the Wisconsin Architect

NOVEMBER 1959

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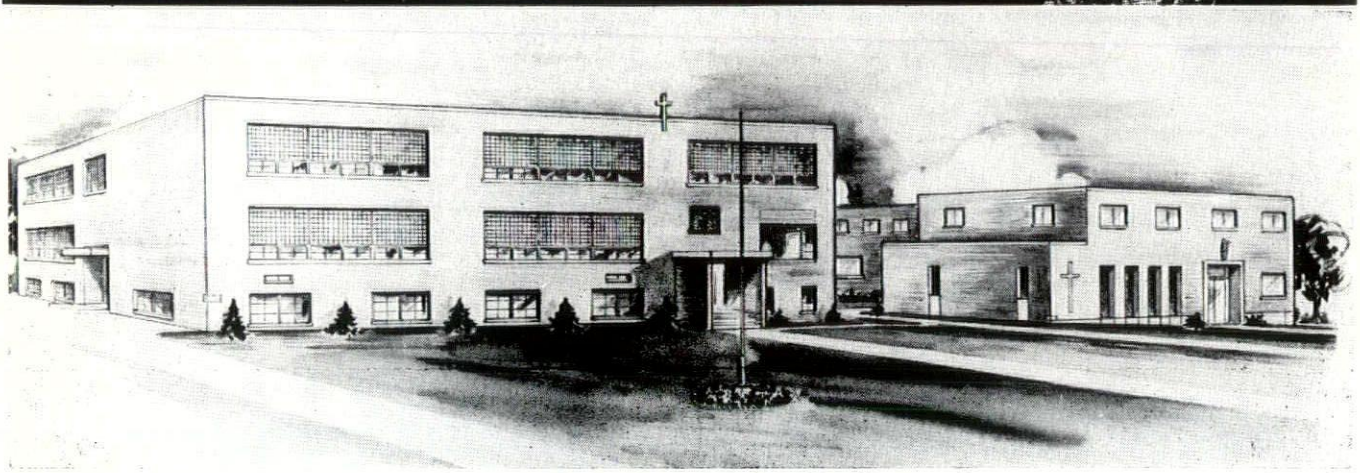
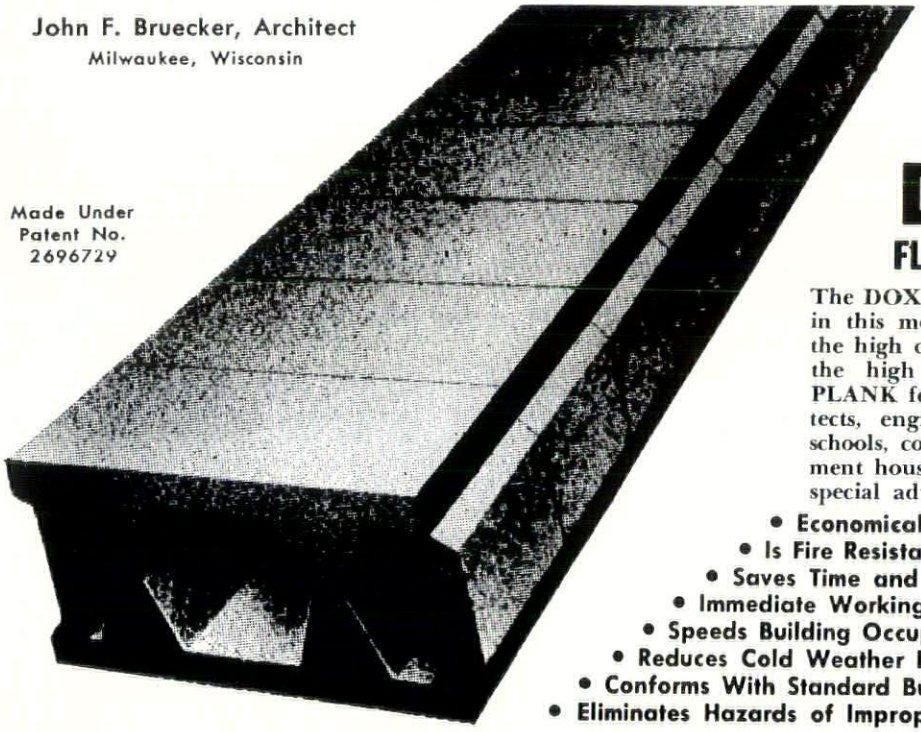


John F. Bruecker, Architect
Milwaukee, Wisconsin

Convent Building
St. Peter's Congregation
Slinger, Wisconsin



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Chapter Notes

• REVISION OF THE FEE BOOKLET has been postponed according to an announcement by the Wisconsin Chapter, AIA Board of Directors after its October meeting. In order to clarify several points with the entire membership, the book will be printed after the Wisconsin Chapter convention in February, 1960.

• A NEW FILM, "Designing a Better Tomorrow" has been purchased by the Board of Directors for use by the Speakers Bureau. The purpose of this full-color, 13 minute, 16 millimeter film is: To explain to both youth and adult groups the attitudes, interests, and educational preparation which are desirable for the study of architecture as a career. It discusses the elements and meaning of architecture in simple terms, describes the nature of architectural study, and advises the high school student on the best means of preparation.

• THE ASSOCIATED GENERAL CONTRACTORS OF AMERICA, Wisconsin Chapter, will meet December 1, 2, and 3. The AGC has asked the cooperation of AIA members in refraining from scheduling bid openings during the week of November 28 to December 6.

• 100 PER CENT OFFICE MEMBERSHIP in the Wisconsin Chapter has been attained by the firms of Maurey Lee Allen; Ames, Torkelson, and Nugent; Foster and Yasko; Willis and Lillian Leenhouts; Reddemann-Domann, Inc.; Al J. Seitz; Tannenbaum-Koehnen. The firm of Donn Hougen has just had two new applications accepted, and has requested one more blank to bring the office to 100 per cent membership in the Chapter. Other offices not listed here who have attained 100 per cent membership are invited to advise the Chapter office so they can be listed in future issues of the WISCONSIN ARCHITECT.

• JURY MEMBERS for the Sixth Annual Architectural Awards Program in Catholic Institutional Design are: Alvin E. Grellinger, AIA, Milwaukee, Chairman; Edgar H. Berners, AIA, Green Bay; Robert Cerny, AIA, Minneapolis, Minnesota; Roy Kallenberger, Director of Physical Plant, Marquette University; Frank Montana, Head, Department of Agriculture, University of Notre Dame; Sister M. Thomasita, O.S.F., Honorary Member, Wisconsin Chapter, AIA.

Al Grellinger

Conducted with the cooperation of the Wisconsin Chapter, AIA, the awards program hopes "to encourage creative design for liturgical, functional and aesthetic Catholic structures, and to encourage effective utilization of building materials." Entries are sought from any architectural firm in the United States or Canada having designed a Catholic structure in any of the following five categories:

1. A CHURCH seating more than 400, which has been completed, is under construction, or with design in the "approved" stage.

2. An ELEMENTARY SCHOOL accommodating 400 or more, which has been completed, is under construction, or with design in the "approved" stage.

3. A HIGH SCHOOL accommodating no more than 750, which has been completed, is under construction, or with design in "approved" stage.

4. A HOSPITAL or HOSPITAL ADDITION, of no more than 100 beds, which has been completed, is under construction, or with design in "approved" stage.

(*Continued on Page* 5)

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American Institute of Architects

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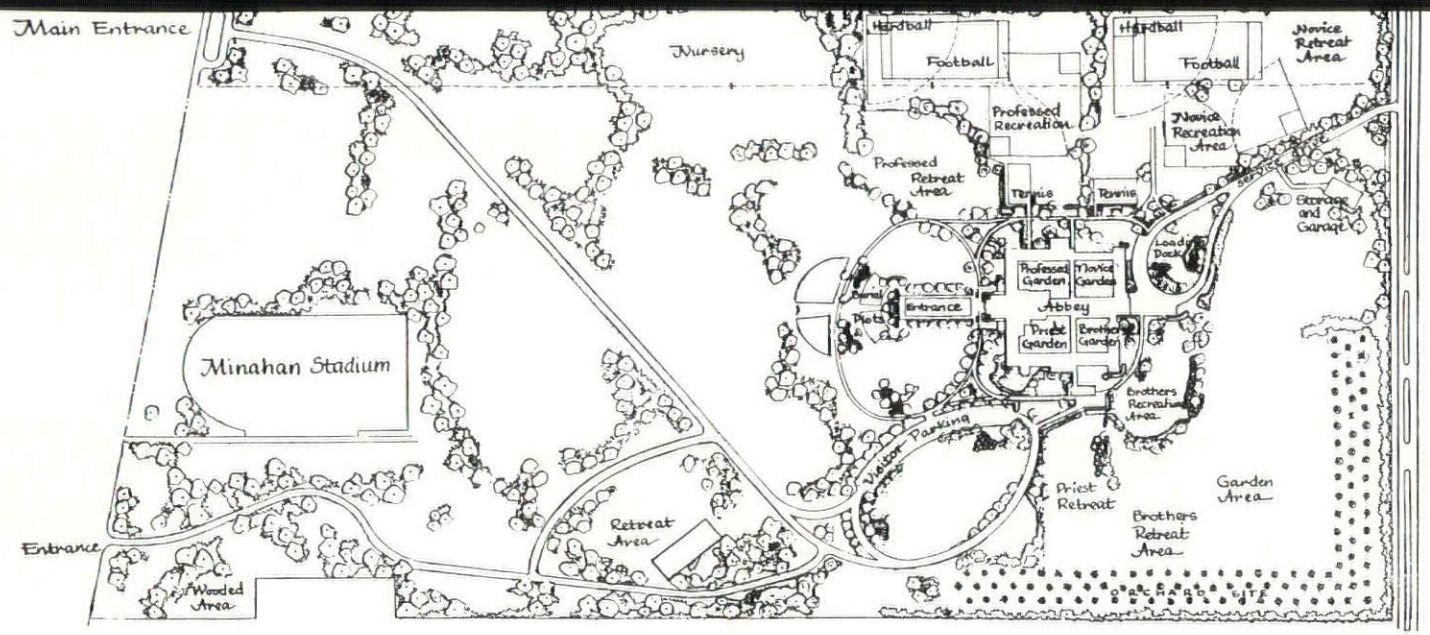

Plots, Plats, and Plans — Complications of Collaboration

by Robert C. Greaves

Other articles in this series by landscape architect Greaves appeared in the May and June issues of the WISCONSIN ARCHITECT.

Basically, I am convinced that the average architect is well aware of the services of the landscape architect, but needs a little education with regard to scope. Upon completion of one project, or analysis of any specific problem, most architects are enthusiastic with regard to landscape architectural services. The question architects ask most is, "How and when can we bring a landscape architect into the job?"

Fee Schedule. The first point to be considered is the basic difference between the fee schedule of the landscape architect and the architect. This must be understood before any mutually satisfactory arrangement can be made. A wide difference exists in the size of budget with which the two have to work. Generally the landscape expenditure for even a moderate residential development is under two thousand dollars. The architect, on the other hand, would find it difficult to do anything for less than a ten thousand dollar package.

It follows then that the landscape architect must receive a larger percentage, if the nature of his contract calls for a smaller package, than that allotted the architect. It becomes imperative that all basic site factors be lumped together in order to set up as large a budget as is practical. Generally speaking, if the landscape architect is offered the grading, storm sewer work, and paving, as well as the lawn and planting, they will justify a big enough lump to allow him to do his work for approximately the same fee as the architect.

Time Schedule. A second and very important factor has to do with the time allocated to landscape developments. The architect is plagued (or blessed) with a specific space requirement, or square footage factor, which he must deliver to the client for "X" dollars. The landscape architect, on the other hand, can plan to his heart's content: very little of his program is deemed essential immediately. It can provide the client with a progressive plan for ultimate solution. In our office, a three to five year program is envisioned for almost any project that we contemplate. Obviously, we must plan the first year for that which will be completed in the next four years. Every architect has had to face this problem in one or two jobs, but in our case it is a constant factor which must be considered in the initial fee.

Client education. A factor which makes collaboration difficult is that quite often the architect has been so harrassed by his client that he hesitates to introduce another consultant, especially one for whom he must first educate his client. Perhaps this is the most important of all points. Most architects retain us more for their own peace of mind and devotion to their project than for a need or desire expressed by the client.

In some cases architects are forced to dip into their own pockets or landscape architects are forced to reduce their fees to justify the architect's motives in bringing them on the job. Logically, this is an unsound practice which we hope will not continue, but in many instances it has proven a satisfying relationship.

To illustrate *when* a landscape architect should be brought on a job, let us assume that the architect is fully convinced that a particular project needs the services of a qualified site planner. He has been able to convince his client that such a professional is a necessary evil. Even though it may cost the owner a few extra dollars, the architect feels that the job can be done better by bringing in a landscape architect. When can such a planner be introduced? The landscape architect should be *in the picture early—when he can save the architect money, time, and overhead.* The problems of grading, orientation, drainage, paving, lawns and planting are as much the landscape architect field as are other consultant fields more generally accepted by the profession. I refer to the heating, plumbing, and electrical fields.

It has been our common experience throughout the years that 90% of the architectural offices who use our services have found satisfaction and relief in delegating these responsibilities outside their offices. The average architectural office probably cannot afford to maintain

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The line drawing above shows the grounds' plan for Saint Norbert Abbey, De Pere. Architects: Foeller, Schober, Berners, Safford and Jahn, AIA; Landscape architects: Greaves-Simotti Associates. No vegetation now exists on this one hundred acre site, and the landscape program is designed for development over a twenty-five year period.

a site planner or civil engineer or its staff for those special or large projects which require special training. Landscape architects are available on a consulting basis for building orientation, site planning, and advice regarding drainage.

Per diem basis. Perhaps if you cannot justify the lumping of the site package for professional treatment, you can utilize professional help on a per diem basis. Let us take the case of a school since site problems are quite extensive in the average school. The accepted fee for complete landscape architectural services for school site work is approximately ten per cent. Our own office has adopted a more realistic per-diem approach for preliminaries and a reduced percentage for actual construction work. This means that were the landscape architect brought into the picture in the early planning stages when the architect is involved in preliminaries, the average site package could be done for about the same fee as the architect is getting.

Essentially, what is needed for better team work is closer association in the preliminary stages of school development, at the time when the architect can pretty well carry the ball for the landscape architect with his client. The landscape architect can, during these early stages, handle the basic plot and coordination of utilities and grading. This relieves the drafting staff of working in an unfamiliar field and removes the burden of possible last minute corrections which often have plagued architectural offices.

I believe architects are beginning to recognize that successful programming requires a complete service. It is logical that the architect should be at the head of this programming. Certainly promoters and builders are recognizing complete service and making money at it. We have been convinced that time and money are not poorly spent by the inclusion of total site development in a building program.

I hope this article does not smack too badly of commercialism or promotion. Perhaps it is promotion—site promotion. The architect can protect his building and be assured of quality landscape treatment, at the same time eliminating all the site headaches which could ruin his relationship with the builder.

After seven years in the field of landscape architecture, I feel sincerely that a better understanding of the problems of the two professions could only result in better sites and better buildings. One has only to look about him to recognize what haphazard planting and site planning can do to the finest, functionally-well-planned structure. Few architects can help but wince when a building is turned over to the owner who brings in the local nurseryman or landscape gardener, or makes a deal with the local bulldozer operator to handle the site.

Believe me, the landscape architect is just as horrified as the architect at some of the solutions which are plastered unceremoniously in front of clean, well designed buildings, when just a little imagination could have made the same expenditure grace the building.

Unfortunately, as I mentioned in an earlier article, it will not be easy for the architect to find qualified landscape help in this area. There just are not enough landscape architects around. However, with a little hunting and a little planning, the men can be found who are well trained to offer this service. I hope that as architects look for men to satisfy a basic need, the men will appear.

Many verbal comments have come to me concerning this series. Therefore, I feel it is worthwhile to go into the subject of site development more deeply. I hope in another series of articles to attack specific site problems and try to outline the "why" and "wherefor" of the solutions.

Chapter Notes

(*From page* 3)

5. A CONVENT accommodating no more than 15, which has been completed, is under construction, or with design in "approved" stage.

December 1, 1959 is the deadline for delivery of entries to the Catholic Property Administration, 20 West Putnam Avenue, Greenwich, Connecticut. Members who have not received entry blanks and contest rules may secure them from the Chapter office.

• FRANCIS S. GURDA, AIA, Chairman, AIA-CSI Joint Code Committee has reported to Mr. O. J. Muegge, Wisconsin State Sanitary Engineer on his committee's study of the proposed amendments to plumbing regulations. In general the joint committee opposed any changes which tended to increase the cost of plumbing and sewerage installations unless the necessity for such changes is definitely established by a number of failures in previous installations.

Gurda and members of his AIA Building Code committee also planned to attend the October 26 hearings in Milwaukee on a proposed fee schedule for certain services performed by the Division of Industrial Safety and Buildings, Wisconsin Industrial Commission. Wisconsin Chapter members will be kept informed of results of these hearings.

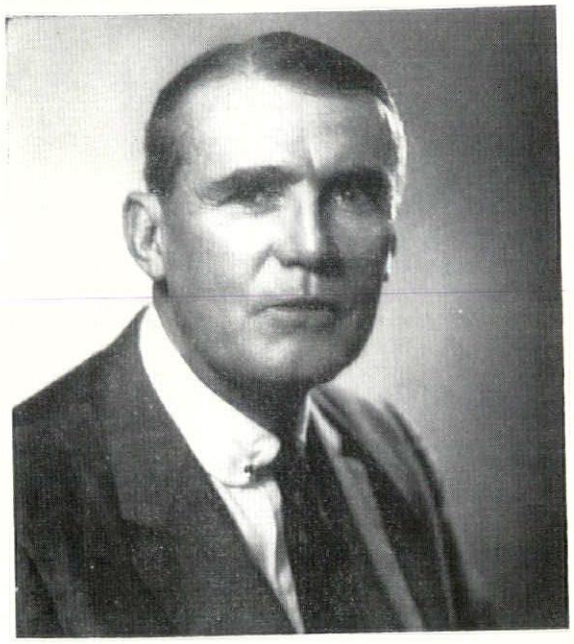
• JOHN NOBLE RICHARDS, F.A.I.A., President of the American Institute of Architects in a recent letter to the Chapter Office outlined plans for the 1960 Homes for Better Living Awards program which will be national in scope, embracing all 50 states.

Sponsored by the Institute, in cooperation with HOUSE & HOME and LIFE Magazines, the purpose of the program is to encourage and give special recognition to good design and sound construction in home building. The four previous regional programs elicited more than 1,000 entries, and resulted in such favorable recognition for award winning architects that the Institute feels that an expansion to national status is called for.

Announcement of award winners will be made at the AIA Convention in San Francisco, April, 1960. Entry slips are available from the Institute or from House and Home magazine.

• ROGER C. KIRCHHOFF, recently retired state architect, will assist in orienting his replacement, KAREL YASKO, AIA. Members of the Wisconsin Registration Board of Architects and Professional Engineers who have served with Kirchhoff most recently are Edgar H. Berners, AIA, Green Bay; Gerrit J. De Gelleke, AIA, Milwaukee and his replacement Mark T. Purcell, AIA, Madison; and Ralph Kloppenberg, AIA, Milwaukee.

These members join the Wisconsin Chapter, AIA in thanking Kirchhoff for his twenty-one years of loyal service as state architect.



Color Influence on Community Appearance

by Howard Ketcham

The trend toward "curtain walls" gives the maker of metal, glass, porcelain, paint, plastics and other materials to come a grave new responsibility — and an exciting challenge — in city and community planning.

The best way to fulfill this responsibility with honor, glory and the greatest profit potential is ADVANCE color planning to assure that the appearance of every building sheathed in these new materials not only presents an aesthetically pleasing entity, but—most important—that each building can blend harmoniously and distinctively with its surroundings. By surroundings is not meant only neighboring buildings but other elements of the composite environment equally. The entire vista of the avenues on which they are located and the backdrop of skyline of the city against which they are seen (from the air as well as the ground level). And not only exteriors—but house interiors and building lobbies especially, because lobbies are related to the street and the building exterior rather than to the interior floors. Furthermore there is so much glass in today's houses that the interiors must be properly coordinated with the exteriors.

This careful consideration of ultimate color is not being given the necessary attention today. On the contrary, curtain walls are being erected like curtains. Houses are being draped in colors and materials indiscriminately, with little or no regard to the total visual effect upon location, and no judgment whatever of color impact or good taste. The result is that our cities and communities stand in increasing danger of being oppressed by motley arrays of repetitious glitter, glare and gaucherie, with the human environment shackled to a long life of monotony of disquieting contradictions in visual assaults.

The reason is clear. Architects are not color authorities. Color engineering is not taught in any architectural school with which I am acquainted. Furthermore, they have been so busy catching onto the technicalities of new construction techniques (and evidently so mesmerized with the ease of using them) that they neglect to properly evaluate the primary fact that color selections (and also area and placement) are extremely critical considerations in the use of curtain walls and the appearance of buildings and houses. In all justice, however, it must be said that the failure of manufacturers to appreciate the need for and the importance of more appropriate and easier to combine standards imposes a severe limitation upon the architect.

One exception to this failure upon the part of producers is The Philip Carey Manufacturing Company of Cincinnati. We produced for them recently a color coordinator designed to be used with their line of roofing materials. An analogue of this system for the curtain wall industry is sorely needed and it could be advantageously developed in terms of the whole exterior-interior building environment.

The new Carey Color Colordinator suggests body, accent and trim colors that harmonize readily with every Carey Roofing Shingle Sample.

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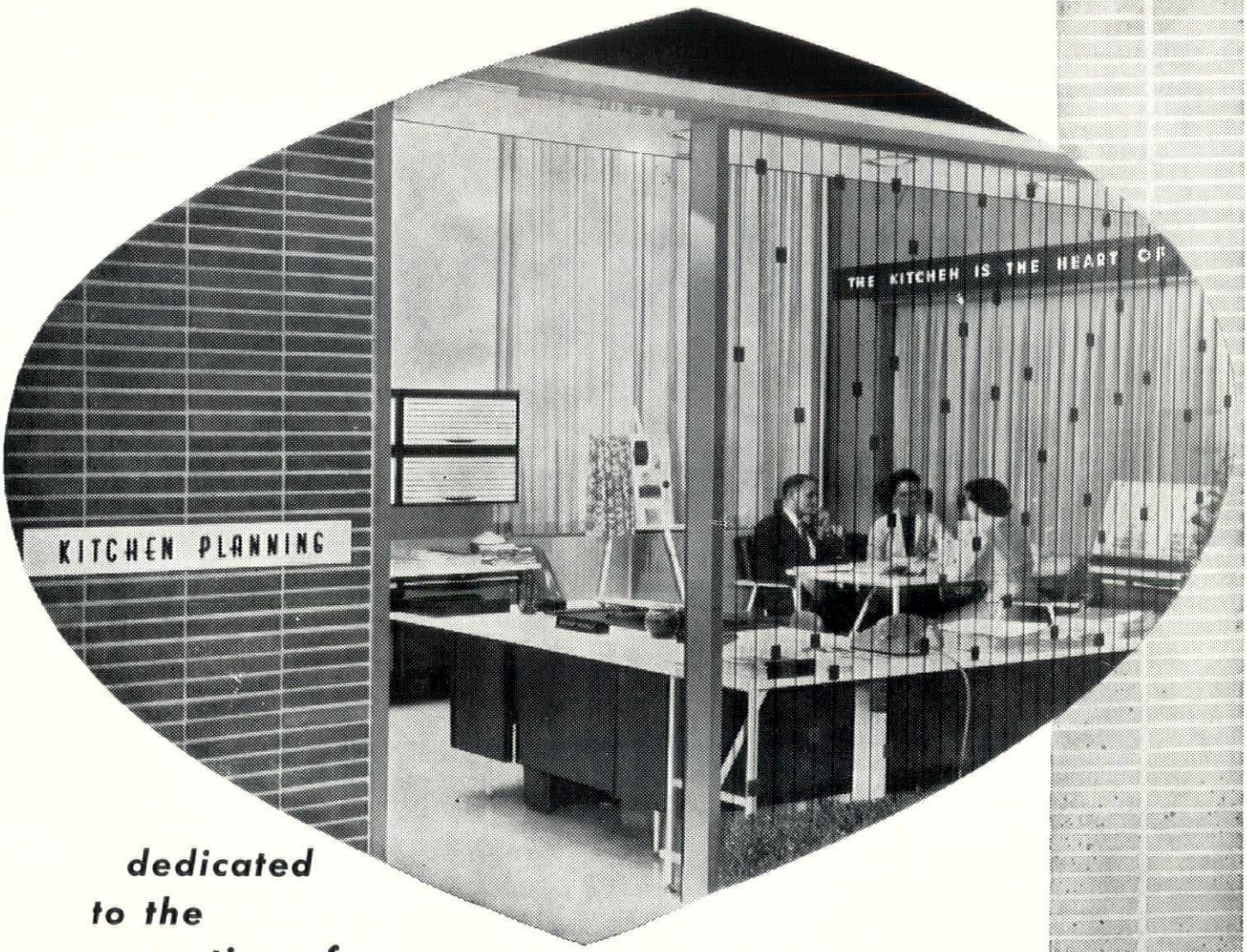
Another exception is the pioneering color work just accomplished by Washington Steel Corporation to equip architects and builders with effectively

(*Continued on Page* 8)



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colored stainless steel sheathing for the buildings of the future. Already commercial applications of this new colorful product are in evidence as parts of the imposing new Gateway #4 building in Pittsburgh, The Cleary Auditorium in Canada, The American Society for Metals building in Cleveland, and the United Engineering building in New York City.

The careful planning of the Washington Steel basic ColorRold line insures its adaptability not only to every type of building employing curtain wall construction, but for an almost unlimited number of other purposes as well. These include everything that can be made of pre-finished sheet steel, interior walls in corridors or lobbies, elevator doors, machinery and appliances, boats, even acoustical ceilings. Washington Steel colors are designed to add distinction to each typical end use for which they are intended. We'll come to these presently. They will enhance buildings (exteriors and interiors), as well as products and further the particular objective each is intended to serve. All of these 12 special colors are adaptable to many still unforeseen uses.

Let us look first at the exterior of the increasing number of buildings for which curtain walls are being featured. The most imposing of these are the skyscrapers in cities both large and small. For these, colors must be considered not only by themselves, but as elements in the setting in which they are placed. This means that the surrounding buildings must be considered and also the backdrop of town or more distant landscape, changing weather conditions and the traffic in the street. Each building must therefore be a homogeneous unit that has its own character, but that also takes its correct and undisturbing place in the larger canvas that is the city. These requirements are met with distinction by Washington Steel's new ColorRold products.

What can be done for individual buildings within this framework is exemplified by some concrete color suggestions. For example, the height can be divided into three sections, the proportion depending on the architecture. The sections can be even thirds or any other proportion conforming to the structure. Of these, the lower section can be Lapis Blue, the center Indian Turquoise and the upper section Agate Green. This plan makes the building appear lighter as it rises and emphasizes the soaring height of a tall building. A smaller one will look higher than it actually is with this treatment.

Another plan that adds to the apparent height of a structure is carried out in vertical lines. The ground floor, if high, or the first two stories are Venetian Bronze, an imposing and dignified color that imparts a feeling of great solidity. Above this the curtain walls rise in panels of Sunbright Gold and Amber Yellow. These may either alternate vertically or else Sunbright Gold may be used around the corners, Amber Yellow in the central area of the sides, again depending on the architecture of the building.

A third plan that can be adapted to many types of construction is a combination of Gunmetal, Stone Gray and Cinnabar Red. This can be conservative if the dominant color is Stone Gray with accents of Cinnabar Red or very striking if the red predominates. In either case, Gunmetal creates a distinguished unifying trim and accent.

HOWARD KETCHAM, a pioneer in color planning for business and industry, spoke at the North Central States Regional Conference, AIA, held in Milwaukee in September.

He heads his own consulting firm in New York, advising on color, design, and illumination engineering. He has created color plans for the Boeing Jet 707 Aircraft, Kroger Company, American Telephone and Telegraph, Cities Service, Philip Carey Company and Celotex.

Among his current commissions are color planning for Volkswagen's world markets and color styling, interiors of American Airlines' new jets, and creating color standards for curtain walls for Washington Steel Corporation.

For the smaller, single story building, Washington Steel curtain wall colors are even more flexible. These can be small, bright spots in the total landscape and any combination of two of the twelve ColorRold colors will look well. Three color combinations are also suitable for gas stations, restaurants, small commercial buildings, factories and even private homes.

A few such are:

1. Satin finished Stainless Steel, Quartz White and Cinnabar Red.

2. Sunbright Gold, Indian Turquoise and Obsidian Black.

3. Lapis Blue, Agate Green and Quartz White.

4. Venetian Bronze, Stone Gray and Amber Yellow.

Two color combinations using any of the metallic colors with any of the nonmetallic except black are good for any type of building.

These colors have been selected to retain the same relationship to each other under all lighting conditions and have been tested in daylight, as well as under all types of fluorescent and incandescent lights.

Cinnabar Red and Amber Yellow will glow more warmly under incandescent illumination. Agate Green, Indian Turquoise and Lapis Blue will look cooler under cool white fluorescent light. These aspects will not affect the relationships between any of the colors.

These colors and color relationships will not change with different finishes —gloss or flat. Each of the non-metallic colors are available in two finishes, a moderately lustrous flat finish, such as velvet or satin, and a gloss finish that does not have too much sheen. This is a finish between gloss and semi-gloss.

In general it is important to note that colors with too much gloss, when applied to metal panels tend to emphasize any irregularities that may be present in the metal surface. For interior wall partitions, matt finishes are strongly recommended because they minimize specular reflection (glare). Architects want low gloss on the exterior surfaces of buildings since it will wind up there ultimately due to weathering. Low gloss has desirably less image-forming characteristics. Full matt finishes are not desirable in dark colors for exterior use because it does not weather well and full matt colors are not easily cleaned by natural rainfall.

The three new metallic colors, Sunbright Gold, Venetian Bronze and Gunmetal, feature a special effect that emphasizes their metallic quality (makes them appear more metallic).

Burnished bright highlights on the raised part of the embossed Rigid-Tex metal pattern impart lustre to enliven the less glossy surfaces of the applied metallic finishes. Controllable degrees of highlights can be achieved.

The colors and color combinations are all equally good under all lighting conditions.

(*Continued on Page* 11)

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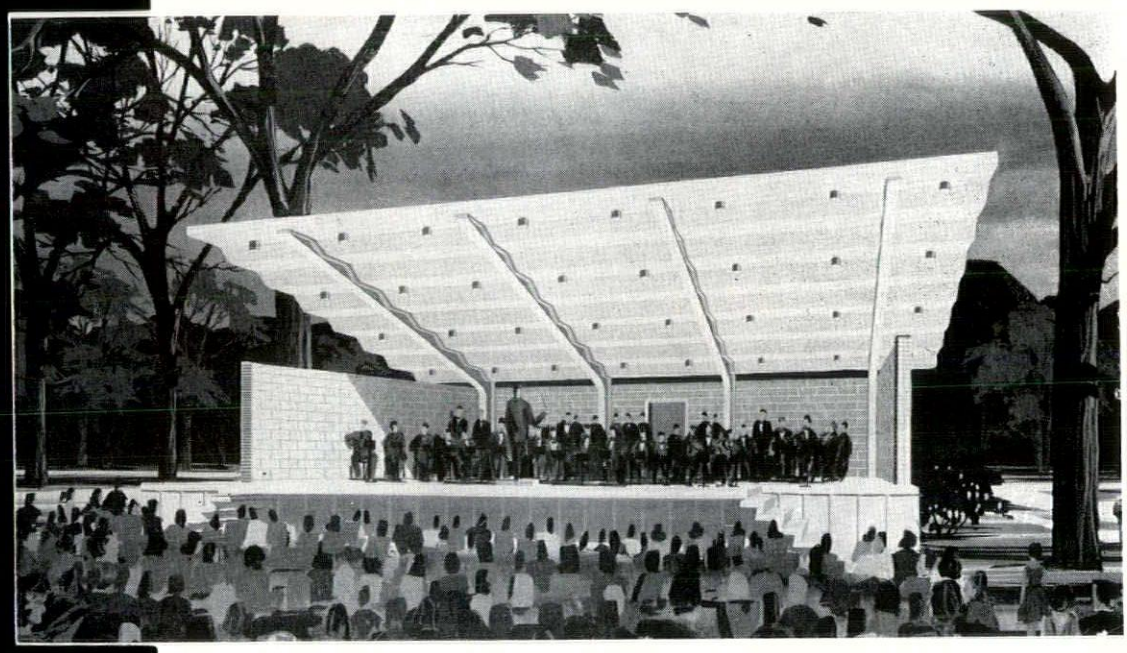

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Color (*From Page* 8)

The interior furnishings and colors in the rooms or offices of large buildings finished with colored curtain walls also need to be considered carefully because these can be seen clearly from the windows of nearby buildings. This is especially true of curtains and/or venetian blinds that are frequently as visible from the street as the walls themselves. These, therefore, should always be specified by the architect, designer, colorist or builder along with the other structural finishes. Recommended colors for Venetian blinds are:

1. A matching or lighter shade of the exterior wall in which they are placed.
2. White or any shade of off-white such as Oyster White.
3. Light silver-gray.
4. Cream or ecru.

All of these except the first are also recommended colors for drapery linings that can be seen from the outside. They will harmonize with any of the ColorRold finishes.

The interior decor of a building poses a greater problem for this must conform to many needs other than that of being compatible with the exterior. Since these needs cannot be anticipated a few general rules to assist the tenant in making correct selections that will be compatible with the exterior may be helpful.

1. The curtain wall colors that appear on the exterior may, of course, be used, as well as lighter or darker shades of these colors. Since these may be rather on the bright side for the walls of a room that is seen for long periods at a time and at closer range than the exterior of buildings, some suggestions for more subdued chromas are in order:
2. The following pastel type of color may be used with any of the exterior colors mentioned. Any exterior ColorRold finish may be used as an accent color inside the room with any of these pastels:

   Rose-beige
   Peach
   Cream
   Chartreuse
   Gray-green
   Blue-green
   Silver-Gray

3. A few darker colors that may also be used with all ColorRold finishes are:

   Dark Grays
   Dark Browns
   Dark Blue
   Olive Greens are not to be used with Lapis Blue or Indian Turquoise.

Furniture constitutes no problem, for any natural wood finish is compatible with ColorRold colors, as well as the conventional shades of enameled metal office furniture.

These special exterior color standards were created by Howard Ketcham, Inc. for Washington Steel Corporation. The special acrylic type finishes were formulated by Stoner-Mudge Co.

Curtain walls are only "scene one," so to speak, in the dramatic developments in both materials and building techniques we can expect to unfold before our eyes—and it still remains a truism that "beauty is in the eye of the beholder." Too little if any of our present day conception of design and color in city and community planning understands or anticipates the needs and aspirations of the human element — the "beholders". There is increasing need for the architectural profession itself to devote more effort to researching and resolving the sociology as well as the technical problems of materials and design. If the professional journals are any indication of the architects' eye for the future, the focus seems to be on visual excitement. "Exciting" buildings and houses by no means fill contemporary requirements. Contrarily, the need for feeling secure in a nuclear age has tended to produce a correlary—the demand for genuine aesthetic value, for warmth, friendliness, graciousness in our physical surroundings. Moreover, as daily experience verifies, working environment which is merely visually exciting or arresting not only distracts from efficiency and performance but also in a very short time becomes dull and tiresome to live with. (And it pays to remember that the greatest percentage of our population spends more time in our public and commercial buildings than in private dwellings.)

It follows that the impact of color in our environment enormously influences our emotional and physical capacities, for better or for worse. Whether considered as an operational or aesthetic value—in color styling it is the proper use of a few right colors, not the greatest number, that produces the visually satisfying and functionally efficient environment for today's human requirements. A limited number of correctly co-ordinated colors provides interest without distraction, change of pace without contradiction, unity without uniformity.

Authoritative and imaginative color planning is more essential in the homes and building facades of the future than it has been in any previous era—and it has always been of paramount importance. The difference is that materials used heretofore (stone, wood, etc.) impart some of their own color character, while the new man made materials must invent their own. If we are to reap the fullest economic and cultural benefits from our enormous technological capacities for developing new materials and new design structures, there must be color planning and color

(*Continued on Page* 13)

Welcome Aboard . . .

Three new Junior Associates have been accepted for membership in the Wisconsin Chapter, AIA. They are:

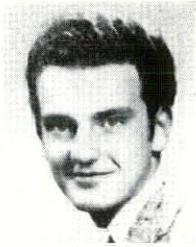
ROBERT L. ERDMANN was born in 1934 in Milwaukee. He received his Bachelor of Architecture from the University of Notre Dame in 1957, the Wisconsin Architects Foundation tuition award for 1956-57, and the Gertrude S. Sollitt prize for Architectural Structure in Graduation Thesis, 1957. Erdmann is a draftsman with Grellinger-Rose Associates, Inc.

RICHARD A. KRAEMER, Marshfield, Wisconsin is a draftsman with Donn Hougen, AIA, Wisconsin Rapids. His hobbies are archery, coin collecting and hunting.

GEORGE NOLL, also a draftsman for AIA member Donn Hougen, was born in 1941 in Madison. His hobbies are archery, hunting and fishing.

Robert Erdmann

Richard Kraemer



George Noll

Color (*From Page* 11)

coordination from the ground up. Careful color planning by manufacturers of building materials is, therefore, a *must*.

Only in this way will it be possible to establish functional and aesthetic color standards which those who are untrained and who lack talent in color can use imaginatively, authoritatively and safely. Only in this way will we achieve structures enduringly satisfying to man—who must live and work in the building environment for a long time to come.

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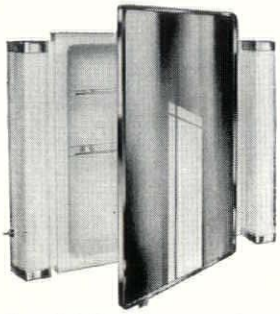

DeLuxe Recessed Type
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Fluorescent Side Lights
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Rounded inside corners for easy cleaning; adjustable and removable aluminum shelf supports; two bulb edge glass shelves. Baked white enamel finish, mirror electrolytic copper protected — guaranteed 5 years against silver spoilage. Light fixtures white enameled with plastic shades — T-12, 15 watt fluorescent tubes included.

SPECIFICATIONS

No. 4133-14			
Mirror — Door	Wall Opening		
16x22" Plate Glass	Wide	High	Deep
Stainless Steel Frame	14⅛"	18⅞"	3½"
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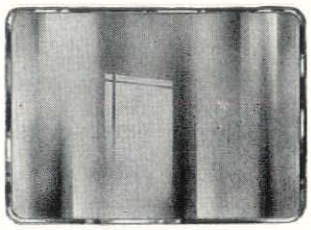

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1420	14x20"
1620	16x20"
1622	16x22"
1624	16x24"
1824	18x24"
1826	18x26"

- Galvanized Steel Backing
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- SPECIAL SIZES AVAILABLE if sufficient quantity. Write for Prices.

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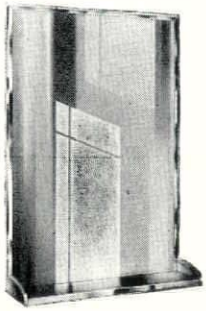

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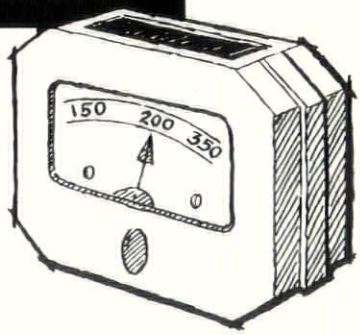
2. **GOOD QUALITY OF LIGHT** — Lighting that is free of glare and which does not create dark shadows.
3. **BALANCED ROOM BRIGHTNESS** — There should be no objects in the office worker's field of vision which are much darker or brighter than his visual task. Brightness ratios should not exceed 3 to 1.
4. **INTERESTING BRIGHTNESS AND COLOR PATTERNS**—lighting systems designed specifically for wall illumination enhance office wall coverings and color schemes. This contributes greatly to the attractiveness of the office and gives the workers a fine psychological lift.



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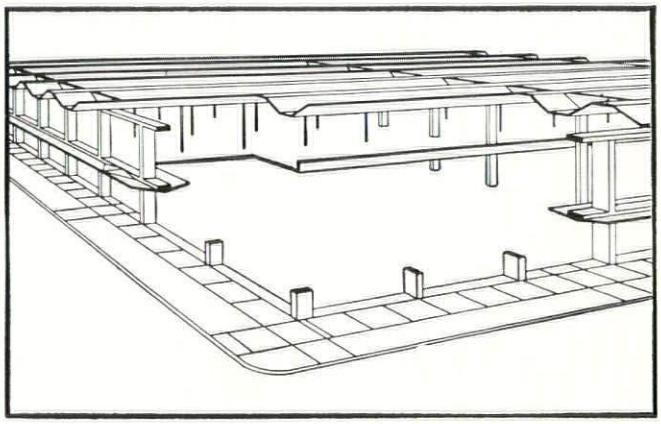
Sears, Roebuck & Company's Tampa store . . .

concrete folded plate roof achieves large, unobstructed floor area

One of the basic requirements here was to achieve unobstructed floor space with economy. Architects Weed, Russell, Johnson & Associates found the answer by using a concrete shell in the form of a folded plate. This construction made it possible to span the entire floor area with only one interior row of columns . . . and suspend the second floor from the roof. The result: 163,715 square feet of *fully flexible* floor space, so important to any retail selling operation.

Folded plate design is, in itself, unique and interesting. And only concrete can give the added boldness of the wide, cantilevered overhang.

It's one more example of the way new uses of concrete are bringing big economies and added vitality to both conventional and modern architecture.



Isometric view showing 125-foot c on c spacing of main columns. Floor slab is supported by 3-inch plates welded together to form a hanger. Hangers are spaced 25 feet c on c.

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