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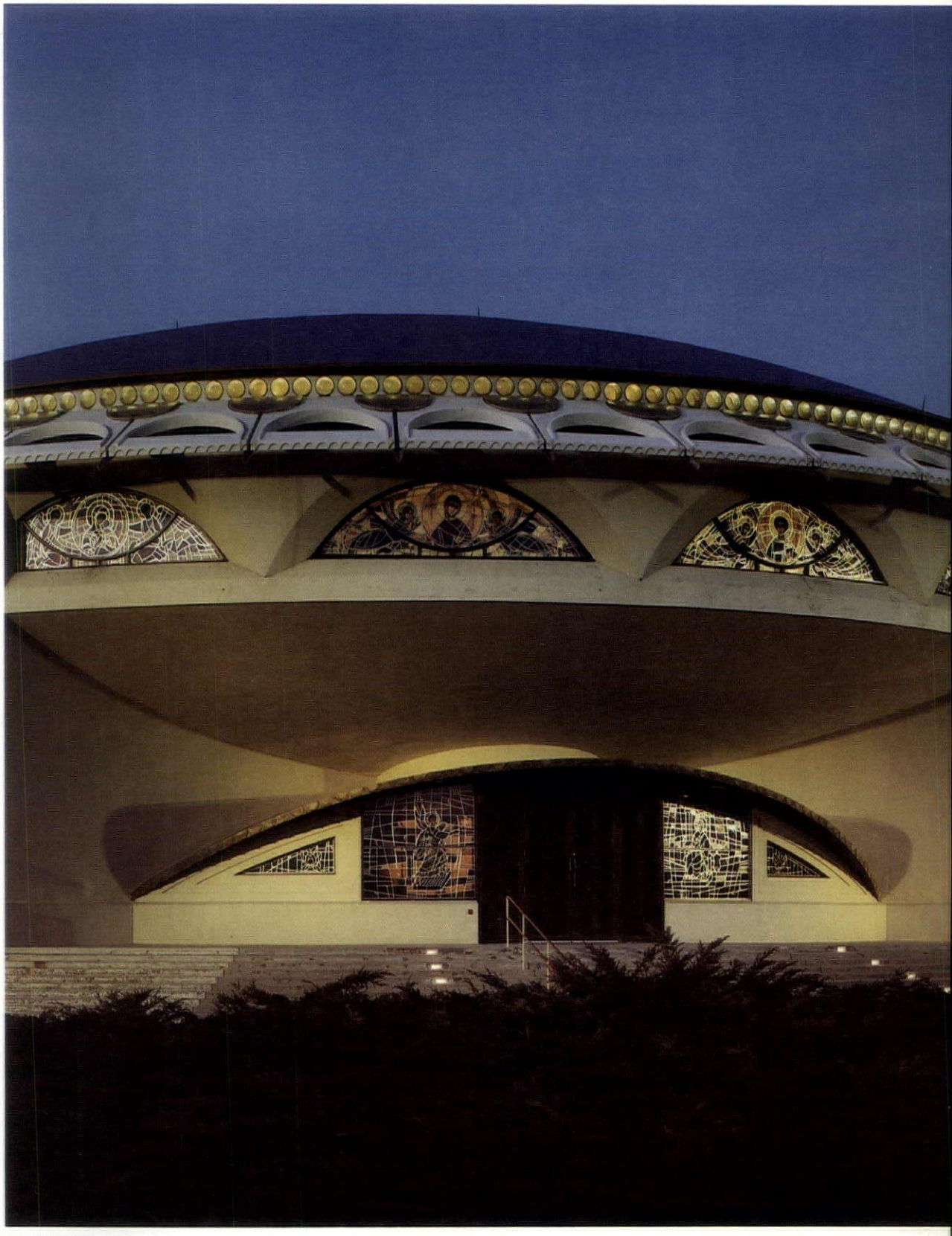

NOVEMBER 1985

RELIGIOUS/MUSEUM/LIBRARY

A Crystal Ball To The Future?

By Eric Englund

A well appointed van pulls into the parking lot at the Stoner House. It carries Florida license plates and a tanned elderly gentleman dressed to Brooks Brothers specifications.

His conversation leans towards the joys of a vital and successful retirement. Summers spent golfing and fishing in Wisconsin . . . winters spent fishing and golfing in Florida. He reminisces about his years at the drawing boards and reflects on the nature of the contemporary practice of architecture.

There's one problem. He's looking down the barrel of a lawsuit which will totally destroy him economically. He's looking for help.

In 1961 he designed a building, the plans for which were submitted to the Industrial Commission (now DILHR) for approval. The building was built and in 1977 the owner of the building was cited to appear before DILHR because of code violations relating to the existance of dead end corridors in the building which he had designed. In 1979 the owner of the building was ordered to provide additional exits from the two dead end areas on each floor of the building. This was done, for the nominal amount of $325, 484.00.

The owner sued the architect and after several years of litigation it appears that the architect may be held responsible for the cost of providing the additional exits.

How did this happen? It's a hard story to untangle. Obviously there was some significant misunderstanding at the time the plans were approved in 1961. The architect says the industrial commission was at fault . . . the owner and the industrial commission indicated that the dead end corridors were not specifically approved. The safety of a Statute of Limitations has been denied by the Wisconsin Supreme Court who has ruled that the current Statute of Limitations for the Wisconsin construction industry will not be applied to projects which were substantially completed prior to 1977.

He doesn't have liability insurance.

Why? He had liability insurance going back to the early 1950's, but as his career progressed and there were no claims he questioned the expense and terminated coverage.

What can his professional organization do to help? When push comes to shove, not a hell of a lot that will save his van. We are working to strengthen the Statute of Limitations to have it be interpreted to retroactively affect all projects in Wisconsin. We are working to promote the continued evolution of a sound building code which is competently administered in order to minimize the chance of design and building errors. We are writing and talking about matters pertaining to professional liability in hopes of achieving better awareness of these issues and competence within the profession in order to minimize the potential for claims.

And you? Think about this fellow as you go about your work. You may want to reflect very deeply on his plight when you decide to "go bare" and operate without liability insurance. ■

THE WISCONSIN ARCHITECT
WISCONSIN SOCIETY OF ARCHITECTS

Projects

Haggerty Museum Of Art 6

Oshkosh Public Museum 8

Multi-Purpose Chapel 10

Saint Elizabeth Ann Seton Church 12

W. Ben Hunt Center 15

Dwight Foster Public Library 16

Reports

A Crystal Ball To The Future?
Eric Englund 2

Journey Into Glass
Bernard O. Gruenke 18

Book Review/The AIA Gold Medal 21

News

Joseph G. Durrant, FAIA (1907-1985)
Jerold W. Dommer, AIA 4

Society News 22

On The Boards 27

Marketplace 30

Cover Credit:
Colored glass plays an important role in the design of the Annunciation Greek Orthodox Church, Milwaukee, designed by Frank Lloyd Wright.
Photo by Hans Keerl Studio

THE WISCONSIN ARCHITECT, serving the construction industry in Wisconsin with circulation to Architects, Engineers, General Contractors, Business and Interior Designers, Landscape Architects, Certified Planners, Developers, Specifiers, Construction Managers, Builders, Manufacturers, Suppliers.

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Joseph G. Durrant, FAIA (1907-1985)

By Jerold W. Dommer, AIA

To remember Joe Durrant is to remember the many significant accomplishments and contributions of a talented architect — and the sterling personal qualities that made him both widely respected and loved. Most of all, to remember Joe is to bear witness to the triumph of his indomitable spirit and the mental and physical vigor with which he overcame staggering personal and professional obstacles. And though he eventually rose to great heights — including election to the College of Fellows, AIA, and appointment by President Lyndon B. Johnson to a 17-member national advisory panel on public buildings design — Joe remained a modest man. He invariably dismissed his accomplishments by observing, "Necessity is the mother of invention".

Joe fortunately did live to see the fruits of his labor. When he died of a heart attack at age 78 on October 19, 1985, the architectural practice he had started in 1933 in Boscobel during the depth of the Depression had grown to a 60-person architectural, engineering and construction management firm with offices in four states. Few would have predicted such a happy outcome given the circumstances in which he made his professional start. Joe's father died during his first semester final exams at Armour Institute of Technology in Chicago, and Joe was left with a widowed mother and brother — and soon a wife — to support. And then there were the general hard times. Conditions were so poor and competition so fierce during this low point of the Depression that only Joe and two others were successful among the 18 who took the Wisconsin architectural licensing exam in April 1931.

Success was a day-to-day achievement — never sure, always hard fought — during those first years. Fortunately for Joe and other architects of his generation, the government began pouring money into public building projects aimed at putting people to work. Professional survival became possible, though fragile. Joe hired his first employee in Fall 1933 and eventually moved to offices in the Boscobel State Bank Building. With hard work, client recommendations and more hard work, the practice began to grow during the 1930's. Pearl Harbor interrupted what was beginning to be a healthy business and Joe closed his office to work for the Badger Ordnance Works in Delaware and then Baraboo. His boss, Karel Yasko, FAIA, recalled two years ago, on the 50th anniversary of Joe's practice, how much Joe had impressed him then and later with his "really terrific competence" as an architect and a fairness that earned him the respect of colleagues and contractors.

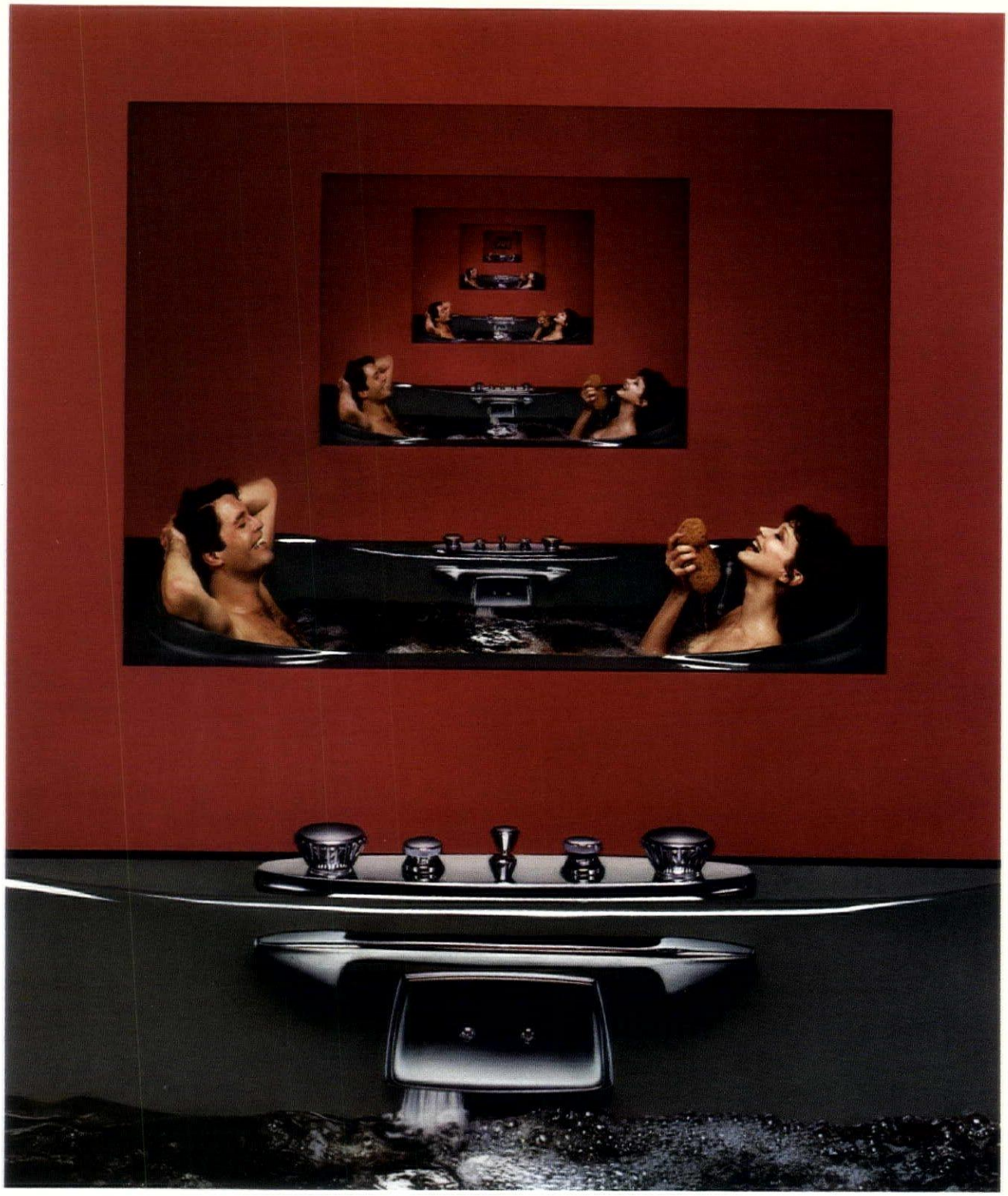
With the country's return to normalcy after the war, Joe reopened his practice in Chicago — the city of his birth — in partnership with Ray Bergquist. More market research indicated a good potential in the Tri-State area, however, and in 1948, the two partners relocated in Dubuque, Iowa. It was easier now to make a go of it than it had been during the early years, and Joe applied some clear-headed analysis and astute future-mindedness to identify and pursue emerging markets. Joe and Ray, with the help of a growing staff, researched the Hill-Burton Act (hospital program) while still under debate in Congress, and anticipated the waves of school construction set in motion by the baby boom.

Joe's energy level was combined with an unerring sense of priority and a constant recognition of the importance of looking ahead to demographic trends and social needs which would pinpoint areas in which he and his practice could be useful. It was Joe's sensitivity to the importance of recycling and extending the lifespan of our existing building structures which persuaded many clients to entrust his firm with important renovation projects — including the State of Wisconsin's largest ($25.7 million 1300 University Avenue Complex) remodeling to date.

And always, Joe found time to serve the profession which he so much respected. He was President of the Wisconsin Society of Architects in 1966 and held numerous other high offices in the organization — including chairmanships of the professional liability and compensation committees. He also acted as liaison with the Associated General Contractors and with the Bureau of Facilities Management (now Division of State Facilities Management) and was a member of The American Arbitration Association. And Joe directly and personally contributed to the architectural and historical heritage of Wisconsin and the entire region through the design of numerous projects — many of them award-winning — over a period of half a century. The AIA recognized him for his outstanding work in the profession by electing him to the College of Fellows in 1972. The Iowa Chapter, AIA, presented him with a Lifetime Achievement Award in 1982, and the Wisconsin Chapter presented him with a Distinguished Service Citation in 1983.

Speaking for all of us at The Durrant Group and elsewhere who had the privilege of knowing Joe, I would like to honor the memory of a man who was both a distinguished architect and an individual of rare integrity, warmth and mettle. He will be much missed.

Editors Note: Joe's last will provided for a $10,000 gift to the Wisconsin Architects Foundation. His commitment to his profession will continue with the education of future generations of architects. ■



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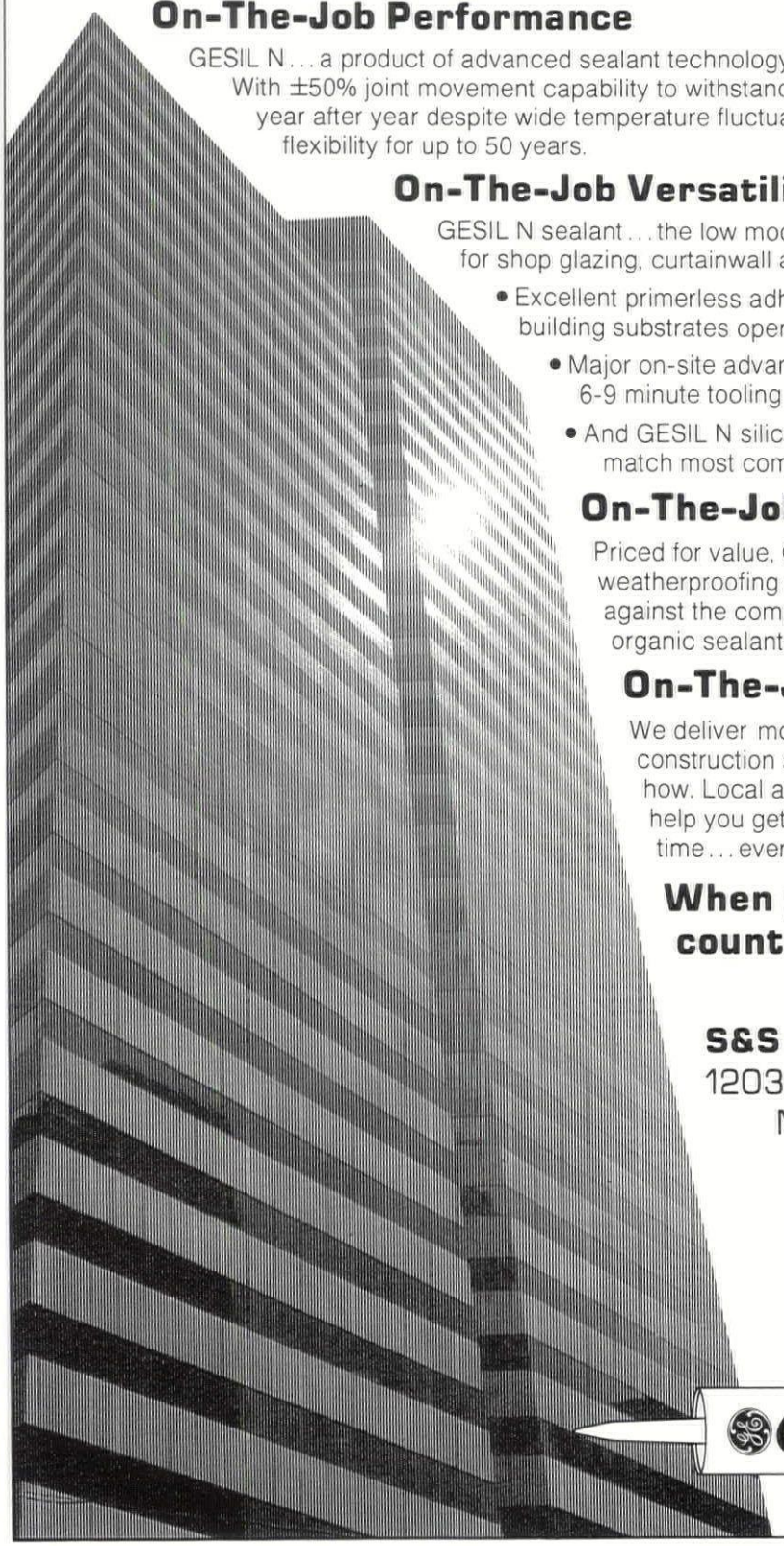

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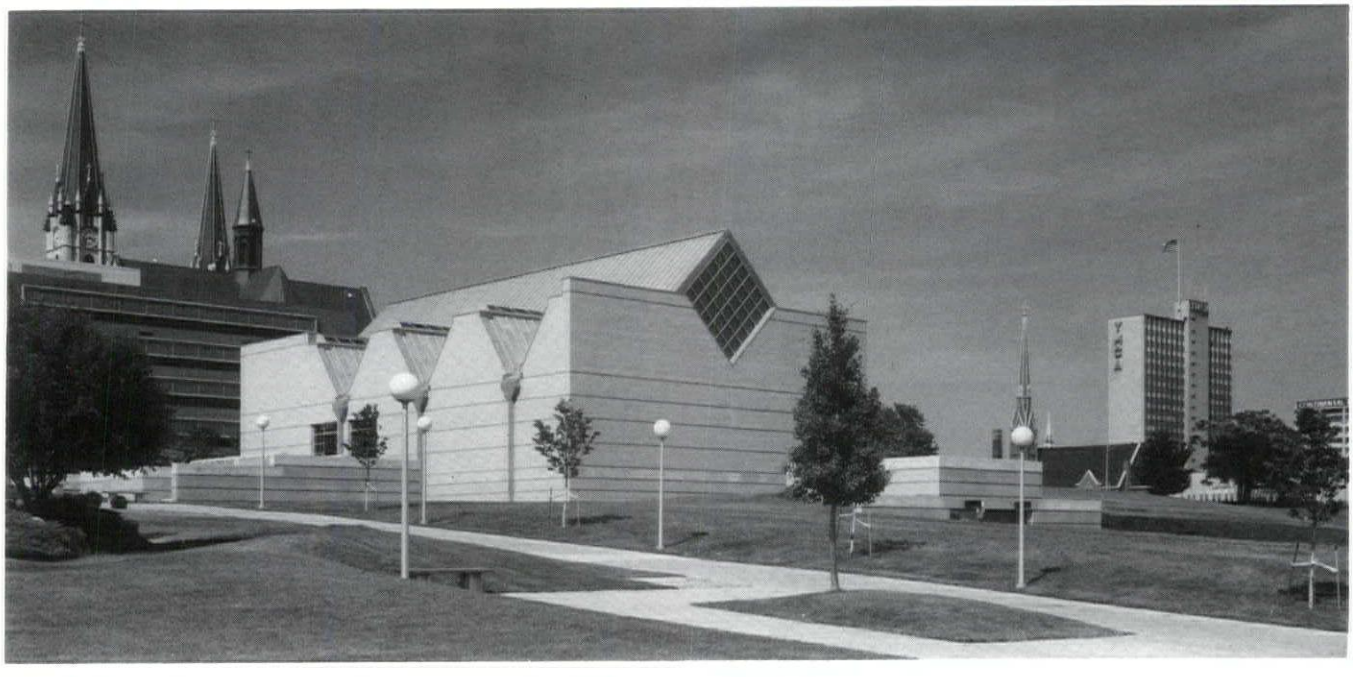
Museum

Project: Patrick & Beatrice, Haggerty Museum of Art, Marquette Campus, Milwaukee, WI
Architect: Kahler • Slater • Torphy • Engberg, Milwaukee, WI
Owner: Marquette University & Ford, Powell & Carson, San Antonio, TX



The Haggerty Museum of Art is the culmination of a dream for the Marquette University Committee on the Fine Arts and the Marquette University Women's Council, chief fundraisers for the project, who envisioned a building to house the extensive University art collection of 5000 works. In size, the 18,500 square foot museum is second in the community to the Milwaukee Art Museum, also designed by David Kahler. The museum serves as a community and University asset to train students to enjoy and appreciate art.

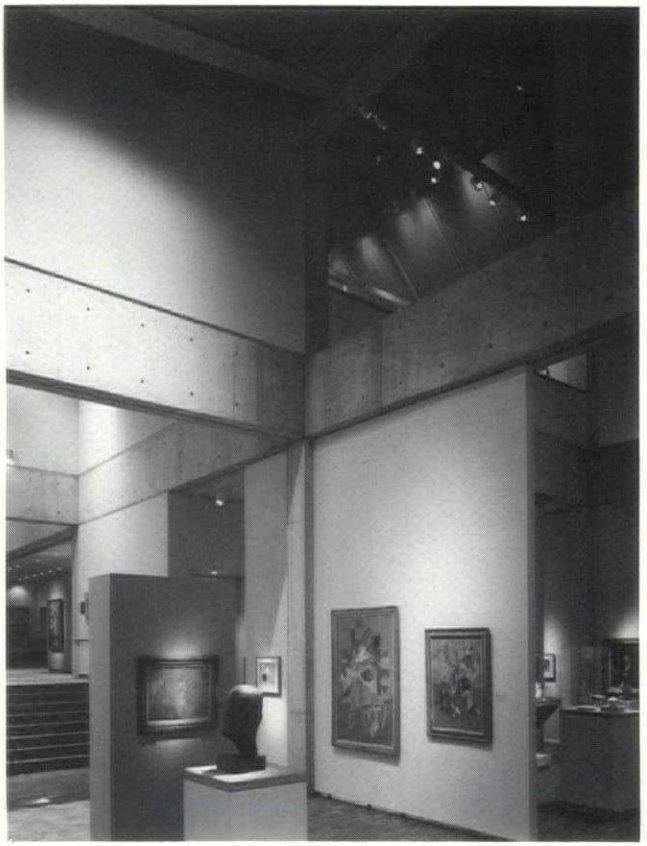
The site is at the east end of the campus quadrangle on the Marquette campus in downtown Milwaukee. Because the building lives in the shadow of a major expressway interchange, it was felt that the building form had to assert itself. It was also felt that the shape and character should maintain a regional flavor, as well as forms indigenous to Milwaukee and the Marquette campus. The front entrance is located in full view of the Joan of Arc Chapel, a major campus landmark.

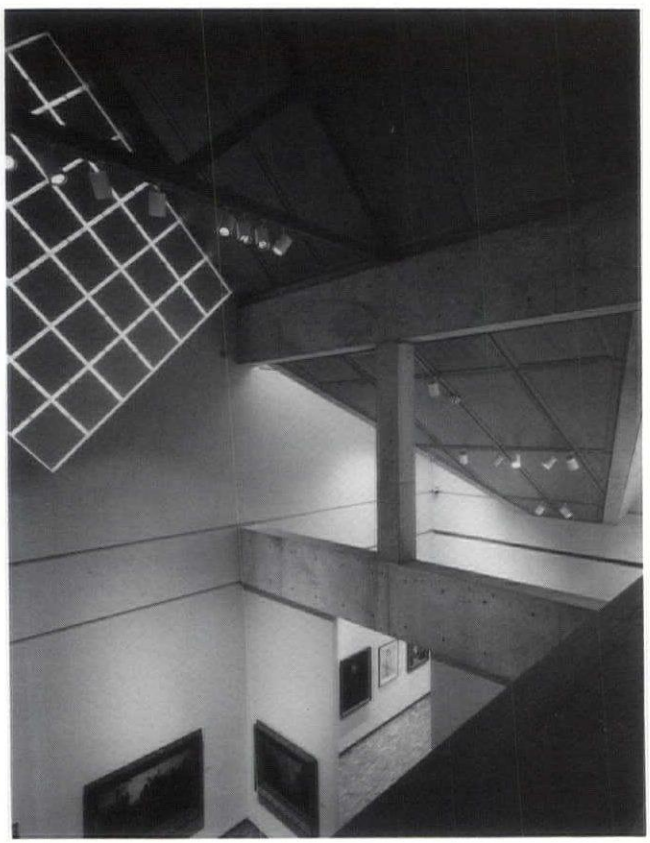
In reference to a form found throughout Milwaukee, a gable with a north/south axis runs parallel to another campus landmark, Gesu Church. The gable ends half way down the outside walls, which creates a two-story exhibition space on the interior on either side of the gable.

The museum has three separate galleries, the largest of which is on the main floor, with 3,200 square feet of exhibition space. The use of tall vertical wall space is prevalent in all areas. Movable partitions have been placed throughout, so that the museum remains as flexible as possible.

Architectural drama is created by massive diamond shaped windows. These illuminate the main gallery through a sculptured interior screen that filters the light and prevents direct sunlight from reaching the art works. This window is mirrored in design by its twin at the opposite end of the building, where clear glass panes light up the administrative area. ■

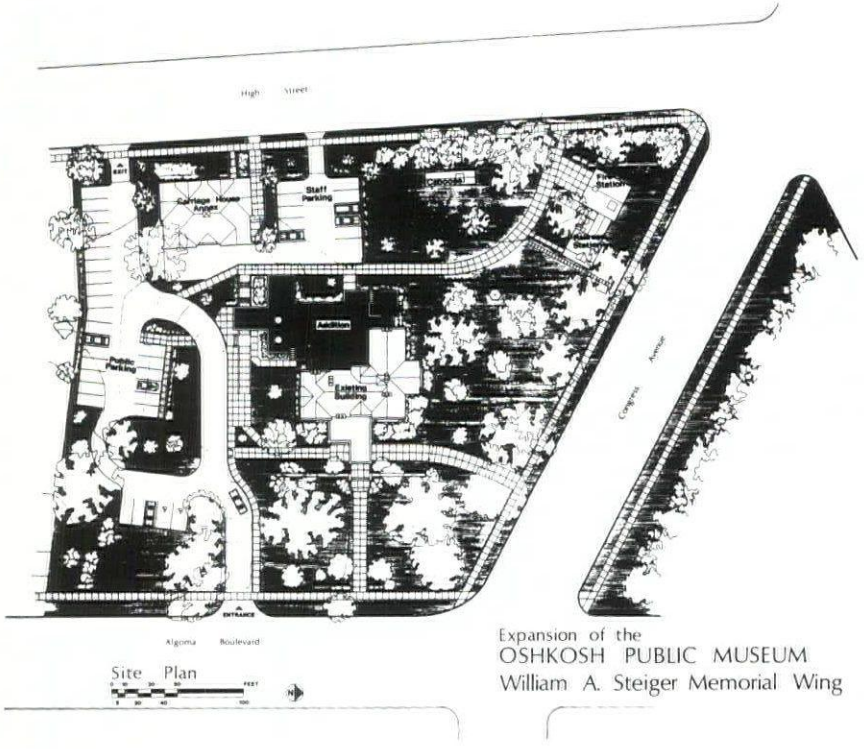
All photos by: Howard N. Kaplan
HNK Architectural Photography



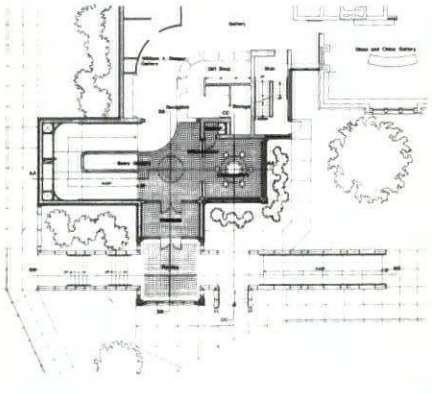


Museum

Project: Oshkosh Public Museum, Oshkosh, WI
Architect: Reinke, Hansche, Last, Inc., Oshkosh, WI
Owner: City of Oshkosh, WI



Expansion of the
OSHKOSH PUBLIC MUSEUM
William A. Steiger Memorial Wing

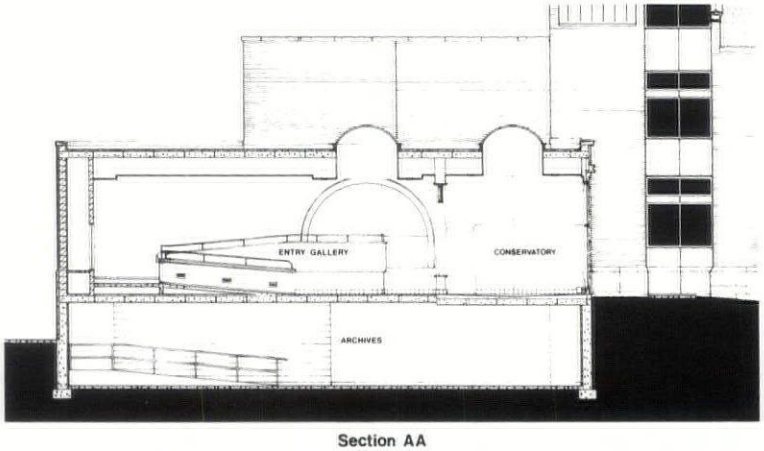


The Oshkosh Public Museum had been housed in a former lumberman's mansion built in 1908, a stately 3-story structure of imposing porte-cochere entrance with ornate carved limestone composed in a series of unique arch forms. The completed expansion program now includes double the exhibition area, a new entrance (barrier-free), and space for visitors parking.

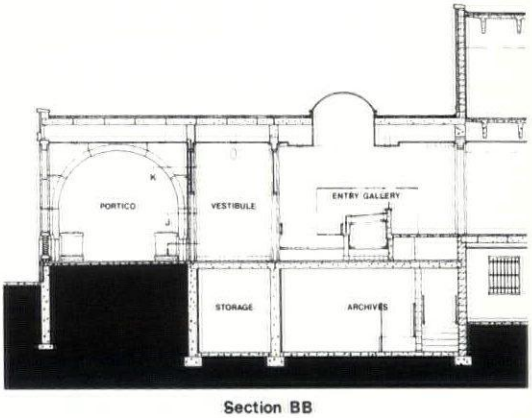
The design solution respects the old structure and uses specially selected materials to blend or match old with new. The new entrance recalls the old grand porte-cochere by repeating exactly the cut limestone arches of the original entrance. Stone coping was also repeated in the addition. A recess of limestone panels and glass serves as a junction between new and old structures. Visual continuity was furthered by carefully selected brick and stone. A standard brick from Iowa and a selected tone of Bedford Indiana Limestone are close matches in both color and texture to the original materials. The steep pitched roofs capping the stair towers are covered with terne metal to blend with existing slate shingle roofs.

In addition, the new entry incorporates a conservatory to replace the existing one that had to be removed because of building code restrictions. A highlight of the new conservatory is the reuse of an old Tiffany window, previously half-buried by display casework. It now frames the entrance to this sunny, airy space which also features a reused garden fountain.

Original exhibit areas have been remodeled to integrate with the new exhibition areas, providing a continuous traffic pattern with no dead ends. For archives, a fire-resistive, climate controlled space has been provided. Enclosed protective stairways exist from all levels, old and new, and all openings between the two structures are protected with fire doors. ■



Section AA



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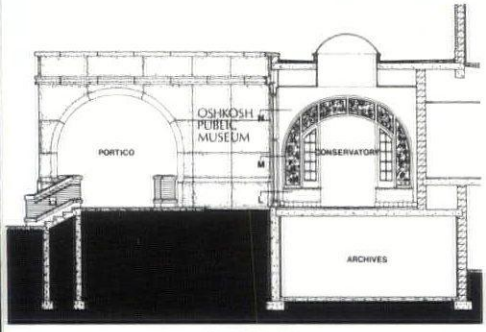

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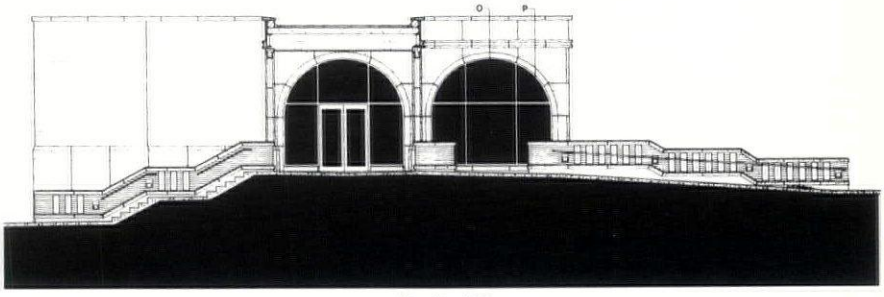


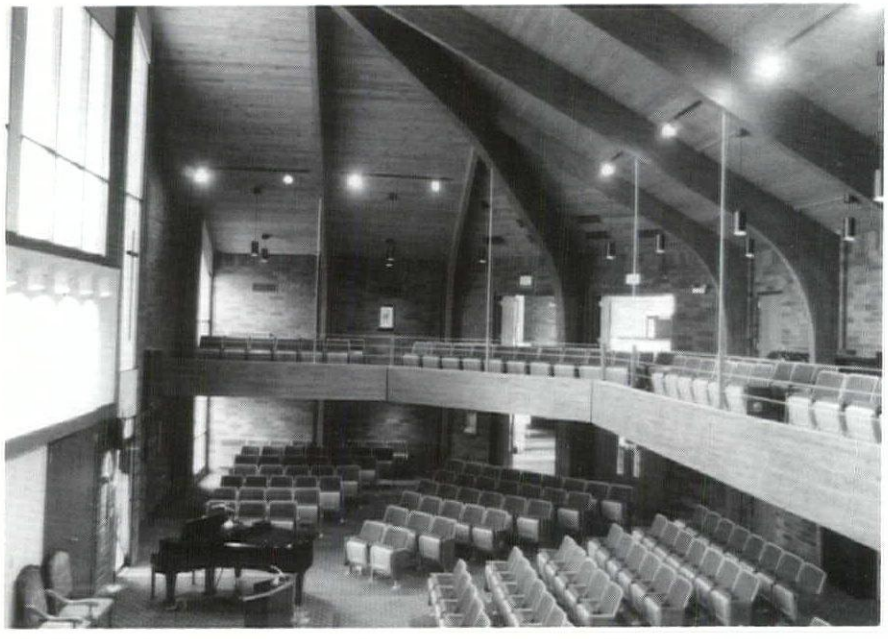
Section DD

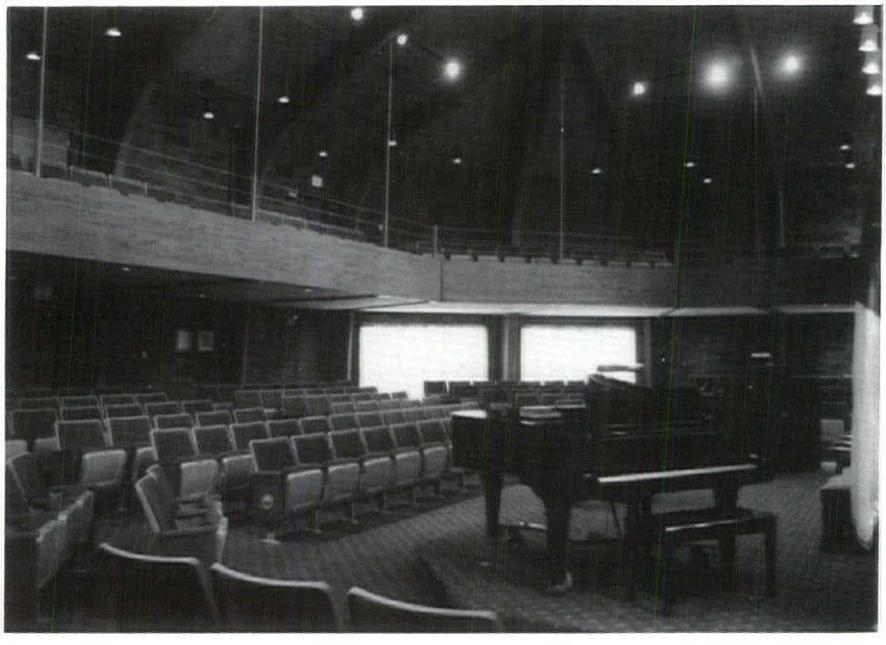
Building Sections

Expansion of the
OSHKOSH PUBLIC MUSEUM
William A. Steiger Memorial Wing

Religious

Project: Multi-Purpose Chapel
Architect: BHS Architects, Inc., Milwaukee, WI
Owner: Friendship Village, Inc., Milwaukee, WI



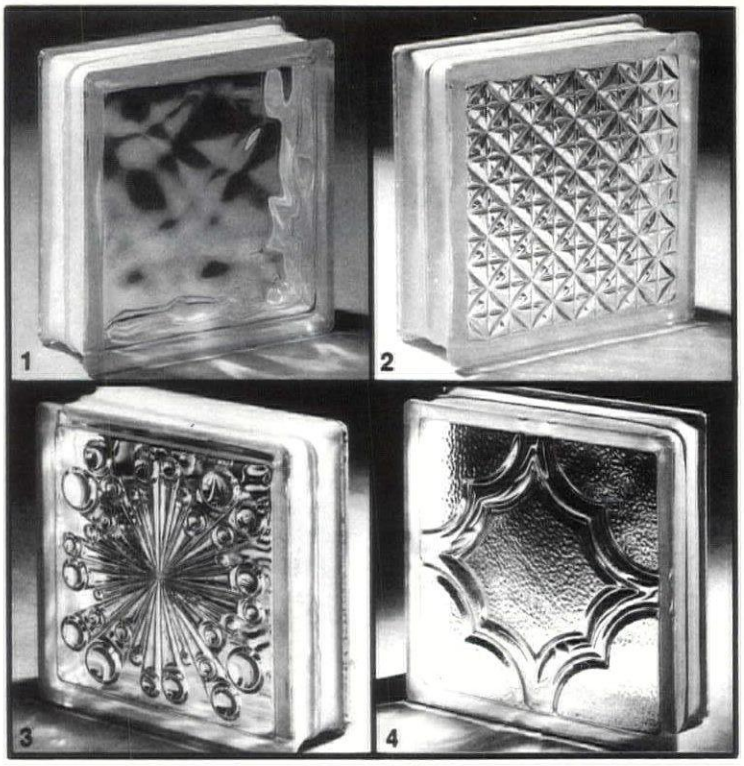


Friendship Village is a large non-denominational life care facility. The complex contains both nursing care and apartment dwelling units. As the facility grew, a need for a significant worship space became apparent. The Architects were asked to design a space which would solve that need, but which would also be flexible for other uses.

The facility which resulted contains a main level with seating for 200 on a slightly sloping floor. A balcony for approximately 70 was also provided. The Chapel was located adjacent to an enlarged main entrance so that outside groups could also make use of it. Special care was taken to assure accessibility throughout the Chapel so that walkers and wheelchairs could be easily accommodated.

The exterior masonry materials were chosen to blend with the other parts of the complex. The same masonry was used inside to provide both a visual and actual sense of permanence. The soaring roof structure was framed with glulam beams and wood decking. These materials and the high south facing windows create a warm feeling which the residents enjoy.

To date, the Chapel has served as a worship space for numerous faiths, and in addition, it has provided the backdrop for a wedding, several theatrical events, movie and slide presentations, and a variety of speakers. ■



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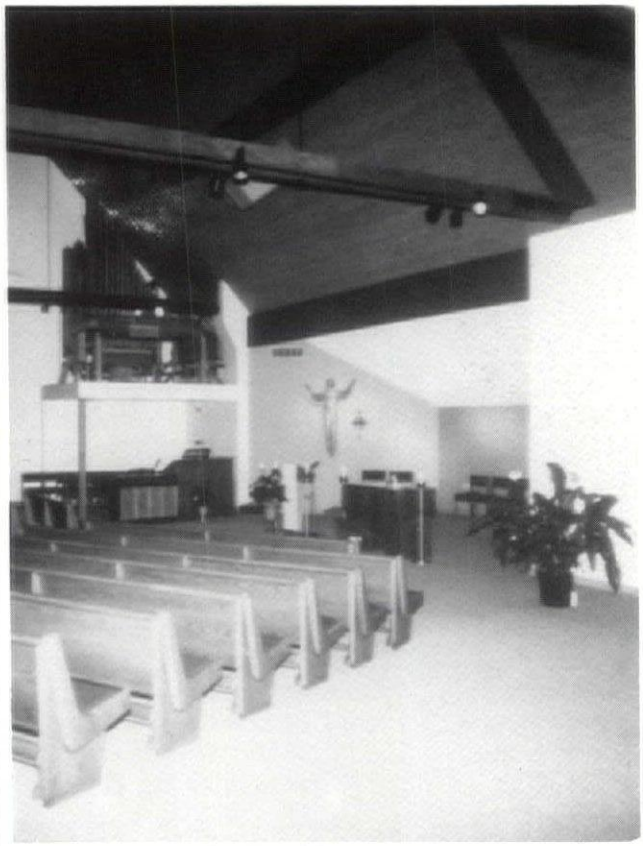

St. Louis Catholic Church, Washburn, WI.

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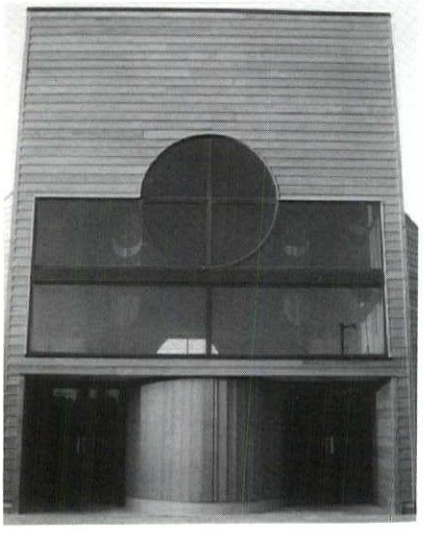
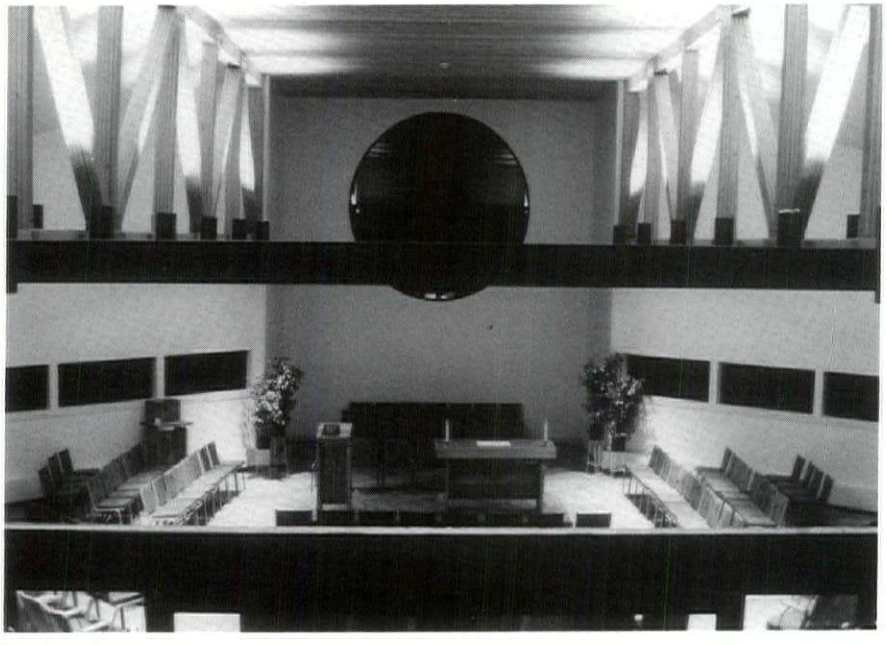
Religious

Project: Saint Elizabeth Ann Seton Church, New Berlin, WI
Architect: Heike/Design Associates, Inc., Milwaukee, WI
Owner: Saint Elizabeth Ann Seton Parish, New Berlin, WI





When the St. Elizabeth Ann Seton Parish, a growing, progressive suburban group decided to embark on a building program, the budget was very limited and their spiritual, educational and social needs were great. Creative solutions to the problems were developed by the architect through a 25 year master plan. The new church represents Phase I of that plan. It is a two-story building with a movable seating for 400 on the first level and washrooms, kitchen, mechanical equipment, Parish Hall on the lower level. Parking for 116 cars is also included. The total budget was $318,000.

This unique solution breaks from the tradition of first building a gymnasium where acoustics, lighting, and interior furnishes are compromised when it is used for liturgical or educational purposes.

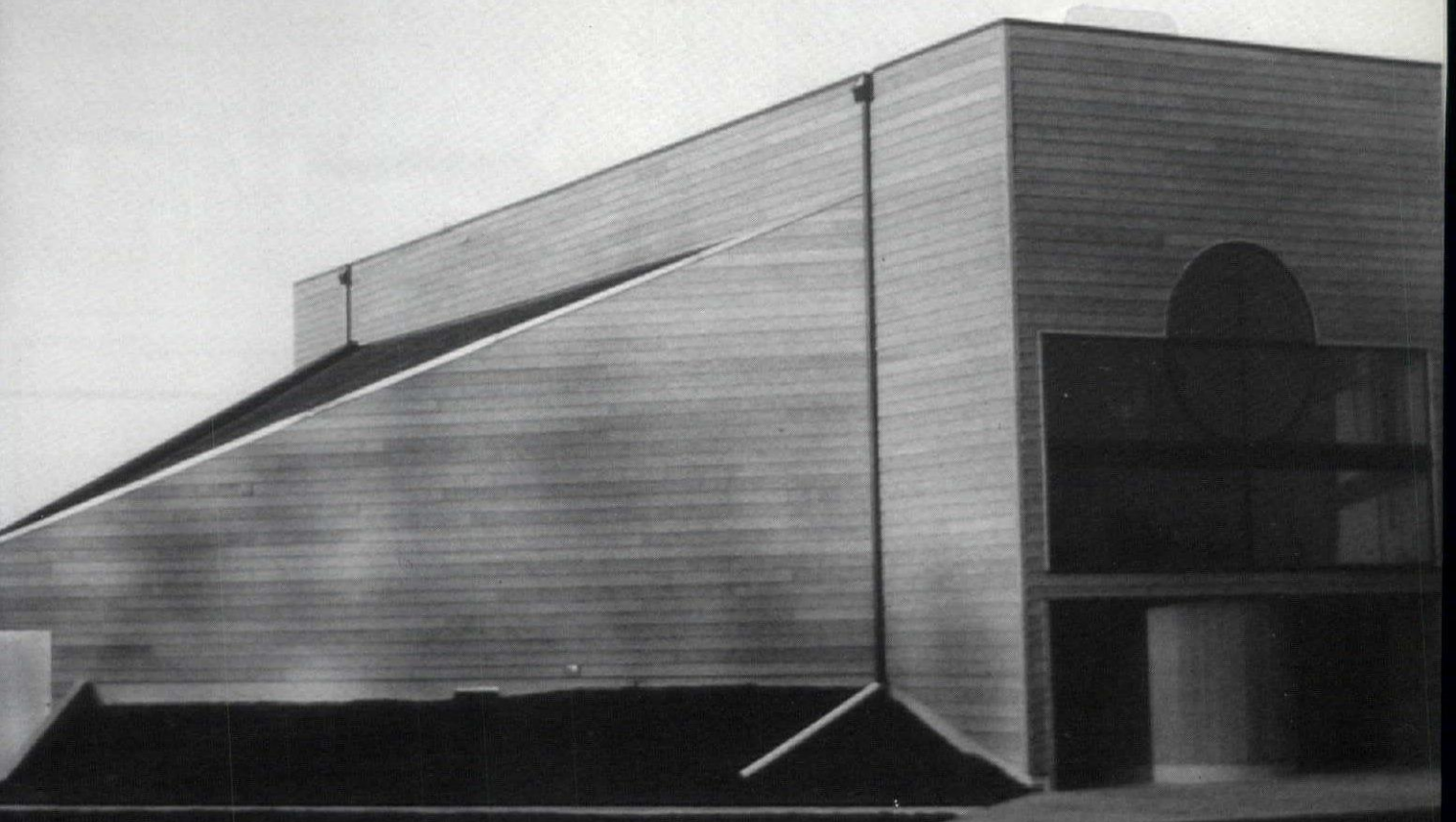
The gentle slope of the land allows handicapped access at grade for both levels. The soft natural color of the beveled wood siding harmonizes with surrounding meadow grasses in summer and contrasts in winter. Earth berms visually anchor the building to the site as well as improving overall energy efficiency. Sloped shingle roof flanks the flat central axis to add residential character.

Although the architectural design is contemporary to reflect the parishioner's attitudes, it subtely incorporates timeless religious symbolism. This is clear in the round windows and mullion pattern above the front entry and behind the altar. Large interior wood trusses create a traditional early Christian style central axis to the altar area. The 30 foot high front facade emulates old bell tower designs and creates visual excitement from the streets especially at night when lit.

Lighting is a key element of the design drama. Natural light streams in during daytime hours while flexible tracklighting illuminates areas of required attention at nght.

In winter, heat trapped in the vestibule is distributed through the building. In summer, this heat is exhausted. Cross ventilation, by means of operable window and mechanical exhaust, replaces costly air conditioning. ■

Congratulations Heike/Design Associates, Inc. We're proud to have been a part of the team that made the beautiful St. Elizabeth Ann Seton Church a reality.



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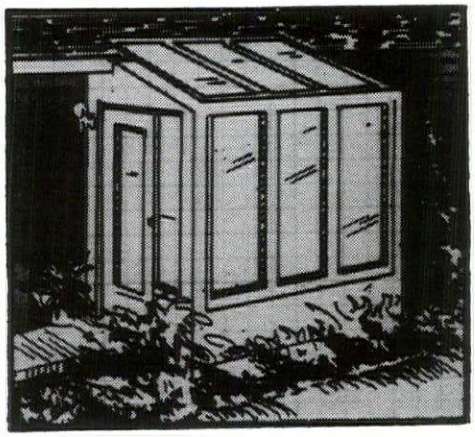

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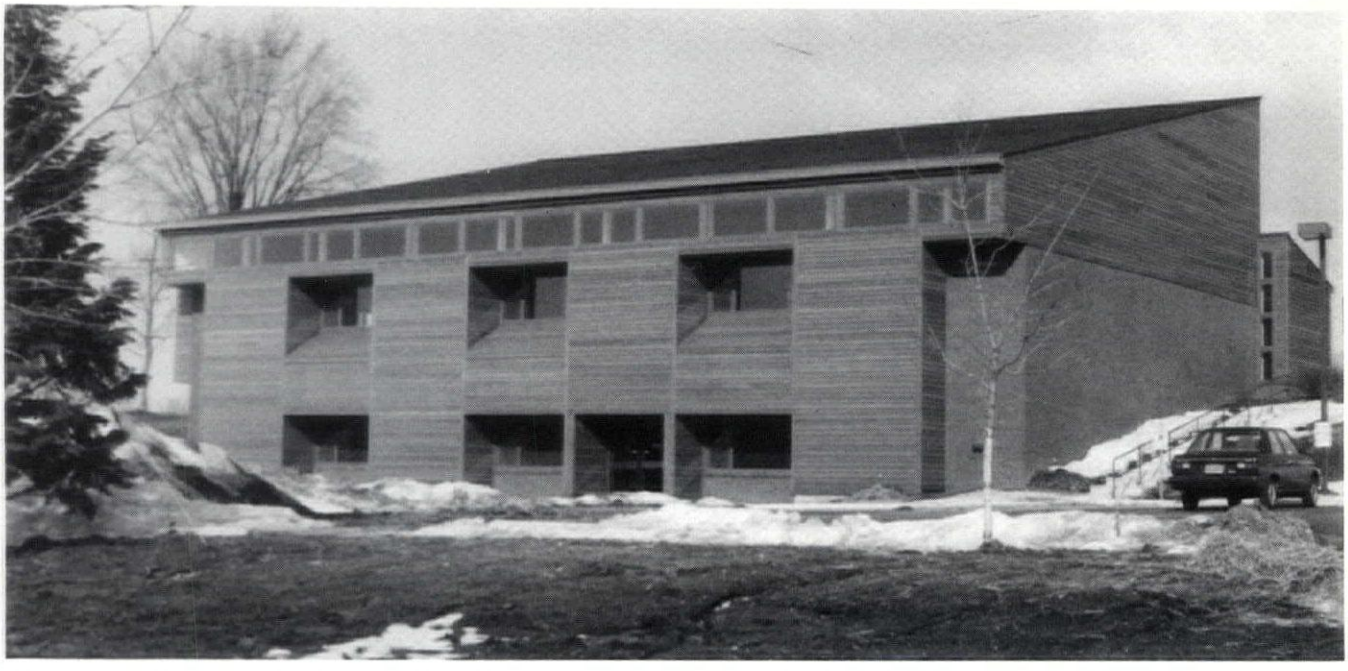
Library

Project: Library, W. Ben Hunt Center, Hales Corners, WI
Architect: Architecture 360, Inc., Milwaukee, WI
Owner: Village of Hales Corners, Hales Corners, WI



With its library located in a newly formed TIF district, overcrowded and difficult to expand, the Village of Hales Corners looked to the future and a new public library.

Architecture 360 assisted the Village and Library Board in evaluating possible sites, the result being a land swap between the village and Milwaukee County. "The Site", in its park-like setting provided easy access from residential areas, was close to the Village Hall and local park facilities.

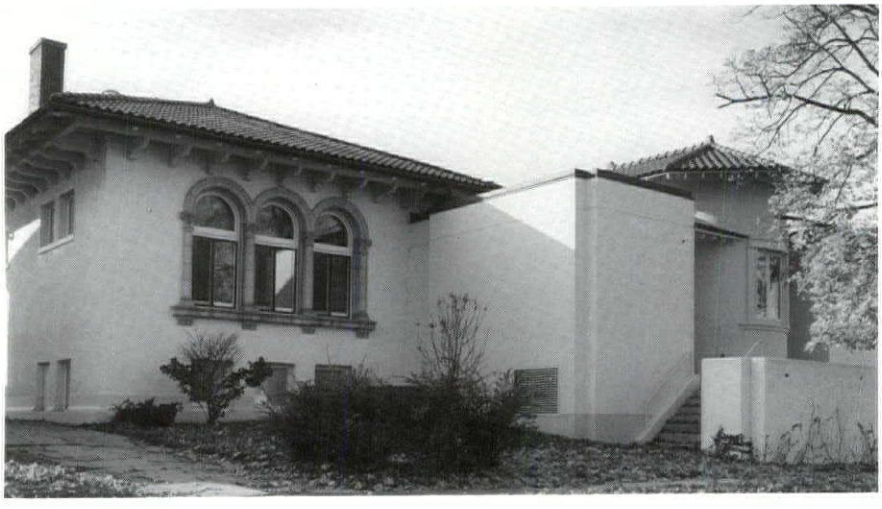
The Library Board's desire for efficient use of staff and future flexibility translated into a column free central collection space. The truss design for the clear span and the resulting sloped ceiling lets the north clerestory provide substantial daylight without the harmful effects of direct sunlight. Most evening light is provided by indirect H.I.D. fixtures with two color lamp mix that closely approximates natural daylight.

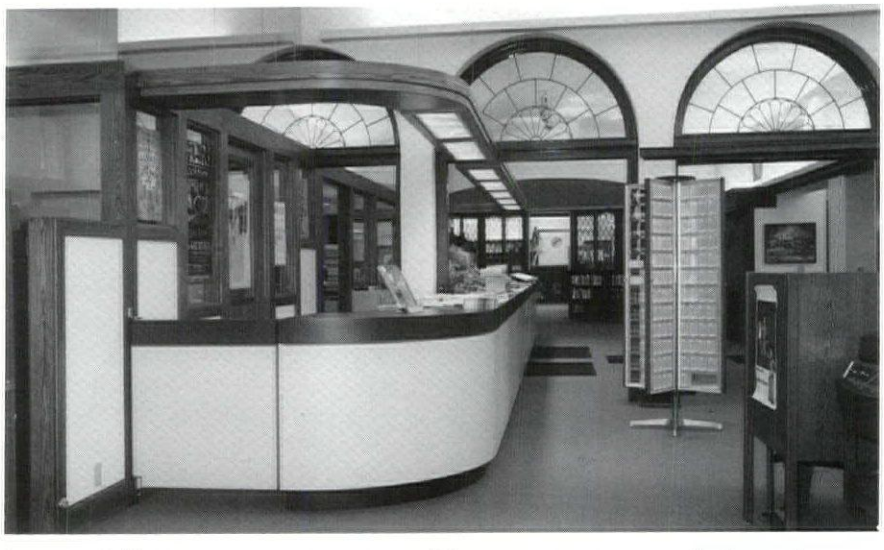
The Hales Corners Library, invitingly simple, offers a comfortable environment for all those who work, learn, relax, or curl up with a good book!

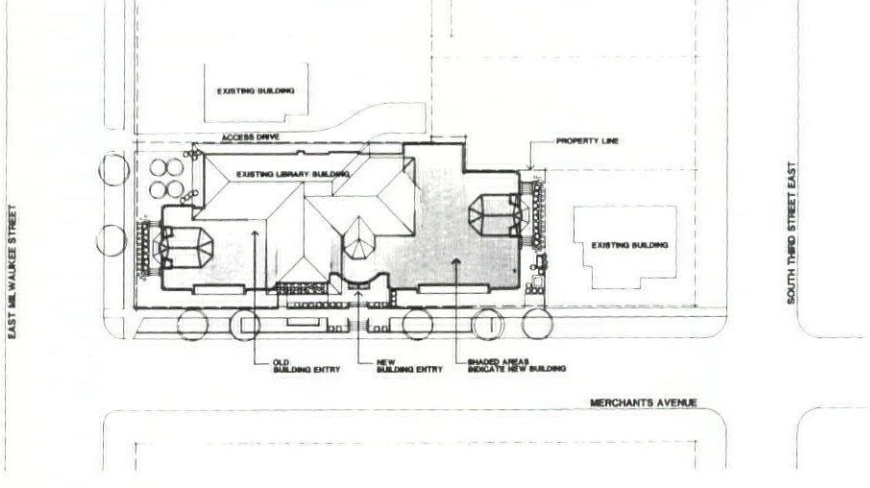
A successful community library necessarily requires the input and cooperation of many persons. Architecture 360 was proud to lead and coordinate with the Village of Hales Corners, the Library Board, staff members and friends of the library to incorporate ideas into a functional and comfortable environment. ■

Library

Project: Dwight Foster Public Library, Fort Atkinson, WI
Architect: Potter Design Group, Madison, WI
Owner: City of Fort Atkinson







The original 1905 Library structure and 1930 addition had not been changed or added to in 50 years despite a substantial rise in library use by people in the Fort Atkinson area. An architectural feasibility study commissioned by the library board and conducted by the architect indicated that a viable facility could result from expansion on the existing site. By moving the entrance to the middle, halfway along the long wall — the possibility of an efficient library plan became evident.

The solution is a "wrap around design" in which areas are added on three sides of the existing structure. The result is an integrated, modern, functional library that is easy to supervise and manage, and that retains some of the best elements of the original structure. Gaps were left in the wrap around design to expose the existing tile roof, and several tile shed roofs were added to recall the old detail of red roof tiles. Original building materials and techniques were duplicated — such as wood framing, clay tile roofing, matched decorative "pattern book" wood trim, and a contemporary version of the classic stucco finish. Even the original ornamental terra cotta entrance was relocated to the new main library entrance. The entrance plaza features a patterned concrete that complements the tile color and highlights the entry area. Oval turrets were constructed over the stairway to further integrate new and old structures, and a new multiple level elevator was added.

The wrap around design has tripled the main floor area and added an additional 10,000 sq. ft. of unfinished space on the basement level for future expansion. ■

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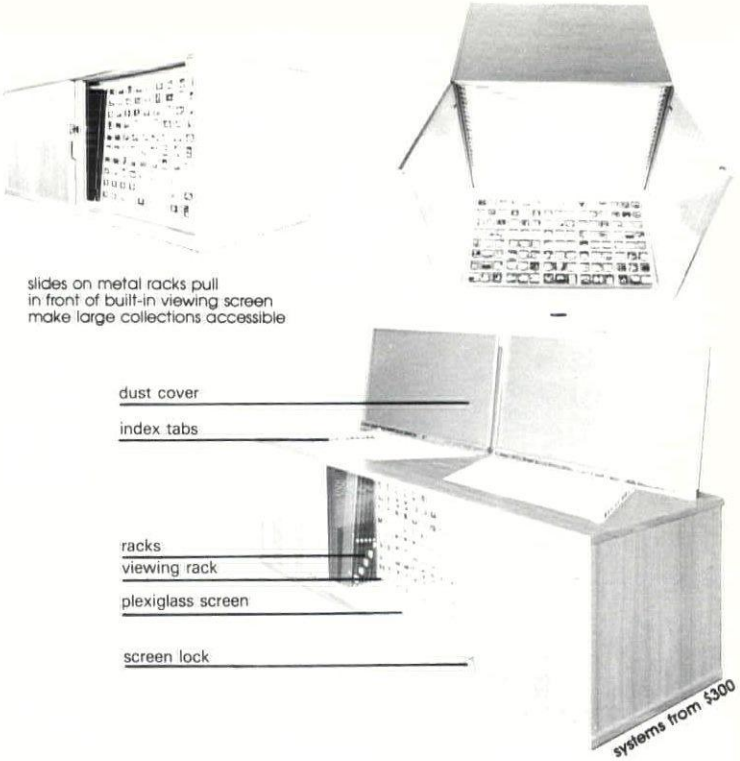

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Journey Into Glass

By Bernard O. Gruenke

Just as the builders of the Gothic churches awed their viewers with their intricate glass mosaics, so the possibilities of glass as an instrument of cultural development cannot be surpassed. From man's earliest glass beads of Mesopotamia to the first manufactured glass near Corinth, the historic path of the first assemblage of glass to create a pictorial representation were the seeds of the craft. Developers of the Gothic style established a genuine foundation, even before the Cathedral of Chartres, in the art acquiring a mystical effect which awed the spirit of the viewer as well as educated the masses. The cleverness of technique in the handling of this craft lead to a loss of integrity, prompting the pictorial representation of the 19th Century. In the 20th Century, however, greater freedom helped the artisans break the chains of bondage to create decorative walls and ceilings with a great sincerity for the material as well as the art, with several new forms of material being tested and tried.

Faceted glass, also called architectural glass, can be described as the casting of one-inch thick pieces of glass in an epoxy matrix. Selected pieces of glass are surface chipped, and through the resulting concoidal surface there is an added brilliance of light transmission. Some pieces of glass may be deeply set, or "coffered", and in addition, shards or "shells" that have been chipped away from the glass may be leaded into stained glass windows as jeweled accents. Faceted glass has been successfully used in the clerestories of numerous Gothic structures, as well as many contemporary buildings.

Since 1889 and nearing a century of creative effort, the Conrad Schmitt Studios has contributed to the aesthetic advancement of not only the local community, but the nation and beyond. Our Milwaukee based firm has been instrumental in the decoration and renovation of many of this country's churches, theatres and hotels. The Studio has also been active in designing and producing stained,

Leptat glass doors in St. Mary's Church at Burlington, Wisconsin.

Annunciation window above entrance of Greek Orthodox Church.

Covenant Lutheran Church, Milwaukee, Wisconsin.

faceted and etched glass, as well as mosaics, murals, furnishings, lighting, and sculpture, in a variety of media.

Under the direction of Bernard O. Gruenke and his son, Bernard E. Gruenke, our Studio continually experiments with new possibilities, and in addition to leaded glass, developed new uses in glass for sand-blasing, etching, mosaic inlay, epoxy sculpturing, gold leafing, faceting, laminating and combinations thereof.

In the year 1973 our Studio was granted a patent for a technique for the manufacture of "Leptat" glass, also referred to as etched glass, which stirs the imagination to the greatest degree. While the use of hydroflouric acid etching is not new, this particular process is, and makes for a totally different result. Unlike the evenly frosted areas formerly obtained, Leptat glass produces a deeply etched, crystalline surface of varied textures. It has been used in numerous structures, including the Frank Lloyd Wright designed Annunciation Greek Orthodox Church, the Regency Hyatt Hotel, and most recently at the Waldorf-Astoria Hotel Starlight Roof where the Leptat glass was incorporated in full walls with the use of mirrored glass etched in an art deco style.

Our commitment to this contemporary, yet traditional craft, can be compared with artists such as Matisse, Chagall, and Rouault, who were, just as we are, enthralled by the effect of light and color. We are proud of the many projects that have been completed, but above all, appreciate the responsible role that our Studio has performed in the furtherance of this architectural art. Today, the bonds of our craft have been released and there is no limit to the possibilities of our creativity.

Part 2 of "Journey Into Glass" will follow in the December issue, concerning some of the exciting restoration work going on nationwide. ■

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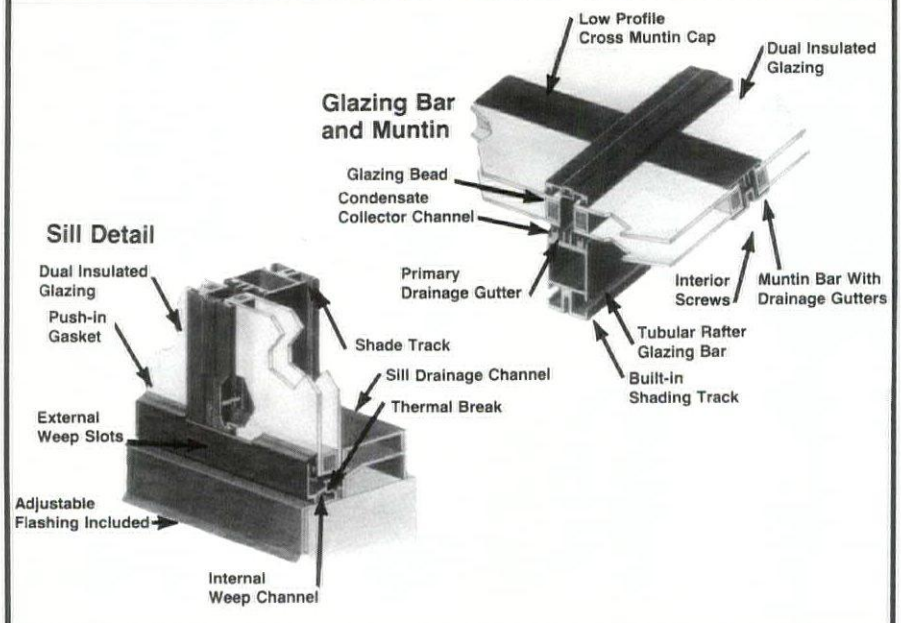

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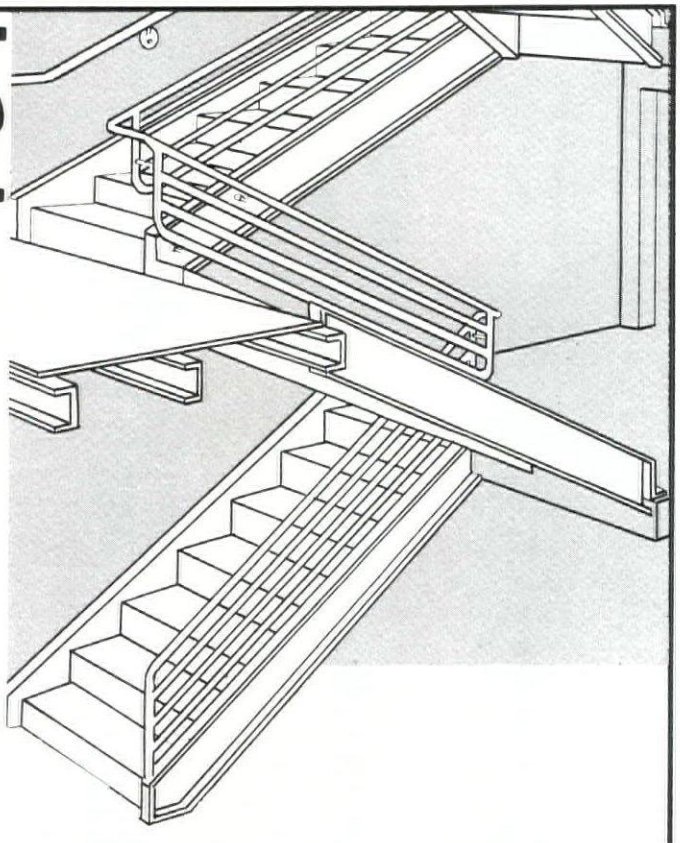

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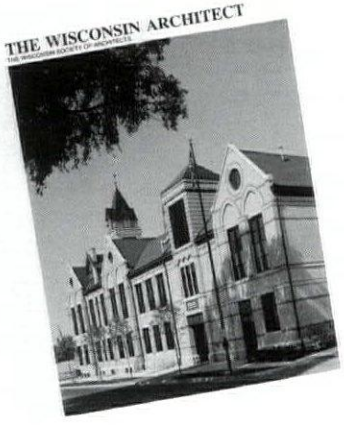

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Book Review

The AIA Gold Medal, by Richard Guy Wilson
McGraw Hill Book Company, New York, 1984
(available through the Wisconsin Society of Architects or on loan from the WSA library)

What does the AIA's Gold Medal represent? We, annually, hear about the award recipient, or perhaps hear that there was no candidate of significant enough renown to garner the award. Perhaps, we question and wonder whether the AIA's Board of Directors had considered some favorite architect of our own choice, but when we look back through the many years, as Richard Guy Wilson has done, we can gain some perspective of what prominent American architects thought of their colleagues.

The concept of the study of the Gold Medal originated in 1980, and was supported by the AIA's College of Fellows'. The project commenced when the able University of Virginia architectural historian, Richard Guy Wilson agreed to undertake the research and authorship. As he explains in his introduction, "Seventy-Five Years of Images and Ideas", it was the purpose of the book "to provide a record of their achievement, and to explain why they were selected for the award . . . provide a historical record of 'official architectural taste' ".

From the initial recipient of the Award, Sir Aston Webb of Great Britain in 1907, to Ramaldo Giurgola in 1982, 43 Gold Medals were awarded in a seventy-five year period. As the book went to press, a 44th Medal, to Nathanial Alexander Owings, was awarded.

What is so striking and appealing about Wilson's book is his approach to its development. Architecture was not a revolution of one style to another, but rather a developing evolution. In a series of five chapters, the development of style and taste is traced through the Gold Medal recipients: Beaux Arts Classicism, 1907-1923; Romantic Imagery, 1925-1933; Conservative Modernism, 1933-1958; Radical Modernism, 1957-1981 and the overlapping New Images, 1969-1982.

Mr. Wilson provides a thoughtful relationship in each chapter linking the architects of each grouping. As conservative modernists, "even Frank Lloyd Wright and Louis Sullivan, asserted conservative values in architecture - they rejected the values of 'radical' European modernism that called for the machine and architecture to be elements of social change."

Thus a commonality is established between the other Gold Medalists of the period, "the stripped classicism of Paul Cret and Auguste Perret, . . . the unconventional materials of Bernard Maybeck, . . . new ornament and forms of Ralph Walker, John Wellborn Root II, Eliel Saarinen, and William Marinus Dudok, . . . updating of essentially conservative imagery of William Adams Delano and Charles Donagh Maginnis, . . . the revised views of the city and planning as represented by Clarence Stein and Sir Patrick Abercrombie."

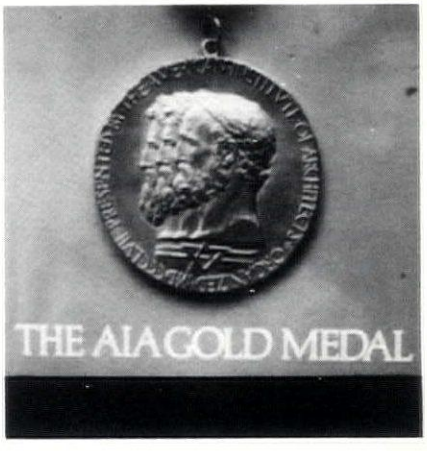
The continuation of his linking of these important architects through their projects into a thoughtful sense of conservative modernism creates a new awareness of evolutionary development in the history of American Architecture. Not to be overlooked, is the inclusion of foreign architects in the assemblage of the Gold Medalists. As Mr. Wilson develops his presentation, the reader understands the role that architects from other nations played in molding the thoughts of our own prominent architects, or those whose works were so admired by our own architects.

Each of the five major chapters carefully develops the progression of thought so the reader is treated to an understanding of how an evolutionary process is indeed represented in the architecture of the recipients, an expression of the taste of the jury, i.e. the AIA Board of Directors.

In addition, a fine biographical section follows arranged chronologically by the date of award. These two page biographies, many contributed by other authors who were familiar with the architect, provides a capsule summary of each Gold Medal recipient's life and projects.

For any architect with an interest in the development of this noble profession in our country, "The AIA Gold Medal" is both illuminating in its original presentation of the Medalists and their place in American architectural thought and informative in its documentation of achievement of significant practitioners. A fine book for studying or for browsing. ■

Reviewed by Gordon D. Orr, Jr., FAIA



WSA MEMBERS RESPOND TO BUILDING CODE AND PLAN REVIEW

Several months ago the WSA/DILHR Liaison Committee circulated a Building Code Survey to the WSA membership. The purpose of this survey was to obtain general comments from the membership regarding DILHR plan review and the general quality of the Wisconsin Building Code, as well as to obtain specific identification of code sections which need clarification, revision, etc.

Twenty WSA members responded to this survey. The general sense one obtains in reviewing their comments is that the Wisconsin architectural community is generally supportive of the quality of the current Wisconsin Building Code and the quality of plan review it obtains through DILHR.

The following are representative of the comments provided through this survey:

1) "We have no problem with plan review system other than we find a much longer time lag exists when architects are requested to submit additional information."

2) "Quality of plan review has improved."

3) "The code is not specific regarding cooling coil condensate drains; can they be connected to storms?"

4) "ILHR 51.06 - foam plastic - this has to be the most difficult section of the code to understand."

5) "We have no problems as to interpretation of the State Building Code."

6) "ILHR 51.01(99) definition of 'penthouse' where a building has more than one main roof at different elevations. We should be able to have one or more penthouses at each level and even allow the lower penthouse to have a common wall with the higher portion."

7) "The 12,000 square foot requirements of ILHR 50.015 for projects without available municipal water supply creates unjust financial burdens to construction, and benefits only the fire protection industry."

8) "Preliminary plan review is great."

These code survey results have been transmitted to DILHR for review. Many of the substantive concerns will be presented to the appropriate DILHR Code Committees, all of which have at least one WSA member.

FREE PROFESSIONAL LIABILITY COMPARISON PREPARED BY A A & C

Association Administrators and Consultants (A, A & C) the WSA endorsed health and workmens compensation insurance carrier has just revised and printed its Professional Liability Insurance Carrier Comparison.

This document lists the names and addresses of the 10 major markets for this coverage, and compairs their primary insuring agreements on an easy to read spread sheet. It also lists over 100 common exclusions and indicates which insurance carriers incorporate them and which do not. For a free copy contact A, A & C toll free at 1-800-854-0491 or contact Sandra at the WSA office.

A TRUE LETTER

Dear

I sincerely regret that I can no longer remain in consideration as your Architect for the new residence you are considering. It is extremely difficult to turn away work at any time, however, in this case I see no alternative. I feel that in asking an Architect to do a less than complete, thorough and professional job will just open a "Pandora's Box" that could possibly cause everyone involved a less than pleasant and profitable association.

My firm is familiar with the procedures and processes in projects of this type. We are aware of how much time it takes to properly analyze and solve this type of design problem. We know that historically, money spent "up front" during the design and development stages of a project saves money in the long run. Therefore, I can make a fair assumption that a lower fee structure than I have proposed to you will limit the ability and the time spent by your Architect to properly analyze and solve your design problem, and as a possible consequence, a less professional approach to design and implementation.

This is a very important project for you. Select your Architect on his ability to do the job for you, and to do it professionally, with accuracy and diligence. Do not select your Architect because he is less expensive than the next guy, or because someone who may not be totally familiar with what an Architect is and does suggests you can get the job done cheaper.

I sincerely hope your project runs smoothly. Thank you for your consideration.

Sincerely yours,

PEOPLE AND PLACES

Paul Graven, FAIA

HSR ASSOCIATES, INC. has moved their Madison office. Their new address is 2702 International Lane, Suite 201, Madison. Their phone number is (608) 244-1341. Feel free to drop by for a tour. Just tell Gregg Benz that Eric sent you. He'll either give you a grand tour or throw you out the window.

Foth & Van Dyke and Associates, Inc., an engineering/architectural firm with headquarters in Green Bay, has announced plans for a merger with Surplice Associates, Inc., also of Green Bay. Both firms have been providing architectural and engineering services locally and state-wide since 1938. Foth & Van Dyke's branch locations include Eau Claire, Madison and Milwaukee.

At the annual meeting of the National Architectural Accrediting Board (NAAB) Paul H. Graven, FAIA, of Madison took office as President. Paul is an NCARB representative to NAAB, a past NCARB President and the founder/owner of Graven & Associates, Architects of Madison. Paul has been active in WSA matters forever, and currently serves on the Board of Directors of the Wisconsin Architects Foundation. Congratulations Paul.

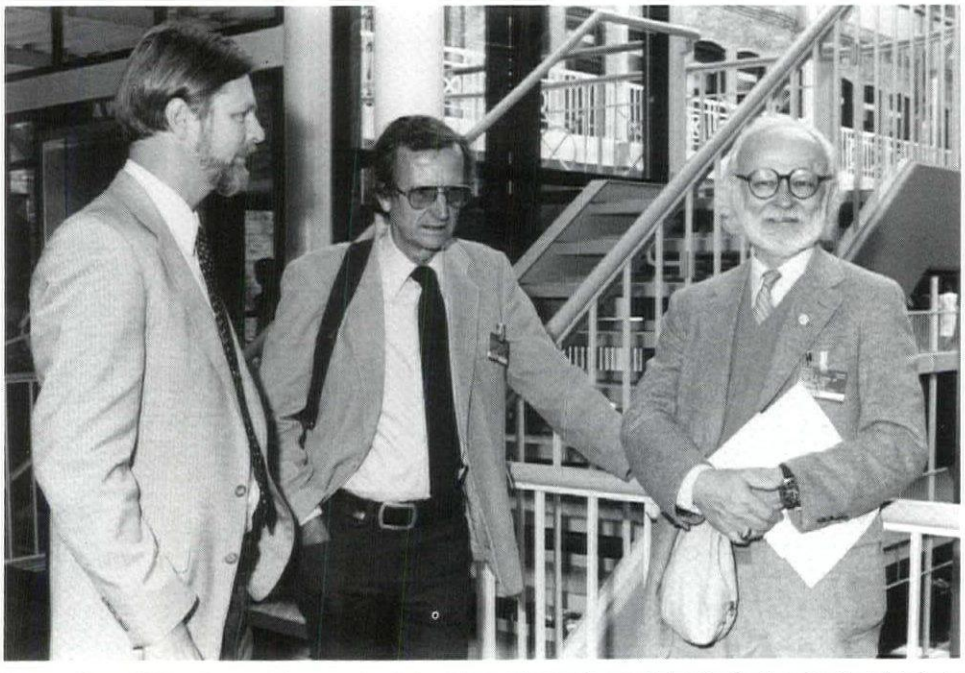
MEMBERSHIP ACTION

MARTINELLI, BILL, was approved for Associate Membership in the Southwest Wisconsin Chapter.

PARTLETON, BETH, was approved for AIA Membership in the Southeast Wisconsin Chapter.

SORENSEN, DONALD, was approved for Prof. Affiliate Membership in the Southwest Wisconsin Chapter.

PRAIRIE VISIONS SEMINAR EXAMINES MIDWESTERN TRENDS IN ARCHITECTURE



William Wenzler, AIA , of Wenzler and Associates, Milwaukee, Wisconsin participated in the *Prairie Visions Architecture Panel.* Wenzler, center, is shown with panel member Thomas Hodne, FAIA (right) and an unidentified architect.

Is there such a thing as a Midwest style of architecture? Should there be? A panel of prestigious Midwest architects was assembled recently to discuss that question in the three-day "Prairie Visions" contract market and design conference in Minneapolis sponsored by International Market Square, the Midwest's newest design center and home furnishings mart.

The theme that resonated was that Midwest architects need not apologize for doing good design that happens not currently to be on the "cutting edge."

"So often in the past, I think we got inspiration by picking up the latest issue of 'Progressive Architecture' and seeing what the other guy is doing," commented Richard Moorhead, AIA, of Clark, Holman and Moorhead, Ltd., of Fargo, North Dakota. Moorhead called this "disturbing" because when you copy something, it weakens the original idea.

"The Michael Graves copies of tomorrow will be as bad as the suburban tract houses of today." Moorhead said.

Bill Wenzler, of Wenzler and Associates in Milwaukee, argued that the strength of Midwest architects is contextualism.

"We've got more roots," he explained. "We've got more belief in where we came from." Wenzler bemoaned the recent tendency to think of architectural design as "style." "It sounds like we're talking more about dress design than architecture," he said.

And before concluding, Wenzler took time to throw a few darts at post-modernism.

"New architects suddenly feel cheated that they had not been taught history, so they've thrown it into their work," Wenzler said.

International Market Square is the Upper Midwest's newest Design Center and Home Furnishings Mart. The 700,000 square foot facility serves as a resource center for architects, interior designers, corporate specifiers, builders and retail store buyers.

Prairie Visions was International Market Square's first annual architecture and design conference, developed to enhance the exchange of ideas between midwestern design and architecture professionals.

A HOT (OR NOT SO HOT) TIP

How do you handle the financing of unforeseen problems during construction? Unless you're one of those rare architects who never makes a mistake and who can prepare a perfect set of plans and specifications, you know that there are going to be problems. You probably sit down and explain this reality to the owner sometime prior to the award of the contract. No matter how understanding the owner is of this reality, there is a certain tension that creeps into your relationship as these problems surface and costs mount.

The following is the way one Wisconsin firm attempts to deal with this problem. It's not a perfect answer . . . but it works for them. If you've got a brighter idea on this or any other topic contact Eric at the WSA office.

> CONTRACTOR-OWNER CONTINGENCY ALLOWANCE - Each Contractor will include in his proposal an amount equal to one percent of his maximum proposal as a contingency allowance. This allowance shall be disbursed to the Contractor only upon the written authorization of the Architect for unforeseen conditions and contingencies. Upon the completion of the project, the Owner shall be credited on Final Payment for any portion of the allowance not disbursed by the Architect.

MOONLIGHTING

To moonlight or not moonlight? . . . that remains the question.

Many Wisconsin firms have their own policies regarding moonlighting.

In determining whether or not you should moonlight, don't forget that the architect's registration board also has a rule. Their rules make it illegal for a registered A-E to perform services for a client or employer while a full time employee of another employer, without notifying all parties concerned. In other words, if you're going to moonlight you have to tell both your employer and the client that you're moonlighting. Failure to provide this notice is a violation of the rules of the architects examining board. Violation of these rules can result in loss of license.

For more information contact Eric at the WSA office or see A-E 4.02(7).

E AND O PREMIUMS AS A REIMBURSABLE

One ingenious way of covering dramatically escalating premiums for errors and ommissions coverage (E & O) is to include that coverage as a reimbursable expense. Here's the way one firm does it:

1) First you must decide what is a "reasonable" charge for errors and ommissions premiums.

2) Previous surveys show that E & O is approximately 3-8% of overhead.

3) Take your premium amount (P) and divide into your net income (gross income minus consultants) and arrive at a dollar amount for coverage per thousand dollar of billings. Then invoice clients directly for this expense.

4) If clients object to this expense indicate that you will eliminate the reimbursable item if the client will sign a hold harmless to eliminate any liability.

5) If the client is unwilling to sign a hold harmless and does not want to pay the reimbursable expense, suggest to them that you will reduce the reimbursable expense by 50% if the client will limit your liability to the amount of your fee on the project.

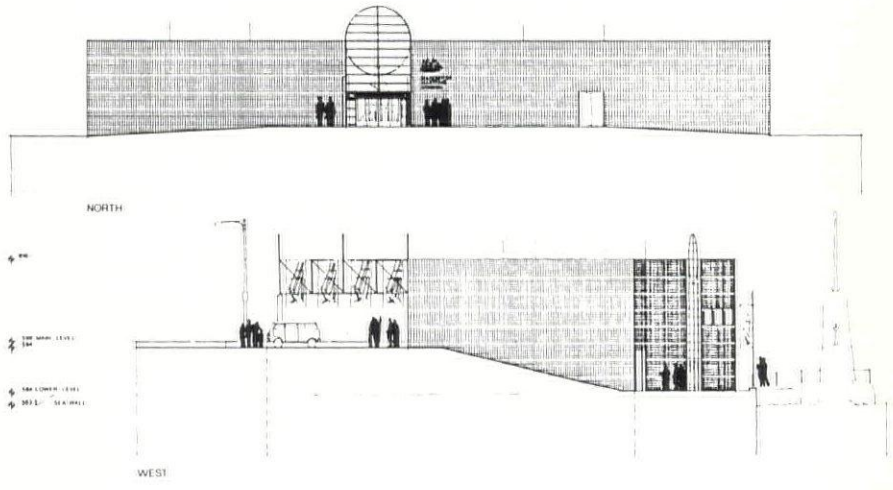
6) If you don't want to develop a dollar cost for insurance based on each thousand dollars worth of billings, you can develop a cost of insurance as a percentage of your gross billings and add that percentage to each bill sent . . . again as a surcharge for errors and ommissions coverage.

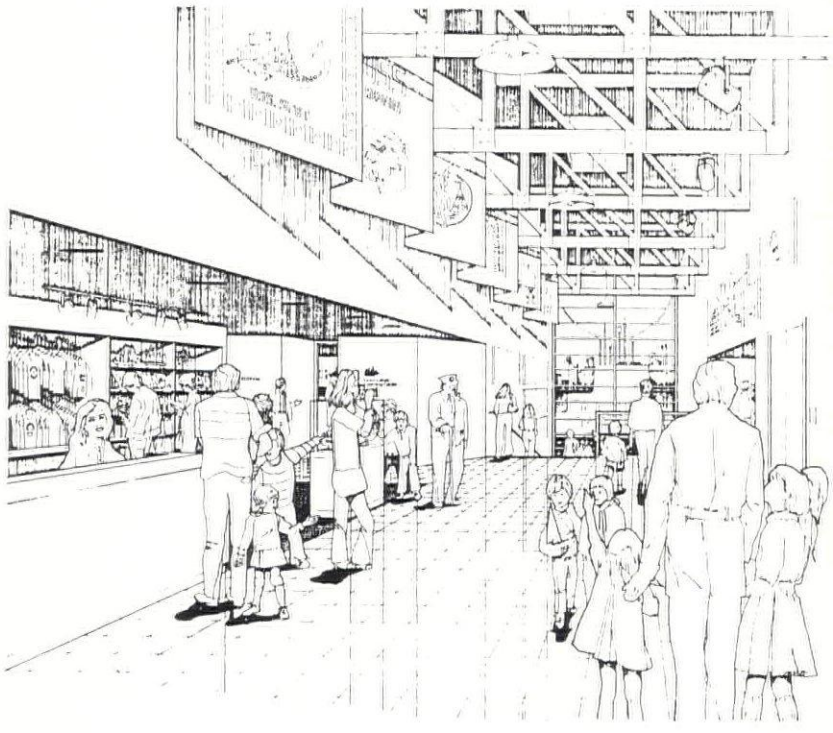
Will this work? Not in all cases, but if you start to do it, it will work sometimes. No one's going to wave a magic wand and resolve the problems associated with increased premiums for errors and ommissions coverage. We have to find the answers ourselves. If you've got one . . . contact Eric at the WSA office.

ASSISTANCE IN BARRIER-FREE DESIGN

Three new publications are available which may be of assistance in barrier-free design. Barrier Free Wisconsin reviews Wisconsin Building Code issues. Accessible Entrances and Ramps provides information regarding the construction of residential scale entrances in ramps. Accessible Bathrooms discusses modifications appropriate to provide accessibility to bathrooms. Each publication is available at a cost of $3 plus postage and handling. These publications are available through Design Coalition, Inc., 1201 Williamson Street, Madison, WI 53703 (608) 258-8866.

On The Boards

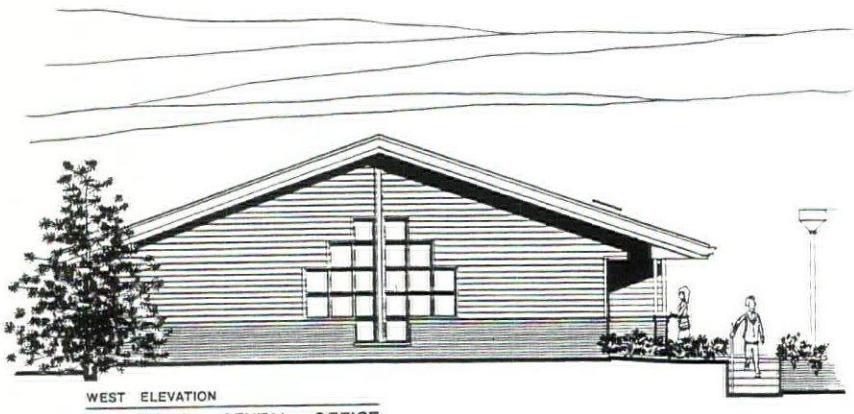




ARCHITECT:
Heike/Design Associates, Inc.
Milwaukee, Wisconsin

PROJECT:
Manitowoc Maritime Museum
Manitowoc, Wisconsin

BACKGROUND:
Plans are out for bid on a new $1.6 million Maritime Museum to be built on a highly visible site on the riverfront adjacent to other harbor and downtown redevelopments in Manitowoc. The exciting new building includes a glass enclosed entrance and lobby, reception area and gift shop, permanent and temporary exhibit space for the extensive collection of significant archives and artifacts of Great Lakes Maritime History, a learning center, library and offices. A World War II submarine will be moored at the site adjacent to the riverfront walkway as part of the exhibit. A sophisticated, programmable HVAC System will control humidity and temperature for delicate artifact storage.



WEST ELEVATION
WITKOWSKI DENTAL OFFICE

ARCHITECT:
Miller Consulting Engineers
Sheboygan, Wisconsin

PROJECT:
Witkowski Dental Office
Port Washington, Wisconsin

BACKGROUND:
The project includes a new building with 3200 square feet - 1st floor and 2000 square feet - basement.

The ¾-acre site provides 22 parking stalls for employees and patients, wood benches and bicycle rack. Exterior lighting includes both post-mounted fixtures and recessed soffit lights for high visibility and security.

Exterior materials are red cedar siding, soffits and trim, face brick at the building base and heavy weight fiberglass shingles for roofing. Glass will be solar grey set in an aluminum clad wood windows.

ARCHITECT:
Heike/Design Associates, Inc.
Milwaukee, Wisconsin

PROJECT:
Milwaukee County Medical Complex (MCMC)
Renovation of Ground Level
Wauwatosa, Wisconsin

BACKGROUND:
Preliminary design has been completed for remodeling of the MCMC first floor including admissions, information registration, waiting areas and emergency. The results will be a new, updated identity with an inviting contemporary image for the complex. Included are changes to the primary entrance exterior facade sheltered with a new skylit, canopy-covered auto and bus drive-up and designed to blend within the context of surrounding buildings. Reorganization of interior spaces will be made to improve circulation and increase efficiency of functional areas in combination with new colors, signage, furniture and finishes. A 288-seat auditorium that is under utilized now will be divided into a 142-seat auditorium plus three (3) conference rooms. Project is pending final County Board approval.

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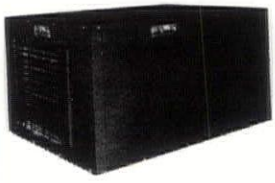

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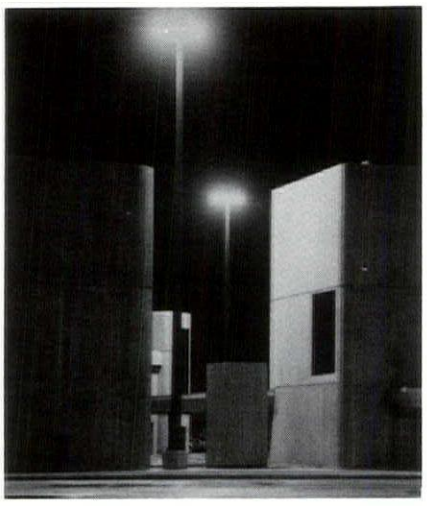

A new 8-page brochure describes the features and advantages of the Holophane High Mast HMST designed for large area high mast lighting applications.
Details are furnished on the cut-off and refractored versions, luminaire maintenance and the two lowering device systems. Another section covers the broad range of applications utilizing HID fixtures on poles ranging from 50' to 150' in height. Luminaire construction is shown in schematic form with appropriate legends describing the function and performance of each component.
Two pages are devoted to luminaire performance with specific HID output and light distribution presented in tabular and graphic forms, respectively. Also included are sample specifications and ordering data. A copy of the Holophane brochure (HL-787) is available from Holophane Service Center, 1601 23rd St., Denver, CO 80216.

Casement doors can add elegance to almost any design concept. Because casement doors are fabricated from heavy intermediate steel sections, they afford the same narrow sight lines and other attributes of steel windows. They can be supplied in either double folder or single leaf configurations. They will accept up to 1" insulating glass, and are producted with integral groove weather stripping. Designs may incorporate unbroken glass expanses or sections with muntin bars. Kick panels may vary in height or thickness. In addition to their natural elegance, casement doors also deliver superb acoustical properties. Hinges are drop forged steel pivots with brass pins.
For more information contact: Hope's Architectural Products, Inc., Branch Office, 145 Wildwood Rd., Elk Grove Village, IL 60007. 312-437-7220.
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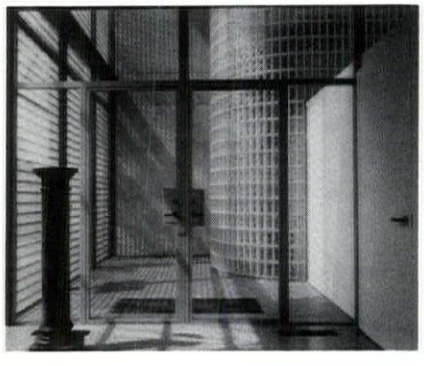

Sanspray Corporation announces the availability of Granex Panels. These exposed aggregate panels of balanced laminate construction combine natural stone embedded in an integral glass fiber reinforced composite of sand, polyester resin and inorganic fillers.
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Granex panels are available in 3 textures and 5 colors and are appropriate for construction on commercial, retrofit, modular and residential projects.
Literature and samples are readily available by telephoning or writing: Sanspray Corporation, 630 Martin Avenue, Santa Clara, CA 95050. 800-538-6882.

Advertisers Index

ABC Supply Co., Inc. 11
American Surveying Co., Inc. 31
Arnold & O'Sheridan, Inc. 31
Automatic Temperature Supplies ..... Insert
Baker Manufacturing Co. ..... Insert
John Buhler Co. 20
C&R Model Co. 31
CAD Systems of Wisconsin 29
Cardinal Fabricating Corp. 13
DLD Roofing 17
Desert Aire Corp. 29
Dolan & Dustin, Inc. 31
Eldon Enterprises 17
General Electric Silicone 11
Graef, Anhalt, Schloemer & Associates 31
Holland & Kurtz, Inc. 31
Jacobus Security Systems, Inc. 29
Thomas H. Jaeschke & Associates. 31
Klipstein Insurance Service 29
J.J. Koepsell Co. ..... Insert
Kohler Co. ..... Insert
Milwaukee Glass Block 11
Milwaukee Plumbing & Heating Supply ..... Insert
Murphy Supply Co. ..... Insert
Northland Church Furniture 14
Orlandini Studios, Ltd. 31
PBBS Equipment Corp. 17
W.S. Patterson Co. ..... Insert
Photocopy, Inc. 31
Professional Sales Associates, Ltd. . 17
Richco Structures 13
S&S Sales Corp. ..... Insert
STS Consultants, Ltd. 31
Sauder Manufacturing Co. 11
Thomas & Engenhoeffer, Inc. 13
United Brick and Block, Inc. 31
United Plumbing & Heating Supply ..... Insert
Vande Hey's Roofing Tile. Back Cover
Ver Halen, Inc. 14
Wisconsin Brick & Block Corp. 14
Wisconsin Solar Design 20
Wisconsin Testing Laboratories 31
Wisconsin Wire & Steel, Inc. 13

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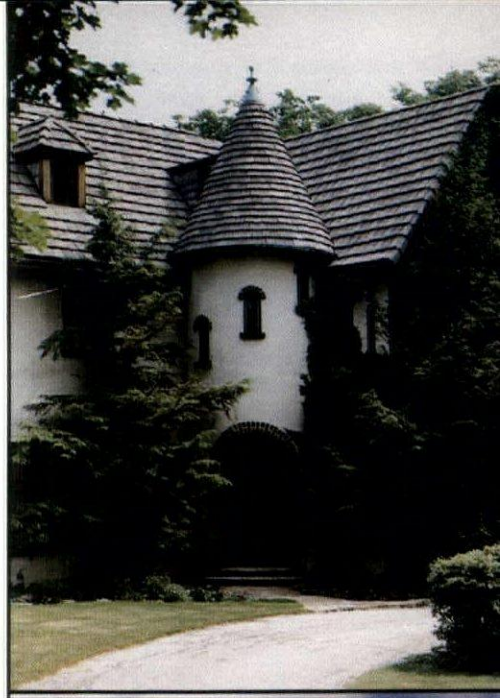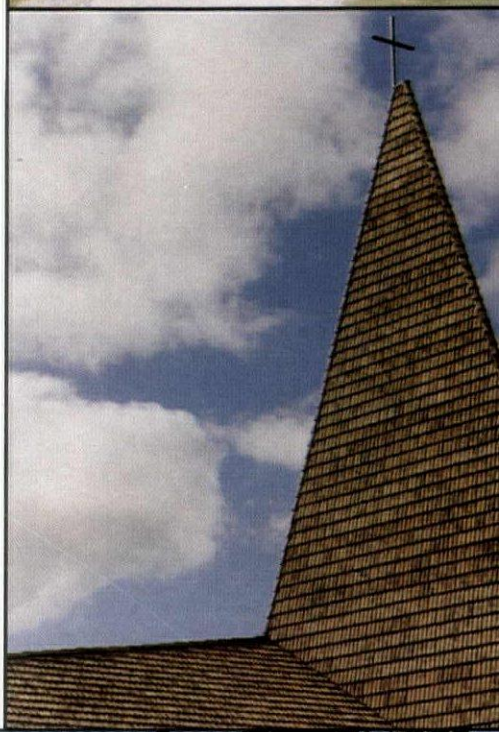
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