

Fall 1993

Vol. 6 No. 4

\$2.50

Pennsylvania Architect

JOURNAL OF THE PENNSYLVANIA SOCIETY OF ARCHITECTS

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Situated along the edge of a sloping, forested, wetland preserve, the Environmental Compliance Services Headquarters Building fits harmoniously into the natural landscape. The complete story of this unique corporate headquarters facility can be found on page 12.

Building shell design: Cathers & Associates, Inc.

Photography: Lewis Tanner

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The Editor's Letter

Well, something had to change. After several years of seeing advertising revenues that could only be charitably described as flat, coupled with decreasing subsidies from the Pennsylvania Society of Architects, the Editorial Board of the *Pennsylvania Architect* has taken several measures designed to upgrade the magazine and make it a better place in which to have companies invest their advertising dollars.

First, the advertising appeal of the magazine will be broadened by injecting it with more editorial features showcasing Pennsylvania's rich architectural heritage. Additionally, a return of some color pages which were dropped last year is planned along with greatly increasing circulation by offering the magazine to others who are interested in architecture, design and travel.

The result of these changes will determine whether fewer issues will be published in 1994; however, with your support in helping attract more advertisers, the magazine could become self funding by the end of the year.

One thing that will not change, of course, is our mission, which is to focus on Pennsylvania architects and provide a forum for the publication of their work.

As I've said before, our problems are not unique in the field of state chapter architectural magazines. Most are wrestling with the lack of advertisers and less money from their chapters.

On a different note, let me extend congratulations and best wishes to the Heinz Architectural Center at the Carnegie Museum of Art in Pittsburgh. Sometimes in the continuing effort to keep our individual practices operating, we may overlook the fact that we leave significant buildings and spaces for others to use and ponder. It is good to know that facilities such as the Heinz Architectural Center are there to provide future generations with materials for study and research.

On behalf of the architects of Pennsylvania, I thank the Drue Heinz Foundation for continuing the commitment of Mr. Heinz to the cause of architecture and the City of Pittsburgh.

John A. Fatula, A.I.A.
Editor



Charles Bulfinch (American, 1763-1844), *Carved Capital from the Portico of the Boston State House*, c. 1796, wood. Gift of Robert C. Eldred Company, Inc. This architect, conversant with the work of the British architect, Robert Adam, dominated the neoclassical style in 18th-century America. He later worked as architect of the nation's capitol in Washington, D.C.

The Heinz Architectural Center opened its doors to the public on November 7, 1993. The Center, which includes exhibition galleries, a study room, offices and support spaces, is one of the most significant facilities for the study of architecture within an art museum in the United States.

Committed to furthering the appreciation and understanding of architecture, The Center collects and interprets architectural drawings, models, photography and related materials. The full range of past architectural expression as well as issues of current concern to the profession are explored through a program of research and public exhibitions, publications and lectures.

While the Center's concerns are wide-ranging, the rich history of architecture in western Pennsylvania and its relationship to both national and international developments is of special interest.

Facility

The three-story, 17,000 sq. ft. facility is located within Pittsburgh's Carnegie Museum of Art. It comprises three changing exhibition galleries, Frank Lloyd Wright's 1951-59 San Francisco office, a collection study room, a reception and information area, a video screening room and support spaces, including administrative offices, a study room for visiting scholars and collection storage.

The Heinz Architectural Center Opens at Pittsburgh's Carnegie Museum of Art

Collection

The collection of The Heinz Architectural Center includes more than 3,000 drawings, models, prints and photographs by such well-known architects as Robert Adam, Sir John Soane, H.H. Richardson, Eugene-Emanuel Viollet-le-Duc, Sir Edwin Lutyens, Frank Lloyd Wright and Paul Rudolph. Rudolph's 1958 design for the Yale Art and Architecture Building is the most recent work in the collection; a German model for an altarpiece from the first quarter of the 18th century is the oldest.

The collection includes designs for residential, institutional, commercial and industrial buildings. There are student drawings, early projects, and works by mature designers. Within the collection are sketchbooks and preliminary drawings as well as presentation drawings and models, some produced by professional delineators and model builders that illustrate a more public side of architectural practice. The work of professional delineators includes E. Eldon Deane, Hughson Hawley, Birch Burdette Long, Otto Eggers and John Weinrich.

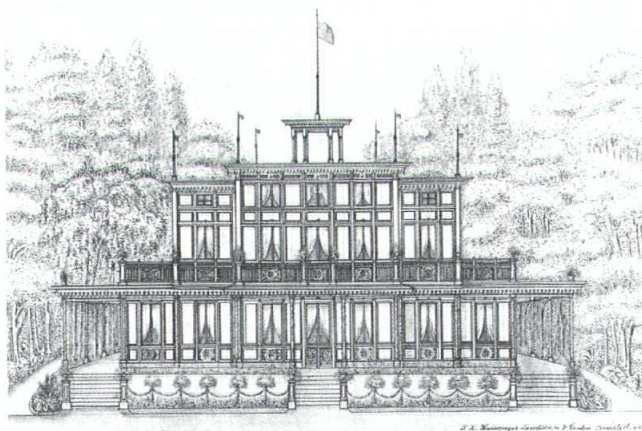
The Center's collection also includes examples of engineering, landscape, furniture and interior design. A handsome series of drawings by Otto Leopold for bridges documents the advances during a period of great innovation in structural design. A large group of drawings by the Davenport and Irving and Casson companies illustrate these firms' extensive furniture and interior design projects.

As the Center's mission indicates, western Pennsylvania architecture is of particular interest, especially within the context of national and international developments.

Exhibitions and Programs

The Center will organize three exhibitions a year as well as occasional larger shows in the Museum of Art's Heinz Galleries. A program of public tours, lectures, education programs and publications will interpret the Center's collection and changing exhibitions.

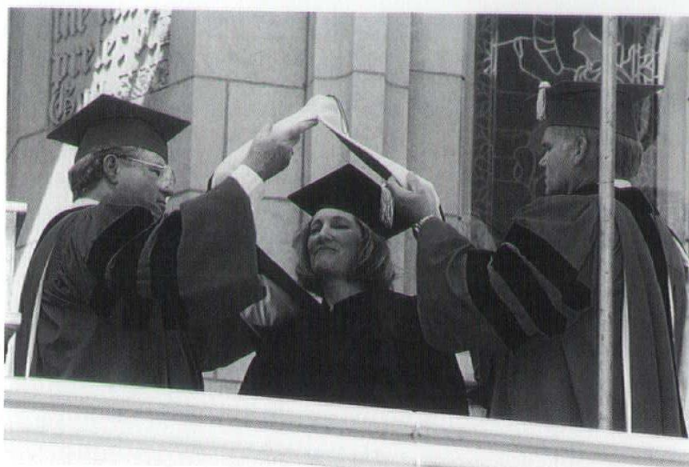
As a regional center for research, the Heinz Center has initiated two ongoing projects: a biographical dictionary of architects and builders in western Pennsylvania and an oral history program that captures the voices of architects and architectural historians as they remember their education, profession and colleagues. □



Frank X. Heissinger (American, born in Germany, fl. 1858-1893), *A Villa*, c. 1880, ink on linen. Museum purchase: gift of the Drue Heinz Foundation. This is one of a series of 20 drawings in the Heinz Center collection by Heissinger, a German-trained landscape gardener, who established an office in New York where he developed a flourishing international practice.

Susan Maxman,

the first woman president of the American Institute of Architects, receives an honorary doctor of humanities degree from Ball State University during spring commencement ceremonies. Honoring Maxman are James Parks (left), president of the Ball State Board



of Trustees, and Thomas DeWeese, a member of the board of trustees. Maxman, FAIA, is the sole principal in her 13-person Philadelphia firm, Susan Maxman Architects. The award-winning firm works in historic restoration, interior architecture, renovations and institutional and residential facilities.

1994 Design Conference - Ripple vs Splash

The Pennsylvania Society of Architects will hold its first Design Conference on June 24-26, 1994 at Tamiment in the Poconos. "Design! Ripple vs Splash," is a conference that will concentrate on the creative processes that occur in design rather than actual buildings. Registrants will address the stimulating intellectual approach of design. The methodology will be point-counter-point where those in attendance will debate the concept of quiet introspective design with focal or monumental design, static process vs. dynamic process and restoration vs. adaptive reuse. The conference is not intended to be conflicting points of view, but rather different approaches to the same problem — quality creative design.

The format for the Conference will be a presentation by one of the four main speakers. Following the presentation, the group will break up

into smaller groups for an informal roundtable discussion of the presentation. In addition, Conference registrants will be given the opportunity to experience virtual reality.

Speakers at the Conference are: Paolo Soleri, Joseph Esherick, FAIA, Eugene Kohn, FAIA, and Tod Williams, FAIA. Sylvester Damianos, FAIA, will serve as the Conference Moderator with Louis D. Astorino, FAIA, Peter Bohlin, FAIA, Charles Dagit, FAIA, Raymond Gindroz, AIA, Susan Maxman, FAIA, and Anne Tyng, FAIA, serving as roundtable leaders.

Social functions scheduled for the Conference include a Friday night cookout and a Saturday night auction. The proceeds from the auction will benefit the American Architectural Foundation.

Nalls to Head Society in 94

Robert Nalls, 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 AIA Philadelphia. He is an associate at Dagit Saylor Architects/Planners in Philadelphia.

Harry Rutledge, AIA, was elected president-elect and will head the Society in 1995. Mr. Rutledge heads the architecture department at BASCO Associates in York, PA. He has served as director from the Central PA Chapter for the past four years.

Douglas Berryman, AIA, of Pittsburgh was elected secretary. Mr. Berryman heads up his own firm. He joined the PSA Board in 1992 after serving as president of AIA Pittsburgh in 1991.

Anne "Shep" Houston, AIA, will take over the post of treasurer. She is the sole proprietor of Shep Houston, AIA, a full service architectural firm in Bala Cynwyd, PA. She joined the PSA Board in 1993 as a representative from AIA Philadelphia.

Thomas Hagen Presented PSA Special Award

Each year the PSA's Board of Directors presents special awards to celebrate outstanding contributions to the profession. At its Annual Meeting held on September 21, 1993 at Pittsburgh's William Penn Hotel, the PSA presented Mr. Thomas Hagen the "Contribution to the Profession by a Non-Architect" Award.

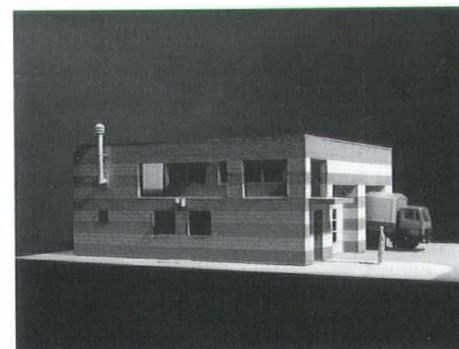
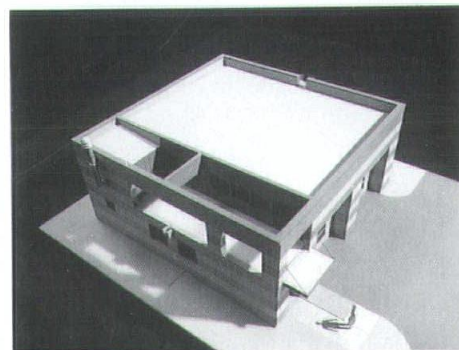
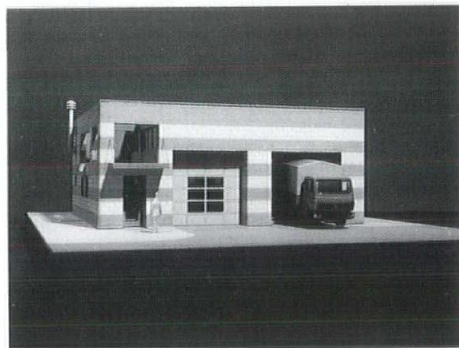
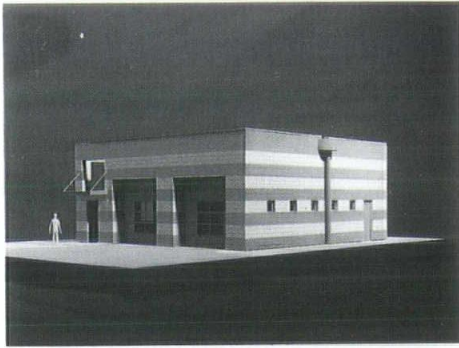
Mr. Hagen has long been identified with community revitalization and economic development. His interest

continues on page 20

Goose Creek Wastewater Treatment Plant

Location: West Chester, Pennsylvania

Architect: Cee Jay Frederick Associates



This project involved the performance of all site and architectural design services, through construction administration, for a 1,600 square foot (net) equipment and vehicle maintenance garage. The facility is incorporated within the overall existing arrangement of buildings, equipment, tanks, roadways, pipelines, etc. of the Goose Creek Wastewater Treatment Plant of the Borough of West Chester, Chester County, Pennsylvania.

The facility provides a work space for two or three individuals (maximum) in the performance of maintenance and repairs on miscellaneous equipment and vehicles that are used throughout the entire municipal wastewater management system. In addition, storage is provided for one large ten-wheel cab truck, one pick-up, and an assortment of lawn maintenance equipment and vehicles. A full-length workbench has been installed at the rear of the building, and an 'L'-shaped, two-ton hoist runs down the

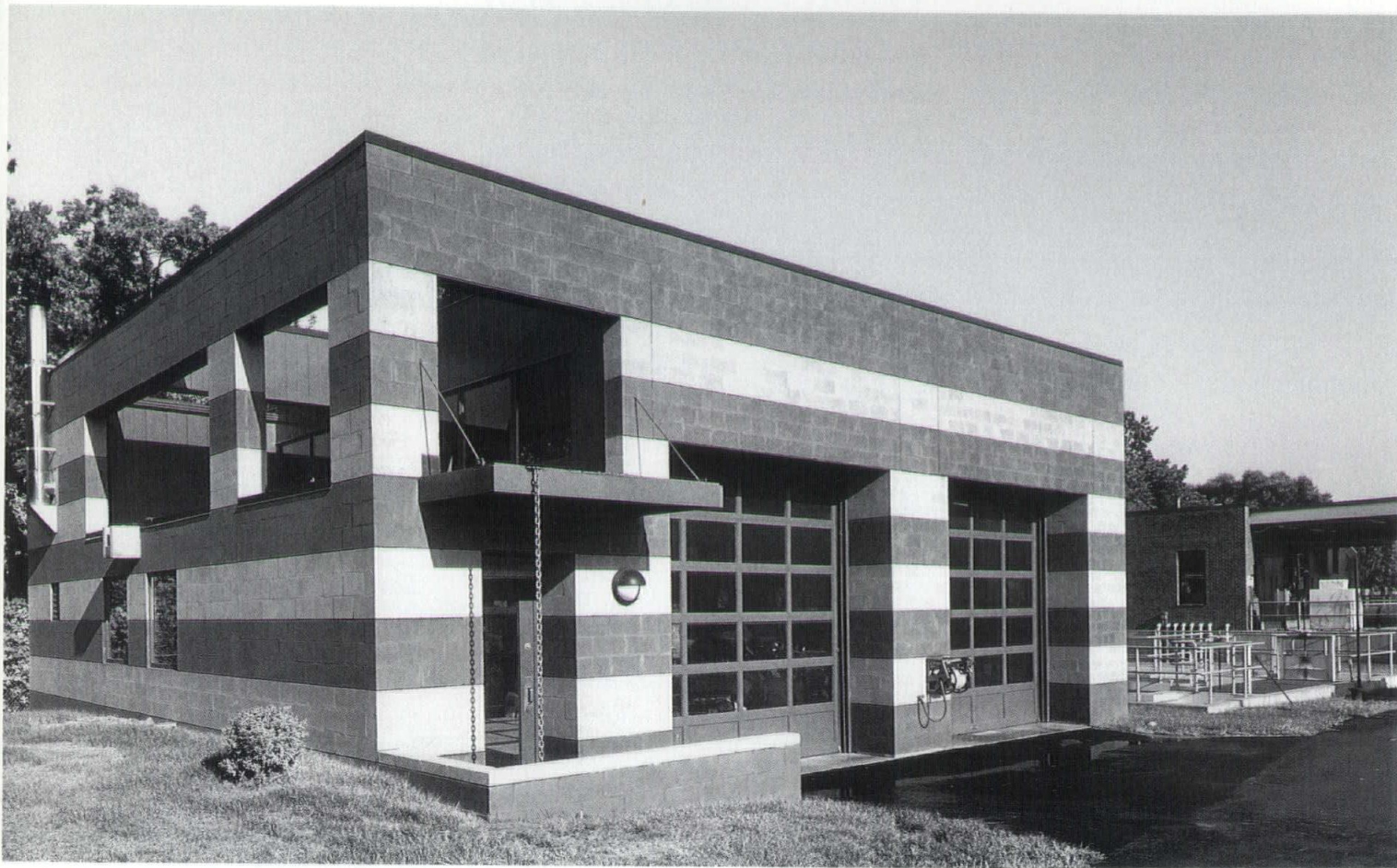
center of one bay and along the front of the workbench to facilitate work on large pumps, motors and other heavy equipment. Mechanical, plumbing and electrical systems are relatively limited in nature, providing only essential performance. To that end, heating is accomplished via the use of space heaters and plumbing facilities are limited to a washroom and toilet with changing space. Air-conditioning is not a part of the program.

The building was to be relatively inexpensive to build and maintain, but nonetheless compatible with an existing format of primarily flat roofed forms with brick and glazed "store-front" facades. Since all buildings within the overall complex are devoid of landscape foundation plantings, it was understood that this one would be as well.

The building design features a relatively simplistic but programmatically responsive system for construction. A basic format and

conventional structural framing materials have been used to control costs while accommodating some of the complexities inherent in the satisfaction of the program. Brick, to match that used on the existing buildings, was originally intended to be





incorporated in alternate bands with standard concrete block to give the building a distinct and lively appearance within contextual and cost limitations. However, cost considerations led to a colored (and eventually tinted) concrete masonry block banding in lieu of brick.

The fenestration has been manipulated in direct response to heat gain and lighting conditions to provide a functional amount of the latter and a minimum of the former. To accomplish this, small windows are used extensively on the southern and eastern elevations with the largest openings being provided only on the north facade in combination with a brise-soleil-type framework to cut down on low angle summer sun. This has been done within the context of an inset at the second floor level, architecturally expressive of the lack of a need for a two-story volume in the pedestrian bay. Glass at the vehicle and pedestrian doors is

regarded as benign, given the likelihood that they will be open during the summer season. During the winter, when closed, they provide ample lighting and allow solar gain to the masonry floor.

To otherwise effect interest within the context of a quasi-high tech and industrial environment, solutions to the design of rainwater conductors, conductor heads, scuppers, splash

beds and the canopy overhang at the front door are unique, obvious and varied. □

*Structural Engineer: Kenneth W. Holt
Electrical Engineer: Arnold Engel,
Electrical Design
Mechanical Engineer: AEI Associates, Inc.
General Contractor:
Cosenza Construction Company
Photography: Hugh Loomis,
Dardas (Model Photos)*

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See the "Walker Carriage House" featured in this issue beginning on page 8

Walker Carriage House

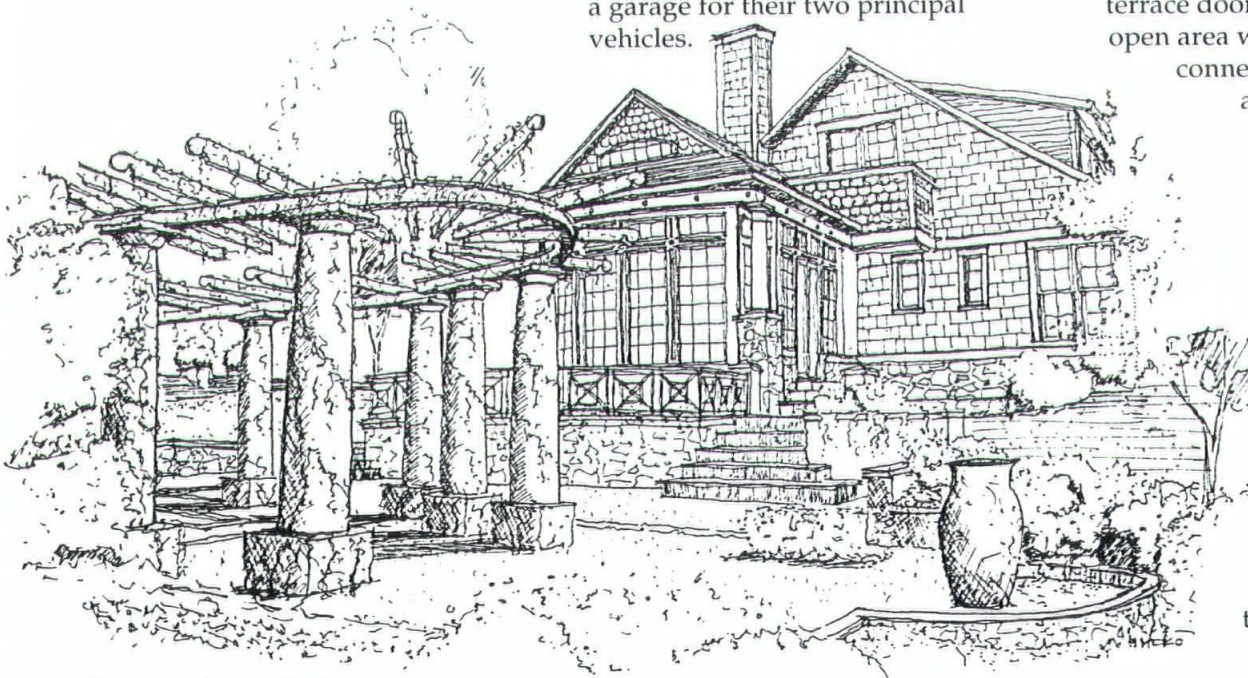
Location: Kennett Square, Pennsylvania

Architect: Bernardon & Associates Architects, P.C.

The challenge of this project was to observe the client's existing circumstance and, through architectural intervention, to create an oasis of seclusion in the heart of an established residential neighborhood. What was found on the one-half-acre site included the opportunity to reconnect three essentially disparate objects: the main house, a dilapidated carriage house and an overgrown ruin of concrete columns. The main house had long been severed from the lower gardens by a poorly located drive, steep slopes and overgrown plantings. The carriage house and garage, whose foundations had been undermined by the controlled flow of water, should probably have been torn down. Current zoning laws, however, dictated that 40% of the structure must remain in order for the proposed guest house not to be considered a new building or violate setback restrictions. The owners also desired that it continue to function as a garage for their two principal vehicles.

The solution attempts to create this "secluded oasis" while simultaneously dissolving the compartmentalized organization of the existing structure and landscape. As vehicles for maximizing one's experience of this concept, both indoor and outdoor spaces have been divided into a series of interconnected rooms that are complete in themselves but always suggestive of volumes beyond. The rooms are manifested in a series of newly cut terrace levels which guide the visitor from the public drop-off through gardens and down to the restored concrete column pergola. The pergola is enclosed on two sides by stone retaining walls which overlook a rock garden detention area some 10 feet below. From this outdoor living room, one can wander around to the private guest terrace which is nestled behind and below the newly added living space. Moving up stone steps and through terrace doors, the visitor enters an open area which is strongly connected to views of the site and pergola.

The character of the carriage house, as seen from both inside and out, is dominated by expanses of glass carefully located to frame views and extend the areas. A closer look, however, reveals an intensity of detail which owes more to the owner's love for the romantic than to the conservative flavor of the colonial neighborhood.



View From Lower Gardens

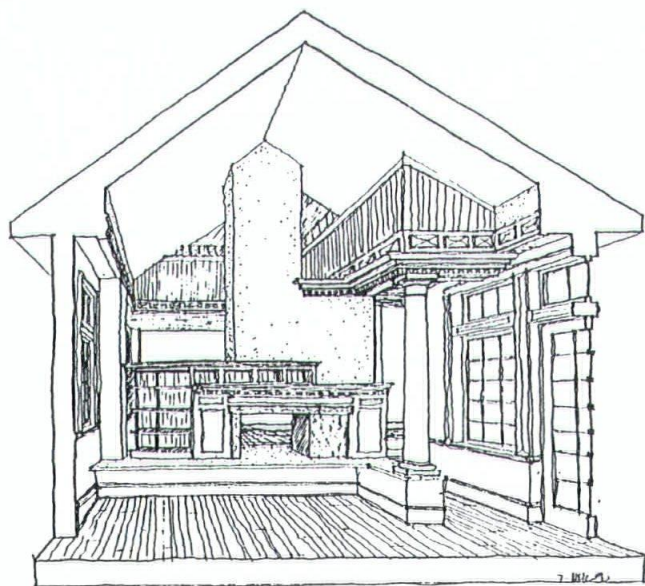
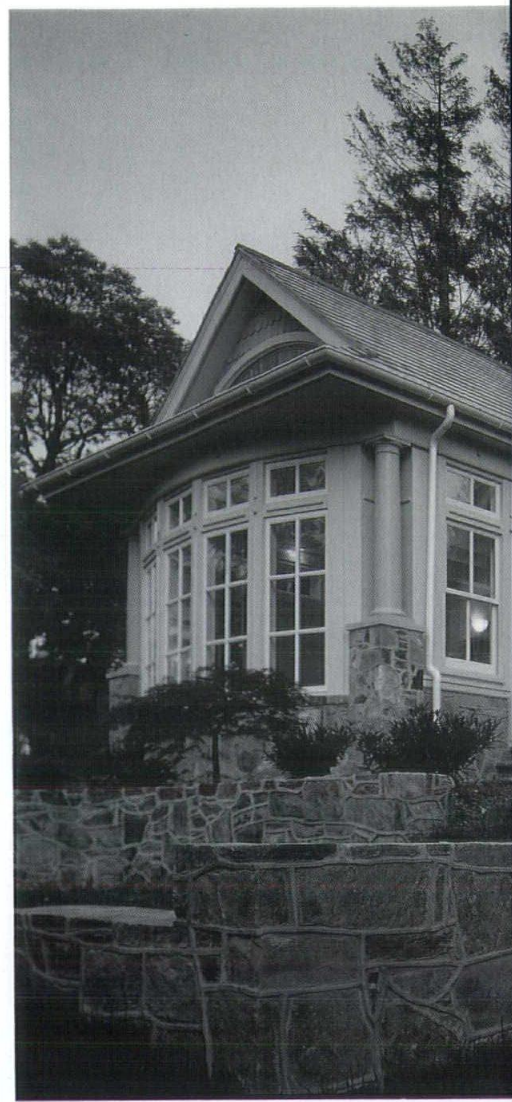
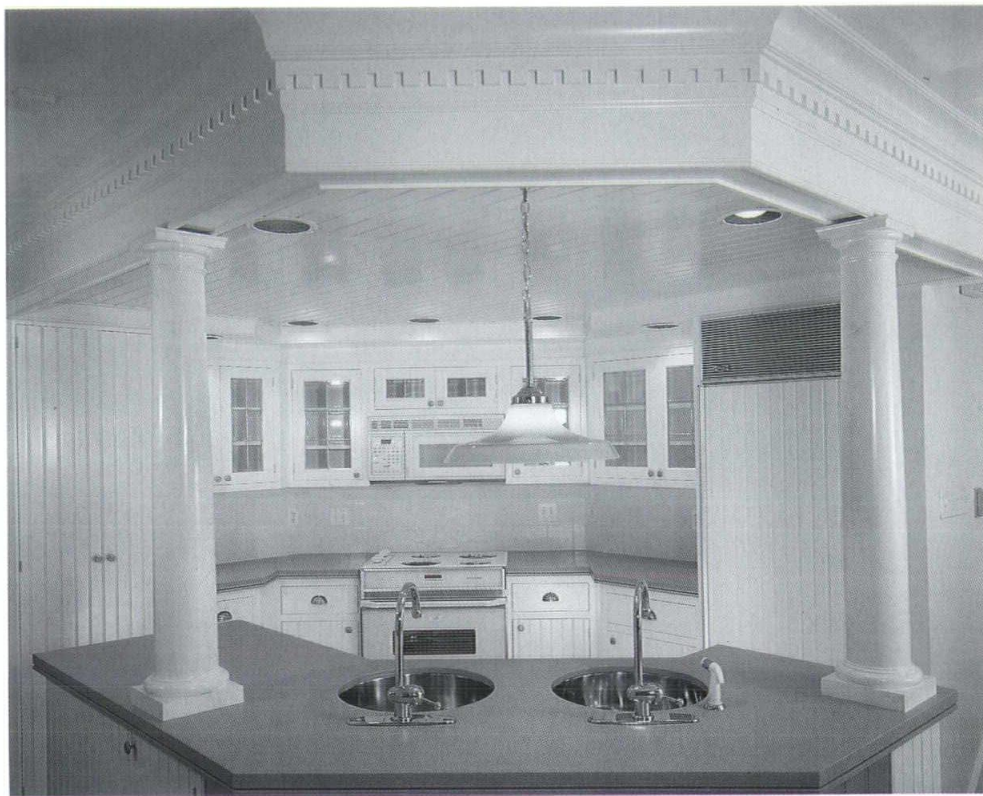
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Walker Carriage House continued

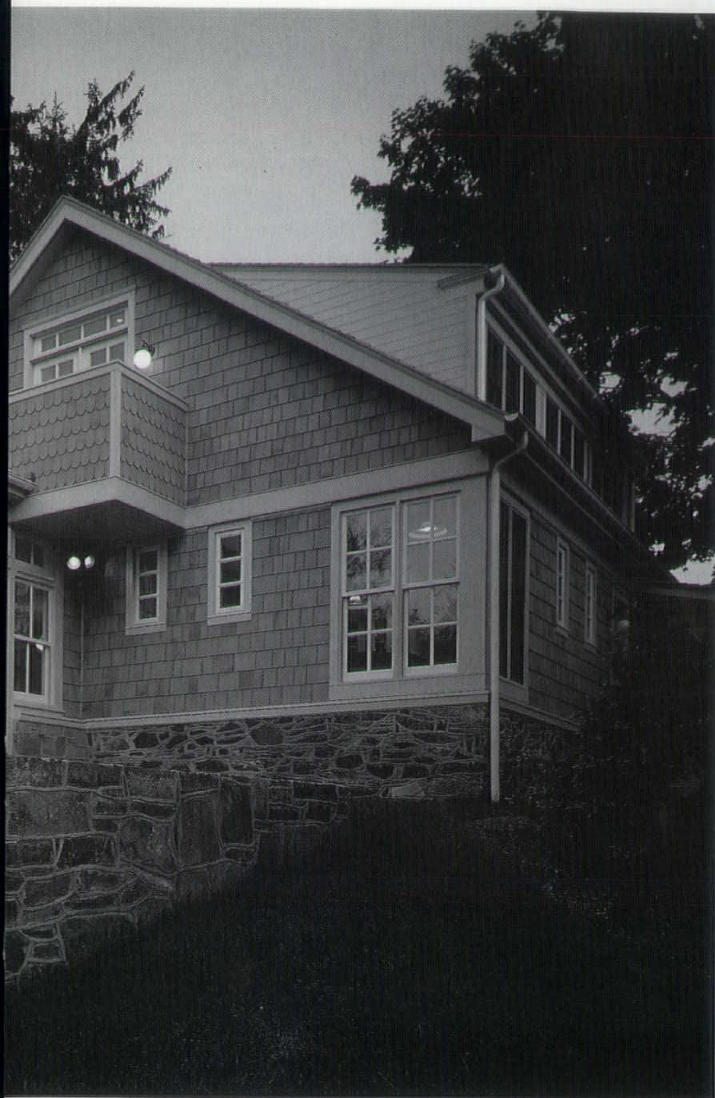
The exterior walls step around formal columns which echo and extend the rhythm of the original structure. Detailed cornice and trim is penetrated by hemispherical wood medallions which add a delicacy and rhythm that is carried throughout the interior.

The plan is organized around a two-sided fireplace which anchors the original gable wall. The same wall and the surrounding floor structure have been eroded to establish a visual connection between the gardens, the library and the second floor sitting area. A formal



View From Living Room





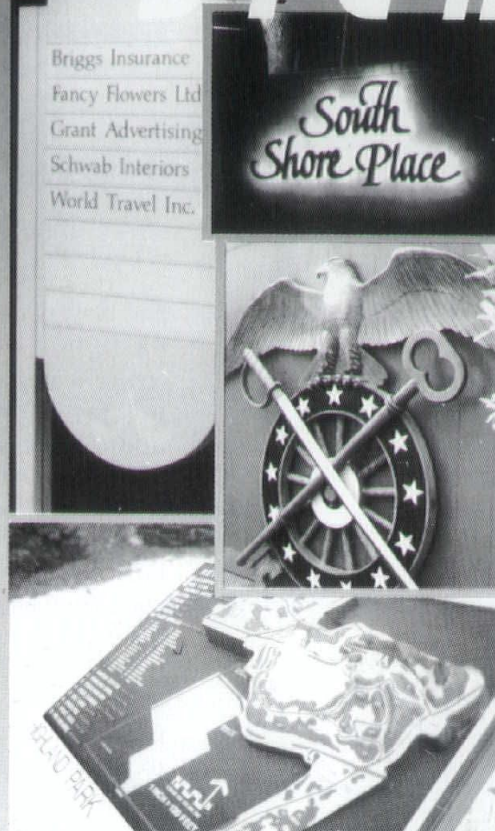
stair houses bookcases in the library and is lit via unglazed windows which open from the sitting area and den above. Myriad found niches, nooks and cabinets attempt to create for the visitor a sense of home, as well as feeding the owner's love for surprises.

The completion of the carriage house and gardens has set the framework for reconnection of the main house. Currently on the boards, a new jewel-like kitchen/dining pavilion, will cap the highest of the terrace rooms and complete the master plan. □

Architect in Charge: Martin D. Kimmel, AIA
 Project Team: Mark Reynolds, Brent Smith
 Structural Engineer: Robert A. Chagnon, P.E., Inc.
 Landscape Architect: Bernardon & Associates
 Architects, P.C., Martin D. Kimmel, AIA in Association
 With Land Studies, Inc., Kelly Gutshall, ASLA
 General Contractor: MOBAC, Inc., Nicholas Basilio
 Photography: Jay Greene

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Environmental Compliance Services Headquarters

Location: Exton, Pennsylvania

Architects: Cathers & Associates, Inc.

Environmental Compliance Services (ECS) is a dynamic organization specializing in environmental insurance, consulting and claims management.

Having outgrown their leased space in a nearby office building, ECS recognized the need to develop a unique corporate headquarters to house their growing company. The company chose The Hankin Group to develop their building-to-suit building. The structure was conceived as a state-of-the-art facility from a technological standpoint that would also fit harmoniously into the natural landscape, consistent with the firm's fundamental commitment to the environment.

Located on a prominent site amid the rolling hills and pristine setting of

Eagleview Corporate Center in Exton, Pennsylvania, this 3-story, 85,000 square foot facility is the product of a carefully coordinated client/designer/developer team dedicated to quality and craftsmanship.

Situated along the edge of a sloping, forested wetland preserve, the building is composed primarily of broad expanses of blue-green, butt glazed curtainwall designed to reflect, rather than impose upon, the natural stand of mature trees bordering the site. Although conveying a progressive modern image, the "high-tech" impression is softened through the incorporation of sweeping curvilinear forms that frame the entrance facade, accentuated by a faceted arcade stepping gently down the hillside

from the main entrance to the parking level. The reflective glazing system is punctuated by light bronze framing and selective buff-colored pre-cast concrete architectural details which add an elegant, classic refinement to the more organically inspired design elements.

Concerted efforts were made to keep the roof surface free of the standard array





of mechanical equipment in order to maintain the continuity of the tree-lined backdrop against the crisp, molded pre-cast cornice. The major air handling components were strategically located where dense landscaping and field-stone retaining walls could combine to minimize their visual impact.

The facility is equipped with a spacious outdoor patio extending out from the vaulted greenhouse lobby and adjacent cafeteria toward the tree line, and an extensive series of terraces around the upper level. These amenities encourage interaction with the outdoor environment and enhance the experience of being part of a workplace that is meticulously tailored to compliment its exceptional natural surroundings. □

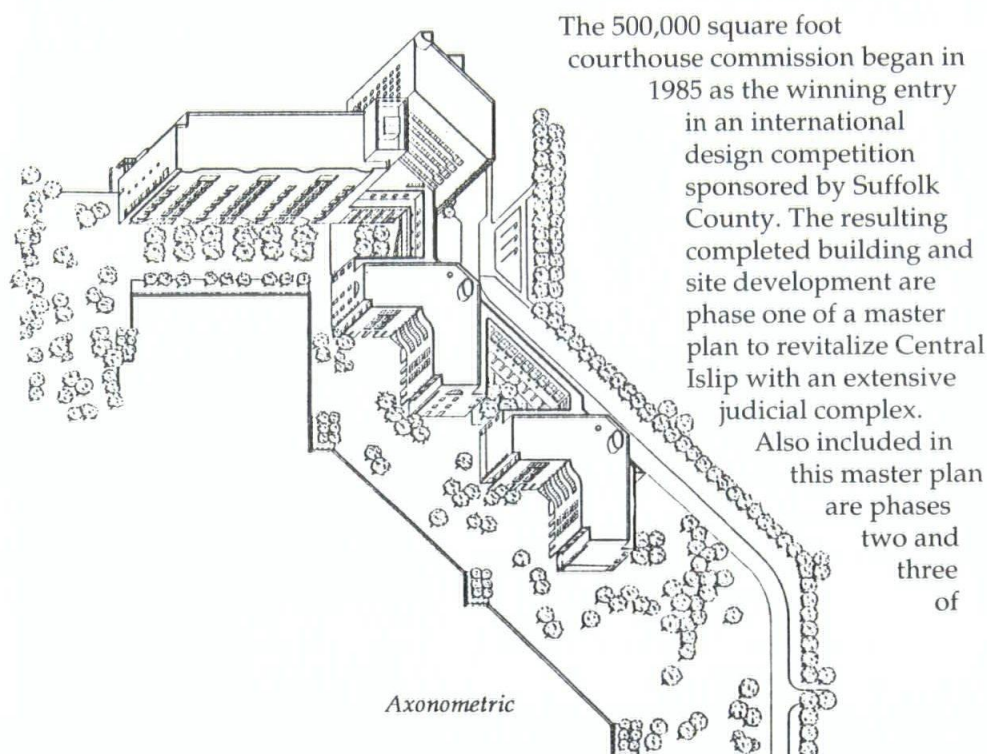


*Structural Engineer: Bala Consulting Engineers
Interior Design: Walker Architects and
DePaul Planning and Design
General Contractor: Eagleview Commercial
Construction Company
Photography: Lewis Tanner, Adam Cathers*

Suffolk County Courthouse

Location: Central Islip, New York

Architect: MGA Partners



The 500,000 square foot courthouse commission began in 1985 as the winning entry in an international design competition sponsored by Suffolk County. The resulting completed building and site development are phase one of a master plan to revitalize Central Islip with an extensive judicial complex.

Also included in this master plan are phases two and three of

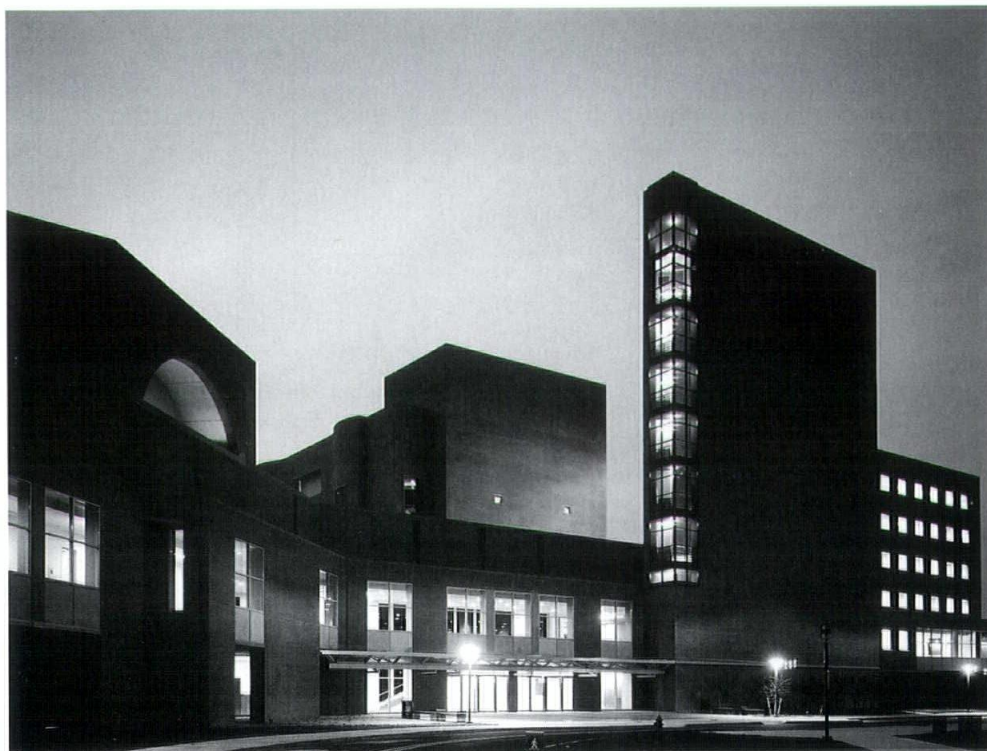
the country courthouse as well as a federal courthouse.

The county courthouse is comprised of four interconnecting component buildings which are designed to be perceived and function as a unified judicial complex. The three court building components provide 8 Supreme, 24 District and 10 Family courtrooms, with judges' chambers, jury rooms and related court clerk operations. The administration building component provides space for county agencies associated with the judiciary, such as: Probation Department, Legal Aide Society, District Attorney, County Attorney, Sheriff Department (holding cells) and Police Department. Other important facilities located in the complex are: Law Library (80,000 volumes), Jury Assembly Suite (300 seats), Cafeteria as well as a Central Utility Plant (expandable) and Maintenance Department.

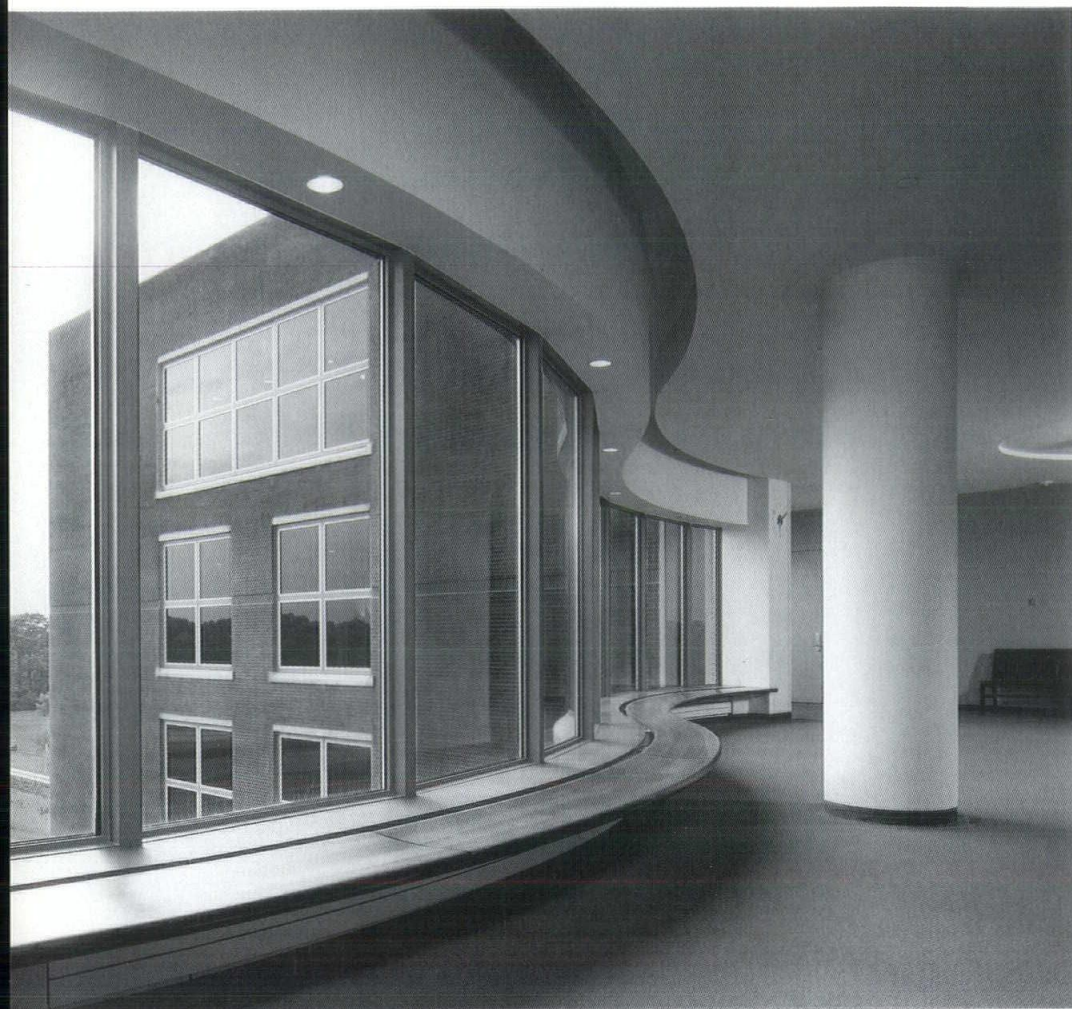
The relationship of the building to the natural landscape of Long Island brings to the community a place of value that is larger than the building itself. The building is unified in design with the entire site so that important interior places are associated with gardens, vistas and exterior spaces. For example, all public corridors which serve the courtrooms overlook a six-acre, man-made pond and woods beyond.

The courthouse and site are master planned so that a variety of expansion projects (phases two and three) can be undertaken consistently extending the phase one building. Each component building has a volumetric identity which can expand in a discreet, non-disruptive

continues







manner while supporting the unified character of the judicial complex. Within the buildings, many areas are planned modularly to allow for flexibility and efficient organization.

Three other design criteria become important architectural concepts. First, the building has three circulation systems which respond to contemporary courthouse programming. The entry, public, private and prisoner circulation are separated vertically and horizontally, yielding primary architectural identity for important floor levels. Second, the building offers respectful accommodations for the visiting public's use. There is a hierarchy of destinations, with places to sit, wait, telephone and meet in a dignified manner. Third, the building is planned and equipped with a full range of contemporary security,



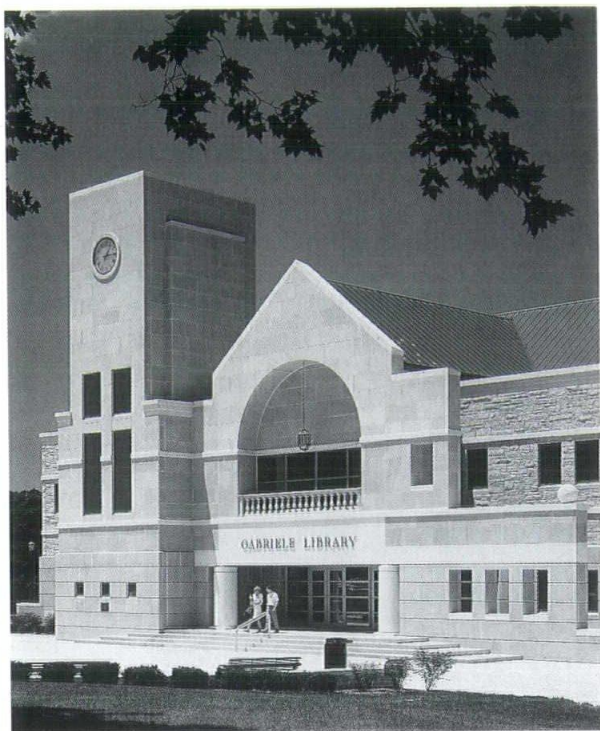
communication, data and audiovisual systems which are integrated in the building design.

The goal of the design process was to make a court complex which is appropriate to its place and to its function, is harmonious in its parts, and is economical and well planned. The building and its site are identified as a place which gives order to the complex and lifts the spirit of public life. □



*Project Team: Daniel Kelley,
Michael Johnson, Mary Dempsey
Systems Engineers: The Sigel Group
Structural Engineers: Keast & Hood Company
Landscape Architect: Rolland/Towers
Civil Engineers: E.W. Finley & Partners
General Contractor: Walsh Construction Co.
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Eastern Pennsylvania Chapter Awards

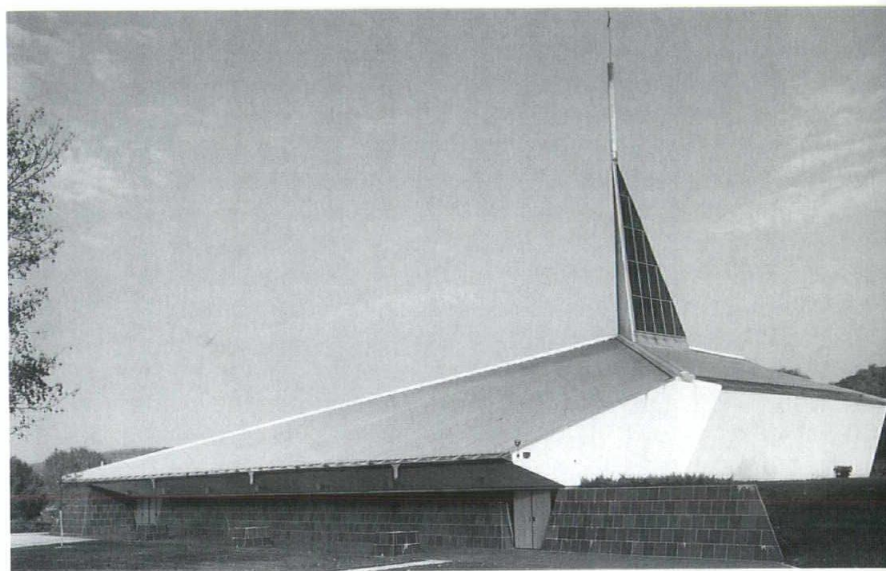


Project:

Immaculata College Library,
Immaculata, Pennsylvania

Architect

Breslin Ridyard Fadero, Allentown,
Pennsylvania



Project:

Church of St. Ann, Emmaus Pennsylvania

Architect:

John Michael, Architect, Macungie, Pennsylvania

Project:

The Baum School of Art, Allentown, Pennsylvania

Architect:

Wallace & Watson-Associates, P.C.,
Allentown, Pennsylvania





Project:

Souderton Area School,
Harleysville, Pennsylvania

Architect:

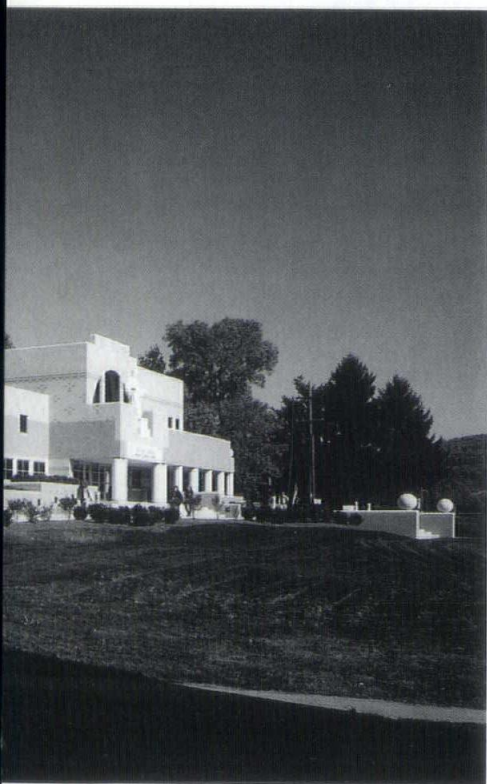
Breslin Ridyard Fadero,
Allentown, Pennsylvania

Project:

Tennis Cottage,
Allentown, Pennsylvania

Architect:

RKR Hess Associates,
East Stroudsburg, Pennsylvania



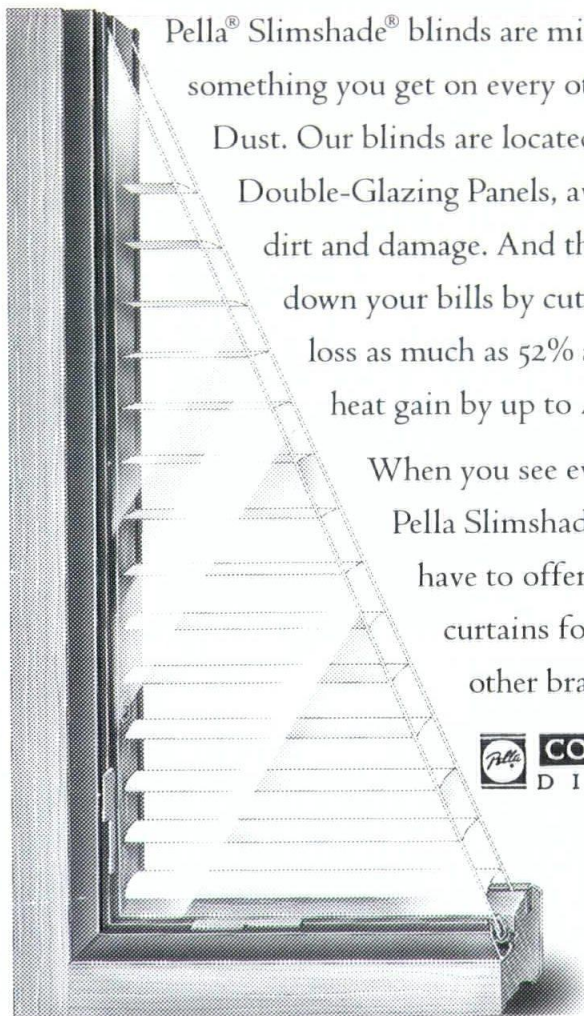
Project:

Alvernia College Library, Reading, Pennsylvania

Architect:

Breslin Ridyard Fadero, Allentown, Pennsylvania

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PSA News continued

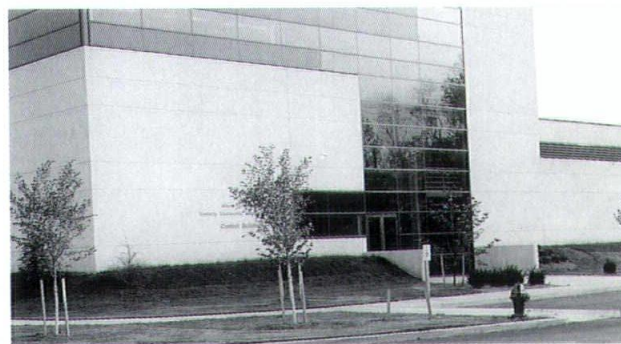
and work in the area of historic preservation includes the first certified historic restoration in Erie of a National Register-listed property which earned him the "Preservationist of the Year" award in 1987 from the Pennsylvania Historical and Museum Commission and Preservation Pennsylvania. He is the founder and secretary of the Steamship Niagara Museum in Erie, a Board member of Preservation Pennsylvania and was responsible for the preservation of a block of buildings now listed on the National Register as Federal Row.

PSA Commissions Bruce Johnson Print

In commemoration of its first design Conference, PSA has commissioned Pennsylvania artist Bruce Johnson to do a limited edition signed and numbered print. The print titled, "Less is More (more or less)," can be ordered through the PSA office. The number of prints has been limited to 200 and will be sold at a cost of \$150 plus tax.

Bruce Johnson is known throughout Pennsylvania for his "statements" which are humorous and slightly irreverent. Penn State graduates are probably familiar with his "Tailgating" poster. For those who know Bruce's work, this particular piece is one of his best. □

Advertising News



Since 1946, ALTO GLASS has been specializing in the installation of aluminum doors and frames, curtain walls, windows, store fronts, glass and glazing. Covering the entire state of Pennsylvania, parts of Maryland, Virginia and Washington, D.C., ALTO GLASS was responsible for the installation of the Westerly Altoona Wastewater Treatment facility's glass facade shown above. For information, call or write ALTO GLASS, 5933 Sixth Avenue, Altoona, PA 16602. 814/944-0874.

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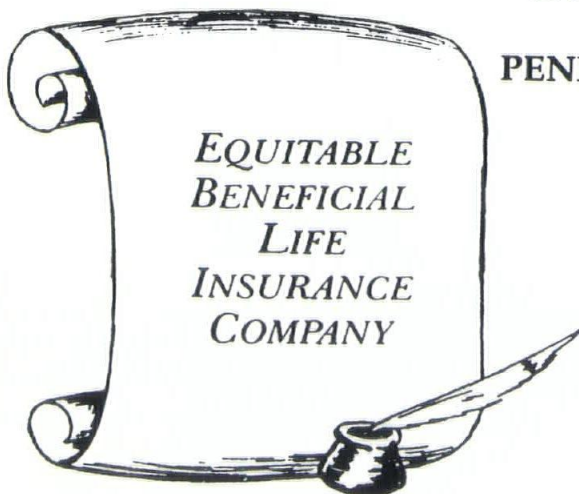
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