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EXPO 86 is an urban funzone that owes much of its excitement to architecture. Inventive design and construction transform essentially box-like exhibition spaces into a series of intriguing sculptures that express the individuality of the sponsoring country, state, province or corporation. The visual jazz is tied together by a network of public plazas, entertainment spaces, eateries, theme shopping enclaves, beer joints, souvenir stands, and super graphics. Space frame is used with an abandon not seen since the Los Angeles Olympics. The high-tech, pop-art global village spawned by the theme “World in Motion—World in Touch” is better described as the world at play.

Some of the playpens have received extensive media coverage. The images of Highway 86, Marine Plaza, Expo Center, Canada Pavilion and B.C. Place Stadium are synonymous with Expo. Yet other constructs are equally compelling: the primitive forms on the exterior mural at the Cote d’Ivoire pavilion; the ice-blue faceted planes that recreate an iceberg form to house the arts and crafts of the Northwest Territories; Luxor revisited for the Ramses II exhibition (which has lamentable interior circulation); the reflective glass grain elevator proclaiming the modernity of Saskatchewan; the triumphant combination of prairie vernacular and post-modern panache at the Alberta pavilion, where mountain climbers scale the tower hourly; the interior of Soyez, the world’s first manned space station, at the Union of Soviet Socialist Republics’ pavilion; and the school of carp swimming under the glass dance floor at the discotheque near the Plaza of Nations.

Most of the structures at Expo are temporary, and will vanish when the show closes on October 16, 1986. Anyone who enjoys the celebration of architecture and design should make a field trip to Expo. If you do visit Expo, keep in mind that espresso coffee is found at a kiosk near the Italian pavilion; the Cuban pavilion sells hand-rolled cigars; a private collection of Inca gold art is on display at the Peruvian pavilion, where lines are shortest in the early evening; the California pavilion has an excellent, step-by-step explanation of how computer graphic video is made; and a civilized buffet is served at the Norwegian pavilion. Fireworks start nightly at 10:00, and if you keep a sharp eye on the vessels navigating False Creek, you may see Sunny, a fire-breathing, wise-cracking sea serpent.

Expo is a lot of fun. Don’t miss it.

—JF
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Odermatt Elected AIA Vice President

Liability and compensation issues will be the primary focus for Robert A. Odermatt, FAIA during his term as vice president of The American Institute of Architects. Odermatt is a principal of ROMA, a 30 person San Francisco firm that provides architecture, urban design and landscape architecture services.

Bob currently serves on the national board as California Director and as vice chairman of the Practice Commission. He is also a member of a three-person steering committee dealing with compensation, accountability and liability—the Cal Committee. “This committee has provided high level management and implementation of programs to assist the architect in dealing with issues such as the liability crisis,” he says. Bob anticipates being assigned as chair of the Practice Commission and, as such, chair of the Cal Committee.

“The AIA offers many services and tools for the architect,” Bob says. “The challenge will be to make the member aware of the availability, to train him/her in their use, and to encourage their implementation in practice. It is clear that our destiny is in our own hands. If we want to reassert our leadership of the design/construction team, it is imperative that we continue to improve our design and technical expertise.”

Gold Nuggets

Southern California architects and builders took the lion’s share of this year’s Gold Nugget Awards, the building industry’s recognition of “Best in the West” design and land use for residential and commercial projects. A record 804 projects competed in the 23rd annual awards competition sponsored by the Pacific Coast Builders Conference and Sun/Coast Architect/Builder Awards were given to 175 firms in 32 categories.

The Home of the Year was designed by Chris Craiker, Inc. AIA, for Ross Court in San Anselmo. Judges gave two special grand awards for specific innovations in design to Kurtzman & Kodama, Inc., for Cupertino Housing for the Disabled and to James Hubbell/Donald Jacobs AIA for Sea Ranch Chapel.

Jurors for the competition were:

Bob Arrigoni, AIA; Charles Choi, AIA; Claude Miquell, AIA; Dale Naegle, FAIA; Kenneth Agid; L.C. (Bob) Albertson, Jr.; Ed Birnker; Tom Doucette; Richard Hall; James McKellar; and George Tannous.

School Architecture Sought

Registered architects who have designed and/or renovated educational facilities are eligible to exhibit their work at the 1986 California School Boards Association’s Annual Conference and Exhibition of School Architecture, December 4-7, 1986, in San Diego. The conference will focus on current and future school closures, new construction and facility renovation. For further information about exhibiting your work, contact Alice Lytle, CSBA Conference Coordinator, (916) 443-4691.

Monterey Design Conference Call for Presenters

Presentation proposals for the eighth annual Monterey Design Conference now are being accepted by the California Council, The American Institute of Architects. “People and Architecture: Is There Anybody There?” is the topic of the conference, which will explore developments in behavioral psychology and how they affect architectural design. The conference is scheduled for April 10-12, 1987, at the Monterey Conference Center and the Monterey Sheraton Hotel.

Architects and designers who integrate human factor considerations into their design are encouraged to participate in the team presentations. Twenty-four architects/designers will be selected to make 10 minute presentations of their theme-related work. Deadline for proposals is October 15, 1986; program presenters will be selected on the basis of the information submitted, and notification will be made by November 15, 1986.

To submit a proposal, mail the following information to Monterey Design Conference, CCAIA, 1303 J St., Ste. 200, Sacramento, CA 95814:

- Name, title, firm name, mailing address, area code and telephone number of presenter. Include AIA chapter name, if member.
- Title and a 100-200 word description of the presentation and how it relates to the conference theme. This information will weigh heavily in the selection process.
- Brief biography (100 words or less). Background information on the firm is optional.
- Six nonreturnable slides representative of the project(s) to be presented. Each slide must be identified clearly with the presenter’s name.
- A list of presentation aids to be used, such as chalkboard, movie projector, etc. CCAIA will provide two Kodak slide projectors with independent remote control, and two screens. Any cost for additional audio/visual equipment must be borne by the presenter.

Those selected will be required to submit a reproducible, detailed outline.
The "wings" of Alcyone, an experimental ship developed by Foundation Cousteau, promise a significant energy and cost savings for maritime transportation.

Based on an idea of Professor Lucien Malavard, the Alcyone's wings are thick profiles, or aspirated, orientable cylinders, that constitute the high thrust systems known as the Cousteau-Pechiney Turbosails. The fan-generated aspiration controls the boundary layer to delay the airflow separation on the leeward side of a structure, creating a strong dissymmetry in the pressure field from which result the Turbosails' high lift and efficiency.

Naval architects A. Maric and J. C. Nahon designed Alcyone's hull to combine the advantages of monohulls and catamarans. The resultant ship is adapted to both engine and wind propulsion. The hull has a length-to-width ratio as low as 3:1, which provides the ship with good stability and a minimum heel angle.

The thrust of the Turbosail is shown to be up to 4 times more efficient than that of the best sails ever built (Marconi or square types, such as those used by ships of the American Cup or by the Japanese wind propulsion systems). Demonstrations verify that up to 35% of the fuel used by commercial ships can be...
saved using supplementary wind propulsion provided by Turbosails.

The application of this innovative design to maritime transportation may define the ships of the 21st century, and stimulate the shipbuilding and maritime transportation industries.

**IS ARCHITECTURE A GOOD CAREER FOR WOMEN?**

Are women architects happy with their jobs? Two recently published studies give contradictory answers.

Architecture ranked among the 10 worst careers for women, according to a study published in the July 1986 issue of *Working Women*. Women architects responding to the informal survey listed a low $15,000 starting salary as one of the biggest drawbacks to the field. They also cited intense competition, a grueling degree program, and a lack of upward mobility as other objections. The study revealed that, despite an 8 percent increase in the number of women architects within the past 10 years, women still comprise only 11 percent of the nation's architectural professionals.

Yet women architects rated their jobs 74 on a scale of 100 for satisfaction, according to a survey of 452 women AIA members from 44 states, Guam, and Greece. The study was conducted by Dr. James Boulgarides, a professor of interdisciplinary studies at California State University, Los Angeles. Survey respondents said they were paid well, held high management positions, and had opportunities for promotions. Boulgarides used salary and self-perception to create a profile of the successful woman architect. Respondents said that marriage does not interfere with success, but rather helps. "Although a mentor may help, hard work is still the primary key to success," Boulgarides said. The study also showed high aesthetic values among respondents. Twenty-seven percent responded to the survey, which was mailed to 1,700 women members of the AIA. The largest number of responses—80—came from California.

**CORRECTION**

The Award of Excellence received from the San Fernando Valley Section of the Los Angeles Chapter for the Wells Fargo Building in Pasadena (*Architecture California*, July/August 1986), is shared by Kalban Architects (design architects) and RTA Architects (architects of record).
PASADENA & FOOTHILL

Design awards recently were given by the Pasadena & Foothill Chapter/AIA. Earning an Award of Honor was Cashion Horie Cocke Gonzalez Architects, Inc. for the President's Suite, Southern California College of Optometry. The jury commented, “Exquisitely detailed; well planned; inventive use of pivoted glass dividers and other space definers; nice balance between hard and soft materials; obviously a master's hand in detailing.”

An Award of Honor also went to Group Arcon/The Kudrave Partnership for the James Oviatt Building. (See Architecture California, May/June 1986.) The jury called it a “sensitive restoration of an outstanding building.”

Awards of Merit were presented to Cashion Horie Cocke Gonzalez Architects, Inc.; Leidenfrost/ Horowitz & Associates; James G. Spencer, AIA; Gilbert L. Hersberger, AIA for the U.C.L.A. Lake Arrowhead Conference Center and Summer Center; Neptune & Thomas Associates for the Federal Building/U.S. Court of Appeals; and Cashion Horie Cocke Gonzalez Architects, Inc. for the Simi Valley Administrative Facility.

Six Citations and four Citations of Design were also given. The jury was composed of Douglas Austin, AIA; Bernard Judge, AIA; Marvin Malecha, AIA; Francis Dean, FASLA; and John Follis, AIA.

SAN DIEGO

Three honor awards were presented to two local architectural firms by the San Diego Chapter/AIA. Smith & Others Architects received awards for Grove House and Pool House in the residential/single family category. Jurors said the Grove House had a wonderful sense of light and detailing and contained “no architectural cliches.” The jurors admired the Pool House addition for its modulated lighting and “lack of structural accidents.” Also taking an honor award in the interior architecture category was Grondona/Architects—AIA for Claudia's. Jurors considered the whimsical cinnamon bun shop in Horton Plaza as “spectacular, quirky and buoyant.” (See Architecture California, March/April 1986.)

Merit awards were given to The Comstock-Galvin-Cristilli Partnership for the Coronado Addition, Batter Kay Associates for Beachaus, Martinez/Wong and Associates Inc. for Prospect Point, Jerde Partnership for Horton Plaza and Deems/ Lewis & Partners for interior architecture at the Symphony Hall.

Seven citations of recognition were awarded for unbuilt and special projects. Jurors were Thomas Beeby, AIA; Robert Campbell, AIA; Richard Keating, AIA; and James Stafford, AIA.
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ARCHITECTURE FOR AN ARID LAND

BY JANICE FILLIP

"The desert is not a hospitable place unless you live in an oasis," says John Porter Clark, AIA, the first architect to set up shop in Palm Springs, over 60 years ago. Where the Colorado Desert meets the San Jacinto Mountains, ambient temperatures can hit 130 degrees Fahrenheit; for months the mercury can hover in the "low" 100s. In blow sand areas, sand deposits can lift roof tiles right off. Storms can be so strong that channels fail to contain the water that sheets off the mountains. "I've seen Palm Springs totally inundated with water in 20 minutes," remembers Stewart Williams, AIA. Yet the area Bill Johnson, AIA calls the "shake and bake valley" is southern California's most fashionable watering hole.
THE CONQUISTADORS DIDN'T GOLF

Since the Conquistadors did not golf, the Spanish Colonial influence in Palm Springs is historic to the 1920s, not the 1500s. The Spanish Colonial Revival was well under way in the Pasadena offices of Marston, Van Pelt and Maybury, where John Porter Clark worked with Garrett Van Pelt, Jr. before moving to Palm Springs. Clark's early work sought to reconcile "the inconsistencies of eclectic design to our modern life." He warmly greeted the arrival of Swiss architect Albert Frey, FAIA, who came to Palm Springs shortly after working with Le Corbusier on the Villa Savoye and with Philip L. Goodwin and Edward Stone on the Museum of Modern Art in New York.

The country architect was more enthusiastic than his clients about the Corbusian ideas espoused by his new partner. "We had to modify those ideas," Clark recalls. "They were totally unacceptable to our clients. It sounded nuts to them." Frey & Clark received national recognition for their efforts to adapt Corbu to the desert and for Frey's experiments in applying technology to architecture. Architectural Record and Architectural Forum published Frey & Clark's work, giving Palm Springs a reputation for contemporary architecture. Frey's work continues to have a strong influence on architectural thought in the desert.

The art and practice of architecture in Palm Springs was invigorated in the early 1940s, when the late William Cody, FAIA moved to the desert to ease his asthma. Cody's work drew upon an eclectic set of influences: the steel and glass expressionism of Meis van der Rohe; the lyrical use of light, line and natural materials derived from Frank Lloyd Wright; and a background in the rambling California ranch style picked up during a stint doing renderings for Cliff May. These elements were synthesized through what life-long friend George Hasslein, FAIA describes as Cody's "sensual, not rational, point of view."

A new generation of architects came to Palm Springs through the influence of Bill Cody, who lectured on architecture at the California State Polytechnic Institute, San Luis Obispo. Students drawn by Cody's Rabelaisian nature to apprentice in his office often stayed in the desert and head their own offices today.
I


September/October 1986 Architecture California 21
The resort town where offspring of the affluent hold their annual Easter riot has been a mecca for money since the first swimming pool was built at the now-demolished Desert Inn in 1925. The last census tallied 7,300 swimming pools. They represent only a fraction of the building that continues to boom in the Coachella Valley. Posh resort communities have sprung up south of Palm Springs at Palm Desert, Rancho Mirage, Indian Wells and La Quinta; the area's largest shopping complex, Town Center, is located in Palm Desert.

The migration of money down valley has stimulated the city of Palm Springs to court developers in order to recapture the town's economic momentum. "Palm Springs is running scared from an economic point of view," observes Palm Desert architect Rick Holden, AIA.

Desert architects have small firms and a general practice. "You can specialize in housing, but other than that, there's not enough of one type of work to specialize in," says Frank Urrutia, AIA, whose 18 person firm is one of the largest in the area. In the past, local firms would joint venture to handle large projects such as the Palm Springs Aerial Tramway.

The nature of architectural practice in the desert is changing, particularly for civic and hotel development. Entrepreneur developers from outside the area often import their own architects, rather than hire locals; increasingly, local clients are following suit. "When I first came here, anybody from out of town was considered a city slicker," says Don Wexler, AIA. "As the town grew and became more sophisticated, the expert was the guy from out of town. We locals still get our share of the work, but we have to spend months going through the process."
Architect: Frey & Chambers, Architects, AIA.

"I'm trying to integrate technology into architecture."
—Albert Frey, FAIA

Palm Springs Aerial Tramway, 1966.
Architect: Williams and Williams, AIA; John Porter Clark, AIA; Frey & Chambers, Architects, AIA.

St. Theresa's Church, 1968.
Architect: William F. Cody, FAIA.
"The big boys are coming in and showing us 'hicks' how to do things," says Hugh Kaptur, AIA. "What they don't realize is that in a small community, things are different. They bang out what they're used to doing, and don't get a feeling for what's here. But there's no way to legislate responsiveness."

Although Palm Springs enjoys a rich melange of architectural styles, a strong contingent in the city government wants to legislate a design style for the city. This move toward another Spanish revival is manifest in two major new projects, the Convention Center and the accompanying Wyndam Hotel. "The city was anxious to pick up on local architectural themes," says James Combs, AIA. "So we interpreted the Spanish Colonial regional influence in southern California into a more modern idiom that we call 'desert modern'." Many local architects oppose the adoption of a design theme. "We're in a warp between the desert and the steel-and-glass pretension of L.A.," says Hugh Kaptur, a member of the city planning commission. "But I'd rather keep it that way than force it into a Spanish style."

"Today there's a lack of logical architecture. Design is superficial because so many materials are available commercially. You don't have to worry about the design, you can dazzle them with materials."

—John Porter Clark, AIA
"My main criticism is that the city's design review board has not been tough enough on controlling the type of design work. It's not right to make design concessions to bring in tax dollars."

—Frank Urrutia, AIA
FORM FOLLOWS FAHRENHEIT

As any pack rat will attest, the way to live in the desert is burrowed underground. Of course, pack rats do not have air conditioning, and they seldom entertain.

"The client's program for living here affects our architecture more than anything else," says Stewart Williams. "A person who's going to toddle off to Oregon around the first of April and not come back until December doesn't care whether the house is built among real hot boulders. People who live here all year round need an oasis environment. We give them a lot of shade, a lot of green, and some water."

Desert architecture is low-slung and blends into its surroundings like a lizard. Mitigating the heat, and the perception of heat, is the central design challenge in desert architecture. Materials pose special problems in the desert where the sun rots wood, cracks stucco and makes the use of glass an expensive energy consideration. Solutions range from the inventive use of landscape, shade devices, orientation and ventilation to hermetically-sealed environments that owe their viability to Freon.

The desert is not a barren wasteland, but a sensitively balanced ecosystem of fierce beauty, into which human habitation can be integrated with grace. With luck, architects designing for Palm Springs will respond to the strong aesthetic of the environment, and not just see the place as a pile of hot pink sand.

Janice Fillip, editor of Architecture California, grew up in the Amargosa Desert.

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"Our clients say, 'You don't expect me to hang my clothes next to my wife's, do you?'"
—Rick Holden, AIA

"Most of our clients don't put a budget on us, but they want to get what they pay for."
—Bill Johnson, AIA
"The concept for the Vintage Club Clubhouse was based on the surrounding backdrop of mountains—their color and form. Shadows on the facets of Mt. Eisenhower revealed the pyramidal shapes. I wanted the clubhouse to be natural to the desert, like it was intended to be there, not something foreign. Someday the building will be a terrific ruin."

—Bob Geering, AIA
Solving a natural dilemma with fire-treated cedar shingles.

Fire. It's the ultimate nightmare. And when you've solved every other problem in a project, it's the last thing you want to worry about. But for Richmond Rossi Montgomery Architects, it actually was.

Their primary problem was to build a business and professional complex on a virtually unbuildable site—and at the same time maintain the natural harmony of the environment. The solution was a design for a series of gracefully shingled pyramids with gently sloping roofs. The only fly in the ointment was the Class B fire code requirement for the roofs. But since cedar shingles and shakes can be pressure treated to meet fire retardancy specifications, that dilemma was easily solved.

For free information on specifying and fire treating red cedar shakes and shingles for a project of yours, write to:

Red Cedar Shingle & Handsplit Shake Bureau, 515-116th Ave. NE, Suite 275, Bellevue, WA 98004
Liability and the Corporate Architect

INDEMNIFICATION AGREEMENT CAN PROTECT CORPORATE ARCHITECTS

BY GERALD GAMIEL WEISBACH, FAIA, ESQ.

As staff architects for a real estate development corporation, we are concerned about our professional and personal liability.

Our work involves construction supervision and includes submitting signed documents for building permits, signing draw applications, visiting job sites to observe construction, submitting change orders and applying variances.

At present, the management of our corporation has no liability insurance covering architectural services. Their position is that, in the event of a lawsuit, the plaintiff will go after the corporation’s assets rather than those of an individual architect, so there is no need for liability insurance.

We are not comfortable with this determination because we feel that our personal assets are at stake. What type of contractual agreement should we propose to protect us from personal liability now and in the future?

Staff Architects
South San Francisco

You are right to be concerned about the lack of liability insurance. In the event of a lawsuit involving alleged negligent construction observation, for example, the plaintiff will most likely sue you as well as your corporate employer. (Note that construction “supervision” implies a greater level of responsibility and involvement than is really the role of the general contractor. Architects provide construction “observation.”) You also could be brought into a lawsuit involving construction defects through a cross-complaint for indemnity filed by a general contractor or subcontractor.

Although an employer is liable for the work-related negligence of its employees and is obligated by law to indemnify and defend them, the corporation may be unable to make good on such an agreement or obligation if it lacks sufficient capital to pay for your defense or to satisfy a large agreement. You should contact your attorney and ask about the advisability of drafting an indemnification agreement whereby your employer agrees to indemnify, defend and hold you harmless from all claims, lawsuits and costs arising out of the performance of your work. The indemnification agreement should be guaranteed by the corporation’s principal shareholders.

HOW A PROFESSIONAL CORPORATION WORKS

I would like to know what a professional corporation offers an architect. Will it protect an architect from liability for personal negligence or negligence of employers?

R.H.D., AIA
Newport Beach

A corporation is an organization authorized by statute to act as a continuing legal entity separate and apart from its shareholders. Risks are borne by the corporation, and shareholders risk only their investment, not their personal assets. The courts may, however, “pierce the corporate veil” in those instances when a corporation misuses its limited liability to avoid or shield its officers and/or directors from personal liability. The corporate protection from liability afforded the president of a manufacturing company which makes a malfunctioning product is not afforded the architect who makes a design error or omission. On the other hand, the manufacturing company will be held strictly liable for the failure of its product, while the architect must be proven negligent.

While the typical corporate formation shields individuals from personal liability, the individual in a professional corporation who renders the professional services remains personally liable and accountable for any misconduct committed by him or her or by any person under his or her direct supervision and control while rendering professional services on behalf of the corporation.

A professional corporation renders services in a single profession under a certificate of registration issued by the board regulating the profession. It is essentially organized and operated in the same manner as other corporations. The primary goal of professional incorporation is to achieve for professionals the tax advantages available to corporate executives. An additional advantage is the right to participate as a corporate employee in a qualified pension or profit-sharing plan, contributions to which are deductible by the corporation and not presently taxable to employee-professionals.

As of this writing, although legislation has been enacted permitting architects to become professional corporations, the regulations required by the legislation have not yet been enacted by the California Board of Architectural Examiners. It is, therefore, not yet possible to incorporate as a professional architectural corporation.

Gerald Gamiel Weisbach, FAIA practiced and taught architecture for over 25 years. He is a partner in the law firm of Natkin & Weisbach, which has offices in San Francisco and Costa Mesa, and specializes in the representation of design professionals.

Correction. Our last column discussed the possibility of an architect's unwitting assumption of responsibility for the contractor’s work, and warned against contract modifications that may be interpreted to involve the architect in the contractor’s means, sequences and methods of construction. The omission of the word “striking” near the end of the article erroneously changed the meaning of the sentence. The correct version is as follows:

Frequently contracts originated by owner/clients and their lawyers do contain provisions which expand on the architect’s role, granting the right to stop work. Often a modified B141 is offered, striking the language excluding responsibility for contractor's means, sequences and methods of construction.

The wise architect will avoid such modifications.
NEW PRODUCT NEWS

TEA FOR TWO

Authentic Japanese Tatami and Tea Ceremony Rooms in prefabricated, portable units are available from Fuji Group America, Inc. Designs integrate raw materials, natural light and traditional Japanese architecture and can be assembled in a few hours. For more information... Circle 551 on reader inquiry card

THE HEAT IS ON

Sunne Controls claims a savings of 30 percent in operating costs with its SA203 Temperature Programmer, a microprocessor-based programmable timer capable of varying the control points of up to 20 remotely-located thermostats. For ordering information... Circle 552 on reader inquiry card

REACH OUT AND SHOW SOMEONE

With Image Data Corporation’s new videotelephone, architects and construction managers can send clear images of people, objects, text or illustrations over telephone lines from the construction site to administrative offices. For more information... Circle 553 on reader inquiry card

BARRIER FREE LAVATORY

The Grace Model 6640 vitreous china lavatory is specially designed for wheelchair access. It features a concave front, concealed arms support, integral front overflow and anti-splash rim. For information from Briggs Plumbingware Inc... Circle 554 on reader inquiry card

ALUMINUM LUMBER

Admiral Aluminum has created Alumawood, reported to be a virtually maintenance-free aluminum lumber that can be cut to desired lengths. The product has a baked enamel, low-gloss finish to make it look like redwood. For specifications... Circle 555 on reader inquiry card

PEG-O-MY-WALL

Masonite Corporation has introduced new, prefinished, wood-grain, textured peg-board paneling. The perforated hardboard product is widely used in garages and basements... Circle 556 on reader inquiry card

LOW-COST FORM LINERS

Greenstreaks, manufacturer of architectural form liners, has developed a single use product said to be 30 to 50 percent less expensive than regular form liners and easier to handle. For additional information... Circle 557 on reader inquiry card

SUN POWER

ARCO Solar, Inc. has introduced the first full-sized, commercially available photovoltaic module using a monolithic circuit of thin film silicon to generate electricity from sunlight. The modules are said to be especially effective in producing power in low or diffuse light. For further information... Circle 558 on reader inquiry card

CADD MADE SIMPLE

Architects can learn about Computer-aided Drafting and Design with CADD-SETTES, a video training program that simplifies the learning process. The program was written and produced by architect Fred A. Stitt. To receive further information... Circle 559 on reader inquiry card

FIRE ALARM WALLCOVERING

BF Goodrich manufactures wallcovering said to give advance warning of fire before smoke or open flames appear. Designed for both commercial and home use, Early Warning Effect emits vapor that triggers ionization-type smoke detectors. For more information... Circle 560 on reader inquiry card

SECLUDED SKYLIGHTS

Velux-America Inc. offers a “Complete Guide to Roof Windows and Skylights” that details its line of easy-to-install awnings and blinds including sunscreens. For a free copy... Circle 561 on reader inquiry card

SILICONE SEALANT SYSTEMS

O’Keeffe’s Inc. has developed and patented a new silicone glazing designed to impede water and air infiltration. The Structural Silicone Glazing Systems are for use with skylights. For further information... Circle 562 on reader inquiry card
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Brick can make exterior walls light, decorative and fabric-like. The Brick & Roofing Institute of California has information on a multitude of colors available in brick...

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Pearce Structures, specialists in space frame design, engineering and manufacture, offers Super Structures Space Frame System, a nodeless multi-hinge connection strategy for component systems. To receive a brochure...

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Roto Frank of America Inc. manufactures a slim profile design roof window reported to let in up to 80 percent more light than other roof windows. For a four-color brochure...

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CREATIVE CRAWLSPACE

An installation manual for perimeter insulated raised floors, a new design in residential crawlspace foundation-floor systems, is available from Western Wood Products Association...

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continued on page 34
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