Special paint and glass section
What architecture is and what it does
Juneautown walking tour

Wisconsin Architect
december / 1965
Concrete floors on ground for industrial buildings can be both long lasting and economical. Proper specification, design and construction will assure high-quality, maintenance-free floors.

Concrete floors for industrial buildings are subjected to many types and rates of traffic as well as differing exposure conditions. For long life, floors must have the following qualities:

- **Adequate load-carrying capacity.** Design strength sufficient to support the heaviest loads expected will prevent cracking.
- **A wear-resistant surface.** Careful construction with high-strength concrete will provide a hard, dense surface that eliminates dusting and the possibility of rutting.
- **Freedom from random cracks.** Cracking can be controlled through the use of joints and with proper finishing and curing. Sealing or protecting the edges of cracks is far less satisfactory than avoiding them from the start.

**Durability.** Depending on conditions, the floor must be able to withstand effects of weathering, freezing and thawing, or attack by aggressive agents such as mild acids.

**Appropriate texture and grade.** The surface of the floor should be given a texture suitable for type of use, and should, of course, be non-absorptive. The floor should be constructed so that it is true within ¼ inch in ten feet.

As the chart shows, there are two classes of floors on ground—one-course and two-course.

The most common type is the single-course floor in which the single thickness of slab provides both the strength and the wearing surface.

Write for free literature on industrial floors of concrete. (U.S. and Canada only.)

**PORTLAND CEMENT ASSOCIATION**

735 North Water Street, Milwaukee, Wis. 53202

A national organization to improve and extend the uses of concrete

---

**MIX DESIGN DATA FOR ORDERING CONCRETE**

<table>
<thead>
<tr>
<th>BUILDING TYPE</th>
<th>TRAFFIC</th>
<th>W/C in gal. per bag</th>
<th>28 day cylinder strength (psi)</th>
<th>Slump (in.)</th>
<th>Air content (%)</th>
<th>Min. cement content in bags per cu. yd.</th>
<th>CONCRETE FINISH</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLE COURSE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offices, schools, churches, hospitals, commercial blgs.: where floor will be covered with tile, linoleum, etc.</td>
<td>Predominantly foot traffic.</td>
<td>5½-6½</td>
<td>3500-4500</td>
<td>2-4</td>
<td>5 ± 1 or 6 ± 1</td>
<td>5½</td>
<td>Steel trowel</td>
</tr>
<tr>
<td>Same as above except concrete is wearing surface. Also for service in light industrial buildings.</td>
<td>Foot traffic and pneumatic tired vehicles.</td>
<td>4-5½</td>
<td>4500-7000</td>
<td>1-3</td>
<td>5 ± 1 or 6 ± 1</td>
<td>6</td>
<td>Hard steel trowel by power and hand equipment.</td>
</tr>
<tr>
<td>Industrial or commercial buildings subject to heavy or abrasive use.</td>
<td>Foot traffic and pneumatic tired vehicles.</td>
<td>4-5½</td>
<td>4500-7000</td>
<td>1-3</td>
<td>5 ± 1 or 6 ± 1</td>
<td>6</td>
<td>Application of extra hard aggregate added to surface immediately before power floating begins.</td>
</tr>
<tr>
<td><strong>TWO COURSE HEAVY DUTY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heavy industry such as foundries, steel mills, heavy manufacturing, also any industrial or commercial building with highly abrasive conditions.</td>
<td>Steel wheeled vehicles. Heavy abrasive use.</td>
<td>5½-6½</td>
<td>3500-4500</td>
<td>2-3</td>
<td>5 ± 1 or 6 ± 1</td>
<td>5½</td>
<td>Surface leveled by floating, but textured to insure bond to topping.</td>
</tr>
<tr>
<td><strong>BASE COURSE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Topping**</td>
<td>3½-4</td>
<td>8000-12000</td>
<td>Zero</td>
<td>Not required</td>
<td>7½</td>
<td>Special power floats, repeated hand troweling for smooth, dense abrasive resistant surface. Special extra hard aggregates are used.</td>
</tr>
</tbody>
</table>

*For concrete with 1½ in. max. aggregate use 5±1% air content; for ¾ in. max. aggregate use 6±1%.

**Topping mix must be mixed in paddle type mixer—generally not available from ready-mix plants.
These have all been made for 40 years or more

DES MOINES CLAY COMPANY’S DESIGNER SELECTIONS

“Colonial Line” — Sanded Face

OLD ENGLISH
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The natural red, red orange and reddish purple shades in this sand finished blend are subdued by our “smoking” process to produce a grayish cast and a unique and subtle blending of soft color.

TUDORS
Like Old English and Queen Mary, this is a sand textured face brick of distinctive charm. A mixture of light reds, medium reds and reddish purples, with an overall purplish cast, this blend presents a cool, refreshing appearance.

SMOKED TUDORS
Regular Tudor mixture smoked and flashed to darken and gray the colors creating hearts and markings.

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See how unusual wall designs can be achieved by combining the versatility of Q BLOCK masonry and your imagination? Nothing to it. You can mix shapes and sizes, offset units from one another for added drama and shadow play, or turn the trick by melding solid shapes and screen units.

Never before has there been more latitude of design, more singular quality in one basic building material — than Q BLOCK masonry.
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notes of the month

The Future of Urban Civilization Seminar, sponsored by the University Extension Division, in cooperation with the Department of Urban Affairs, the University of Wisconsin-Milwaukee offers: Saturday, December 11, 9 a.m.-12:00 Noon, “The Spiritual Promise of Urban Life” with Professor Franklin Littell, Chicago Theological Seminary. Discussants are: Reverend Bernard Cooke, S.J., Chairman, Department of Theology, Marquette University; Professor Albert Vogel, Nashota Theological Seminary.


Milwaukee Art Center offers Sunday Afternoon Programs at 3 p.m. in the Lecture Gallery open to the Public without admission fee: December 5, Michelangelo, The Medici Chapel; December 12, Delacroix and the World of Islam; December 19, Degas Dancers; January 2, 1966, Auguste Rodin; January 9, Henry Moore.

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900 N. 43RD STREET, MILWAUKEE, WIS. 53208
president's report

by Mark A. Pfaller

My term in office wanes. The year is gone. And we can look back to a lot of work, all rewarded. This job I've held since January has been filled with anxieties, excitement, decisions, and fine professional relationships. A lot of water has gone under the bridge and swept before it were our accomplishments. I'm going to miss the responsibility and I'm glad that I will remain on the Executive Committee for another year as an ex-officio director.

At this writing we appear to have been successful in our legislature ventures. We have greatly closed the cleft between architects and engineers. We have activated working committees and have disseminated the results of our toil to the four sections of the State.

To truly appreciate the efforts put into the organization, each member should be able to serve on the Executive Committee. It would be an experience long remembered. To put into words the myriad of problems we've met to cope with would take the pages of this entire issue. Let it suffice when it's said that each hour spent in A.I.A. work is rewarding. One soon realizes that the efforts put forth reflect the expression of our professional philosophy.

Our professionalism is under scrutiny of the public, other professionals, public agencies. Our image is important to us. Men on the Executive Committee strive to preserve and protect that image and guard against any dilution of our professionalism or our responsibility. I wish to thank the Board members for their work and the wisdom of their decisions. I am also grateful for the splendid work performed by the active committees. (Please note that not all standing committees were activated.) I owe a debt to Mrs. Jane Richards, our Executive Secretary, and to the girls in the Chapter office. Without their help and Jane's guidance the office of president would be a full-time job rather than the thirty-five or fifty percent one it is.

I would like to thank the membership for accepting our judgment with regard to the assessment that was levied during this year. I want to thank everyone who helped make my job a pleasant one.

editorial

The readership of the Wisconsin Architect consists of two-thirds non-architects. It was decided therefore, that starting with the December issue, an analysis of one building — or a complex of buildings — as a “close-up” investigation and critical analysis will be published periodically.

The purpose of this constructive examination is partly to dispense with some of the existing misconceptions about architecture, but mostly to foster a deeper and, therefore, better understanding of what architecture is and what it does and how it is developed.

We are fortunate to have Dr. J. F. Mangiamele, Director of University Planning at the University of Wisconsin-Milwaukee, volunteer to write this planned series.

Dr. Mangiamele came to the University of Wisconsin-Milwaukee from London, England, in 1963, where he had worked in the Architects Department and the New Town Development Division of the London County Council for several years. He studied urban design and regional planning in England and the Scandinavian countries and received his Ph.D. from London University. He holds a degree in the field of city and regional planning from the Cornell University and received a Fulbright Scholarship to pursue his interest in European city planning and design for the years of 1959 and 1960.

Dr. Mangiamele has held positions as City Planner and Director of Urban Renewal in this country. He became City Planner Economist for the City of Omaha after receiving his Master's Degree in this field from the University of Nebraska in 1951. He was Research Associate at the Housing Research Center at Cornell University. He has visited and travelled in Europe many times, studying the architecture, planning and design of various cities and new towns. Dr. Mangiamele is also teaching in the Department of Urban Affairs at the University of Wisconsin-Milwaukee.

Dr. Mangiamele starts with the UWM Union in Milwaukee, firstly because it is located in the South-east Section of the Wisconsin Chapter, The American Institute of Architects, secondly because the Union Building presented unusual and extremely difficult problems to its architect, Maynard W. Meyer, AIA, of Milwaukee.

Keeping the purpose of the series in mind, to foster deeper and better understanding of architecture, Dr. Mangiamele considers the UWM Union a prime example of what an architect can really accomplish, when he is faced with the problem of extending an already existing building, considering in his design that this is but the first stage of a large complex to be built in the future.

We urge all architects in the State of Wisconsin to send photographs and brief program outlines to the offices of the Wisconsin Architect magazine for consideration for publication in the newly established “CLOSE-UP” series. Selections will be made by the publications committee based upon pre-determined criteria.
According to Le Corbusier, the architect is "an organizer, not a drawing board artist." No doubt this is true of all social arts, but particularly so in the field of architecture. The architect is not only involved in social investment and in organizing materials in space to serve definite functions, but... "he takes the elements and allows them to come together. In the process of their coming together, he finds new relationships between things, and only then does he exercise control by making selections. The form evolves as the total process is in progress. The search for form is a search for valid processes," as Lawrence Halprin expresses it in his book *Cities*.

The architect is involved in producing something useful and so fundamental to life as a place of shelter, and his skills are fully taxed, when he draws on all the facets of his art. Dealing in the selection and use of materials and stretching their usefulness to enclose as much space as possible, he is indeed the organizer portrayed by Le Corbusier.

When Maynard Meyer was commissioned by the Bureau of Engineering to extend the space and function of the existing Student Union, a rather nondescript structure at the University of Wisconsin in Milwaukee, he was charged with the task of giving the total building a truly "architectural form," which placed him in the position of relying on all of his architectural skills and abilities in order to give the students of these generally long-lived institutions the visual sense of architectural achievement. The restrictions of the site, the existing building itself, the program and the cost limitations each established a part of the basic framework. These restrictions and the fact that this building is only the first stage of a large complex, with a greater second stage to follow, presented even more problems. The total building is to shelter the function of the UWM Student Union and form the social center of the university community.
No significant architectural accomplishment had been achieved on the UWM campus up to that time. No significant relationships existed between various buildings. Color, shape, size, massing, detail and most importantly, "concept" either varied inconsistently or was altogether non-existent.

Therefore, Maynard Meyer, in order to give a new and definite substance to the architecture of the campus and to begin a trend toward "recognition" of the University, created a building which would not only survive the changing style of the many decades ahead, but at the same time, one which would fit into the past and the surrounding neighborhood.

The result is the present bold architectural expression, devoid of all the familiar cliches found in most of the recent buildings in the Milwaukee area. It is well implanted within its surroundings and reflects the local form and materials of the immediate 40 year old neighborhood. Yet it is unmistakably a building of today and of tomorrow, one of the few "masculine" structures to be found here. It reflects bold strength as well as great repose.

Maynard Meyer has set a pace on the Milwaukee campus and established an influence other architects on the campus will find difficult to ignore.

Maynard Meyer assimilated the original building into his concept of the new union building, thus solving one of the gravest problems of the project.

One of the dominant features of the building is the bold disclosure of its structure—the expressed concrete beams and columns are clad in "spatter dash," a material quite prevalent in the neighborhood.

Students humourously dubbed this bold building "Instant Stonehedge," doubtlessly relating the strength and agelessness of ancient Stonehenge to the new Union. People generally react to architecture whether knowingly or unknowingly. And departure from tradition causes surprise and mild resentment. This is usually reflected through some humourous expression. Thus Eero Saarinen's Ice-Rink at Yale was dubbed "The Whale"; West Berliners fondly called their new music pavilion by Hugh Stubbins "The Oyster"; and Frank Lloyd Wright's Guggenheim Museum became known as "The Icecream Cone." This spontaneous student reaction is, in a sense, a compliment to good architecture.

The bold strength of the columns is fully exposed, and they are honestly expressed as elements of design in themselves, not absorbed in the massive form of the total building facade. They stand out from the beams and brick paneling; and to further their sturdiness the architect takes the columns beyond the topmost floor and extends them above the roof beam that they are supporting, and further utilizes them to support the cast-in-place concrete parapet walls, as though to girdle the building within its very skeletal structure. The lintel beams are also expressed quite prominently and are integrated with the column by a flared haunch. Thus, with the angle created by thickening the beam at the point of greatest shear, the whole structure springs to life and gives further evidence of its powerful external skeletal features by freeing it from enclosure walls. The columns are in contrast to the thin sectioned steel sash and glass surrounding them, and this is especially expressed where the tapered haunches narrow down to minimum beam thickness. Obvious non-loadbearing brick panels enclose the remainder of the space quite calmly.

Beyond the structure, the building becomes a contrast of forms. The porticos are expressed as distinctive but inseparable elements, utilizing the same familiar column, beam and parapet wall.
The east portico, now an exterior space, looking serenely finished, will eventually become an interior space once the second stage of the UWM Union is in progress.

The concrete stair enclosure is another distinct element in itself. The poured-in-place incised concrete exposes surfaces of a sculptured relief. While the idea and success of this use of poured-in-place concrete sculptural relief lies with the architect who felt the need and provided for it, Maynard Meyer selected O. V. Shaffer of Beloit, a practicing sculptor, to design the final form and actually build the concrete forming panels.

Capping this sturdy structure over its largest interior space is the massive roof. The double sloped roof forms reflect some of the buildings in the area. At first glance one might see a Mansard form — and this is an intriguing point — actually the huge, hollow beams carry the duct work and hold the upraised wing-like forms which are no more than slabs cantilevered from the beams, almost touching each other. The slots between these slabs become skylights for the width of the ballroom. The serious structural elements are punctuated by a bit of humor in the form of rain-spouts or contemporary and frivolous gargoyles, forming the heads of these winged creatures regimented in flight playfully spattering rainwater into receptacles below. In its present form the roof appears to overpower its south elevation, but the architect had to keep in mind that this was the first stage of the entire building.

At the cafeteria and ballroom area, the columns are able to make an even greater show of their strength, balancing high above them, those heavy concrete forms, vividly contrasted by the glass curtain under the roof and the immediately open portico beneath. The spatter dashed surface of the structural elements here again contrasts them from the surrounding bush-hammered concrete.

In the same manner as a composer repeats the main and underlying themes, the architect repeats his exposure of structure inside the building, providing efficiently for the spacious elegance of its interior. He introduces again the exterior materials for recognition and assurance. In the ballroom, the ceiling soars high
above and breaks away from the restricting height of the former building, now absorbed within. The exterior brown brick panels are repeated within and given contrast by natural oak paneling and the soft lace-textured drapes. The warmth of natural colors, texture contrast and the material itself blend to the desired atmosphere of hospitality. Unusual fenestration and carefully studied lighting give the building final touches of grace contrasted against the ever-present concrete columns reminding the visitor that a sturdy structure is watching over it and forming a part of it.

As one leaves the building, descending the stairs in the poured concrete enclosures, he is exposed to another architectural experience — a simplicity of form and material, the exemplification of Maynard Meyer's architectural philosophy.

Today, the students have become familiar with their "home away from home" and to the architectural legacy which Maynard Meyer is creating for them. "Instant Stonehedge" now is loved and respected for its good organization of space and materials and beyond this for its honest expression of good architecture. The architectural environment which this building creates is a very significant part of total education. The cultural appreciation will remain with the student for his life-time and with the community of Milwaukee for the decades to come.
Milwaukee artist Lucia Stern's art is highly various and invariably beautiful. In whatever she creates, vital linear movements hold the whole together and give her work the stamp of a fastidious, searching mind. She has found her own way, after perceptive penetrations into the numerous art movements of our century, to create images able to convey the excitement of creation to viewers. The formal relationships of her reality, which is most often non-objective, constitute aesthetic order of a quality that gives refreshment to any who pause before her work. True art always has done this, of course, and Mrs. Stern's is in that tradition.

Stylistically, she has been pioneeringly geometric from the outset, from her sixth year or so when she was taking stitchery lessons at the old Notre Dame convent on N. Jefferson St. At home her mother crocheted geometric patterns into lace and tiny Lucia evidently was influenced by this and preferred embroidering geometric designs. Today's stitchery is her specialty, and she has given numerous symposia on the subject, raising it from craft to fine art. She began in the late 30's to stitch transparent materials, cut into designs, in layers onto her paintings, thus giving them new texture as well as lovely luminosity. Since then she has been using in her work threads and yarns of every kind, transparent and opaque fabrics and papers, spun glass, metallics. She uses cutting and sewing also to create splendid pennants, an art form she hopes can be revived to adorn buildings inside and out, and to make processions and parades more festive.

She holds to the tradition that architecture is the mother art and will say so in her frequent lectures on architecture. Recently, she talked at the Milwaukee Art Center on Thomas Jefferson's Virginia architecture and next spring will give a lecture on Frank Lloyd Wright's work. She often has today's architecture in mind in devising projects: mobiles and stabiles, wooden sculptural forms, her pennants, light paintings and multiple image paintings. The last, her newest project, embodies soaring forms painted in oil on unframed stretched canvases of varying sizes, from eight inches to eight feet high. These may be joined, any number, in dozens of combinations, to form changeable murals of many possible sizes. Her colors in each are largely non-complementary, to achieve tension because "They pull against each other." They would make a forceful wall.

Also fairly recent are Mrs. Stern's models for tall polychromed wood sculptures which she would like used in relation to architectural forms. Her stabiles and mobiles, which she began composing in the early 1930's before she knew of Calder, would likewise lend themselves to space decoration in large buildings or courts. She would like to see light itself projected architecturally in today's buildings.

For some time, she has been creating vibrant color designs in baked enamel and oil paint on glass slides. These she manipulates to reflect moving color into space and she mentions aesthetic uses: as temporary murals, as backdrops for dramas, as settings for ballet or the contemporary dance in which performers would move through rhythmical streams of color and light . . . color music.

An Art Center audience saw her light paintings and heard her talk about them not long ago, in a three-part program. First she offered visual experiences through the slides; next she had the hall darkened while electronic sound music played all around; and finally she read the first of T. S. Eliot's Four Quartets which gives intimations of "Time present and time past . . . both perhaps present in time future." As the reader undoubtedly has deduced, Mrs. Stern is deeply literate. Dante and Alfred North Whitehead, the English philosopher-scientist, are other prime sources of her personal philosophy which is much concerned with growth, time and movement relationships.

There isn't space to write about all of Mrs. Stern's effective inventivenesses: her poetry, her toys for children, her exquisite light-refracting acrylic sculptures, her book Basic Criteria for Contemporary Painting and Sculpture which became a text in several colleges. She has shown her work extensively, in group and solo shows, in both the United States and Europe and was invited regularly to participate in the Salon de Realites Nouvelles in Paris. She is deeply self-taught, as artist, aesthetician, linguist and art historian and has traveled widely with her husband, Erich Stern, a distinguished lawyer and decisive figure in Wisconsin's pacesetting social legislation.
Decorative wooden sculptures by Mrs. Stern, many with interchangeable parts, in a recent one-man show at the Gail Mitchem Gallery.

Paintings, hangings, a mobile and acrylic refractors in Mrs. Stern's solo show at the Milwaukee Art Center some years ago.

A painting with stitchery by Mrs. Stern in the Wisconsin collection of Mrs. William D. Vogel.

More of Lucia Stern's exhibit at the Mitchem Gallery, showing several of her pennants.
Juneautown walking tour

The University of Wisconsin Extension Division recently published a 4 x 7 inches booklet: Juneautown Walking Tour, the first in a series named: Guides to Historic Milwaukee.

This handy, delightful and informative booklet was prepared by Mary Ellen Pagel and Virginia A. Palmer.

In their foreword Mrs. Pagel and Miss Palmer state:

The first in a series of guides to historic Milwaukee structures and sites, this booklet, designed as a walking tour, centers on the area once called Juneautown. Named for pioneer Milwaukeean Solomon Juneau, Juneautown was the tract of land to which he made claim in 1835 at the Public Land Office in Green Bay. As a residential and commercial center of the city from its earliest days, this small area extending from the lakefront west to the Milwaukee River through what is now downtown Milwaukee, has had a particularly rich and complex history. Mrs. Pagel and Miss Palmer felt quite strongly that there is a need for such a series — a need that has been met with a proliferation of guidebooks in most of our major cities. Just as important was their desire to share and to arouse the interest and pride of Milwaukeans in their city's history — particularly as this history is written in Milwaukee's architecture. The second guide book in the series, "Kilbourntown," is in preparation and should be published in spring next year. This guide is published and distributed by The University Extension Division with the financial assistance of the Northwestern Mutual Life Insurance Company and the Marine National Exchange Bank.

With the kind permission of Mrs. Mary Ellen Pagel, Associate Member of the Wisconsin Chapter, The American Institute of Architects, who is also responsible for the photography, we here reproduce a portion of the Juneautown Walking Tour.

MACKIE BUILDING, 225 East Michigan Street.
Edward Townsend Mix, Milwaukee, architect. 1879-80.
Italianate.

The words "Chamber of Commerce" carved above the entrance recall the purpose for which the eminent businessman Alexander Mitchell erected this building. In his day a major activity pursued in the Chamber of Commerce was the operation of the grain exchange where crops from Midwestern farms were bought and sold. Its octagonal grain pit was designed to permit traders to concentrate on their bidding without stepping on each other's toes and is said to have been emulated in other American exchanges. When the Chamber of Commerce moved to new quarters, the two-story grain exchange was remodeled into offices. In the process, a mural, stated to be the first painted for a local office building, was covered by a false ceiling. Its creator, John Conway, was also known in 19th-century Milwaukee for his portrait of Alexander Mitchell.

This building was originally erected by the State Bank of Wisconsin, a firm that, through various reorganizations, occupied it until 1930. At that time the bank merged with the Wisconsin Marine and Fire Insurance Company Bank to form the Marine National Exchange Bank. One of Milwaukee's older buildings still in use, the Insurance Exchange reflects the enthusiasm for richly decorated architectural forms that emerged in the mid-19th century and reached a climax in such structures as the nearby Mitchell and Mackie buildings. The Newhall House, once occupying the site immediately to the east, was connected to this building at the upper stories. At the time of the Newhall House fire in 1883, this connection provided a means of escape for hotel employees whose rooms were on upper floors.


When they designed Northwestern National, George Bowman Ferry and Alfred C. Clas were already celebrated in Milwaukee for their work on the Milwaukee Public Library, the tower of St. John's Cathedral, the First Unitarian Church, and the Frederick Pabst residence, now the Catholic Archdiocesan mansion. In the present building they chose to follow the predominant classical trend of the time and created an elegant example of the French Renaissance Revival style.

As the first step in a plan to redevelop Milwaukee's riverfront, the Marine National Exchange Bank built the handsome, glass-sheathed, twenty-two story Marine Plaza. Its appearance calls to mind such New York skyscrapers as the United Nations Secretariat, United Nations Plaza, and the Time and Life Building, in which architects Harrison and Abramovitz also had a hand. Further development of property fronting the river has been slow, but restoration and modernization of buildings along neighboring North Water Street is underway. Magnificent views of the city and Lake Michigan may be had from the top floor of the Marine Plaza.


We are suggesting a short walk into Kilbourntown at this point in order that you may see this fine early 20th-century building, another example of the revived classicism so popular in those years. Built as the home of the Second Ward Branch, First Wisconsin National Bank, the structure is now occupied by the offices and collections of the Milwaukee County Historical Society.
**MILWAUKEE COUNTY WAR MEMORIAL CENTER, 750 North Lincoln Memorial Drive. Eero Saarinen, Detroit, architect. 1957. Modern.**

One of the last of Saarinen's works, the Memorial Center is generally ranked among his best. It embodies his ingenious solution to the problems posed by the requirements of this building — that it be commodious enough to house offices, meeting facilities, and the galleries of the Milwaukee Art Center, yet not obscure views of the city and Lake Michigan. In both its usefulness and beauty this edifice admirably memorializes the dead while serving the living. The striking mosaic on the west facade was executed by Edmund Lewandowski of Milwaukee. Names of the war dead are inscribed on black granite blocks around a reflecting pool in the open court area.


J. B. Martin asked the designer of his office building to use a new form of construction which he had admired in New York City. Johnson complied, and cast-iron units for the street facades, planned to resemble those on fashionable eastern store fronts, were shipped to Milwaukee by schooner from the Rochester (New York) Iron Works. When the building was completed, several Masonic lodges rented quarters in the upper stories, and Martin named the block Excelsior in honor of the lodge to which he belonged. But the public, fascinated by the unusual cast-iron construction, refused to call the building anything but Martin's Iron Block. Looking at the building's North Water Street side, one detects the location of its entrance in the days when the heaviest traffic was along this street.
PHASE SIX
A NEW ALLY, THE UNIVERSITY OF WISCONSIN BOARD OF VISITORS

Another step forward in Wisconsin Architects Foundation’s effort to promote the establishment of an Undergraduate School of Architecture in the University of Wisconsin occurred through a recent meeting with members of the Board of Visitors of the University. The meeting was arranged with the Chairman, Mr. M. E. Schneider of Wisconsin Rapids, as soon as it was learned by the Foundation that this advisory council had been encouraging an architectural school for a number of years.

President Frederick J. Schweitzer and Director Harry Bogner, together with the Foundation’s secretary, met with the members in Madison where they received a most cordial reception. The Visitors were extremely interested in the Foundation’s story which included the action begun in 1963 by the Foundation with the Letter of Intention written to Dr. Fred Harrington, the events since then, and the effort made by the Wisconsin Chapter A.I.A. Education Committee with the collaboration of the A.I.A. in 1960.

The Members were aware of the fact that in September of this year the University had initiated an advanced course in Environmental Design. President Schweitzer offered considerable information to explain that while the Foundation and the Wisconsin Chapter had endorsed the graduate program based on a vague promise of an architectural curriculum to feather into it, the program did not fulfill the immediate need of an undergraduate school. The importance of future national accreditation and the rigid requirements for professional licensing in Wisconsin demand a comprehensive undergraduate facility.

The Visitors kindly offered a number of recommendations toward a presentation to be made by the Foundation to include, among other information, letters of endorsement of the Foundation’s aim by prominent Wisconsin citizens. This material is to be forwarded to the Board of Visitors for their meeting in November, and they, in turn, will submit the presentation before a meeting with the administrators of the University in January. The Foundation will be represented at the latter meeting.

Twenty-one letters have gone out to influential people in Wisconsin, and the response received has been overwhelmingly in favor of the Foundation’s purpose. Typical of the enthusiasm received is the following letter from Mr. Herbert V. Kohler, Chairman of the Board of Kohler Co. —

"Architecture being an important profession, particularly in this age of growth and development in our state, a fully accredited School of Architecture could well be established by the University of Wisconsin.

"In that the other professions have enjoyed such accommodation at the University, and with their own faculty staffs, we are almost in the situation of offering an incomplete curriculum, practically speaking, in not having a School of Architecture as one of the colleges and schools of the University.

"I am in accord with the continuing efforts of the Wisconsin Architects Foundation to have such a facility installed in our University so that the public interest may be served and Wisconsin can maintain its position of leadership in this vital field of planning.

"It is heartening to me to learn that the Board of Visitors of the University of Wisconsin is and has been for some time in sympathy with the Foundation’s program to help in the establishment of the school and that the Board of Visitors is giving its support to the project. I am hopeful that this active interest, together with the Foundation’s continuing efforts, will bring about some fruitful progress.

"I do not believe it is necessary for me to relate the obvious advantages that will accrue to the citizens of Wisconsin through the establishment of such a school at the University, or relate the limitations that can and likely will result if we fail to realize this needed addition to the University’s undergraduate courses of study.

"Suffice it to say that I am wholeheartedly in favor of the Foundation’s project, and I hope that my earnest urgings and those of others on behalf of a School of Architecture will prove helpful. With good wishes, — "

We are also quoting from a letter written by Sister M. Thomasita, O.S.F., Head, Art Department, Cardinal Stritch College, who, the A.I.A. members may recall, was made an Honorary Associate of the Wisconsin Chapter in 1959:

"Considering the growth and future potential of this profession, Architecture, the paramount tool of planning and creation, must not be overlooked. The great heritage which Wisconsin offers the world in its contributions to Architecture through the genius of Frank Lloyd Wright, a native son, cannot be perpetuated forever unless we set forth new effort by establishing a School of Architecture in Wisconsin to help secure the needed talent and highly trained manpower for the expanding future."

This is a time-consuming effort, not without expense. Won’t YOU give a vote of confidence to the Foundation with a contribution?

Wisconsin Architects Foundation
4685 North Wilshire Road
Milwaukee, Wisconsin 53211
How large a bite will taxes take out of your estate?

What difference does it make? Everyone has to pay taxes. True — but some people will pay more estate tax than others because they fail to take advantage of legitimate tax-saving opportunities.

Property, for example. For maximum tax savings, should it be held jointly or individually? By husband or wife? And what about the possibilities of setting up a trust to minimize taxes? Every estate must be considered individually . . . and reconsidered from time to time, for tax laws, personal holdings and family needs all change.

One thing that doesn’t change, however, is the sound, effective estate planning service you get from the Trust Department of the Marine National Exchange Bank.

Ask your lawyer to set up a date with us. Together, we can all sit down and probably come up with a plan that will reduce the size of that tax bite. To a less painful nibble.
During the Christmas season one of America's most famous Christmas trees will glow in Milwaukee's Civic Center. Near the Tokyo Spancrete plant the bustling Ginza artery will be brilliant with lights and merry greetings. "Joyeux Noel" will ring out in parts of Canada while a few miles from another Spancrete plant singers will tunefully place turtle doves in pear trees. In tropical Guatemala, where a new Spancrete plant will soon be rising, Posada processions will reenact Joseph's and Mary's search for shelter and happy children will shatter gift-laden pinatas. From snowy hilltops surrounding German plants will echo the sound of trumpets playing traditional carols, while Yule-fires twinkle on the dark hillsides. In London, the marching sound of the Palace Guard will mingle with that of ringing church bells, while within their homes people will read again Tiny Tim's touching words, "God bless us every one!"

Everywhere it will be Christmas Eve — a time of joy, of peace, and of bright expectations at the advent of a new year. Spanning the far reaches of the world, we send our greetings to all.
THE SPANCRETE STORY

Although the “Spancrete” trademark is familiar to all in the building industry in Wisconsin, few are aware of the phenomenal growth of the industry, beginning with one facility in Wisconsin and expanding to worldwide proportions in eleven short years.

1953 was the year when Mr. Henry Nagy, a Milwaukee concrete block producer, traveled to Germany to investigate reports of a machine which was extruding prestressed, precast hollow core flat slabs for use as floor and roof systems in building construction. Impressed with the machine and its product, and realizing its potential in the Wisconsin market, Mr. Nagy not only purchased a machine, but also secured the rights to produce and sell the machines in the United States and many foreign countries. 1954 was a year filled with anticipation and many hours of labor as work progressed to prepare the necessary casting beds. It was late 1954 when six adjacent casting beds (each 300 feet in length) were completed in a gravel pit just outside the city limits of Waukesha. With the extruder set in position over one casting bed, the touch of a button started a new concept in the production of concrete building components in America. It now became possible to actually extrude concrete with a machine and to produce extremely uniform slabs in a volume capable of servicing a sizeable part of the building industry.

Through a concentrated sales effort, and acceptance by architects and engineers in Wisconsin, the demand for the product increased to the point where a second set of casting beds was installed at the Waukesha plant to meet delivery requirements. These beds were subsequently enclosed in a building to insure year-round production. It was in 1959 that Mr. Nagy set up what was intended to be a temporary Spancrete plant at Valders, Wisconsin, to produce roof members for one project — 720,000 square feet for the new engine plant at Kohler Company of Kohler, Wisconsin. At the completion of that project, the decision was made to keep the Valders plant in operation.

News of the success of the Spancrete operation in Wisconsin traveled across the country via national trade publications, conventions and conferences, resulting in a steady stream of inquiries as to the availability of franchises in other states. Encouraged by these inquiries, Mr. Nagy formed the “Spancrete Machinery Corporation,” an organization to produce Spancrete extruders and market them on a territorial franchise basis. The first such franchise was sold in 1958 to the Formigli Corporation, an established prestressed concrete producer with sales offices in Philadelphia and plant facilities in Berlin, New Jersey. The immediate success of the Philadelphia operation accelerated the stream of visitors to the Waukesha Spancrete plant — visitors who, impressed with what they saw, to date have established Spancrete plants to serve the states of Florida, Minnesota, New York, Massachusetts, Michigan and Arizona.

News of the success experienced in this country rapidly spread abroad and shortly thereafter visitors began to arrive in Waukesha from all over the globe to view this new process. As a result of these visits, plants are now being operated by licensees in Montreal, Canada, and Tokyo, Japan. At this writing a machine is on the high seas bound for London, England, where it is expected to commence operations in early spring of 1966. Negotiations are presently being completed for installations in Mexico and Guatemala with much interest being expressed throughout Central and South America.

To date, visitors have come from all over the United States and Canada as well as Japan, Korea, Nigeria, South Africa, India, Mexico, Guatemala and other far-off places. A concerted study is being made of market conditions in all areas of the world with complete coverage the ultimate goal.

Coincident with the sale of the first machine to the Formigli Corporation in 1958, the “Spancrete Manufacturers’ Association” was formed, an organization supported by member Spancrete producers. The purposes of the organization being to promote the product nationally and to engage in continuous research, development and testing in an effort to improve and expand the product line and insure uniform standards of quality. Since its inception, the Spancrete Manufacturers’ Association has initiated test programs in conjunction with Underwriters Laboratories, Riverbank Laboratories and the Portland Cement Association to provide accurate and conclusive data on fire resistance, acoustical properties and camber control studies. It has also standardized design criterion, load tables and architectural and engineering details. As a result of the quality controls exercised by Spancrete Industries and the above tests, Spancrete has received certification for a four hour fire test rating, unheard of in the prestress industry before this time. Experts from many parts of the world have looked to Waukesha for information in the prestressed concrete field.

In an endeavor to make its products available in all areas regardless of size of potential market, Spancrete Industries, through the “Machinery Corporation” has developed two new models capable of producing the same quality products in a volume to meet the varying market demands.

Among new and exciting innovations are the development of exposed aggregate wall panels and 2¾" lightweight plank. To date, exposed aggregate panels have been utilized in several buildings in the Chicago area as well as in the Waukesha, Wisconsin, area. At present, plans are in operation to produce a special wall panel for an engineering office building utilizing colored glass in hues of amber, pink and blue. This product is also extruded, utilizing the same machine and maintaining the same quality controls, uniformity of aggregate disbursement and depth of etch.

An ever increasing trend towards precasting entire buildings is becoming evident in this country and abroad, a trend which foretells continued growth for Spancrete Industries. New products will be developed; products designed not only to meet engineering needs, but allow architectural versatility. So this is not the end of the Spancrete Story, but merely the beginning of new horizons to conquer following the traditions of so many pioneers of American industry.
WANTED

Milwaukee County Civil Service Commission, 901 N. 9th Street, Room 206, Courthouse, announces original entrance Examination No. 4000 for the Position of DRAFTSMAN III (Architectural). Range of Compensation $264.36 to 307.47 biweekly; $574.75 to 668.47 monthly. The Examination will be held at a time and place to be set by the Commission and is open to qualified residents of the State of Wisconsin who are 21 years of age or over.

Application and experience papers may be obtained at the office of the Commission and must be on file on or before 4:00 p.m. Thursday, December 23, 1965.

DUTIES:
Under General supervision, to make preliminary studies and to draft plans or sketches for additions to and remodeling of buildings and structures; to prepare or to supervise the preparation of final working drawings, specifications, and estimates for the construction or alteration of public buildings and other structures; to aid in the preparation of specifications and cost estimates of architectural work; to participate in field inspections by taking detailed measurements and assisting in appraising and analyzing construction and materials; to confer with architects, engineers, and planners; to draw large-scale details of component parts of buildings; to prepare scale models; to check contractors' drawings for conformity with working drawings and building conditions; to make inspections of and to report on work under construction; to maintain records and to prepare reports; and to perform such other duties as may be assigned.

MINIMUM QUALIFICATIONS:
EDUCATION: Possession of a degree from a college or university accredited by the appropriate professional or regional accrediting agency with specialization in architecture preferred.

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Badger Mo-Sai bell tower rings out tidings to all. The age-old symbol of Christianity and Christmas, the cross and the bell tower, takes on a new look in Badger Mo-Sai. An unusual combination of delicacy and strength seems to best describe the tower. Cast in three units at the Badger plant, the 70-foot-high tower was then assembled at the seminary. All surfaces of the tower have exposed aggregate Mo-Sai texture which lends a natural enduring beauty. The bells of DeSales will ring out their message from this tower for years to come.
Architectural Color Planning Service

The Milwaukee District Office of PPG has a complete color planning service available to area architects. See facing page for address and phone number.
PPG has just developed Pitt-Glaze, an amazing new coating. This super-tough finish results from combining epoxies with polyesters. It gives you the good features of both with none of the drawbacks. And new Pitt-Glaze is available in a beautiful, new, semi-flat finish. It goes on easier than regular paint with spray, brush or roller. Will not yellow! It resists stains, acids, alkalis. It cleans up easier than mortar-jointed tile! Costs far less than tile. Over 40 colors! Also comes in high-gloss and semi-gloss. New Pitt-Glaze outlasts ordinary paint 5 to 1! It's fire-resistant on non-combustible surfaces! For more details, please call or write: S. S. Griffin, Pittsburgh Plate Glass Company, 620 South First Street, P.O. Box 724, Milwaukee. Phone 273-4884.
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MODERN PAINT MAKING—

To beautify while it protects is still the main function of paint today, much as it was hundreds of years ago. Modern paint making, however, is a technological science that has new products constantly being introduced. A paint man’s glossary contains such names as acrylic, alkyd, epoxies, chlorinated rubber, phenolic resins, latex, urethane, and silicone to mention a few.

What facts must be considered to insure a satisfactory paint job? They are: surface preparation, composition of the paint or coating, and application.

Surface preparation is the most essential part of a complete painting plan.

Paint or coating composition is vital. Important properties to consider are adhesion, flexibility, film thickness, gloss, coverage, per cent of solids, as well as the composition of the vehicle and the choice of pigments.

Application is important when it is intended to mean method of applying paint, the environmental conditions prevailing, the uniformity of application and sufficient film thickness per coat for the system. Any of these factors, if not handled properly will, to a degree, adversely affect all other factors.

Since 1928, Peerless Paint has been manufacturing architectural and maintenance paints. The company’s materials have been specified for schools, office buildings, hospitals, industrial plants, bridges, and even swimming pools and cargo ships. A regular service to architects includes the proper selection of the paint or coating required by the project as well as complete color selection.

The aesthetic value of color harmony oftentimes is the most important factor considered by an architect. To assist him in this respect, Peerless Paint has developed a color system with over a thousand colors, shades, tints, and hues which can be supplied in over sixteen paints, finishes, and coatings. These illustrated colors are supplied as “snap out” chips which are of obvious value in color selection.

As a further aid to architects, company people have written a comprehensive technical data catalog. “This informative book, now on the desks of many Wisconsin architects, has made many a man a ‘paint expert’ in a matter of minutes,” states Peerless president, Owen A. Kuehmsted. “We spent over two years writing it, hoping to answer every paint and coating question we’ve been asked in our near forty-year paint manufacturing history.”

The book begins with a glossary of current technical terms and breaks them down to a language that is easily understood and put to work. — Acrylic resins through epoxies to zinc yellow. The loose leaf chapters which follow discuss metal primers, architectural and spraying finishes, exterior and interior finishes, industrial enamels and aluminums, then chemical resistant coatings and government specifications. With each paint are listed composition, drying time, coverage, temperature resistance, and even clean up instructions.

Copies of the technical catalog are available from Peerless Paint Manufacturing Company, Post Office Box 414, Appleton, Wisconsin 54910.
PROFESSIONAL PAINTERS AN ASSET TO THE ARCHITECT

Blueprints are an architect’s work and concept of a new building on paper. This concept becomes a reality when construction is finished, the painting and decorating done and the owner receives the keys with great pride.

Once a building is constructed, the only normal factor that changes it is paint. The thought of permanence seems contrary to nature for Fall, Winter, Spring and Summer bring about a change in everyone’s life. Most people prefer one season over another and look forward to the change of pace their favorite season brings.

Paint lends itself to this inclination toward change. People make numerous changes in their daily life, in their clothes and their meals. Though her wardrobe is in good condition, no woman wears the same dress for five years nor does she serve her family the same menu every day. She wants change in her life, even if it just results in a new color on the walls.

The professional contractors who are members of the Painting & Decorating Institute are specialists in their field. They know color, materials, the latest techniques and have the latest, most modern equipment. It’s the know-how they have acquired through years of experience that they bring to a building.

The final coat of paint completes the obligation the architect has in executing his contract and when this job is professionally done, the building serves as a showcase of the architect’s creative ability.

New Dress

As the slogan goes, “it’s what’s up front that counts” and painting usually is what is seen first as far as buildings are concerned. To avoid the same “dress” year after year, a painted surface offers the opportunity of change.

Without paint, another type of change occurs.

Despite constant research and development, there just hasn’t been a material discovered that over the years will retain its finish. In fact, some manufacturers are currently involved in litigation over life-time guarantee claims advanced for their products.

Some of the newer materials being sold have still another drawback. Their surface is such that there isn’t any paint presently available that will do an adequate job of covering it.

Painting materials themselves are constantly undergoing development to make them more durable and protective and have the added benefit of being readily repaintable.

Familiarity with the latest painting materials and techniques is only one phase of the service available from Metropolitan Milwaukee area painting contractors who are members of the Painting & Decorating Institute.

PDI Organization

The Institute was organized this past year as a promotional vehicle for the Milwaukee Painting & Decorating Contractors Association Industry Promotion Trust Fund, a non-profit group composed of and financed by some 125 area contractors employing as high as 1,500 union craftsmen.

Through the Painting & Decorating Institute, the fund is used for improvement of public relations, apprenticeship training, employee relations, education and improvement of industry relations with architects, building owners, government officials and materials and equipment suppliers.

Services performed by PDI members range much further than just painting.

A number of them do a lot of drywall and wall covering work. Some specialize in church decorating, others in wood finishing.

Quite a few members handle more commercial and industrial work than they do residential jobs. They are experienced in and equipped to perform abrasive blast cleaning, spray painting, steam cleaning, vacuum cleaning and water proofing. They also do caulking, corrosion control coating, steeple jack and tank coating work.

Apprentice Program

Formed to advance and promote the painting industry PDI has already taken a step in this direction through the development of an improved apprenticeship program. This will mean better trained and educated journeymen with futures as foremen.

The Painting & Decorating Institute is interested in the true and realistic facts about paint and painting being conveyed to the public. Its members wish to maintain work in their field, to promote on-job finishing and to promote the containing of work in their field within the painting division specifications.

Such items as caulking, water proofing, wall covering, wall coating, pipe coating, silconing and other techniques have found their way into other trades, subsequently becoming involved in labor jurisdictional disputes or tying up a job pending the arrival of another contractor.

Ideally, one overhead and profit figure would be paid and one contractor responsible for an entire job unless special franchises are involved.

Unbiased Information

The Painting & Decorating Institute also wishes to point toward the day when it may provide a neutral and unbiased source of information for architects and others about all varieties of paint products and their proper application.

The paint industry has no real secrets since all products can be broken down to determine their formula. Therefore, the PDI recommends selecting the best product for the situation and letting your qualified contractor apply the “product” and not the brand.

Contractors have had considerably more success in applying a product they know than something new and depend more on experience than labels. This experience stems from a dedication of their entire business careers to the painting industry.

PDI members stand ready to discuss any problems an architect may run across in the painting field. By calling 271-6789, architects can obtain a list of members from which to choose a real expert for advice.
“Pre-Finished” Materials Aren’t Always Best!

The many different so-called “permanent” finish materials being specified today are far from a perfect solution for builders of all types of structures. An instance where aluminum siding, for example, does need painting is graphically evident from a letter in the files of a leading paint manufacturer concerning the corrosion situation its writer encountered with his home. It read:

“I had these pictures taken to show the terrible condition of the (aluminum) siding after 12 years . . . The siding was washed two times with a strong solution, but even that didn’t help. You can’t imagine how disgusted and disappointed I was.”

The arrows on these otherwise un-retouched photos which accompanied the above letter, dramatically display the badly pitted and discolored condition of the aluminum siding on the home in question. The owner’s solution was a professional painting job.

The exterior finish of a building usually provides the first and longest lasting impression of any building and you can count on an expert painting job to provide beauty, the right color and proper protection. And you can rely on one of the professional contractors who make up the membership of the Painting & Decorating Institute for expert guidance on color, materials and their proper application.

FOR A ROSTER OF MEMBERS
PHONE 271-6789
Architects in the United States have had the medium of faceted glass at their disposal for a relatively short time. It was only about seventeen years ago that my father, Bernard O. Gruenke, brought faceted glass into this country. However, since that time, the use of faceted glass has become very wide-spread; and the medium itself has been refined extensively.

Faceted glass, as you know, is thick glass — roughly 3/4 to 1 inch thick. It is cast in 8 x 8 or 8 x 12 slabs — or as they are called in the craft — dalles. In comparison with stained glass, faceted glass has a greater vibrancy and life — it actually seems to sparkle and glow. When cast into the actual panels, it forms a structural wall rather than a mere window. Let it be stated here that faceted glass is not superior to stained glass. Each has its own merits and applications.

Both faceted glass and stained glass complement the traditional forms of architecture as well as today's modern buildings. Leaded glass is more desirable for one type of building which faceted glass best complements another type of building.

Faceted glass windows can be purchased at any price ranging from $8 to $40 a square foot. This depends, mainly, upon the size of the project and the type of design used. What disheartens me the most is to see inferior faceted glass panels being installed. This prompted me to write this article. It is my feeling that architects should know what to look for when asking for and using faceted glass.

Let's look further into what determines the price of these windows. Take the name itself — faceted glass. A diamond has many facets or cuts to catch and reflect the light — so must faceted glass. The slab itself must be cut by hand around every edge to produce these facets. To retain the factory edge or to merely fracture the glass with a clean cut would cause the loss of the brilliance of the glass — subduing it almost to the character of stained glass.

Another thing that the architect should be concerned with are the specifications on the matrix or epoxy being used to join the glass. Each stained glass firm does have specifications written by a testing laboratory on their matrix.

These specifications should cover such characteristics as flexural strength, modulus of elasticity, adhesion, impact strength, and coefficient of expansion.

This matter of matrix or epoxy is a most important consideration since almost all faceted glass panels look alike. However, just as in anything else, there are grades of excellence. A panel fabricated with the best materials and with the best possible workmanship will be in a higher price range but will withstand the elements and building stresses much better and for a longer time than a panel of inferior quality.

Epoxy matrix is a substance with unusual and sensitive characteristics and must be handled with care. It should be “custom tailored” for a given project just like a man's suit of clothes. Just as all men could not wear the same suit size and would not wear the same type of suit in all climates, one epoxy matrix is not suitable for all projects. An epoxy matrix should be formulated for each new project taking into consideration such factors as colors used, size of glass pieces, amount of glass in the panels, and the climate in which the units will be installed.

The most desirable thickness for a cast panel is from 3/8 to 3/4 inches. This thickness allows for a good bond between the glass and epoxy and gives the panel sufficient strength to prevent cracking or bowing.

Also, it is highly preferable that all panels receive a covering of aggregates, both on the interior and exterior surfaces. Since epoxies are basically petroleum products, after about six years they tend to discolor. To combat this problem, opaque aggregates are applied to both sides of the panel. With the panel covered in this way, the natural discoloration is not visible and many variations can be achieved in the aggregate texture surfaces to conform with architectural requirements.

Faceted glass offers the architect of today a medium of limitless possibilities — a medium that blends with and complements the over-all structural form as well as adding the devotional and aesthetic quality of a stained glass window.

Bernard E. Gruenke, Jr.
ENTREPRISE

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Wisconsin Architect — December, 1965
Faceted glass blocks are made generally in the same manner as the faceted glass windows. Each block, however, is an individual unit and can be masoned in as the walls are going up requiring no frames. The colored 1” thick glass is set in epoxy resin and can be set in any depth in the block. In addition to the color array, as seen from the inside, the chips of glass form a mosaic design incorporated with the pattern of decorative blocks when seen from the outside. Artificial light also creates an astonishing effect. The blocks are strong, durable and economical.

We have recently added a large new addition to our studio and have complete walls of blocks in various patterns and designs on exhibit.

Many people are interested in how the faceted glass windows are executed. Faceted glass, also slab glass, is an effective, artistic medium, especially suitable for contemporary churches. The technique is not altogether new since some of the early Christian churches used similar applications. For the past ten years the technique has been revived and perfected and is widely used.

Faceted glass windows are constructed of 1” thick glass slabs (dalles) cut to various shapes. The slabs are chipped to intensify the sparkle and to create a jewel-like effect. The glass slabs are embedded in epoxy resin and the various sections, cast in the studio, are then installed in the church to form an overall design.

Seen from the inside of the building, the epoxy appears subdued in light while the glass is seen in all its sparkling colors. On the outside the epoxy forms a light decorative lacy pattern, resembling a low relief in stone.

On display in our studio we have wood carvings, mosaics, etched plate glass and cut glass. We also have many paintings by Conrad Pickel plus other interesting items throughout our offices and reception room.

The etched glass windows consist of plate glass on which the design is carried out by various techniques. The structural lines of the design are V-grooves cut and brought to a high polish by fine abrasives and jeweler’s rouge. It is basically the same technique that is used on hand cut crystal ware.

The different shades in the glass are produced by etching with hydrofluoric acid. First the plate glass is covered with a thin lead foil. The design is copied onto this foil and the pattern for the etched areas is cut out. Then the hydrofluoric acid is poured onto the glass and the areas not covered by the lead foil are exposed to the etching effect of the acid. Small pieces of mouth blown antique glass may be cemented permanently to the plate glass with synthetic resin.

Conrad Pickel, the president and chief designer, studied art in his native city of Munich, Germany, and at the age of 21 came to the United States to pursue his career in stained glass. He designed for various firms throughout the country. Then with the encouragement of clergymen and architects he established his own studio in 1945 with the present building being completed in 1949.

The great expanses of glass incorporated by architects into today’s churches offer to the artist a tremendous opportunity to use his artistic and creative abilities. St. Veronica’s Church in Milwaukee (Architects, Herbst, Jacoby & Herbst) has given us just such an opportunity. The large front window will have a very modern interpretation of St. Veronica handing the veil to Christ. It will be done in opaque glass and stained glass so that it will be visible from the street both during the day and at night. Another stained glass project, now in progress is for the Sisters of St. Joseph in Stevens Point, Wisconsin (Architects, Hackner, Schroeder & Assoc.).

Among our faceted glass installations in Wisconsin is the large front wall for St. Mary’s Church in Waukesha (Architects, Wenzel-Zoller-Gumm, Inc.). We also added some colorful mosaic pieces to the outside for an additional effect. The 35 windows in the nave are now in the process of being executed. Many other faceted glass jobs have been completed or are in the process of being completed for churches in other states.

Architects and their friends are always welcome to visit us at their convenience, to see our studio and exhibits.

Paul Pickel
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Starts at 4:30 P.M.

Merry Christmas and a Happy New Year

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The Producers' Council October business meeting was the start of a new era for this chapter. Guest speaker was Mr. Fred Schweitzer, Architect, and President of the Wisconsin Architects Foundation. He spoke on the fine work the Foundation is doing in helping architectural students and, of course, eventually the start of a School of Architecture in Wisconsin.

Ralph Rozumalski surprised Fred with a check for $100.00. Some time ago, Mark Pfaller gave a talk to the Barber-Colman Company and would not accept a fee for his service, so they donated the $100.00 check to the Foundation in Mark’s name. Nice going to all of you in your support of this very needed Foundation.

Future Chapter business meetings will feature a prominent guest speaker at each meeting in order to create a better understanding and closer relationship with the architects and engineers. Mr. Schweitzer was the first of these speakers and Lester Seubert is scheduled for the November meeting. Anyone interested in speaking to this chapter, please contact me at my office, Owens-Corning Fiberglas Corporation, 2040 W. Wisconsin Avenue, Milwaukee.

Russell Sandhoefner
President, Milwaukee Chapter

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