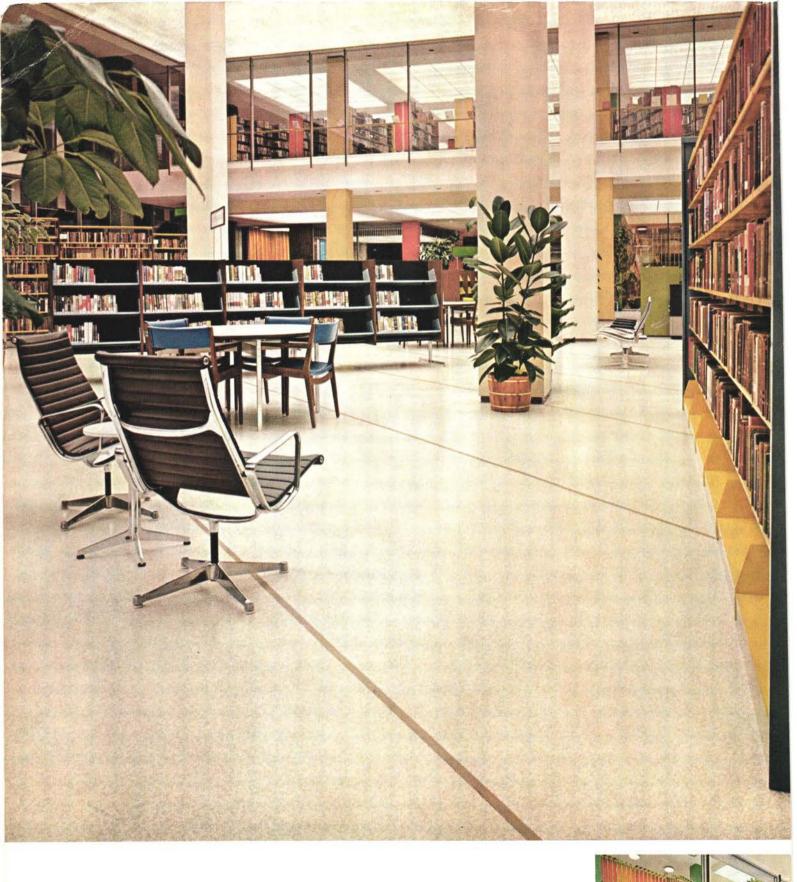
THE NEW AGE OF ARCHITECTURE THE NEW ROLE OF THE ARCHITECT

75TH ANNIVERSARY ISSUE

ARCHITECTURAL RECORD

July 1966 🦐 a mcGraw-hill publication

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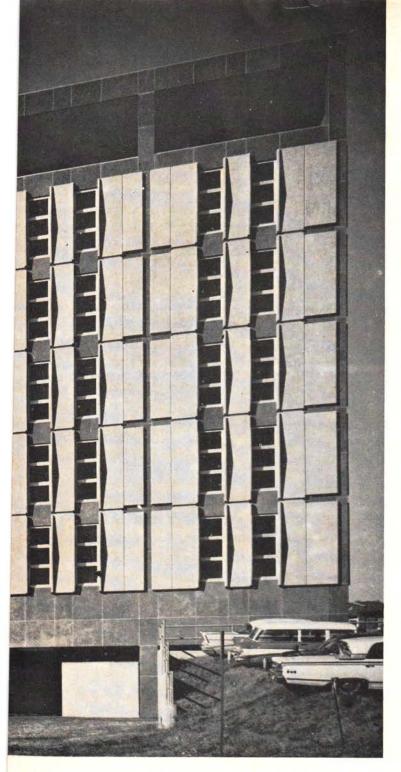


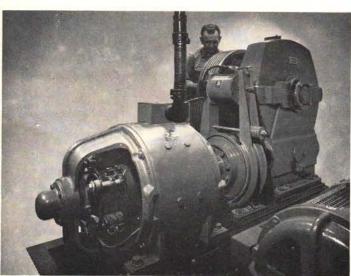


ABOVE: William F. Bowld Hospital and Dobbs Research Institute, Memphis, Tenn. Architects: Eason Anthony McKinnie and Cox, Memphis. General Contractor: J. A. Jones Construction Co. Four Dover Geared Elevators, 4000 lbs. capacity, 350 FPM; installed by Dover Elevator Company.

RIGHT: Holy Family Hospital, Atlanta, Ga. Architects: Aeck Associates, Inc. General Contractor: Beers Construction Co. One Dover Geared Elevator, 4000 lbs. capacity, 350 FPM; one Dover Oildraulic Elevator, 4000 lbs. capacity, 200 FPM; installed by Dover Elevator Company.







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THE NEW AGE OF ARCHITECTURE

THE NEW ROLE OF THE ARCHITECT

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ARCHITECTURAL RECORD

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The State Street Bank Building is known to architects all over the country as the office building conceived as a real estate venture by architect Frederick A. Stahl, who picked the site, persuaded British interests to finance the structure and later designed it in collaboration with Hugh Stubbins and William J. Le Messurier.

HOTELS, MOTELS AND RESORTS

Next month's Building Types Study will focus on the pace-setting resort buildings which are being designed and constructed to meet the demands of the rapidly expanding tourist industry in the Pacific States and Hawaii.





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The Wesley Woods Towers, Atlanta, Ga. Architect: Charles E. Stade & Associates, Park Ridge, III. Panel Manufacturer: Mable-Bell Schokbeton Corp., Peachtree City, Ga. General Contractor: Daniel Construction Company of Georgia, Atlanta, Ga.

ASK A COMPLEX QUESTION-GET A SIMPLE ANSWER ...

PRECAST WHITE CONCRETE PANELS

During the design of every building this question is asked...What exterior material will do this combination of things best: 1—Look great, 2—Be low in cost, 3—Be speedy to erect, and 4—Be economical to maintain. In a great many cases the answer is precast concrete panels made of Trinity White Portland Cement. They certainly worked out perfectly in Wesley Woods Towers, a convalescent home and apartment

building for the retired, in Atlanta.

The 720 exterior panels at Wesley Woods have an exposed quartz and quartzite aggregate that give color and texture. The panels were cast ahead of schedule and were available when the frame was ready for them. Most panels take a compound curved shape—curved horizontally to the curve of the round towers, and curved vertically through the spandrel area. The curved panels are

5' x 8'; the flat panels for the connecting structure between the round towers are 4' x 5'. All are anchored with welded clip angles. All fit perfectly without on-the-site cutting.

Every architect can get expert advice on the use of precast white concrete from his local concrete products manufacturer. Call him.

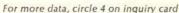


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CRITICISM IS DEAD; LONG LIVE CRITICISM

On another page in this issue I have promised to comment in some detail about "criticism," for which the early ARCHITECTURAL RECORD was so famous, and which is more restrained today. We are continually being asked why we do not swing so lustily now; we are charged with not having the nerve; occasionally the charge is that we don't have the critics. At any rate, if we knew our job-so we hear-we would "give 'em hell."

Well, we do have the nerve. We do have the critics. We have the whole world to criticize, and all the means we need. We have no prohibitions. We have the interest, and we could amuse ourselves happily, and perhaps advance our personal "images" if we let go.

So why not start the fireworks?

On the sober side there are some things to ponder.

In the first place, it is not the criticism that is missing; it's only the fireworks of really negative attack. The critical faculties of the staff are at work day in and day out, supplemented by all manner of advisers, formal and informal, willing and unwilling, quiet and vehement. Very few magazines enjoy the close, really intimate relationships with their readers which are the rule in the architectural world.

RECORD editors have formal terri-

torial assignments; they are frequently in the field scooping up all kinds of information, comment, material for publication. And every note they make on the trip or in the office involves an exercise of critical judgment. Every building that is published-good, bad or indifferent-involves some element of criticism; every photograph, caption, or bit of text.

Sometimes the criticism is open and obvious, and occasionally fairly sharp criticism in the old sense, fireworks. More often it shows quietly as normal dedicated reporting.

Our concept of really valuable criticism is the analysis and possibly desiccation of some ideas or dogmatic contrivances. The RECORD through the years has done hundreds of pages of discussion of architectural trends or principles. But however architects may protest that criticism can be constructive as well as negative they don't consider discussion of ideas as criticism. Criticism must deal with one building or one architect, or what fun is it?

What is missing is treading on sensitive toes just for what editors call "impact." We tread on toes when it is necessary-we made FLLW just plain mad some years ago with some published disparagement of his public pronouncements. We are accustomed to

having architects angry at us-architects love to make pronouncements, especially to magazine editors, but they rarely agree on anything.

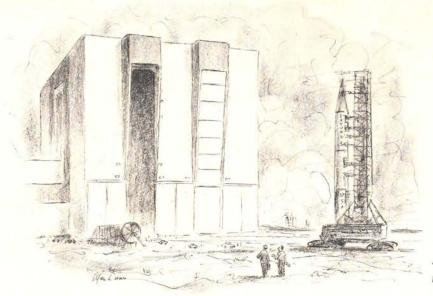
Legal aspects of libel or slander are not to be forgotten, of course, but they are much less of a factor than one would think. I never heard of a legal suit against the RECORD, in 75 years. There is some danger here from damage to building ownership, more than from slandering architects. And owners write more fearsome letters than do architects.

In the second place, we ask ourselves to define our functions as a magazine. What do our readers need from

Well, we must show them the latest, best, most significant, most exciting, most promising architecture. Must we put a rating on it? Architects always answer yes to that question, but they always make it apparent that it is other architects that need to be told; they themselves can judge for themselves.

Here I must make a declaration, a personal one: I believe that, generally speaking, architects do not need to be told how a building is to be judged. Or perhaps I should say, "do not profit from being told." They can, or at least do, make a personal judgment. And they should. They might be interested in the opinion of some more or less subjective observer in a magazine, but it does not sway them very much. What does sway them is publication, with or without words.

As for other functions, we must also tell architects how to plan a hospital, a school, an urban renewal project; we must also keep them up to date on



"What do we landscape it withgiant redwoods?"

techniques and materials. We could have great fun with exciting discussions of architects' achievements or failures, but we should probably be neglecting our jobs.

Another declaration: I believe that most of the earnest pleas for criticism imply a small architectural world. The usual thing that is understood by "criticism" is a whirling of abstract concepts in a closed academic atmosphere. I don't mean to disparage this world; it corresponds roughly to the farther-out scientific investigations. I merely mean it is best done in a closed circle, not in a magazine.

But not a very large percentage of practicing architects are engaged in this innovative exercise, much as they would like to feel they are. Most architects, when at work, are exercising their innovative capabilities on practical problems of clients and building requirements. Out of this can come great architecture—and we shall be there spotting it, and publishing it, and its greatness will speak out.

What I am saying is that most work of most architects simply is not subject to true architectural criticism.

It was a small world in which the earlier RECORD won its acclaim for criticism. European architecture was the fashion, and rebellion against it was big news. The fight took a generation or so. Then came the fight for "modern," and it took a generation. Now we have something new every six months. The whirl becomes dizzier, and the circle of cognoscenti smaller. While the architectural world grows larger, much as we might wish it wouldn't.

It was a small world in which the RECORD first talked to the public. It was a small world of readership, sophisticated readership. Out of that world—and out of history—came the assumption that architecture would profit from a public discussion of its highs and lows.

(Let us grant that the RECORD did a tremendous job in educating the public about architecture. Let us grant also that criticism aided that education. Criticism today probably aids in that education now. But in those halcyon days of criticism in the RECORD, the editors wrote (Feb. '09) "Nor is the architect to be helped greatly by the strictures of critics, lay or professional. There is, of course, a wholesome necessity for criticism. Criticism even has a high measure of efficiency. But criticism in a public sense is not a great force with the average man, even the average man of some intelligence. Instruction is a much greater force in our present condition.")

One must make a distinction, I think, between whether one is for architecture-art in the abstract-or for architects. My own loyalty-shoot if you must -is to architects. If I had a publication for the general public, I should almost certainly measure my obligation to architects' clients, and I should consider analysis and/or criticism of architecture a natural function. But I should not consider that I was doing a favor to architects to expose all of their bickerings and uncertainties and personal biases. The early RECORD did a great service to architects by educating the public, quite aside from its critical writings. And perhaps the publicity value of criticism overshadowed, in those days, the detrimental effects of unfavorable comments. No doubt there was glory in the battles, too.

I should have to insist, today, however, that the architectural world has very old-fashioned ideas of public relations. Architects are positively masochistic in their insistence on public debate on architectural abstractions. Debate they must, or die-true, true, true-but the place for that is in the back room at Mory's (where we can be tunefully immortalized by losing our way). Art is real, and art is earnest, but the world wants to go to the moon; it is engrossed in other fights than the sparring of artistic academies. The automobile world might have benefited the public if manufacturers had publicly argued about weaknesses in each other's cars, and perhaps they would have benefited themselves, but the auto industry is not showing any signs of believing it.

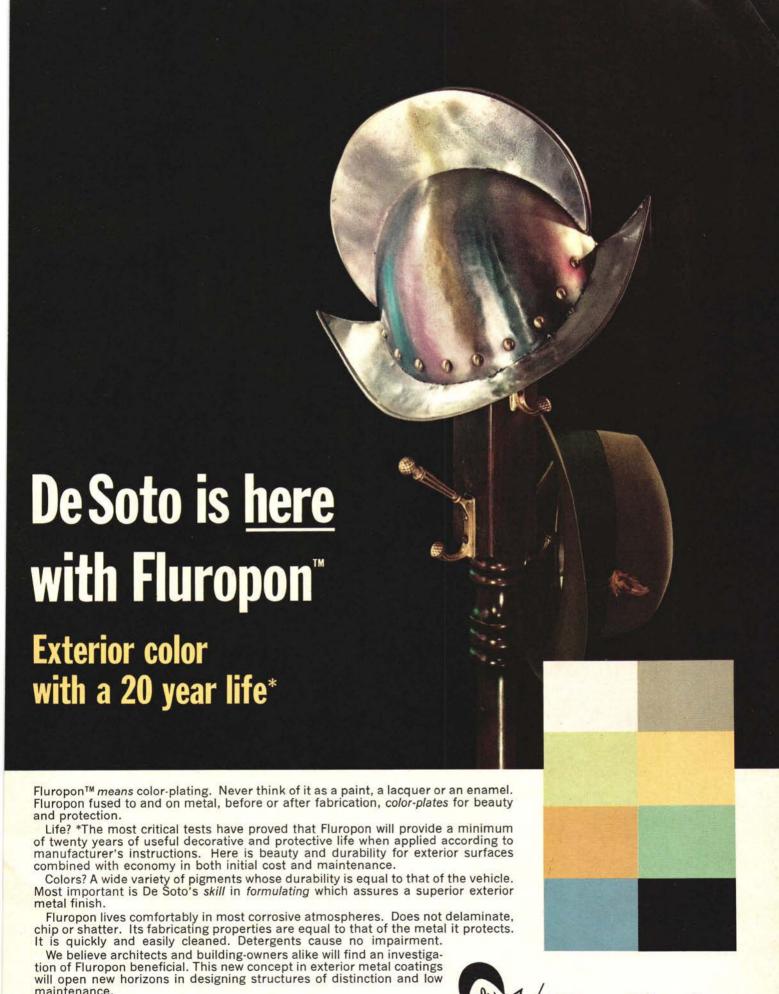
Must the commercial world then engulf us? Well, it has. It has engulfed us or left us behind.

But let's take it to a higher level, that of the very human demands of a tortured world that has outgrown its towns and cities, its ideas and standards, its environmental concepts. This world is not presenting challenges to the architectural fraternity in contract documents, but it needs all of the help a design group can provide. The peaceful life of the future may well depend on thoughtful planning.

So how about taking a fling at the "brave new world"? There are new sources of inspiration, new types of buildings to design, new guides to form, new matters to criticize, new arguments to throw around.

Or, if you are going to insist on arguing about abstractions of architectural art, come visit the RECORD offices. We'll buy you a lunch, and we'll all enjoy indulgence in earnest jousting.

-Emerson Goble



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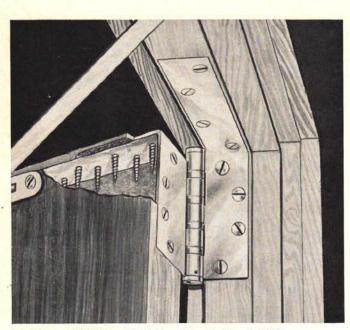
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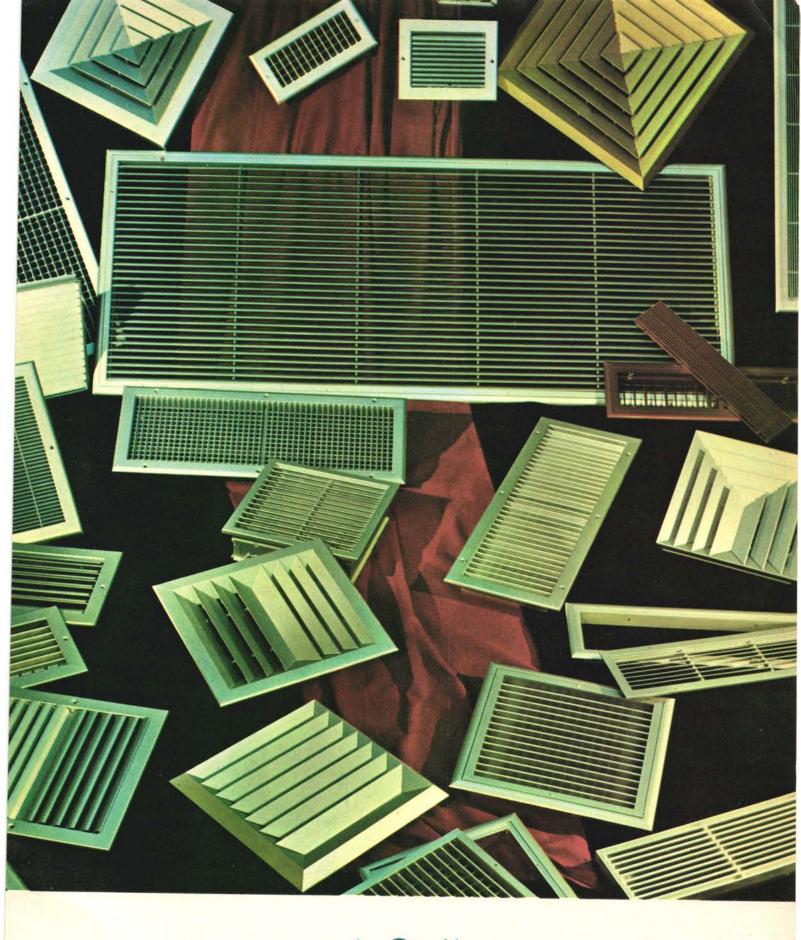


*U. S. Patent #2,853,747 and 3,021,554 and Canadian Patent #620,901

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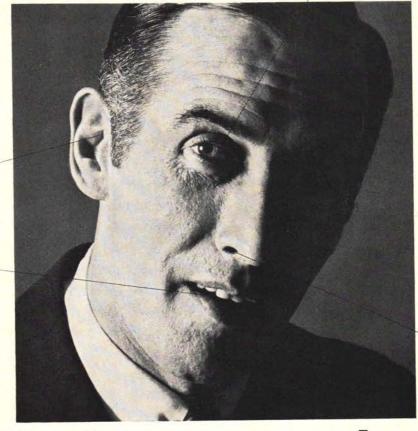
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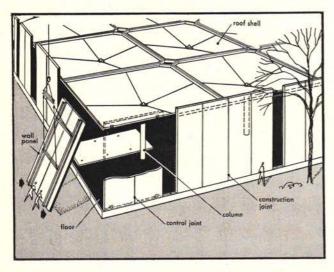


The new office-plant structure of the Monarch Marking System Company near Dayton, Ohio, demonstrates the excitement concrete can bring to industrial buildings. To cover the plant area, architects created a single 3½-acre roof by joining 88 inverted concrete umbrellas 42 feet square, each one self-supporting.

□ The design produced a highly pleasing and efficient interior, as well as a substantial cost saving over other roof systems. It also saved some 5 feet of headroom by permitting air-conditioning units, fans, ducts, and other equipment to be tucked neatly into the ceiling arches. □ Wall requirements were simplified through use of large tilt-up concrete panels, 19 x 26 feet. For efficient plant expansion, vital to a growing company, panels can readily be detached and repositioned on newly constructed roof units. In buildings of every type, concrete is today's bright idea material.

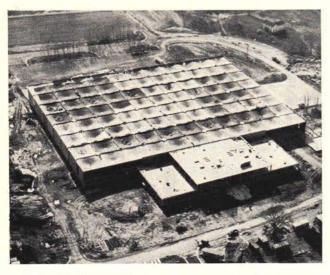
Portland Cement Association

4 basic concrete components give design simplicity to MMS Company plant



The Monarch Marking System Company, manufacturer of equipment and supplies for labeling and pricing merchandise, chose concrete for their new \$3.5 million structure with good reason: the most building for the least money. The economy in the 155,000-sq.-ft. plant unit was achieved through a simplicity of design that permitted repetition of 4 basic concrete components: floor slabs, columns, roof shells and tilt-up wall panels. All were cast on the site using ready mixed concrete.

Hyperbolic paraboloid shell roof offers special advantages



338 by 464 ft. of fully air-conditioned plant space, 65% of the facility's 243,000-sq.-ft. total, is roofed with 88 inverted concrete shells of hyperbolic paraboloid design. Each is 42 ft. sq., 3 in. thick, yet a single column supports it. This roof design offers valuable advantages not only in economy and appearance, but in spacious column-free bays, expanded headroom free of dust-gathering surfaces, improved drainage, along with superior fire resistance.

Floor provided smooth surface for rolling forms and casting wall panels



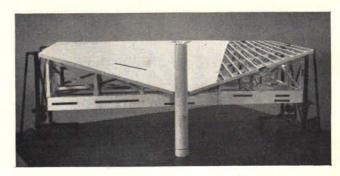
The 6-in, concrete slab-on-ground floor, cast by the checkerboard method, was constructed early in the building schedule. By providing the contractor with a smooth, hard work surface, this speeded moving and shoring of forms and casting of the roof shells. Doing double duty, the floor also served as a casting bed for fabricating of the tilt-up wall panels.

88 shell support columns carry utilities and drainage



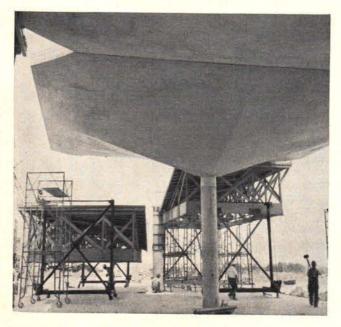
Reinforced concrete columns, 24 in. in diameter, were cast in steel forms using 4,000 psi air-entrained concrete. Designed into each column are electrical conduit and a 4-in.-diameter pipe to handle drainage for the 1,764 sq. ft. shell unit it supports.

Assembly line casting achieved with 6 sets of movable forms



Special roof shell forms, designed and built by the contractor, gave efficient moving and maximum repeat use. 6 sets of forms, each in half-shell sections. were used to cast the entire 88-unit roof. Hyperbolic paraboloid formwork appears difficult to build, yet it is quite simple since the surface is defined by two intersecting systems of straight lines.

Forms stripped and reset in 1 hour—or less



As soon as a completed concrete shell was cured to satisfactory strength, forms were lowered on mobile jacks, rolled to another bay, and raised into position so reinforcing steel could be placed for the next shell. Only 1 hour—often less—was needed to remove both halves of a form from a completed shell and snug them into place around the column at the next bay.

Concrete placed at the rate of 2 shells per day

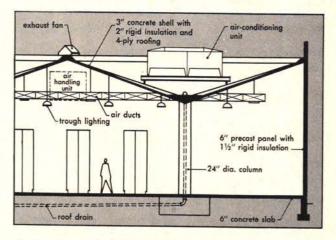


Through use of 4,000 psi high-early-strength concrete, shells were concreted at a 2-per-day rate. Before form removal, specifications required a strength of 3,200 psi, which occurred in 36 to 40 hours with the following mix proportions: Type III cement, 564 lb.; water, 267 lb.; sand, 1,300 lb.; 3/4-in. aggregate, 1,890 lb.; entrained air, 6 percent.

Shell construction schedule

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october		YY	YY	YY	YY	Y		9	84
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Nestling mechanical/electrical equipment in shells means more room inside, more beauty outside



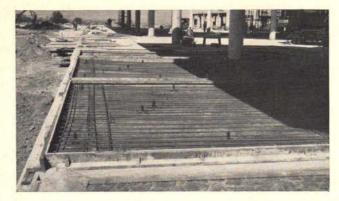
Design characteristics of the inverted umbrellas were fully exploited by fitting mechanical and electrical equipment into the cavities formed both on top and under the roof. This improved plant appearance on the outside. Inside, it saved 5 feet of headroom which would have been needed to house devices such as ductwork, fans, and air-conditioning units.

Broad, open bays provide highly flexible space utilization



42-ft.-sq. column-free bays, required by Monarch for their many and varied production activities, provide a high degree of interior flexibility. Equipment and people can be freely shifted to accommodate new improved work flow patterns as they are developed. With the umbrella HP roof, 60-ft.-square bays are not uncommon.

Wall panels fabricated on plant floor



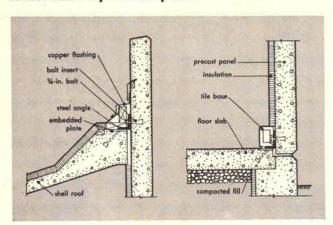
6-in. wall panels, each 26 ft. tall and 19 ft. wide, were conveniently cast right on the plant floor adjacent to their final positions in the wall. When tilted into place, the under side of the panel became the inside face of the wall. The top side, simply screeded and troweled, became the exterior face. 3,000 psi ready mixed concrete of the following mix proportions was used: Type I cement, 470 lb.; water, 240 lb.; sand, 1,465 lb.; 3/4-in. aggregate, 1,921 lb.; entrained air, 5 percent.

Wall panels positioned at 4-a-day rate



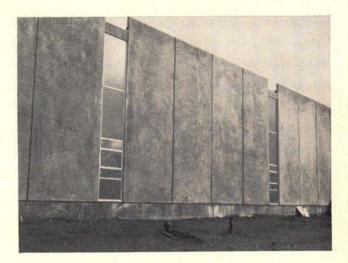
18-ton wall panels were tilted and positioned in as little as 2 hours each with a special telescoping steel strongback devised by the contractor. This was mounted to the panel's upper face and hooked to a crane. The strongback carried two removable jacks with wheels that reached beyond the inner (base) end of the panel, allowing it to roll outward as it was lifted. Once the panel cleared the roof, the wheels were dropped and the panel was turned 180 degrees and fitted to the wall.

Attachment of panels simplified



Panels were fastened to roof edge beams and the floor by bolting to steel angles which were welded to embedded metal plates. Inserts to receive 3/4-in. bolts were incorporated into panels before casting. This made connections simple and expedient. And panels can easily be detached and relocated whenever plant expansion is called for.

Choice of concrete tilt-up walls based on numerous benefits provided



Tilt-up walls offered not only construction economy, but an efficient way to provide for future plant expansion. In addition, they permitted design harmony with the roof. Panel interiors have 11/2-in. rigid insulation faced with cement-asbestos paneling. Exteriors are smooth-finished and painted white. Concrete's inherent resistance to fire, weather and abuse assures essential safety and low upkeep cost.

FREE—instructive booklets on design of HP shells and use of concrete for industrial buildings

"Elementary Analysis of Hyperbolic Paraboloid Shells," a concise 20-page design guide. "Concrete Profiles for Industry," a quick review of today's application of concrete to industrial buildings. To receive both booklets, just send the coupon, or mark the reader service inquiry card. For additional information, contact the PCA office nearest you.

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Please send the of Hyperbolic of for Industry." (ne PCA publications 'Paraboloid Shells' and J.S. and Canada only.	'Elementary Analysis 1 ''Concrete Profiles)
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An organization of cement manufacturers to improve and extend the uses of portland cement and concrete



Hasn't snagged yet... and won't ever!

The basket perforations on Cissell's Petite Dryer are extruded. This means there are no sharp edges or rough points to snag delicate clothes and linens. And those perforations will never wear sharp, even after many years of constant use. But no-snagging is just one tenantpleasing point. Some others: 16-pound dry weight capacity • Fast drying - approximately ten pounds in twenty minutes . Two temperature selections - 150 degrees and 185 degrees • De-wrinkling cool-off period at end of drying cycle . 28" basket drop to provide soft, fluffy drying. The Cissell Petite has features to please the apartment owner too. Small size, 48" high, 283/4" wide, 30" deep. Economical operation with either gas or electricity. Easy installation. Complete safety protection. And, literally any color in durable, mar-free paint. The larger, 25-pound dry weight Compact, with one-poundper-minute drying, is designed for economical operation where larger capacity is essential. W. M. Cissell Mfg. Co., Inc., Louisville, Kentucky.





Petite

Compact

CISSELL

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consider the versatility that COOKSON side coiling grilles contribute to any structure

At Night: Protected



By Day: Unrestricted



These two Cookson Side-Coiling Grilles close-off a full 200 feet of store-front.

In the closed position (left) these grilles provide effective security, because they are fabricated from steel rods and links that are strong and durable. Ready for business (right) the grilles are coiled into compact enclosure boxes to leave the entire store-front fully open for freedom of entrance and vision. Retailers value highly this maximum exposure for product display.

Cookson Grilles - Rolling or Side-Coiling - offer a practical and decorative answer to many closure problems. For concessions, store-fronts, hallways, stairways, courtyards, driveways or garage entrances, the clean lines blend attractively with contemporary design while providing effective protection. Write today for Bulletin 6501, or see us in Sweet's. ___.

> When not in use, Cookson Side Coiling Grilles "disappear" into

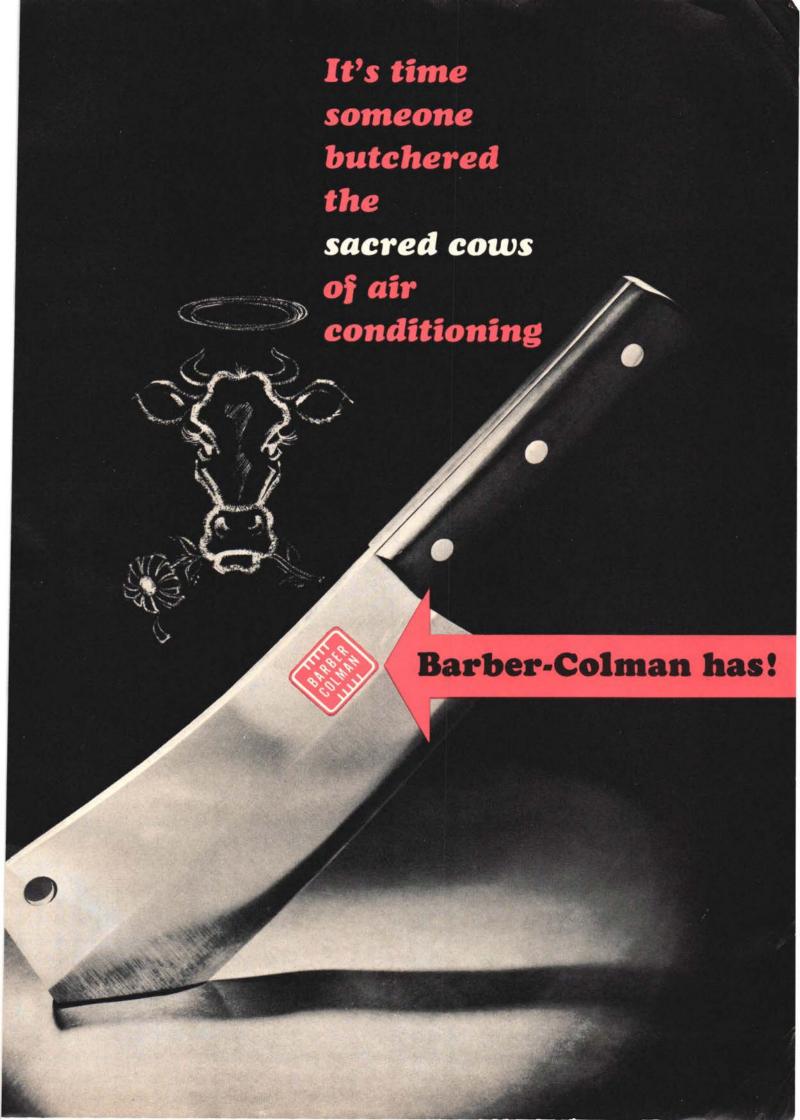
compact enclosures.

"Best Way To Close An Opening"

THE COOKSON COMPANY

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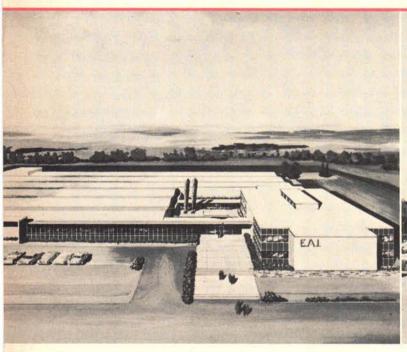
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990 Grove Building; Evanston, Illinois ... Barancik, Conte & Associates

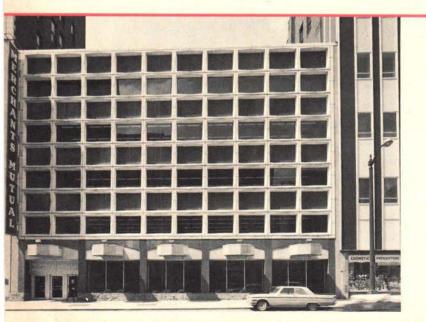
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In just two years, Heat-of-Light® has moved from feasibility to fact.



"Every building needs a boiler"

Nonsense!

This equipment room has no boiler. In its place is a centrifugal chiller. The Heat-of-Light system permits conditioning with the heat that's already in the building—heat generated by people, equipment, lights.

That's what our Heat-of-Light system is all about . . . it puts "waste" heat to work for you, warms exterior zones to offset building heat losses. You realize major savings in the cost of heating and air conditioning.



"Room thermostats belong on the wall"

Ridiculous!

Walls are for clocks, and pictures, and privacy, and many other things. They are not for thermostats. In this attractive board room, the thermostat is concealed inside the light/air diffuser...in a moving airstream, where it belongs. Here it responds 15 times faster than a wall thermostat... temperature control is more uniform and accurate because changes are sensed and acted upon at once.



"Automation is only for BIG buildings"

Balderdash!

Automation is for any building that needs it. Office buildings. Hospitals. Schools.

Barber-Colman provides only the automation you need. From simple, centralized control functions like temperature indication and adjustment... and start-stop control of mechanical equipment... to time programming of system operation... all on one control panel. Reduce manpower requirements and lower operating costs.



"All air outlets clutter and intrude"

Baloney!

In this clean, functional office, the integrated Heat-of-Light system lights . . . diffuses air . . . returns air . . . extracts heat . . . warms exterior zones. The outlets are practically invisible.

Barber-Colman diffusers blend architecturally. They don't intrude. And, if you have a unique requirement, we'll even design units just for you. Ask us.



"Heat from light is air conditioning load"

Ancient History!

It's only a load if it gets into the controlled zone. With a Barber-Colman Heat-of-Light system, it is removed . . . and used. Used to temper conditioned air. Used to heat at the building perimeter.

The environmental system design and installation are simplified. Less insulation is required. Costly hot air ducts, reheat coils, and piping are eliminated. Heat-of-Light is practical almost everywhere...

U. 3

"Air conditioning systems steal usable space"

Says Who!

The Barber-Colman Heat-of-Light system requires a single high-velocity duct. Hot ducts, reheat coils, and piping are eliminated. So you get the most possible air conditioning in the least possible space.

And there are other unique advantages to our system. One is its economical cost. We would like to give you details on the others. Call us.



BARBER-COLMAN COMPANY ... where originality works for you

Now... take the guesswork out of air conditioning

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this simplified feasibility form...



plus these people and their computer... help you determine how the Heat-of-Light system can best be adapted to your particular building

"It's time someone devised an accurate way to evaluate an air conditioning system before it's installed"

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Two years ago. Since then, we have done several hundred feasibility studies . . . the results of a few are shown on the preceding pages. One result not shown is our improved and simplified feasibility study form . . . and the increased expertise of our design and computer people. Use this knowledge.

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You, like many of our customers and prospects, will find this service invaluable. This is all it involves: (1) the one-page feasibility study; (2) a brief discussion between one of our field men and your design engineer; (3) a few minutes' work for our computer.

Want more information? Write us.

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ROCKFORD, ILLINOIS

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Are the bugs out of all plastic flashings? Just one—

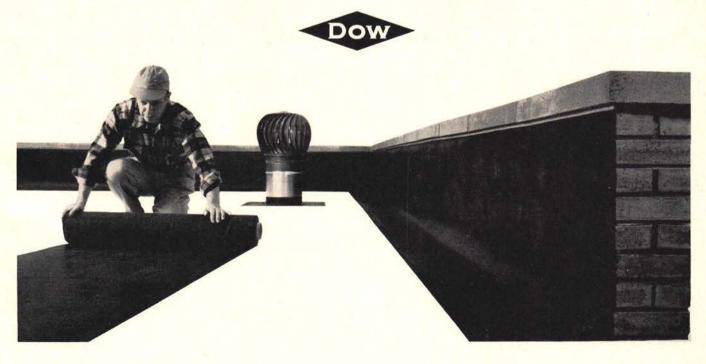
Saraloy 640R.

There are only two reasons for not specifying flexible flashing: (1) you've tried it before with mixed results, or (2) you don't like to try new things. Well, now we think we can reassure you on both counts. Early flexible flashings (and a few that are still around) had their faults. These have been corrected in Saraloy* 640R plastic flashing. Second, flexible flashings are

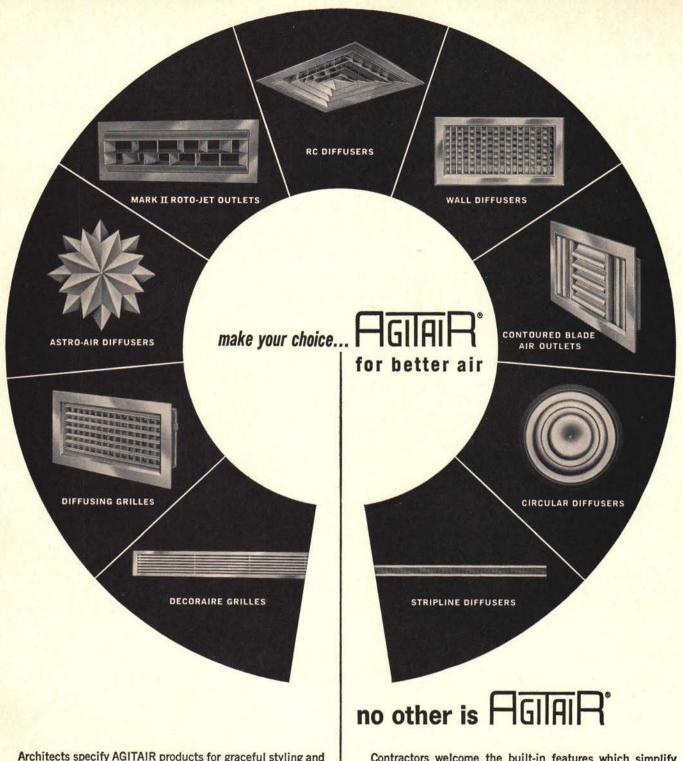
not new. They've been some time reaching the state of perfection embodied in Saraloy 640R flashing. Consider the advantages of Saraloy 640R. Since it's flexible, it can adjust to the building movements that occur. It can withstand extreme roof temperatures—either hot or cold—without thinning out or getting brittle. And it lasts and lasts.

It cuts on-the-job installation costs and is a joy for roofing contractors to work with. Doesn't it sound like it's worth a try?

For more information, contact The Dow Chemical Company, Plastics Sales Department, Midland, Michigan 48640, or consult Sweet's Architectural File 8g/Do.



For more data, circle 13 on inquiry card



Architects specify AGITAIR products for graceful styling and refined finish to blend perfectly with the particular decor. But beyond the pleasing appearance of each AGITAIR product are the built-in functional features that assure proper handling of conditioned air noiselessly and draftlessly.

Engineers depend on the AGITAIR individual product catalogs with authoritative performance data for selecting and sizing units to meet particular air handling problems.

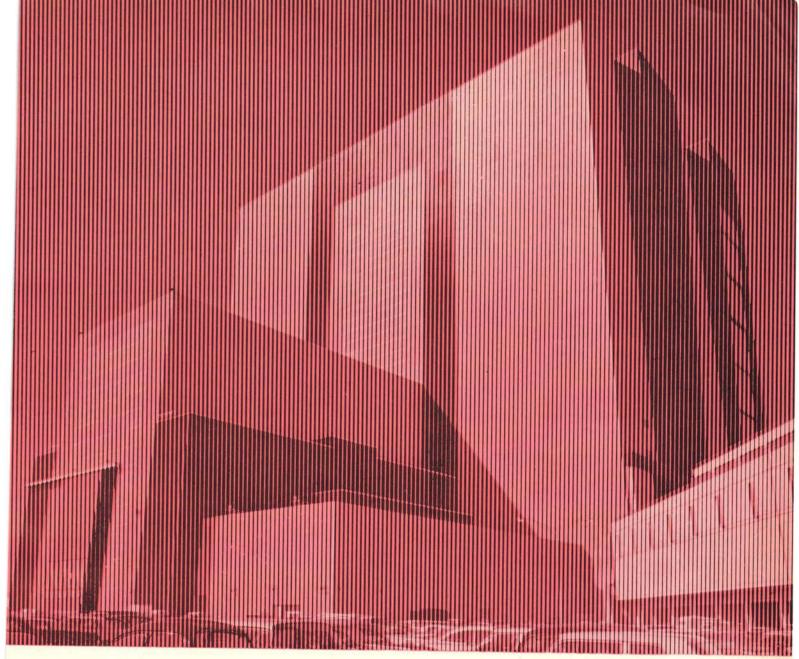
Contractors welcome the built-in features which simplify installation and assure continuous, trouble-free performance.

And finally, those who actually enjoy climate comfort because of AGITAIR, in offices, plants, hotels, schools, or other environment, the "ultimate users", relish the advantages they enjoy, even though they may not be aware that it's better because of AGITAIR, proven by millions of units in hundreds of thousands of installations. Write for catalogs on any product shown.

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LOCKWOOD Locks Stand Sentry at THE THRESHOLD OF SPACE

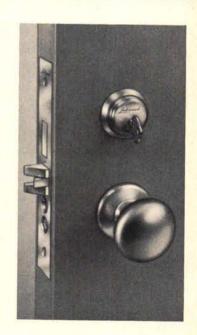
Some call it Space Port—the technical name is Vehicle Assembly Building. It rises out of the scrubland of Florida's Merritt Island, at the National Aeronatics and Space Administration's John F. Kennedy Space Center.

This is the world's largest building in volume—so large in fact, that an intricate system of atmosphere control had to be perfected to prevent the formation of clouds inside the building—so large that the volume of the Pentagon and Chicago's Merchandise Mart could both be swallowed up within its walls with room to spare. Within the building, giant Apollo-Saturn V launch vehicles will be

assembled in an **upright** position. From here they will be transported aboard huge ground vehicles to the launching pads. The next step—the moon.

As with all NASA construction projects, designed and built under supervision of the Canaveral District of the U.S. Army Corps of Engineers, the door hardware had to satisfy two rigid standards—SECURITY and DEPENDABILITY. Lockwood's Heavy Duty Mortise locksets and Ball Bearing Door Closers came up with the right answers for both.

When you're looking for security and dependability in hardware, look to Lockwood. We've found our place in the stars.



Hardware Supplied by: A. H. Brownell Co., Inc.

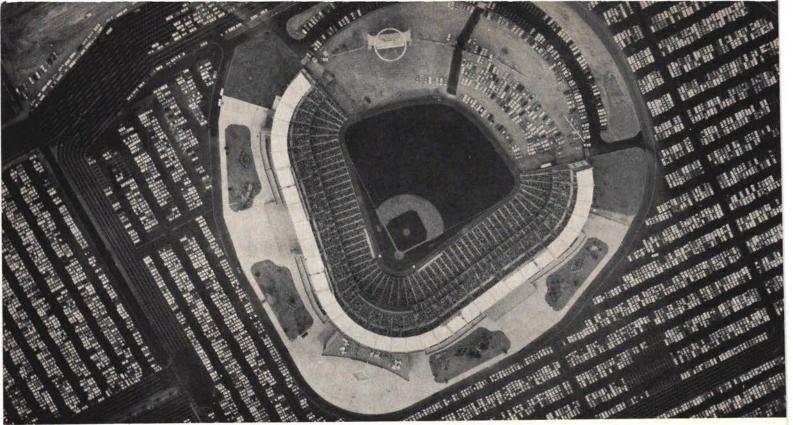
Architects: Urbahn—Roberts, Seelye, Moran—in conjunction with the U. S. Army Corps of Engineers

Contractors: Morrison—Knudsen—Perini— Hardeman

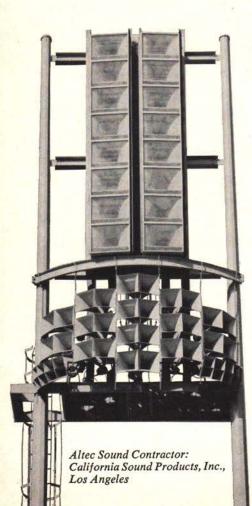


LOCKWOOD HARDWARE DIVISION

Fitchburg, Massachusetts



Concert hall with a pitcher's mound.



Baseball fans who are used to hearing the P.A. system garble announcements can't believe their ears when they go to the new Anaheim Stadium. At the Angels' ballpark, each word is crisp and clear. Each name is easy to understand in spite of wind or crowd noise. The message just as distinct in every seat in the house.

This unique Altec stadium sound system was designed to reproduce not only voice frequencies but to meet the critical demands of reproducing the musical sound range of the Hammond organ, as well! And a system good enough to reproduce music without distortion certainly has no prob-

lem with the human voice!

An original specification called for a conventional distributed system of many small speakers throughout the stadium. Because Hammond was concerned about this system's ability to reproduce the full bass capabilities of the organ, the Angels' dynamic management called in an Altec Sound Contractor to design the system. The result is the unique, 90-foot-high Altec speaker tower - a true high-level, central system. Located behind center field, the Altec tower provides absolutely clean sound-without phase distortion, reverberation, or bounce-over a distance of 700 ft.

Separate Altec amplifiers permit level

A Division of △√√ Ling Altec Inc. Anaheim, California

adjustment of the system to the size of the crowd, electronically compensating for this varying factor in sound absorption. 16 Altec multi-cellular high-frequency horns plus a stack of 16 bass speakers ensure excellent sound distribution of full organ bass as well as announcements. Total system power is 21/2 KW!

The completely-Altec sound system also includes preamplifiers, audio controls, and microphones. In all, it's the first adequately engineered sound system ever designed for an outdoor stadium.

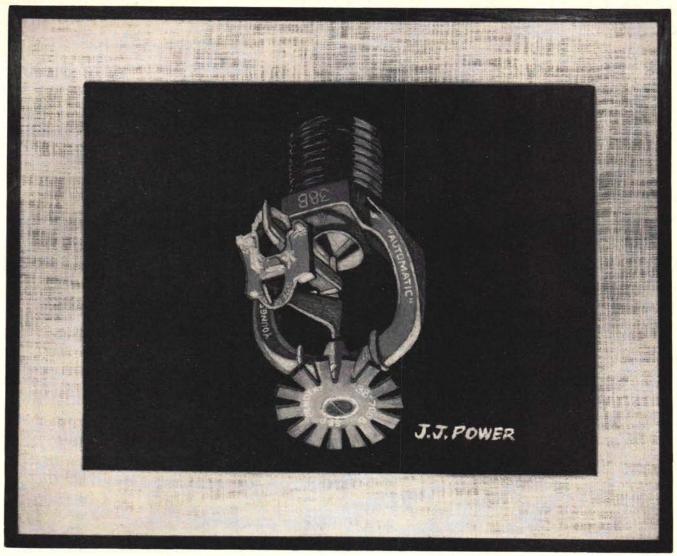
As Shay Torrent, the Stadium's official organist phrased it, "Without a doubt, the sound is absolutely fantastic! It is the most outstanding sound I've ever experienced in an outdoor stadium. It's like being in a huge concert hall-with all the acoustics in your favor!"

Cedric Tallis, the California Angels' vice-president in charge of operations at Anaheim Stadium, is just as enthusiastic.

"In all my years with baseball activities in outdoor stadiums, this new-type sound tops them all. It's great!"

Why not ensure the same degree of client satisfaction on your major projects? Call your nearest Altec Sound Contractor (Yellow Pages), or write Dept. AR7.





You call it ugly. We call it art.

The aesthetics of sprinkler heads is a matter of pointof-view. We think we have enough ammunition to make you change yours. Or at least suppress it.

And start installing "Automatic" Sprinkler systems in every building you design.

Here goes:

- 1. Safety. A school, hospital, hotel, shopping center, factory, warehouse, auditorium—in fact anywhere people gather or where contents are valued—is not safe from fire unless it has an "Automatic" Sprinkler system. No amount of fire insurance can reimburse the man whose livelihood has gone up in smoke, or who has lost his loved ones. (70% of all businesses that burn down die out. To say nothing of loss of life and property.)
- 2. Economy. You can deliver a sprinklered building to your customers for less money than an unsprinklered building. Because you get a much better break from building codes on your use and location of fire walls and choice of materials. In addition, your customer enjoys

tremendous insurance savings on a sprinklered building. He can cut premiums up to 90%. Just ask your "Automatic" man to work out actual savings with your client's insurance man.

So design freely. Use materials freely. Use space freely. Call or write "Automatic" Sprinkler for any information or specifications. If you like, we'll have a man from one of our 41 offices in your office on the double.

And if you're still aesthetically opposed to sprinkler heads, feast your eyes on this. Our model 400. A recessed type that fits flush to the ceiling of fancy offices and reception areas.

We think it's pretty enough to install in the Louvre. Or anywhere.

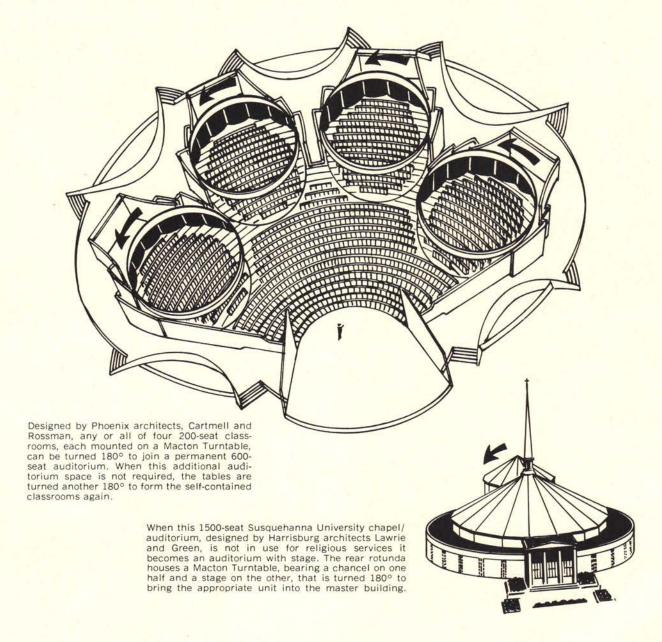


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Meet the growing family of "Automatic" Sprinkler: American LaFrance Division • "Auto-Grip" Division • "Automatic" Process Piping Co., Inc. • Badger Fire Extinguisher Company, Inc. • Fee & Mason Manufacturing Company, Inc. • Kersey Manufacturing Co. • Powhatan Brass & Iron Works • William Stanley Company

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PROTECTS AND APPEALS TO FAMILIES WITH CHILDREN, SENIOR CITIZENS, HOTELS AND MOTELS

New Flow-Matic single handle mixing valves, lavatory and kitchen faucets automatically adjust to a neutral setting each time they are turned off. Strong eyes aren't required. Residents may trust to touch — may rely on Flow-Matic.

Scald-proof safety is just one of many selling features. Exclusive ceramic cartridge ** guarantees years of service-free wear, and all enhanced by the exterior beauty of Flow-Matic's classic styling.

No lubricants • no springs • no washers • no "o" rings that are subjected to friction.

PRICE PFISTER BRASS MFG. CO.

13500 Paxton Street, Pacoima, California 9133

Warehouses in these principal cities: Birmingham, Alabama: Chicago Illinois; Dallas, Texas; Pacoima, California; Elizabeth, New Jersey



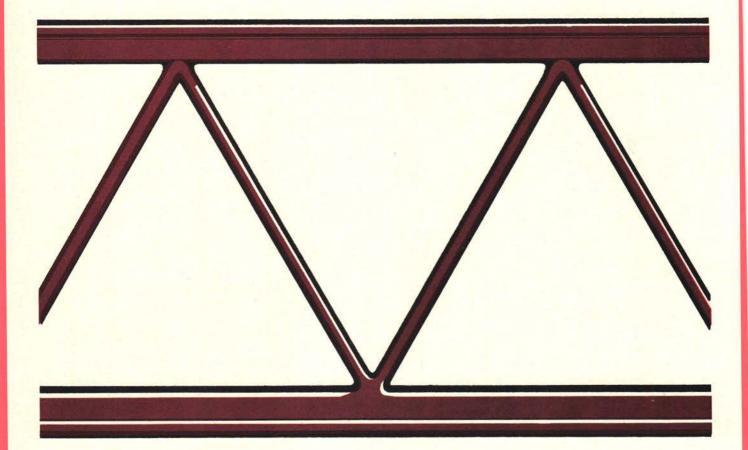
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ANOTHER PRESTIGE PRODUCT by PRICE PFISTER

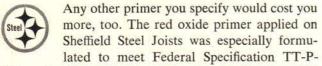


Price Pfister Products — Install Easier — Work Better — Last Longer





It's tough to find a better primer than the one we use for Sheffield Steel Joists



636 c. Considering both economy and efficiency, this time-proved red oxide primer is the best that can be provided. Then too, it is non-bleeding, which simplifies the application of a finish coat of paint.

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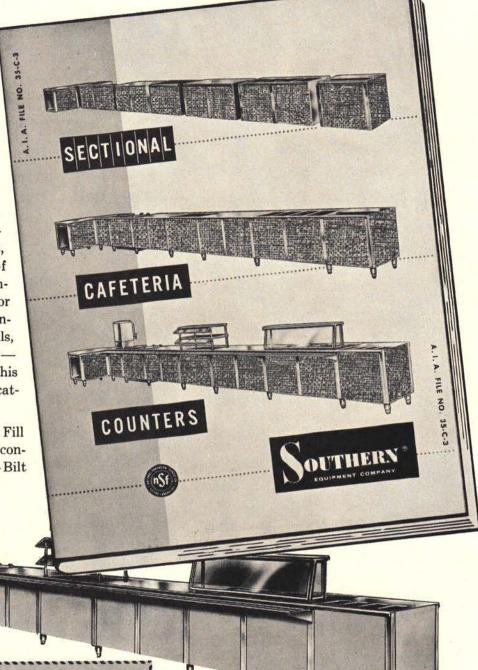


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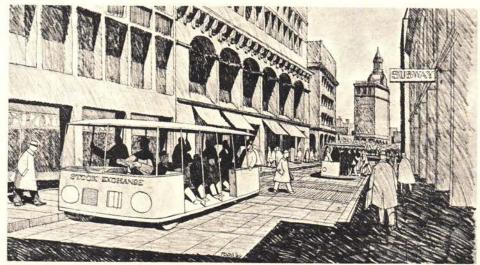
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Proposed pedestrian street with arcade and Intra-bus

Lower Manhattan Report provides "organizing concept" for present and future growth

The Lower Manhattan Report, prepared for the New York City Planning Commission, provides not a "master plan" but "a system of development, on an area-wide scale, in which every phase of downtown life is related in an overall process of planning and change." The report, prepared by Wallace, Mc-Harg, Roberts and Todd, architects and planners, Philadelphia; Whittlesey, Conklin and Rossant, architects and planners, New York; and Alan M. Voorhees & Associates, Inc., transportation and planning consultants, Washington, D.C., proposes the "feasible separation" of pedestrian, arterial and service traffic (by this separation recalling provisions of the British report "Traffic in Towns" by Colin D. Buchanan, reviewed in ARCHI-TECTURAL RECORD in June 1964, page 78). The New York report is planned as "a general strategy for the redevelopment and growth of an area; an approach, a process and an organizing concept. Development can occur, within the framework of guiding principles, in a number of different ways, at different times in different places."

The report deals with three problems: function, environment and access and movement. Functional goals include the strengthening of the downtown business core; the establishment of a residential community of 80,000 to 100,000 people organized in six inter-

connected development areas each located around plazas which will serve as "windows on the waterfront"; the diversification of the range of employment; the protection of existing bluecollar jobs; and the smooth incorporation of large and diverse downtown projects such as the Civic Center and the World Trade Center.

Environmental goals include taking maximum advantage of the waterfront and the improvement of the working environment by providing daily amenities, services and attractions found elsewhere in the city.

THE RECORD REPORTS ON:

California library will have maximum study facilities	365
Library will conform to traditional campus setting	365
Research tower has maximum flexibility	380
Circular library designed for optimum control	380
Chicago apartment building contains enclosed pool	387
Australian pavilion at Expo '67 is "a floating square box"	387
Cultural center combines four distinct elements	394
Residential complex will blend older urban neighborhood	398
Showroom tower has a series of 23 staggered decks	402

The goals of access and movement will be implemented by a horizontal system of organization, treating the old streets as either arterial, pedestrian or service, thus organizing the old irregular street pattern and "providing the basis for important links to future development at the core's periphery." A small, low, moderate-speed vehicle, the "Intrabus," is proposed for short hauls in the pedestrian road system. The peripheral roads, which are presently elevated highways, are planned to be built on new-fill land and to be depressed. The transit stations will be improved and integrated with the pedestrian system.

Euston succeeds Spreiregen as A.I.A. urban programs director

Andrew F. Euston Jr. will succeed Paul D. Spreiregen as director of urban programs of the American Institute of Architects. Mr. Euston has been an associate in the New Haven architectural office of his father, Andrew F. Euston Sr. Mr. Euston has also been with the offices of Cooper & Auerbach and W. H. Metcalf Jr., both in Washington, D. C.

Mr. Spreiregen leaves his post after four years to become program director of architecture and design of the National Endowment for the Arts. One of his first duties will be to formulate plans for a study which will lead to the establishment of a National Environmental Design Institute. The Institute, proposed by Albert Bush-Brown, Minoru Yamasaki and William Pereira, members of the National Council on the Arts, will include the arts of architecture, urban design, regional planning, landscape architecture, industrial design and graphic design. It will work with Federal agencies and state and local private organizations and academic communities. Already appropriated by Congress is \$150,000 to plan the development of the institute, and \$200,000 has been allocated for pilot projects to implement the study as it progresses.

Marcel Breuer will design a new memorial to FDR

Marcel Breuer is the new architect for the Franklin Delano Roosevelt Memorial in Washington, D.C. In a meeting of the FDR Memorial Commission on June 8, Mr. Breuer was selected from five "finalists" chosen from a field of 55 architects invited to be considered. The other finalists were Philip Johnson and Paul Rudolph of New York; E. Lawrence Bellante of Bellante & Clauss, Scranton, Pennsylvania; and Andrew Euston Sr. of New Haven in association with Andrew Euston Jr. and Cooper & Auerbach of Washington, D.C.

At a meeting of the FDR Commission in January, all designs from the famous national competition held five years ago were formally and finally rejected, including the winning design by Pedersen, Tilney, Hoberman, Wasserman and Beer. Opposition from the Roosevelt family was said to have prompted this decision. Commenting on the original winner, Mr. Breuer said, "it was an interesting design. It was a good proposition, although I was not in absolute agreement with all of the details. On the whole, it was a good monument."

Sweet's gives Canada its own construction catalogue file

The first Canadian Construction Catalogue File has just been issued by the Sweet's unit of the F. W. Dodge Company, a division of McGraw-Hill, Inc. The file contains nearly 5,000 pages in seven volumes dealing with data on Canadian building products. The Canadian file has quite a bit of growing to do before it compares with the 12 volumes and 16,800 pages in its 60-year-old U.S. counterpart, but it is a husky new-born indeed compared with the one-volume, 760-page first issue of Sweet's in 1906. Seven thousand copies of the new file are being distributed without charge to qualified organizations and firms.



FLW first-day cover issued from Taliesin East

A first-day cover containing a block of the new two-cent stamps honoring Frank Lloyd Wright was issued June 8 from Spring Green, Wisconsin, the site of Taliesin East. The stamp and envelope were designed by Taliesin Associates under the direction of Mrs. Wright. The new stamp is the fifth in a series of two-cent stamps honoring "prominent Americans." Others so honored: Abraham Lincoln, George Washington, Benjamin Franklin and Albert Einstein.

Plan distribution to chapters of A.I.A. convention film

The entire proceedings of this year's national convention of the American Institute of Architects in Denver, June 26-July 1 were to be filmed and videotaped in color and black and white, to communicate the proceedings to the approximately 95 per cent of the A.I.A. membership who do not attend.

The result of these efforts was expected to be three 16-millimeter films, each approximately 30 minutes in length, which would be distributed free of charge to the 161 A.I.A. chapters. Richard Stitt, director of information services of the A.I.A., is technical and editing adviser for the project.

After distribution to A.I.A. chapters, the films will be made available, free of charge, to engineering groups, schools of architecture, and the Producers Council. The project will be underwritten by three private sponsors. The only known sponsor, at present, is Formica, Inc., a subsidiary of American Cyanamid Co.

Honors and awards

Robert E. Simon Jr., creator of the new community of Reston, Virginia, was recognized as an "Urban Pioneer," in receiving the first medal of the Department of Housing and Urban Development. The medal was presented by Secretary Robert C. Weaver at the official dedication ceremonies of the new community. Mr. Weaver said the new award had been established to give special recognition for creative contributions to building "Urban America."

The Kennedy Special Warfare Center Headquarters and Academic Building, Fort Bragg, North Carolina, designed by Arthur Gould O'Dell and Associates, has been selected from 12 entries as "the Chief of Engineers Distinguished Architectural Achievement for 1966." Winning the honorable mention award was the Non-commissioned Officers' Open Mess at Fort Ord, California, designed by Robert Stanton. The Chief of Engineers Architectural Achievement Award was instituted last year "to promote greater functional and esthetic qualities in Corps of Engineers design for the Department of the Army." Serving on this year's professional jury were Architects O'Neil Ford, San Antonio; Roy Larson, Philadelphia; and Philip Will Jr., Chicago.

Ludwig Mies van der Rohe has received the Gold Medal of the Chicago Chapter of the A.I.A., its highest honor. The chapter, in its publication "Inland Architect," cited him as follows: "In the past two-and-a-half decades, Mies' structures, the majority of which are, fortunately for us, in Chicago, have increasingly demonstrated those qualities of directness, clarity, expression of principle, and sensual refinement which distinguishes his architecture and characterizes his teaching."

Lavette Cox Teague, a student at the Massachusetts Institute of Technology, has won the 1966 Brunner Scholarship, a grant of \$6,000, administered by the New York Chapter of the A.I.A. Mr. Teague won the national award to work on "the creation of a theoretical framework for architectural analysis, embodied in a computer system the architect can use during the design process."

Two named to advise HUD on design and the arts

George T. Rockrise of the San Francisco firm of Rockrise and Watson was named on June 20 by Secretary Robert C. Weaver of the Department of Housing and Urban Development as Adviser on Design.

At the same time, Mrs. Estelle Dodge, president of Estelle Dodge Associates, New York, architectural art consultants, was named to study the use of works of art in urban redevelopment.

Mr. Rockrise's primary assignment, said Mr. Weaver, will be to spearhead the drive to raise the quality of design throughout all of HUD's programs. He will also serve as liaison to various groups concerned with esthetics and design, including the A.I.A. and The American Society of Landscape Architects.



Architect: Walton & Madden, Riverdale, Md. Screen erected by: Acme Iron Works, Inc., Washington, D.C.

BORDEN DECOR PANEL AS BUILDING FACADES

Shown above is Deca-Grid style Borden Decor Panel used as a facade for the Pargas, Inc. building in Waldorf, Maryland. Set off by piers of white precast stone, the sturdy aluminum Deca-Grid panels are finished in blue HINAC, Pennsalt's new finish for metals.

This Deca-Grid installation has tilted spacers, a feature called the Slant-Tab variation wherein spacers may be mounted at angles of 30° , 45° , 60° or 90° as desired.

The Slant-Tabs may be further altered by use of non-standard angles, or lengthened tabs.

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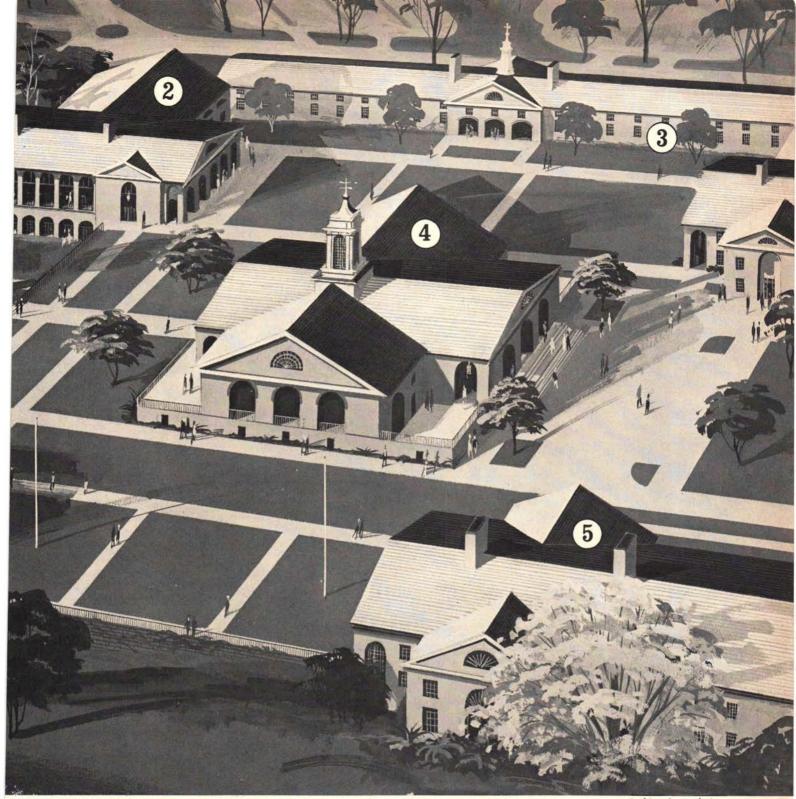
Bentley College of Boston selects all-electric design for new Waltham campus...finds costs competitive, operating advantages conclusive

When the Board of Trustees of Bentley College, a professional college of accounting and finance, started planning their new \$25-million, 102-acre campus in Waltham, Massachusetts, this was their goal:

to create an environment which was completely conducive to serious academic pursuits, beautiful to the eye, and thoroughly functional.

Comparison studies with other methods convinced them that an all-electric campus, employing flameless electric heating and cooling, would best meet their requirements. Quiet operation and individual room temperature controls would provide a better atmosphere for study. The cleanliness of an electric system would mean reduced house-keeping and maintenance costs. Elimination of boiler rooms and bulky equipment would allow building space to be utilized more efficiently.

As to cost, two independent feasibility studies showed that—compared with a fossil-fuel system—annual owning and operating costs for the electric heating and cooling system would be equal, or possibly even less.



Architect's rendering

And with capital funds at a premium, an initial capital outlay of almost \$600,000 would not be necessary by eliminating a central heating plant and underground piping system.

As in the case of Bentley College, modern all-electric design offers environmental and economic benefits for any type of construction. For more facts about applying these proved advantages in your institutional, commercial or industrial buildings, contact your electric utility company. They will welcome the opportunity to work with you.

This plaque identifies a modern building, meeting Edison Electric Institute standards for electric heating, cooling, lighting and other applications.



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Plan for new Bentley College Campus

WALTHAM, MASSACHUSETTS

Architect: Perry, Shaw, Hepburn and Dean, Boston. Engineer: Syska & Hennessey, New York.

- 1. Dormitory Complex: Seven residence houses for 510 students to be built initially. 95,000 sq. ft.
- 2. Student Center: Dining for 440, snack bar seating 550, college store, lounge, exercise facilities. 45,000 sq. ft.
- 3. Faculty-Administration Building: 125 offices, facilities for ancillary services. 50,000 sq. ft.
- **4.** Baker-Vanguard Library: Stacks for 150,000 volumes, expansion provision for an additional 100,000 volumes. Seating for 750. 45,000 sq. ft.
- 5. Lecture Hall: Ten 108-man lecture halls, two 216-man lecture halls, computer laboratory. 45,000 sq. ft.
- 6. Classroom Building: 40 small classrooms, four science laboratories. 60,000 sq. ft.

Atlanta's Memorial Cultural Center, designed by Toombs, Amisano & Wells, is designed as one unit to ensure that "the paths of all the arts cross and connect." The \$13-million project, now under construction, organizes a museum, an art school, a 1,925-seat symphony hall and an 891-seat theater around a central galleria. General contractor is Batson-Cook





The Technology II Center of the School of Engineering and Science at the University Heights campus of New York University, designed by Marcel Breuer & Associates, will centralize four departments now scattered in 17 locations. A seven-story building will house laboratories and quarters for faculty members and graduate students, while an adjoining three-story structure will house classrooms and seminar rooms. Two floors below ground level will provide a 15,500-foot library extension. The \$8.2-million structure will contain 103,000 square feet.

Broussard



The Charles A. Dana Creative Arts Center at Colgate University, Hamilton, New York, designed by Paul Rudolph, has recently been completed. A four-story structure housing basic facilities for drama, music and the visual arts, it cost approximately \$1.5 million. The rugged concrete of the structure relates in color and texture to the building stone used for older campus buildings. Contractor is Ryan & McCaffery, Inc.

A.I.A. SELECTS ANNUAL HONOR AWARDS

Three honor awards and nine awards of merit were selected in this year's 18th annual Honor Awards Program of the American Institute of Architects. The winning entries in the major annual national architectural awards program were chosen from a total of 380 entries. Those men serving on the jury included: David N. Yerkes, Washington, D.C., chairman; Robert G. Cerny, Minneapolis; O'Neil Ford, San Antonio; George T. Rockrise, San Francisco; and Benjamin

Thompson, Cambridge, Massachusetts.

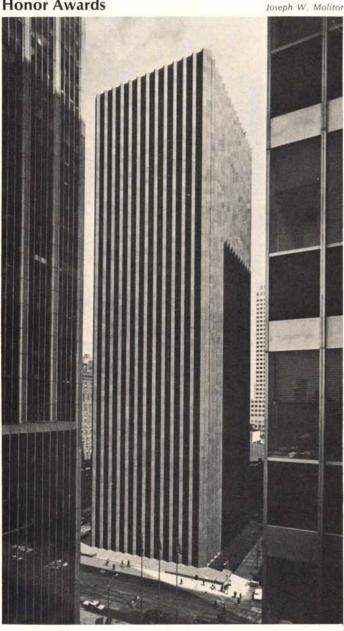
The jury, in its report, at the suggestion of the Institute's Committee on Esthetics, attempted to identify directions or common denominators of strength or weakness. They agreed generally upon four recurrent trends:

"1. We recognized the influence of some of our architectural leaders in a tendency toward formalism-a self-conscious approach to design which results in the creation of a monument to be

worshipped rather than a working building to be participated in and used. The relationship, if any, between the architectural forms and the functions they perform is vague, and the product approaches stage design. Perhaps it would be called 'Award Architecture'; certainly it is produced with at least a sub-conscious eve on design awards and magazine publication.

"2. The jury felt that little credit is due the designer who creates a form

Honor Awards



"This superbly simple and disciplined building grows directly out of the ground and straight up to the top. The triangular columns emphasize the clean verticality of the form, and as one passes the building, they reveal a constantly changing view of glass and granite....

COLUMBIA BROADCASTING SYSTEM, INC. HEADQUARTERS BUILDING, New York City. Architect: Eero Saarinen and Associates; engineer: Paul Weidlinger; mechanical and electrical engineers: Cosentini Associates; and general contractor: George A. Fuller Company.



"To a remarkable degree Dulles epitomizes the qualities of vigorous, free and graceful movement which we associate with flight, while avoiding literal and obvious analogy. The two major building parts, the main concourse and the tower, are satisfying counterparts....

DULLES INTERNATIONAL AIRPORT TERMINAL BUILDING, Chantilly, Virginia, Architect: Eero Saarinen and Associates; engineer: Ammann & Whitney; mechanical and electrical engineers: Burns & McDonnell Engineering Company; landscape architect: Office of Dan Kiley; airport consultants: Landrum and Brown; owner: Federal Aviation Agency; general contractor (finishes): Humphreys & Harding; and general contractor (structural): Corbetta Construction Company.



"Tiber Island represents a solution to a problem of increasing importance, the creation of a handsome and livable complex of varied urban dwelling units. The challenge has seldom been met with more understanding and greater success....

TIBER ISLAND, Washington, D.C. Architect: Keyes, Lethbridge & Condon; structural engineer: Carl C. Hansen; mechanical engineer: Kluckhuhn & McDavid Company; landscape architect: Eric Paepcke; owner: The Berens Companies; and general contractor: Charles H. Tompkins Company.

and then 'beats it to death' by endless and inappropriate repetition. When the supposed form-givers succumb to this temptation, it is not surprising that the followers fall into line. Perhaps this failing springs from the pressure to produce too much in too short a time. As one juror remarked, some of these architects make a major decision about an important building every day; no wonder the well runs dry. And that of course raises another question: How are we to use our best design talent most effectively in meeting the huge and growing demand for new buildings? Mies has pointed out one direction. Another course is suggested by the design leaders who associate themselves with firms less prominent than their own to delegate production of working drawings.

"3. We noted that few outstanding schools, commercial structures or industrial buildings were submitted. The answer may be found in the fact that a fine building requires an unusual client as well as a gifted architect. School boards and store owners are more often concerned with standardization, economy, and maintenance than with esthetics. Our profession must prove that buildings of moderate cost which work well can also be good architecture.

"4. The jury regretted that few largescale projects were submitted in which the architecture was as significant as the over-all planning and social concepts. This has been true of many redevelopment and new town projectsperhaps in part because design ability has seldom been the principal criterion for architect selection."

Hugh N. Stratford

Awards of Merit



"This remarkable building was outstanding among all the entries because it accomplished so much with so little. . . . The entire character of the church, inside and out, seems completely consistent with its environment and purpose. Its austerity movingly expresses the strong structure of religious belief rather than the ornamental quality of ritual."

CHURCH OF THE RESURRECTION, East Harlem Protestant Parish, New York City. Architect: Victor A. Lundy; structural engineer: Severud Associates; mechanical engineer: Fred S. Dubin Associates; and general contractor: Thompson-Brinkworth, Inc.



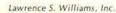
"A handsomely unpretentious building which expresses the Unitarian philosophy with clarity and vigor. In contrast with so many contemporary churches, this one does not strain for dramatic effect. Instead it achieves crisp simplicity and effortless variety...."

RIVER ROAD UNITARIAN CHURCH, Bethesda, Maryland. Architect: Keyes, Lethbridge & Condon; structural engineer: Robert A. Weiss; mechanical engineer: Kluckhuhn & McDavid Company; landscape architect: Lester A. Collins; and general contractor: Furman Builders.



"The choice of wood, as the principal material, is a logical outgrowth of this building's function. Through skillful articulation of the structural members, the building has a vigorous linear character which is made warm and human by the quality of the wood....'

HUGO WINKENWERDER FOREST SCIENCES LABORATORY, University of Washington, Seattle. Architect: Grant, Copeland, Chervenak, A.I.A. & Associates; structural engineer: Harvey R. Dodd & Associates; wood sculptor: Dudley C. Carter; and general contractor: Baugh Construction Company.





"A romantic contemporary building whose pitched roofs and stone walls create a satisfying harmony with its older neighbors.... The relationship of low and lofty spaces produces an exciting interior which must be a joy to those who use it...."

SHARPLES DINING HALL, Swarthmore College, Swarthmore, Pennsylvania. Architect: Vincent G. Kling and Associates; structural engineers: Severud Associates; mechanical and electrical engineers: Pennell & Wiltberger, Inc. and general contractor: John S. McQuade.



"A beautifully organized building, strong yet sensitive, whose component parts are integrated into a thoroughly unified whole. The clarity of its organization is a delight. The interior space is as satisfying as the forms of the exterior..."

COUNTWAY LIBRARY OF MEDICINE, Harvard Medical School, Boston. Architect: Hugh Stubbins and Associates, Inc.; engineer: LeMessurier Associates, Inc.; and general contractor: George A Fuller Company.

©Ezra Stoller Associates



"The concept of this structure is strong and dramatic, although many forms, patterns and textures were employed. With greater simplicity and unity, notably in the interior, it would have avoided the slightly flamboyant quality which is one of its characteristics. Nevertheless, it is a vigorous and imaginative work which clearly states its unique and historic function."

THE SHRINE OF THE BOOK, THE D.S. & R.H. GOTTESMAN CENTER FOR RARE MANUSCRIPTS, Jerusalem. Architect: Frederick Kiesler and Armand Bartos; engineer: Strobel and Rongved; mechanical and electrical engineers: Frank J. Sullivan & Associates; owner: The National Museum, Jerusalem; and general contractor: Joseph & Hillel Fefferman & Company, Ltd.

Robert Damora



"This building is especially notable because projects of this type seldom receive such careful attention. The skylights provide a consistent and repeated source of visual interest. Skillful organization in plan and handsome detailing combine to produce industrial architecture of a very high order."

WORLD WIDE VOLKSWAGEN INC., Orangeburg, New York. Architect: Katz, Waisman, Weber, Strauss, Joseph Blumenkranz, consultant, and Sidney L. Katz, partner-in-charge; engineer: DiStasio & Van Buren; landscape architect: Paul Friedberg; interior design consultant: Designs for Business; and contractor: Milau Associates.



"Care, imagination and skill have made what might have been a prosaic utilitarian structure into a fine architectural achievement. Each component is a straightforward statement, but each is related to the others...."

CENTRAL SERVICE FACILITY, Boise, Idaho. Architect: Kenneth W. Brooks; engineer: Kendall M. Wood & Associates; landscape architect: Lawrence Halprin & Associates; artist-sculptor: Harold Balazs; owner: Intermountain Gas Company; and general contractor: Jordan-Wilcomb Company.

Ernest Braun



"A highly successful urban development employing old buildings and open spaces for new uses. Its qualities of gaiety, levelness and color make it a delightful addition to the San Francisco scene...."

GHIRARDELLI SQUARE, San Francisco. Architect: Wurster, Bernardi and Emmons; engineer: Gilbert-Forsberg-Diekmann-Schmidt; land-scape architect: Lawrence Halprin & Associates; design consultant: John Matthias; graphics consultant: Barbara Stauffacher; owner: William M. Roth; and contractor: Swinerton and Walberg Company.

F. W. Dodge Construction Outlook at midyear

By George A. Christie, Chief Economist, F. W. Dodge Company, a division of McGraw-Hill, Inc.

Architects should by now be feeling the effects of an important departure from this year's anticipated pattern of building activity. Like just about every other measure of the nation's economy, construction is turning out to be bigger in 1966 than it would have seemed reasonable to hope for last fall. But even more significant is the fact that this year's expansion is taking a very lopsided form, with by far the largest part of the growth taking place in non-residential buildings, while housing has slipped into a decline.

The single event which did most to alter the whole framework of the 1966 economy—and the construction market with it—was, of course, the escalation of the Vietnamese war late in 1965. Coming as it did after an almost five-year long period of business expansion, the sudden injection of extra billions of military and related expenditures soon changed orderly growth into heated boom.

By late spring, however, things began to take on a different look. Not long after the first quarter blew its top, there were signs that the pace of the economy was slackening to something that was more sustainable. The shape of the balance of 1966 had begun to reveal itself.

Nonresidential Building

In keeping with the fast tempo of business activity, industrial and commercial building has been setting the pace of the broad nonresidential building category in the opening portion of 1966. Two factors suggest a leveling off at the present rate of contracts for businessrelated construction during the second half, however. One is that in the early months, new projects were already being initiated at a rate reflecting an annual growth of between 15 and 20 per cent-the range indicated by spring surveys of business intentions for plant and equipment outlays this year. What's more, it's likely that as the year unfolds,

and as construction labor markets tighten even more, the physical capability of realizing more than a 15 per cent increase in industrial and commercial construction has to be taken into account.

Only a step behind the booming industrial-commercial construction market in 1966 is the swelling volume of institutional building. Responding primarily to the current sharp increase in college enrollments, contracts for educational building began to accelerate last year, and this recent trend has carried on into 1966. With its strong start, and the continued backing of the several new Federal programs, educational building is heading for a gain of 10 per cent for the year as a whole.

Hospitals are again showing growth similar to the early sixties when this type of building was expanding vigorously. Medicare's added demands will boost hospital contracts 12 per cent this year, and even more in the future.

Some modest gains and declines can be expected in 1966 for the remaining nonresidential building types (see

DODGE CONSTRUCTION OUTLOOK 1966 MIDYEAR REVIEW

NONRESIDENTIAL BUILDINGS	Per cent change in contract values
Commercial	+16%
Manufacturing	+14
Educational	+10
Hospitals	+12
Public Bldgs	- 5
Religious	+ 9
Recreational	- 3
Miscellaneous	+ 5
Total	+11%
RESIDENTIAL BUILDINGS	
One-and-Two Family	+ 1%
Apartments	- 1
Nonhousekeeping	- 3
Total	_
NONBUILDING CONSTRUCTION	+ 7%
TOTAL CONSTRUCTION	+ 6%

table below), but in the aggregate, this primarily architect-designed class of construction will be showing a strong 11 per cent advance in contract value for the full year.

Residential Building

The same events that have given a substantial boost to the demand for most nonresidential buildings have been having an opposite, and perhaps even more pronounced, effect on residential building in 1966.

By all customary measures of housing demand, the stage seemed set for a modest gain in new housing activity this year. Yet, at the end of the first five months of 1966 performance was, to say the least, disappointing.

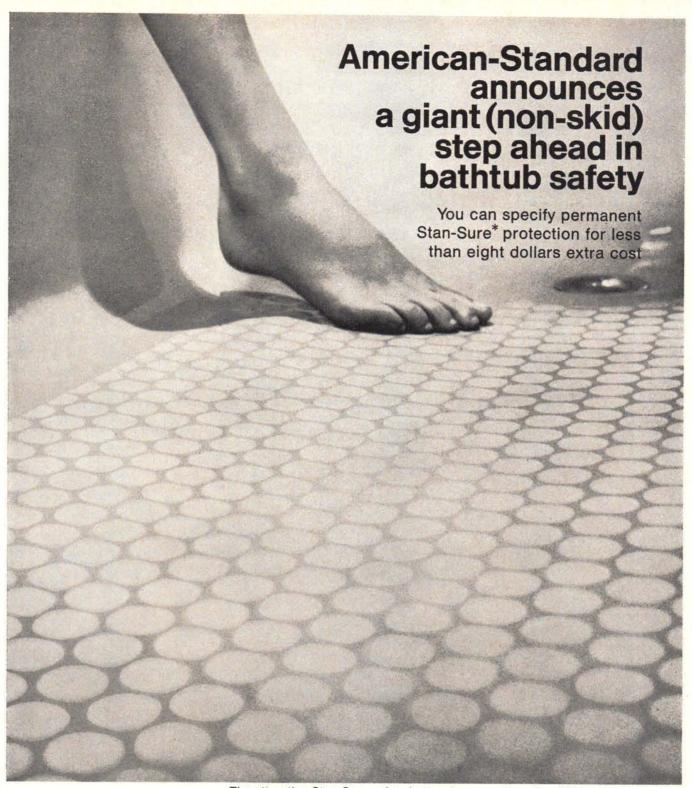
What went wrong, of course, was that the one ingredient needed to transform last fall's promising signs into this year's starts—mortgage financing—has been conspicuously absent.

It's pretty clear that we'll still have to live with a tight money market in the latter half of 1966, but at the same time, the conditions which gave rise to the spring mortgage crisis may let up just a bit, and more funds will be available, at a price. Transformed into housing starts, this pattern means about 1,425,000 private, non-farm starts for the year, with a rate around 1.4 million during the critical second and third quarters, and some small improvement in the fourth.

In mid-1966, construction is showing a decidedly one-sided kind of growth as nonresidential building responds to very strong business and institutional needs, and housing is held in check by a lack of mortgage money.

Total construction (including nonbuilding projects) will advance by 6 per cent this year, with contract value reaching \$52 billion.

(A fuller analysis of construction markkets at midyear is available from F. W. Dodge Company upon request.)



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The information presented here indicates trends of building construction costs in 21 leading cities and their suburban areas (within a 25-mile radius). Information is included on past and present costs, and future costs can be projected by analysis of cost trends.

William H. Edgerton

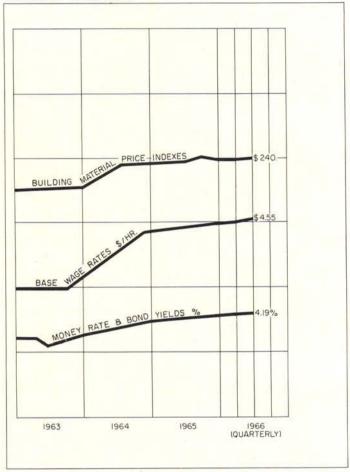
Manager-Editor, Dow Building Cost Calculator, an F. W. Dodge service

APRIL 1966 BUILDING COST INDEXES

		1941	averages f	or each city $= 10$
Metropolitan	Cost	Current Do		% change year ago
area	differential	residential	non-res.	res. & non res.
U.S. Average	8.5	273.9	291.8	+1.02
Atlanta	7.2	308.7	327.5	+1.02
Baltimore	7.7	276.6	294.8	+1.03
Birmingham	7.5	252.8	271.8	+1.01
Boston	8.5	248.7	263.2	+1.03
Chicago	8.9	302.7	318.4	+1.02
Cincinnati	8.8	263.0	279.5	+1.02
Cleveland	9.2	280.9	298.5	+1.04
Dallas	7.7	256.8	265.2	+1.02
Denver	8.3	281.3	299.0	+1.02
Detroit	8.9	276.2	289.9	+1.02
Kansas City	8.3	247.3	261.8	+1.02
Los Angeles	8.3	279.2	305.5	+1.03
Miami	8.4	269.4	282.8	+1.01
Minneapolis	8.8	272.8	290.0	+1.01
New Orleans,	7.8	246.9	261.6	+1.02
New York	10.0	284.4	305.9	+1.01
Philadelphia	8.7	272.4	286.0	+1.02
Pittsburgh	9.1	257.1	273.3	+1.02
St. Louis	9.1	271.0	287.2	+1.02
San Francisco	8.5	353.1	386.4	+1.03
Seattle	8.4	250.0	279.4	+1.02

Differences in costs between two cities may be compared by dividing the cost differential figure of one city by that of a second; if the cost differential of one city (10.0) divided by that of a second (8.0) equals 125%, then costs in the first city are 25% higher than costs in the second. Also, costs in the second city are 80% of those in the first (8.0 \div 10.0 = 80%) or they are 20% lower in the second city.

ECONOMIC INDICATORS



HISTORICAL BUILDING COST INDEXES - AVERAGE OF ALL BUILDING TYPES, 21 CITIES

01110/10 00120												1941 ave	rage for e	each cit	y = 100.
Metropolitan										uarterly)			1966 (Qu		
area	1952	1959	1960	1961	1962	1963	1964	1st	2nd	3rd	4th	1st	2nd	3rd	4th
U.S. Average	213.5	255.0	259.2	264.6	266.8	273.4	279.3	279.5	281.0	288.7	284.9	286.3	287.3	-	-
Atlanta	223.5	283.3	289.0	294.7	298.2	305.7	313.7	313.9	317.9	320.6	321.5	322.2	323.3		-
Baltimore	213.3	264.5	272.6	269.9	271.8	275.5	280.6	280.5	281.0	284.7	285.7	288.6	289.6	-	-
Birmingham	208.1	233.2	240.2	249.9	250.0	256.3	260.9	261.2	264.1	264.9	265.6	267.1	268.1	_	
Boston	199.0	230.5	232.8	237.5	239.8	244.1	252.1	251.7	252.6	256.3	257.8	258.5	259.6	_	-
Chicago	231.2	278.6	284.2	289.9	292.0	301.0	306.6	306.5	307.3	310.2	311.7	312.6	313.7	-	-
Cincinnati	207.7	250.0	255.0	257.6	258.8	263.9	269.5	269.4	270.2	272.9	274.0	274.7	275.7	-	1.00
Cleveland	220.7	260.5	263.1	265.7	268.5	275.8	283.0	282.3	283.4	290.8	292.3	293.0	294.1	100	-
Dallas	221.9	237.5	239.9	244.7	246.9	253.0	256.4	256.9	257.9	259.5	260.8	261.7	262.6	-	
Denver	211.8	257.9	257.9	270.9	274.9	282.5	287.3	287.3	288.2	292.7	294.0	294.6	295.5	_	-
Detroit	197.8	249.4	259.5	264.7	265.9	272.2	277.7	277.7	279.3	283.5	284.7	285.5	286.5	-	-
Kansas City	213.3	239.6	237.1	237.1	240.1	247.8	250.5	251.2	252.0	255.0	256.4	257.3	258.2		-
Los Angeles	210.3	263.5	263.6	274.3	276.3	282.5	288.2	288.9	289.7	295.8	297.1	298.0	298.6		770
Miami	199.4	249.0	256.5	259.1	260.3	269.3	274.4	274.4	275.4	276.6	277.5	278.4	279.2	-	-
Minneapolis	213.5	254.9	260.0	267.9	269.0	275.3	282.4	283.4	283.6	283.9	285.0	285.7	286.6	-	_
New Orleans	207.1	237.5	242.3	244.7	245.1	248.3	249.9	250.5	253.1	255.1	256.3	257.1	258.0	-	_
New York	207.4	260.2	265.4	270.8	276.0	282.3	289.4	290.2	294.0	296.0	297.1	297.8	298.7		1000
Philadelphia	228.3	262.8	262.8	265.4	265.2	271.2	275.2	275.5	276.4	279.5	280.8	281.7	282.6	27	7
Pittsburgh	204.0	241.1	243.5	250.9	251.8	258.2	263.8	264.0	264.9	265.9	267.0	268.9	270.1	-	-
St. Louis	213.1	246.9	251.9	256.9	255.4	263.4	272.1	272.9	276.1	279.9	280.9	282.2	283.2	22	_
San Francisco	266.4	321.1	327.5	337.4	343.3	352.4	365.4	366.6	366.9	367.7	368.6	376.2	377.7	-	-
Seattle	191.8	232.7	237.4	247.0	252.5	260.6	266.6	265.1	266.3	267.8	268.9	271.1	272.1	-	-

Costs in a given city for a certain period may be compared with costs in another period by dividing one index into the other; if the index for a city for one period (200.0) divided by the index for a second period (150.0) equals 133%, the costs in

the one period are 33% higher than the costs in the other. Also, second period costs are 75% of those in the first period ($150.0 \div 200.0 = 75\%$) or they are 25% lower in the second period.



Modern businesses need such up-to-date communications as television, data transmission, teletypewriter, Tele-Lecture, and complex telephone systems.

These complex communication services are essential not only in office buildings but in all types of major buildings—plan for them in the blueprint stage. You'll avoid costly alterations and unsightly wiring later.

Just call your Bell Telephone Business Office and ask for the Architects and Builders Service.



Planning an x-ray department?







Here's how General Electric can help:

There's nothing clearcut or routine about planning an x-ray department. Efficient planning requires an intimate knowledge of the advanced radiological technics used today. It also requires a thorough understanding of the complex new x-ray equipment and special procedure apparatus now being installed in many new departments.

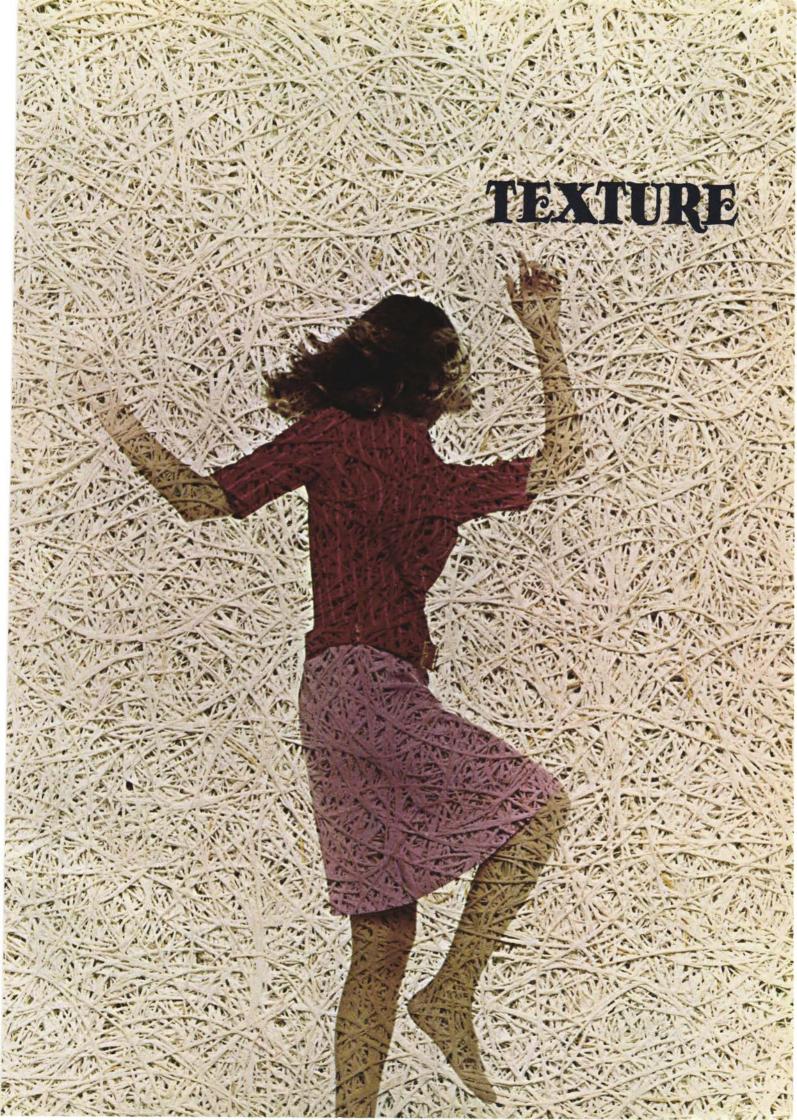
Your General Electric x-ray representative has this knowledge. And standing behind him is the entire G-E architectural planning staff — an experienced group of planners who have worked sideby-side with architects, radiologists and administrators to help plan thousands of x-ray departments throughout the world.

Your G-E x-ray representative, along with the architectural planning staff, will work with you to define your objectives. They will study patient flow and traffic patterns . . . help prepare floor plans and submit detailed recommendations on plumbing, power, wiring and radiation protection — recommendations you'll find invaluable in the planning of a modern, efficient department. And they'll do it without cost or obligation.

To take advantage of General Electric's installation planning service, contact your G-E x-ray representative or write General Electric Co., X-Ray Dept., Milwaukee, Wis. 53201, Room C-77

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You are sure of a modern, quality installation when you specify Wilkinson Chutes. Over the years Wilkinson has earned that reputation . . . installed more chutes than anvone else.

Most of today's modern chute features have been initiated by Wilkinson. For instance . . . noiseless self-closing intake doors with unobstructed opening . . . automatic chute sprinklers . . . interlocked doors. electrically controlled sprinkling and flushing ... effective disinfecting and sanitizing.

Yet, with all the advantages, these chutes are usually the least expensive. Large volume and continuous production improvements have enabled Wilkinson to pass savings on to you. Overall installed costs are generally less than for other makes. Operating efficiencies, after installation, extend these savings over a number of years.

Modern installation, quality installation, low cost installation. good reasons for specifying Wilkinson Chutes.



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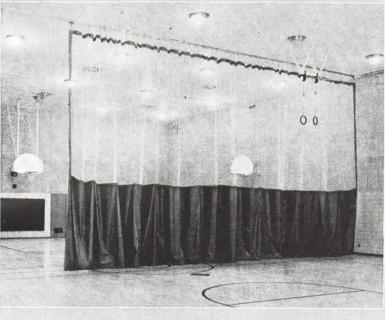
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HERE'S WHY PORTER GYM DIVIDER CURTAIN IS BEST!

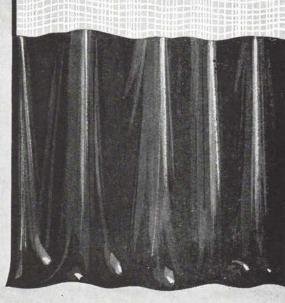


ECONOMY . . . costs 80% less than folding doors.

DURABILITY . . . tear strength 8 times stronger than canvas.

EASY STORAGE . . . roll it up, fold it up, draw it up.

Write for free samples and new Gym Divider Curtain Catalog.





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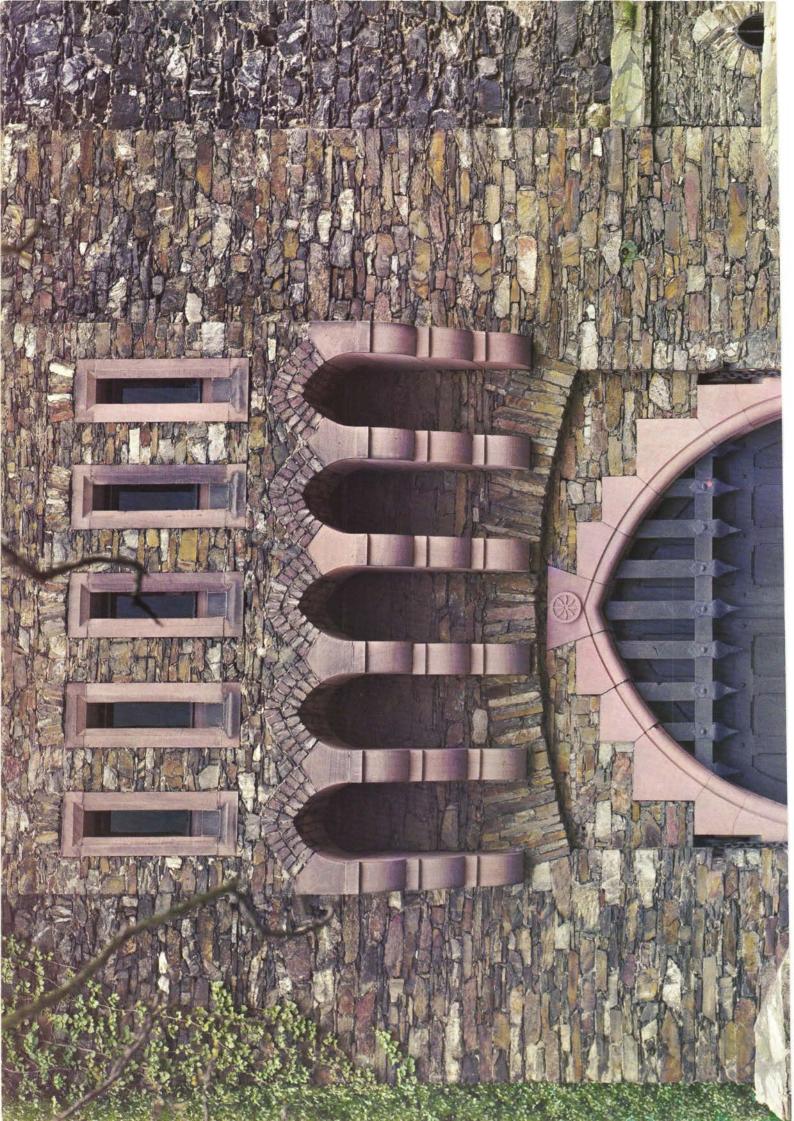
PORTER ATHLETIC EQUIPME

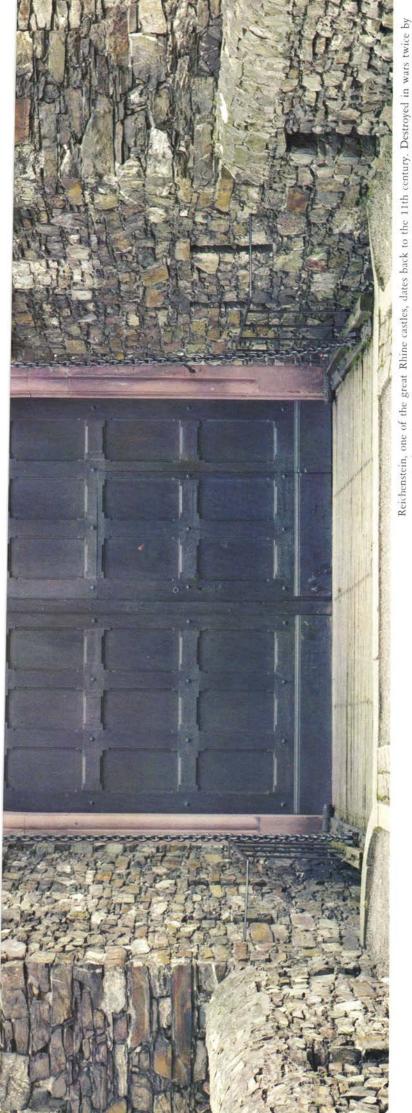
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Name_____Title____

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Reichenstein, one of the great Rhine castles, dates back to the 11th century. Destroyed in wars twice by 1282, and rebuilt both times, it was finally completely restored in 1854. If you would like a specially prepared reproduction, made from this photograph, write to Schlage Lock Company, Box 3324, San Francisco.

Some people believe a door should keep you safe and sound. Schlage does.

When you put a lock on the door of a building, you are solving one of man's oldest problems, the problem of security. If the lock is a Schlage, you have discharged your responsibility effectively. The security of our locking hardware starts with the design integrity of the cylindrical lock. We think it is worth remembering that this milestone device was invented and perfected by Walter Schlage. Often copied, never equalled, the Schlage cylindrical

lock has become the standard against which other locks are measured. To superiority of design Schlage adds superiority of structural materials. Premium metals, rigid tolerances, careful inspection — these combine to produce a lock that requires minimum maintenance throughout its long, useful life. Security, durability, beauty, in 101 designs and 23 finishes — no lock com-



Our file cabinet has a nice clean face.



Note the drawer handles. There aren't any.

No thumb latches that stick out, either. Or old fashioned label holders. Or knobby guide rods. Or any of those funny little gadgets found outside ordinary cabinets.

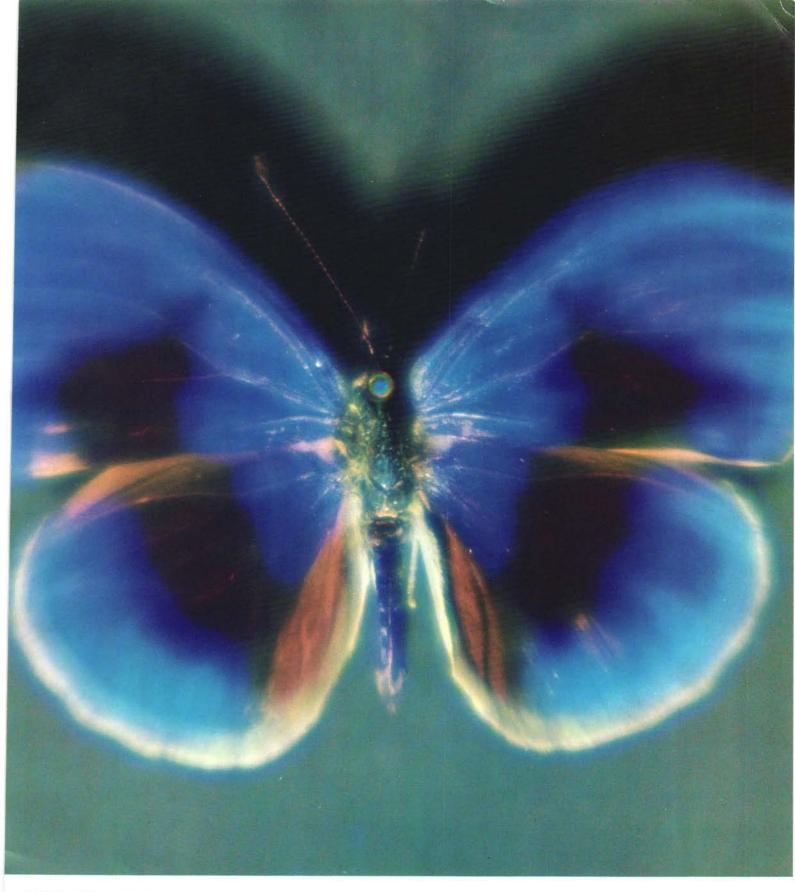
Nothing shows on our 500 file cabinet except a clean, contemporary look.

Take the recessed combination label holder and drawer pull. First of its kind. On one side is the label holder. Big enough to list the entire alphabet. On the other is the recessed pull. With just a couple of finger-tips your secretary can open the drawer. Without breaking a nail.

Our 500 file comes in 4 different heights, too. From 2-drawer to 5-drawer. All in letter or legal size width.

Everything about our clean faced cabinet is made the way office furniture ought to be. Furniture that looks beautiful and works beautifully—a solid investment for the management who pays for it.

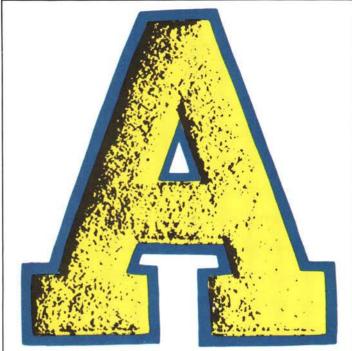


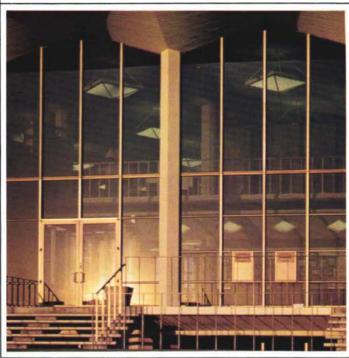


VERSATILITY

The truly great work of art is created to best serve many needs; to be interpreted on many levels; and to be ornamental or functional, intricate or simple. This is how Aluminum Company of America's Duranodic finishes fulfill architecture's many needs, both decorative and practical:

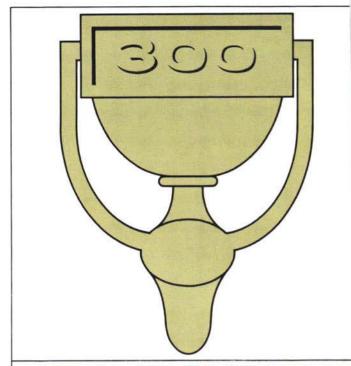


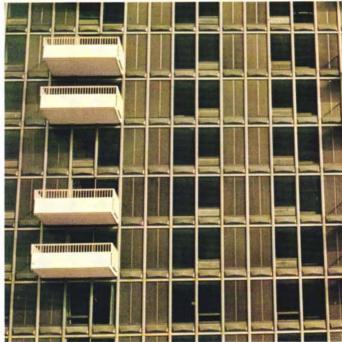




The school day begins with the rush and chatter and excitement that only the young can generate. And Duranodic* 300 finishes withstand the sometimes violent, always urgent activity, and make the school a better place for learning.

Duranodic finishes are virtually unlimited in applications. They can be used in any type of building and will always reflect lasting beauty and purposeful planning.





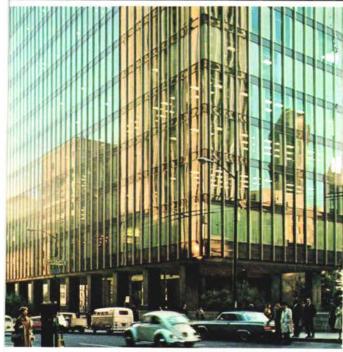
Skyscraper apartments stretch into the morning sun and are bathed in fresh light.

Alcoa® Duranodic 300 finishes enhance the pride and elegance of modern living.

become an inseparable unit.

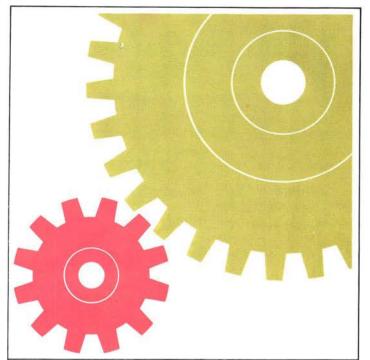
One of the chief characteristics of Duranodic finishes is their natural ability to reflect light.
Unlike other finishes, Duranodic 300 finish is neither a dye nor a pigment.
Its color permeates the entire cell structure of the aluminum oxide so that hue and alloy





Boldly designed new office buildings, housing usinesses of every kind, show new purpose. Duranodic nishes complement the mood of the fast-moving world.

Practically any architectural material is more ramatic with Duranodic finishes. Duranodic 300 finishes n aluminum treat wood, glass, concrete and other metals with constantly changing patterns of light and design.

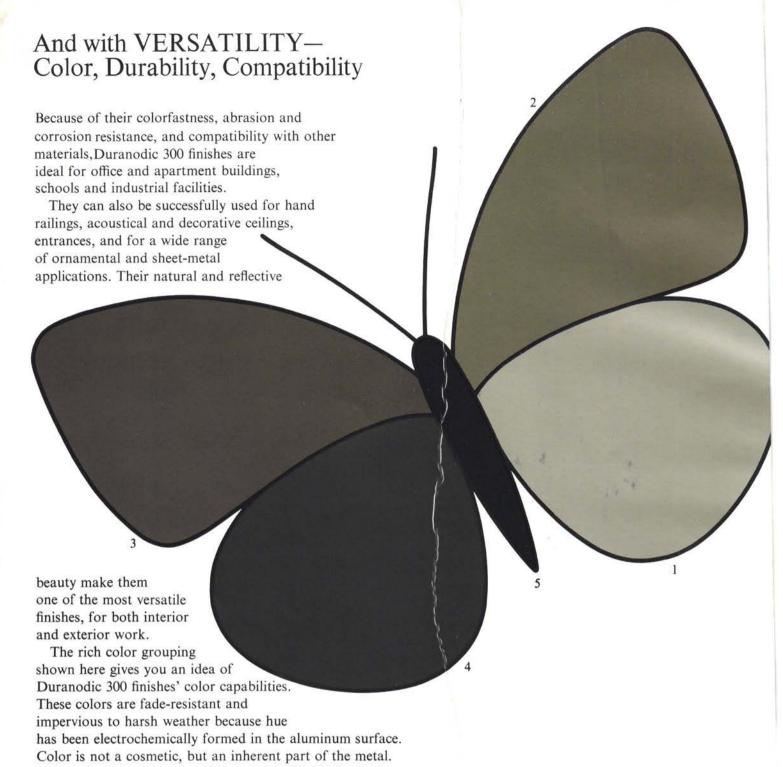




Thousands of workers arrive on the job and the city goes to work. And Duranodic 300 finishes come to life with a unique, handsome strength.

The capability of Duranodic 300 finish to stand up to any job is one of its most attractive features. Duranodic finishes will withstand contaminated industrial atmospheres, scorching sunlight, and the punishment of salt air and spray by resisting chipping, fading and corroding.

*Trade Name of Aluminum Company of America



Alcoa's testing has proved Duranodic 300 finishes to be more durable and harder than most other metal finishes used in building construction today. ASTM test D658-44, the nationally accepted abrasion test, showed Duranodic 300 finishes to be up to twice as abrasion-resistant as regular anodic finishes that have been used successfully for many years.

For the architect whose plans call for various building materials, Duranodic 300 finishes serve the purpose admirably. They are highly compatible with virtually every type of construction material, blending their rich, natural colors with dramatic design patterns.

Variations of the colors as shown can be supplied by Alcoa upon request. For more information, contact your Alcoa sales office or write Aluminum Company of America, 1000-G Alcoa Building, Pittsburgh, Pa. 15219.

CHANGE FOR THE BETTER WITH ALCOA DURANODIC 300 FINISHES





GOVERNMENT BUYS ELJER FOR NEW KANSAS CITY FEDERAL BUILDING





Architects: Voskamp & Slezak, Radotinsky-Meyn-Deardorff, Everitt & Keleti, all of Kansas City, Mo./ Engineers: Massaglia-Neustrom-Middleton, Howard, Needles, Tammen & Bergendoff, both of Kansas City, Mo./ General Contractors: Frank Briscoe Co., Inc., Newark, N. J.; Huber, Hunt & Nichols, Inc., Indianapolis, Ind./ Mechanical Contractors: Limbach Co., Pittsburgh, Pa.; Interstate P & H Co., Kansas City, Mo./ Wholesaler: Missouri-Kansas Supply, Kansas City, Mo.

Eljer's commercial plumbingware scores another big one! It's the \$27.5 million Federal Office Building in downtown Kansas City. Twenty Federal agencies employing 4,500 people will call it home 40 hours a week. That guarantees plenty of wear for washroom fixtures and fittings.

The Eljer line is built to take it. It's durable. Acid-resistant, exposed surfaces shrug off years of use, provide the ultimate in sanitation. Fixtures and fittings work together to keep call-backs almost nonexistent.

And what's more, Eljer plumbingware is good-looking. Shapes are streamlined and modern in Eljer pastels and white. All good reasons why you'll find Eljer in so many prestige buildings.

Eljer's Master Crafted commercial line gives you complete product selection. For more information, call your Eljer representative, or write Wallace-Murray Corporation, Eljer Plumbingware Division, Dept.AR, P.O. Box 836, Pittsburgh, Pa. 15230.





NAARCO





Naarco Fascia now in three new colors, many custom shapes

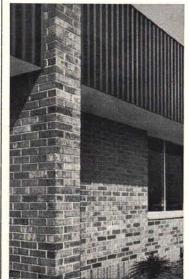
NAARCO Fascia, a multipurpose aluminum facingsiding material, is now available in three durable NAARCOLOR hard coat finishes, black, dark bronze, and deep bronze.





Extruded in 5" width and lengths up to 28 feet, NAARCO Fascia is stocked in several popular standard shapes. Plus, to help architects achieve unique effects, NAARCO also supplies custom shapes that fall within the above dimensions.

Other outstanding advantages of NAARCO Fascia include easy interlocking, snap-on assembly without screws or nails, no plywood backing required. For additional information including a custom design blueprint, circle Number 1 on our coupon and mail with your letterhead.



2

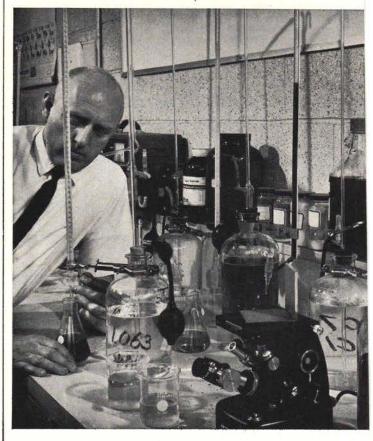
Naarco's chemistry lab... the search for quality

A complete chemistry laboratory for research and testing is one way NAARCO puts teeth into the old cliche "single source responsibility."

Purpose of the lab? NAARCO curtainwall, mullions, windows, and other aluminum products are dependent on many allied products such as caulking compounds, laminated panels, finishes, etc. As a "single source of responsibility" NAARCO wants to be sure all supporting products are of the highest possible quality so the installation is totally satisfactory. And so they test. And test. Result? Only caulking compounds with long life expectancy and good adhesive characteristics

are selected thus insurweather-tight installati-Only laminated panels wh adhesives can endure time exposure to fluctuating coditions will be used wo NAARCO curtainwall stions.

In addition to testing cau ing compounds and pane NAARCO's lab also has co tinuing analysis on weath strippings, finishes and ma other materials that affect to outcome of a job thus fulfilli "single source responsibility



3

aarco overnight delivery eeps building on schedule

shining NAARCO "semi" a welcome early morning ght to architects and conactors on major construcon jobs across mid-America nd along the East Coast.



NAARCO's company-operated leet, of course, means no-delay shipment of materials to the ob site. But it has many other advantages too.

NAARCO President, Bob Barnard, says, "We're not in the trucking business by accident. Not only do we save valuable time with overnight delivery but we have greatly reduced partial shipments, lost goods, damaged goods and many other problems that cost everyone time and money." As another aspect of their "single source responsibility" policy, NAARCO's own fleet cuts red tape and helps architects and contractors meet their completion dates.



Naarco adds 14 agents for fast, total service

"Faster info to architects when they want it." Better availability of NAARCO products. Total on-the-job assistance when it's required.

These are the reasons NAARCO recently added 14 new agent-organizations to their marketing team, according to Ross T. Griffith, NAARCO Marketing Vice President. The addition gives NAARCO 45 agents across the U.S.

"Timing is the most critical factor in the agent-architect relationship," Griffith added. "If we're there when the architect wants us, fine. If we're unavailable, forget it. We've put men where it will help architects and contractors get what they want."

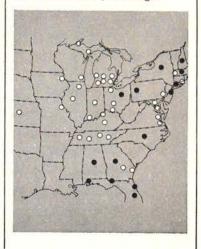
Black dots on the map indicate new agencies. Circles pinpoint where NAARCO agents already serve.



5

Naarco windows grace new office complex

Standard size NAARCO windows have been creatively, and beautifully used in this new, five-office complex designed for the Scott-Forsman & Co. of Chicago. Architect: Perkins & Will, Chicago.



NAARCO

NORTH AMERICAN ALUMINUM CORPORATION
Kalamazoo, Michigan 49004 • Phone (616) 349-6626

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BOOKS RECEIVED

1966 BOOK OF ASTM STANDARDS, Part 21-Paint, Varnish, Lacquer, and Related Products-Tests for Formulated Products and Applied Coatings. American Society for Testing and Materials, 1916 Race St., Philadelphia, Pa. 19103. 682 pp. \$11.00.

FOLK ARCHITECTURE OF THE EAST MEDITERRAN-EAN. By Daniel Paulk Branch. Columbia University Press, 2960 Broadway, New York, N. Y. 10027. 160 pp., illus. \$7.50.

THE AMERICAN COLORIST. By Faber Birren. Silvermine Publishers Incorporated, Comstock Hill, Norwalk, Conn. 06850. 16 pp. \$1.50.

HISTORY OF COLOR IN PAINTING. By Faber Birren and Moses Harris. Silvermine Publishers Incorporated, Comstock Hill, Norwalk, Conn. 06850. 372 pp., illus. \$25.00.

THE RESTORATION MANUAL. By Orin M. Bullock, Jr. Silvermine Publishers Incorporated, Comstock Hill, Norwalk, Conn. 06850. 192 pp., illus. \$8.50.

WOODWORKING FACTBOOK. By Donald G. Coleman. Robert Speller & Sons, Publishers, Inc., P. O. Box 461, Times Square Station, New York, N. Y. 10036. 240 pp., illus. \$15.00.

LAMINATED PLASTICS, Second Edition. By D. J. Duffin. Reinhold Publishing Corporation, 430 Park Ave., New York, N. Y. 10022. 249 pp., illus. \$12.00.

CULTURE & DEMOCRACY. By Hugh Dalziel Duncan. The Prairie School Press, 117 Fir St., Park Forest, Ill 616 pp., illus. \$12.50.

HOME PLANNING AND ARCHITECTURAL DRAWING. By W. J. Dunning and L. P. Robin. John Wiley & Sons, Inc., Publishers, 605 Third Ave., New York, N. Y. 10016. 81 pp., illus. \$4.95.

RESEARCH AND EDUCATION FOR REGIONAL AND AREA DEVELOPMENT. By The Iowa State University Center for Agricultural and Economic Development. Iowa State University Press, Press Building, Ames, Iowa. 287 pp., \$4.95.

LEARNING TO DRAW. By Robert Kaupelis. Watson-Guptill Publications, 165 W. 46th St., New York, N. Y 10036. 144 pp., illus. \$8.50.

BOSTON: THE JOB AHEAD. By Martin Meyerson and Edward C. Banfield. Harvard University Press, Cambridge, Mass. 122 pp., illus. \$3.95.

THE AMERICAN ASSOCIATION OF ARCHITECTURAL BIBLIOGRAPHERS PAPERS, Vol. II. Edited by William B. O'Neal. The University Press of Virginia, The Rotunda, Charlottesville, Virginia. 113 pp. \$5.00.

TESTED SOLUTIONS TO DESIGN PROBLEMS IN AIR CONDITIONING AND REFRIGERATION. By Melvin A. Ramsey. Industrial Press Inc., 93 Worth St., New York, N. Y. 10013. 257 pp., illus. \$8.50.

DECORATIVE DESIGN IN MEXICAN HOMES. By Verna Cook Shipway and Warren Shipway. Architectural Book Publishing Co., Inc., 151 East 50th St., New York, N. Y. 10022. 249 pp., illus. \$12.95.

WHY SHOULD WE STUDY THE ANGLO-SAXONS? By H. M. Taylor. Cambridge University Press, 32 E. 57th St., New York, N. Y. 49 pp., illus. Paperbound, \$1.00.

PEN AND INK DRAWING. By Frederic Taubes. Watson-Guptill Publications, 2160 Patterson St., Cincinnati, Ohio 45214. 64 pp., illus. \$3.50.

FEDERAL ASSISTANCE IN OUTDOOR RECREATION.
U.S. Department of Interior. Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. 83 pp. \$.35.

AZTECS OF MEXICO. By G. C. Valillant. Penguin Books Inc., 3300 Clipper Mill Road, Baltimore, Md. 21211. 278 pp., illus. Paperbound, \$2.25.

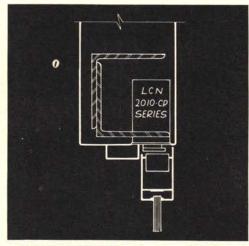
THE INTERNATIONAL ANTIQUES YEARBOOK 1966-1967. Edited by Philip Wilson. Crown Publishers, Inc., 419 Park Avenue South, New York, N. Y. 10016. 1,110 pp., illus. \$5.95.

♦ For more data, circle 65 on inquiry card

ARCHITECTURAL RECORD July 1966 101

LCN

for modern door control



Detail at head for LCN overhead concealed closer installation shown in photograph

Main points of the LCN 2010 series closer:

- 1 Provides efficient, full rack-and-pinion, complete control of the door
- 2 Fully hydraulic, with highly stable fluid giving uniform operation over a wide range of high and low temperatures
- 3 Easily adjustable general speed, latch speed, back-check and spring power (may be increased 50%)
- 4 Closer arm disappears over door in closed position
- 5 Available with regular or hold-open arm (choice of 85°, 90°, 100° or 110°)

Full description on request or see Sweet's 1966, Sec. 19e/Lc



LCN CLOSERS, PRINCETON, ILLINOIS

A Division of Schlage Lock Company

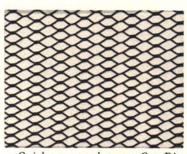
Canada: LCN Closers of Canada, Ltd. P. O. Box 100, Port Credit, Ontario

PHOTO: IBM Office Building, Seattle, Washington. Architects: Naramore, Bain, Brady and Johanson, Seattle; Minoru Yamasaki and Associates, Birmingham, Michigan.



Wheeling quick ones you well-p

nas three hat'll leave astered.



Quick one, number one. Our Diamond Lath. Provides greater keying action. All sheets are flat with parallel sides and square ends. For wall partitions, ceilings—wherever man hath need of lath.



Quick one, number two. 3/8" Rib Lath has more keys per square foot with small inverted rib for sure, easy lapping without "pile-up" of steel. It's extra-rigid, too.



And now for the last lath. Quick one, number three. Flat Rib Lath. Smaller openings for positive bend. It resists cracking when structure

All of these Wheeling quick ones will cut easily for fitting. Bend without rupture. Shape to complex ceiling and wall designs.

They're also designed to avoid plaster loss. And all Wheeling lath and lath accessories are made from Cop-R-Loy® with enough copper added for double durability. Which means

your jobs will satisfy your customers.

Which never hurts, does it?

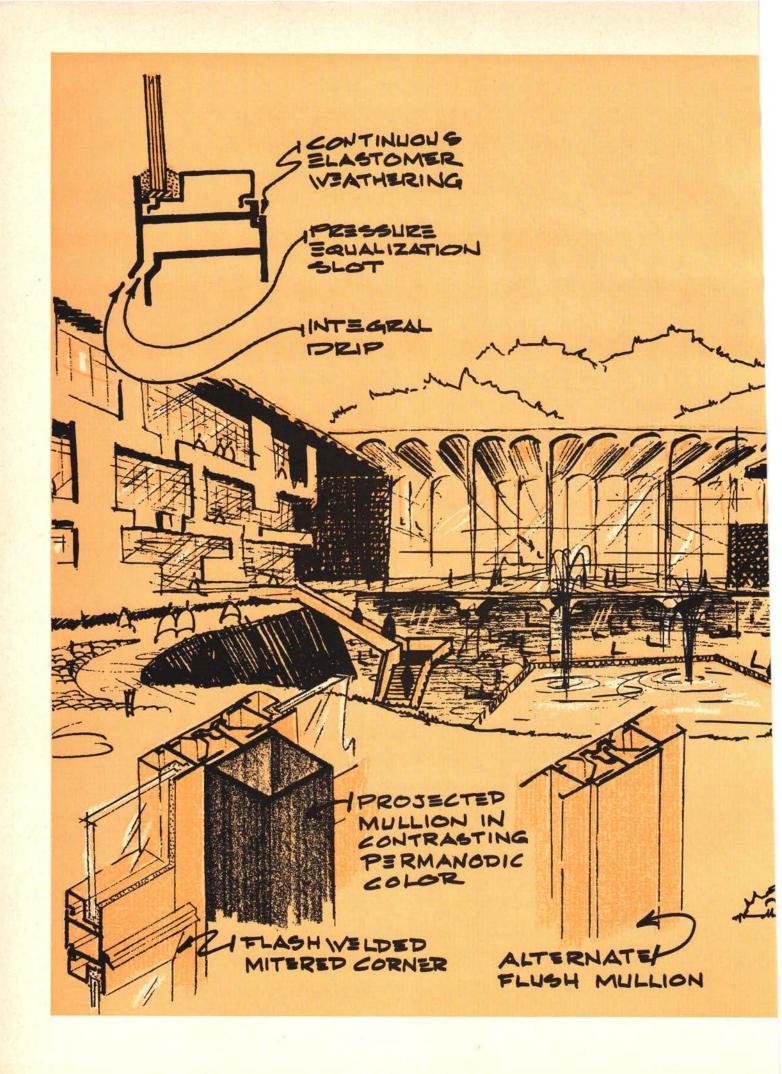
For more information, just drop us a line. Or give us a call. Collect.

Call (304) 233-2200.

We'll be glad to help you get well-plastered any day of the week.

Have you looked at Wheeling lately?

Wheeling Corrugating Company/Wheeling Steel Corporation



MAN GOOLOTS



r a motor hotel

Air East Motor Hotel, St. Louis, Missouri. Owner, Boule-Investment Company; Architect, Hausner & Macsai, ago; General Contractor, Westlake Construction Comy; Consulting Engineer, William Goodman, Chicago; hanical Contractor, Natkin & Company.

When you specify air conditioning for any kind of building, you can depend on York for advanced units and systems that assure customer satisfaction. For small commercial buildings, York packaged air conditioners require little space, blend with building design and decor. For large, multi-story buildings, advanced York equipment meets the most exacting specifications.

York leadership in total environment control is demonstrated in all kinds of buildings, all kinds of climates. Recent York technical advances in sound and odor control have been recognized as major steps in improved air conditioning. And these advances are helping architects and engineers create better climates for living and working.

Ask your nearby York Sales Office for specification data on advanced York air conditioning equipment when you plan your next job. Or write York Corporation, subsidiary of Borg-Warner Corporation, York, Pennsylvania. In Canada, contact National-Shipley, Ltd., Rexdale Boulevard, Rexdale, Ontario.

YOU CAN DEPEND ON YORK

YORK

For more data, circle 68 on inquiry card

air conditioning and refrigeration



how modular systems can work for you when you must design for interior flexibility

The systems approach to building planning lets you design for change. Starting with large, column-free areas, you can plan interior spaces that may be quickly rearranged, changing size, shape and environment without sacrificing quality.

Based on a horizontal planning module of 5x5 feet, the Inland Modular Structure and Ceiling Systems integrate with each other and with available mechanical and movable partition systems.

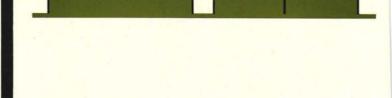
Bid winner of California's SCSD school project and successfully used in office and engineering buildings, as well as schools, Inland Modular Systems may suggest solutions in one of your upcoming projects.

We'd like to tell you more about these systems. Write us for a copy of our new Planning Manual, just off the press. Inland Steel Products Company, Dept. G, 4033 W. Burnham St., Milwaukee, Wisconsin 53201.

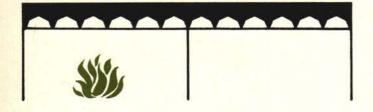


For more data, circle 69 on inquiry card

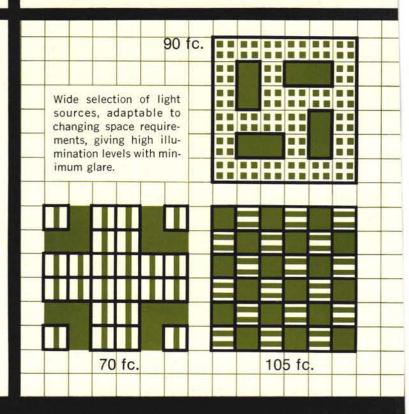
One and two story buildings, with intermediate level changes.

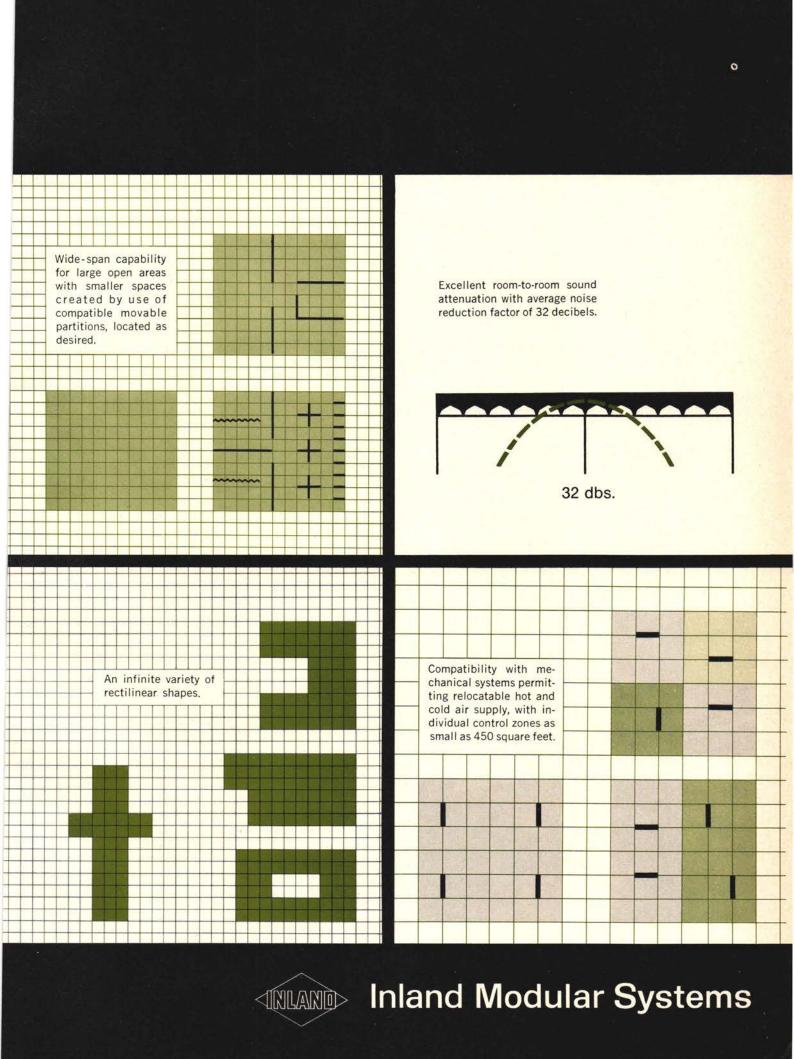


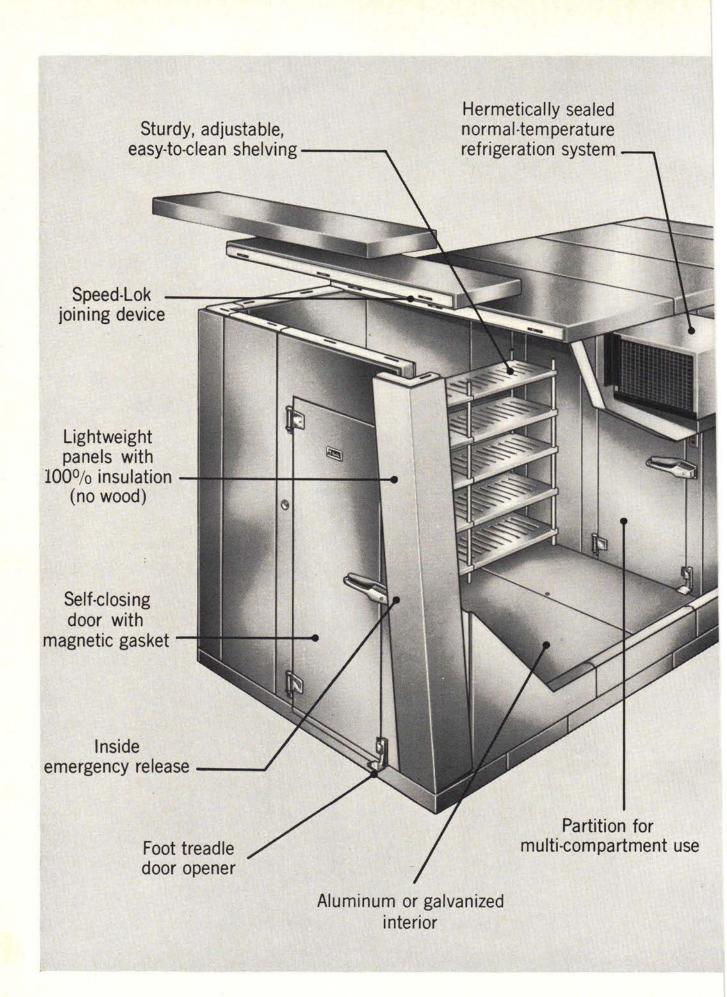
One-hour fire rating capability.

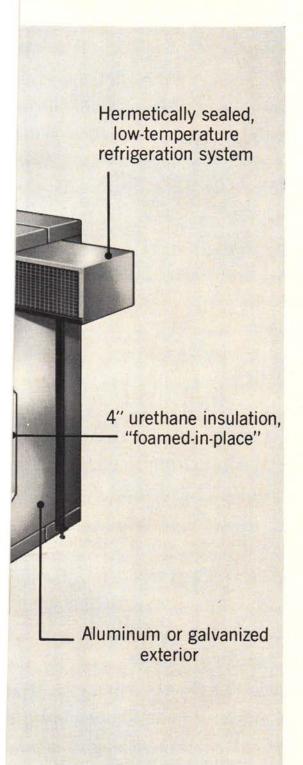


one hour









This Bally "exploded view" shatters a myth about Walk-Ins!

Are you among some who still think Walk-Ins are nothing but refrigerated rooms that can be successfully "built-in" by the building trades, or made by local workmen in small carpenter shops?

If so, look closely at the illustration for a change in thinking. You'll see that Bally prefabs combine design and construction methods that can't possibly be included in "built-ins". Many of the unique features have been created for exclusive use on Bally Walk-Ins and are not available on conventional Walk-Ins.

Bally research and development created this wholly new concept of Walk-In construction. They also designed the highly specialized tools, molds, and machines that mass produce these precision formed panels. Users benefit through new high standards of efficiency and economy.

Write today for our new 32-page booklet and a urethane wall sample.



Bally Case and Cooler, Inc.
Bally, Pennsylvania
Address all correspondence to Dept. AR7.

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On behalf of the President, I am most pleased to extend congratulations to the ARCHITECTURAL RECORD, its publishers, and its staff, on the 75th anniversary of this distinguished publication.

This is, indeed, a historic landmark not only in the life of the magazine, but also in the life of this Nation. In its 75 years, the ARCHITECTURAL RECORD has compiled a unique visual and verbal record of the maturing of this country in the esthetics and design of its structures, its places, and its institutions.

It has been a prime vehicle for

disseminating the ideas and ideals of our finest exponents of architectural progress. It has been an inspirational source for the birth of new ideas and new talent. It has infused the public vision with greater appreciation of what this country is capable of creating in its physical environment.

In these times of urban ferment and dynamic growth, there is more to be built and much to be re-designed. The next 75 years will, without doubt, eclipse even our greatest expectations, for it will be filled with ideas and concepts yet unborn. To record this history we are happy that the ARCHITECTURAL RECORD is so enduring and, despite its years, still young.

Donald F. Hornig Special Assistant to the President for Science and Technology Washington

Sheer genius

Louis Checkman



Lecture hall-cafeteria, Brookhaven National Laboratory; Max Urbahn and Seelye Stevenson Value and Knecht, architects.



"Sheer genius! What Pollock did for painting he's doing for architecture—"

Although some of the personnel at Brookhaven National Laboratory suspected it, it wasn't until the attached two items appeared in your May issue (pages 10, 103) that we were sure.

Philip Ulzheimer Plant Engineering Brookhaven National Laboratory

Urban transportation

Perhaps I shouldn't use the word excellent in view of the fact that you quoted so liberally from my own piece, but I did think you provided good, comprehensive, illuminating coverage for the First International Conference on Urban Transportation (April, pp. 128-129).

It has been widely considered a most successful project; and, while I am not the kind of person who knows how to parlay an event like that into making Pittsburgh the transit capital of the world, there are others who are working on the project. We are getting a high-level Council established.

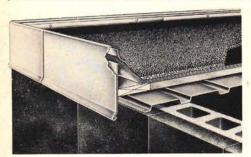
Also, Transportation Research Institute has been initiated at Carnegie Institute of Technology through a grant from R. K. Mellon. I have involved this Institute in the planning for Pittsburgh's rapid transit. The Institute is headed

continued on page 116



see SWEET'S 8G-Hi

Your decision is easy because the potential trouble and damage caused by a roof leak could be very expensive for your client; the installed cost of the Hickman <u>safeguard</u> System, which insures positive control of roof water at eaves and along expansion joints, is comparable to less effective methods . . . Our 8 pages in Sweet's explain how thermal reaction between roofing felts and metal water dams—the main reason for cracked felts—is neutralized. Make that design decision for Hickman; it is even easier after you see how tar drippings and water stains on walls are eliminated; becomes very easy when you examine the striking fascia profiles which enable you to combine wall beauty with positive roof perimeter protection.



This cross section from Sweet's, shows how the free-floating fascia interlocks with, but moves independently of, the galvanized steel water dam. The graceful fascia profiles are available in Kalcolors, porcelain and baked enamel.



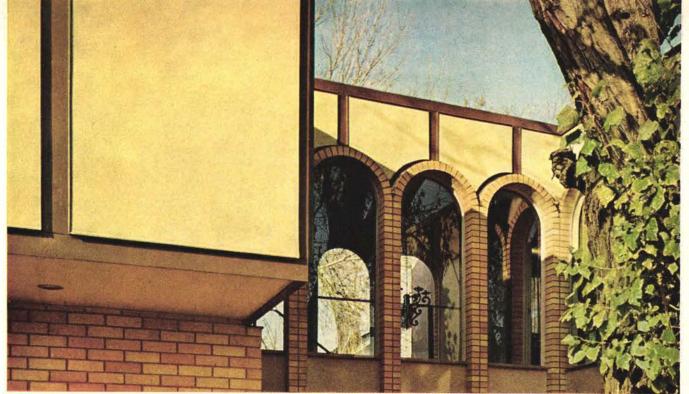
In addition to protection from cracked felts along the water dams, the expansion joint provides safeguards against leakage into the joint itself. A vinyl strip at the bottom, from one roof edge to the other, moves with the roof to form a positive, continuous seal. The extruded aluminum sides and related components, being free-floating, are also independent of thermal reaction between the water dam and felts, Transitions and junctions are factory fabricated.

In Sweet's there are engineering drawings and sample specs; the roster of area sales reps; a list of typical installations, where Hickman Safeguard System is proving itself (some from 1958).

HICKMAN Safequard expansion joint fascia, and water dam system (pat.) write for expansion joint details and additional sweet's pages.

W. P. HICKMAN COMPANY, INC.

2520 INDUSTRIAL ROW. (313) 549 8484 TROY, MICHIGAN 48084



Epoxy/aggregate plywood walls give a masonry-like appearance to the Intrade Building, Salt Lake City, Utah. These low-cost walls are available in a wide selection of natural stone textures and colors. (Architect: Roger Merrill Van Frank; Builder: Calvin J. Moss Construction Co., Owner: William E. Buchanan.)

Epoxy/aggregate finishes based on Shell Epon®resin give plywood siding an attractive pebbled texture—cut building costs

Factory-finished Hycon 75[®] Sanspray® siding, manufactured by Hodges Chemicals Co., Burlingame, Cal., will give many years of trouble-free service.

Now there's a new attractive look for economical plywood exterior siding. It's a remarkably durable finish consisting of natural stone aggregates and Shell Epon resin. Here are the advantages:

Extremely low maintenance—Over 5 years of rigorous laboratory and field testing show that these rugged finishes withstand sunlight, and tropical or

sub-zero temperatures without cracking. They resist weathering, humidity, salt and fresh water and have an estimated service life of many years. Hycon 75 Sanspray epoxy/aggregate plywood has earned a Certificate of Qualification from the American Plywood Assn., meets FHA standards.

Low building costs-This new construction material offers the economy of prefabrication. Walls can be pre-



Wall section for this new house is lifted by boom crane and moved into position for installation. Interior wall is completed with foil-faced fiber insulation and ½ in. dry walls. Prefabricated walls are erected quickly and easily.



Pebbled texture of durable Hycon 75 Sanspray epoxy/aggregate plywood flatters the crisp modern lines of the Intrade Building.

assembled in any height up to 16 feet and to any desired width. They can be erected on 6 in.-wide concrete foundations. No painting, priming or staining needed before or after installation. Semi-skilled workmen can easily cut and nail the walls.

Interested? Write to Shell on your letterhead at 110 W. 51st Street, New York, New York 10020 and we will refer you to the manufacturer of Epon resin/aggregate plywood siding.





How the new age of light means a new age of freedom for you.

Four freedoms, in fact.

First, there's the amount of light, from compact sources, at your command. New G-E high-intensity Lucalox* lamp, for example, delivers as much light as a fifty-foot string of 40-watt fluorescents from an arc the size of a cigarette! Compact G-E Quartzline® incandescents give the light of six 100-watt household bulbs, yet will fit into your vest pocket.

Then there's the freedom to design with color in light for effects never before possible. For instance, new G-E Dichro-Color flood and spot lights give you saturated colors. Richer, brighter colors. New G-E transparent colored bulbs give brilliance and sparkle to signs and let you create dramatic decorative effects.

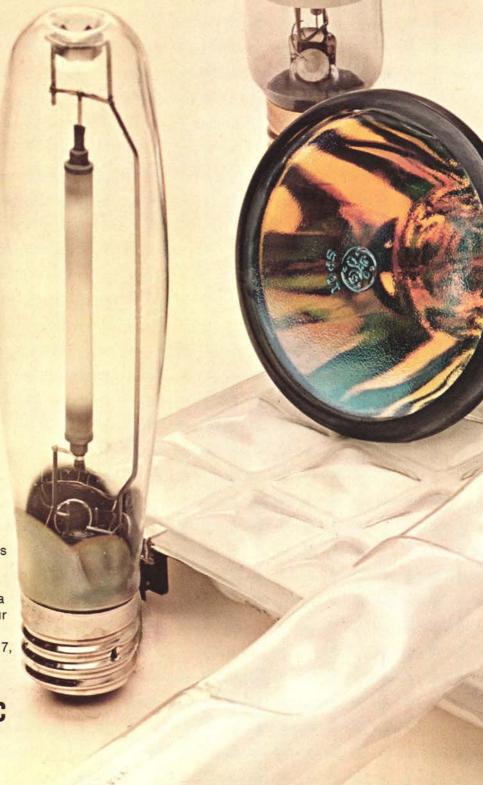
Freedom number three: Light distribution. Now, with many new light sources, you can put light where you want it. For instance, the G-E Panel fluorescent offers you light by the square foot, to fit many contemporary architectural space modules. You put fluorescent light where you never could before.

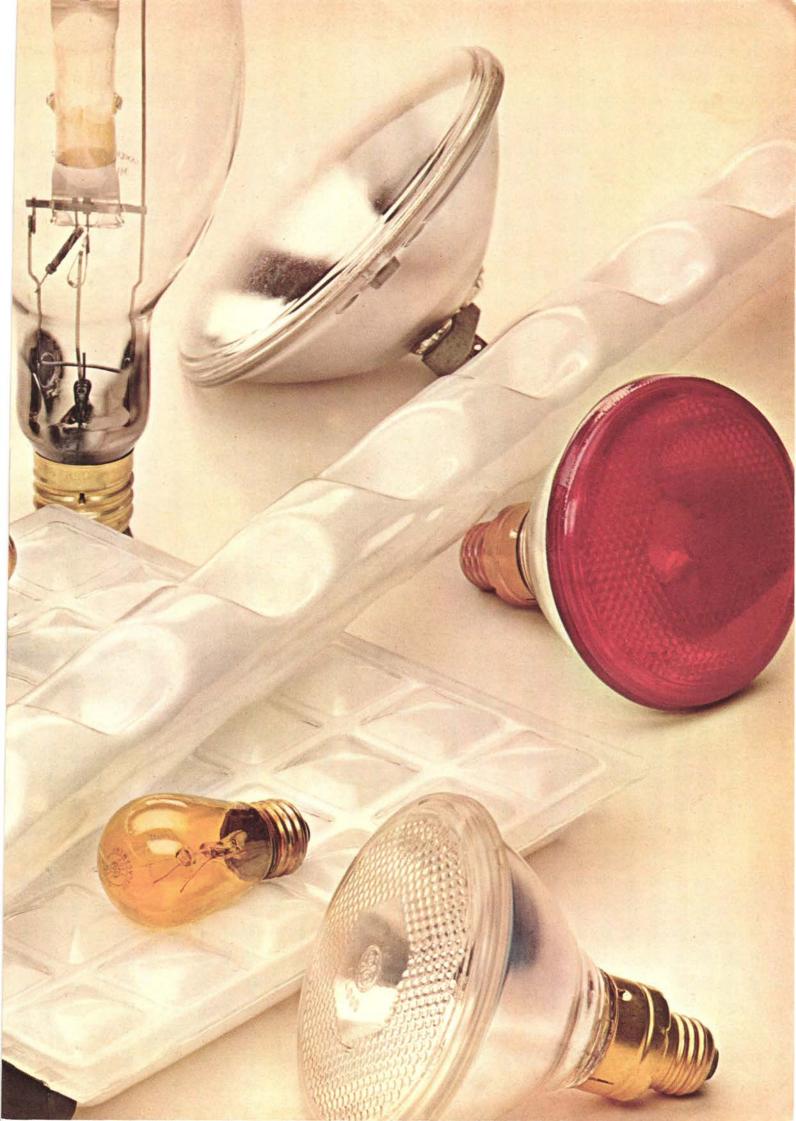
Your fourth freedom in the new age of light is in your design of thermal environment. G.E. developed a concept called Electrical Space Conditioning. It enables you to integrate lighting, heating and cooling into a single system. At Nela Park, home of the famous G-E Lighting Institute, you can inspect an office building that's been converted to E.S.C., using light as a major source of heat during cold months.

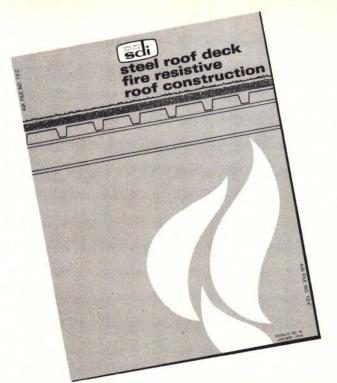
Why not visit Nela Park to see all of the ways the new age of light can contribute to a new age of design freedom for you? Call your G-E Large Lamp representative or write General Electric Co., Large Lamp Dept., C617, Nela Park, Cleveland, Ohio 44112.

Trademark of the General Electric Co.









NEW FIRE RATING GUIDE

Gives complete summary of Steel Roof Deck fire ratings and construction details.

Underwriters Laboratories recently assigned a Steel Roof Deck assembly without concrete covering, a two-hour fire resistance rating. This means you can now save as much as ten to twenty percent over conventional fire resistance roof construction.

This new Rating Guide explains how you can make substantial savings and gives complete information on the recent two-hour Underwriters Laboratories test. All other Steel Roof Deck fire ratings along with construction details are also included.

The Guide serves as a quick reference for your next roof design.

STEEL DECK INSTITUTE



Airtherm Manufacturing Co. • Armco Steel Corp., Steel Division • Bowman Building Products Division, Cyclops Corp. . The Ceco Corp. . The Goldsmith Metal Lath Co. . Granco Steel Products Co. . Inland Steel Products Co. . Macomber, Inc. . The R. C. Mahon Company . Plasteel Products Corp. • Republic Steel Corp., Mfg. Division • H. H. Robertson Co. • Wheeling Corrugating Co.

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STEEL DECK INSTITUTE 9836 Roosevelt Rd., Westchester, III. 60156 Please send me your New Fire Rating Guide

Also send revised edition of True Cost of Full Fire Resistance Construction.

Name..... Title...... Title.....

This popular booklet which gives cost comparison examples between "fire-resistance" and 'non-combustible" construction has just been revised.

For more data, circle 74 on inquiry card

continued from page 112

by a very good man, James P. Romualdi a civil engineer in the Carnegie Tech School of Engineering. He is young enough to be vigorous and imaginative and old enough to have judgment.

Leland Hazard, Consultant Pittsburgh Plate Glass Company Pittsburgh

Progress and politics

Thank you very much for your splendid coverage of The University of Massachusetts Fine Arts Center. You were very kind and I'm sure your article will be a great help in getting the project funded.

> Kevin Roche Eero Saarinen & Associates Hamden, Connecticut

I am delighted with the coverage you gave the University's building program. It is most gratifying to have our efforts . . . receive this sort of professional recognition.

If you have seen the Boston papers, you know that we have had some difficult times lately. Having the University featured in such an excellent story in your fine magazine makes up for a lot of bad days.

> Kenneth W. Johnson Treasurer University of Massachusetts

The "bad days" began last April when all the Boston papers began to headline politically inspired accusations of excessive use of patronage in the awarding of architectural contracts for state construction. The issue has remained on the front pages for several months and has made public the difficulties faced by the University of Massachusetts in its notable efforts to get good campus architecture from architects selected on the basis of merit. Democratic political foes of Massachusetts' Republican Governor John Volpe launched a state senate committee investigation of the Department of Administration and Finance. Its commissioner, John J. McCarthy who is empowered to appoint architects for state work, has been accused of connivance in his selection of Ritchie Associates, Inc. to design the proposed new medical school for the University to be located in downtown Boston. Peter Volpe, the Governor's brother and president of Volpe Construction Company, is alleged to be under obligation to this firm. The president, treasurer, and board of trustees of the University, in submitting a list to McCarthy from which he was to make a final selection, had named The Architects Collaborative as

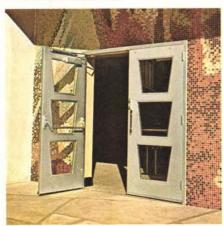
continued on page 121



EXIT DOORS



MAIN DINING ROOM DOORS



ENTRANCE DOORS

EATON	AR-76
YALE & TOWNE	NORTON® DOOR CLOSER DIVISION 372 Meyer Road. Bensenville. Illinois. 60106
Gentlemen:	
Please send	me the following literature on Norton Door Closers
Series 19	940 Series 7000 Complete Norton Line
Name	
Title	
Association	

FOR QUIET BEAUTY IN DOOR CONTROL

NORTON DOOR CLOSERS

The entire atmosphere of the Dominican Education Center at Sinsinawa, Wisconsin, demands a quiet beauty that is conducive to a contemplative life. The very architectural decor is symbolic of the traditions and cultural background of this institution.

Norton Series 7000 closers with aluminum covers were selected to add subtle beauty to the interior. In selecting these narrow projection closers with covers, it was possible to have perfect door control for all the various locations throughout this building and still accomplish the desired effect.



Series 7000 narrow projection closers are available with cover to match or contrast any architectural or interior design. Aluminum covers are available in clear aluminum, bright brass, and dull bronze to match door hardware. Also available with wood bonded to the surface of the cover in over 67 native and exotic woods to match room or door paneling. Covers with a prime coat of paint are also available for repainting on the job to match or contrast the interior decor.



LIBRARY DOORS

Exit doors to the courtyard from the enclosed corridors are controlled by Norton Series 7000 narrow projection closers with covers of anodized aluminum. The closers have been selected to match the aluminum door and triangular window frames.

Main dining room doors also feature Norton Series 7000 narrow projection closers. Here the aluminum cover matches perfectly with other hardware to give a striking contrast with the dark finish of the door.

Entrance doors to the chapel area are controlled by Series 7000 closers with covers. Again, these closers blend in naturally with the modern design of the doors.

Library doors immediately under the chapel have Norton Series 7000 closers with aluminum covers to match door hardware.

1120



"... from gold

to the boldest black yet achieved."

NEW DESIGN SCOPE WITH REYNOLDS ALUMINUM ARCHITECTURAL FINISHES

The Reynocolor 5000 series excels in color selection and in depth and hardness of the anodic coat. Colors range from gold through bronzes and grays to the boldest black yet achieved.

These finishes are produced not by dyes but by the reaction of special alloys to the anodic bath. They stand up under exterior exposure without perceptible fading, and are especially resistant to abrasion.

5000 series finishes apply to both sheet and extrusions. They add new design values for curtain walls, store fronts, re-facing and partitions. For information, write to Dept. R-7,

Reynolds Aluminum, Richmond, Va. 23218.

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REYNOLDS
where new ideas take shape in
ALUMINUM

Reynocolor 5000 series finishes are available through leading architectural finishers licensed by Reynolds to perform this process to exacting specifications. Call any of the following licensed processors:

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Texas Aluminum West, 600 N. Third Street, Covina, Calif. 91722

Soulé Steel Company 1750 Army Street San Francisco 19, Calif. 91340

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H. A. Leed 1685 Dixwell Avenue, Hamden, Conn. 06514

FLORIDA

Accurate Metal Finishing Corp., 3750 N.W. 46th Street, Miami, Fla. 33142

Aluminum Finishing Corp. Opalocka, Fla. 33054

GEORGIA

Southern Aluminum Finishing Corp. 1581 Huber Street, N.W., Atlanta, Ga. 30318

William L. Bonnell Company, Newnan, Ga. 30263

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International Anodizing Corp. of Illinois, Inc. 3827 N. Willow Street, Schiller Park, III. 60176

INDIANA

Aluminum Finishing Corp., 1012 E. 21st, Indianapolis, Ind. 46202

Engineering Metal Products Corp., 620 South Belmont Avenue, Indianapolis, Ind. 46221

NEW YORK

Anacote Corporation, 10-01 45th Avenue, Long Island City, N.Y. 11101

Three Star Anodizing Corporation, Wappingers Falls, N.Y. 12590

OHIO

Allen Aircraft, 4879 Newton Falls Road, Ravenna, Ohio 44266

PENNSYLVANIA

Mardis Tool & Die Co. (Penn State Aluminum), Wellsville Pa. 17365

UTAH

Woodshill, Inc., 2861 South 1100 West, Ogden, Utah 88403

WISCONSIN

Marmet Corporation, Bellis Street, Wausau, Wisc. 54401 continued from page 116

their number one choice, teamed with Ellerbe and Company of St. Paul, Minnesota. The architects selected by McCarthy, in addition to Ritchie Associates, Inc. (which incidentally has to its credit the design of \$220 million worth of hospitals) are Campbell, Aldrich and McNulty, and Ellerbe and Company. Governor Volpe, to appease his critics, has just appointed a "blue ribbon committee" to study the method of selecting architects for state work. Its members are: Pietro Belluschi; Dr. Nils Y. Wessell, Tufts University president; Charles A. Coolidge, member of a Boston law firm; and C. Clark Macomber, president of the George B. H. Macomber building construction firm.

Record Houses

Congratulations again for another superb Record Houses. Besides new graphics and more color, the architecture selected is of particular quality and is varied in approach to the basic problems of house design.

It is refreshing to pick up one magazine which reports that all houses being designed today are different and not necessarily of the "cardboard school." Record Houses is the most significant recognition of house design in the United States.

Hugh Newell Jacobsen, A.I.A. Washington, D.C.

Kennedy Memorial



I would respectfully point out that on page 36 of the April issue a picture that appears as the memorial to the late President Kennedy, sited at Runnymede is in fact a photo of the memorial provided by the American Bar Association to mark the signing of the Magna Carta. President Kennedy's memorial is beyond this part at Runnymede and is a plain Portland stone with simple engraving standing in a very shady peaceful area.

B. B. Marks Carshalton, Surrey

HOLD EVERYTHING...



FOOD SERVICE: KITCHEN STOREROOMS, PREPARATION AREAS, UTENSIL STORAGE.



HOSPITALS: CENTRAL SUPPLY, UTILITY ROOMS, MOBILE SUPPLY CLOSETS.



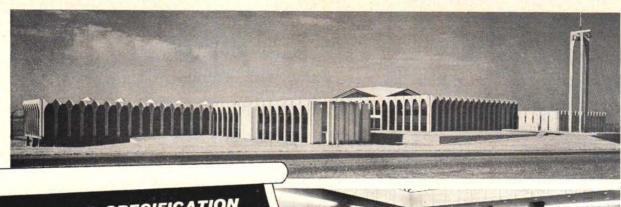
SCHOOLS: STATIONERY SUPPLIES, BOOKS, ART SUPPLIES, LUGGAGE.

...WITH MARKETIER SHELVING

Modular Marketier Shelving and Modular Storage Systems are designed and built especially for institutional storage needs. RUGGED — Patented corner construction and double reinforced edges withstand years of use and abuse. ADJUSTABLE — Shelves may be instantly set at any desired spacing. Nine modular scientifically determined shelf sizes. Easy to install or relocate. SANITARY — Maximum ease of cleaning with solid crevice-free construction. Spills wipe up easily. Stainless steel or aluminized steel with wide variety of casters and accessories for mobile use and other applications.

Send for new brochure showing dozens of actual in-use photos.

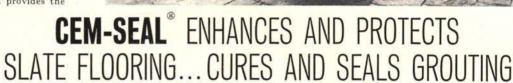




A HILLYARD SPECIFICATION FOR SEALING AND FINISHING SLATE FLOORS

Savior of the World Seminary Chapel, Kansas City, Kansas. Architects: Shaughnessy, Bower and Grimaldi, Kansas City, Missouri. Cem-Seal was applied for protection during construction and installation of pews. (In progress above). After pews were installed, two thin coats of Super Hil-Brite carnauba wax provides the wearing surface.

(0)



Cem-Seal intensifies the beautiful, deep, natural colors of slate floors and guards against scratching, marring and dulling. Cem-Sealed slate may then be maintained against heavy traffic conditions with Hillyard Super Hil-Brite carnauba wax. Since Cem-Seal is formulated to produce maximum curing of concrete and protect masonry surfaces, it has an excellent function with slate and the grouting—Protecting both against damaging moisture and dirt.

PRODUCT DESCRIPTION: A modified clorinated rubber sealer. Recommended to properly cure concrete. It is commonly used to fill and seal porous masonry-type floors. Protects surface, improves appearance and provides base for final wax or finish coats.

SPECIFICATION AND HOW TO APPLY: Onto a perfectly clean, stain-free floor, apply Cem-Seal in an even coat with lamb's wool applicator. Avoid puddling. After drying thoroughly, apply two thin coats of Super Hil-Brite carnauba wax with a new lamb's wool applicator, again being careful not to puddle. On large, open exterior areas, Cem-Seal may be sprayed.

DRYING TIME: Cem-Seal—two hours in normal weather conditions; Super Hil-Brite wax — 30 minutes.

COVERAGE: 500-700 square feet per gallon depending upon the porosity of the floor.

TECHNICAL DATA: N.V.M. -20%. Viscosity - Gardner A-2-A-5. Color-Gardner max. 6. A clear liquid with no sediment or suspended mat-

ter. The product shall comply with ASTM C156-55T, water retention efficiency of liquid membrane forming compounds for concrete curing.

GUARANTEE: When applied in accordance with manufacturer's directions, it is guaranteed to meet all claims made.

MAINTAIN WITH THESE HILLYARD PRODUCTS:

Sweep daily with a Super Hil-Tone treated dust mop. Buff periodically. When floor is soiled, clean with Super Shine-All or with Clean-O-Lite (if a cleaner-sanitizer is desired). Traffic lanes may be patched in with Super Hil-Brite carnauba wax and buffed to blend with entire floor.

APPROVALS: All Hillyard products mentioned are listed by the Underwriters' Laboratories as slip resistant.

EXCEPTIONS: Do not use Cem-Seal on light-colored masonry type flooring. Contact Hillyard for specification.

REFERENCES: Sweet's Architectural File, A.I.A. Building Products Register, Hillyard A.I.A. File No. 25G.

A certified Hillyard Architectural Consultant will gladly discuss with your specification writers the proper, approved procedures and materials for the original treatment of any type floor you specify. He'll also provide free follow-up 'job captain' service to protect your specifications. Write, wire or call collect.

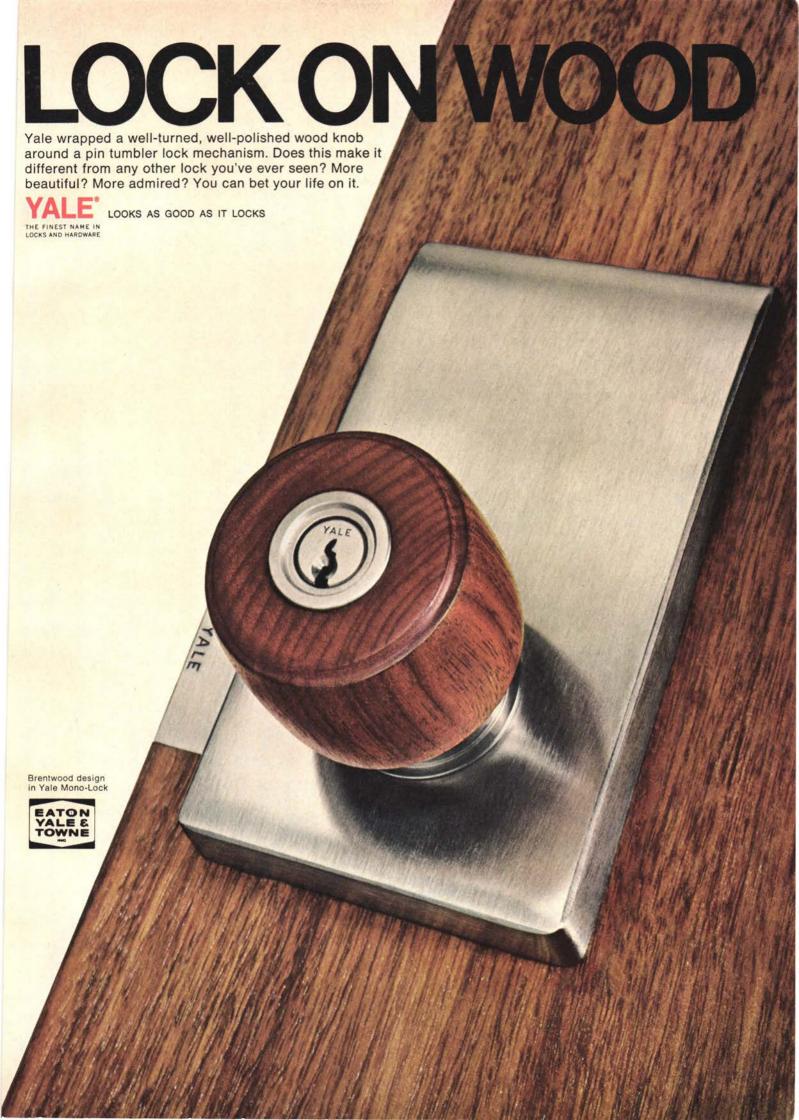
Gardner A-2-A-5. Coclear liquid with no sed



ST. JOSEPH, MISSOURI U.S.A. TOTOWA, NEW JERSEY SAN JOSE, CALIFORNIA



The most widely recommended and approved treatments for every surface



New City Hall, toronto

Prize Winning Design in International Competition among 530 Architects in 42 Countries

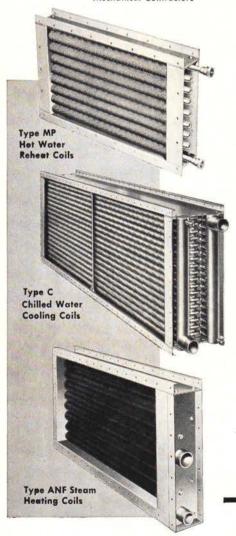
> . . . salient feature of Nathan Phillips Square, the "largest undertaken by any city in three generations"

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Viljo Revell, John B. Barkin Associates Architects, Engineers

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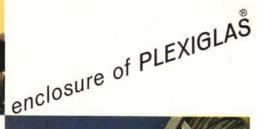
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Tropical luxuriance in Denver...under an





Arching over an area of 11,500 square feet, this graceful enclosure glazed with PLEXIGLAS acrylic plastic provides a spectacular setting for tropical plants at the Denver Botanic Gardens. In addition to providing a natural environment for the display of exotic vegetation, the crystal-clear PLEXIGLAS lets in ample sunlight to sustain plant growth.

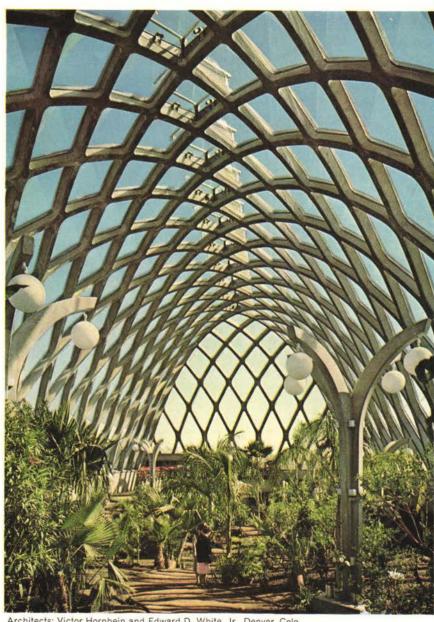
For this enclosure, large panels of PLEXIGLAS were formed to pyramidal shapes to give the building a dramatic appearance and increase the load-bearing capacity of the glazing. The high impact resistance of PLEXIGLAS minimizes breakage problems and provides safety overhead.

In addition to clear transparent sheets, PLEXIGLAS is available in a broad range of transparent tints to meet varying requirements for solar heat and glare control in dome structures. The color stability and resistance to weathering of PLEXIGLAS has been established through more than 20 years of exterior use.

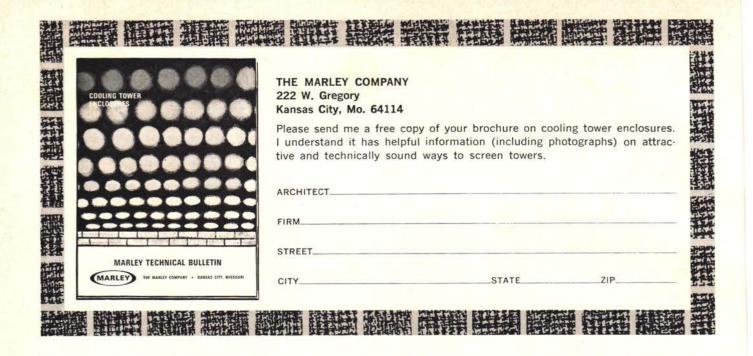
For more information write for our brochure, "Natural Light Through Domes and Arches of PLEXIGLAS"

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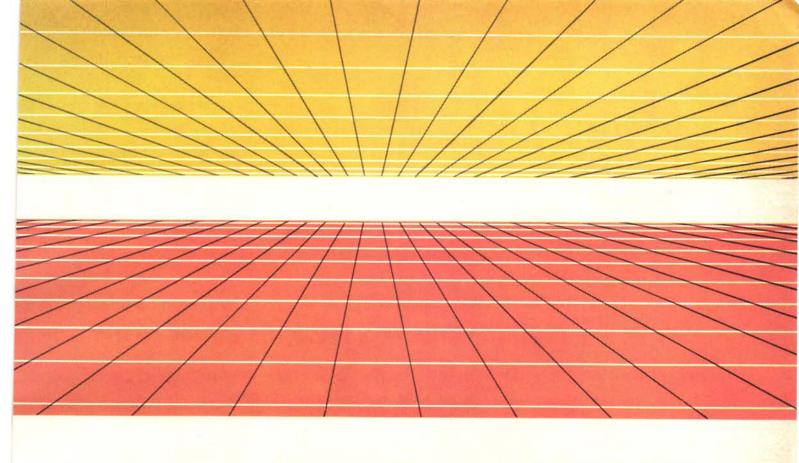
Architects: Victor Hornbein and Edward D. White, Jr., Denver, Colo.



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first to employ the new plastic space



The first school to open its doors, following the "space versatility" concepts of SCSD*, is in Clark County, Nevada—not California! This first educational "space-age" building is Bertha Ronzone Elementary School, by Julius Gabriele, A.I.A., Las Vegas, a 46,700 sq. ft. structure completed July 21, 1965, 17 days ahead of schedule.

The key to the swift completion was Butler Space Grid™—
the integrated structural-mechanical system developed by a
consortium of national building component manufacturers**.

The unique Space Grid structural system achieves long-range performance advantages for all its mechanical systems. Advantages like integral support for the ceiling/lighting systems; extensive through-ceiling air entry and exhaust system allowing easy relocation of diffusers; and anchorage for movable partitions.

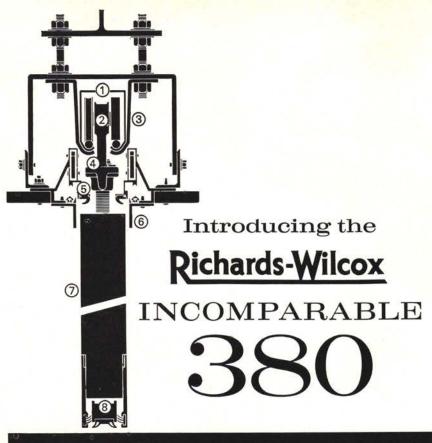
Maximum rearrangement potential of partitions does not compromise these high environment standards.

Space Grid offers many options beyond SCSD specifications, which make it applicable to a considerably wider spectrum of requirements and end uses. See Sweets File 2A/Bu. Or write Architectural Systems Department, Butler Manufacturing Company, 7427 East 13th Street, Kansas City, Missouri 64126.

- *SCSD is the School Construction Systems Development project of the Educational Facilities Laboratories.
- **Consisting of Butler Manufacturing Company, E. F. Hauserman Company, Lennox Industries Incorporated, Owens-Corning Fiberglas Corporation, and other cooperating manufacturers.
- ™Space Grid is a trademark of Butler Manufacturing Company.

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ON THE CALENDAR

JULY

20-22 Annual National School Facilities Conference: high schools, colleges universities—University of Omaha, Neb

AUGUST

1-5 Architectural Aluminum Manufacturers Association — Ambassador Wes Hotel, Chicago.

SEPTEMBER

21-23 International Conference on Space Structures—Battersea College of Technology, London.

27-30 Producers' Council 45th Annual Meeting—Waldorf-Astoria, New York.

OFFICE NOTES

OFFICES OPENED

Daniel, Mann, Johnson, & Mendenhall, Los Angeles architects, engineers, and planners, area office, Redwood City, San Francisco.

Peter Else, A.I.A., 102 Pierce St. at Maple, Birmingham, Mich.

Axel Kaufmann, architect, 137 Newbury Street, Boston.

Paula Treder, A.I.A., Route One Bel Aire, Rock Hill, S. C.

NEW FIRMS, FIRM CHANGES

Abbott, Merkt & Company, New York City architectural and engineering firm, has named Lowell Brody, A.I.A. a vice president and Howard Grill, P. E., Robert J. Bridges, A.I.A. and Clifford A. Ellingham, A.I.A. to be assistant vice presidents.

Samuel I. Dardick, R. A. has established Dardick and Associates, urban planning and design consultants of St. Louis, Givens Hall, Washington Univ.

Eggers and Higgins, New York City architects, have appointed **Paul Lampl** an associate.

David R. Dibner, A.I.A. has joined the architectural firm of Frank Grad & Sons, Newark, N. J.

Heery and Heery, architects and engineers of Atlanta, Ga., have acquired Interiors for Business, Inc. which will continue to be headed by Mary Nikas.

Burt M. Richmond has joined I.S.D. Inc., interior space designers affiliated with the architectural firm, The Perkins & Will Partnership.

John Martin Kahl A.I.A. Architect has opened an office in partnership with Richard Simms Lowry Jr. at 680

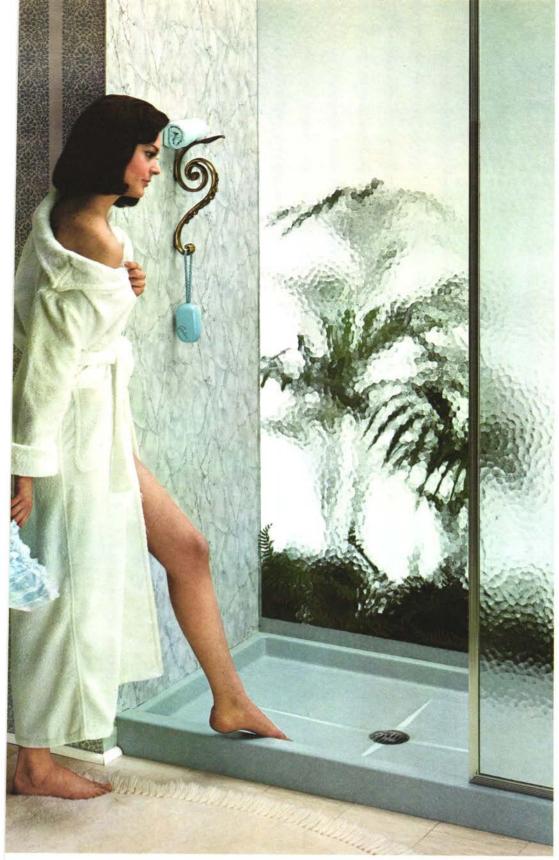
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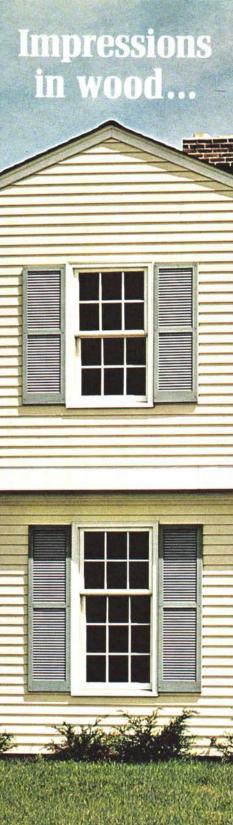
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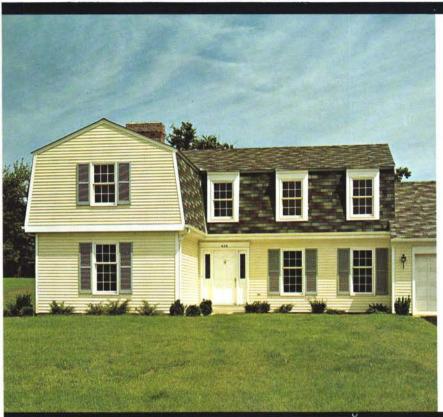
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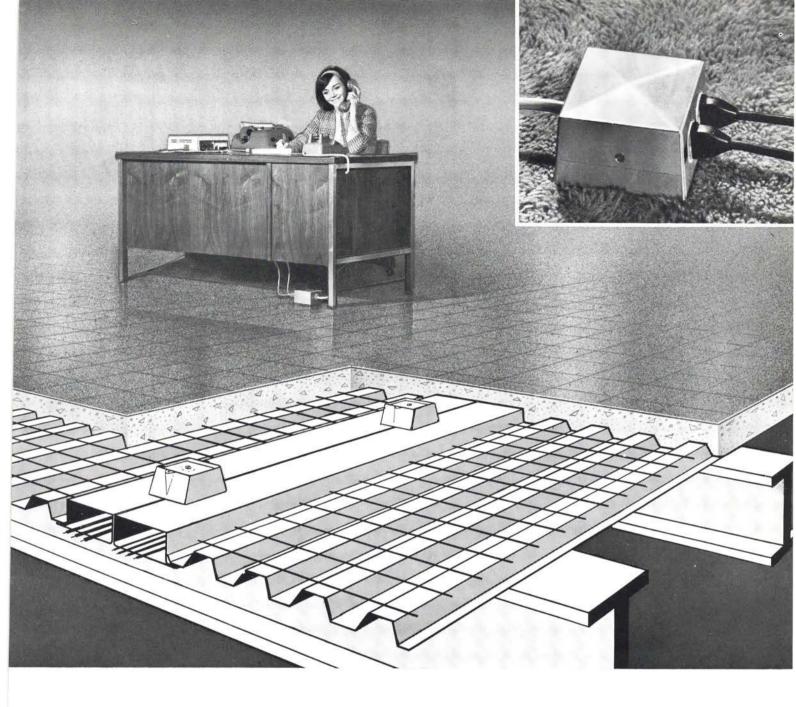
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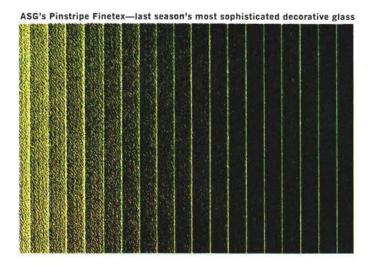
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ASG's Pinstripes let you fill different functional requirements with one distinctively beautiful family of glasses.

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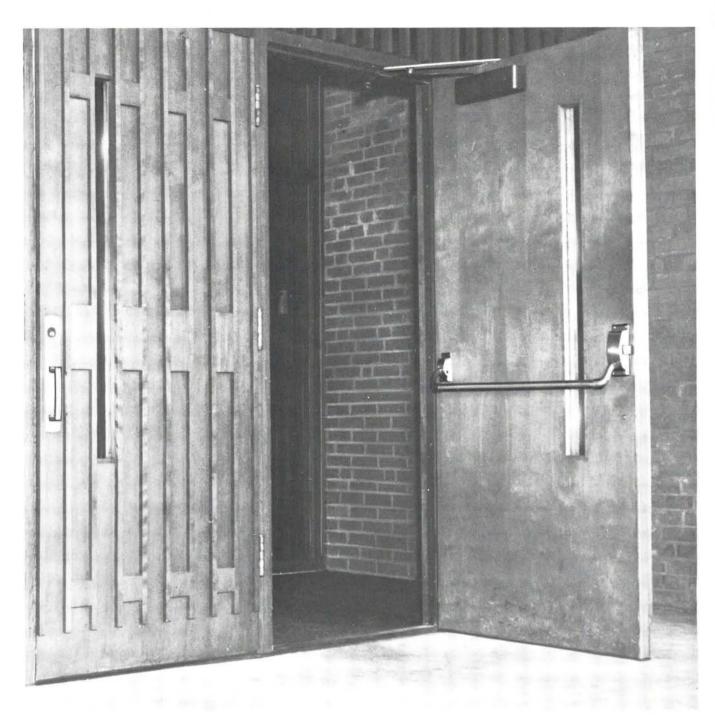
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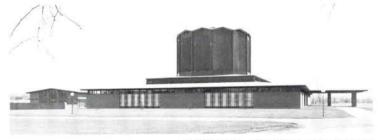


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Famed architect Pietro Belluschi in conjunction with Waasdorp, Northrup and Austin, specified Sargent & Greenleaf panic exit devices, sash and door controls and trim, and wall bumpers in the unusual and beautiful Temple B'rith Kodesh, Brighton, N. Y. S&G put a special finish on all door hardware (as required) in order to conform to the unique styling and appearance of the Temple doors. In addition to their style S&G Panic Exit Devices were specified because they withstand the roughest treatment, yet open with a feather touch . . . an important safety factor.



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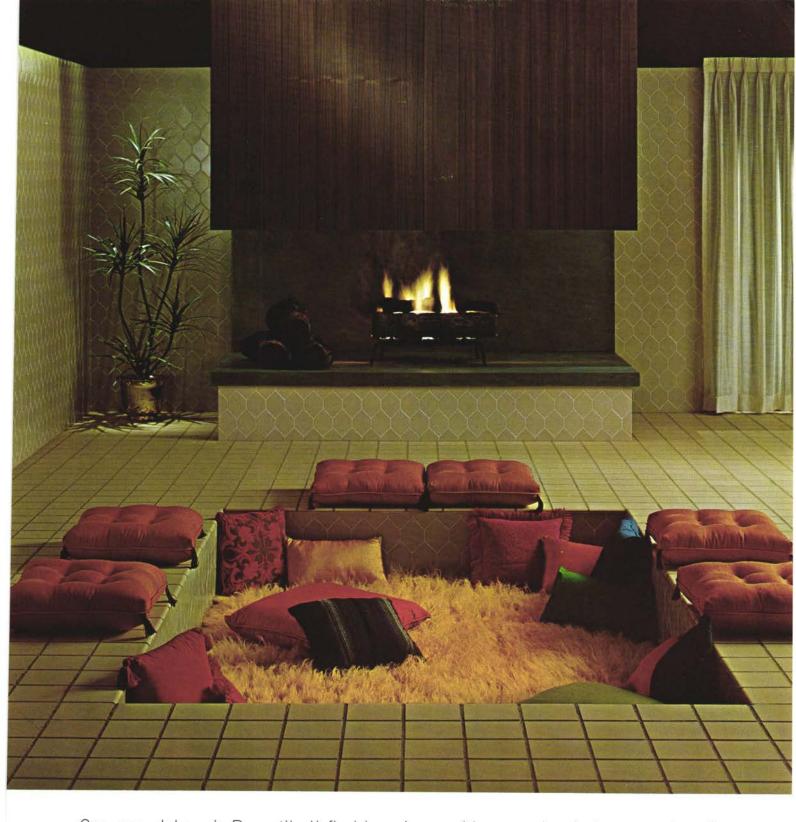
Pietro Belluschi, Cambridge, Mass., and Waasdorp, Northrup & Austin, Rochester, N. Y.

Fred F. Lamb A.H.C. Max T. Doland, Inc., Rochester, N. Y.



SARGENT & GREENLEAF, INC. ROCHESTER, NEW YORK 14621

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And you know how touchy we are about compatibility. No matter what shape Mosaic tile is in, it's got to shape up color-wise.

Byzantile II, our exciting new 6-inch elongated hexagon tile, is no exception. It puts on a great show.

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Typical of the way our colors restrain themselves is the Byzantile II wall (above) of Light Golden Olive, and the fireplace of Parchment. (The floor of Carlyle Quarry tile Colonial Buff knows how to behave itself, too.)

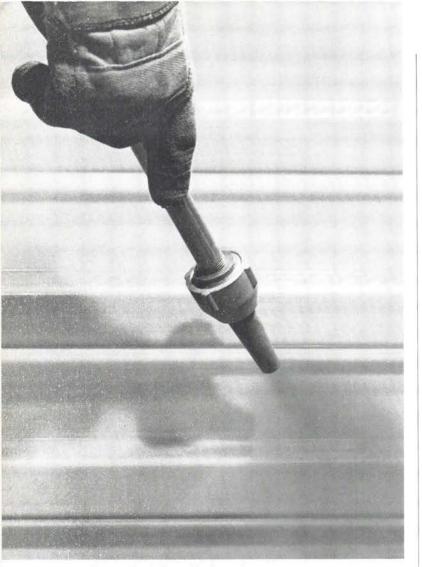
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See the Yellow Pages "Tile-Ceramic-Mfrs. & Distrs." or "Tile-Ceramic-Contractors". Or write directly to The Mosaic Tile Company, 55 Public Square, Cleveland, Ohio 44113.



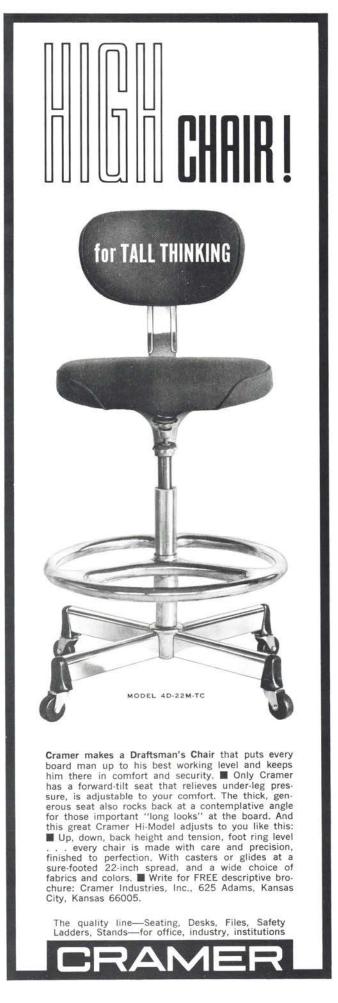
Sand blast test proves armor-plated Raylon overhead type doors last 3 times longer

Sand blasting (at 80 PSIG with 2,000 GM) leaves Raylon overhead-type doors virtually unchanged. The same test on ordinary fiberglass doors erodes the surface and exposes fibers to moisture and rapid deterioration. Only Raylon has an armor plating of acrylic resin that resists weathering and abrasion 300% to 400% better. Only Raylon has an ultraviolet absorber three times as effective in preventing yellowing, sun fading and loss of light transmission — the only fiberglass guaranteed in writing for a full 15 years. Raynor also makes industrial, commercial and residential doors in wood, steel and aluminum in all price ranges. Raynor is the brand you and your customers can depend on.



Raynor Mfg. Co., Dept. H, Dixon, Illinois I'd like to learn more about the profit opportunities in Raynor overhead-type doors.

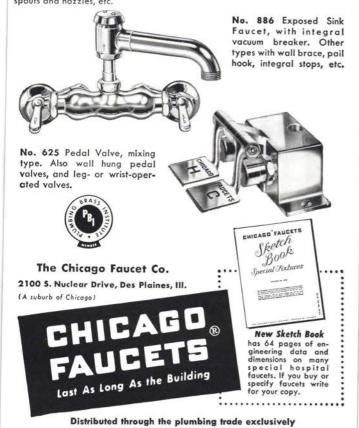
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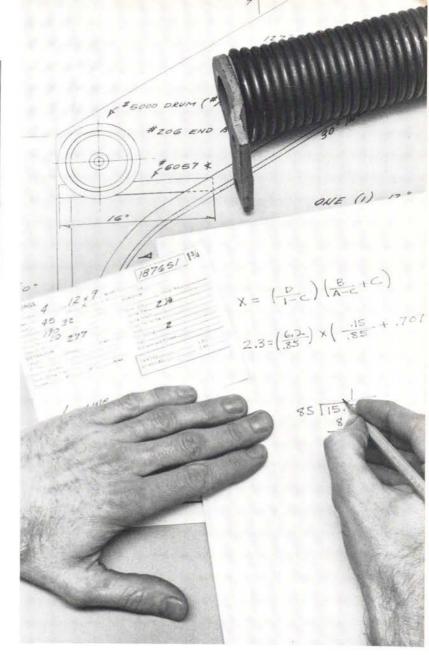
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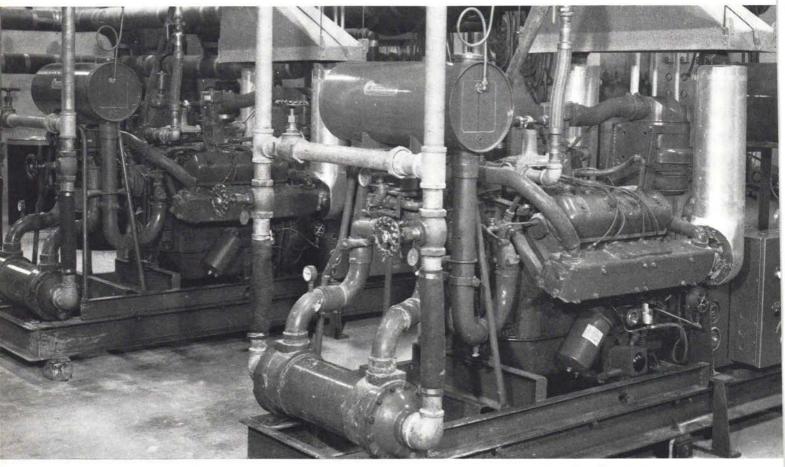




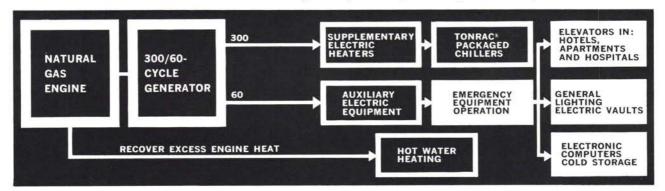
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New system uses air conditioning engine for standby emergency power



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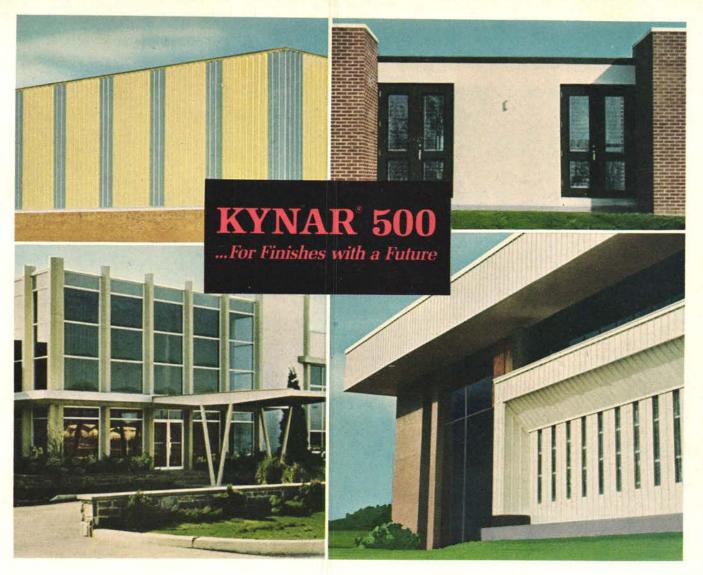


This air conditioning system provides a bonus of 60-cycle emergency standby power. Here's how it works. A dual frequency engine generator operates normally at 300 cycles for air conditioning. If main line power fails, an emergency transfer switch cuts in, and standby power is generated at 60 cycles. It's a power source that carries its own spare.

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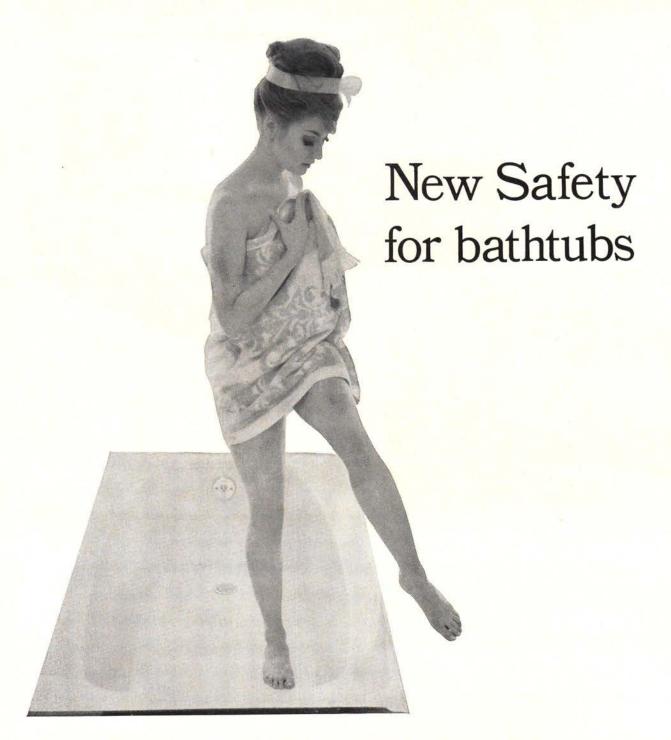
- dard colors. Custom colors to fit your requirements can be formulated, depending on the size of your job.
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Before resolving your next job, consider finishes made with Kynar 500 for metal protection. For additional information...including test data and cost comparisons...write Plastics Department, Pennsalt Chemicals Corporation, 3 Penn Center, Philadelphia, Pa. 19102.

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Kynar 500 is the fluorocarbon resin used by leading paint manufacturers in new long-life liquid finishes.





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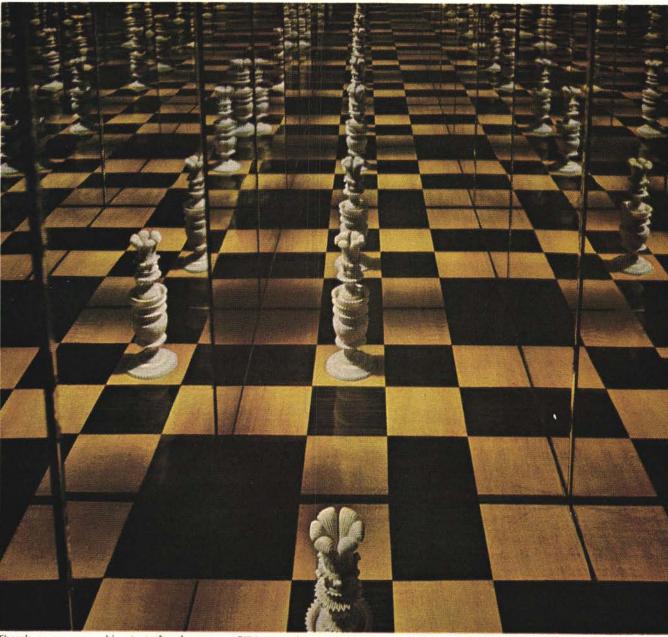
Dotted lines illustrate area of SAFEGUARD safety bottom.

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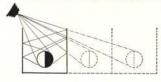
Kohler Co., Established 1873, Kohler, Wisconsin

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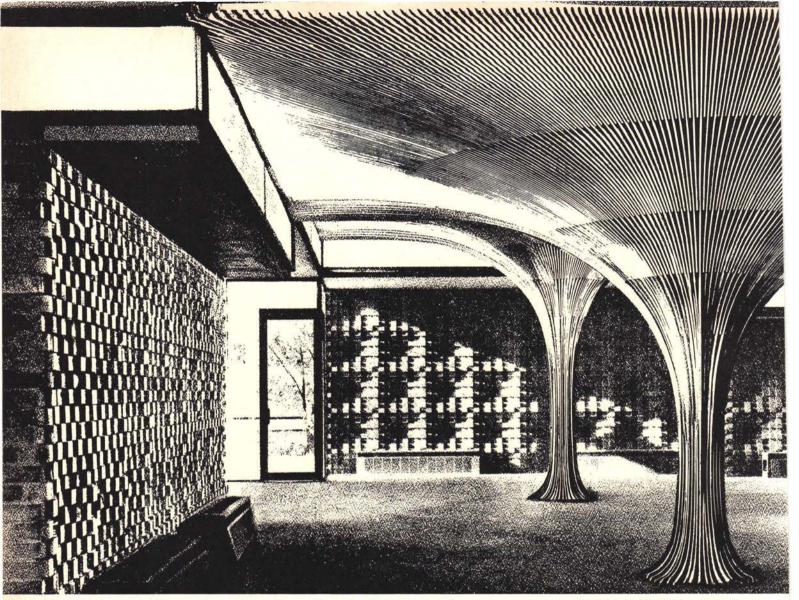


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Plastic forms were used for precision casting of these columns. The high-early-strength concrete, made with Lone Star's INCOR® 24-hour portland cement, permitted forms to be stripped the following day. Maximum aggregate size was 3/s".

A forest of concrete "trees" for a new IBM office building

Incor® 24-hour portland cement used for cold-weather concreting.

This IBM office building is interesting from any angle, but the really spectacular sight is found indoors. Here some 81 graceful concrete "tree" columns have transformed a vast multi-level office area into an indoor forest.

These concrete trees have a striated surface texture suggesting bark. They are also interesting from a structural standpoint; as an inverted umbrella, each includes a column, a column capital and a 22½-foot-square slab. The diagonally adjacent slabs were prestressed through a common plane of concrete, but aside from that, the trees are independent vertical cantilevers.

Construction of this concrete forest presented an unusual challenge. Color uniformity throughout the exposed, unfinished concrete surface was a requisite. High early strength was required because casting took place in cold weather. INCOR®, America's *first* high early strength portland cement, thus played a vital part in the successful completion of this unique, complex and impressive building.



IBM GARDEN STATE OFFICE BUILDING, Cranford, N. J.; Architect: VICTOR A. LUNDY, New York, N. Y.; Structural Engineers: SEVERUD ASSOCIATES, New York, N. Y.; General Contractor: MAHONY-TROAST CONSTRUCTION COMPANY, Clifton, N. J.; "Incor" Cement Concrete: THORN-WILMERDING CORP., Linden, N. J.



eventy-five years ago architects and architecture were facing the beginnings of a major revolution. It was a design revolution, and it led us from an architecture of a handcrafted age—in which the function of a building (however contemporary) was generally clothed in one or another of the accepted historical forms—to the architecture of an industrialized age, in which the design is not just the product of, but generally a very deliberate expression of, our technology. If the development of this modern architecture did not lead to a single hard line of "new architecture" — as, at various times, many architects, critics, and historians insisted that it must—it did lead architects away from their traditional preoccupations and encourage them to explore new design concepts with an open mind.

Today, architects and architecture are seeing just the beginnings of another revolution—very different in its nature but far more important to the future of the profession and the people it is dedicated to serve.

This new revolution is not a design revolution. To be sure, the design revolution that began with the early understandings of the implications of the industrial revolution will go on, perhaps at an accelerated pace, as we begin to understand the implications of today's scientific revolution. It is perhaps useful to consider what has happened so far as Phase I of the design revolution, and what is still ahead-as we learn more about the nature of man, become more sophisticated in our engineering analysis, and are more and more influenced by the breath-taking accomplishments of other disciplines-as Phase 2 of the design revolution. The following 22 pages ("Science and Technology as a Design Influence") consider this second phase both in terms of the pure esthetics of design and in terms of making more effective use not just of our existing technology, but of the greater technological and engineering sophistication that seems sure to come.

The new revolution is a revolution in the whole concept of the architect's role, and therefore in the whole concept of architectural practice.

From a time when the image of the architect was a moustache and lovely drawings on the charette, we

are now, as we said in the editorial last month, "increasingly conscious that architects and engineers, in growing numbers, are shoving out into space with an orbit-minded world, eagerly inventing an architectural approach to every problem the world can toss at them." But only a bare beginning has been made, and much more must be done.

The reasons for this revolution are clear—and behind them all are people: more and more of them.

The population is expected to increase between 15 and 20 per cent in the next 10 years and grow even faster after that. Even more important than the overall figures is the fact that the 20- to 29-year-old age group, which does so much of the family-forming and thus directly or indirectly creates the need for most new construction, is going to grow more than twice this fast. (A detailed economic analysis of the predictable growth pattern for the major building types is included on pages 226, 247, 248.)

Philip N. Brownstein, HUD's Assistant Secretary for Financial Management and FHA Commissioner, made the point well: "The extent of the problems and needs might best be grasped if we visualize a population of over 300 million by the year 2000, at least 85 per cent of whom will live in urban areas. These urban areas will consume at least double the acreage now urbanized, and we will have to build as much housing in the next four decades as we have built in our entire previous history." To this must be added everything that goes with people and housing—schools and shopping centers and stores and hotels and recreation areas and industrial plants and hospitals and offices.

The thing that is sometimes hard to remember is that these and other Brave New World statistics are not just statistics—but the preliminary sketches for the design of the environment that we all must live in. There is no one but the architect trained to do this design. If he does not accept this fantastic commission someone else will and none of us are likely to be happy with the results.

And if the design of the building that is going to go on in the years ahead seems like an almost impossible problem, it is only a part of it. For the architect

THE NEW AGE OF ARCHITECTURE

now needs to take a role much more complex than the design of buildings for which the design program has already been set by others. The architect is now being begged to play a role in setting the goals—the design program — not only for individual buildings but for whole cities—indeed, to help interpret in terms of environmental design the country's broadest economic and social goals.

Robert C. Wood, Under Secretary of HUD, put it this way in a recent speech: "In the 1960's the continuing surge of people to the major metropolitan areas made the conditions of urban life a great national issue. We began to face up to our urban character, and to the realization that urban growth and change were not ending, but only well launched. . . . We must realize that it is not enough to concern ourselves with physical clearance and rebuilding and rehabilitation; they must be accompanied by social rehabilitation as well. . . . I feel we have come to a moment in our history of the urban turnabout, where we choose—or fail to choose—new directions for city building for the next two generations."

As the article beginning on page 189 ("Shaping the Community in An Era of Dynamic Social Change") explores in some detail, this is easier talked about than done. There is still (and always will be) a political jungle between the architect's dream of the prize-"cities of spacious beauty and lively promise"-and what can be accomplished in dealings with local officials and politicians and pressure groups. But at any rate-and for the first time-there is a strong public and private climate of acceptance for something new and better, because for the first time the demand for something new and better has reached the stage where it has become a political necessity to make it a matter of public policy. Architects have long shouted (too often just to each other) for a voice in shaping our total environment. The big audience is now listening, and architects must now speak, even if they do not always like the choice of the hall. If architects do not involve themselves in the kind of direct political action that it takes to get many things done in this political world, others are outside the hall waiting for an opening.

f national concern with the total design of our environment is the most fundamental change facing architects, it is by no means the only major change. On the scale of the individual architectural office, it seems clear that there will be many changes in both the amount and the nature of his work.

In the next 15 years (which really isn't very long) our gross national product will nearly double, consumer expenditures will nearly double, consumers' disposable income will nearly double, capital spending will nearly double. Along with these statistics comes the economists' confident prediction that just 10 years from now the dollar value of new construction will be twice today's \$70 billion and—after adjustment for rising costs—the rate of physical building will be at least one and a half times what it is today.

As important as the over-all figures is the fact that, in the boom ahead, architects have a fresh chance to recapture the building types "that got away." For example, there is good reason to believe that the bigger-scale residential complexes now being planned (by developers who are playing for big piles of blue chips) will offer a real opportunity for the architect to get involved in the single-family house market on a much broader scale.

The over-all mix of building types has always been in a constant state of flux, and will continue to change. Further, we are now seeing the beginning of some drastic changes in our concepts of land use—in the directions of taller and bigger buildings, the integrated design of whole neighborhood complexes, new concepts that put buildings and the valuable land on which they stand to work for 24 hours a day instead of just eight hours, and some fresh ideas for enlarging our existing cities and creating new satellite cities. These changes are explored in more detail, beginning on page 215 in "The Changing Job To Be Done."

All of this change ahead points to some very real changes in the patterns of architectural practice—the very concepts of organization for doing business in this new age without losing the firm hand on the quality of design. The article beginning on page 241 explores these changes, and what some firms are already effectively doing about them.

The total of all these changes—of the strong new forces affecting architecture—adds up, in the view of the editors of the RECORD—to nothing less than a New Age of Architecture; and requires a continuing and growing acceptance by offices across the country of the New Role of the Architect. The challenges are enormous—for it will not be enough simply to cope with the changes. Architects cannot, in meeting the new demand for quantity, abandon for one moment their traditional demand for quality and beauty. The stakes are the environment in which we all will live.

SCIENCE AND TECHNOLOGY AS A DESIGN **INFLUENCE**

he architecture of the last 75 years, as it has gradually evolved, has been very different from any architecture that has gone before, and most of the changes had their beginnings in the ever-growing forces of science and technology. But as great as the effects of the industrial revolution have been on architecture and architects, it now seems likely that what has happened so far is but Phase 1 of the revolution. What lies ahead are the effects of today's scientific revolution-new building techniques, more sophisticated structural analyses, new forms-and new concepts.

Have developments in architecture faithfully mirrored the growth and emerging dominance of science and technology? Not precisely, nor concurrently, though it is certainly true that the new architecture—as it evolved during the past 75 years—is different in many essential respects from any architecture that went before, and that these differences had their geneses in science and technology. The big question today is not whether these great forces will continue to change architecture or not, but how. As we move from an era of industrial revolution into an era of scientific revolution, the forces on architecture seem likely not only to be different, but even more drastic.

The process of try-it-and-see was traditional in building construction until the 19th century, when creative scientific thinking and methodology were first applied to architectural design. Earlier experiments or adventures in the technology of building were lacking in the accumulation of data and performance standards as we know them today. And of course there was no dream of testing intuitive structural or performance concepts, as architects and engineers can do today with computers or test models.

So far, as structures have evolved through a series of types, the principal development efforts have been directed toward lightness and continuity. Continuity not alone of structure, but continuity of structure and finish, with the finish—exterior and interior—doing its share of the structural job. The expression of pure structure appears unlikely as an eventuality, since human needs and program requirements will invariably fail to fit into the neat, orderly package that pure structure would call up—but architects have been approaching that end more and more closely.

Building construction continues to become more industrialized, although strangely enough, this process has lagged—in certain aspects—behind the real capabilities of industry. Materials, components and systems are produced or fabricated by machine. The entire building process has changed, becoming more mechanized, dehumanized; craftsmanship appears to be a thing of the past, a disappearing art.

Such developments led to the birth of a new esthetic based on the precision and machine-like perfection of parts and on the regular rhythm of the repetition of completely-alike elements. The Fifth Avenue branch of the Manufacturers Trust Company (now the Manufacturers Hanover) is a classic



©Ezra Stoller

example of one point in time (1954) of this development. It would have been impossible to build this building at any previous time in history, even a very few years before. Consider the machine-like perfection of its metal mullions and muntins, and the close tolerance of their assemblage; or the sheets of heavy plate glass, the largest ever made up to that time. Consider also the bold cantilever of the second-floor banking room, supported by eight interior columns. Particular study was given to integrating the structural, mechanical, and electrical systems and locating their elements within the three-foot depth between the second floor and the ground floor ceiling.

As mechanical and electrical equipment and systems assumed greater importance in building design, and their provision and installation became a larger design influence, archi-

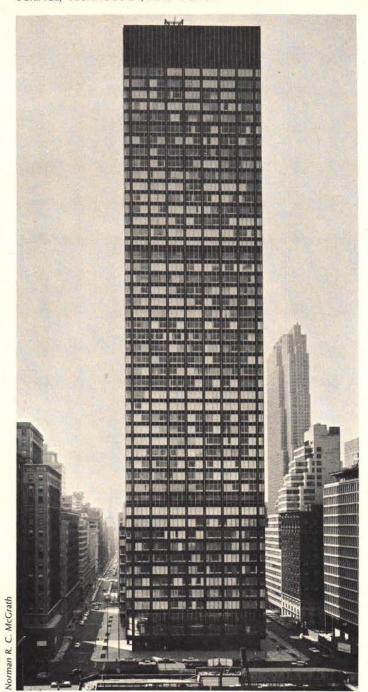


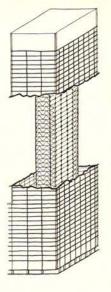
Classic example of a building design that made full use of the most sophisticated technology available in its time (1954): Manufacturers Hanover Trust Company, New York City. Architects: Skidmore, Owings & Merrill-Gordon Bunshaft, partner in charge of design.

tects have been making increasingly sophisticated efforts to synthesize and integrate these and all other systems. In contradistinction to the traditional practice of adding the necessary mechanical and electrical elements after the building design is fairly well set, the effort now is to weave these elements-ducts, fittings, pipes, systems, and equipment required for lighting, air conditioning, sun control, sound control, power, communications, etc.-into the very fabric of the building. The task is an involved one, but a great degree of progress is being made with the growing and increasingly effective collaboration not just of architect and engineer, but of architect, engineer, and the suppliers of all the components and systems that go into a building.

This increasing involvement of more and more different people and disciplines in design has been another continuing trend, for as the total design of a building has become more and more complex, the need for a closer and closer association of the architect with a wide range of technical consultants has become more acute. As the design evolution continues into the scientific age, this collaboration (and the need for research) will take on a whole new dimensionand this is discussed in more detail on page 162.

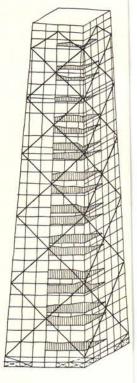
If the industrial revolution has had a dynamic effect on the design of buildings, and the organization of the skills that go into it, it has also had important effects on the actual building process-and this has been a chicken-and-egg relationship. It is easy to argue that the building process has lagged behind the real capabilities of the industry, but it is nonetheless true that real progress is being made (see page 160) in developing and putting into use systems that let us





Wind bracing in the 53-story Union Carbide Building typifies that of the slender, curtain-wall-clad tower. Since the skin and partitions contribute little stiffness, all wind resistance must be put in the steel frame. Diagonal bracing is used in the core where it will not obstruct circulation. Rigid moment-resisting connections are also employed in the core and in all of the exterior portion of the frame. Union Carbide Building, New York. Architects: Skidmore, Owings & Merrill; engineers: Weiskopf & Pickworth.

Exterior walls are the sole windresisting elements in the 100-story John Hancock Building and the twin 110-story towers of the World Trade Center. In the first case, diagonals make the walls extremely stiff, so the building performs like a monolithic, cantilevered tube (see stress diagram, right). In the second case, the walls are made rigid by a series of very closely spaced columns which, together with spandrel beams, work as Vierendeel trusses. In both cases the cores carry gravity loads only and the floors act as diaphragms to transfer wind loads to the walls parallel to the wind. John Hancock Building, Chicago. Architects and engineers: Skidmore, Owings & Merrill. World Trade Center, New York. Architects: Minoru Yamasaki & Associates: engineers: Worthington, Skilling, Helle & Jackson.



New structural systems and analysis make a whole new concept in skyscraper desig

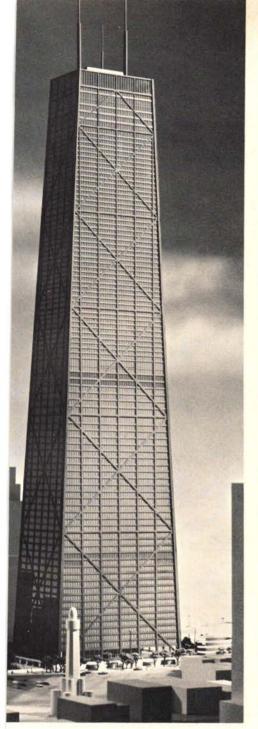
Seventy-five years ago, the most revolutionary and dramatic change in building structures was the development of tall buildings, and today—with great pressure for more space on scarce and valuable center-city land—the ultra-tall building is the challenge. The important engineering developments are in the handling of wind bracing for these skycrapers.

Once again the structural design of the exterior wall has taken on major significance, but for entirely different reasons than in the days of masonry bearing walls and cast-iron facades. The structural frame for today's 100-story tower simply cannot be designed as it would be for a 50-story building. Nor can it be designed as was the 86-story Empire State Building, which has only 20-foot column spacings and is heavily clad in masonry. (The limestone exterior makes the Empire State more than four times as stiff as the steel frame

alone.) The problem is that as buildings have grown tall and clear spans longer, wind bracing has become considerably more expensive and encroached more and more conterior space. In fact, when a tall building has clear spans over 50 feet, conventional wind bracing borders on beir impractical.

For this reason, architects and engineers have perceive the functional and economic logic of once again making the exterior wall a bearing wall, but built of modern materia and with the benefit of modern methods of analysis.

Engineers of the early skyscrapers worried about wheth foundations would settle, whether corrosion of steel wou weaken the framing, or even whether "atomic changes" migl occur during varying loadings. But the tall masonry clad sk scrapers swayed very little. Even the Empire State Building



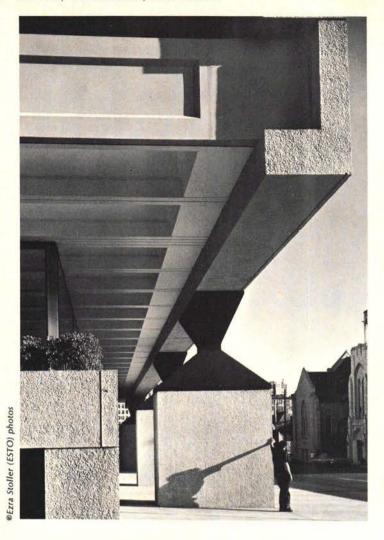


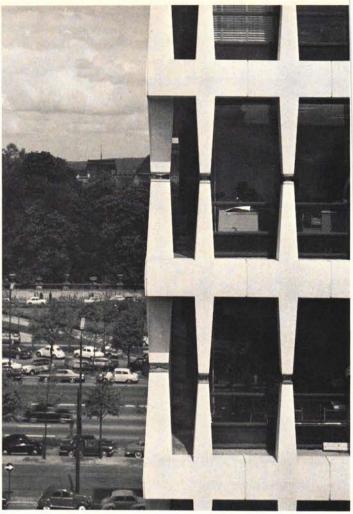
possible and practical for 100 stories or more

reported to have a maximum deflection of three inches.

But shed of the stiffening cloak of masonry, today's tall steel-framed towers must provide more stiffness in the framing itself. In fact, engineers are concerned lest some structures be too flexible, which could lead to partition cracking and possible "groaning" of the frame which might be psychologically disturbing to the occupants of apartment buildings or hotels. Today's tall building structures resist wind loads by diagonal bracing, by rigid moment connections, or by a combination of the two. Actually, until now, bracing has changed very little conceptually, although considerable sophistication has developed in structural analysis, in the design of wind connections, and in the "tuning up" of a structure during design to make sure that the various elements of the wind-resisting structure are equally rigid.

But when you have the problem of designing the structure for a 100-story building with clear spans of 50 to 60 feet, a new approach has to be taken with wind bracing. In the boldest of the new skyscraper designs—the 110-story World Trade Center towers and the 100-story John Hancock Building—the sole wind-resisting elements are the exterior walls, giving rise to new forms of architectural expression. These buildings behave like tall cantilevered boxes: the windward wall is in tension; the leeward in compression and the side walls in shear. The structural frames for both of these buildings will be sufficiently stiff to preclude racking problems, but the designers have undertaken considerable investigation to assure that building movement will not—as it has been in buildings of much lesser heights—be disturbing to occupants.







Illustrative of the wide variety of forms the contemporary bearing wall can take are the poured-inplace wall of the American Republic Insurance Company headquarters in Des Moines, above, and the precast grid of Banque Lambert in Brussels, right. In the first example, 98-foot precast T-girders are supported by notches of the wall, which tapers from 21 inches at the top to four feet at the bottom. The

core area divides the floor into two 90- by 60-foot column-free spaces. A partition behind the wall blocks off a volume from top to bottom which acts as an air plenum. In Banque Lambert, special bearing plates between the precast elements work in both compression and shear. Both of these buildings are by Skidmore, Owings & Merrill, New York, with structural engineering by Paul Weidlinger



The demand for bigger spans has brought back the bearing wall and also led to practical

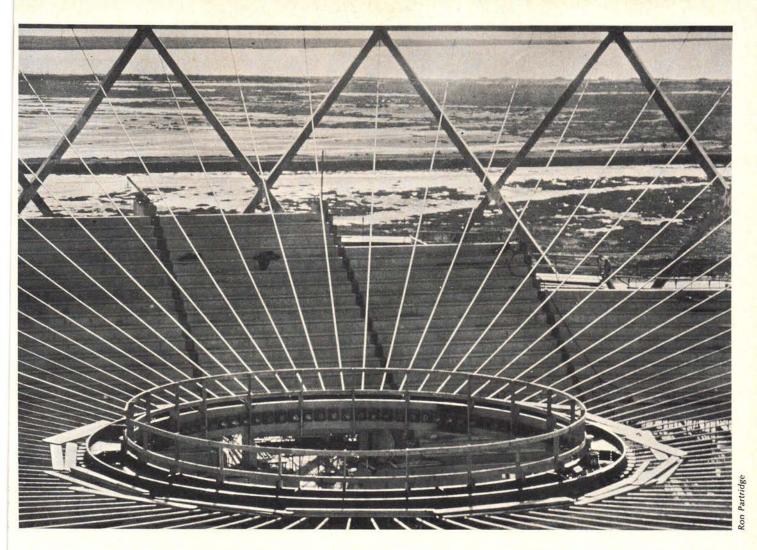
The modern multi-story bearing wall resembles the bearing wall of 75 years ago in only one basic way-carrying a large share of the floor loads down to the foundation. Otherwise, it is considerably thinner, works differently as a structure, and sometimes does double duty by providing a cavity for distributing conditioned air. The obvious trend is for exterior wall elements to perform more functions more efficiently.

The modern bearing wall, in one of its manifestations, is characterized by closely-spaced exterior columns giving a finely-grained structural scale.* This is in contrast to the much wider spacings of conventional framed bays based mainly on a module established by office sizes.

The modern bearing wall may also take the form of masonry or monolithic concrete exterior walls, cores and partitions. For example, the multi-story brick bearing wallwhich had not been seen since Chicago's 17-story Monadnock building-has come back slimmed down from feet to inches. This is possible because the new masonry bearing wall is designed to take wind loads in shear-which it does wellrather than overturning. Engineering calculations show that a 25-story brick bearing-wall building can safely withstand wind and gravity loads with walls only 8 inches thick and 15 feet apart appropriate for apartments and dormitories.

In all of these new approaches, there are design as well as engineering advantages: closely-spaced columns offer convenient modules for partitioning and can serve as mullions; deep reveals provide sunshading.

^{*}While the World Trade Center and John Hancock Building exterior walls are bearing walls, in a sense, their design for wind poses problems of a much dif-ferent nature and magnitude than for the bearing walls in buildings of much lesser height.





A great deal of engineering sophistication is built into the modern cable roof. In the example above loads are carried to the ground by a lightweight X-frame which also prevents bending in the compression ring when there are unbalanced loads. The Oakland-Alameda Coliseum by Skidmore, Owings & Merrill, San Francisco; roof consultant, Ammann & Whitney. Struts in the cable roof, left, together

with upper and lower cables at different tensions form a self-dampening roof to suppress flutter. Utica Auditorium, Gehron & Seltzer, architects; Lev Zetlin, structural engineer. Flutter is prevented in the 382- by 302-foot roof, at right, by prestressing of the elliptical dish in two directions. A computer was essential to the design. Jack Scott & Associates, architects; T. Y. Lin & Associates, roof consultants.



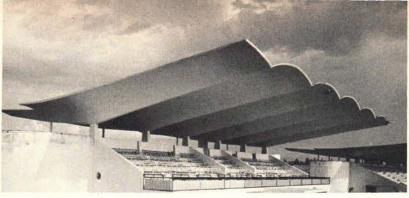
ry Jacoby

solutions for bold cable structures

Those brave-new-world structures to shield whole cities from the elements remain out of practical reach. But posed more and more often as a real problem are extra-long-span structures to house huge crowds for exhibitions, extravaganzas and sports events.

Ever since the suspension bridge, designers have been excited by the huge-span potential of tension structures, but thwarted in building application until practical techniques were developed to give stiffness to limp cables. Although suspending cables in mid-air may seem uncomplicated, the strange and potentially devastating effects of unbalanced loads such as wind uplift, snow, and wind-induced vibration kept the cable-suspended roof on the sketch pad until the fifties. The first few cable-supported roofs relied either on weight to load the cables or guys to restrain them. Though

daring and ingenious, these structures have been improved upon by more sophisticated techniques of internal damping and various approaches to prestressing. Thus more exotic structural systems and methods of analysis have evolved for the cable roof. Still further, the nature of compression ring forces have been given clear structural recognition and architectural expression in a 420-foot-diameter cable-supported roof in Oakland-Alameda, California (photo, top). The X-frame columns are extremely light since the pull of the cables is taken entirely by the compression ring at the perimeter. But the X-frame is extremely stiff, in effect a circular shell, and unbalanced loads imposed by wind forces are resisted by the X-frame, making possible a very much thinner compression ring than if the columns had been vertical. A glass curtain wall will hang behind the X-frame columns.





Inspiration for shell architecture in the U.S. undoubtedly came from some of the classic structures by Nervi, Torroja and Candela. Nervi was a pioneer in the use of prefabricated units for shells as in the Turin Exhibition Building, right. One of the best known of Torroja's works is the race course stand roof at Madrid. The ubiquitous hyperbolic paraboloid of Felix Candela is recognized here in the familiar saddle shape. Two intersecting sections form shells for the Church of San Antonio de las Huertas.





Included among the early concrete thin shells of the U. S. are the Kresge Auditorium at M.I.T., left, by Eero Saarinen & Associates; Ammann & Whitney, structural engineers; the Lambert-St. Louis Airport Terminal, right, by Hellmuth, Yamasaki & Leinweber, architects; shell consultants, Roberts & Schaefer, structural engineer Wm. C. E. Becker; and the Texas Instruments Semiconductor plant, below, by O'Neil Ford and Richard Colley, architects; Felix Candela, shell consultant.



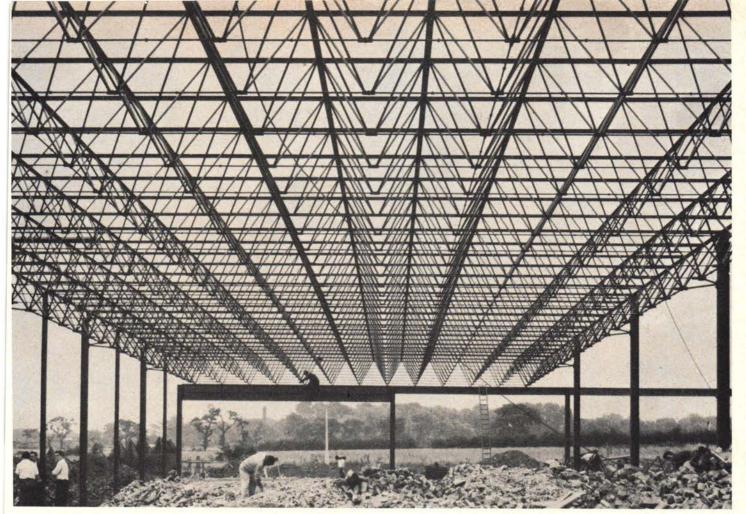


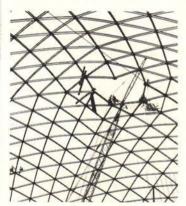
Out of the theory class into the realistic: thin-shell structures in limitless shapes and

Chances are good that the thin shell will soon be applied with more architectural relevance than it has been on occasion in the past decade. While spheres, cylinders, and hyperbolic paraboloids have been sliced in many ways to yield domes, barrels, umbrellas and saddles, the pervasiveness of shell geometry has no doubt lessened architects' all-out enthusiasm. Besides enforcing a certain planning rigidity of its own, the thin shell also brought with it new problems to be solved in lighting, air distribution, acoustics, insulation and roofing. Further, shells can be tricky to design—for unbalanced snow loads and for unfavorable types of edge support which throw bending stresses into shell edges. This is so even though the mathematics are now well understood and can be handled without much difficulty. Indeed, some architecturally noteworthy shells are not too efficient in theoretical terms.

Nonetheless, the thin shell has obvious intellectual appeal, spanning big distances more through direct stresses (compression in concrete, tension in the reinforcement) than in bending, as in a beam or slab. And shells are competitive—or so many would not have been built already. Various approaches to simplifying formwork—putting it on wheels, for example, and using jacks to raise and lower forms—have been tried to cut costs.

The earliest of the thin shells, built in Europe starting in 1925, and many of the classic types in the thirties, were usually for utilitarian purposes—to house factories, markets, and stored materials. Although some barrel shells were constructed here in the thirties for industrial buildings, postwar architectural interest obviously stemmed from exposure to the exciting works of Nervi and Torroja, and later, Candela.





A principal advantage of the lightweight tubular space frame, above, made in England, is speed of construction. Prefabricated tubular steel pyramids, about three-feet deep are bolted together along their common edges, and apexes are interconnected by tie bars. Such slender elements are possible with spans in the range of 40 to 50 feet. (A similar system is marketed here.) But the larger space frames of 200- to 300foot spans are usually framed from steel shapes, photo, right, with the depth of the space frame running 10 to 15 feet. Connections may

be a combination of shop welding and field bolting, or all bolting with welded joints increasing frame efficiency. The braced dome of structural steel sections offers a very simple structure using mostly repetitive sizes of members. dome at left spans 300 feet and has a rise of 105 feet. This geodesic dome was designed by Synergetics, Inc. for Carborundum Company in Niagara Falls, N. Y. The space frame, right, was used for the Upjohn Company office building in Kalamazoo: Skidmore, Owings & Merrill. Chicago, architects-engineers.

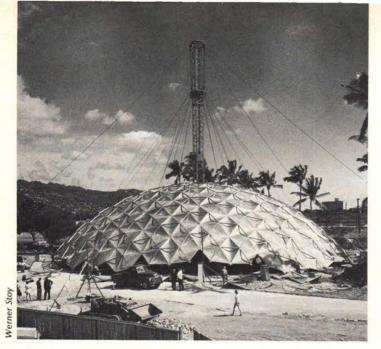


space frames with almost no limit on size

Not too many years ago, about the only manifestations of three-dimensional framed-space structures were tooth-pick-like models, and, in odd contrast, demonstration hardware of highly-complicated connectors. But today, linear space frames, some over 300-foot clear span, and braced domes, one over 600 feet, are in useful service. Paradoxically, however, as analytical methods have evolved and connection techniques been refined in order to further trim the poundage of structural members, the over-all cost has not come down as much as hoped, especially for linear space frames. The problem still seems to lie, as it did in the very beginning, with the cost of connections and erection. When the span for a linear space frame is several hundred feet, a welded connection will allow the least material in web and chord members. But bids for welded linear space frames come in too

high for comfort, most engineers report. Even when the frame is designed around bolted connections, prices are quoted conservatively because of various unknowns due to the novelty of design. Indeed, it has not been unusual for theoretical efficiency to be compromised to connections which are less costly and which simplify the construction process. Some of the lighter space frames use proprietary connectors.

In the past decade the geodesic geometry of R. Buckminster Fuller has shifted from the military radome and the classroom experiment to commercial application. Quite a few domes have been done for auditoriums, and several for industrial use. One type based on the octahedron is very easy to erect: sections of the dome are fastened together like a skirt around a central mast; more sections are added as the finished portion is hauled up the mast.



Left: an entire aluminum goedesic dome is erected by means of a tall guyed mast. As the dome is hauled up the mast, panels are added in ever-enlarging circles. This is the original Kaiser dome in Honolulu.

Right: note the exceptional construction simplicity of the suspension roof for Oakland-Alameda Coliseum. Thin precast ribs which will support the roof deck and a mechanical canopy are set in position by a movable tower crane.

Below: tower cranes lift precast sections for the cantilevered girders and concrete for pouring into precast boxes surrounding column reinforcement of the Gulf Life Insurance Company Building by Welton Beckett & Associates. Steel strongbacks support precast sections until they are post-tensioned. Structural engineer for the 27-story building is Richard Bradshaw.







New lower-cost, mechanized building techniques and the desire for design flexibility:

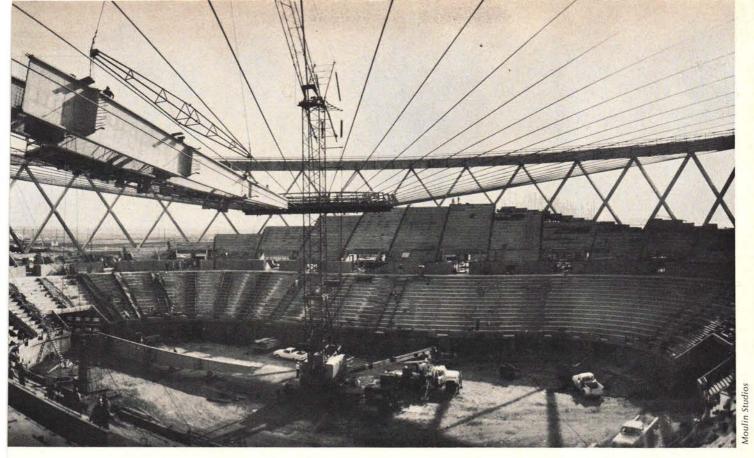
While there is of course plenty of room for more improvement, considerable progress has been made in mechanizing construction processes. Tower and climbing cranes; slip-forming, drop-forming and lift-slab; on-site and off-site precasting—all have played a part not just in cutting costs and reducing on-site labor, but in changing the face of architecture. Gone from many construction sites is the forest of staging lumber, which involves so much costly hand labor. Serious thought is being given in this country to jacking techniques (tried first in England) which permit a multi-story building to be constructed all at ground level, top floor first, with successive stories slipped in as the previous story is pushed up, so that the whole building is put together at ground level.

More and more often, new engineering concepts are fostering new approaches to the construction of buildings.

For example, the spider-web-like system of cables of a suspension roof provides ready-made skyhooks for roof panels or structure. The design of high-rise buildings for use of poured-in-place and precast concrete stimulated the application of climbing and tower cranes.

Some of the new construction methods used here borrow from European experience—particularly the use of tower cranes which is one of the hallmarks of industrialized, prefabricated housing in Europe and England. Slip-forming, limited 20 years ago to chimneys and silos in Europe, got off to a slow start in the U.S. 10 years ago. But the growing use of load-bearing, shear-resisting concrete cores in multi-story-building design makes slip-forming a natural because of the simplicity of forms and faster rate of construction.

Labor costs have been rising at a much faster rate than



Left: still another approach to cutting the cost of erecting floors in multi-story buildings is the dropform technique developed in Europe and used in the U.S. for the Lincoln Life Insurance building in Louisville. The platform drops down the core after the floor is erected and hung from a canti-

levered roof girder.

Right: slip-forms slide skyward to mold four concrete cores for a 21story IBM building in Philadelphia by Vincent Kling. Pouring is continuous as hydraulic jacks pull the forms up by their bootstraps. Again the tower crane is ideally suited to the construction process. Engineers are Jackson & Moreland.



Lawrence S. Williams, Inc. photos





a chicken-and-egg relationship

material costs, so the move from hammer-and-shovel operations has to continue to accelerate. But at the same time a prudent entrepreneur introducing any new system will make sure that his system is in tune with contractor skills and equipment and labor practices. Packaged bathrooms are not uncommon in European industrialized housing, and a packaged bathroom of plastic will be used in the 158 housing units of Habitat 67 being built in conjunction with Expo 67 in Montreal—but no one in this country has had any meaningful success with such a program. The construction industry is still geared more to on-site than factory operations; construction capital has been invested in site equipment which can be moved anywhere—rather than highly mechanized, but static, factory production lines.

While Europeans have led the way in the industrialization

of high-rise housing, their architects, unfamiliar with building practices in the States, are immediately impressed on their first visit here with the fantastic number of standard products in the American designer's lexicon—windows and wall panels, partitions and ceiling systems, cellular floors, lighting fixtures and air-conditioning units, and so on goes the staggering list.

Implicit in many of the new building systems is a higher degree of dimensional precision. The day has waned when a few more chunks of masonry can be added to make corners meet. Too many components have to come together in one spot with little room for dimensional variation. Highly sophisticated structures depend on precise construction for proper behavior under load—and the building techniques continue to emerge to handle these new standards.







The trend to larger and more systems-oriented components is involving a wide variety of materials and equipment. For example, the time-honored long-span steel joist performs a more sophisticated role in the S.C.S.D. components program than it has in simple work-a-day structures. First, in S.C.S.D., the joist comes with more pieces in a conveniently shipped package - two joists hinged to two sections of steel decking, folded flat. And the steel roof decking is designed to work compositely with the long-span joists, to resist earthquake effects. In concrete components, many standard shapes have been developed, but at the same time the nature of the construction process allows customdesigned components for individual buildings. The lumber industry takes advantage of water-resistant synthetic adhesives to produce engineered plywood components and laminated beams. The plywood components range from stress-skin panels to box girders, with production being supervised by a quality control organization. In the equipment field, air-conditioning packages are coming in larger and larger capacities complete with all necessary controls. In this way field labor costs can be reduced and errors in installation minimized.



Components: the goal is now flexibility and compatibility

The search now is in earnest for more components that can be combined into integrated structural, mechanical, lighting and acoustical systems to suit the special needs of different building types (especially those in which components are likely to be repeated often)—but still not stultify architectural design. The most-mentioned incentive to the manufacturer to develop and tool up to produce these components is a guaranteed minimum building volume. This mass purchasing concept has worked in England for their prefabricated-school program, and apparently has met with success in California's School Construction Systems Development project. The approach, to be fully successful, requires careful delineation of performance requirements, with sound technical as well as architectural basis. For example, besides architectural compatibility, the performance specifications should anticipate

quality and economy of operation of mechanical and electrical components. Basic, of course, to the rational development of the performance specifications is the determination of what degree of flexibility in range of sizes and alternative components can literally be justified. The hazards of asking for too much flexibility are higher costs and compromises in optimum operating characteristics of mechanical and electrical equipment.

The technical success of England's prefabricated school program, the most familiar portion being known as C.L.A.S.P., has been attributed to the continual refinement of building components by a large group of staff architects who were able to follow through on problems arising in the field, compare the relative success of various proprietary approaches, and provide feedback information to the various manufacturers.

Needed: still closer ties between architect, engineer, and manufacturer

Improvement in the physical performance of building components can advance much faster if the communication between architects and engineers and product manufacturers is more intensive and their collaboration more effective. The interaction of the vast array of new systems, equipment and materials poses at once a host of new opportunities, but also unresolved problems. It is apparent that a greatly increased exchange of ideas and information is called for on the merits of existing products and on future needs. More and better technical data from the manufacturer and feedback of use experience from the architect and engineer are essential to the effort. More attention must be paid to the gray areas of problems not properly defined and deleterious phenomena unrecognized. More must be learned about user needs in the environmental areas of heat, light and sound. More data is needed on how buildings perform in such diverse areas as weathering, energy consumption and owner satisfaction.

The basis for most building design problems today is the interaction of components and systems. In the past these could be pretty much independent of one another-structure, heating, lighting, enclosure-but no longer. Some of these interactions are fairly obvious—the influence of considerably higher lighting levels on air conditioning for example. In this case engineers have turned a potential liability into a positive feature by reclaiming the waste heat for reuse. Other areas involve complex factors less well defined, particularly those involving effects of air temperature, sun and wind. The massive building of the past saved the architect from many problems: movement was small, outdoor cyclical temperature effects were smoothed out by mass, deep reveals provided built-in sunshading, heavy partitions braced buildings and shut out unwanted noise. When the lightweight skin came along, traditional glazing methods were found unsuitable, and in response to this difficulty, manufacturers developed new glazing compounds, gaskets and panel sealants. But while these new materials are flexible, it has been difficult to anticipate how much movement should be provided for in the use of large areas of glass and large building panels.

Nowhere are the interaction effects noticed as much as in the systems for environmental control. For example, the nature of the shell may fix what kind of air-conditioning system is possible. If the wall has low heat resistance and responds very quickly to changes in the weather, then the perimeter air-conditioning system has to follow in kind. Also, air conditioning and sound are related in several ways: Too much whoosh from the diffusers may be annoying, but occasionally a whisper of air may be useful as masking noise to perserve privacy. On the other hand, cross-connections of duct-work can spoil privacy. And while a number of these parameters are solved in the planning stage, obviously they are product design parameters as well.

Radical changes in building function and space use, building structures, environmental control, the effect of materials being pushed to their physical limits, the proliferation of new materials, and changes in construction practices have all contributed to uncertainties in the conceptual use of materials, in detailing and specification, and in the testing to prove performance of products.

Roofing is a good case in point. In industrial buildings, the trend to lightweight, flexible structures—acres of flat area,

and the occurrence of tremendous temperature differentials, inside to out, presented a whole new set of problems for the built-up roof. Fortunately, the quantitative effects of these factors are being determined through laboratory and field testing, leading to new approaches to roofing design.

Movement of buildings and their components due to wind, sun and temperature change has challenged building designers and product manufacturers as much as any of the physical phenomena at work on buildings. On occasion designers have been tempted to push materials beyond realistic limits, have not taken into account the nature of on-site installation procedures, or have not realized that allowance for movement had to be provided. For example, the design of high-rise structures with exposed-concrete columns must allow for changing lengths of these columns as temperature changes; otherwise partitions and slabs may crack.

Much research is done within the building industry or in some way related to it dealing with products and systems. Less is conducted on environmental criteria and on natural hazards such as wind and fire. Obviously in some of these areas it would be helpful to have new information-new data or at least procedures directly related to building use. This is the case with wind effects on buildings. The design procedures now are based in large part on mathematical presumptions that much of the time do not represent actual conditions, especially in built-up areas. Even though weather bureau data could be more complete for developing wind-load values with more similitude to actual conditions, it still should be possible to work out values on a statistical basis which would give a more sound basis for wind loads on structures. But much more fundamental investigation is needed into the effect of gusts on windows, wall panels and roofs. While the effects of suction on the leeward side of buildings is generally recognized, the magnitude of these suction forces for buildings of various configurations and different surroundings cannot presently be precisely determined.

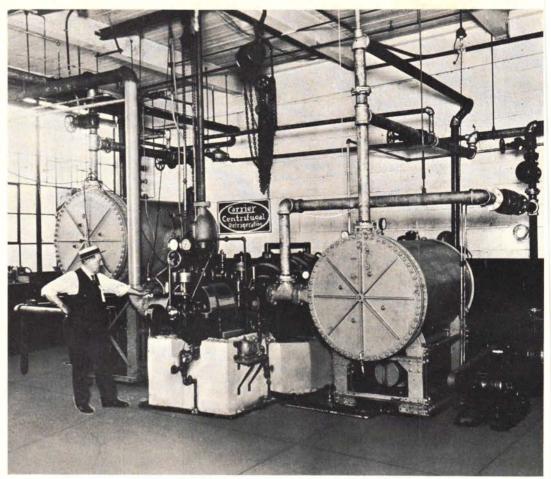
In other areas, new basic data and procedures are not as much needed as collection of use data and performance, and a prime example is mechanical systems. Testing and metering of existing installations could be of tremendous value in making improvements in system selection, control methods, response to changing loads, and energy usage. Probably the most nagging problem with mechanical systems is physical co-ordination and space utilization, which calls for a greater investment in design time and an earlier and more fruitful collaboration between architect and engineer. While mockups are frequently helpful in working out physical co-ordination or making modifications to improve appearance in architectural details and lighting, they are of little value in determining performance of mechanical systems, except in limited areas such as air-flow patterns and noise levels.

This kind of research—the kind needed in the face of the increasing complexity of building components, the complexity of the systems into which they must fit, and the rapid change in the concepts which give rise to new products and systems—requires a new kind of collaboration: not just architect and engineer, but architect, engineer, and the highest level of technical skill available in the industries that supply everything that goes into building. This has been a complex dialogue to set up, but it is gaining effectiveness.

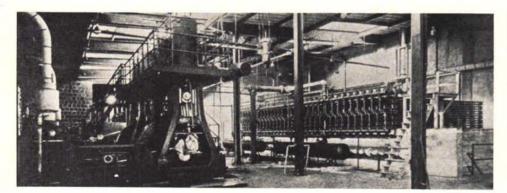
—Robert E. Fischer



Shown here are three world firsts in air conditioning. Above is the first reciprocating-compressor system used for control of both temperature and humidity of air in the Sackett-Wilhelms printing plant in Brooklyn. It was designed in 1902 by Willis Carrier, then employed by Buffalo Forge Company. By 1917, industrial applications of reciprocating compressors had reached the mammoth size of those in the Atlas Powder Company, shown below. The more compact centrifugal compressor was designed in 1922 and built in Germany to Carrier specifications. The first machine, shown at right, worked in a pottery factory for more than 35 years and is now on display at the Smithsonian Institution. Broadway's first air-conditioned theater, 1925, was the Rivoli, shown below right.



photos courtesy Carrier Corp.





Mechanical and electrical systems are developing toward the total integration of the

When man has learned as much about the calorimetry of man as he now knows about chickens, cows and horses, mechanical and electrical systems and controls will enter a new order of refinement for optimum environment. Scientists know how much heat a person has to lose to be acceptably comfortable—but they still don't know the optimum way to control it. As yet there is no equation which can predict that a person will experience a clammy feeling from too much humidity or a cold shoulder from an outside wall—but when this has been determined quantitatively, the terminal devices for providing heat or cooling effects and humidity control may take completely new forms.

Many changes lie ahead in equipment technology: already, the building structure itself is being adapted as an integral part of its own circulation and energy distribution

systems. The space program will have an effect in the development of new knowledge and devices. The luminescent wall for lighting and the Peltier effect for heating and cooling are already in the wings, awaiting the call of economics. The Peltier effect, whereby the junction of dissimilar metals is heated or cooled according to the direction in which electricity is passed through it, was used in an experimental cooler as early as 1955. Prototype production models are in pilot use in submarines and a few commercial situations. Energized walls that change color and permeability as they automatically cope with external changes are already foreshadowed in walls of movable louvers. Devices for collecting and storing energy from the sun, now cumbersome, costly and voluminous, may one day be an integral part of every building.

Meanwhile, advances continue to be made toward a

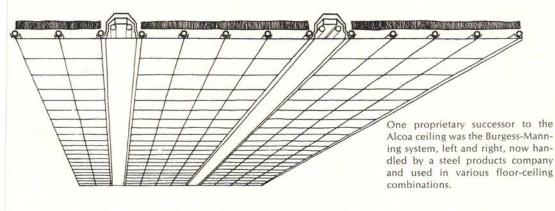




photos courtesy Alcoa

Milestone in air conditioning, making way for the fully integrated ceiling system for heating, cooling and lighting, was this 1952 installation in the Alcoa Building in Pittsburgh. This first large-scale application of combined radiant heating and cooling was designed by Jaros, Baum and Bolles extending earlier work by Charles Leopold. A pipe grid to which acoustical pans are fixed carries heated or cooled water. Half the cooling load is carried by the ceiling grid, and ducted outlets carry the rest. Architects: Harrison & Abramovitz.







building as an organic unit

more organic integration of mechanical and electrical systems so that they are more related to the fabric and structure of buildings and to the thermal loads imposed on them. Mechanical components are being more carefully matched in a trend to larger and larger packaged systems.

Perhaps the most pressing of the immediate problems is more emphasis on total system design so that components will work efficiently through both daily and seasonally fluctuating weather and occupancies.

The mechanical and electrical share of total building budgets has increased over the past half century from 20 to-30 to over 50 per cent in commerial buildings and to well over that ratio in some industrial buildings. With total integration of the building and its mechanics, there may be less discernible dividing lines in costing out the various systems,

but the basic increase of continuously rising standards of performance will continue to be felt. Manufacturers have been the prime movers in the research and development that has made new systems possible, and they continue in that role. So we have high-velocity, dual-duct systems and three- or four-pipe, chilled- and hot-water, forced-circulation systems, and we live with their problems of mixing boxes, noise control, and terminal balancing. Manufacturers and engineers are solving these problems very well, while architects reap the benefits of holding the 12-foot floor-to-floor structural module. In the totally integrated systems of the future, architects will find that problems of preliminary planning must be approached on a broader front of communication among the structural, mechanical and illuminating disciplines. Much of the technology that will be applied to systems is at hand.



A first in lighting-cooling-partitioning flexibility was the ceiling of SOM's Union Carbide Building, for which Syska & Hennessy were consulting mechanical and electrical engineers. This system of continuous fixtures marked by a grid which functions for both air supply and partition anchoring was fully described in the February 1960 RECORD



Pioneer of the integrated ceiling, above, is at Saarinen's General Motors Technical Center, completed

in 1956. Framed- and hinged-plastic panels diffuse light. Wood-andmetal framing grid carries ductwork

and sprinkler system and provides acoustical treatment. Details were published in the RECORD, May 1956.



Total integration of structural, airconditioning and lighting systems is found in the Republic Insurance Company Building, left and right, in Des Moines designed by Skidmore, Owings and Merrill and completed in 1966. Precast, prestressed T-beams span 98 feet between tapered bearing walls on two sides. Beams form troffers through which round air ducts run from wall to wall. Lights mounted on top of ducts reflect from white-painted troffers. Adjustable slots run along the bottom of the ducts as air diffusers. Vertical partitions at outside walls form tapered plenums for air supply and return to mechanical space at top floor. Syska & Hennessy were mechanical consultants. W. M. C. Lam was the lighting consultant.



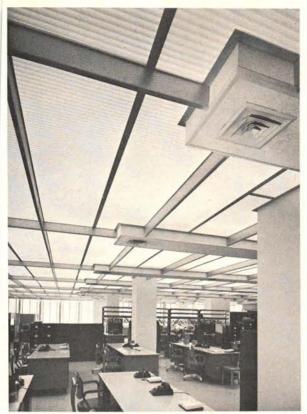
"Good lighting must be good architecture," says lighting consultant William M. C. Lam, and there are few who would dispute him. In the visual sense, he points out, light *is* architecture. Everything we see is in terms of light.

Ten years ago, the architect usually took one of two approaches to lighting: Either he wanted to hide light sources altogether; or else he wanted to choose fixtures that were esthetically pleasing. The result was that we had the recessed downlight school or the luminous ceiling school; and for decorative effect we had the bullet-shaped fixtures, the pendant globes, the pierced brass shades and Italian glass.

Meanwhile illuminating engineers were recommending higher and higher footcandles on working surfaces which meant more and more watts per square foot with consequently higher and higher loads on cooling systems. The integrated ceiling system, in which heat can be removed from lighting fixtures quickly and easily, came as a natural development. In such systems the heat can be either used for supplementing heating systems in cold weather or discarded as an unwanted load in warm weather.

But the battle of the footcandle was not resolved by simple increase for the human eye is a marvelously adaptive organ, and the purposes of lighting are marvelously varied. As the visual sciences advance, we can expect perception and human comfort to dominate criteria which now lean so heavily on numerical levels of illumination.

Multistate blackouts of electric utility systems, of recent dramatic memory, served to focus the attention of architects, engineers and owners on energy-supply systems for critically dependent spaces such as hospitals, computerized control



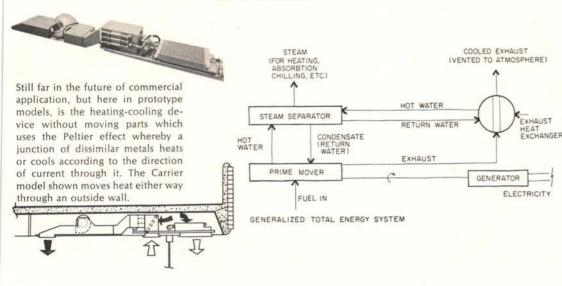
Forerunner of the integrated ceiling, left, is found in a variety of treatments designed in 1958 for the Cleveland Illuminating Building and described in the June 1958 issue. Carson & Lundin were the architects; McGeorge, Hargett & Associates, engineers, with Jaros, Baum & Bolles consulting. Shown is general office space with inner-zone air outlets. Outer zone is separately supplied by high-velocity system.



Control of sun loads on air-conditioned buildings engages the increasing attention of architects and engineers as the glass wall and soaring operating costs have their effect. Perhaps the ultimate in shading devices are the movable louvers of the Ala Moana building, right, in Honolulu, which automatically close as sun strikes the wall. The building, designed by John Graham and Company was described in the May 1962 issue.







Where the balance of energy requirements for heating, cooling, lighting and electric power works out so that waste heat from the HEAT prime mover of an electric generator is approximately the amount required for other purposes, the total-energy system is finding increasing acceptance. Architects and engineers are gaining experience in these systems. . . . As they learn more about compatible devices for salvaging heat from higher lighting loads and other wastes, use of these systems will increase.

centers and even tall buildings where elevators are the only real means of egress. Islands of light stood out where either standby power generators were in operation or a so-called total-energy system was performing its accustomed role independently of utility power.

In total-energy systems, there is an obvious first need for balance in the energy requirements for heating, cooling and electricity. There is a not-so-obvious requirement of standby capacity in both prime mover and generator capacity for those inevitable periods of shut-down for maintenance of all moving machinery. In spite of this, however, there are more and more situations where total energy is a logical provision.

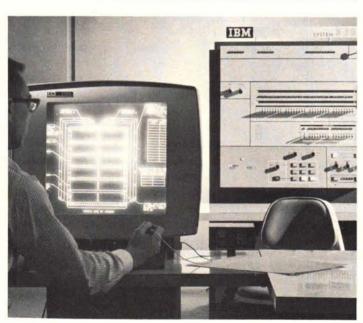
Electricity and gas are playing a larger role in the heating and cooling of new buildings for a variety of reasons. In

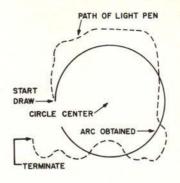
residential applications, the reason is partly a matter of convenience and partly the fact that the cost of traditional fuels has risen faster. Secondly, it has been found that fuel consumption is not as high as ordinary heat-flow calculations indicate. Thirdly, houses are better insulated, tighter, and, in some cases, smaller in cubage than those of the past. In larger buildings, particularly commercial buildings, the use of energy internally for lights and equipment has grown so much that these buildings sometimes can almost heat themselves, thus only a small amount more of electricity does the whole job resulting in all-electric facilities.

Architects and engineers are just beginning to get experience in these areas. The technology is available, but engineers need more experience in selecting compatible equipment and in analyzing the economics.

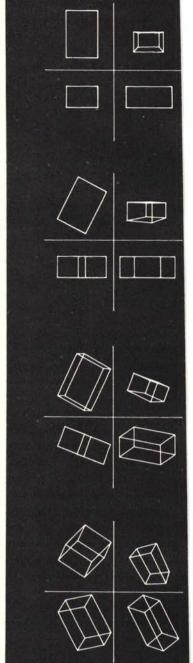
-William B. Foxhall







Left: a bridge is shown is perspective on a cathode-ray tube display. The equipment illustrated would be typical of that needed for the computer-drafting techniques that are based on the Sketchpad program. In Sketchpad, the operator draws on the cathode tube with a pencillike light amplifier. The path of the light pen, above, can be formalized into straight lines and perfect geometrical figures by the use of preprogrammed constraints. See also illustrations October 1965, page 85.



Right: the additive rotation of threedimensional Sketchpad drawings. Quadrants display plan, two elevations and perspective.

Far right: a perspective drawn by a computer in which the hidden lines have been automatically erased by the computer program.

The computer revolution: how does it affect architecture...

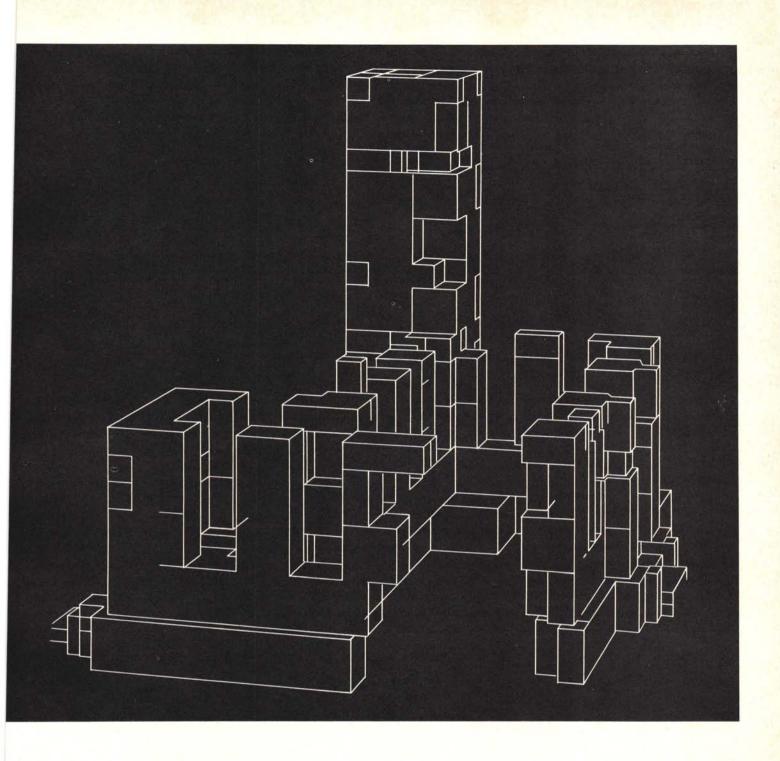
The computer has been hailed as a panacea for all architectural problems, and denounced as a threat to design originality. The computer is not a cure-all, although its potential uses are widespread; it could indeed become a threat if these potentialities are misused.

Computers could soon be doing working drawings, or might one day eliminate them altogether. An important basic invention, still comparatively unknown in the architectural profession, is the Sketchpad program, which makes it possible to draw with a pencil-like light amplifier on the face of a cathode-ray tube (similar to a television screen) and have the drawings registered in the computer memory. In this way, an architect could, without the assistance of a computer programer, make drawings that could then be modified, changed in scale, duplicated, repeated, and stored in the computer

memory in such a way that the printing out of a complete set of working drawings would only occupy a few minutes at the conclusion of the design process.

The equipment needed for such a working-drawing system is, or soon will be, commercially available. An architect could order it tomorrow and have it sitting in his office within a year and a half. But such equipment will be little more than an expensive toy, until the correct master programs have been written. The development of such programs is costly, and, at the moment, if the architectural profession would like to have the benefits of an automated working-drawing process, it must pay the development costs itself.

The question arises whether it is worth the effort and cost to computerize the conventional working drawings of today. The potential amount of time saved might well justify



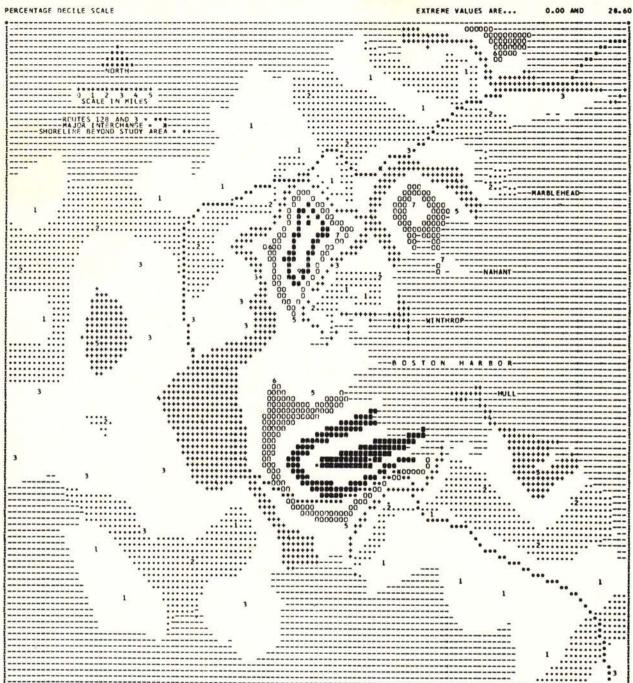
... and how can architects best exploit its powerful potential?

all the expenditure in the long run, but is every feature of the working drawing indispensable? How much of the building really does have to be shown graphically? The ability to describe complex geometric figures mathematically, which is implicit in the computer, might one day greatly reduce, or even eliminate, graphic presentation in contract documents.

Routine engineering calculations are already being done on the computer through the use of master structural and mechanical engineering programs. The use of the computer permits quick calculations during the design process and frees the engineer for more complex work. The computer has already made possible new types of construction that would not have been attempted even a few years ago (see page 154).

Computerized specification writing solves some problems, but brings out new ones. The computer's ability to retrieve information instantaneously makes automated specification writing a natural possibility. The difficulties lie in the unsystematic nature of so much specification writing today: the lack of close parallels from topic to topic, or any agreedupon division between information that should appear on the drawings and information that need only be in written form.

Many management problems can be solved with the computer's help. The use of automated techniques for processing payrolls has become routine; so has the use of computercalculated, critical path network diagrams, for both construction management and the division of time within an architect's own office. Some large architectural offices have already found that the costs of renting a small computer-rather than buying time on an outside machine-are fully justified by the engineering and management uses to which it can be put.



A new technique using conventional computer equipment enables complex statistical material to be shown in graphic form.

The complexities of city planning provide a natural field for computerized techniques. The computer print-out, above, was produced through a technique developed by Professor Howard Fisher of Northwestern University. Using conventional computers already in use, the SYMAP program makes it possible to show large quantities of complex statistical material in graphic form. The computer could also be used to keep up-to-date inventories of physical conditions in buildings and neighborhoods, and might well be usefully employed to coordinate impending governmental decisions.

The use of the computer in architectural design can either enlarge the horizons of the designer, or shrink them disastrously. The speed with which working drawings could be done on computers might encourage the rapid production of routine standardized solutions. If imaginatively used, however,

the computer could be a powerful design tool. The Sketchpad program makes it possible to study buildings in perspective continuously as they are designed, and to make accurate drawings of complex curved surfaces in a very short time. Optimization techniques, using computer calculations, are already being employed to help answer questions about economical story heights for office buildings or the most satisfactory combination of uses for a given tract of land. The computer also makes possible complex design investigations like those developed by Christopher Alexander (April 1965, page 177).

In short, the potentialities of the computer are still within the control of the architects; if architects fail to act, however, others may use the computer to invade the architectural field.

-Jonathan Barnett

A NEW
MEANING
OF
MODERN
ARCHITECTURE

Architectural history has always taken a narrow view of significant events in the development of the "new architecture." Instead of a "progressive" current, so dear to the hearts of historians, it might be more instructive to reclassify the meaningful examples of what actually has been happening.

A COMPLEX DEVELOPMENT OF FOUR DIFFERENT POINTS OF VIEW

The most consistent aspect of American architecture during the last 75 years has been the dissatisfaction of historians and critics with both the past and present state of the art. American architecture has been criticized for its lack of individuality, because it was not sufficiently expressive of modern life, and also for its lack of uniformity, because it was composed of too many different approaches to design.

The basis for much of this criticism was the theory that American architecture suffered from the lack of a suitable modern style, and the belief that this concept of style, which had been used originally to explain the development of medieval architecture or to describe the kind of building prevailing in Rome at the time of Sixtus V, would hold true unmodified in an age of much greater complexity, faster communication, and historical self-knowledge.

It is extremely significant that the exhibition devoted to Gropius, Mies, Oud and Le Corbusier that appeared at the Museum of Modern Art in 1932 should have been billed as "The International Style," rather than simply as the work of four innovative architects. The text accompanying the exhibition actually asserted that "today a single new style has come into existence." a phrase which would have to be classified as a daring prediction, not a historical observation.

The coiners of the term "International Style" were not just writing history, they were hoping to influence the course of future events as well. Other well-known histories, like Siegfried Giedion's "Space, Time and Architecture," also made it clear that the authors were trying to create a historical framework that would influence current and future building.

The view of history that these writers formulated has gradually degenerated, in the hands of less sophisticated authors and commentators. to the point where it has become essentially mythological, rather than historical; and this myth has become more and more removed from reality.

It is not the intention of this article to challenge the well-documented researches of gifted historians like Siegfried Giedion, or to add yet another rigid and uncompromising theory to the historiographical debris which already surrounds us. Instead, it is simply proposed to put aside the myth for a moment, and to dispense with the preconception that a uniform architectural style, such as historians observe in less

complicated periods, is a necessary pre-condition for a healthy architectural epoch.

Did the development of American architecture really grind to a halt soon after the World's Columbian Exposition of 1893, not to revive again until the late 1930's? The architects working in the intervening years certainly did not think so, and if you look at their work in the pages of ARCHITECTURAL RECORD, you will see a number of different lines of development being pursued during the same period of time. Most historians would agree that these lines of development first entered the history of architecture at the end of the 18th century. What may be more surprising, and more controversial, is that these different approaches offer valuable clues to the understanding of architecture today.

At least four different attitudes toward architecture are clearly visible during the past 75 years, and they are twisted together like the strands of a cable, so that sometimes one dominates, and sometimes another.

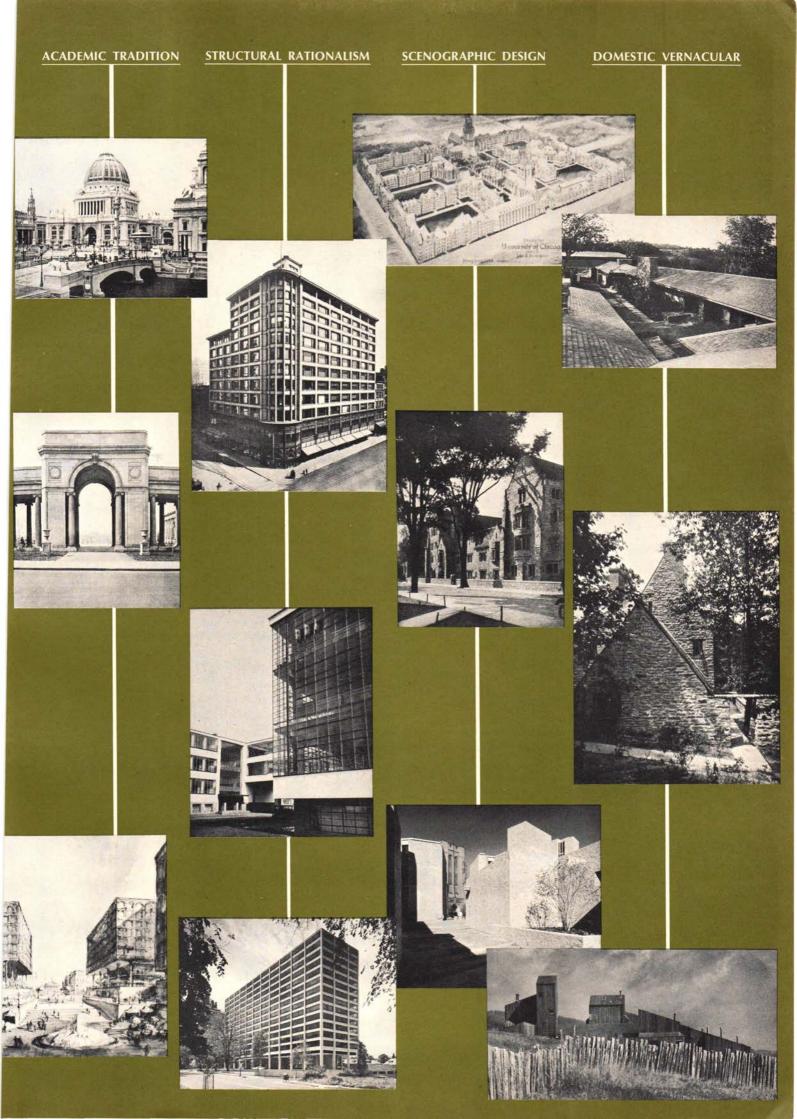
There is the classical theory of the orders, the axis and the rules of composition, as codified at the Ecole des Beaux Arts. This aspect of recent architecture, usually called "The Academic Tradition," is summarized on page 174.

We shall use the phrase Structural Rationalism to describe that portion of recent building on which the historians of modern architecture have concentrated most of their efforts. This point of view is described on page 176.

A third important architectural attitude is the one which is sometimes described as "the picturesque," where buildings are seen as a series of spatial and visual experiences. On page 178 this kind of achitecture is called Scenographic, meaning buildings designed for their effect upon the viewer.

The last important architectural "strand" can be labeled the Domestic Vernacular, in which buildings are designed for comfort, convenience and an informal way of life. This tradition, which is described on page 180, began in England, but it has always been at its strongest in the United States, where it has appeared usually, but not always, in houses and small buildings.

These four basic attitudes provide a framework for understanding the apparently conflicting story of American architectural events since 1891, without discarding whole groups of buildings simply because the historian does not happen to like them.



ACADEMIC TRADITION: the orders, the module, and the art of the plan

The Academic Tradition preserved many of the elements of late Renaissance design, but replaced the visual order of the Baroque with a basically intellectual system of geometrical and proportional relationships. The use of the orders, although it was a conspicuous feature, was never as fundamental to Academic design as modular planning, the ability to create large compositions, and the development of a hierarchy of building types.

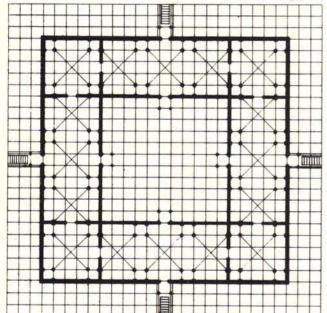
Modular planning began in the early 1800's. The first modules were based on column diameters, but in the French academies the module soon became a regular geometric unit that was used to give order to the plan. The drawing by Durand, at left, shows a modular system in which large and small vaulted spaces are arranged in a manner which is strikingly similar to the "servant" and "served" spaces of

buildings by Louis I. Kahn. A more familiar comparison is the relationship of the work of Mies to that of the German academic architect, Schinkel. In both cases the common bond is the geometrically ordered plan, which becomes the controlling element of the design. Such plans occur frequently throughout the last 75 years, both in such obviously academic designs as George B. Post's Wisconsin State Capitol and, in a slightly more sublimated form, in Frank Lloyd Wright's Imperial Hotel.

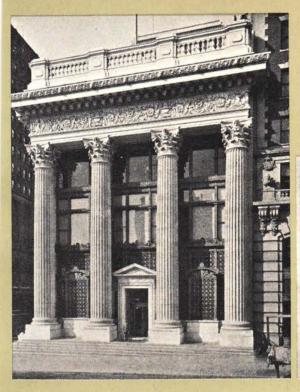
Large-scale compositions were the strongest asset of academic design. The extension of the Academic plan to large-scale problems received a tremendous popular success in the United States as a result of the World's Columbian Exposition in 1893. The White City around the lagoon inspired numerous civic centers throughout the country, and the indefatigable efforts of men like Daniel Burnham made the

concepts of Academic architecture the common currency of American civic design. Unlike the actual buildings of the White City, which have long been "discredited," the use of the axis, the vista, the lagoon and the circle have continued unchallenged in landscape architecture and city planning; and the new Pennsylvania Avenue plan is in the same tradition.

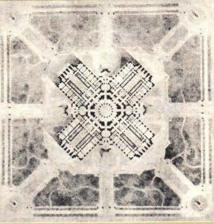
The hierarchy of building types, in which the most important elements occupied a central position, was a basic Beaux Arts tenet. The Temple and Basilica were the precedents for the most significant structures, and the more utilitarian products of the Roman empire inspired ordinary buildings. H. H. Richardson's use of the elevation of a Roman aqueduct for his Marshall Field Warehouse makes this building as academic as the more obviously classical Chicago Fair.



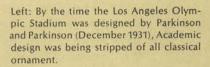
Modular plan by J. N. L. Durand, first published in 1806.



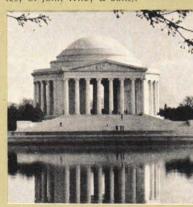
Left: The orders were never a fundamental part of Academic design. The Corinthian columns of McKim, Mead and White's Knickerbocker Trust Company (published in the RECORD in May 1904) look almost as if they were independent of the rest of the building. If they were stripped away, something not unlike Skidmore, Owings and Merrill's Manufacturer's Trust Company would be left underneath.



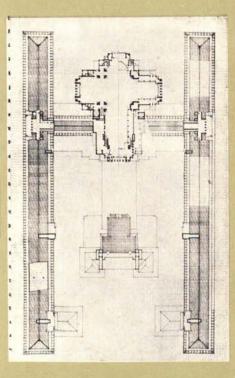
Above: The Wisconsin State Capitol, by George B. Post (August 1917) has an ingenious Academic plan underlying a more conventional Academic exterior. Frank Lloyd Wright's Imperial Hotel (April 1923) also is based upon a modular grid and uses the Academic system of axial symmetry.



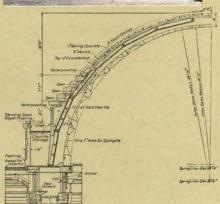
Below: The Jefferson Memorial by John Russell Pope retained the orders, but it was still a modern building in one important respect: neither the Romans nor the French academics could have attempted a structure like this at such a large scale. Steel construction makes it possible. (Illustrations from Theodore Crane's Architectural Construction, courtesy of John Wiley & Sons).

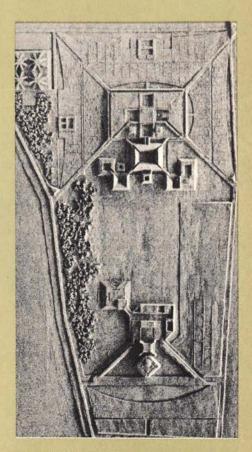


Right: Louis I. Kahn's plan for the second Capital of Pakistan, at Dacca, makes use of a line of development that was implicit in Academic design, the geometry of the diagonal. The plan of the Wisconson State Capitol, above, shows an awareness of this possibility, but it took Kahn's unconventional approach, plus his thorough understanding of Academic design, to develop it (Illustration courtesy of *Perspecta*).









STRUCTURAL RATIONALISM:

the clear expression of materials and construction

Renaissance architecture had been closely determined by the limits of masonry construction; the advent of new industrial materials changed all the possibilities and made structure a significant problem of architectural expression rather than something that could be taken for granted. Many historians have told how architects began to devise buildings which made the new structural logic a basic part of their design. Gradually a point of view grew up that found the expression of this new kind of structure to be the most significant aspect of architecture, and the expression of other qualities came to be looked upon as romantic and essentially frivolous. This doctrine of Structural Rationalism has always been stronger in Europe than in the United States, but it became well known in America through the influence of European architects and the many historians who themselves held an essentially Structural Rationalist point of view. The basic characteristics of this attitude towards design were the expression of the skeleton, the articulation of elements, and the frank use of industrial materials.

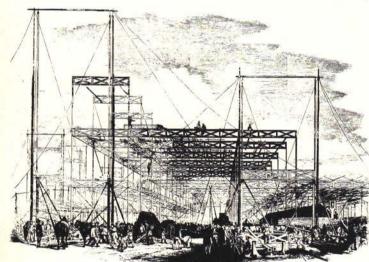
The expression of the skeleton created new design possibilities. The use of high-strength materials like steel made possible the separation of support and enclosure, which had been combined in the masonry wall. The supporting structure could be reduced to a more or less regularly spaced skeleton;

enclosure could be a "curtain wall" or need not be parallel to the column line at all. The expression of this new condition through the use of glass, masonry infill panels and similar means became a major new theoretical problem.

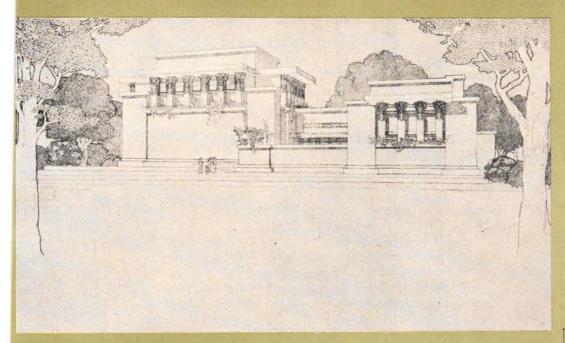
The articulation of elements became very important. The fabrication of parts of the building as structural units led to a new consciousness of the individual nature of each building element. Connections became very important both at small scale, in the design of details, and in such large questions as the junction of roof and walls. Wright's Unity Temple, designed of reinforced concrete in 1906, shows this attitude very clearly. The roof is supported on col-

umns that are not visible from outside, making the roof plane seem to hover over the massive walls.

Industrial materials made architects self-conscious. New types of fabrication seemed to call for new approaches to such design problems as windows, doors and furniture, and the Structural Rationalist tended to make this point by taking the routine utilitarian products of industrial technology and giving them the status of objets trouvés.

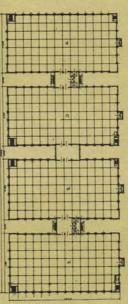


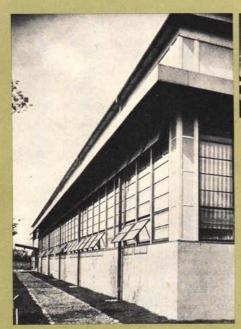
The Crystal Palace under construction in 1850.





Structural Rationalism did not really disappear from the United States after 1893. Above: Wright's Unity Temple was a fully developed expression of reinforced concrete (ARCHITECTURAL RECORD, March 1908). Right: Frame construction continued to be as well understood in the U.S. as it was in Europe. The plan illustrated belongs to the Montgomery Ward Warehouse designed by S. Scott Joy, (January 1919). Left: This apartment project by Howe and Lescaze rivals the best C.I.A.M. work of the period (March 1932). Below: The Dodge factory by Albert Kahn is a late example of a series of industrial buildings which excited great interest both in Europe and America. At left: an office building in Tokyo by Antonin Raymond (January 1933).







The expression of structure is, of course, still an important design influence today. A good example is Skidmore, Owings and Merrill's Armstrong Headquarters Building (October 1965).



SCENOGRAPHIC DESIGN:

the sequence of spaces and the association of ideas

The architecture of the Renaissance and earlier periods took account of the reactions of a visitor to a building only in the most general way; the organizational pattern of the building itself was paramount. The development of the "picturesque" point of view at the end of the 18th century, however, has had a considerable effect on architecture since then, leading to increased interest in what a visitor could see at various points both within the building and outside of it. The concept of architectural space as something to be experienced sequentially, an interest in the interplay of light and shadow, and attention to intellectual concepts that can be associated with the building are all characteristic of such Scenographic Design.

The sequence of spaces provided a new experience. The popularity of landscape painting in the late 1700's heightened the architect's consciousness of massing as it would be viewed on the approach to the building, and concepts like that of the "sublime" made him interested in the emotional shock value of spatial changes and surprises. The British Houses of Parliament has been given its ceremonial character through this kind of Scenographic effect, and the irregular silhouette and complex section which were characteristic of the Houses of Parliament are still being employed today to impart a Scenographic character to buildings. Paul Rudolph's Art and Architecture building at Yale University is a good example of this kind of architectural experience.

Light and shadow were manipulated consciously. The concept that the form of a building is revealed by its optical qualities is also Scenographic. Le Corbusier probably made

> the most poetical statement of a view that many architects have held: that a building is most meaningful as it is perceived visually.

Historical ornament called forth the associ-

ations. From the end of the 18th century, various historical styles were employed by the architect for the sake of the associations they would call up in the mind of the beholder: Gothic for religious buildings, Roman to express a Republican form of government, and

so on. This Scenographic stylistic language has always caused both architects and art historians some uneasiness, because it uses historical forms, outside of their original context, purely for emotional and intellectual effect.

There has been a great deal of talk about a style "appropriate to our own age," and this is of course also a Scenographic concept, as is Futurism or the belief that buildings should look like machines.



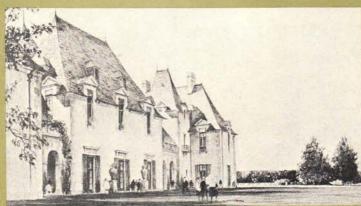
Section of Barry and Pugin's British Houses of Parliament shows Scenographic silhouette and complex spaces.



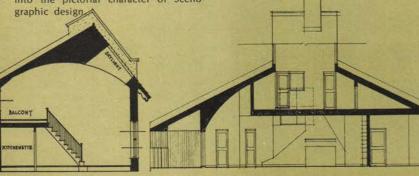
Both Frank Lloyd Wright's Midway Gardens and Bernard Maybeck's colonnade for the Panama Pacific Exposition (November 1915) were designed primarily for their effect upon the viewer.



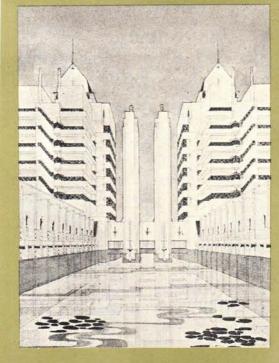




Raymond Hood's early sketch for the Chicago Tribune Tower (published in the RECORD in March 1926) and Chester B. Price's drawing of a house by Delano and Aldrich (July 1923) give an insight into the pictorial character of Sceno-



A studio by Emery Roth (July 1921) and a recent house by Robert Venturi both show a Scenographic manipulation of the section and of light sources.



The project for a polytechnic school, by a Dutch architect named J. B. Vinckers who was working in the U.S., makes modernism into a Scenographic vision of the world of the future. Some recent buildings, like Paul Rudolph's School of Art and Architecture at Yale, continue to show the irregular silhouette and com-plex section characteristic of Scenographic Design.



DOMESTIC VERNACULAR: comfort, convenience, and integration with landscape

The detached house of moderate size is really a modern invention, and it evolved for the most part in Europe and America. The point of departure was the farm house, but the new house type began by following a more or less symmetrical plan, derived from the Palladian mansions of the rich, and then acquired certain Scenographic features: the low, wide roofs of the Swiss Chalet, the tower of the castle or Italian villa, the bay window from the Tudor period, and the veranda, which the English brought back from India.

These disparate elements, originally stylistic, became in time the common language of domestic design; and, unless the intent of the architect was purely Scenographic, would appear whatever the ostensible style of the house might be.

Henry-Russell Hitchcock has documented the continuity of this domestic vernacular from the Cottage Ornée

through a century of development—which included a close association with the Arts and Crafts movement—to the general distribution of this type of house throughout the United States. The broad eaves, bay windows and verandas appeared equally in houses that were considered "Colonial" (although these features were unknown in Colonial times) and in the "Prairie" houses of Frank Lloyd Wright.

Natural materials were no longer considered inferior. As the domestic vernacular evolved, a preference grew for the frank expression of natural materials, such as brick, and wood shingles, that had once been considered inferior to cut stone, or even stucco, but which came to be associated with domesticity and informality.

Convenient plans were invented. The idea that a kitchen should be located adjacent to a dining room, and not in an outbuilding, is a

modern innovation, as is the whole concept of convenient circulation which has now become such an important design consideration. Rooms in Renaissance buildings were arranged in suites, and the last rooms in the series could only be gained by going through all the others. A relatively small number of circulation patterns have evolved for domestic buildings, which underlie the considerably greater variety of exterior expression.

The relation to the landscape became important. The concept that a house should be related to the landscape, rather than placed on a podium or within geometrical gardens, is also modern, and has become identified with almost all American domestic buildings through the use of verandas, terraces, large amounts of glass and naturalistic landscaping.



A Cottage Ornée by J. B. Papworth first published in 1818.



Frank Lloyd Wright's houses, like the C. S. Ross house of 1902, used the domestic vernacular with a virtuosity that has never been equalled; but, particularly on the Pacific coast, the Domestic Vernacular became the vehicle for many highly original buildings, like the apartments, at right, by Edgar Mathews (ARCHITECTURAL RECORD July 1906).







Above: R. M. Schindler's How House (January 1929) shows a European-born architect's interpretation of the Domestic Vernacular, which appears in a more typical form in the house by Harold Doty, at left (August 1932).

A house by Joseph Esherick, below left, that was published in 1949, and a recent house, also by Esherick, show the continued use of the Domestic Vernacular to the present time.





Because Academic Architecture, Scenographic Design, and the Domestic Vernacular were as influential during the past 75 years as Structural Rationalism, any attempt to describe these years as a battleground between the traditionalist and modernism would be a vast over-simplification. Nevertheless, the disappearance of the historic styles from general use certainly constituted the most conspicuous architectural event of the period. In order to assess the real significance of this change, it is important to remember that a "Gothic" or "Classic" building designed during the 19th or 20th centuries is fundamentally different from the actual products of the middle ages or the Renaissance. The difference lies in the subordination of the Gothic or Renaissance detail to whatever point of view-Scenographic, Rationalist or Academic-governed the design of the building, or in the employment of such detail as an incidental aspect of an essentially nonstylistic vernacular.

Why, then, did architects continue to use historical detail?

It is difficult now to reconstruct the belief, still prevalent in the 1890's, that innovation was not possible in architecture. Renaissance architectural theorists, like Palladio, presented their conclusions as an attempt to bring back the standards of a golden age that had existed during classical times. Architectural design was viewed as the correct application of certain basic rules; and, in Palladian England, during the 18th century, even the innovations of the Italian Baroque were looked upon with horror.

The first archaeological discoveries at Pompeii and Athens began to throw doubt on the systematic nature of classical design, however, just at the time when a new attitude towards architecture was beginning to evolve. This modern attitude was the belief that each individual building deserved a separate and original solution, and not merely a traditional, typical solution that had been modified to suit the particular circumstances. This approach was in direct conflict with a fixed concept of correctness.

The movement away from "correctness" began with the concept that there should be a different set of rules for each different kind of problem: "Chinese" rules for garden pavilions, for example, "Gothic" rules for churches, or for buildings in which structure was important, and the Academic Tradition for public buildings. Later, as architects experimented more and

more, combinations of different historical styles began to appear on a single building. Such fragmentation looks confusing to the art historians who judge recent buildings solely by the stylistic criteria they have evolved for other periods; but it was a perfectly natural process of change.

However, the use of so much quotation from different historical periods set up conflicts between the appearance of a building and its use, and between the appearance of the building and its means of construction, that had never been present in architecture before. Without taking the censorious attitude of some historians, it is possible to say that, as architects became more sure of their ability to make innovations, they leaned less and less upon historical detail. Today these conflicts have been in large part resolved by abandoning historical detail altogether. This process was not, however, an evolution towards a new set of uniform rules, but an incident in the development of modern architecture's very complex approach to form.

A large part of this evolution took place within the past 75 years, in stages which, despite the lack of a uniform "style," have their own identifiable historical characteristics, and which are shown pictorially on the following pages.

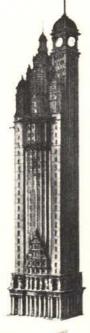
During the period between the 1890's and the First World War, architects were concerned with the expression of new materials, large scale developments like the McMillan plan for Washington and the Craftsman house.

The years between the First World War and the great depression saw the first major schemes by American architects using architecture for the improvement of society. It was also a period of great refinement of historical detail, which most architects of the time felt represented the flowering of an American Renaissance.

The following decade, which ended with Pearl Harbor, saw the historic styles employed more and more in museum-like settings such as The Cloisters and Williamsburg, and less and less in every-day life. There was a parallel development of a kind of modernism which was closely allied to concepts of a new social order.

A brief flurry of interest in a utopian Post-War World of prefabricated housing and creative land planning was soon engulfed by pragmatic development. The influence of the great European modernists began to be felt, however, and some of the talented young graduates they had trained began to practice on their own.

1891-1914: new materials and the principles of composition



Louis Sullivan's theories about the skyscraper, as shown in his 1892 design for the Trust and Savings Building in St. Louis at right, dealt with the expression of those elevations that were visible from the street. The concept of the tall office building as a free-standing tower developed later, mostly in New York. The confusion of Barney and Chapman's project for the New York American Building, at left, points up the innovative qualities of Cass Gilbert's Woolworth building, with its integrated structure and clearly expressed elevations.











Far left: An office building in Chicago, by R. E. Schmidt (February 1908), reflected the continuing problems of expressing steel construction. At left: the palm court of H. J. Hardenbergh's Plaza Hotel in New York (November 1907) continued the tradition of the glassed-in conservatory. Maginnis and Walsh designed a house in concrete block (May 1909) and Elzner and Anderson's Ingalls Building in Cincinnati was constructed of poured concrete (June 1904).





Architectural compositions at a new scale were developed in the highly Academic design of the McMillan Plan for Washington (May 1902) and in Ralph Adams Cram's Scenographic Princeton Graduate School (January 1909).



1914-1930: the search for tradition and the growth of social consciousness



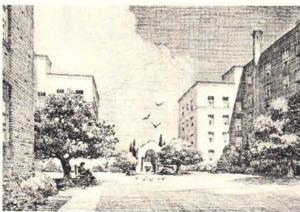


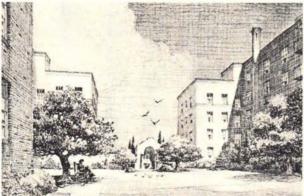
Far left: The "pastoral" design of George Howe's own house (August 1920) and, left, the translation of classical formulas in George Maher's Winona Bank (January 1917) were symptomatic of the search going on during this period for qualities of taste and refinement that could be established in a new American

Right: The Edgar Kaufmanns, later to build Falling Water, commissioned a Scenographic house by Janssen and Cocken (July 1930), while Wright himself, in the Barnsdall house, far right, was preoccupied with problems of mass and Aztec detail (July 1928). Others, seeing the similarity to new work in Europe of the Pueblo Indian style thought it should be revived in America (August 1923).









Above: Andrew J. Thomas' housing in Bayonne, New Jersey (August 1929) and, at right, Clarence Stein and Henry Wright's Radburn (March 1930) were the architectural expression of a new social consciousness.









Another type of social involvement

came as architects were asked to

design subdivisions and "industrial

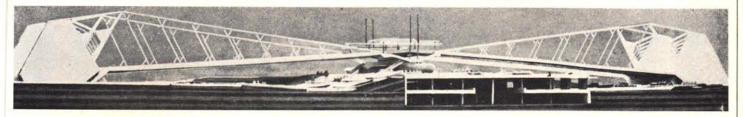
villages" like Guilford Terrace in

Baltimore by Flournoy and Flournoy

(below left) and Kohler, Wisconsin,

by Richard Phillip (April 1931).

1930-1941: brave new world and colonial Williamsburg



Above: The monorail station and highway overpass of Frank Lloyd Wright's Broadacre City (April 1935) and, at right, his St. Marks Towers project (January 1930) were part of Wright's comprehensive vision of a new type of life that could be made possible through architecture.







Above, left: Rockefeller Center, shown in an early study model, was one large-scale urbanistic project that was actually carried out. So was Chatham Village in Pittsburgh by Ingham and Boyd with Clarence Stein and Henry Wright, but this financially feasible and worth-while prototype has found few imitators. (Illustration from Towards New Towns for America by Clarence Stein, courtesy of Reinhold publications.)



F. S. Lincoln



Left: The Williamsburg restoration (December 1935) by architects, Perry, Shaw and Hepburn, was a most impressive manifestation of the Scenographic aesthetic. Tremendously scholarly in every detail, it could only have been built in the thirties.



The house, above right, by Harris Armstrong paralleled work being done in Europe at the same time (November 1936). Most Americans, under the spell of Williamsburg, preferred houses like the one by Royal Barry Wills, at right (May 1943).

1941-1950: the postponed millenium and the influence of the European modernists

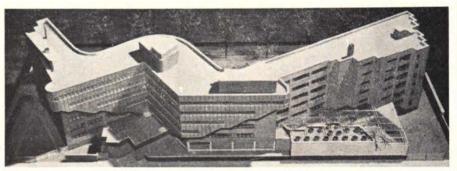




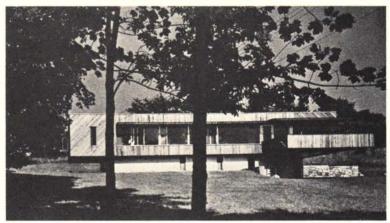
Above: The Thomas Holden house by Jean Labatut gave modernism a Scenographic aspect. During the War, however, architects turned perforce to new kinds of construction, like the prefabricated housing, above right, by W. W. Wurster, (January 1942) and airfoam houses (July 1944).

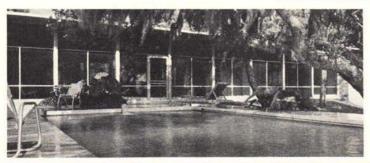






After the War, the influence of the European modernists began to be more widely felt. Le Corbusier came to consult on the U. N. (April 1947), but felt that he was unable to control events. Aalto designed a dormitory for M. I. T. (December 1947) and Marcel Breuer built his famous house (October 1948). A younger generation of American architects, whose work showed the influence of the Europeans, were beginning to establish their practices, as evidenced by the house by Twitchell and Rudolph, below left, (January 1950) and the project for a hospital in Waterloo, Iowa by Skidmore, Owings and Merrill (August 1946)







MODERN ARCHITECTURE TODAY

American architecture exhibits the same complexity today that it did in 1891, and the four points of view that were strong design influences when the RECORD began publication are still very much in evidence, despite a process of growth and change that has brought much technological progress and the general disappearance of historical ornament.

The Academic Tradition today. Although prefabricated Doric columns are listed in Sweets Catalog, the use of the orders is no longer very widespread. The concept of a cornice, column, and base, however, is still used to control the elevation of many buildings, like Ulrich Franzen's College of Home Economics at Cornell, Yamasaki's Woodrow Wilson School of International Affairs at Princeton, and John Carl Warnecke's design for the Hawaii State Capitol. Academic plans underlie many of the buildings by Mies, as well as designs like Philip Johnson's Dumbarton Oaks Museum, while the architecture of Louis I. Kahn continues to assimilate elements of the academic vocabulary.

Structural Rationalism today. The prefabricated curtain wall, as developed in the architecture of Mies, at the U.N. building, and in the practice of Skidmore, Owings and Merrill, is still the most widespread manifestation of Structural Rationalism, although the forms of many other kinds of building are also determined by their structure. By extension, many architects are beginning to think of city planning problems in structural terms, with the street networks, utility lines and vertical circulation considered as a skeleton for future development. This concept, already influential in Europe and Japan, is rapidly being publicized in the United States, although no large-scale example has been built.

Scenographic Design today. The process of Scenographic design continues to be much as it always has been, although influences drawn from unornamented Italian hill towns and Greek Island settlements have replaced the Cotswold villages and Norman farmyards that were so popular during the twenties. Eero Saarinen's Stiles and Morse Colleges at Yale are clearly designed from a Scenographic point of view, with the spectator's viewpoint considered both in the sequence of exterior spaces and in the outlook from each of the rooms. Sert, Jackson and Gourley's married student housing at Harvard is also Scenographic, with its irregular massing and the manipulation of the facades to produce an interplay of light and shadow. The use of historical detail for the associations it evokes.

1950 - Amid innovation, four traditions...



Extension to the New York State University College of Home Economics at Cornell, by Ulrich Franzen.

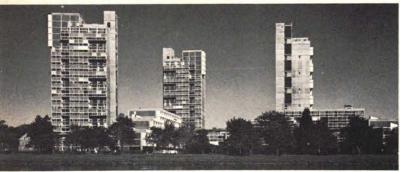


Woodrow Wilson School of Public and International Affairs, Princeton, New Jersey, by Minoru Yamasaki.



Lake Shore Drive Apartments by Ludwig Mies Van der Rohe (right) and Dewitt-Chestnut Apartments by Skidmore, Owings and Merrill.

... are still in evidence.



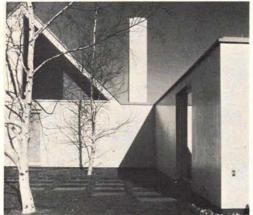
Married student housing at Harvard University, by Sert, Jackson and Gourley



Clark University Dormitories, Worcester, Mass., by The Architects Collaborative.



First Baptist Church, Columbus, Indiana, by Harry Weese & Associates



House by Edward Larrabee Barnes



'Stornoway," Ligonier, Pennsylvania, by Winston Elting.

now seems to be confined mostly to American Georgian, although an effective transliteration of neo-Gothic design characterizes some of the churches of Pietro Belluschi and the Baptist church at Columbus, Indiana by Harry Weese.

The Domestic Vernacular today. The convenient and informal plans, natural materials and strong relation to the landscape of the Domestic Vernacular are still very much in existence, and, in the work of architects like Edward L. Barnes, Winston Elting, and Moore, Lyndon, Turnbull, Whitaker, continue to find a refined and sensitive expression. Scenographic designs for domestic buildings are still in evidence as well; some are "Colonial," but it could be argued that a house disguised as an office building is as Scenographic as an office disguised as a house.

The purpose of a new attitude towards architectural history. It should be said again that the existence of four points of view-Academic, Rationalist, Scenographic, and Vernacular-has been stressed as an antidote to a simplistic or partisan approach to recent architectural history. The categories are not rigid, and they are not necessarily either all-inclusive or permanent. They do make clear, however, that the kind of diversity associated with the "eclectic" use of historical ornament is still very much present in modern architecture.

The ability to make important design innovations has not created uniformity. In the myth, the "modern architecture" of the thirties was not just a tiny statistical minority of the building being done at the time, but a uniformly distributed style. The myth then goes on to suppose that, as one commentator put it, "Modern Architecture was too pure to live," and elaborate explanations, under titles like the New Formalism, New Brutalism, New Romanticism and New Empiricism, were invented to describe what had taken its place. Each of these explanations would seem to contain an element of truth, and perhaps, some day, the mythologists will be ready to admit that these tendencies were not new, but had been present all along. We can only conclude, as Fiske Kimball and George Edgell did some 40 years ago, that "architecture will remain a living art, not less expressive of the complicated texture of modern life than it has been of the life of earlier and simpler periods." It is therefore important that our expectations of future architecture not be founded on false assumptions fostered by too limited a view of -Jonathan Barnett architectural history.

SHAPING THE COMMUNITY IN AN ERA OF DYNAMIC SOCIAL CHANGE

Architects and engineers have the capacity to solve the major technical problems of our deteriorating physical environment. They can rid the air and streams of pollution, design improved transportation systems, and plan satellite cities. This knowledge has yet to make a significant mark upon the land, because the public mandate required to force government and industry to focus upon these needs has not been marshalled. In an era when the public and private sectors are responding to the conflicting goals of opposing social groups, with chaotic results, it is the responsibility of the professional to work with his fellow citizens toward the definition of environmental goals for which a great public consensus can be created.

ne of the reasons I voted for Roosevelt in 1932 was that the capitalists were polluting the streams. One of the things that gave me pause about the choice, only eight years later, was that the capitalists were still polluting the streams." Twenty-six years have passed since John Dos Passos glimpsed this unhappy truth and today the capitalists are *still* polluting the streams. So is government, at all levels—Federal, state and local.

Capitalists and governments pollute the streams and the air because they are caught in dilemmas produced by conflicting goals. The capitalist would rather catch fish than poison them, but on the other hand he thinks he cannot stay ahead of the competition if his company is paying for an expensive waste disposal system and his competitor is pouring it into what was once a trout stream. The Federal government has good reasons for locating an atomic energy plant on a great bay which has long been the center of a popular recreation area; but the fact that such a plant will raise the temperature of the water for miles around, destroying many kinds of marine life, bothers Secretary Udall, not the Chairman of the Atomic Energy Commission.

This inability of the American people to decide what they are trying to accomplish and to establish priorities affects every aspect of national life-the conduct of the war in Viet Nam, the space program and the urban design goals of the Great Society. Our confused public policy limits the roles of men who are capable of handling those problems which are solvable in technical terms-inadequate systems of transportation, conservation of resources, water supply, low-cost housing, and control of pollution-but which require a difficult-toreach political consensus for implementation. The architect and planner, however broad his skills may be, is usually forced to be content with devising practical, limited, short-term buildable schemes for those of his clients who have their hands on the real estate, and sketches of obsolete Utopias for those who do not. Fortunately there is hope and evidence that a broad political consensus is in the process of formation which will demand that the rapid deterioration of our physical environment be arrested, that our cities become habitable once more, and our communities more humane. It is no longer possible to keep the poor out of sight, by packing them into tight little ghettos, while the rest of the city dwellers lead an urbane life. The ghettos are encroaching upon and beginning to surround those institutions which attract the ambitious and the cosmopolitan. It is no longer possible for the affluent to escape easily to the rapidly disappearing countryside, as traffic jams get worse and pollution spreads. The dissatisfaction with the environment is beginning to cut across class lines and transcend special interests. Government at all levels is beginning to realize that it must respond to the concerted public will with shaping ideas and genuine accomplishment. It is seeking help from every quarter, and architects and planners are beginning to receive more opportunities than ever before to contribute their knowledge to the achievement of solutions and to the establishment and articulation of long-term, community-wide goals which can be broadly shared.

Government itself, however, creates policy in response to pressure and is more adept in the art of appearing to satisfy opposing short-term interests, than it is in the more difficult game of initiating ideas behind which a large consensus could be formed.

overnment responds to the conflicting aspirations of its constituents by setting up a Federal agency for each set of complementary goals, to work at cross purposes with other Federal agencies established to appease different elements of the population. Cities receiving Federal funds are encouraged to follow policies which are often incompatible with the grand affirmations proclaimed from Washington. The Housing and Home Finance Agency, predecessor of the Department of Housing and Urban Development (HUD) financed the flight to the suburbs with FHA-insured loans, tempted the middle-class evacuees back with Urban Renewal Administration subsidies to developers for the construction of middle-income apartments, and added new units to the low-rent housing supply through the Public Housing Administration while the URA systematically removed older low-rent units through slum clearance. The new Cabinet-level Department of Housing and Urban Development has been formed as a co-ordinating agency for government bodies already established to pursue incompatible goals. Its ability to accomplish the much-to-be-desired co-ordination remains to be shown (though it is much too early to be either optimistic or pessimistic).

Should architects and planners take hope in President Johnson's eloquent concern for the nation's physical and social environment, and assume that goals are being focused at last? Architects making after-dinner speeches to each other tend to start these days with excerpts from LBJ's special message to Congress on improving the nation's cities, in which he first launched his demonstration cities program, again requested \$30 million to fund the controversial rent-supplement program and repeated the need for Federal help to encourage the creation of whole communites or satellite cities. "1966 can be the year of rebirth for American cities," said Mr. Johnson. "This Congress, and this people, can set in motion forces of change in great urban areas that will make them the masterpieces of our civilization.... We know that cities can stimulate the best in man, and aggravate the worst. We know the convenience of city life, and its paralysis. We know its promise, and its dark forebodding. . . . If we permit our cities to grow without rational design-if we stand passively by while the center of each city becomes a hive of deprivation, crime and hopelessness-if we devour the countryside as though it were limitless, while our ruins-millions of tenement apartments and dilapidated houses-go unredeemed . . . if we become two peoples, the suburban affluent and the urban poor, each filled with mistrust and fear one for the other . . . if this is our desire and policy as a people, then we shall effectively cripple each generation to come. . . . The prize-cities of spacious beauty and lively promise, where men are truly free to determine how they will live—is too rich to be lost because the problems are complex." The after-dinner speaker quoting the President then exhorts his audience to rise to the great challenge as only architects can, and prove that they are undaunted by complexity. The speech over, everyone goes home happy to have been reminded that the problems of the urban environment are profoundly and compassionately understood by the occupant of the highest office in the land. The next morning the architect reads in his daily newspaper that the House Appropriations Committee has voted to cut the entire \$30 million in contract authority the Administration sought for its new rent-supplement program, part of a total of \$45 million pared from the budget for HUD. He discovers that public works spending has been cut 3 per cent across the board as an anti-inflationary measure

and that housing starts will drop about 5 per cent due to tighter money and a hotter war. He learns, on the other hand, that the \$4.8-billion supplemental defense authorization bill was passed by an overwhelming vote in Congress and signed by the President, raising defense spending to approximately \$59 billion this year. If he reaches the editorial page, Walter Lippman will tell him that "the epochal task of remaking the physical structure of American society in order to make it habitable by a radically changing population cannot be carried on simultaneously with the war in Viet Nam. . . . War, with its horror and its fascination, is to internal reform and development as a public execution is to a parent and teachers meeting." The daily news of drastic budget cuts and delays in launching those Great Society programs which many believe to hold so much promise for the concerns of architecture becomes significant when compared with accounts of the rapidity with which Congress authorizes expenditures for the space race. In May of this year an authorization of the expenditure of more than \$5 billion for the fiscal year beginning July 1 was passed by the Senate in five minutes, which is at the rate of about \$1 billion a minute. "It is my view," said Pennsylvania's Senator Joseph Clark, "that our national priorities are substantially out of order, when the Senate, in the course of five or ten minutes, passes a bill to send a man to the moon" when the nation's problems "are on earth." LBJ's domestic goals, however, will not gain priority over space without a public mandate.

here has been some doubt that HUD's first major new program, the Demonstration Cities Act of 1966, will be passed by Congress this year. Under this plan, a city or town applying for Federal aid would select one or possibly two blighted neighborhoods and submit an over-all proposal for massive social and physical rejuvenation. If the Federal government approves the objectives of the plan, it pays 80 per cent of the city's one-third share of this renewal. The program requires funding of \$2.3 billion for the first six years averaging \$400 million per year. These large sums were not included in the President's budget for fiscal 1967. He asked for only \$12 million as a start to help those cities which pass the first stage of the selection process to draw up detailed plans for the expenditure of larger amounts to come.

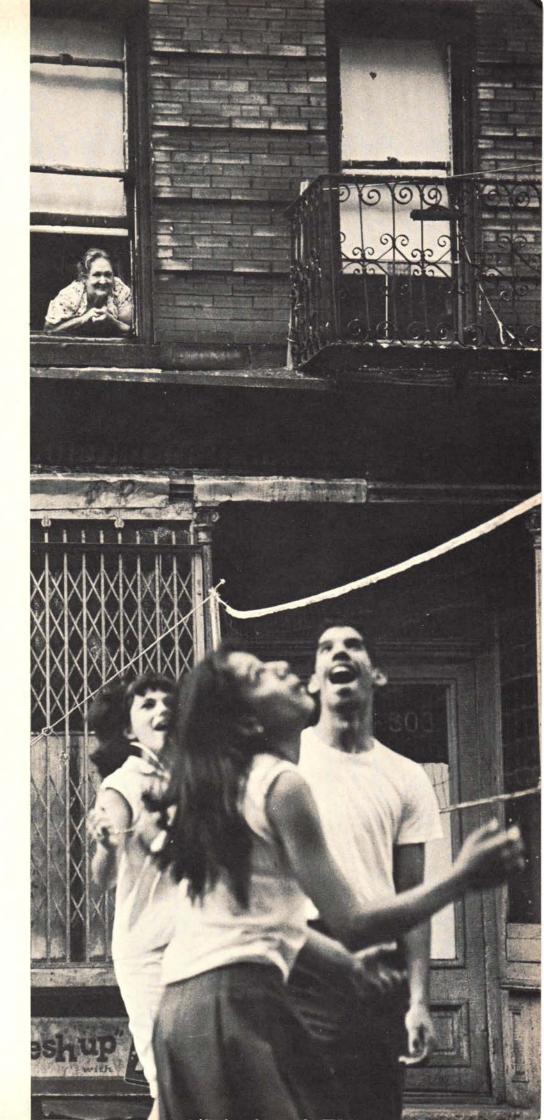
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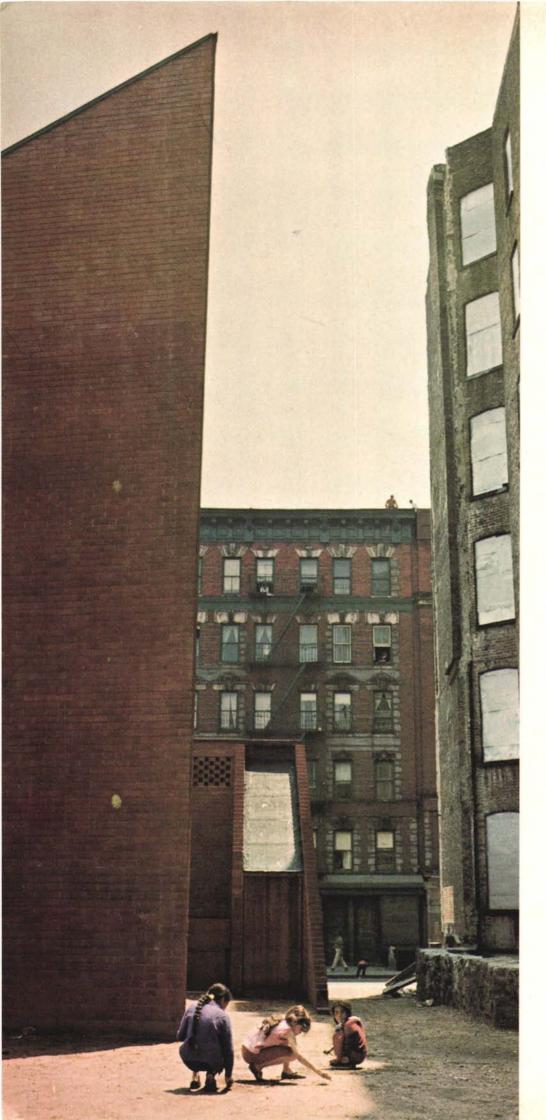


Sheldon Brody

Planning with the poor: reality or charade?

Architects and planners engaged in urban renewal projects spend many hours working with neighborhood organizations which consist mainly of slum dwellers, banded together to protect what they perceive as their interests, and to strive for what they consider their rights. For some professionals who work with the poor, this activity expresses a moral commitment to help eradicate human misery, or achieve social justice; for others it may be a loving response to people who remain undaunted by the squalor they inhabit. For all designers of the urban environment, whatever their motivation, planning with the poor is becoming a political necessity. Slum dwellers, having observed the sufferings of others, now feel that urban renewal means "Negro removal." Once a district has been designated for renewal, its inhabitants, led by leaders from the churches, settlement houses, the civil rights movement, or other organizations, are ready to face the invading planning and redevelopment agency, organized to the teeth. If rehabilitation combined with vest-pocket public housing forms the major part of the redevelopment agency's renewal plan, thereby leaving the neighborhood essentially intact, "planning with people" turns out to be a happy and constructive experience for all concerned. If the redevelopment agency's plan for the renewal area is to replace the slum dwellers or small shop keepers with middle-class residents lured back from the suburbs by middle-income apartment construction, or with office workers in glistening new commercial towers, "planning with the people" takes the form of dialogues between the planning and redevelopment agency and a different group altogether, the "civic leaders." A higher social class, their goals are long-term, communitywide and public-spirited, in con-





In East Harlem a Protestant parish instructs its congregation in community action

trast to the aspirations of the poor, which are short-term, neighborhood oriented and private.

The organized poor, when left out of such planning dialogues, raise their new-found voices, and thereby achieve major delays in urban renewal, sometimes halting a project completely. Their steady political ascendance casts a shadow on the architect and planner's vision of the city beautiful, rising from preassembled tracts of former slumland and re-inhabited by those who consider themselves society's "backbone": the art and music loving, politically responsible, high tax paying, eminently desirable middle class. It can be argued that if city governments increasingly accede to the demands of the poor and their leaders for piecemeal rehabilitation of badly deteriorated housing stock to the neglect of public housing and large-scale renewal projects, the supply of new apartments for an expanding population will be severely limited and other essential changes will be drastically slowed down. In consequence the over-all decline will accelerate and all who can will move away leaving the city to the helpless.

Architects who are striving to develop better-designed low-cost high-density housing know that a city to renew itself must adequately rehouse those it dispossesses.

The brick prow in the photograph at left belongs to the Church of the Resurrection designed by Victor Lundy and built by the East Harlem Protestant Parish in Metro-North.

The Protestant church has been a major catalyst for community participation in the renewal of this neighborhood. The tenement is one of six being remodeled by United States Gypsum at a total cost of \$1.25 million. Planning for the entire Metro-North area is being done by Whittlesey & Conklin.



Sheldon Brody



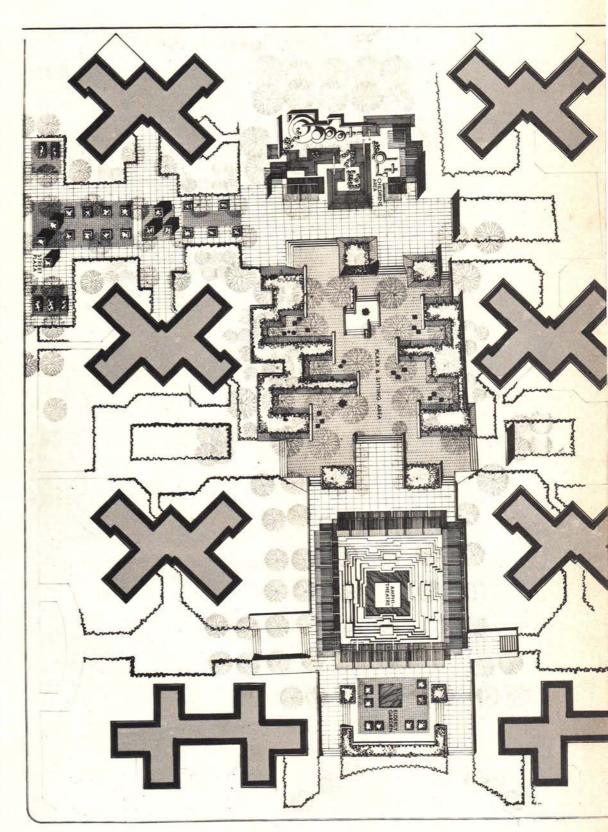
R. S. van Santen

Landscape architect Paul Friedberg creates handsome public spaces for Lower East Side public housing

The New York City Housing Authority, like public housing authorities in every city, spends much time and effort convincing the tax payer that highdensity, high-rise public housing is not the blighting influence that its critics claim. The latter, in condemning all projects, point to the asphalt-covered spaces, into which the apartment towers are set, note the tired grass, the Keep-Off signs and the link-chain fences, and declare such surroundings inhuman, which they are, and assert that no more high-density public housing should be built, which doesn't necessarily follow. The public housing authorities counter this criticism by fixing up certain highly visible public spaces as best they can with concrete tables shielded by striped umbrellas made of metal, thus achieving a grim proletarian parody of the country-club terrace; and with "play sculpture" most of which is aptly described by New York Times critic Ada Louise Huxtable as "an adult conceit, frequently of surpassing ugliness, that foists a pretentiously false estheticism on those too young to protest."

Now that Paul Friedberg, in collaboration with architects Pomerance & Breines, has displayed his immense talent in this genuinely distinguished solution for the previously neglected open spaces of Jacob Riis Houses, the New York City Housing Authority and all advocates of high-density public housing can assert that this type of land use can help transform public housing developments into real communities.

Physical design, as such, is currently being downgraded by some of the social planning fraternity as irrelevant to the establishment of desired community values. Perhaps this is because so much of it is bad. A research grant should be made to a team of sociologists to measure the

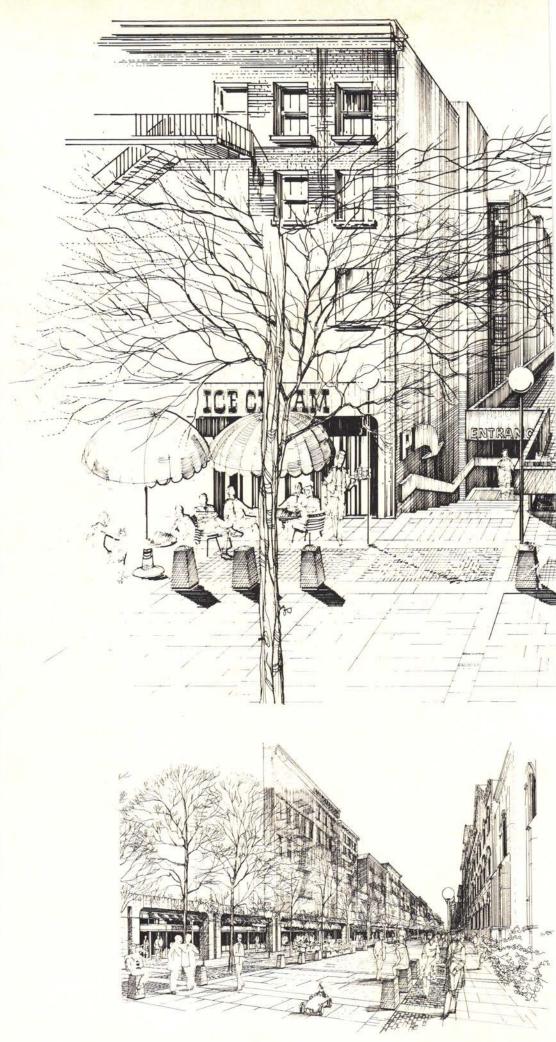


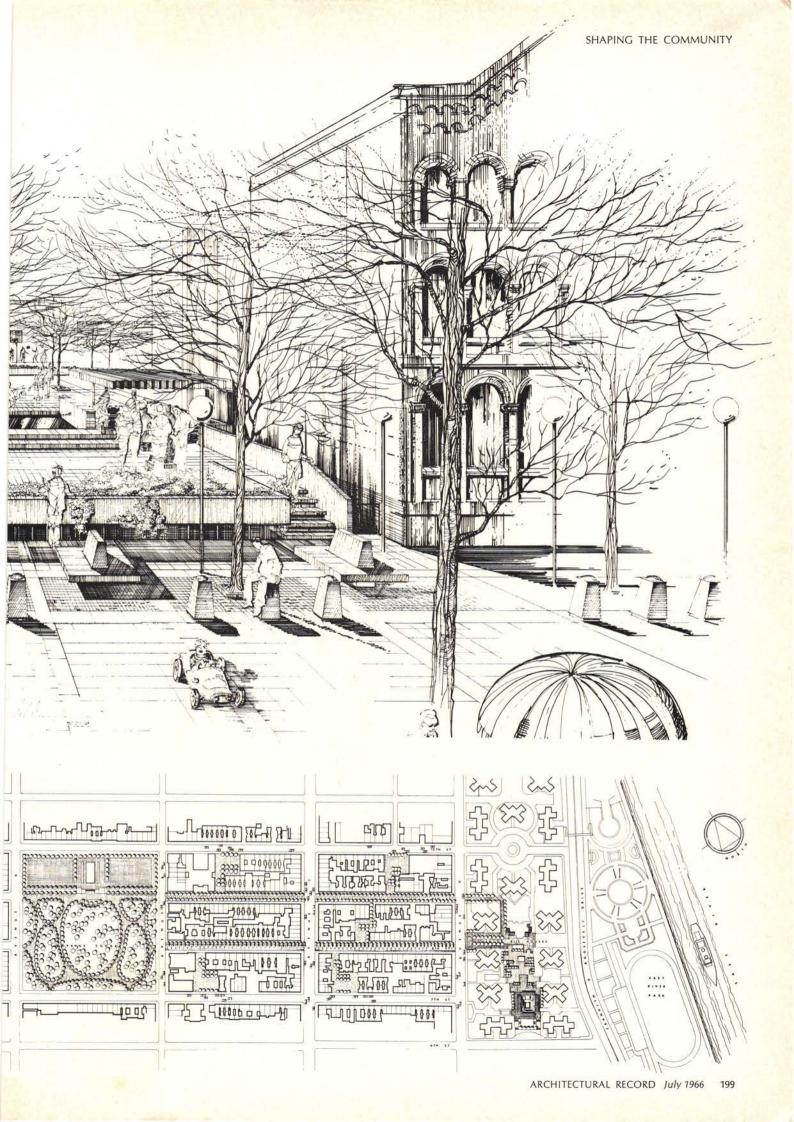
Architects of Riis Plaza promote "park streets" to link their project with nearby park

short- and long-term effects of Riis Plaza on the inhabitants of the public housing and the surrounding slum. The study might reveal a significant improvement in what the social scientists would call the "urban life style." It could help establish in the minds of the intellectual community what architects have always instinctively known: physical design of the urban environment is essentially a sociological technique as important as any other in the achievement of the humane life.

"We began," said Friedberg,
"by removing all lawn areas and
sensitive plant materials which
need fences and signs for their
survival and replaced these areas
with textured paving. The esthetic
and functional quality of spaces
was maintained by the use of
sculpture and the terracing and
embanking of the site itself."

Riis Plaza comprises a twoacre site and was financed with a \$900,000 grant from the Vincent Astor Foundation. It is only two short slum blocks away from Tompkins Square Park which is being renovated by the city. Pomerance & Breines and Paul Friedberg have conceived the idea of linking the two recreational areas by permanently closing two streets to through traffic and parking, and landscaping them with the same rich inventiveness the designers have displayed in Riis Plaza. One level of parking would be provided under each of four plazas shown in the site plan, which are adjacent to the streets on the north and south which will remain open to traffic. The proposed terraced plazas will be developed as suggested in the sketch, top right. The park streets, bottom right, will be accessible only to fire trucks, delivery vans and garbage trucks. Sidewalks, depressed road bed and gutters will be removed and the whole street from building to building can become a pedestrian area.

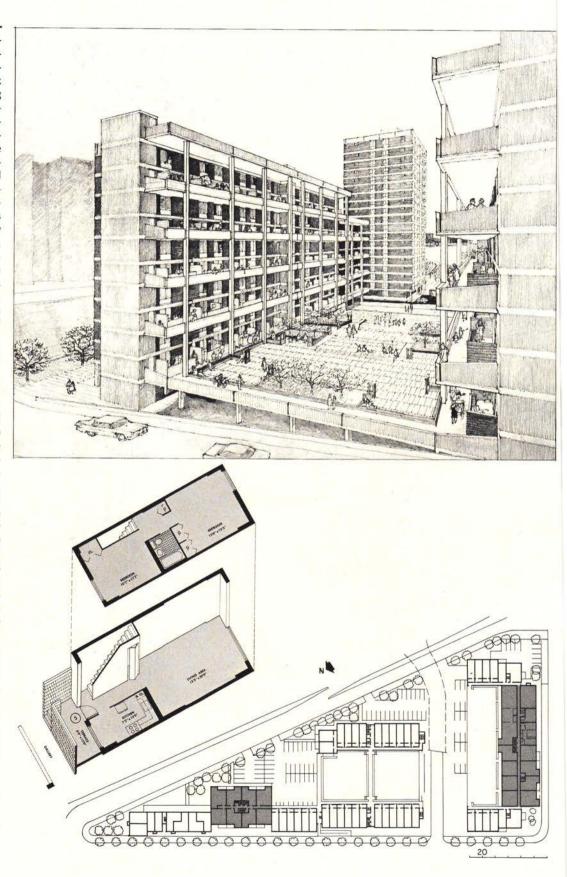


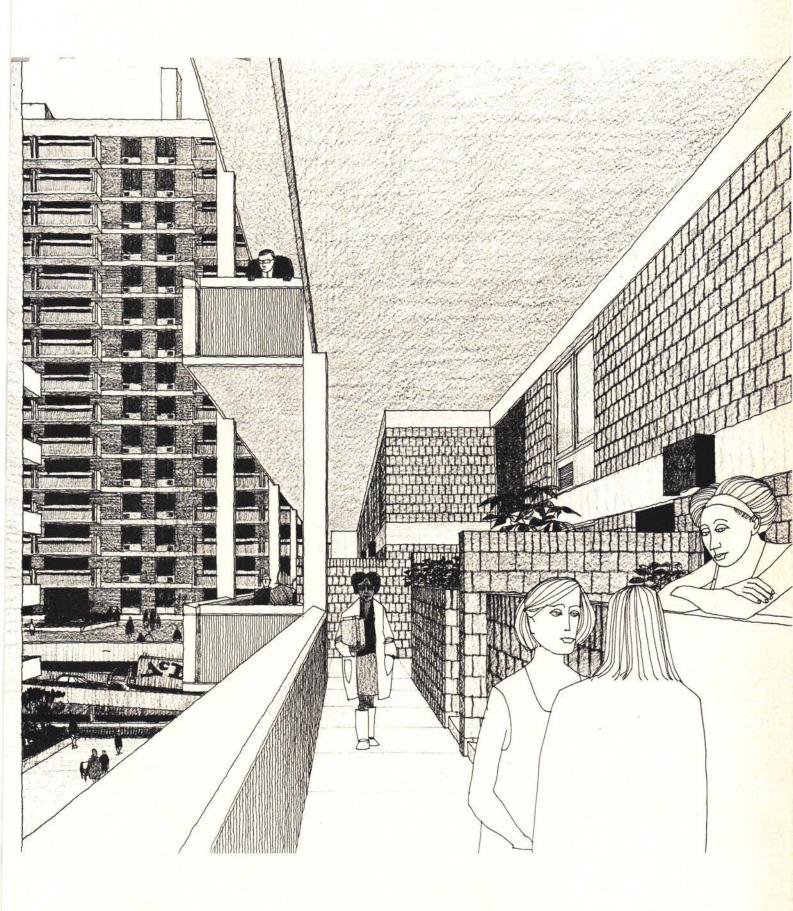


High-density housing: A limited profit middle-income project breaks the pattern

Riverbend, a \$13.9-million, 624family moderate-income cooperative to be constructed in Central Harlem under New York City's Limited Profit Housing Companies program, and supervised by the Housing and Redevelopment Board, has been designed as cheaply as possible within strict government limitations on profit, mortgages and rentals, for a limited profit sponsor, the HRA Construction Corporation which is also acting as general contractor. Davis, Brody Associates wished to create a dense housing fabric, on the 3.7acre site, rather than to assemble the required number of units into towers set in open spaces. The proposed site is adjacent to two housing developments of the latter type, a configuration which the architects thought it best not to repeat further. They also wished to avoid the hightower, low-townhouse solution and achieve a better-scaled arrangement of not-so-high and not-so-low elements. They have arranged eight structures on the perimeter of the site in a manner well related to the grid pattern of the surrounding streets. The buildings present a unified urban street facade, but are so arranged that the open spaces for recreation are formed within the complex above the street-level parking garages. The plan does not invite the community to share its recreation space as does Riis Plaza, but it does offer its middle-income occupants a degree of privacy and screens them from the traffic noises of the Harlem River Drive and East 138th Street.

Six of the buildings will range in height from eight to eleven stories and will contain duplexes of two and three bedrooms. The duplex apartments will be linked to the corridors and elevators of the 16- and 19-story tower buildings by open galleries which the Housing and Redevelopment Board calls "sidewalks in the sky."

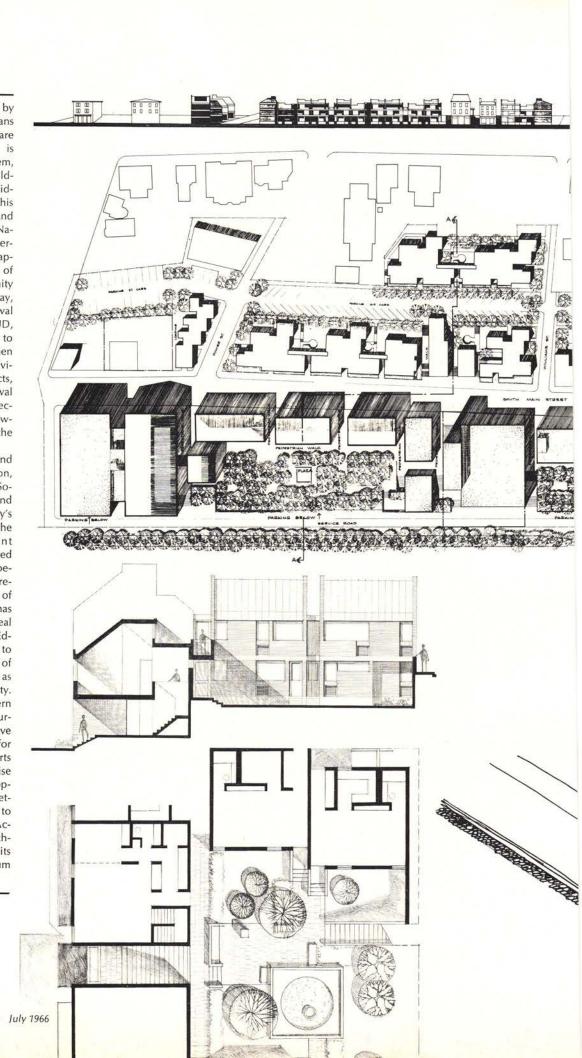


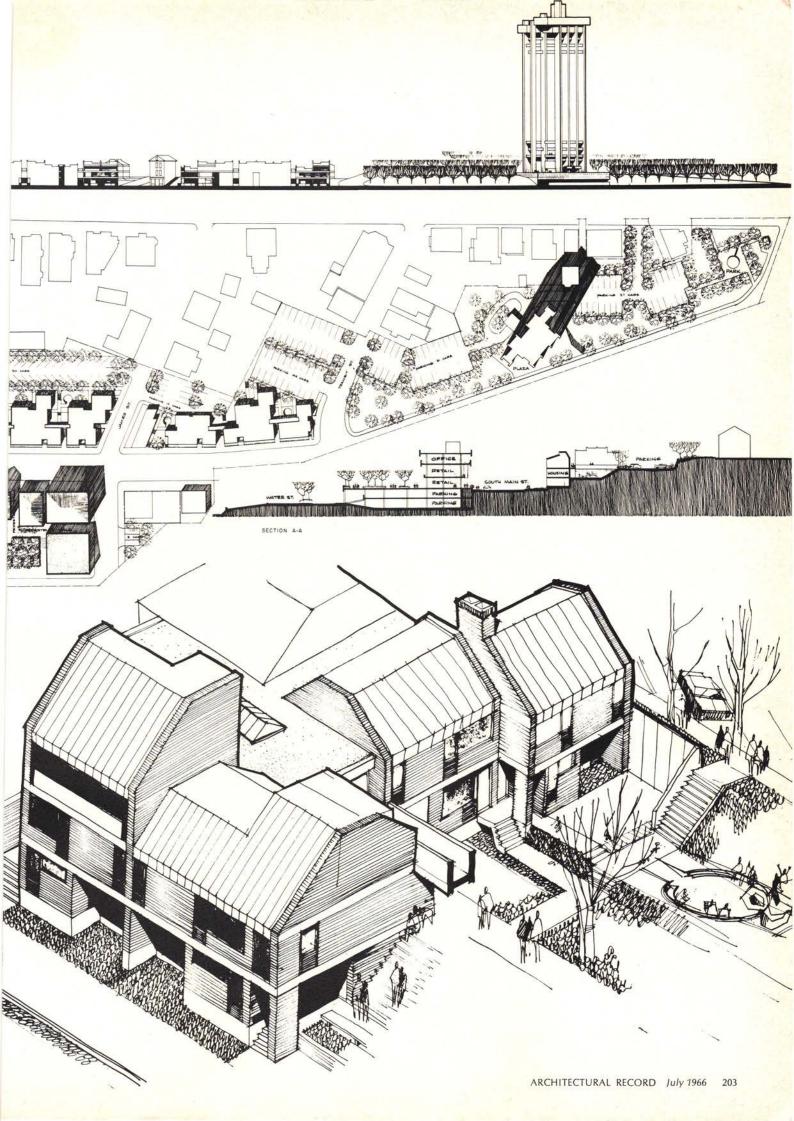


Preserving the significant past — current Federal policy and a local example

More and more citizens, led by architects, architectural historians and other preservationists, are finding that the environment is changing a bit too fast for them, that their inheritance of buildings from the past is being rapidly squandered. In response to this the Department of Housing and Urban Development and the National Trust for Historic Preservation have disclosed a new approach to the preservation of historic sites. Any community with a preservation problem may, through its local urban renewal agency, request help from HUD, which will refer the problem to the National Trust which then dispatches a Preservation Advisory Services Panel of architects. city planners and urban renewal experts to give advice. The recommendations of the panel, however, are not binding on the local urban renewal agency.

In Providence, Rhode Island an active citizens organization, the Providence Preservation Society, which has fought long and successfully to preserve the city's heritage, has been invited by the Providence Redevelopment Agency, the city's constituted urban renewal authority, to become the sponsor for the renewal of a 12-acre portion of the waterfront. This group has been joined by a New York real estate man and developer, Edward Sulzberger, who agreed to become co-sponsor because of his interest in the community as a trustee of Brown University. His architects, Horace Ginsbern Associates, and Millman & Sturges Associate Architects, have produced a \$10-million plan for the area which skillfully inserts 221d3 housing units, a high-rise apartment building and a shopping center into an existing network of 20 historic buildings to be preserved and restored. According to project designer Richard A. Coats, the 221d3 units were designed to the minimum Federal standards.





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xpert opinion on all sides is in disagreement as to the merits of the demonstration cities program. James Q. Wilson, who is Associate Professor of Government at Harvard and Director of the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University asserts, in the latest issue of The Public Interest, that the bill does not make clear what is to be demonstrated, nor how the new program will relate to existing urban renewal and public housing programs. In the 60 to 70 communities of all sizes which will be picked for the "demonstration" it is planned to add to the supply of low- and moderate-cost housing. Evidently the new program will cooperate with the PHA in supplying what the rest of the urban renewal program is removing. Services to "poor and disadvantaged people" will be stepped up and all existing policies at the local level are to be co-ordinated. Wilson points out that this will not be easy "since the programs to be co-ordinated are run by separate bureaucracies with different and often competing sources of political support at the Federal as well as the local level."

The demonstration cities program was developed in part by academic critics of the urban renewal program who were invited by the President to form a "task force" on urban problems. There is good reason to believe that the new legislation has been devised not to co-ordinate the existing housing and urban renewal programs but to challenge them, in the same fashion that the poverty program challenges the old-line public and private welfare agencies at work in the cities. The whole point of the demonstration cities program may be to put social goals ahead of physical goals and unseat the present construction-minded urban renewal coalition in the cities-the downtown department store owners who want to use urban renewal to clear out nearby downtown slums packed with bargain-basement customers at best, and build large-scale, middle- and high-income apartments for the charge-account set; the mayors who want to increase the tax base; and the bureaucrats long in power. These citizens, according to Wilson, are to be replaced by a new urban power coalition of the poor, the intellectuals and bureaucrats struggling for power.

The A.I.A., official spokesman for solvers of physical rather than social problems, supported the new legislation and President Morris Ketchum Jr. told the House

Subcommittee that the A.I.A. was "extremely enthusiastic" about the bill. No one at the Octagon seemed to suspect that the demonstration cities program's dark purpose was to leave architects out in the cold with the old discredited large-scale construction-oriented urban power coalition. Robert C. Weaver, Secretary of the Department of Housing and Urban Development probably helped allay any such fears by emphasizing in his speeches to those who would be concerned, those sections of the legislation which recognize the importance of design quality, comprehensive metropolitan planning and improved building technology. Of the latter he said, "the program will encourage cost reduction techniques and new construction technology wherever feasible. If building codes interfere with the use of such improved techniques then these codes should be modified to permit the program to proceed. This nation is long overdue in putting its best technological resources to work on urban problems, and we have been too complacent about yielding to restrictive codes and building practices."

Ithough all cities, towns and suburbs will want the money if the Demonstration Cities Act of 1966 is passed by Congress and funded, there are sharp arguments over the strings attached. In commenting upon a provision making extra dollars of slum clearance money available to cities that design their new neighborhoods to promote racial integration and to discourage segregation by income, Representative Fino, a New York Republican, went so far as to say "the money is fine but not the social experiments." Civil rights leaders, on the other hand, believe the experiments don't go far enough in embracing the entire urban community. The central cities will be anxious to utilize every available dollar, but the suburbs are likely to go right on siphoning off the more affluent whites and excluding the less fortunate and the non-whites. The big-city mayors believe the proposed funds to be inadequate to launch the program at the desired scale, that indeed each mayor could easily spend the entire \$2.3 billion within his own municipal limits. President Johnson's request for a meager \$12 million in seed money makes those liberal Democrats with shaky constituencies feel that they would have little to show for a risky vote. Republicans concentrate on the inflationary waste of this sizeable long-term financial commitment for a nation at war. Many Congressmen are reluctant to vote a bill which will not bring money to their communities if the latter don't subscribe to the legitimate national purpose of the Federal program. Wilson contends that HUD's administrators have shrouded the Demonstration Cities Act in vagueness and mystery. "If the present Congressional situation is any clue, the administrators' silence may suggest that they believe it too risky to reveal in detail their intentions. That silence probably also means that they haven't figured out what their intentions are."

We must not assume that the boundaries of our aspirations for the quality of community life will continue to be imposed by such circumstances as Viet Nam, other limited wars, and an unlimited space race. Involvement in limited wars is not entirely a matter of national choice. The scale of our space exploration is. What, if any, are the ultimate goals of the U.S. space effort? The head of the National Aeronautics and Space Administration himself, has asked the question. Said James E. Webb recently: "I think it is imperative to have a thoroughgoing national debate on whether we want to go past the point of no return." What do we do after we have put the man on the moon? Will that satisfy us? How will we exploit the feat to get our multi-billiondollar investment back? Will there be further adventures in space, more billions spent to reach more distant planets? While Columbus merely explored an uncharted ocean, "a spacefaring nation," as the Wall Street Journal points out, "is dealing with infinity, and must of necessity proceed with finite means. Even Columbus, let us not forget, had to worry about the mundane matter of financing. It is theoretically feasible for the U.S. to devise the equipment for almost any kind of eventual space voyage, but if it does so without regard to cost and realistic calculations of presumptive benefits it runs the risk of having space override everything else and quite conceivably wasting the nation's resources."

t is interesting to note that the aerospace industries have begun to receive government research contracts for terrestrial as well as celestial projects. Governor Brown of California ordered four studies which the state's major aerospace firms have just completed. The contracts were for the study of criminal problems in a major California city, transportation in the state,

waste disposal, and efficiency in the state government. It may be too optimistic to gather from this that the aerospace industries are getting their feet on the ground because they foresee a reduction in Federal spending for defense and space, and are eager to use their "systems approach" to solve the great environmental questions posed by LBJ. Certain large architectural firms, like Daniel, Mann, Johnson and Mendenhall, which are experienced in handling major space and defense projects, also believe that the techniques they have developed thereby are highly applicable to the solution of urban and regional design problems. Aerospace may get more of these contracts than architects, however, because those most closely connected with our successful adventure in space are the "culture heros" of the day and in our technologically-infatuated society would be considered more likely to come up with efficient, low-cost answers. Aerospace, in addition, is more tightly plugged into the pipeline through which Federal cash flows than are the large architectural and planning firms.

ince the great problems to be solved in the design of our environment are political ones, for which there is yet no consensus, if we are to achieve the national aim of equality and a decent life for all, political solutions must have priority over technical solutions. Political pressures and political choices will determine what technical solutions are called for. The systems approach of the aerospace industries is efficient when goals are agreed upon-getting a man to the moon, or carrying out Robert McNamara's deliberate plans. Its use by government leaders for broad-scale solutions of the problems of city and region can be a device by which they avoid taking painful and dangerous political measures, while at the same time appearing to grapple with the urgent problems of the day. This is an old story to architects, who have made many a fancy sketch to the same end.

What is needed is a real involvement of the architect in the political arena. For if LBJ's well conceived goals for the nation's physical and social environment are ever to become more than rhetorical, architects, planners, and all others must engage in a massive effort to divert public attention and funds to the improvement of man's life on earth. —Mildred F. Schmertz

Symbol of involvement: Boston architects construct a school for themselves and the community

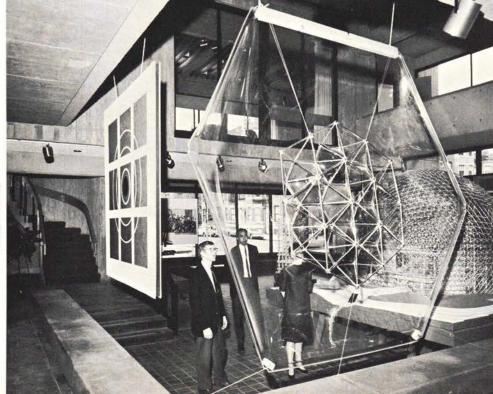
The new Boston Architectural Center proclaims the significance of architecture to the community at large, as courthouses symbolize the power of law, and hospitals the importance of medicine. It is the first building in the United States to be planned and built for the sole use of the architectural profession and its affiliated groups. A handsome structure, it is prominently located near Boston's Prudential Center, which is expected to become the commercial heart of Boston.

The building will become a place for the continuing dialogue between architects and the public which has become essential to the achievement of a better environment. A.I.A. President Morris Ketchum Jr. has asserted that "The architect's greatest contribution in this age of ours will not lie in the development of new structures, but in awakening the American public to the urgent need to correct the social, political and educational defects that prevent the flowering of a better urban life." By constructing their center, the architects of Boston reveal that they have long played such a role and intend to expand it.

The design for the new BAC was won in international competition with nearly 100 entries by Ashley, Myer & Associates, a young Cambridge firm. Since 1889 the center's prime function has been to hold night classes for those unable to afford a regular architectural education. Each generation of Boston's best architects has taught there without compensation. The new BAC contains expanded classrooms, a memorial library, offices of the Boston Society of Architects, an exhibition hall, kitchen, roof garden and areas for social events.

The center got off to a good start early in May with a full week of activities to celebrate its opening, culminating in a well attended two-day conference on "The Future of Architecture."





Coordo Zimbora

ARCHITECTURAL RECORD THROUGH 75 YEARS

sketchy record of a long continuity of controversies, educational efforts, publishing ventures and the perspicacity of literally hundreds of contributors, in the cause of architecture. One worthy conclusion seems to push forward: that most of the pronouncements over the 75 years would hold good today; it is the architecture, not the dedication, that changes with the years.

SEVENTY-FIVE YEARS OF PUSHING FORWARD FOR BETTER ARCHITECTURE

By Emerson Goble

When I started to review ARCHITECTURAL RECORD through its 75 years of publishing, I must confess, I hoped for a brisk no-nonsense journey, and a quick review of high spots. But the entrancements were not to be denied, and no urge to speed could stand up against the absorbing interest of such a vast store of architectural knowledge and inspiration. The pressure of time yielded to the temptations of riches, and perhaps to the nostalgia of the pace and attitudes of times past.

At any rate I found myself sitting back to read whole articles—long articles they were too—and searching out events and comments and criticisms. Sometimes there was a chuckle over by-gone phases or styles or publishing mannerisms, but the more I read the more my respect grew for the editors, contributors, architects, and commentators—gentlemen, scholars and judges of good architecture. And always ready to leap forward, and to put up a fight when necessary.

The quality of perspicacity is probably what impressed me most. At least there is a consistency about it that goes on through changes in leadership and approach. I have always heard about the famous days of the early RECORD, when some great names in the field of criticism — Montgomery Schuyler, Herbert Croly, Russell Sturgis and others — joined with historians and teachers to educate the public about archi-

tecture. They were perceptive, yes indeed, but the perceptiveness of RECORD editors took many other directions, and continued on through many periods when criticism as such gave way to other forms of communication.

This characteristic perspicacity led to many "firsts." Perhaps the most notable one is the early recognition of Frank Lloyd Wright. It is generally believed that his first mention was in the ARCHITECTURAL RECORD for 1908, but in April 1904 a commentator named Arthur C. David had this to say, referring to the new stylistic manifestations of the Chicago spirit: "It really derives its momentum and inspiration chiefly from the work of Mr. Louis Sullivan, and from a very able architect, who issued from Mr. Sullivan's office, Mr. Frank Wright."

The writer went on to remark that it was all too young to have a history, "and probably 10 years must pass before any very intelligent estimate can be placed upon its value." Well, if 10 years didn't prove them right, 62 years certainly have.

So I have been impressed with the fact that for 75 years, good years and bad ones, cocky years and cautious ones, the RECORD has been characterized by a deep perception about architectural currents. That's a long time for such a light of understanding to keep shining.

In the early days a literary periodical

In its original concept, the RECORD was not a "professional" magazine, but a "general" one. While it sought to interest and to serve architects, its primary focus was on the general public. Its purpose avowedly was to educate the public. Its father and first editor, Harry W. Desmond, remarked in its first issue: "The difficulty is that people generally are so ignorant of even the A, B, C of Architecture. The meretricious accidents of the art—mere size, ornateness—the barbaric qualities which dazzle and impose upon the popular mind, are so exclusively appreciated that the essential, lasting and really veracious manifestations of the art are overlooked



Drawings by Professor Alexis Lemaistre for an article on l'Ecole des Beaux-Arts, July 1894.



...a more persistent attempt is needed to build up 'a pile of better thoughts' sufficient to be fruitful in great effects, and that is the work which, in really a humble frame of mind, the projectors of THE ARCHITECTURAL RECORD now undertake . . ."

The "projectors" thought of it as a magazine for the erudite reader, after the manner of Scribners or The Atlantic Monthly, and the literary orientation shows through. While of course there were illustrations, all kinds of them, the magazine was literary rather than pictorial. It published articles about "the A,B,C," of architecture, history, criticism of trends and styles, but it very rarely published buildings as we do today. There was an article by Dankmar Adler on the Chicago auditorium in 1892, and an occasional critique of an individual building, but in general it was at least 10 years before it became the custom to publish current buildings. So what later came to be considered the primary task of an architectural magazine—"publishing" buildings—really got its start quite a few years after the RECORD began its venture of publishing a magazine about architecture.

Actually the magazine went on for almost a quarter of a century before it became a "professional" magazine, directing its content to architects instead of lay readers. One can imagine that this choice was directed by the necessities of earning its keep, not by any wish to give up its communications with the public.

As it happened, the years around 1914 or '15 were a time of self-analysis in the publications world, when determination of objectives—yes, and ethics—were thrust upon magazine publishers. Advertisers were demanding certification of circulation figures (formed a bureau for that purpose), and publishers were asked to define and prove their readership. It became clear (and RECORD publishers have never forgotten it) that a good professional magazine is different from a good general magazine, and that it was time to sharpen the focus. I suppose it was Dr. Michael A. Mikkelsen who made this decision; at least the time coincides with his appointment

"... The trouble lies largely with the owner. Architecturally speaking, he is a barbarian, and, as with all barbarians, he has no right sense of values, and he is more personally pleased with the meretricious than with the meritorious. He may accept good architecture as 'fashion,' but never as an intimate personal possession of value.

"As a result, the trained architect receives only a moiety of the commissions which the growth and development of the community affords. In place of well-designed structures, scientifically built, scientifically planned, the architectural spectacle presented from Maine to California is literally a nightmare of ignorant endeavor. The untrained draughtsman, the builder-architect, the papermade duplicated plan is rampant everywhere, and there is no police to arrest offenders."

February 1909, page 77

"... Criticism even has a high measure of efficiency. But criticism in a public sense is not a great force with the average man, even the average man of some intelligence. Instruction is a much greater force in our present condition. The public need to know what the architect is driving at, the purpose of his efforts and intentions, the limitations that hamper him, the possibilities open to him. In every way the Owner needs to know more about the architect and the art he practices, and the architect needs from the Owner a heartier support and more substantial working sympathy.

"Henceforth, therefore, the ARCHITEC-TURAL RECORD will work more and more with the Architect than ever, but always with him in relation to his clients or his possible clients. Its efforts will be to penetrate to the Owner through the Architect, and will endeavor to create a taste and desire for at least architectural decency, earnest craftsmanship and reliable building materials. The magazine will try to banish all forms of substitution—false art for real art, false craftsmanship for real craftsmanship, inferior and therefore more costly building materials for superior and therefore cheaper articles."

February 1909, page 79



to the editorship, a post he held with distinction for over 20 years. His change of focus becomes visible, though no doubt the First World War had much to do with the changing magazine.

Now-50 years after this change in course—there is no disposition whatever to quarrel with it, or to alter it. Nevertheless, one can sit on his own side of the fence and wonder about the other. The early RECORD filled a great need—the education of the public about the architect—and this need is perhaps more apparent now than it was then. It is true that architecture now gets gobs of publicity in the general magazines—the picture weeklies, the news weeklies, the newspapers, the "shelter" magazines, the remaining "literary" magazines. But the educational quality of it all is varied (to be kind) or deplorable (to be blunt). The understanding and dedication of the old public-focused RECORD could be very helpful today.

When criticism was rampant in the public arena

And—50 to 75 years later—the old RECORD is still talked about for its fearless and forthright criticism. There was a group of critics whose names are still recalled and whose writings are still quoted. The quality I mentioned before—perception—shines through their writings; that is what made them important. But one suspects that their nerve and combativeness have much to do with their lasting fame, architects being what they are. There are a few "critics" today who understand the impact of sharp words, but generally speaking I should say that they are not in the same class; the sharp words without the equivalent perception don't sting so much.

The same writer who mentioned Mr. Frank Wright in 1904 did not hesitate to publish a house by another architect, and say: it "owes a great deal to the work of Mr. Frank Wright, and this is as it should be." In the same feature he published another house by another architect with this comment: "He is assuredly the 'new architect' in his most garrulous and candid moment. He has not been afraid to design houses which would impress an eye, not merely as ex-

traordinary, but perhaps as grotesque . . ." He does soften his comment somewhat by suggesting that the architect was one to study and consider.

There was one famous series called "Architectural Aberrations," which ran over several years. A specific building was named and pictured and then verbally reduced to shreds. I don't know that any of the architects so immortalized ever committed hara-kiri, but I can imagine the fun some other architects had. The series was later dropped, and I can't find any stated reason; perhaps the editors were swamped, as editors would be today, by the proliferation of aberrations, or bored by the constant repetition of common faults. Whatever happened, architects were vastly impressed (amused?) by the department, as indeed have been various generations of editors of the RECORD.

In any case, the RECORD, in those early days, made a great deal of noise, and architects, then and ever since, have been happy about it.

Elsewhere in this issue (page 9) I have made some comments about criticism in today's situation. Right here it will have to suffice to say that as the RECORD shifted its aim from the layman to the professional (First World War times) it gradually turned to a calmer, more professional attitude toward the inventions of architects, assuming the sophistication of the audience, and taking up what might more properly be called reporting in depth rather than the more limited idea of "criticism."

But the RECORD was known for charging to the front

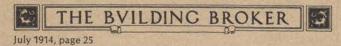
If, 50 years ago, the RECORD shifted to a more professional posture, it did not change its charge-forward determination. From an original conviction that architecture deserved the best of publishing techniques and perspicacious if not precocious observations, later regimes of staff management have tended to persist in the tradition. Not always with tremendous rewards, it must be said, but generally with a compulsion to move with the times.

It seems a small thing now, but one of the temptations

RUSKIN AS CRITIC OF ARCHITECTURE







TRAINING FOR THE PRACTICE of ARCHITECTURE



BY CHARLES H. MOORE
January 1921, page 56

that brought the gleam to the eyes of its founders was the use of half-tone engravings to reproduce photographs. Our historical notes show that the Real Estate Record and Guide, an ARCHITECTURAL RECORD relative now in its 98th year, was the first magazine to take advantage of the half-tone process. That was in 1889. Before that buildings had to be shown in line drawings, or "wood cuts"; the realistic result had to be imagined. Two years later ARCHITECTURAL RECORD made its bow, and it doesn't require much imagination to envision the first enthusiasm for showing architecture in actual photographs.

In recent months there has been new enthusiasm around the RECORD for the use of four-color photographs, using a new web offset process of reproduction. Looking back we find the first four-color reproduction of architecture in the July 1893 issue of ARCHITECTURAL RECORD. One presentation in 1894 (Colonial Houses!) had eight full-page, four-color photographs (probably lithographs).

More important, of course, are the "firsts" in recognition of architectural break-throughs or individual initiative. Louis Sullivan, "Frank Wright," and the "Chicago spirit" have already been mentioned. In 1904 this combination was 'way in advance of the times. FLLW was recognized in Europe after that, and not really accepted in America until much later. In 1908 he wrote a famous article for ARCHITECTURAL RECORD, "In the Cause of Architecture," March 1908 -December 1928.

Perhaps it could be considered a "first" when Dr. Mikkelsen re-activated Wright in the twenties. Wright had been through all manner of vicissitudes, was dejected and idle. Mikkelsen made a deal for him to write a series of articles for the RECORD, for a fabulous price, and Wright took new encouragement, got new recognition, and took off again for new victories. In fact he took off so fast that he never wrote the final article; he took great pleasure in his later years in reminding us that he still owed us the summary piece of his

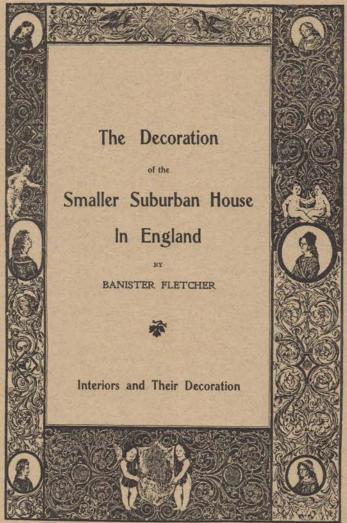
Still in the area of graphics, the RECORD undertook one

". . . While keeping close to the invisible presence of the Ideal we must not lose touch with what exists, what each day brings forth, with the unavoidable and limiting conditions of our time. No effective work can be done by cutting adrift from what is. Reformation must be from what is and not against what is. Artificial progress, there is enough of it. We must not forget that the 'genius of each race brings forth its best products only when it works in harmony with the laws of its own nature, expressing without affectation the ideas and sympathies excited by immediate contact with the facts of life.' The facts of life! How inexorably, how tyrannously even the commonest of them demand recognition, and how many of the aspirations and noble efforts which they have broken as glass, leaving only a sound like music to linger in the silences of life."

"By Way of Introduction" by Harry W. Desmond, July 1891 editorial.

"It will probably prove to be a fortunate thing for American architecture that such is the case. In a country, such as the United States, which is in the process of making and naturalizing its local architectural traditions and forms, it is a good thing both that some of the leading practitioners should intentionally cleave to the standard authoritative historic styles, and that others should propose, also intentionally, to depart from strict allegiance to the time-honored tradition, and to substitute types of design that have a manifest local propriety. These two ideals of design seem to be exclusive; but both are as necessary to the steady progress of American architecture as are a conservative and a liberal party to a healthy political organism. The two sets of ideas will prove to be supplementaryprovided both of them are sincerely and intelligently adopted, and are applied with a high sense of technical honor. What American architecture needs very much more than devotion to any one group of forms is devotion to an uncompromising technical standard. When such a standard prevails, and brings with it all that it implies, the forms will take care of themselves."

"The Architecture of Ideas" by Arthur C. David, April 1904.



October 1901, page 641

of its several redesigns in 1928. The art director was named Charles D. DeVinne, known in the graphics field as the designer of a well known type face that bore his name. But the type designer for the new RECORD format then was the famous Frederic W. Goudy, who specified one of his famous types, known as Garamont, for body, and designed new faces for head and caption types.

It is odd, looking backward, that the pictorial aspects of architectural journalism took so long to develop. Naturally all copies of the RECORD used drawings and photographs liberally, but they were used, after the manner of the times, as illustrations for text. In the early issues there are not many plans or sections, maybe because the reader was presumed to be unable to read them. Later they began to appear, as the magazine turned more professional, but somehow their possibilities for communication were unrealized.

Photographs always have dominated the pages; there was a long period, in all architectural magazines, when photographs were "plates," and each took a full page; frequently the page opposite was left blank, doubtless to heighten the pictorial effect. In those days, the text, if any, was isolated from the pictures.

The concept of pictorial journalism that we know today came later (if in fact it has fully come at this date). I mean the consideration of photographs, plans, sections, captions, text as a unified communication effort, in which one element complements, not repeats, the others. Today we study this sort of thing at great length. But this communication science seems to have taken forever to develop, perhaps because there was more time to read, less material to try to encompass, and maybe more enjoyment in the process of digestion.

I doubt if early editors of the RECORD ever considered what we think of today as "double" reading. We consciously arrange many of our "presentations" for two types of reading: scanning and study. A story is designed to give a quick message to the hurried reader, and also to reward the more studious reader—who actually may be the same person at a different time.

At any rate, there is no evidence of this kind of planning effort in any of the magazines until, say, the last 20 years. Slow down the world; I want to sit down and read a bit!

The greats in architecture in the pages of the RECORD

As one notes, in such a journey through the RECORD's history, the obvious perspicacity in its pages, one notes also a continuous parade of great architects and architectural greats. The institution (the RECORD was that) that first noted the work of "Mr. Frank Wright" kept its pages alive with writings, buildings, battles of the individuals who then (or later) were great in architectural history.

Frank Lloyd Wright wrote for the RECORD in 1908, in the twenties, again in the fifties. Louis Sullivan wrote a long series in the twenties; in fact the articles get shorter as he worked on to his end. Indeed it was an article in the RECORD by Sullivan that pushed Eliel Saarinen to his American fame, the one that blasted the Chicago Tribune competition for giving Saarinen second prize, not first, for his progressive understanding of the skyscraper form. Le Corbusier did some articles; so it seems did everybody else. Looking back, it is in fact difficult to believe the oft-quoted saying that architects would prefer to speak with their work or their drawings, rather than with words. They spoke with words in the RECORD, millions of them.

It is perhaps fitting to comment, also, that the words frequently had more permanent validity than the designs. I don't mean any denigration of the designs of the architects who "made" the history books; what I mean is that as you look back through old magazines you find the words much as they are today; maybe only because words come more easily than works. At any rate architectural objectives have changed but little, while currents of design have continually shifted.

Vitruvius and the pattern of the three-legged stool

Present editors of the RECORD feel the burden, as I have said, of keeping architects informed on many other topics besides visual design, and we think we work pretty hard at

THE ARCHITECTURAL RECORD

An Illustrated Monthly Magazine of Architecture and The Allied Arts and Crafts

VOLUME 63

JANUARY, 1928

NUMBER I

A WORD ABOUT THE NEW FORMAT

The changed appearance of The Record seems to call for an explanation and possibly for a restatement of editorial purpose. The page-size is plainly a concession to the universal demand for standardization. Having determined to accept the unit measure commonly employed in the professions and industries (paper making, the manufacture of filing cabi-

it. We keep before us the old line that architecture is a three-legged stool, the three legs being old Vitruvius's "commodity, firmness and delight." Since we do so much more than most magazines on the two legs of "commodity" (Building Types Studies) and "firmness" (Architectural Engineering) we sometimes feel as if we had started the whole business. We didn't: for all its literary approach, the early RECORD started right off with technical articles along with its great concern with the styles. It started a formal technical department in 1895. And it had occasional studies of individual building types and their problems as early as 1892.

The early technical articles tended to be rather elementary, the focus of the magazine being what it was, as did the planning type of article. But they were considered, apparently, an important part of the self-appointed task of educating people on architectural matters.

So what is different today is the depth of the informational material now so necessary for the direct education we publish for the architect. Naturally the intensity developed as decades went by; first as the focus changed to the architect as a reader, later as the technical topics proliferated and became more complicated.

A definite movement to develop more technical material began in the late thirties, when magazines, like other businesses, were fighting their way out of the great depression. Construction was picking up, and things looked promising, but it seemed to require a real effort to re-orient matters to building activity instead of abstract philosophizing, or contemplation of art.

The orientation toward active building was only beginning to make headway when the Second World War upset the architectural world once more. As a magazine formula, however, the three-legged pattern proved well grounded during the war years. Building was all for the war effort—tank plants, airplane plants, factories of all kinds, housing, military encampments and installations. Architectural design theories fell on pretty lean times, but materials and construction techniques were moving fast. Architectural philosophizing be-

"Five features of the architectural history of the period, which deserve several pages apiece are: (a) the various phases of the movement for civic improvement, in city planning, garden cities, civic centres, and municipal art generally; (b) the great advances in mechanical equipment of buildings, with the attendant increase in the complexities of architectural design and practice; (c) the progress of domestic architecture and especially the Colonial revival in rural and suburban architecture; (d) the emergence of an American school of landscape design; and (e) the extraordinary increase in the variety and improvement in the quality of building materials."

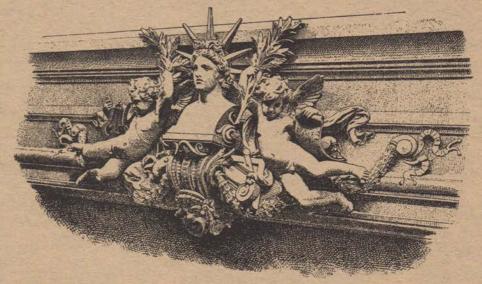
July 1916, page 12

". . . The vulgarity of which he speaks-not the vulgarity of table manners, but a spiritual coarseness which in the 'familiarity between the mind and things' reveals itself in our social life, in our politics-that malodorous subject-in all our activities, wherein we pass aside from the 'dignity of humanity'-this vulgarity we believe is the chiefest obstacle in the way of the greater number of the reforms for which pulpit, press and platform are working. For there is no deficiency of intelligence among our people. It is feeling that is lackingright feeling. Upon a certain side of life their sensitiveness is dull. That unfortunate man who spoke the truth probably recognized this fact from his position when he declared the purification of politics to be an iridescent dream. So it is; so it will be until people become keenly sensitive to how dirty, contemptible, vulgar our political life is. Are not the facts of that life known by heart to-day by everybody? They are not rightly appreciated, that is all. So it is in social matters, commercial life, () and even within the field of religion."

From the RECORD's first editorial "By Way of Introduction," by Harry W. Desmond, July 1891.

". . . Recently the ARCHITECTURAL RECORD has ! been in communication with most of the leaders of the architectural profession, with the better known craftsmen and with a large number of the reputable building material houses. We asked frankly whether they recognized any real need for a co-operative movement in which Architect, Craftsman and Building Material Firm would be joined for the purpose of improving general architectural conditions, the action of each, of course, being confined to his own particular province. We received several thousand replies, and the answer, without a single exception, was heartily in favor of the co-operative movement. Some of our friends pointed out the difficulties ahead. The difficulties indicated are not insuperable in any case."

February 1909, page 79



An illustration from a series of critiques on planning and construction entitled "Wasted Opportunities" July-September 1893, page 72.

came rather academic, or at least futuristic. The "modern" idea of expressing the world of technology gained great headway, theoretical though it was. And the magazines filled pages and pages with postwar prognostications.

Parenthetically, most of those architectural pronouncements (the extruded plastic house, for example) have not yet come to pass; probably waiting for the mega-structures. This observer joined the RECORD staff just prior to the war, and my beat was Washington and wartime construction. But I read all those dreams of the automated world (assembly line was the phrase then); so few of them came true that I feel not overly impressed with the present glimpses of the coming computerized country.

I should get back (forgive the digression) to the positive effects of the RECORD three-legged image. The war years did bring great technical development, and we undertook to digest and report it for architects. And the RECORD began an upward surge in reader response. The pace now is picking up so fast that we just might have the extruded housing unit in the mega-structure. Very likely it will enlarge our technical reporting operations in the future, exactly as it enlarges the responsibilities of architects and engineers.

A small declaration for a big magazine

The boomtime prosperity of the architectural fraternity, now 75 years after the RECORD bravely moved into it, is undoubtedly beyond anything believable then. If its first editor and founder were flabbergasted by growth (he should see Sweets now—he also founded that), he would probably take a second look and note that the deep understanding of architecture has not come to pass. He might in fact repeat the charge he wrote in the first issue: "Is there a civilization on the face of the earth as uninteresting as ours, as completely material, as lacking in dignity and distinction, as vulgar, commonplace and shabby?"

Well, we can hope that another 75 years will see some of the order the RECORD sought. In any case, Mr. Desmond, we shall keep trying.

ARCHITECTS ARE STILL IMPORTANT

Thomas & Holden

Vice President in Charge of Statistical

Division, F.W. Dodge Corporation

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Construction Outlook, July-December 1927, page 245.

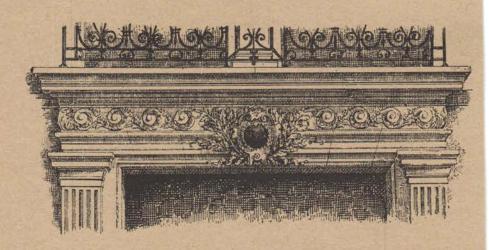
"The typographical design is the work of Frederic W. Goudy. The type faces originated by him are noted for purity of form - an architectural quality derived from monumental inscriptions as well as from the classic tradition in the art of printing. Then, too, Mr. Goudy's epigraphic studies have exercised a noteworthy influence upon architectural lettering. It was quite the natural thing for an architectural magazine to do, therefore, to turn to Mr. Goudy for collaboration. He has selected his own Garamont type for the body of the text, and has cut special faces for running heads, captions and the like. The execution of the design, its sympathetic interpretation and detailed application in the make-up of the magazine, has been carried out by Charles D. DeVinne of THE RECORD staff.

Editors and other people are apt to be slow in organizing their response to unaccustomed stimuli. The small size was adopted on the theory that text which contained news value, informed criticism or reasoned suggestion would be read by many and for these the reading should be made convenient. The RECORD in this size has obtained the largest circulation among architects of any architectural journal. Comparative subscription statistics therefore seem to say that architects read. Yet some of our most positive informants tell us that architects to not read, that they study plates and file such as may be useful for reference."

Editorial announcement of new typography designed by Frederic W. Goudy, January 1928.

"... No, there are serious reasons for doubting that the railroad is the culmination of
civilization. The steam engine has given us
a wider touch with life, no doubt; but has it
given us a finer? In no country, and at no
other time, has mere existence been so full,
so abundantly provided for as in this country
at the present moment."

July 1891



VARIOUS CAUSES FOR BAD ARCHITECTURE.

Illustration for "Wasted Opportunities" July 1892-July 1893, page 149.

THE CHANGING JOB TO BE DONE

The "Second America" that is about to be built forecasts a lot of work for all architects-and often at bigger scale, with shorter time limits and bigger worries. The following pages take a look at what and how much will probably be built. For added perspective, the section begins with a brief survey of the forces that have caused the changes in the building types and land use mix in the past, and the forces which may set the pace for the future.

What architects have done, and are doing, is as vital to the total picture of "the new role of the architects" as how they have designed and built—whether the how is interpreted as stylistic manner or office procedure. And what has been done is staggering. By and large, the United States as we know it has been built in the last 75 years, an incredible quantity of plans, dreams and buildings. In each period, there is patent evidence that architectural practitioners have conscientiously sought, as now, but as they visualized it, to drastically improve the existing environment. All of this makes one seriously wonder about the traditional "image of the architect," makes one wonder if a colorfully robust picture of activity and responsibility has perhaps become faded with simple lack of proper tending. Then, as now, there has been quick response to the many and complex factors that regulate building volume and types, factors which create obsolescence as well as new needs.





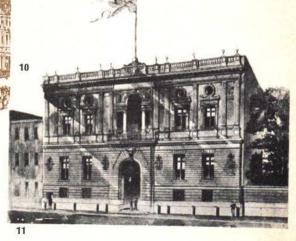
and also that for the constantly increasing new needs of growing communities and freshly created institutions. The 'New West' and the 'New South' were rapidly developing, and in spite of the activities of the Knights of Labor, building was not greatly disturbed."

The growth of the railroads made a huge impact on architecture: not only did they require quantities of buildings for their own functions, but quickened the distribution of the growing quantities of new building products, and of the expanding, increasingly urban population. And with the rails came structural metals and new building types. First came the metallic truss and big, lighter constructed spaces; next, the elevator spawned 10-story buildings; then, in 1889, the steel skeleton launched the skyscraper.

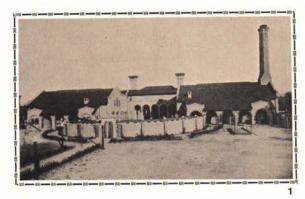
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1. Houses in New York City by Lamb and Rich; 2. The New York Times Building by George B. Post; 3. new German Opera House, Chicago, by Adler & Sullivan; 4. warehouse in New York City by H. Hardenburgh; 5. court house in Los Angeles by Curlett, Eisen and Cuthbertson; 6. Mott Haven Railroad Station in New York City by R. H. Robertson; 7. design for residence by Oskar Dedreux; 8. St. Agnes' Chapel in New York City by William A. Potter; 9. Hotel Majestic, New York City, by Alfred Zucker; 10. Chamber of Commerce in Cincinnati, by H. H. Richardson and Shepley, Rutan & Coolidge; 11. Century Club in New York City by McKim, Mead & White; 12. Old Produce Exchange, New York City, by Leopold Eidlitz.

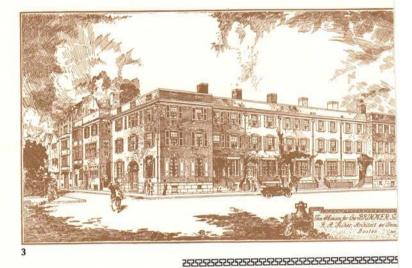


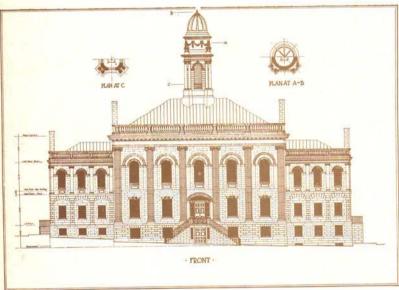


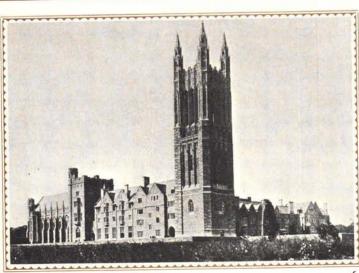
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1892-1916

Panics, war and strikes cloud a building spree with pessimism

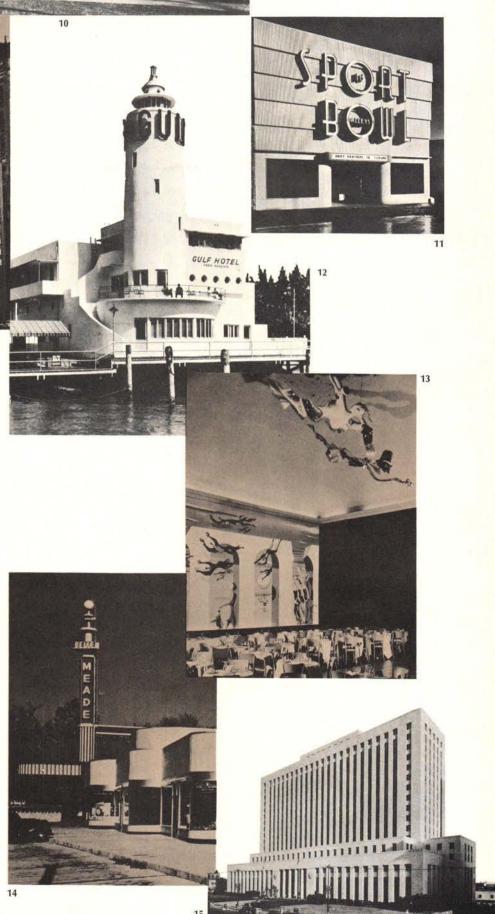
The fortuitous architectural condition of 1891, wrote A. D. F. Hamlin in the RECORD in 1916, "have changed in the last quarter century. The panics of 189: and 1907 sadly checked the tide of archi tectural activity. Strikes and lockout and now the war in Europe, have again and again thrown the financia and architectural world into confusion . . . The country has been fairly wel supplied with buildings; overbuilding is complained of in some of the grea centers. This relatively diminished demand for new buildings falls upon a greatly increased army of capable archi-





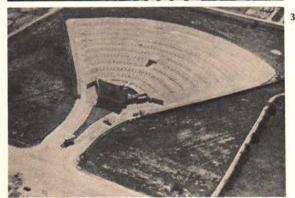
*********************** tion of industrial environment, for expanded social services, and more worthy community equipment. The utopian suggestions of prewar reformers gave way to discussions of practical procedures or even to tentative experiments. Significant parallels appear in the flood of social legislation, in the comprehensive improvement of public health facilities-recreational, remedial or prophylactic-in the progress of low-cost housing, in the initiation of comprehensive programs for municipal and regional betterment, and in the rise of governmental architectural bureaus." Alongside the quantities of intense buildings created for this social consciousness frolicked myriads of facilities for automobiles, movies, radio, post-repeal bars and resorts. Then, by 1941, came the dramatic dispersal of defense industry. ••••••••

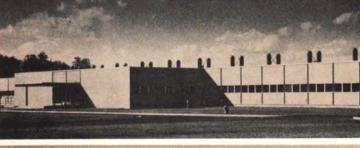
1. Station WJSV, Wheaton, Md., by E. Burton Corning;
2. Iberia Parish Court Building, New Iberia, La., by
A. Hays Town; 3. Automobile Showroom, New York
City, by Walter Dorwin Teague; 4. Jail for the City
and County of San Francisco, by Albert F. Roller and
Dodge A. Reidy; 5. Factory for Ohio Steel Foundry, by
Albert Kahn, Inc.; 6. Collins Avenue, Miami; 7. New
York Hospital and Cornell Medical Center, New York
City, by Coolidge, Shepley, Bulfinch and Abbott,
photos by McLaughlin Air Service; 8. Automobile Service Station by Walter Dorwin Teague; 9. Apartments
in New York City by Albert Mayer; 10. Huntington
Apartments, Boulder, Colo., by Huntington, Jones &
Hunter; 11. Bowling Alley, Sioux Falls, S.D., by Harold
Spitznagel; 12. Service Station and Hotel, Miami Beach,
Fla., by Polevitzky and Russell, Gottscho photos; 13.
Night Club, New York City, Anton Refregier, muralist;
14. Movie Theater, Nashville, by Marr & Holman; 15.
New Federal Building, Los Angeles, by Louis A Simon.







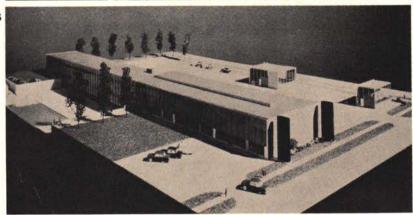








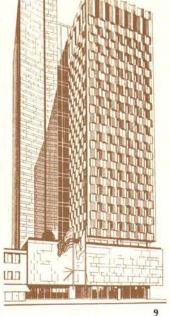




1945-1966

Architecture reacts to a surge toward more of everything

The end of World War II found the U.S. with a great need for new buildings of all types, and a great shortage of materials to build them. It was a relatively brief moment. Soon quantities of materials, both standard and astonishingly new, were available from industries now dispersed in every part of the country. And a building boom was launched. As it progressed, it became obvious that other things were booming as well. There were more babies, more old people, more money, more autos, more airplanes, more people in urban centers, more research and invention-and ever-increasing need for more structures



1. Water Tower Inn, Chicago by Hausner and Maesai; Hedrich-Blessing photo; 2. retirement apartments, Menlo Park, Calif., by Skidmore, Owings & Merrill; Morley Baer photo; 3. Cactus Drive-in Theater, Albuquerque, N.M. by Jack Corgan; Jimmie Wills photo; 4. Earth Station, Andover, Me., by Perkins and Will; Carleton D. Greely photo; 5. Automotive Engineering Building, University of Michigan, Ann Arbor, by Giffels & Vallet, Inc., L. Rossetti; Lens-Art photo; 6. General Motors Isotope Laboratory, Warren, Mich., by Argonaut Realty Co.; 7. Kent Oaks Hospital, Grand Rapids, Mich., by J. & G. Daveman Co.; Rinco photo; 8. Southfield Sr. High School, Southfield, Mich., by Tarapata-MacMahon Assoc. Inc.; Balthazar photo; 9. Wachovia Bank Building, Charlotte, N.C. by Harrison & Abramovitz, A. G. Odell Jr., Associate; 10. new undergraduate dormitories, Princeton University, by Hugh graduate dormitories, Princeton University, by Hugh





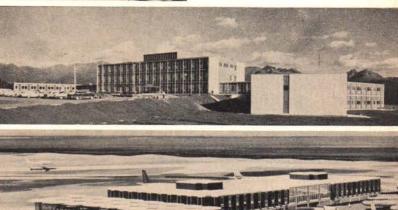
to house and serve them. And in increasing numbers, the structures have been built: houses, schools, colleges, stores, offices, industrial buildings, medical facilities, housing for the aged, recreation facilities. For the omnipresent auto, new building types emerged: huge garages, suburban shopping centers with parking fields, motels, and a "drive-in" facility for about everything.

And, as in other periods when railroads, elevators and the like brought forth new kinds of buildings, oftenstartling structures have been created for developments in the realms of the atom, space, plastics and electronics. But possibly, the dominant "developments" come from new Government programs, automation, increased leisure, and acute socio-economic problems which continue to amplify the admixture of needed building variety and volume.

Stubbins and Assoc., Inc.; Joseph W. Molitor photo; 11. Sears, Roebuck & Co., Pine Bluff Ark., by A. L. Aydelott & Assoc.; Allied Photographic Illustrators photo; 12. Law and Education Building, Boston University, by Sert, Jackson & Gourley and Edwin T. Stefician; Louis Reens photo; 13. Alaska Psychiatric Institute, Anchorage, by Stone, Marraccini and Patterson; 14. sketch for terminal at Kennedy Airport, New York City by White and Mariani; 15. beach lodge, Zion, Ill., by Barancik, Conte and Assoc.; 16. Cherry Creek Towers, Denver, by Carl Groos Jr.; O'Neil Ford, Assoc.; Hedrich-Blessing photo; 17. development house, Millbrae, Calif., by Fisher-Friedman Assoc., Robert J. Geering, Assoc.; 18. Lafayette Clinic, Detroit, by Eberle M. Smith Assoc. Inc.; Hedrich-Blessing photo; 19. Hall for Juvenile Rehabilitation, Los Angeles, by Welton Becket and Associates; Vanguard photo. Welton Becket and Associates; Vanguard photo.





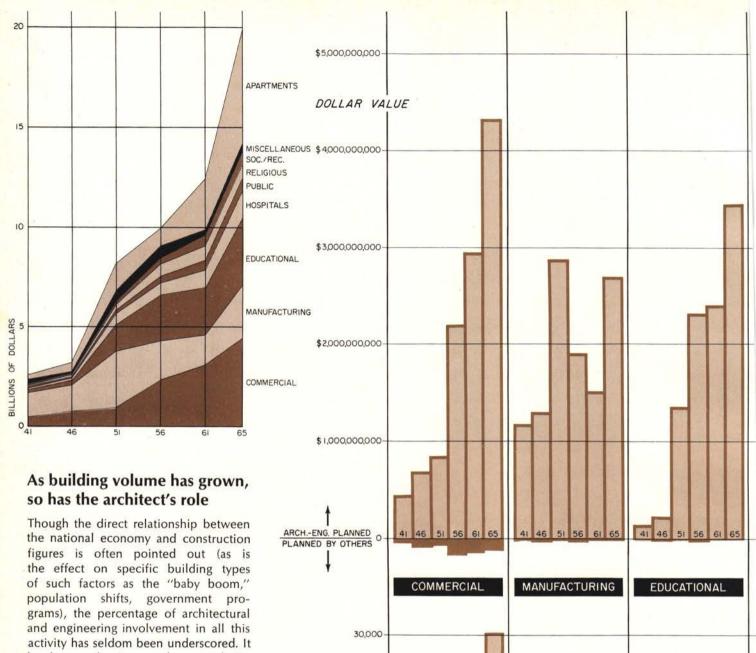




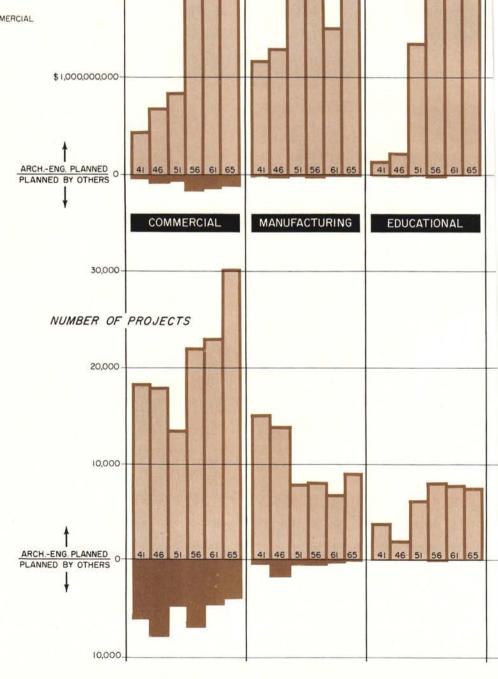


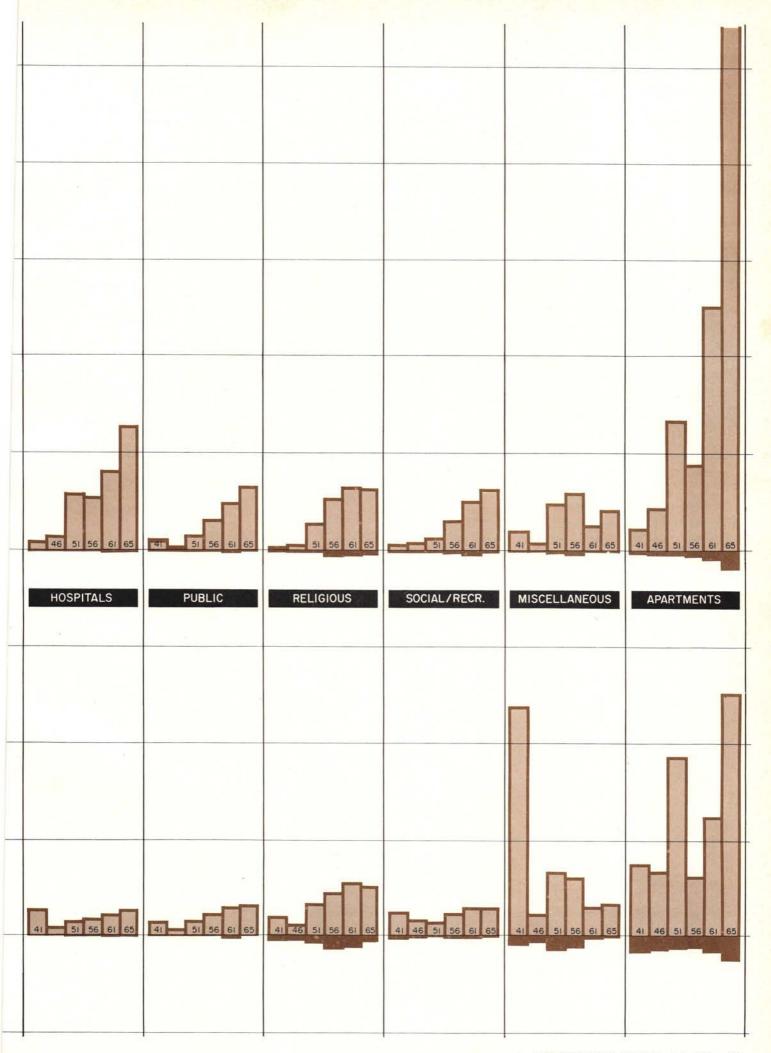


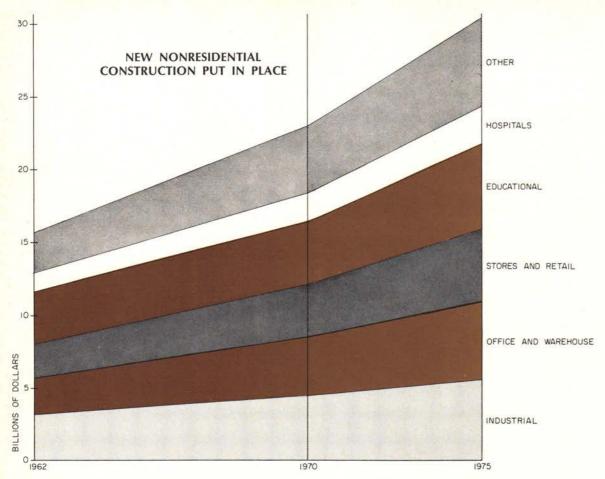




has been a dominant and constantly increasing one. Architect-engineer-planned structures in the nine major categories (omitting houses for the moment) are shown rising in the lighter tone, those planned by "others" diminishing in the dark tone in the charts at right; the lower band indicates numbers of units, the upper band gives dollar volume. The chart directly above gives a more complete value picture of total non-housing construction. The charts are based on Dodge Reports of construction contracts in 37 Eastern States. This is the computerized information available, but all indications are that these trends are equally applicable to the entire country. While architects have planned the bulk of muliti-family and large housing, there is a sharp reversal of these statistics for the smaller single-family house -but, again, indications are that-particularly in the larger-scale, blue-chip residential developments - architectural participation is increasing strongly.







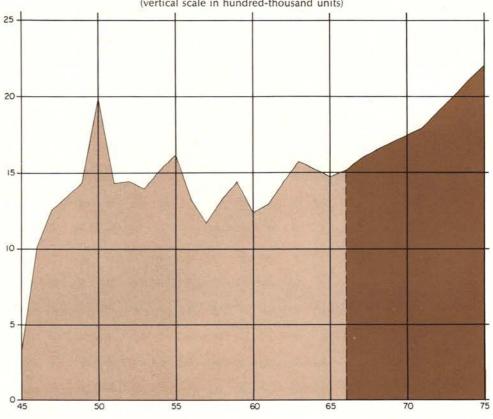
The next decade offers even greater architectural scope

Predictions are that construction will continue to mount, with a second "baby boom." Statistically, the "son of the World-War-II veteran" is now in high school, college or Viet Nam, and he will found an estimated 15-million new families by 1975. This will cause a need for more rental housing, then for singlefamily housing. Then, inevitably, a second round of demand for more schools houses, stores, offices, etc. There will also be a strong need for rehabilitation and replacement of buildings, and for hospital and medical facilities to cope with the higher percentage of older people and social legislation.

The chart above, of the dollar volume of non-residential building put in place, is based on long-range forecasts made in September 1963 by the Economics Department of F. W. Dodge Company. Most of the reasoning behind these predictions is as valid today, except that new legislative programs will probably accelerate educational building, hospitals and housing even more. The graph of private, non-farm housing starts, at right, is a composite one, based on U.S. Department of Commerce statistics and F. W. Dodge forecasts. It is the largest segment of construction, and a most fertile field for added architectural involvement-a projected \$52 billion worth by 1975!

PRIVATE NONFARM HOUSING STARTS

(vertical scale in hundred-thousand units)



Encouraging as the general architectural prospects are, what with the great upsurge of activity from 1945 through the next decade, and with the enormous share of the pie the profession has garnered, these same prospects are even more optimistic when one considers that all this work has been, and will be, done by a group of fairly limited number. And a group which, in proportion to the dramatically sharp rise in the construction statistics, has changed relatively little in numbers in those same years. In 1952, for example, there were 18,308 resident, registered architects in the United States; by the fall of 1965, the number had only grown to 30,373. Many, many times the work for fewer than twice the hands.

But the coming years forecast some changes that will demand even more work,

and possibly more competition. The mounting trend to build in larger and larger developmental "packages" all the way to complete new towns, is creating a series of new functional combinations in complexes and buildings that are in reality new "building types." And a whole new range of planning commissions will be forthcoming for the basic schemes for these big projects, as well as the straight architectural commissions for the individual buildings or groups. One forecaster has even predicted that 40 per cent of all new houses will be built in huge new planned communities by 1970; and there will be more development money for architectural opportunities.





One major job is to cope with every city's upward surge of building density

Probably the epitome of building on "air rights" over other structures is the Pan Am building in New York City, designed by Gropius, Belluschi and Roth. Even the Grand Central building complex that it tops is actually built on air rights over the railroad terminal facilities.

Joseph W. Molitor

The mounting densities and soaring land values in so many of our cities are posing many new architectural challenges, even in the planning of individual buildings. New conglomerate or multi-use building types seem to be emerging as rapidly as the specialized ones. And, with by-passed plots and land covered with dispensable or "taxpayer" structures becoming scarcer, use of "air rights" and buildings-builton-buildings are growing in number. Continuing shifts in neighborhood character, and often in zoning and city plan regulations, call for an increase in the adaptability of new buildings for functional change, to forestall premature obsolescence. Add to all this the pressing need that each new building contribute to the improvement of the general environment, and the probability that buildings will continue to increase in size and height, and one has a big sum of problems under the heading the changing job to be done.

Of all these particular issues, that of the use of air rights is possibly the most discussed and debated one. While alleviating some of the problems of density, it could add some new problems if not skillfully handled. But airrights are being built on. Probably the most dramatic illustration of a building built on air rights, and one that is slowly being conceded its degree of success, is the Pan Am office building in New York. Hovering, as it does, over Grand Central, it considerably extends that earlier complex of buildings and elevated streets, which was built in its turn on air rights over the railroad terminal facilities. And Pan Am now has its own air rights allocated to a heliport. Countless other, newer schemes have been projected in various cities for the use of space over railroad yards and tracks, docks, highways and the like, for sites for new schools, housing or offices. And, of course, there are all those new, elevated superhighways.

Multi-function buildings are gaining

The combining of heretofore separated, but somehow related functions (such as New York's long proposed combination commercial high school and office building) into a single conglomerate structure is another gaining trend, with its attendant planning complications. Though hardly a novelty as

a basic idea—living over the store has seemingly always been a predilection of townfolk—some varied and different combinations of uses are being planned. Skidmore, Owings and Merrill's new project for the John Hancock tower in Chicago, for example, combines enough different functions to almost be a town in itself. (see page 232).

Nor is the problem of adaptability an entirely new one. Because of the varied needs of business, office buildings have been developed with a high degree of interior flexibility. And the use of curtain walls and other prefabricated structural components offers the possibility of exterior changes in the event that, say, streets were made twolevel to decongest traffic. But in too many cases, the life span of otherwise sound structures has been cut short by changing use or economic patterns of an area. For example, many of the fine, but rigidly planned, older hotels and apartment houses have been razed simply to make way for more adaptable and financially more remunerative structures. And all types of buildings can be affected. The Ford Foundation's Educational Facilities Laboratories, Inc. has reportedly even explored the feasibility of planning public schools in such a manner that they could be readily converted into commercial or industrial buildings if the need for a school in a given location should change.

The planning of individual buildings can, and often does, make some significant contributions to the general environment. Open spaces and a considered relationship with neighboring structures can work wonders. Real-estate values have been singled out as the prime reason for the paucity of private endeavors in this direction for so many years after Rockefeller Center pointed the way. It was argued that the solidity of building (on the squares left by the street grid patterns) must be inviolate, and ground-floor-frontage commercial values kept up. Lever House, with its "wasted" ground floor exploded that credo, and left us somewhat more thoughtful, if slightly plaza happy. From merely widened sidewalks, to "vest pocket parks," to Pittsburgh's Mellon Plaza, patches of daylight and green are now pleasantly dotting our cities. Part of the remaining job is to make all of them as happily usable as they are pretty.

The individual building persists

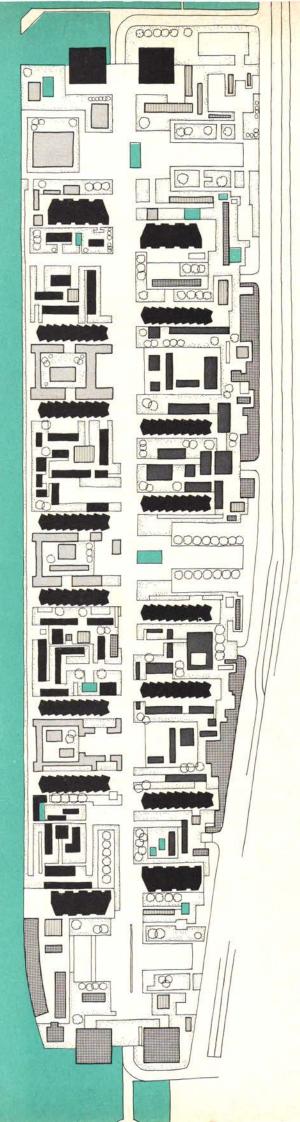
One sometimes hears the remark that "the individual building is becoming obsolete." That is an extremely doubtful premise as long as our concept of private, individual or corporate, property exists. Vast as government involvement in construction, and as bigarea planning is becoming, huge efforts of smaller-scale, private initiative will also be needed to supply all the buildings needed for the coming years. And these individual buildings will probably continue to be designed ever larger and taller, to accommodate the expanding population and business, as well as satisfy a peculiar and well-conditioned human bent.

At least two generations of Americans have been thoroughly imbued with a "Things To Come" imagery of cities of shimmering towers, of fantastic heights, interlaced with spiraling aerial streets. Science fiction comic strips, movies, books, and a series of world's fairs have delineated a fairly complete picture; complete that is, except for the incredible masses of people, goods, utilities and transport that would throng its usually undisclosed inner reaches.

However, since Medieval times, man's relentless fascination with the tower has consistently nettled a good part of his inventiveness towards its ultimate achievement. And each time physical height limits seemed to have been reached, something new was developed to permit another upsurge of growth, and construction soon followed.

The Empire State building long seemed to have reached the height limit for our era: usable space had reached the point of diminishing returns as opposed to the cubic space needed for utilities. Frank Lloyd Wright had the dreams for his Mile-High Building for Chicago—but not the mechanical systems to make it function.

But now that hurdle has been partially cleared, and the Empire State will soon be superseded by The John Hancock tower in Chicago and (probably) by the twin towers of Yamasaki's World Trade Center for New York. And, inevitably, developments from research such as that for the outer-space program will lead to self-contained and re-circulating utility systems, possibly atomic or solar powered, that will make ever taller structures possible—and thus probable.



There are tremendous opportunities in the growing trend to larger-scale planning

- HOUSING
- CULTURAL & RELIGIOUS
- MUNICIPAL
- SCHOOLS
- COMMERCIAL & OFFICE



Most of the facilities needed to form a complete community are included in this big scheme by Wallace K. Harrison for Battery Park City in Manhattan. Sponsored by Governor Nelson Rockefeller, the project would be built on fill over the Hudson River.



"The Chicago Columbian exhibition," an early RECORD author relates, "was the first time in our history, at least since Thomas Jefferson's modest experiment at Charlottesville, that our architects had had an opportunity to design, or our people to see, a monumental group of buildings planned as an ensemble; the first time that they had seen such buildings set in an environment of gardens and architectural and sculptural adjuncts designed to enhance the total effect. . . . It was an object lesson in the possibilities of groupplanning, of monumental scale, of public decorative splendor and harmony, and of worthy landscape setting that was of incalculable value."

He, of course, overlooked L'Enfant, among others. But it is true that most American cities grew relatively "unadorned" and "unplanned," from the stereotyped grid scheme, with perhaps a courthouse square as its sole relief. And many towns, as the Westward Expansion gained momentum, were constructed almost in entirety by speculators with fantastic and deliberate speed. And later in the century they often had to be rebuilt. That "tradition" has seemingly carried over into much of today's suburbia, as land around our cities is quickly being overlaid by housing, shopping centers and autos.



But good architectural services can, and one confidently expects will, help provide more "incalculable value" for the big new developments in the offing. Not only is more design skill needed. but there is more money to pay for it.

Pending large-scale schemes are enormously varied in type and scope, and so numerous that something seems afoot in most every city, big or small: urban renewal and housing, shopping centers, civic centers, cultural centers, industrial parks. These are but a few of the types of a sufficiently large scale to offer considerable control over both function and environment. Parks and openness and separation of pedestrians from vehicular traffic, and all the other amenities that were largely undreamed of during America's original wave of establishing its new towns, have a new and fresh chance of being incorporated.

But even the best intended "open land" preserved in large schemes can be of slight value unless destined for some activity. The pristine acreage planned into so many of our housing projects following Le Corbusier's schemes, such as the Voisin plan for



Paris, has too often become an inhospitable "no man's land." The good motivation to plan on a big scale failed in its aim of drastically improving the environment: to really succeed in "thinking big," the details must be filled in the broad sketch. Brasilia, for all its opportunities as a totally new city, might be said to suffer from the use of too broad a pencil.

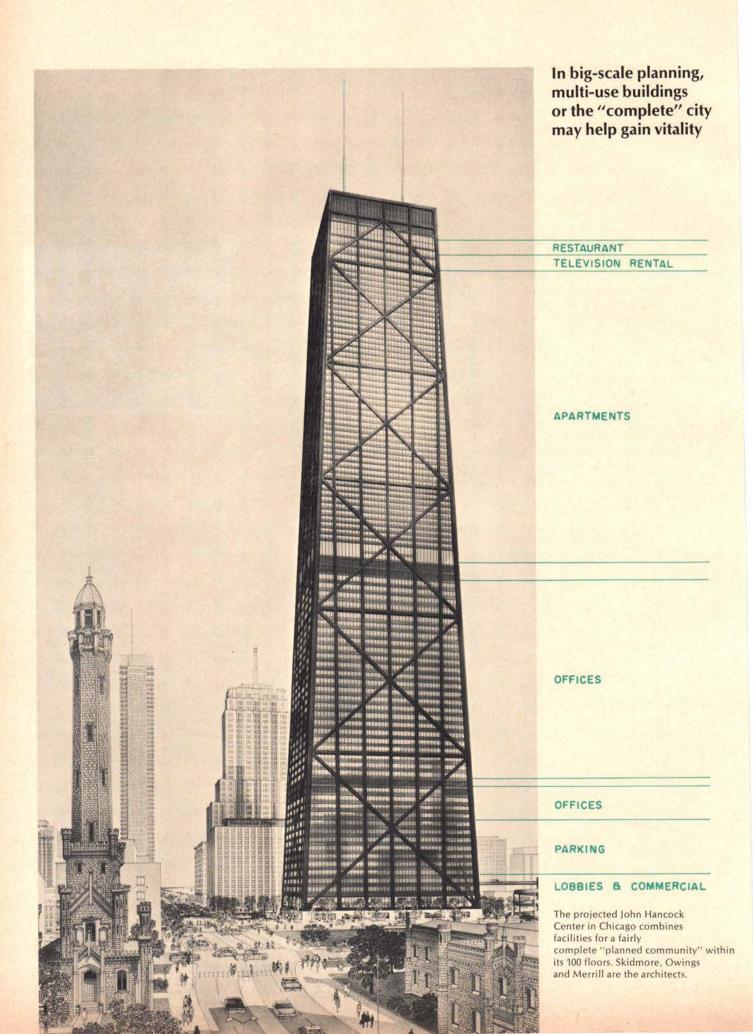
Many of the big new schemes have apparently taken this lesson to heart. Columbia, Maryland, for example, is a complete new town being developed for 110,000 people. But it is planned as a build-up of smallish neighborhood units of 500 to 600 families each; each neighborhood will have its own "amenities," including a neighborhood center. Five or six of these neighborhoods will form a village, with a community center. And 10 of the villages will cluster around the town center (top, right) which will have public and municipal facilities, as well as structures for commercial and recreational use. Of its total 15,200-acre site, there will be 3,469 acres of permanent open space, including five lakes; 1,674 acres for industrial and primary employment; 6,739 acres for residential; 346 acres for commercial; and 1,780 acres for miscellaneous use.



Financial backing for the total Columbia project is "private": Connecticut General Life Insurance Company, Chase Manhattan Bank, and Teachers Insurance and Annuity Association of America. And those three companies are far from unique in their active interest in such large-scale developments. A good many of our larger corporations, insurance companies, mutual funds, pension trusts, and labor unions, are becoming involved to some degree. Example: the Aluminum Company of America's special subsidiary, Alcoa Properties, Inc., which is responsible for urban development activity, and which has now developed 10 major properties in six cities. Each day's newspaper is likely to carry an announcement of another big project, with another big sponsor. One of the most recent was a 40-block, downtown-renewal project, Penn Park, planned for Pittsburgh by the Pennsylvania Railroad.

Another, with as vet undisclosed backers, was announced a short while ago by New York's Governor Nelson Rockefeller for the lower-west-side waterfront area of Manhattan. The preliminary architectural schemes for this new "Battery Park City," prepared by Wallace K. Harrison, reveal a surprisingly complete community for 63,000 people to be built on "air rights" over the Hudson river in an area now occupied by a series of generally deteriorated docks. The scheme (shown opposite) is a two-level one, with major buildings, parks and pedestrians on the upper surface; light industrial, automobile and garage areas are below under a concrete platform. Landfill for the project will comprise some 98 acres.

Government and very large builders or developers are also launching quantities of new projects which augment this burgeoning new concept of land use and building type.



"What this country must do is disperse its industry, build new cities in the middle of nowhere," urged William J. Levitt, president of Levitt and Sons, Inc. last April before the Housing Subcommittee of the Senate Committee on Banking and Currency. The proposed Title II legislation's new community provisions were under discussion. "We must build these cities, many of them, of moderate size [he later referred to an estimate of a billion dollars to build a city for 100,000 people], well planned, in which future generations may live and work, learn and play, grow up, raise families and enjoy all the good things and benefits. . . . That's why I believe the proposal in Title II to provide for new communities doesn't go far enough. As drafted, it does not call for really new communities, self-contained, with all the functions and facilities that properly give a city identity and character. Rather it would provide, as I see it, for the creation of smallish satellite communities, accretions and encrustations on the swollen mega-cities that are engulfing us."

Levitt was endorsing a spreading opinion that new, smaller, complete communities are the only cure for crowded cities, urban sprawl, choked freeways and intolerable commuting. Others, however, have applied the same multi-function, 24-hour-use cure theory to the big, existing cities themselvesto neighborhoods, to grouped building developments, and even to individual buildings. Battery Park City, shown on the preceding page, was conceived as such a planned community within New York City, located to inject vitality into the night and weekend vacuum of the Wall Street area. And, hardly incidentally, it opens the potential of walking home to lunch for workers in the area. In a more limited, smaller package is the new U.N. Plaza, designed by Harrison & Abramovitz. It is a twin-tower building, flanking the United Nations, which contains apartments, offices, stores, parking, a restaurant and a playground. Conceivably, one could commute to work by elevator!

In Chicago, the much publicized Marina City complex, designed by Bertram Goldberg, is making such an impact as a sort of planned vertical community that, reportedly, sociologists and theologians are busy making studies of the "new" urban way of life. They will

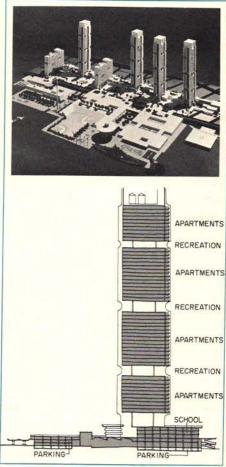
have more opportunities for their studies in the projected 100-story John Hancock Center by Skidmore, Owings & Merrill (opposite). This single, 1,100-foot-high tower will provide 750 apartments on 49 floors, 34 floors of office space, seven floors for parking and commercial and recreational facilities.



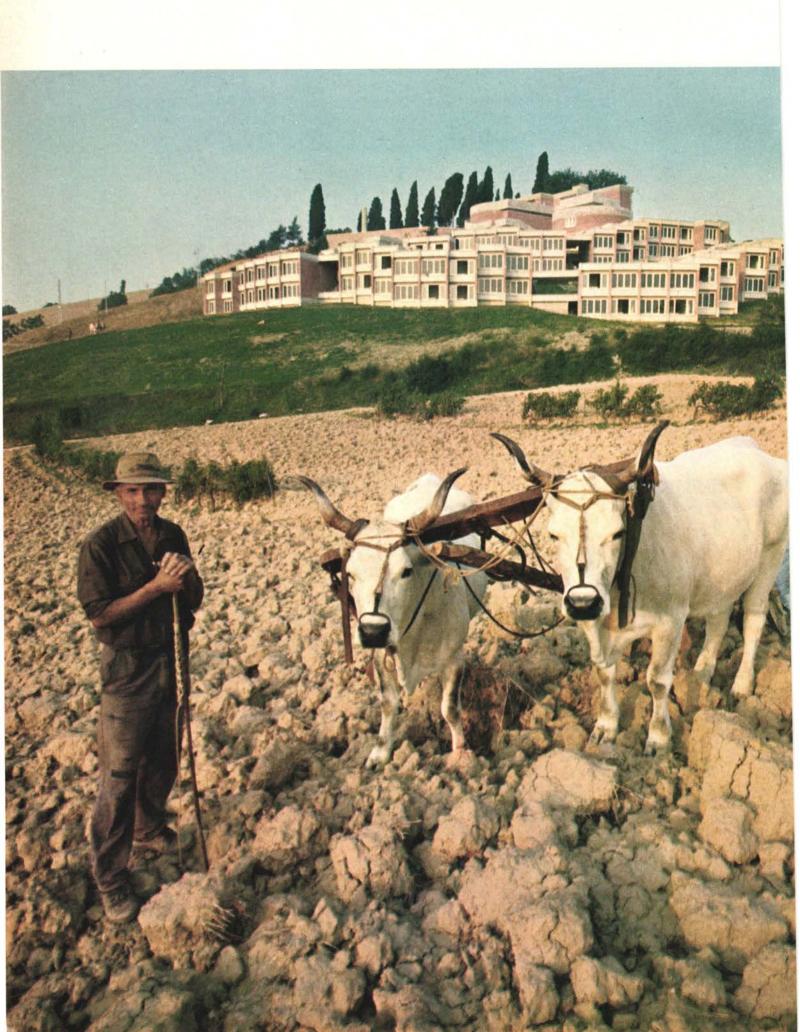
S.O.M. also served as consultants, with Mathers and Haldenly as architects, for Toronto's new project to revitalize that city's downtown core. Called Eaton Center, it is a little city in itself, and adjoins the recently completed City Hall. In the grouping of six structures are three office towers, a circular hotel, an apartment tower, and a department store. At plaza level is a shopping center. All the structures are interconnected below grade. S.O.M. are also architects for a similar multi-function complex in Johannesberg.

In a recent treatise, "The Complete City: A Look Ahead," Dr. Nelson N. Foote of General Electric's corporate research service commented, "Under the influence of architects and trade publications, emphasis up to now has been given primarily to physical planning of common open spaces, to the separation of automobile and pedestrian traffic, to parks and playgrounds, entrances and parking areas, and especially to the mix of detached houses, town houses, garden apartments and high-rise apartments. It was discovered that by such physical planning a magical benefit was obtainable: higher density of population on the land, with more open space available for recreational and esthetic use. . . . Nonetheless, it is far from the whole story of the contribution of planned communities [which] is to go to the opposite extreme-from the way of using space to the way of life to be lived-and primary employment."

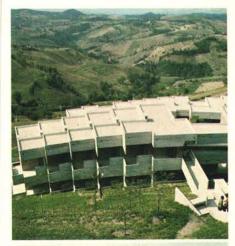
The academic way of life is amply provided for in another New York project, Metro City, designed by the office of Max O. Urbahn. Also located on the Hudson, a bit north of the Battery Park City scheme, it incorporates a series of schools (public schools and community college, Baruch College, and a police academy) along with extensive middle-income housing, commercial and recreational facilities.



Dr. Nelson Foote, whom we guoted previously, exudes optimism about the future of planned communities, "all in all, we may be standing not merely on the verge of a breakthrough in the pattern of urban growth, but on the verge of a stampede of developers, consumers and employers into planned communities. . . . At the beginning of 1964, 75 development projects of 1,000 acres or over were known to be in progress; by the middle of this year, according to the Federal Housing Administration, 175!-I have ventured the guess that by 1970, 40 per cent of all new dwelling units will be located in planned communities." A fertile field, indeed, for architectural services.



Rural or urban land can be conserved by compact planning for big projects





The University City at Urbino, Italy dramatically illustrates the way concentration of structures can be used for conservation of land. Architect Giancarlo De Carlo has massed the dormitory and commons buildings into a tight, mountain-top group, yet preserved a sense of openness by small courts, interconnecting walks, and many "lookouts."

With two new towns now actually under construction, in France and Scotland, which are each self-contained in a single, massive building, there have been some predictable reactions: to the remarkable conservation of land and to the question of open space needed.

Giancarlo De Carlo's design for the dormitory and commons complex for the University of Urbino, Italy dramatically demonstrates that, at least at this scale, a continuous building can be compacted to leave the natural land-scape relatively unscathed, while providing a delightful sense of freedom and openness within the structure, by using minimal open courts and many terraces and viewing stations to scan the beautiful countryside. When the result is compared with that of bulldozed American suburbs, it provokes some thought.

While few would really question the intrinsic value of nature's wide open spaces, there are many who have tempered opinions about open spaces in cities. "What are we going to do with the open space we wrench away from so-called greedy developers? " Konrad J. Perlman of Daniel, Mann, Johnson and Mendenhall, wrote in a recent article. "It is not enough to say that the ideal of every city, both those existing and those which will be designed, is a linking greenway and park system or one acre of park for every 100 population. For this concept not only overlooks the facts of growth; it is probably in a subliminal way against them. . . . In an urban complex that grows in a hydralike fashion according to the logic of land values and the whim of our free enterprise system, open space cannot in all cases be considered inviolate, [it] must be thought of as a growth reservoir. In the case of existing cities open space must be created; the new town starts with an open space system. As a flexible plan, the growth diagram would permit former open spaces to be built on, as the direction of growth changes and the demand for open spaces shifts to other areas. . . . Open space would then have the same status as streets, which are widened, created and closed as traffic volume shifts."

This concept of open space as a changeable public domain has some interesting facets — but some severely stringent controls would be necessary to assure wisdom of action as "needs," and possibly whims, indicated change.

Two other members of the Daniel, Mann, Johnson and Mendenhall firm, Cesar Pelli, Director of Design, and A. J. Lumsden, Assistant Director, have come up with a scheme for a small city, in the Santa Monica mountains of southern California, which limits its open spaces to terrace views of the terrain. Strongly recalling the Urbino University City in its contours, the scheme is really a much more tightly-knit building or "mega-structure."



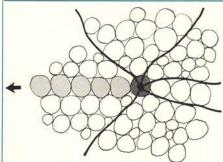
Roger Katan's project for a Boston waterfront redevelopment community also follows the dicta that "the manmade must never be allowed to displace natural phenomena." In this case it is the sea, and Katan makes it an integral part of his scheme. Compact facilities for a complete community are arranged, almost in single-building fashion, in arms around a small harbor; building levels mount up gradually from the marina basin in a step-like recession to give terraces, promenades and views.



Any such efforts which are devised to help conserve the land, or use it better, are worth some attention. While it is true that the U.S. as yet has no real land problem over-all, it of course has a staggering land problem in the areas where most people want to live, and another unthoughtful generation could easily create a national land problem.

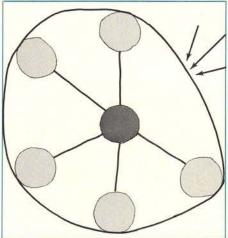
Philosophies of planning cities and who is to design them is a current quandary

Divergent concepts of what the new city should be like are rife these days, with perhaps the extreme poles of thought represented by Doxiadis' scheme for a "continuous core" flanked by housing and snaking through the countryside, on the one hand, and on the other, the "molecular" or cluster scheme which sprinkles villages around in more or less related dollops.



Real opportunities for large-scale planning, however, seem to be budding like a springtime orchard; what the harvest will be like, and by whom, is worth considering. The bigger builders seem to be ready and willing, with speeches to Senate committees, press conferences, and proposals for everything from new-city neighborhoods to complete new towns. Most, however, seem to visualize their role as entrepreneur. "Think tanks" and planners' groups are also priming for action with ready answers to the cities' problems. But, to date anyway, the majority of the larger, better projects seem to have been architect-designed, whoever may have been the entrepreneur. From Radburn to Reston, the end result has been more or less under architectural control-and there have been a few cases of architects being the motivating "developer" as well, in some of the large projects.

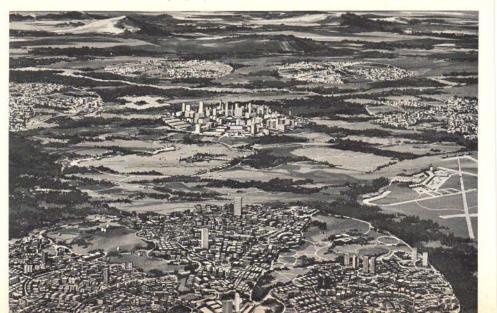
But serious, concerted effort will be needed to keep it so. New Jersey, for example, is the first state to require licensing of planners, and has recently ruled that an architectural license is no qualification for "city planning." In a legal decision, Judge Frank J. Kingfield is quoted by a recent American Institute of Planners' Newsletter as stating "that the evidence showed that city and regional planning is a separate and distinct profession from engineering and architecture, and training and experience in the latter fields does not make a competent city planner." It continues, "The judge further noted that under another section of the New Jersey statute



engineers, architects and land surveyors are to be free to perform some subsidiary planning functions, so long as they do not hold themselves out as professional planners; but he interpreted the section as allowing only licensed professional planners to be in responsible charge of preparing comprehensive master plans." This is a real challenge—for the stakes are the design of the environment! —Herbert L. Smith, Jr.



In contrast to Doxiadis' expanding city (diagram at top), the other illustrations show a molecular city, presented by the Committee For National Land Development Policy, of which builder Joseph Timan is chairman of the board, and architect Richard Neutra is a board member. The scheme places industry and rail transport underground.



Forty-six years ago ARCHITECTURAL RECORD sent an illustrator-author to Paris to interview the new "wild beasts" of modern art. He, Burgess, enjoyed his assignment immensely, but his article (here condensed) in the May 1910 issue was as prophetic in the field of painting as ARCHITECTURAL RECORD consistently was in theories of architectural art.



THE WILD MEN OF PARIS

I had scarcely entered the Salon des Indépendents when I heard shrieks of laughter coming from an adjoining wing. I hurried along from room to room under the huge canvas roof, crunching the gravel underfoot as I went, until I came upon a party of welldressed Parisians in a paroxysm of merriment, gazing, through weeping eyes, at a picture. Even in my haste I had noticed other spectators lurching hysterically in and out of the galleries; I had caught sight of paintings that had made me gasp. But here I stopped in amazement. It was a thing to startle even Paris. I realized for the first time that my views on art needed a radical reconstruction. Suddenly I had entered a new world, a universe of ugliness. And, ever since, I have been mentally standing on my head in the endeavor to get a new point of view on beauty so as to understand and appreciate this new movement in art.

What did it all mean? The drawing was crude past all belief; the color was as atrocious as the subject. Had a new era of art begun? Was ugliness to supersede beauty, technique give way to naiveté, and vibrant, discordant color, a very patchwork of horrid hues, take the place of subtle nuances of tonality?

If this example of the new art was shocking, there were other paintings at the Salon that were almost as dire. There were no limits to the audacity and the ugliness of the canvases. Stilllife sketches of round, round apples and yellow, yellow oranges, on square, square tables, seen in impossible perspective; landscapes of squirming trees, with blobs of virgin color gone wrong, fierce greens and coruscating yellows, violent purples, sickening reds and shuddering blues.

But the nudes! They looked like flaved Martians, like pathological charts -hideous old women, patched with gruesome hues, lopsided, with arms like the arms of a Swastika, sprawling on vivid backgrounds, or frozen stiffly upright, glaring through misshapen eyes, with noses or fingers missing. They defied anatomy, physiology, almost geometry itself!

It was an affording quest, analyzing such madness as this. I had studied the gargoyles of Oxford and Notre Dame, I had mused over the art of the Niger and of Dahomey, I had gazed at Hindu monstrosities, Aztec mysteries and many other primitive grotesques; and it had come over me that there was a rationale of ugliness as there was a rationale of beauty; that, perhaps, one was but the negative of the other, an image reversed, which might have its own value and esoteric meaning.

And so I sought to trace it back to its meaning and to its authors. Though the school was new to me, it was already an old story in Paris. It had been a nine-days' wonder. Violent discussions had raged over it; it had taken its place as a revolt and held it, despite the fulmination of critics and the contempt of the academicians. The school was increasing in numbers, in importance. By many it was taken seriously. At first, the beginners had been called "The Invertebrates." In the Salon of 1905 they were named "The Incoherents." But by 1906, when they grew more perfervid, more audacious, more crazed with theories, they received the appellation of "Les Fauves"-the Wild Beasts.

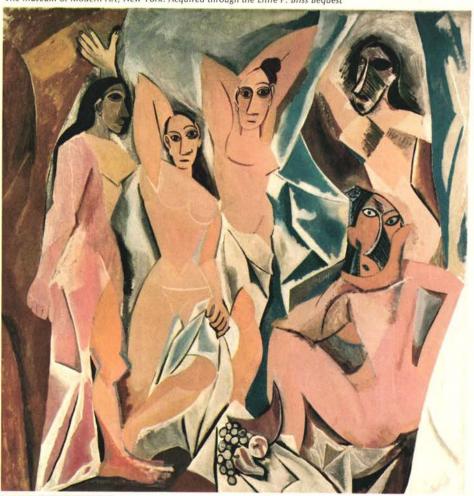
Who were the beginners of the movement? Monet, Manet and Cézanne, say most, though their influence is now barely traceable. Cézanne, no doubt; Cézanne, the pathetic bourgeois painter, whose greatest ambition was to wear the ribbon of the Legion of Honor, and to have his pictures exhibited in the old Salon, and who, because his maiden sister disapproved of the use of female models, painted nude women from nude men! Truly, he deserved the red ribbon. But Cézanne, though he experimented with pure color, was still concerned with tonalities. He was but the point for these mad explorers. It was Matisse who took the first step into the undiscovered land of the ugly.

Matisse himself, serious, plaintive, a conscientious experimenter, whose works are but studies in expression, who is concerned at present with but the working out of the theory of simplicity, denies all responsibility for the excesses of his unwelcome disciples. He hears his own speculative words distorted, misinterpreted, inciting innumerable vagaries. He may say, perhaps: "To my mind, the equilateral triangle is a symbol and manifestion of the absolute. If one could get that absolute quality into a painting, it would be a work of art." Whereas, little madcap Picasso, keen as a whip, spirited as a devil, mad as a hatter, runs to his studio and contrives a huge nude woman composed entirely of triangles, and presents it in triumph. What wonder Matisse shakes his head and does not smile! He chats thoughtfully of the "harmony of volume" and "architectural values," and wild Braque climbs to his attic and builds an architectural monster which he names "Woman," with balanced masses and parts, with openings and columnar legs and cornices.

What of these other Fauves, who left Matisse out of sight in the runaway from beauty? I picked out some of the

Matisse paints we volume, roundness, or and all the intri physical attributes of thing itself, and imbues the whole sentiment. Oh, yes, paintings do have One can't deny tha

The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest





Then Picasso, too, talks of values and volumes, of the subjective and of the sentiment of emotion and instinct. Et patà-tie et-pat-à-ta, as the French say. But he's too fascinating as a man to make one want to take him only as an artist. Is he mad, or the rarest of blaguers? Let others consider his canvases in earnest-I want only to see Picasso grin!

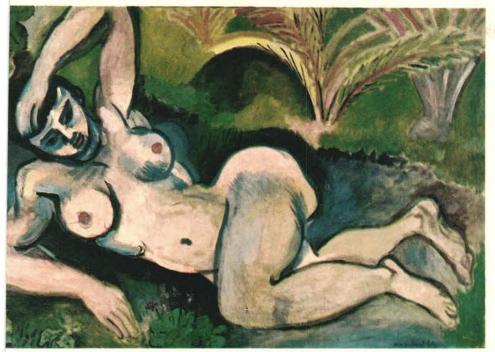
most ferocious and stalked them all over Paris. And what magnificent chaps I met! All young, all virile, all enthusiastic, all with abundant personality, and all a little mad.

And so, first, to visit Braque, the originator of architectural nudes with square feet, as square as boxes, with right-angled shoulders. Braque's own shoulders were magnificent. He might be a typical American athlete, strong, muscular, handsome, as simple as a child and as modest as a girl of nine. To see him blush when I asked permission to photograph him-and then to turn to the monster on his easel, a female with a balloon-shaped stomach -oh, it was delicious to see big, burly Braque drop his eyes and blush!

"I couldn't portray a woman in all her natural loveliness," says Braque. "I haven't the skill. No one has. I must, therefore, create a new sort of beauty, the beauty that appears to be in terms of volume, of line, of mass, of weight, and through that beauty interpret my subjective impression. Nature is a mere pretext for a decorative composition, plus sentiment. It suggests emotion, and I translate that emotion into art. I want to expose the Absolute, and not merely the factitious woman."

Let's repeat the dose. Follow me to visit Dérain, whom all consider the most intelligent and earnest Fauve.

Dérain is across the street with his model, a dead-white girl with black hair, dressed in purple and green. Dérain leaves her pouting and we walk through a strange, crowded bourgeois neighborhood with Dérain, who is a tall, serious-looking young man, with kind brown eyes and a shrill blue tie. We plunge down a narrow lane-like passage, with casts amidst the shrub-

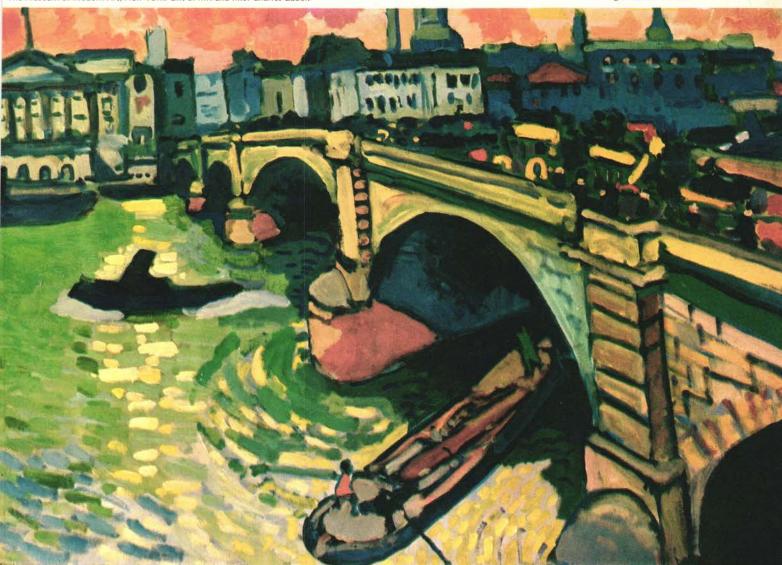


The Baltimore Museum of Art, Cone Collection



Dérain, being a quiet man, doesn't care to talk. He shows us portfolios of experiments in pure color, geometrical arrangements such as you yourself did in the grammar school.





bery, into a big open studio, with a gallery at the end.

Look at his biggest picture, first, and have your breath taken away! He has been working two years on it. A group of squirmy bathers, some green and some flamingo pink, all, apparently, modeled out of dough, permeate a smoky, vague background. In front sprawls a burly Negro, eight feet long. Now notice his African carvings, horrid little black gods and horrid goddesses with conical breasts, deformed, hideous. Then, at Dérain's imitations of them in wood and plaster. Here's the cubical man himself, compressed into geometric proportions, his head between his legs. Beautiful! Dérain's own cat, elongated into a cylinder. Burned and painted wooden cabinets, statues with heads lolling on shoulders, arms anywhere but where they ought to be. A wild place for dreams. But no place for mother.

But who am I, to laugh at Dérain? Have I not wondered at the Gobelin designs, at the Tibetan goddess of destruction, and sought for occult meanings in the primitive figures of Mound Builders? Let Dérain talk, if he will be persuaded. What has he learned from the Negroes of the Niger? Why does he so affect ugly women?

"Why, what, after all, is a pretty woman?" Dérain answers, kindly. "It's a mere subjective impression-what you yourself think of her. That's what I paint, another kind of beauty of my own. There is often more psychic appeal in a so-called ugly woman than there is in a pretty one; and, in my ideal, I reconstruct her to bring that beauty forth in terms of line or volume. A homely woman may please by her grace, by her motion in dancing, for instance. So she may please by her harmony of volumes. If I paint a girl in the sunlight, it's the sunlight I'm painting, not the real girl; and even for that I should have the sun itself on my palette. I don't care for an accidental effect of light and shade, a thing of 'mere charm.'

And now for Picasso, of whom, here and there, one has heard so much. Picasso will not exhibit his paintings. He is too proud, too scornful of the opinions of the canaille. But he sells his work, nevertheless. That's the astonishing thing about all of them. Who buys? God knows!

Picasso is a devil. I use the term in the most complimentary sense, for he's young, fresh, olive-skinned, black eyes and black hair, a Spanish type, with an exuberant, superfluous ounce of blood in him. I thought of a Yale sophomore who had been out stealing signs, and was on the point of expulsion. When, to this, I add that he is the only one of the crowd with a sense of humor, you will surely fall in love with him, as I did. But, Picasso is colossal in his audacity. His canvases fairly reek with the insolence of youth; they outrage nature, tradition, decency. They are abominable. You ask him if he uses models, and he turns to you a dancing eye. "Where would I get them?" grins Picasso, as he winks at his ultramarine ogresses.

I doubt if Picasso ever finishes his paintings. The nightmares are too barbarous to last; to carry out such profanities would be impossible. So we gaze at his pyramidal women, his sub-African caricatures, figures with eyes askew, with contorted legs, and-things unmentionably worse, and patch together whatever idea we may.



No one could have been kinder than was Braque He gave me a sketch for his painting entitled "Woman." To portray every physical aspect of such a subject, he said. required three figures. much as the representation of a house requires a plan, an elevation and a section. His chief preoccupation is the search for violence, for a primitive emotion.



But let's regard their art as we regard Debussy's music, and Les Fauves are not so mad, after all; they are only inexperienced with their method. I had proved, at least, that they were not charlatans. They are in earnest and do stand for a serious revolt. Now, a revolt not only starts an action, but a reaction, and these Wild Beasts may yet influence the more conventional schools.

Gelett Burgess

THE CHANGING PATTERNS OF ARCHITECTURAL PRACTICE

rchitects face new and larger tasks in the midst of revolution and in a new climate of acceptance at top levels of government and industry. New horizons of design encompass the huge works now shaping every aspect of the environment of man-his resources, transport, recreation, and whole cities for his work and dwelling places. It is to the architectural profession that those who feel the need for these great works are turning, not just for the complex specifics of design, but for skilled and thoughtful help in setting the new goals. And the profession is taking up such new tools as it needs to execute these great commissions.

There is a new profession abroad in the land. It has been called forth to deal with the crowded plight of mankind in a time of technical and social revolution. It is the logical extension of an ancient concern of architects with the commodity, firmness and delight of buildings. But now it must embrace the whole environment of man in an ever-moredemanding complex.

As man has multiplied and his structures and devices saturate the earth, his every exposure becomes man-made. He makes waste and generates friction. His natural resources are depleted or polluted. The very air he breathes is charged with the noxious exhalations of his own machines. His vast constructions obliterate the gardens of his soul.

But somehow the last great strangulation is averted.

Long past the Malthusian point of self-destruction, man has survived and will continue. He reaches out for new devices, new resources, new lubricants for the order of his ways. A profession evolves that plans the controlled resources of a state; that devises transport for a nation's capital; that shapes the features and the future of a hundred cities. It is a profession that pulls together a stupendous multiplicity of hardware and the skills for its arrangement. It makes of all that multiplicity a cohesive and intuitive whole. It is an art. And its name is architecture.

ARCHITECTURAL RECORD has, in the journalistic sense, documented the evolution of architecture. The interwoven colors of its many-stranded cable of history are here to see. But the past is prelude to a future that depends on the capacities of practitioners to grasp it. "The question confronting us," says A.I.A. president Morris Ketchum Jr., "is whether or not we, as individuals and as a profession, can rise to the demands of our new destiny." What are these demands? By whom are they imposed? What capacities must architects enhance to meet them?

The surge to bigness

The individual architect as artist remains and shall remain the dominant conceptual force in the design of man-made environment. The architect as professional, however, is operating in an era when the surge to bigness has brought business and government to ever-more-complex corporate and bureaucratic structures. Architects are facing fundamental changes in both the nature of their clients and the milieu in which their work is done. They have themselves been caught up in an economy in which a large office no longer reflects a simple and happy multiplication of commissions. Today, size is very often fundamental to staying in business at all in certain kinds of practices now developing.

This is not to say that the big architectural office is the only office of the future. Revolution and evolution do not mean obliteration of all semblances of the past. By the very nature of the professional relationship, the classic dialogue between architect and client remains at all levels; and the very multiplicity of jobs of all sizes assures continuance of and opportunities in individual relationships. But even the solitary practitioner must now approach the smallest commission with a bigness of mind that is prepared to encompass a whole new spectrum of consulting services.

The shift to the multi-person client

One aspect of change was aptly illustrated in a recent interview with William H. Scheick, executive director of the A.I.A. Consider, he suggested, the relationship of J. P. Morgan and Charles Follen McKim. Morgan owned the site on which he wanted to build. He simply called McKim and instructed him to design a bank. The job was done and bills were paid. It was an interchange between individuals, complicated only by the possible clash of strong opinions. Nowadays, the client for a large project is generally a corporation, a syndicate, a foundation, or a government agency. The dialogue becomes diffuse and complex, subject to new disciplines of organization and new lines of authority.

The demand for comprehensive services

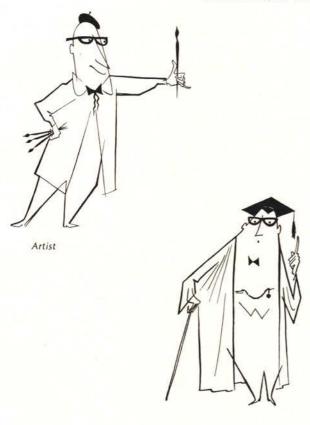
In any business today, consultation has become a way of life in dealing with any situation that is out of the normal stream of operation. For example, new construction for expansionwhile an outgrowth of operation-involves expertise in feasibility, construction, location and programing that is beyond the in-house scope of most business organizations. They seek guidance in these matters from a consulting profession. They find one that is uniquely endowed to provide or to co-ordinate that guidance. They turn to architects, because those pre-construction problems are the familiar prelude to the daily work of architecture.

But the traditional practice of architecture, while it generated familiarity with many of these pre-project problems, had not set up fee structures or habits of operation geared to participation in their solution. When the challenge of demand presented itself, the profession took up arms to deal with it. "Comprehensive services" has been the rallying cry for the better part of 10 years. And the means of providing and charging for those services are being devised and worked into the professional structure. Demand and fulfillment regenerated more demand and higher capabilities for meeting it. Corporate clients were joined by governments and institutions in the enlistment of architects on a widening front of attack on problems related to planning-larger-scale complexes of buildings, whole new campuses, vacation and recreation complexes, bigger and more-carefully-thought-out residential communities.

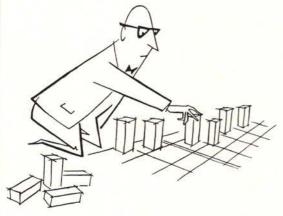
The demand for urban planning

In communities all over the nation, there is a great and growing awareness of the impact even a single building may have on the appearance and viability of its surroundings. The Kennedy and Johnson administrations have actively fostered that awareness in a new climate of cultural and esthetic emphasis. The establishment at cabinet level of the new Department of Housing and Urban Development, and more especially the assignment of architects to key roles in its administration, are significant and far-reaching in relating the public

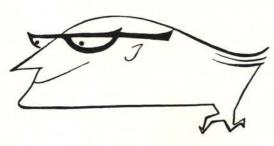
Illustrations by Sol Ehrlich



Teacher



City Planner



Industrial Designer

mind to architecture as an instrument of urban planning. While the planning of cities is no new role for architects, the crisis of rapid growth in this field, brought on by vast appropriations for urban renewal, has opened the door to personal involvement of hundreds and hundreds of architects on a scale never before realized, as described in more detail in an earlier section of this report.

It is perhaps this character of personal involvement that puts the architect, as a citizen, in a key role in the implementation of urban renewal. Architects are tending to participate more and more in community affairs—not just because their voices are needed more and more, but because this involvement is increasingly related to their professional roles. As problems in urban renewal come up in more and more communities, fellow citizens are calling upon architects for leadership in planning their own home towns. Center-city merchants, especially, who have felt centrifugal losses to outlying suburbs, are asking architects to redesign the centers of cities in more inviting aspect. City officials are meeting the pleas of citizens with ready funds and enabling acts. And so the war on our staggering urban problems is more and more effectively joined.

The demand for regional planning

Success succeeds, as the saying goes, and the step from successful urban planning to commissions on a regional or statewide basis would seem a logical one. It is; but there is an exponential factor of complexity as it relates to size. Further, the product of this kind of practice is not always one to delight the eye of the artist in the sense of line and form. It does have, however, a larger beauty of organization, and it is calling forth every talent of a considerable body of skilled practitioners. It is truly architecture on a new scale.

Those who are responsible for vast enterprise in transport, conservation of resources, statewide health or education systems, recreation areas, or any of the complex regional facilities that transcend local boundaries, are turning more and more to architects who have demonstrated capability in planning on a large scale. A regional system of airports and ground transport to serve them in a huge metropolis; a statewide program in mental health facilities; a control system for a whole coastal watershed—these are all current commissions for architectural offices.

As the trend to wide-scale planning continues, and the reliance on architects at high levels of the Federal government is confirmed by the successes of their work, that reliance will spread through ever-widening circles of endeavor, public and private, in new massive planning and organization in a new age of architecture.

The key factor of agency

Thousands of architects, especially those in smaller offices, do not now consider themselves geared to offer comprehensive services or urban and regional planning on the broader scale. And in the light of simple multiplication of commissions of all kinds in this age, there is no dearth of work to

suit the proclivities of any architect at whatever scale he may elect. But many small and medium firms are offering these services successfully. The growing facility with which consultants are assembled by the architect as agent for the owner is opening up opportunities in comprehensive services for even the smallest offices.

This factor of agency has not only legal and fiscal implications (with their attendant and familiar pitfalls); it is the key device by which a whole battery of inter-operating disciplines can speak with one voice to the owner. As ownership becomes more and more complex, it must, of course, seek similarly channeled means of response so that the classic dialogue between architect and owner continues unobscured in a changing world.

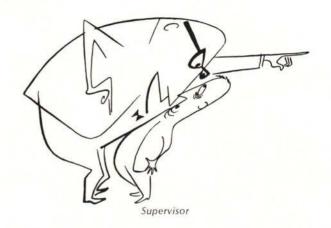
Changes bring new problems and solutions

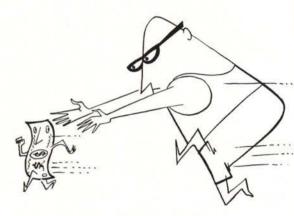
All of these forces for growth and change have developed problems by their very nature. Technological advance imposes a staggering body of data on the background of design. The individual technical mind is forced to specialize and the designer to call on specialists and new techniques for the exercise of his practice. Unfortunately, complexity breeds error; and in the world of architecture and its attendant professions, errors can be costly and of long-term consequence. The instinct of all concerned is to relieve the financial and professional consequences of error by finding someone who can be proved legally and perhaps morally responsible. Who better than one who comes naturally to the role of agency and accepts the rewards of that role as well as its responsibilities?

Architects are going through a period of horrendous and inhibiting liability suits. Often these grow out of the "let's sue somebody" mentality nurtured by current insurance and judgment practices. If architects are to retain the stature implicit in their role as owner's agent, they must do and are doing something to bring reason into the contemplation of liability. As individual citizens and as a profession, they are urging and slowly achieving revisions in statutes of limitations. Contract documents are getting intense scrutiny and revision. Clauses pertaining to work supervision are being clarified to specify "field administration" rather than to leave interpretation open to the implication of liability for supervision of construction down to the safety of the last scaffold.

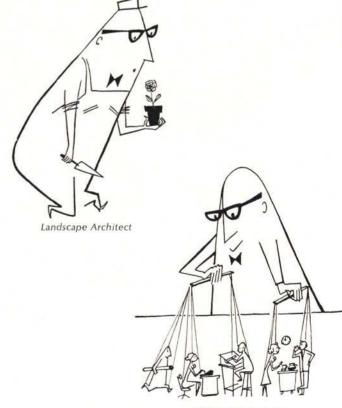
This is no shirking of responsibility. But it simply is not reasonable, in the allocative structure of today's construction process, to place responsibility for the penetration of the final nail so far removed from the one who has the privilege of driving it. There are quarrels in the wind on these scores, but their resolution will reflect the determination of all men of good will that all things be clear and just.

Even the time-honored prohibition against "free sketches" is coming under review and clarification. As architects are called upon for judgments and ideas earlier and earlier before commissions for design can be formalized, there is an increasing urgency that some means be available whereby they can express those ideas on a provisional basis without





Cost Accountant



Office Administrator

jeopardizing their standing in the profession. The notion of a "contingency fee" is finding favor in some cases where a firm time-charge is not feasible. Under its terms, an architect may elect to participate in early work provided he has an understanding that he is to be architect for the job if and when it goes forward.

The magic word of "guarantee"

In today's hurried world, it is in the nature of things that almost every new facility must be rigorously budgeted and fitted into a firm time-slot. The spokesmen for the clients are frequently enjoined by their corporate or bureaucratic masters to obtain from the designers an early guarantee as to completion date and cost. In this hard school, many architects have learned to guarantee bid prices within a small per cent of estimates at preliminary phases of design. For those who have not so learned, there is a new breed of cost consultant that can help in this regard.

The need is for skills in the very early take-off stage, and for strong discipline in design changes once preliminaries have been approved. The consequence of these disciplines is a new look at the design process itself, so that costly excursions in trial and error are not condoned in the false name of art. Means are devised to bring all creative disciplines to bear on conceptual phases of a project. And there is more than one creative discipline in this new age of architecture. Many offices with highly developed techniques in this kind of control have been reported in the RECORD.

The fee structure must keep pace with complexity

Almost no one believes that the long-established mode of setting architectural fees as a per cent of construction cost is ideal, reasonable, or even workable in the more complex situations of today's market. Alternative methods now in vogue such as "cost-plus a fixed fee" or "direct technical expense plus" depend for their validity upon firm knowledge of what the cost of the design processes really is.

It is generally acknowledged that the current level of fees is not high enough to assure across-the-board excellence and inventiveness on the part of all disciplines. Further, it is felt, even by some contractors, that higher architectural fees, shared in proportion with consultants, permitting more careful work on specifications and detailing, eliminating conflicts and errors, could be more than offset by savings in over-all cost to the owner.

The architectural profession is finding that in order to demonstrate the need for higher fees and to arrive at truly equitable ratios of distribution among the consulting professions, it must learn more about the cost of doing professional business. The A.I.A., through its supplementary dues program, is financing studies in this field. It is premature to predict what the findings will be, but perhaps it is not the findings so much as the fact of the inquiry that is significant of the new age. The architectural profession is going through a great and costly self-appraisal on many fronts to assure a continuing fit to the needs of the modern world.

Emerging techniques in the management of work

Nine techniques adapted from the advanced processes of business have found their way into the modes of architectural practice, according to a new publication of A.I.A. This 92-page paperback, under the title of "Emerging Techniques of Architectural Practice," reports on a study prepared by members of the Department of Architectural Engineering of the Pennsylvania State University and based on interviews with architectural firms from coast to coast and management experts outside the profession. The nine techniques found to be of growing importance in modern practice are:

- Network planning. Finding increasing application in architectural offices are graphical devices of the critical path method (CPM) and the program evaluation and review technique (PERT). Both of these systems and their applications have been described in the RECORD.
- Management science. In the new interplay between people and machines, decisions by intuition and calculated risk are being replaced by techniques of management science. These techniques include statistical decision theories, managerial forecasting and controls, effective communications, probability theories and value theories.
- Systems development. Recurring problems in the architectural process are problem definition, goal setting, systems synthesis, systems analysis and selection of alternate systems. New techniques for space analysis and human engineering offer designers new methods of approach.
- Construction cost management. Evolving into a vital aspect of architectural services are cost management systems which permit the control and prediction of construction costs. The RECORD has described how some firms are applying such systems, and the A.I.A. publication illustrates many of the techniques now in use.
- Quality control. Architects are adopting relatively new techniques which grew out of aerospace and automotive fields by establishing standards of design quality to be used as yardsticks to measure actual performance under tests. Postconstruction data are analyzed and applied in determining degrees of reliability for various design techniques.
- Communications technology. In addition to the wellestablished technology of business communications, architects are using advanced methods of indexing, abstracting and systematizing source material, sometimes enlisting the aid of computers in efforts to solve complex problems in information retrieval.
- Reproduction systems. Standard application systems for graphic and written material are being supplemented by photographic film techniques not only for the review of information pertaining to current work, but also for microfilming of drawings and records. The new SCAN system, whereby subscribing contractors and suppliers are provided with microfilmed sets of architectural drawings and specifications and a viewing device, is in this category. SCAN is having far-reaching effects on take-off and bidding procedures wherever it is used.
- · Computer technology. The role of computers in architec-

tural practice has been a repeated subject in the RECORD and is further discussed on page 168. The A.I.A. publication summarizes the current status of these applications.

■ Automated graphical systems. In addition to the emerging graphical capabilities of computers, the study points to the potential use of automatic data plotters, "digitizers," and magnetic display units that will permit architects to maintain communication with previously computerized information for design and analysis.

Some patterns of practice now at work

The RECORD series of articles on the "Image of the Architect" began in 1959 to underscore the concurrent push of the profession toward what was then labeled "expanded" or "comprehensive" services. Although in the nature of things it was necessary to select a few firms for description in that series, the intent was simply to show the many facets of organization for successful practice. Similarly, in the brief reports which follow, the only testimonial is that each makes a point or colors a new dimension in the new age.

John Carl Warnecke, with the opening of a branch office in New York in June of this year, has set up a fourth operating center for the practice of architecture on a nationwide basis, but with what he believes to be a unique scheme for maintaining the small-office relationship both with clients and with regional and local problems. Warnecke offices in Honolulu, San Francisco, Washington and New York are permanently staffed with from three to 80 people each (total about 140). The six partners "float" from office to office on a firm-wide basis. At any given time, the services of any two, or three, or all partners may be focussed on a particular office, depending on the requirements of commissions then in work. Thus, the design talent of the firm goes to where the problem is and finds, in the local staff, a battery of local knowledge and ability to implement the solution. Commissions of the firm cover the whole gamut of sizes up to such giant planning projects as Hawaii Kai, which is-astoundingly-one-third the size of San Francisco.

Eggers and Higgins, with a long history of capability in the fast-disappearing art of traditional design (still, incidentally, a must for certain clients), recently set up new procedures for their design approaches that are effecting an orderly transition to contemporary emphasis. A design board of review, currently under the co-chairmanship of partners Theodore J. Young and C. Gates Beckwith, meets at critical phases of each project to evaluate the quality of design. A typical meeting would be attended by the chairmen, the design coordinator and the project team consisting of the principal in charge, designer and project manager. Designers' abilities are allowed all possible scope, and the concept, says David Eggers, is one of guidance rather than control. A review precedes every presentation to the client so that the submission represents the firms' best effort after every attention to practical, economic and engineering considerations.

The firm's forceful entry on the contemporary scene is well represented by such projects as Pace College, to be a high-rise urban campus for 3,000 students in Manhattan, and a serene two-building complex in semi-rural New Jersey for Ciba Pharmaceutical Company.

William Pereira and Associates is working with the Los Angeles Department of Airports on a three-phase plan for development of the International Airport to its ultimate capacity of 30-million passengers a year, creating a system of satellite airports, and breaking the "ground barrier" of commuting time to airports through downtown centers for helicopter-buses or elevated high-speed railways.

Harry Weese, one of the nation's outstanding designers, is excited about a new concept design contract with Washington's National Capitol Transportation Agency to design a new subway which the President hopes will "set an example for the nation." Architect Weese is on a trip around the world to study subway systems.

Daniel, Mann, Johnson & Mendenhall has recently been commissioned to perform technical consulting services to the Department of Water Resources, State of California, in the areas of preliminary conceptual design, network analysis and mission analysis for the Feather River Project, consisting of water-storage systems and approximately 440 miles of aqueduct with a capacity of 3.84-million-acre feet per year. DMJM is providing assistance in the formulation of design concepts and preliminary designs for the system, including data display equipment, instrumentation, communications and computer-program logic requirements. DMJM is a prototype firm in the annals of comprehensive services and was described in detail in the RECORD "Image" series. It operates largely on the basis of in-house capability and makes frequent use of the joint venture in lending its services to other firms. Currently, it operates in eight divisions, some of which, like the educational facilities division, are semiautonomous, and some of which, like the systems division, are interdisciplinary. The latter had a main assignment in the watershed project mentioned above and is also involved with the educational division in developing a research program that will project future educational patterns resulting from the increased uses of instructional technology. The impressive roster of jobs and departments of this outstanding firm is beyond our present scale of detail, but the point is made that architectural and engineering firms can and do assume these tasks in the new age.

This brief sampling of architects and their works is but a straw in the vast winds of change. News of these firms and many many others similarly launched in new kinds of enterprise merely underscores the broad thesis that has gone before. Practitioners are meeting, on every hand, the challenges and opportunities of a new age. Now the horizons of design encompass all of the works affecting man's environment.



Salesman



Architectural Analyst



Sociologist



Environment Shaper

Economists view the decades ahead

The yeast of the new age of architecture is, of course, new construction. Without new commissions, the high-sounding phrases of challenge would fall on the arid ground of unemployment. It is the phenomenal rate of new construction, maintained over unprecedented periods and still unflagging, that has brought the new age about. What are the prospects for its continuance?

Last year's total spending on new construction throughout the country amounted to something in excess of \$70 billion, observes George A. Christie, chief economist of F. W. Dodge Company. And that \$70-billion pace represented almost exactly \$1 out of every \$10 spent throughout our entire \$700-odd-billion economy. For the past couple of years the construction industry has been in a period of transition, and on the threshold of a new stage of growth. The most important key to this new burst of growth is the impact that the post-war population explosion is having as it works its way through the population, redistributing the age composition as it goes. Russell Baker of the New York Times, summed up the situation not long ago when he wrote:

"This country has quietly passed one of those historic moments so uneventful in the happening that they never make the headlines, but so profound in their implications that they leave society shaken to the roots. More than half the population is now under the age of 26. Another 18 million persons, or about 10 per cent of the population, are over 65. As a result, we now have an entirely new minority group on our hands—those vast discontented millions between the ages of 26 and 65 known as 'the grownups'."

The sharp growth we are now witnessing in the number of young adults will continue to have a profound two-fold impact on the economy for a long time to come. The work force will accelerate sharply, growing by 1.8 per cent per year between now and 1970, and at a rate of 1.6 per cent after that. The other side of the coin, of course, is that these people will make themselves felt not only as producers but as consumers as well.

A related factor in the long-term construction markets is the recent expansion and development of the many government programs designed to cope with the problems of our expanding population as well as to meet the many dire needs that exist today. These new Federal, state and municipal programs, affecting housing, transportation, education, health, and welfare are going to be playing an even greater role in shaping the construction markets of the future.

In the decade between now and 1975, we are going to have to provide a total of nearly 20 million new housing units. This means that by the year 1975, we'll be seeing annual housing unit totals well in excess of two million!

When we look ahead, it becomes clear that by far the fastest growing parts of our population—the young adults and the over-sixties—are the age groups that represent the hard core of apartment demand. It stands to reason that for a while yet, levels of multi-family construction must move substantially above the volume of recent years.

The general trend of industrial and commercial construction will continue to move ahead at a strong rate over the next decade, although for the next few years we may see noticeably slower growth than the past several boom years have offered.

Where does the educational building market go from here? Certainly there are a few years of strong demand for college building left. Several new Federal programs like the Higher Educational Facilities Act of 1963 and the Higher Educational Act of 1965 are providing very substantial backing in the way of construction grants and loans which will sustain this building market through most of the rest of the sixties. Eventually, however, we'll reach the point where the post-war population bulge has gone through the entire educational system from kindergarten to graduate school, and by then we'll have enough capacity for a while. It shouldn't be long after that, though, - sometime in the early or midseventies-that the next generation will be knocking at the doors of our elementary schools, and then the whole process will repeat itself, though on the second time around the impact is likely to be more dispersed.

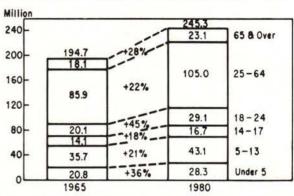
The story on hospital construction is a different variation of the same theme. Since 1960 the annual volume of hospital construction has more than doubled, and now with the brand new Medicare program just going into effect this year it's obvious that a whole new wave of expansion is in prospect—one that will be geared to the special medical problems of the aged. The problems of mental health, for another example, are likely to be met by a big expansion of specialized facilities. All in all, these trends indicate that the hospital and health facilities construction market is slated for continued sharp growth for as far ahead as anyone can see.

Similarly, there is a good case to be made for accelerated growth in most all other categories of building and construction in the decade ahead. It means that by 1975, today's \$70-billion construction market will have grown to at least twice its size. And while part of this doubling in the dollar value of new construction work implies a pretty substantial boost in construction costs—that is, inflation, pure and simple—it still means that in actual physical terms we'll be putting up the equivalent of three buildings in 1975 for every two that were built in 1965.

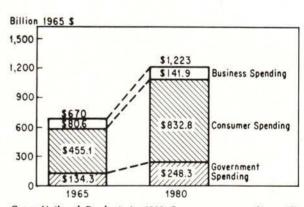
Prospects for growth through 1980

The charts and comments in the column at right are a small sampling from a study prepared by the Department of Economics of McGraw-Hill Publications. The study is not intended as a forecast of where our economy, or any part of it, would be at any given date during the period covered. But one thing seems fairly clear: future declines in economic activity will be of shorter duration and smaller magnitude. This report makes it crystal clear that all segments of the economy must plan for very substantial growth in the next 15 years, and the architectural profession, including those responsible for education and recruitment, must prepare itself for the new age.

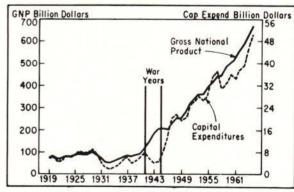
—William B. Foxhall



Population growth: The total market for goods and services is going to grow and grow. But a relatively small increase is expected in the key working age group, 25 to 64 years of age. This means that more capital goods per worker will be necessary. The smallest increase in population will come in the 14- to 17-year age bracket, the high-school student age group, while the largest increase is expected in the college student age group, 18 to 24 years.



Gross National Product: In 1980 Government spending will account for 20.3 per cent of GNP compared with less than 20.1 per cent in 1965. Consumer spending will account for less than 68.1 per cent in 1980 compared with 67.9 per cent 15 years earlier. All business spending (including net exports) will represent 11.6 per cent of the GNP total in 1980 in contrast to 12.0 per cent in 1965.



Capital spending means prosperity: In the past, except in war years, our GNP rose when business increased its expenditures for new plants and equipment. If business increases its investment in the years ahead, then GNP will rise and our prosperity will expand. There are many factors which indicate that a rising level of investment in new facilities is ahead.

A final word about the future: Architectural education needs to grow closer to the profession to supply the leadership required by changing times

Architects may seldom work as hard again as they did in architectural school, where students spend long hours and allnight charettes under the pressure of a high attrition rate and uncertain standards of success and failure, frequently holding down a job at the same time. But when the graduate of this long and arduous process starts looking for employment, he finds that his academic training is conventionally regarded as the next thing to worthless, and that his state registration board will not accept the standards of his school, but will make him take a new series of qualifying tests.

The gap between theory and practice is a familiar problem of professional training. In the case of architecture, however, the theory and practice often seem to belong to different systems.

Today's architectural curriculum is something of an historical accident

The Beaux Arts design sequence made an indelible mark on most architectural schools. In this sequence the student spent a year learning the "Orders" and presentation techniques, and then worked through a series of building types of graduated difficulty. After the Second World War the Bauhaus method of teaching, in which students approached problems from first principles without pre-conceptions, was grafted to the Beaux Arts sequence.

The Beaux Arts system had been accompanied by a body of conventional knowledge about the general configuration that buildings should take. It is only a slight over-simplification to say that libraries had a central entrance hall with a divided staircase, and the reading room was on the piano nobile; hotels had two-story lobbies with a mezzanine and Corinthian columns; government buildings had a porch and pediment before the main entrance door. At the Bauhaus, the problems studied during most of the course were much simpler and sought a thorough understanding of certain basic principles.

What the Beaux Arts—Bauhaus graft produced was a situation in which students were asked to solve highly complex problems from first principles, without the benefit of a conventional body of knowledge.

The typical architectural curriculum today begins with a basic design course that occupies the place that the Orders used to have in the educational sequence. The one year of basic design is frequently used to teach perspective drawing, elements of painting, sculpture and graphics, and sometimes aspects of a liberal education as well. The pressure to cram everything in sometimes brings grotesque results: in one basic design course recently students were asked to "design a mobile expressive of Palladio."

The heart of the training program is the series of architectural problems given in studio courses. The initial problems are usually something "simple," like a bus shelter or a house

for a sculptor, followed by examples of various building types of increasing complexity, and culminating in a thesis.

Each building type is taught on a sink-or-swim basis; the student treats the problem much as if he were a principal designer in an office, but without either the experience of a professional or all the constraints of a real architect-client relationship. The student receives periodic assistance from a professional architect in the studio, and often some very high-powered and stinging criticism on the final jury, when it is too late to change anything.

Associated with the studio sequence is a series of courses in structural engineering, which teach the student how to calculate the type of simple frame structures which are routinely done on a computer in today's engineering office, and which professional architects almost never calculate themselves. These structural courses occupy several years, but are seldom related directly to problems of architectural design. The student also receives a much less rigorous introduction to mechanical engineering and special short courses in "practice" and similar related topics, with electives in art history and, perhaps, city planning.

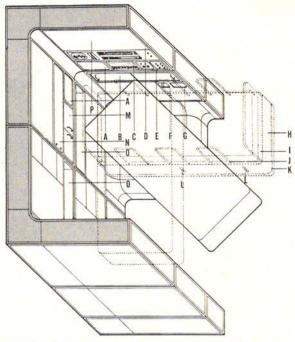
Most of the student's energies are concentrated in the studio courses, however, where he struggles endlessly, in the absence of any accepted standards and under the demand for "originality" implicit in the concept of modernism. Small wonder that "originality" and "standards" both frequently turn out to be found in the work of the most prominent architect on the faculty.

The best way to evaluate this curriculum is to consider what is not taught

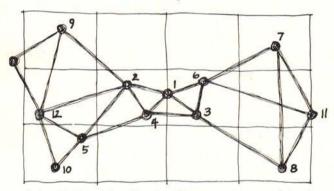
Architects spend much of their time making decisions of one kind or another, but how many schools of architecture offer courses in decision-making theory? Architects are constantly creating spaces and shapes to influence the environment, but how many schools offer courses in perceptual psychology? What about cost analysis, value engineering, or the economics of real estate? The University of California offers courses in the analysis of architectural programs, and some city planning departments offer courses in urban sociology, but only those students at universities where there is a school of business administration have any access to the latest theories and techniques of management.

At a slightly more mundane level, by no means every architectural school offers courses in the preparation of contract documents, the physics of weather exclusion as it applies to detailing, an introduction to computer programing, or a first course in landscape planting, although all of these subjects are teachable in an academic context.

Perhaps the schools of architecture, by relying so heavily upon a case-study method, have tended to overlook those aspects of the subject which could be presented more formally.



Part of a study of an adaptable building module for progressive patient care done by students in the department of architecture at Texas A & M University.



A functional relationship chart from a program analysis of a proto-type filling station done by students in the fourth year at Auburn University.



Urban design, in which building elements are related at a larger than architectural scale, is a relatively new field of study. The example is from the graduate program at Harvard University (Courtesy Connection).

The schools are responding to the pressures for change

The American Institute of Architects has made available a substantial study grant, being administered by Robert Geddes and Bernard Spring of Princeton University, to investigate possible changes in architectural curricula. According to Richard Whitaker, who is in charge of educational programs for the A.I.A., this study is being made in the context of the whole question of architectural registration. In the course of the initial phase of investigation it has become clear that a high proportion of the schools contacted are already planning changes in their curriculum to increase the amount of inter-disciplinary contact. Many of the most recent modifications seem to be within the format of the studio course; some examples are shown at left.

Another important trend is towards a lengthening course of study, with an emphasis on at least two years of liberal arts training. The University of California's department of architecture at Berkeley will go from a five-year program leading to a professional degree to a four-year undergraduate course that will give a Bachelor of Arts in Environmental Design, followed, after two more years, by a Master of Architecture that will be a first professional degree. Except for the names of the degrees, this change parallels the architectural curriculum set up at Washington University in St. Louis some years ago, and approximates the graduate programs at schools like Harvard, Yale, Princeton and the University of Pennsylvania. In the words of Gerald M. McCue, chairman of California's Department of Architecture, "we suspect that, judging from interest shown by other universities, this plan will dominate education in this field throughout the country within a few years."

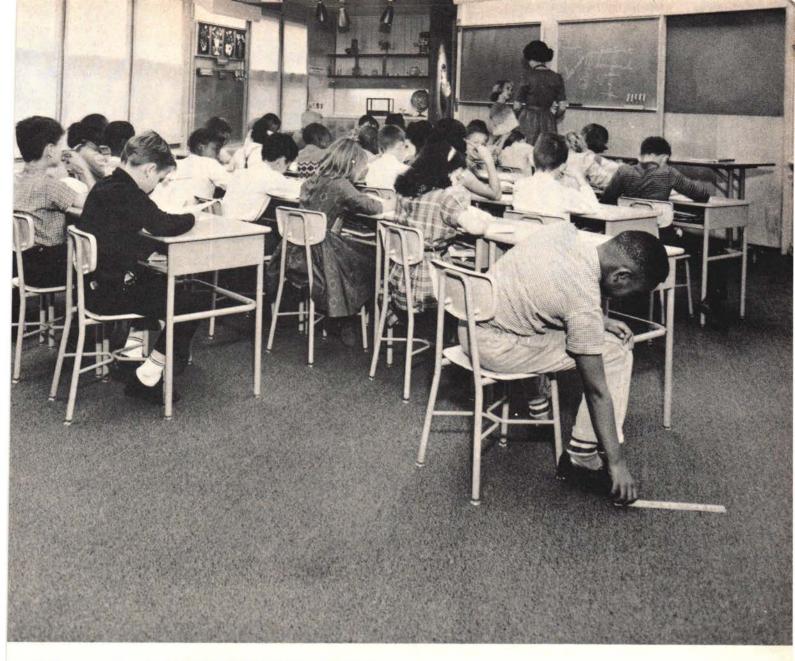
There are other possibilities, however. Dean Burnham Kelly of Cornell made a plea at a recent Boston Architectural Center conference for the continued provision of programs where mature high school graduates could begin professional training right away, with the possibility of adding a liberal arts education later.

Whatever his degree program, this June's architectural graduate will still be in the midst of his professional career at the year 2000. If the rate of change within the architectural profession continues to be anything like it has been in the last 20 years, it will take much more than a re-vamped school curriculum to keep up. The question of continuing education for architects throughout their careers, however, has only just begun to be discussed.

Architectural departments, generally speaking, do not have the research programs that characterize most other disciplines, although some schools, like the one at the University of Michigan, have been active in this area for some time. Architectural research, is therefore another educational area which requires careful consideration in the near future.

The schools seem to be alive to the challenges that confront them; but, if there are to be any basic changes in the profession and a closing up of the gap between theory and practice, the schools will have to move a long way in a very short space of time.

—Jonathan Barnett



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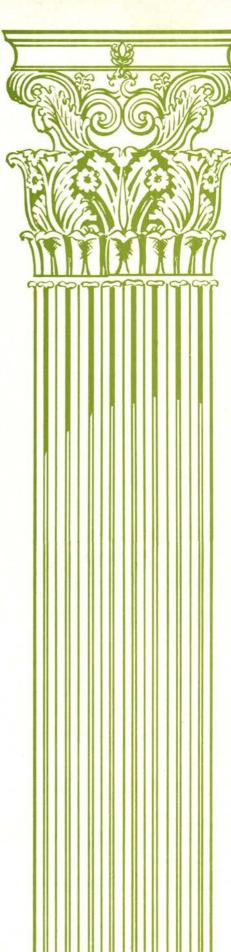
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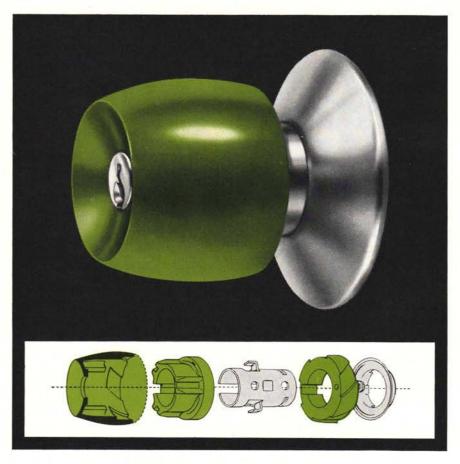
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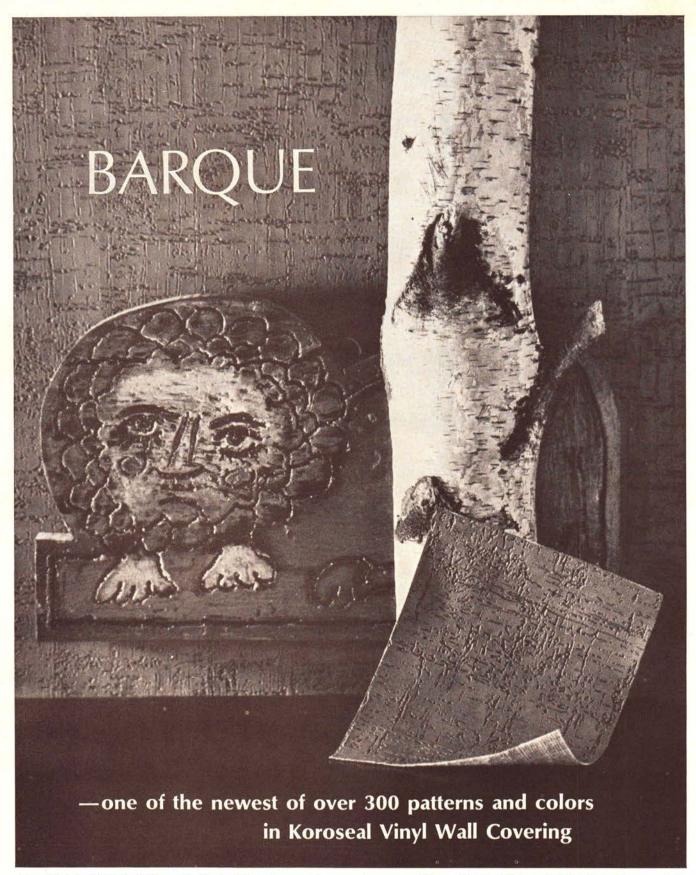
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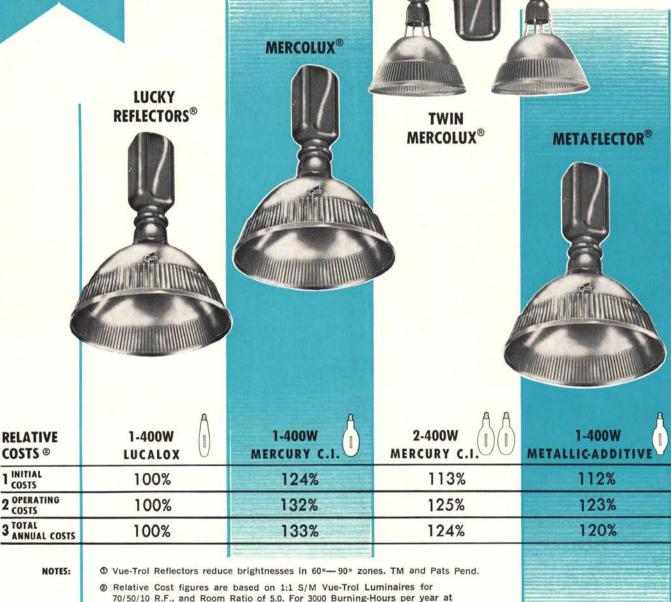
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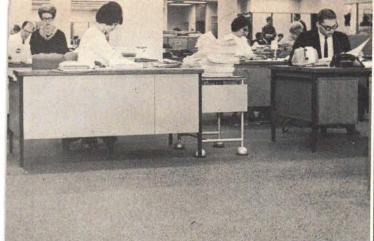
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NON* is completely different from the relation of hospital floor covering. It luturious as ordinary carpeting. It's afe and quiet, as warm and comfort-t, dirt, grime, or soil can't penetrate ov's extra-tight-twist, high-density lile. And anything — spilled foods, is or even Merthiolate — wipes right a damp sponge.

cals or even Merthiolate — wipes right the damp sponge, ted and approved in actual hospital use, VLON is the most samitary way to cover. It reduces airborne bacteria by reducirborne dust. It has a fungistatic and iostatic spongerubber backing. Its pile told anti-bacterial agehts up to two. And it's easier to keep clean. Itke tile, Disayton needs no scrubbing, ipping, no waxing. You vacuum it clean w with half the strokes needed by commal carpeting.

In fact, you save enough on maintenance alone to pay for your DENSYLON installation within a few years.

DENSYLON provides greater safety, too. Its non-silp surface reduces accidents. Its permanently bonded backing of \$\frac{9}{2}\$° B. F. Goodrich sponge rubber prevents serious injuries. A quiet "honus". DENSYLON's sponge-rubber backing absorbs noise, reduces din and clatter. Wheel chairs and equipment glide easily, silently.

stores, restaurants, etc.—even restaurant kit-chens—has ever worn out. And that includes the G.E. World's Fair Exhibit where 15 mil-lion pair of feet tramped over DENSYLON. Join the revolution—the coupon tells how.

CCC 10 West New York, New Attention: Mr.	33rd Street York 19801 Dept. AR.7 Oliver A. Wyman
Have represe	revolutionary DENSYLON. mative give us estimate square yards.
Nume	
Title	Phone
Organization	
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City	State
CC's trademark for Frademark: Allied	its sponge-bonded, high-density upion carpe Chemical Carporation
D	ensylon

URED BY COCC WITH A.C.E.

Here's DENSYLONthe new floor covering that's obsoleted tile and carpet for high-traffic areas

Engineered for commercial use with A.C.E. nylon

DENSYLON* is completely different from any other kind of floor covering. It's as com-fortable, warm, and luxurious as ordinary carpet. But, dirt, grime, or soil can't penetrate DENSYLON's extra-tight-dwist, high-density nylon pile. And anything—crayons, inc even finger paints — wipes right off with a damp sponge.

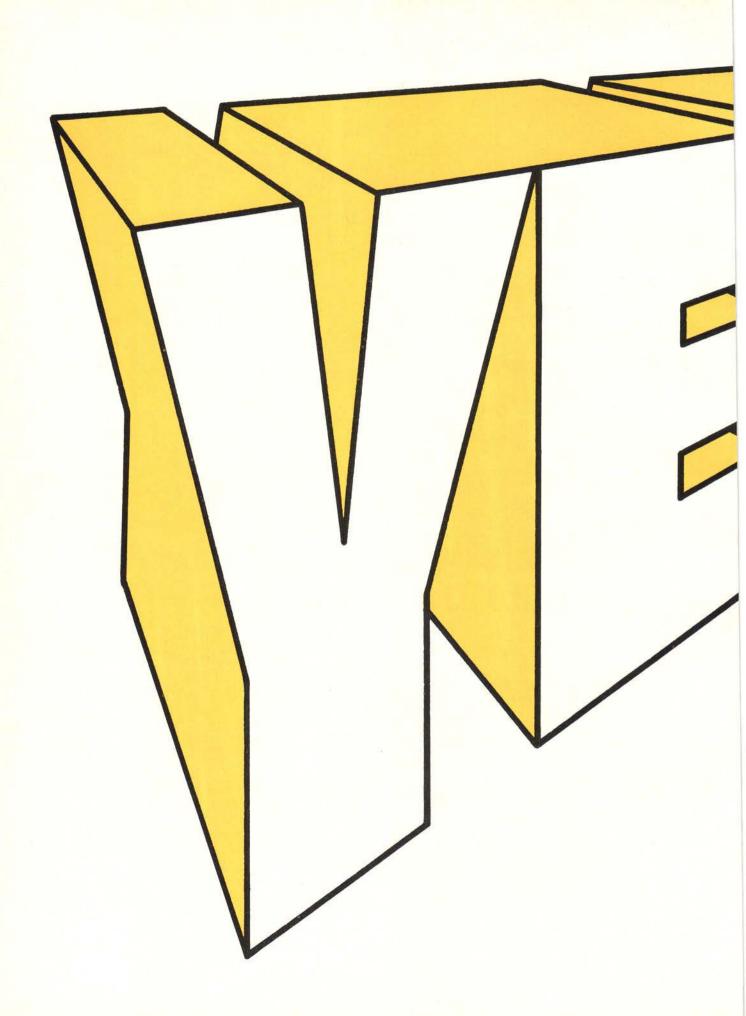
DENSYLON makes classrooms quieter. Improves student achievement and decorum. Enhances teacher efficiency and morale. For greater comfort and safety, DENSYLON is permanently bonded to a *in* B. F. Goodrich sponge-rubber backing. That's *ponge, not foam. It can't slip or creep, ripple or buckle. And it has a lifetime guarantee. Wear' DENSYLON is so fough that not one

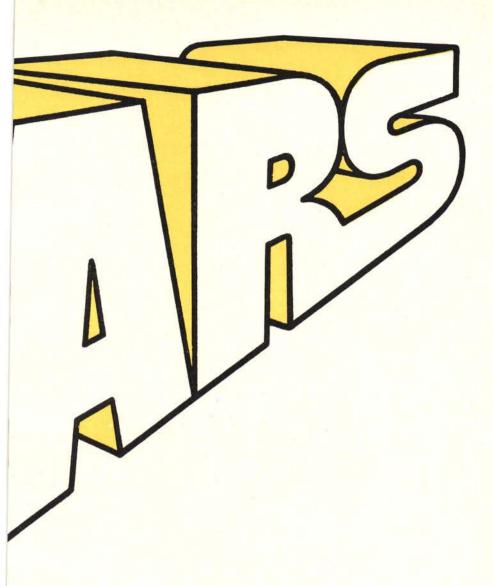
of feet tramped over DENSYLON.

Join the revolution—the coupon tells how

CCC 10 West 33rd New York, New York Attention: Mr. Office	Street Land Dept. AR-7
Have representative	utionary DENSYLON. e give us estimate square yards.
Name	
Title	Phone
Organization.	
A4dress	The Paris
City	State

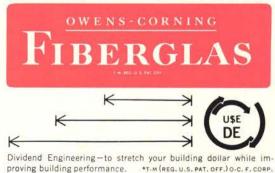
Densylon DEED BY COCC WITH A.C.E.





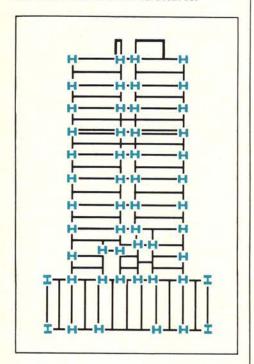
Dimensional Fiberglas* acoustical products last and last and last. Their beauty lasts. Their texture lasts. Their quieting effect lasts. And so do those washable vinyl surfaces. Practically maintenance-free, too. Can't warp or sag or buckle. And Fiberglas shrugs off construction and building moisture. Guaranteed. All this and a wide range of textures, finishes and large sizes to choose from. Choose.

To see how really big that choice is, write: Owens-Corning Fiberglas, I & C Division, 717 Fifth Avenue, New York, N.Y. 10022.



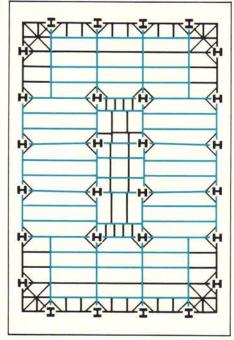
Six design problems solved with stee

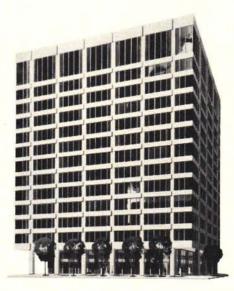
These handsome new buildings show how the versatility of the USS Family of Steels solves design problems. New architectural concepts, stronger steels, and unique methods of construction are combined in these structures.



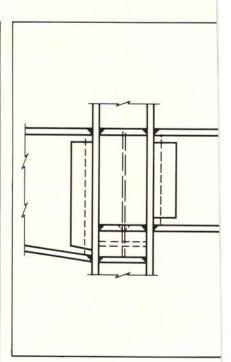


For rent sooner-Sunset Towers, Salt Lake City, Utah, is a 16-story luxury apartment owned by the Artcol Corporation. The architects, developer and structural engineer all agreed from past experience that a steel frame would be competitive in cost, quicker to erect and more flexible for the layout of utilities than any alternate construction. The building uses 172 tons of USS TRI-TEN Steel (A441) for columns and 516 tons of A36 structural steel. The steel frame was erected during the coldest winter weather. Architects: H. A. Carlson, AIA, Los Angeles, California, and M. E. Harris, Jr., AIA, Salt Lake City, Utah. Structural Engineers: Hoffman C. Hughes Co., Salt Lake City, Utah.



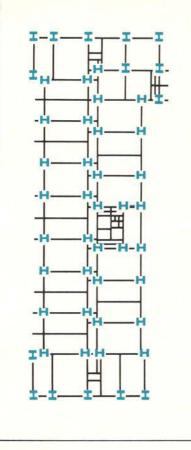


Extra space—How to obtain maximum column-free rentable space was the problem posed by the owners of this building at One Erieview Plaza, Cleveland, Ohio. The solution was developed through the use of a center core structural steel framing system of A36 steel and USS Ex-Ten High Strength Steel. This economical combination saved 268 tons of steel. The cantilever problem at the corners was solved by placing a diagonal beam between the two columns nearest the corner. Then another beam was framed from the interior girder to the corner, on top of the diagonal beam. Architects: Shafer, Flynn & VanDijk, Cleveland, Ohio. Engineers: Barber-Hoffman, Cleveland, Ohio.



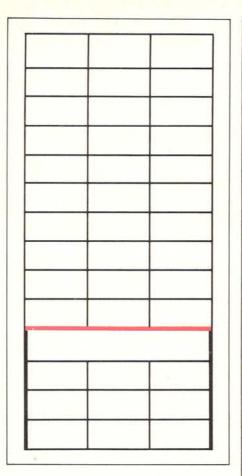


Unique requirements—The architectural challenge of the Tennessee Gas Transmissic Company Building in Houston, Texas, was such that only steel was considered as the building frame material. This is a 33-floor office building 195'7" square. The design provides for a square core area with 55' clear spans between core and exterior columns. The second floor and the 31st floor are partially suspended from the floor above. This was a job for steel. Structural carbon steel did the job. Architects & Engineers: Skidmore, Owings and Merrill, San Francisco, California.



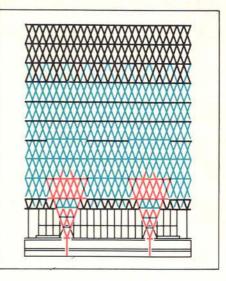


p fast with less steel-The Maxon owers, Pittsburgh, Pa., had to be built in a irry to meet an April completion datethe architect chose a steel-framed ructure for this 12-story apartment house. ne engineer specified A36 steel for beams nd girders and USS Ex-TEN 50 Steel lumns. A steel frame gave greater flexility in the layout of the building and its echanical functions, with lower installed osts for heating, wiring and plumbing. The xtra load-carrying capacity of USS Ex-TEN eel columns saved significant steel tonages. Architect: Bowers & Barbalat, ittsburgh, Pa. Structural Engineer: George I. Levinson, Inc., Pittsburgh, Pa.





Raising the ceiling-Bliss Tower, Canton, Ohio, is a new annex to the Onesto Hotel constructed over an old 3-story base. The owners wanted a large column-free area, 49' x 57', on the fourth floor. This posed a problem of spanning 49 feet with two girders. By using USS "T-1" Steel for the girders, engineers cut girder depth from an estimated 5 feet for A36 steel, to 3 feet for "T-1" steel. They avoided reducing headroom to an undesirable point, since the shallower "T-1" steel girders were able to support the load from the upper 10 floors. Architects: Cox, Forsythe and Associates, Canton, O.





Expression of structure—The International Business Machines (IBM) Building in Pittsburgh's Golden Triangle combines five different steels with strengths from 33,000 psi min. yield point to 100,000 psi min. yield strength. The high strength of USS "T-1" and USS TRI-TEN (A441) Steels made the design feasible. Diamond-shaped steel grid trusses, sheathed in stainless steel and exposed to view, form the exterior bearing walls of this unique 13-story building. Architects: Curtis and Davis, New Orleans, Louisiana. Structural Engineers: Worthington, Skilling, Helle and Jackson, Seattle, Washington.

For a Structural Report on any of these buildings, contact the Construction Industry Marketing Representative through the U. S. Steel Sales Office nearest you, or write United States Steel, Room 9069, 525 William Penn Place, Pittsburgh, Pa. 15230. USS, "T-1," TRI-TEN and Ex-TEN are

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They're bad business for specialty shops, bars and lounges, bowling alleys, restaurants, and many other types of light commercial buildings.

People don't enjoy smoke-filled rooms, and hesitate to frequent them. Dust bothers them and pollen can irritate allergies. Besides the discomfort, airborne dust and smoke particles are expensive for your client and his customers. They can soil merchandise which must be marked down, and also increase maintenance costs.

Consider the Honeywell Electronic Air Cleaner

It removes up to 95% of the airborne particles passing through it according to the National Bureau of Standards dust spot method of testing ... even particles so small it would take about 7,000 of them to stretch across this (\cdot) dot. It has a handsome remote control center, and a programmed



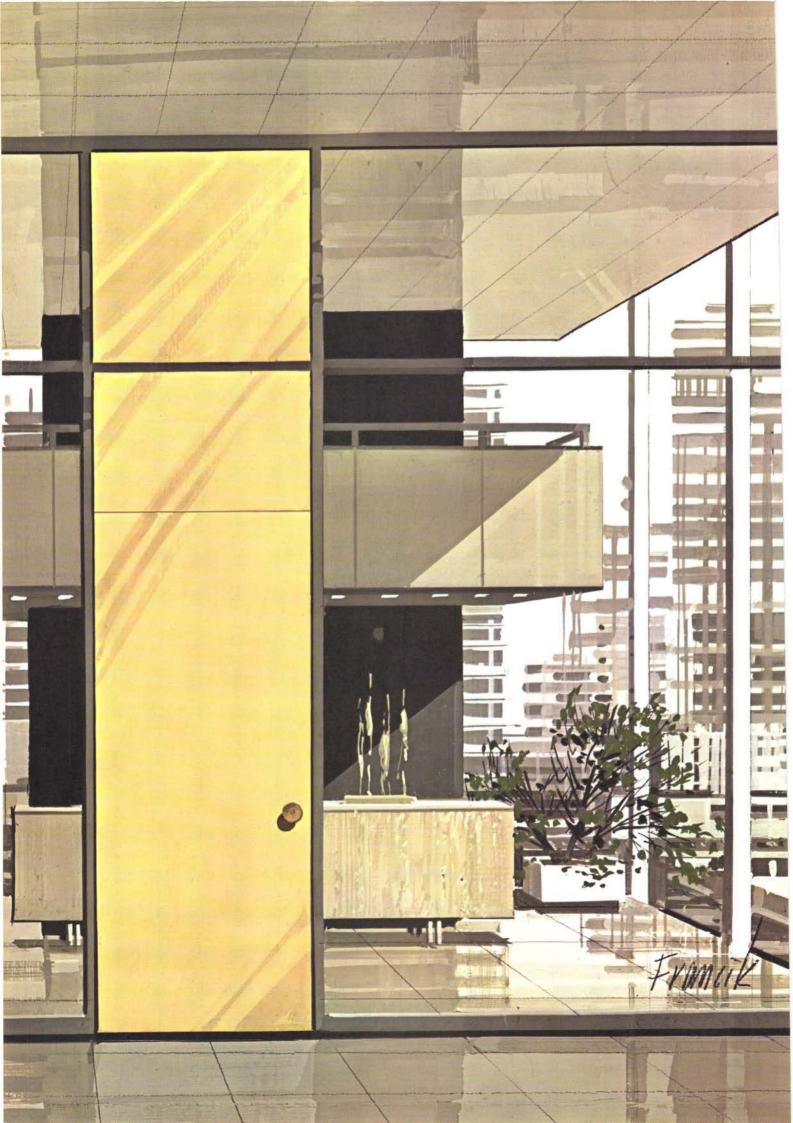
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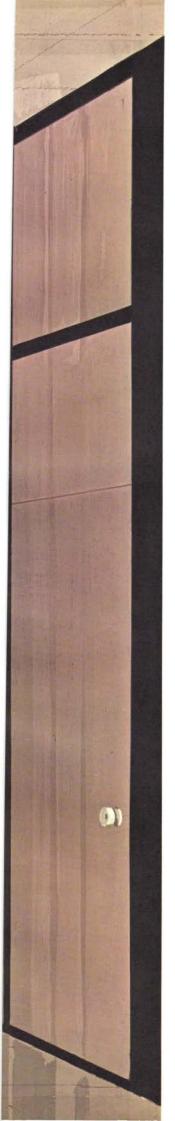
wash timer with detergent, which flushes the dirt, grime and grease off the cleaner and down the drain. Little routine maintenance is required.

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Don't let unclean air spoil the total effect of your clean, crisp design. Help your clients have a more efficient, business-like operation. Recirculating clean air is far less expensive than reconditioning outside air. For a free booklet, write Honeywell, Dept. AR7-421, Minneapolis, Minnesota 55408.

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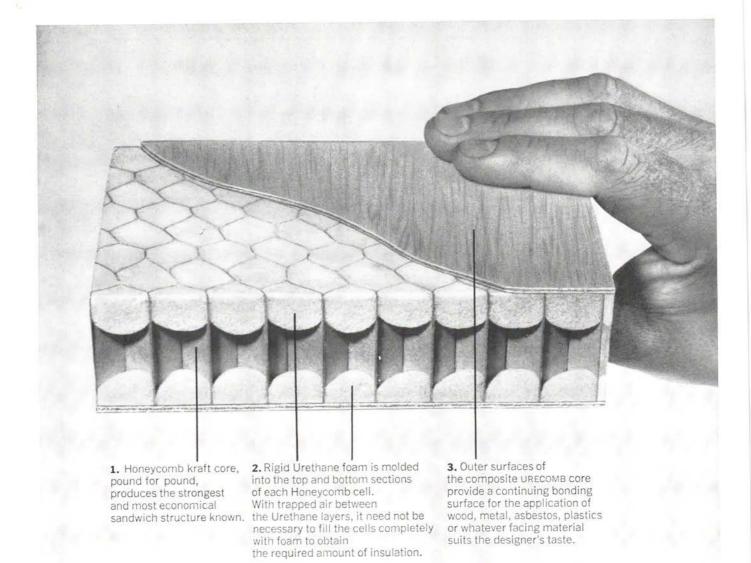
For instance, you can shop for what you want through countless variations. The doors come smooth or embossed, and in the most appealing colors.

To keep the doors pristine, we ship them in polyethylene bags inside cartons. Your contractor erects them bagged and keeps them bagged. He puts the hardware on right through the polyethylene. The bags stay on till clean-up time.

Ask for catalog 2063-B, or better still, ask for a Ceco man to bring samples to your office. The Ceco Corporation, general offices: 5601 West 26th Street, Chicago, Illinois 60650. Sales offices and plants in principal cities from coast to coast.



COLORSTYLE STEEL DOORS



A new sandwich created for your taste

Union Camp's new URECOMB core gives you the insulation of rigid Urethane foam plus the strength of Honeycomb-in one lightweight sandwich panel core.

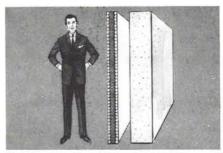
What a combination! Rigid Urethane foam -an outstanding insulator. And Union Honeycomb-incredibly strong and lightweight. Together, they make URECOMBthe most efficient structural sandwich core ever developed.

Amazing strength-weight ratio. The URECOMB core in a typical wall panel (2" thick) has a compression strength of more than 50 lbs. per square inch...yet it may weigh less than 1/2 a pound per square foot!

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Flammability. The Urethane used in URECOMB is self-extinguishing. This characteristic of the Urethane foam is desirable in many applications. When sandwich constructions are involved, non-fire retarding foams have been found suitable, since the facings obstruct surface flame spread and prevent air from entering and feeding the flame in the core.

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Now, a heat pump you'll love in December as you do in May

Nippy weather is no problem for this new Day & Night heat pump. It <u>does</u> the job heat pumps are supposed to do. And what's more, without complaints. The reason? Advanced Day & Night engineering. New valves. New refrigeration circuitry. New compressor protection. New current, time, temperature, low- and high-pressure controls. New large, multi-row coils. And for extra winter reliability, there's an add-on unit containing an electric heating coil that provides quick heat and prevents overloading.

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THERE ARE DAY & NIGHT HEAT PUMPS WITH

CAPACITIES TO MEET EVERY NEED





FEATURES

DYNAPAC COMPRESSOR — proven in many thousands of applications, is used on all models. Crankcase heater prevents oil dilution during off cycles. Refrigerant 500 or 22 is used.

CERTIFIED CAPACITY—Heating and cooling capacities A.R.I. Certified.

PROVEN CONTROLS — Alco four-way reversing valve; Ranco adjustable time and temperature defrost control; high and low pressure controls, accumulator to prevent liquid refrigerant from damaging compressor. Honeywell T870CQ412) thermostat and sub-base provide complete automatic control. Current and temperature safety controls. Service valve provided.

CASING — Constructed of rust-resistant galvannealed steel, protected further by baked-on "Shasta White" finish. LARGE, MULTI-ROW COILS — Three or four rows, 1/2'' or 3/6'' copper tubes, special "ripple surface" aluminum fins, mechanically bonded for maximum heat transfer. Pull-through air flow utilizes entire coil surface.

OUTDOOR AIR FAN — Large diameter fan, driven by factory-lubricated motor. Discharges both air and sound upward for quieter operation. Unaffected by prevailing winds.

INDOOR AIR BLOWER — "Squirrel Cage" centrifugal blower, driven by factory lubricated motor. Sufficient air delivery available for resistance imposed by supply and return-duct systems.

OPTIONAL EQUIPMENT — Auxiliary electrical heaters; low ambient control for cooling, below 65°F and down to 45°F outside. (Furnished as standard on 60 HP and larger); condenser inlet grille.



Model A.H. Auxiliary Electric Heaters available in all popular sizes for each model heat pump. See current specification sheet for specific information.

	Voltage	Phase	Cool Rating Btuh & KW @ 95°F (4)	Htg. Rating Btuh & KW @ 45°F (5)	Width	Length	Height	Outdoor Coil Air Delivery, Cfm (6)	Indoor Coil Air Delivery Cfm (7)
2 ton 24 HP-102	230 (1)	1	25,000-4.10	27,000-3.65	281/8	403/8	243/4	1750	820
3 ton									
36 HP-102	230 (1)	1	35,000-4.83	37,000-3.98	333/8	485/16	26 1/8	1950	1300
36 HP-302	230 (2)	3	35,000-4.83	37,000-3.98	333/8	485/16	26 1/8	1950	1300
4 ton									
48 HP-102 48 HP-302	2.00		available later in available later in						
5 ton									
60 HP-102	230 (1)	1	60,000-7.61	62,000-6.87	331/8	671/4	321/2	3500	2200
60 HP-302	230 (2)	3	60,000-7.61	62,000-6.87	33 1/8	671/4	321/2	3500	2200
60 HP-402	460 (3)	3	60,000-7.61	62,000-6.87	33 1/8	671/4	321/2	3500	2200
7½ ton	Info	ormation a	available later in	1966					
10 ton									
120 HP-302	230 (2)	3	110,000	115,000	551/8	941/4	305/8	7000	4000
120 HP-402	460 (3)	3	110,000	115,000	551/8	941/4	305/8	7000	4000

SPECIFICATIONS ARE IN EFFECT AT TIME OF PRINTING AND ARE SUBJECT TO CHANGE WITHOUT NOTICE.

- (1) For use on 230 volt, 1 Ø systems. (Minimum permissible, 207 volts; maximum permissible, 253 volts.)
- (2) For use on 220 volt to 240 volt, 3 Ø systems. (Minimum permissible, 198 volts; maximum permissible, 264 volts.)
- (3) For use on 440 volt to 480 volt, 3 Ø systems. (Minimum permissible, 396 volts; maximum permissible, 528 volts.)
- (4) Standard A. R. I. conditions: 80°DB/67°WB inside; 95°DB outside. (Instantaneous capacity.)

NOTE: KW input shown includes compressor and both motors.

- (5) Standard A. R. I. conditions: 70°DB inside; 45°DB/43°WB outside. (Instantaneous capacity.)
- (6) Free air delivery, against no external resistance.
- (7) Model 36 @ .3" W. C.; Model 60 & 120 @ .2" to .5" W. C.; including allowance for wet coil.





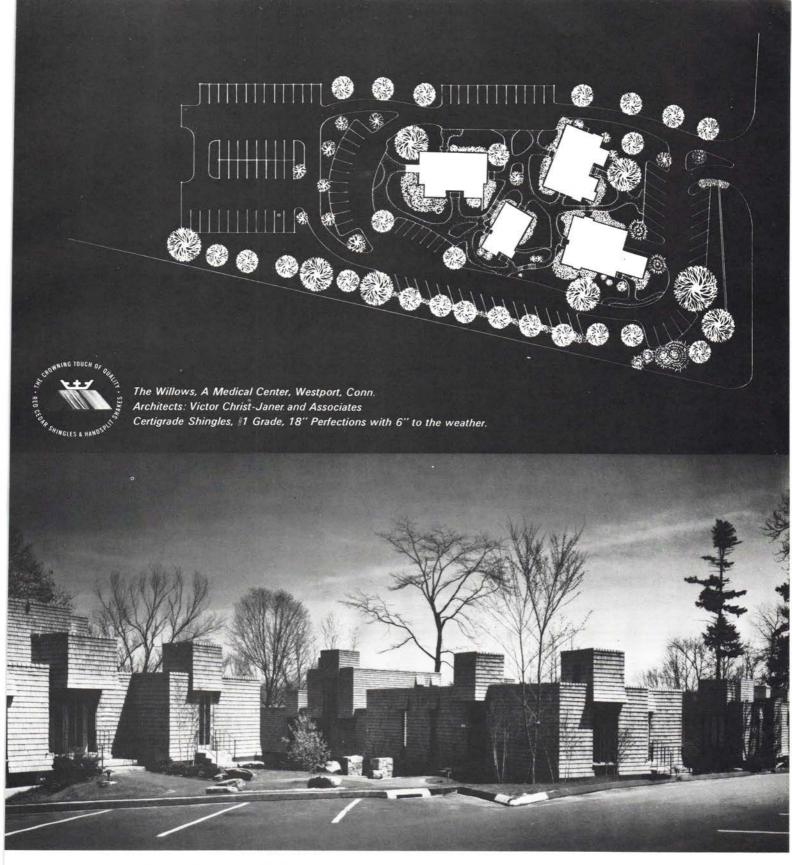
Heat pumps are rated in accordance with A.R.I. standard 240, and are U.L. listed. Model A.H. Auxiliary Electric Heaters are U.L. listed for use with heat pumps and packaged air conditioners.



DAY & NIGHT MANUFACTURING COMPANY

HOME OFFICE: 855 Anaheim-Puente Rd., La Puente, California

WAREHOUSE: 3359 W. 39th Street, Chicago, Illinois



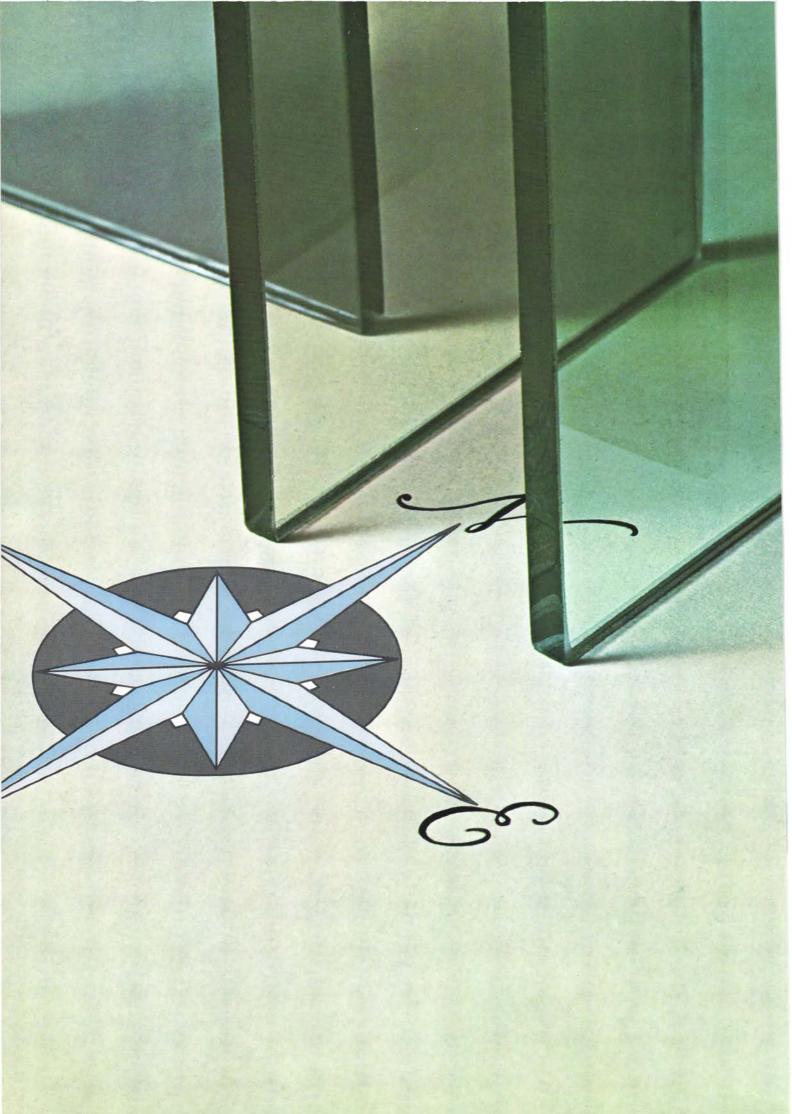
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Let the site go up or down, start or stop where it will—red cedar shingles will support the architect's ideas without trying to "improve" on them. A detail or dimension can be appreciated for itself; the material won't intrude. Red cedar comes by this supportive role naturally. It's one of the world's oldest, most durable and useful woods. Unprotected, red cedar shingles live easily with wind, rain, sun and snow. Fresh-sawn or weathered, they have a color distinctive but quiet. Yet they'll take a stain beautifully. And finished or

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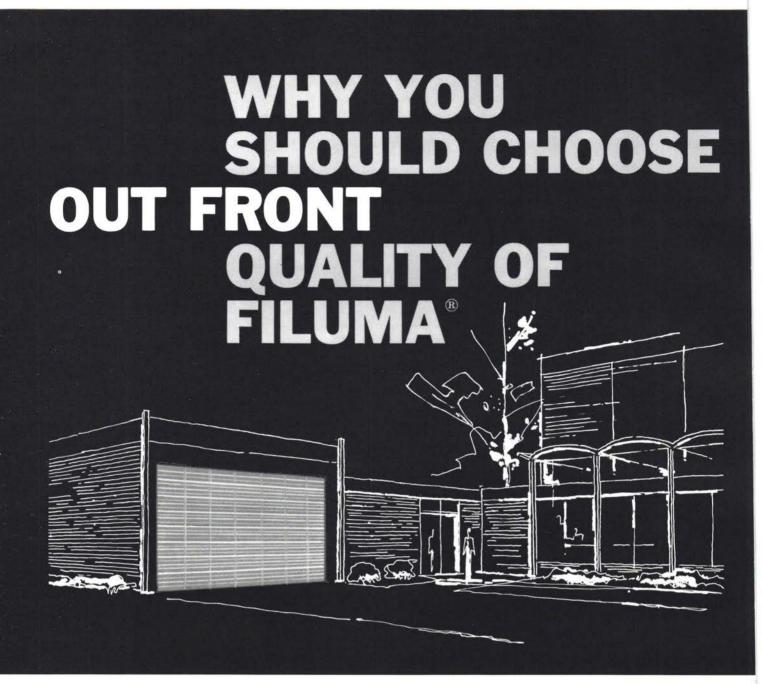
PPG has the full range of environmental glass to control glare and reduce heat gain or loss for optimum comfort and economy on every exposure of every building.

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A new chrome handled cylinder lock operates from either side.

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Consider these advantages when you are selecting metals and don't overlook the wide range of true, natural colors available in the copper alloys-from the red of copper to the warm, rich golds of the brasses and bronzes to the soft, silvery white of the nickel silvers. And for the most economical use of these quality metals, consult with fabricators in the early planning stages. They can help you apply standard forms and sizes of sheet, rod, wire, tube, extruded and drawn shapes to your designs. Write for publication, "Architectural Metals by Anaconda," A.I.A. File No. 15. Anaconda American Brass Company, Waterbury, Connecticut 06720. In Canada, Anaconda American Brass, Ltd., Ontario.



Lehigh County Courthouse, Allentown, Pa Architects: Wolf & Hahn, Allentown, Pa. Fabricator: Trio Industries, Inc.,

Bridgeport, Conn.

Window Frames and Reversible Sash ar Everdur®, an Anaconda high-strengt engineering and architectural coppe alloy. Tubular components are fabr cated from strip by the economical rol forming process.



First National Bank, Wilkes-Barre, Pa.

Architects: Lacy, Atherton & Davis, Wilkes-Barre, Pa.

Fabricator: J. W. Fiske Architectural Metals Inc., Paterson, N.J.

Here the rich beauty of bronze in sheet rod and tube products accentuates the fine marble, ceramic tile and wood used in this circular stairway and elevato shaft. This is a typical example of ar chitectural beauty with bronze.



First National Bank Bldg., Lincoln, Nebr.

Architects: Davis & Wilson;

Clark & Enersen, Lincoln, Nebr

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Bronze-clad steel standard curtainwal units on the eight-story section of this building provide the beauty and durability of bronze at a cost considerably lower than for custom-built, solid bronze curtainwall construction. 65-073

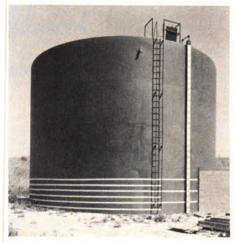


continued from page 268



GENERAL PURPOSE FLOODLIGHT / Developed for outdoor applications and to utilize either an incandescent, mercury or Metalarc lamp, the GPF unit features rear relamping and a spun-sealed front cover glass for easy maintenance. Spun aluminum reflectors, a heavy die-cast aluminum housing and galvanized steel trunnion mounting make this a durable and versatile unit. Beam spreads ranging from 20 deg to 120 deg are obtainable with the incandescent lamp, and from 30 deg to 120 deg with the mercury or Metalarc sources. Sylvania Electric Products Inc., New York City.

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SELF-ADHERING ELECTRICAL STRIP / The uniform heating of storage tanks can be simplified by spiraling this 31/2in, wide low heat-density strip around the tank's exterior shell. The pressuresensitive adhesive backing bonds permanently and requires no additional support. The length of Electro-Wrap required for different applications is determined by the heat-loss of the tank area with its specific thermal insulation; insulation heat-loss data and a quick computing method are supplied by the company. Electro-Wrap is available in either 1 watt per sq in. (24w per lineal ft) or 1/3 watt per sq in. (8w per lineal ft) at 115 v, and is rated for continuous operation at 300 deg F. . Electro-Trace Corporation, Danbury, Conn.

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more products on page 294

For more data, circle 119 on inquiry card

Handy for little kids...big people, too

All Halsey Taylor wall-mounted water coolers can be factory-equipped with low-level accessory fountains. Practical and convenient wherever you must provide drinking water—supermarkets, department stores, schools, and other public buildings. Available with stainless steel cabinets, baked enamel in choice of colors, and vinyl laminated steel in silver spice or mocha brown. Write for new 1966 catalog, or look us up in SWEET'S FILE or the Yellow Pages.

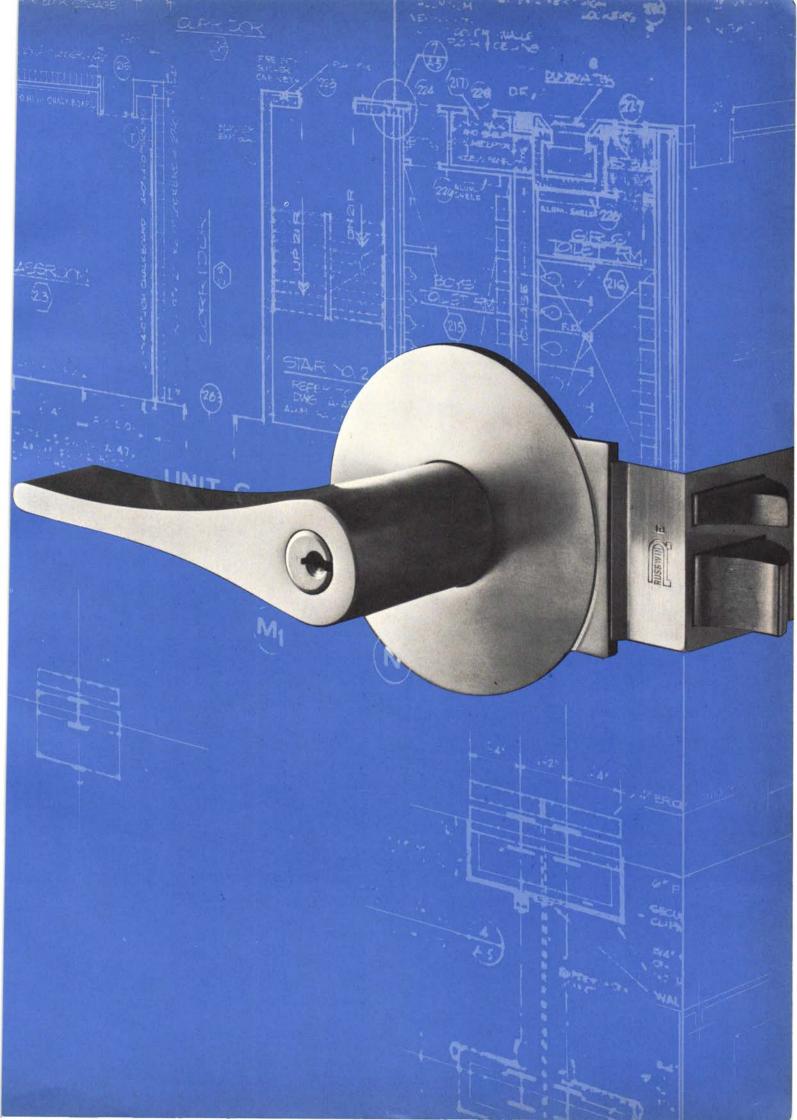


Planned for wear and tear!

Planned to resist high-traffic abuse. Planned to provide reliability where the action is heaviest . . . in schools, offices, hospitals, and stores. The Russwin Uniloc* Lockset! Here is stylish security in a choice of dramatic doorware designs. Functional beauty with built-in stamina. Factory assembled units go in fast. Can't be installed wrong. Outlast the building. Precision parts work smoothly millions and millions of times. For action on your specifications, call Russwin, Division of Emhart Corporation, New Britain, Connecticut 06050. In Canada - Russwin Lock Division, Belleville, Ontario.

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WHO SAID "NEVER"? Lots of people said we'd never find a joint for cast iron soil pipe that didn't require lead and oakum. They've been saying it for well over 100 years. But in the last 10 years we've perfected two new joints, the CI No-Hub installation and the compression gasket installation. We did it so you'll never have a problem using cast iron soil pipe on any bid or any job.

Specify **\$\ointigs\$**; there is nothing better...why accept anything less? Cast Iron Soil Pipe Institute 1824-26 Jefferson Place, N.W., Washington, D.C. 20036

Qualified counsel and assistance to code committees available in all areas through resident district manager. Contact the Institute; we'll put him in touch with you.

"We could sell you an electric plant for 18% less.

But we probably couldn't sell you a second one!"



I'm Bud Onan, president of the Onan Division.

We make electric power plants, engines, generators and controls.

And we could make them for a lot less... passing along a price "saving" of 18% across the board. With a 1.5-kw plant, for instance, we could do away with the special alloy valves that contribute to 300% longer valve life.

The crankshaft wouldn't have to be as strong as it is. Bearings could be smaller than we make them. We could knock off \$14 by using a second-rate oil pump.

This plant could have paper-thin shielding and a two-bit muffler. We could save the money it takes to test and certify performance before shipment.

But we won't. Because we want that second order, and every one after that. And we want to make sure you get what you pay for.

That means building all our products a little better than we have to. It means being conservative when we're rating our product's capability. It means giving you an Onan product that delivers every bit of power our nameplate promises.

It means keeping faith with loyal customers who have made us the world's leading builder of electric power plants.

To us at Onan, it means living, day by day, with the certainty that . . .

We build our future into every onan product.



Wood windows vs. metal windows:

here are the facts about condensation.

In winter a metal window frame is cold. Cold to touch. Cold to be near. It's the nature of metal, caused by what heating engineers call excessive thermal conductivity. This chart gives you the cold, hard facts.

Findings listed below show heat loss of various materials 1" thick, 12" square, with only 32 degree difference between inside and outside temperatures:

	Wood 25 BTU's per hr.
HEAT	Glass 186 BTU's per hr.
LOSS	Steel 9,984 BTU's per hr.
	Aluminum 45,312 BTU's per hr.

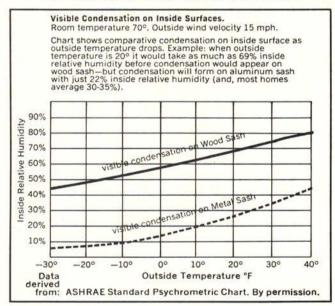
Data derived from: ASHRAE Guide and Data Book 1965. Chapters 4 and 24. By permission.

These figures stated another way mean that wood used for window frames is over 1770 times as effective as aluminum in preventing costly heat losses through radiation. When you consider that windows are 30-70% of a home's exterior it's pretty important to the home owner to have the right windows.

What happens to the *inside* of all these windows can be costly, and aggravating, too. Condensation! It's caused by the same excessive thermal conductivity. When interior humidity—even below average humidity—touches a freezing metal window frame, it condenses.

Condensation can build up with amazing rapidity on metal window frames . . . even form ice. And . . . water drips . . . all over the sill, the moulding, and the wall. This type of condensation is impossible with quality wood windows. A look at the chart below will show you why.

The undiluted facts on condensation



Free Window Condensation Calculator: first time available. Helps you avoid condensation problems before they happen. Send request on your letterhead to:



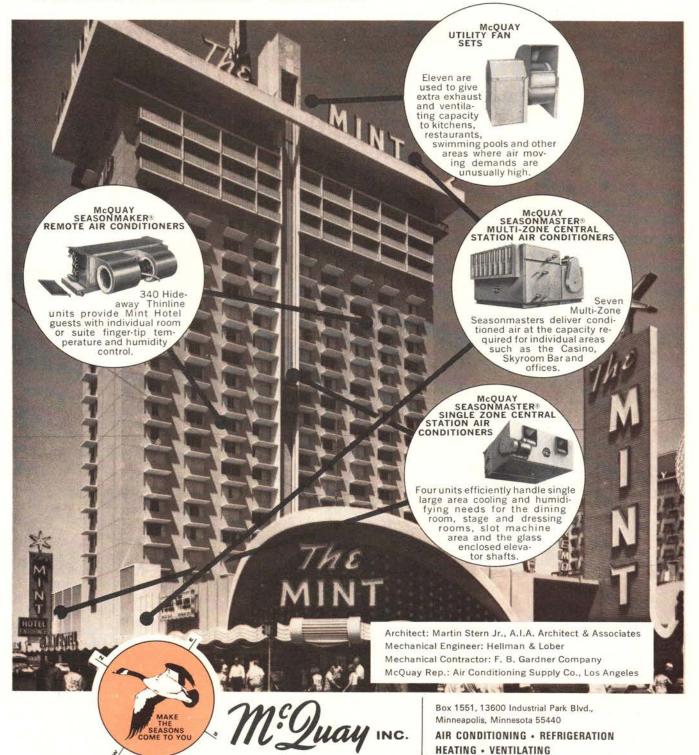
PONDEROSA PINE WOODWORK

and the Western Wood Products Assn.

Dept. AR4-C, 39 South La Salle Street Chicago, Illinois 60603

MINT HOTEL, LAS VEGAS When 24-hour-a-day comfort must be assured for hundreds of guests, there is no room for less than a top performing air conditioning system. That's why the Mint Hotel looked to McQuay for the answers. McQuay offers an ...McQUAY TO SOLVE ITS EXACTING **CONDITIONING NEEDS**

almost unlimited selection of types and sizes of air conditioning equipment-you get complete application freedom and you can design a system to meet any precise air conditioning, heating or ventilating requirement. All McQuay units are made for each other-designed for quick installation and ease of maintenance. For complete information call your McQuay Representative or write direct.



MANUFACTURING PLANTS AT FARIBAULT. MINNESOTA . GRENADA, MISSISSIPPI . VISALIA, CALIFORNIA

SOMETHING NEW IN STRUCTURAL DESIGN

LIME CREST WHITE AGGREGATES

With their unusual crystalline structure Lime Crest White Aggregates add light reflectivity to pre-cast panels and color contrast to poured concrete. Their predominant, long-lasting whiteness makes possible the use of pastel shades and other light colors in a mix... almost any desired effect can be achieved—and much more economically than with cut stone.

Where appearance makes a difference Lime Crest White Aggregates look better and cost less. If our photograph doesn't convince you, let us send you some samples that will.



continued from page 28;



CURTAIN WALLS / The Shadow Fin curtain wall system for construction of new industrial and commercial buildings is one of three industrial walls utilizing Alcoa's Alply panels. Designed for application to structural frames, the Shadow Fin curtain wall employs projecting vertical fins to introduce variety and contrast to metal walls. The depth, configuration and spacing of the "fin" effect can be varied to achieve specific architectural effects. The other systems include a flat wall facing applied over masonry to improve appearance and insulation, and a flat curtain wall for fastening directly to steel girts to provide a fully insulated enclosure. Alply panels consist of two sheets of aluminum laminated to an expanded polystyrene core, and are available in patterned or plain surfaces and in a variety of baked enamel colors and other finishes. . Aluminum Company of America, Pittsburgh.

Circle 308 on inquiry card

SWING-SLIDE DOOR OPERATOR / Horton's new swing-slider eliminates the undesirable features of the previous "pocket" arrangement. A special design avoids alignment wheels and the consequent protective pocket enclosure. By placing the slider to the outside of a fixed panel, the door will pivot outward at any point of the slider travel stroke, thus eliminating the danger of wedging the door in a partly open position as well as the need to maintain a traverse electrical connection. In the case of electric power failure, the door may be moved manually without any restriction, either by pushing it outward or by sliding it. • Horton Automatics Inc., Corpus Christi, Tex.

Circle 309 on inquiry card

more products on page 306



VENETIAN-CUT

MOSAIC TILE

Now LATCO PRODUCTS offers a dazzling array of multi-colored mosaic tiles, from its exclusive "VENEZICO" collection.

These vitreous, hand-crafted tiles give the appearance of authentic antique beauty, with an old-world charm that makes them truly distinctive. Yet they actually cost less than most Venetian tiles on the market today.

Available in the Antique shades of White, Ivory, Champagne, Putty, Black, Beige, Brown, Amber, Marine, Orange, and Aqua. Other colors include Persimmon, Aztec Orange, Brite Red, Antique Silver, Antique Brass, and four shades of Antique Gold.

"VENEZICO" is suitable for interior or exterior use, and impervious to wear and weather.

Mesh mounted on 12"x 12" sheets, for easy installation at low cost. Matching trimmers are available.

For further information, write to:

PRODUCTS

3371 GLENDALE BOULEVARD . LOS ANGELES, CALIF. 90039 TELEPHONE: (213) 664-1171

The best commercial fixtures made come from Wheeler.

The single lamp Ultima II semi-indirect fixture for modular dimensions is made of strong lightweight extruded aluminum. With integral ballast. And plastic louvers (metal louvers, solid acrylic, or prismatic shielding optional). Crevice-free, clean-lined styling for easy maintenance. For 4', 6' or 8' 1500 MA lamps. Easily relamped from above. For information write E. Quintilliani, General Sales Manager, Wheeler Reflector Co., Inc., Hanson, Mass. Designed by Paul Lamson Illuminating Engineer

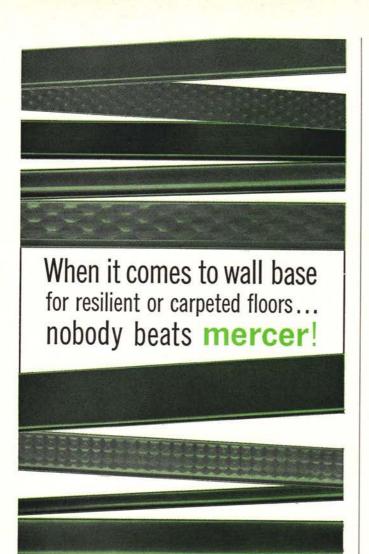


For more data, circle 130 on inquiry card



HEAT-OF-LIGHT® A LEADER IN THE NEW AGE OF **ARCHITECTURE!**





COLORS

-from popular blacks and browns to decorator-21 of theminspired gold, lavender, pearl-white ... PLUS custom shades.

SIZES!

 $3\!4'',~11\!/2'',~21\!/2'',~4'',~6'',~$ and 7'' heights, plus intermediate sizes to order. .085" and .125" gauges.

STYLES

With toe, without toe ... 4' sections, 100' rolls.

FINISHES!

Matte... Attractive Satin... Textured Sculptura... Mirror-Finish; enhance their surroundings, easy to maintain.

QUALITY

Homogeneous vinyl...permanent, washable, economical to

RUGGEDNESS!

Unbreakable...scuffproof, keeps attractive for years.

Inside and Outside Corners, In All Colors and Types—2½" to 6" Heights.

You can't miss with Mercer...Supplying the Nation with the most complete line of vinyl floor and carpet accessories. See your local distributor, or write:

PLASTICS COMPANY, INC.

Main Office & Warehouse: 1 Jabez St., Newark, N.J. 07105 Factory & Warehouse: Eustis, Florida 32726







LOOK

MOVABLE PARTITIONS

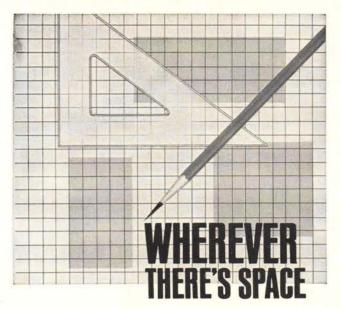
offer plus benefits that add up to client satisfaction . . .

- Installed cost as low as \$1.50 per sq. ft.
- Controls noise . . . minimum sound transmission (up to 46.4 decibels)
- Choice of any paneling—¼" to 5%" thick.
- Metal framing is assembled and wired before panels go on.
- Freedom of design with interchangeable

See us in Sweet's Architectural File Da or write for complete details.



VISION OF L. A. DARLING COMPANY Box 130, Bronson, Michigan



there's a Norris Walk-In to fit

Wherever there's space, there's a Norris walk-in cooler, freezer, or cooler-freezer combination to fit, for Norris walk-ins provide complete installation flexibility. Available with or without floors, Norris walk-ins are pre-fabricated in two- and three-foot wall sections, four-foot door sections (71/2' high), and can be set up in one-foot increments in any size-in almost any space-in new or existing buildings. The only tool necessary is a light hammer.

The modular panels of Norris walk-ins are all-metal-no wood to absorb moisture-and extremely light-weight. Standard exteriors are bonderized steel finished in white baked enamel, interiors are 22-gauge galvanized metal, with custom exteriors or interiors optional at extra cost. Ideal for every industrial, commercial or institutional refrigeration need, Norris walk-ins can be supplied with the proper self-contained or remote refrigeration equipment to meet any application.

WRITE FOR DESCRIPTIVE LITERATURE!





NORRIS-THE FIRST NAME IN MILK SERVING AND STORAGE EQUIPMENT!

The best commercial fixtures made come from Wheeler.

The double lamp Ultima II semiindirect fixtures for modular dimensions is made of strong, lightweight extruded aluminum. With integral ballast. And plastic louvers (metal louvers, solid acrylic, or prismatic shielding optional). Pendants can be mounted anyplace. Crevice-free, clean-lined styling for easy maintenance. For 4', 6' or 8' 1500 MA lamps. Easily relamped from above. For information write E. Quintilliani, General Sales Manager, Wheeler Reflector Co., Inc., Hanson, Mass.

Designed by Paul Lamson Illuminating Engineer



For more data, circle 130 on inquiry card

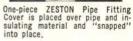
INSULATION EFFICIENCY PLUS A NEAT LOOKING, PROFESSIONAL FINISHED FITTING

This new method of insulating pipe fittings will not only make all fittings look better but will also increase insulation efficiency.

Materials used are: molded fiber glass insulation and one-piece ZESTON (patent pending) Fitting Cover. Other insulating materials can be used.











Cover may be banded, stapled or taped in place. . . ever seen a more attractive finished fitting!

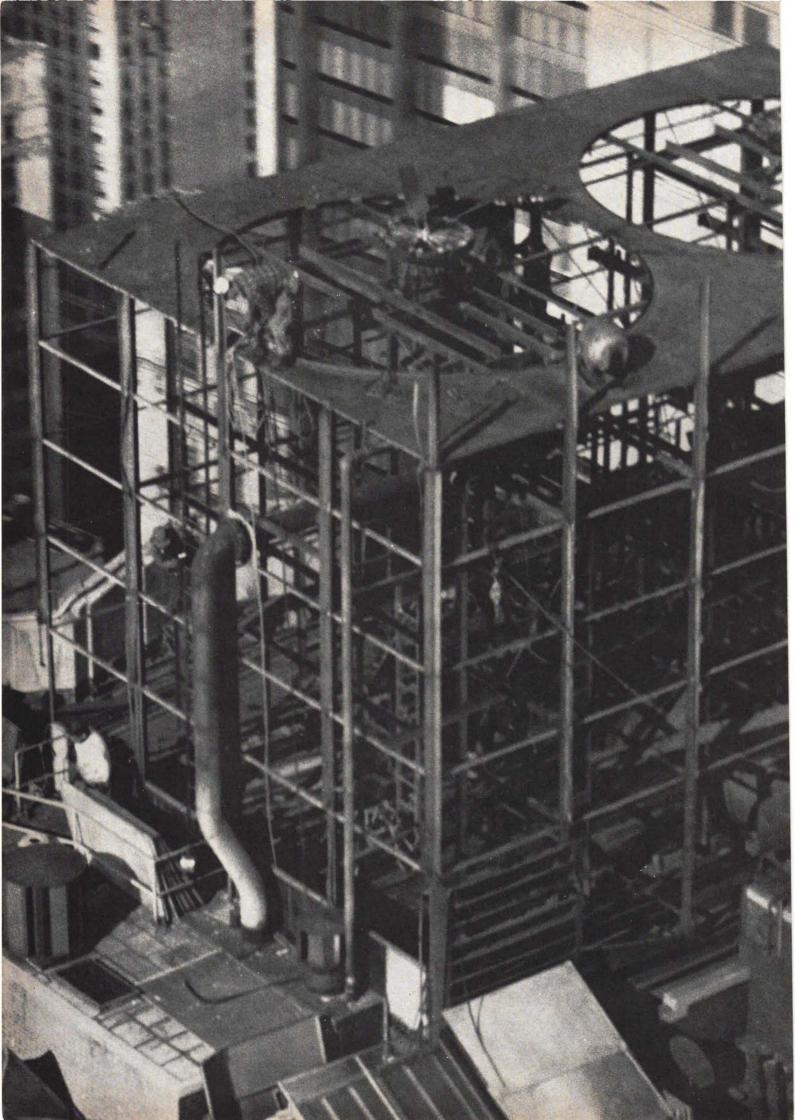
- Excellent vapor barrier Ideal for chilled water systems
 Glossy off-white finish can be cleaned with soap and water or painted
 any color Costs less than present methods
 Reusable easy to remove and replace for maintenance on pipe
 Versatile fits screwed or welded elbows
 Wide temperature range sub zero to 400°F or more
 Can be used indoors or outdoors, on cold or hot piping systems
 Weatherproof withstands water, acids, alkalies or chemical
 downs, Resists alcohols and oils, Will not support combustion



Write for free literature and samples

ZESTON,

744 State Street • Perth Amboy, New Jersey 08861





A four-pipe system isn't always the answer.

Wouldn't you rather have a rooftop you could rent?

You can—with a G-E Zoneline heating/cooling system. It does everything a four-pipe system does. But it eliminates pipes, ductwork, compressors, cooling towers.

And that not only saves on first cost. It frees space, both inside and on your rooftop—for a pool (William Penn House, Philadelphia) or penthouse offices to increase income (Peoples Savings Bank, Bridgeport).

Other advantages with G-E Zoneline:

ROOM-BY-ROOM CONTROLS allow a tenant who is chilly to turn on the heat, even though everyone else has the air conditioning on.

CHOICE OF GRILLEWORK is one you make.

G-E Zoneline grille comes in two standard designs or can be treated architecturally to blend

INTERIOR FLEXIBILITY allows you to fit units over doors (Marina Towers, Chicago) or under window seats (Century House, Lincoln, Nebr.).

with building appearance.

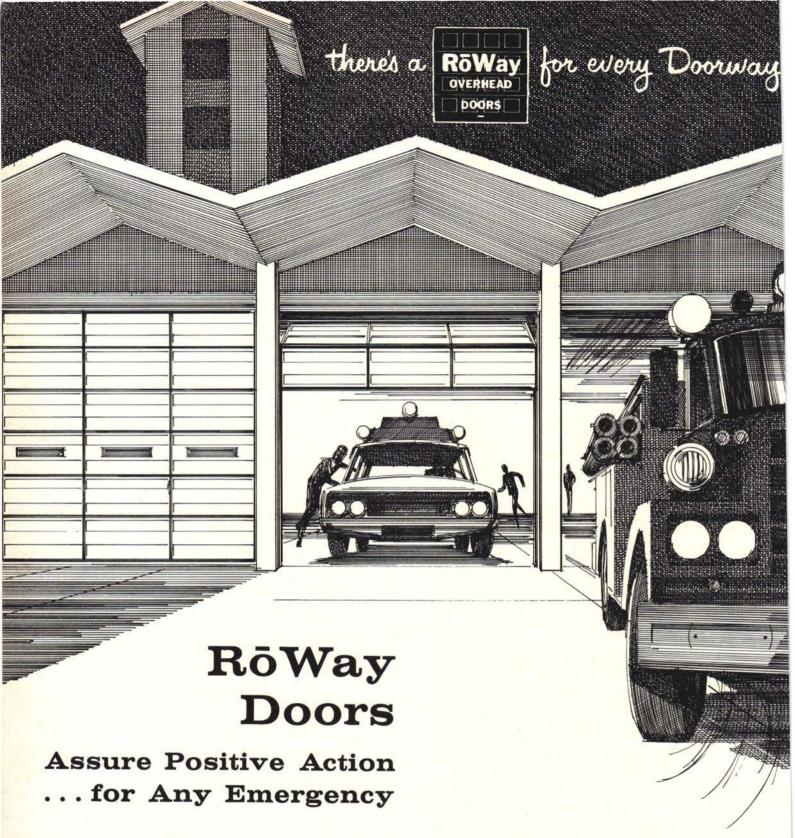
From motels to high-rise construction, Zoneline systems can make dramatic economies in space and first cost. Call your General Electric Zoneline Air Conditioning Representative for the facts.



Air Conditioning Department, Appliance Park, Louisville, Kentucky



For more data, circle 136 on inquiry card



Emergency vehicles of all kinds stand ready to answer alarms as fires, accidents and other tragedies occur. These vehicles must be ready to roll on a moment's notice, if lives and property are to be saved. Quick on the up-take, smooth working and reliable, RōWay Doors and Electric Operators help send emergency vehicles on their way. They have been a dependable team for many years.

Architects take reliability into account when specifying overhead doors for the emergency buildings they design but they are also interested in beauty, as well. RōWay Door Designers have come up with many styles

to fit practically every architectural specification. The selection of doors includes wood, steel, aluminum and fiberglass. Combining materials with a variety of styles adds up to a wide choice of handsome, functional doors available for **any** type building under consideration.

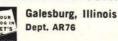
Ready to assist is the local RōWay Distributor. Installation and door servicing are just two of his specialties. The third is his experience in working with architects and contractors. He's listed in the yellow pages and is ready to help prove that "Better Doors Come From Rowe."

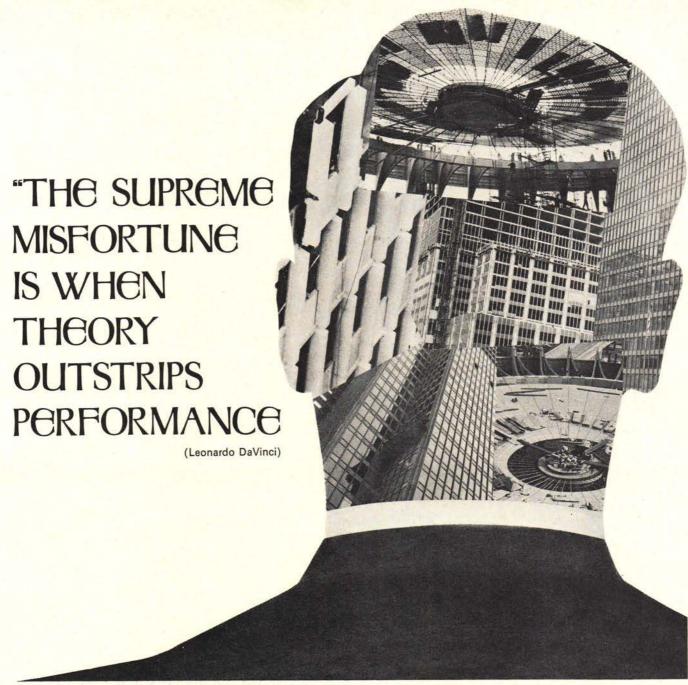
INDUSTRIAL / COMMERCIAL / RESIDENTIAL ROWAY

RōWay
OVERHEAD
DOORS

ROWE MANUFACTURING COMPANY







PRESSTITE PRODUCTS HELP MAKE YOUR DESIGNS WORK

Although sealants normally account for less than 1% of total cost, they are critical to design performance.

There is a high-performance Presstite sealants system to meet the most exacting, advanced design requirements.

WRITE FOR YOUR COPY OF "ARCHITECTURAL SEALANTS"

- Plastic Compound Tapes
 Glazing Compounds
- Elastic Compound Tapes
 Polysulfide Joint Sealants
- Rubber Insulation Systems
 Epoxy Compounds
- Caulking Compounds
 Preformed Expansion Joints

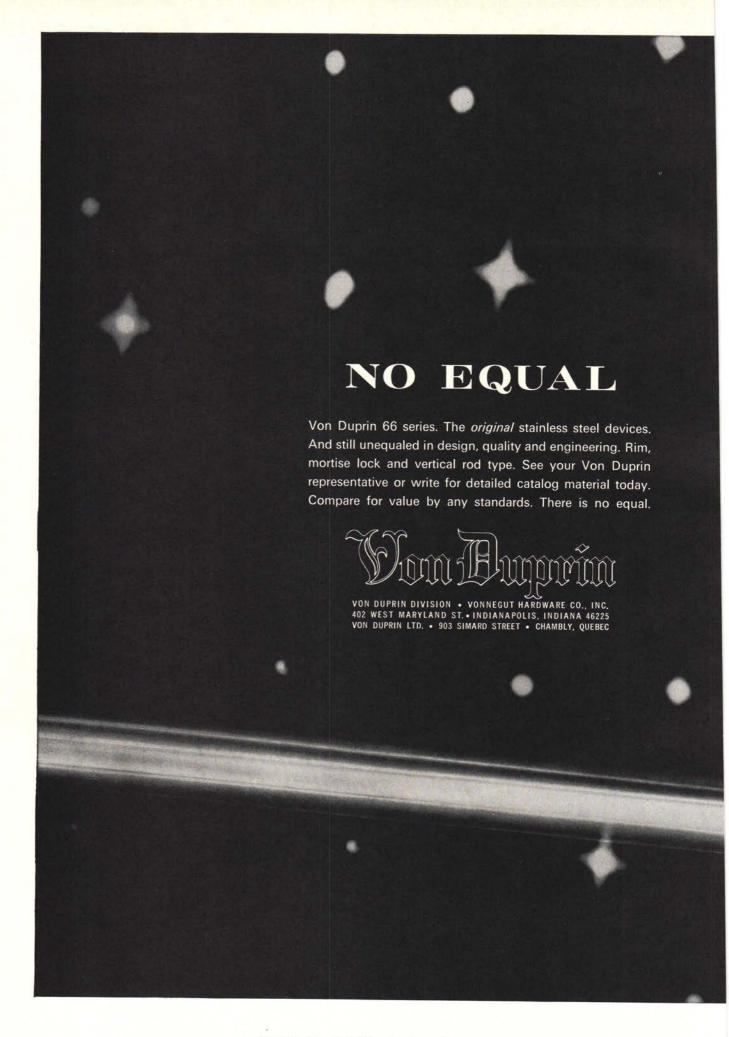
With so much at stake (at so little relative cost) it pays to specify the very best.

We welcome the opportunity to consult with you in the early stages of design, concerning sealant selection and performance, joint design and compatibility of materials.

Interchem

Presstite Products

Presstite Division, Interchemical Corp. • 39th and Chouteau, St. Louis, Mo. 63110





This is 3M's new Tartan Multi-Use Surfacing...



RESILIENT: Provides cushion for falls, protects against shin splints, leg fatigue and body shock. Constant under all conditions.



ALL WEATHER: Surface conditions and resilience remain constant regardless of rain, cold, heat. Non-slip wet or dry.



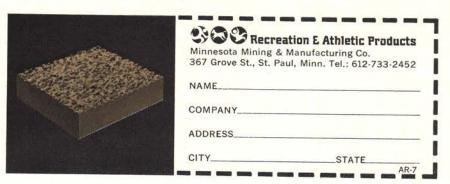
DURABLE: Withstands extreme wearing conditions; impervious to spikes, cleats, high heels, even heavy machines and vehicles.



LOW MAINTENANCE: May be cleaned with broom or rinsed with hose. Nev-varnishing. Causes no dust or dirt.

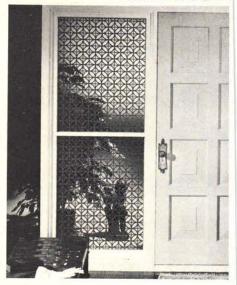
An incredibly durable material. Sound-proof, resilient and non-slip underfoot. Can go indoors or outdoors; resists abrasion, chemicals, soiling and weather extremes; requires minimum maintenance; can be pre-fabricated to almost any dimension or custom-installed on the site. Available in several colors and surface textures. Refer to our catalog in Sweet's Architectural and Industrial file MF. Or write or call for information.

what do you make of it?



For more data, circle 139 on inquiry card

continued from page 294



DECORATIVE GLASS PANELS / Suitable for interior or exterior use, these panels give the appearance of fine hand-leaded glass, but in fact the pattern is built in, rather than being on the exterior, to allow smooth cutting and easy cleaning. Available in 28-in. by 40-in. panels, four different patterns are standard to the line, but different designs and colors can be supplied if required. Recommended uses include windows, doors, dividers, bathroom applications, cabinet doors, table tops and a wide range of other applications. • Coltra Marketing Inc., Chicago.

Circle 310 on inquiry card



WASHROOM EQUIPMENT / This model is one of a line of recessed stainless steel towel and soap dispensers, waste receptacles and other items designed for ease of cleaning, durability and low maintenance. . D. J. Alexander Corporation, Moorestown, N. J.

Circle 311 on inquiry card

more products on page 314

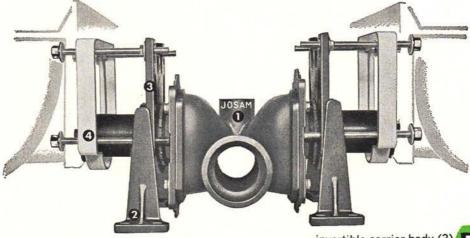
WHAT MAKES AN OFF-THE-FLOOR INSTALLATION COST LESS?





Simplifies alignment. Saves one or mor hours of labor pe bowl* . . . saves fit ture breakage . . saves call-backs . . . acts as template for wall finish, saving tilesetting time.







buttress foot (2)

Short Bulldog feet do not interfere with any type of fin-ished floor . . . saves installation time



invertible carrier body (3)

Fits all types of toilets, blow-out or syphon jet . . saves handling time . . eliminates stocking and ordering of different carriers.



fitting and carrier are separate

provide more adaptability to meet changing conditions of installation . . . save revision time and labor

... put them all together...they spell

Now . . . with all the other advantages of offthe floor fixtures . . . there is no reason to allow installation costs to change your mind . . . if you use Josam Unitron Carriers and Fittings on the job. Every feature is designed not only to save time and prevent error, but to provide the adaptability that solves on the job problems.

The combined savings in space, materials and installation are substantial enough to make offthe-floor fixtures the logical choice on every job . . . if you use Josam Unitron Carriers! For further information, write for Manual F-4.

*Verification on request



UNITRON

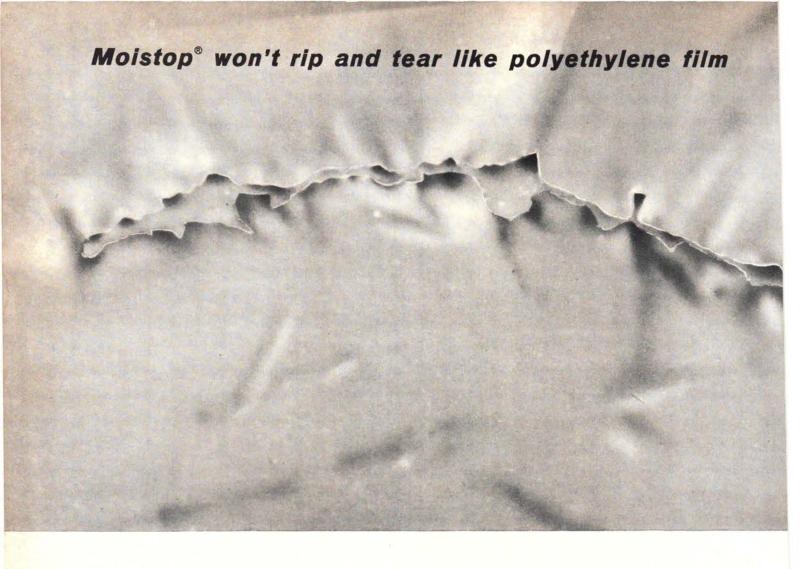
AND THERE'S NOTHING ELSE LIKE IT!



JOSAM MANUFACTURING CO.

Michigan City, Indiana

JOSAM PRODUCTS ARE SOLD THROUGH PLUMBING WHOLESALERS



SPECIFY THESE OTHER CONSTRUCTION PAPERS AND VAPOR BARRIERS FOR MAXIMUM PROTECTION IN CRITICAL BUILDING AREAS



Copper Armored

For concealed flashing with pure copper at 1/5th the cost of

heavy copper: COPPER ARMORED SISALKRAFT. A combination of electro-deposit copper and reinforced Sisalkraft that provides lifelong protection against moisture penetration at vulnerable points in the structure.



Pyro-Kure

Permanent, noncombustible vapor barriers for pipe jacketing, air conditioning duct insulation and industrial insulation facing: PYRO-KURE®. A line of flameresistant, reinforced laminations with a U/L flame spread rating of "25 or less." Complies with National Building Code standard for noncombustibility.



Curing Papers

For maximum protection and cur-

ing of concrete:
SISALKRAFT® CURING PAPERS.
Reinforced, waterproof papers
prevent damage and soiling of
newly placed concrete slabs. Retards hydration, provides a maximum cure for harder, denser concrete floors.

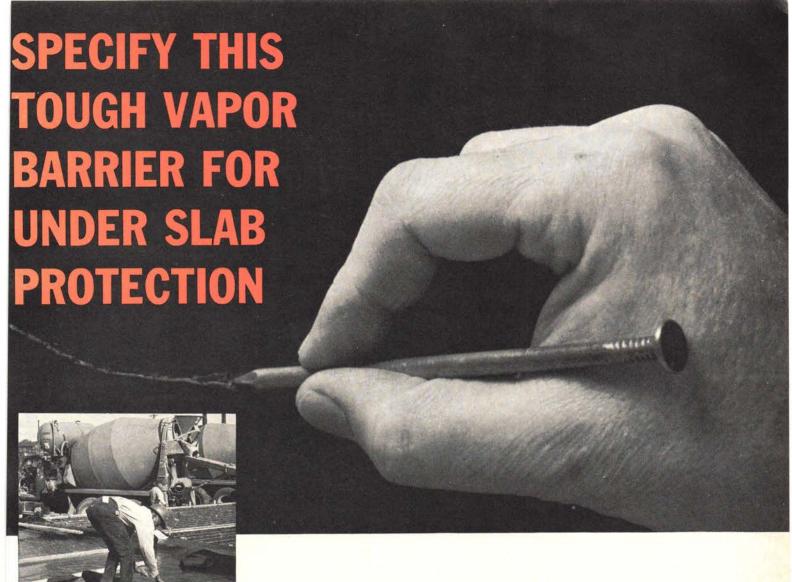


Roof Deck Vapor Barriers

For Class 1 Construction: PYRO-KURE 600. More than twice the vapor resistance of vinyl. Approved by Factory Mutual.

For Other Decks: VaporStop 710.

Single ply, pre-built barrier (0.28 perm) at 20% less applied cost and 80% less weight than 15 lb.



Place a sample of polyethylene film and a sample of Moistop side by side. Take a nail and scrape it across both . . . as hard as you want. You'll find that polyethylene ruptures but Moistop remains undamaged. Moistop was made this tough because Architects found that too many

moisture barriers failed on the job, with moisture and water penetration resulting. Moistop combines the inert properties of polyethylene film with the strength and body of tough, reinforced, waterproof paper. This multi-ply construction makes Moistop a stronger, better moisture-vapor barrier than any other available product, assuring your client of a permanent barrier to keep

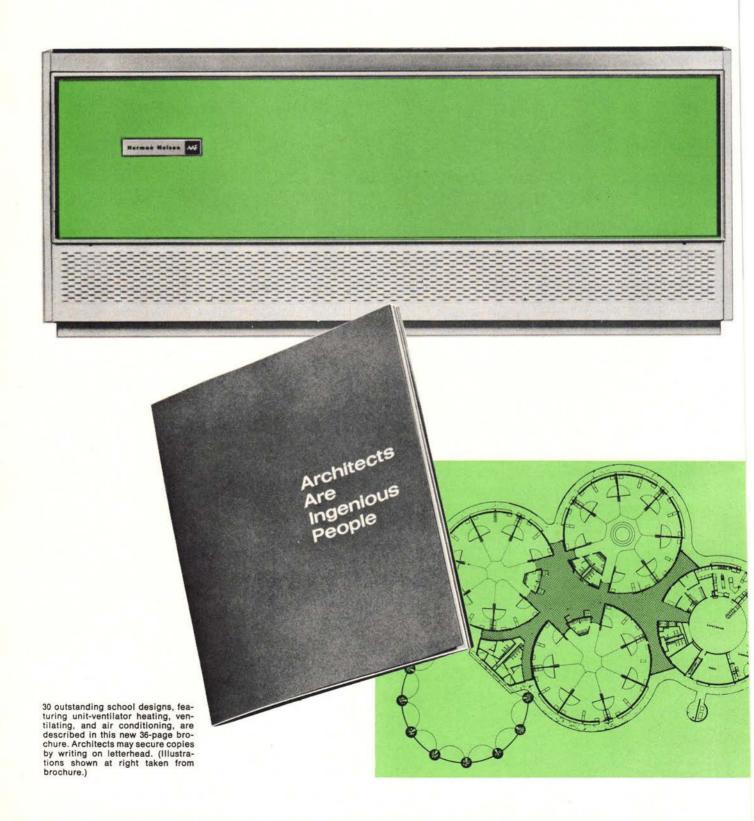
Specification: The vapor barrier shall be unrolled directly on top of the base fill, parallel with the direction of pour. Joints may be unsealed if lapped a minimum of six inches. Any damage to the vapor barrier shall be repaired before placing concrete. The vapor barrier shall be Moistop, as manufactured by the Sisalkraft Division, St. Regis Paper Company. Check Sweet's File 8h/Si.

Send for physical property data and sample of Moistop. Write: "Moistop Data": Sisalkraft, 73 Starkey Avenue, Attleboro, Massachusetts.



AAF/Herman Nelson means...

INGENUITY



unlimited

There's no end to the design possibilities
with Herman Nelson unit ventilators
for your classroom heating, ventilating, air conditioning

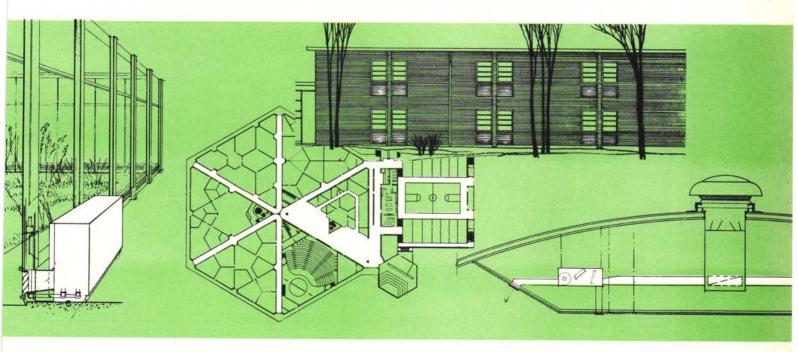
Today, Herman Nelson unit ventilators are delivering fresh clean air in windowless schools, circular schools, cluster schools, flexible schools—in just about every variation of the educational-building theme that's been tried.

And we're going to keep it that way. That's why we want to work with architects who are weighing new ideas. Some of the flexibility we've already built into Herman Nelson unit ventilators includes:

- · A wide variety of fresh-air intake arrangements.
- Models for floor, ceiling, wall, concealed, even inverted applications.
- Modern, architecturally-styled units with companion classroom furniture, available in your choice of 4 base colors and six decorator panel colors.
- New fan designs to operate on plenum-ductwork systems of higher static pressures.
- · "Now or later" air conditioning units.
- New SC UNIvent unit ventilator featuring self-contained refrigeration. Use in existing schools.

If you've got a new idea you're considering, give us a chance to help it along. Bank it off your Herman Nelson representative, or write: American Air Filter Company, Inc., 215 Central Avenue, Louisville, Kentucky 40208. Available in Canada.



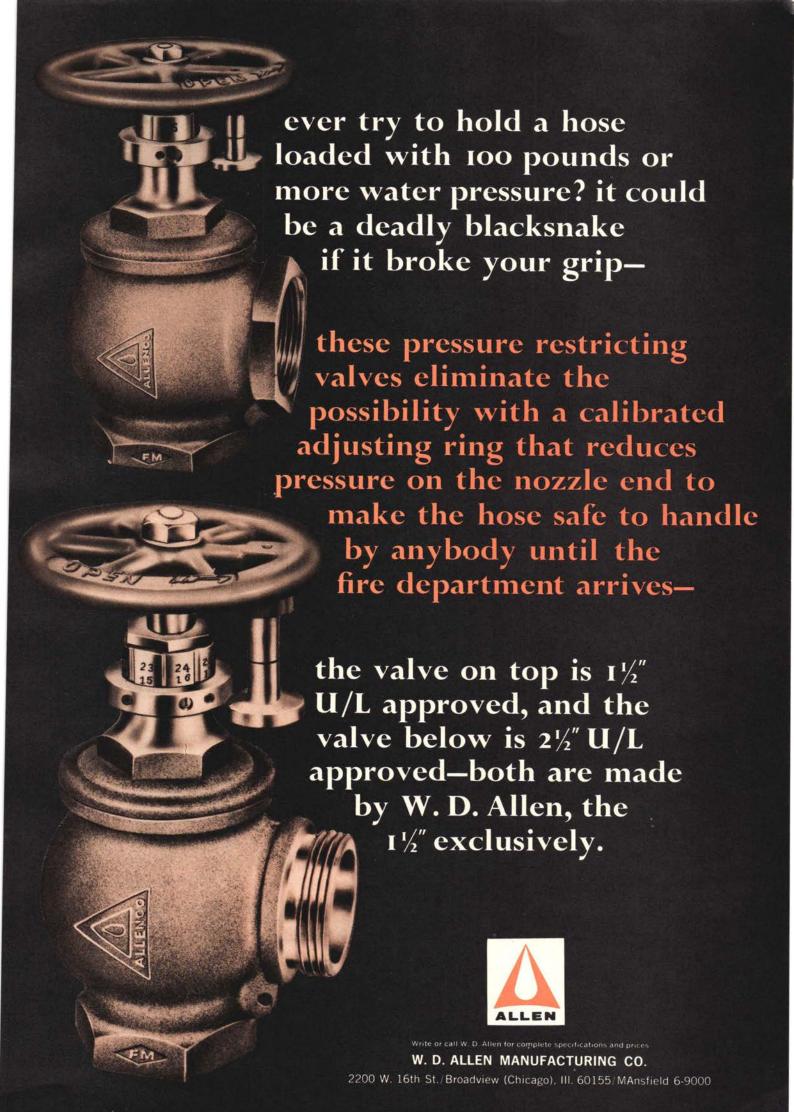


Who but Crane would think of a hidden soap dish?

(or all these other extra-convenience features)



For details, contact your Crane sales office, Crane wholesale distributor, or write for full-color brochure, "The Bathroom Beautiful." Crane Co., Dept 008, 4100 S. Kedzie Ave., Chicago Ill. 60632.



continued from page 306



DUPLEX RECEPTACLE OUTLETS / New Lo-Con receptacle outlets provide a connecting device that bridges the gap between many of today's above floor electrical appliances and equipment, and the below floor and standard floor boxes. The rounded contours of the housing are designed to blend with different types of decor, and the overhang of the hood serves as a protective shield for receptacles and plugs. The housing can be easily removed. • Russell & Stoll Company, Inc., New York City.

Circle 312 on inquiry card



lew TALK-A-PHONE

Provides instant and direct 2-way conversation between any Apartment and Vestibule . . . Greater Performance with Exclusive Talk-A-Phone Features:

• Ample Volume—Whispers, shouts and normal voice are heard clearly without "boom" • Automatic Privacy—On all Apartment Units • Volume Selector—Each Apartment selects own volume. Concealed yet easily accessible • Built-in Buzzer—Pleasant sound, in each Apartment Unit • With one or two independent talking circuits and one or two independent door opener buttons.

Distinctively styled. Quality Engineered. Built to withstand continuous use.

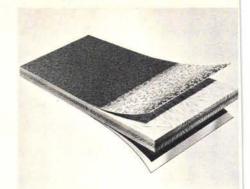
TALK-A-PHONE . . . "Has Everything. Does Everything." The accepted standard of quality and dependability in Intercommunication for over a third-of-a-century.



Intercom For The Home. Enjoy comfort, convenience and peace of mind. From any room you can • Listen-in on baby, children or sick room • Answer outside doors • Talk to anyone—upstairs or downstairs, inside and out • Enjoy radio. Distinctively styled. Beautifully listened. English installed. fully finished. Easily installed.

Intercom For Office and Industry. Saves thousands of man-hours, simplifies office routine. Distinctively styled, ruggedly built to withstand continuous day and night use. From 2-station systems to elaborate installations, you can do it better and more economically with Talk-A-Phone. Pays for itself many

Send for Free Catalogs... Dept. AR-TALK-A-PHONE CO., 5013 N. Kedzie Ave., Chicago, Illinois 60625



DURABLE EXTERIOR PANELING / BV combining the best qualities of aluminum and plywood, the company claims that its new product provides finished exterior, structural sheathing and reflective insulation in a single application. Called prefinished siding Panel 15, the new product has a core of exterior plywood with aluminum bonded to both sides. The regular panel has a textured 10-mil aluminum sheet with baked enamel finish for the exterior surface and a 2-mil reflective insulating foil on the back. Special panels are prefinished on both sides for use as balcony panels, dividers and other applications where both sides are exposed. The 5/16-in.-thick panels are available in a variety of colors and sizes up to 4 ft by 10 ft. A 15year guarantee is given by the company. • Weyerhauser Company, Tacoma, Wash.

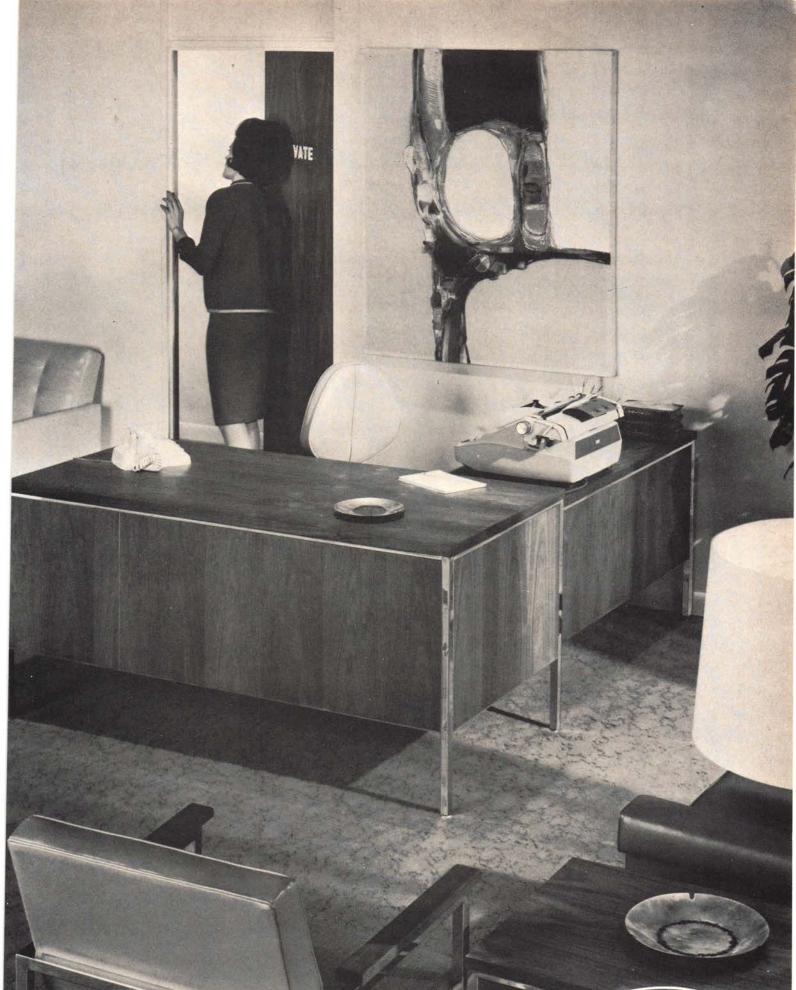
Circle 313 on inquiry card



NEW FLAT GLASS LINE / A special process which captures thousands of tiny bubbles within the glass has been used to create the new Cascade decorative glass which is available at a thickness of 3/8 in., in standard lengths up to 48-in. wide. . American Saint Gobain Corporation, Kingsport, Tenn.

Circle 314 on inquiry card

more products on page 334



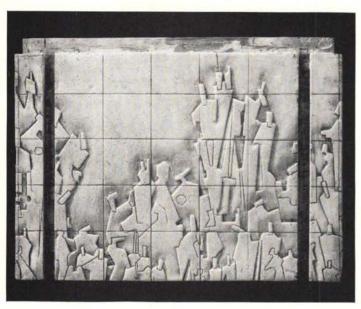
With an office like this, he's got to be in

To be sure you're in, too, send for your copy of the Alma 8000 Series catalog and price list.



High Point, North Carolina

World's Largest Non-repetitive Concrete Bas-Relief Is Both Sculpture and Structure



Sculptor's scale model of entire end-wall of building. Relief moulds were made by transferring large line drawings to 60' x 12' sheets of foamed polystyrene. Forms were cut with saws and heated knives; then finished by carving, grinding and texturing.



Panels vary from 9' x 12' to 17' x 12' and are 6" thick. Chattahoochee stone and special sand were used as aggregates to produce shades of brown and tan. Carved sections of foamed polystyrene were laid in 6" steel forms and concrete with the necessary reinforcing steel placed over them. When moulds are stripped, the polystyrene is destroyed.

200 precast wall panels made with Lehigh Cements

The exterior of this seven story, all concrete building is both artistic and functional. Each of the 200 precast panels has a portion of the overall design cast into its face. In addition to their decorative function, the panels constitute the structural walls.

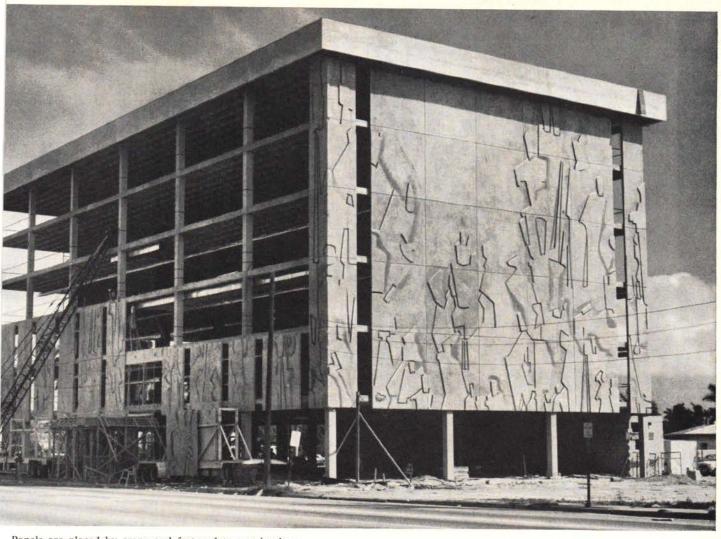
Lehigh Early Strength Cement benefits every member of the team. To obtain both early and ultimate high strengths for these huge structural panels, Concrete Structures, Inc. used Lehigh Early Strength Cement. Here, as in important concrete jobs everywhere, this cement provided benefits for precaster, contractor and architect alike. Quicker removal of panels from forms. Earlier delivery of units. Orderly, on-time construction. Lehigh Portland Cement Company, Allentown, Pa.



Architect: Herbert H. Johnson Associates, Miami, Fla. Builder: Burk Builders, Inc., Miami, Fla.

Sculptor: Albert Vrana, Miami, Fla.

Precaster: Concrete Structures, Inc., Miami, Fla.



Panels are placed by crane and fastened to cast-in-place concrete frame in precise order required to form the continuous bas-relief face. Availability of units in proper order and at proper time was extremely important to smooth construction of the building.

New Professional Arts Building in Miami, Fla. used 23,000 sq. ft. of non-repetitive wall panels to produce the unusual bas-relief exterior.





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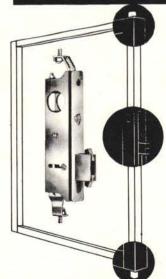


HEAT-OF-LIGHT A LEADER IN THE NEW AGE O ARCHITECTURE!

SEE PAGES 21-24

For more data, circle 12 on inquiry card

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Jamb bolts, along with header and threshold bolts are available in any combination . . . designed to meet your Specification requirements in VARIED situations.

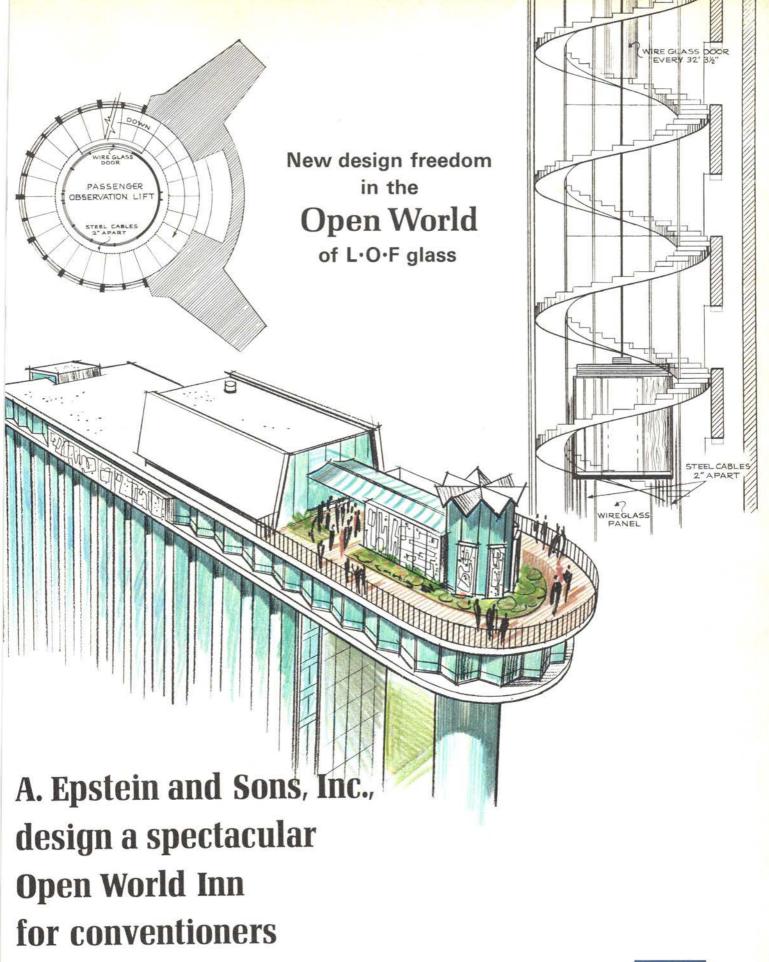
For technical and pricing information, contact:

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It could be built in any large city. A motor-hotel that contains every amenity for the convenience, comfort and pleasure of guests. There would be a 2,000-seat convention hall on the first floor. Health clubs with whirlpool baths for both men and women. Inside and outside swimming pools. And a shaft containing a glass-walled passenger lift would soar from the lobby area, through an edge of a swimming pool, to an observation-floor restaurant 22 stories above.



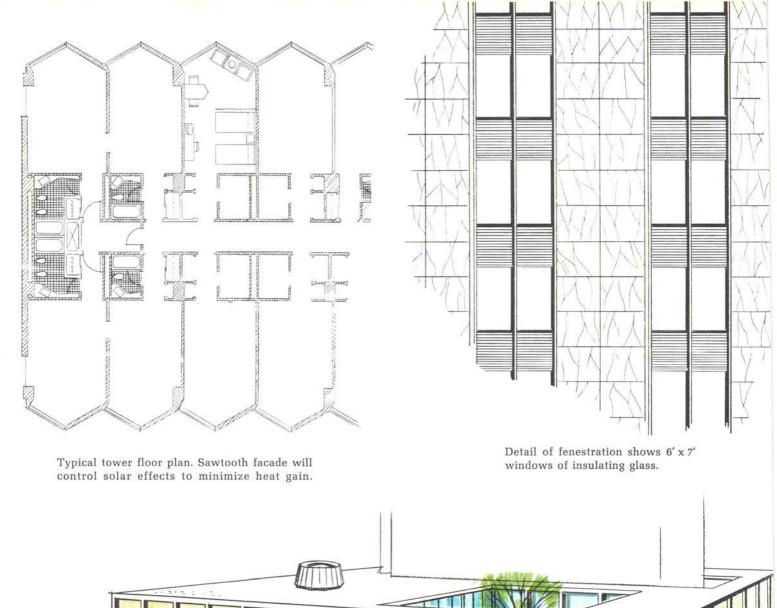


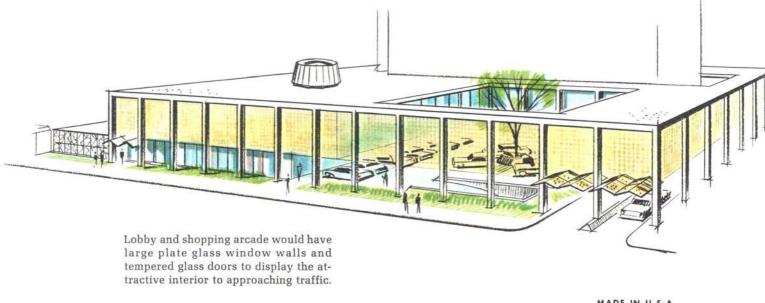
Each of the 504 guest rooms would have large windows affording spectacular views of the city. The 125 guest rooms located in the cabana area all have views over the pool. It is truly a structure of "Open World" design.

A. Epstein and Sons, Inc., Chicago-based international firm of Engineers and Architects, conceived the design and granted us permission to reproduce their renderings and plans to show you how L·O·F glass could make this Open World Inn as practical as it is pleasurable.









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POLISHED PLATE GLASS
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Rough Plate
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Vitreous colors fused to back
of heat-strengthened glass
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PATTERNED & WIRED GLASS

L·O·F makes a particular kind of glass for every purpose in Open World design. Refer to Sweet's Architectural File, or call your L·O·F glass distributor or dealer, listed under "Glass" in the Yellow Pages.

Or write to Libbey Owens Ford Glass Company, 811 Madison Avenue, Toledo, Ohio 43624.

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Toledo, Ohio

We reserved this space to show you a lighting panel equal to K-S-H K-Lite.

But we couldn't find one.

It's a fact. We found plenty of panels that look like K-Lite ... copies of our K-4, K-5, K-11, and K-12. But they don't perform like K-Lite.

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K-Lite color stability is 100% above industry standards. Independent laboratory tests prove it. K-S-H guarantees it.

We know how to maintain accuracy in manufacturing. K-Lite prism angles and surfaces come out true and straight. You see perfection from prism to prism, from

panel to panel. That's how K-Lite eliminates hot spots and streaks. Some others don't.

Major fixture manufacturers, architects and lighting engineers specify and use more K-Lite than most others combined. They know even if K-Lite costs a little more, the difference doesn't justify taking a chance on unknown quality. After all, the lighting panels control the end result.

And that's why K-S-H is the world's largest specialist in the field of embossed prismatic lighting panels.

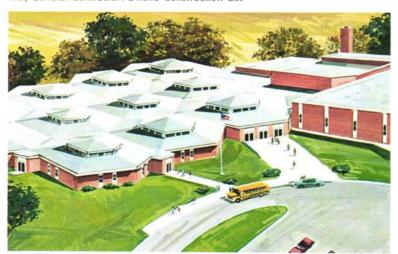
LITE LIGHTING PANELS

K-S-H PLASTICS, INC. • 10212 MANCHESTER • ST. LOUIS, MO. 63122

Architect: Bruce and Parrish AIA and Glenn Quincy Johnson AIA; Engineer: John A. Bedingfield & Associates; Structural Engineer: Matthew Bodo; Steel Fabricator: Coastal Steel Construction Co.; General Contractor: Earl Lamb.



Architect: John F. Lipaj Associates; Engineer: R. M. Gensert Associates; Steel Fabricator: Republic Structural Iron Works; Steel Erector: Tri-County Erection, Inc.; General Contractor: Dileno Construction Co.



Architect: Pope, Kruse & McCune; Engineer: L. H. Doane Associates, Inc.; Steel Fabricator: Pilgrim Steel Company; Steel Erector: Erectors, Inc.; General Contractor: William C. Ehret, Inc.

Look what they're doing with steel framing for schools these days

Azalea Junior High School Pinellas County, Fla.

This 1,000-pupil junior high was designed with a steel frame, and low bid was well within the budget. Steel framing also helped speed construction: the school was occupied only 10 months after the contract was awarded.

Arlington Elementary School Parma, Ohio

Taking advantage of the flexibility of steel design, the architects came up with this steel-framed school-in-the-round. Each room has its own entrance from outdoors, and the classrooms are exceptionally spacious as well as attractive.

Thomas McKean High School Wilmington, Del.

Steel's flexibility is strikingly exhibited in the hexagonal steel pods which make up this functional design. Each pod contains six classrooms. The design led to economical fabrication of steel because of repetition between pods. And the overall effect is unique.





BETHLEHEM STEEL CORPORATION, BETHLEHEM, PA.

Architect: Pharo & Haas Architects; Engineer: G. Edwin Pidcock Co.; Steel Fabricator: Bethlehem Fabricators, Inc.; Steel Erector: Posh Construction, Inc.; General Contractor: William P. Doall, Inc.

East Hills Junior High School Bethlehem, Pa.

Steel framing in the roof structure gives this gymnasium completely column-free space below. Separated from the rest of the junior high school, the gymnasium is an attractive structure on its own. Folding doors inside increase the usefulness of the main floor.

Many advantages are yours when you build with steel: economy, freedom of design, adaptability to difficult sites, ease of future expansion both laterally and vertically, low maintenance over the years.



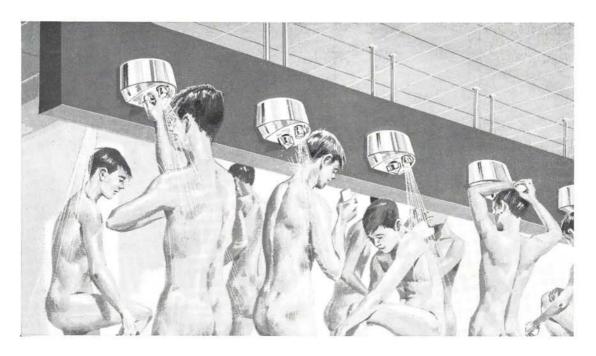
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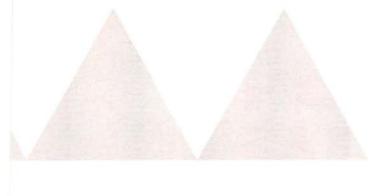
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Designer: Pietro Belluschi in collaboration with George M. Ewing Company, Architect
Construction Management: Turner Construction Company (Rohm and Haas served as its own general contractor)

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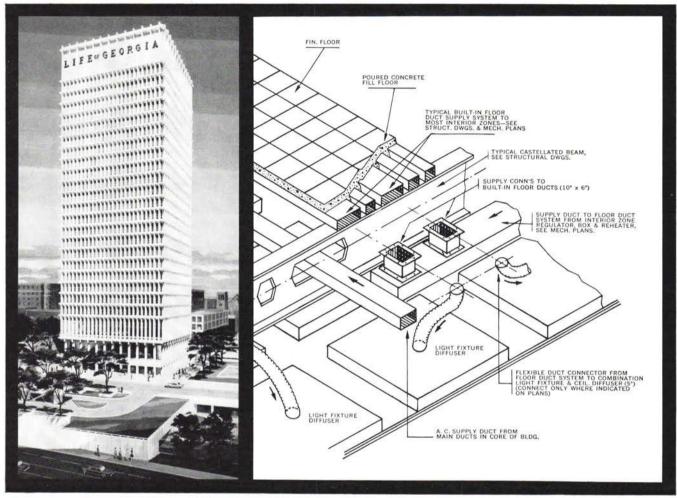
Your Haughton representative will gladly assist you with design counsel, technical advice or any information you might need in planning new buildings or modernizing existing ones. Call him soon, or write us for complete information.

*Haughton's advanced program in systems research and engineering, with specific emphasis on the creative application of electronic devices and instrumentation for betterment of systems design and performance. Reg. U. S. Patent Office.



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floors also eliminated beam penetration of air cells. They also provided ready-built, super-wide raceways for air distribution as well as for the carrying of power, telephone, signal and sprinkler systems. Results were increased efficiency and savings in time and costs.

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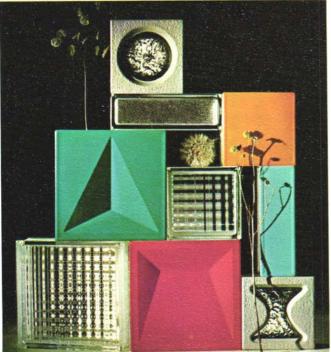






Or with any of these glass blocks.





E couldn't possibly show all the different blocks we make on one page. So we picked some samples. Here's how they stack up: PC Intaglio (top and lower right) is a series of six allglass units that combine pattern, texture, light and form in a unique but functional way. PC Sculptured Glass Modules (red and pastel green blocks) come in four patterns: pyramid, wedge, leaf and harlequin. And naturally in an assortment of colors. Great for special effects. The other color blocks shown here come in three sizes, eight colors and make striking wall accents. The last three blocks are mostly functional. They may contain built-in prisms and corrugations to help control light. If you'd like to know more about these glass blocks, write Pittsburgh Corning Corp., Dept. AR-76G, One Gateway Center, Pittsburgh, Pa. 15222



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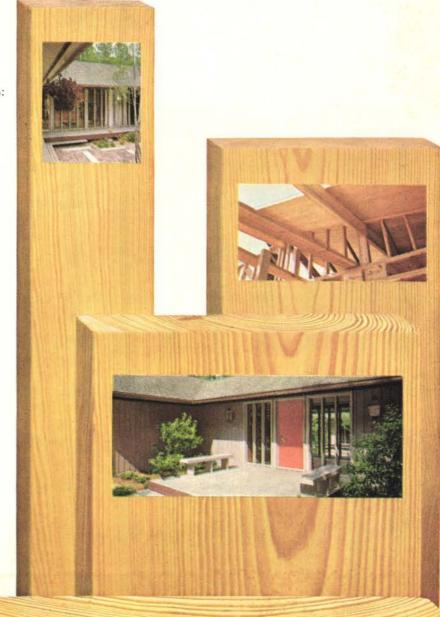
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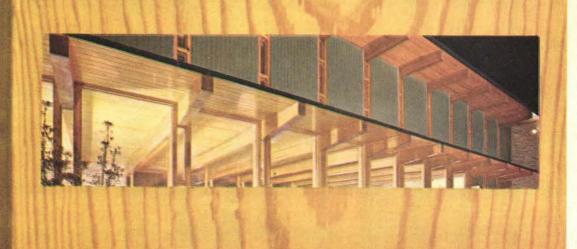
Volume of Southern Pine Dimension moving to major Northern markets has increased by 64 percent during the last four years... impressive evidence of its growing acceptance by satisfied customers.

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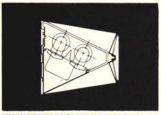
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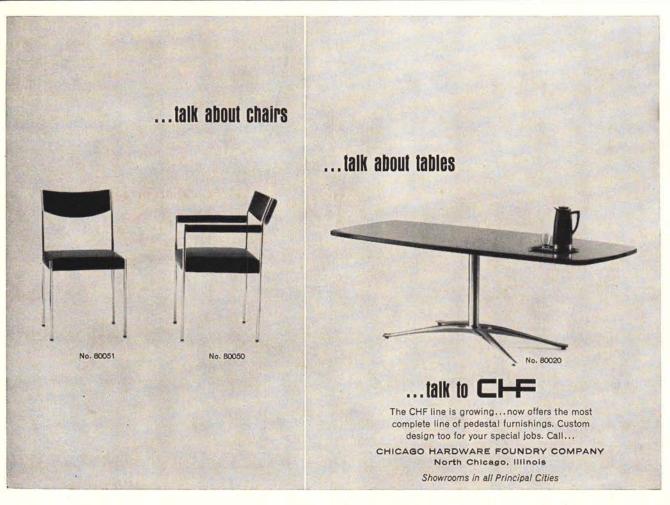
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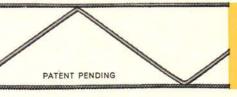


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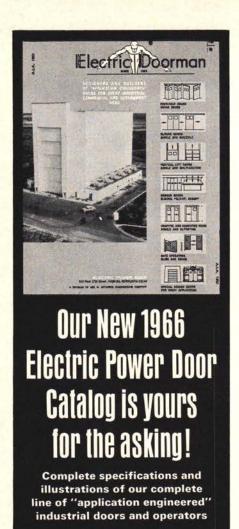
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continued from page 314



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more products on page 342

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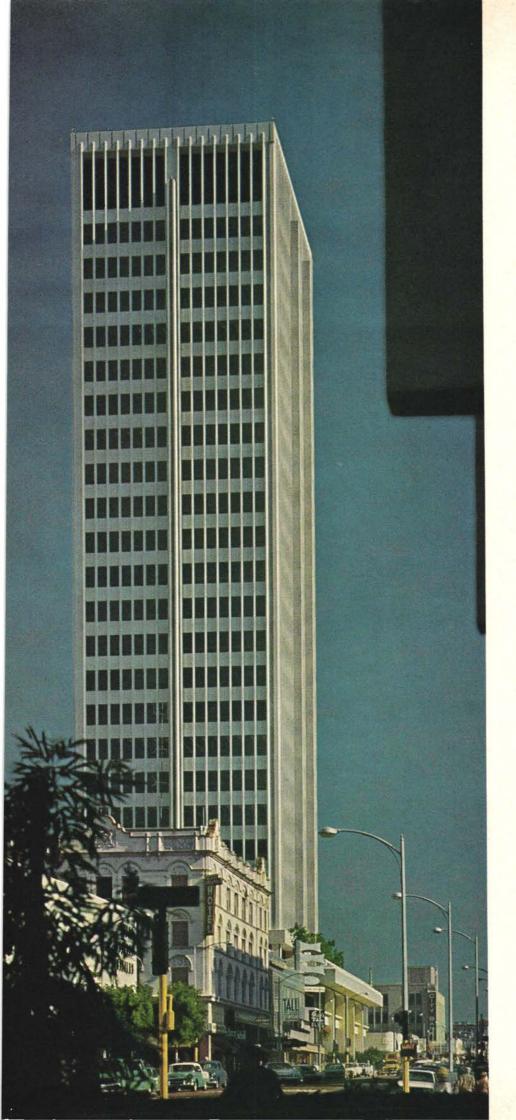
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The major fins are crystal white sculptured Mo-Sai, as are the windowall units. Glass was set directly into the Mo-Sai with neoprene gaskets by the Mo-Sai manufacturer before erection and guaranteed for five years against leakage.

First National Bank Building, San Diego, California Tucker, Sadler, and Bennett, A.I.A., Architects and Engineers

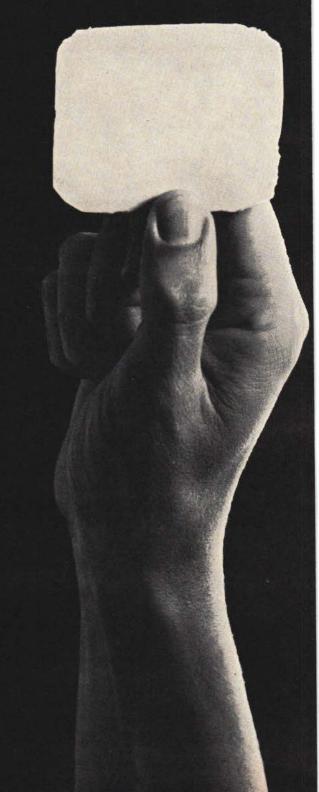




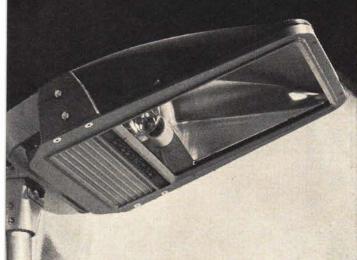
Up to now you could buy a floodlight designed for beam efficiency. It gave you uneven light patterns like this.



Now you can buy a floodlight designed for beam utilization. It gives you a block of light like this.
You can build with



This rectangular revolution in good light and good looks is called Profile Light.



Profile Light is different because Crouse-Hinds designed it from the ground up.

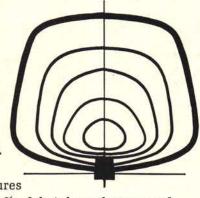
The reason lighting has often been so uneven until now is that it operates something like this.



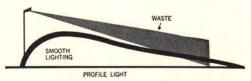
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mission runs are normally limited to feet or less.

ADVANTAGES

Centralized operation yields great ings. Convenience of a central loca saves time of operating people.

A low cost system because: 1) signare transmitted pneumatically (traducers aren't needed) and 2) stanc panels are used with customized disp

5-SYSTEM 10-BUILDING CONTROL CENTER



SYSTEM DESCRIPTION

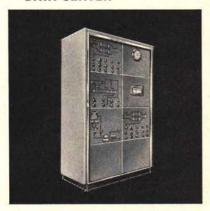
A means of centrally controlling a monitoring up to 100 remote mechani systems with ten or more inputs per s tem. Solid-state scanner checks points 60 per second; yet can locate any one 1,000 remote alarm contacts in less th 2 seconds. Alarm printer provides perm nent record of time, point address, a category of alarm.

ADVANTAGES

It's the most efficient, lowest cost "ma agement-by-exception" system on the market today. Great reliability; high spee Instant print-out of trouble points; u

limited points. Low wiring and installation costs due time-shared wiring techniques.

2-ELECTRIC SUPERVISORY DATA CENTER



SYSTEM DESCRIPTION

Generally applicable to single buildings (schools, office buildings, institutions) with 10 or fewer mechanical systems. Makes possible centralized operation of an all electric or electronic temperature control system... or one that employs electric or electronic sensing with pneumatic actuation. Provides graphic representation... temperature, pressure or humidity indication either continuously or selectively with single high-precision indicator with ½% scale accuracy. Continuous pilot-light alarm indication.

ADVANTAGES

This system combines the instantaneous indication of alarms, 1/4% scale accuracy with the ability to accommodate long transmission runs.

3-SELECTOGRAPHIC DATA CENTER



SYSTEM DESCRIPTION

SYSTEM DESCRIPTION

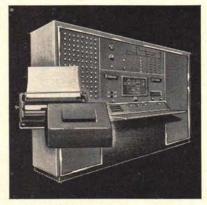
Suited to large single buildings and multibuilding complexes (hospitals, industrial buildings, colleges and office buildings) where it's practical to carry signals by wires. Provides display and control of many mechanical systems in a desk-size console only 24" x 48" x 52". Signals are transmitted electronically.

ADVANTAGES

An economical way to display and control many systems in a minimum space. Operation is simplified.

Installation costs are reduced dramati-cally because a single set of controls can be used for all systems displayed. And, time-shared circuits mean that one set of wires is used to control a number of different systems.

4-LOGGING AND SCANNING SYSTEM



SYSTEM DESCRIPTION

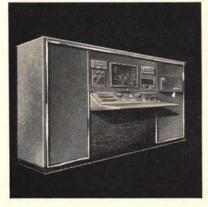
This is a low speed, automatic data collection system for use in buildings (office buildings, research centers, utilities, hosbuildings, research centers, utilities, hospitals) where moderate amounts of data, and/or critical data are required. Scans 1 point per second up to 1,000 points. Prints sensing point information...value and type (such as degrees, gallons, etc.) . . . in groups according to a predetermined timing schedule. Off-normal conditions print in red.

ADVANTAGES

This is the first step toward the automatically operated building. System provides simultaneous reading and collection of data; permits more efficient use of data.

Also yields properly related data . . critical readings taken simultaneously.

6-SYSTEM 11-BUILDING SUPERVISORY CONTROL CENTER



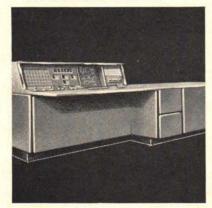
SYSTEM DESCRIPTION

This system also can centrally control and monitor up to 100 remote mechanical systems. It differs from System 10 in the following ways: it can scan temperature points and analyze them on a quantitative basis at the rate of 10 per second; it can print-out trouble-point information (where trouble occurred, when, and the value); alarm recording occurs on a change of status basis . . . copy printed only when a point goes into alarm or returns to normal. turns to normal.

ADVANTAGES

Solid-state reliability; high-speed opera-tion. All advantages of System 10 includ-ing time-sharing of circuits.

7-SYSTEM 20-BUILDING OPERATIONS CENTER



SYSTEM DESCRIPTION

A high-speed, solid-state computerized data acquisition system that can handle up to 250 remote mechanical systems with 10 or more inputs per system. Un-limited points accommodated; scans 100 points per second on contacts . . . 40 points per second on quantitative values. Operations include: start-stop programming; flow and BTU measurement, computation, and totalization; change-of-state alarm recording. Two printers run at same time . . . one prints out alarms; the other prints out important operating data.

ADVANTAGES

Automatically starts and stops equipment according to a stored program; provides computation and action-taking capability.

8-SYSTEM 30-BUILDING **OPERATIONS COMPUTER CENTER**



SYSTEM DESCRIPTION

System 30 can operate more than 250 System 30 can operate more than 250 remote mechanical systems with up to 20 inputs per system. It performs all the functions of System 20 (logging of selected inputs, start-stop programming, command functions, etc.). In addition, System 30 provides full, on-line control of airconditioning, heating and ventilating systems as well as central chillers, boilers, and utilities. and utilities.

System 30 is the automatic building. It analyzes, makes a diagnosis, and takes corrective action. It runs the building.

And, on-line control permits operation for minimum energy costs as well as monitoring machine efficiency for better maintenance scheduling.

continued from page 334



600-WATT DIMMERS / Two new UL listed solid-state incandescent dimmers, the single pole DI-61UL and the three-way DI-63 UL, carry a rating of 600 watts and feature press action on/off operaation. Each unit has only two moving parts—a switch and a long-life potentiometer. Current is controlled by a solid state switch that lasts indefinitely. Special heat dissipation techniques contribute to the long life of these devices.

General Electric Wiring Device Department, Providence, R. I.

Circle 317 on inquiry card



Schooline semi-concealed wardrobe

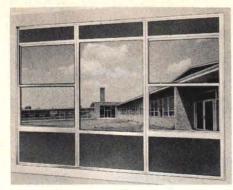
The newest and most exciting answer yet for the classroom wraps problem...a high capacity semi-concealed wardrobe, that keeps wraps dry, open to air, provides easy access while presenting a useful surface of either tack board or chalk board. Racks are of quality construction to give long, attractive, quiet and safe service, and are easily installed or relocated. Pat. Pend.

For complete information and specifications, write for Catalog #48

VOGEL-PETERSON CO.

- Each unit accommodates
 16 people with hooks or hangers
- Shelves are adjustable in height for all age groups
- Teacher's storage-robes and sink cabinets make matching companion pieces for a complete teaching and service area complex.
 1965 V.P. Co.

"The Coat Rack People" ELMHURST, ILL.



WALL WITH DOUBLE-HUNG VENTS / These double-hung windows, which use the pressure equalization or open rain screen design principle, have been incorporated into a new unitized metal curtain wall. Designed for low-rise or slab-to-slab high-rise construction, the 1700 Unit Wall system is said to give excellent resistance to wind and rain penetration. The Sealair 170 double-hung windows used in the system have been laboratory tested to withstand 55-mph winds and 71/2-in. rains without leakage. Air leakage did not exceed .20 cfm per lineal ft of crack perimeter when tested in 25-mph winds. The new 1700 aluminum curtain wall will accept, in addition to the double-hung window, glass and/ or panels from 1/8-in. to 1-in. thick, using neoprene dry glazing. Horizontal expansion and contraction are accommodated through split mullions that are double weathersealed with vinyl. Vertical expansion is accommodated by a floating head channel. . Kawneer, Division of American Metal Climax Inc., Niles, Mich.

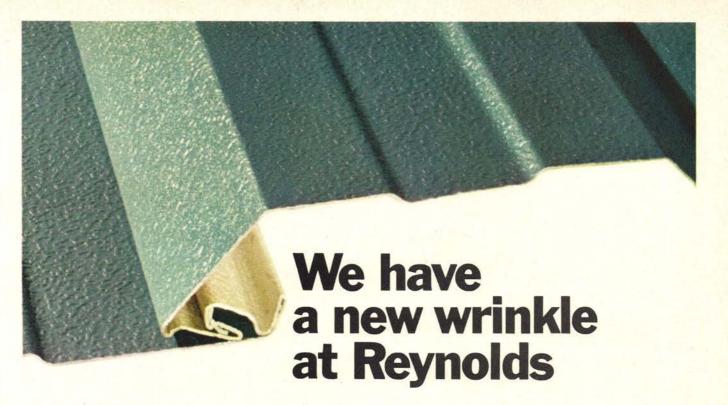
Circle 318 on inquiry card

ONE-COAT HOUSE PAINT / A new alkyd base paint, an addition to the Sun-Proof line of house paints, has been formulated with exceptionally high-hiding pigmentation for repaint work. The company claims that this new paint provides in one coat the coverage, hideability, wear and surface protection normally produced by two coats of ordinary house paint. ■ Pittsburgh Plate Glass Company, Pittsburgh.

Circle 319 on inquiry card

SMOKE DETECTION / The FM-1000 smoke detector switch can be used with Firemark door releases to form a simple, two-component system which will react to a trace of smoke before flames or heat can be detected, and release doors to confine the danger. One smoke detector switch can control as many as 20 door releases. • Firemark, Division of Rixson Inc., Franklin Park, Ill.

Circle 320 on inquiry card



Reynolds Aluminum CCP-Concealed Clip Panel-hides the joints, covers the fasteners.

Reynolds has a new aluminum siding panel that goes up without a visible joint or fastener showing. It's CCP-Concealed Clip Panel - and the little "wrinkle" is what does the trick. This is a double-channel interlock at the edge that joins the panels together tightly, permanently, and invisibly.

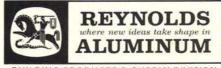
CCP comes in lengths up to 39 ft., so you can usually get the full height you want without visible joints and lap loss. Panels can expand and contract freely, and they can be moved and used again, since they're never pierced by fasteners.

This new siding is available in a handsome stuccoembossed texture in four gauges, in a natural finish and eight baked-on enamel Colorweld® colors.



Get details on Reynolds CCP or on any of the six other siding configurations, or on any of the full line of building products from Sweet's Catalog, Architectural and Industrial File, section 8b/Rey, or write Reynolds Metals Company, Building Products and Supply Division, P.O. Box AR-76, 325 W. Touhy Ave., Park Ridge, III. 60068

Watch "HIPPODROME," Tuesdays, CBS-TV



BUILDING PRODUCTS & SUPPLY DIVISION



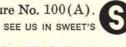
there are some wall coverings we don't make

Not even Laminating Services can help you much with the inside of an igloo. But one of our quality wall coverings is bound to be exactly right if your concern lies with such interiors as offices, showrooms, restaurants, lobbies or meeting rooms.

Today, Laminating Services offers you a wider range of wall coverings than any other manufacturer, bar none. One is Vin-L-Fab "22" Custom Stripes shown below. Custom Stripes can be made to your specifications both in color and width of stripe; lets you create exciting effects by matching walls and upholstery in dramatic stripes.

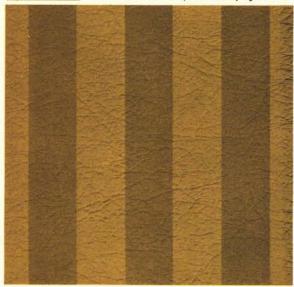
And there are many more Vin-L-Fab patterns, literally hundreds of colors, dozens of textures, for every budget . . . Pliant Wood, over 50 species of real wood veneers bonded to a thin cotton sheet for breathtaking matched grain effects . . . Wovan, for the soft beauty of woven cloth . . . and handsome Vin-L-Suede.

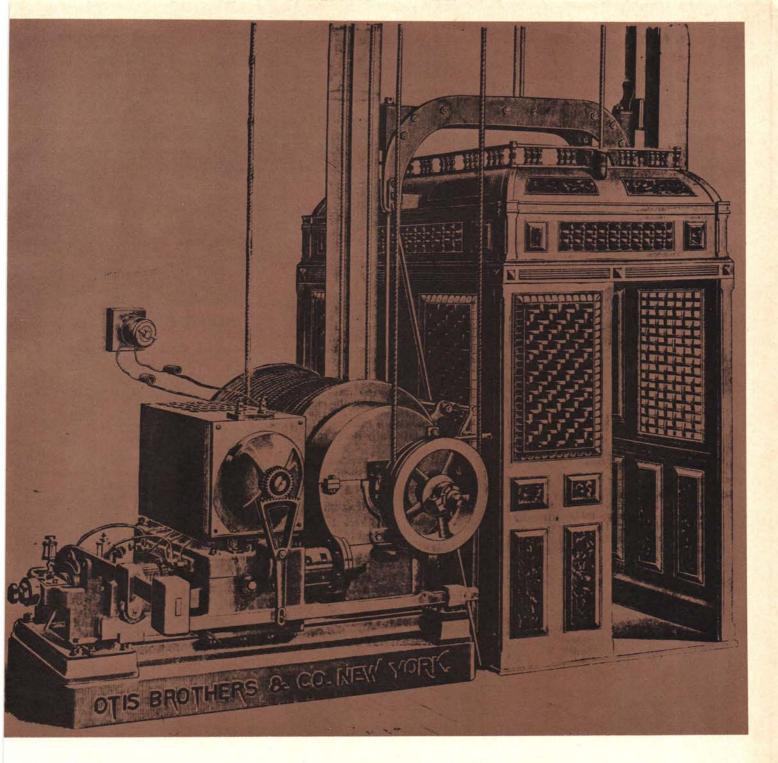
For details write for Brochure No. 100(A).





LAMINATING SERVICES, INC. 4700 Robards Lane, Louisville, Ky. 40218





When you were 1, and we were 38



This was our Otis ad in Architectural Record 75 years ago. Your first issue, in your first year. When Otis was already 38 years in the elevatoring business. And this is our way of saying congratulations. With best wishes for continued success.

continued from page 264

VINYL SIDING / Installation instructions for the company's 8-in. vinyl siding with backerboard are given in a 6-page booklet. Steps in the procedure are illustrated by means of a series of line drawings. Monsanto Company, St. Louis, Mo.*

Circle 408 on inquiry card

PLANNING SCHOOL SHOP AREAS / A planning guide for industrial educational facilities, incorporating new concepts in shop or laboratory development is

now available. The 56-page guide contains photos and drawings which illustrate different methods of solving problems of student traffic, material flow and equipment placement. The 10 chapters cover all stages in development, from the initial research to detail planning and actual layout. Hints on how to avoid some common planning errors and notes on long-term local and community educational objectives are also included. Price \$2 from Rockwell Manufacturing Company, 856 Lexington Avenue, Pittsburgh.

EMPLOYEES' ELEVATORS / Photos, drawings and specifications for a range of Manlift personnel elevators are given in a new brochure, which covers safety features of the various models and shows typical floor plans for three lift sizes. ■ Humphrey Elevator and Truck Company, Faribault, Minn.

Circle 409 on inquiry card

HARDWARE / Over a hundred new products are featured in the recent edition of the company's catalog of forged hardware, which also includes details of existing standard lines. Letterhead requests to • The Baldwin Hardware Manufacturing Company, 841 Wyomissing Blvd., Reading, Pa.*

COUIDE TO ALUMINUM SHEET / A 23-column chart provides a practical selection guide to 40 of the most popular aluminum sheet alloys, tempers and finishes. Essential buying factors, including availability, strength, corrosion resistance and formability, are covered. A special column compares the relative costs of coils, mill flat sheets and sheets cut-to-length from coils. Color photos are included to illustrate the wide range of textures and finishes which can be supplied. ■ Joseph T. Ryerson & Son, Inc., Chicago, Ill.*

Circle 410 on inquiry card

PLUMBING EQUIPMENT / Shower and bath fittings; lavatory and sink fittings; flush valves; hospital equipment; emergency safety equipment and an optional equipment guide and miscellaneous data make up the seven sections of this looseleaf catalog no. C-12. Colored photos are used to illustrate the new Colortemp line of bath and lavatory fittings which enable one to dial the required water temperature by means of a patented color coding device. Speakman Company, Wilmington, Del.*

NEW FAN / A 12-page bulletin, REX-66, describes the new in-line Centrex fan. The booklet contains performance and capacity tables on 19 models in direct and v-belt drive series from 85 cfm to over 24,000 cfm. Full descriptions are given of appropriate accessories and the 100-deg. access panel, which permits the unit to be serviced without removal from the duct system. Penn Ventilator Co. Inc., Philadelphia, Pa.*

Circle 412 on inquiry card

*Additional product information in Sweet's Architectural File.

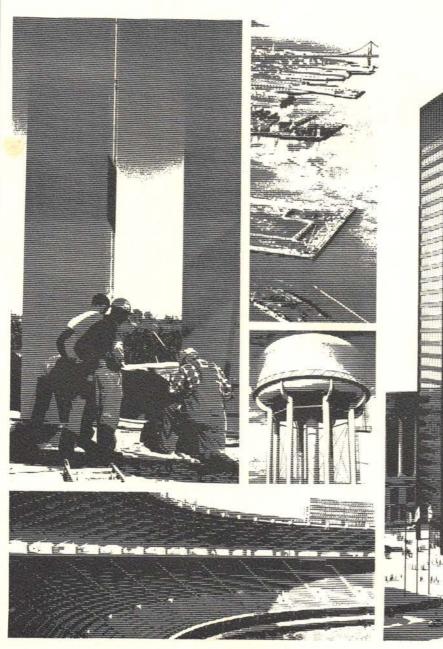


THE BOBRICK CORPORATION

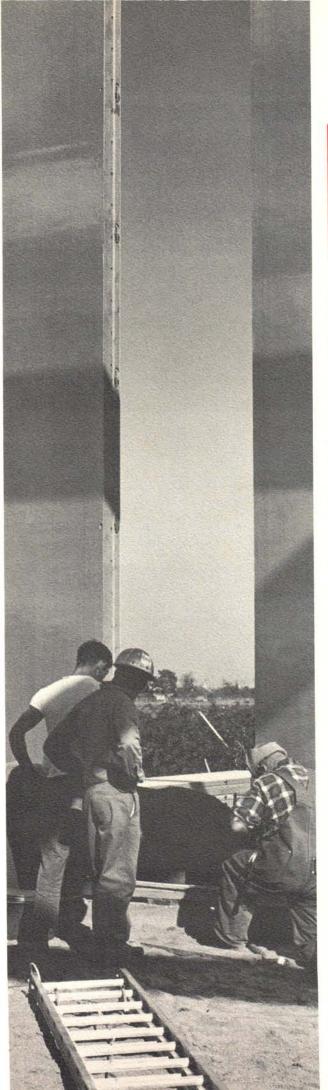
Since 1906 Designers and Manufacturers of Washroom Equipment
503 Rogers Avenue, Brooklyn, New York • 11611 Hart Street, Los Angeles, California

On the following pages you'll see 5 specific examples of how Koppers building products have helped architects and engineers obtain greater latitude of design and save money for clients. These Koppers products are either permanent in themselves, or they give permanence to other materials.









They saved six months' construction time on this 3,500,000 cubic foot refrigerated warehouse

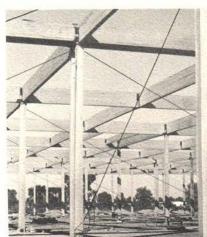
It's the March Cold Storage Warehouse in Indianapolis, and there are three excellent design ideas with Koppers building products incorporated in it. 1. It has structural beams and columns of UNIT®-laminated wood instead of metal or concrete. 2. The walls, roof and dock area are load-bearing Koppers building panels. 3. A Koppers coal tar pitch roof tops it off.

Laminated wood structurals had a better delivery time than metal. Bays were designed in approximately 40' x 40' modules, for efficient warehousing. The main beams stretch 80 feet in length, over three columns. In areas of high humidity, the columns were WOLMANIZED,® a pressure treatment that protects the wood from fungi, decay and termites. All structurals were glue-laminated with waterproof adhesives.

The Koppers building panels were delivered to the job site ready to be erected. The wall panels are 22' high, 4' wide, and 6" thick, with an insulating core of DYLITE® foam plastic, and interior and exterior facings of aluminum-clad plywood. The roof panels, with the same facings and insulating core, are 24' long, 4' wide, and 8" thick. Because these panels are load-bearing, they eliminated much of the need for structural support members and also simplified foundation requirements. Most of the six months saved in construction time was realized in the erection of the walls and roof. The panels were simply hoisted into place and joined together by their built-in locking devices. The water-resistant foam plastic insulation provides a k factor of 0.24 at 40°F, mean temperature.

A total of 1,484 squares of coal tar roofing was applied over the panel roof system. The 4-ply built-up roof was installed according to Koppers specification #314.

Koppers can provide the materials, and lend design assistance, for complete refrigerated facilities, from single cold storage rooms to giant warehouses . . . and clean rooms for industry. Check the coupon for further facts on Koppers laminated wood, building panels, and coal tar pitch built-up roofs.





Architect: Richard E. Beaman & Associates, Indianapolis, Indiana

Here's proof that there <u>are</u> low-cost, corrosion-resistant coatings that go 5 years without retouching

n INERTOL® phenolic coating system has protected to interior of this 1,000,000-gallon potable water ink in the city of Detroit Lakes, Minnesota, for ve years now without retouching. The exterior of the tank is protected with Rustarmore, an alkydesin enamel, available in more than 50 colors, for rotection of nonsubmerged metal surfaces.

The tank is still in excellent condition, accord-

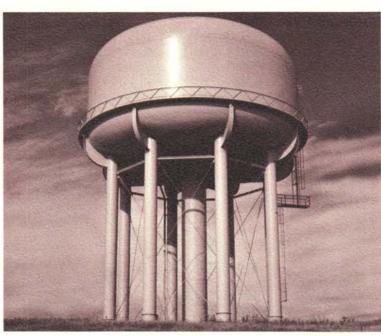
ig to the city water department.

On the interior, the steel was shop-primed with n INERTOL rust-inhibitive primer to a dry thickness f 1.5 mils. Covering this is a 3-mil-thick Bakelite asin aluminum paint, a tasteless and odorless oating for surfaces in contact with drinking water.

On the outside, an INERTOL rust-penetrating rimer and a RUSTARMOR coating in color are capable f withstanding harsh winter and summer temeratures without cracking. The total thickness of

his exterior system is 4.3 mils.

There's a full line of Koppers protective coatings: henolic resin, alkyd, rubber-base, epoxy, acrylic, inc-rich, and bituminous. If you want assurance hat you have the right protective coating for your application, check Koppers.



Pressure-creosoted wood piles selected for San Francisco's new \$29-million pier



San Francisco's largest commercial pier—now under construction—will be able to berth nine ocean-going vessels at one time. A \$29-million project, it is scheduled to be completed in October, 1966.

To serve as a fender system for the pier, to hold a relieving platform and to support a concrete retaining wall, 6,000 pressure-creosoted Douglas fir piles are now being installed. They were pressure-creosoted by Koppers to a retention of 14 pounds per cubic foot of grade one creosote. The class A piles range from 50 to 63 feet in length, with butts 14 inches in diameter and tips 8 inches in diameter; the pile design load is 25 tons.

Correct pressure treatment with creosote gives complete and permanent protection from all marine organisms, rot, decay, termites and fungi.

Treated properly, and designed in accordance with load test and soil conditions, pressure-creosoted friction or semi-friction marine and foundation piles safely support loads of 50 tons, at costs substantially less than for steel, monotube or concrete. Check for more information from Koppers about pressure-creosoted piling and creosote.

Chief Engineer: Eugene Sempler; San Francisco Port Authority

Problems . . . PROPING WATER KOPERS BULDING PARES OURTHWE POLY A GOAL TAGE OFF CH NON-COMP WOOD PRSSURE CROSORE CROSOR PERSON PRESENT and low-cost solutions WERTOL® X BUILT-UP ROOFING X WATERPROOFING X X DAMPPROOFING X X X CORROSION PROTECTION FOR STEEL X X X CORROSION PROTECTION—CONCRETE & MASONRY X X PROTECTION OF ASPHALT PAVEMENT X X INSULATION LOW-COST PILING, POLES & STRUCTURES X FIRE PROTECTION FOR WOOD X X TERMITE, ROT & DECAY PROTECTION X X X X SOUNDPROOFING X WATERPROOF ADHESIVE FOR WOOD X X STRUCTURAL SYSTEMS X X X ENVIRONMENTAL CONTROL

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Room 1322, Koppers Bldg. Pittsburgh, Pa. 15219 Please send me additional information about the products I have checked. Koppers Company, Inc. Earl F. Bennett, Mgr. Architectural Sales WOLMANIZED® Lumber Laminated Wood Structurals Koppers Building Panels CELLON®-Treated Wood Coal Tar Pitch Built-up Roofing ☐ Other (Please specify) Coal Tar Pitch Waterproofing

Pressure-creosoted Piling

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768 REASONS TO SPECIFY THE NEW VENTED PHOTOMETRIC

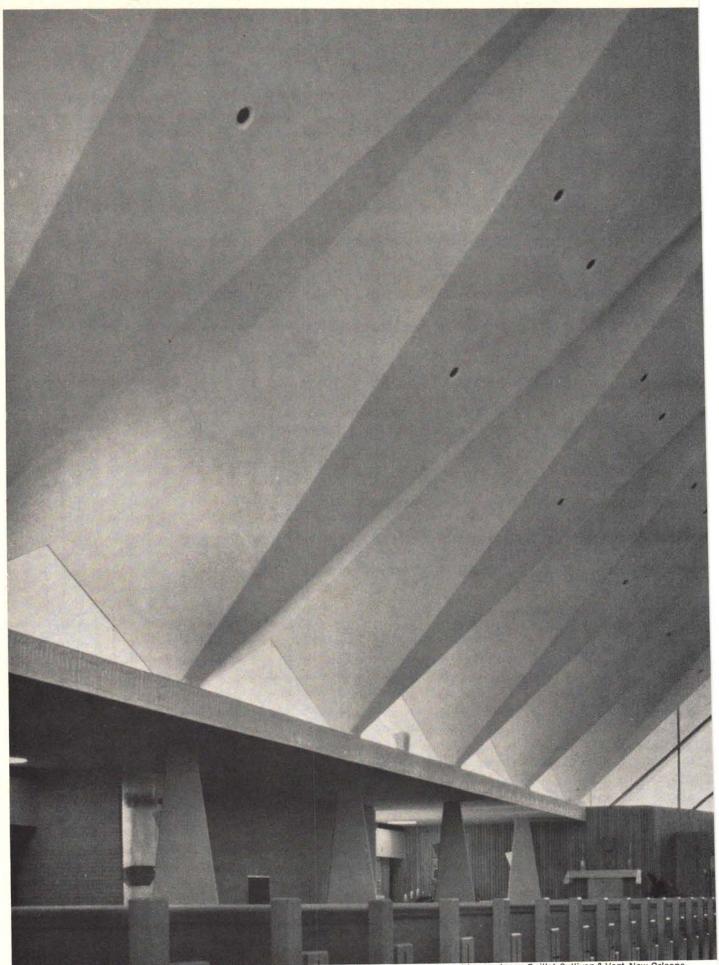
The first vented wrap around plastic refractor gives you 768 sound reasons to specify Wakefield's new Vented Photometric luminaire. 768 small, square louvers the length of the lens allow air to circulate freely throughout the unit, decreasing operating temperature, lengthening ballast and lamp life, and increasing efficiency almost 10 percent. Available in either styrene

or acrylic, this slim, handsome, injection molded refractor offers the same brightness level and strength as the popular solid Photometric refractor, while actually increasing light output. Available in standard 2-lamp 4-ft. and 2-lamp 8-ft. tandem fixtures, this super-efficient vented refractor is interchangeable



with solid refractors on present Wakefield Photometric luminaires. It features the same easy liftslide-remove features with no latches or catches. Ask your Wakefield Representative or write for information on the new Vented Photometric . . . the only unit better than the Photometric. Wakefield Lighting Division, P.O. Box 195, Vermilion, Ohio. ITT Wakefield Corporation, a subsidiary of International Telephone and Telegraph Corporation.

Wakefield Lighting



Immaculate Conception R.C. church, Marrero, Louisiana. Architect: Curtis & Davis, New Orleans. Consulting engineer: Guillot, Sullivan & Vogt, New Orleans.



Photograph by Frank Lotz Miller.

The architect wanted design freedom...

The engineer wanted heating-cooling efficiency...

They specified J-M Transite® air duct below slab.



For the architect, a Johns-Manville TRANSITE* air duct system below slab means minimum interference with structural elements. Ceilings can be higher. Glass areas can be more extensive. Building silhouettes can be lower. Furred ceilings and beam construction can be forgotten.

For the engineer, J-M TRANSITE air duct below slab means an efficient heating-cooling system that meets the architect's design. Smaller ducts or smaller blowers can be used, because long TRANSITE air duct lengths and smooth bore allow air conveyance with 30% less pressure drop than sheet metal. Radiation puts more warmth into the slab and helps eliminate cold spots common to peripheral systems. Tight joints prevent infiltration of below-grade water. The system operates more quietly. And homogeneous asbestoscement TRANSITE duct systems are

corrosion-resistant, vermin-proof, rot-proof and odorless.

In designing and constructing the Immaculate Conception R.C. church, a Progressive Architecture Award Citation winner, the architect got the design freedom he sought, the engineer got the efficiency he sought—with J-M TRANSITE air duct below grade. Both are fully satisfied.

For full details, see TRANSITE air duct inserts 30F/JO in Sweets Architectural File or Mechanical Products Specification File. Or write Johns-Manville, Box 362, Dept. AR-7, New York, N. Y. 10016.Cable:Johnmanvil.

Johns-Manville

*Transite is a registered Johns-Manville trademark for its brand of asbestos-cement products. Available in Canada. continued from page 128

Beach Street, San Francisco.

Doug Unger has joined the rendering staff of Nashbar/Osborne & Associates, Canfield, Ohio.

Louis A. Bacon and Lloyd Van Dermark have joined P & W Engineers Inc. of Chicago as vice presidents of structural and electrical engineering.

The Perkins & Will Partnership, architects of Chicago, White Plains, N.Y. and Washington, have named 24 new associates. In the Chicago office they are: Neil Baker, James Caron, Stanley

Gordon, Kiyoshi Kikuchi, Kenneth Kloss, Phillip Kupritz, James Maeda, John Michiels, Charles Morison, Harry Patterson, Carl Schwebel, Robert Sullan, Roger Tinney and Raymond Watson. In the White Plains Office they are: Arthur Clements, Charles Higbie, John Janiga, Frank Luce, Peter Serpati, George Shear and James Valeri. In the Washington office they are: Karl Feller, Joseph Reid and Walter Ross.

In addition to their architectural lighting design office, Seymour Evans Associates have formed Lighting Re-

search and Design in partnership with William Katavolos. Both offices are at 36 W. 36 St., New York City

Sicard-LaFleur & Associates, architects, Maritime Building, 203 Carondelet Street, New Orleans.

Gerald M. Arvin, A.I.A has become a partner in the Detroit firm of Leonard G. Siegal Associates/Architects.

The Architects Collaborative Inc. of Cambridge, Mass. have announced five new associates: Serge Cvijanovic, Allison Goodwin, John Hayes, Joseph Hoskins, and David Sheffield.

George Russell, architect, has joined Tinsley, Higgins, Lighter & Lyon Architects of Des Moines as an associate.

Harry Robert Fox, A.I.A., formerly associated with George M. Ewing Company has joined Arthur M. Tofani Jr. Associates as a partner. The firm is to be known as Tofani and Fox, 1801 Pine Street, Philadelphia.

John Carl Warnecke and Associates, architects and planning consultants of San Francisco, Honolulu and Washington, have opened a New York City office at 350 Park Avenue.

Woodward-Clyde-Sherard & Associates, consulting engineers, New York City, have appointed James V. Sheehan manager of business development for the Middle Atlantic States.

Donald G. Radcliffe, structural engineer, and Gerald A. Williams, A.I.A. have joined Young, Richardson & Carleton, architects and engineers of Seattle.



Hayes & Smith Architects A.I.A., 70 Broadway, San Francisco.

Clovis Heimsath, A.I.A., 203 Westmoreland St., Houston.

Marr & Marr, Architects, 100 W. Seven Mile Rd., Detroit.

Peter P. Seidner Associates, architects, 10 Sunset Drive, Latham, N. Y.

Edgar Tafel, Architect, A.I.A., 74 Fifth Ave., New York City.

ADDENDA

In the April article, "In-factory or onsite for concreting?" by Guy G. Rothenstein, the construction system referred to as the "Balency-MBM System" should read "Balency Building System" promoted by Balency-MBM Associated.

In a news story on the Toledo Performing Arts Center (May, page 42), the names of the associate architects for the project were omitted. The credits should have read: Hugh Hardy & Associates and Hahn & Hayes, associate architects.



(212) LU 5-3230

429 Concord Avenue, Bronx, New York 10455

Multiply Billy Edwards by 48,800,000

to measure



the challenge of school construction

Figures on school enrollment are only part of the picture.* Education today is a living, changing thing. The idea is to equip Billy Edwards for his own futurenot for his parents' past.

Doing this job calls for new concepts in school design-concepts made possible with prestressed concrete. Teaching space must be quickly changeable in size and shape. A gymnasium this evening may be four lecture halls tomorrow morning. The most adaptable schoolhouse is the best schoolhouse since education

must meet changing needs and accommodate sophisticated teaching aids with multi-purpose space.

Now, school planners bring wide-open spaces inside as the long-span muscle of prestressed concrete invites them to forget about space-wasting columns. At the same time, this truly 20th century material points the way to impressive economies in speedily erected, firesafe, quality schools.

See your local PCI member for details on the use of prestressed concrete in schools.

Send for your free copy of "PRESTRESSED CONCRETE—applications and advantages" and selected literature on prestressed concrete in schools.



WEST WACKER DRIVE . CHICAGO, ILL. 60606





UNIVERSITY OF CALIFORNIA Architect: Gardner A. Dailey, FAIA, & Associates T. Y. Lin, Kulka, Yang & Associate

AMBASSADOR COLLEGE Pasadena, California Architect: Peter J. Holdstock Engineer: Johnson & Nielser

Public and private school enrollment, first twelve grades, 1965—1966 school year, is 48,800,000. Enrollment will increase 400,000 annually through 1975.—U.S. Office of Education.

> HENRICO HIGH SCHOOL Richmond, Virginia Architect: J. Henley Walker, Jr. AIA



PARSONS RURAL ELEMENTARY SCHOOL near Salina, Kansas Architect & Engineer:

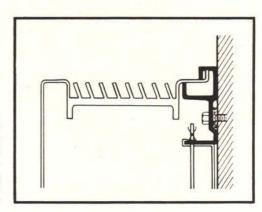


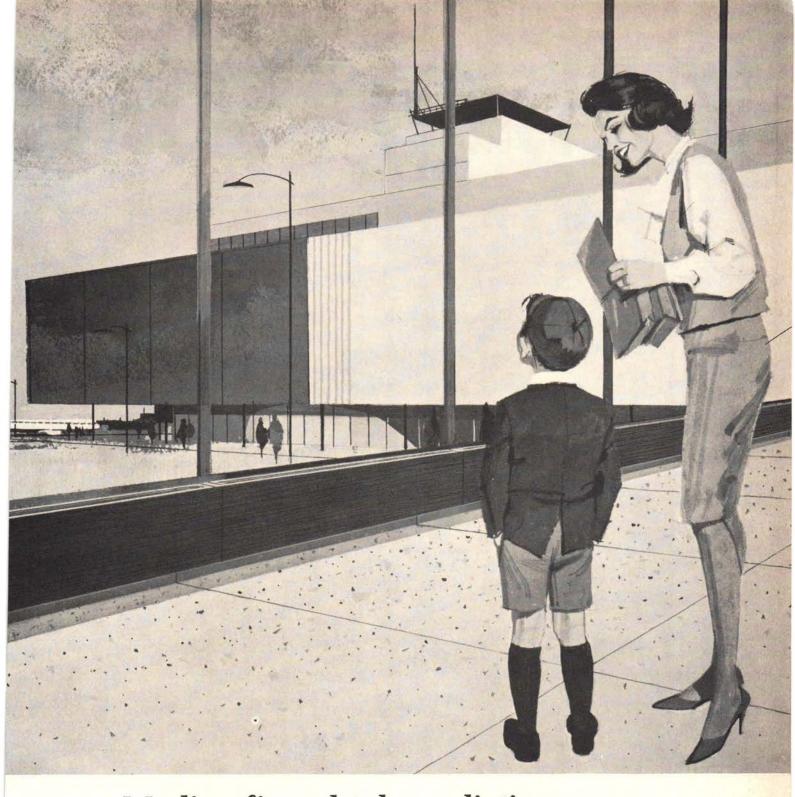
ACADEMY OF THE HOLY ANGELS Demarest, New Jersey Architect & Engineer: J. G. Phelan and Associates



Heating never looked better or installed easier

Modine's exclusive Perma-Trim aluminum wall support channel gives rigid support, perfect alignment on any wall surface. Urethane seals prevent air leakage—no wall streaking, Flanged edges of enclosure sections interlock for added strength and sleek appearance.





-new Modine finned-tube radiation

Remember when finned-tube units all looked alike? Most still do.

This is the exception—Modine's new Imperial line. With sleek architectural styling, Imperial presents a clean-line appearance from one end of the area to the other. And what could add more richness and warmth than the look of a hand-rubbed wood grain finish or one of the many Modine decorator colors.

You'll find, too, that Imperial's beauty is more than skin deep. Installation is a snap—because the enclosure

sections snap-fit into Modine's exclusive Perma-Trim® aluminum wall support channels. Wall mounting with Perma-Trim is straight-as-an-arrow even on irregular wall surfaces. And that's a Modine exclusive, too.

Trim pieces retain the smart styling of the enclosure sections, and also serve as access panels. There are no access plates or doors. A tamperproof "Pik-Lok" latch, another Modine exclusive, securely fastens trim pieces yet affords instant access by authorized persons.

With this modular design concept, Modine offers 12", 18" or 24" heights, lengths from 2 to 8 ft in 6" increments. Just measure up the job and fit Imperial to it. There's no costly on-the-job cutting and piecing to compromise appearance.

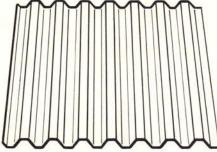
We'll gladly supply all the facts about Modine finned-tube for use on steam or hot-water systems. Call your Modine representative, or write for Bulletin 4-101. Modine, 1510 DeKoven Ave., Racine, Wis. 53401.



Wheeling sold Macy's 335,000 sq. ft. of for its spectacular new store in Queen:

(We wish they'd tell Gimbels.)





We'd like everyone to know about Tensilform.®

Tensilform. Our permanent steel base for concrete floors and roofs that's being used in so many contemporary buildings.

Why are so many people using it? Because it helps them hustle.

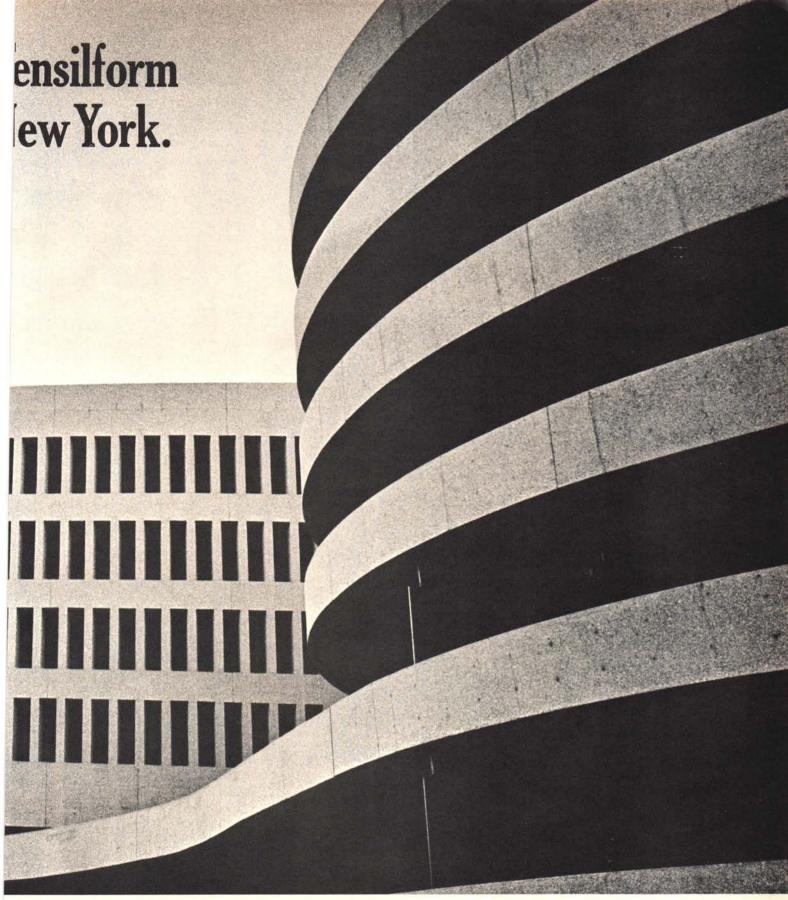
You see, unlike wood it doesn't have to be removed. And it's easier

and quicker to install for both conventional and lightweight aggregate

Other quick facts? Tensilform pro vides an immediate work surface during installation. You walk on it while you build with it.

And its neat fit reduces welding time and speeds construction.

Like Macy's, Wheeling has some



smart comparative shopping guides which help us sell.

For example: Uncoated or galvanized, Tensilform is made from Wheeling's own cold-rolled steel. It's quality-controlled from ingot to installation.

Compared to many other forms it saves up to 20% concrete.

In its galvanized form it serves as

a ceiling and its greater strength allows for lighter structural supports. Also it gives lateral stability to structural members.

On top of everything else, Wheeling will detail blueprints so Tensilform arrives on the site pre-engineered and ready to install.

And it arrives on time. (That's what all of Wheeling's hustle talk is

really about.)

So come on, Macy's. We'd sure appreciate it if you'd tell Gimbels about Tensilform and where to buy it.

From Wheeling.

The steel store.

Have you looked at Wheeling lately?

Wheeling

Wheeling Corrugating Company/Wheeling Steel Corporation Wheeling, West Virginia



At Marie Schreiber's elegant Chop House it's

HYDROMENT JOINT FILLER

for handsome, easy-to-clean quarry tile and brick paver floors





HOLLENDEN HOUSE—Architect: Snyder, Tekushan, Cleveland, Ohio / General Contractor: Gil Bane Building Co., Providence, R. I. / Tile Contractor: Interior Marble & Tile Co., Cleveland, Ohio

HYDROMENT JOINT FILLER is the unique formulation with a 25 year service record. No wonder architects and contractors feel "safe" specifying and applying it. Joint Filler provides hard, dense joints that do not sag with wear. No sand screening or possible chance of mechanic error with Joint Filler—eyer!

Send for our free Color Compatibility Chart!

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a subsidiary of USM



United Shoe Machinery

For more data, circle 173 on inquiry card

Building designed to be seen at 60 miles per hour

The recently dedicated executive offices of Dow Corning Silicones Limited in Downsview, Ontario, was designed "both as a working head office building and as an exhibit for the company," according to Macy DuBois of Fairfield & DuBois, architects of the structure. "The site is long and narrow, exposed to the highway on the south but approached from the north. This led us to design the south facade as a simple readable statement even at 60 miles an hour, while creating a smaller-scaled, more approachable appearance from the north."

The structure is constructed largely of concrete, glass, metal, wood, and other conventional materials. Silicone materials were used as finishes and for glass-to-glass sealing of corner windows. Patterns on the facade and within the interior are created by patterned lay-up of concrete blocks.

According to the architect, private offices face south under a sun-protected overhang. The general office space, in part, is a two-story area to the north. The main corridor divides the two spaces with a heavily planted balustrade on the upper floor. The building contains 13,500 square feet.



Square columns, turned 45 degrees, give contrast of form to north side of building.

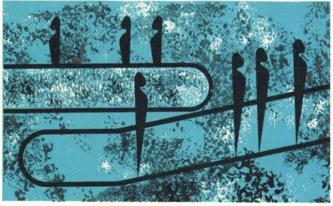


Conference room has skylight but no windows.



A continuous, SANDVIK hardened and tempered spring steel belt with a permanently-bonded rubber covering gives SANDVIK MOVATOR moving walks an exclusive combination of advantages. The heavy gauge, one-piece endless steel belt provides the rigidity and permanent strength to assure a smooth, safe and comfortable ride. The grooved rubber covering assures a safe, non-slip surface. Sandvik's wide-rib, narrow-groove tread contour combined with a special landing plate design prevents the catching of ladies heels to a greater degree than any other design.

Sandvik can apply ten years of design, manufacturing, installation and service experience to your moving walk requirements anywhere in the U.S. A. today. Write for SANDVIK MOVATOR booklet or contact your nearest Sandvik office.



SANDVIK

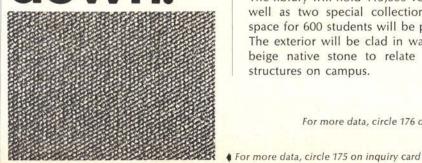
SANDVIK STEEL, INC., Fair Lawn, New Jersey
MOVATOR DIVISION
Branch Offices: Cleveland • Dallas • Detroit • Chicago • Los Angeles
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Where there are people around,

Elevators don't need carpetina. People riding do. More surefootedness. More grace. More of the plush atmosphere that comes with Nyl Craft" by Magee, Because Nyl Craft" is made with 100% A.C.E. (TM) nylon-Allied Chemical Engineered. This continuous filament nylon is specially engineered for commercial conditions. Wear-tested to take constant traffic in its stride. Because it shuns spots and stains. daily vacuuming keeps it brilliant. Maintenance costs are lower! For free booklet, call (212) HA 2-7300. Ext. 444, or write: Allied Chemical Corporation, Fibers Division, Allied Chemical Tower, No. 1 Times Square, New York, N.Y. 10036.

Magee carpet down.





California library will have maximum study facilities

A library unit at the University of California, Santa Barbara, has been engineered for computerized services, including electronic information storage and retrieval, and closed-circuit television with an expected 1,000 receivers. The eight-story, \$3-million building, now under construction, was designed by Cooke, Frost, Greer and Schmandt, architect-planners. The building will combine modular, open-stack units with research areas-a typical floor containing 18 studies, 46 individual carrels and two larger reading rooms. The building, faced with sculptured concrete panels, will house 750,000 volumes.



Library will conform to traditional campus setting

The Thomas B. and Jeannette E. L. Mc-Cabe Library at Swarthmore College, Swarthmore, Pennsylvania, designed by Vincent G. Kling & Associates, will group four elements around a two-story central hall and student lounge, providing a total of 90,000 square feet. On each floor a corridor will run around the nucleus of the building, and many carrels, each with its own window, will be located on the perimeter of the building, removed from the circulation spaces. The library will hold 415,000 volumes as well as two special collections. Study space for 600 students will be provided. The exterior will be clad in warm graybeige native stone to relate to older structures on campus.

For more data, circle 176 on inquiry card

A COMPLETE LINE, A COMPLETE DOOR SERVICE FROM ONE DEPENDABLE SOURCE...

specify

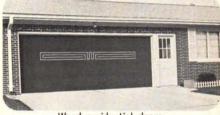
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Wood residential doors



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Precast white concrete panels get pupils their school on time The two-story precast concrete panels that enclose this new school incorporate many timesaving features. Made with

that enclose this new school incorporate many timesaving features. Made with ATLAS WHITE portland cement, they support the floor and roof slabs, form part of the framework and serve as the interior walls. The panels, averaging 7' by 24', with built-in fiber-glass insulation, were hoisted directly from the delivery trucks and set into place, tongue-in-groove, alongside adjacent panels.

The architect reports that efficiency in design and scheduling at the time of erection brought the building in at a favorable saving in square-foot cost. Modern precast concrete panels give unlimited scope in design. Almost invariably, they give more structure for the money available and faster completion.

■ See your local precast concrete manufacturer for details. Or write Universal Atlas, 100 Park Avenue, New York, N.Y. 10017.

Atlas WHITE CEMENTS



Great Hollow Junior High School, Smithtown, L. I., N. Y. Architects-Engineers: Frederick P. Wiedersum Associates, Valley Stream, N. Y. Precast White Concrete Panels: Eastern Schokcrete Corporation, New York.



Quality panelboards can also be attractive -without any price premium!

Until now, panelboard fronts like the one above were built only on special order. They cost more, and it took longer to get them. Even then, only the hinges were concealed.

Now Square D conceals both hinges and trim clamps and furnishes a flush lock as well. There's no extra cost, no waiting for delivery-this neatest, best-looking lighting panelboard front is available from stock.

The new Mono-Flat front gives you more than just eye appeal. It is the only design which gives positive security. The panelboard front cannot be removed while the door is locked. What's more, the flushmounted lock can't be pried open.

Get the complete story on Mono-Flat panelboard fronts from your Square D Field Engineer or distributor. Or write Square D Company, Dept. SA, Lexington, Kentucky 40501.



SQUARE D COMPANY

wherever electricity is distributed and controlled

For more data, circle 178 on inquiry card



How PRC Helped Put Gourmets Under Glass

Rubber Calk™ 5000 Sealant Used To Seal Spectacular Glass Revolving Restaurant Atop World's Tallest Pre-stressed Apartment Building...

Through broad areas of sparkling glass, sealed with Rubber Calk $^{\text{\tiny TM}}$ 5000 Sealant, diners in this beautiful "sky high" restaurant will have a breathtaking view of both ocean and mountains as the entire interior revolves at full circle during the dinner hour.

In addition to the restaurant, nearly five miles of Rubber CalkTM 5000 Sealant was used to seal all metal curtain wall panels on the impressive 39 story structure.

Selected because of its outstanding adhesion, resistance to weathering and ease of application, one-part polysulfide base Rubber CalkTM 5000 Sealant cures at normal temperatures to a firm, flexible rubber that retains its tight bond and elasticity for years in any climate.

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#10 South Riverside Plaza, Chicago, Illinois. Owner and General Contractor: a subsidiary of Tishman Realty & Construction Co., Inc. Architects and Engineers: Chicago office of Skidmore, Owings & Merrill.

exposed steel: beauty and economy

This building turned out so well the owners are building a second just like it. A 5/16" steel plate and wide flange mullion facade encloses 650,000 square feet of usable area. The wall is free of expansion joints and serves to stiffen the building through composite action

of the steel plate with concrete fire protection and the steel beams and columns. The steel facade is painted graphite black. The owners calculate that even with periodic painting the exposed steel wall offers great economy. The original paint job is expected to last for at

least ten years. The building's classic simplicity presents an honest statement of the function and beauty of steel. For more information about this building or constructional steels, contact a USS Construction Marketing Representative at our nearest sales office.



United States Steel: where the big idea is innovation



What do fancy cars and space ships have in common with Simmons new line of dormitory furniture?

Bill Schmidt.

He's one of the country's top designers. A lot of automotive manufacturers and space engineers look to Bill when they need top-drawer designs.

It makes sense. He's proven his mettle on more than one test track, sweated out his share of countdowns.

When Simmons wanted a new furni-

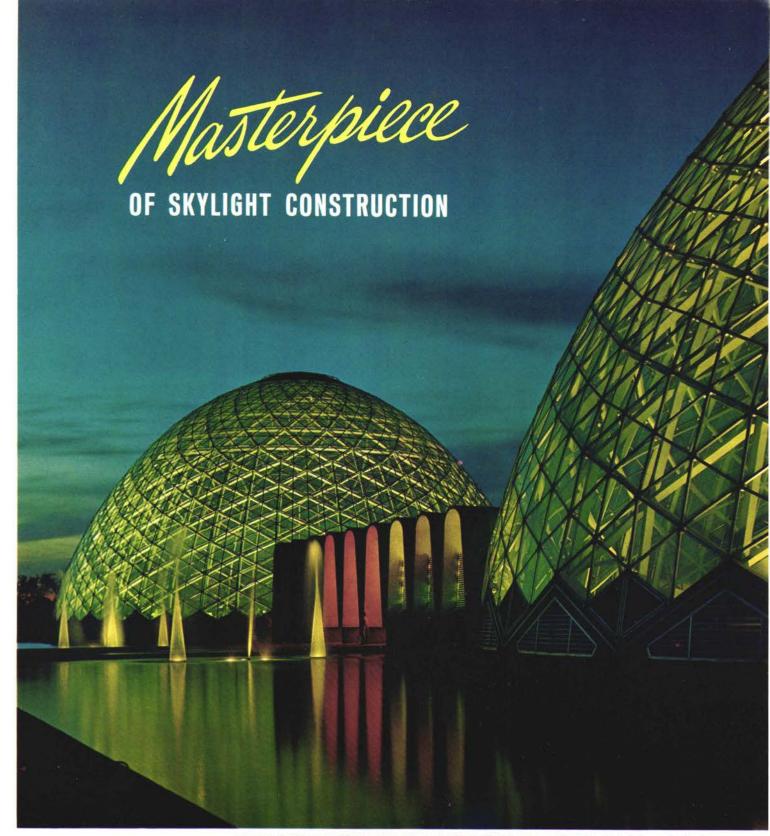
ture design—one that really had functional as well as esthetic benefits—they went to Bill Schmidt, too. He had some revolutionary ideas and helped turn them into practical furniture for you.

Simmons new line combines a unique modular concept with styles suitable for any interior design.

For more data, circle 180 on inquiry card

Don't buy another stick of dormitory furniture until you see Simmons new PACE line. There's a surprise for you in the drawer!





Mitchell Park Horticultural Conservatory, Milwaukee County Park Commission. Donald L. Grieb & Assoc., Architects. Ammann & Whitney, Structural Engineers; complete manufacture and contract for erection and glazing by Super Sky Products Co., Thiensville, Wis., '4" Polished MISCO supplied by Lurie Patek Glass Co., Milwaukee.

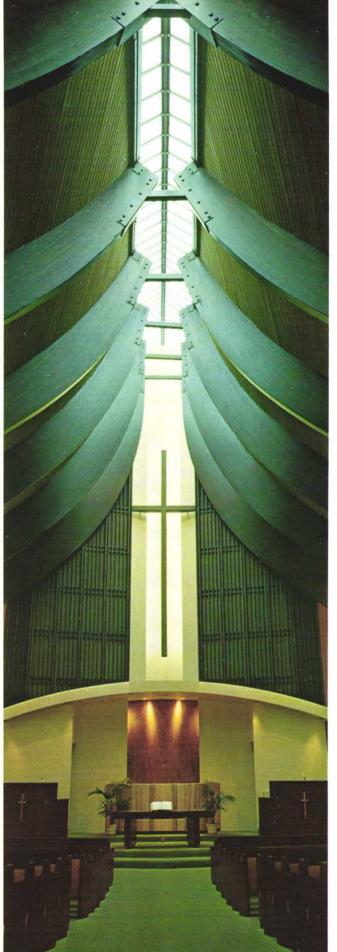
This strikingly attractive installation is a classic example of the design flexibility of Polished MISCO (wire) glass. Contributing dramatic impact while achieving functionality, Polished MISCO demonstrates its advantages of chemical stability, perma-

nence of finish, color, shape, surface hardness and fire retardance—characteristics available to a degree found in no other glazing material. To combine the utmost in safety with modern beauty, specify Polished MISCO.

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"Luxlite COOLITE MISCO, glared - reduced, installed in Calvary Baptist Church, A Luxinte COULTE MISCO, glared -reduced, installed in Calvary Baptist Church, San Bernardino, Calif. • Architect: Wm. E. Blurock & Assoc., Coron Del Mar, Calif. • Gen. Contractor: Cal Construction Co., San Bernardino, Calif. • Glass: Jack Tyre Glass Co. • Prefabricated skylights by Aluminex Corp.; installation by Royal Mechanical Contractors, Inc., San Bernardino.



NEW CATALOG

Contains pattern descriptions, light distribution charts, transmission data. Send for your free copy today.

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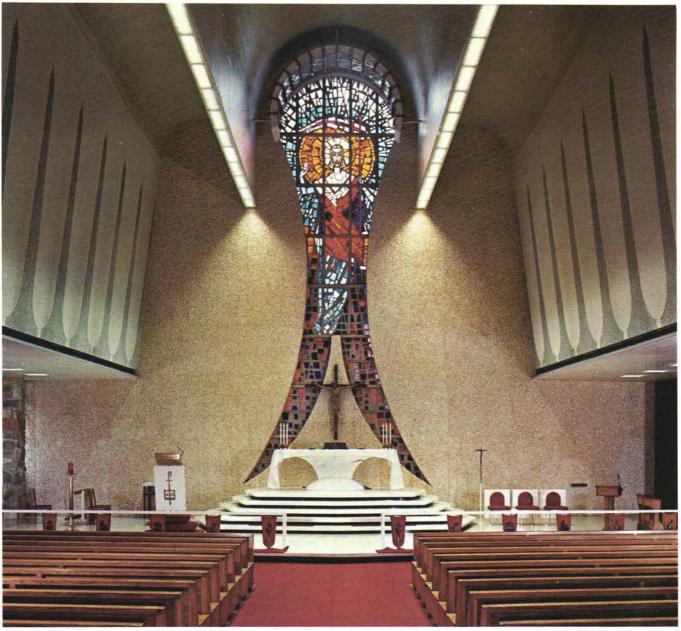




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New Freedom for the Bold and Creative Architectural Designer

Let your design creativity roam free. Create the shapes, patterns, effects—get the dimension and depth you want in architectural design. Then let Tuff-Lite® Epoxy-Based Wall Matrix be your key to a new construction concept in lightweight, exposed aggregate areas, walls, columns or dimensional designs. Unique exteriors and interiors (above) are appearing more frequently on the architectural scene, thanks to Tuff-Lite.

Eight times lighter than concrete, yet 5 times stronger, Tuff-Lite can be used in new construction or remodeling. Available in any color. Tuff-Lite retains that color—and its superior bonding strength

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Just a 3/8" layer is all that's necessary. Adheres to practically any surface. Can be applied on the job and seeded immediately. Or can be used in making preformed, lightweight panels off the job. Cures in less than 24 hours.

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OWNER: D. H. ERWIN SALES CORP., ARCHT.: SCHENKEL & LAWRENCE, CONTR.: SILKWORTH CONSTRUCTION CO.

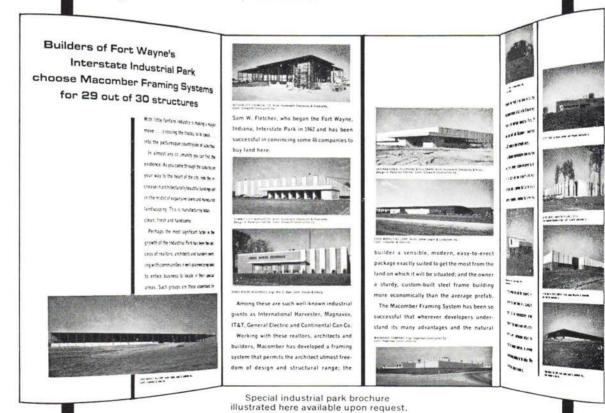
How 29 out of 30 companies discovered Macomber framing systems provided more

building at lower costs

In building one of the Midwest's principal industrial parks, architects and builders working closely with a Macomber representative dis-

covered they could give their customers a building suited ideally to their needs and to their lot size and shape. The buyer can have an architecturally designed building, individualized to his tastes, a better "builder-built" steel building... and save money.

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We give up.



Zip Code

New Institutional Finish from U.S. Plywood: Permacolor paneling, doors, movable walls factory-finished in 28 stainproof colors.

1. Product Description.

A pigmented, opaque, 2-ply, lightly embossed, dry film finish factory-applied by U. S. Plywood Corporation to Weldwood® architectural paneling, interior doors, and movable walls. The clear outer surface is a 1/2-mil thick layer of Tedlar® by DuPont. Tedlar is a delustered, polyvinyl fluoride film which is impervious to any known staining agent, solvent, or acid. Under this layer is an 8-mil dry film of polyvinyl chloride pigmented in any of 28 colors. The two layers are bonded together with adhesives, heat, and pressure.



2. Uses.

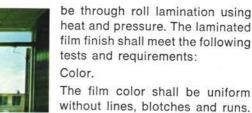
Provides specifiers and designers with freedom in the use of beautiful and consistent stain-resistant color for walls and doors in high traffic areas of offices, schools, hospitals, motels and hotels. Maintenance costs are significantly reduced because most soiling can be wiped away with soap and water.

3. Short Form Specifications.

Interior Finish for (doors, partitions, panels) shall be a two-ply laminate, consisting of a 1/2-mil (0.0005") oriented, clear, delustered, polyvinyl fluoride film bonded to 8-mil (0.008") pigmented, embossed, unsupported, plasticized polyvinyl chloride film. Applications of the two-ply laminate to door faces, wood panels or partitions shall be through roll lamination using heat and pressure.

4. Long Form Specifications.

Interior Finish for (doors, partitions, panels) shall be a two-ply laminate consisting of a 1/2-mil (0.0005") oriented, clear, delustered, polyvinyl fluoride film bonded to 8-mil (0.008") pigmented, embossed, unsupported, plasticized polyvinyl chloride film. The substrate shall be sanded smooth and uniformly without line patterns, chatter marks, digs, or burnishes. Application of the two-ply film laminate to door faces, wood panels or partitions shall



The film color shall be uniform without lines, blotches and runs. The film shall not fade, change color or craze after 200 hours' exposure to a commercial carbon arc such as used in the Atlas Fade-O-Meter. Test shall be conducted in accordance with NEMA procedure LP2-2.06 method of test for color fastness of surface

to light.

Laminate Edges.

(Door, Panel, Partition) edges shall be finished as detailed or specified.

Standard Tests.

Film laminates shall further comply with the following performance specifications when tested according to the following standard test procedures:

- 1. Resistance to NEMA LD1-2.01 Surface Wear
- 2. Resistance to NEMA LD1-2.05 Pass-No Staining Surface Staining
- 3. Color Fastness NEMA LD1-2.06 Pass-No Change of Surface to Light
- 4. Scrubbability Gardner Washability Tester

No significant wear after 1000 strokes of a stiff hog bristle brush and a cake grit cleaner applied every 200 strokes.

5. Availability and Technical Services.

Permacolor finished Weldwood paneling, doors, and movable walls are available through U. S. Plywood Corporation branches. Movable walls are also available through selected installers. Our Architects' Services Representatives will be happy to assist you with design and engineering problems and suggesting specifications.



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LIGHTED HANDLE AC QUIET SWITCH #700LH

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Research tower has maximum flexibility

The recently dedicated Research Tower for the Illinois Institute of Technology, Chicago, is a 20-story structure with a gross area of 382,636 square feet. The structure is based on a modular system of 24-foot-square bays to provide maximum interior flexibility. The building contains nine floors of laboratories and nine floors of offices. Also provided is an auditorium seating 235 and a cafeteria for 1,000. Architects are Schmidt, Garden and Erikson.



Circular library designed for optimum control

The William D. Ticknor Free Public Library in Englewood, New Jersey, designed by Delnoce Whitney Goubert, arranges its departments radially for maximum security and supervision. The 25,000-square-foot structure, which will cost \$650,000, is entered by two ramps spanning a lower garden level. The main level will contain reference and periodical facilities with reading areas on the periphery. The facility will accommodate over 100,000 volumes. The interior is lighted by a skylight. The exterior is of brick and concrete with solar bronze glass and the roof will be an off-white aggregate of marble chips and concrete.

For information on SECTRA, and your precast concrete requirements, contact your nearest

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Removing Sectra form



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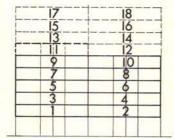
Introducing

(Société d'Etude de Constructions et de Travaux)

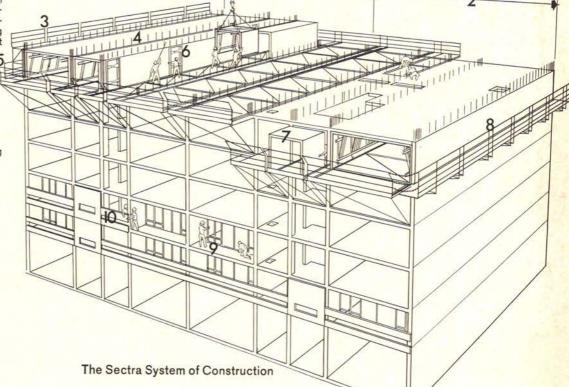
Revolutionary Industrialized Concrete Structural System for Muti-Story Buildings

rapid, economical, all-weather method for oducing multi-story housing, dormitories, itels, motor inns, etc. Among its many advanges are monolithic structural integrity, conolled tolerances, conformance with building des, and quality commensurate with highest andards.

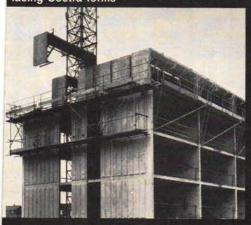
- Phase 11 being shuttered Phase 12 shutter track being placed
- End wall shutter in position
- "Tunnel" shutter
- Platform for withdrawn shutters
- Formwork to opening
- Shutter being withdrawn
- Platform for supporting end wall shuttering
-). Outside panel setting). Prefabricated balustrade setting



Sequence of Construction Phases



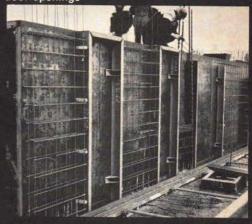
Placing Sectra forms



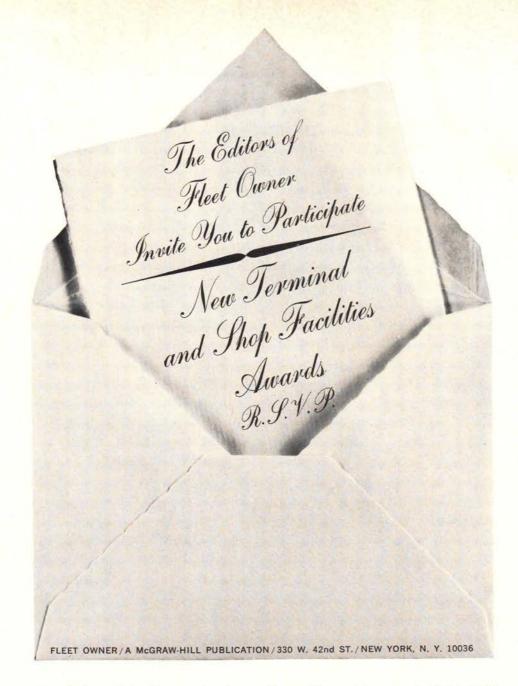
Sectra apartments showing stair-well



Sectra form showing door openings



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Awards for outstanding new truck operation and/or maintenance facilities (both common carrier and private fleet operators).

- ☐ Winners will be selected by the editors of FLEET OWNER, who will evaluate entries as they apply to transportation activity.
- ☐ And the editors of McGraw-Hill's ARCHITECTURAL RECORD, who will evaluate them from the point of view of over-all design.

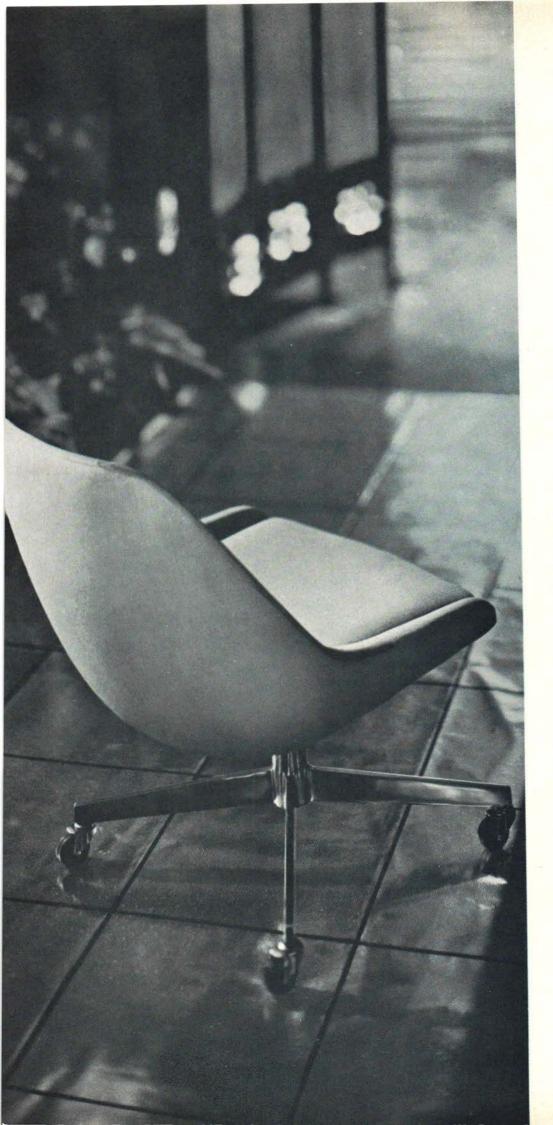
Prize-winning facilities will be described and pictured in full color in the April 1967 issue of FLEET OWNER.

Awards in the form of handsome plaques will be made to owners and also to architects, builders, and engineers (where appropriate) at a banquet in the Grand Ballroom of The Drake, Chicago, on March 30, 1967, concluding the 3-day Fifth Annual National FLEET OWNER Conference.

Eligibility is limited to new terminal and/or shop facilities completed and occupied between Jan. 1, 1965 and Aug. 31, 1966. Deadline for filing entries is Friday, Oct. 31, 1966.

For additional detail and official entry forms (there is no fee or obligation) write: The Editor, FLEET OWNER, 330 West 42nd Street, New York, N. Y. 10036.





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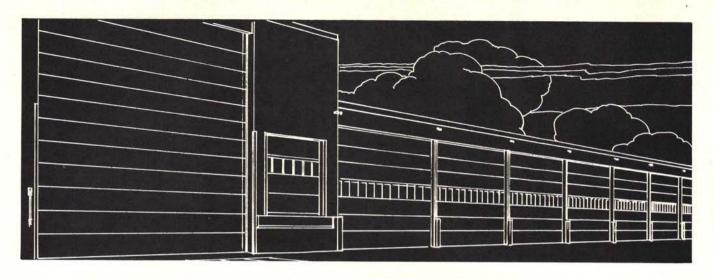
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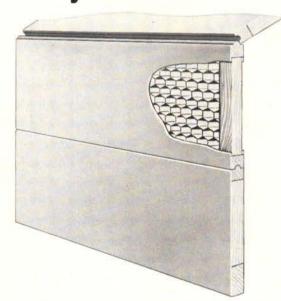
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Chicago apartment building contains enclosed pool

The 30-story Bel-Harbour apartment building in Chicago will have 204 studio, one-bedroom and two-bedroom apartments. The facility will contain an enclosed swimming pool, a sun deck on the top floor, and a hospitality room which tenants may use for private entertainment. The structure was designed by the firm of Schiff and Freides, Inc. General contractor is the Mars Construction Company.



Australian pavilion at Expo '67 is "a floating square box"

The \$3.6-million Australian pavilion for Expo '67, the Universal and International Exhibit to be held in Montreal, is described by architect James Maccormick as "basically a floating, square box." Four hollow pillars will bring light into the 24,000-square-foot structure. Architect for the interior Robin Boyd.



the architect's railing

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The hurry-up school.

Queensboro Community College. 22 buildings. 62 days from footings to completion.

How?

Plywood components.

This new college in New York City couldn't have opened its doors to 1600 students last January without plywood stressed skin panels. According to the contractor's architectural consultant, the plywood component system was the best possible solution to the tight schedule – less than three months

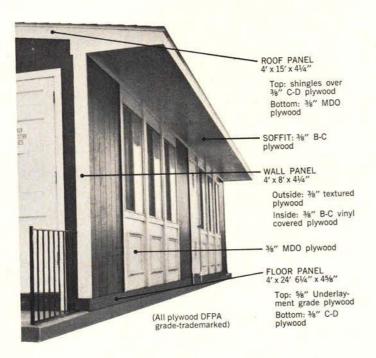
from plans to finish. The panels were used for floors, walls and roof.

The 22 buildings were prefabricated in Tulsa at the rate of one a day. Panels were prepainted, then trucked or piggy-backed to New York. Floor components are 24 feet long, the full width of the building. Roof panels span 12'6", and are supported by a ridge gluelam, 7" by 17%".

On-site finishing consisted largely of installing carpet, furniture, plumbing, and equipment. Actual site work took just over two months.



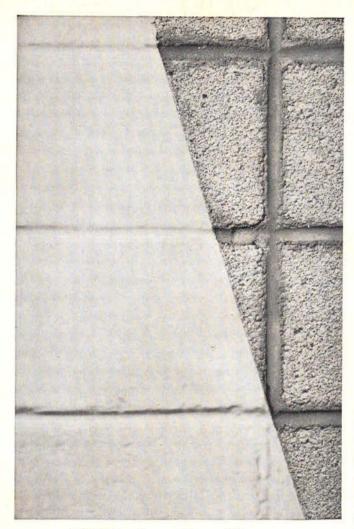
Queensboro Community College, Queens, New York City/Owner-Lessor: CIT Educational Buildings, Inc., New York City/Fabricator and Contractor: Southern Mill Fabricators, Inc., Tulsa, Oklahoma / Architects: H. A. Tucker, Tulsa; and M. J. Goodman, consulting architectural engineer for CIT



The 18 classroom buildings are 24x40; the library, faculty offices and rest rooms are 24x32.

This is another example of the way plywood components can provide simple, good-looking structures in a hurry. But they're also versatile enough to solve sophisticated design problems involving unusual shapes such as curved roofs, folded plates and space planes. For more information on plywood components and other plywood building systems, send the coupon.

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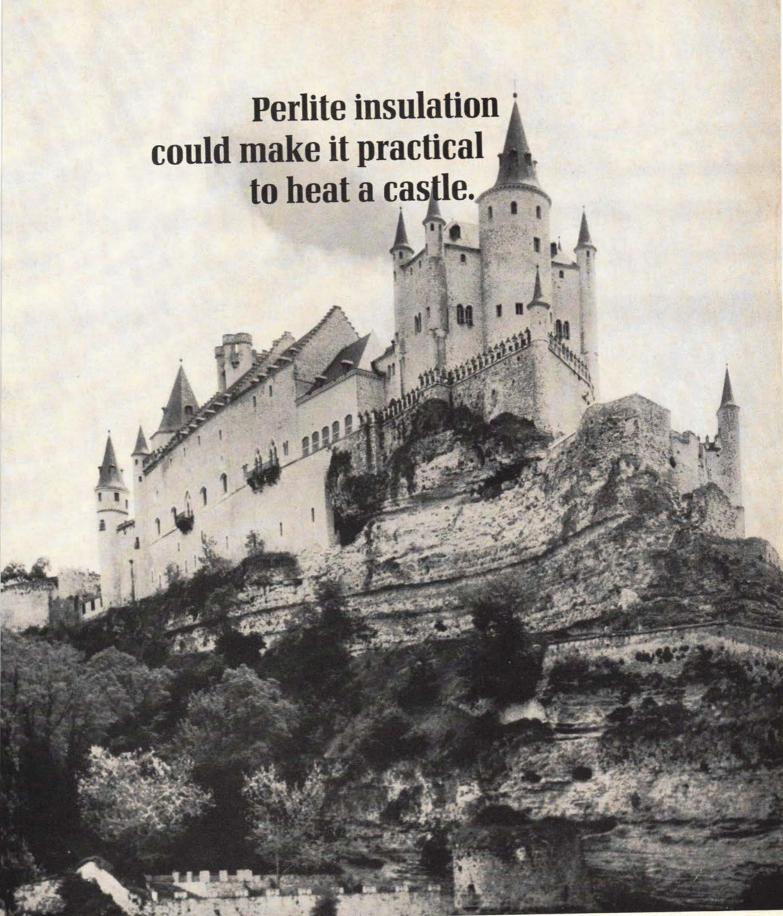
The City of Hartford has the following openings as a Result of Dynamic new school building program.

ARCHITECT II: \$186.00-\$223.25 weekly depending on qualifications. Assists in preparing designs, plans and specs for new or renovating municipal buildings; prepares cost estimates and related architectural work. Requires license as Architect (Connecticut) or eligibility and experience in architectural planning and design.

ASSISTANT CITY ARCHITECT: \$205.00-\$246.00 weekly depending on qualifications. Supervises and participates in preparing preliminary and final plans, cost estimates, and contracts for design and alteration of municipal buildings, requires license as Architect (Connecticut) or eligibility. Considerable experience in architectural planning and design including supervisory or administrative experience.

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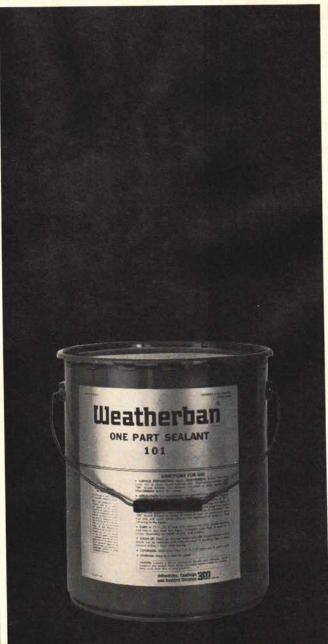


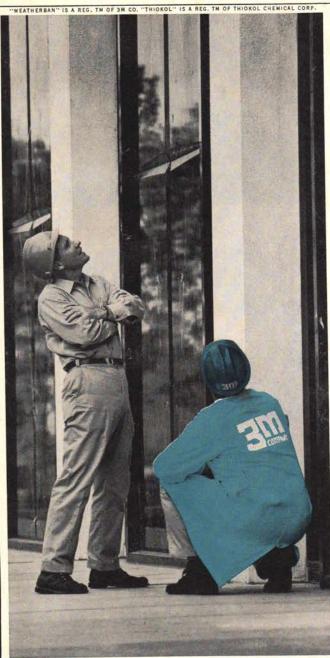
Frank Davidson, CSI, specification writer, Harrison & Abramovitz, New York

Frank Davidson says, "inadequate catalogs make an architect's day longer—his job tougher."

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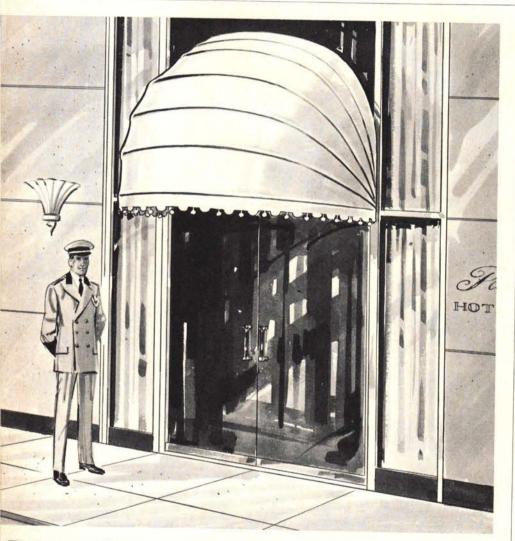
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In foreground is planetarium. Behind it is the museum, left, and library.



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Cultural center combines four distinct elements

The four units of the New Jersey Cultural Center in Trenton were designed by architects Frank Grad & Sons with three goals in mind. The first was to provide visual relief from the existing monolithic government buildings by using low-silhouette structures. The second was to relate elements of the neoclassic style of the older state buildings into "contemporary, graceful geometrical outlines." The third goal was to develop the four-unit plan with a coherence of design, providing "an individual identity for each building in relation to its purpose." Provided are a library, museum, auditorium and planetarium.

The marble-faced museum, which has two stories and a basement, contains a gross area of 74,134 square feet. The interiors are designed for maximum flexibility. The floor-to-ceiling displays (see below) are set into horizontal channels along the circumference of the exhibit galleries.

The State Library, which has three stories and two basement levels with the upper stories overhanging, is supported by concrete columns at the glass-enclosed first-floor level. The structure, containing 111,052 square feet, is also faced with marble. The 25-foot-high auditorium contains 17,330 square feet, and the planetarium has 11,220 square feet—seats 170 adults, 200 children.

The general contractor was Belli Company.



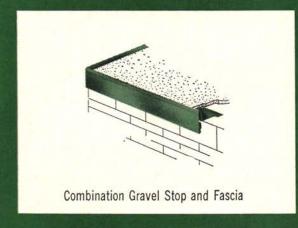
Path between auditorium on left and state museum on right leads to the state library.

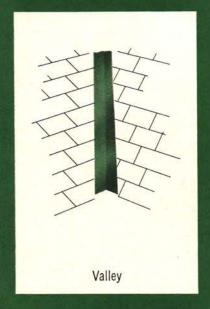


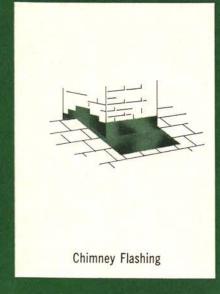
Interior of the museum.

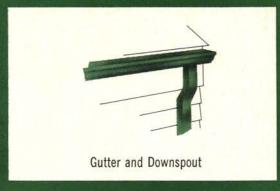
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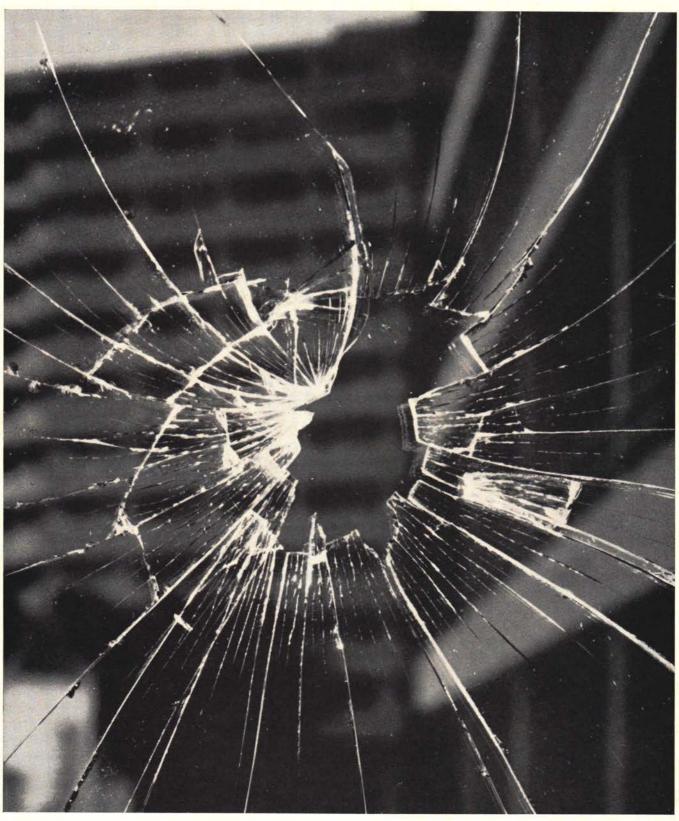


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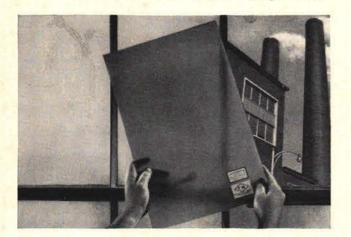
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ARCHITECTURAL RECORD July 1966 397



Residential complex will blend older urban neighborhood

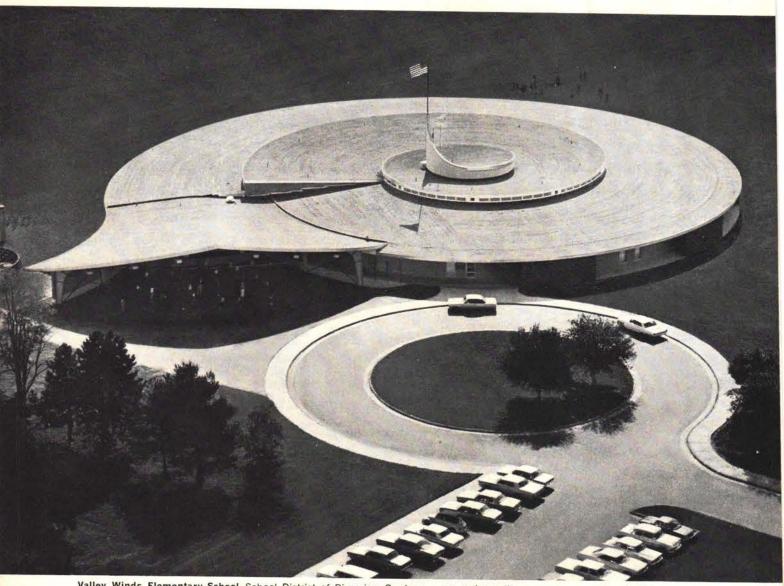
Brooklyn Heights Towers, a 400-family cooperative complex will be the first project in urban redevelopment in New York City to incorporate high-rise apartment towers with duplex terrace houses and townhouses. According to William J. Conklin of Whittlesey & Conklin,

neighborhood already rich in architectural and social significance. Brooklyn Heights Towers will strengthen the community by continuing the present patterns of townhouses and gardens along the street and by offering private parcels of open space—on the street level, on landscaped upper levels, and in the air." The architecture will be "a composition of high-rise apartment towers

aura of Brooklyn Heights' streets and 19th-century mansions," Mr. Conklin said.

The project will consist of two towers, one having 32 stories and the other 13 stories, both rising from a landscaped terrace plaza 25 feet above street level. The towers will be connected by a pedestrian bridge. Floor-through terrace houses will be located

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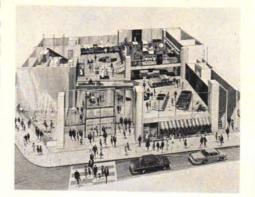
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Showroom tower has a series of 23 staggered decks

The new showroom tower for Sony Corporation now rising in the Ginza district of Tokyo has a series of 23 staggered decks rising from about 10 feet above ground level to a height of 66 feet. The building's total height is 100 feet. Each of the platforms is about one quarter of the area of the base, and they are arranged spiraling upwards around a center column. Vertical distance between platform levels is 2.9 feet, and the levels are connected by stairways. Architect for the \$8.35-million structure is Yoshinobu Ashihara.

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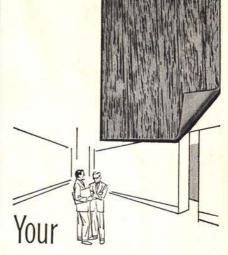
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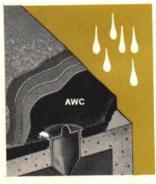
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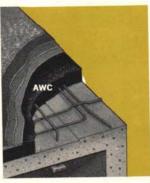
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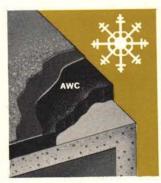
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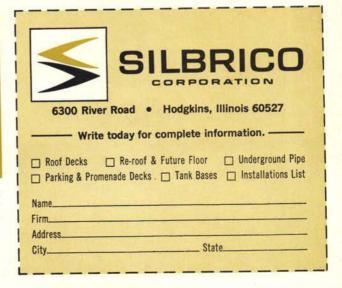
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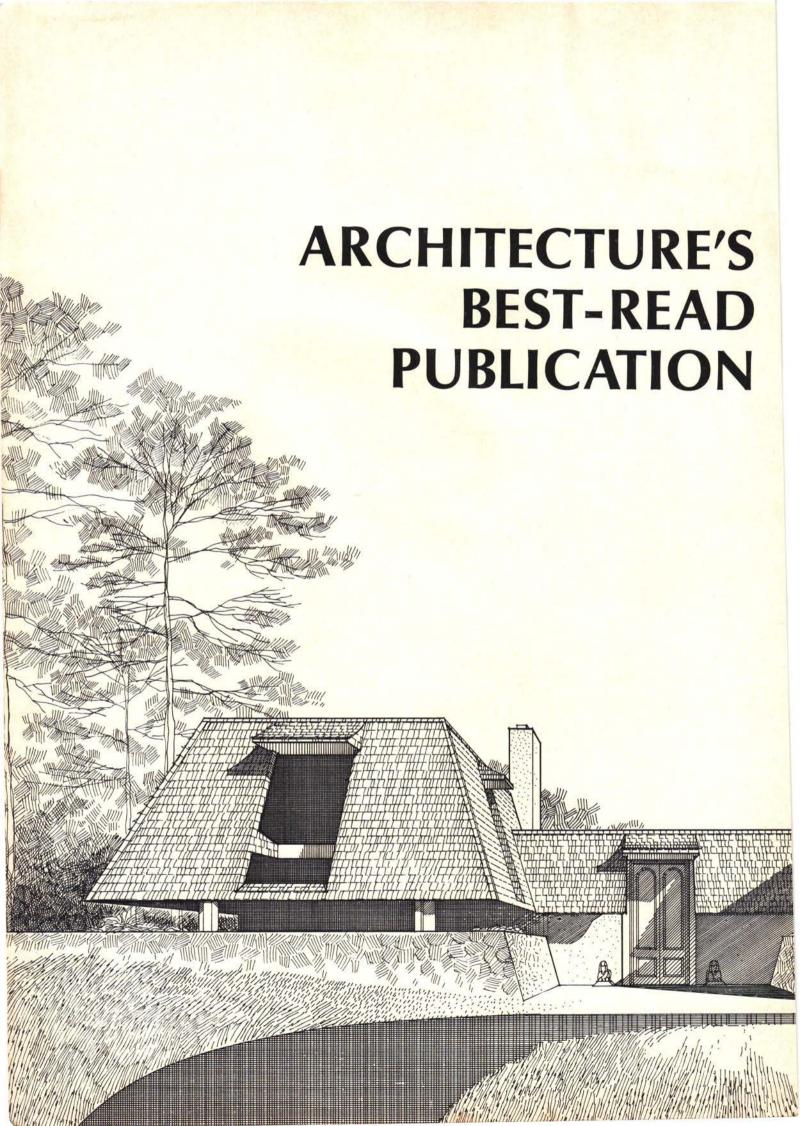


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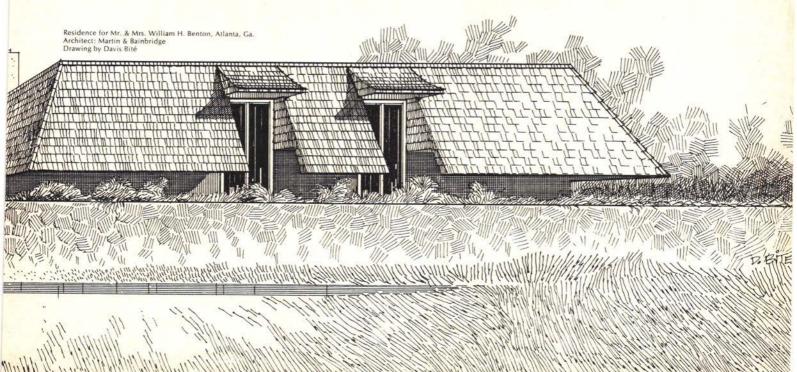
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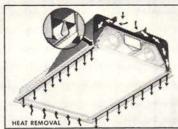




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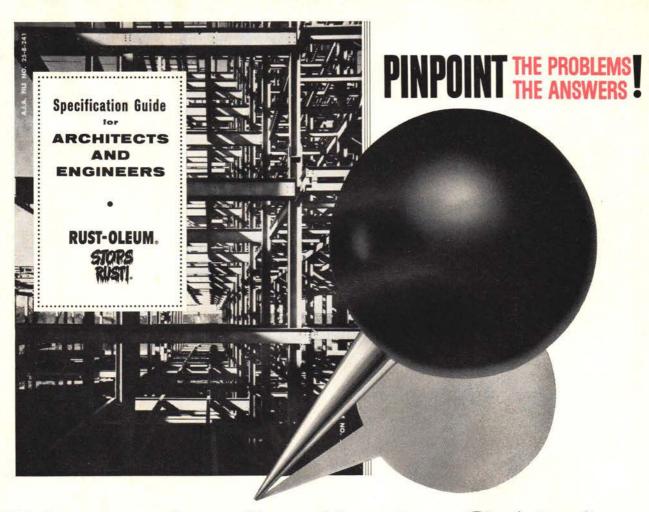
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