

Wisconsin Society of Architects  
December 1987

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W I S C O N S I N

*Architect*

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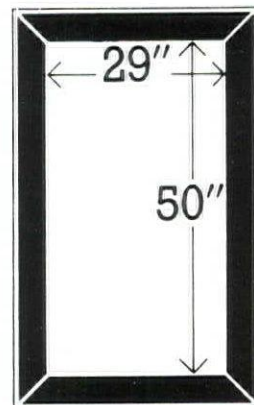
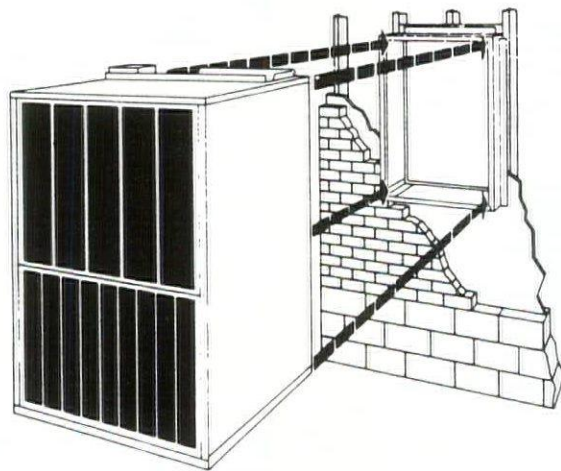
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# W I S C O N S I N

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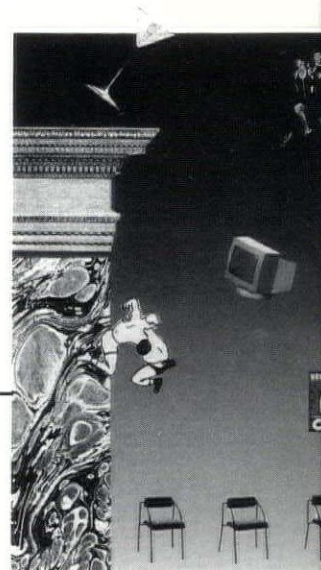
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*With the introduction of Senate Bill 259, Wisconsin aims toward expanding and improving*

### **Architects and citizens**

*preservation in the State. Already a greater awareness of the unique architectural, archeological*

### **already involved**

*and historic heritage of our State has been in evidence at the state and local levels.*

### **will have a more**

*Architects and citizens already involved, and those wishing to become so, will have a more*

### **comprehensive tool**

*comprehensive tool to aid them in their preservation efforts should this legislation become law.*

### **to aid them**

*The creation of a state register of historic places, the avoidance of adverse effects to historic properties,*

*a main street program to revitalize historic business areas, property tax exemptions for historic prop-*

*erties and income tax credits for rehabilitation of historic structures are some of the goals of the bill.*

*As we as a profession become more involved in preserving our built environment the support of our*

*legislators and the general public can only help to reinforce our goals.*

*Michael A. Saternus, AIA*

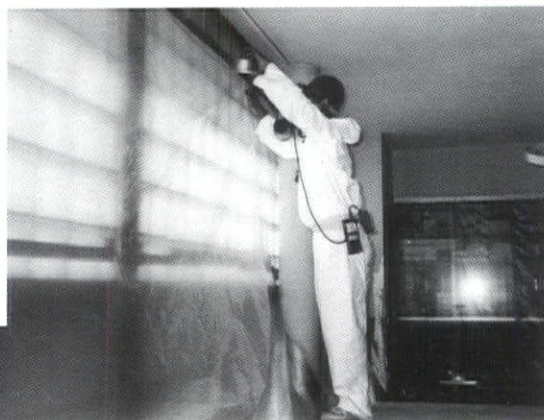
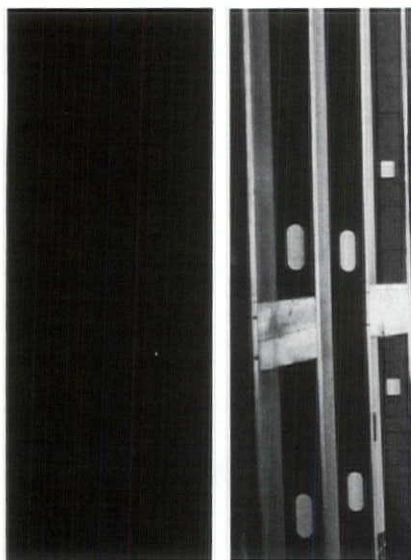


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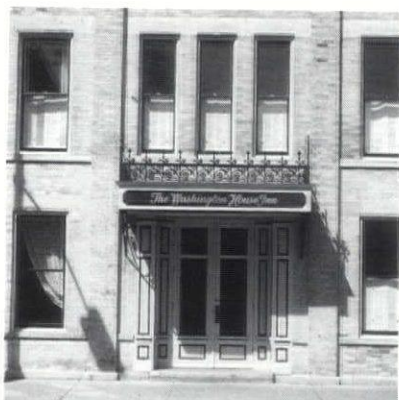
*Location*

**Washington House Inn**

**Kubala Washatko Architects, Inc.**

**Jim Pape**

**Cedarburg, Wisconsin**

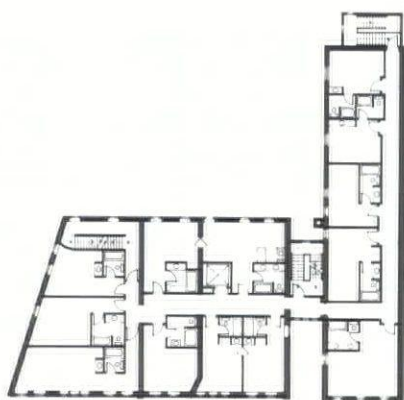


The Washington House, built in the 1880's as a hotel at the center of Cedarburg, had long since fallen into decay. We were commissioned to restore the building to its original role of hostelry, this time as a contemporary bed-and-breakfast inn.

The essential design problem was one of bringing harmony to a project filled with potential contradictions. How do antiques fit in with jacuzzis? Tin ceilings and stencilled walls with a health club and handicapped access?

How do you resurrect a feeling of old fashioned charm while complying with current exiting and fire protection requirements? The restored Washington House is an example of our approach to commercial historic preservation: preserve where possible, and rebuild in the historic manner where practical, but do not deny the potential advantages of contemporary materials and techniques.

*Photography: Before, Ed Rappold  
Present, Allen Washatko*



*Before*



# An Architectural Adventure in FENESTRATION

*by Eugene Guskowski, AIA*

**A**s a wise old draftsman once said, "nothing difficult is ever very easy", so it was with converting three very large scale refrigerators from a turn-of-the-century brewery to a modern-day apartment structure. Where the original Blatz Brewery was constructed in 1845, three aged stockhouses dating from 1895 to 1905 are quickly finding new life as downtown housing.

Along with a new 12-story residential tower, they will form a housing component to compliment commercial development already existing and planned for the balance of the structures which define the site. A new parking structure completes the package and encloses an urban space. In a two block square area, strategically located near the very heart of downtown, one will find a massive symbol of Milwaukee's brewing heyday converted to exciting and viable new uses.

Initial inspections of the structures in 1983, after 25 years of idle neglect, were most distressing. The exterior, with its German Renaissance facade, was deteriorating badly. The interior offered no details of interest with the exception of one facade of the original stockhouse which had become an interior wall when the adjacent building was constructed. The inside of the building was dark, dank and packed so tightly with vats in some areas that one couldn't even walk between them. Even the rats were not to be found. Finally, no known plans existed until a set was uncovered from an obscure location in the bowels of the Pabst Brewery some 6 months after construction began. Gradually a development plan came to be. It featured selective demolition of some structures, new construction of a 12 story tower and creation of new intermediate floors in the stockhouses within the ample spaces formerly used to house

the large vats. A total of 170 apartments would be created — 42 in the new tower and 128 in the existing building. Almost 40 different unit types were needed to adapt to all the unique conditions within the structure.

Clearly the biggest challenge in the renovation would be bringing light into the structure. Bear in mind that the original facade had implied fenestration using projected brick courses, arches and a variety of stone lintels to give this massive structure some visual interest. But in reality, only a handful of actual windows existed; and one of those had five thicknesses of glass per panel for insulating purposes. Few were actually within the previously described fenestration pattern.

The initial thoughts were to remove the masonry within the archwork completely to allow the development of balconies behind the original facade. This idea was fol-



lowed with another concept of creating continuous spandrel panels a la Butler Square in Minneapolis. Neither idea proved to be workable as the building needed to be placed on the National Register of Historic Places in order to earn the tax credits that were a fundamental part of the development's financial package.

The Department of The Interior, which maintained jurisdiction over the facade, insisted that the new windows be historic in appearance and proportion. That was further defined to mean they had to look like double hung windows. Casement windows were not acceptable. This was further complicated by the fact that at the lower levels of the building where the existing exterior wall was as much as 30 inches thick, it was questionable whether a user could reach out that far within the 32 inch wide opening to operate a double hung window. A final compromise was reached which allowed an in-swinging awning window to facilitate use as long as it matched the look of a double hung window.

One might raise the question of, "why not place the window at the inside of the unit as part of the new furred wall that would be constructed in the apartment?" The response is two-fold. The first is that the varying thickness of the walls (from 30" to 13" as you moved upward through the building) would have made the plane of the windows relative to the main facade vary and this was not acceptable to anyone involved. The second has to do with exterior and interior finishes. Because the actual new openings were sawcut and jackhammered through the existing wall, the finish of the existing exposed brick was at best, inconsistent. The cost of replacing brick and developing new sills was so astronomical, it wasn't pursued. The favored course of action involved patching the first width of exposed brick with clean, reclaimed brick. Then a wood nailer was fastened to the existing wall to provide support for the actual window. The balance of the opening was finished with drywall and a molded marble sill. The drywall enclosures are effective in bouncing light into the interior of the apartments.

**D**etermining the method of detailing the windows was nowhere near as difficult as actually locating them. Without existing plans and working only from an elevation traced over a photograph, it was a monumental task to locate the implied fenestration, both horizontally and vertically. Horizontally, it was critical for planning purposes — partywall and even living room and bedroom locations were directly related to available windows. Vertically, it was imperative to relate existing sills and lintels to new and existing floor heights.

Architect, developer, and surveyor worked together to verify all the necessary information using a variety of methods. Borings were made through the walls to verify thicknesses and existing floor heights. Photographs were used to count brick courses to locate brick and stone landmarks on the facade. Even some daredevil adventures involving scaling the structure with tape measure in hand were employed. In the end, the efforts were remarkably successful with only a small number of adjustments needed once full-scale construction began.

During the course of adding windows to the old facades, we often wondered what the original architect would have thought of our efforts. Would he have approved of our tampering with his building? In any case, we needed some inspiration as to his original intent with this grand facade which, when all three structures were complete would be 300 feet long and 100 feet high along with the North Broadway elevation. Certainly it was an imposing structure when it was first completed!

Neglect, later additions and deterioration of the original cornice work had badly disfigured the upper levels of the facade. Intensive research at the Public Library and County Historical Society finally uncovered an etching that gave us the "big picture" that we sought. It illustrated a huge structure with separate parts, but tied together by a strong, classic order of elements. A strong 18 inch limestone base featuring an alternate pattern of large and small arches supports a field of three story high arches implying win-





dows by using lintels, sills and raised brick areas. This in turn supports a continuous colonnade of smaller, lighter arches at the top, capped off with an intricately detailed cornice. Though later additions and deterioration destroyed this elegant cap, it was this order that inspired the organization of the new non-historic facade on the west side of the structures.

The classic organization also lead to the conclusion that the size of all the new windows should be standardized to respect the rhythm of the original facade. Only one liberty was taken — to reorganize the location of sills and lintels within the arches to allow all new windows to be set at or near the standard 6'-8" height. Research quickly uncovered the fact that the location of the implied windows bore no relationship at all to existing floors. Instead they were located simply by proportion.

A small amount of exploratory surgery on the facade by the demolition contractor indicated that this bit of artistic license taken by the original architect now created a major problem. The lintels and sills were intricately keyed into the existing wall and the cost of relocation would be prohibitive. Rethinking resulted in the use of two standard sizes, one operable and one fixed. This worked out especially well in the two story loft spaces along the historic facades.

The final result of all these new openings is quite dramatic. They create a variety of views of downtown Milwaukee that should serve the future residents well. In addition, the variety of window heights and arched heads will add to the special charm one expects to find in a renovated structure.

Now, more than 80 years later, these finely crafted brick walls are playing a new role. They have been tampered with, but with care, respect, and no small expense.



*Architectural Firm:  
Shepherd Legan Aldrian  
Photography: Eugene Guskowski*



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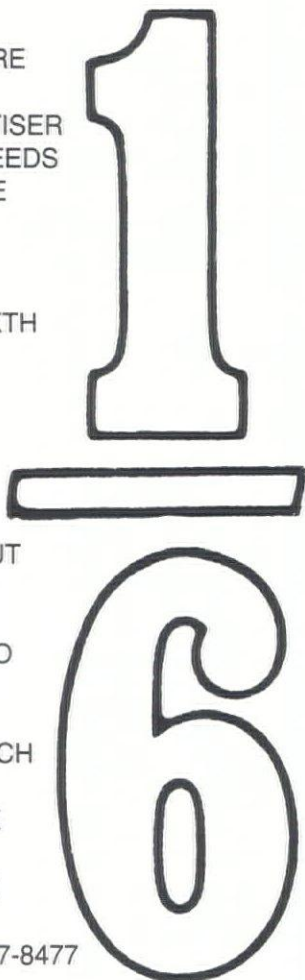
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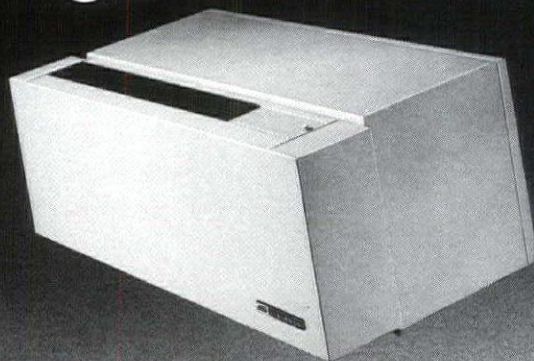
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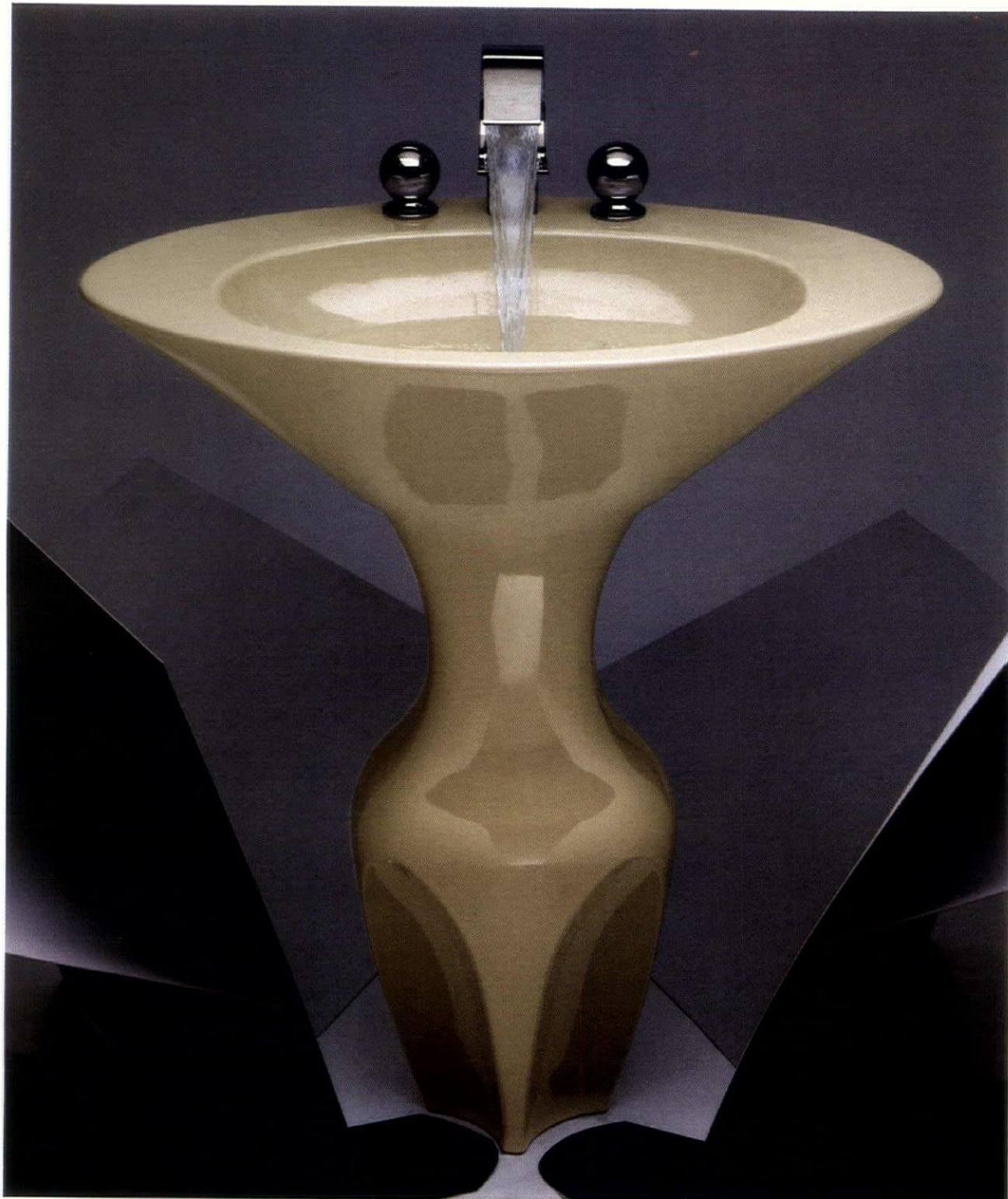
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*Architect*

*General Contractor*

*Location*

**United Way**

**Herbst Epstein Keller & Chadek, Inc.**

**Grunau Project Redevelopment**

**Milwaukee, Wisconsin**



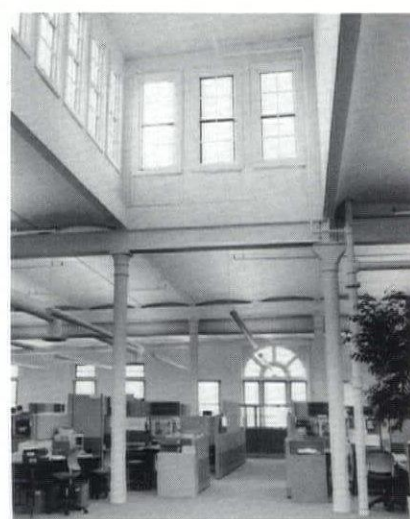
The former Schlitz Brewing Company Stables building, located within the 60-acre Schlitz Brewing Complex, was chosen as the new site for United Way of Greater Milwaukee's headquarters. The structural amenities of the 90-year old building included an arched palladian window and 15 foot high ceilings with skylights. The architect and interior designer capitalized on these amenities to provide the client with a flexible open office environment. Exposed white ductwork combined with the installation of Herman Miller's Ethospace system give the space a high-tech, but serene, appearance. The versatility of both the space and the system allows United Way to reconfigure their everyday layout to

accommodate an additional 20 people, the phones, and equipment for their three-month fund raising campaign.

Just three months after the site was selected, United Way moved into their new headquarters in time for the beginning of their live campaign. In the space of the former horse stables, United Way now occupies 19,000 square feet of the second floor of the 1890's building. The organization converted the third floor hayloft into a conference center. The basement, which formerly housed the carriages, will be finished in the near future.

*Photography: Wisconsin Electric Power Co.  
(Interior)*

*John Lottes (Exterior)*







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## **The Milwaukee Journal Lobby Renovation**

**Mark A. Pfaller, FAIA**

**H. Schmitt & Son, Inc.**

**Milwaukee, Wisconsin**



A totally new concept for the Milwaukee Journal lobby renovation was prepared by R. G. Keller, AIA which initiated the final architectural solution.

Focal point of this design is an octagonal service counter surrounding a decorative kiosk which replaces two long service counters and provides storage space as well. Ceiling above is domed and features a geodesic light source.

The old marble floor, worn and soiled, was not preserved, but the walnut paneling of the perimeter walls, installed in 1923, was retained. Highly polished brass trim was used to contrast with the new and old walnut, including two custom designed brass chandeliers.

*Photography: Milwaukee Journal*





*every day thousands of dollars worth of restorable wood is tossed into dumpsters all over Wisconsin.*

*This blatant disrespect for old wood is due partly to lack of knowledge and is sometimes the fault of owner or client. But architects and interior designers are also to blame. Calling for demolition and replacement is easy. Calling for the retaining and restoring of existing baseboards, door, stairways, or church pews adds yet another dimension to be coordinated into the already complex mix of trades.*

*Old woodwork deserves two questions — whether to restore and how to restore. There is a running joke concerning wood restoration that goes something like this: "If it's oak, make it look like walnut. If it's walnut, make it look like oak. If it's pine, head for the hills."*

*In our many years of stripping and refinishing historic woodwork, only once have we been allowed to stain wood to be near its natural color, (The Milwaukee Journal lobby). Generally we are given a sketch or curtain fabric or left to interpret a "popular food" description such as German chocolate brown. Lovely old wood must conform and be forced to fit in with a client's whim. With all the time and effort architects and interior designers spend on planning, it's frustrating to see antique wood held in such low esteem and treated with such disrespect.*

*Restoration craftsmen are often called in at the last minute. Time, effort, and money could be saved if just a little consideration were given to woodworkers as well as to existing woodwork. In the first stages of planning these are questions which should be asked. "How will the wood look restored?" or "What kind of staining flexibility do we have here?" Usually we are caught in a trap where we are forced to agree that "Yes, the red mahogany probably would look much better with more 'boysenberry' in it!"*

## *A Plea For*

## **Old Wood**

*If it is decided to restore the wood on any project, allow significant time just after demolition for stripping on-site in an unhindered fashion. Also, it is best to require by contract that non-flammable materials be used. Stripping comes before painting, floor replacement or resurfacing, carpeting, or anything else that may be damaged by the stripping materials.*

## *And Its Prudent*

## **Preservation**

*Finally, it is important not to overstrip originally stained and varnished wood. Stripping out the original stain is counter-productive to the purpose of restoration. When stripped properly, via the cold rinse process, the original stain can act as a base for transparent penetration stains of any shade. This will allow use of a durable non-surface type finish such as oils, varnishes, and lacquers. There is a correct choice for every project.*



*Determining cost of wood restoration versus replacement is a shot in the dark. Yet there are a few basic pointers that will help determine if there can be significant savings by restoring original wood doors, windows, stairways, church pews, paneling, and so on.*

*Over the years we have found that although it is possible to put together a good preservation argument for rehab, remodeling, or preservation projects, the question of cost-efficiency is generally the bottom line. By cost-efficiency we mean cost of restoration versus cost of replacement. With a few "preservationist" exceptions, we find that when we can restore for half the cost of replacement, architects and design committees pay attention. Thus we find 50 per cent savings over replacement to be a worthwhile, cost-efficient goal.*



**OK, Dahling . . . I want all  
this old wood to match  
the richness of this torte  
. . . and you'd better get  
moving — this thing is  
melting!**

*Here are some tips that will help determine when to replace and when to restore:*

- 1. Restoration of nearly all "varnished only" hardwoods (oak, birch, maple, ash, etc.) can provide the highest level of cost efficiency.*
- 2. Painted hardwoods that were originally varnished can be restored but cost-efficiency is less.*
- 3. Non-ornate painted pine is best replaced or repainted. (The important exception to this would be originally painted grain. This should be retained at all possible costs.)*
- 4. The less mill or cabinetwork needed the greater the cost efficiency. Furniture requiring re-glueing or fashioning of new to match old pieces, or any large amount new and old mixing on base or windows is likely to be near or above the cost of replacement with new.*
- 5. Work done on-site is always more cost efficient. Removal, transportation and replacement is generally not competitive with on-site, hand restoration.*

*In every project that involves restoration of wood, the interior design "concept" must fit with what the existing wood will allow. A restoration worker called in early can be of benefit. Old wood, treated wisely, can last for centuries.*

by V. Scott Beddome & Mara Kay Pozorski/Beddome  
Woodwork Restorations of Wisconsin  
Illustration by Mara Kay Pozorski/Beddome



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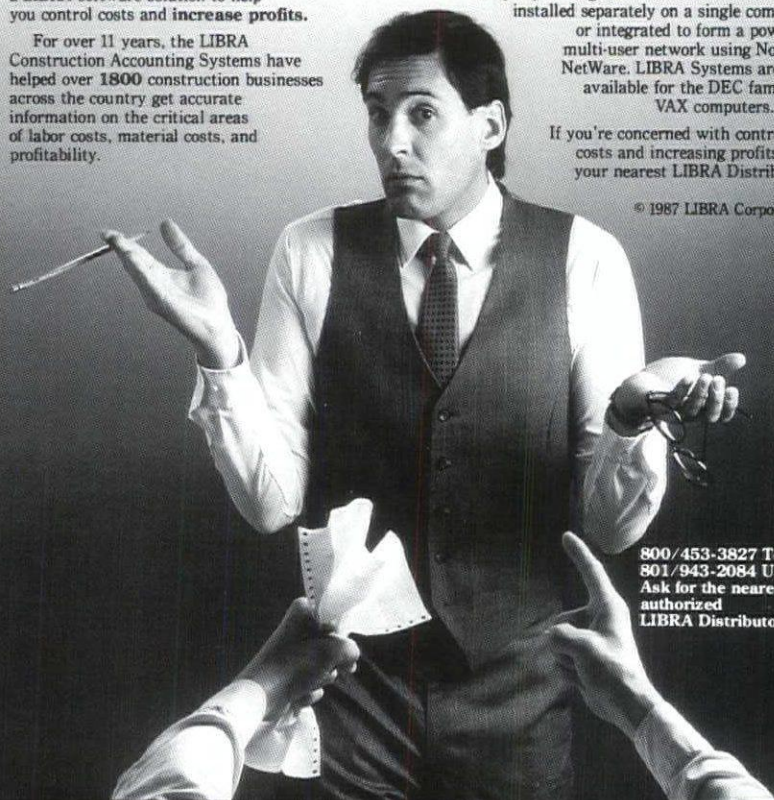


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# QBS

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For more information on the AIA Documents, call:



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The Blatz Washhouse went from an underutilized warehouse to first class offices within six months. Construction in 1896 as a warehouse/keg manufacturing plant, the building became the brewery's bottle washing facility. In 1957 the Blatz Brewery was sold to The G. Heileman Brewing Company in La Crosse and closed.

The former bottling facility offered little to the naked eye. Bare concrete floors, exposed steel framing, unused loading docks, broken windows, and debris littered the building.

In an effort to add drama to the building and attract the tenants needed to lease the space, the architects chose to split the building into two equal halves by developing an atrium within the center bay of the building. Arches recreated from

similar details found on other Blatz buildings provided not only a sense of entry but also a sense of architectural heritage on a building virtually void of character. In order to blend the various shades of masonry used over the years, the exterior was stained the color of Cream City Brick. Interior arched windows, brass sconces and plants filled the atrium where just six months prior there had been vacant space. The architects chose a series of mezzanines, catwalks, and bridges to heighten the expanse of the large volume available within the space. Various Blatz corporate details were reconstructed and used as details in the interiors to sustain the building's heritage.

*Photography: Eric Oxendorf  
Before Photo: R. G. Keller*





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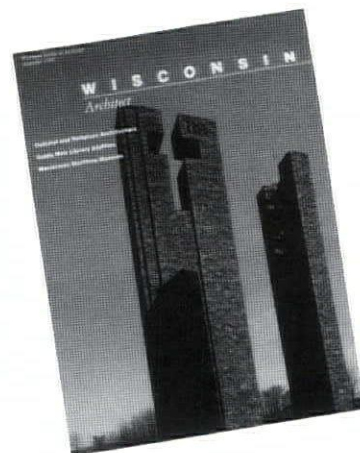


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## **619 Menomonie Building**

**David Lien and David Peterson, Architects**

**Architects served as general contractor**

**Eau Claire, Wisconsin**

When David Lien and David Peterson decided to relocate their architectural office, they chose a small, brick building in a residential neighborhood. It offered a spectacular view of the Chippewa River and undeveloped park land on the far bank. The structure had been a machine shop for over sixty years and had become overgrown with small trees and weeds. It had become an eyesore in the neighborhood.

The renovation concept was to simply open up the south walls to the view of the river and the park. The building was to be divided into two office suites

separated by a spacious corridor leading from the entry to a deck overlooking the river. Passersby could then see through the building to the river further emphasizing the use of the river as the focal point of the building.

Interior materials are simple, and straight forward, yet of quality, with no special style intended.

*Photography: David Peterson*



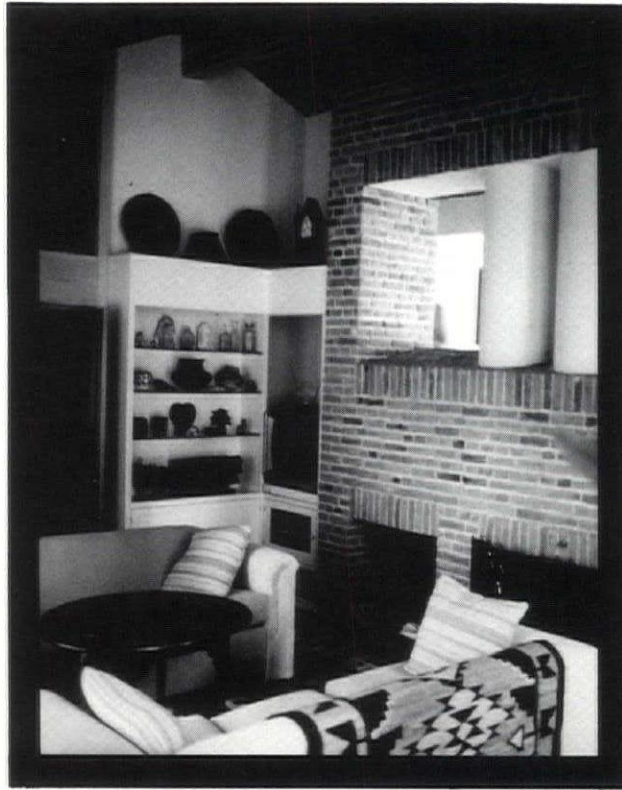




## *A Cooksville Country Home*

by Michael A. Saternus, AIA





*Photography: Michael A. Saternus*

The Van Buren House, an 1848 country Greek Revival home, was in near ruinous condition and the only offer was to demolish it until it was rescued in 1976.

The house, part of the Cooksville Historic District, listed in the National Register of Historic Places, is located in the northwest corner of Rock County.

Michael Saternus, a project architect with Potter Lawson & Pawlowsky, Architects in Madison, and Larry Reed, Preservation Coordinator for the Historic Preservation Division of the State Historical Society, decided to join forces and purchase, restore, and add to the mid-19th century dwelling.

The 19th century sections of the house were disassembled down to the basic structure in order to repair the framework and insulate the walls and

roof. All original materials were numbered for future reassembly. This included clap boards, trim, windows, doors, hardware and flooring. All missing pieces were matched with new material. Original windows and doors were repaired and reinstalled. Original paint colors were matched.

Approximately 80% of the original fabric was retained. A modern kitchen and bathroom were installed in the old section. The cabinetry detailing was based on 19th century prototypes.

As part of the rehabilitation project, a contemporary addition was added to the rear of the house roughly doubling its size. It was designed to be subsidiary to original house when viewed from the road, thus maintaining the historical character of the village.

Materials and details of the new addition reflect those of the older

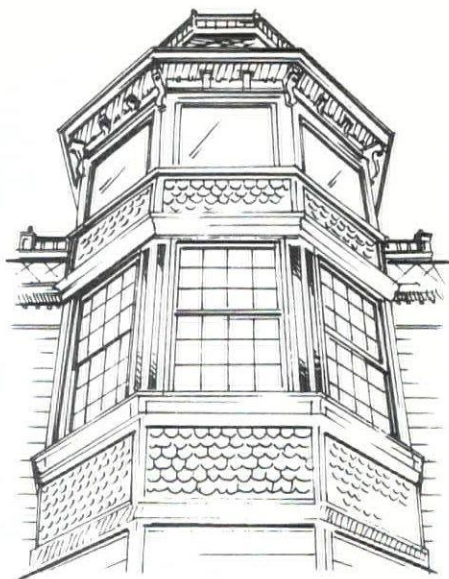
sections, but do not imitate them. Floors are random width oak, face nailed with cut nails; a contemporary fireplace is constructed of locally salvaged 19th century bricks. The exterior is clapboard and the roof is wood shingles.

Most of the restoration and new construction was personally executed by the owners including stone and masonry work, rough framing, finish carpentry, cabinetry, and exterior and interior finishing.

The project, now substantially completed, occupied the owners for the last eight years. An 1848 barn on the property is scheduled for restoration this fall.

The property is frequently viewed by tour groups interested in historic architecture and in the "Yankee" village of Cooksville.





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**Madison, Wisconsin**

Located across the street from Madison's historic Machinery Row and Lake Monona, the Gateway renovation adds strength, color, and character to the continuing Williamson Street revitalization.

The raw material for the Gateway project was 8,000 sq. ft. 1920's common brick garage building and an adjacent 35,000 sq. ft. 1950's brick postal transfer warehouse. The objectives were to do justice to the project's prominent location, to overcome the warehouse appearance of the existing buildings, and to create an inviting, festive design for the

Gateway's new retail tenants and customers. Various design elements were utilized to respond to the existing built environment and to produce a functional and exciting building. Gables now enhance an otherwise flat roof, and entrances are accentuated with stucco and with canvas awnings. Wood signs with old style goose neck lights complete the design treatment.

The completed project, a small urban retail shopping center, now acts as a gateway to the Williamson Street neighborhood.

*Photography: Steve Sylvester*





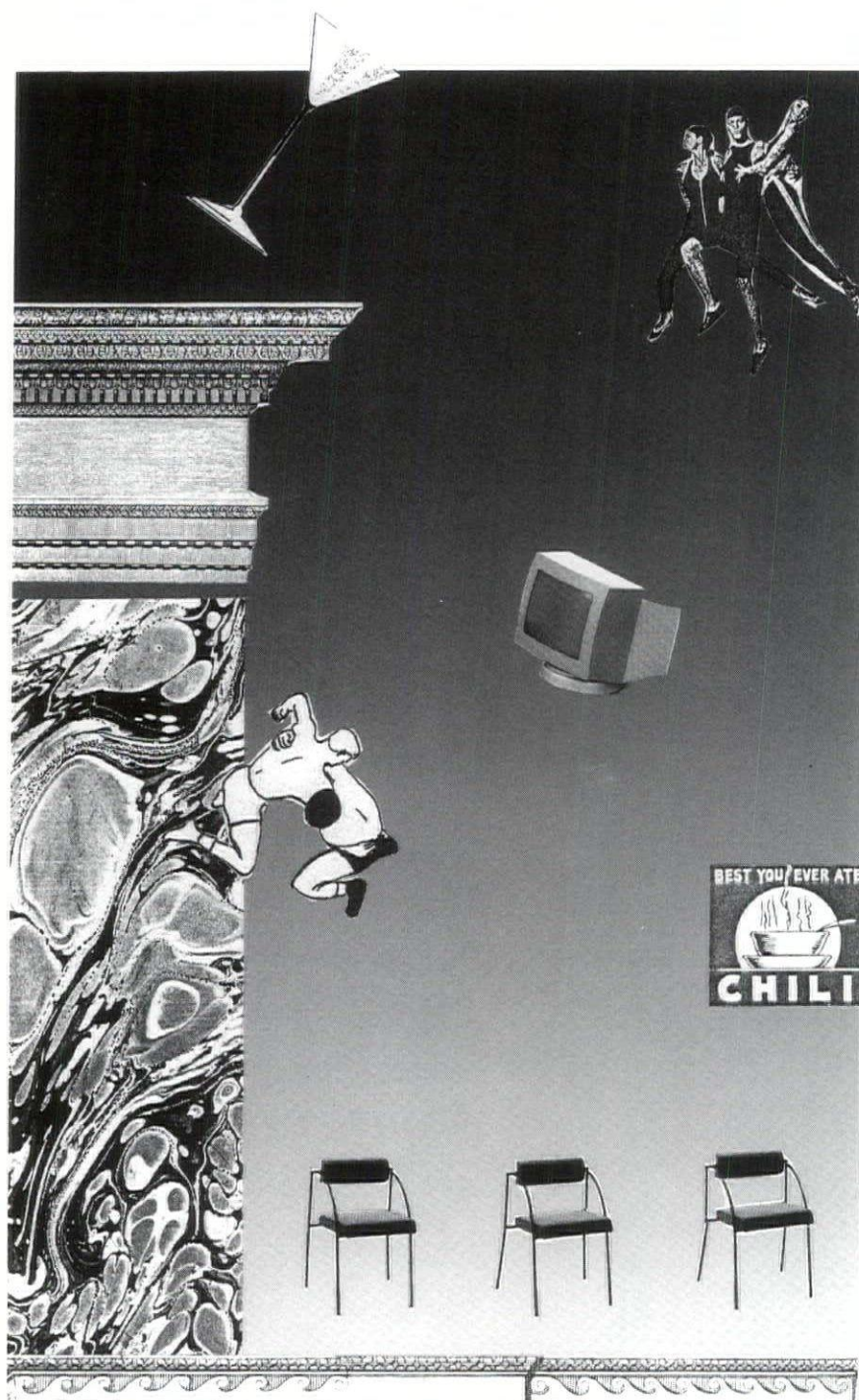


Illustration by: Andrea Haidarian

Refitting an older building to accommodate a new or expanded use is still a viable alternative to new construction. Since the oil embargo days of the '70's, when the value of embodied energy in existing buildings was brought to everyone's attention, knowledgeable investors have looked for opportunities for adaptive use. Tax incentives and widespread interest in historic preservation have further extended these activities and today we have around us many fine examples of older buildings infused with new life. Automobile service stations have become ethnic restaurants, supermarkets are now churches, schools house the elderly and loft warehouses have been transformed into luxury condominiums. In fact, there seems to be no end to new and exciting approaches to adaptive use.

At the eastern-most end of St. Paul Avenue in downtown Milwaukee, near the former site of the little pink Church of Our Lady of Pompeii is a 2 story, limestone, windowless building constructed in 1950 and adapted for new use in 1980.

A local lawyer/entrepreneur bought the building with the idea that it could become the office headquarters for a rapidly expanding magazine publishing company. The decision to adapt an older building to new use was based upon an analysis of the cost of acquisition and renovation compared to rental projections and the other options of leasing or buying a new building. The favorable costs of adaptive use plus the added benefits of on-site parking, close proximity to Wisconsin Avenue and modest tax credits made it an easy decision to proceed.

Lacking any historical, or probably even architectural significance, the building had survived various degrading mid-life alterations before its transformation into class A office space. Originally built as the home of a popular Milwaukee restaurant, it



boasted a wide entry stair with solid brass handrails, murals and a lower level grotto whose walls and columns were clad in molded stone. As time passed, the restaurant closed and through a series of unkind remodelings, the building evolved first into a nightclub and later a disco with interiors walled in smokeglass mirrors, 4 or 5 bars and the requisite of the '70's, a powerful light and sound system. During its final and perhaps most humiliating hours as a nightspot, it became the site of ladies' mud wrestling.

To move the adaptive use project along in a timely manner, several activities were begun at once. All the interior surfaces had to be demolished. Thirty years of hard use had left many, varied flooring materials, including beer-soaked carpeting and wood parquet, layer upon layer of heating, ventilating and electrical systems and what was said to be \$60,000 worth of unsalvageable mirrors had to be removed by the skillful contractor who would later handle all the renovation work.

At the same time a search was begun for original drawings and a partial set was located in the Records Department of the Municipal Building. During a careful examination of these drawings it was discovered that at the time of construction a last minute decision must have been made to flip the building end for end, so that the building and drawings did not agree, thus explaining unexpected column locations during demolition.

During these activities which dealt mainly with readying the building for its adaptive use, an intense period of client interviewing was begun. Each employee of the magazine was urged to contribute information that might in some way help to create a better working environment in the new space. From individual interviews, zoning and adjacency diagrams were

produced which would form the basis for the organization and design of the space. Management input provided additional planning criteria reflective of long range goals and objectives.

Even though the building was essentially windowless, punching new openings into the rough textured stone facade seemed inappropriate to the original design. Therefore, those functions which did not involve many employees or require much light were placed against the exterior walls. The library, storage space, photo typesetting laboratory, a small kitchen and certain upper management offices were located to receive borrowed light from the central space. It was this central space serving editorial, art, marketing and finance activities which involved most people and was considered to be the crucial area deserving a particularly responsive working environment.

To achieve this desired quality, two large 8 by 16 foot skylights were cut into the roof structure providing an abundance of daytime light, a magnificent, albeit expressway light polluted, nighttime view of the sky and a not entirely planned bonus day and night view of the tall buildings two blocks away on Wisconsin Avenue.

The precise location of the skylights was determined in part by plotting the least disruptive path through the original, rather unrational structural system. Under one of the skylights the floor was also opened to the lower level to provide naturally lighted space for a large central stair leading to the circulation department.

During the process of space planning it became necessary to develop a custom partition system which would respond to the concept of open office or landscape design. This resulted in the utilization of lower, movable panels for the central workspace and borrowed light panels for the exterior

offices thus enabling natural light from the skylights to penetrate to all corners of the building.

In addition to the clients gaining individualized space with unique character this adaptive use project allowed for a close look at energy issues. Large sources of natural light reduced demand for artificial light. During the skylight installation, the old roof was removed and insulation meeting present day standards was applied along with a new, modern roof. Total demolition of the interior also allowed for application of rigid insulation to exterior walls with vapor barrier and new drywall surfaces.

With additions of a solid oak panelled front door and an oak strip soffit replacing the theatrical lighting on the entry canopy, the final step in the transition from night club to office was complete, and the proud building was prepared to begin its new life.

The magazine publisher has now moved on but the building with its modern office spaces has accepted its new tenants with the same equanimity as it did its lady mud wrestlers of years gone by.

Though the tax laws have changed somewhat and some persons don't believe we have an energy crisis any longer, those same knowledgeable investors who had the vision to see the value in older buildings will continue to be a part of the adaptive use process.

*Douglas C. Rybn is an Associate Professor in the School of Architecture and Urban Planning at the University of Wisconsin-Milwaukee and lectures and consults in the areas of Historic Preservation, Adaptive Use and Small Town Revitalization.*



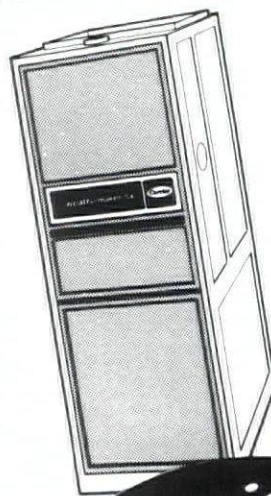
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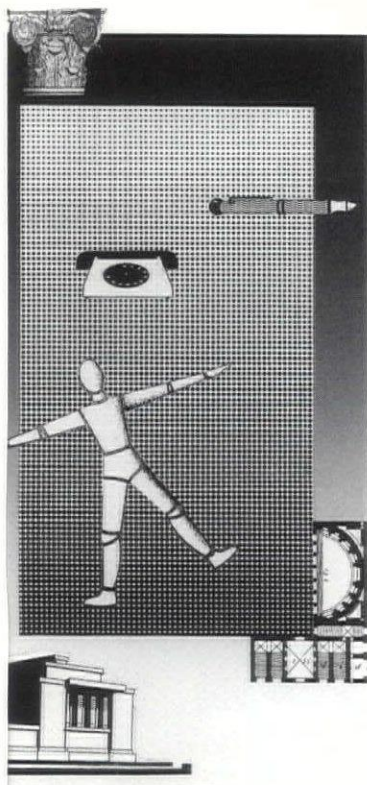


Illustration by: Andrea Haidarian

Fourth and fifth grade students from Shorewood Hills School had the chance to study architectural styles and mount a "mini-museum" exhibition earlier this year as part of a unique program sponsored by the Madison Art Center.

The exhibition of architectural photos was first presented last April at the Shorewood Hills School where it was extended for a week "by popular demand," according to Randy Hopkins, an art teacher at the school. "The students held an opening reception, gave slide presentations, and conducted tours," Hopkins said, "including several for groups from age 60 to 95."

"Architectural Photos: The Shorewood Hills School Community" was coordinated by Hopkins and Ann Walser, the classroom teacher for the group of 21 students, as a part of the Madison Art Center's mini-museum project. Students made several visits to the Art Center to talk to the staff and learn how a museum works.

Hopkins was drawn to the architecture project for a number of reasons. "The main focus was stylistic identification," Hopkins said, adding that fourth graders are introduced to basic terms and architectural styles. The project was also a chance to use the community as an artifact, allowing an exhibition that could be made and created by students.

The students began with several walking tours of Shorewood Hills, using a guide to architectural styles in Wisconsin to help identify buildings ranging from the pre-Civil War Keystone House to an 1951 house designed by Marshall Erdman and William B. Kaeser. They visited several interiors and finally selected 21 homes.

Each student studied one house in detail, becoming familiar with its style, talking with the owners to develop an oral history, and receiving their permission to shoot photos for the exhibition. Working with Sally Forelli and Kristy Larson, photography instructors for the project, the students developed the photos and arranged three to five images of each house on exhibition panels. "The photographs are remarkable," Hopkins said.

The students wrote the descriptions to accompany the photographs, organized an exhibition catalogue, set up the museum, and welcomed more than 300 guests to the opening.

Among the buildings in the exhibition is the Second Bradley House by Purcell and Elmslie, described by its student curator as "a fascinating Prairie School style house." Another is the 1949 'cliff house,' "... built of stone quarried from the cliff on which it was built."

The show is scheduled to be set up at the Madison School District administration building in September.

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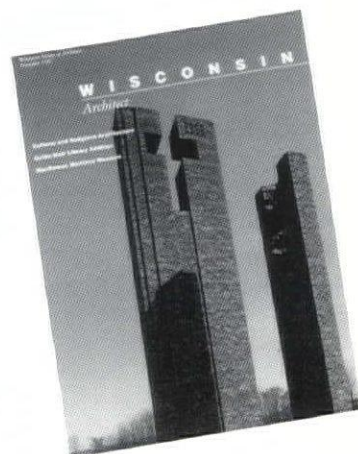
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# Peer Review

You may have been reading a lot lately about the ACEC Peer Review Program or that the AIA has agreed to cosponsor it. The following is an introduction to Peer Review.

Like a checkup, a Peer Review is voluntary, is confidential, occurs in a non-crisis atmosphere, and is good preventive maintenance. You choose the "doctors" — and they even come to you. Here are some typical questions that are often asked about Peer Review.

*What is a Peer Review?* It is a systematic review of your office's policies and practices, conducted in your office at your convenience because you requested such a review.

*Who would be my Peer Reviewer?* A team of Reviewers consists of two to four persons, all of whom are experienced principals in design firms and have participated in a Peer Review training workshop. The choice of Reviewers is yours, subject of course to the availability of the persons selected.

*How is the number of Reviewers determined and how long will they spend in my office?* A recommended table of persons and days has been prepared. In general a two-program team might be appropriate for a 1 to 25 person firm; larger firms might be reviewed by larger teams. A firm of up to 15 persons might be reviewed in a single day while one with more than 60 employees might take three days.

*What is the cost of a Peer Review?* Firms pay for the reviewers' travel, meals and lodging and an administrative fee: AIA members pay \$250 plus \$50 per reviewer per day administrative fee. They also pay an honorarium of \$250 per reviewer per day.

*What about liability?* Preliminary indications from two insurance companies are that the potential for liability seems small if the reviews are carried out as planned. In addition reports are always confidential and always verbal

to one person or a select group of officers. Both DPIC and the Victor O. Schinnerer Company have formally endorsed the program. In April 1986, DPIC announced that they are offering a one-time 5% premium credit for all DPIC insureds that have an ACEC Peer Review.

*What will the Peer Reviewers do?* They first study the documentation you send them before they arrive at your office, having to do with your methods of operation to familiarize them with your practice. At your office, they first talk at length with you to learn more about your policies and procedures for your types of projects and your mix of clients. Then they look at your office at work, talk to selected staff, observe your facilities, assess actual operations against what you have said they should be, and generally see if your firm complies with your contracts (external practice) and your procedures (internal practice). The team then delivers its verbal report of findings and constructive suggestions to your chief executive officer.

*How broad is the scope?* The Review covers general management, acquisition and maintenance of technical competence, project execution (including field services), human resource matters, financial management procedures, and business development methods. It is hard to be specific about emphases, since they vary with the firm, but the major thrust would generally be toward project-related operational procedures.

*How can my projects be reviewed in such short time intervals?* The Review is for procedures only and not at all to verify that the design has been performed correctly or that good judgment has been used (those responsibilities remain yours). The team would review selected contracts for completeness and clarity as well as to see if the firm has carefully defined its responsibilities. Calculations would be judged by their

organization, legibility and accessibility. They would also be assessed in light of your contract and practice procedures. Thus, the Reviewers (and later, you) get a good idea whether your practices are being carried out in the way that you have prescribed. Likewise, field operations will be reviewed for procedures as to who performs the services, whether they are doing their jobs correctly according to your policies, how you know this, and what is being done to keep field-office communication adequate.

*What if I am a small firm and do not need these formal procedures?* The program is tailored just for you. Not every firm needs formal procedures, but every individual and every firm needs a certain amount of discipline. Your policies may be verbal, but if you have not conveyed them to your whole staff properly, no matter how small, you could benefit from a Peer Review as much as the largest firm can.

*Do I want somebody looking at my financial and business development data?* First, you design the scope of the peer review and if you don't want the reviewers to look at certain data, they won't. The review may not be as beneficial as it could be, but that's your choice. Second, the reviewers are not looking at details, they will be evaluating your financial and business development policies and procedures. For instance, they will ask you about the types of financial records you keep, what you do with them, who sees them, what use you make of them, how you relate them to historical records, etc. They are interested in how you attempt financial management, rather than the numerical values derived. Third, you pick the Reviewers and they sign a pledge to keep all your data confidential; they carry no written material with them so what you say stays within your firm.

*How do I get started?* Call Pam Frye, the Manager of the program at ACEC headquarters, at (202) 347-7474 and ask for more information.

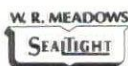


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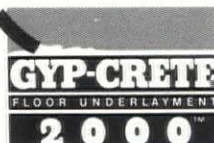
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## QBS Endorsed

At its October meeting the Executive Committee of the Wisconsin League of Municipalities formally endorsed the WSA's Qualification Based Selection (QBS) program for use by member cities and villages. According to Stan York, Executive Director of the League of Municipalities, QBS received an enthusiastic and unanimous endorsement as an important new service the League can provide to its members.

The WSA plans to do several things to help promote this joint effort. Articles, inserts and advertisements on QBS will be prepared for upcoming issues of the League's monthly *The Municipality* magazine. (In this regard, if WSA members have photographs of municipal projects which utilized QBS, please contact Van at the WSA office.) The Wisconsin League of Municipalities name will be added to QBS materials as co-sponsors when appropriate. WSA staff will gear up to handle QBS referrals coming through the League's office in a timely manner.

The strong endorsement and co-sponsorship of QBS by the League of Municipalities represents an important step in the continuing evolution and development of this unique WSA program. It didn't happen overnight, but rather involved numerous phone calls and meetings between the staff of the League and the WSA.

If you have any questions or suggestions regarding QBS, please give Van a call at the WSA office.

## Preservation Technology

Several members of the Association for Preservation Technology (APT) are forming an upper midwestern regional chapter that encompasses Wisconsin, Minnesota, Iowa, and Illinois. The chapter's mission will be to sponsor lectures, seminars, and tours that focus on projects that demonstrate the use of sound preservation practices and procedures. Members of the chapter also must be members of the international organization.

The Association for Preservation Technology was formed in 1968 to stimulate communication and education in the area of historic preservation technology. It publishes a quarterly journal, the *APT Bulletin*, and a bi-monthly newsletter, the *Communique*. At its annual conference and at other times throughout the year APT sponsors training sessions to meet a variety of preservation needs. CEUs are available for many. Members include architects (many officers are AIA members), engineers, developers, builders, and others interested in preservation technology.

For information on membership in APT, please write to APT, Box 2487 Station D, Ottawa, Ontario K1P 5W6, Canada. Please call Peter Rathbun at (608) 967-2491 or Gordon D. Orr, FAIA, at (608) 238-1683 for further information on the next organizational meeting of the upper midwestern chapter.

## AG Opinion

The District Attorney in Clark County recently asked Attorney General Donald Hanaway whether architectural services are subject to the competitive bidding requirements for public works projects contained in section 59.08 of the Wisconsin Statutes.

In his opinion, Hanaway concluded that this section does *not* apply to architectural services. The opinion reviewed several court decisions which have held that the general rule in most jurisdictions is that competitive bidding requirements do not apply to services requiring professional education and experience. As one court decision noted, the professional services exception to the usual bidding requirements has been "engrafted onto bid statutes by judicial construction on the theory that public bodies should be free to judge the professional qualifications of those who are to perform such services."

However, the opinion goes on to say that "the county could decide that it is good public policy to advertise for proposals for architectural services." Just because competitive bidding is not required for architectural services on public works projects does not mean that counties are prevented from using this procedure.

Regarding the Attorney General's opinion, William Heinemann, AIA, the Director of Architectural Services for Milwaukee County, pointed out in a letter to the WSA that municipal and county governments can, and often do, establish local ordinances which are more stringent than required by state Statutes. For example, Milwaukee County has enacted a Professional Services Retention Ordinance that requires multiple proposals with "Not-to-Exceed" fee statements. A supporter of Qualification Based Selection, he believes the Milwaukee County ordinance enhances the accountability of public administrators in the selection of a consultant, while at the same time maintaining all of the benefits of a QBS process.

What can be concluded from all of this? First, local governments are not required by Wisconsin Statutes to use competitive bidding in the selection of an architect. Two, the selection process used by local governments is anything but uniform across the state. Three, the profession needs to continue to educate the public and public officials about what architects do and how they can be selected on the basis of their qualifications and competence.

## Old And New

With the publication of its new documents earlier this year, the AIA warned that extreme care should be taken to insure that the new revised documents not be used with older editions. But what if you were in the



middle of a project when the new documents were issued? Charles Heuer, AIA, Esq., who has been conducting workshops on the new documents, offered the following advice in a recent newsletter of the Boston Society of Architects:

"As you know, the AIA has recently issued one new and eleven revised contract forms. They cover the major relationships in a traditional project delivery system. They are internally coordinated as printed and are designed to be used together.

It can be problematic, however, if you have previously executed a copy of the old (1977) version of the AIA Owner-Architect Agreement (B141), but have not issued construction documents (including General Conditions). All of the Owner-Architect Agreements reference the version of the General Conditions (A201) 'current as of the date of this Agreement.' Now that the new (1987) edition of the General Conditions is out, that would be the one referenced.

The problem is that the old Owner-Architect Agreement does not mesh properly with the new General Conditions as printed. Be alert to modify either the Owner-Architect Agreement so that it refers to the old General Conditions (and then use them) or modify the new version of the General Conditions (via Supplementary Conditions) so that they mesh properly with the old Owner-Architect Agreement.

Do not mix old and new documents in unmodified form!"

The new 1987 editions of all AIA forms are available from the WSA office.

## Membership

According to final membership totals for 1987, the American Institute of Architects has more than 52,000 members. AIA membership is made up of 40,428 regular members, 8,365 associate members and 3,586 members emeritus.

Nation-wide, there are a total 15,581 AIA member-owned firms. Firms with only one licensed architect account for 64% of the total, with firms of 2-4 architects making up another 26%. There are 169 firms with more than 20 licensed architects, or just over 1% of the total.

## 1988 Dues

The AIA dues structure has been changed for 1988 . . . graduated dues are out and flat annual dues are in.

Delegates to the 1987 National AIA Convention voted to eliminate the graduated dues structure, and beginning with the 1988 dues year new AIA applicants as well as current AIA members will pay annual membership dues of \$150. Previously, new AIA applicants received a break on their first and second year dues.

New applications received at the Institute after July 1 of any given year will be admitted under the proration plan . . . full dues will be required and a credit of half dues will be reflected on the invoice for the following year. The 50% plan for newly registered architects applying at the beginning of a year will be eliminated.

Graduated dues for Associate members also have been eliminated. Associate members will be billed at the flat \$65 dues amount.

Meanwhile, WSA dues for 1988 remain unchanged for the thirteenth consecutive year. New AIA members pay only 40% of the full WSA dues

amount the first year and 75% the second year. New Associate members pay only 75% of the full dues amount for the first three years of membership. Ask a friend to join!

## Membership Action

Aubrey, Wm. A., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Samens, Sandy, was approved for Associate Membership in the Northeast Wisconsin Chapter.

McMahon, Michael, was approved for AIA Membership in the Northeast Wisconsin Chapter.

Schall, Marilyn, was approved for Professional Affiliate Membership in the Southeast Wisconsin Chapter.

Jones, James B., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Kolosso, Rick J., was approved for Student Membership in the Southeast Wisconsin Chapter.

Biggar, Mark, was approved for Associate Membership in the Northeast Wisconsin Chapter.

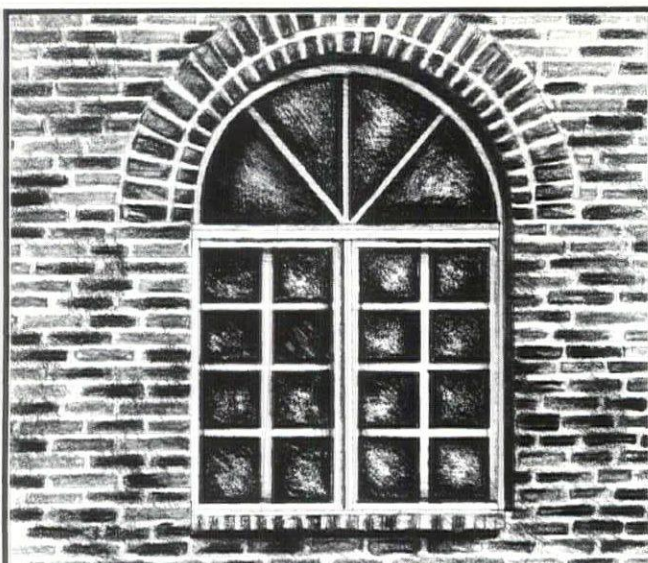
Kramer, Scott, was approved for Associate Membership in the Southeast Wisconsin Chapter.

Ethington, Cynthia G., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Ferraro, Daniel R., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Kaul, David, was approved for AIA Membership in the Southeast Wisconsin Chapter.





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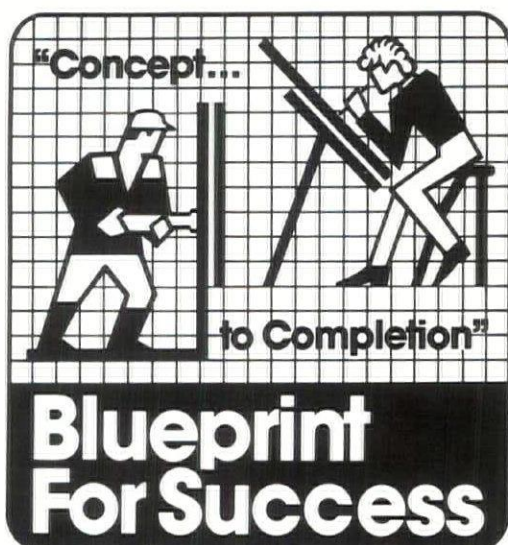
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**Contact:**

**Nancy Baxter  
608-257-8477**

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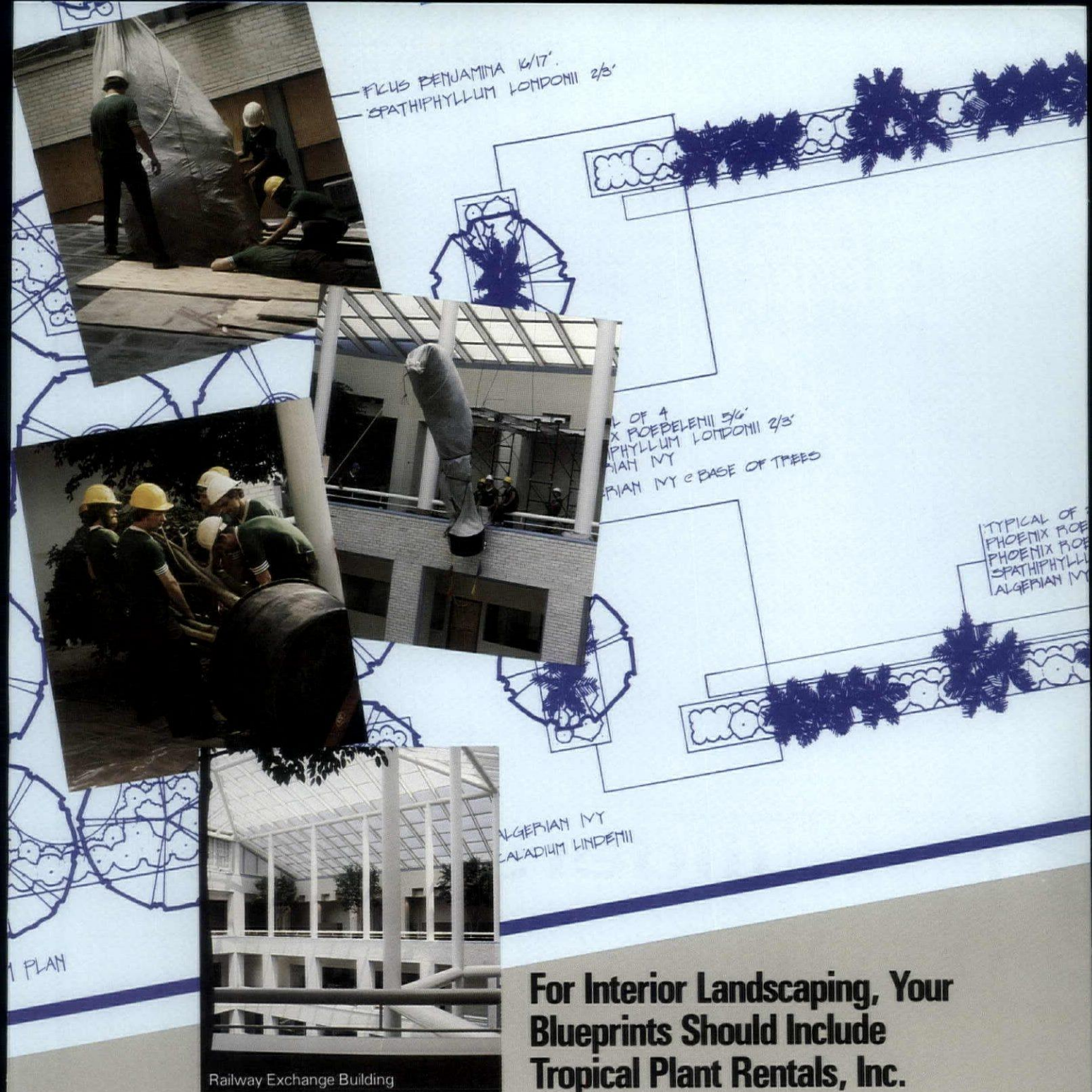
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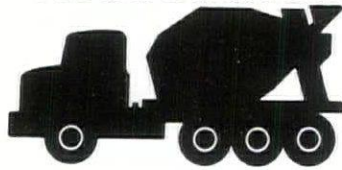
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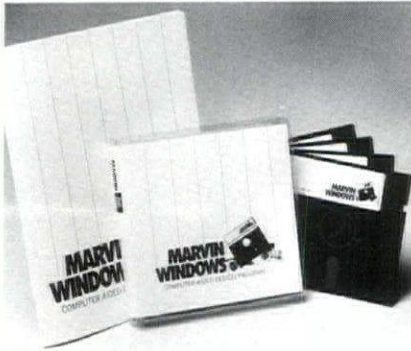
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For more information or for a copy of the Concrete Design Award entry form, please contact Barbara Wesener, Executive Director, WRMCA, 9415 W. Forest Home Avenue, Hales Corners, WI 53130, (414) 529-5077, (800) 242-6298.



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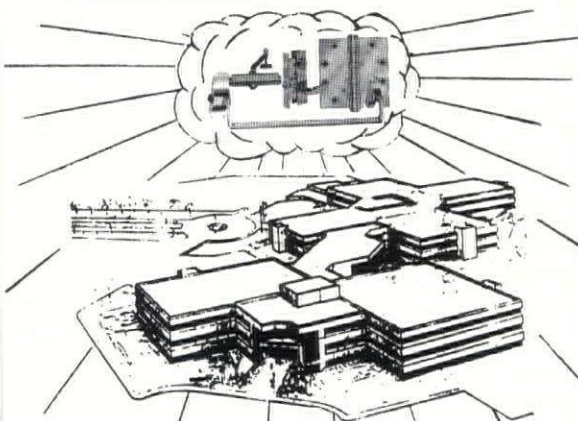


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