in Milwaukee the day after. At these two sessions it was apparent that the membership was interested in Executive Committee activity. Jane Richards brought back a similar reaction from the Northern Section where she attended their annual summer-fest. When I was told of the wonderful success there I felt even more sorry that I couldn't make the trip.

So it was decided to outline the highlights of what has been going on at the Board meetings these last couple of months.

In August we met in Wausau. Three corporate members were admitted and one corporate transfer was made from the Alaska Chapter.

The Honor awards program was approved and the Chapter Draftsmen’s Competition was re-instituted for 1966. Delegates to the North Central States Regional Conference in Minneapolis were approved and a discussion was had on the feasibility of holding this conference in Wisconsin next year. It was ultimately decided that Wisconsin does not have, at this time, the facilities to handle the Conference in connection with our Convention next year at Lake Lawn Lodge.

The resignation of Thomas L. Eschweiler as Chairman of the Wisconsin Council of the Lake Michigan Region Planning Council was regretfully accepted and Leroy Riegel was appointed in Mr. Eschweiler’s place.

The interim Legislative Report was read and approved for publication in this magazine. It appeared on page 6 of the September issue and all members are urged to read it.

Three board members reported on assigned segments of the national “War on Ugliness” brochure; last month you read about a subsequent report in this area.

Classified telephone book advertising complaints were reviewed and it was decided that due to the prevalence of this manner of advertising the membership was to be informed by bulletin regarding the objection to it.

In September we met in Madison where one Corporate member and one Associate member were added to our roster.

Mr. Ray Tomlinson, chapter counsel and legislative representative, was given broader duties and directed to implement activities in the architects’ interest in other fields than legislative ones. An annual stipend was approved.

An article prepared by Larry Bray, Chairman of the School Committee, was approved for publication in the Journal of the Wisconsin School Boards Association and further reports were received on segments of the “War on Ugliness” brochure.

Three were appointed to serve on Wisconsin’s Commission on the Aging: Len Reinke, Charles Harper and yours truly, and we will attend the two-day Conference in late October in Madison.

Nominations were approved for National committees and nominating papers will be prepared for submission to the Regional director.
These accomplishments will prove we have learned that ends are important as well as means and that human values are transcendent. The lesson will have been learned none too soon; and it will have been largely learned — if it is learned at all — from the agony and sweat of men who practice architecture.

The emergency society and its potentials

The architect lives, like the rest of us, in an age which can only be described as creative and wonderfully exciting. All around us are signs of growth. A new spirit of equality brings with it a wide option of choice, a sense that the human being has capacities hitherto unfulfilled — or at least fulfilled by the very few. The energies which the machine puts at the service of man promise him not only untold wealth, but untold freedom from material cares.

In the midst of all this the architect has his special rewards and excitements. We are certainly in a period of great building. Within the next generation or so the face of the globe will literally be made over. The design of individual structures is giving way to the design of cities; and beyond that lies the design of the environment in the widest sense — the whole habitation of the race of man. Working on an ever-widening scale, with fresh challenges and opportunities, the architect finds himself becoming increasingly a key figure in the society he serves.

It is easy to become giddy with optimism. It is also easy — if one shifts one's perspective ever so slightly — to be impressed by the darker side of the picture. The machines that free us tend also to dehumanize us. The growth that intoxicates us seems always at the point of getting out of hand. The prospect of vast building efforts carries with it the threat that the architect will find himself more and more at the service of great bureaucracies and under the subjection of engineers. The mood of modern man oscillates, indeed, between optimism and pessimism, and I would suppose that the mood of the modern architect oscillates in the same way between wonder at the world laid open before him and doubts as to its underlying health.

My own conviction is that we are at a point where the forces we think most characteristic of modernity are still in a comparatively benign state of development. But those forces could quite rapidly change their aspect, becoming violent and destructive as they overflow the banks which have contained and disciplined them. It is quite fascinating, for example, to see advertisements in the New York buses which invite the crowds to come out to the World's Fair, where they may enjoy the spectacle of seeing illuminated figures chart, moment by moment, the U.S. population explosion. We can still find pleasure in the fact that we are a growing population. But how long will that be? How long will the public mood permit us to exploit for commercial entertainment a phenomenon which could suddenly here — as it has already elsewhere — become one of the grimmest and most forbidding realities of the time?

In the same way we take delight in huge building programs — not only finding them good for business, but really being convinced that they will prove good for man. Yet the growth of cities can quite literally become cancerous. In the less developed countries, cities are already being filled with refugees from rural slums unable to shape a viable urban existence for themselves. And certainly we shall begin to take a new and more somber view of the building explosion when, like the population explosion, it begins to out-run the bounds of human values and rational choice.

To shape and reshape living communities — to create for man new homes where the old ones have proved inadequate to his hopes and needs: that is one thing. It is entirely different to build feverishly, under inhuman pressures, communities which lack vital ties with the past. To be compelled to build when the builder no longer knows with any confidence for what purpose he builds, when he has lost the deep instinctual feelings of what makes life satisfying and pleasurable, that is to be in a kind of hell. Such a fate one can indeed imagine as being that of the architect in the generations ahead.

Looking back across modern history, one sees the lines that mark the growth of civilization moving in a steady pleasant upward slope. Population, urbanization, education, science, speed of travel — these and other indices rise agreeably from the thirteenth century to the nineteenth. And then suddenly the pattern shifts. The lines of growth make an almost vertical

Wisconsin Architect — November, 1965
ascent. They shoot upwards and leave us of the present age dangling and tumbling in space.

The use of familiar words still permits us to mask the deep revolution that has occurred. We speak of change and of progress as if they were roughly the same thing, and we assume, therefore, that there is no essential difference between man's position today and in, say, the eighteenth century. Actually the difference is immense. The passage from the period of the upward slope to the period of the vertical climb alters virtually everything and makes the contemporary period unique.

The question we face is simple and startling: Can the present vertical rate of change conceivably continue? If not, what will happen? Will it level off and resume the pattern of earlier centuries? Will it turn sharply downwards, with population falling off, science deteriorating, cities being evacuated? Or will it, as Roderick Seidenberg has chillingly suggested, bring us perforce to long epochs of post-history when man — as in the aeons before history began — exists in a permanent, unchanging organism, like the bees, and ants and the termites, adapted to a condition which permits of no deviation or further development?

We cannot, if we are to live and work as men, accept the hypothesis of destruction amid a final cacophony of senseless change. Nor can we accept the equally catastrophic vision of becoming fixed in the icy permanence of some final state. It would be nice if we could conclude that we can simply keep on growing as we are now. Yet logic tells us that the vertical and explosive rate of growth shown on all the graphs of civilization cannot extend indefinitely. The population curve alone, if projected through even a brief period of time, leads to the absurdity of an earth upon which man no longer has room to stand.

Where are we then? We are at the point, I suggest, where we must seek to do the things that minister to human needs. In this new course the architect can — indeed he must — play a crucial role.

At present the shape of the American environment is being determined, often in ways we only dimly perceive, by forces and organizations which are thinking very little about the environment itself. Recently I flew over the bay region of San Francisco where a virtually continuous pattern of settlement covers an area that quite recently was still open land. This spread has not been due to people moving out in search of greener space. It has been the result of decisions taken by vast industrial and governmental bureaucracies. The way industrial and defense plants have leap-frogged over existing communities was plainly seen from the air — these bringing in their train the network of utility and transportation facilities and the vast housing developments.

In Israel, at about the same time, I watched a different process at work, bringing about a different result. I had gone down in the early morning to see a refugee ship come in. It became evident that the dream of these newcomers, many of them from rural areas and even from the Atlas mountains, was to congregate in large cities, preferably in the seaports. But the government of Israel had taken the decision that the existing cities should not be allowed to expand indefinitely, or become surrounded by the fatal growth of slums. Each immigrant family was being taken by bus to the newer cities, many of them built out of the desert — where a job was assured. In time the ties of association and the amenities of a newly created urban life could be expected to hold them.

It would lead us far astray if I were to enlarge upon the responsibilities of the various power structures in giving definition and form to what now seems a predominantly formless development in my country. But it is appropriate that I should carry further my hint that the architectural profession has a role to play. Let me begin by saying that I have never known a successful architectural project which did not involve a change in the program which was submitted by the client. The successful plan or design has almost invariably evolved
from taking a stated program and looking afresh at the true needs implied. This approach marks the great men of your profession. It can, if extended more widely, save us all from much purposelessness and misdirected change. Throughout our society there is a fatal tendency to accept whatever is superficially thought to be necessary and then to supply it with great technical proficiency. A re-evaluation of what is required in the name of humanity and good sense might help us begin to control the dizzying spiral of which I have spoken.

Second: The architect by definition deals with forms. I like to think of the word in its old Greek sense—not as the outward look or package, but as the inward impulse which established the nature of a thing. The relation between invisible purpose and visible shape—between inward and outward truth—is the secret the architect or planner seeks constantly to discover. It is a search of potentially great significance in meeting the problem of the explosive rate of modern change. What our society as a whole must find is the means of constraining and disciplining forces which tend to be cumulative and self-generative—constraining them without killing the forward impulse. It can only do this by recognizing, as the architect instinctively does, the need for form—form that represents a perilously achieved balance between energy and discipline.

Finally the architect can never forget that he is dealing with aesthetics. I confess to being a little uneasy at the stress currently laid on beautifying our cities—or sometimes (what seems even worse) embellishing them. The true beauty of cities emerges as a kind of by-product from efforts to make them genuinely habitable and answerable to men’s needs. Afterwards, to be sure, there is much that can be done to tidy up the result, to eliminate residues, and to put light in dark corners. I suppose that is really what we were talking about at the recent White House Conference, and few will doubt that the exercise was stimulating and useful.

But the stress I lay upon aesthetics as a means of controlling senseless change goes much deeper than that. What is really wrong with the change for its own sake is that it becomes so inharmonious and so unbalanced. It permits certain parts of man’s nature—essentially the technical and manipulative part—to achieve ascendency over the rational and philosophic faculties. The result is quite literally a deformation: we draw back from it as we do from anything alive that has departed abnormally from its own nature. The aesthetic quality of architecture—particularly of modern architecture—derives its success from bringing technical requirements into proper subjection to ideal ends. If this aesthetic sense could become part of law, of politics and business, we could well avoid moving from a state of change which I have described as benign to one that is essentially destructive.

These three qualities of architecture—the re-evaluation of needs, the emphasis on form and on aesthetics—are essentially the qualities of humanism. In proportion as they prevail there is hope for our civilization. And in proportion as they prevail there is hope, too, for our cities. It is in our urban centers that our very being takes visible shape; what we are, and what we may become, is told in the patterns of traffic and circulation, in the outdoor spaces for refreshment and recreation, in the form of our public and private buildings. No one could contemplate without being very much sobered the spectacle which these cities present today. Yet the very fact that the cities are so dramatic a witness to the quality of our civilization, the very fact that they are capable of being made and being made over, gives us hope.

If we can stop sprawl in the city, if we can keep the automobile in its proper place and devise means of transportation as varied as our needs; if we can provide density without reducing man to part of the mass, and areas of open space that do not invite loneliness or disorder; if we can keep the human scale and yet meet the demands for a wholly new scale of planning and building—if we can do these and a few other things I could think of, we may yet have a civilization which can look forward to its own healthy growth and development.

These accomplishments will prove we have learned that ends are important as well as means and that human values are transcendent. The lesson will have been learned none too soon; and it will have been largely learned—if it is learned at all—from the agony and sweat of men who practice architecture.
renaisance or not? by Margaret Fish

Last spring Marine National Exchange Bank officers assigned $12,000 to be used for purchase awards in an art competition on a broad theme: WISCONSIN RENAISSANCE. “Art is the recorder as well as the harbinger of change,” a bank executive said at the luncheon to which nearly three-score artists were invited so that they might hear the rules and the possibilities and be spurred on by the news that their state culturally and physically is “springing out of a half-century slumber.” The Marine Plaza itself, in which the assemblage was staged, is a prime pacesetter in the renaissance, but the bank people modestly refrained from saying so. The artists were asked to submit not more than two works and were told that from these an expert juror would select paintings and sculptures for an up-to-the-minute collection costing the designated $12,000 in all.

Fifty-five painters and sculptors responded, sending 94 works which are on exhibit now and will be through November 26 in the bank. Some created paintings and sculptures which are more or less obviously on the theme. Many chose to send items expressing ideas much publicized in today’s arts scene, that there is no inapt or inappropriate subject and that the art work in itself can be an instance of renaissance.

Several, notably Schomer Lichtner, Ruth Grotenhoff, Lichtner* and John Wilde*, brought paintings that tell of nature’s perennial rebirth. The Lichtners’ paintings are decoratively flat in design but eruptions of joy in effect. Wilde’s is a meticulously drawn, sensitively pale watercolor that is reflective in aura. Each is typical of the highly personal metier the respective artist has developed and none is very different from things any of them has shown in the not-so-recent past. As with many artists, works of these three invariably represent rather stylistically consistent explorations along the directions they early set for themselves.

This is true, too, of others, among them: Guido Brink whose rich oil Tribulations of His Holiness Pius XII is a sensitive visual evocation of turbulence and agony; Laurence Rathasack* whose watercolor Empty Land depicts just that but is full of eloquence on the beauty of space; John N. Colt* whose acrylic Transformation is a statement of metamorphosis reduced to utter simplicity; Charles Dix* whose watercolor Dawn of a New Era is a glorious prophecy of a spacious future; Dur Dommise* whose oil Light of the North Dawn is an epic expressionist’s interpretation of natural forces; Lucia Stern* whose mixed media Color Renaissance is an exquisite presentation of pure design and inventive use of materials as well as of the relationships of color and texture; Karl Priebes whose case in Fountain Dedication is delightful in line, placement of forms and luminous hallucinatory colors and also is a deeply serious work in its depiction of a bravely gay colored lady holding forth a fountain of hope.

Priebes’ painting evidently was inspired by Milwaukee’s drive to recover lost fountains and to build new ones around the city. Other artists who created works on the Renaissance theme include: Edward Green* whose oil New Terminal Market is handsomely designed with an arresting vertical movement in the brushwork; his wife, Dorrine T. Green, whose mixed media Flow Cleanly, Sweet Water, is an elegant plea for restoring the Milwaukee River; Orville H. Sofia* whose oil In the Beginning is an orderly, light suffused visual comment on the civic center; Helmutsumm whose oil Bulldozing is luscious in color and surface quality and dramatically composed; Kempert Quabius* whose collage work, combined with egg tempera and photo transfer, The Time Is Now offers an intricately orchestrated plea to the eye for our cultural rebirth.

Also on the theme, but humorous and/or sardonic, are: Hey, What’s Up in Wisconsin? is acrylic by Gene B. Beery* who gives the answer, lettered as part of his design, “Expansion in a Cognizant State, That’s What”; Wisconsin Renaissance, Science, Music, Art, Education, Sport in drypoint and watercolor with collage by Warrington Colescott* who savagely derides the currently well advertised cliche-claims for progress made by elements named in his grab-bag title.

The expert brought from the East to spend judiciously the bank’s $12,000 was Dorothy Miller, curator of collections at the Museum of Modern Art, and she was able to assemble a 24-piece collection from the 94 submissions, keeping near the overall $12,000 budget. Jules K. Joseph, in charge of public relations for the event, reported that she was “amazed at the great variety among the artists’ offerings and their “sensible prices.” Most expensive single art work she chose for the bank’s purchase is Fred Berman’s* Wooden Assemblage, a work neither sculpture nor painting nor collage but combining something of each, which is typical Bermanesque and also in a currently prominent avant garde mode. In the tradition (yes, it already is that) of Duchamp’s “readymades” and Rauschenberg’s “thought boxes,” his assemblage consists of everyday material things designated as art by his wife and his artist’s taste. The price tag was $1,200. Dennis Pearson* got $1,000 for his studiedly playful oil Turkeys & Eggs, and prices ranged down from that to $250.

Miss Miller chose a nicely proportioned collection, including creations by many of the older as well as the younger artists. Sculptors were in the minority, as they are statistically in the state, but O. V. Shaffer*, Robert Hurdelbrink*, Ted Kraynik, Charles Toman and Ernest Nicholette sent in strong work, like the paintings quite various in styles.

The renaissance in Wisconsin is part of the burgeoning interest in culture and general improvement around the world, and it dates back to the end of World War II. In this state, as everywhere, it’s “in” to be enthusiastic about art, etc. A next step is to correct the superficiality of much of the enthusiasm.

Another step forward is to develop local patrons of the arts, and more than just a few, among individuals and institutions able to afford—and well-informed
and feeling-full enough - to directly choose or commission works of art by creative men and women who are neighbors in the community. The give and take between such patrons and the artists would be a mighty healthy development and a constructive substitute for the stresses of regular formal public competition. Of course, competitions such as the Marine's are excellent and here to stay, but they have set the ground for added development in the Renaissance.

(Artists who have works in the Marine Bank collection are indicated by asterisks after their names in the following article. The works mentioned are not in all cases those purchased nor are all the purchase award winners mentioned.)
Lucia Stern

Leon Travanty

Robert Hurdelbrink

Doris White
Franklin Elementary School
Foster, Shavie & Murray Architects, Wausau, Wisconsin

Tomah Memorial Hospital, Tomah, Wisconsin
Donn Hougen, Architect, Wisconsin Rapids, Wisconsin

Minocqua — Hazelhurst Elementary School
Donald M. Schoepke and Associates, Wausau, Wisconsin
Reflections by the President

As an officer and director of Wisconsin Architects Foundation, the rewards have been two-fold. One has been the personal experience of meeting with the fine young architectural students of today and sensing their serious purpose. The other is being involved in a program which will slowly, surely and finally bring formal college-level training in architecture into Wisconsin.

In the past five months I have visited with ten Foundation Grant students in my home. In each instance I was deeply impressed by their engrossing devotion to their studies, their adult attitude and worldly horizon, the scope of their curriculum, and, particularly, their desire for advanced graduate training and travel.

In each case, however, I was made keenly aware of their circumstance of acute financial need. The burden weighing upon these struggling young people is pointed up by the fact that out-of-state tuition averages three times that of the in-state fee at the University of Wisconsin, and now tuition has been hiked up to from $100 to $500 across the board for the new academic year. Add to this at minimum another $1500 to cover attendant costs of out-of-state education to the student and his family. Foundation Tuition Grants amount to $400/year, but, modest as they may seem, they are life-savers for the thirteen students so aided this year. But this is help for only thirteen. There are hundreds who wish for education in architecture in a state where there is none.

In considering in-state education, the reports of the students on their curriculum have been highly informative and valuable. In addition, personal visits to the campuses of Minnesota, I. I. T., and Michigan, and, more recently, Yale, Harvard and Princeton have been particularly enlightening in their contrast of teaching techniques and length of study. The latter ranges from five years, several schools have increased to six years, to eight years for a master's degree. The finest physical plants are at Minnesota and Princeton. Michigan, under Dean Malcolmson (formerly with I.I.T.), has a new unique facility on the planning boards, its second building in 38 years. The A.I.A. announced in September two new schools of architecture at Ball State, Muncie, Indiana, and at the University of Tennessee.

There is a strong trend in team project studies among the schools to the extent that one wonders the value of such time-consuming cooperative group activities as against a greater assortment of type problems given to the individual student for his self expression and inventiveness. The value of creating a classroom-office atmosphere in the complete solution of a problem is questionable when this once-in-a-lifetime precious time might be more profitably spent in the development of a facile perceptive mind through variety of challenge and experience.

The Foundation's prime interest, of course, is the establishment of an undergraduate school in architecture in Wisconsin. The compilation of research data on today's teaching methods and curricula to update the A.I.A. and Chapter Education Committee's recommendation to the University of Wisconsin made in 1960 is important. The momentum which is becoming increasingly apparent in the higher echelons of the University must be abetted in every way by the architects and their good friends.

As you learned in this magazine last spring, the University has set up a graduate school in Environmental Design with architecture as one of its options. The handful this will serve is too advanced and hardly sufficient to satisfy the real demand for an undergraduate school qualified to fulfill the requirements of the State Registration Board and other accrediting agencies. The Foundation, in its past experience in providing $30,000 in Tuition Grants, its close relationship with the students and their problems, and the fine cooperation of other schools which understand our interim purpose, has much to offer the University of Wisconsin, and we stand ready.

Frederick J. Schweitzer, A.I.A.
President
Northwestern Elevator Provides the Experience to Give Wisconsin Building Progress a Lift

KENNETH R. ROSENBERG  
PRESIDENT

THOMAS A. ROSENBERG  
SECRETARY-TREASURER

What goes up, must come down, as we all know, and, for the architects and engineers who are fashioning the spectacular building pace in Milwaukee and Wisconsin, Northwestern Elevator Co. is solving many of the UP-DOWN problems.

Northwestern Elevator Co., Inc., Milwaukee, provides a complete engineering service plus furnishing a wide range of vertical transportation systems. Working closely with architects and, using their own research staff plus the research facilities of the Dover Corp. of Memphis, Tenn., third largest elevator company in the U.S., Northwestern Elevator Co., Inc., gives architects a complete service to allow them design freedom and simplify delivery and installation problems.

Where does Northwestern get the experience to handle these jobs? We asked Tom and Ken Rosenberg for their comments.

Tom said, "You know, our family has been in this business for a long time. My grandfather started the old F. Rosenberg Elevator Co. around the turn of the century. As kids, all we ever heard was elevator talk, and we've been in the elevator business ever since."

Ken said, "The family business was sold as an estate solution in 1958. A fortunate set of circumstances brought us together with Matt Orth, who had started Northwestern Elevator as a repair company after World War I. Oddly enough, Mr. Orth learned his trade from our grandfather."

The surprising growth of Northwestern Elevator is due, no doubt, to the engineering service they provide, the nationally known Rotary-Dover, Sedgwick and other products they sell, along with the many years of experience offered by Matt Orth, Ken Stehr, Ken and Tom Rosenberg, well known elevator experts, and sixty trained installation men.

The oil-hydraulic principle for elevators, as perfected by Rotary-Dover, has virtually limitless capacity ratings for moving freight, and is now also used for passenger service, with speeds up to 200 feet per minute in buildings which are eight stories high.

Recently this type of elevator was installed by Northwestern at the American Motors plant in Milwaukee to replace several cable elevators. These new Rotary Oildraulics operate at speeds of 150 feet per minute, with capacity ratings of 12,000 pounds. Master Lock Company of Milwaukee also recently installed another heavy-duty Oildraulic.

The new bridge to be built over the Milwaukee River will include hydraulic cylinders and controls which have been engineered by Northwestern Elevator, using Rotary-Dover equipment.

A wide variety of products is sold by Northwestern. For example, the Speed Ramps at Milwaukee County Stadium, Boston Village and Point Loomis Shopping Center were manufactured by Stephens-Adamson Manufacturing Company and were purchased from Northwestern Elevator Co., Inc., which also installed them.

High speed cable elevators for higher buildings are included in their line of Rotary-Dover products. These high speed elevators are in the new Newport Apartments on Prospect Ave., Milwaukee, and will be installed in the new Highland Park, Milwaukee, housing project now under construction.

Another field that Rotary-Dover and Northwestern work in is the application of rising stages for auditoriums. The new Fine Arts Building on the University of Wisconsin-Milwaukee campus will be equipped with seven of these Oildraulic Rising Stages.

In addition to their main office in Milwaukee, Northwestern Elevator Co. has branch offices in Madison and Appleton, and through these offices has installed elevators in cities all over the State. Some of these include the B. C. Ziegler & Co., West Bend; Fisher Body Division, General Motors Corp., Janesville; St. Norbert College, West De Pere; First National Bank of Neenah; Fort Howard Paper Co., Green Bay, and the State Historical Society, Madison.

All of this activity keeps everyone at Northwestern "on the go," and the Rosenbergs look at their work as a challenge, and as a service to the people of Milwaukee and Wisconsin.
How to buy elevators with expertise

Look at cost
Cost reduction can be achieved by choosing the right type of elevator. Dover Oildraulic Elevators, pushed up by a powerful hydraulic piston, are least expensive to install, require no penthouse, save building costs. They are recommended for buildings to seven stories and speeds to 200 feet per minute. For greater heights, where faster speed is required for satisfactory service, you’ll need cable elevators. Since Dover makes both types, we can recommend the best elevator to suit the vertical transportation requirements of your particular building.

Look at performance
Dover has supplied dependable elevators for more than 42,000 buildings. A typical installation is at Lakeview Hospital in Wauwatosa, in which two Dover Oildraulic Passenger Elevators are used. Purchased to provide an economical speed of 85 feet per minute, the versatile Dover power units are arranged to double the speed in the future without disrupting service in any way.

Dover dependability is assured by the fact that all components are developed, manufactured, and guaranteed by the Dover Corporation, third largest and fastest growing elevator manufacturer in the U.S.

Full maintenance service can be provided wherever Dover Elevators are installed to protect your investment. Write or call today for catalogs.

installed and maintained in Wisconsin by

NORTHWESTERN ELEVATOR CO., INC.
2030 W. BENDER ROAD, MILWAUKEE, WISCONSIN 53209
Telephone 372-3510

Branch Offices in Appleton and Madison

Wisconsin Architect — November, 1965
VERY IMPORTANT ANNOUNCEMENT

The F. Rosenberg Elevator Company, 6737 N. Teutonia Ave., Milwaukee, has become a part of the Armor Elevator Company, Incorporated, of New York City.

The F. Rosenberg Elevator Company will now operate under the name of Armor Elevator Co., Inc. — Rosenberg Division. It will become the hydraulic elevator manufacturing plant for the Armor Elevator Company, Inc., and will also represent Armor in the high speed electric freight and passenger elevator field.

Mr. John Kuske, vice president and general manager of Rosenberg, will remain as general manager at the Milwaukee plant. Rosenberg and Armor will bring to this area a tradition started in 1931 when Armor first offered its services, and a promise which has been the motivating watchword behind Armor's rise to its present position as one of America's leading elevator manufacturers. This tradition is summed up in three words — PRIDE IN PERFORMANCE.

PRIDE IN PERFORMANCE is more than a mere motto. It is a guide for all Armor divisions and employes to provide them with a continuing awareness of the purpose of the Company and their responsibilities to our customers.

These words also describe the atmosphere of perfection in which Armor has grown and continues to successfully meet the exacting demands of its customers.

PRIDE IN PERFORMANCE has contributed to the growing acceptance of Armor elevators by architects, builders and owners. Armor elevators are built in a wide range of types, sizes, and speeds to meet the varied requirements of commercial, residential, and institutional installations.

Armor Products are available throughout the United States and Canada and are sold, installed, and serviced ONLY by authorized and fully trained personnel.

The Armor Elevator Company looks forward to serving you in this area through the F. Rosenberg Elevator Company.
CORPORATE

JAMES E. KNOTHE, AIA
Born: July 22, 1927
Resides: La Crosse, Wisconsin
Firm: Haehner, Schroeder & Assoc., Inc., La Crosse
Degree: University of Minnesota, B. Arch.

RICHARD J. KNOTHE, AIA
Born: March 20, 1930
Resides: Madison, Wisconsin
Firm: Architects-Engineers, Inc., Madison
Degree: University of Wisconsin, BSLB
Iowa State College, BSAE
Advanced from Professional Associate

TERENCE R. MOONEY, AIA
Born: August 25, 1932
Resides: Milwaukee, Wisconsin
Firm: Koerner Associates, Milwaukee
Degree: University of Connecticut, B.S. Arch.
Advanced from Associate

ALBIN E. KUBALA
Born: July 19, 1924
Resides: Waukesha, Wisconsin
Firm: Eschweiler, Eschweiler and Sielaff
Degree: University of Illinois, B.S. Arch.

ARTHUR B. PY, JR.
Born: December 15, 1934
Resides: Brookfield, Wisconsin
Firm: Py-Vavra, Milwaukee
Degree: University of Illinois, B.S. Arch.
Advanced from Professional Associate

EDWARD A. SOLNER
Born: August 20, 1934
Resides: Madison, Wisconsin
Firm: Knudson-Solner Architects, Madison
Degree: University of Illinois, B. Arch.
Advanced from Professional Associate

LEONARD J. URBAN
Born: July 7, 1933
Resides: Neenah, Wisconsin
Degree: University of Illinois, B. Arch.

ASSOCIATE

ROBERT W. GIPP
Born: December 16, 1935
Resides: Milwaukee, Wisconsin
Firm: Sheldon Segel, Architect
New Member

JOHN J. KRONAWITTER
Born: December 25, 1941
Resides: Mequon, Wisconsin
Firm: Herbst, Jacoby & Herbst, Inc., Milwaukee
New Member

TRANSFER

EDWARD Y. OSBORNE, AIA
Born: October 21, 1930
Resides: Milwaukee, Wisconsin
Firm: Py-Vavra, Milwaukee
Degree: University of Kansas, BSAE
TRANSFERRED FROM: Alaska Chapter, AIA

Wisconsin Architect — November, 1965

HAUGHTON ELEVATOR COMPANY

Division of Toledo Scale Corporation
Toledo, Ohio 43609

Branches Coast to Coast

offers the Plus Factor of FULL-SPECTRUM CAPABILITY
in elevator systems design
...and in all phases of Elevator and Escalator Manufacture, Service, Modernization and Maintenance.

NOVOTNY INC.

647 W. Virginia St.
Milwaukee 4, Wis.

A. L.
276-1899 — 272-4183

F. H. LAWSON CO.

Medicine Cabinets
Bathroom Accessories

CAPITOL MFG. CO.

Steel Pipe Couplings
Forged Steel Fittings
Insulating Unions
Well Supplies

SANI-DRI CORPORATION
Sani-Dri Hair and Hand Dryers

NOVOTNY INC.

647 W. Virginia St.
Milwaukee 4, Wis.

A. L.
276-1899 — 272-4183

F. H. LAWSON CO.

Medicine Cabinets
Bathroom Accessories

CAPITOL MFG. CO.

Steel Pipe Couplings
Forged Steel Fittings
Insulating Unions
Well Supplies

SANI-DRI CORPORATION
Sani-Dri Hair and Hand Dryers

HAUGHTON ELEVATOR COMPANY

Division of Toledo Scale Corporation
Toledo, Ohio 43609

Branches Coast to Coast
CONTRACTOR FINISHES • CORROSION AND RUST INHIBITIVE PRIMERS • URETHANE FLOOR FINISHES • HEAVY DUTY ENAMEL • DRI MIST FLATS • LATEX EMULSIONS ARCHITECTURAL FINISHES • SWIMMING POOL FINISHES • MASONRY COATINGS • PROTECTIVE COATINGS • BAKING FINISH ELECTROSTATIC SPRAY FINISHES • WATER REDUCIBLE SYSTEMS • SYNTHETIC ENAMEL CHEMICAL RESISTANT EPOXIES • TRAFFIC MARKING PAINTS • METALLICS • STATE AND FEDERAL SPECIFICATION FORMULAS •

Please send information on

My name is ____________________________________________
Address on letterhead attached
Peerless Paint Manufacturing Co., 118 No. Bennett
Appleton, Wisconsin 54910 • Phone 414-734-1449

from Chicago Faucet...

You can get exactly what you want when you select bed pan flushers from the Chicago Faucet line. Whether for exposed or concealed installation, there's a combination of control valves, stops, spouts and nozzles to answer every need and every code requirement. They are all built for rigorous institutional service, with the famed Chicago Faucet unit construction that permits minor repair or major renewal in just a few minutes. Since many so-called specials like these are standard with Chicago Faucet, you'll pay little if any premium in price for this premium quality.

No. 951 Bed Pan Flusher, with integral vacuum breaker, loose key stop with check valve, self-closing valve and Rose spray on outlet.

No. 910½ Concealed type Bed Pan Flusher, with pedal operated valves, integral vacuum breaker, black rubber hose with Rose spray, loose key stops.

No. 958½ Concealed type Bed Pan Flusher, with integral vacuum breaker, vertical swinging spout, loose key stops.

Your widest selection of BED PAN FLUSHERS

No. 910½G Concealed type Bed Pan Flusher, with pedal operated valves, integral vacuum breaker, black rubber hose with Rose spray, loose key stops.

The H. W. THEIS Co.
Wholesale Distributors
2526 W. North Ave. Milwaukee 5, Wis.

CHICAGO FAUCETS
Last As Long As The Building

Distributed Through the Plumbing Contractor Exclusively
JOSEPH G. DURRANT, partner of the firm of Durrant-Deininger-Dommer-Kramer-Gordon, Architects and Engineers, Watertown, Wisconsin, has been selected as one of the twelve-man advisory panel on architectural services for public buildings in Washington and communities throughout the United States. President Johnson announced the establishment of this advisory panel in May.

Architect Durrant and eleven other distinguished architects from various sections of the United States have been appointed to the panel this month to insure public buildings will be enhanced by beauty, dignity, economy and utility.

Since the mid 1950's the Congress has authorized 502 public building projects with a total estimated cost of $2.2 billion. This includes 456 buildings of which half have been completed or are under construction. The remainder are under design or in early stages of planning and will be reviewed by Durrant's committee.

The advisory panel will review General Services Administration design standards, criteria, guides and procedures and make recommendations for changes and development. Review and advice with respect to the acceptability of designs proposed for nationally significant and other projects will be one of the chief duties of the advisory panel.

Durrant, who became an architect in 1933, is a registered architect in Wisconsin, Iowa and Illinois, and is well-known for his service to the profession of architecture. He is presently vice president of the Wisconsin Chapter of the American Institute of Architects. His firm of Durrant-Deininger-Dommer-Kramer-Gordon, Architects and Engineers, has achieved success in the field of school and hospital design as well as other types of public buildings.

Current school work includes contemporary structures at the University of Wisconsin of Madison, La Crosse State University and Eau Claire State University. Campus planning and educational building design constitute a major part of the firm's work. The firm is engaged in a multi-million dollar junior college campus development. Well over 175 high schools, junior high schools and elementary schools and additions have been designed to date. During recent years more than 2,500 beds in nursing homes and hospitals have been planned by the Dubuque firm.

Lawson B. Knott, Jr., Administrator of General Services Administration, Washington, D. C., in making the announcement of the selection of the panel stated the President's desire that every effort be made to achieve high standards of architecture and excellence in all of our public buildings, while at the same time providing for the government's space needs in an economical and efficient manner.

Planned LIGHTING is more than just Light

Planned lighting provides ideal seeing conditions . . . the quantity of light is right, the quality of light is right. The planned lighting installation in this well-lighted office assures total eye comfort both for those who work there and for those who visit the office on business.

Planned lighting is good lighting. It enhances the beauty of any area and creates a comfortable environment in which to work.

We welcome an opportunity to help you create a pleasant environment. Just call us for information or an appointment. No obligation.

WISCONSIN electric power COMPANY
Stone, Today, as in the Past . . .

"When we build, let us think that we build forever. Let it not be for present delight nor for present use alone. Let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them 'See! This our Fathers did for us!'"

This quotation by John Ruskin, British author, art critic and social reformer of the 19th century, we were delighted to find in the offices of Halquist Lannon Stone Company in Sussex, Wisconsin.

Stone, today, as in the past, used in good taste, in proper relationship to other materials, in correct scale to room size, in pleasing color to harmonize with furnishings — as exterior walls, floors, in landscaping and about anywhere else one can possibly imagine, is still a much preferred building material.

No matter how thoughts, feelings, values and estimation have changed in this century, stone as a building material still induces the feeling of solidarity. Back almost to the days when human beings sought shelter in natural caves, man built his crude structures of stone.

Wisconsinites are fortunate that stones suitable for building are practically produced in their backyard. Albin C. Halquist, head of the Halquist Lannon Stone Company, points out: "Most familiar to Wisconsinites, of course, is Lannon Stone, quarried from the Niagara limestone vein which rises to the surface of eastern Waukesha County and south of Fond du Lac. Waters flowing through the layers of rock and mineral deposits have tinted the stone in various hues. The base color of the open face stone is almost white. Discolorations range from buff to deep rust, intermingled with grays and subtle blues. Lannon Stone is one of the hardest limestones available. Besides its attractive color, it also has a very low moisture absorption."

William A. Lapp, Sales Engineer for Halquist Lannon Stone Company, is quick to point out that sixty-five different stones are on display at the Sussex quarry, ready for inspection and viewing.

There are trends in stonework just as there are in other fields. From a variety of 32 different stones Halquist Lannon Stone Company had available in 1958, it now carries double the amount in variety. "In general," Mr. Halquist said, "the trend in stonework is away from meticulously set materials, which tend to make them appear artificial. Instead, architects and builders are using rougher stones, laid up in irregular patterns."

Stone is also showing up in new places in buildings. While slate has been used long for entrance foyers, it now is going on the floor of other spaces as well. And veneer stones, formerly seen mostly on exteriors, now can be found in kitchens and bathrooms.

Among the wide choice of colors and textures available in stone from Halquist you can find the types that Mr. Halquist labels the "romance stones," which are usually used in their natural, rough, irregular shape for special accents. Among these stones are rose quartz, white quartz, "Death Valley," a volcanic type brick red rock from California, "Driftwood" from Colorado with a color range of grey to brown and the appearance of water-worn wood, and "Obsidian" from California, a volcanic formation, clear, glasslike, glossy black stone.

Feather Rock, a lightweight lava foam from Nevada, looks rugged and heavy and is used for landscaping, interior gardens and decorative pieces. Its color ranges from silver gray to charcoal. Mariposite from Colorado, a low grade gold ore, basically green with white and gold veins, is used for irregular pattern wall facing and landscaping.

Montana Travertine comes in white, coral and rose tan, and is mostly applied in irregular pattern wall facing. New York Blue, a quartzite in blue green, gray green and lilac from Pennsylvania, is recommended for bed veneer, flag, coping and sills.

Palos Verdes from southern California is a rustic, stratified stone in neutral colors ranging from off-white to a rich creamy off-gray and buff. It is used for interior and exterior walls and walkways.

Marble is available from Vermont, Green Mount Marble, white with green veins or grey sunset and claredon blue; from North Carolina comes Silverdale Fiorita ranging in color from white to grey; from the quarries in Carrara, Italy, Halquist Lannon Stone Company receives the world famous white marble with black markings.

Besides stones, Halquist also sells Rivero Tile from Mexico in a variety of sixteen colors, Mexican pebbles, water washed, one-half to four-inch flat green, black and red pebbles for interior decorating, precast wall facing and landscaping.

In spite of the explosion of new building materials from the world's laboratories, stone has remained perennially popular. The types and colors of stones available and used today are ten times what they were years ago, according to Mr. Halquist, who also points out that there are no "new" stones, only discoveries and new uses.
socorro lava
This product, quarried in a newly-discovered volcanic area of New Mexico, is a rugged, highly-textured material. The color is basically black and deep brown. Having a varying wall thickness of 3" to 4", it can readily be used, the same as other masonry wall facings, without change of design.

montana white travertine
is a distinctive, decorative material quarried in the mountains of Montana. It is an intense white material which lends itself well with any color scheme. The texture and varied shapes will enhance the beauty of the architect’s design.

From this same area, we get two other Montana Travertines . . . The Rose Tan and The Coral. Here again the same texture and shapes are available. The Rose Tan is a warm blend of color, basically tan or beige with soft lines of rose. The Coral, on the other hand, is a deep coral-rose shade with the tan or beige lightly running through.

utah jade
Here is an exciting, new material in a very delicate shade of turquoise green. This material, quarried in Utah, is a hard, dense stone which can be featured in any design from traditional to contemporary. The unusual green color will blend well with today’s trend toward earthly colors.

obsidian
Nature’s glass from Little Glass Mountain at Mt. Lasson, California. Jet black in color, this material has the depth and reflecting qualities of glass. Being glass, it is self-cleaning due to its complete lack of absorption. A truly magnificent stone of volcanic origin.

stardust
A hard, durable quartzite stone quarried in the regions of Salt Lake City Utah. Especially suitable for commercial buildings due to its complete lack of absorption and non-staining qualities. The soft blend of browns, buffs, tans, whites, silver and gray, lend themselves well with most any color scheme.

seafoam
Unlike most volcanic materials, it is pastel green in color with small particles of red, black and brown. This is classed as a welded tuff and is quarried on the Mohave Desert at the foothills of the high Sierras.

queen of the green
This quartzite sandstone is quarried in New York and Pennsylvania. It is available in either a strip ashlar or a web pattern as shown. The colors are green, gray green, lilac, charcoal and blue.

HALQUIST LANNON STONE CO.
Telephone 466-6480 Also Sussex 246-3520
Sussex, Wisconsin

Wisconsin Architect — November, 1965
producers' council

"GEMUETLICHKEIT"

A somewhat damp week end did not drown the spirits at the Gemuetlichkeit luncheon sponsored by the Producers' Council at the September 18 Northern Section Wisconsin A.I.A. meeting. After the regular business meeting was adjourned by section President Doug Smith, architects and wives quickly found their way downstairs to the Producers' Council displays, a bounteous sandwich fixings counter, and tall steins of draft beer. The displays, by Alcoa, Kawneer, Libbey-Owens-Ford, Johns-Manville, ROW Windows, Zonalite and Owens-Corning Fiberglass, featured new products and uses designed to give the architect a greater choice of quality materials and the consumer more value for his dollar. The architectural offices of Larson-Playter & Smith, Schoepke Associates, Roderick A. Nelson and Donn Hougen were well represented. Jane Richards and her husband were special guests. The Producers' Council would like to extend a hearty thanks to Wayne Schoepke and the Northern Section Wisconsin A.I.A. for organizing the Driftwood Lodge Meeting and inviting the Producers' Council. Pete Alexander of Alcoa, Harry Wittwer of Kawneer, and Bill DeLind of Libbey-Owens-Ford were the joint chairmen for the P.C.

This was the first of the new "Gemueltichkeit" meetings sponsored by the Producers' Council during the '65-'66 season. Future meetings will be in the Fox River Valley area later this month (November), in Milwaukee again in January, and in Madison in February. Be sure to attend the meeting in your area for a good time — and the latest in information.
Outstanding contemporary architecture on the Milwaukee scene and the best in modern hydronic heating and cooling installations are showcased on the Sunday Evening Weather Show with John Coleman (Channel 12, 10 p.m.). The 52-week series points up the time-tested advantages of hydronic installations—their reliability, precise comfort control, long life and low maintenance requirements—up-dated with advanced materials and techniques to deliver complete satisfaction for architect, owner and tenant.

Watch the "Hydronic Weather Show"—10 p.m. Sundays on WISN-TV, Channel 12, Milwaukee!
A first class job deserves a first class product. Specify plaster!

More and more builders are realizing that today's quality is directly related to tomorrow's new job. Maybe that's why more and more builders are suddenly becoming quality conscious.

When specifying plaster you know you're going first class. Look at the record: Plaster is fireproof. Plaster sounds better — eliminates more between room noises than any look alike substitute material. Plaster maintains and decorates easier and better. In fact, plaster is about the most versatile building material around.

And here's the clincher — You'll find that genuine plaster actually costs no more!

When is the last time you got a quality plaster bid? Isn't it about time you did?

It might be good for your quality image.

Specify genuine lath and

PLASTER

it lasts

MILWAUKEE AREA BUREAU FOR LATHING AND PLASTERING
3274 N. 77th Street, Milwaukee, Wisconsin 53222 • Call A. T. Krueger at 442-4650