

*Wisconsin Society of Architects*  
*June 1986*

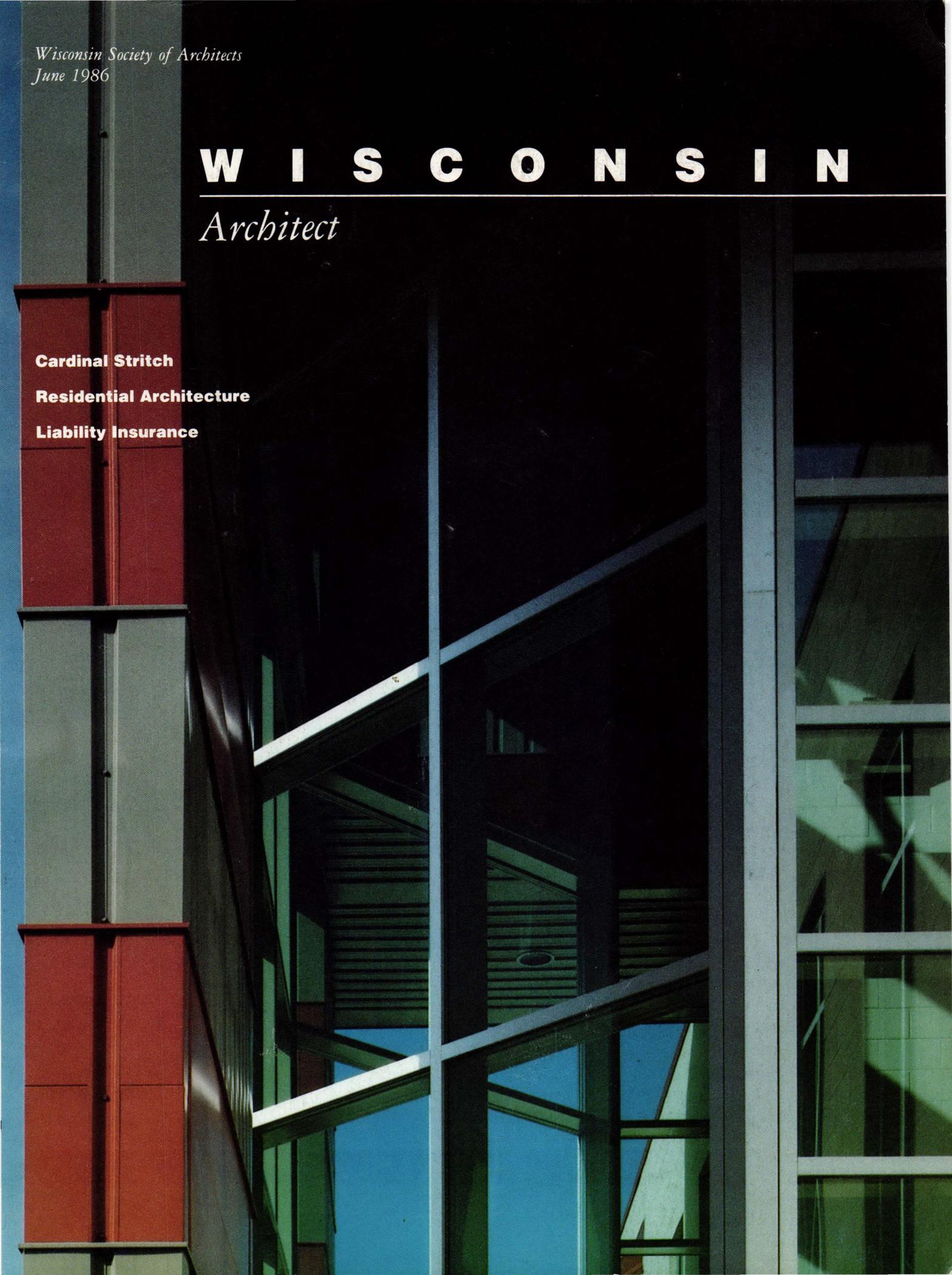
# W I S C O N S I N

*Architect*

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# W I S C O N S I N

## Architect

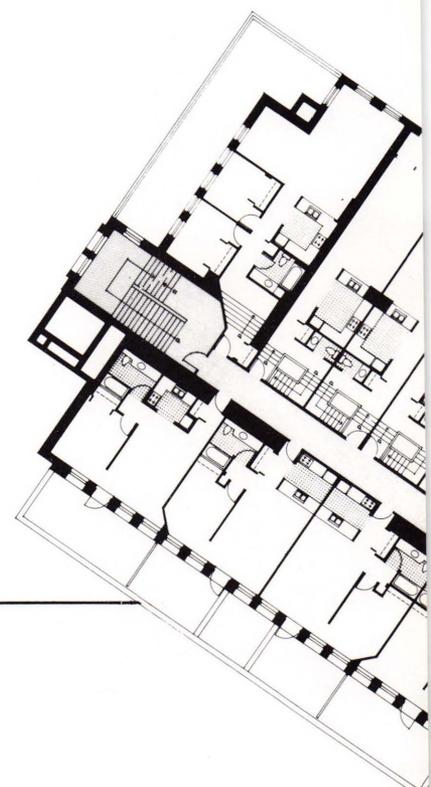
### Features

- 6 Campus Jewel  
*Robert Greenstreet and  
Harry J. Wirth, AIA*
- 14 1986 Convention Report



### Projects

- 16 Madison Addition  
*Kanazawa Architect*
- 19 Madison Residence  
*Sieger Architects and Kanazawa Architect*
- 21 Nashotah Residence  
*Donald Kurkowski*
- 23 The Harborage Community  
*Biggar Development Ltd.*
- 29 Madison Residence  
*Ranney and Associates*
- 30 Mobile Home Alternative  
*Design Center Architects*
- 32 Lincoln School Apartments  
*Bowen Williamson Zimmermann*
- 35 Retirement Home  
*Joseph W. Albert III*



### Departments

- 5 Guidelines  
*Harry J. Wirth, AIA*
- 36 Forum  
*Eric Englund*
- 38 Society News
- 46 Marketplace  
Cover  
*Howard N. Kaplan © HNK Architectural Photography*

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*As a new feature of Wisconsin Architect, some issues will contain a description and analysis of recently completed buildings by Wisconsin architects. The buildings will be selected by the editorial board who will judge the buildings on excellence in design and construction.*

**We hope you find this feature**

*This will hopefully lead to a Wisconsin Architect "honor roll" of the year's best architecture.*

**article rewarding and we**

*The buildings will be assessed and described by our magazine staff who will take an*

**hope we can continue to**

*impartial look at the building in terms of design, site, function, interiors, and detailing,*

**show this level of design**

*etc. Initially, selection of the feature building will be made by the Wisconsin Architect staff,*

**excellence in future issues.**

*although suggestions for inclusion in future issues will be welcomed and carefully considered.*

*When looking for a recently completed building to begin this series, there was really very*

*little discussion as to which it should be. The new Cardinal Stritch building which has*

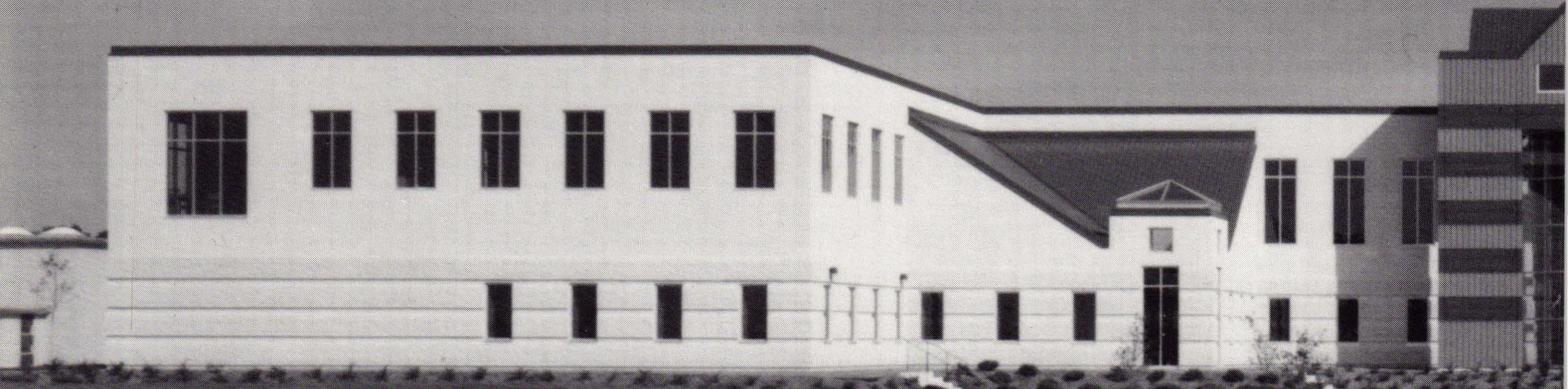
*created a great deal of interest in the profession was on the top of the list. We hope you*

*find this feature article rewarding and we hope we can continue to show this level of design*

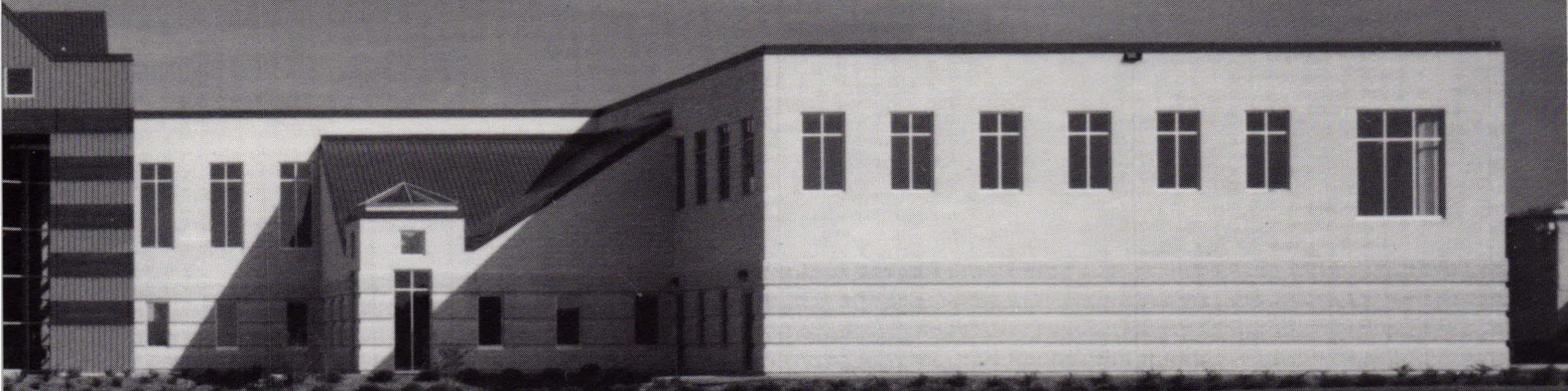
*excellence in future issues.*

*Harry J. Wirth, AIA, Ed. IBD  
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C a m p u s



*J e w e l*



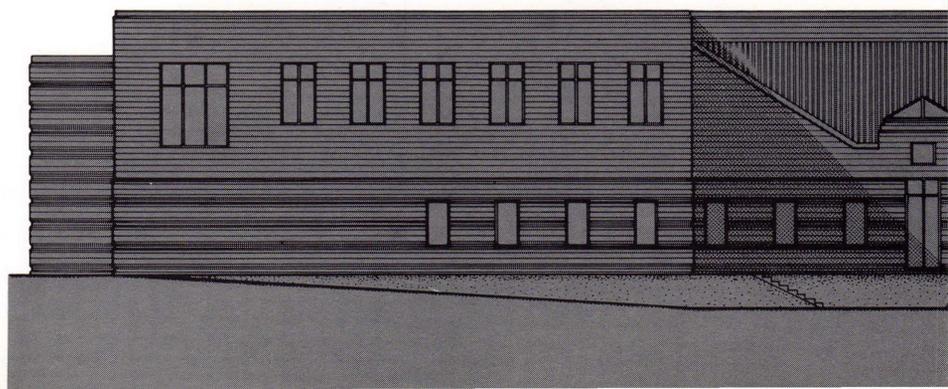
by Robert Greenstreet  
and Harry J. Wirth, AIA

The project consists of an extension to the existing Cardinal Stritch College (originally built in 1958) to incorporate, among other things, a new library, gymnasium, bookstore and Great Hall. The firm of Kahler, Slater, Torphy, Engberg was selected to undertake the project who initially prepared an extensive development plan upon which the clients could base their decisions. KSTE studied the site and existing facilities and generated no less than thirteen options for the potential building configurations. The final selection, and the one which provides the basis for the scheme now constructed maintains a powerful facade to the west, providing a highly visible front for the campus to the highway and beyond which the previous buildings lacked. In addition, the new building embraces the existing facilities in a way which creates two small quadrangles. These have been thoughtfully landscaped and promise to be quiet, delightful areas in which the students can study and reflect.

The main building is configured along two axes. The major axis provides a new means of access from the existing buildings to the library, gymnasium, and union then culminates in the Great Hall. The secondary axis reaches out to the parking areas to create powerful new entrances. Architecturally, these areas are accentuated by the roof structures which are constructed of sheet metal in contrast to the predominant block construction of the rest of the building. In addition, the detailing of the major axis roof steps down away from the major space and the entrance 'cloisters' are finely detailed to enrich the process of entering the building.

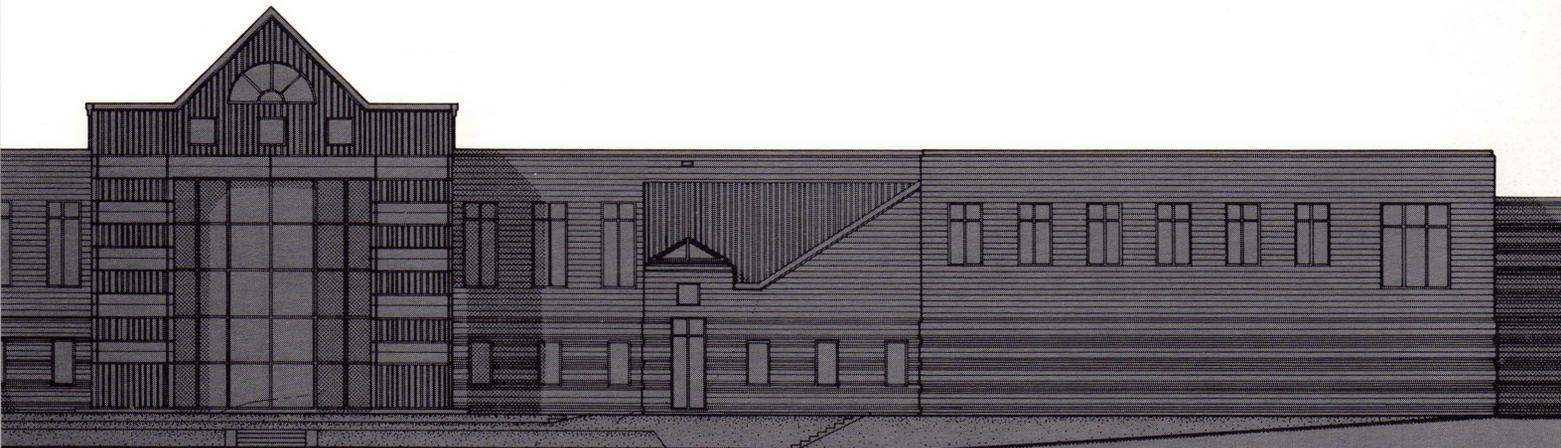
Externally, the landscaping has been thoughtfully conceived, creating interesting, lively spaces which did not exist prior to the construction of the new building. Spaces within the facility itself reflect the same high quality of design, particularly in the Great Room, the culminating space which is the most visually prominent from the west. However, careful design is also apparent in the less important spaces like the corridors. With the use of clerestory lighting, textures and materials, the large spaces have a 'residential' character but retain the same qualities exhibited in the grander areas of the building.

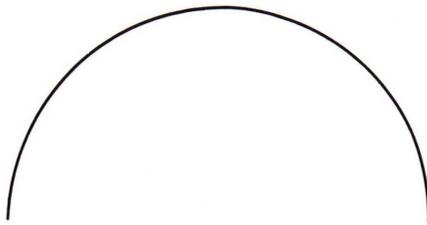
Perhaps the greatest triumph of the building lies in the attention to fine detailing. Although finished to a high level of quality, the college addition was constructed at a surprisingly low cost per square foot. Many of the materials are standardized, off-the-shelf components which have been skillfully manipulated to produce clear, crisp, and consistent detailing throughout. For example, the downspouts, hoppers, and conductors do not appear to be cumbersome additions (added almost as an after thought in most other buildings), but are designed to be integral with the overall design of the facades. Similarly, vertical joinery in the steel-clad columns conform to the expansion joints in the paving slabs, while interior columns generate differentiation within the carpet patterning. Metal industrial siding was used on the west elevation of the Great Hall and is well integrated





*West facade showing the use of custom masonry. Metal panels flank the atrium area of the great hall.*





around the atrium windows. A similarly detailed metal deck is used on the interior ceiling of the Great Hall which provides a striking relief against the masonry walls below and creates an interesting almost gothic atmosphere. Huge concrete columns frame the space and send the viewers eyes upward to the ceiling. The creative use of block work in the scheme deserves special mention. Although most of the block is standard, it has been detailed to provide maximum visual impact in its jointing. KSTE even designed a special shadow block for the base of the building which was manufac-

tured by the Best Block Company. The custom block has a horizontal bevel which, when used in various configurations both inside and outside the building, creates a strong base and horizontal articulation. It also provides interest at close range in the texture and detailing of the walls. Custom indirect lighting fixtures were designed to highlight the shadowblock and the architectural details of the interior.

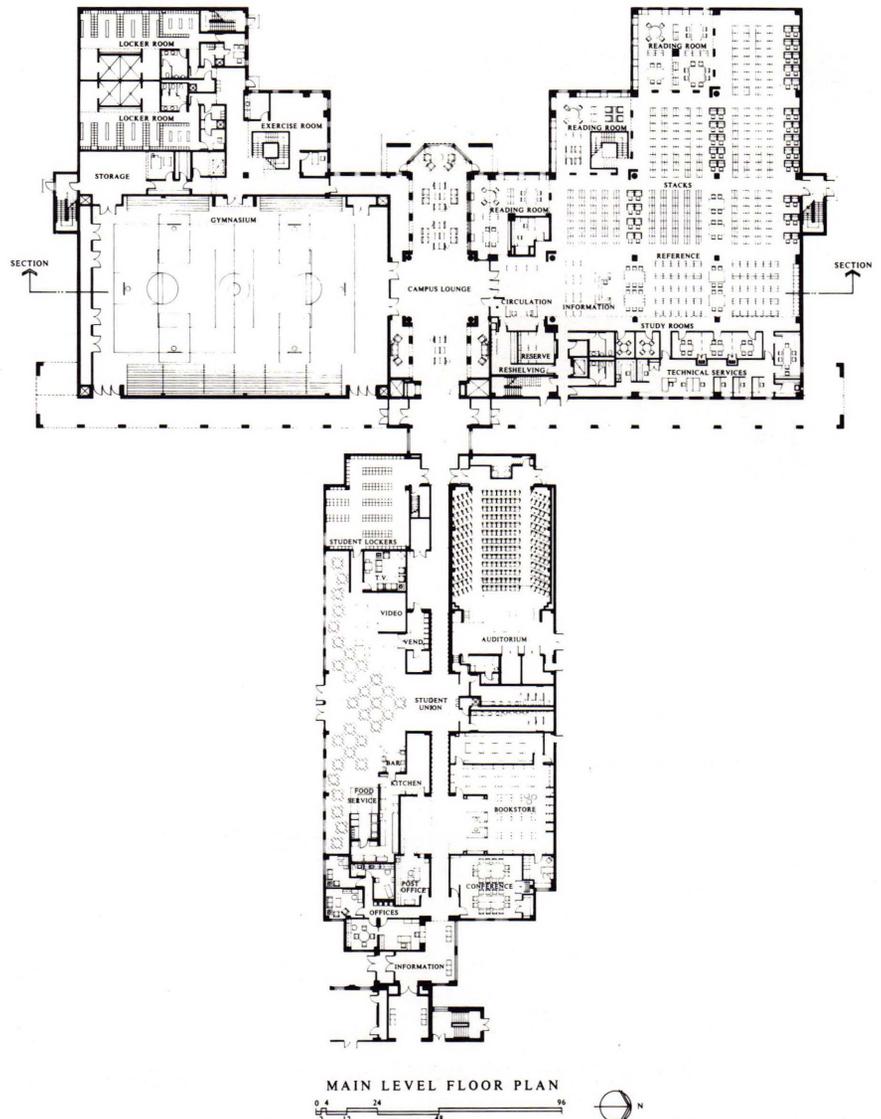
If there is one element which appears to be less highly finished it is the somewhat random appearance of the electrical

outlets. The architects are aware of this minor problem and are in the process of having it corrected.

In conclusion, it is a pleasure to review a building which is satisfying at so many levels. As a design concept, the building makes great improvements to the campus both in its layout and in its striking visual appearance. As a building, it is a masterpiece of high quality design which proves that good architecture is not necessarily a function of high budgets or exotic materials, but of thoughtful, skillful and creative design.

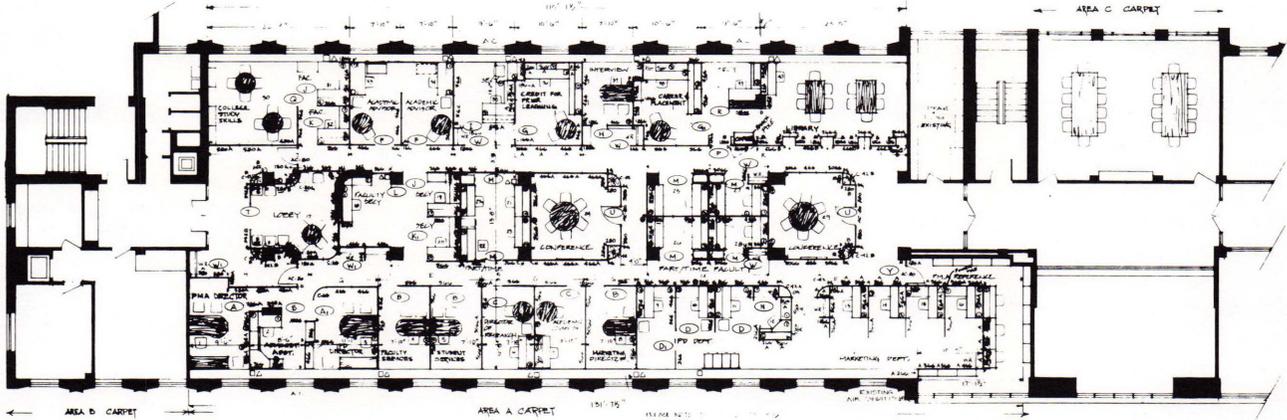


*Interior of the Great Hall. Custom lighting fixtures and masonry accentuate the space which is actually a hub servicing three areas, the library, the gymnasium and the union.*

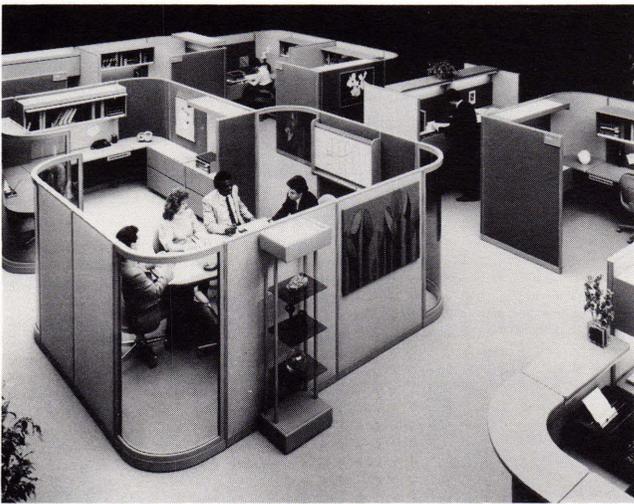


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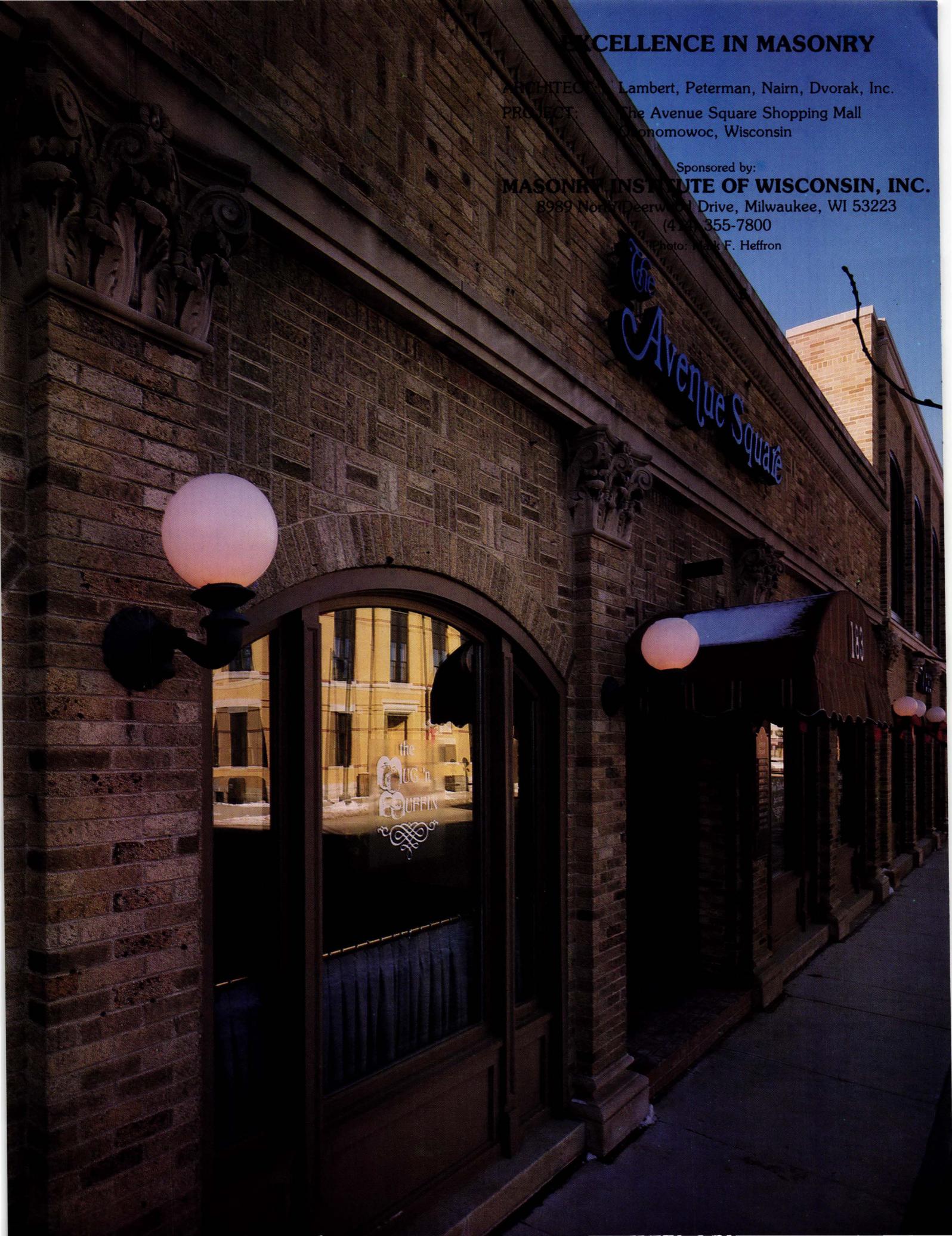
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PROJECT: The Avenue Square Shopping Mall  
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Photo: Mark F. Heffron



November 26, 1985

Masonry Institute of Wisconsin  
8989 North Deerwood Road  
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Re: The Avenue Square Shopping Mall  
Oconomowoc, Wisconsin

Gentlemen:

The new two story addition referenced above was designed to blend in with an existing one story building. The existing facility has been a landmark in downtown Oconomowoc for decades and was recently remodeled into "The Avenue Square."

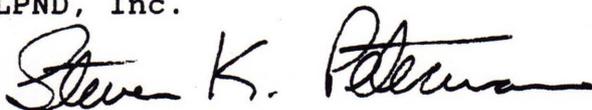
We used a combination of face brick and intricate cut stone detailing. Brick detailing included brick arches, soldier coursing, herringbone pattern and special shape brick. Cut stone detailing included plinths, capitals, architrave and copings.

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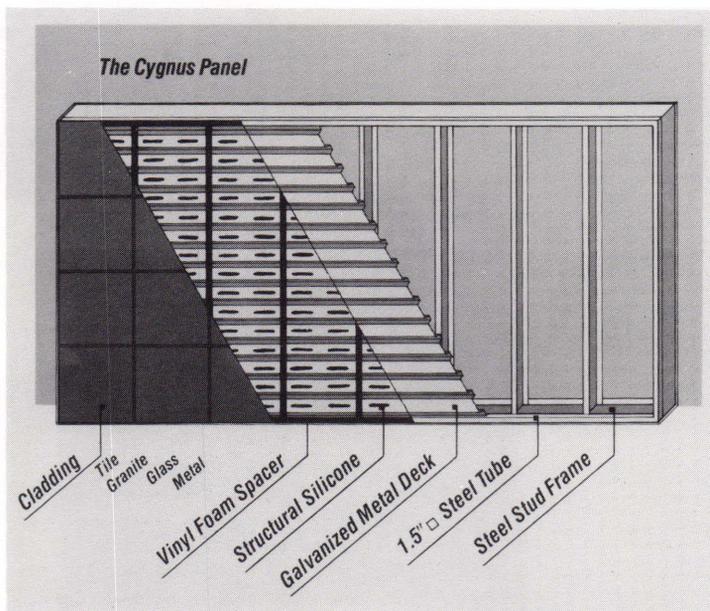
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# Post Convention Report

**D**ESIGN EXCELLENCE. That was the theme of the 1986 WSA Convention. But the Convention was much more. A chance for peers to interact. A cocktail party for 500 people. FLW back from the dead. An introduction to understanding our personality and how that impacts on our business successes and failures. 120 booths of construction related services and materials. Enough food and drink to make anyone reaffirm their commitment to a summer diet. A guest appearance by a candidate for Governor. The WSA Golden Award presented to Dave Lawson, FAIA. The humor of Al McGuire. But the clue to the WSA Convention and the profession remains DESIGN EXCELLENCE. In two days over 800 registrants shared a common concern for excellence in design and architecture.

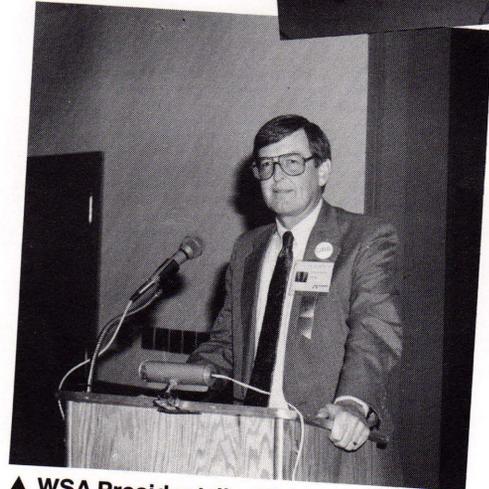


▲ WSA staff (Karen & Sandra) always ready to help.



◀ In this era of "non-sexism" it is inappropriate to comment on this photo.

The Taft Trio. ▶



▲ WSA President Jim Miller explains that QBS is a wholly owned subsidiary of Flad.

The Exhibit Hal  
was full. ▶



◀ A panel  
questioned  
each speaker.  
(The rumor is  
*not* true that  
the unidentified  
man in the  
middle was not  
wearing pants  
and could sleep  
with his eyes  
open.)



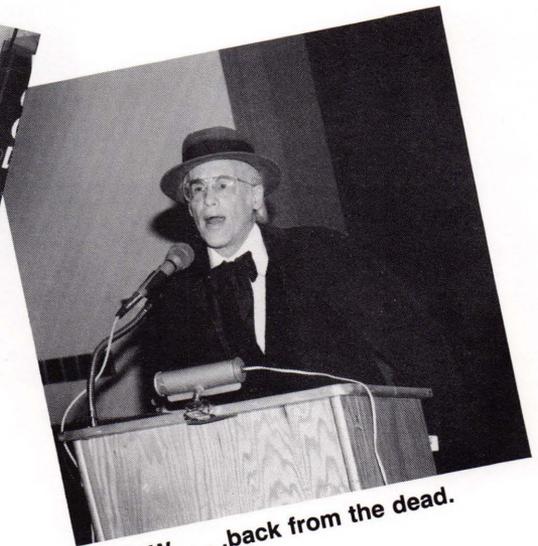
▶ Are we having fun??



▶ The little guy got fresh.



▶ The First Place Award Winning Booth.



▶ F.L.W. . . .back from the dead.

---

**Two Story Addition**

---

**Madison, Wisconsin**

---

**Kanazawa Architect**

---

**Kuehn Bros. Construction, Inc.**

---

The original residence built in 1972 sits atop a hill overlooking the arboretum. Owner is a collector of contemporary art pieces. The collection has grown to a point where art overflows from gallery living area into the dining space. More room was needed.

Recently a "sculpted silo" wing of white stucco was added to provide a space for intimate family dining as well as space for parties of up to ten people. Area above the dining space was created as a special place for quiet reflection. From it one can view the arboretum as well as the outdoor sculpture garden. A curving stairway made of solid walnut connects the two levels.

This dining wing is actually a two story high oval, approximately 18 feet by 12 feet. A one story enclosed bridge connects it to the main building. To complement the space, wood craftsman and designer, Steve Spiro, created a custom made oval glass top dining table and accompanying upholstered chairs, also from walnut. He also designed French doors leading to the garden terrace.

*Joseph Paskus, Photography*



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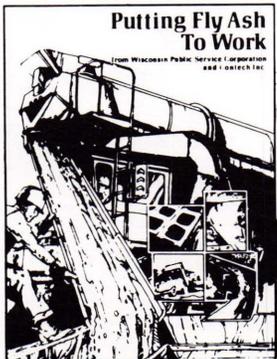
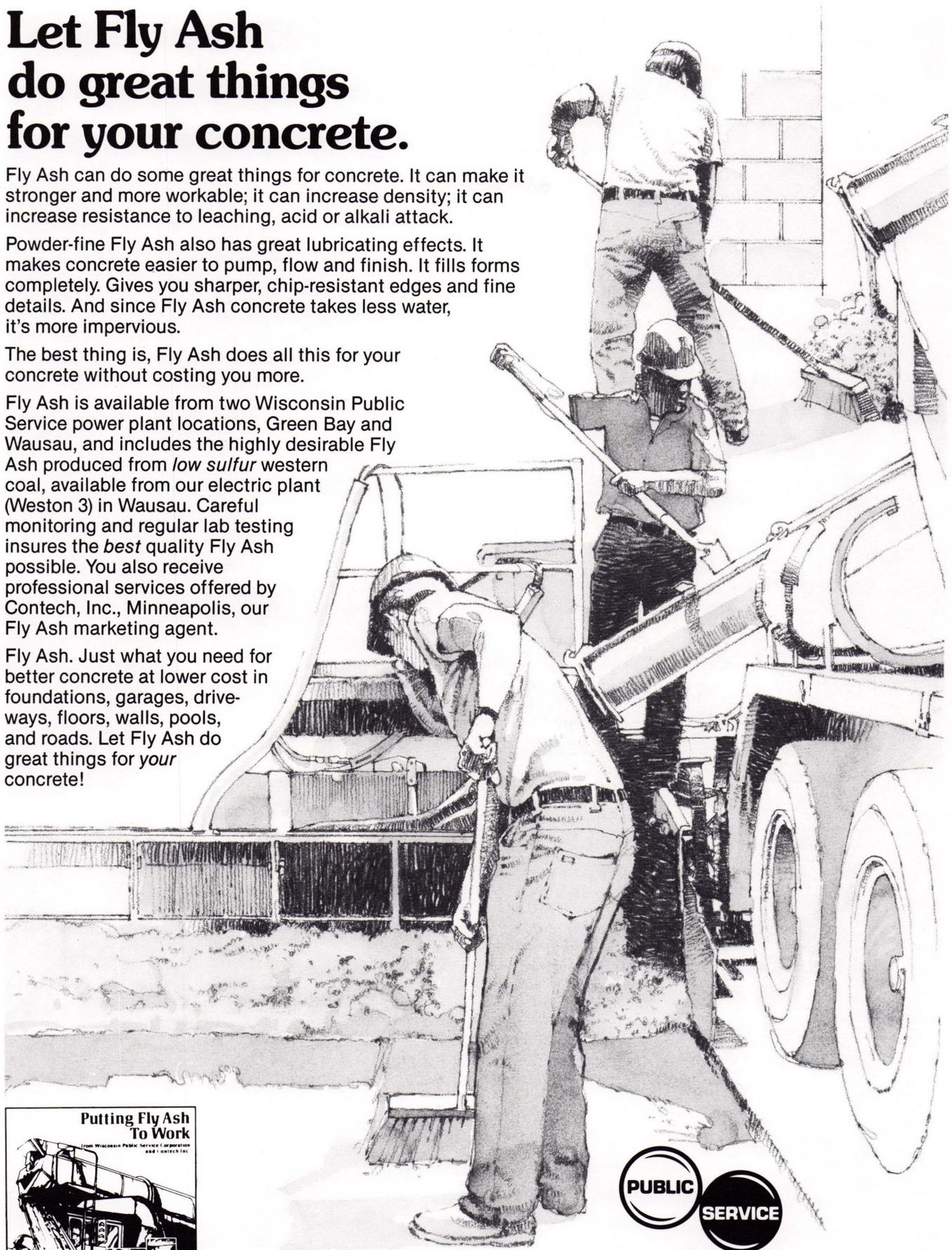
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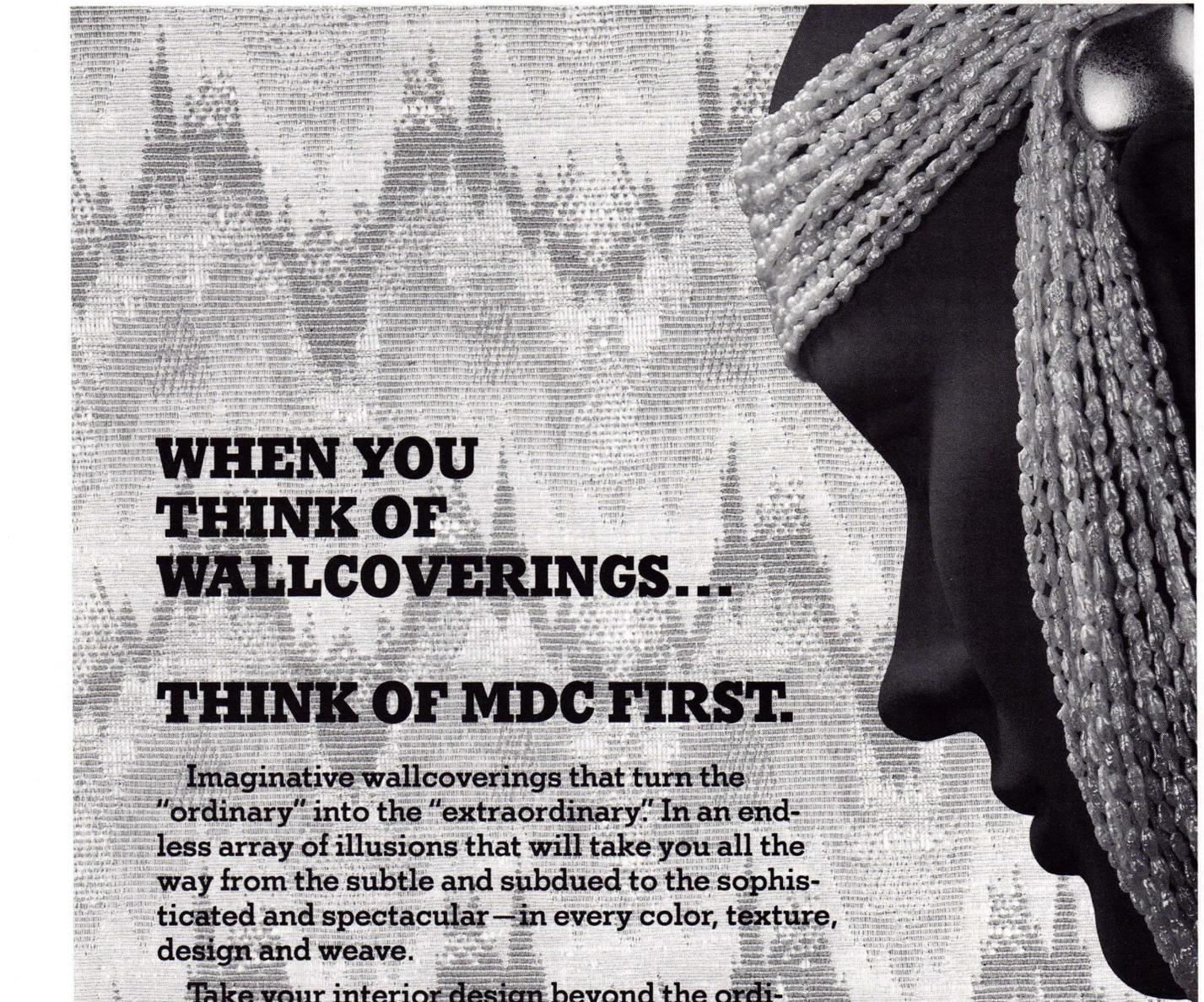


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*Bruce Fritz, Photography*





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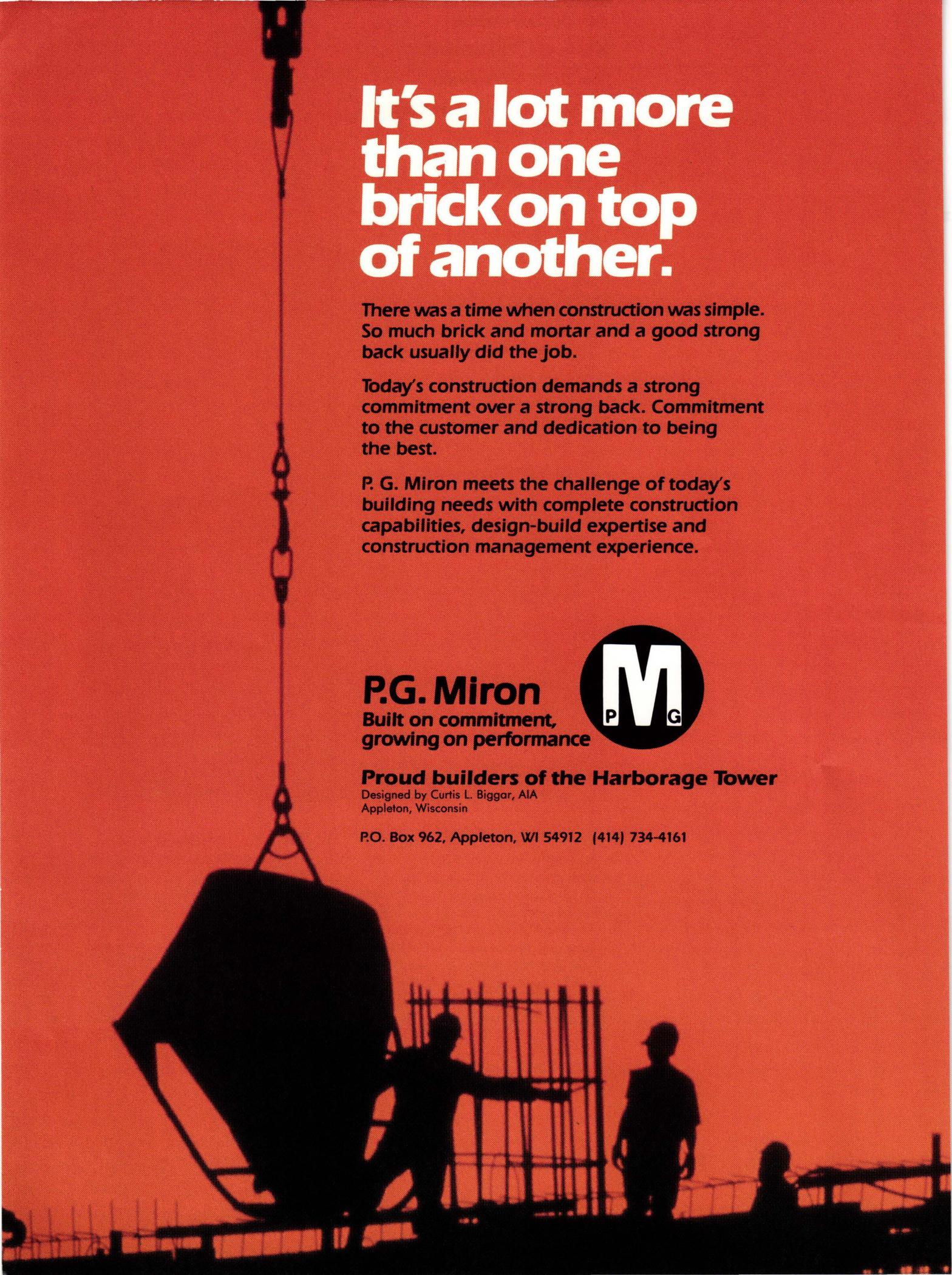
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Clients of this project lived on the parcel of land overlooking a lake. They wished to have a new home, smaller, energy efficient, and easy to care for. It gave them a chance to utilize a sloping site near a ravine which gave a spectacular view looking down at the water. The new site, though farther back from lake shore than their former home, is wooded and provides more privacy with an interesting challenge for the architect.

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*Don Joslin, Photography*



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Ground floor of the tower homes is garage space. Upper floors are duplex — 2 units per floor. Each of the ninth and tenth floors is a customized penthouse.

*Mark Biggar: Photography*



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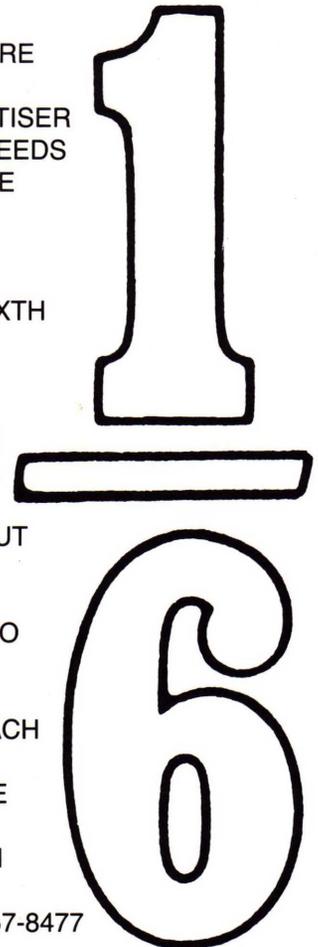
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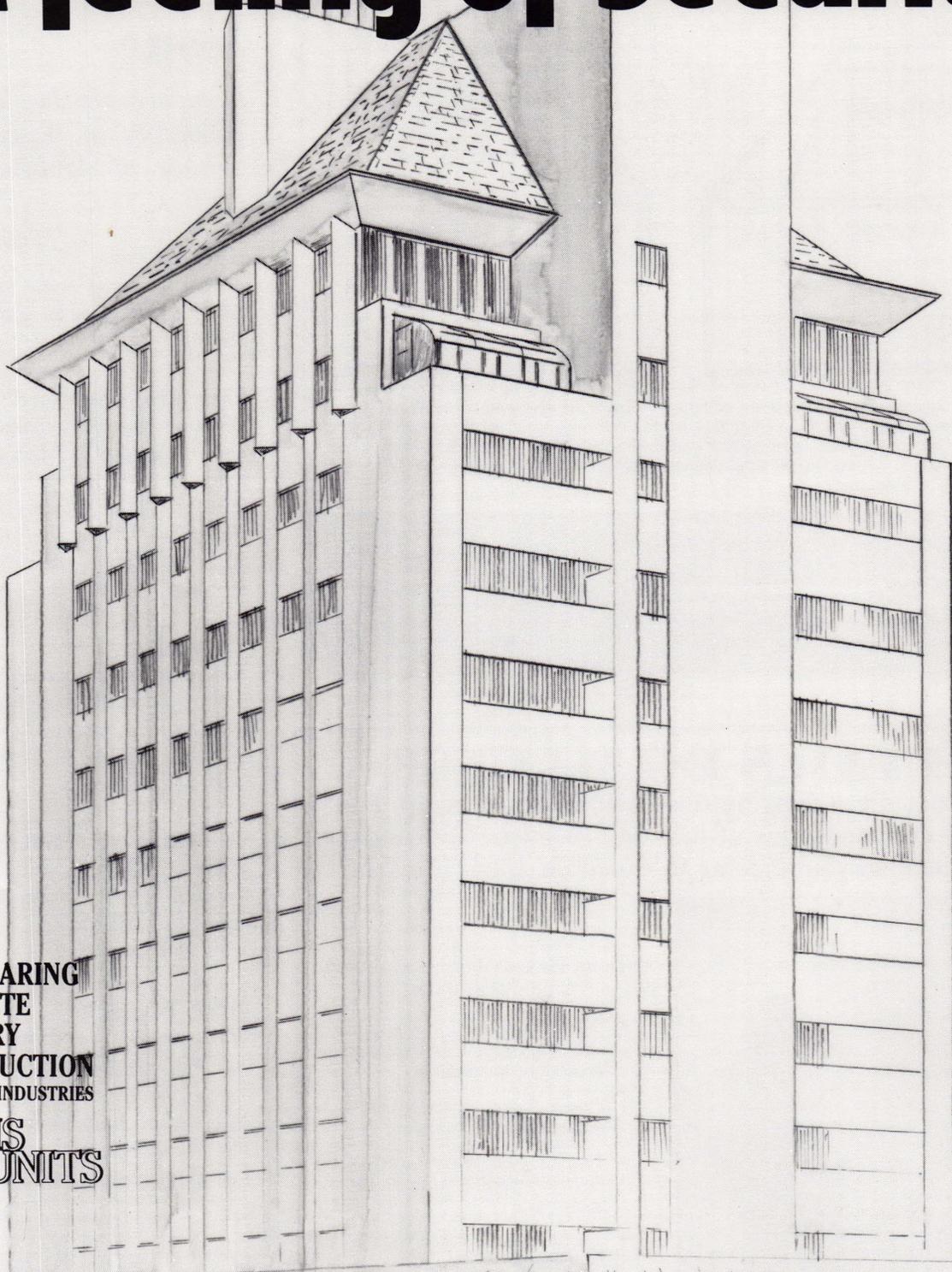
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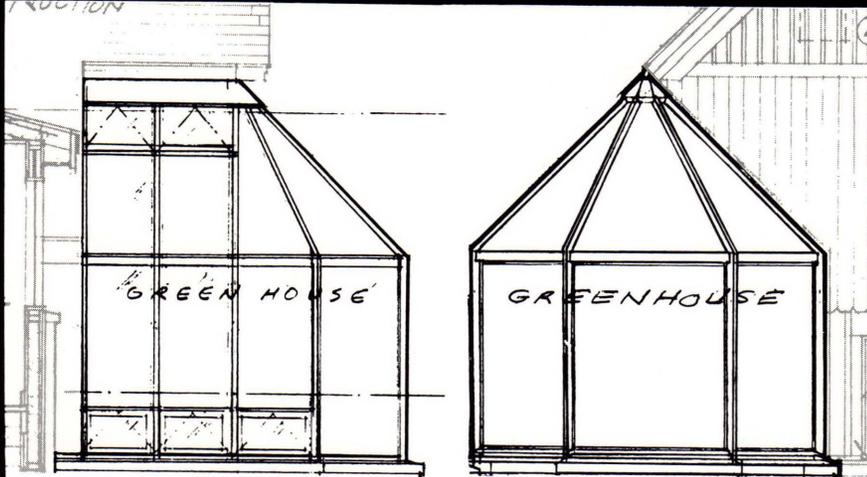
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*featuring articles by the  
University of Wisconsin,  
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staff*

### Rock of Ages

A discussion of stone (specifically granite) as it applies to architecture

### Figurative Courtyard

Creating interior spaces that have the quality of exterior courtyards including the use of exterior material for interior design. This article also includes a discussion on interior landscaping.

### Timber

A discussion on the use of heavy timber in today's architecture with special emphasis on the beautiful timber of New Zealand.

### Computers in Architecture

What's available, and what's happening at the School of Architecture, Milwaukee, with respect to computers.

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A discussion of architecture in our Wisconsin small towns.

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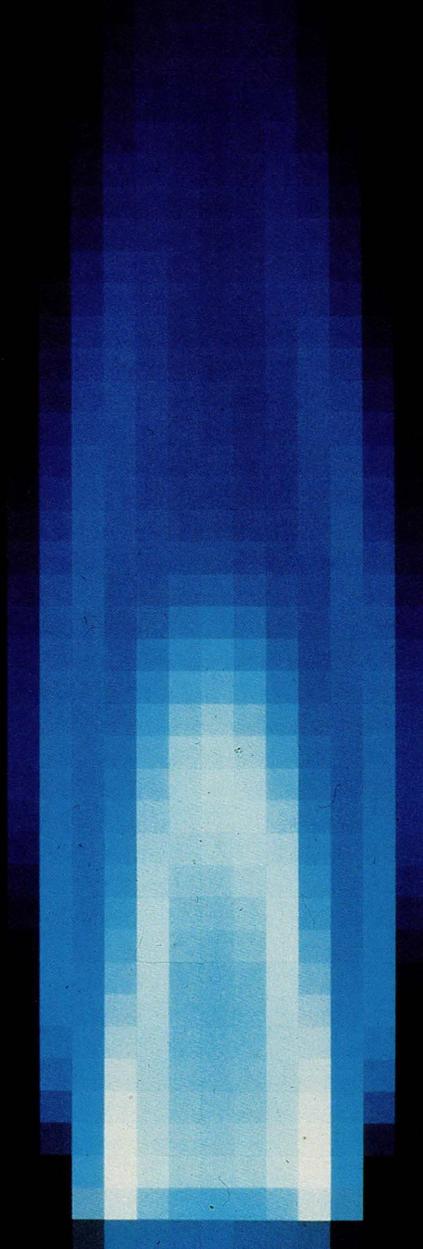
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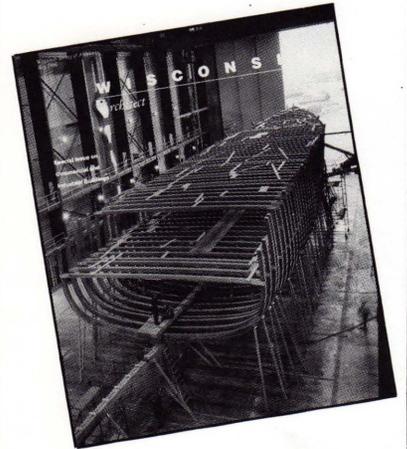
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A family of five (3 small daughters) requested a large home, reserving as much of site as possible for recreational space and landscaping. Site, on a cul-de-sac, rises almost 15 feet from street. An existing small stand of trees was preserved.

House is 5,000 square feet plus garage, with spacious rooms including combined living-dining area on two levels, study, sunroom and outdoor patio.

Skylight shaft lighting is used in entrance and bedroom hallway. Cove and other methods of indirect lighting define areas sometimes separated by free-standing cabinets. Master bath has built-in whirlpool. High tech heating and ventilating systems include provision for possible future solar water heating.

Second story is stepped back to reduce apparent bulk and is wrapped with lower roof line. Windows concentrate on southern and eastern exposure.

*Elizabeth Ranney, Photography*



# Mobile Home Alternative

Delavan, Wisconsin

Design Center Architects

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This project is the result of a challenge directed to the architect for a re-zoning of property to facilitate a mobile home park. This architect was serving as secretary of the Walworth County Park and Planning Commission and had led the discussion opposing the project. In frustration, the applicant challenged the architect to design a housing unit that would be affordable in the same price range as a deluxe mobile home.

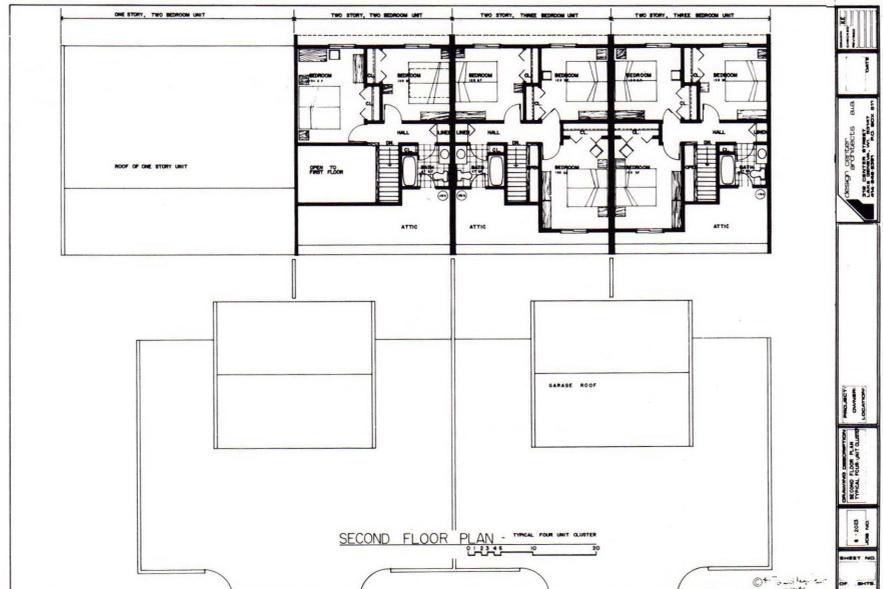
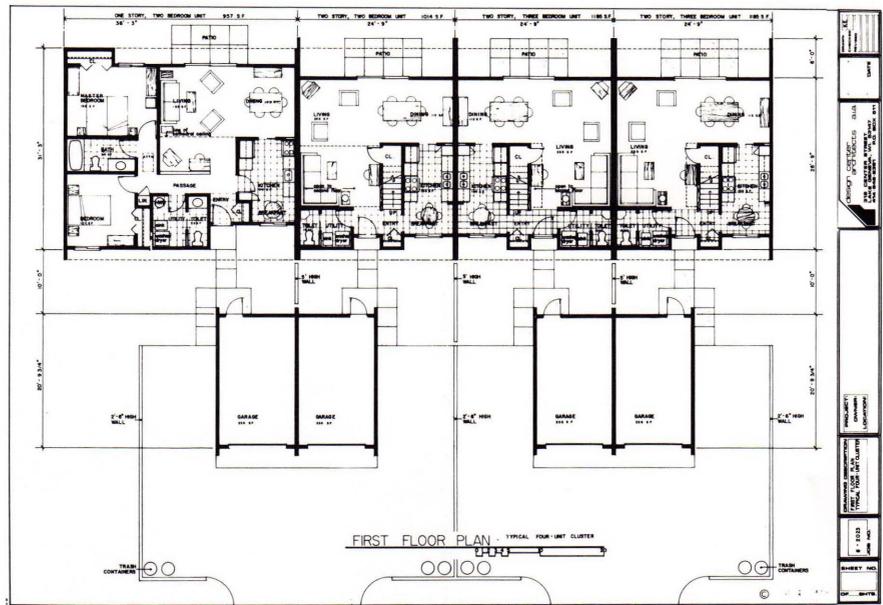
These are. Average construction cost, including garages, was \$37,500 per living unit, well within cost range of a deluxe

mobile unit. These provide more living space, housing for car and bikes, plus more storage and more safety.

The typical cluster of four units includes a 2-bedroom unit on one floor, a 3-bedroom two story unit, and two 2-bedroom two story units. Each has an attached one-car garage.

Success of the total project of 44 units has been hampered by financial difficulties (unrelated to this project). But the units have been successful with both owners and buyers.

*Photo by Derald West*



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**Lincoln School Apartments**

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**T**he problem was to reuse the abandoned Lincoln School which was listed on the National Register of Historic Places and adapt it for apartment housing. The building is set in the James Madison Park on the edge of Lake Mendota. The use of the building and its conversion to apartments was to be such that the principal exterior elevations were not to be altered in a manner that the Prairie School Character be compromised.

The original architects of the school were Claude and Starck, prominent Prairie School Architects who practiced in Madison in the period of 1898 to 1929. The school was constructed in 1915 and was used until 1963 when it was renovated to house the Madison Art Center from 1965 until 1976.

Planning within the envelope of the building permitted twenty-eight units of various sizes and configurations. The units were developed through the response to the structural configuration and spaces in the original school which housed classrooms, gymnasium, manual arts, and home economics. Apartment unit types include: one bedroom unit on single level, one bedroom unit on two levels, and two bedroom units. A number of units have access to a balcony terrace that extends the unit's living space to the park and lake. Each unit has storage area on the lower level.

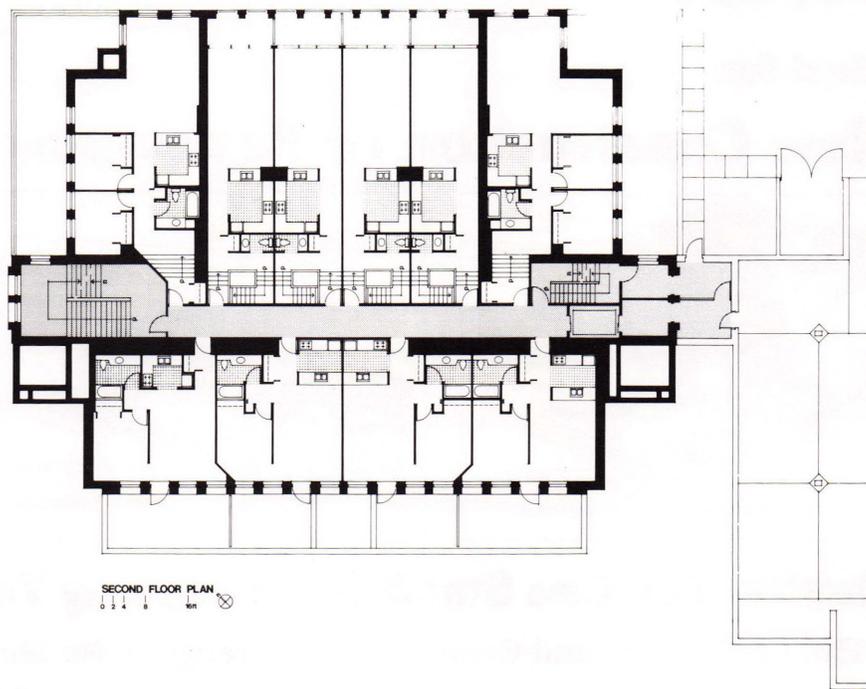
The units are heated and cooled with a ground water heat pump system that permits individual metering and control for the tenants. The abundance of ground water at reasonable depths offers an effective use of one of Wisconsin's resources.



Redesign also permitted the removal of fire escapes that laced the exterior lakeside elevation. The original classically developed elevation and terra cotta details can now be enjoyed by boaters on the lake and people using the park.

The developer of the project was Lincoln School Associates of Madison. The general contractor for the school/apartment renovation was Design Shelters, and for the parking structure the contract was executed by K.F. Sullivan, both of Madison.

*Joseph Paskus, Photography*



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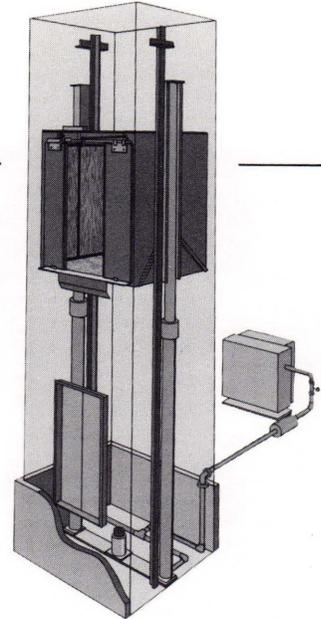
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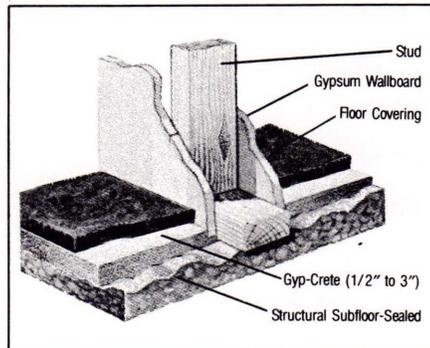
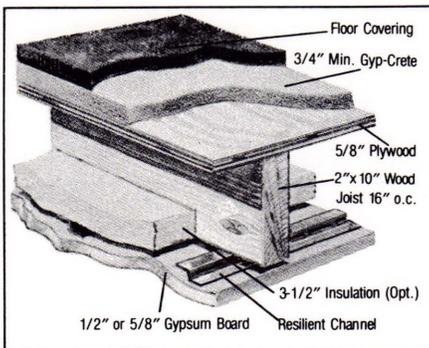
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**Retirement Home**

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**Lake Camelot, Wisconsin**

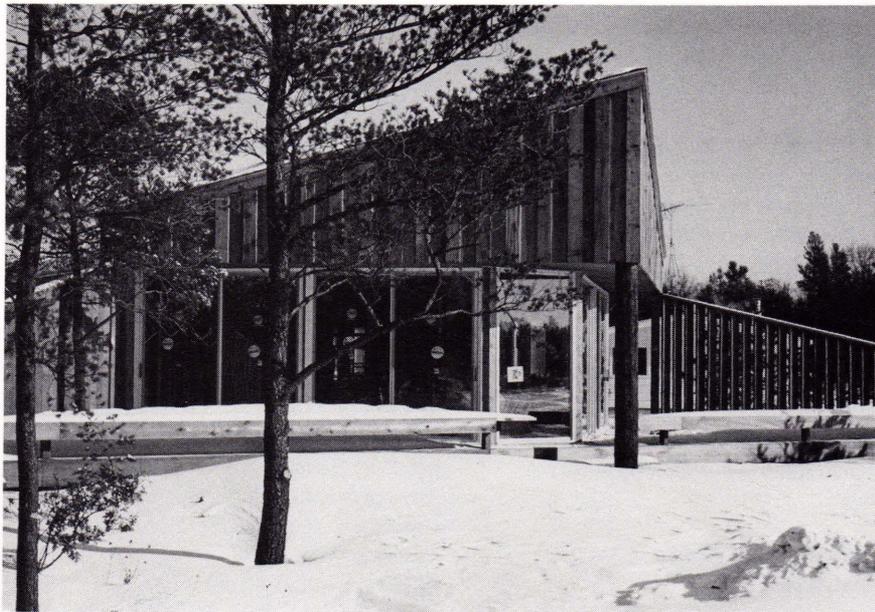
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**Joseph W. Albert III**

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**Tony Fencil, Contractor**

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A large partially wooded point on the north side of Lake Camelot was the site, chosen primarily for the great views. It slopes gently to a beautiful sand beach.

Clients required year round living conditions and a large indoor-outdoor entertainment area for frequent overnight guests. They wanted easy access to and from the lake.

Special exterior screen walls have a threefold use. They enclose the deck area which insures privacy without losing the breezes; they direct the eye to the full extent of the views from within, and they provide an open-arm concept of welcome after a day on the lake.

Interior design combines two squares. The dominant form being the active area with the other being passive or sleeping space. To eliminate extensive corridor space, all rooms work off the central round hallway, which becomes a drum when the curved doors are closed. Bath and kitchen areas handle major traffic from the outdoors without having to walk through entire house.

*Joseph Albert III Photography*

# Liability Insurance

The following testimony was presented by WSA Executive Director Eric Englund to the United States Senate Committee on Small Business at a recent hearing held in Eau Claire, Wisconsin.

Mr. Chairman and members of the Committee, my name is Eric Englund. I am the Executive Director of the Wisconsin Society of Architects of the American Institute of Architects, an 850 individual member organization in Wisconsin. I also serve as Chairman of the Steering Committee of the Wisconsin Coalition for Civil Justice. On behalf of both organizations I appreciate this opportunity to discuss rising costs and frequently unavailability of liability insurance.

## Wisconsin Society of Architects

As I'm sure you are aware, prevailing concerns regarding liability seem to affect all aspects of contemporary society . . . including the profession of architecture. In fact, it is a perception of most contemporary architects that they are at the forefront of the liability crisis. Why? Well, consider the following:

- 1 Last year at this time there were in excess of 12 insurance companies who would write coverage for liability for architects.
- 2 Today . . . you'd be lucky to get quotes from two such companies.
- 3 Liability premiums for the average Wisconsin architectural firm have tripled in the last two years.
- 4 The cost of liability insurance for the average architectural firm in Wisconsin is now nearing 10 cents on every dollar that the firm makes.
- 5 Well over 25% of the architectural firms in Wisconsin are operating without insurance.
- 6 More and more public and private owners are turning to their architects to provide professional assistance in resolving problems with asbestos in their buildings. As we sit here today there is not one insurance company who will provide liability coverage for architects who provide a professional service relative to asbestos abatement.

- 7 The nature of the design and construction process involves many participants. Architects, engineers, land surveyors, landscape architects, contractors, subcontractors, and suppliers all come together to design and build a building. Our current American civil justice system encourages bringing lawsuits against all of these participants when anything goes wrong. While architects "win" on two-thirds of these claims . . . they really lose in the costs involved in paying legal fees and defending these cases.
- 8 The nature of the professional service of architecture does not allow architects to hide behind the "corporate veil" in their practice. This means that architects must personally place their assets on the line when they provide a professional service.
- 9 Current insurance industry figures reflect an average of 43 claims per 100 insured architects on an annual basis. What does all this mean? Essentially it is causing a liability paranoia within architecture and causing changes in the way architects do business. These changes include:
  - a More and more of the smaller firms are unable to afford premiums associated with liability insurance and they are, therefore, either closing their doors or going without insurance.
  - b Construction specifications are being written by design professionals with a greater eye toward potential liability. This can impose substantial additional costs on the consumer of the architectural service.
  - c Architects are refusing to provide professional services in "high risk" liability areas, such as asbestos abatement, even those are arenas in which public health and safety most urgently require their professional abilities. What has the profession done in response to these changes? Quality control and liability awareness are two key factors in the contemporary practice of architecture. Unfortunately, the perception in the profession is that no matter how

hard they work to provide the highest quality professional service . . . the lawsuits keep pouring in.

Mr. Chairman, we need help.

Specifically, we must have protection for asbestos and other hazardous waste. If the insurance industry is unwilling or unable to provide, at any cost, liability insurance for asbestos related work then we've going to need help at either the state or federal level. That help must include:

- 1) Establishing a nationalized standard of care for asbestos abatement specification.
- 2) Mandating, at either the state or federal level, certification and training programs and standards for those involved in asbestos abatement.
- 3) Providing insurance coverage for this risk.

Tragically, these kinds of actions for asbestos will not even start to respond to current liability crisis. For that response I'd like to take off my hat on behalf of the Wisconsin Society of Architects and put on my hat for the Wisconsin Coalition for Civil Justice.

## Wisconsin Coalition For Civil Justice

Less than six months ago, a number of Wisconsin based professional and trade organizations came together to share common concerns as they pertain to the current liability crisis and their growing perception that there is need for change in the civil justice system. The initial discussions were cautious and there was a prevailing sense that there was nothing we could do to substantively impact on the current conditions which appear to give rise to increased litigation, litigation related costs, and judgements. Much to our surprise, we found an extremely broadbase of special interest groups who sense that by working together we could impact on this civil justice system and effect some change. From those early conversations has grown the Wisconsin Coalition for Civil Justice. Our current Steering Committee includes the following organizations:

- 1 Wisconsin Realtors Association.
- 2 Independent Business Association of Wisconsin.
- 3 Wisconsin Institute of Certified Public Accountants.
- 4 Federation of Independent Business.
- 5 Wisconsin Association of Manufacturers and Commerce.
- 6 Associated General Contractors of Greater Milwaukee.
- 7 Wisconsin Association of School Boards.
- 8 State Medical Society of Wisconsin.
- 9 Wisconsin Civil Trial Council.
- 10 Wisconsin Society of Architects.
- 11 League of Wisconsin Municipalities.
- 12 Wisconsin Utilities Association.

From that Steering Committee we have an ever growing base of operation which now exceeds 50 organizations. I've attached to my testimony a current listing of those groups.

These groups have all banded together in response to their perception of a civil justice liability crisis. While we have deep respect for the underlying system, we feel that there must be legislative change if that system is going to survive and work.

What are those changes? We're currently involved in completing an agenda of proposed change which will be presented to our membership at a meeting in May. Items which are being studied and which will most likely be presented include:

1) A common sense revival of comparative negligence which will put an end to the current doctrine which allows plaintiffs to recover large damages from the "deep pocket."

2) Some common sense limitation to awards for non-economic damages such as pain and suffering and consideration of limits for punitive damages.

3) Some further modification of the Wisconsin laws dealing with frivolous lawsuits.

4) Consideration of legislative limitations on the contingent fee system. I'm sure you've seen this list. We don't claim to be hatching "revolutionary" ideas. What is astounding and gratifying is that with each passing day our Coalition broadens. There is a continuing awareness across the full spectrum of Wisconsin of the need for this type of change.

From a personal point of view, I would have considered it heresy six months ago to propose these changes. I would have felt that I would have been laughed out of the room. That is not the case today.

These are all defensible and necessary changes. They will come. We find it exciting and gratifying that there is discussion of implementing some of these changes at the federal level.

There's room for change in the American civil justice system. It must evolve to be a more fair, more efficient, more predictable, more reasonable and more effective. With your help we will achieve this goal.

Thank you for the opportunity to present our position today. I'd be pleased to respond to any questions.

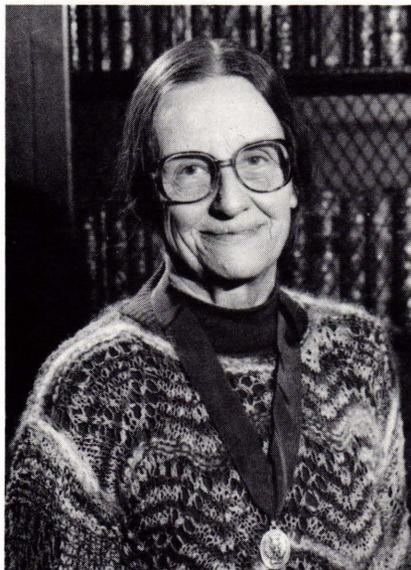
**Leenhouts Honored**

Lillian Leenhouts, FAIA, recently received the 1986 Sacajawea Award from Professional Dimensions. Professional Dimensions is an organization formed in 1978 to provide a framework for formalized networking among Milwaukee-area professional women. Sacajawea was chosen by Professional Dimensions in naming its award event because she truly is a woman of many dimensions.

Lillian Leenhouts was the first woman architect registered in the state of Wisconsin and was the originator and designer of the first non-profit - non-public housing for the elderly in the state of Wisconsin. She was the founder of the first Community Design Center in Milwaukee and served as a member of the County Air Pollution Appeal Board and City of Milwaukee Art Commission.

An active and successful architect, Lillian is a testimonial to the highest caliber of public service to which architects can aspire.

Congratulations Lillian.



Lillian Leenhouts, FAIA

**New Phone Number**

As you know, the WSA has a toll free 800 number you can call. As you don't know, that number has been changed. We've made it simpler. Just call 1-800-ARCHITECT.

**Architectural Awareness**

The WSA has a twelve minute slide/tape presentation on Wisconsin architects and architecture. Its intended audience includes students, service clubs, and others interested in better understanding what architects and architecture is all about. This slide/tape presentation is also on VHS cassette. WSA members are encouraged to use these presentations. For more information contact Eric at the WSA office.

**Using AIA in Your Name**

Can you advertise your AIA affiliation? In addition to using the "AIA" initials after your name, if you are a licensed architect and a member, you can now use "AIA" in your firm's name providing that "the majority of financial ownership is held by registered architects and all the registered architect principals are AIA members." Unclear? Call Louise Venturino at AIA, 202 626 7534.

**People and Places**

Jordan Miller, AIA, has announced a name change from Miller and Meier and Associates, Architects and Planners, Inc., to Miller, Meier, Kenyon, Cooper, Architects and Engineers, Inc. This name change promotes Robert D. Cooper, AIA, Vice President/President-Elect of WSA to a principal of the firm. Congratulations to Bob.

Warren Bauer, AIA, of Madison, has been appointed to the DILHR Building Code Advisory Review Board. This Review Board meets a minimum of twice per year to consider changes to the Wisconsin Building Code. Got complaints about the code . . . call Warren.

The Construction Specifications Institute announces the selection of Clarence Huettenrauch, AIA/CSI/CCS to receive the Institute's Ben John Small Memorial Award.

The award is given for special proficiency and outstanding stature as a practicing specification writer to a professional member and only one such award is given per year. Formal presentation of the award will be made during ceremonies of the Thirtieth Annual Convention in Los Angeles, California.



Bob Cooper, AIA



Clarence Huettenrauch, AIA

## Truss Framing Plans - Round Two

The WSA office continues to get calls from members concerned about the responsibility for sealing truss framing plans.

A recent article in *Wisconsin Architect* (1/86 at page 20) suggested that truss framing plans are the responsibility of the project A/E.

Life is apparently not quite that simple.

A committee of WSA members recently met with representatives of the Wisconsin Truss Manufacturers Association. The good news is that no one was punched in the nose. The bad news is that there is not a consensus within the industry as to who has the responsibility to seal truss framing plans. Notes from that meeting indicate the following:

- 1 The Building Code requires that a sealed truss framing plan be provided.
- 2 In the normal course of submitting plans to DILHR for review, the project A/E typically submits a sealed plan which indicates the truss framing configuration.
- 3 The typical truss framing plan submitted to DILHR is subject to the latter submittal of sealed calculations and truss internal configuration be submitted to DILHR.
- 4 The sealed truss calculations and internal configuration plan is required to be submitted to the project A/E by the component supplier.
- 5 Where there is only one truss, or one kind of truss provided for the project, the submittal of the sealed calculations and sealed internal configuration plan does not normally impact on the framing plan that was previously submitted by the project A/E.

6 The rub may arise when the sealed calculations and sealed internal configuration plans contain multiple types of trusses or change the truss framing plan previously submitted by the project A/E and approved by DILHR.

7 If there is more than one type of truss called for in the project and if the original plans did not contain truss identification coding such as T1, T2, T3, etc., for each truss on the A/E drawing, the new identification of individual trusses by number on the materials received from the component supplier is considered by DILHR to be a change in the previously submitted and approved truss framing plan and require a new seal.

8 The easiest way to resolve this potential problem is for the project A/E to appropriately identify all trusses on the original truss framing plan. Possible specification language to be used with such identification might be "Wood truss design engineer must use truss and framing member identification per architectural drawings on all design calculations reference".

9 The real problem arises when the truss framing plan from the component supplier does not agree with the original A/E submitted truss framing plan. Who seals the revised truss framing plan required by DILHR?

10 The truss manufacturers indicate that it is uncommon for them to have anyone on their staff who is licensed to seal the framing plan. They acknowledge that the internal truss configuration and calculations are sealed . . . but indicate that the individual who provides the stamp to these calculations and internal configuration cannot and will not seal a framing plan. They (the truss manufacturers) further argue that it is the project A/E who can best review the sealed submitted calculations and internal configuration and then provide their (the project A/E's) seal to the plan.

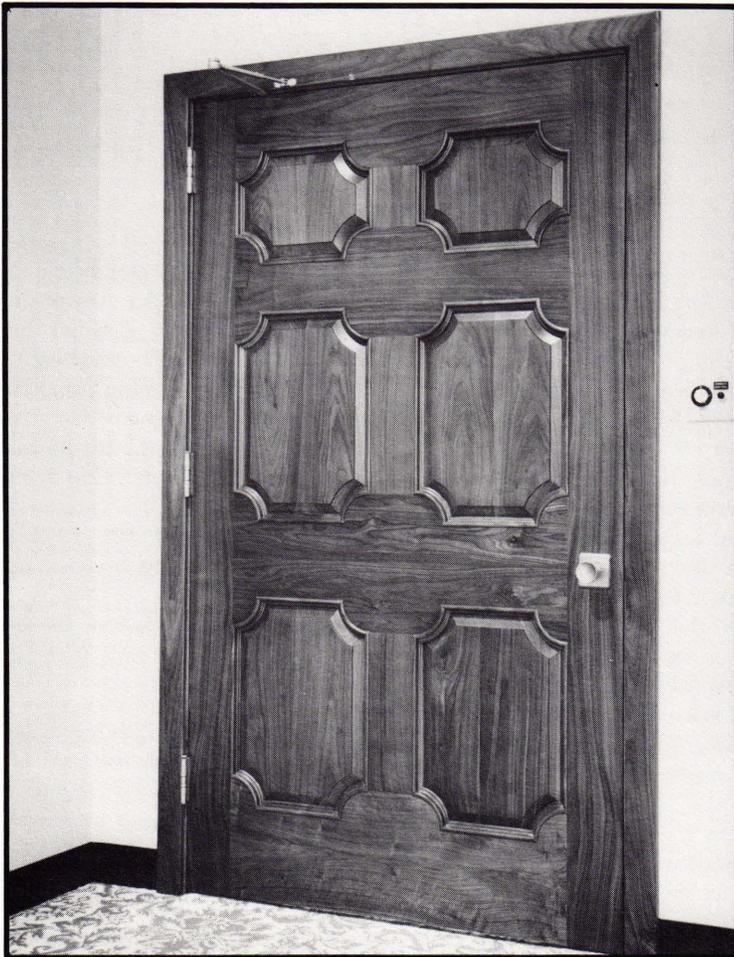
11 In response to the truss manufacturers, some suggest that if *they* initiate the change in the framing plan that they should hire a licensed professional to provide a stamped framing plan. The essence of this argument is that a truss framing plan drawing by the project A/E was part of the contract bid by the truss manufacturer. If the truss manufacturer changes this plan, they will be responsible to stamp any change.

12 Everyone seems to agree that the fabricator's responsibility ends at the top plate line.

Who's right? It's hard to draw a conclusion. *Clearly the project plans and specifications should made it abundantly clear as to who has a responsibility to seal the framing plan.* There will be some project architects/engineers who accept that responsibility. There will be some architects/engineers who place full responsibility on the structural component supplier.

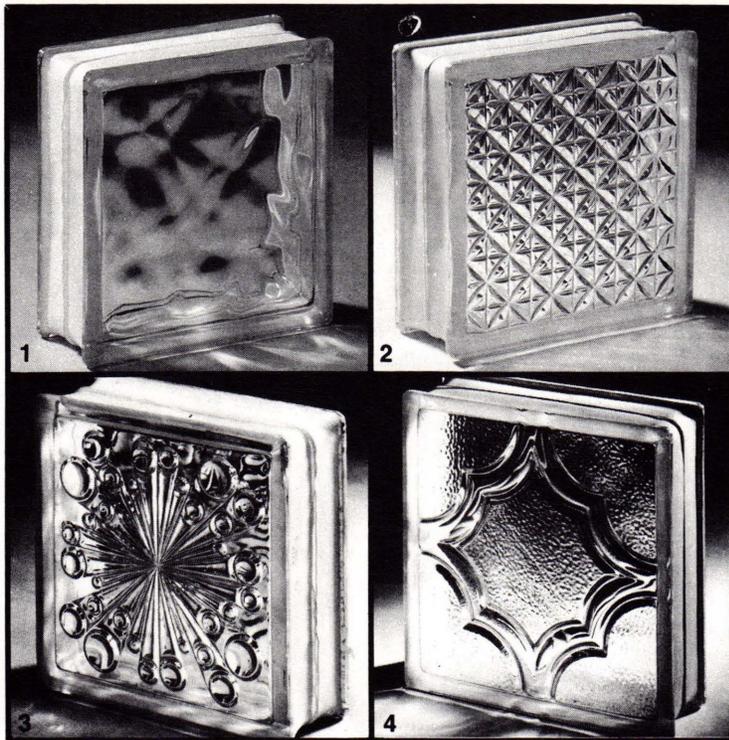
And DILHR . . . where do they stand? They remind us that they simply require a sealed framing plan at the time of original plan submittal. They remind us that they require sealed calculations and internal configuration drawings. It's up to the industry to determine who will seal the truss framing plan.

Sound complicated . . . it is.



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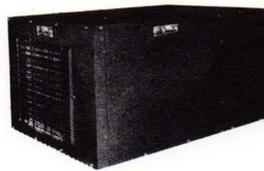
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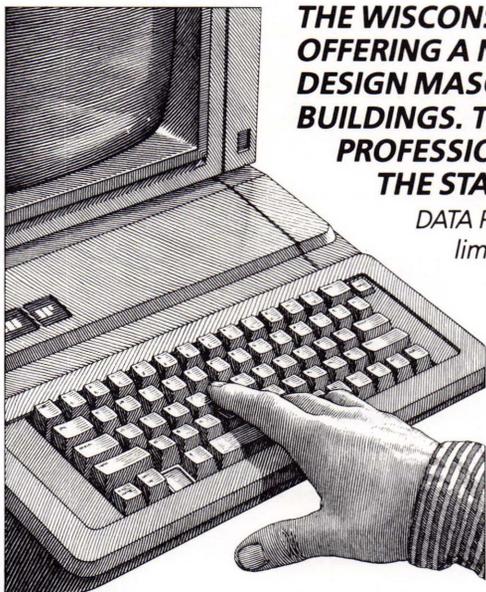


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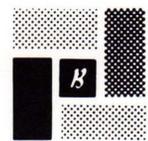
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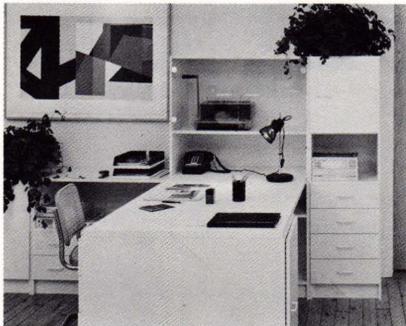
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