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What would results be if the two identical test homes had been in the Milwaukee area? To determine the answer, Nationwide Consumer Testing Institute made a comparison based upon Milwaukee’s conditions of climate and local rates for gas and electricity. The results:

<table>
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<th>TEST RESULTS FOR IDENTICAL HOMES, BASED ON MILWAUKEE RATES AND CLIMATE</th>
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Contrary to recent electric heat advertising, gas is unsurpassed for clean, comfortable heat. Electric heat costs 2 1/2 times more than gas, under identical conditions! Good reason why 98.6% of all new homes in the Milwaukee area are heated with gas.

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ELLO BRINK, Executive Editor
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Phone 272-4668

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CORRECTION
We regret that Stark Mantel & Tile Co., listed on the back-cover of the December 1969 Wisconsin Architect, was inadvertently misspelled.
New Officers

The Wisconsin Chapter of The American Institute of Architects recently elected officers for 1970. They are: 
President — Sheldon Segel, AIA, Milwaukee 
Vice President — Nathaniel Sample, AIA, Madison 
Secretary-Treasurer — G. A. D. Schuett, Milwaukee 
Robert L. Yarbro, AIA, Oshkosh, 1969 President assumes the Ex Officio position. 
Terms of offices are from January 1 through December 31, 1970. Biographical information on each officer is listed below.

Advisor and Lecturer on Architectural Construction Techniques at Milwaukee School of Engineering President of Schuett, Erdmann and Gray, ARCHITECTS III, INC.

Sheldon Segel — President

Born: Milwaukee, Wisconsin — April 14, 1928
Graduated Whitefish Bay High School — 1946
Attended University of Wisconsin 1946-1948
Illinois Institute of Technology 1948-1953
Graduated Bachelor of Architecture Degree — 1953
Active duty — Lieutenant United States Marine Corps 1953-1955


Major projects include: Coach House (Holiday Inn Central), College Court, Turnkey Project Escanaba, Michigan, Addition to Ben Franklin School, Milwaukee, Student Health Center, State University, Whitewater, Wisconsin, Kohl’s Meat Warehouse, Office Building at 200 N. Jefferson, Associate Architect for Downtown Motor Inn, Also numerous apartment buildings, industrial plants, and small shopping centers.

Past President, Wisconsin Architects Foundation Secretary-Treasurer, Wisconsin Chapter, A.I.A. Commissioner — Board of Zoning Appeals, City of Milwaukee. Licensed to practice in Wisconsin, Michigan and Florida.

Nathaniel W. Sample — Vice President

Registered Architect in the State of Wisconsin
Certificate of the National Council of Architectural Registration Boards
Registered in the States of Ohio and Michigan
B. A. Degree from Dartmouth College
B. Arch. — Illinois Institute of Technology
23 years experience in the profession, 5 years with the present firm. Employed as a Designer and subsequently became a partner in another Madison firm prior to the establishment of Sample/Mullins in 1964 and Sample and Potter in 1969.
Corporate member of the American Institute of Architects.

Robert L. Yarbro — Ex Officio

Tilghman High School, Paducah, Kentucky — Graduated 1944 University of Notre Dame, Notre Dame, Indiana — Degree — Bachelor of Architecture.
Military Service — U.S.N.R., November 1943 to June 1946.

Major Architectural Work: Projects for State University System in Oshkosh, Whitewater, Platteville, Stevens Point, Schools and private commissions in the Fox River Valley area.

George A. D. Schuett — Secretary-Treasurer

Native Wisconsinite
Served in Naval Air Corps 1944 and 1945
Studied Fine Arts at Milwaukee State Teachers College
Beaux Arts Architectural Design at Layton School of Art
Registered Architect, Wisconsin 1954
Registered with the National Council of Architectural Registration Boards 1958
Corporate Member American Institute of Architects, Wisconsin Chapter
Consulting Architect to the Board of American Missions, Lutheran Church in America
Past Member, Architectural Control Board City of Glendale, Wisconsin, 8 years
President of the Southeast Section of the Wisconsin Chapter, American Institute of Architects, 1967 and 1968.
Member Board of Directors, Wisconsin Chapter, American Institute of Architects
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Milwaukee Project 1969

**Historic American Buildings Survey**

by Mary Ellen Pagel Wietczykowski

---

Jack Boucher, contract photographer, of Linwood, New Jersey.

Not shown here: David Hickey, Waukesha photographer, and Mary Ellen Wietczykowski, architectural historian, of Milwaukee.

Roger Little of Kirkwood, Missouri, fifth year student at Kansas University.

Thomas Sanford of Yakima, Washington, fifth year student at Washington State University.

Larry Hermsen of Independence, Iowa, fourth year student at Iowa State University.

Donna Woodrum of Parkersburg, West Virginia, fourth year student at Virginia Polytechnic Institute.

---

Project Supervisor John N. DeHaas, professor of architecture at Montana State University and author of numerous books and articles on historic buildings, including a forthcoming study of frontier architecture.
This past summer Wisconsin welcomed its first major
Historic American Buildings Survey project since 1960.
Funded jointly by the Milwaukee Landmarks Commission
and by the Office of Archaeology and Historic Preservation,
National Park Service, and quartered at the Milwaukee
School of Engineering, the 1969 program brought together
two photographers, four student architects, and an
architectural historian — all working under the direction of
Project Supervisor John N. DeHaas, and saw eighteen
Milwaukee buildings documented for HABS archives in the
Library of Congress.

Team members came from as far afield as Yakima,
Washington, and Linwood, New Jersey — only photographer
David Hickey and the historian were Milwaukee area
residents — and brought diverse backgrounds and talents to
the summer's work. For four of them, this was their first
HABS project. Two of the students, chosen from among
more than 200 applicants, had been employed on 1968
programs — Larry Hermen in San Antonio and Thomas
Sanford in Petersburg, Virginia. Photographer Jack
Boucher was with HABS for nine years and is now a
free-lance photographer. John N. DeHaas is a professor of
design and history in the School of Architecture of Montana
State University at Bozeman. The Milwaukee project was
the sixth in which he had participated, and he had previously
directed teams in California, Montana, Idaho, and Wyoming.

James C. Massey, HABS Chief, and members of the
Milwaukee Landmarks Commission (Richard W. E. Perrin,
F.A.I.A., Chairman) selected the structures to be recorded.
Among criteria for inclusion were architectural interest,
associational factors, and historical significance; and the final
list of eighteen included a sampling of Milwaukee churches
and public buildings, commercial blocks and residences,
dating from the 1850's to the early 20th century.

DeHaas and the historian wrote lengthy accounts of each
building's history, design, construction, and condition, while
the photographers assembled pictorial records comprising
both copies of early views and new photos. And the student
team prepared measured drawings of six of the eighteen
structures. At the close of the twelve-week summer project,
all records — photos, drawings, and data pages — were
placed on file at the Library of Congress, and by 1970 prints
of the assembled materials will be available for purchase from
the Library's Division of Prints and Photographs.

Of the six buildings on which they worked, the students'
favorite was the fanciful Robert Machek house (WISCONSIN
ARCHITECT, April, 1966). DeHaas ranked this home along
with the North Point Water Tower, Basilica of St. Josaphat,
Iron Block, and Uihlein and Bogk houses as the outstanding
structures surveyed. Though saddened by the fact that
Milwaukee has lost so many of its older residences and
commercial buildings, DeHaas believes that the city’s
remaining 19th century architecture is as fine as can be
found anywhere in the nation. And so, while noting that
some thirty area buildings have now been recorded for
HABS — in projects of the 1930’s, 1960, and 1969, he feels
that still others merit this recognition and should be added
to the national archive of American architecture in coming
years.

Above: Small Block (second from the right), 704 North Milwau-
kee Street, in the early 1870's. Built for attorney Simeon N. Small in 1866, possibly after
designs by E. T. Mix, this rather modest, Italianate business
block is one of the older buildings still serving downtown Mil-
waukee and is part of a group of Victorian commercial blocks,
all erected in the 1860’s and 1870's, that stand along the east
side of North Milwaukee between Wisconsin Avenue and Mason
Street. (Illustration from Milwaukee Illustrated courtesy the
Milwaukee County Historical Society.)
Edward Diedrich's house, 1241 North Franklin Place, views from the northeast before 1895 and from the southeast in 1968. Erected c. 1852-54 and rebuilt, after a fire, in 1860, this is the finest surviving pre-Civil War home in Milwaukee and numbers among the city's outstanding Classical Revival buildings. The extensive modifications — including the addition of a second story — carried out in the 1890's are in complete harmony with the earlier, Palladian fabric, and the composition is one of exceptional dignity and sophistication. (Photos courtesy of Milwaukee County Historical Society and the Author.)

Iron Block, 205 East Wisconsin Avenue, view from the northwest in the 1860's. The Iron Block of 1860-61 is notable as one of Milwaukee's most prominent early commercial buildings, as one of the small number of pre-Civil War structures remaining in the central business district, as the city's chief example of the use of the cast-iron front, and as the work of George H. Johnson, the English-born builder-architect who figured so significantly in the development of building technology a century ago. (Photo courtesy the Milwaukee County Historical Society.)

St. James' Episcopal Church, 833 West Wisconsin Avenue, detail, west elevation. St. James' is considered one of Wisconsin's finest Gothic Revival buildings, is believed to be Milwaukee's first stone church, and is now the denomination's oldest surviving church edifice in the city. Designed by Gordon William Lloyd of Detroit, St. James' was erected in 1867-86, with the east spire completed in 1870. Gutted by fire two years later, the church was rebuilt in 1873-74 according to Lloyd's original plans. Narthex, nave, and sanctuary were remodelled in 1913-14, and the Parish House wing was added at the south end in 1899. (Photo by Author.)
Gipfel Brewery, 423-427 West Juneau Avenue. Two views of the facade. This aged structure, built c. 1853 for Charles Gipfel and now headquarters of a food service distributing firm, possesses both architectural and historical interest: it is one of Milwaukee's few remaining specimens of the severely simple Federal style, and it originally housed a small brewery—one of several such establishments that once stood along Chestnut Street (now West Juneau), a street known to 19th century Milwaukeeans as "Brewery Row." (Photo courtesy the Milwaukee County Historical Society and the Author.)

North Point Water Tower, east end of East North Avenue, in 1875 and detail in 1969. Part of the complex erected for the Milwaukee Water Works in 1873-75, the Victorian Gothic Water Tower, designed by Charles A. Gombert, stands on a bluff overlooking Lake Michigan and encloses an iron stand pipe that originally served to relieve city water mains of pulsations from pumping engines housed in the lakefront pumping station. Modern equipment has made the facility unnecessary, but tower and stand pipe have remained, little altered through the years. Long a notable feature of the city's skyline and often praised for its beauty, the Water Tower has recently been accorded official landmark status by the Milwaukee Landmarks Commission and the American Water Works Association. (Photo courtesy the Milwaukee County Historical Society and John DeHaas.)
Planned in 1874 by E. T. Mix for Jason M. Downer, well known attorney and judge, this former residence is an appealing example of Victorian Gothic design and is today one of the few 19th century houses still standing on Milwaukee's lower east side—an area that was c. 1965-90 the city's most prosperous residential section. From 1889 to 1966 the house belonged to Immanuel Presbyterian Church and served as a rest home and guest house for Protestant clergymen. Though recently converted into an office building, it has not been greatly altered and retains much of its original charm. (Photo courtesy the Milwaukee Landmarks Commission and the Author.)

All Saints' Episcopal Cathedral, 828 East Juneau Avenue, facade and detail. All Saints' is reported to be the nation's first Episcopal cathedral. An early work of Milwaukee architect Edward Townsend Mix, the impressive Gothic Revival edifice was built in 1868-69 for members of Olivet Congregational Church, who sold it, in 1873, to All Saints'. During the present century the interior has been significantly altered, but beyond construction of the adjoining Guild Hall in 1891 and extension of the chancel in 1908, the exterior of the cathedral looks much as it did 100 years ago. The stained glass windows, most of them 19th century works, merit special mention for the quiet beauty of their rich, subtle color schemes. (Photos by Author.)
Right: Calvary Presbyterian Church, 935 West Wisconsin Avenue, view from the northwest.

The first Presbyterian congregation and church edifice west of the Milwaukee River, the third Presbyterian church in Milwaukee, Calvary is a striking local instance of the Victorian Gothic style. Its noteworthy features including the slender, lofty west spire, the delicate, linear hammerbeam ceiling, and the harmonious, if unpretentious, ensemble of stained glass windows. The architects were Henry C. Koch and Julius Hess of Milwaukee, and the church was dedicated on March 3, 1872. (Photo by Author.)

F. C. Bogk house, 2420 North Terrace Avenue, facade.

A handsome design, well constructed and well maintained, this is the best of Frank Lloyd Wright's early buildings in Milwaukee County. The building permit, dated August 18, 1916, is still on file as are an inspector's reports on the progress of construction, which reveal that the house was all but finished by September of the following year. Frederick C. Bogk, alderman and businessman, was the first owner. Remodeling and redecoration for the present owners has been directed by Mrs. Wright and Taliesen Associated Architects of the Frank Lloyd Wright Foundation. The Milwaukee Landmarks Commission named the Bogk house a Milwaukee Landmark in 1968. (Photo by John DeHaas.)

Basilica of St. Josaphat, 601 West Lincoln Avenue, detail, dome and apse.

This grand, imposing, richly ornamented Neo-Renaissance edifice is a major landmark on Milwaukee's south side, the only Roman Catholic basilica in Wisconsin, and one of the nation's most important Polish-American churches. Constructed of materials salvaged from the old Federal Building of Chicago, St. Josaphat's was designed by Erhard Brielmaier and Sons, who also served as contractors. The cornerstone was laid on July 4, 1897, and the church dedicated four years later. The sumptuous mural decoration, executed by Italian artists, dates, in the main, from the 1920's and was largely complete by the time St. Josaphat's was consecrated in 1928. In 1929 the church was elevated to the dignity of minor basilica by decree of Pope Pius XI. (Photos by Author and John DeHaas.) (Detail right.)

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Stevens Block, 724-728 North Milwaukee Street, facade in 1883. This three-story brick and stone building is a particularly ornamental example of the small 19th century commercial block in Milwaukee and is, further, part of an attractive ensemble of stores, dating from 1866-77, in this block on the east side of North Milwaukee Street. The original owner was John C. Stevens, dealer in plumbing and gas fixtures, and the architect was E. T. Mix. On both exterior and interior the Stevens Block has seen only minor alterations during the 92-year history. (Drawing courtesy the Milwaukee County Historical Society.)

Trinity Evangelical Lutheran Church, 1046 North Ninth Street from the northeast. Trinity is the mother church of Lutheranism in Milwaukee, its congregation having been organized in 1847. The fabric is a vivacious, beautifully preserved specimen of Victorian Gothic design, and the interior woodwork — doors, wainscot, main staircase, pulpit, altarpiece, balcony rail, organ casing — is, without question, the most handsome in a Milwaukee church. Built in 1878-80, Trinity was the work of the German-born carpenter-architect Frederick Velguth. It was named an official Milwaukee Landmark in 1967. (Photo by Author.)

Left: St. Paul’s Episcopal Church, 904 East Knapp Street, early view of nave and sanctuary, view of exterior and detail. The second church built for Milwaukee’s pioneers Episcopal parish (organized in 1838), St. Paul’s is the city’s outstanding Richardsonian Romanesque church and is further distinguished by a magnificent collection of Tiffany stained glass windows — the most celebrated of them the “Christ Leaving the Praetorium” in the east transept. Milwaukee’s E. T. Mix drew the plans, and construction of the massive sandstone edifice was carried out in 1882-90. St. Paul’s stood virtually unchanged until 1950 when fire seriously damaged the north sections — chancel, chapel, and parish house — which were rebuilt and remodelled in 1951-52. (Photos courtesy the Milwaukee County Historical Society and the Author.)

Second Ward Savings Bank, 910 North Third Street, interior on opening day, February 3, 1913. (Next page lower left corner.) Erected as the Second Ward Savings Bank in 1911-13 and since 1965 headquarters of the Milwaukee County Historical Society, this is a graceful, serene example of that resurgent classicism popular among American architects of the late 19th and early 20th centuries. Its designers were Charles Kirchoff and Thomas Leslie Rose, and their original drawings for the bank are now on file at the Historical Center. In 1928 the building became the Second Ward Office of the First Wisconsin National Bank of Milwaukee. Four years ago the First Wisconsin donated it to Milwaukee County, and this past year it was designated a Milwaukee Landmark. (Photo courtesy the Milwaukee County Historical Society.)
City Hall, 200 East Wells Street, early view of the interior.

By virtue of its function, monumental size, and prominent downtown location, City Hall is Milwaukee's principal landmark. Considerable controversy attended its erection — with site selection, the competition to name an architect — from which H. C. Koch's firm emerged victorious, awarding of contracts, construction costs, and revisions in the plans all sparking heated debates among Common Council members. Construction began in 1893, and the still-unfinished edifice was dedicated in December, 1895. Since then scarcely a year has passed without alterations, whether major or minor, on the interior, but the exterior, though darkened by smoke and soot, is much as it was 65 years ago. (Photo courtesy the Milwaukee County Historical Society.)

Alfred Uihlein house, 1639 North Fifth Street, view from the southeast c. 1890.

This excellent, well preserved late Victorian mansion was originally the home of an executive of the nearby Schlitz Brewing Company and is now one of the last remaining houses in the once affluent German residential neighborhood popularly known as "Uihlein Hill." The spacious, three-story brick and stone residence may well have been designed by Henry C. Koch and was erected c. 1887. After Alfred Uihlein's death in 1935, it passed to the Archdiocese of Milwaukee and until lately housed the Speech Clinic of the Department of Catholic Education. (Photo from Johnson Electric Service Co., Among the Beautiful Homes of Milwaukee, courtesy the Local History Room, Milwaukee Public Library.)

Robert Machek house, 1305 North 19th Street, south elevation and detail of fireplace in the library.

Notable for the individuality of its design, the intricacy and fine craftsmanship of its ornament, this small, curious, picturesque house was designed, built, and furnished at the turn of the century (1893 and later) by Robert Machek, a gifted Austrian wood carver. Once threatened by urban renewal, the home has been saved, is now a Milwaukee Landmark, and is undergoing systematic restoration by its owners. (Photos by John DeHaas.)
When Wisconsin State government is able to reorganize one of its bureaucratic functions, that's news! And when that function is the State building program, that's news to architects!

The news is of special interest to the architectural fraternity because under the new organization the architect assumes a new, significant role in State building operations.

The story starts with the State Department of Administration and its Division of Facilities and Services, the division responsible not only for implementing the State building program but also for maintaining the buildings and paying for them through bond issues.

The growth of the State building program and the fast-changing design and construction industries caused the Department to conclude after an exhaustive six-month study that the process of getting the State's buildings constructed on time, within budget and right had to be restructured to meet present and future demands.

The result is the formation of the Bureau of Capital Development and a reorganization of job assignments and responsibilities in the Bureau of Engineering. Both bureaus are attached to the Division of Facilities and Services.

The new Bureau of Capital Development manages the construction of State buildings costing $500,000 or more, except for power plants which are handled by the Bureau of Engineering. In addition, the Bureau of Engineering supervises the construction of all utility systems and is the State's "in house" architectural firm on selected building projects that are within the Bureau's capabilities to design.

When the architectural section of the Bureau of Engineering is assigned a State building project, it has the same relationship to the Bureau of Capital Development as do architects selected for all other building projects of $500,000 or more. And this is where the real news begins for architects.

The Bureau of Capital Development is considered the "owner" in the triangle of interested parties on any building project, public or private. The other points on the triangle are the architect and the construction contractor. The Bureau of Capital Development has the advantages of expert architectural and engineering staff as well as planners. It knows the building game. More appropriately, then, the Bureau is representative of a "sophisticated owner," an owner who has the knowledge and expertise to effectively manage the design and construction of his building.

The architect, then, is hired to do a job — not to consult but to perform. The Bureau is charged with making sure that, once funds are released, a building is constructed on time, within budget and right. The Bureau, and more specifically the Project Management Section, has full responsibility at every stage from design through construction.

And, the architect must do his job in order for the Bureau to do its job.
Within the Project Management Section are five project managers. Each is assigned the job of managing various projects approved by the State Building Commission. Each manager is responsible for his projects. If a project is delayed over design disagreements, it may be the architect's fault initially, but it is the ultimate fault of the project manager. The same would hold true for delays caused by construction difficulties or bids coming in over estimates.

This is the management concept of single point responsibility. The project manager is in charge and his most important asset is the architect. By drawing on the expertise of the other two sections in the Bureau—Quality Assurance and Forward Planning—plus his professional experience as an architect, the project manager is well equipped to effectively oversee the architect's work.

The Quality Assurance Section provides the project manager with expert advice and counsel on specifications and mechanical, electrical, structural and civil engineering. In addition, project representatives from this section act as the "on site" co-ordinators of the project during the construction phase. The Forward Planning Section provides the project manager with the fruits of its research and development work, its findings on the practical use of innovative design and construction concepts and its master programs and plans.

The man at the helm of this innovative approach to constructing the State's buildings is John Hipp, Director of the Bureau of Capital Development. Hipp, 44, has 18 years of architectural experience and, like the other 12 architects in the Bureau, is registered in Wisconsin as well as other states.

While Hipp coordinates and supervises the over-all functions of the entire bureau, Gerald Germanson, 39, heads the key Project Management Section.

The way Germanson supervises his section is indicative of the way his project managers supervise the architects working on their projects.

"I encourage the project managers to be independent, to make their own decisions . . . in short, to be managers in every sense of the word," Germanson says. "If they make a mistake or run into a serious problem, I'll hear about it. We meet regularly on an informal basis.

"But I stress that it is their job to get their projects constructed on schedule and within budget and I am quick to indicate that it is not worthwhile to perhaps jeopardize a building schedule by quibbling with an architect over a minor design point or specification if the over-all quality of the building is not affected. After all, a great share of the burden is on the architect. Why make it difficult? After making sure that the architect fully understands our high standards and our review procedures, our job is to make his job as easy as possible by not badgering him with our own subjective judgments on minor matters."

Hipp, Germanson and the five project managers represent a total of 107 years of architectural experience. The project managers are: Curtis Johnson, 46; William Cook, 32; Arland Gould, 48; Albert Holmes, 47; and Rudy Rechle, 45. Together, these men are currently managing a building program totaling $321,800,000, of which $208,000,000 is in design.

The Bureau of Capital Development is not operating in a vacuum. It fully realizes the necessity to interact with the private architectural, engineering and construction industries. Liaison committees have been established by the Wisconsin Chapter of the American Institute of Architects and the Wisconsin Chapter of Associated General Contractors. With the AIA, the Bureau is developing better criteria for use in the selection of architects and, with the AIA and the AGC, the Bureau is working on such matters as general specifications, contracts and many other items of common concern.

It is from these meetings with industry liaison committees and from regular staff meetings internally that the Bureau of Capital Development determines its policies. Another important consideration in policy determination is the Bureau's relationship to the State agencies which eventually will occupy the buildings.

Close contact is maintained with agency representatives, especially during the program development, preliminary plans and working drawings phases. During these stages it is the project manager's job to make sure that the architect is respecting the agency's wishes on the program, that the agency is respecting the architect's responsibility to design a building within budget and on schedule and that the final plans for the project represent sound architectural and construction concepts and are in conformance with master plans of the agency involved. And, above all, the project manager must insure that delays and problems are resolved so that the goal of constructing the building on time, within budget and right is attained.

A five-member Executive Committee selects architects for the State's building projects. The Committee is composed of Hipp, who is chairman; Gordon May, Deputy Director of the Bureau; Germanson; the Chief of the Quality Assurance Section, Thomas Lynch; and Glen E. Pommerening, Administrator of the Division of Facilities and Services. While the Committee now uses sophisticated criteria in selecting architects—criteria which are being re-examined and refined, as mentioned previously—the basic criteria is this: Which of the architects can best help us get this specific project constructed on time, within budget and right?

So the architect is the key man for the Bureau of Capital Development, just as the Bureau is the key element for the State.

Wisconsin Architect January, 1970
By Dorothy Schweitzer, Executive Secretary

1969 Student Forum

Under joint sponsorship by The American Institute of Architects and the Association of Student Chapters, AIA, the annual Student Forum was held at Rice University, Houston, Texas, November 23-26, 1969.

A year ago the first such Forum to be held on a university campus, instead of Washington, D.C., as heretofore, occurred at the University of Michigan at Ann Arbor. Reference to Wisconsin Architect reveals that the Foundation in reporting the 1968 Forum devoted two articles (December and January) to the event, one illustrating the excellence of the program, and the second reporting the interesting and enthusiastic comments of the four UWM architectural students who attended.

Because of the marked success of that Forum, students at the School of Architecture were eager to go to Houston, and four were chosen by lot to participate; namely Christene Jenk, Vice President of the Student Chapter, William Weddig, Bernard Kubisiak, and Paul M. Seifert, all third year students. Their expenses were absorbed in the main by a contribution of $350 from Wisconsin Architects Foundation, and appropriations by UWM and the National AIA. (The Foundation had contributed $260 last year.)

The 1969 Forum originally scheduled for the Berkeley Campus of the University of California was switched to Rice University at Houston for no apparent reason. From the Milwaukee students' viewpoint the Forum was a disappointment because it was badly planned, some of the speakers lacked quality and their subject matter was underdeveloped; also no field trips had been arranged. The students managed on their own to see the Astrodome.

Briefly stated, the program contained a preview of the 1970 AIA Convention at Boston by the Chairman Hugh McK. Jones, FAIA. "PLUS" pertained to the planning stages of low cost housing in Washington, D.C., offered by Anthony Johns, Jr., AIA, the project director. "Responsive Progression — the Black Land Movement" by William Street, Executive Director. "Future of the Profession" by David A. McKinley, Jr., AIA Committee Member. "Task Force on Social Responsibility" — Leon Bridges, AIA, Hugh M. Zimmers, AIA, and Gene Lindman. Student. "Design" by Dr. Richard J. Neutra, FAIA. "Ecological Factors for a Better World" — Dr. Russell E. Wilson, University of Michigan.

Acting as the spokesman in reporting to the Foundation, Paul Seifert made some interesting observations. This student, incidentally, is the Editor of the Student Chapter newsletter which is entitled "Perspectives." While the Forum's planning and makeup left much to be desired, the exposure of the students to one another made up for the lack. The students were all vitally interested in what the other Chapters were doing, this by way of learning how to expand their own activities. There was much discussion concerning their individual schools, some stressing the inadequacy of the curricula and the pressure they are trying to exert to effect change.

The UWM students, with pride in their young school and Dean Wade's unique curriculum, contributed to the discussion, wishing they had brought along more material evidence to distribute.

Among the speakers, only one stood out, according to Mr. Seifert. He was William Street, mentioned above, who brought insight, foresight and great appeal in his concern and dedication toward mutual involvement in the Black Land Movement. Mr. Seifert added hopefully this plea — "The AIA must take a stand and fight the FHA minimum standards that have become maximum standards."

Contribution

Harry Bogner, AIA, (Vice Pres. of the Foundation), $400.00
Francis S. Gurda, 60 Books for SOA ("of unusual value" — UWM)

Meeting

A meeting of the Directors and Past Presidents (Advisors) of Wisconsin Architects Foundation was held on December 16th in Milwaukee. The main issue was the presentation, discussion and consideration of plans for the fund drive as developed by Chairman Roger M. Herbst and Mr. Robert W. Maercklein, professional advisor. Also for approval of the members were designs for the Bookplate and new stationery for the Foundation. The bookplate is to be inserted in the cover of all books presented by Chapter members for the School of Architecture to the Library of the University of Wisconsin — Milwaukee.

Reminder

If you as a Chapter member or an organization associated with the profession realize now that you failed to remember the Foundation with a gift at Christmastime, as you had intended, or, if you failed to contribute a thoughtful memorial, please be assured that IT IS NEVER TOO LATE.

Wisconsin Architects Foundation
4685 North Wilshire Road
Milwaukee, Wis. 53211

In Memoriam

Wisconsin Architects Foundation offers sincere condolence to the family of Grant J. Paul, AIA, Eau Claire, who passed away on November 27, 1969. Mr. Paul served as a Foundation Director in 1968.
Much has been said pro and con about Milwaukee's new Performing Arts Center, however, everyone seems to agree on one feature and that is the excellent acoustical results and beauty of interior finish that were obtained by extensive use of plaster throughout the walls and ceilings of the three separate theaters in the building.

To give some idea of the scope of this plaster application, over 850 tons plaster sand were used with 272 tons of neat gypsum, 60 tons of lime and 30 tons of gauging plaster along with 128 bags of Portland Cement.

Numerous types of framing, lathing and metal corner beads and stops were used on the straight, curved, splayed, indented and domed ceilings, walls and partitions. Metal corner bead and stop detailing was especially abundant with over 33,000 lineal feet of metal stop bead and 10,000 lineal feet of straight and bull-nose corner bead erected.

The delicate use of ornamental plaster in Uihlein Hall highlights the canted wall panels, side loges and sunburst ceiling beams and reflects a meticulous knowledge of the plastering craft.

80 feet above the door and in the center of Uihlein Hall a chandelier that actually is a thirty foot wide plaster dome, suspended from 8 cables with high intensity lights around the entire perimeter. The proscenium arch above the stage, canted side loges and sunburst ceiling beams and saw toothed baffles as well as corner intersections were developed by the lathers and plasterers on the job as it was impossible to show detailed drawings of intersects which in some cases were not mathematically provable.

In Vogel Hall plaster was also used extensively in the ceiling. The plastering contractor first laid out the ceiling on arm work prior to the concrete pour and dropped hanger pods in the required places to accommodate the complex design and thereby greatly facilitate completion.

Following the typical detail for the entire building, all mechanical raceways were enclosed with channel iron metal and plaster.

Bradley Hall, which will be used primarily for banquets and social functions has a unique ceiling of precast domed floors, fabricated right on the scaffold. Each section, the eight foot dome, circular spotlight openings on four sides, and electrical raceways, located along the top edge of the dome opening were cast at the rate of five per day. These were supported by 2" carrier channel above, and attached to this suspension system by embedded 1½ inch channel wads and monel wire on the backside of the domes. The plastered walls included indented flutes which were carried up from a travertine marble bulk head, along sides of windows, across a flat soffit area, continued with a straight run aris into the domed coffers. The same treatment was carried out on the interior walls.

Outside Bradley Hall, the fourth floor circular corridor ceiling incorporated a hydronic radiant heat plaster system. ¾" copper tubing was tied to the suspended metal lath and plaster ceiling and ¾" plaster finish was applied over styrofoam and insulation batts were placed between and above the furring members.

The Rathskeller restaurant in the basement area with its repetitive groin ceiling effect, together with the use of the fine sand finish plaster is another tribute to the artistry of the plastering craftsmen.

With the use of thousands of square yards of travertine marble, both as an exterior finish and as the basic finish material for all interior columns, stairs, floors, base and lower and upper foyer walls, a cost problem did develop which the contractor was able to help alleviate. The architect asked for imitative travertine marble finish, and within a few days samples were submitted that led to the utilization of imitation travertine plaster on many of the foyer walls and also on the outside canopies. The finish for the interior, a combination of lime mortar with keenes cement, duplicates the travertine appearance down to the open fissures and traces. Even side by side, it takes an observant eye to tell where the travertine marble ends and the travertine plaster begins. The best news of all was that the simulated finish cost approximately the same as would smooth plaster finish.

Certainly with today's construction methods, this structure is an excellent example of craftsmen showing their skills when given the opportunity.
Total Energy System

Kurt E. Aleithe, Manager of New Business, Wisconsin Gas Company

The words "Total Energy" conjure up a variety of meanings to different people.

To a fuel supplier, it represents one of the most efficient applications of his product.

To a mechanical engineer, it is an ultimate expression of his science, embodying all the principles and concepts at his command.

Across the country, the growing use of the phrase has continued to permeate the building and architectural design industries, with new concepts for meeting energy requirements.

Today's natural gas total energy systems are capable of producing a complete range of heating, electrical, air conditioning, and hot water requirements, all from a single fuel.

The success of existing systems installed in recent years has prompted new research and investigation into entirely new applications of total energy systems.

More than 450 total energy systems have now been installed across the country. They serve as the sole fuel source for apartment building complexes, science centers, hospitals, shopping centers, manufacturing plants, schools, and hundreds of other applications.

The idea of a total energy system is simple. It embodies the same basic energy concept used to provide mechanical energy, heat, air conditioning and electrical needs of an automobile, ship or airplane.

A natural gas total energy package offers several basic advantages in flexibility, dependability, and efficiency over conventional combination energy systems.

It is self-sufficient, on-site generation package, furnishing a complete range of energy requirements.

Based on cost and efficiency studies performed on existing systems, it has become increasingly apparent that the total energy principle can meet overall energy requirements at less cost than would be possible with separate energy sources for electrical power and heating fuel.

Drawing at right:
Modern natural gas total energy system furnishes all heating, electrical, and hot water requirements in single compact, on-site independent energy unit.
Gas turbine, heat exchangers, alternators, generators and water chilling equipment is easily adaptable to best meet specific energy requirements at minimal operation cost.
A second advantage is realized through the complete dependability of the systems. Because natural gas flows uninterruptedly below ground, weather problems and transmission failures do not affect the operation.

Total energy systems can also be specifically tailored to meet unusual energy demands for lighting, air conditioning, heating, hot water, and numerous other energy needs.

In an increasing number of large commercial and industrial buildings, the total energy system is being utilized as the sole source of power.

By using natural gas to power either an internal combustion engine or turbine, which in turn is used to drive an electrical generator, all the electricity for lighting and power is developed on site.

Since only a portion of the fuel burned in the engine is used to turn the generator, a percentage is rejected in the form of heat. By adding heat recovery equipment, a substantial amount of this excess heat is recovered for other useful purposes.

The excess heat, which comes from engine cooling and escaping exhaust gases, is used to provide space heating. It also produces the air conditioning by means of absorption air conditioning equipment.

The present acceptance and use of total energy in commercial, industrial, and institutional applications is the result of research and development in many related fields.

Continued page 28
Of prime significance is the abundant and reliable supply of a low cost fuel such as natural gas.

In recent years, important progress has been made in the development of internal combustion engines. The result is long lived, efficient, trouble-free engines which are now being competitively applied to the total energy field.

The importance of the turbine engine is best exemplified in the aircraft industry where its reliability and economy have been time tested. The experience gained here has been passed on to stationary applications.

Concurrent with this are modern developments in heat recovery equipment, instrumentation and controls for automatic operation. Also important is the reasonable service contract now available to equipment owners from fuel suppliers, engine distributors and service companies. A good service contract relieves the owner of the work and responsibility of service and maintenance inherent in all mechanical equipment.

In Wisconsin, a new "prime mover" rate recently adopted by Wisconsin Gas Company is specifically designed to meet the large load demands of total energy systems and has greatly enhanced the economic advantage of such systems over combination energy systems.

The total energy concept, utilizing a single fuel source is a proven, working, practical reality that should be considered in the design of each new structure.

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Department of Industry, Labor and Human Relations

The State Industrial Safety and Buildings Division has announced that the agency will not accept after December 31, 1969, drawings and data for the installation of heating, ventilating and air conditioning equipment from engineers and architects not registered in Wisconsin.

The division said that, as of that date, all drawings and design data to be submitted to the state for review and approval under the provisions of the Wisconsin building code for buildings greater than 50,000 cubic feet shall be sealed or stamped only by registered engineers or architects.

The deadline had been adopted by the commissioners of the State Department of Industry, Labor and Human Relations last year, and was reaffirmed earlier this month by the three-man body.

The division, part of the state department, said that its approval is necessary before work is begun, and all work must be performed according to the approved drawings and specifications.

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