
La femme d’un des meilleurs comédiens que nous ayons eus, a donné ce portrait-ci de Molière. “Il n’est pas trop gras, ni trop maigre ; il a la taille plus grande que petite, le port noble, la jambe belle; il marche gravement, a l’air très-fier, le nez gras, la bouche large, les yeux indifférents, tous les traits de sa figure droite et régulière. Il est fort à charmer car il y a de ces figures qui plaisent aux hommes et aux femmes de toutes les tailles.”

Monsieur le Duc de la Rochefoucault a fait, pour immortaliser son illustre successeur, le portrait ci-dessus. Il a essayé de se faire une idée de Molière, et s’est coûté à chercher la figure de ce grand poète, de ce grand homme. Il est arrivé à un résultat si heureux, que l’on devrait l’envier à tous les peintres qui ont essayé de le faire.

Il y a plus de trois siècles, Molière a écrit pour nous une satire de la vanité de la vie, et il a laissé une œuvre immortelle. Il est devenu une gloire nationale, et nous devons le lui rendre. Il est mort à Paris en 1620, mort dans la même ville où il est né, en 1620, mort à 74 ans.

Il est mort à Paris en 1620, mort dans la même ville où il est né, en 1620, mort à 74 ans.
Concrete masonry is the superior material for all types of wall construction

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

☐ Pleasing Appearance
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There’s a difference...

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Wisconsin architect/december, 1967
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Wisconsin Precast-Prestressed Concrete Association
LETTER BY GOVERNOR KNOWLES
Congratulations on the 50th anniversary of architectural registration

CELEBRATING 50 YEARS OF ARCHITECTURAL REGISTRATION
Biographies of seven of the “original registrants” of 1917

MANSARD ROOFS IN MILWAUKEE
Observations about trend in investment building

SOUTHEAST SECTION WISCONSIN CHAPTER AIA INTERIOR AND FURNISHINGS COMPETITION WINNERS
Apartment of John Pel — Winner in the Residential Category

Civic Finance Corporation — Winner in the Commercial Category

IN MEMORY OF JULIET CLARK SANDSTEDT

WISCONSIN ARCHITECTS FOUNDATION
Communication from the University of Wisconsin-Milwaukee concerning the impending School of Architecture
Greetings:

I am pleased to have this opportunity to extend my best wishes to the readers of "The Wisconsin Architect" on the occasion of the 50th Anniversary of the Registration Statute for Architects.

A special "greetings" is extended to the thirteen living "original registrants" (1917) who have watched and been a part of the development of the architectural profession in Wisconsin.

Wisconsin is the "land of the good life." The contributions of those engaged in architecture and related fields have helped make that description of our State an appropriate one.

Congratulations on this 50th Anniversary and best wishes for the next half-century.

Sincerely,

Warren P. Knowles
Governor
1967 marks the 50th anniversary of architectural registration in the State of Wisconsin, which was signed into Law by Governor Emanuel L. Phillip on July 12th of 1917.

The Wisconsin Chapter, The American Institute of Architects, held a Testimonial Dinner in honor of the original registrants on November 28, 1967, in Madison. (We shall have to cover this significant event in our January 1968 issue for deadline reasons.)

According to the records eighty-six architects registered in 1917, although their certificates were received and dated Jan. 2, 1918. Research yielded that of those original registrants thirteen are still practicing their profession. We set about to find these thirteen men and we are happy to say that we visited and interviewed seven of them. We found the other six, but for various reasons could not interview them. Eight of the original registrants live and practice in Milwaukee, four reside in Madison and Mr. Gilbert A. Johnson lives and practices in Rockford, Illinois. It certainly was a pleasure to visit with these architects, all of whom were pleased that we remembered their anniversary. In the conversations it was amazing to discover that all of them found the revolutionary development in architecture they had observed during the past 50 years most welcome and all for the better. The Wisconsin Architect congratulates all of the original registrants on a full life in architecture in this State.

Leo A. Brielmaier, senior member of the Milwaukee architectural firm of Brielmaier, Sherer & Sherer, was born on September 8, 1885. He went into business with his father, Erhard Brielmaier, in 1903 at the age of eighteen. While Mr. Brielmaier, Senior, specialized in designing Catholic churches and institutions and completed such commissions in 22 states and one in Rome, Italy, Leo Brielmaier was interested in running the business end of the office, organizing, meeting with clients, supervision and the like. Leo Brielmaier has been a member of the A.I.A. since 1944 and the Wisconsin Chapter, A.I.A., since 1932. When the Chapter was formed in 1932 he served as the first president of it from 1932-33.

Photo by Walter Sheffer
Walter G. Memmler was born on August 20, 1893. In 1909 he started his apprenticeship at the age of sixteen with John Moller, architect, for $1.00 per week. Later he joined Fernekes and Cramer, where he finished his apprenticeship in 1913. During the next 12 years, Mr. Memmler worked with the well-known firms of Brust and Philipp and Alfred C. Clas, receiving an education "which was hard to match by anyone," as he puts it. In 1925 he joined in partnership with Emil B. LaCroix. The firm designed residential, commercial and institutional buildings. Mr. Memmler has served in civic functions too numerous to mention here and they certainly equal his professional participation in many of Milwaukee's prominent buildings and projects such as the County Court House, the Development Plan for the Lake Front, etc. Returning from retirement Mr. Memmler now has joined Mark F. Pfaller and Associates.

R. E. Oberst was born on January 1, 1889. He attended Rahude Business College taking commercial and drafting courses. He furthered his education during summer school at the University of Wisconsin in Madison, received a diploma in structural engineering from the YMCA and took technical drafting at Boys Technical High School. He apprenticed with the Vilter Manufacturing Co., builders of breweries, and with Allis Chalmers in their drafting department. In 1910 Mr. Oberst joined partnership with a former teacher at Boys Technical High School, Mr. Gewitt. This partnership lasted two years when Mr. Gewitt decided to return to teaching. Mr. Oberst has practiced his profession for the past 57 years building residences, stores and offices. He maintains his office at 2659 N. 27th Street in Milwaukee.

Marshall Vierheilig was born in 1885. He received his education as a part-time student at the University of Illinois and as apprentice in the trades of carpentry, masonry and plumbing before he went into business for himself in 1910. He concentrated on designing and building residences, churches and stores. At the age of 75 Mr. Vierheilig decided to retire but he is still practicing part-time and presently is supervising architect for the Forest Home Cemetery. Mr. Vierheilig resides at 2537 West Pierce Street, a home he helped build as a young apprentice in carpentry.
Other Registrants of 1917:
Philip M. Homer, Madison
Martin Schneider, Madison
Edward Tough, Madison
Clarence G. Johnsen, Milwaukee
Henry I. Messmer, Milwaukee
Gilbert A. Johnson, Rockford, Illinois

Perce George Schley received his education at the University of Wisconsin Engineering College. After his graduation in 1914 he joined his father in the business that was founded in 1891. Mr. Schley fondly recalls after practicing architecture for approximately 54 years, that 90% of his business consisted of home building. His specialty being Georgian and Colonial, he proudly points out that many of the stately mansions at Milwaukee's Lake Drive were designed by him. Perce George Schley joined The American Institute of Architects on March 21, 1921. At the age of 76 he still maintains his practice at 1922 E. Capitol Drive in Milwaukee. His only son, Robert Story Schley has joined him.

Roger C. Kirchhoff was born on April 29, 1890, in Milwaukee. He received his degree from the University of Illinois and in 1912 he passed his written examination to practice architecture in the State of Illinois. In 1914 Mr. Kirchhoff was awarded the Pynn Traveling Fellowship for one year of study and travel in Europe. Because of World War I, he cancelled the scholarship, and enlisted instead at 3rd Officers Training Camp, which was followed by being sent to the Saumur, France, heavy artillery school. From 1919 through 1936, he practiced his profession as the firm of Kirchhoff and Rose. He joined the American Institute of Architects in June of 1920. In 1936 he was appointed State Architect of Wisconsin and continued in this position until his retirement in 1960. Mr. Kirchhoff was a member of the Wisconsin Examining Board of Architects and Professional Engineers by virtue of his position. He served as President of the NCARB for one term. Since his retirement, he has continued with NCARB as a member of the committee on examinations with the objective of producing examination questions which were acceptable to all State Boards in the United States.

George M. Zagel received his education in engineering at the University of Wisconsin in Madison. Upon graduation he joined the G 2 Section of the 4th Division in Europe during World War I. In 1919 he joined with his brother Ferdinand, in partnership and founded the firm of George M. Zagel Bros. From 1919 to 1961 offices of his firm were maintained at 424 E. Wells Street. During the nearly 50 years of practicing architecture, his firm has mainly concentrated on homes, commercial and apartment buildings. Mr. Zagel is presently preparing plans for a 12-unit apartment complex with 100 apartments, to be located at 107th and Villard and 60th and Bradley Road. His office is located at 4041 N. Wilson Drive, Milwaukee.
Mansard Roofs
simply an affair of fashion, or fad?

If the current trend is any indication at all, it seems that the mansard-roofed apartment building will become as significant for Milwaukee in the late 60's as the Milwaukee Bungalow did in the early 20's.

On the lower east side of Milwaukee a whole new generation of apartment houses can be observed, all of which have in common mansard-like shaped, rough shingled roofs, fake shutters, coach lamps and desperately landscaped lots. They "pop" up practically at the rate of one a week.

This new generation is replacing old one-family structures with a cluttered variety of materials, colors and a myriad of design variations that alarm some people, charm others and amuse many.

For those who believe that modern architecture is upon us for the first time and that architecture is free from the past, it might be good to recall the famous French architect, Francois Mansart. He lived from 1598 to 1666 and he is credited with the invention of the Mansard roof which in fact he only popularized. Francois Mansart's works are cherished for their harmonious proportions and classic simplicity with restrained external decoration. His buildings such as the Hotel de la Vrilliere (now occupied by the Banque de France), Le Chateau at Blois, and the Hotel Mazarin, which houses the Bibliotheque Nationale in Paris, made him the foremost architect of his time in France, and his works signaled the beginning of a new classic period in France. The true Mansard roof has two sets of rafters, the lower set sloping at a steep pitch and the upper at a shallow pitch. The advantage of this style of construction is that it allows greater headroom and usable floor space in an attic than was possible under the sharply pitched roofs of the French architecture in the medieval Gothic tradition, and at the same time keeping the cornice line low, and in Paris at a legal height restriction line.

Every architect seems to recall from history courses that the Mansard roof was invented to avoid a Paris City code prohibiting buildings from having more than four stories at the eave line. The Mansard construction thus successfully "smuggled" a living space into the attic with the aid of dormers for light and air, without violating the code. Amusing as this story is, very little evidence of its truth can be found. For the buildings on the following pages, which are located in an eight block area from E. Park Place west to Oakland and north to Kenwood, the function and design of the true Mansard roof is essentially without meaning, nor—or so at least it seems—were they intended to be of consequence. The Mansard form, originally dictated by its function, has here become a purely decorative feature.

Since history proves that architecture has been constantly affected by ideals and forms of previous eras, eclecticism is defensible when the selection and application of form is weighed against the ideals which produced them.

The changing trend in investment building in the frantic 60's seems overly concerned with fashion design or exterior decoration rather than a valid interpretation of appropriate form to a carefully defined purpose. While little can be done about that, it might be good to recall, that architecture is usually defined as an eternal shaper of form and not simply as an affair of forms or fashions or fads.
1) Located at E. Webster Place and N. Frederick this capricious facade can be found.

2) A variation of materials of brick, look-like half-timber siding and rough shingles are presented at N. Frederick and E. Bradford Sts.

3) The "Lakeland" is at E. Park Place and N. Frederick Corner.

4) Half a block away, we found this structure under construction.

5) "The Webster East" at 2424 E. Webster Place is built with beige brick, tan wood siding, rough shingles and turquoise shutters at some windows and not at others.
6) "The Normandy," at 2323 E. Belleview, just one block away from it, is built with red brick, rough shingles and no shutters.

7) Across from the Normandy at the corner of Maryland, we found these busy fellows, and could not resist to speculate on the roof construction. Would they—or wouldn't they?

8) One block south on Maryland, the "Carriage Court," one of the first apartment building complexes to seemingly set the trend, repeats the color scheme and materials, including turquoise shutters, of the "Webster East."

9) "The Belleview Terrace" looks much the same way at the corner of N. Frederick and Belleview.
10) Not all of them but many look like this except, of course, for their front elevations.

11) Oakland Avenue, once a typical street of one-family homes, now has the following six apartments:
   2414 N. Oakland Avenue.

12) “Oakland Manor,” one block long at 2460 N. Oakland Avenue.

13) “Oakview Manor” at 2580 N. Oakland Avenue.

14) 3069 N. Oakland Avenue. Corner of N. Oakland and E. Kenwood.

Photos by James Pearson

Drawings by Jean Jacques Riz
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To Our Friends:

We at Spancrete approach the Holiday Season with warm thoughts of gratitude for our many friends here and around the world.

During the course of the daily business rush, we sometimes neglect the important friendships that develop from year to year, friendships that we sincerely cherish.

Therefore, we would like to use this Happy Holiday Season to set aside the general routine of business and express our sincere hope that your Holidays will be Joyous and that the New Year may bring good health and happiness to You and Yours.

With Sincere Best Wishes,

Spancrete Industries, Inc.
Winners: 1967 Interiors and Furnishing Competition

The Southeast Section, Wisconsin Chapter, A.I.A., sponsored and conducted the 1967 Interiors and Furnishings Competition through its Awards and Competition Committee in October of this year. The express purpose of the competition was, according to Joseph L. Godkin, Chairman of the Awards and Competition Committee, to encourage architects to utilize professional consultants in the treatment of interiors with specialized consideration of furnishings, accessories and equipment to complete and complement the architect's intent and efforts. It was also the intention of this competition to encourage available local talent and to give recognition to that neglected area of the architectural discipline. Jurors of the competition were selected from architects and artists whose interest and abilities complement the field of architectural interiors. They were Harry Bogner of Darby, Bogner and Associates, Architects of Milwaukee, George Smeenge of Herman Miller Company and Earl Koepke of Milwaukee Chair Company. The unanimous choice of the jury was the Apartment of John Pei, a designer with Grassold, Johnson, Wagner and Isley, Inc., architects of Milwaukee, in the residential category and Civic Finance Corporation remodeling by William P. Wenzler, Architect and Associates, Incorporated, Interior by Talisman House of Milwaukee in the commercial category.
When John Pel moved into the apartment on the top floor of the old Grant Firth home at 1321 North Prospect Avenue in Milwaukee, he decided to design his own furniture because, as he puts it: "I never saw a commercial couch I ever liked nor have I seen a commercial drafting table or desk that I liked." So he set about designing an oak bench and cushions for his living room and a combination oak desk and drafting table which he placed in his bedroom-study space.

He covered a rather large, old and ugly radiator with an oak grille adding ornament by a horizontal line with a painted terra cotta strip. Mr. Pel owned an Eero Saarinen swivel stool with 100% Knoll Nylon fabric. When he bought a John Wylie Painting titled "Generations 66," he repeated each of the colors of the painting in the same color Knoll fabric in the sofa cushions. He also used the same Knoll fabrics for the stools in the dining area.
Mr. Pel's great love for oriental and Navajo rugs made him choose three oriental rugs for the living space and one Navajo rug for the bedroom study. He rounded out the living space with a cocktail table and an ottoman designed by Frank Lloyd Wright. Mr. Pel comments: "The furniture is now defunct, but was produced by Heritage-Henridon from 1956-59." A Charles Eames' lounge chair and an ottoman by Herman Miller and a Corbu Bentwood chair complete the furnishings. Mr. Pel's own appraisal of his apartment is rather modest: "I know it doesn't have the 'Grand Manner' but I feel that it has 'Style.' 

3. Living room with Eames's lounge chair, Frank Lloyd Wright ottoman and cocktail table.

Jury Comment: "This type of effort is exemplary of the work that is needed to accomplish interesting, organized and sensitive space in a rented situation. It is something indicative of our transitive, mobile society. We commend it highly."

The jury also commented: "We observe an obvious conviction on the treatment of interior space in this project and we feel confident that such conviction expresses itself in the solutions to commercial problems as well as in the solution of this very personal problem."

Milwaukee Journal Photos.
5. Bedroom plan.

4. Living Room plan.
Civic Finance Corporation — Winner in the Commercial Category

Designer: Talisman House
Project: Civic Finance Corporation remodeling

The basic approach taken on the design of the interior spaces for the Civic Finance Corporation offices, located on North Water Street in Milwaukee, was "a simple and direct one, attempting to avoid the standard triteness and gimmicks of the usual office remodeling," explained Bill Wenzler, architect of the remodeling project. "We attempted to use materials in a direct manner, similar to the approach taken were this an entire structure instead of interior remodeling." The offices were arranged in a direct relationship to the function and responsibility of the executives and staff members housed in them. The entire solution was found more easily, in Bill Wenzler's opinion, because of the relationship that existed between the President of Civic Finance, Mr. Gerald Nickoll, and the architect's office. This relationship resulted from the understanding developed between Mr. Nickoll and William P. Wenzler's office designing the Nickoll residence years earlier.

Mike Johnson, project designer, chose walnut for its rich uniformity throughout the entire space for paneling as well as doors. All plastered surfaces are off-white in color. Emil Muschinske of Talisman House was called in early as interior design and furnishings consultant. Bill Wenzler volunteered the following

a) Entry to the offices, located on the second floor, has three stained glass panels, designed and executed by Joan Giehl, a grouping of lounge furniture, painting on the left by DeSicco and a mobile designed by Emil Muschinske of Talisman House.
about this cooperation: “One of the significant aspects to the success of the interior is, of course, the contribution of Talisman House of Milwaukee. For years we struggled for a solution to the proper control of all the furnishings to insure the final result that we were seeking. In working with Emil Muschinske, we have found the solution we were searching for, in that he and his staff brought to this job the design skill and knowledge to assure its proper completion. Since this project Talisman House has done the Lloyd Gerlach residence in Elm Grove, and the Lutheran Social Services Office Building on Highland Boulevard in Milwaukee with equal care and success, and now they are working with us on the Library for Eden Theological Seminary in St. Louis.” Emil Muschinske is equally enthusiastic about his experience with Architect Bill Wenzler and Mr. Nickoll.

“This was one of the few jobs we have done, being accepted by the architect and the owner—thanks to their knowledgeable, to inject some of my personal convictions inherent in my field.” This meeting of the minds made itself felt to the jury of the competition, who said:

“The jury highly commends the solution and the careful and thoughtful treatment of the problem in its space organization, its material relationship and its appealing visual qualities. This is beautiful and well organized space. The no-window problem is solved well.”

b) Reception area with Risom lounge furniture and painting by Helmut Summ.

c) View into the conference room, located opposite of the President’s office. Relief by Allen Caucett. Furnishings by Risom.
d) View from reception area to offices, Risom furniture, print by Dean Meeker. Photo by Cilento Studio.

Top photo (e) President of Civic Finance Corporation, Gerald Nickoll, in his office. Furnishings are Metropolitan and Risom, painting on the right by Helmut Summ, on the left by Eaton. Color scheme is a combination of gold, olive and brown tones, accented by black, green and orange.

Opposite page (f) Conference Room, painting by John Colt, sculpture by Gundie. Color scheme ranges between olive and gold tones accented with yellow and orange.

Opposite page (g) View from the reception area to the secretarial offices. Cilento studio photo.

h) Floor plan — opposite page.
Lobby of Cutler-Hammer — Milwaukee
Supplier: W. A. Getzel Woodwork Co.

Lobby, McCormick Hall, Marquette University — Milwaukee
Architect: Brielmaier Sherer & Sherer
Supplier: Starck Woodwork Co., Inc.

Jack Winter Executive Offices — Milwaukee
Supplier: August H. Wulf Co.

Interior, Goodbody & Co. — Milwaukee
Architect: Rasche Schroeder Spransy & Associates
Supplier: Goelzer & Schultz Co.
Anne's Home for the Aged Chapel — Milwaukee
Architect: Brust & Brust
Supplier: Lange Bros. Woodwork Co., Inc.

U.S. Plywood Corporation
architectural paneling and doors

Library, Governor's Mansion — Madison
Supplier: R. J. Lederer Co.

Courtroom, Kenosha County Court House — Kenosha
Architect: Robert Kuenz
Supplier: Racine Wood Products

Executive Offices, Wisconsin Telephone Co. — Milwaukee
Supplier: Berbaum Millwork, Inc.
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Mrs. Julius S. Sandstedt of Oshkosh passed away on October 2, 1967 after having been hospitalized for one week at Mercy Hospital. The former Juliet Clark was born in Oshkosh on March 8, 1903, daughter of Dr. and Mrs. Burton N. Clark, and was married in her hometown to Julius S. Sandstedt, F.A.I.A., on February 2, 1943. Mrs. Sandstedt was former chairman of the county Easter Seal campaign, member of the Service League of the Thrift Shop, Leisure Hour and Oshkosh Country Club. Mrs. Sandstedt attended all national conventions of The American Institute of Architects since the convention in 1955 at Minneapolis. Surviving her are her husband, prominent member of the Wisconsin Chapter, A.I.A., Julius S. Sandstedt, F.A.I.A., one son Peter G. Buckstaff, Mt. Prospect, Ill.; one brother, Dr. William E. Clark, Oshkosh; and five grandchildren. Services were held on Thursday, October 5th, 1967 with the Rev. Daniel H. Sandstedt, chaplain at Augustana Hospital in Chicago, officiating. Juliet Clark Sandstedt was very much appreciated and the words of an old friend, Karel Yasko, F.A.I.A., certainly express the feelings of her many friends: “Her passing leaves us — the profession and our everyday living—the poorer. The oldsters will miss her because of the style she had and because we shared many trials and gaieties. The younger set will miss her because she gave them encouragement when they needed it. To them she represented some solidity in our profession. Her presence at our conventions gave them tone and a sense that things would go on. She was a lady and we will miss her, as I shall personally.”

Wisconsin Architects Foundation is continuing to receive memorial contributions, encouraged by her husband, Julius Sandstedt, F.A.I.A., a Director of the Foundation.
COMMUNICATION FROM UNIVERSITY OF WISCONSIN-MILWAUKEE
RE IMPENDING SCHOOL OF ARCHITECTURE

Quoted below in its entirety is a letter dated October 18, 1967, addressed to Mr. William P. Wenzler, President of Wisconsin Architects Foundation, written by Mr. Theodore J. LaTour, Director, University Relations, UW-M.

"Thank you for taking the time from your busy schedule to meet with Chancellor Klotsche and myself for the purpose of discussing the new UWM School of Architecture.

"May I take the opportunity of again expressing the appreciation of the entire UWM administration for the support given by the Wisconsin Chapter of AIA in our efforts to realize a School of Architecture at the UWM. Our success in doing so is due in a large part to the time and energy expended by several of your members for this purpose.

"Now that the school has been established, the real challenge is before us. As you so aptly expressed it, we do not want just another School of Architecture, we want a great School of Architecture, one that will reflect pride upon the University, the School and your profession. We should make the most of the opportunity afforded us.

"If this goal is to be achieved, we will obviously need the continued support of the AIA and its individual members. While such support will take a variety of forms over the years, we are at a point now of requiring some specific assistance.

"As we indicated to you, the State Legislature has thus far provided only a minimal budget for the new School. If we are to get off to a good start, supplementary funds must be provided, and for this purpose we are hopefully looking to the Wisconsin Architects Foundation for help. Having private supplementary funds immediately available would be a real inducement in our present efforts to secure an outstanding person for this position.

"With this background in mind, we would ask that the Wisconsin Architects Foundation consider the following request for support of the UWM School of Architecture.

1. Establish an AIA research grant, the details as to purpose and title of the program would be worked at a later date between the new Dean and the AIA.
2. Establish an AIA scholarship fund for the UWM School of Architecture, not only for the purpose of providing financial assistance to deserving students, but also for the purpose of recognizing talented students.
3. Assist the UWM in securing a research professorship for the new School.

"The appointment of a Dean is imminent and a program will be initiated in the fall of 1968. Your support in the past, and your promises of continued assistance for the future, encourages us in our belief that we can count on your help now that the time for action has arrived.

"The Chancellor and other members of the UWM administration will be happy to meet with you at any time to discuss the details of this proposal. Thank you for your interest in and consideration of this matter."

Admonition

Wisconsin Architects Foundation's President and Directors, in consultation with its past Presidents and other members of the Chapter who were deeply involved in the struggle to bring about a School of Architecture in the University of Wisconsin, fortunately on the urban campus in Milwaukee, will be ever mindful of the trust imposed by the accumulated assets of the Foundation derived from contributions by the Chapter members and organizations associated with the profession.

They will be mindful too of the Foundation's Letter of Intention, dated October 1, 1963, a commitment to the University composed of five points; briefly — (1) The pledge of $10,000 toward the establishment of a School. (2) The nucleus of an architectural library. (3) Assistance in curriculum. (4) Solicitation of funds. (5) Scholarship assistance, and/or support of a chair.

The Foundation will be mindful also of its determination that as its aid affects the operation of the New School itself and the students, no decision will be made without consultation with, and the recommendations of, the new Dean.

As for funds pledged for the establishment of the School and the solicitation of additional funds within the State, this is a matter of direct commitment to the University. The necessary process will receive most careful consideration by the Foundation with full counsel.
A report on

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M. D. (Mac) Corner, U. S. Steel—Chicago, 312-391-2345, Ext. 745;  
Completed Project: USS ULTIMET gives this office building the distinctive appearance that only strong, beautiful, maintenance-free stainless steel can provide. Significantly, the building is owned by the Joslyn Stainless Steel & Supply Company, Fort Wayne, Ind.

Testing: USS ULTIMET wall undergoes dynamic test for resistance to water infiltration (NAAMM Test C-2). The wall was subjected to a water spray and winds of 100 and 130 miles per hour. Results: No evidence of water on the interior.

Production: Two half-mullions are continuously seam-welded on this resistance seam-welding machine. USS ULTIMET components are maintained in inventory to insure immediate delivery.

Fabrication: Shop preparation of ULTIMET components for installation is fast and simple. Many of the shapes require only cutting to length with abrasive cutting equipment.

Erection: USS ULTIMET Framing members go up fast and easy. Workman snapping in a horizontal member which can support either insulated panels or fixed glass.

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Send me the following material on USS ULTIMET:

□ “A Significant Architectural Innovation” (includes design drawings).
□ “Suggested Guide Specifications for USS ULTIMET Stainless Steel Wall Framing.”
□ “Suggested Guide Specifications for USS ULTIMET Stainless Steel Narrow Stile Swinging Doors and Frames.”
□ “USS ULTIMET Stainless Steel Business Showplaces” (renderings of storefronts).
□ Information on USS ULTIMET in USS COR-TEN Steel.

Name
Title
Firm
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Ottumwa's Ivory Cameo Face brick are in close harmony colors. The blends are subtle and vary in hue in equal gradients on the color scale with saturation and lightness or brightness uniform — the only variable is the hue. These light, soft colors blend exceptionally well and are adapted for both exterior and interior use. Further, because of the lightness of the colors and low saturation, the designer has flexibility in choosing other colors to include in his design. Ivory Cameo's are available in textures: a pleasing matt and the velour or wirecut face; colors: light, light range and medium range; size: regular modular or Norman.

<table>
<thead>
<tr>
<th>THE COLORS</th>
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<tr>
<td>Ivory</td>
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<tr>
<td>82 Shade</td>
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When one sees a wall built with the full range, you might think of some of the following colors: Ivory White, Bone Ivory, Sand Tone, Chalk Beige, Light Rose Beige, Light Sandalwood, Beach Tan, Golden Blonde, Sahara, Light Warm Beige, Natural, Champagne, Straw, Pale Pecan, Bleached Beech.
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