

02

Special post-convention and roster issue

1965 Citations and awards of merit

Exhibitors gallery

# wisconsin architect

june/1965

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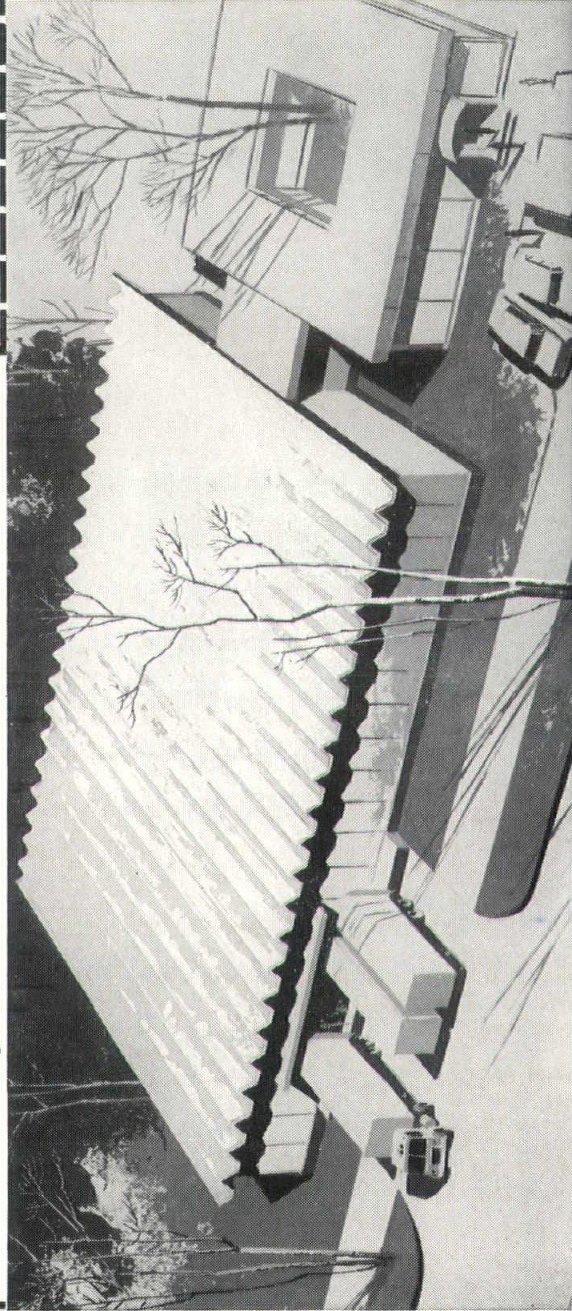


# NO. 8 folded plates

Prepared as a service to architects by Portland Cement Association

a.i.a. file: 4-a

clip along dotted line



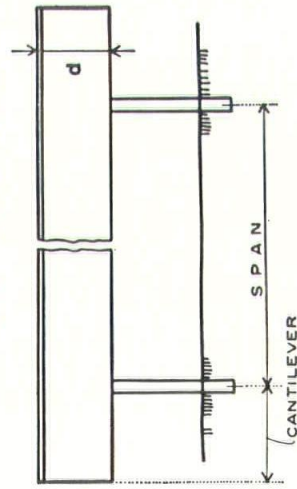
**Tremendous span and load-carrying abilities** characterize concrete shell roofs in the form of folded plates—also known as F/P's. In industrial construction folded plates are being used more and more to provide great areas of column-free space for manufacturing or storage.

The ability of folded plates to cantilever can be applied advantageously in the design of schools, stores and hangars.

There are three basic types (two shown, below) of folded plate shells—V-shaped, Z-shaped and a modified W-shape. The economy of F/P's is increased with form re-use. Typical span data for V- and W-shaped plates are shown in the tables below.

For more information, write for free technical literature. (U.S. and Canada only.)

### CROSS SECTION

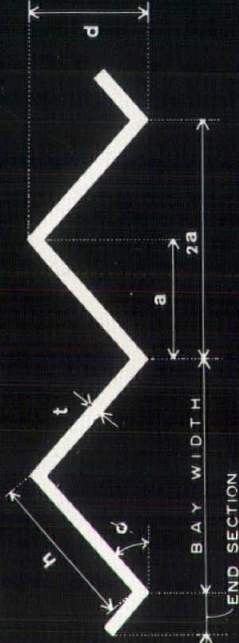


Sufficient cantilever can help to counterbalance the span. The usual span-to-depth ratio varies from 1:10 to 1:15. Example: If span is 40' long, the usual minimum depth is about 40 or 4'.

Formula:  

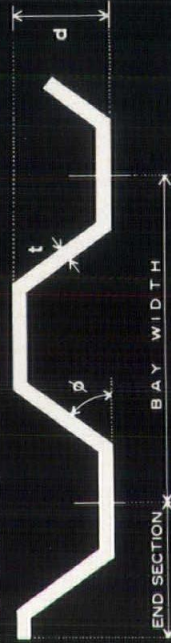
$$\text{VOLUME OF CONCRETE IN SQ. FEET} = \frac{th}{10} = 324a$$
 h = ft.  
 t = in.  
 a = ft.

### TWO SEGMENT F/P



SPAN	φ*		d	2a		t	(1) (2)	(3)
	max.	min.		max.	min.			
40'	45°	25°	4'-0"	2'-9"	15'	4"	1.2-1.6	
60'	45°	25°	6'-0"	4'-0"	20'	4"	1.9-2.7	
75'	45°	25°	7'-6"	5'-0"	25'	4"	2.6-3.7	
100'	45°	25°	10'-0"	6'-9"	30'	5"	4.0-5.2	

### FOUR SEGMENT F/P



40'	45°	30°	5'	2'-6"	20'	3"	1.5-2.0	
60'	45°	30°	6'	4'	25'	3"	2.0-3.0	
75'	45°	30°	7'-6"	5'	30'	3"	2.5-4.0	
100'	45°	30°	10'	6'-6"	40'	4"	4.0-6.0	

\* max. recommended slope is 45°  
 (1) values shown may vary with architectural design  
 (2) average thickness in inches  
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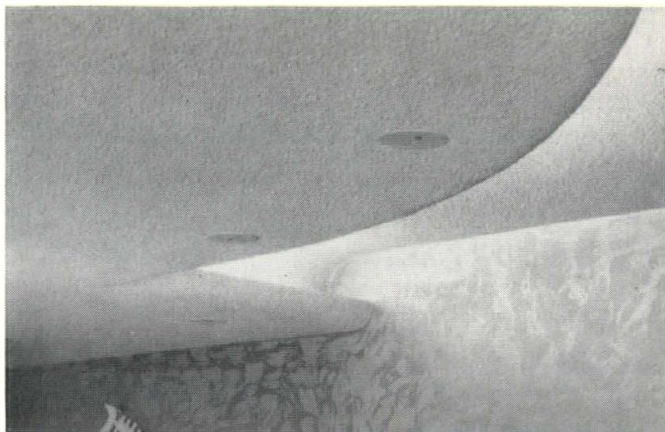
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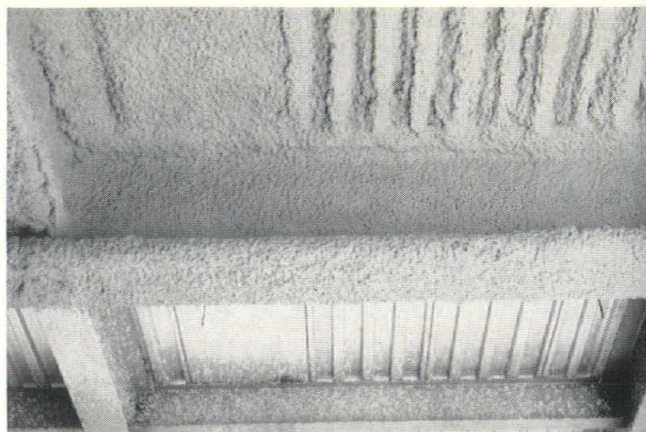
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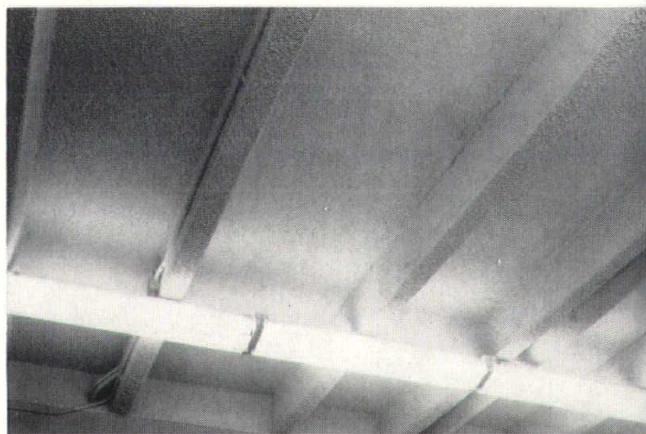
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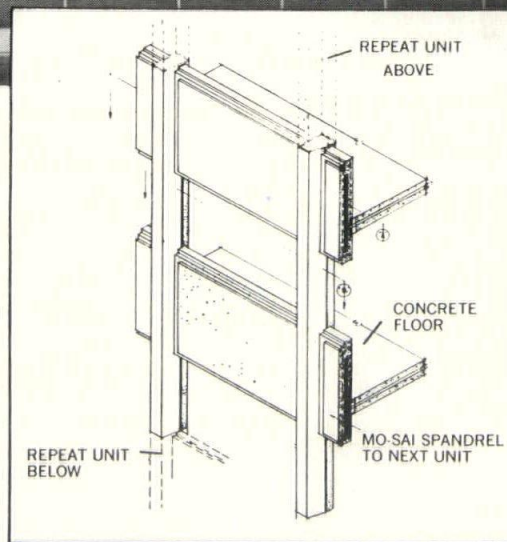
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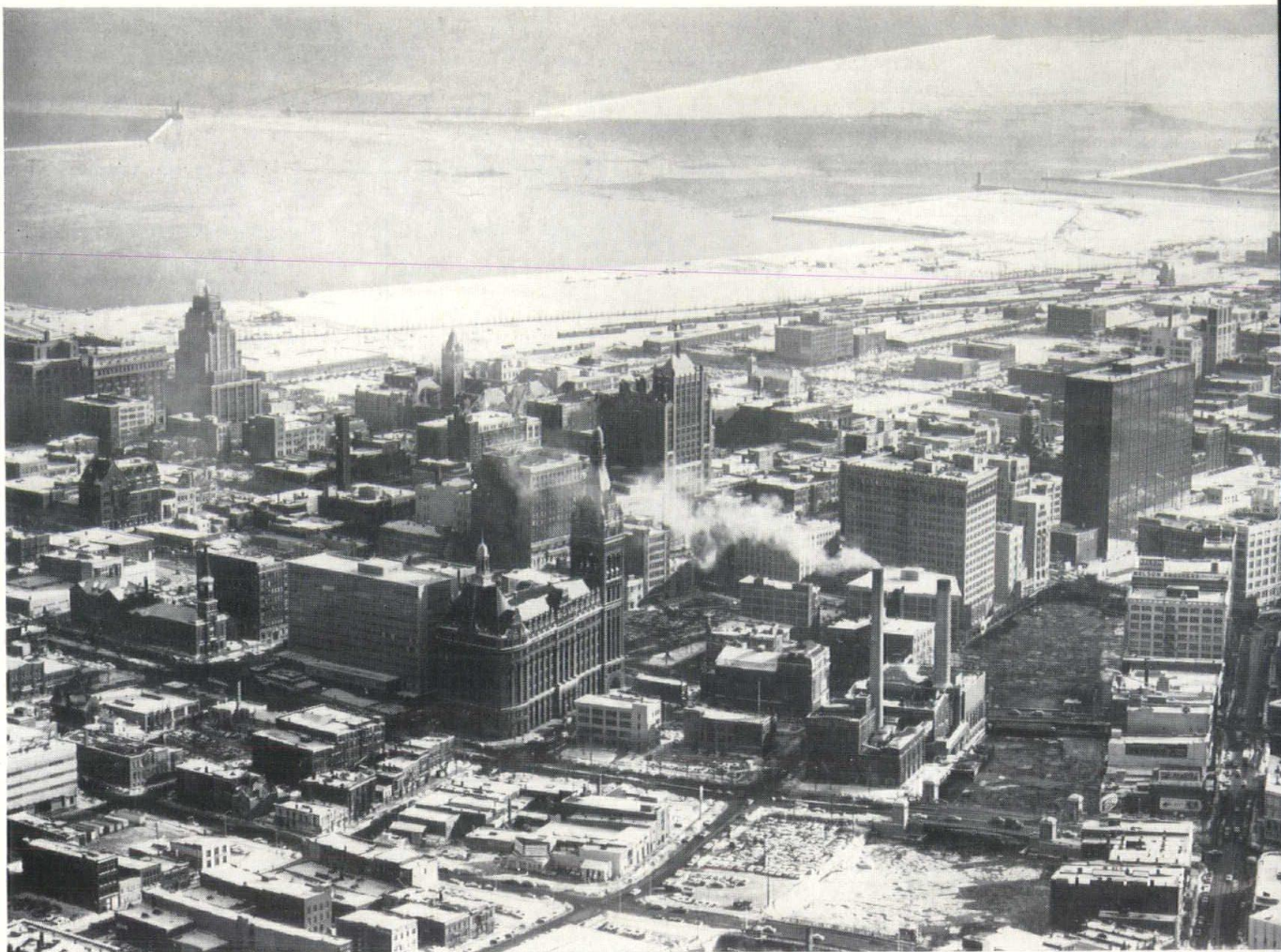
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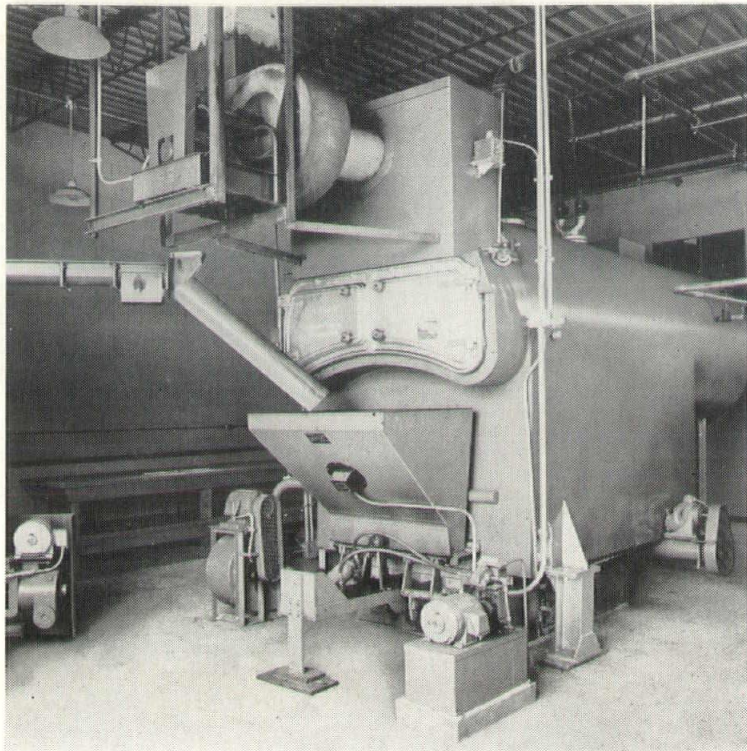
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(See Jan. 1964 issue)



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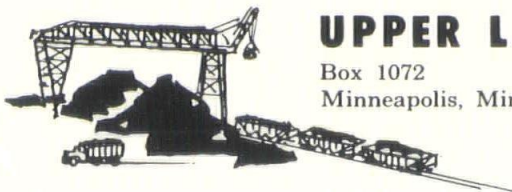
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## notes of the month

*The Building and Safety Division of the Industrial Commission has announced that the Heating, Ventilating and Air Conditioning Code (Chapter 28) is no longer available as a separate publication. This code has now been combined with the State Building Code (Chapters 50-59). The combined code is available from: Document Sales and Services, Room B-237, State Office Building, Madison, Wisconsin 53702. The price of the combined code is \$2.50 per copy. Upkeep service is available at \$2.50 per year. In the announcement, the Division urges all architects and engineers to obtain a copy of these codes and to subscribe to the upkeep service to be sure of having up-to-date codes at all times.*

*The School of Architecture of the University of Detroit will hold a conference for architects and clergymen on the Planning of a Church according to the new Catholic liturgy, July 15 and 16, 1965, at Sacred Heart Seminary, Chicago Boulevard and Linnwood, Detroit. For further information contact: Rev. Lawrence J. Green, S.J., Assistant to the Dean, University of Detroit, School of Architecture, 4001 W. McNichols Street, Detroit, Michigan 48221.*

*Guide Specifications for Bituminous Pavements, prepared in conjunction with Milwaukee County Better Roads Association and Wisconsin Asphalt Pavement Association, may be obtained from Payne & Dolan of Wisconsin, Inc., 1226 West Wisconsin Avenue, Milwaukee, Wis. Phone 344-5990.*

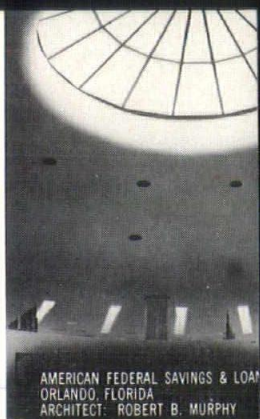
*A Report on the Areas of Liability in the Practice of Architecture, prepared by the Professional Practice Committee of Wisconsin Chapter, AIA, is available at a nominal cost for handling and mailing charges at your Chapter Office.*



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As I establish myself at this desk to begin the task of editing my notes and gathering my thoughts on the late AIA Convention at Lake Lawn last week I am aware for the first time that I am comfortably enclosed in my "bubble." And that's exactly where I must be — in my bubble unaware of thermal, olfactory or auditory intrusions. The air-conditioning equipment is functioning properly, the odor of cigarette smoke mingled with Fixatif is wafting in from the rafting room and on the other side the typewriter is punching out specification verbiage on the masters in its own monological way, but the sensations they cause have only a perfunctory existence.

Dr. Edward T. Hall, who prefers to be called "Ned," addressed the convention at our banquet and told us about our bubbles. He made us aware of our own private spatial existence in the whole of space. As architects, I guess that as we've designed rooms for people we were always "sort of" conscious of the space that had to be designed around them, and codes were there to remind us if we weren't, but after Dr. Hall's enlightening and entertaining discourse the reasons become apparent.

In setting the keynote for the convention, "The Illusion of Space," Mr. George McCue, art and architecture critic with the *St. Louis Post-Dispatch*, spoke of "Space as Spiritual Quality."

In a program meant to consociate the different aspects of space with its illusion, Mr. McCue's remarks set the pace as has no other keynoter in my memory. He summed the spiritual qualities with all the other elements on the program and as the seminars came and went we were prone to recall his astute observations. He has a delightful awareness of beauty in nature and the parallel role architecture plays in the influence of man.

Mr. McCue visited Milwaukee for the first time just prior to his trip to Delavan and saw the city not as a tourist, but as a professional at work. He is impressed with the old architecture of the town and urges us to keep the monuments to our heritage. In our conversation on the trip to Lake Lawn he seemed aware that this largest metropolis of Wisconsin is a potential giant in its recent stirring after a long lethargic impotence. We agreed that Milwaukee can become

exciting; the stimulus is in the hands of the architect.

In this whole wonderful assemblage of articulate space-people we were all particularly delighted with Leslie Larson who spoke on the lighting of space. His understanding and mutual philosophy of so many of us certainly qualified him as an expert. If anyone tells you something you'd like to have someone tell you, then, boy, he's smart! He had mutual problems with lighting codes and he certainly got to Bill Wenzler who, after experimentation, has found that one foot-candle illumination in corridors of nursing homes is ample and particularly appreciated by the occupants. The code, however, demands more.

Then who is designing lighting? Mr. Larson suggested that architects design lighting, leaving the devices to accomplish the job to the engineers. The electrical engineers who were present, and some pretty good lighting men in their own right, took this good-naturedly.

Color relation to space was amply covered by Mr. Faber Birren, one of the world's leading authorities. His charts demonstrated many of the effects and phenomena of color, and while choice of color is often left to the architect and that certain element of "taste," it is only with the understanding of color that its use can become a truly spatial entity.

A most exciting presentation by Mr. Herbert H. Swinburne, FAIA, closed the formal convention activities. Mr. Swinburne's dual-slide projection was unusual, the majority of us having never before seen this technique of presentation. It was more than unusual, however; it was effective. Mr. Swinburne had a message to deliver on the aspects of space and the relationship of the automobile, the pedestrian and urban design into the physical being of space itself.

These are my most casual observations and other than to add that never before have we had such an exciting and illuminating program, and never have the participants been so conscious of their segments coordinating and meshing so well, I will leave the reporting to the reporters.

Those of you who were there and those who missed the conference might be interested in Jim Galbraith's comment at the close of the sessions: "We will all be better architects from this day on."

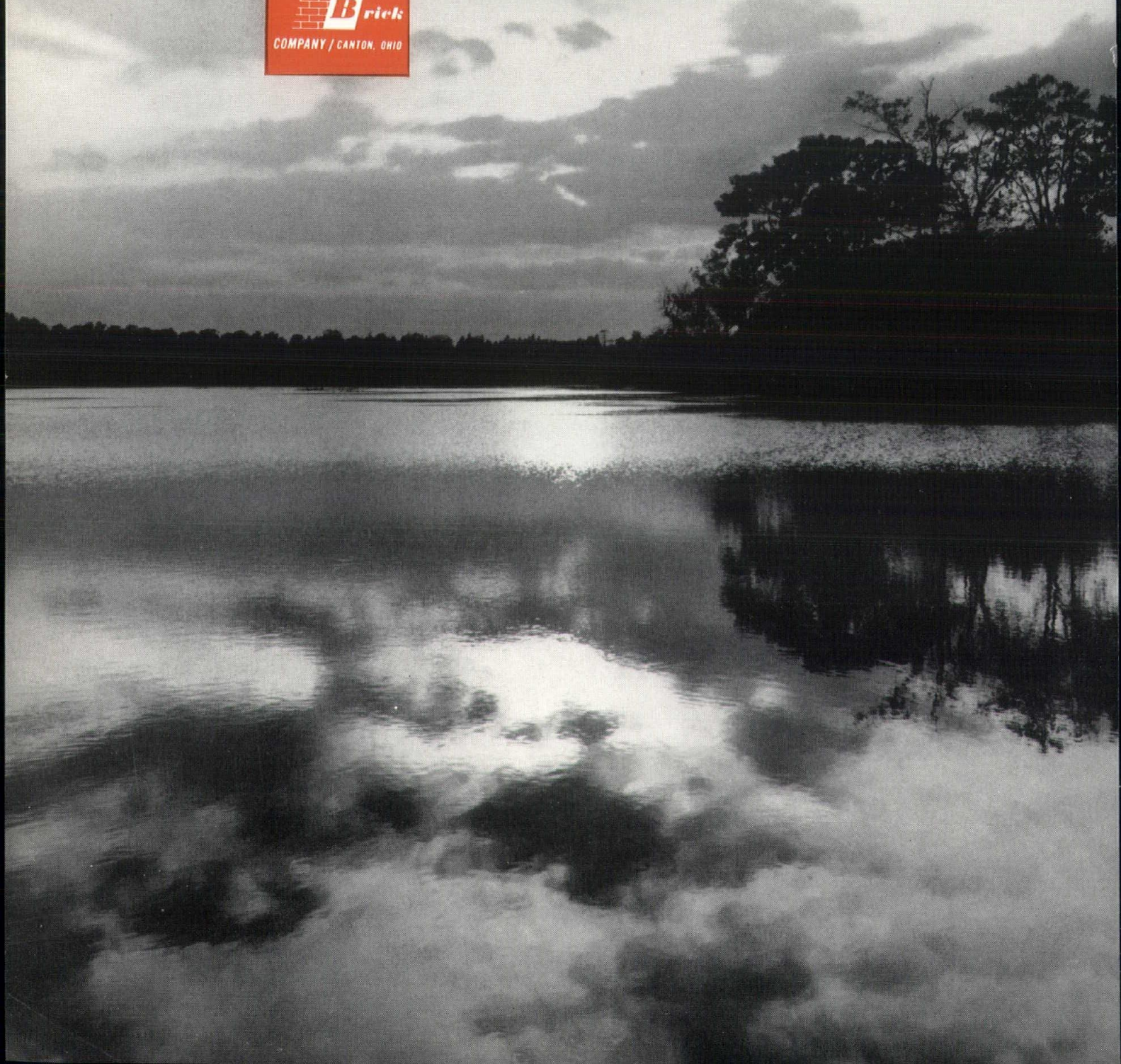
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# from ground zero



In its eight months of life as a Chapter function, the WISCONSIN ARCHITECT comes to you with two records to its credit that bear explanation. This issue has a volume of 72 pages, exceeding the previous "high" of 52 pages in the April issue of this year by exactly 20 pages. Considering the 32 year history of the magazine this accomplishment in only eight months is a small miracle.

On September 23, 1964, Ello Brink and David Radbil were instructed by the Primary Officers of the Executive Committee of the Wisconsin Chapter, The American Institute of Architects, to publish the WISCONSIN ARCHITECT magazine starting with the November, 1964, issue. We had exactly 15 working days in which to put out this issue.

In the third week of November, 1964, the WISCONSIN ARCHITECT came to you with 36 pages of advertising and editorial content. We began with an advertising revenue of \$129.00 which consisted of only two accounts. All the rest of the advertising accounts had dropped out of the magazine.

We were all quite happy with the first issue knowing the little time in which we had to produce it.

Mr. Leonard H. Reinke, past president of the Wisconsin Chapter, AIA, had the foresight and fortitude to have the Chapter assume this uncertain venture and we are sure that he was relieved when the first issue came off the presses.

In January of 1965, the magazine was officially incorporated as WISCONSIN ARCHITECT, INC., and given a small working capital on which to build. The magazine had to proceed without further subsidy.

With the January issue we began to change our format with the intent to better represent the profession — a graphic one at that — and to give more varied and interesting content. John Reiss, a well known graphic artist was commissioned to do the art layouts and he responded by giving us what we consider a complete change in the format of the magazine. We also began running special issues which not only brought information to you in a specialized manner but also assisted in providing the much needed advertising revenue on which the magazine exists. In the subsequent months, as you have noticed, we have also presented on the suggestion of Maynard W.

Meyer, Chairman of the Publications Committee, Section issues which for the first time gave AIA members of the four Sections within the State Chapter a chance to express their views and opinions. We have found that these Section issues have created much interest and comment and we are certain that they will serve as a means of making members of the Chapter better acquainted with each other.

As you might notice in our "Letters to the Editor" column, the WISCONSIN ARCHITECT magazine has started to generate interest and attention outside of the profession and the state. A most welcome sign of progress.

We are pleased that our efforts in the past eight months have been met with both enthusiasm and cooperation. We would like to think that with each succeeding issue and with the added cooperation from all of you, we will be able to continue to make the WISCONSIN ARCHITECT a "bigger and better" and hopefully more meaningful magazine.

We now must admit that we were apprehensive and maybe even a little scared when we undertook the publication of this magazine. We truly began from ground zero, i.e., no advertising files, no editorial files, a jumbled-up mailing list, no housing from which to publish the magazine and only a vague thought that there is way where there is a will.

Without being too modest, we now feel that we have reached the edge of the clearing and that perhaps now we can put this magazine on a sound basis both financially and editorially.

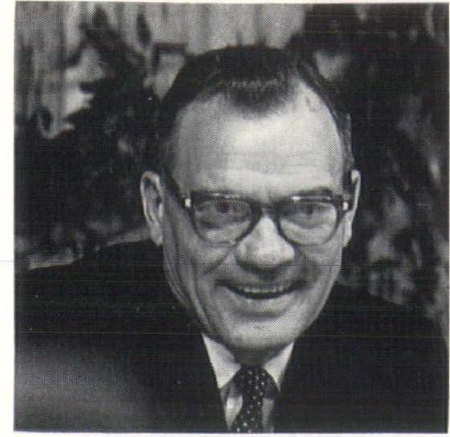
We wish to acknowledge the fine cooperation and help we have received from our Publications Committee. All members of this Committee volunteered and each one deserves our thanks. President Mark A. Pfaller helped us always when there were decisions to be made.

We furthermore wish to acknowledge the kind words of encouragement received from the Wisconsin Architects Foundation and The Women's Architectural League and from all of you. Finally, we wish to thank our advertisers who are doing such a commendable job in supporting the WISCONSIN ARCHITECT, and who give us the opportunity and chance to open up this magazine by their continuing support.

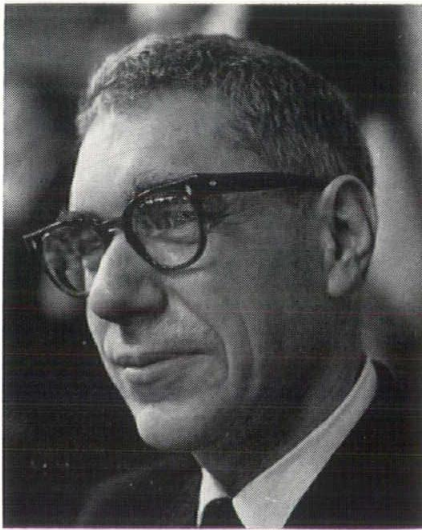
## a successful convention

The WISCONSIN ARCHITECT congratulates the Wisconsin Chapter, AIA, to a successful Convention. The professional program was exciting, the Chapter business activities were well organized and there was a lot of fun for everyone.

A year of hard work, planning and organizing by the Convention Committee, chaired by Sheldon Segel, AIA, in cooperation with the Exhibitors' Committee, headed by Morton Armour of Arwin Builders Specialties, Inc., and coordinated by Mrs. Jane Richards, Executive Secretary of the Wisconsin Chapter, AIA, resulted in a convention program that was outstanding in every aspect.



*Vice-President Joseph G. Durrant in conversation at the head table of the banquet.*



*Edward T. Hall, Professor of Anthropology who delighted his audience at the Banquet with his documented lecture about man's use of space.*



*Leslie Larson, lighting expert, inadvertently leaning against a light pole.*

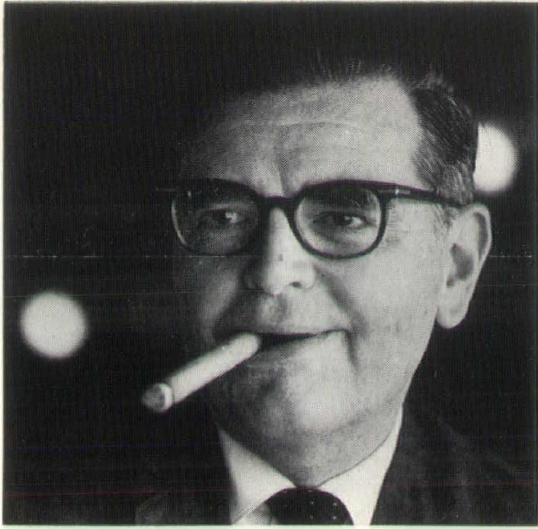
The professional program with the theme "The Illusion of Space" was of such interest and caliber that the WISCONSIN ARCHITECT intends to publish the seminars in succeeding issues. Thus, everyone can enjoy the stimulating thoughts and information, and the members who were unable to attend this year's convention can get an idea of the quality of the presentations. Due to space commitments, this issue can cover only two of the seminars, the address of the keynoter, George McCue, and the presentation by Faber Birren.

Members of the 1965 Convention Committee were: Sheldon Segel, AIA, chairman, Jerold Dommer, AIA, who doubled as host for speaker Faber Birren, Clarence Huettenrauch, Gordon L. Orr, G. A. D. Schuett, who proved to be a witty toastmaster at the banquet, Fritz von Grossmann, Chairman of the 1964 Convention Committee, and Robert Yarbro. Members of the Exhibitors' Committee were: Morton Armour, chairman, of Arwin Builders Specialties, Inc., Kurt Aleithe, Mil-

waukee Gas Light Company, James Detienne, Bradley Washfountain Company, Richard Glass, Glass and Burton, William Schmitz, Wood-Lam (Weyerhaeuser Co.), Arthur Shannon, Shannon Floor Co., and Paul F. Bronson, Best Block Co. Reimar Frank was responsible for technical equipment required by the speakers for their presentations. No small task but rewarded by the assurance of Mr. Swinburne that Mr. Frank's assistance had made it a pleasure for all of them to be there.

Prominent guests at the convention were Victor C. Gilbertson, Director of the North Central States Region, Ralph D. Culbertson, Chief Engineer of the Bureau of Engineering, and State Architect James E. Galbraith.

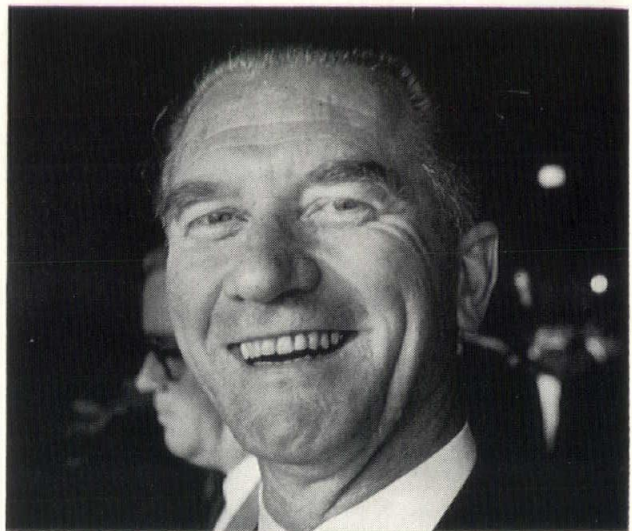
In this year's professional program all speakers attended each other's presentations and participated in panel discussions and answer and question periods following each seminar.



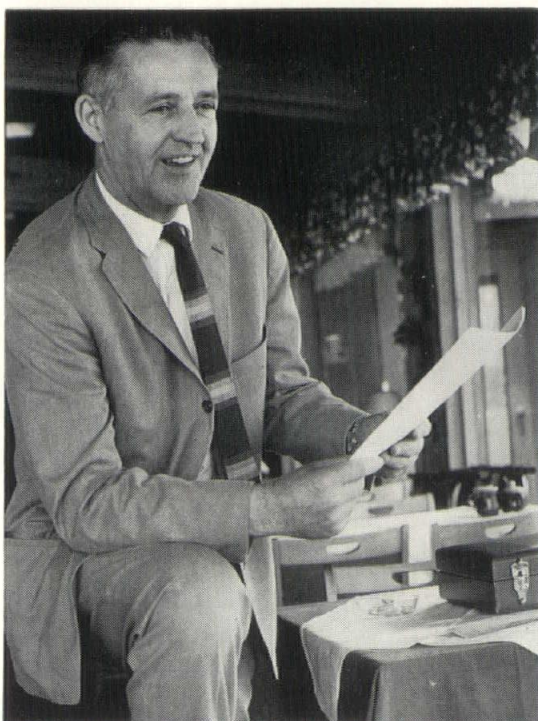
*Keynoter George McCue enjoying himself after having delivered his address at the luncheon that opened the official program of the Convention.*



*Faber Birren relaxing "between engagements."*



*Spirited Herbert H. Swinburne, FAIA.*



*Russel Sandhoefner, President of the Producers' Council, presenting past-president Roger M. Herbst, Wisconsin Architects Foundation, with a check for the Foundation at the Keynoter Luncheon.*

*Left: Director of the North Central States Region Victor C. Gilbertson, AIA, at the Convention.*

Highlight of the convention was the banquet. State Senator Jerris Leonard addressed the convention in behalf of Governor Knowles. Winners of the Honor Awards program attended with the owners of the award-winning buildings as their guests. Robert Slater presented the awards while each building was projected in color onto a screen. (See April issue, page 17.)

Mark T. Purcell presented Citations and Awards of Merit to Miss Charlotte Partridge, Mr. Caddell and Mr. Shaffer who were present to personally receive their certificates. (See page 19.)

Professor Edward T. Hall concluded the tightly scheduled program with his lecture, documented by slides, about man's perception of space, or man's "built-in measuring rod" by which he judges "his space."



*Seminar after presentation by Faber Birren with Professor Hall, Leslie Larson, Faber Birren and Herbert H. Swinburne in open discussion.*



*Joseph and John J. Flad with Jerris Leonard, representing the Governor, at the banquet.*



*O. Verne Shaffer, sculptor, proudly displaying his Award of Merit.*



*Mr. Ralph Culbertson, Chief Engineer of the Bureau of Engineering, in conversation with Fritz von Grossmann, FAIA.*



**THANKS**

"Wisconsin Architects Foundation acknowledges with thanks and appreciation the \$500 contribution of Concrete Research, Inc., which was presented at the State Convention of the Wisconsin Chapter, AIA, manifesting a pledge as published along with a special reward of a television set to a State member."



Left to right: William Smeaton of Concrete Research, Inc., presenting a check in the amount of \$500 to Frederick Schweitzer, President of Wisconsin Architects Foundation, Harry A. Ollrogge, AIA, winner of the grand prize, a color television set.



William Smeaton and Robert W. Kemp, winner of a gift certificate toward a painting or sculpture available through the Friends of Art of the Milwaukee Art Center.



Happy winners of two season tickets to the seven plays presented by the Theatre Guild, Mr. and Mrs. Murray L. P. Kinnich with William Smeaton.

**Award Winning Exhibitors' Displays**



First prize for excellence in design went to Best Block Company for their display designed by Schuett, Erdman and Gray Architects III, Inc.; Paul F. Bronson of Best Block and Lawrence E. Bray, AIA.



Second prize was awarded to Arwin Builders' Specialties, Inc.



Third Prize won by Rollin B. Child, Inc. Allen J. Strang, AIA (L.), visiting the booth.

# 1965 CHAPTER CITATIONS AND MERIT AWARDS

## CITATION

### CHARLOTTE RUSSELL PARTRIDGE

Retired Director, Layton School of Art

For a lifetime of activity in promoting the cause of art; starting the Layton School of Art; devoting personal funds for art scholarships; promotion of outstanding Milwaukee buildings, among them the Layton School of Art Building, the Milwaukee War Memorial Art Center and Zonta Manor, Milwaukee's first HHFA apartment building for retired persons

*If, as Emerson said, an institution is the lengthened shadow of one man, then Charlotte Russell Partridge may be said to cast a host of long shadows, all somehow luminous and durable.*

Miss Partridge paused, perforce, for a brief glance back at her "shadows" when the Wisconsin Chapter of the AIA at its state convention cited her: "For a lifetime of activity in promoting the cause of art; starting the Layton School of Art; devoting personal funds for art scholarships; promotion of outstanding Milwaukee buildings, among them the Layton School of Art Building, the Milwaukee War Memorial Building and Zonta Manor Milwaukee's first HHFA apartment building for retired persons," designed by Willis and Lillian Leenhouts.

Lillian Leenhouts, in recounting recently Miss Partridge's accomplishments, remarked, "She always has had an instinct for the new and the needed." Zonta Manor is a case in point. Miss Partridge in the 1940's began to think about the problems of the aging and their right to continue independent living, and she discovered that an almost forgotten group among senior citizens were those not affluent enough for luxury care nor of such low income as to qualify for public housing. She sold the idea of achieving a home for such men and women to the Milwaukee Chapter of Zonta, a professional women's service group, of which she was a past president. With her at the helm as president, Zonta Manor was incorporated in 1957 and completed this spring. Many of its thoughtful safety and comfort features were suggested by her, according to Mrs. Leenhouts.

Among the first "shadows" that Miss Partridge beneficently cast in Milwaukee resulted from her pioneer work along with a few other intrepid women, in starting from scratch an occupational therapy department at Milwaukee Downer College, where she taught in and later headed the fine arts department, from 1914-22. She found new ways to meet the rehabilitation needs of disabled veterans back from the trenches of World War I.

Next, actually somewhat overlapping, was her founding of the Layton School of Art, in 1920, with the help of a Downer colleague, Miss Miriam Frink. It began with second-hand equipment, bought with 900 borrowed dollars in rooms lent by trustees in the basement of the now defunct Layton Art Gallery, at N. Jefferson and E. Mason Sts. Miss Partridge sensed the future power of the industrial and commercial arts in the U.S., although they were babies of big business then . . . and she also

realized how important Milwaukee's role could be, as it already was a major graphics art center of the world. In the revolutionary curriculum she devised, emphasis was not on distinctions between the so-called applied arts and the fine arts but rather on achieving the highest quality in both. There were night classes for adults and free Saturday art instruction for youngsters, these a supplement to the full time day classes. Over the decades, a distinguished faculty helped develop thousands of thoroughly schooled, creative-minded painters, sculptors, printmakers, illustrators, advertising designers, industrial designers and photographers. The school achieved and held a national reputation for excellence. Incidentally, for a period after World War II, special classes for would-be architects were held at the Layton.

From 1920-1953, she also served as director of the Layton Art Gallery and still continues as a trustee of its collection and endowment. Among the pace-setting exhibitions she staged was one of Frank Lloyd Wright's drawings and designs, way back in the days when that genius generally was persona non grata in Wisconsin and little understood among his own people. It took no small courage, especially after Wright was arrested by the police in connection with an incident not related to his exhibit, and for this loyalty he immortalized her in his *An Autobiography*: "Miss Partridge by now had been reproached by Milwaukee architects for bringing disgrace upon the city by having me there. She didn't seem to care. She is something of a captain herself."

In 1954, Miss Partridge was made director emerita of the Layton School of Art, but remained a member of the board. In addition to the heritage of a nationally valued art school at the college level, she left in her lengthening shadow a handsome new Layton building at 1362 N. Prospect Ave., the funds for which were raised over many hard years, through the depression and World War II and the Korean War.

In 1933, she was awakened early one morning by a phone call from Washington, D. C., and asked to come immediately to the capital to help set up works projects for the nation's artists. She flew off immediately, and made her usual sensitive and sensible analyses and suggestions. She came home to be Wisconsin Director of the Public Works Art Project and then of the renamed Federal Art Project, all this from 1933-39. Not only the artists of the state who thereby survived the depression and, indeed, found a direction they heretofore lacked, but also those of the entire nation remain in Charlotte Russell Partridge's debt.

*Who's Who in America*, in which she made her debut a quarter of a century ago, lists other accomplishments, among them an Oberlander fellowship for study of art schools in German-speaking countries and a Carnegie grant for the survey of contemporary art and art institutions in the U.S. But that notable volume cannot tell about her generous response to almost all requests, to speak on the radio, to lecture at educational meetings, to write articles, to serve on committees, to deal with students' problems, and to appear at art exhibitions ad infinitum. She was among the women, all members of service organizations, who during World War II envisioned a war memorial building that would be a center for the living arts. She was prominent in the spadework that led to its reality, in Saarinen's building at the lake front.

Recounting Miss Partridge's other substantial "shadows" could go on for more paragraphs. Someone else has observed that an era of Americana can be traced in her past. But nothing could concern less that diminutive lady with a mighty imagination and will . . . not when there are new adventures to find and explore and turn into enduring substance.

by Margaret Fish



## ala CITATION

### JOHN SZARKOWSKI

Professional Photographer, teacher, author and critic

For his vital contributions to the world of Photography and Architecture.

Author of Guggenheim Fellowship project centennial book, *The Idea of Louis Sullivan*.

Director of Photography, Museum of Modern Art, New York.

We, the architects of Wisconsin, can be proud of our native son, John Szarkowski, who has by contribution and accomplishment extended the influence of our profession. He holds a position of prominence in his field. His reputation is secure. His abilities as an artist, critic and director are universally respected.

It is extremely fortunate for us to have a man with such high regard for our purposes in a position to not only speak, write and photograph in our behalf, but to stimulate us toward higher goals by his sensitive, intelligent and perceptive appraisals. The critic is an important part of the architectural community. It is therefore a fulfillment of our own purposes to find and recognize such a person.

John Szarkowski, being a young man, shares the future with us. We can hope that his achievements to date are only a partial record of his life and that our profession can continue to benefit by his work. This citation, in that sense, is both recognition of the present and encouragement for the future.

Harry A. Schroeder, Architect, La Crosse, Wisconsin

**aia** CITATION

*C. J. CADDELL*

Retired Chief of Building Plan Examination Section  
The Industrial Commission of Wisconsin

For his patient attention and assistance to the practicing Architects of Wisconsin in accommodating their building designs to the Building Code. During the many years he held this office his sympathetic and constructive attitude was of invaluable help to Architecture and to the public welfare.

*It is happy news that Mr. Caddell has been called back out of his retirement as of April 1, 1965, to work for the Industrial Commission on a temporary basis on the examination of plans.*

*The 71 year old Mr. Caddell was born in Richland Center, Wisconsin. In 1925 Mr. Caddell wrote a State Civil Service Examination for the position of Building Inspector for the Industrial Commission, and as he puts it: "I was fortunate enough to be classified in first place. On November 15, 1926, I started to work as a Building Inspector for the Industrial Commission, and was assigned to the western district of the State. This territory at that time included everything west of Highway 13 from Beloit to Ashland, plus a few other counties in the south-east corner of the State."*

*Mr. Caddell worked that territory for the next nine years. In 1935 he was transferred from field inspection work to the Madison office and has worked there since. First as Building Inspector on the examination of plans conducting office interviews with architects, engineers and contractors who called at the office with building problems, then as Assistant Building Engineer and later as Chief Engineer, a position he held until retiring on January 1, 1965.*

**aia** CITATION

*MRS. NATHAN PAINE*

President of the Board of Trustees  
Paine Art Center and Arboretum

In appreciation for establishing and endowing the Paine Art Center and Arboretum, which is one of the important cultural public organizations in the state, and for the high degree of fine craftsmanship found within the architecture of the building.

*Mrs. Jessie Kimberly Paine was born in Neenah, Wisconsin, on October 22, 1872. She is the daughter of Mr. John Alfred Kimberly (1838-1928), one of the founders of the Kimberly-Clark Corporation. On April 18, 1896, she married Mr. Nathan Paine (1869-1947) who for thirty years prior to his death was President of the Paine Lumber Company, in Oshkosh.*

*In 1946 Mr. and Mrs. Paine, with Mrs. Paine's sister, Mary Kimberly Shirk, founded and endowed the Paine Art Center and Arboretum. Since her husband's death, and the opening of the Center in 1948, Mrs. Paine has been President of the Board of Trustees for the organization. She presently resides in La Jolla, California.*

*Mrs. Paine's continuing interest and generosity in this privately supported, public educational institution is greatly appreciated by almost twenty full and part time staff members, and the thousands of people who annually visit the Paine Art Center and Arboretum.*

**aia** CITATION

*RICHARD N. GREGG*

Museum Director, Paine Art Center  
Oshkosh, Wisconsin

For his promotion of appreciation of the Arts in Wisconsin's Fox River Valley; for the national recognition given the Paine Art Center because of its outstanding exhibits; for his participation on juries, lectures in the field of Art and Architecture and for his contribution of articles, including a recent piece in the WISCONSIN ARCHITECT.

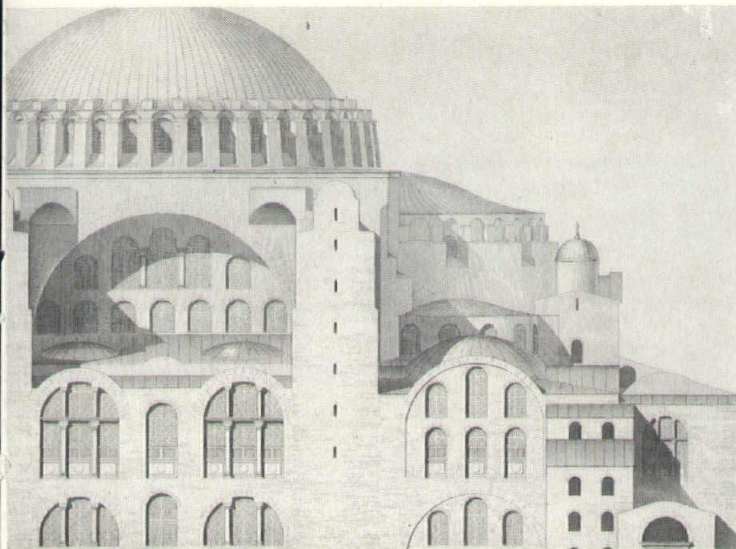
**aia** MERIT AWARD

*O. VERNE SHAFFER*

Free-Lance Artist

Specifically, for the excellence of his work in sculpture as related to buildings.

# space as a spiritual quality *By George McCue*



For the invitation to open a discussion of the caliber that will be brought to bear at the sessions following this one, I heartily thank you. It is unusual these days to find, in a discussion of space, that the subject is not about outer space. And it is hard to attempt to sound the keynote of a series of statements about what we might call inner space without first dealing with a question: Are we talking about something that we expect to occupy and enjoy, and to be able to consider as an element in our planning, or are we somberly contemplating an ingredient of life that we fear is in danger of extinction?

For the sake of allowing the discussion to proceed, let us agree that there remain in our lives and working environments, and always will, degrees of distance between things and between people that we can still think of as space. We can certainly agree that the degrees are not what they used to be, and that space isn't what it used to be, but we may discover that it never was. It seems conceivable that before these sessions are over we shall have decided that space is not only a state of the physical environment, but a state of mind.

There is a story about a great uncle of mine who settled in Montana less than a century ago, and who contentedly looked out over the boundless plains at the end of his day's work. Although he did not, by any means, own the land between his cabin and the horizon, he had for it a feeling of territoriality — it was his view and, in that sense, his land. One evening he saw a faint flicker of light on a distant highland. The next night it was there again. The existence of the light in the same place night after night could only mean that someone else had moved to Montana, and my great uncle would sit by his fire pondering the implications of the population explosion. Finally, as he described his mood later, he began to feel "all hemmed in," and he pulled up stakes and moved to Oregon.

One of the profoundly disconcerting circumstances

of our time is that we seem to be running out of unspoiled wilderness, and even to be having to travel a long way to find a substantial amount of spoiled wilderness. I am, of course, reluctant to accept the idea that in the moment that I penetrate an unspoiled wilderness it is to a certain degree — infinitesimal, I hope — spoiled. What constitutes my idea of a spoiled wilderness is the presence there of the other people.

The same kind of self-exoneration is applied in city traffic. I drive my car to work, because of the need for quick mobility in making calls, keeping appointments and speeding the flow of information to the public. Please note the unselfishness of the motives.

On the way home at night, a suburb, 13 miles out, with other automobiles three abreast on the expressway in low gear, at a speed that is often less than that of a horse and buggy, I have more time to think than at almost any other time of the day. I think of how the city is pocked with parking lots where there used to be buildings, and of the fact that we are building more new structures for this dead storage than for any other purpose. I think of how expeditiously I could move from office to home on the roadway that cost nearly \$600 a running foot, and of how well this expressway could serve me if those other people would use public transportation.

In the last decade or two, city dwellers of the United States have been getting some hard lessons in city dwelling. A number of events bearing on city life that had been moving in on us gradually seemed suddenly to launch themselves into a geometrical progression. We do our best to contemplate them in a spirit of scientific detachment, but the pace is usually too hard. We find ourselves exclaiming about the population explosion, the automobile proliferation, the death of cities, the vanishing landscape, the poisoned water, air inversion, the highway invasion, bulldozer planning, the dispossessed and alienated underclass, and the seizure of some of our evaluation and decision-making prerogatives by a device that can be rented

from IBM and plugged into the wall like a washing machine.

This is subjective, not objective, language, and it is highly charged with provocative overtones. But there is one point about these expressions that is even more deplorable, and that is that basically they are true.

We can see for ourselves that the population IS multiplying into the kind of figures that we formerly associated only with astronomy and with the national debt. The automobile DOES give indications of soon presenting us with the condition that the St. Louis traffic commissioner describes as "wall-to-wall traffic." Cities give alarming manifestations of being at the least critically sick. If it is overstating the case to declare that the landscape is vanishing, then how should we describe the sprawl of roadside shopping clusters and of the little boxes that the real estate men call "homes" where we so recently saw fields and woods?

To say that we are coping with all these threats to a serene existence — threats, perhaps, to existence of any kind — is to give ourselves the benefit of the very doubts that are haunting us. We have been pledging to ourselves that they will be coped with somehow, sometime, but just now the anti-city and anti-human forces are pressing in from many sides, and it is hard to deal with them because we are kept so busy merely in trying to identify them.

To find confirmation of our darkest misgivings, but also to appraise the results of much energetic and brilliant effort to make it possible for many people to co-exist in reduced space, we have the great laboratory of Megalopolis, the urbanized northeastern seaboard of the United States. And we have the 810-page book about Megalopolis by Jean Gottman.

About midway through this formidable study, one comes upon a report that dwells hauntingly in the memory. It concerns the plight of the trout.

In all the settled parts of the world, says Gottman, water in the rivers has been getting warmer as a result of dam construction, deforestation and industrialization. The numerous rivers and bays of Megalopolis used to swarm with migratory and sedentary fish, and among the most plentiful and popular of these was the brook trout. When the enterprises of man first began warming up the rivers, around the turn of the century, the trout disappeared from many of them. One of these was the Delaware river.

Then New York City built reservoirs upstream on both branches of the Delaware, and the trout mysteriously reappeared. It happened that water released from these reservoirs is drawn off the bottom. The bottom water is cold, and so the downstream Delaware became cool again. Then more industrialization added to the river's pollution. This depleted fish food and reduced the oxygen content, and so, for new reasons, the fish began disappearing again. Because trout-fishing had become popular during the times when trout could exist in the rivers of Megalopolis, the state fisheries divisions tried to circumvent the facts of ecology by stocking the rivers with fingerlings, but this proved to be inefficient. It seems reasonable to interpret that as meaning that the fingerlings rolled

over and died within a short time after being introduced to this lethal environment. The rest of the story is in Gottman's words:

"Attempts at stream improvement proved to be costly and unsatisfactory. Finally the problem was solved, as was that of providing a supply of game, by using mature stock. Now in Megalopolis all possible streams, whether cold or warm, and many ponds are supplied at the beginning of the open season with artificially reared trout of legal size and ready to be caught. Because of the unfavorable conditions that prevail in many cases, these trout are given no choice but to be caught or die a natural death within a short time. About 80 per cent of them are caught. This intensive trout fishing has become a simple give-and-take proposition, independent of environmental conditions."

It would take a stronger character than mine to mention that the most ardent opponents of government aid to communities never seem to think of the stocking of streams with trout by the state fisheries divisions as creeping socialism. But a more important point insistently protrudes, and that is the statement that the trout "are caught or die a natural death within a short time." A natural death for a trout in Megalopolis is one of strangulation or starvation in a polluted stream.

The casualness of this description offers chilling evidence of how we can become conditioned to an acceptance of what should be constantly challenged, and of circumstances whose very existence should cause us to toss in our sleep.

We begin with the state of nature that constitutes an equilibrium of the condition of the water and the physical needs of the trout. Man first makes the water too warm, and then chemically inimical to trout life. Attempts to deal with the problems at its roots — that is, to regain decently clean water — are "inefficient." The only way to satisfy the demand for trout is to grow them in small ponds, which can be kept clean, and then dump them into the streams. Eighty per cent make it quick and clean — they swim over to the hooks, are removed from the stream and taken home to dinner. The 20 per cent that frustrates this cycle, either because they get tired of waiting in line for a hook or because they still cling to some instinct for avoiding capture, succumb to the deadly constituents of their environment and then contribute their own iota to the pollution.

We may note from this that the Megalopolitan fishermen have relinquished the traditional essence of the stirring contest between man and game fish, and accept a tamely contrived arrangement with minimum uncertainties. As for the fish, it has been deprived of the possibility of conducting itself like a trout. This amounts to a poignant kind of allegory of the condition of modern man in an environment that has become increasingly untenable, and which now confronts him with the awful fact that he, himself, has made it so.

Some of our efforts to reintroduce people into the city show a disturbing correspondence with the laborious expedients of this synthetic trout-fishing. Most

American downtowns are now suitable for human habitation only in a heavily qualified sense. Whatever adaptation there is between this habitat and its inhabitants has been largely on the part of the inhabitants. Most cities have made themselves generally more clean, and in a few scattered places more orderly. And of course everything is pretty well air-conditioned. One can hasten to wherever he is going and find refuge in a benign interior with its even lighting, controlled temperature and the sweetly, softly burbling Muzak.

But the city has remained a wearisome place on the whole, heavily loaded as it is with the artifacts of the merchant tradition of neighbor outshouting neighbor, with signs and meretricious devices of all kinds intended to catch the eye, but which only bewilder the eye and give it pain. Downtown rehabilitation has shown a tendency to be designed primarily for people of legal size, whose freedom of action is predetermined as much as possible for the benefit of vested interests. The pressures on downtown land to yield the utmost in rents and taxes have forced the decisions made about it to be first of all practical — and practical by the standards of quick and substantial material results, regardless of side effects and spiritual deficits.

In effect, downtown has said to people, "Take it or leave it," and people took this literally by getting the hell out of downtown as soon as they had a choice.

They did not have a good choice for, except for free parking and some dispersed amenities, the suburban environment is, in its way, as nondescript as that downtown and often more disorderly.

The structure of the urban community, with its expanding perimeters steadily engulfing the landscape and its abandonment of huge in-town area to blight, has developed very much in the frontier tradition of moving in, exploiting, wasting and moving on. We have chopped, dynamited, dammed, plowed, sawed, hammered and shot our way across the continent. Nature was the force to be overcome, and we have overcome. Our settlements and cities have squandered space as though it were inexhaustible. Now we are obliged to turn back, and to make creative use of that which we have so flagrantly abused and taken for granted. The growing urban centers now challenge us to equal the audacity of what the pioneers did with their bare hands in feats appropriate to the present need — feats of the aspiring imagination.

Our raw materials are the city and the land. The land, with its natural state dwindling away before man's awesome inroads, but still majestically beautiful and possessed of recuperative powers that we must understand and assist. The city, with its layers of pavement and structure, its hideous lacunae left by massive demolition, its old and new textures, its banalities and vulgarities, its occasional triumphs of design over anti-city, its noise, dirt, smell; its light-shadow, solidity-hollowness, delicacy-crudity, passion-dispassion, and all the other paradoxes and dichotomies that characterize the crowded place where most of us now live. These are scenes of disaster piled upon disaster, waiting for the ordering influence; these are arenas waiting for heroes.

Today's design project is space. Space is a physical entity, but it is also an illusion, a mystery, an esthetic medium, an atmosphere, an ambiance, an environment.

The lay public has been inclined to regard space as merely the uncommitted, unbuilt-upon ground, the gap between buildings, and, inside buildings, the circulation areas. In terms of landscape, it was any expanse not dominated by what we sometimes misleadingly refer to as "improvements."

Now we have such a man as Bruno Zevi proposing space as a fourth dimension in the art of structure: "Architecture, however, does not consist in the sum of the width, length and height of the structural elements which enclose space, but in the void itself, the enclosed space in which man lives and moves."

And, "To grasp space, to know how to see it, is the key to the understanding of building."

And elsewhere, "The phenomenon of space becomes concrete reality only in architecture and therefore constitutes its specific character."

Further, "It is certain that all urban space wherever the view is screened off, whether by stone walls or rows of trees or embankments, presents the same features we find in architectural space."

Finally, "Every building functions in the creation of two kinds of space: its internal space, completely defined by the building itself, and its external or urban space, defined by that building and the others around it."

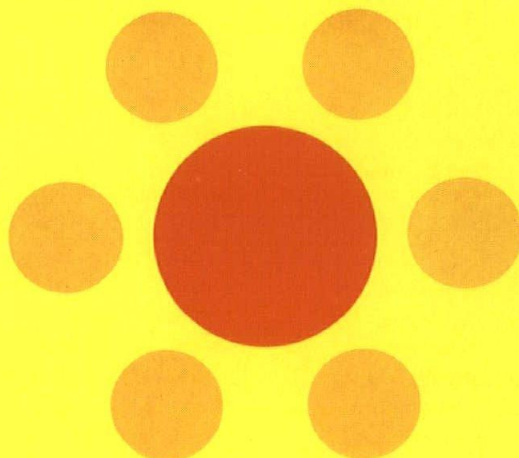
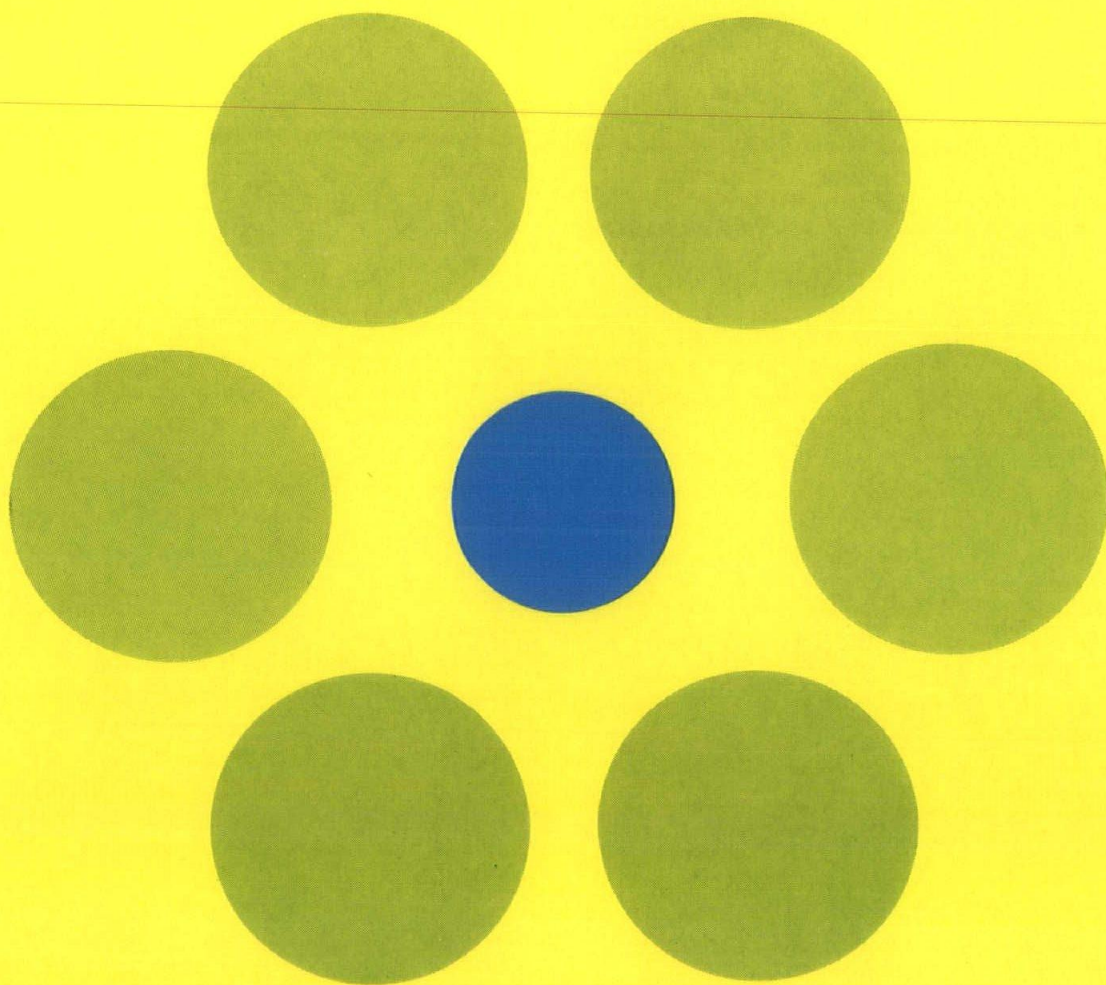
Far from being an incidental, leftover by-product, a negative value as opposed to the positive values inherent in walls, floors, roofs, materials, colors, textures, contours and masses, space, as we are beginning to realize, is a positive value in its own right. Space is the medium in which we exist. When it is conceived and manipulated with sensitiveness to its positive potential, space takes on character, or at least the possibility of character. It is this notion of space as having particular qualities that has been neglected. Its very existence, in fact, is likely to take most people by surprise.

As Joseph Passonneau, dean of the Washington University School of Architecture, has often pointed out, all the ceremonial functions of a cathedral can be carried out within a height of about eight feet from the floor. All the open air from that level to the ceiling is a medium for transporting tinted rays of light from the windows, for the vertical passage of the piers and stones courses, for the elevation of the spirit. The unoccupied space is therefore functional by a standard that is peculiarly important to the cathedral.

The void between two buildings is quite likely to be thought of as an inconsequential emptiness, a distance to be traversed in going from one building to the other, but not as an architectural entity on any kind of par with the rooms on the other side of the building walls. One void is inside, the other is outside. What are the other differences? The inside void is roofed, defined by more walls, furnished and decorated. The outside void is open and usually inadvertent, although it may be formalized to the extent of paving, painted

*Continued on Page 42*

*Which circle is larger? The red or the blue? They are both the same size.  
This optical illusion is accentuated by use of color.*





# color and the sense of space

By Faber Birren

In one of my books I noted that many architects have two curious faculties not shared by average persons. The first was the ability to visualize shapes and forms as though they existed in empty space. A person was supposed to see a drawing as a thing in itself, separate, apart. It is true, of course, that all things exist in space. Man is conscious of space, perceives space—and sees space even if such space is empty air. Thus space is always part of architecture and cannot be ignored.

Secondly, it is by no means rare for architects to deal with forms as if they were colorless. Major thought may be given to line, mass proportion, the idea being that color was something aside that would be added later. Nothing seen by the eye can possibly be colorless. White, gray and black are colors for the simple reason that they are definite. Color, in a word, is integral with form and cannot be divorced from it. To me, for example, Gothic architecture is appropriately gray and conveys a gray, solemn mood.

To deal with color and form first, consider this test devised by the Gestalt psychologist.

When children are asked to match a series of geometric shapes which are in different colors, shape will be more or less overlooked, and matching will be done on a basis of color.

If you are average, your greatest impression will be that you saw a few primary colors—red, yellow, blue. The shapes of the colors would not be so easily recalled—unless you were an architect perhaps. The test, of course, is ambiguous. But it does stress the fact that color impresses itself more quickly and powerfully than does form.

Color is a highly emotional subject. People at large and architects in particular pride themselves on having an excellent sense of color. To criticize a man's taste in color—or a woman's—is like criticizing their religious or political convictions. It just isn't polite to do so.

Yet in color and the sense of space, there are several facts and phenomena which an architect ought to recognize. As a color consultant I do a great deal of work with architects. I insist that color from the emotional standpoint should be personal and creative. The architect should be left alone to his individual fancies, to the expression of his personality. Nonetheless, he can stand a measure of instruction now and then, if only to qualify his skill and keep him from making regrettable mistakes.

For perfectly sound optical reasons certain colors have relationship to certain forms. The lens of the eye grows farsighted for red and warm colors and nearsighted for blue and cold colors. This means that a color like red is solid, substantial and sharply focussed by the eye. It can take angles and sharp edges. Yellow is even more sharply focussed, being the color of highest visibility in the spectrum. Yet it isn't solid and heavy like red; it's more radiated and incandescent—and it can take exceedingly sharp angular forms. Blue (and violet) cause the lens of the eye to flatten out. Because such colors tend to blur when seen from a distance, they cannot take sharp form and therefore are better suited to rounder and softer shapes. In nature, blue rays of light are scattered in the atmosphere—hence distance itself is bluish and indistinct.

These facts were noted by the great abstract painter Kandinsky and should be regarded by the architect.

In visual response and actual physiological response, it is known by the Gestalt psychologist and easily understood by the architect that there are two major reactions to color—toward brightness and warmth on the one hand, and toward softness and coolness on the other. In one direction there is attraction to stimulus and excitement, in the other there is withdrawal and sedation.

In the design of environments to control space, the bright effect is extroverted, so to speak. There is abundant light, pale colors like yellow, high reflectance of surfaces, attention goes outward; the body is conditioned to action; the muscles are stimulated, all physical tasks are well performed. You kick up your heels for joy.

Conversely, the softer surrounding (but not *too* dark) is introverted. The environment tends to retreat. Attention is likely to go from the general to the specific. Surface colors are suppressed. Grays, greens, blue-greens are applied. If strong light is necessary for difficult eye tasks, it is localized. Here a man can use his brain and think coherently without trying distractions. Indeed, if I were to pose a complex mental problem right now, a lot of you would close your eyes to get rid of your environment completely and thus concentrate all the better.

You will note, I trust, that I haven't as yet been too fussy about individual hues. To repeat, I'd like to reserve matters of taste to the whim or predilection of the architect. He should always defend his

particular "feeling" for color. Otherwise individuality may be lost.

To go on to more facts of vision, let me tell of further reactions to brightness and color. Let me be frank and critical of two modern tendencies. I object to the fanatically high light levels recommended by some elements in the lighting industry. And I object to the current rage for white and off-white walls which so enthrall a lot of misguided interior designers and architects.

Understand, however, that I speak of working environments in offices, schools, stores, not of homes. In a home a man and wife should give free reign to their desires—and anything goes as far as I am concerned. But where the architect and designer are dealing with groups of people trying to make a living or do a useful day's work, brightness and color should be wisely applied as aids and not as handicaps.

First of all, it is elementally true that the pupil of the eye constricts, or closes down, under the stimulation of brightness; and it dilates, or opens up, under more subdued conditions. A blast of overhead illumination can cause "snow blindness" in an office or schoolroom. So can white walls if they are brilliantly illuminated. And no one, child or adult, can do much of anything if he *can't* see—regardless of light level.

Besides this, and due to the phenomenon of brightness contrast, white walls cause things to look blurred. Human complexion goes dull and muddy. So there you are in a white room with a thousand foot-candles of light. You can't see, and you look like the devil!

Purely from the optical and scientific standpoint, the most flattering of all colors to human beings is a soft tone of blue-green. Whether you like the color or not emotionally, it is quite handsome in its effect. Let me tell you that it was originally devised for hospital operating rooms and beef coolers at packing houses. Blue-green complements the tint of human blood and tissue, for its after-image is a lush warm pink. The surgeon can see better and more sharply as he goes about his gory business—and the butcher can make the toughest chuck meat look like filet mignon.

Let me add that colors like yellow-green, if reflected on your skin, can make you look as if you're sick to your stomach. And the after-image of purple, which is a mustard yellow, can cause nausea.

In many cases, brightness may be more important than the hue anyhow. And once again I would like to give the architect relatively free choice to express himself.

He shouldn't enclose space with too much brightness, nor should he let it go black. Consider another fact: while the eye can adjust itself to brightness and to darkness quite comfortably and efficiently if it sees them *one after the other*, it cannot take the two of them together *at one and the same time*. A lot of so-called Optical or Op art today is created around this observation.

No functional type of environment should expose large areas of light and dark at one time. White walls and black ceilings or floors, broad areas of yellow set against ultramarine blue, may look rather striking on

casual sight, but they will raise havoc with human eyes and dispositions. Constant adjustments to light and dark force the pupil of the eye to open and close. This action, being entirely muscular, can lead to impaired vision, fatigue and psychological irritability. A person can argue in favor of black and white interior decoration until he's blue in the face—but it's wrong and can't be defended. That is, unless you deliberately want to make nervous wrecks out of people.

Where working spaces and environments are concerned, there may not be exactly right and exactly wrong ways of doing things, but there most assuredly are good and poor ways. The process of seeing may be complex in some respects, but in the engineering of brightness and color to aid human vision and work capacity, certain elementary principles will be found to hold true—again with due allowance for choice of individual hues. Here you see what I like to describe as "ideal tones." Highly satisfactory colors for the enclosing of space or for equipment and work surfaces shouldn't be too extreme. I sincerely hope I have made this clear. Even more important, great extremes in brightness should never exist at one and the same time in an environment.

For walls, reflectances from 40 to 60 per cent are quite proper and comfortable. For desk tops, work surfaces, furnishings, the reflectances can run from 25 to 40 per cent or higher—but surely not all the way to black or to white.

Colors of media and light tones, as determined here, average out brightness to a comfortable level. They act like visual cushions, so to speak. Where such media and light tones occupy fairly large areas, such as walls, floors, desk or table tops, the eye adjusts to them. It can then look up at things of higher brightness (white paper, for example), or down at darkness (black printing). All will be well. The medium and light tones will always cushion any visual shock. Have my assurance that where the eye is not strained, the body experiences less fatigue, and the disposition remains equable.

Now let me talk about color, space—and illumination. I have a most important point to make, and I trust that what I have to say won't seem too involved. Illumination creates and destroys space. It changes the aspect of all things in endless ways. Space by no means is empty, nor can it be described as nothingness.

Yet we perceive *space* in terms of the objects seen within it. And we also perceive *illumination* in terms of the appearance of objects seen within space. The world seems broad and wide under bright light. In dim light the world crowds in like a great tent. Why do we say night falls when, in truth, what is really happening is that daylight is receding? Darkness which is more or less negative, seems to be positive.

To continue, under bright light, space is readily defined, distances can be nicely determined, forms appear round and three-dimensional, and details, colors and degrees of brightness are all clearly seen. Where light goes dim, however, space seems to contract, distances cannot be well perceived, forms tend to flatten out into silhouettes, details are lost, and color and

degrees of brightness undergo radical transformation.

To quote from my own writings: Plain surfaces when seen at a distance, particularly under dim light, may confuse judgments of distance and space. As far as architecture is concerned, this effect may be wanted and planned for—or it may unexpectedly wreck what the architect had in mind. For example, when a person enters a great enclosure, such as a planetarium, he may be quite conscious that a structural dome is overhead. When the lights go out, the dome may seem to disappear, but the brain may remember that the dome is still there. Yet when stars and planets are projected, a perfect illusion of infinite space is achieved.

One of the greatest problems encountered in the manipulation of color and space centers around strange things that happen under different degrees of illumination.

To digress for a moment, the relatively new Philharmonic Hall at Lincoln Center in New York has its interior painted a deep navy blue. I ask to be forgiven for saying so, but I can think of only one color that would be *worse* than navy blue, and this would be a funeral purple.

What happens is that when lights are dimmed, the eye—and perception—lose all grip on the navy blue color. It falls apart, so to speak, and loses its identity. It doesn't disappear exactly—it just collapses. This becomes quite distressing to the audience, for in dim light the environment loses its character, structure, form and solidity and grows weird and unreal.

The experience is disturbing. There may be nothing intrinsically wrong with navy blue, but navy blue to be seen for its beauty needs a lot of light. Without such light, the color is meaningless.

Let me add that black has similar odd characteristics. No black surface absorbs *all* light. Thus we are confronted with the strange fact that black will look blacker and blacker as more light shines upon it, when, in true fact, it reflects *more* light.

For the human eye to see colors and degrees of brightness clearly, abundant light is necessary—at least twenty-five foot-candles or more.

We learn a few lessons regarding illumination, color and space.

ONE. Where light in an interior is dim, deep colors will lose identity and appear alike. Colors such as navy and maroon which may appear attractive in bright light will become nondescript in dim light.

TWO. Any architect makes a serious mistake if he judges his color effects in one light and then uses them in another. What may be beautiful under one condition may be ugly under another.

THREE. What happens under dim light is that color values melt away *on the dark side of a brightness scale*. White and very pale colors will hold their character. To be a bit more specific, anyone who designs or chooses colors, say for an auditorium, theater, hotel lobby, night club, cocktail lounge—or even a living room which is meant to appear at its best at night—should not, for walls or large areas, pick

any color or color value reflecting less than about 10 to 15 per cent. If he does, let him not expect to have his dreams come true.

Here are examples, in color, of what I am talking about. Shades of red, of gold and brown, of green. Note that with bright light, all tones are visible and meaningful, but where the light is dim, the deeper values lose out.

There are other factors in color which an architect would do well to appreciate—and again, with full allowance for individual color preferences.

In establishing space relationships in a building, either for the interior or exterior, there is a wholly natural sequence or perspective. White, black, pure hues and deep shades all appear near the eye. In what artists have called aerial perspective, as colors shift into distance, that which is dark comes up in values; that which is light in value softens a bit—and all things eventually fade into a medium light neutral gray. Color schemes can be planned to feature this phenomenon, using strong colors and strong contrast for near elements, and grayish colors and weak contrast for far elements.

Likewise there is weight to color, the paler tints looking light in weight and the deeper shades looking heavy. Good architectural balance looks best when it builds from the bottom up. However, inverted balance, commonly used in typography and the graphic arts—the sequence descends from the top down. Otherwise, haphazard assortments of color weight may look clumsy and awkward.

Finally, and on matters of taste, let me offer counsel with two simple observations. Colors fortunately are not all things to all people. There is that which is elemental and that which is more sophisticated. If you are dealing with ordinary Americans in ordinary walks of life—a school, for example, a chain store—the elementary palette will hold greatest appeal. People may intuitively reject or disregard that which lacks direct emotional impact. Small children and uncomplicated mortals will like red and yellow and be confused by any subtleties such as mauve or ecru. So if a color scheme is to be designed for them, use colors that are equally uncomplicated.

On the other hand, in a home, an exclusive shop, where high individuality seems desirable, let the color effects be more exclusive. Here the architect can really let go with his personality.

A color harmony can be generally warm in key or generally cool. Most of the Old Masters liked the warm effect, while a number of the Impressionists favored the cool one.

A color scheme can be out and out primary, or it can swing warm or cool. Any color—red, yellow, green, blue, purple—can have a warm or a cool variation. When these are put together concordantly and harmoniously, the results are truly beautiful.

So again, I advise the architect to let his spirit and his soul guide him. But I would also advise that he learn about his spirit and his soul—and the spirits and souls of others—so that when he does express himself with color in space, he will do so as a competent master, a real pro!

# exhibitors gallery



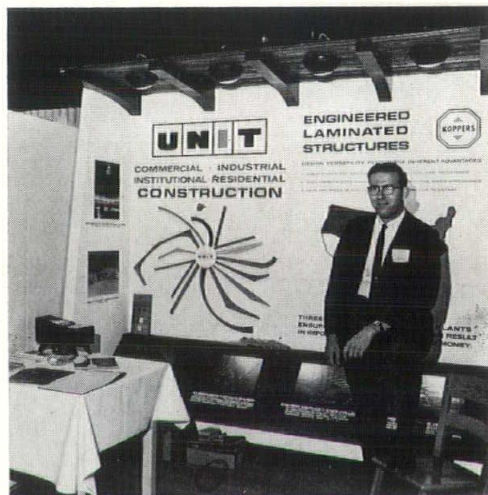
General view of the exhibit area at Lake Lawn Lodge.



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Mr. and Mrs. von Grossmann visiting with Walter C. Lenz, of Butler Tile Sales.



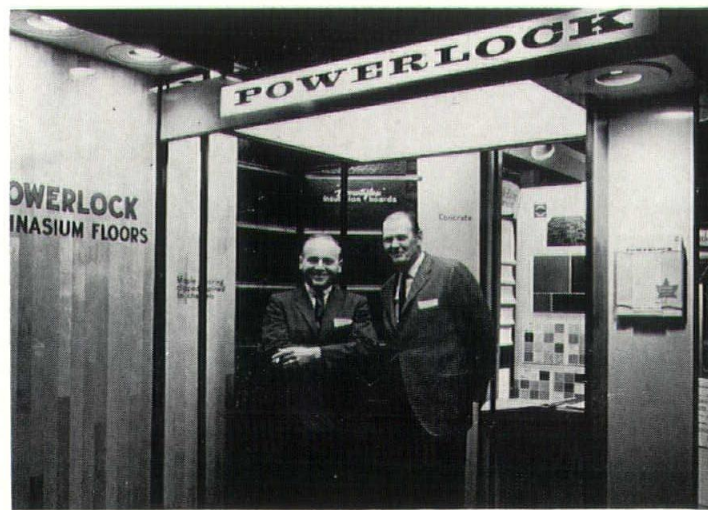
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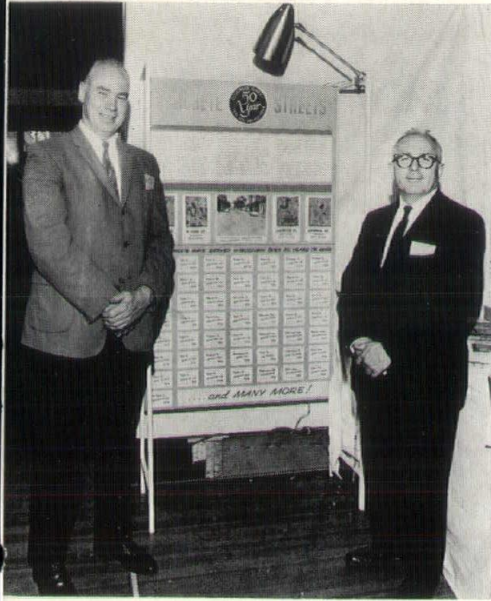
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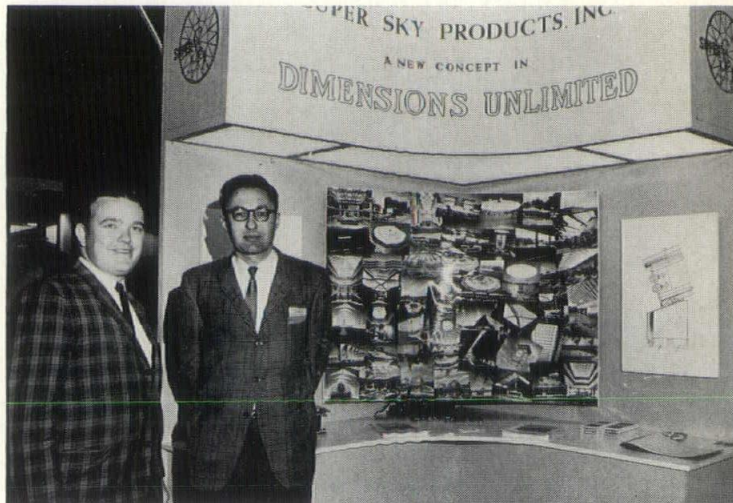
Russell Sandhoefer, President of Producers' Council, William Niewehner and David Boyles at Fiberglas Booth.



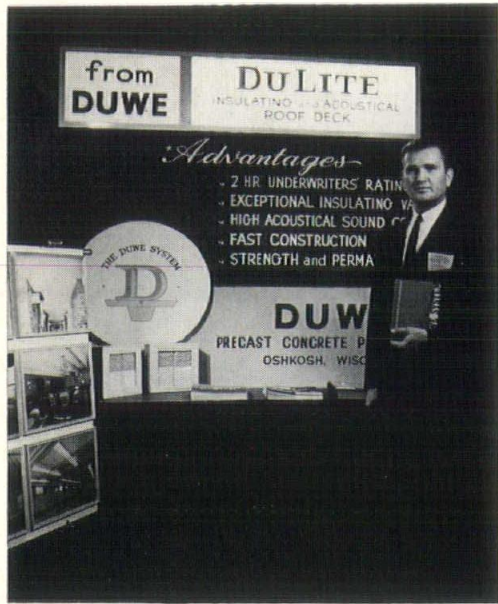
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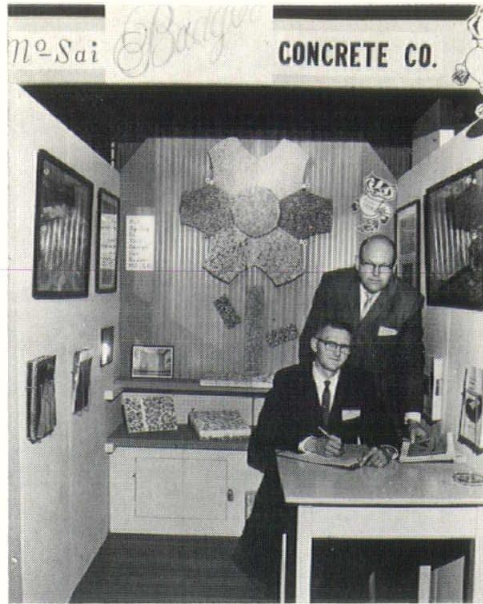
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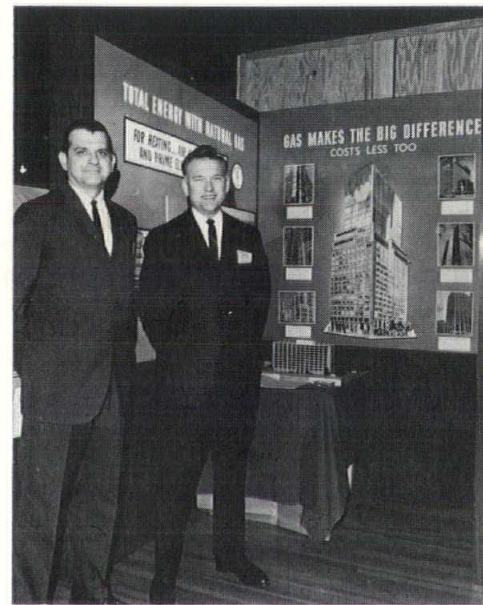
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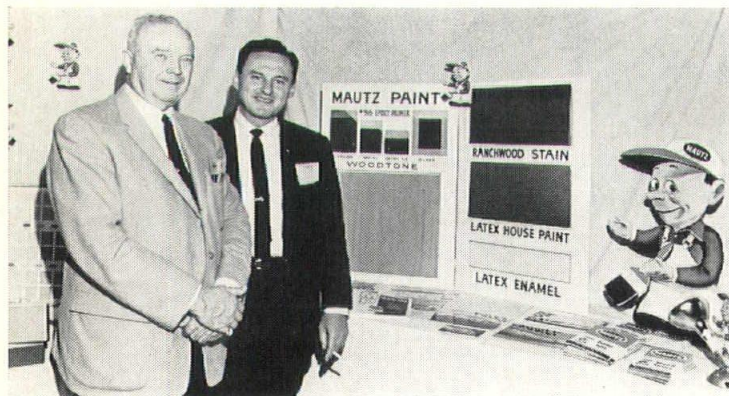
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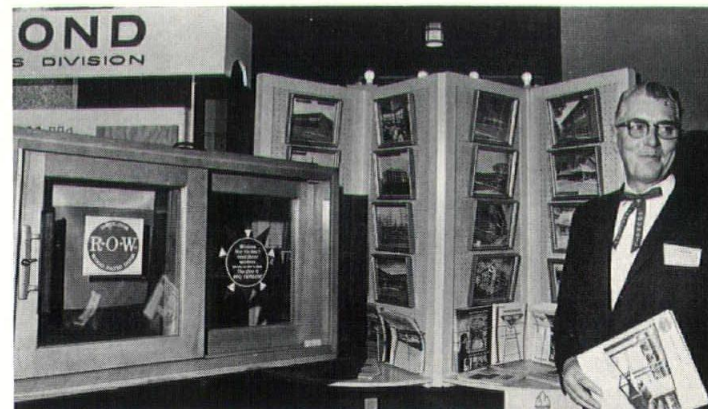
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## Producers' Council



*The Wisconsin Chapter of the Producers' Council held its annual Spring Theater Party for Corporate members of the Wisconsin Chapter, AIA, at the Pabst Theater in Milwaukee on April 22. The evening was topped off with a champagne punch party for guests and cast of "Any Wednesday." Here Larry Parks, star of the cast, presents in behalf of the Producers' Council a check in the amount of \$50.00 to Dorothy Schweitzer, Secretary of Wisconsin Architects Foundation. John Marcouiller (r) was program chairman for the event.*

*At this writing, ballots are going out to select a new treasurer for the Chapter. John Speaker of Kentile has done a most able job and will be moving up to the office of secretary with the installation of officers June 1.*

*Bill DeLind of L.O.F. has accepted the chairmanship of the Council Baseball picnic at Grant Park. July 11 is the date, and remember it is for the wives and kiddies, too. Jack Workman will handle the "Brats and Beer," and the way Jack makes them, that's a treat in itself.*

*As you read this, take time to write the date down on your calendar and then talk it up with the wife and plan to attend. I wonder if you architects can beat us at baseball — that's a challenge if I ever heard one.*

*Kurt Aleithe of the Gas Company will handle Council advertising. He replaces Bill Kuhns at that job.*

*Bud Rosier of VerHalén reports the national School Seminar will be in Milwaukee February 16, 1966, at the Tyrolean Town House. We are still hoping to get Dr. Milton Eisenhower as moderator for this event. Bud also reports that the school boards throughout the state will be cooperating with the Council to help make this a success.*

*The Council First Vice-Presidents' National Conference will be held August 4 and 5 at the French Lick-Sheraton Hotel, French Lick, Indiana. Herb Rother of Azrock will attend and represent this Chapter.*

*Just a note — the Producers' Council Annual Golf outing will be at Merrill Hills Country Club again this year. It will be mid-September.*

*Russell Sandhoefner  
President, Wisconsin Chapter  
Producers' Council*

**waf** Wisconsin  
Architects  
Foundation

### *New Director, New Officers*

In the established sequence of the annual change in Directors of Wisconsin Architects Foundation, three members were replaced by appointments made by the Executive Committee of the Wisconsin Chapter, AIA. The new Directors were installed at the Foundation's Twelfth Annual Meeting on May 4 at Delavan, Wisconsin, and beginning a 3-year term were Allen J. Strang, Harry Bogner and Donn Hougen. The nine member directorship includes Frederick J. Schweitzer, the new President, Sheldon Segel, Vice President, Maynard W. Meyer, Secretary-Treasurer, and Ralph Kloppenburg, Eugene Wasserman, Byron C. Bloomfield. The departing members, all of whom had served two consecutive 3-year terms (maximum), and who received sincere thanks for their devoted service, were Roger M. Herbst, former President, Nathaniel W. Sample, Vice President, and Fritz von Grossmann.

### *Resume*

Wisconsin Architects Foundation provided \$4,800 in Tuition Grants for the academic year 1964-65. This involved eleven Wisconsin architectural students during the first semester, thirteen the second. Of the thirteen, four will graduate in June. The Foundation has already received requests for consideration in Fall from six new students, and, from past experience, the number will increase as the new term approaches.

The Foundation will need at least \$4,000 to face the new year, and, while able to depend on a substantial part from Organizations Associated with the Profession, some of whom contribute on an annual basis, plus money derived from memorials and the praiseworthy support of WAL, the Foundation looks to the State AIA membership for funds to further this effort.

The Foundation's complete dedication to its ultimate purpose of encouraging and supporting a curriculum in architecture at the University of Wisconsin should be a well known fact. The evolution of the advanced courses in Environmental Design, previously reported in this publication by a release from the University, and commented upon by the Foundation in the last issue, will become the lever for the desired architectural expansion. The Foundation and the State AIA Education Committee will work hard with representatives of the University to bring about the inclusion of the necessary linking architectural courses.

Two checks received from The Producer's Council, Inc., also have the Foundation's gratitude; one for \$50 resulting from a Theater Party; the other for \$115 coming from product seminars instituted in the State. Further contributions are expected to result from the latter.

*(continued on page 70)*

# welcome

## CORPORATE

*Ronald G. Bowen*

BORN: August 14, 1934  
RESIDES: Madison, Wisconsin  
FIRM: Bowen and Kanazawa  
DEGREE: University of Illinois,  
BA and MS  
Advanced from Associate Membership

*Steven Joseph Demeter*

BORN: October 11, 1920  
RESIDES: Menomonee Falls, Wisconsin  
FIRM: Tannenbaum, Koehnen &  
Demeter  
DEGREE: University of Zagreb,  
Yugoslavia, Engineer of Architecture  
Advanced from Associate Membership

*John Francis Funck*

BORN: September 7, 1932  
RESIDES: Milwaukee, Wisconsin  
FIRM: Herbst, Jacoby & Herbst  
DEGREE: University of Notre Dame,  
B.A.  
Advanced from Associate Membership

*Richard R. Griffith*

BORN: November 17, 1928  
RESIDES: Milwaukee, Wisconsin  
FIRM: Architect, First Wisconsin  
National Bank  
DEGREE: Yale Univ., BA Major in  
Arch., Univ. of Minnesota, B.A.  
New Member

*Richard Erwin Gustafson*

BORN: November 25, 1923  
RESIDES: Green Bay, Wisconsin  
FIRM: John E. Somerville Assoc., Inc.,  
Green Bay, Wisconsin  
DEGREE: University of Mich., B.A.  
Advanced from Associate Membership

*Wayne Henry Haney*

BORN: April 23, 1933  
RESIDES: Kenosha, Wisconsin  
FIRM: Wilson Associates  
DEGREE: University of Illinois, B. of  
Arch. New Member

*Henry Kiyoshi Kanazawa*

BORN: July 1, 1922  
RESIDES: Madison, Wisconsin  
FIRM: Bowen and Kanazawa  
DEGREE: Univ. of Nebraska, B.A. of  
Arch.; Illinois Inst. of Tech., M. of  
Arch. New Member

*Frederick Loewen*

BORN: August 14, 1927  
RESIDES: Deerfield, Wisconsin  
FIRM: State of Wisconsin, Bureau of  
Engineering, Madison  
DEGREE: Univ. of Minnesota, B.A.  
Advanced from Associate Membership

*George Arthur Douglas Schuett*

BORN: October 4, 1926  
RESIDES: Glendale, Wisconsin  
FIRM: Architects III, Inc.  
Advanced from Associate Membership

*Arthur Warren Schwartz*

BORN: February 8, 1934  
RESIDES: Milwaukee, Wisconsin  
FIRM: Herbst, Jacoby & Herbst  
DEGREE: Univ. of Illinois, B. of A.  
Advanced from Associate Membership

## PROFESSIONAL ASSOCIATESHIP

*Richard Joseph Diedrich*

BORN: May 8, 1936  
RESIDES: Milwaukee, Wisconsin  
FIRM: Jordan Miller & George Waltz,  
Architects  
DEGREE: Univ. of Illinois, B.A. and  
M.A. New Member

*Robert G. Knopp*

BORN: September 22, 1921  
RESIDES: Brookfield, Wisconsin  
FIRM: Robert Knopp, Architect  
DEGREE: University of Illinois, B.S.  
New Member

*Allan R. Lynnes*

BORN: August 27, 1924  
RESIDES: Eau Claire, Wisconsin  
FIRM: Paul-Hallbeck-Assoc.,  
Architects New Member

*Richard Dale Michael*

BORN: March 28, 1935  
RESIDES: Eau Claire, Wisconsin  
FIRM: Paul, Hallbeck, Assoc.  
DEGREE: Univ. of Illinois, B.A.  
New Member

*John Goering Richards*

BORN: August 19, 1933  
RESIDES: Madison, Wisconsin  
FIRM: Ames, Torkelson & Nugent  
DEGREE: Univ. of Illinois, B.A.  
New Member

*Frederick Wegener*

BORN: February 3, 1932  
RESIDES: Madison, Wisconsin  
FIRM: John J. Flad & Associates  
DEGREE: Univ. of Ill., B.A.  
New Member

*Richard William Zeiner*

BORN: April 26, 1931  
RESIDES: Sheboygan, Wisconsin  
FIRM: Lawrence E. Bray & Assoc.,  
Inc.  
DEGREE: Univ. of Illinois, B.A.  
New Member

## ASSOCIATES

*Eugene H. Carter*

BORN: July 18, 1926  
RESIDES: Milwaukee, Wisconsin  
FIRM: Koerner Associates  
New Member

*Robert Allen Hoven*

BORN: December 23, 1940  
RESIDES: Milwaukee, Wisconsin  
FIRM: Grassold-Johnson-Wagner &  
Isley, Inc. New Member

*Thomas Armin Knoop*

BORN: August 12, 1939  
RESIDENTS: Madison, Wisconsin  
FIRM: John J. Flad, Assoc.  
DEGREE: Iowa State Univ., B.A.  
New Member

*William Clark Krommenhoek*

BORN: September 28, 1935  
RESIDES: Oshkosh, Wisconsin  
FIRM: Gjerstad & Assoc., Inc.  
DEGREE: Univ. of Nebraska, B.A.  
New Member

*Lyle N. Kussman*

BORN: March 15, 1938  
RESIDES: Wisconsin Rapids, Wisconsin  
FIRM: Office of Don Hougen  
New Member

*Joseph Robert Legan, Jr.*

BORN: September 25, 1938  
RESIDES: Wauwatosa, Wisconsin  
FIRM: The Shepherd Assoc.,  
Architects  
DEGREE: Univ. of Notre Dame, B.A.  
New Member

*Thomas James Lehnen*

BORN: February 4, 1938  
RESIDES: Wauwatosa, Wisconsin  
FIRM: Miller & Waltz  
DEGREE: Univ. of Illinois, B.A.  
New Member

*Douglas James McNamee*

BORN: April 5, 1927  
RESIDES: Milwaukee, Wisconsin  
FIRM: Mark F. Pfaller, Assoc., Inc.  
New Member

*Lawrence Monberg, Jr.*

BORN: November 23, 1940  
RESIDES: Kenosha, Wisconsin  
FIRM: Lawrence Monberg & Assoc.,  
Inc. New Member

*David Schroeder*

BORN: February 8, 1930  
RESIDES: Rothschild, Wisconsin  
FIRM: Donald M. Schoepke  
DEGREE: Univ. of Minnesota, B.A.  
New Member

(continued on page 66)

# letters to the editor

*I was delighted to see the editorial and the article by Harry Bogner on ugliness in the April, 1965, issue of Wisconsin Architect. These two pleas for action, to preserve the beauty of the countryside and to redeem our cities from unsightliness, are most welcome and timely. There are, in fact, a number of efforts under way to protect or add to the beauty of Wisconsin. The support and advice of Wisconsin's architects are needed to help make these efforts successful.*

Henry S. Reuss, *Member of Congress*  
Washington, D. C.

*You are doing a fine job with the Wisconsin Architect. Please continue . . . your sensitive hand is most apparent. If anyone doubts my "keen eye" let him compare. . . .*

Karel Yasko, *FAIA*  
Bethesda, Maryland

*The Wisconsin Architect staff is to be commended for the manner in which they published the Environmental Design information in the April issue.*

Byron C. Bloomfield, *Chairman*  
*Environmental Design Executive Committee*  
*University Facility Research Center*  
*The University of Wisconsin*  
Madison, Wisconsin

*I want to compliment you on the most recent issue of the Wisconsin Architect. This is a big issue, and one that entailed a lot of work, but it really looks good.*

Mrs. Helen Schneider, *Executive Director*  
*New Jersey Society of Architects*  
*American Institute of Architects*  
East Orange, N. J.

*Your April issue of Wisconsin Architect crossed my desk today and in browsing through I noticed an excellent section devoted to wood. I am always looking for good ideas for our publication. I would be very much interested in your dropping me a short note explaining how you were able to create such a nice section. Keep up the good work! It looks like you've got a real nice magazine going for you.*

David A. Lacy, *Executive Director*  
*Architects Society of Ohio*  
*American Institute of Architects*  
Columbus, Ohio

*I think the Wisconsin Architect looks excellent in its new format. It certainly matches the quality of the best regional architectural books we get in our office.*

T. G. Bennett, *Advertising Manager,*  
*Engineered Products, Inland Steel Products Company*  
Milwaukee, Wis.

*Continued from Page 23*

rectangles and neatly arranged sheet metal people-containers on rubber tires.

An interior inclosure may be a room but not necessarily a space. There is a difference. If we are to think of space as having a conferred character and degrees of quality, then we must move away from its physical definition (that which is characterized by dimension, boundlessness and indefinite divisibility) and consider its attributes. We are not concerned with boundless space of indefinite divisibility, but with bounded space of definite divisibility—architectural space. This kind of space can be represented in a plan, an elevation, a model or a verbal description, but it would be exceedingly hard to represent as a sensuous response. Architectural space is a physical fact, but more than anything else, it is a personal experience.

This is its quality of spirituality, which we may feel in the cathedral space as divine, but in any well-conceived secular space—railroad station, a hotel lobby, an outdoor plaza—as something approaching the sublime. One may feel his higher and better self responding to a sublime space, and the world "spiritual" as used in this discourse has reference to the everyday possibility of doing something good for the human spirit, rather than regard for the Sunday evocations.

Quality in space has nothing to do with size, but it is affected by the way dimensions, proportions and accoutrements make the space appropriate to its uses. Once, after traveling for several hours in a Pullman roomette, I became interested in the ingenious provisions for the passenger's well-being tucked into this tiny capsule, and listed them all in a notebook.

There was a commodious seat with room to stretch the legs; with the turn of a lever, the wall back of the seat could be lowered to present the traveler with a bed ready for use. On the wall was a control panel: temperature settings, wall fan and ceiling vent fan; porter call button; ceiling light, night light and mirror light; an electric outlet. When the bed was down, there was a ready light. Toilet, wash basin, carafe, two coat hangers, wall-to-wall carpet, clips for attaching a small table, razor blade depository, suitcase rack, soap, towels, closet, shoe bin, two mirrors, zipper curtains, sliding door with a secure lock and, on the other side, a picture window.

A lot of activity was possible in this little room. It was limited but not cramped, and for the period of temporary occupancy not only adequate but quite a happy place. I have seen penitentiary cells for two inmates, certainly not designed for amenities, converted into at least the semblance of a living space by the disposition of radio, books, pictures, cushions and all the allowable personal effects that could be crowded into a room not much bigger than a roomette. And, of course, the adroit designing of limited space to create a certain illusionistic amplitude will be an important factor in the morale of those who someday will journey to other planets.

At the Miami convention, there was some discussion of architectural questions posed by the convention

*Continued on Page 48*

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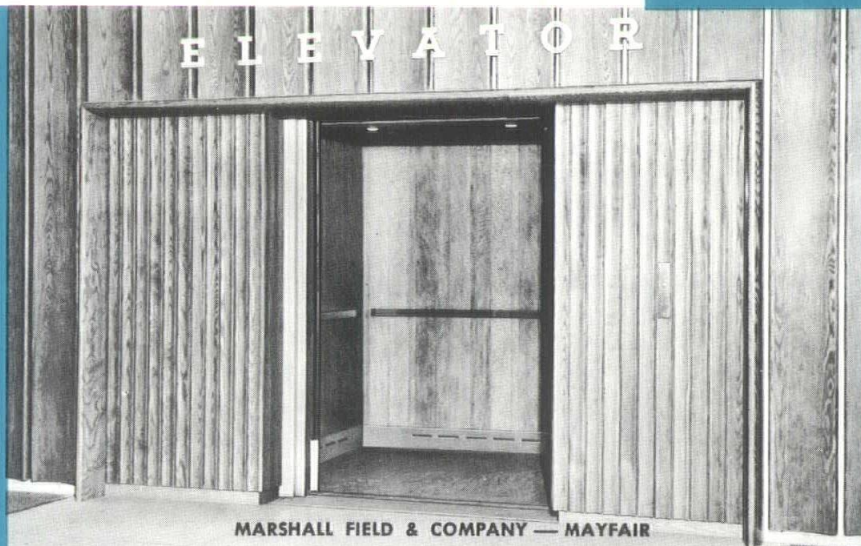
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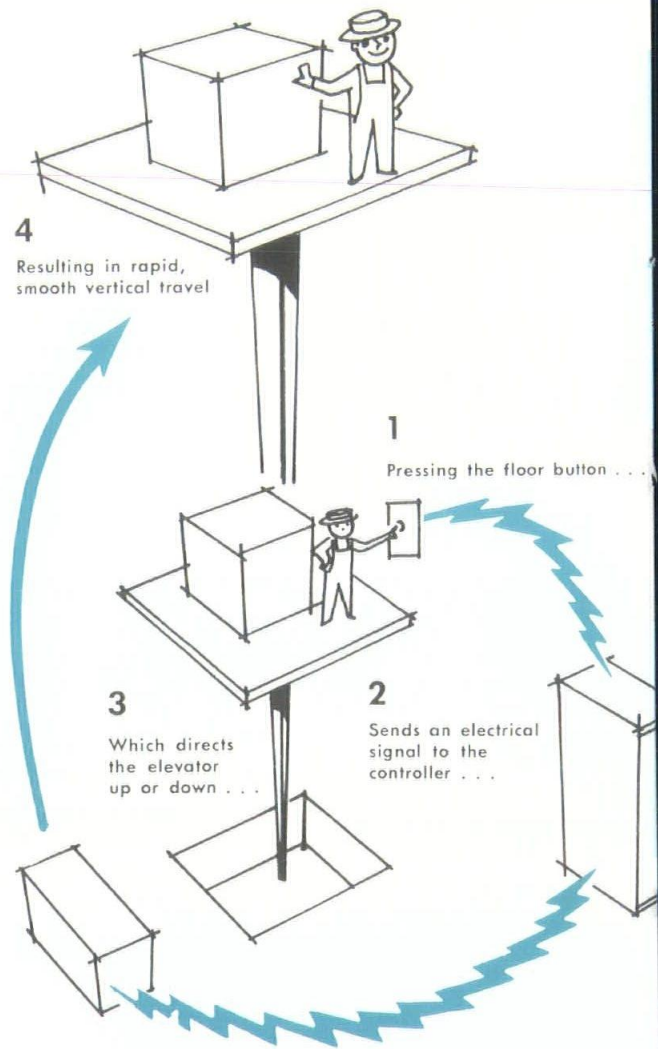
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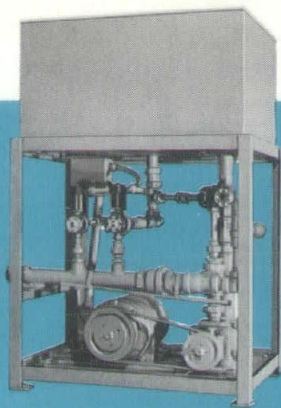
Freight-car enclosures are built of rugged 14-gage reinforced steel panels for hard wear and abuse. Special features, such as truck rub rails, special lighting, removable tops and call signals and buzzers, may be included.





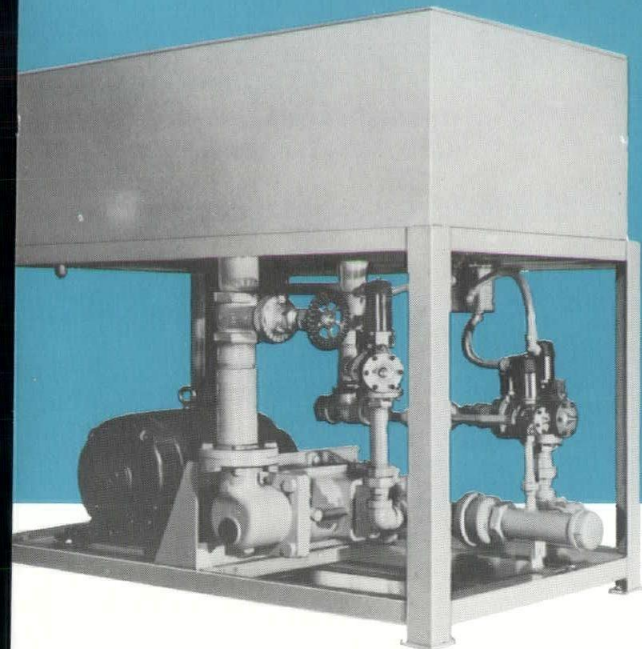
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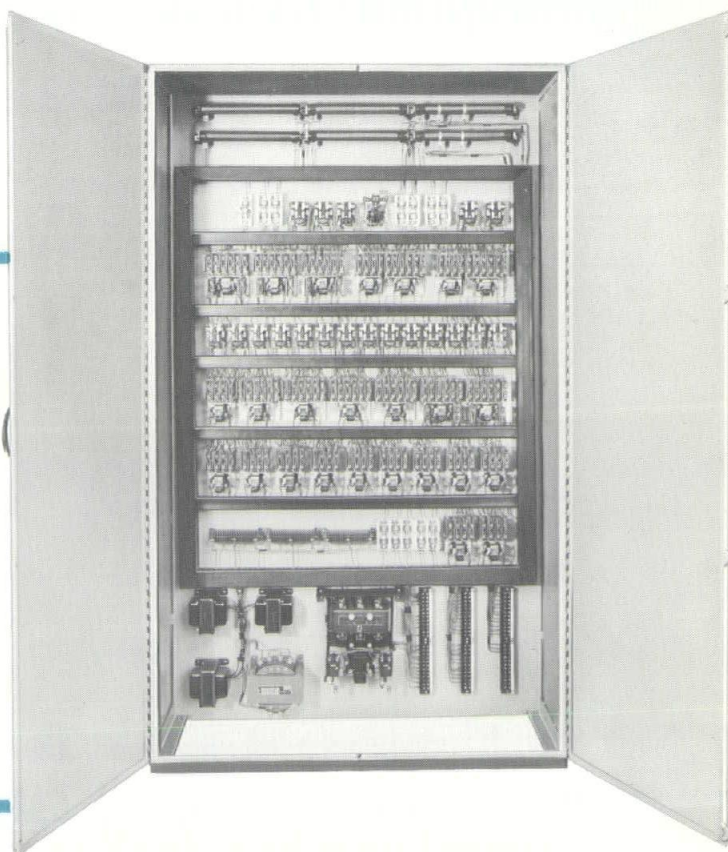
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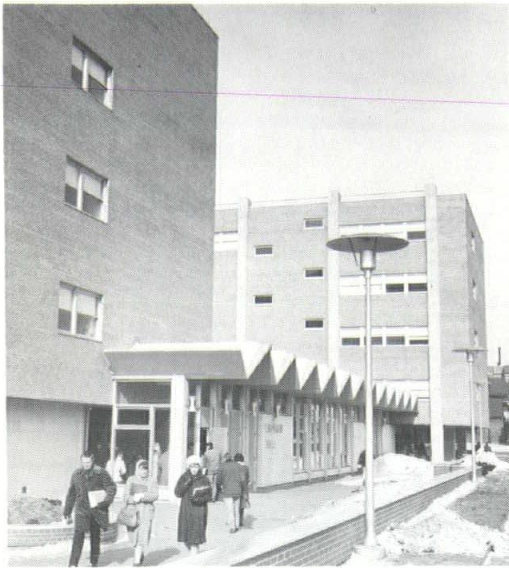
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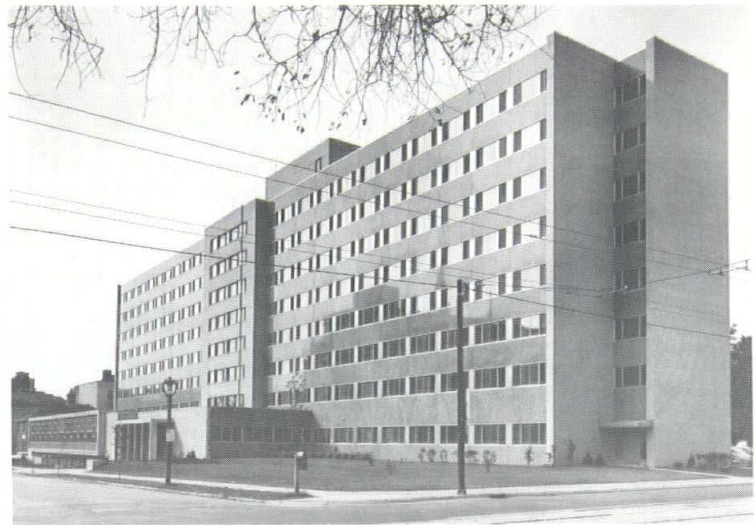
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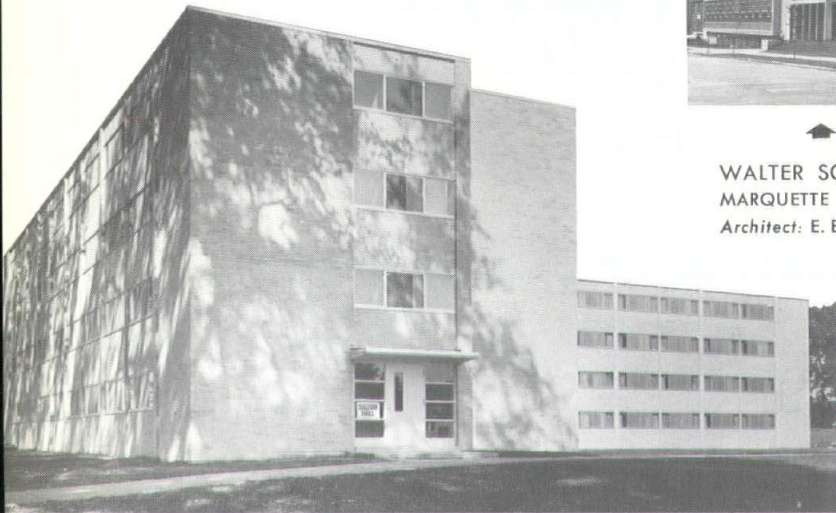
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WALTER SCHROEDER HALL  
MARQUETTE UNIVERSITY, Milwaukee  
Architect: E. Brielmaier & Sons Co.



SULLIVAN HALL  
UNIVERSITY OF WISCONSIN, MADISON  
Architect: Mittelbush & Tourtelot, Chicago, Ill.



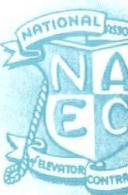
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MILWAUKEE SCHOOL BOARD  
Architect: Grassold-Johnson & Associates  
Assoc. Architect: Fred A. Wegner

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*Continued from Page 42*

hotel. Along with some deprecations, Robert Anshen acknowledged that it did have a sense of carnival and fun about it. Sir Basil Spence mentioned that he had never seen so many happy faces "in spite of the fact that when I walk down there I am afraid of being bitten by the architecture." In his *Charette* magazine, James D. Van Trump paid tribute to the building's quality of presenting a vast open side towards the beach, and of, in effect, putting the Atlantic Ocean on stage.

My own subsequent reflections played back a distinct mood of jauntiness in strolling about the hotel's interior public spaces, its outdoor elevated promenade and the winding walks that flowed towards the beach. It was finally disturbing to suspect that my debonair and Continental flavor—I was beginning to remind myself a little of Fred Astaire—grew somehow out of a feeling of superiority to the setting, to an amused condescension toward this quickly assimilated, throw-away architecture with its Aztec devices sticking out from the walls and its live alligators in a pool under the grand stairway. What seemed truly immoral about the building was that after a rational and high-spirited organization of its public space, and after establishing an exciting relationship with the beach and the ocean, there should have been felt a need to pull back, and to throw the decor into a clown act so as not to puzzle the tourists with anything that was profoundly felt, except possibly hunger and thirst.

This has to be integrated into the concept, so the

architect, like so many other Miami designers of hotels, motels, steak pits, luaus and other hedonistic retreats, shows his contempt for the tourist by designing what somebody has decided the tourist wants—something out of the late, late Grade C tropical paradise for the sacrifice of virgins. There may be something to that, but if somebody is going to cater to my character defects, why should it have to be an architect?

To create a place for public concourse is a solemn responsibility, even if the place is intended for fun and carnival. The architect, like the painter, is a kind of magician. His tricks should come through so convincingly that they do not reveal themselves as tricks but as manifestations of a knowledgeable insight as to his audience, and control over his medium. The audience feels uneasy when it finds that it has been played down to, and it respects the artist who requires attention for an honest performance.

No one, least of all the designer commissioned to contribute to the human environment, should take liberties with the human spirit. The human spirit needs every advantage that can be offered to it. There are going to be a lot more human beings within the next couple of decades, and a lot more human spirit to be accommodated in solitary, household and public places. The people who are moving back in are today's pioneers. If the architect helps them to cultivate an enlivened taste by letting them experience it in his work, they will also cultivate the kind of demands that support more and better architecture.



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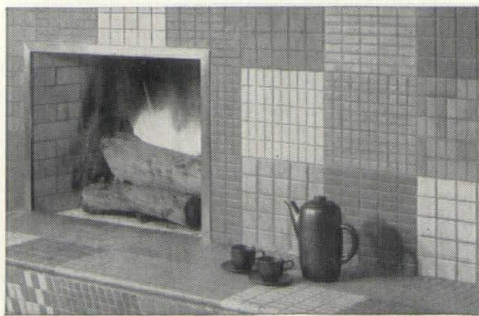
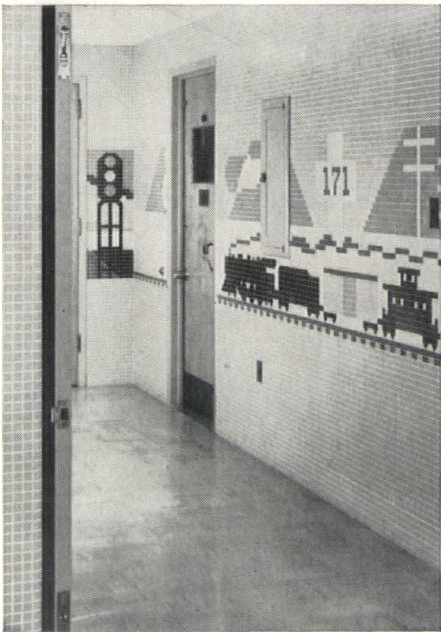
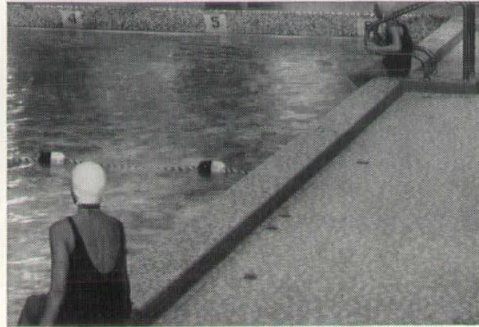
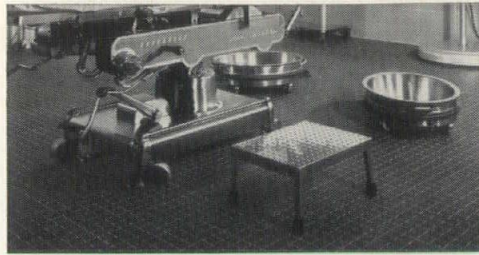
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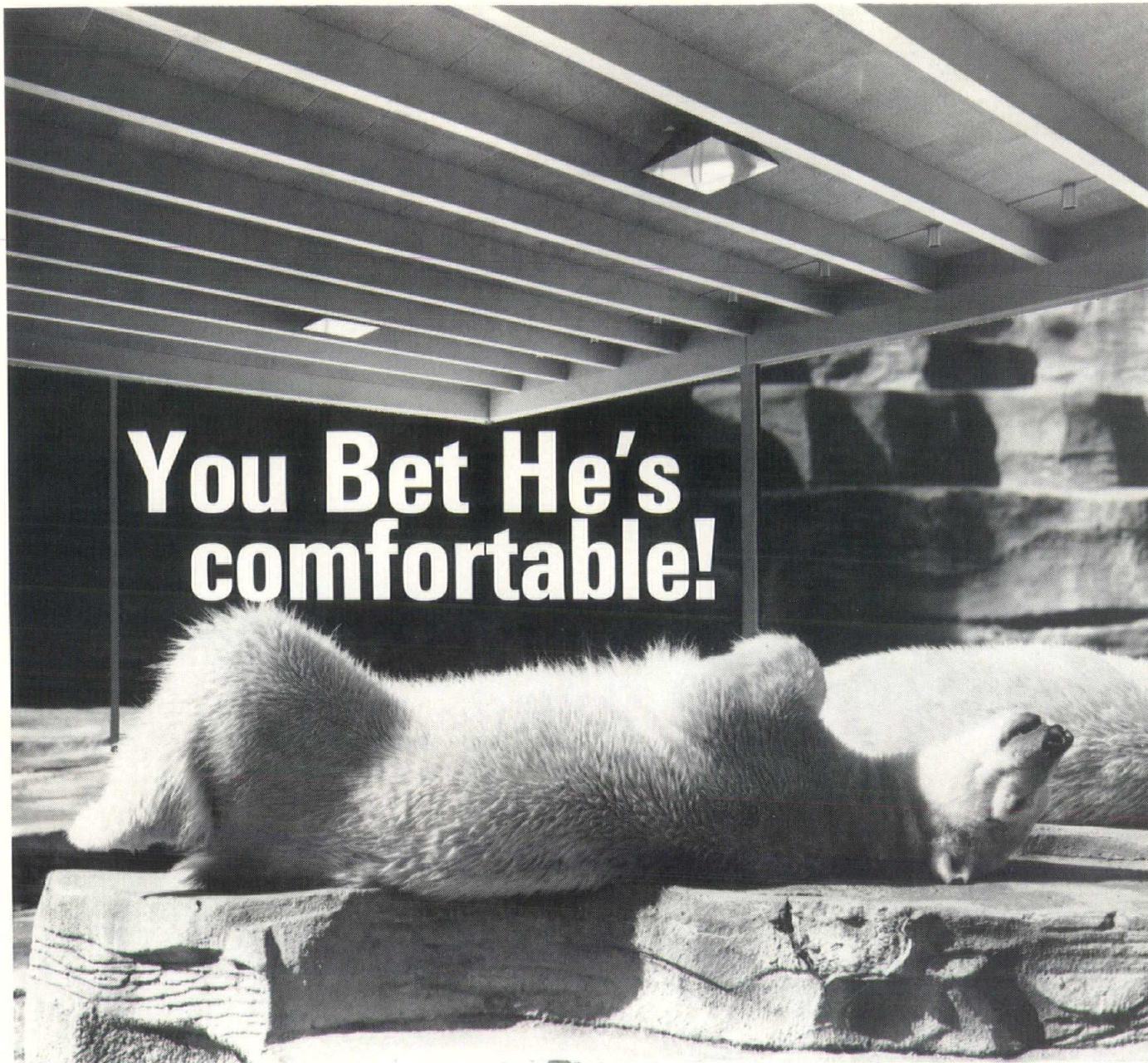
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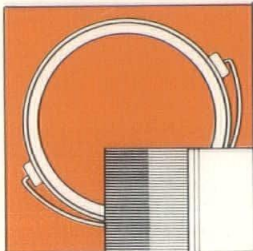
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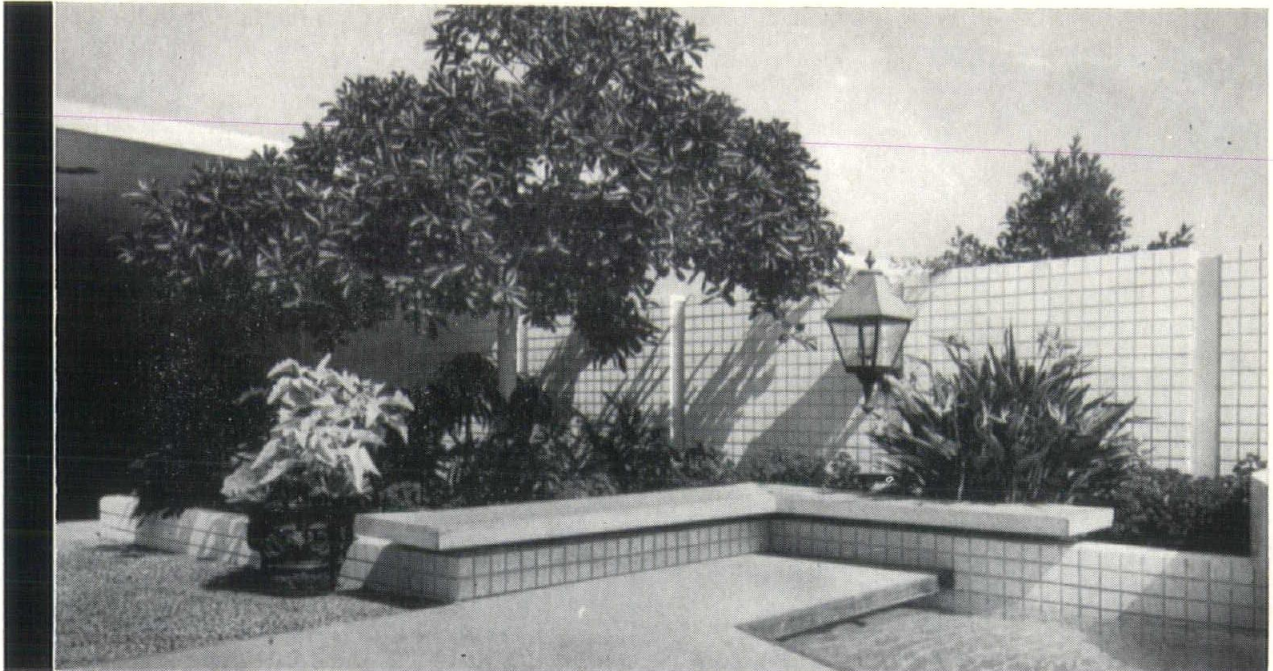


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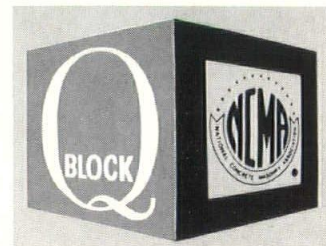


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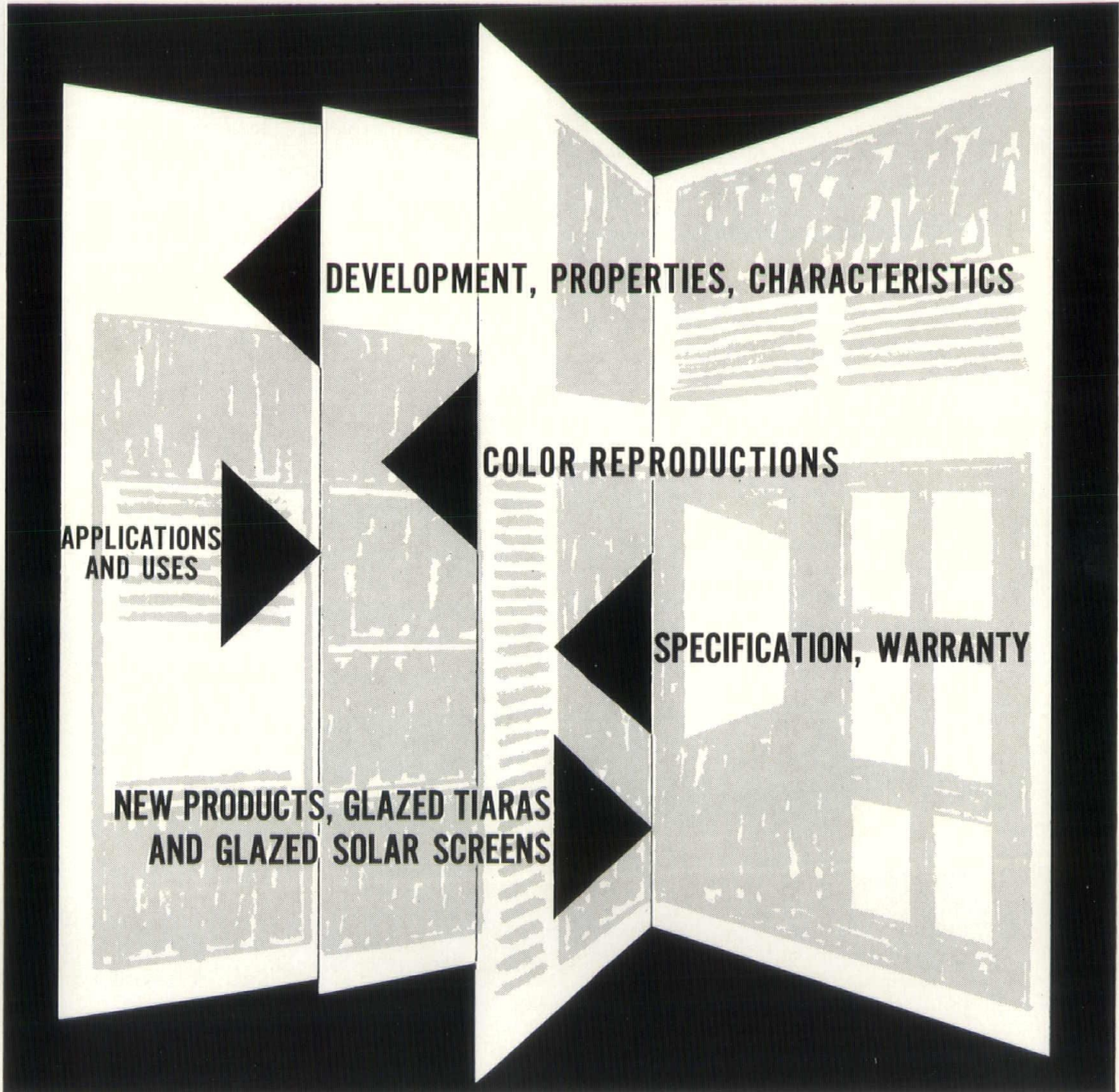




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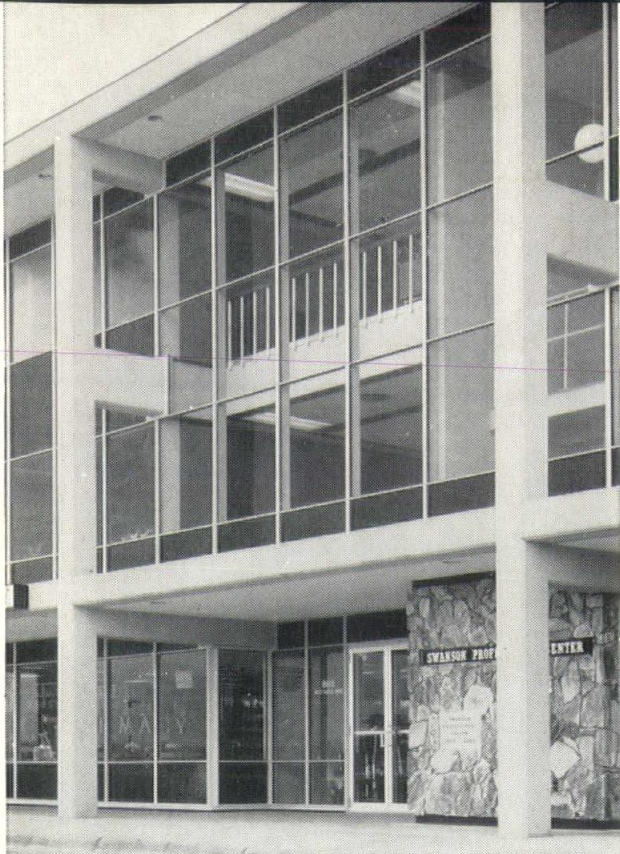
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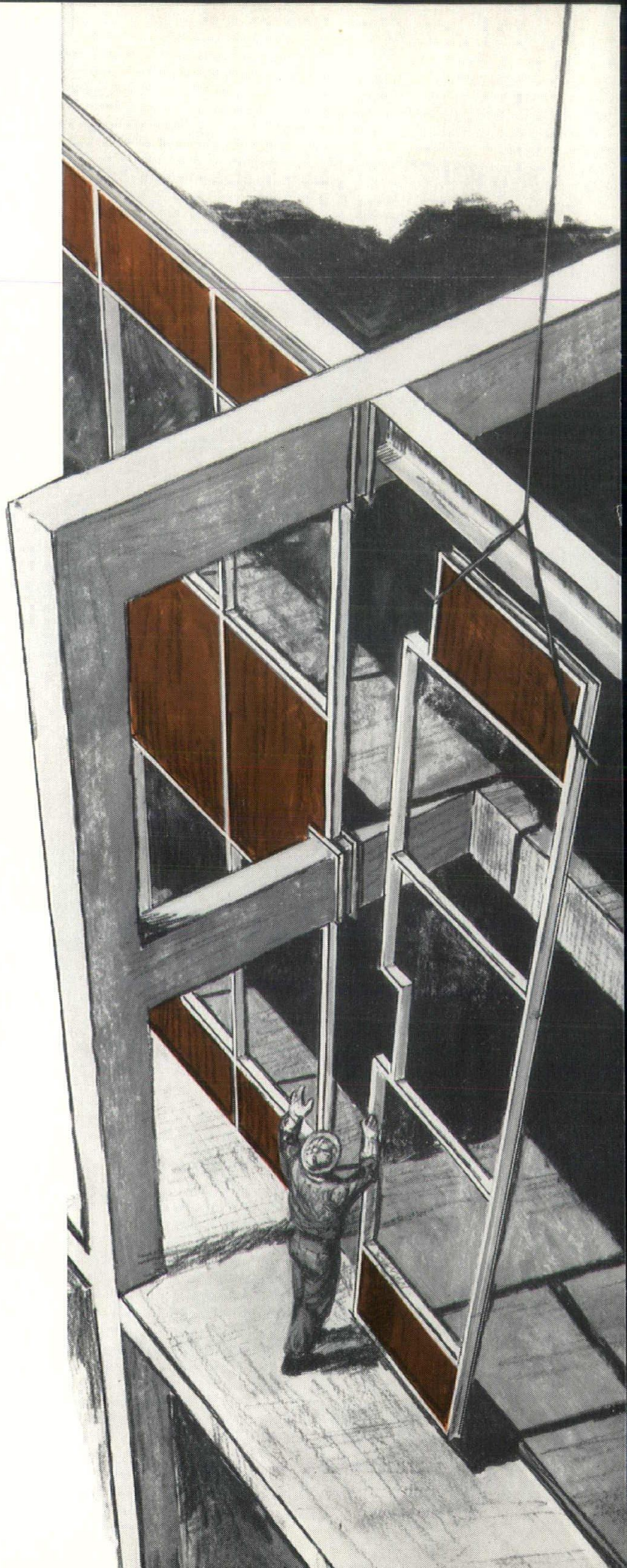
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# Weather Report:

# Cor-Ten Steel

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

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

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

can be expected to darken still further with longer exposure.

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

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

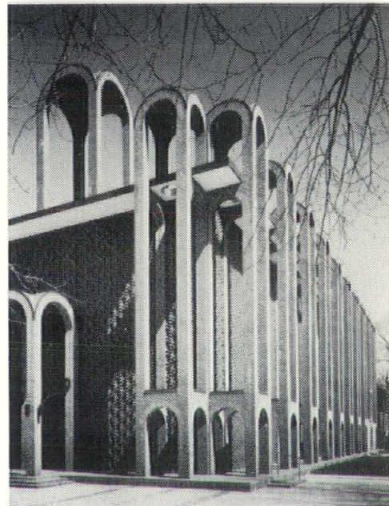
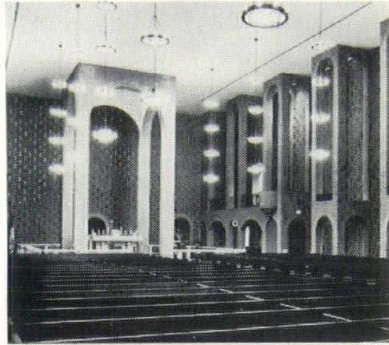
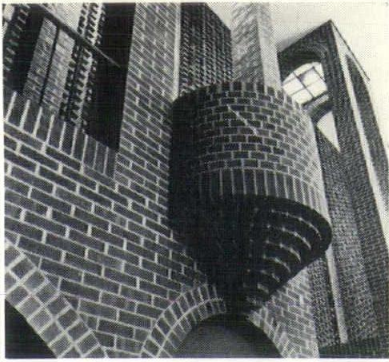
USS COR-TEN Steel is available in all rolled steel products—plates, structurals (including wide flange), bars, sheets, strip, and tubular products.

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

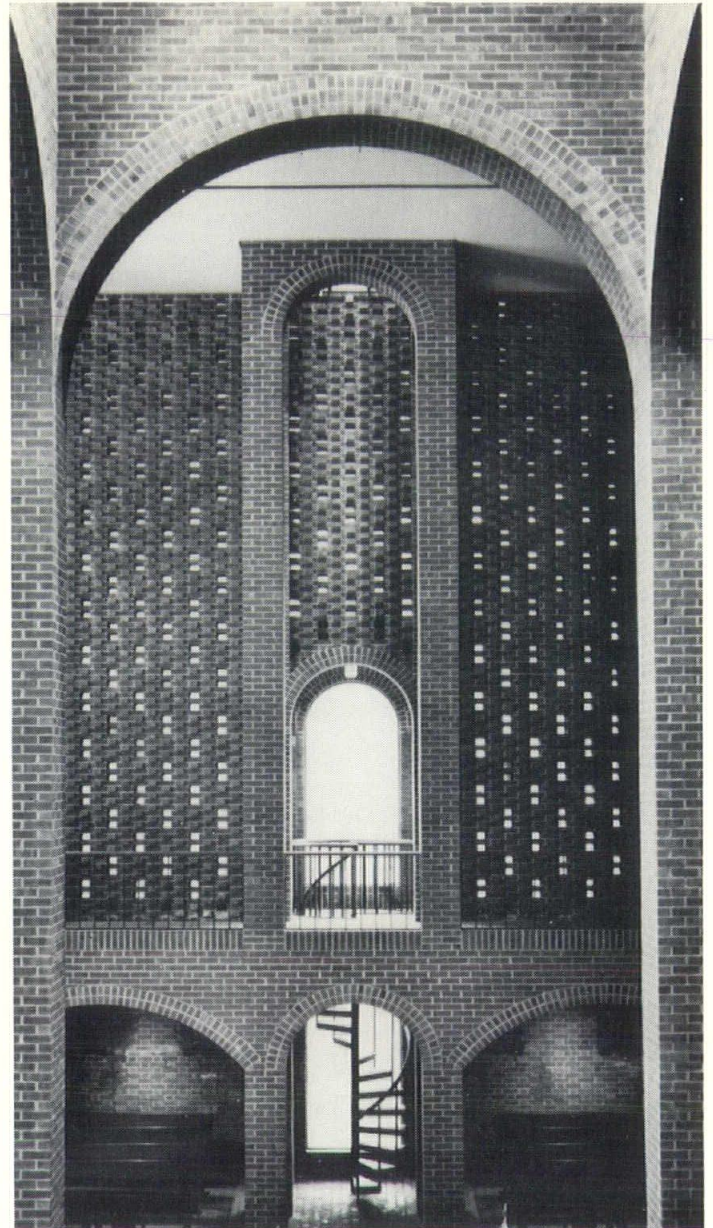
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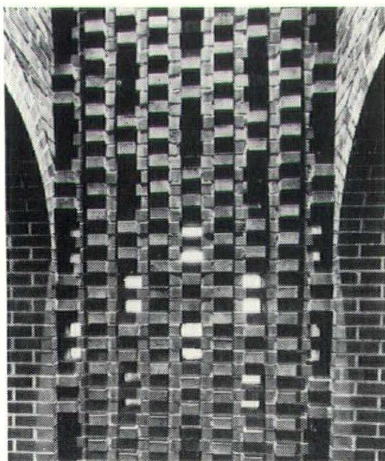
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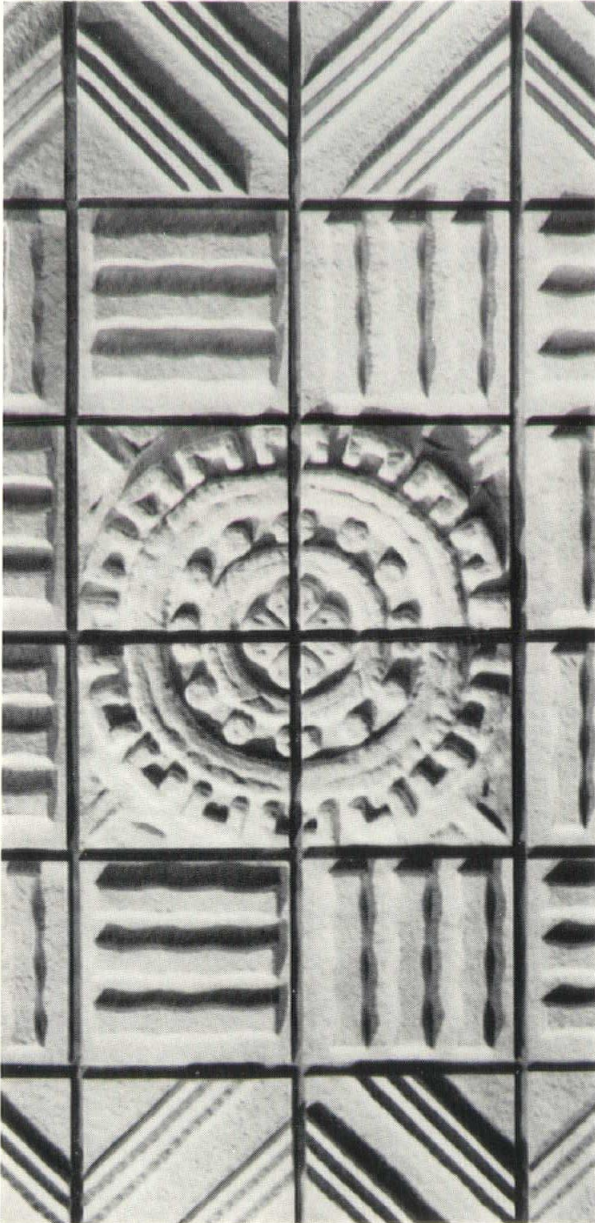
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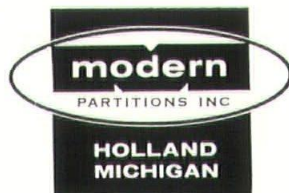
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In early 1947, when Building Service, Inc., was founded in Milwaukee, Joel Rachlin, proud president, lost little time in proclaiming to Wisconsin's building industry that its principal business was acoustical contracting. For the first few years, he and Treasurer Don "Pop" Popalisky wore out shoe leather and GI clothes as they nursed their fledgling business through its adolescence. Thanks to some hard work, a little luck, the acceptance of Wisconsin architects and contractors, as well as the confidence of some fine manufacturers, the passing years have brought success.

Today, Building Service, Inc., could more properly be described as an "Interior Contractor" for its services include the design and installation of ceilings, partitions and walls, translucent ceilings and bays of light, air distribution systems and interior trim. The firm has pioneered the integration of these components to minimize cost and confusion, to assist architects and specifiers in achieving modular concepts and to accelerate construction time by assuming single responsibility for these important interior components.

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1952 — The Economy Suspension System . . . a Building Service creation distributed nation-wide.

1957 — SAGE PROJECT — (Air Force Early Warning Dew Line System) Madison — a highly engineered and unique structural/acoustical installation.

1959 — Acousti-Flo — designed and patented by Joel Rachlin — the first air distribution system of its kind, combining duct, bar and ceiling support, now distributed by Owens Corning Fiberglas Corp.

1960 — Joel Rachlin elected President, National Acoustical Contractors Association.

1962 — Marine Plaza — the design and construction of the largest installation of movable gypsum walls east of California.

1964 — Veteran's Hospital, Milwaukee — largest in the world—500,000 sq. ft. of acoustical ceiling

1965 — And in the years to come, Building Service Inc., will continue to practice what they believe to be the main reason for their success: "No job too difficult — no job unimportant"

# Industry's first vinyl-clad steel windows

The industry's first steel windows clad with a maintenance-free factory finish of colored vinyl have been developed by The Ceco Corporation.

Available in seven highly stable colors, the new Cecoclad finish (patent pending) is four to six times as thick as paint. Cecoclad windows are almost totally unaffected by continuous exposure to atmospheric corrosion and severe climatic conditions. The vinyl finish will outlast paint, galvanized and combination finishes many times over.

Priced competitively with anodized aluminum windows and galvanized steel windows, the new vinyl-clad windows are expected to find wide application wherever high strength and minimum maintenance are required . . . particularly in corrosive environments and areas adjacent to water. Heaviest users will be institutional, industrial, commercial and high-rise apartment buildings.

Cecoclad windows should appeal especially to building operators because they require virtually no maintenance. They can simply be washed with the glass.

## *The Cecoclad Finish*

The Cecoclad finish is a tough, resilient coating of premium-quality, corrosion-resistant polyvinyl chloride (PVC) type plastic. It is produced by a specially developed plastisol spray process using airless, electrostatic spray guns to lay a finish coating 6 to 10 mils in thickness.

Before finishing, the steel windows are shotblasted to bare metal on all surfaces, bonderized and given a baked prime coat. In the spray chamber the windows and mullions (major vertical supports between windows) are then sprayed to coat each surface evenly. After spraying, the coating is cured in a continuous oven for 25 minutes at a temperature of 370° F.

## *Material Properties*

The plastisol used in the Cecoclad process is formulated with so-called thixotropic characteristics which make it essentially non-viscous when flowing but extremely viscous when stopped. Thus it can be freely applied with the airless spray guns but sticks firmly in place when it strikes the window's metal surfaces. This property greatly facilitates commercial production.

A highly stable plasticizer prevents hardening or embrittlement of the material with age, even under extreme temperature ranges. It remains ductile well below zero degrees F. The material has a high tensile resiliency and stands up well during shipping and handling. Because the plastic is a plastisol—that is, it contains no solvent—any surface ruptures of the coating during installation can easily be repaired on

the spot in a few minutes with a putty knife and a portable air dryer.

Only proven pigments are used. Color fastness and ultraviolet resistance approach those of porcelain enamel and are far superior to those of the best automotive paints.

ASTM standard salt spray tests (specification B-117-61 using 5 per cent salt solution) show Cecoclad window segments to be virtually unaffected by 2,000 hours exposure to the salt spray. Standard finishes held up only a fraction of this time. Prime-coat finishes failed in 200 hours; prime-coated and field-painted finishes stood up less than 500 hours; galvanized finishes showed noticeable corrosion at 700 hours.

## *Development*

The Ceco Corporation undertook the development of Cecoclad steel windows because of an evident need for strong windows in corrosive environments. A survey of 2,000 architects from coast to coast (about one out of every ten members of the American Institute of Architects) confirmed that there was a definite market for plastic-protected steel windows which would not require painting, provided they cost no more than anodized aluminum windows.

Six years and more than \$250,000 were spent in developing the Cecoclad process in conjunction with the Battelle Memorial Institute. Initially a fluidized-bed process was considered. Later, this was discarded in favor of the more flexible plastisol process. The fluidized-bed technique would have required a separate tank for each color, and the maximum window size would have been limited by the tank size. The plastisol process posed no inherent limitations on the number of colors or the size of windows. Furthermore, any excess plastisol is readily recovered and reused.

To prepare for commercial production of Cecoclad windows, Ceco invested an additional \$250,000 in spray booths, curing ovens and expanded bonderizing facilities at its main plant in Chicago.

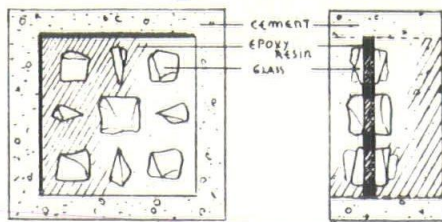
## *Availability*

Cecoclad windows have been commercially available for about a year on a limited basis, and are just now in full production.

They are furnished as projected, casement and combination types in 1½-in. heavy intermediate and 1¼-in. intermediate sizes. They are also supplied in residential casement units but only for project-size orders.

Color choice includes: light green, dark green, brown, black, white, blue and grey.

# new products



## Faceted Glass Block for building material

Conrad Pickel Studios, Inc., are proud to announce the development of a new product that is colorful, unique, practical and economical. It is a new concrete block which can help to solve many of the various problems faced by the architects. The block consists of chips of colored faceted glass set in epoxy in an ornamental block. The blocks are water-proof and airtight. The greatest asset of this block is its dramatic array of colored light which diffuses into the interior of the building. The colors are interchangeable and various patterns and designs can be obtained. In addition to durability the block also has merits acoustically. Pockets formed between the surface of the epoxy and the inner surface of the block absorb sound. The block is easily double glazed for insulating purposes.

There are several advantages to a block of this type and wide variety of possibilities as to its application. Some of the advantages are listed as: Eliminates windows (frames, curtains, window glass), decorative inside and outside, colors and design can be interchanged, insulation possible by double glazing, obscures view to outside, durable and strong and economical.

## Versatility and Flexibility Key to New Wood Panel Wall

A new thoroughly field tested product has been introduced by Ver Halen, Inc., Wisconsin distributor for Rolscreen Co. of Pella, Iowa. The new product, Pella Wood Panel Wall, is basically a combination of Pella Multi-Purpose or Twinlite Windows and insulated wood panels to form the first factory fabricated all wood curtain-wall system at comparatively low cost.

Panel Wall was designed to meet the need for a low cost, condensation free curtain-wall system for

one and two story schools, churches, and commercial buildings. Its flexibility lends itself to continuous curtain-wall design or with intermediate piers. The condensation free panels are an important advancement in curtain-wall design and the low "U" factor allows for smaller heating plants and resultant lower monthly heating bills.

The panels are constructed of an exterior face of 1/2" overlaid plywood with 1 3/8" fire resistant expanded polystyrene insulation sealed in place to provide a moisture barrier. An inside dead air space and another 1/2" overlaid plywood interior face completes the 3 5/8" overall panel thickness. Faces are glued and nailed to water-repellent, preservative-treated pine edge banding. Intake grills can be factory installed for use with unit ventilators. Windows are installed as awning, hopper, or casement and can be combined with fixed units. All windows are factory glazed with storm panels or insulating glass.

The mullions consist of 3" x 3" steel tubes and wood subjamb. The wood subjamb are attached vertically to the assembled panel section to provide vertical rigidity. The panels are attached to the steel tubes by mullion clips over stud bolts welded to the steel tube mullion. A closed cell neoprene sponge material is furnished to provide a weathertight seal between steel mullion and wood frame. On installations where a steel tube is not required to carry the wind load, a 1 1/2" x 3" wood mullion cover can be used on alternate mullions. Horizontal mullions are available and adaptable to two story construction.

Pella Panel Wall, through its exclusive mullion design, permits up to 1" variation at every joining mullion to allow for jobsite construction variation. This is important to the architect designing a building and to the general contractor who must depend on subcontractors to maintain accurate tolerance on steel and concrete.

The new Pella Wood Panel Wall was used on the new office-warehouse building for Ver Halen, Inc., at 4700 North 124th St., Milwaukee, Wisconsin, and can be inspected at any time.

(continued from page 41)

Mary Ellen Pagel  
BORN: September 20, 1933  
RESIDES: Milwaukee, Wisconsin  
FIRM: Art Dept., UW Center System  
Kenosha  
DEGREE: Univ. of Illinois, B.F.A. and  
M.A. New Member

## EMERITUS

George M. Zagel  
BORN: October 12, 1893  
RESIDES: Milwaukee, Wisconsin  
FIRM: George Zagel & Bro.  
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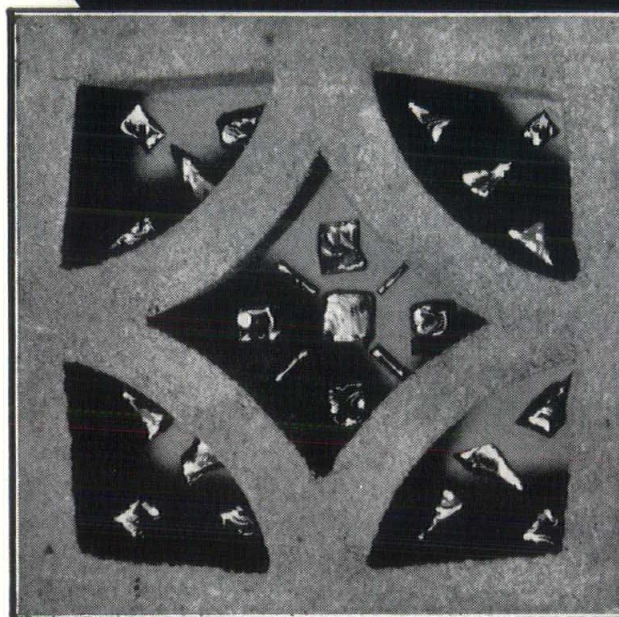
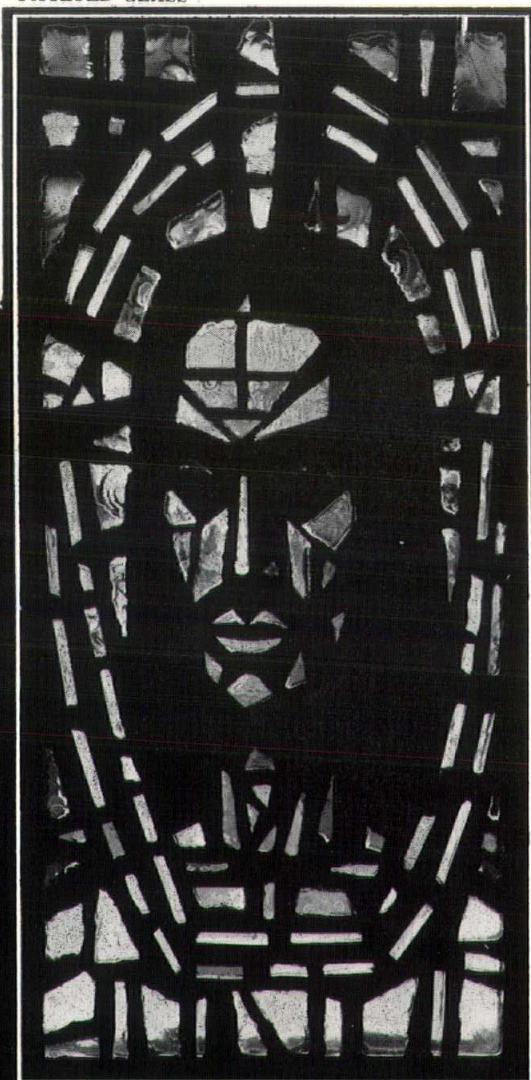


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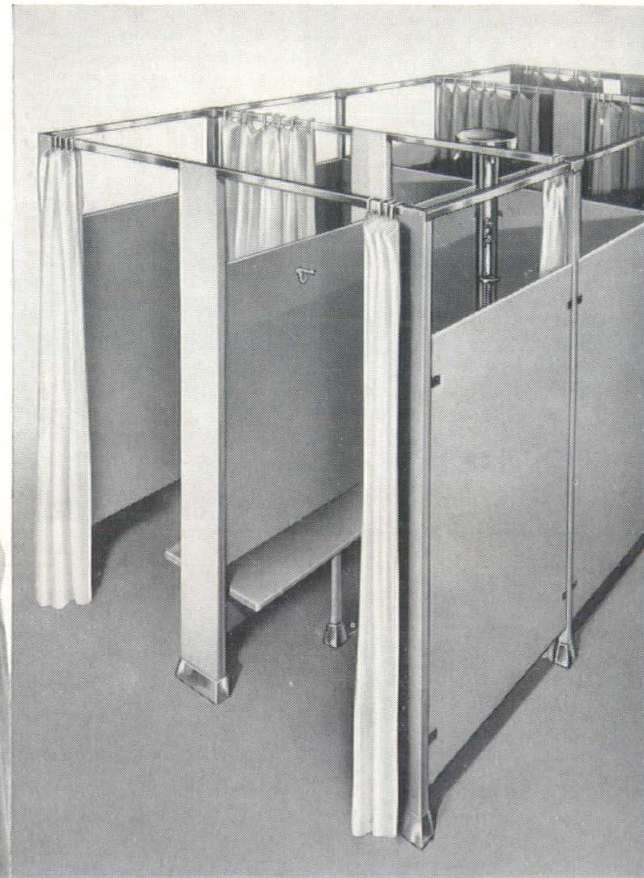
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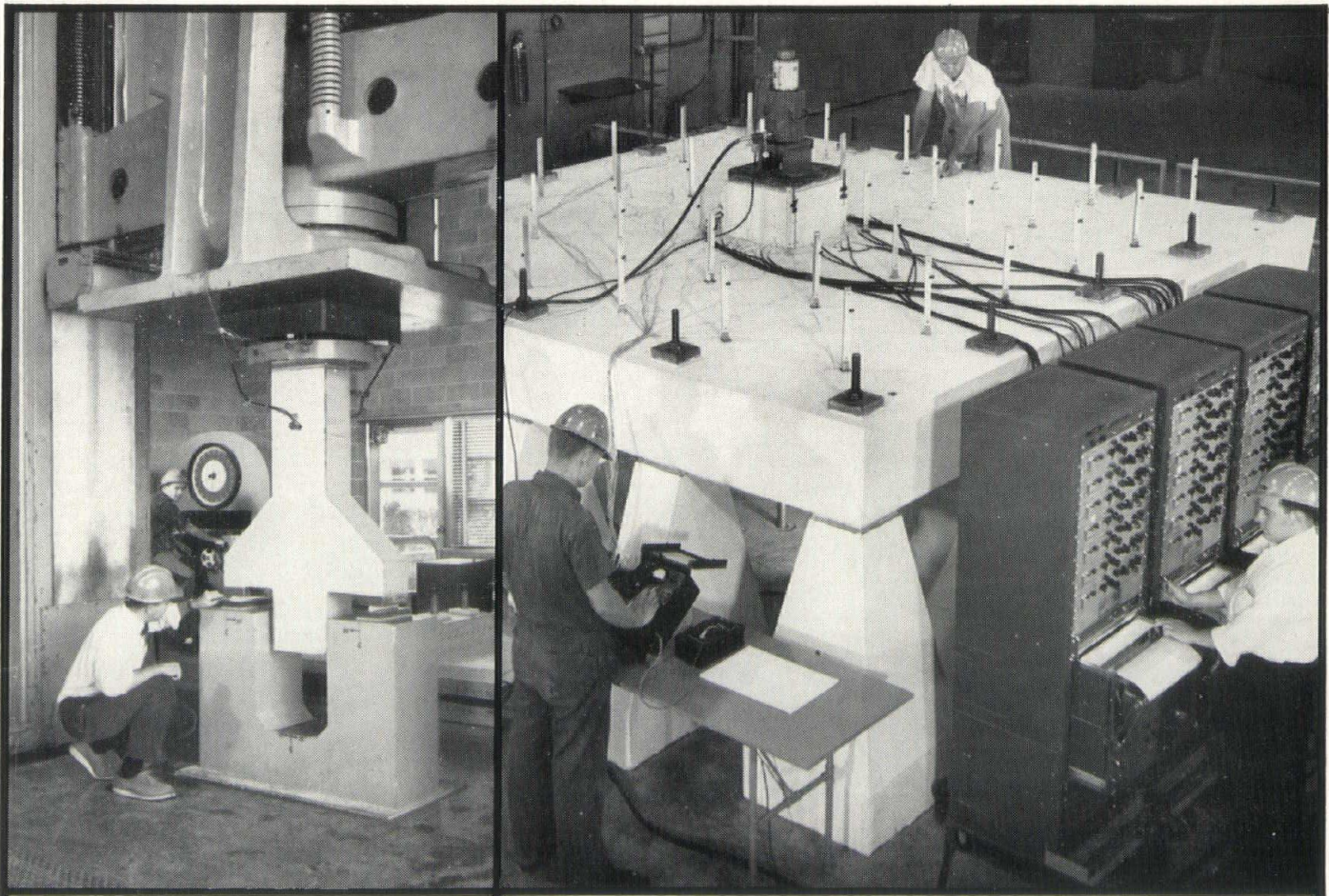
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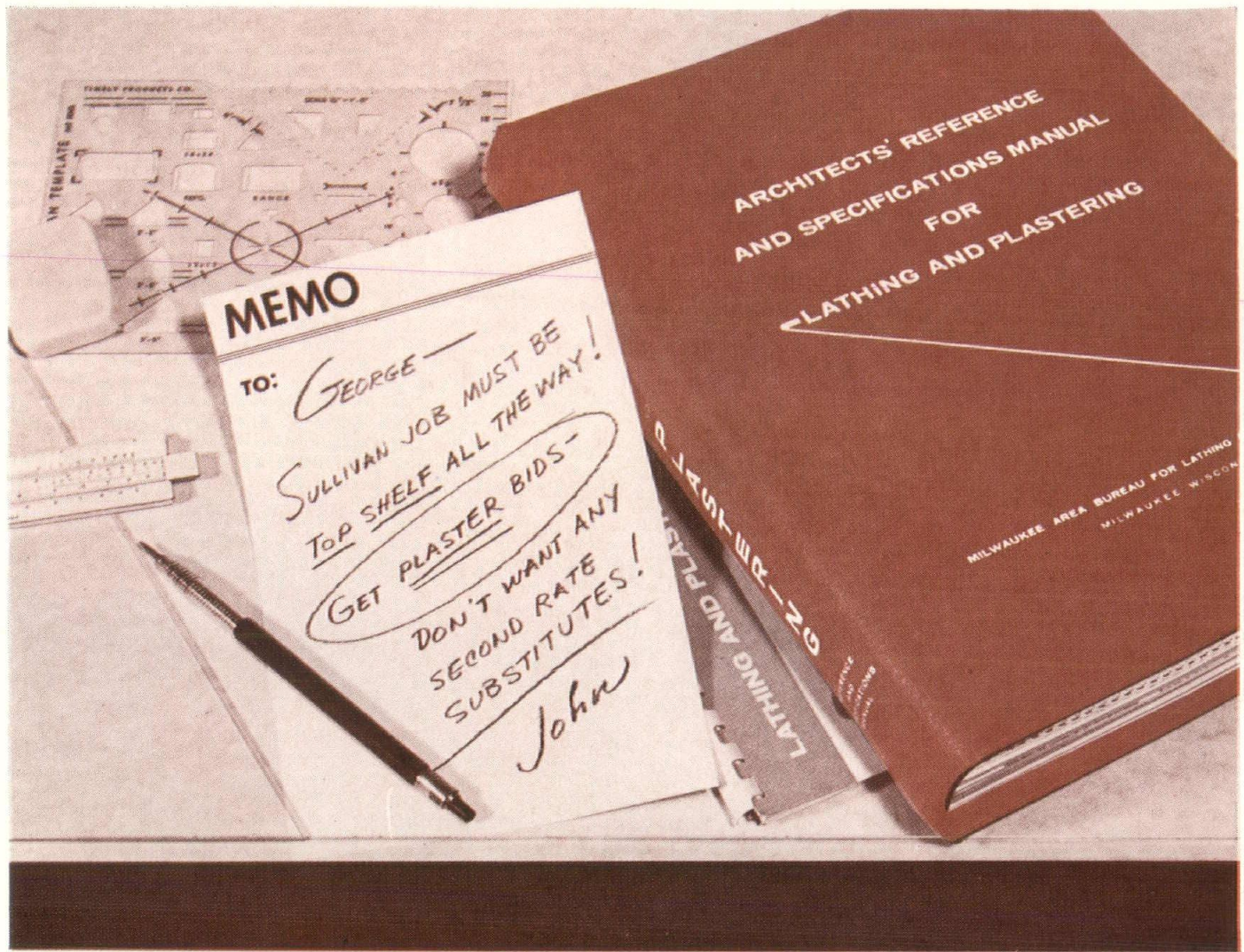
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