

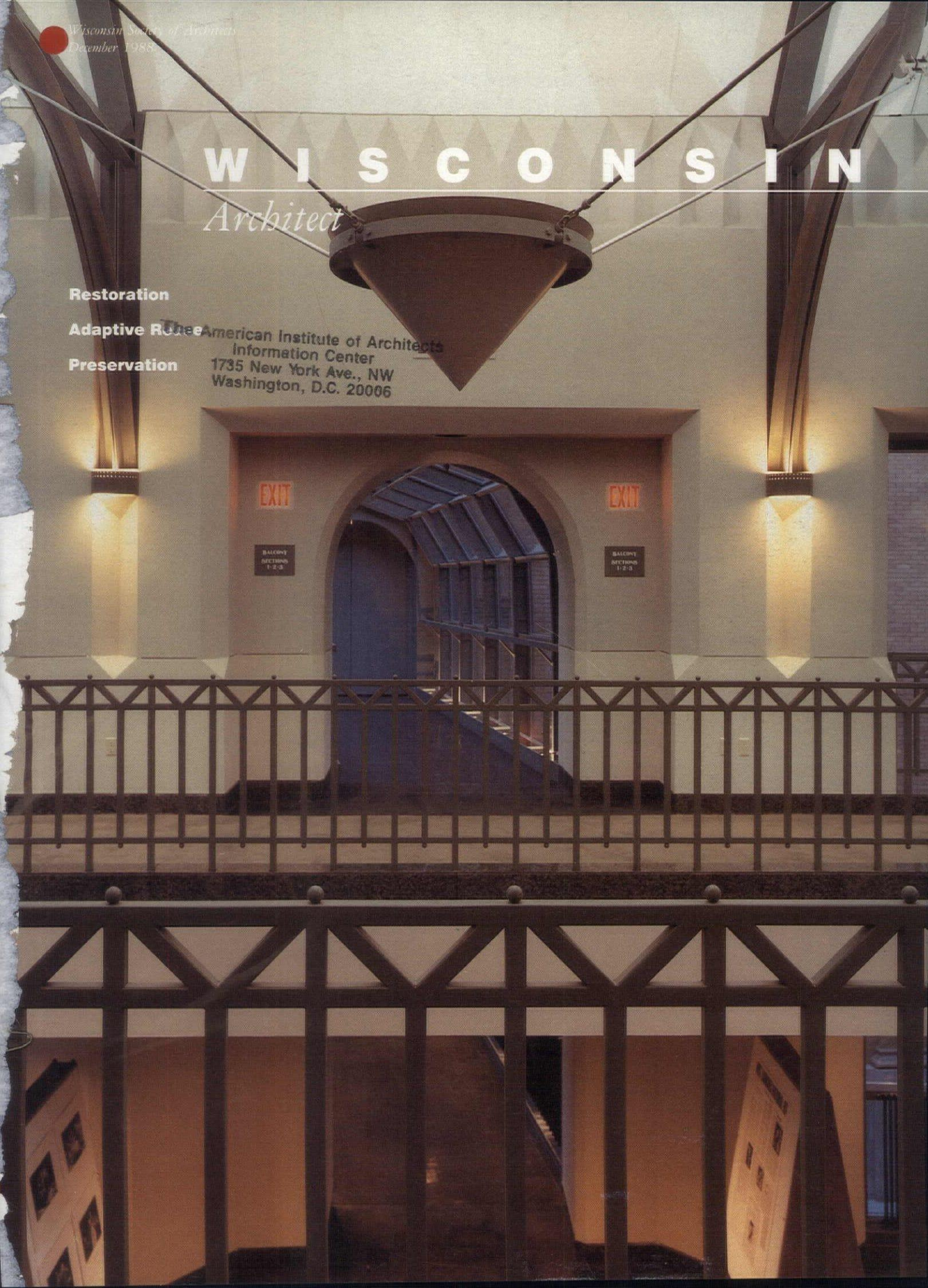
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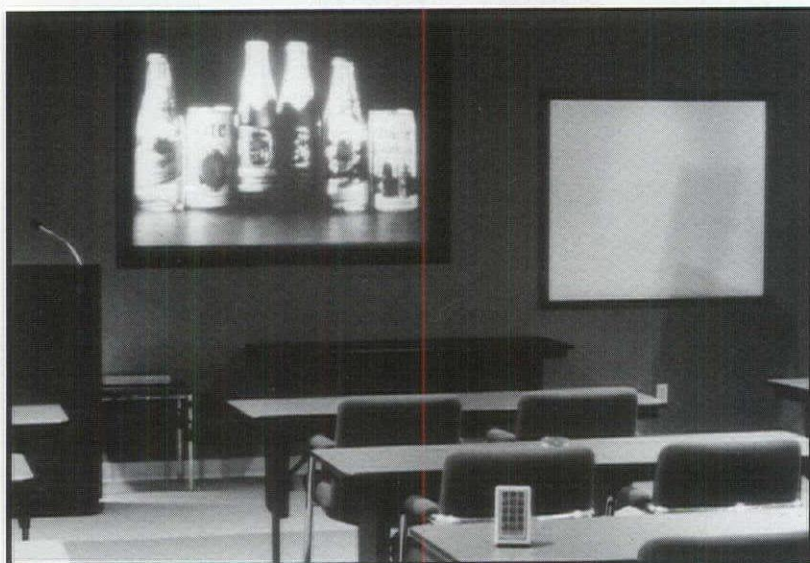
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# W I S C O N S I N

## Architect

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Photographer: Eric Oxendorf

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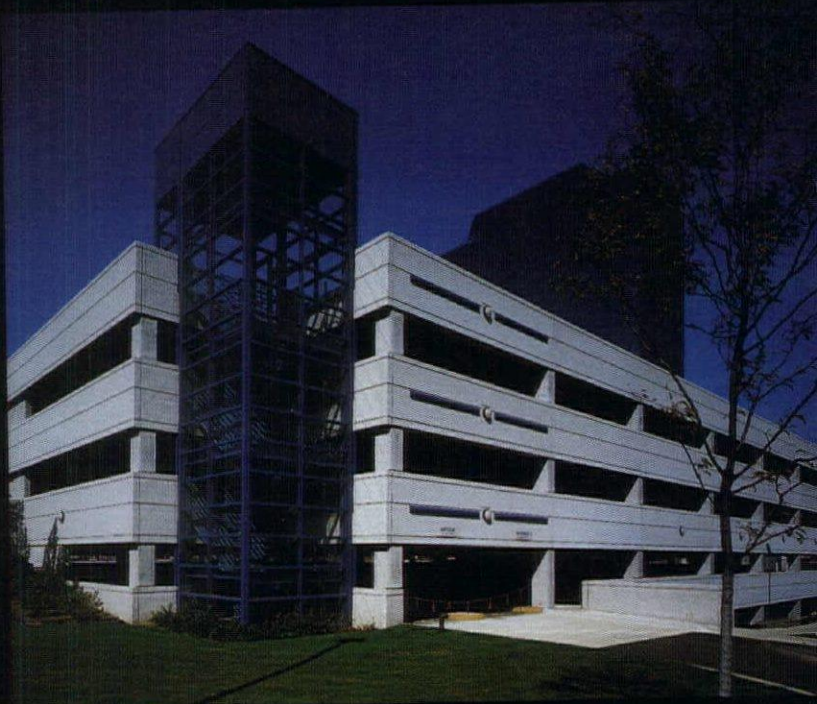
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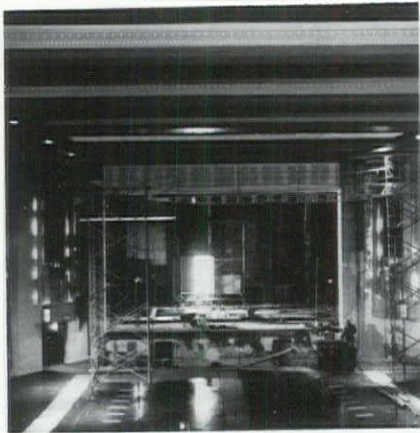
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*Leonard H. Reinke, FAIA*



by Pamela Wilmet

# Curtain Rises on New Life for 1926 Theater



Upon its 1926 opening, the State Theatre of Eau Claire, Wisconsin, was hailed as "the brightest gem in a glittering chain of amusement palaces" owned by a Minneapolis firm. Hollywood stars including Douglas Fairbanks, Mary Pickford, and Charlie Chaplin sent congratulatory telegrams. The theater then featured a vaudeville stage, movie screen, adjacent billiard hall, bowling alley, and cafe. Used primarily as a movie house until 1982, the State's doors then closed, presumably forever.

The importance of this restoration story is to recount the coordination, dedication, and perspiration of hundreds of volunteers and contributors from the community. It became the mission of the local citizens to resurrect the State Theatre from its grave of peeling paint and frozen pipes and transform it into a center for artistic expression. They were the supporting cast working with the Eau Claire Regional Arts Council.





The theater was donated to the Arts Council in 1984 on the condition that it be renovated into a regional arts center. The Arts Council then initiated a drive dubbed "State of the Arts" to raise \$650,000 for the project. A challenge grant of \$150,000 was combined with several inventive promotions to spur community support.

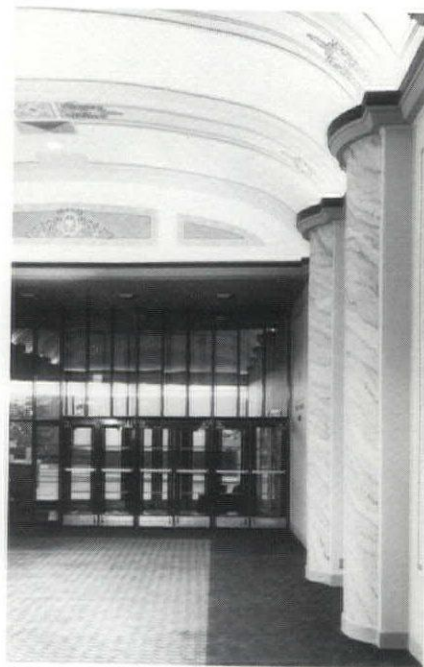
These fund raising efforts posed a challenge for the architects and construction managers. Ayres Associates' personnel worked closely with general contractor, Market and Johnson, Inc., to identify project elements suitable for possible donations of labor or materials.

The variety of people contributing to the project was gratifying. Volunteers who came in to sweep, shovel, or tear things apart were as important as those offering more skilled labor. Contributions ranged from thousands of dollars worth of time and materials donated by local contractors to pennies collected by school children.

Restoring the State to an exact replica of its former self was neither possible nor desirable, according to architect Kenneth Ziehr. "Original walls and ceiling were obscured by later renovations and pulling down that work would have been a project in itself. We're approximating what was originally built by restoring the classical style within a deco shell."

To determine the building's past appearance, Ziehr spent hours talking with former theater employees, reading descriptive newspaper clippings, and examining the vacant building for authentic motifs and patterns to duplicate. Gene Leisz, a local artist, used photographs of the original ceiling to re-create stencil patterns on walls throughout the lobby.

The theater floor was reconstructed to provide audiences with a better view of the stage. Balcony was redesigned for additional seating; original seats were refurbished. Stage, dressing rooms, and restrooms were enlarged with new lighting and rigging systems added to accommodate stage productions.



As in any true Hollywood classic, there was the great moment of suspense. Workers uncovered asbestos just three days before the opening performance. A quickly formulated plan involving all proper authorities was put into action. Opening night was one day late, but the show did go on.

*Photography: Steve Johnson  
& Franz Hall*



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*Project*

**Cedarburg City Hall**

*Location*

**Cedarburg, Wisconsin**

*Architect*

**Miller Meier Kenyon Cooper Architects and Engineers, Inc.**

*General Contractor*

**James Luterback Construction Co., Inc**



This remodeled city hall has become more than just a city hall. What started off as a hotly debated issue has become the pride of the community.

The Cedarburg government had outgrown its existing offices and parking facilities. The building selected for the new city hall had served as the city's high school until 1956. It was constructed in 1908 of locally quarried limestone. Choosing this particular building reemphasized the city's commitment to preserving its

heritage, using city-owned property and locating in a downtown location near other community facilities. An added plus was that there is sufficient adjacent land for future expansion.

Central corridor and ample windows provided a good starting point. Inside, a repetitive column and beam pattern was established to help organize functions for new uses of the old building.

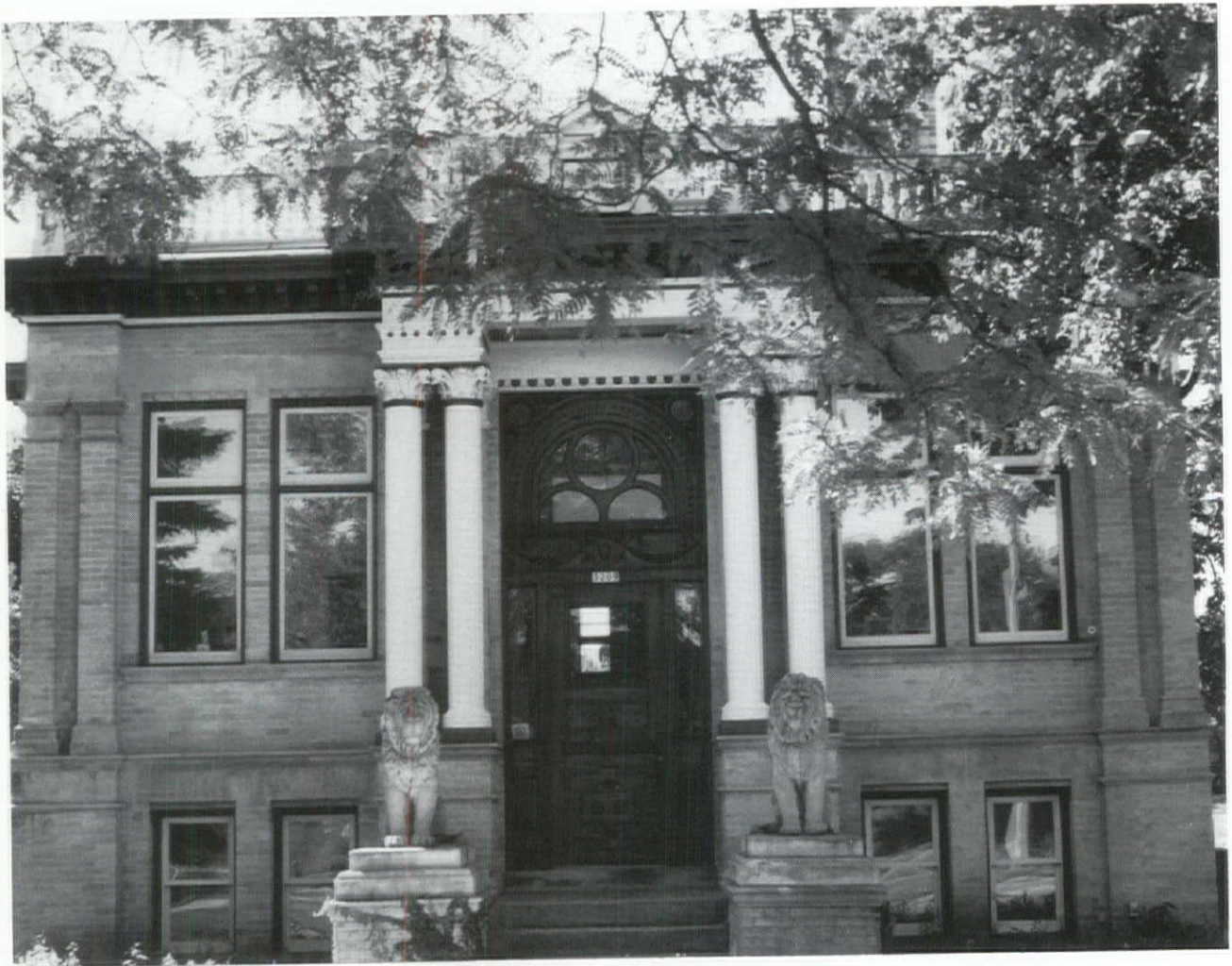
*Photography: Eric Oxendorf and Paul A. Meier, AIA*



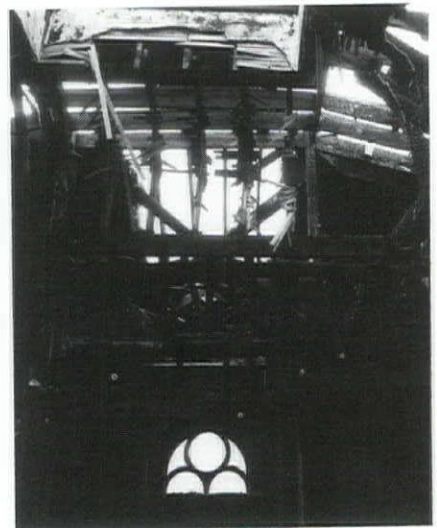


by James Piwoni, AIA

# A New Architectural Role for the Lion House



**T**he Lion House, though small in size, has always played a role of symbolic significance. Unlike neighboring Victorian residences acquired in the 1960s by an expanding Concordia College, this Neoclassical Palladian style structure survived demolition and became the administrative headquarters for the campus. In 1982, Concordia College decided to vacate the campus for a suburban location.





The following year, a fire gutted the inside and the building had to be condemned. Recognizing its importance to the neighborhood, Westside Conservation Corporation, a community based non-profit group, moved in to block demolition. In 1985, they acquired the property and hired Schroeder Piwoni, Inc. to design the building for reuse as their own headquarters.

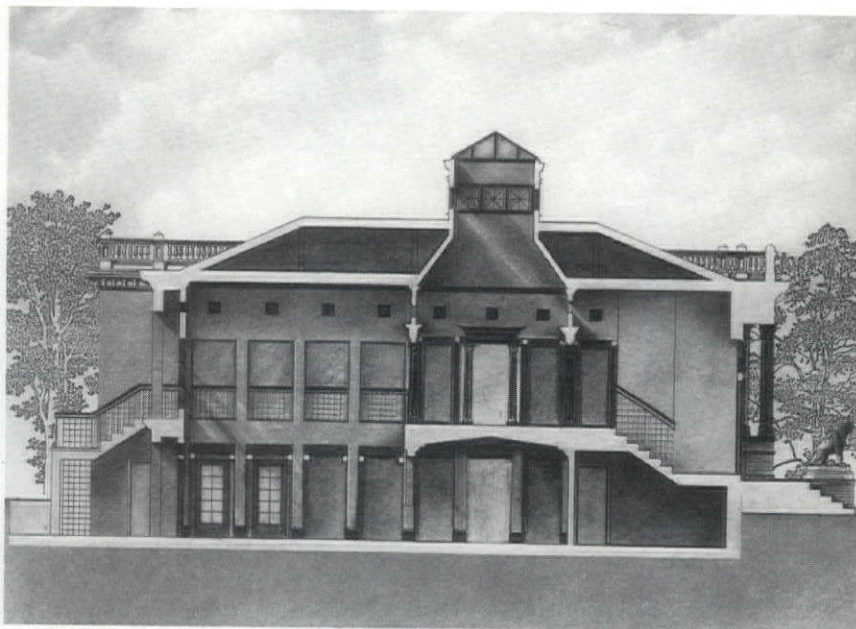
The Lion House was once the symbol of its owner's wealth. Later it was the symbol of authority of an academic institution; now it symbolizes advocates intent on stabilizing and revitalizing the neighborhood in which it was originally built. It houses offices, waiting and conference space for the Westside Conservation Corporation and its three constituent agencies.

The new two level layout respects the existing shell developing the square cupola lit room at the center where the existing north-south axis and east-west axis meet. The two-story south entrance gallery connects the lower level visually to the cupola space to minimize the sense of basement space. The upper level terminates entry from street level. At ground level entry is made from parking area at the rear of site.

Inside the building, antique elements such as light fixtures, handrails and mouldings are used to contrast with an austere aesthetic. The exterior is restored to Federal National Park Service standards. Kelman Corporation was General Contractor.

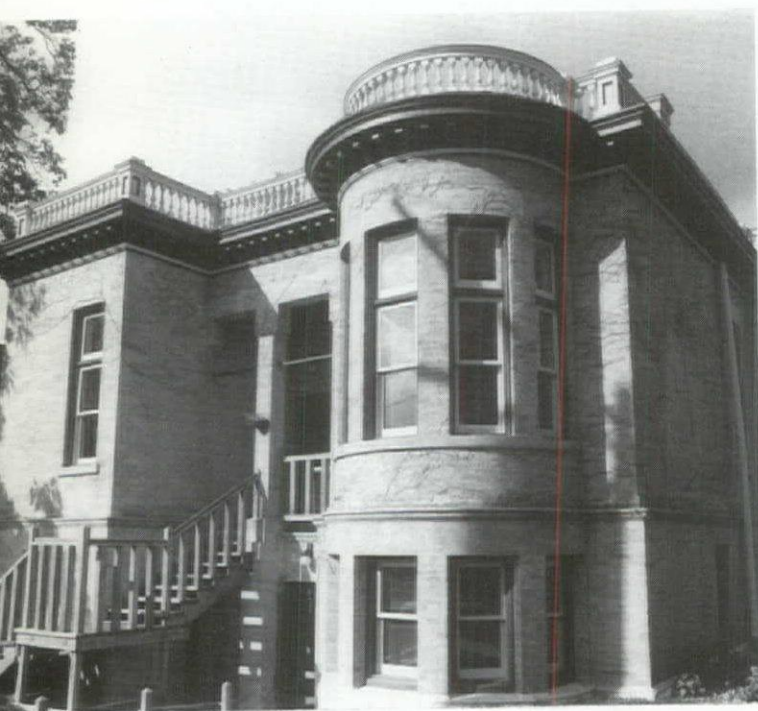
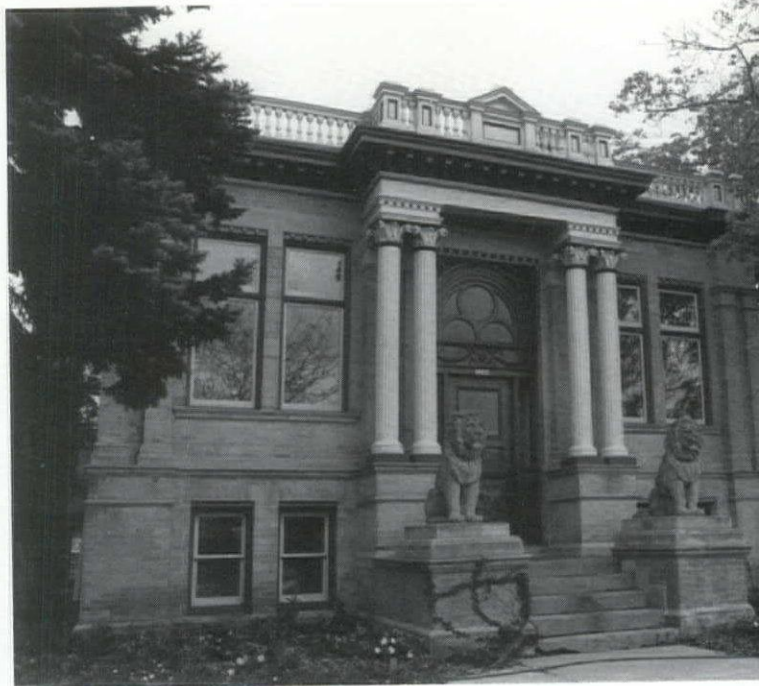
*Photography: James Piwoni, AIA  
Jane LeCapitaine  
Mark Heffron*

*Rendering: Jeffrey Brown*



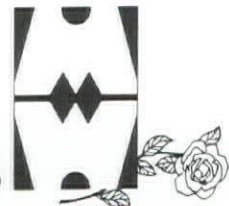


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<i>Project</i>	<b>The Atelier</b>
<i>Location</i>	<b>Milwaukee, Wisconsin</b>
<i>Architect</i>	<b>Renner Design</b>
<i>General Contractor</i>	<b>Associated Construction Consultants, Inc.</b>

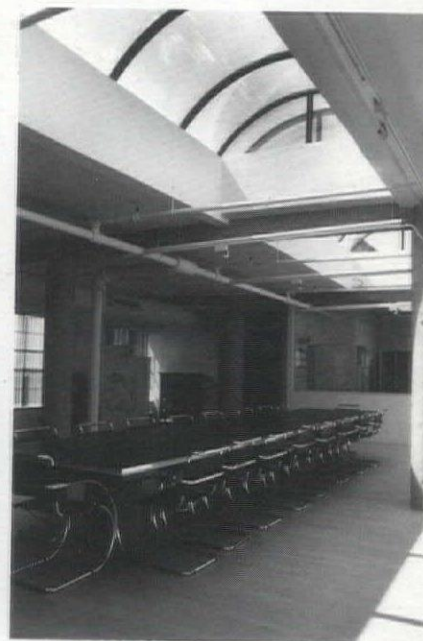
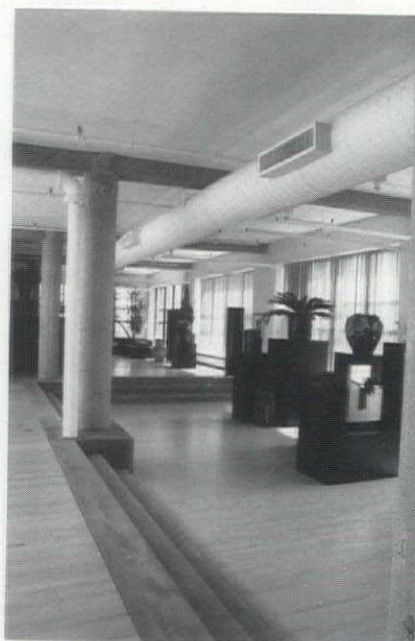
This adaptive reuse project is located in Milwaukee's Historic Third Ward — a largely passed over warehouse/industrial area just south of downtown that is undergoing a renaissance.

The owners, Jeffrey and Judith Posner, wanted to convert the 1st and 2nd floors of the vacant and former factory into a show place for the nationally renowned Posner Gallery. They also wanted to convert the upper floors into "loft" residential condominiums.

The challenge was to achieve the desired loft look and high quality construction within budget, and in a manner consistent with the Federal requirements for claiming historic tax credits.

The architect met this challenge in a manner consistent with a style established on other adaptive reuse projects, i.e.: the basic elements of the industrial building are exposed and accentuated. The resulting voluminous spaces are characterized by new windows that simulate large multi-pane industrial sash, massive concrete columns and exposed ductwork.

*Photography: Mark Knapp*





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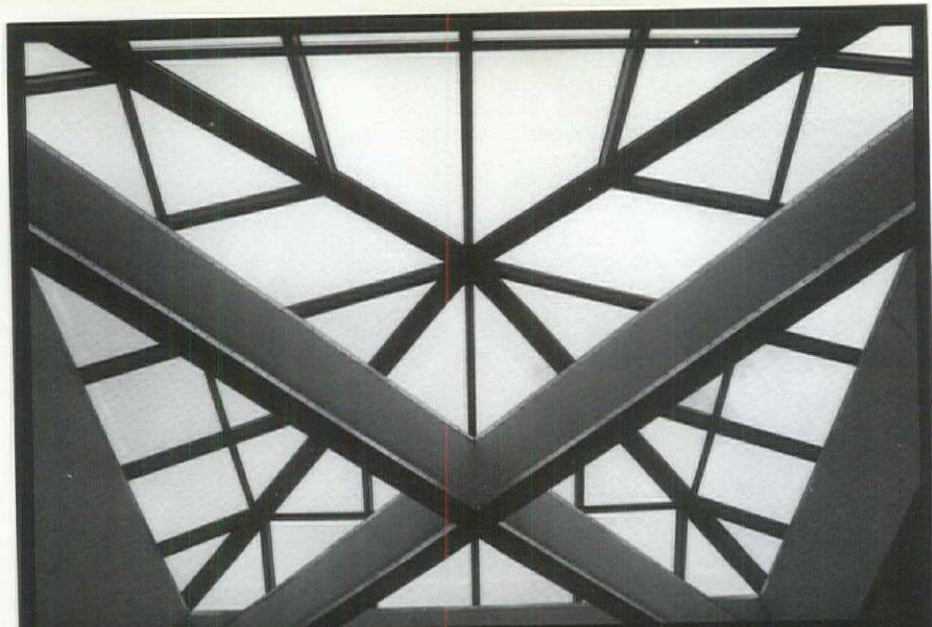
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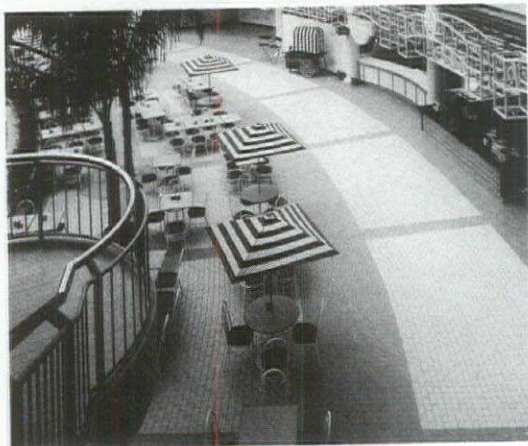
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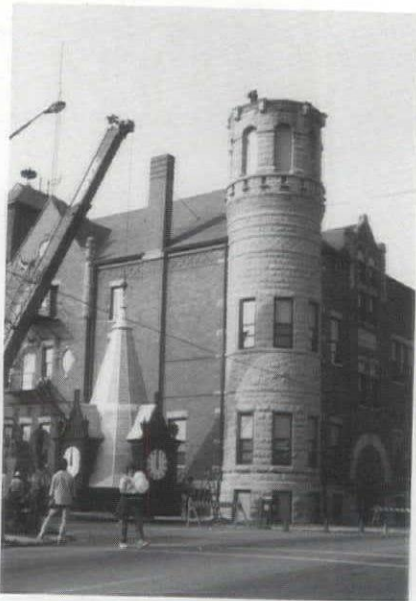
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# Recapping the Stoughton City Hall



At the turn of the century a handsome Romanesque Revival Style building was constructed in Stoughton, Wisconsin. Dedicated in February of 1901, the building has since served as a center of government and, until 1954, as a cultural center. Spectacular features of the building include a highly ornate second floor auditorium with 726 seats and a large clock tower with 4 clocks set into ornamental dormers.

Although the average life expectancy of an American City Hall from that period was only 50 years, it wasn't until the early 1960's that the most visible part of the building, the clock tower, had to be removed because of deterioration.



In 1982, the architecture firm of Arlan Kay & Associates was commissioned to perform an extensive study into the feasibility of restoring the old building. Based on this study, the Stoughton City Council committed to continued use of the building and established a Restoration Committee to monitor expenditures and raise funds for the building's restoration.

The initial step undertaken was to replace the clock tower. One major goal was to preserve the tower's original appearance while keeping maintenance costs low. Aluminum was chosen to replace the original wooden construction because of its durability and low maintenance needs. The cupola was constructed as a "pre fab" unit by Campbellsville Industries. The roof was clad in micro zinc which weathers to a dull slate gray patina and a terra cotta "Kynar" finish adorns the trim and dormers.

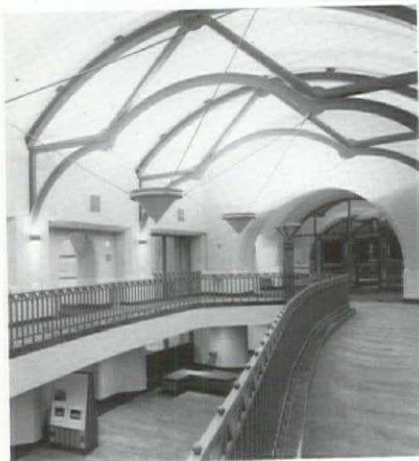


On September 22, 1988, under the supervision of local contractor Larry Bobbe, the clock tower was lifted into place amid fireworks, music, dancing, and grand Norwegian celebration. The "roof raising" inspired public interest and support for the continued restoration of the building. The next phase involves restoring the auditorium, which is one of the few typical nineteenth century second floor theaters remaining in the United States.

*Story and photography  
by Sarah Luoto Patterson*



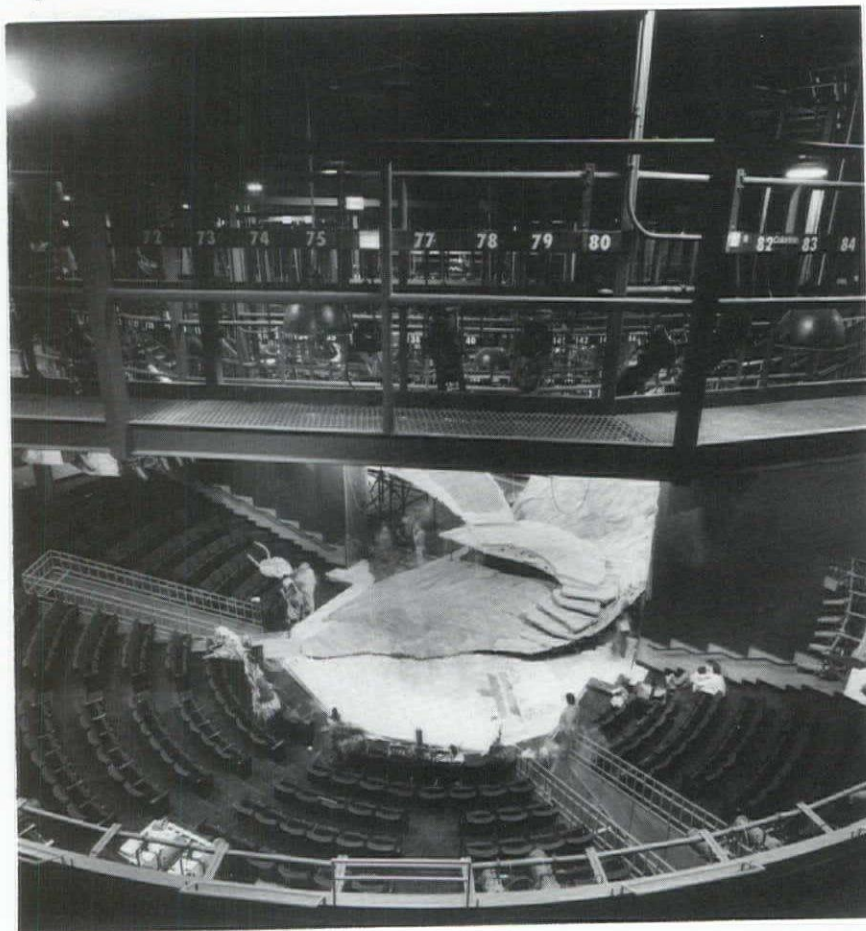
# Milwaukee Repertory Theater



In 1980, members of the Milwaukee Repertory Theater Company asked Beckley/Myers/Flad to help them find an answer to the artistic growing pains they were experiencing. The company was suffering from theaters that were too small and from insufficient support space that required their activities to be spread out in various makeshift locations. Bob Beckley, FAIA, and Sherrill Myers, AIA, studied other regional theater facilities across the country, provided a detailed analysis of the MRT's own facilities with many alternatives for development, and eventually helped develop a Master Plan for an entire Milwaukee Theater District — a mixed-use development that would link a new theater with commercial and residential development. When all the research was done, two important conclusions emerged:

first, the realization that artistic and commercial developments could compliment one another, and second, the creation of a model for regional theater facilities called "The Ideal Theater."

In designing the new theater the architects had many considerations. Part of the facility would occupy the shell of a 100-year-old power plant, which is surrounded by 19th-century buildings such as Milwaukee's City Hall and the Pabst Theater, a baroque revival theater in which the MRT performs annually. The new theater facility would have to take the special architecture of these buildings into consideration, along with the expectations of theater-goers and members of the general public who might never enter the theater, but for whom the theater might serve as a landmark and source of civic pride.





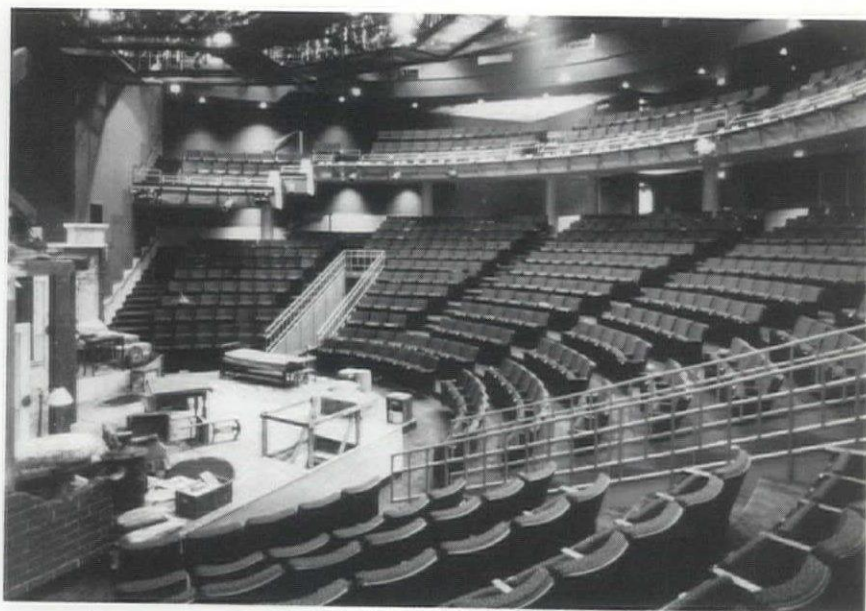
The theater's main objectives would be to meet the MRT's needs for larger seating capacities, to increase ticket revenues, and to develop working spaces for all MRT activities, such as scenery construction, costume making, rehearsals, and administration. These working spaces and support areas had formerly been scattered throughout the downtown area and beyond. In meeting these needs, the architect was guided by two main principles: the behind-the-scenes spaces of the theater should be given as much consideration as the places that will be seen by the public; and all the disparate activity centers of the company should be linked by a central crossroads, or hub, to encourage the kind of interaction that is at the heart of regional theater.

Final plans for the building include 45,000 square feet of performing spaces and 72,000 square feet of support spaces. They consist of the following:

**The Main Stage:** Theater-goers arrive at this 720-seat theater via glass-enclosed bridges adjacent to the arched openings in the exterior walls of the old power plant. The theater sits seemingly suspended inside the old plant, separated from the exterior masonry walls by a metal screen.

**The Second Stage:** This 220-seat theater is the scene for more experimental plays, staged readings and workshop performances — or even removed completely when the space is rented by other groups.

**Support Space:** Scenery construction and paint shops are at ground level, to reduce the need for moving bulky materials, the props department is directly above the paint shop. Third-floor rehearsal halls are as large as the actual performing areas of the theaters, and areas are closely linked to support space.



Backstage, actors' access to the stage is made easier by two vomitories connected to a "crossover," which links all backstage areas to the stage. In this passageway are a green room, where actors wait during performances, stage management offices, quick-change rooms and handicapped dressing rooms.

*Photography: Eric Oxendorf*



# Restoration of a Wright Duplex

In 1916, a group of four duplexes and two bungalows were built by Arthur L. Richards on Milwaukee's southside. Designed by Frank Lloyd Wright for developer Richards as the American System Built Houses, these houses still stand as a tribute to Wright's belief that "by means of the machine and prefabrication, housing on a moderate scale cost could be produced in the United States."

components. It was decided to proceed with conversion and to preserve the exterior as it was built except for a deck at the back, an idea illustrated in one of the publicity lithographs produced by Wright. The interior of the residence was to be restored to match the quality illustrated by the adjacent cottage and as shown in available drawings. In addition, the conversion created an opportunity to open the interior in a manner more characteristic of Wright's larger houses. David Arena acted as general contractor.

The rather conventional duplex plan, with separate rooms served by a central corridor, lent itself well to conversion to a single family dwelling.

The front bedroom was converted to a "vestibule/study", creating a more elegant entrance and allowing access to the central circulation without crossing through the living room. The bath was re-oriented to this front room to become a powder room. The kitchen was moved to the location of the back bedroom and the wall between it and an enclosed sleeping porch was removed to create a family/breakfast room. The former kitchen in the center of the house was converted to the dining room with the wall along the corridor removed. Walls were also removed which had separated the front room from living room. The back stairs became the main stairs. On the second floor the plan was virtually unchanged except for the new use of some rooms. The living/dining room of the upper duplex became the master bedroom and the kitchen was converted to a master bath and dressing room. The bedrooms and bath were left as they were originally. Nail holes found in the old wood lath helped identify where Wright's characteristic wood trim had been located.



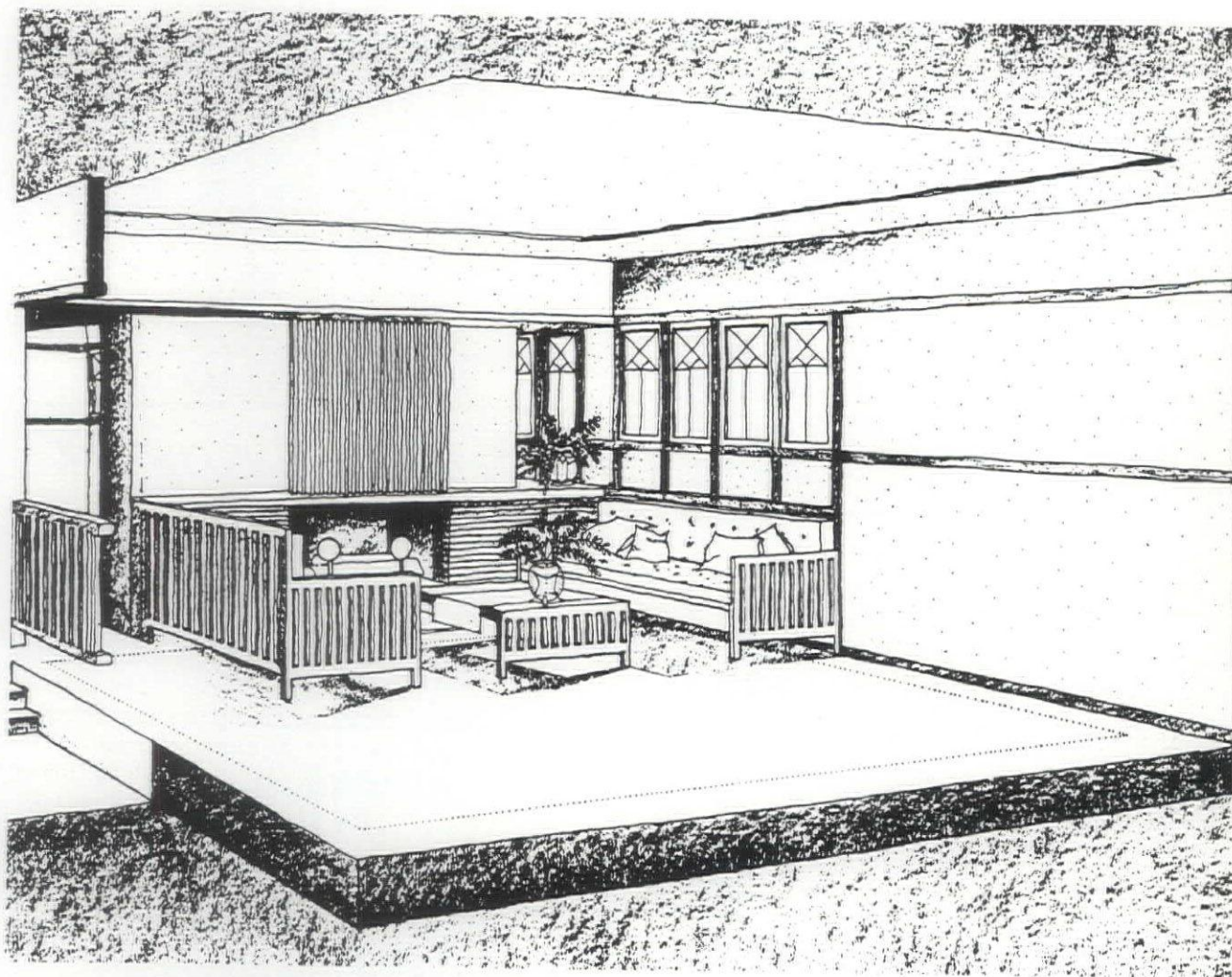
Photograph by Dick Stith

*In 1911, Frank Lloyd Wright began designs for his American System Ready-cut structures, all in the interest of designful housing for Americans at modest cost. In 1916, several were built in Milwaukee.*

*These Duplex Apartments (1916 and now demolished) were built for Arthur Munkwitz, partner of Arthur L. Richards, and were located near the Arena House. The Richards Apartments were four separate buildings. The Munkwitz Apartments had a common entryway for each pair of buildings (entry shared by four apartments). Both housing complexes had identical units, one above the other, to form a duplex. All are based on the American Model A4.*

David and Jill Arena bought one of these houses and approached architect Robert M. Beckley, FAIA, about helping them convert their duplex to a single family dwelling. While the exterior of the house was identifiably Wright's design, the interior had been badly destroyed through numerous remodelings. Work began with a close examination of one of the adjacent bungalows whose interior had been well preserved. Investigations at Wright's Oak Park Studio and other archival records indicated Wright had produced many designs based upon the concept of pre-cut building





One major gesture was required to restore this house to true Wrightian elegance, a fireplace. Wright had designed an ingenious fireplace for the bungalows with a metal smoke chamber for radiating heat, but no fireplace had been built within the duplex. The fireplace in the bungalow was used as a model and a hole was cut through floors and roof to create fireplaces in both the living room and master bedroom. The hearth, which Wright made a part of each house he designed, was properly introduced to one of his earliest and most notable efforts in affordable housing.



*Photography and story*  
by Robert M. Beckley, FAIA



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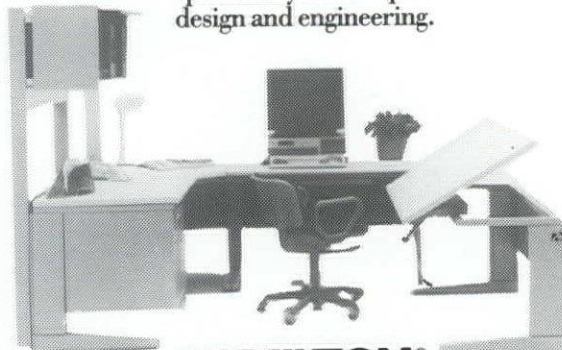
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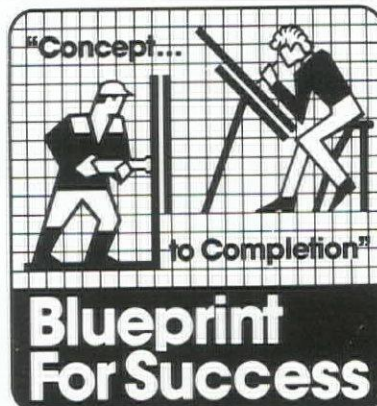
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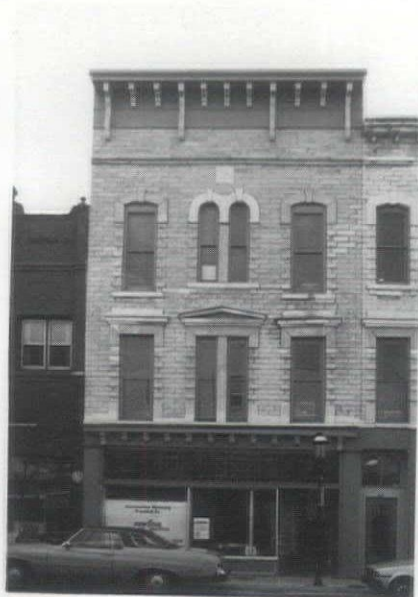
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The Downtown Historic District has been the commercial center of Waukesha since the mid-19th century, and its buildings have housed a wide range of stores, shops, offices and hotels.

On October 31, 1986, fire heavily damaged three historic buildings, formally known as the "Barnes Block and the Jameson & James Block" buildings, circa 1855. All the buildings are of Italianate design with stone facades constructed of local Niagara dolomite.

The buildings were to lay dormant until March 11, 1987, when the properties were acquired. Building design and construction documents were completed and by August demolition was underway. The

three structures were gutted in their entirety and new internal corridors were laid out to interconnect the structures for proper ingress and egress. Sixteen apartment units now occupy the second and third floors, and four commercial spaces are at grade level.

The stone facade was reconstructed to match the 1855 original entablature, pediment hood molds, cornice, arched windows and ornamental detail.

The completion of the restoration marks a major revitalization in the redevelopment of the Waukesha "Downtown Historic District".

*Photography: Van James*



# President's Report

Last February in my "President's Message," I encouraged members to become involved and participate in WSA affairs. Increased membership participation was a primary goal of the WSA for 1988.

It is a pleasure to report that more and more WSA members, in fact, did get involved; whether it was simply by attending the Convention, Fall Workshop and Chapter meetings or by volunteering to serve on WSA and Chapter committees such as the Search for Shelter and Summerfest/Lego Committees.

The purpose of this year-end report is to bring you up to date on some of the key programs and issues your WSA Board of Directors addressed in 1988 and our plans for the future. If you attended the Annual Meeting at the 1988 WSA Convention or the WSA Fall Workshop, some of the following comments may sound familiar.

An appropriate place to begin is a review of the topics discussed at the WSA's annual planning session. For the past three summers, your Board of Directors has retreated into the woods north of Madison to participate in a two-day long-range planning session. The goal has been to look five years ahead and examine various sets of budget projections in relation to the major programs and services provided by the WSA.

The good news is that with careful management and oversight the WSA will be able to continue to operate in the black and to maintain the high level of services and programs you have come to expect. The WSA is in a strong and healthy financial position today, and with continued growth in membership and successful Conventions we expect to be in similar financial shape five years down the road. The WSA has not raised its dues for thirteen consecutive years; but it is important to continue to update and monitor our long-range budget projections annually so that we can anticipate and respond appropriately in a timely fashion if the need ever arises to increase dues income.

The major WSA programs examined included *Wisconsin Architect* magazine, the annual WSA Convention and Fall Workshop, the Qualification Based Selection (QBS) program, government affairs and Chapter activities.

- Compared to similar publications of other AIA Chapters, your *Wisconsin Architect* magazine is unique in that it is published every month and is entirely self-supporting through advertising revenue. The WSA Board of Directors and the magazine's Editorial Board have spent a great deal of time and effort during the year exploring ways to maintain and improve the quality of the magazine within its financial capacity.



You can help. Submit your projects for possible publication. Consider preparing a feature article for the magazine on a topic of interest to Wisconsin architects and others in the construction industry. The magazine is an important part of the WSA's public relations efforts as it is distributed to construction industry leaders and other decision-makers throughout the state. We want to continue to feature a wide range of projects that will showcase the type of services provided by the profession. Other public awareness programs include the WSA's annual Honor Awards program and our spot aired state-wide on Wisconsin Public Radio.

- The WSA conducts two major meetings each year, a practice-oriented Fall Workshop and our annual design-oriented Convention. The success of the WSA's annual Convention is a key component in the future financial well being of the WSA. Your support of the Convention and the suppliers who exhibit at the show is vital to its continued growth. The 1988 Convention broke attendance records, and the 1989 Convention Committee is already hard at work in planning for the biggest and best WSA Convention ever April 18-20, 1989 at the Olympia Village in Oconomowoc. Please plan now to attend.

- The WSA's innovative QBS program continues to evolve and improve as a result of the excellent feedback we have received from WSA members and public owners. This unique program to assist public owners in establishing a process for selecting architects based on qualifications and competence is being used as a model for AIA Chapters around the country.

The WSA office has assisted over 600 public owners during the past three years. It has been endorsed by the League of Wisconsin Municipalities and the Wisconsin Towns Association, and is used by the majority of Wisconsin school districts undertaking building projects. The WSA Board of Directors is committed to continuing this valuable educational program which will require your continued support and involvement.

- WSA staff and our Legislative Committee have been active throughout the year monitoring and attempting to influence legislation and administrative rules that affect the practice of architecture in Wisconsin. Two key issues to be dealt with during the upcoming session of the Legislature include supporting legislation that would restore balance and fairness to the state's liability statutes by repealing the concept of joint and several liability and a proposed bill that would strengthen the statute of limitations for the design and construction industry. The WSA is working with coalitions of other organizations that support these important legislative initiatives.

The WSA also maintains close contact with the Safety and Buildings staff at DILHR, the Architects Section at the Department of Regulation and Licensing and the staff at DOSFM. Members of the WSA's DOSFM Liaison Committee, for example, have worked throughout the year to develop and negotiate an improved state contract for architectural services. These recommended contract changes have now been implemented by the state.

- The four WSA Chapters provide the regular and ongoing grassroots contact with individual members. From my perspective, the Chapters are alive and well. During the past year, they have conducted very successful programs . . . and member participation is up. This is due to the hard work and dedication of the officers of each Chapter and the members who staff their program committees.

Membership continues to grow; and we expect to break the 1,000-member mark in 1989. Member participation is the lifeblood of any organization like the WSA. There are ample opportunities for participation at the national, state and local levels. The old adage is true. . . the benefits you receive from being a WSA member are directly proportional to your involvement and participation.

It has been a good year for the WSA; and the outlook for the future is bright. We are confident that the programs offered by the WSA are of benefit to the architectural profession in Wisconsin. On behalf of the WSA Board of Directors, thank you for your continuing support.





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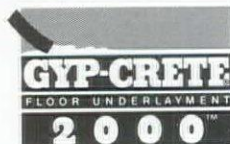
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The new editions of AIA Documents B141 and B151 (Owner-Architect Agreements) contain provisions which clarify copyright protection and ownership of the architect's drawings. It is also required that the architect be given credit in the public media for the architect's work.

For more information on the AIA Documents, call:



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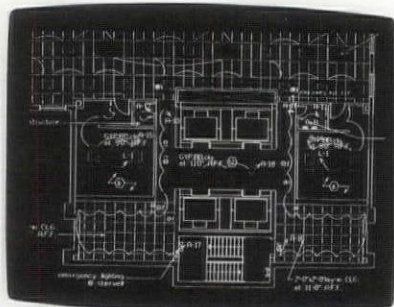
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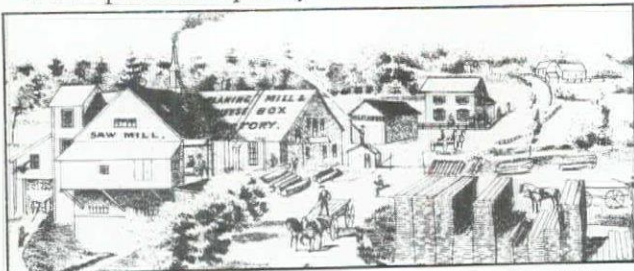
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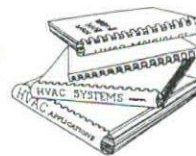
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## QBS

The Professional Services Center at the American Institute of Architects is preparing two publications on QBS for distribution to public owners by AIA members nationwide. The publications are based on the *QBS Report and Workbook* published by the AIA's Government Affairs Department in January 1988. This *QBS Workbook* was developed from materials prepared by the WSA on our model QBS program in Wisconsin.

QBS or Qualification Based Selection is an innovative public owner-assistance program developed by the WSA. Over the past three years, the WSA has assisted over 600 public owners in establishing an architect selection process based on qualifications and competence. The WSA's program was initially funded by the AIA, but is now entirely funded by general WSA budget revenues and an agreement with the Wisconsin Association of Consulting Engineers.

QBS is changing the way public owners view architects. It is an important educational program that deserves your strong support. For additional information on QBS, contact the WSA office.

## SARUP Awards

This Spring, the University of Wisconsin-Milwaukee School of Architecture and Urban Planning again hosted its annual awards gala at "The Domes" in Milwaukee. WSA President Jim Gabriel, AIA, presented awards to the AIA scholarship recipients.

Also on hand was Wisconsin Architects Foundation President Tom Nisbet, AIA. In the accompanying photograph, Tom is shown at the far right with WAF scholarship recipients (from left to right) Fred Nicora, Dan Morgan and Bruce Roth.

## Directors-At-Large

At the October Board of Directors meeting, WSA President Jim Gabriel, AIA, formally announced the winners of the election for the two Director-At-Large positions on the 1989 WSA Board of Directors. The membership elected Ross Potter, AIA, Madison, and Harry Schroeder, AIA, La Crosse, to two-year terms as Directors-At-Large.

Gabriel commented that it was encouraging to see that the Director-At-Large ballot contained nine candidates, which reflects the interest in WSA affairs among the membership. It was a close and hard-fought campaign; and WSA staff reports that none of the candidates exceeded the campaign spending limits.

Also at the October Board of Directors meeting, Board members unanimously approved the nomination of Noble Rose, AIA, Janesville, to fill a Director-At-Large vacancy for 1989. The vacancy resulted from the election of Dick Eschner, AIA, Shorewood, as 1989 WSA Secretary/Treasurer. Dick had one year remaining on his two-year term as Director-At-Large.

## WSA Citations

At its recent meetings, the WSA Board of Directors approved the awarding of two Citations for Distinguished Service to the profession of architecture. The recipients of these Citations are Kevin Connolly, AIA, Milwaukee, and Ron Seely, a reporter for the *Wisconsin State Journal*.

Kevin Connolly was awarded a Citation in recognition and appreciation of his untiring efforts in coordinating the Lego Fun and Draw area at Summerfest. The Lego area is sponsored by the Southeast Wisconsin Chapter/WSA.

Ron Seely was recognized by the WSA for his series of articles on the condition of Wisconsin's aging school buildings. These articles have increased public awareness about the safety concerns associated with these older school facilities and have spurred the Legislature, DILHR and DPI into studying the issue and developing recommendations for solving the problems identified.

Congratulations to both of the award recipients for jobs well done.



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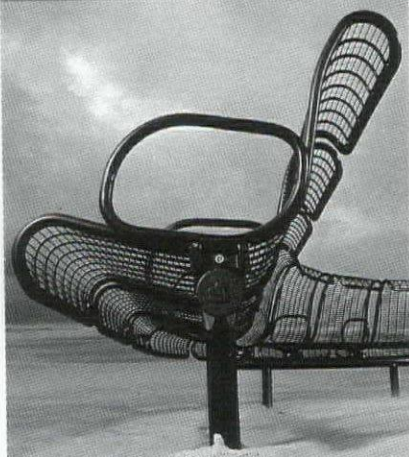
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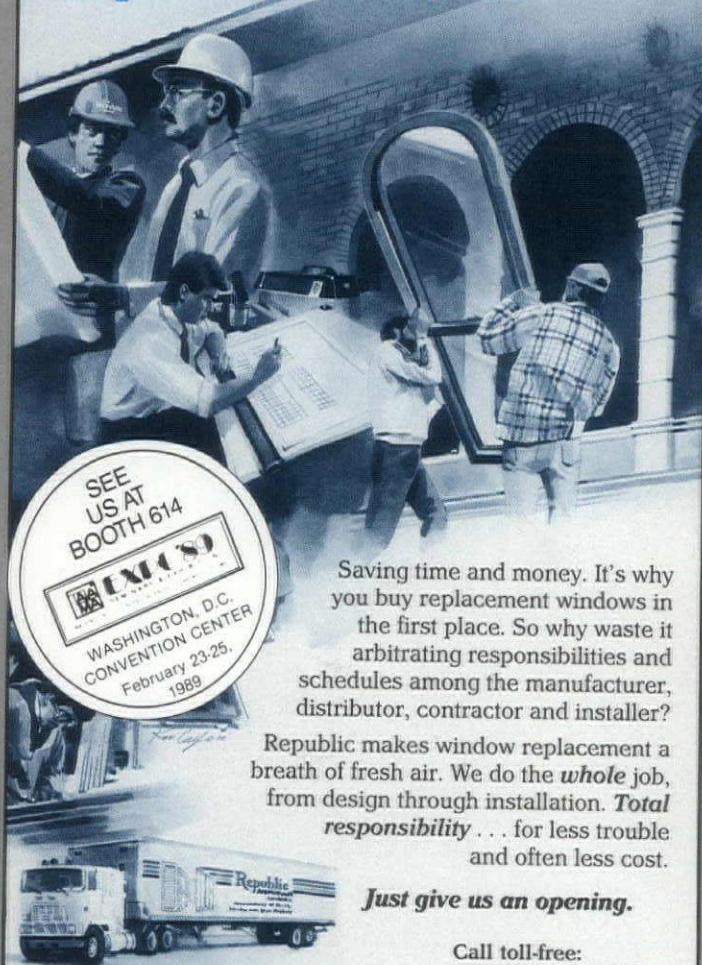
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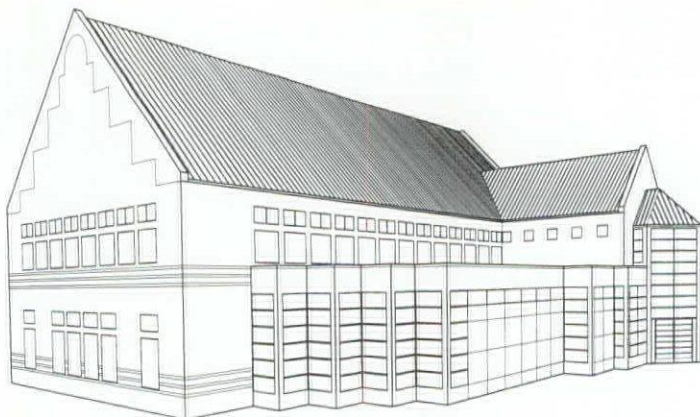
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