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Ask members for free copies of these two industry-sponsored specification guides.
brick bearing walls used

CENTRAL COLLEGE WOMEN'S DORMITORY, PELLA, IOWA

The first of a three-dormitory complex, the building received an Award of Merit in the 1966 Honor Awards Program of the Iowa Chapter, A.I.A. Architects Savage & Ver Ploeg, West Des Moines, designed the 5-story masonry bearing wall structure to accommodate two 40-student 'houses', each house occupying a vertical half of the building.

The upper floors contain the student rooms and study lounges, while the lowest floor has recreation and laundry facilities, a housemother's suite, and a common lounge.

The bearing walls of the building, which support its concrete floors, are expressed on the exterior in brick, and are complimented by marble chip coatings, concrete and glass. Brick, wood, and plaster are the principal interior finishes.

The red wire-cut brick for the award-winning design were SCR and Norman units furnished by the Oska­

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pany.
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notes of the month

"The Changing Face of Racine"—an exhibition of photographs, drawings, paintings, and models of Racine architecture of the 19th and 20th centuries, at the Racine County Historical Museum, 7th and Main Streets, 9:00-5:00, Tuesday through Sunday, through August.

A prominent Milwaukee architect, Fritz von Grossmann (L.), has received the Milwaukee Symphony Orchestra's "Golden Baton Award," given in recognition of exceptionally meritorious service to the symphony. He received the award from John Ogden, a director and past president of the orchestra's Board of Directors.

Von Grossmann was cited for his long-time service to the orchestra as a director, as chairman in 1962 of the symphony's annual fund drive and as co-chairman, with his wife, of the 1966 Symphony Ball which raised over $20,000 for the orchestra.

He is an architectural consultant and senior partner in the firm of von Grossmann-Burroughs-Van Lanen.
New ideas in concrete are changing the roofline of America

Infinite construction variety and beauty of form are today made possible by modern "shell" concrete roof designs

Achieving a bold innovation in architectural traditions, new designs in concrete are giving graceful new roof contours to structures of all types. They are seen in the high-curved roof of an airport terminal... the flowing lines of a modern church... the accordion pleats of concrete covering a shopping center.

Adding to concrete's popularity with constructors is its ready availability. Concrete can be mixed on the move and delivered, cast in place—or prefabricated and the units conveniently trucked to the site.

Contributing to the important advances in concrete are the research, engineering and educational services of PCA, sponsored by manufacturers of portland cement. For modern construction, the choice more and more is concrete—for its beauty and versatility, for its proven economy and strength.

Portland Cement Association
735 N. Water Street, Milwaukee, Wisconsin 53202

ARCHITECT: MINORU YAMASHI AND ASSOCIATES, BIRMINGHAM, MICH. • STRUCTURAL ENGINEERS: WORTHINGTON, GUELLING, HILLS, AND JACKSON, SEATTLE.

Soaring fan vault shells of precast concrete give inspiring beauty to the Congregation Israel Synagogue in Glencoe, Ill.
Thank you so MUCH for the June issue of WISCONSIN ARCHITECT. It is delightful!

Best wishes for your wonderful work and again, THANK YOU!

Very sincerely yours,
Sister Mary Remy, SSND
Mount Mary College
Milwaukee, Wisconsin

Thank you for the June issue of the WISCONSIN ARCHITECT. It is a splendid issue. Mrs. Wheeler and I thoroughly enjoyed reading it and viewing the pictures because it reminded us of a most enjoyable visit with the architects in Wisconsin.

Sincerely,
C. Herbert Wheeler, Jr., AIA
Architect and Associate Professor of Architectural Engineering
The Pennsylvania State University

Just a note to congratulate you on the June issue of the WISCONSIN ARCHITECT.

In addition to its commanding size and obvious economic achievement, I thought the contents were outstanding. Not to demean the editorial portion — those ads were striking . . . Conrad Schmitt, Air Radiant insert, Loxit, Portland Cement, D. G. Beyer . . . to mention only a few of the more outstanding.

Being in the business, I must say that publication has come a far piece under your auspices. Just thought that instead of someone grinding about a misspelled name or typo, a kudo from a colleague might be welcome. John Reiss is doing a fine job with art and layout too!

Best wishes,
Gale Brennan
Communications, Inc.
Milwaukee, Wis.

Thank you for sending me the back issues of WISCONSIN ARCHITECT. I enjoyed them very much, particularly the illustrated articles on South America (based on Mrs. Whyte's book), on Racine and on the Machek House.

The presentations on allied artists must, I am sure, be very welcome by your readers.

Sincerely,
Stephen A. Kliment, AIA
Editor
Architectural & Engineering News
Upper Montclair, New Jersey

For some time I have been watching with considerable personal pleasure and professional appreciation the image of Wisconsin architecture which has been presented by the WISCONSIN ARCHITECT.

As you know, while I was your first paid hand, I published your magazine for about six years. During that time it grew substantially in size (about 300%), but I always felt that it lacked the excellence of layout which your publication should have had. I felt that my successor as publisher did a splendid job on layout but that there was a lot of reprint material and not enough original articles, and that things were a little short in reporting of activities in this state.

It is my belief that your present book offers an extremely fine balance in all areas. The advertising is most attractive, the layout very appealing, and the articles and news interesting and provocative.

My congratulations to you, Mike Meyer, and (frankly, most of all) Mrs. Brink.

Very truly yours,
N. J. Russell, Jr.
Milwaukee, Wis.

The WISCONSIN ARCHITECT is certainly a publication of which the Wisconsin Chapter should be very proud.

As I continue to read each issue I cannot help but admire its excellent layout, fine production quality — and the number of pages of advertising support. Your achievement in obtaining so many ads of such quality is outstanding.

Sincerely,
Margot A. Henkel
Executive Secretary
New York Chapter,
The American Institute of Architects

I wish to compliment you and the Wisconsin Chapter, AIA, for the exhibit "Which Milwaukee Will it Be?" outlined in the July, 1966, issue of your magazine. I was greatly impressed with the material presented. This is one of the finest illustrations of public education to architectural values that I have ever seen.

Congratulations!

Sincerely yours,
Walter K. Johnson
State Planning Director
700 State Office Building
Madison, Wisconsin

wisconsin architect/august, 1966
Concrete masonry is the superior material for all types of wall construction

For exposed interior or exterior walls

Or decorative garden walls

No other building material being used today in modern construction offers all of the following features in one package:

- **High Fire Resistance.**
  Fire resistance ratings of concrete masonry walls are based on numerous tests made by Underwriters' Laboratories, Inc., and the National Bureau of Standards. Concrete masonry walls are tested at temperatures of over 2000 deg. F. for as much as eight hours and subjected to a hose stream test with a water pressure of up to 45 psi. Bearing walls undergoing a fire test also carry a working load of 80 psi on the gross cross-sectional area of the wall.

- **Acoustical Control.**
  The high sound-absorption qualities of concrete masonry surfaces are recognized by specialists in acoustics. The exposed surface of ordinary concrete block will soak up as much as 68% of sound. Equally important is the ability of concrete to resist the transmission of sound, making it an ideal wall material for apartments, hotels, schools, hospitals and office buildings.

- **Economy**
  Concrete masonry walls furnish low-cost construction, are virtually maintenance-free and provide effective weather protection... a plus combination for ultimate economy.

- **Pleasing Appearance**
  Adaptable to any architectural style, concrete masonry units are available in a virtually unlimited variety of sizes, shapes, textures and patterns. Use of color and form permits even greater freedom of expression.

For more information on this most versatile building material, contact the

**WISCONSIN CONCRETE PRODUCTS ASSOCIATION**
313 W. Main St. Madison, Wis. 53702 255-6579
Recently Robert L. Durham, President Elect of AIA, gave a talk on the role of women in the war on ugliness. He gave several examples of victories won by women, and said that, if not only WAL but all women’s groups would join the fight actively results would be great. He also stated that the women of WAL would do a fine public relations job for architects and architecture.

Someone must have been listening.

In Madison that is just what happened. Mrs. Lucille Phillips and Mrs. Louise Kinne two active members of the WAL decided that people should know more about architects and how they work to improve our environment. Many people have come to the same conclusion, but these two did something about it. They arranged with WHA-TV to present a series of five television shows, one-half hour and longer to study projects in depth.

The first program (in September) will study a recent prize winning home, present an explanation by the architect of how and why the house was designed as it was. Then the owners will be interviewed, and movies of a walking tour through and around the house will be presented.

The second program (in October) will deal with a publicly financed low cost housing project, built with urban renewal funds. It will feature interviews with the architect, governing bodies, and the people living in the project. The latter will be filmed in their homes, and then the overall project will be presented on film.

The third program (in November) will show how private funds can restore a run-down area in the heart of a city and change it from an eyesore to a beauty spot. Once again the architect will explain his role along with the promoter, investors, financiers, and city officials. Movies will be used to show the character of the area today, and it will be noted that this project has already spurred further activity in the area.

The fourth program (in January) will present the contribution of planners. Mr. Kenneth Clark, Madison Director of Planning will discuss urban planning, and Mr. Charles Montemayer, Dane County Planner, will discuss planning on a county basis. Telephone questions from viewers will then be answered.

The final program is still only tentative, and we will report on this later.

Mr. Robert Leu is acting coordinator and director of the series, and hopes to have tapes of the series available for any stations which want them.

Once again it is shown that, if you want something done, give it to the women of WAL.
BEST'S BLOCK OF THE MONTH

BEST BRICK BLOCK
A Best Block Company creation to give you new opportunities to design, create, and build.

This beautiful wall will have a pleasant appearance, low maintenance costs, weather-tight construction at a cost considerably less than any other type of load bearing wall with a facing material and back up product.

Laid in running bond, this block gives the appearance of a brick (2\(\frac{1}{4}\)x7\(\frac{3}{4}\) modular) laid in stacked bond. The block can be painted in any way to match or blend with existing brick or stone. By using two coats of paint and rolling the second coat a contrast between the brick face and mortar joint can be obtained.

This standard masonry unit in the form of a brick is your answer to economical walls without sacrificing beauty for cost.

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Local architects urged to become active...

Mr. Frederick Schweitzer, Chairman  
S.E. Wisconsin AIA Community Development  
4465 North Oakland Avenue  
Milwaukee, Wisconsin 53217  
July 19, 1966

Dear Fred:

With regret I read in the July WISCONSIN ARCHITECT that the National AIA President, Morris Ketchum, resigned from the National Advisory Committee on Highway Beautification, sponsored by President Johnson, because the U.S. Department of Commerce failed to take aggressive action in spite of Local Professional and National opposition to an expressway along the water front of the French Quarter in New Orleans.

Let us Milwaukee Architects not resign, or give up efforts in pressing for a favorable action by the County Board, Park and Expressway Commissions to prevent the spoiling of our Lake Shore.

Fifteen thousand citizens signed petitions and the newspapers have published many letters objecting to the Park and Lake Expressway. Howard Gregg, General Manager, and Robert Mikula, Landscape Architect of the County Park Commission, have also voiced their objections.

Local Architects should make everybody that is concerned about a better Milwaukee, aware that there is much more, which is vital for good City Development, than operational efficiency of the truck and auto traffic.

The proposed North Freeway Loop limits the inner City Development by causing high land values with congestion producing high buildings and restricts desirable city growth to the North.

Milwaukee Architects must become immediately active in the solving of the Freeway problems if Architects are to be respected as knowledgeable planners.

Sincerely,

Harry Bogner, AIA
The practice of the art of architecture requires initiative and courage and a militant diplomatic if not a political bent. For the inventions conceived by the imaginative and adventurous minds of architects must, ironically enough, survive the struggle with their principal advisories — their clients. Seldom is the client prepared to let the architect lead him or to leave the architect to produce designs without interference.

Of course, the architect is given a set of limitations within which he must work; these limitations establish the problem and the framework of the design. One of the basic elements of architectural design today is efficiency. Efficiency and economy are two ways of saying the same thing. And these two war cries (efficiency and economy) seem to be the underpinnings of our culture.

More often than not, therefore, the client's directions include a precautionary note dealing with costs and economy when establishing the scope of the project and the basic restrictive framework. Because of this client relationship, architecture differs from many other arts; for the architect seldom creates without a client — thus a type of partnership is established at the outset.

The master architect who is charged with producing something of aesthetic quality is at the same time involved in producing something useful — and one factor does not necessarily exclude the other. Efficient, economic, practical and useful are four words which certainly express an American cultural attitude. And this attitude is probably most influential in the general acceptance of "anonymous" architecture in this country; for "anonymity" seems to denote efficiency if nothing else. If a building is primarily devoted to profit making, utilitarian or "anonymous" architecture is what the client usually calls for — and by this he means, an economic building — i.e., an austere office building or a space factory. If the client wants to create a monument to money or profit, a conspicuously lavish type of architecture is usually expected — something not necessarily of unique quality in an architectural sense — but at the same time economical and ornate.

Some clients become more involved than others, therefore, one cannot always place architectural faults at the architect's doorstep. Forceful architects may find they have few clients, while other architects may become the servants of the client in their willingness to
serve. However, good or bad architecture can be produced under either circumstance. So the architectural critic must judge architecture on its own merits. Thus when a building receives favorable or unfavorable criticism, the client as well as the architect must share the glory and criticisms.

Recently the firm of John J. Flad & Associates attempted to reconcile a client's desire for a "practical" building (its main function to make profit) plus the desire for a monument or a showy home office with basic principles held by the architects. The client's forcefulness might have brought about a complete capitulation by the architects and the results could have been merely an anonymous monument to a hard-nosed business man. As it was, the client succeeded in having a certain amount of the site graded; and this worked contrary to the architectural concept. Thus a critical screening of the first floor by the existing grade and the preservation of trees which would have reinforced the concept of a "floating cube" was not carried off. Consequently, we now have a building which has lost the advantage provided by the natural terrain. And although a heavy and strong appearance has been accomplished, the structure has not achieved the well grounded and "rooted" appearance the architects could have given it in its original setting.

But the National Guardian Life Insurance Building in Madison was designed and took form. In spite of the client's strong influence, the architects remained the principal designers. They were Mr. John Reif, Senior Associate and Project Architect, and Mr. Thomas Nisbet, Associate. Both these men have shown a masterful use of contemporary materials, most of them standard items. This particular building among many others gives evidence of the command today's architects have of their art in a scientific, efficient and machine society.

This six-story insurance building is a result of this mastery. It is a reinforced concrete structure of a flat slab design with a main office space of four stories in height enclosed in a 120 ft. square light "glass box." An eleven foot cantilever on all sides poises the glass box nine feet above the ground. Thus the home office needs of 80,200 sq. ft. were met by this construction, and the site still leaves a 100% growth potential for rentals.

One side of the site gives a view toward Lake Mendota while the other side gives a view to the State Capitol Building. Although the building is a fairly low one, its construction on a knoll provides it with a view over part of the city.

The building program called for space flexibility for offices and underground parking. In the analysis of the parking module and office spacing module, a six foot grid was determined as the basis; a twelve foot dimension being minimum for a private office, six for a secre-
tarianal space. This modular design and the knoll site led to the decision of a cubical form.

Tom Nisbet recalls that, "the primary point when Mr. Reif and I came to accord on National Guardian was the moment of complete frustration when I said, ‘... then make it square (in plan).’ From that came the cube. From the cube we went to the reflective spandrel to preserve the simplicity of this form.” This “cube” however, is wider in breadth and depth than in height. The aluminum Durandodic finish was related to the reflective glass color; pre-assembled units of aluminum framework of readily available “produced” elements. Thus the fascia was developed to express the absence of a structural exterior wall. “A point none of us has attempted to acknowledge,” both Mr. Reif and Mr. Nisbet explained. “Yet the plane transition from vertical to horizontal and the termination of line and volume were major elements in establishing and maintaining a discipline in design and order in building detail.”

The National Guardian Life Insurance Building, contemporary in massing and materials, appears monumental and “cooly” self-contained. Yet in detail, it relates quietly to its more romantic neighboring structures.

The “cube” appears to float above ground level rather than being anchored in it, resting lightly on four rows of columns; the outer ones having been thickened on the ground floor level by a facing of unpolished warm grey granite. This gives the base its sturdy appearance. In addition, the cantilevered main floor with the set-back of ground level floor, further emphasizes this buoyancy. Its granite faced crown serves mainly to enclose the penthouse restaurant and mechanicals area and is a repetition of the granite on the ground level.

Four underground levels provide the 125 parking spaces. And to a great extent, therefore, the parking element determined the structural design and the location of the mechanical area. As a basement in the usual sense was eliminated, the heating and air conditioning supply was placed in the penthouse. This arrangement plus what has today become a common use of the core type service and vertical circulation system emphasizes the characteristics of this building.

Cars are received in the underground parking area through automatically operated doors with the passenger elevators penetrating this area at several levels and opening onto carpeted landings. The mechanical system, distributing high velocity conditioned air from the penthouse to terminal reheat coils supply and return through light air troffers, further points up the machine age characteristics of modern building.

Warm exterior bronze tones are also carried to the inside of the building not only by the glass itself, but by the use of tan and brown materials. Tan travertine marble and walnut was selected because of the relation to the warmth of the brown family established in the exterior color. The elevator lobbies also carry through the walnut motif. This design continues into the office areas as well.

Certainly the architects have successfully made use of today’s technology as a vehicle to their aesthetic concept. They have exercised meticulous attention to detail, choice of contemporary materials and the massing of the building, resulting in an excellent composition of simple proportions, permeated by a strong spirit. Yet, it seems to me, the building lacks an indigenous architectural quality, both in materials and style. It lacks the real solid character in its design and the architectural or creative uniqueness that these architects have been capable of creating in other buildings.

Frequently the use of standard equipment and appointments detracts from the individual character of today’s buildings, but here again this may be one of the curses of “machine age” architecture. However,
as mentioned earlier, the selection of most of these standard elements in this building has been done in superb taste. Outside of material and texture differences in standard items, many modern office buildings hold little variation in the treatment of vertical circulation and corridors.

One also finds the lack of individuality and design in the various standard elements and the dominance of such mass-produced items as door handles, drinking fountains, stair railings, light switches and cigarette receptacles. Even such major items as elevator cars and doors have a certain mass-produced sterility about them.

In broad architectural terms, the building might be described as more economical than lavish. From a monumental standpoint, it is more respectable than monumental. But from a functional point of view, it has more machine-age anonymous quality to it than the philosophy of pure function of space, structure, and materials might call for. Of course, few buildings can measure up to the greatness that these philosophical objectives imply.
Imagine the person who needs an appendectomy sending out notices to the town’s four leading surgeons to meet with him on a given evening, informing them that each will have an allotted time to bid for the job. Each arrives at the appointed hour armed with testimonial letters from satisfied patients, slide pictures of incisions and a sales talk meant to inspire confidence in himself and his work.

The prospective patient weighs the merits of each, makes his selection and signs a contract.

Sounds ridiculous, of course. But such is the thorny problem faced by every architect. Despite his professional status he must “peddle” his talents. There seems to be no foreseeable end to architectural presentations and bidding procedures. But here is the way that a Milwaukee architectural firm solved this knotty problem with grace and flair. We wouldn’t hesitate to use the newest in building and business techniques, the firm’s members reasoned; so why not use the latest techniques in professional communications to tell our story?

The Architect’s . . . not the Doctor’s Dilemma . . .

the presentation moves into the present
For anyone with the least bit of professional and personal self esteem, it’s both natural and necessary to blow his own horn. It’s also tremendously awkward.

To this end, kings and emperors employ trumpeters; distillers hire ad agencies; movie stars tout their talents through the vivid prose and poetry of agents.

But for the true professional — physician, dentist, attorney and particularly the architect — it’s not so easy ethically to tell the world (or a particular segment of it) what he stands for, what he believes in, what he’s accomplished.

He can’t hire a sign painter or buy television time. He cannot with dignity mount a soap box and expound on his own reputation and abilities. Nor does an architect have the usual “word-of-mouth” promotion, for a successful building hardly finds its way into the average layman’s conversation like a successful operation, a successful inlay or a successful lawsuit.

Yet every architect is required to spend a certain amount of time on the soap box and beating the drum, explaining as tastefully yet seriously as possible his “mysterious” and often misunderstood job, his methods, his philosophy, his structures and even the delicate matter of fees.

How can he do this with tact, honesty and success? How can he make his professional discipline and accomplishments “come alive” for the prospective client?

The firm of Schutte, Phillips and Mochon has solved this dilemma with an unusual and phenomenally successful “breakthrough.” Their answer is a brisk paced, handsomely made documentary movie produced by Moynihan Associates, a Milwaukee firm specializing in management consulting, public relations and educational films.

Basically, the film is a 21-minute sound and color production surveying the methods and accomplishments of Schutte, Phillips and Mochon. The producers tell their story so deftly and with such insight that the viewer is “on the scene” as the art of architecture evolves from its primeval beginning to its modern sophistication.

Viewers see the firm’s team in action, watch a building “happen” and tour more than 40 of the firm’s most striking structures.

Actually, the film had its birth in a casual conversation between Clint Mochon and Paul Moynihan. In the manner of many architects, Mochon was bemoaning the problem of the presentation.

“It’s hard to explain in a limited time to the layman — to the school board or town council — the art and science of architecture in its many complexities,” Mochon said. “We’re not trained speakers or salesmen.”

Exploring the problem together, Mochon and Moynihan came to the conclusion that a movie presentation would have fresh impact. Even in their initial discussion of the approach, they agreed on many powerful advantages:

1. Articulate professional narration keyed to audience. (“In a presentation, architects are not talking to architects,” Moynihan pointed out. “They need someone who — while understanding the language of architecture — can translate it into language that motivates that amazing cross section of humanity sitting on decision making boards.”)

2. Use of the third person to praise and explain firm. (According to Moynihan, “One of the most successful selling techniques ever developed is the testimonial. In a film like this, the film maker can say things an architect could never say of himself without sounding self serving, pompous, conceited.”)

3. Opportunity to show firm members in action and buildings in use. (“In design,” Mochon explained, “an architect is constantly aware of potential, of ultimate use. Here we saw an opportunity to present the realization of potential.”)

Wisconsin Architect/August, 1966
Acoustically-tested, sound-isolating hollow core flat plank in 40-inch widths; 4, 6, 8 and 10-inch depths; and spans up to 48 feet. Excellent sound transmission loss ratings of 49 to 55 decibels (nine-frequency averages in Riverbank Acoustical Laboratory tests). Maximum noise control through roofs and between floors of motels, apartments, nursing homes or any structure where acoustic environment, such as proximity to airports, is a specification factor. Factory-manufactured and cured under rigid temperature and humidity standards. Year-round, all-weather application, fire ratings and fine textured surface are a few of the other reasons why architects and engineers specify Spancrete. For full information, write your nearest Spancrete manufacturer listed below.
Music, optical effects and pace that cannot be achieved with a slide program; advantages of camera movement even with film renderings and models. (“Like most other firms we had been using slides,” Mochon said. “It was an old fashioned, cumbersome movement even with film renderings and models. It seemed to us that if we were using modern methods of technology in our offices and in our designs there was every reason to update our methods of presentation.”)

Complete audience attention. (Moynihan pointed out that “A film more than any other medium has the power to focus eyes, ears, mind, emotions on a dynamic message.”)

Psychological advantage of having the film “stars” (i.e., the firm principals) on hand in person when the lights come up. (As Mochon noted, “In the average interview of 45 minutes we can cover a great deal of ground work with the film, then follow through with a direct discussion on the specific project at hand. This is extremely effective.”)

Schutte, Phillips and Mochon discovered that Moynihan Associates attacked the project as skilled reporters and dramatists. Weeks were spent probing the ideals and methods of the firm, interviewing principals and other members, visiting scores of finished structures, prowling construction sites, digging out the mystique and breadth of this often misunderstood profession and this particular firm’s approach.

Periodically the project was reviewed by the architects, just as they periodically confer with their own clients.

So thorough and skillful was the research and writing, Mochon believes, that “Moynihan’s staff probably has a better overall idea of who we are and what we’ve accomplished than we ourselves.” What’s more, those penetrating, in-depth interviews, he admitted, “forced us to put into words our own philosophy and ideals of architecture.”

The film opens with brief flashbacks of historic architecture to put modern architecture into context and establish the ancient traditions of the profession from its beginning through the era of the “master builder” to the modern team approach. The firm of Schutte, Phillips and Mochon is introduced as a modern architectural team, with special focus on the firm’s three principals, their respective training and talents.

Because few clients have a clear idea of how a building “happens,” the film traces the development, care and skill brought to each project, emphasizing the know-how and concern in creating and supervising each new structure, whether a simple warehouse or a multi-million dollar campus master plan.

Viewers sit in on a client conference, learn how such “invisibles” as plumbing, traffic, strength — the very bones and sinews of the structure — are plotted with meticulous care; share the thrill of ground breaking; observe the dozens of skills needed for the monumental task as a new structure rises against the landscape under the fastidious eye of the architect.

Finally, shots of more than 40 of the firm’s most recent buildings of all types ranging from modest school additions to many-storied offices and laboratories are a convincing testimonial to the organization.

From sweeping views of cloud-banked high schools and bustling building sites to vivid close-ups of color and texture, the photography is directed with a remarkable and sensitive esthetic touch. “As a photographer myself,” said Mochon, “I had some initial doubts about the ability of this type of photography to provide architecturally oriented pictures — to bring out shadows and angles in an effective and accurate representation. When I viewed the finished film I realized that my doubts were unfounded.”

Can any architect grind out his own movie? “Certainly,” according to Moynihan. “But it would be about as successful as a school board member designing a new classroom wing. A sparkling presentation film which brings results is considerably different from the amateur do-it-yourself Sunday afternoon home movie. Like an architectural structure, it is a highly complex, sophisticated organism, one in which a number of factors — many of them invisible — must be adroitly manipulated and delicately interplayed to have full impact.”

The result of Moynihan’s imaginative, pioneering approach is a film that is a “distinct breakthrough” according to enthusiastic Richard Enion, nationally recognized consultant on the structure of architectural firms. For the Milwaukee organization it has been an “amazing success,” Mochon claims. “You’ll find this hard to believe, but after one showing to a school board they actually applauded the film.”

“The proof of the pudding is in receiving the commission to design the project,” he added. “In four showing interviews, we have been successful in every case. The four commissions total substantially more than $3 million. To put it bluntly, we’re batting 1,000 in commissions received using this new presentation technique. We are sure that the film will continue to be of value not only to Schutte, Phillips and Mochon but also, because of its educational orientation, to the profession as a whole.”
A LONG LOOK AT THE ARTS IN WISCONSIN

A statewide study committee will try to discover "cultural gaps"... and what can be done to fill them.

The year 1965 was a significant one for the arts in Wisconsin, partly because of two unrelated governmental actions:

- Governor Warren P. Knowles designated the eight-year-old Wisconsin Arts Foundation and Council as "the official body through which the public interest in the arts shall be maintained, encouraged and disseminated in Wisconsin."
- The 89th U.S. Congress passed the National Foundation on the Arts and Humanities Act of 1965. Among other things, this law set up the National Endowment for the Arts, which is headed by Roger Stevens. The national agency is "independent" and is similar to the National Science Foundation: it may make grants to individuals, and to state and public agencies or nonprofit organizations.

Under this act the arts includes, but is not limited to, "music (vocal and instrumental), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms."

Also during 1965, the Wisconsin Arts Foundation and Council, together with The Johnson Foundation, the University of Wisconsin Extension Division and the University of Wisconsin-Milwaukee, sponsored a series of "grass roots" meetings of arts leaders in eight regions of the state; these were climaxed by a meeting at Wingspread on November 20, 1965, of delegates designated by regional meetings.

During these grass-roots regional meetings throughout Wisconsin in October, 1965, participants discussed the condition of the arts in the state and what can be done to encourage appreciation of the arts by children and adults—particularly in areas away from population centers (but by no means overlooking the latter).

Many specific recommendations were made—among them the coordination of bookings for professional touring groups; the mounting of a traveling "artmobile" to carry high quality art exhibits through Wisconsin; the establishment of cooperative research programs in the performing arts with schools in the state; providing professional advice, particularly in the field of arts management; helping arts groups (there are perhaps 1,000 or more in Wisconsin) coordinate some of their activities through exploration and exploitation of opportunities to share in federal grants under the National Foundation on the Arts and the Humanities Act of 1965.

Similar recommendations came out of the November "summit meeting" at Wingspread, conference center of The Johnson Foundation. (A $5,000.00 plus grant from that Foundation had permitted development of the entire project.)

GOALS OF THE STUDY

The national arts legislation of 1965 provided for grants of $25,000.00 to states wishing to conduct "a study to plan the development of a state agency in the state and to establish such an agency." This state agency will be involved (from the viewpoint of the national act) in a continuing program of grants-in-aid and in developing adequate programs, facilities, and services in the arts for all the people and communities in the state. The Wisconsin Arts Foundation and Council— with the approval of the Governor—applied for such a $25,000.00 grant.

The national legislation also provides for matching grants to conduct programs in the arts under the general sponsorship of the designated state agency. The Wisconsin Arts Foundation and Council also applied in a general way for some of this matching program money; federal action on this request must await completion of the study itself.

The Wisconsin Arts Foundation and Council's application for the study grant, which was approved in late June, contained a prospectus which is quoted in part here:

"The proposed study will have as its objective the determination of answers to these questions: What are the needs of the people of Wisconsin in the arts? What type of agency should be charged with developing a statewide arts plan and assist in implementing this plan?...

"The Citizenry of the state, in all its parts, will have an opportunity to express itself during the period of the study.

"The proposed study envisions the appointment of a special study committee by the Wisconsin Arts Foundation and Council. This committee will be assisted by a paid professional staff and consultants who are specialists in the subjects under consideration. The study committee will hold hearings and otherwise accumulate information important in the formulation of its final recommendations. Individuals, organizations and institutions known to be concerned with the encouragement of arts and artists in Wisconsin will be invited to offer testimony and suggestions to the study committee, and the general public will also be invited to participate. The committee will proceed in a manner to ensure participation by persons in all regions of the state...."

Specifically, the proposed study will attempt to determine:

- The identity of the state's cultural leadership, in terms of institutions, organizations and individuals;
- The extent to which colleges, universities and lower schools now conduct programs in the arts, and how
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available these programs are to the communities in which they are located; • Useful statistics on the economics, physical facilities and audience attendance figures for the arts in Wisconsin; • The most effective composition of an agency charged with carrying out a state arts plan; • The most desirable means of financing a state arts plan — by public monies, by private philanthropy, or by a combination of the two; • The most productive methods of soliciting private support of the arts, in accordance with this alternative in the last point stated above; • The proper procedure in drafting arts legislation and guiding it through the state legislature; • Procedures for developing worthy state programs in the arts, if and when funds become available; • How local arts groups can effectively use currently available resources in carrying out their present activities and in the innovation of new programs; and, • The possibilities of success in development of inter-state and intra-state coordination among arts groups, as in regional arts councils.

A TIME FOR ACTION

Even before final federal approval of the WAFC grant application, a study steering committee was appointed by the WAFC board of directors. This committee established a study committee that includes representatives from all identifiable statewide arts groups and a number of educational institutions.

The new Wisconsin Arts Resources Study committee also employed an executive director, George Richard, to assist the committee and took steps to set up an office in Milwaukee (at 606 West Wisconsin Avenue). This advance work was facilitated by a grant of $2,500.00 from the Johnson Foundation, Racine.

The study committee wasted no time in getting together at Oshkosh on July 7th to lay the groundwork for the study. The group set for itself two major assignments:

First, three separate task forces were named. One will conduct a survey of the state's arts resources. This, it's hoped, will help discover the "culture gaps" in the state, and, perhaps, some leads on how to fill these gaps.

A second task force is charged with developing alternative plans for organization and financing of some sort of permanent state arts agency — perhaps similar to the New York State Council on the Arts, which administers a six-year-old program that now expends nearly a million dollars of tax appropriated funds a year. The alternatives suggested by this task force will be discussed throughout the state; consensus then may point the way toward some legislative action next year.

The third task force will examine several specific recommendations made at the Wingspread conference. They all relate to the present status of arts education in all the schools of the state: its quality, quantity and content.

The study committee at Oshkosh decided to hold another series of regional meetings throughout the state. Again, citizens interested in the arts will have a chance to express themselves — particularly upon the alternative state arts plans developed by that task force mentioned earlier.
The Wisconsin Arts Foundation and Council was incorporated May 2, 1957. Among incorporators were representatives of the Wisconsin Free Library Commission, the University of Wisconsin and the Milwaukee Art Center. Prof. Robert E. Gard of the University of Wisconsin Idea Theater served as first president. William W. Cary of the Northwestern Mutual Life Insurance Company was elected November, 1959. He still holds the position.

During the early 1960's a number of programs were started which have supplied the basic direction of the Council, which has worked largely with arts organizations — (although individual members are welcome as well):

1. A survey of arts activities in the state was undertaken. It was recognized that such a survey, conducted by mail, could not be expected to provide complete information; nevertheless, it did provide a list of more than 1,000 organizations interested in the arts throughout the state. These fill 33 typewritten pages, single spaced!

2. The Council, at first experimentally and then on a permanent basis, undertook the publication of an art events calendar for the state. The calendar has been published each quarter since 1960. Six weeks before the beginning of the quarter, questionnaires are sent to more than 400 organizations and a number of individuals connected with the arts throughout the state. Some 5,000 copies of the calendar are currently printed, and these are distributed for the most part through organizational members, who receive up to 400 copies of each issue.

3. In 1961 work began on the preparation of a booklet promoting arts festivals as part of community celebrations, and containing some tips on running such festivals. The booklet is now available for one dollar from the Wisconsin Arts Council, P. O. Box 1372, Milwaukee. (The Council sponsored a seminar for community arts leaders interested in arts festivals during the summer of 1965 at Door County.)

4. Also in 1961 there was established a study program in the arts for women's clubs, sponsored jointly by the WAFc, the Wisconsin Federation of Women's Clubs and the State Free Library Commission.

5. This year the Council asked for nominations by groups and individuals for Governor's Arts Awards. These awards for creativity in the arts, performance in the arts, support of the arts, and institutional and organizational achievements in the arts will be announced and presented at the Executive Residence in Madison on September 24th.

The Council has participated in some less successful efforts. It was one of the sponsors of the effort to obtain the Tyrone Guthrie Theater for Milwaukee some years ago. The Council also suggested that the State Radio Network develop and carry the program "Invitation," devoted to art events in the state. The program ran for some time, but then was dropped because of the work involved and the apparent lack of listener reaction.

The Council, as the By-laws indicate, is governed by a Board of Directors with the assistance of its Arts Committee. Directors — some of whom are professionally involved in the arts — are elected for three year terms by the members (or appointed by the Governor) in November of each year. The Directors in turn elect the members of the Arts Committee and the Officers at a Board meeting immediately following the membership meeting.

The annual membership meeting is held in November of each year. Since 1960, the WAFC has devoted the day primarily to an outstanding seminar on the arts rather than devoting it to the Council itself. This has proved quite successful — so much so that in the past couple of years there have been two such meetings. These meetings and seminars have been held at the University of Wisconsin, Alverno College, the University of Wisconsin-Milwaukee, Beloit College, Lawrence University, and Wingspread in the past.

The Board customarily meets four times a year.

The Arts Committee — whose members represent painting, photography, sculpture, graphics, art education, crafts, industrial design, related arts, architecture, interior design, poetry, prose, publishing, instrumental music, choral, music theory and composition, civic theatre, professional theatre, dance, opera and film — regularly meets with the Board. The Arts Committee also performs special assignments as a separate entity.
Long before hard-edge art became an "in" mode among artists eager to appear in the vanguard, Joseph Hlavacek was expressing his intuitions about the universe in sharply delineated formalizations of nature's shapes. His art is based upon nature, but nature read and interpreted much as primitive man did, in magical ways that gave direction in a mysterious, awesome world. Hlavacek boldly seizes images of the natural world and emblazons them within characteristically geometric designs. The circle joins the cone, the cylinder and the cube in his compositions, and precise statements of these forms, or variations of them, serve to proclaim as images the sun, the moon, earth, man's destiny-holding hand, sea shells, trees, birds, butterflies, grasses, flowers.

In recent years, Hlavacek has been using metals—brass, copper and aluminum—along with acrylic or oil paints in some of his works to achieve handsomely rich and mystery-enhancing surfaces. These might be called metal collages, except that he does not fix his metals with adhesives but neatly nails them into his designs, the nail heads adding to the pattern and texture. For instance, in "Evening Flight," the nail heads help create iridescent patterning in the wings of the moth. Hlavacek works on wood surfaces stretched over with canvas, and often he cuts out metal to frame a painted canvas area, suggesting the precious metal framings of Russian icons. He tempers his metals with heat, thus achieving subtle color variations, and he engraves, embosses and burnishes the surfaces to multiply his textures. Sometimes he puts salt on the metal before heating it, also in the interest of added hue and tactile qualities. He used the salt treatment in "Solar Image," in which the sun is a wheel of red, green and yellow acrylic along with metallic sectors.
Hlavacek’s earlier paintings had a deliberate static quality; his forms existed with an aura of perfect stillness in space. Now in a number of his paintings, as in “Growth II,” there are passages that suggest process or movement. These passages also add perspective, or a dimension of depth, to otherwise flat designs. Hlavacek’s artist-instincts reach back to man’s origins, when humankind was more a participant in nature’s proceedings and less a factual observor and manipulator of her forces. But our artist is, after all, a 20th century man and he bears a freight of knowledge never possible to artists before. His intuition of process is parallel to an emphasis today in science where creative minds are going deeper than just cause and effect.

He comprehends a lengthy aesthetic lineage, and the recent as well as the ancient fascinates him. So, some of his designs include constructions reminiscent of Mordrian’s pure formulas, but Hlavacek’s juxtapositions of geometric shapes are part of larger projections, as in “Moon and Landscape.” The landscape in this is a precise geometry of right-angled forms, but a round planet is fixed firmly above. It is a metallic moon, cut out to reveal a paint textured canvas surface that suggests mobility. In a very large painting, an orb floats above a square which embodies an abstract design such as appears in Moorish building tiles, and these two are counterpoise to a firm linear pattern of cross, rectangle, arch and lintel that suggests Matisse’s line murals in the chapel at Vence. The deeply rich coloration of Hlavacek’s work and the kind of decorativeness he delights in, these evoke the craftsmanly folk art of his Bohemian background. Hlavacek has faced, loved and absorbed much from his multi-lineage, and he has synthesized it all into a highly personal style. He stands among the originals in Wisconsin art.

He is earnest about meanings and serious in his craftsmanship, but he is not without humor. The moon, in lore, is a prime influence in man’s behavior. But in Hlavacek’s oil and acrylic painting “Paper Moon,” the fateful planet is held aloft by strings; it is manipulated, too.

His creations range in size from the quite small to the very large, and all are monumental and handsomely rich without ever becoming tiresomely extravagant. His unique, strong mode of expression, whether in paint
alone or combined with metals, would lend itself to the enrichment of contemporary architecture, in wall, door or ceiling.

Hlavacek’s drawings, which won him the graphic award in the 1966 Friends of Art lakefront fair, are a relatively new facet of his oeuvre. One of them appears on this issue’s cover, a typical example of his firm control of line and space. It is from a series he has done on sea shells, delicate images of infinity, which he has recreated into authoritative designs. They are done in ink and charcoal, and several of them are shaded in pink pastel.
ALL OUT FOR EDUCATION

Education was the thing at the AIA Denver Convention. Every session, every seminar pointed out the pressing need for more talent in the solution of our urban planning problems. President Nes stressed the demand for more schools, better quality schools, and thorough research into the ever broadening field of education in architecture and design at all levels. Wisconsin Architects Foundation has done something about it, but it needs the solid support of the entire profession and the thinking, understanding citizens of Wisconsin. Following is a sample of our product. Have you contributed to their training or considered the mutual benefits of their future?

STUDENT DESIGN PROBLEMS

Five Wisconsin architectural students who received Tuition Grants from Wisconsin Architects Foundation were graduated in 1966. Each student was asked to submit two protographs of a selected design problem for publication. The first two sets of photographs received are shown here, and by coincidence all are of church architecture. It is interesting to note that all were designed to fulfill an actual projected need.

Thomas C. Orlowski, Milwaukee, University of Illinois, St. Albert's Catholic Church, Milwaukee, Thesis — Model on exhibit at the present church.

Mr. Orlowski received an "A" in his final design course and a grade of 4.5 for the year, with an overall g.p.a. of 3.805/5.0. Since graduating in February he has been employed in design by Leo A. Daly Company, St. Louis. At Illinois he was a member of the Student AIA Chapter and active in ROTC. He received honorable mention in a national competition for a general trial court room in 1964. He had previous work experience with Grellinger-Rose, Milwaukee.

Victor Aufdemberge, Berlin, University of Nebraska, University Lutheran Chapel, an addition of worship space and supporting facilities to an existing Lutheran Chapel on the campus at Lincoln, Nebraska. The structure employs native brick, laminated beams, and glass.

Mr. Aufdemberge graduated in June with a g.p.a. of 3.060/4.0. He was secretary of the Student AIA Chapter, and he received an award for "outstanding achievement" from the Nebraska Architects Association. He has found employment with Richard Linde, AIA, Sheboygan, and is enthusiastic about his association and the valued experience he is receiving.

STATE AID

All current Foundation students, and those who have applied for Tuition Grants, have been appraised of State Aid effective with the fall term as provided by Wisconsin Statute.

CONTRIBUTIONS

Halquist Stone Co. — SE Section, Party — $178.75.
Memorials — John W. Spransy.
We have another form where we put it into a book, but it's a good deal easier to read on one page where you can flip your finger up and down the list than it is to thumb through a whole book looking for a person's name under the appropriate alphabetical character. Again, this kind of thing would not necessarily require a computer. It's convenient to have that computing power if you want to make changes and do some shifting around because there's some things that computers can do which some straight out and out 80-80 listings cannot do. This was done on a computer, but, again, just a small evidence of the kind of clerical aid which the computer can do for you.

Fourth is a personnel list — you've got several hundred personnel, changing every week, turning over at the rate of 10% of something, it's quite a chore to have your secretaries keep up with the personnel list. This telephone directory was extracted from this particular personnel list and for every person in our office we have three cards — we give his name, his home address and his home telephone number as well as his office location and office extension if he has one. We edit this thing periodically, run it say about once a month, and thereby maintain a reasonably current personnel directory.

Fifth is a set of biographical information. We don't yet have this for all of the employees in the office. There's no reason why we shouldn't. You can have for each employee whatever the pertinent biographical information is. We are frequently called upon to furnish this kind of thing when you're going into jobs of one sort or another, whenever you're giving talks or speeches out of town.

Sixth is an interesting application. I'm not certain how many of you do this kind of governmental work but our office, anyhow, whenever we make petition or are searching for a large governmental project, we have to fill out this so-called form, 251, just list the name of the project, the location, the name and address of the owner, the percent of completion of the current project, the total design, total construction cost — there are about four separate forms that you have to fill out. This is type 16 of the form 251. If you have all of the jobs in your office on such cards with the location and the construction cost, etc., then you can shift them from classification to classification depending upon the emphasis you want to put on your proposal. If you're going after scientific projects, then you can shift these cards, the pertinent ones, the ones that could possibly apply, such as school laboratories and such, they could be shifted into the scientific classification and come out in the appropriate 251 form. We put this out on plain white paper and then Xerox around it, that border which you see, then slip it into a book and then submit it. We have three offices in the States and, therefore, we like to combine works occasionally from various offices. But even for a small office, if you have to do very much retyping of anything which is largely repetitive such as biographical information, personnel lists, telephone directories, job histories, etc., this kind of thing could reasonably well be put on punch cards and used in your office if you had a small computer or access to one.

I'd like to pass to a second area — that of accounting and control. It's not a large job, but it's a large job to do by hand; it does take 10 or 15 minutes whereas on a computer, it takes just a few seconds. If you get a new job and you have a particular budget for the job, you would frequently like to break that budget down by departments, by codes, by preliminary design, working drawings, construction and into the various departments such as in this case the civil department and the structural department. The fee is broken down into the nearest $25.00 increments and then added up. That, then, is sent to the Accounting Department. It uses that for its records and control. Our Accounting Department currently runs all of its accounting and control systems outside the house; that is, it uses a service bureau. While we have a computer in our own office, we do not use it for accounting primarily because of the limited capacity of the machine, but for each job in the office, we have numerous reports. This is just one example to show the report on — this happens to be the Grand Rapids Civic Center working drawings which shows you, by department, how you're doing on the job to date, the year to date, fiscal year to date, and how you are projected to do toward the end of the project if you continue at the current rate.

Again, these examples are not particularly interesting from the data processing point of view but they are instruments which can serve to improve the efficiency of the firm to get better use of your personnel, to use the personnel to do things which are not repetitive but do require certain personalized or customized attention.

The next example, which is a somewhat more interesting example from the point of view of data processing and computer applications, is a program which has had very wide usage in our office, this is maybe because of the kind of work we do, but it's an elevator program. It's caused considerable interest and consternation from several of the elevator manufacturers — they're a little bit amazed about what we can do in just a few minutes — which they previously claimed they only had the ability to do. In elevating, if you do many tall buildings, you soon find that you ask for an elevator estimate from one of the manufacturers and they either
send it off to their headquarters and you wait about
two weeks while you’re trying to find out what the
core of the building looks like. You wait two weeks
and maybe you get back one elevator solution. You
can do it that way or else they can tell you in about
two minutes on a back of a piece of paper the number
of elevators you’ll need. So we had the idea that
perhaps we could use our computer to compute how
many elevators we’ll need based upon the various
physical parameters of the problem. For example,
we’ve got something like a 47-story building — this
one stands in South Africa, the Carlton Center —
the distance from the ground to the first floor is about 20
feet, and then the next floor up is 30 feet, and then
the typical floor is 12½ feet, it’s got something like
4800 people in the building, we ought to have
about 11 or 12 percent of the people emptied out within
a five-minute period, we’re willing to have an interval
time of something like 30 seconds, say, we want to
zone it into three zones — the low rise, the medium rise
and the high rise and then compute on that basis. The
computer, then, by standard elevator computations,
takes account of door closing and door opening time,
the passenger loading time, and the acceleration-
deceleration time, the travel time, the intermediate
loss time, all the various time considerations, and
it comes up with three answers for you. It’ll tell
you one answer which is kind of circled by a box
there for the computer output that, in this case, I
think it’s six cards that you need with the appropriate
percent of population carried in five minutes and
the waiting time. It would also tell you what would
happen if you chose one elevator fewer or one elevator
more, because frequently in design what determines
the elevator configuration is the space that you have
available or the modularity of the system to say
nothing of the amount of money that the client has to
spend. Now this is an interesting application, one that
has found wide usage, not only in our Chicago office
but also in our New York and San Francisco offices.

This is a program on which I’m currently working.
This is a code analysis. We find that whenever we have
a new building to do that we invariably have to run to
the code, very quickly thumb through the thing and find
out what type fire construction we have to have, what
fire zone are we in, how many hours of fire capacity do
we have to have for interior beams, exterior beams,
columns and bearing walls, exterior walls, et cetera.
Frequently the trouble is that if a young designer is
doing this, he’s likely not to be familiar with the code
and, secondly, if anyone is doing it in a hurry, they’re
likely to overlook some of these premiums which you
are allowed by the code if you meet certain conditions.
So what we’re developing here is a sample program
for the Chicago building code only which, given about
four pieces of input items, first you tell it what class
the building is; that is, is it an office building, a theatre,
a school, residential, just what is it. So you give it the
class, you tell it how many stories the building is, what
is the height of these stories, you tell it what is the
square footage of the building — say you’ve got 10,000-
12,000 square feet per floor and is it sprinkled or is it
not sprinkled because these all have influences on the
fire rating code plus the perimeter of the building and
the frontage of the building because these also affect
the fire restrictions. Based upon those four or five
pieces of information, the computer then prints back,
it’s really a code analysis of this story. It gives you the
applicable codes which, in this case, is the Chicago
Zoning Code and the Municipal Code of Chicago,
the building code, the occupancy classification which
is what you fit in; in this case, it’s a business build-
ing, then it will recap the number of floors you have,
say 10 floors, so many square feet per floor, so many
stories and so much height and then compute the
total area of all these and it prints back that there
are no automatic sprinklers on this job. If there
were automatic sprinklers, the internal computer files
would be updated to take account of automatic
sprinkling, then it recaps the input, frontage and
perimeter. Then it goes ahead to print out the type
of construction required. For this particular build-
ing, the Equitable Building in Chicago, because it
was 15 or 18 stories we know right away it has to
be 1-A. Nevertheless, the computer looks this up
and makes all the little checks required by that
fine print in the code. We have successfully managed
to place a portion of the Chicago Building Code, the
zoning code into the computer with all of these
premiums which you are allowed for — open area to
sky, or perimeter or for the presence of automatic
sprinklers. Then it goes ahead and updates the tables
and prints out the number of hours of fire rating that
you have to have for exterior bearing walls, interior
bearing walls, exterior columns, et cetera with the
appropriate notes printed back for that particular
building from the code. For example, Note D says
subtract one hour if the wall faces an open spot greater
than 20 feet, or something like that. So what we’re
doing is placing a code on the files of the computer and
opening up a conversational mode between the archi-
tect and the computer. For example, the computer
will go through this thing and after awhile it may come
to a stop and ask the architect “Is this a theatre
building?” because there are several classes in the
Chicago Building Code of buildings which are used for
assembly purposes. If it is a theatre building, that’s
different from a building which is used for other
assembly purposes and, therefore, it has to ask that
kind of information from the architect so that the
typewriter will type back “Is this a theatre building?”
The architect types back “yes” or “no,” and based
upon that new piece of information, the files are
updated again and it continues to look until it finds
another question which it asks the architect. It types
that back on the typewriter, the conversation goes back
and forth until the end of the building code at which
time you get out, it’s printed, a code analysis sheet
which can be used in the history of the job.

This is an example of computer graphic output
which is used by the Civil Department occasionally.
We did not, ourselves, do this, although it was done
on an IBM machine with just a line plotter similar to
the drawings which Mr. Thomsen showed you this
morning. This is nothing more than a contour map
though I think there are some examples of contour maps
Look what's happened to the old steel door!

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Ask for catalog 2063-B, or better still, ask for a Ceco man to bring samples to your office. The Ceco Corporation, general offices: 5601 West 26th Street, Chicago, Illinois 60650. Sales offices and plants in principal cities from coast to coast.
which are other than geographical. I have one of these coming up in just a few moments from City Planning. This is just another example of the sort of thing that you can do.

I'd like to take the liberty of showing you a couple of slides now which I call auto-spec (phonetic), the specification system which I worked on early and which several offices in the country are now working on. This example shows a typical sample of our structural steel specifications. Again, we have numbers down the side just as Mr. Thomsen did. This is the master spec, and it shows how the master spec might look after it was marked up by the specification writer, the engineer or the architect, whoever was writing up the specifications. You can see that there are instances there where he wants to add material such as ornamental iron work /Section 53, under work specified elsewhere. There are places where he wants to cross out certain paragraphs, change words, he wants to put the job number at the bottom of the page and the particular job, et cetera. This is the standard which the engineer marks up. The second slide shows how it appears when it comes back from the computer. We have eliminated the numbers on the side. We find that the information which has been added is there in very neat form now and the job number and the job name are at the bottom of the page, all this is automatic, the paragraphs have been updated automatically, that is, if you eliminated Paragraph B on the master spec, the machine automatically shoves the paragraph off and calls the next paragraph B and does automatic updating at various levels at subparagraph headings. We think this is a tremendous aid in the clerical preparation of specifications because it practically eliminates errors in spelling, punctuation — which can sometimes get you into legal quarrels. It also means more importantly, I think, that you can use your specification personnel in better ways. You can have them research for new materials, new techniques, doing things which are really creative and this is what we want our personnel to do, taking the labor of much of the tedious work off their backs if we possibly can.

One of the complaints which we found right away after the introduction of the system a year or so ago in our office was the all-capital letters. People are accustomed to seeing upper and lower case letters. I like the comment of a very young M.I.T. friend of mine, when confronted with this argument, he said, "In the first grade, we used only capital letters so why can't architects?". I didn't quite agree with that because I've done enough research in the art of typography to know that the eye recognizes the word by the pattern of the word, not by a particular character. Hence, upper and lower case letters are very important. We are now beginning on a program to get upper and lower case letters. This can be produced on large-scale computer systems. I just learned last night how to do this exactly, that is, how to make these chains flip up and down so that we eventually, think in a matter of three or four months, are going to be coming off the press with computer-produced specifications. The computer types directly on a stencil or on a photo offset master — if it's a fan-fold master, they go through the computer at very high speed — and you can take this and produce numerous copies of it, as many as you choose, of the specification. We've got about half of the architectural specs written, the structural specs are written. We're beginning the operation on this, I think, by the fourth quarter of this year. It's interesting to note that you can produce these things at a very high rate of speed. In an hour or so, you can produce 400 to 500 pages of masters of specs. That essentially means that in one afternoon you can do a job that previously took you a full week of typing. The way many offices now currently have to work with manual typing so that they could get a writing of specs very shortly after the working drawings are started with all the attendant problems of updating the specs and the working drawings, making sure that these things coincide. If you can wait until the end of the job to begin writing your specs, which is merely a matter of omission and inclusion of certain customized parts, then you avoid that problem of duplication and error correction.

One very important thing which was brought out by Mr. Thomsen this morning is really the basic problem — education — how you get your people to avoid the pitfalls of making one very small change in a standard detail or in a standard specification of this sort. We have included in these specifications very numerous instructions to the specification writer to check that this particular piece of information has to go into the drawings. This particular piece of information must be included in the specs. This is because large offices, and even to some extent small offices, are faced with the continual problem of educating their personnel. New people come into the office all the time — this is a fact that we face — I think you must have some mechanism of educating them to the successful practices as discovered in practice by your firm in the past. We think that this inclusion of information buried in the body of the text which is automatically eliminated at job spec time, is one of the answers to the specifications.

This next picture is an example of some graphical output, again on a line printer. This is a chart — the one on the left is the picture of the city of Philadelphia. This is dollar value per square foot of land. If you're familiar with Philadelphia at all, you'll know that at the bottom of the picture there is City Hall, at the top of the picture is Independence Mall, north location being roughly to the left. Now, this is kind of a contour map, produced by Standard Programming, written by Howard Fisher, I think, of the Harvard School of Design. We did it in our office on the city of Philadelphia when we were doing our Grand Neighborhood Redevelopment Project, I think it was called. Wannemakers is that great, big, black area at the bottom, Litt Brothers and Gimbel's are at the center of some of the circles along Market Street there. This is just another example of computer-produced output again in the form of graphics which can be helpful to the designer.

Continued in September Issue
Pella’s reputation for the finest is based on efficient design, the very best in materials and, of course, conscientious workmanship. Pella uses wood for natural beauty and for durability. Add good design refined by many years of production experience and you have Pella—FINE WOOD WINDOWS AND DOORS.

Pella Wood Double-Hung Windows with removable double glazing. The wood muntin bars snap in and out for fast, easy cleaning and painting. The traditional appearance of these windows makes for pleasing architecture to be enjoyed by everyone. Donges Bay School, Mequon, Wis. Schweitzer-Slater Associates, Architects.

Pella Wood Casement Windows provide beauty and require the least maintenance providing substantial savings for your clients. Rolscreen (the screen that rolls up and down like a window shade) ends the chore of repainting and hanging old fashioned storms and screens. Port Washington Country Club, Port Washington, Wis. Grassold Johnson Wagner & Isley Inc., Architects.

Pella Wood Multi-Purpose Windows provide the required design flexibility for creating "window spectaculairs." All weather efficiency and reduced maintenance are assured by self-storing screens and storms. Heat loss is considerably lessened with insulating glass. St. Peters School, Port Washington, Wis. Blong, Kemp, Schmid & Erlich, Architects.

Pella Wood Folding Doors provide efficient space utilization plus natural beauty and durability. You can make the most of space in any project with Pella Compactly Folding Wood Doors. When closed, the glowing warmth of wood gives the appearance of luxurious wood paneling. Oak Knoll School, Waterman & Fuge, Architects.
A growing Parish proclaims the gospel to its community with a dramatic wall of colored slab glass, framed in aluminum, facing a busy interstate highway.

To execute this design required a window frame both subdued and rich, strong to carry the heavy 1" thick glass on 45' high openings; simple and clean so as not to detract from the message of the glass; enduring and understated.

Darby, Bogner and Associates used Kesko Thermosash aluminum frames in bronze duranodic finish, working with Kesko men, Smith & Smith, Inc., to develop the engineering to execute their design.
With architects urging them on, Aluminum Window Manufacturers are directing their attention toward thermal barrier window frames, insulating the aluminum frames to eliminate condensation or frost formation on the interior during Wisconsin's cold winters.

Why this growing trend? Higher inside humidities to accommodate both data processing equipment in offices and greater patient comfort in hospitals, plus a desire to eliminate condensation in curtain wall frames with its attendant ice build-up and water spotting problems seem to be the usual answers.

The idea of insulated metal frames is not new. P. M. Pierson (1902) and J. W. Coulson (1906), for example, patented green house bars and store front shapes having metal clad wood cores. Devised for other reasons, they ended up with at least a degree of insulation.

W. P. Kessler, with his Kesko Thermo Sash patents in 1953, led the way to current thinking of isolating the outer and inner halves of the aluminum frame completely, using waterproofed marine plywood as his thermal barrier. Proved successful, Kesko Thermo Sash are in wide use with good results.

From a mass of individual ideas, a set of criteria for a truly insulated aluminum window has evolved, so that an architect considering an insulated window can measure it against these criteria as one way of insuring success through the years for his client's windows. Any proposed product should be thoroughly tested in a reputable laboratory against the following criteria as a starting point toward acceptance:

**DEGREE OF INSULATION:** Frost or condensate should form on 1" insulating glass before it forms on the metal frame. Considering 1" insulating glass as the acceptable glazing method for resisting heat passage, if the condensate will form on the glass first, the frame is acceptable.

**STRENGTH OF SECTION:** The insulated aluminum frame should be at least as stiff and as strong as the same frame would be if the insulating member was replaced with connecting aluminum webs. Do the manufacturer's tests show this? Does the “insulated” frame rely on through screws, penetrating the thermal barrier from inside metal to outside metal, to accomplish this? Such screws are “heat wicks” concentrating the frosting action at the screws. More important, bear in mind that the outside window half is smaller in the winter and larger in the summer than the inside window half. Yet the two are tied together by screws. As the two halves change size due to temperature difference between them, stresses are set up in the screws or other fasteners. They pull, flex, “work” against the aluminum which they penetrate, and can ultimately fail. Such design needs thorough examination and understanding. It also needs evidence of long term testing against such flexural failure before acceptance.

**PERMANENCE:** Will the thermal barrier last indefinitely? Is the thermal barrier, or the means of joining it to the frame halves, vulnerable to ultra violet attack, heat decomposition, freezing or thawing cycles?

For example, on ultra violet attack, some vinyls, now used, shrink and become brittle under relatively short exposure, losing their ability to flex and move with the window, to seal against water and air infiltration. Infra red — heat alone — affects the vinyls in question the same way. One manufacturer exploring vinyl thermal barriers found vinyl failure after just 1000 hours of 200° F heat. Since this kind of temperature is common at the edge of insulating glass, spandrel glass, or between lights of glass in a 4 track slider which is closed, a very large question mark should be placed on any window detail using vinyl separators.

Does the insulator position the inner and outer halves permanently and rigidly in their intended plane relative to one another, insuring proper sealing and proper operation?

Obviously this is not the entire story. Space here does not permit full exploration of the research behind these criteria.

**But,** because some manufacturers have blithely gone into production in a follow-the-leader fashion, producing thermal barrier windows without exhaustive testing and research, architects and their clients can easily take serious risk of product failure if they do not examine the proposed product carefully against these and other criteria. There is no substitute for thorough testing and exhaustive research prior to marketing a new product. Since the responsibility of guiding the owner remains with the Architect, he would do well to insist on seeing good test results from comprehensive testing, before specifying the product.

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Galvanized Steel Windows

A new epoxy-based paint developed for coating galvanized steel is now available on Rusco steel windows offered by Arwin Builders Specialties of Milwaukee, Wisconsin.

Frames, sashes and all other metal parts of these windows are made from corrosion-resistant Armco Steel Corporation Zinc-Grip steel. According to Arwin, the new epoxy fortified melamine alkyd enamel adheres to the zinc-coated surfaces twice as effectively as standard enamel, providing a long lasting decorative coating. The new paint comes in a wide range of colors.

The epoxy-based enamel also offers 25 per cent more impact and abrasion resistance than standard enamels. Because its surface has a low coefficient of friction, the enamel is mar-resistant. It also resists grease and oil as well as fading.

Arwin states that these windows do not deteriorate because the heavy galvanized coating on the steel from which the windows are made will not rust. Five-stage bond-erizing assures permanent adhesion of the five epoxy resins that coat the galvanized steel. Triple weather protection—galvanized steel, bond-erizing and epoxy resin—assures permanent beauty.

Arwin offers a full line of windows for commercial, institutional and residential buildings.

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Mort Armour, President
Norm Brownan

Madison Office —
Norman Armour

The Producers' Council is working on a Box Lunch Program as a means of contacting the architects and their staffs in their offices with the latest and most up to date information concerning materials and equipment represented by Producers' Council Members.

As outlined by Bill DeLind, committee chairman for the Box Lunch Program, teams of three Producers' Council Members will call on the architect and his staff during the lunch hour period. A Box Lunch will be provided by the team for each and every member of the architect and his staff, and while enjoying the Box Lunch, the architect's office will be given a ten minute presentation by each member of the Producers' Council Team, after which time thirty minutes will be given to questions and answers re: the Products presented. Total time involved will be one hour. It sounds great and according to Bill DeLind we hope to have the program in working order very shortly.

I would again like to remind you of our Producers' Council Picnic scheduled for August 7th at Brown Deer Park. Don't miss it.

Herbert C. Rother
President, Wisconsin Chapter
Producers' Council
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