

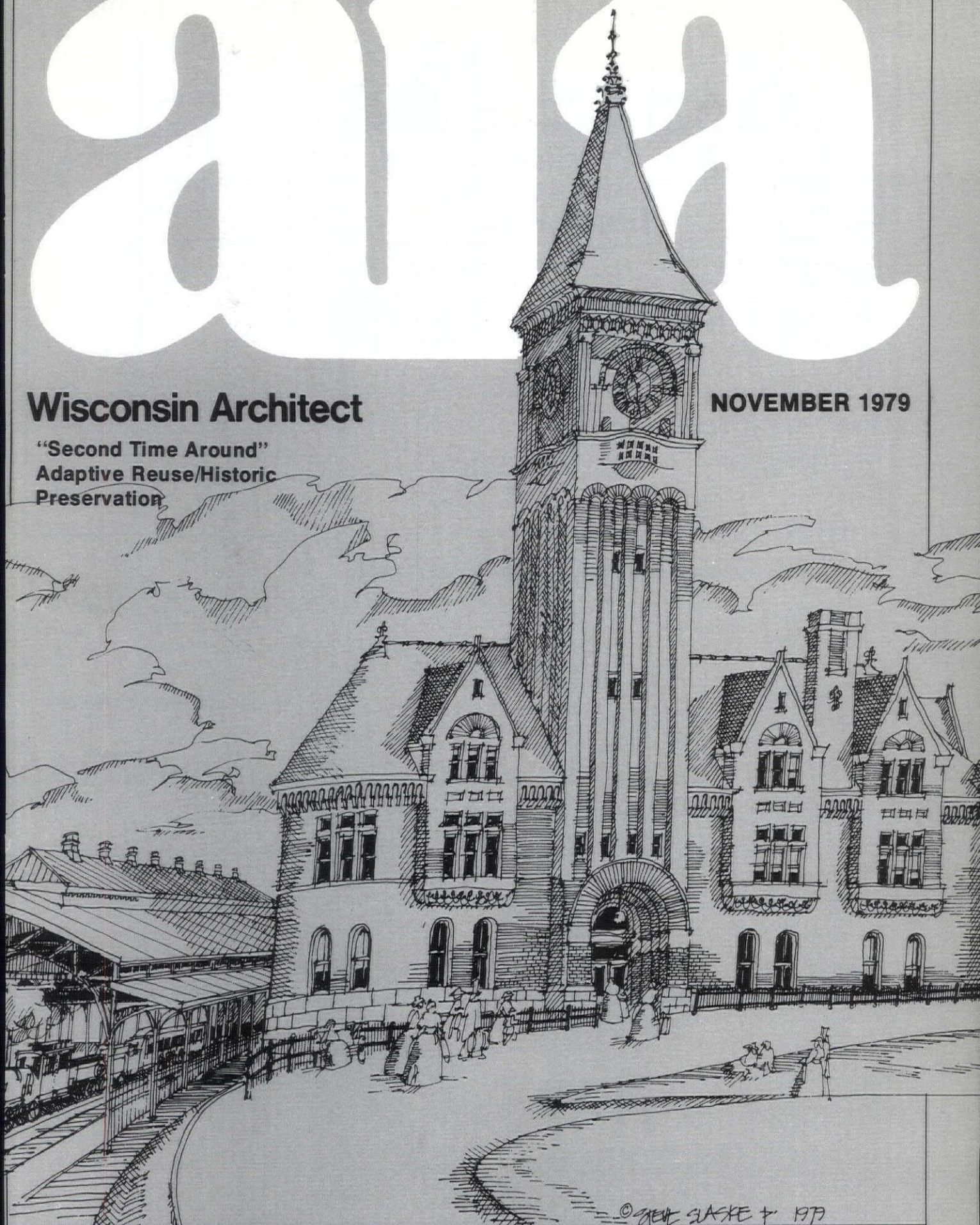
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Adaptive Reuse/Historic
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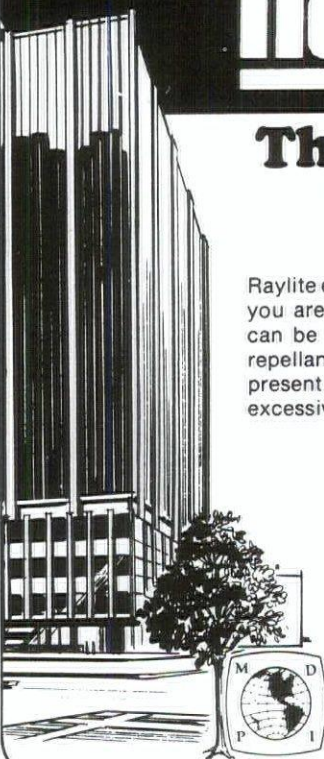
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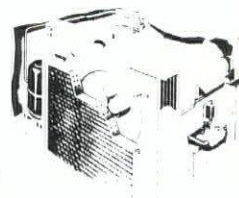


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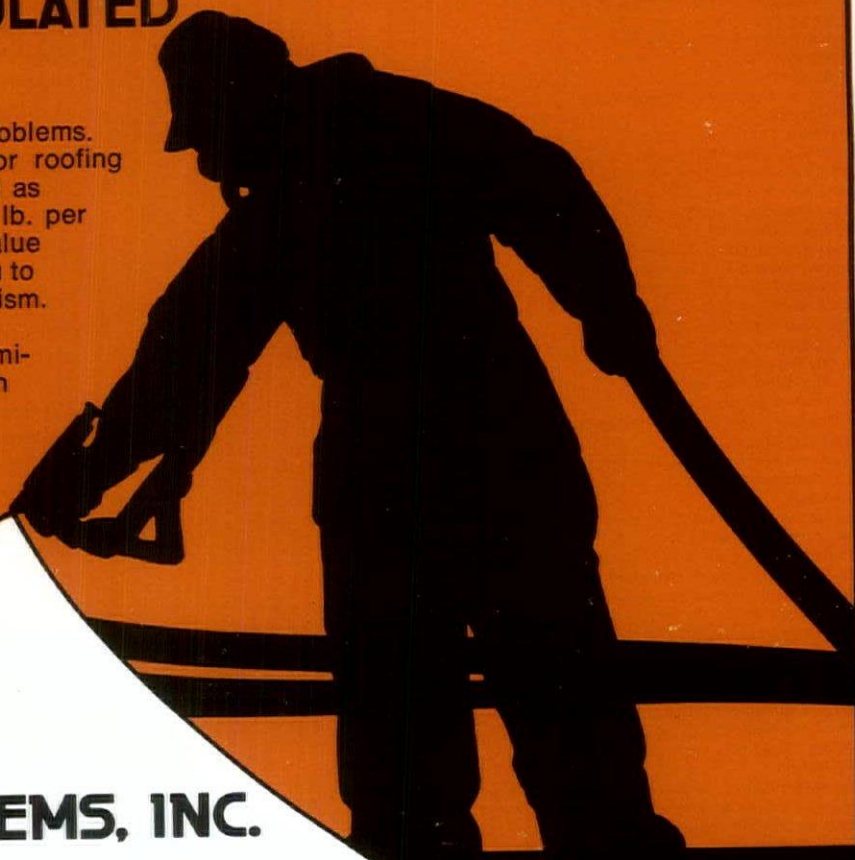
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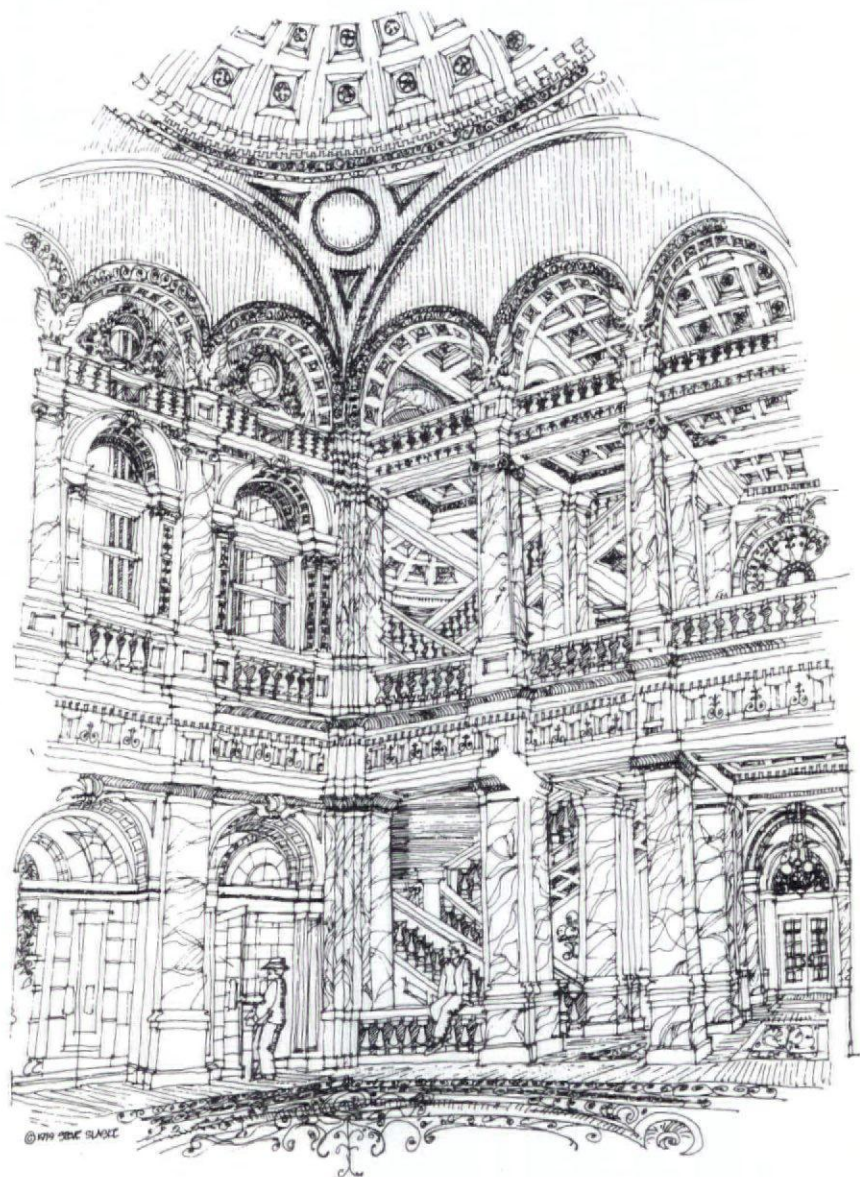
“Second Time Around” Adaptive Reuse/Historic Preservation

The cover drawing of the old Northwestern Station was chosen from forty-five line drawings by Steve Slaske in his one-man show “Milwaukee Observed” this October at the Charles Allis Art Museum. Steve Slaske has won many prizes including the Purchase Award at the Spring Green Arts and Crafts Fair 1978 and the President's Award of the UWM alumni Art Show in Milwaukee in 1977 and 1979. Mr. Slaske has a Bachelor of Science degree in Architecture from UWM and has a studio at 830 East Mason St. Shown below is the lobby of the Milwaukee Public Library.

Why have buildings that have stood abandoned or underutilized for decades suddenly become highly desirable pieces of real estate? Is it a longing for nostalgic images; a boredom with contemporary glass and steel designs; a concern to preserve the heritage of the past; a means to conserve construction resources; or a current fancy that will go the way of the polyester leisure suit? Whatever the reason, the country and the state of Wisconsin are dotted with dozens of “second hand roses” that are now enjoying a vitality which their original owners never have dreamed possible.

The magic combination of proper location, imaginative client, understanding banker, creative architect and skilled tradesmen have allowed a second chance for otherwise neglected buildings. The following pages illustrate some of the results of this combined effort.

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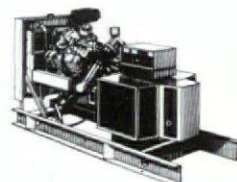
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Madison, Wisconsin

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DEVELOPER:

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PROBLEM:

Renovate and adapt a vacant 105 year old retail building located on the Capitol Concourse for office and retail spaces.

SOLUTION:

Preliminary investigations concluded that the masonry and wood frame structure was still sound. The only remaining element of the original design was a 25' x 45' two story atrium with a skylight at the second floor. The main level which had seen a number of retailers and remodelings in its life had no remaining elements of the original design.

Out of these two situations evolved the design and program concept to restore and renovate the upper two levels to its original character and create prestige office space. Second, to gut the main level (originally one large store) and create a mini-mall surrounded by smaller specialty shops. It was also determined that the basement level, once used for storage, had good potential as additional office space.

The construction included a total replacement of the outdated mechanical systems. Gas fired heating and cooling roof top units were in-

stalled as well as a new electrical system. Old double hung windows were replaced with bronze tinted insulating glass to reduce energy requirements. Dropped ceilings were installed to accommodate ductwork and lighting.

Careful attention was taken to detail in the renovation of the upper levels. With the exception of the replacement of the old single glazed skylight with insulating units almost all the original elements remained. The woodwork was stripped and refinished, damaged column capitals were replaced with replica. Although much of the interior layouts of the tenant suites has changed from the original, the historic flavor remains with the re-use of woodwork, doors and hardware.

The main level housing small shops was done along contemporary lines. The main design element, the mini-mall provides patrons with a relaxed, sheltered, environment to browse and shop. Exemplary of this style, the feeling is crisp and light.

The two approaches that were incorporated represent a blending of the past and present, old and new, each with its own character and feeling, yet appropriate together as evidenced by record-like lease ups of all available space. The project was also important in that it provided proof that first, there is a market for retail business in Madison's downtown and secondly, that older buildings can have a vital role in the revitalization of Madison's downtown community.



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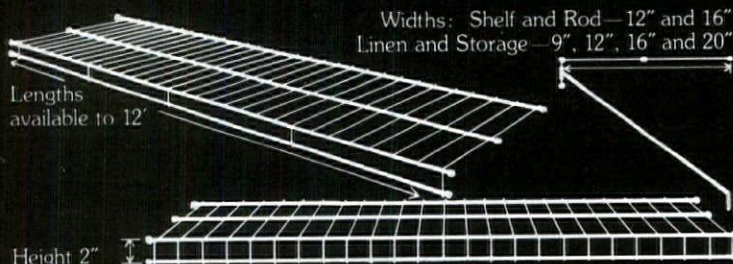
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TO: MEMBERS OF WISCONSIN SOCIETY OF ARCHITECTS
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We are pleased to announce that the Guaranty Savings and Loan Association is one of eight projects selected for "Excellence in Masonry." A representative from Tannenbaum Associates Architects & Planners, Inc. described the project as follows.

"Guaranty Savings and Loan Association in planning a central headquarters building which incorporates a branch facility in a highly active area; sought more than a structure that would not only serve its customers well, but desired also to create an efficient and pleasant work environment for its employees as well.

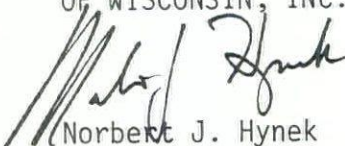
In addition, the client felt it important to convey an image of the institution's strength, solidity, and progressiveness in a dignified and distinctive manner.

Brick was used extensively on the exterior and interior not only because it seemed in harmony with the institution's image and objectives, but it adapted well to the distinctive curvilinear design configurations. The masonry incorporated into the structure is expected to successfully minimize maintenance, convey a feeling of solidity and warmth; and last but not least the resultant building exterior envelope has pleased all involved because its proven economical energy performance has exceeded their optimistic expectations."

Congratulations to Tannenbaum Associates Architects & Planners, Inc. for "Excellence in Masonry."

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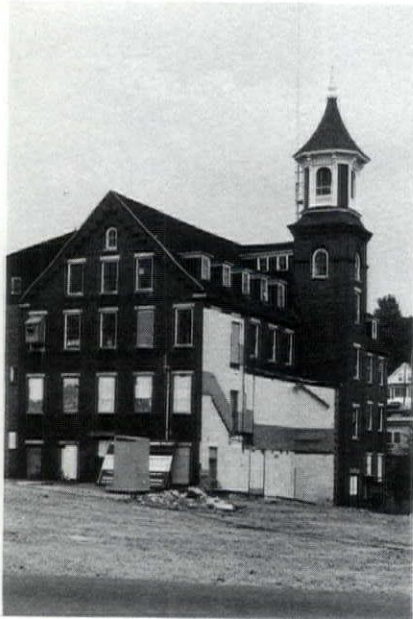


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One Mill Plaza
Laconia, New Hampshire
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One Mill Plaza is located in the midst of the urban renewal area of Laconia, New Hampshire, a town of 15,000 built along the Winnepesaukee River.

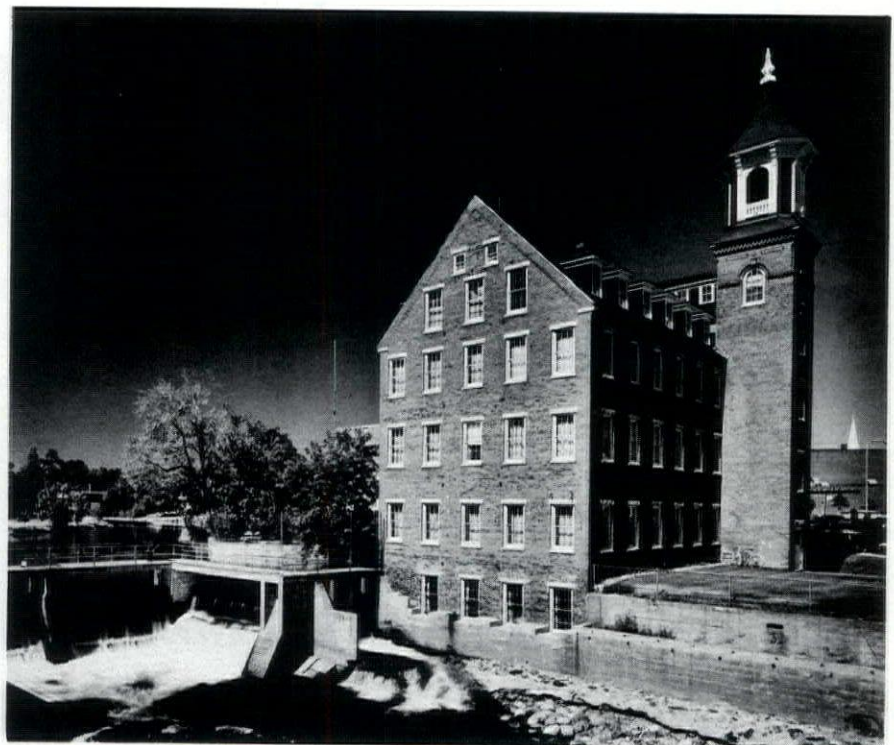
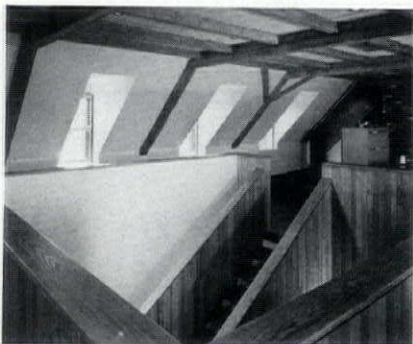
This project resulted from the efforts of a few citizens to save this handsome and historic mill building. A private group, convinced that destruction of the mill would be a tragedy, organized to purchase the building, restore it and redevelop for office use.

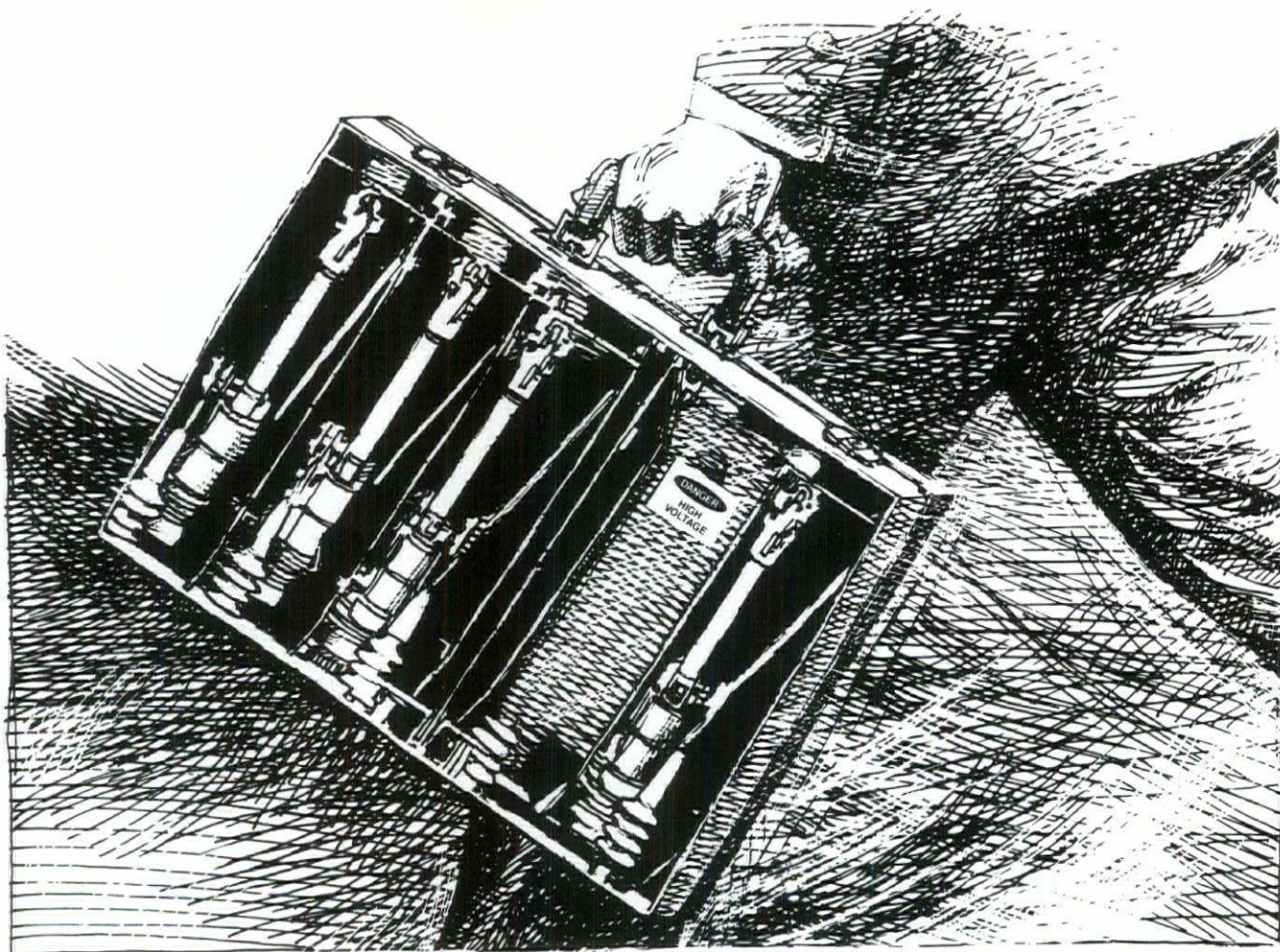
The exterior of the building was cleaned and pointed. Remnants of past additions and remodeling were removed, and exterior millwork was repaired or replaced, and repainted.

The interior of the building was gutted, the interior brick cleaned and left exposed. New partitions, ceil-

ings and finished floors were installed. The existing wooden spiral stair located in the central stair tower was sandblasted and repaired. A new enclosed interior stairway and elevator were installed.

Providing professional offices for attorneys and dentists, the restored mill building, now in the National Register of Historic Places, stands proud in the downtown area. A symbol of strength, quality, and history in the midst of newer construction.





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The Design Center Building Lake Geneva, Wisconsin

Design Center Architects
Derald M. West
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The Design Center Building was formerly a residence for fifty-three years in the center of the business district of Lake Geneva. The building was constructed of clay tile walls with plaster inside and stucco outside. The garage building was built in the same manner. All the windows were steel casement sash. The pitch of the two roofs was 12/12 which established the basic design concept that followed.

The entire exterior of the build-

ing was insulated with styrofoam with 1" cement stucco finish. The steel sash were replaced with 1" thick bronze insulated glass set in bronze anodized aluminum frames. The house and garage were joined by extending the roof lines to match the existing 12/12 slope.

The front portion of the building houses an Interior Design studio and the rear area an Architectural firm.

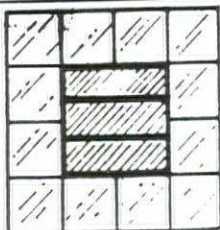




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Great Flatiron Restaurant Racine, Wisconsin

Designer: Jeff Oertel



The Kannenburg Block, originally a combination tavern/grocery store, was converted into the "Great Flatiron Restaurant, LTD.", a gourmet restaurant, in 1978/1979. Of the existing two large bays, the kitchen and restroom functions were placed in the rear with the adjoining dining rooms in the front. An existing stair was rerouted to make the lounge/bar upstairs, formerly an apartment, accessible from the main entry.

While little work was required upstairs, much work went into restoring the restaurant portion. This work included replacing all woodwork and wiring, restoring the radiators, rebuilding the entire front and restoring

one of the pressed metal ceilings. A manufacturer still making this type of ceiling was tracked down to put an entirely new pressed metal ceiling in the second dining room.

The owner did not want any "gaudy" signs on the exterior nor did he like an interior cluttered with prints and conventional painting, yet wanted his building to stand out and be somewhat original. Signs, then, were eliminated and bright awnings were mounted over the south/west facing windows. Inside, there is one mural painted across an entire wall which was copied after Seurat's, "Sunday Afternoon on the Island of LaGrande Jette".



Bascom Hall Remodeling University of Wisconsin, Madison

Graven & Associates, Architects-Planners

By Paul H. Graven, FAIA

One of the things architects do, increasingly these days, is save buildings. All kinds of buildings.

What makes a building worth saving? In the eyes of the architect, almost any building is worth renovating (or "recycling," as some say) if it is basically sound and still has some wear left in it. If, in a word, it still has value.

Further, if such a building also happens to be beautiful and brimming with historic meaning, so much the better.

Bascom Hall, the second oldest building on the Madison campus of

the University of Wisconsin, could claim such architectural and social credentials when a budget of \$1.7 million was approved for its renovation work in 1974. This fine early Greek Revival structure was well into its second century of hard knocks when the University's Department of Planning and Construction and the State Bureau of Facilities Management specified that it should be "refurbished in varying degrees through provision of modern equipment, casework, finish and appearance — meeting current code and safety requirements, improve its function and utilization, and generally restoring the building interior, keeping its historic nature and integrity foremost in mind."

The original structure, built in 1855, had a wood frame structural system. So did the North and South Wings, which were added later. Fortunately, this system remained substantially sound, and still another addition — the West Wing — was also in good shape.

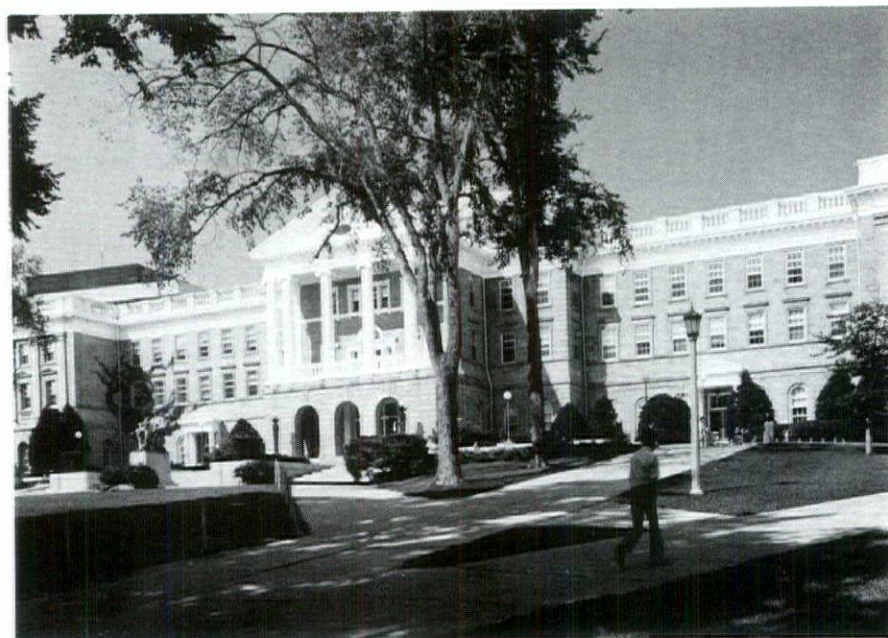
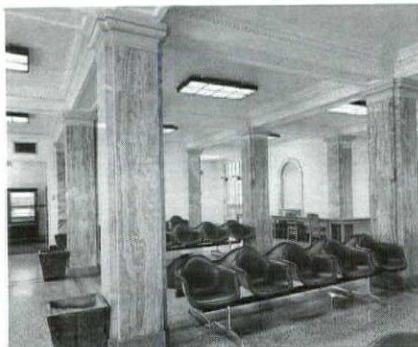
So the problem from the University's viewpoint was less engineering than

aesthetic. The renovation program made this quite clear: "Bascom Hall will not be lost to us as a useful structure but will remain as one that can readily fulfill the goals of thoughtful preservation in finding continuing adaptive uses, prolonging a building's life. This challenges the architect," the program document concluded, "to be extremely sensitive to the character, style and methods of the original building."

It is one thing to restore a "symbol of the campus," which Bascom Hall certainly is. It is quite another to transform some 55,000 square feet of obsolete space into "workable surroundings comparable to recently built campus facilities." Through careful study and planning, 70% of the existing partitions, 20% of the ceilings and 50% of the existing floors remain; and 30% of the area will be new to comply with the code requirements.

It is well known, of course, that one of the most compelling reasons for renovating a fine old building boils down to dollars and cents. Often, though not always, it costs less to renovate than to build from scratch. And even when this is not the case, the clients of architects who have done their homework know that you can't create in new construction the same generous volumes of space found in a Bascom Hall for the same square foot costs.

Indeed, the Bascom Hall renovation which produced those "comparable working surroundings" of new campus buildings cost just \$28 a square foot. In the Madison area, that compares advantageously with the current average new construction figure of \$45 and up a square foot.



Restoration Of Holy Trinity Church Milwaukee, Wisconsin

*Schaefer & Schaefer, Architects
Mequon, Wisconsin*

Among the finest of the early Milwaukee churches is Holy Trinity located on South 4th & West Bruce Streets. It was built in 1849, designed by Victor Schulte, Architect, who had also designed St. Mary's Church and St. John's Cathedral. The steeple, completing the structure, was added in 1862 and designed by Leonard Schmidtner, Architect.

The church, now known as Holy Trinity, Our Lady of Guadalupe Roman Catholic Church, was designated a landmark in 1973.

While the structure was in relatively good condition, it did require extensive work to return it to its original state as required by the Historic Preservation Act under which the renovation was partially funded.

Our first consideration was inspection of the building for structural soundness. The masonry walls, while in good condition, required some rebuilding, pointing and patching, as did the corbels and offsets

which were laid up in intricate brick patterns. Timbers used in floor construction were sound, and could be inspected only by access to crawl space thru a single 15"x20" scuttle in the narthex floor. Also in good condition were the trusses over the nave, and the framing in the tower and steeple. All timbers were hand adzed oak and pine 12"x12" and larger. Trusses over the nave and the intricate framing of the tower and steeple exhibit an excellent degree of craftsmanship.

We knew the roof over the nave was covered with wood shingles but we were not sure of the steeple roof which had been covered with asphalt shingles. Slate was selected for the tower roof, and during construction period, slate chips were found at the base of steeple, reaffirming our choice of materials.

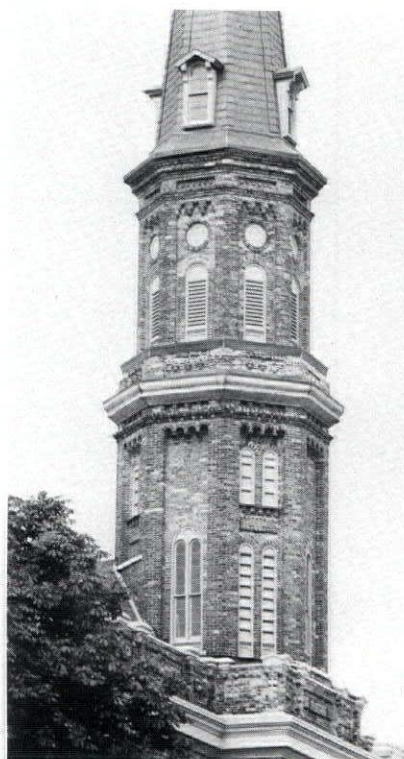
All wood frames, louvers and sash in the tower had to be replaced with those matching the original design. Dormers at the base of the steeple, which had been removed, were re-

placed. The original design of the dormers was established through research. New copper cornices were installed at offsets in the tower as backing of solid oak had in places been reduced to powder.

The existing concrete steps were replaced with limestone steps of the original design.

The three pairs of doors at the Main Entrance were original and needed only patching; they were constructed with an interior face of 1 1/4" white pine planks, 15" wide with beaded joints. Exterior panels were formed by applying 1 1/4" thick stiles and rails.

Restoration of this building was an interesting project, but challenges of one sort or another were many and frequent. Compliance with Federal requirements for fixed bids was among the problems, as actual construction in the field of restoration or remodeling is bound to uncover extra work over contractual obligations.



WISCONSIN ARCHITECT REMINDERS

NOVEMBER
DECEMBER
JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
18 NOVEMBER	19	20	21 ASC/AIA Student Forum Houston	22	23	24
25	26	27	28	29 THANKSGIVING Malcolm Wells Lecture - "Under Ground Dwellings" - SARUP	30 DECEMBER	1
2	3 Cost Management In Building Design UWEX - Madison	4	5	6	7 Time Management UWEX - Madison	8
9	10 Built-up Roofing Design UWEX - Madison	11	12	13 Executive Committee Meeting Milwaukee	14	15

	23		24	25	26	27	28	29	
	30	31		1	2	3	4	5	
	6	7	8	9	10	11	12		
	13	14	15	16	17	18	19		

CHRISTMAS DAY

JANUARY

NEW YEARS DAY

Deadline for Materials
On Financial
Institutions To
Wisconsin Architect

WSA
Mini-Grassroots
Conference
Madison

Parker Pen Company Janesville, Wisconsin

*Flad & Associates, Inc.
Madison, Wisconsin*



The Parker Pen Company has made a commitment to remain in Janesville, Wisconsin and, at this site, launch a full-scale master planning effort to revitalize their present headquarters. A self-recognition of the existing building conditions, and a strong desire to substantially improve working conditions for all employees led to the design solution which followed these previously stated corporate goals:

To provide an efficient, attractive, comfortable place to work.

To beautify its location within the community, consistent with the general environment and in harmony with the image the corporation aims to project.

To reflect the character of the products and services which the company makes and sells.

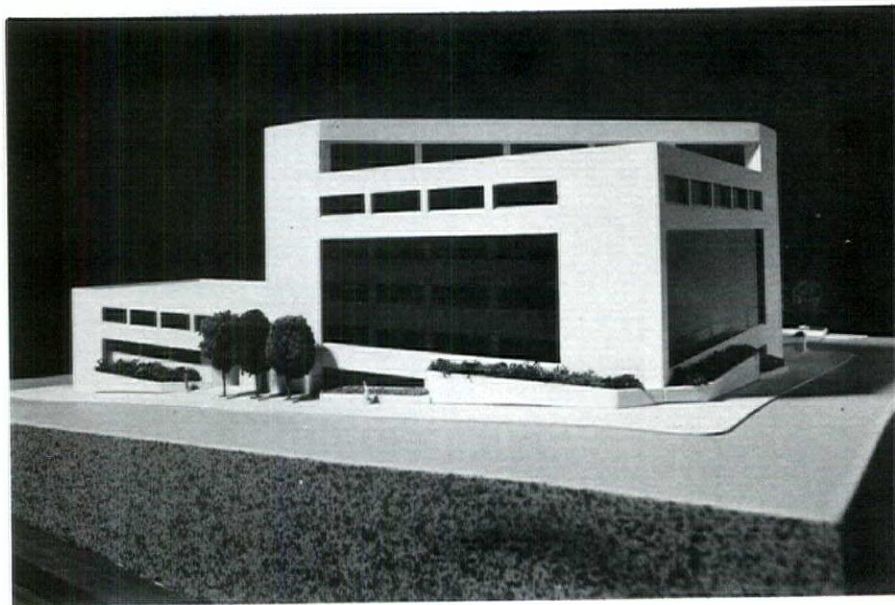
To restore the international appeal to the company's headquarters location for foreign guests. To make a lasting favorable impression on local and transient visitors.

To make the wisest and most prudent expenditure of the stockholder's money in achieving those ends.

The design solution combines the adaptive reuse of existing building elements with the functional application of new exterior cores and service areas which permit continued occupancy and subsequent interior remodeling within a phased framework.

The placement of these cores from an interior point of view will facilitate mechanical and electrical remodeling and ultimately will solve the circulation problems inherent in the existing buildings today. The establishment of these fixed elements which connect all floor levels, permits total freedom to plan initially, and future flexibility in relocating occupancies anywhere in the building.

The placement of these cores from an exterior point of view are form givers which establish a new vernacular of mass, void and curtain-wall which unifies the existing buildings into a consistent envelope. This unified building will be practical to use and maintain and everyone who uses it or views it will recognize it as a significant corporate headquarters.



The American Institute of Architects Policy on Historic Preservation

While the American Institute of Architects has been involved in the preservation forefront from as early as 1890, its position has not always been clearly defined. The AIA had expressed itself very clearly on policy matters dealing with preservation actions, yet the recent Grand Central Terminal Case in New York City found the records in a state of chaos. Asked to file an amicus curiae brief in support of the New York City Chapter and the local landmarks commission in a Supreme Court action supporting preservation of the Grand Central Station as a local landmark, the national AIA sought policy statements to confirm a stand in favor of utilizing the police power of local landmark legislation to restrain demolition or other adverse actions. Our new executive vice president, David O. Meeker, Jr., FAIA, placed a high priority on codifying all AIA policy. One of the first such actions was taken by the AIA Committee on Historic Resources, who presented an organized statement of policy on historic preservation for AIA Board action in December 1978. The following is the new statement of the AIA.

AIA Policy On Historic Preservation

Historic preservation is the process of conserving for future generations the significant elements of the built environment. Architecturally, this process extends beyond traditional restoration to include documentation, stabilization, reconstruction, rehabilitation, adaptive use, maintenance, interpretation, and compatible design.

The AIA believes that preservation of historic resources deserves high priority among the nation's programs and goals. To achieve this national goal, the AIA adopts the following policies:

Article 1 — Landmarks

The AIA supports designation of particular buildings, structures, sites,

wisconsin architect/november, 1979

and objects as landmarks to preserve them as part of the American heritage. The purpose of this designation is to grant recognition of the landmarks' importance to the community, state, or nation, and offer to them a measure of safeguard.

1.1 The AIA supports landmark legislation to preserve and/or guide the development of structures or sites with historic, cultural, architectural, archeological, or aesthetic significance. Such legislation may be based on the use of the police power for the public good and can also include economic incentives for the owners.

1.2 Each landmark should be evaluated by a public body that finds a consensus as to its merit and methods by which it can be self-supporting or properly endowed.

Article 2 — Preservation of Existing Neighborhoods and Historic Districts

Abandonment and demolition of large numbers of useful buildings is uneconomical as well as socially and culturally destructive:

2.1 The AIA supports the preservation of neighborhoods with social and cultural value through the maintenance, rehabilitation and adaptive use of deteriorating housing and other facilities. Such action significantly reduces the consumption on non-renewable resources and utilizes existing service systems.

2.2 The AIA supports programs which will maintain the fabric of a community by improvement of deteriorating structures and amenities with minimum or no displacement of established neighborhoods.

2.3 The AIA encourages the design of new buildings in a manner

that is both sensitive and original yet compatible with the existing neighborhood fabric.

2.4 The AIA supports the designation of particular areas or groups of buildings as historic districts. These are areas which have become a significant part of our culture and should be maintained for the benefit of the public.

Article 3 — Incentives

The AIA supports continued development and expansion of federal, state, and local programs, grants, and tax incentives supportive of preservation.

Article 4 — Codes and Zoning Regulations

The AIA encourages the adoption and creative application of codes and zoning regulations supportive of preservation.

4.1 The AIA encourages the sensitive and considerate application of requirements for the handicapped to historic properties in a manner that maintains important design features.

Article 5 — Preservation of Architectural Records

To conserve our architectural heritage we need to preserve original documents and information about historic and architecturally significant buildings and their designers. We also need to develop documents on significant structures/sites where none exist.

5.1 The AIA supports the creation of a national clearinghouse for architectural archival material on significant structures and their designers. The AIA supports the development of regional depositories to collect, conserve and catalogue original architectural documents.

THE GOVERNMENT CAN DO EVERYTHING THE UNITED WAY DOES. ONLY THEY WRAP IT UP FOR YOU IN NICE RED RIBBON. MILES AND MILES OF IT.

5.2 The AIA supports the continuance of the tripartite agreement among the AIA, the Library of Congress, and the Heritage Conservation and Recreation Service of the U.S. Department of Interior to insure the continuation and expansion of the Historic American Buildings Survey.

Article 6 — Architectural Preservation Education

Recognizing the need for an awareness of the importance of the preservation of our historic resources:

- 6.1 The AIA supports the introduction to the public of architectural preservation through formal and informal programs of education.
- 6.2 The AIA encourages schools of architecture to include education in architectural preservation as an objective.
- 6.3 The AIA urges all architects working in the area of architectural preservation to increase their knowledge in this field through continuing education.



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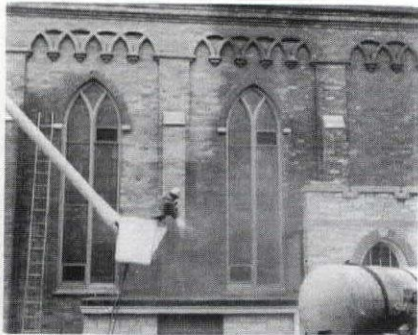


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Building Cleaning And Restoration

By Bob Goldsmith

Goldsmith Painting and Cleaning Inc.
Sheboygan Falls, Wisconsin 53085



Goldsmith Painting and Cleaning Inc., is a small to medium sized contracting firm providing services to commerce and industry throughout Wisconsin. Our work covers a wide range of cleaning situations; from walls, floors, and ceilings on one hand to such specialized jobs as cyclone furnaces, drain lines, condensers, evaporators, etc., on the other.

The central theme for this article will be cleaning and restoration of building exteriors with particular emphasis on masonry.

Not a whole lot of new developments have surfaced through the years for building cleaning. Traditionally, contractors have used dry sand blasting as the one and only means of cleaning building surfaces. In more recent years, we have seen the advent of both high pressure water blasting and chemical cleaning. Unfortunately, no real experts to advise the contractors have been available for consultation either from professional organizations or from suppliers. Experience gained through common sense and trial and error methods of the individual contractors themselves has been the rule.

There is no typical cleaning situation. Each situation usually is a special case and has to be experimented with, but some generalities can be applied:

Soft brick such as Cream City or Watertown is the toughest to work with because dirt and stain pene-

trate the brick surface sometimes to a depth of as much as $\frac{1}{8}$ ". Chemical cleaning is less than satisfactory — every case we have found required sand and water blasting to provide proper cleaning. The exterior surface of the brick must be blasted off since the stain can not be removed effectively any other way. The combination of sand and high pressure water applied through use of a specially designed nozzle produces the cleaning action of water and the abrasive action of sand to provide total cleaning with limited damage to the brick and mortar joints. This method allows a wide range of variables in cleaning. The pressures of air and water as well as abrasive flow can be adjusted which makes it possible to take advantage of the best cleaning properties of both systems. Dry blasting is not recommended primarily because of the damage caused by extreme erosion of the brick face and the mortar joints.

Hard surface brick can sometimes be cleaned by water alone, but more frequently needs the addition of chemical treatment prior to blasting. The chemicals used most always contain an emulsifying and/or wetting agent in conjunction with a relatively strong acid — usually hydrofluoric acid. The acid concentration of these solutions is of prime importance both in choosing the proper materials and then working with them. Too strong an acid content will burn the brick and also cause serious side effects such as etching of windows, staining of metal and adjacent masonry, the killing of foliage, etc. Very light sand and water blasting can be used whenever chemicals and high pressure water can not do the trick. It is important to consider one other factor in abrasive blasting, and that is the particle size and generic make up of the abrasive itself. Larger particles that are higher on the hardness scale with sharper cutting facets will cut faster and deeper than smaller and softer materials

with pressures and flow rates being equal. So it is important to have various types of materials of different particle sizes available to use for different types of cleaning situations. We have found that pure silica sand handles most of our cleaning needs with occasional use of coal slag. The latter material does not pose a silicosis problem and is rapidly coming into greater and greater usage. It is considerably more costly, however, which has limited its demand thus far.

Painted brick falls into the above categories of cleaning with one additional method of cleaning, the use of paint stripping chemicals in conjunction with high pressure water blasting. These chemicals are normally either a solvent base or a strong alkali which soften the old paint sufficiently to allow water blasting to remove the residue. Normally, only one coat of paint can be removed with each layer of paint remover so it may require a number of applications if there are multiple coats of old paint to be taken off.

Limestone, ashlar stone and various types of cut stone can be cleaned by any of the previously mentioned methods, but normally can be satisfactorily cleaned with high pressure water. Occasionally, it may be necessary to employ chemicals in conjunction with water blasting. Sand blasting using very small abrasive under lower pressures can also be used, but caution is necessary to prevent etching of the surface.

Concrete block and wood surfaces can be cleaned most effectively using only high pressure water if merely preparing for repainting the surface. To remove all paint on a wall, it is necessary to incorporate the sand along with high pressure water. Also, chemical paint removers can again be used with high pressure water, but are slower and less effective.

Steel can best be cleaned by dry abrasive blasting. It provides both a dry surface that will not immediately rust again, as well as a mechanical profile which will allow coatings to get a mechanical as well as a chemical bond. In situations where dust and abrasive can not be tolerated, water blasting and chemicals can be used. Again strong acids of very low pH will remove rust films and etch the metal surface. The chemical is blasted off using high pressure water followed by a neutralizing chemical which also inhibits rust formation. This method will allow up to two weeks of protection for the cleaned metal after which the proper metal primers and finish coats should be applied. Wet abrasive blasting can be used along with the inhibitor chemical mentioned above when and where desired. This will provide a dust free environment if the deflected abrasive can be contained. When at all possible, the latter method should be used for the definite advantage of mechanical profile from the abrasive.

As has already been stated, there are distinct advantages and disadvantages of each of the systems mentioned. I might briefly summarize a few of the more important facts:

1) Total cleaning of most any surface can normally be done using dry abrasive blasting. However, there are decided bad side effects, such as: dust, erosion of the surface that may be difficult or impossible to control, cost of abrasive and subsequent clean up of residue, expense of blasting, and damaging side effects due to over blast and bounce that hits surfaces not meant to be blasted.

2) Water blasting is more economical and normally does not require clean up unless in an enclosed area where it can then be vacuumed or pumped. It is dustless and normally will not cause damage to surround-

ing surfaces. However, waterblast cleaning does not always effect total cleaning and frequently needs help from either sand or chemicals.

3) Chemical cleaning must be done in unison with water blasting and can be faster and do a better job of cleaning without damage to the cleaned surface. However, damaging side effects are constantly a possibility and frequently chemicals just do not work efficiently enough or not at all.

4) The most reliable and most versatile method is the sand and water combination which in effect gives the best of both worlds and allows varying degrees of control not available in any one of the other methods described.

Once the masonry has been cleaned, mortar joint repair must be done unless joints have remained in tact. We have developed our own method of mortar coloring using universal colorants normally employed in tinting of paint. We also add a proportionate amount of clear acrylic resin to the mortar mix to insure total and proper bonding of the replacement mortar, even in joints of 1/4" depth and less.

Once mortar joint repair is done, the entire cleaned surface should be sealed with a water clear waterproofing sealer. We have used various generic types of materials ranging from silicones, stearate based sealers, acrylics, and combinations of the above. We have found that our best, longest lasting jobs have been done using clear acrylic resins such as those manufactured by Rohm and Haas. They not only penetrate to seal, they also form a very thin surface film that seals against water penetration and also prevents future dirt accumulation and staining which would again need to be cleaned in subsequent years. The acrylic also provides a recoatable surface which can be an important factor in later years when recoating becomes nec-

essary.

As was said earlier in this article, there is no one way of cleaning all types of building surfaces that is totally effective in every case. Therefore, we have tried, very briefly, to give a few of the options available that have worked for us. We would emphasize again that there is no typical cleaning problem. Only by experience and expertise gained from actually doing the work in the field, even through experimentation occasionally, can a contractor be assured of success.

Painting Problems Encountered In Preserving And Restoring Buildings

By Ann Blocher Hill, P.D.I. Fellow

Because paint becomes the actual surface, the part people see, special attention must be given to the selection of proper coating systems, preparation of the existing surface and techniques of application to insure that what people see is what you want them to see. Lapmarked, blistered, or discolored paint will ruin the visual effect of even the most painstaking restorations.

In buildings which must be entirely resurfaced inside (i.e., new plastering, drywall, concrete or masonry), the task of selecting coatings is relatively simple. A chart, published by the Painting and Decorating Institute of Milwaukee, has been made available to architects in Wisconsin.

strate is actually in good condition. It is the original coatings which have aged badly (for various reasons), and must be removed and reapplied.

In order to understand the conditions that exist, correct and cure them, it will be useful to understand that paint actually consists of 3 elements: a pigment, a solvent, and a binder. The binder is the vehicle which holds the pigment (color) on the surface after the solvent has evaporated. The binder is the generic identification with which most people are familiar (e.g. latex, alkyd, polyurethane, etc.). Most frequently it is the binder which fails through some combination of circumstances in adhering to a surface.

gorize paint problems by whether a problem is most likely to occur outdoors, or indoors, or both. We will try to state the most probable cause, since this condition may still exist and need attention (e.g. improper vapor barrier conditions), and finally, a method of curing the immediate surface condition. This information will be necessarily abbreviated. For further information, we suggest you refer to "Paint Problem Solver", published by National Decorating Products Association, 9334 Dielman Industrial Drive, St. Louis, MO 63132, or "Paint Film Defects" by Manfred Hess, or ask your painting contractor.

But in many older buildings, the sub-

For easy reference, we will cate-

PAINT DEFECTS

CAUSE

CURE

I. INDOORS

A. Ceiling Color Banding	Improper application	Repaint
B. Peeling		
a) Ceiling	New coats may dissolve binders in old type paints	Remove old paint (try hot water and scraping simultaneously. Sand and use oil base primer sealer. Repaint.
b) Concrete	Grease, dirt, oil Moisture	Scrape, clean with strong detergent. Etch with muriatic acid solution. Prime and paint.
c) Plaster	Improper plaster application Glue sizing (e.g. from old wallpaper) under paint	Sand or chemically remove old paint. Patch, reprime and paint.
C. Efflorescence	Moisture and surface salts	Remove white powder with strong detergent, stiff brush and water. Prime and use 2 coats finish coat.
D. Discoloration	Darkening of paint over joints — application of paint before cement is dry.	Reseal and repaint.

II. OUTDOORS

A. Alligating	Top coat not bonded to glossy coat underneath Hard coating over soft primer	Sand all loose paint off. Sand all glossy surfaces dull. Choose compatible primer and finish coat.
B. Checking and cracking (flaking)	Paint loses elasticity after numerous coats. Expansion and contractions cause cracks in paint.	Scrape, wire brush and sand. If too many coats, must remove all paint. Prime and repaint.

C. Blistering	Sun-caused. Most common in darker colors. Moisture-caused. Interior moisture thru walls. Improper vapor barrier application.	Scrape and sand blisters. Prime and paint. If cause is moisture, install vents and vapor barrier.
D. Peeling		
a) Under eaves	Condensation and deposits of salts	Wash with detergent, scrape and sand. Apply coats of paint.
b) From asbestos	May be caused by paint over oil and grease	Clean with wax-free detergent. Scrape, prime and paint.
c) From galvanized	Failure to etch and properly prime	Remove paint to base metal. Use metal conditioner, rustproof metal primer and paint.
d) From hardboard	Moisture buildup inside structure	Install vents, recaulk. Sand, prime and paint.
e) From masonry	Moisture from surface salts or from mortar cracks	Sand or sandblast. Clean with muriatic acid solution if salts are present. Patch all cracks. Seal with block filler. Use latex paint.
f) From metal	Rust	Wirebrush. Two coats rust-inhibitive primer top coat.
g) From wood	Usually moisture. Uncaulked joints. Choked gutters, damp basements, wood too close to ground, vegetation too close to wood, leaking roofs, interior moisture coming thru wall.	Fix cause. Sand, seal with primer. Two coats topcoat.
h) From window sills	Condensation	Remove all paint. Use enamel undercoat and finish coat. Lap 1/16" onto glass.
E. Chalking	Excessive formation of white powder of surface. Failure to prime and seal surface.	Use stiff brush, water and detergent to remove powder. Apply primer and repaint.
F. Cratering	Pockets of air trapped in paint while wet.	Sand out and repaint.
G. Cedar and Redwood Stain	Moisture	Find and correct sources of moisture. Wash surface with 1/2 alcohol 1/2 alcohol mix. Dry 48 hours. 1-2 coats primer and top coat.
H. Fading	Ultraviolet light	Repaint
I. Nail Head Stains	Moisture, improper nails used	Sand nail heads. Nail heads coated with rust-inhibitive primer — repaint.

III. INDOORS AND OUTDOORS

A. Sagging	Too much paint. Excessive thinning.	Sand and repaint.
B. Wrinkling	Second coat applied before first one is dry. Painting in hot sun. Painting on too cold surface.	Chemical paint remover. Prime and repaint.
C. Mildew	Check for mildew by applying drop of bleach. Mildew will bleach out in couple of minutes.	Clean with bleach. Scrub and rinse thoroughly. Paint with mildew resistant paint.
D. Lapmarks	Wet and dry layers of paint overlap.	Repaint, spreading uniformly (do not need to remove older coat).
E. Crawling	Paint applied to unclean surface.	Sand, wipe with thinner or surface conditioning solution. Prime and paint.

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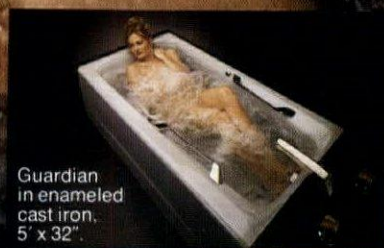
For all the facts about Kohler whirlpool baths, write Dept. VL, KOHLER CO., KOHLER, WIS. 53044. Also available in Canada. If we didn't think the complete story would make us look better, we wouldn't ask you to look at all.



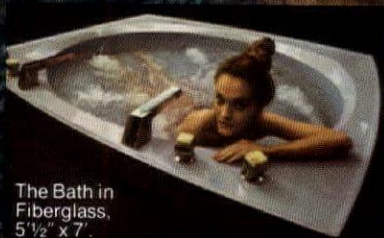
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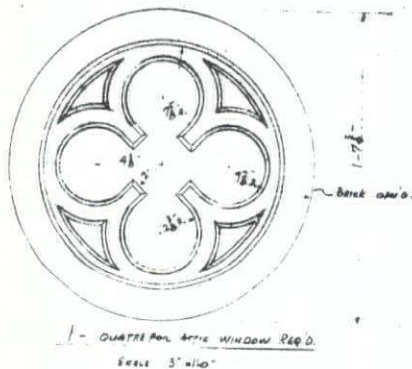
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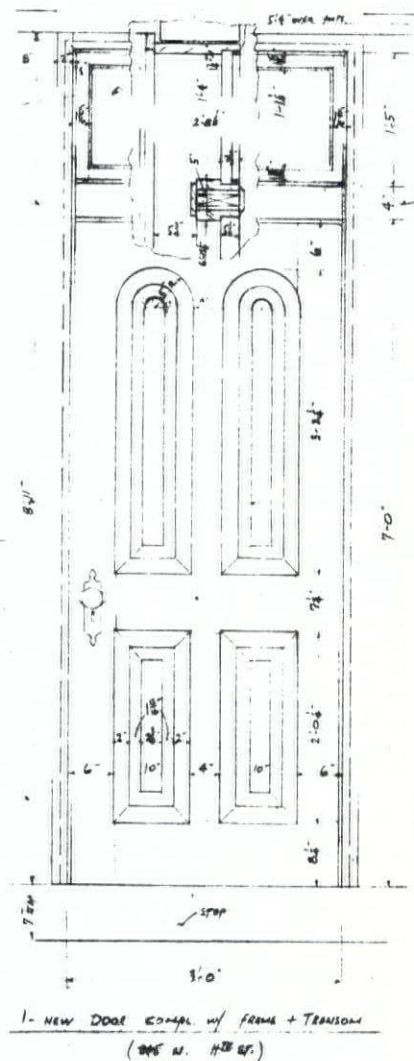
Experts in preservation and restoration as well as designers of high quality new buildings who want a skilled touch of tradition go to A. J. Pietsch Co., noted for fine custom woodworking. It is owned by Richard A. Pietsch, president of the 63 year old company. He works at a massive (8' 6") custom made desk with a custom lighting grid above it — both curved to the right side in his wood paneled office with a beautiful walnut door, all examples of the old world craftsmanship.

Typical of the exquisite workmanship are the hickory paneled lunchroom and paneled board room and butternut paneled executive offices of Marshall and Ilsley Corporation, much of the woodwork in the Heritage Bank in West Bend, including a beautiful circular railing around the vault and the beamed and paneled board room of Quarles and Brady Co. and much of the new corporate headquarters of Miller Brewing Co.

A walk through the immaculate workrooms of the company — some with flooring of beautiful six-inch wide diagonal birch planking — is a delightful display of excellence in first quality woodworking. From the storage to the finishing rooms, everything is in impeccable order. The storerooms of birch, red oak, white oak, walnut, teak, rosewood and exotic rare woods are neat and aromatic and remind one of the unsurpassed beauty found in the warmth and quality of fine woodwork.

The illustrations are from drawings mostly for Chudnow restorations at 1119 West Kilbourn and 845 North 11th Street.

— Betty Mead



NORTHWEST CHAPTER DOUBLES MEMBERSHIP

Pictured below is Wayne Spangler, AIA, President of the Northwest Chapter accepting new member applications and check from Ernest Tourville, Treasurer of the newly organized Student Chapter at Wisconsin Indianhead Technical Institute in Rice Lake.

Thirty-five students and their instructor Gary Magee joined WSA. According to President Spangler, "The addition of the 36 applications doubles the Northwest Chapter membership." This is the first Chapter to do so and presents a challenge to the other Chapters.

Student Affiliates Approved by the Northwest Wisconsin Chapter are as follows:

Mark Anderson
Gerald A. Bauman Jr.
Richard Below
Nancy Buck
Jayne S. Carr
David E. Degeneffe
Eugene Fedie
David Flesch
Gregg Forehand
Sharon Friske
Larry C. Glockzin
Mike Herrmann
Darin Hurt
Brenda Kellogg
Timothy J. Kelly
Ronald Knapmiller
Barry W. Kruse
John R. McCann
Anita Nichols
David E. Nichols
James E. Nuenke
Daniel D. Nyren
Bruce A. Omtvedt
Patrick Pattermann
Sandra Pease
Paul Perzichilli
Richard Salvesson
Linda Seibel
Bonnie S. Sheptick
James R. Skemp Jr.
Celeste Stewart
Bruce W. Stursa
Ernest Tourville
Deborah Vincent
David Vink



Gary E. Magee, Associate Member, instructor for the above group has been approved at the Chapter level and his application forwarded to the Institute.

Julian Orlandini Studios Limited Decorative Plaster

633 W. Virginia
Milwaukee, Wisconsin



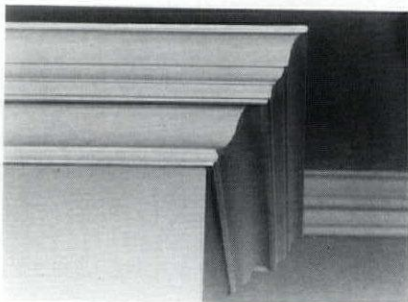
For excellence in ornamental plastering many new home designers, as well as those involved in restoration and preservation, turn to Julian Orlandini Studios Limited at 633 W. Virginia in Milwaukee. They have produced such a variety of work ranging from a mile of plaster balls for Uihlein Hall, the ceiling in the Bradley Pavilion in the Performing Arts Center, the Lion Fountain (designed by Lee Tishler) on the Mexican Street in the Milwaukee Museum, the 6,000 square foot ceiling in the Royal Orleans Ballroom of the Red Carpet Inn, and the ceiling at Villa Terrace. He also did the restoration of the George Watts building in cement to look like terra-cotta.

Julian Orlandini, son of the founder and presently head of the studio, seems able to duplicate anything

and is a master of coloring which makes the plaster look like bronze, bisque, fired clay and many other materials, even jade and marble. He also does special jobs involving metal and wood and enlargements of sculpture as well as bronze reproductions.

Lionesque-looking Julian, however, is one of the few of his generation to have mastered ornamental plasterwork and that is where the heart of his work is. He says once it was the basic decorative arts in Europe and the specialist in it came in after the building was built and put on the most important design finishing touches. He looks like a master artist in his studio and the workmanship is truly artistic as well as magnificently done.

— Betty Mead



SOCIETY NEWS

MEMBERSHIP ACTIONS

The following membership actions were approved by the Chapter Officers of the WSA/AIA and The Institute:

GARY EBBEN was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

KENNETH L. ETEN, AIA, was approved for AIA Membership in the Southeast Wisconsin Chapter;

THOMAS FLAD, AIA, was approved for Emeritus Membership in the Southwest Wisconsin Chapter;

JEFFREY GRACYALNY, was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

MARK W. HUMPHREY, AIA, was approved for AIA Membership in the Southeast Wisconsin Chapter;

CHARLES E. LAWRENCE, AIA, was approved for AIA Membership in the Northwest Chapter;

SCOTT KALZOR, was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

MARK E. KEATING was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

GREGORY S. KLEMM was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

KEITH KOLBE was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

DOUGLAS KOZEL, AIA was approved for AIA Membership in the Southwest Wisconsin Chapter;

DOUGLAS LASCH was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

BRENDA LEE LUEBKE was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

JON MASON was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

RONALD H. MCCORMACK, AIA, was approved for AIA Membership in the Southeast Wisconsin Chapter;

CHARLES D.J. MURRAY was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

JEFFREY E. OLLSWANG, AIA, was approved for AIA Membership in the Southeast Wisconsin Chapter;

CHARLES M. ENGBERG, AIA, has transferred from the Iowa Chapter/AIA to the Southeast Wisconsin Chapter.

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&
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Mayor Henry W. Maier of the City of Milwaukee and County Executive William F. O'Donnell of Milwaukee County are sponsoring a Design Competition for 200 acres of lake frontage critical to Milwaukee's downtown. The project involves transportation systems recreational uses, cultural uses, industrial uses, landscaping and a festival site. The key to the prize: the establishment of this Great Lakes Frontage as a feature of the downtown Milwaukee experience.

Eligibility

The competition is open to all registered architects, registered landscape architects, and certified planners.

Prizes

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2nd Prize	\$15,000
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Anthony James Catanese, AICP
Sheldon Lubar, Pres. of Art Center-
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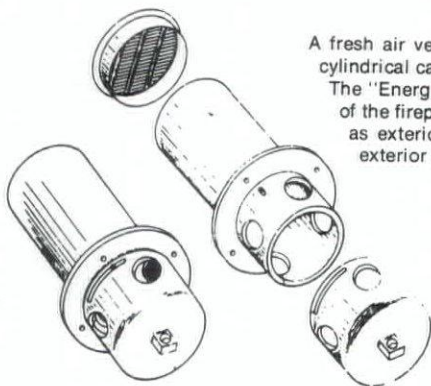
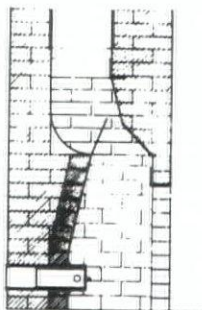
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- *Vincent High School (Milwaukee)
- *Washington County Court House
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- *St. Lukes Hospital (Racine)
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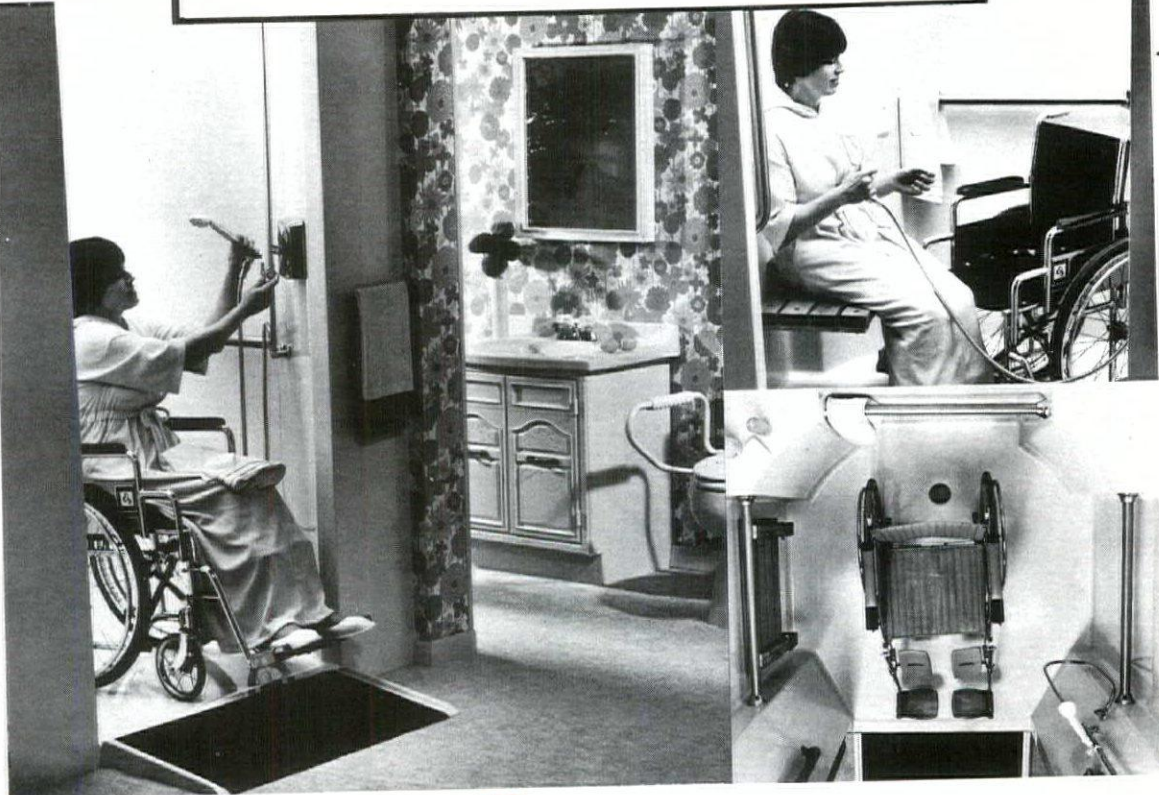
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