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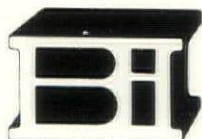
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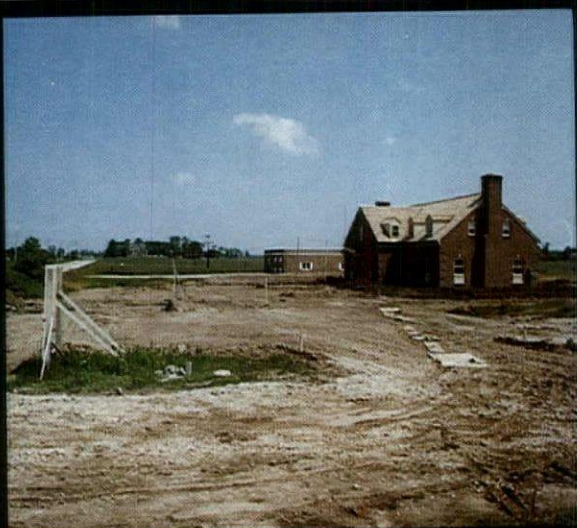
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## EDITOR'S NOTES

The design professional's own office is a good place to look for the philosophy which underscores the rest of that architect's work. This month's theme, "Architects' Office Interiors," offers an intriguing glimpse into the territory most absolutely governed by each architect's own design concepts and preferences.

Special features are on Herman Miller's open plan office design, on the Indianhead Technical Institute's architectural program, and on Laura Brooks's exciting luminetic mural for the Dane County Regional Airport.

We thank everyone who contributed material and photos for this issue.

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APRIL 1980

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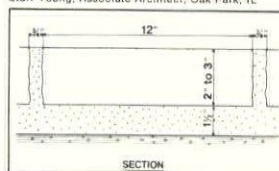
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## Paul Brummund, AIA, Promoted at Brust-Heike/Design Associates

Brust-Heike/Design Associates, a Milwaukee based architecture, planning and development firm is pleased to announce the advancement of **Paul W. Brummund, AIA,** of Watertown, to the position of Associate of the firm.



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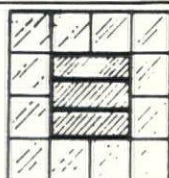
largest manufacturers of architectural office equipment. New developments, from companies such as Mayline, continue to enhance the architect's work place, both from an aesthetic standpoint as well as a practical one. □



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# The Economics of Open Planning

*The open plan presents an alternative to the traditional combination of private offices and open bullpens.*

**T**he controversy about "radical" open plan offices versus conventional offices raging just a few years ago is dead. Open plan offices are no longer considered radical. According to most reliable indices, they're not only here to stay, they're the wave of the future.

Latest figures from the Business and Institutional Furniture Manufacturers' Association indicate that sales of systems furniture, which was introduced ten years ago, have been growing at twice the overall sales rate of business furniture in general, and now accounts for about 47% of all work stations and related storage furniture sales.

The association defines furniture systems as "modular work stations, components and panels systems used in open plan environments as opposed to conventional desks." There are three basic types of these open plans today: free-standing screens and desks; panel and panel-hung component systems; and modular L-shaped case work units made of wood, metal or plastic.

The systems approach of panels and modular components was introduced by Herman Miller, Inc., in 1968, and was designed by Robert Propst, office behaviorist and head of the Herman Miller Research Corporation. Propst's book on the open plan, *The Office—A Facility Based on Change*, published that same year, is still the accepted reference source on the subject. It calls for an open-ended, forgiving system that can change as users' tasks and needs change and that can grow, or contract, just as business divisions do. For several years, the firm's Action Office was the only open plan component system available. Today it is estimated that there are about 100 manufacturers selling open plan furniture.

## Open Plan

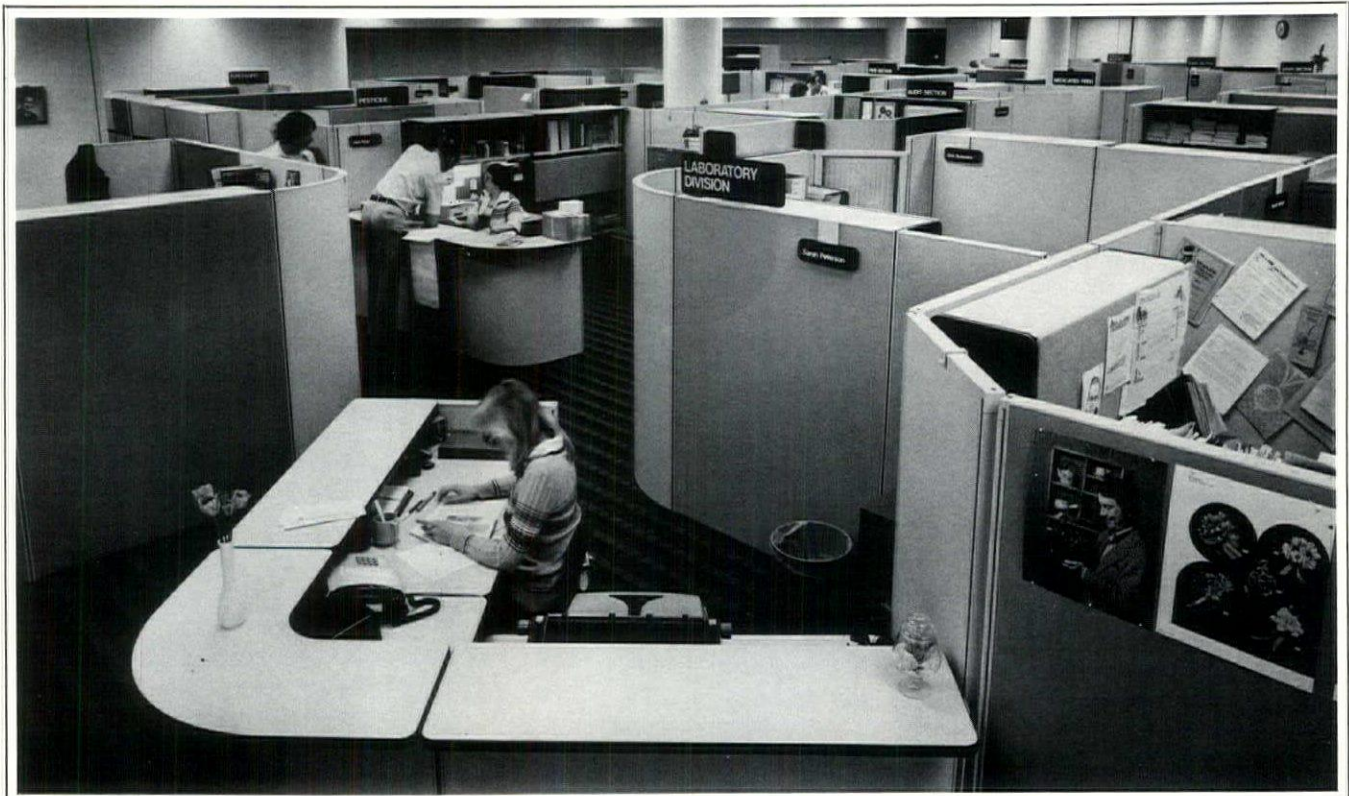
Briefly stated, the open plan presents an alternative to the traditional combination of private offices and open bullpens. Instead of static floor-to-ceiling walls, open plan systems use movable, varying height panels as dividers. These are available in a range of accepted or finishes from vinyl to

oak veneers.

Some of the components that are available for panel-hung systems include: work surfaces, drawers, shelves, storage bins, lateral files, task/ambient lighting and signage plaques. Acoustical panels and acoustical conditioners are offered for a high degree of aural privacy. These open plan features, which offer limitless "erector-set" combinations and possibilities, provide individual work areas appropriate for everyone from the bookkeeper to the company president.

The Action Office kind of system fulfills the basic requirements for office setups identified by Propst's research: the capability to change one's mind, review business facility decisions and achieve a well-appointed, thoroughly resolved solution; and the capability for on-line planning and expression—day-to-day implementation of planning changes by the actual user.

The elimination of permanent floor-to-ceiling walls clearly increases mobility, flexibility and adaptability to personal tastes. But, in the final analysis, any open



Adaptable panels and components are used in the office sections of laboratory divisions in this building.



plan system today must, and can, be measured by its positive effect on the bottom line.

### Bottom Line Benefits

Besides the cost of personnel, the basic expenses for the office of today—and of tomorrow—depend on the cost of furniture and equipment, and of the office space. The positive effects of the open plan in reducing expenditures have been documented. The benefits possible with a good open plan include:

**Savings from Flexibility.** A truly flexible system can be moved overnight or during a weekend—reducing downtime costs. The ease of rearranging space at 50¢ to 75¢ a square foot compared to \$6 to \$30 with dry walls results in a savings of 96%.

**The Rising Cost of Office Space.** Open plan systems make use of vertical "air space" for shelves, file bins, etc. Hence, one Dallas firm was able to provide workers with 100% more work space, while square footage per worker was only increased 26%. This also permitted more people to work in a smaller space, without

crowding.

**Lower Cost of Maintenance.** With open space between ceilings and panels, only one centralized HV/AC system is required. Electrical lines and telephone cables can be distributed to work stations either down from the ceiling (through movable power poles) or upward from floor ducts. It is estimated that these savings range from 10% to 20%.

**Lower Long-Term Costs.** Open plan furnishings provide a 10% investment tax write-off for companies. They depreciate on a faster schedule than fixed walls, which are classified as real estate. Because open plan components are owned by the office, the furniture can move when the company does.

The open plan's effect on the P & L statement is such a positive one that Herman Miller has developed an interactive computer model for ROI analysis. It enables prospective purchasers to compute variables, such as how often the space will be rearranged. Rather than using single point estimates of expected benefits, the analysis program uses a "minimum, most

likely and maximum" distribution for each input. Thus, management can play all sorts of "what if" games and, via sensitivity analysis, the user can determine which inputs are most important and will have the most benefit on the bottom line.

### Checkpoints

In order to maximize the economic benefits provided through the open plan, care should be taken to select a good system. Some checkpoints for evaluating open systems are:

- Is the system human factored? Does it have rounded corners, soft edges, lightweight storage doors?
- Can components be adjusted to fit individual differences in physical height size or work habits? Can the same product be used in a right or left-handed manner?
- Does the hardware allow adaptability and ease of change? Can the system be moved—shifted, skidded on a carpeted floor and adjusted quickly and easily with minimum help and tools?
- Can the system be used in any angular configuration?
- Does the system allow maximum use of vertical space?
- Are acoustical panels really acoustically efficient? Do they fit the furniture module or do they create wasted space?
- Does the product provide a method to control and conceal energy distribution and wires?
- Can the product provide as many different degrees of visual and verbal privacy as a supervisor may require?
- Does the product line include needed accessories? Is attention given to the micro-environment? Are there options for specialized needs: e.g., for the word processing environment? Does the worker have control over the mini-environment?
- Will the product last? Is it durable, stable, safe, easy to maintain?
- Do components relate visually to each other and the rest of the system?

Ten years ago the introduction of one open plan system revolutionized the entire office furnishings industry. In the next ten years it's just as possible that the open plan will be part of every furniture firm's total package and that the economics of the open plan will be manifest to all managements. □



An aesthetic combination of chrome and wood brings a warm look to Herman Miller's Action Office open plan setup.

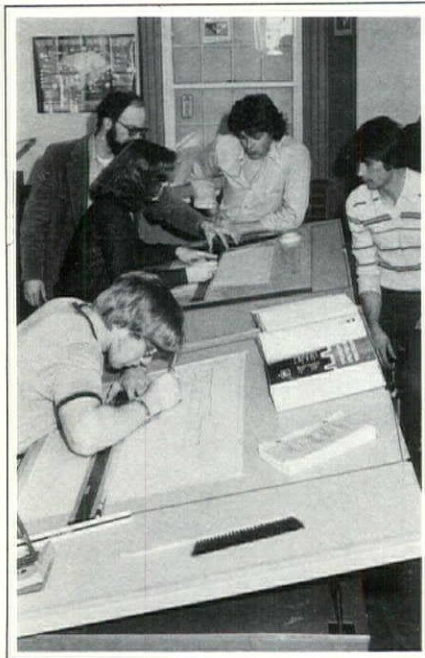


# The Wisconsin Indianhead Technical Institute Offers Challenging Architectural Program

PHOTOS BY DEBORAH VINCENT

The membership roster of the Wisconsin Society of Architects was recently increased by 37, through the affiliation of a new student chapter in Northwestern Wisconsin. These new members are part of the Architectural Research Club of the Indianhead Technical Institute at Rice Lake, and all the students are enrolled in the institute's associate degree Architectural Commercial Design program.

The architectural program at Rice Lake is unique in that it is the only associate degree program in the VTAE System with an emphasis on the commercial as well as the residential phase of architecture. Other state programs focus on residential design, industrial models and general architectural content.



The instructor in this photo is assisting students in the use of the Klok Perspective Board. Students also learn other methods of perspective drawing and presentation techniques.

The Rice Lake architectural curriculum is structured around a core of four 144 hour drafting courses. The initial course introduces students to the profession of architectural drafting and graphic representation in construction. Stress is placed upon the development of competency in line work, lettering, measuring, projections, and pictorial sketching.

During the second term, students are introduced to residential design and wood frame construction. The course of study incorporates the aspects of housing, aesthetics, and working drawings. Practical emphasis is placed on the design of several types of residential structures incorporating a wide range of predetermined client needs. The instructional content covers such elements as interior area size and relationships, as well as site and energy concerns, while emphasizing proper drafting techniques. Students use the Wisconsin Uniform Building Code as well as HUD, MPS and other architectural reference sources to guide their designs.

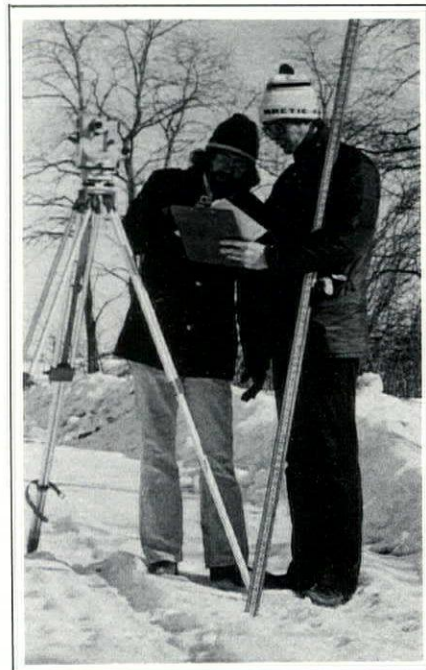
Architectural Drafting III introduces students to commercial building terminology, materials, construction methods and codes governing commercial design. Students draw a series of building wall sections and also develop a set of drawings for a concrete masonry building. This course stresses the development of drafting/design competencies related to commercial architecture. Working with DILHR codes, students develop working drawings with architectural details utilizing a variety of building materials.

The measure of effectiveness of any occupational preparation program is best evaluated in terms of student interest and job placement outcomes. In both aspects, the Rice Lake Architectural program has an impressive history. A total of 54 students were enrolled during the current year. Of these, 15 will graduate this spring. (22 new applications for enrollment next fall had already been received in February.) Students come to the program from throughout the state and surrounding region.

The program has also demonstrated an impressive graduate placement record. Follow-up surveys on recent years' graduates indicate that more than 90 percent have secured employment in training related jobs. They have been employed in a wide range of positions with the majority of initial placement as draftspersons with architectural, engineering and component homes firms. Others take immediate employment as survey aids, lumber yard management trainees, and other architecture related entry level positions. Recent years have seen a significant increase in

the number of women enrolled in the architectural program. Currently, there are 12 enrolled.

Rice Lake Architect, Wayne E. Spangler, AIA, presented the WSA chapter charter to the new student organization. Spangler, past president of the WSA/AIA and current member of the executive committee, has been actively involved in Rice Lake architectural program operations for many years. He has




In the Topographic Science Class, students learn the use of surveying instruments.

served as a member of the program advisory committee, call staff instructor and resource consultant. Spangler was also instrumental in stimulating interest and awareness about the WSA/AIA.

Gary Magee is the faculty advisor to the new organization. He is one of two key instructors in the Architectural Commercial Design program. Joel Kohlmeyer is the other key instructor in the program.

Additional information about the Architectural Commercial Design program, or other offerings of the Wisconsin Indianhead Technical Institute, is available on request. Write WITI at 1900 College Drive, Rice Lake, WI 54868, or call 715/234-7082. □





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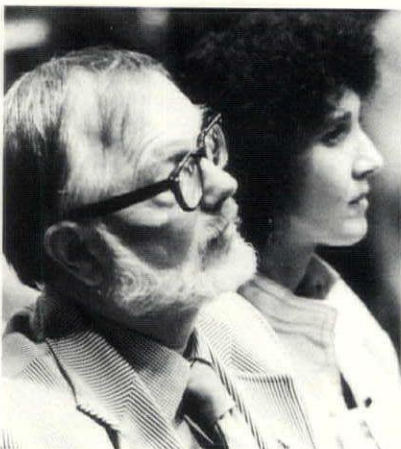
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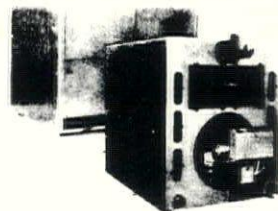
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## HSR ASSOCIATES

### Madison

HSR completed its Madison office near the Dane County Regional Airport in early 1979. The existing site had a singular natural environment of mature hardwood trees and varying elevation. The design approach was to nestle the building in the woods and relate to the existing contours.

A sense of place, accessibility and parking ease has pleased both our clients and staff.

The interior, while following a functional concept lead, adds the dimensions of dynamic volume and wall-scaping graphics, producing more excitement.

The building is designed for 26 people in 6800 square feet. Future expansion capability is also provided. □

## SOMERVILLE ASSOCIATES

### Green Bay

This project required design of a building on the architect's own property which would house his firm as well as additional rental space, enabling a development large enough to justify the land cost.

The building was completed and occupied in January, 1973. It is a four story building of 24,000 square feet, constructed at a cost of \$24. per square foot. It has a poured concrete frame, and masonry and metal panel exterior walls.

Somerville Associates is the major tenant, occupying the entire third floor and a portion of the first floor where an archives vault and reproduction facility is located. A restaurant occupies the fourth floor, with various other tenants (dentist, lawyer, real estate office, barber, beauty shop, insurance company) occupying the lower two floors.

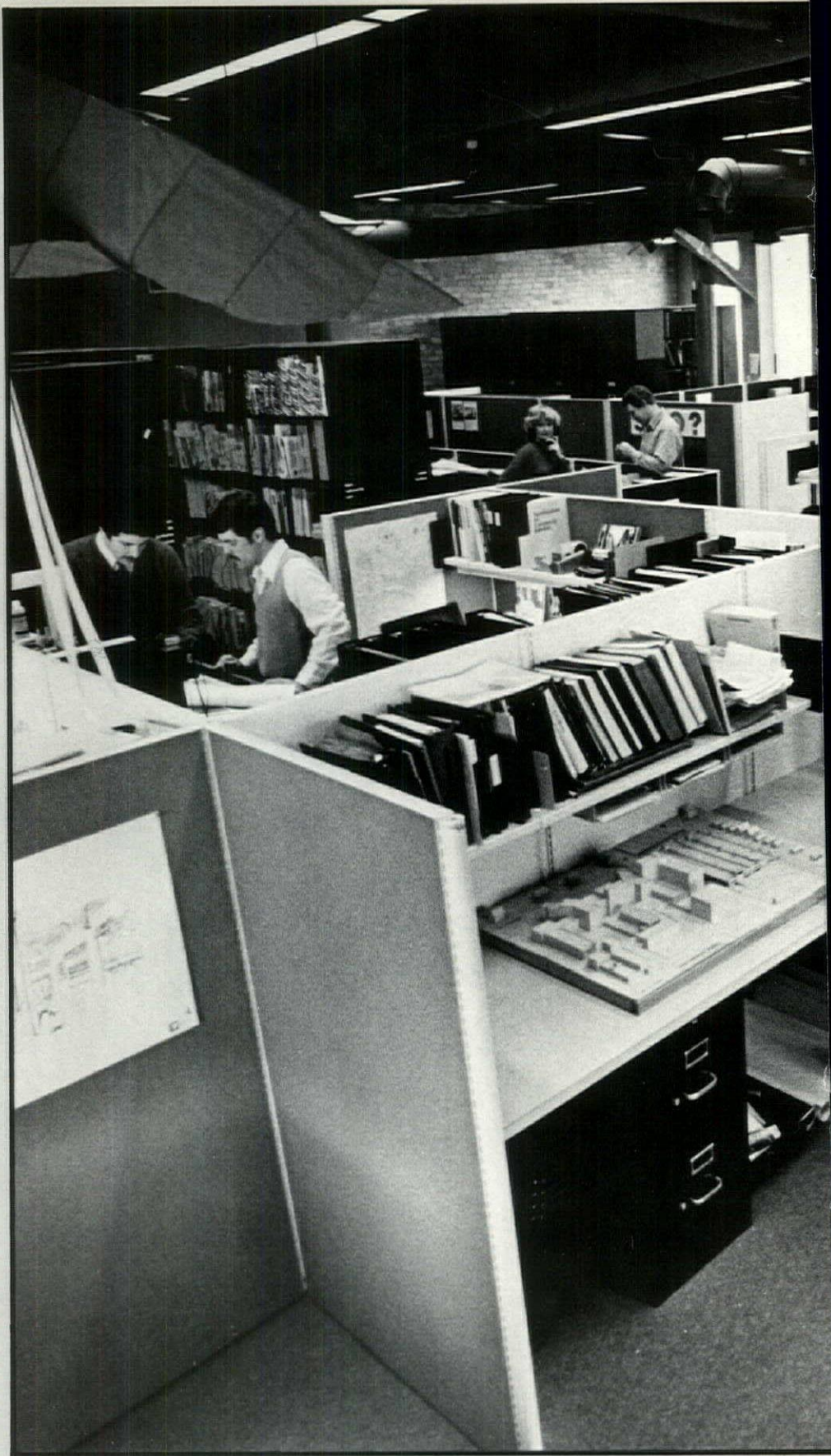
The site is steeply sloped to the Fox River, requiring an entrance drive which wraps the building and enables entrances front and rear at the second and first levels, respectively. All mechanical and electrical equipment is in the rooftop penthouse which was integrated with the overall design.

The third floor provides work space for 25 employees, including four private offices and two conference rooms. A large 'L' shaped drafting room accommodates the architectural, structural, mechanical, electrical, plumbing and interior design departments—all located in close proximity to each other, affording opportunity for good communication. □



SOMERVILLE ASSOCIATES









BRUST-ZIMMERMAN ARCHITECTS

## BRUST-ZIMMERMAN ARCHITECTS Wauwatosa

Converting an historic building from commercial and residential space to an architect's office and design studio was accomplished in October, 1979, when Brust-Zimmerman completed a long anticipated move to 7707 Harwood Avenue, Wauwatosa. This location was desirable for staff, consultants and clients alike, since it is central to all parts of Milwaukee and close to major expressway systems.

The site fronts on the Menomonee River, and is in an area undergoing restoration and promising the eventual creation of a pedestrian mall.

Entry to the building is on the riverfront access, via stairs and deck. The lower level, which was a basement storage space for tenants, has been converted into a reception area, presentation lounge, conference rooms, and the offices of marketing, finance, and executive administration. A mail room and copy center are also located on this level.

Grade level, or the first floor, houses specialty studios including design (architectural, interior, graphics), specifications and field administration. Also located on this level are a library and coffee facilities.

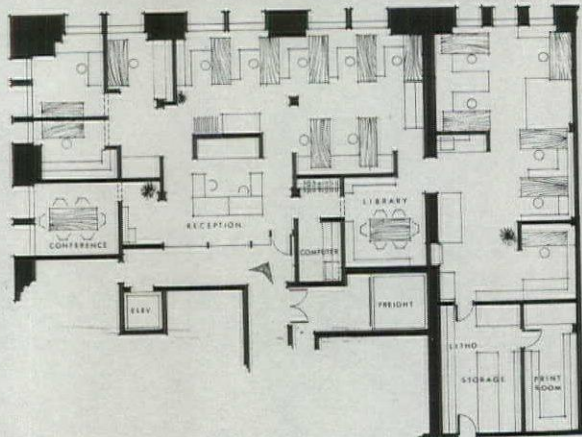
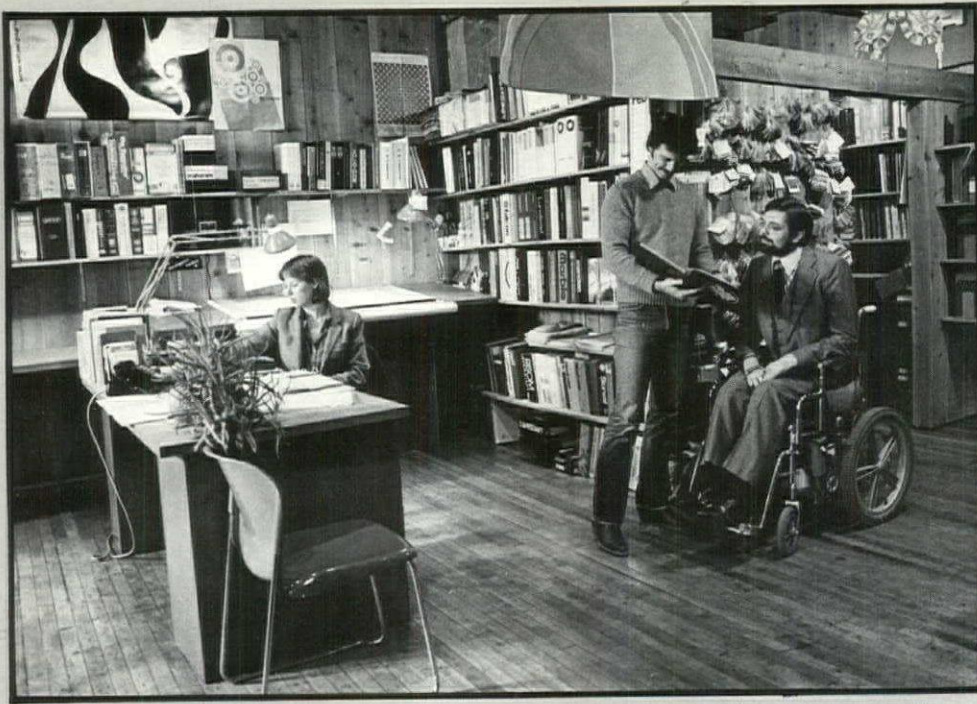
The second floor consists of design production studios and conference rooms. A shower has been included for those who wish to take advantage of biking, jogging and tennis before working hours or during lunch.

The third floor loft is being used for mechanical requirements and storage.

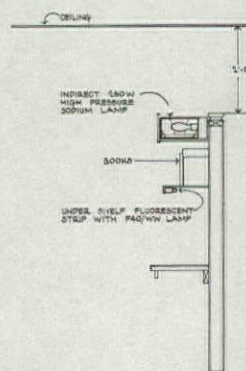
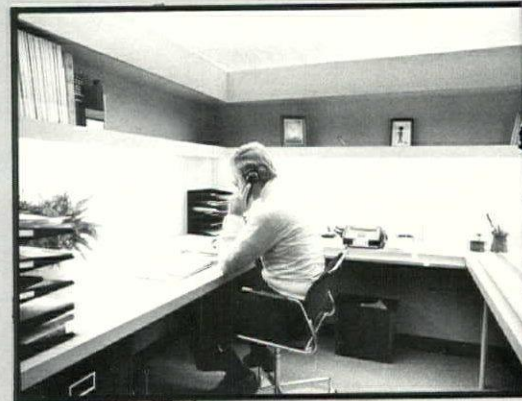
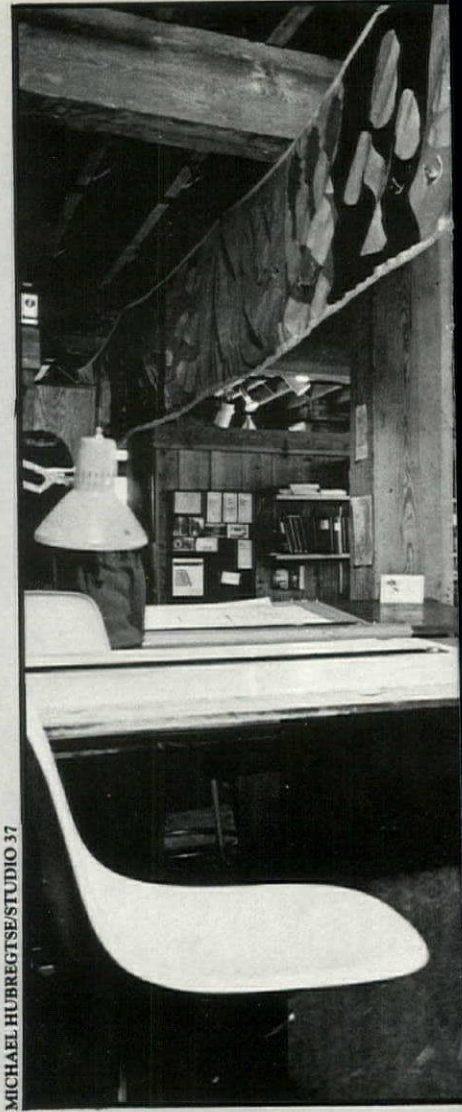
The interior character is unique, consisting of exposed wood posts and beams, exposed and sandblasted brick walls, and carpeted and wood plank floors. A collection of kites is being acquired to provide a colorful and playful dimension to the ceiling space.

Work stations consist of modular units which provide reference, drawing and drafting surfaces, vertical partitioning accommodating visual and audio separation, storage components, and display and recall space. □





MICHAEL HUBREGTSE/STUDIO 37







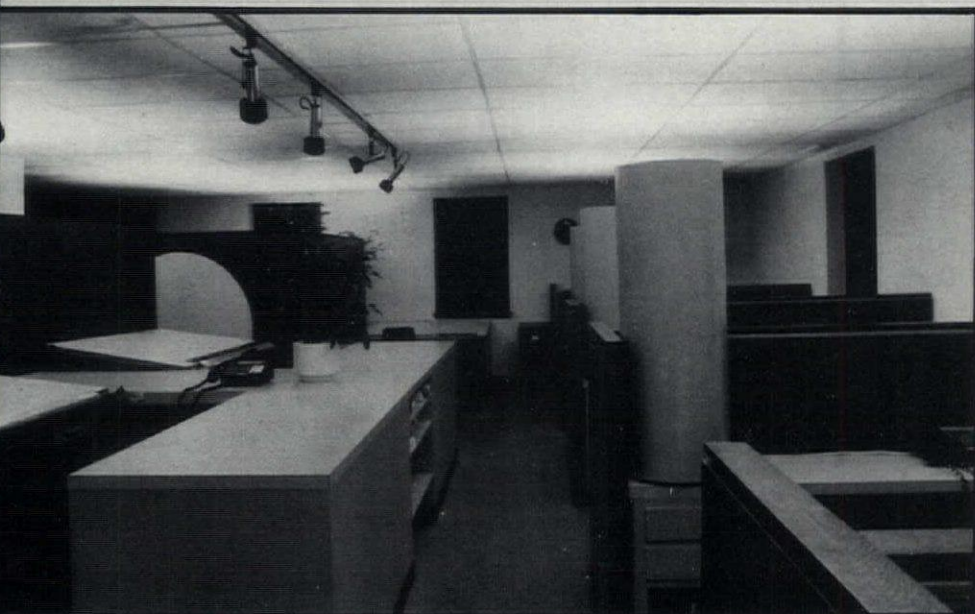
WILLIAM WENZLER & ASSOCIATES

## WILLIAM WENZLER & ASSOCIATES Milwaukee

"To reshape an existing working space to develop an environment for carrying out daily activity, and to develop the total volume as a 'Life Space' which responds to individual and group needs." These were the conceptual goals of William Wenzler & Associates in their renovation of the old Steinmeyer Grocery Warehouse to a warm and modern architectural office.

"When we moved in, we took it back to what it was in the beginning," Wenzler said. They tore off the plaster and paneling, sandblasted the wooden beams, columns and brick walls, and sanded the wooden floors. "Then we built back into it the spirit of what we found," he said, "using unfinished wood for the walls and preserving the feeling of openness. None of the interior walls goes to the ceiling. There are no doors on the offices. It goes along with our philosophy of openness, simplicity and honesty. Our buildings are designed to disclose rather than hide the ways they are put together. We think buildings—as well as people—are more beautiful if you take away the false fronts and cover-ups," he added. "It's an honest beauty related to reality."

In 1972, when the renovated office won a Special Mention Award from the WSA/AIA, the jury stated in their evaluation: "Commendable as an interior renovation in every way. Particularly, that it is not a pompous interior but a good architect's working studio with lots of fun in it. All the beams and joists were exposed and they added only wood, without altering the qualities of the old warehouse." □



GOULET RIGBY & ASSOCIATES

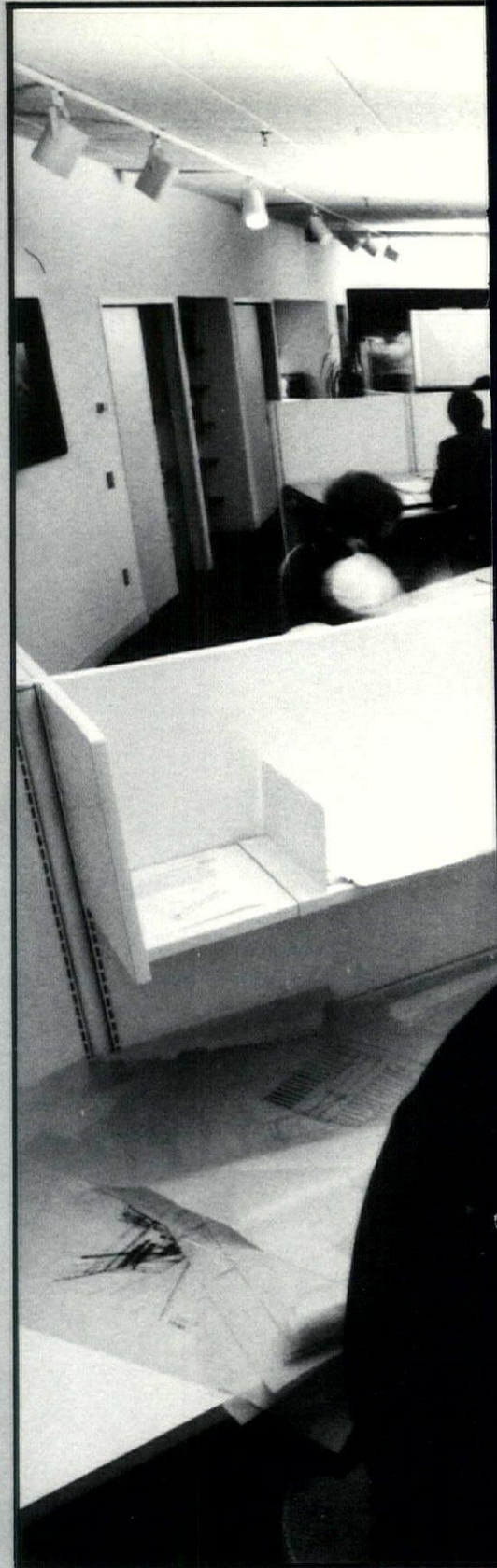
## GOULET RIGBY & ASSOCIATES Milwaukee

When Goulet Rigby & Associates decided to redo an existing office space for their own use, they set tight budget limitations for the project without relaxing requirements for custom tailored lighting designs to suit the needs of specific office areas. A secondary objective was to show an innovative approach to lighting design that would demonstrate several lighting systems that could not be seen in existing buildings in the area, and to do all of this within the present energy code.

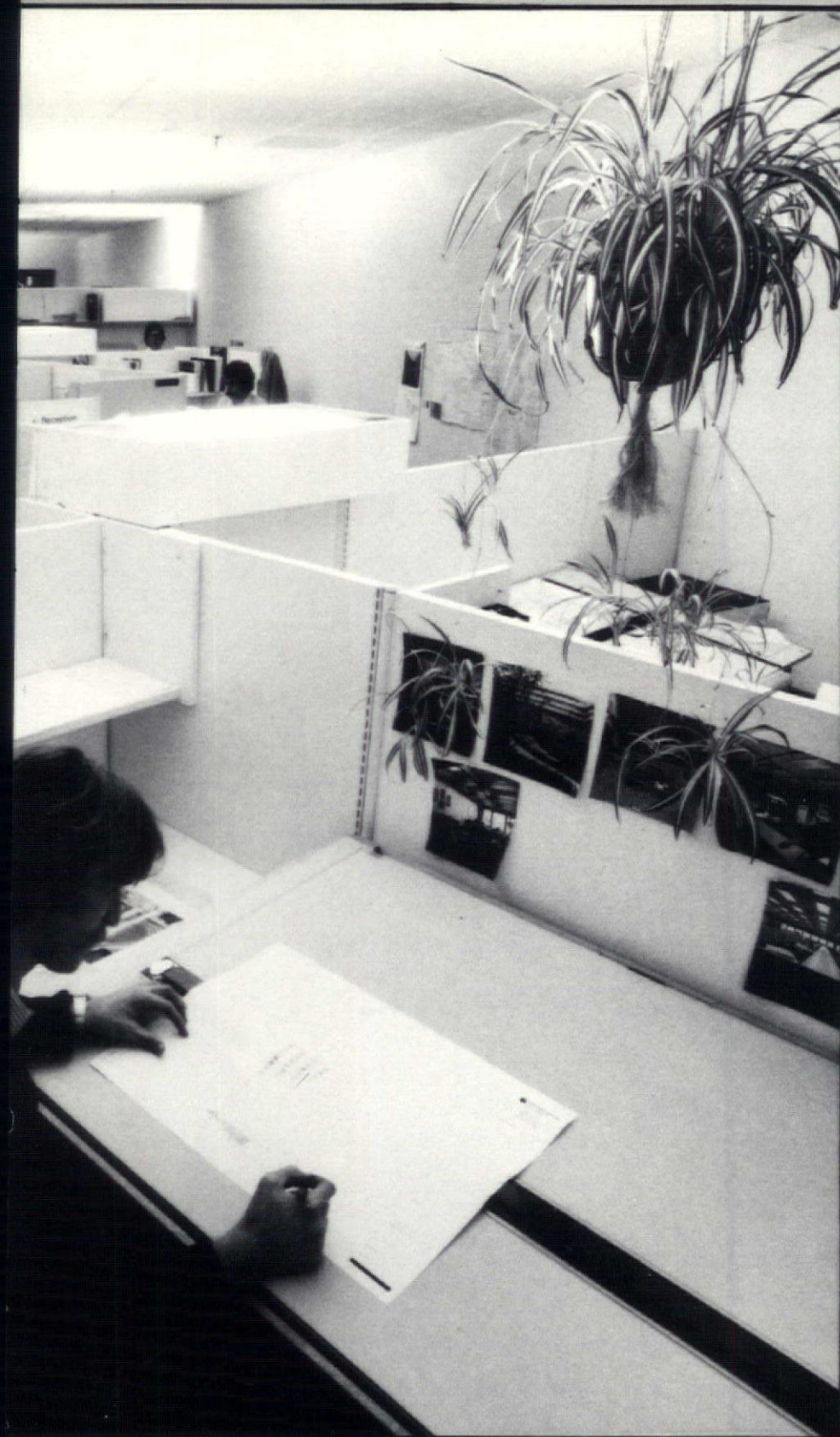
A main architectural problem was the existence of an eight-foot ceiling with less than a six-inch clearance above it. With ducts and pipes already taking up much of the space above the ceiling, little room was left for recessed fixtures.

The partners' work centers required lighting for desk work areas, as well as ref-









FLAD & ASSOCIATES

erence areas and portable drafting stations. Undershelf lights used at the work centers provide 125 footcandles of glare-free lighting for the desk work surface while indirect HID lighting provides shadowless glare-free lighting for the drafting and reference areas.

The main drafting area has nine work stations for other engineers, designers and draftsmen. The lighting is primarily indirect 250-watt high pressure sodium lamps with incandescent 75-watt spots on tracks. For central lighting and accent purposes, this indirect lighting system provides shadowless nonglare lighting. The work areas have a minimum TI of 125 footcandles.

The total lighting system meets or exceeds IES recommendations in both quantity and quality. The task illumination for work areas varies from 125 to 150 footcandles. The ESI levels are equal to or greater than these levels because of placement of lamp sources. Energy consumption is only 2.3 watts per square foot. □

---

## FLAD & ASSOCIATES Milwaukee

Flad & Associates' growing Milwaukee operation made a move to its new office in June of 1979. Co-owners of The Jefferson, a new five story office building, Flad occupies half of the second floor.

The 5000 square feet of space devoted to Flad & Associates looks out onto the Cathedral Square Park. The design goal was to create a flexible, open work area for the architects and draftsmen to facilitate the style of the firm. Each architectural work station is located in a private work space created with open landscape partitions. This system provides easy rearrangement of the space for new project teams. SPI Metal Halide and Sodium Vapor lighting provides "no shadow" illumination for the work areas.

The offices contain a large conference room with textured wall surfaces that accommodate the use of tacks for planning purposes.

Two executive offices open up into a common library/conference area which can be used for informal meetings.

The office is designed with expansion capability to serve the firm's growing space needs. □



# BRUST- ZIMMERMAN

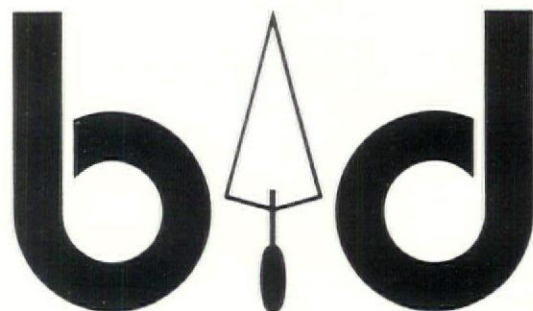


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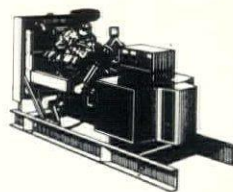
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# Artist and Architect—Bringing Art Where People Are

by Jeanne Fioretto

Without being aware it was her work, I'd seen Laura Brooks's monumental art in various public places. The University Square Mall's multicolored "Luminox" supergraphic is Brooks's work, as is the impressive "Take Root" mosaic in the Sky Lounge Lobby of the University of Wisconsin Clinical Sciences Center. When the

opportunity arose to cover the addition of a huge piece of art by Brooks to the Dane County Regional Airport, it was with many questions about the correlation between architectural design and interior design finishing that I came to my interview with the artist.

I was met by a woman who described

herself as a "populist artist," concerned that architects, interior designers and artists do not collaborate early enough on projects. By working together early, Laura explained, architects may ensure greater continuity between their design concept and the end result of the project after interior decorating is finished.

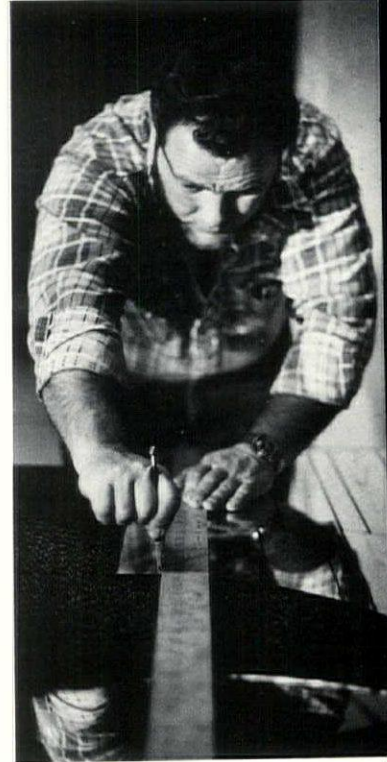
To separate a description of her art work for the airport from a description of Brooks's philosophy of art as it relates to architecture is impossible. The work itself, a luminetic mural, shows a great sensitivity to the environment where it will "live" as well as to the audience who will view it.



U.W. EXTENSION PHOTO BY TOM RUST



Above, glass cutter Gary Chancery, of Madison, relies on years of experience in executing intricate cuts for the mural. At left, a troop of Brownies enjoys the texture, color and movement, so much a part of all Brooks's work. "People have become so accustomed to television their attention spans are short," suggests the artist. "There is a need for bold visual appeal and variety to hold the viewer."



MINOTON BROOKS



To separate a description of her work from a description of Brooks's philosophy of art as it relates to architecture is impossible. Brooks adapts her designs to the audience and to "what the architect is trying to do with the space."



"Luminetic" is a word Laura coined to describe her original technique of using cut or fractured mirrors mounted on wood backing, sandblasted, and sprayed with translucent coloring to create very large murals. The most obvious advantage of the technique, she explained, is that the viewer becomes a part of the art work through reflection, movement and light change. Brooks suggests, "People have become so accustomed to television their attention spans are short, and there is a need for bold visual appeal and variety to hold the viewer. People are not as likely to walk up to a wall to look at a series of small paintings as they are to become involved

in a monumental art work they can simply walk into when they enter a room." This has been observed by a number of artists as well as design professionals in discussing the growing trend toward large scale, custom designed art work.

Laura went on to explain, "Art is becoming increasingly important in this highly stressful world because it is therapeutic, entertaining, and relaxing. Art can bring people together who would not under other circumstances set foot into the same room. The mystique of art is gradually eroding and that's a good thing. The increasing appearance of art works in public buildings other than museums is an

indication that art is becoming more easily accessible to people. I feel we need to bring art where the people are."

Laura also pointed out some basic requirements placed on the large scale artist. The artist doing monumental works must be technically competent, and must understand the structural considerations of the building in relation to the art work. This is another reason why it's so important for artist and architect to work together early. If structural supports for unusually mounted or extremely heavy art pieces are not taken into account in the design of the building, it will narrow the artistic options available for interior



"Luminetic" is a word Laura coined to describe her original technique of using cut or fractured mirrors mounted on wood backing, sandblasted, and sprayed with translucent coloring to create very large murals. Above, Laura mixes and sprays the translucent coloring which will add depth and light to the finished piece.



*Laura Brooks, Madison muralist and creator of the mosaic "Migration," soon to be installed at the Dane County Regional Airport, received her BFA from the University of Wisconsin in 1977. She specializes in large scale art for public buildings, and her work includes murals for the University Square Mall and the new University of Wisconsin Hospital. She also founded Madison's annual "Fantastic Flying Machine Contest," a public art event which drew 10,000 area residents to the Capitol Concourse in 1978.*



U.W. EXTENSION PHOTOS BY TOM RUST



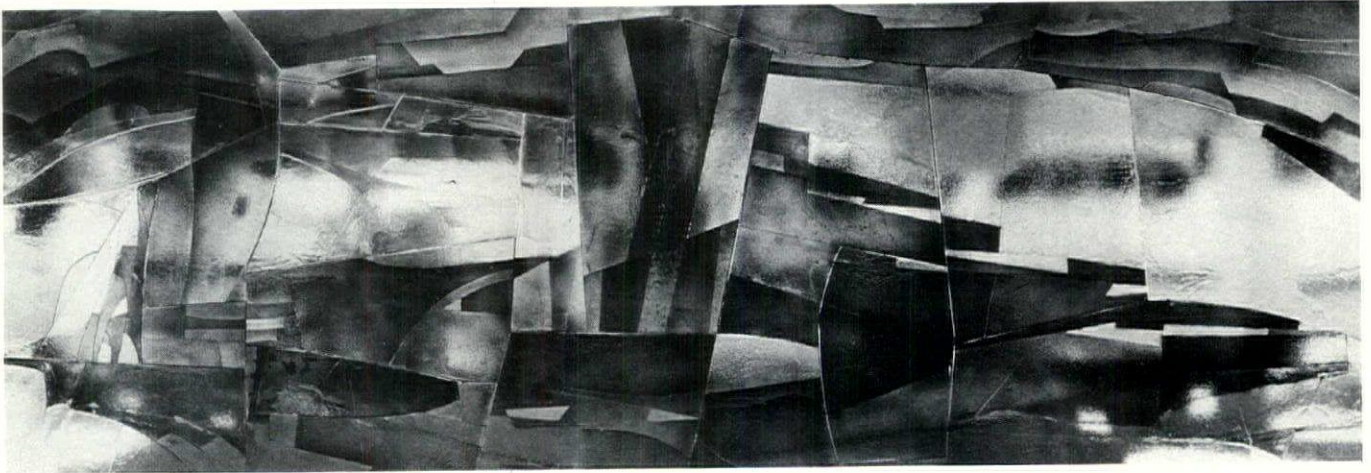
finishing later on. Laura explained further that the artist must respect what the architect is trying to do with the space and work with that concept.

There are other practical reasons for architects to work directly with artists on interior design elements. For one thing, Laura pointed out, by having a piece custom made for the building, agent or gal-

lery fees are eliminated and people can buy "more art for the money." In addition, monumental art works are much more vandal/theft proof than smaller works.

The dedication of "Migration" will be held May 5th at the Dane County Airport. For those who want to see a picture in it, there are geese migrating into a sunset.

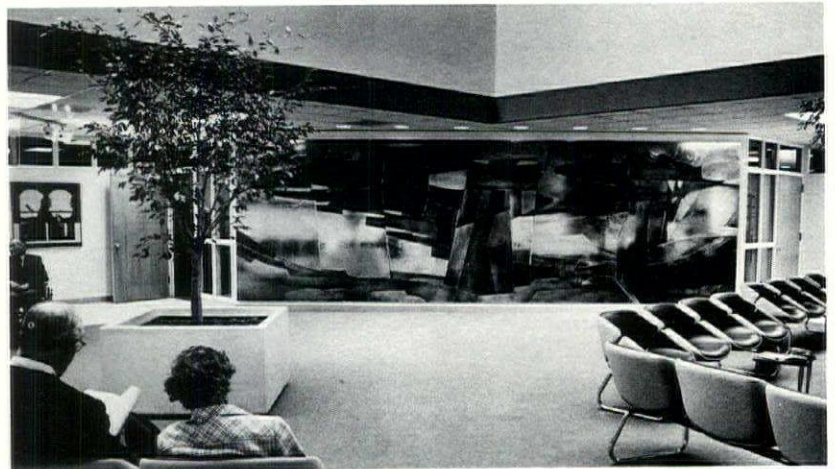
For those who want to see the abstract without naming it, the piece is alive with color, movement and reflected light. People will undoubtedly enjoy this addition of color and beautiful design to the building. Perhaps less visible, but equally important, the installation of this monumental art work will mark another step in the effort to bring art "where the people are."



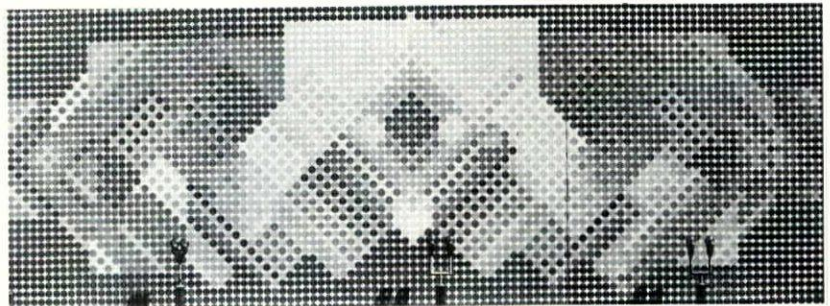
This project is sponsored by the Dane County Arts Council and the Dane County Regional Airport, and is being funded by the Wisconsin Arts Board, a Dane County Cultural Affairs Grant and a Madison Cultural Affairs Art Grant. Brooks's assistants on the project include Gary Chancery, Madison, glass cutter; Steven Klein, Oconomowoc, lighting designer; James Ketter, Watertown, lighting engineer; and Paul Kansteiner, Black Earth, technical director.



MINTON BROOKS



PAUL KANSTEINER



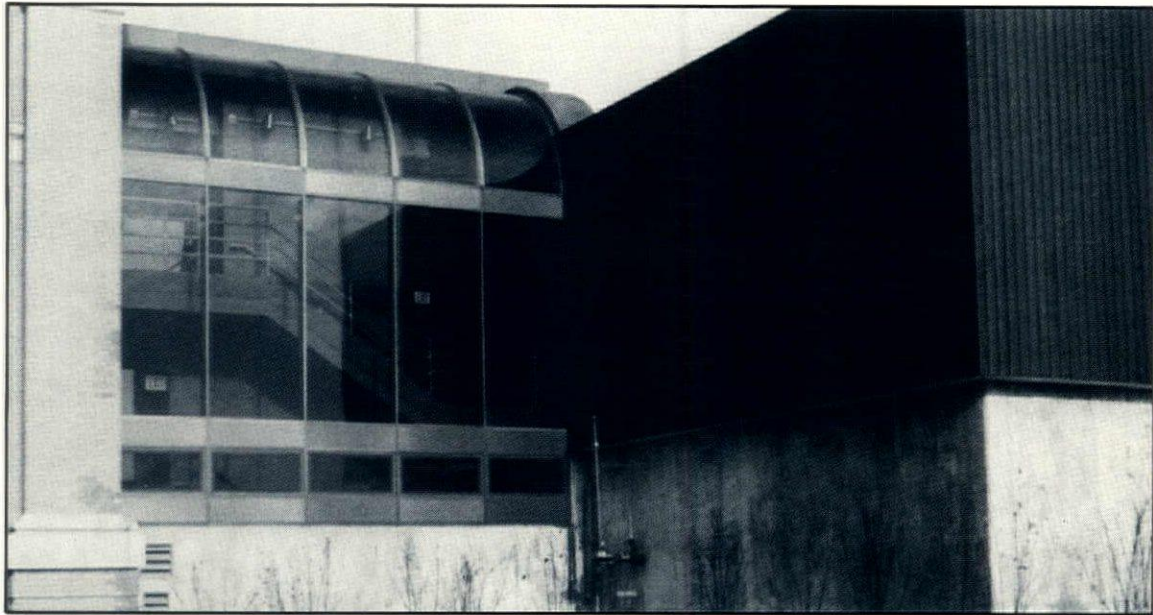
"Take Root" mosaic in the Sky Lounge Lobby of the University of Wisconsin Clinical Sciences Center, Madison, is shown at the top. Captured light and movement are reflected by the piece, which enhances the lobby where it fills an entire wall. The multicolored, dotted design of the University Square Mall's "Luminox" supergraphic, shown close up and in context, provides an interesting view of an otherwise plain building exterior. At left, Laura Brooks is reflected in her own work while fitting the pieces of "Migration".



PAUL KANSTEINER



# Go Straight To Cronstroms When Your Design Calls For Curves



Lake Superior Maritime Museum, Architect: Architectural Resources, Inc., Hibbing, MN; Army Corps of Engineers



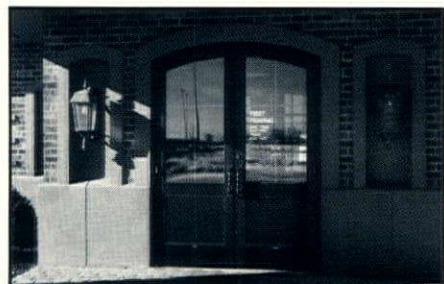
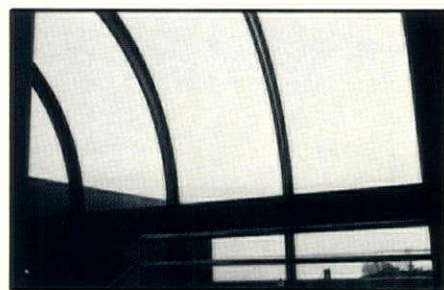
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At the Lake Superior Maritime Museum located on Minnesota's waterfront in Duluth, a location buffeted by winter's bone-chilling gale force winds, the architect specified Cronstroms CTS thermal barrier energy saving walls and windows for a new addition linking two sections. Notice the bent mullions of the upper section.

You'll find another distinctive CTS design at First Federal Savings and Loan where curved mullions frame the glass entry doors.



First Federal Savings and Loan, Architect: Gene Hickey & Associates, Minneapolis, MN

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**LEGAL BRIEFS**

**The Abbreviated Owner**

Most architects are familiar with the AIA's Standard Form of Agreement Between Owner and Architect (B141). The AIA also has an Abbreviated Form of Agreement Between Owner and Architect (B151), for construction projects of limited scope. When should you use the B151 instead of the B141? Here are some guidelines.

The B151 combines the 'schematic design phase' and the 'design development phase' into one phase, i.e. 'design phase.' Theoretically, on smaller projects the distinction between the schematic design phase and the design development phase is not necessary, and therefore, the distinction is not made in the B151.

The B151 is somewhat shorter than the B141, and might not be as apt to cause the owner and his attorney to start second guessing the language in the proposed form of contract.

The B151 is not as detailed as the B141, yet does address most of the integral aspects of the relationship between the architect and the owner.

Each time you enter into a contract with an owner, you should review the proposed form of contract in order to make changes appropriate to the particular situation. Assuming that all the aspects of the B141 are applicable to your situation, it is advisable that you use the B141, as opposed to the B151. The addi-

tional detail and specificity of the B141 provides additional protection to both parties. However, if the size of the project or the nature of your services are such that the B151 appears appropriate, it is a useful document which merits your consideration. □

**Architects' Construction Lien Remedies**

"What should I do when the owner doesn't pay for my services?" Like it or not, this is a question not infrequently asked by architects. The situation varies from project to project, but typically the project has advanced through most or all of the design stage, and the owner is slow in paying for those services.

If you get caught in that situation, you have a business decision to make as to what you should do in an attempt to force payment for your services rendered. In making that business decision there are numerous factors which should be taken into consideration, including the nature of your relationship with the owner, the owner's solvency, the likelihood of additional work from the owner, and an analysis of the legal remedies that are available to you.

On this last point, in Wisconsin there are procedures architects can employ under the lien laws in order to protect their interests. This article is not intended to provide you

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with a step by step procedure for perfecting your lien rights, but is intended to make you aware of an existing statutory remedy to consider when you are faced with the problem of non-payment.

The Lien Statute (Wis. Stats. Sec. 289.01 et. seq.) allows a remedy to every person who performs work or plans or specification for the improvement of land. Construction liens are created by the statutes, and therefore it is critical that all actions to perfect a Lien claim be in strict compliance with the statutes. Of extreme importance to any architect are the statutory time periods which must be complied with. Each set of facts differs, and you should check with your own attorney about the particulars of your case. However, keep in mind the following:

1. A lien cannot exist and no action can be taken to enforce the lien, unless within 6 months from the date of the

lien, the claimant has furnished the last labor or materials and a claim for the lien is filed with the appropriate public official.

2. No such lien claim may be filed with the appropriate public official unless, at least 30 days before such filing, the claimant had served on the owner a written notice of intent to file a lien.

3. Within two years from the date of filing a claim for a lien an action must be commenced on the lien.

It is also important to know that lien rights can be waived. Therefore, understand the fine print on any receipt or waiver that is signed in order to determine whether or not it waives any further rights for lien claims under the contract.

You have to make the business decision as to whether or not you want to pursue a lien claim in a particular situation, but it is important that you understand your legal rights. □



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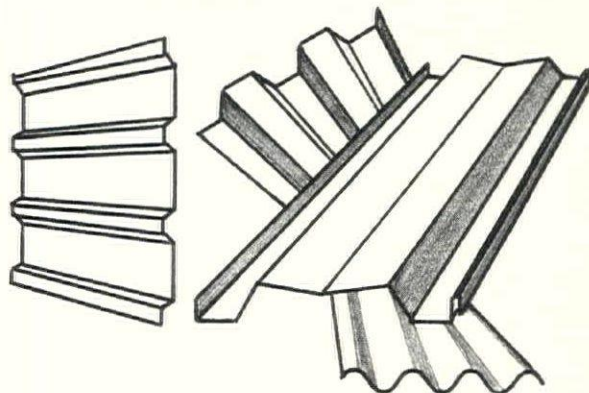
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# CALENDAR

This calendar is designed to keep you informed about upcoming events you may be interested in. For further information about place, fees, and registration details, call the WSA office.

## APRIL

**21-22** Energy Conservation—  
Commercial Buildings—WEX

**21-23** Symposium on the American  
Movie Palace—UW-M

**24-25** Window Design for  
Solar Energy—WEX

**28-29** Organization & Mgmt. of  
Prof. Design Firm—WEX

**29** WSA Convention starts—  
The Abbey, Fontana

## MAY

**1-2** WSA Convention continues,  
The Abbey, Fontana

**8** WSA Executive Committee  
Meeting, Cable

**17-18** Earth Sheltered Housing  
Conference, UW-Eau Claire

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management or arts administration, grantsmanship, as well as strong evidence of personal commitment to the improved quality of environment for enhancing human and community development. Salary range, \$15,000 to \$18,000. Interested persons please send resume and writing sample to: Educational Futures, Inc., 2118 Spruce Street, Philadelphia, PA 19103.

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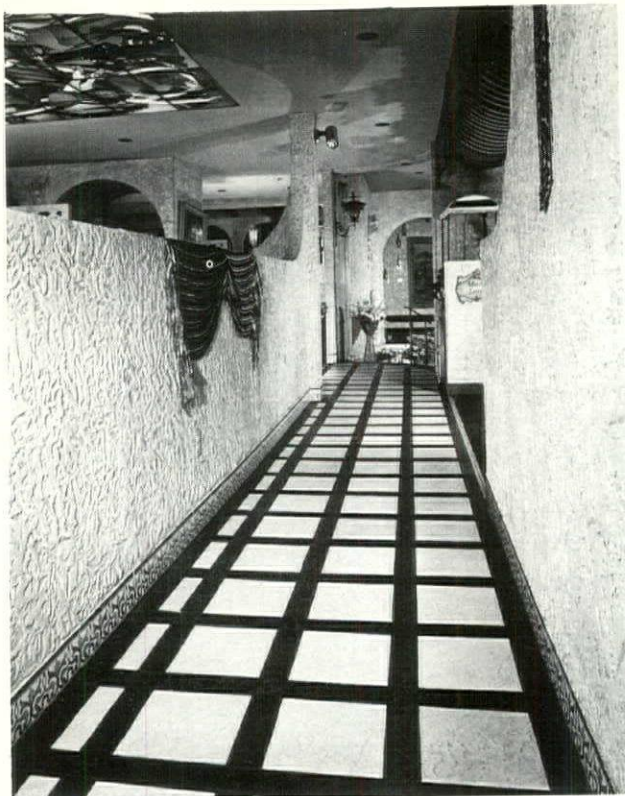
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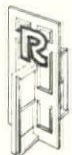
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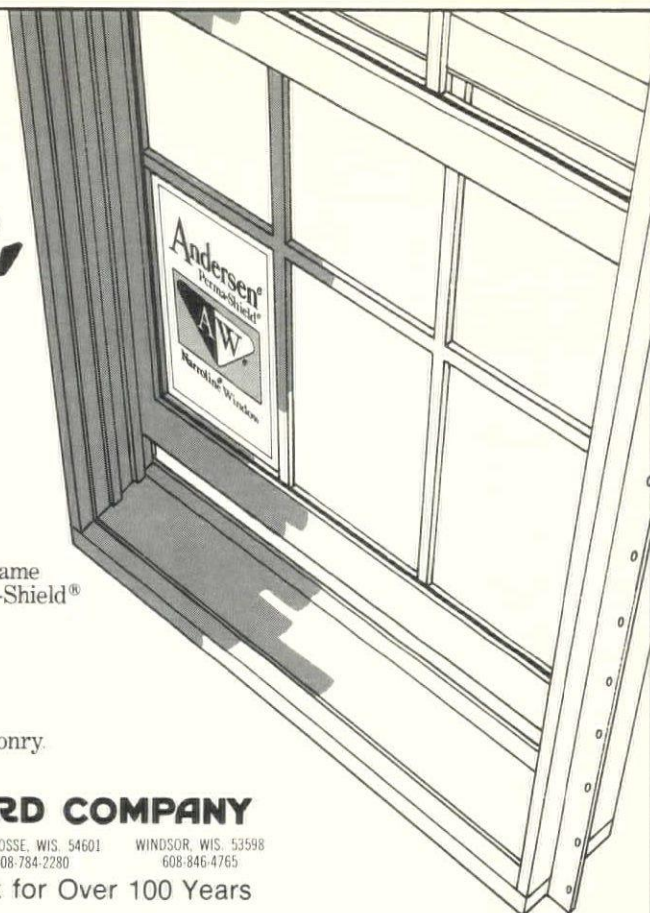
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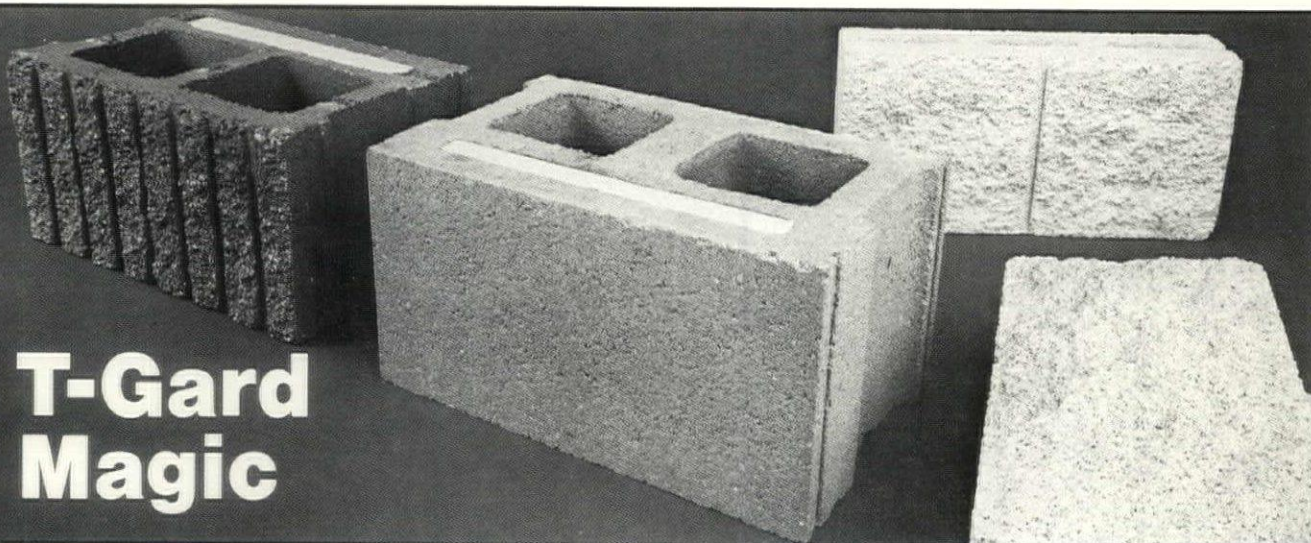
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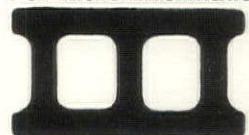


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