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United States Department of Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Wisconsin Pavilion

other names/site number 1964-1965 New York World's Fair Wisconsin State Pavilion

2. Location

street & number 1201 East Division Street (US HWY 10)

city or town Neillsville

state Wisconsin

code

WI

county

Clark

N/A

not for publication

N/A

vicinity

code

019

zip code

54456

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☒ statewide ☐ locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State Historic Preservation Officer – Wisconsin

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting official/Title

Date

State or Federal agency and bureau

Wisconsin Pavilion

Clark County

Wisconsin

Name of Property

County and State

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register.☐ See continuation sheet.☐ determined eligible for the

National Register.

☐ See continuation sheet.☐ determined not eligible for the

National Register.

☐ See continuation sheet.☐ removed from the National

Register.

☐ other, (explain:)

Edson H. Beall

2-14-12

for

Signature of the Keeper

Date of Action

5. Classification**Ownership of Property**
(check as many boxes as
as apply)☒ private
☐ public-local
☐ public-State
☐ public-Federal**Category of Property**
(Check only one box)☒ building(s)
☐ district
☐ structure
☐ site
☐ object**Number of Resources within Property**
(Do not include previously listed resources
in the count)

contributing	noncontributing
1	buildings
	sites
	structures
1	objects
2	0 total

Name of related multiple property listing:(Enter "N/A" if property not part of a multiple property
listing.)

N/A

**Number of contributing resources
previously listed in the National Register**

0

6. Function or Use**Historic Functions**

(Enter categories from instructions)

RECREATION AND CULTURE/fair

Current Functions

(Enter categories from instructions)

INDUSTRY/PROCESSING/EXTRACTION/
communications facility

COMMERCE/TRADE/specialty store

7. Description**Architectural Classification**

(Enter categories from instructions)

Modern Movement

Materials

(Enter categories from instructions)

Foundation CONCRETE

walls STEEL

GLASS

roof STEEL

other CERAMIC TILE

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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Wisconsin Pavilion
Neillsville, Clark County, Wisconsin

INTRODUCTION

The Wisconsin Pavilion represented and promoted the State of Wisconsin at the 1964-1965 New York World's Fair in Flushing Meadows, New York. Wisconsin architect John Steinmann designed the fair's pavilion and its surrounding exhibition hall. Pruden Steel Products of Evansville, Wisconsin donated the materials. Being a very late entry to the fair, officials worried whether the Wisconsin entry could be completed to coincide with the opening day deadline. Fair officials permitted the project to move forward when shown how quickly the Pruden steel frames could be erected and how the design of the structure would coexist with the futuristic theme of the Fair.

The Pavilion sat on a concrete plaza area surrounded on three sides by the exhibit hall. The buildings' many doorways faced an open area lined with benches. These doorways welcomed fair goers to the Wisconsin exhibit. The twelve sided pavilion displayed Wisconsin's recreational, agricultural and industrial opportunities within a space unobstructed from the floor to the peak of the roof. The exhibit hall housed the World's largest cheese, restaurants, and a trout fishing pond. When the fair ended, both the rotunda and exhibit hall were dismantled and moved off the fairgrounds.

In 1965, Central Wisconsin Broadcasting purchased the dismantled Wisconsin Pavilion.¹ It was trucked to Neillsville and re-erected on a very visible five-acre site on the southeastern edge of the city. The new owners again hired architect John Steinmann to provide a cohesive design for its new usage, as a radio station and gift shop. Steinmann designed the entire five acre parcel to co-exist with the surrounding public golf course. He placed the Pavilion, its associated sunken garden, and the adjacent parking lot and entrance at the midway point of the U.S. Highway 10 boundary. The manicured lawn of the pavilion property blends into the lawns and greens of the golf course, creating a unified vista. Many visitors utilize the grounds to walk around the Pavilion, view Chatty Belle, a fiberglass sculpture billed as the World's Largest Talking Cow, or picnic on the grounds.

EXTERIOR

In its new location, the pavilion no longer rests on a concrete slab; the Pavilion rises from the ground becoming an integral part of the landscape. Steinmann achieved this connection with the surrounding landscape in two ways. First, the ground was excavated and twelve concrete piers were formed on which the skeleton framework of the World's Fair pavilion would rest to allow the creation of a lower level below grade. The dimensions for the concrete piers were considerably increased in height and width. The large concrete wedge-shaped piers formed the base on which the structure rests. The void in the middle of the piers became the lower level.

¹ The original exhibition hall is now located at a camp in Pennsylvania.

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Second, Steinmann designed a sunken garden below grade along the entire south facing half of the building. The sunken garden extends from just north of the west entry concrete bridge, which spans the gorge of the garden, to just north of the east entry concrete bridge, which also spans the gorge of the garden. Horizontal courses of limestone form the sides of the sunken garden. The terraced composition creates several levels of planting beds and of water pools, which spill from one to another. Stone steps, located under each of the concrete bridges, descend to a flagstone walkway that extends the length of the garden. The layers of stone wall continue encircling above grade, forming a low, flat-topped wall. This wall is enjoyable for sitting, but protects anyone from falling into the gorge. Low ground lighting provides additional definition to the garden area at night. Steinmann envisioned the public exploring the sunken garden, thereby becoming an intrinsic part of the site and the structure.

Wedge shaped concrete piers create the below grade level; the piers rest upon a concrete footing. The piers are externally visible and become a part of the sunken garden. The piers taper along their outside edge 15 degrees from vertical creating the wedge shape that is wider at the base. Walls placed between the twelve piers on the inside edge create the twelve sides of the dodecagon base. Concrete block encloses the rear area of the subterranean level. The south facing subterranean façade is open to the sunken rock garden. The exposed lower level window openings are rectangular in shape and filled with two square fixed sashes in aluminum frames. Below the windows, yellow steel panels form bulkheads under the windows. Above the windows are 19" high geometric sculptured panels that encircle the circumference of the exposed windows. The panels contain a tile mosaic composed of blue chevron course above a slightly raised course of upside down yellow chevrons. Yellow accents create a shadow line on each blue chevron. Two aluminum and glass entry doors under the concrete bridges provide access to the sunken garden from the building's lower level.

The original pavilion structure is now the above grade portion of the building. The pavilion's support structure is composed of concrete piers supporting open-web angled steel trusses covered with the steel panels that form the twelve-sided folded plate roof. The piers creating the twelve walls of the first floor elevation are identical in design to the below grade piers but are turned upside down, with the widest portion disappearing into the roofline. They are also canted outward 15 degrees from vertical. These piers rest upon the concrete piers of the lower level. The lower portion of each steel roof truss is attached to the top of a wedge-shaped concrete pier. The open-web trusses provide greater strength for less weight than solid steel beam construction. A 36" high band of mosaic tile decorates the base of each wall. The band is comprised of a Native American motif showing yellow, brown, and blue men running with tomahawks on a light gray background. Two large trapezoidal fixed-sash aluminum windows comprise each of the twelve window openings above the mosaic tile band. The angles of the window tops follow the lower edge of each of the canopies. The underside of each canopy rises from its center point to the left and right, the rise echoing the slat of the folded plate roof above. Because of the slope of the canopy overhang, one side of each pane of glass is taller than the other side. Each of the six canopies tapers to a point as it extends out from the building and is supported by a four sided,

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pylon that sits at a rakish angle mirroring the 15% angle of the concrete piers. The top of the canopy is yellow and the underside is white. The underside contains recessed spotlights. The rhombus-shaped pylons are roughly double the height of the canopy and tapered to a point on both ends, creating a dramatic modern effect. These expansive triangular canopies extend outward from the center point of every other concrete pier. The pylons have a pebbled surface and are pierced with multiple small holes of various diameters that when illuminated at night allow pinpoints of light to escape.

The Pruden Steel Products Company described the pavilion's framing: "The rotunda framing consists of slightly modified standard Pruden frames. One set of half-frames was rotated into an upside down position, with a cradle added for base support. The alternate frames were cocked backwards from normal positioning to create the folded plate roof effect."² The total width of the structure including the canopy is 94'.

Glass doors provide entry on the east and west elevations at the point of the diameter division of the dodecagon. Concrete bridges, with simple metal balustrades, span the sunken garden to provide access to the entry doors. The interior floor space is 48' in diameter.

The roof is composed of twelve steel panels that taper from the base of the roof to a single peak. One edge of each panel joins with its neighbor to form a valley; the other edge is joined with the opposite neighbor to form a ridge creating a twelve-sided folded plate roof. The folded roof plates are covered with ribbed steel roofing, which creates a herringbone pattern as it meets in each valley. The roof trusses are open web steel joists, which taper in width from their base to the peak. The top portion of the roof peak has an extruded aluminum skylight that has been slipped over the truss framing. One hundred twenty triangles of green and gold glass create the sky dome. The height of the structure from ground level to the roof peak is 46'. A three-sided 50' pole extends upwards from the peak of the roof. Metal letters vertically spelling "WISCONSIN" are attached to the pole on each of the three sides.

The roof, the canopy, and the light pylons are all painted bright yellow. The underside of the canopy and the remainder of the structure, with the exception of the decorative panels, are painted white.

An 18' X 36' wing projects from the north (rear) elevation of the structure. The walls of the wing are exposed. The wing was part of the re-construction design and houses the mechanical systems. (As originally built at the Fair, the building did not have a heating or a cooling system.) In 1977, a first floor addition was placed atop this structure. The extension provided additional studio and office space. The flat roof of the wing neatly tucks under the canopy and does not disturb either canopy.

² Wisconsin Pavilion News, April 1964, Pruden Products Co., Evansville, Wisconsin.

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Neillsville, Clark County, Wisconsin

INTERIOR DESCRIPTION

Architect John Steinmann of Monticello, Wisconsin re-designed all of the interior spaces as part of the reconstruction and reuse of the building. A staircase with open risers, skirt boards and carriage provides access to the below grade level. The balusters and handrails are built from slim square metal rods, painted black. In the lower level, five office areas radiate from the center in sectors. A sixth sector contains the women's and men's bathrooms.

The main floor of the Wisconsin Pavilion, while at the 1964-1965 World's Fair, was unobstructed by the presence of interior column supports, due to the trussed roof design. The main level contains an area of 1,969 square feet. In the redesign, Steinmann divided the main level into four spaces. Open retail space occupies the south roughly semi-circle portion. The semi-circle to the north contains the staircase and radio station studios which radiate from the center in sectors. A staircase accesses a mezzanine above the studios and also descends to the lower level. The staircase has open risers, skirt boards and carriage. The balusters and handrails are slim square metal rods, black in color. Natural wood is placed below the windows in a narrow band at the point where the canopy darts meets the roof darts, and in the wall separating the retail space from the studios. A single glass door enters the main floor from the east and from the west. At the apex of the roof, a large skylight sheds dramatic lighting throughout the interior. The light draws your eye upwards to the peak of the structure and the light and shadow created by the skylight defines the folded plate structure of the cone.

The upper level or mezzanine contains three offices that radiate from the center. They are located directly above the main level studios. A small balcony is cut into mezzanine to allow access to each office. The offices are walled with wood and have no ceilings, remaining open to the larger space. When viewing the mezzanine from the main floor, the open-to-the-ceiling design allows for a full view of the upper cone.

ALTERATIONS

The exterior of the building appears virtually as it did at the 1964-1965 New York World's Fair. Most alterations occurred on the interior, to make the building function as a place of business for Central Wisconsin Broadcasting Inc., and in the addition of the below grade level with its associated garden. Architect John Steinmann provided both the original and reconstruction designs.

The specifications of the original structure did not include provisions to heat it in the winter. When the building was re-erected, over \$18,000 of thermo pane glass was used to replace the original plate

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glass.³ Super Sky Products of Thiensville, Wisconsin added another layer of glass to the skylight to improve its insulation properties. A layer of sprayed on cellulose insulation was sprayed onto the internal steel surfaces of the roof structure to provide additional insulation.

Steinmann designed a below grade heating wing extending to the rear and it was added during reconstruction. A single story addition was added, atop the heating wing, in 1977.

The building has been wonderfully maintained and its unique design and its welcoming grounds continue to entice people to stop and visit.

STATEMENT OF INTEGRITY

When the 1964-1965 New York World's Fair Wisconsin State Pavilion was moved to its new location, John Steinmann again became the architect for the project. Having the original architect oversee the construction and to design the alterations assured adherence to his original design and that the changes made complied with the architect's vision for the building. Clark Prudhon provided men who had erected the structure in Flushing Meadows to work on the re-assembly in Neillsville. These experts ensured that the pavilion would be assembled properly using the same materials and methods. Pruden Steel duplicated any materials damaged during the deconstruction.

From a slight distance, the exterior of the pavilion remains the same as any photograph that you may view from the 1964-1965 New York World's Fair. However, as one moves closer, the sunken garden that connects the structure to the site is revealed.

The heating wing that projects from the back of the building was not a part of the New York World's Fair design. Steinmann added it during the re-construction in Neillsville. The addition of a first floor level atop the heating wing in 1977 does not detract from the structural system building.

As stated in the introduction, while at the Fair, an exhibition hall surrounded the central pavilion. The exhibition hall was a large U-shaped building that enclosed three sides of the pavilion, forming a courtyard. While the exhibition hall played an important role at the Fair, housing most of the displays and a restaurant, it was the pavilion or rotunda that formed the architectural statement and the visual image of Wisconsin's participation at the fair. And, while pieces of colored glass set in an overall triangular motif decorated the glass outer walls of the exhibition hall, the building was essentially a large shed, lacking the architectural and structural interest of the pavilion.

³ Articles written about the pavilion indicate that much of the upper pieces of glass were broken when the pavilion was in transit to Wisconsin.

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As noted in the nomination for the recently listed 1964-1965 New York World's Fair New York State Pavilion, most resources associated with World's fair exhibitions are "fundamentally temporary" and their survival is in itself notable. While the Wisconsin Pavilion has lost its integrity of original location and setting, it retains those elements that clearly identify it as the building erected for the Fair and in the elements of its design, workmanship and materials. The building's significance also lies in its reuse, the adaptation of a fair building for a new purpose in a new location. In addition, the redesign by Steinmann has assumed significance on its own as example of his work. While the Pavilion is an object in the landscape, Steinmann's placement of the building and the incorporation of a sunken garden have tied the former World's Fair pavilion to its new site. As noted earlier, the sensitive redesign of the pavilion on its new site created significant additional space through the clever incorporation of a below grade addition accessed and illuminated by a sunken courtyard. The use of this device allowed the pavilion to be viewed from even a slight distance as essentially identical to its appearance at the fair.

Chatty Belle (Contributing)

Chatty Belle stands outside the main entrance to the pavilion. Her presence on the site dates from the dedication of the Pavilion in Neillsville and is part of the tourist draw of the location. She is heralded as the World's Largest Talking Cow. Chatty is 16 feet high at the shoulders and is 20 feet long, seven times as large as the average Holstein. If you place a quarter into the machine, she speaks through a speaker located under her chin. According to various reports, she has spoken about many topics, including dairy production and the history of the adjacent World's Fair Pavilion. Originally, Chatty stood next to Bullet, her calf, who is the size of a regular Holstein. Bullet was removed to storage after suffering damage from vandals.

Wisconsin Pavilion
Name of Property

Clark County
County and State

Wisconsin

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☒ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☒ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Social History

Period of Significance

1964-1967

Significant Dates

1964

1967

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Steinmann, John

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

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SIGNIFICANCE

The 1964-1965 New York World's Fair Wisconsin Pavilion is nominated to the National Register of Historic Places under criterion C for architectural significance at the state level. It is a wonderful example of Mid-Century Modernism that emphasizes the structural system and that embraces new materials and new technologies and their application to design. The Modern design ethic rejected historic precedent. In examples such as the Wisconsin Pavilion, we see the interest in form and expression as the guiding principles of design. The development of the steel skeleton, truss systems, and reinforced concrete provided the catalyst for the modern architect to work and meld a building as sculptor molds clay. The development of fiberglass, steel and aluminum sheeting and a stronger glass panel allowed for new and innovative treatments of flat surfaces. Prefabrication also influenced architectural design and allowed the architect to experiment with new forms and shapes. John Steinmann, writing to the Metal Building Review noted: "A talented designer...who understands engineering, and limitation of materials, will discover that pre-engineered components offer an almost unlimited range of design concepts, and possible shapes that are totally unconventional, but definitely logical and natural."⁴

The Wisconsin pavilion is also nominated under criterion A in the area of Social History as an example of the desire of states and countries to both promote and participate in fairs and exhibitions and the interest of individuals and organizations to collect and reuse fair buildings after the end of the exhibition.

The period of significance is 1964-1967, encompassing both the original construction of the fair pavilion in Flushing Meadows, New York and its reconstruction, repurposing and rededication in Neillsville, Wisconsin in 1967.

HISTORY OF THE 1964-1965 NEW YORK WORLD'S FAIR

The 1964-1965 New York World's Fair was held in Flushing Meadows, New York on the same site as the 1939 World's Fair. New York was looking for a way to celebrate the city's 300th anniversary, which would occur in 1964. By utilizing the infrastructure left by the 1939 World's Fair (roads and utilities) millions of dollars could be saved. However, support was needed from the federal government as other cities such as Los Angeles, Chicago, and Washington were also vying for the honor of hosting the fair. On October 29, 1959, President Eisenhower announced the fair would be in New York City. It has been theorized that New York City was selected as the host city because it represented capitalism and corporate success and was representative of America's economic power. The government felt that after

⁴ John Steinmann to Metal design review, May 11, 1965. Wisconsin. World's Fair Participation Commission. Records, 1963-1965. Series 1879. Wisconsin Historical Society Archives.

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foreign visitors explored New York's restaurants, skyscrapers and Broadway, they would leave impressed with the success of the United States.⁵

The theme of the fair was "Peace through Understanding"⁶ and the fair was dedicated to "Man's Achievement on a Shrinking Globe in an Expanding Universe."⁷ It appeared, in 1964, that new technology would provide answers to all of the world's problems. The fair put forth a sense of optimism in the future. The symbolic representation of that future was derived from broad public fascination with the beginnings of the Space race that would culminate just a few years later, with the first American astronauts landing on the moon. The majority of the pavilion designs evoked the images of flying saucers, moon landings and space ships, many appearing to be resting on their docking stations, almost defying gravity.

A 12-story, 940,000 pound steel representation of the earth called the "Unisphere" that was circled by three satellite rings was situated at the center of the grounds. The pavilions were placed alongside a network of semi-circular roads. New concepts in building design and construction were used throughout the fair. Trusses of steel bars in geometric shapes carried the stress load of structures. New materials such as fiberglass and plastic were employed, as well as, traditional iron, steel, and glass.⁸

Exhibits demonstrated the very newest technology and speculated on the future. NASA's Space Park told visitors that American was on track to put a man on the moon by the end of the decade. IBM predicted that the computer age was about to dawn. Greyhound's restaurant prepared food in the "Radar Range" which used microwaves to cook the food. The National Cash Register pavilion showed how the microfiche was miniaturizing the written word. The Bell System had one of their communications satellites, Telstar, on view at their pavilion. The purposes of the fair were two-fold: to celebrate past success to a world audience and to look forward into a new future made possible by continuous scientific advances. It was very expensive to exhibit at the New York World's Fair and early pavilion architectural designs were often discarded and replaced or scaled back to simpler less expensive designs. All of the participants had to deal with site rental, import duties on construction materials and exhibits, architectural fees, engineering fees, landscaping costs, and costly union labor salaries. The cost of the operation of the pavilions with staff salaries, upkeep, and garbage removal, also had to be factored in.

⁵ Bill Cotter and Bill Young, The 1964-1965 New York World's Fair Creation and Legacy (Charleston: Arcadia Pub., 2008), 9.

⁶ New York Times, August 10, 1959.

⁷ http://www.knowledgerush.com/kr/encyclopedia/1964/1965_New_York_World's_Fair/

⁸ Bill Cotter and Bill Young, The 1964-1965 New York World's Fair Creation and Legacy (Charleston: Arcadia Pub., 2008), 13.

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THE WISCONSIN STATE PAVILION

The State of Wisconsin faced all of these obstacles when contemplating whether to proceed with a pavilion. Wisconsin had received one of the choicest spots on the fair grounds, but cost estimates for construction and operation were projected to be over a million dollars. The project needed to be built with private funding, as state law prohibited the use of tax dollars. Initially it appeared as though Wisconsin would not be represented at the New York World's Fair.

When money became an issue, architect Herb Fritz, of Herb Fritz and Associates, proposed an orange and red canvas structure supported by brown beams. The tarp was projected to cost \$10,000. It would cover the 34,591 pound cheese, which was slated to be the cornerstone of the Wisconsin exhibit.⁹ F. J. McCarthy, New York World's Fair promotion director, took a very dim view of what he called "a sun-shade."

McCarthy went on to express distress that no early action had been taken on this project. Wisconsin had received an invitation to participate in 1961. Senator Davis Donnelly (D-Eau Claire) observed that an unnecessary delay had occurred because Governor John W. Reynolds had vetoed the first bill establishing a Wisconsin World's Fair Commission, because he was not included as a member.¹⁰ Johnson Wax and Parker Pen were already committed to their own pavilions. The delays caused twelve to fourteen other Wisconsin firms to contract space in various other World's Fair buildings.¹¹ Reynolds eventually signed a subsequent bill that established the committee and which made him the honorary chairman of the committee. Lt. Governor Jack B. Olson would assume the responsibilities of the executive chairman.¹²

Hearing this dilemma, Clark Prudhon, president of Pruden Steel Buildings in Evansville, Wisconsin stepped forward to assure that Wisconsin would have a presence at the fair. He procured architect John Steinmann from Monticello, Wisconsin. He commissioned him to design a low cost structure, utilizing Pruden Steel products, which would compete in style and be in unity with the architecture of the other proposed pavilions, some of which were already under construction.

The Wisconsin pavilion was given a prominent location at the fair. It was located within a short distance of the fair's symbol, the Unisphere, and near the New York state pavilion. In all, only 18 states were represented at the fair.

John W. Steinmann was born in 1914 in Monticello, Wisconsin. He graduated from the University of

⁹ Wisconsin State Journal, September 1963.

¹⁰ Wisconsin State Journal, September 12, 1963, Section 1, 22.

¹¹ Wisconsin State Journal, September 3, 1963.

¹² Wisconsin State Journal, September 12, 1963, Section 1, 22.

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Illinois, Champaign-Urbana in 1935. Steinmann served in the armed forces in World War II, serving a part of his assignment as an instructor in army engineering at Ft. Belvoir, VA. Upon his return, he took over the architectural division of the Steinmann Lumber Company. In 1960, Steinmann sold his interest in the lumber company and formed John W. Steinmann & Associates Architects. He is recognized as a mid-century modernist. His firm designed numerous buildings in Wisconsin, California, Texas, Michigan, and New York. Among his notable projects are the 1964-1965 New York World's Fair Wisconsin Pavilion, St. John's Lutheran Church and the Prudhon House in Evansville, Wisconsin, and the Karakahl Inn and the Gonstead Clinic in Mr. Horeb, Wisconsin. Steinmann practiced in the Monticello area for 31 years, then moved his practice to Seattle, Washington where he continued to practice for eight years. He retired to Monroe, Wisconsin in 1983. Steinmann died in Madison, Wisconsin on January 5, 1987.¹³

The Wisconsin State Pavilion was built with materials donated by Pruden Products Co. Evansville, Wisconsin, a manufacturer of steel buildings. Steinmann's clever design used stock prefabricated components that Pruden Products used to build large open-shed industrial buildings in an innovative and original manner. Steel trusses were set at an angle and turned backwards and clad in concrete, so that the taper normally hidden within the structure of the steel shed became a canted, soaring structural pylon exposed on the exterior. Bar web steel joists were attached to the pylons at dramatic angles creating a soaring roof line. Steel panels used to clad the walls and roofs of rectangular industrial buildings were incorporated here into a dramatic folded plate roof system. Wisconsin businessman Charles Sanders, who had previously been involved with the 1962 Seattle World's Fair, helped to provide major "private" financing to complete and open the pavilion. Sanders retained the privilege of selling commercial display space to Wisconsin exhibitors.¹⁴ The Wisconsin legislature did appropriate monies for the operation of the exhibit. The pavilion cost the Wisconsin taxpayer 1.5 cents per visitor or approximately \$199,000.¹⁵

An enthusiastic sendoff occurred at the State Capitol in Madison. The two semis that were to deliver the exhibit to New York had a photo opportunity on the driveway of the Capitol steps. Both semis were draped with banners, which read: "Pruden Steel Buildings Wisconsin State Pavilion New York World's Fair." The Wisconsin Pavilion was erected within ninety days of the arrival of the semis at the fair site.¹⁶ The pavilion portion was reserved for showcasing Wisconsin's history, dairy industry, natural resources, universities, and highways. The pavilion sat in a small courtyard surrounded on three sides by a boxed "U" shaped exhibit hall. The exhibit hall was leased for commercial exhibits. "The World's Largest Cheese", which weighed 34,591 pounds, Tads Steakhouse, Banjo's Beer Parlor, and a trout fishing pond were contained within the exhibit hall. A total of 20,000 square feet of space was found within the

¹³ Architect files, Division of Historic Preservation and Public History, Wisconsin Historical Society, Madison, WI.

¹⁴ Bill Young, brochure for handout at WCCN, "A 1964-65 World's Fair Legacy: The Wisconsin Pavilion."

¹⁵ <http://nywf64.com/wisconsin02.shtml>.

¹⁶ <http://nywf64f.com/wisconsin02.shtml>.

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pavilion and exhibit hall. In all, thirteen million people visited the Wisconsin State Pavilion during both years of the fair.

An interesting retrospective of Wisconsin's participation was noted in their Post-Fair Fact Sheet: "We *did* not include enough dairy products! Our image elsewhere is that we are a cornucopia of butter, milk, cream, cheese and ice cream."¹⁷

Just hours after the fair ended, demolition began. Exhibitors wanted to salvage whatever they could to recoup the cost for participating. Everything was up for sale. Most of the pavilions were demolished as exhibitors were only given 90 days to remove their structures. Ivan Wilcox and his three sons, along with workmen from Pruden Steel, arrived the day after the fair closed to dismantle the Wisconsin State Pavilion. Their plan was to spirit it out of the fairgrounds on flat bed trucks, before union demolition workers could notice.¹⁸ However, upon arrival to the grounds, Wilcox discovered that the public address system and the light fixtures had already been pilfered and the 4' X 6' Indian Legend mosaic panels had been removed and men were about to load them onto a truck.¹⁹

Wilcox, a blacksmith from Boscobel, had attended the fair and liked the Wisconsin State Pavilion. He questioned officials as to what was to be done with the pavilion after the fair. At the close of the fair, Wilcox provided a certified check to the State of Wisconsin for \$5,000 for the purchase of the pavilion. His costs escalated to \$12,000 by the time Wilcox got the pavilion to Boscobel. He had hoped local support could be found to re-erect the pavilion in Boscobel and use it as a tourist attraction. However, the local support never materialized and Wilcox put the Wisconsin State Pavilion up for sale with the condition that the structure must remain in Wisconsin. He turned down several offers of purchase, including one in the amount of \$8,000 to purchase the mosaic tile Indian Legend murals, which were applied to the base of the structure.²⁰

In 1965, radio personality and band leader Howie Sturtz was standing at the United Press International News Machine located in the WCCN radio station 1370 AM in Neillsville, Wisconsin. A story came across the wire that the Wisconsin Pavilion was being offered for sale in Boscobel, Wisconsin. Two caveats were placed on the structure: 1.) the pavilion must stay in Wisconsin, and 2.) Wilcox wanted the job of putting it back up. Howie Sturtz, partner Wayne Grap, and their attorney traveled to Boscobel in November of 1965 to participate in an auction comprised of 30 interested parties. By the end of the day, their attorney drafted an offer to purchase the Wisconsin Pavilion from Wilcox for \$41,000.

¹⁷ <http://nywf64.com/wisconsin02.shtml>.

¹⁸ Bill Young and Bill Cotter, The 1964-1965 New York World's Fair Creation and Legacy (Charleston: Arcadia Pub. 2008), 83, 99.

¹⁹ Howie Sturtz, Thanks for the Memories (Eau Claire: Heins Publications, 2007), 44-52.

²⁰ Bill Young, brochure for handout at WCCN, "A 1964-65 World's Fair Legacy: The Wisconsin Pavilion."

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The next week, the components of the pavilion arrived in Neillsville and were placed in storage at the Clark County Fairgrounds. John Steinmann, the original architect, was hired to coordinate the placement of the structure and a parking lot on the tract of land owned by WCCN. In addition, Steinmann designed a partially exposed subterranean level, planned the lower and main level's division of space for retail, studio and office space, designed a mezzanine consisting of a small balcony and three offices, the mechanical wing, and a sunken rock garden.

Re-assembly of the pavilion began in the summer of 1966. The pavilion was placed on top of a partially exposed subterranean foundation. The lower level increased the pavilion's square footage and housed offices and restrooms. Steinmann's design included exposing several lower level windows to the sunken rock garden. The large rock garden was vertically banked with stone and contained pools of water. Concrete bridges span the sunken garden, providing access to entry doors on both the east and west elevation of the main floor.

Clark Prudhon of Pruden Steel supplied any replacement steel panels that were needed in re-construction. Prudhon also sent Al Nystrum, his factory specialist, to oversee the re-construction. Tesmer Construction Company, Boon Brothers Excavating and Velousek Contracting Firm also participated in the reconstruction.

The Grand Opening of the Wisconsin Pavilion was held on July 13, 1967. Governor Warren Knowles, Senator William Proxmire, Congressman Melvin Laird, Alice in Dairyland, Tom Burgess, Ivan Wilcox, Clark Prudhon, and John Steinmann were in attendance, as well as much of the population of Neillsville.²¹

WHAT REMAINS FROM THE 1964-1965 NEW YORK WORLD'S FAIR?

Other than the Wisconsin Pavilion, what remains from the 1964-1965 New York World's Fair? The Unisphere (large globe) remains on its original location. Other structures that were left standing on the Flushing Meadows grounds were: 1.) The Federal Pavilion which has since been demolished; 2.) The New York State Pavilion, with its triple Observation Towers, still stands; 3.) The Science Museum and Space Park is now known as the New York Hall of Science. The deteriorating fair rockets were restored in 2004; 4.) The Heliport was converted to a restaurant known as "Terrace on the Park"²²; 5.) The Winston Churchill Pavilion, a geodesic dome designed by Buckminster Fuller, now houses an exhibit at the Queen's Zoo²³; 6.) The New York City Pavilion, originally constructed for the 1939 New York World's Fair, was later used by the United Nations General Assembly until their move to

²¹ Howie Sturtz, Thanks for the Memories (Eau Claire: Heins Publications, 2007), 44-52.

²² http://www.knowledgerush.com/kr/encyclopedia/1964/1965_New_York_World's_Fair.

²³ http://www.nymag.com/listing/attractions.queens_museum_of_art.

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Manhattan. It now houses the Queen's Museum of Art.²⁴ Since the fair, Flushing Meadows has become the home of the United States Tennis Association and the U.S. Open. The Singer Bowl (from the 1964 World's Fair) was their primary stadium until the building of the Arthur Ashe Stadium in 1997.

Many smaller remnants made their way throughout the United States. The fiberglass Sinclair Dinosaurs are located in several sites throughout the country, including the Struthiomimus, which is on exhibit at the Milwaukee Public Museum. The US Royal Tire Ferris Wheel was moved to Allen Park, MI where it towers over Interstate 94.²⁵ The Viking "Big Ole" was relocated to Alexandria, MN.²⁶ The Coca-Cola Carillon is located at Stone Mountain Park near Atlanta, GA where it provides daily concerts.²⁷ The Skyway gondolas were erected at Six-Flags Great Adventure in New Jersey.²⁸ Several of the informational arches and lighting fixtures have found their way to many locations.

Because exhibitors were given only ninety days to remove or tear down their pavilions, many were demolished and sold for scrap in hopes of recouping some of their investment. Several fair pavilions or parts of fair pavilions were moved to other locations. Most were reworked during their re-construction. Others were lost in storage. The Spain Pavilion is part of the Hilton Hotel in St. Louis, MO and has been reworked. The Johnson Wax Theater was moved to the S.C. Johnson Headquarters in Racine, WI and has been reworked. The Christian Science Pavilion was moved to Poway, CA via the Panama Canal and has since been demolished. Disney moved "It's a Small World" and the Carousel of Progress to Disneyland, reworking both exhibits. The Parker Pen Pavilion (a simple open-air structure) was moved to the Lodge of the Four Seasons in Lake of the Ozarks, MO and was enclosed for administrative offices.²⁹ The walls of the Mormon Pavilion were moved to Long Island, NY and utilized to construct the Plainview Stake Center.³⁰ Parts of the Vatican Pavilion were used in the construction of St. Mary's Church in Groton, CT including the stained glass windows created by Jean Jacques Duval.³¹ The Japanese Pavilion was given as a gift to Manhattanville College in Purchase, NY. Only the hand-crafted lava stones were used to form a garden on campus. The rest proved impossible to reconstruct and was lost in storage.³² The Danish Pavilion was purchased by a Danish furniture store and was moved to Westport, CT. No record of its reconstruction was located.³³

²⁴ <http://www.queensmuseum.org/aboutbuilding-history>.

²⁵ Bill Young and Bill Cotter, The 1964-1965 New York World's Fair Creation and Legacy (Charleston: Arcadia Pub. 2008), 83-98.

²⁶ <http://www.roadsideamerica.com/story/19491>

²⁷ [ngeorgia.com/ang/Stone_Mountain_Park](http://www.georgia.com/ang/Stone_Mountain_Park)

²⁸ www.statemaster.com/encyclopedia/1964_New_York_World's_Fair

²⁹ Bill Young and Bill Cotter, The 1964-1965 New York World's Fair Creation and Legacy (Charleston: Arcadia Pub. 2008), 83-98.

³⁰ <http://www.ldschurchnews.com/articles/36864/Legacy-of-Mormon-Pavilion-recounted-dur>

³¹ <http://home.catholicweb.com/stmarymr/index.cfm/NewsItem?ID=31864&From=Home>

³² http://www.search.com/reference/Manhattanville_College

³³ <http://www.worldsfairphotos.com/nywf64/articles/misc/bridgeport-post-10-16-65.jpg>

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Other than the structures that remain on the Flushing Meadows grounds, only two pavilions and one exhibit hall remain in their original form and are in use today. The Austria Pavilion was moved to the Cockaigne Ski Resort, Cherry Creek, NY and is used as a ski lodge.³⁴ The Wisconsin Pavilion was moved to Neillsville, WI where it is used as a gift shop and radio station. The boxed U-shaped exhibit hall, which surrounded the Wisconsin State Pavilion on three sides, is now used as a kitchen, dining, and recreation hall at Camp Ramah Lakewood, PA in the Pocono Mountains.³⁵

WISCONSIN AND EARLIER WORLD'S FAIRS

Wisconsin's famous eagle "Old Abe" made an appearance at the Centennial exhibition in Philadelphia in 1876. Wisconsin's state building was a square block Italianate building with a large wrap around porch. Like most of the other state buildings, it resembled a house. William Waters of Oshkosh designed the transitional Queen Anne style state building for the World's Columbian Exposition held in Chicago in 1893. Ferry and Clas provided a Tudor inspired designed for the Wisconsin building at the Louisiana Purchase Exposition of 1904. A Neoclassical building with a two story Ionic colonnade represented Wisconsin at the Panama Pacific Exposition in San Francisco in 1915. (The building was moved to Marin County after the fair.) Wisconsin was not represented by a building at the 1939 World's Fair in New York.

In addition to constructing buildings at the fairs, Wisconsin's residents and businesses brought remnants of the fairs back to Wisconsin. Most came from the nearby exhibition held in Chicago. At the end of the World's Columbian Exposition, Captain Frederick Pabst moved the Pabst Pavilion to his recently completed mansion in Milwaukee where it was attached to the east side of the house. The Norway building, built as a replica of a 12th century stavkirke, traveled around the state. At the close of the fair, it was first shipped by train to Lake Geneva where it was installed at the Billing estate. It later served as a theater for the Wrigley estate. In 1935, the building was again dismantled and shipped by truck to Blue Mounds, Wisconsin where it stands on the grounds of Little Norway. The Denmark Pavilion, which like the Pabst Pavilion, stood in the Manufacturers and Liberal Arts Building, also made its way to Lake Geneva where it is now incorporated into the lobby of the French Country Inn. The Ceylon Court was also transported to Lake Geneva, where it became a summer home. Also brought to Lake Geneva were the Russian building, brought to his estate, Jerseyhurst, by R.T. Crane, and the Idaho House, later the home of Mrs. Celia Wallace. As seen in the above list, most fair buildings were repurposed in residential settings, either as part of a house or as an element of the estate.

³⁴ <http://www.cockaigne.com> (photo top of web site)

³⁵ <http://www.statemaster.com/encyclopedia/Camp-Ramah-in-the-Poconos> (photo page 1 of site)

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ARCHITECTURE

By 1920 the Modern Movement in architecture had codified that form must be determined by function and materials. The architect allowed the materials and functional requirements to determine the result. The structure became the ornamentation through a simplification of form and the elimination of unnecessary detail. European modernists Le Corbusier, Ludwig Mies van der Rohe, and Walter Gropius led the movement. With the onset of World War II, many European modernists, including Gropius, immigrated to the United States, which strengthened the Modern Movement in this country. With the aftermath and the devastation caused by the war, modern architecture and its planning principles were viewed as the instrument for dealing with the complex building needs of a global society.

Writing in 1969, Marcus Whiffen stated that most recent American architecture seems unclassifiable, in part because of the various strains of modernism and the different theoretical and stylistic approaches of its major practitioners. He classified the major trends as Miesian, New Formalism, Wrightian, Neo-Expressionism, and Brutalism. While all rejected historic precedents, their approaches to design varied greatly, from overall symmetry and regularity to architecture defined by sweeping curves and an avoidance of rectangularity.

The Wisconsin pavilion belongs to the branch of Modernism that Marcus Whiffen termed "Neo-Expressionism."³⁶ As with the general trends identified by Whiffen, the pavilion achieves unity by continuity of form; it consists of faceted surfaces and its structural supports lean. It is a combination of the possibilities of engineering with the creation of space. The movement emerged in strength in American architecture in the mid-1950s and its works gained a notoriety that Steinmann would undoubtedly have seen in the architectural press. Buildings that fall into this category include Eero Saarinen's Trans World Airlines Terminal at Kennedy Airport in New York (1962) or his Dulles International Airport Terminal in Chantilly, Virginia (1960). Popular among designers of churches, a notable example is Walter Netsch's (SOM) design for the Air Force Academy Chapel in Colorado Springs (1960). As with the examples cited, the pavilion's primary intent was to create space by combining the possibilities of engineering with the aesthetic creation of volume.

A copy of a typed manuscript in the Wisconsin Historical Society's collections indicates that Steinmann's design had expressionistic and symbolic intent. He is quoted as saying that the pavilion (or rotunda as he called it) "is designed to emphasize Wisconsin's Indian heritage and looks somewhat like modern Indian teepee might look." Also noted are the arrowhead motif and the spear-like qualities of the pylons.³⁷ The Wisconsin State Journal reported on the theme at the time of the pavilion's construction: "The Indian

³⁶ Marcus Whiffen, American Architecture since 1780 (Cambridge: MIT Press, 1992), 273-278.

³⁷ Wisconsin. World's Fair Participation Commission. Records, 1963-1965. Series 1879. Box 2, folder 7. Wisconsin Historical Society Archives.

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heritage that proves so interesting to Wisconsin visitors will be suggested in the design of the Wisconsin Pavilion at the New York World's Fair," according to Monticello Architect John Steinmann. "The rotunda," Steinmann said, "was prompted by the shape of an Indian tepee and the theme of the exhibit (in the rotunda) will be closely related to Wisconsin's recreational attractions, often associated with the Indian heritage of the state."³⁸

HISTORY OF NEILLSVILLE

Neillsville is located in southern Clark County and is situated at the junction of the O'Neill Creek and the Black River. Clark County was created from territory taken from Jackson County by legislation that was approved July 6, 1853.³⁹ James and Henry O'Neill arrived in 1845. In April of 1855, James O'Neill appropriated four acres of land for the village, instructing surveyor Allan Boardman to plat the village. The City of Neillsville was incorporated on March 28, 1882.⁴⁰

The population of the city grew to 2,104, at around 1900. The logging industry began to play out and agriculture was beginning to support the Neillsville area economy. The local industries which developed supported agriculture. The Neillsville Canning Factory and the Neillsville Milk Products Plant provided an outlet for area farmer's products. Agriculture would remain the area's largest employer until the late 1940s.

The three block Neillsville business district provided goods and services for the area as well as additional employment. A Carnegie Library was built in 1914. In 1937, the Neillsville Country Club established a nine-hole golf course.

The 1950s and 1960s saw an era of growth for Neillsville. A new high school and elementary school were built. Memorial Hospital first built a large new hospital and then a nursing home. Clark County built a large court house complex in 1966. Subdivisions which were located just outside the city were selling lots and new homes were being constructed. The population of the city grew to 2,728.

Commercial development began to expand along U.S. Highway 10, located at the city's southern edge. The A&W Root Beer Stand and the Holiday Gas station were early arrivals. Nelson Muffler Corporation started a small plant in Neillsville in 1945. They soon were short on space and in 1957 they expanded to the southern edge of Neillsville, building a large plant. Over the next forty years, Nelson would provide employment for hundreds of workers in both their east and west plants.⁴¹

³⁸ "State Plays Up Indian, Recreation," Wisconsin State Journal, 2 February 1964, Section 2, 1.

³⁹ A.T. Andreas, History of Northern Wisconsin (Western Historical Co., 1881), 230.

⁴⁰ Franklyn Curtiss-Wedge, History of Clark County (Chicago: H.C. Cooper, Jr. & Co., 1918), 631.

⁴¹ Clark County Press, Keepsake Centennial Edition, July 1, 1982.

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WCCN went on the air on September 23, 1957 as a one thousand watt, daytime only, radio station. Within two years, WCCN increased their power to 5,000 watts. In 1962, the 160 foot tower was raised to 300 feet to improve reception and increase the coverage area. In 1964, FM broadcasting equipment was installed. After petitioning the F.C.C., WCCN received permission, in 1965, to broadcast with 100,000 watts of power, the maximum power allowed for a FM station. WCCN, affectionately referred to as "The Flame Thrower", could now be heard far and beyond the boundaries of Clark County.

In 1966, the re-construction of the Wisconsin State Pavilion began along U.S. Highway 10, adjacent to the Neillsville Golf Course. The pavilion was to become the home of WCCN Radio Station. Howie Sturtz and partner Wayne Grap went into considerable debt to fund the purchase, moving and re-construction of the Wisconsin State Pavilion. However, when completed, the futuristic pavilion added notoriety to their radio station. Their partnership remained until 1976 when Howie Sturtz sold his interest in the radio station to Wayne Grap.⁴²

In 1985, Kevin and Peggy Grap purchased Central Wisconsin Broadcasting Inc. from Kevin's father Wayne. In February of 2004, WPKG 92.7 FM began broadcasting at 6,000 watts, thereby adding a third station broadcasting from the Wisconsin State Pavilion. The Wisconsin State Pavilion proudly exhibited Wisconsin products at the 1964-1965 New York World's Fair. That tradition continues with the Grap family as Wisconsin cheese, maple syrup, honey, and sausage are always available in the gift shop. Kevin and Peggy Grap continue to lovingly care for this historic structure.⁴³

CONCLUSION

The architecture of the 1964-1965 New York World's Fair Wisconsin Pavilion and its subsequent reconstruction and redesign is significant under Criterion C. It retains a high degree of architectural integrity. Although dismantled and re-located, the original architect, John Steinmann, oversaw all elements of the reconstruction and designed the alterations that adapted the fair building to a new use. Further, Steinmann created a landscape that incorporated the structure into its new surroundings. The pavilion utilized new prefabrication methods, which allowed construction to occur at a much faster rate than traditional building methods. The open-web truss design provided greater strength, for less weight than solid beam construction. The folded plate roof and canopy, light pylons, sharp angles, luminous ceiling, and the bold use of glass show the marriage of industrial materials and architectural design.

Coming out of World War II, architects drew on experiences gained from wartime innovations in materials and methods of construction. World War II designers experimented with new techniques in light building construction, rapid assembly, and prefabrication, incorporating new scientific discoveries

⁴² Howie Sturtz, Thanks for the Memories (Heins Publications, 2007), 64.

⁴³ Central Wisconsin Broadcasting Inc. – Business of the Year 2003 – Biography.

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and technology transfer from related fields such as aircraft design and shipbuilding. Tremendous expansion in industrial production created by the wartime economy created an enormous capacity in many goods directly related to construction. While many of these changes did not transfer directly into the post war economy, others did, and overall these created an optimistic and receptive environment for innovation that lasted well after the war.

Aesthetically, too, the postwar culture grew more accepting of modernism. The sleek, simple, and bold lines of military ships, planes, and even ordinance influenced broader public taste. Twentieth century modernism, which saw its roots in the progressive architectural styles of Prairie, Craftsman, and Arts and Crafts, continued through the Depression with the advent of European Modernism, and modernistic tendencies became even more popular in the postwar period.

This climate allowed architects in the late 1950s and early 1960s free reign to experiment with new architectural style and building forms. The most experimental of these buildings were typically public buildings. New building types like stadiums, park shelters, and exhibition buildings were most commonly designed in new modern styles and allowed the greatest flexibility for architectural expression. Many of these new modern designs were structurally expressive using industrial materials in bold new ways. Thin shell concrete domes, folded metal plate roofs, geodesic domes, and other types of innovative building forms were coupled with a more dramatic use of steel and glue laminated arches. Architects were excited about the possibilities of modern materials and new methods of construction. Design inspiration came from the dawning of the space age, with rocket like appendages, and futuristic forms.

The architectural theme designated for the 1964-1965 New York World's Fair was "Man's Achievement on a Shrinking Globe in an Expanding Universe." The world was fascinated with the space race. Technology was advancing at light speed. The fair put forth a sense of optimism that the world's problems would be solved through new technology. The Modern architect also believed in the ability of technology, through design, would solve human problems. NASA was guaranteeing a moon landing by the end of the decade. IBM spoke of the dawning computer age. Microwave ovens, satellites, and the miniaturization of the written word on microfiche were being demonstrated. It appeared that almost anything was possible.

The fascination of the country with the space race and emerging new technology opened the door for the architect to design gravity defying structures that appear to be in motion. The invisible forces of motion, speed, energy and urgency were achieved through tilted, upswept and folded roof planes, cantilevered structures protruding on pylons, and domes which appeared to encase space. The architect's palette was reinforced concrete, truss systems, steel and aluminum sheeting fiber glass, glass and prefabricated materials. In the end, architects sculpted pavilions that stretched the boundaries of construction methods.

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The design of the Wisconsin State Pavilion demonstrates the influence modern expressive architects such as Eero Saarinen and Walter Netsch (SOM) had on architect John Steinmann. When called upon by Clark Prudhon to design a structure for the fair utilizing the trusses and steel products that his company produced, Steinmann was additionally instructed to design the Wisconsin State Pavilion to compliment the architectural theme already in place. Steinmann did not hesitate to push the boundaries of the materials that he was given to work with.

Practicing the same methodology as Eero Saarinen, Steinmann created a scale model of the proposed structure.⁴⁴ A portion was cut away so one could view the truss system. The truss was modified to decrease in height from the base to the top in order to decrease the size of the cone from the bottom to the top. The open-web design provided greater strength for less weight than solid beam construction. Once the design was accepted, time was of the essence. An advantage to the building components produced by Pruden Steel was their ease of assembly. Modern architectural principals of lift, motion and weightlessness were created by the sharp angles of folded plate roof and canopy as they rested on the light pylons. The bold use of glass in the luminous ceiling sky dome added the dimension of cockpit.

Unfortunately, most of the structures from the 1964-1965 New York World's Fair were destroyed and the park area returned to green space.⁴⁵ One of the structures destroyed was Eero Saarinen's last design before his death, the IBM Pavilion. It appeared as an egg-like sphere which rested on a stylized tree canopy that was supported underneath with man-made steel trees. The Wisconsin State Pavilion was saved from that fate of demolition to be born another day on a gentle grassy slope outside the city of Neillsville, Wisconsin. Its salvation was due in part to its prefabricated construction, which allowed the building to be quickly unbolted; components loaded onto trailers, and trucked from the site.

The 1964-1965 New York World's Fair Wisconsin State Pavilion, as it was reconstructed in Neillsville, Wisconsin, is clearly recognizable as the Pavilion which represented the State of Wisconsin at the 1964-1965 World's Fair. The exterior of the building appears virtually as it did when originally built. Dismantled carefully, it was reconstructed under the guidance of the original architect, John Steinmann.

The Central Wisconsin Broadcasting Company has beautifully maintained the structure and grounds. Its original mission of informing people of what the State of Wisconsin has to offer continues; both over the airways and in a visit to the gift shop. The eye-catching features of the structure continue to entice the public to stop and investigate. It also stands as a testament to Clark Prudhon who did not want Wisconsin to go unrepresented at the 1964-1965 New York World's Fair. It is a wonderful unique structure that

⁴⁴ Donald Albrecht, Eero Saarinen: Shaping the Future (New Haven: Yale University Press, 2006), 47.

⁴⁵ Bill Young and Bill Cotter, The 1964-1965 New York World's Fair Creation and Legacy (Charleston: Arcadia Pub. 2008), 99.

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fulfills the criteria needed for listing in the State and National Register of Historic Places under Criterion C for architecture.

Few Mid-Century Modern buildings in Wisconsin are comparable to the Wisconsin Pavilion. Of these several other examples such as the Gonstead clinic (razed) and the Karakuhl Motel in Mt. Horeb were John Steinmann designs. Other examples include: the Golden Rondell theater at the Johnson Wax complex in Racine (also originally designed for the New York World's Fair), the Mitchell Park Domes in Milwaukee, and the Gobbler Restaurant in Johnson Creek. Because of the rarity of its design and the lack of few comparables, the building is nominated at the statewide level of significance.

The Wisconsin pavilion is also nominated at the state level under criterion A. it represents one of the few extant resources associated with Wisconsin's statewide representation at a world's fair or exhibition and the only state pavilion that has returned to the state. Fair buildings are historically significant as a symbolic embodiment of the aspirations of a generation and how they desired to present themselves to the rest of the world. Fair buildings were purposefully designed to capture the imaginations of fair goers, to illustrate the possibilities of materials, methods, and techniques. Millions of fair goers were introduced to new ideas in the pavilions constructed at the fairs and returned home inspired by what they saw, spreading the spirit of innovation and invention to their home towns. Some of these borrowings were very direct, as visitors purchased consumer products displayed at the fair, or constructed buildings inspired by the fair, or even reconstructed original fair pavilions salvaged from the fair. Other borrowings were more subtle as the experiences of the fair shaped the minds of the attendees. Broad cultural phenomenon such as the popularity of burlesque or even Wisconsin's penchant for brandy drinking may be tied directly to experiences at the fair.

Fairs were designed to reinforce popular faith in the ability of government, business, scientific and intellectual leaders to address the problems of their time and to provide cultural continuity in times of rapid change. Fairs were both symbols of economic abundance and invitations to consumption, exposing millions of consumers to the latest goods and services and whetting a desire for new and innovative products. Fair buildings were designed as the symbolic wrappings for these purposes and needed to simultaneously capture this spirit of modern innovation while tying it back to a cultural continuity with the past. It needed to be forward looking, but also expressive of the spirit of place and time.

Robert Rydell points out in his book World of Fairs that the fairs themselves were remarkably complex events that were planned responses to worldwide crises shaking the capitalist system.⁴⁶ Just as the world's fairs of 1893 and 1933 came on the heels of times of great change and turmoil, the New York fair was rooted in the global unrest of an ideological struggle between world powers and concerns about global dominance. Fairs were designed to support the underlying social structure and capitalistic

⁴⁶ Robert W. Rydell, World of Fairs: The Century-of-Progress Expositions (Chicago: University of Chicago Press, 1993), 213.

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economic system by imagining a future of abundance and hope far removed from the travails and turmoil of the present.

Wisconsin's participation in the fair was an economically and culturally important event. The display of Wisconsin products, as symbolized by the display of the world's largest cheese, exposed fair goers to Wisconsin consumer goods, both reinforcing market image and creating new demand. Having a presence at the fair also signaled that Wisconsin was a player on the national and even international scene, placing it on equal footing with the other states and countries that invested in a presence at the fair. It allowed Wisconsin to present its brand to the world on its own terms and to represent itself as it chose to be represented. An editorial in the Wisconsin State Journal of April 1964 credits Lt. Governor Jack Olson with stimulating the state's economy through participation at the World's Fair. The piece includes the following statement by Olson:

To tell people about Wisconsin, you've got to get out and go to the people. Nothing happens accidentally. There will be 100 million people at the World's Fair in the next two years and we've got to be there to tell them about Wisconsin and try to convince them that Wisconsin is the place to buy manufactured and agricultural products and that Wisconsin would be the perfect place for their next vacation.⁴⁷

The genius of the Wisconsin Pavilion's design was its inventive marriage of the historic past of Wisconsin as embodied in the Native American allusions of its teepee-like form and its representation of the state as a place of industrial and architectural invention with a strikingly modern space age form. It is the juxtaposition of Wisconsin past and present that gives this building a symbolic meaning that has transcended the short span of time that it occupied the New York fair grounds and caused it to be re-erected in Neillsville. Wilcox's struggle to find a proper place to re-erect the Wisconsin Pavilion reflects the continued importance of the building as a symbol of Wisconsin pride and prestige. By locating the building in Neillsville and adapting it to a new purpose, the new owners were able to forge a continuity between the ephemeral event of the New York World's Fair, and a more lasting and permanent ideal of Wisconsin as a place. A testimony to the social import of the building has been its long-lasting popularity as a destination and stopping point since its relocation in 1966.

CRITERION CONSIDERATION B – REMOVED FROM ITS ORIGINAL LOCATION

The retention of the Wisconsin Pavilion at its original location was not a viable option. The 1964-1965 New York World's Fair Wisconsin State Pavilion had to either be demolished and sold for scrap or dismantled and moved to a new location. This was the requirement of all participants at the fair as the

⁴⁷ "Commendation for Official: Olson Boosts State Economy," Wisconsin State Journal, 20 April 1964, Section 1, 6.

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grounds were required to revert back to green space. Ivan Wilcox and a team of workers from Pruden Steel dismantled the structure when the fair closed in 1965. The dismantled structure was loaded onto trucks for the trip back to Wisconsin.

When Central Wisconsin Broadcasting Company purchased the pavilion, the original architect, John Steinmann, was commissioned to create a landscape, an in-ground foundation, and to design the division of the interior space. Steinmann directed workmen from Pruden Steel during the reconstruction process to ensure the structure would be externally the same as when it appeared at the New York World's Fair. The pavilion remains in pristine condition. It is still billed as the Wisconsin Pavilion on the marquee and many people stop each year. Although moved, it remains a wonderful example of Neo-Expressionism and continues to represent the building sent by Wisconsin to represent the state at the 1964-1965 World's Fair.

While an exhibition hall (also removed from the fair site and given a new use) once surrounded the nominated Wisconsin Pavilion, the pavilion is eligible as a single entity without its associated hall. The exhibition hall, which served an important purpose housing displays and a restaurant, was a subsidiary annex to the main focal point of the Wisconsin pavilion. Regarding criterion C, the pavilion represents the achievements of experimental design using prefabricated parts in a unique architectural expression. With its teepee-like design and Wisconsin sign pylon capping the pavilion, the pavilion was the iconic representation of the State. Regarding criterion A, the pavilion was central to the experience of visiting the state's exhibit and provided Wisconsin's visual identification at the World's Fair. While visitors may have recalled seeing the World's Largest Cheese in the exhibition hall, it was not the hall itself that is central to the memory. Conversely, it was the pavilion that was central to the architectural experience and was the building most closely associated with the image of Wisconsin at the Fair.

Many other World's Fair buildings have been listed across the country. In Wisconsin, the Norway Building from the 1893 fair achieved listing, and in nearby Indiana Dunes state park, a collection of houses from the 1933 World's Fair have likewise been listed on the National Register.

CRITERION CONSIDERATION G – LESS THAN 50 YEARS OF AGE

Although the 1964-1965 New York World's Fair Wisconsin State Pavilion is just short of the required 50 years of age, it is a structure of truly unique nature. There is sufficient architectural context to demonstrate that this nearly incomparable building is one of the landmark Mid-Century Modern buildings in Wisconsin and has few architectural peers. Its architectural rarity and its uniqueness as the lone surviving state fair pavilion in Wisconsin provide a definitive case for its exceptional significance as defined under criterion consideration G.

Wisconsin Pavilion
Name of Property

Clark County
County and State

Wisconsin

9. Major Bibliographic References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous Documentation on File (National Park Service):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- ☒ State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreage of Property 5 acres

UTM References (Place additional UTM references on a continuation sheet.)

1 15 692444 4935741
 Zone Easting Northing

2 _____
 Zone Easting Northing

3 _____
 Zone Easting Northing

4 _____
 Zone Easting Northing

☐ See Continuation Sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title	Patricia Lacey	date	October 2010
Organization		telephone	715-743-4799
street & number	W5055 US HWY 10	zip code	54456
city or town	Neillsville	state	WI

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 1

Wisconsin Pavilion
Neillsville, Clark County, Wisconsin

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 9 Page 2

Wisconsin Pavilion
Neillsville, Clark County, Wisconsin

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 3

Wisconsin Pavilion
Neillsville, Clark County, Wisconsin

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 10 Page 1

Wisconsin Pavilion
Neillsville, Clark County, Wisconsin

Boundary Description:

The boundary corresponds to the legal parcel: Commencing at a point 15 rods west of the Southeast corner of Section 14, thence Northwesterly to a point 20.9 rods west and 23.2 rods North of the Southeast corner, thence West 45.32 rods, thence South 23.2 rods to section line, thence East 51.22 rods to point of beginning, of the City of Neillsville, Clark County, Wisconsin.

Boundary Justification:

This is the parcel that was purchased for the pavilion when it was moved to Neillsville and has been the parcel associated with the property since that date.

Wisconsin Pavilion
Name of Property

Clark County
County and State

Wisconsin

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title			date
Organization			telephone
street & number			zip code
city or town	state	WI	

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects, (1024-0018), Washington, DC 20503.

United State Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section Photos Page 1 Wisconsin Pavilion
Neillsville, Clark County, Wisconsin

Name of Property:	Wisconsin Pavilion
City or Vicinity:	Neillsville
County:	Clark County
State:	WI
Name of Photographer:	Patricia Lacey
Date of Photograph:	June 2010
Location of Original Digital Files:	W5055 US HWY 10, Neillsville, WI 54456
Number of Photographs:	8

Photo #1 of 8
East façade and east elevation, camera facing southwest.

The information for the following photos is the same as the above, except as noted:

Photo #2 of 8
South façade and south elevation, camera facing northwest.

Photo #3 of 8
Close view of south façade windows, camera facing north.

Photo #4 of 8
View of concrete bridge which spans the sunken rock garden, camera facing northwest.

Photo #5 of 8
Sunken rock garden, camera facing northwest.

Photo #6 of 8
Interior view of trapezoid windows and roof trusses with ribbed steel covering, camera facing east.

Photo #7 of 8
Interior view showing the mezzanine offices, small balcony and the meeting of the ribbed roof with the Sky Dome, camera facing north.

Photo #8 of 8
Interior view showing the meeting point of the tapered trusses, and the colored glass Sky Dome which has been slipped over the trusses, camera facing north.

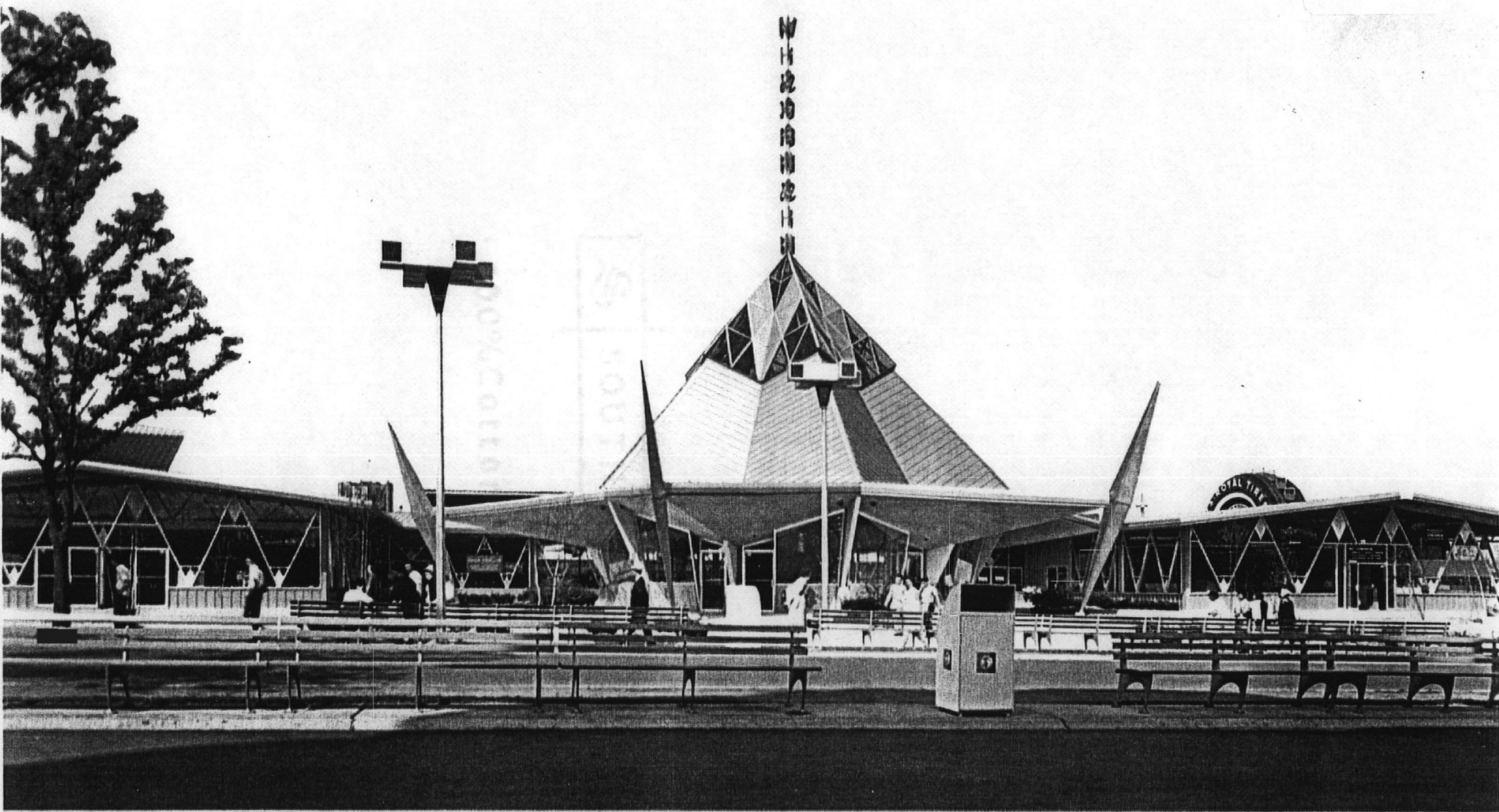


EXHIBIT #1:
WISCONSIN PAVILION
HISTORIC IMAGE: "AT THE FAIR"

**WISCONSIN PAVILION NOW LOCATED IN
NEILLSVILLE, CLARK CO., WISCONSIN**

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Wisconsin Pavilion

MULTIPLE
NAME:

STATE & COUNTY: WISCONSIN, Clark

DATE RECEIVED: 12/30/11 DATE OF PENDING LIST: 1/23/12
DATE OF 16TH DAY: 2/07/12 DATE OF 45TH DAY: 2/14/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000021

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 2.14.12 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Photo #1 of 8
WISCONSIN PAVILION
NEILLSVILLE, CLARK Co., Wisconsin
EAST FACADE, CAMERA FACING SOUTHWEST

180026732 1/18 <> 1-0PT.JF8

<> 06/10/10



Photo # 2 of 8

WISCONSIN PAVILION

NEILLSVILLE, CLARK Co., WISCONSIN

South Faade, CAMERA FACING NORTHWEST

180026732 12/18 <> 6_OPT.JPS

<> 06/10/10



el come

Photo # 3 of 8

WISCONSIN PAVILION

NEILLSVILLE, CLARK COUNTY, WISCONSIN

CLOSE VIEW OF SOUTH FACADE WINDOWS, CAMERA FACING NORTHWEST

180026732 4/18 <> 2_OPT.JPS

<> 06/10/10



Photo #4 of 8

WISCONSIN PAVILION

NEILLSVILLE, CLARK COUNTY, WISCONSIN

VIEW OF CONCRETE BRIDGE WHICH SPANS SUNKEN ROCK GARDEN

CAMERA FACING NORTHWEST

180026732 17/18 (>) 9LOPT.JPg

(>) 06/10/10



Photo# 5 of 8

WISCONSIN PAVILION

NEILLSVILLE, CLARK COUNTY, WISCONSIN

SUNKEN ROCK GARDEN, CAMERA FACING NORTHWEST

180026732 6/18 <> 3_OPT.JPS

<> 06/10/10



Photo # 6 of 8

WISCONSIN PAVILION

NEILLSVILLE, CLARK COUNTY, WISCONSIN

Interior view of trapezoid windows and roof trusses with
ribbed steel covering, camera facing east

180026732 8/18 <> 4_OPT.JPG

<> 06/10/10



Photo #7 of 8

WISCONSIN PAVILION

NEILLSVILLE, CLARK COUNTY, WISCONSIN

INTERIOR VIEW showing the mezzanine offices, small balcony and the meeting of the ribbed roof with the SkyDome, camera facing north

180026732 10/18 (>) 5LOPT.JPS

(>) 06/10/10



Photo # 80 f 8

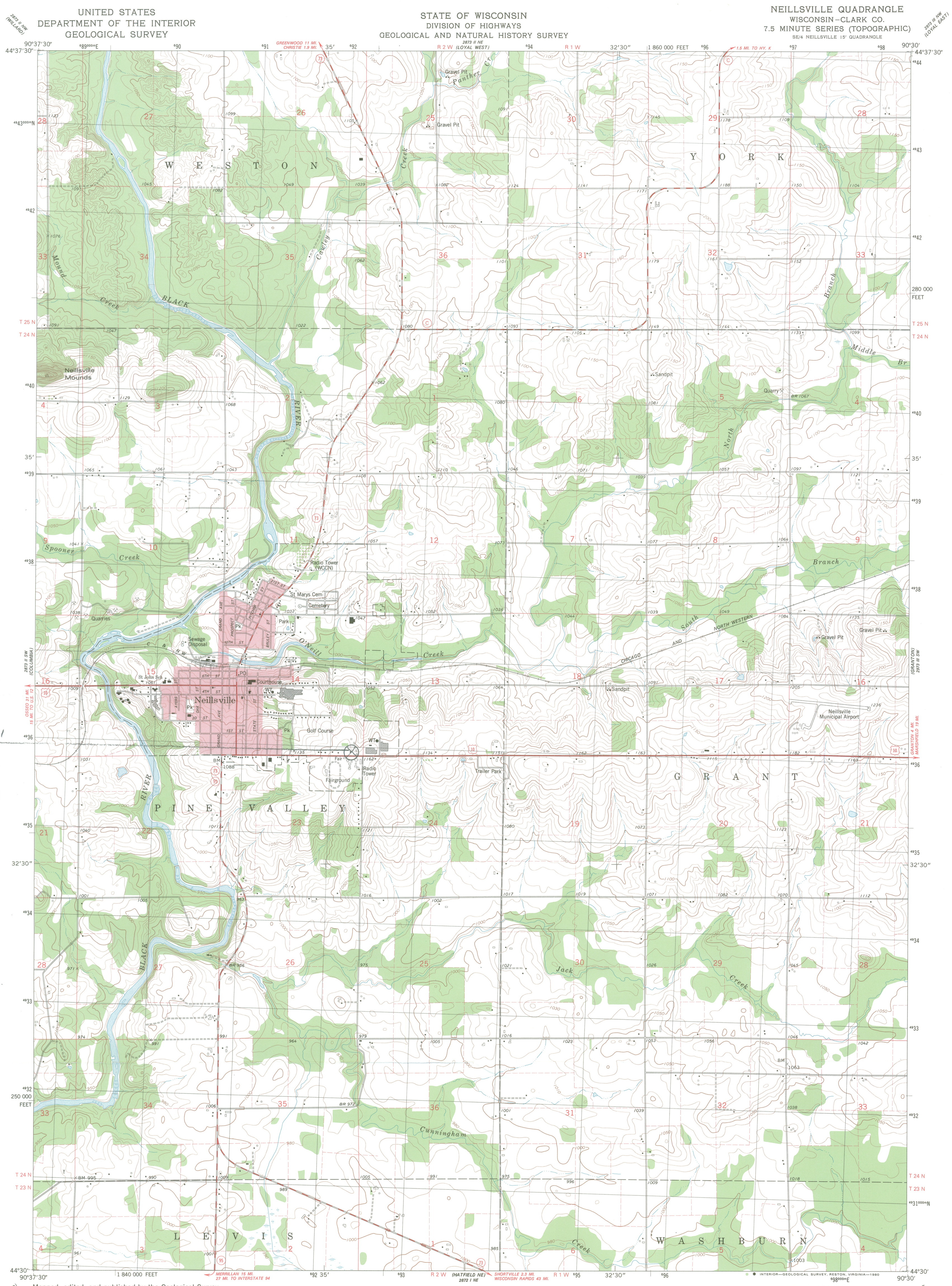
WISCONSIN PAVILION

NEILLSVILLE, CLARK COUNTY, WISCONSIN

Interior view showing the meeting point of the tapered trusses
and the colored glass Sky Dome, which has been slipped over the
trusses, CAMERA looking NORTH

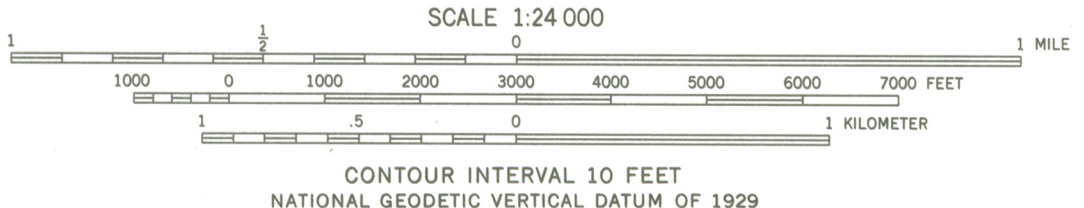
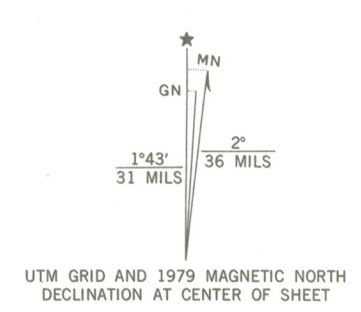
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<> 06/10/10

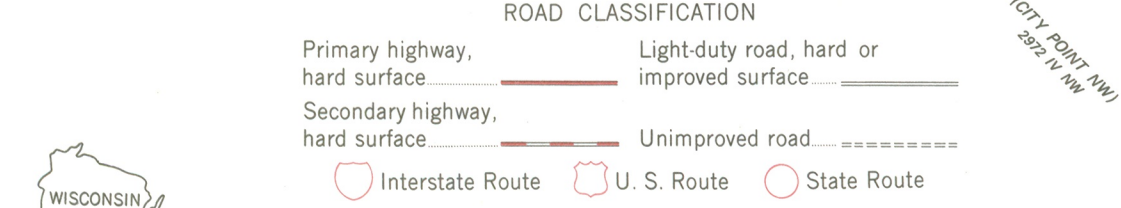


WISCONSIN PAVILION
NEILLSVILLE, CLARK CO., WI
UTMs:
Z15
Easting 692444
Northing 4935741

Mapped, edited, and published by the Geological Survey in cooperation with the Wisconsin Division of Highways and Wisconsin Geological and Natural History Survey. Control by USGS and NOS/NOAA. Topography by photogrammetric methods from aerial photographs taken 1976. Field checked 1977. Map edited 1979. Projection and 10,000-foot grid ticks: Wisconsin coordinate system, central zone (Lambert conformal conic). 1000-meter Universal Transverse Mercator grid, zone 15 1927 North American Datum. To place on the predicted North American Datum 1983 move the projection lines 6 meters north and 11 meters east as shown by dashed corner ticks. Red tint indicates area in which only landmark buildings are shown. Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked.



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092 AND WISCONSIN GEOLOGICAL AND NATURAL HISTORY SURVEY, MADISON, WISCONSIN 53706. A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST.



NEILLSVILLE, WIS.
SE/4 NEILLSVILLE 15' QUADRANGLE
N4430-W9030/7.5
1979
DMA 2873 II SE-SERIES V861

