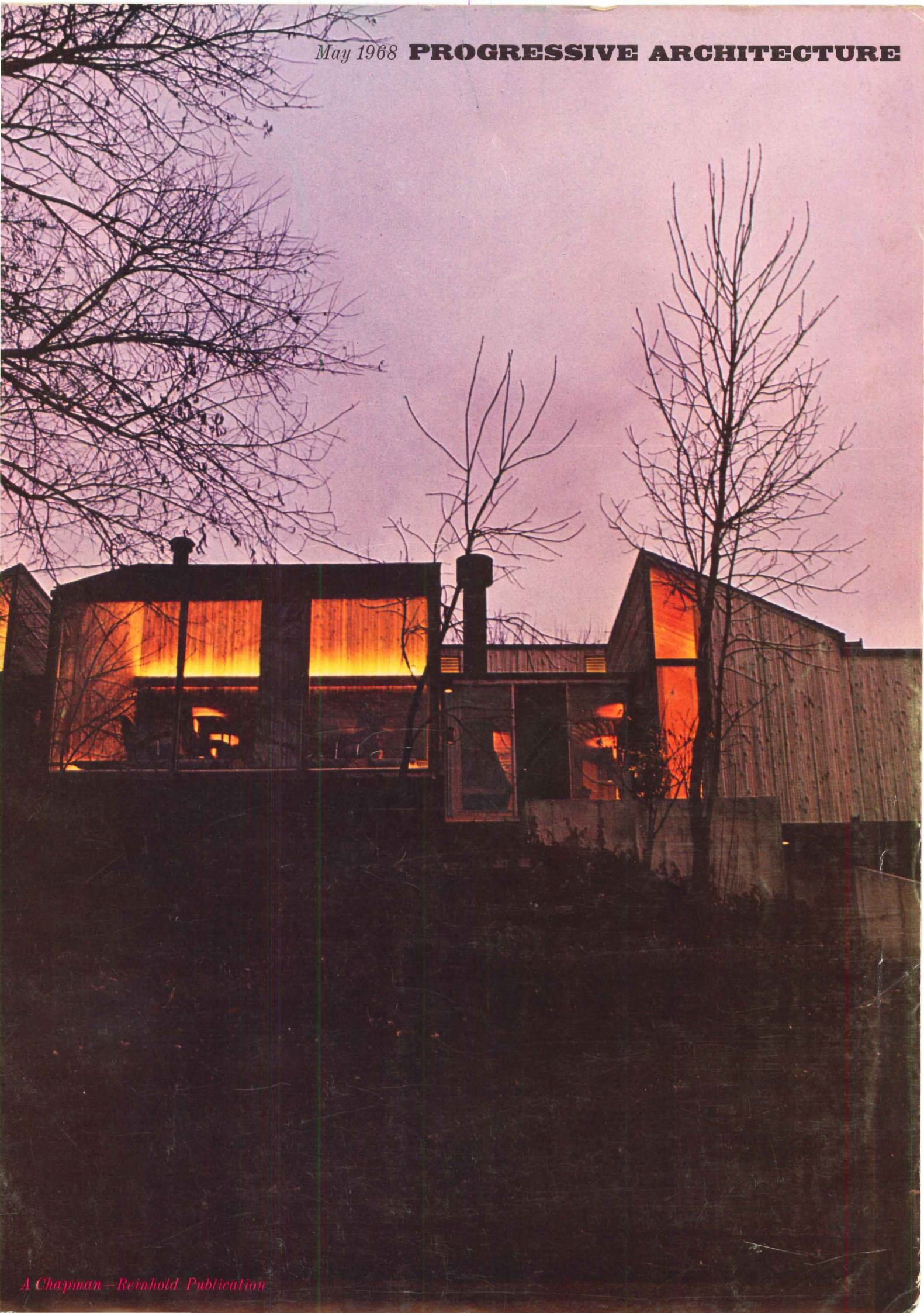


May 1968 **PROGRESSIVE ARCHITECTURE**





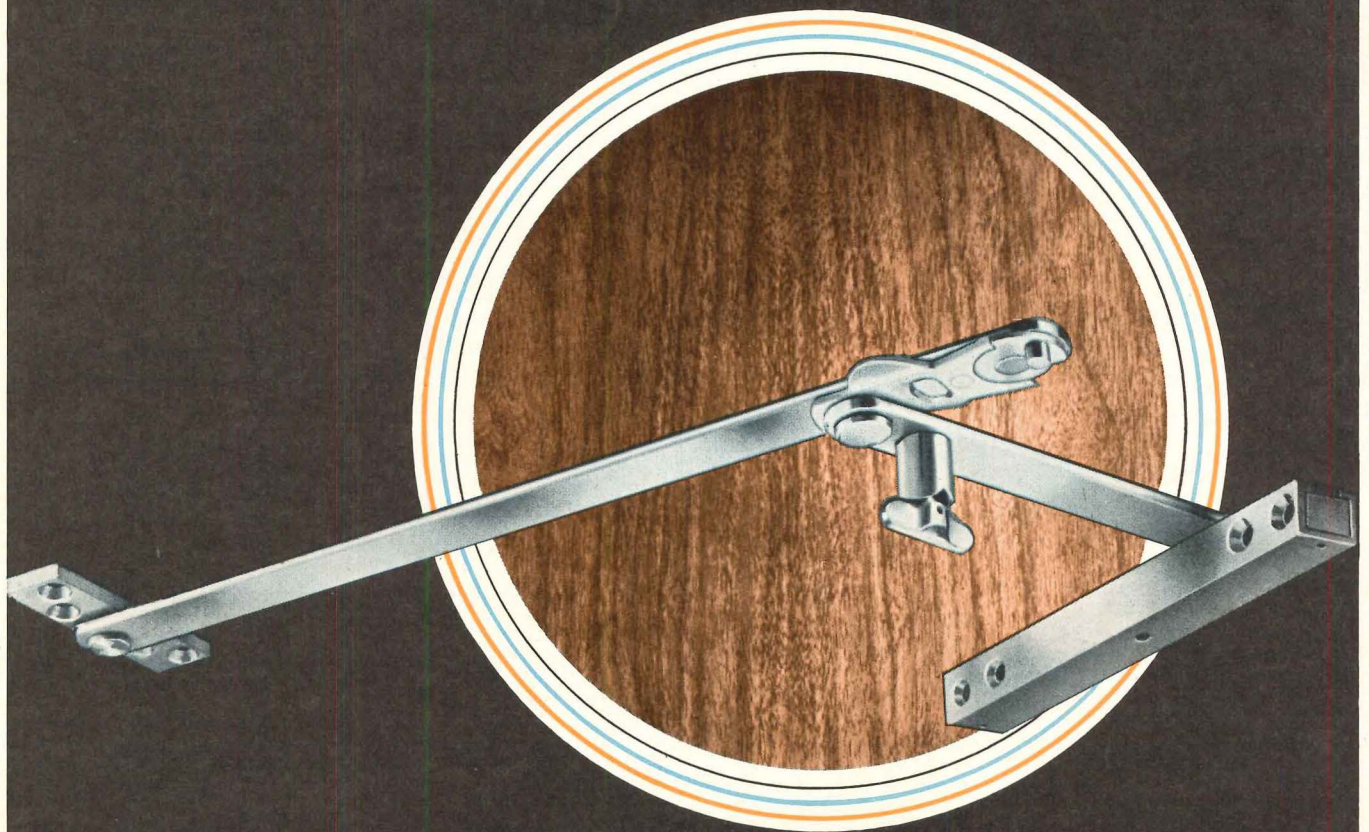
New flooring excitement from Azrock: Alvarado vinyl asbestos tile.

The beauty of Alvarado in Azrock vinyl asbestos tile is by design, a design that helps you express imaginative ideas in floors that look luxurious but still provide common-sense initial cost and economical maintenance. Alvarado is made with big, bold chips of translucent vinyl encasing fine particles of actual marble deeply inlaid on tough vinyl asbestos backing. Adaptable to any decor . . . commercial or residential. Four natural marble colors, 12" x 12" modular size, 1/8" gauge. Specify Alvarado . . . for floors that complement the distinctive structures you design.

an original floor styling by **AZROCK®**




For samples of Alvarado, write Azrock Floor Products, 514 Frost Building, San Antonio, Texas 78206—the HemisFair'68® City.
On Readers' Service Card, Circle No. 325

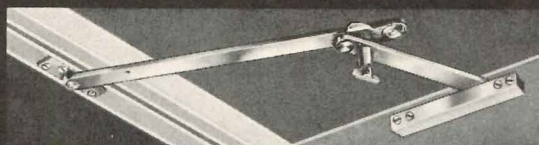
SELECT THE FINEST



GJ 80M HD

non-handed surface door holder

 stops the door
 cushions the stop
 holds the door



GLYNN • JOHNSON
CORPORATION

4422 N. Ravenswood/Chicago, Illinois 60640

THIS MONTH IN P/A

Progressive Architecture® May 1968

EDITOR

Jan C. Rowan, AIA

MANAGING EDITOR

Burton H. Holmes, AIA

SENIOR EDITOR

James T. Burns, Jr., AIA *P/A Observer*

ASSOCIATE EDITORS

C. Ray Smith *Features and Interior Design*

Edward K. Carpenter *News Report*

Forrest Wilson *Features*

Peter M. Green *Materials and Methods*

Walter C. Kidney *Features*

Alis D. Runge *Features*

COPY AND EDITORIAL PRODUCTION MANAGER

George Lubasz

ASSISTANT TO THE EDITOR

Jean Hatton Duffy

ASSISTANT EDITOR

Ruth Helen Cheney *Research and Book Reviews*

EDITORIAL ASSISTANTS

Jean W. Progner

Howard Y. Waki

CONTRIBUTING EDITORS

Norman Coplan *It's The Law*

Bernard Tomson *It's The Law*

E. E. Halmos, Jr. *Washington/Financial*

William J. McGuinness *Mechanical Engineering Critique*

Harold J. Rosen *Specifications Clinic*

GRAPHICS

Richard C. Lewis *Art Director*

Abigail S. Moseley *Assistant Art Director*

Nicholas R. Loscalzo *Chief Draftsman*

Paul R. Doran *Draftsman*

EDITORIAL PRODUCTION ASSISTANT

Mary Lou M. Horvath

STAFF ASSISTANTS

Lynn Grater

Joyce H. Wilansky

Marilyn Shefts

PUBLISHER

Philip H. Hubbard, Jr.

Wolcott H. Johnson *Advertising Sales Manager*

Burchard M. Day *Research and Promotion Manager*

Joseph M. Scanlon *Production Director*

Daniel H. Desimone *Advertising Production Manager*

Patrick Pompilio *Circulation Director*

Eugene A. Lizotte *Circulation Manager*

Sue Feldman *Subscription Manager*

Margaret Lacko *Assistant Subscription Manager*

99 EDITORIAL

P/A's Editor discusses the effects of student protests on architectural education and the profession.

DWELLINGS: THE RATIONALES IN THEIR DESIGN

100 INTRODUCTION: What are the personal and practical factors that determine scope and limitations of dwelling design?

101 TWO HOUSES: Two monuments to personal expression took shape over the years with little regard for current convention.

104 A COLLISION OF FORMS: Architect of year-round home in a resort area rejects preconceived shapes and geometric banalities. HARDY, HOLZMAN & PFEIFFER ASSOCIATES, ARCHITECTS.

110 OPAQUE FAÇADE SCREENS SPACIOUS INTERIORS: Quietly formal composition of broad stucco surfaces faces street, concealing form and function of livings areas. WALLACE, MCHARG, ROBERTS & TODD, ARCHITECTS.

114 WALLS, BOTH PLAIN AND FANCY: Simplicity of exposed concrete, white marble and stucco exterior walls belies use of sumptuous materials in the interior of a home in a historic section of Athens. CLEON CRANTONELLIS, ARCHITECT.

118 A WELL-BALANCED PINWHEEL: Pinwheel arrangement keeps all areas of house on one level, isolates noise, and gives central cooking and dining space 360° view from windswept hillcrest. JACOB ROBBINS, ARCHITECT.

122 NAILED SCANTLING TECHNIQUE: Architect-builder devises cost-saving method using scantlings nailed to each other to form solid laminated wood structure. NEIL ASTLE, ARCHITECT.

128 INWARD-LOOKING SKI LODGE: Young designer experiments with spatial and textural experiences, including 80-ft viewing tower, and turns out structure of intriguing ambiguities. CHARLES D. HOSFORD, DESIGNER.

134 VARIATIONS ON A PLAN: Working with constant factors of site, price, and program, designer has developed ingenious modifications in plans for beach-house living. HORACE GIFFORD, DESIGNER.

140 NEW HOUSING CLUSTER IN AN OLD SAILING TOWN: Cluster of town houses and small apartment buildings at harbor's edge uses traditional treatment of materials to create harmony with colonial New England sailing town. CHAPMAN & GOYETTE, ARCHITECTS.

144 TOTAL CARE FOR THE AGED: Condominium offers combined services of retirement community and medical facilities. BROOKS-BORG & SKILES, ARCHITECTS.

- 148 **TWO-FACED BUILDING:** Zoning restrictions lead architects to divide building in two, putting all apartments in one half, mixture of commercial, office, and residential uses in the other. FISHER/JACKSON ASSOCIATES, ARCHITECTS.

- 150 **A LOW-RENT MICRO PROJECT:** Twelve-unit public housing project retains neighborhood scale and gives tenants a feeling of privacy. CARLIN, POZZI & ASSOCIATES, ARCHITECTS.

- 154 **THE BARRIADA MOVEMENT:** Analysis of squatter communities that offer more benefits to the urban poor in underdeveloped countries than the usual government housing projects.

P/A NEWS REPORT

- 53 FLW's Madison Civic Center Revived . . . AIA names honorary fellows . . . Revised plans for St. Louis waterfront . . . Oakland Museum bogs down . . . Washington/Financial news: Kassabaum proposes free architectural advice to needy . . . Products . . . Data.

P/A OBSERVER

- 163 **PORTLAND'S PLAZA: IT'S LIKE WOW:** People come to look, touch, immerse themselves in waters at fountain in public plaza in Portland, Oregon.

- 166 **IN THE BERKELEY SWIM:** Bathhouse, pool and mechanical services building are first completed elements of community recreation center at existing junior high school.

- 168 **SUBTERRANEAN BEAUTIFICATION:** California graphic artist has some swinging ideas for alleviating grimness of New York's subways.

- 171 **MINI-MUSEUM:** Museum for display of antique toys attached to private house is appropriately small in scale, residential in character.

- 172 **DETROIT TERMINAL: ADVANCED BUT TRADITIONAL:** Panelled roof determines design character and structural system for Detroit air terminal.

- 174 **BÜROLANDSCHAFT U.S.A.:** Office landscape takes root in America just three years after P/A's first U.S. report on the German office-planning system.

- 178 **ADVENTURE ON CAPE COD:** Do-it-yourself playground for Cape Cod community uses homely materials, imaginative plan to encourage zealous builders and adventuresome children.

MECHANICAL ENGINEERING CRITIQUE

- 180 William J. McGuinness explains snow-melting system used to provide safe emergency exits from museum galleries.

SPECIFICATIONS CLINIC

- 182 Harold J. Rosen discusses Federal specifications for vitreous wall coatings.

IT'S THE LAW

Bernard Tomson and Norman Coplan investigate two aspects of indemnification for malpractice suits.

BOOK REVIEWS

A cross-section of significant new books.

6 VIEWS

Our readers' comments on the architectural scene.

COVER

Neil Astle residence, Omaha, Neb. (p. 122). Photo: Rush J. McCoy.

98 FRONTISPIECE

Charles D. Hosford House, Kingfield, Me. (p. 128). Photo: David Hirsch.

97 TITLE PAGE

Ada Louise Huxtable, writing in *The New York Times*, March 10, 1968.

236 JOBS AND MEN

240 DIRECTORY OF PRODUCT ADVERTISERS

243 READERS' SERVICE CARD

A monthly service to P/A readers who desire additional information on advertised products and those described in the News Report, who wish to order Reinhold books, or who want to enter their own subscription to P/A.



PROGRESSIVE ARCHITECTURE, PUBLISHED MONTHLY BY REINHOLD PUBLISHING CORPORATION, 430 PARK AVENUE, NEW YORK, N. Y. 10022. A SUBSIDIARY OF CHAPMAN-REINHOLD, INC. PHILIP H. HUBBARD, SR., CHAIRMAN OF THE BOARD; JAMES F. MOTTERSHEAD, PRESIDENT; FRED P. PETERS, EXECUTIVE VICE-PRESIDENT; LEONARD F. MIRAGLIA, TREASURER; KATHLEEN A. STARKE, SECRETARY AND ASSISTANT TREASURER; CLARENCE M. BURNAM, JR., HENRY R. CLAUSER, PHILIP H. HUBBARD, JR., THOMAS N. J. KOERWER, HARRY I. MARTIN, ROBERT W. ROOSE, VICE-PRESIDENTS. EXECUTIVE AND EDITORIAL OFFICES, 430 PARK AVENUE, NEW YORK, N. Y. 10022.

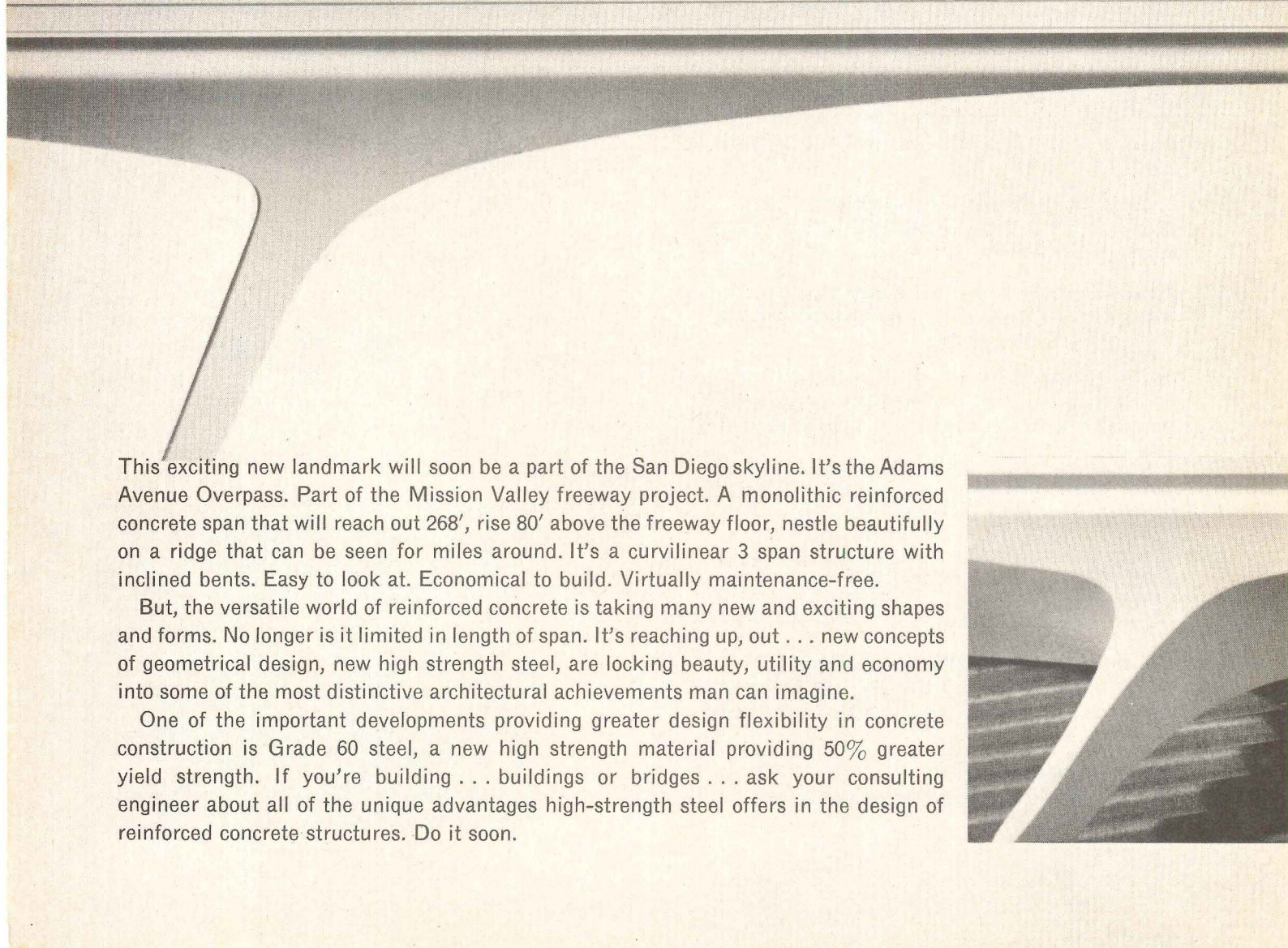
SUBSCRIPTIONS PAYABLE IN ADVANCE. PUBLISHER RESERVES RIGHT TO REFUSE UNQUALIFIED SUBSCRIPTIONS. SUBSCRIPTION PRICES TO THOSE WHO, BY TITLE, ARE ARCHITECTS, ENGINEERS, SPECIFICATIONS WRITERS, ESTIMATORS, DESIGNERS, OR DRAFTSMEN, AND TO GOVERNMENT DEPARTMENTS, TRADE ASSOCIATIONS, ABOVE TITLE GROUPS ON TEMPORARY MILITARY SERVICE, ARCHITECTURAL SCHOOLS, ARCHITECTURAL STUDENTS, ADVERTISERS AND THEIR EMPLOYEES: \$5 FOR ONE YEAR; \$8 FOR TWO YEARS; \$10 FOR THREE YEARS. ALL OTHERS: \$10 A YEAR. ABOVE PRICES ARE APPLICABLE IN U.S., U.S. POSSESSIONS, AND CANADA. ALL PRACTICING ARCHITECTS AND ENGINEERS OUTSIDE THESE AREAS: \$10 FOR ONE YEAR; \$16 FOR TWO YEARS; \$20 FOR THREE YEARS. ALL OTHERS: \$20 A YEAR. SINGLE COPY \$2, PAYABLE IN ADVANCE.

© REINHOLD PUBLISHING CORP., 1968 TRADE MARK REGISTERED. ALL RIGHTS RESERVED. INDEXED IN ART INDEX, ARCHITECTURAL INDEX. SECOND-CLASS POSTAGE PAID AT NEW YORK, N.Y., AND AT ADDITIONAL OFFICE. VOLUME XLIX, NO. 5.

the beautiful world of reinforced concrete is reaching out



...268 ft.



This exciting new landmark will soon be a part of the San Diego skyline. It's the Adams Avenue Overpass. Part of the Mission Valley freeway project. A monolithic reinforced concrete span that will reach out 268', rise 80' above the freeway floor, nestle beautifully on a ridge that can be seen for miles around. It's a curvilinear 3 span structure with inclined bents. Easy to look at. Economical to build. Virtually maintenance-free.

But, the versatile world of reinforced concrete is taking many new and exciting shapes and forms. No longer is it limited in length of span. It's reaching up, out . . . new concepts of geometrical design, new high strength steel, are locking beauty, utility and economy into some of the most distinctive architectural achievements man can imagine.

One of the important developments providing greater design flexibility in concrete construction is Grade 60 steel, a new high strength material providing 50% greater yield strength. If you're building . . . buildings or bridges . . . ask your consulting engineer about all of the unique advantages high-strength steel offers in the design of reinforced concrete structures. Do it soon.



Adams Avenue Overpass. Project designed by the California Division of Highways Bridge Department. Cast-in-place box structure containing six cells. Bridge Department used a computer in preparing design. Depth of structure changes continuously from end to end, however, fascia depth is consistent from abutment to abutment. Depth of box unit is 15' at piers, 7' at abutments, and midspan is 268'. Design loading: AASHO HS 20-44. Seismic loads were also considered. About 730 tons of steel will be required—bars range in size from #4 through #18. Hollow cells provide for utilities. Contract cost: \$13.01 per square foot, of which \$8.98 goes for superstructure. Estimated cost of curvilinear design is roughly the same as a structure designed with vertical columns and straight soffits.

CONCRETE REINFORCING STEEL INSTITUTE

228 North La Salle Street • Chicago, Illinois 60601

VIEWS

Los Angeles Editorial Stirs West Coast Architects

Dear Editor: Re your Editorial in the FEBRUARY 1968 P/A: There are quite a number of us who dig Los Angeles and do *not* live here, but, then, we do not live in Washington or New York either. We explain the reasons in magazine articles in Europe (for instance, how much more nearly ideal the climate is than Washington's, New York's, or Europe's) which, mysteriously, never get reprinted in U.S. magazines. . . .

Why do we Europeans always have to do you Americans' intellectual dirty work? And this will be dirty work, because one of [my new book on Los Angeles] aims will be to detonate the last paragraph of your Editorial; Los Angeles is so unique and special a case that one thing "other urban sprawls" can never do is to "resemble Los Angeles." Other cities have never had the same pre-automobile constraints and energies as L.A., and it worries me that a serious editorialist should apparently be unaware L.A.'s distinctive shape (which is a back-filling operation from the perimeter, not a "sprawl" in the Denver sense) was effectively fixed before there were more than 500 automobiles here. Looks like we have quite an educating job to do, us Europeans.

REYNER BANHAM
Barlett School of Architecture
London, England

[You're right. There undoubtedly are as many as half-a-dozen floating English intellectuals who dig L.A. and who don't live there. That doesn't change what was said about nonresidents' dislike. As long as you've taken it upon yourself to educate us ignorant Americans, we'll look forward to reading an explanation of "back-filling operation from the perimeter" and learning about its relation to Los Angeles's lovability. — Ed.]

Dear Editor: Your February Editorial on Los Angeles touched on a subject close to all of us in the profession, not merely in its application to Los Angeles, but in its wider implications to architects practicing in every urban area.

You are quite correct in your assumption that we who live here love doing so. One of the disturbing things about modern architecture and its exalted examples is that people are frequently insensitive to "great design" to the extent

that they often just don't like to inhabit these buildings that architects vote as being aesthetically great.

Architects have to come to the conclusion that their technical capabilities are now well refined in many areas. Therefore, we should possibly study not only the future technological advances of architecture but make a thorough study as well of the likes and desires of people, not only their needs.

One of the additional reasons you did not touch on for liking Los Angeles is that it is really the city of the future in many ways: its planning around the automobile, its determined attempt to create a different urban landscape, and its easily apparent freedom from tradition.

One of the things a Westerner is most conscious of in the East, aside from the tall, dense jungle of buildings, is that "No one does this after September 1," or "This is not the way it's done" attitudes prevail in a great many areas where they really need not impinge on the inhabitants. Some tradition is, of course, desirable, but it does not need to get down to straw hats and gin and tonic, no matter what the weather is.

Surely there are more weighty matters that could be mentioned than these obvious ones, but I can assure you that, were you to live in our "cultural desert" for any length of time, you would never go back to the claustrophobic city you now struggle in. But then, moving your offices here would bring some culture West as well.

RALPH JACKSON
Welton Becket & Associates
Los Angeles, Calif.

Dear Editor: It is true that Los Angeles is lovable, but it is also true that its environs vary from great beauty to unbelievable ugliness. Many people are ugly but still lovable. Generally speaking, they can't do much about their ugliness. Cities can, and there is no reason for the ugliness in Los Angeles, even though pitifully little is being done about it.

The much publicized mobility, which is a product of our excellent freeway system, is gradually grinding to a halt, and unless some definite efforts are made for public transportation, the mobility will be only a memory. Another contributing factor to this has been the lack of buildings over 13 stories, which was a product of earthquake requirement zoning. Now that this requirement is no longer with us, there is an opportunity to build up big centers — themselves huge traffic generators, but which can be linked by monorail or similar forms of rapid transit. One aspect of the Los Angeles scene that is hardly ever men-

tioned is its open green areas. There are many beautiful golf courses throughout the city and suburbs, whereas New York has none in the city anymore, although there were once 25. Golf courses in California are taxed as agricultural land, which is a situation other cities not similarly blessed should ponder.

The Watts area will be the first to profit from rapid transit. What they need even more are recreational facilities. Unlike many ghetto areas, Watts is not an unattractive physical situation. There are small, neat houses, green lawns, Canary Island palms and other foliage throughout the Watts area, but there is, unbelievably, no cinema, the reason being that our capitalist system cannot tolerate a nonprofit situation. Government is making token efforts in Watts but what is needed is massive aid from private industry with none of the strings attached that stifle so much of American enterprise. Some of the junior art centers in Los Angeles that have been involved in teaching Negro students have reported fantastic results with "gangs" coming off the streets, lining up to get involved in the "happening," and other exciting activities that these stimulating young art teachers have initiated. Similar enterprises in Watts could be nothing but beneficial. Recreation is almost as essential as jobs, and, if we don't provide it, we will bear the cost of endless rioting.

DESMOND MUIRHEAD
Newport Beach, Calif.

Dear Editor: The thoughts expressed in your "amateurish evaluation" of Los Angeles once again indicated to me your editorial excellence.

You are to be complimented on having the perception of a "total life-style" and the meaning of freedom — the very human element — and relating it to the planning and design function.

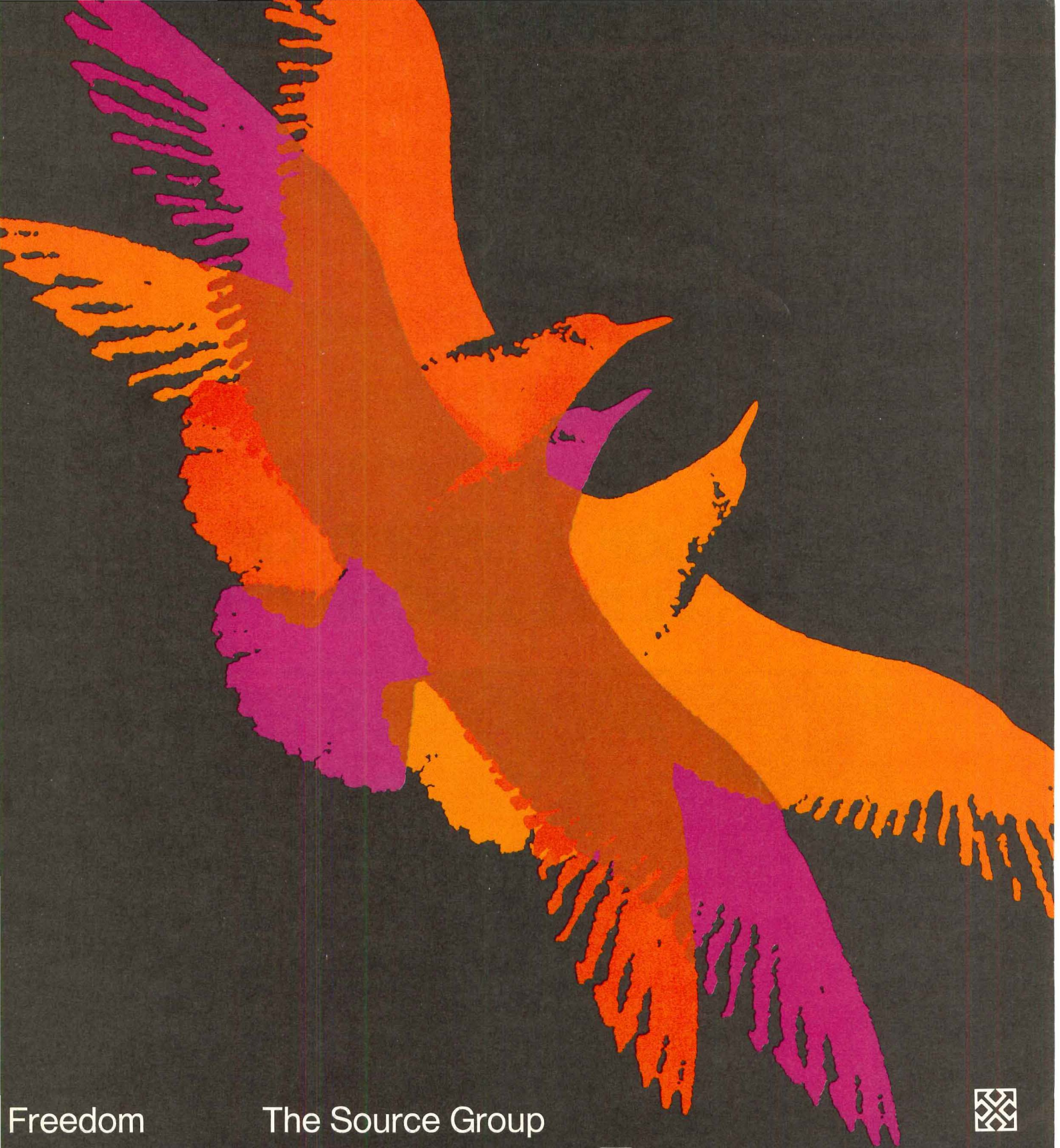
During the past year, your Editorials have made me *think*. And that is beautiful. Because of this, I will continue to be a faithful reader of P/A.

RICHARD H. ALLISON, SUPERVISOR
Armstrong Cork Co.
Lancaster, Pa.

Ford's Peculiar Philanthropy

Dear Editor: Re your article "Charity Begins At Home" (FEBRUARY 1968 P/A): I retreat in abject disgust from idealization of the Ford Foundation Headquarters. If this is a symbol of Ford Foundation's "aspirations and aims," then quite possibly those goals should be held up for re-evaluation. Such travesty and waste has been noted before — for example, in the declining years

Continued on page 10

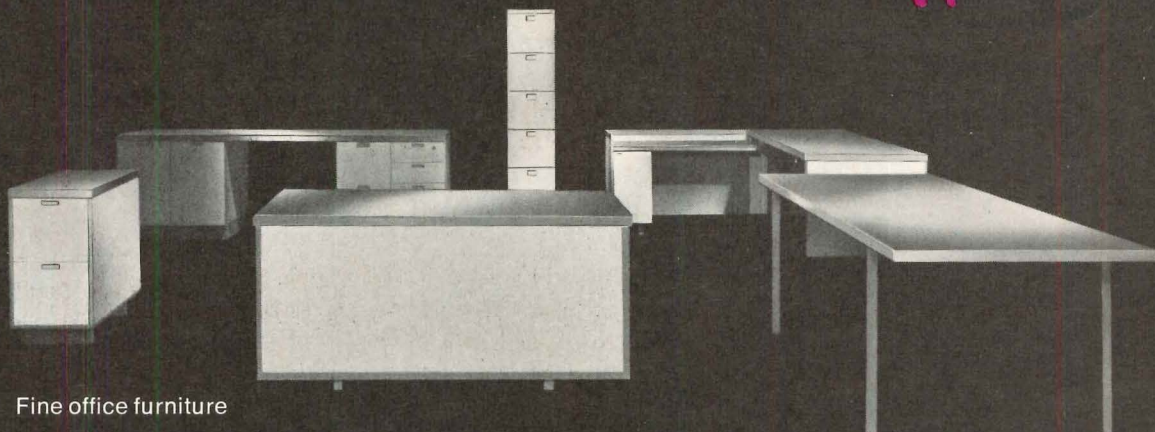


Freedom

The Source Group



Simple, enduring, functional, unified, The Source Group can be a significant addition to the office environment. Brochures and catalogues on this new and totally integrated line of desks, files, tables, credenzas and modular units are available on request.

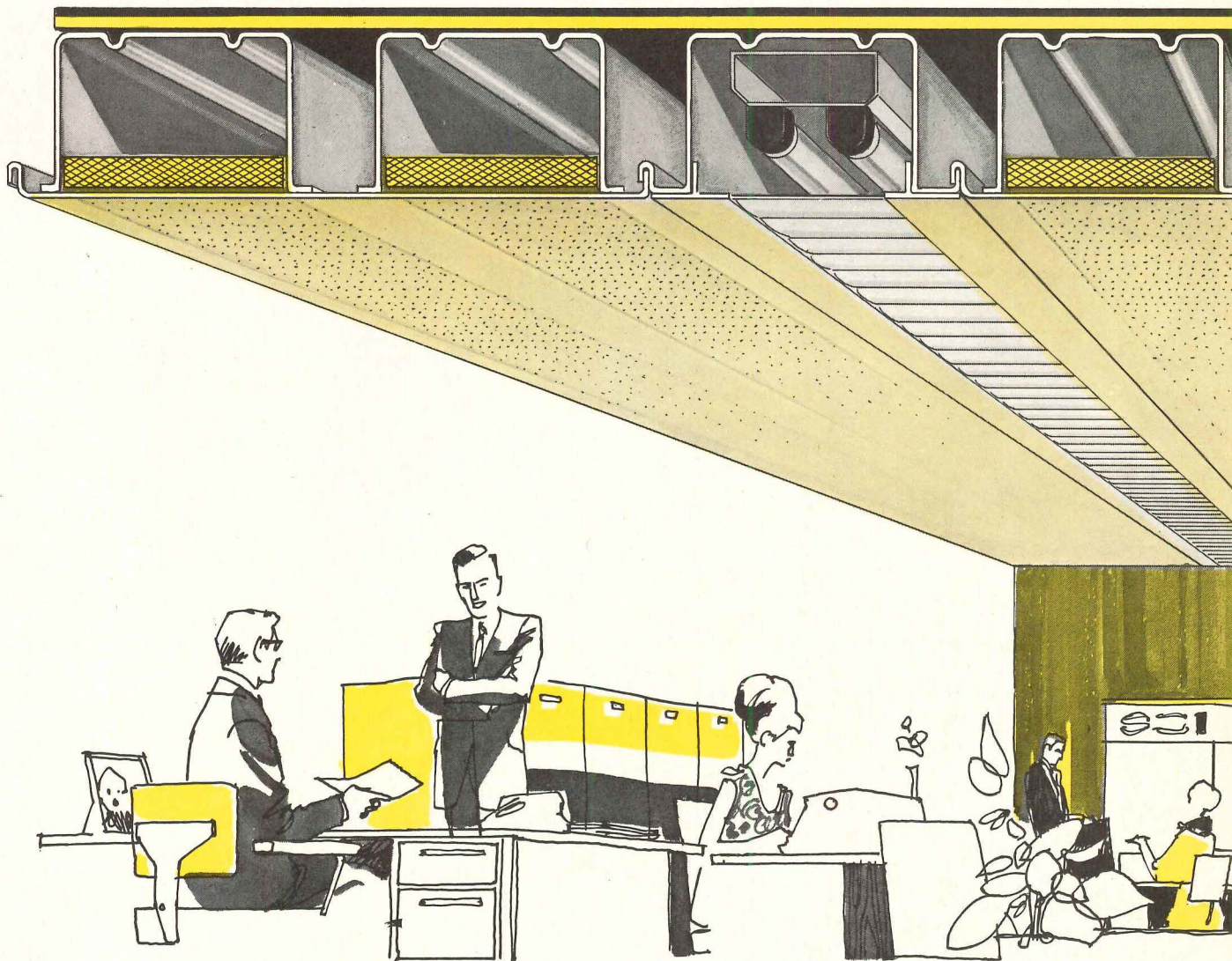


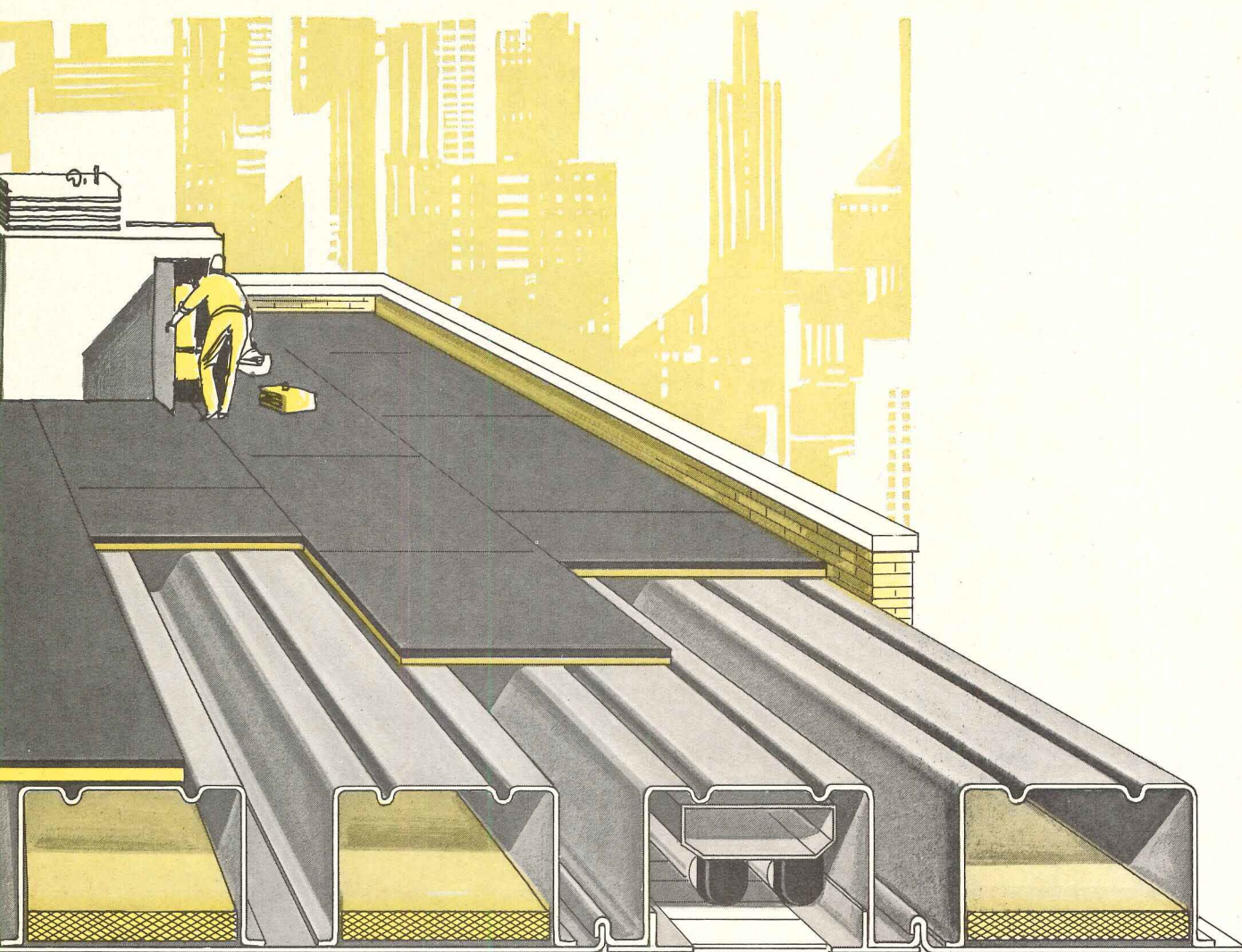
Fine office furniture

Corry Jamestown Corporation
Corry, Pennsylvania

MAHON
IS IDEAS
in building
products

IS OUR ROOF A CEILING, OR IS OUR CEILING A ROOF ?





MAHON LONG-SPAN STEEL DECK

a ceiling inside, a roof outside

Put Mahon Long-Span Steel Deck over your head and you get more than the structural support of a roof. You get a finished ceiling inside that absorbs sound and houses recessed light fixtures.

Mahon Long-Span Steel Deck is roll-formed from US Standard-gage structural-quality steel . . . available prime-coated only, or hot-dip galvanized for permanent protection against corrosion.

Because of its lightweight strength, Mahon Long-Span Steel Deck is erected quickly, easily and safely. All welding is done from the top surface.

Mahon Long-Span Steel Deck has economic advantages, too, because it cuts labor costs and saves construction time. And it needs no inside finishing material. For complete technical and engineering information, write The R. C. Mahon Co., 6565 E. Eight Mile Road, Detroit, Michigan 48234.

MAHON
IS IDEAS
IN BUILDING
PRODUCTS

Continued from page 6

of the Roman and French Empires — but can it be that this is the “goal of excellence” toward which future urban designers should aspire? But then, I guess this is a social question, which puts it out the domain of architects. Another social question we should not concern ourselves with today is why Ford’s space cost almost \$1000 per sq ft, while classroom space must be limited to under \$20 per square foot (Mount Anthony Union High School, same issue).

MARTIN KRAVITT
Brooklyn, N.Y.

Dear Editor: Your apologia at the conclusion of the article about the new Ford Foundation Building (FEBRUARY 1968 P/A) seems to assume that “good taste” and “superior design” must come automatically if enough money is spent. Would it not have been far better for the Foundation to house itself in a building that really showed how good design can be achieved *without* undue expense? Or is the real truth of the matter that the “aspirations and aims” of the supposedly philanthropic body are in fact the expending, by any means at hand, of as large an amount as possible in order that it should not go to the public purse in the form of taxes? It is also questionable whether in fact this is a good building; your reviewer, I suspect, might well be suffering from “dollar blindness.” The opinion has been expressed that it is a prime example of “a group of brilliant details desperately looking for a building.”

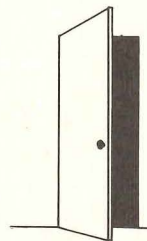
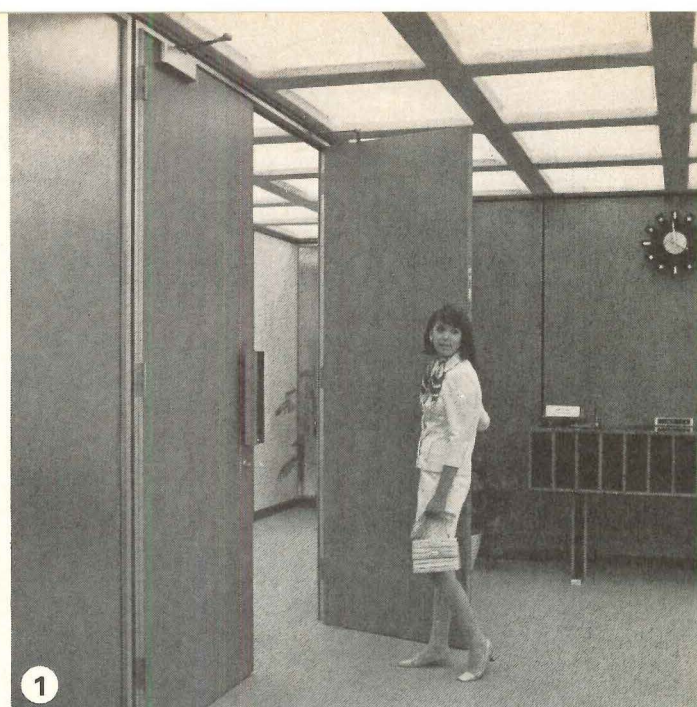
ROBERT A. WARREN
Omega Construction Co.
Newfoundland, Canada

Designer Has the Last Word

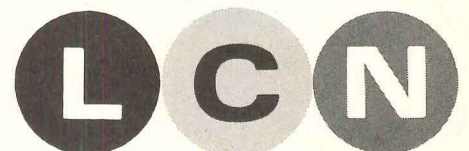
Dear Editor: In reference to James M. Hinzdel’s letter in the MARCH 1968 P/A, there are several points he has overlooked.

It is true that the La Puntilla site could have many uses other than housing. The proposal I have worked on tries to include a mixture of all the uses Hinzdel suggests. Transportation facilities for automobiles, buses, and boats are included adjacent to the La Puntilla site and need to be thought of as part of La Puntilla. The most important concern is open space, which is included for both the general public and tourists as well as the housing area. The question is, to what extent? There is indeed a great need for open space in the city. However, to look at the larger scale, La Puntilla is not the best area to locate open space, since it is extremely close to other park areas of the city.

Continued on page 16



Where should the

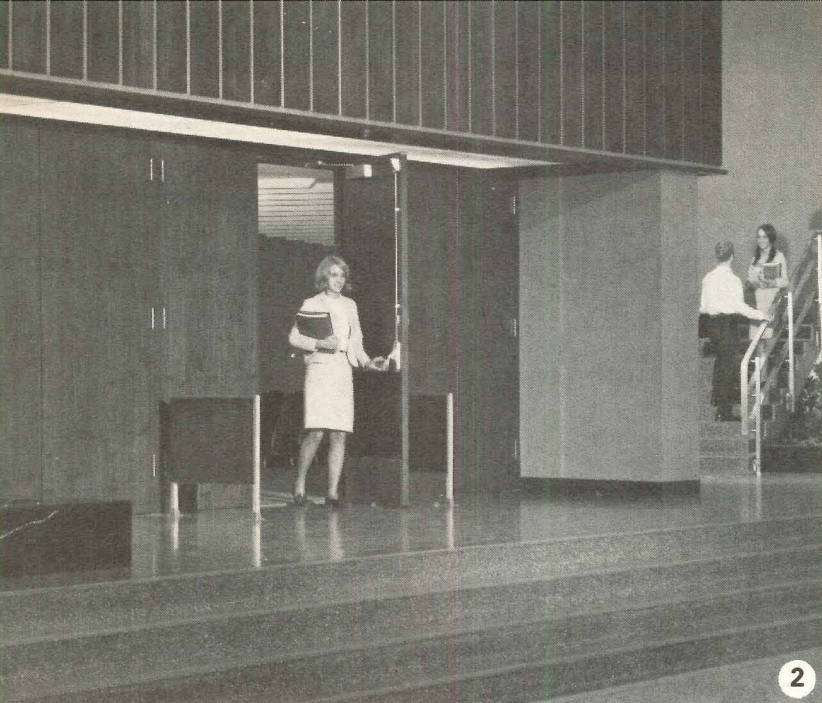


LCN CLOSERS, PRINCETON, ILL. 61356

A Division of Schlage Lock Company

In Canada: LCN Closers of Canada, Ltd.

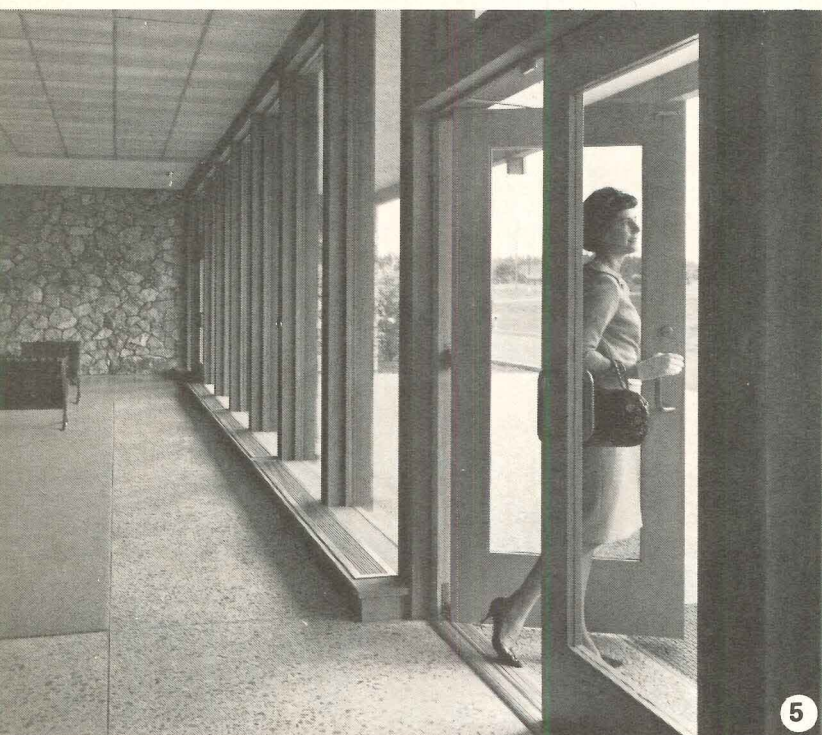
On Readers' Service Card, Circle No. 354



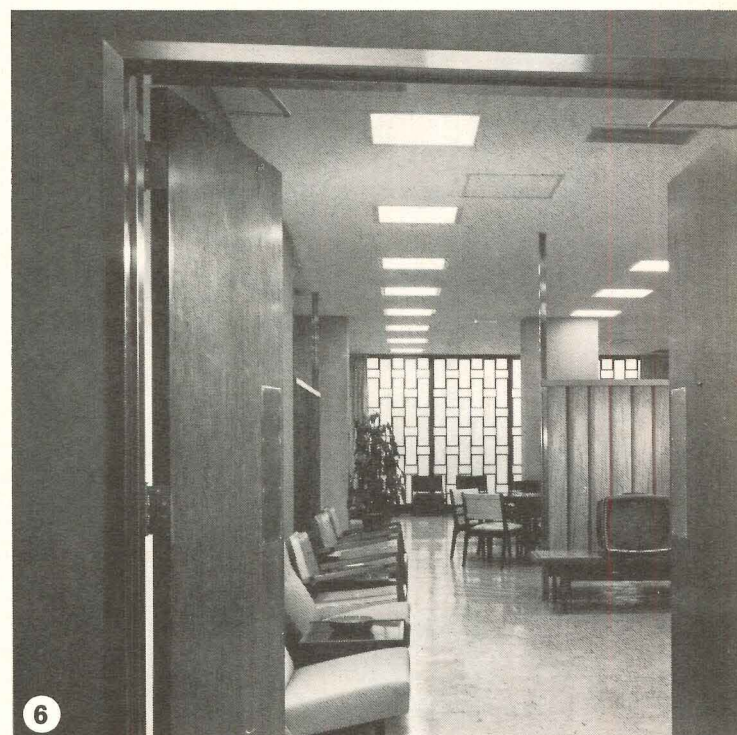
2



3



5



6

door closer be? LCN offers six right answers.

1. ON THE HINGE FACE OF DOOR

The LCN Smoothee® 4010 Series offers clean lines, superb control. For interior or exterior doors.

3. OVER THE DOOR

"Smoothee" 4020 Series mount on trim or wall above door on push side . . . interior or exterior.

2. ON THE STOP FACE OF DOOR

"Smoothee" 4110 Series. With door closed arm folds to a position parallel to door. Interior or exterior.

4. CONCEALED IN TRANSOM BAR

LCN "Pacer" fits inside a slender 1 3/4" aluminum transom bar. Exposed or fully concealed arm. Powerful, compact.

5. CONCEALED IN DOOR HEADER

LCN 2010 and 5010 Series. Generally regarded the world's finest closer. For wood, aluminum or hollow metal header.

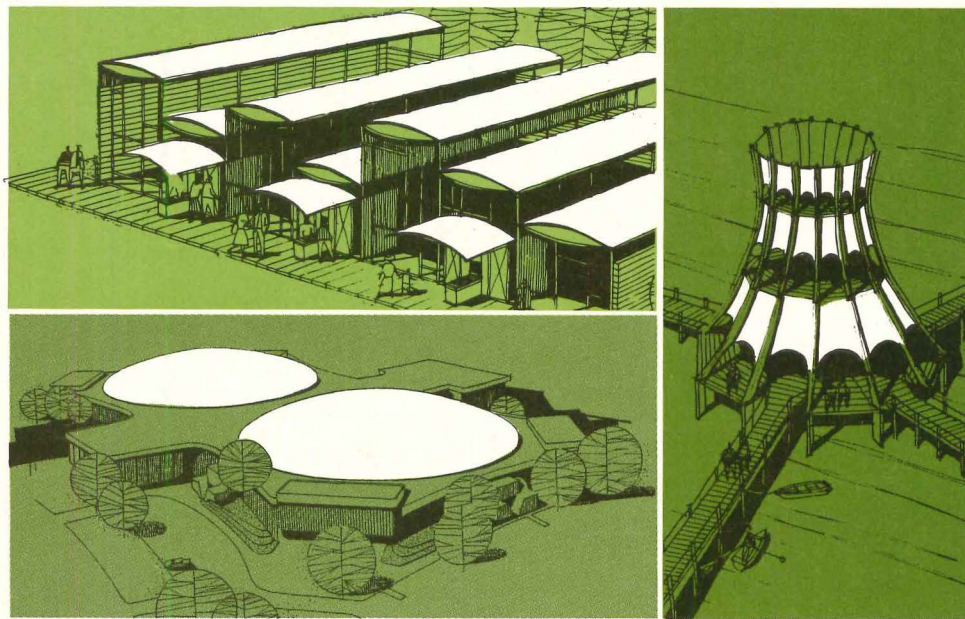
6. CONCEALED IN TOP RAIL OF DOOR

In some cases the best solution of all. As simple as a lock to install. Recommended for interior use.

These are some of the many styles that make up the complete LCN line . . . Write for catalog.

AN
OPEN
CHALLENGE

Design a roof that
can't be covered
efficiently, durably,
beautifully ... with



Barrett® CHEM-PLY*

ROOF SYSTEM

Design flexibility is inherent in Barrett Chem-Ply — a true one-ply system. The roofing sheet is made of heavy-duty chlorinated polyethylene reinforced with glass fiber and laminated to flexible urethane foam. It follows any line you can draw — can be applied to any roof shape or slope from dead level to vertical.

And beauty is part of Chem-Ply System's versatility. It's pure white. Reflects 85% of solar heat, reducing thermal cycling and thermal shock. The foam backing acts as a ventilator for vapor pressure, minimizing possibility of blistering. Chem-Ply System is unaffected by temperatures from -50°F to +150°F. . . protecting against cracking, shrinking and splitting. Write for sample and specifications today.

Innovations (such as the Chem-Ply-System) are a part of the 114 year old Barrett tradition of leadership. Whether the job calls for the unusual or the conventional, you can't do better than Barrett proven products, total systems, specifications and expert consultation service. Challenge us.



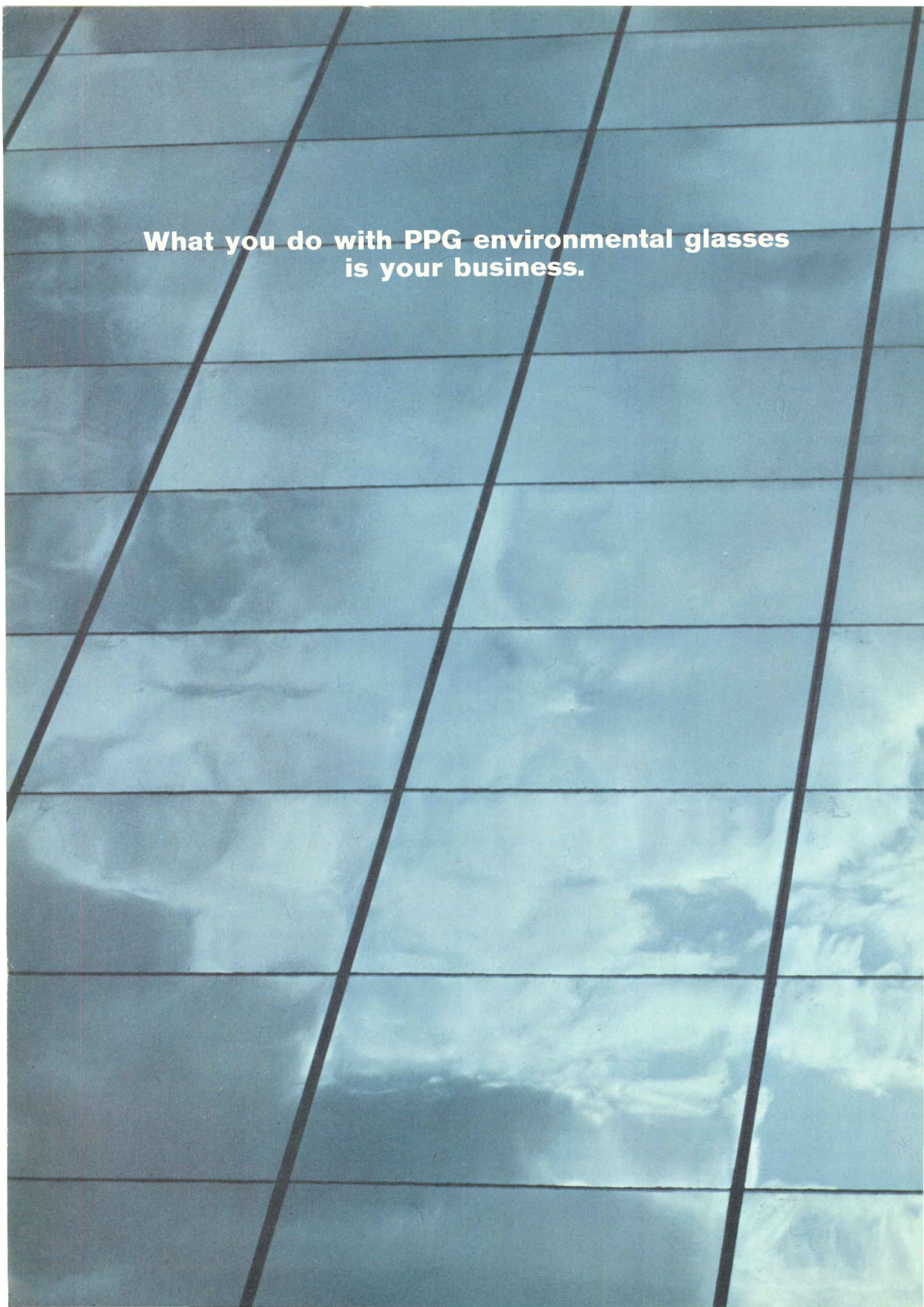
CONTRIBUTING
TO THE PROGRESS OF
MAN THE BUILDER

THE CELOTEX CORPORATION

1500 North Dale Mabry • Tampa, Florida 33607
Subsidiary of Jim Walter Corporation

*Trademark

On Readers' Service Card, Circle No. 330



**What you do with PPG environmental glasses
is your business.**

We build in the comfort and economy.

We can give you glasses to reduce solar heat gain and glare. Glasses to keep out cold. Glasses to reflect your ideas. Glasses to do all four.

See your PPG Architectural Representative or write PPG INDUSTRIES, Inc., One Gateway Center, Pittsburgh, Pa. 15222.



LHR® Solargray®

Le Pavillon du Québec, Expo 67, Montréal

Architect: Papineau/Gerin-Lajoie/LeBlanc, Montréal

Associate Architect, Luc Durand, Montréal



INDUSTRIES

On Readers' Service Card, Circle No. 365

Stauffer vinyl wallcoverings are in...



this Hospitality Motor Inn

New, spirited Jaspé graces all corridors of the beautiful Hospitality Motor Inn in the West Cleveland area.

Hospitality Motor Inns, Inc. made an ideal choice with lively Jaspé. Even the color, *Indian Corn*, complements the friendly, cheerful spirit that marks Hospitality Inns. And—like all Stauffer vinyl wallcoverings—Jaspé assures long service life, with high resistance to wear, stains and fading. Easy maintenance, too—wipes clean with a sudsy sponge.

See Stauffer wallcoverings at our showroom, D&D Building, 979 Third Avenue, New York City. Or at the Chicago Merchandise Mart. Or write to Stauffer Chemical Company, Wallcovering Sales, at the New York address.

Hospitality Motor Inn, 17000 Bagley Road, Middleburg Heights, Ohio. Architect: William B. Tabler; Interior Designers: Dryden Associates, Inc.

**permon®/fabron®
detron®/vinco®**
Vinyl Wallcoverings



On Readers' Service Card, Circle No. 377

Continued from page 10

The real issue, however, is on another level. Old San Juan is one of the most interesting cities in North America. Although its plan and architecture are exciting, the real beauty is found in the diversity of uses, functions and population occupying the same area. This, unfortunately, is slowly changing as Old San Juan becomes a high-income American tourist center.

In the La Puntilla scheme, there is the opportunity to provide new housing for a different income level that may bring this diversity back into the Old City. With this intent, I do not think La Puntilla is a mistake but a rational solution to many problems.

JAN WAMPLER
Boston, Mass.

The New Union: A Good Defense Is Not Enough

Dear Editor: In the NEWS REPORT article entitled, "Will the Architect be a Union Man?" (FEBRUARY 1968 P/A) you stated, "A good offense is the best defense. A union has no hand-hold if the salaries, wages, and fringes paid are already competitive with those in other offices in the area."

There is some disparity in remuneration from office to office, and it would be an improvement to bring the most backward offices to the level of the most advanced; however, it would still be far from satisfactory. The fact is that remuneration of employees throughout the profession is distressingly below the levels of other professions. It would have been more constructive had P/A observed that employers should match the salaries, wages, and fringes paid in other professions or even those paid plumbers. A recent "Department of General Services" publication of General Prevailing Hourly Wages Rates in California lists plumbers as receiving \$7.44 per hour and \$14.88 per hour for overtime.

HERBERT M. LIPPMAN, ARCHITECT
President, Architectural & Engineering Guild of America
Los Angeles, Calif.

The Sole — or Soul — Motive?

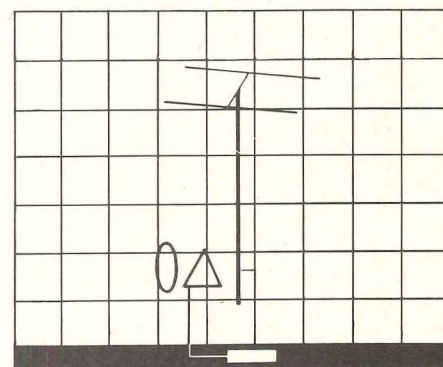
Dear Editor: With regard to your Editorial in the MARCH 1968 P/A, Charles Luckman's belief that "next to the influence of religion in our life and character, the next single, most influencing factor, is the profit motive," would seem to be correct in every respect — except one. The profit motive definitely takes priority over religion. In fact, an over-all look at our society might indicate that the only religion we have is the profit motive.

JAMES E. BRYANT
Environmental Design Assoc.
Boulder, Colo.

Specify one reliable TV antenna system for all:

Meeting every challenge of TV broadcasting, an RCA TV Antenna System receives and distributes both regular TV and closed-circuit telecasts. Audio, too, of course. RCA's systems are designed to be adapted in future expansions with minimal alterations. They're systems your clients already know for quality, flexible design, and proven reliability. If you design plans for hotels, motels, hospitals, nursing homes, schools, convention halls, and other large operations, have the information on RCA TV Antenna Systems at your fingertips. Simply mail the coupon. No cost or obligation.

RCA



RCA SERVICE COMPANY,
A Division of RCA
Commercial Products Sales, Dept. E-101
Bldg. 203-3, Camden, N. J. 08101
Please furnish more information on RCA TV
Antenna Systems.

Name _____
Title _____
Company _____
Phone _____
Address _____
City _____
State _____ Zip _____

On Readers' Service Card, Circle No. 368



Loretto-Hilton Center for the Performing Arts, Webster College, Missouri



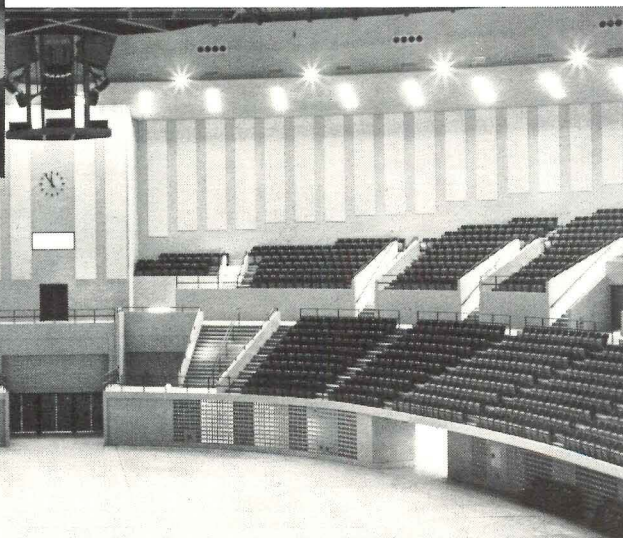
Heywood-Wakefield seating makes these new auditoriums more than just beautiful.

Heywood-Wakefield seating is engineered to give the kind of deep, luxurious comfort that makes people want to come back. Backs are generously padded. Deep-cushioned seats have 16-coil spring construction. Heywood-Wakefield seating is designed to work hand-in-hand with modern architectural designs, to give you the flexibility of color, fabric and style you want. And it's made to last a long time, with a minimum of maintenance. For more information, see Sweet's Catalog.



Gardner, Mass.

Susquehanna University, Selinsgrove, Pennsylvania



San Antonio Civic Center, San Antonio, Texas

CONWED®

Ceilings for enduring beauty

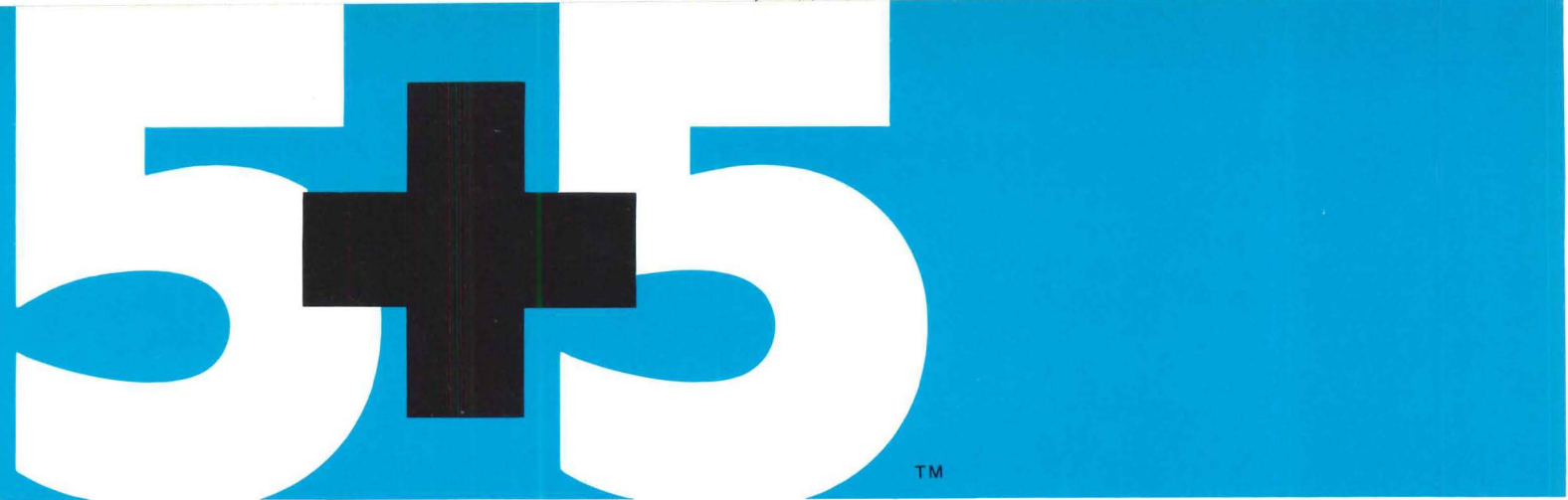
New Conwed "Five plus Five"™ ceiling concept provides complete design freedom.



The rendering above illustrates *Conwed* 30"x30" Sonolux Lighting Panels and semi-concealed 30"x60" acoustical panels over a landscaped office interior.

Components available for the 5+5 ceiling system include:
Suspension System: Concealed, semi-concealed, exposed,

and ventilating. *Lighting:* 30"x30" Sonolux lighting panels and 20"x60", 30"x60", or 60"x60" regressed troffers. *Acoustical Material:* Ceiling tile, both ventilating and non-ventilating type specially designed for this concept; 30"x30" and 30"x60" ceiling board and semi-concealed ceiling panels designed specifically for this new concept.



More and more architects are choosing *Conwed* "Five plus Five"TM ceilings based on popular 5' multiples. These ceilings provide a clean, uncluttered appearance and the design freedom needed for today's flexible interiors.

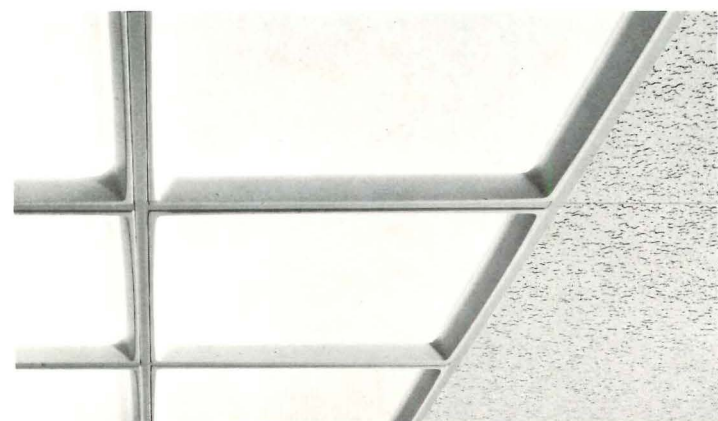
When you choose *Conwed*, you get maximum design freedom and versatility. Why? Because the *Conwed* 5+5 system offers all the components necessary for a beautiful, functional ceiling . . . provides for lighting, acoustics, air delivery and return . . . everything.

Just as important, *Conwed* "Five plus Five" components are interchangeable. So as your design changes (or your client's needs change), ceiling components may be rearranged to fit the new requirements.

Also, "Five plus Five" ceilings let you position partitions along any grid line, without obstructing the servicing of lighting fixtures. And when you choose either our semi-concealed or exposed grid systems, all overhead services are easily accessible.

As always, your *Conwed* representative is ready to assist you at any stage in the design or execution of the project. He can provide technical assistance in lighting, ventilating and acoustical analysis.

Find out how *Conwed* "Five plus Five" ceiling systems help you to achieve design freedom. Contact your *Conwed* Lo-Tone representative, write us, or refer to our AIA File Number 39B in Sweet's for more details.



Conwed 30"x30" Sonolux Lighting Panels combined with 30"x60" semi-concealed acoustical panels provide a truly beautiful ceiling. But Sonolux panels are more than aesthetically pleasing. They reduce noise levels, provide a low brightness light source and require less maintenance than other translucent lighting panels.

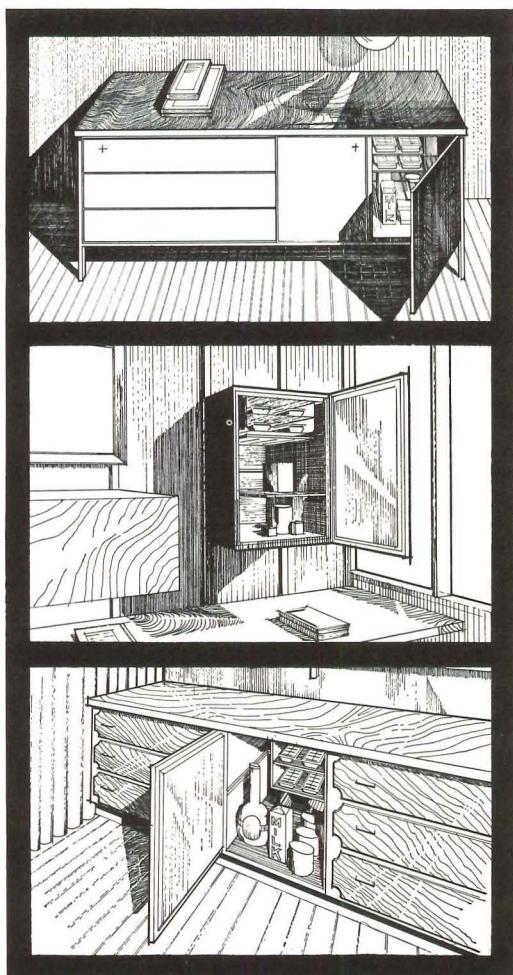


Regressed troffers are available in three sizes with the *Conwed* "Five plus Five" system: 30"x60" (shown above), 20"x60" and 60"x60". This flexibility means you can now position light exactly where it is required. What's more, these regressed troffers also allow you to achieve a 5' multiple with lighting fixtures of a standard size.



332 Minnesota Street, St. Paul, Minnesota 55101

Penguin's Refrigerator "Pak" now makes it possible to specify a refrigerator in a cabinet, credenza, bar or wall unit.



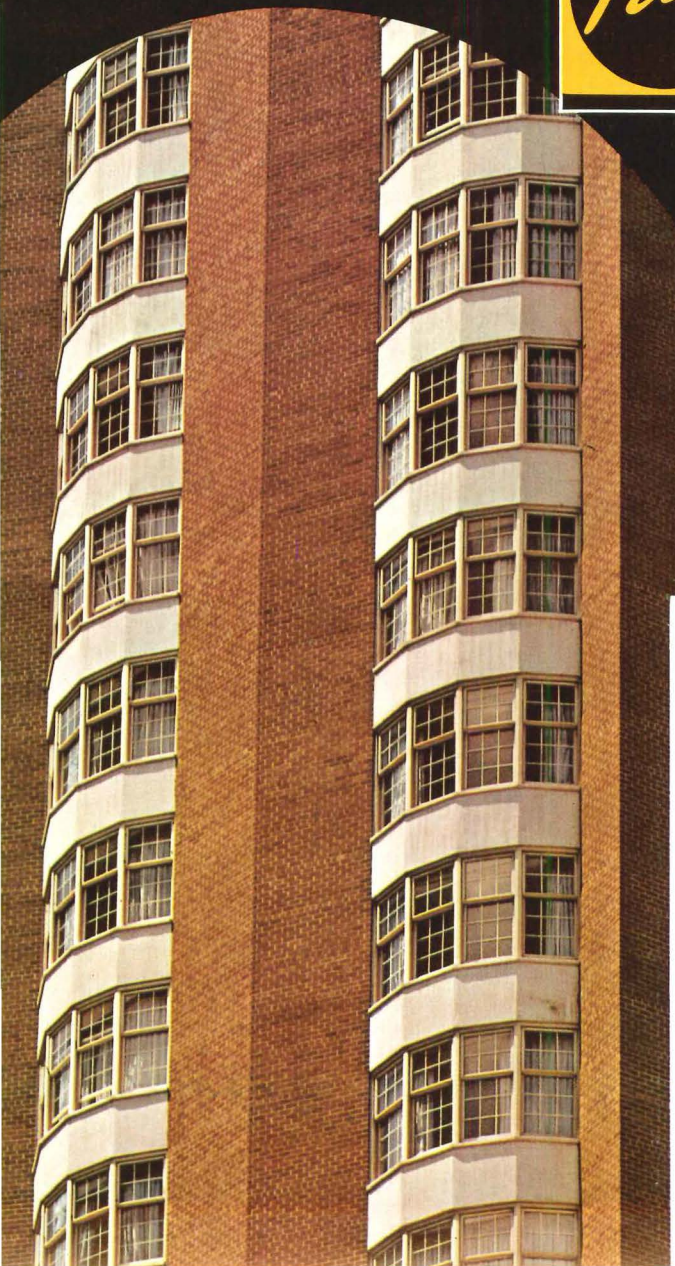
The Refrigerator Pak is Penguin's answer to the designer who has dreamed of having refrigeration wherever he wants it. There's unlimited flexibility in decorating with this handsomely designed refrigerator that has its own flush mounted genuine walnut door. Place it in a cabinet, snack bar, credenza, TV/Stereo combination, etc. This brilliantly engineered refrigeration is easily installed. In five different sizes. Write for illustrated brochure.



SPRINGER-PENGUIN, INC. 3B Brookdale Place, Mt. Vernon, N.Y. (914) Owen 9-3200
New York Showroom: 162 East 62nd Street In Canada: 160 Bates Rd., Montreal

Pella

WOOD DOUBLE-HUNG
WINDOWS



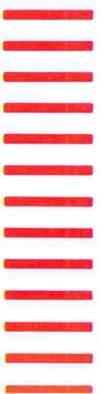
FIRST
CLASS
PERMIT
NO. 1
PELLA,
IOWA

BUSINESS REPLY MAIL

No Postage Stamp Necessary If Mailed in the United States

Postage Will Be Paid By Addressee

ROLSCREEN CO.
PELLA, IOWA 50219





Architect: Steinkamp & Nordloh • Builder: Paul E. Andrews, Inc.



Architect: Rasche-Schroeder-Spransy and Associates • Contractor: Hunzinger Construction

Pella

WOOD DOUBLE-HUNG WINDOWS

It's the pivot that does it. Exclusive spring-loaded vinyl sash slides allow PELLA Wood Double-Hung Window Sash to pivot so the outside glass can be washed from inside. Windows can also be painted or reglazed from inside. Wood, the best natural insulator, keeps out heat and cold, minimizes condensation problems. Stainless steel and woven pile weatherstripping seal against drafts and moisture. Inside storms are self-storing. Insulating glass is available. There are full or half-screens, both all-aluminum and finished in bronze. Rectangular, horizontal or diamond muntin bars, snap in, snap out for easy cleaning. All exterior surfaces are factory-primed. For tops in beauty, comfort and convenience, use PELLA Wood Double-Hung Windows.

GET MORE INFORMATION ON PELLA products. Mail the postage-paid card today or phone your local PELLA distributor. Find him in your Yellow Pages, or see SWEET's Architectural or Light Construction Files for PELLA product details. ROLSCREEN COMPANY, PELLA, IOWA

PELLA MAKES QUALITY WOOD WINDOWS, WOOD FOLDING DOORS & PARTITIONS AND WOOD SLIDING GLASS DOORS

MAIL CARD TODAY

Your request answered within 24 hours.



Architect: Paul Snouffer • Builder: William Drake

YES, via first class mail, rush me more color photos and information about the following PELLA products:

- ☐ PELLA Wood Double-Hung Windows
- ☐ PELLA Wood Casement Windows
- ☐ PELLA Wood Awning Windows
- ☐ PELLA Wood Sliding Glass Doors
- ☐ PELLA Wood Folding Doors and Partitions

NAME _____

FIRM _____

ADDRESS _____

CITY _____

STATE _____

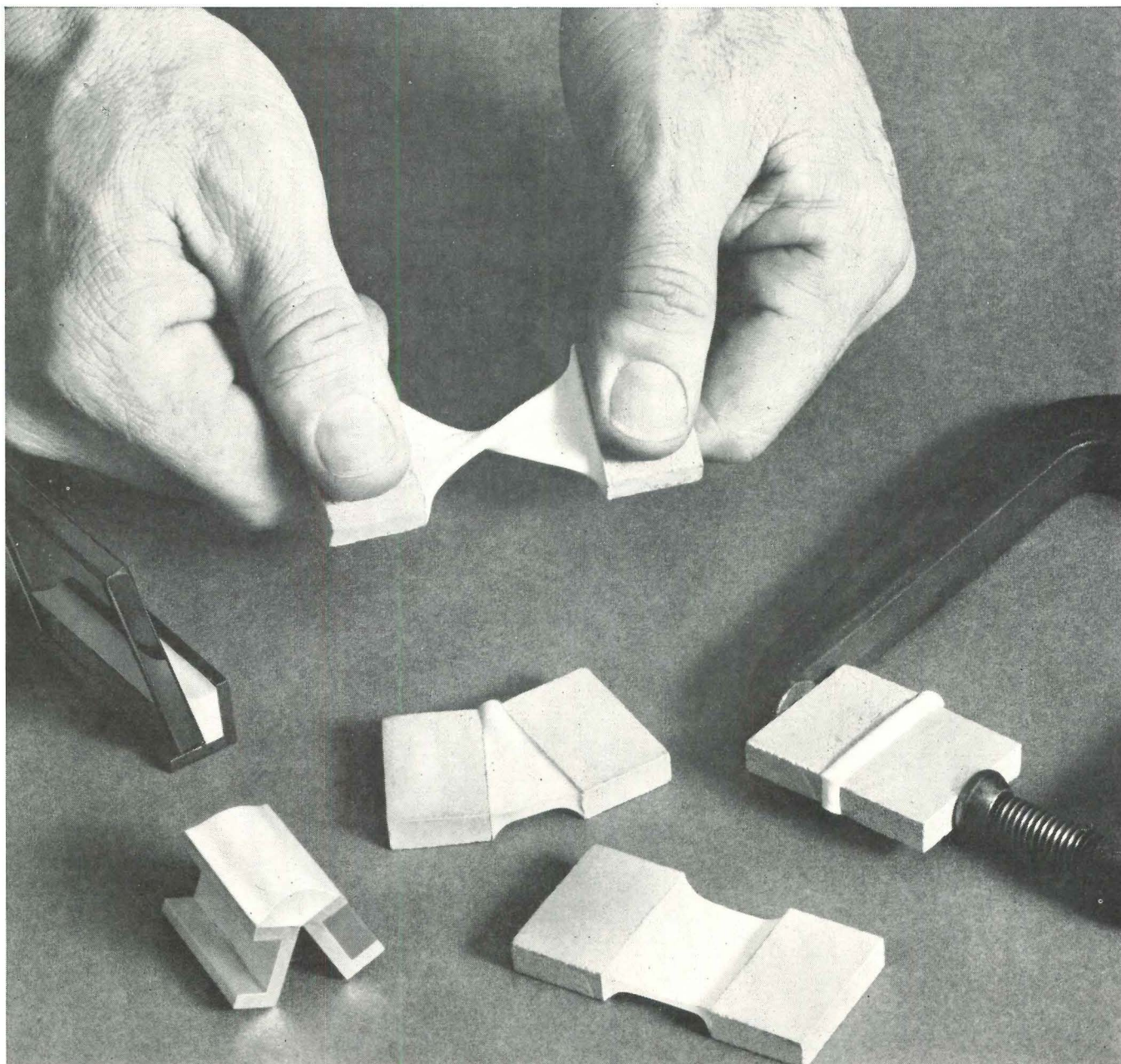
ZIP (if known) _____

☐ I want fast local service. Telephone: _____
Also available throughout Canada.

A123

Printed in U. S. A.





MONO stays where the action is

... that gives it a long, weathertight life as a construction joint sealant.

Construction joints move. Mono can follow that movement day in, day out for 20 years or more, because the body of the bead stays pliable. This eliminates stress where the Mono meets stone, glass, metal, wood, concrete or plastic.

Since 92% of sealant failures occur because the sealant pulls away from the joint sides, you can see why we build this special quality of stress-relaxation into Mono.

Mono also gives you an extra margin of safety during installation. Even where construction dust or

moisture is present, Mono's extreme adhesion seals the joint. No priming required.

But the biggest advantage of Mono isn't in the tube. It's the practical sealant know-how your Tremco man brings you; trust him to know which of the 15 different Tremco sealants will protect you from call-backs in every job condition. If you'd like to meet him, just send us your name.



**THE TREMCO
MANUFACTURING COMPANY**

Cleveland, Ohio 44104
Toronto 17, Ontario



When Jay Lewis inspects a Natcor door, he signs his name to it.

Every Natcor door carries a special serial number* that is keyed to a detailed inspection sheet. When Jay approves a door, he *signs* the inspection sheet and it goes into a permanent file.

Since his reputation is on permanent file, Jay is very critical. But that's the way we want him to be. That way, nothing but our very best will ever leave the plant.

Quality materials, advanced engineering principles and careful workmanship make a Natcor door something Jay is proud to sign his name to.

Rely on Jay . . . specify Natcor. And sign your name to it.

*The Serial Number is located in the top rail of the door.

For complete information on Natcor's full line of doors and entrances, see our catalog in Sweets or write:



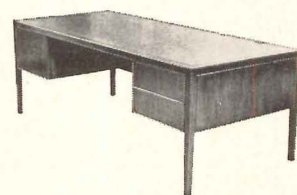
THE NATCOR COMPANY

SINCE 1920

P.O. BOX 9321, NASHVILLE, TENNESSEE 37204

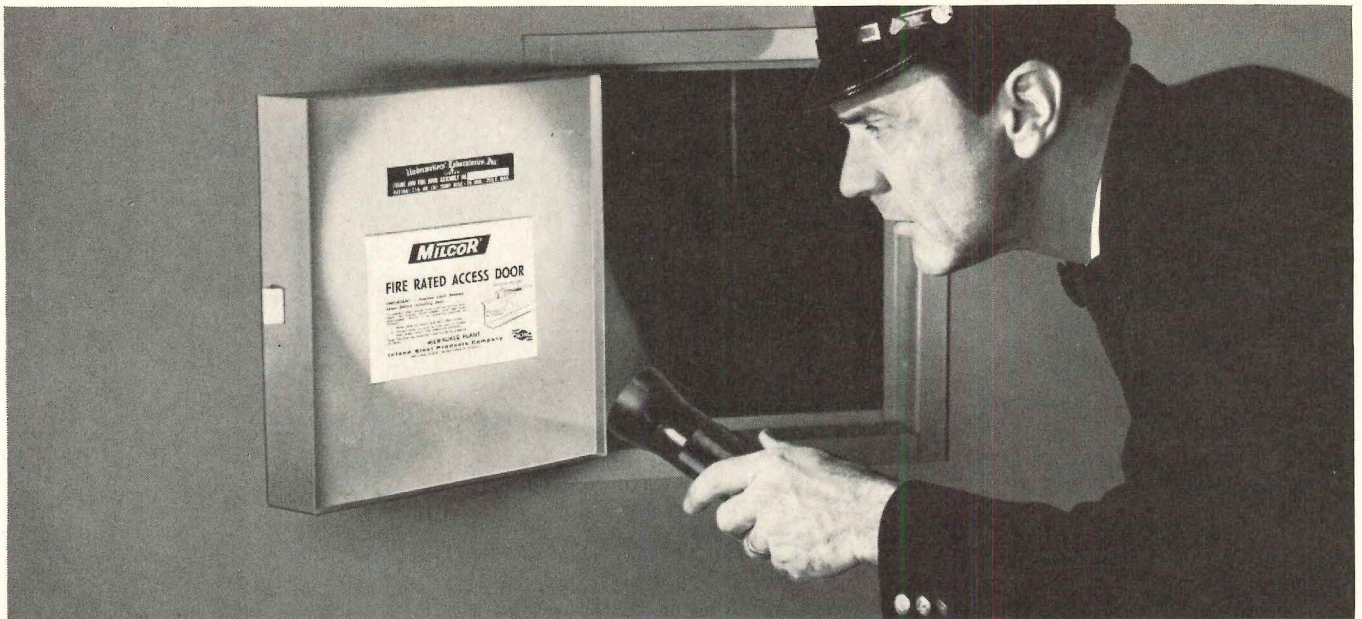
Member NAAMM

**There's a thin line between modern and traditional.
In Transition, that thin line is made of chrome.**



Sometimes, in Transition, that line is bronze. See Transition desks and coordinated office furniture by Stow/Davis at NEW YORK, 49 East 53 Street (212) 688-9410 • CHICAGO, 1181 Merchandise Mart (312) 321-0436 • LOS ANGELES, 8899 Beverly Blvd. (213) 878-3050 • DALLAS, 650 Decorative Center (214) 742-1661 • GRAND RAPIDS, 25 Summer Avenue, N.W. (616) 456-9681. For a library of Stow/Davis, write on your professional letterhead to Dept. 45, Stow/Davis, Grand Rapids, Michigan 49502

SD
STOW/DAVIS



Milcor Fire-Rated Access Doors are tested and approved.

Building codes require fire-rated doors for openings in all vertical shafts.* You can meet code requirements easily and safely. Specify the door with the Underwriters' Laboratories label—the Milcor Fire-Rated Access Door.

Why is it vital that every shaft opening, in every building, be properly covered to meet this code provision?

The tragic 1963 Jacksonville Hotel fire provides one grim example of its importance. In that fire, which started in a utility shaft, inadequate closure panels were the contributing cause that led to the needless loss of 21 lives.

**These labels
guarantee code
compliance**

Milcor Fire-Rated Access Doors are incombustible and latch securely to prevent the spread of fire. Tested and approved, they carry the Underwriters' Laboratories 1½-hour "B" label, 250° rating (temp. rise less than 250° in 30 minutes). They're completely framed; easily installed. You can specify them with confidence.

Milcor Metal Access Doors are also offered in other styles for all types of building conditions. See Sweet's, section 17L/InL, or write for catalog 210. Inland Steel Products Company, Dept. E, 4069 W. Burnham Street, Milwaukee, Wisconsin 53201.

MILCOR
Metal
Access
Doors

**Inland
Steel
Products**



*BOCA Basic Building Codes: sections 911.2; 911.7; 917.1; 917.2 and 917.21.
National Building Code: sections 604.2; 605.6; 609; 702.7 and 805.
Southern Standard Building Code: section 701.1.
Uniform Building Code: sections 1706 and 4306; table 17-A; chapters 30 and 33.



*Developer: The Siteman Organization
General Contractor: George L. Cousins Contracting Co.
Mechanical Contractor: Thomas J. Sheehan Co.
Consulting Engineer: Londe • Gordon • Parker • Steffen*

In the heat of the night

... and the day, Chrysler Airtemp keeps this luxury building cool.

The Park Towers Apartment building is located in St. Louis, Missouri, where summer days and nights get brutally hot. The developers selected a Chrysler Airtemp system to do their cooling job. The heart of this system is an Airtemp centrifugal water chiller.

The two-stage, direct-drive centrifu-

gal chiller is exceptionally reliable throughout its entire rated capacity. Its operation is highly efficient ... and quiet. It's compact to save space and weight.

If you're planning a new building, or improving an old one, give it the most modern of all climate control equipment. See your local Airtemp representative, or write to Chrysler Airtemp, 1600 Webster St., Dayton, Ohio 45404.

On Readers' Service Card, Circle No. 332

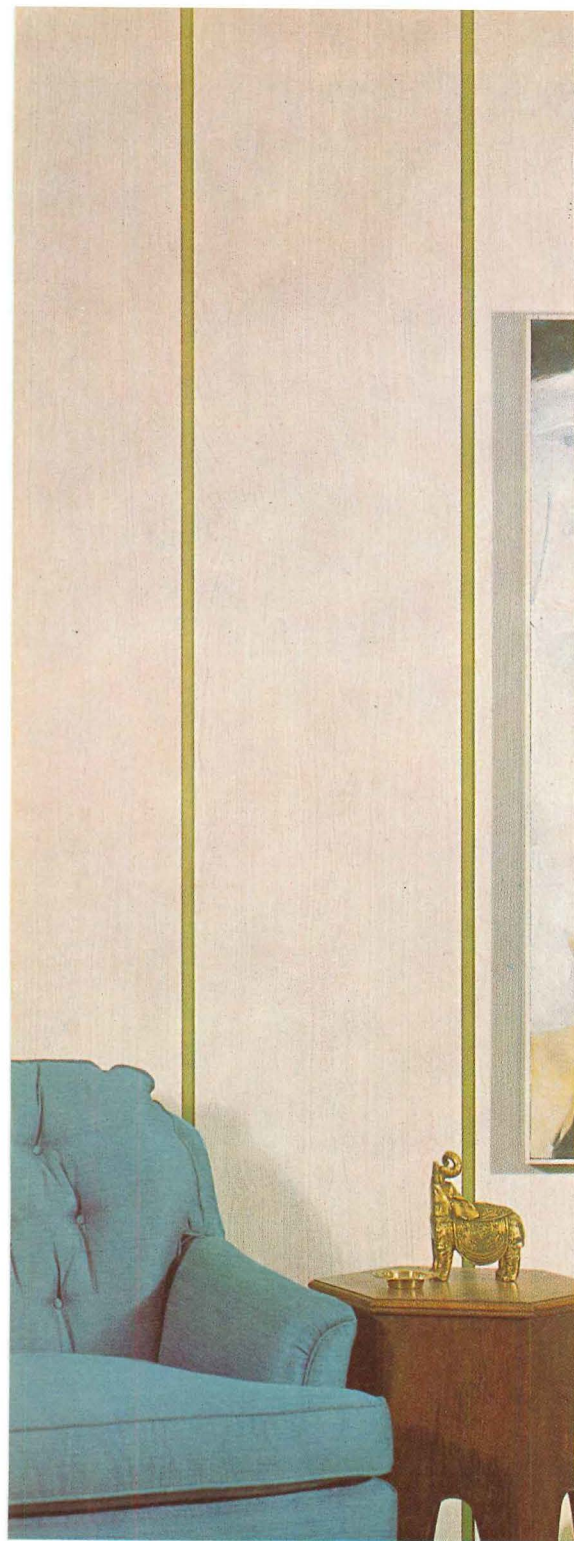
Airtemp



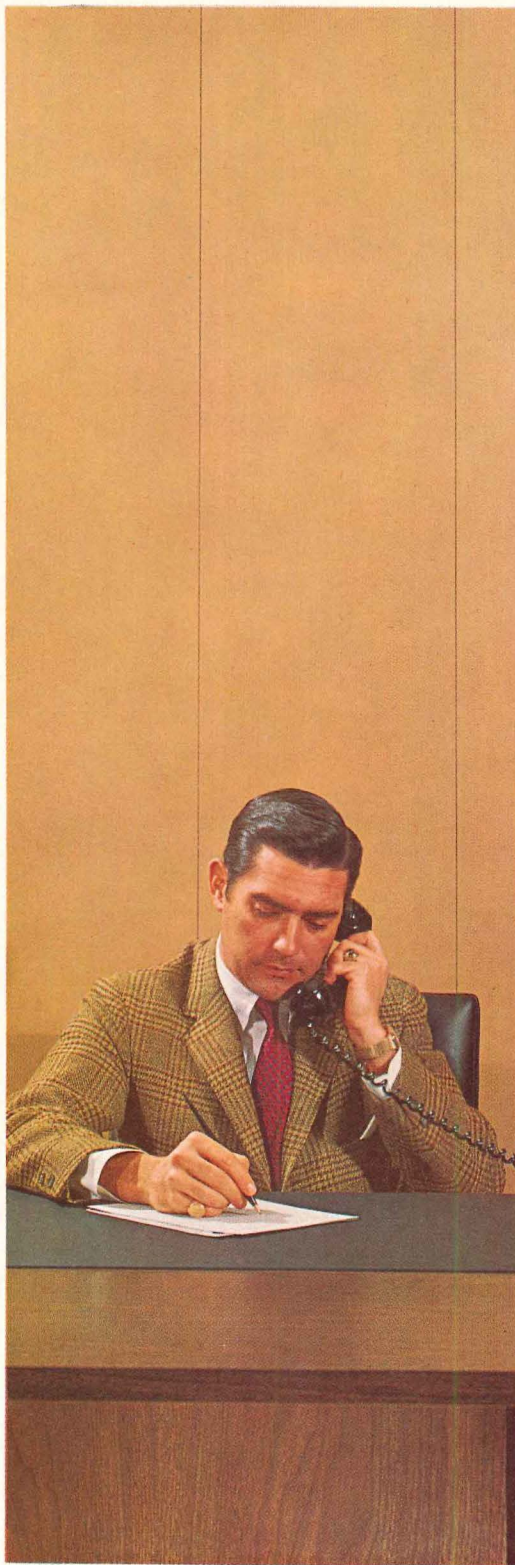


Wilson Walls

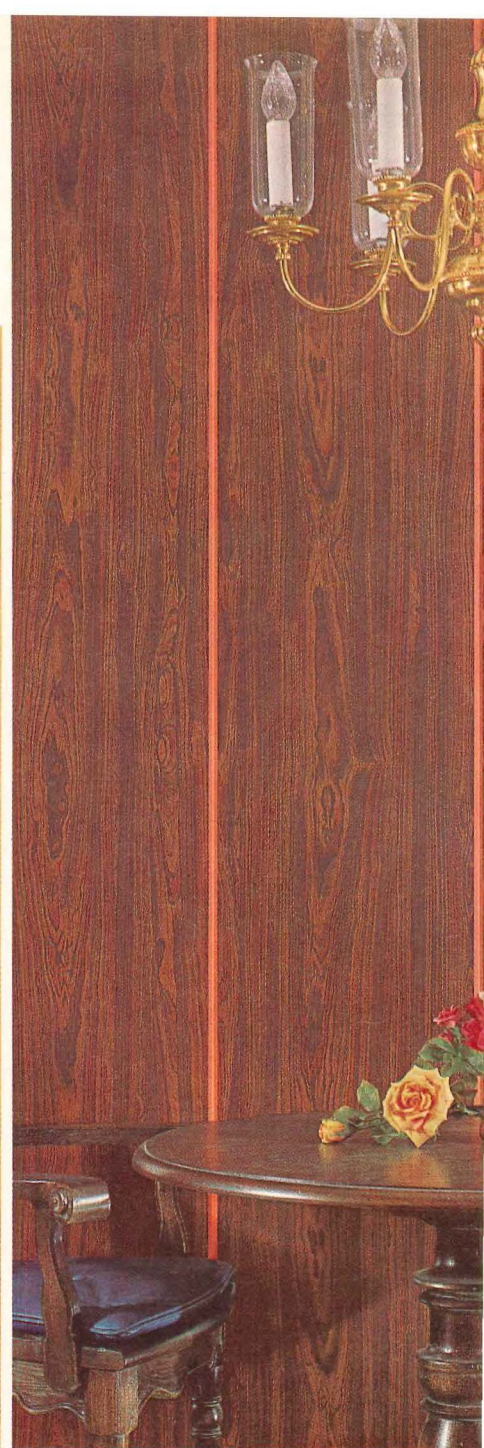
For Total Environmental Control



Permanent scratch-resistant beauty eliminates maintenance costs and problems. Wilson-Art White Rosewood (R 374), and Olivine (D 83) reveal with clip system installation.



Elegance to complement a professional setting. Wilson-Art Honey (D 54). Tongue and groove installation.



Wilson-Art Natural Rosewood (R 373A) with Solid Pumpkin (1555) reveal creates a mood for modern tastes. Clip system installation.

... When the chips are down,
your nearby Wilson-Art representative can tell you why

NEW Wilson Wall Systems ... Featuring Wilson-Art® Laminated Plastics provide total environmental control!



Q. What are the esthetic possibilities with Wilson Wall Systems?

A. Unlimited! You may choose any combination of Wilson-Art Laminated Plastic wood grains and solids available. And you can specify double-faced Wall Systems for toilet compartments or office cubicles. With Wilson Walls you have maximum wall flexibility and Total Environmental Control.

Q. How are Wilson Wall Systems flexible?

A. Wilson Wall is available in 8' and 10' panels of varying widths (up to 4') for complete modular control. If you choose, you may specify Wilson Wall Panels with the tongue-and-groove system to maintain continuity of pattern. Or, install with the clip system and accent interior beauty with different color reveals. Using either of these two quality-engineered systems allows easy installation of Wilson-Art high pressure plastic laminate with a minimum of labor.

Q. What about maintenance?

A. The natural beauty of Wilson-Art wood grains and solids lasts for years with minimum maintenance.

In all critical aspects, durable Wilson Wall Panels exceed high industry standards.

Q. What can I expect in terms of overall cost efficiency?

A. Competitively-priced Wilson Wall Systems usually cost less initially ... *always* cost less ultimately. You get a better cost efficiency balance than with other systems because Wilson-Walls are engineered to retain their permanent beauty for the life of the building.

And don't forget: Wilson-Art is credited with the fastest delivery schedules in the laminate industry. When deadlines must be met, Wilson-Art saves you both Time and Money!

Call your nearest Wilson-Art architectural design representative today

Robert L. Ashbrook, Whittier, California, 213-723-8961; John Backues, Long Beach, California, 213-723-8961; Jerry Busker, Houston, Texas, 713-645-1467; Gordon Skager, Laguna Hills, California, 213-723-8961; Ernest Van Der Heyden, Park Ridge, Illinois, 312-825-4733; Jack Wetzel, Miami, Florida, 305-888-9702, and Gene Whitman, West Sayville, New York, 516-589-1965.

Warehouses in:

New York, New Jersey, Atlanta, Miami, Chicago, Seattle, San Francisco, Los Angeles and Temple, Texas.

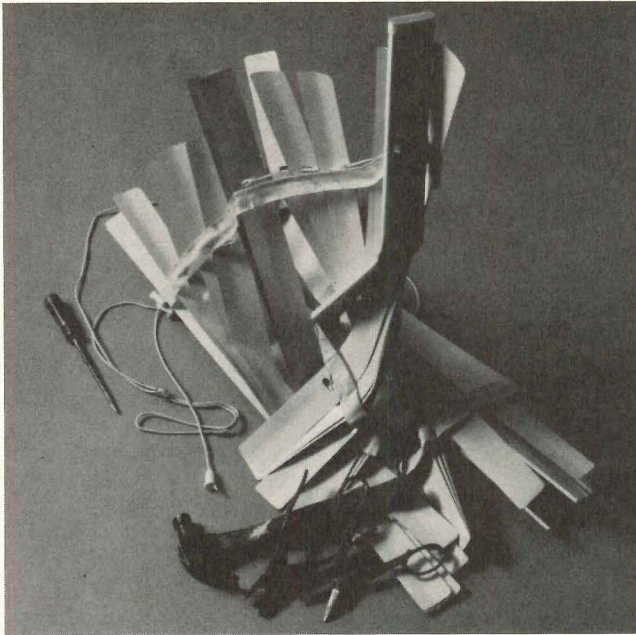


RALPH WILSON PLASTICS COMPANY
TEMPLE, TEXAS

a Division of Rexall Drug and Chemical Company

On Readers' Service Card, Circle No. 390

Bargain blinds are good for business.



Guess whose?

They'll cost you more than Flexalum®.

The Flexalum Twi-Nighter® guarantee is for five years...for parts *and* service. And it includes tapes and cords as well as all mechanisms and moving parts.²

Sometimes it's easy to forget that the fixed labor costs for installing a Flexalum blind are no more than the costs for hanging a bargain blind.

But the bargain blind can end up hanging you!

Drop us a line for full specs, guarantee, and special modifications available for unusual aesthetic or functional purposes. Or, see our catalog in Sweets.

(1) In a survey conducted by Buildings Magazine, two-thirds of respondents reported their blinds needed repairs within the first three years. (2) Any materials which prove defective under normal use will be replaced free of charge, providing the certificate of coverage is filed within 10 days of the installation.

ALCAN ALUMINUM CORPORATION



Building Products Division

100 Erieview Plaza, Cleveland, Ohio 44114

*Registered Trademark of the Aluminum Company of Canada, Ltd.



The Corporate Carpet

Specify carpet of HERCULON* olefin fiber wherever business is conducted. HERCULON is tough. Aggressive. Competitive. Great for the long-range plan. Dirt, grime and spills stay at near-surface level. Clean-up is quick and easy. This means shorter hours for the maintenance staff. Less capital expense. Invest in the future, wisely. Specify HERCULON. For more information contact Fibers Merchandising, Hercules Incorporated, Wilmington, Delaware 19899. (302) 656-9811.

*Hercules registered trademark

**Since when?
Since Herculon.[®]**



On Readers' Service Card, Circle No. 347

Jamestown Village, Cleveland, Ohio
Architect: Andonian and Ruzsa
Builder: Skyline Builders



The shangle

One picture is worth a thousand words.

Beauty, grace, charm, durability. You could go on and on without ever touching upon enough words to fully describe the new Hallmark shingle. It's indescribable.

In the first place, it really isn't a shingle. It's thicker, heavier and more deeply sculptured than any shingle you've ever seen.

And, although many architects insist that it looks like a fine hand-split wood shake, it isn't. It's fire safe and won't rot, warp, shrink or split. It's truly a new concept in roofing. It combines the deep sculptured beauty of a shake and the long life of a high quality asphalt shingle. That's why many people call it "The shangle."

We'd like to show you, with pictures, what words can't, how Hallmark's deep sculptured beauty in bronzed brown, pewter grey and golden tan, can add an extra dimension to homes and apartments with mansard type roofs. Certain-teed Products Corporation, AA2, Ardmore, Pa. 19003.



On Readers' Service Card, Circle No. 331



Let
them have
parquet...



with Prefinished *Hartco* Wood FLOR-TILE!

■ Yes, let them have parquet! In homes, apartments, and institutions parquet flooring is becoming so very popular. Now you can specify solid Appalachian Hardwood parquet with a durable factory finish at an installed cost to compete with synthetic flooring. The product is HARTCO Wood FLOR-TILE made in the heart of the Appalachians by the Tibbals Flooring Company. Write for free samples and literature today. Use the handy coupon below.

GRADES—PREMIUM: Carefully selected, rich grained.
NATURAL: Distinctive character showing natural grain patterns.

SIZE—5/16" × 6" × 6".

MANUFACTURE—Patented process joining strips of kiln-dried, quarter-sawn hardwood strips by knurled wire embedded in back. Precision engineered to provide exceptional dimensional stability.

MILLING—Precision milled taper-lock tongue and groove gives a smooth floor, free from overwood.

REFINISHED—Factory applied, infra-red baked-on DURA-TEST finish in an automated 14-stage process: Each FLOR-TILE is sanded, sealed, baked, sanded, filled and tinted, brushed and padded, baked, sanded, roll-coated, infra-red baked in three stages, waxed, buffed.

APPLICATION—By special adhesive over concrete, plywood or wood sub-floors, existing floors of wood or synthetics in homes, apartments, institutions and commercial buildings.

ARCHITECTS' SPECIFICATIONS

Finish floor shall be (state grade) (state species) 5/16" × 6" × 6" HARTCO Wood FLOR-TILE as manufactured by Tibbals Flooring Co., Oneida, Tennessee. Installation to be in (state square or diagonal) pattern, to be installed in HARTCO Adhesive according to manufacturer's instruction in each carton.

AVAILABLE IN:

Standard Oak / Dark Brown Oak / Walnut Oak
Colonial Ash / Hard Maple / Black Walnut / Cherry

TIBBALS FLOORING COMPANY
Department P
Oneida, Tennessee 37841



NAME _____
FIRM _____
ADDRESS _____
CITY _____ STATE _____

TIBBALS FLOORING COMPANY

DRAWER "A" ONEIDA, TENNESSEE 37841

On Readers' Service Card, Circle No. 401



A Bally Walk-In . . . meets the challenge of mass feeding's growing needs. Today's kitchens demand the most modern equipment and advanced techniques. The emphasis is on fewer kitchen personnel . . . turning out more and better food . . . for a growing number of diners.

At the heart of these modern food preparation centers Bally prefab Walk-Ins, with an entirely new design concept, fill every critical refrigeration need.

Standard modular panels can be used to assemble any size or shape Bally prefab to fit available kitchen space. Four inch thick "foamed-in-place" urethane with remarkable insulating qualities suitable for temperature as low as minus 10°F, makes it possible to

convert a cooler to a freezer by a simple change of refrigeration equipment.

It's easy to enlarge a Bally Walk-In for growth requirements by adding additional sections . . . just as easy to disassemble it for relocation. Metal finishes range in choice from galvanized steel and patterned aluminum to high polish stainless steel.

Bally Walk-Ins are the accepted industry standard of high quality. Constructed with unique and advantageous features, they are designed to move forward with today's evolution in mass feeding.

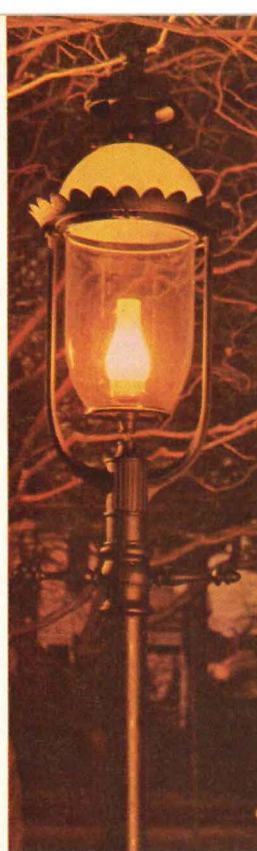
Send to Bally Case and Cooler, Inc., Bally, Pennsylvania 19503 for free 32-page catalog and urethane wall sample.

There's an evolution in the kitchen


© 1968, ALL RIGHTS RESERVED.
ADDRESS ALL CORRESPONDENCE TO DEPT. PA-5
On Readers' Service Card, Circle No. 326



The Yorktowne
The Copenhagen



The Old Boston
The Independence



The Tudor
The New Englander



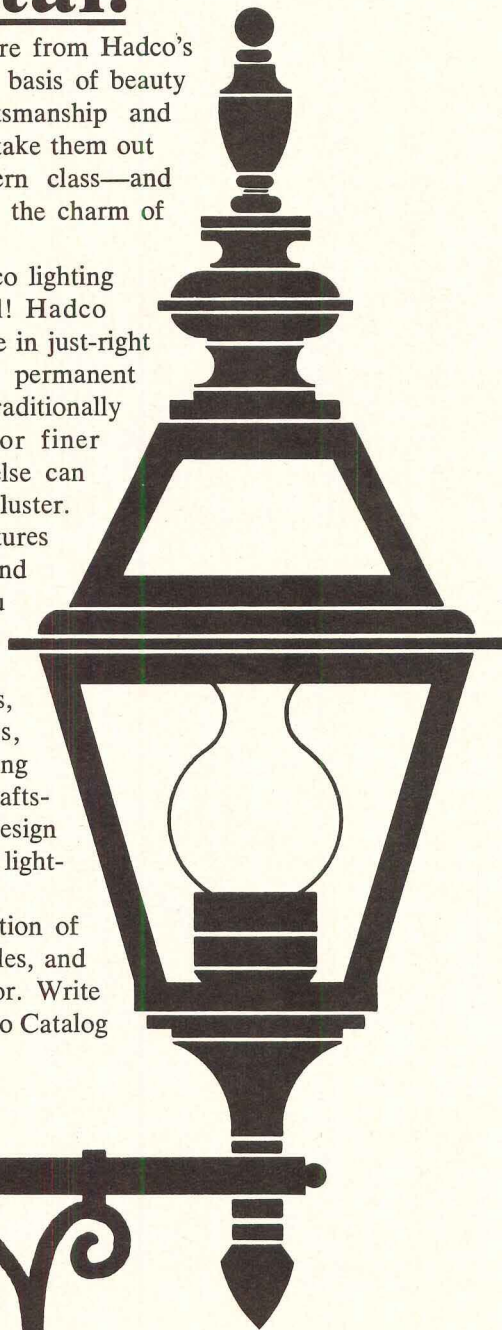
The beauty of Hadco fixtures lasts, because it's preserved in cast metal.


You could choose a fixture from Hadco's extensive selection on the basis of beauty alone. The superb craftsmanship and styling of Hadco lanterns take them out of the "look-alike" lantern class—and there's a model to add to the charm of any setting.

But the beauty of Hadco lighting is that it *stays* beautiful! Hadco craftsmen capture elegance in just-right proportions, and make it permanent in cast metal. Artisans traditionally have used cast metal for finer works, because nothing else can match its rich and lasting luster.

Handsome Hadco fixtures are available for interior and exterior lighting. And you can choose from hundreds of models for mounting on lantern posts, walls, ceilings, gateways, decorative scrolls or hanging band assemblies. Hadco craftsmen also can custom-design fixtures for your special lighting requirements.

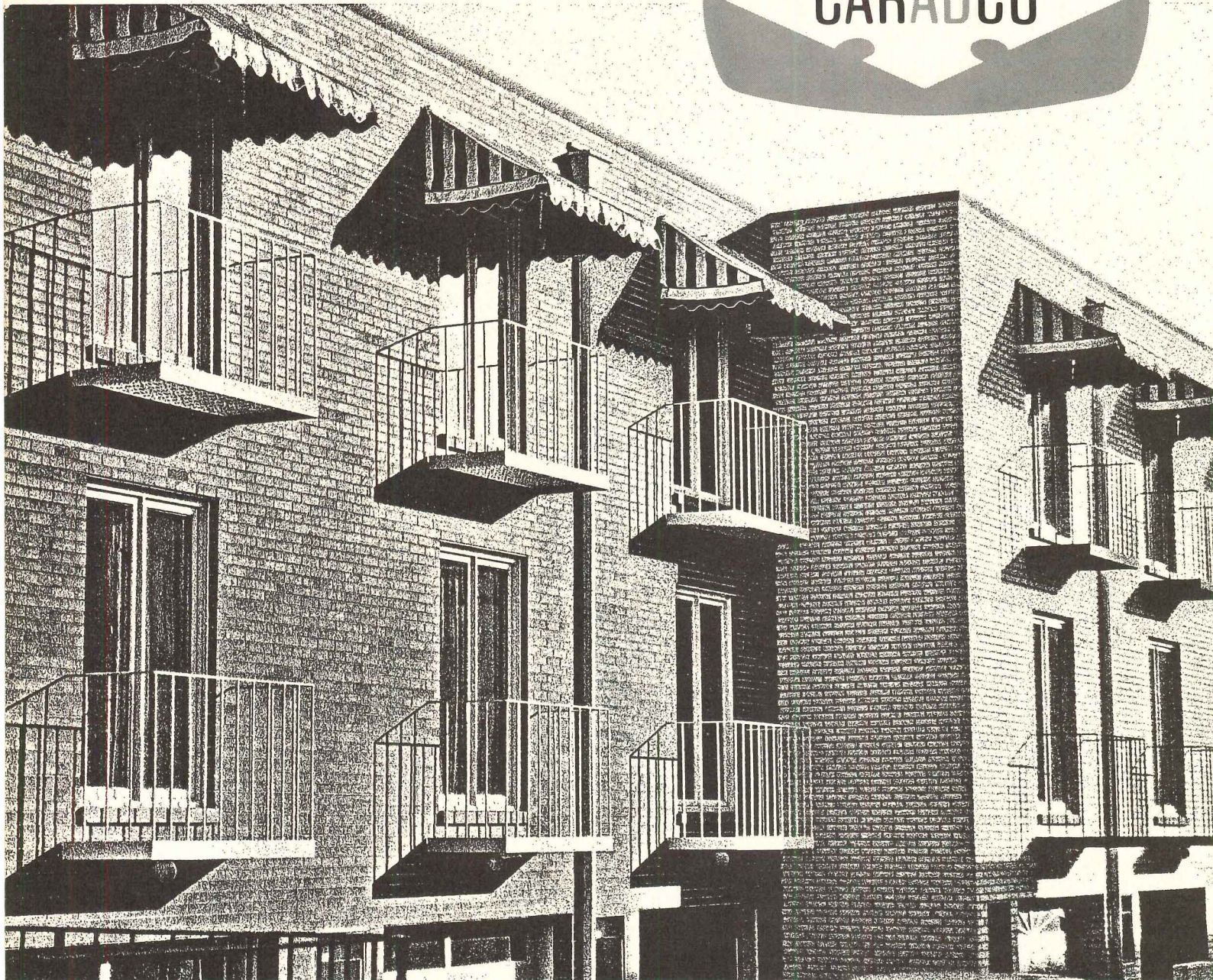
See our complete selection of fixtures, finishes, glass styles, and lantern posts, in full color. Write for your free copy of Hadco Catalog No. 22S-17.



Dept. 22A-79 Hadco Products, Inc., P. O. Box 128, Littlestown, Pennsylvania, A Subsidiary of Esquire, Inc. 

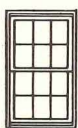
The Better Apartments in Every
Neighborhood have WOOD WINDOWS.

Have You Noticed?



Developer: R. T. Milord Company Architects: Bartholomeo & Hansen

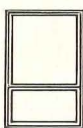
PARKSHIRE ESTATES Condominium
achieves successful variety with . . .



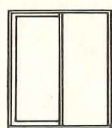
Double-Hung
Windows



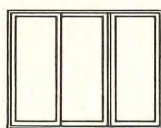
Casement
Windows



Awning
Windows



Slider Windows



Patio Doors

C200' Casement Wood Windows double weatherstripped and factory primed

Other features and options: Insulating Glass with leak-proof Vinyl Glazing • Removable Vinyl Grilles • Variety of sizes and combinations • 1 3/4" heavy duty sash • Custom-engineered Storms and Screens • Hinge design permits sash removal without tools.

From the manufacturers of Creative Building Products

CARADCO, INC., DUBUQUE, IOWA • Subsidiary: Caradco Eastern, Inc., Pemberton, New Jersey

MEMBER

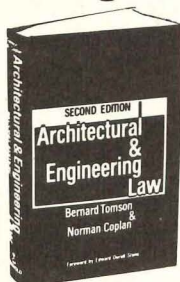


Caradco Windows and Patio Door products are further detailed in Sweets Light Construction $\frac{6b}{Ca}$ Arch. File $\frac{19c}{Ca}$ and Canadian file $\frac{8wmw}{Car}$ or write direct to factory

On Readers' Service Card, Circle No. 395

REINHOLD

**4 ways this book can
save time and money
for anyone in
the building industry.**



1. By covering all the legal and contractual obligations, liabilities, and remedies applicable to the building industry.
2. By providing a basic understanding of the legal aspects involved in a construction enterprise.
3. By warning against legal problems or situations that could arise.
4. By presenting pertinent citations, arranged by states, of related cases.

Every day, architects, engineers and contractors enter into legal relationships that can affect their liability to the client, and the public as well. From the signing of contracts to the collection of fees... legal problems are inherent in every stage of an architect's or engineer's dealings with his clients, partners, and contractors. For this reason, everyone associated with the building industry should possess a basic understanding of the legal aspects involved in all phases of his work. This book covers the legal pitfalls that can arise in any of these situations, and it presents this information in a style that is readable, compact, and to the point.

Owning it is like having your own personal legal guide to the construction industry.

**ARCHITECTURAL & ENGINEERING LAW,
SECOND EDITION**

By BERNARD TOMSON, Judge of the District Court, Nassau County (New York), and NORMAN COPLAN, member of the New York law firm of Bernstein, Weiss, Parter, Coplan & Weinstein.

1967/382 pages/6 x 9/\$17.50

can be ordered from your bookstore, or write to:

REINHOLD BOOK CORPORATION
A Subsidiary of Chapman-Reinhold, Inc.
430 Park Avenue, New York, N.Y. 10022

REINHOLD BOOK CORPORATION
430 Park Avenue, New York, N.Y. 10022

Please send me _____ copy(ies) of **ARCHITECTURAL & ENGINEERING LAW, SECOND EDITION**, @ \$17.50 each, on 30-days' approval (U.S.A. only) under the following terms:

- ☐ Bill me (plus delivery charges).
☐ Purchase order attached.
☐ Total payment enclosed (Reinhold pays shipping. Same 30-day approval offer).
☐ Send your latest catalog.

Name _____

Address _____

City _____ State _____ Zip _____

Please add sales tax on California, Illinois, N.Y., Ohio, and Pennsylvania orders.

Dept. M-531

**What's a siding like
clear, saw-textured cedar
doing in a place
like this?**



Exactly what the architect intended: Introducing a rich, warm, luxurious element to what otherwise might be a coldly commercial environment.

Clear saw-textured cedar has hundreds of applications in commercial building design. Paneling is one.

We'd like to show you a dozen or so others. Such as a cedar fire station. And a convalescent home. A commercial office building. Several garden apartments. A shopping center. Clinic. Bowling alley. An inn. And, of course, homes. Places where the special qualities of flawless, straight-grained wood are needed to soften the hard edge of business structures—to make them more pleasant, inviting, distinctive. Or more beautiful.

The booklet is free. Just tell us where to send it.

Western Red Cedar Lumber Assn.
700 Yeon Bldg. • Portland, Ore. 97204

Please send me your added-value kit.



Name _____

Address _____

City _____

State _____ Zip Code _____

To Order, Circle No. 504 On Readers' Service Card

On Readers' Service Card, Circle No. 402 ▶

One of a series presented by members of the Forest Products Promotion Council.

If a carpet wants to keep up a good front, it better start out with a darn good back

How well a carpet holds up, often depends on what holds the whole carpet together. In the case of tufted carpeting, the primary back holds the whole carpet together.

Poly Bac is a primary tufting back woven of polypropylene yarn. It keeps tufted carpeting better looking, over a longer period of time than ordinary primary backings.

To begin with, carpeting made with Poly Bac can be shampooed as often as is needed. Since Poly Bac doesn't contain oils or lignins, there's no danger of unsightly stains (browning) coming through to mar the face of the carpet.

In addition, bugs and bacteria will have



Poly
POLYPROPYLENE
Bac®

nothing to do with Poly Bac. And that old problem of mildew causing the backing to rot, is no problem where Poly Bac is concerned. Even in below grade installations.

Finally, carpets tufted on Poly Bac are more stable. (Poly Bac is completely impervious to humidity, the major cause of carpet shrink or buckle.) Restretching is minimized.

So remember, no matter how much (or how little) tufted carpeting may cost, if it wants to keep up a darn good front, it better start out with a darn good back.

Patchogue Plymouth Co.

295 Fifth Avenue, New York 16, New York
A Division of Avisun Corporation.

Greater Baltimore Medical Center



a successful blend of
advanced technology and
personalized service



framed in structural steel for flexibility, economy, adaptability



Greater Baltimore Medical Center is an imaginative approach to the problems of supply, communication, nursing unit flexibility, and patient privacy. Innovations in design and appointment of this 400-bed facility are apparent at every turn.

Horizontal Plan

The architects took advantage of a 60-acre sloping site to develop a rambling horizontal structure with grade-level access at each of its five floors. Main entrance is at the third level. The self-care ambulatory wing, adjacent to the main entrance, gives patients access to public areas and to the outside. Total square footage: 311,000.

Unique Distribution Systems

Kitchen, cafeteria, loading, storage, and central supply areas are housed on the fifth level. Two specially designed electric trains, that run on a spiral ramp within the building's core, distribute food and supplies to nursing and supply stations on the floors below. Deliveries of records, laboratory specimens, and other smaller items are made to facilities within the core by an overhead basket conveyor system. Both systems substantially reduce the number of service and supply personnel normally needed to perform these functions.



Main lobby and waiting area.



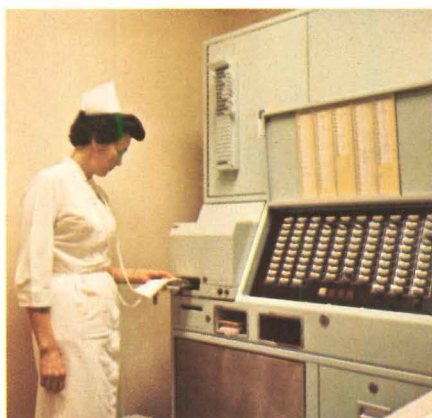
Electric tractor train travels spiral ramp.



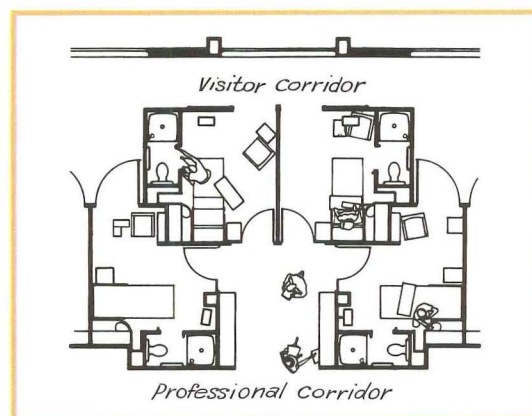
Main entrance to GBMC



Nursing stations with EDP input terminals reduce staff paperwork.



Drugs dispensed from this machine are automatically recorded in the center's EDP system.



Rooms are laid out in 4-room complexes to provide optimum staff efficiency and patient privacy.



Unusual steel framing system simplifies installation of electrical and mechanical services.

Clear spans—maximum flexibility

The strength and versatility of steel were utilized to provide maximum flexibility in functionally related areas. Long, clear spans in emergency and out-patient sections permit use of non-load-bearing, movable partitions. Room size can be varied to meet changing needs.

Economical installation of service lines

Steel floor beams, 16 inches deep, rest atop and at right angles to 21-inch-deep girders. Major feeder lines run beside girders and branch to points of use between the 16-inch beams. Expensive cut-outs in framing members for passage of pipes and ductwork were eliminated. Alterations and additions can be made quickly and easily. Sixty per cent of the mechanical and electrical work was completed before interior work was started.



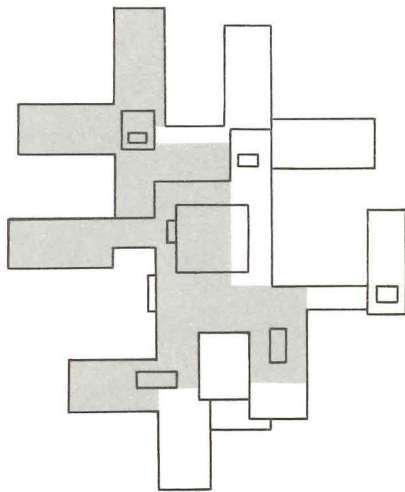


Visitor hallways surround perimeter of EENT nursing wing. All services come through central "professional corridor."



Bedside electrical console provides patients with a nurse call, telephone, TV, lighting, and curtain controls.

designed for easy expansion



Shaded area designates existing structure; white area indicates future expansion.

Credits

Hospital administrator: Paul O. Becker
 Associated architects: Rogers, Taliaferro, Kostritsky, Lamb; Wilson; Christie, Niles and Andrews, Baltimore, Md.
 Structural engineers: Van Rensselaer P. Saxe, Baltimore, Md.

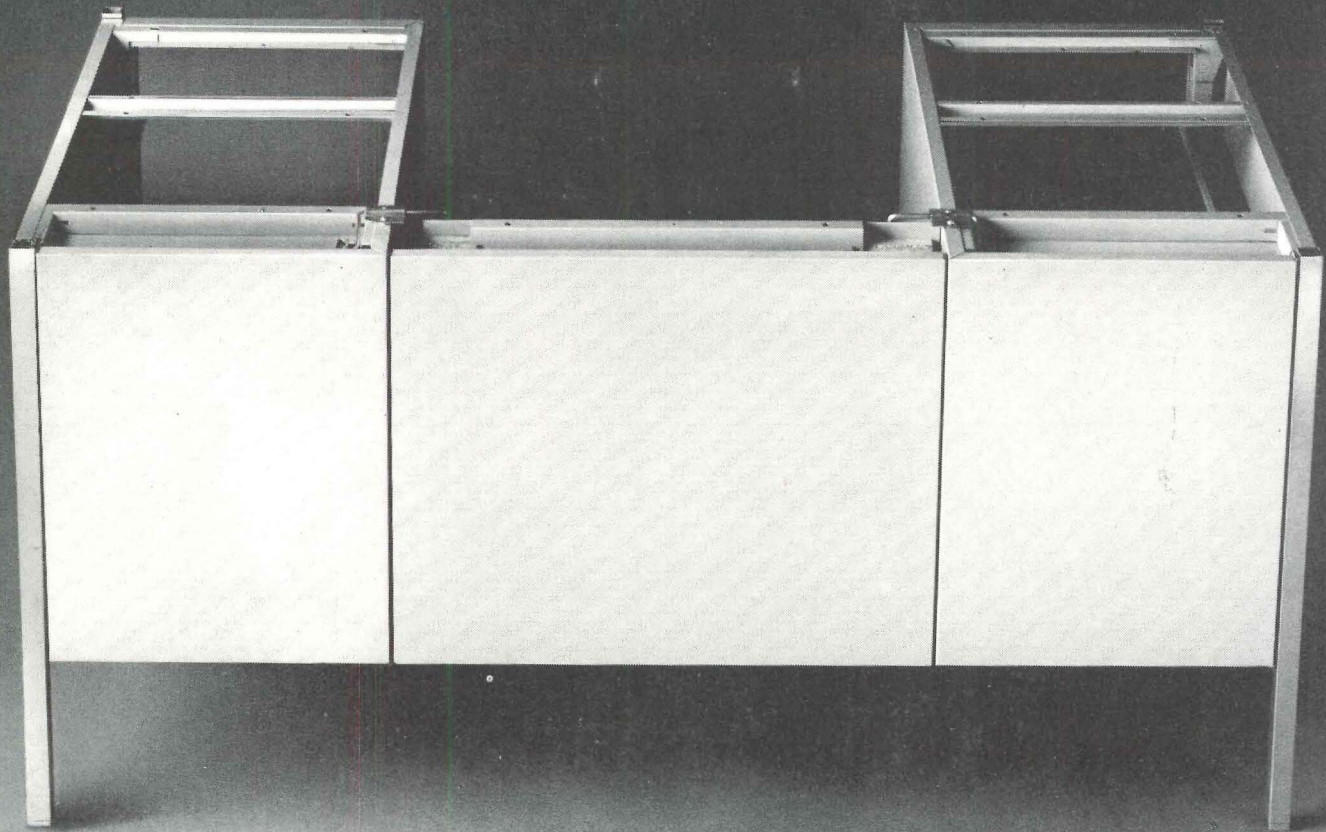
The master plan calls for the addition of about 200 more beds to meet the needs of northern Baltimore's rapidly growing population. Offices and residential space for staff members, geriatric, and educational research facilities are also included in the master plan. Here too, steel offers the best solution. No other framing material can be tied into existing structures so easily, with so little disturbance to present hospital routine. No other kind of framing can be erected as rapidly, regardless of the weather.

New high-strength steels and new design techniques make steel framing more versatile and economical than ever before. For helpful literature or information, get in touch with the Bethlehem sales office nearest you.

BETHLEHEM STEEL



Mechanical-electrical engineers: Henry Adams, Inc., Baltimore, Md.
 Site engineer: Rummel, Klepper & Kahl, Baltimore, Md.
 Fabricator and erector: The Belmont Iron Works, Eddystone, Pa.
 General contractor: Consolidated Engineering Co., Inc., Baltimore, Md.
 Structural steel furnished by Bethlehem.



Our desk has something over a steel desk. A wood core top.



Don't knock wood.

It holds on to our laminated surface for dear life. The life of the same material on a steel top could be pitifully short. Steel just doesn't have the stick-to-itiveness of wood.

Wood also absorbs sound when you bang the desk or slam the drawers. And it feels good on cold mornings. It's the best all-around material for a desk top.

The surface we use is virtually damage-proof. You can have it in a variety of finishes from natural wood grain to frankly synthetic.

Steel has a place underneath our wood core top. For a panel, you couldn't do better. We make our steel panels doubly strong, with a honeycomb core that absorbs hard knocks without showing it. And

On Readers' Service Card, Circle No. 324

it swallows up sound like a plush carpet.

Steel also makes the strongest leg. We make our steel legs even stronger by reinforcing them with more steel. They'll stand for a lot.

Not only do we use the best materials for the job, we use the best designers. Our world-famous Knoll Design Group. That's the reason the "500" Desk is as beautiful as it is.

Art Metal furniture looks beautiful and works beautifully—a solid investment for management.

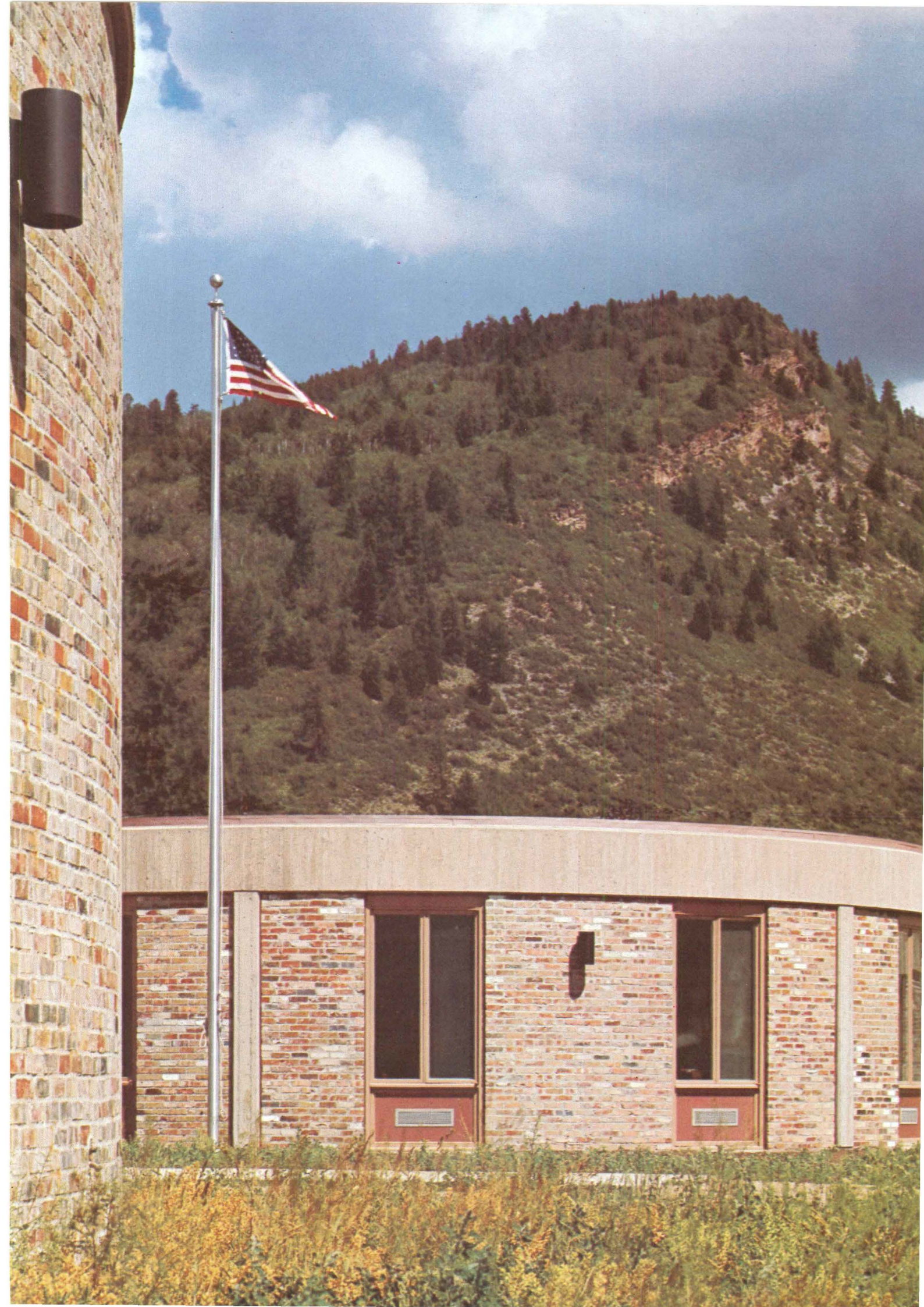
We'll be happy to send you a brochure on the "500" desks, and tell you where they can be seen.

Write today.

You'll hear from us, posthaste.



ART METAL INC
JAMESTOWN NEW YORK

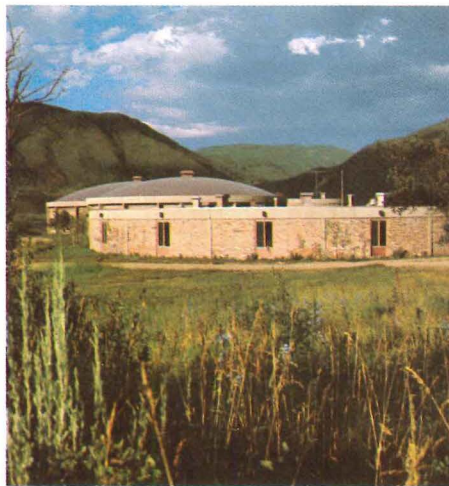




Aspen High School: Beautiful setting, unique design, and stock Andersen Windows.

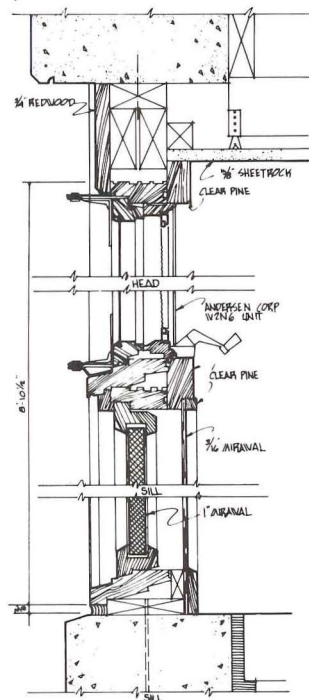
You don't *expect* it—a school right in the middle of a high, mountain meadow. Especially a school consisting of six circular rotundas.

You *might* expect custom windows, though, in a design so different. But there was no need for them. The students look at the mountains through *stock* Andersen Casements. Just one of six types and hundreds of sizes available.



One big Andersen advantage is that it doesn't take a crew of window specialists to install them. They're weathertight summer or winter. In fact, welded insulating glass and close Andersen tolerances can mean

up to 15% fuel savings in some buildings. They're designed and assembled to operate smoothly and silently for a lifetime.



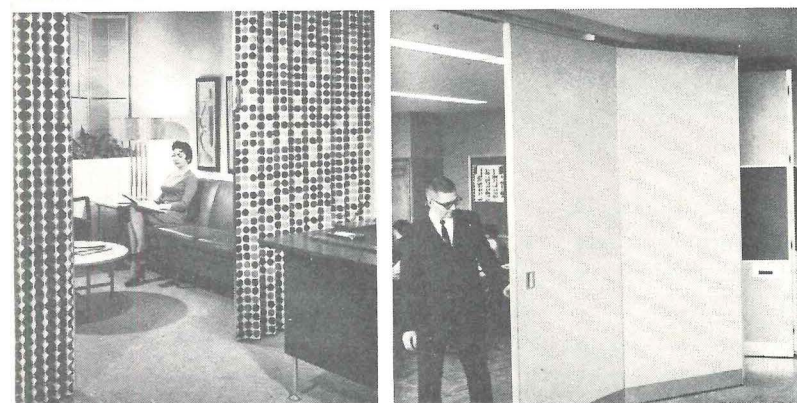
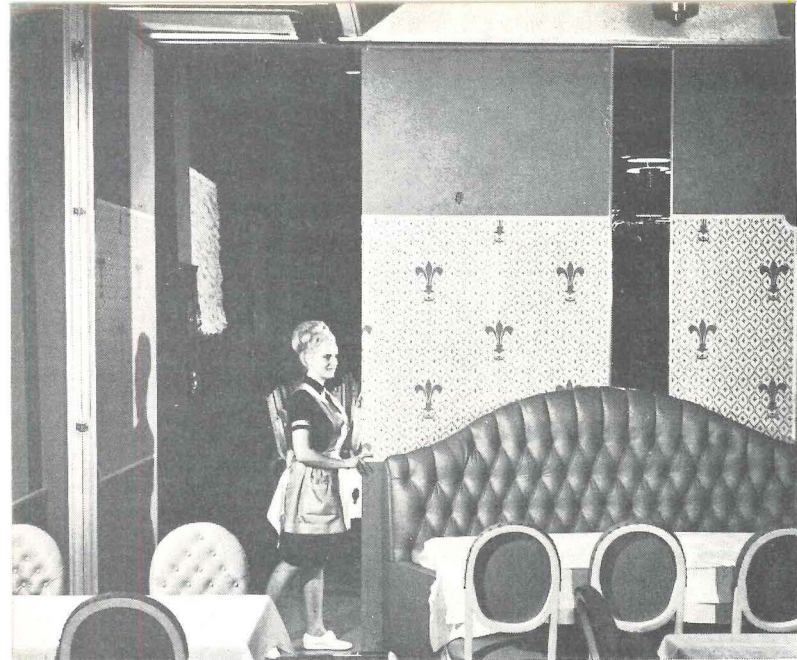
Which brings us to the real question: Why design for custom millwork, when stock Andersen windows are as "custom" as the occasion demands? Check Sweets File, or call your Andersen Distributor for a Tracing Detail File.

Andersen Windowalls™



Window Beauty is Andersen

ANDERSEN CORPORATION • BAYPORT, MINNESOTA 55003



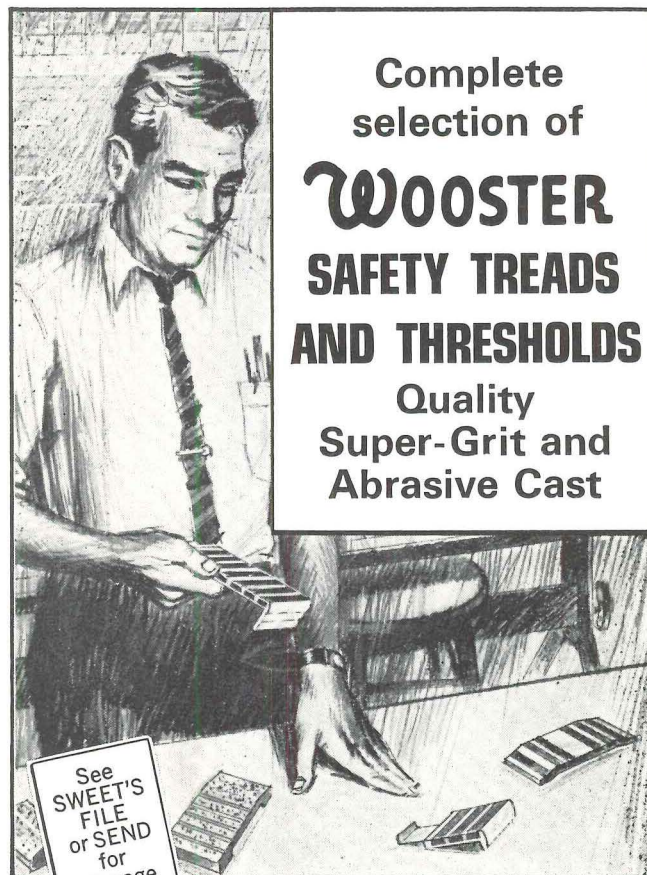
Divide or Expand with FOL-DOOR

FolDoor folding walls and partitions let you divide or expand any area according to your changing needs. And, you can choose from 848 different materials, colors and styles to match the mood of any decor. With FolDoor, a lecture hall becomes several classrooms, a hotel banquet room easily converts to private luncheon areas, or a church fellowship hall changes to rooms for Sunday School classes. Whatever your needs, FolDoor folding walls and partitions make valuable space *more* valuable.

Holcomb & Hoke Mfg. Co., Inc.
1545 Calhoun Street
P. O. Box 1965
Indianapolis, Indiana 46206



6803



Complete
selection of
WOOSTER
SAFETY TREADS
AND THRESHOLDS
Quality
Super-Grit and
Abrasive Cast

WOOSTER PRODUCTS INC.
1004 Spruce St. WOOSTER, OHIO

On Readers' Service Card, Circle No. 391

REPRINTS AVAILABLE APRIL 1968, JANUARY 1968, AUGUST 1967 & APRIL 1967 Issues of PROGRESSIVE ARCHITECTURE

Reprints of the main editorial sections of these outstanding issues of PROGRESSIVE ARCHITECTURE are available to readers at \$1 each.

April 1968 . . . A study of American schools. As generators of urban form, as major elements in new towns, as curative agents for the ills of our cities and as centers of technological revolutions in methods of teaching and learning. On Readers' Service Card, circle 425.

January 1968 . . . Double reprint. Results of 1968 Design Awards Competition plus a comprehensive report of the effect of urban renewal on last summer's riots in New Haven, Conn. On Readers' Service Card, circle 426.

August 1967 . . . A detailed analysis of PERFORMANCE DESIGN, also known as "systems analysis," or "operations research," and its potentialities in the solution of architectural and environmental problems. On Readers' Service Card, circle 427.

April 1967 . . . A comprehensive analysis of Earth — forming it, conserving it, terracing it, using it creatively to enhance man's environment. On Readers' Service Card, circle 428.

April 1968 reprint — Circle 425

January 1968 reprint — Circle 426

August 1967 reprint — Circle 427

April 1967 reprint — Circle 428

To order all four reprints — Circle 429

◀ On Readers' Service Card, Circle No. 349

On Readers' Service Card, Circle No. 359 ▶

A little wood stacks up great- with Mosaic tile.

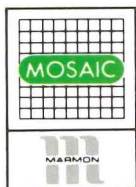


Wood. Metal. Glass. Construction material of any kind. Mosaic tile goes right along with them all. With paintings, planters and sculpture. Colorful furniture, furnishings and decorator objects.

Flexible and fluid, Mosaic tile is the material with a message for today!

Its variety of sizes, shapes, textures, *and* its built-in color compatibility, offer you limitless design possibilities. Important, too, is Mosaic's *economy* with its low-cost maintenance and *unbeatable* durability.

Mosaic tile. *Today's* tile. It'll go wherever you want to take it. Consult Sweet's Catalog. A.I.A. File No. 23-A, 11d/Mos.



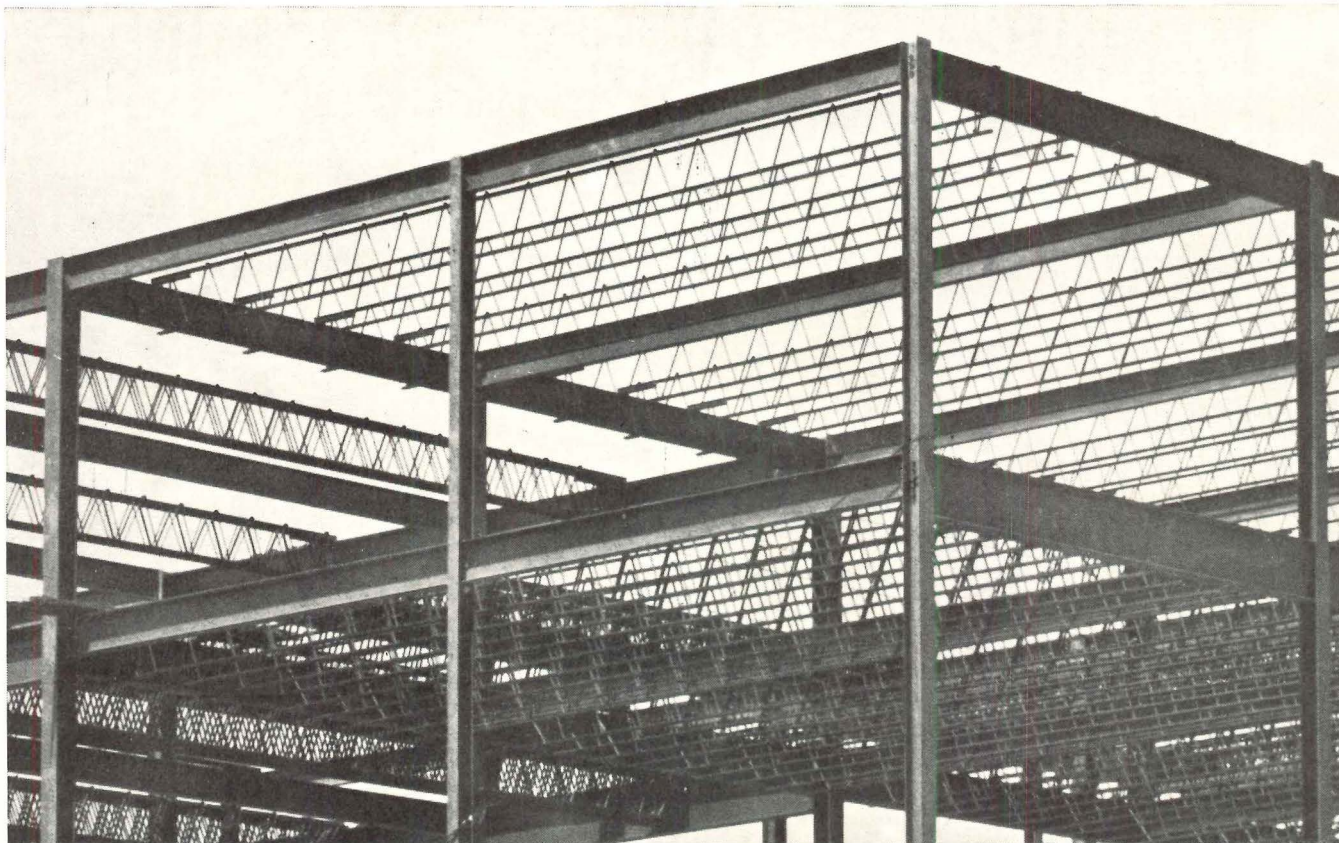
THE MOSAIC TILE COMPANY

A DIVISION OF THE MARMON GROUP, INC.

39 South LaSalle Street, Chicago, Illinois 60603.

In western states:

909 Railroad Street, Corona, California 91720.



Another Building Goes Composite with Laclede's Unique C-Joists

Composite construction is showing up in more and more buildings across the country. Here's one of the more recent: Adlai E. Stevenson Hall for Humanities at Illinois State University, Normal.

Almost 400 tons of Laclede Composite C-Joists were used in the floor system of this new educational facility, with an additional 52 tons of Laclede standard joists in the roof.

C-Joists offer distinct advantages for composite construction. They eliminate the time and cost of welding on shear connectors. The web panel points project several inches above the top chord, acting as built-in shear connectors. Inverted top chord provides a convenient shelf for fast, one-man placement of prefabricated deck.

Laclede composite and standard joists are available in a wide range of lengths, depths and load bearing capacities. Write for new technical brochure with complete information.



*Adlai E. Stevenson Hall for Humanities
Architect and Engineer: Middleton & Assoc., Normal, Ill.
Contractor: J. L. Wroan & Sons, Inc., Normal, Ill.*



LACLEDE STEEL COMPANY

Saint Louis, Missouri 63101

Programmed for Progress in Steelmaking



6754

P/A NEWS REPORT

Progressive Architecture's Monthly Digest of Buildings, Projects, People and Products

May 1968

IS THE CROWD MADDING?

NEW YORK, N.Y. Feeling tense? Perhaps you're living and working under crowded conditions. To find out what effect density — both social and physical — has to do with the way people feel about their surroundings, and how they react to them, two researchers have begun a study with the help of a grant from the Department of Health, Education and Welfare. The researchers, Rober J. Beck, a psychologist, (see p. 47, DECEMBER 1966 P/A) and Rai Y. Okamoto, an architect and urban planner, are carrying out their research for the Regional Plan Association, a nonprofit group studying future expansion of the New York metropolitan region. Beck and Okamoto hope to study persons whose ethnic backgrounds, income groups, and patterns of density in the use of living space vary widely.

Anyone who can contribute information to the study is invited to write to the researchers c/o The Regional Plan Association, 230 W. 41st Street, New York, N.Y. 10036.

ENGINEERS OF THE WORLD UNITE

UNITED NATIONS, N.Y. In early March, representatives of the engineering profession from 60 countries and officials of four regional federations of engineering societies met at the Paris headquarters of UNESCO (the United Nations Educational, Scientific and Cultural Organization) to discuss the formation of a world-wide engineering organization. Without much fuss, they formed the World Federation of Engineering Organizations and proceeded to hold their first meeting, adopting a constitution (which had been under development for two years) and electing Dr. Eric Choisy of Switzerland their first president.

Stated objectives of the new

World Federation are: first, to advance engineering as a profession; second, to encourage cooperation among engineering organizations throughout the world; and third, to undertake special projects to be carried out by cooperation among member organizations and other international bodies.

Among initial projects of the federation are programs to continue the development of professional engineers, and the promotion of a world-wide system of engineering information dissemination and retrieval. The federation also plans to undertake the formidable task of preparing a world-wide professional code of conduct for engineers.

PERGOLA SETTLES AND DANDER RISES

OAKLAND, CALIF. Kevin Roche, John Dinkeloo & Associates' much touted Oakland Museum has become inert: It lacks the power to move. It sits unfinished, its monolithic concrete slabs protruding above the ground like a relic from a bygone age. Originally scheduled to open this year, it is too young to be a relic, but the contractor has no money to do more work and his client, the City of Oakland, will not give him any.

Already more than \$1 million above the city's bond-backed budget of \$6 million (the original bid was \$5,200,000), the contractor, Norman Robinson of B. & R. Construction Company, recently submitted a bill for an additional \$3 million for what it claims are architectural and engineering changes made after the contract was signed. If the Oakland City Council denies this claim, the matter may drag through the courts.

Since the monolithic shell was poured, it has cracked and settled, indicating that the entire building may be moving.

The contractor has settled too — into debt. B. & R. has

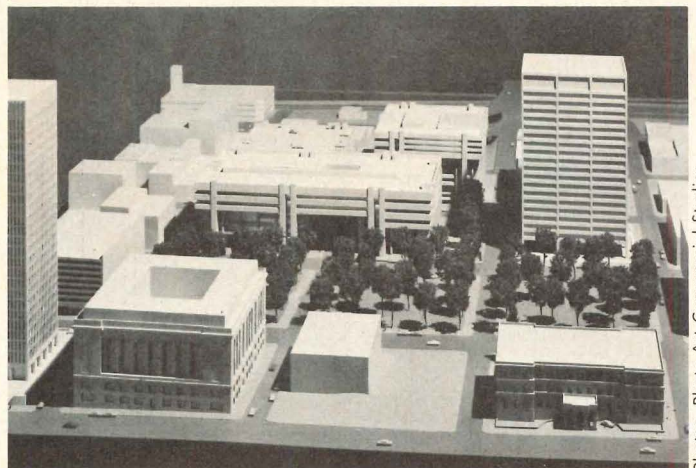
no other jobs to keep it afloat; to compound its troubles, the city is holding back some fees, which it evidently plans to pass directly to 6 or 7 subcontractors that currently have liens against B. & R.

Robinson told the *San Francisco Sunday Examiner & Chronicle* in mid-March that, "Right from the start we were told by the design engineers and the architects to 'put it there and don't question our plans.' We followed those instructions."

Architect John Dinkeloo, who is not sure whether he should sue the contractor, thinks he may if the contractor sticks to that statement.

Amidst the turmoil of charge and countercharge, museum director James Holliday said he might just start moving in. But even if he did, the museum could not open to the public before spring of 1969. And most observers see that as a dim likelihood. They foresee a long period of inertia.

PORTLAND CIVIC CENTER



Photos: Photo-Art Commercial Studios

PORTLAND, ORE. Portland has been planning and changing its government buildings since the turn of the century. Most of the planning was done by firms located outside Oregon (one, in 1943, was prepared by Robert Moses of New York), and the most recent plan, prepared two years ago by Space Utilization Analysts, Inc., of Los Angeles was no exception. But when the plans have come to be implemented, Portland has turned to local architects. Last June, city and county officials unanimously approved a preliminary report on the construction of a three-building civic complex. On March 1 of this year, they reviewed models and completed architectural plans. Plans prepared by Wolff-Zimmer-Gunsul-Frasca-Ritter of Portland, with Pietro Belluschi as consultant architect, show a Courts Building with 330,000 sq ft, a Public Safety Building of

280,000 sq ft, and a parking structure with 11 levels of parking for 900 to 1000 cars.

Portland plans to spend about \$28 million on these three buildings, which will be built as part of the complex of government buildings bounded by First and Fifth Avenues and Jefferson and Salmon Streets.

The project is designed to meet city and county office needs through 1990, and eventually, according to a study of urban renewal needs prepared by the Portland City Planning Commission, the Hawthorne Bridge across the Willamette River just to the east of the civic site will be moved, making possible a waterfront mall running from the river to the Government Center.

All three buildings will be connected by upper story pedestrian walkways. And the Courts building will straddle Main Street, covering the



First Federal Savings & Loan Association / Anaheim, California / Architect: Melvin A. Rojko / General Contractor: Steed Brothers

Functional beauty in structural Mo-Sai

Precast Mo-Sai structural columns impart a distinctive charm to this suburban savings office. The glistening white columns (22 feet high) were cast in one unit, with the white quartz aggregate Mo-Sai exposed on all sides.

Floating Mo-Sai planter boxes, also cast in one unit, rest on wings cast on the columns.

The columns and planters were factory manufactured under rigid Mo-Sai quality control conditions, eliminating risky on-the-job curing and quality variations. Shipped to the job site, the columns were quickly and easily bolted in place.



Structural Mo-Sai columns were bolted to concrete foundation and steel roofing system. Wings support Mo-Sai planter boxes.

Mo-Sai®

PRECAST, PRESTRESSED CONCRETE
WITH EXPOSED AGGREGATE

MO-SAI INSTITUTE, INC. 110 Social Hall Ave. / Salt Lake City, Utah 84111

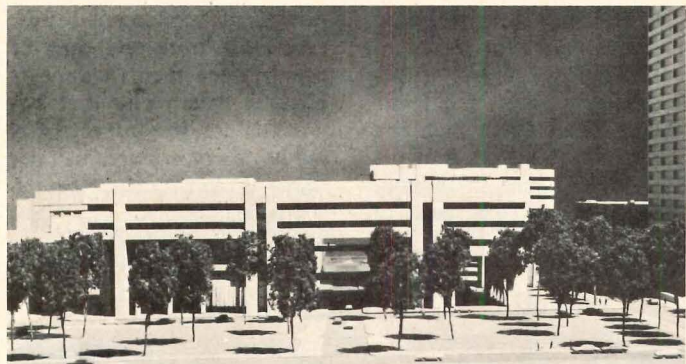
BADGER CONCRETE COMPANY
Oshkosh, Wisconsin
BEER PRECAST CONCRETE, LTD.
Scarborough, Ontario, Canada
BUEHNER & COMPANY, INC.
Mesa, Arizona
CAMBRIDGE CEMENT STONE CO.
Allston, Massachusetts
ECONOMY CAST STONE CO.
Richmond, Virginia
FORMIGLI SALES COMPANY
Philadelphia, Pennsylvania
GOODSTONE MANUFACTURING CO., INC.
Rochester, New York
GRASSI AMERICAN CORP.
South San Francisco, California

HAMILTON CONCRETE PRODUCTS CO.
Chattanooga, Tennessee
HARTER CONCRETE PRODUCTS, INC.
Oklahoma City, Oklahoma
INTERPACE, PRECAST CONCRETE PROD.
Pomona, California
JACKSON STONE CO., INC.
Jackson, Mississippi
OLYMPIAN STONE CO., INC.
Redmond, Washington
OOLITE INDUSTRIES, INC.
Miami, Florida
PLASTICRETE CORPORATION
Hamden, Connecticut
THE GEO. RACKLE & SONS CO.
Cleveland, Ohio

READY-TO-POUR CONCRETE CO.
Boise, Idaho
SEKIGAHARA STONE CO., LTD.
Tokyo, Japan
SOUTHERN CAST STONE CO., INC.
Knoxville, Tennessee
TEXAS INDUSTRIES, INC.
Dallas, Texas
WILSON CONCRETE COMPANY
Red Oak, Iowa
Omaha, Nebraska

Put Mo-Sai to work on your next project. Call your nearest Mo-Sai manufacturer for design and cost information.

On Readers' Service Card, Circle No. 416

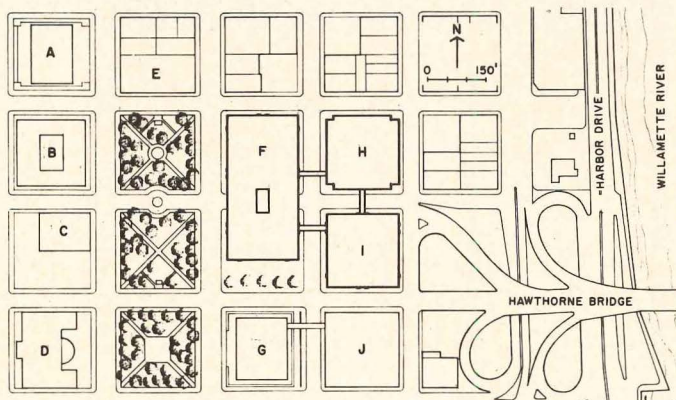


blocks on either side.

The architects plan to use reinforced concrete and some brick as the main building materials, finishing the concrete in an amber color to blend with the sandstone facings of the Courthouse and the City Hall adjacent to the area.

Perhaps one of the most

fortunate aspects of the project is the way it will take advantage of a small two-block park. Another block square of park will be added to the south, and by placing shops in the ground floor of the parking structure, it is hoped that the area can avoid becoming just a government enclave.



A Georgia Pacific Building
B County Courthouse
C City Hall Annex
D City Hall
E Georgia Pacific Parking

F Proposed Courts Building
G Future GSA Office Building
H Proposed Parking Garage
I Proposed Public Safety Building
J Future City Parking Garage

ADMINISTRATION CONSTRUCTION PROGRAMS TRAVEL ROUGH ROADS

WASHINGTON, D.C. The pencil-thin (four-vote) margin by which the Senate was able to defeat a move to freeze almost all Federally-aided construction work is an indicator of just how much trouble the industry (and the Johnson Administration) can look forward to for the rest of this year. If anything, this trouble may be heightened by the President's recently announced decision not to run.

The move came as the Senate worked through a lengthy series of amendments to a reasonably routine, House-passed tax bill (HR15414). An amendment offered by tax-conscious Senator John Williams (R., Del.) would have halted everything except

highway construction and planning, pending a project-by-project review.

No Government agency at any level would have been permitted to proceed with planning or construction, no grants or loans could have been made until the Office of Emergency Planning had reviewed each job and had certified that the public health and welfare would be irreparably damaged unless the work continued.

Not only work of the Army's Corps of Engineers and the Bureau of Reclamation would have been affected. Programs of the Housing and Urban Development Department, the General Services Administration, the water and sewer loan and grant programs of the Interior and Agriculture departments, recreational construction and planning, and much else would

also have been halted.

The fact that Congress would even consider such a move — much less come so close to nailing it into law — is a reflection of how seriously the lawmakers view the nation's financial situation, and

the political consequences they may face when they go home to campaign for re-election later this year. Normally, the public works programs in all their ramifications are considered sacrosanct. — E.E. HALMOS, JR.

ST. LOUIS CORRECTS A FALSE START

ST. LOUIS, MO. Like the persons who passed through this city on their way to the mountains, St. Louis, as it grew, reached out toward the west, turning its back on the Mississippi, which had given it birth. Then, within the last two years, with the completion of Saarinen's Gateway Arch on the riverfront and the presentation of a prize-winning scheme for Gateway Mall, it became apparent that the city could regain the river, to the benefit of both. Unfortunately, by this time the only piece of the original city left was a nine-block section just north of the Gateway Arch, between the Eads and Veteran's bridges. It was the only place in town where one could still walk down to the levee, and it had been used mostly for commerce and light industry since being rebuilt after the fire of 1849. (It was a time when the cast-iron front building was popular and several examples of the art still stand in the area.)

In January 1967, two groups submitted redevelopment plans for this area of the city. One, presented by the River Center Development Corp., and prepared by Schwarz & Van Hoefen (see p. 50, DECEMBER 1966 P/A), proposed pulling down all ex-

isting structures in the area and putting up office towers, one as tall as 50 stories, and apartments for the aged. The other, prepared by Hellmuth, Obata & Kassabaum, Inc., for the Levee Redevelopment Corp., called for retaining about two-thirds of the existing structures, giving some of them new uses, and adding office-apartment buildings (none higher than 24 stories) to provide a variety of functions, all in scale with the riverfront setting.

After much deliberation, the City Planning Commission recommended the River Center plan. This precipitated such an outcry in the St. Louis press that the scheme was quietly shelved. Objections were raised to the scheme's 50-story tower, which, many thought, would compete with Gateway Arch, and to the entire scheme's blatant disregard of the area's historic value.

Asked to submit new proposals, both groups presented the City Planning Commission with revised plans, on which a decision is imminent. The River Center group still proposes to tear down everything in the area, but it has removed the offending 50-story structure and a strange S-shaped low-rise building

River Center.

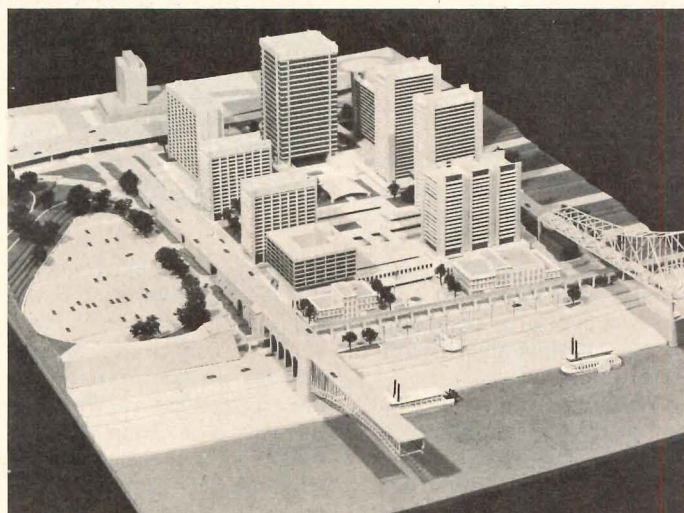
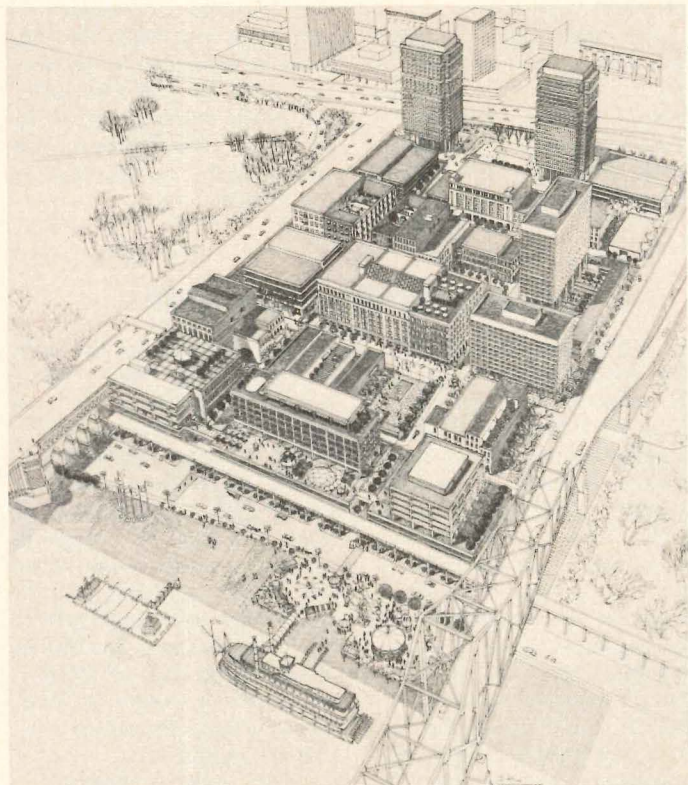


Photo: Arreaga



Rendering: Carlos Dimiz Assoc.

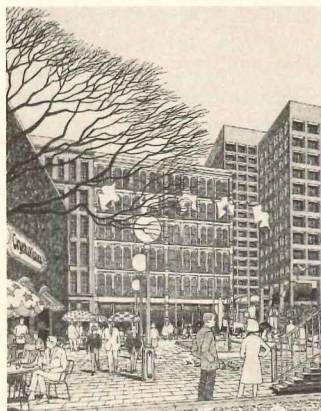
Laclede's Landing . . .

that would have snaked through the site. The Levee Redevelopment group, which calls their proposal Laclede's Landing, after an early settler who laid out the original grid street pattern, has resubmitted its proposal essentially in its original form, with the additional provision that a licorice factory now on the site will be gradually phased out and replaced.

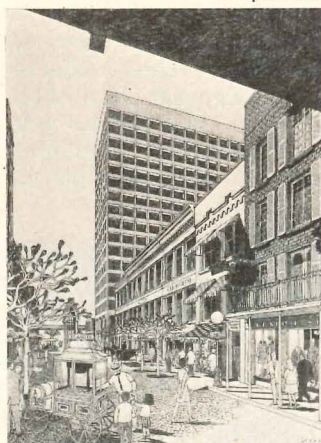
The Laclede's Landing plan has the vast advantage of offering more public spaces and greater variety. Although it establishes its own particular St. Louis flavor, it could easily turn the area into a sort of Ghiradelli Square, with warehouses converted into specialty shops and restaurants. The River Center plan, on the other hand, would bring a high density of elderly housing and private commerce to an area that would be better put to more public use.

Architectural critic George McCue wrote in favor of the Laclede's Landing scheme in the *St. Louis Post Dispatch* in late March, pointing out, among other things, the obvious benefit of preserving some of the considerable historic flavor of the old city.

Writing of the River Center plan, McCue observed: "Worst of all, River Center proposes the 'recreation of a selected number of the finest



space . . .



and preservation.

buildings which once graced the St. Louis riverfront' in the space nearest the levee. One of the architects, in an unguarded moment, referred to these as 'goodies' for the tourist. This is a dismal idea. If we are going to tear down old buildings, let's let them die in peace. If we are going to build

new buildings, let us please have the very best that contemporary design has to offer. River Center is a flop."

With the City Planning Commission's selection of the River Center plan in January 1967, St. Louis came close to

making a monumental mistake. But from the turn of events since then, it appears obvious that a city that has gone so far toward revitalizing its downtown area will not blow its cool before the job is finished.

IT'S HAPPENING IN YUGOSLAVIA



Photo: Authenticated News Int.

BELGRADE, YUGOSLAVIA. The "most successful architectural achievement" in Yugoslavia in 1967 was, according to the Borba Publishing House in Belgrade, which grants the accolade, the Podgorica Hotel in Titograd. It is the work of Svetlana Radević, who, the

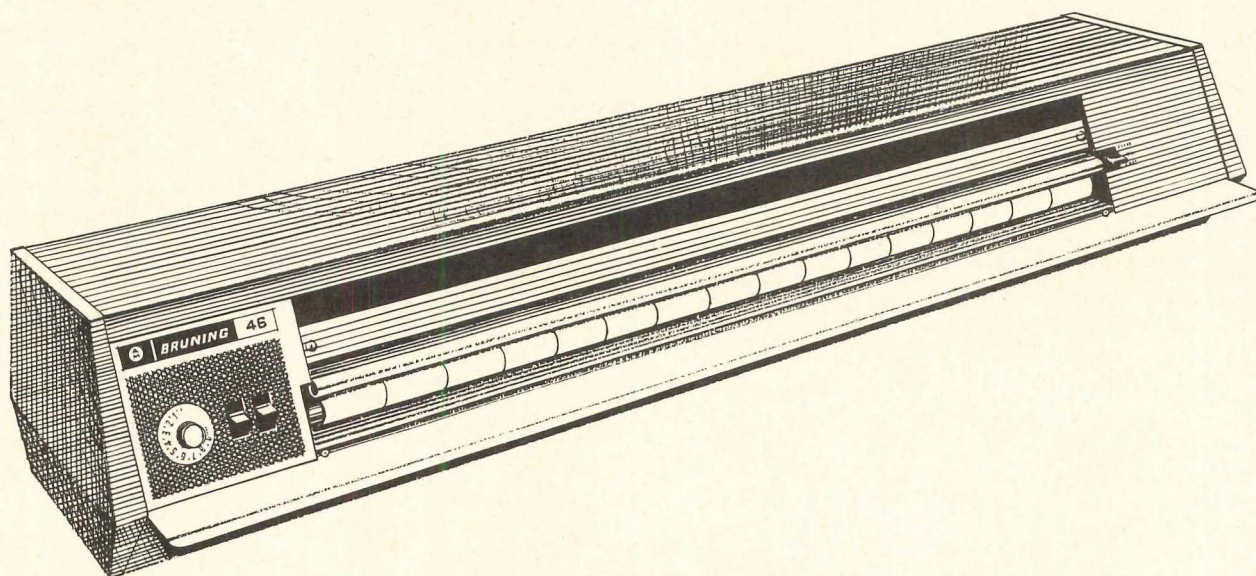
jury felt, tried to make the hotel blend with the natural surroundings: the gray green rocks of the Moraca River valley in Montenegro. The jury spoke of the building's "dynamic and rhythmical elements" and of its "high architectural quality."

AIA ANNOUNCES HONORARY FELLOWS

Toward the end of March, the AIA's Board of Directors in Washington made public its annual selection of foreign architects to receive the distinction of honorary fellowship in the AIA. This year's group of 10 will bring the total number of Honorary Fellows to 141. Elected were: **Franco Albini** of Milan, Italy, known primarily as a museum architect since completion of his three museums in Genoa; **Georges Candilis** of Paris, France, a former associate of Corbu and winner of the French Government's Urban Design Award in 1960. Candilis was architect for the Corbu housing project in Marseilles, and, after forming his own firm of Candilis, Josic & Woods, designed the Free University of Berlin. **Charles-Edouard Geisendorf**, a Swiss architect who has been influential in Sweden as well, has been a professor at the Swiss Federal Institute of Technology in Zurich since 1957, a member of the Commission of Town-planning in Geneva since

1958, and President of the Swiss Section of the Union Internationale des Architectes since 1960. His Swiss work includes housing for industry and a series of buildings and planning projects for the Institute where he teaches. In Stockholm, Geisendorf has executed projects for housing, tourist centers, vocational schools, and others. The vice-president of the Royal Institute of British Architects, **Eric Lyons**, is principal of the London firm of Eric Lyons & Partners and has been engaged in various town and village planning projects in England. **Frei Otto**, German architect based in Stuttgart, is best known for his research and development work on suspended and pneumatic structures. Major executed works are in the field of city planning, lightweight structures, and exhibition pavilions (including, of course, the German Pavilion at Expo 67). He has taught at several U.S. universities. **James E. Searle** is president and Fellow of the Royal Architectural Institute of Canada, and a partner of the Winnipeg firm

Bruning's new 46 Table-Top Whiteprinter develops instantly with no warm-up.



Mr. Bruning bets you a new
hat on it.



When Mr. Bruning
bets his hat, he
means business.

This is the new one that recirculates ammonia vapors for instantaneous development.

With no warm-up required, the Bruning 46 is ready to go when you turn it on.

The 46 is ideally suited for the small volume—large print size user. It could end your reliance on

an outside source. If your volume is heavy, you don't have to interrupt the big machines when you need a rush print. And you'll like the 46's new styling, compact size and simple operation.

Why not write to Mr. Bruning, Market Development Department, 1800 W. Central Road, Mount

Prospect, Illinois 60056 and ask for the brochure on it?

Then, after a demonstration, if the 46 Table-Top Whiteprinter hasn't done everything we've said it would, just send your hat size to Mr. Bruning at the above address and he'll send you a new Stetson.

BRUNING division  CORPORATION

...helping people communicate

On Readers' Service Card, Circle No. 407

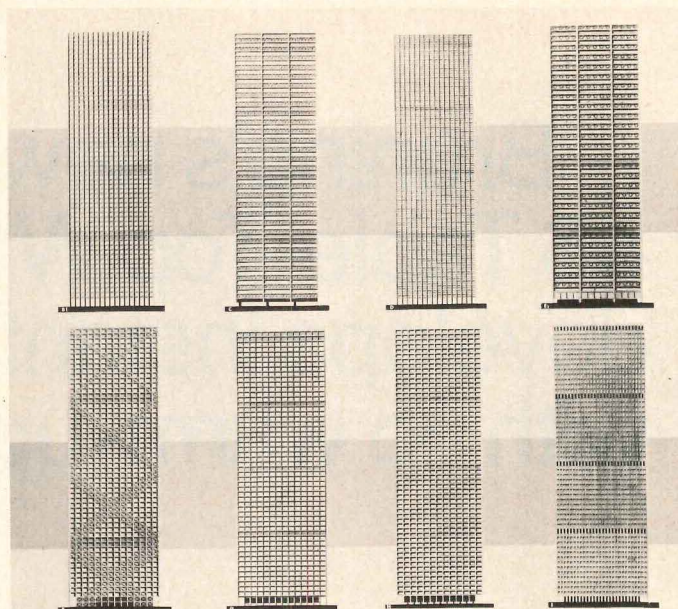
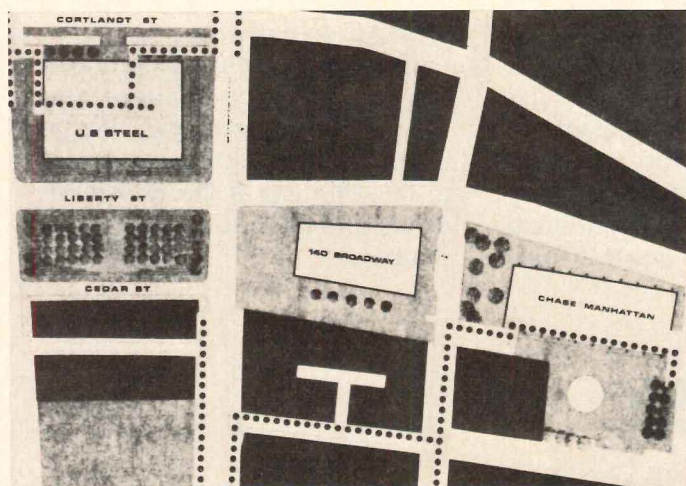
Smith Carter Searle. The firm has had commissions for the Place d'Accueil (entrance to Expo 67), Canadian Embassy in Warsaw, Pan American Games swimming pool in Winnipeg, and the \$50 million Richardson complex in Western Canada. Born in Shanghai, China, **Gin Dji Su** studied architecture at the University of Michigan, and now has offices in Hong Kong, Taiwan, and Formosa. In addition to influential work on government agencies for town planning and building ordinances, he was founding president of the Hong Kong Society of Architects, affiliated with the RIBA. **Sir Leslie Hugh-Wilson, OBE**, is president of the Royal Institute of British Architects and has been chief architect and planning officer of Canterbury and Cumbernauld new town, among others. **Isoya Yoshida** of Tokyo, Japan, heads Yoshida's Architectural Institute

in Tokyo, which he established in 1926. A member of the Academy of Arts and professor emeritus of the Tokyo University of Arts, he is a councillor of the Establishment Committee of the Imperial Palace, the Highest Court of Justice, and a member of the Committee of the National Theater. Roman-born **Bruno Zevi**, who took a graduate degree at the Harvard Graduate School of Design, is Doctor in Architecture at Rome University and General Secretary of the Italian Town Planning Institute. He has written several books, and is known for his contributions to major architectural journals. Vice-president of the Italian Institute of Architecture and president of the International Technical Cooperation Center, founded in Jerusalem last year, Zevi has designed a town plan for Perugia, and various urban structures throughout Italy.

STEEL SHOWCASE

NEW YORK, N.Y. From the dust of Ernest Flag's Singer Building in lower Manhattan will rise a 743', 54-story structure designed to be a showcase for steel. Its structural steel skeleton will be shaped to provide sun screening. And its massive, long-span exterior plate girders, which are to be 6' high and up to 56' long, will help the structure, which is located adjacent to the World Trade Center site on the windy west side of the tip of Manhattan, withstand heavy wind loads.

Architects Skidmore Owings & Merrill went through a series of design tests at the request of the client, U.S. Steel, to come up



Varieties of steel buildings considered by SOM.

with a building that proved the design flexibility of steel. The resulting U.S. Steel building will have much the look of the Civic Center in Chicago, for which SOM's Chicago office was associated architects. There is at least one major difference, however: Where the civic center has a framework of burnished, redish-brown weathering steel, the U.S. Steel building will use a high-strength structural steel, which, according to current estimates, will have a blue-gray color.

SOM's studies also led to the proposed use of steel flooring above long-span interior beams, and the use of four gigantic trusses running the full height of the building in the elevator core to aid stability. In all, there will be about 1,750,000 sq ft of usable office space flowing around the inner core, uninterrupted by structural elements. U.S. Steel announces, perhaps wistfully, that there are only 25 lb of steel per square foot of building space.

The building's blue-gray color will no doubt be in keeping with the lower Manhattan surroundings; and although SOM is doing much to change those surroundings

in their design of the Chase Manhattan Bank, the 140 Broadway building (see p. 67), and now the U.S. Steel building, the change has not been entirely bad. The impact of these buildings at ground level is as striking and altogether more pleasing than the impression given from above in a skyline view. Each has opened a bit of turf to air and light in an area that needs these commodities as badly as a politician needs an audience.

Each has a small open plaza. U.S. Steel sits on about 1 acre of a 2½-acre site. An entire block fronting the building will be turned into a park to be shared with 140 Broadway to the west.

Probably just as striking is the provision below grade for a series of arcades, which will, when completed at some unspecified time, connect the U.S. Steel building with three subway stops, with the World Trade Center, with 140 Broadway, and with the Chase Manhattan Bank. This type of underground circulation will be needed even more sorely than it is now, once the glut of people drawn into the area by the increased office space starts materializing.

COMPETITIONS

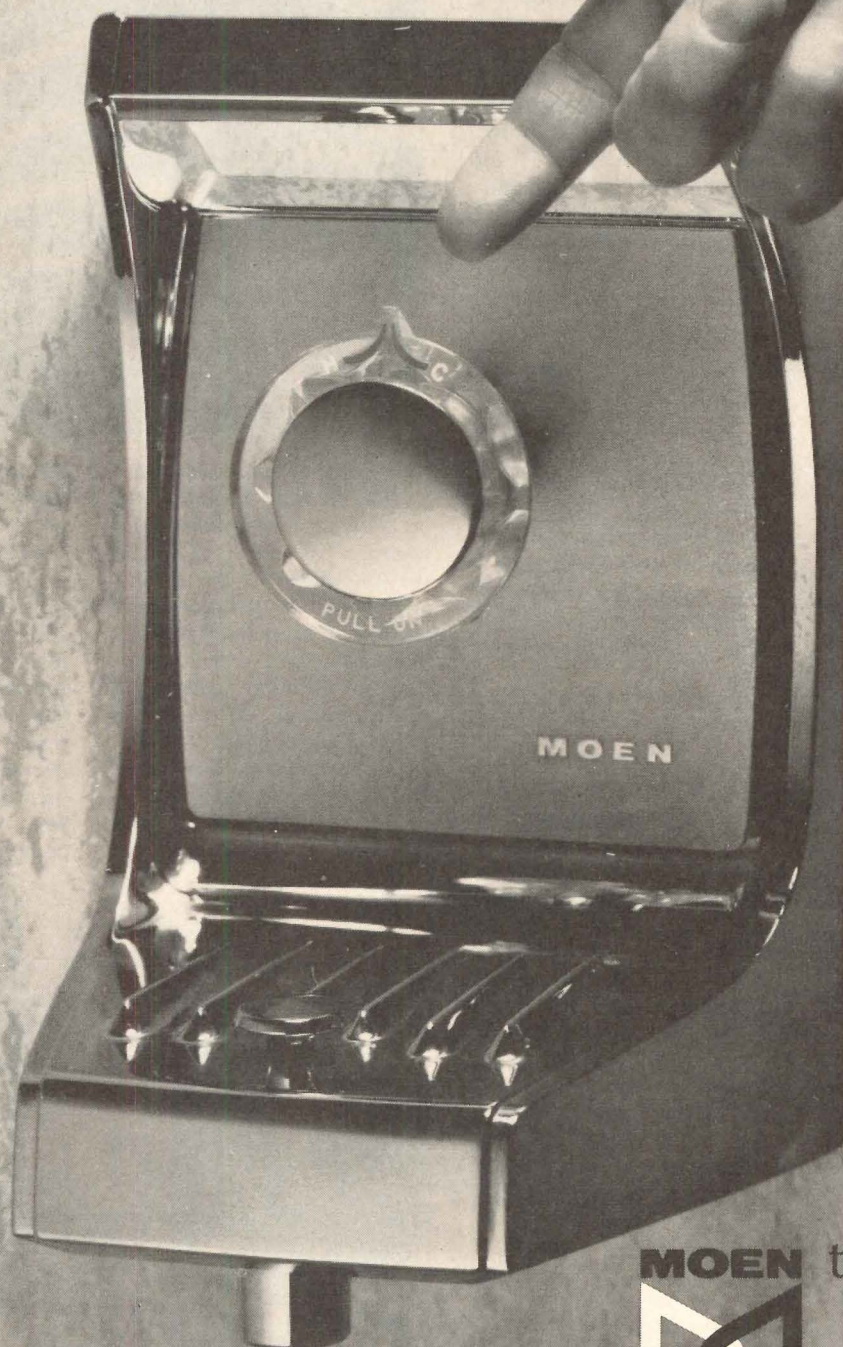
The 1968 Architectural Awards of Excellence program of the American Institute of Steel Construction is open to all registered and practicing architects. Submis-

sions of steel-framed buildings constructed anywhere within the U.S. and completed between January 1, 1967, and June 1, 1968 must be made before June 1, 1968. Details of the program and entry information may be obtained

**ONE
ACCESSORY
REPLACES
FIVE. THAT'S
MOENIQUE.™**

Moenique is Moen's unique new idea for putting everything around the tub in one convenient place. It's a Moen faucet, plus: single-handle shower control, soap dish, safety bar, shampoo shelf and shower-tub diverter. Moenique can work wonders for you, too. It improves the tub's appearance. It makes showering safer by reducing the number of objects projecting from the wall. It will upgrade baths in apartments, hotels or motels. And —

Moenique can reduce both installation and maintenance costs. Get the entire story. Write us today. Moen—inventors of the single-handle faucet.



Also see Moen's 8-page catalog in SWEET'S Light Construction File, Sec. 12c/MO and in Architectural File, Sec. 25b/MO



the faucet
that turns
people on.

Moen, Elyria, Ohio 44035, a Division of Standard Screw Company, 216/323-5481

On Readers' Service Card, Circle No. 394

from: AISC, 101 Park Ave., New York, N.Y. 10017 . . . The **Sixth Annual Awards Program of the Prestressed Concrete Institute** is open to both architects and engineers who are practicing professionally in the U.S., its possessions, or Canada. Any kind of structure using precast or prestressed concrete, if it has been completed within the last three years, is eligible for entry. Deadline for submission of entries is May 13. Guidelines for preparation of entries are available from any PCI member plant or from: PCI, 205 W. Wacker Dr., Chicago, Ill. . . . An award for achievement in environmental pollution control has recently been established and will carry a cash honorarium of \$2500. Known as the **Lewis L. Dollinger Pure Environment Award** in honor of the sponsoring company, Dollinger Corporation of Rochester, N.Y., the prize will be administered by the Franklin Institute. The Institute's Committee on Science and the Arts will select the award winner from individuals or groups of individuals involved in a joint effort anywhere in the world without regard to nationality. Judging will be based on "the best . . . original contribution, available in print or otherwise, reflecting significant achievement in the recognition, detection, and abatement or control of environmental pollution" . . . The Institute of International Education offers grants of \$3000 under the 1968 **Cintas Fellowship program**, cosponsored by the Cintas Foundation. Architects as well as artists, musicians, and authors of Cuban citizenship or descent who presently reside outside Cuba are eligible for awards. Students may not apply. Applications, which will be accepted until July 1, may be obtained from: Secretary, Cintas Fellowship Program, c/o Arts Division, Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017 . . . The National Society of Professional Engineers has instituted a program to encourage college journalists to include news of engineering and engineers in college newspapers. The new **Student Journalism Award** program will offer three cash prizes of

\$200, \$100, and \$50 for the best engineering articles written during the academic year September 1967-June 1968. Deadline for entries is June 10. Write for further information to: NSPE, 2029 K St., N.W., Washington, D.C. . . . The **Sixth Annual Awards Program of the Prestressed Concrete Institute** is open to all registered architects and engineers practicing in the U.S. and Canada. Structures completed in the last three years may be entered. Deadline for submission of entries is May 13. Details of entry requirements are available from: PCI, 205 W. Wacker Dr., Chicago, Ill. 60606, or from any PCI member plant . . . The Royalmetal Corporation announces its **Annual Student Design Competition**, whose theme this year is the "Design of an Airport Ticket and Lounge Area." Competition entries, to be postmarked no later than midnight, May 15, should be sent to: Royalmetal Corporation, Dept. ADC, 1 Park Ave., New York, N.Y. 10016 . . . The **U.S. Department of Housing and Urban Development** offers university fellowships in amounts up to \$12,000 per year to managerial, technical, and professional personnel in the urban mass-transportation field. State and local public groups select employees of demonstrated ability and potential to receive the fellowships.

COURT AS AN ENVIRONMENT

WASHINGTON, D.C. A court is, of course, a chamber in which the administration of justice takes place, but, according to *Webster's*, it can also be the family and retinue of a sovereign, or — a motel. The Ford Foundation was talking about judicial chambers last month when it announced a \$197,000 grant for the University of Michigan study to establish standards for modernizing the physical facilities of "courts and court-related agencies." Participating in the study will be a staff representing the university's law and architectural schools under the direction of Professor A. Benjamin Handler. The grant formally went to the Ameri-

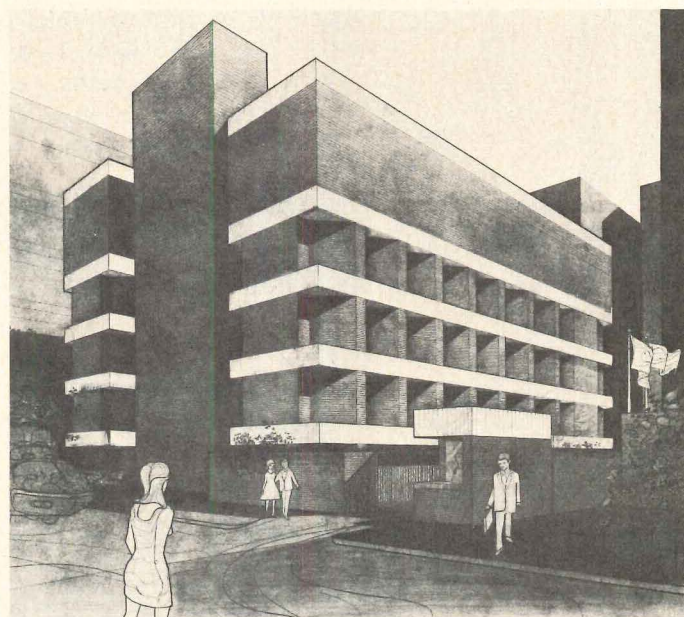
can Bar Association Fund for Public Education, which will publish the results.

All types of law courts will be studied, from traffic courts to Federal and appellate courts. It is hoped that the study can establish standards for environments suit-

able to the functions of the various courts. Considered will be such physical details as spatial arrangements, structural systems, lighting, acoustics, and arrangements for court personnel.

The study will take two years.

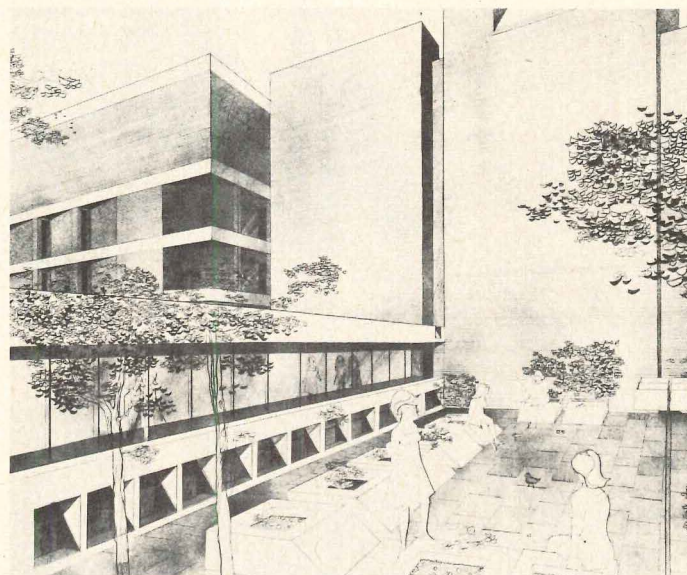
NARCOTICS REHABILITATION: AN ARCHITECTURAL PROBLEM?



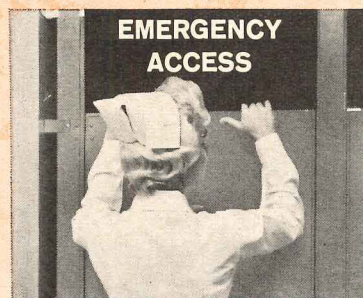
NEW YORK, N.Y. It is currently a crime in New York State to be addicted to narcotics. And whether you like it or not, if the state finds out about your addiction, it is going to treat you for it. Underway in New York State are seven narcotics rehabilitation centers, not nearly enough to treat the state's addicts, which, according to current estimates, number between 20,000 and 30,000, or about half the total in the U.S. By far the greatest

portion of New York State's addicts are in New York City, where only an estimated 2.7% are being treated.

A 400-bed, \$3,200,000 treatment center for women addicts in Manhattan, planned for completion sometime this summer, will not go far toward alleviating the situation. Designed by Gueron, Lepp & Associates, the center is in use while under construction. The facility will actually be a complex of three buildings:

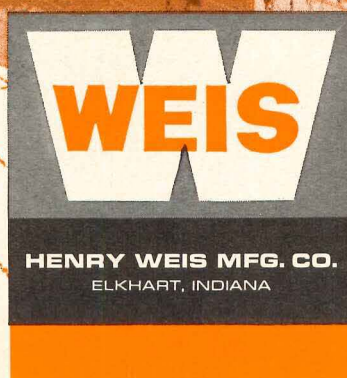
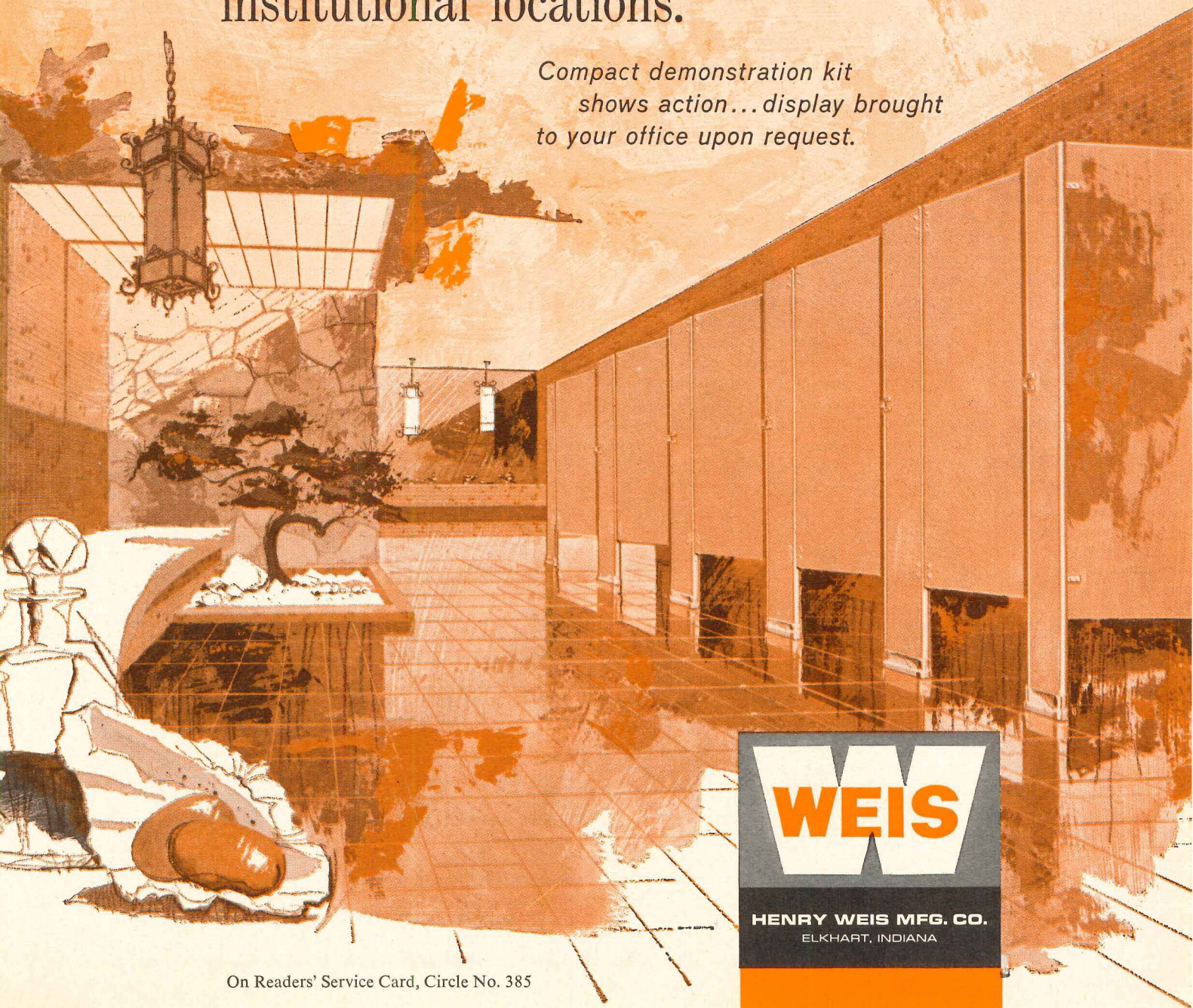


Weis solid brass recessed
latch releases by merely
lifting door upward. No delay
in reaching an emergency situation fast.



This Weis feature is especially
important in hospital, school, and other
institutional locations.

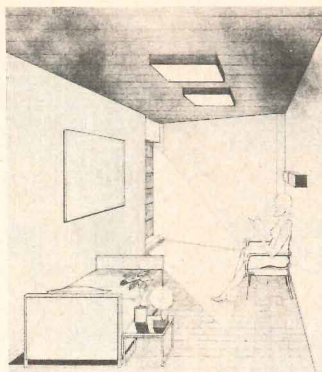
*Compact demonstration kit
shows action...display brought
to your office upon request.*



one, the former Riviera Congress Motel at 10th Avenue and 40th Street, is about seven years old, but looked, when work got underway last winter, more like 700. Next door to the motel is a pleasant former library turned meat packing plant, with an Italianate façade, which will be converted, like the motel, into dormitory space. Just behind this ex-library will go a new building (p. 60) with 25,000 sq ft designed to house reception and recreation facilities. Between the motel and the other two buildings will be an open walled courtyard, divided by a corridor-skylight lighting the dining room beneath.

Although the center is officially a medium-security prison (meaning that the guards do not carry guns), security posed a thorny problem for Gueron, Lepp. None of the windows, for instance, can safely face the street. And those in the existing buildings that already do must have a grilled covering that will let in light while cutting off a view of the street. A narcotics pusher is said to be capable of delivering a tiny drug pellet by pea shooter from 140' away. Moreover, the women inmates are just as likely as not to parade nude before uncovered windows, a practice disconcerting to passers-by.

It is this latter proclivity that has, in part, given the state authorities headaches over siting these centers. No one wants one in their neighborhood. The patients are noisy. Some try to jump from windows. And, occasionally, the argument goes, a patient may escape and burglarize



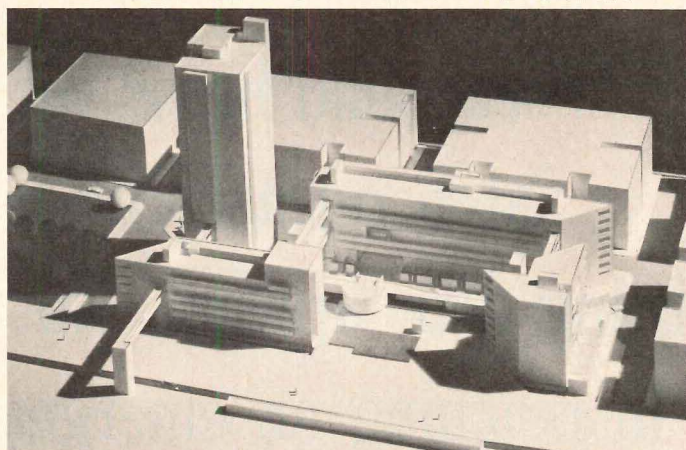
nearby residents.

It is for these reasons that the Manhattan women's center is located near the entrance to the Lincoln Tunnel in an area filled with tunnel ramps, parking lots, garages, and light industry. Other state centers are being sited in the country. But even so, the projects are not popular in the areas surrounding them.

Just how much the centers can do to rehabilitate their inmates remains to be seen. Architects Gueron and Lepp are providing pleasing rooms in their Manhattan Center for either one or four women. (These are the best rooming divisions, the state maintains.) There will be a gym, classrooms, medical facilities (most addicts need extensive dental work), and a well-stocked library. "They read like fiends," says Stephen Lepp. In theory, the patients are to stay three years. In practice, they stay only a little more than three months.

What happens to these patient-criminals when they return to the old neighborhoods where they picked up the drug habit originally? The answer cannot be supplied by even the best-designed rehabilitation center.

DEVELOPMENT ON A BROOKLYN BEACH



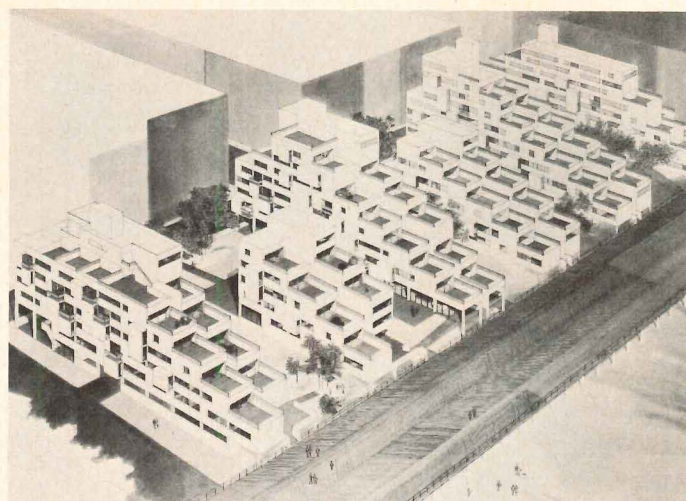
First Prize.

NEW YORK, N.Y. The architectural firm of Wells/Koetter of Ithaca, N.Y., has won first prize in New York City's first open international design competition. Held in the hope of introducing "imaginative new design standards in city housing and to focus attention on many promising young architects," the competition succeeded wholly in accomplishing its second aim, and has, at least, provided a basis for future thinking about the first.

Wells/Koetter received a \$5000 cash prize and the right to execute a contract for their solution to program requirements calling for a middle-income development, with about 60% of the apartments reserved for elderly residents. The site, in Brighton Beach, Brooklyn, is sepa-

are designed for efficiencies and one-bedroom apartments; larger families will occupy the other structures, which contain apartments with two and three bedrooms. All four buildings are connected by walkways that run, unbroken, through the fourth and seventh floors. Almost all apartments command a view of the ocean.

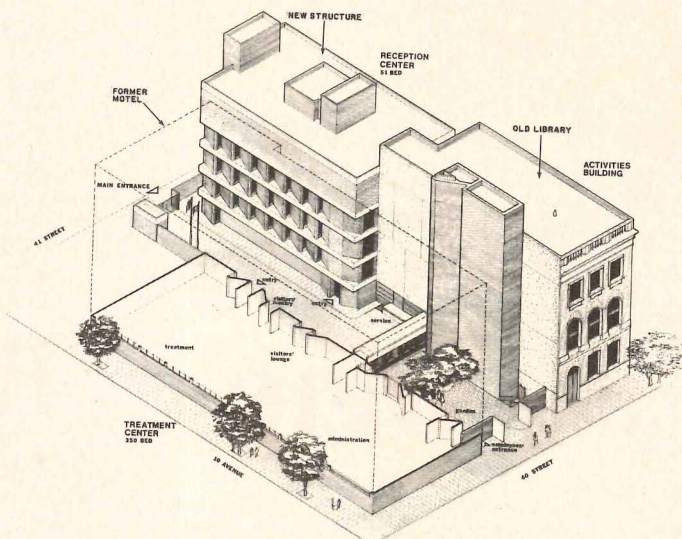
During the judging — by jurors Philip Johnson, chairman, Romaldo Giurgola, Donlyn Lyndon, Jose Luis Sert, Richard Ravitch, and Charles Abrams — discussion centered on the problems of scale and context that are common to large projects in built-up areas. Some jury members felt the project submitted by Venturi & Rauch, eventually awarded third prize, was more successful in



Second Prize.

rated from the sea by nothing more than a spacious boardwalk. The winning plan groups one 25-story tower, one 6-story and two 8-story buildings around a multilevel court that is open to the water for one-third of its length. The tower and six-story building

blending with existing structures and living patterns in the neighborhood. Others thought that the Venturi solution, by virtue of its high-rise, rectangular design concept (most of the neighboring structures are blocklike) was too reminiscent of a thousand typical

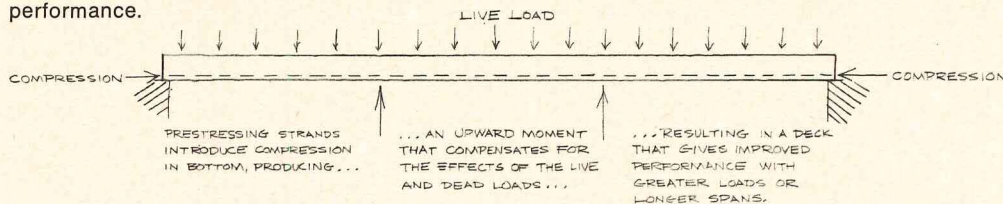


New Prestressed Concrete Deck Carries Greater Loads

Flexicore precast decks have been around for a long time and our new Hi-Stress development looks pretty much like the original.

But the similarity stops there.

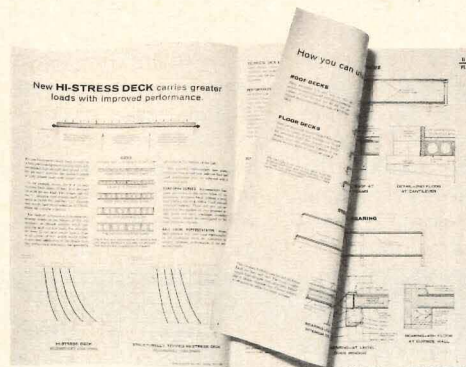
Hi-Stress slabs are fully-prestressed, with the tensile strength provided by pretensioned high strength steel strand (250,000 psi min.). This permits longer spans or greater loads with improved performance.



We would like to **bring you up-to-date** on this development by sending you a copy of a **new booklet** that describes these decks.

Included are load curves, typical spans of various sizes for floors and roofs, use on steel frame, concrete frame and wall-bearing construction. Also, information on openings, floor finish, ceiling finish, and use of hollow cells for heating and air-conditioning ducts, electrical wiring and piping.

Our 8-inch, 10-inch and 12-inch untopped **Hi-Stress decks** have earned 2-hour fire resistance ratings from national testing laboratories (rating is 3-hour with concrete topping).



Send for booklet, "Hi-Stress Deck." Write The Flexicore Co., Inc., P. O. Box 825, Dayton, Ohio 45401.





Photo: Paul Rice

Third Prize.

"housing projects," and did not add anything to the visual character of Brighton Beach. Although in this particular case the discussion terminated in the choice of the more monumental, somewhat form-conscious design, some members of the jury felt that the underlying questions remain unresolved: At what point should the architect refuse to think of his design as formal entity; when does monumentality actually become obtrusive? When is variety of visual experience more important than the problem of fitting a proper piece into the puzzle of an existing environment?

The panel of judges awarded a total of five prizes. Sec-

ond prize went to Berman, Roberts & Scofidio & Stromsten, New York; fourth prize to Donald and Marja Watson, Guilford, Conn., and an honorable mention to Bentel & Bentel, Locust Valley, N.Y. The competition was administered by the city's Housing and Development Administration and sponsored by the Brooklyn and New York chapters, AIA. A group of private institutions and builders underwrote prizes and expenses.

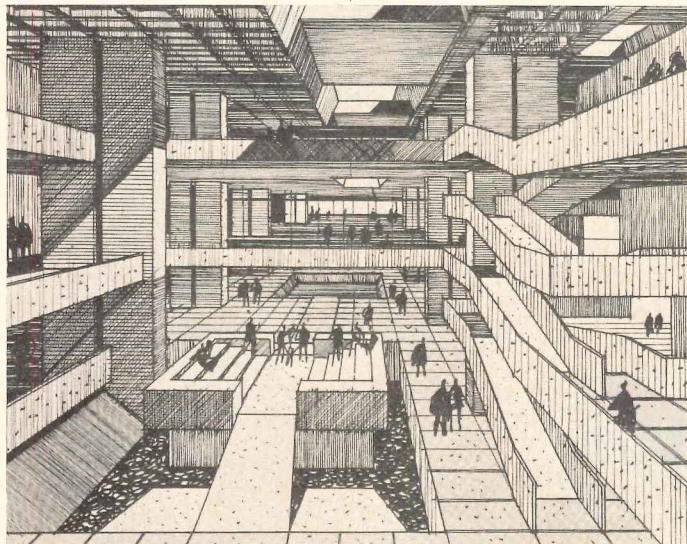
The prize-winning scheme will be executed under the city's limited-profit (Mitchell-Lama) housing program, and will cost approximately \$6 million, including the site.

CAMPUS IN MOTION

SOUTH HOLLAND, ILL. Student mobility was the byword for design of the new campus of Thornton Junior College, a 41-year-old institution that is currently housed in overcrowded high-school buildings. Now, a local bond issue is raising \$7,800,000 for new facilities, and a \$1 million grant from the U.S. Office of Education will enable the school to begin construction.

The new, 91-acre site will, when developed, support \$21

million worth of facilities for 5000 day-students and 10,000 evening students, many of whom will commute from the Chicago suburbs. Others will be drawn from the immediate community. The new location at 159th and Indiana Avenues near three expressways and several other major arteries led architects to accord one-quarter of the site to parking space. The vast, 4000-car lot will be depressed so that cars will not obstruct the view

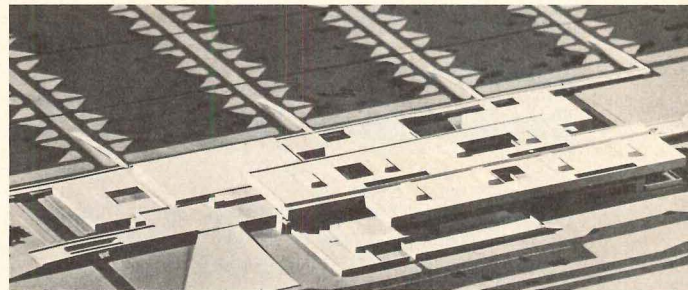


from the bridges, ramps, and other expressions of mobility that link site and structure.

Inside the rambling building complex, other ramps lead to three levels of lecture halls, library facilities, classrooms, laboratories, and administrative offices. The main artery of interior circulation is a broad student street (see lower photo) whose galleries and occasional courtyards,

topped by a slanted skylight, form nooks and corners, overhangs and depressions for a diversity of spatial effects. Board-formed and exposed-aggregate concrete add texture to interior surfaces.

The campus is scheduled for completion in September 1975; contracts for construction will be let in January 1969. Fridstein-Fitch & Partners are the architects.



OBITUARIES

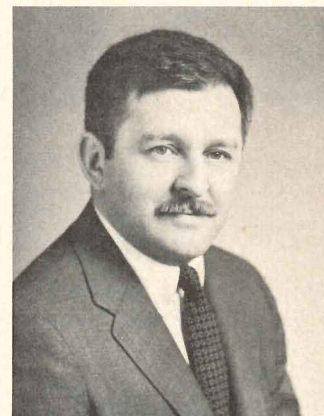
Siegfried Giedion, the architectural historian and author of the studies *Space, Time and Architecture* and *The Eternal Present*, died April 10 in Zurich. He would have been 75 years old April 14.

Giedion was born in the Swiss canton of Aargau and received a doctoral degree from the University of Munich. At one time a student of Heinrich Wölfflin and an associate of Walter Gropius, Giedion began his long and varied teaching career at the University of Zurich. In 1938, he went to Harvard as Charles Elliot Norton Professor of Poetry. Spending the war years in the U.S., he concentrated on writing *Space, Time and Architecture*, which he based on his lectures at Harvard and which has become the standard work on the development of modern architecture. In 1947, he returned to Europe and joined the faculty of the Federal Polytechnic Institute in Zurich. The next year, his study of the effects of mechanization, called *Mechanization Takes Command*, was published in England.

During the 50's, Giedion spent much time writing and teaching in the U.S. In 1950-51, he taught at MIT, and from 1954-56 he taught again at Harvard, where he frequently served as visiting lecturer until 1964. His biography of Gropius was published by Reinhold in 1954.

Two of his last works, *The Eternal Present: The Beginnings of Art*, and the second volume (based on his A.W. Mellon Lectures at the National Gallery in 1957), *The Beginnings of Architecture*, were published in the U.S. in 1962 and 1964. The latter treated the problems of constancy and change.

Actively interested in modern architecture as well as primitive art, Giedion was a member of the Royal Institute of British Architects and has been General Secretary of the International Congress of Modern Architecture since its founding in 1928.

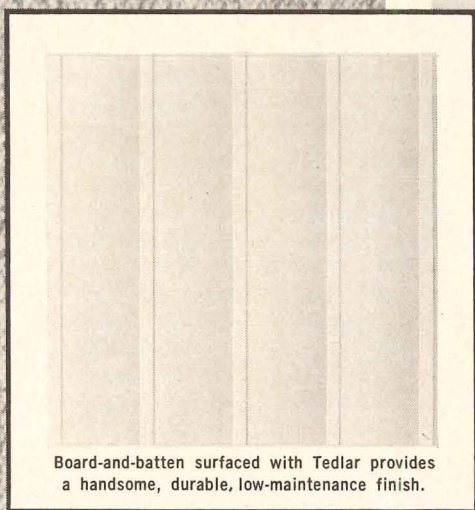


Stanley B. Tankel, urban planning expert, died March 31 of a heart attack at the age of 45. As planning director for the nonprofit New York Regional Plan Association, he was influential in shaping national thinking on the handling of urban planning problems. And in his other roles — he was also, at the time of

homasote

GUARANTEED PANELS

surfaced with TEDLAR*—



Board-and-batten surfaced with Tedlar provides a handsome, durable, low-maintenance finish.



for better board-and-batten construction—

Now you can design and build *durable*, long-lasting white board-and-batten exteriors that won't crack, chip, craze, flake or peel! Homasote's Guaranteed Panels are insulating, weatherproof and factory surfaced with a tough, stain-resistant Tedlar pvf film. And—with Homasote Guaranteed Panels, having the long edges wrapped, you eliminate exterior painting and back sealing. On-site construction time is definitely reduced through use of factory Tedlar-surfaced, metal snap-on batten covers that simplify application.

With a wide range of sizes available to minimize on-site application time, these panels are easily cut and shaped for good fit with either power or hand tools without cracking or splintering. On your next job, why not check the big savings and added beauty that Homasote Guaranteed Panels offer. They're the only weatherproof, insulating structural panels on the market that are also resistant to termites, rot and fungus. Your Lumber Dealer has literature and samples or write direct.

*DuPont registered trademark



homasote Company

TRENTON, N. J. 08603

On Readers' Service Card, Circle No. 350

his death, vice-chairman of New York City's Landmarks Preservation Commission, adjunct associate professor at Columbia University's School of Architecture, a member of the executive board of the Open Space Action Committee, and a member of the editorial board of the *Journal of the American Institute of Planners*—he tried to insure that the city would remain a lively, livable center of human activity. Two of the most widely known and most effective reports produced by the Regional Plan group grew out of projects headed by Tancel in 1958–60 and 1962. "The Race for Open Space" has been credited with influencing passage of Federal, state, and local legislation for the preservation of open space in cities, and the report "Spread City" pointed out the disadvantages of the Los Angeles phenomenon of urban sprawl.

When the Regional Plan Association, which was established to provide basic research and concrete suggestion on the development of the New York metropolitan area and its environs, predicted the growth of the area from the present 19 million to 30 million by the year 2000, Tankel refused to assume dire consequences of such a rapid and voluminous increase. Rather, he felt that man would continue to find ways of keeping his cities attractive and habitable, for, as he said last May, "If the city is going down the drain as many critics have said, then man is going down the drain. There is no alternative. Man wants to be where the action is." He did not, however, feel that the self-contained city, encompassing all of the functions and work force presently associated with the central city, could remain typical in the future. He advocated instead single-purpose subcenters located on radiating transportation arteries. This "network of hearts and arteries," he believed, "will give more people more choice of things to do by more modes of transportation at less cost to the public and the individual."

Before joining the Regional Plan group in 1955, Tankel, born in Mt. Vernon, N.Y., was a designer and builder of homes on Long Island and a

planner with the Ministry of Town and Country Planning for New Towns in England. He had also worked for the Westchester County (N.Y.) Planning Department. He studied architecture at Yale and received Bachelor's and Master's degrees in city planning at Harvard. In 1952, he studied city planning in France on a Fulbright grant.

WALRUS IN RESIDENCE



photo Pictorial Parade

LONDON, ENGLAND. From John Nash to "The Magical Mystery Tour" might be a circuitous trip aesthetically, but not when it comes to buying houses with Beatleponds. The £40,000 home of Paul McCartney in London's St. John's Wood is one of 30 in the area designated for a Building Preservation Order by the Westminster City Council because of "architectural, townscape, and historical value." The noted Regency architect John Nash (1752-1835) was the chief influence on the style of the townhouses. McCartney and his partner John Lennon are the chief influence on most of what we hear.

CALENDAR

The 12th Annual Convention of the Consulting Engineers Council, devoted to the theme, "The Engineer Confronts a Changing World," is scheduled for May 6-9 at the Statler-Hilton Hotel in New York City. For further information, write to: Raymond J. Rice, Convention Chairman, Raymond J. Rice Engineers, 2 Park Ave., New York, N.Y. 10016 . . . The University of Wisconsin Extension will present a seminar

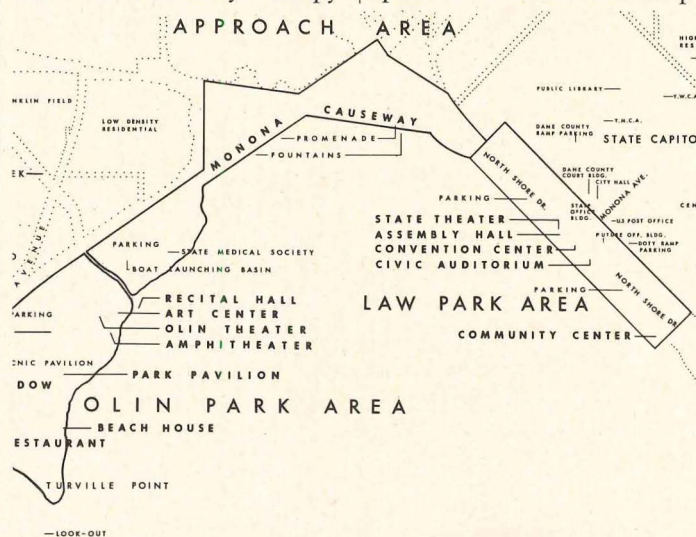
on "Specialized Flooring Systems" May 21-22 on the university's Madison campus. Inquiries should be directed to: Dwight D. Zeck, Institute Director, 725 Extension Bldg., 432 Lake St., Madison Wis. 53706 . . . The Chicago Chapter of the Producers' Council, Inc. plans a **Seminar on Medical Facilities**, to be held May 22 at Chicago's Conrad Hilton Hotel. Program information is available from: John J. Pembroke, General Chairman, American Saint Gobain Corp., O'Hare Plaza, 8501 W. Higgins Rd., Chicago, Ill. 60631 . . . **The Spring Membership Meeting of the Aluminum Association** will take place May 22-25 at The Greenbrier, White Sulphur Springs, W.Va. Write for details to: The Aluminum Association, 420 Lexington Ave., New York, N.Y. 10017 . . . Under the sponsorship of the Illuminating Engineering Society, the **Fourth Annual Theater, Television, and Film Lighting Symposium** will be held May 26-28 at the Barbizon-Plaza Hotel, New York, N.Y. Program schedule is available from: T.M. Lemmons, Sylvania Lighting Center, 100 Endi-

cott St., Danvers, Mass. . . . **The First International Congress on Lightweight Concrete** will be held May 27-29 at the Royal Lancaster Hotel, London W2, England. The congress is sponsored by the Concrete Society, Ltd., with offices at: Terminal House, Grosvenor Gardens, London SW1, England . . . New York City's Coliseum will be the scene of **Contract 68**, a national conference and show for the contract furnishing industry, June 4-6. Write for details of the conference to: Jerome H. Brown, National Expositions Company, Inc. 14 W. 40 St., New York, N.Y. . . . The Graduate School of Design at Harvard University will sponsor the **12th Annual Urban Design Conference**, June 7-8. Those interested in the meeting should write to: Graduate School of Design, Harvard University, Cambridge, Mass. 02138 . . . New York City's Coliseum has been chosen to house the **International Electrical Industry Show**, June 9-12. Complete program information may be obtained from: Robert Pomerance, Show Director, IEI Show, 331 Madison Ave., New York, N.Y. 10017.

WRIGHT'S MADISON PLAN COMES TO LIFE

MADISON, WIS. Frank Lloyd Wright's long-delayed plan for a civic center for this state capital and university city are underway again. Under the direction of William Wesley Peters of the Frank Lloyd Wright Foundation, the project will eventually occupy

land around the shore of one end of Lake Monona in downtown Madison. First stage of the undertaking will be a civic auditorium, located on the lake just two blocks from the state capitol. The city council, in approving the master plan for the entire develop-



L A K E M O N O N A



Bring Out the Best in Wood **Cabot's STAINS**

Attractive gambrel roof colonial; Architect: Royal Barry Wills & Associates, Boston, Mass.; Cabot's Stains on exterior.

Cabot's Stains preserve the wood, accent the grain, never crack, peel, or blister.

For this attractive home, the architect specified stain rather than paint, thus realizing his conception of beauty, keeping costs at a reasonable level, and reducing future maintenance. Cabot's Stains penetrate deeply, dyeing the wood and adding greatly to its life. A stained surface grows old gracefully; weathering actually enhances its beauty. Here is trouble-free protection in a choice of 57 authentic American colors. Today the trend is toward stains . . . Cabot's Stains, the original Stains and Standard for the nation since 1877.

FOR ALL WOOD: SHINGLES, SIDING, CLAPBOARDS, PANELING

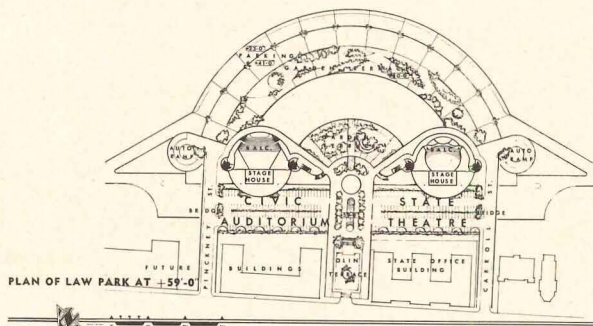


Samuel Cabot Inc.

528 S. Terminal Trust Bldg.
Boston, Massachusetts 02210
Please send color cards on Cabot's Stains.

On Readers' Service Card, Circle No. 328

For wood chip samples, write on your letterhead.



ment, approved \$5,500,000 for this first stage development.

Wright first drew up his plans for the Madison Civic Center in 1938, and although completion of the scheme has been postponed for 30 years, the residents of Madison always knew that someday it would be realized. Now, at least a start is being made.

According to a spokesman for the Frank Lloyd Wright Foundation: "Wright's fundamental design is preserved and incorporated in the present planning. William Wesley Peters and the Foundation have been commissioned for services for the entire project, including all buildings and furnishings, improvements, site development and landscaping."

THE RED AND THE BLACK

NEW YORK, N.Y. It could have been a pushy upstart. With 1 million sq ft of office space and 52 stories, the recently completed Marine Midland Building could easily have thrown its weight around

among its neighbors in Manhattan's financial district. Instead, its presence is felt for very different reasons. With a black anodized aluminum façade set with large panels of bronze solar glass, the build-

ing, at 140 Broadway, has a quiet, sedate demeanor suited to its financial location. It is quiet enough so that the rigor of its crisp lines merely offset nicely the gingerbread façades of the older buildings surrounding it. And by using only 40% of the site, it opens about 30,000 sq ft of pavement to light and air.

Actually, by surrounding the 140 Broadway building with this expanse of travertine plaza, architect Gordon

Bunshaft of Skidmore, Owings & Merrill has provided a proper setting for his building. But, equally important, he has created a space that shows off the surrounding buildings and in doing so heightens the effect of his own.

It is a handsome, dignified structure, and the bright red steel cube by sculptor Isamu Noguchi, which announces the front entrance, provides a cocky flair that says the world is *not* all black and square.

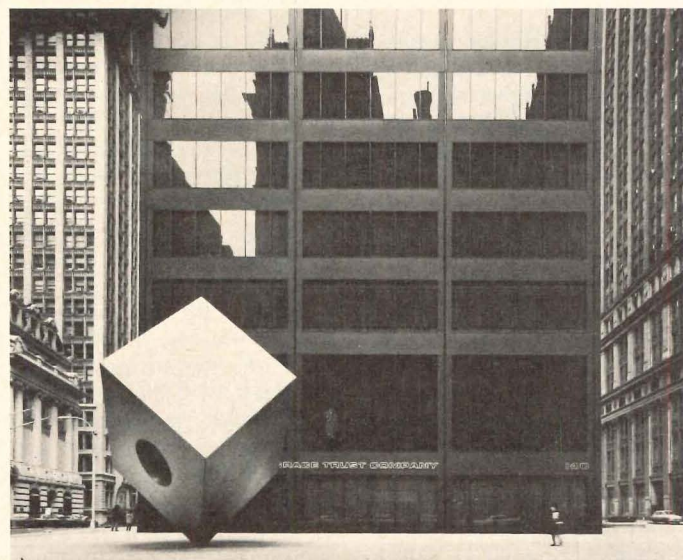


Photo: Ezra Stoller

WASHINGTON/ FINANCIAL NEWS

By E. E. HALMOS, JR.

Free Architectural Advice?

— Architects were a bit taken aback by the possible implications of a statement by their soon-to-be-installed president that "if it is physically possible, this [architectural] service will be supplied free to those unable to pay."

The statement, made to a Senate Subcommittee on Housing and Urban Affairs by AIA President-elect George E. Kassabaum, was a highlight of a period in Washington which saw increasing interest in the whole area of housing — particularly for the poor and low-income population of urban areas.

It was a seemingly complete departure from long-held professional tenets which preclude free services. And it was so surprising a turn that AIA's Executive Committee, meeting in Washington at the end of March, felt it necessary to approve establishment of a task force to study its implications.

AIA spokesmen in Washington seemed to hold that Kassabaum was referring to group or chapter services — such as have been rendered in a few spots recently — to aid in getting some community redevelopment started in the right direction. But they wouldn't say that absolutely; hence the new task force.

Said Kassabaum, in his statement to the Senate (and to a similar House committee):

"The architectural profession considers it an obligation to render a creative response [to achieving the President's goal of 6 million new low-and-moderate-income housing units in 10 years]. This means that we will provide architectural services individually or through neighborhood design centers to anyone needing design advice.

"If the client can pay a fee, he will be expected to. But if he cannot, he will still be served, if it is physically possible."

The Kassabaum statement — in which he also advocated elimination of what he called

the "negative approach" of housing laws, with their stress on cheapness, and was critical of the administration of present housing laws — was the topper on several weeks of renewed activity in this area.

New Bills — Other developments included:

■ A series of new bills (S. 3128, 3129, 3130, 3131), which would provide "interim" assistance for blighted areas (repairing of streets, sidewalks and other public property); extend rehabilitation grant and loan programs to such areas for immediate upgrading without waiting for a Federal grant; expand the demolition program to include nonresidential buildings harboring rats; and extend the acceptable uses of air rights to include construction of educational facilities.

■ A House bill (HR 15866) to improve home ownership possibilities for low-income families by providing an extra \$30 million in a revolving fund that enables nonprofit groups to buy up and rehabilitate slum housing, then turn over the properties to low-income families for purchase on easy terms.

■ The House passed a bill (HR 10477) to raise allowable Veterans Administration home-loan guarantees from \$7,500 to \$10,000.

■ In Washington, the Equitable Life Assurance Society said it would make \$2 million available to city residents who want to buy and rehabilitate homes in the inner city, if they can qualify for FHA guarantees.

Another Attack on Capitol Architect — In Washington itself, the architectural pot came to a new boil several times — once with a new aspect of the perennial battle over Capitol Architect J. George Stewart; another time over a plan to abolish the powerful National Capital Planning Commission; and then again over Federal Government contract forms.

Trigger for the new ground over Mr. Stewart and his works was a hearing on a bill (HJR 914) introduced by Rep. James H. Scheuer (D., N.Y.), which would curb the architect's powers by creating a development plan for Capitol Hill; setting up a new Congressional committee to select

architects; and creating a committee of architects to advise Congress on planning, construction, and selection of architects.

Testifying for his own measure, Scheuer said the selection of architects, at present, is under a "monopoly system," with a small group of architects getting all the work while "no other firms are encouraged to apply."

Scheuer's comment on "monopoly" was immediately echoed by Philip Hutchinson Jr., director of government affairs for AIA, who pointed out that eight of the nine major design contracts awarded by Congress since 1955 have gone to the seven architects who are now partners under the firm name of DeWitt, Poor & Shelton. (Actually, selection of architects for Capitol Hill projects over the past 13 years has been done by six different committees of the House, Senate, or both.)

Reorganization May Do Away with Capitol Planning Commission

— On another front, the Johnson Administration was reported to be circulating a new "reorganization" plan that would, in effect, abolish the present National Capital Planning Commission by shifting its major functions to the newly reorganized government of the District of Columbia, and to a new "Federal Capital Area Planning Agency." Present powers of NCPC such as setting boundaries of urban renewal areas, adopting major highway and mass transit programs, approving height, location and size of District government buildings, and the like, would go to the District government. Supervision of Federal building, over-all Federal planning for the national capital region, location, height, size of new Federal buildings anywhere would go to the new agency.

And architects could take heart from a development on fees: The National Bureau of Standards — first Federal agency to accept interpretations of the law that insisted on competitive bidding for A-E contracts — has now rejected the idea. NBS contracting officers have now been instructed that they are no longer "to seek services of architects . . . on the basis of competitive negotiations."

Financial — There were strong indications, as of mid-April, that the Johnson Administration was seriously considering a return to wage-price "guidelines," with special emphasis on the construction industry. More than 450 labor contracts are up for renewal in the industry within the next few months, and unions have given no sign that they will relax demands for added pay and benefits.

■ On the subject of construction costs, a bill before Congress (S. 3149) worries contractors: Among other things, it would demand labor participation in management of "industry promotion funds" now handled exclusively by contractors. The powerful National Contractors Association, for one, told Congress recently that such access to these funds would give unions another bit of leverage to force up prices.

■ Under heavy pressure from Congress and industry, the Treasury has retreated from an announcement that it will strip tax-exempt features from industrial revenue bond issued by many municipalities to attract new industry. Many feared that Treasury action would kill industrial building booms.

■ January sales of new one-family homes was reported at a seasonally adjusted rate of 508,000 units — down 4% from December but up 21% over a year ago; while construction of new units rose to a value of \$1,800,000,000, compared to \$1,400,000,000 a year ago.

■ Total value of new construction put in place in January, at a seasonally adjusted annual rate of \$80 billion, was up about 8% over a year ago, in terms of current dollars. In terms of 1957-59 dollars, however, the Census bureau reported the rate up only 2%.

■ Voter approval of new municipal bond issues continued to run substantially behind the previous year, according to Investment Bankers Association figures for the final quarter of 1967. For the full year of 1967, voters approved a total of \$4,400,000,000 worth of such bonds, compared to \$6,500,000,000 in 1966. In 1967, voters approved 63.3% of all bond issues presented (by amount), compared to 76.8% in 1966.

The worst place ceiling.



**In-
doors**



**Out-
doors**



**Even in a
steam room**

Armstrong Ceramaguard™ goes places that'd raise havoc with conventional acoustical materials . . . if you'd dare try them there in the first place.

Much of Ceramaguard's success is due to its immunity to the effects of moisture. Even when soaking wet, this fabricated ceramic material keeps its rigidity and span strength. In bottling plants, locker rooms, commercial kitchens, factories, or wherever moisture presents a problem, Ceramaguard can provide an answer.

Temperature extremes? Freeze-thaw cycles don't faze it a bit, and when protected from direct exposure, Ceramaguard does a fine job on outside applications such as in open-air garages and under canopies.

Even the chlorine-heavy atmosphere of an enclosed swimming pool or the torture of a steam room doesn't affect it. Ceramaguard can be washed again and again—even with steam.

And yet, tough as it is, Ceramaguard means more than durability. It means excellent acoustical control, high light reflectance, rated fire protection, and handsome appearance. All in all, Ceramaguard offers a more comfortable environment than might have been expected or was ever possible before. In short, you'll find in the worst places, Ceramaguard works out best.

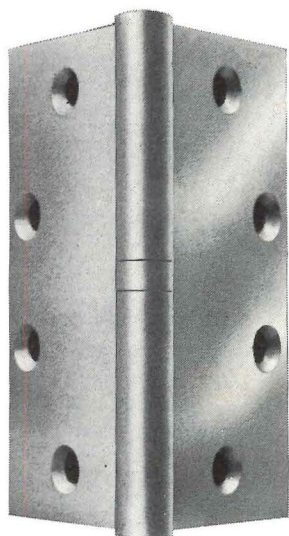
Like more facts? Details and specs? Just write Armstrong, 4205 Watson St., Lancaster, Pa. 17604. Or on Readers' Service Card circle No. 300.

CERAMAGUARD BY
Armstrong

WHY IS McKINNEY MODERNE BEST?

slim

Architecturally beautiful with a simple, straight line design. Aesthetically desirable and appealing with any kind of door or frame. Slimmest available.



barrel

clean

No protruding bearings, pins or plugs. Minimum of dirt collecting points . . . only two horizontal lines along the barrel length.

appearance

integrated

pin

McKinney

McKinney Sales Company
Scranton, Pennsylvania 18505 • San Francisco, California 94103

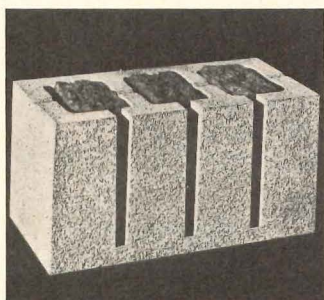
Moderne is available in all types, finishes and materials. Full Mortise • Full Surface • Half Mortise • Half Surface • Heavy Duty • Standard Weight • Swing Clear Hinges (extra heavy only) • Hospital Tip Hinges (all types)

The non-rising, non-removable stainless steel pin is an integral part of the hinge . . . it can't get lost. No inter-meshing of the knuckles to slow up installation.

Visit McKinney Booth 13 • C. S. I. Convention, Denver, Colorado

PRODUCTS

ACOUSTICS



Slots for sound. A patented slot design on two concrete blocks absorbs sound most efficiently when the frequency is below 500 cps; the units, however, cover the entire range of 125 to 4000 cps. Both blocks have three slots on the face; "Type 'AA'" has narrow slots and unfilled cavities; "Type 'B'" has wider slots and contains an incombustible fibrous filler. The comprehensive bearing strength is claimed to equal that of regular hollow concrete blocks, and the units may be used in running bond or stacking patterns. The blocks meet ASTM C-90 requirements. For data on this firm's previous blocks with two-slot faces, see p. 77, NOVEMBER 1966 P/A. The Proudfoot Co., Inc., P.O. Box 9, Greenwich, Conn. 06830. *Circle 100, Readers' Service Card*

AIR/TEMPERATURE

Hushed ventilator. "Silent-Vent SV-90" ventilator mounts in a 4" wall stud, operates with standard ductwork, and is claimed to be "extremely quiet." U.L. listed, the ventilator comes in four sizes (400-900 cfm), and is rated at 1.4 sones. G.C. Breidert Co., Box 1190, San Fernando, Calif. 91341. *Circle 101, Readers' Service Card*

Automatic ventilator. Set in motion by outdoor temperatures, a residential ventilator reportedly prevents pipes from freezing and eliminates dry rot. The ventilator is sensitive to heat, uses an opening 6" x 12" and 7¾" deep. Maximum opening occurs at 70 F and it closes at 50 F and 90 F—all automatically. The ventilators are claimed to require no power, assuring op-

eration in emergency conditions. Erwin L. Weber, 1117 Second Ave., Seattle, Wash. 98101.

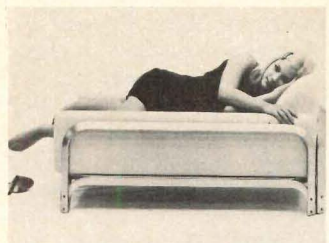
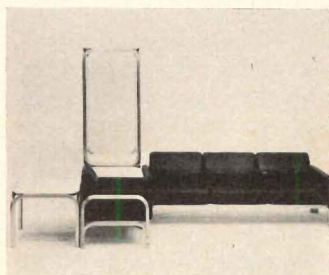
Circle 102, Readers' Service Card

DOORS/WINDOWS

Reversible window. "L.L.S. Reversible Window" turns and reverses itself in an orbit that does not cross the inner side of the sash frame, a feature that eliminates the problem of water dribbling into rooms from sashes pivoting over frames. Maintenance costs are claimed to be lower because windows are cleaned from the inside. Schacht Associates, Inc., 1175 E. 156 St., Bronx, N.Y. 10474.

Circle 103, Readers' Service Card

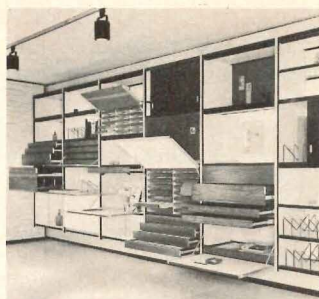
FURNISHINGS



Utzen furniture. A basic, aluminum, U-shaped frame component that may be added to in all dimensions creates design flexibility for a Jorn Utzen designed furniture series that includes sofas, chairs, chaise-lounges, and show-cases. Upholstery: oxford or fabric. Aluminum finishes may be specified. Fritz Hansen, Inc., 979 Third Ave., New York, N.Y.

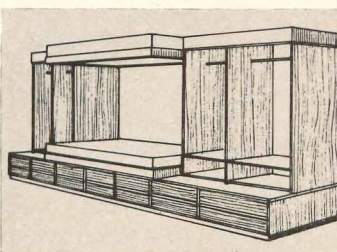
Circle 104, Readers' Service Card

Storage design. "Omni Plus" is a free-standing or wall-mounted storage unit. Flexibility is reportedly made possible by a bracket that permits horizontal or vertical extensions for the units of drawers, files, panels, and table



tops. The materials of the components include walnut veneer, clear or bronze glass, and plastic laminates. Accessories: variously sized drawers, sloped racks, electrical strips, and dust seals. Hoover Ball and Bearing Co., Charlotte, Mich. 48813.

Circle 105, Readers' Service Card



Dorm-space siege. A line of wood dormitory furniture includes bunk beds flanked by wardrobes, shelves, and storage drawers. Desks may be built onto the units on either end. Also, larger closets may be specified. Corco, Inc., 2956 W. Peterson Ave., Chicago, Ill. 60645.

Circle 106, Readers' Service Card



The Herbert sled. Sled runners merge with mirror-polished stainless-steel legs of this Albert Herbert chair. Dimensions: width, 23½", depth, 24"; seat height, 17½"; over-all height, 31½". Upholstery is customer specified. Eppinger Furniture, Inc., 306 E. 61 St., New York, N.Y. 10021.

Circle 107, Readers' Service Card

INSULATION

Tape insulation. Adhesive-backed foam, sponge, cork, rubber, and plastic tapes are claimed reliable substitutes for calking where insulation and noise control are needed. The tapes will not dry or crack, are manufactured in varying thicknesses, and purportedly expand with the joints. Arlon Products, Inc., 23924 S. Vermont Ave., Harbor City, Calif. 90710.

Circle 108, Readers' Service Card

Foamed urethane. Urethane is sandwiched between felt skins to form "Armstrong Urethane Roof Insulation." It is manufactured in five thicknesses and 36" x 48" boards. Support of normal roof loads is claimed, and ratings of thermal conductivity are 0.13 (initial) and 0.16 (aged) in ASTM tests. Armstrong Cork Co., Lancaster, Pa.

Circle 109, Readers' Service Card

LIGHTING

Flashing bulb. "Colorstrobe," an attention-attracting or safety flasher light bulb, flashes color repetitively, producing intervals of black perceived in the mind's eye as color. Similar to discothèque lights, the strobelight is sold in six colors, is weatherproof, and may be used outdoors. Lighting Services, Inc., 77 Park Ave., New York, N.Y. 10016.

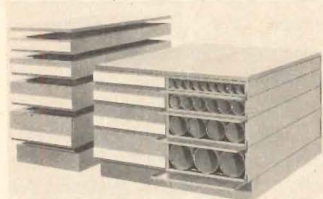
Circle 110, Readers' Service Card

OFFICE EQUIPMENT



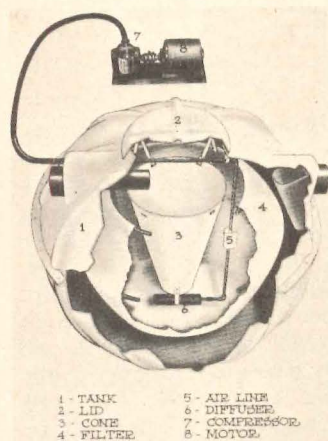
Drafting on the ball. "Micro-draft" ink drafting tip held in the photo is ball tipped; inserted in a holder for drafting, its point is claimed to produce more finely detailed lines than lead. The ink traces over graphite lines and may be reproduced on acetate and polyester materials. Corrections can be made with a spe-

cial eraser. Three line widths are offered. Micropoint Engineering Co., 6230 E. Taylor Ave., Sunnyvale, Calif. 94084. *Circle 111, Readers' Service Card*



Stacked filing. Round filing tubes of diverse diameters are shelved inside "Staktube," a file for architectural drawings. Cabinet width is standardized at 15 $\frac{3}{16}$ ", but heights and lengths vary in 32 combinations. Stacor Corp., 285 Emmet St., Newark, N.J. *Circle 112, Readers' Service Card*

SANITATION PLUMBING

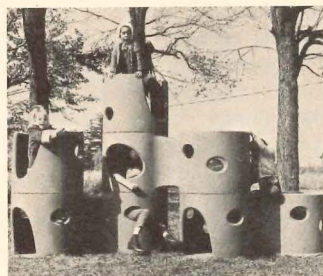


Sewage treatment. "Chromaglass," a residential waste treatment unit for on-lot installation, uses a fiber-glass reinforced tank. The tank has no moving parts and contains solids in compartments until oxidation reaches 97%. A plastic filter mesh intersticed at 50 mu encases the aeration compartment. An alarm indicates decrease of air pressure below operative levels. Cromar Co., Williamsport, Pa. 17701. *Circle 113, Readers' Service Card*

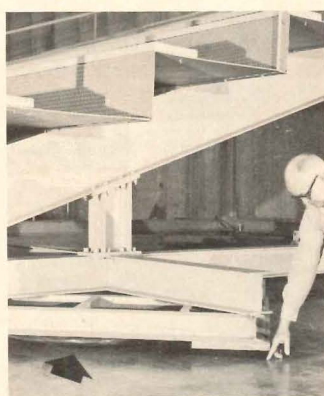
For the "Abundance Society." Unobstrusive containers for the ever-increasing waste that our society leaves in its wake are without doubt needed. These modular-type waste receptacles are semi-recessed to either 4" or 6" as specified, and offer four vari-

ations of cabinets and containers — the containers coming in either 12- or 18-gal capacity. Stainless steel with a satin finish. American Dispenser Co., Inc., New York, N.Y. 10003. *Circle 114, Readers' Service Card*

SPECIAL EQUIPMENT

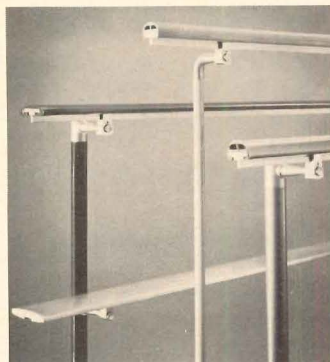


Concrete sculpture. "Castle," a "play sculpture," sports holes for limbs, bodies, and fun. The reinforced, precast concrete is mounted on a 3" thick base. Height: 6', width: 48", length: 10'6", wall thickness: 2 $\frac{1}{4}$ ". The units are available in natural concrete or four colors. Form Inc., 12900 W. Ten Mile Rd., South Lyon, Mich. 48178. *Circle 115, Readers' Service Card*



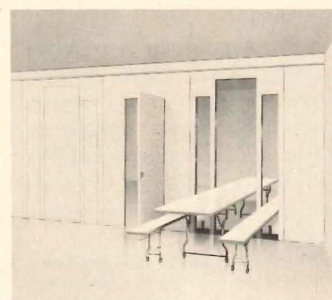
Floating seats. Floating indoor bleacher seats will make it easier to change seating arrangements. A urethane rubber pad attached to steel plates at the base of the bleacher supports is inflated with 2 to 5 psi air pressure. Air is allowed to escape from beneath, floating the seating. The Device is available for units weighing 12 tons or less, and a portable compressor supplies the air pressure. Behlen Manufacturing Co., Columbus, Nebr. 68601. *Circle 116, Readers' Service Card*

Colored handrails. "Colorail" consists of colored, plastic handrail moldings; colored,



plastic-clad aluminum posts; and aluminum rail support sections. Mounting options: wall, floor, or fascia. Julius Blum & Co., Inc., Carlstadt, N.J. 07072. *Circle 117, Readers' Service Card*

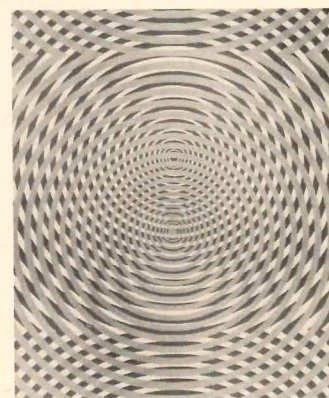
Hospital aide. T.H.I.S., "Total Hospital Information System," is a computerized communications network for hospitals. Claimed to be the first of its kind, the system, which uses a small computer but relies substantially on less expensive support equipment such as punch-card printers and processors, was intended to reduce the time of sorting minutiae and relaying vital information. Several "stations" may receive the output of the computer or submit data for receipt at other stations. A substantial reduction of clerical costs is claimed, and no limitation on the size of the hospital served by the system indicates a flexibility adjustable to patient population. Scam Instrument Corp., 7401 N. Hamlin Ave., Skokie, Ill. 60076. *Circle 118, Readers' Service Card*



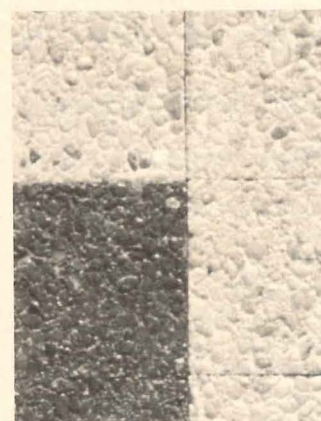
Drop-out partition. Vinyl-surfaced steel tables and benches for cafeterias drop out of accordian-fold partitions in "Duo-Wall." An electric-hydraulic device (key operated) extends the walls from folded position to flat (wall) position. Another turn of the key lets tables and benches

fold out 7' on each side of the partition. Partition panels containing the equipment are 4" thick, use concealed hinges, and may be alternated with other panels containing doors. Robert Haws Co., 12955 Inkster Rd., Detroit, Mich. 48239. *Circle 119, Readers' Service Card*

SURFACING

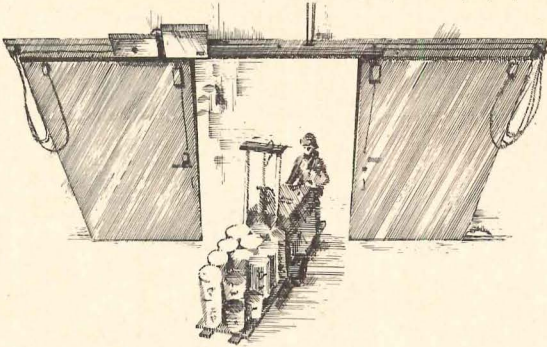


Vinyl wall covering. A vinyl wall covering called "Groovy" spins circles and eyes. Colors: green and blue on white, fluorescent orange and green on white, and black on white. United Wallpaper Co., 3101 S. Kedzie Ave., Chicago, Ill. 60623. *Circle 120, Readers' Service Card*



Floored. Designed for interior and exterior use on floors or walls, "Co-ti-co" floor pavers are now available in a lighter weight for use on walls. The hexagonal or square shapes are formed under a minimum pressure of 300,000 psf and reportedly have flexural and compressive strengths exceeding precast units. The resistance to freeze-thaw cycles is high. Granite, marble, quartz, or glass aggregates may be specified. Compressed Concrete Corp., Box 167, Lake Worth, Fla. 33460. *Circle 121, Readers' Service Card*

White Villa Groceries Warehouse, Inc., West Carrollton, Ohio
Ohler & Doench, Architects, Dayton, Ohio

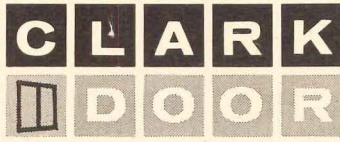


Aluma-Cold™ Cold Storage Door opens and closes at 3'-per-second

New Clark Aluma-Cold door opens and closes at the unprecedented speed of 3'-per-second—cuts refrigeration loss by as much as 400%. It's the lightest and fastest ever built, yet is sturdy and virtually maintenance-free. Handsome, 20-gage textured aluminum skin adds new beauty to your doorways. Write for complete details.

FREE CATALOGS New 16-page Cold Storage Door and 12-page Industrial Door Catalogs. Write or call.

Dept. P-5
69 Myrtle Street,
Cranford, N. J.
Tel. (201) 272-5100



Doorway specialists since 1878

On Readers' Service Card, Circle No. 333



How to Keep 1200 Plans Moving

Plan Hold Rolling Stand goes where you need it. Keeps plans, prints, charts wrinkle free... ready for instant use anywhere. Provides easy filing and finding for 1200 sheets up to 42" x 72" in size. Write for catalog of 31 unique filing systems to P.O. Box 3458, Torrance, Calif. 90510.



CABINETS



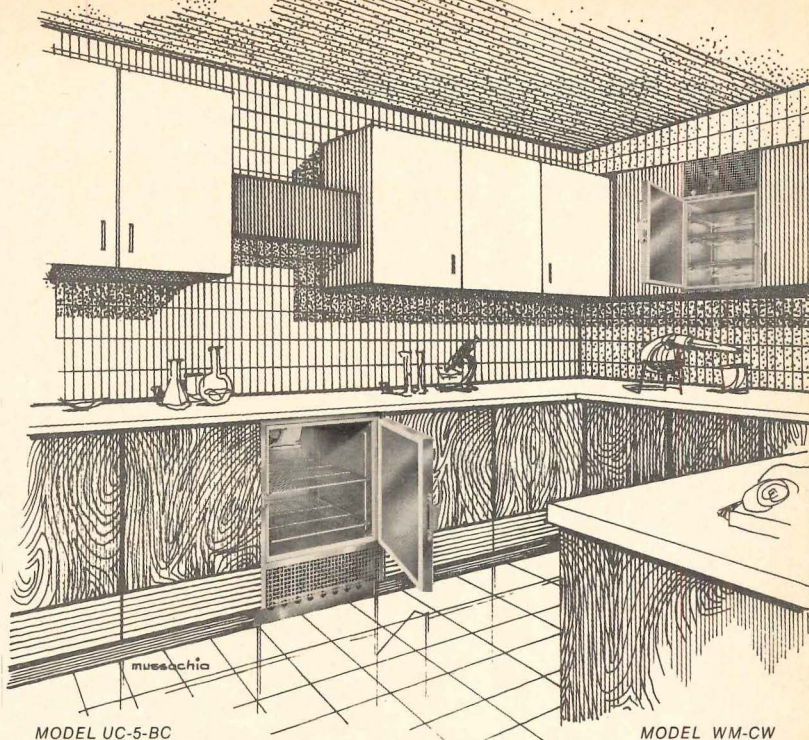
WALL RACKS



CADDY RACKS

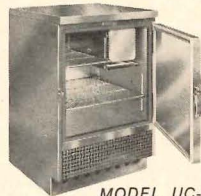
Plan Hold corporation

On Readers' Service Card, Circle No. 405



INTEGRATED DESIGN IN EYE-LEVEL AND UNDER-COUNTER REFRIGERATORS

Designed to fit flush with adjacent cabinet work in stainless steel or custom finished to your specifications, these space saving refrigerators provide a clean, uninterrupted line of design. The thin-wall construction incorporates polyurethane insulation and an air-tight neoprene thermo-break door seal. The undercounter models have outside dimensions of 24" x 24" x 34½" and a capacity of 5.4 cubic feet. The single door wall mounted models come in four sizes 18" W. x 13" D. x 30" H. with 1.5 cubic foot capacity up to the 4.3 model with dimensions of 24" W. x 18" D. x 36" H. Also available are double door models with capacity of up to 9.6 cubic feet.



MODEL UC-5

- Gleaming stainless steel interiors.
- Explosion-safe and total explosion-proof construction, optional.
- Removable front grille through which all fittings and controls can be easily serviced without moving refrigerator.
- Dished interior bottom to protect floors from spilled products.
- Automatic and semi-automatic defrost system with built-in condensate evaporator and accumulator. Eliminates need for floor drain.



MODEL UC-5-CW

MODEL UC-5-CW

Cold wall type cooling system with automatic push button defrost. No freezing compartment. Explosion-safe and total explosion-proof construction available on this model only.

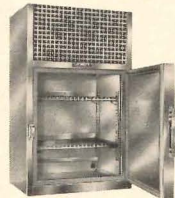
MODEL UC-5-BC

(illustrated above)

Blower type cooling system with automatic off cycle defrosting. No freezing compartment.

MODEL UC-5

Two-tray ice cuber cooling system and semi-automatic defrost.



MODEL WM-CW

MODEL WM-CW

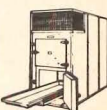
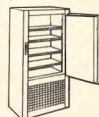
(illustrated above)

Cold wall type cooling system with push button defrost.

NOTE: Jewett also makes a line of freezers with the same dimensions and features listed above.

THE JEWETT REFRIGERATOR CO., INC.
2 LETCHWORTH STREET
BUFFALO, NEW YORK, 14213

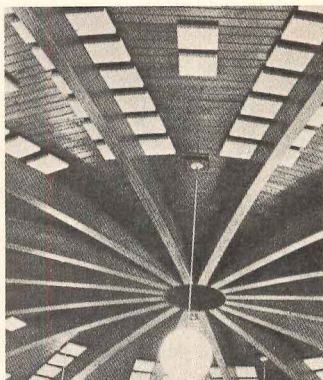
MANUFACTURERS
OF REFRIGERATORS
OF EVERY TYPE
FOR INSTITUTIONS
Since 1849



On Readers' Service Card, Circle No. 410

MFRS' DATA

ACOUSTICS



Doomsday for echoes.

Acoustic panels made up of a labyrinth of glass cells smother echoes and distortion while boosting intelligibility of desired sounds. "Geocoustic" patches, 13½" square and 2" thick, are cemented on walls and ceilings; backs of the units are shaped to form a resonant cavity. Because units are not set against each other, six working surfaces per patch are claimed. The integral glass construction may be painted, and is not affected by delamination or moisture problems. Performance data includes reverberation comparisons, absorption Sabins; specifications. 12 pages. Pittsburgh Corning Corp., 1 Gateway Center, Pittsburgh, Pa. 15222.

Circle 200, Readers' Service Card

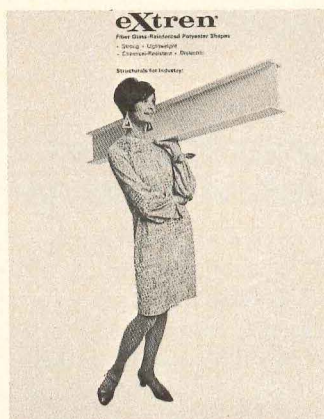
CONSTRUCTION



Concrete data. Safe load tables and construction details for "Spancrete," a precast, prestressed hollow-core concrete plank, provide additional information on this product that can span up to 48' without intermediate support and may be cut to desired lengths. The data and details span the 4

thicknesses of the 40"-wide plank. Other information noted: the surfaces may be left exposed, a version with exposed aggregates on one side is manufactured, and the planks may be also used for sloped roofs. The specs include data relevant to mechanical distribution conduits through the cores. 8 pages. Spancrete Northeast, Inc., South Bethlehem, New York 12161.

Circle 201, Readers' Service Card

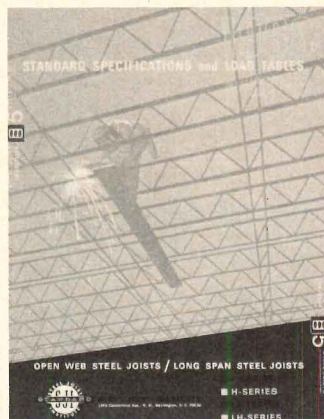


An up-and-coming team: glass and plastic. Glass-reinforced polyester can be fabricated as beams, pipes, or other custom-ordered shapes. Manufacturer claims "Extren" structural shapes have an extended list of qualities: light weight, high strength, dielectric properties and corrosion-resistance. Discussed are thermal and insulation properties, technical services, availability, fabrication, and joining methods. Charts. 4 pages. Universal Moulded Fiber Glass Corp., Koppers Company, Inc., Pittsburgh, Pa., 15219.

Royal Flush. "Sanpan" translucent panels, available in a host of rich colors, are sold with optional incombustible and fire-retardant skins. Radiant heat transmission ranges from 9% to 45%, and light transmission from 0% to 72%, depending on panel type and opacity. The panels may be bonded to form sandwich construction. Design possibilities are increased by "Formagrid," which permits selecting from the curved or angular designs in 12 patterns or even in your own grid pat-

terns through special order. Specifications, details. 8 pages. Panel Structures, Inc., 45 Greenwood Ave., East Orange, N.J. 07017.

Circle 202, Readers' Service Card



Joist tables. The current catalog of specs and load tables for longspan and open web steel joists includes the series "J," "H," "LJ," and "LH." The Steel Joist Institute also includes details of accessories, end designs for chords, and other construction details. 32 pages. Steel Joist Institute, 1346 Connecticut Ave., N.W., Washington, D.C. 20036.

Circle 203, Readers' Service Card

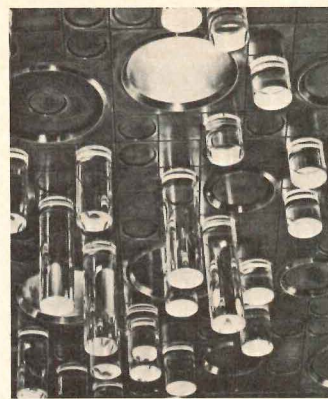
DOORS/WINDOWS

Door dissertation. Residential, commercial, and industrial doors in wood or steel, fiberglass or aluminum are catalogued in booklet. Flush and panel models are shown. Hardware available with the doors includes locks, hinges, trusses, and motor equipment. 12 pages. Wagner Manufacturing Co., Waterloo, Iowa 50705

Circle 204, Readers' Service Card

LIGHTING

Ceiling firmament. Although all six of the illuminated ceilings catalogued by the manufacturer are designed with air conditioning provisions, "Celestial" integrates its air conditioning into the ceiling pan's circular castings; the five other ceilings use perimeter or plenum-pressure methods for the same function. The circular pan castings in "Celestial" are further emphasized by the suspended acrylic rods casting illumination, and speakers or sprinkler heads of circular shapes are said to blend easily



with the pan castings. Lighting data, specs. File. 78 pages. Integrated Ceilings Inc., 2231 Colby Ave., Los Angeles, Calif. 90064.

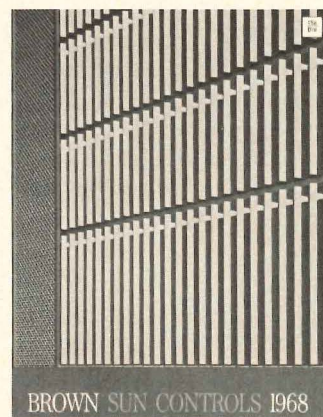
Circle 205, Readers' Service Card

OFFICE EQUIPMENT

See-through stamps. Clear-stamp, an architectural rendering stamp, has a transparent handle and base to make possible exact positioning of the stamp. Trees in plan views (10 patterns), and elevation (18 varieties) are included in the brochure, which also notes stamps for cars, people, compass points, and section arrows. A price list is included. 8 pages. Architectural Delineations, 552 Roosevelt Way, San Francisco, Calif.

Circle 206, Readers' Service Card

SPECIAL EQUIPMENT



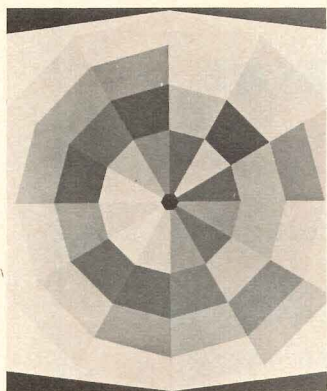
Sun deflection. Automatic sun louvers that stalk the sun to provide shade are described in the first half of the catalog; the second half traces designs for fixed sun controls. Movable and fixed-position versions are manufactured in vertical or horizontal slat designs and also in grill screens with different patterns and slopes to meet the varying orientations of buildings. Fascia and other equipment are designed for compatibil-

ity with the sun deflecting devices. Custom designs may be specified. Details, specifications. 20 pages. Brown Manufacturing Co., Box 14546, Oklahoma City, Okla. 73114. Circle 207, Readers' Service Card

SURFACING

Plastic floor. Seamless and recoatable "Flecto" plastic flooring does not require sanding between coats and, according to manufacturer, it will not yellow. The 10 color combinations resemble the flake-like appearance of terrazzo and reportedly never need waxing. Flecto coating may also be used on walls. Specs, brochure. 4 pages. The Flecto Co., Inc., Box 30, Oakland, Calif. 94604.

Circle 208, Readers' Service Card



Umbrella of color. Named "Kaleidoscope," vinyl floor tile is available in 50 color combinations. The somewhat reptilian-textured surface and color combinations were a Natalie Marcus design, and the concept was awarded a prize in the 23rd International Design Awards program. The tile appears in "Limited Edition," a sample handbook that also contains samples of a basket-weave texture, a Romanesque pattern, and a stone texture. 6 pages. American Biltrite Rubber Co., Inc., Trenton, N.J. 08607.

Circle 209, Readers' Service Card

Plastic laminates. "Wilson-Art Plastic Laminates" describes decorative melamine surfaces available in three thicknesses and several designs. The "Leather" group resembles mottled paper, but the 50 wood grain patterns are convincing duplicates of the real thing. Solid colors and

You talk "zoning" with your client when you plan lighting, heating, air conditioning, and the flow of materials, production and people. We talk "zoning" when helping you design internal communications to attain maximum efficiency in the free flow of vital information.

Zoning is a planning concept. It has proven to be the most effective way to provide for all the specialized needs of various people and departments in a completely integrated communications system.

WE CALL IT "ZONED" COMMUNICATIONS




PROVIDES CONVENIENT EXTRAS It may be as simple as a conversation between two people or as complex as a group conference. It may also include paging, time and emergency signals, and music distribution. Requirements for private conversation, hands-free operation, remote answering, direct or automatic dial connection can all be met with Teletalk equipment.

WIDEST CHOICE OF SYSTEMS You have a choice of Teletalk® loudspeaking intercom, private and automatic dial equipment, and sound. They may be used in combination in a zoned network to provide the best communications tool for each zone.

EXPERT COUNSEL Only Webster offers such a variety of methods and such a full range of special features. Only Webster, too, offers such expert counsel. Webster consultants are highly skilled at planning and installing communications systems tailored to meet the immediate and future needs of business and professional offices, industry, schools and churches.

Teletalk — Reg. T.M. of Webster Electric Co., Inc. for communications equipment.



GET ALL THE FACTS
Send coupon for the new "ZONED COMMUNICATIONS" brochure. Or, call your Webster Distributor*. Either way, there's no obligation, of course.
*See Yellow Pages — "Intercommunication Equipment"

COMMUNICATIONS DIVISION

WEBSTER ELECTRIC COMPANY, INC.
RACINE, WISCONSIN 53403

subsidiary of Sta-Rite Industries, Inc.

Please send me complete information on Webster communications

Name.....

Title.....

Firm.....

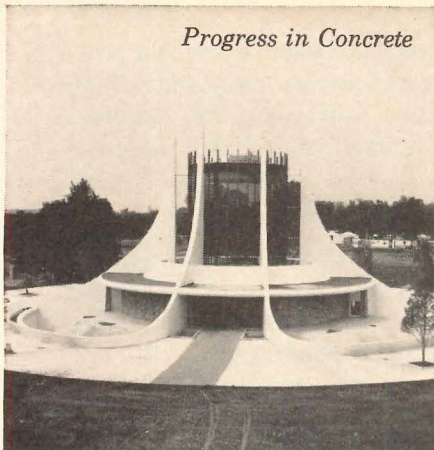
Address.....

City..... State..... Zip.....

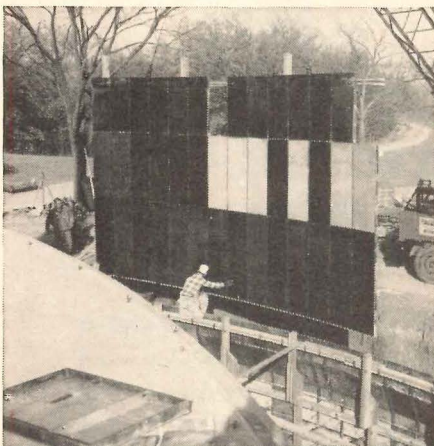
5723

On Readers' Service Card, Circle No. 384

Progress in Concrete



LABOR COSTS CUT 20% WITH SYMONS GANG FORMS



Kansas City's newest attraction . . . The Great Ape House at Swope Park Zoo. The circular ape house features six concrete pylons that extend 56' 8" above ground level.

Callegari-Kahn Construction Company, the contractor, working with Symons engineers in Kansas City worked out plans where gang forming could be used on the pylons, and moat walls.

Pylons were poured in three lifts, and for the first 20', gangs 20' x 30' were erected. The top gang sections were also formed on the ground with the reinforcing steel tied in. Formwork, re-bars and scaffolding were then lifted into position as one unit.

On one of the pylons, a steel rung ladder was specified to be set in the concrete. The steel rungs were fastened to the gang sections by placing them right through the panel faces. In stripping, the rivets which hold the plywood face to the form's steel frame were taken off, allowing the gangs to be broken back. This type of "gang" forming cut costs considerably.

William M. Linscott, of Linscott, Kiene, & Haylett, was impressed with the economy of gang forming, and will approve it again on other jobs.

Complete illustrated story sent on request. Just ask for the Ape House Story.

Symons forms can be rented, purchased or rented with purchase option.

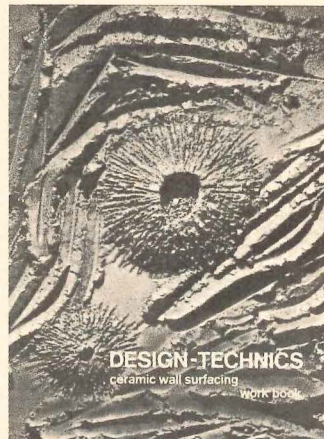
CONCRETE FORMING EQUIPMENT
SYMONS MFG. COMPANY
159 EAST TOWNWAY, DES PLAINES, ILL. 60018

MORE SAVINGS WITH SYMONS

On Readers' Service Card, Circle No. 380

other patterns supplement those previously mentioned. Ralph Wilson Plastics Co., 600 General Bruce Drive, Temple, Tex. 76501.

Circle 210, Readers' Service Card



Wall done. Ceramic wall surfacing in nearly 100 patterns and glazed or unglazed surfaces include relief-sculptural units. The manner in which lighting angles affect the textures of the surfacing results in several "lighting classes" or different pattern depths for most of the units, and an architect may specify designs other than those catalogued. Also included: "Mural Water Walls" for those desiring trickles with their background textures. Details, specs 36 pages. Design-Technics, 160 E. 56 St., New York, N.Y. 10022.

Circle 211, Readers' Service Card

Tile format. The more than 160 tile colors and 100 tile patterns catalogued are intended to satisfy any desire for tile. The various tiles illustrated: glazed, unglazed, mosaic, heavy duty, conductive, and swimming pool. Trim assembly details are also included with their specifications. 20 pages. United States Ceramic Tile Co., 1375 Raff Road, S.W., Canton, Ohio 44710.

Circle 212, Readers' Service Card

PROGRESSIVE ARCHITECTURE NEWS REPORT

REINHOLD PUBLISHING CORPORATION
A subsidiary of Chapman-Reinhold, Inc.
430 Park Avenue, New York, N.Y. 10022

EditorJan C. Rowan
Associate EditorE. K. Carpenter
PublisherP. H. Hubbard, Jr.
Advertising Sales Mgr.W. H. Johnson
Production Mgr.Joseph M. Scanlon

STOP

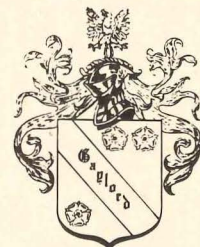
INVESTIGATE

READ

The
GAYLORD
VENTILATOR®

GIVES YOUR CLIENTS

Centrifugal Grease Extraction
Automatic Daily Cleaning
Automatic 24 Hour Fire Control
Reduced Maintenance Costs
Reduced Air Requirements
Reduced Insurance Rates
U.L. Listing
N.S.F. Approval
Cooler Kitchens
Overall Kitchen Ventilation
Guaranteed Performance



Gaylord Industries

7661 S. W. CAPITOL HWY.
P.O. BOX 7334
PORTLAND, OREGON 97219
CODE 503-246-8835

On Readers' Service Card, Circle No. 339

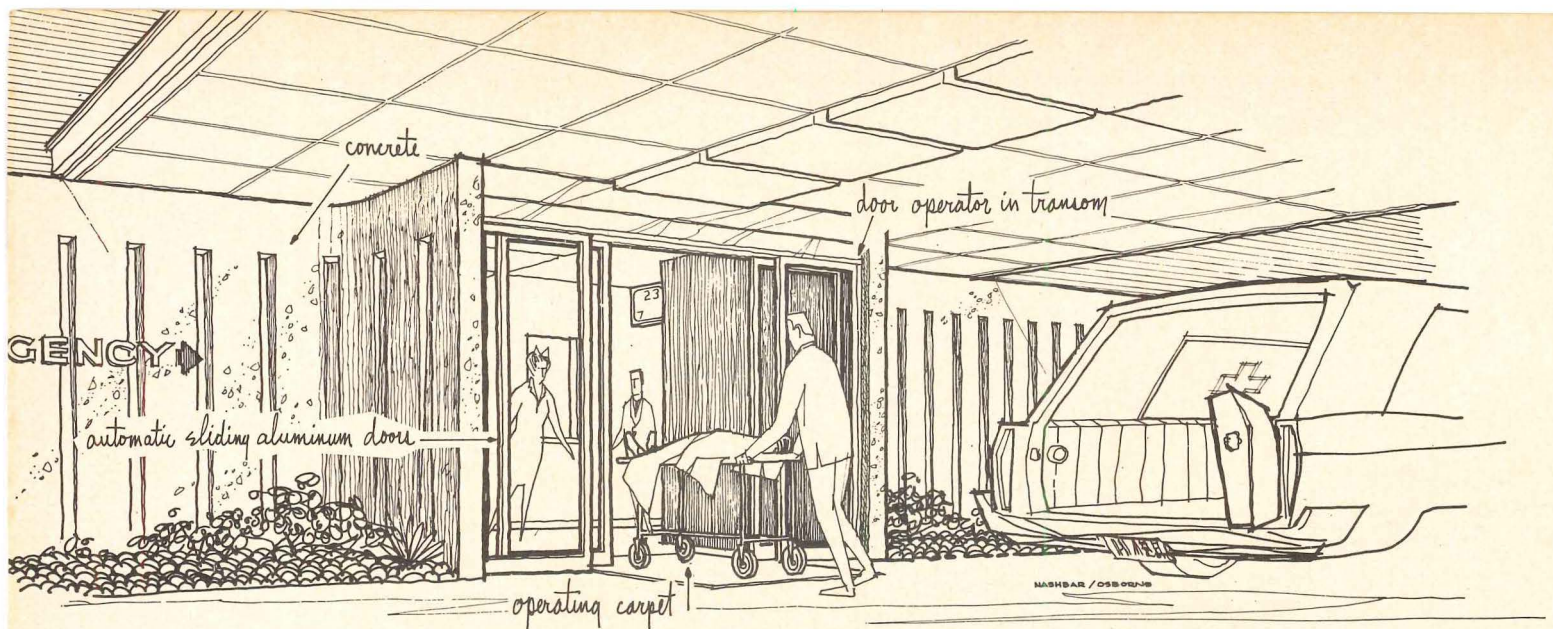
NEXT MONTH IN P/A

The predilection of the nation's economic analysts to hang on to a few "hallmark" areas or "guideline" markets has caused homebuilding to take on an oftentimes ambiguous role in our country. At times, its true role of sheltering people has taken second place to an alleged pump-priming function in keeping the pockets of entrepreneurs filled and keeping the governmental statistics charts pointed upwards.

***LOWERING THE COST OF HOUSING**, the subject of the June issue, will restore the problem of housing to its proper focus: on providing good and plentiful housing for people at low costs and with pleasant amenities for living. This is an area the building industry and government agencies, as well as some forward-looking architects, are investigating, and the June P/A will examine and document a number of interesting proposals and research developments in the field of housing.*

Included in "Lowering the Cost of Housing" will be a 32-page section of current investigations in the field; a documentation of three winning research and development projects for the U.S. Department of Defense by Carl Koch, General Electric, and Aerojet-General and the University of Michigan; and a penetrating view into the future of low-cost housing.

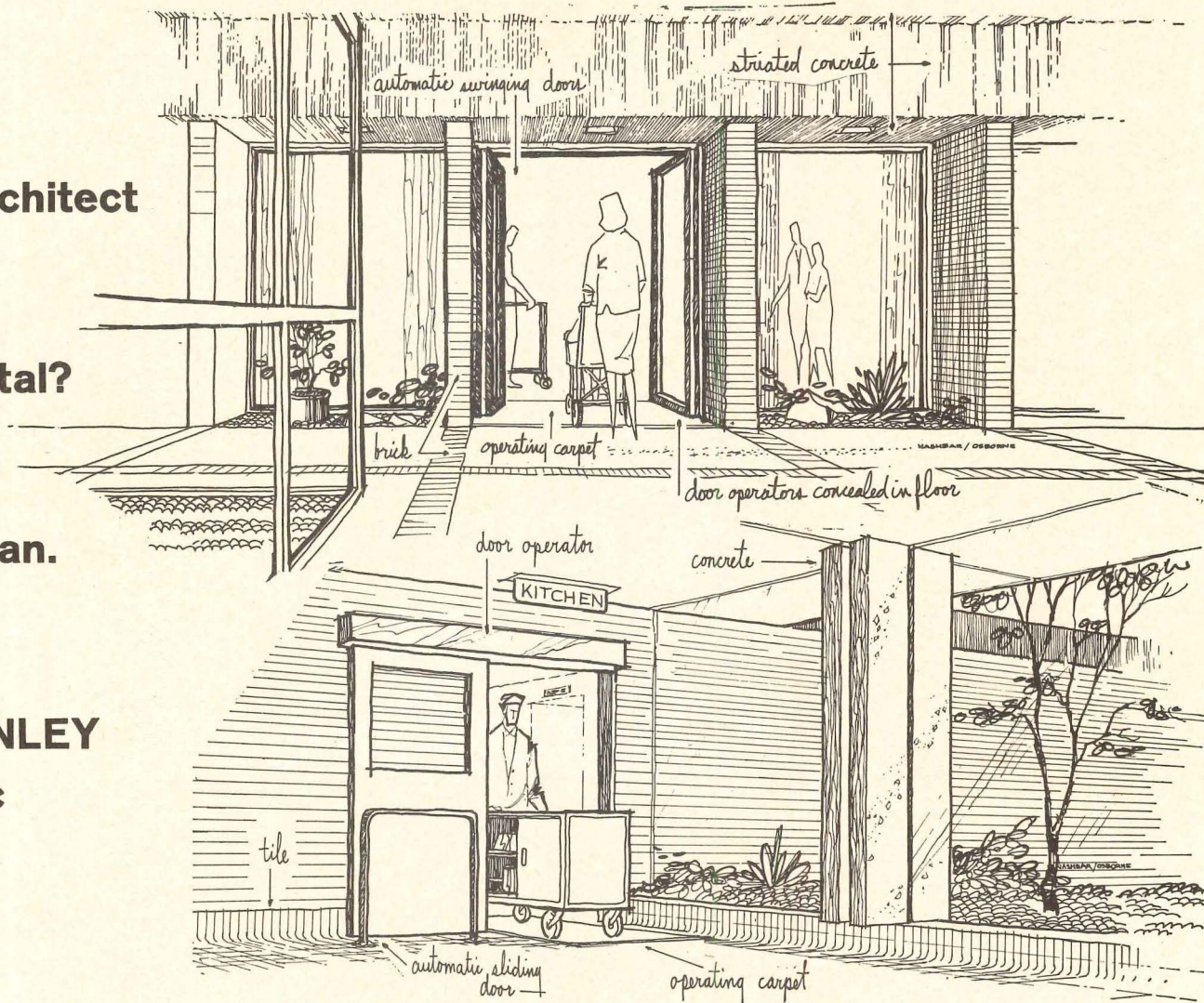
The implications of this report go beyond housing and into the realms of the future nature of architectural practice. It will be another must issue of P/A, one which you can obtain for your professional library — along with 11 other equally stimulating issues — simply by filling in and sending in the subscription card at the rear of this issue.



**Can an architect
practice
surgery
in a hospital?**

Sure he can.

**With STANLEY
Automatic
Doors.**



He can cut costs, relieve congested traffic arteries, reduce swollen work loads. Make it fast and easy for one employee to handle stretchers, wheel chairs, food service carts by specifying MAGIC DOOR® operators on most interior and exterior doors. You might be surprised at the number of hospital problems that can be healed by automatic door surgery. So why not get the facts? Look us up in Sweets or the Yellow Pages under "Door Operating Devices", or write for Specification Guide No. M67-H0S. Stanley Door Operating Equipment, Division of The Stanley Works, New Britain, Connecticut.

AUTOMATIC ENTRANCES by

STANLEY®

Where opportunity walks right in.



***"People can work without plumbing.
And they can work without air conditioning.
But they just can't work without telephones."***

Fairchild Hiller Corporation's building manager, A. S. Damiani, knows what he's talking about.

He's seen buildings outgrow their communications capacities time and time again. He's tripped over exposed wires. Cables running across floors. Seen holes being drilled for telephone wires right after a building had been finished.

And he was *determined* this wasn't going to happen to the new Sherman

Fairchild Technology Center near Washington.

That's why he called in a Bell System Architect and Builder Service Representative at the very beginning.

The result: not just the most modern telephone system possible, but a system which provides for every foreseeable *communications* need.

Data-Phone* service. TWX. Closed circuit TV using Bell System lines. Lease lines.

All cabling is concealed... yet the installation still insures the owner easy access, painless movement and quick expansion.

To make sure your next building is as modern as modern communications can make it, simply call 212-393-4537 collect. We'll send you a complete list of our Architect and Builder Service Representatives.

*Service mark



If you want to know the truth about Durasan we'll come clean.

Durasan is fireproof gypsum-core wall paneling with a predecorated vinyl surface that never needs maintenance except for an occasional wipe. That's the truth.

And these 4'-wide, ceiling-height panels not only go up fast, they cost less than building bare walls and then decorating them with vinyl.

(That's also the truth.)

So get Durasan in your choice of 8 standard colors, 4 woodgrains, 3 random-planked designs, plus a wide range of special and custom colors and textured patterns.

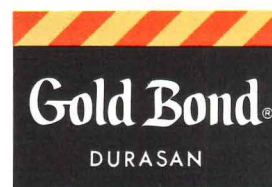
Panels may be nailed to studs, laminated to existing surfaces, or inserted in Gold Bond Contempo-Wall® demountable partition systems.

And there's Monolithic Durasan for a continuous vinyl-surfaced wall with practically invisible butt joints.

Durasan® is so versatile, it can be used in all types of commercial and institutional buildings. See your Gold Bond® Representative. Or write.

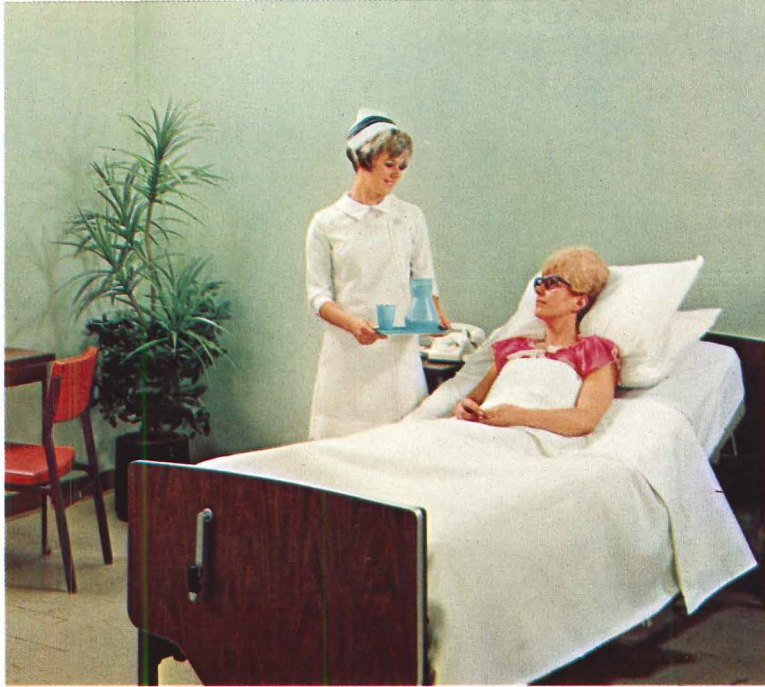


Durasan Presidential
Walnut in floor-to-ceiling
Contempo-Wall Demountable
Partition System with
aluminum battens.



The name Gold Bond identifies fine building products from the National Gypsum Company. For further information on Durasan, write Dept. G-38, Buffalo, New York 14225.

Monolithic Durasan with butt seams eliminates joints where dirt and germs may lodge. Ideal for hospitals, clinics, nursing homes.



Random-Planked Durasan creates an intimate atmosphere in specialty stores and boutique shops. Provides easy maintenance.

Helping you maintain your reputation is a National responsibility

Gypsum Company



Stipple-Pattern Durasan is so scuff-resistant, it is ideal for high-traffic areas such as restaurants. 40 beautiful colors.

HARTER
MSH
900 SERIES



New MSH seating by Harter. Superbly crafted yet modestly priced. (And even more comfortable than they look!) Available in 6 swivel and conference models. Now on display at Harter showrooms in New York, Chicago, Denver and Los Angeles. Send today for MSH brochure.



HARTER CORPORATION

517 Prairie Avenue
Sturgis, Michigan 49091

Please send me the MSH 900 Series seating brochure.

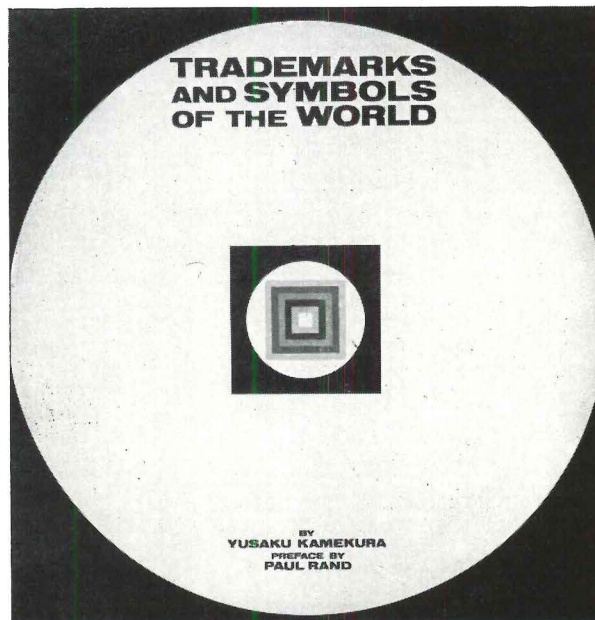
Name

Firm

Address

City State Zip

On Readers' Service Card, Circle No. 345



Trademarks and Symbols of the World

by Yusaku Kamekura, Preface by Paul Rand

"It is easier to remember a person's face than his name" is a statement often used to explain the importance of trademarks. In this extraordinarily beautiful book, the best trademarks designed during the last 10 years are reproduced at large scale in black and white and color. The high level of imagination and skill that designers of many countries have brought to bear on this most important design assignment is clearly visible. The trademark designs presented cover a wide variety of fields, such as advertising, packaging, and television. Since a recent trend in trademark design is the use of color, the book contains pages printed in as many as six colors. Complete new designs for old and new firms — as well as examples of the re-design of old trademarks — are included. Examples range from Erik Nitsche's design for General Dynamics and Saul Bass's design for Alcoa to Giovanni Puitori's signs created for Olivetti products and Paul Rand's complete design programs for I.B.M. and Westinghouse.

264 pages, 11 x 10¹/₈, 60 pages of illustrations in many colors.
164 pages of illustrations in black and white. \$22.50

Use this book FREE for 10 days.

Send no money, mail coupon to your bookseller, art material store or:

Reinhold Book Corp.



430 Park Avenue
New York, New York 10022

☐ Please send on 10 days approval (U.S.A. only).
1-150 Kamekura, *Trademarks and Symbols of the World*, \$22.50

If I am not completely satisfied, I may return the book without obligation.
If I decide to keep the book I will send the full price plus a small shipping charge.

☐ **SAVE MONEY!** If you **ENCLOSE** payment (check or money order only) we will pay the postage. Same return privilege. Add sales tax on N.Y.C., Ohio and Penn. orders.

Name

Address

City State Zip Code

To Order, Circle No. 500 On Readers' Service Card



Design with operable walls of natural wood

Modernfold® operable walls in natural wood provide engineered flexibility and superior sound control. Your Modernfold distributor can provide technical assistance and budget cost proposals based on your specific needs. Or, write Modernfold, New Castle Products, Inc., New Castle, Indiana 47362 for current product information.



Engineer: Bernard Johnson, Inc.



Architects: Jackson & Nunn



Architect: Philip Johnson



Architects: Lyons & Mather

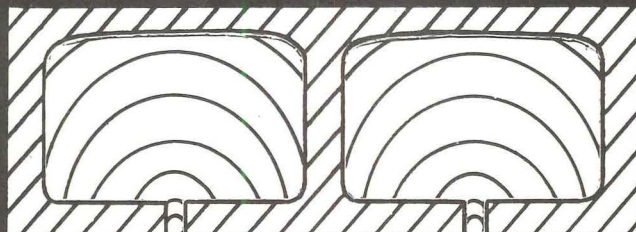
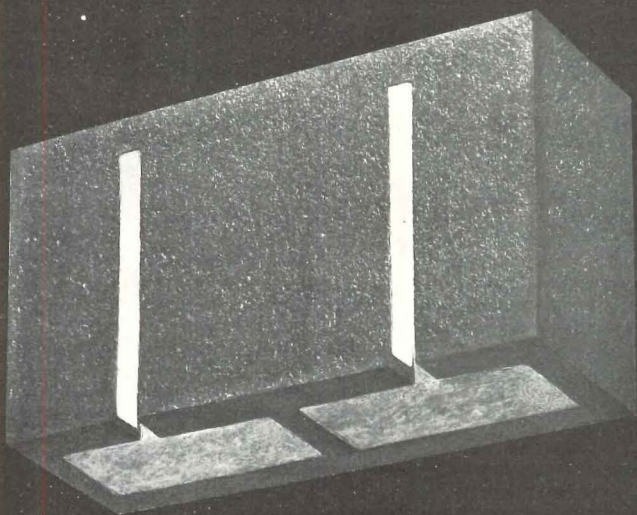


Architects: Everett I. Brown Company

SOUNDBLOX[®]

(patented)

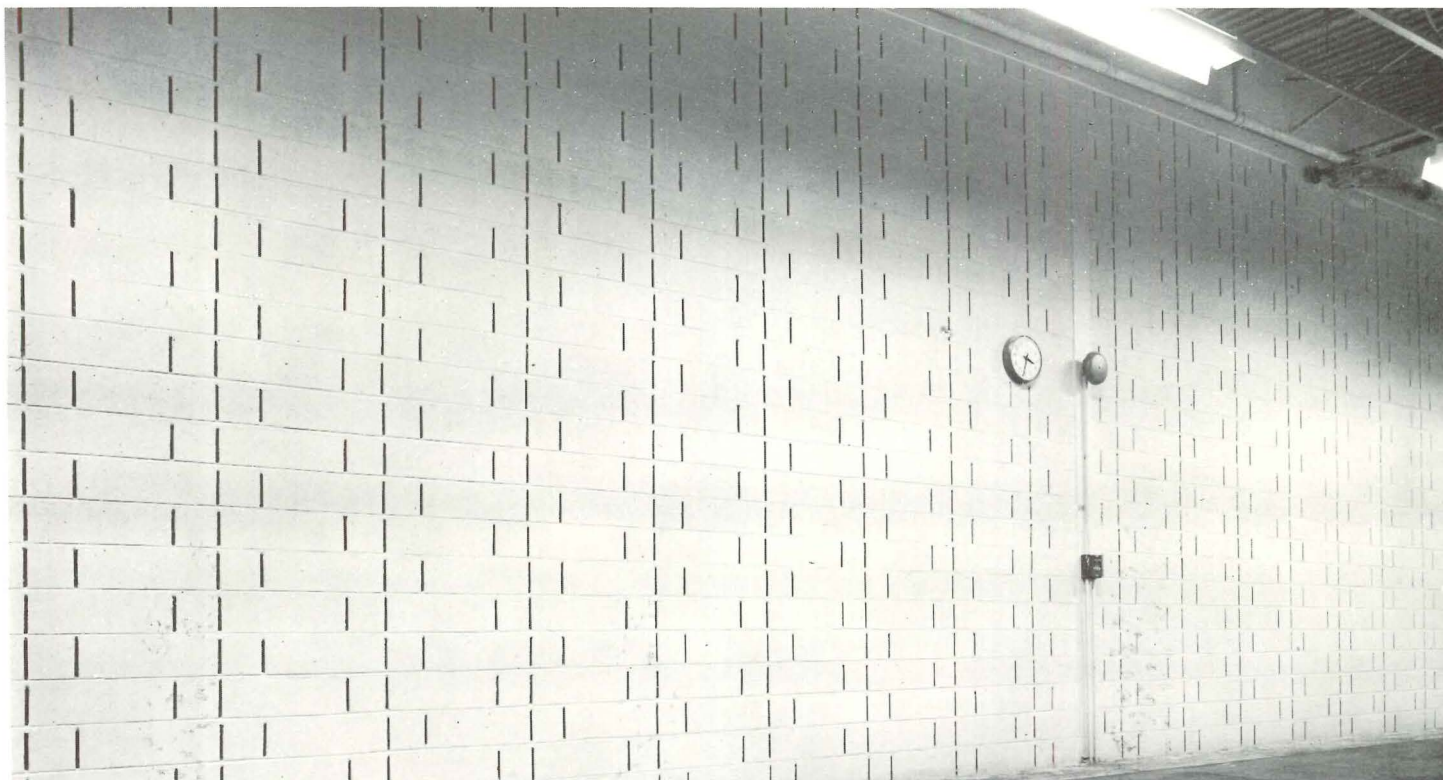
SOUND-ABSORBING STRUCTURAL MASONRY BLOCKS



PROVIDE BUILT-IN SOUND CONTROL RIGHT IN THE STRUCTURE OF THE BUILDING ITSELF!

INDUSTRIAL NOISE QUIETING BREAKTHROUGH ACHIEVED IN NEW NICHOLSON FILE COMPANY PLANT

Over 30,000 SOUNDBLOX units in walls of the new Nicholson File Company plant provide unsurpassed sound absorption close to ears and machines. The result is noise quieting performance never before achieved. SOUNDBLOX units are structural masonry blocks employing the same efficient cavity resonance principle of sound absorption used in automobile mufflers. Painting or the type of aggregate used have negligible effect on their exceptional performance.



Wall With 50/50 Pattern: Half of SOUNDBLOX Units Facing Each Direction for Absorption on Both Sides — NICHOLSON FILE COMPANY PHILADELPHIA PLANT

Day & Zimmerman, Inc., Architects-Engineers
Gilbane Building Company, General Contractor
Frommeyer & Company, Masonry Contractor
Blocks produced by: Fizzano Bros. Concrete Products, Inc.

Many other SOUNDBLOX industrial quieting installations now in progress include General Motors Corporation, New Departure-Hyatt Bearing Division plant, Bristol, Conn. and G-M Detroit Diesel Division engine test facilities, Detroit, Mich.  See Sweet's Architectural File 14a/Pr. 1967 or 1968.

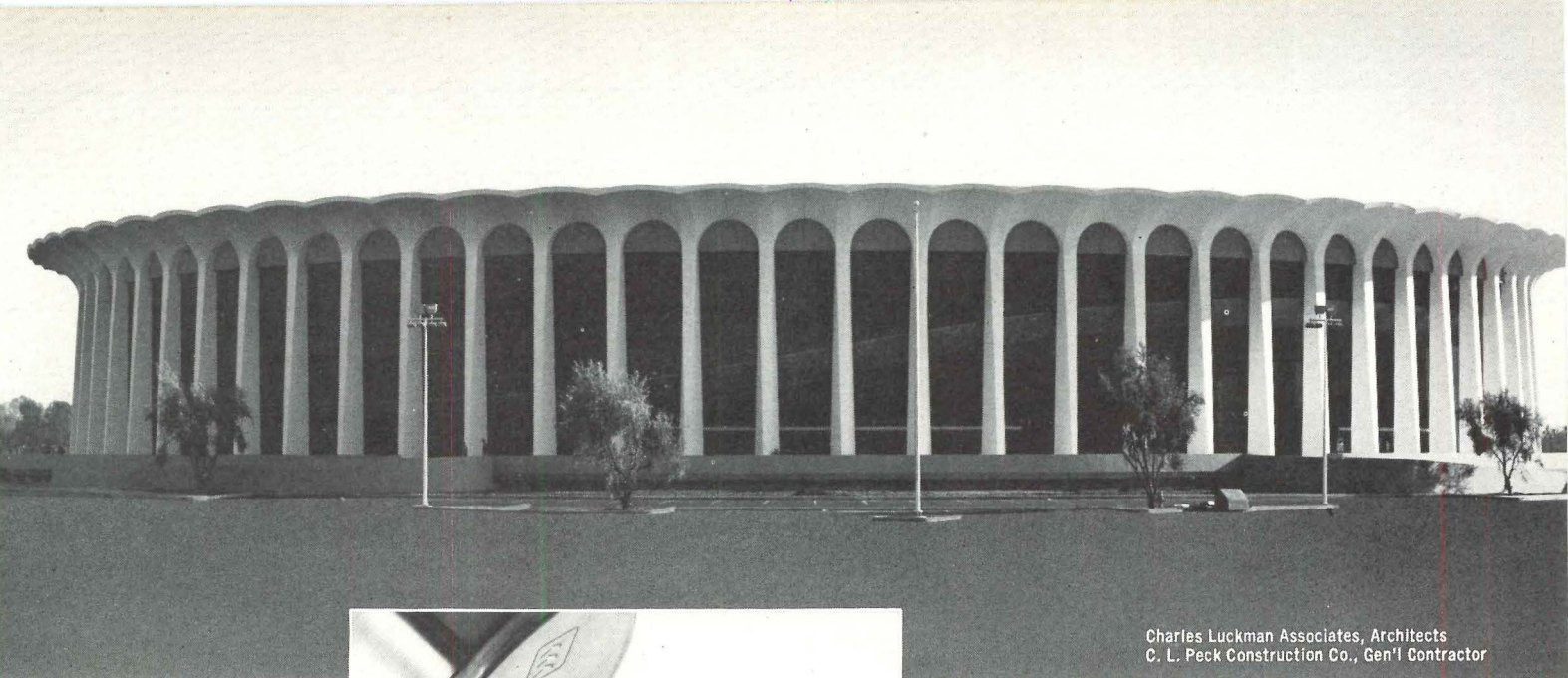
SOUNDBLOX Units Also Are Being Widely Used for School Gymnasiums, Natatoriums, Auditoriums, etc.

Write or phone for comprehensive technical folder.



The Proudfoot Company, Inc.
ACOUSTICAL PRODUCTS

P. O. Box 9 Greenwich, Connecticut A/C 203 869-9031



Charles Luckman Associates, Architects
C. L. Peck Construction Co., Gen'l Contractor



Key Factor in new L.A. Forum: Sargent Maximum Security System

The management of The Forum was presented with a mammoth problem in lockset security. As in all sports arenas, large amounts of cash would be on hand, negotiable pre-printed tickets would be on the premises, and vandalism would be a constant problem.

Moreover, a great degree of flexibility would be required to accommodate the fluctuating storage and space needs of converting The Forum from an exhibition hall to sports arena and entertainment center.



**ONLY THE SARGENT
MAXIMUM
SECURITY
SYSTEM MEASURED UP
TO THESE CHALLENGES.**

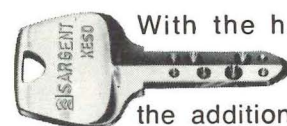
"The pick-resistance of these new lock cylinders helped make up our minds," commented Robert Church, Forum Director of Operations. "When you play host to 19,000 people in the building

at any given time, you want all the protection you can get. And those three rows of interlocking pins give us the highest possible level of security.



"In addition, we know that possession of the keys throughout the building will be confined to authorized personnel only—because you can't readily duplicate these keys, with their milled depressions, on corner store' key cutting machines."

Group sectional control will remain well defined. Exhibits, storage areas, restaurants, service and maintenance areas are accessible only to those people who have business there.



With the hundreds of locks in The Forum, the additional levels of master-keying possible with the Sargent Maximum Security System were another factor in its selection.

In this proprietary system, removable core cylinders were selected so that entire sections can be reallocated overnight to fit the needs of the coming event.

Since The Forum opened its doors, the Sargent Maximum Security System has fully stood the test. The flexibility and security of the system is demonstrated week by passing week.

For complete information on the Sargent Maximum Security System for your next job, write to Sargent & Company, 100 Sargent Drive, New Haven, Connecticut 06509 • Peterborough, Ontario • Member Producers' Council.

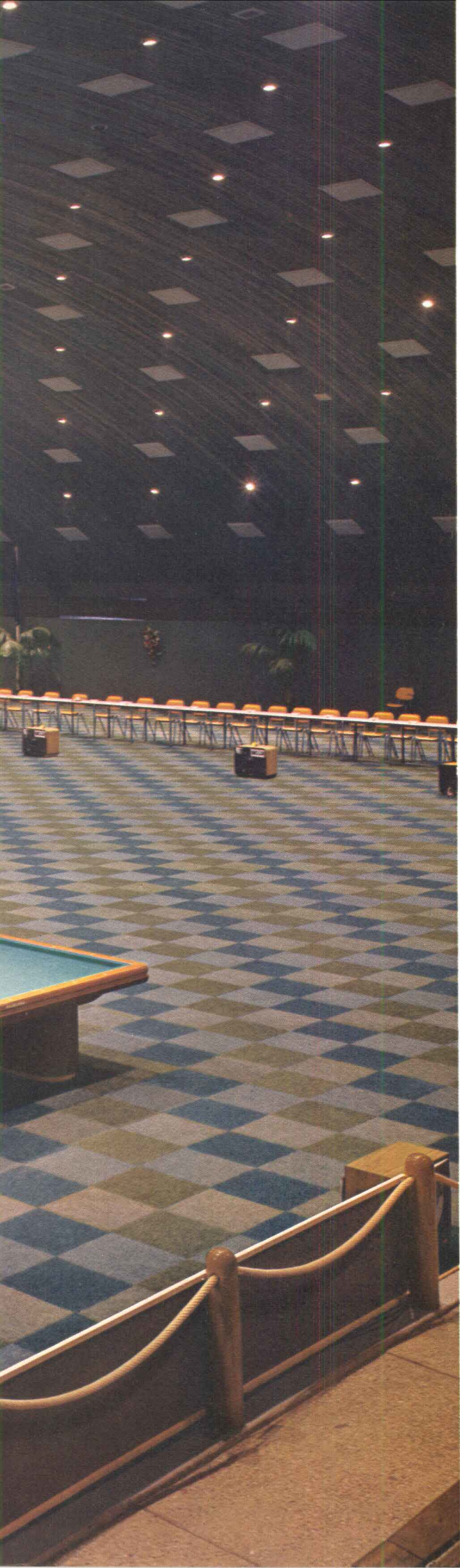


SARGENT®

A complete line of advanced architectural hardware

On Readers' Service Card, Circle No. 372





Introducing luxurious deep-pile carpet squares loose-laid and totally interchangeable.

Heugatiles are a totally new concept in wall-to-wall carpeting. This dramatic new texture brings its own excitement to every application. WIRA abrasion tests prove Heugatile outwears the finest Wilton or Axminster better than 3 to 1. This combined with interchangeability that equalizes wear patterns means your Heugatile wall-to-wall installation can retain its beauty far longer than the floor coverings available until now. 1,440

square yards of Heugafelt was installed in $\frac{1}{2}$ a day in the sports palace pictured at the left. Although

loose-laid, the squares

are so thick and the fit so

snug a 75 piece marching

band didn't budge a one during the opening ceremonies and the acoustical qualities enhanced the music.

Because Heugatile is loose-laid, no adhesive or tacking was necessary. Later the same 1,440 square yards were picked up and packed for storage in less than 3 hours. Cigarette burns brush away with a whisk broom. The majority of stains can be removed by gentle rubbing with a cloth dipped in lukewarm water and mild detergent. In the event of serious damage such as spilled acid, the Heugatile square can be moved to a less visible spot or simply replaced. Heugafelt is the original loose-laid carpet-tile totally interchangeable by hand. *Two Heugatile products, Heugafelt and Heugaflor, are available through 1968 within a 200 mile radius of Newark, the San Francisco Bay area and Toronto. Contract dealers needed, please write or phone.*

Please visit Booth 825 at Contract '68, New York Coliseum, June 4, 5 & 6.



HEUGATILE

...totally interchangeable loose-laid carpet squares

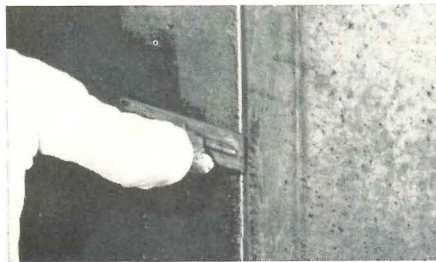
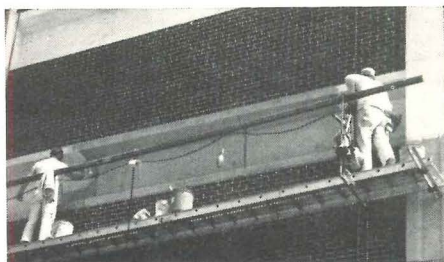
MAIN OFFICE: VAN HEUGTEN U.S.A. INC. • 744 BROAD STREET • NEWARK, N.J. 07102 • (201) 624-7961
VAN HEUGTEN U.S.A. INC. • 2555 NICHOLSON ST. • SAN LEANDRO, CALIF. 94577 • (415) 483-4720
VAN HEUGTEN CANADA LTD. • 6 CHARLES ST. EAST • TORONTO 5, ONTARIO, CANADA • (416) 921-9610

© 1968, VAN HEUGTEN U.S.A. INC.

how would you finish this concrete?

STOP RUBBING CONCRETE!

finish and waterproof at ½ the cost with THORO SYSTEM PRODUCTS



BEFORE

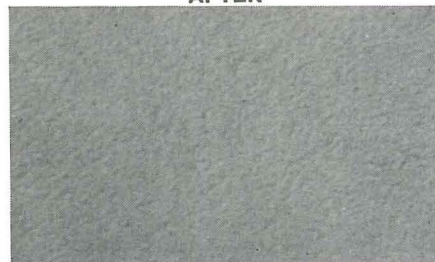


AFTER



BRUSH

Two brush coats of THOROSEAL were applied over poured concrete walls to completely fill and seal all voids, making the surface attractive, thoroughly waterproofed, finished economically—no rubbing necessary. And, to secure a firm bond, Acryl 60 was added to the mixing water (1 part to 3 parts water) for extra strength, a lifetime of wear.



TROWEL & FLOAT

Trowel application of THOROSEAL PLASTER MIX-PLUS-ACRYL 60 was applied to precast concrete surfaces filling all voids. After the coating had set, workmen followed with a sponge and uniformly floated the surface to an even texture, waterproofing and economically finishing a modern university building.



SPRAY & FLOAT, & SPRAY

8,000 sq. yds. of concrete were completely waterproofed with THOROSEAL PLASTER MIX in this Texas High School building. It was applied by spray, floated and then re-sprayed to insure a durable, uniform texture which contrasted to rough, exposed aggregate panels. Acryl 60 was added to mix (1 to 3 parts water) to increase the strength of the bond.

• Write for Circular #95 and specification guide #17.

STANDARD DRY WALL PRODUCTS, INC.
DEPT. 68-PA-2, NEW EAGLE, PA.

amerada / CASE HISTORY No. 420



Q: How did this school keep outside noise outside?

A: With Amerada ACOUSTA-PANE®

Amerada's laminated Acousta-Pane glass is the special purpose glass created especially for sound-proofing noise producing areas.

Wherever disturbing noise must be kept out . . . or contained within . . . architects now specify Acousta-Pane for use in Schools . . . in Libraries, Band Rooms, Labs, Offices and Classrooms.

For technical information on Acousta-Pane and other functional Amerada Glass products, write for Case History No. 420.

amerada
"A GLASS BY ITSELF"

ACOUSTA-PANE

amerada Glass Company
2001 Greenleaf Ave.
Elk Grove Village, Ill. 60007
(312) 439-5200

Please send me Case History No. 420

Name

Company

Address

City State Zip

PA-5

WILLOUGHBY RENTING



Willoughby renting, looks good.



LEVOLOR-RIVIERAS
MAKE EVERY WINDOW A
PICTURE WINDOW.

YOUR TENANT GETS A
DIFFERENT PICTURE WITH
LEVOLOR-RIVIERAS. THEY
LET HER SEE THE VIEW,
UNOBTRUSIVELY.

WE TOOK CONVENTIONAL
SLATS, PUT THEM ON
A DIET AND SLIMMED
THEM TO MINI-SIZE.

THEY'RE TAPE-LESS.
POLYESTER SLAT SUP-
PORTS ARE ALMOST
INVISIBLE. TILT CORDS

DISAPPEAR ENTIRELY. WE
REPLACED THEM WITH
GRACEFUL TRANSPARENT
RODS (WE CALL THEM
"MAGIC WANDS").

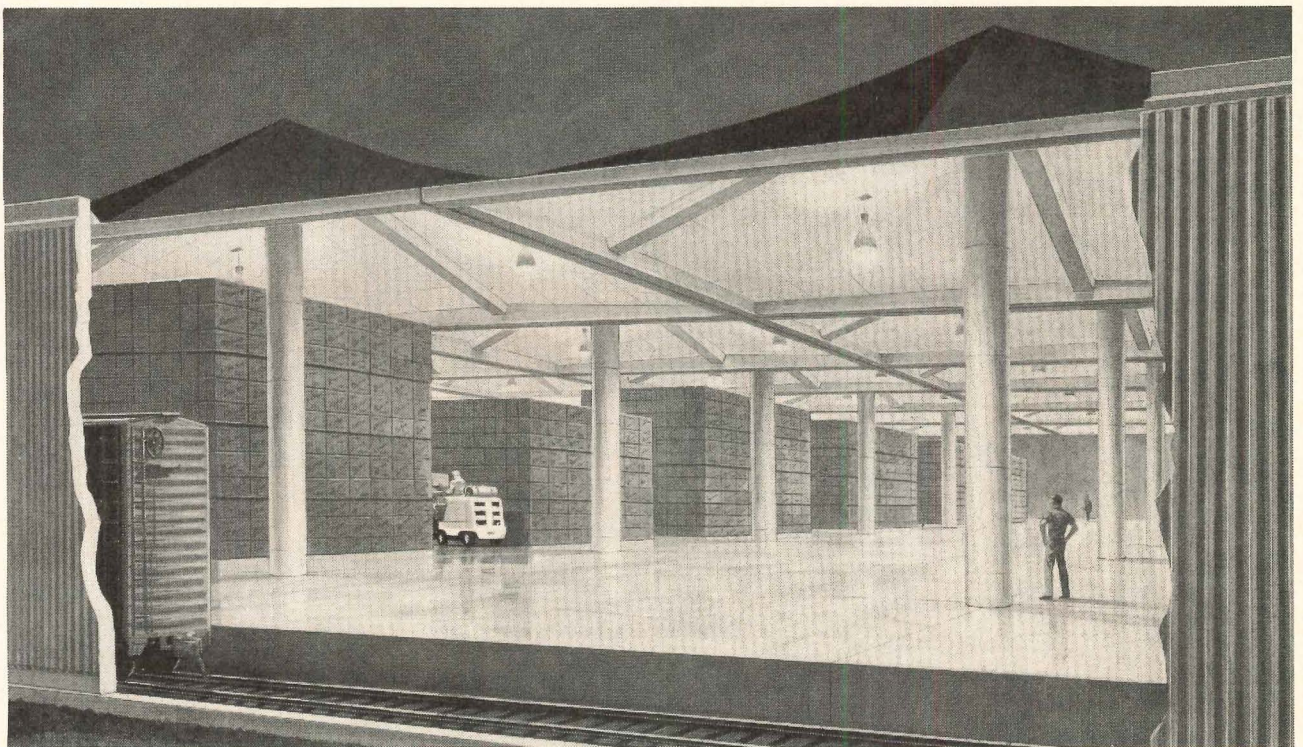
FACE IT:
LEVOLOR-RIVIERAS
LOOK GOOD, BECAUSE
NOBODY CAN SEE WHAT
THEY'RE DOING.

LEVOLOR-RIVIERA BLINDS
WITH THE MAGIC WAND TILTER

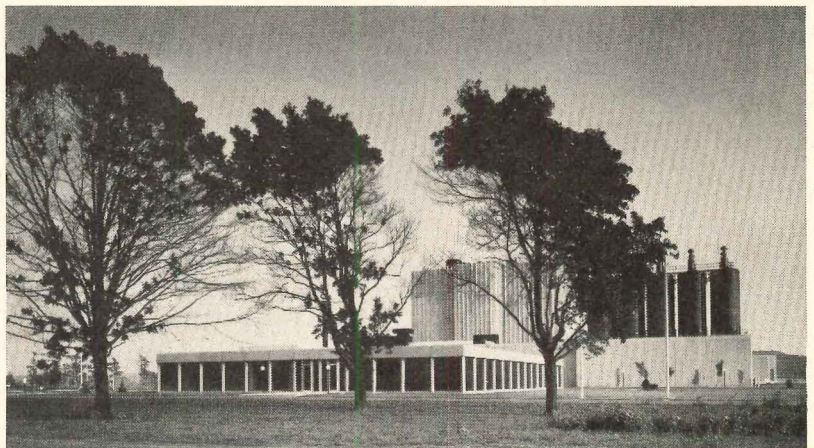
LEVOLOR-LORENTZEN, INC.,
722 MONROE ST., HOBOKEN, N.J. 07030

WILLOUGHBY APARTMENTS ARCHITECT:
VLASTIMIL KOUBEK, GEN'L CONTRACTOR:
GEORGE A. FULLER, RIVIERAS INSTALLED
BY: THE SHADE SHOP, INC.

Can ease of cleaning, column-free space and good looks all be combined in one building?



Two sizes of hyperbolic paraboloid shells were used in the distribution warehouse. The basic shell is 52½ ft. square. A larger, rectangular shell—52½ x 73 ft.—is used along the sides of the warehouse to provide ample room for the movement of lift trucks from the stacks to the railroad siding.



Hedrich-Blessing

In the office section of the General Mills plant, exposed aggregate precast frames form continuous window walls. The product storage warehouse has double-tee roof slabs with precast columns. In the 5-story processing area cast-in-place slabs and columns accommodate the food conveyor system that operates between floors.

Yes. If it's concrete.

Cleanliness is the order of the day at General Mills' Grocery Products Plant, Lancaster, Ohio. Here are turned out the hot new product lines of popular snacks: Bugles, Whistles and Daisy's, all trade marks of General Mills.

Concrete was chosen not only for its smooth surface for easy cleaning and all-around easy maintenance; but also for its adaptability to varied esthetic and functional requirements.

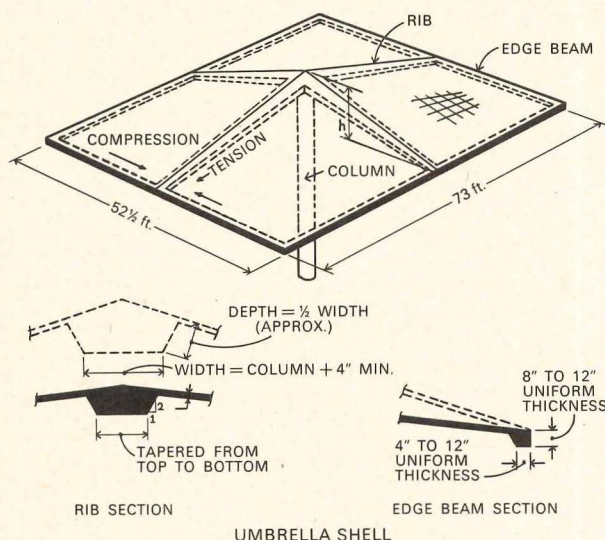
Throughout the plant complex attractive concrete treatments and structural systems are in evidence.

Of particular note is the HP umbrella shell system that roofs the distribution warehouse area. Here again, an important cleanliness contribution is made by the concrete surface of the shell ceiling. And the shell system with its widely spaced columns provides more uncluttered, usable storage space. Only concrete could offer the long spans of shell construction combined with freedom from dust-catching projections.

Architect-Engineer: A. Epstein and Sons, Inc., Chicago, Illinois, in association with General Mills Corporate Engineering, Minneapolis, Minnesota • General Contractor: Six Industries Inc., Springfield, Colorado

For complete design details on this interesting project, write for the booklet pictured below.

Sketch of rectangular hyperbolic paraboloid shell used in the new General Mills plant.



Please send me a free copy of "Architectural Design Aid" covering the new General Mills' Grocery Products Plant at Lancaster, Ohio. (U.S. and Canada only)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

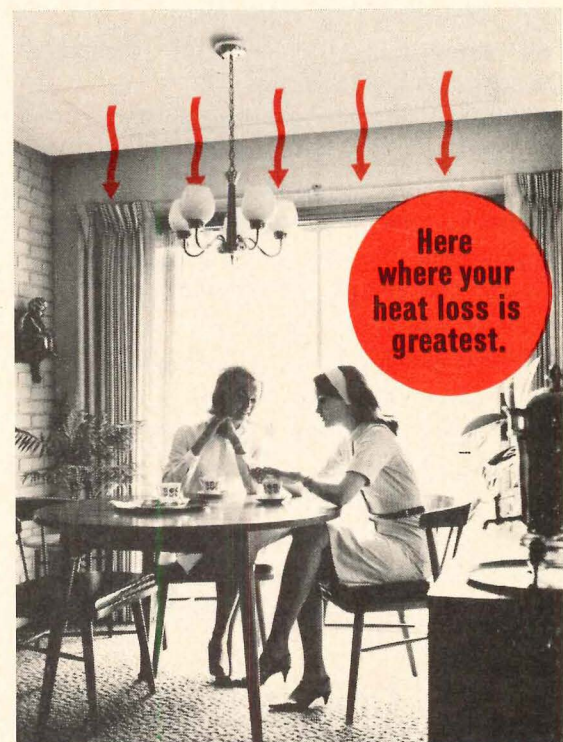
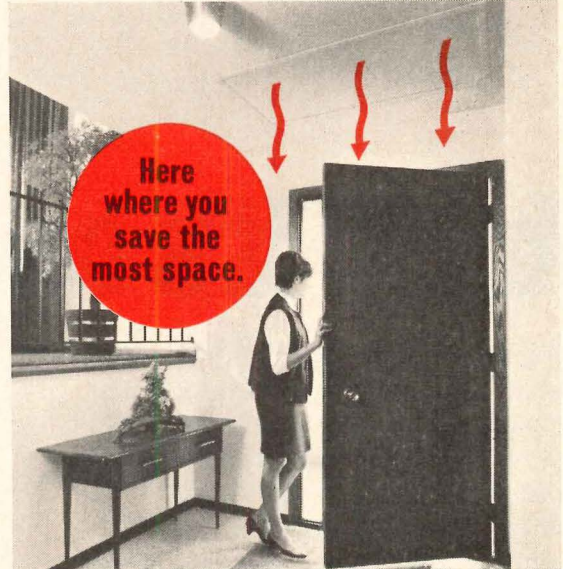
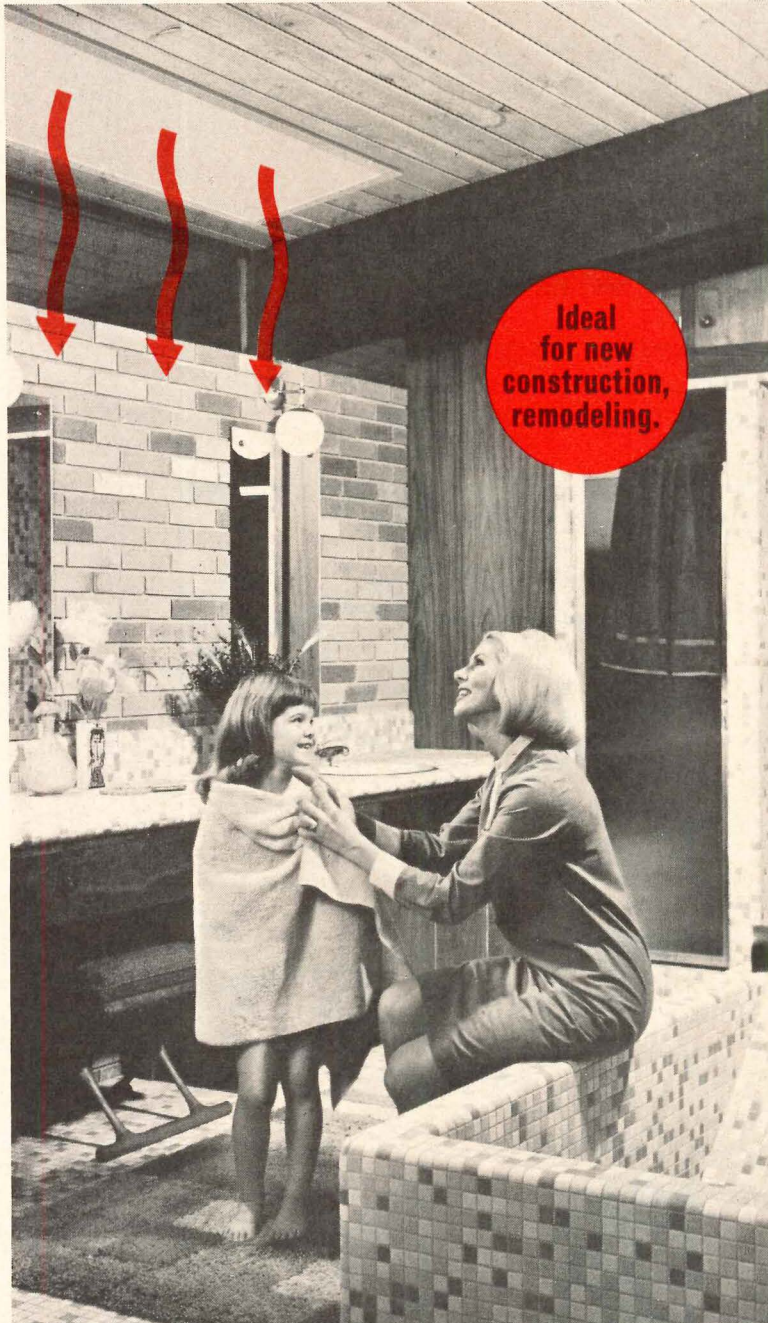
PORTLAND CEMENT ASSOCIATION

Dept. 5-25, 33 West Grand Ave., Chicago, Illinois 60610

An organization of cement manufacturers to improve and extend the uses of portland cement and concrete

At room perimeter...

PUT TOTAL HEAT WHERE YOU NEED IT WITH 3M BRAND ELECTRIC RADIANT HEATING PANELS



3M Brand Electric Radiant Heating Panels provide radiant heat, without noise or drafts, exactly where you want and need it.

Easy to install 3M Electric Heating Panels are available in styles specially designed for remodeling or conversion; for new construction or for T-Bar suspended ceilings. A home totally heated with 3M panels provides the ultimate in trouble-free radiant comfort. Each area can have its own separate thermostat, to permit effective zone control for meeting individual temperature demands.

The ceiling panels in the above entrance way, for example, provide sufficient warmth in critical areas such as this. The bathroom and dining room installations, conventional T-Bar ceilings, put heat where it's most efficient without costly, space-wasting ductwork other systems require.

Want more facts about the efficiency and economy of the full line of 3M Electric Heating Products? Write: Dept. EEE-58, 3M Co., 3M Center, Bldg. 216, St. Paul, Minn. 55101.

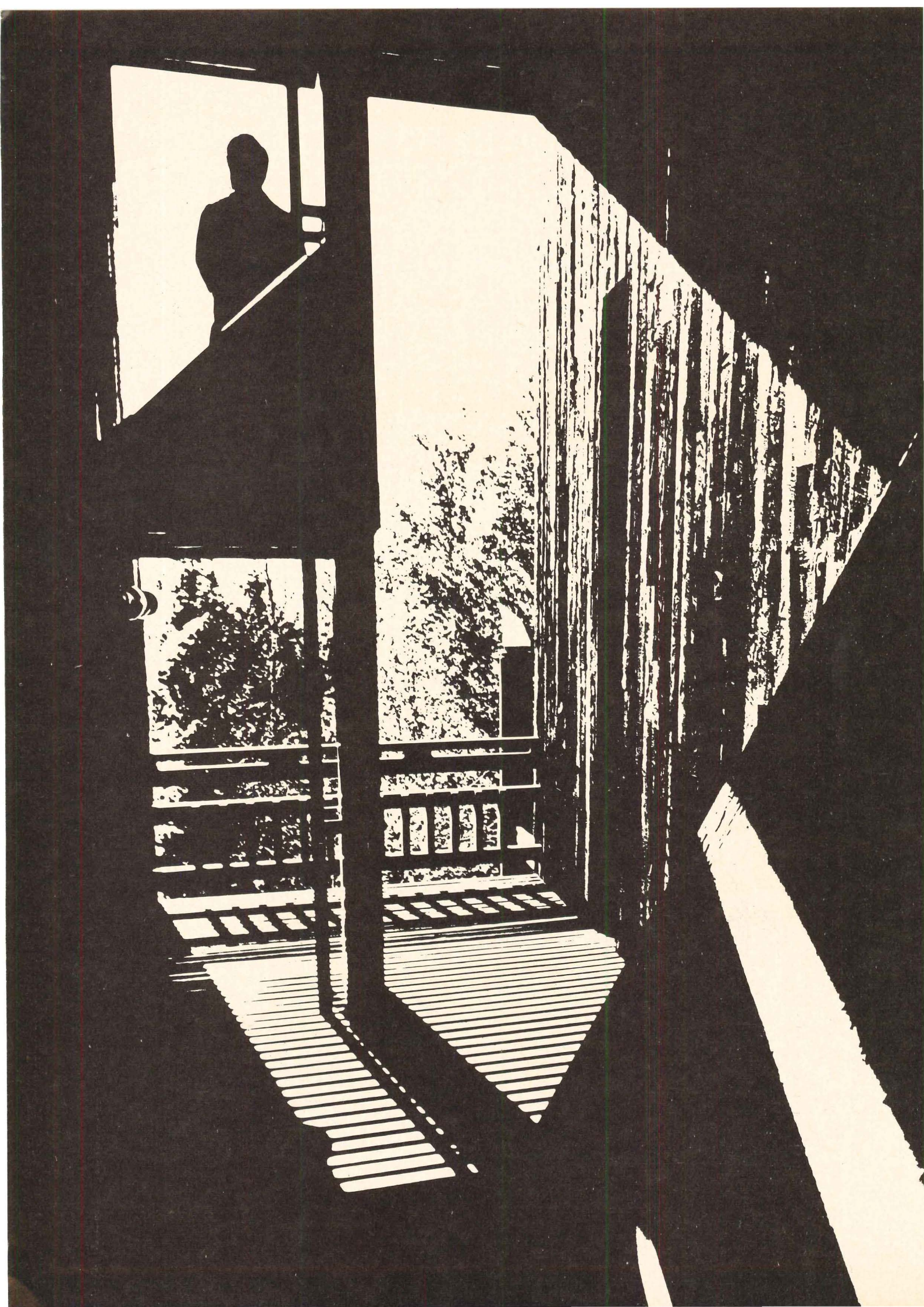
"3M" IS A REGISTERED
TRADEMARK OF 3M CO.

Electro-Products Division 3M COMPANY

May 1968 **PROGRESSIVE ARCHITECTURE**

"There is a thin line everywhere today between art and accident, or even art and atrocity; it is a characteristic of our time. Current architectural theory calls for complexity and disorder (in a kind of tastefully arranged, properly evocative counterpoint of aesthetic experiences, of course), using the happy accidents of unplanned construction as examples. The unhappy accidents don't count. There is a perfectly good case to be made for subtleties and variations of design outside the Cartesian order, but the idea is already being carried to extremes of heady intellectual irrelevance."

ADA LOUISE HUXTABLE



Student Power is jolting campuses. The Berkeley phenomenon is not a freak incident any longer. Similar flare-ups have occurred by now all over the country — and the movement is spreading. Although race, draft, and other social and moral issues are often the kindling that starts the fire, the academic unrest goes even deeper than that. The students are beginning to demand a re-evaluation of the whole concept of education, its method and purpose, thus questioning simultaneously the nature of the world they will inherit and their place in it.

Architectural schools are not exempt from this fundamental questioning. As this page is being written, several schools are undergoing a confrontation between the students and the administration:

At Carnegie-Mellon University (Carnegie Tech it used to be), the school is in process of setting a joint faculty-student committee that will make recommendations about how the school ought to change. According to Paul Schweikher, head of the school, the students are dissatisfied with the jury system and with some teachers who "don't teach me what I want to be taught"; they want greater voice in "everything, from curricula to drafting tables"; there is much basic questioning "about what architecture really means" and a request for those three new ideals that seem to be becoming the slogan of the electric-age revolution: demand for "Participation, Representation, Communication."

At the University of Pennsylvania, the students together with the younger faculty members have come up with a manifesto of principles on which a curriculum ought to be based. According to Dean Holmes Perkins, the manifesto asks for "more social involvement of students, faculty, and the school in the surrounding community and in the world at large, more freedom of choice of courses, and more student participation in the development of new programs and courses." There is again the general questioning of "what an architect is and what he should do for his society." Dean Perkins thinks this development to be positive and is willing to "change gradually in the general direction indicated by the students."

At Pratt Institute, the students' action was more drastic. They declared a "state of emergency," called a students' "strike," boycotted all classes, and demanded the resignation of the Dean and other members of the faculty who are responsible for the administration of the school. In a letter to the President of Pratt Institute, the students said:

"To be viable, a School of Architecture must at all times contain and reflect the realities of the present; it must also contain and project the possibilities for the future. Education as a force can only survive in an energetic environment in which students feel involved and committed to the serious and purposeful effort of postulating and solving meaningful and relevant problems. Pratt has failed — drastically — in this very area. There exists at our Institute a dangerous feeling of cynicism and apathy among the students engendering an unproductive attitude and limiting creativity. Having stated this in the past, the Administration has repeatedly backed away from the problem with its usual flurry of promises and tokenism which merely indicates an unfortunate failure to perform their jobs. As a result, nothing was accomplished; good teachers resigned; good students — stifled — withdrew. We, the students, now refuse to let any more students take the punishment for the incompetency of the Administration."

Rumor has it that Cornell and several other schools are undergoing similar re-evaluations. No doubt, the trend will become universal and architectural education will change.

Will the profession change as quickly? There are hopeful signs from many quarters. Even the AIA is finally loosening up some of its prehistoric attitudes. But vested interests and mental fossilization being what they are, will the profession adjust quickly enough to changing conditions — or will it be overtaken by swiftly moving events? Time is running out. ■

Jan C Rowan

THE RATIONALES IN THEIR DESIGN

DOVE

What design motivations and mental processes cause somebody's home—a house or an apartment—to take the form that it does? This issue of P/A investigates this question.

In Utopia, at least, shelter-making could be a perfectly rational process. Statistics would establish that a certain number of households, of certain kinds and sizes, were going to need places to live by a given date. Sociologists, reviewing the subcultures represented by these households, would declare that the spatial demands of the households would be thus and such. Plans would be drawn up, and the cost-effectiveness of various constructional systems assessed. Financing would be a breeze. Manufacturers and builders would work to schedule as a well-orchestrated whole. Government and union officials would smile. And if the goddess of Chance, now a severely limited monarch, would also smile, the doors would open on the predicted day, and the whole enterprise would be a testimony to what

reason can do in an atmosphere of good will.

Homemaking is quite another matter. Whether a person lives like Citizen Kane or pastes up a couple of art reproductions in a dormitory room, home-making is an affair that speaks to and for a specific person (or perhaps a specific family), declares that this is an individual's own place, and makes his immediate environment more secure, more amusing, or meaningful than the rest of the world is. Not everyone, of course, sees home as an affair of walls and roofs, with a bed in the middle. Certain businessmen are more at home in the office than they are in the nice suburban houses they own. One of Joseph Conrad's sailors, signed up for a voyage in a well-found ship with good shipmates, might be said to make the voyage itself his home: home as a period of time rather than an area of flooring. A few picaresque types doubtless make the world as a whole their home, and some ascetics expect no real home this side of death. Notwithstanding all this, home to most people has a specific location and assignable dimensions, and is created by giving instructions to architects and pointing to things in shops.

In ordinary, physical home-making, one's theoretical rights are very broad. If one person wants an Elizabethan-style long gallery to pace up and down in, or if he wants to dine on a Roman triclinium wearing a purple toga, there is no specific law to stop him. In practice, though, most of our homes are standardized environments to which we adjust our appetites and fantasies. Usually, we have to take ready-made or conventional shelters, severely limited in area, and fill these with furnishings like those of most other people. Our financial limitations push us partway toward standardization, and our neighbors and the various pundits of taste we stand in awe of take us from there. The housewife next door is as powerful an agent for standardization, in fact, as Henry Ford ever was. Our non-conformities are quantitatively limited, so to speak, by the conventions of our subcultures; we must be no more unconventional—and possibly no less—than the others around us. And within these limitations we establish the odds and ends, architectonic and otherwise, that create in us feelings of affection, serenity, excitement, or pride.

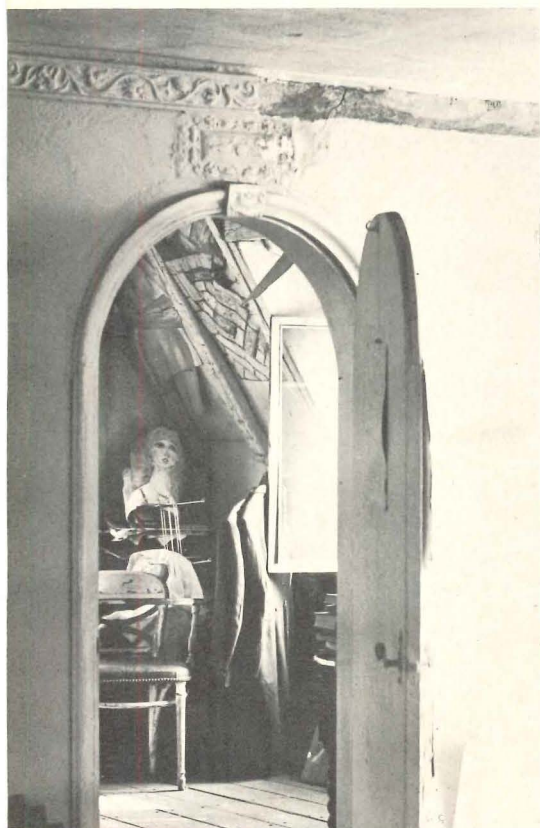
Here and there, though, there are people who refuse to accept standardization. If they use the objects and images we recognize, they use them in ways that make them like the imagery of a dream—incongruously, to create a dialogue with or expression of something inside themselves. Before going on to mention projects that exist in our conventional world, to which such things as plans, working drawings, and data listings are relevant, we present two such houses.



The first is that of architect Walter Pleuthner, in Scarsdale, New York. Pleuthner, now an energetic man of 82, had a comfortable country house practice in the Scarsdale area in the 1920's, and in 1922 built his present "summer palace" as a suburban residence for himself. At that time, the house was no more pixyish than many another in the high Eclectic period, and was distinguished only by having true half-timber construction, a massive braced frame with brick nogging. Loving hand-made things and solid workmanship, he had the house put together by craftsmen who used a minimal amount of millwork and ready-sawn lumber. One of the timbers in the living room is a heavy stick from the privateer *Hornet*, of War of 1812 fame. Originally, the house reflected in a conventional way Pleuthner's triple artistic role as architect, painter (the youngest exhibitor at the Armory Show of 1913), and sculptor, as fragments of old ironwork and woodwork and paintings accumulated on the walls. The great living room was the rehearsal room of the Wayside Players, an amateur group that included Robert Benchley, Dorothy Parker, and the car-



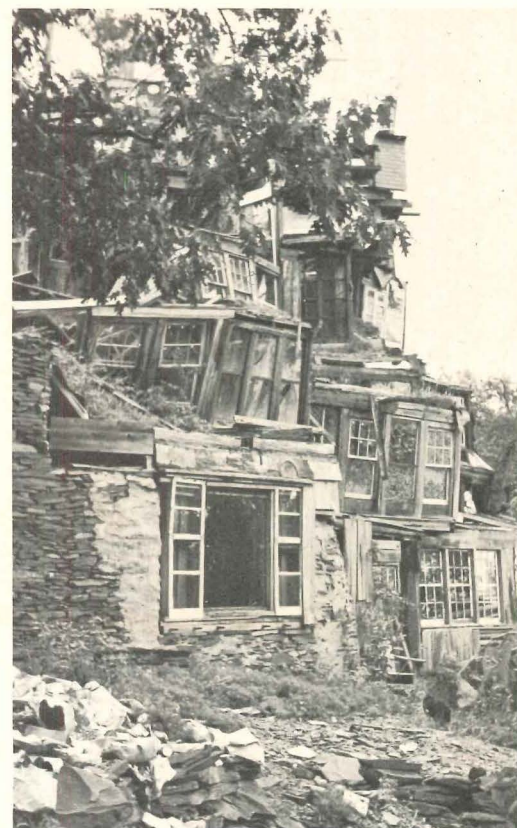
The quaint 1920-period exterior of the Pleuthner house is not remarkable; inside, collected objects, improvised ornamentation, and the accidents of recent years have combined to produce something half-gay, half-desolate, like a ruined amusement park.



toonist Rollin Kirby. At some point, the cultured clutter to be expected in an artist's house passed over into whimsy, and Pleuthner decided to work on the walls, ceilings, floors, and furnishings of the various interiors. The kitchen at one period was transformed into an Italian garden. floorboards were painted to imitate polychromed tiles. Other floors were carved out and inlaid with mosaic. A bathroom scale had the outlines of two feet painted on the platform, while the dial became a screaming baby face. Unpleasant book bindings were painted white, with code words daubed on the spines in red. An automobile hood became a canopy over the entrance to a summer house. And more and more odds and ends were added inside and out. In 1963, the house caught fire, but its substantial construction saved it. Two other fires followed, however, with vandalism and thefts after each, and the house is now in sad shape. The authorities claim that it is unsafe, and want to tear it down, but Pleuthner is confident that he can restore it. This winter, the house was leaky, drafty, and uninhabitable, but Pleuthner is already experimenting with the textural effects created on the floorboards by the latest fire.

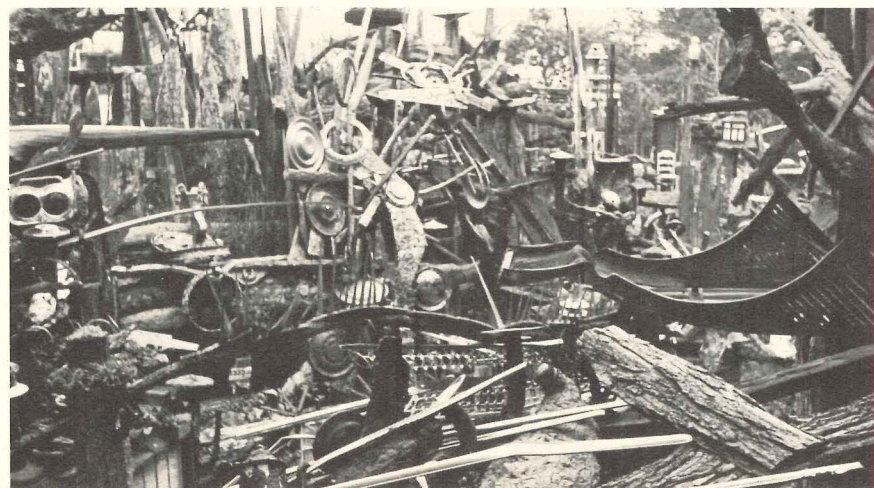
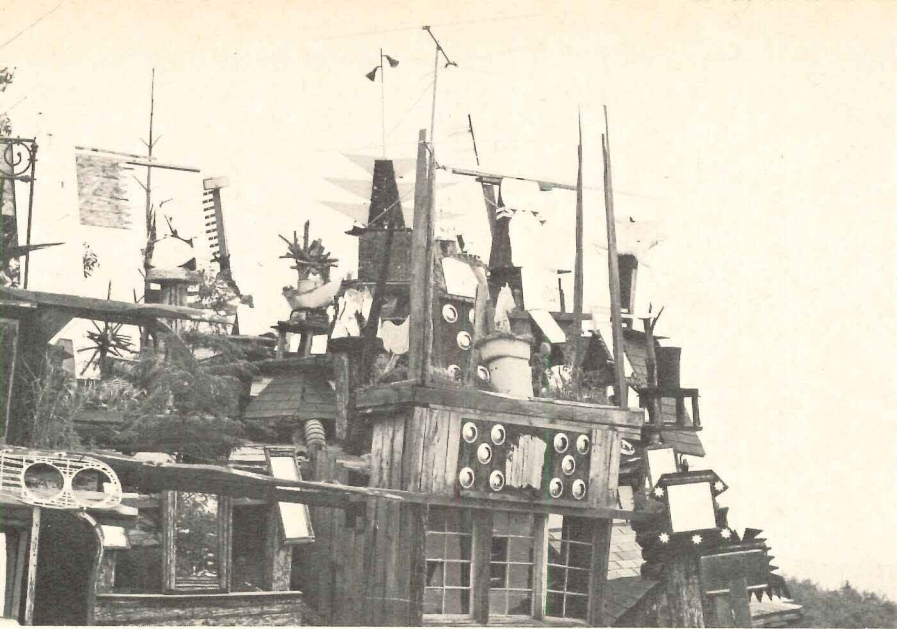


In the bedrooms (top), the Jacobean plasterwork is falling away, and the living-room ceiling (above) appears none too secure. Outside, a tablet (right) lists the "restorations" that followed mishaps to the house, with plenty of room at the bottom for more dates.



The other house *has* recently been destroyed by fire. This was the house of Clarence Schmidt, a retired mason and plasterer, in Woodstock, N.Y. Begun as a small cabin, the Schmidt house ended as a magpie collection of house fragments, junk, and bric-a-brac, made more magpie-like still by the frequent inclusion of shining objects and the wrapping of things in aluminum foil. At its peak, the house had 35 or more rooms, whose habitability varied with the season. The essential habitation was a single room in the heart of the building, into which Schmidt would withdraw as the cold season approached. In the summer, he would sit in the lavishly decorated grounds, receiving visitors, many with donations for the building. The inner structure of the house was supported partly by the hillside it was built against, partly by piers of dry-wall fieldstone construction, all surprisingly substantial even though the house sloughed off portions of itself now and then. The roofline was perhaps the most sensational feature, bristling as it was with rods, poles, laths, and junk, but the interiors were not far behind. Where natural light failed, in the depths of the building, Schmidt had colored lights rigged to play over compositions whose complex obscurity might be rivaled by the interior of a Tibetan monastery, but hardly anywhere else.

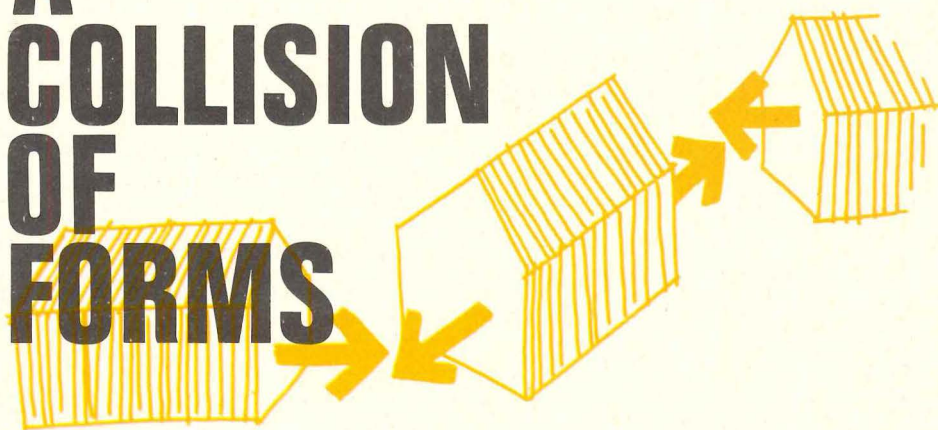
Schmidt, like Pleuthner, is undaunted by fire damage; he is said to be planning to rebuild.



The Schmidt house was a magpie accumulation of found and donated objects, from large house fragments to toys. Many smaller objects were wrapped in metal foil so that they would gleam in the sun. Somewhere at the end of the path, within the house fragments, under the bristling rooftop, was the habitable core of the house, a small cabin.

Tired of the ordinary balloon-frame box, architect pulls plan elements apart, then stages

A COLLISION OF FORMS



"We are bored," says Hugh Hardy, exasperatedly. "The world is so full of shapes and none of them appear in architecture. Architects are still bound up in Euclid: When we plan cities, houses, we stuff every activity into a preconceived shape. Our architectural vocabulary is . . . what's the word . . . moribund, destitute. We make choices between long malls, thin towers, and squares. Have you ever seen the way an architect draws a car? It's a box. Car is chrome, moving, flashing. If you're still in the arms of Euclid, you can't accept 6-ft stretch pants on the side of a bus."

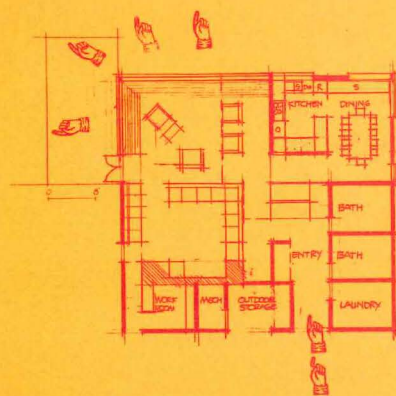
The client, on the other hand, wanted a design that would never tire. Arthur Hadley, author and playwright, requested a house that would be nourishing. It had to be a place where he could work day in and day out (there was no downtown office to escape to); preferably it would have several places where he could cook and eat — 3 meals a day, 21 times a week (all the restaurants on Martha's Vineyard close in the winter). The house would have to warm and shelter him on

gloomy days (when the sun does not shine or work goes dimly), and also serve as a summer home. In short, it was going to be used continuously, intensively, and had to wear well.

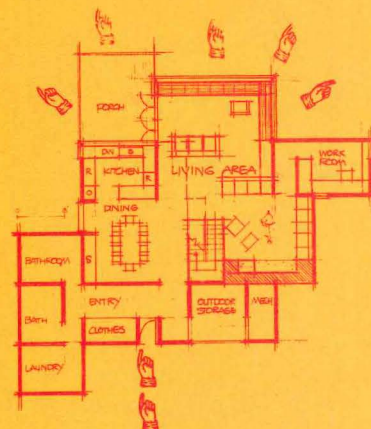
Fortunately, the client's imagination was not bound up in boxes. Maybe a bed in a cupboard is better than a sick room for a child. Maybe each of his children should have trailers so they could haul them away when they felt like it. Like the architect, he also had a broad level of acceptance: A thoroughly adult respect for the child still lurking in the man: a delight in flagpoles, and crow's nest hideouts in the eaves of a house, and a scientific respect for the hardware of the age: TV antennas, exposed heating ducts, whirling weather instruments — 6-ft stretch pants on the side of a bus.

The crux of the problem for both architect and client was to avoid the doldrums, to avoid getting exasperated and stay that way. The house had to be surprising to an old hand like the architect, and continually provocative to the client. "It couldn't be some perfect, pristine

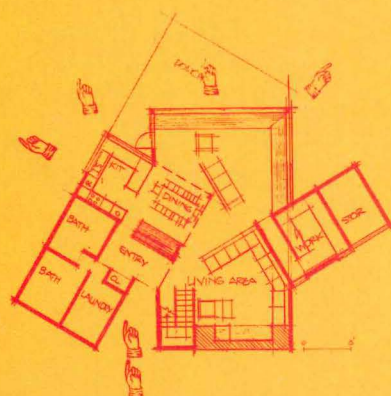
During the preliminary design stages, the architects briefed the client on three possible solutions to his program, and tested his reactions:



THE BOX: "Stuffing all the activities into a preconceived shape" was the most mundane solution, thoroughly uninspiring.

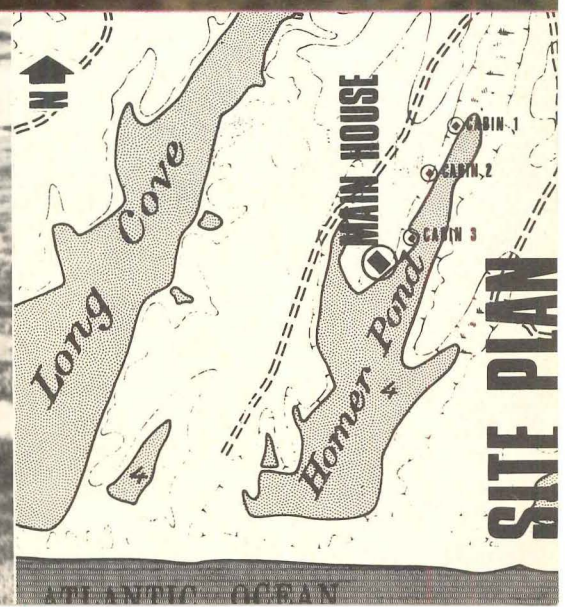
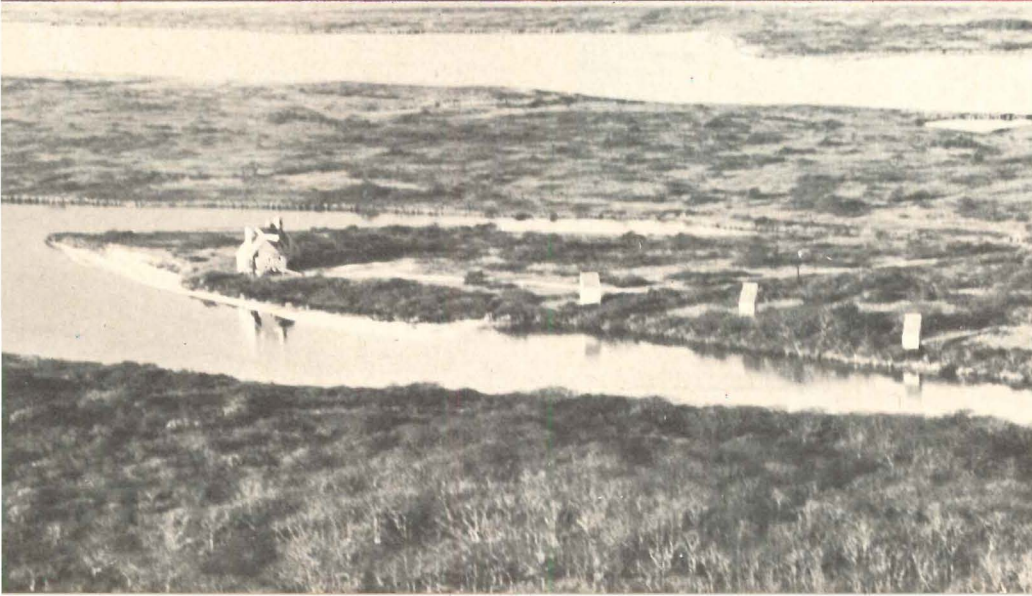


THE PINWHEEL, a latter-day architectural favorite, was more interesting, and, according to the client, the most resolved of all the plans. However, the architects had done several of these "push/pull" variations on the square; they favored the last alternative:



THE COLLISION: "Sometimes architects just do things for the sake of doing them," observes Hadley. "This was the most fascinating of all the plans, but also the most complicated and unresolved. There were too many ears [dormers] in this first design and I seemed to end up with my nose in a corner most of the time." The client's challenge was to make it simpler, make it functional.

Photos, facing page: Norman McGrath



shape," recalls Norman Pfeiffer, an associate; "it couldn't be the exclusive and predictable brain child of one man, but a design we could all throw something into." "What could be worse," says Malcolm Holzman, project director, "than to go down to the same corner every day, and know how it's going to be, every day."

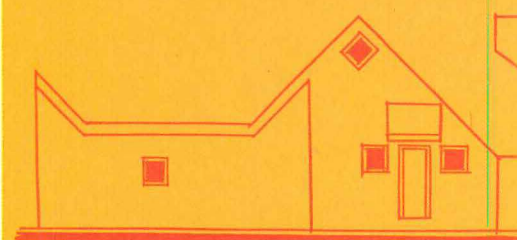
The architect's solution was to become a catalyst for the unpredictable. They took three Euclidian boxes, smashed them together, and then took a look at what came of the collision. "You ought to be able to feed this kind of complexity into a computer and get an answer. We didn't know what would happen."

When the architects smashed together three triangular boxes, it was not a head-on collision, or a crack-up from a side street, but an impact at 45°. The rectangles intersect, and overlap, carving out diagonal, triangular rooms within the rectangular volumes. The effect is baffling to conventional, right-angle Bauhaus buffs. There is just enough of the 90° package remaining to tease the mind

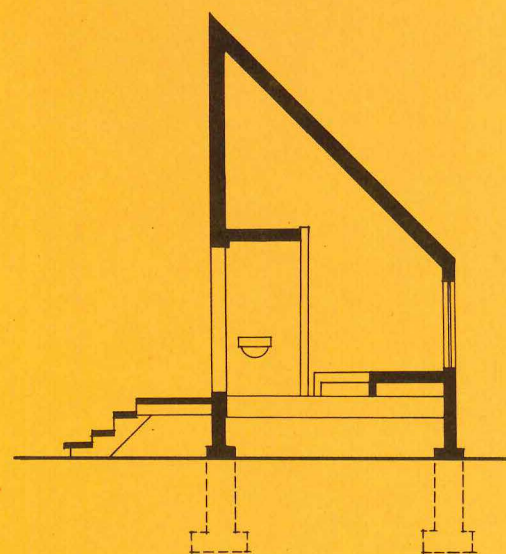
into ordinary presumptions. "It's like a pinball machine," explains Pfeiffer. "You start out straight, through a corridor with laundry rooms and bathrooms to the left and right, but once into the dining room, the axis goes askew, a wall at one end goes off on a diagonal. The whole house is that way; it sets you up for the expected and then surprises."

Although the volumes look shattered on the floor plan, the space in the house flows continuously from the living room, revolving around the chimney, passing through the kitchen and dining room, spiralling up the staircase, and doubling back on itself on the balcony above the living room. Outside of the bathrooms, utility rooms, and the workroom, the bedroom is the only "room," or isolated space, in the house. The house reads as a single volume, with a chimney trunk in the center and a suspended bedroom above. Light enters from all sides.

On the exterior, the collision produced shattered eaves, odd-shaped dormers that catch the light and throw it into the interior, unpredictably. "We didn't know

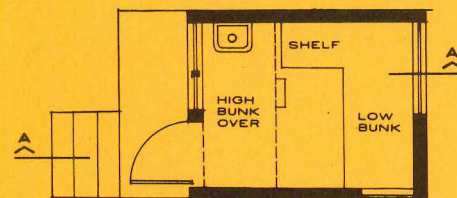


WEST

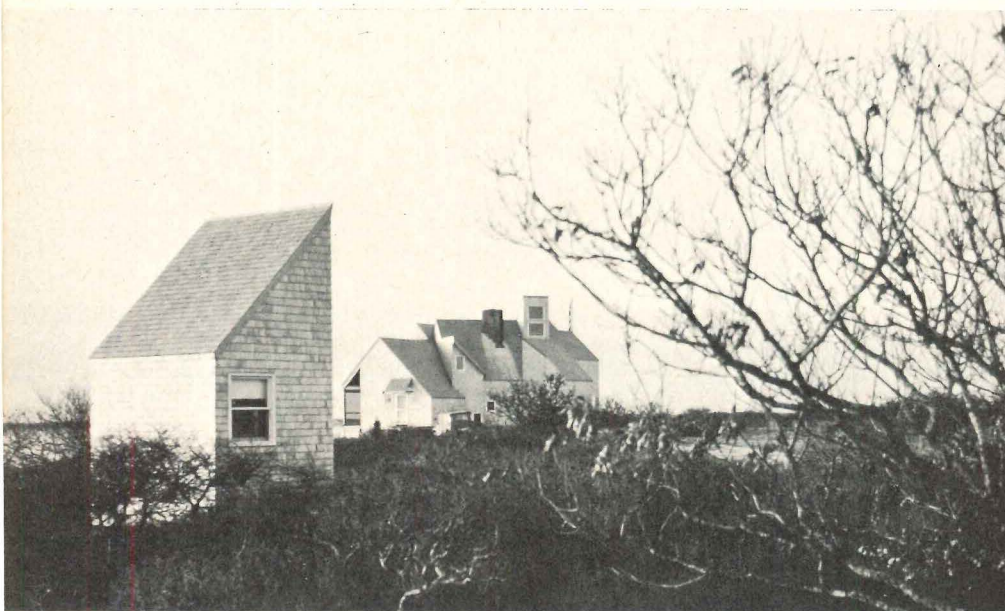


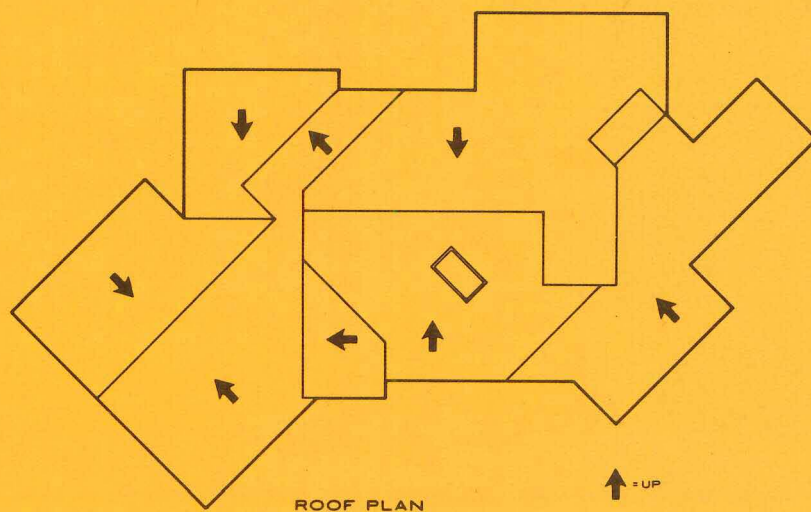
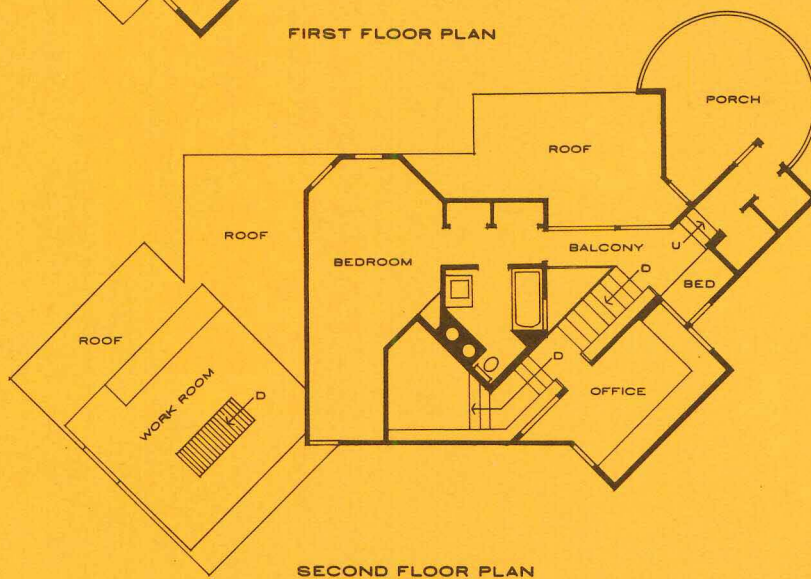
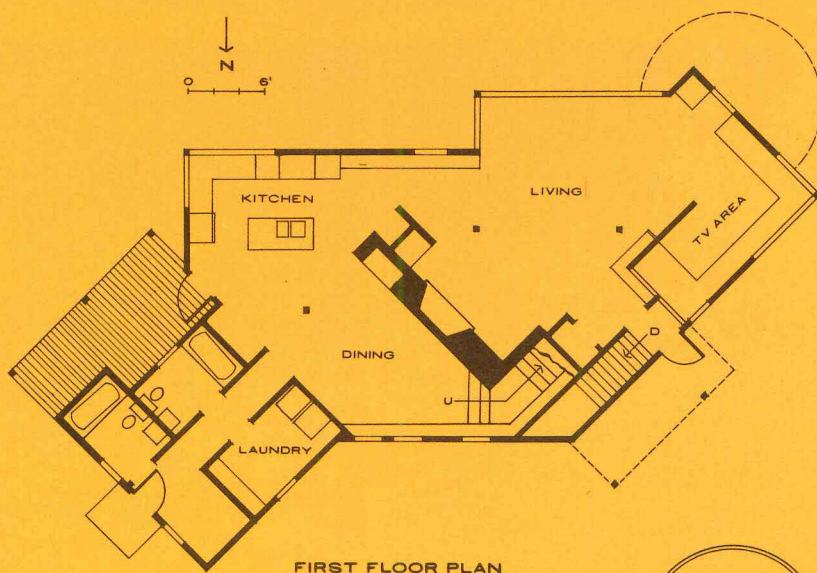
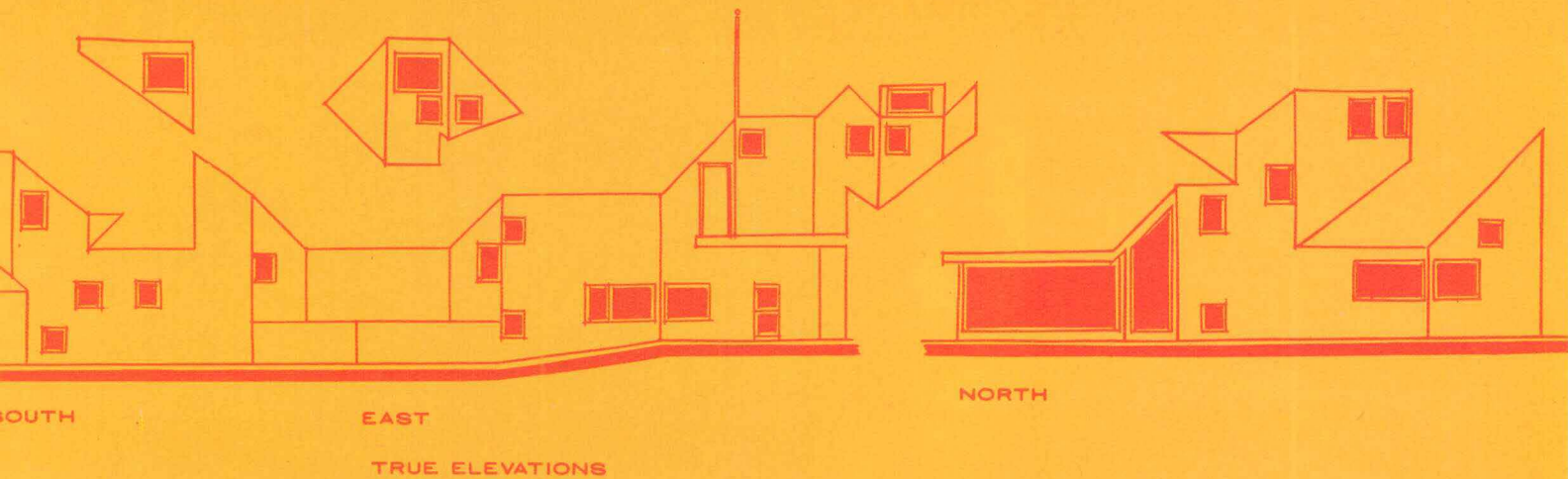
SECTION A-A

Originally, the client thought of buying individual trailers for each of his three children. Tackiness of trailer construction drove him to permanent buildings. Each cabin is slightly different on the interior, with varied window arrangement and bunk positions. Height is a little excessive, even for the architect. They are, almost literally, chips off the old block of the main house.

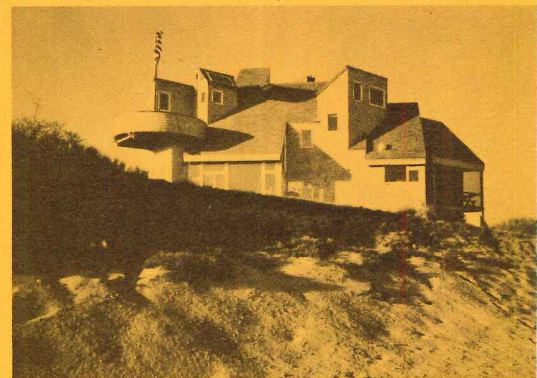


CHILD'S CABIN

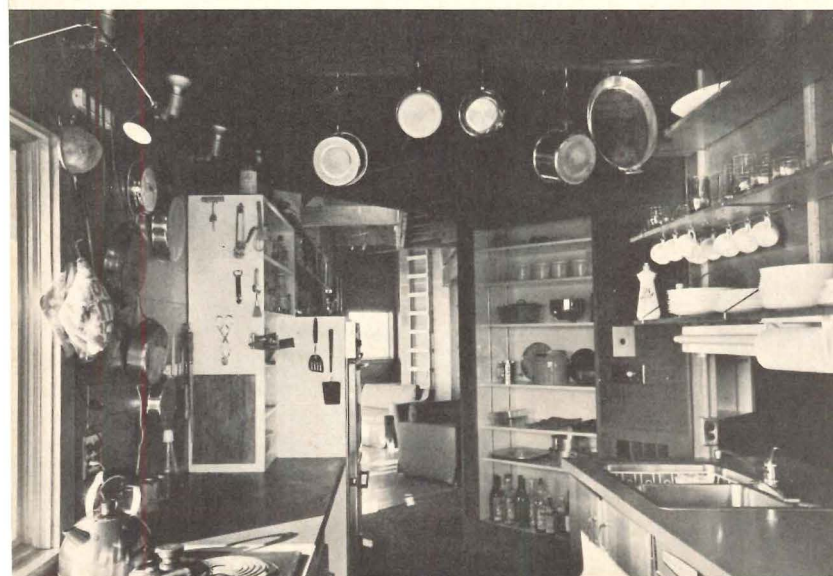
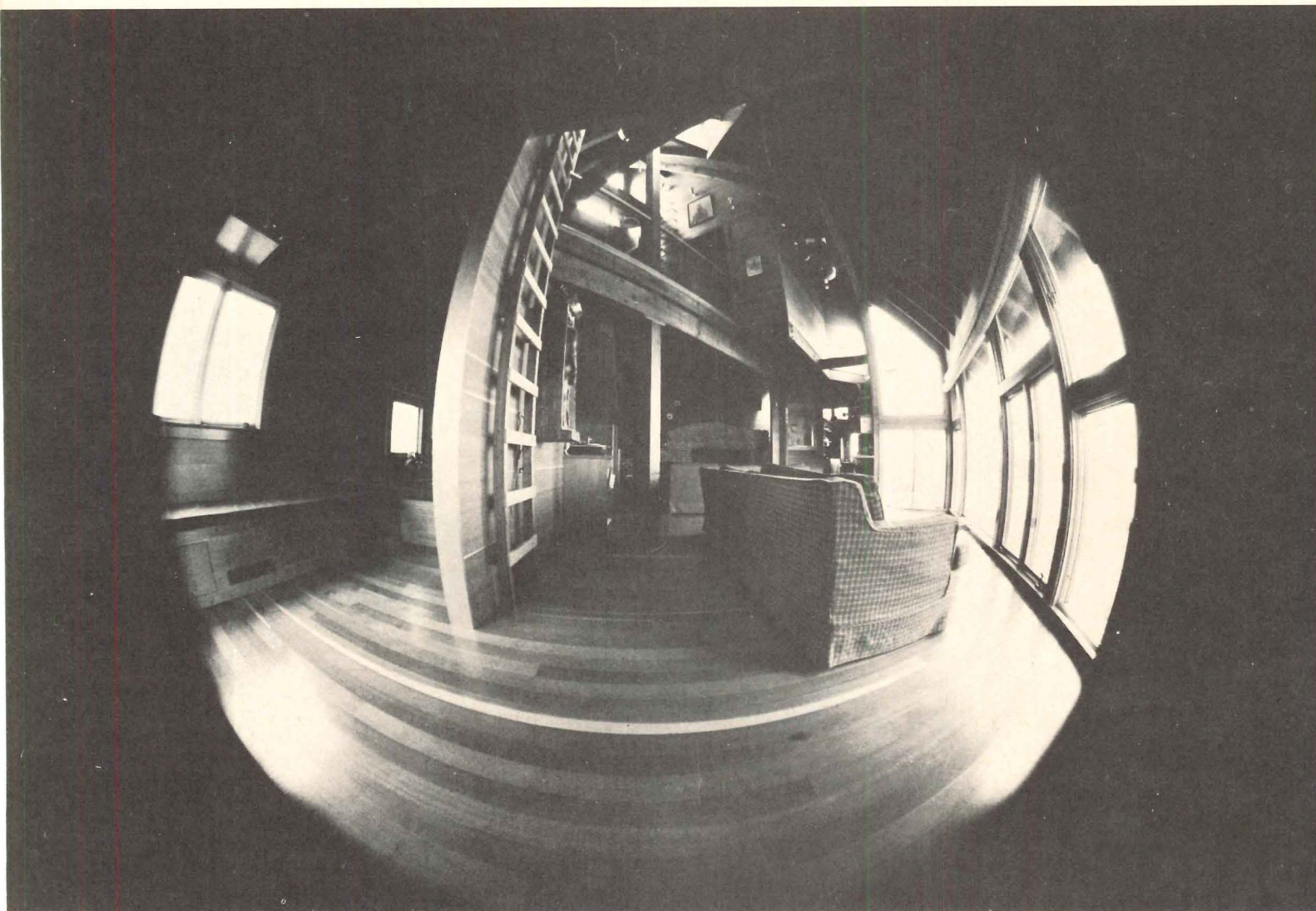
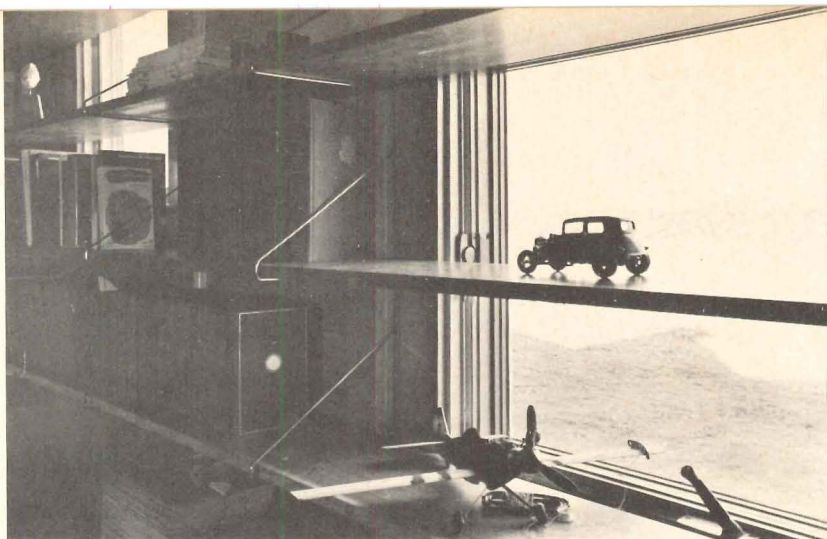




Only the most basic dimensions were given to the contractor. Equally important in staking out the house were the angles and points of intersection. Often, the exact length of a wall would be determined by the intersection of two lines.



ARTHUR T. HADLEY HOUSE, Martha's Vineyard, Mass. **Architects:** Hardy, Hölzman & Pfeiffer Assoc.; formerly Hugh Hardy & Associates. **Site:** 320 acres bordering on Homer Pond, West Tisbury. **Program:** Client requested a house designed for year-round living and work. Major requirements included an isolated workspace, a kitchen connected to both living and dining areas, a fireplace big enough to cook in, laundry room, sheltered porch, perhaps a guest room, and cabins or trailers for each of his three children. **Structural System:** Standard wood frame construction. **Major Materials:** All exterior surfaces (including the flagpole) shingled; interior surfaces finished with fir boarding; rafters and plywood roof sheathing exposed. **Mechanical System:** Oil burning, forced air heating system (ducts exposed and painted red and blue). **Cost:** \$70,000 including three cabins, well, and appliances. **Consultants:** Paul Gugliotta, Structural. **Photography,** except as noted: Maude Dorr.



Variety of Living Spaces

As one visitor commented, the main living room (above) is both cathedral and cave, offering a variety of spaces and moods. The fireplace, tucked under the bedroom, faces inward. The architects thought of it as a cave, a shelter, with low ceiling. It serves as a nighttime or bad weather space. South area, right, faces pond. Light, airy, it provides a cheerful daytime sitting place. To the left is an alcove with the TV suspended above the window. It was the brain-child of the client, who wanted to know why one needed a separate room for TV when its distractions can be obviated by use of a screening wall and a set of ear-phones. Fluid space allows large family to be together, and separate at the same time. From this corner, it is possible to see straight through to the kitchen at the other end of the house — to keep tabs on the cook without being there.

A View from the Stove

Window is placed above range at the client's request: "I spend more time cooking than washing, and don't need a view over the sink." Shelving is all exposed.

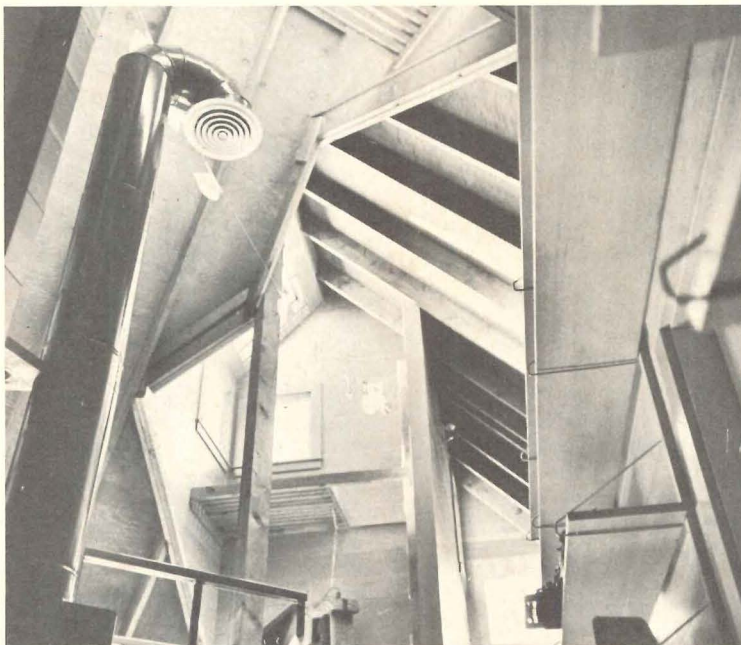
Overlapping Systems

Bookshelves in the dining room (facing page, top) line the wall regularly, in spite of a variety of windows behind. The collision between shelves and windows provides some interesting back-lit openings in the stacks, and, to Hardy, is completely in harmony with his theory of overlapping systems.

exactly how the light would bounce around the interior," admits Holzman, "but we knew it would bounce."

One of the intriguing things about the house to Holzman is that it was not planned down to the most minute detail. "If we had planned some spaces consciously, they wouldn't have happened that way," he says of an attic that turned out to be a perfect workroom for children. Although the house is complex, the working drawings were minimal. The builder was handed two sheets: one containing floor plans, sections, and elevations; the other, electrical specifications, rough dimensions for the fireplace, and layout of the kitchen. The remainder was left up to the carpenter. "Door knobs are not important," says Hardy, exasperated again at the amount of labor most architects spend over minute details. "If the volumes are strong enough, virile enough, the details are less important. There are no 16th Century anatomical drawings for joints in this house." As a result, the foreman on the job, Vern Jernegan, had ample leeway to exercise his own ingenuity and creativity. Luckily for Hardy, he is a master craftsman. "Perhaps one of the most notable qualities about the architect, however," says the client, "is that he can listen, listen to the men on the job and find out how they do things." Jernegan could take advantage of opportunities as the house developed: When an extra nook and cranny turned up near the bathroom, he suggested putting the toilet in the space—no use boarding it up. Because specs were somewhat fluid, he could substitute 1" x 8" boards for the specified 1" x 3"s. It was more practical, and the architects could agree that it was an aesthetic improvement as well; it served to make a sharper distinction between the floors and walls.

The unexpected spaces, unpredictable floor plan, and elusive shifting patterns of light, all contribute to making the house come alive, to create a dynamic, surprising environment. The spaces are so well resolved (the client forced the architect to make them larger) that it is not apparent that the axis is askew. Not being a Bauhaus buff himself, the client finds it natural to wake up on a diagonal. What is important is that the house has a built-in variety that is nourishing.

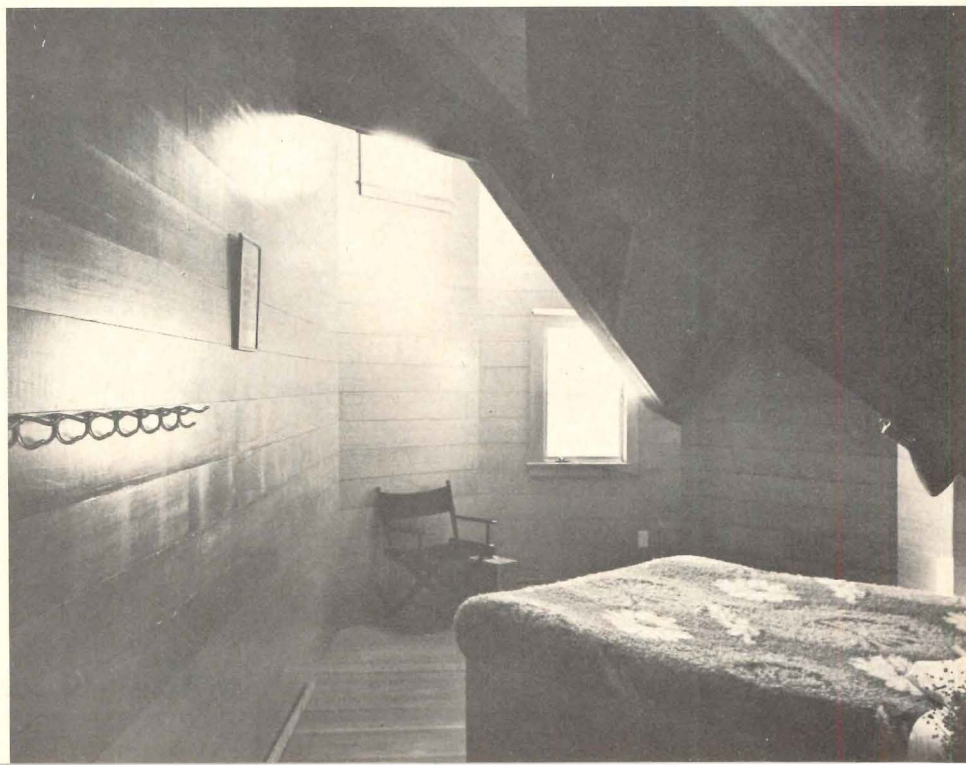


A Delight in the Whimsical, The Mechanical

This is evident in the balcony areas. Two ledges at the top of the houses are available for reading, thinking, and a quiet retreat. Return air duct, left exposed, painted blue, resembles some artificial flower. Bedroom lies straight ahead.

Diagonal Orientation

Built-in bed juts out into room at an angle to main wall. Eaves drop down low, sheltering the space.

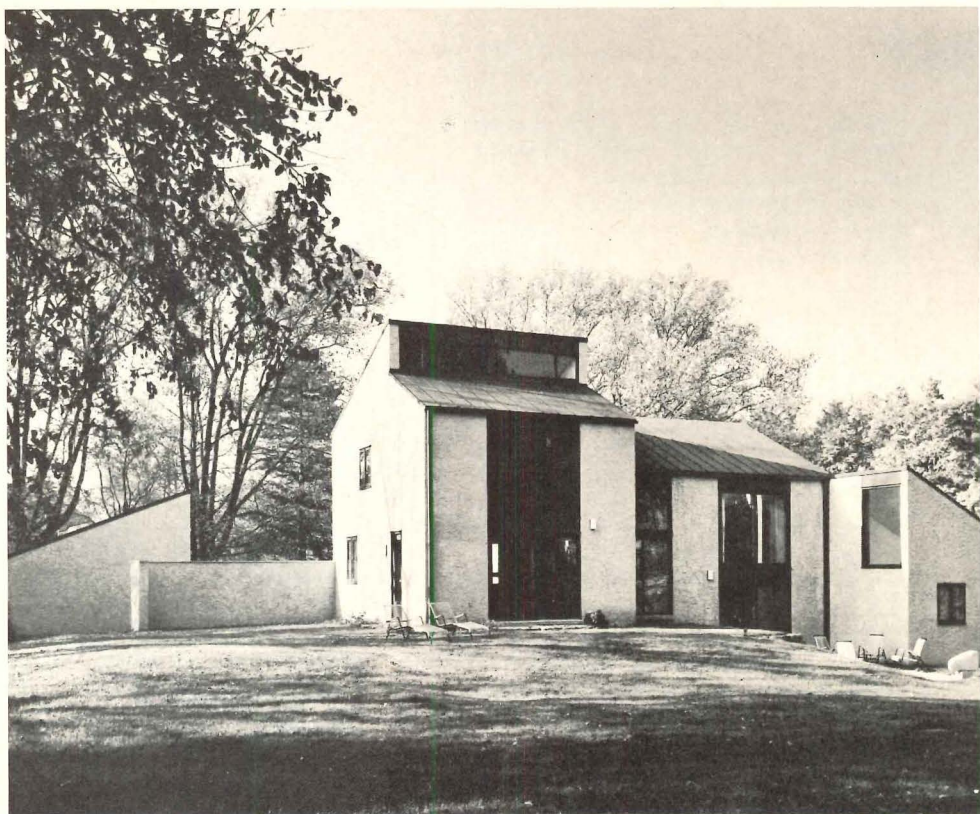


In scale, complexity, and character, the house exhibits sharp contrasts from area to area: the rear (below) is simple and open to the view and the northeast light, while the front (facing page, bottom) is more intricately composed and opaque; the living room (facing page, top) is low and cavelike under the studio balcony, but abruptly triples in height, rising to a monitor that serves to light the studio.

Architect Thomas Todd, in designing a house for himself and his family, let the environment impose two constraints on his plan. In the first place, he wanted to build something that would fit well into the neighborhood in which the house was to stand; secondly, he wanted to face the house away from a noisy road so as to obtain peace and privacy.

The Mount Airy-Chestnut Hill section of Philadelphia, built up from 1880 to 1930, is an area of quiet streets, old trees, hedges, lawns, flowers, rhododendrons, laurels, fieldstone walls, willow fences, and houses for the well-to-do. The houses are designed mostly in the Colonial Revival, pseudo-Norman, and Cotswold styles and executed mostly in silver-gray micaceous schist rubble-work, exposed or with a finish of gray, dun-colored, or whitewashed stucco with white or gray trim. Todd's immediate architectural neighbors are the houses of "French Village," a tasteful promotion of the 1920's designed by the locally active architect Robert R. McGoodwin. Although he was not willing to imitate their pseudo-Norman style or to pay for stonework, Todd wanted to produce something whose scale, massing, color, and texture would be in harmony with them and with the neighborhood generally. One great asset of this site is the presence nearby of Cresheim Valley, a wooded arm of Fairmount Park. Unfortunately, McCallum Street, which passes the Todd property on its southwest side, is one of the few roads across the valley, and is thus a traffic bottleneck that is much used in the rush hours.

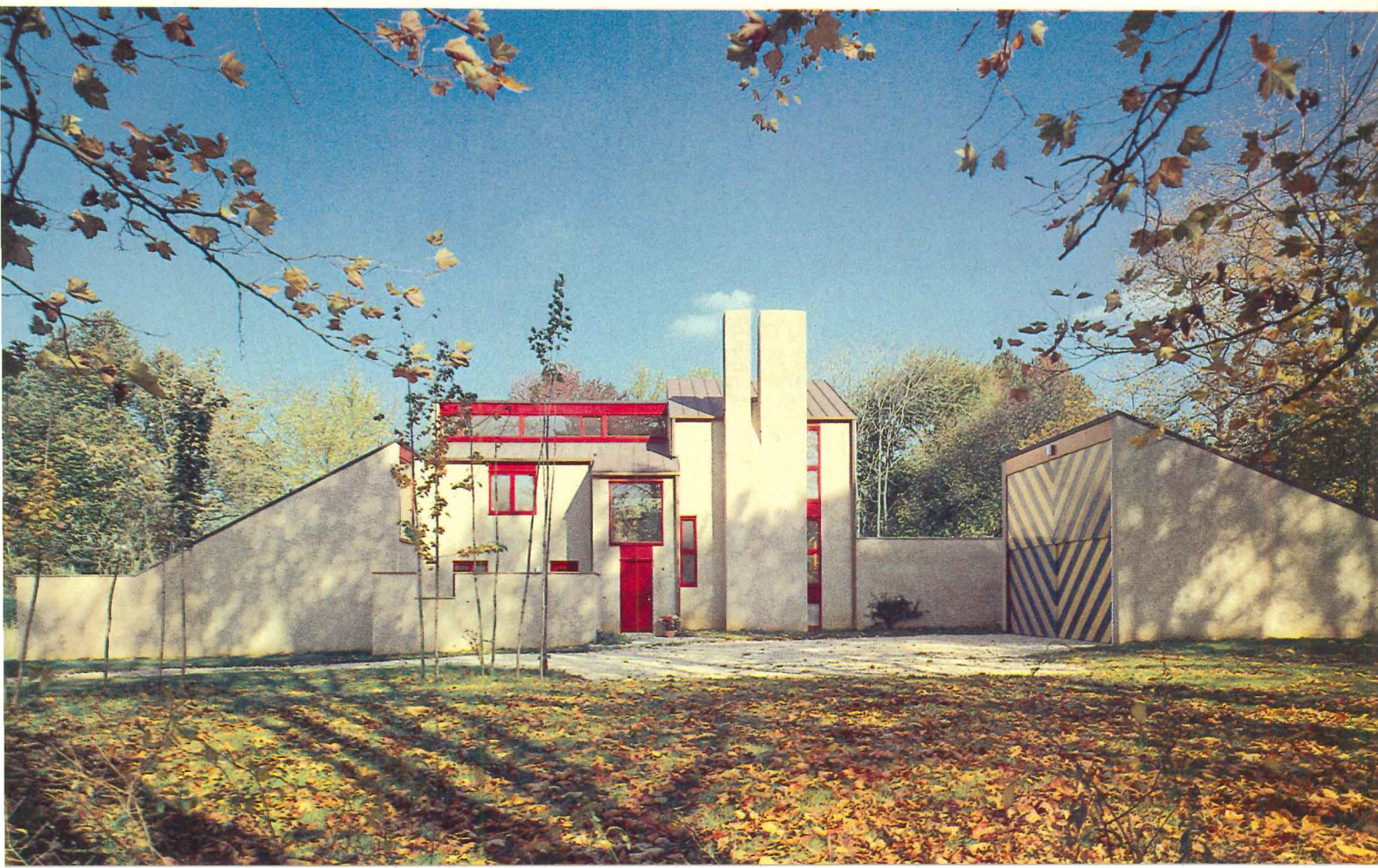
As the design evolved, the main rooms of the house, with the exception of the kitchen, were turned away from the direction of the road. As seen from the southwest, the house appears as a quiet composition of broad stucco surfaces, small windows, and interacting geometrical forms, composed with a slightly formal air and a somewhat exaggerated verticality. The front is enframed by the blank end walls of a bedroom wing and a detached garage, whose rooflines point upward and inward toward an off-balance combination of vertical and horizontal surfaces, projecting and receding at the center. The front has a double focus in the doorway and the cleft chimney, two vertical, off-center elements that serve to "humanize" the otherwise severe front by saying that this is a habitation, although without giving any detailed in-



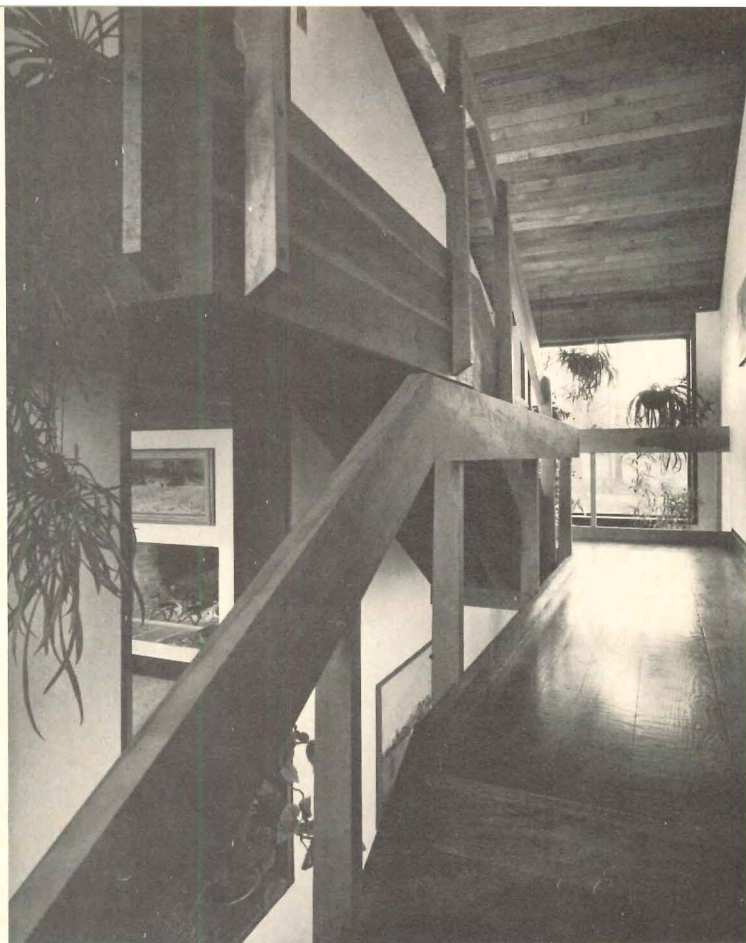
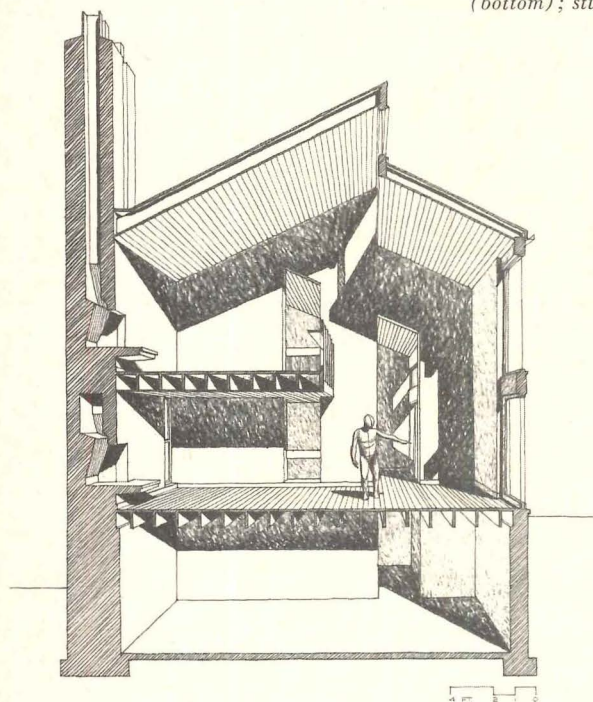
For peace, privacy, and visual harmony with the surroundings

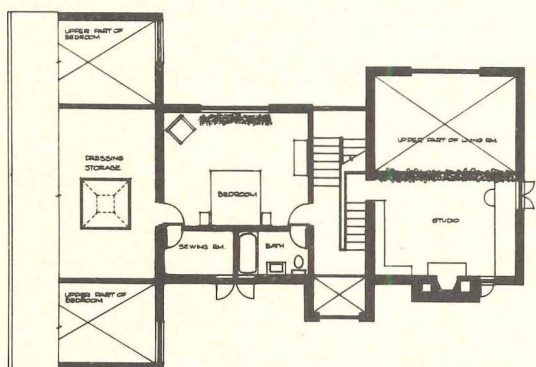
**OPAQUE FAÇADE
SCREENS
SPACIOUS INTERIORS**

HOUSE FOR MR. AND MRS. THOMAS TODD, Philadelphia, Pa. **Architects:** Wallace, McHarg, Roberts & Todd. **Site:** A wooded neighborhood of upper and upper-middle-income houses, most dating from the early 20th Century. A road, busy during rush hours, passes in front of the house. **Program:** To build a house for the architect-owner and his family. **Structural System:** Masonry bearing walls, with conventional wooden floors and roofs. **Major Materials:** Stuccoed concrete block; redwood door and window frames; fir interior trim; rough-sawn cedar boarding on ceiling; random-width red oak, flagstone, and vinyl flooring;terne metal roofs. **Mechanical System:** Gas-fired warm-air heating, with ductwork adaptable to air conditioning. **Costs** (construction only): \$40,000 budgeted, \$41,500 actual (\$16.50/sq ft). **Consultants:** Joseph Hoffmann, Structural; Vinokur-Pace, Mechanical and Electrical. **Photography:** Cortlandt Hubbard.

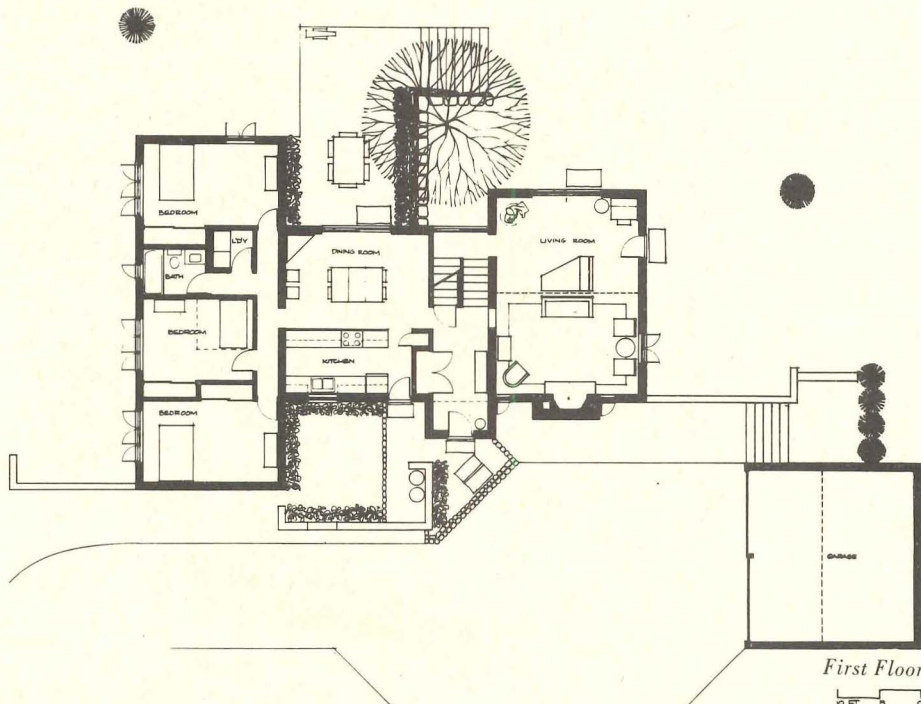


Most of the house's spaces are shaped by combinations of single-pitched roofs: section through living room and studio (below); stair hall, with glimpse of living room (right); rear of house at night (bottom); studio (facing page).





Second Floor



First Floor

formation about the life within. The surface material, a warmly colored, roughly troweled stucco covering a concrete block wall, bears a general resemblance to stucco used in some other houses on Mount Airy. The dark red trim color, however, is without precedent, and the blue-and-yellow striping of the garage wall (the yellow being a "Colonial" shade called by the manufacturer Todd House Yellow) is a quiet *jeu d'esprit*.

The kitchen, which does face southwest, is provided with an ample window, but its view is severely framed by an embrasure in the rather high wall a few yards away. Incidentally, the kitchen is not the family room that it is in most houses; it is a place where meals are prepared, not where they are eaten, and the dining area and the yard beyond are more visible to someone working there than the view out the kitchen window.

The rear, northeast front is quite different. Here the major spaces of the house are on display through broad, floor-length windows intended to let the relatively mild northerly light into the rooms. This front is divided into vertical strips of void and solid, quite drastically, and its masses are simple. Inside, the spaces are either low and cavelike or else soar to the undersides of the two great criss-crossing shed roofs that end in monitors, one lighting a balcony studio from the northeast while the other lights the master bedroom and the stairwell from the southwest. The detailing, executed in unstained wood and dead white plaster, is austere and rather prim. The inner openings, for instance, are lined with boards whose edges are set off from the plasterwork by quirks. The walls are conceived of as neutral areas on which quietly composed, plainly framed pictures can be hung and against which other objects of art can be placed. Furnishings are simple, traditional in feeling, and formally arranged. The plans of the living room, dining room, studio, and master bedroom have strict symmetry about the southwest-northeast axes of their spaces; this axuality is echoed to some extent in the furniture arrangement.

In the abstract, the composition of the Todd house is somewhat inconsistent. The complex, charming and slightly manorial street front shields what is essentially a plain shelter, admitting light and a view of woods between widely spaced piers into a few large rooms. One side of the house, that which the passer-by sees, is meant to be looked *at*; the others are to be looked *through* primarily. To these theoretical objections, it can be countered that the house was not intended to be seen in the round. Everything up to the southwest façade is public domain, and is composed in a way to satisfy both architect and public. The rest is an instrument for the satisfaction of the architect, his family, and their guests; and this satisfaction exists.

*Desire for a "timeless"
exterior and a sumptuous
interior results in*

WALLS, BOTH PLAIN AND FANCY

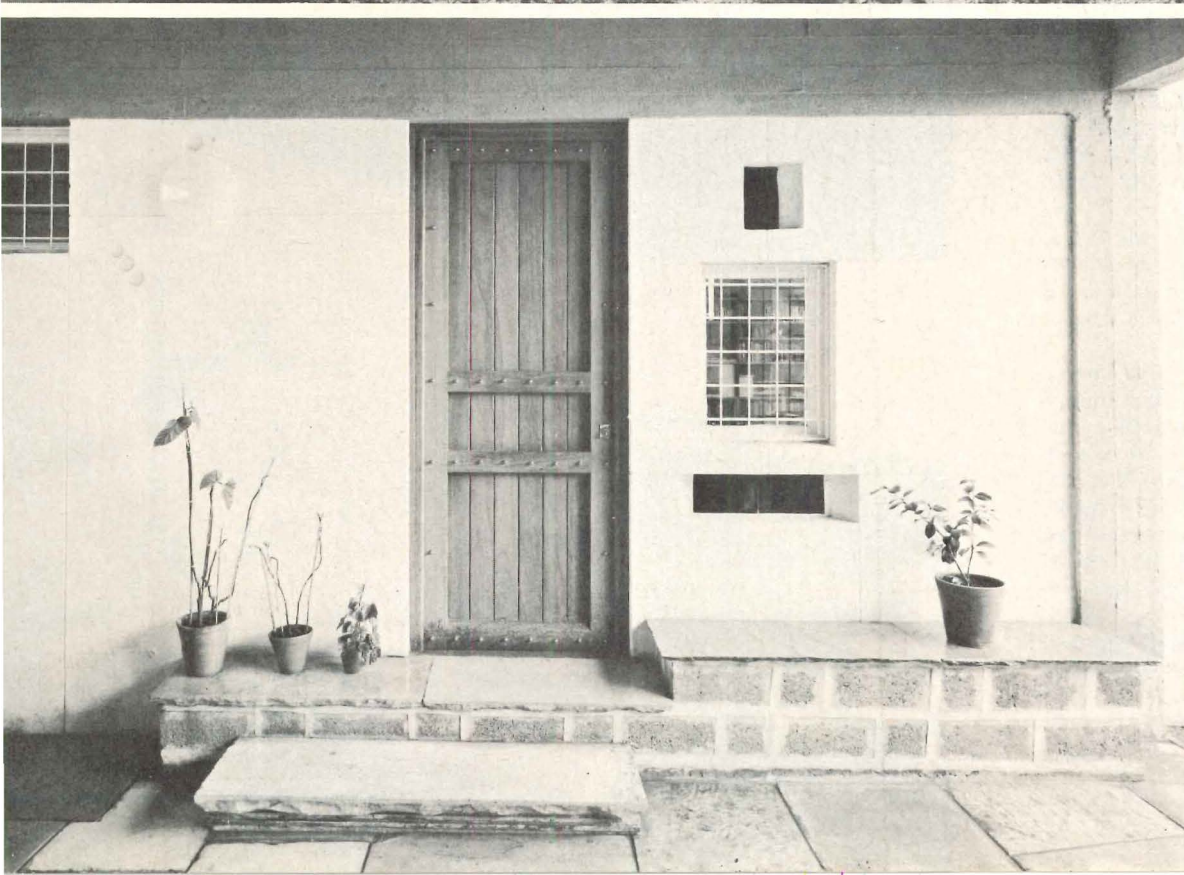
When Greek architect Cleon Crantonellis decided to build a house for himself and his wife in the Plaka district of Athens, he felt a special obligation to design something that would harmonize with the character of the neighborhood. Plaka is the oldest quarter of the city, with many historic associations. The Choragic Monument of Lysicrates and the Tower of the Winds are two of its landmarks, and the Acropolis overlooks it to the southwest. Since the middle of the 19th Century, when the development of Athens as a national capital shifted the center of activity to newer parts of town, Plaka has been a quiet neighborhood, not too different in appearance from the way it was before that time; and Crantonellis was anxious to produce something that would fit quietly into this old-fashioned setting.

The street front, then, is very taciturn

and geometrical, and its combination of exposed concrete framing, white marble, stucco, and planked door construction seems to have been chosen for its ability to suggest a timeless regional quality. The house, in fact, ended up more "Mediterranean" on the street exterior than its next-door neighbors, Greek Revival buildings that could pass unnoticed in an early Victorian commercial street in Philadelphia or New York. The traditional look of things persists beyond the double gates that close the entrance from the street; the actual entrance to the house has small, barred windows, a planked door, and well-battered masonry, again "timeless" even though set in an exposed frame of roughly cast concrete. No part of the exterior is really archaic, however, except for the rudimentary acroteria that the architect cast onto the roof slabs in order to create a



Photo: Cleon Crantonellis

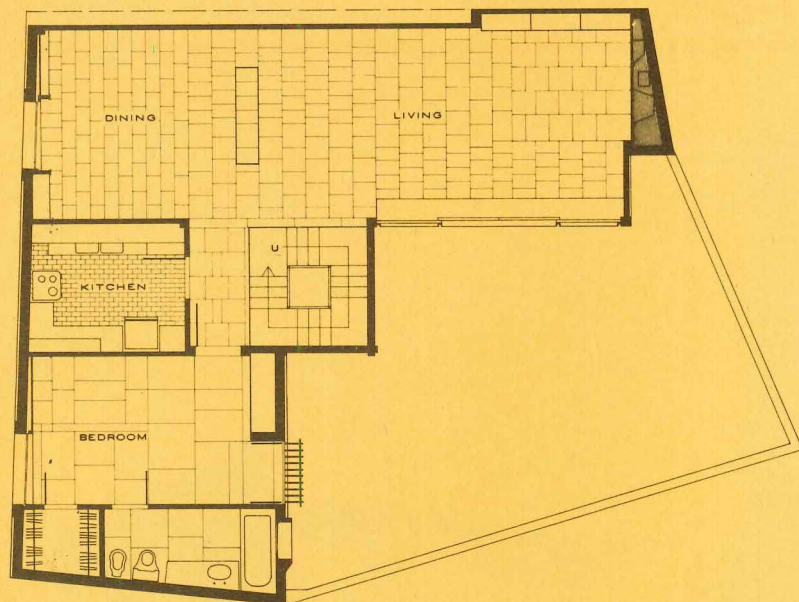


The exteriors of the house are quiet and influenced by tradition, as can be seen from the street front (facing page), the actual entrance to the house, inside the passageway to the courtyard (left), and even the stair tower (above), whose roof slab has been provided with acroteria (in background: the walls of the Acropolis).

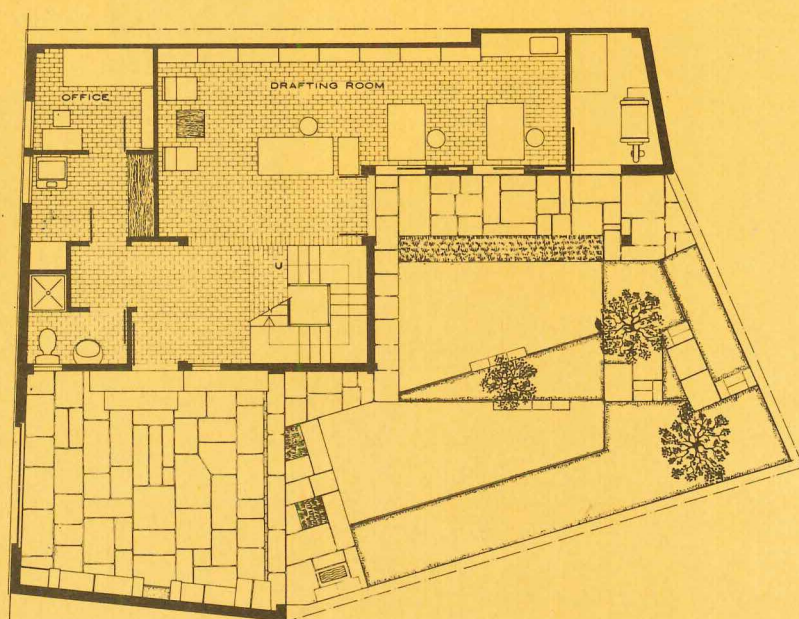
skyline that would be more interesting.

Inside, everything is unmistakably modern, elegant in materials, but severe in effect, until one comes to the living room, the *pièce de résistance* and the real revelation of the house. This interior, about 30 ft long and 10 ft wide, takes up the entire front-to-back dimension of the second floor, and almost the entire length of the reinforced concrete party wall has been carved and molded by a Greek artist, Cosmas Xenakis, into a combination sculpture and whatnot, into which reliefs of cast aluminum and bronze are set. This slab (for it reads as a slab rather than as a bounding surface) is placed in splendid isolation between a floor of Chios marble, gray-brown with white and copper-colored veins, and a ceiling of indigo-colored composition material. Near the fireplace wall, a composition in its own right, the sculpture gives way to a neutral area of wooden shelving. The fireplace wall is made of a buff, porous stone from Chios. The use of sumptuous materials, here and there, in this building of reserved overall design is to be found elsewhere. Thus, the staircase landing continues the Chios marble of the living room. Some of the living-room benches are made of slabs of Epidaurus marble, red with fossil marine shells. The bedroom is paved in Kokkinara marble, bluish-gray and white, and the bathroom in white-veined Ayia Marina marble. Most of the woodwork, inside and out is of iroko, an African wood resembling teak. The stair tower is inset with stained glass slabs in various colors.

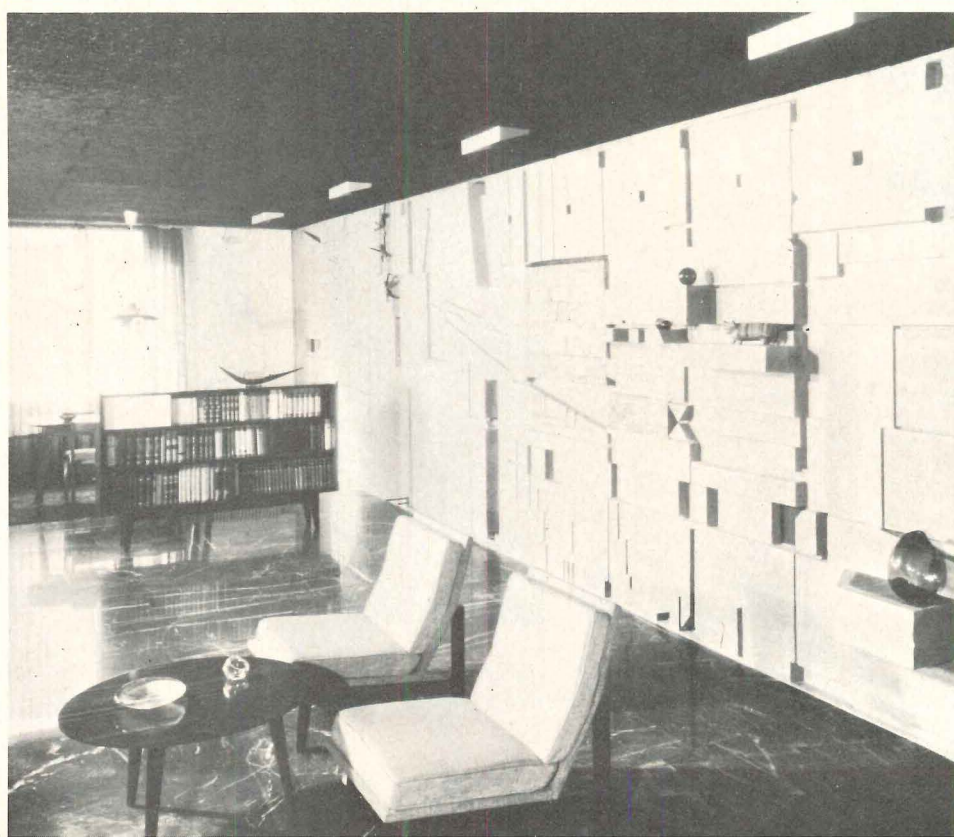
The garden is small, and mostly paved or pebbled, with a design that dramatizes the fact that the inner walls of the house and the property line are not on the same system of coordinates. The concrete-block garden walls are planted with climbing flowers, and trees and shrubs have been or will be planted along the edges. Close to the house is one final sumptuous touch: a small, shrine-like wall fountain, faced with red Epidaurus marble bordered with white Pentellic marble.



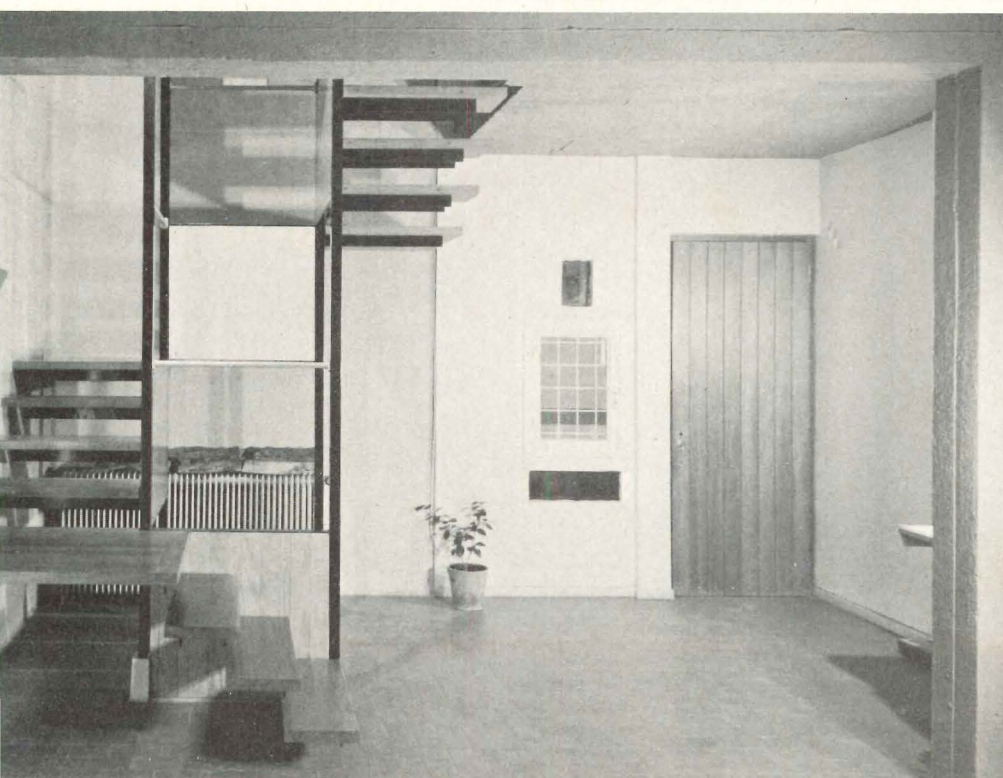
SECOND FLOOR



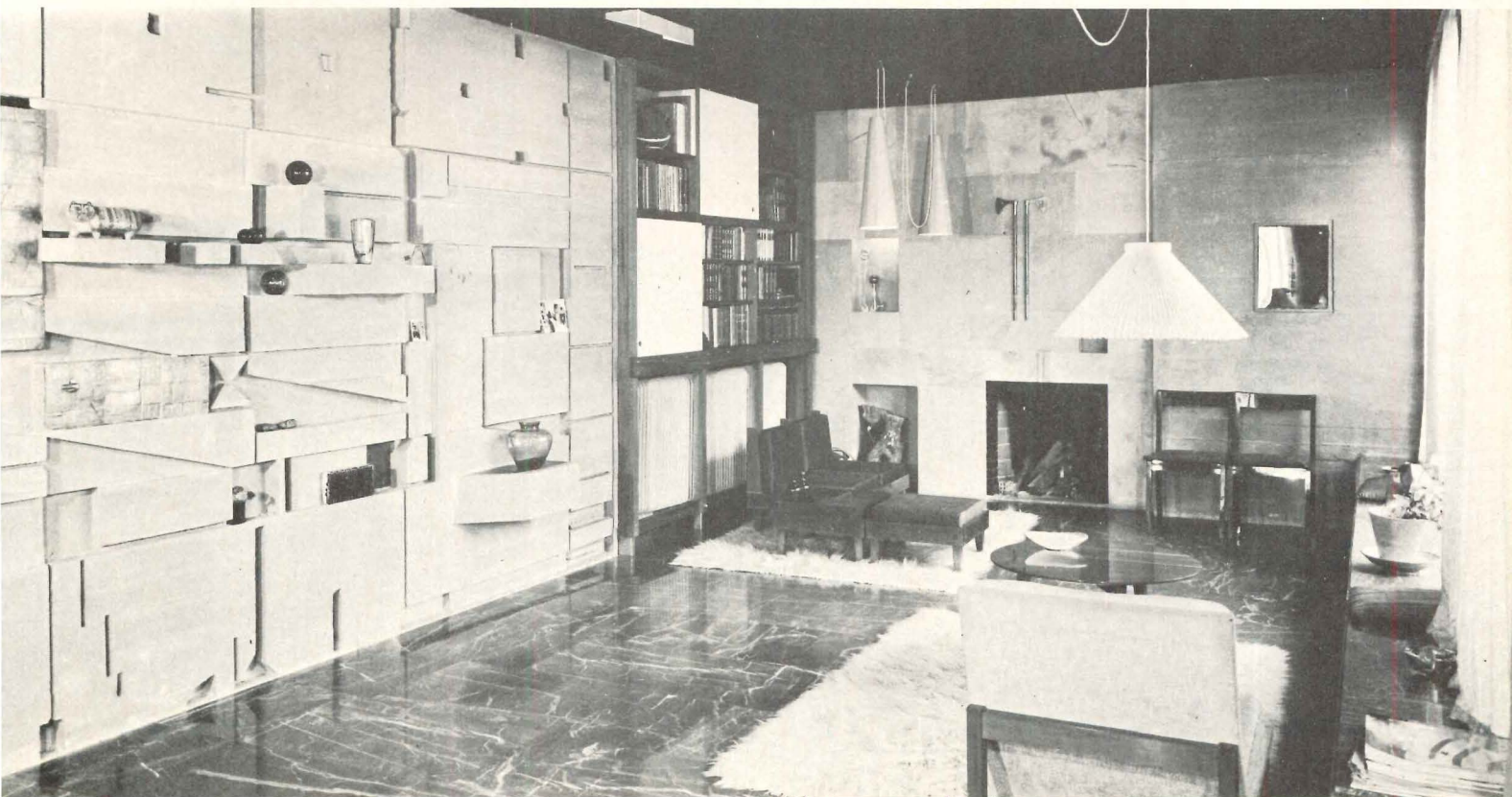
FIRST FLOOR



The detailing is either spare or lavish; the courtyard façade of the living room wing (right) and the stair hall (below) are of an austerity that make the upstairs living and dining room (bottom and facing page), with its marble floor and sculptured concrete wall, surprising by contrast.



HOUSE FOR MR. AND MRS. CLEON CRANTONELLIS, Athens, Greece. **Architect:** Cleon Crantonellis. **Site:** A small lot (approximately 1800 sq ft) in an historic residential neighborhood of Athens, close to the Acropolis. **Program:** To design a residence for the architect-owner and his wife, including a drafting room and maid's quarters. **Structural System:** Reinforced concrete frame, flooring, and outer walls. **Mechanical System:** Hot water heating. **Major Materials:** Concrete, hollow brick, concrete block, iroko wood, and various kinds of marble and stone. **Consultants:** Cosmas Xenakis, sculptured wall in living room. **Photography,** except as noted: D. A. Harrisiadis.



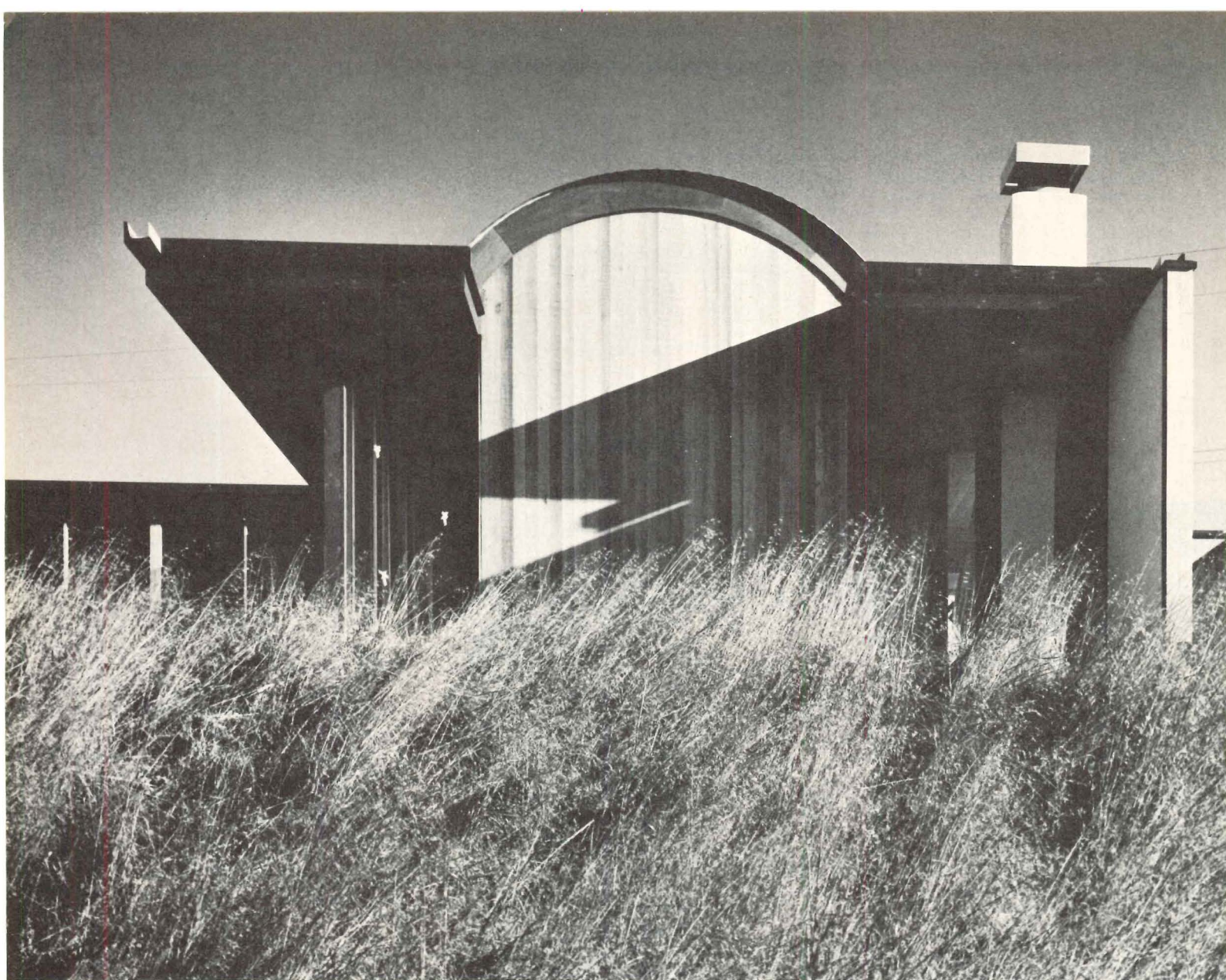
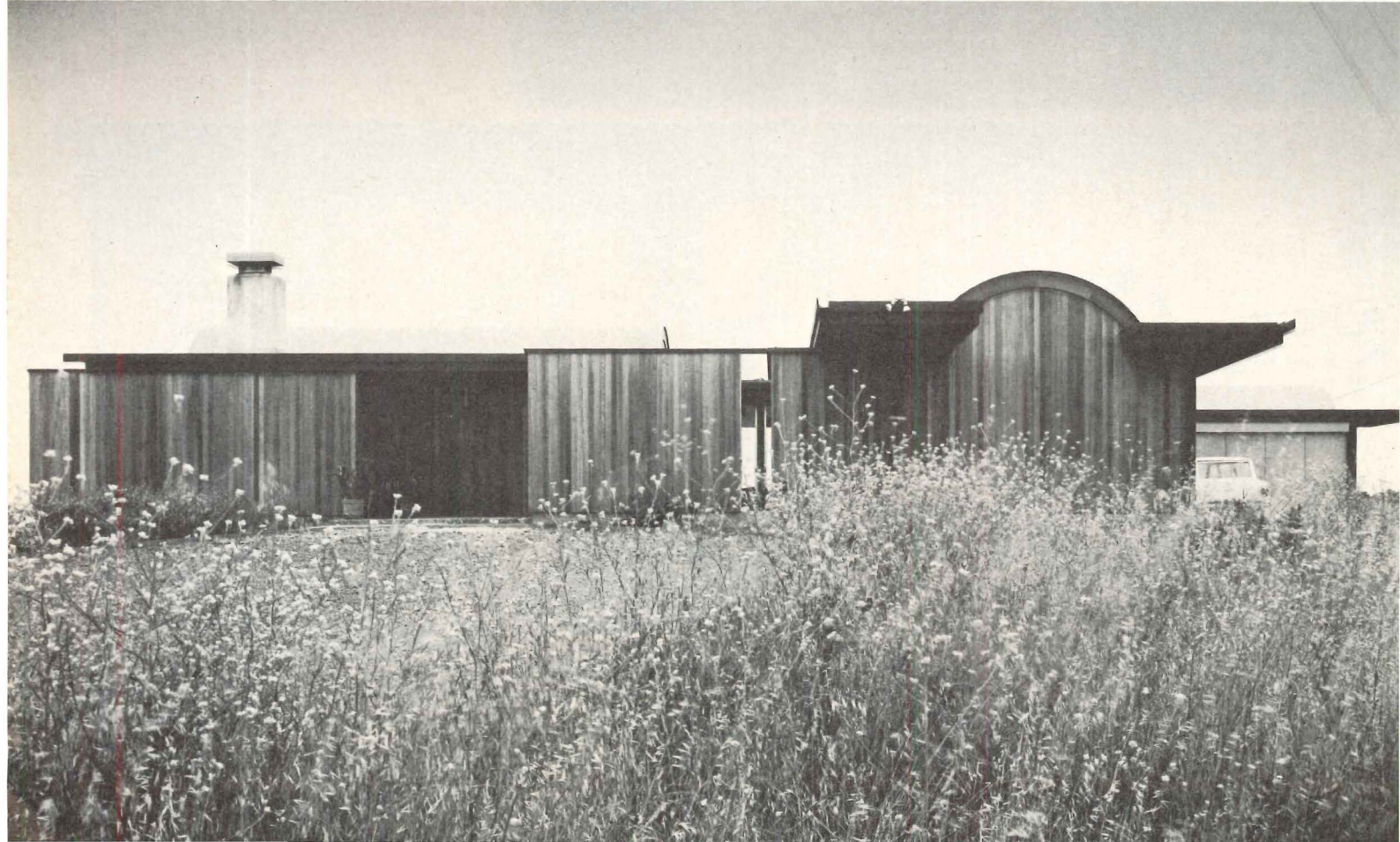


Photo above: Jeremiah O. Bragstad



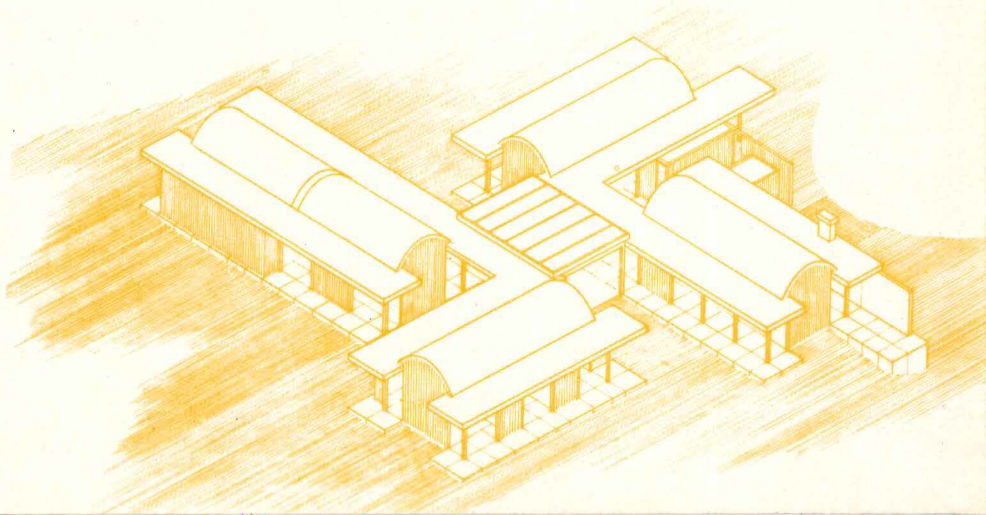
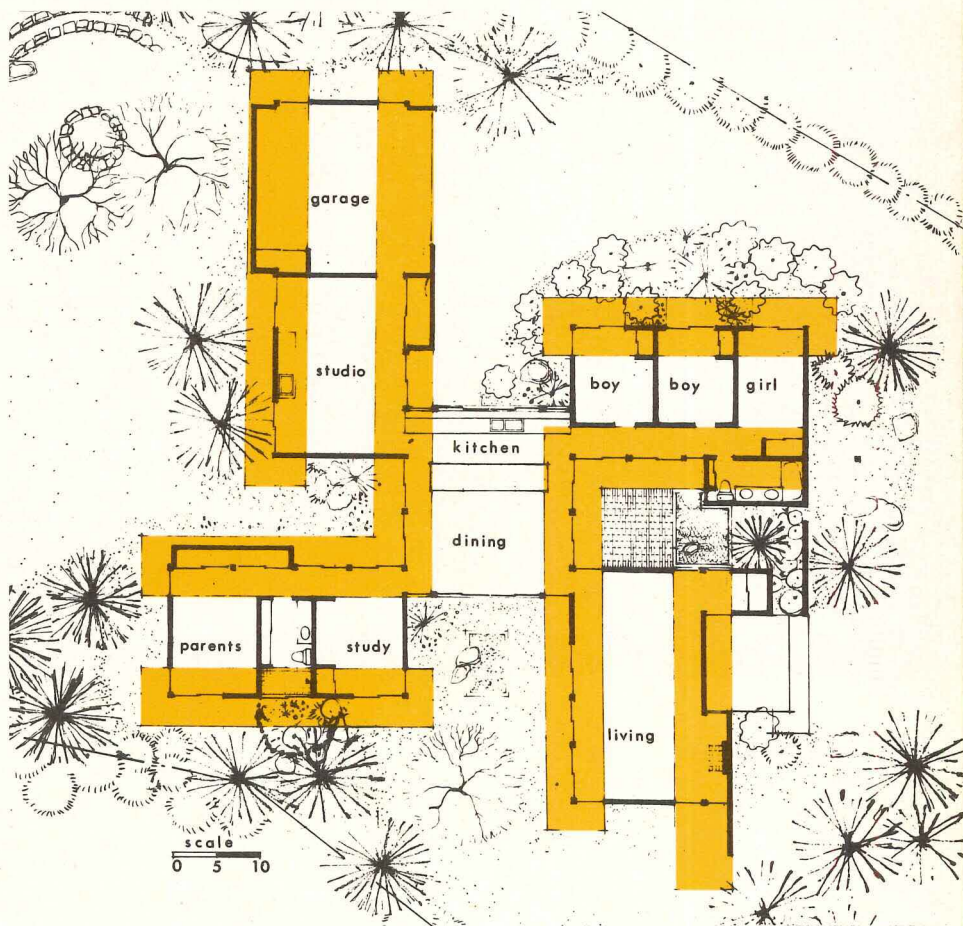
To exploit the panoramic view as well as control household noise, architect designs

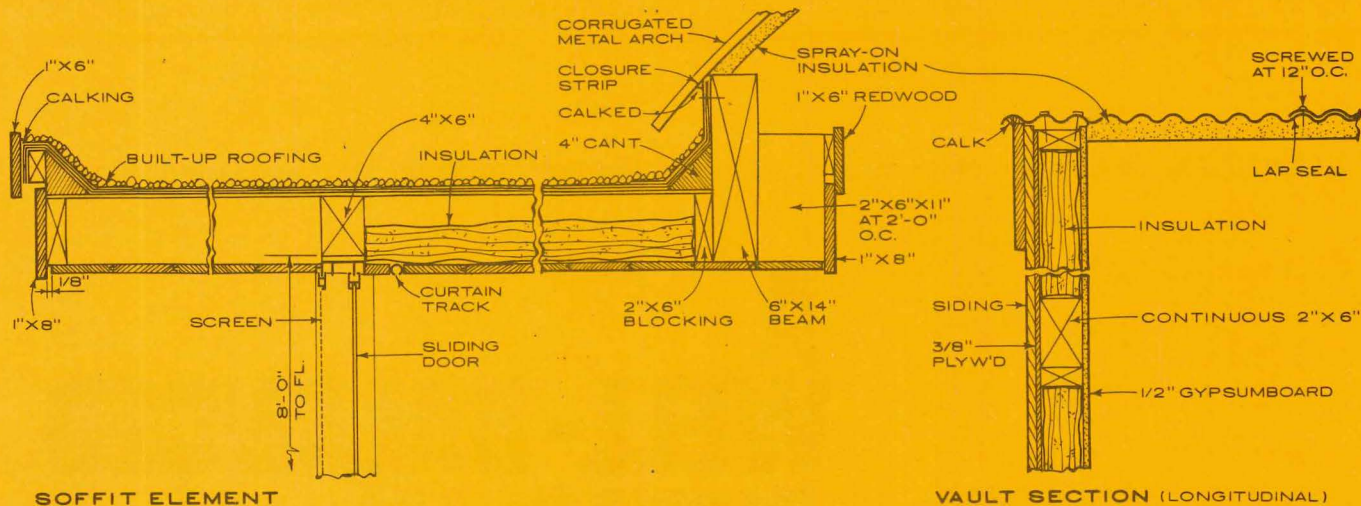
A WELL-BALANCED PINWHEEL

The clients made three demands on their architect that helped shape the design of their house. First, they naturally wanted to take advantage of the view, and stipulated that at least one space should have windows facing in all directions. Second, they wanted a single-story house. Third, they wanted a plan that would confine noise in the house to the immediate area. Architect Robbins met these demands with a clear and rational plan and capped it, so to speak, with a roofing system that welded together the diverse elements of the house.

To meet the problem of noise isolation, he divided the floor area into four wings, housing a living room, studio and garage, parents' rooms, and children's rooms, and set them pinwheel fashion so as to allow a central area, designated as the cooking and dining space, to have views toward the four cardinal points of the compass. Pondering the over-all composition, Robbins decided on a policy of bold contrast between the central area and the wings. The central area is treated as an open space, with light entering from all sides, and even from the roof, which is built after the manner of a horticulturist's lath house, with translucent glass fiber sheeting laid over joists. The cabinetwork that separates the kitchen from the dining area is carefully treated to allow the two areas to read as one. As a part of the policy of contrast, incidentally, this woodwork is of ash, a wood used nowhere else in the house.

For the wings, Robbins devised a roof system that imparts a quality of uniformity to the varied plans. Essentially, this consists of a vault of corrugated steel, exposed to the weather on its upper side and sprayed with asbestos insulation on its soffit, that is abutted and supported by two broad, level "soffit" elements which, according to the ins and outs of the house walls, play the role of frowning cornices, dropped ceilings, corridor roofs, and indirect lighting troughs. The





HOUSE, Oakland, California. **Architect:** Jacob Robbins. **Site:** A lot on the ridge of a windswept hill, without natural tree growth, but with windbreaks of planted conifers. Views in all directions, including views of Oakland, San Francisco Bay, and of an adjacent public park. Upper middle-income neighborhood. **Program:** To design a one-level house for a married couple and their children, within a moderate budget. **Structural System:** Posts and frame walls, supporting a flat central roof of joists and translucent fiber glass, and wing roofs of mixed joist and vault construction. **Major Materials:** Corrugated steel; natural cedar siding; redwood posts, ceilings, and soffits; fiber glass; concrete floors with exposed marble chips; gypsumboard partitions, painted white. **Mechanical System:** Hot-water radiant heating. **Costs:** \$36,000 budgeted; \$42,000 (\$16.50/sq ft) actual. **Consultants:** Nicholas Forell, Structural; Eva-Marie Lieberman, Landscaping. **Photography,** except as noted: Morley Baer.





The soffit elements of the wings, varied from area to area of the house, unify its composition. In the center of the house (left), soffit elements appear as opaque dropped ceilings terminating the translucent roof of joists and fiberglass; in other parts of the house, as in the living room (below), the soffit elements form cornices, ceilings, or lighting troughs, depending on the position of the wall.

plan is so worked out that the general cross-section of the wing roofs is identical in all four wings, and so that the vaults always cover enclosed spaces, while the soffit elements freelance in their various roles, terminating as bold projections from the ends of the wings. The sides of the wings are opaque enough to increase the formal contrast with the central area.

But contrast is not all. The central area is not allowed to exist as an element in total isolation from the wings. The connecting doorways are so disposed as to create natural "paths" along the north and south sides of the central area, that on the north being strongly emphasized by the kitchen gangway. On the east and west sides, the translucent ceiling yields to lower, opaque areas that are none other than prolonged soffit elements from the north and south wings; these elements eventually merge with their counterparts in the east and west wings so as to form catercornered L's in plan. Thus, standing in the central area, one gets a reminder, or a foreshadowing, of the different experience to be found in the wings. Only two interiors escape from this comprehensive system: an alcove in the living-room wing and a jutting, skylighted bathroom in the children's wing.

All this subtle and carefully worked-out unity is gained, of course, at a price. The roofing of the garage is not particularly logical, nor is the shading of some blank wall areas while others, orientation notwithstanding, go exposed. For all that, the elegance of the system makes a purely rationalistic criticism seem as carping as it would be if applied to a Palladian villa.



In building a house for and with his family, an architect evolves

NAILED SCANTLING TECHNIQUE

Carpenters make things, architects design them. The difference is that the architect cannot content himself with the carpenter's simple answer, "It works." He must decide "what it all means." Although form is the architect's objective, it is seldom enough. It must have some kind of rational justification.

Architect Neil Astle wore both hats. As his own carpenter and contractor, his solution "worked," and as architect he has plausible reasons for "what it all means."

The result is a rationale of a new method of shelter making discussed from the point of view of both builder and designer. Instead of the usual frame house engineered by rule of thumb, Astle rethought the theory of the light wood framing. He came up with a house designed on the basis of interconnected logic of the laboring force, which was primarily the architect's family; the logic of available milled lumber; and the logic of a budget.

He was not concerned with style, public image, aesthetics as an end in itself, or any arbitrary consideration that did not grow out of the specific need and conditions of the building. However, his objective was not the universal 2 x 4 panacea, which would be a prototype solution to mass housing or a revolutionizing of wood house construction. His ob-

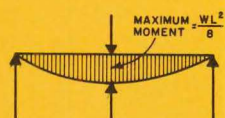


Fig. 1.
Simple beam diagram.

Fig. 2. Rigid frame
diagram for walls and roof.

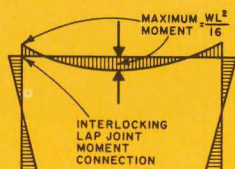
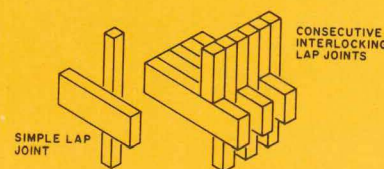
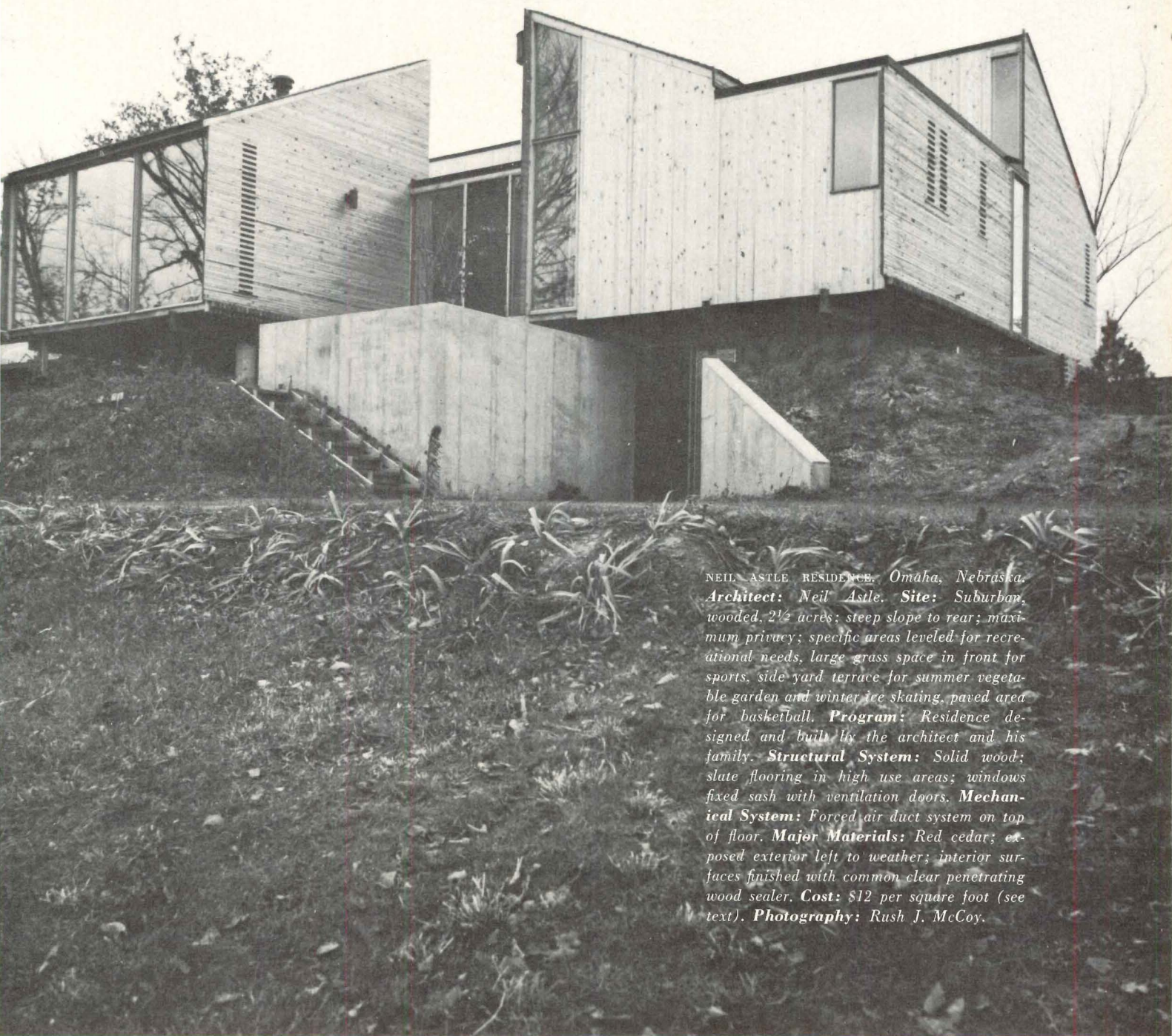


Fig. 3. Rigid frame diagram with
supports moved in for floor and walls.

Fig. 4. Lap joints
create rigid frame.





NEIL ASTLE RESIDENCE, Omaha, Nebraska.
Architect: Neil Astle. **Site:** Suburban, wooded, 2½ acres; steep slope to rear; maximum privacy; specific areas leveled for recreational needs, large grass space in front for sports, side yard terrace for summer vegetable garden and winter ice skating, paved area for basketball. **Program:** Residence designed and built by the architect and his family. **Structural System:** Solid wood; slate flooring in high use areas; windows fixed sash with ventilation doors. **Mechanical System:** Forced air duct system on top of floor. **Major Materials:** Red cedar; exposed exterior left to weather; interior surfaces finished with common clear penetrating wood sealer. **Cost:** \$12 per square foot (see text). **Photography:** Rush J. McCoy.

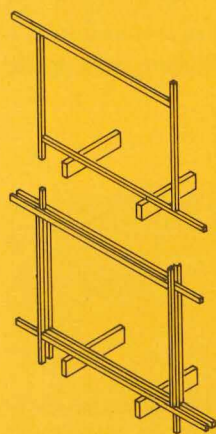
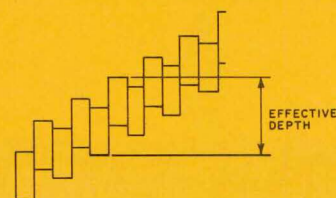
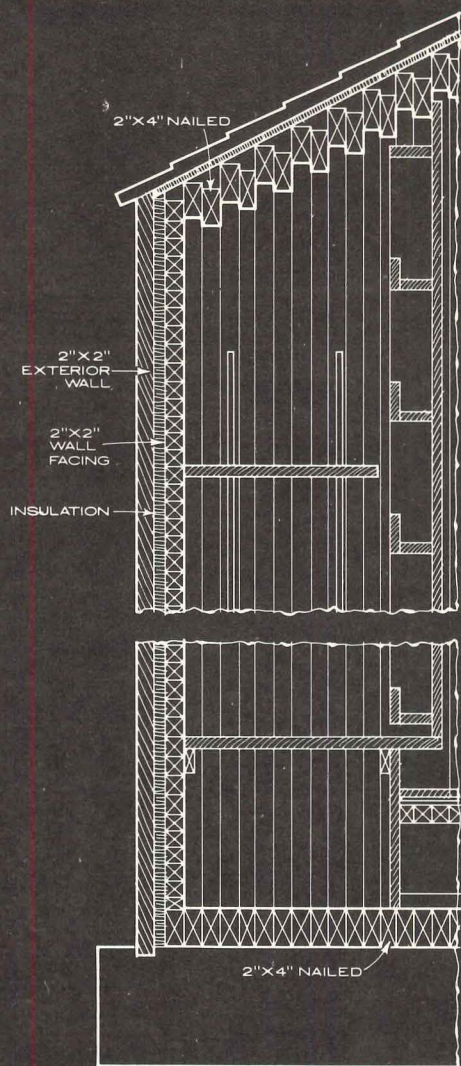


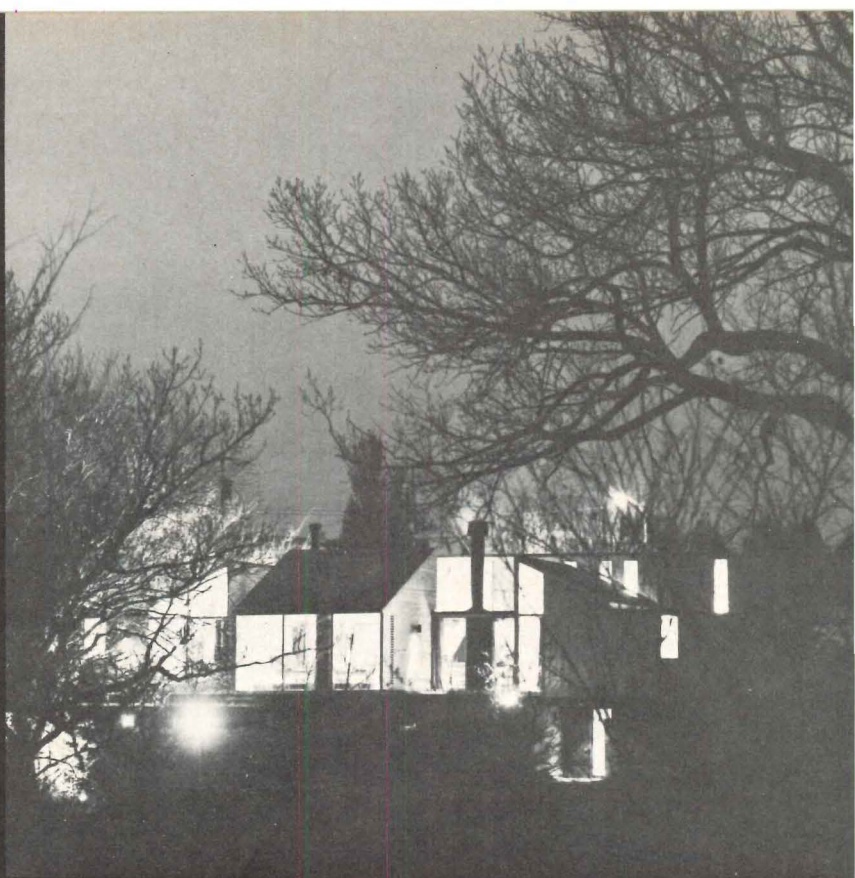
Fig. 5. One lamination (top) placed in clockwise rotation. Three laminates placed in alternating rotation (bottom), beginning with the first clockwise, the second counterclockwise, and the third clockwise (ends trimmed later).



Figs. 6-8. Staggered 2 x 4's increase effective depth of roof construction.

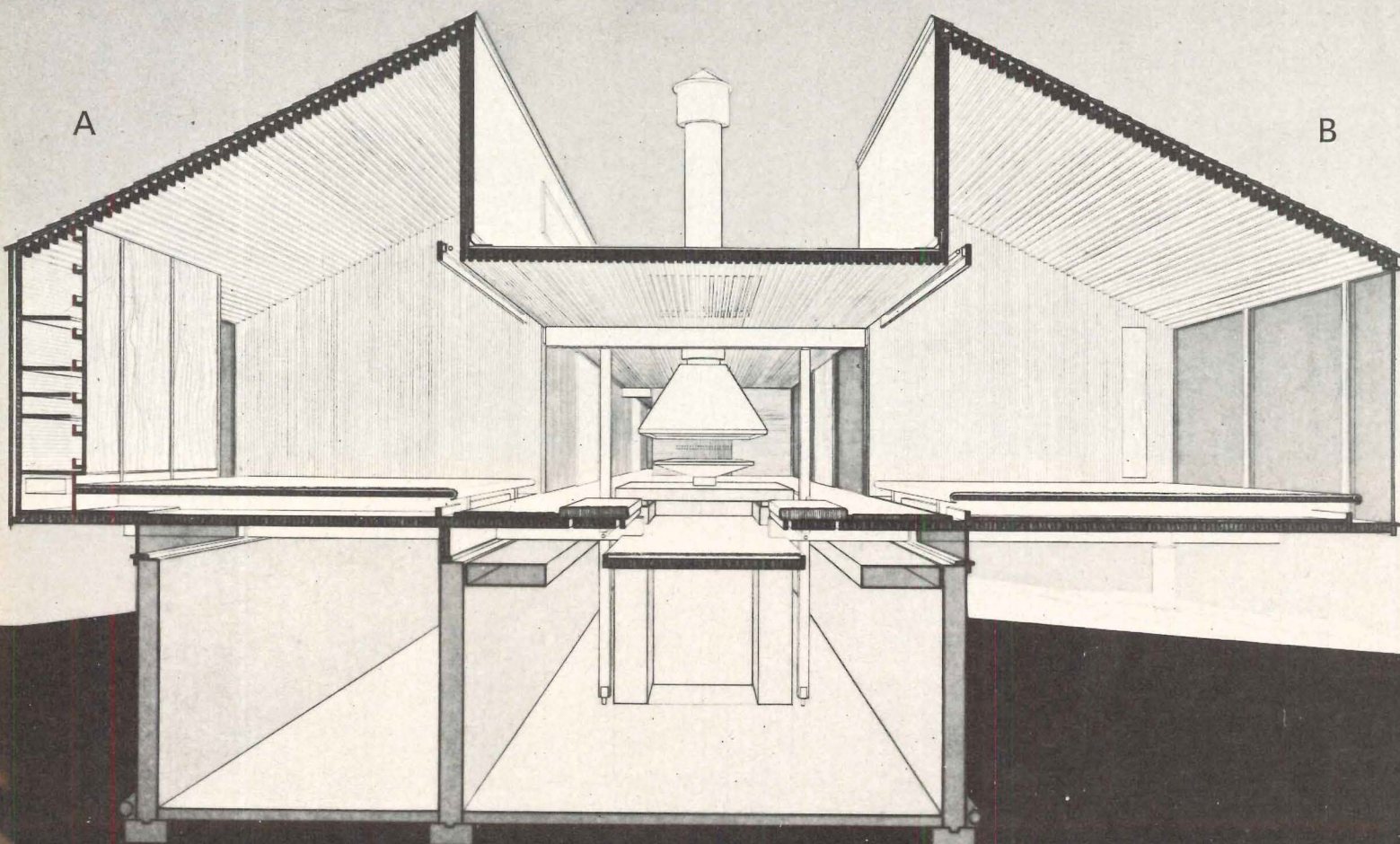


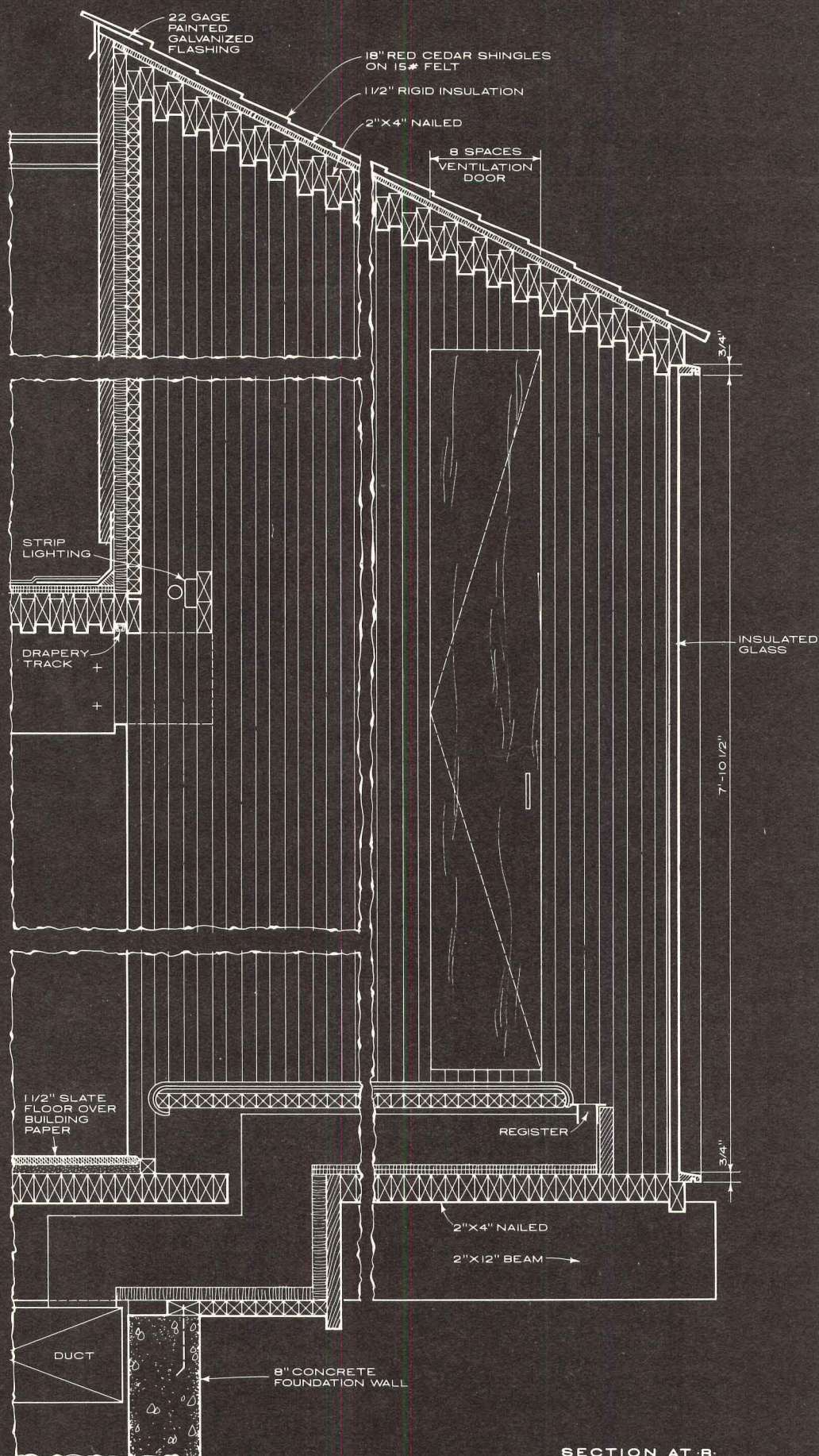
SECTION AT A



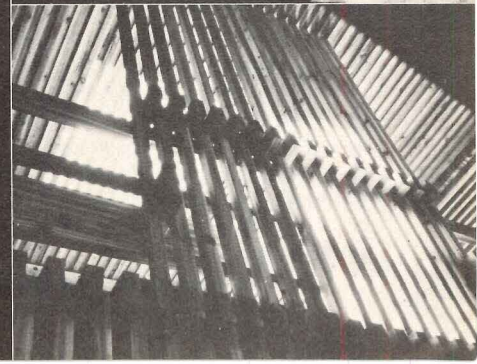
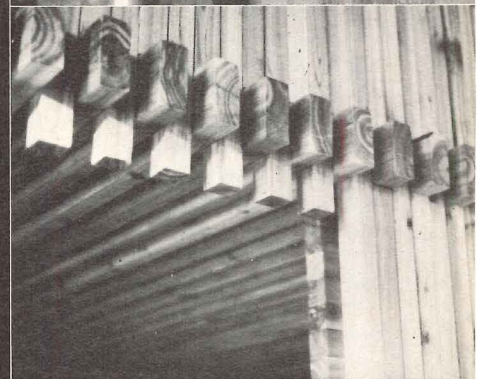
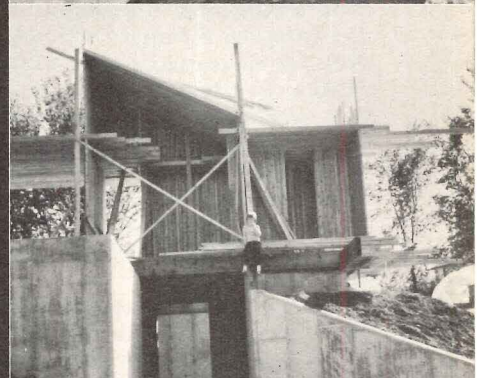
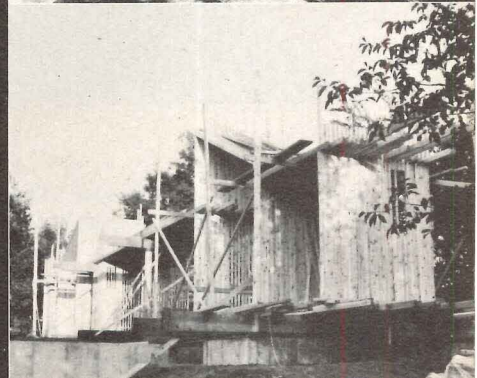
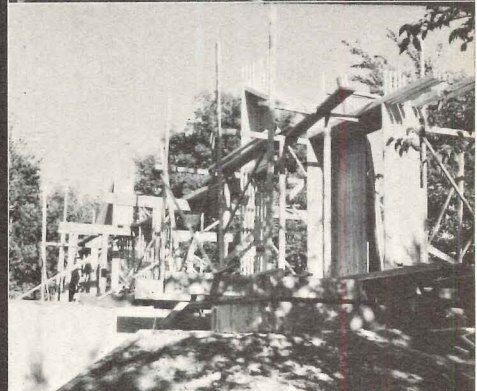
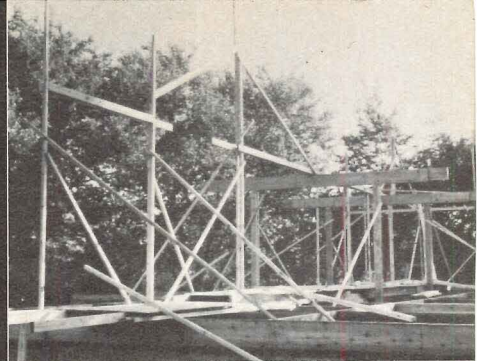
A

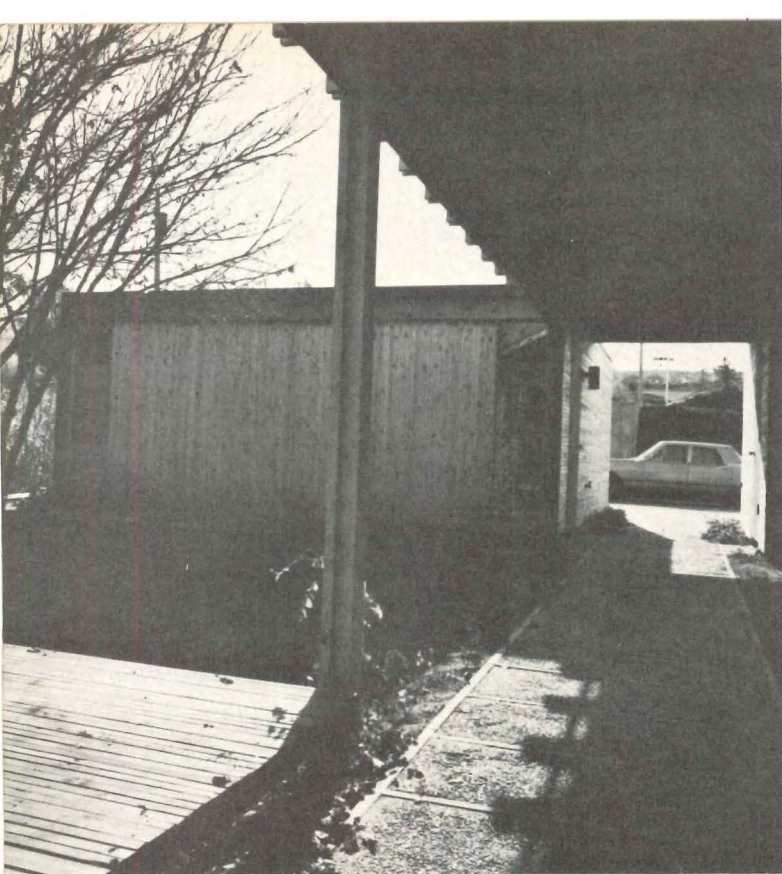
B





SECTION AT B





1



2

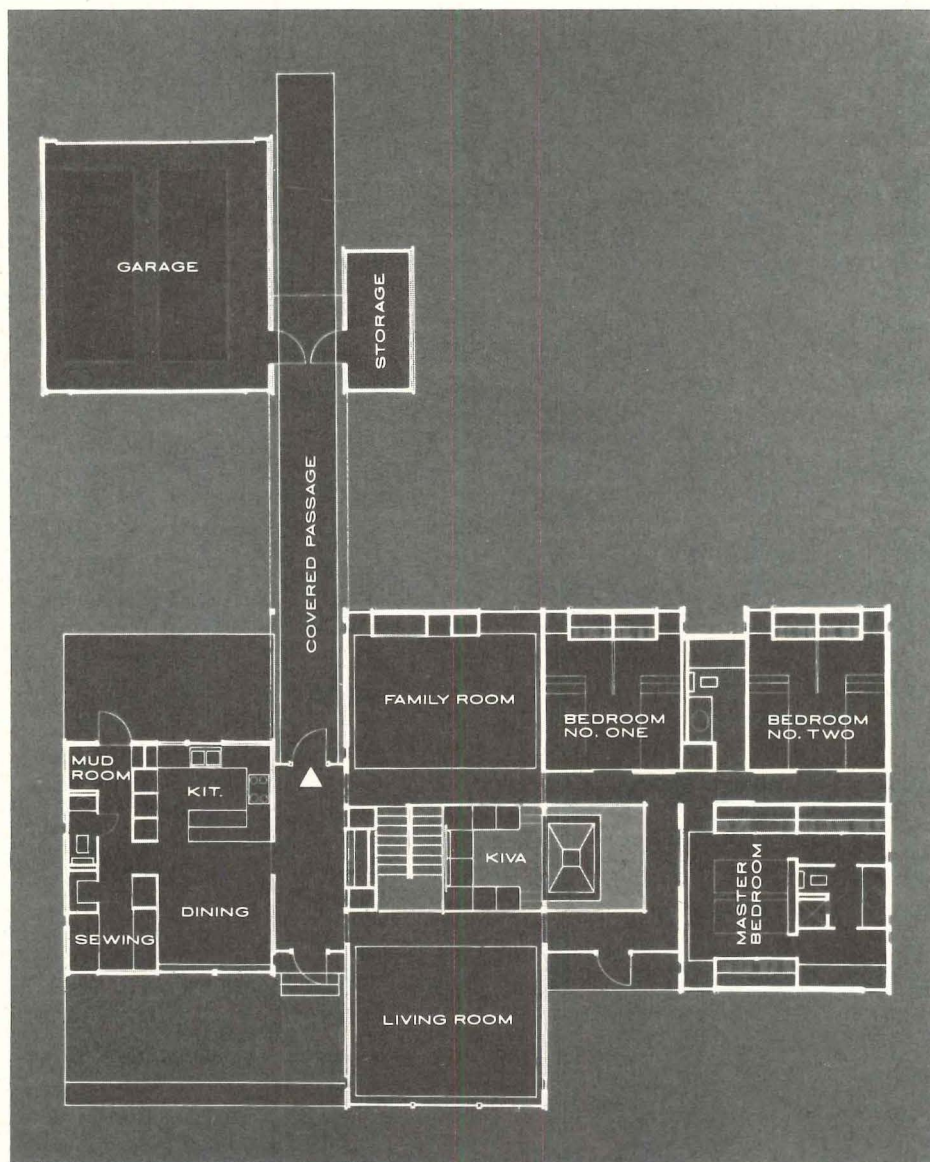
jective was simply a rational solution to a particular problem at a particular time on a particular site.

The Rationale

Ideally, a detailing system should accomplish all of the following: it should afford a solution to a maximum number of construction conditions with minimum effort; be appropriate to the skill of the builders; be relatively refined in relation to the material and its working tools; be flexible enough for design changes to accommodate field conditions; and should minimize handling, cutting, measuring, and scheduling. Astle satisfied all of the foregoing demands with the simple lap joint.

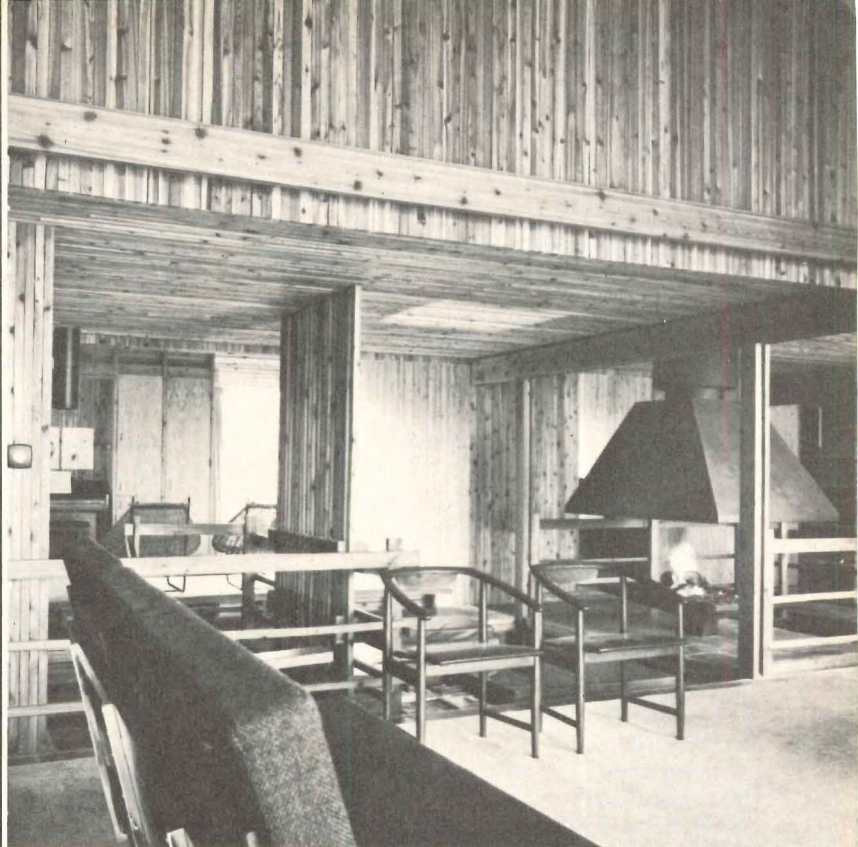
The basis of the construction system is scantlings nailed to each other, forming a solid laminated interlocking structure. Successive layers rotate in opposite directions, engaging walls, roof, and ceiling in the form of an open-ended solid box. Ends fall where they may, are trimmed, and the cut-offs used for other parts of the construction. Material waste was cut to about 2 per cent, according to Astle. Floors, walls, and ceilings were erected simultaneously from the center of the house in both directions, the laminated shell growing outward.

The building is limited almost exclusively to the one material, resulting in a unit-cost saving based on quantity purchase. The 2-in. dimensional lumber was readily nailed in successive layers. It built up rapidly and had an adequate structural section for the limited spans of residential construction. The thickness was adequate for insulation and uniform sizing automatically created a highly flexible module.





3



4

The architect estimates that a 1 sq ft area of wall, consisting of solid wood wall with a vapor barrier, had a material cost of approximately 45¢. He compares this with traditional wall construction of 65¢ per sq ft.

The construction method eliminated trade congestion on the job and simplified coordination. Only light woodworking tools were required. The species of wood selected was Western red cedar of standard and utility grade.

Cedar has good weathering characteristics with a natural resistance to decay, fungus, and termites, and is light, clear and easily handled. It has highly favorable insulating qualities as a species, and costs less than a comparable grade of pine or fir. The major disadvantage is its strength, which has a working unit stress of 1000 psi.

Structure

The rigid frame eliminated the need for plates, stiffeners, or corner bracing. Normal beam action, according to Astle, permits a 12 ft span for 2 x 4's placed side by side. Laminated lap joints, creating a rigid frame, allowed an increase in span by transferring some of the bending moment to the walls. The depth of section of the roof members was increased by staggering alternate members vertically. Floor spans were increased by moving in the supports. (See structural diagrams on the preceding two pages.)

Design Implications

Today's frame house has changed very little since the inception of the balloon frame more than a hundred years ago. The balloon frame was a rational building system. Today, bastardized and per-

forated by mechanical equipment, it cannot justify itself as a structural system in comparison with any of the reasons Astle used to rationalize his building system.

However, Astle's logic will have to stand the test of time. The unforeseen action of weather and natural forces working on this mass of solid wood will be the proof of the design.

The economics are impressive, even though peculiar to this particular house and its building system. It is a lot of nicely designed house for \$12 per sq ft. However, it is impossible to assess cost factors accurately when the designer is so intimately associated with a project. It is doubtful that Astle's time and concern can be accurately measured in square foot cost.

This house will not supplant today's mass-housing building systems, nor was it meant to. The present system of home building is contingent upon many factors that have little to do with structural innovation, engineering efficiency, or architectural design. They are, instead, efficient adaptations of financing, contracting procedures, labor conditions, manufactured items, etc.—in short, the logic of the tail wagging the dog of design.

Astle was not placing stick on stick as an answer to anyone's housing problem other than his own. It is doubtful that wood itself is the answer to mass industrialized housing, although its economics makes it attractive. Compared to manufactured building materials, wood has many problems. Yet some architects are willing to design around these defects for one reason that outweighs them all. Wood is a remarkably beautiful material, and this is the rationale of Astle's house.

Life seen from inside a wooden shell: Covered passage leads from the house to garage and storage (1). Raised wooden living room floor holds air-conditioning ducts below, while the staggered 2 x 4's of the ceiling form a corrugated roof (2). The living room overlooks the Kiva and the railed opening to the floor below (3, 4). A bedroom wall has been formed of sculptured 2 x 4 cut-offs (5).

5



Initially conceived to exploit the view, finished design is instead an

If P/A's printer gets a photograph of Charles Hosford's house upside down, it will not be his fault. So ambiguous are the black-and-white shots—showing spruce flooring on the ceiling and indoor-outdoor carpet resembling plaster on the floor—that, understandably, it takes a first-hand knowledge of the house to get some of them straight.

Ambiguity, much in evidence though it may be in the appearance, planning, and circulation of the house, is not its basic rationale. If there is a single motivating force, it is the desire for experience—both the tyro-architect's own and that of the inhabitant and visitor.

Started when Hosford was between his third and fourth years at architecture school, this first house grew over a period of three years with an aim of expanding his education—"in a situation where, unlike architecture school," as he says, "effort yielded tangible results." Since he did all electrical, mechanical, and plumbing work himself, as well as all structural work, interior detailing, and finishing, his opportunities for construction experience were frequent. In the finished house, the opportunities for varieties of visual and tactile experience are also frequent.

Because the view of the surrounding mountains is concealed by rich evergreens and hardwoods, the only way of making it visible was to build a viewing place high above the trees. So the house has an 80-ft stair tower—started as an experiential means to the spectacular view (1, 2).

The stair is, according to Hosford, "a kind of fun tower." Along its way, it provides a 32-ft high relief sculpture and painting by Vaino Kola (3), slit windows at each landing, peepholes made of black plastic sewer pipe, hiding places for the kids, sun decks and platforms that face different points of the compass and

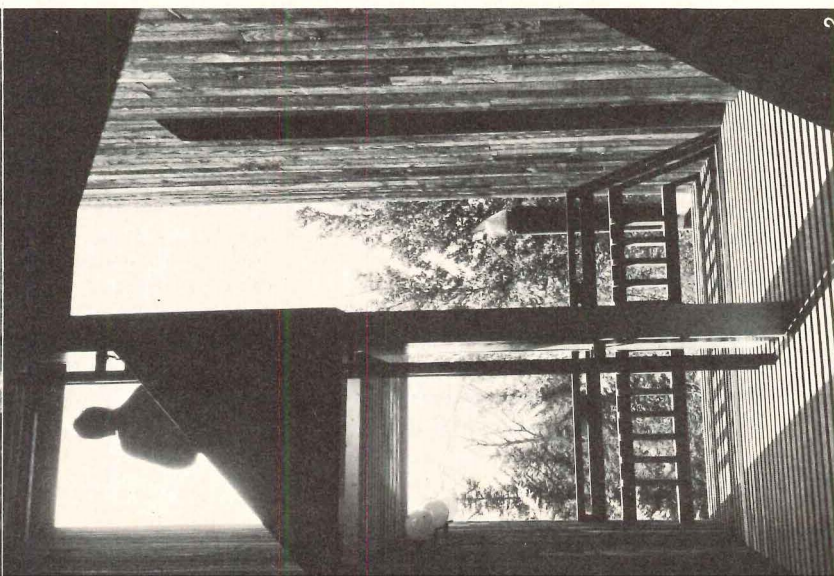
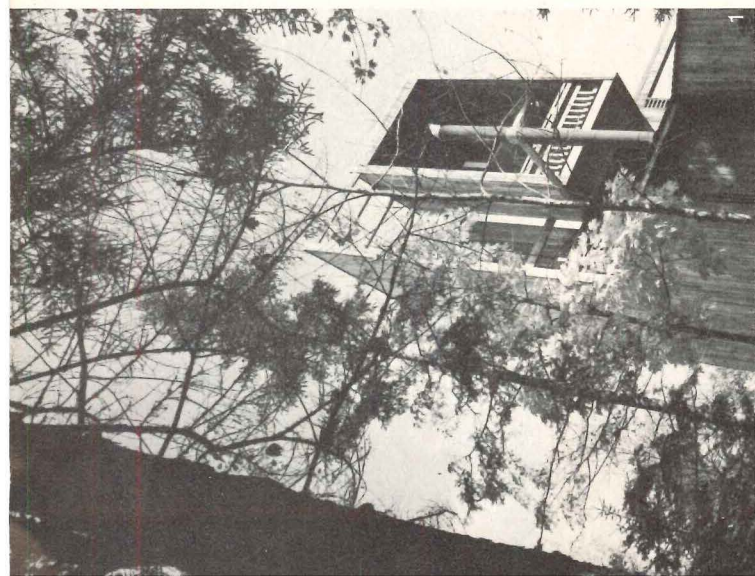
are reached by steel ladders, all culminating in a crow's nest that offers a 360° view of the entire countryside.

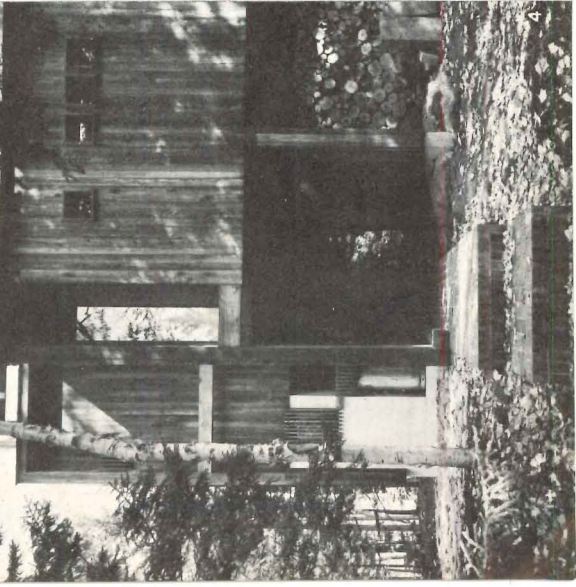
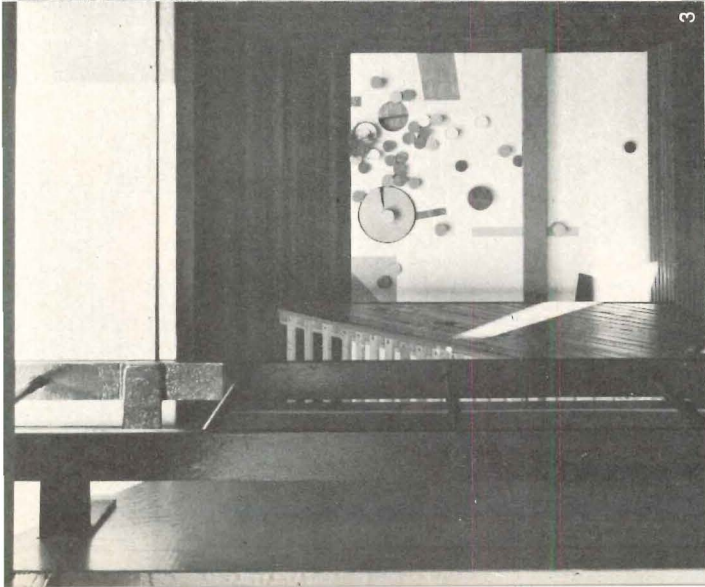
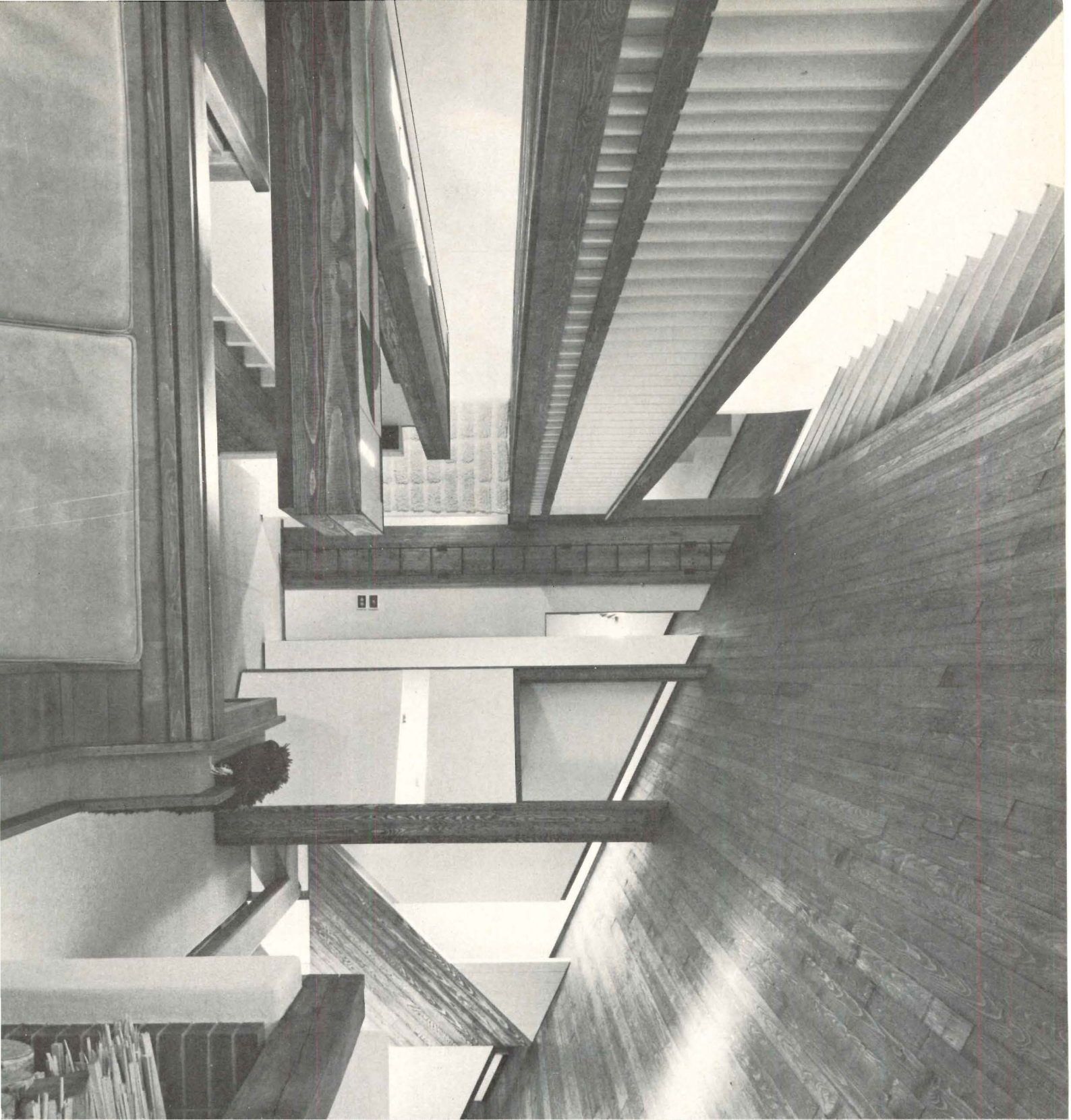
Little of this liberating panorama is apparent from ground level. Even in winter, from the parking area to the house, tall and flourishing evergreens spread a canopy through which glimpses of the building are fragmentary—the crow's nest, a nearly windowless façade, a gantry-like balcony. Along its route, the path changes materials from gravel to brick, then (4) tunnels underneath the house (past a massive rock outcropping on which the structure rests) and begins its climb.

Not everyone feels, as Hosford does, that he is entering the house at the base of the tower, or that the superstructure of viewing platforms is other than an additive feature. Primarily, this is because the mass of the main floor overhangs the entry to the tower, concealing any strong expression of its verticality. And, once the visitor has begun his ascent, he can easily continue to the top of its separate, unheated enclosure without going inside the main body of the house. Nevertheless, the tower also serves as a circulation core, feeding out at six levels.

This double function produces an inherently ambiguous entry. For there are several doors leading off the stair tower, and indication of the main door to the living spaces is not immediately obvious. For example, the first door one comes to, after entering at the base of the tower, leads directly outside again—to the back of the house. The next door, one level higher, is wider and more substantial, but its adjacent electrical panels, fire extinguisher, and delivery bins (in effect, outdoor iceboxes) suggests that it is the door to a mechanical room. On the next level up, a door opens onto a narrow bridge-balcony. In fact, the main floor entry is the lower door, with the control

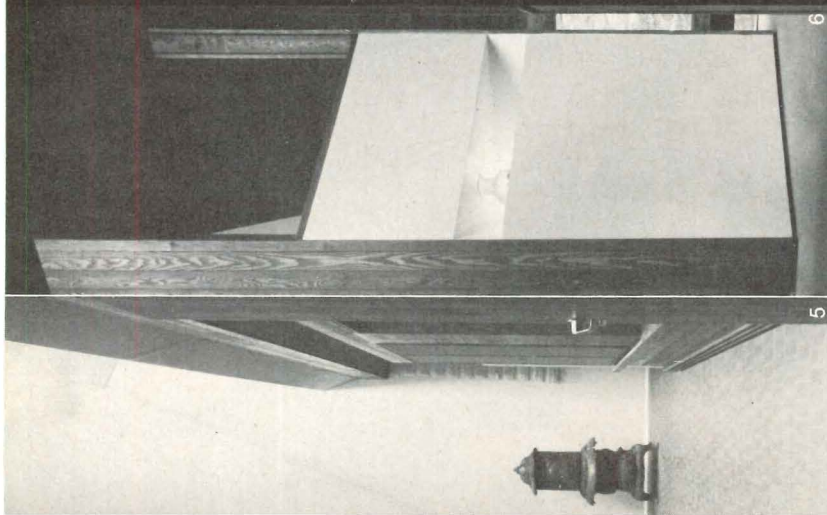
INWARD- LOOKING SKI LODGE



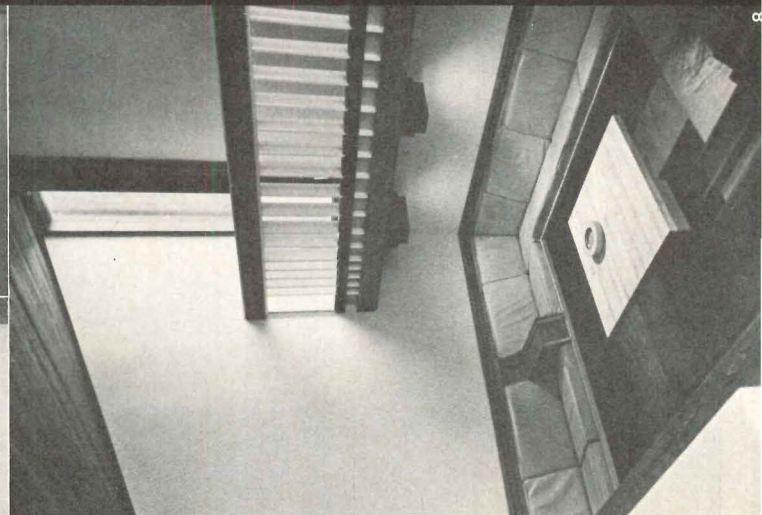


HOSFORD HOUSE, Sugarloaf Mountain, Kingfield, Maine. **Designer:** Charles D. Hosford. **Site:** In a development of one-acre lots near Sugarloaf Mountain ski trails. This corner lot, heavily wooded with spruce, hemlock, white pine, birch, and maple, has a large granite outcropping, its ridge running east-west. **Program:** A ski lodge for a family with three to six children "who were physically fit, recreationally inclined, and mentally and emotionally flexible enough to involve themselves in a spatial situation that made vigorous departures from the norm."

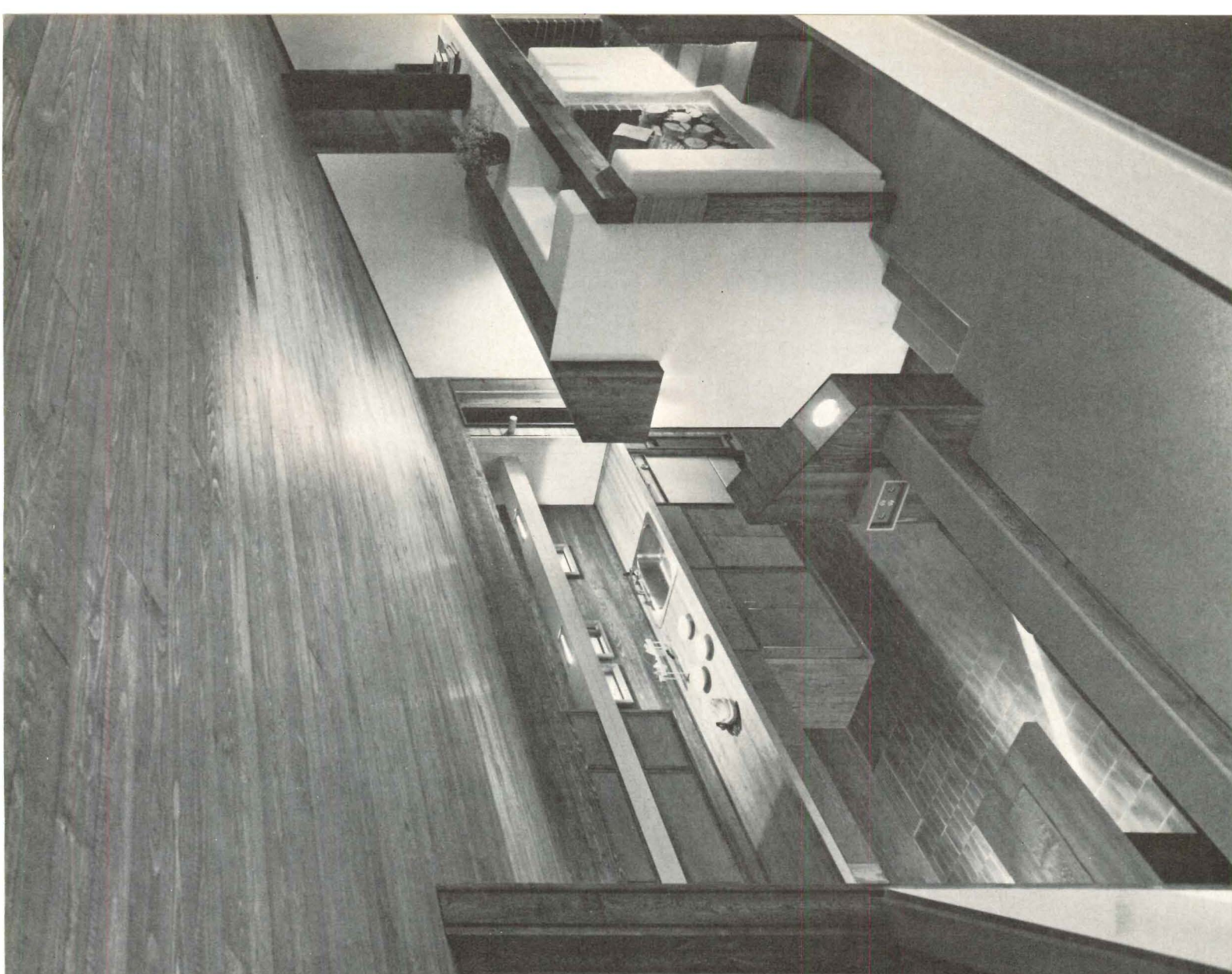
Structural System: Concrete footings on rock ledge are secured by reinforcing rods sets in drilled holes; typical balloon frame construction. **Mechanical System:** Oil-fired, forced air; major return ducts located at highest part of major space. Electrical wiring enters from underground and provides 200 amps through 20 circuit breakers. Water from a 310-ft well drilled in the granite ledge is supplied by submersible pump to 80-gal pressure tank. **Major Materials:** Roof of Western red cedar shingles. Exterior sheathing of rough sawn 1x4 tongue-and-groove hemlock, dipped in creosote oil and dried before use; interior walls of sheet rock and dressed tongue-and-groove spruce. Ceilings of spruce stained with charcoal brown exterior shingle stain. Floors in entry, at fireplace, kitchen, and baths of 3x6 quarry tile with black epoxy grout. Light orange indoor-outdoor carpet elsewhere. Windows are fixed glass with adjacent, vertical operable vents of redwood. Doors leading to exterior have spruce sheathing on both sides; interior doors are hollow core with redwood plywood facing. **Cost:** \$40,000 excluding design fee, land, drilled well, septic system, retaining walls and landscaping. **Photography:** David Hirsch.



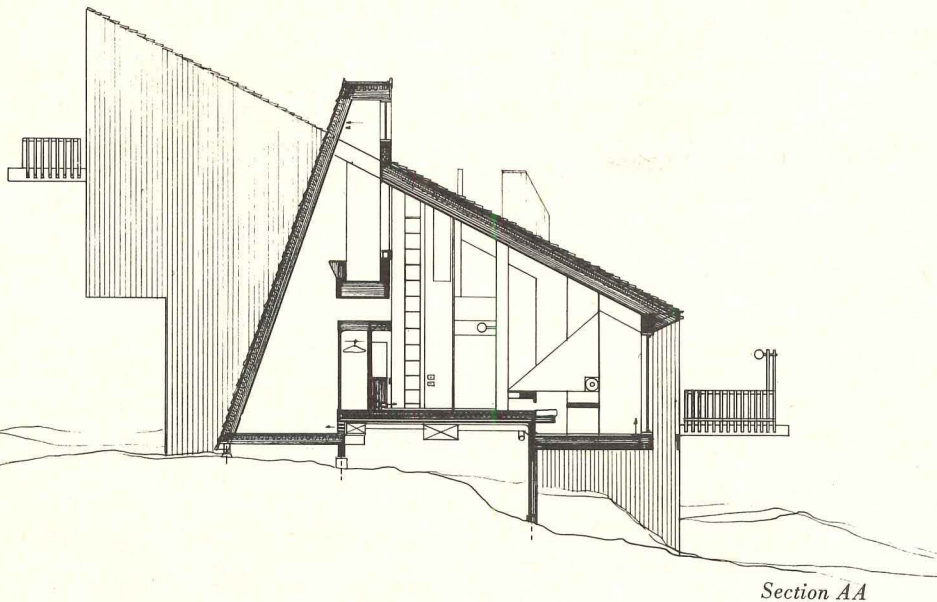
5



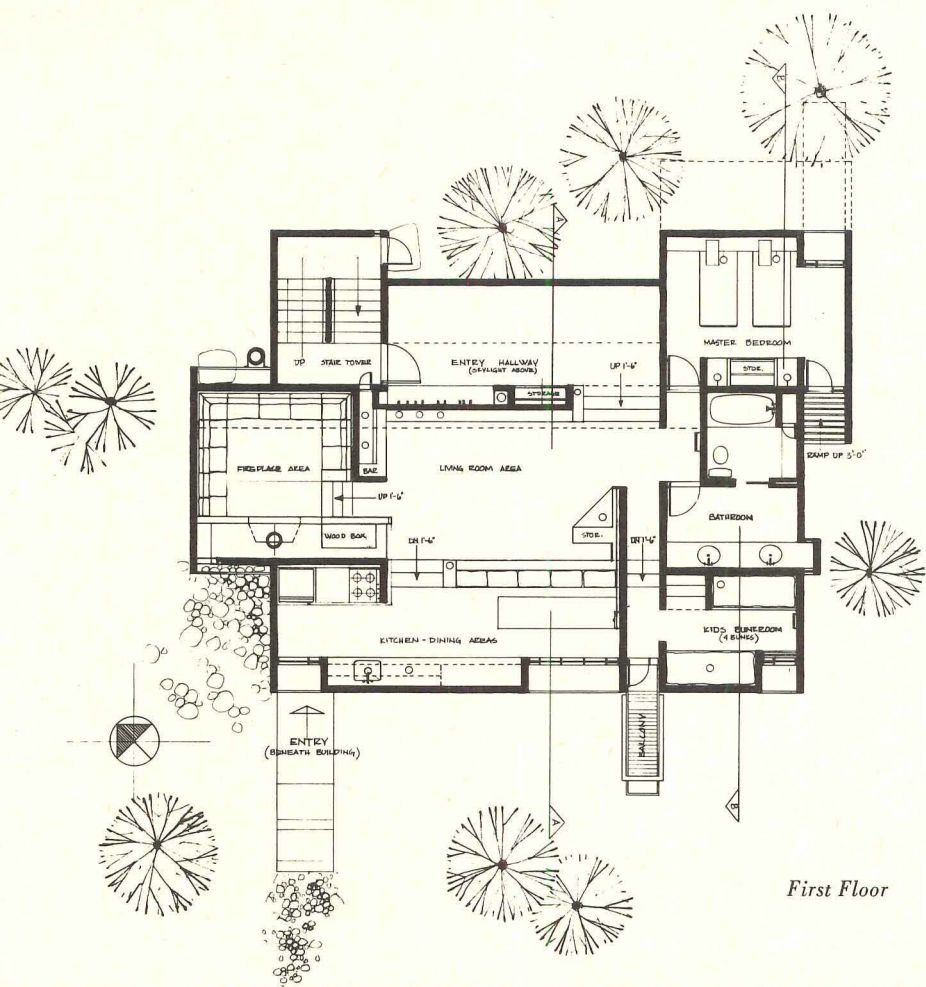
6



7



Section AA



First Floor

equipment appropriately adjacent. But many pass right by it.

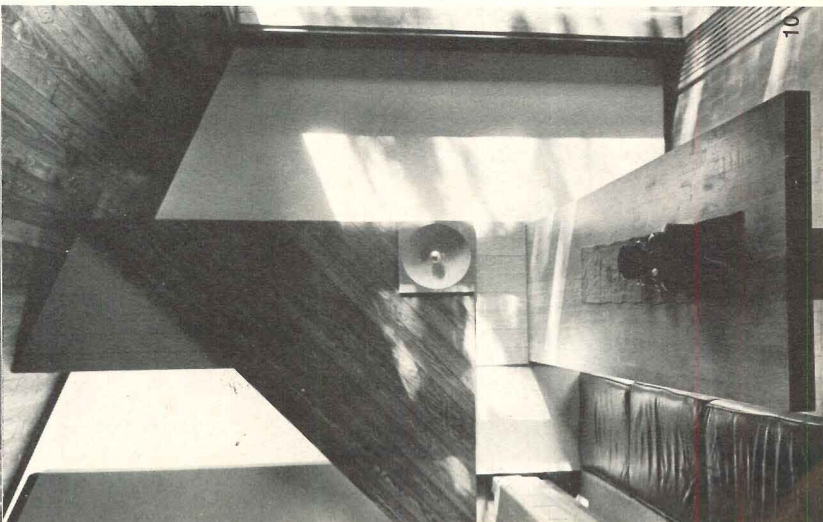
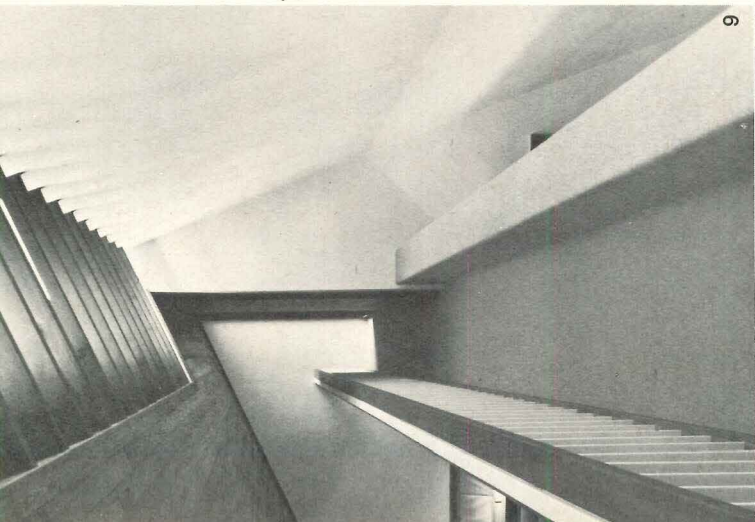
Here, one enters from the tightly enclosed, sometimes low-ceilinged, semidark stair tower into a bright hall (5), lined on one side by a partition of ledges, coat pegs, and closets, and, on the other, by a taller, raked plaster wall. Immediately ahead, where an unconnected iron stove stands as a sculpture, one must turn right, climb several steps, and, because of a lighted panel that is diagonally inflected (6), virtually make a U-turn.

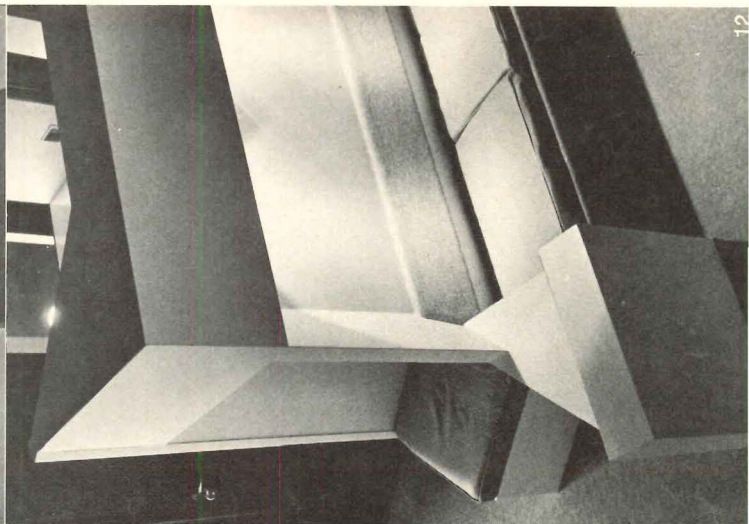
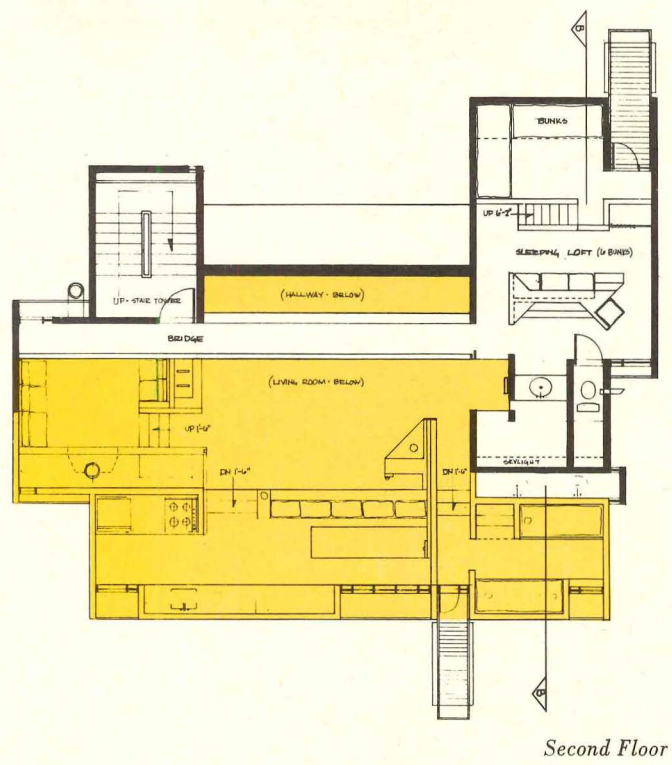
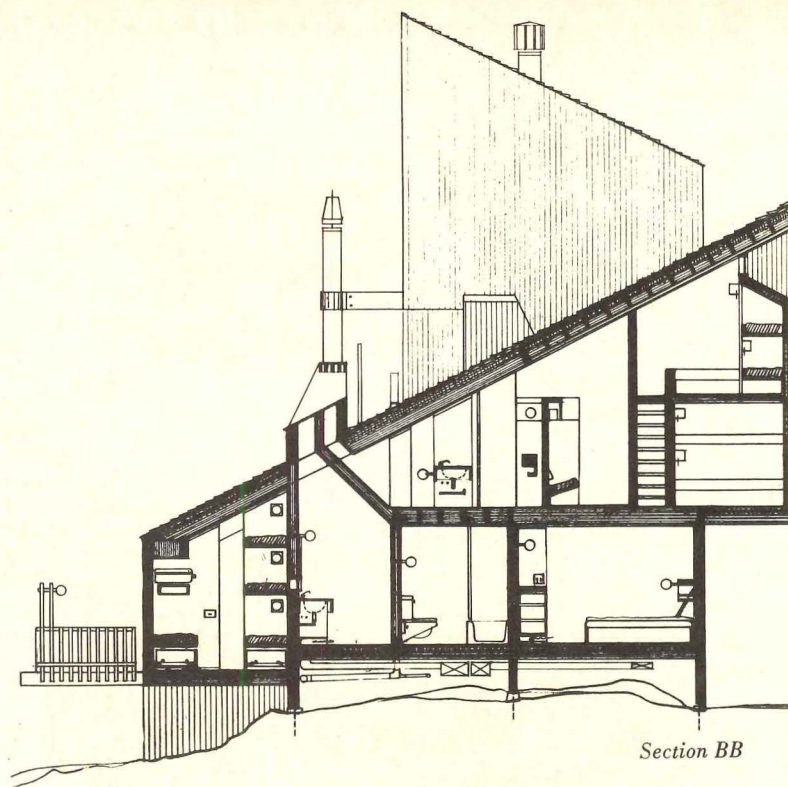
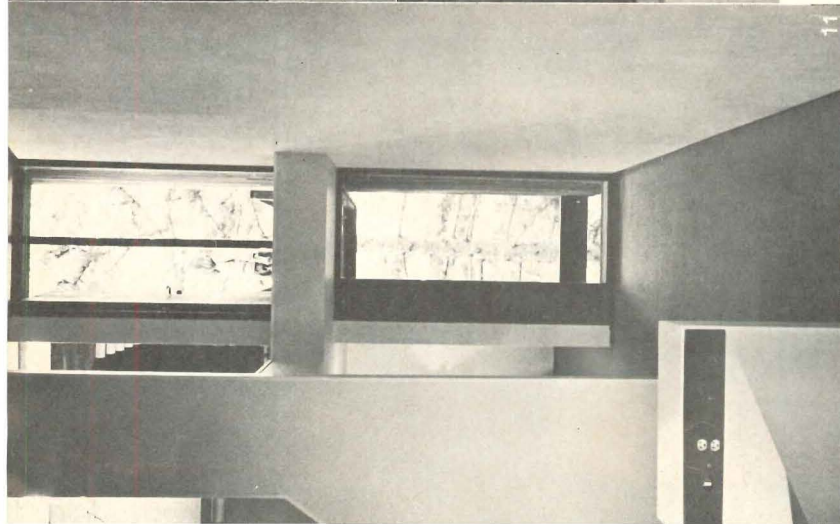
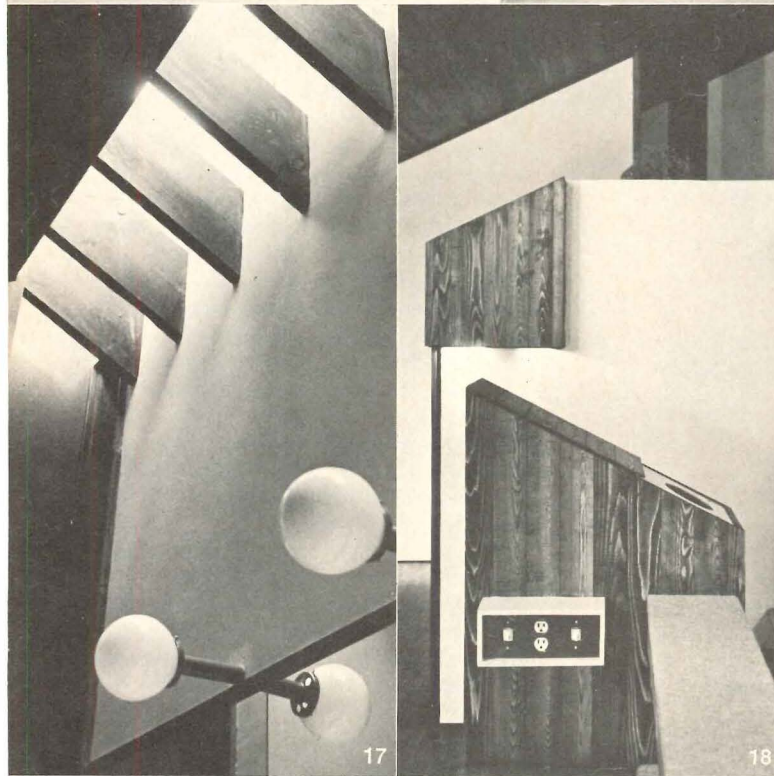
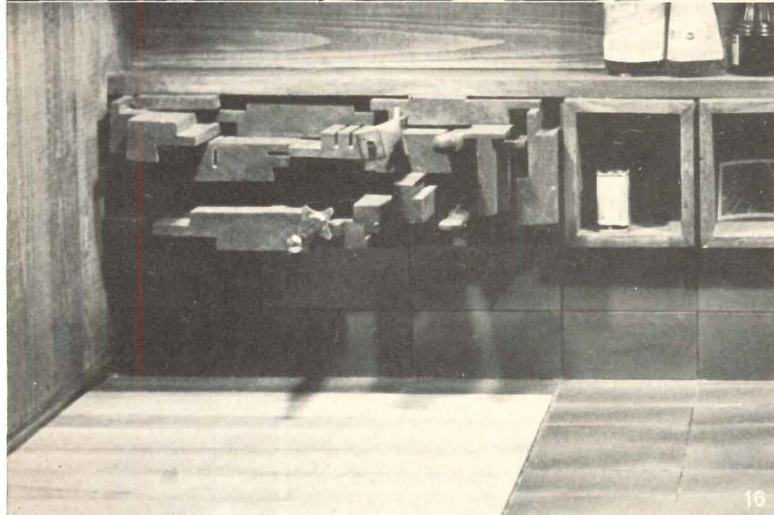
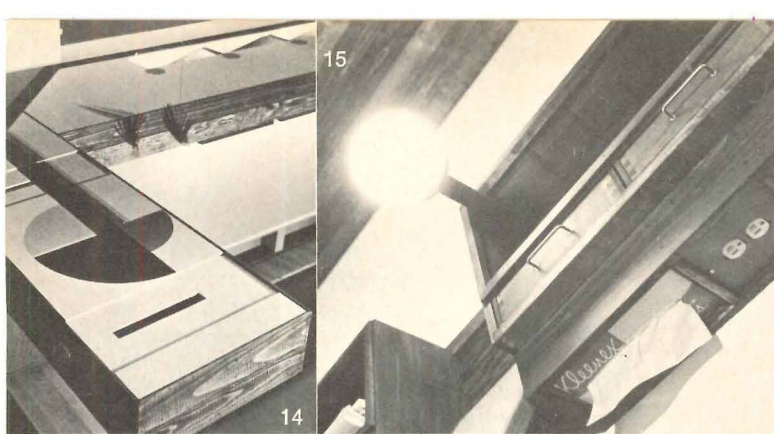
There, unexpectedly, a major space unfolds (7) — spreading down to a dining-and-kitchen area along one side, and swelling up to a radiant, battened skylight (9), past a fireplace and inglenook spanned by a bridgeway above (8) — all of this volume unannounced by the exterior.

Devoid of movable furniture, this space has the air of a reception salon in a formal 18th-Century house, and, perhaps because of its skylight, overtones of a Scandinavian church. (Much about the house may be explained by the fact that Hosford spent a year in Finland on a Fulbright Scholarship studying architecture.) Programmatically, this major space functions as the family-room with both its dining-kitchen and its fireside seating area open to it. That the very center of the house is its living core yet also a furniture-less reception space produces another kind of ambivalence.

Changes in floor level (responding somewhat to the rock ledge foundation) not only define the subordinate spaces, but also help to seclude them from constant view. In the case of the fireplace area which is three steps up from the central space, its elevated seatbacks act as partitions. Yet these smaller areas gain from being juxtaposed to the major volume, and vice versa.

When this central space is understood as a single unit, the organization of the plan becomes clear. The house consists of three basic elements: first, the stair tower rectangle at the rear left; second, the major rectangular space in the middle; and third, a block for sleeping and bathing at the right (11, 12, 13). Each





of these, however, interacts with the others — the major space flows across the front of the tower; the sleeping block is linked to the circulation tower by the bridge through the central volume (to which they are also visually open).

The spatial manipulations and the intermediate floor levels not only produce the ambiguities in the house but also give it constant variety.

Supplementing this vitality is a variation of materials and of lighting (both natural and artificial), as well as an obvious wealth of lovingly executed and craftsmanlike details, which give the house a sculptural quality. They also, as Hosford says, "punctuate intersections and turning points and accentuate paths of movement."

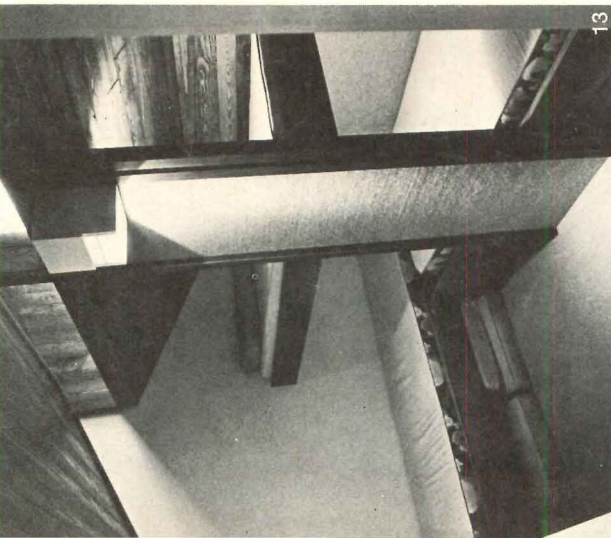
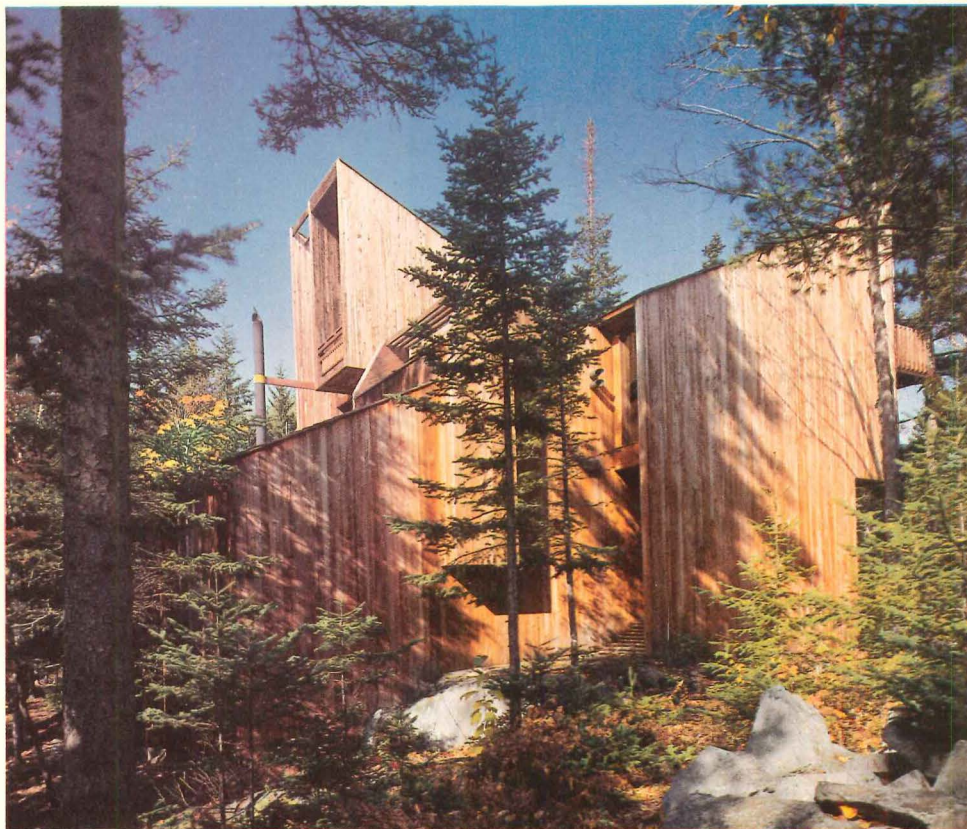
The house is, in fact, a rich jewel box of an assemblage, and a seemingly inexhaustible revelation of focus and flow. It achieves Hosford's intention of making "something that was endlessly explorable and a source of joyous discovery."

Not unexpectedly, however, the house also reveals some paradoxes:

First, a building intended to exploit the view is, in effect, an inward-looking house. One cannot sit and look at the out-of-doors from any of the fixed seating — except the dining bench (10). To see even small areas of woods and rocks, one must go to the windows (11), which are recessed 3 ft from the perimeter walls. The effect is that the walls serve as blinders and bounce light through the windows like the indirect skylights.

Second, the house reveals both the solid and thorough aspect of the designer's personality as well as his playful permissive streak.

In the bedroom block (11, 12, 13) as elsewhere, varieties of visual and tactile experience abound. Lighting details — from switching (11, 18) to sources above beds (15), above basins (17), and above living room sofa (14) — have been carefully considered. So also was a sculptural knife rack in the kitchen (16).



Designer of numerous beach houses manipulates

VARIATIONS ON A PLAN

In seven years of designing in seven different beach communities on the south shore of Long Island, Horace Gifford has completed a total of 45 vacation houses. Not many designers who do not yet have their registration can make that statement. Still fewer can claim such variety and special elegance as the work of this Florida-trained, New York-based designer shows, despite relatively low cost and speedy construction for modest beach houses.

If there is a single rationale apparent in his development so far, it is the simple one of making variations within established limits. This approach, however, depends on a set of fixed forms or elements or traditions, such as those known formulas the 18th-Century writers and musicians elaborated and ornamented. For Gifford's projects, the constants have been similar sites, similar programs, and similar prices. He has pursued skillful manipulation within these narrow courses, rather than purity of invention or ambitious reaches into unknown areas, and has developed a secure-looking design craft in the process.

The Constants

The sites, all in beach communities within 50 miles of each other, have been ap-

proximately the same size. Most are 60' x 100', but others have been 60' x 80', 80' x 80', and 80' x 100'. Only one has been appreciably larger. Zoning in these areas has permitted most houses to be close, and setbacks are much the same.

The essentially similar programs with which he has worked have called for a large living space, which is also used for dining and sometimes has a kitchen in it, two to four bedrooms, one or two baths, electric heat if any, and ample deck space for sunning. Square footage varying from 800 to 2000 has averaged 1100 sq ft of enclosed space with 600 to 100 sq ft of deck space.

Prices also were fairly constant for any one year, although, as Gifford observes, "Prices have gone up in the last 6 years from \$11 per sq ft to \$18. Some of this," he adds, "is due to the upgrading of materials and to people's desire for more convenience and comfort in a beach house."

To these basic constants, the designer voluntarily added another — structure. Standard stud construction, set on locust posts, is used throughout. Neither steel, concrete, nor block have been employed, because, first, few of the houses are year round, and, second, transportation of materials is frequently a problem, since at

some of the villages all materials have to be hand-hauled the last 200 ft to the site.

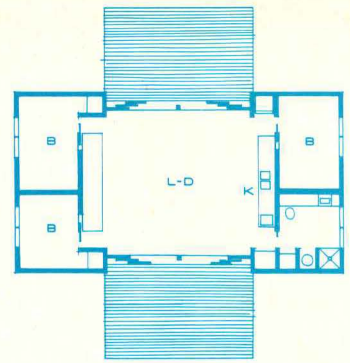
The Variations

If these constants were the only determinants, all the houses might look as much alike as those in Levittowns — or like the many shacks in the communities where Gifford himself builds. In fact, a steady progress is apparent in manipulating a basic plan toward some fairly complex environments. Obviously, it is only by sensitive attention to other determinants that such rational variety could have been produced.

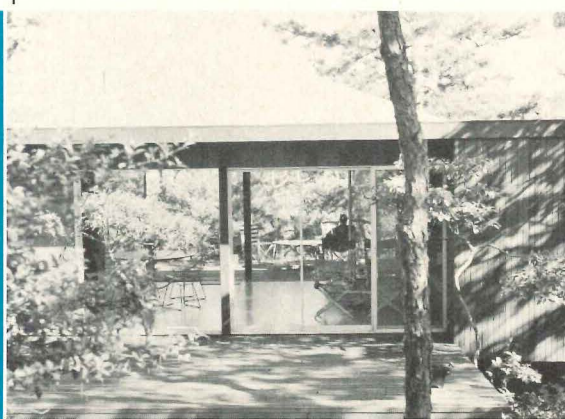
"The fact that I had to do so many houses with similar programs, similar budgets, and similar sizes," he says, "brought about a desire to change and vary them as much as I could. So any slight variations in the site or the client's real requirements were eagerly watched for."

Starting with a simple rectangle as a plan, Gifford first divided it into a central rectangular living space and a strip of sleeping and bathing spaces on each end. The living space was open to the out-of-doors through sliding glass doors on both long sides; the sleeping areas were pretty much solidly enclosed.

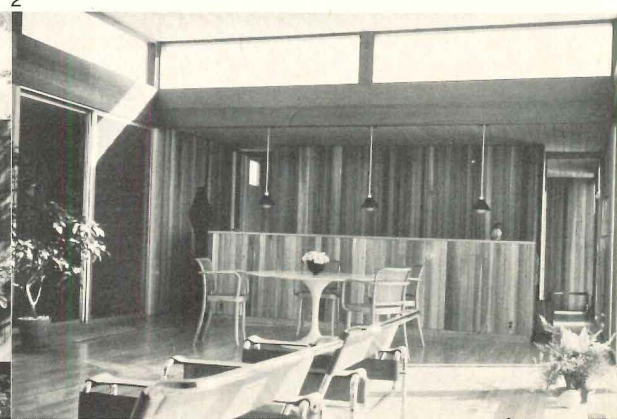
"In all of the houses," he observes, "the



1

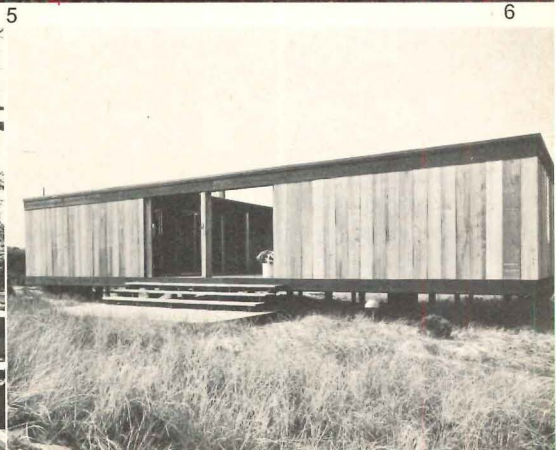
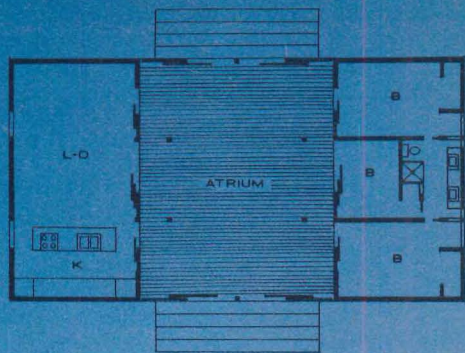
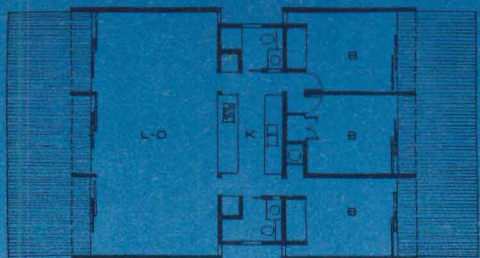
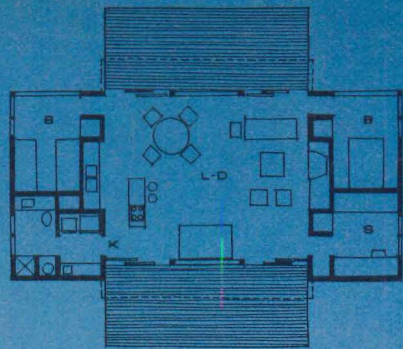


2



Manipulation of the section was Horace Gifford's first direction in varying the basic rectangle of his beach houses (top of page) from peaked roof (1), to clerestory (2), to folded (3), to arches (4), to atrium-void (5).

Photo credits: (3) Richard Jeffrey, (4) Hans Namuth, (5) Maris-Erza Stoller Assoc. (6) Bill Maris, Courtesy, "House and Garden."



Gifford's development of his rectangular plan shown on the opening pages has taken two directions (right) — toward asymmetry and staggered elements, on the one hand, and toward pinwheel arrangements on the other.

sleeping and service elements have been used as the solids in the design and the larger elements have been treated as the voids."

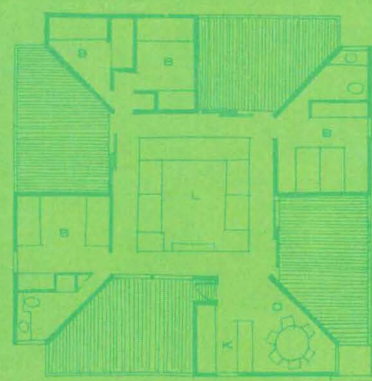
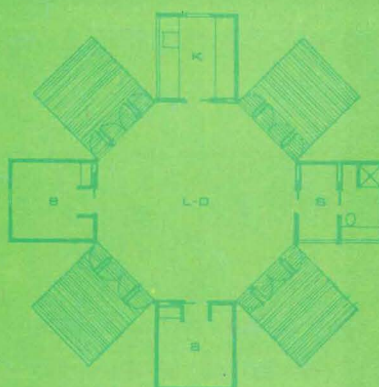
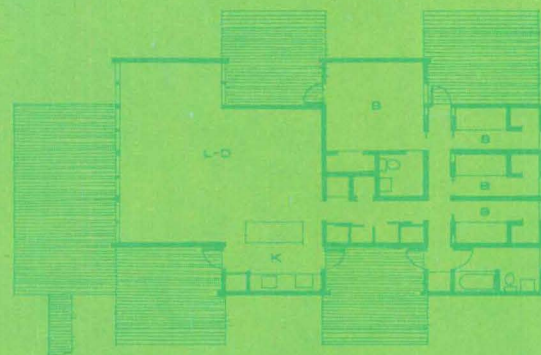
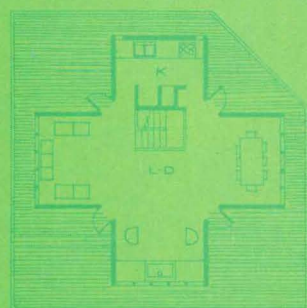
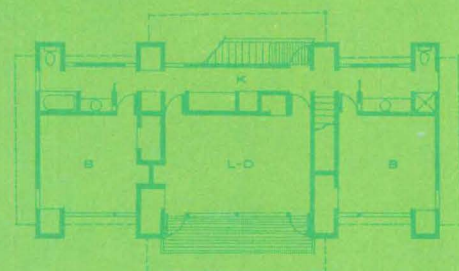
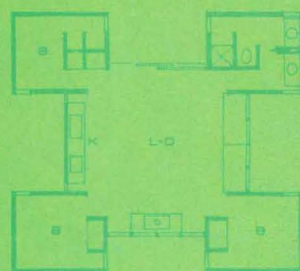
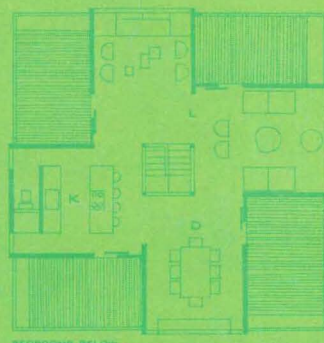
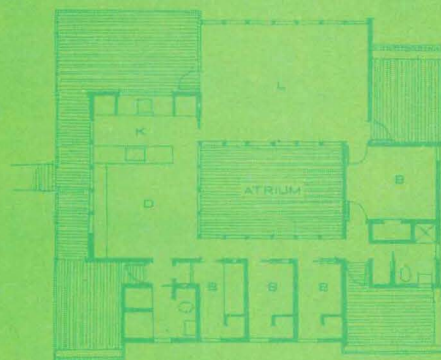
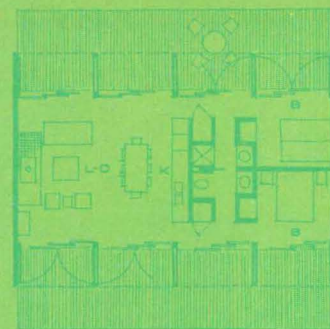
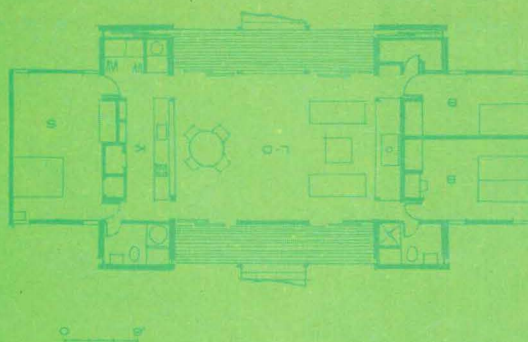
From this beginning, the plan was varied, first, simply by altering its direction from north-south to east-west in order to gain a view or to insure privacy. Next, sleeping elements appear on only one end of the living space or on the long side of that main element.

Variations in the section of the central space (as clients became more adventuresome and affluent) provide different kinds of light; they include a peaked roof (1), a raised flat roof with clerestory (2), a series of peaks like a folded plate (3), and a series of vaults (4). Another of the variations in section was a sunken conversation grouping. So as to improve the view and conceal the large glass areas from passers-by, some of the houses were made two-story structures, either by leaving an open mud room underneath the living space or by placing all bedrooms downstairs and all living space on the elevated level, as in a house designed by Gifford with William Fuller (7). The stepping of spaces slightly above adjacent ones is Gifford's most recent area of investigation.

In this manipulation of plan, the solid elements have become more and more separately expressed, often as tubular towers. Two concurrent lines of development appear: a move from the original symmetrical plan toward asymmetry and staggered elements, on the one hand, and, on the other, an investigation of pinwheel arrangements. Yet always, clarity and economy remain apparent.

Between these two directions, Gifford seems to have worked in a healthy number of the currently desirable components of a house: the atrium (5), the deck outside the bath, the acoustical isolation of bedrooms from living space, and so on.

Within his simple geometry, he has also rung the changes on materials, textures, and detailing in order to produce a special, custom-design appearance. The



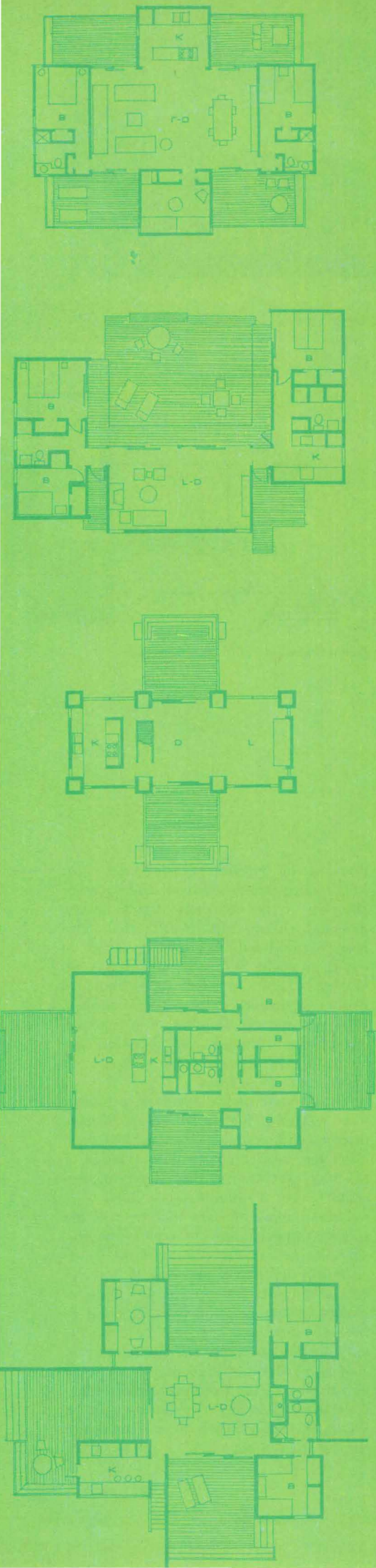
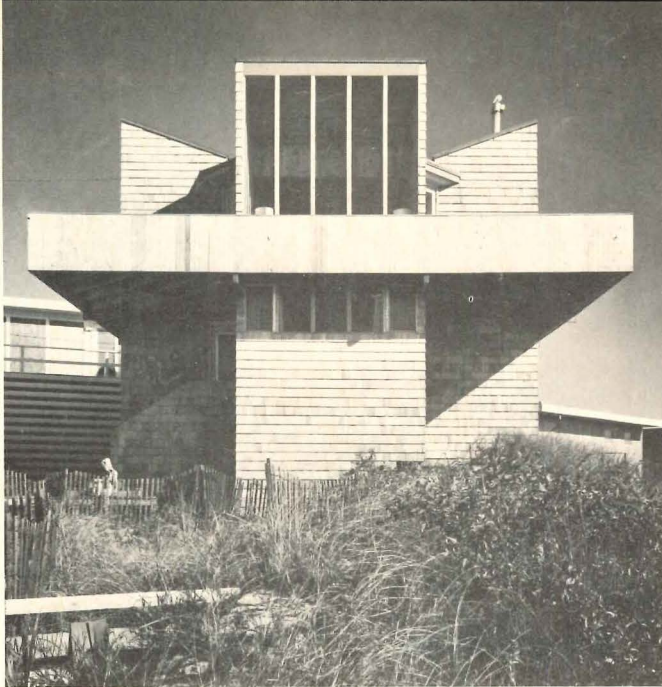


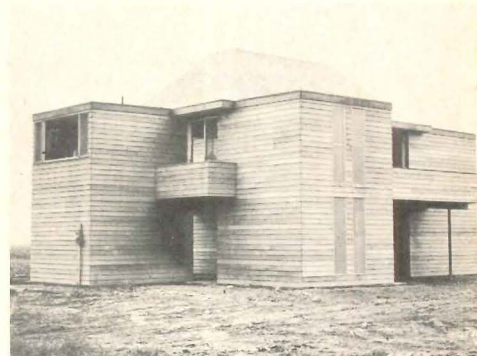
Photo: Maris-Ezra Stoller Assoc.



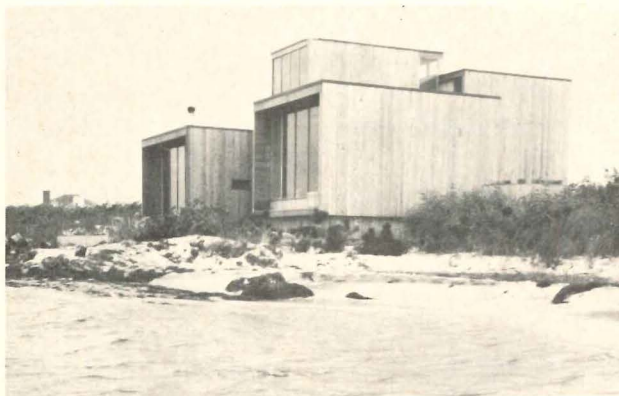
7



8



9



10

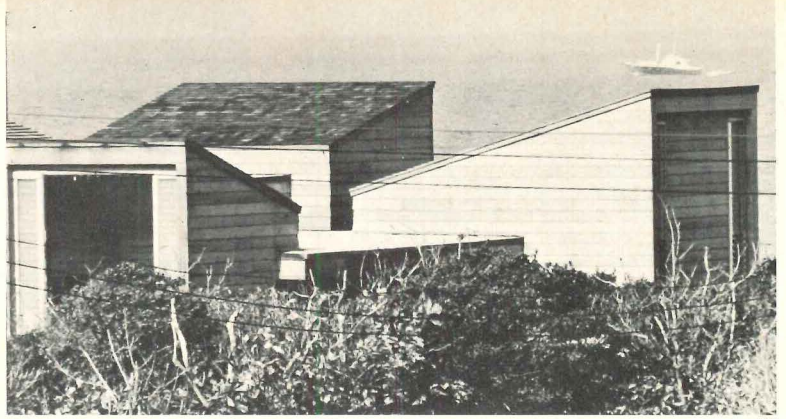
Solid elements are expressed as separate tubular towers in several houses (6, 7, 8, 9). Staggered and pinwheel boxes (10, 11, 12), some with an atrium at the center, show another direction in the manipulation.



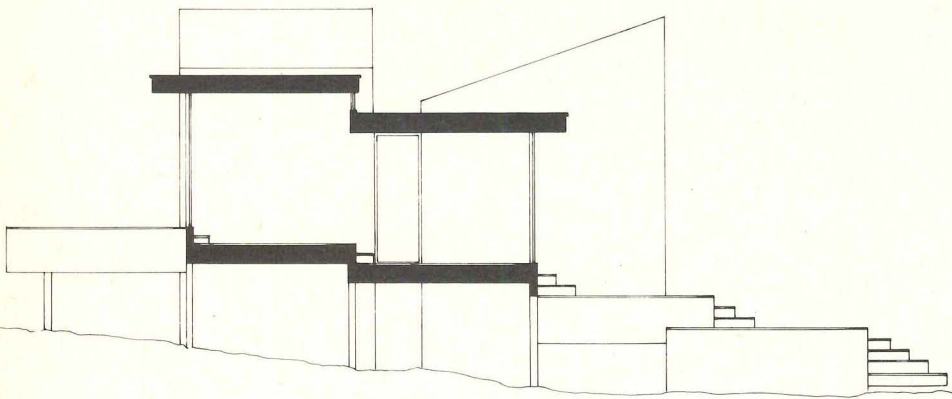
11

12

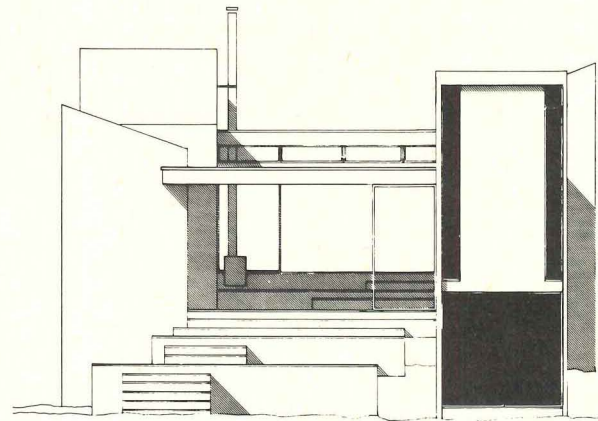




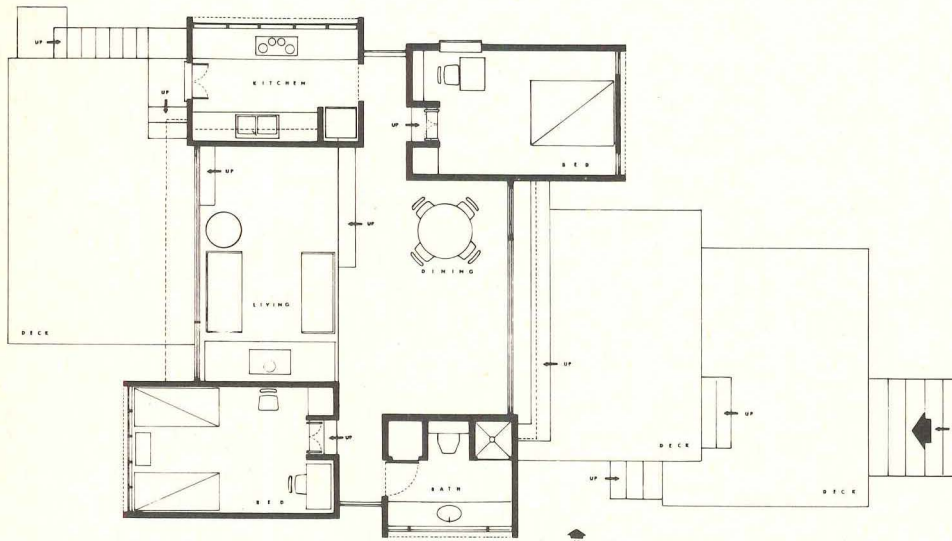
13



Section



East Elevation



Floor Plan

textures of natural woods used are: rough sawn cedar, redwood, and cypress; shingles or boxing crate wood inside; diagonal siding, and boards that have been grooved with a router in order to cut their scale. Windows are always jalousies, sliding, or fixed glass. Standard doors are avoided as much as possible; sliding doors are frequent. And nonstandard sizes are preferred because "this tends to give an ambiguity to the scale of the houses," he feels.

Yet, in spite of the appearance of custom detailing, the small group of contractors with whom he has worked most often has built up such a knowledge of his way of detailing that they can feel confident about submitting low bids.

Since it now appears that he will get sufficient opportunities to explore the possible variants on his plan, Gifford seems unusually willing to redesign to suit clients' changing whims. He has happier clients for not pressing a single point as the only way, of course, but he also gets on with the game of design development.

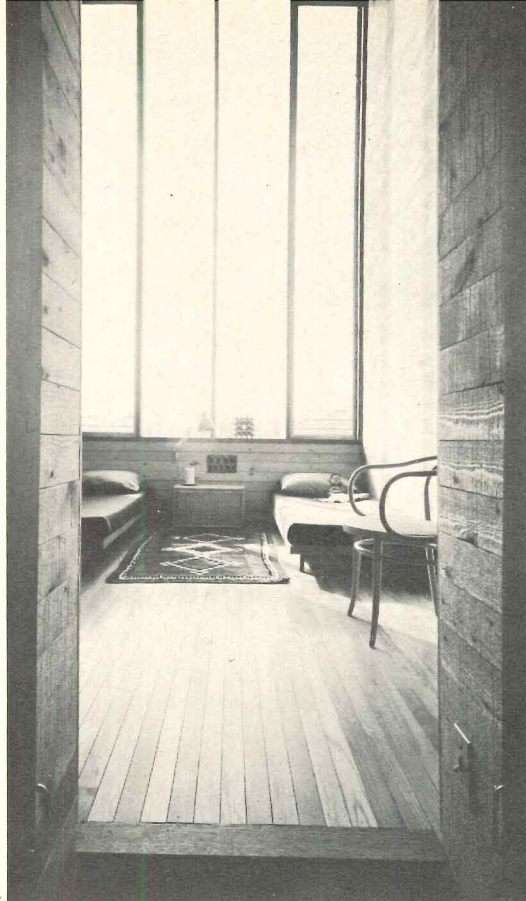
It is a markedly high quality of work at a good rate for a one-man office — and it is work that any community can be proud of. Other beach towns could use similar upgrading.



Photos this page: Alan Borg, Courtesy, "American Home"

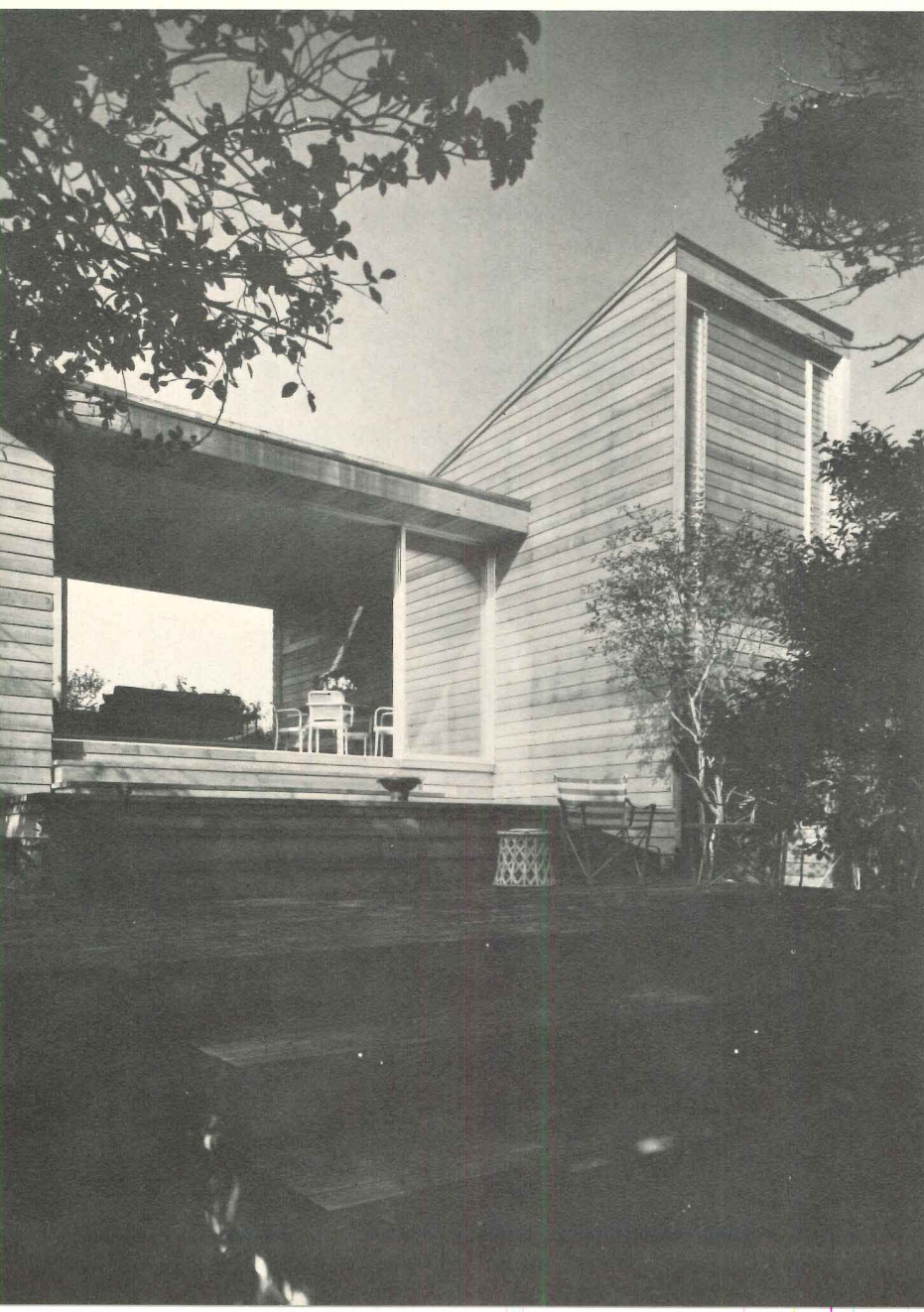
14

15



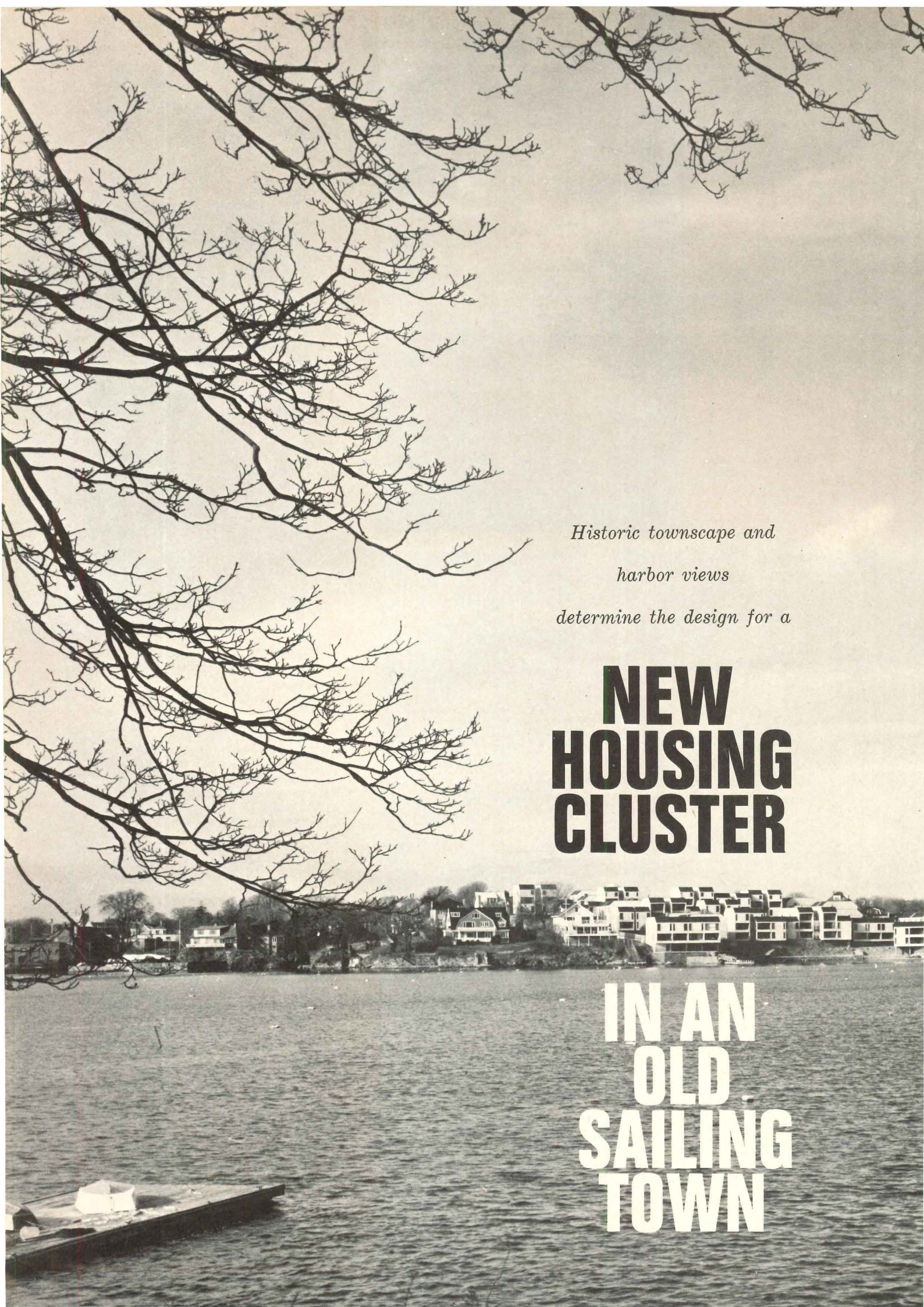
Photos on this page: Bill Maris

17



16

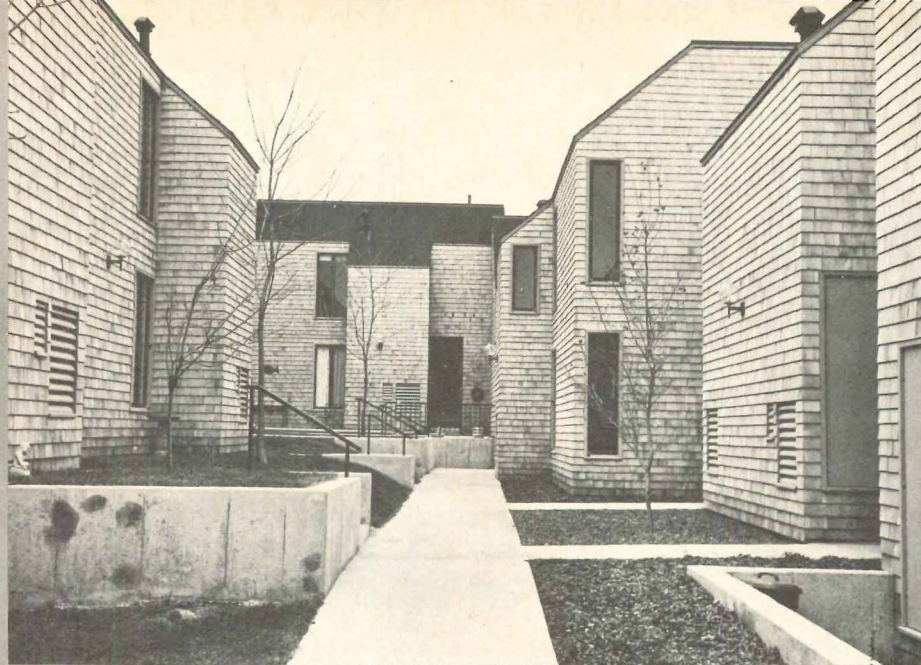
At Horace Gifford's own beach house (this and facing page), one steps off the boardwalk, down onto tan bark, and comes out into a clearing among the holly trees. Ahead is a series of long platforms rising one behind the other, like a broad stair (17), through a covered breezeway-like space for dining and conversation, which is enclosed by sliding glass doors, and culminating in an outdoor deck from which there is a view of the water (13). From noon to dusk, the house is backlit so that one mounts (14) as if on ascending stage elevators and into some remarkable pastoral setting by Boulée. The difference between Gifford's first house, which was oriented north-south, and this east-west one, was not determined on the basis of getting a different kind of light, as one might have expected, but on insuring privacy against the rather close neighbors. The view of the water is diminished, Gifford explains, in an effort to avoid seeing the house next door. Sleeping (15), bathing, and kitchen (16) blocks are shed-roofed elements that effect a pinwheel around the enclosed central space.



*Historic townscape and
harbor views
determine the design for a*

NEW HOUSING CLUSTER

IN AN OLD SAILING TOWN



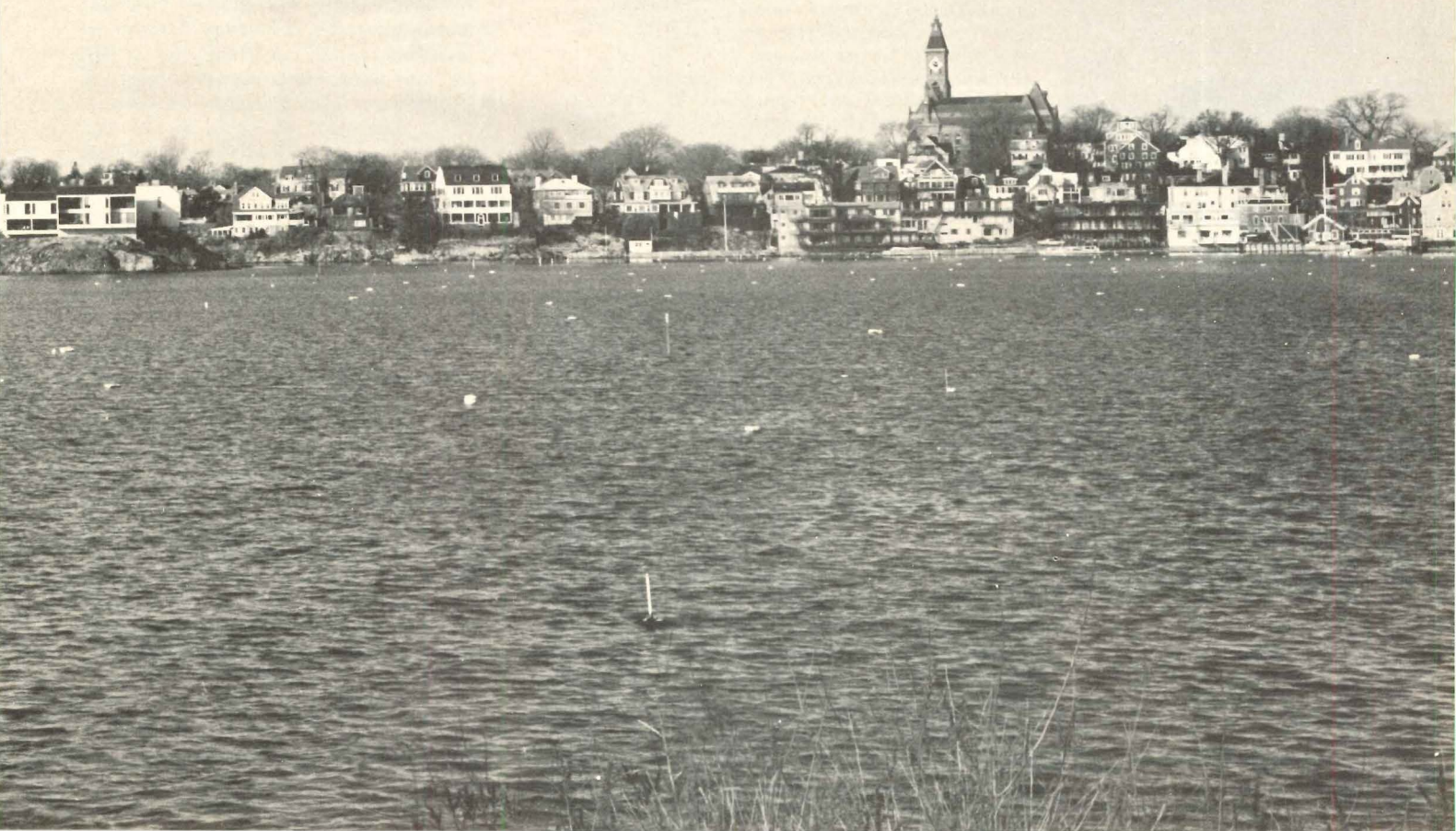
The roots of tradition are deep and still very strong in Marblehead, Massachusetts. Since its incorporation in 1649, the town has changed from a fishing village to a popular resort held sacred by several generations of sailing buffs, and is now resisting the painful transition to suburban status in the metropolitan area around Boston, only 15 or 20 miles away.

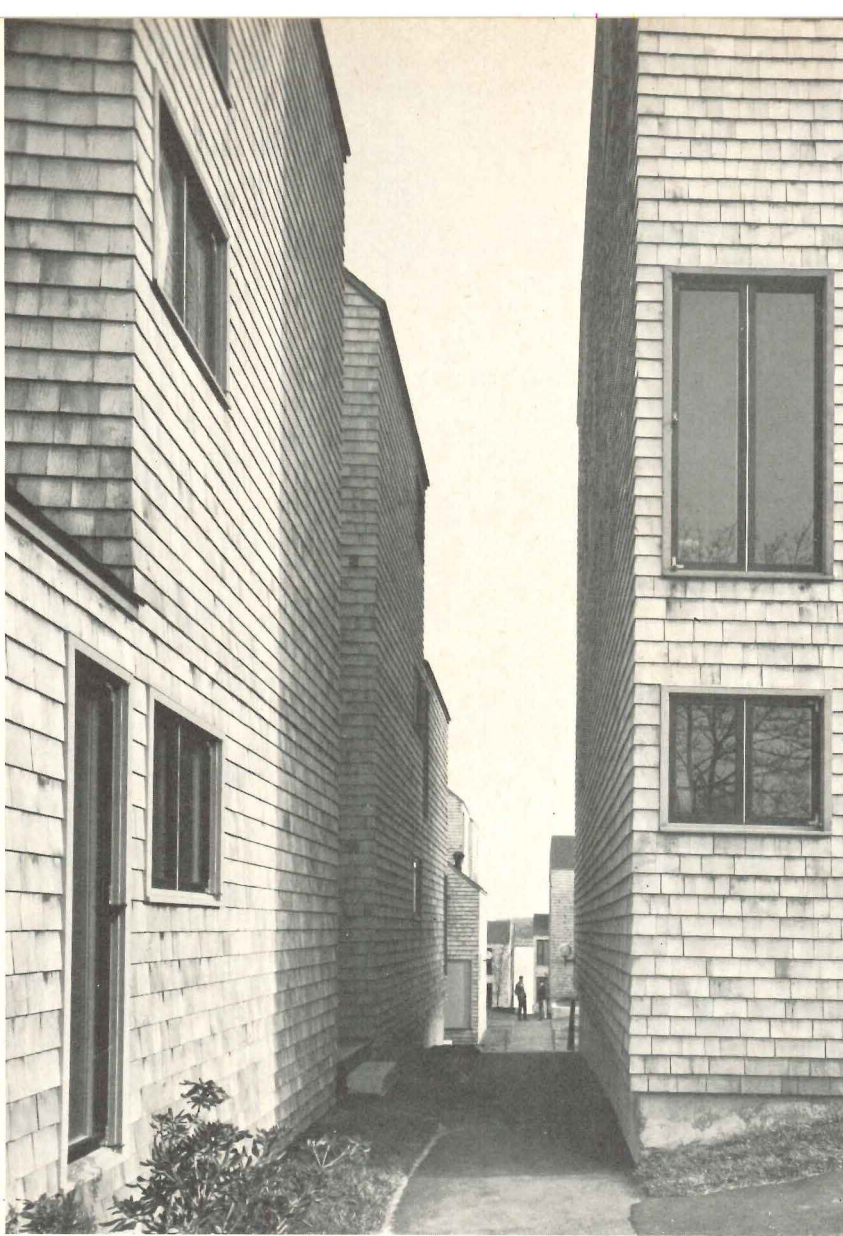
The change, however, has been a comparatively slow one. The tight-knit old town center is a collection of buildings representing 300 years of colonial and New England tradition; some Marble-

head residents live in the houses built by their great-grandfathers, and signs of the neon age are scarce. A few lobster boats still put out of the harbor, and the town, with good reason, proudly retains its title of "yachting center of the world."

With such attractions, it seems inevitable that, despite the spirit of enclave and a lack of convenient rail transportation, Marblehead will be increasingly commuterized by tradition-starved mobile man.

As might be expected, plans for a rental condominium on a prime harbor site





close to the old town center met with resistance. But residents anxious to preserve the integrity of "historic Marblehead" could hardly have asked for a more appropriate architectural solution than the plan developed by Chapman & Goyette (Citation, JANUARY 1965 P/A). Although it is obviously a mid-20th Century solution, the buildings, whose form and materials have been abstracted from traditional town architecture, are a visually satisfying complement to the existing townscape. And at least some residents have apparently been won over to its merits, since a number of families from the town are now residing in the project.

Named after an old Marbleheader who was the country's first general of Marines, Glover Landing imitates tight-packed densities common in the hilly town, and descends a sloping site from the mainland onto the small rocky point of Skinner's Head in a compact village of town houses and small apartment buildings.

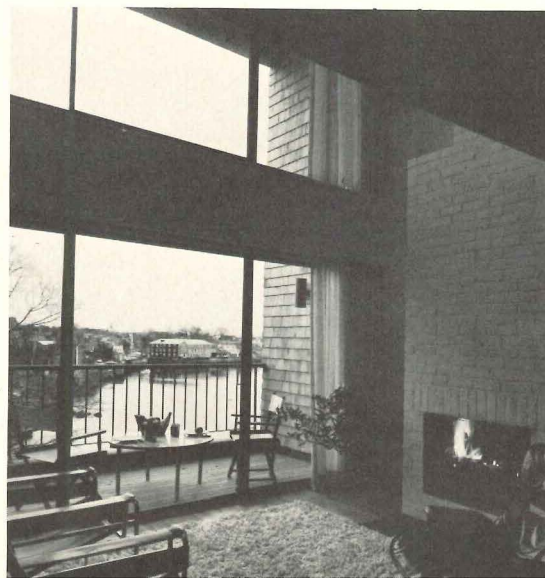
Elements of continuity are a modified gambrel roof profile and white cedar shingle siding, left to weather silver-gray in the traditional New England manner; varying combinations of a modular bay, recessed balcony, and standard floor plan provide diversity. Secondary fenestration furnished another opportunity for variety, and was often extemporized during construction to take advantage of views.

The rationality of exploiting the natural setting was inevitable, and, wherever possible, windows frame views—prospects both intimate and vast—of town, harbor and ocean. The near view in summer, when the water is alive with sailboats and racing yachts, is perhaps one of the most exciting.

GLOVER LANDING, Marblehead, Mass. **Architects:** Chapman & Goyette. **Site:** Skinner's Head in Marblehead Harbor (4½ acres). **Program:** High-density rental condominium congenial with town architecture and oriented to views. **Structural System:** Wood frame. **Mechanical System:** Individual, heating (gas-fired) and air-conditioning units for each apartment. **Major Materials:** Cedar shingle siding, asphalt shingle roofs. Wallboard interiors, wood floors, brick fireplaces. **Cost:** \$2,050,000 (including sitework and landscaping); \$14.50 per sq ft. **Photography:** David Hirsch.



Narrow slits cut by footpaths through the closely clustered buildings (above) frame a series of close-cropped views toward harbor and town. The opportunity for variety and movement was fully exploited in court groupings, which provide a rich counterpoint of size and shape. Overhangs (left) minimize the intrusion of automobiles. Walks connecting second and third levels are for fire safety. Mezzanine (underside visible at top of photo below) opens up living area. Floor plan (facing page) is one of several variations on the three-bedroom unit.

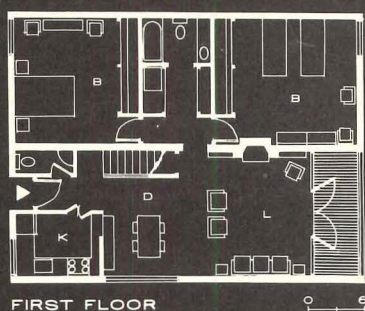
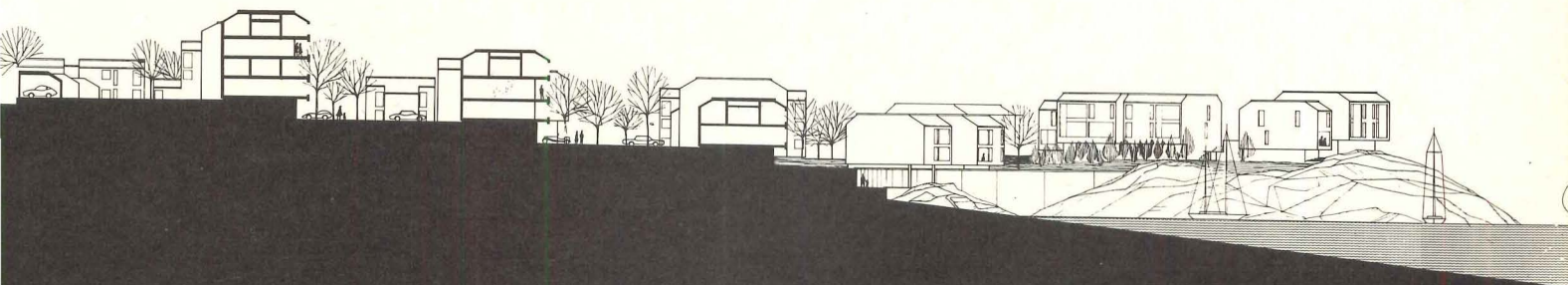
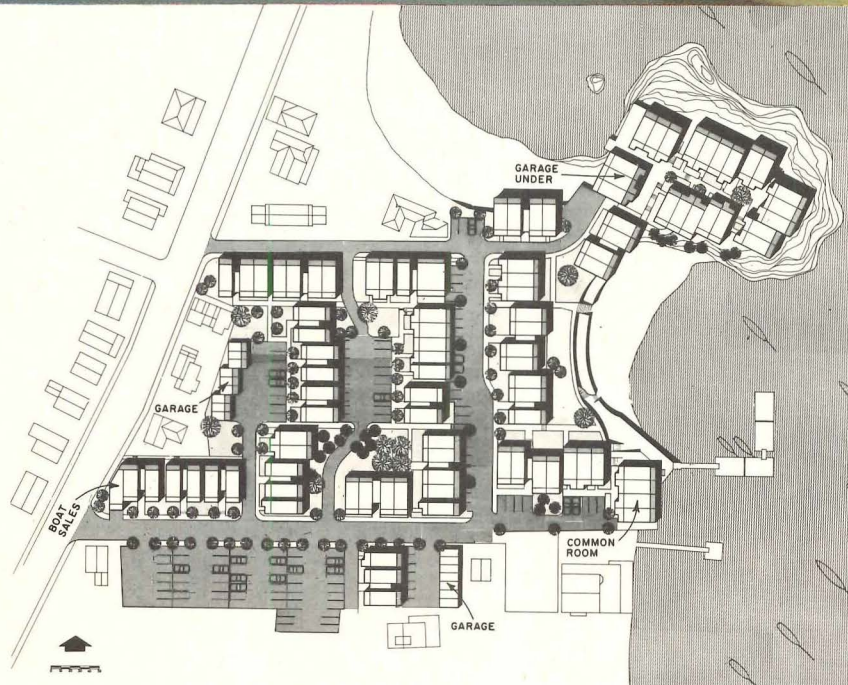




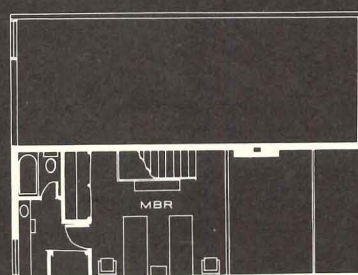
Expert blend of New England vernacular and mid-20th Century design extends out onto rocky Skinner's Point (top). A winter of salty nor'easters and a sunny summer will mellow the raw lightness of new cedar shingles to a silver gray.

A total of 114 residential units step down the 4½-acre site, descending, generally, from four to two stories, and thus opening up views to windows not directly on the water. Although there are a few studio and one-bedroom apartments, the majority of living units have two or three bedrooms. Most living areas open out onto a semienclosed balcony.

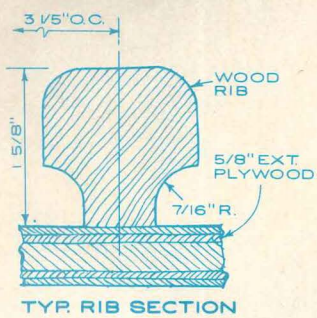
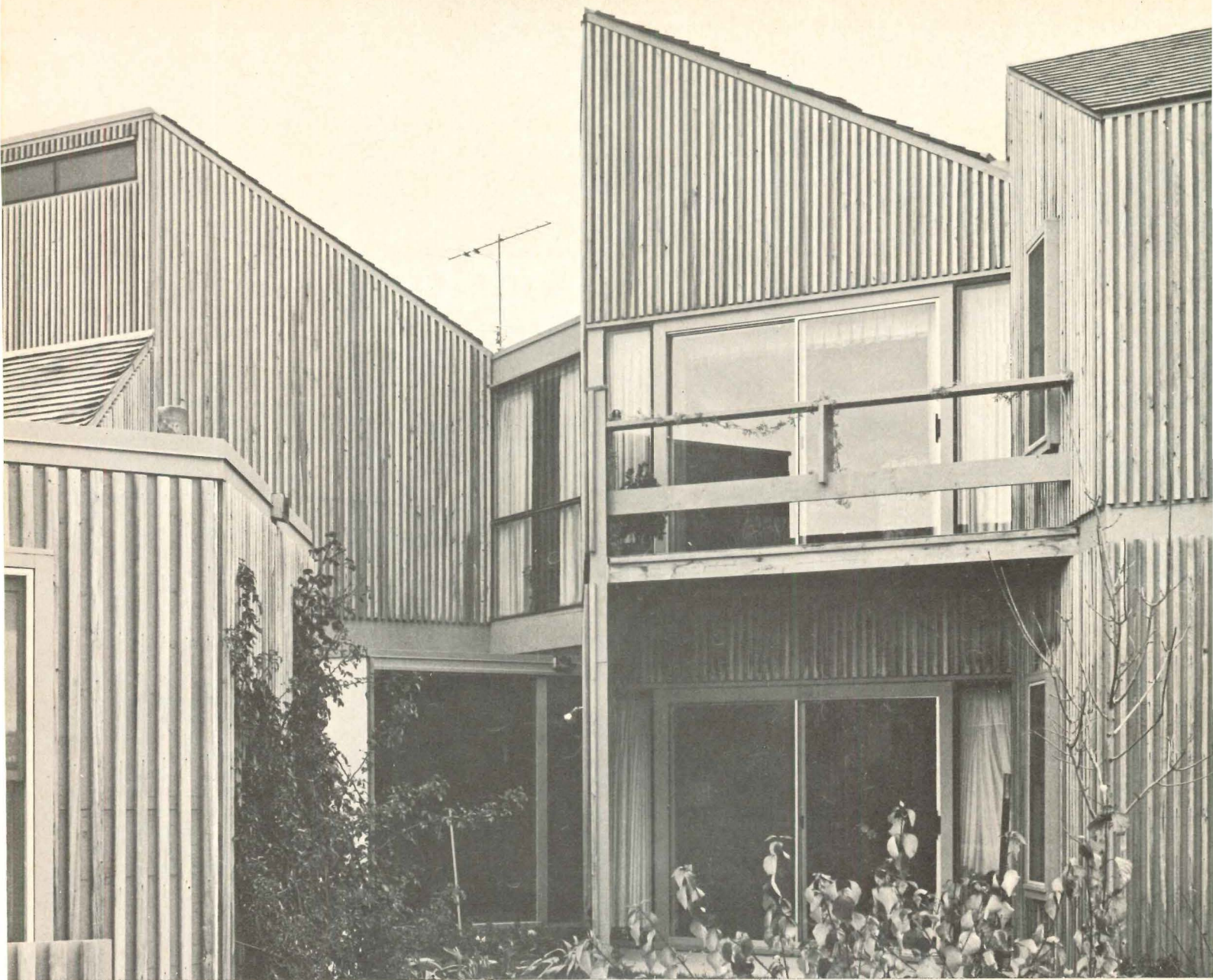
As might be expected, amenities are water-oriented: a common room, or boat club, equipped with dressing rooms and sauna; a launch service to boats moored in the harbor; and a boat-sales showroom, the one commercial establishment.



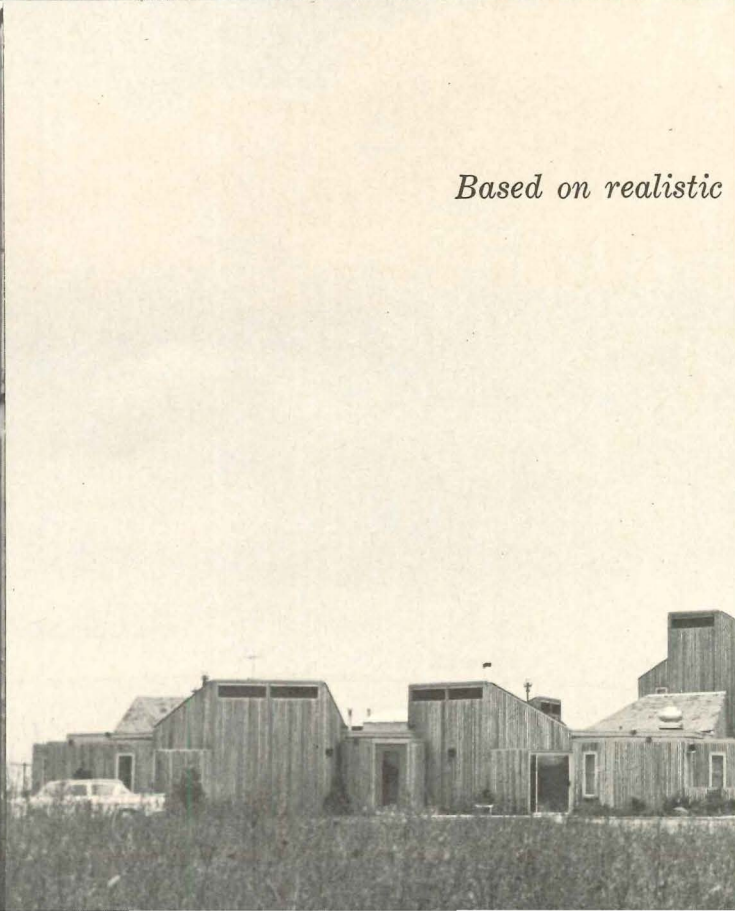
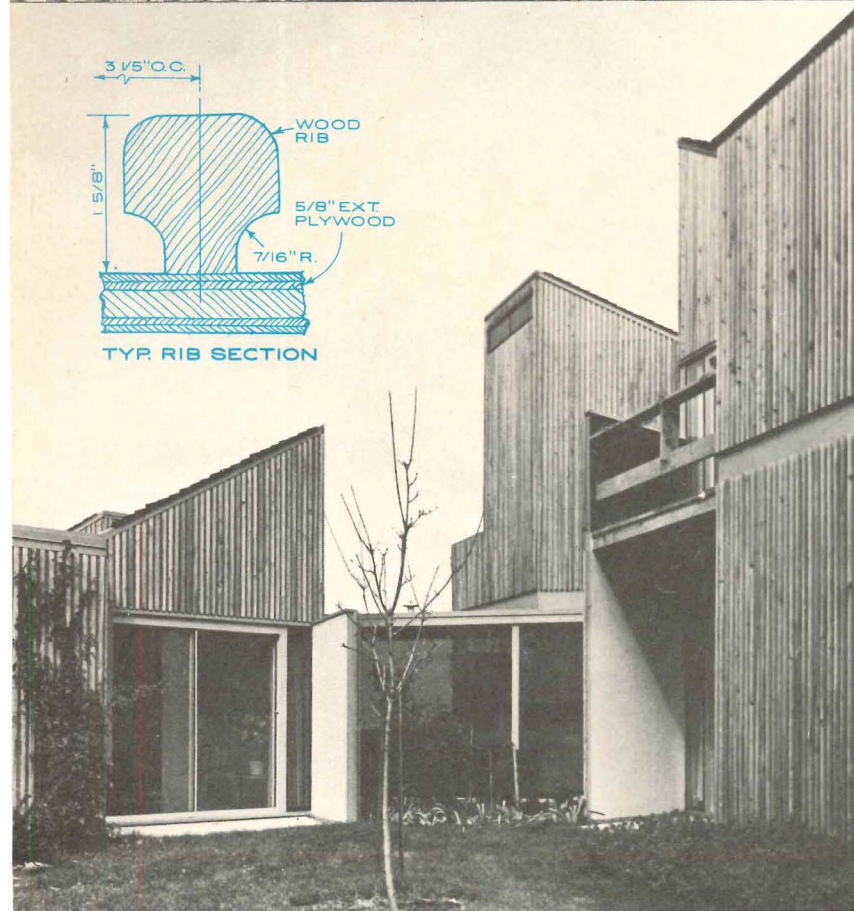
FIRST FLOOR



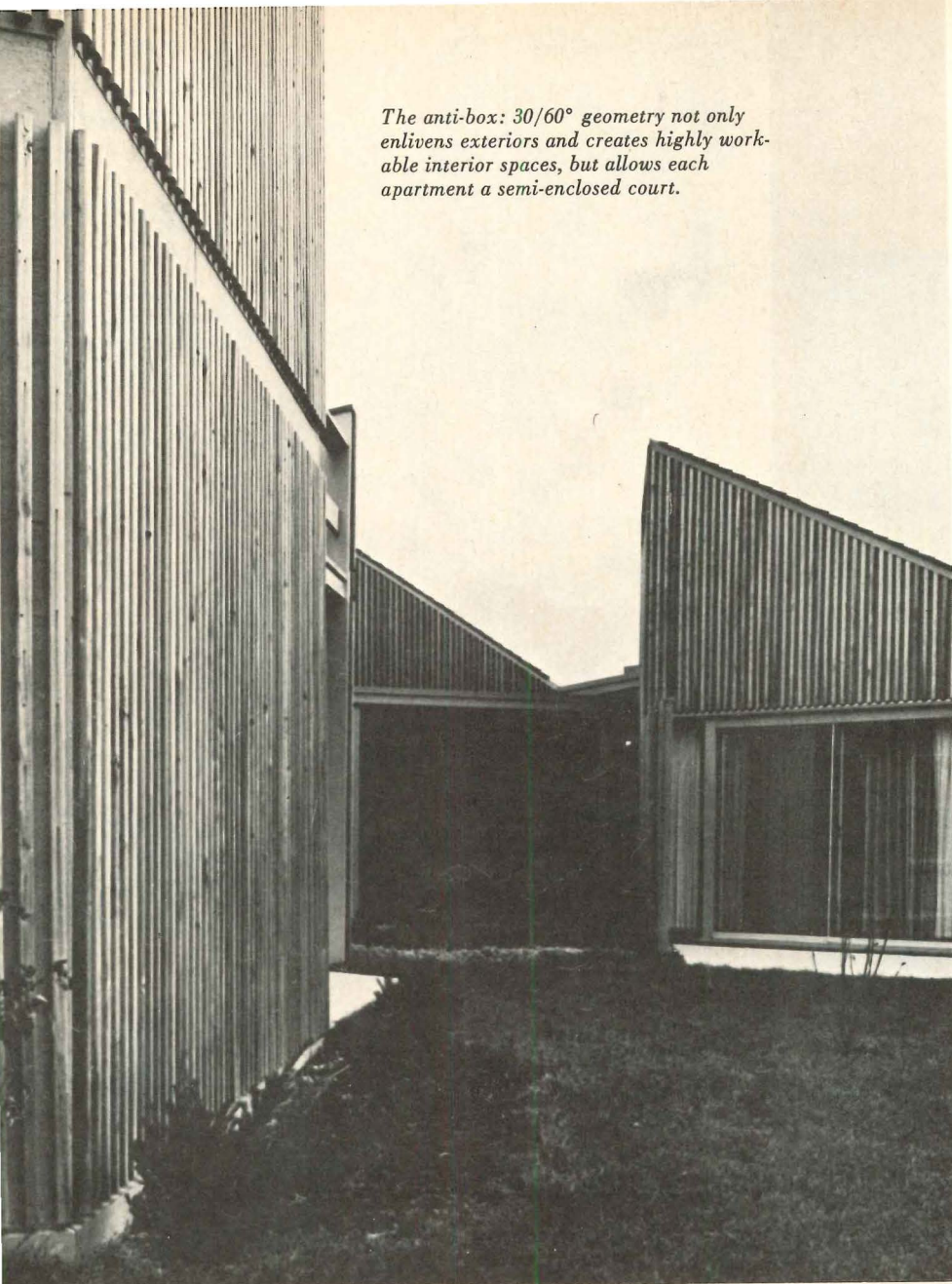
SECOND FLOOR



Based on realistic



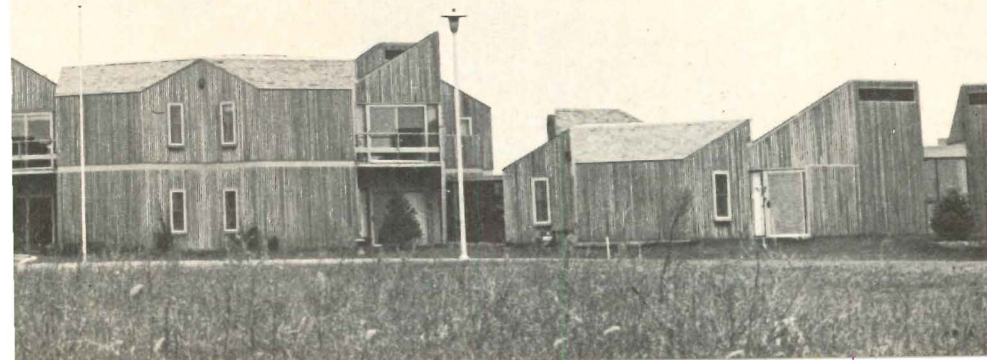
The anti-box: 30/60° geometry not only enlivens exteriors and creates highly workable interior spaces, but allows each apartment a semi-enclosed court.



NORTHCREST RETIREMENT COMMUNITY, Ames, Iowa. **Architects:** Brooks Borg & Skiles; formerly, Brooks-Borg (Partner in charge, John S. Rice; Designer of first stage, Mark C. Engelbrecht). **Site:** See text. **Program:** To provide housing, recreational facilities, and total medical care for senior citizens from retirement onward. **Structural System:** Low-rise is wood frame; projected high-rise will be concrete. **Mechanical System:** Each apartment is equipped with a gas furnace and condenser unit. **Major Materials:** Exteriors are weathered cypress battens, or ribbing, over painted plywood, cedar shingles on pitched roofs. Apartment interiors are dry-wall; corridor and center lounge walls are grooved plywood painted white. Flooring is either carpeting or vinyl asbestos tile. **Cost:** \$390,123, or \$14.81 per sq ft for first phase, exclusive of furnishings, central kitchen, garage, and site development. **Photography,** except as noted: Rush J. McCoy.

analysis of the aging process, retirement condominium offers

TOTAL CARE FOR THE AGED



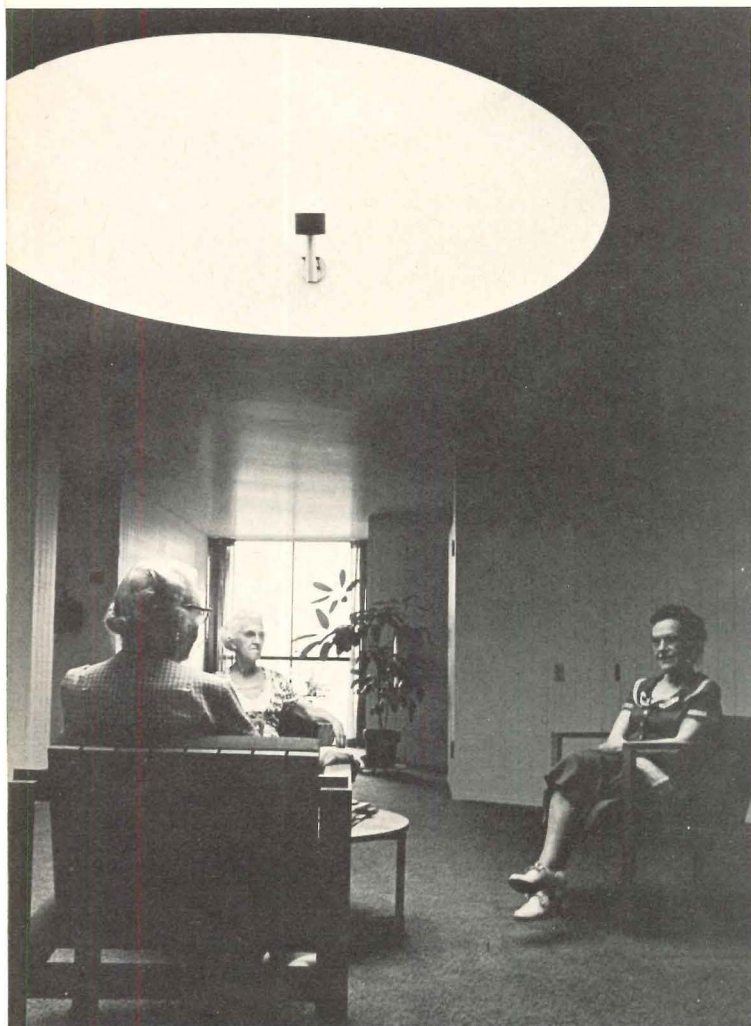


Photo: Larry Day

Architects achieved their goal of noninstitutional spaces through compressed circulation and imaginative cluster plans. Short, bright connecting corridors (right, bottom) lead into skylit lounges (above) at the center of each building. Architect Engelbrecht thinks of corridors, "the architecture of connection," as being similar to neighborhood streets, affording "an intimate sequence of visual events" and opportunities for informal meetings.

Latest revision of Northcrest's 22-acre site plan includes individual homes (1), over which the architects hope to maintain design control. To shorten walking distances, the community center (4) is sited close to high-rise apartment towers (3), where older and less mobile residents are expected to live. Community facilities are temporarily being housed (D) in the first completed cluster. This first cluster contains 24 units (efficiencies, and apartments with one and two bedrooms) in three one-story buildings grouped around a two-story hub.

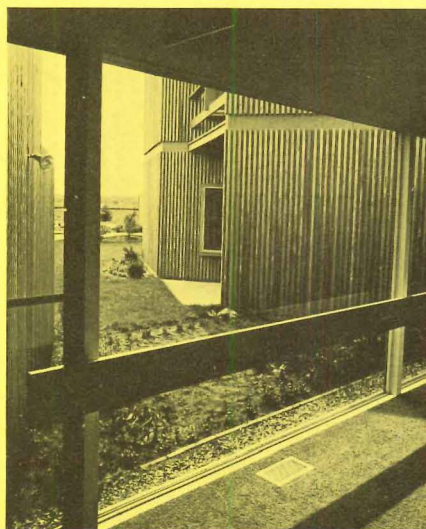
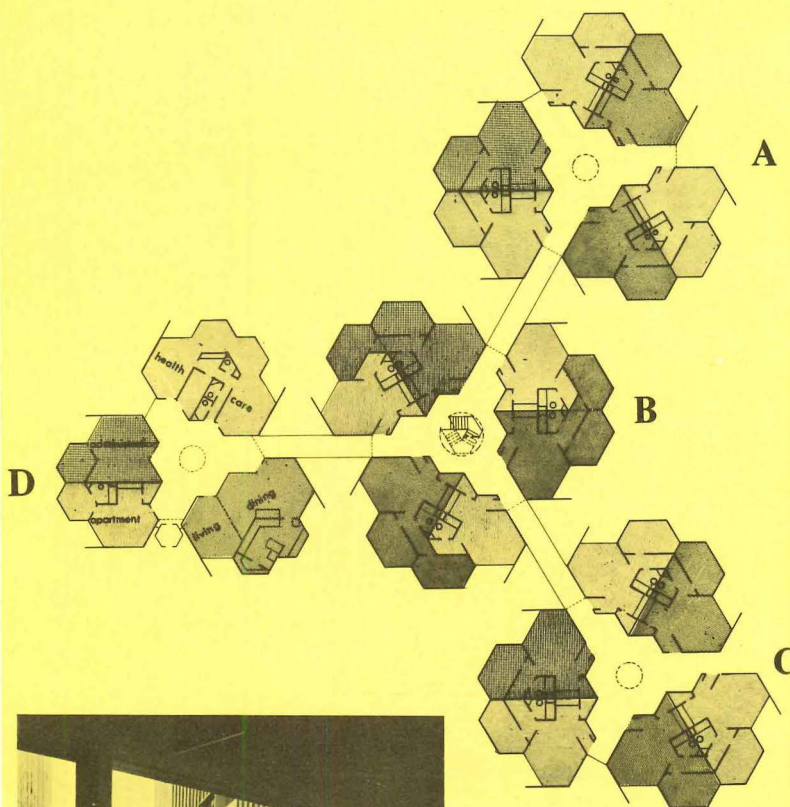


Photo: Larry Day

On the slightly rolling Iowa plain at the edge of Ames, a retirement and old-age condominium is beginning to take shape. A low cluster of interconnected units, now occupied, is only the first stage of what will be a community capable of administering to most social and medical needs of its residents — a well-defined community, “distinct within the confines of the greater urban sociology,” as architect Mark Engelbrecht puts it.

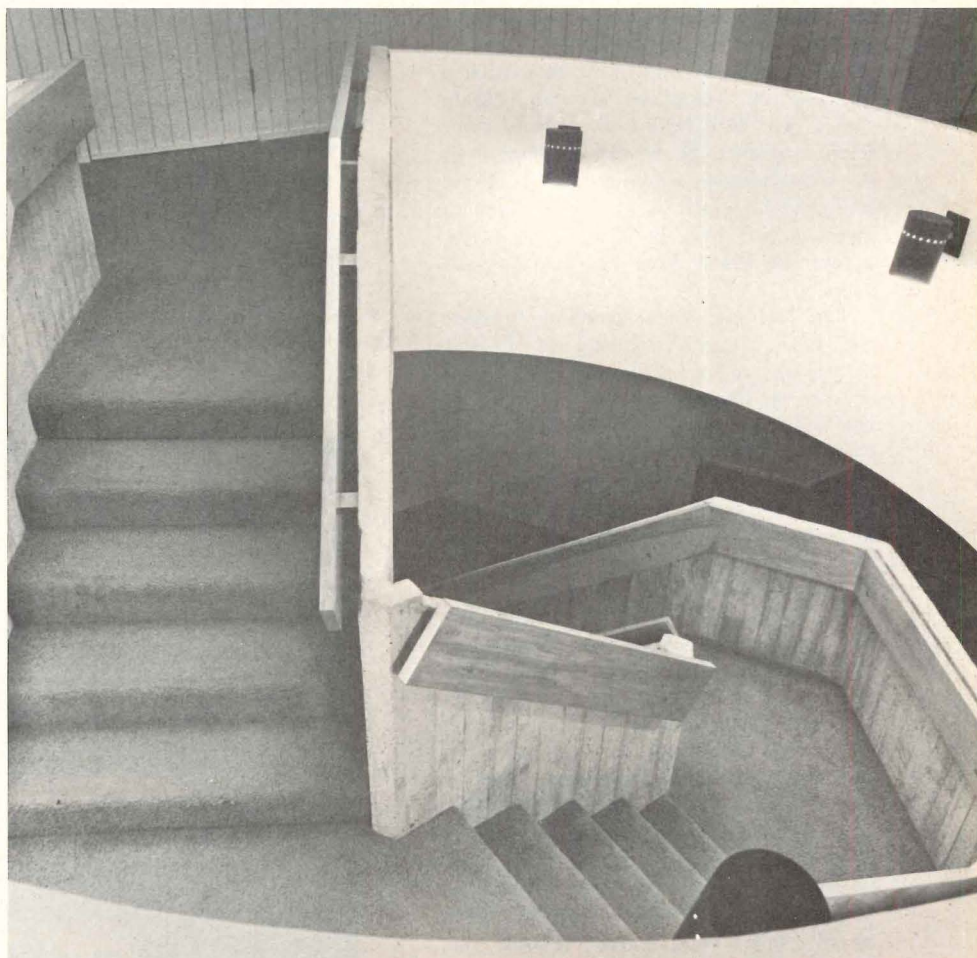
After purchasing an apartment, the resident pays a monthly fee that covers all health and hospital care, as well as utilities and maintenance. A community center will house recreational and communal dining facilities (for those who do not care to cook for themselves), and a fully equipped nursing facility will be able to care for both the chronic invalid and the temporarily ill. Surgery is covered in the plan, but will be performed by special arrangement at a local hospital.

Eventually, there will be a choice between a number of interconnected low-rise apartment clusters and two residence towers. The two housing types were provided not only for variety, but also in the expectation that some residents, as they grew older, would find the compactness and vertical circulation of a high-rise building easier on the heart and legs.

Preparation for the gradual slowing down of residents, both socially and biologically, was “magnificently antisentimental,” says Engelbrecht. Transitions from active self-sufficiency to a quieter old age or a nursing bed, if necessary, can be made within familiar surroundings, without condemning less active residents to complete isolation.

Reactions to the rather playful but severe simplicity of this first cluster were not those of overwhelming approval. Citizens of Ames felt the architecture was “strange” and only came to accept it after completion when they had been on a tour of the well planned interiors. Even now, two years after completion, “50 per cent like the building and 50 per cent think it’s ugly.” Residents, however, seem to enjoy living there, and, like their city cousins, find the arrangement of interior spaces particularly satisfying and workable.

Despite strong town opposition facing the project before construction began, Northcrest’s Board of Directors (which grew out of a citizen’s group working under the auspices of the American Baptist Convention) stood behind the rational architectural solutions of basic social problems and built the project as designed.



For today’s senior swingers, architects must obviously plan for more than rocking chair spaces (left). Multi-sided staircase is focal point of the two-story building (above). Board-formed concrete complements resawn, grooved plywood walls of corridors and lounges. High-rise structures and central facilities will also be concrete.

When the client approached architects John Fisher and Barry Jackson, one of the program requirements was for a building that would house his laundry. Although forced to move his shop from a building on Telegraph Avenue, "Main Street" for Berkeley's University of California students, he wished to remain in the neighborhood where he had been established for eight years, and decided to invest in his own building—on a site across the street from his previous address.

The mid-block site, running through the block from Telegraph to Regent Street, was zoned exclusively for residential use on Regent, but for multipurpose use on Telegraph. The architects designed a "double" building—all apartments on one side, and apartments, offices, and shops on the other—separated by a small court. A parking garage and work space for the laundry connected the building below grade.

Maximum land use and minimum cost were goals that called for "stretching the building code and zoning constraints" to their limits, the architects recall. The urban solution, for instance, of taking the entire site for the structure and orienting most apartments toward the street meant the elimination of 8-ft side yards "so typical of Berkeley apartment 'motel' plans." Since the street orientation is east and west, apartments can also take advantage of Golden Gate views (west) and views toward the Berkeley hills (east).

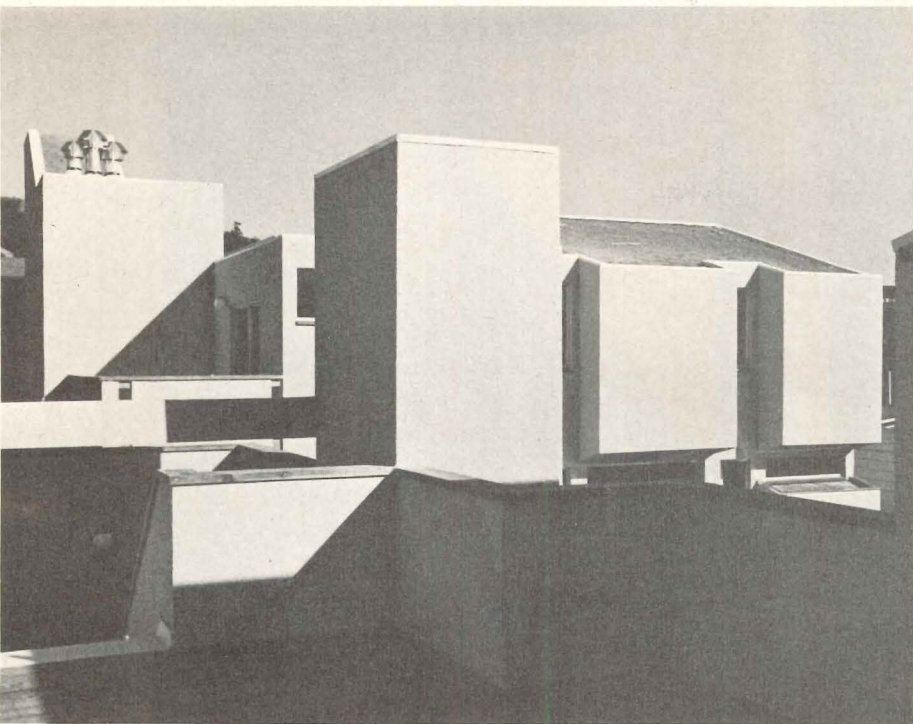
Decks and a number of small balconies make the mild California climate available to most tenants. The recessed balconies, fixed sunshades, and shadow-casting structural masses are calculated to control solar heat gain, which is intense from the west and southwest.

As planned for by client and architect, most apartments have been rented by



Split zoning for a small site leads to a

TWO-FACED BUILDING



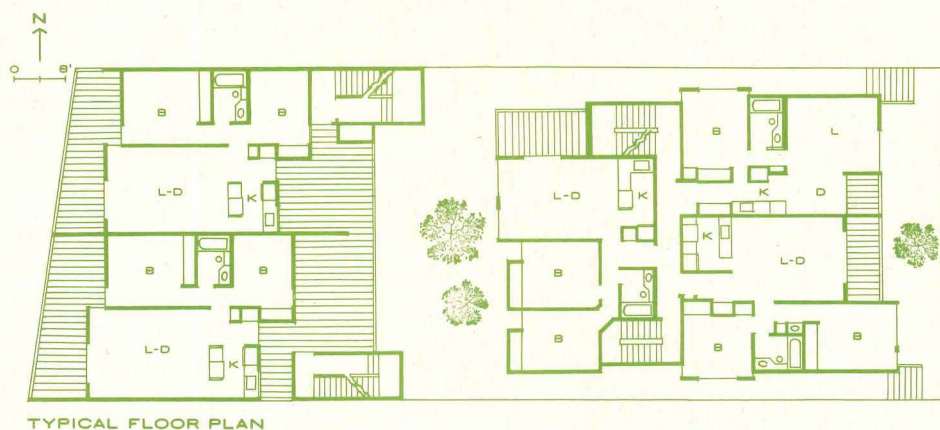
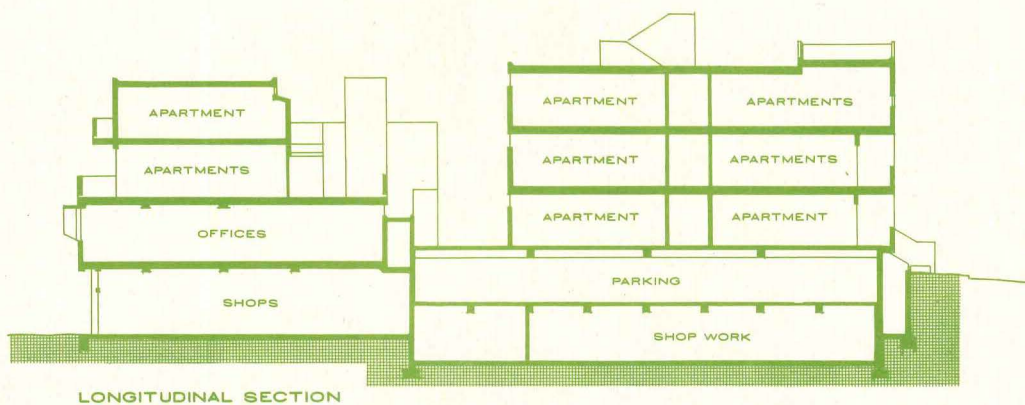
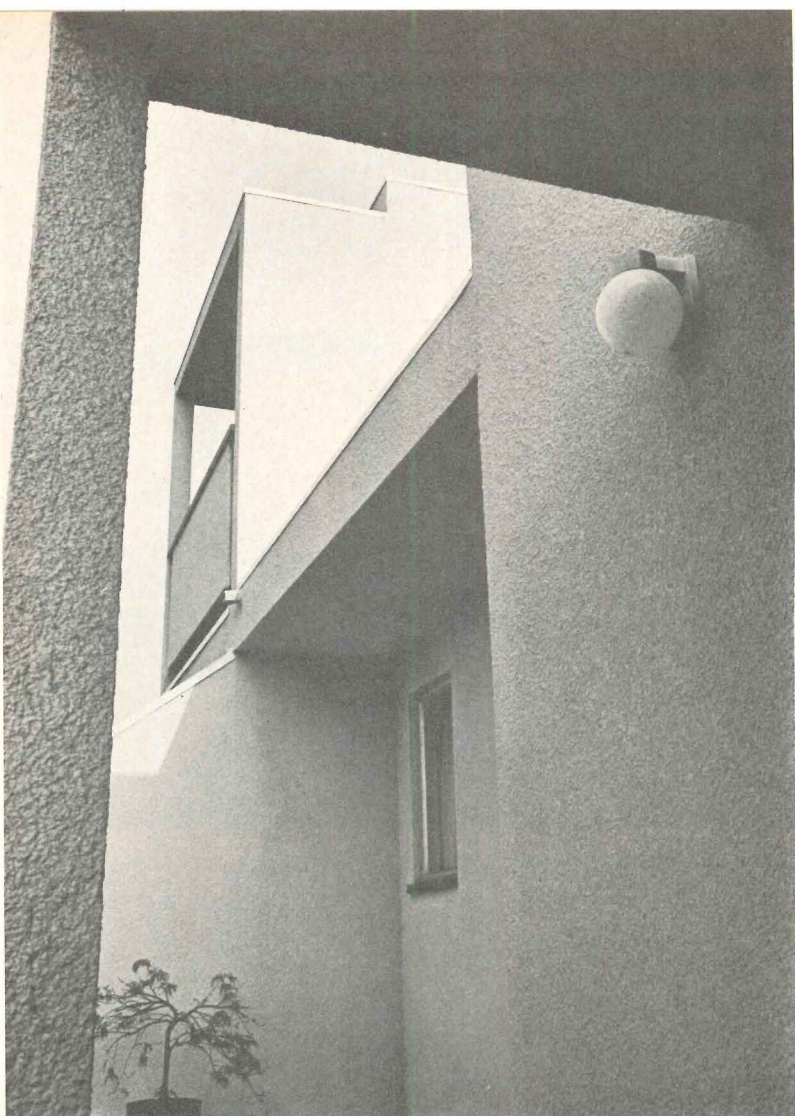
Residential face (opposite) and commercial face (below) express two personalities of the building. Fragmented forms seen from top deck (left) include "exterior" closets, at right of photo, that alternate vertically with clerestory windows. If they had it to do over again, architects say they would insist on control over signs.

Photo: Peter Stevens



students. Simple interiors allow the young tenants freedom of expression in detailing their own distinct brand of interior decoration.

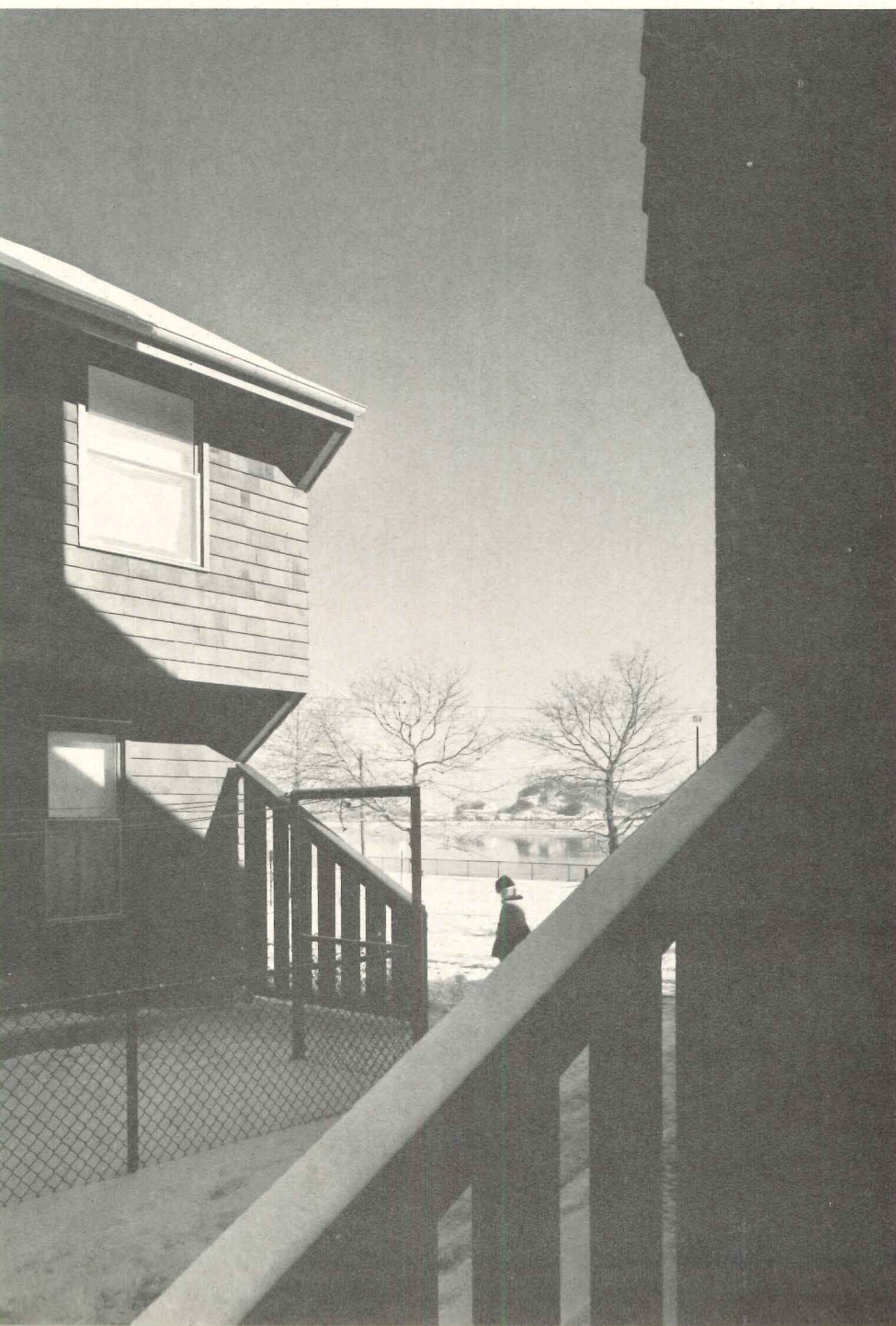
WING LEE BUILDING, Berkeley, Calif. **Architects:** Fisher/Jackson Associates. **Site:** A 48' x 136' lot, four blocks from the University of California. **Program:** Small multiuse building to meet divided zoning restrictions (see text). **Structural System:** Lightweight concrete over steel beams and columns below grade; block bearing walls; standard western frame construction with quake-protecting plywood shear walls above grade. **Mechanical System:** Gas unit heaters in apartments; electric baseboard heaters in offices. **Major Materials:** Off-white, sprayed stucco exterior; wall board interiors; carpeting. **Cost:** \$232,200, or \$11 per sq ft. **Photography,** except as noted: C. Ray Moore.



Building contains two offices, two shops, and eleven apartments, rented mostly by students. Kitchens in one-bedroom apartments were placed close to entries to encourage cleanliness. Architects claim the stratagem "works so far."

An alternative to anonymity and isolation of most public housing:

A LOW-RENT MICRO PROJECT



As an alternative to the ghettos that have been created by giant housing projects, the Housing Assistance Administration (a branch of HUD) several years ago initiated a program of "scattered siting." Reasoning behind the campaign is simple: small sites with manageable projects salted into established communities. Integration into the community must be on all levels — physical, social, and economic.

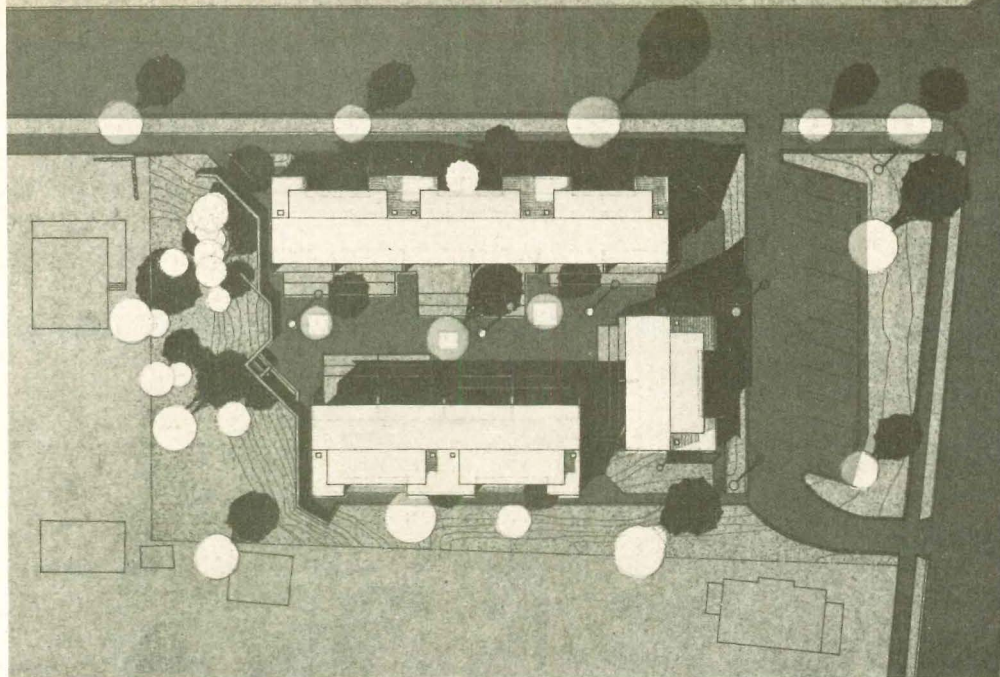
Carlin, Pozzi & Associates' small River-view complex in New Haven, Connecticut, was one of the first built under the program. The neighborhood that set design parameters for the low-rent project was some 50 years old, primarily low-income, dominated architecturally by individual frame houses.

The site, reclaimed from a trash dump, is in an excellent location, virtually on the banks of the Quinnipiac River, at a point where views of the opposite shore are tranquil and not obviously industrial.

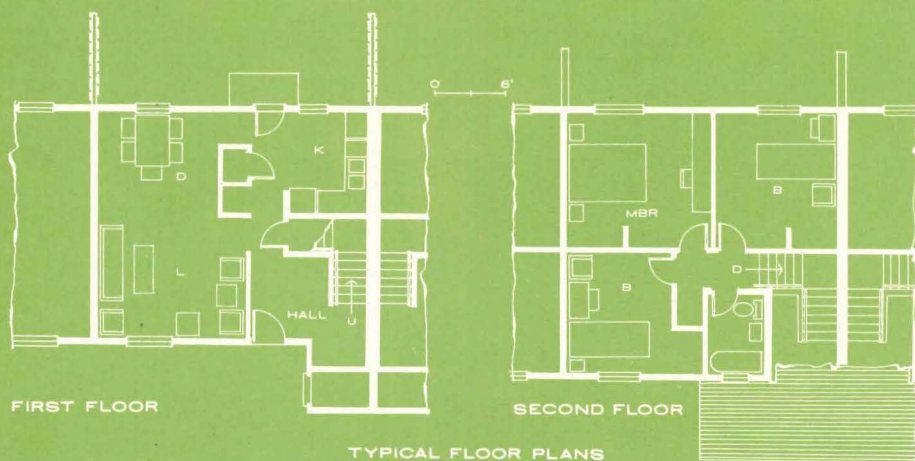
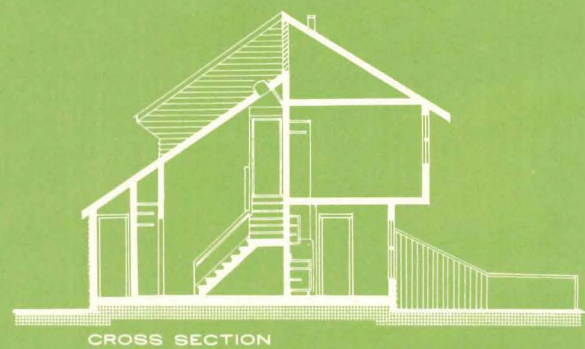
Housing is broken up into three structures grouped around an inner court. A total of 12 three-bedroom units were built, in contrast to the usual project that contains hundreds, or even thousands, of units.

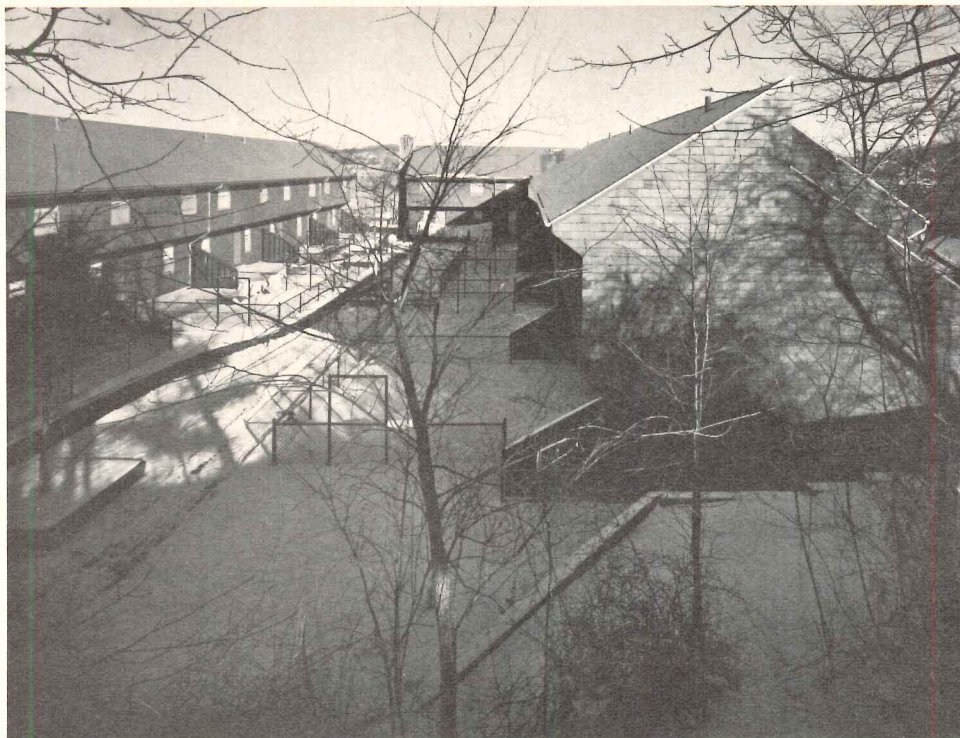
The unconventional section of the two-story buildings and their warm, brown-stained shingle siding, punctuated by orange entry doors, make the project a breath of fresh air on the public housing scene. And the small-scale approach seems a sensible break with more traditional thinking about slum problems.

Photo: Alis Runge



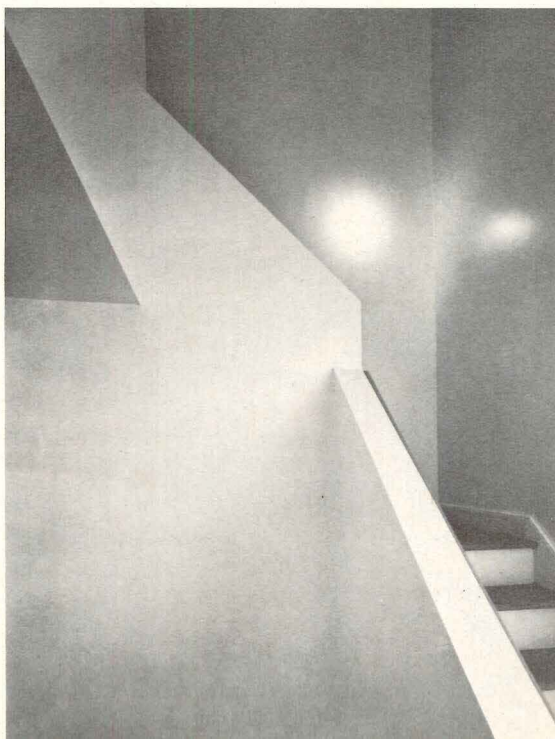
RIVERVIEW, New Haven, Conn.
Architects: Carlin, Pozzi & Associates, Architects (Associates: Bart Kaltebach, Peter Millard). **Site:** Corner lot by river. **Program:** Small multi-unit housing compatible with neighborhood. **Structural System:** Wood frame. **Mechanical System:** Central hot-water heating. **Major Materials:** Stained shingle siding, asphalt shingle roofs; wallboard interiors. **Cost:** \$189,751 or about \$15,800 per 916-sq-ft unit. **Photography,** except as noted: Robert Peron.





Keeping in mind the neighborhood milieu of single-family dwellings, the architects chose a row-house approach in preference to the apartment building. This offers the advantage of providing a semi-private territorial preserve for each family—separate entrances and a fenced area for each apartment. Individual yards, fenced off from the common court, accommodate clotheslines and a small planting space. Chain link fencing, while not aesthetic, is durable, and public housing must be built to take a lot of abuse. The common space is fragmented by tree planters and by staggering fenced areas, explains architect Earl Carlin, to protect young children from the “hyperactive play of older children.” In an otherwise straightforward interior, the entry hall-stairwell (bottom) is not only an imaginative architectural space, but an amenity in circulation that is unusual in low-rent housing where tenants usually enter their living space directly.

The project won an Honor Award from the Connecticut Society of Architects in 1967.



could prevent such action. Moreover, every piece of land is owned by someone, usually with a clear title, unlike Peru, where land is generally government-owned.

Disputes over legality arouse furious debate wherever squatter movements occur. In Peru, the middle and upper classes maintain that taking government land is illegal and the squatters maintain it is all a matter of timing—that is, who seized the land first. The squatters' argument is not a strong one because, in fact, the small middle and upper classes control the land and the country's wealth through their control of the government. In any case, many of the *barriada* residents rapidly identify themselves as respectable property owners once they have consolidated their seizure of the land. In effect, they have succeeded *en masse* in forcing their way into patterns of control that have been dominant in South American politics for decades. (This is probably the explanation for most of the bad publicity *barriadas* receive.)

But there are other fundamental patterns involved in America's problems of housing and urban decay than property ownership and government control. For instance, zoning codes and local ordinances require construction companies, sellers of materials, and building trades unions to be involved in *all* construction work. It is difficult even to get a training program started in the now-defunct "war on poverty" if the program involves any kind of construction. (This may also be one of the obstacles to the success of the Model Cities Program.)

Other aspects of the basic differences between Peru and the United States are aspiration levels and relative deprivation levels in the two countries. Most Peruvians are poor, but they are not defined by the powers of the society as people who cannot enter the system. The small, white upper class is extremely close-knit and the Quechua-speaking Indian population in the mountains is terribly abused, but the bulk of the people are at least scrambling in the same over-all system for the same goals. Envy, distrust, and fierce competition exist, but there are many more real opportunities to act than in this country. This is partly because, in Peru, social class divisions are important and powerful, but the lower and working class populations account for an enormous percentage of the population total; in the U.S., they are outnumbered by the vast suburban middle class. *Barriada* residents, therefore, have roughly the same social characteristics and come from the same cultural backgrounds as Lima's central city slum inhabitants and the great bulk of the population.

Once they consolidate their seizure of the land, the *barriada* dwellers' stake in Peruvian society goes up. *Barriadas* are therefore not slums, because they become communities of people on the way up so-

cially. And their way up the social ladder is not barred by racial prejudices, as in the United States, where even Negro college graduates have a slim chance of entering the dominant middle-class culture.

Keeping the Poor Poor

Another important reason why the squatter "movement" could never be exported to America is the intervention of the welfare bureaucracy in the lives of the poor. In Peru, the family is its own last line of defence against starvation, sickness, and homelessness, so that people are almost forced into helping themselves. In the U.S., the poor get so much "help" in the form of welfare payments and the like that the government, in effect, controls them. There is simply nowhere for them to go. When people began to move out of the slums of Lima and seize land of their own, no one succeeded in stopping them. It is quite possible that the success of the *barriadas* in terms of community organization and self-help development is partly due to the fact that the government did not help, but opposed without crushing or controlling them. In the U.S., the agencies that are supposedly helping the poor, in the light of Peruvian experience, actually seem to be *keeping* them poor.

Another aspect of the problems associated with the current "urban crisis" in the United States is the phenomenon of perpetual poverty: Generations of slum-dwellers inherit their economic status. The poor develop a culture of their own, quite different from the dominant culture. This is particularly evident in Negro ghettos, but exists as well in Appalachia and wherever there is continual poverty. Oscar Lewis has described it in his book, *The Culture of Poverty*. Considerable evidence indicates that putting people into government housing projects does little to halt the economic cycle that develops into the "culture of poverty." When people move on their own, seize land, and build their own houses and communities, it has a considerable effect. It also has an effect on *absolute* poverty, since the land becomes valuable as it is developed.

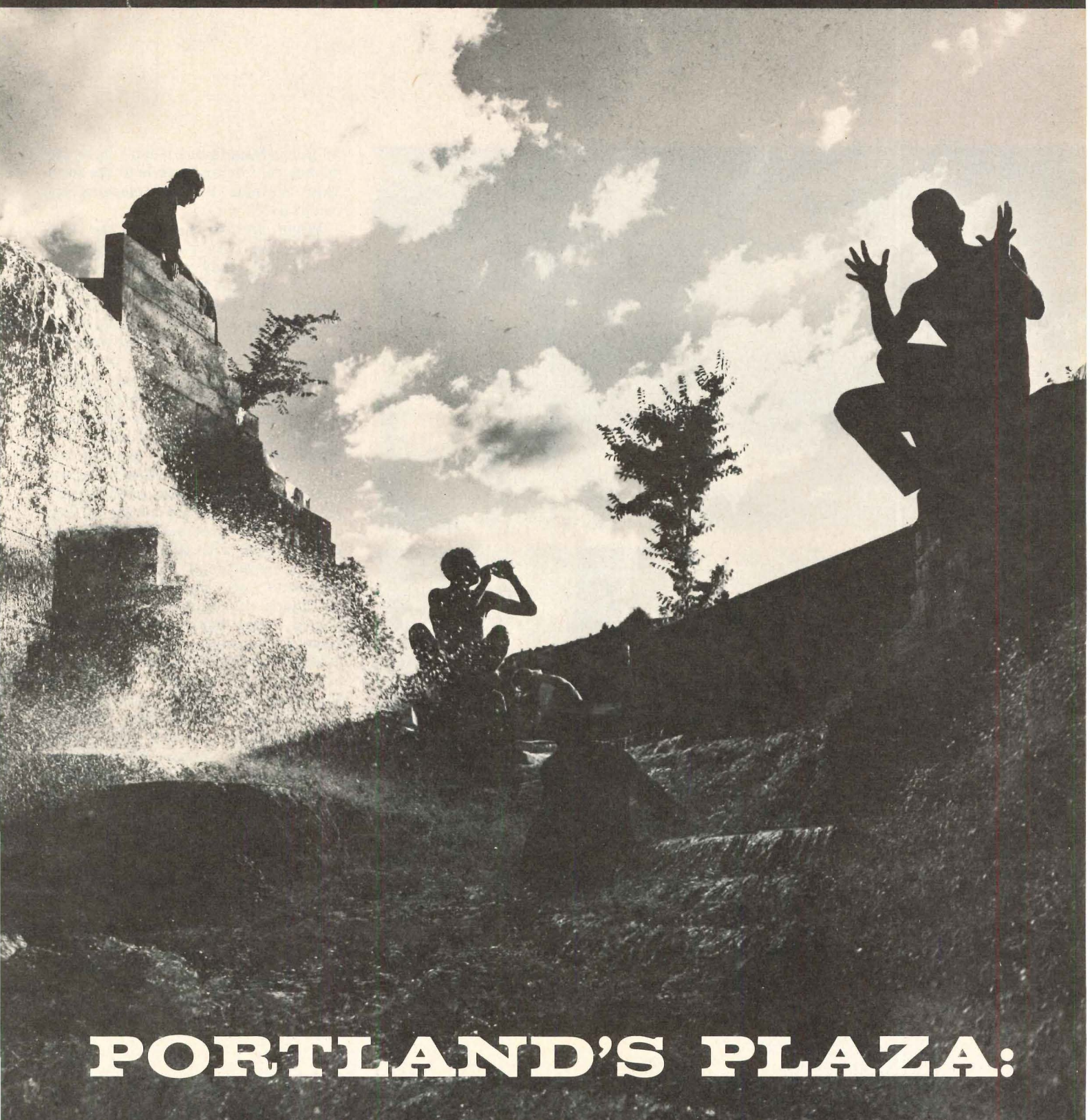
Lewis has pointed out, for example, that there were many social strengths in the self-created communities of San Juan that were lost, along with their precarious but real economic security, when families were moved to public housing projects. Similar stories have been told in Rio, Bogota, Caracas, and Lima. The rents and the initial investment for public housing are high, at the precise time the family can least afford to pay. Moreover, public housing is created by architects, planners, and economists who would not be caught dead living in it, so that the inhabitants feel no psychological or spiritual claim on it. Fortunately, in less industrialized countries like Peru, people can still escape: Many

of those now living in *barriadas* have done just that.

Our studies of the Peruvians show that they have a strong tendency to look to outside means for solutions to their problems. Perhaps fortunately, no one is there to help. Autonomy is born of desperation and the resulting initiative of the squatters has its own reward in increased self-esteem, high morale, and the achievement of creating a community. The squatters come to feel they have some control over their own destinies—a change of attitude that anthropologist Edward Sapir has called a "transformation of ends." They see initiative and creativity rewarded. Their risks—of life and property—in defiance of the police last long enough to be exhilarating but harassment generally stops. Their confrontation with power has been dramatic rather than petty or bureaucratic. When they begin their endless petitioning of agencies and their dealings with housing authorities, electric companies, and so on, it is as equals in negotiation—rather than as clients.

Going Hungry, American Style

A quotation from an article Sapir wrote, entitled *Culture, Genuine and Spurious*, makes an appropriate ending. Hopefully, it will not sound overly romantic to state that the condition described by Sapir not only makes the squatters' action seem valuable as compared to the actions of most slum dwellers, it provides many of us with a basis for envying them. Sapir said: "The transformation of ends is of the greatest cultural importance because it acts as a powerful force for the preservation of culture in levels in which a fragmentary economic functioning of the individual is inevitable. So long as the individual retains a sense of control over the major goods of life, he is able to take his place in the cultural patrimony of his people. Now that the major goods of life have shifted so largely from the realm of immediate to that of remote ends, it becomes a cultural necessity for all who would not be looked upon as disinherited to share in the pursuit of these remoter ends. No harmony and depth of life, no culture, is possible when activity is well-nigh circumscribed by the sphere of immediate ends and when functioning within that sphere is so fragmentary as to have no inherent intelligibility or interest. Here lies the grimmest joke of our present American civilization. The vast majority of us, deprived of any but an insignificant and culturally abortive share in the satisfaction of the immediate wants of mankind, are further deprived of both opportunity and stimulation to share in the production of nonutilitarian values. Part of the time we are dray horses; the rest of the time we are listless consumers of goods that have received no least impress of our personality. In other words, our spiritual selves go hungry, for the most part, pretty much all of the time."



PORTLAND'S PLAZA:

"It's groovy; it sings; it screams; it whispers. I can touch them all," said a 17-year-old hippie.

"I hate baths. When I come here, she don't make me take one," remarked a boy of eight more practically.

A 48-year-old lady tourist from California exclaimed, "I came to the fountain just to see it. I put my toe in and I was lost. I had to walk up the steps — dress, nylons, who cares? What a feeling! Such freedom!"

"I'm sort of scared of people," con-

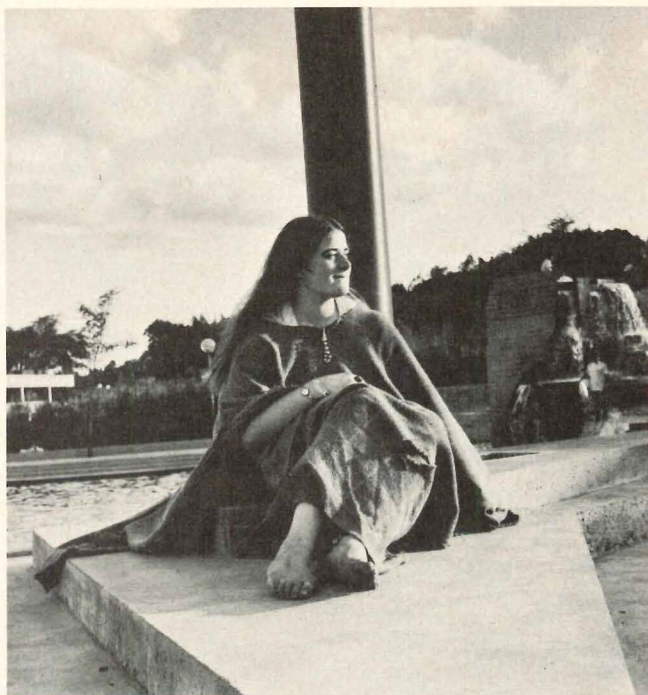
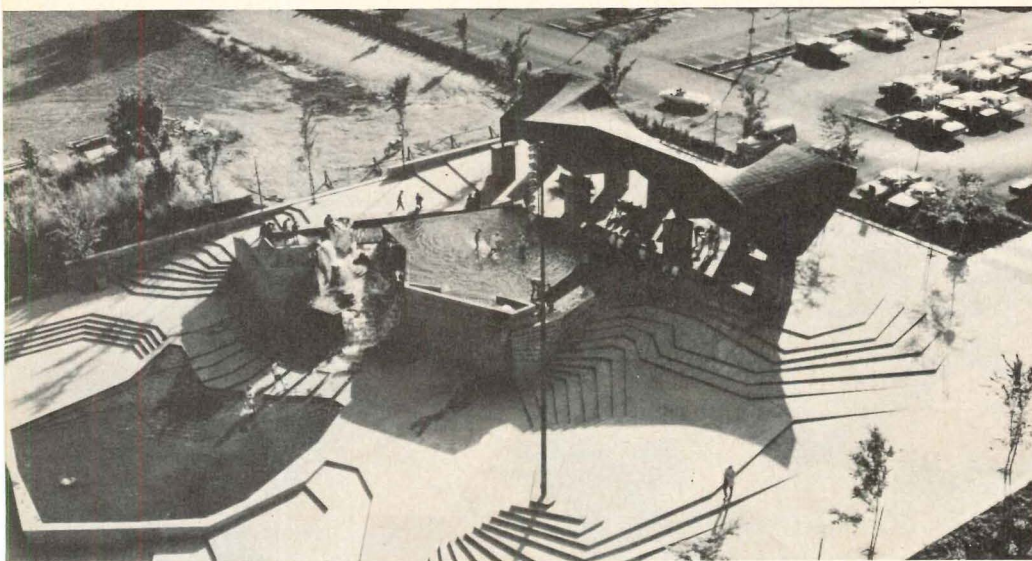
**It's
Like
Wow**

fided a girl teenybopper, "but here I can do my thing, and if I have to talk to someone we can talk about the fountain."

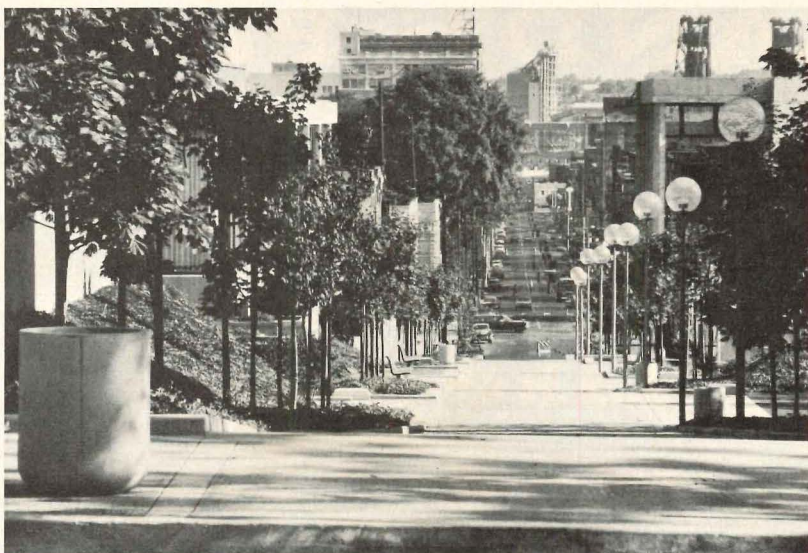
"If I couldn't see," said a thirtyish woman, "I'd come here just to listen and touch. It's a living creature, giving something of life to everyone."

"Wow! It's just like Wow!" exclaimed a teen-age boy.

Sherry Volz, the 24-year-old who collected these comments and sent them to the designer of the place that occasioned them, added, "I like



Photos: Maude Dorr



View toward downtown Portland

to give presents but I don't have any money, so I bring friends to the fountain. It's nice to give something you can't buy."

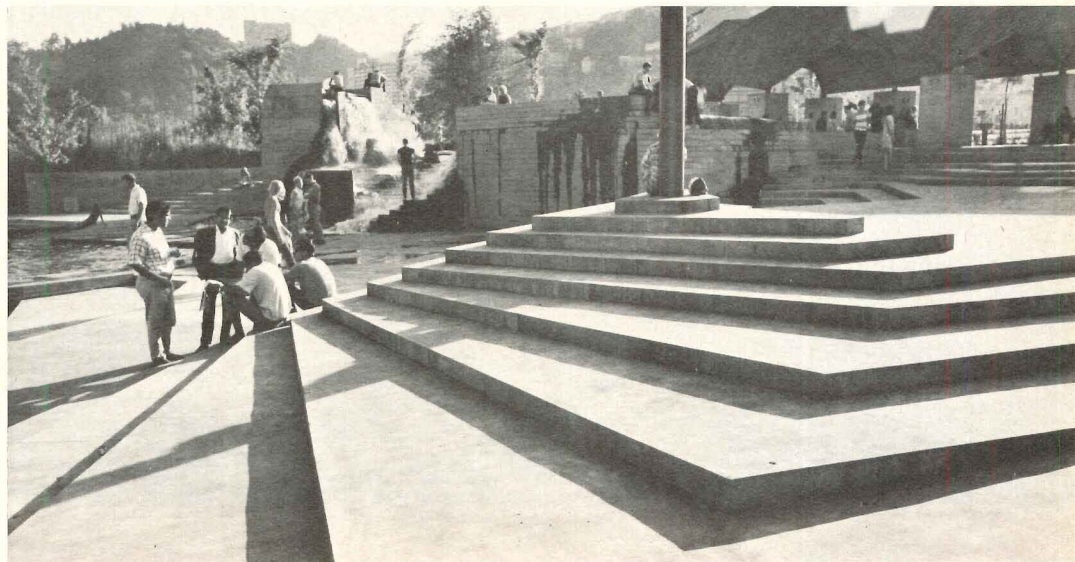
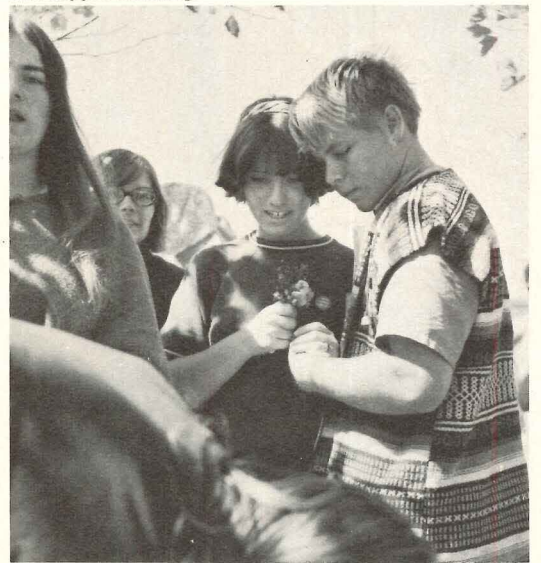
When architects attend the AIA Convention in Portland, Oregon, next month, they will be able to see and experience the place that occasioned such effusions. It is a fountain and plaza by Lawrence Halprin & Associates (Moore & Turnbull were the associated architects) that has turned on the entire hippie population of Portland and not a few of its over-30 inhabitants. They treat it as a public place should be treated, revelling in it, eating in it, making music in it, resting in it, being loose and open and free in it, even getting married in it, as a hippie couple did last summer. This free behavior does not go down well with everyone, needless to say, particularly some of the inhabitants of the buttoned-down, Skidmore, Owings & Merrill-designed apartment buildings that form an up-tight backdrop to the fountain, plaza, and Moore-Turnbull pavilion. Inaccurately considering the plaza their front yard, some of these citizens have sought surcease from hippiedom at City Hall, with, we are happy to report, small success (an evening curfew in the park was imposed). With any luck, when architects get there in June, the place will still be swinging and alive.

Halprin says that the theatrical quality of the place is on purpose. The designers provided a series of platforms that they intended to be used in daily "living-rituals." They were not exactly sure *how* they would be used, and are overjoyed at the involvement in the place. The fountain, seeming to burst out of the eminence overlooking downtown Portland, was designed to recall the falling, spurt-ing, and dashing cascades that Halprin sketches and photographs in the High Sierras every summer. While the designers were working on the fountain, they were subjected to countless slides of water formations in the mountains, until the way water acts in nature became almost subliminal with them. The success of the technique is evident from the way people tend to throw themselves happily into participating with the fountain, literally getting bodily involved with it.

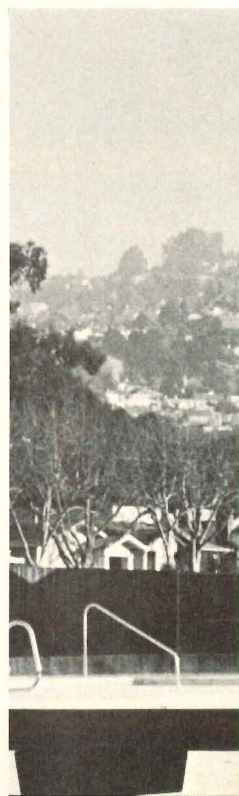
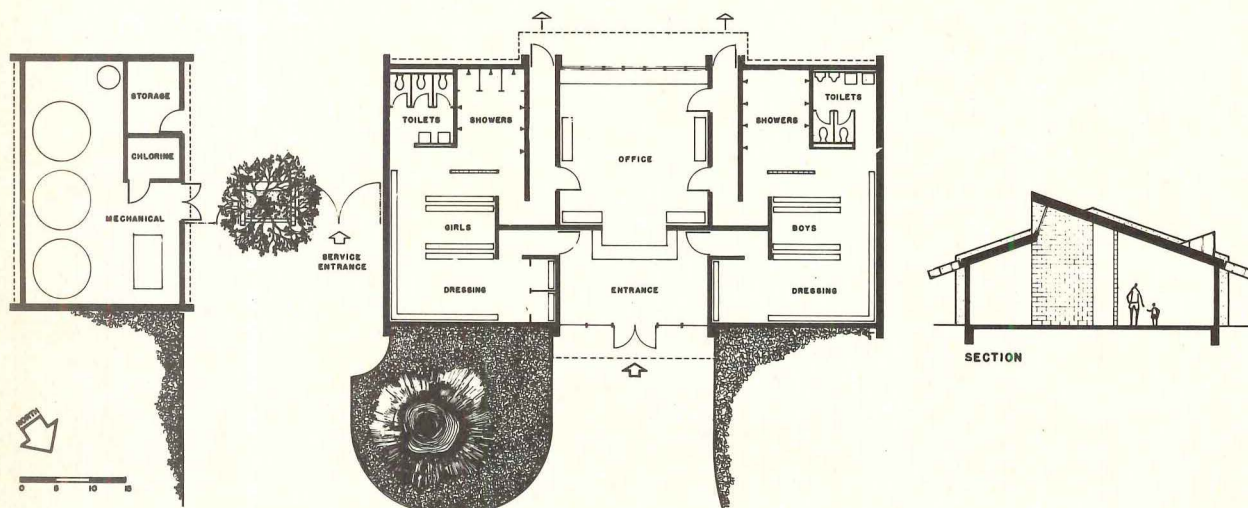
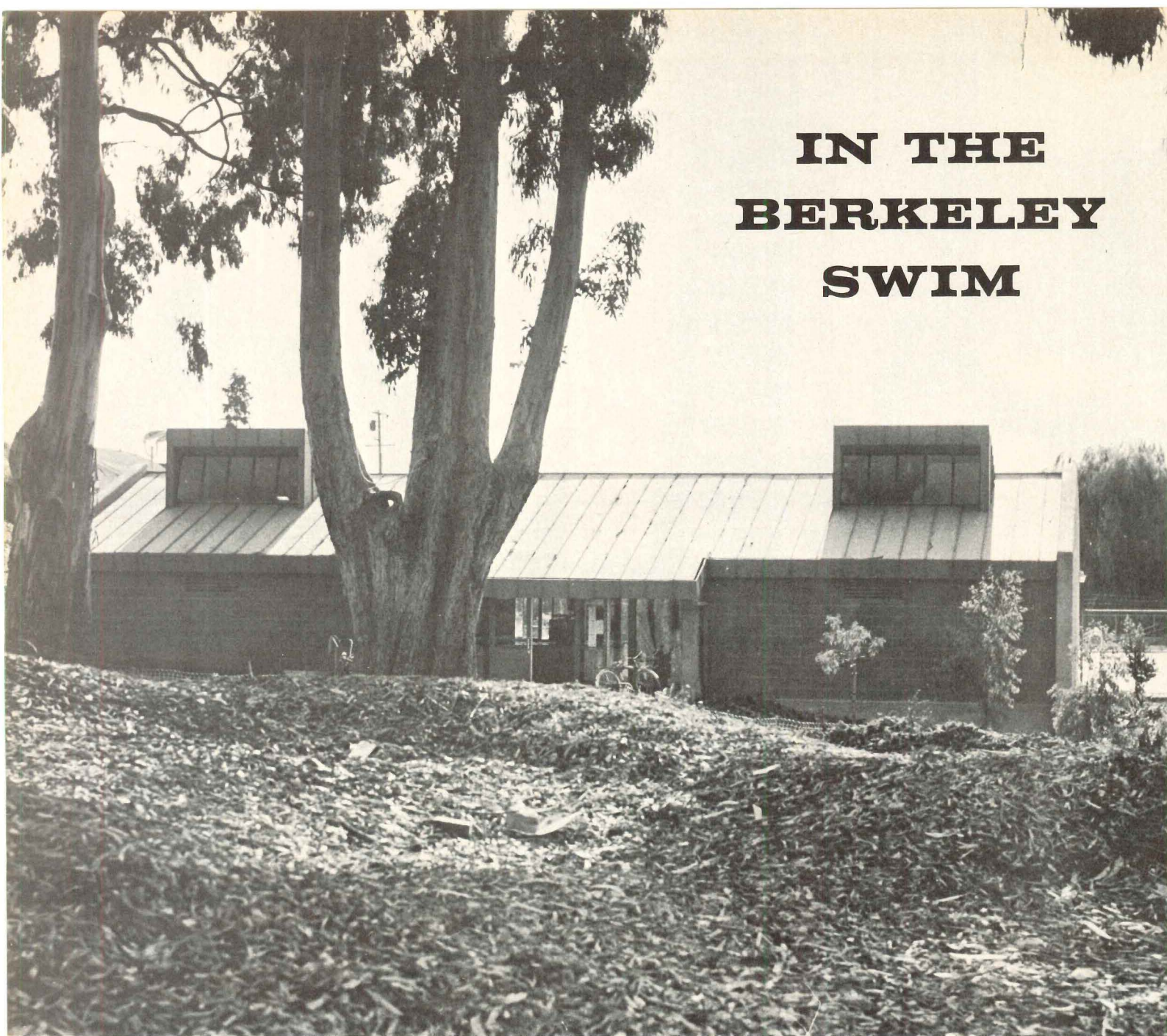
The place is an excellent example of a healthy trend away from look-but-don't-touch design and planning. It has the people of Portland involved in part of their city. Its name, appropriately, is Lovejoy Plaza.



The hippie wedding.



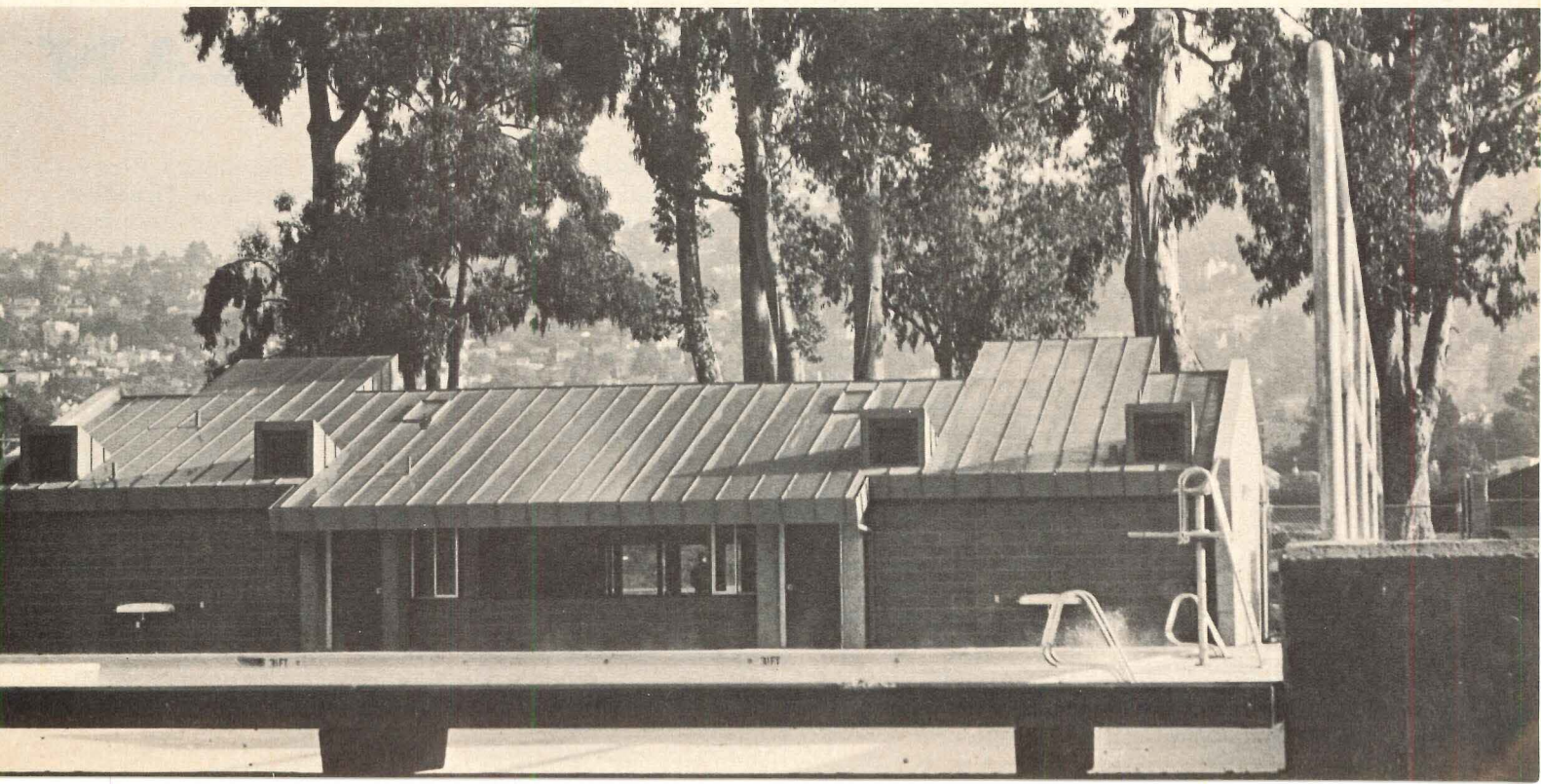
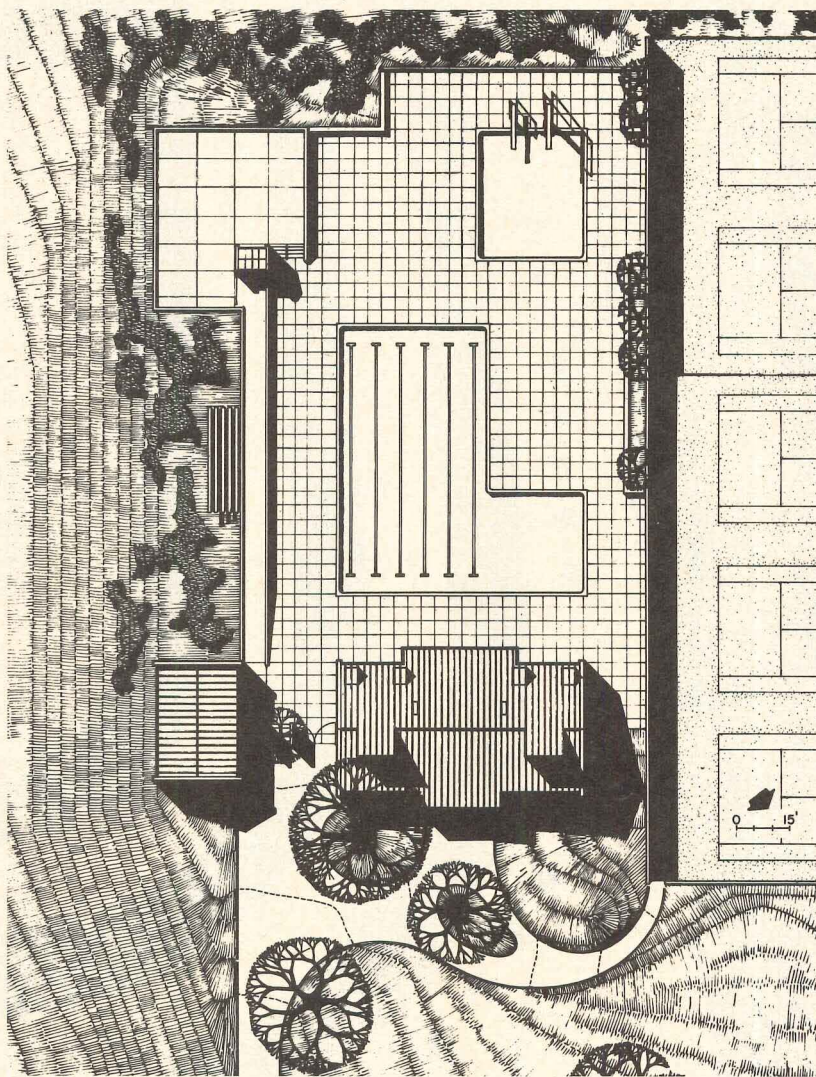
IN THE BERKELEY SWIM

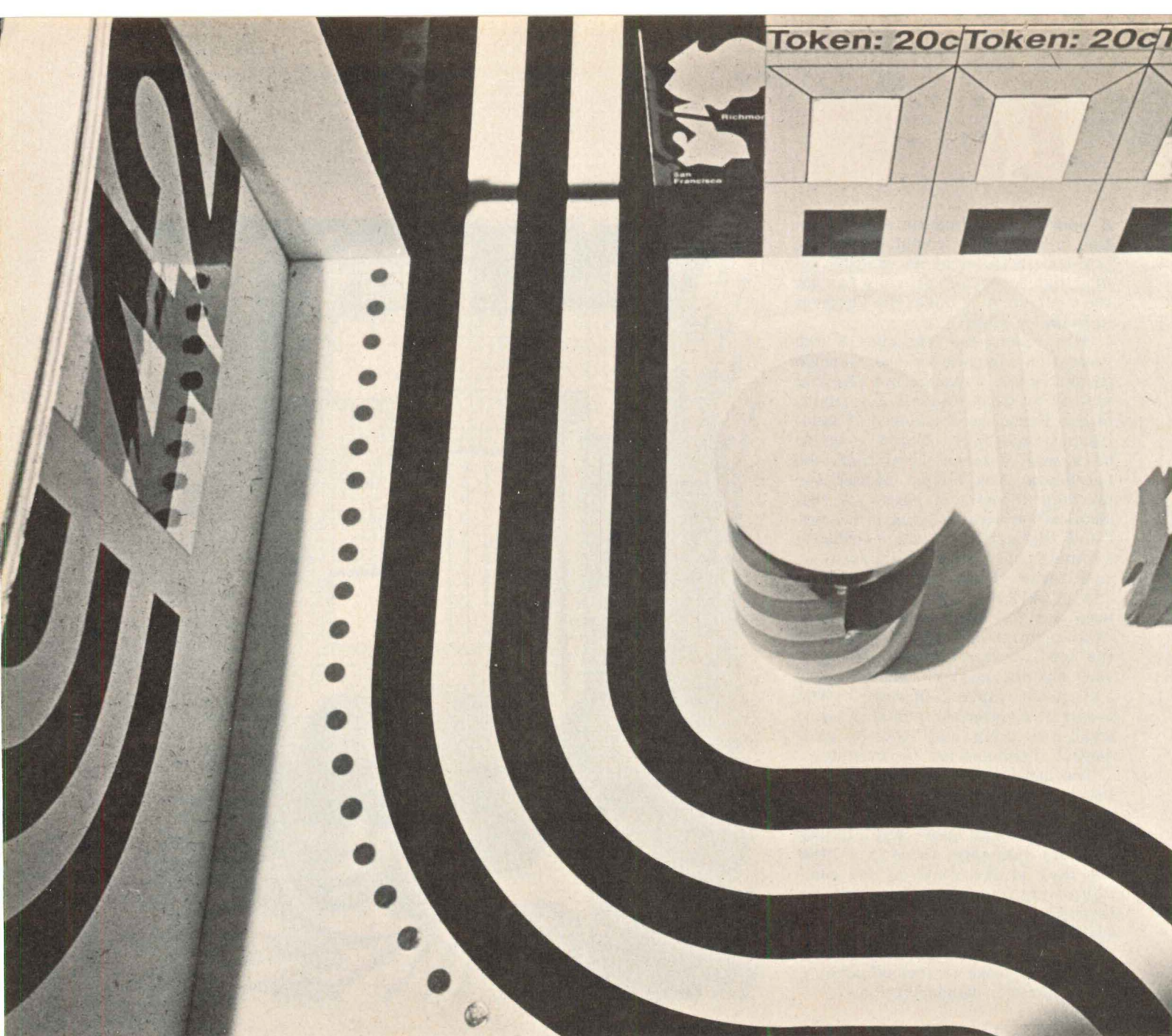


A neighborly swimming and recreation center that complements the physical facilities of an existing junior high school and provides fun for the community is under development in Berkeley, Calif.

First completed element of the recreation complex is the Garfield Swim Center, a modest but pleasing facility by Chan-Rader & Associates of San Francisco. Fashioned of sand-blasted, integrally colored concrete block with aterne metal roof, the bathhouse is a simple shelter for dressing rooms and offices. A mechanical services building is nearby. Chief distinction of the bathhouse architecturally is its manipulation of roof forms. Here, diagonal expression of skylights and vents has been used not for effect, but to satisfy "two requirements of the problem: the need for natural light with privacy and the need to exhaust odors and steam vapors efficiently." The profile is, nonetheless, effective for so small a building, and befits its residential neighborhood becomingly.

The bathhouse serves as entry to the swimming pool deck, encompassing the L-shaped pool (racing courses and shallow play area) and a diving pool. As lagniappe, there is a little sun deck at the south of the compound, approached by steps or through a little "torii" gate. Fixed seating for about 100 spectators completes the scheme. It looks like a good, quiet place to cool off after a trying summer demonstration.





SUBTERRANEAN

The most noisome environment devised by man since the Nawab of Bengal suffocated the British garrison in 1756 by shutting it up in the Black Hole of Calcutta is undoubtedly the New York subway system. Feeble attempts have been made in the past to alleviate its grimness, but to no avail. Now, a hopeful note for more salubrious subterranean surroundings has been introduced by The Architectural League of New York.

The League, which in the past couple of years has shed its fustian traditional garments and emerged as one of New York's swingiest organizations, for all the world like a dow-

ager frugging at the Electric Circus, is currently featuring a turned-on subway exhibition by San Francisco graphics artist Barbara Stauffacher (pp. 156-161, MARCH 1967 P/A).

The means to give a visual boost to subway stations is through new graphics, colors, forms, and symbols, according to Mrs. Stauffacher. She describes her proposals as purposely a cosmetic job that would "in one comparatively simple move make an effective, clear, and joyful change for the city," adding that the designs should "be used in the world, not just in refined 'environments.'" To this end, she is having talks with Arthur Rosenblatt, who is head of



Hot-dog kiosk, strong directional indicators, bright colors characterize a prototypical station.

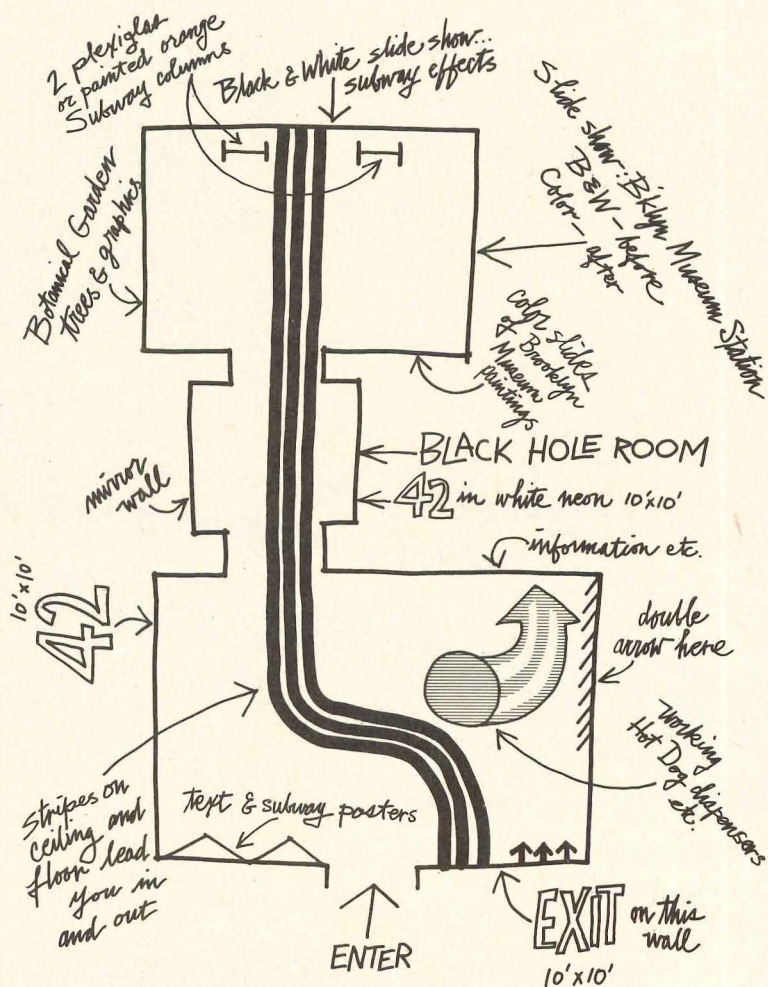
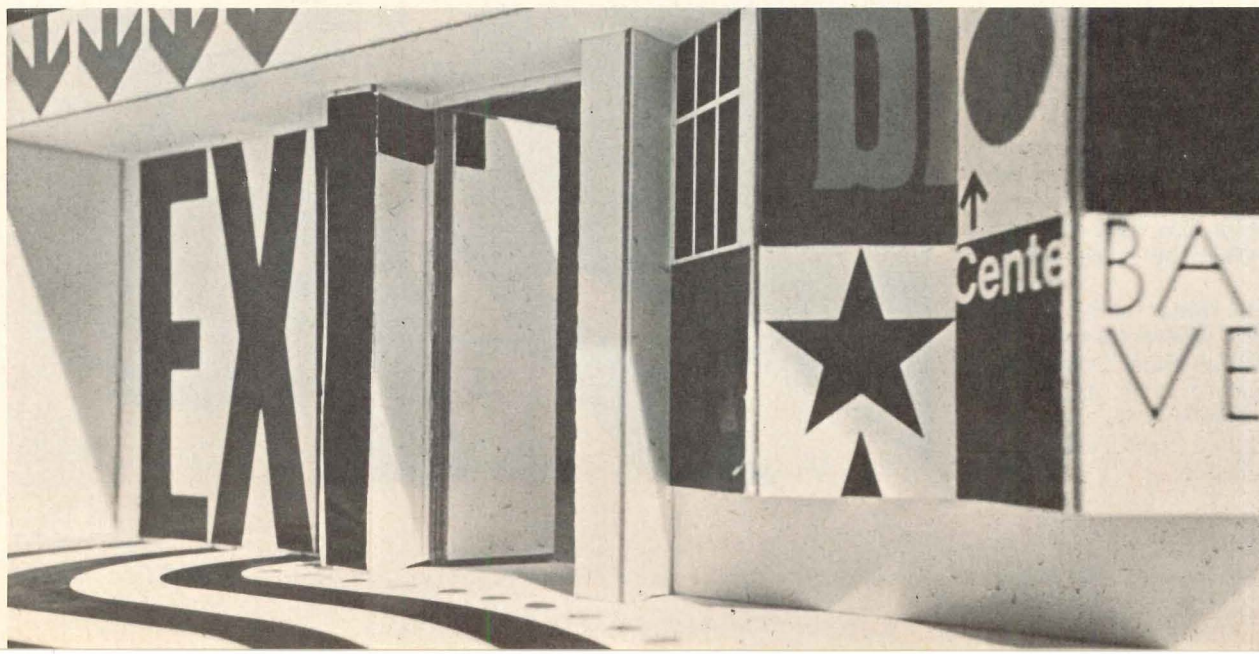
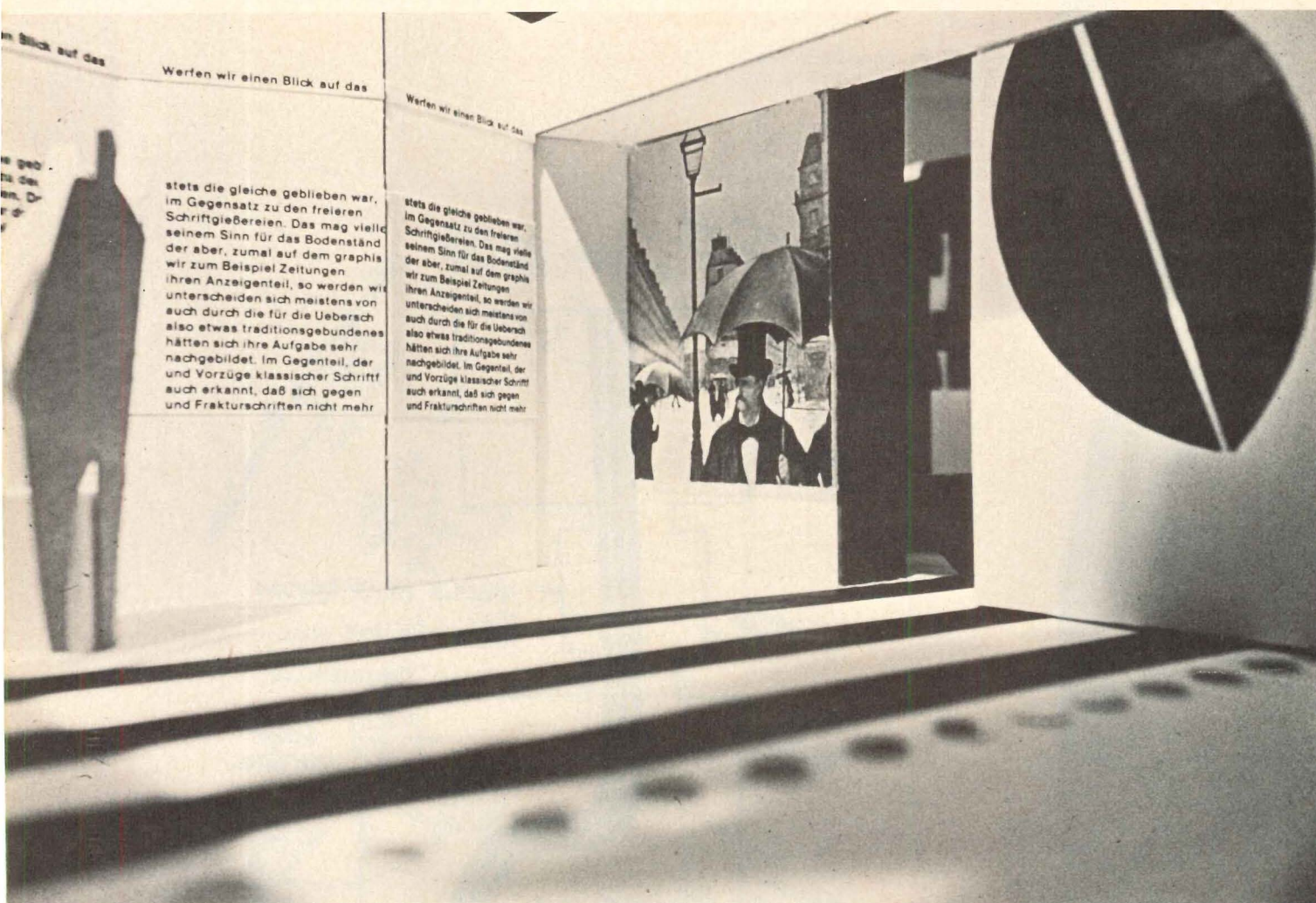


Exhibit plan.

BEAUTIFICATION



Photos: Jeremiah Bragstad



Rear room of League exhibit (above) is an "environment" of subway slides and sounds. Connection between rooms (below) simulates subway corridor with station sign.

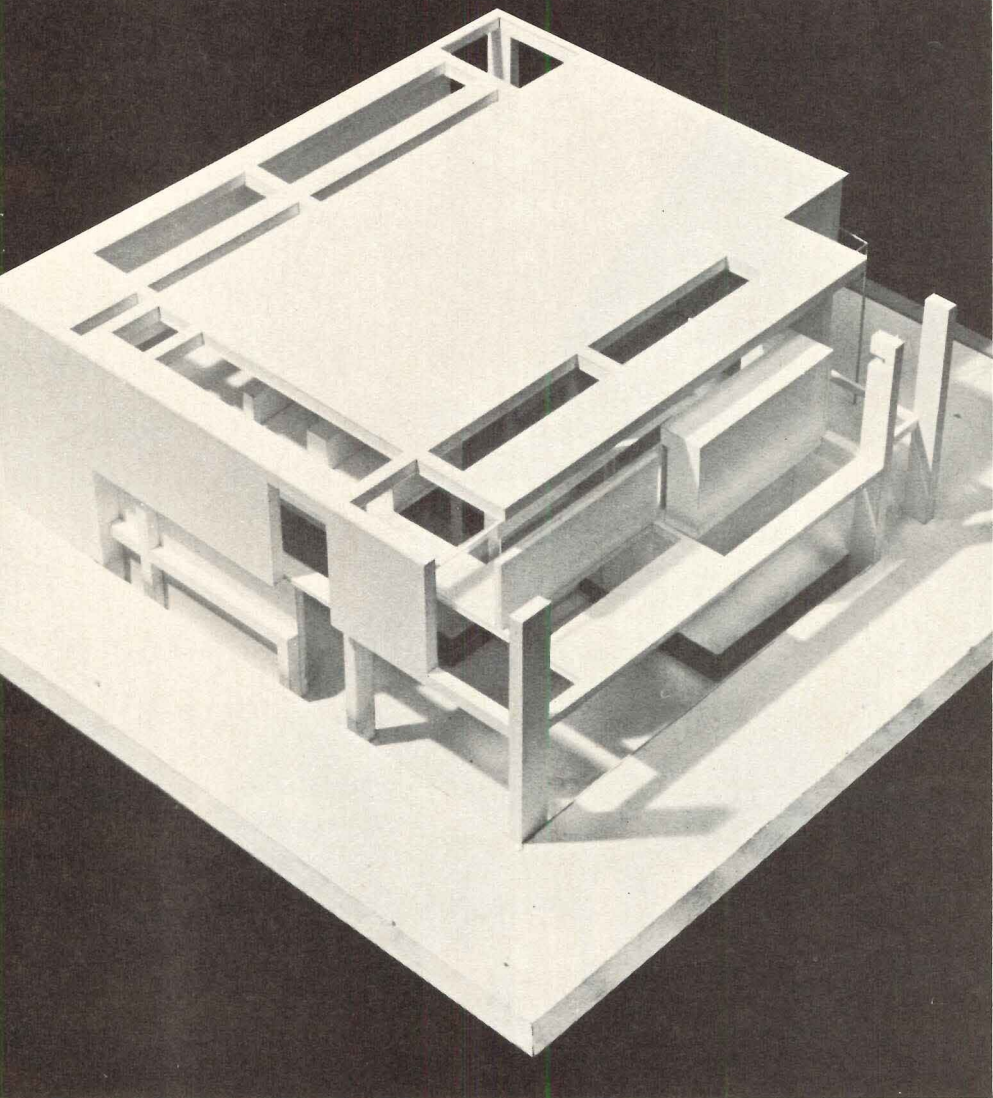
architecture and planning for the Metropolitan Museum of Art and the Brooklyn Museum, with a view toward reviving and enlivening the subway station at the Brooklyn institution (her design associates on this project would include such graphics enthusiasts as Moore & Turnbull, Hugh Hardy).

The major tools in subway revitalization will be paint, porcelain enamel, and new lighting. With these, and with some three-dimensional graphics such as directional arrows mounted on two-sided blades so that they indicate different directions depending on the point of view of the subwayite, Mrs. Stauffacher believes that each station can have its own character to reflect the neighborhood it serves.

"I hope these things will improve depressing areas where a lot of people spend a lot of time," she says. "Hopefully, people will enjoy it. Hopefully, if they like it, they will maintain it. It is a New York problem which is solvable."



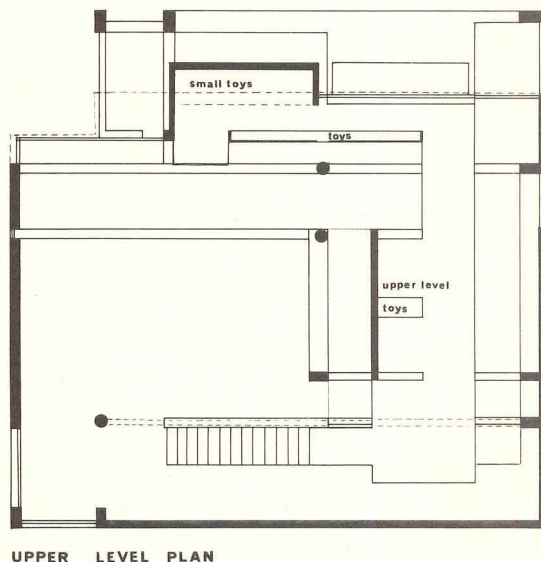
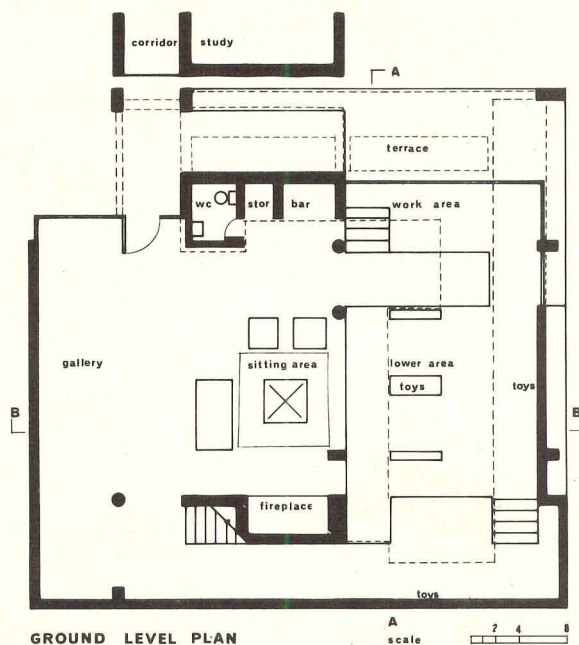
MINI-MUSEUM



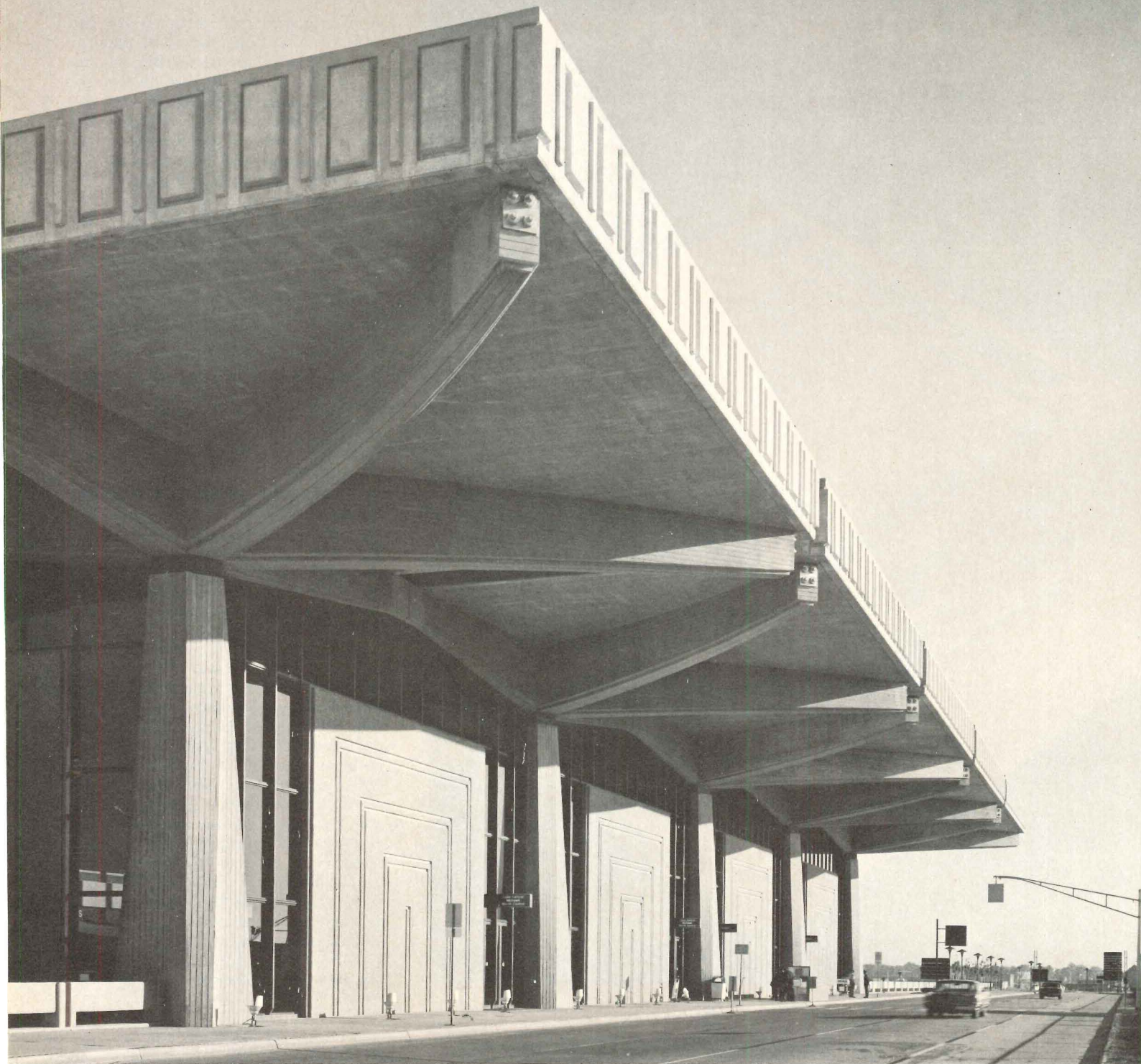
A proposed private museum for the display of antique toys will take on appropriately minuscule dimensions in Princeton, New Jersey. The museum, to be attached to an existing private residence, will have an area for work and research on old toys and an entertainment and lecture area for students, collectors, and others who visit the collection. Since direct sunlight must not fall on the toys, and since security was a given of the program, the museum will be in the form of an opaque pavilion with fenestration occurring only at the entrance, in the work area (where it will be screened), and on the second floor. Major natural lighting will be by means of a system of translucent skylights that will, according to Peter D. Eisenman, the architect, accentuate the contrast between deep and contained spaces as well as lighting the displays.

Incandescent strip lighting in the skylights and rear lighting in the displays will form the artificial lighting, also providing a variety of effects: to silhouette toys, to accentuate high and low spaces, and to wash exterior walls beyond the generally free-standing balcony.

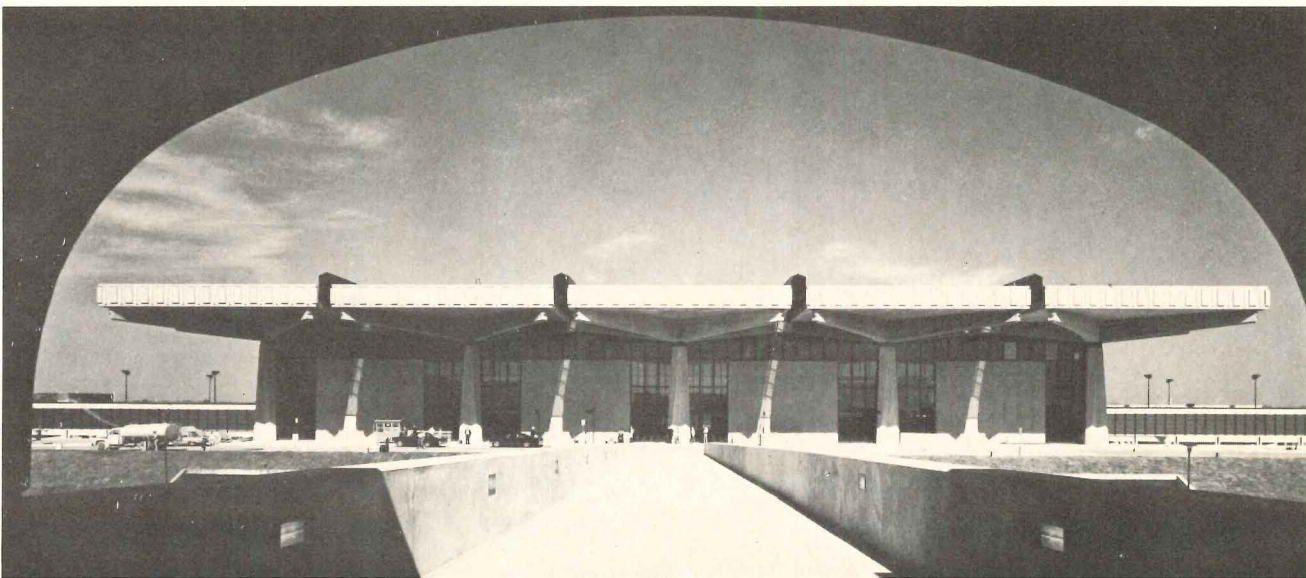
In addition to the permanent display areas on the lower floor and balcony, and the work area, there will be a ceiling-high gallery and sitting area for entertainment and talks, embellished with a fireplace, bar, and a restroom. Structure will be steel columns and girders, with nonbearing walls of wood frame. Exterior finish will be appropriately residential in character: white-painted tongue-and-groove vertical siding with no bevel. Interior finishes will include white-painted plaster, beech flooring on main and balcony levels, and gray quarry tile on lower display and work level. Eisenman was assisted by Russell Swanson and Robinson O. Brown.



DETROIT TERMINAL:



Photos: Hedrich Blessing



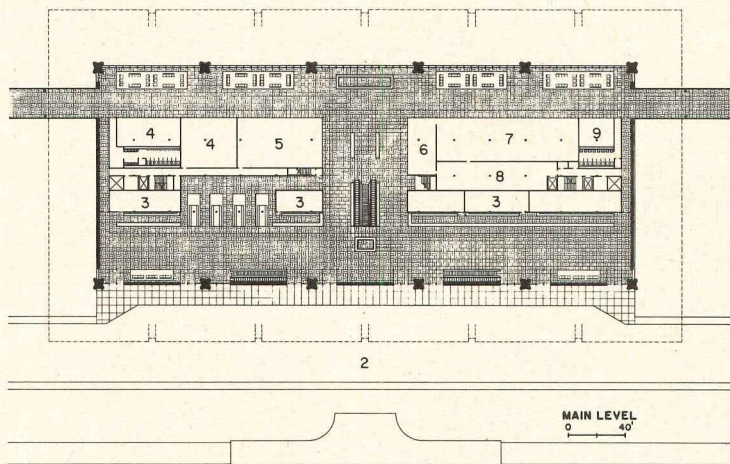
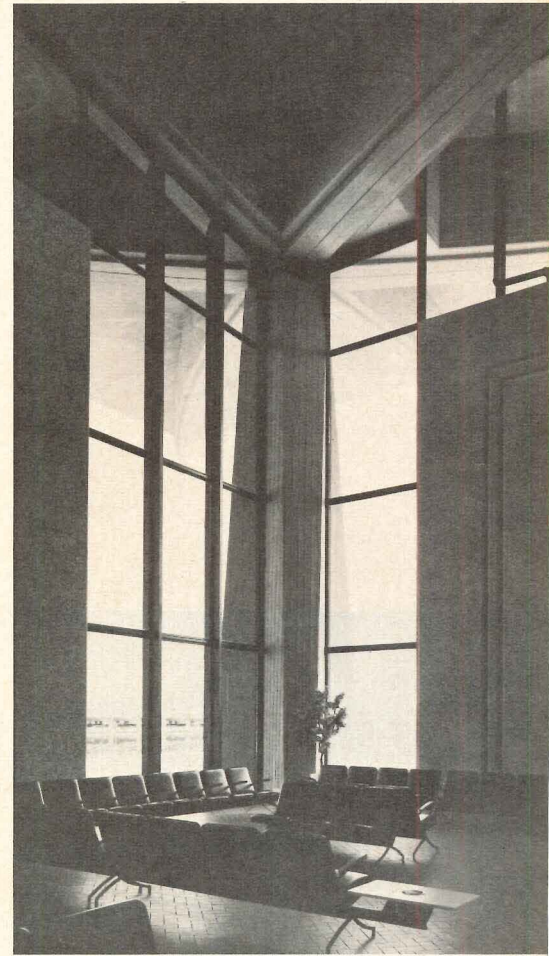
Advanced But Traditional

According to Sigmund F. Blum, Vice-President and Director of Design of Smith, Hinchman & Grylls Associates, Inc., designers of the new North Terminal at Detroit Metropolitan Wayne County Airport, "the most significant" element in the composition of the building was "the structural system employed for the roof. We feel it accomplishes the job in a very successful manner, both from an engineering and aesthetic point of view. The most interesting aspect, once we had established the concept, was the working out of the structural details in keeping with our design intent."

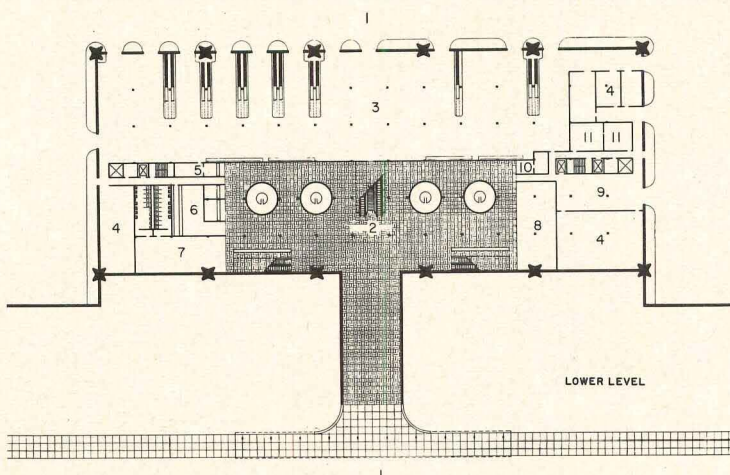
The roof, consisting of six panels set on doubly-curved roof beams supported by concrete columns at their two crossings and separated by continuous skylights, is indeed the star of the design, and a most impressive one. (Complete details of the structural system were published in P/A during construction, pp. 190-191, MARCH 1966 P/A.) Moreover, the roof shelters a commanding multilevel space (which will improve if Blum gets to rework the mezzanine space on top of the interior island the way he wishes, plus some other changes in the concessions area). The two-level traffic system—departing upstairs, arriving downstairs

—works smoothly and simply, and the palette of the terminal—black, whites, grays, browns—acts, as it was intended to, as a neutral foil to the activities and commotion of the terminal. The over-all exterior tone of the place is tan concrete with gray glazing, and is effectively muted in its strength, the glass catching the play of the sky forms and the bustle of the airfield from the muscular frame of the concrete structure.

It is all the more curious, then, to see that the designers chose to vitiate a gutsy building's appearance by the use of a number of stuck-on, Ed Stonesy, decorative effects. These oddly traditional details sit on the strength of the terminal like false eyelashes on a heavyweight, and are as convincing. They include the treatment of the roof fascia with a kind of squared-off, stylized egg-and-dart pattern, the scoring of the concrete panels at the front and sides of the terminal in a repetitive pattern of rectangular shapes, and even the notching of the underside of the beams as though to emphasize their "beamishness." Such arbitrary touches belie the inherent power of the building, and undercut its potential impact. The designers should have quit while they were ahead, with pure structure.



- (1) lower level roadway
- (2) main level roadway
- (3) airlines offices
- (4) shops
- (5) cocktail lounge
- (6) snack bar
- (7) coffee shop
- (8) kitchen
- (9) nursery

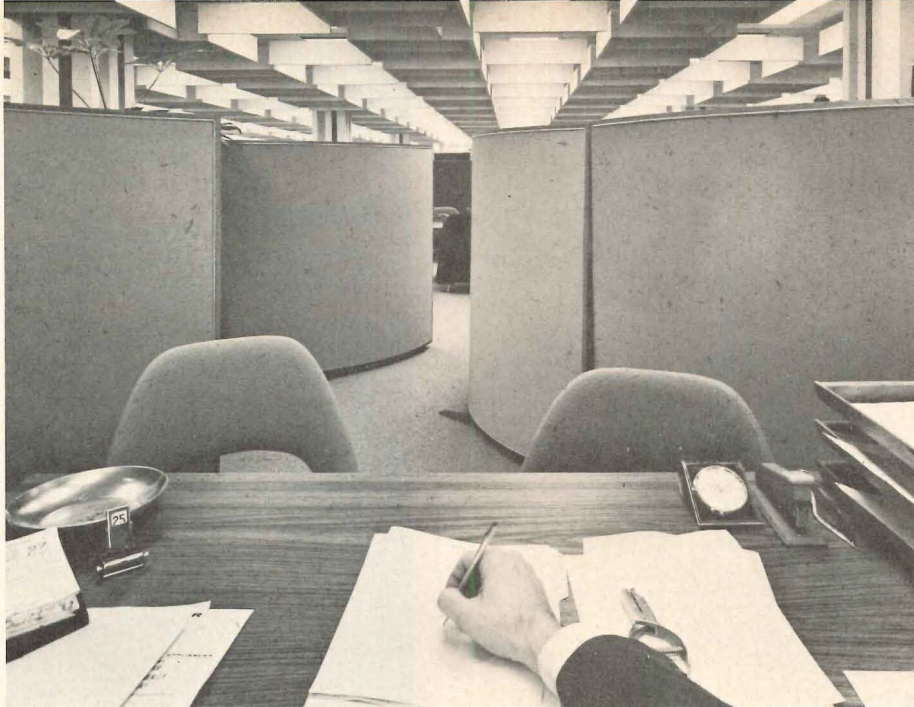


- (1) lower level roadway
- (2) baggage claim area
- (3) baggage concourse
- (4) storage
- (5) lost and found
- (6) bar
- (7) baggage lockers
- (8) rental
- (9) receiving
- (10) porter
- (11) employees' lockers

BÜROLANDSCHAFT

U.S.A.





At some of the desks in duPont's office landscape, visual privacy and isolation from the clutter plan is fairly complete (left).

Like a nearly imperceptible spray mist, the duPont Company's Freon Division, makers of the volatile liquid used in refrigeration and to activate aerosol cans, coolly revealed to the world the details of their new offices — the first "Office Landscape" in America.

Three years to the month after P/A published the first report in this country on that German system of office planning (SEPTEMBER 1964 P/A), the Freon Division moved into the fourteenth floor of the Farmer's Bank Building in duPont's home town, Wilmington, Delaware.

Designers of the offices were Hans J. Lorenzen, managing partner of the Quickborner Team Inc., Millburn, N. J., in association with duPont's P. G. Twitchell, Manager of Industrial Engineering; J. E. Cathell of the General Services Department; and J. O. Wright, Jr. of the Freon Division.

Like all office landscape ("Bürolandschaft" in German), the duPont offices are based on systems analysis of work-flow and communication, and they arrive at a circulation pattern and furniture plan that, unlike the typical American office layout, is irregular, nonrectilinear, and chaotic looking. By no great leap of imagination, Freon's "landscape" seems appropriately expressive of its product: an open, unenclosed space with activities swirling to diffusion in a free-form pattern (Plan B).

In place of the customary floor-to-ceiling, metal-and-glass partitions, the open work areas are only minimally enclosed by low, arc-shaped, movable screens. These 55-in.-high and 72-in.-high, unfixed partitions

stop short of the 9-ft ceiling, which has acoustical baffles hung so as to leave an 8 ft headroom; consequently, they afford a fairly expansive view over the upper part of the space.

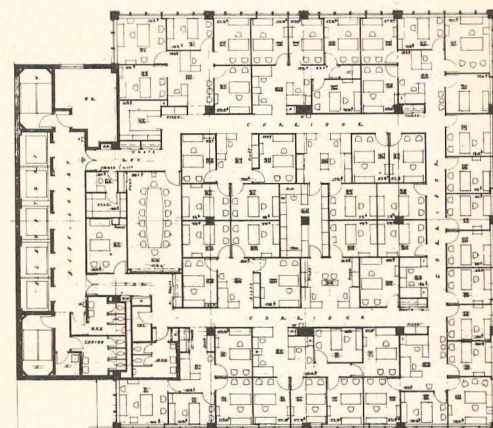
In place of vinyl or asphalt tile flooring, the entire office has wall-to-wall, dull orange, nylon carpeting. Upholstery of muted orange and muted yellow nylon covers the low screens, making them acoustically absorbent also. But the columns, rather than being upholstered for the same reasons, are (surprisingly) painted with stripes in an attempt to slenderize them. Luxuriant tropical plantings foliate among the contours of the furniture plan for added acoustical diffusion.

All the advantages that are claimed for office landscape — economic, efficiency, and environmental — cannot be judged after only six months of occupancy, duPont management cautiously maintains. However, some aspects of these advantages can be judged.

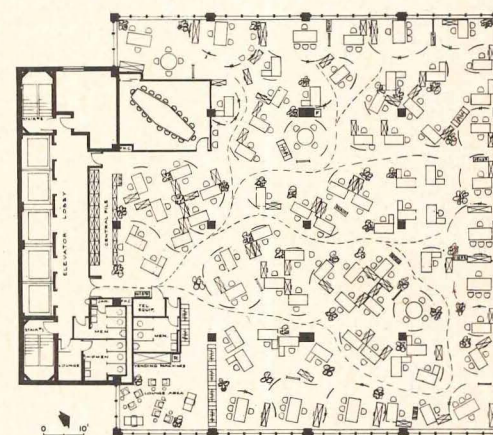
Economics

Square footage economists will be intrigued by the claim of "intensive space utilization" for the 9965 sq ft area, which was considered adequate for 73 work places under the standard partitioned method (see plan A), yet actually is laid out to accommodate 75 work places plus two small conference alcoves and a generous employee lounge with wardrobes (see plan B).

Cost of this installation, however, was 10 per cent higher than the norm, according to duPont, because of the special, prototype furniture,



Plan A: Conventional Partitioned Scheme



Plan B: duPont's Bürolandschaft Layout

such as screens, open-sided file carts, and table desks, which minimize sound-reflectant vertical surfaces as much as possible.

Flexibility, on the other hand, has been found to be both easier and less expensive. Two months after initial occupancy, duPont completely rearranged the floor to its own design by removing 7 work places and 4 small conference areas to reduce overcrowding and by adding 16 screens to increase visual privacy. The cost of this work, which was done in 12 hours over one weekend and which included relocating 17 telephone floor outlets, came to 33¢ per sq ft as compared with duPont's average cost of \$5 to \$10 per sq ft.

As far as maintenance is concerned, cleaning people report that 15 to 20 per cent fewer man-hours are required for the Freon offices than for a conventional floor.

Efficiencies in paper flow and in face-to-face communication are also thought to be improved, duPont people say, but no definitive ways of measuring these efficiencies have yet been established.

Environment

In terms of environment, duPont is favorably impressed by the fact that the open, upholstered, living-room atmosphere contributes materially to improved personnel efficiency. "The system realizes our objectives of making a better place to work," comments one company spokesman, but he is quick to point out that there are no ways of measuring these subjective responses.

He admits that office landscape takes longer to get used to, which is a negative vote in the sensitive area of personnel relations. "We have had no great clamoring from other departments to have this type of layout, but we have not had anybody resign or refuse to work in the area

either. There is neither great enthusiasm nor serious objection."

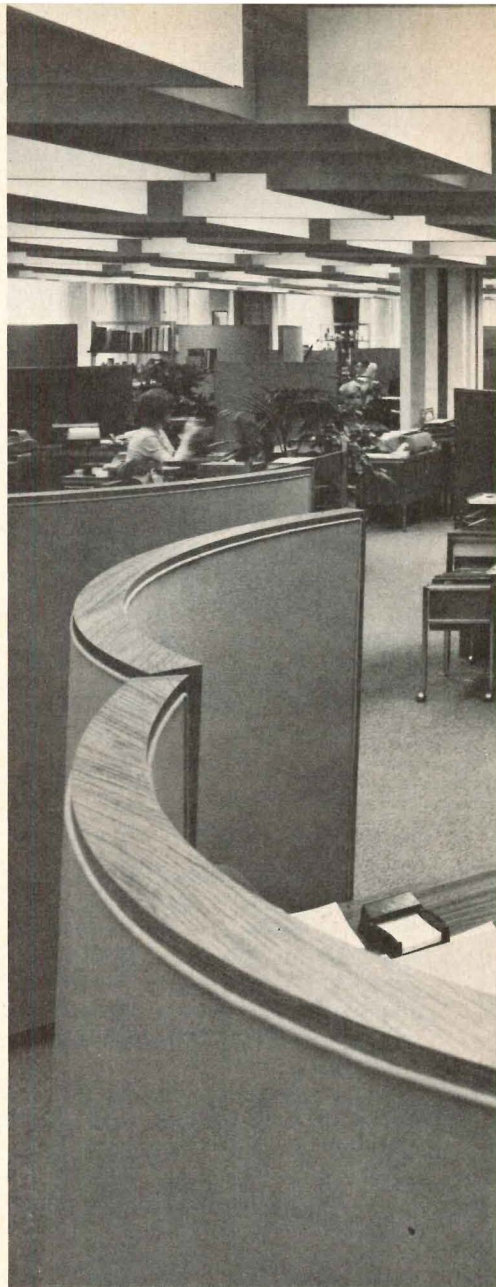
Negative response concerns the fact that there are visual distractions (even after increasing the number of screens), and that acoustical goals have not been achieved. The floor was designed to maintain a constant noise level of 45 to 50 db — a level that is not maintained due to the daily occupancy rate, which was estimated at 17 per cent below maximum capacity but actually appears closer to 25 per cent below full occupancy. (Whether the marketing people merely want to be elsewhere is not mentioned.) Management will probably attempt to mask high-frequency noise, which is distracting at present. (Whether the wear of this added noise on the psyche will counteract the benefits of the warmer, more casual living environment remains to be seen.)

Draperies cut acoustical reflectancy at the windows but also cut the view, which is a claimed advantage of "landscape."

Basically, what duPont's office system is weighing are the benefits of face-to-face communication and the economics of flexibility and maintenance as against the disadvantages of visual and acoustical disturbances.

The atmosphere of the cushy, if kinky, study hall environment is an undoubted gain. But the somewhat foreign appearance of the duPont space still leaves a desire to see the system "designed" with an American eye.

However, the office soil of the U.S.A. seems ready for this transplant — perhaps because of the hideous fascination with which American designers have watched the system spread in Europe. And however healthy our skepticism, office landscape will, incontestably, become firmly rooted here. — CRS

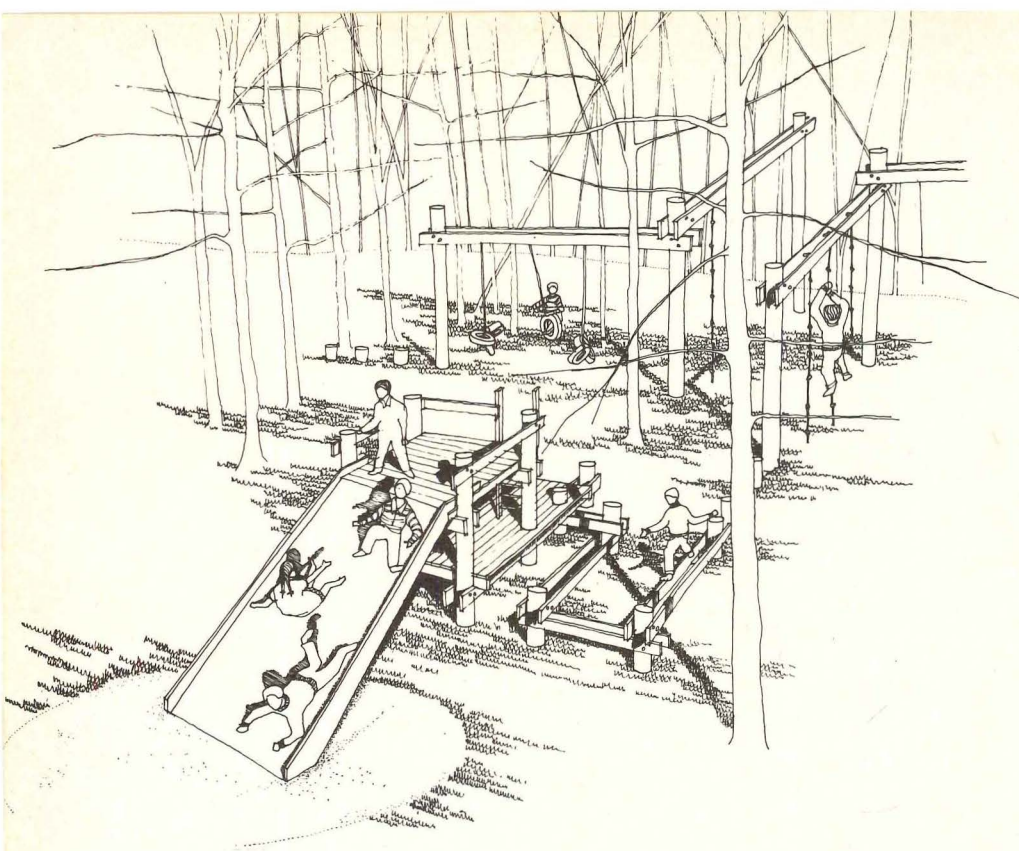


Photos: Louis Reens



Arc-shaped movable partitions, contrasting with the grid of acoustical baffles on the ceiling (left), are both high and low (bottom left). One of two small conference areas within the open plan (below) is partly screened by its blackboard. The executive office, with its own conference area (facing page, middle) is at one corner of the core. At the other corner, the employee lounge (facing page, bottom) offers wardrobes and lockers as well as vending machines and chaise longues.



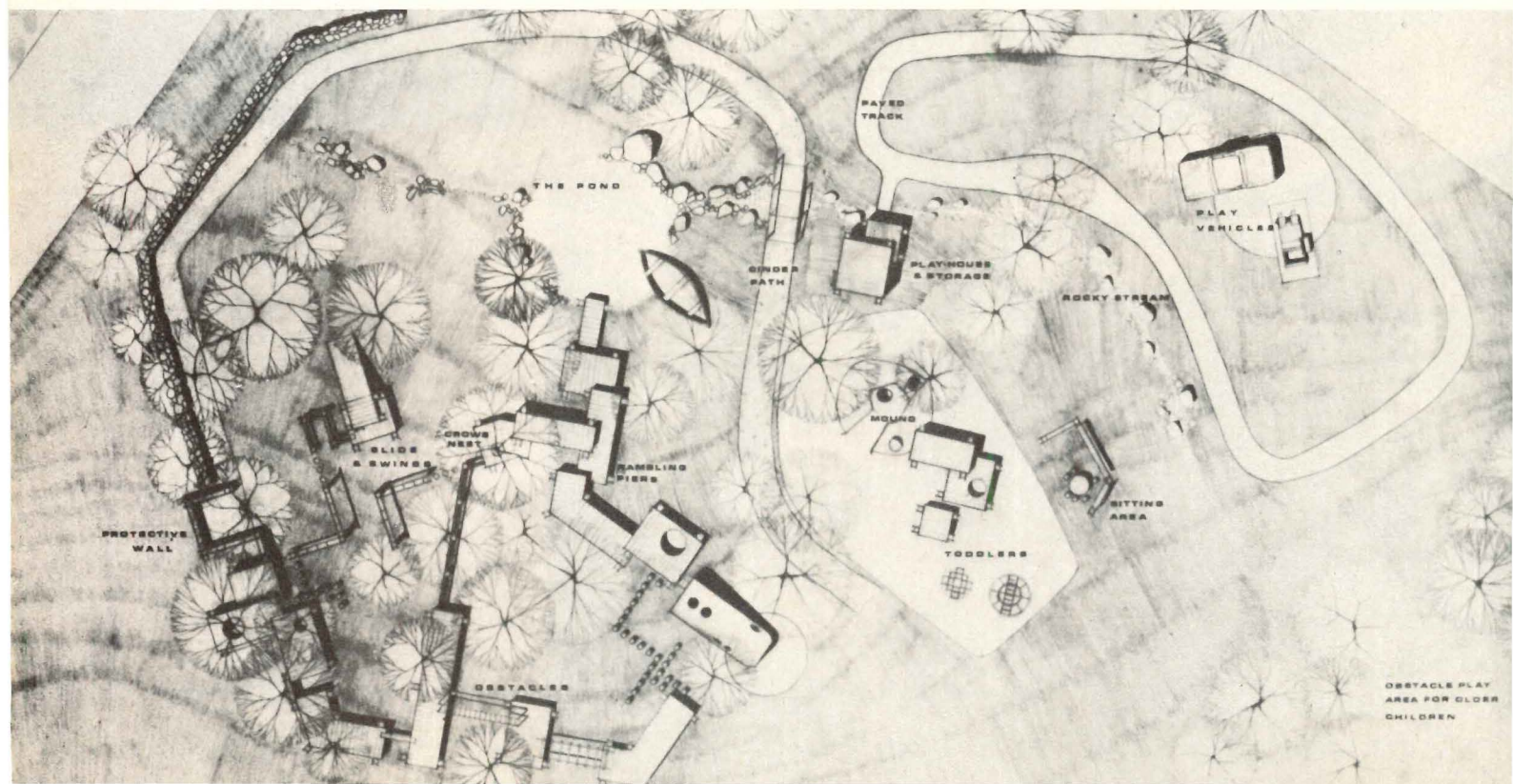


ADVENTURE ON CAPE COD

The "adventure playground" to be built for a Head Start Program at Teaticket, Cape Cod, Massachusetts, will use a limited spectrum of homey materials and will be built as a community do-it-yourself project, using muscle and materials contributed by parents and other interested citizens. What the playground has going for it is an imaginative plan by Hammel, Green & Abrahamson (Ronald W. Haase, project architect; Jeffrey A. Prescott, project designer) that will encourage the zeal of the builders during construction and the adventuresomeness of the kids when the project is completed.

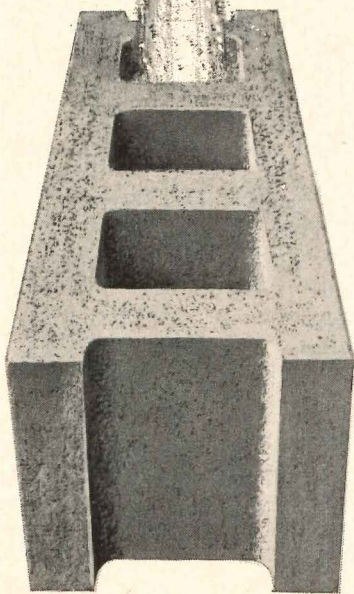
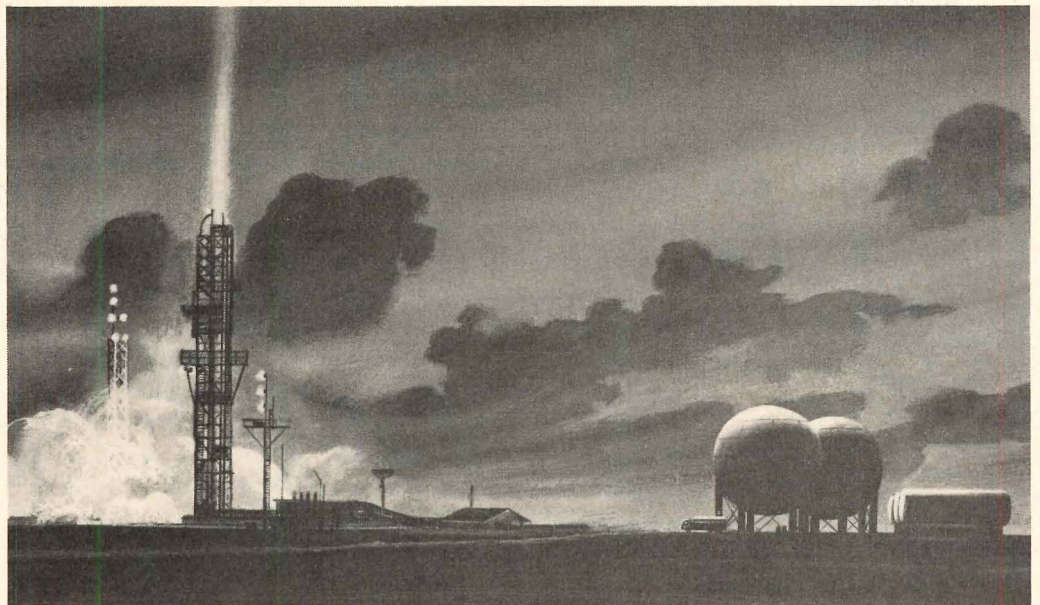
Using timber planking, fence posts, stone walls, cinder walks, sand pits, railroad ties, slides, cable cars, climbing platforms, and balancing rails, the designers have created a plan for a play environment that will keep children occupied and amused while at the same time taxing their inventiveness and imagination, as well as exercising their bodies.

The playground will be in four areas: a sandpit for toddlers near an existing school, with an adjacent sitting area for parents; a playhouse-tool shed at the head of a circular track that surrounds two "play sculptures," an abandoned auto or tractor and its facsimile constructed by the kids out of materials at hand; a sand "pond" with an old lobster boat moored in it that can be wetted down when an artificial rocky stream is activated; and a rugged play area for older children (not shown) consisting of obstacle courses and the like. The playground will be protected from a neighboring road by a stone wall that will become, halfway along its length, post and plank fencing supporting play platforms and sheltering cubbyholes and hideaways.



THE SPACE AGE INSULATION

Perlite affords superior insulation. It's used to insulate rocket and other exotic fuels which must be stored at temperatures as low as -400 degrees F. More perlite is in service in these super-cold, cryogenic installations than any other loose fill insulation.



FOR SPACE AGE PERFORMANCE

IN CAVITY WALL INSULATION...

SPECIFY SILICONE-TREATED

Permalite®

PERLITE MASONRY FILL INSULATION

Stays dry because it's silicone-treated, and it costs no more than less efficient fills!

WRITE FOR PROOF of how Permalite Silicone-Treated Perlite Fill out-performs other types of loose fill...offering maximum protection against moisture soak-up...offering greater insulation efficiency... plus permanence, fire-proofness and complete freedom from rot,

termites and vermin. Just check the number below on this magazine's reader service card and mail it. We'll send you complete data along with the name of the processor nearest you.

GREFCO, Inc. / Building Products Division
630 Shatto Place, Los Angeles, Calif. 90005

A subsidiary of General Refractories Company



SNOW MELTING AIDS MUSEUM SECURITY

tem. Because the museum management wanted to close street doors to the galleries if a fire emergency arose, they had to provide an alternate escape route for visitors. This route will take visitors from the four buildings surrounding the courtyard into the central court and then down a flight of steps into a street.

The City of Hartford approved this method of evacuating the occupants, but, with an eye on the New England snowfall, required the museum management to insure that the outdoor exit path be kept free of snow at all times. To conform with this, the management decided to install a snow melting system for the whole courtyard and the main exit steps (see shaded area on plan).

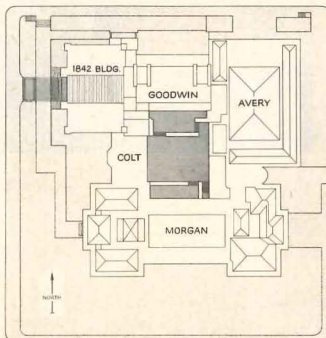
Difficult Requirements

Because there are storage rooms containing valuable art works beneath the courtyard, it was imperative that no water should seep through the base slab. Since a heating system embedded in concrete causes the concrete to expand and contract, expansion joints must be provided. However, these joints can, under adverse conditions, lead to water seepage, so the designers ruled them out.

Instead, they called for heated concrete slabs raised 15 in. above the basic slab. From this raised floor, water drains onto a membrane protecting the basic slab. This water then

drains to the basement through drains located outside the area where the art works are stored.

In order for maintenance men to service the basic slab, the upper slab has been cast in removable, 4-ft-sq panels supported on pedestals. Melted snow runs down through 3/8-in. wide gaps between the panels (see sketch). But because the heating panels are removable, a hot water piping system could not be used. Instead,



the designers called for an electric heating mat to be embedded 1 1/2 in. from the top surface of each panel, and provided a long lead connecting the mats to terminal boxes. Thus a panel can be lifted out and placed on an adjacent slab without disconnecting the electrical supply while maintenance men inspect the base slabs.

Permissive Load Control Lowers Fuel Bill

Although electric power rates are dropping, peak demand often causes high energy bills. A sudden snowstorm could create just such a peak load. The Hartford Electric Light Company estimated that, with

uncontrolled and intensive periodic use, the snow melting might incur a yearly electric bill of about \$6700. By the use of a PLC system supplied by the Climate Control Division of the Singer Company, which also furnished the mats, this estimate was reduced to \$3240.

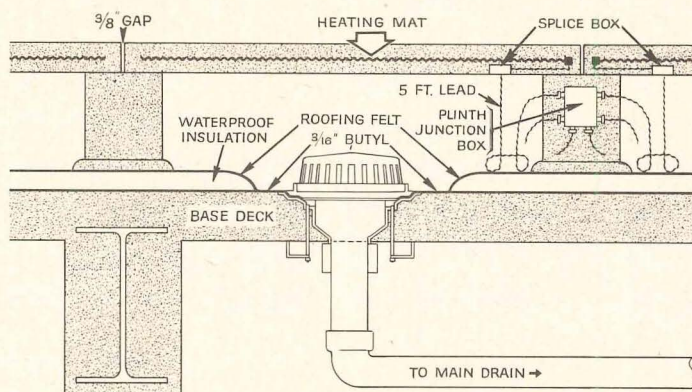
Only three steps of the usual eight-step control were used for snow melting. Each step is connected to a 100kw zone of the thermal slabs. The zones switch on concurrently if the selected peak control setting is not exceeded, or some zones may be briefly deferred. Output of the mats is 55 w per sq ft operating at 208v.

Architects for the modernization were Huntington, Darbee & Dollard. The mechanical and electrical consultants were Fred S. Dubin Associates.

BY WM. J. McGUINNESS

Heated removable slabs over a courtyard melt snow to provide safe emergency exit for museum visitors in Hartford, Conn. McGuinness is a practicing engineer in New York City.

A courtyard in the Wadsworth Atheneum, Hartford, Conn., combines its aesthetic role as a display center for sculpture with a not so obvious duty as part of an emergency exit sys-





The Know-It-Alls from Stevens Gulistan.

They helped Frederick Fallender & Co. sell more homes. How can they help you?

Nobody likes a know-it-all—until they need one. If you're looking for expert carpeting advice for your projects, Stevens Gulistan has the experts. The know-it-alls advised Frederick Fallender & Co. on 6 different carpet qualities for their 4 new projects in Indianapolis.* How about you?

They can give you the right carpet for the right rooms at the right price. Ask them about Stevens Gulistan qualities that are manufactured to meet or exceed FHA standards as specified in FHA "Use of Materials Bulletin" #44A (Feb. 20, 1967).

Nobody knows more about carpets than Stevens Gulistan. And nobody is more eager to share what they know. Send the coupon today. Or if you're in a hurry, call (212)-679-1220.

*Stevens Gulistan Carpets supplied by Floor Time, Indianapolis, Indiana.

Stevens Gulistan Carpet, J. P. Stevens & Co., Inc.
295 Fifth Avenue, New York, N. Y. 10016

Please send me the whole story on how Stevens Gulistan Carpet can help me move more homes. Include free samples of Stevens Gulistan Carpets.

Name _____

Firm _____

Address _____

City _____

State _____

Zip _____

3-B

**Stevens
Gulistan® Carpet**

VITREOUS WALL COATINGS

BY HAROLD J. ROSEN

Rosen discusses the events leading to the Federal specification for tilelike wall coatings, and comments on how to make best use of the specifications. The author is Chief Specifications Writer for Skidmore Owings & Merrill, New York City.

In December 1960, this column decried the lack of standards in the field of vitreous wall coatings. It suggested that the manufacturers of these tilelike coatings get together and establish standards of minimum performance based on abrasion resistance, washability, hardness, impact resistance, chemical resistance, fire tests and weathering. No action resulted, and a plea for standardization was repeated here in

August 1961 and April 1964.

The need for standardization in this field was quite apparent. A rash of manufacturers flooded the market with coatings purporting to be tilelike in their characteristics. These coatings included the cementitious types; the resinous types including polyesters, urethanes, vinyls and epoxies; and a combination of cementitious and resinous coatings. Application recommendations varied from three coats to seven coats, and manufacturers' literature described physical data in Tower of Babel language. It was by far the most difficult morass through which a specifier had to struggle to assess and compare competing products.

The New York Chapter of CSI created a committee to look into the possibility of standardization, but it was obvious that the manufacturers or a standards writing group would have to get involved in such an undertaking. The Los Angeles Chapter of CSI issued a study on specifying vitreous wall coatings. It remained, however, for the General Services Administration to tackle the problem by getting the manufacturers together, and, after considerable investigation, it promulgated a Federal specification, TT-C-550a, dated October 11, 1965 and entitled "Coating System, Glaze, Interior, for Masonry Surfaces."

The Federal specification is not written around any specific material. It permits a manufacturer to use any liquid organic coating system, or any combination of coating materials, provided that it meets the requirements of the standard when applied to masonry surfaces in not more than four coats. The manufacturer is given wide latitude in the selection of raw materials. This is as it should be, since the architect and specifier could not care less whether manu-

facturers use exotic components such as epoxies, urethanes, and polyesters, or less sophisticated materials. The ultimate concern is whether the finished product can measure up to the evaluation required under the Federal specification.

The Federal specification establishes both qualitative requirements and quantitative requirements. Under the heading of qualitative requirements are included such characteristics as color, appearance, flexibility, washability, resistance to chemicals and cleaning agents, resistance to perspiration, fungus resistance and moisture resistance. Under the heading of quantitative requirements are listed fineness of grind, curing time, dry opacity, specular glass, directional reflectance, hardness, abrasion resistance, burning characteristics (flame spread and smoke development), and adhesion.

Any standard produced by any of the standards making bodies must be a compromise. It is quite obvious that this Federal specification is a compromise, but at least it does establish a plane of reference. For those specifiers who desire to upgrade the standard, there is no reason why some of the minimum and maximum requirements established cannot be modified in their project specifications.

For example, under burning characteristics, the following requirements are listed:

	Min.	Max.
Flame Spread	—	25
Smoke Developed	—	50
The specifier can very well require these modifications if a building code requirement demands a Class A Interior Finish, and he can specify the following:		
	Min.	Max.
Flame Spread	—	25
Fuel Contributed	—	0
Smoke Developed	—	0

Additional test requirements,

not listed in the Federal specification, may be added by the specifier if the projected use is demanding and requires resistance to certain specifics. For example, if it is to be used in animal rooms or food processing plants, hot water or steam cleaning may be used for maintenance purposes. Tests for resistance to scrubability and resistance to heat and cold cycles may be specified. However, whenever additional requirements are introduced, the changes should be discussed with a materials manufacturer to ascertain if a product can be formulated that will meet these deviations from the Federal specification. If so, the specifier will want to know what the premium is to accommodate the change.

Although it has taken a long time, it is encouraging to find that one sore spot in the specifier's armament of materials has been eliminated by the establishment of a standard on which a better and enforceable specification can be built.

WILLIAM LESCAZE
architect

HARRY H. LEFKOWITZ
associate architect

DIESEL CONSTRUCTION CO.
general contractor

ELLWOOD TOWER
mechanical engineer

PAUL SUPPLY CO.
plumbing wholesaler

ECONOMY PLUMBING &
HEATING CO.

SAUER CO., INC.
plumbing contractors



Chatham Center's location is a most attractive asset. It is just a 4-minute walk to Mellon Square and the very heart of downtown Pittsburgh. In addition, its own park-like plaza provides an atmosphere of beauty and charm. The flush valves and shower heads installed throughout Chatham Center are, of course, Sloan.

Chatham Center

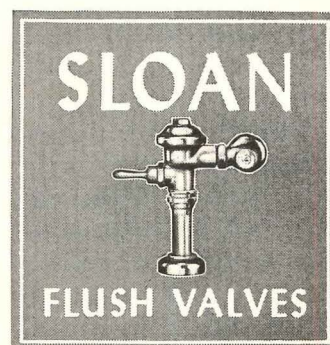
— *Pittsburgh's Dramatic New Addition
to World-Famous "Golden Triangle"*

■ Chatham Center rises like a gleaming jewel atop a magnificently landscaped four-and-one-half-acre plaza in Pittsburgh's "Golden Triangle."

Located adjacent to the business, financial and shopping areas, yet apart from the noise and bustle of the city, Chatham Center embraces a 19-story apartment tower and a 9-story office building, topped by an 11-story luxurious motor lodge. Included in this unusual building complex are a bank, professional offices, restaurants, cocktail lounge, motion picture theatre, health club and swimming pool. There are also numerous shops and, under the plaza, a garage for 2200 cars. Thus, like a city-within-a-city, Chatham Center provides complete and luxurious facilities for pleasant working, gracious living and on-the-spot entertainment and relaxation.

Owners and managers of buildings like Chatham Center are naturally concerned about the dependability and low maintenance costs of the equipment in their buildings, especially that which is exposed to use by patrons and the public. Here the universal preference for one such product, flush valves, is overwhelmingly Sloan. For example, Sloan Flush Valves are installed in practically *all* of the fine buildings in Pittsburgh. A second Sloan product gaining in popularity is the Act-O-Matic Shower Head installed throughout the motor lodge and in the shower rooms of the health club.

As in Chatham Center, your building too can have the advantages of Sloan quality—just be sure you specify and insist upon Sloan.



SLOAN VALVE COMPANY • 4300 WEST LAKE STREET • CHICAGO, ILLINOIS 60624

MALPRACTICE SUITS

BY BERNARD TOMSON
AND NORMAN COPLAN

Indemnification for errors or omissions suits hinges on two major aspects investigated by P/A's legal team.

With the number of malpractice (errors and omissions) suits against architects and engineers on the increase, there is a growing concern within the profession with the legal rights and liabilities of the architect or engineer on the subject of indemnification. This was manifested in the discussions held among the architectural, engineering and contractors' associations prior to the issuance of the latest form construction contracts issued by the AIA and the National Society of Professional Engineers, which dealt with the type of indemnification provisions that should be contained in those documents (see IT'S THE LAW, NOVEMBER 1967 P/A and FEBRUARY 1968 P/A). Insofar as the architect or engineer is concerned, the right to indemnification involves two major aspects. The first deals with the circumstances that may subject the professional to liability for indemnification to the owner or to the contractor arising from a legal action instituted by a third party against the owner or contractor. The second aspect involves the circumstances entitling the architect or engineer to indemnification from the contractor in the event a claim for damages is asserted against the architect or engineer by a third

party for injury sustained during construction of a project.

If suit is instituted by the owner against a contractor for damages arising from faulty construction, and the contractor seeks indemnification from the architect or engineer on the grounds that defective plans were the reason for the damages accruing to the owner, such action for indemnity, under the legal rule generally applicable, will be dismissed for legal insufficiency. The reason for this rule is that if the contractor establishes that he followed the plans and specifications and that therefore the defect must have been occasioned by faulty plans, this will constitute a complete defense to the owner's action and thus there is no occasion for indemnification. The owner then would have direct recourse against the architect or engineer.

A different situation arises, however, when the owner is sued by a third party for personal injury resulting from some dangerous condition at the project, and the owner seeks indemnity against the architect or engineer on the grounds that the plans or specifications resulted in such hazardous condition and therefore the architect should ultimately be held responsible. The liability for indemnification in such a situation is dependent on whether the hazardous condition was known to the owner or was latent or unobservable. If it was apparent, the courts generally will consider the owner and the professional as equally at fault and therefore deny any right in the owner to be indemnified by the professional. If, however, the owner's acceptance of the project was without knowledge of the defect in the project, indemnification may be awarded.

If it is the architect or engineer who is sued by a third

party sustaining personal injury at a project site on the theory that his supervision of the project was inadequate, in that it failed to prevent the contractor from creating a dangerous condition causing the injury, the supervising architect or engineer will, of course, seek indemnification from the negligent contractor. If the construction contract does not clearly provide for indemnification in such a situation, the architect or engineer will be compelled to rely on the applicable judicial rule. Such general rule is that the architect or engineer is entitled to indemnification if the contractor was the active or primary wrongdoer and the professional's negligence was passive or secondary.

There have been decisions which, at least superficially, seem to weaken the general rule that the "active" wrongdoer is required to indemnify a "passive" participant in the conduct claimed to be tortious. For example, in the leading Illinois case of *Miller v. DeWitt* (see IT'S THE LAW, OCTOBER, NOVEMBER, DECEMBER 1966 and JANUARY 1967 P/A), the Illinois courts held that an architect was not entitled to indemnification where a contractor was guilty of negligent construction, on the grounds that he failed to stop the contractor's work and thereby avoid the creation of the hazardous condition. The court in this instance treated the contractor and the architect as equal wrongdoers. However, in a recent New York decision the general rule was reaffirmed (*Coffey v. Dormitory Authority*, 26 App. Div. 2d 1). In this case, a student at the University of Plattsburgh collided with a clear glass panel adjacent to a door and sustained injuries. She alleged that the school authorities were negligent in permitting an entranceway to be

installed in a dangerous manner, the clear glass panel not being perceptible to users of the entranceway; in failing to give warning of a danger by signs or markers; in failing to furnish adequate light to illuminate the entranceway; in failing to provide a safety grill in front of the glass; and, in general failing to take appropriate steps to prevent such an accident. The owner brought the contractor and the architect into the action seeking indemnification, claiming that the architect created a defective architectural plan and that the contractor had negligently constructed a trap. The lower court dismissed the third-party (owner's) complaint seeking indemnification. On appeal, this decision was reversed. The Appellate Court stated:

"Generally, the failure of a land owner to discover and remedy a dangerous condition affirmatively created by another is deemed to be passive negligence only unless after discovery of the danger, the landlord acquiesces in the continuance of such condition . . .

"The third-party plaintiff's complaint alleges that the third-party defendants caused and created the defective condition alleged in the original complaint and that the third-party plaintiff merely failed to discover the defects. . . . These allegations may be construed as charging passive negligence . . . and accordingly, in this case, sufficient to warrant recovery over."

Since the determination of whether an architect or engineer is guilty of active or passive negligence is factual in nature, the rule that a passive wrongdoer is entitled to indemnification from an active wrongdoer is inconsistently applied by the courts when the architect or engineer seeks indemnification from a contractor. Under these circumstances, the best protection for the professional is a clear and comprehensive indemnification provision incorporated in the construction contract.

You've got it made

when
you pick
sealant
with
the
Thiokol
Seal



Thiokol's Seal of Security...the only guide you ever need to total weatherproofing protection.

To keep building sealant quality in step with the advancing requirements of today's structural systems, Thiokol has established new and higher standards of excellence for polysulfide-base compounds.

Sealants meeting the standards display the Thiokol Seal of Security on the label.

To qualify for the Seal, the candidate material must be compounded with LP® polysulfide polymer. Only Thiokol, a long-time leader in building sealant technology, makes LP®, and has been its sole manufacturer and developer for over twenty-five years.

In a series of demanding lab tests, the

sealant must conform to Thiokol specifications. These are a notch above generally accepted industry standards. Only then does the Seal go on.

Subsequently, the sealant is subject to follow-up monitoring. Random samples from production runs and job sites are checked regularly to assure continuity of quality. Only then does the Seal stay on.

No program in the industry reaches so far to assure total sealant performance... complete protection against weather, wear and age. You've got it made, when you make Thiokol's Seal of Security your guide to sealant selection.



*The manufacturer warrants by affixing this label that this product is a duplicate of materials independently tested and approved by, and in accordance with standards established by Thiokol Chemical Corporation

Thiokol
CHEMICAL CORPORATION

780 N. Clinton Ave., Trenton, N. J. 08607

In Canada: Thiokol Canada Ltd.,
6 Eva Rd. South, Toronto, (Etobicoke) Ont.

FOUNDING FATHER RECAPTURED

BY LEONARD K. EATON

LE MONDE DE HENRY VAN DE VELDE. By A. M. Hammacher. *Librairie Hachette, Paris, France, 1967. 353 pp., illus., \$50. The reviewer is Professor of Architecture at the University of Michigan, Ann Arbor, Mich.*

This large and extraordinarily handsome volume is a triumph both of bookmaking and scholarship. Originally published in 1966 in Dutch, it appeared last year in a French edition sponsored by the Banque de Paris et des Pays-Bas at Brussels and in a German translation with the cooperation of the Deutsche Bank at Frankfurt. The assistance of these worthy institutions was obviously necessary to underwrite the cost of the numerous exceptionally fine color plates that adorn the book and that the reader will undoubtedly want to study closely before plunging into the text. Superficially, the work looks like a "coffee-table book," but it is in reality much more than that. It is, in fact, the product of years of mature scholarship by Professor A. M. Hammacher of the Technological Institute at Delft, who has been working in the Van De Velde archives at Brussels for several years. Like many works of art conceived in the Low Countries, the book is

both sumptuous and restrained. Professor Hammacher's object was to recapture for us the achievement of one of the founding fathers of the modern movement. To say that he has succeeded admirably is an understatement.

Henry Van De Velde (1863-1957) was a designer who, for a variety of reasons, has always had a bad press in the United States. In the first place, his work seems to belong largely to the Art Nouveau movement of the early 20th Century, which we have only recently begun to re-evaluate. Many of his finest achievements were in the minor arts (furniture, cutlery, candlesticks, and so on), and these accomplishments have been little known in this country.

Secondly, his reputation has been tainted by associations with the Kaiser's government in the First World War and with the Nazis in the second. In 1947, feeling against him in his native Belgium ran so high that, despite the entreaties of the queen, he removed to Switzerland, where he spent his declining years. Perhaps the passage of time has softened the attitudes of his countrymen toward him, as has happened with Maurice Chevalier and Herbert von Karajan.

Finally, Van De Velde's career was almost exclusively European in its orientation. He never heard of Sullivan until years after the latter's death, he was uninfluenced by Wright, and he made only one trip to the United States, which occurred in 1939 in connection with the New York World's Fair. Our ignorance is perhaps understandable, but no longer excusable.

Born in Antwerp of middle-class Flemish parents, Van De Velde belonged to a generation that was first attracted to painting and then forsook that art for architecture. In this respect, his career offers interesting parallels to those of Peter

Behrens and Eliel Saarinen, both of whom began as painters. Van De Velde studied at local academies, and in 1884 moved to Paris, where he encountered the work of Millet, Renoir, and, most important of all, Seurat, who opened up a new spatial vision for him.

As a painter, his own best work is in a pointillist vein, and in the excellent reproductions in this book it appears to be of amazingly high quality. (New York has recently seen some of it at the Guggenheim Museum.) In 1894, however, he gave up painting to devote himself to architecture and handicraft. In 1895, he built "Bloemenwerf," a small house he designed for himself and his new bride in a suburb of Brussels where he also started a workshop for the production of furniture and "honest" household articles. All this was very much in the tradition of William Morris. He attracted the attention of the Paris art dealer Samuel Bing, whose shop he decorated, and of the Germans Eberhard von Bodenhausen, Karl Ernst Osthaus, and Count Harry Kessler, at whose instigation he moved to Berlin in 1900. For the next 16 years, Germany was to be the setting for his career. Professor Hammacher observes that, although that country offered him great opportunities, he never felt fully at home there. Throughout his life, as the author shrewdly indicates, his psychology was that of an exile. This frame of mind undoubtedly was partly traceable to his family situation, and partly to his Flemish background. Flemish was his native language, but he had to use French in most of his dealings with the world. He admired French culture profoundly, but found himself rejected by the French Establishment in the famous affair of the Theatre des Champs Elysees in 1911-12, where he was outmaneuvered by August Perret.

Van De Velde's major achievement during his frenetically active pre-World War I period was the reorganization of the arch ducal school of art at Weimar. His heroic efforts here foreshadowed the later and much more thoroughgoing reorganization carried through by Walter Gropius, which transformed the school into the famous Bauhaus. It is suggestive that Gropius and Van De Velde evidently had a relationship based on mutual respect. A poignant letter of 1915 from Gropius to the older man remarks that Germany will one day realize what she owes to him. When the directorship of the school was filled, Gropius was Van De Velde's candidate for the job. A busy teaching schedule did not prevent Van De Velde from carrying on an active practice, and he also took a vigorous part in the violent theoretical controversies of the day. Although he lost the Théâtre des Champs Elysees, he was able to embody his ideas on theatrical design in a large building for the Werkbund Exposition of 1914 in Cologne. This theatre, since destroyed, was probably the best of his early work in architecture. In the bitter debates that racked the Werkbund, he was a proponent of individualism as opposed to the "typisierung" advocated by Hermann Muthesius.

The extraordinary quality of this book is most apparent in the sections in which Professor Hammacher examines Van De Velde's connections with the European artistic and intellectual world of 1900-1914. In these portions of the work, his attitude toward his subject is respectful and searching, but never filial pietistic. He shows that Van De Velde was deeply affected by the poetry of Baudelaire and Mallarmé, by the aesthetics of Count Kessler, and by the theories of Loie Fuller on the modern dance. The au-

Continued on page 198

High rise construction is a new reason to design with concrete block

The higher compressive strength of modern concrete masonry is sending block soaring skyward in new high rise buildings.

Many of these new buildings employ a new concept of high-rise, load-bearing construction with block.

This tops off such time honored concrete block virtues as: fire safety, self-insulation, economy, sound control, design versatility and local availability.

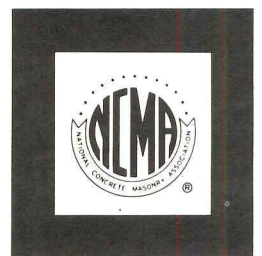
For more facts about the new design world of concrete masonry, check your local NCMA member block producer or write us.

This handsome block structure is faced with rich textured split block.

Architect: Kelly & Marshall.

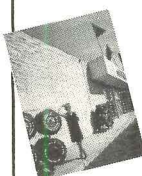
NATIONAL CONCRETE
MASONRY ASSOCIATION

2009 14th
STREET NORTH
ARLINGTON,
VIRGINIA 22201



CLIP AND SEND TO

NATIONAL CONCRETE
MASONRY ASSOCIATION
2009 14th STREET NORTH
ARLINGTON, VIRGINIA 22201



Please send me the latest issue of Concrete Masonry PICTORIAL showing new design ideas in concrete block.

NAME

FIRM NAME

ADDRESS

CITY

STATE

ZIP

On Readers' Service Card, Circle No. 361

*Only Summitville
offers an idea...*

for every foot of every floor

"Summitville" is the most complete quarry tile line anywhere . . . a size, a shape, a color, a texture, a style, a finish for every fashion, every function.

All Summitville quarry tile is *extruded* . . . the only manufacturing process that produces the inherent density and strength to wear for lifetimes in all types of structures. You can specify a Summitville tile for every square foot of every type of floor to meet the "beat" of every foot.

See the full line in Sweet's or contact your Summitville rep, distributor or tile contractor. Check too, on the complete Summitcrest commercial carpet line.



Summitville®

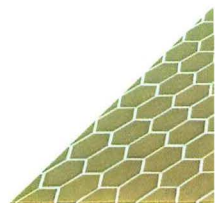
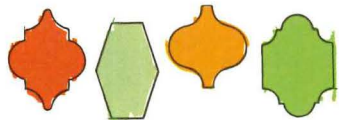
TILES, INC.

SUMMITVILLE, OHIO
PHONE 216/223-1211

MEMBER: TILE COUNCIL OF AMERICA, INC. • PRODUCERS COUNCIL

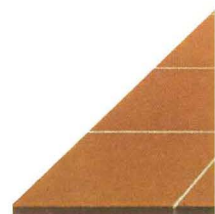
Contourettes

. . . miniature Contoured Quarry tile.
Available in 4 shapes, 5 natural earth colors and 12 jewel-like crinkle and crystal glazes for floors and walls.
Shipped 1 sq. ft. sheet mounted.



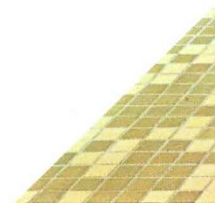
Quarry Tile

. . . available in 6 natural earth colors famous for consistency of quality and color.
Also available as frostproof glazed quarry tile in 12 contemporary colors. Summitville textured quarry tile is available in 9 patterns and 9 sparkling color combinations.



Quarryettes

. . . miniature Quarry Tile available in 1 sq. ft., sheet mounted 1" x 1", . . . 5 natural earth colors and standard blends plus 12 sparkling glazes for floors and walls.



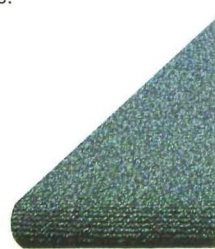
Contoured Quarry Tile

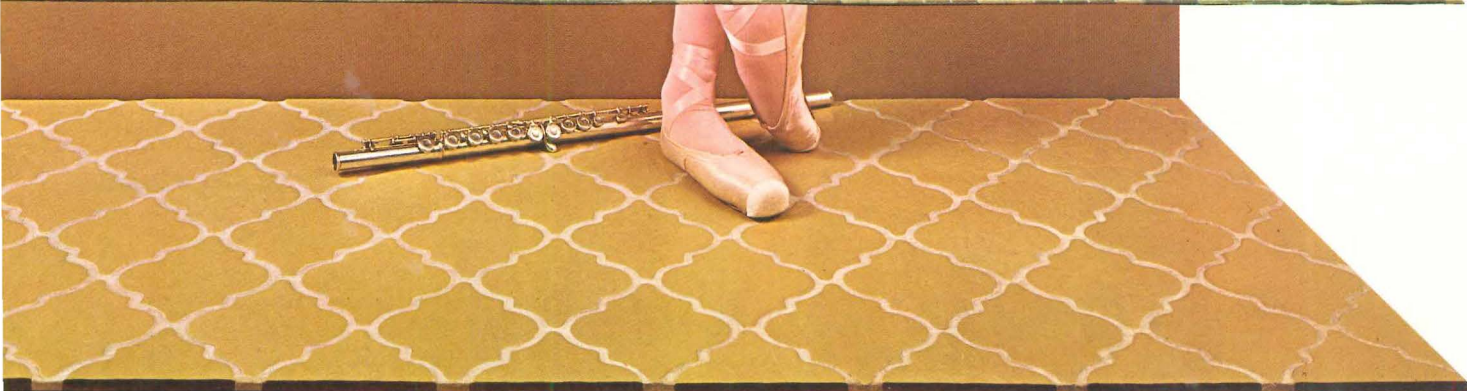
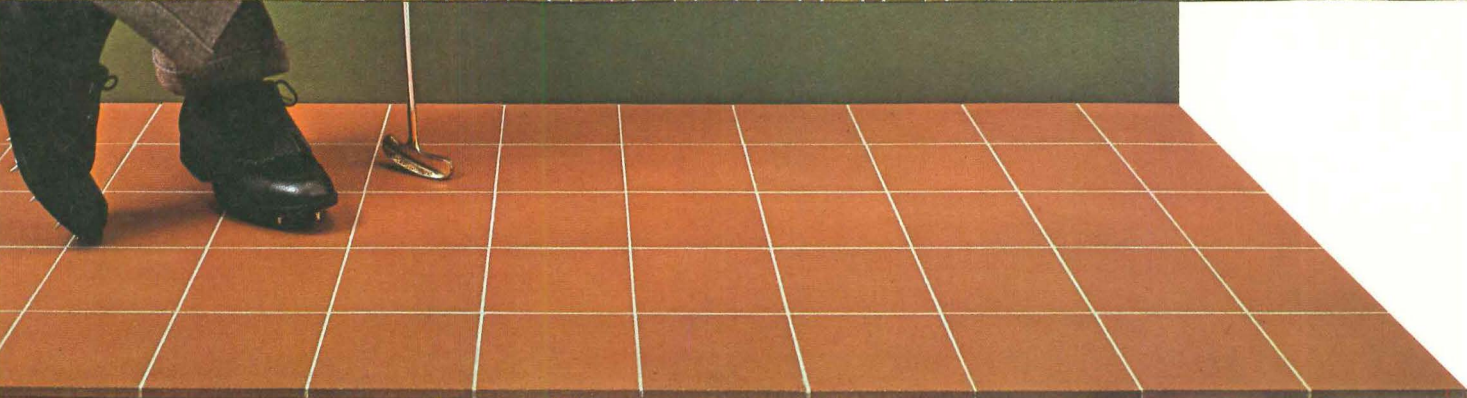
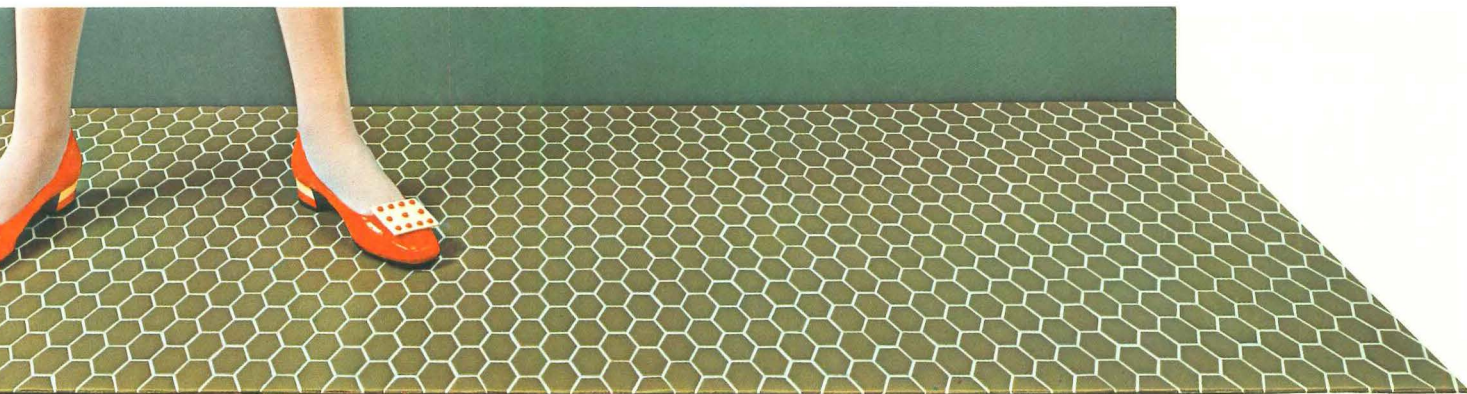
. . . available in 10 classic shapes, 6 natural colors and 5 exclusive, super-tough antique floor glazes. NEW SUMMITSTONE COLONIALS provide the true handcrafted shape, finish and colors.



Summitcrest Commercial Carpet

. . . one of the most complete lines available.
All the famous fibers: Nylon, Acrylic, Polypropylene, Modacrylics and Wool, featuring super-tight, 10th gauge construction, wide contemporary color selection. Available through Summitville Tile reps and leading Ceramic Tile distributors and contractors.





thor handles the complicated literature on all these characters with consummate skill. Indeed, the selected bibliography he supplies obviously represents only a part of the critical apparatus he brought to bear on his problem. Van De Velde also, he remarks, had close relations with the major painters and sculptors of the period, but was far less sympathetic to the important figures of the postwar era. He was very much a personality of *la belle époque*, and he could never, as did Gropius, deeply identify with the art of Klee and Kandinsky.

macher analyzes his thought in relation to the writings of Louis Sullivan and Adolf Loos. Here, he notes that Van De Velde was much closer to Sullivan, whom he did not know at all, than to Loos, whom he knew well. It is a pleasure to this reviewer to find a European scholar treating one of the major figures in our architectural history so justly. The only dubious point in this generally scrupulously fair treatment is the assertion of Professor Hammacher that Loos made contact with Sullivan and Wright during his 1893–96 sojourn in the United States. Since Loos spoke no English whatever (and as a consequence could only obtain menial jobs), it is a little hard to see how fruitful personal relations could have been established. He could, of

My other criticism is that the street addresses of some (not all) of the buildings illustrated are missing. In general, the appendixes and indexes are extensive, well-organized, and useful, so that this slight oversight is the more surprising. Still, Professor Hammacher is likely to stir up a good deal of interest in his subject with this book, and people will want to visit these places. In the text, there are indications that "Bloemenwerf" still exists and could be restored as a monument to its creator.

After the First World War, Van De Velde, once a leader, was forced to come to terms with newer artistic movements. That he did so in any degree whatever is a tribute to the resilience of his character. After an interlude in the Netherlands, during which he was architectural advisor to the Kroller-Müllers on their great museum project at Otterlo, he finally returned to Belgium in 1926 to assume a professorship created for him at the University of Ghent. From this time until his retirement from academic life in 1936, he was occupied with his teaching and with a series of commissions that seem to have been mostly villas in the Brussels area. Like the contemporary work of Dudok, these structures were quite out of tune with the dominant international style of the 1920's and 30's. They may now be reappraised as a substantial architectural achievement. Van De Velde's finest completed building was, however, undoubtedly the Kroller-Müller Museum, which was carried through on a less grandiose scale than originally planned, in the years 1937-53. Many museums have been built in the last two decades, but the Kroller-Müller will compare favorably with any of them.

In short, we have here a major work of art-historical scholarship in the grand manner. It is lavishly illustrated, thoroughly documented, and rich in insights that go far beyond the realm of architecture. It should be required reading for every one interested in the history of the modern movement.

BY NATHAN SILVER

PERSPECTA 11: THE YALE ARCHITECTURAL JOURNAL. Edited by Peter de Bretteville and Arthur Golding. Yale University School of Art and Architecture, New Haven, Conn., 1967. Illus., \$4, or three issues for \$10.50. The reviewer, an American architect teaching at Cambridge University, is architectural critic for The New Statesman and author of Lost New York.

**"U.S." chemical
porcelain lab sinks
and sump tanks
will last as long
as your lab
building!**

Ha! Ha!
He! He! He!
Ha! Ha! He!
He! He!
Ha!

And it's not just talk, either. Industry's longest and strongest guarantee stands behind every "U.S." Chemical Porcelain Laboratory Sink, Trough and Sump Tank. How can we be so sure of their astonishingly long service life? Well, one reason is that many of the "U.S." Lab Sinks in service today were installed over 50 years ago! Others are detailed in our big Bulletin L-11, which also contains specs of the many available styles and sizes—plus a copy of our amazing guarantee. For your free copy, see your lab furniture manufacturer or write us today.

34-003

On Readers' Service Card, Circle No. 383

The 345 self-closing slide moves 150 lbs. out of the way, before it gets in the way.

A slight push and drawers mounted on Grant's new self-closing 345 Slide quietly, gently glide shut. *Even if they're loaded with up to 150 lbs.!*

And, this slide boasts the guided travel feature, which insures precision action without the need for precision installation methods.

Requiring only $\frac{3}{4}$ " side space, the 345 is the perfect heavy duty store fixture slide, built to do the weightiest jobs and then get out of the way fast!

Complete information is available on request.

GRANT®
PULLEY & HARDWARE CORPORATION

On Readers' Service Card, Circle No. 342



ALEXANDER'S 59TH ST. N.Y.

EASTERN DIVISION: 49 HIGH STREET, WEST NYACK, NEW YORK 10994
WESTERN DIVISION: 944 LONG BEACH AVE., LOS ANGELES, CALIF. 90021



These are the

They're the ones who gave Allied Chemical



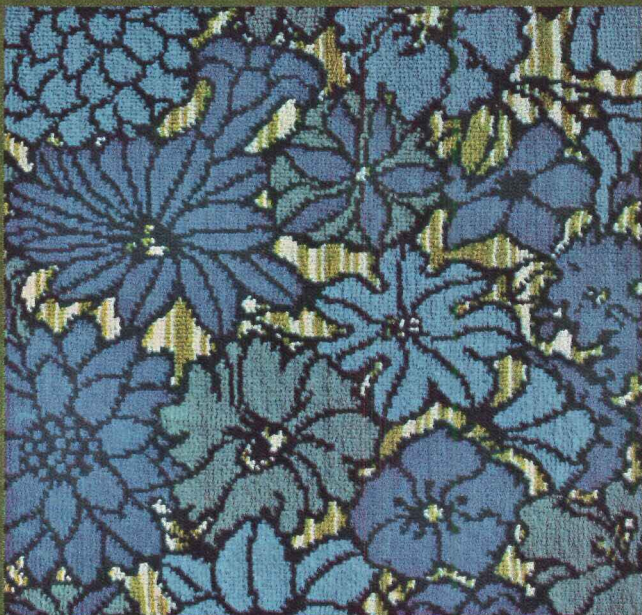
PROVEN PERFORMANCE COMMANDS: This unretouched photograph of the carpet that covered the floor of a major pavilion at the N. Y. World's Fair shows how Allied Chemical nylon fiber carpeting takes a beating beautifully. If you think you have a special carpeting problem, look again. This is performance proved. 16,000,000 people walked on this carpet.



PRODUCT INNOVATION COMMANDS: The new tri-dye fiber at Allied Chemical's Research Center is only one of the many new processes developed here that are opening up new styling and performance areas for commercial carpeting. A 1-step color bath to achieve a brilliant 3-color effect! Another example of how Allied Chemical works toward tomorrow's most contemporary applications.

Become a Commander. Specify A.C.E.[®] nylon on your next commercial carpet contract. Write to Allied Chemical

DESIGN LEADERSHIP COMMANDS: Superior dye-affinity and new methods of creating carpet constructions of Allied Chemical's round cross-section fiber have opened up a totally new design arena in non-residential carpeting. This 6-frame woven Wilton carpet from Langhorne Mills is just one of many new creations that demonstrate Allied Chemical's design leadership with mills.



FORWARD-THINKING PEOPLE COMMAND: A cafeteria manager chooses carpeting of Allied Chemical nylon fiber for its easy, inexpensive maintenance. An interior design group—because of incredible endurance against heavy traffic. Specifiers, users choose carpets of Allied Chemical nylon fiber for styling, for warmth, for true color, for endurance, and easy maintenance.



Commanders.

top command of commercial carpeting.



35 PROGRESSIVE MILLS COMMAND: At Barwick Mills, innovations like this machine which produces complex 5-screen printed patterns give you an idea of what people who are in the business of advancing commercial carpetings want. Barwick is only 1 of 35 aggressive mills producing over 100 fabrics that command Allied Chemical nylon fiber for its limitless styling capacities in carpeting!

*Three
year
guarantee*

This Carpet is guaranteed by Fibers Division, Allied Chemical Corporation, against excessive surface wear for three years when properly installed and maintained. The guarantee will cover surface wear to the extent of loss of more than 10% (per square yard) of pile fiber. If the carpet fails to perform as guaranteed, it will be replaced at our expense upon request of the customer.

The guarantee does not cover tears, burns, pulls, cuts or damage due to improper cleaning agents or methods.

A.C.E.
ALLIED CHEMICAL CORPORATION
NYLON

**Allied
Chemical**

ALLIED CHEMICAL CORPORATION
NEW YORK, N. Y. 10006

A.C.E. COMMANDS: After 6 years with commanders from technologists to men who buy carpets, with tests to total marketing, comes the A.C.E.® Guarantee. Allied Chemical is the only fiber producer to back its labelled carpeting, A.C.E. label, with a 3-year guarantee . . . it is **totally** responsible for A.C.E., "guaranteeing" mill, specifier, retailer.

Allied
Chemical

Corporation, No. 1 Times Square, New York, New York 10036, or call (212) HA 2-7300, Ext. A.C.E.



FORMA

Designed by Herbert C. Saiger, A.I.D.

"What's new in contract seating?" FORMA is Troy's answer. Note the clean, architecturally correct, classic design. Luxurious, body-loving comfort! The Interior Designer has unlimited freedom to express individuality within the design plan. Troy furniture is designed and manufactured with the "responsibility of service" in mind. Write for a FORMA brochure. **The Troy Sunshade Company**, Division of the Hobart Manufacturing Company, 612 Grant Street, Troy, Ohio 45373.

Show rooms: One Park Avenue, New York/Merchandise Mart, Chicago/Grant Street, Troy, Ohio

On Readers' Service Card, Circle No. 412





I'd like to know how you can help me with:

- ☐ 1. Product availability on hardwood paneling, flush doors, laminated products and exterior siding.
- ☐ 2. Engineering assistance on wood structures.
- ☐ 3. Erection service on wood interior walls, exterior walls and roof systems to my specifications.
- ☐ 4. Estimating assistance on Weyerhaeuser products.
- ☐ 5. Delivery of specified products to the job on time.

To: Weyerhaeuser Company
Architectural Specialty Dealer Service
Box B-2748
Tacoma, Washington 98401

Send me the name of your representative in my city:

Name _____

Address _____

Firm _____

City _____ State _____ Zip Code _____

Weyerhaeuser introduces a brand new Johnny-on-the-spot architectural dealer service.

We have more than 150 Architectural Specialty Dealers around the country. In cities like Los Angeles, Chicago, Philadelphia, Dallas and Pewaukee, Wisconsin.

These are local independent businessmen. With first-hand knowledge on hardwood

doors, laminated beams and decking, hardwood paneling, prefinished siding, and a host of other Weyerhaeuser products.

Many inventory the products in their own warehouses. In your city. They have quick access to most

anything you may need.

Their purpose in life: short-cut all red tape and slowness of dealing with somebody out of town.

If you'll mail the coupon, we'll put you in touch with your Johnny-on-the-spot. Not just any Tom, Dick or Harry.




Weyerhaeuser

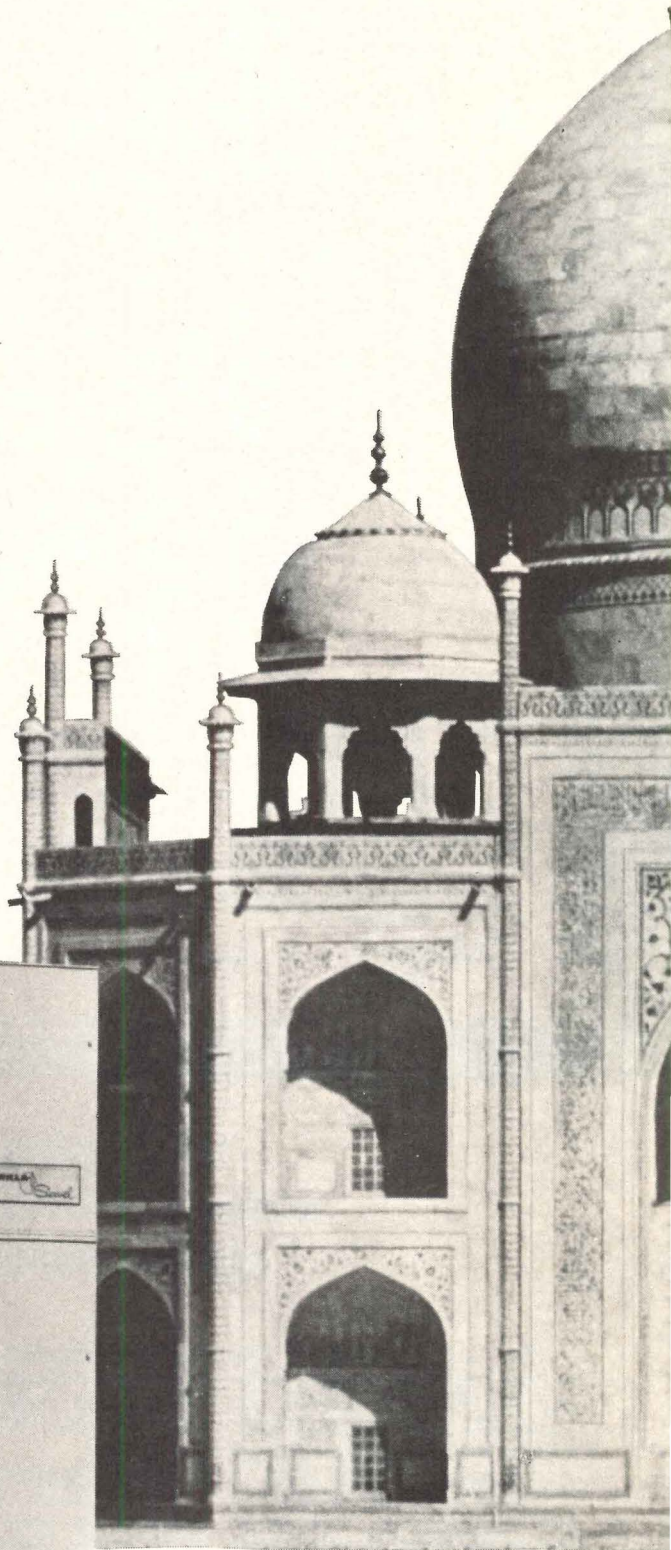
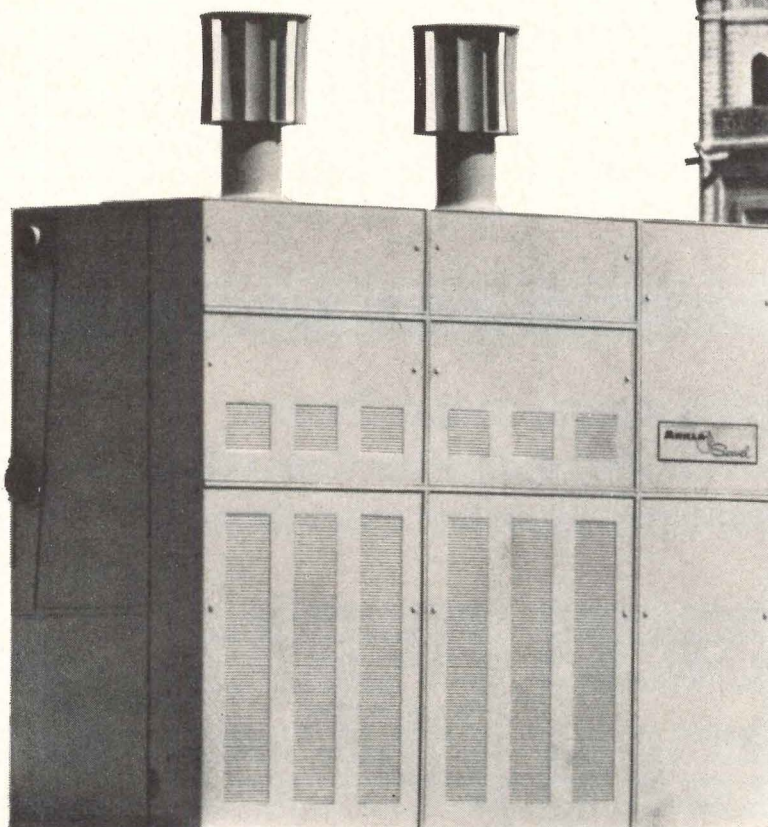
Does a Gas air conditioning unit stand the test of time?

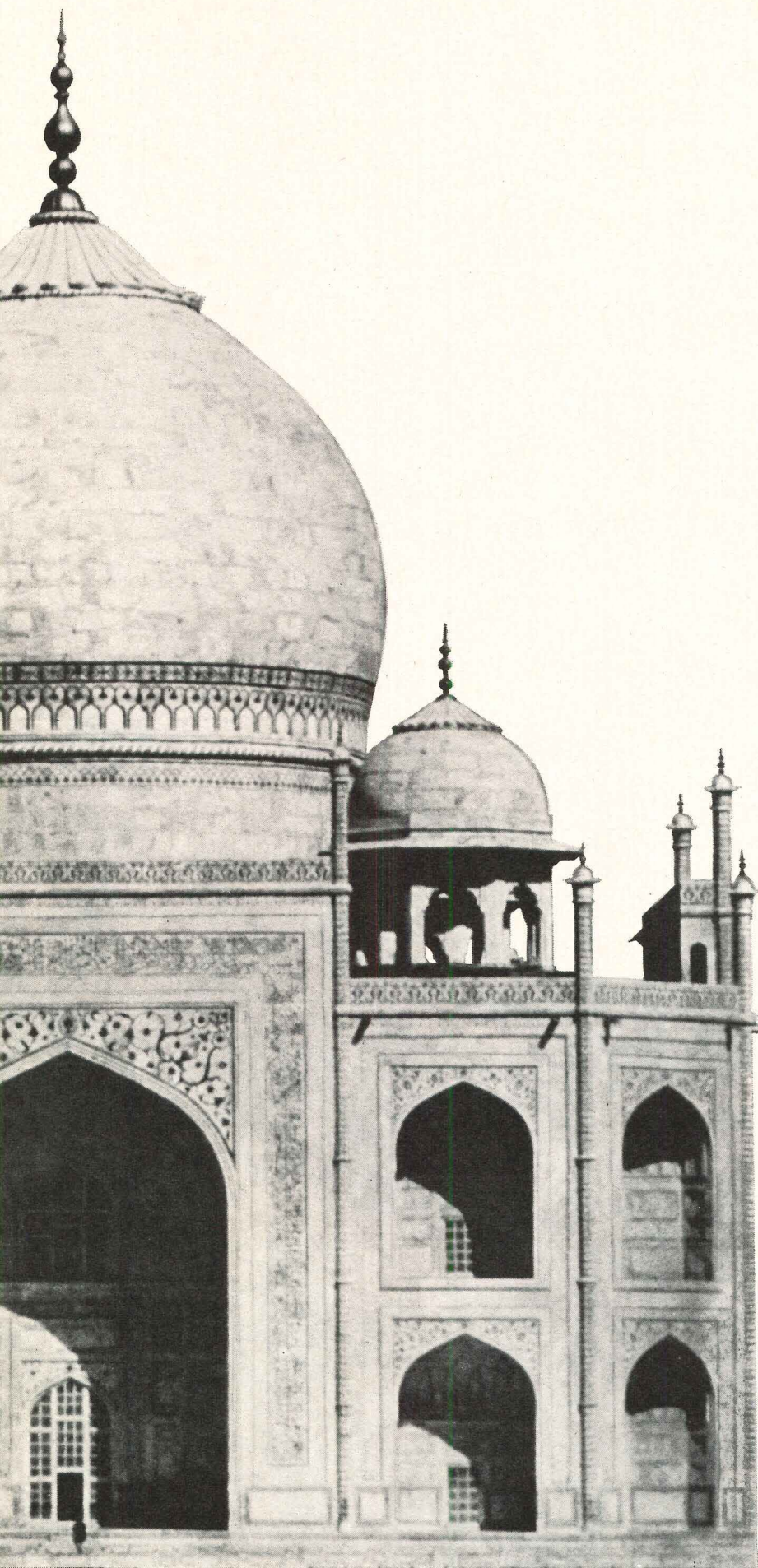
Judge for yourself. There are Gas absorption air conditioners that have operated for over 15 years without ever being opened for repairs. We think that's an impressive record. And we aren't suggesting that a Gas absorption unit is as beautiful as the Taj Mahal. But they have one thing in common: Durability.

When you buy an Arkla Gas air conditioner, you get reliable, silent operation for years. Because its design is simple. Direct Gas firing does all the work. Automatically. You just flick a switch. And cooling air comes surging out. Economically.

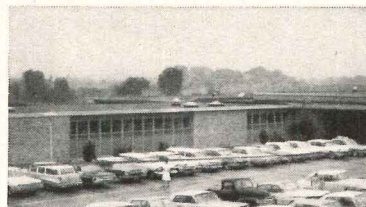
So before you decide on air conditioning, be sure to get all the facts on Gas air conditioning. And get ready for trouble-free comfort that will be around a long time.

 AMERICAN GAS ASSOCIATION, INC.
For heating and cooling,
Gas makes the big difference.





ARKLA cools this Missouri hospital.



The St. Louis State School and Hospital is home to over 800 mentally retarded children. When the hospital part was built, Gas boiler heating was installed.

Now, a steam-fired Arkla absorption chiller uses the same steam system to cool the buildings. And the job is done "effectively and dependably," according to the Chief Engineer. He also noted in visiting similar installations that, "Every engineer we talked to who had Arkla Chillers in service told us they had no problems."

Proof of the reliability of Arkla Gas Chiller-Heaters is that they come sealed for life. This makes it possible to install them on the roof or out back to save important working or living space.

For more information, see Sweet's Catalog. Your local Arkla Representative is also listed in the Yellow Pages. Or get in touch with your local Gas Company Sales Engineer.



ARKLA-SERVEL



It takes our kind of experience to build our kind of doors.

And your kind of imagination to utilize them to their optimum potential.

More and more creative architects are discovering more and more ways to use The "OVERHEAD DOOR" to improve their designs—improve them functionally, economically, and esthetically.

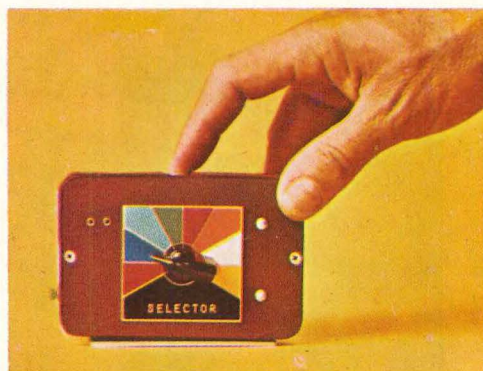
You can do the same.

The "OVERHEAD DOOR" is available to you in just about every material, size, and style. You name the kind of door you need, and if we don't have it in stock, we'll build it for you. And build it *right*. (We've built over eight million doors since 1921, so we're pretty much in practice.)

If your design calls for an electrically operated door—or doors—we have architectural consultants and engineers at the ready to help you determine the right electric operator to do the best job.

You can always specify The "OVERHEAD DOOR" with total confidence. Our nationwide network of factory-trained distributors install and service every door they sell. They also issue a full one-year warranty on all parts and workmanship.

Your nearby Overhead Door distributor is listed in the white pages of your phone book. Give him a ring . . . and an opportunity to explain why the phrase "or equal" is fast disappearing from door specs all over America.



Fully transistorized, portable transmitter with color-coded selector, controls up to 8 doors individually by radio control.

Nationwide
Sales • Installation • Service



OVERHEAD DOOR CORPORATION
General Offices: Dallas, Texas 75202
Manufacturers of The "OVERHEAD DOOR" and
electric operators for residential and commercial buildings

On Readers' Service Card, Circle No. 420

Continued from page 198

A couple of years ago, there were so many people making movies — underground movies, overground movies — that a friend of mine in London decided the truly inside thing was to have not done a film. I've come to similar conclusions about the founding of little magazines. New ones are appearing all the time on culture (emphasis on communications) or art (emphasis on mixed media). I really don't want to start one and it's not a question of being inside or out: When I hear about a new magazine now, I feel vaguely threatened.

As soon as a little magazine actually emerges on the strength of three previously unpublished pieces, two friends who can write picture captions, and an article reprinted from *Sight and Sound*, my heart sinks; I know I'll subscribe, and probably will pile up the successive issues (if any) unread.

But the real threat, I feel, in little magazines is quite apart from their intrinsic quality or lack of it, apart from the rich veins of material that turn out to be a few dozen manuscript pages deep or editorial manifestos so broad that the coverage of

each issue is shallow. My perhaps ludicrous worry is this: I suspect that a minority medium that tempts or nags contributions will get a proportion of excellent ones. But how many interested people will be able to find those excellent articles, scattered as they are among obscure quarterlies, university journals and occasional publications? In short, where is the public for these pieces? Big journals are threats, too. Those of us secretly glad when *Architectural Forum* died (one magazine less to read) had to scramble for our free copies when it phoenixed back with Alexander's fine piece, "A City Is Not a Tree." Maybe engineers and scientists can escape the keeping-up problem with published indexes and abstracts of periodicals, but publications in architecture and the arts aren't abstracted. Among the little magazines, for every consistently superior one like *Landscape* or *ICA Bulletin* (Institute of Contemporary Arts, London), there are scores that come with a few fine articles, then quietly go. Or worse, stay around chewing on their tails. The little arts magazine *Form* has been reduced to doing pieces on historic little arts magazines.

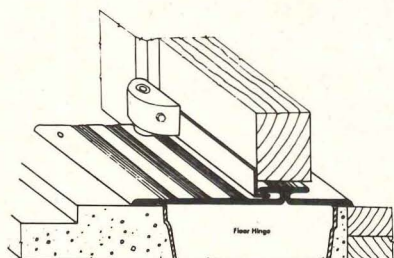
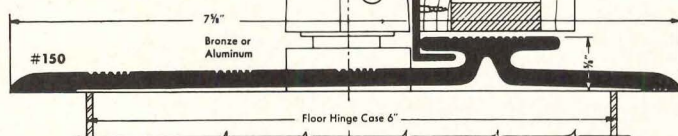
Which brings me to *Perspecta*. Edited by Yale students, *Perspecta* is a bigish-little arts magazine now 17 years old, during which time 11 issues have appeared. In format and contents it is definitely a superior product, though I'll say more in a moment about how consistently so. To think of the pestering that must have gone on to get even a reprint from Shadrach Woods in Europe, or a speech text from Marshall McLuhan! But *Perspecta* is no ordinary little arts magazine, and mere students have a lot of leverage when they are standing on the accomplishment of 10 estimable issues.

Perspecta 11, like its forebears, can hardly be called scholarly or even serious; if it were it could not contain the blather by Buckminster Fuller and John McHale from Southern Illinois University (center of the "World Resources Inventory"). That is, the substantive issues are serious, but the discussions of them are not. There is an atrocious piece of writing by Sheldon Nodelman on "Sixties Art" that *might* be scholarly. In which case I hope Jackson Pollock's widow privately confided to Nodelman that Pollock committed suicide through despair about where he could go after drip painting, as Nodelman alleges, because the rest of the art world thinks he died in an accidental car crash and was well into a significant new period of his work.

If not "scholarly" and "serious," what then? The tone of *Perspecta* isn't that of

Continued on page 218

weather proof saddles for floor-hinged doors



the most complete and authoritative guide for—

- WEATHER STRIPPING
- SOUND PROOFING
- LIGHT PROOFING
- THRESHOLDS

Zero's 1968 Catalog shows many new products, contains 177 full size drawings.



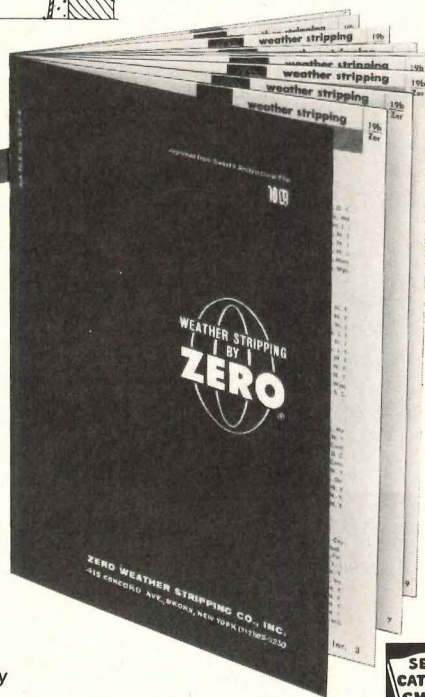
Write today for your copy

ZERO WEATHER STRIPPING CO., INC.

Our 44th year of service to architects

415 Concord Avenue, Bronx, New York 10455 • (212) LU 5-3230

On Readers' Service Card, Circle No. 392





* Of course it's a Haws drinking fountain

... a beautiful drinking fountain shouldn't be too obvious. Agreed? Carefully-sculpted to enhance your ideas ... clad in the native splendor of cast stone (five colors, two finishes). The Haws Model 30 outdoor drinking fountain stands exquisitely in harmony with its setting ... any setting. A fountain? It could almost pass for a work of sculpture. Yet this sly harmonizer is incomparably rugged—a fountain for all seasons, kid-proof, weather-proof, freeze-proof! Write **Haws Drinking Faucet Co., 1441 Fourth St., Berkeley, Calif. 94710.**

The drinking fountain that looks better than a drinking fountain—Haws Model 30 in vivid stone.



DRINKING FOUNTAINS

Great way to cover the



Western Wood does it beautifully.

Living young is the mood of our times. However, few dwellings fit that mood with as much personality as "Cabanas" . . . distinctive apartments designed with a recreational flair.

Youthful settlements like these Western Wood cabanas fit any topographical situation, from hillside villages to complexes built on wood pilings right over the water.

Design is the key to both esthetic and practical appeal. These Western Wood cabanas highlight the look of lively living by

waterfront.



Architects: Farnham and Peck Associates, AIA

featuring a checkerboarded master site plan, multi-level, wood-decked privacy courts and wide, wooden thoroughways.

The natural beauty of Western Wood's treated poles, heavy beams and timbers, rugged framing, decking, siding and paneling all work together beautifully to create the youthful total environment demanded to today's active multi-unit market.

For more ideas and information on cabanas and other multi-unit structures, mark the coupon and send for your FREE copy of the new Western Wood booklet, "Western Wood Multi-Family Structures ... More profitable by design."

Additional builder profit ideas—on multi-family dwellings, low-rise

commercial structures, and complete shopping malls—are all part of a new program called "Urban Projection" ... a program conceived and sponsored by the Western Wood Products Association to help guide the natural growth, change and renewal that occurs in every community.

For your free copy of the Urban Projection booklet and information about a 25 minute full color 16 mm movie, check the coupon and mail it today.



Western Wood Products Association
Dept. PA-568, Yeon Building,
Portland, Ore. 97204

Please send material marked:

- ☐ Western Wood "Multi-family Structures" Book
☐ Urban Projection Book

Name _____

Firm _____

Address _____

City _____

State _____

Zip _____

Western Woods include knotty and clear grades of Douglas Fir, Ponderosa Pine, Western Red Cedar, Incense Cedar, Western Hemlock, White Fir, Engelmann Spruce, Western Larch, Lodgepole Pine, Idaho White Pine, and Sugar Pine.

One of a series presented by members of the Forest Products Promotion Council.

Learn From Leading Architects How You Can Solve Your Detailing Problems

MODERN ARCHITECTURAL DETAILING: Volume 3

shows how some of today's leading architects solve the detailing problems which face them, and how their solutions can help you achieve solutions of your own.

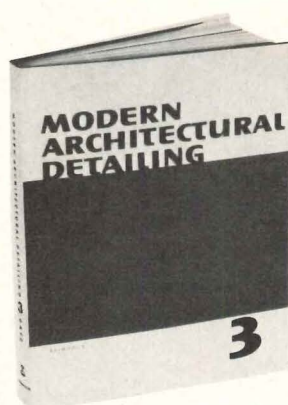
The latest volume in a highly successful series devoted entirely to the subject of detailing, this New Third Volume presents a complete pictorial survey of detailing in contemporary architecture, and examines the detail work of leading American and European architects with a view toward aesthetic quality, technical soundness and originality. Like Volumes 1 and 2, it is divided into three sections.

Section one, *Details of Structures and External Works*, is further sub-divided into two sections: the first dealing with structural use of natural stone walls and composite construction; the second with concrete and precast concrete structures.

Section two, *Unity of Detail*, deals exhaustively with seven building projects that are notable for their excellent design: A church and a hotel in Germany; Office blocks in Holland and Switzerland; An English University; A Swiss School; and the Italian Institute for Export Trade.

Section three, *Details of Interiors and Fittings*, considers wall decoration and provides examples of various types of wood paneling, concrete reliefs, and internal surfaces which have been treated with plastic, fiber, and quartz. The pages illustrating the Teichert "Printer" process are especially interesting. The remainder of this section covers exhibition details of the Swiss country exhibition of 1964.

MODERN ARCHITECTURAL DETAILING: Volume 3 discusses the value and use of both new and traditional materials in relation to structure, exteriors, interiors and landscaping, and provides a wealth of ideas and information for the architect, draftsman, designer, building contractor, and interior decorator.



CONTENTS

Details of Structures and External Works

Structural Use of Natural Stone Walls
Composite Construction
Building With Concrete
Precast Concrete Construction
Construction In Timber
Canopies and Roofs
Multi-unit Construction — Exhibition

Unity of Detail

St. John's Church, Sindelfingen-Eschenried, Germany
Canton School, Winterthur, Switzerland
University of Sussex, England
Hotel in Bad Neustadt, Germany
The Italian Institute for Export Trade, Rome, Italy
Office Block in Dordrecht, Holland
The "Zur Palme" Tower Block, Zurich, Switzerland

Details of Interiors and Fittings

Wall Paneling
Exhibition Details
Built In Shop Fittings
Restaurants, Public Rooms on Liners

MODERN ARCHITECTURAL DETAILING: Volume 3

Edited by KONRAD GATZ

1967 / 284 pages / \$18.50

can be ordered from your bookstore, or write to:

REINHOLD BOOK CORPORATION

A Subsidiary of Chapman-Reinhold, Inc.
430 Park Avenue, New York, N.Y. 10022

Use
this coupon
to order
MODERN
ARCHITECTURAL
DETAILING:
Volume 3
on a
30-day
approval offer

REINHOLD BOOK CORPORATION
A Subsidiary of Chapman-Reinhold, Inc., 430 Park Ave., N.Y. 10022
Please send me _____ copy(ies) of **Modern Architectural Detailing: Volume 3**, \$18.50 each, on 30-days' approval (U.S.A. and Canada only) under the following terms:

☐ Bill me (plus delivery charges).
☐ Purchase order attached.
☐ Total payment enclosed (Reinhold pays shipping. Same 30-day approval offer).
☐ Send your latest catalog.

Name _____
Address _____
City _____ State _____ Zip _____
Include sales tax on California, Illinois, New York, Ohio, and Pennsylvania orders.
Dept. M-532

Use this
coupon
to receive
our latest
catalog and
be placed
on our
mailing list.

A Great New Solution to the Building Facade Problem Kydex® 5000



- TOUGH ● FLAME RESISTANT ● WEATHER RESISTANT
- SHARPLY DETAILED, DEEP FORMABILITY ● LOW COST

Now Rohm and Haas offers a choice of two building facing materials—famed Plexiglas® acrylic plastic, and Kydex 5000 for large opaque facades such as that shown in the above illustration. Kydex 5000 combines Kydex, an acrylic-polyvinyl chloride sheet as the substrate, with an acrylic film permanently fused to its surface.

Kydex 5000 offers this outstanding combination of properties:

Toughness—Its toughness and resilience are demonstrated by an elongation in excess of 100% under 6500 psi load in the standard tensile test. Yet it is as stiff as Plexiglas, with a modulus in flexure of 400,000 psi.

Flame Resistance—The flame spread rating of the Kydex substrate is in the range of 25 which should facilitate approvals under building codes for large area facing panel installations of Kydex 5000.

Weather Resistance—Its durability in sunlight exposure is provided by the 100% acrylic film surface, combined with the inherent resistance of the substrate to oxidation and other degrading effects of outdoor environment.

Formability—It forms deeply and in sharp detail with the same low cost tooling that forms Plexiglas panels so economically.

Low Cost—Sculptured facades of Kydex 5000 typified by the illustration are lower in material and installation cost than heavier masonry materials currently used to create similar exterior designs.

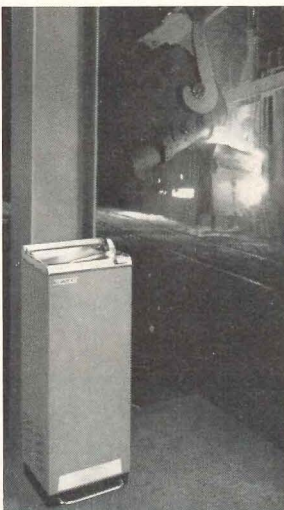
Write for our brochure containing specification data and installation details. Names of fabricators of Kydex 5000 formed panels will also be supplied on request.

**ROHM
AND
HAAS** 
PHILADELPHIA, PENNSYLVANIA 19105

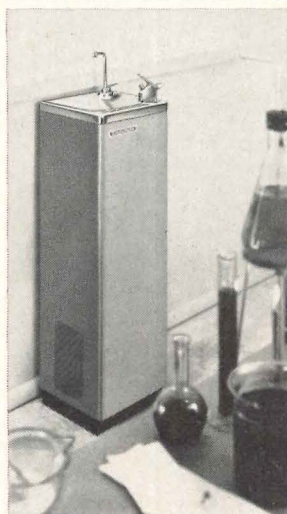
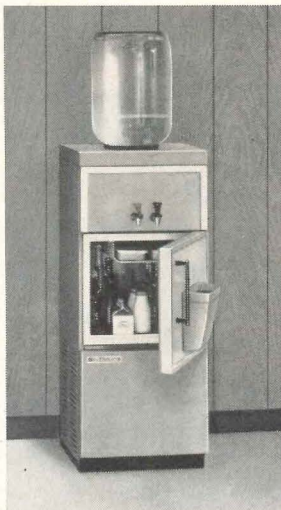
Cordley Semi-Recessed—built-in styling to enhance any wall area.



Cordley Wall-Flush—designed and built for years of service.



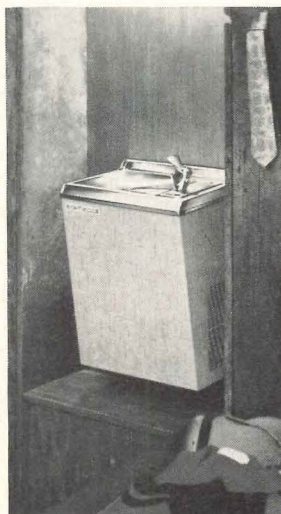
Cordley Compartment—hot & cold water, refrigerated storage space.



Cordley "Compact"—just 12" square and priced to please.



Cordley Bottle Cooler—all they require is an electrical outlet.



Cordley Wall-Hung—trim and neat and remarkably versatile.

Drinking water anywhere ... there's a Cordley Cooler that fits!

It's difficult to imagine a building blessed with *too many* drinking water coolers. And it's equally difficult to pick a location that isn't perfect for one of the more than 50 different coolers in the Cordley quality line.

That's why we make so many types, styles and models in such a complete range of capacities—to give you *greater freedom of choice* in meeting a wider variety of application requirements. Choose from conventional or compact floor style coolers for flush-to-the-wall or away-from-the-wall installations. Versatile self-contained wall-hung models for neat, clean off-the-floor applications. Or beautifully styled semi-recessed units to create a custom built-in look. For convenience and utility, there are compact bottle coolers that require no plumbing—just an electrical outlet. Compartment coolers that incorporate over one cubic foot of refrigerated storage space, dispense either hot and cold or cold water only. Plus packaged water chillers that can be installed anywhere to service several remote fountains or supply cool water for various commercial and industrial processing applications.



You'll find detailed specifications on the complete line of Cordley quality water coolers in Sweet's Architectural & Industrial Files. Or, we'll gladly send you a copy of our new catalog C-150.

Over 75 years of specialized water cooling experience

CORDLEY & HAYES

2345 West Maple Road • Troy, Michigan 48084 • Telephone 313/644-5700

On Readers' Service Card, Circle No. 335

Continued from page 212

a research report, but that's all right: As George Howe wrote in *Perspecta 1* (1951), the magazine hopes to offer a medium "through which the potentialities of contemporary expression in architecture might be explored without programmatic implications." The lack of program (or shall we say, theme) continues today, and even the coincidences are not structured. A reprinted article in *Perspecta 11* by George Nelson on "Obsolescence" thoughtfully overwhelms the glib references to the same subject by McHale and Peter Cook. Also in the current issue, John Cage thinks McLuhan is pertinent to understanding the future; Robert Theobald, on the other hand, thinks McLuhan is interesting but unsystematic. By the way, how did editors de Bretteville and Golding get on to Theobald? The tape-recorded interview with him is one of the longest pieces in the journal, and by far the most stimulating. Here is a real *avant-garde*, but it is not prophetic architecture or art. Theobald is an economist—the man who introduced the guaranteed income concept in 1963. He talks about the future of society in terms of work, goals, and systems that can be applied as soon as we feel like it—a refreshing change from the distant architectural utopias one frequently sees conjured up, where the ground between here and there is unclear, to say the least.

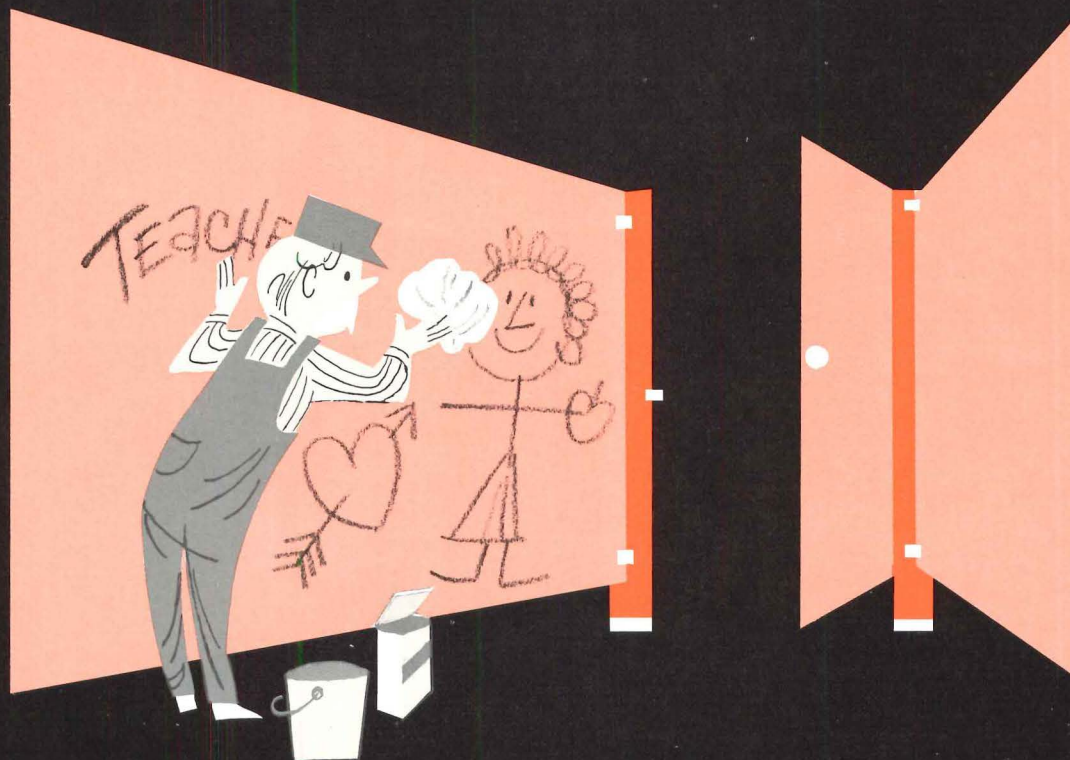
In fact, the Theobald interview represents *Perspecta* at its best. Rather than serious research or scholarship, the magazine offers assertions, hypotheses, declarations and convictions. Sometimes these are pretty flimsy, as when Peter Cook says "the prepackaged frozen lunch is more important than Palladio." (Maybe *lunch* is more important than Palladio, but "prepackaged frozen" is merely a crafty way of making technology sound more important than cultural continuity. I deny the conflict exists.) Sometimes they are brief and beautiful, as Paul Davidoff's simple statement on "Democratic Planning," or, yes, Marshall McLuhan's concise talk on "The Invisible Environment," apt for architects in a way that his speech at the 1967 AIA convention was not. Besides these, the editors produce portfolios of design work that certainly explore contemporary expression without programmatic limitations.

The subjects on which the fullest assertions are made in *Perspecta 11* are planning, network-type; disposability and obsolescence (some cant here); the funny stylistic diversity of art at the moment (my observation, based on the reports given). There is less concentration on architectural expression than one would have ex-

Continued on page 224



Sanymetals are for people...*artistic people*



Sanymetals are clean, smooth, strong, quiet *and* frustrating to amateur artists and authors. Sanymetal finishes are tough, tough, tough! For example: Thermo-setting acrylic finishes are highly resistant to scratches, marks, stains . . . they are virtually cigarette-proof . . . many marks and remarks, doodles, writings, drawings, clean right off. Sanymetal Porcena (glass-hard porcelain) won't even "mark" in the first place.

You'll probably want the full "range of finishes" story on Sanymetal Acrylic, Porcena, Stainless Steel and Sanyplastic . . . contact your Sanymetal rep or write direct.



Sanymetals®

The *Sanymetal* Products Co., Inc.
1701 Urbana Rd., Cleveland, Ohio 44112



A special message to readers of Progressive Architecture

New Haven, August 19, 1967...

What's a magazine like P/A doing in a place like this?

"New Haven comes closest to our dream of a slumless city."

—Robert C. Weaver, Secretary of Housing and Urban Development.

"If this is a model city, then God help America."

—Richard C. Lee, Mayor of New Haven.

At the height of last summer's rioting, Mayor Lee paced his map-lined basement command post, tears in his eyes.

"Why? Why? Why?" he asked.

Even before police removed their sky-blue riot helmets, and the last armored car rumbled off the street, a team of P/A editors arrived in New Haven. They, too, wanted to know "why?" What went wrong in this showcase of urban renewal? And how responsible were the architect-planners of the "new" New Haven for what happened?

Their straightforward and provocative answers appeared in the January *Progressive Architecture*, in an article titled "Urban Planning and Urban Revolt." It took a hard look at New Haven's touted renewal programs and their effect on the poor of the city.

It described how the "renewal" of certain older neighborhoods actually helped increase tension between races. And it frankly pointed out the noncurative nature of most U.S. urban planning programs. The report made it clear that, as one of our readers put it, New Haven is "not a model, but a warning."

"Urban Planning and Urban Revolt" is typical of P/A's unique editorial approach. The article went beyond telling merely *what* happened in New Haven. It analyzed *why* it happened. And it reported this analysis in terms consistently meaningful to architects.

This kind of editorial approach has made *Progressive Architecture* the biggest, best read architectural magazine in America.

It's the editorial approach that makes every issue of P/A timely, meaningful and thought-provoking.

It's the editorial approach that makes P/A *progressive*.



PROGRESSIVE ARCHITECTURE

Cabin Crafts carpet specified again at Salishan Lodge



Architect: John Storrs; Interiors: Henry Janders,
Dohrmann Company; General Contractor: A. J. Bennett.

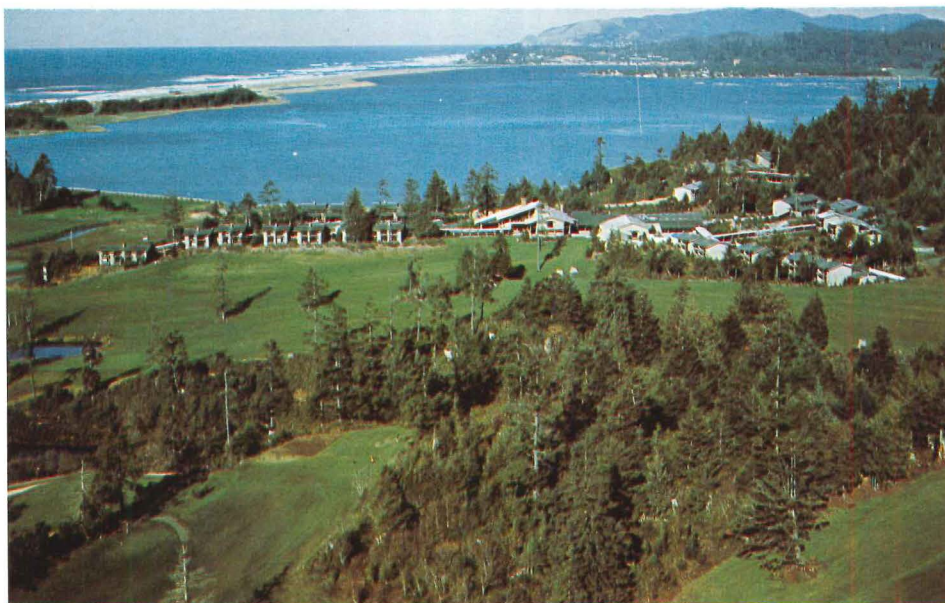
"We were fortunate to have been able to observe the wearing qualities of the Cabin Crafts carpet in our first one hundred units for over two years before we specified Cabin Crafts again." These are the words of Mr. Alex Murphy, General Manager of the magnificent Salishan Lodge at Gleneden Beach, Oregon.

Salishan boasts 126 of the most luxurious rooms you'll find anywhere. Just recently completed is the new Chieftan House with 26 more deluxe suites—complete with Cabin Crafts carpet of Acrilan® acrylic fiber. "The fact that dirt gets *on* the carpet rather than *in* it should be reason enough for installing it," Mr. Murphy adds, referring to the density of the pile. "We are definitely pleased with our Cabin Crafts installation."

Salishan Lodge is a perfect example of how Cabin Crafts becomes an integral part of the architect's and designer's scheme of things. Cabin Crafts styling, coloring and manufacturing leadership gives them the ability to fit your exact specifications. For more information, send the coupon below.



This is a typical room in the newly completed Chieftan House. Cabin Crafts carpeting of Acrilan acrylic fiber lends beauty, warmth and practicality to all 26 new guest rooms. And it was re-specified after a two-year "test" in the original 100 rooms!



Salishan Lodge, part of a 600-acre ocean front development on the central Oregon coast, consists of 14 buildings—the spacious surroundings reflect a casual, relaxed atmosphere.



WestPoint Pepperell 
Carpet and Rug Division/Dalton, Georgia 30720

Mr. Campbell K. Petty
Contract Advertising Department
WestPoint Pepperell
P. O. Box 1208
Dalton, Georgia 30720

Please send me information on your complete contract/commercial carpet line ☐.
Please have a contract specialist call to make an appointment ☐.

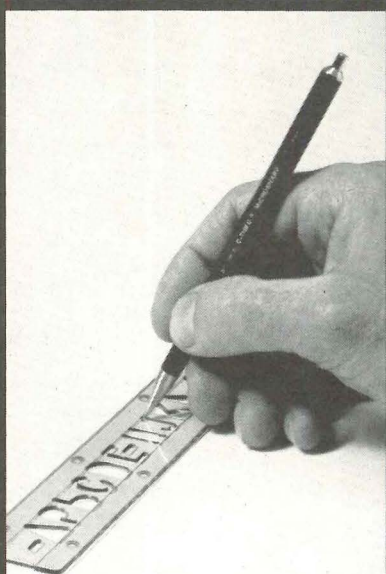
Name _____ Title _____

Firm _____

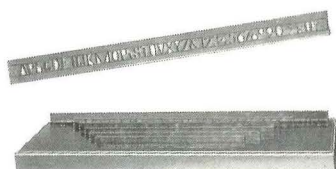
Street Address _____

City _____ State _____ Zip Code _____

C-THRU LETTERING GUIDES

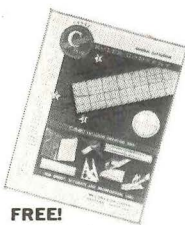


Here is a complete set of 6 lettering guides in sizes ranging from a 1/8 inch to 1/2 inch in a handy storage box. Fabricated of heavy duty plastic, C-Thru guides can be used with either pen or pencil. Each guide has the complete alphabet as well as all numbers and commonly used signs. Guides are designed with an undercut to prevent ink smears when moving from one character to another. And, they're so simple to use. Most letters are formed with a single stroke!



L-900 Lettering Guide Set

**C-Thru ...
your single
source
for popular
priced,
professional
drawing
aids.**



FREE!

Write today for our all new catalog with complete details on over 100 C-Thru products.

C-THRU®
THE C-THRU RULER COMPANY
175 Britton Drive
Bloomfield, Conn. 06002

Continued from page 218

pected, which is, I think, a hopeful sign. But *Perspecta 11* is basically inconsistent, as always before. The bad and indifferent far outweigh the very good. Maybe it is time that Yale published a hardbound *Best of Perspecta*, which would reprint the declarations of old that are most rewarding to see now. A hard-boiled hardback publisher probably will not put together a volume as good-looking as *Perspecta 11* with its expert design by Keith Godard and mirror-plastic cover. But it would be a great help for people like me who are terrified about missing the occasional really-eye-opening piece like the Theobald interview in the avalanche of little magazines.

NOTICES

New Branch Offices

ELLERBE ARCHITECTS, whose home office is in St. Paul, Minn., have established a branch office at 1730 Rhode Island Ave., N.W., Washington, D.C.

New Addresses

KENNETH W. BROOKS, Architect, 121 S. Wall St., Spokane, Wash.

HALL-McGUFF, Architects, 711 Houston Bank & Trust Tower, Houston, Tex. 77002.

PISANI & FALCO ASSOCIATES, Architects and Planning Consultants, 33 W. 54 St., New York, N.Y. 10019.

HOWARD F. THOMPSON, Architect, 730 Gateway E., Century City, Los Angeles, Calif. 90067.

New Firms

ALDO R. AMATO, Architect, 1423 Fernwood Ave., Lakewood, N.J.

DAVID L. BROST, Architect, 1307 36 St., S.E., Cedar Rapids, Iowa 52403.

BULL, FIELD, VOLKMAN, STOCKWELL, Architects, 400 Pacific Ave., San Francisco, Calif.

COLVIN, MILLER, SHIREMAN, Architects, 201 Hall Bldg., Little Rock, Ark. 72201.

RICHARD A. KIMBROUGH, Architect, Suite 405, 300 West Bldg., St. Petersburg, Fla. 33713.

New Partners, Associates

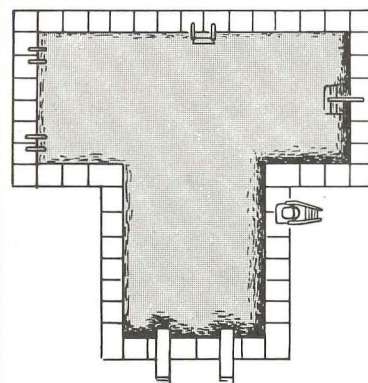
ASHLEY, MYER & ASSOCIATES, INC., Architects, Cambridge, Mass., announce that DOUGLAS COLE SMITH has joined the firm as partner and vice-president.

FRED BASSETTI & COMPANY, Architects, Seattle, Wash., have named JOHN W. ALVING and KENT JOHNSON associates of the firm.

Continued on page 232



**gives you
MORE
than Quality
Pool
Products**



Each year more and more architects have discovered that Paragon is more than a prime source of quality pool products. Whether you design commercial, institutional or residential pools, our expert engineering staff can make practical suggestions for application consistent with fresh, new ideas that constitute the modern pool facility. As innovators and manufacturers of hundreds of quality pool products, we stand ready to supply you with specific engineering data, specification sheets, and scale drawings. And we'll even develop custom fabrications!

Obviously, this broad service can make a meaningful difference at your drawing board — and at the construction site. Just drop us a note and check our 1968 Sweet's Architectural Catalog File insert 36c/PAR. It can be an excellent reference source. Additional copies available on request.

Paragon Swimming Pool Co., Inc.
Dept. PA
Pleasantville, N.Y. 10570

Mfrs. of Quality Pool Products

Please send me a copy of Sweet's Arch. Catalog File 36c/PAR.

NAME

ADDRESS

CITY..... STATE..... ZIP.....

On Readers' Service Card, Circle No. 336

On Readers' Service Card, Circle No. 400

Dry-film finishes, the microthin miracles

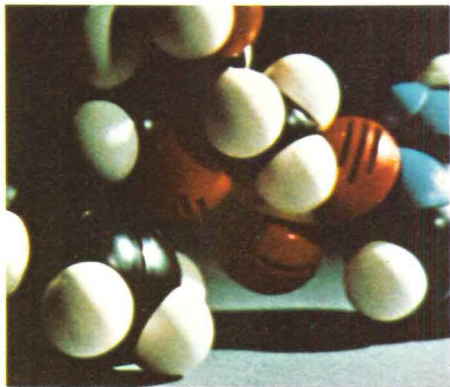
It's not hard to believe that modern chemistry can produce microthin plastic films tougher than any paint. But it is rather hard to believe that a polyester film can be produced that is more than twice as resistant to rubbing wear as high-pressure laminate—and that a polyvinyl fluoride can be unsurpassed in stain resistance. Yet these are facts.

Molecules used as building units.

In both polyester and polyvinyl fluoride films, the process of extruding the film arranges the molecules in a definite structural order. And that is the secret of the microthin miracles.

If you applied the same material in liquid form, the molecules would be randomly placed and you would get no better wear-resistance than with paint. Essentially, this is the difference between a pile of bricks and a brick wall.

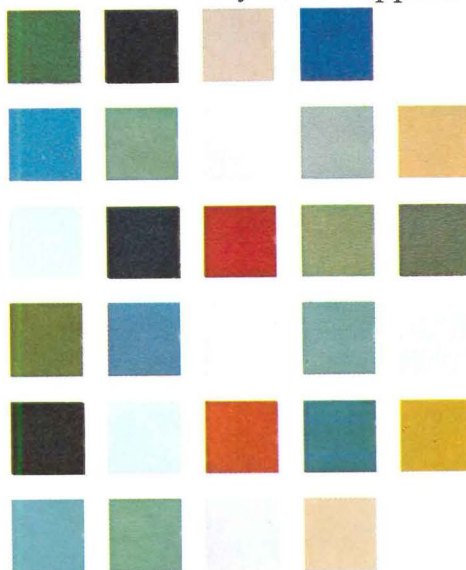
This physical structure has another important advantage. Preformed films have fewer surface flaws to collect dirt and stains or



increase the action of solvents and acids. So these films are exceptionally easy to clean—soap and water is usually enough. They are also highly resistant to most common staining agents, alcohol and germicidal detergents. As a result, maintenance costs are significantly reduced.

Protection for hardwoods.

Clear films allow wood grain to show perfectly—revealing the natural beauty of fine hardwood. They also protect hardwoods in high-wear locations. For interior applications U. S. Plywood supplies



hardwood paneling, doors and partition panels with Permagard®, which is our trademarked name for plywood surfaced with clear films. These products are recommended for use in high traffic areas of dormitories, hospitals, schools, motels and the like.

U. S. Plywood also makes solid-colored paneling and doors surfaced with Permacolor®. The outer layer of Permacolor is a clear ½-mil film of polyvinyl fluoride laminated to an 8-mil film of colored polyvinyl chloride. This overlay gives a lightly embossed colorfast finish which is highly wear-resistant and easy to clean. Permacolor is available in 28 colors.

For exterior applications U.S. Plywood also surfaces doors, panels and siding with a 2-mil opaque, pigmented film of polyvinyl fluoride. This coating on doors and panels is called Vigilar®; on siding,

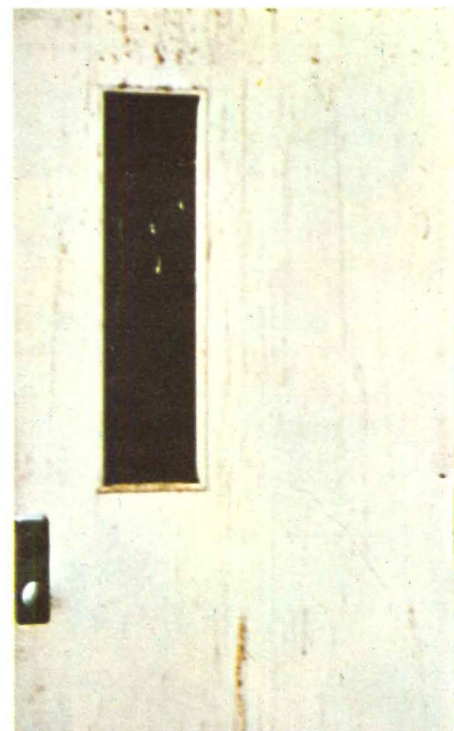
PF-L.® It is available in 11 colors. Vigilar is also recommended for interior use in swimming pool areas, showers, toilets and other areas requiring constant cleaning with harsh cleaning agents.

No aging.

All these films are laminated to wood substrates with adhesives under heat and pressure. This is necessarily a factory process, which cannot be duplicated in the field. The preformed films undergo no further change during application, so there is minimum shrinkage after application.

These films are highly resistant to cracking, checking and crazing, resulting in a new class of materials of a higher order of durability.

Equally important is the fact that sunlight resistance is considerably enhanced.



Typical example of the effects of aging on painted doors.



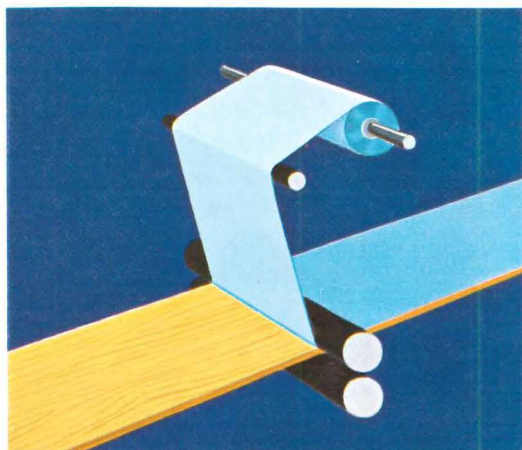
U.S. Plywood

A Division of U.S. Plywood-Champion Papers Inc.
777 Third Avenue, New York, N.Y. 10017

Three dry-film finishes from U.S. Plywood.

Vigilar—A 2-mil opaque, pigmented film of polyvinyl fluoride is available on Weldwood® Exterior-Interior doors, paneling, partitions for use in hospitals, showers, toilets, swimming pool buildings, etc., where frequent cleaning with harsh detergents and germicides is common practice. Vigilar is also available on siding products under U.S. Plywood's trade name—PF-L.

Permacolor—A ½-mil film of clear polyvinyl fluoride laminated to an 8-mil film of colored polyvinyl chloride, Permacolor is a cleanable finish which is wear- and stain-resistant—and colorfast. It is lightly embossed. It will not flake, peel or chip. It is available in 28 standard colors on interior doors, paneling, partition panels, casework parts and fire-retardant products.



Permagard—A clear 3-mil polyester film which is an ideal cleanable finish for Weldwood custom-designed hardwood paneling and doors. Also available toned to change the natural color of the wood while retaining and enhancing the grain pattern.

Custom prefitting and machining. Paneling, doors, case goods, shelving and fire-retardant products can all be supplied precut to blueprint specification. A wide variety of custom machining is available: edge banding, edge rabbeting, tongue and grooving, dado, square edge, bevel, miter, and miter and shoulder.

For full details, drawings and assistance with specifications, call the Architects' Service Representative at your nearest U.S. Plywood Branch Office.



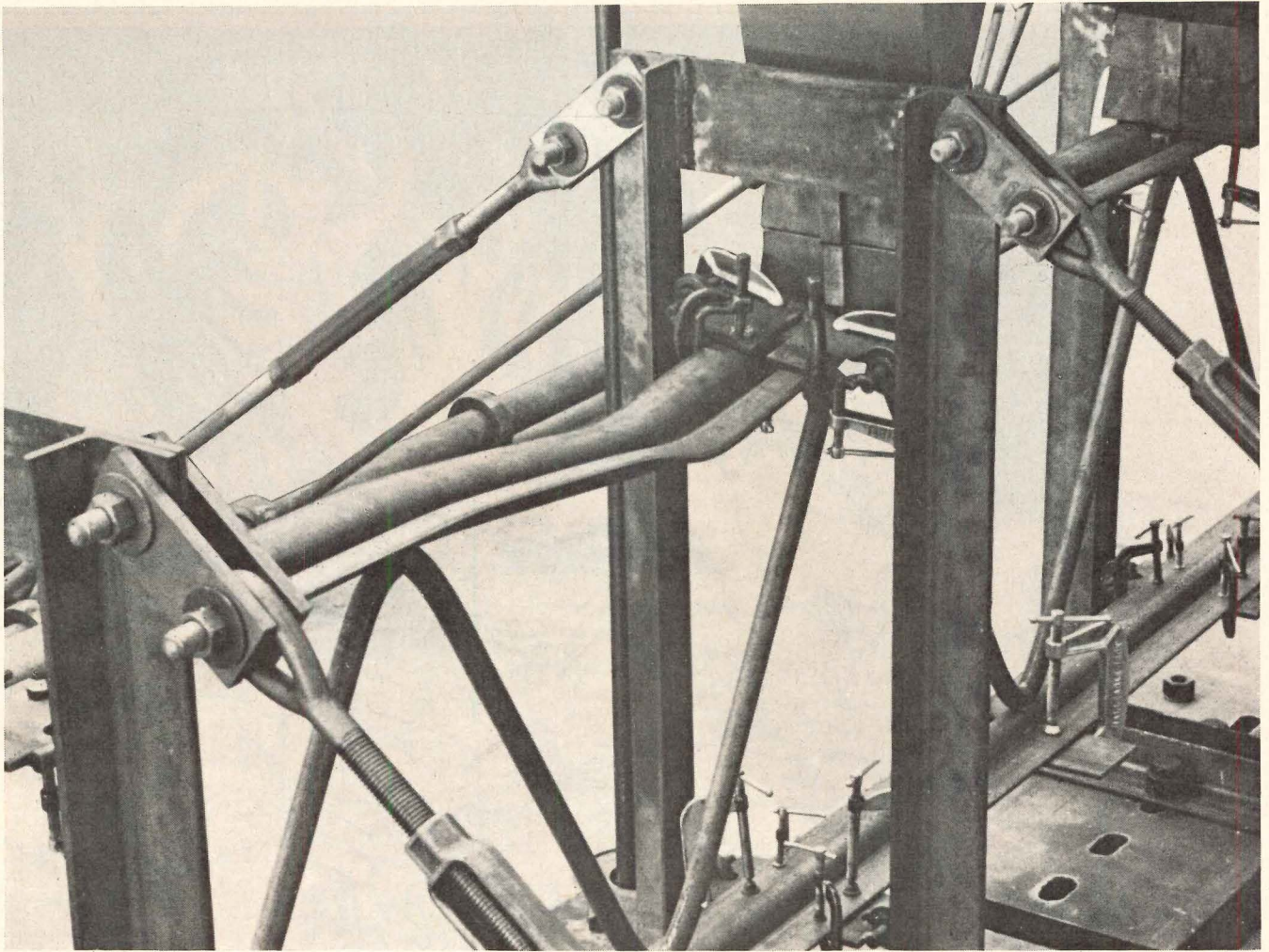
U.S. Plywood
A Division of U.S. Plywood-Champion Papers Inc.
777 Third Avenue, New York, N.Y. 10017

**Performance Chart of
U. S. Plywood Dry-Film Finishes and Comparable Service Materials**

Test	Weldwood Permagard (Interior)	Weldwood Permacolor (Interior)	High Press. Laminate (Interior)	Weldwood Vigilar (Exterior)	Enamel (Exterior Type)
Accel. Aging by Humid-Dry Cycling ASTM D2571-67T	Outstanding No Checking or Crazing	Outstanding No Checking or Crazing	Excellent Crazes at 12-15 cycles	Outstanding No Checking or Crazing	Satisfactory Checks at 3-4 cycles
Tape Adhesion ASTM D2571-67T	Excellent No Damage	Excellent No Damage	Excellent No Damage	Excellent No Damage	Excellent No Damage
Hoffman Scratch Test	Excellent 500 Grams	Excellent 600 Grams	Outstanding Over 1000 Grams	Excellent 600 Grams	Satisfactory— Excellent 300-900 Grams
Taber Wear CS-17 Wheel 1000 Gram Loan Fed. St'd FS141-A (6192)	Outstanding 3000 Cycles/ Mil	Satisfactory 500 Cycles/ Mil	Excellent 800 Cycles/ Mil	Excellent 450 Cycles/ Mil	Satisfactory 210-280 Cycles/ Mil
Resistance to Color Fading NEMA LD1-2-06	*Outstanding Exceeds NEMA requirements by over 500 hours	Outstanding Exceeds NEMA requirements by over 1000 hours	Excellent Exceeds NEMA requirements by over 200 hours	Outstanding Virtually fade-free	Satisfactory Exceeds NEMA requirements by over 100 hours
Resistance to Staining NEMA LD1-2-05	Satisfactory Stains 7 out of 29 agents	Outstanding No staining	Excellent Stains 2-4 out of 29 agents	Outstanding No staining	Satisfactory Stains 7-16 out of 29 agents

*Rating refers to clear finish only—substrate will have normal wood color change.

Note: Performance ratings should be compared only to the finish(es) shown in the adjacent column(s) in same category.



The Cold **Hard Facts** of Lab Research: Starting Point for Steel Joist Improvement

An aggressive program of research and development by the Steel Joist Institute has played a big role in the continuing improvement of open web steel joist designs and their acceptance by the building industry. For many years the Institute has sponsored R & D projects on steel joists at leading university engineering laboratories.

The photo above is a case in point. In this project, performed at the University of Kansas, tests were conducted to determine the ultimate strength and load-bearing capacity of compression chords in variously designed joists under concentrated and uniform loads. Manufacturers can also have investigations conducted on their J- and

H-Series joist designs to determine conformance with SJI standards and specifications. New ideas in joist materials and design are also carefully checked out before standards are established.

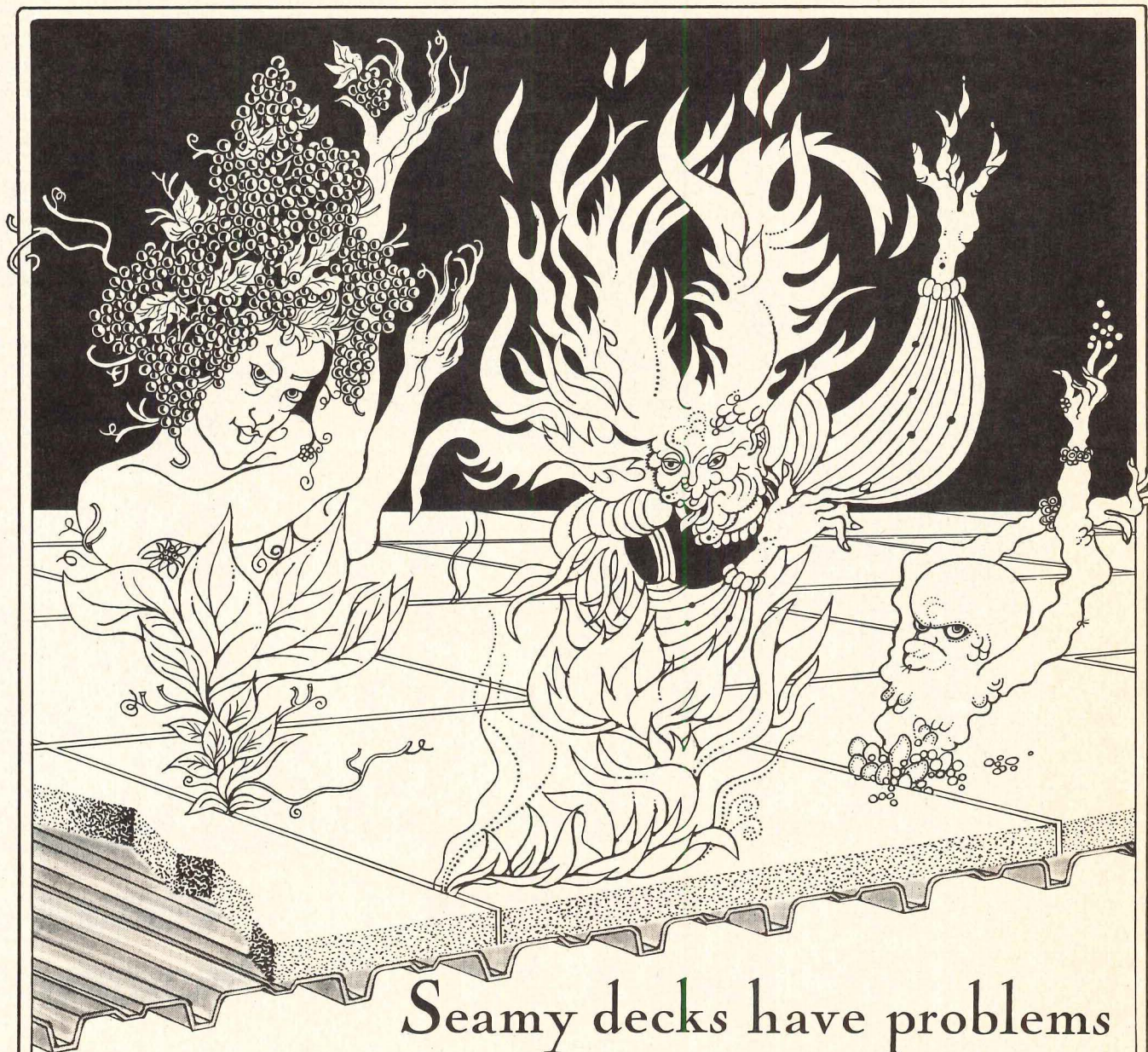


The Steel Joist Institute has just published a new edition of the SJI standard specifications and load tables. It's a practical working handbook for anyone specifying or using open web steel joists. Write today for your complimentary copy.



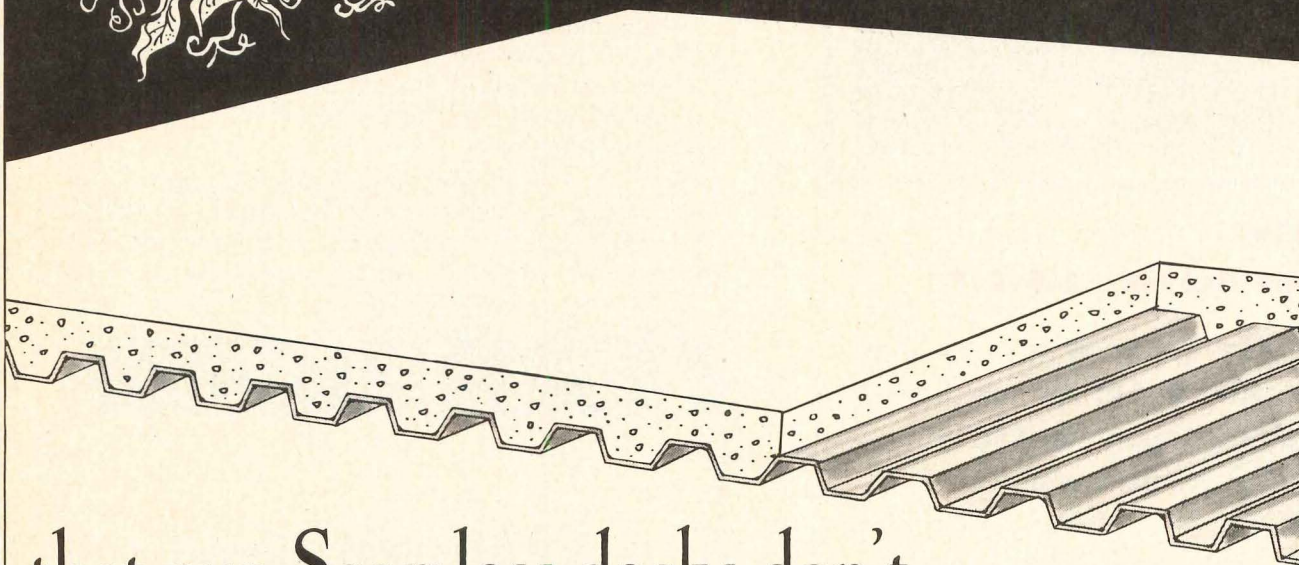
STEEL JOIST INSTITUTE

Room 715, DuPont Circle Bldg., Washington, D. C. 20036



Seamy decks have problems

Incidentally, for the literal-minded among you, the horrid characters above represent (left to right) Miss Vegetable Matter, Mr. Fire and Monsieur Rot.



that our Seamless decks don't

Zonolite® is the name. Our seamless, lightweight insulating concrete systems require no taping, have no heat leaks, and are permanent. You can't say that about seamy systems.

Slopes for drainage are easy and economical to build in with our seamless systems. They are difficult and costly with seamy systems.

The economical insulation range for our seamless systems is from U.24 to U.05. For seamy systems it is from U.39 to U.19.

In addition, our seamless systems provide potential fire insurance advantages, conform to curvilinear designs, meet the toughest hurricane and load

requirements in the country, are certified internationally, and are supplied and installed by approved applicators. Seamy systems don't, can't, won't, aren't, and aren't.

Our seamless systems can be

applied over galvanized metal, form board, structural or pre-cast concrete.

Normally at less cost than seamy systems.

Why don't you mail the coupon to find out more about them?



Zonolite Division, W. R. Grace & Co.
Dept. PA-05 Merchandise Mart Plaza,
Chicago, Ill. 60654

Gentlemen: Please send me your latest Zonolite Roof Deck Catalog describing economical, seamless roof deck systems for all structures.

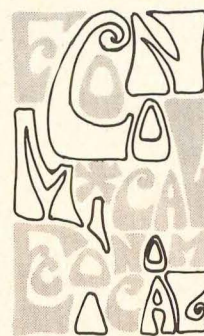
NAME _____

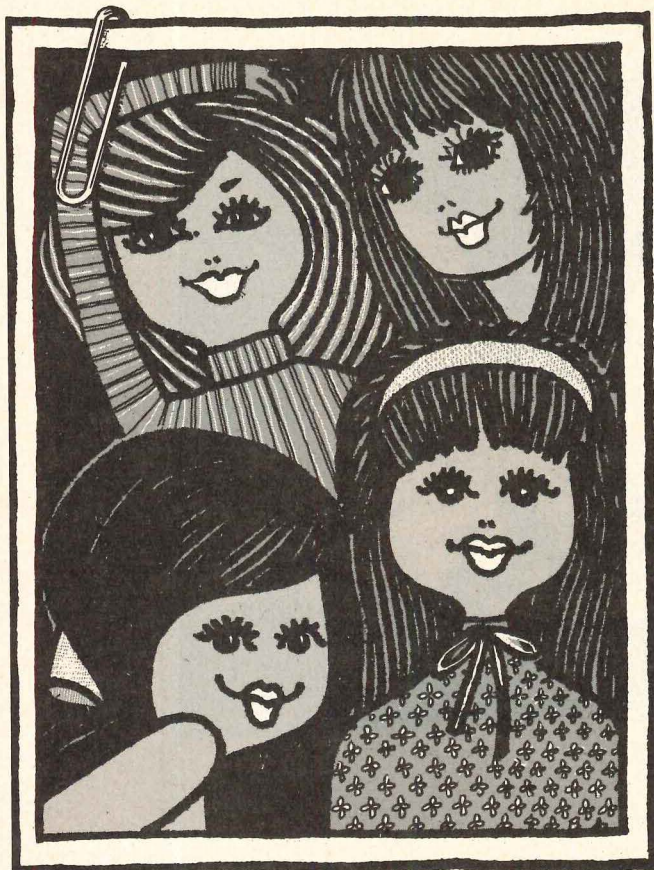
TITLE _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____





Dear Findley,
Cadwell and Belton, A.I.A.*

You certainly do know women. You even know that a lot of us use tampons rather than sanitary napkins. So those nice built-in machines that have both are appreciated by one and all. Thanks for thinking of us.

Sincerely,

Us lucky girls on the

13th floor.

Mary, Joan, Ginny, Jackie

Almost half the women today use tampons. That's why we suggest you specify built-in, dual vend machines. Bobrick Dispensers, Inc. makes some beauties that dispense both Kotex® napkins and Kotex tampons. Send for free catalogue or see Sweet's File No. $\frac{23a}{Ki}$ or Bobrick's File $\frac{25e}{Bo}$. True, you may not end up with a letter from the girls, but you'll know you did right by them.



Kimberly-Clark Corporation
Commercial Department, Neenah, Wisconsin

*The names are fictitious, but the gratitude isn't.

On Readers' Service Card, Circle No. 352

MATERIALS FOR ARCHITECTURE

from ABRASIVES to ZIRCONIUM

AN
ENCYCLOPEDIA
GUIDE



by CALEB HORNBOSTEL, A.I.A.

INDISPENSABLE...

first single source of basic and scientific data on all materials used in modern architecture!

INCLUSIVE...

COMPONENTS (copper, lead, nickel and zinc)—FABRICATED BUILDING PRODUCTS (panels, insulation, tile and acoustic materials)—PHYSICAL & CHEMICAL PROPERTIES (lists, complete analysis of advantages, limitations, details of use in buildings)—DESCRIPTION OF PRINCIPLE TYPES OF MATERIALS (uses, history, manufacturer, techniques of application)—CONSTRUCTION MATERIALS—FINISHING PROCESSES—ACCESSORY MATERIALS (for installation)—PREFERRED MATERIALS (for each building part)—plus much more!

1961. 8½ x 10½. 624 double-column pages. 1,046 tables, charts, diagrams, and photographs. \$20.00

REINHOLD BOOK CORPORATION



Dept. M-536, 430 Park Ave., N. Y. 22

To Order, Circle No. 505 On Readers' Service Card

REINHOLD

Authoritative

THEATRES AND AUDITORIUMS
Second Edition

by Harold Burris-Meyer and Edward G. Cole

1964 384 pages \$22.00

This book makes it possible for anyone concerned with the planning of theatres to understand what constitutes a good theatre and to make his plans accordingly. Intended for both the architect and those who need better theatres and auditoriums, this new and enlarged second edition is the only book which approaches the problem of planning theatres and auditoriums by analyzing the functions which are to be performed within the building. Trends and innovations in theatre form which have become evident since the publication of the first edition are thoroughly examined from an analytical as well as a critical point of view. Profusely illustrated with drawings, photographs, and plans.

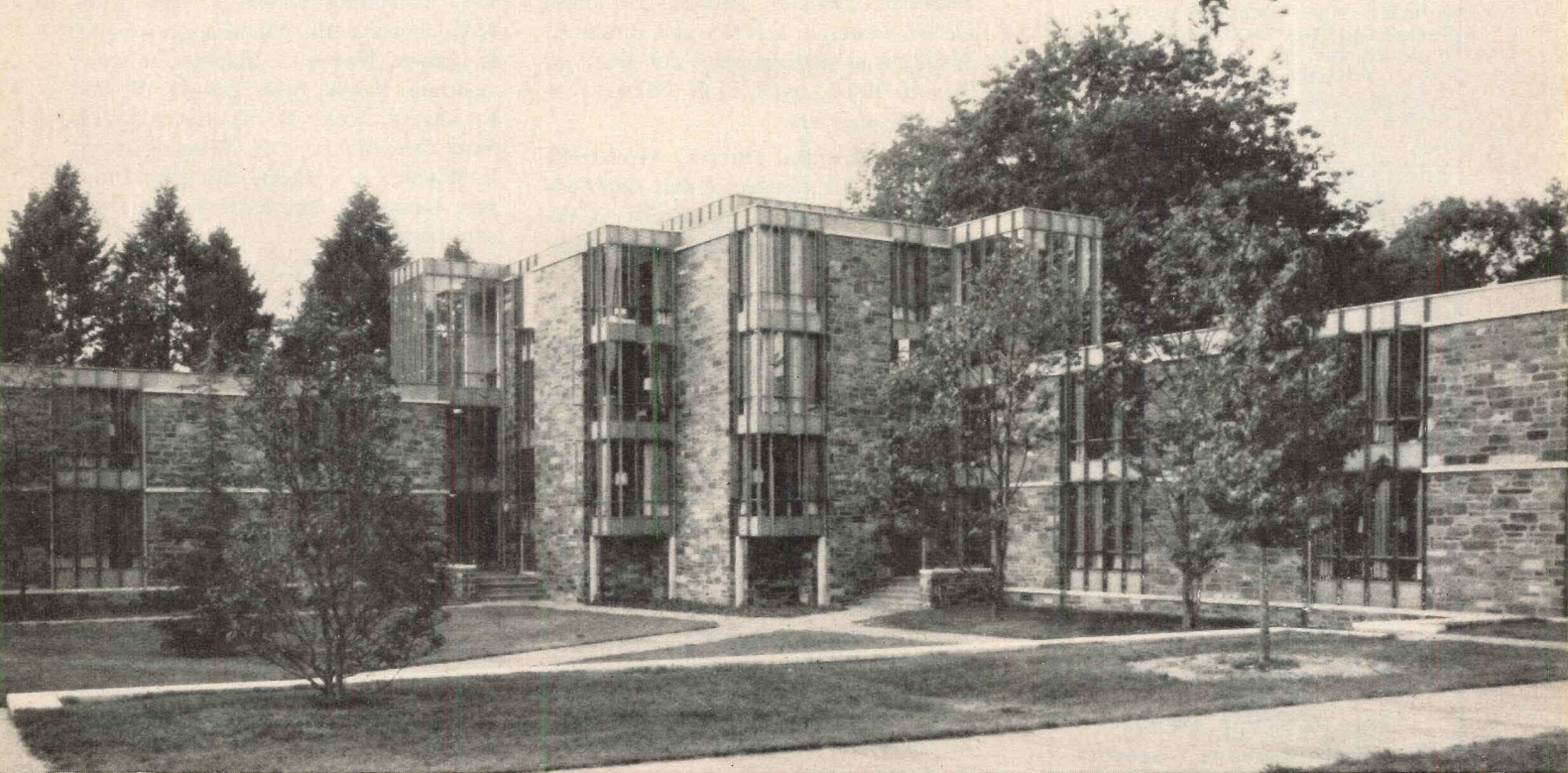
Available at your bookstore or write Dept. M-537

REINHOLD BOOK CORPORATION
430 Park Avenue, New York, N.Y. 10022

To Order, Circle No. 506 On Readers' Service Card

HOPE'S

At Princeton since 1910



1963 Graduate College Quadrangles, Princeton University, Princeton, N.J. Ballard Todd and Snibbe, Architects

When Holder Hall was built at Princeton University 58 years ago, Hope's windows were specified and installed therein. A partial list of other buildings at the University in which Hope's windows are also installed follows below:

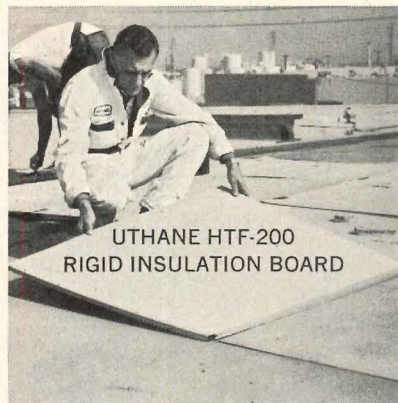
- | | | | |
|------|---|------|--|
| 1910 | Holder Hall
<i>Architects: Day Brothers & Klauder</i> | 1962 | John Foster Dulles Library of Diplomatic History
<i>Architects: O'Connor & Kilham</i> |
| 1913 | Graduate College
<i>Architects: Cram & Ferguson</i> | 1963 | Woolworth Center of Musical Studies
<i>Architects: Moore & Hutchins</i> |
| 1925 | Isabella McCosh Infirmary
<i>Architects: Day & Klauder</i> | 1963 | John C. Green Hall (re-designed)
<i>Architects: Francis Roudebush</i> |
| 1929 | Henry C. Frick Laboratory
<i>Architects: Charles Z. Klauder</i> | 1963 | Henry C. Frick Laboratory Addition
<i>Architects: O'Connor & Kilham</i> |
| 1930 | Dickinson Hall
<i>Architects: Charles Z. Klauder</i> | 1964 | Undergraduate Dormitories
<i>Architects: Hugh Stubbins & Associates</i> |
| 1947 | Herbert Lowell Dillon Gymnasium
<i>Architects: Aymar Embury</i> | 1964 | Guyot Hall — Geology Addition
<i>Architects: O'Connor & Kilham</i> |
| 1952 | Edward S. Corwin Hall
<i>Architects: Voorhees, Walker, Foley & Smith</i> | 1965 | Magie Apartments
<i>Architects: Ballard Todd Associates</i> |
| 1960 | Dormitories and Social Hall Complex
<i>Architects: Sherwood, Mills & Smith</i> | 1965 | McCormick Hall — Art Museum
<i>Architects: Steinmann & Cain</i> |
| | | 1968 | L. Stockwell Jadwin Gymnasium
<i>Architects: Walker O. Cain & Associates</i> |
| | | 1968 | Physics Building
<i>Architects: Hugh Stubbins & Associates</i> |

HOPE'S WINDOWS, INC. Jamestown, N.Y.

THE FINEST BUILDINGS THROUGHOUT THE WORLD ARE FITTED WITH HOPE'S WINDOWS

ANNOUNCING NEW UTHANE* HTF-200 INSULATION

Upjohn has developed a new higher temperature low K-factor² rigid urethane type foam. Tested and listed by Underwriters Laboratories, Inc. for fire hazard classification • Meets most Class II or B building codes • It will give you extended temperature ratings and allow you to meet more applications.



FOR:
INDUSTRIAL INSULATION,
TRANSPORTING
DUAL TEMPERATURE LIQUIDS,
CODE APPROVED CONSTRUCTION
MATERIAL,
LOW PRESSURE STEAM.

UNDERWRITERS LABORATORIES INCORPORATED
Fire Hazard Classification

Thickness	3/4"	1"	1 1/2"	2"	3"
Flame Spread	30	30	30	30	30
Fuel Contributed	5	15	15	15	15
Smoke Developed	100	145-200	145-200	200-300	200-300

¹Preliminary experiments indicate a maximum use temperature of 400°F.; long-duration high temperature use studies not yet completed.

²K-factor of 0.12 to 0.14 (BTU./hrs./sq.ft./°F./in.) at 75°F.

*Trademark



CPR DIVISION THE UPJOHN COMPANY

555 Alaska Avenue, Torrance, California 90503
(213) 320-3550

- ☐ Please send me literature on CPR Insulation.
☐ Please have local Franchise Applicator, Fabricator, or CPR Sales Engineer call on me.

name, position

company

address

On Readers' Service Card, Circle No. 413

Continued from page 224

BRODSKY, HOPF & ADLER, Architects and Engineers, have admitted JOHN N. BRATICHAK to partnership in the firm.

J. GORDON CARR & ASSOCIATES, Architects, New York, N.Y., have named two new partners: PAUL GIFFORD LIPS and EDWARD J. MEYER.

CAUDILL, ROWLETT, SCOTT, Architects, Engineers, Planners, Houston, Tex., have elected JAMES B. GATTON and PHILIP C. WILLIAMS as partners and PAUL KENNON, BOB H. REED, and DAN R. STEWART as associate partners.

DEETER, RITCHEY, SIPPEL, Architects, Pittsburgh, Pa., announce that ARISTIDES J. MILLAS has become an associate in the firm, directing urban design and planning.

DEIGERT & YERKES & ASSOCIATES, Architects, Washington, D.C., have opened a branch office at 5 Swann St., Biltmore, Asheville, N.C., and have announced the addition of MORGAN V. RAINES to the staff.

ECKERLIN-KLEPPER-HAHN, Consulting Engineers, Syracuse, N.Y., announce that R. DONALD WINTRINGER and GORDON R. HYATT have become associate members of the firm.

FRIDSTEIN FITCH & PARTNERS, Architects and Engineers, Chicago, Ill., have named five new associates: ROBERT EDWARD ALFE, MICHAEL GELICK, ANTON E. KAMPF, GEORGE LOSCHKY, and WALLACE A. RAPPE.

GEORGE, MILES & BUHR, Architects and Engineers, Salisbury, Md., announce the admission of JOHN L. GRAHAM III to the firm as an associate.

GOLEMON & ROLFE, Architects, Houston, Tex., have named EDWARD A. TUFTS an associate.

HOLFORTHY, WIDRIG, O'NEILL & ASSOCIATES, INC., Consulting Engineers, Troy, Mich., have appointed FREDERICK G. OLESZKOWICZ and DAVID SILBERG senior associates in the firm. ALFRED L. LOPEZ was named an associate.

JOVA/DANIELS/BUSBY, Architects, Atlanta, Ga., have made HAYDEN H. HARRISS an associate in the firm.

NARAMORE, BAIN, BRADY & JOHANSON, Architects, Seattle, Wash., have named DAVID C. HOEDEMAKER a partner in the firm, and announce that JAMES W. EVANS and ROBERT S. HOOPER have become senior associates. Four new associates have also been named: CHARLES B. CHISOM, THOMAS R. HICKMAN, ALVA D. MYERS, and ROBERT R. SOWDER.

NEUHAUS & TAYLOR, Architects and Planning Consultants, Houston, Tex., announce that CARROLL C. RUDD is now an associate and director of design for the firm.

PETROFF & JONES ASSOCIATES, Architects, New York, N.Y. have named LEROY E. TUCKETT an associate partner. He will continue as the firm's director of production.

SCHWARZ & VAN HOEFEN, Architects, St. Louis, Mo., have named RICHARD T. HENMI to partnership in the firm.

SKILLING, HELLE, CHRISTIANSEN, ROBERTSON, Consulting Engineers, New York, N.Y., announce the following promotions: to partner, WAYNE A. BREWER; to senior associate, FRANK HOELTERHOFF, ROBERT E. LEVINE, KENT R. ROGERS, CHARLES SANDUSKY, WILLIAM D. WARD, LORENTS L. WIDING; to associate, RICHARD CHAUNER, ERNEST T. LIU, JOSTEIN NES, RICHARD TAYLOR.

WILBUR SMITH & ASSOCIATES, Consulting Engineers, Columbia, S.C., have named GEORGE H. AULL, JR., an associate with responsibilities in the field of municipal engineering.

JONAS VIZBARAS, Architect, New York, N.Y., announces that MARVIN J. RICHMAN has joined the firm as senior associate.

VOLLMER ASSOCIATES, Architects, Engineers, Landscape Architects, New York, N.Y., announce that EDWARD J. MOLONEY and PETER E. SHROPE have joined the firm as partners.

JOSEPH S. WARD, INC., Consulting Engineers, Caldwell, N.J., have named ROBERT S. WOOLWORTH an associate and project manager.

ZION & BREEN ASSOCIATES, Site Planners and Landscape Architects, New York, N.Y., announce the promotion of three members of the firm to associates: JOHN G. VREELAND, ANTHONY FAVELLO, and MICHAEL L. GUERRIERO.

Elections, Appointments

LEO A. DALY COMPANY, Architects, Omaha, Neb., has established three vice-presidential positions, and has named the following men to fill them: HAROLD K. LOCKWOOD, Vice-President for Operations; HOWARD M. LUNDGREN, Vice-President for Administration, and FRED J. MATTHIES, Vice-President for Business Development.

WHEN YOU CHANGE YOUR ADDRESS

Please report both new and old addresses directly to P/A five weeks before you move.

PROGRESSIVE ARCHITECTURE
Circulation Department

430 Park Ave., New York, N. Y. 10022

All contract carpets are alike.

Everybody says their carpet is the best—the tightest, densest, toughest.

Everybody says they've cut maintenance to the absolute minimum. (No wonder! When you use amazing Acrilan® acrylic fibers. They simply refuse to stain.)

Then everybody tells you the advantages of carpet over tile. And there are plenty!

Yet the fact remains: the only thing that separates one contract carpet from another is the label.

Our "Executive Line," we admit, is a 'look alike'. But it sure isn't. It is tighter, denser than most *and* costs less per square yard.

Since 'look alikes' do get wearisome, we developed a contract carpet with real depth of character. We gave that old tweed look a striking new look. It's so handsome some people have considered putting it in their homes. Made of 100% solution-dyed Acrilan with our Poly-Loc Bac, it can be used in high-humidity areas, even outdoors.

That's our new "Hopsac." And, not so incidently, it costs less, too. What more can we say?

Write us and see.

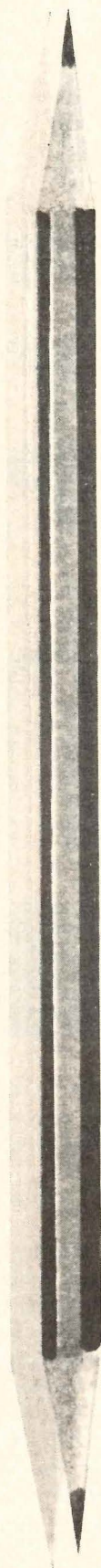
Monarch Carpet Mills

CHAMBLEE, GEORGIA



The college contribution

is a two-
way street



There are two ways to look at it.

There's the contribution the colleges make to business.

That's crucial.

Business employs about 42% of all college educated people. It uses their brainpower and skill in developing new products and methods. It fills management posts.

In the other direction, there's the contribution business makes to colleges.

The colleges welcome it. They need all the funds they can get. They're helping to prepare leaders for management, but the cost of this preparation—the whole cost of education—is going up sharply.

If business wants college talent, it must keep colleges in business. It can help finance their need for classrooms, facilities and especially teachers.

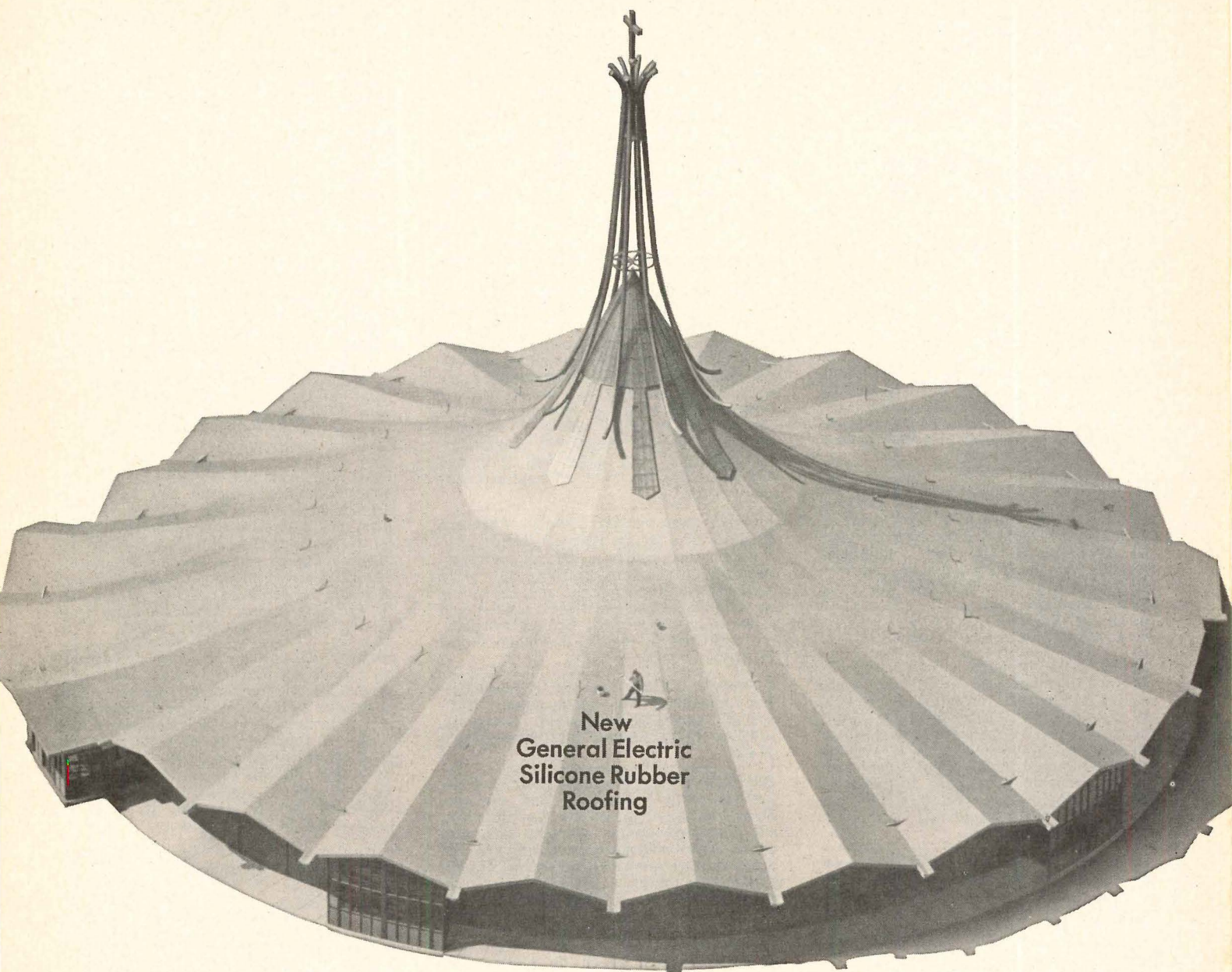
In this light, your aid-to-education program is an aid to your company.

SPECIAL TO MANAGEMENT—A new booklet of particular interest if your company has not yet established an aid-to-education program.

Write for: "THE RATIONALE OF CORPORATE GIVING," Box 36, Times Square Station, New York, N.Y. 10036.



College is Business' Best Friend



New
General Electric
Silicone Rubber
Roofing

Immaculate Conception Church, Weymouth, Mass.
Architects: Holmes & Edwards, Boston, Mass.

The Goof Proof Roof. It covers any shape you can dream up.

A liquid GE Silicone Rubber Roofing System covers any shape you can design . . . elliptical, straight pitched, doughnut shaped . . . to make a long lasting, seamless elastic skin.

And, Silicone Rubber Roofing will stay weather resistant, seamless and resilient for years, if the substrate does its job. And that solves the most common problem of intricate roofs like this. Leakage.

As years of testing have shown, silicone rubber resists sunlight, ozone, ultraviolet and moisture. These are the things that cause eventual damage to other synthetic materials. So a Silicone Rubber Roof will not crack or embrittle. It exhales trapped air. And it will stay

seamless as long as the substructure does its job.

Another beauty of Silicone Rubber Roofing is that it weighs only 1/20th of conventional built-up roofing. That opens up all kinds of design possibilities. It goes on in fewer man hours than any other liquid applied system. That keeps costs in line. And it doesn't take much skill. That's a help.

So, if you'd like to guard against goofs on your next showcase design, get the facts on GESilicone Rubber Roofing. Write Section Q-5271, Silicone Products Dept., General Electric Co., Waterford, N. Y. 12188.



**GENERAL
ELECTRIC**

JOBS AND MEN

SITUATIONS OPEN

ARCHITECT—Graduate architect, preferable registered, with several years experience. Permanent, full-time position with progressive consulting planning and civil engineering firm in the Washington, D.C. area. Challenging opportunity for creative young architect to be intimately involved in land development design, new communities and residential design concepts. Fringe benefits. Send resume in confidence to PROGRESSIVE ARCHITECTURE, Box #597.

ARCHITECT—Or graduate, or experienced draftsman. Design, construction drawing and supervision work with small growing office having diversified contemporary practice. Fine upstate New York community. Summer lake and wintering skiing country, three hours from New York City weekends. Send particulars and salary expected to Leonard J. Robilotti, Architect, 216 Court Street, Binghamton, New York 13901.

ARCHITECT—Permanent position with established medium-sized architectural-engineering firm in small town in West Virginia. All types of work including planning—firm ranges statewide. Architectural department is small, but growing. Congenial working atmosphere and benefits. Want experienced graduate capable of handling all phases of projects. Registration preferred but not necessary. Send resume to Box #598, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Progressive firm of Boston architects looking to add an architect with creative technical skills and the ability to supervise and command the respect of twelve talented young architects. The firm has \$30,000,000 of work under contract in the areas of urban high-density housing, commercial projects and innovative educational and institutional projects. Commitment on a salary basis with definite principalship after accomplishment is shown. Full authority will be given so accomplishment will not be hampered. Salary open, prospects for good financial remuneration for the right man are excellent. Send complete resume. Our employees know of this ad. Box #599, PROGRESSIVE ARCHITECTURE.

ARCHITECTS—With New York State—\$13,500–\$16,050 with RA license and 4 years of experience; \$10,895–\$13,080 with RA license and 2 years experience; \$8,825–\$10,670 with degree and 2 years of experience. Write: New York State Dept. of Civil Service, R-556A, Albany, N.Y. 12226.

ARCHITECTS—With strong design interest for office with broad opportunity in institutional, commercial and industrial type projects. Excellent opportunity to work with highly experienced architectural and engineering personnel. Daverman Associates, Architects & Engineers, Vandenberg Center, Grand Rapids, Michigan.

ARCHITECTS OR ARCH'L DRAFTSMEN—With strong design interest and working drawing experience. Broad opportunity to grow with a successful firm doing a wide variety of project types. Graduates preferred, registration desirable but not essential. James S.

Olsavsky, AIA, 312 North Main Street, Niles, Ohio 44446. Phone (216) 652-9984.

ARCHITECTURAL ACOUSTICS—Opportunities for young architects interested in careers in the growing and challenging field of architectural acoustics; positions available in Los Angeles, Chicago, New York and Cambridge. Please send resume to Robert B. Newman, BOLT BERANEK AND NEWMAN, INC., 50 Moulton Street, Cambridge, Massachusetts 02138. An equal opportunity employer.

ARCHITECTURAL DESIGNER—For a lead position, large firm with good potential. Must be definitely talented with established ability and record of accomplishment, capable not only of developing fresh, outstanding planning and architectural concepts for large projects, but also thoroughly conversant with practical development of supporting details and effectively presenting work to clients. Basis of compensation will be made adequate for the right man. Replies should contain sufficient details to establish record and abilities which will warrant further discussion. All replies will be treated confidentially. Box #600, PROGRESSIVE ARCHITECTURE.

ARCH'L DESIGNER-DRAFTSMAN—Excellent position for a young, talented draftsman in a newly organized firm. Degree preferred. Basically production drawings on varied projects leading to design and expanding opportunities. Send experience, resume, and salary requirements to: Schlott/Norman/Cain, Architects, 145 Third Avenue, North Nashville, Tennessee 37201.

ARCHITECT'L DRAFTSMEN & DESIGNERS—For immediate employment, contact Richard E. Martin, R.A., Buchart Associates, 611 West Market Street, York, Pennsylvania 17405.

ARCHITECTURAL GRADUATE—For small established firm in Southern New England. Should be able to handle client conferences, site planning, design, working drawings, specifications, and supervision or ability and desire to learn quickly. Send resume of education, experience, availability, salary expected, etc. to Box #601, PROGRESSIVE ARCHITECTURE.

ARCHITECTURAL JOB CAPTAIN—Architectural firm has opening for job captain with extensive experience in the development of working drawings of multi-story structures. Position is permanent. Submit resume of education, experience, salary expected and availability to Thomas E. Stanley, Architects-Engineers, P.O. Box 1554, Dallas, Texas 75221.

ARCHITECTURAL JOB CAPTAINS—One hospital experienced, one general institutional, capable of directing large projects through working drawings. Excellent opportunity to work with highly skilled architectural and engineering personnel on a variety of projects. Permanent position with generous fringe benefits. Submit resume to Weiler, Strang, McMullin and Associates, Architects, 810 University Bay Drive, Madison, Wisconsin 53705 (608) 233-9753.

Advertising Rates

Standard charge for each unit is Ten Dollars, with a maximum of 50 words. In counting words your complete address (any address) counts as five words, a box number as three words. Two units may be purchased for twenty dollars, with a maximum of 100 words. Check or money order should accompany advertisement and be mailed to Jobs & Men c/o Progressive Architecture, 430 Park Avenue, New York, N.Y. 10022. Insertions will be accepted not later than the 1st of the month preceding month of publication. Box number replies should be addressed as noted above with the box number placed in lower left hand corner of envelope.

ARCHITECTURAL TEACHERS—\$7,000–\$17,000 *Requirements:* Minimum, Bachelor of Architecture and experience in the field; *Positions:* Teach in a two year, architectural transfer curriculum and architectural technology program; *Location:* 22 miles northwest of Chicago, Illinois; Contact: Dr. Herbert R. Pankratz, 510 West Elk Grove Blvd., Elk Grove Village, Illinois 60007.

ASSOCIATE BUILDING EDITOR—For large consumer magazine, young man, married, with architectural degree, design talent. Journalistic training or experience a plus. Should be able to organize notes, plan sketches, grasp editorial ideas, and create new methods of presentations. Duties include locating outstanding new houses and remodelings in the field, supervising photography on location and studio projects. Prefer man with enough technical understanding of home building methods and design to assign and edit such material with outside contributors. Position includes travel and contact with outstanding residential architects across the country. Box #602, PROGRESSIVE ARCHITECTURE.

DIRECTOR CAMPUS PLANNING—Develop major & minor program and long-range development statements; supervise general plant and maintenance development; opportunity for limited teaching; real estate acquisition; space utilization studies. Architectural degree required, professional license desirable. Experienced. \$12–14,500 annually. Write President, Wisconsin State University, Superior, Wisconsin 54880.

INTERIOR DESIGNER—Established, expanding national company with over 600 stores is seeking an architectural designer. The qualifying person should have a background in architectural and interior design with the ability to delineate his ideas. There is an excellent growth potential with this St. Louis based firm, and the benefit program is outstanding. Please contact Bernard Bloom, Edison Brothers Stores, Inc., 400 Washington Avenue, St. Louis, Missouri.

LANDSCAPE ARCHITECT—Small but expanding landscape architecture and planning firm. Must be site planning oriented and good draftsman with experience. Full range of public, commercial and private work. Salary open. Richard Carothers Associates, Landscape Architects/Planners, 1621 E. Olive Way, Seattle, Washington 98102.

MERCHANDISING & DISTRIBUTION MGR.—To direct expansion of flooring and floor covering sales distribution for leading, national multi-plant manufacturer. This position offers a most worthwhile opportunity for individual possessing successful background in resilient flooring area. Submit full details. Box #605, PROGRESSIVE ARCHITECTURE.

POSITIONS AVAILABLE—Electrical Engineer, Architect, Designers, Draftsmen. All the responsibility you can handle, top salaries, and challenging work with rapidly growing design-build team doing commercial construction nation-wide. Applicants must be ambitious, energetic and dedicated to the concept of superior service to our clients. **Electrical**—Take charge of electrical engineering and illumination for shopping centers. **Architect**—Job Captain with project architect capabilities. **Designers**—Fast, versatile, able to work on more than one project at a time. **Draftsmen**—Architectural and mechanical. Send resume of education, experience, current compensation, and desired salary to: Development Design Associates, 529 Beacon Building, Wichita, Kansas 67202.

SPECIFICATION COORDINATOR—Exceptional career opportunity with one of nation's top

Continued on page 238



Calvary Lutheran Church: Seattle, Washington. Architect: Robert D. Theriault. Certigrade shingles, #1 grade, 18" "Perfections," 5-1/2" exposure.

One of a series presented by members of the Forest Products Promotion Council.

This modern obelisk of red cedar serves a dual purpose.

Thanks to its rich color and dominant thrusting shape, the front of this church, near Seattle, Washington, creates a striking impression on anyone approaching from the nearby highway.

But the design serves another function, too. Within the church, the soaring vault above the apse is sharply contrasted with the lower ceiling of the congregation area to symbolize the relationship of man to

his religion. This effect is emphasized further by light falling through a stained glass window placed in the apex of the apse's ceiling 72 feet above a free-standing altar.

To enhance the church's exterior appearance, architect Robert D. Theriault specified red cedar shingles because of their natural beauty, visual warmth, insulation value and, as he puts it, for the "soft skin texture we felt

the design shape called for."

Chances are red cedar can give you exactly the effect your next project demands, too. Why not find out? For more information on Certigrade shingles or Certi-Split shakes, see our Sweet's Catalog listing 21d/Re, call or write: 5510 White Building, Seattle, Washington 98101 (In Canada: 1477 West Pender Street, Vancouver 5, B.C.)



Red Cedar Shingle & Handsplit Shake Bureau

On Readers' Service Card, Circle No. 369

JOBS AND MEN

Continued from page 236

engineer-constructors specializing in multi-million dollar industrial developments. Get in on ground floor of computer program development, oriented toward package design of process production line, supporting and enclosing structures, and supplemental services. A unique concept of computer use and specification's part in this new procedure. Registered architect required. Send resume with salary history in confidence to: The Rust Engineering Co., A Division of Litton Industries, P.O. Box 101, Birmingham, Alabama 35202. An equal opportunity employer.

SPECIFICATION MANAGER—For exciting architectural firm in Chicago with international practice. Position will challenge man with engineering background, broad construction experience and creative interest in materials research, automated specification writing, etc. Engineering or architectural degree desirable. Character and experience come first. All applications treated confidentially. Salary open. Box #606, PROGRESSIVE ARCHITECTURE.

TEACHING POSITION—Cooperative Extension Housing teaching position in large Eastern university to teach non-credit educational programs to professionals, craftsmen, tradesmen and families on major topics concerning the house. Advanced knowledge of new and experimental developments in building products and techniques is paramount. Architectural practice related to private housing is essential. Teaching experience is desirable. Salary and rank commensurate with education and experience (teaching and practice). Send resume to Box #603, PROGRESSIVE ARCHITECTURE.

WANTED—National sales representatives. Calling on store fixture and equipment buyers, architects and store planners. To sell extensive line of interior store directional signs. Leads plus repeat business assures excellent earnings and a matchless potential with this one of a kind line. Box #607, PROGRESSIVE ARCHITECTURE.

WELL ESTABLISHED—Progressive, design-oriented architectural and engineering firm in Saint Paul, Minnesota, has openings for a few highly qualified men in the categories of design, planning, architectural production, detailing and specifications writing. Challenging, widely diversified projects including office, commercial, industrial, institutional and governmental buildings and complexes. Dynamic prospects for future growth. Excellent office facilities including computer system. Salary commensurate with the high caliber men we require. Contact: Fred E. Wilbur, Jr., A.I.A., Grover Diamond Associates, Inc., 421 Wabasha Street, Saint Paul, Minnesota 55102. An equal opportunity employer.

SITUATIONS WANTED

ARCHITECT—AIA, NCARB, registered Pennsylvania, New Jersey—20 years versatile experience in design, supervision, planning. Desires relocation to San Francisco or Los Angeles. Seeks responsibility & challenge, where management as well as judgement and technical ability may be applied. Will consider non-architectural organization including public agency. Box #608, PROGRESSIVE ARCHITECTURE.

ARCHITECT—BA, Munich, Germany. Land-

scape architecture, MLA, Harvard. 5 years U.S. experience in industrial and institutional projects. Married. Seeking responsible position with American firm in Europe, or U.S.A. Box #609, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Experience: 12 years own firm with some work published; now on managing staff of expanding AE firm billing over 3 million annually; have had responsibility for all aspects of projects up to 10 million. Salary expected: \$20,000. Having enjoyed constant growth and profit in diversified practice, I have found that I need to relocate to benefit the health of one of my children. My objectives: continued challenge; a progressive, aggressive firm; warm and uniform climate; and if possible, low humidity. Partnership investment possible, but would rather become engaged prior to becoming married. Box #610, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Korean arch. degree. Excellent command of English. Education sponsored by American. Age 29, unmarried, 4 years diversified commercial, residential, institutional buildings. Good sketching ability and perspective water coloring rendering. Won two prizes in Korean national exhibit. Desires cultural exchange architectural position in the United States. Has American sponsor. Box #611, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Registered, AIA, CSI, Specialist in specification writing and job production. Experienced in project management, field work and client relations. College graduate with B.Arch. degree and licensed pilot. Will consider \$25,000 in large office or small office or industry. Will travel. Box #612, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Registered, N.Y., Conn., and NCARB. Twenty years experience includes medical, educational, industrial, religious and residential work, supervision of 30 man office, multi-million dollar construction, contract administration, client contact and specification writing. Native, family man, can relocate. Desires responsible position with progressive firm. Salary \$12M minimum. Box #613, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Registered, professional associate of the American Institute of Architects. BBA. B.Arch. Desires responsible position in Metropolitan St. Louis. Experience on commercial and public projects include client contact, design, development of contract documents, observation of construction and personnel management. 30. Married. Two children. Box #614, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Registered several states; varied experience in design, working drawings, specification writing, estimating. Responsible in 10 years for projects worth over \$40 million including churches, schools, colleges, government buildings, apartments, hospitals. Wishes to relocate preferably South, Southwest, or West, in firm offering potential for further growth. Box #615, PROGRESSIVE ARCHITECTURE.

ARCHITECT—Seeks to acquire principal interest or partnership in medium sized or small practice. Twenty-two years varied experience including responsible position with one of largest A-E firms. Box #616, PROGRESSIVE ARCHITECTURE.

ARCHITECTURAL DRAFTSMAN—Expert in wood construction detailing and shop drawings. Looking for part time job or free lance. Call 212—BR 5-9247, after 4:30 PM.

ARCHITECTURAL DRAUGHTSWOMAN—Swiss, 21, 2 years experience. Seeks work in Boston architect's office. Speaks German and French and is learning English. Ursula Baaertschi, 118, Chemin de la Montagne, 1224 Chene-Bougeries/Geneve, Switzerland.

BRITISH ARCHITECT—Permanent resident in the U.S.A. Requires 6 months in New York City office. Experience includes 12 years as architect in charge of multi-story apartment projects and housing contracts in London and Southern England. Currently working on U.S. schools. Box #617, PROGRESSIVE ARCHITECTURE.

CANADIAN ARCHITECT—32, 10 years comprehensive experience including positions of chief designer, production head of working drawings, office management and job supervision. Currently proprietor of small practice. Wish to relocate with progressive firm for greater opportunities with partnership possibilities. Full details upon request. Box #618, PROGRESSIVE ARCHITECTURE.

EXECUTIVE ARCHITECT—Registered, NCARB. In 10th year as principal of established NYC firm having impressive following. Comprehensive experience in effective, vigorous exercise of major responsibilities at the summit. Desires association or partnership in substantial, progressive firm disposed toward enhancing mutual growth, design, and administrative capabilities. NY metropolitan area. Box #619, PROGRESSIVE ARCHITECTURE.

MECHANICAL ENGINEER—Age 34, registered by examination in Washington, D.C., and may lawfully practice engineering in Washington, D.C., Virginia, Ohio, Illinois and Michigan. Has 13 years experience in the mechanical and electrical fields with architects, engineers and contractors. Will relocate. Write P.O. Box 14142, Washington, D.C. 20044.

REGISTERED ENGINEER & ARCHITECT—39 years old, 2 dependents. Broad experience in commercial and industrial design and construction, all phases from negotiations to project managing. Interested in program of development for expansion or as representative of American firm in overseas position. Prefer Australia or New Zealand. Box #620, PROGRESSIVE ARCHITECTURE.

MISCELLANEOUS

ARCHITECTS' & DESIGNERS' PERSONNEL AGY—667 Madison Avenue, N.Y.C. (61st St.) TE 6-3722. Muriel Feder maintains close contact with the entire architectural & design fields, for the past 22 years. The "professional" job consultant for New York City and the nation, at all levels in the areas of architecture, planning, construction, engineering, interior design, space utilization, product and industrial design and exhibition design. Office personnel for the above fields. Confidential interviews by appointment.

CAREER BUILDERS AGENCY—Complete range of Architecture and Interior Design placement under the direction of Ruth Hirsch. Apprentices to Senior Designers and Project Architects. Professional screening and personalized service. References checked, 501 Madison Ave., New York, N.Y. 10022, PL 2-7640.

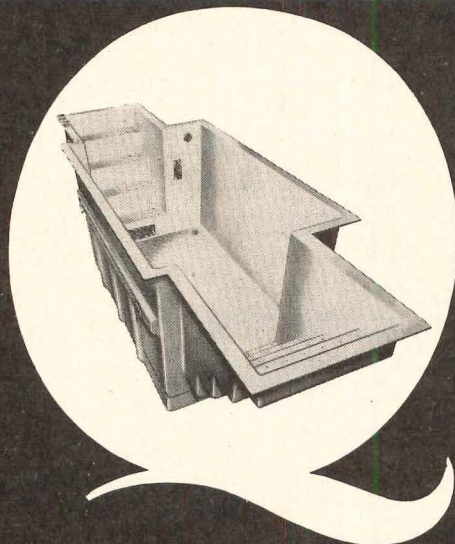
HELEN HUTCHINS PERSONNEL AGENCY—Specialist: Architecture, Industrial Design-Interior Design and Home Furnishing. Interviews by appointment. 767 Lexington Avenue, New York, N.Y. 10021, TE 8-3070.

Shouldn't the walls on the inside of a house last as long as the ones on the outside?

WALLBOARD WALLS WON'T STAND UP TO THE TEST OF TIME. THEY WARP, AND PEEL, AND COME APART AT THE SEAMS. SO USE REAL PLASTER WALLS. THEY'LL STAND UP AS LONG AS THE HOUSE.

Keep New York Plastered.
THE PLASTERING INSTITUTE OF GREATER NEW YORK

On Readers' Service Card, Circle No. 366



Quality by Wiedemann



IN BAPTISTRIES
(originator of the fiberglass baptistry . . . and leading baptistry specialist)



IN SPIRES
(unit-molded fiberglass)
IN LIGHTING
(Aluminum . . . in 5 styles)



Write for free information kit. See Sweet's Architectural File



Wiedemann Industries, Inc.

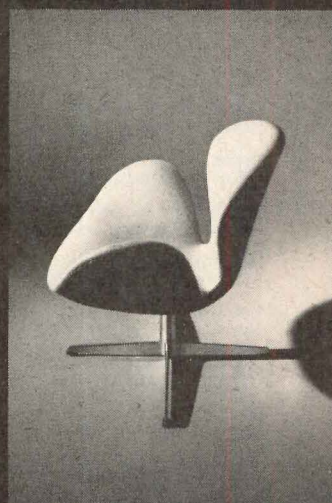
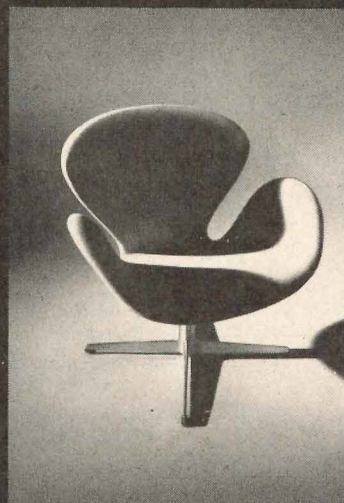
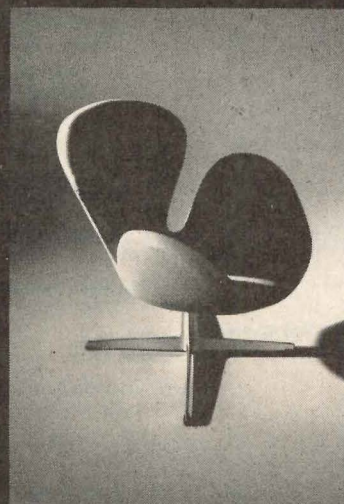
Box 672, Muscatine, Iowa 52761 Phone: 319-263-6642

On Readers' Service Card, Circle No. 389



FRITZ HANSEN
979 Third Avenue
New York 10022

Is there a special way to view Arne Jacobsen's "Swan" chair? Not really. The "Swan" is exciting and different from every point of view. One of the most versatile chairs ever designed in Denmark. In fabric, leather or vinelle. With Aluminum or teak base. See more of the FH furniture in our catalog.



DIRECTORY OF PRODUCT ADVERTISERS

A-M Corporation, Bruning Division 57 <i>N. W. Ayer & Son, Inc.</i>	Fritz Hansen 239 <i>Abner E. Kohn Associates</i>	Monarch Carpet Mills 233 <i>Tucker Wayne & Company</i>
Alcan Aluminum Corp., Flexalum Division . . 32 <i>Bliss/Grunewald, Inc.</i>	Gaylord Industries 78 <i>Kendon Advertising</i>	Monsanto Company, Textiles Division . 3rd Cover <i>Doyle, Dane & Bernbach, Inc.</i>
Allied Chemical Corp., Fibers Div. 204, 205 <i>Benton & Bowles, Inc.</i>	General Electric Co., Silicone Prod. Dept. . . 235 <i>Ross Roy, Inc.</i>	Mosaic Tile Company 51 <i>Carr Liggett Advertising, Inc.</i>
Amerada Glass Company 91 <i>EDRO Advertising, Inc.</i>	Glynn-Johnson Corporation 1 <i>Edwin E. Geiger Advertising</i>	Mo-Sai Institute, Inc. 54 <i>David W. Evans & Associates</i>
American Gas Association 208, 209 <i>Ketchum, MacLeod & Grove, Inc.</i>	Grant Pulley & Hardware Corporation 203 <i>Bernard Cooper Advertising, Inc.</i>	Natcor Co. 26 <i>Buntin, Cook Harmon, Smith, Inc.</i>
American Plywood Association 187 thru 194 <i>Cole & Weber, Inc.</i>	Grefco, Inc., Bldg. Prod. Div. 179 <i>Boylhart, Lovett & Dean, Inc.</i>	National Concrete Masonry Association . . . 195 <i>Harpham Company</i>
American Telephone & Telegraph Co. 81 <i>N. W. Ayer & Son, Inc.</i>	Hadco Products, Inc., Subs. Esquire, Inc. . 38, 39 <i>Ritchie Advertising Agency</i>	National Gypsum Company 82, 83 <i>Fuller, Smith & Ross, Inc.</i>
Andersen Corporation 48, 49 <i>Campbell-Mithum, Inc.</i>	Harter Corporation 84 <i>J. G. Sullivan Advertising, Inc.</i>	New Castle Products, Inc. 85 <i>The Biddle Company</i>
Arkla-Servel 208, 209	Haws Drinking Faucet Co. 213 <i>Pacific Advertising Staff</i>	Overhead Door Corporation 210, 211 <i>Glenn Advertising, Inc.</i>
Armstrong Cork Co., Ceilings Systems 69 <i>Batten, Barton, Durstine & Osborn, Inc.</i>	Hercules, Inc. 33 <i>Johnstone, Inc.</i>	Paragon Swimming Pool Co., Inc. 224 <i>Taube-Violante, Inc.</i>
Art Metal, Inc. 47 <i>The Zlowe Company</i>	Heywood-Wakefield, Public Seating Div. . . . 17 <i>Hoag & Provandie, Inc.</i>	Patchogue Plymouth 42 <i>Howard Menken, Inc.</i>
Azrock Floor Products Div. 2nd Cover <i>Glenn Advertising, Inc.</i>	Holcomb & Hoke Manufacturing 50 <i>Clark & Mercer Advertising Agency</i>	Pella Rolscreen Company 21, 22 <i>L. W. Ramsey Advertising</i>
Bally Case & Cooler, Inc. 37 <i>Beaumont, Heller & Sperling, Inc.</i>	Homasote Company 65 <i>Richard La Fond Advertising, Inc.</i>	Pittsburgh Plate Glass Industries 14, 15 <i>Ketchum, MacLeod & Grove, Inc.</i>
Bethlehem Steel Corporation 43 thru 46 <i>Van Brunt & Co.</i>	Hope's Windows, Inc. 231 <i>Moss-Chase Company</i>	Plan Hold Corporation 75 <i>Smith-Klitten, Inc.</i>
Bruning Division, A-M Corporation 57 <i>N. W. Ayer & Son, Inc.</i>	Inland Steel Products Company 28 <i>Hoffman-York, Inc.</i>	Plastering Institute of Greater New York . . 239 <i>Delehanty, Kurnit & Geller, Inc.</i>
C-Thru Ruler Company 224 <i>Smith, Dorian & Burman, Inc.</i>	Jewett Refrigerator Company, Inc. 75 <i>Bowman, Block, Fatin & Cook, Inc.</i>	Portland Cement Association 94, 95 <i>J. Walter Thompson Company</i>
Cabin Crafts, Inc. 222, 223 <i>Liller, Neal, Battle & Lindsey, Inc.</i>	Kemiko, Inc. 52w-e thru 52w-h <i>Speer & Mays, Inc.</i>	Progressive Architecture 50, 79, 220, 221
Cabot, Samuel, Inc. 67 <i>Donald W. Gardner Advertising, Inc.</i>	Kentile Floors, Inc. 4th Cover <i>Benton & Bowles, Inc.</i>	Proudfoot Company, Inc. 86 <i>Harrison House</i>
Caradco, Inc. 40 <i>C. P. Ferring Advertising</i>	Kimberly-Clark Corp., Commercial Dept. . . . 230 <i>Van Handel Company</i>	RCA Service Company 16 <i>Al Paul Lefton Company</i>
Carpenter, L.E. & Co., Inc. 241 <i>Harold Marshall Advertising Co.</i>	Laclede Steel Company 52 <i>Batz-Hodgson-Neuwoehner, Inc.</i>	Red Cedar Shingle & Handsplit Shake Bureau 237 <i>Frederick E. Baker Advertising, Inc.</i>
Celotex Corporation 12, 13 <i>Bishopric/Green/Fielden, Inc.</i>	LCN Closers 10, 11 <i>Alex T. Franz, Inc.</i>	Reinhold Publishing Corp. 41, 52w-a, 52w-d, 84, 216, 230
Certain-Teed Products 34, 35 <i>Muller, Jordan & Herrick, Inc.</i>	Levolor Lorentzen, Inc. 92, 93 <i>Friend-Reiss Advertising, Inc.</i>	Rohm and Haas Company, Plastics Div. . . . 217 <i>Arndt, Preston, Chapin, Lamb & Keen, Inc.</i>
Chrysler Corporation — Airtemp 29 <i>Cunningham & Walsh, Inc.</i>	Libbey-Owens-Ford Glass Co. 199 thru 202 <i>Fuller, Smith & Ross, Inc.</i>	Sanspray Siding Corporation 242 <i>Lufrano Associates</i>
Clark Door Company 75 <i>J. M. Kesslinger & Associates</i>	Mahon, R.C. Company 8, 9 <i>Gray & Kilgore, Inc.</i>	Sanymetal Products Company 219 <i>Belden/Frenz/Lehman, Inc.</i>
Concrete Reinforcing Steel Institute 4, 5 <i>Fensholt Advertising, Inc.</i>	McKinney Manufacturing Co. 70 <i>Gann-Dawson, Inc.</i>	Sargent & Co., Div. Walter Kidde & Co., Inc. 87 <i>Hepler & Gibney, Inc.</i>
Conwed Corp., Commercial Div. 18, 19 <i>MacManus, John & Adams, Inc.</i>	Minnesota Mining & Manufacturing Co. . . . 96 <i>Batten, Barton, Durstine & Osborn, Inc.</i>	Sloan Valve Company 183 <i>Reinke, Meyer & Finn, Inc.</i>
Cordley & Hayes 218 <i>Watkins-Rogers, Inc.</i>	Moen, Div. Standard Screw Company 59 <i>Howard Swink Advertising Agency, Inc.</i>	Southern California Edison Co. . . . 52w-b, 52w-c <i>Grey Advertising, Inc.</i>
Corry Jamestown Corporation 7 <i>Circle Advertising Agency, Inc.</i>		Springer-Penguin, Inc. 20 <i>Abner E. Kohn Associates, Inc.</i>
Dietzgen, Eugene Company 71, 72 <i>Drew & Carr, Inc.</i>		Standard Dry Wall Products, Inc. 90 <i>Owens & Clark</i>
Flexicore Company, Inc. 63 <i>Yeck & Yeck, Inc.</i>		Stanley Works — Door Operation Equipmt. . . 80 <i>Chirurg & Cairns, Inc.</i>

Stauffer Chemical Company, Plastics Div. 16, 24, 25 <i>Clyne Mazon, Inc.</i>	U.S. Stoneware Company, Inc. 198 <i>Northlich, Stolley, Inc.</i>
Steel Joist Institute 227 <i>Batz-Hodgson-Neuwoehner, Inc.</i>	Uvalde Rock Asphalt Co. 2nd Cover <i>Glenn Advertising, Inc.</i>
Stevens, J. P. & Co., Inc., Gulistan Carpet .. 181 <i>McCann-Erickson, Inc.</i>	Van Heugten, U.S.A., Inc. 88, 89 <i>Parker Advertising, Inc.</i>
Stow/Davis Company 27 <i>Sweet & Co. Advertising, Inc.</i>	Webster Electric Company 77 <i>Franklin/Mautner Company</i>
Summitville Tiles, Inc. 196, 197 <i>Belden/Frenz/Lehman, Inc.</i>	Weis, Henry Manufacturing Company 61 <i>Ash Advertising, Inc.</i>
Symons Manufacturing Company 78 <i>J. W. Evans, Inc.</i>	Western Red Cedar Lumber Association ... 41 <i>Cole & Weber, Inc.</i>
Thiokol Chemical Corporation 185 <i>MacManus, John & Adams, Inc.</i>	Western Wood Products Association .. 214, 215 <i>McCann-Erickson, Inc.</i>
Tibbals Flooring Company 36 <i>Edwin C. Huster Co., Inc.</i>	Weyerhaeuser Company 207 <i>Cole & Weber, Inc.</i>
Tremco Manufacturing Company 23 <i>Carr Liggett Advertising, Inc.</i>	Wiedemann Industries, Inc. 239 <i>Warren & Litzenberger Advertising, Inc.</i>
Troy Sunshade Company 206 <i>Parker Advertising Co.</i>	Wilson, Ralph Plastics Co. 30, 31 <i>Jack T. Holmes & Associates, Inc.</i>
United States Plywood Corporation 225, 226 <i>Young & Rubicam, Inc.</i>	Wooster Products Inc. 50 <i>McDaniel-Fisher & Spelman, Inc.</i>
Upjohn Company, CPR Division 232 <i>Emmett Crotzer Advertising</i>	Zero Weather Stripping Co., Inc. 212 <i>Lawrence Peskin & Edrick, Inc.</i>
	Zonolite Division, W. R. Grace Co. 228, 229 <i>Fuller, Smith & Ross, Inc.</i>

ADVERTISING SALES OFFICES

Progressive Architecture

Reinhold Publishing Corporation
A subsidiary of Chapman-Reinhold, Inc.

Wolcott H. Johnson, Advertising Sales Manager

New York Office

430 Park Avenue, New York, N. Y. 10022
MUrray Hill 8-8600 Area Code 212

Kurt G. Brown District Manager
Stephen P. Mullery, II District Manager
Harrington A. Rose District Manager
William F. Bondlow District Manager

Pittsburgh Office

601 Grant St., Pittsburgh, Pa. 15219
ATlantic 1-9421 Area Code 412

Albert E. McClimans District Manager

Chicago Office

10 S. LaSalle St., Chicago, Ill. 60603
RAndolph 6-1282 Area Code 312

Charles E. Durham, Jr. District Manager
Michael J. Hanley District Manager
Richard E. Nye District Manager

Detroit Office

Telephone: Enterprise 6704

Michael J. Hanley District Manager

Cleveland Office

1717 E. 9th St., Cleveland, Ohio 44114
PRospect 1-4011-12-13 Area Code 216

John F. Kelly District Manager

San Francisco Office

Jobson, Jordan, Harrison & Schulz, Inc.
57 Post St., San Francisco, Calif. 94104
392-6794 Area Code 415

Cyril B. Jobson, Charles S. Harrison

Los Angeles Office

Jobson, Jordan, Harrison & Schulz, Inc.
1901 W. 8th St., Los Angeles, Calif. 90057
483-8530 Area Code 213

Peter Schulz, Kenneth E. Jordan

Atlanta Office

Robert L. Watkins Associates
505-805 Peachtree Bldg., Atlanta, Ga. 30308
TRinity 4-6427 Area Code 404

Harmon L. Proctor

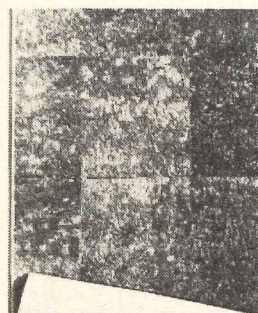
The "or" in "or equal" usually ends up in... "inferior"

Those two words—"or equal"—in your specifications section can lead to considerable disappointment in a finished project. Particularly in vinyl wallcoverings. A moment of inattention, a persuasive salesman, a rash attempt to save a few dollars and you agree to a substitute for Vicrtex. Sometimes, the substitution is even made without your knowledge.

There's only one way to guarantee that you get superior stain-resistant finishes, attractive textures, unique patterns and lustrous colors of Vicrtex vinyl wallcoverings. By tight specs and double-checking along the way.



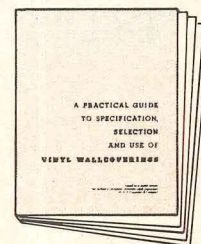
*If you know enough
about vinyl wallcoverings
to specify VICRTEX,
make sure you get Vicrtex.*



See all the wonderful
new VICRTEX patterns
at the
CONTRACT SHOW
Booth #728



Write today for our
helpful booklet:
"A Practical Guide
to Specification,
Selection and Use of
Vinyl Wallcoverings."

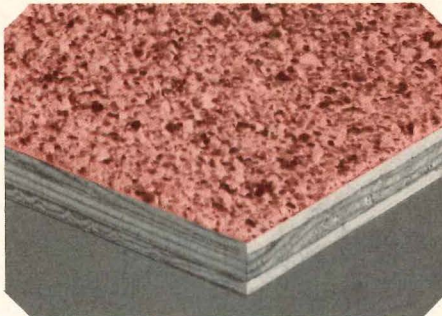
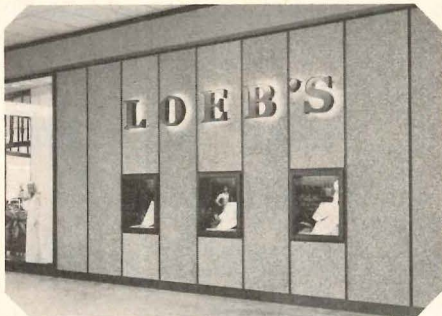


L. E. CARPENTER & CO.

Empire State Building
New York 10001
(212) LOngacre 4-0080



On Readers' Service Card, Circle No. 329



**SANSPRAY®
FACTORY-FINISHED
STONE PANELS**

Ready for use as siding, roofing, soffits, window spandrels, interior walls, porch and house skirting, decorative fences, facades, and a multitude of other applications.



**LIFETIME EPOXY
AND AGGREGATE**

Sanspray stone panels combine the benefits of plywood construction with the beauty, durability, and value of stone. A proven product with over 10 years of rigorous laboratory and field testing. Wide selection of aggregate colors and textures to choose from.



**SAVE ON
MATERIAL & LABOR**

Apply a masonry-type finish at about the cost and weight of frame construction. Easy to nail and saw. Install 32 sq. ft. of finished wall in one application. No subcontractors needed.



**NO MAINTENANCE
OR PAINTING
EVER!**

Epoxy and stone surface completely weather-proof. Can be applied year-round regardless of weather.




**Sanspray
SIDING CORPORATION**

515 Madison Avenue
New York, N.Y. 10022
Phone (212) 759-3131

**DFPA QUALIFIED
FOR EXTERIOR USE.**

**FHA ACCEPTED
WITHOUT SHEATHING.**

☐ Have representative call with samples.
☐ Send me the facts on Sanspray stone panels.
 I am considering Sanspray for the following application(s):
☐ Residential ☐ Commercial
☐ Industrial ☐ Other: _____
 Name _____
 Firm Name _____
 Address _____
 City _____ State _____ Zip _____



The Carpet Gap.

We're not going to be hush-hush about it any longer.

There's more than a small difference between Acrilan® acrylic fiber and all other carpet fibers. Enough difference to be called a gap.

True, any carpet fiber you can name has its good points. There's the luxury of wool. The toughness of nylon. The spotlessness of olefin. The static resilience of polyester.

But it's also true that there's only one fiber that gives you all of those good points, plus a few more of its own, all rolled up in one carpet. And that's Acrilan.

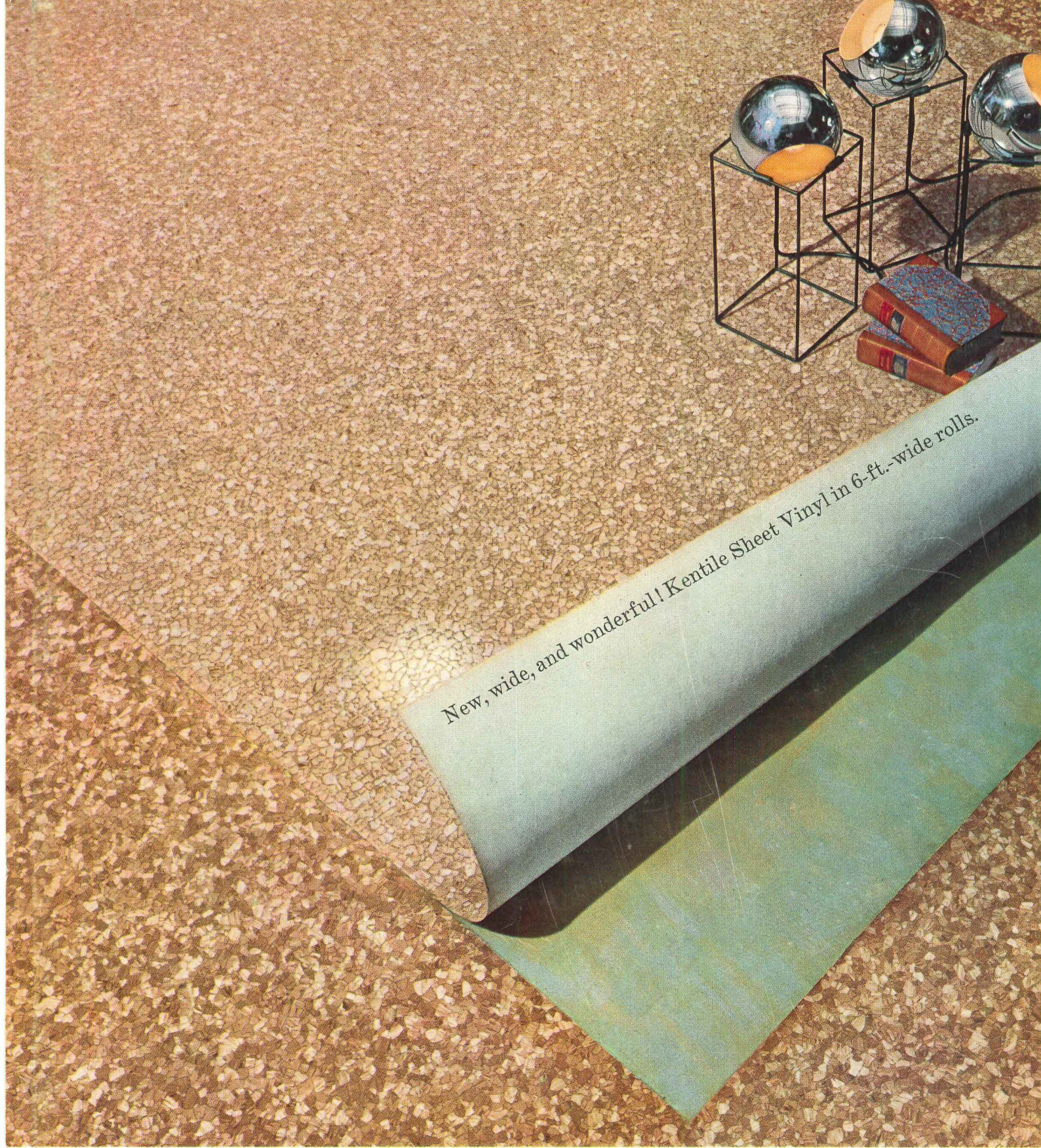
Considering the facts, should you ever specify any other kind of carpeting?

Not if you want to cover your clients' every demand.

**After Acrilan®,
nothing else comes close.**

On Readers' Service Card, Circle No. 313





New, wide, and wonderful! Kentile Sheet Vinyl in 6-ft.-wide rolls.

New Kentile Malibar—a textured sheet vinyl floor in heavy .090" gauge. Colors: 10. Complies with Fed. Spec. # L-F-475a—Type II.

New Malibar. Stonelike chips set deep in translucent vinyl.

An excitingly realistic sheet vinyl floor because each set-in chip extends clear through to the backing. 6-foot-wide rolls ensure a virtually seamless look. Textured surface helps hide underfloor imperfections. Malibar is long wearing, greaseproof, easy to maintain. Hydrite backing permits use anywhere, even below grade. Ideal for commercial use. Samples? Ask your Kentile® Representative.

KENTILE FLOORS

Brooklyn, N.Y. 11215

