NEW YORK, N. Y. Almost everyone likes islands. As one wag puts it: "The girls can't get off them," and perhaps for this reason they carry an aura of romance. Ellis Island in New York harbor is no exception. Tiny, dirty, obsolete, decaying, Ellis Island has existed since 1954, when it was closed by the government and declared surplus property, as an anachronism, a stone's throw from the Statue of Liberty. Recently Secretary of the Interior Stewart Udall announced that architect Philip Johnson would redesign the island, turning it into a National Shrine of Foreign Buildings and Parks. Between 1892 and 1954 Ellis Island was the first landfall in the New World for more than 16 million immigrants. Among them were Irving Berlin, Father Flanagan, Felix Frankfurter, Hyman Rickover, Igor Sikorsky and Hubert Humphrey's mother. On Ellis Island they were processed and immunized, and the island still contains 35 buildings (14 of them office buildings) on its 27.5 acres. Today the buildings stand open, partly gutted by harbor pirates, who occasionally come ashore at night and make off with things such as furniture and door frames. A Doberman pinscher named Topper guards them, but he can't be everywhere at once. On May 11 President Johnson turned the island into a National Shrine. Part of the island's renovation will include a 400-acre park carved from the docks and industrial buildings on the New Jersey shore. 1,300 ft away, Island and shore probably will be linked by a causeway. Just what else will be done is uncertain. Architect Johnson is quoted as saying "I've never been to Ellis Island. But I know the old immigration building, and we will take its flavor and use it with its associations, to make the place into something interesting and attractive so people will want to go there." He might have added "again."

Anderson Takes Over at MIT

CAMBRIDGE, MASS. Lawrence B. Anderson took over the deanship of the School of Architecture and Planning at the Massachusetts Institute of Technology last month, succeeding Dean Pietro Belluschi, who retired.

Professor Anderson has been a member of the MIT faculty since 1933 and since 1947 was Head of the Department of Architecture.

Born in Geneva, Minn., in 1906, Professor Anderson received a B.S. degree from the College of Science, Literature, and the Arts of the University of Minnesota in 1926, and a year later from its College of Engineering and Architecture. Following graduation he taught architectural design at the University of Virginia for two years, then did graduate work at MIT, receiving his Master of Architecture degree there in 1930. He won the Paris Prize for study at l'Ecole des Beaux Arts in Paris and in all spent three years abroad before returning to MIT to teach. Among other honors and distinctions, Professor Anderson is an honorary member of the Danish Royal Academy of Fine Arts in Copenhagen and he is on the advisory panel of the State Department's Office of Foreign Buildings.

Convention Time AIA

WASHINGTON, D.C. Across the street from where the Kim Sisters were appearing at Washington's posh Shoreham Hotel, architects of two continents gathered 4100 strong in June. Almost as if the architectural gathering had to compete with the sister act, pageantry was the keynote of the opening day of the 97th Annual Convention of the AIA and the XI Pan American Congress of Architects, held June 14-18 in the Sheraton Park Hotel. Initial ceremonies featured a proud procession of flag-carrying girls in costumes of the countries represented. The U.S. standard bearer was a pretty, well-scrubbed blond wearing a white, sleeveless linen dress (our national costume?), Spotlights cut the air everywhere. They followed the girls onto the stage, then followed the delegates who came after them. Spotlights beamed again at the honor awardees (see p. 60 July P/A 1965) luncheon that noon. They sliced across the screen on which color slides of winning projects were being shown, pinpointing winning architects. It was like a world premiere. Or like Gotham at night when the Batman symbol flashes across the sky, calling Bruce Wayne into action. Which Way to the Food? It is almost axiomatic that the amount of work accomplished at conventions is in inverse proportion to the number of conventioneers. This one was no exception. Despite a rash of
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working sessions, which pro-
duced some half a dozen res-
olutions, and despite formal ad-
dresses, some of which may
have drawn as many as 500
persons, the 4,100 conferees
found their food for thought, if
they found it at all, outside the
formal activities.

An Awakening

Officially the convention topic
was “Cities of the New World,”
and this, together with much
talk of the position of the Amer-
ican architect in this hemi-
sphere, in this globe, even in
space, occupied much of the
time, if not the attention, of
architects from North, Central
and South America. In all, the
proceedings marked an ad-
vance from the 1957 AIA Conven-
tion in Washington, when the
theme was “A New Century Beckons,” the recip-
ient of the especially struck
Centennial Gold Medal was
Ralph Walker, and the then
AIA president had trouble pro-
nouncing the names of the for-
guests at the annual banquet.
As usual this year rodomo-
fane ran rampant, but beneath
all the verbiage seemed to lurk
a growing sense of responsibil-
ity on the part of the profession
as a whole. When we consider
that just a few conventions ago
we were listening to travel-
contemplating treatises on how
to expand our practice, the
presence of such a controver-
sial figure as Lewis Mumford
delivering the first Purves lec-
ture and receiving a splendidly
warm reaction at his student
lecture was heartening indeed.
Perhaps we are beginning to
wake up.

Mumford’s Reiteration

Mumford reminded everyone
who listened, as he has been
reminding them for 40 years,
that humanism must come
back into architecture. “The
time has come to restore man
himself,” he reiterated, “in all
his cumulative historic rich-
ness, his regional individuality,
his cultural complexity, to the
center of the picture, so that
he may play his part once more
as dramatist, scenic designer,
actor, and spectator in the un-
folding drama of life. And the
cities we build must give all of
their citizens, at every stage of
their development, a role to
play and a dialogue to partici-
rate in.

“To achieve such cities, we
must reverse the present order
of our thinking, and restore
those components of nature
and culture that we have ne-
eglected in our one-sided preoc-
cupation with financial profits,
national aggrandizement, and
mechanical power. In nature,
we must safeguard what is left
of our primordial heritage; in
our culture, we must empha-
size continuity as essential to
time change: and in the depths of the individual soul
we must attempt to transcend
the limitations of our time and
place by seeking what is exter-
nal and divine—addressing our-
ourselves to possibilities still un-
plumbed and to ideals that
have still to emerge. There, and
not through rocket trips into
outer space, lies the New
World that has still to be dis-
covered and domesticated by
the spirit of man.”

Heckscher: a Seeker of
Patterns

But if Mumford sounded slight-
ly mystical, August Heckscher,
have proved inadequate to his
hopes and needs: that is one
thing. It is entirely different to
build feverishly, under inhuman
pressures, communities
which lack vital ties with the
past. To be compelled to build
when the builder no longer
knows with any confidence for
what purpose he builds, when
he has lost the deep instruc-
tional feelings of what makes life
satisfying and pleasurable, that
is to be in a kind of hell. Such
a fate one can indeed imagine
as being the fate of the archi-
tect in the generations ahead.
... We are at the point, I sug-
ject, where we must begin to
think very seriously about
bringing under control the ex-
pressive force of modern
change, and of making it an-
swer once more to the name of
style. In place of driven
formless growth, we must seek
patterns that make sense to
man in terms of his personal
fulfillment. In place of things
done for their own sake, or
under compulsion of anony-
mous forces, we must seek to
do the things that minister to
human needs. In this new
course the architect can—in-
deed he must—play a crucial
role.”

Beauty

and Government

Unfortunately these pleas for
insight and order seem lost on
the present Federal administra-
tion whose spokesmen called
for architects to beautify our
cities. In a formal statement
from the White House welcom-
ing the architects, President
Johnson said, “You determine,
in large part, the shape of our
cities. Those cities in turn, de-
termine the shape of our lives
—so profoundly that future
generations will ponder our
architecture to learn our deep-
est values ... you have a great
task ... to influence men ...
to beautify the earth.” The
trouble with exhorting archi-
tects to beautify our cities is
the same trouble latent in most
urban renewal. A coat of paint
here, a high-rise brick mon-
tony there, replacing a tene-
ment, Window boxes and
pocket parks. These are but
tokens. Architects must be con-
cerned with the total environ-
ment and as Heckscher remind-
ed us: “The true beauty of
citizens emerges as a kind of by-
product from efforts to make
them genuinely habitable and
answerable to man’s needs.” In
interpreting these needs the
architect can be but one of a
team.

Leadership by Example

One of the Administration’s
other spokesmen, Secretary of
the Interior Stewart Udall, gave
the convention an architectural
pep talk, much like a Little
League coach trying to inspire
his players before a big game.
“It is clear that the people
appreciate and applaud these
attractive new malls and hand-
some buildings. A new sense
of aesthetics shines through
—and by the time Mrs. Johnson
finishes her work, who knows,
the beauty groundswell may
engulf everything before it.”
The trouble, of course, is that
Udall wasn’t addressing the
Wright House Preserved

Udall, who describes himself as an apostle of conservation, was also on hand, wearing loafers, to speak at the opening of the Pope-Leighey house to the public by the National Trust for Historic Preservation. The Pope-Leighey house is one of the small (4 rooms) homes designed by Frank Lloyd Wright during the late '30s and early '40s, and its dedication was planned to coincide with the AIA convention. Morris Ketchum, incoming AIA president, reminded the gathering that Wright was, after all, a recipient of the AIA Gold Medal—''with no hint at how notoriously belated it was, fortunately, because of the size of some of the main AIA sessions, discussion following talks and presentations, even panel discussions, never got going. The question and answer system imposed on the participants is too inflexible and restricting. Six panelists and 199 conferees wait while one person asks one panelist one question. Then when it is answered, the pressure of all those other waiting questions prohibits a continuing argument. Instead, another subject is raised. Discussion speeches, and awards seem the mock pagentry which must support a convention, or the pretense of a convention. What is really accomplished is rarely seen—and heard by only a few.

If it is truly thought that speeches and panel discussions must be an integral part of conventions their subject matter should be precise and restricted and the sessions restricted to smaller numbers. Many of the South American delegates, for instance, felt that the real value of their trip to Washington was an opportunity to talk with Jack H. Vaughn, Assistant Secretary of State for Inter-American Affairs. Vaughn, who is, of course, closely connected with the Alliance for Progress, held an informal gripe session in which the delegates told him what was wrong with the aid they were getting through the Alliance. Wrong materials were going to the wrong places, too much to some places, too little to others. And the Alliance's bureaucracy is such that complaints at the receiving end rarely travel to the right ears. All present at this session thought it alone made the trip worthwhile.

And How's the Little Woman?

But with or without the verbiage, a convention is a time for renewing acquaintances, talking about a year's experiences with congenial colleagues. And one week in a year, perhaps this is necessary... an end in itself. The social side of an AIA convention is not to be gainsaid. For one thing it takes about 90% of most conventioneers' time. And for another it occupies a large part of the effort of the convention planners. This year, being held in the city where the national organization headquarters is, the convention really had two sponsors—the national office and the local chapter. It is to the credit of both that although there may have been friction between them in planning and execution, nothing but calm showed on the surface. All went smoothly. Alumni lunches, parties at the homes of local chapter members, the ladies' lunches with all those hats, the excursions these all formed escapes from the constant drone of meetings and seminars.

Undoubtedly the high point—architecturally as well as socially—of this year's convention entertainment was the Power House Ball. The splendidly soaring, gutted space of the old Georgetown power house, which used to supply the electricity for Washington's trolleys (since that night, sadly, smitten by the wrecker's ball) was an exhilarating experience in itself. The effect was heightened by the Power House's transformation, by the addition of small spotlights near the ceiling and two Meyer Davis orchestras, into a Forest of Arden for one night for the revels of the architects of two continents. "This is the best dance I've been to since my junior prom," said one lady we danced with. Her prom must have made quite an impression: the band on that occasion was undoubtedly led by Victor Herbert.

Another stimulating evening for some of us was spent in the somber, yet intimate confines of the Egg & Dart Club, that congregation of architectural luminaries who some years ago set up their own club within the Institute to escape the maddening convention crowds. One of the E & D members hastened to point out to us, however, that the club is not all elish fun and games. Each member is relieved of a goodly sum annually for Egg & Dart to donate to architectural education.

The Beauty Part

Even though architects may not make our era the Age of Beauty that President Johnson exhorts them to, it was readily apparent that today's architects are deeply concerned with aesthetics. Both at the Power House Ball and at the final banquet, no one could dispute that architects as a professional group have the most beautiful wives of all.
ST. PAUL, MINN. Here, where the Mississippi is just becoming a river, as it passes south, is a city, the capital of Minnesota, which for years has been passed by the building arts as well as by the river. In one nine-by-five block area in downtown St. Paul, a recent survey showed that 44 per cent of the buildings were put up before 1900 and an additional 31 per cent date back to before 1919. In that area only one building in four is less than 45 years old. But all this will change.

Underway now are plans for the rebuilding of a 12-block downtown section, and the Saint Paul Housing and Redevelopment Authority has already purchased more than half the land and buildings there. To be completed by the end of this year, land purchase and design is being done with the United States Urban Renewal Administration putting up $12 million and the city contributing the remaining $4 million. Of this total $16 million the government expects to recoup $5.6 million by resale to developers and, of course, the renewed land will pull in more taxes than it did before.

In the 12 block area, known officially as Capital Centre, construction will begin this summer on an $11 million U.S. Courthouse and Federal Building on one block and on a $3.5 million Farm Credit Bank building on part of another. In addition, plans are moving ahead for a $10 million apartment complex, the first phase of which will be construction of a 30 story building with 336 apartments.

But the major redevelopment plan so far is for a three block area of Capital Centre on which the Davidson-Baker Co., with architects Grover Dimond Associates, plans a $26.5 million complex of nine buildings, to include five office buildings, a financial institution, a medical building, and a motor hotel. These buildings and indeed eventually all structures in the Capital Centre area and adjacent to it will be connected by enclosed overhead passageways, and the buildings are arranged so that pedestrian circulation occurs in the center of the block. These passageways will both protect pedestrians from the weather, and separate them from vehicular traffic. Some of the rooftop areas on top of these connecting passageways will be landscaped, and possibly used as dining or recreation areas. Escalators will connect the pedestrian concourse with street level. Beneath the concourse will be parking space for 750 cars.

St. Paul's urban renewal program is an outgrowth of the efforts of an Architects' Counseling Committee, made up of four firms: Cavin & Page, the Cerny Associates, Inc., Grover Dimond Associates, Inc., and Haarstiek, Lundgren & Associates, Inc. And to review all developer's proposals, to insure coordination of designs for adjoining properties, and to design the second level pedestrian concourse, the Housing and Redevelopment Authority has retained Hammel, Green & Abrahamson, Inc., of St. Paul.

St. Paul dates back to 1830 when "Pig's Eye" Parrant built a saloon a few miles south of Fort Snelling, the one time Army post which today is Minneapolis. It looks as if the citizens of St. Paul are out to correct all that.

The Aspen Papers

ASPEN, COLO. Every summer for 15 years an interested group of architects, designers, educators, and businessmen have retreated to Aspen for the Annual International Design Conference. Featured are the beauty of the Colorado Rockies, an abundance of fresh air, good company, and, usually, stimulating thought. This year's Conference, June 20-25, organized by program chairman George Nelson, seemed particularly stimulating, and the participants seemed particularly well pleased with the experience. Nelson's concern was with the experience as such, rather than with a formal summation or statement of goals and achievements. "It would be so relaxing, so nice, so comforting, and maybe so valuable," he said, "if in some way that can't be measured but these sensitive tools if one could think of something once in a while, just a plain, ordinary everyday human experience in which something happens, you listen to people, and the weather is nice, and the tent is cold enough so you stay awake, and we go away and maybe some other time we will do it again."

This year's gathering numbered about 500, and the formal sessions were held in a new air-conditioned tent designed by Herbert Bayer.

Relaxation there was, but, perhaps because of this and because of the isolated beauty of the setting, attendance at the formal speaking sessions was intense. Most of the conference gathered to hear—but not to be heard, for Nelson barred formal discussions fol-
ollowing any of the talks. Following roughly the conference title: "The New World," or as Nelson called it "The End of the World as We Know It," the 13 speakers gave hints that the world at hand is potentially as frightening as it is complicated.

Dr. Philip Hauser, Director of the Populating Research and Training Center at the University of Chicago, for instance, highlighted what must become a major concern of mankind. "I would like to focus on the impact of man on man," he said. "And in doing so may I suggest that many of the problematic aspects of the new world which have been presented to you in word and in picture may be considered as frictions in a transition from the old world of small population size, one of sparcity rather than high density, of homogeneity rather than heterogeneity, to the new world in which we live now by large population size, great densities, and great heterogeneity. In fact, to state my thesis at the outset, I think we know too that although man has been on this planet, or the earth, for half a billion years, that we did not achieve population size, density, and heterogeneity. The speed with which world population is expanding staggers the imagination. "We know," Hauser went on to explain, "at the beginning of the seventeenth century, world population approximated half a billion. We know too that although man has been on this planet, or the earth, for half a billion years, that we did not achieve world manifest in changing population size, density, and heterogeneity." The speed with which world population is expanding staggers the imagination. "We know," Hauser went on to explain, "at the beginning of the seventeenth century, world population approximated half a billion. We know too that although man has been on this planet, or the earth, for half a billion years, that we did not achieve world manifest in changing population size, density, and heterogeneity." The speed with which world population is expanding staggers the imagination. "We know," Hauser went on to explain, "at the beginning of the seventeenth century, world population approximated half a billion. We know too that although man has been on this planet, or the earth, for half a billion years, that we did not achieve.

And to get the second billion took only an additional seventy-five years, for this number was approximated in 1925. To get the third billion took only an additional 37 years between 1925 and 1962. With present trends we shall get the fourth billion in about fifteen years and a fifth billion in less than ten years thereafter . . . At present, world population is increasing at a rate of two percent per year . . . It's very easy to demonstrate a two percent per year increase in world population is a fantastically rapid rate of growth . . . a two percent per annum rate of growth if continued into the future from the present time would produce one person for every square foot of surface on this globe in 6½ centuries . . . in 6200 years . . . the mass of human flesh which would be generated would have a radius expanding at the speed of light . . .

Fantastic as this projection seems, it is typical of the rapidly growing complexity which characterizes the 20th century. Robert Theobold, British socio-economist, sees this increasing complexity leading to a break-down of communications among disciplines. "The thing that shocks me most," he said, "is the different views of reality. The view of the space scientist about reality has nothing to do with the view of the leader of the poverty program. The view of the designer has nothing, or very little, to do with that of the politician. We do not communicate anymore. We have a fragmented idea of what the world is like, and as a result, we don't understand what the actual forces are."

Secretary of the Interior Steward Udall echoed this concern with communication. "It seems to me, for the architect, the designers in the main, to feel they're concerned solely with the works of man and unconcerned about nature, and with the view of the leader of the poverty program. The view of the designer has nothing, or very little, to do with that of the politician. We do not communicate anymore. We have a fragmented idea of what the world is like, and as a result, we don't understand what the actual forces are."

At Aspen the framework was set for the communication of various disciplines. One knows that they will do it again—next summer—and one hopes that they are listening to each other.

**AISC AWARDS**

NEW YORK, N.Y. For six years the American Institute of Steel Construction has singled out examples of outstanding aesthetic design in structural steel. Last month, this year's awards were given to 11 buildings completed since January 1, 1964. A jury of five selected the winners from among 100 entries. Jurists were: architects Arthur G. Odell, Jr., Charlotte, N.C.; John Lyon Reid, San Francisco, Calif.; Hugh A. Stubbins, Cambridge, Mass.; engineer Richard M. Gensert, Cleveland, Ohio; and Dr. Ralph G. Owens, Dean of Engineering and Physical Sciences, Illinois Institute of Technology, Chicago, Ill.

Award winners were: Chancery for the Embassy of the Federal Republic of Germany, Washington, D.C., architect:

1 Professor Egon Eiermann, Karlsruhe, Germany; Curtis Residence, New Orleans, La.; Hammond & Roesch, Inc., Chicago, Ill., structural engineer: The Engineers Collaborative, Ltd., Chicago, Ill.; First State Bank & Trust Co., Edinburg, Texas, architect: Neu...
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I ntervals in an area remote from railroads and good highways. Thirty-four concrete multi-cell box girder units, each weighing 90 tons, were precast on the banks of a remote Canadian river, then raised and carried into position by a traveling sling riding on the permanent cable system of the bridge. Sections were post-tensioned creating a graceful suspension bridge.

The eight merit award winners were: MacArthur-Broadway office building, Oakland, Calif.; architect: Irving D. Shapiro & Associates; structural engineers: M. A. Ham, Associates, Inc.; structural engineers: Secely, Stevenson, Value & Knecht.

The other first prize winner was Canada's Hudson Hope Bridge (2), whose "ingenious design made it possible to use 1

P/A News Report
August 1965
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Competition

AID announces its annual international design awards program. Entry forms are available through AID National Headquarters, 673 Fifth Avenue, New York, N.Y. The jury will be composed of Tom Dunn, Sherman Emery, Cecile Hayward, Emily Malino and native renovation, with Thomas Church as landscape architect.

Entries due: November 30th of 1966. Competitors will see their names announced in January 1967. For mass-production sale to middle income families, the City of Fremont, California is conducting a competition to select an architect for the City Government Building for the Hall of Justice and for the Master Plan for a new Civic-Cultural Center. Applications for programs must be received by September 15. Deadline for design submissions is December 15. Jury will be Pietro Belluschi, Paul Rudolph, John Merrill, Lawrence Halprin, and former Mayor Raymond Tucker of St. Louis. Information may be obtained from Professional Advisor, Jacob Robbins, City Hall, Fremont, California, 94538.

There Should Be No Row About the Cannery

SAN FRANCISCO, CALIF. On the San Francisco waterfront between Fisherman's Wharf and Aquatic Park, stands the now gutted old Del Monte Fruit Cannery. Inside the shell, at 500 Beach Street, foundations are going up, to support what will be known as "The Cannery," a multileveled cornerstone of restaurants, shops, and stores, to open next summer.

Joseph Esherick & Associates is architect of the imaginative renovation, with Thomas D. Church as landscape architect and Marget Larsen as graphic designer. The plan calls for building, within the remaining walls of the old building (a survivor of the 1906 earthquake and fire), a three-story complex of restaurants, shops, and bars, shops and stores of all types, and even an aviary. These will all be planned around and between an exciting system of stairs, arcades, bridges, escalators, open areas, balconies, elevators, terraces, and sidewalk cafes. The present rail spur for deliveries to Del Monte will become "Cannery Street," featuring vendors' stalls and umbrella tables for sitting and drinking or having a snack. On the other side of this promenade will be the Transportation Museum being developed by the State of California. Generous parking will be provided in a landscaped parking lot at the other side of The Cannery (where there will also be an "Oceanarium").

Together with the Transportation Museum, the burgeoning Ghirardelli Square, the growing Marfiled Plaza (the continuing action) in red, Fisherman's Wharf, the new cablecar turn-around near Aquatic Park with the Campbell & Wong pavilion, The Cannery bodes well for the tasteful "refreshment" of this old area by private means, restoring San Francisco in a flavor all visitors associate with it. All of the Weed urban renewal projects and private developments could capture some of this style, those who love San Francisco could concentrate on other worries.

Calendar

September 14-17 are the dates of the annual meeting of The Producers' Council. The theme of the meeting, to be held in Louisville, Ky., will be "Many Ways to Market." The announcement promises that the social highlight is a "planned night of entertainment on the Belle of Louisville"...

The Building Research Institute will hold its fall conferences at the Washington Hilton Hotel in Washington, D.C., November 10-12. Further details and registration information may be obtained from Milton C. Coon, Jr., Executive Vice President, Building Research Institute, 1725 De Sales Street, N.W., Washington, D.C. . . . Prestressed Concrete Institute's Convention will be held at the Americana Hotel in Miami Beach, Fla., from December 5-10. And for an extra $125 PCI offers special rates for a three-day cruise through the Caribbean. Information is available from PCI: 1965 Convention PCI, 205 W. Wacker Drive, Chicago, Illinois 60606.

Sullivan Drawings

NEW YORK, N.Y. Columbia University's Avery Library has been enriched by 122 sketches and drawings by Louis Sullivan. Three days before his death on April 14, 1924, Sullivan gave the drawings to his star pupil and friend, Frank Lloyd Wright. Wright kept the drawings in his Arizona home until his death in 1959. Wright wrote that these drawings were the dearest treasure of his heart. They are surely one of Avery's dearest treasures now.
REMEMBER

Deadline for mailing entries to the thirteenth P/A Design Awards Program, 93rd July 1965 P.A. is August 31st. For rules, see P. 9. Address entries to Awards Editor, Progressive Architecture, 430 Park Avenue, New York, N.Y. 10022.
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Send for Samples and Information, including physical property data and suggested specifications. Write, today: Sisalkraft, 56 Starkey Avenue, Attleboro, Massachusetts.
Competition-Winning Design Gives Denver a Convention Center

DENVER, COL. Denver's long search for the design of a convention center ended last month with the selection of the competition-winning design shown here. The result of a joint effort of three Denver firms (James Terrill Ream, W. C. Muchow Associates, and Haller & Larson Architects), who formed a single association for the competition, Muchow, Ream and Larson, Architects, the design is reminiscent of both a proposal once made by Mies for a Convention Hall in Chicago and of the Air Force Academy dining hall built by Skidmore, Owings & Merrill (see pp. 181-183, P/A June 1965). Its space frame roof will comprise four steel members, each 180 x 180 ft, on ten foot modules. These will be supported by inverted corner pyramids stretching from 40 x 40 ft at truss to 10 ft square concrete piers at ground level. The perimeter walls (lightweight concrete aggregate panels and glass) will hang by steel rods from the edges of the space frame.

Located in a downtown area, the building will provide 320,000 sq ft of space on three levels: a lower parking and vehicle entrance level, a main exhibition level, and an upper mezzanine area of offices, lounges and conference rooms. The design incorporates two avenues, down both sides of the exhibit floor for traffic circulation. Trucks can enter the building and unload at any of twelve drive-in positions, six on each side. These areas are serviced by retractable loading dock sections, which will extend to accommodate the size of load coming in or out, then retract to give the truck room to maneuver.

Although William J. LeMessurier pointed out in his June P/A article that the Air Force Academy dining hall roof truss system was inefficient, the designers of the Denver Convention Center feel that their system will result in rapid construction and in flexible interior exhibit spaces. Pyramidal skylights, lighting, will nest in the structural grid, and by lowering or raising these varying ceiling heights, individual needs will be accommodated. Construction is expected to begin during the summer of 1966 under a budget of $5.2 million.

WASHINGTON/FINANCIAL NEWS

BY E. E. HALMOS, JR.

Along with the usual hot (but unusually dry) summer weather that hit Washington in early July, the capital's annual silly season seemed to be setting in with a vengeance. Evidence included a peculiar reversal that only Congress seems able to perform with equanimity: a bill approved by a Senate committee that flatly would bar nonarchitect Architect of the Capitol J. George Stewart from having anything to do with planning of a proposed $70 million Madison Memorial Library building (next to the Library of Congress on Capitol Hill); and a directive from Congressional leaders (including Vice-President Humphrey and House Speaker McCormack) to Stewart to seek funds at once for a memorial to Franklin D. Roosevelt (a slab in front of the classic Archives Building; see p. 54, JUNE 1965 P/A) got some fast action. The city hastily stuck in some flowers, cleaned up debris, sodded the plot and watered it. And the Fine Arts Commission turned its august attention to bus-stop signs, decided that a proposed new one was too tall and unsightly (it was to be atop a 10-ft standard).

On the plus side of the seasonal trend was a move by the Interior Department to name 33 new areas as "national historic landmarks" — including the classic headquarters of the American Red Cross and the Carnegie Institution in Washington. Note also final plans for a new Defense Department Building in the city's southwest area (to be called the Forrestal Building), which will span 10th Street.

Financial

Despite stock market fluctuations and other occasional jitters, the construction indicators kept to a steady course — at least up to latest available figures. For May, according to the Census Bureau, value of new construction put in place was $5.7 billion, up about 4 per cent over April 1965, 2 per cent for months, however, housing lagged behind: in May, the field was operating at an adjusted annual rate of 1,484 million units — down 4 per cent over April 1965, 2 per cent over May 1964.

There was confirmation in the figures, too, for the worries of general contractors: the proportion of public construction was growing fast. New private construction (including housing) was almost unchanged over a year ago, but new public construction was up (at $1.7 billion) 5 per cent over a year ago.

Another disturbing factor was the continued rise of costs, and evidence that this would continue. The key factor seems to be labor, and the high "packages" that are resulting from current labor-contractor negotiations. Three-year contracts (particularly for plumbers, ironworkers, machine operators, and electricians) containing total raises of around $1 an hour, coupled with declining work-weeks seem to be commonplace.
Built to Rehabilitate
...an all-concrete Corrections Center

The spectacular all-concrete Corrections Center at Shelton, Washington looks more like a college campus than a prison. Even the traditional iron bars have been replaced by decorative concrete screen walls. This is in character with the job the new $13-million Center was designed to do—educate and rehabilitate the young adults who are its inmates.

Unique among the 14 structures on the 400-acre site is the Multi-Purpose Building, which boasts its own "wings of an angel"—155 small and three large hyperbolic paraboloid roofs. Measuring 390 by 420 feet, the building houses a huge gymnasium which doubles as an auditorium, a dining room that can accommodate all 720 inmates at once, and a completely-equipped vocational-training center.

Economical, fire-safe reinforced concrete was the basic structural material for the entire complex, processed and tested for rigid quality control at the construction site. Lone Star Portland Cement was used for all cast-in-place concrete; "Incor," America's first high early strength portland cement, was used for all precast concrete units.

Owner: DEPARTMENT OF INSTITUTIONS, STATE OF WASHINGTON; Architects: BASSETT & MORSE, Seattle; WALKER AND MCDONOUGH, Spokane, CURTIS AND DAVIS, New Orleans; General Contractors (Joint Venture): MUTUAL CONSTRUCTION CO. and HENRIK VALLE CO., Seattle; Ready-Mixed Concrete: MOUNT VERNON SAND & GRAVEL CO., Mt. Vernon, Wash.

The Multi-Purpose Building’s 158 hyperbolic paraboloid roof sections were precast with "Incor" cement. Efficient turnover of demountable forms proved highly economical in this multiple use of h/p root structures.

"Iron bars do not a prison make" in the Center’s attractive Educational Building (above and below). An open design allows light to filters through the window wall of precast reinforced concrete panels.

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August 1965

By helping RCA with the design of the first all quartz-iodine base-lighted TV studio, Kliegl experts have again demonstrated skills that are important to you. There is a background of more than 60 years in solving lighting problems as complex (or as simple) as those represented in your immediate projects or those of the future. It costs you nothing to gain the advantage of Kliegl assistance — call today.

Our lighting advisors will be pleased to assist in the planning of any installation, using standard or special units to meet your requirements. Full details on request.

Kliegl designed compact quartz-iodine units and 4-scene SCR solid state dimmer control (above) to deliver sustained periods of uninterrupted service.

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Lighting News

AT RCA COLOR TV COMMUNICATION CENTER
1964-65 New York World’s Fair

...another installation by Kliegl

Kliegl BROS.
Originators and Manufacturers of Klieglights
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Phone: Area Code 212, ST 6-7474

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64 P/A News Report
**Construction Double-Wall Partition System**

“Selectra” double wall partitioning is said to be the first partitioning system to fit a blueprint perfectly without limitations. System can employ any type of wood, wallboard, glass, or plastic, and is available in thicknesses from 1/4” to 5/8”. Different paneling can be used on each side of a partition wall. Metal skeleton can be completely erected and used before panels are installed and damaged panels can be replaced without disturbing adjacent panels. Average sound transmission loss is 46.6 db.

**Electrical Equipment Par-Lamp Spotlight**

Recently designed spotlight is used for all surface-mounted interior accent lighting applications. By using a convection venting system with heat-reducing “Par-38” lamp, the radiant heat content of the light beam decreases by two-thirds. “C150” series accepts standard R-40 as well as Par-38 lamps, in all wattages. Incident glare and spill light are eliminated by an integral 45° cellular louver. Color toning is achieved with a range of 55 permanent glass accessory color filters. Lighting Services Inc., 77 Park Ave., New York, N.Y.

**Telescopi ng Stud System**

“Rigid-Grip” screwable stud system telescopes to correct ceiling height. Nonwarping system is used for stud walls, ceilings, and side wall furring by applying drywall construction techniques. Rigid-Grip studs require no splicing. Wide knurled faces of these studs and furring runners provide a nonslip surface for entry of metal screws at any point along the entire length. Knockouts are located in web of stud for wiring runs. Self-tensioning stud tracks (12’ lengths) hold studs firmly in place. Steel stud widths are 1 1/4”, 2 1/2”, and 3 3/8”; height limits are 9”, 12”, and 16”. Flange-klamp Corp., 119 Abbott Rd., Buffalo, N.Y.

**Getting Lit With the Italians**

The Mediterranean mind seems particularly attuned to lighting design innovations. Gino Sarfatti, of Arteluce, has developed both of the table lamps shown. The “eye ball” (1) can rest on an aluminum ring which permits the fixture to rotate in any direction; its sphere, 40 c.m. in diameter, is half glass, half polished steel. The other lamp (2) has a ring of opaline plexiglas surround ed by a polished aluminum ring-shade that supports a smoked plexiglas top through which the bulb shines, creating diffused light. Sarfatti says, “The most important thing to remember is always the space where the design will be used... I design for people, not for effect.” Arteluce, Via Spiga 23, Milan, Italy.

**Furnishings Elephantine Elegance**

Monumental overstuffed chair, almost wide enough to accommodate two persons, albeit cozily, is comfortable and has an air of personal style that is belied by the illustration. Dimensions: 24” high, 36” deep, 49¾” wide. Designed by Edward Wormley for Dunbar Furniture Corp., Berne, Ind.
Flexible Knoll Stacking Chair

Don Albinson, director of Design Development for Knoll, has recently engineered a durable, lightweight stacking chair (#1601). Flexible seat and back panels of injection-molded plastic gently give with the body so as to be comfortable for long periods. The brightly-burnished, die-cast aluminum frame is neat yet able to carry several optional attachments: molded-plastic ganging clips, plug-in arms, tablet arms, and book racks. In addition, nylon glides on the legs swivel and give in sockets so that the chair levels itself on any floor. Chairs can be stacked in groups of 20 on an aluminum dolly, which occupies only 4 sq. ft. of floor space. Seat and back come in 5 matte colors that will not chip or peel; plastic ganging clips and nylon glides are colored to match. Dimensions: 31” high x 21½” deep x 22” wide. Knoll Associates, 320 Park Ave., New York, N.Y.

New Furniture for The Drafting Room

Architects willing to make the investment can replace their uncomfortable high stools and awkward drafting boards with distinguished low furniture that is as functional as it is handsome. Carter Winter has designed a “Designer Group” comprising a desk-height drafting table (illustrated), with three-angle top adjustments, light box (illustrated), file cabinet, and secretary’s desk; all have bases of square steel tube, polished or enamel finish, plastic laminate tops, and stainless-steel drawer pulls. (All but the file case have walnut trim.) Janet Rosenblum Inc., 315 E. 62 St., New York, N.Y.

Sling Ottomans

Saddle-leather sling laced to polished chrome steel frame is 16½” high x 20” x 20”. Custom color leather to order. Laverne Int'l. Ltd., 160 E. 57 St., New York 22, N.Y.

Flexible Incandescent Lighting Fixtures

Adjustable incandescent lighting fixtures are integrated into the design. Materials used are walnut vinyl, plate mirrors, and specially tempered heat-resistant translucent light shields. All units are wall-hung. Durasteel Products Co., Box 54175, Los Angeles, Calif.

Hand-Forged Ironwork

Guenther Koczorski conceived and executed the spidery design for a church gate in Stamford, Conn. (shown). He hand forges iron in original designs and also copies designs found in European churches and castles. Railings, chandeliers, room dividers, fire screens, hinges and ironwork for houses are among the catalogue of his works. Artistic Iron Works, Noroton Heights, Conn.

Mellow Rattan Tones

Teak legs and frame contrast with rattan top on both stools and table in dining room furniture group. Plate glass covers table top. Tropi-Cal, 5731 South Alameda St., Los Angeles, Calif.

Special Equipment

"Design 1" washroom cabinet is separated into mirror cabinet space, shelf space, and lighting. Aluminum posts frame entire unit. Three individually adjustable incandescent lighting fixtures are integrated into the design. Materials used are walnut vinyl, plate mirrors, and specially tempered heat-resistant translucent light shields. All units are wall-hung. Durasteel Products Co., Box 54175, Los Angeles, Calif.

Teak legs and frame contrast with rattan top on both stools and table in dining room furniture group. Plate glass covers table top. Tropi-Cal, 5731 South Alameda St., Los Angeles, Calif.

"Roman Coins"

Six "Ceratile" ceramic wall tiles have been designed by Max Spivak that include "Roman Coins," "Spring Leaves," "Meteor," "Sunburst" (shown), "Persian Carpet," and "Olive Tree." Designs are lightly etched in soft, muted colors on matte background of white. Tiles are produced in standard 4½”x4½” flat units. Cost is a few cents more per sq. ft. than standard solid color wall tiles. Cambridge Tile Mfg. Co., P.O. Box 320 Products, New York, N.Y.
Even the shopping centers themselves come packaged* these days for controlled economy

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CONTRACTOR: GIBBONS-GRABLE COMPANY A.G.C., CANTON, OHIO

All framing—long and short-span steel, joists, composite system, V-LOK, columns—decking and ribbed steel centering—compatible in every way, sold, serviced and shipped from a single source—it’s saving builders dollars, time, and headaches everyday.

The latest to take advantage of the benefits of the single source is the Gibbons-Grable Company, general contractors who are putting the finishing touches on the $10,000,000 Mellett Mall (pictured above) a shopping center complex in Canton, Ohio.

More than 965 tons of steel were used in the shopping center—all of it perfectly mated at Macomber with coordinated delivery that permitted most efficient construction.

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On Readers' Service Card, circle No. 438

August 1965
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b) it installs in exactly the same manner as resilient tile.

Architects Eggers and Higgins, of New York City, specified some 9,000 square feet of TERRAFINO flexible terrazzo tile for lobby and corridor areas of the Newark Academy (above). As we understand it, the client's only regret concerning TERRAFINO is that it was not used throughout. Other recent installations for architects Eggers and Higgins include Manhattan College (15,000 sq. ft.) and Syosset High School (23,000 sq. ft.).

Each TERRAFINO tile is a combination of real #1 and #2 marble chips and tough, flexible epoxy resins. Ten terrazzo plates, available in large 12" x 12" x ⅛" size.

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For more facts worth remembering, see Sweet's Architectural File 10a/Dow and 8a/Dow. Or write us. The Dow Chemical Company, Plastics Sales Department 1311EB8, Midland, Michigan.

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(You'll never have to worry about it again.)
Acoustics

Sound-Control Wall Systems

“Sound Advice,” a 20-page booklet, offers information on the use of practical booklets, offers information on deploying “Bestwall Wallboard” and “Sound Deadening Board” in apartments, motels, and offices. Included are sound- and fireproofing materials, application details, and glossary. Gypsum Div., Georgia-Pacific

On Readers’ Service Card, Circle 200

Steel Facts

Six “Residential Construction Fact Sheets” deal with steel siding, doors, gutters, downspouts, ductwork, and plumbing. Photos show how these products are used in construction. American Iron and Steel Industries Institute

On Readers’ Service Card, Circle 208

Plastic Door Faces

Laminated plastic-face flush doors are illustrated in color on 8-page brochure. Door consists of bonded block core, hardwood edge strip or mounting plastic edge banding, 1/4”-thick tempered hardboard cross-band, and 1/8”-thick “Formica” laminated plastic face. Faced are available in solid colors, simulated wood veneers, or “Marquetry” series of designed patterns. Brochure contains samples of 44 solid colors and 25 simulated wood grains. Morgan Co., Oshkosh, Wis.

On Readers’ Service Card, Circle 209

Electrical Equipment

Eyeball Lighting

Colorful catalog illustrates “Architectural Specifications” for lighting units. Covered are a wide variety of housings and trim plates for recessed, semi-recessed, and surface installations along with recessed eyeballs, round recessed glass-lites, “Alzak” ellipsoidal downlights, recessed baffle and open adjustable downlights, accent lights, standard lamp rounds, recessed rings, spheres, wall brackets, ceiling fixtures, surface drums, and suspended ceiling mounting accessories. Spectra, mounting details, and photometric data are given. Markstone Mfg. Co., 1531 Kingsbury St., Chicago, Ill.

On Readers’ Service Card, Circle 210

Garden Lighting

“Emerald” series of garden lights have a “Verdina” patina that simulates weathered copper and bronze. “Spread lights” stand 27” to 62” high and cast a pool of light 20’ to 60’ in diameter. “Profile Lights” range

August 1965
MAHON IS IDEAS IN BUILDING PRODUCTS

See how Mahon Section 66 Curtain Wall proves building beauty can be more than "skin deep"

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A prime example is Chrysler Corporation's new 57-acre plant in suburban Detroit. Besides good looks and fast, easy erection, the 306,800 square feet of Section 66 used here have a heat transfer U-factor proved to be 0.15 under "standard" conditions. It also acts as a barrier to noise transmission.

Section 66 joints lie in the plane of the wall and are thus concealed. They provide an attractive series of 6-inch wide high and low flutes... are available in 16 to 22 gage painted or galvanized steel and 16 and 18 B&S gage aluminum.

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On Readers' Service Card, circle No. 439
in height from 18 1/2" to 43 1/2". They consist of five fixtures for mounting low to the ground, and two taller, tulip-shaped fixtures with handwrought leaves. "Uplights" consist of twelve fixtures—styles that can be surface-mounted, unmounted, portable, wall-mounted, or semi-recessed. Colored lenses or mercury vapor lamps instead of incandescent lamps can be used. "Tree-Lights" in bird-house design, accept up to 150 w. Color photos show each type of lighting fixtures. Shalda Lighting Products Co., Subsidiary of Harvey Hubbell, Inc., 156 West Providence Ave., Burbank, Calif.

On Readers' Service Card, Circle 211

**Furnishings**

**Component Wall System**

Furniture catalog features component wall system and library component system. Component wall system includes over 100 individual cabinets (some in traditional and oriental styles). All styles are shown in separate catalog and price list. Components are available in depths of 14", 18", and 36"; three vertical standard styles at any height up to 95". Cabinets can be converted to a freestanding base system. Library component system comes in two widths (29 1/4" and 35 3/4"), four finishes, and heights up to 95". Photos show basic layouts used in commercial, residential, and institutional interiors. Hardwood House, Inc., Div. of Rochester Capital Leasing Corp., 10 St. James St., Rochester, N.Y.

On Readers' Service Card, Circle 212

**Finishes/Protectors**

**Concrete Admixtures**

"Zeecon" admixture for concrete is said to "improve the quality of concrete by reducing water requirements, improving workability, and increasing strength and durability." Charts compare Zeecon and plain mix by showing how it increases compressive strength, flexural strength, workability, and durability. Table using ASTM Specification C494-63T shows how Zeecon meets requirements for Type A (water reducing admixtures) and Type D (water-reducing and retarding admixtures) in nonair-entrained and air-entrained concrete mixes. All mixes compared on table contain 5.5 sacks of cement per yd. Brochure, photos, 14 pages. Crown-Zellerbach Corp., Chemical Products Div., Camas, Wash.

On Readers' Service Card, Circle 213

**Sanitation/Plumbing**

**Glass Pipes**

"Pyrex" acid-waste "Drainline" 54-page booklet that describes Pyrex drainage pipe to various types of coupling for glass, metal, and plastic piping are included. Interesting visual effects are seen through the clear glass pipes could be achieved by employing this glass piping in laboratories. Corning Glass Works, Building Products Dept., Corning, N.Y.

On Readers' Service Card, Circle 216

**The Waste Dispensers**

Dispensers and receptacles for washroom planning are designed to standards of Scott Paper Company. Among those covered are combination towel dispenser/waste receptacle, recessed shelf and soap dispenser/cabinet with illuminated mirror, waste containers, surface-mounted two-cup dispensers, and wall mounted sanitary napkin receptacle. Well-designed, wall-mounted waste receptacle for indoors/outdoors (10" diameter x 18" high) is shown. It features swivel bracket that is permanently attached. Receptacle is available in choice of satin-finish stainless-steel or electrolytic zinc-coated corrosion-resistant steel with baked enamel finish in white, green or gray. D. J. Alexander Corp., 2944 East Venable St., Philadelphia, Pa.

On Readers' Service Card, Circle 217

**Pipes and Tubes**

"Pipe and Tube Fittings" is a 54-page booklet that describes copper products for plumbing, heating, and cooling. Among topics covered are sizes and weights, internal working pressures, and advantages of copper tube and solder-type fittings; selection of tube sizes; allowances for friction loss for fittings and valves; sanitary drainage systems; rural water systems; and copper tube for refrigeration and air conditioning. Charts and photos of installations are given. Anaconda American Brass Co., 414 Meadow St., Waterbury, Conn.

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**Special Equipment**

**Sculptural Sprays**

Sculptural fountain spray-heads can be used in any size pool or basin from 3' to 10' in diameter or with glass-fiber bowls from 3' to 6' in diameter. While some heads are stationary, others rotate by hydraulic turbination. Spray heads are handmade and brazed from solid copper and brass and finished with oxidized bronze finish. Spray patterns vary from 1' to 7' in height and diameter depending upon the water pressure and the setting of the control valve. Brochure illustrates 11 spray-head designs and shows their effects in a basin, pool, or bowl. Canal Electric Motor Inc., 310 Canal St., New York, N.Y.

On Readers' Service Card, Circle 219

**The Ice Machine Cometh**

Manual, 80 pages, aids architects in selecting the proper capacity ice-making equipment. Included are a chart for estimating average daily ice consumption for variety of struct.
FLOATING ROOF CREATES WATERPROOFING PROBLEM...

TOP: Pan American Airways Hangar 14, John F. Kennedy International Airport, Jamaica, N. Y.

LEFT: Unadhered loop of BFG Flashing, mechanically fastened at top and bottom, spans gap between roof and wall to allow for movement.

RIGHT: The finished job... neatly installed and completely watertight regardless of movement.

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On Readers' Service Card, circle No. 353

August 1965

P/A News Report 75
SHOWCASE your ideas in mirrors of any style—frame, bevel, beaded, antiqued, for any room or setting.

Contemporary Fireplace

"Complete Guide to Fireplaces and Barbecue Grilles" is an 80-page manual that illustrates and describes contemporary fireplace and barbecue grille designs. Among the topics covered are proper fireplace construction, prefabricated fireplaces, warm-air circulating fireplaces, masonry fireplaces, and accessories. Manual is available for $1.50 per copy. Majestic Company, Inc., Huntington, Ind.

Modular Panel System

Modular partition system uses "Uni-Lock" panel that locks a complete series of wall panels into one unit. System is based upon a 3" thick honeycomb core panel, 4" wide with faces in aluminum, steel, vinyl, prefinished wood grains, and laminates. All panels are interchangeable and re-usable. Single panel can be taken from the completed wall and replaced with a panel of another color, a glass unit, or a door. Panel heights vary in size. Elevations, typical isometric drawings, details, and specs are given. U.S. Plastics Inc., 750 W. 18 St., Chicago, Ill.

Surfacing Industrial Floors

Five types of wear- and corrosion-resistant industrial floor surfaces are described in 40-page booklet. (1) "Absorption Process" concrete surface is a deferred nondusting topping of high-strength, portland-cement concrete, 3/4" thick, that is bonded to the base slab. (2) Absorption Process concrete topping with nonfading oxide pigment uniformly dispersed throughout the topping cross-section. (3) Absorption Process concrete topping with a
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THE STANLEY WORKS

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silver-based bactericidal agent that is uniformly dispersed throughout the topping cross-section. (4) "Monorock" monolithic concrete finish made of low slump, ready-mix portland-cement concrete. Embedded into the surface of the cement concrete are 1½-2 lbs of cement-coated diabase or basaltic aggregate per sq ft, which range in size from 1¼" to 3⅛". (5) Corrosion-resistant topping made of deferred topping, ½" to 3/16" thick, bonded to concrete base slab. It consists of a mixture of 100 per cent solids, catalyzed, thermosetting resin, and graded aggregates. Kalman Floor Co., 110 East 42 St., New York, N.Y.

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**Architectural Tile**

"Ceramic Tile in Architectural Design" is a 24-page booklet that includes tile applications in commercial, religious, and institutional buildings. Shown in color photos are about 100 examples of ceramic tile applications on exteriors, lobbies, and entrances, corridors, stairways, dining rooms and cafeterias, kitchens, washrooms, locker rooms, showers, stores, churches, hospitals, schools, etc. American Olean Tile Co., Lansdale, Pa.

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**Terrazzo Specs**

Specs and details for installation of terrazzo flooring are presented in 8-page brochure. Among terrazzo applications described are those bonded to concrete, over wood, with radiant heating systems, and those used as conductive tile. Use of terrazzo flooring for wainscots, partitions, and stairs are also given. National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N.W., Washington, D.C.

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**PROGRESSIVE ARCHITECTURE NEWS REPORT**

REINHOLD PUBLISHING CORPORATION

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August 1965
Lightweight Apartment Structure Has New High-Strength Welded Steel Frame, New Hi-Stress Concrete Decks

New heat-treated alloy steels were used in the all-welded frame of the Dell House, Baltimore, and, along with lightweight Flexicore decks, cut weight and materials significantly.

Lightweight steel V-60 was used for columns up to the third floor and V-50 from four to nine. A standard structural grade was used for columns from 9 to 16. Welding eliminated bolts and permitted narrower flanges on beams; 10-inch, for example, instead of 12. Also, flanges are thinner because of the high-strength steel.

New Hi-Stress Flexicore decks are fully prestressed slabs (f_{s} = 175,000 psi) cast in steel forms, with stress-relieved strands tensioned before concrete is poured. The six-inch slabs span up to 22 feet.

Architects are Jewell and Wolf; structural engineers are Perry and Lamprecht; both of Baltimore. For complete technical report on Dell House, FF 153, write The Flexicore Co., Inc., Dayton, Ohio 45401 or look under "Flexicore" in the white pages of your phone book.

WIND BEAMS AND FLOOR SLABS. Flexicore framing is identical on all floors. All wind beams are high-strength steel.

FLOOR PLAN. All apartments have two bedrooms and two baths. Rent is about $325 per month. Ceilings are painted Flexicore slabs.

Write for Flexicore Fact 103 on this project.

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Simple...Unadorned...Attractive

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For more information write Dept. PA 865

PASS & SEYMOUR, INC.
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Variety is the catchword for the September issue of PROGRESSIVE ARCHITECTURE. From a presentation on arc-welded roof framing to an erudite taped interview with the architect of the controversial Shrine of The Book in Israel... the scope is broad, the reading excitement intense.

Highlights of the September issue include picture stories on the charm and whimsy of a unique city-suburb in the Bronx; a unique outside-inside restaurant and a Goethe memorial in Switzerland; a story on the interiors of the Maritime College in New York; an article on the first two post-tensioned high-rise buildings in the U.S.; the lively, timely News Report Section and the personalized critiques of the new P/A Observer.

Send your $5 check immediately and you will receive the exciting September issue of P/A plus eleven more, including the big Design Awards Issue in January. Address Circulation Department, PROGRESSIVE ARCHITECTURE, Reinhold Publishing Corp., 430 Park Avenue, New York, N.Y. 10022.
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We put 2, 3, 4, 5, even 6 showerheads together on one fixture! Result: Bradleys serve more students comfortably in less space than ordinary showers. This revolutionary new concept gives you unusual layout flexibility in dormitories, gyms, field houses, employee shower rooms — wherever you want to handle large groups economically.

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For details, see your Bradley representative. And write for latest literature. Bradley Washfountain Co., 9141 Fountain Drive, Menomonee Falls, Wis. 53055.

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