AMSTERDAM, NEW YORK PUBLIC SAFETY BUILDING, BY FEIBES AND SCHMITT
NATHAN MARSH PUSEY LIBRARY AT HARVARD, BY HUGH STUBBINS AND ASSOCIATES
THREE INTERIORS BY GWA'THMEY-SIEGEL
STANLEY TIGERMAN'S EXPLORATION OF NEW SHAPES FOR SPACES
BUILDING TYPES STUDY: PUBLIC ADMINISTRATION BUILDINGS
FULL CONTENTS ON PAGES 10 AND 11
When you want a ceiling system that gives your ingenuity full rein, come to the source. Armstrong.

More architects use Armstrong Luminaire Ceiling Systems because what they get is more than just a ceiling. They get flexibility. Flexibility that translates into the kind of freedom they need to carry out their most innovative ideas. The kind of freedom that makes it relatively simple to design, specify, control, coordinate, and install a dramatic ceiling in any building. Like the four striking solutions shown on these pages.

What you get with Luminaire is truly a system. A system that combines lightin air diffusion, fire protection, and acoustical control in one integrated assembly. What you also get is versatility. Versatility that allows you to handle these functions in many different ways.

There are five Luminaire Ceiling Systems: C-60/30, C-60/60, AW 3600, Symmetry and Pentaflex. Each is basically scaled to a 5'-square module but is also available in custom variations to meet just about any requirement.

Each can offer you not only a choice of lighting patterns and a wide range of illuminations but a flexibility of module, troffer and panel arrangement that...
results in almost unlimited design possibilities.

For instance, you can choose from three vaulted systems as well as two flat-type systems that provide either exposed or concealed grids. You can vault your entire ceiling or mix your vaults with flat types. You can light all the vaults or space your lighting to meet specific requirements of the job. Within a vaulted system like the C-60/60, you can even choose various light options—including square light fixtures 2' x 2', 2½' x 2½', 3' x 3', or rectangular fixtures 1' x 4' and 2' x 4'. All of which adds up to a freedom of choice you'd be hard put to match.

Also available from Armstrong, of course, is the Armstrong man—bringing you technical assistance that can help put your entire design into focus.

Add this kind of people power to the most advanced ceiling materials available, and you can see why Armstrong Luminaire provides you with the esthetic and performance characteristics you require in any building environment that bears your name and displays your talent.

To learn more, write: Armstrong, 4201 Rock St., Lancaster, Pa. 17604.

In Canada, write: Armstrong Cork Canada, Ltd. Box 919, Montreal 101, Quebec.
Introducing the Registron Series from Armstrong. Three beautifully sculptured ceilings designed to make the grid become part of the pattern.

The standard lay-in ceiling has two things going for it...economy and accessibility in a suspended grid system. However, because the grid is exposed, the ceiling's design is interrupted and its aesthetic appeal diminished. Now, with the new Registron Series, Armstrong has come up with an ingenious solution.

Since there's no way to eliminate the grid, we've found a way to eliminate its visual impact. And the way we've done it is to purposely design the grid as part of the ceiling's surface pattern. So when Registron's 2' x 4' mineral-fiber acoustical panels are installed, what you end up with is a ceiling in which the grid blends with the design to provide a virtually monolithic look.

There are three designs available in the Registron Series, all manufactured to carefully register the embossed designs and to beautifully conceal the acoustical perforations.

Textured Squares employs a 12" x 12" tilelike module and features embossed radius
ners as well as one-inch-wide grid-shaped elements incorporated into the surface design to minimize the impact of the grid system.

In the geometric design of **Grid Shapes**, 2’ x 4’ scale of the panel has been reduced to a point where there is no recognizable module left. With its inch-wide grid shapes combined in an overall weave pattern, the result is a sweeping flow design.

**Circles ‘n Squares** features eighteen circles within smooth-surfaced squares in each 2’ x 4’ ceiling panel. The one-inch-wide embossed border effectively blends in the grid and disguises sprinkler heads, lighting fixtures, and speakers.

If you’re building or designing on a budget, we think you’ll find that our new sculptured Registron Series offers you an uninterrupted low-cost lay-in ceiling without a low-cost look. Write Armstrong, 4206 Rock Street, Lancaster, Pennsylvania 17604.

For more data, circle 2 on inquiry card
Letters to the editor

I heartily applaud your editorial in the July 1976 issue of Architectural Record concerning "family architects." This is a concept which rates an advertising campaign by the AIA at least equal in some respects to the one mounted to make the business community more architect-aware. With so many architects in strained circumstances and willing to earn money in ways they would not have considered a few years ago, now is an ideal time for the general public to be made aware that architects can be rented by the hour (usually at rates lower than those of lawyers and psychiatrists). A few hours of consultation with an imaginatively analytical architect can yield a variety of alternative avenues of approach to a problem, some of which can often lead to surprisingly non-architectural solutions. Architects should be geared to offering such consultation services for a fee instead of giving them free and utilizing the time to sell project services. If he is working on a consultation-fee basis, the professional-in-name is more likely to be a professional-in-fact so far as the quality and impartiality of his advice is concerned.

Andrew Alpern, AIA
New York, New York

Your editorial in the July issue is realistic, refreshing, and regenerative. While I don't feel the title is quite right, it points out a need for greater exposure of our profession—that architecture should become a household word, and that all people should be made aware of all potential contributions by architects.

We are a small firm interested in, and enthusiastic about, the small stuff. We strongly feel this kind of market can be reopened to us through a commitment toward significant public relations and discretionary advertising by the profession. We hope you will continue this fine kind of editorial writing. Perhaps it would be timely for next year's AIA convention.

John J. Serke, AIA
J/D Serke Associates
Haverford, Pennsylvania

I enjoyed your editorial July "Family Architects." It is a fine reminder for young firms, as we have all gone through this stage. As a matter of fact, if a firm, no matter how large or well known, does not continue to offer this service, the profession is really not serving our clients as it should. I know our firm still does.

We just finished a design for an "A" frame children's playhouse and recently completed an organic Texas ranch house in, of all places, Big Hill, in Central Texas near Groesbeck. Fortunately we've recently been assigned sizable new commissions to augment our "family" practice.

-Karl Kamrath, FAA
MacKie and Kamrath Architects
Houston, Texas

I recently read your editorial on "Family Architects" and find that you have expressed several thoughts and ideas that I myself have felt.

Many architects ignore the type of service you speak about primarily because it does not pay enough and probably because it does not have enough glamour.

I have found that if the service performed is simplified into advice and sketches or drawings that fit the need of the client, then the fees (understandably low) that you can expect, will be close to what the work effort will be.

Architects by ignoring this type of work also then feed the cycle of potential clients not knowing what architects do nor why they could possibly have need of an architect's service. Architects' active participation in everyday community affairs and problems is essential to the community's well being in areas of planning, recreation, education, rehabilitation and new construction. In serving as a so-called "family architect" to a community, an architect becomes actively involved.

Thanks for your editorial. I hope more of us will heed the call.

John M. Scarlata, AIA
Glen Grove, New York

Louis Sauer once said, as my memory recalls, "... as long as there are small buildings there must be small architects..."... Let us "little"ns fear the "big"ns (ISOM, CRS, TAC, etc.) we can all take notice of the fact that there are many garages in the world... if building costs continue to soar—the "garage remodel" must become a new wave of architecture...

Your "family architect" editorial seems to be a good common sense with more impact than it realizes—once people begin to trust you with designs for their old garages and understand you can solve problems that will help the lives of their dogs, cats, children, etc.—once they trust you at their home, then they will trust you with larger work which will ultimately produce a far stronger profession. Let's hear it for the small architect.

Joe Stubbfield, AIA
San Antonio, Texas

Calendar

SEPTEMBER


20-24 9th Annual National Conference of States on Building Codes and Standards, Cranston Hilton, 1150 Narragansett Blvd., Providence, R.I. Contact: Sandra A. Berry, 301/921-3146.

14-October 22 Exhibit, a gift from the Italian government, Palazzo in America, hosted by the University of Pennsylvania; First National Bank of the U.S., Philadelphia. Contact: Jane Wilson, 215/243-8721.

OCTOBER

1 Last day of submissions for RECORD Interior Design, see page 198.


17-20 Prestressed Concrete Institute (PCI), annual convention. Americas Hotel, Miami Beach, Fla. Contact: Gale M. Spowers, Prestressed Concrete Institute, 20 N. Wacker Dr., Chicago, Ill. 60606.

18-19 The Society for Marketing Professional Services advanced marketing seminar, Sheraton Denver Airport Hotel, Contact: Jon Amos, Baxter-Hodell-Donnely-Presto, 3500 Red Bank Rd., Cincinnati, Ohio 45227.


20, 21, 22 Workshop conference, "Philosophy & Issues in the Design of Play Environments," the University of Wisconsin-Milwaukee, Department of Architecture and Department of Physical Education. Contact: Thomas Spellman, University of Wisconsin-Milwaukee, School of Architecture and Urban Planning, P.O. Box 413, Milwaukee, Wis. 53201, 414/963-5239.

21-22 IAB International Board for Aquatic, Sports and Recreation Facilities, Architectural Congress, Niagara Hilton Convention Center Hotel, and the International Convention Center, Niagara Falls, N.Y.
New Highspire Travertone™ from Armstrong. This is what "first class" was always meant to look like.

It's the newest addition to top-of-the-line architectural ceilings from the manufacturer with the top-of-the-line reputation. Highspire Travertone. The noncombustible mineral-fiber ceiling tile from Armstrong that provides a whole new dictionary of meanings for words like "quality" and "elegance."

Produced by an exclusive process that endows it with a deeper, richer textured surface, Highspire Travertone gives you the look of luxury any way you look at it. And it's available in 12" x 12" tiles as well as in 24" x 24" tegular-edged units that are installed in an exposed-grid system.

So when first class is the only way to go, Highspire Travertone could well be the only one you'll want to go with. To learn more, write Armstrong, 4207 Rock St., Lancaster, Pa. 17604.
There's a new way to look at Steel Pipe... (Structurally)
"We were looking for a way to cut costs, and our studies indicated that steel pipe was the most efficient and economical construction material for the project. This space frame, designed by using the most recent Canadian specifications and standards, weighs 12.3 lbs. per sq. ft. compared to a conventional truss system weighing approximately 18".

- Regis Trudeau & Associates, Inc.

Le Cégep du Vieux, Montreal (College Gymnasium). Regis Trudeau & Associates of Montreal — Consulting Engineer

"We were looking for a way to create a unique design and, by going to a steel pipe truss system, we developed a trademark for the center. Not only did steel pipe provide a utilitarian solution to a major structural requirement, but it created a dynamic sculpture, representing both the grace and power inherent in the use of steel."

- Architectonics, Inc.

Crossroads Shopping Center, Oklahoma City. Architectonics of Dallas — Architects

"One thing we were looking for was a versatile material for the roof structure. In this project, steel pipe could efficiently handle the highly axial loads on the members, and it also enabled us to very simply detail the intersection of numerous components. The result was an economical as well as handsome roof structure, which contributed significantly to the quality of the interior space and the power of the exterior design."

- Thompson, Ventulet & Stainback, Inc.

The Omni (Atlanta Arena). Thompson, Ventulet & Stainback, Inc. of Atlanta — Architects.

Now, we'd like you to take a more in-depth look at steel pipe in structures. Through our "Design Manual for Structural Tubing" (cost: $2.50), we offer technical information to assist designers in selecting the best structural components for a given design problem. And, through our companion piece "Tentative Criteria for Structural Applications of Steel Tubing and Pipe" (cost: $2.00), specific Criteria are given for the design of tubular sections used in tension, compression, bending or torsion members. For these important manuals, promptly enclose check and make payable to:

The Committee of Steel Pipe Producers
American Iron and Steel Institute
1000 16th Street, N.W.
Washington, D.C. 20036

For more data, circle 4 on inquiry card
Ask company president Karl Schurr...

Our WATER BASE Pitt-Glaze® Acrylic-epoxy keeps his plant clean—at a practical cost

At Minco Products, Inc., Minneapolis, Minnesota, a clean plant is a necessity for the quality control so vital to the manufacture of Thermofoil heaters, temperature detectors and similar precious metal, fine-wire products. So when Minco completed construction on a recent plant expansion, WATER BASE Pitt-Glaze Acrylic-epoxy Coating got the nod for use on all inner wall surfaces.

According to Karl Schurr, "We were looking for something that would give us an easy to keep clean plant at a practical cost. WATER BASE Pitt-Glaze Coatings met that requirement. Pitt-Glaze Acrylic-epoxy also is impervious to water — another important feature since we use so much water around the plant."

The WATER BASE Pitt-Glaze Coating System has other advantages, too. Like low odor during application; stain, acid and alkali resistance; soap and water clean-up. It's tough, durable. Is available in hundreds of colors.

WATER BASE Pitt-Glaze Acrylic-epoxy might just be the coating you're looking for, too. For more information write PPG Industries, Inc., One Gateway Center, 3W, Pittsburgh, Pa. 15222.

For more data, circle 5 on inquiry card.
Imaginative building facades in hydroformed metal allow unlimited exploration of the functional and aesthetic potential of form. From small fascias to giant skyscrapers, from remodeling to innovative architectural concepts, the Warnel Metal Division of Forms & Surfaces offers standard panels or engineered systems to meet individual project requirements.

Hydroformed shapes and textures increase strength, reduce weight and cost.

A complete range of metals and finishes are available, including stainless steel, bronze, copper, weathering steel, aluminum and coated galvanized steel.

Forms & Surfaces/Metals  2112 North Chico  South El Monte, CA  91733   (213) 283-7234
THE RECORD REPORTS

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Three cheers for the AIA for pushing so hard on the energy bill

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Short items of major national interest.

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President Ford signs housing bill. Passage of jobs bill still in doubt. Pennsylvania Avenue project gets funds from Congress. Justice Department attempts to re-open antitrust case against ASCE. Chicago neighborhoods up for landmark status.

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ARCHITECTURAL BUSINESS

63 "How-to" books that belong in the A/E's management library
Current Techniques in Architectural Practice and How to Prepare Professional Design Brochures are two of the latest—and best—books on the subjects, in the opinion of reviewer Bradford Perkins.

65 Some pertinent reminders on contracts
Attorney Charles D. Maurer, Jr., offers some good advice, including an often overlooked basic: always have a contract for design services, even on those small jobs.

67 Building costs
Dodge Building Costs Services' figures for September.

69 Building activity
The South: cooling off
Nathan Marsh Pusey Library, Harvard
Cambridge, Massachusetts
By partially burying this three-level
library underground and covering
its roof with grass, architects
Hugh Stubbins and Associates
have added essential structure
while preserving open space.

Interiors by Gwathmey-Siegel
Pearl's Restaurant, New York City
Vidal Sassoon, Costa Mesa, California
Unger Apartment, New York City

Exploration of new shapes for spaces
A group of projects by Stanley
Tigerman shows the ways in which
he has been exploring rounded shapes
to define new kinds of spaces;

Private residence in Illinois
St. John's, University of Illinois
Illinois Regional Library for the
Blind and Physically Handicapped
Ukrainian Institute of Modern Art
"Zipper" housing, Evanston, Illinois

Even small banks can express
a regional vernacular
The Redwood Bank, Vallejo, California
by architects Smith Barker, Hansen
The Bank of Suffolk County, New York
by architects Michael Harris Spector
and Associates
Northpark National Bank, Dallas, Texas
by architects Omniplan
The branches of the First National
Bank of Albuquerque, New Mexico
by architect Antoine Predock

Functional simplicity
in design for earthquakes
In accordance with the Field Act,
which outlines the minimum design
and construction of all California
public schools for earthquake
resistance, the Piedmont Junior High
School by Chester Bowles replaces
an older, outdated complex.

Building Types Study 493

127 Public administration buildings
How well are we designing for the
public realm? The question of
the quality and efficiency of our
public architecture has become
a subject of increasing concern
to professional architects and to the
governmental agencies who commission
them and use them. Here is a
portfolio of recent successes
—focusing on medium-size buildings
in medium-size towns, the kind
the vast majority of architects
are working on.

128 Belmont Regional Center
Charlotte, North Carolina
Gantt/Huberman Associates, architects

132 Amsterdam Public Safety Building
Amsterdam, New York
Feibes and Schmitt, architects

136 Malden Government Center
Malden, Massachusetts
Doxiadis Associates, architects

139 United States Post Office
Ahoskie, North Carolina
Gantt/Huberman Associates, architects

140 United States Post Office,
Waughtown Station
Winston-Salem, North Carolina
Gantt/Huberman Associates, architects

Next Month in Record
Building Types Study: Airports
With the recent passage of Federal law
94-353, there can be no doubt that
the activity in airport construction will
quicken. That law will allow a much
higher amount of Federal participation
in local efforts—up to $500 million
this year alone. But what will the
new construction be like?
Most will not be on the very large
all-new projects. In RECORD for
October, a few of the probable
alternatives will be discussed, and these
will range from small new airports
to alterations of existing facilities
to the construction of new satellites
around still-functioning older
buildings.
We've designed Tru-Therm® to save 2 of the scarcest things in today's world. Energy and money.

We know the crunch affecting both is something you recognize all too well. We also want you to have a solution you can live with—aesthetically and economically—for years to come. That's why ASG Tru-Therm insulating glass units are built to provide outstanding efficiency, trouble-free performance and genuine durability. And they can do it right from the beginning, facilitating a reduced initial investment in heating and air conditioning equipment, along with a long-term cut in the consumption of costly fuel.

Thanks to Tru-Therm, it's feasible to increase the size of exterior openings to take maximum advantage of natural light, thereby minimizing the energy consumed by artificial lighting. Tru-Therm units are available in a wide variety of sizes with a choice of air spaces. What's more, they're adaptable to all the latest glazing techniques and all glass used in them can be tempered for extra strength and safety.

Tru-Therm shows its real beauty with an exterior lites of Bronze or Gray tinted twin-ground plate glass. Both are heat absorbing and glare reducing. Gray tinted glass blends with white, gray and black accented buildings. The Bronze harmonizes ideally with tinted glass spandrel and other earthen materials, while giving a beautifully subdued reflective appearance. In fact, when you stop to think about it, we're going easy on three things. Energy, money and who knows how many eyes. For complete information, write ASG Industries, Inc., Dept. A, P.O. Box 929, Kingsport, Tennessee 37662.

ASG Industries Inc
The Glass Company

For more data, circle 10 on inquiry card
Three cheers for the AIA for pushing so hard on the energy bill.

Now the real push starts...

The AIA’s strongest effort in years at “going public” was launched on June 23rd with a full-page ad in The Washington Post encouraging quick affirmative action on the energy conservation bill. The ad read, in part: “The current and seemingly abundant supply of foreign oil must not blind us to the urgent need for [an energy policy] . . . . To do this we will obviously need more than legislation. Successful execution of a national policy will require the cooperation of that broad segment of the economy responsible for the built environment—financial institutions, developers, the building trades unions, engineers, the designers and manufacturers of building materials, and, of course, architects. It will also require the enthusiastic support of the Federal establishment, beginning with the White House. (The present Administration has been far too obsessed with the supply side of the energy crisis.) The cooperation of state and local government is essential . . . .”

To extend the impact of the ad, reprints were mailed with covering letter to all Senators and Representatives, all 50 governors, 30,000 city and county officials and agencies, and all AIA chapters for local follow-up. Articles were prepared for distribution to suburban papers, radio and television stations. Lou de Moll, president-elect Jack McGinty, and Energy Committee Chairman Carl Bradley provided background briefings for many major newspaper editorial boards; and Bradley presented a proposed energy plank to the Democratic platform committee, which was adopted at least in part. (A similar effort is underway at the Republican convention as this is written.)

That is some kind of effort at explaining to a not-too-excited public what this business of energy conservation is all about. And, as the headline of this piece suggests, I think three cheers are due the AIA.

The bill as passed is a start—and gives a big push towards standards

The major thrust of the bill does seem primarily concerned (still!) with stimulating oil companies to increase domestic production by granting them higher prices. And I don’t pretend to know whether that carrot will work this time.

There are also incentives, via grants and loan guarantees, to try to encourage homeowners and owners of some commercial buildings to “insulate” and “weatherize” their properties—and I’d be willing to bet that carrot won’t work.

But most importantly, the bill does say: “Get on with the job of setting standards . . . .” The bill “directs” the Federal Energy Administration and HUD to establish energy conservation standards to be incorporated in state and municipal codes. And that does seem to me, at least, to be the only thing that will result in us getting on with the job of designing and building energy-efficient new buildings and retrofitting our old ones.

As RECORD pointed out in its first Round Table on energy conservation—back in January 1972—there is just no doubt that architects and engineers know how to conserve vast amounts of energy. The problem is persuading owners and clients and mortgagers to accept the additional first costs that will be required in some (but by no means all) cases.

Our second Round Table on energy—published in our Engineering for Architecture issue last year (mid-August, 1975)—indicated that almost no one was against meaningful standards that spread the concerns and the costs even-handedly. Many owners at that Round Table agreed with a point of view I’ve held all along—standards are necessary because you can’t ask responsible and concerned architects and engineers to do the extra study and research needed to design energy-efficient buildings; and you can’t ask responsible and concerned owners to pay any extra first costs that involved (even if your life-cycle costs look good) as long as there are “bad guys” down the street who will (by ignoring the desperate need for energy conservation) be able to “under-sell” you.

Good standards (and the right kind of standards are—as RECORD, AIA, the GSA, and most architects and engineers have been saying along—performance standards) seem to me to be the only way to put everyone on the same footing and to get on with the job of conserving energy. The building industry can make a massive impact: for example, the AIA thinks we can reach savings on the order of 12.5 million barrels of petroleum equivalent per day by 1990. And that’s 12.5 million barrels not wasted; 12.5 million barrels that we won’t have to explore for, drill for, build refineries for . . . or pay for. —Walter F. Wagner Jr.
There's a New Choice in Low-Glare Lighting...

Attractive appearance and energy efficiency have now been combined to create a new era of low-glare lighting.

General Electric's new low-glare luminaires cut off unwanted light above 90 degrees and put light on the task — where you want it. These new lighting systems have been specially engineered for HID (high intensity discharge) light sources such as Lucalox®, so you don't lose good efficiency while you gain light control.

Choose between the Powr/Door® cut-off luminaire (upper left) or the Decashield® (lower left) for higher wattage applications. Both provide easy component accessibility for maintenance or upgrading. Or select from the Decaflood® luminaire (lower right) with its unique set of area roadway optical systems . . . to the Spaceglow® with the attractive glow shield.

The choice is yours. If you'd like to start putting efficient light where you want it, write for more information:

General Electric Company, SE
THAT'S EASY ON YOUR EYES

GE LIGHTING MAKES THE DIFFERENCE

GENERAL ELECTRIC
HOW MUCH WATER
WOULD THE WATER SAVERS SAVE
IF EVERY WATER CLOSET
WERE AN EMBLEM WATERSAVER

1,752,000 gallons each year on 200 units

And, the Emblem is Eljer's regular production model water closet. No premium charges for watersaving. No special orders. Every Emblem uses less water per flush than some of the extra-cost "watersaving" closets. The Emblem uses much less per flush than the 3.5 gallons stipulated by water conservation codes. And, savings over ordinary closets average a gallon and a half per flush.

So, in a 200 unit apartment building, assuming four residents per apartment and four flushes per day per resident, the Emblem can save 1,752,000 gallons of water every year. That's $1,594 savings** per year on water and sewage bills. And, as costs go up.. so will the savings.

You will conserve precious water, ease the demands on sewage systems and save on operating costs at no extra charge with the Emblem. Why would anyone buy any other water closet?

*As tested by Dynamics Testing Laboratory, Toledo, O
**Based on a 91¢ average cost per thousand gallons in 5 major cities.

ELJER PLUMBINGWARE
Wallace Murray Corporation
Dept. AR, 3 Gateway Center
Pittsburgh, Pennsylvania 15222

For more data, circle 12 on inquiry card
The GF Cube: doubles your thinking power.

The new GF Cube offers twice as many desk and console configurations as our best competitors. That has to start you thinking. Because this great variety of configurations allows you to make better use of very expensive floor space. The open office shown here gives you just a glimpse of the possibilities.

Before you cover you

Consider the type of traffic that will pass by. Korolite wallcoverings are heavy enough to take a lot of punishment - they run from 15 ounces minimum to a maximum of 25 ounces. Most other type 1 materials go up to only 12 ounces. And because they're vinyl, they're long lasting, durable, and easily cleaned.

Consider the type of people who will look at what you select. Korolite wallcoverings come in over 107 different choices. And in a wide range of patterns, colors and textures to satisfy any taste or personality. From modern to traditional.
walls, cover all the angles.

Consider the size of wall you need to cover. There is no wall too large or too small for B.F. Goodrich Korolite® wallcoverings. They come in 54 inch widths, and are ideal for quite improvement or renovation, hotel-motel applications, all lightweight commercial uses, or residential.

Consider the costs carefully. Compare the expected life and durability of Korolite wallcoverings with the shorter life of other coverings, and you'll see that BFG vinyl wallcoverings offer an extremely economical approach.

After you've considered all the angles, you'll conclude that the right wallcovering for you can be selected right from this book. Get a hold of one to see and feel our wallcoverings. Or consult your Koroseal® swatch book or Sweet's for your nearest BFG distributor.

B.F. Goodrich
Koroseal Vinyl Wallcoverings

For more data, circle 14 on inquiry card
Presenting the new ESWA heating system

Most heating systems require an entire crew and a whole array of tools to install the many components. All it takes to install ESWA is one man armed with a staple gun. Sometimes it doesn’t even require that. Just unroll the ESWA elements and put them into place. Your heating unit is up in a fraction of the time it takes to install other systems requiring extensive labor. That’s because ESWA lets you eliminate furnaces, radiators, intricate wiring, blowers, ducts and pipes — and therefore much of the expense of putting in a heating system. And ESWA gives you one of the most effective heating systems available today. It’s custom designed to eliminate heat waste. And for maximum comfort and efficiency, the temperature of each area can be controlled with its own thermostat.

Unlike other heating systems, ESWA is completely safe. Should a nail or screw penetrate an element, the material actually insulates itself from the intruding object, providing safe and continuous operation. The ESWA Heating System provides clean, economical heating in any kind of building. That’s the reason it’s been in use in Europe for over 15 years. Isn’t it time you started installing your heating systems with a staple gun?

For more information, call or write Mr. Thomas J. Hoffman, ESWA, Elixir Industries, 17925 S. Broadway, Gardena, CA 90248 (213) 321-1191.

and its installation tool.
TERNE ROOFING . . .
FORM, COLOR, FUNCTION

From the standpoint of form,
Terne permits any visual roof area to become an integral part of the total design concept.

From the standpoint of color,
Terne provides the architect with a creative latitude as broad as the spectrum itself.

From the standpoint of function,
Terne's durability is measured in generations rather than years; it is easily installed, and when measured by the criteria of those to whom ultimate performance is no less significant than initial cost, it is relatively moderate in price.

FOLLANSBEE
FOLLANSBEE STEEL CORPORATION
FOLLANSBEE, WEST VIRGINIA

Boulder Recreation Center, Boulder, Colorado
Architects: Nixson-Brown-Brooks-Bawden; Boulder, Colorado
Roofers: Reliable Roofing, Longmont, Colorado

For more data, circle 16 on inquiry card
LEXAN® is guaranteed against breakage.

What do you make of that?

Whatever you make of it will withstand the worst punishment possible. LEXAN sheet is guaranteed against breakage, even under the blows of a sledgehammer or the onslaught of a steamroller. That means lower replacement costs, more economy. LEXAN sheet is UL listed Burglar Resistant, complying with the Safety Glazing A.N.S.I. (Z97.1) standard and OSHA requirements. And new F-2000 flame-retardant grade meets the highest standards for reduced flammability.

There's LEXGARD® bullet-resistant laminate which meets UL ballistic level ratings up to .44 Magnum (UL 752 standard).

For industrial glazing PROTECT-A-GLAZE™ sheet offers an attractive, clear and tinted, translucent glazing for durability with economy.

And architects are finding more and more applications. LEXAN sheet is being used for lighting panels and lenses which are lightweight and provide high light transmission.

Tough skylights.
LEXAN sheet's high impact resistance, clarity, and weather resistance make it ideal for durable, attractive skylights.

Photo: Nashville House
Nashville, TN
Architect: Robert Lamb/HKS

NOTICE:
LEXAN SHEET IS THE LEAST COMBUSTIBLE SAFETY GLAZING PLASTIC SHEET BUT WILL IGNI TE WHEN EXPOSED TO AN EXTREME IGNITION SOURCE IN EXCESS OF 800°F. FOR MAXIMUM SAFETY:
- Avoid local fire officials at OSHA glazing installations.
- Consider sprinkler systems for additional safety.
- Check local codes for structural applications.
- Select fireproof boards similar to wood.
- Glaze skylights across to reduce build up.
Safe school windows.

School systems throughout the USA, LEXAN sheet secures buildings against vandalism and theft, with LEXAN sheet viding up to 25% more insulation than comparable thicknesses in glass.

Photo: Walt Disney Magnet School
Chicago, IL
Architect: Perkins & Will

Long lasting enclosed walkways.

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Architects: Long Maye & Associates

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*Based on calculations from the ASHRAE (American Society of Heating, Refrigeration and Air Conditioning Engineers, Inc.) Guide and Data Book.
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Architects: Hoff, Blackstone and Strode, AIA

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The jobs bill is still uncertain of a go-ahead from Congress and from the President. But if it succeeds, new public works projects could get rolling by early next month. Details on page 34.

President Ford has signed the housing authorization bill despite his apparent opposition to many of its programs. The bill revives the conventional public housing program and provides a Treasury loan for construction of housing for the elderly. Details on page 34.

New York City has plans to build a playground for handicapped children as well as for those who are able-bodied. Architects working in the state of New York, and wishing to participate in the design competition for this playground, should contact the New York City Department of City Planning, Playground Competition, Publication Sales Office—Room 1616, 2 Lafayette Street, New York, New York 10007.

Congress has finally appropriated funds for the Pennsylvania Avenue restoration project proposed more than 15 years ago. The plan calls for construction of both residential and commercial units along the historic route between the White House and the Capitol. Details on page 34.

Prescriptive standards are needed for buildings that will limit energy savings, the AIA told the Federal Energy Administration recently. Urging that the FEA revise its proposed State Energy Conservation Plan guidelines, AIA vice-president Carl L. Bradley argued for adoption of performance-based standards.

The Justice Department plans to re-open its antitrust case against the American Society of Civil Engineers. Ended four years ago in a consent decree, the case challenges prohibitions on price competitions as stated by the profession’s code of ethics. Details on page 34.

Ten architectural and artistic design projects are part of a national touring exhibit sponsored by the General Services Administration. The display features winners of GSA’s Second Biennial Design Awards program, including projects involving historic preservation, adaptive re-use, interior space planning and design, office building construction, fine arts, and barrier-free design. Now on display at Boston’s Federal Center, the exhibit will open September 14 at the Massachusetts Institute of Technology; October 18 at the Federal Center in New York; November 17 at McCormick Place in Chicago; and December 28 at the Federal Building in Kansas City, Mo.

An exhibit exploring the impact of black artisans on the architecture and building crafts of the South will open September 30 at the Los Angeles County Museum of Art. “Two Centuries of Black American Art” will remain in Los Angeles until November 21 and then travel to the High Museum of Art, Atlanta (January 8-February 20, 1977), the Dallas Museum of Fine Arts (March 30-May 15, 1977), and the Brooklyn Museum (June 25-August 21, 1977).

New York City Club’s Bard Awards for Excellence in Architecture and Urban Design were recently presented. The winners were: Bustop shelters, by Holden/Yang/Raemsch/Terjesen, Architects; Arts for Living Center, by Prentice & Chan, Ohlhausen, Architects; and 1199 Plaza Cooperative Housing, by The Hodne/Stageberg Partners, Inc., Architects. Alfred Devido, Philip Johnson, Peter Samton, and Joseph Wasserman served on the jury.

The Concrete Reinforcing Steel Institute’s 1976 design awards program is now taking entries. Deadline is November 15, 1976. The awards recognize reinforced concrete structures that show “creative achievement in esthetics, economy, engineering and functional excellence”; and are open to all registered architects and engineers (individuals or teams) whose structure is located within the continental United States and has been completed since January 1, 1974 or essentially finished by November 15, 1976. For more information, contact: Victor Walther Jr.; Concrete Reinforcing Steel Institute; 180 North LaSalle Street, Room 2110D; Chicago, Illinois 60601.

The projects of 11 American architects are currently being exhibited in the 1976 Venice Biennale. The display, dealing with suburban alternatives, contains works by: Raimund Abraham, Emilio Ambasz, Peter Eisenman, John Hejduk, Craig Hodgetts, Richard Meier, Charles Moore, Cesar Pelli, Robert Stern, Stanley Tigerman, and Denise Scott Brown with Robert Venturi. The exhibition was organized by the Institute for Architecture and Urban Studies in New York City.

ARCHITECTURAL RECORD invites submissions for RECORD INTERIORS of 1977 and RECORD HOUSES and Apartments of 1977. Deadlines for receipt of material are: October 1, 1976 for RECORD INTERIORS, to be featured in the January 1977 issue; and November 1, 1976 for RECORD HOUSES and Apartments, for the 1977 mid-May issue. For further details, contact Barclay Gordon, ARCHITECTURAL RECORD, 1221 Avenue of the Americas, New York City 10020. Telephone: (212) 997-2334. (Also see page 198.)
Ford signs housing bill after a long battle

The housing authorization bill President Ford signed just before the Republican Convention last month actually revives, continues, or expands a number of categorical-type housing programs the President does not want. For example, it revives the conventional public housing program, provides for $2.5 billion direct-from-the-Treasury loan program to build housing for the elderly, and continues for another year a program that subsidizes mortgage payments for private builders of housing for rent to low-income families.

President Ford, however, said he signed the bill because "good government requires" that a number of program extensions become law "as soon as possible." He also noted that Congress was voting less actual spending—for the public housing program for example—that the maximum allowed under the authorization bill.

One housing bill was the product of a prolonged battle between Congressional Democrats and the Ford Administration forces led by Housing Secretary Carla Hills.

On public housing, the bill calls for $100 million of annual contract authority spending to be committed to the construction of new substantially rehabilitated conventional housing projects. The appropriation, however, is $85 million.

On housing for the elderly, the $2.5 million Congress authorized is "off-budget" lending by the Treasury to builders of new housing for the elderly—enough to start about 90,000 new units. It requires no appropriation.

The battle of trimming back planning grants ended with $100 million authorized, but only $62.5 million voted, as compared to last year's $75 million.

Other actions include raising the mortgage limits and the maximum allowable income for a moderate-income family who want to buy a house under the revived home-ownership program. The government now subsidizes the mortgage rate down to 5 per cent. The program was also liberalized to make mobile homes eligible.

Other provisions authorize funds for the new National Institute of Building Sciences; boost the funding for the urban homesteading program; and make permanent an exemption from the mandatory flood insurance, thus making it possible for homeowners to finance the sale of houses in flood-prone areas not in compliance with the law.

The actual amount approved for all subsidies for lower-income families for fiscal year 1977 (beginning October 1) is $675 million, including an Administration program under which Secretary Hills is trying to house as many needy families as possible in existing apartments, rather than in new buildings constructed under government contracts.—Donald Loomis, World News, Washington.

jobs bill still not guaranteed of a go-ahead

The fragile coalition who wired together enough Senate votes to override President Ford's veto of the jobs bill fears their deal may yet come unstick. The coalition has to hang together long enough to get the $3.95 billion appropriation bill through both houses. And the President will have to sign the bill before Washington bureaucrats can give the mayors and governors the green light on any spending.

Whether the President will is an open question: but if he does, Commerce Department approvals of public works projects might begin by October 1, as would spending by some of states of new allocations for sewage treatment plants from the Environmental Protection Agency (EPA).

Spending by cities and states of Treasury's countercyclical revenue-sharing checks under the bill begin by November 1.

But by early this month, which is the earliest an appropriation bill is expected to reach the White House, new political strains could develop around the Congressional consideration of the $5 billion bill for EPA grants and a $6.6 billion revenue-sharing bill—both of which have already passed the House. Adoption of these bills (and the appropriations bills for them that must be enacted by October 1) poses another danger for the smaller $3.95 billion jobs programs, particularly if Ford vetoes the appropriation bill.

The mayors and governors are being urged to recommend their lobbying efforts on the three senators who cemented the bill together: (1) Jennings Randolph (D-W.Va.), who is Chairman of the Public Works Committee. The $2 billion in his part of the bill allows the Commerce Department's Economic Development Administration to parcel out funds project-by-project with most getting $5 million or less, and no state winning up with more than a $125 million slice of the pie. The money can go for almost any kind of building or public works or recreation projects, except canals. (2) Edmund Muskie (D-Maine), who shoved through the $125 million for revenue-sharing grants to be parcelled out over five quarters, starting in July, mostly to cities with high unemployment. The money would be used to maintain public service by keeping employees on public payrolls. (3) Herman Talmadge (D-Ga.), who led the block of 66 senators from 33 Southern and Western states that would get a slice of the additional $700 million in water pollution control funds.—Donald Loomis, World News, Washington.

Justice attempts to re-open antitrust case against ASCE

The Justice Department is trying to reopen its antitrust case, ended in a consent decree four years ago, against the American Society of Civil Engineers. The case was the twin of the Justice prosecution of the American Institute of Architects, both challenging professional code of ethics prohibitions on price competition.

Each society rewrote its code to remove the bans on price bidding, although the National Society of Professional Engineers elected to fight the issue and is currently at the United States Court of Appeals in Washington with its case. What Justice is now arguing is that the ASCE code revision did not go far enough, and that more changes are needed to open the way for one member to bid against another.

Being questioned is what is now Article Three of the ASCE code, which holds it to be unprofessional, dishonest, and unignorable for any other engineer in a particular engineering project after definite steps have been taken towards his employment.” Justice claims that since the ban on competitive bidding was removed, the society has used the don’t-steal-clients provision to bar price competition and has “aggressively investigated alleged violations of Article Three.”

The Government’s case rests primarily on Society disciplinary actions taken against two top officials of M & E, Tozer and George K. Tozer for two. The charge was that M & E had won away—by deridding—a design review and contract for the $130 million full $130 million Pennsylvania Avenue project gets funds from Congress

Congress has finally put some teeth behind its plans to spruce up Washington, D.C.'s Pennsylvania Avenue. The House of Representatives has authorized $38.8 million to begin restoration of the historic route between the White House and the Capitol. The Senate approved a similar bill last December.

First proposed more than 15 years ago, the plan calls for construction of both residential and commercial facilities, a mixture that should encourage people to come into Washington's downtown area. Congress has determined to avoid the mistake made in the construction of the city's L'Enfant Plaza, an office complex that empties after working hours. A total of 1,500 rental and condominium units (including the scheme above designed by Hugh Newell Jacobsen, RECORD, May 1974, pages 117-119) will be built about midway between the Capitol and the White House. The project is expected to require $130 million in Federal funds over the next 15 years and to attract about $400 million in private investment.

Federal money will be used to purchase and restore the historic Madison Hotel, a building where Presidents stayed but which has been closed since 1968. The current owner had planned to remove the structure and replace it with an office complex.

The Senate version of the bill authorized the full $130 million from Federal funds, but, to speed things up, the Senate says it will now consider a House-passed measure. Passage is most certain, and the Ford Administration also backs the bill.

To get the money flowing, Congress would have to pass a special appropriations bill after the November elections, or it would wait and propose the project for the appropriation in fiscal 1978. In either case, money could presumably be used as soon as it becomes available. The Pennsylvania Avenue Development Corporation, which will administer the project, has been functioning for four years, so Congress first approved redevelopment plans.—Judith Debraze, World News, Washington.
Port city of Jakarta continues major restoration project

A few years ago, the United Nations sent industrial designer Sergio Dello Strologo to Jakarta to help the Indonesian government improve its labor-intensive industries. After a realistic appraisal, Dello Strologo chose to concentrate on traditional ethnic crafts (crafts being the main potential for export in an area with some of the world's finest artisans), and he went about advising the Indonesians on how to market and thus capitalize on their indigenous arts.

Now, eight years later, the Jakarta government headed by Governor Ali Sadikin has discovered other ways to use Dello Strologo's expertise. With guidance from this Italian-born American (who also oversaw a restoration project for Kingston, Jamaica), Jakarta now has a major restoration project of its own—a project that is sure to spur economic development via the international and national tourism engendered, and that, more importantly, is instilling civic pride in the city's past. From its 15th century beginnings, Jakarta has been a wealthy, cosmopolitan port and a long-time head-quarters of the spice trade. Its history was greatly influenced by the Portuguese, British, French, Chinese, and Dutch.

Initially, the restoration of Jakarta was limited to the old town square. Under the direction of Project Officer Ir. Tjiong, the architects and designers closed the square to traffic and reproduced its original layout with lawns and a radial pattern of stone paths. A central cistern was restored over foundations uncovered during construction; and a cannon locally thought to induce fertility by touch was re-installed. Stadhuis, the Dutch city hall was restored as the Museum of Jakarta, a monument celebrating the country's Indo-centric history. And the original Justice Court House was turned into a performing arts center.

For the Jakartans, however, all this restoration was not enough; and according to Dello Strologo, "The enthusiasm of the intelligentsia of the city forced us to enlarge the project to include the ancient port of Sunda Kelapa."

Work on phase II has now begun: Plans have been laid and the zone has been declared historical. Eventually, houses down the canal leading to the old port Pasar Ikan (fish market) will be relaid in 17th and 18th-century styles, enhanced by street signs reminiscent of the same era. A 240-year-old mosque will be restored, while two old warehouses of the Dutch East India Company will become museums of maritime and of spice trade. Nearby, a group of 17th-century Chinese houses has been earmarked for restoration as a museum detailing one of the earliest settlements of Chinese outside their own country. And out in the bay, four islands, for merely a naval base, will become a "marine playground" for tourists to enjoy bathing, water skiing and sailing.

Primarily funded by the governor's office of Jakarta, the restoration project has catalyzed enthusiasm throughout Indonesian "hill-country" itself. "Jakarta has always been a stylesetter," Dello Strologo says, comparing its development to that of New York. And already, other places are heeding Jakarta's pace: The city of Surabaya is planning its own restoration and Makassar has already finished restoring its old fort.—Harriet Sugar.
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Joint Venture III designs new Hyatt complex

A new 500-room Hyatt Regency Hotel and two 16-story office buildings make-up the Merchants Plaza Complex, to be built in Indianapolis. Designed by Joint Venture III (Koetter, Tharp & Crowell; Caudill Rowlett Scott; Neuhaus + Taylor), the three buildings are juxtaposed diagonally, their walls creating a natural atrium that, glazed and roofed, will serve as the major entrance, in Hyatt's typical grand style, to all the complex. The lower three levels of the hotel are approximately one-half retail space, with small shops and restaurants on the ground floor. The skating rink shown at left has been deleted for financial reasons but will be replaced by a raised lobby bar. An escalator zigzags up the atrium space, carrying passengers to the second floor where they cross the atrium via a bridge and continue the ride to the next level. Another lobby bar, landscaped with live trees and plants, is located here. The complex contains 1,325,000 square feet.
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Gettysburg College in Pennsylvania has plans for a new centrally located library that, though contemporary, will harmonize with its early-nineteenth-century environs. Using pitched slate roofs, burgundy-colored brick, and broad, gently-pitched entry steps, architect Hugh Newell Jacobsen designed the building to blend with the campus' traditional character and scale. The interior design is open-plan, and includes tinted glass bays that provide broad vistas to surrounding lawns and buildings as well as a rhythmic facade.

Minneapolis bank gets an indoor "oasis"

This indoor tropical garden in Minneapolis, designed by Lawrence Halprin & Associates as a "year-round oasis," has replaced the 3½-story-high main banking floor of the old Federal Reserve Building. Located on what is now the second floor of the National Bank Building, the public Garden Court is accessible from outside via an elevated walkway. Replete with plants, waterfalls, and running brooks, the 500-sq-ft garden is completely dependent on artificial light. Design of the garden required demolishing the existing interior of the Reserve's lower floors. In addition, the bank's vault—3-ft-thick concrete reinforced with armor plates and steel bars—had to be cut through.
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Sculpture of two cities

100 Years of Architecture in Chicago, by Oswald W. Atwood, Peter C. Pran, and Franz Schulze; J. Philip Tarra, Chicago, 1976, 191 pages, $17.50.


Reviewed by Richard B. Oliver

So recently published exhibition catalogs which describe a rich architectural scene in a livable American city. In each catalog, the city question is Chicago, although a reader might swear he was reading about two entirely different cities. In fact, the reader is receiving two entirely different views of the same city, and two entirely different notions about what constitutes architectural history.

During the last few years what was once kind of guerrilla warfare against the impenetrable bastions of modern architecture has expanded into a full-fledged civil war (though a war that often resembles a chic parlor game). Modern architecture dead!* as a hotly-debated issue, is the clear successor to that timeless question of the 1960s, "Can our cities survive!" Nowhere, to my mind, have the battle lines and issues of this altogether serious architectural debate been made so vivid and so compelling as in these two books which describe the same one hundred years of architectural development in the same American city.

100 Years of Architecture in Chicago, by Atwood, Pran, and Schulze, is a thoroughly orthodox view of Chicago architecture. The book includes a review of all the great monuments of the First Chicago School (1871-World War I)—the Reliance and Monadnock Buildings, Auditorium Theater, the Rookery, the Marshall Field Warehouse, and others—and the influence of Richardson, Jenney, Sullivan, and Wright. There is a four-page lay on Chicago architecture between the wars. The remaining bulk of the book is devoted to the work of the Second Chicago School (1938-present), which is completely dominated by the presence of Mies. There is a great emphasis on the high-care building (both office and apartment), and the "great hall" or universal space." The canonical Crown Hall and Lake Shore Apartments are included, along with the Sears Tower, the John Hancock, and the towers and plazas along Dearborn Avenue. The one unswerving criterion for inclusion in this book is that the form of a building must result from structural clarity, and a direct expression of function.

Chicago Architects, by contrast, is the revisionist view of the "young Turks." The primary bias of author Stuart Cohen has been to include a number of notable and fascinating (and perhaps great) buildings not included in the orthodox histories of Chicago. Here are works not previously appreciated because they were built between the Columbian World Exposition in 1893, and the arrival of Mies in Chicago in 1938, a period of time in which Siegfried Gideon would have us believe that the only project of value was the Gropius and Meyer submission in the Chicago Tribune Competition. The book is amply illustrated with such examples as the eclectic architecture of Howard Van Doren Shaw; the avant-garde (and often Internationally-Styled) projects of George Fred Keck, such as his House of Tomorrow and Crystal House at the 1933 Century of Progress Exhibition; and the Art Deco and Streamlined splendors created by Holabird and Root. There are even buildings which are Miesian, but, ironically, not a single Chicago building by Mies himself is included.

The former book is unabashedly orthodox, complete with the jargon of a party-line gone stale. The book rides a fine line between being a dull rehash and a suave recap of what almost everybody already knows (anyone, that is, whose architectural history courses featured heavy doses of Space, Time, and Architecture). The latter book is nothing if not au courant, brimming with an energetic David and Goliath air of having pulled off a coup, full of a Lewis and Clark sense of having discovered a whole new collection of objets trouves. To say, however, that one book represents the "bad old guys," and the other the "good new guys" would be misleading and altogether inappropriate.

100 Years and Chicago Architects are, in fact, strongly complementary, and the chance to see one against the other is very provocative. 100 Years sees architectural history as a Gideonesque revelation of a single primary line of development with individual examples included or excluded as a function of how well each supports the theory. Chicago Architects subscribes, instead, to the E. M. Forster view of history as a series of messes, and seeks to include a diverse set of works without much urge to weave a consistent tale. The former book views the Chicago scene as one characterized by a brilliant singularity of direction. The latter book views the brilliance of the scene in terms of its resonant and often crazy diversity.

Each book is curiously incomplete. What is missing from each book is most easily found in the other—two books co-existing and interdependent, like yin and yang (or a horse and carriage). Even members of the two casts of characters appear in both books. Especially fascinating is Walter Netsch, who in 100 Years is solidly in the classicizing Second Chicago School, while in Chicago Architects, he appears as one of a band of eccentric romantics. Or Charles Atwood, who designed the Reliance Building in 1894, surely a seminal building in Gideon's theory, but who a year earlier designed the neoclassical Hall of Fine Arts for the Chicago Fair, a building regarded by Augustus Saint-Gaudens as the finest since the Parthenon.

Although the two books do not, in my opinion, represent "bad-guy/good-guy" positions, the books are not of equal quality. 100 Years suffers from just plain smugness—from the tone of the text, to the steel gray and black cover, to the price tag—and from the lack of a fresh approach to familiar material. By contrast, Chicago Architects is so full of wonderful new material that one can ignore, and even sympathize with, an underlying tone of indignance and impatience (and even despair that Gideon will ever be routed) that pervades Cohen's very scholarly and meticulously researched essay.

Richard B. Oliver is an architect who practices in New York.
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See our catalog in Sweet's Architectural File.

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For detailed information refer to Sweet's Catalog File under "Architectural," "Industrial Construction," and "Plant Engineering and Engineering." Or phone Johns-Manville at 303/770-1000 and ask for any of the following: Built-Up Roofing Systems—Dick Ducey; Insulation—Pete McCracken; Roof Accessories—Don Korte; Wall Systems—Dave Lucy; Pre-Engineered Building Systems—Roger Bengtson.

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Altempa (upper left) ... versatility plus a choice of accent inserts in teak, walnut, ebony or white.

Flair (upper right) ... gracious quality in white, amber, charcoal or clear handles.

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“Antique” (lower left) brings luxury to any decor. Featuring the “Antique” Rite-Temp pressure compensating shower control in 4 decorator dial plates: Expresso, Parchment, Black, Black and White.

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And Trend (lower right) ... economy in a choice of acrylic or chrome handles.

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PBS-383, provides a highly efficient thermal barrier, preventing weather transfer from exterior to interior of our building, helping you to conserve air conditioning and heating costs.

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Each of our welded unitized cabinets is topped by a buffed stainless steel receptor and Halsey Taylor's unique anti-squirt twin-stream bubbler. To harmonize with virtually any interior, we offer cabinets in satin finish stainless steel, PATINA bronze tone stainless, eight different Polychrome colors and a choice of vinyl clad steels. We also offer the widest selection of water coolers in the industry.

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For more data, circle 45 on inquiry card.
"Low-to" books that belong in the A/E's management library

Bradford Perkins, Llewelyn-Davies Associates


Two important books have recently been added to the rapidly growing library of management literature for design professionals. Each attempts to fill a real gap in the current literature, and each partially succeeds.

My initial review of Current Techniques in Architectural Practice was made as one of the authors responsible for the management course at City College of New York's College of Architecture. No satisfactory general textbook, and my colleagues and I all wondered which book would meet our needs. Our view was qualified "yes."


Because it is a loosely edited anthology of 10 authors' views on 20 related topics, the book suffers from the common problems of such books: inconsistent writing styles, skills, viewpoints and levels of detail; redundancy; and occasional detours from the central theme. These problems are mitigated somewhat because most of the authors are well-qualified to write on their assigned topics. But because it is a compendium it is necessary to review the characteristics of the parts as well as the whole:

1. It has a number of excellent chapters, which are major contributions to the available literature, such as Bernard Rothschild's chapter on "Insurance Management" and David Bowen's on "Personnel Management." Unfortunately many others, including the ones on the client and computing, are disappointing given the authors' recognized knowledge.

2. There is a great disparity in viewpoints and level of detail. Some chapters such as the ones on personnel insurance and financial matters would be of interest to the practicing professional while others such as the ones on codes, project delivery, and project management seemed to be written for laymen.

3. The traditional complaint about most management literature that it is big-firm oriented can probably be applied to this book as well. Parts of the book are relevant to any design professional, but many of the specific techniques are not. No real effort is made to deal with the specific issues facing the average-size (10 people) architectural firms.

4. The book also tends to oversimplify for the AIA in a few areas. The chapter on construction control references the AIA's theories on cost information, and several other chapters refer to the AIA financial management system. The AIA has made some contribution in both areas, but far better references exist.

5. The book is missing some important material. As a whole, it barely deals with such topics as legal methods of compensation, managing consultants, managing growth and change, and starting a new office.

In spite of these flaws, however, this is a good book. It certainly does not justify the flighty's accolade that "This book will doubtless emerge as the critical tool for managing an architectural practice in the '70's." It is, however, a useful addition to the literature relevant to both students and the practicing professional.

And about those brochures

McGraw-Hill has recently published the second in Gerre Jones' series of marketing texts. As with his book How to Market Professional Design Services, How to Prepare Professional Design Brochures is clearly the effort of a person who knows his subject, has a point to make, and writes well. But, as was also the case with his first book, this book is not the final word on the subject.

Before noting some of the flaws, I should state three basic facts concerning this book:

1. The subject is important to any firm's marketing effort. The book includes the results of a survey that a large number of project interview lists are made up from brochures, and a good brochure will have an influence on whether one makes the list.

2. Most firms prepare mediocre brochures. In spite of the fact that most recipients look upon brochures as representative of a firm's best effort, according to the author, most brochures are badly done. A client survey gave the architect/engineer brochures reviewed an average score of 4.2 on a scale of 10.

3. This book is well worth buying and reading. Not only is it a small investment to make to help improve the result and reduce the effort to achieve better results, but it is also the only text on this subject directly relevant to the design professions.

The book deals in exhaustive detail with the mechanics of brochure preparation. What is curious, however, is that the depth in the discussion of mechanics is not matched with a similar depth in what makes a good or a bad brochure. For example, there is a whole chapter on writing styles, but the examples used are almost entirely drawn from entertaining but irrelevant publications. Throughout the book the actual subject—the design professional's brochure—is only infrequently used as the source of illustrations. Because of the shortage of brochure examples and discussion of specific design firms' brochure experience, I found less than I had hoped in the topics that mattered the most to me, such as:

1. "What can we do for $2000, for $3000, for $10,000?"

2. "How do I present my experience in such a way that it is relevant to the maximum number of clients?"

3. "How do I relate my brochure to my over-all marketing effort?"

Nevertheless, this book does give solid answers to such questions as:

1. "What are the tasks that must be accomplished in producing a brochure?"

2. "What major decisions must be made during each step?"

3. "What technical aids are available in achieving the desired result?"

These and many more questions are well handled. Hopefully, though, enough people will buy this book to permit Mr. Jones to expand it in future editions so that it reflects more of his extensive personal and consulting experience with the specifics of design professionals' brochures.
Construction costs. The Battle of the Bulge.

Time. Labor. Materials. The high cost diet that'll bulge a construction budget. Trimming that costly bulge in washroom construction is the beginning of Bradley Washfountain savings.

Bradley Washfountains save time with rapid delivery for remodeling and fast track schedules. Only 3 plumbing connections to provide washing capacity for 2 to 8 people. Uncomplicated, fast installation that cuts the high cost of labor. And a Bradley equipped washroom has lower component and material costs than a lav-equipped washroom with the same capacity. It all adds up to a total savings of 46% to 73% on construction costs. Plus reducing the amount of space needed for washing facilities by an average of 25%.

Increasing washroom efficiency and decreasing washroom construction costs. That's a Bradley Washfountain. And that's how you can trim your construction costs. By contacting your local Bradley representative. Or write for more information on the complete Bradley line. Bradley Corporation, 9107 Fountain Blvd., Menomonee Falls, Wisconsin 53051.

Bradley cuts down on costs.
Some pertinent reminders on contracts

Charles D. Maurer, Jr.

Common pitfall of design professionals is failure to reduce to writing the agreements they have reached with their clients, as on those smaller construction jobs (under $0,000).

Of course, a well-written contract provides a clear definition of the responsibilities and relationships of the parties. For instance, a contract unequivocally defines in writing, the design professional and the client may have different opinions concerning their mutual obligations. Clearly, the design professional has no such guarantee, as he recognizes the limitations of his ability and the state of his art. Nevertheless, the client may assume such a guarantee, even to the extent of seeking to establish court of law that such a guarantee exists. Naturally, allocating responsibilities of liability is also more clearly accomplished in a written contract than in an oral one. The parties expressly delineate who will bear the responsibility for loss or destruction of material during construction; who will be responsible for job site safety and supervision. In the absence of a written contract, the law may allocate those responsibilities in a variety of ways, any of which could be detrimental to the design professional.

The law requires written contracts

Certain types of contracts are required to be in writing by state law. The law imposing this requirement, like that of its English counterpart, called a Statute of Frauds because its purpose is, obviously, to prevent fraud. The Statute of Frauds varies among states, however, as do other legal contracts required to be in writing by Statute in virtually all states: 1) contracts which cannot be performed in one year or less; 2) contracts for the sale of land, and 3) contracts for the sale of goods in excess of $500. Although the design professional does not generally contract for the sale of land or goods, his services might well be incapable of completion within one year, thereby necessitating a written contract. Reference should be made to applicable state law to determine which contracts are required to be in writing. Contracts which do not comply with the Statute of Frauds are void or unenforceable, and a void unenforceable contract may leave the design professional without a remedy for collection of his fee.

Obtaining payment from an estate

A second type of statute which may prevent a design professional from collecting his fee, is called a Dead Man's Statute. This type of statute prevents parties in an action against a decedent's estate from testifying concerning transactions with the deceased person. Simply stated, the death of a client can prevent proof of the oral agreement with him, and thereby deny the design professional compensation for his services from the decedent's estate. A written contract will help eliminate this risk.

Another general rule of law pertinent to written contracts is the Parole Evidence Rule. The purpose of this law is to lend stability and finality to a written contract, which the parties intend to be the final, complete, integration of all their negotiations. Once a court is satisfied the parties had such a final, complete, written contract, it will not consider any other evidence of prior or contemporaneous agreements or negotiations, which would alter or vary the terms of the written contract.

This rule alone should compel the design professional to seek a comprehensive written contract. It is important to recognize, however, that many jurisdictions will allow extrinsic evidence to prove a contract was not intended to be a complete integration of the parties' agreement. To protect against this circumvention of the Parole Evidence Rule, the parties should include a clause stating the written contract is the complete expression of the agreement.

Know who may legally sign

Since the legal status of a contracting party is important to the validity and enforceability of the contract, a written agreement is preferred to an oral agreement. Whether a contracting party is an individual, minor, corporation, public agency or married person affects the entire complexion of the contract, including its validity and enforceability.

Public agencies and corporations are limited by legislation and articles of incorporation to contract for certain purposes. Contracts beyond those purposes may be unenforceable. Additionally, the persons signing the contract on behalf of the agency or corporation must have the power to bind that entity if the contract is to be enforceable.

For instance, if a contract names Ajax Investors as owner and John Doe signs as owner, the design professional should ascertain the legal status of both before signing himself. Here, it is unclear whether Ajax is a sole proprietorship, partnership or corporation. It is also not clear if Ajax has the power to bind John. An express provision in a written contract stating the legal status and authority of the parties to enter into the contract reduces the likelihood of a successful attack upon the enforceability of the contract.

A court faced with enforcement of a contract has much less difficulty interpreting a written, as opposed to an oral, contract because its terms are physically before the court, rather than lodged in testimony and bits of evidence through which the court will have to search for the elements of the agreement. Standard form contracts (e.g. AIA, NSPE, ACEC) increase the ease with which a written contract can be enforced because the language of such contracts has acquired special definition within the profession through widespread use. This aspect of standard form contracts is especially helpful in the event contract rights are assigned or duties delegated.

Written contracts reduce financial risk

One of the most often overlooked advantages of reducing a contract to writing is the opportunity afforded the design professional to advance his own interests by incorporating specific safeguards against his own financial exposure. Such safeguards might include liquidated damages provisions, provisions holding the design professional harmless from liability (e.g. provisions holding one design professional harmless from liability arising out of the professional acts, errors or omissions of a joint venturer) and provisions limiting the design professional's liability. Although such provisions may be subject to attack as offending public policy, their value does not depend solely on their enforceability. More importantly, the negotiations attendant to the inclusion of such provisions provide a clear understanding of the design professional's capabilities and erase unreasonable expectations which might otherwise have been the basis of a lawsuit.

Mr. Maurer is an attorney admitted to the practice in California, Washington and Arizona. He is associated with Risk Analysis & Research Corporation in San Francisco, which counsels architects and engineers on professional liability.
Scaled to today's emerging office environment, the new 500 Series from All-Steel offers uncompromising comfort...unsurpassed All-Steel quality. 28 models, a full selection of fabrics, vinyls, shell colors and base options. Write for information. All-Steel Inc. Aurora, Ill. 60507.
## Building Costs: fire stations

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### INDEXES: September 1976

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<th>Cost differential</th>
<th>non-res.</th>
<th>residential</th>
<th>masonry</th>
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Cost differentials' comparison is based on local costs, not indexes, on a scale of 10 based on New York.

### Table compiled by Dodge Building Cost Services, McGraw-Hill Information Systems Company.

## Historical Building Cost Indexes—Average of all Non-Residential Building Types, 21 Cities

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<td>282.1</td>
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<td>328.7</td>
<td>336.8</td>
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Data not available.

### Notes:
- A city's index for a given period may be compared with another index of the same period by dividing one index by another; for the index for a city for one period (200.0) divided by the index for the 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 + 200.0) or 75% lower in the second period.
Only galvanizing protects around corners

to guard this cut edge against rust for over 4 years

Other coatings, such as paint or plastic, protect only the surface they cover—and only for as long as they cover it. When you cut, drill or scratch through the coating, you open the door to destructive corrosion which eats into the exposed surface and underneath the adjacent coated areas.

The magnified color photo above shows proof that the electro-chemical sacrificial action of the zinc coating can go around corners to protect cut and drilled edges. What you're looking at is the top surface and cut edge of a 22 gauge, regular G90 mill-galvanized steel sheet which has been outdoors in the industrial environment near Pittsburgh for four years. The sheet was exposed to the elements on September 20, 1971 and the photo was taken on September 20, 1975. As corrosion attacked, the galvanized coating on the top surface has given up some of its zinc to be deposited by electrochemical action as a tough crust of zinc oxide on the cut edge. After four years, the only hint of rust is the slight yellowish spot on the right side of the photo.

Another advantage of galvanizing versus any surface coating is that the protective layer of zinc is metallurgically bonded into the steel. It won't peel off of the steel because it's actually a part of the underlying metal.

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GALVANIZING GIVES YOU LONG-TERM PROTECTION FOR YOUR INVESTMENT IN FABRICATED STEEL.
The South: cooling off

Construction activity in the South has contributed to the exuberance and vitality of the region in recent years, and within short decades, economic development caught up with the industrialized North. Construction activity swelled also and between 1956 and 1975 the South increased its market share of total square footage of new construction from 25 per cent to 36 per cent.

When expansion accelerated, constant ing of the construction process was bound to produce the overheating that occurred and the end of the sixties. Market share took upward turn between 1969 and 1973 before dropping sharply in 1974 and 1975—the such decline in two decades.

The Southern economy has been the fast growing of the four regional economies since World War II. Aggressive overtures on part of local chambers of commerce were enormously successful in luring manufacturers to the South, offering the enticements and tax abatements and a non-unionized or force. Manufacturing employment increased at a faster rate than in the Northeast and the Midwest as a result. White-collar jobs increased as well, as large corporations established headquarters offices in major Southern cities.

Further stimulus came from Federal government outlays in the South. The manu

Share of total U.S. building square footage (nonresidential & residential)

F.W. Dodge

1960
1965
1970
1975

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Share of total U.S. building square footage (nonresidential & residential)

F.W. Dodge

1960
1965
1970
1975

Nonresidential construction

Manufacturing: Industry in the South is diversified and growing. Capital expenditures in Florida and Texas, for example, tripled and doubled, correspondingly between 1958 and 1972. Between 1956 and 1975, market share of manufacturing construction increased from 21 per cent to 31 per cent along a saw-toothed upward sloping path. In recent years, market share growth has been above the long-term trend, but a readjustment to a lower level is forecast for the near future. A 29-30 per cent level is projected for the end of the decade.

Commercial building: The South's share of commercial building hovered around 30 per cent between 1956 and 1968, and then, soared to 39 per cent in 1973 before falling back in 1974 and 1975. A 36 per cent increase in white-collar employment between 1966 and 1974 explains the surge in office building in the seventies. Market share of office building construction is expected to be at the 31 per cent level by the end of the decade, supported by anticipated higher levels of employment in the South.

Since 1966, the South has had an increasingly large share of the stores and shopping centers market, paralleling the growth in residential construction. Market share climbed from 31 per cent in 1966 to 39 per cent in 1973. The projected 36 per cent level by 1980 is in line with the long-term trend in residential construction.

Institutional building: The region's share of the institutional building market was growing very slowly through 1970, and then the South's share rose sharply from 27 per cent in 1970 to 34 per cent by 1975. Construction of educational facilities has not fallen off as sharply as in other regions in recent years, and as a result the South's share has risen almost 10 percentage points over the last five years. Hospital construction has also contributed to the increase in market share along with construction of public buildings. The region is expected to maintain its market position and be at the 33 per cent level in 1980.

Residential construction

Single-family housing: The sustained boom in single-family housing in the South was caused by population, income, and employment growth in the last two decades, as well as the comparative cost advantages enjoyed by the region because of climate and labor costs.

The region's share of single-family housing increased along a steep upward trend between 1956 and 1975. Market share rose from 26 per cent in 1956 to a peak of 44 per cent in 1972. The South is expected to retain its dominant role in the single-family housing market as population, income, and employment continue to grow beyond the present decade. Market share, however, will remain below the trend in the second half of the decade but is expected to resume an upward trend in 1978 reaching a level of over 40 per cent by the end of the decade.

Multi-family housing: During the multi-family housing boom of 1972-1973, the South had 44 per cent of the market compared with only 16 per cent in 1956. In 1961, the region's share began an uninterrupted climb to the 1973 peak before crashing to 25 per cent in 1975.

Both public and private construction drove up market share in the sixties and seventies. Over-expansion in the face of rising costs produced the highest vacancy rates in the nation. Market share is expected to remain relatively low but is expected to begin rising by the end of the decade and reach a level of 34 per cent by 1980.

In summary then, a cooling off period is expected to follow the overheating of recent years. During this period, the South's share of total square footage of new construction is expected to remain high, but will lie below the long-term trend line of earlier years. By the end of the decade market share will be rising again and a level of 37 per cent is forecast for 1980.

Jeanne A. Grifo, senior economist
McGraw-Hill Information Systems Company

(Nonresidential and residential)

Follows the text of this section with a chart that shows the share of total U.S. building square footage in the South from 1956 to 1975.

The South's share of the construction market has increased dramatically since World War II, with a sharp decline in the late 1960s and early 1970s. The share increased again in the late 1970s, reaching a peak in 1980.

- Single-family housing: Increased from 26% in 1956 to a peak of 44% in 1972. Expected to remain high but will fall below the trend in the second half of the decade.
- Multi-family housing: Increased from 26% in 1956 to 44% in 1972. Expected to start rising again by the end of the decade.
- Nonresidential construction: Increased from 21% in 1956 to 31% in 1973. Expected to remain at 31% by 1980.
- Residential construction: Increased from 26% in 1956 to 44% in 1972. Expected to reach a level of 40% by 1980.

The South's construction market is expected to remain strong in the coming years, with anticipated higher levels of employment.

(Record, May, June, July, 1976)
ONLY ONE FOAM INSULATION IS FIRE RATED OVER STEEL DECKS. THERMAX ROOF INSULATION.
This is an industry breakthrough.
We have just developed a non-composite foam insulation which qualifies for Factory Mutual Class 1 fire rating when installed directly over unsprinklered steel decks.

It's a roof insulation board never before available. One with all the advantages of urethane: thin profile, lightweight, ease of handling, meeting all of today's more exacting requirements for insulating values. And with a Class 1 fire rating.

**Celotex Thermax® Roof Insulation.** It is a strong, lightweight roof insulation board with a foam core (reinforced with glass fibers) sandwiched between two asphalt-saturated asbestos facer felts.

It gives you the high insulation values of urethane, plus fire rating, without requiring a second product like perlite, foam glass or fibrous glass between it and a steel deck.

**Superior insulating efficiency.** 1.2 inches - thick Thermax Roof Insulation boards give approximately the same insulation value as 3 inches of cellular glass, 2½ inches of perlite or 1½ inches of fibrous glass. Because of this insulating efficiency, Celotex recommends Thermax Roof Insulation be applied in single thickness.

**Lightweight.** Compared with other FM-rated roof insulating materials providing the same insulation value, Thermax boards are 3 to 6 times lighter. That's up to 75% less deadload factor. The advantages are obvious: you can reduce the size and gauge of roof supports, have greater flexibility in choosing heating and air-conditioning equipment, reduce the size of metal or wood facia around roof perimeters. And still have that Class I fire rating.

**Are there any disadvantages?** No. It does not cost any more, it is easy to cut and handle, gives more footage per truckload, uses less warehouse space and requires less handling.

We started out by saying we had an industry breakthrough. We'd like to prove it to you. Contact your local Celotex sales representative, or call John Hasselbach direct: Commercial Roofing Department, The Celotex Corporation, Tampa, Florida 33622.

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Antron II nylon. The known for its lasting...
a nylon, it’s the most abrasion-resistant of all carpet fibers. In addition, “Antron” II has a pleasant, subdued luster, unlike bright or sparkle-luster fibers that can dull rapidly in contained high-traffic areas. Cleanability and texture retention are excellent.

These are the properties most specifiers expect from “Antron” II, the fiber known for its lasting good looks. And they are among the reasons why it is the leading contract carpet fiber brand.

How “Antron” II masks soil. Here in this 250X electron micrograph, you can see the remarkable four-hole fibers of “Antron” II. The four microscopic voids scatter light to mask soil and help blend soil concentrations into the overall carpet look. The smooth exterior shape minimizes soil entrapments, making cleaning more effective than irregularly shaped fibers.

“Antron” III nylon for durable, effective static control is available in most styles in “Antron” II.

Specifier’s Information Kit. For more information—a carpet manufacturers’ resource list, a specification guide for commercial office buildings, and a maintenance manual—write: Du Pont Contract Carpet Fibers, Centre Road Building, Room AR, Wilmington, DE 19898.

*Du Pont registered trademark. Du Pont makes fibers, not carpets.

For more data, circle 30 on inquiry card
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Pella's new Clad Pivot Window

It's the newest addition to the Pella Clad System, and like the rest of the system, it's designed to be virtually maintenance-free. The exterior is protected by a skin of durable aluminum with an acrylic enamel finish that won't chip or peel. To help cut maintenance costs even further, it pivots to permit exterior glass to be washed from inside the building.

But what really makes this new Pivot Window unique is its wood construction. Wood not only contributes a rich, warm look inside, but its unsurpassed insulating value makes it a wise choice in today's energy-short economy.

Two different models are available — Pivot, with a single sash, and Pivot Contemporary which includes two sash within a single frame, the upper one pivoting and the lower one fixed. Keylocks, standard on all units, prevent unauthorized operation but allow opening for washing and emergency ventilation. All units can be equipped with Pella's Double Glass Insulation System and Pella Slimshades®.

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Technical service and practical design aids ease design of this Weathering Steel parking structure.


The depth of the mountainside excavation, which greatly influenced the cost of the project, dictated the need for a long (240 ft), narrow (63 ft) structure.
ate road-widening project through Grundy, Va., eliminated many of the town's Main Street parking spaces. And because of the area's steep terrain, alternative off-street parking sites were available.

**Option:** build a three-level, 144-car parking structure into the side of a mountain to replace the spaces eliminated by the construction. The difficult nature of the site immediately suggested the use of structural steel framing. It could provide the required column-free long spans. And it could be erected rapidly.

*Bethlehem Sales Engineering service valuable.* "Bethlehem Sales Engineering personnel...very helpful in furnishing us with technical publications and advice," says Mr. Gerry E. Higgs, president, Higgs & Higgs, Inc., designers of the structure. "Two slide presentations, featuring steel-framed parking structures—this use of Weathering Steel in construction, were given to our engineering staff. It was also on the advice of Bethlehem's Sales Engineer that we considered Weathering Steel for the interior, as well as the exterior framing of our structure."

**Weathering Steel?** The designers decided on ASTM A588 Weathering Steel for both the exterior and interior framing for two reasons: (1) it provides a rustic appearance which, when fully matured, will blend well with the surroundings of this rural coal mining community; and (2) its low maintenance will minimize future financial burdens on the town.

**Architectural considerations.** A low-profile parking structure was desired in order to avoid overpowering the neighboring one- and two-story buildings. The design features an open structure with exposed steel framing, partially shielded with sand-blasted precast panels.

**Technical and advisory services available.** Bethlehem's Sales Engineering service offers a wide variety of services to help make it easier for you to design in steel. Our Preliminary Framing Analysis can provide you with budget information for the total "systems package" of a structure under study...our advanced engineering group can assist you with technical evaluations. For more information, just call the Bethlehem Sales Engineer at the Bethlehem office nearest you. His number is listed below.

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A circular ramp at the north end permits traffic flow from the level below to the one above.

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Slide presentations, as well as numerous Bethlehem publications and design aids, provided valuable assistance to Higgs & Higgs, the project's designer.
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In checking static generation, the AAH Walk Test with Neolite Soles (134-1969) was conducted. Carpet of Fortrel PCP polyester generated a mere 0.2 kilovolt, well below the threshold of human sensitivity. (Even below the level necessary for such delicate applications as computer rooms and hospitals.) The carpet made of Antron II, even with metallic protection, generated seven times as much static—3.5 kilovolts.

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In the AATCC Colorfastness to Light (Test Method 16E), the carpet of Fortrel PCP polyester showed no evidence of fading or color change after 1,000 hours of testing.
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These are only three of twelve testing standards that every carpet of Fortrel PCP polyester must meet before it is awarded our five-year guarantee. It's the only wear guarantee available where on contract grade polyester carpeting it guarantees that "if the surface pile of the carpet wears more than 10% within five years from the date of initial installation, Celanese will replace the affected area with equivalent carpeting absolutely no cost to you."

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For more data, circle 67 on inquiry card.
The beauty of Alcoa Coilzak in parabolic luminaires is the beautiful way it controls light.

Parabolic luminaires are esthetically pleasing, in the design of the fixture and in the type of light they dispel. This is particularly important where people work, read or shop, where low visual brightness contributes to a comfortable atmosphere. The secret is precise light control, made possible because the reflective material in quality parabolic systems is Alcoa® Coilzak lighting sheet. Note that we said lighting sheet. In a properly designed luminaire, reflectivity is only part of the story. Controlled image clarity and reflective diffusion are just as important. Alcoa Coilzak sheet is an Alzak®-finished reflector material that meets precise reflectivity and gloss standards.

Operating costs of a parabolic lighting system can be low. Because of its efficient light distribution, a properly planned system may require fewer luminaires, resulting in low electrical loadings. Savings in cleaning main tenance are possible also. Parabolic luminaires do not require a lens and the unique design, plus the static-free Coilzak louvers, resists soil and dust accumulation.

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1. One-piece constructed Coilzak reflector with accurately controlled parabolic shape.
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IN DEERENCE TO ITS ENVIRONMENT, THE PUSEY LIBRARY WAS BUILT BENEATH HARVARD YARD

By partially burying this three-level library underground and covering its roof with grass, planting, and paths which reinforce the existing circulation patterns of Harvard Yard, architects Hugh Stubbins and Associates have added an essential structure while preserving open space. Glass windows, concealed by sloping berms along two sides of the exterior and a central light court introduce natural lighting to staff and reader areas. Shown above is the principal entrance. The mobile in black steel is Alexander Calder's "The Onion."
The most recent addition to Harvard Yard is a courteous and restrained new library. It is a background building constructed for the most part below grade on a site that was too constricted for a building above ground. Harvard Yard, of course, is a place of great historic interest, a museum of native American architecture of every period and an environment revered by generations of Harvard students, Cambridge citizens, and lovers of campus architecture.

Before being asked to design the Pusey Library, Hugh Stubbins Associates had been engaged to survey the entire twenty-two-acre Yard with the object of improving access and services.

After careful observation of the patterns of activity and circulation within the Yard, the architects proposed that it be completely closed to automobiles and parking except for service and emergency access. This was implemented by the university.

Originally it had been thought that the proposed library should be completely subterranean, but new concepts of landscaping led to the idea that the building could emerge at least slightly above ground. The architects foresaw an opportunity they have since effectively capitalized upon—that of designing the library in a way that would open up new vistas within the Yard as seen from the inside of the new structure, or from its landscaped roof. Just as importantly, allowing the building to surface brings daylight into the interiors.

From the beginning, the Pusey Library was seen as an interconnecting link among three existing libraries—Widener, Houghton and Lamont (see site plan right), and an extension of each. Its roof has become a link as well, its paths and landscaping reinforcing the existing circulation network in the Yard. Inside the library, the principal circulation corridor is directly beneath the main diagonal path on the roof. The three major entrances to the new library are at important campus nodes. The principal entrance is directly to the east of the grand staircase of the Widener Library; the second is at the corner formed by Houghton and Lamont; the third is adjacent to 17 Quincy, the former official residence of the president of the university, now used for miscellaneous functions.

The new structure, which has been so precisely and definitively attached to its neighboring build-
ings and to the campus infrastructure, adds 87,000 square feet to the buildings that comprise the Harvard College Library, which is a subdivision of the Harvard University Library, the largest university library in the world. Of the eight libraries within the College Library, three required their own reading rooms and better conservation of their priceless collections. These are the Harvard Theatre Collection, the Harvard University Archives and the Harvard Map Collection. The memorabilia of President Theodore Roosevelt needed adequate storage and display. Since, with the passage of time, books once regarded as commonplace have become rare, space had to be created that would allow such books to be kept at a temperature and humidity protective of their paper and bindings. Finally, as in all college libraries, the variety of services had increased and the collections were growing at rapidly accelerating rates. The new library accommodates the expanding general collections of Widener Library and the manuscript collections of Houghton.

In visible exterior form, the Pusey Library is a slanting grass-covered embankment as can be seen in the photos at right. Its roof is a stone-rimmed platform of earth containing a lawn, trees and shrubs, diagonally bisected by paths and stairs. On axis with the Neo-Georgian bow-front of Houghton is a square sunken courtyard (opposite page bottom right), which admits light to major interior spaces.

The portion of the building that appears above the surface is surrounded by a broad band of brick paving, which forms a moat between the berm and the window wall. At the top of the berm is a deep concrete trough planted with shrubs and vines.

Construction began on the Pusey Library in 1973 and was completed this spring at a cost of $5,653,000—Mildred F. Schmertz

As the main level plan (opposite page top) indicates, the library has been organized to provide good visual control from the circulation desk located just beyond the lounge adjacent to the exhibition gallery. The photograph (top) shows the degree to which the apparent bulk of the library has been minimized by the slanting berm. To the left of the photo is the corner of Emerson Hall and 17 Quincy. To the rear are Lamont and Houghton and to the right is Widener. The courtyard (right) is two levels deep. It is faced with panels of shipsaw granite alternating with bands of glass. The court is a small garden with a brick surround.
All the interiors and custom-built fixtures were designed by the architects. Nylon carpeting is used throughout except in bookstack areas. Most of the furniture is of oak, as is the trim. Walls are covered with a textured vinyl fabric with a flat off-white, non-reflective surface. The acoustic ceilings are also off-white. Chairs are upholstered in either muted tweeds or brown leather. The daylight is softened by window hangings of natural hemp in an open-weave geometric pattern. All metal, from the window mullions to the smallest door hinge, is of bronze or bronze-finished aluminum. Accent lighting is either incandescent, or fluorescent warmed by gold reflectors within the light fixtures.

The photo (top) is of the reading room for the theater collection. The principal corridor (middle) is an exhibition gallery. It contains four large oak framed, acrylic-fronted exhibition cases for changing exhibitions. The gallery opens into the lounge (left) with a long display case beneath the window overlooking the moat. The lounge is a hub that provides access to the theater collection and archives, as well as to the central circulation desk just visible at the edge of the picture.
Like many other firms across the country, Gwathmey-Siegel finds an increasing percentage of its new commissions in the areas of renovation and interior design. The three shown here and on the pages that follow are in many ways typical of their recent work. Among the givens in each case was an awkwardly shaped space and a rather specific program to be accommodated in that space. Although the three projects are quite different in function, they have a similarity of scale and commonalities in architectural treatment that mark them as the work of a single firm—a firm that leaves the distinctive print of quality on all the work it does.
PEARL'S RESTAURANT: BY CAREFUL RESHAPING, SOME OF IT MORE APPARENT THAN REAL, THE VIRTUES OF LINEAR SPACE ARE SKILLFULLY EXPLOITED
VIDAL SASSOON: TRANSPARENCY AND GLOWING HIGHLIGHTS IN AN ELEGANT SPACE FOR GROOMING

Located in a shopping mall facing an enclosed pedestrian street, this men's and women's hair cutting salon announces its presence by means of bold signage and a rear-screen projection system visible from the street. Customers are divided at the reception area by gender, then follow two separate but orderly routes through washing, cutting and drying (see plan). The women's areas, larger because of the preponderence of female customers, are broken down into several smaller volumes to make the spaces more intimate. The areas where the ceiling has been dropped are finished in metal pan. The high-ceilinged areas are covered in mylar and, in combination with mirrors and accent lighting, give these spaces a glowing, reflective character.

Working more or less within Vidal Sassoon's standards, the architects selected other finishes that are durable and easy to maintain: dark brown quarry-tile for floors, plywood cabinets covered in plastic laminate. Colors throughout are rather subdued, a conscious effort to let the materials rather than their color express the character of the space. Detailing is elegant.

The ambience is dressy and tinged with a glamour that seems not inappropriate in a place where style is a large part of it's all about.

In this apartment renovation for designer Kay Unger, the architects had three givens: a stepped-down living room, a northern exposure, and a regular grid of columns. Within these constraints, they were free to plan a series of interconnected spaces that pivot around cabinets, columns and a travertine-clad fireplace wall. The two-riser change of level and the sweeping arc of the sofa back define the living room but only a part of the larger entrance and gallery space. The private zones, in
a den that doubles as a
bathroom, are grouped at the
dwelling's west end. The existing
den, next to a small studio, is not renovated at the request
of the owner.

The extensive cabinet work, mostly all of it designed by the archi-
2dects, is finished in white oak and detailed with exquisite care.
3e walls are covered in white vinyl and the carpet is a soft gray-
down. The selective use of floor-to-ceiling mirrors on one wall of
the living room is echoed in the
choice of polished metal window
blinds that, by reflection, turn the
apartment inward on itself at
ight.

The 6-foot by 6-foot painting of an Old Tenement, by Hugh
Kepets, a curious and ironic con-
trast to its surroundings, is a very
strong graphic element facing the
entrance.

UNGAR APARTMENT, New York City.
Architects: Gwathmey-Siegel—Peter
Szlajy, job captain. Contractor: All
Building Construction Corporation.
In the apartment's rather extensive private areas, skillfully designed and detailed cabinetwork is an integral part of the solution. Also important is the lighting, which is carefully balanced and flexible. Throughout the apartment, mirrors are used to expand the spaces in subtle—and sometimes surprising—ways.
STANLEY TIGERMAN ON BEING JUST A LITTLE LESS SERIOUS...

I think we take architecture seriously—at least I hope we do. But too many people have become too serious; they’ve become believers in some one right way. Except there is none,” argues Stanley Tigerman.

Tigerman, who has done a lot of serious and important building in and around Chicago (and also around the world), has always been an explorer and an articulate exponent of alternatives. He now has an eight-man (“including the receptionist”) staff all under 30 (“except for me”) and is being “a little less serious. We’re doing a lot of funny and wry and satirical things—work that makes people feel good and that makes us feel good.

“Architecture is pluralistic today. There are people doing boxes, people who express structure, advocacy people who do totally user-oriented design, formalists, guys who look to another time in a reminiscing way, even people who look only to themselves—self-eclectics. All of these things are possible and should be.

“We’re doing something else—political, social, humorous, sardonic, of course relating to Venturi and that stuff. I think that’s reasonable too. I don’t think architecture needs to be cleansed anymore.”

Tigerman’s recent “not too serious” work—as the drawings on the pages that follow clearly—is exploring curved shapes. It began with his studies for a library for the blind (page 116), where all of the curved shapes “have a reason.” In some of the other work, the reason may be harder to rationalize, though Tigerman has a reason—even if its is to be purposely irrational. And if you cannot accept his reasons why, it is nonetheless difficult to answer his “why not?” —W.W.
The important use of curved shapes in this house is to make it as abstract as possible—although in fact it is a simple, 14-by 70-foot winterized weekend and vacation house on the prairie in northwestern Illinois built within a $35,000 budget.

The important design idea is that the house is not four-sided, but two-sided—an idea established by the rounded ends divided by a louvered vertical strip on the centerline. And beyond that, the house is intended to be a series of oppositions or inversions. On the side facing the road (bottom in drawing, upper photo) the house is totally opaque and solid, with even the front door let in with curved shapes. Tigerman sees this side of the house as a performer on a stage, or as a proscenium, with an audience of apple trees to be planted 30 feet on center. The approach is deliberately not on axis—one is intended to see the house, then have it hidden behind the trees, enter the drive, "lose focus," and then unexpectedly come upon the house with no opportunity to study it or even know how big it is. Even its cedar wall is "an opposition" to the natural trees planted in a geometric (unnatural) way.

Once you enter the house and move to the living spaces, you are immediately "thrust out of it"—with glass walls in an (unnatural) Mondrian pattern overlooking a section of the site that slopes down to a swimming pond and huge old trees beyond.

Functionally, the glass wall reflects the simple plan behind: The tall window lights the stair well, the small window adjacent is over the tub, the larger windows open to bedrooms on the upper level, dining and living spaces below. Guests sleep on curved built-in couches on the main level.

The Hot Dog House (as it is inevitably known) has 1,600 square feet of living space, for a cost of $22 per square foot.

Built on a high dune overlooking Lake Michigan, this house in Indiana is a direct offshoot and elaboration of The Hot Dog House—the owner of this house saw and liked it and came to Tigerman.

For all of its varied symbols, from Spanish mission to male/female, the house is extremely functional and practical. The owners wanted extreme informality and got it—the front door, after a long climb up the steps of the dune, opens directly to the kitchen and a centrally-placed round kitchen table. Down a few steps—so the kitchen equipment and clutter is hidden—is the living room, which opens through large (and fancifully shaped) glass areas to a main living deck and the magnificent view down the dune to the Lake. Directly off this main space, but reached by opaque and serpentine passageways lit by curved neon tubes (“why not be unexpected, full of surprises?”), is the master bedroom and, on the opposite side, bedrooms for the family’s two daughters. Stairs on both sides of the living room lead down to unprogrammed, on-deck spaces—one for the parents and one for the children—and both with decks separated for privacy by the sand dune that reaches up to the edge of the upper level deck.

The house is finished inside and out in cedar—except for the north-view wall (top elevation) which is—again—in total opposition to the rest of the house. It is white—finished in stucco both inside and outside. While the rest of the house is windowless, this wall opens to every room in the house, except the kitchen, to the magnificent view. The curves in elevation are an inversion of the plan curves in the rest of the house. Why the well? “The owner wanted one. If you like, make it a Spanish mission. Or if you like, make it a way to call the girls in from the beach. All I know,” says Tigerman, “is that the first time I showed the drawings to the client, he loved it. “And it made him laugh. The whole thing is—in addition to being functional and workable—to make people laugh and be surprised. Why can’t we sometimes do things in a humorous way?”

PRIVATE RESIDENCE IN INDIANA. Architects: Stanley Tigerman & Associates—Stanley Tigerman, design; Anthony Saifuku, associate-in-charge; Dan Sutherland, assistant. Engineers: Henry Hawry (structural); Ted Krzenta & Associates (mechanical).
St. John's is the center of the Catholic community at the University of Illinois, Champaign-Urbana. Both the 800-seat chapel and the L-shaped Newman Foundation dormitory that wraps around it were crowded for space; and Tigerman created the needed space and a whole new circulation and organization for services and other church functions with an extraordinary "cloud room" in the U shaped by the two existing buildings.

The design scheme involves removing the stained-glass windows on the "inner" side of the chapel, creating a series of seven openings to a new, six-foot-wide cloister at the level of the chapel floor. This area is skylighted, incorporating part of the stained glass. Beyond that space is the "cloud room"—a large, essentially open space under a concrete roof that sweeps down in waves from a high point near the chapel to a low point at the wall of the dormitory. The functional explanation is simple, for the roof not only helps create a dramatic shape inside soaring upwards towards the great space of the church; it drops low enough on the Newman Hall side to avoid blocking the lowest level of dormitory windows.

This strong curve in elevation is echoed in the plan in several ways: Just outside the church and cloister, and at that level (four and a half feet above the floor of the "cloud room") are a series of confessionals and sacristies, floating in space under the "clouds"—for the concrete roof is to be blue with trompe l'oeil clouds.

Echoing these shapes (and best seen at the left of the new room in the plan top right), are a series of "banquette spaces" carved out of the floor of the cloud room. They are at the basement level of the church, where the priests maintain offices, a conference room, and classrooms.

The new room also creates a new circulation for the church, which is especially useful in winter. Worshipers now enter through a new entrance into the cloud room—move up to the church by processional stairways at both the narthex and altar. There are also short stairways down to the basement offices and to the lowest level of the dormitory.

This project is awaiting funding for construction.

Three narrow stores on a side in Chicago's West Side are being transformed by voluntary labor into The Ukrainian Institute of Modern Art. The building is intended as a meeting place for the community, a museum ("with extraordinarily good art"), a library, and a working studio for painters and sculptors.

With the dividing walls removed, the three stores combine an area 50 feet wide, with columns which—fireproofed and covered—will serve "as modulators of the space," dividing the exhibit room (lower end of which) into varied exhibit and service areas. The main room will (from bottom to top in plan) be a small museum "store" just inside the entrance, a reception and office, a conference room, toilets, and a storage area. The left of the plan is the main exhibition room, with a free-screen projection booth for motion pictures or slides. At the rear of the site (top in plan), will be a cinder-block studio space upward acting doors opening onto the alley at the rear. This space will be subdivided as needed. Between the new building and the viaduct will be an open courtyard—parties, for drawing classes, or a sculpture garden.

Again, Tigerman's curved lines are everywhere. "Mainly," he explains, "they are intended to define and express the columns and modulators of the space." On the front elevation, the wall simulates back to expose the columns and to begin to express what opening inside and beyond in courtyard (where the columns simply freestanding). In "a worse kind of preservation," Tigerman left only one narrow strip of the existing terra cotta coping, altered the three ornaments so the top half of each bends for 45 degrees— "so they now over the street like garlands in extraordinary contrast to the white stucco wall with its fluted and butt-glazed strip windows." The ornaments still serve to carry the pattern of ornament that extends the length of the block.

All interior walls, and the walls of the courtyard, will be painted white to unify the varied surfaces of block, drywall, and the brick party walls.

This project is now under construction.

Probably the very best building Tigerman has ever done—and surely the most sensitive—is this Illinois Regional Library for the Blind and Physically Handicapped, now under construction on Chicago's West Side near the Circle Campus of the University of Illinois.

In this building, Tigerman's curved shapes, which in other work might be considered fanciful, are completely functional, everywhere working to assist the blind or wheelchair-bound to use the library on their own with a minimum of assistance from the staff.

And perhaps more completely than in the other work shown in this article, Tigerman has developed his "reversals" or "oppositions and inversions." For example:

- Where the building is tallest—on the hypotenuse and short side of the triangular building—the space is in fact one story inside; a tall "people space." In the center, where it is lower, are layered three low (7½-foot-high) levels of stacks.

- The building is brightly colored inside and out. The metal exterior panels are a Mondrian-red baked finish; all structural members are painted yellow; and all of the mechanical elements, exposed inside and on the rooftop, are blue. Why the color? Tigerman gives three reasons: "Some of the users, while legally blind, are not totally blind—and light and bright colors are the only things they are able to see. It's whimsical and playful—and it's good for a library to be thought of as 'fun' instead of as 'a serious place for serious learning.' Finally, the building will be used by people with other physical disabilities, by friends and relatives of the blind, and by the community residents. I wanted to design a building that gives everyone who uses it a lift..."*1

- The final "inversion" is perhaps the most striking: The solid portions of the wall (drawing lower right) are made of lightweight metal panels. Yet it is the one dense wall—the poured concrete wall of the longest side—that is made transparent with an extraordinary window (drawing at right). The window is 165 feet long, butt-glazed without columns or support of any kind—which of course requires the wall above the window to act as a massive beam. "This is irrational," Tigerman would agree. "But so is blindness irrational..."

Significantly, the window is set at such a height that only those in wheelchairs and seated staff members at service desks can really see outside.

The shape of the great window reflects in elevation the beautifully thought-out circulation system just inside the window. Using the curving shapes (easier to "read" than tactile changes in surfaces), the blind visitor will be able to "feel" where he is. The circulation system is also (see caption on facing page for details) entirely linear—"easier for a blind person to remember," says Tigerman, "than any system with free-standing elements. And everything has rounded corners—there are no surprises."

The building is 32,000 square feet, will cost $1.9 million, and is slated for completion in May 1977.

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ARCHITECTURAL RECORD September 1976
How the circulation works: When a blind visitor enters the building (1 in ground level plan, below left), the reception desk (2) is just a few steps away. There are washrooms immediately adjacent (3). The receptionist guides the visitor to the Braille card catalog—and from that point on he can function on his own. From the card catalog, the visitor can follow the wall back to a banquette area (5) for reading or use of “talking books.” To get a book from the stack area, he follows along the curving counter into the library. The counter is curved not just in plan—at each point that it curves inward, it also dips down, signaling the visitor that there is a circulation desk at that point (6, 7, 8, and 9 in plan and counter detail, upper right). The card catalog tells the visitor that the book he wants is at, for example, “the second dip.” Because the counter curves inward, people lined up for service are out of the main traffic pattern.

Finally, the visitor can continue along the counter to reach toilets (10) or the elevator to the second floor (11). On the upper level (plan left), the visitor is just steps from the librarian’s office (12) or the large community meeting room (13).
Zipper house is the inevitable "office name" for this group of 12 townhouses to be built in Evanston, Illinois. In an earlier scheme, the "zipper teeth" (best seen in the plan at right) were part of a curving wall with windows that looked down the central courtyard. When this proved too expensive at bid time, the "teeth" were redefined as on-grade planters in the central court, and as terraces off the living rooms screened from each other and the neighborhood by shaped hedges—which are in the budget.

Beyond that, Tigerman's "curved lines" are used on both elevations of what is, in essence, a very simple box. Rather more than a "decorated box," the use of two siding materials divided by the curved line is, in Tigerman's words, "a study in ambiguity." On alternate elevations, 4-inch vertical boards stained gray and 8-inch horizontal shiplap stained brown are reversed, and separated by a trim piece painted magenta. This strong line (which occurs on both front and back elevations, but is best seen in the rear elevation at the bottom of the page) not only scribes the curved line between the two sidings, but reaches up between adjacent units and then turns back around one window—but not both. Thus, in the use of two siding materials and colors, and by "sliding the windows sideways" with the magenta line, the design suggests that parts of one unit belong to the other, a confusion intended to complicate a perfectly straightforward plan. "A study in ambiguity"—and a final example of Tigerman's efforts to be a little irrational, a little humorous, and a little irreverent about "the rules of design." And even if you cannot accept his "reasons why," it is nonetheless difficult to answer his "why not?"

Whenever the issue of a regional style in architectural design is raised, it can quickly become the source of controversy both among architects and among clients who may be sensitive to a feared brand of provincialism. Still, the recognition of existing surroundings and localized construction methods coupled with differing regional background influences is going to produce some important and appropriate variation—whether purposely created or not. And it may be surprising to see that one of the largest degrees of regional variation can be found in that most routinely conformist of image-conscious building types, banks.

On the following pages are a group of banks in different parts of the country by local architects who were not afraid—as were not their clients—to express (intuitively or purposely) a strong sense of where they are. The resulting diversity shows an increasingly better and more confident sense of unique location than perhaps at any time since architecture took over local craftsmen’s efforts. And it is certainly to be applauded in the face of much of the “sameness” that has gone before. In RECORD’s August, 1974 (page 109) issue, it was pointed out that the recent proliferation of smaller banks (mainly branches) is meant to bring business geographically “closer to home.” Here it will be illustrated that these businesses are now not only closer to home; they can look like they are closer to home.

—C.K.H.
A CASUAL AMBIANCE FOR THE CALIFORNIA "WILDS"

In an immediate area stripped of its natural environment by highw oriented commercial development, the Vallejo branch of the R wood Bank is an inviting reminder of distant natural forests and informal lifestyle that brought many of the present settlers in the place. Sheathed inside and out by wood from the bank's names tree, the fireproofed wood-frame structure nestles low and unimpos within a surrounding grove of redwoods, which are intended to gr as a vertical contrast and as an appealing identification marker. trees also visually shield the parking area and help to form a park-l plaza for neighborhood use at all hours (photo above). Access to drive-in teller windows also involves experiencing the natural set by leading cars directly through it.

Within, the 5,700-square-foot building continues an appreciat for the unartificial by primary lighting from the sun through hea insulated fiber glass ceiling-roof panels and by a consequent thriv profusion of plants. Pipe standards above the panels hold lighting night-time effect. The banking facilities can be closed off from main room to allow its use during non-business hours by the comnity (dotted line on the plan, left). They include offices on a mezzar above the tellers. Mechanical equipment and toilets are located r to the vault. In the photograph at left, the main banking room car seen with the tellers' counters, rear.

Alluding to the Villa Savoye, architects Michael Harris Spector & Associates state that the Bank of Suffolk County makes no pretense of assimilating into its environment—the V-shaped intersection of two major highways. Like the Villa, it appears as a machine—but for banking instead of living. Accordingly, it is a visual extension of the much larger man-made environment of nearby New York City and—at the same time—complements by the contrast of its stark-white, porcelain-finished metal panels the surroundings of dark greenery and paving. It also projects its surroundings to passers-by through reflective-glass windows, which are gasketed into, and are flush with, the panels. Unlike those of the project on the opposite page, this bank’s designers and owners clearly believe that the building itself should be highly visible to the public. Like that project, this is a well thought-out response to environmental conditioning.

The building’s sculptural quality is achieved by verticality in predominantly flat surroundings and by an arrangement of elements that are composed for equal interest from any view. The banking floor is freely defined by a number of enclosed forms containing specific functions such as the vault and stairs, and it is capped by a rectangular floor of flexibly planned offices. Drive-in teller windows are located within the building.

Far from the wide open plains but recalling them in its strong horizontality, the Northpark National Bank occupies a corner of the site of the innovative Northpark Shopping Center (Record, January 1976, p. 135-40) in suburban Dallas. Designed by the Omniplan architects (who were also responsible for Northpark), the relatively small building has purposely strong proportions and white brick cladding intended to achieve an additional objective to that of complementing the Center’s powerful horizontality. They are also intended to visually assert the bank’s importance, which could have been easily overwhelmed by a massive neighbor.

A large banking room on the steel-framed main level is designed to accommodate the demands of a planned additional three-story banking facility. A central teller’s “island” has direct vertical access to the bookkeeping department on the concrete constructed mezzanine below. The bank’s interiors were designed by Mrs. E. G. Ham, the wife of the Omniplan partner, and contain red carpeting and blue-holstered seating of unusually muted coloring. These furnishings are contrasted to white brick walls on which are hung a rotating display of artwork loaned by Raymond Nasher, the owner of Northpark and the chairman of the bank.

SMALL BANKS

Michael Haynes

Jeof Winningham

Michael Haynes
RUGGED FORMS BORN OF NEW MEXICAN TRADITION

Perhaps the most determined of the architects here in a search for a regional vernacular, Antoine Predock has evolved highly individual imagery in his designs for these branches of The First National Bank in Albuquerque. He sees this imagery as more of a response to environmental considerations than to a stylistic recall of indigenous architecture, although the allusion is clearly evident.

In the case of the three branches shown here, each occupies a location in a different roadside commercial area of varying appeal for the extremes of varying income groups. And each has different problems of relating to views, wind, sun—and, of course, the public. But the three share common materials such as warmly-colored, bushed-hammered concrete walls and—perhaps more importantly—a certain ruggedness which speaks distinctly of the hearty Southwest. Each of the branches is essentially triangular in plan. In the case of the two on this and the opposite page, the roof—like a sheltering hat—slopes down toward the southern corner, a prow into sandstorms and the heat of mid-day. On the opposite "open" side of the building, the treatments are very different. At Manzano, the tellers occupy this focal position in a low projection from the main room, and a clerestory over them is the main source of the natural light and limits views of the pervasively commercial surroundings. The higher-ceilinged main room is devoted to a large space required by the particular prog for a large banking consultation area. Roof-top mechanical equipr is concealed by high parapet walls. The steel structure is clad in s blasting precast-concrete panels, while the vault is constructed of contrasting poured-in-place concrete. The exposed walls of the vault carefully articulated from the panels (photo above).

At Sandia Plaza, the open side of the triangular plan is lite open through glass walls to a court, paved with quarry tile which continues into the banking room and onto the sloping roofs. The extensive views visually extend the banking room and include di mountains above a planted berm in the court. The berm largely seals the low-lying commercial development of the surrounding gional center. The diagonal through the site made by the building vides a convenient path for pedestrians to other locations within the entire building's structure and enclosing walls are put in-place concrete. The walls are sandblasted, and the roof is a 1 tensioned "waffle" slab in which recessed lighting brightens an biance that feels open to the outside. Two other interesting pro shown overleaf illustrate Predock's versatility with different prog and the purposefulness in his designs.

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The Sandia Plaza branch has exterior walls that—like Manzano—are parallel to surrounding roadways, which are connected to an adjacent shopping center. However, here the resulting rectangular volume has been cut away to provide a walled court, shielded from the streets in a locally traditional fashion (photo, right) and extending the sense of space from within. Earth berms, planted with local materials, and a fountain create a quiet oasis within the walls.
The West Central Branch is located in the most visually and economically deprived area of the three. Accordingly, it has its own pleasant interior environment with minimal wind exposure. The angled entrance is designed to fit in the juncture of the existing building and a future wing. The latter will have to contain the entrance plaza (photo left). To contribute a positive element to the environment, the building is located in a large lawn, which extends down an adjacent hill and covers a screening berm to the east, where important views of mountains are framed.

Other projects for the First National Bank by Predock include a remodeling of the downtown headquarters, which the architect described as a previously badly abused neoclassic building. In a shift from his design for new buildings, he has restored the building to its former character. At the other end of the spectrum are steel-framed mobile branches, which can be pulled from temporary site to temporary site on wheels. The wheels are sunken below grade during the units stay in one place. These units are expected to be replaced by the construction of permanent branches. Steel framing and decking is exposed on the interior.
How well are we designing for the public realm? The question of the quality and the efficiency of our public architecture has become a subject of increasing concern to professional architects, who design these buildings, and to the governmental entities who commission them and use them. Here is a portfolio of recent successes—focusing on medium-size buildings in medium-size towns, the kind most architects find themselves working with.
BELMONT REGIONAL CENTER
building is a 25,000-square-foot neighborhood center in Charlotte, North Carolina, its facilities include a day care service, a branch of the Charlotte Public Library, office space (designed to be flexible) for various service agencies including the county health department, a multi-purpose auditorium, classrooms, and meeting rooms. The day care facility has an enclosed play area, and there is also extensive parking space on the site and drop-off and pick-up areas for buses and cars.

The site (see plan on the left) is in the shape of a trapezoid, and it slopes downward approximately 35 feet from its highest point to a small creek (which is at the bottom of the plan). The architects decided that the building should be multi-level, and it should be located near the highest point on the site. Parking is located nearer the creek, and partially within its flood plain (large photograph above).

The main entrance to the building (photographs opposite) faces the main street and the passing traffic, thus announcing itself to passers-by, and also being accessible for entry from the adjacent parking lot. A secondary entrance, with convenient drop-off and pick-up points for buses and cars, is located off the secondary street (at the top of the adjacent site plan, and shown in the large photograph on the following page).

The lowest level of the Belmont Regional
Center houses the day care facility, which has its own entrance from the parking lot (extreme right of the three plans on the opposite page). The main floor of the building (center plan opposite) contains all of the social-service and educational facilities, which are grouped around the public lobby, shown in the photograph on the opposite page. Circulation through the lobby is accomplished by ramps, one of which can be seen in the background of the photograph opposite, behind the receptionist, who from her central position has visual control of the entire area.

The upper, or mezzanine, floor of the building houses the administrative offices for the center; above it, clerestory windows allow sunlight to flood into this area and into lobby below.

The structural system for the building consists of one-way poured-in-place concrete slabs for the upper floors, and concrete columns, beams, and slabs on grade. The exterior walls are of red brick on block, with exposed concrete spandrel beams. The windows have bronze tinted glass which are housed in bronze anodized frames.

AMSTERDAM PUBLIC SAFETY BUILDING
Amsterdam, New York, is a small industrial town that lies on a steep bank of the Mohawk River in upper New York State. The town was forced to lose its police station and central fire station—each in separate buildings and both inadequate—to a major downtown urban renewal project. In the face of this, the town’s council decided that it would make sense to house both of these public services in a new building—dubbed the Amsterdamic Safety Building. Doing this, the council hoped, not only would save money on construction, but it would also give the new building the chance to be big enough, visible enough, and public enough to provide an important cornerstone, a landmark, for the ambitious rebuilding that was contemplated for the center of the town.

The cleanliness of this logic seems evident. But so, too, is the fact that—even though both fire protection and police services are conceptually similar as public safety operations—they in fact have almost nothing to do with each other in terms of actual operations. So to the architects fell the task of developing a clear separation of these two operations within a single building.

The architects in this case are Feibes and Schmitt of Schenectady (RECORD, June 1974, pages 136-37), and their design depends heavily on the peculiar nature of the new building’s site, which is shown on the left. It is a long and
narrow piece of land hemmed in on its two long sides by limited access state roads. One of the roads is 16 feet higher than the other, resulting in a steeply sloping site. Its short sides are stopped on one end by a creek and on the other by a steep street.

Thus the Amsterdam Public Safety Building is long and narrow and three-stories-high, nudging itself into the hill. The main entrance, which is shown in the large photograph above, is reached from the road on the upward side of the site, and it is on the middle of the building's three levels (see plans on the opposite page). Access for fire engines and police cars is on the downward side of the site. The main lobby separates the police services, which are on one side (and which contain the small courtroom shown opposite), from those of the fire department, which are on the other side. The building, according to the architects, is meant to seem like it is growing out of the hill in leas like the natural ledges on which it is built. The floors cantilever outwards on the downward side, and on the uphill side they form a soaring, pyramidal shape, as shown in the photograph on the previous page.

MALDEN GOVERNMENT CENTER
The town of Malden, with a resident population of 55,000 people, is adjacent to Boston and is a separate municipality. The firm of Doxiadis Associates had been retained by the Malden Redevelopment Authority to plan the renewal of Malden's downtown—which, if everything goes according to present plans, will virtually involve turning the main thoroughfare into a mall. Doxiadis Associates subsequently became involved in the design of Malden's new Government Center. It replaces old city hall with a handsome and more spacious building, which also includes new quarters for the police department. Flexible open planning is the basic interior concept of the Malden Government Center, since government operations, local or otherwise and no matter what particular kind they are, change over the course of time, requiring the redistribution of a building's space. The most striking feature of the Malden Government Center is the full-height atrium in its center (photograph above). Its glass roof allows sunlight to pour into the center of the building, and on every floor there is a wide landing all around the atrium. Offices in turn open onto this atrium, and it is hoped that the atrium will become a focus for openness and social interaction among the building's residents.

There are virtually no private offices in the new building—with the exception of the office for the mayor, which is private, and which has
one wall that opens up to make the office part of a conference room, as is shown in the two photographs above right. The other offices are in open areas.

The building shown here is a small post office for a small community in eastern North Carolina. Here, as with the post office in Winston-Salem shown on the following page, the architectural conviction is that simplicity will best carry the day. Customer parking and the main entrance to the building are directly in front, and employee parking and loading and unloading docks are in the back, reached from a secondary street. The color and scale of the new post office building, together with some additional planting and the retention of several old trees on the site, are all meant to create an effect that is harmonious with the surroundings—which are residential in character, with small wood-frame or brick buildings. The floor plan of the building is derived directly from the Postal Service's work flow requirements; the only public areas are the small lobby which contains the lock boxes and which is open 24 hours a day and the service lobby, which is open only during normal business hours. These areas achieve a sense of openness by the use of glass, which is tinted gray and mounted in black aluminum frames.

This is a small branch post office in a transitional neighborhood in Winston-Salem, North Carolina, and it is built on a site that was formerly the parking lot for an adjacent industrial building. The design of the building is intentionally simple and intended to act as a billboard to signal the postal presence. It has a strong 45-degree portico to indicate its public entrance—which serves people who walk straight in and those who arrive by way of the parking lot as well.

All of the parking for employees is located on the side and in the rear—the part of the site that is adjacent to the industrial facilities and out of the sight of the neighboring small wood-frame houses.

The building, like its design, is simple, with an on-grade concrete slab floor, steel columns and beams, bar joists, and metal decking. Exterior walls are of wire-cut brick and block back-up, and the windows are glazed with black anodized aluminum frames. Inside, the public lobby has vinyl tile floors, a concealed spline ceiling, while the work areas have standard finishes.
Functional simplicity in design for earthquake resistance

Piedmont Junior High School, located in the San Francisco Bay Area, replaces an older complex of buildings that could not be economically upgraded to meet California's earthquake resistance codes. While only one example of such school development now occurring throughout the state, it is particularly a design of refined simplicity—and ultimately of economy.—Janet Nairn
Prompted by what is commonly known as the Field Act—an act which outlines the minimum structural requirements for design, construction and reconstruction of all California public schools for earthquake resistance—the Piedmont Unified School District ordered examination of all its schools by local engineers, and found the junior high school unsafe. It became evident that a new school building would be more economical to construct than structurally reinforcing the existing complex.

The Field Act was passed by the state legislature on April 10, 1933 (one month after the Long Beach earthquake in which many schools suffered damage). Amended through the years, it stands in the forefront of California's attempts to set minimum requirements for public safety specifically due to earthquake hazards.

In 1967, an amendment to a related act required that all schools built prior to 1933 be brought into conformance with the Field Act, thus including the Piedmont Junior High School, built in 1924. Piedmont capitalized on state assistance, so much so that the school was 100 per cent paid for with state aid.

The school is located, along with elementary and senior high school buildings, in an area adjacent to community and recreational facilities, encircled by private residences. The key to its design is simplicity. The configuration of the buildings is a V-shape, with two classroom wings (of equal dimensions: 73 by 115 feet) connected by a triangular building—all conforming to the contour of the hillside. Rather than designing a traditional classroom scheme with rooms branching off a central corridor, the classrooms were placed in the center with a corridor on the perimeter. This permitted mechanical and electrical systems to circle the classroom core and extend into each room. This core was designed for maximum flexibility, for it was open-planned with sliding wall partitions on a 15-square-foot grid pattern. To facilitate the handicapped, a ramp connects the street with the main classroom wing and an elevator is provided.

Specific structural construction for earthquake resistance was entirely by addition of symmetrical shear walls at each corner of all buildings, to restrict horizontal movement due to the expected lateral forces of an earthquake. Extensive geological studies—specifically of the site in relation to the nearest earthquake fault—were conducted, substantiating the engineering solution in use of shear walls.

It is a combination of the buildings’ configuration, use of perimeter corridors, classroom grids and engineering solution for earthquake resistance that also make the design of this school extremely economical.

While the perimeter corridors are important in allowing for open-planned classroom space and efficient circulation, they also—especially through angular corners—guide views in one direction to the open plaza, and in another direction to the play areas on the lower portion of the hillside and to San Francisco in the distance. Teachers' private offices and work rooms are located in the corners (plans page 142). An open walkway under the complex (top) connects the plaza and play areas. A need for flexible space on the two-acre site necessitated an open-planned classroom core (bottom), which creates a maximum of 12 rooms on each of the first and third floors of the main classroom wing. A multi-media center and library are combined on the second floor (middle); and the gymnasium (not shown) serves a dual purpose as auditorium, having an acrylic plastic window wall (nearly unbreakable), tinted to filter strong light from the south. During construction, most trees on the site were saved, including a row on the northwest seen from the library.
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chairs with black tubular steel frames, with or without arms

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cm wide, but features pedestal

bases. Both have upholstered

options. Managerial seating is

54 cm wide, while executive

seating (upper left) is 60 cm

wide. Both are offered with or

without arms, fully cushioned

and upholstered, and have ped

estal bases. • Krueger, Green

Bay, Wis.

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more products on page 153
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For more data, circle 71 on inquiry card
A full-color eight-page brochure illustrates and describes a full line of fire-detection devices and alarm systems. Most models are intended for industrial and light commercial applications, though a single-station ionization detector/innovation alarm unit for residential use is included in the catalog. • Pyrotex Div. of Baker Industries, Inc., Cedar Knolls, N.J.

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Duct Reports continued from page 149

GAS/MICROWAVE RANGE / This cooking unit combines a top-mounted microwave oven, with timer dials and selector control; four surface burners with pilotless electric ignition; and a 25-in., continuous cleaning lower oven with roll-out broiler underneath. Both ovens have see-through black-glass windows with interior lights. Model "76-4886" is available in white, avocado and gold colors. • Tappan Appliances, Mansfield, Ohio.

Circle 305 on inquiry card

RECkED FIXTURES / Six different housing sizes and a wide range of lens cell configurations are features of the new Paralouer II series of low brightness recessed fixtures for static/air supply or heat transfer/air supply functions. One-, two- and three-lamp models are available; all are said to provide good light control, high co-efficients of utilization, and favorable light loss factors. Louvers are either natural aluminum or gold finish; the black reveal gives a floating appearance. • Day-Brite Lighting Div., Emerson Electric Co., St. Louis, Mo.

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more products on page 155

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The EXACTA 17 comes in sizes, in 20 models utilizing Mercury Vapor, Metal Halide, and High Pressure Sodium sources ranging from 100 to 1000 watts. The winners—in efficiency, glareless performance, precision optics and everlasting, shockproof, integral die-cast aluminum construction—with economy.

OFFICE SEATING / "CAS Series" chairs feature a short arm and base design for easier maneuverability and good posture support. The frames are cast aluminum available in six colors; seats and backs are finished in a smooth nylon. The line comes in seven models designed for managerial through secretarial functions. • Sunar Ltd., Waterloo, Ont.

Circle 310 on inquiry card

PRODUCT REPORTS continued from page 153

AUTOMATIC DISHWASHERS / Functional improvements, options for energy conservation and more decorating flexibility are featured in this 1977 line of residential dishwashers. Six undercounter and four portable models are included, all with an adjustable upper rack, new pump impeller and filtering system, and concealed door latch. Each unit is insulated for noise reduction. An optional "dry selector" switch permits the user to air dry dishes with-out extra heat. • Whirlpool Corp., Benton Harbor, Mich.

Circle 307 on inquiry card

THERMAL WINDOWS / The "E-series 560" picture window shown is a new addition to this line of insulated glazing. Its "thermal-break" design incorporates a closed-cell vinyl foam insulation to resist shock, racking and twisting, as well as providing noise-deadening qualities. A "zero" air infiltration feature is said to seal the entire window against temperature change, dust and dirt. Fin windows with colonial lines and snap-on exterior box frame trim are available for residential, commercial and institutional construction. • Capitol Products Corp., Mechanicsburg, Pa.

Circle 308 on inquiry card

POOL LIGHTING / A new line of incandescent lamps is especially designed for use in swimming pool areas. The moisture-resistant lights have a rugged Pyrex envelope and heavy-duty filament construction for shock and vibration resistance. Most of the lamps can operate in any burning position; outputs range from 100 to 500 watts. • North American Philips Lighting Corp., Hightstown, N.J.

Circle 309 on inquiry card

In a washroom where space is at a premium, providing a waste receptacle can be a real problem; but Parker offers a variety of attractive solutions. The three Parker receptacles shown all supply generous waste capacities while consuming a minimum amount of room. Though diverse in style, all are constructed of durable stainless steel and designed for easy servicing. When you must make the most efficient use possible of limited washroom space, choose a Parker receptacle — you'll really eliminate waste!
Truth is that in 1956 when the need for raised flooring in computer rooms became apparent (with function the chief design criteria) a stringerless floor made up of pedestal mounted die-cast aluminum panels was the choice. That's how the Floating Floor System was developed. Since then, Floating Floors® have been providing trouble-free service in thousands of computer rooms.

Stringerless design makes Floating Floors the only true infinite access floor system. Male and female locking devices, at four corners of each floor panel, provide the highest lateral stability. In fact, Floating Floors meet Federal specifications for seismographic zone #3 (San Francisco).

The sad truth is that in order to compete with Floating Floors, other manufacturers have had to promote floor systems of inferior materials and design such as stringer-supported wood and steel. While costing a little less initially, these other floor systems can represent a very bad investment over the long term.

Computer downtime due to electrostatic build-up or magnetic dust may result from one of these wood or steel stringer-supported floors. Costly delays are often caused by the inconvenience of working under stringers, or disassembling and re-assembling them.

Floating Floors on the other hand have proven to be problem-free even after as many as 20 years of service. Monolithic construction with aluminum ensures dissipation of static electricity. And since aluminum is non-magnetic and does not require painting, iron rust and paint flakes are not present to enter the air and interfere with computer operation. Aluminum will not of course-rust, warp or burn.

The Floating Floor system is designed to meet future expansions and changes. Components can be easily changed around since precision die cast and milled aluminum floor panels ensure a uniformity in size (machined to +.005 — .000) not found in hand assembled products. And there is plenty of strength for the installation of new equipment.

In fact, the overall quality of Floating Floors is so good that we are able to give a FIVE YEAR UNCONDITIONAL GUARANTEE AND BUY-BACK PROGRAM with every floor installed.

For more complete information refer to Floating Floors bulletin 10.27 FL as shown in SWEETS under Specialties — Access Flooring. Call us for assistance.
ACOUSTICAL PANELS / The tight curved corner shown is a new addition to this line of interlocking acoustical panels. With a 24-in. radius, the new corner unit is suitable for aisles, exits, and other traffic areas where space is limited. It has a sound absorption rating of .55 and is compatible with other components of the panel line. • Rosemount Partitions, Inc., Minneapolis, Minn.

TABLE PANEL WALLS / Multi-directional movable panels look and perform like fixed partitions when set in place, according to the manufacturer. The "Pathfinder" walls operate in ceiling tracks, which allow panels to navigate freely through T, L, or cross intersections without the use of switching devices or curves. An operator handle in the edge of each panel lowers it firmly on the floor, at the same time raising a mechanical flange on top of the panel to form an acoustical seal with the ceiling track. In-place walls have no hanging weight; will not sway with drafts; and can be leaned against without damage. The last panel in each series has a lever to seal the panel against the adjacent wall, and to create an opposing force to seal all others together. Work surfaces—chalkboards, projection screens, shelving, etc.—can be built-in or added-on via slots in the panel edge extrusions. • Hough Mfg. Co., Janesville, Wis.

PETING / The "Tretford Carpet System," a fusion-bonded carpeting suitable for continuous installation, is now offered in nylon. The Irish-made carpeting is said to be especially suitable for such extreme high-traffic areas as subway cars, stores, supermarkets and schools. The concentric surface, bonded into a PVC sound-insulating core, helps hide seams. The carpet may be cut on the face, as in the escalator bank application, and can be fitted around columns or structural elements. • Eurotex, Inc., Philadelphia, Pa.

SUM PANELS / "Custom Granada Cork" is a new addition to the Textone line of vinyl-faced gypsum panels for permanent or movable partition requirements. The scuff- and wear-resistant patterns are factory-laminated to fire resistant Sheetrock. Textone Firecode panels meet Federal specification SS-L-30C, Type 111. Also, "Custom Stip" (not shown) now comes in four colors—orange, green, yellow and blue. • United States Gypsum, Chicago, Ill.
Now there's a new way to design in fire protection for life safety in modern high rise and other buildings without intruding upon design aesthetics. Grinnell's new CLEANLINE® Recessed sprinkler is so unobtrusive, so trim and compact, once it's installed you'll hardly know it's there.

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WASTE TREATMENT / Pictured is a 50,000 gallon-per-day capacity physical/chemical process packaged waste treatment system now in use in Florida. The highly-automated installation processes domestic wastewater to produce an effluent meeting EPA standards. It is not affected by toxic substances in the sewage, making the “Package Waste Treatment System” suitable for marinas, recreational vehicle dumping stations, airports, etc., as well as the typical apartment development. A 100,000-gpd model is also available; units can be combined into larger systems to process any desired volume of wastewater.

The power required is 230 VAC, 60 Hz, 3 phase; necessary chemicals are said to be readily available. General Electric Co., Re-entry and Environmental Systems Div., Philadelphia, Pa.

Circle 320 on inquiry card

ICE MAKER / A compact mini-cube ice maker designed for low-volume requirements, model “SC-70-30” can be put in a space 18½ in. (47.0 cm) wide and 25½ in. (64.8 cm) deep. Its height is 38 in. (96.5 cm) without legs. The unit can produce 70 lbs (30 kg) of small, 11-sided cubes in 24 hours and stores up to 30 lbs. (13 kg). Liquid Carbonic Corp., Chicago, Ill.

Circle 321 on inquiry card

more products on page 163

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For more data, circle 85 on inquiry card
Ducts / A series of three round plastic planters, ranging in sizes from 7¾ to 12¾-in. in diameter are equipped with casters. • Beylerian Ltd., New York

Circle 322 on inquiry card

Balustrades / A prefabricated railing system for outside or inside commercial and institutional crowd-control safety applications is made of fusion-formed sheet metal components fabricated together quickly. Horizontal rails are 2 by 23/4 in. and stocked in sizes 42 to 120 in. long. Posts are 3 by 3 by 42 in. high. • Equipto, Aurora, Ill.

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Ceiling/ceiling systems / The company offers distinct lighting/ceiling systems with replaceable and interchangeable modular suspension components. The “Vaulted Linear” (VL60), “Vaulted Directional” (VND), and “Flat Linear” (FL60) are the same basic 5-ft sq ceiling planning modules. Each module can be rotated 90 degrees and used to accommodate its own lighting, partitioning, acoustic, air distribution, sprinkler penetration and access. Unlighted modular choices are available. • Comp-Aire Systems Inc., Grand Rapids, Mich.

Circle 324 on inquiry card

Ceiling module / A high-efficiency filter unit for clean room applications is capable of delivering up to 99.99 per cent efficiency in the sub-micron particle-size range and true laminar air flow characteristics, meeting or exceeding requirements for Class 100 clean rooms in engineered system installations. • Comp-Aire Systems Inc., Grand Rapids, Mich.

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Mini warehouses / A building system for construction of mini warehouses is available in standard 5-ft width increments from 20 ft to 35 ft spans. The buildings feature metal roofing with 1/4-in. per ft slope. Eave heights up to 16 ft are a standard feature and integrated wall panels are offered in various color options. • Butler Mfg. Co., Kansas City, Mo.

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The glass is also double glazed for insulation. So when those bitter cold snaps blow down from the north, everybody stays warm and cozy.

Not all old buildings can or should be remodeled. They shouldn't all bedestroyed either. Some, like the Skirvin Tower Hotel, present a genuine architectural opportunity. Not to mention a challenge.

We think there's no better way to meet the challenge and take advantage of the opportunity remodeling offers than with PPG reflective glass.

Write to us. We'll send you a Sweet's Catalog telling you more about it. PPG Industries, Inc., One Gateway Center, Pittsburgh, Pa. 15222.

PPG: a Concern for the Future

Owner: Continental Federal Savings & Loan.
Architect: Nofstger, Lawrence, Lawrence and Flesher, Oklahoma City, Okla.

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You can achieve a variety of architectural lighting effects in a visually unified system with Appleton Glo-Metrics luminaires.

The Glo-Metrics luminaire system is modular, offering unusual flexibility in lighting design. There are nine striking acrylic diffuser shapes in a choice of sizes...in transparent bronze and smoke color tints, plus clear and opal-white. Each design is offered for individual pole-top or wall mounting, or with bracket for pole-top cluster mounting in groups of 2, 3, or 4 luminaires. And they are all available for a choice of lamp types and wattages (with prismatic refractors where appropriate), providing various lighting levels and aesthetic effects.

The Glo-Metrics system also includes Appleton's unique Mardi-Gras™ luminaire. It has an internal motor-driven projection system that makes the spherical diffuser appear to revolve in a dramatic blaze of colors and patterns. For wall or pole-top mounting.

Outstanding Glo-Metrics luminaire features: a double-locking system for securely attaching diffusers to their smooth, cast aluminum fitters; pre-wired, crisply styled extruded aluminum mounting arms; luminaire stems with clean, symmetrical lines; ultraviolet-resistant acrylic diffusers, and integral "in-pole" constant wattage ballasts for mercury and high-pressure-sodium lamps. The finish is attractive, durable acrylic enamel.

Ask your Appleton distributor, or write for the Glo-Metrics Catalog, Appleton Electric Company, 1701 Wellington Ave, Chicago, Ill. 60657. (In Canada, Appleton Electric Ltd., 750 Lawrence St., Cambridge, Ont. N3H 2N1)

For more data, circle 124 on inquiry card.
J-M Asbestogard® Vapor Barrier System. The only approved system which takes solid mopping of hot asphalt.

When roof specifications call for a vapor barrier over steel decks, it makes sense to install the best.
Especially when you consider the job a vapor barrier has to do.
It should permit a minimum of water vapor to pass through it. Should be simple to apply. Should have long life. Must not detract from the structural integrity of the roof system. Should not present a fire hazard.
J-M Asbestogard vapor barrier felt applied to the steel deck with cold-application Asbestogard adhesive and followed with a solid mopping of hot asphalt to firmly anchor roof insulation, meets all these requirements.
Asbestogard felt is made with long, high-grade asbestos fibers and parallel fiber glass yarns for toughness and tear resistance.
It unrolls easily. Stays flat in the wind, doesn't wrinkle, and won't burn through when hot asphalt is applied.
Asbestogard meets Factory Mutual Requirements for Class I Construction and is the only UL rated vapor barrier system.
Start your roof installation with the J-M asbestogard Vapor Barrier System and you'll have J-M quality and dependability from the deck up.
For more information on Asbestogard or the J-M single-source built-up roofing system, call Dick Ducey, Johns-Manville, P.O. Box 5108, Denver, Colorado 80217, 303/770-1000.

For single-source built-up roofing systems.

Johns-Manville

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Never before were the best of tradition and technology combined in so pleasing a manner.

We must count ourselves fortunate that Colonist the work of honest men. Seeing how they've captured the look of wood stile and rail doors, I give thanks they turned not their skills to counterfeiting money.

A penny saved is a penny earned. Surely Colonist's great virtue is this.

Builders findeth no better way to offereth authentic detail free from the tyranny of high prices than with Colonist faced doors.

Colonist surpriseth me not. For who else might best be expected to raiseth the art of embossing hardboard to this perfection but the very people who hath invented the material...Masonite Corporation.
American home must not only shelter citizens but also lend pleasure to life. Colonist is a great stride toward this end.

 Builders selling Colonial homes with flush doors hath as much chance of success as innkeepers who serveth beer in coffee cups. Since Colonist, they hath no excuse.

 A single piece of hardboard that's free from the dangers of separation and distortion and yet looks truly like a wood door…'tis proof of American ingenuity.

Want ye the names of COLONIST suppliers? Take pen in hand and write Masonite Corporation, 29 North Wacker Drive, Chicago, Illinois 60606

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Both award programs are open to any architect registered in the United States and submissions of unpublished work will be welcome for Record Interiors until October 1, 1976 and for Record Houses and for Apartments until November 1, 1976. No formal presentation requirements are made, though materials submitted should include plan(s), photographs, and a general description of the project. Submissions will be returned but not before date of publication.

For more information:
Barclay F. Gordon, Architectural Record
1221 Avenue of Americas
New York City, 10020
Telephone (212) 997-2334
OR
Janet Nairn, Architectural Record
425 Battery Street, San Francisco, Cal. 94111

For more data, circle 127 on inq
These oxfords have stridden through the offices of PATH for over a year.

Good thing the floors are carpeted with Anso nylon. It's guaranteed for 5 years.

The New Jersey administrative offices of a thronging urban public transit system can often be as busy as the system itself. So when the Port Authority Trans-Hudson Corporation wanted a carpet that was not only attractive but extremely durable, buyers chose this level loop of ANSO anti-soil nylon.

It's backed by the Allied Chemical Guarantee®, the guarantee with teeth. It promises that if any carpet of Anso nylon wears more than 10% over five years, Allied Chemical will replace it free.

The Guarantee® also applies to Anso-X, the anti-shock version of Anso nylon. Carpets of Anso-X are also guaranteed anti-static for the useful life of the carpet.

Discover what more and more architects and specifiers are discovering about Anso nylon. Phone or write: Allied Chemical Corporation, Fibers Division, Contract Dept., 1411 Broadway, New York, N.Y. 10018. (212) 391-5069.
Create a four star atmosphere with a Tonico Solitude Ceiling.

To connoisseurs, four stars are an international symbol of excellence. A creative menu and an expansive wine list are two of the criteria that any four star restaurant must meet. Another is atmosphere.

Gold Bond® Tonico® Revealed Edge Ceiling Panels add the right touch of elegance to the interiors of restaurants, offices and specialty shops. Tonico Panels absorb sound and the edge reveal provides an attractive three-dimensional effect. Together, they tastefully complement a luxurious interior.

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If you demand elegance and performance, don't compromise. Insist on Gold Bond Tonico Solitude Panels.

For more information, call your local Gold Bond representative, refer to Sweet's File 9.1/Go., or write Gold Bond Building Products, Division of National Gypsum Company, Dept. AR-96CS, Buffalo, New York 14225.

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In addition, responding to the need of architects and engineers for in-depth presentations of significant trends and developments in major areas of interest, the editors of Architectural Record each year publish three Spotlight issues. Each is an expansion of a continuing feature in the regular issues of the Record.

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The annual mid-October round-up of the most interesting new and improved building products. Organized by the Uniform Construction Index, this "product file on the drawing board" provides a quick up date of out-of-date catalogs and literature.
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The All-New
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The 1977 Architectural Calendar is better than ever! It is all new: 365 more historic events in architectural history and 13 stunning architectural photographs by award-winning architectural photographer G. E. Kidder Smith, FAIA. And, for the first time this year's calendar is designed to be used as a write-in daily calendar as well as a wall calendar! They said it couldn't be done but the 1977 Architectural Calendar continues its daily commemoration of memorable architectural events...famous facts in architecture and engineering...births and deaths of world's greatest architects and engineers...significant, amazing and little-known facts that inform and surprise even the most knowledgeable...

- The day Palladio was fined for absenteeism from the construction site
- The day the Parthenon was "rediscovered" during the Renaissance
- The day that Latrobe complained that architecture wasn't a profession for a gentleman
- The day Michelangelo began painting the Sistine Chapel
- The day Thomas Jefferson insured Monticello—for $6300
- The day Inigo Jones loaned his client (and King) £500
- The day the Congressional Medal of Honor was awarded to a famous American architect
- The day Disneyland opened

...these and hundreds of other bits of history make the 1977 Architectural Calendar a valuable source of architectural knowledge and a true collector's item.

Illustrated with 13 beautiful, full-color photographs illustrating the architectural heritage of the United States, this calendar makes a handsome and decorative addition to your home or office and would make a much appreciated (and inexpensive) gift. The strikingly designed calendar is printed on luxurious enamel stock in an oversized, 9x12" format. Only a limited number of calendars are being printed this year, so in order to avoid disappointment order today! Send your payment for $5.00 to Architectural Record Books, 1221 Avenue of the Americas, 41st Floor, New York, N.Y. 10020, or use the handy order blank below.

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- Maximum floor plan flexibility
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Stylistically and economically, the Disco Window system provided the Gresham and Smith team with a solution to each of these challenges.

Architects for the Medical Center Clinic in Pensacola prescribed WeatherTrol Windows

DISCO ALUMINUM PRODUCTS, INC.

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Specify Glasstex—the only Class “A” textured surface fiber glass shingle in the business. (From CertainTeed, who else.)

You've never had it so good! Beautiful, fiber glass, self-sealing, wood-grain-textured shingles. For added protection against fire and wind.

Glasstex textured fiber glass shingles are now available in 5 versatile colors that will last the life of the roof. And that life is backed by our 25-year limited warranty against defects. Practically speaking, that's ½ longer than conventional shingles, because our Glasstex shingles are made to last longer.

But the more you find out about Glasstex textured fiber glass shingles, the more we think you'll see it our way.

For a complete product description write:
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P.O. Box 860, Valley Forge, PA 19482

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"Imagineering" in light.

From custom lighting a fantasy land—to creating a nighttime environment of beauty for offshore drilling islands.
Let Hubbell Lighting's custom capability work for you.

Turning lighting concepts into reality. That's what Hubbell Lighting is all about. And our custom capability throughout the nation speaks for itself. In shopping centers. College campuses. Commercial and industrial buildings. Whatever the decorative or functional need—Hubbell Lighting can provide the answer.

At Hubbell Lighting, we have a reputation for handling one-of-a-kind challenges. Challenges that range from lighting the hold of a cargo ship—to growing roses. Some of our most imaginative solutions illuminate amusement parks and recreational areas, today. Plus many World Fairs in the past. For over a quarter of a century, our creative engineering has been solving unique lighting problems like these. Solving them with imagination and total practicality.

When you're looking for something special, look to Hubbell Lighting. From innovative custom designs to the manufacturing of special products—we handle it all. And we back it up with the most extensive photometric and performance testing in the industry.

Put our imagination to work for you. Contact your local Hubbell Lighting representative or our custom design specialists today. Call 703/382-6111.

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Take it from Dave Lennox...  
THIS NIFTY WEATHER MACHINE IS YOUR ANSWER TO

ASHRAE 90-75 ENERGY GUIDELINES.
The new Lennox DSS1 system lets you design your own single zone HVAC package to surpass ASHRAE 90-75 energy guidelines. The DSS1 offers extraordinary flexibility...efficient operation and service...exceptional energy savings...and consequent cost savings.

Here are a few of the many DSS1 options that give you the right size, right energy, right cost for your application:
- 26 to 45 tons cooling; up to 950,000 Btuh heating.
- Two-speed, first stage compressor saves energy.
- Heat recovery package (allows recovery of heat from refrigeration in supermarkets and restaurants; controls humidity without losing heat).
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- Latent Load Discriminator™ (increases partial-load EER up to 30%).
- Heat pump options available soon.
- Solid state, energy-saving control system.

Get the facts.
For complete information, see your Lennox Territory Manager. Or write: Lennox Industries Inc., 673 South 12th Avenue, Marshalltown, Iowa 50158.

Nifty problem-solving ideas from Lennox.

For more data, circle 137 on inquiry card.
Fire destroys. But it's the smoke that causes many of the human casualties when a fire breaks out in a building.

So when you are selecting materials for the interior of your building, don't just look at their flame resistance. Look for smoke protection.

The fiber glass fabric he chose meets all applicable flammability standards. It's classified "noncombustible" by Underwriters' Laboratories. It won't support combustion, drip or continue to burn after heat or flame is removed. And fiber glass yarns are so naturally resistant to combustion or thermal decomposition that properly finished fabrics woven from them emit no significant smoke when exposed to flame or intense heat.

This is not true of many widely used contract fabrics. Is it true of the fabric you are considering? Write to us for a sample of the Madison Hospital fabric and for information on other fire- and smoke-rated drapery fabrics. PPG Industries, Inc., Fiber Glass Division, One Gateway Center, Pittsburgh, Pa. 15222.

"Today most contract draperies are flame resistant. It's the smoke you have to worry about. That's why I chose fiber glass!"

Homer Grove, Administrator
Madison Hospital
Madison, Tennessee

Fabrics of PPG Fiber Glass from the John Whipple Collection of Haag Brothers, Inc.
Chicago—Atlanta—Los Angeles

PPG: a Concern for the Future
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One call brings Lyon quality for both offices and plants!

You're in good company when you go Lyon all the way: with quality office furniture and steel equipment for convenience and storage. Lyon office furniture offers exciting options—plush or price, as your taste and budget decide. And we put the same careful craftsmanship into Lyon steel equipment for plant use. Over 1600 items with proven Lyon quality, conscientious Lyon service.

Your Lyon Dealer will work closely with you, taking advantage of our four strategically located plants to assure fast delivery. And he'll follow through, in both office and plant, from early layout plans through the final installation.

So why make two calls for office furniture and steel equipment? Get it all from your Lyon Dealer.

Lyon Metal Products, Inc., General Offices, Aurora, Ill. 60507. Plants in Aurora, Ill., York, Pa., Los Angeles. Dealers and Branches in all principal cities.

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University of Petroleum & Minerals-Dhahran, Saudi Arabia, seeks architect with experience in architectural design. Minimum two-year, take-home pay, flexible work hours, and benefits package. For resume: 914-737-4582.

Architects, planners, needed for Peace Corps projects in Latin America, Asia, and Africa. Requirements: degree in architecture or related field, fluency in English, and availability to work in various locations. For information: Cox & Associates, 1505 S. 2nd St., Suite 302, Westerville, OH 43091.

Architects, engineers, and planners needed for Peace Corps projects in Latin America, Africa, Asia, and Oceania. Requirements: degree in architecture, planning, or related field, fluency in English, and availability to work in various locations. For information: Cox & Associates, 1505 S. 2nd St., Suite 302, Westerville, OH 43091.
OFFICE NOTES

Name changes, new firms

Christopher D. Craiker and David C. Hancock, planners and architects, announce the opening of their office in the Shelter Bay Office Complex at 655 Redwood Highway, Suite 301, Mill Valley, Calif.

Gensler and Associates architects have moved to larger facilities located at 248 Battery St., San Francisco, Calif.

The architectural firm of Barry E. Mellowitz, architect, p.c., has relocated its offices to three new locations: 455 Central Avenue, Scarsdale, N.Y., 277 Northern Blvd., Great Neck, N.Y., and 405 Lydell Ave., Rochester, N.Y.

Armand Bartos and Associates architects, have moved their office to 10 East 40th St., New York, N.Y.

Frost Associates Architects, Frost Interior Design, Inc. announce the opening of a Westchester office at 503 Grasslands Road, Valhalla, N.Y.

Cohos, Evamy & Partners, architects, engineers, planners, interior designers, announce the relocation of their offices to 902-11th Ave., S.W., Calgary, Alberta T2R 0E7.

John H. Hadley, Jr., AIA, has formed his own firm, Hadley Architects, headquartered at 335 N. La Cienega Blvd., Los Angeles, Calif.

C. Randolph Wedding, AIA, St. Peters­burg, Fla. architectural/planning firm, and Al­lott and Lomax, consulting civil engineering firm, Manchester, England, have formed a professional association offering their combined architectural/engineering services.

New associates, promotions

The Perkins & Will Partnership, architects, have appointed Stanley Pinski and Richard S. Thomas as associates.

The Kling Partnership, architectural, engineering and planning firm, have announced the appointment of Berdoll Buckley as director of business development.

Philip A. Nicholas, AIA, has joined Albert Kahn Associates, Inc., architects and engineers, as manager of marketing.

Stone, Marraccini and Patterson, architects, planners and health planning consultants have announced that Dr. Robert H. Chapman, AIA, AAHC, will assume major responsibilities in development of the firm's health planning and health facility projects.

Edward R. Jones, Jr., AIA, and Richard C. Niblack, AIA, have been named senior vice presidents and members of the executive committee of Charles Luckman Associates.

Poor, Swanke, Hayden & Connell Architects, announce that Der Scott AIA has become a partner in the firm and that Ralph A. Krass AIA and Susan Podufaly Schaub AIA have become associates.

John S. Crane, James B. Gwin, Jr., and Allen Rice have been named partners in the firm of Golem and Rolle, architects.

Erratum

On page 61 of the July 1976 issue, we neglected to indicate that the second set of cost figures published for "Warehouses" refers to "Refrigerated Warehouses".
CREATIVE DESIGN AWARD PROGRAM
For Mobile and Modular Homes

Enter an awards program that gives the designer an opportunity to test his inventiveness and originality against the necessity of practicality. It's the field of manufactured housing — mobile or modular. The competition is open to architects, industrial designers, their firms, and students in accredited architecture or design schools. Entries should concentrate on practical, and pleasing, single-family units that can be mass-produced and transported to the site. A crackerjack design could win you $7,500. Four other awards will be made for designs that rank well.

Take a crack at a crackerjack competition with cash awards. Mail the coupon today for complete details.

IT'S A CRACKERJACK COMPETITION!

First Prize $7,500

All entries must be postmarked on or before May 31, 1977.

Reynolds Metals Company
Fourth Design Award Competition
P.O. Box 27003
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Attention: Advertising Department

Please send me all the information on the Reynolds Fourth Transhelter Design Competition.

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Firm or School _________________________

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2-5, 3-chome, Kasumigaoki, Chiyoda-ku, Tokyo, Japan
Park Ridge Hospital prevents epidemic of slapped-up signs with integrated signage system.

The interior of Park Ridge Hospital—a warm, harmonious blend of wall colors, textures and carpeting—is therapy in itself.

Located in Greece, New York, and serving the Greater Rochester area, the hospital was dedicated in September 1975. A two-building complex, it covers approximately 300,000 sq. ft. The medical building contains 194 patients' rooms—all private—in addition to offices, conference rooms, labs, therapy departments, etc. It is connected to the adjoining Supply, Processing and Distribution building via a glass-enclosed walkway.

**Signage as a subsystem**

A hodge-podge of signs, slapped up as an afterthought to construction, would have seriously marred the hospital's handsome interior. But the architects and hospital administrators, aware of the need for an efficient traffic moving system, wrote a complete signage program into their initial plans.

Matthews was called in a year before the building completion date to design and fabricate a total, integrated signage system for both interior and exterior traffic control.

Over 300 individual signs—interior and exterior—were installed. Most were fabricated of damage-resistant NOMAR fiber reinforced polyester. All of the signage is tastefully understated but highly functional, with complete continuity of color and letter style.


*Architect:* Stevens, Bertin & O'Connell, Rochester, NY  
*Construction Mgmt. Firm:* John W. Cowper Buffalo, NY  
*Signage Contractor:* Empire Sign Co., Inc. Rochester, NY

---

1. Nursing Administration  
2. Security  
3. Pharmacy  
4. Shower  
5. Administrative Center  
6. Cutout aluminum logo.  
7. NOMAR post and panel assemblies with surface applied reflective pressure-sensitive legends.  
8. Reverse screen process on acrylic identifies patients' rooms. Slide-in cards and strips for adaptability.  
9. Rest Rooms, Public Elevators, Patient & Staff Elevators.
The Showboat Hotel and Casino, one of Las Vegas' most popular spots, has recently undergone a $6 million expansion program. Nine new floors and 198 new guest rooms—as well as larger banquet facilities—have been added to the existing nine-story, 154-room structure.

The choice of Staggered Truss Steel Framing for this new construction provided several benefits to the owners: (1) It conformed with the existing framework and permitted identical elevation treatment within original foundation load limits. (2) By eliminating interior columns, it provided unobstructed floor space for two column bays the entire width of the building. (3) Preassembly of the trusses in the fabricator's shop allowed construction to proceed without interrupting service or creating undue disturbance in the guest area immediately beneath the new addition. (4) It shortened the erection time of the steel frame to only five weeks, saving 45 working days, and permitting earlier occupancy.

In this project, and many others, Staggered Truss Steel Framing—developed by M.I.T. under a grant from U.S. Steel—proved to be the most practical and economical construction system. For more information on the design of Staggered Truss structures, contact a USS Construction Representative through your nearest U.S. Steel Sales Office. Or write for our booklet, "Staggered Truss Framing Systems for High Rise Buildings" (ADUSS 27-5227-02), to U.S. Steel, P.O. Box 86 (C600), Pittsburgh, Pa. 15230.
You waste a lot of water when you use flush tanks instead of Sloan Flush Valves.

Figure it out for yourself.

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<th>Number of tank toilets in your building</th>
<th>Number of gallons a Sloan Flush Valve saves compared to a flush tank</th>
<th>Total number of gallons wasted by flush tanks on every flush</th>
<th>Plus the number of gallons wasted by unnoticed leaks</th>
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</table>

No matter what figure you got, remember it's only for a single flush. Think of how many times all the toilets in your building are flushed every day. Every month. And since every Sloan Flush Valve uses 0.64 gallon less than a flush tank, think of how much water you could be saving, instead of wasting. What's more, a Sloan Flush Valve saves you money by using this same minimum water volume with every flush. No more, no less. That's because it completes its cycle, then shuts off automatically. Again, there's less water wasted and a lower water bill.

Remember, it takes energy to pump water. The less water you have to pump, the less energy you have to pay for. So stop wasting water and start saving money. To tell you how, we'd like you to have the test report from an independent laboratory that proves Sloan Flush Valves use 0.64 of a gallon less than tanks. For your free copy, just write to us.

Sloan Flush Valves.

Anything else is a waste of money.

SLOAN VALVE COMPANY
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For more data, circle 142 on inquiry card