

Fall 1990

Vol. 3 No. 4

\$2.50

# Pennsylvania Architect

JOURNAL OF THE PENNSYLVANIA SOCIETY OF ARCHITECTS





# Architects: Pave The Future In The Tradition Of The Past



**A**nchor Interlock paving stones have been successful in commercial and residential applications as well as for beautifying downtown areas. They're versatile statements of good taste and design - with unmatched durability and longterm value.

Anchor Interlock paving stones are available in a variety of popular shapes and colors. Unique composition offers the strength and permanence brick, concrete and asphalt can't measure up to. There's no chipping, shifting, sinking or crumbling. And no cracking under pressure.

Anchor Interlock smooths out the rough spots on any custom applications - special paving stone shapes and colors are available. Positively no one has a wider selection for all applications. We'll give you on time delivery and follow-up questions are a simple phone call away.

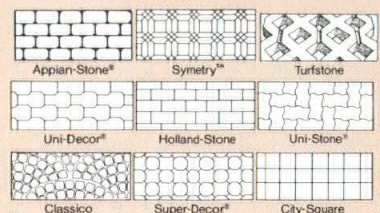
Deal direct - outstanding flexibility and service from the largest manufacturers of paving products in New Jersey.

Attractive and attractively priced too. Call us today for more information. We'll show you all the ways to specify Anchor Interlock paving stones - durability and style to improve any project on your drawing board.

## **ANCHOR** **PAVING STONES**

*Paving the way with durability and style*

975 Burnt Tavern Road, Brick, New Jersey 08724 • 201-458-6888  
Roxburg Station & Foulrife Road, Harmony, New Jersey FAX: 201-840-4283







# Contents

## Pennsylvania Architect/Fall 1990

### PSA Board of Directors:

Herbert W. Levy, AIA—President;  
William J. Bates, AIA—Vice President,  
President-elect; John C. Haas, AIA—Secretary;  
Dennis R. Connell, AIA—Treasurer;  
Dana G. Stetser, AIA; James L. Crum, AIA;  
Harry Rutledge, AIA; Lawrence A.  
Green, Jr., AIA; Murray J. Miller, AIA;  
Robert J. Crowner, AIA; Martin  
Harms, AIA; Elizabeth Lawson, AIA;  
Robert J. Shusterman, AIA; Robert E. Nalls, AIA;  
George R. Ehringer, AIA; Kent Edwards, AIA;  
Susan A. Maxman, AIA—AIA Director,  
PA Region; Liz Buckman, AIAS  
State Council Officer

### Editorial Committee:

John A. Fatula, AIA—Chairperson  
George Donovan, AIA  
Nelson McCloskey, AIA  
Dennis R. Connell, AIA  
G. Randolph Hudson, AIA  
Ross Rectenwald, AIA  
James Garrison, AIA  
Douglas L. Shuck, AIA

### Board Liaison:

Robert J. Crowner, AIA

### Editor-in-Chief:

John A. Fatula, AIA

### Managing Editor:

Lela Shultz

For information regarding project  
submission and/or subscription to the  
Pennsylvania Architect, contact:

**The Pennsylvania Society of Architects**  
P.O. Box 5570  
Harrisburg, PA 17110-5570  
717/236-4055

### For advertising space rates and information, contact:

Eastern & Central Pennsylvania  
Michael J. Davin  
965 Kennett Way  
West Chester, PA 19380 215/692-7072  
National Sales  
**TSG Publishing**  
940 Western Ave.  
Pittsburgh, PA 15233 412/323-1808  
Western Pennsylvania  
**Winterhalter Sales**  
54 Rolling Rd.  
Mars, PA 16046 412/776-1432

### 3 Editor's Letter

### 4 PSA News

### 6 Open Windows

### 10 Lukens Headquarters Restoration

### PSA Interior Designs

**14 Forbes Magazine Galleries**

**18 Gallery G**

**20 Wyatt Incorporated**

**Eastern Regional Headquarters**

**24 AIA Bookstore**

**28 The Westmoreland Hospital**

### About the Cover

An excellent definition of space and evenness in lighting allows for maximum flexibility in the presentation of painting and sculpture at Gallery G, a commercial art gallery located in downtown Pittsburgh.

The complete project, designed by L. P. Perfido Associates, can be found on page 18.

*Photography by Lockwood Hoehl*

**The Pennsylvania Architect**  
TSG Publishing  
940 Western Ave.  
Pittsburgh, PA 15233  
412/323-1808

# A New Standard In Architectural Design

ARRIS, the powerful 3-D CADD system from Sigma Design, Inc., is establishing new standards of performance in architectural CADD.

Here's why:

- *ARRIS is designed by architects and facilities managers, and can be configured for any individual designer's particular style.*
- *It is fully compatible and bi-directional with other CAD programs.*
- *It operates in UNIX/XENIX.*
- *It is supported by Computer Research, where design professionals and hardware/software experts combine to provide total support, service and training.*

Ask a Computer Research design professional for a personal demonstration of ARRIS, the new standard of architectural and facilities management CADD.

The logo for ARRIS, featuring the word "ARRIS" in a bold, italicized, sans-serif font, set against a dark rectangular background.

200 Cherrington Corporate Drive  
Coraopolis, PA 15108-3104  
(412) 262-4430

Serving the design professions through the power of CADD.

## PENNSYLVANIA SOCIETY OF ARCHITECTS INSURANCE PROGRAMS

### Professional Liability Insurance

- Competitive
- High Limits: From \$100,000 to \$15,000,000
- Low Deductibles: As low as \$2,500
- Stability: Coverage available from A+XV rated companies

### Workers' Compensation Insurance

- Solid Protection: A+XIV rated insurance company
- 15% deviation from manual rates
- Dividend: has averaged 31.7% for past 7 years

**Call or Write our Program Administrator for Details:**

Sedgwick James of Pennsylvania Inc.

P.O. Box 1675  
Harrisburg, PA 17105  
Attention: Brian Rabena  
(717) 763-7261  
(800) 382-1422



**Sedgwick James**



---

# The Editor's Letter

---

With the effort to certify interior designers as a separate discipline continuing unabated, what is sometimes lost in the heat of argument is the fact that architects still perform interiors services and they do it very well. This issue of the *Pennsylvania Architect* celebrates the interiors work done by our members.

It is especially heartening to find that certain parts of our life are becoming more humane rather than less so. The tea leaves in my cup to which I refer are the Labor Delivery and Recovery Rooms at the Westmoreland Hospital. Congratulations to the client and architect.

With the U.S. economy seemingly moving on a downward slope and no sign of a reverse direction on the near horizon, you may find Beth Sulit's article, "Open Windows," of some interest. Several Pennsylvania architectural firms have found, through several approaches, a market of sorts in Europe. Where this will lead us remains to be seen; perhaps we'll go metric after all.

The *Pennsylvania Architect* remains "in the hunt" for articles to publish. If you have something to contribute to your fellow architects and are willing to share your expertise, let us know about it. Simply write or call the PSA office at the address on page 1. If you have an idea for a subject but don't have the time to write it, call anyhow and, if it's pertinent, we'll get it written for you.

In the coming year we will be featuring schools, churches and historic preservation. Check your mail for submission dates. The better the photo and more insightful the articles, the tougher will be the task of the Editorial Board to make decisions as to what projects to carry. Make our job more thoughtful.

As I finish this, word of the Mapplethorpe decision from Cincinnati has come through and my spirit has been lifted. Freedom of speech remains alive and well.

John Fatula, AIA  
Editor-in-Chief



## **Blackney Hayes: Winners of the Vendor Stand Design Competition of 1990**



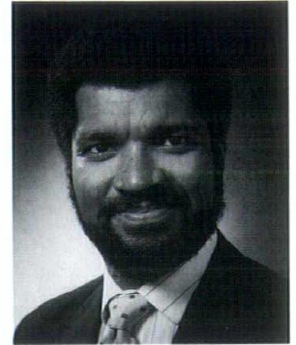
John Hayes and Kevin Blackney, Principals of Blackney Hayes: Architects, are pleased to announce

that the firm has received First Prize for The Vendor Stand Design Competition, sponsored by the Foundation for Architecture and the City of Philadelphia.

The award-winning team consisted of Kevin, John, and Jennifer Crawford, a Senior Staff Member.

The purpose of the competition was to raise the standard of cart design in a manner that enhances the streetscape for pedestrians and serves the merchandising requirements and needs of vendors, in conjunction with the reform legislation now being considered by Philadelphia City Council.

Blackney Hayes: Architects were the architects for the award-winning "Zocalo Restaurant" located in Philadelphia and have received awards for their design of the Pennsbury Manor and Veterans Memorial competitions.



## **Bates to Head Society in '91**

William J. Bates, AIA was elected president of PSA at a recent meeting of the PSA Board of Directors. Prior to his election he served for three years as a member of the PSA Board representing the Pittsburgh Chapter. He is a past president of the Pittsburgh Chapter and is employed in the Corporation Construction Department of Westinghouse Electric Corporation.

Dennis R. Connell, AIA was elected vice president. Mr. Connell is a past president of the Eastern PA Chapter and heads his own architectural firm, Form Space Design in Bethlehem.

James L. Crum, AIA was elected secretary and John C. Haas, AIA was elected as treasurer. Mr. Crum is a past president of the Central PA Chapter and heads his own architectural firm in Harrisburg. Mr. Haas also served as president of the Middle PA Chapter and is president and chief executive officer of John C. Haas Associates in State College.

Herbert W. Levy, AIA (Philadelphia) was elected to represent the Pennsylvania Region on the AIA Board of Directors. Mr. Levy is the current president of PSA and an associate in the firm of Geddes Brecher Qualls Cunningham.

Kelly/Maiello Architects & Planners has received two awards for Regent Terrace. One is a 1990 National Presentation Honor Award for restoration and adaptive use from the National Trust for Historic Preservation and the other is a 1990 PSA Design Award. Previously, the project won a 1990 Historic Presentation Award from the Pennsylvania Historical Museum Commission, a 1989 Award for Urban Excellence and an Award of Merit from the Foundation for Architecture. Exterior restoration was by Kelly/Maiello and interior rehabilitation by GJK & Associates.

Robert Venturi, FAIA and Steve Izenour, AIA designed the sets for the Pennsylvania Ballet's world premiere of Franklin Court. the new ballet, choreographed by Christopher d'Amboise, was inspired by Robert Venturi's design for the monument of Benjamin Franklin of the same name. The work was performed at the Academy of Music in Philadelphia from September 12th through the 17th.



Congratulations to **UDA Architects** for winning a 1990 Design Award for Urban Design Excellence by the Design Review Committee of the City of Norfolk, Virginia. UDA prepared a master plan and design guidelines for the Middle Towne Arch community, turning a blighted public housing site into a revitalized neighborhood of privately-owned houses.

**Wallace Roberts & Todd** received a Good Neighbor Award for Building One of the Liberty Hall Corporate Center in Union, New Jersey. The Awards Program, sponsored by the New Jersey Business magazine of the New Jersey Business and Industry Association, recognizes the economic and design contributions of real estate development projects to their surrounding communities.

The editors of the Pennsylvania Architect apologize for inadvertently omitting the firm name of Schoonover, Strunk and Vanderhoof as the architect that designed the "Children's Playhouse" project published in the summer 1990 issue.

**Burt Hill Kosar Rittlemann** received an honorable mention in Building magazine's 1990 Modernization Award program. Brickstone Square, Burt Hill's entry, is a complex of former woolen mills located in Andover, Massachusetts. Renovated at a cost of \$30 million, the buildings are 80 percent leased by such diverse tenants as a light manufacturing company, insurance company, educational consultant and corporate headquarters of a major national retail operation. Also, the firm's design of the Comstock Center was part of the United States exhibit at the International Union of Architects (UIA) XVII Congress in Montreal May 27th through June 1st. The Pittsburgh building was selected as part of the exhibit because of its successful integration of architectural and engineering design.

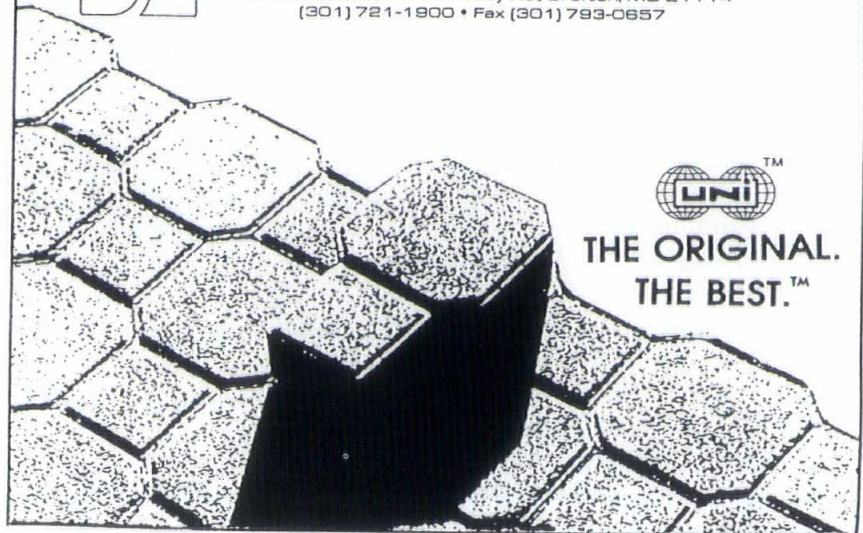
*Pave it with Imagination!*

Concrete Interlocking Paving Stones  
Parking Lots • Streets • Pedestrian Malls • Loading Docks  
Sidewalks • Courtyards • Walkways • And more  
**COMMERCIAL • INDUSTRIAL • RESIDENTIAL**



**BALCON, INC.**

P.O. Box 3388, 2630 Conway Rd., Crofton, MD 21114  
(301) 721-1900 • Fax (301) 793-0657



**THE ORIGINAL.  
THE BEST.™**



# Open Windows

By: Beth Kephart Sulit

Europe plays on the minds of American architects much like a bow quickens the strings of a violin. It is in the heart of European cityscapes that many first discover the desire to build; it is within that gentle and persuasive architecture that visual and spiritual renewal so often begins.

Lately, a different kind of European muscle pulls on the shirtsleeves of American architects, as many go beyond drawing from Europe to drawing for it. Galvanized by global economic pressures, capitalizing on the energy emanating from EC 1992, and frustrated by a slowdown in the U.S. construction market, big name American firms — including Skidmore, Owings & Merrill, Cesar Pelli & Associates, Kohn Pederson Fox, RTKL, and Pei Cobb Freed & Partners — have already made significant inroads into the expansive European market. Countless other U.S. designers have moved the European question to the top of their agendas — assigning task forces to assess relative risks and benefits; hiring consultants to decipher the technicalities.

Despite the steady trans-Atlantic flow, the "Going Europe" process remains, to a large extent, cloaked in mystery. In part, this is a function of the great diversity of pertinent incorporation, tax, immigration, and registration requirements that still govern the continent (discrepancies that 1992 is intended to eradicate or ease). Contributing to the confusion is the media's propensity to suggest that only big, highly capitalized firms have even a prayer of entering the complex game of design on European soil.

To dispel some of the myths that hang heavy on the European issue, I decided to spend an afternoon

with Jane Sarasohn-Kahn, Director of Action Center Europe (ACE) (a cooperative effort of Laventhol & Horwath and Stoy Hayward, U.K., its British affiliate in the Horwath International network) and Alan Razak, a Laventhol & Horwath manager. To test theory against practice, I sought out the experiences of three Pennsylvania firms of varying size — The Kling-Lindquist Partnership, Inc. (TKLP), which is currently working on the 1.5 million s.f., U.K.-based Stevenage Research Campus for Glaxo Group Research, the U.K. Research Company of Glaxo Group Holdings plc; Cope Linder Associates (CLA), which is participating in the design of an eight-block mixed-use development in the outskirts of Barcelona, Spain; and James Oleg Kruhly + Associates, which has gained valuable experience in Brussels, Belgium, as the designer responsible for renovating six contiguous 19th century townhouses into a law office.

## **To Go or Not to Go**

Neither the reality of vastly diminished construction opportunities on the homefront nor the reigning me-too mentality is just cause for branching out overseas. If the relative risks and benefits of full-fledged European operations are not thought through, even an outright invitation to design a European building may not be sufficient justification to establish a branch office or subsidiary on foreign turf.

Before any definitive decisions are taken, firms must determine whether there is — or will be — a market for their services. "Those designers who can offer quality service at a competitive price and provide niche expertise — such as high technology parks, smart buildings, or discount

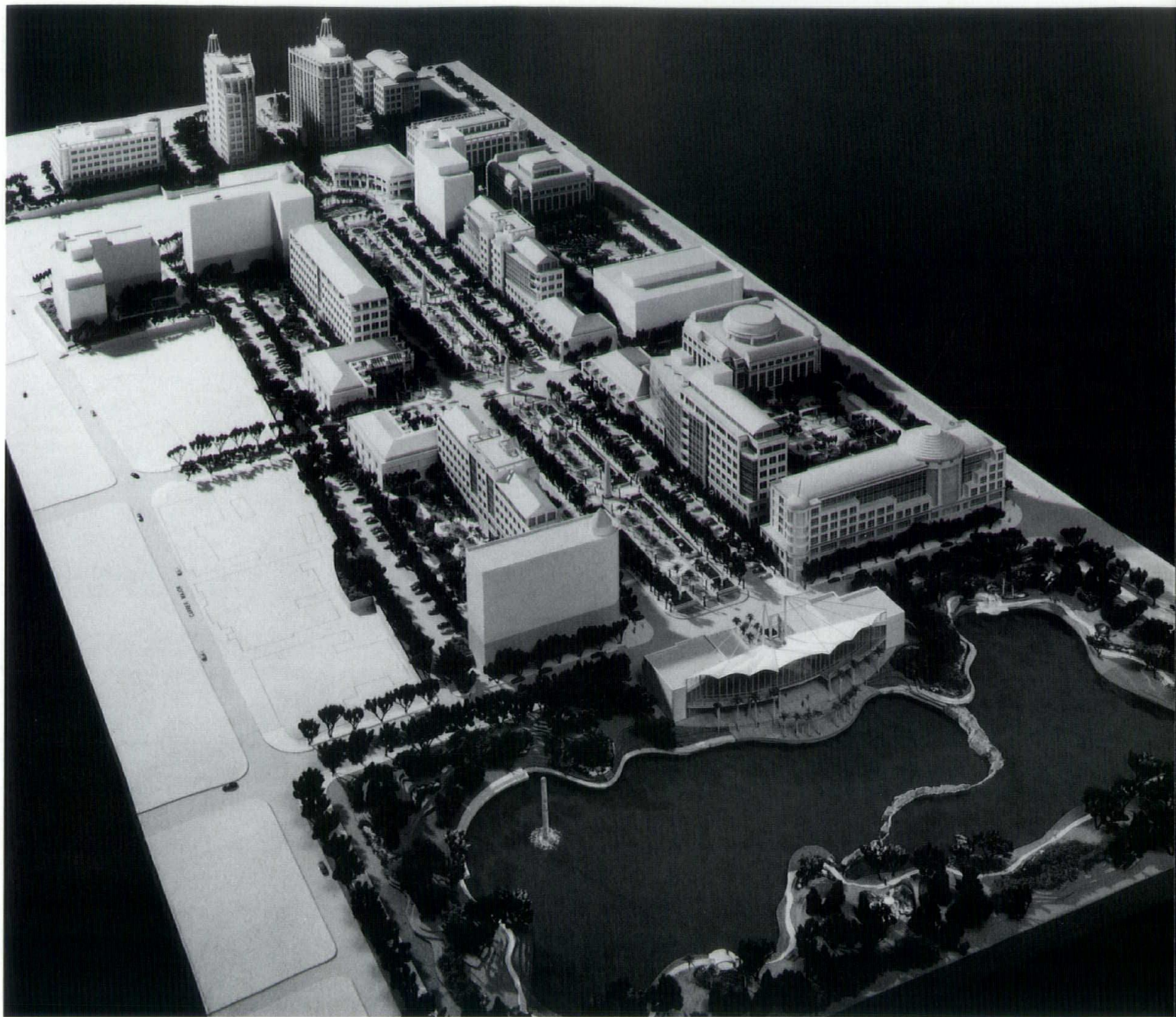
retailing malls — are certainly going to have an easier time penetrating the European market than those who do not," says Sarasohn-Kahn. It is important for firms to preface any decisions with in-depth analyses of market size, financial factors, and competitors. Trade association, foreign chambers of commerce, and foreign architectural associations are a good starting place, as is the U.S. Department of Commerce, which conducts Market Research Reports and offers a 1992 Information Service for service industries.

Beyond statistics, designers should take an honest tour of their own psyches. James Kruhly, AIA, who has harbored the desire to build in Europe for more than 15 years and has made a long-term commitment to the continent, suggests that the key element in the equation is the prospect of adventure. "If you tackle the question purely in terms of statistics, you might find that hour for hour at the small-firm level, the European experience will prove to be more complex and less remunerative than the American experience," he says. "But I view all of this as a necessary tradeoff for a chance to be reinvigorated by the European culture, a chance to gather insights into my own design process, and a chance to embark on a real adventure."

## **Gaining a Foothold**

Once a firm sets its sights on Europe, a host of positioning issues come to the fore. Often, as in the case of TKLP, CLA, and Kruhly, the question of where to go and whom to work for is decided for the firm by the appearance of a client or a joint-venture partner seeking design services for a site-specific





*La Trobada, a 151,000m<sup>2</sup> mixed-use business park in suburban Barcelona, Spain, will feature 20 office buildings, hotel, retail shops and an athletic/dining club organized along a formal boulevard and lakefront park. Wells Larsen Appel/Cope Linder Associates received the commission after winning a limited design competition.*

*Photo Credits: B&H Photographics  
Robert D. Golding, Photographer*

*Model Credits: Frank Whittock & Associates, Inc.*

building project. The U.K. Glaxo project came to TKLP, for example, after TKLP successfully completed a similar research and development center for Glaxo in Research Triangle Park, North Carolina. "Glaxo sought us out for the U.K. building," explains Chip Ralston, PE, a TKLP Principal who serves as the facility's Project Director. "They

were not only pleased with what we had done for them here in the states, but they also believed our expertise in master planning, cost control, and scheduling would be critical to satisfying their goals for the U.K. project."

CLA's opportunity came in the form of a limited design competition sponsored by a European de-

veloper. "Our joint-venture partner, the New Jersey-based landscape firm of Wells Larsen Appel (WLA), received a request for qualifications from our client," explains Ian Cope, AIA, CLA's Project Manager. "Of the 20 teams that submitted RFQs, seven were invited to participate in a two-week design competition. Af-

**continues**

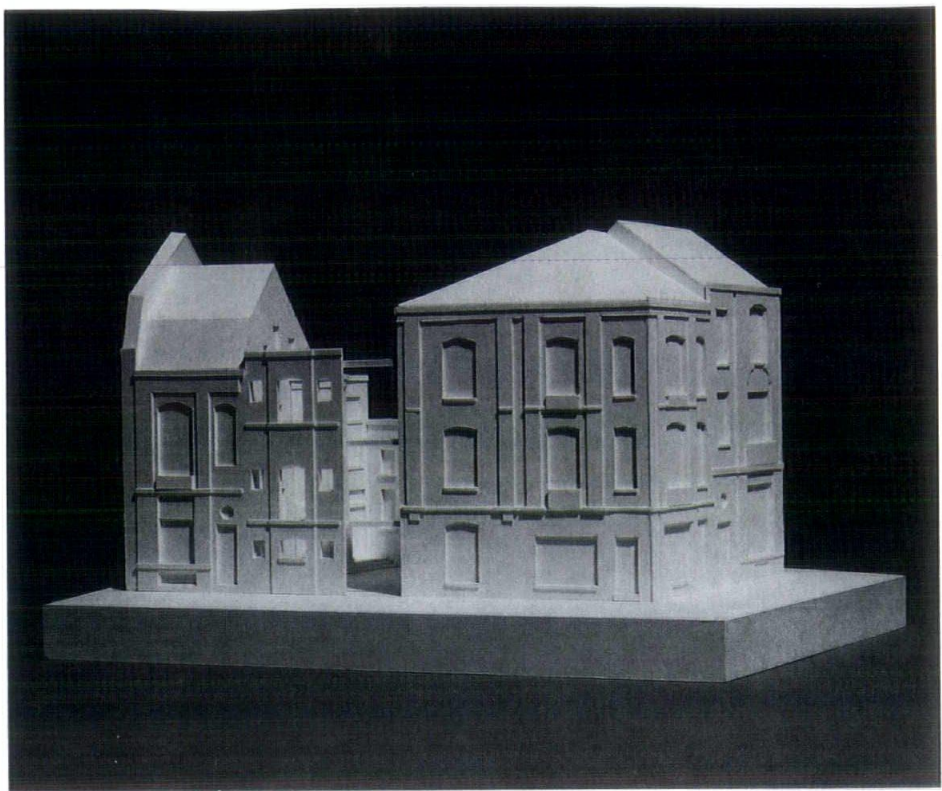


ter further review of capabilities and design approach, we were named the project team." Looking back, Cope believes that the flexibility of the team's design, coupled with its American expertise, were the deciding factors. "Like many Europeans, our client respects American building standards, organization, and design process," says Cope. "They sought an American approach to a European development."

An award-winning law-office renovation in West Chester, Pennsylvania earned James Oleg Kruly + Associates the opportunity to design in Brussels. "Our client is a British attorney whose firm specializes in European Community law and was in the process of expanding its Brussels practice to a new group of buildings. It happened that he visited our West Chester building one day, liked the solution we had developed, and expressed an interest in meeting with us. Not long after, I flew to Brussels, examined the client's site, and accepted his commission to provide architectural design services."

Following a client overseas, winning design competitions, establishing joint ventures, and building on client referrals are certainly the quickest route to the European market. But Europe also opens windows to American firms lacking a sure commission or an obvious connection. "In Europe, even more than the states, it is not what you know, but who you know," says Razak. "You simply must be very creative about using the resources that are available to you — your accountant, your lawyer, your pension-plan advisor, or your commodities broker, for instance."

Sarasohn-Kahn and Razak suggest working through consulates and trade commissions to secure contact with local economic development authorities and potential joint-venture partners. The U.S. Department of Commerce is also structured to provide U. S. firms with insight into overseas opportunities and has been known to send missions of complementary profes-

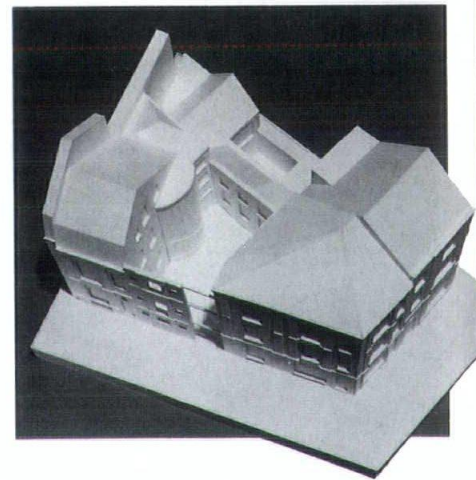


*In the heart of Brussels, James Oleg Kruly + Associates is transforming six contiguous 19th century townhouses into law offices. A newly created courtyard, made possible by selected demolition, provides a central focus and serves as the organizing element from which all major and minor public functions spring.*

*Photography: Gregory Benson*

sionals to particular regions of the world to help forge strategic alliances. The World Bank, finally, publishes *International Business Opportunities Service*, which indicates how and where economic aid monies are being allocated.

American firms would be naive to think that European work is just a phone call away, however. "It's hard work," says Cope, who is now pursuing opportunities in Taiwan. "When you are looking for an overseas joint-venture partner, complementary personalities are as critical as complementary expertise. Once you've secured a joint-venture relationship, you still have the biggest part of the battle before you — finding a client with a real building project."



The very process of seeking out contacts and building networks inevitably forces U.S. firms to recognize that "Single Europe" is more of a catch-phrase than a reality, with every region offering a different set of possibilities — and potential roadblocks. Whereas similarity of culture and language make England a comfortable choice, U.S. designers should understand that the U. K.'s famous southeastern building boom has turned to bust, and that some of the real British opportunities have moved back north to the likes of Manchester, Birmingham, and Liverpool. Similarly, the reunifica-



tion of Germany may seem to spell vast opportunities, but American success will depend on firms' ability to penetrate tight regulations and circumvent the large army of local professionals.

In southern Europe, meanwhile, the relatively low labor costs of Spain, Portugal, and Greece have recently lured quite a few investment dollars. But here, too, there are no certainties, as a democratizing Eastern Europe threatens outside economic aid. "Investment that had been slated for other European countries has certainly shifted to Eastern Europe — especially Eastern Europe infrastructure projects — in the last few months," says Razak.

Whether American firms will be able to follow the tide of development money to countries like Hungary, Czechoslovakia, and Poland will depend in large part on their willingness to live with the consequences of currencies that are not yet truly convertible. Eastern European governments, it is true, can arrange for foreign sources of capital to pay design consultants assigned to public sector projects. Firms that accept commissions from the private sector, on the other hand, will have to rely on counter-trade (bartering) or, if they are willing to relinquish a small percentage of their fee, on the services of forfayers, who arrange the bartering themselves to provide their clients with hard currency.

### **Setting up Shop**

Once the European door swings open, firms must face yet another set of issues. Manage the project out of U.S. offices or establish a physical presence? Hire local personnel to work through code, costing, and cultural issues, or invest in the training of U.S. staff? Depend on a joint-venture partner for reciprocity, hire a lawyer specializing in registration matters, or go the complex process alone? At present, says, Sarasohn-Kahn, there is currently no EC body dedicated to dealing with the issue of architectural registration. If one is ever developed, the

Royal Institute of British Architects believes it will benefit EC architects, with architects outside the EC still forced to attain a license in every European country they wish to practice.

Firms that elect to set up a physical presence will also have to choose between a branch office and a subsidiary. According to Sarasohn-Kahn, the answer to this question

depends on priorities: While forming a branch office is typically easier and less costly, subsidiary operations are generally liable only to the extent of its own assets, and not those of its parents.

The actual path U.S. firms take to resolving such issues is rarely cut and dried. TKLP was retained by

**continued on page 30**

## **When It Comes To Powerful CADD Solutions, We Don't Give You The Same Old Lines.**

Since 1979, TSA/ADVET has built a reputation for excellence in Computer Aided Design and Drafting products and services.

Our in-house technical group provides CADD specific software and hardware, including PC-based Local Area Networks (LANs), tape back-up systems, workstations and peripherals.

We provide high-performance CADD solutions to keep pace with expanding needs and

changing technologies. And TSA/ADVET also develops performance-enhancing software for your CADD environment. We respond quickly to your needs with cost-effective, value-added service and on-going support. Add to this our continuing commitment to quality.

For systems integration and set up, operator training, custom programming and consultation, call the experts at TSA/ADVET.

# **TSA/ADVET**

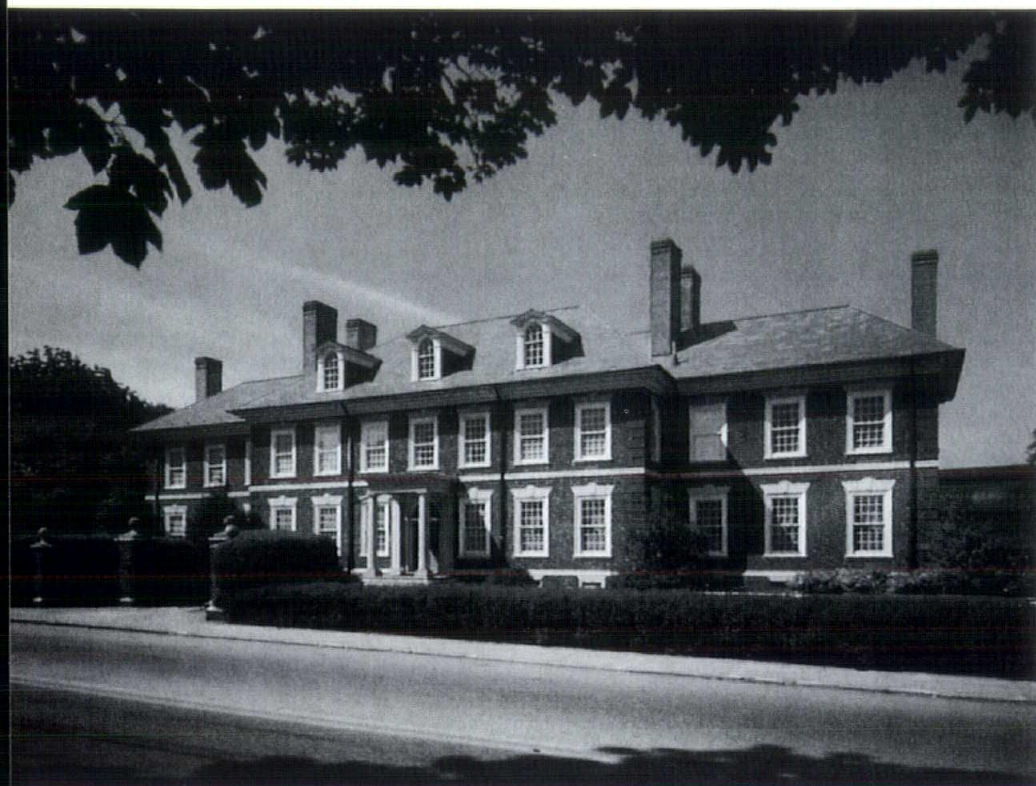
4722 Campbell's Run Road • P.O. Box 44145 • Pittsburgh, PA 15205-0345  
Telephone (412) 787-0980 • Fax (412) 787-9835

**INTERGRAPH**  
Authorized Reseller

**VERSATEC**  
Value Added Reseller



# Treasure Trove Of Architectural Features Uncovered While Restoring Lukens Headquarters



Preservation in its purest form is the approach taken by The Kling-Lindquist Partnership, Inc. (TKLP) in a classic redesign of the corporate offices of Lukens Inc., a Fortune 500 company headquartered in Coatesville, Pennsylvania. Lukens is known as the specialist in plate steels and offers diversified products and services to national markets.

"Lukens came to us in search of minor renovations to the chairman's office and executive suites," explained Florinda D. Doelp, IBD, who manages interior design resources for TKLP, the architectural, engineering and interior design firm based in Philadelphia. "Our preliminary evaluation of the project and cost containment concerns

resulted in a far more comprehensive — yet still cost-effective — recommendation," she said.

According to Ms. Doelp, specific problems included design of a window treatment for the chairman's office that would provide privacy as well as light penetration in a space visible to anyone entering from the parking lot. "In addition, the executive secretary's office — with its contemporary furniture and high-tech equipment — looked very much out of place in a building that is a truly extraordinary example of Georgian Revival architecture," she continued.

TKLP's preliminary study uncovered a veritable treasure trove of outstanding architectural features in the structure, not only in the execu-

tive suite, but in the formal entrance lobby as well.

"The challenge was to uncover and preserve these features, while providing an up-to-date office environment that remains true to the concept of proportioned grace that was so integral to the original design," the designer explained. Doelp is particularly gratified that the firm's recommended design solution, which has restored the authentic architectural character, "has all been achieved with such a close eye toward budget. The entire job could stand as a case study in cost control."

From results to date, the project is also a case study in how to create momentum. Lukens' enthusiastic response that began with TKLP's redesign of the executive suite, and continued through a dramatic enhancement of the formal lobby, has grown to include the entire building.

Today, the first step beyond the entranceway to Lukens Corporate Offices confirms the impact of the slate-roofed mansion's formal lobby. A monumental stairway, centered behind magnificent Ionic columns, rises from the center hall to the second floor. Richly detailed oak ceiling beams and panels highlight the sweeping size of the space. Raised oak panel doors and extensive millwork present a tribute to the dedicated craftsmanship of the era of its creation.

The landmark office building was designed by 19th Century Philadelphia architects Walter Cope and John Stewardson, noted for their



design of major buildings on college campuses. The choice of a brick exterior laid up in Flemish bond was made by Lukens president A. F. Huston, who admired Cope and Stewardson's use of that treatment in dormitories at the University of Pennsylvania.

When completed in 1902 as headquarters for Lukens Iron and Steel Company, the structure was the very essence of a most important

building on a most important campus: a two-and-one-half story mansion flanked by two-story wings, three gabled dormers, six tall chimneys, and an entrance portico supported by Doric columns.

While the architectural statement made in the exterior of the building stood unchanged for more than 80 years, the aesthetics of the interior did not. "The first change," according to TKLP designer David Oess,

"involved conversion from gas lights to electric lighting. That may have been seen as a success to some, but a lot of what followed was not."

- Warm oak panels and beams looked dark in the brighter — but harsher — new lighting, and much of the woodwork was painted in an effort to lighten and brighten these surfaces. In ensuing years, layer upon layer of

*continues*





paint was added, ostensibly to further brighten the interiors.

- The original wood floors vanished beneath the modern miracle of linoleum, which, in turn, was covered by several types and styles of carpeting.
- When fluorescent lights became standard, dropped ceilings featuring the latest in acoustical tile were added to accommodate them.

Most of what had made the building's interior a showplace was thus successfully hidden. "Even the brick fireplaces and carved mantels had been painted over," Oess found. "None of the many decisions to make changes was absolutely wrong," he said. "Each seemed to be suggested by the one preceding it. But the net effect was like painting over a Van Gogh because its colors clash with the new slipcovers."

The return to traditional elegance for Lukens began with an evaluation by TKLP of the specific features that lay behind, or beneath, the many previous modifications, followed by a determination of the best way to bring them to life — and to light — nearly a century later.



"The restoration itself began with removal of 75 years' worth of modernization," Doelp said. "We stripped the acoustical tile ceiling, and the fluorescent fixtures along with it. We removed the heavy, painted finishes from woodwork, mantles, hearths and doors; restored the beamed ceilings, and got rid of old carpeting, linoleum and anything else covering the floors."

As in the first changes made so many years ago, lighting proved a key factor in the restoration process. Suspended ceiling fixtures were custom-designed to provide appropriate and comfortable levels of light for a variety of office spaces. Others enhance the lobby's dark-finished woodwork, drawing out the warmth of the surfaces and revealing details of design and craftsmanship unseen since the gaslight era. Wall fixtures and table or desk lamps were added to complete the needed balance.

Window treatments were designed to afford privacy in ground level offices while also permitting natural light penetration, a view to the exterior, and an awareness of the windows' architectural features.

The private bathroom adjoining the chairman's office was redesigned to center on the preservation of a beautiful pedestal sink. Compatible furniture and cabinetry suited to terminals, printers and other contemporary equipment were custom-designed and installed. Resurfaced wood floors in the executive offices are now accented with subtly designed area carpets, whose colors and border treat-



**Continued on page 32**



Hold on to your financial security - now and in the future.  
Take advantage of a valuable AIA membership benefit.  
*THE AIA MAJOR MEDICAL PLAN FOR FIRMS*  
As the only plan for firms sponsored nationally by the  
American Institute of Architects, it is designed specifically  
for architectural firms - including sole practitioners.



# Designs for your Future

- Comprehensive coverage including a number of options so you can fit your program to your situation.
- Employee Benefits including life insurance to help you attract and keep talented people.
- Prompt claims processing by a professional staff.
- Affordable rates, in fact, comparisons show that the AIA Plan premiums are competitive with other plans available to members and lower than most.

A toll free number to call when you have questions so it's easy to administer.

For more information about the AIA Major Medical Plan, mail the coupon to  
AIA Benefit Insurance Trust,  
1735 New York Avenue, N.W.,  
Washington, D.C. 20006

Or call the plan administrator toll free  
1-800-343-2972



**Have a custom quote prepared for you. This plan can save money for architects in Pennsylvania!**

*Please*, send information about the  
AIA Major Medical Plan for Firms.  
I understand there is no obligation.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ ZIP: \_\_\_\_\_

Mail to: AIA Benefit Insurance Trust  
1735 New York Avenue, N.W.  
Washington, D.C. 20006



# Forbes Magazine Galleries

**Location:** New York, New York

**Architect:** John Blatteau Associates

**Contractor:** Forbes Magazine

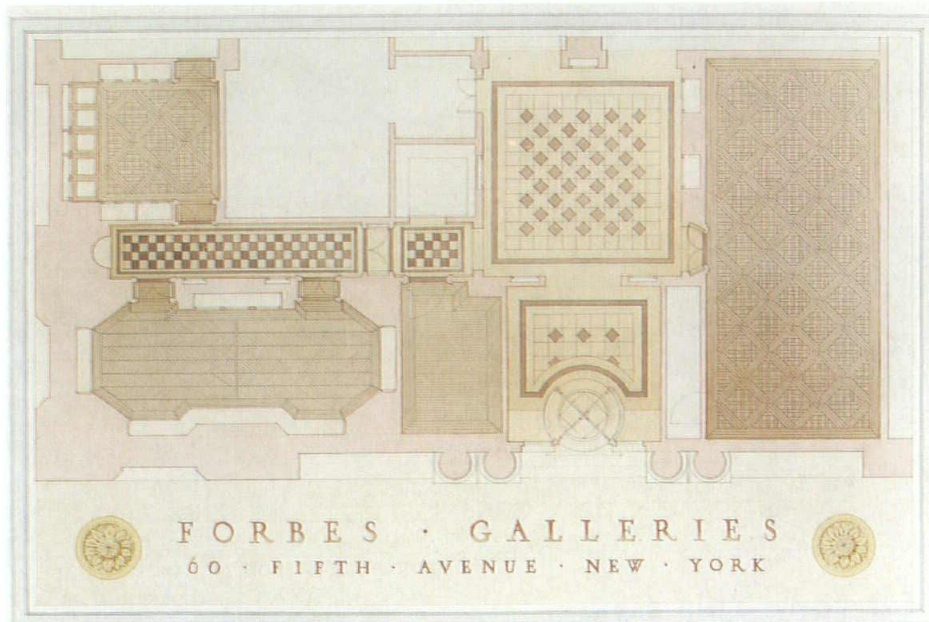
This project required the conversion of modern office space in an early 20th-century classical building into rooms for the display of an extensive archive of Presidential autographs and manuscripts and a large collection of 19th century paintings. The client required that the new rooms reflect the character of the original building designed in 1925 by Carrere and Hastings/Shreeve and Lamb Architects while incorporating the most sophisticated security and climate control systems available to protect the valuable collection.

Each of the new exhibit rooms is distinctly different in character; however, they are united by the use of the classical style sympathetic with the design of the original building. Similar materials and a consistently high level of detail and craftsmanship were specified throughout the gallery's diverse exhibit rooms.

The Picture Gallery, the largest of the new rooms, has its walls covered in a deep green moire fabric with the doorway framed in American black cherry and topped with a marble overdoor surrounded by a bracketed cornice. A modified Ionic entablature at the top of the walls conceals the lighting and joins the walls with the plaster cove ceiling above. The floors are of white oak and are done in a parquet pattern.

In the small and large exhibit rooms the display cases and paneling are made of the same American black cherry that was used in the Picture Gallery. The display cases are lined in a complementary rose velvet and equipped with low voltage lighting to protect the autographs and manuscripts on display. There are also open cabinets for the storage of autographs and free-standing tables for display of large books and manuscripts.

*continues*



*It was necessary that the new rooms reflect the character of the original design while incorporating sophisticated security and climate control systems.*









*The walls of the Picture Gallery, the largest of the new rooms, are covered in a deep green moiré fabric.*

The corridor linking the exhibition rooms has a black and white marble floor and cream colored walls with a dado painted in imitation of stone. These materials match those used in the existing entry hall.

Special care was taken to unobtrusively detail the necessary security systems and sophisticated climate-control systems required for gallery and display areas. Cameras, electric eye sensors, HVAC grills and controls are disguised within the rich detail of the cabinetry and decorative wood work. Moldings and cabinets are made of cherry wood. Walls are plaster on lath over metal studs with silk moiré and wood paneling as the finishing materials. Ceilings are plaster and lath on suspended metal studs with cast plaster ornament.

This careful incorporation of heating and air-conditioning grilles, combined with built-in display cabinets and indirect lighting, creates a feeling of timelessness, making it virtually impossible for the visitor to detect that these rooms are new and, in fact, were not part of the original building design.

In addition to the architectural work, the architectural firm was responsible for all aspects of interior design on this project. □



*In the small and large exhibit rooms the display cases and paneling are made of the same American black cherry that was used in the Picture Gallery.*

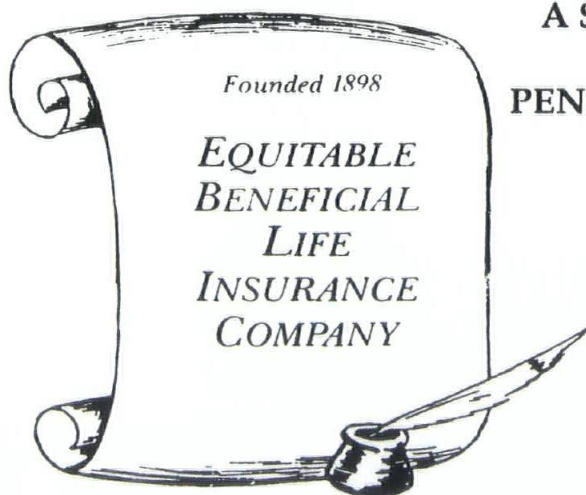




*Photography by Matt Wargo*

## **EQUITABLE BENEFICIAL LIFE INSURANCE COMPANY ANNOUNCES**

### **A SPECIALLY DESIGNED PROGRAM FOR THE PENNSYLVANIA SOCIETY OF ARCHITECTS**



*Founded 1898*

**EQUITABLE  
BENEFICIAL  
LIFE  
INSURANCE  
COMPANY**

- 10 Plans to choose from
- Choice of deductibles 100-1000
- Choice of co-insurance 2000-5000
- **Optional coverages available**
  - Dental
  - Prescription card
  - Short term disability
  - Long term disability
  - Life insurance

Included in all plans, Eye Care Plan America  
Call Tracy or Bob

To receive additional information simply **call (800) 822-3455 or Fax** us a listing of employees and receive an immediate reply with an explanation of benefits **FAX(717) 939-1840.**



# Gallery G

**Location:** Pittsburgh, Pennsylvania

**Architect:** L. P. Perfido Associates

**Contractor:** Mellon Stuart Construction



Gallery G occupies the ground floor and cellar of a Certified Historic Restoration.

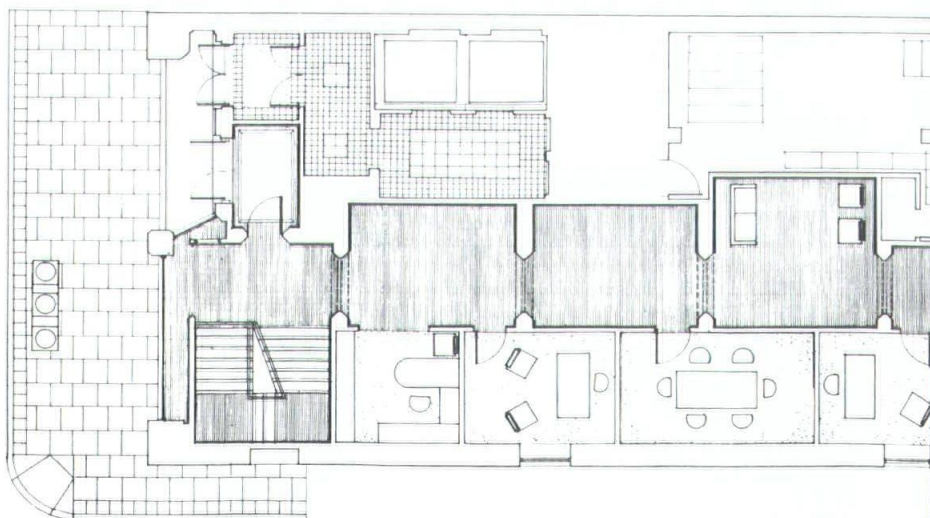
Gallery G is a commercial art gallery serving primarily corporate clients. The Gallery occupies the ground floor and cellar of a ten-story turn-of-the-century office building in a Certified Historic Restoration.

The program includes five small display spaces on the ground floor with receptionist, offices, conference room, kitchen, bathrooms and a large open storage area, and a large gallery space with a high ceiling on the lower level. From the street, one's view is directed from the window display area to an axis running back to a poster gallery, where five small galleries are organized as discrete "rooms." At the entrance, a grand stair leads to the

lower level and the main gallery. Due to its dramatic height, this stair is itself a space for the display of larger works. Lighting is designed to provide even illumination for the art and avoids the harsh scalloping that is typical with conventional lighting. In addition, the storage area has been designed to invite the general public to browse through the stored collection.

The gallery spaces are defined so that they can be used as individual galleries or as continuous spaces. These attitudes toward the definition of space, evenness in lighting and public access to storage allow for maximum flexibility in the presentation of painting and sculpture. □

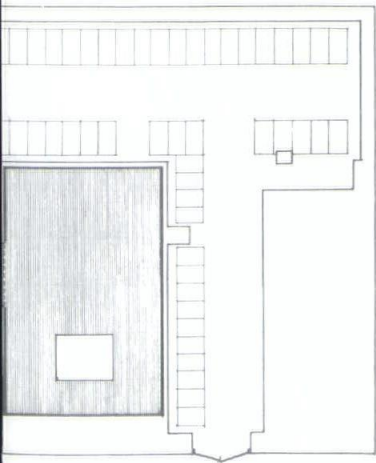
## Ground







*Lighting is designed to provide even illumination for the artwork on display and avoids the harsh scalloping that is typical with conventional lighting.*



*Photography by Lockwood Hoehl*

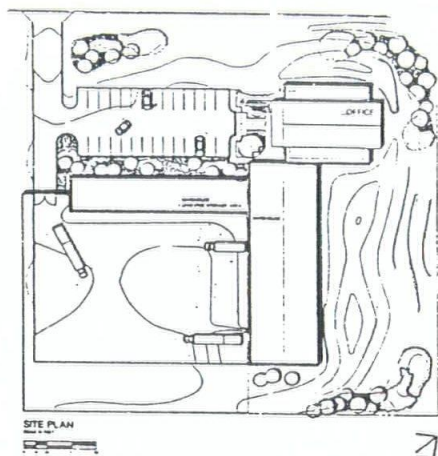


# Wyatt Incorporated Eastern Regional Headquarters

**Location:** Philadelphia, Pennsylvania

**Architect:** Cassway Albert & Associates

**Contractor:** Wyatt Incorporated



Located in the Eastwick Industrial Park in Philadelphia, this project consists of 5,000 square feet of executive offices and a 15,000-square-foot warehouse. Wyatt Incorporated is a subcontractor that specializes in interior finishes and lightweight and synthetic exterior wall systems. The building, which serves as the company's eastern regional headquarters, was designed to showcase the client's work and craftsmanship.

The exterior of the building is comprised of lightweight granite and multi-colored synthetic stucco prefabricated panels. The main entrance is framed in marina pearl granite which is also utilized throughout the lobby and reception areas.

The program for the office area includes executive and staff offices, a computer room, lunchroom, a conference room, rest rooms and mechanical space. The conference room, on axis with the main entrance, is separated from the lobby by a 17-foot-high tempered glass wall. The three remaining walls in the conference room are finished in ash panels with cherry joint strips. The lobby walls are finished in cherry panels with ash joint strips, which act as a counterpoint to the conference room walls.

In addition to the architecture and interior design, all of the furniture including desks, executive desks, credenzas, conference table and reception table were designed

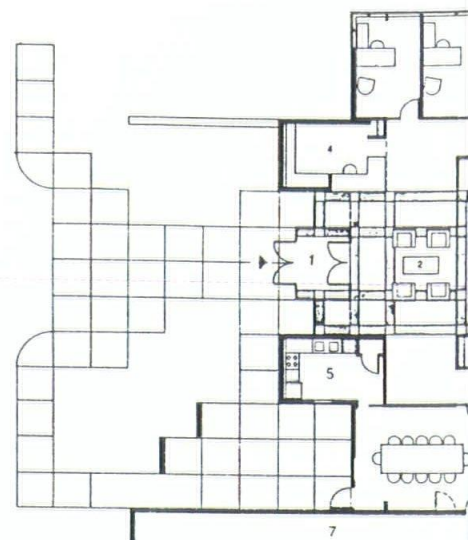
*continues*







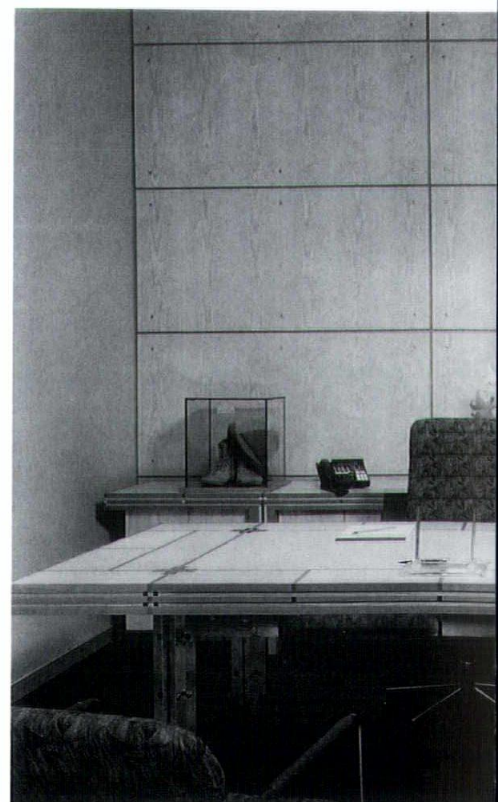




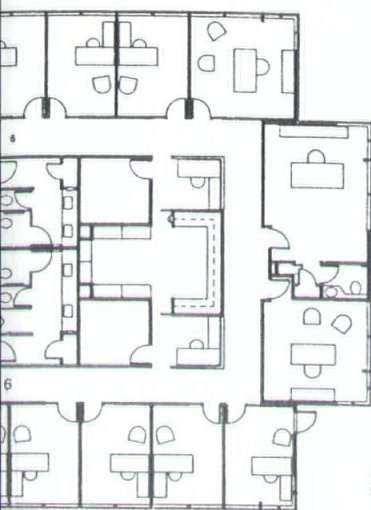
Floor Plan — Executive Office

by the architect and built by the client. The executive desks are cherry and the staff desks are finished in laminate with ash detailing. The conference table, reception table and Mr. Wyatt's desk are finished in alternating panels of ash with cherry and stainless steel accents.

The landscaping was designed to accentuate the exterior building elevations and to soften the views of the industrial surroundings form







- Legend*
- 1 Vestibule
  - 2 Lobby
  - 3 Conference Room
  - 4 Reception
  - 5 Kitchen
  - 6 Corridor
  - 7 Warehouse



within. This was accomplished through strategic placement of earth berms and masses of plant material.

The warehouse portion of the complex was designed in an "L" shape to create a "corral" to accommodate the storage of large quantities of building materials. This configuration effectively screens the stored materials and visually extends the building, creating a greater presence in the industrial park. □

*Photography by Tom Bernard*



## INTRODUCING THE ARCHITECT SERIES FROM PELLA.

The Architect Series™ from Pella is the result of literally hundreds of hours spent listening to architects talk about windows.



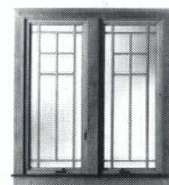
We asked them to unshackle their imaginations, to forget about what was



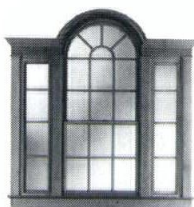
currently possible in the world of window design, and pretend they lived in a world without restrictions.

What would they like to see?

What we heard required us to create a whole new technology for window design and manufacture. Windows have

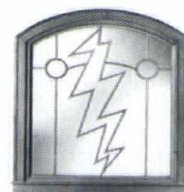


never been made quite this way before.



We believe The Architect Series represents the perfect fusion of both aesthetics and functionality in an energy conscious world.

For more information on Pella® windows contact our commercial department at:



VALLEY FORGE, PA  
1-800-527-3552

SEWICKLEY, PA  
1-800-222-8771



**BUILT TO IMPOSSIBLY  
HIGH STANDARDS. OUR OWN.™**

© 1990 Rolbscreen Company.



# The AIA Bookstore

**Location:** Philadelphia, Pennsylvania

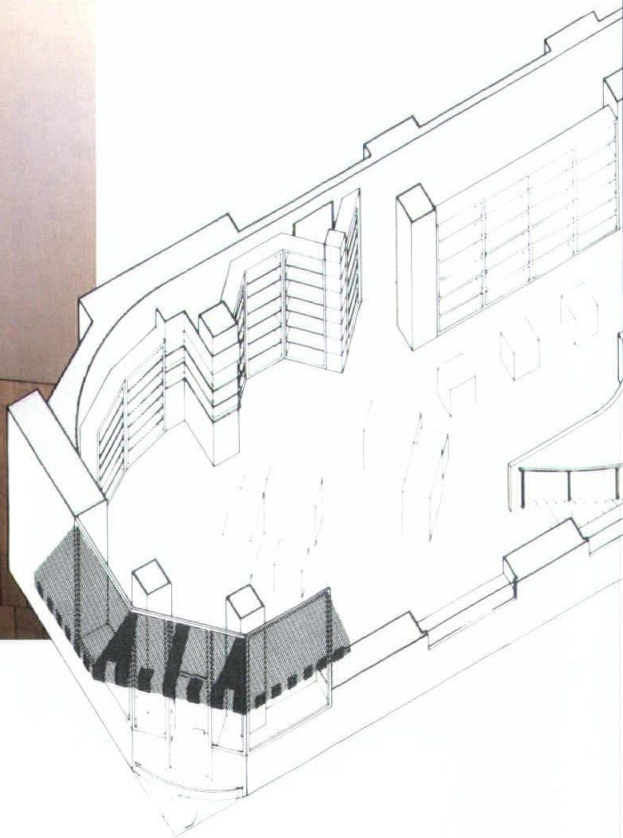
**Architect:** Becker Winston Architects

**Contractor:** Restoration Carpentry

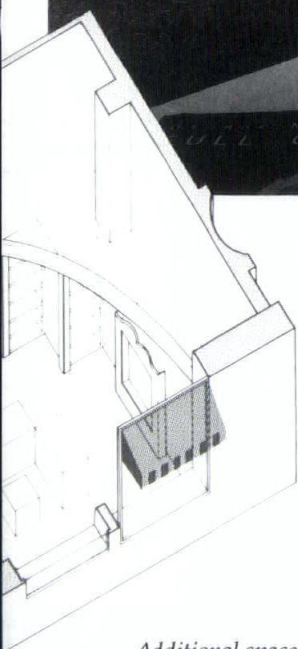
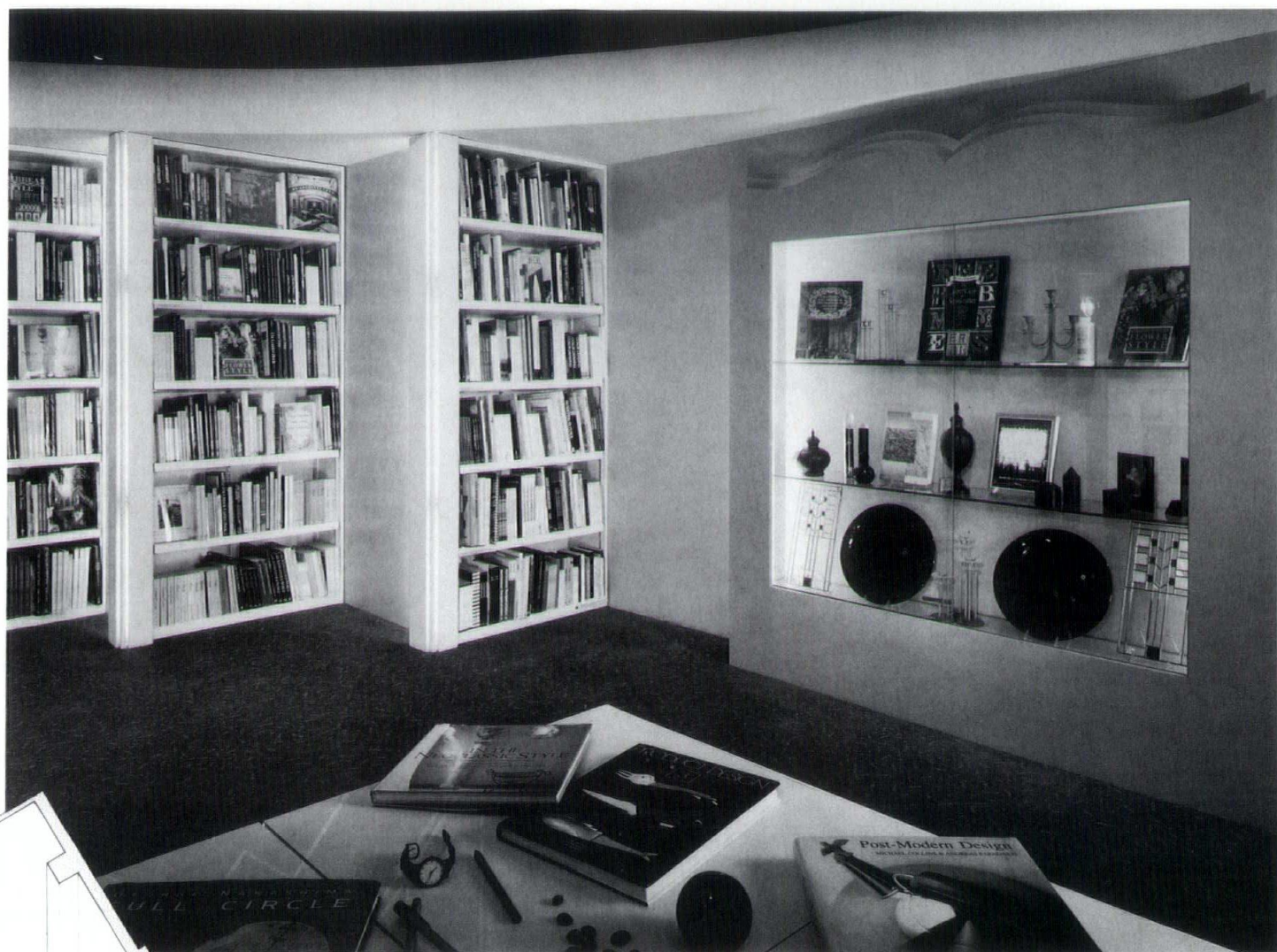
The Philadelphia Chapter AIA Bookstore has for years been the major resource center for the Philadelphia design community. Carrying a vast array of books and journals — from high-style design to technical manuals to journals — as well as finely-crafted objects by renowned designers, the bookstore's position in the community is one of considerable prominence.

Having outgrown their existing facilities but committed to remaining in their location at 17th and Sansom Streets, the next move was to reconfigure and renovate their existing space.

The AIA Philadelphia Chapter needed two new workstations contiguous to the existing offices. While a conference room was still necessary, it was decided that it could be more modest in size and that the gallery space was no longer practical. At the same time, it was understood that the bookstore was in dire need of increased retail space and storage for their merchandise. Considerations focused on the importance for a visually cohesive design which brought a sense of order to the variety and quantity of items that are on display. A design





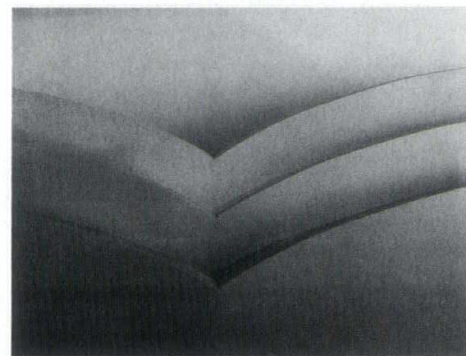


*Additional space was created by opening a new area at the rear of the bookstore and reorganizing the layout of existing casework and fixtures.*

was selected which had visual impact and a sense of drama, and still allowed the customers to flow comfortably through the store.

The AIA sets high standards for its professional membership: a dedication to excellence in architecture and a commitment to promoting the highest standards within the design community through their professional services and conduct. The AIA Bookstore, as a representative of this professional association, is one of the more important design influences for the Center City retail and business community, for the academic community through their resources and for the professional community, via its membership. Expanding and improving their space signifies a commitment to greater service to the community and the promotion of good architectural design.

**continues**



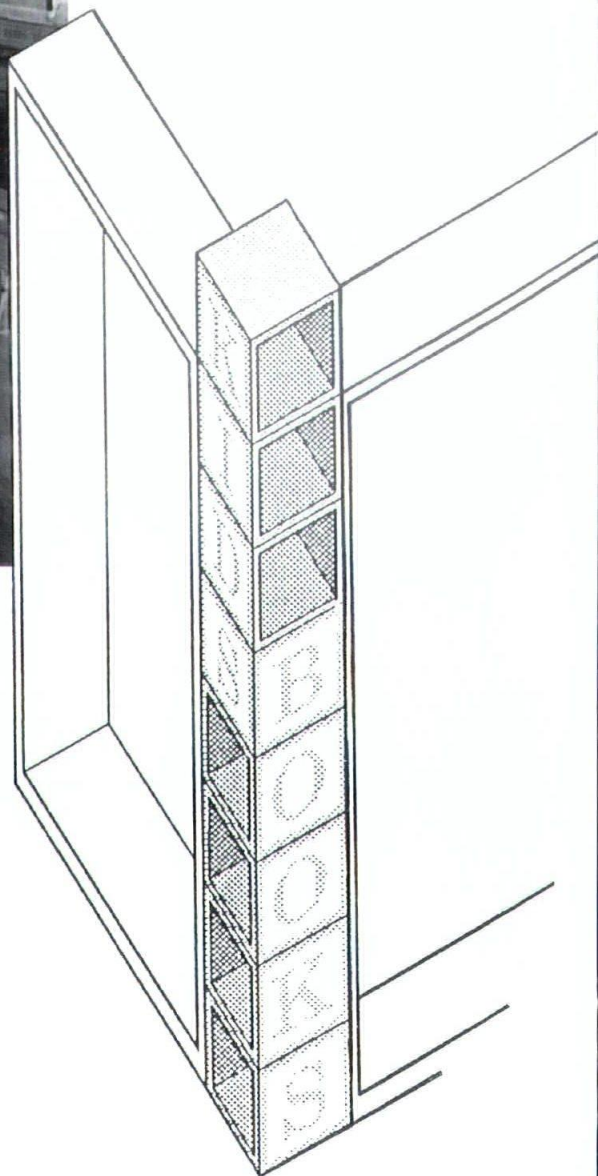
*A high degree of attention to detail represents a principal espoused by the AIA.*





*A specialty area for "future architects" was called out by the placement of a KIDS BOOKS display case.*

In addition to the spatial constraints, the project had to be designed and built within twelve weeks. This is an unusually short time for a project of this scope, however the bookstore had to be back in full operation prior to receiving shipments for their busiest season. The renovations of the bookstore and chapter offices, originally designed by a respected Philadelphia design firm some twenty years prior, needed to be respectful of the original architectural intentions. Finally, the project had to be completed with a modest budget as the AIA Philadelphia Chapter, which is a non-profit organization, was assuming the cost. □







*Before and after of the Gallery/Conference area in the lower level showing the space divided by the placement of new "disengaged" walls and overhead element.*



*Photography by Alan Kolc*



# The Westmoreland Hospital

**Location:** Greensburg, Pennsylvania

**Architect:** Reid & Stuhldreher, Inc.

**Contractor:** Laurel Interiors

Westmoreland Hospital, Greensburg, Pennsylvania was providing maternity care in the same method as they had for the past thirty years. The environment suggested to the "mother to be" that she was sick and in a hospital. They decided that a new approach to providing this type of care was long overdue, and chose a concept known as LDR or single-room maternity care. One of the basics of this concept is that the family is involved in the birthing process and that the mother proceeds through all of the birthing phases (labor, delivery, recovery) in the same room. This concept also mandates that the room reduce the normal anxiety of the family as well as provide all of the technical support necessary for each phase of childbirth.

The design solution involved numerous items to resolve these somewhat conflicting requirements. First, these LDR rooms were grouped together and separated from the highly technical and somewhat frightening environments of delivery/operating room, sterile support facilities and the critical recovery room.

Within each LDR room, custom designed oak and white glass casework was built to provide the technical and material support. It was also used as one of the major design elements to reduce the effects of the "hospital environment." In addition to these cabinets, a matching red oak base was utilized as well as a chair rail (to conceal the medical gases), and crown molding to further the departure from the hospital

*Custom-designed oak and white glass casework was built to provide technical and material support in the LDR rooms to reduce the effects of the "hospital environment."*







*The nursing work area maintains the character of the stepped bulkheads as well as diamond medallions that were also used in the ceiling tile.*

environment. The fabrics and finishes were chosen to coordinate and continue this concept.

The public corridors were treated with custom designed stepped bulkheads in the ceilings, matching a shadow border in the flooring pattern. The ceiling tile selected was one that included diamond medallions at each corner, providing a high degree of finish for the ceiling. The nursing work areas were also custom designed and maintained the character of the stepped bulkheads as well as the diamond medallions. □

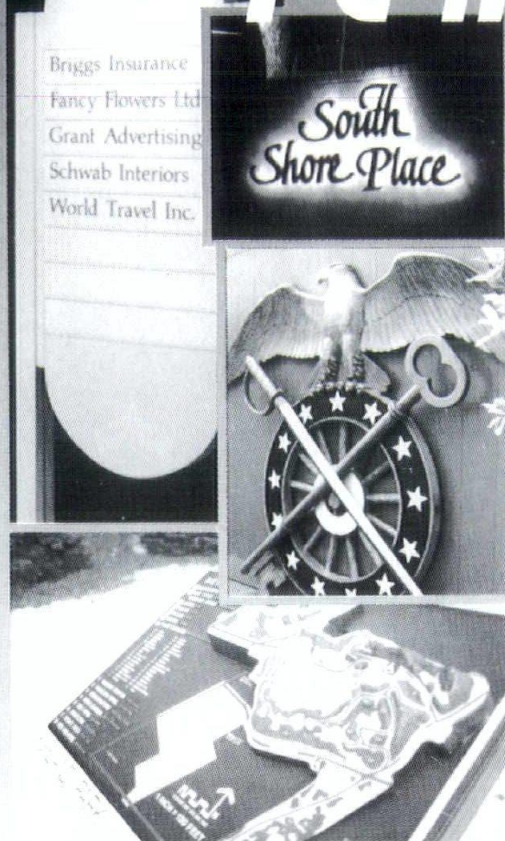


*Photography by Lockwood Hoehl*



Quality Crafted

# SIGNS



Lake Shore Industries designs and custom manufactures high quality signs and markers for a wide variety of uses. We'll develop a striking and appropriate design for you or quote on your specifications.

- \* Exterior Architectural Signs
- \* Interior Architectural Signs
- \* Custom Cast Aluminum
- \* Memorial Walls
- \* Low-Voltage Letter-Lites®
- \* Cut Vinyl Graphics

Call or write for more information.



**Lake Shore Industries**

1817 Poplar Street Box 59 Erie, PA 16512-0059  
814-456-4277 In PA 800-458-0463 Outside PA

## Open Windows continued

Glaxo to undertake the facility master planning and scheme design work. Design development, construction documents and required field support services will be undertaken by a British joint venture of Ove Arup & partners (Engineers), Sheppard Robson (Architects) and Davis Langdon & Everest (Cost Consultants). Design responsibility will pass from TKLP to the British design consultants at the end of the scheme design phase. Input on U.K. codes and standards was provided by resident British joint venture staff during these early work phases. This also ensured that the British team was involved in the design process from the start and that they were committed to the design basis. "We have worked side-by-side with representatives from Ove Arup in our Philadelphia offices since the project began, and as transitions to the U.K. design team take place, we expect to spend a lot of time overseas in the offices of the British team," said Ralston.

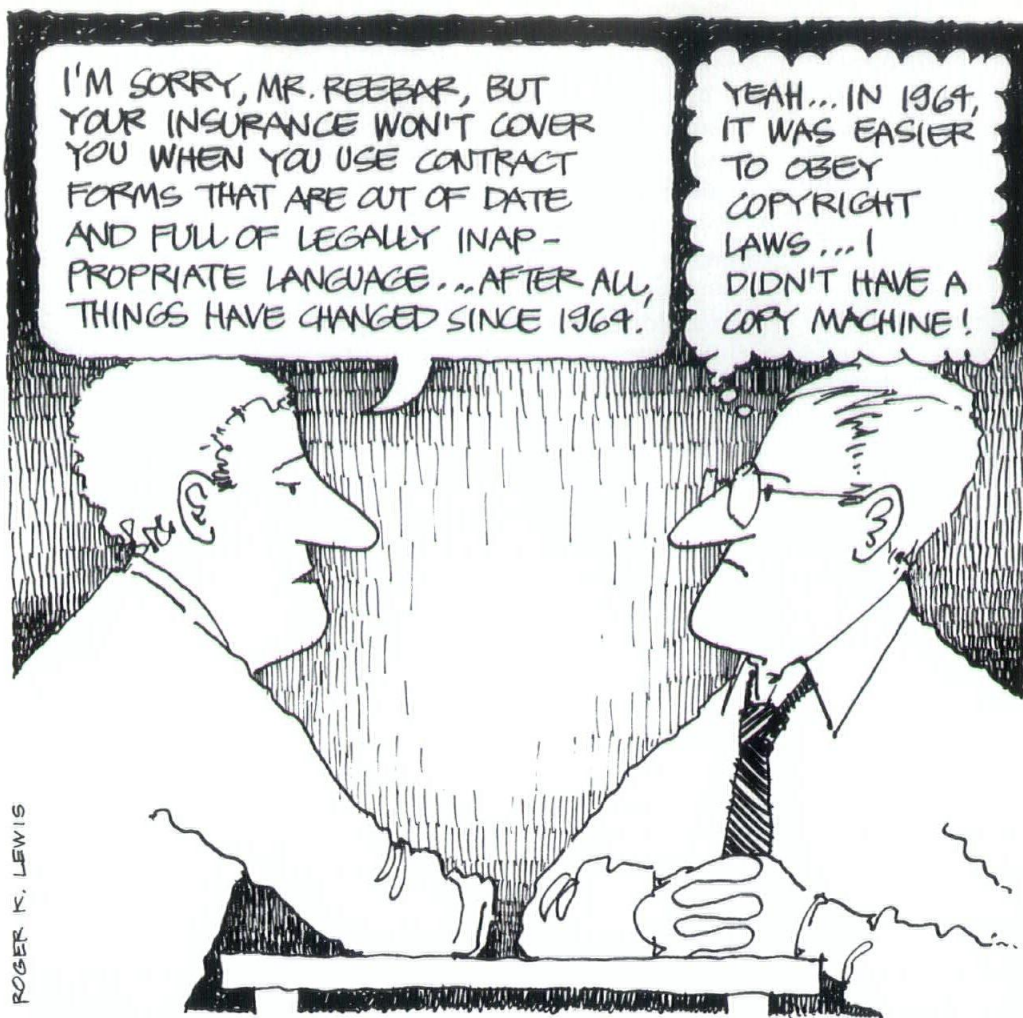
CLA has taken a somewhat more conservative approach, preferring to manage the Barcelona project from its U.S. offices, and holding frequent meetings with its joint-venture partner. To work through registration and code issues, WLA-CLA is in the process of interviewing potential Spanish-based professionals-of-record. "Seeking out joint-venture partners after a project begins is certainly more difficult than going into a project with an established relationship," admits Cope. "Because this project came to us rather suddenly, we simply had no other choice."

Kruhly has managed his Brussels experience as he has managed most every other project that has come his way in the last 13 years — with considerable personal involvement. Since the project was initiated in October of 1989, Kruhly has logged a week each month in his Brussels office. Code and registration issues were entrusted to a local architect-of-record, and at the peak of the project's development cycle, Kruhly brought an expatriate American architect on board in a consultant capacity. "I found that a week per month was just about the right amount of time for me to spend in Brussels," says Kruhly. "All the primary questions could be resolved during that time, and I was able to touch base with the critical players. As the project moved into construction, I had the good fortune of working with a very fair contractor. When any issues arose, the telephone and fax let us put them to rest."

## Honorable Presence

As increasing numbers of American architects do their homework, build their networks, overcome the myriad technicalities, and finally gain a stronghold in the European marketplace, it is inevitable that the vast wellspring of inspiration will adopt a new persona — fewer parts touchstone, perhaps, more parts profit center. Still, it is hoped that those American architects who find the open window find it within themselves to respect and preserve the fragile fabric of Europe's past. □





ROGER K. LEWIS

## Copying Documents Isn't Just Illegal, It's Dumb.

You can get into a lot of trouble by copying blank AIA Documents. For starters, it is illegal to reproduce copyrighted material. On top of that, the language in an old Document can be out of date and not reflect current case law and practice within the complex construction industry... and then there's the potential increase in your liability as a result of errors or omissions which can result in your paying big dollars to settle a dispute. It's just not worth it; in fact, it's dumb.

Order your *current* AIA Documents today. Contact us for details.



FULL  
SERVICE  
DISTRIBUTOR

documents

THE AMERICAN INSTITUTE OF ARCHITECTS

Pennsylvania Society of Architects  
P.O. Box 5570  
Harrisburg, PA 17110-5570  
717-236-4055

*AIA Documents... the foundation for building agreements.*

©1989, AIA



ments augment the impression of richness established by furnishings, and without adding excessive cost.

The existing architectural feature offering the most unusual challenge involved a room-sized walk-in vault, complete with lead-lined steel walls seven inches thick. TKLP's solution was to refit the mammoth vault (which would have been far too expensive to remove) as a combination storage area and pantry serving the offices that surround it.

Throughout each phase of activity, careful cost control remained crucial to the project. In ridding the interior of old finishes and applying new ones, for example, the meticulousness that characterizes TKLP's research uncovered the fact that the client enjoyed its own rare resources. "Lukens has been in business in the Brandywine Valley of Pennsylvania's Chester County since 1810," TKLP's Oess explained. "If anyone knew where to find the craftsmen needed to restore authen-

ticity to this historic building, the client and its employees did. Many of them were Lukens' previous contractors; others were outstanding Amish woodworkers and craftsmen of all kinds."

When it became necessary to make new, raised panel oak doors to match or replace some of those in the building, it was the Lukens people who made a few phone inquiries. The job was as good as done. "It was as if these craftspeople were just waiting to be called on for this project," Oess commented.

With the optimum approaches, sources and styles determined during the renovation of the executive suite and lobby, much of the work in progress is being completed with TKLP functioning "offstage." "We're continuing as consultant as the restoration continues," Doelp said, "but most of the day-to-day work is being coordinated by Lukens employees with the company's roster of local craftsmen repeating the patterns we established."

TKLP's design contributions include the basic plan for redesign and renovation. The firm also coordinated the purchase or fabrication of new furniture, cabinetry, drapery, artwork, plants and accessories to complement the overall restoration. "Throughout the entire process, we've worked closely with the client to maintain the established budget," Doelp summed up. "The result is that virtually everything TKLP did is as cost-effective as it is visually effective in contributing to a gracious, yet functional office environment that befits one of the Philadelphia area's most respected companies." □

Florinda D. Doelp, IBD  
The Kling-Lindquist Partnership, Inc.

## VERSA-LOK™

### RETAINING WALL SYSTEM

- DURABLE CONCRETE
- NATURAL ROCK FACE TEXTURE
- TAN OR GREY STOCK COLORS
- INTERLOCKING DRYSTACK UNITS
- NO MORTAR OR FOOTING REQUIRED
- CURVED OR STRAIGHT WALLS



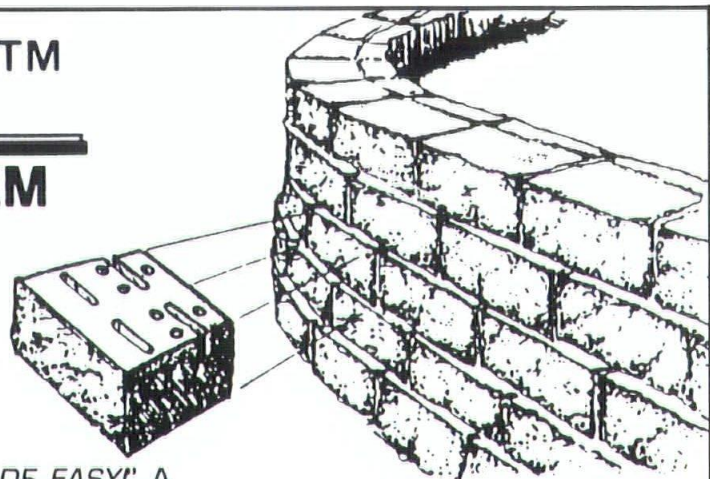
FOR A COPY OF "GREAT WALLS MADE EASY!" A DESIGN AND INSTALLATION GUIDE, CONTACT ONE OF PENNSYLVANIA'S AUTHORIZED MANUFACTURERS:

EASTERN PENNSYLVANIA



**SCRANTON  
BUILDING BLOCK CO.**

600 GLEN ST., SCRANTON, PA 18509  
PHONE: (717) 346-7701 / 1-800-346-7709



WESTERN PENNSYLVANIA

**R.I. LAMPUS CO.**

816 RAILROAD ST., SPRINGDALE, PA. 15144  
PHONE: (412) 362-3800 / 1-800-872-7310





## Monogram. Highly-advanced appliances built around a surprisingly simple idea.

When you consider all the technological superiorities to be found in Monogram™ appliances, it might seem quite rational to buy them for this reason alone.

The Monogram refrigerator, for example, is the only built-in with an electronic monitoring system and dispenser.

It also offers not only water and cubed ice, but *crushed* ice through the door.

And it was deliberately made six inches *wider* than conventional models. So it can take full-sized party trays with ease.

Our handsome new gas downdraft cooktop also has many

advantages over similar units. Such as a *retractable* exhaust system. And *five* burners, instead of the usual four.

But product superiorities like these are not the only reason you should consider the Monogram line of appliances.

Its strongest attribute is the fact that it *is* a line.

Which can make your life a lot more simple when it comes to building a kitchen.

Because, instead of having to deal with many different companies, you only have to talk to *one*.

A company that goes just a little further when it comes to

service.

Who else offers anything as helpful as the GE Answer Center® service? (Call 800-626-2000, day or night.)

Who else backs their products with such an extensive network of factory service professionals?

No one else.  
Only GE.



**Monogram.**™



# WOOD-MODE

*Fine Custom Cabinetry*

## Discover The Difference

There is a difference in custom-built cabinetry. And Wood-Mode makes it. Offering an unlimited range of design possibilities in the finest custom-built tradition.

**Design Group 42**—for American traditional styling and construction. **Design Group 84**—for the exciting, new European designs.

Each and every one a very personal reflection of your tastes and lifestyle. All quality constructed to earn your confidence.

Over 40 years of reliability and leadership have made us America's best selling line of custom-built cabinetry.



Discover the difference for yourself. Our newest catalogue features page after page of fact-filled information, beautifully illustrated, and is available at your nearest Wood-Mode showroom.

# WOOD-MODE

*Fine Custom Cabinetry*

### **FOR THE NAME AND LOCATION OF A NEARBY WOOD-MODE SHOWROOM, CONTACT:**

#### **CENTRAL PENNSYLVANIA**

Battram Company  
Factory Representative  
P.O. Box 582  
Kreamer, PA 17833  
800-326-9302

#### **WESTERN PENNSYLVANIA**

Marcus Kitchens, Inc.  
Manufacturers Representative  
Joseph Safyan and Associates  
5956 Baum Blvd.  
Pittsburgh, PA 15206  
412-661-9704

#### **METROPOLITAN PHILADELPHIA**

Wall & Walsh, Inc.  
Factory Representative  
8320 West Chester Pike  
Upper Darby, PA 19082  
215-789-8530

As advertised in Better Homes & Gardens