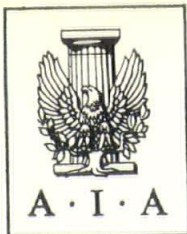


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Art Gallery Needed

Interest in architecture necessarily implies interest in art.

The Mississippi Art Association is working enthusiastically on the purchase of land and plans for the construction of a desperately needed new Mississippi Art Gallery. This is an endeavor that should have the interest and support of all Mississippians who are concerned with the cultural growth of our state.

The present gallery houses a collection of valuable paintings and the building—an old residence—is a firetrap. It is imperative that these paintings be repositied in safe quarters.

Some of the statewide benefits of a new gallery are enumerated by the Association as follows:

- *circulate original art objects throughout the state.
- *encourage and assist cultural groups in developing art projects in their communities
- *conduct workshops
- *provide adequate facilities for storage and shipping, thereby enabling the Association to share with other Mississippi cities the Association's permanent collection.
- *receive and show the best traveling exhibits including originals by the Old Masters
- *stimulate interest and learning by showing fine art to the school children of Mississippi
- *enhance cultural advantages for all Mississippians
- *attract tourists.

We encourage you to show your interest by becoming a member of the Mississippi Art Association in one of the following categories:

INDIVIDUAL		ORGANIZATION	
Individual	\$3 per year	Regular	\$10 per year
Couple	5	Special	25
Student	2	Patron	100
Artist	6	Sponsor	500
Patron	25	Donor	1,000
Sponsor	50		
Donor	100		
Life	1,000		

Make your check payable to the Mississippi Art Association. Mail it to Box 824, Jackson, Mississippi and DO IT NOW.

—Bob Henry

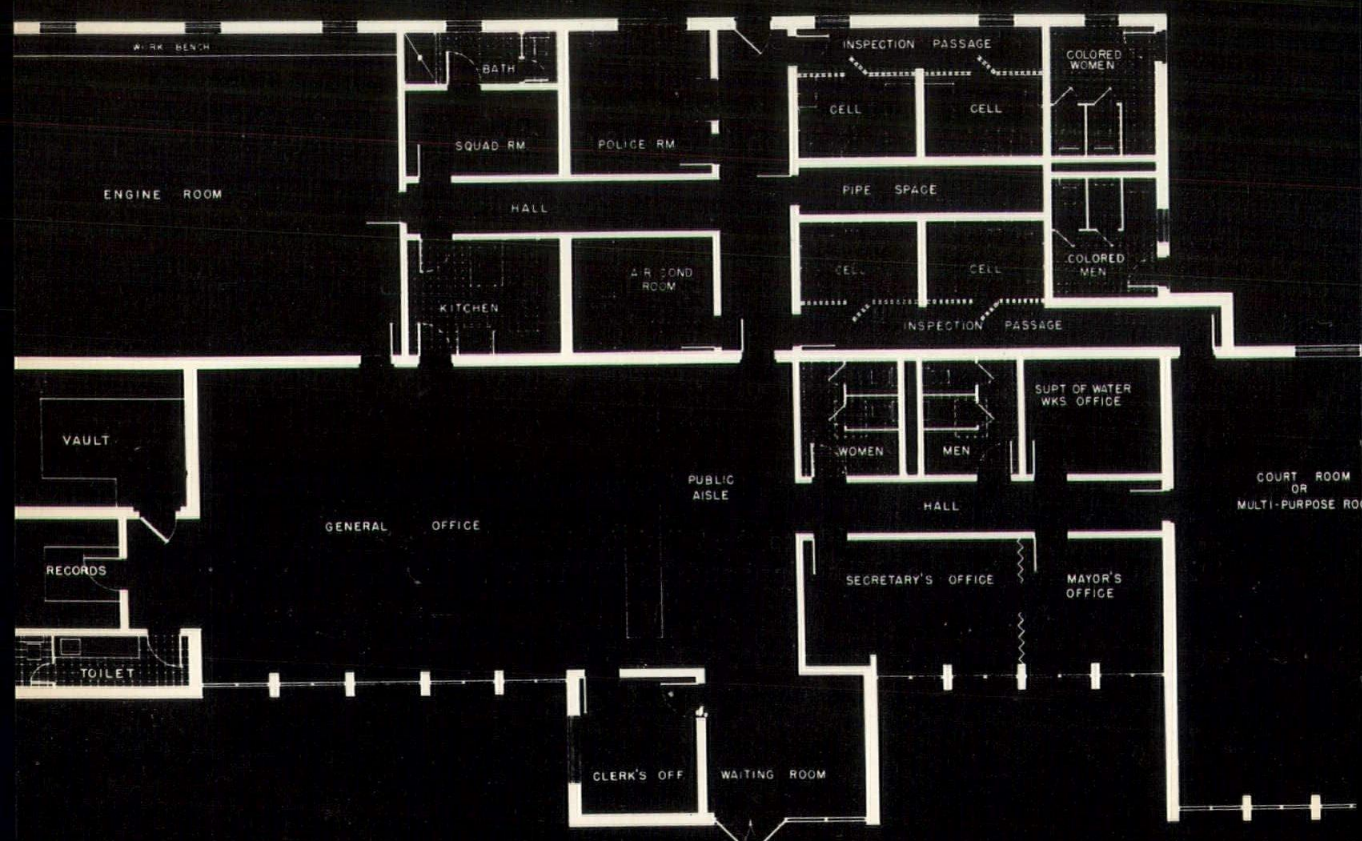
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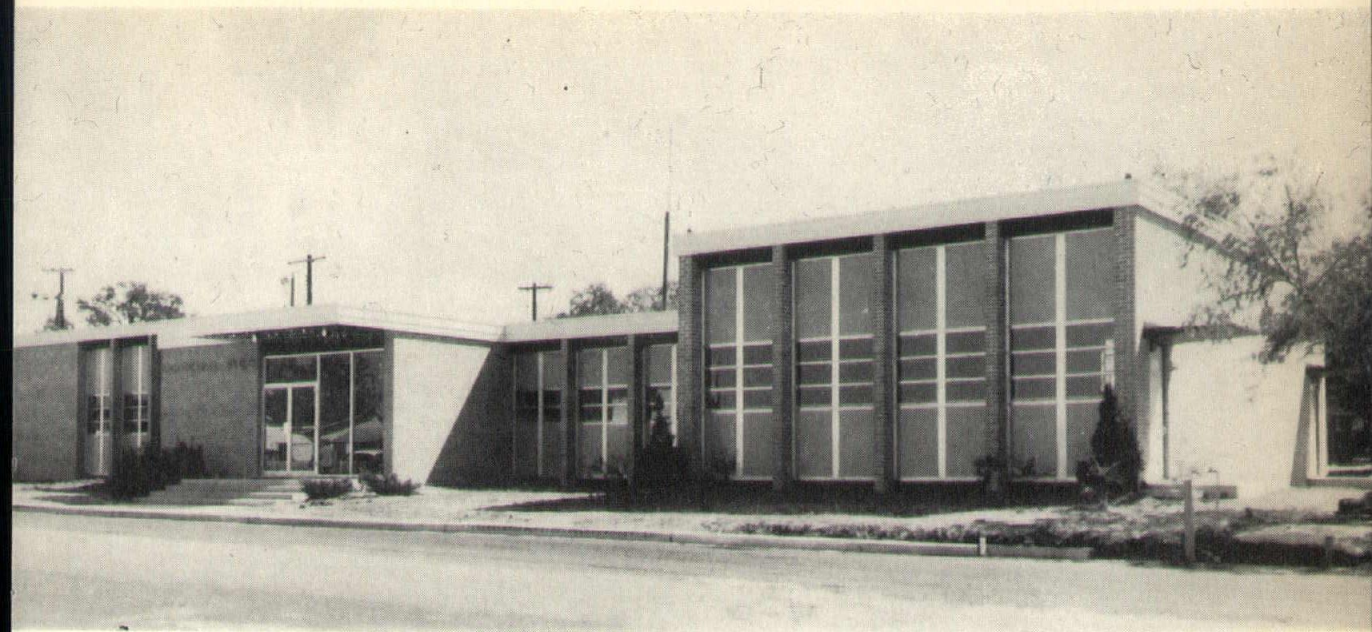
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FLOOR PLAN

SCALE IN



Building

DESIGNING this municipal building for Moss Point, Mississippi, was a unique problem in as much as the facility had to accommodate a city hall, jail, courtroom, fire station, tax collection department, and waterworks department. The mayor's secretary was also the secretary of the local Chamber of Commerce. There was also a limited budget of \$100,000.

Brick with structural tile back-up for load bearing walls with pre-cast concrete roof and sprayed acoustic plaster ceilings were chosen.

This is perhaps the first window wall job on the Mississippi Gulf Coast. The structure is completely air conditioned.

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LIGHTING

up the

WORLD'S FAIR

JUST 85 years after Thomas A. Edison developed his first practical electric light bulb, man-made lighting in its greatest glory nightly delights and amazes visitors to the World's Fair.

The transformation which occurs when the lights begin to blink on in the evening gives the fair an exciting new personality, and makes seeing it after dark a "must" for those who would appreciate it fully.

World's fairs traditionally have been vehicles for the introduction of new light sources, lighting techniques and equipment, according to C. M. Cutler, General Electric lighting consultant to many past fairs and expositions.

The New York Fair surpasses all previous ones in lighting innovations which make it a memorable visual experience, he said.

Cutler said G.E. is employing the fair as a showcase for the application of nearly a dozen new lamp types. Many of these, he predicted, will be important in the illumination of homes, streets and highways, factories, institutions, office and other commercial

Fireworks, towering plumes of water, changing colors of lighting, accompanied by a dramatic musical score—these dominate the interest of visitors to the New York World's Fair during a 20-minute nightly show at the Fountain of the Planets. Colorful lighting effects are accomplished through the use of 1200 General Electric 400- and 700-watt "multi-vapor" lamps, a new type of light source being used here for the first time anywhere.



buildings long after the fair has run its two-year course.

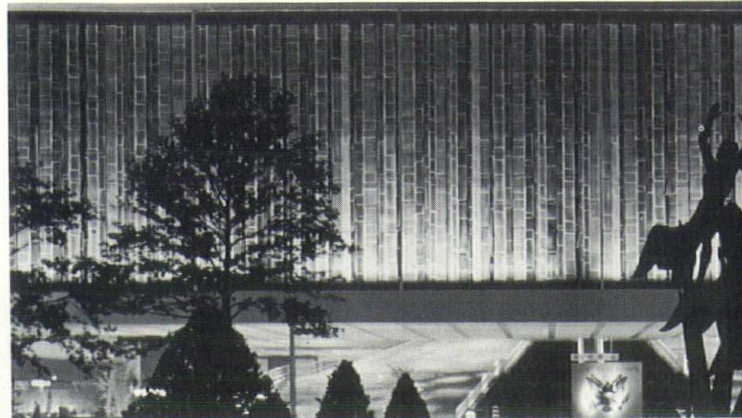
As is to be expected at a world's fair, outdoor illumination features the widespread use of colored light, contributing greatly to the festive atmosphere. Here for the first time, colored light is created by an entirely new technique, which produces colors

that are more intense and highly saturated than have been possible heretofore.

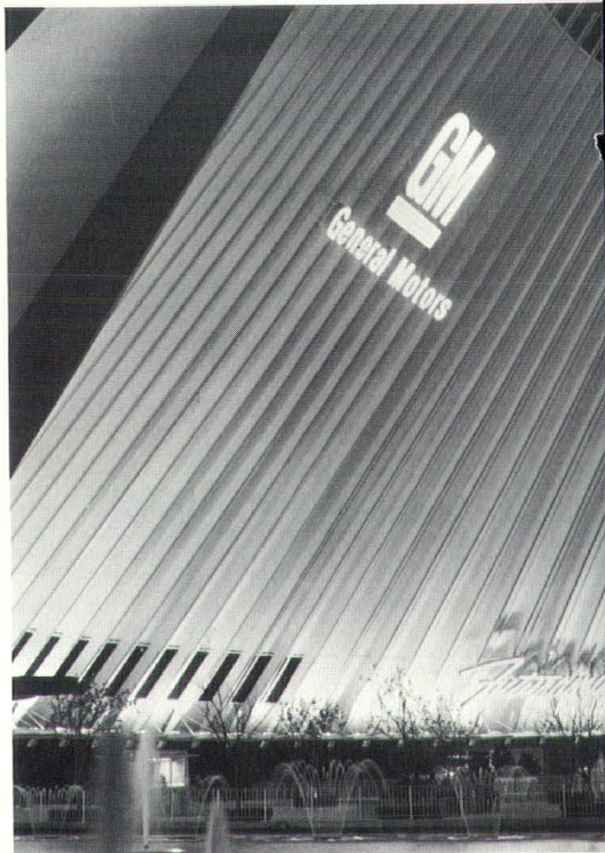
Secret of the improved colored light lies in the use of dichroic filters, designed to transmit light of one color wavelength and to reflect all other colors. These unique filters transmit up to 50 per cent more
(Continued on following page)

LIGHTING up the WORLD'S FAIR

(Continued from page 3)



Lighting of the Federal Pavilion of the U.S. Government features what may be the world's largest transilluminated walls. The building is constructed as a large "space frame," and exterior facades measure 65 feet high and the length of a football field on each side. Behind the facade wall, every four feet around the base and top, is a 500-watt G-E quartz-iodine lamp, whose light transilluminates the exterior surface of multi-colored glass.



The 10-story high entrance canopy of the General Motors Futurama exhibit at night serves as a giant screen for one of the World's Fair's most effective lighting presentations. Thirty-eight lighting "pods" are spaced across the base of the canopy, each containing three 1500-watt quartz-iodine spotlights colored blue, red and green, and six 200-watt railroad locomotive headlamps with two of each color. Regulated by electronic controls, beams of light move across the canopy in an ever-changing spectacle of color.

A powerful beam of light pierces the nighttime sky over Flushing Meadow. Source of the beam is the "Tower of Light" pavilion of the Edison Electric Institute. The beams of twelve 60-inch General Electric searchlights, each housing a 5000-watt xenon arc lamp, are combined to project a single intense beam of 12 billion candlepower vertically.

visible radiation than do conventional glass color coatings.

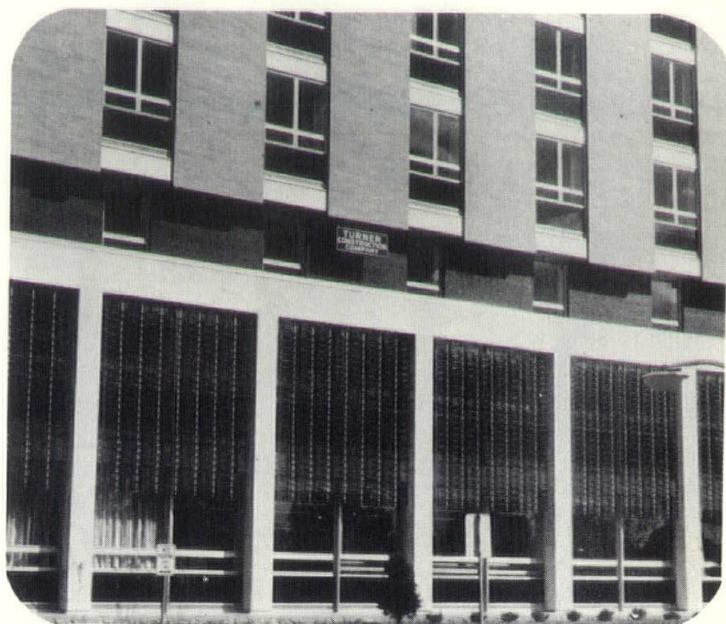
Dichroic filters are used as integral parts of lamps, as on the dome of General Electric's "Progressland" pavilion, or separately as in the case of the lighting for the Fountain of the Planets, the huge front canopy of the General Motors pavilion, and the Tower of Light.

On the dome of the G-E pavilion are 1056 150-watt amber spotlights, 528 green ones and 528 blue ones. These operate as programmed on electronic tape, creating a variety of patterns and color combinations, and create the illusion that the dome is rotating.

Show-stopper of the fair is a 20-minute performance of the Fountain of the Planets, where an extravaganza nightly attracts thousands of fairgoers.

NAZARETH HOSPITAL

Nazareth Hospital addition, recently completed in Philadelphia. Representing an ultra-modern concept in hospital planning, the structure is designed to prevent any above-ground catastrophe from interfering with the performance of vital services. The extensive use of marble, both inside and out, proves the modern value of this timeless building material.



Visitors' lobby of the new Nazareth Hospital addition. The walls of this area, and two sides of the columns, are faced with Italian White Crema Delchetto marble. Use of this material produces a rich, clean and enduring appearance.

LOCATED just off Roosevelt Boulevard, in Philadelphia, the recently completed nine-story addition to Nazareth Hospital has been specifically designed to prevent any above-ground catastrophe from interfering with the performance of vital services. With seven floors above ground and two stories below ground, this ultra-modern medical and surgical facility incorporates features that radically alter many previous concepts of hospital construction. But one standard hospital design concept that has remained as strong as ever is the reliance on marble for those areas of the building where quiet elegance, lifetime durability and low maintenance are desired qualities.

Equipped with such features as triple power supplies; bombproof surgical suite; radiation-resistant operating rooms, X-ray, and central supply; dual water supplies; and combination fueled-boilers, the new addition gives Nazareth Hospital a total capacity of more than 400 beds.

Significant is the choice of materials for this showplace of modern hospital construction is the extensive use made of timeless marble. Vermont Eureka Danby marble with a honed finish was selected for the exterior front and sides of the first and second stories above ground. This marble is used also for pilasters and for a longitudinal band above the pilasters. Granox Cedar marble is used for window sills, and as decorative panels beneath the windows. In the visitors' lobby, Vermont's Italian White Crema Delchetto marble is used for wall surfaces and on two opposite sides of each of the columns. This marble is also employed for thresholds. Architects are Henry D. Dagit & Son.

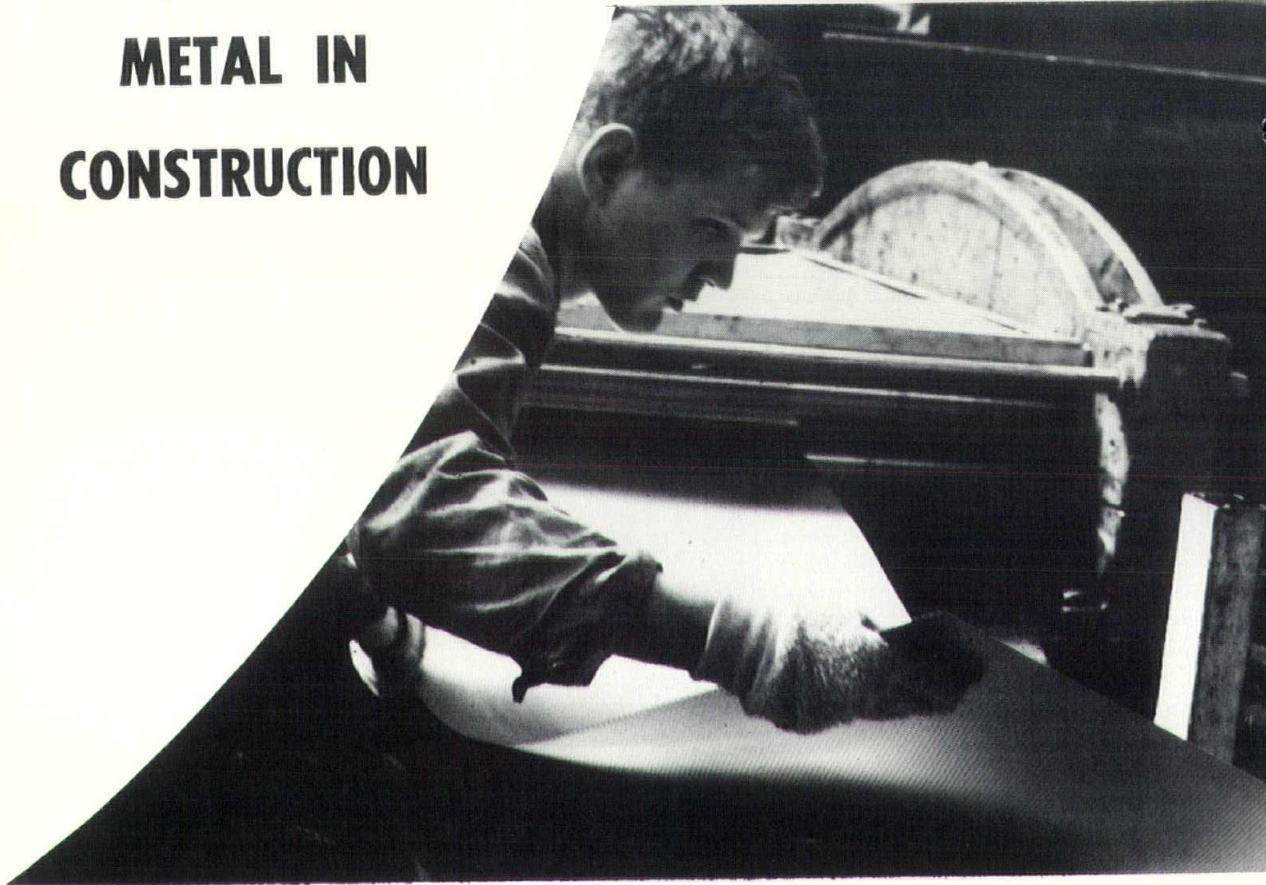
A LONG-STANDING problem of both architects and metalworkers—that of making wide areas of metal sheathing look attractive—is being licked . . . by rolling with the punch. More accurately: if you can't lick 'em . . . join 'em!

In the unique answer to a headache that has plagued fabricators and designers back to the days of knights in armor may well be a brand new boom-let for the "design-rolling" field of metalworking.

More specifically, the problem—which has kept sheet metal off many surface areas of buildings—is the built-in tendency of smooth metal to reflect annoying glare from either sun or artificial lighting. With this, too, the smooth metal surfaces—because of their very smoothness—show up stains, mars,

"Design-Rolled"

METAL IN CONSTRUCTION



Design-rolling imposes upon smooth metal sheet a geometric, three-dimensional design which does away with the "dirty-mirror" patina of smooth metal. In photo at top right, note the smooth metal with its reflections moving through the mill at Rigidized Metals Corp., Buffalo. In photo above, the outgoing end of the same mill, the smooth sheet has been design-rolled . . . not its "matte" finish, no longer reflective.

General view of the new Republic Steel Research Center in Independence, Ohio, finds the patterned stainless sheets—above and below the windows—assuming an over-all tone of blue. As with the dots in a half-tone, the separate design elements are not apparent, but in the aggregate they serve to vary the solid blue color constituting the background for the raised end polished geometric pattern.

tone bruises, and even the very slightest of off-true "oil-canning" effects.

The industry's answer to smooth metal's bad habits is to "unsmooth" it! Mars, scratches, blemishes, dents, and light-glare spots all add up to one thing: smoothness is no longer there anyway . . . so let's unsmooth it at the start, but do so with an attractive pattern that actually takes advantage of unevenness. To do this, sheet metal—most commonly in building work stainless steel or aluminum—is design-rolled."

Rigidized Metals Corporation of Buffalo, pioneer design-rolling firm and farthest-reaching in its field with its 70 distributors, points out that the design-rolling art has reached the zenith of its applications, thus far, this year. The New York World's Fair's huge centerpiece trademark, the "Unisphere" (R) uses design-rolled steel instead of smooth metal for the "land areas" on the giant globe. Rigidized itself supplied some 40,000 square feet of design-rolled stainless steel for the purpose. The tall world-of-tomorrow style entrance towers of the Fair, made up of slanting rectangles of steel, is another example of design-rolled use. Those rectangles are design-rolled enamelled iron.

Richard S. Smith, a former steel salesman who saw possibilities in design-rolling and quit a secure job to start Rigidized Metals, sees a growing market potential in design-rolled metal for architectural use. The very pattern used on the Unisphere, he related, is currently being pushed by U.S. Steel's American Bridge Division as an ideal choice for building curtain wall panels. A comparatively coarse geometric design, the Unisphere pattern, close up, presents the aspect of a landscape of ponds and pools and golf course sand traps. The farther away one stands in viewing it, the more the pattern assumes a uniform

New York World's Fair trademark, the Unisphere (R), makes use of design-rolled stainless steel in its full acre of "land areas" . . . the geometric design brings under control the problem of annoying glare and "oil-canning" normally resulting from wide surface treatment with smooth metal.



patina, a "matte finish"—instead of smooth metal's "dirty-mirror" finish, as one executive of Rigidized Metals phrased it.

In the world of construction, too, design-rolled metal is finding increasing employment for interior applications. The range is virtually as wide—potentially—as the use of metal in any form for surfacing. The examples include trim components for lobbies, elevators, escalators, stairway stringers, doors, lockers, scuff plates, ductwork, air conditioning housing, grillwork, and phone booths.

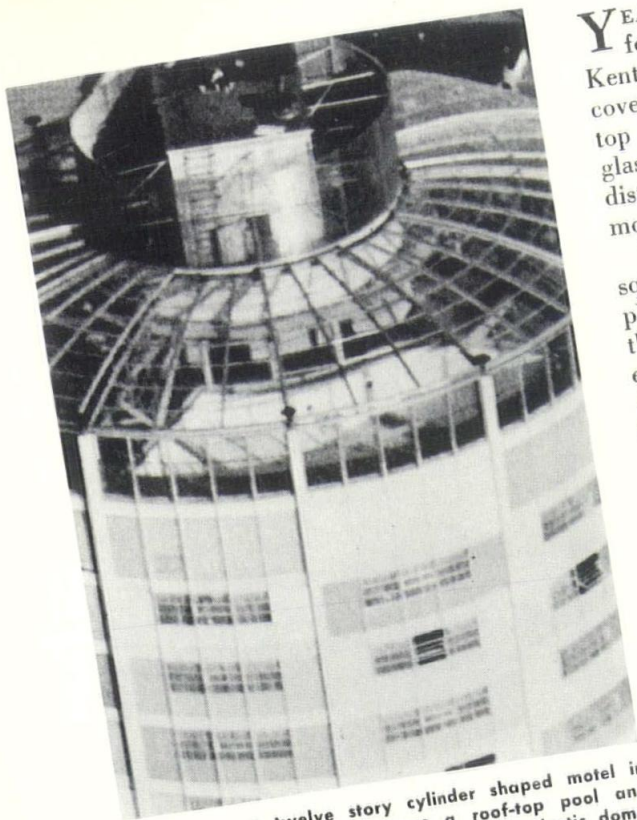
No matter where the application for design-rolled metal may be found, says Dick Smith, it serves essentially the same three-pronged purpose, that of providing a surface which foils annoying glare, completely camouflages dents, mars and stains which may accumulate . . . and increases the structural strength of the metal.

To dramatize the virtues of his own Rigid-tex design-rolled metal, Smith placed on the wall of his Buffalo plant two framed panels. One is a sheet of bare stainless steel. The other is an identical sheet which has been design-rolled with the pattern used for the Unisphere. When you visit him, Dick Smith will invite you to throw stones at both panels. You hurl a stone at the smooth metal and an ugly dent pops up where your stone hit. By now, that panel is a badly-scarred and unaesthetic mass of stone bruises. Throw a stone at the design-rolled sheet. You see it hit. It made an impression. You're challenged to find where it hit. The design-rolled panel looks as fresh and new as the day it came out of the design-rolling mill. The moral is plain to understand:

"If you can't lick 'em . . . join 'em!"

That way, you do lick 'em.





Gabe's Inn, a twelve story cylinder shaped motel in Owensboro, Kentucky, features a roof-top pool and lounge covered by a transparent acrylic plastic dome. Architect: R. Ben Johnson.



A giant sized crane was used to lift the Plexiglas dome panels to the top of the 110' high motel.

YEAR round swimming and relaxation is provided for guests at the new Gabe's Inn, Owensboro, Kentucky, by a movable, transparent, acrylic plastic cover over the pool and lounge area on the building top floor. The lightweight, weather resistant Plexiglas acrylic plastic cover provides an attractive and distinctive touch to the twelve story, cylinder shaped motel designed by R. Ben Johnson.

The dome-like enclosure contains some 4,000 square feet of Plexiglas. It consists of twelve acrylic plastic panels that resemble pieces of a pie. Six of the panels are stationary and six ride on metal rails enabling them to be opened or closed as the weather dictates. For the summer season, the panels are slid into their open position allowing comfortable breezes to circulate through the roof area. During inclement weather, the Plexiglas panels are easily closed to protect the swimmers and guests in the lounge. Plexiglas acrylic plastic, a product of Rohm & Haas Company, was chosen for the cover because of its breakage resistance, transparency, lightweight and outstanding weatherability. The acrylic panels are unaffected by rain, sun, wind, and snow and will retain their transparency even after years of outdoor exposure.

Both pool and lounge areas are heated in winter. Fans in each area blow hot air directly on the underside of the Plexiglas panels. This effectively prevents moisture condensation.

A special crane was used to lift the metal framed acrylic plastic sections to the top of the 110' high building.

Movable Plastic Cover Protects Motel's Swimmers

The twelve acrylic plastic panels covering the pool and lounge are easily opened or closed as the weather dictates.





SEAGRAM TOWER

VISITORS to Niagara Falls these days are being rewarded by two magnificent views, one new, the other timeless. The view is the marvelously simple spire of the Seagram Tower, rising more than 300 feet above the edge of the Niagara Gorge. The timeless view is newly appreciated from the crown of the Tower, from which one sees the panorama of Horseshoe Falls, Goat Island, the Gorge, and all the rest of the natural wonder that is Niagara.

The Tower is a simple shaft of concrete and steel rising to a seven-story crown whose average diameter is 70 ft. From its base to the tip of the flagpole atop the crown, the structure rears 325 ft. in the air on the Canadian side of Rainbow Bridge in the town of Niagara Falls. Its owners, Niagara Tower Co., Ltd., state that it is the first concrete-and-steel structure of its kind on the North American Continent.

The structure sits behind Oakes Drive and Portage Road in the Canadian tourist town, dominating the river landscape from just north of an old Niagara Falls landmark, the Table Rock House. Its slim, clean lines are repeated—like those of that other spire which is only a little taller, The Washington Monument—in a reflecting pool that stretches westward from its base.



LIMITED HEIGHT building at 7033 Sunset Boulevard, Hollywood, receives finishing touches to put it into condition for occupancy by many tenants who execute leases during the construction period. Designed by Irving D. Shapiro, A.I.A., the building features second-story reflection pool patio area and ground level parking.

Architect Favors *Limited Height Building*

WHILE a dwindling supply of available commercial property continues to heighten Southern California's "high rise fever," there yet remains a vast field for the small office building developer.

Irving Shapiro, A.I.A., emphatically made this point clear while planning the new office structure now in the "finishing touches" stage at 7033 Sunset Boulevard, Hollywood.

Given suitable zoning in a revitalized area, should the developer go high rise or limit the height—and consequently the rentable area?

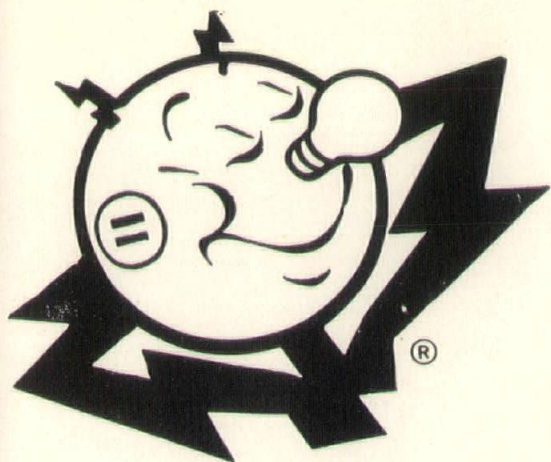
This question today confronts builders and architects throughout Southern California, Shapiro declared.

So much favor is being given to high rise construction by both developers and financing institutions in the Los Angeles area, Shapiro explained, that the smaller office building is often discarded in favor of the larger project.

Basically, he added, the current market value of commercial locations seems to indicate only one use of the property to owners and developers—high rise, even though it may not produce the greatest economic use of the property.

Given a site in the center of a block with a 60-foot frontage and a depth of 200 feet, Shapiro designed the building at 7033 Sunset for three stories.

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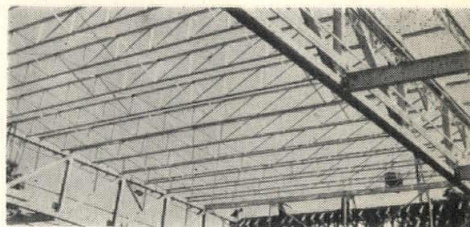
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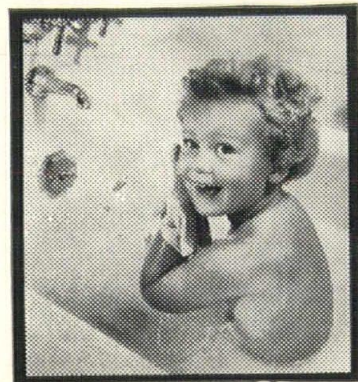
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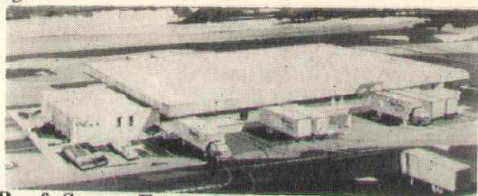
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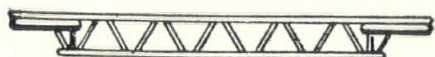
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