
In Harlingen, Texas...$7.45 per sq. ft.

Tilt-up wall panels and folded roof of concrete create a school of unusual interest

For beauty as well as economy, the architects chose modern concrete for the new Ben Milam Elementary School in Harlingen.

The dramatic concrete shell roof is a 3-inch folded plate that cantilevers as much as 8 feet beyond the walls. The roof is supported by tilt-up panels, strikingly surfaced with exposed aggregate made from local river gravel. The masonry walls that form interior partitions are non-bearing.

Total contract price of the school was approximately $7.45 per square foot. Upkeep costs will stay low. Concrete doesn't need constant painting.

Such all-concrete construction provides another big advantage, too—the fire safety that parents expect in modern schools.

School districts everywhere are finding modern concrete provides endless opportunity to achieve imaginative and attractive school design at low cost.
EXTERIOR WALLS

10" BRICK AND TILE CAVITY WALL
4" x 8" x 16" Tile, Plastered or
4" x 5" x 12" Face Tile, Buff or Grey
Data: “U” Factor (Insulation Value) — 0.30
with fill insulation — 0.12
Fire Rating (Unplastered or
plastered) — 4 Hr.
Sound transmission loss,
Decibels — 55
Wall Weight — 55 lbs. per
square foot

VAPOR SEAL

12" BRICK AND TILE CAVITY WALL
6" x 8" x 16" Tile, Plastered
Data: “U” Factor — 0.259
with fill insulation — 0.112
Fire Rating — 4 Hr.
Sound transmission loss,
Decibels — 56
Wall Weight — 61 lbs. per
square foot

VAPOR SEAL

12" FACE BRICK AND TILE BONDED WALL
8" x 8" x 16" Header, Backer Tile Plastered
Data: “U” Factor — 0.27
Fire Rating — 4 Hr.
Sound Transmission Loss,
Decibels — 56
Wall Weight — 76 lbs. per
square foot

FACTS
WALL STABILITY
Coefficient of expansion
Thermal — 0.0000033 in/in/degree/
Moisture — 0.0000050 in/in/

BE SAFE AND SURE
WITH ALL CLAY MASONRY WALLS

wiscnsin architect/april, 1966
DRAMA in architecture beautifully serves drama in the performing arts: for the new Fine Arts Center at the University of Oklahoma, Tulsa architect A. Blaine Imel selected a slender steel Fenmark grid system to carry the grayed glass of the foyer; and cellular steel longspan "D" panels for the floor and roof. A contemporary classic utilizing all the advantages of the latest structural systems by FENESTRA. A representative will call at your request. Fenestra Incorporated, Lima, Ohio 45802.
Chicago. Wisconsin
architect/april, 1966

Eau Claire.

Roderick A. Nelson; Secretary-Treasurer, Brian Foix Larson, 4/9 S.
Box 941, Sheboygan.

Photo credits: Mitchell Park Conservatory, Harr, Hedrich, Blessing, Chicago.

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index
6 1966 Merit Awards
11 Fountain Design Competition
12 Durwood Dommesse
14 Racine
19 Wisconsin Architects Foundation
22 1966 Convention
24 The Machek House
34 Special Wood Section
39 Producers' Council

notes of the month

A European Architectural Tour is planned for August of this year. Paris, Vienna and Prague are on the itinerary. Members interested in participating, contact Jerald Stras at 4416 North Bartlett Avenue, Milwaukee, or call after 5 p.m., Milwaukee 332-0068.

Lecture by Sheldon Segel, AIA, on “Monumental — Our Civic Buildings,” on Wednesday, April 13; William P. Wenzler, AIA, on “Contemporary America Today,” on Wednesday, April 20; Charles Haeuser, AIA, on “Architectural Greats,” on Wednesday, April 27; all lectures at 7:30 p.m., Marquette University, Carpenter Hall.

The Annual Meeting of the Wisconsin Society of Professional Engineers will be held at the Red Carpet Inn, Milwaukee, Wisconsin, on April 22 and 23, 1966.

Architecture and the College, the second in a series of North American Conferences to consider the critical issues in campus planning and college building design, sponsored by the Department of Architecture, University of Illinois, Urbana, will be held from April 17 through 21, 1966. For further information contact: Conference Supervisor, 116b Illini Hall, Champaign, Illinois 61820.

A workshop to acquaint the practicing structural engineer with the fundamentals of matrix methods of structural analysis and their applications, sponsored by the University of Wisconsin, Madison, will be held April 12 through 15, 1966. For further information contact: John P. Klus, Institute Director, The University of Wisconsin, 432 North Lake Street, Madison, Wisconsin.

The Women's Architectural League of Milwaukee (WAL) will hold its Annual Meeting with a luncheon at the Greek Orthodox Church of the Annunciation on May 19, 1966. Lucia Stern (see WISCONSIN ARCHITECT, December, 1965, issue) will speak on “Architecture of Frank Lloyd Wright.”
MERIT AWARD

Program Requirements: A single family residence to house five. Plan arrangement to afford maximum view to the lake for all members of the family. A garden, play area and a study were to be provided.

Site: The lake frontage measures 64 feet and narrows to 33 feet at the street with a depth of 330 feet. The east property line and the south end of the property abound with trees and shrubbery. The center of the property grants an unobstructed view to the lake. Adjacent two story residences on the east and west constrict an already narrow and elongated site.

Solution: The extremely narrow site, vertical scale of the adjacent residences, led to the stacking of elements on a long and narrow base. The entry-bedroom and breakfast-bedroom areas were pulled out from the plan to insure the required view from these areas to the lake. The entrance became the termination of the long approach from the street. Glazing the north-south walls from floor to ceiling permitted an unobstructed view to the lake from the lower first floor and the main rooms on the second floor.

Jury Comments: An extremely economical solution to a difficult problem posed by an elongated property. The house is admirably suited to the site, and the plan is its strongest element. The jury felt that a monochromatic color scheme which would have placed less emphasis on the ventilating louveres would have been preferable.
MERIT AWARD

Classification II
Project from $100,000 to $500,000
ALLEN RESIDENCE CENTER
FOOD SERVICE Building
Wisconsin State University
Stevens Point, Wisconsin
Architects:
Theodore H. Irion &
Leonard H. Reinke
805 North Main Street
Oshkosh, Wisconsin

Problem: Dining service for 1200 in two servings per meal; necessary preparation, serving and storage facilities to accommodate this requirement. Also provide space for future lounge, snack bar and conference rooms. Access to building to be from two sides from four dormitories.

Solution: Two floor levels provide space for lounge, snack bar and conference rooms on lower level, with main dining room and food preparation on upper level. Dishwashing, food storage, toilets, staff areas and mechanical equipment are located on lower level. Soiled dishes are transported from dining room to dishwashing room by means of two conveyors, loaded by students as they leave the dining room. An elevator brings the carts of clean dishes and bulk food from the lower level to the floor above. Food is served from a serving area adjacent to the kitchen in two serving lines.

Jury Comments: A simple and economical solution to a complex circulation and equipment problem. A good handling of material, proportion and detailing. Certain ragged construction details, however, were noted. The Jury also noted a lack of interior furnishing and material coordination.
MERIT AWARD
Classification III
Project from $500,000 to $1,000,000
THE ELBERT H. NEESE Y.M.C.A.
Beloit, Wisconsin
Architects: Knodle-Rose
and Associates
312 Strong Building
Beloit, Wisconsin

Problem: Design a Y.M.C.A. facility with special attention to circulation control that will minimize the required operating staff. Circulation for four groups of people (adult men, youth, guests, and business men's club) was to be clearly defined with complete separation between adults and youth.

Solution: The seven acre site located at the geographic center of the Beloit metropolitan area was a virgin forest preserve and the natural beauty of the topography has remained relatively unaffected.

The natatorium is featured as the link between the social areas and the activities areas. Visual access to the pool is achieved from the lounges and both "bridges" above the pool. These "bridges" effectively control both youth and adult circulation to the locker areas. Each locker room has separate access to the pool and to the gymnasium.

Continuity between the bridges above the pool and over the service drive is achieved by utilizing sculptured concrete as designed and executed by O. V. Shaffer.

Jury Comments: The plan revealed that the difficult circulatory problems inherent in a building of this type had been thoroughly studied. The attractive exterior is restrained and sensitively detailed. The Jury was of the opinion, however, that the low relief sculpture was not in harmony with the otherwise satisfactory design.
The problem basically was to design a multi-purpose building for a small private college with restrictive and unusual site conditions. The site consisted of a 40 ft. bluff overlooking Lake Michigan. A reinforced concrete structure, five stories on the east and two stories on the west resulted. Concrete was used throughout, both structurally and architecturally.

Design criteria included taking advantage of the waterscape view by placing offices to the perimeter. Concrete was left exposed wherever possible.

120,000 square feet were necessary to solve the space needs at a cost of $1,281,399.51 including air conditioning.

Jury Comments: The Jury admired the simple and restrained character of the building. The design exhibits in its structure and plan and in its selection of material a commendable discipline and unpretentious quality.
The Mitchell Park Conservatory was designed to replace the 57 year old conservatory and green houses which were razed in 1955 due to old age. “Let us provide for the public the ultimate in experiencing Nature in the City;” was the objective set forth by the Milwaukee County Park System.

The conservatory is composed of three large conoidal display domes and the lower circular transition house. Entrance to the complex is through the nine hairpin arches which also house the Administrative Offices and Public Service Rooms. The domes and entrance are connected by a large free flowing lobby.

Each dome, close to 80 feet in height and 140 feet in diameter, is characterized by its individual climate — Arid, Tropical and Temperate (Show Dome), which provides an ecological plant environment. The domes are comprised of triangular and hexagonal precast concrete structural frames. The entire framework is covered by an aluminum and wire glass glazing system which features an integral condensate drainage system.

Construction of the Mitchell Park Conservatory began in 1959 and it was dedicated on September 23, 1965. The total building cost of the complex was $3,500,000.00.

Jury Comments: Very interesting, ambitious and strong formal concept for a difficult and demanding problem. The solution is diluted by the design chosen for the connecting element.
Fountain Design Competition

The Kiwanis Club of Suburban Wauwatosa, by action of its Board of Directors, has elected to sponsor a design competition for a fountain to be erected in Wauwatosa on a triangular site formed at the intersection of Wauwatosa Avenue and Harwood Avenue.

Participation in this competition is open to persons residing or occupationally engaged in Milwaukee and Waukesha Counties and includes registered architects, their employees, students and faculty of recognized schools of fine arts, sculptors, landscape architects and practitioners of the fine arts.

The sponsoring agency has appointed Edward Y. Osborne, AIA, and Mark A. Pfaller, AIA, as their professional advisers to prepare this program and act as advisors in the conduct of this competition.

1. Jury of Award. The sponsor agrees that there will be a Jury of Award which will consist of the following members: Mrs. Henry W. Maier, wife of the Honorable Mayor of Milwaukee; Mr. L. J. Selzer, Sr., general contractor; Sister Mary Thomasita, Head of the Department of Fine Arts, Cardinal Stritch College; Mr. Tracy Atkinson, Director of the Milwaukee Art Center; Mr. Joseph G. Durrant, Boscobel, Wisconsin, president of the Wisconsin Chapter of the American Institute of Architects.

2. Authority of Jury. The sponsor agrees that the jury will have the authority to select one of the designs submitted as the winning design, and the jury will make such a selection unless no design is submitted which fulfills the mandatory requirements of this program.

3. Examination of Designs and Award. The professional advisers will examine the designs to ascertain whether they comply with the mandatory requirements of the program and will report to the jury any instance of failure to comply. The jury will satisfy itself of the accuracy of the report of the professional advisers and will place out of competition and make no award on any design which does not comply with the mandatory requirements. The jury will carefully study the program and will then consider the designs and will select the winning design and award the first prize and awards of merit. In making the awards the jury will thereby affirm that it has made no effort to learn the identity of the various competitors, and that it has remained in ignorance of such identity until after the award was made.

4. Award of Contract for Execution Drawings. The sponsor will employ an eligible professional firm for the preparation of the contract documents which will be released to the market for bids and ultimately award the construction contracts.

5. Prizes to Competitors. The sponsor agrees that he will pay to the author of the design designated by the jury as most meritorious a prize of two hundred and fifty dollars ($250.00) which will constitute the first prize. The award will be made within ten days after the judgment. Award of Merit will be made at the discretion of the jury.

6. Exhibition of Drawings. It is agreed that no drawings shall be exhibited or made public until after the award of the jury. There may be public exhibition of drawings after judgment, and all drawings, except those of the successful competitor, will be returned to their authors at the close thereof.

7. Anonymity of Drawings (Mandatory). The drawings to be submitted shall bear no name or mark which could serve as a means of identification. On each mount submitted shall be attached to the back face a plain, opaque, sealed envelope containing the name and address of the competitor. The envelopes shall be opened by the professional advisers after the final selection has been made and in the presence of the jury. The drawings shall be double wrapped. The inner wrapping of opaque paper shall bear no mark or identification of any kind.

8. Delivery of Drawings (Mandatory). The drawings shall be addressed to: Mr. Ray Kessenich, Secretary, Kiwanis Club of Suburban Wauwatosa, 1511 N. 70th Street, Wauwatosa, Wisconsin 53213, and delivered not later than July 5, 1966. If the drawings are sent by express or mail they may be delivered to an express company or post office not later than the above date and hour.

9. Design Requirements (Mandatory). The competitor is free to exercise any form of design he chooses, but the design selected must be able to be constructed, in its entirety, for a sum not to exceed fifteen thousand dollars ($15,000.00).

10. Drawings (Mandatory). The drawings shall be made on a ¼" thick illustration board mount whose external dimensions are 24 by 36 inches. The drawing medium can be any suitable material such as water color, tempera, pastel crayon and the like. The scale of the presentation rendering can be of any suitable scale. Plot plan incorporating the plan of the fountain must be at a scale of ¼ inch to one foot. Scale of all drawings shall be shown. In addition to the presentation rendering, a tracing paper overlay shall be attached, unfolded and executed in pencil, indicating materials to be used in the construction of the design.

11. Competition Coordinator. The sponsor has selected the secretary of the Kiwanis Club of Suburban Wauwatosa, Mr. Ray Kessenich, 1511 N. 70th St., Wauwatosa, Wis., as the competition coordinator. Any correspondence shall be addressed to him, but no correspondence will be answered after May 10, 1966.

12. Time Schedule.

1. May 15, 1966. Last date of registration with competition coordinator.


Durwood Dommissese
by Margaret Fish

Durwood Dommissese was graduated from the Layton School of Art in 1960 and studied, as a scholarship winner, at Cranbrook Academy of Art for his MFA. He joined the Layton staff in 1963, after having been on the Cranbrook faculty, to teach painting and drawing. He has exhibited frequently in Wisconsin competitive shows and was given a purchase award in the 1965 Wisconsin Renaissance Exhibition of the Marine Bank.

Durwood Dommissese, whose paintings of the past year were shown recently at the Layton School of Art where he studied and now teaches, has innocent courage of the sort Chagall owns—the kind that takes determination and character. As realistic as anybody, he looks at the world the way it is, and he is exhilarated. He believes in the honor of being alive, evidently, and looks for meanings and rhythms that signify growth, which is the law and the eternity of life. He is not thinking of end results or of final substance but of process, and this is a common mark among today’s artists.

Seeking the meanings in nature, which leads ultimately to meanings within oneself, is a hard row to hoe. The man who works with the spade, or its modern equivalent, has an easier time of it than the artist whose plantings must be part of himself. But the artist can have as recompense the yearning joy of the creative life, and young Dommissese chooses to have it. Like the great Chagall, whom he admires, of course, he finds fantasy a natural metier. But Dommissese’s images go more into poetic ambiguity. Clouds may look like seedlings of the kind that are wind-borne, a pair of hills like moth wings, a tree like a walking figure, undulating valleys and rises like a woman’s figure.

As in all art, some things that are unconscious appear in Dommissese’s work and he is as surprised and delighted to see it as any sympathetic bystander. But he always begins, he explains, as “a methodical worker conceiving my paintings as abstract structures or constructions.” The unconscious upcroppings may become part of his method, as soon as he becomes conscious of them. In Julie’s Dilemma, a snake shape appears. To the artist, it seemed the image of an “observer”—the snake in the garden of Eden, perhaps. Thereafter, when the snake form shows up in Dommissese’s painting, he has been consciously put there by his creator.

Along with rhapsody, evil and death appear in his paintings, as they do in life. One emblem of these is obvious enough, a death’s head that appears in Psalmist Resurrected, as well as in other paintings, but it
could be a rock or a hillock or a treetop. The burden of interpretation is partly the viewer’s, something common in contemporary painting and sculpture. The viewer must establish communication and become part of the process. But Dommisse is not so autonomous as many of his contemporaries who leave the entire business of meaning, if any, to their audience. His forms are plainly nature-derived, suggesting by the urgency with which they are painted a compulsion toward transmutation, change and growth rather than toward order. He explains:

*I am not concerned with landscape as such, or as it is generally considered; what does concern me is the multiplicity of its forms, the use of which I find essential in giving substance to my concepts and experiences. The context into which these forms are placed can be likened to the abstract realm of the mind (conscious and unconscious) as an arena or dimension in which the thought processes operate.*

Color is a compositional means in his work. His uses of darks and lights cause movement forward and back, up and down; and the effects are emotional and agitated. His palette is luminous and intense, “so deep you feel you are walking on a thick carpet.” This is Chagall’s description of his own joyous color, and it is apt for Dommisse’s as well.

The young artist’s larger works are mural-worthy, in concept and physical size. Viewers anywhere would sense that in his expression phenomena are connected by imagination rather than by logic. This is a positive experience for the viewer as well as the creator, helping to develop sensitivity to all kinds of possible experiences.
Left: St. Luke's Episcopal Church, 614 South Main Street, was the work of Edward Townsend Mix, prominent 19th century Milwaukee architect. Built in 1866, St. Luke's is the earliest of three similar Gothic Revival churches planned by Mix during the years immediately following the Civil War. Its relatives are Milwaukee's St. James Episcopal Church of 1867 and later and Olivet Congregational Church (now all Saints' Cathedral) of 1868.

RACINE: seen through its rich and significant architecture

The Wisconsin Architect is happy to reproduce here what might be called a record of architecture in the community of Racine. These visual documents and pertinent data were produced as a direct result of an architectural survey course taught at the University Center in Racine by Mary Ellen Pagel. A firm believer in “firsthand involvement,” her students produced this visual record of their community and enthusiastically researched the individual buildings as to their history.

While our entire nation is engaged in a soul-searching process of determining “what went wrong” with our environment, and while our professionals are trying to determine what course to take to remedy the ills we have created, projects like this, involving young members of our society with the truth of the fact, that each civilization produces its own culture and that it can be directly interpreted by its architecture, seems a most meaningful and necessary step.

Of Racine's many Italian villas the Masonic Temple, once a residence, at 1012 South Main Street, is the most sumptuous. While the precise date of its construction is still to be determined, the building's architect has been identified as one Edmond B. Funston. Photo by Marvin J. Raguse, Jr.

At 1135 South Main Street stands one of Wisconsin's best-known and best-preserved Greek Revival houses, the home of Mrs. William Kuehneman. The chaste, beautifully proportioned residence was erected between 1851 and 1854 for Eli R. Cooley, third mayor of Racine, and is sometimes attributed to Lucas Bradley, New York-born carpenter who was Racine's first architect. Photo by Todd Dahlen and Peter Vallone.
Believed to date from the 1840's, the small Greek Revival home at 1247 South Main Street may be among the earliest surviving residences in Racine. Its gifted designer's name has been forgotten, but tradition holds that he was a local carpenter. Photo by Todd Dahlen and Peter Vallone.

Set into a cliff overlooking Lake Michigan, the home at 1319 South Main Street is the first of Frank Lloyd Wright's four buildings in Racine. The geometrical patterns of its stucco and wood exterior—echoed in the leaded-glass windows, its symmetrical plan, and the strongly horizontal orientation of its Main Street elevation are familiar features of Wright's prairie houses. 1319 South Main was designed in 1905 for T. P. Hardy. Photo by Marvin J. Raguse, Jr.

The massive, geometrical, gray tower of Racine's County Courthouse rises from a block-square site bounded by College, Wisconsin, Sixth, and Seventh Streets. Built in 1930 to replace an elaborate, late 19th century courthouse (which, in turn, had succeeded Racine's first, Greek Revival courthouse), the present structure was designed by John A. Holabird and John W. Root of Chicago. Photo by Marvin J. Raguse, Jr.

The two Johnson commissions are frequently cited as marking the beginning of Wright's "second career"—his active, productive years from the mid-1930's to his death in 1959. From the end of this second career comes the final example of his work in Racine: the Willard H. Keland house, 1425 Valley View Drive, built in 1956. Photo by Marvin J. Raguse, Jr.
The seven Gothic Revival buildings at 600 21st Street were erected between 1857 and 1872 to house the facilities of Racine College, an Episcopal school chartered in 1852. The handsome chapel, on which work began in 1864, was designed by Lucas Bradley. Little altered since the late 19th century, the one-time academic ensemble is now the property of the De Koven Foundation. Photo by Todd Dahlen and Peter Vallone.

From the 1870's come Racine's several instances of the mansard-crowned Second Empire Style, among them the home at 827 Lake Avenue. Despite such 20th century modifications as its present siding, the home preserves much of its opulent, Victorian flavor. Photo by Marvin J. Raguse, Jr.

Memorial Hall, built in 1924 at Seventh Street and Lake Avenue after designs by Howard Shaw, gives evidence of the enduring favor which Neo-classicism enjoyed in America. Shaw's design may be seen as a late example of that revived classicism popularized some thirty years earlier by the building at the World's Columbian Exposition. Photo by Marvin J. Raguse, Jr.

Numbered among the outstanding Grecian churches in the midwest is First Presbyterian at Seventh Street and College Avenue. Church records state that the architect was Lucas Bradley, a member of the Presbyterian congregation, and that the building was dedicated in 1852. Photo by Todd Dahlen and Peter Vallone.
While at work on the S. C. Johnson administration building, Wright drew the plans for Herbert F. Johnson's residence. Wingspread, built in 1937 at 33 East Four Mile Road, now serves as headquarters for the Johnson Foundation. Photo by Marvin J. Raguse, Jr.

The University of Wisconsin-Racine Center is the work of architect Hans Geyer of Racine and was dedicated just last October. Its administration wing stands in the 19th century park on South Main between Tenth and Eleventh Streets and is connected by an underground passage to the three-story classroom building, set into a lakefront site below the park. Photo by Marvin J. Raguse, Jr.

S. C. Johnson Company, 1325 Howe Street, ranks with the Robie and Kaufmann houses among Frank Lloyd Wright's most celebrated works. Its administration building of 1936-39 was the first in a long series of Wright designs to exploit curved forms. The research tower, with floor slabs cantilevered from the central core, was added to the ensemble in 1947-50. Photo by Marvin J. Raguse, Jr.
PHASE SEVEN

Schools of Architecture in Wisconsin

On February 4 announcement appeared in the Milwaukee Journal, and other newspapers in the State, that the Board of Regents of the University of Wisconsin had approved a School of Architecture at U.W.-Milwaukee. Further approval is needed by the Coordinating Committee and the Wisconsin Legislature. The proposed program offers a 4-year B.A. degree and a Master of Architecture for two additional years, the former to start in the 1967-69 biennium and the latter in 1969-71.

Publicity in January indicated that the Milwaukee School of Engineering in combination with Layton School of Art, Milwaukee, are considering a School of Architecture on an urban campus. Because of a projected freeway interchange in Layton's present location, a move might be necessitated. The combination of the offerings of the two schools, in engineering and art studies, forms a potential for the evolution of an architectural school. Being a private institution, the proposed school does not compete with the public university facility, nor does it need public funds because it is privately supported.

Another development of interest, also publicized in February, is that the Wisconsin State College Board of Regents is preparing a recommendation tentatively offering a 4-year degree program in architecture at Stevens Point, tying in with the Madison program. With its center of the state location and a comparatively lower living cost for students, this facility too might find its legitimate place in the educational picture.

The February issue of WISCONSIN ARCHITECT carried a report by the W.A.I.A. Education Committee written by its Chairman Byron C. Bloomfield who is a member of the faculty of the University of Wisconsin. This report showed the consensus of the members and the further endorsement of the Environmental Design Program at Madison and the Architectural Option to be implemented in the 1967-69 legislative budget.

Mr. Bloomfield also outlined in his article the various actions that led to the Design Program and the M.S. architectural design option, listing the efforts of the architectural profession in Wisconsin, the University itself, and Wisconsin Architects Foundation. The chronological steps had been reported previously in WISCONSIN ARCHITECT, with the progress since 1963 reported by the Foundation referred to as Phase 6 in the December, 1965, issue.

There was a special impetus initiated in the fall of 1965, not previously published. This was a documented report prepared by the Foundation's President at the request of the Board of Visitors (advisors to the University) who for some years had been encouraging a School of Architecture. They asked for his personal appraisal of the need of the citizens of Wisconsin, and the profession, for undergraduate architectural education. They asked for a sample 5-year curriculum currently employed in neighboring state universities and based on recommendations of the A.C.S.A., to indicate what studies were already in the University's curriculum. To these suggestions the Board of Visitors strongly recommended the obtaining of letters of endorsement from prominent Wisconsin citizens showing recognition of the great need of undergraduate architectural education.

This report, a culmination of the Foundation's effort to bring a bonafide, independent architectural school into the State university system, was widely circulated among the University administration, the Regents and the all-important Coordinating Committee. Immediately upon recess of the Regents February 4 meeting at Milwaukee, the Foundation was advised that this representation of honest facts and opinion by the architects and influential friends gave the impetus that finally brought approval for a School of Architecture, at long last, to Milwaukee and the State.

The Directors of the Foundation and the Wisconsin Chapter A.I.A. Education Committee are pledging themselves to cooperate in every way with the University of Wisconsin. All members of the profession in Wisconsin are most grateful that after many years of efforts a most important professional need is to be answered.

STUDENT’S DESIGN PROBLEM

Shown on this page is the thesis design problem, entitled "A Mississippi Riverboat" by William B. Bauhs, South Milwaukee, June, 1965, graduate, University of Illinois. "Design on water (employing naval architecture) to create an aesthetic and functional environment for man. The boat separates into six parts to accommodate passengers for year-round economical travel. Public facilities are forward, then passenger accommodations, and power unit which literally pushes the boat." Mr. Bauhs was awarded an "A." He held third place in his class of 40 students, g.p.a. 4.5/5.0, and high honors. Presently employed by Harry Weese, A.I.A., Chicago.

CONTRIBUTIONS GRATEFULLY RECEIVED

Sheet Metal Wokers Union, Local No. 24 $100
Lofte & Fredericksen, Inc. .......................... 100
Weather Report: **USS Cor-Ten Steel**

When USS Cor-Ten Steel comes from the mill it looks like any other steel, but after blast cleaning and exposure to the elements, dramatic changes occur. When used bare for building exteriors, Cor-Ten Steel gradually weathers through a spectrum of oranges, russets, browns and charcoal blues until it attains a dark, rich color and even texture that only nature can impart. This distinctive oxide inhibits further corrosion and preserves the structural integrity of the steel and, unlike most man-made materials, becomes more handsome with age. Cor-Ten Steel’s ability to weather beautifully is graphically illustrated on the facing page.

The samples at left were cut from a single Cor-Ten Steel plate. Each piece is 4” x 6”. The samples were placed out-of-doors on weathering racks inclined at a 30° angle at United States Steel’s Applied Research Center, Monroeville, Pennsylvania. One set was exposed in the spring, the other in the fall. At the intervals indicated, the samples were removed until progressive sets covering a two-year period were obtained.

Note that while the set started in the spring weathered more rapidly in its earlier stages due to increased rainfall, both sets exhibit virtually the same color and texture after approximately two years’ exposure. Also evident in the early stages of exposure is the slightly lighter drip line which occurred at the lower edge of each sample. This, too, disappeared between the six-month and one-year exposure periods. The rich, natural color exhibited by the two-year samples can be expected to darken still further with longer exposure.

The atmosphere in which these samples were exposed can be classified as semi-industrial. The time period required to attain these colors in other locations may vary depending on weather conditions, degree of air pollution, and direction of exposure.

USS Cor-Ten Steel offers an added bonus. It is a high-strength low-alloy steel up to 40% stronger than structural carbon steel, so it can be used in thinner sections to cut weight. It is also weldable.

USS Cor-Ten Steel is available in all rolled steel products—plates, structural (including wide flange), bars, sheets, strip, and tubular products.

A word of caution: Bare Cor-Ten Steel may not be appropriate for all applications. A thorough understanding of its properties and limitations is important for its satisfactory use. **While Cor-Ten steel is available in practically all forms produced in carbon steel, the designer should avoid specifying it where the quantity will be less than one ton of a size. This will help minimize procurement problems.** Write for our new booklet, “USS Cor-Ten Steel for Exposed Architectural Applications,” or contact a USS construction representative through your nearest USS Sales Office. United States Steel, Room 7374, 525 William Penn Place, Pittsburgh, Pa. 15230. **USS and Cor-Ten are registered trademarks.**
1966 AIA Convention Speakers

Dr. Neil Harper was born in Little Rock, Arkansas, in 1937. He received his B.S. in C.E. in 1959 from Massachusetts Institute of Technology; his M.S. in C.E. in 1961 and a PH.D. in C.E. in 1963 from the University of Illinois.

He was a recipient of the Swiss-American Student Exchange Fellowship in 1959/60, Teaching Fellowship at the University of Illinois in 1960/61, National Science Foundation Fellowship during the summer of 1962 and Postdoctoral Fellowship, National Science Foundation for 1963/64. Mr. Harper is Project Engineer at S.O.M., responsible for both structural design and computer applications throughout the office.

His professional experience includes:
1963-64 Technische Hochschule, Hannover, Germany (6 mos.), and Technical University, Delft, Holland (6 mos.), Postdoctoral Fellow under Professor W. Zerna and A. M. Haas — research in shell mechanics.
1962-63 University of Illinois, Instructor and Research Associate. Graduate-senior-level course in computer applications. Research (thesis) under Dr. N. M. Newmark on restrained plastic flow problems in an elasto-plastic material.
1961-62 University of Illinois, Research Assistant. Assistant to Dr. S. J. Fences in the departmental computing course.
1961 Consultant for IBM to Skidmore, Owings and Merrill. Training SOM personnel in the development of programs for 1620 Computer.
1961 Summer IBM, Chicago, Systems Engineer. Working with Melsnner Engineers in developing a library of 1620 programs.
1960-61 University of Illinois, Teaching Fellow. Teaching one course per semester to juniors and seniors in plain concrete.

Dr. Neil Harper
Automation — Instrument for Efficiency

John "Shorty" Powers was born in Toledo, Ohio, on August 30, 1922. Reared and schooled in Downers Grove, Illinois, he enlisted in the U.S. Army Air Corps as a private in 1942.

Powers graduated from Army flying school as a pilot and was commissioned as a second Lieutenant in February, 1943. During World War II, he flew troop carrying C-47's and C-46's in the U.S. and the European Theatre of Operations. In the final months of the War he ferried supplies and gasoline to General Patton's armored column in Germany.

He returned to Europe in 1949, to fly 185 round trips on the Berlin Airlift carrying food and coal to the beleaguered people of Berlin.

Volunteering for duty in Korea in 1952, he flew 55 night bombing missions, was awarded the Air Medal, the Distinguished Flying Cross and the Bronze Star.

After serving in the Offices of the Secretary of the Air Force and Secretary of Defense in Washington, Powers was assigned to the Air Force Ballistic Missile Division, Los Angeles, California. It was here that he directed the Air Force Lunar Probe Information Center during 1958, when the United States took its first steps into space. On April 6, 1959, he was assigned to the National Aeronautics and Space Administration's man-in-space program, Project Mercury, as Public Affairs Officer.

Powers was the Voice of Mercury Control for all of our nation's Project Mercury manned space flights including those made by Shepard, Grissom, Glenn, Carpenter, Schirra and Cooper.

Powers retired from the United States Air Force on May 31, 1964, as a Lieutenant Colonel after 22 years of service. He now heads his own Public Relations and Advertising Firm, writes an internationally syndicated newspaper column called "Space Talk," and is Vice President and General Manager of radio station KMSC adjacent to NASA's Manned Spacecraft Center in Houston, Texas.

John A. Powers, Lt. Col., USAF (Ret.)
Automation — Instrument for Living
Two years ago Donald and Diane Nasgowitz purchased the property at 1305 North 19th Street in Milwaukee. Their investment brought the young artists one of the city's most unusual late 19th century residences, a home with a curious past and an uncertain future.

The house was designed and built by Robert Machek, a Viennese carpenter who came to Milwaukee in 1886 with his wife, Mary, and their small son, Arthur. What prompted Machek to leave an apparently successful practice in Europe is not known (he had, at the very least, attained a certain renown there, having received a medal for his work in 1884 from King Milan I of Serbia and having been employed by the Hapsburg family). Had he supposed that he might achieve equivalent recognition in the United States, his hopes were to be frustrated, for he spent two decades in Milwaukee working in relative obscurity. And there is little evidence that his later years in Colorado and California brought him either material success or fame.

Indeed, local recognition was not his until long after his death in 1920; and it came, initially, not for his abilities as a craftsman but for his inadequacies as husband and father. His harsh treatment and eventual abandonment of his family and his son's tragic life made front-page headlines in Milwaukee papers at the time of Arthur Machek's death in 1945. Then, with the arrival of the Nasgowitzes in 1964, a new chapter in the home's history began; and through their efforts, carpenter Machek's professional talents have, at least, been recognized. This chapter may prove to be a brief and final one and the carpenter's belated celebrity among Milwaukeeans short-lived, however.

The Machek-Nasgowitz house stands in a blighted...
neighborhood slated to become Kilbourntown an urban renewal project. Preliminary plans, prepared by City Planning Associates of Mishawaka, Indiana, and Milwaukee's Department of City Development, indicate that the 104-acre area will become an attractive complex of apartment buildings, single-family dwellings, an elementary school, and a sizable park. Accomplishing this end will, of course, require the demolition of the neighborhood's aging structures—among them the Machek-Nasgowitz house.

Mr. and Mrs. Nasgowitz were aware of this prospect when they purchased the home and for the past two years have worked to see that their house survives its present neighbors and becomes part of the redevelopment program. It is their conviction that if carefully restored and maintained, the home could contribute significantly to this program, providing, perhaps, design stimulus for new construction and attracting residents to the neighborhood. While they recognize that in style their house does not represent a major current in late 19th century American residential design and that it was not the work of a prominent and influential architect, they believe that its charming individuality, its usefulness, its sound construction, the remarkable craftsmanship of its imaginative carpentry, along with its potential for the redevelopment scheme, argue for its preservation.

Their efforts to save the home have aroused the sympathetic interest of the local press, the Milwaukee County Historical Society, and the Milwaukee Landmarks Commission and have received active encouragement from Land Ethics, Inc. — a Milwaukee organization founded in 1964 to foster preservation of the city's historic buildings and, since 1965, a chapter of the National Trust for Historic Preservation. With popular support, the couple hopes to secure a contract with local and federal authorities which would insure the home's survival and in which they, in turn, would agree to restore and maintain the house.

Restoring the home will be no minor task, but it is within the realm of physical and economic possibility.
for the present owners. Experts have established that the house is structurally sound, requiring no major rebuilding. Further, it is not a large building with a great many rooms: the home includes a foyer, library, parlor with adjoining alcove, kitchen, and bath on its first floor, two bedrooms on the second, and a stairway connecting the two levels—all of these areas small in scale. Because plumbing and wiring were not installed until the mid-1940's, this equipment meets present standards. Except for the installation of modern utilities, the home has not been markedly altered or remodeled during its 77-year history: almost all of the exterior and interior woodwork (including the richly paneled ceiling, glass-enclosed cabinets, and false fireplace of the library, for example) has survived intact. So, too, have fragments of the original wall papers, valuable guides in the restoration work. So, also, have most of the furnishings designed and built by Robert Machek; after the younger Machek's death, the furniture passed to a cousin in Milwaukee, from whom the present owners are purchasing it. Among their assets may be listed, finally, the couple's training in art and Mr. Nasgowitz's experience in construction.

The painstaking work of restoration is already well under way. On the interior the kitchen woodwork, walls, and flooring have been restored, much of the 20th century wallpaper removed, a number of Machek's furnishings returned to their original settings. On the exterior Mr. Nasgowitz has renovated the rear entrance porch and has commenced restoring the timbering and intervening panels to their original brown-and-white color scheme. Throughout there is ample evidence that the present owners are willing to acquire the knowledge and to invest the time, labor, and funds required to do the job well.

Donald and Diane Nasgowitz should know very shortly whether their efforts have or have not been in vain. Demolition for Kilbourntown 3 is scheduled to begin in 1966.

*Northwest corner of library. Photograph by Clarence John Laughlin.*

*View from the parlor into an adjoining alcove (once, perhaps, Mary Machek's bedroom). The present owner, Donald Nasgowitz, at left, his son, Mark, at right. The elaborate sideboard between them, while consistent with the home's original furnishings, is not the work of carpenter Machek. Photograph by Donald N. Emmerich (Milwaukee Journal).*
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When entering or leaving a room serviced with a beautifully veneered and finished wood door, the visual impact of fine furniture produced by the surface of the door creates an awareness of effort to achieve the very best in interior design; the use of quality material. Wood, by its virtue of having been a living component of nature, imparts a warmth which is characteristic to no other building material.

A great Wisconsin architect once stated: "Wood is a friend of mine. It is a beautiful material, friendly to man, the supreme material for his dwelling purposes. If man is going to live, he should live with wood."

Another stated, "The art of veneering as presented today truly unlocks the beauty of nature."

A door opening can become something quite exciting; with the order and dignity of sliced red elm, or the dramatic grain pattern of figured walnut. A sense of stability and integrity is inherent to a toned, sliced birch or red oak door.

The soundness and strength of a solid core, wood door, truly felt, when one opens and closes it is an intrinsic part of the building in which it is installed.

There is an unlimited range of effects which an architect can achieve by using fine hardwood veneered doors; floor to ceiling doors, doors with matched transoms, doors matched perfectly in pairs. In addition to the variety of wood species, the range of color toning in finishing beyond the natural tone of the specie, presents an unusual opportunity to get individuality for each client.

As is true with most building materials, the natural appealing qualities of a wood door are lost or obscured if improperly handled or finished. It is disheartening to the door manufacturer, irritating to the architect, and unacceptable to the client when doors which have been hung too soon show physical damage, poor finishing, and improper operation.

To lessen the opportunity of this problem and to assume greater control of quality in the final, installed product, the leading door manufacturers are offering and encouraging the architect to use doors which are factory finished, fitted, and machined for hardware. A wood door properly finished and protected by a heavy cardboard carton while in transit to the job and job site handling can and should be considered equivalent to a piece of fine furniture.

The great advantage of a factory controlled finished door to the architect and his client is the single responsibility presented and assumed by the manufacturer. Controlled labor costs as well as quality at the job site are possible with the complete "door package."

An experienced contractor, familiar with the use of prefinished and premachined doors, will generally figure a savings on the use of these doors in each opening as against job site fitted and finished doors.

The door manufacturers have found that this package practically eliminates warpage, finishing complaints, and other problems which in the past may have made some architects less than responsive to extensive use of wood doors.

As wood has variety, so it is with the construction of wood doors. The particular demands of an opening can usually be met, with performance integrity and economy. Wood doors allow the architect to express dignity in one area, endurance in another.
The component industry has become a giant in the field and Wood-Lam, Inc., 230 Sussex Street, Pewaukee, Wisconsin, has prepared itself by installing a Sanford Roll-A-Master Truss Machine.

Manufactured roof trusses are gaining in popularity. Practical Builder recently reported that "roof trusses are the most popular structural item" in the component field. Surveys indicate that 55% of the nation's home builders use manufactured trusses. The roof truss has become a standard building item since the invention of the Sanford Gri-P-Late. Sanford, a Pompano Beach, Florida, firm, has continued to research better methods for fabricating trusses and feel they have developed a system that will produce a truss to meet everyone's need. The Roll-A-Master system is engineered for high-speed, large volume production and requires no nails. The barbed tooth plate is applied to both sides of two members simultaneously by the truss machine. The Roll-A-Master machine glides over the truss members, embedding the plate's teeth in both sides of trusses in one smooth, foolproof action. The trusses are ejected from the machine with tight joints and are rolled off the machine onto conveyors for a final pass through a roller press.

Wood-Lam has specialized in the over 40 foot truss for many years and with the acquisition of this new machinery is ready to fulfill the needs of the home builder and apartment project developer.

Ray Ohlgren, vice president of Wood-Lam, states: "We offer a complete roof package to the contractor or he may take any part of the package that best fits into his method of operation."

Shop drawings are prepared from the architectural plans by our own drafting staff, the trusses are manufactured in our plant and trucked to the jobsite in convenient packages on our trucks. Our experienced erection crews will install and properly brace the trusses to insure an adequate framed roof. If plywood is used, we can install it so that the entire roof system is then ready for the roofer.

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We enjoyed a good attendance of architects at our Gemuetlichkeit programs in Appleton, Madison and Sheboygan. The School Construction Seminar was a success with a fine group in attendance.

All of this is a tremendous start for the year 1966, and there is more to come. This month in particular, with the annual spring theater party at the Pabst followed by a champagne party at the Press Club. Wednesday, April 27, Owens-Corning Fiberglas and the Producers' Council will sponsor an information program called, "The Day of the Ceiling." This will be for architects at a downtown location. It promises to be a good one, believe me, I have an inside source of information.

A hearty "thank you" to Messrs. Theodore Potter, Assistant Superintendent of Milwaukee Schools, our guest speaker in February, and to Mike Komar of Inland Steel who spoke to us in March. Mike is the National Secretary of the Producers' Council.

Bill DeLind has the Summer picnic scheduled for Sunday, August 7, at Brown Deer Park, the Blatz band will play and there will be more prizes than at the golf outing. Bill arranged all of this while on crutches with a broken leg.

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