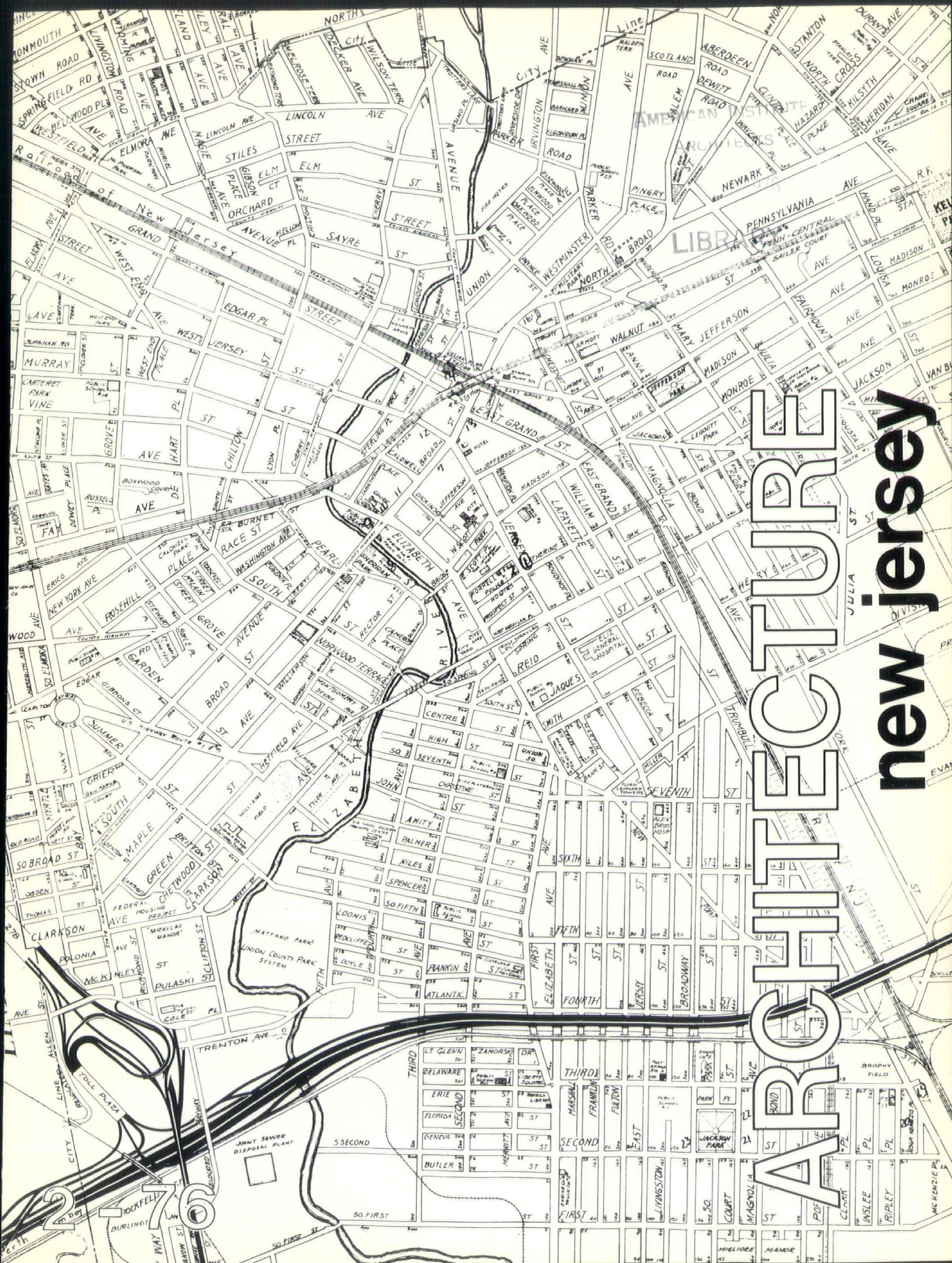

ARCHITECTURE
new jersey

"A professional call can turn past due accounts into money in the bank."

Fran Tarkenton, Atlanta Businessman

"When you have a problem checking up on 'slows', your telephone can offer some important advantages. Of course, it has to be used properly to get the best results. And New Jersey Bell offers you time-proven programs to help your company get the most from its phone service.

"In fact, Bell's communications specialists are ready and waiting right now... to train your people in the right way, the businesslike way, to use the telephone more effectively. To check up on 'slows' or to solve many other kinds of business problems.

"For more details, just send in the coupon. Or, make a quick call (toll free) to the number below. The Communications Consultant who answers is a telephone specialist who works best for Bell when he's working hard for you."

3AJ

Bell System National Telephone Sales Center
811 Main Street, Kansas City, Missouri 64141

Please send information on Collecting Overdue Accounts

NAME_____

COMPANY_____

STREET_____

CITY_____

STATE_____ ZIP_____ PHONE_____

For immediate action call toll free 800-821-2121.
IN MISSOURI CALL 800-892-2121

New Jersey Bell

We *scramble* for your business.

When you think it's too soon to call an architect, maybe you should.

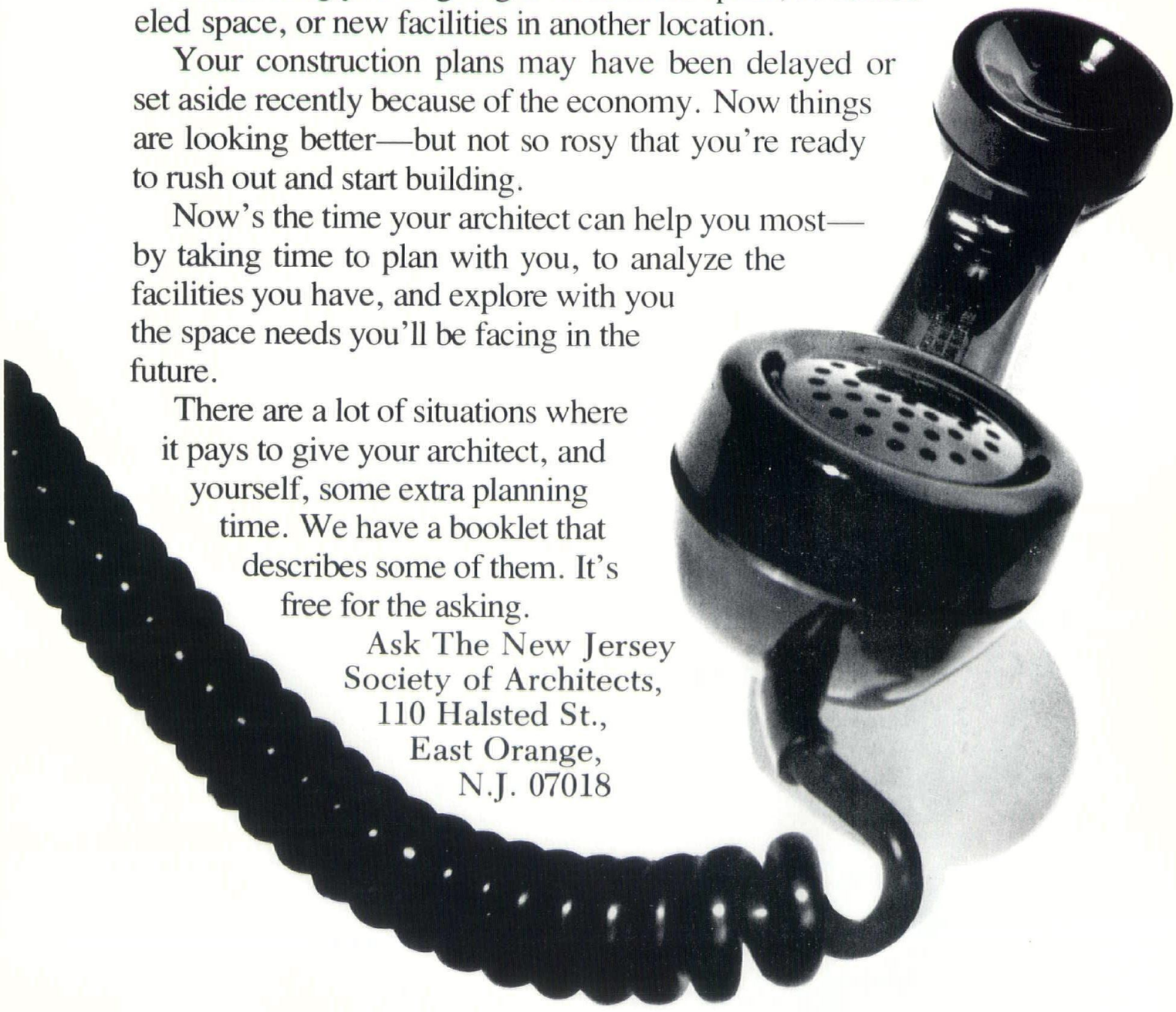
Before long you're going to need more space, or remodeled space, or new facilities in another location.

Your construction plans may have been delayed or set aside recently because of the economy. Now things are looking better—but not so rosy that you're ready to rush out and start building.

Now's the time your architect can help you most—by taking time to plan with you, to analyze the facilities you have, and explore with you the space needs you'll be facing in the future.

There are a lot of situations where it pays to give your architect, and yourself, some extra planning time. We have a booklet that describes some of them. It's free for the asking.

Ask The New Jersey Society of Architects, 110 Halsted St., East Orange, N.J. 07018



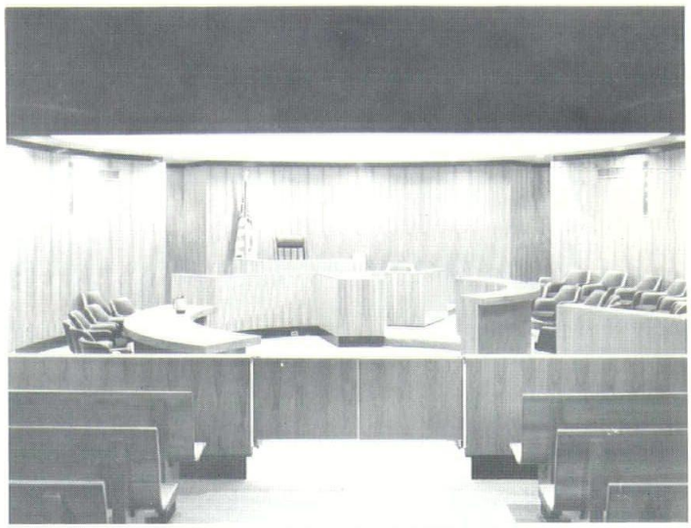
NEW JERSEY CHAPTER
ARCHITECTURAL WOODWORK INSTITUTE

P.O. BOX 297, FANWOOD, N.J. 07023

EMPIRE LUMBER & MILLWORK CO.	Newark
FURNITURE CRAFT COMPANY	Springfield
INTERIOR INSTALLATIONS INC.	
VILLAGE FURNITURE & INTERIORS	Bloomsbury
LOIZEAUX ARCHITECTURAL WOODWORK	Plainfield
MIDHATTAN WOODWORKING CORP.	Old Bridge
MIELACH COMPANY	Edison
NORTH HUDSON MANUFACTURING CO., INC.	N. Bergen
FREDERICK SCHILL & CO., INC.	Edison
SCHROEDER BROS., INC.	Union

Specify — A.W.I.
"Quality Standards Illustrated"

Use of this quide specification and the Quality Standards should simplify the writing of your woodwork specifications and insure bids of uniform content, and should assist in establishing pre-determined quality and competence.



Project: "Court room in the round" Passaic County Court House, Paterson, N.J.
Architect: Neil Greydanus, AIA, Hawthorne, N.J.
Architectural Woodworker: Schroeder Bros., Union, N.J.

PROTECTION

Parkington Associates Ltd.

111 JOHN STREET, NEW YORK, N.Y. 10038 • (212) 349-8500

GERARD J. NOLAN, C. P. C. U.
PRESIDENT

Special Announcement

New Professional Liability Markets for NJSA Members

- Highly Competitive Premiums For All Types Of Engineering Classifications
- Comprehensive policy terms **including full prior acts coverage**
- Placement with American Companies of good financial position
- Excess Limits of Liability available up to $10,000,000 (Additional capacity may be purchased beyond this amount.)
- Flexible deductible plans will be considered at very low or high self-insured retention levels
- Stability and continuity of market commitment

Please address correspondence to the above firm for further details and application.

Official Publication of
NEW JERSEY SOCIETY OF ARCHITECTS
A Region of The American Institute of Architects
110 Halsted Street, East Orange, N. J. 07018
(201) 672-7900-7901-7310

Editorial Board
Richard Bottelli, Chairman; D. Levon Gedickian, Graphics; Michael C. McAneny, Burton W. Berger, Cassandra A. Carroll, Richard A. Hetzel, Edward N. Rothe. Helen T. Schneider, Editor.

Board of Directors

President	Robert F. Grove
President-Elect	Richard Bottelli
Vice President	Romeo Aybar
Vice President	J. Robert Gilchrist
Secretary	Leo H. Mahony
Treasurer	Paul J. DeMassi
Past President	Gary Y. Kaplan
Architects League of Northern N.J.	Joseph A. Cecco D. Levon Gedickian William Houthuysen Edward A. Levy Hugh N. Romney *Frank K. A. Adler *Jon C. Fellgraff *Dennis A. Mylan *Donald W. Turner *S. Vincent D'Amore
Central	Herman H. Bouman Gabor L. Czako William H. Short Robert E. Sussna H. Robert Yeager *John Borakos *Richard M. Horowitz
Newark/Suburban	Peter A. Carlson James G. Centanni Calvin M. Colabella Salvatore M. Guzzo Jaime V. Martins *Ronald P. Bertone *Thomas A. Farina *Leo L. Fischer
Shore	Robert E. Cook Edmund H. Gaunt, Jr. *M. David Rodetsky *Frank J. Tomaino, Jr.
South Jersey	Clement F. Wasleski, Jr.
West Jersey	Barry E. Bannett John L. Kehr, Jr. Peter A. Pizzi *Joseph V. Lisiewski *Robert F. Thomson
Past Presidents	Howard L. McMurray '76 Peter H. Holley '77 Arthur Rigolo '78
Student Chapter Presidents	Brendan Reilly, NJIT Edward Cotter, Princeton U. Thomas Steepy, Mercer Co. Comm. Coll. Vincent Bouie, Burlington Co. Comm. Coll.
AIA Regional Director	Adolph R. Scrimenti, FAIA
Executive Director	Helen T. Schneider, Hon. AIA
Executive Secretary	Ilse B. Hovorka

*Alternates

ARCHITECTURE new jersey is the official publication of New Jersey Society of Architects, a Region of The American Institute of Architects, and is the only architectural publication in the state. The purpose of the quarterly publication is to advance an increased public awareness of our visual environment. It carries news, articles and representations of buildings of current interest.
4,200 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education, religion and government at all levels.
Views and opinions expressed in ARCHITECTURE new jersey are those of the writers and not necessarily those of the New Jersey Society of Architects.
Subscription: $6 per year.

Printed by White Eagle Printing.

ARCHITECTURE
new jersey

Vol. 10 **No. 2** **April/May/June 1976**

4 News
What is happening in New Jersey design and construction circles

5 Design Review for Communities: A Viable Concept
Some words of advice on protecting our man-made environment

6 A Walking Tour of Elizabeth
A rich architectural heritage awaits visitors to this city

12 Planning Board Approvals — A Plea for Sanity
An Architect speaks out against abuses he has found in the planning process

14 Cost Based Compensation
The AIA explores compensation systems for dealing with the expanding services Architects now provide

16 Office Profiles
Two New Jersey architectural firms featured

18 Construction and Soil Erosion
Two new state codes are summarized

19 People
Recognition for Society members

COVER:
Elizabeth, New Jersey

News

THE PULSE OF THE PEOPLE

"The Pulse of the People: New Jersey 1763-1789," A comprehensive exhibition jointly sponsored, planned and carried out by the N.J. Historical Society, the State Museum and the N.J. Historical Commission, will be on display at the Historical Society, 220 Broadway, Newark, from April 22 to July 3. From autumn until spring 1977 a modified version will tour the state in a museum mobile unit. The exhibition cost more than $100,000.

THE NO-FRILLS HOUSE

Now, The No-Frills House. "Compact" houses selling from $20,000 to $36,000 are capturing an ever-larger share of the home market in some suburban areas throughout the nation. The people who buy them are said to be undisturbed by the size (as small as 1,085 sq. ft.) and other features (or lack of them) in the back-to-basics dwellings. Builders save on labor costs and land, and by eliminating small luxuries home buyers have come to take for granted. Something for everyone.

JAPAN HONORS NJSA MEMBER

George Gentoku Shimamoto of West New York, N.J., a consulting partner in the New York and Newark architectural and planning firm of Gruzen & Partners, has received the Order of the Rising Sun in the name of the Emperor of Japan. The Order is awarded both to Japanese and American citizens in the United States as a symbol of the friendly relations between the two countries.

Mr. Shimamoto has made significant contributions in assisting architects, engineers and contractors in both countries. Through his active role in the Architectural Institute of Japan, American Institute of Architects and the New Jersey Society of Architects he has promoted the development of greater understanding among Japanese and American professionals.

OSHA'S CONSULTATIVE SERVICES

OSHA Beefs Up Consultative Services Program. The Labor Department is moving vigorously to involve its Occupational Safety and Health Administration (OSHA) in greater consultation with business. The 1977 OSHA budget earmarks $4.5 million, nearly half of the agency's budget increase, for improved consultative services.

The 23 states that run their own OSHA programs already are required to offer business a consultative service on the avoidance of violations. The 22, in which OSHA controls safety programs, have no such service. The new budget will close the gap, an important step, since four to six states are expected to drop their own programs this year.

RAZING BUILDINGS IN SECOND CITY

Razing Buildings in Second City. David Lowe's new book, "Lost Chicago" (Houghton Mifflin $20), is a history not only of Chicago's architecture, but of cities in general as cultural creations. The illustrated volume describes the destruction of architectural landmarks and of an earlier urban way of life. More important, it glorifies the power of an American city to fill men with optimism, democratic endeavor and the creative spirit. As one reviewer wrote, "It may be our misfortune as a people to be defined not by what we have created but by our destruction of what we have created."

NEWARK MUSEUM

Newark Museum is compiling a catalogue of public sculpture in New Jersey. Fearn Thurlow, curator of painting and sculpture and director of the project, requests information about statues, monuments or funerary sculpture of note.

She would like to know the subjects, artists, locations, founders' marks, inscriptions and dates of commissioning, fabrication and unveiling. She also requests photographs of the monuments and photocopies of news stories or other information.

NEIGHBORHOOD CONSERVATION

"Neighborhood Conservation A Source Book is a catalogue of urban and nieghborhood conservation efforts prepared for a conference conducted late last year by the National Endowment for the Arts, New York Conservation Foundation and New York City's Landmarks Preservation Commission. While supplies remain, copies are available from the National Endowment, Architecture and Environmental Arts Division, Columbia Plaza, 2401 E. St., N.W., Washington 20506.

On the premise that America could learn from Europe's ways of integrating its past with its present, a tour by American municipal officials of Great Britain, France, Italy and the Netherlands was sponsored last year. A report of their travels, and what they saw and learned about urban and neighborhood conservation in Europe, is contained in the April, 1976, issue of Nation's Cities, the magazine of the National League of Cities. The address of the magazine is 1620 Eye St., N.W., Washington 20006.

RUTGERS UNIVERSITY ART GALLERY

The Rutgers University art gallery is sponsoring a Bicentennial exhibition, May 2-Sept. 3, entitled "A Visual Recollection of the City of New Brunswick from the Revolution to the First World War: Its Art, Architecture and Life."

The showing is in Voorhees Hall, Hamilton Street, New Brunswick, 201/932-7737/7096. Hours until June 1, Mon.-Sat., 10-4:40; Sun., 1:30-4:30; June-Sept., Mon.-Fri., 1:30-4:30.

The exhibition includes early paintings, drawings and prints by local artists; photographs taken in the 1850's; maps showing the physical growth of the city, and furniture and silver made by New Brunswick craftsmen.

FRANK LLOYD WRIGHT

Frank Lloyd Wright Widens Bank Market. The Avenue Bank & Trust Co., Oak Park, Ill., issues picture-checks commemorating the late Frank Lloyd Wright's home and studio complex in the Chicago suburb of Oak Park. Orders for checks and new accounts have come from Iowa, Pennsylvania, Wisconsin, Kansas and South Carolina — states where Wright designed homes and buildings.

Each new order costs a customer $3.50 for the checks, but the customer also receives a copy of an original lithograph of a Wright-designed building. In addition the bank donates 50 cents from each purchase in the name of the customer to the Wright Foundation, which maintains and preserves the Wright complex in Oak Park.

Design Control

HANS K. SANDER, FAIA

Despite the proliferation in recent years of municipal master planning and zoning controls, it has become increasingly apparent that they are not always adequate for the kind of environmental protection and improvement which communities today are demanding. In many cases, key environmental design considerations are omitted entirely. This is especially true in areas of non-residential development.

One effective means available today for assuring this kind of protection, particularly for small and medium-size communities, is to be found in the design review concept, incorporating as its basic components a citizens advisory committee and a strong environmental and site design review ordinance.

More than 15% of our State's 750 small communities are now employing this kind of regulation and, based on their success, chances are the number will increase.

Among the first times that such a mechanism was used in New Jersey was in 1967 when some additions to the Princeton Shopping Center were proposed. Although the proposals conformed largely to the town's land subdivision and zoning ordinance provisions, other issues came to the attention of the Planners — issues which were not usually reviewed because they were simply not zoning concerns. They were, however, regarded as vital environmental design concerns to the Planning Board. They included such items as the relationship of proposed buildings to those already at hand; plans for ingoing and outgoing traffic; the arrangement of the parking lots and their internal traffic circulation; the screening of the Shopping Center from adjoining properties; appropriate landscaping; and adequacy of drainage and utilities.

A typical zoning ordinance, for example, might require the ***number*** of parking spaces for a proposed facility, but will not require a review of car ingress and egress, or internal traffic circulation or the layout of the number of parking spaces required by that pattern.

It was felt that because the development of non-residential uses such as the Princeton Shopping Center would have a major impact on the character of the community, the approval of such proposals was in the public interest and therefore should also be subject to an orderly and systematic review.

The method chosen was a free-standing ordinance which included the key provision for a citizens advisory committee, made up of architects, landscape architects, urban planners and other design and planning professionals. This advisory group is appointed by the mayor and reports its findings and recommendations to the Planning Board in public meeting. It is significant to note that this was a mandatory ordinance; proposals *must* be submitted. Permits were not issued until the mandates of the ordinance were met.

Applicants were nevertheless permitted recourse to the courts and in this instance, the applicant appealed. The appeal was denied.

Since then, the general effectiveness of the design review concept has been proved many times. In March, 1973, the Board of Directors of The American Institute of Architects issued a formal policy statement which declared that "in order to improve the quality of our environment, it is vital for every community to develop design consciousness. Design review is one of the mechanisms by which a community may develop such consciousness and thereby exercise control over the evolution of its physical form." The policy statement was followed by the publication of an official AIA Design Review Handbook which also contained a model ordinance.

Concurrent with the dramatic increase in the number of design review boards in recent years has been the desire to evaluate their real effectiveness and to develop guidelines for their proper establishment and operation.

As already pointed out, certain criteria of environmental design review seem to be inadequately covered, or even omitted entirely by ordinary planning and zoning controls. The following are particularly significant:

(1) Landscape and environment: to prevent the unnecessary destruction or blighting of the natural landscape or of the achieved man-made environment;

(2) relationship of structures and open spaces: to make certain that the treatment of built-up and open spaces has been designed so that they relate harmoniously to the terrain and to existing buildings and have a visual relationship to the proposed development;

(3) circulation: to determine that the proposal facilitates appropriate pedestrian access, servicing and parking; and

(4) protection of neighbors: to protect neighboring owners and users by making reasonable provision for such matters as surface water drainage, sound and sight buffers and the preservation of views, light and air.

It should be particularly noted that one aspect which is intentionally omitted from our recommended design review process is *architectural style.* Color, kind of materials, forms or shapes, and similarity to neighboring buildings is also missing. What this means is that design review should in no way interfere with the applicant's freedom of design, creativity or initiative. As a matter of fact, the review board is urged to confine its considerations to a reasonable and professional review of the proposal and plans, leaving entire responsibility for design and development to the applicant.

Because of the significance of the actions of the review board members in the overall design review process, the composition of the board becomes an item of considerable importance. Insofar as possible, all members should be competent in matters of design. The majority should be architects, urban designers or landscape architects.

The review ought to be mandatory in two ways: (1) the board should have mandatory jurisdiction in that applications for development *must* be submitted to it; and (2) the board should have the mandatory power that no building permit be issued without board approval.

Our original Princeton ordinance was revised in 1972-73 and a criteria section was inserted for the first time to cover such ecological considerations as safeguards to natural plant, animal, fish and human life processes; prevention of unnecessary degrading of unique or irreplaceable land types; and preservation and protection of scenic, historical, archeological and landmark sites and features.

Design review also takes a number of unusual steps to protect the rights of the applicant. Ideally, the ordinance should contain a "statement of minimum acceptable conditions on demand". If the board should disapprove a submission, and the applicant requests it, the board would be obliged to specify in writing the conditions under which a majority of the board would accept the submission. Additionally, the applicant may request the chairman in writing (the peremptory challenge) to have one or two review board members replaced if he feels that such members are hostile to him or unable to render an impartial judgment on his project. Finally, if the chairman finds that a proposal raises no substantial design problem, he may, with the concurrence of the board, grant an exemption. The applicant and the building inspector, once notified by the chairman of the exemption, may proceed as though the project had been approved in the regular manner.

(Mr. Sander is president of Hellmuth, Obata & Kassabaum of Princeton. Mr. Sander served as Chairman of the Subcommittee on Design Review Boards of the AIA Committee on Design for four years. The report of the Subcommittee was released by the Committee on Design and the AIA Board of Directors in May, 1974 under the Title Design Review Boards: A Handbook for Communities.)

A Walking Tour
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
19
20
21
22
23
NEWARK AVE
EAST GRAND ST
BROAD ST
MADISON
JEFFERSON PARK
JACKSON
MONROE
WASHINGTON AVE
ELIZABETH RIVER
ELIZABETH AVE
SOUTH ST
SEVENTH ST
FIFTH AVE
THIRD
SECOND
FIRST
FOURTH
BROADWAY
JULIA ST
MAGNOLIA
TRENTON AVE
MATTANO PARK
UNION COUNTY PARK SYSTEM
JOINT SEWER DISPOSAL PLANT
BROPHY FIELD
JACKSON PARK
PENN-CENTRAL
PENNSYLVANIA
N. J. TURNPIKE

# of Elizabeth

Historically and architecturally, Elizabeth is a treasure. The first English settlement (1664) in New Jersey, the principal stronghold of Federalism in the state, crossroads of the Revolution and founding site of the school that was to become Princeton University, the city displays its heritage in many original and restored buildings open to the public.

Elizabeth's major claim to fame is historical. Scarcely any institution still in existence does not have its own printed history to supplement the superb archives of the Elizabeth Area Public Library. The Union County Cultural and Heritage Commission and its Citizens Advisory Bicentennial Committee are also active in this field. Gathering and preserving history is a contemporary and rewarding pursuit that has captured the imaginations and energies of many people through the years.

The city is compartmentalized in a number of informal historic districts — The Port, Peterstown, Keighry Head, Elmora, North End, among others — and the people who live there often refer to their residences by these names.

There is less homogeneity today than in earlier years, due to the changing ethnic nature of the population, but third and fourth generation Elizabethans are proud and very conscious of their origins. As in any historically important locale they strive to preserve the vanishing shreds of the past, fully aware that "Here today, gone tomorrow" often, and sadly, is the price of progress.

The connoisseur, student and hobbyist of architecture may despair that so many fine examples of the art have fallen into disuse or been torn down to make room for modern and more serviceable buildings. Still, Elizabeth has its full share of architectural beauties from the distant and near past, nearly all restored and in use.

Most architectural styles, from pre-Revolutionary to Contemporary, are visible here. In fact, whole blocks of inhabited Plan Book and Stick Style structures, even though not in the best of repair, can be seen by anyone armed with a map and some prior guidance.

Elizabeth was first settled in what is now the Port area bordering Newark Bay and the Arthur Kill. The great families had their farms and estates there and figured actively in the Revolution, since Staten Island, directly across the narrow Kill, was a crossroads of battle. The present central business district was open country then, and rough though well-traveled roads led like the spokes of a wheel outward to Newark, Rahway and points south. Rahway Avenue, which begins at the Union County Court House and becomes St. Georges Avenue in adjacent Roselle, was originally known as the King's Highway.

The Port is now a depressed area, architecturally speaking, but many 19th century buildings are still in use, and in enclaves within the area efforts have been made by residents to refurbish their properties.

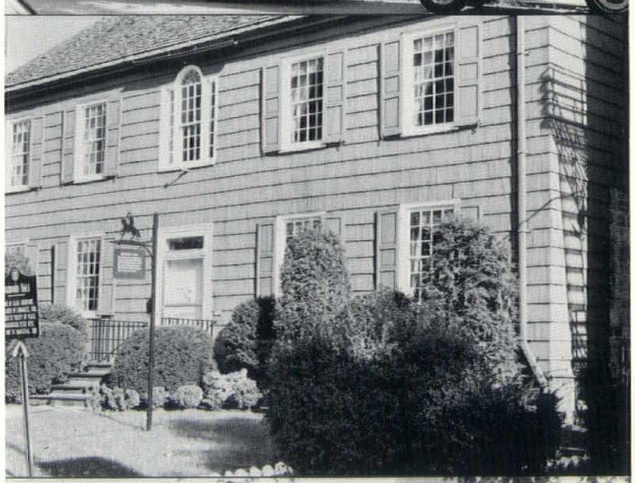
Elizabeth has been a built-up community for years. The only vacant land, most of it formerly owned by the Central Railroad, was the meadowlands which began to be developed industrially in the 1960s. With the opening and subsequent enlargement of Port Elizabeth, the city's Industrial Commission has striven with some success to attract industry there.

Within the city, sporadic attempts have been made to brighten the facade of the community with new buildings. The City Federal Savings and Loan Assn., Elizabethtown Gas Co. and one or two others sought to demonstrate their faith in the viability of Elizabeth by remaining here and constructing larger headquarters in a typical modern style to which no generic name has yet been applied.

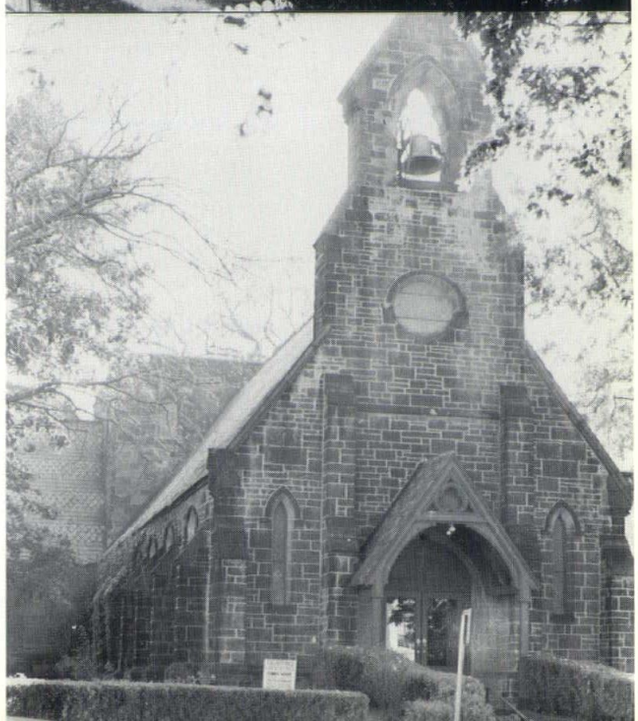
Elizabeth affords many walking tours for the interested. The one outlined and discussed below will require transportation if No.'s 19 through 23 are to be visited. The first 18 can be covered on foot. The entire series will give the visitor a kaleidoscopic view of architecture in this historic city from the earliest days to the present.

1

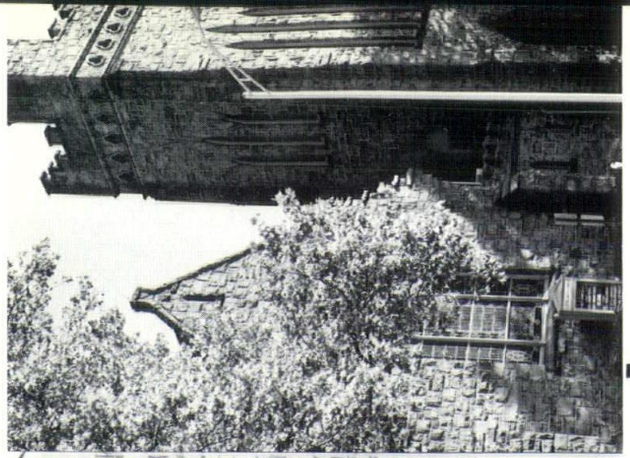
2



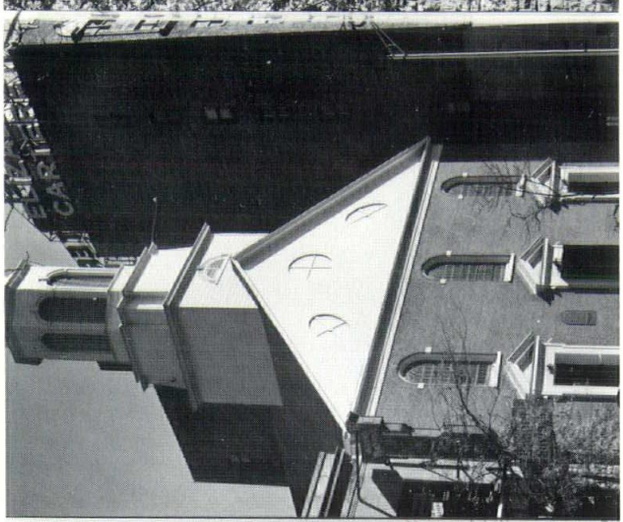
3



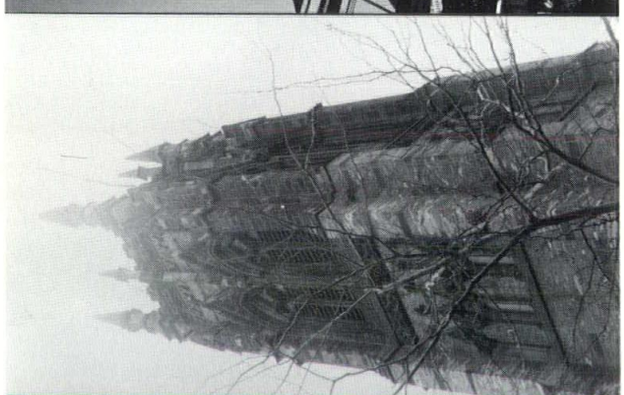
4



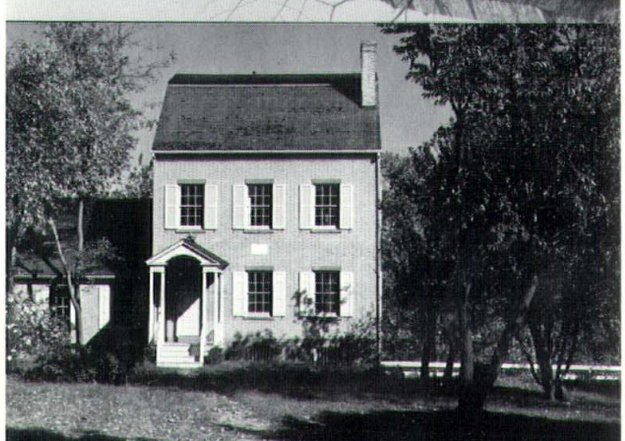
5



6



7



8

9

NO. 1 NATHANIEL BONNELL HOUSE, 1045 E. Jersey St.

Many pre-Revolutionary farmhouses and small city dwellings still survive in Union County. Without pretensions of great style, closely hugging the ground, they share the common characteristics of high-end chimneys, stepped-down roofs and small-paned windows. A few have gambrel roofs with graceful bell-cast eaves and sheltering porches. The Bonnell house, which conforms generally to this style even in restoration, is the oldest house in Elizabeth, erected before 1682 by Bonnell, a French Huguenot.

NO. 2 BELCHER-OGDEN MANSION, 1046 E. Jersey St.

The prevailing architectural style of the wealthy throughout most of the 18th century was Georgian. Solidly massed brick buildings used elaborate doors with elegant classical detailing as a central focal point for their formally balanced facades. As with some later styles, Georgian designs were often translated into wood. The Belcher-Ogden mansion in particular has a beautiful doorway and fine Flemish bond brickwork. The house originally belonged to John Ogden Jr., one of the first settlers. The estimated date of construction ranges from 1680 to 1722. Jonathan Belcher, Royal governor of the province, lived here from 1751 until his death in 1757.

NO. 3 BOUDINOT MANSION (Boxwood Hall) 1073 E. Jersey St.

Also Georgian, but with a simple exterior and elegant interiors, this was the home of Elias Boudinot, president of the Continental Congress, who signed the ratification of the peace treaty with Great Britain, and later housed Jonathan Dayton, a signer of the Constitution. Elias Boudinot IV named the place Boxwood Hall after the shrubbery that was a feature of the grounds. The interior is noteworthy for wide hospitable halls and spacious rooms opening from them on either side, for its open fireplaces with finely carved mantels and paneling and for its Dutch tiles.

NO. 4 CHRIST CHURCH & ST. AUGUSTINE'S, 1064 E. Jersey St.

Christ Church was constructed on Richard Upjohn's design in 1854, a year after the parish was founded. The church merged with St. Augustine's in 1973. The nave, as well as a wooden-walled chancel and small anteroom were dedicated in 1854, and the transept and tower in 1870, the year in which the rectory is said to have been built. Workmen excavating for the 1870 addition discovered subsoil quicksand, and the tower is now supported by massive inverted arches. The style of the church is described as English Village Gothic, characterized as more "chaste" than true Gothic Revival. Others say that use of stone in construction brings the church close to "true" Gothic in feeling. Sometimes called the "pointed style," the lines of Gothic Revival carry the eye upward. Pointed, arched doors and windows with diamond or stained panes, and board and batten siding (especially in dwellings) add to the strong vertical feeling.

NO. 5 CENTRAL BAPTIST CHURCH, 1125 E. Jersey St.

The present church was occupied in 1900. In the 23 years prior to that date, the parish, founded in 1877, used a small wooden structure across the street. The sanctuary is in the shape of an octagon, with other spaces such as the pulpit and baptistry leading off the octagon. The building exterior is of stone in an unusually contemporary arrangement for the time, considering that the general design blends Romanesque and Gothic Revivals.

NO. 6 SECOND PRESBYTERIAN CHURCH, 1161 E. Jersey St. 10

The congregation was founded in 1820 as a separation from First Presbyterian Church which had grown overly large. The present church was constructed a year later mainly in Georgian style, but with touches of Colonial and overtones of Greek Revival. Originally the church was heated by stoves in the four corners of the sanctuary. Shortly after the Civil War, a more up-to-date heating system was installed and the balcony was added. Later, graves at the rear of the church were removed to Evergreen Cemetery, Hillside.

NO. 7 ST. JOHN'S EPISCOPAL CHURCH, 61 Broad St. 11

The present structure, built at a cost of $50,000, opened for occupancy in 1860. It is considered the finest specimen of 14th century Gothic style of architecture in New Jersey. The 126 ft.-high tower cost $6,000 to erect. The original structure was raised about 1706. In 1757 the bells and a library for the parish were added.

NO. 8 ANDREW HAMPTON HOUSE, 635 Pearl St. 12

A post-Revolutionary British import, the Federal style used decorative designs which were light and graceful adaptations of Roman forms. Slender columns on small porches, fanlights over doors, oval or lunette windows, delicately carved cornices, and dormers created an overall feeling of refinement. In New Jersey, Federal houses often had gambrel roofs with decorative windows in the gable end. The Hampton house, a fine example that has been restored, became the parsonage for St. John's after 1749. Andrew Hampton was a Scottish Quaker who came to Elizabethtown shortly before work began on the house.

NO. 9 PUBLIC LIBRARY (Main Building), 11 S. Broad St. 13

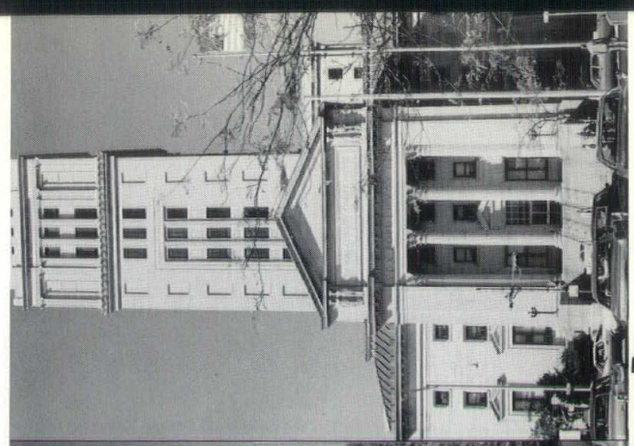
The building was completed in 1912, a gift from Andrew Carnegie. Edward L. Tilton and C. Godfrey Poggi were the architects. George Levy designed the modern addition in 1968. The building stands on the site of the Red Lion Inn, a popular lodging house and tavern during the Revolution. The building is a mixture of Romanesque Revival and Beaux Artes principles of symmetry and harmony. Romanesque Revival buildings are typified by massive towers, powerful round-headed arches and a bold use of rustic stone blocks that give it its impressive solidarity.

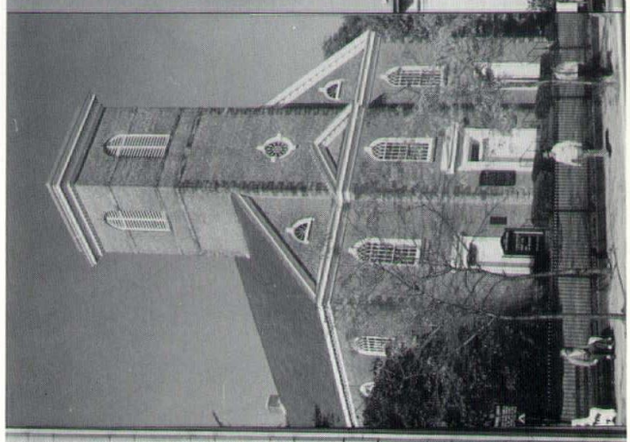
NO. 10 UNION COUNTY COURT HOUSE, Broad St. & Rahway. 14

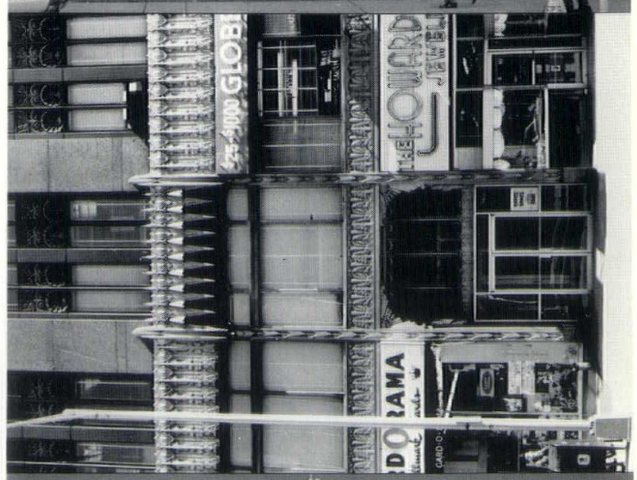
The facing structure dates from 1902 and replaced several frame buildings that served as county offices. Ackerman & Ross won a $500 first prize for designing the $600,000 building and were named the architects of record. An annex was added in 1925, and the 17-story tower in 1931. The cannon on the lawn was cast in Strassbourg in 1758. This is an academically-designed building of its type based on Romanesque patterns.

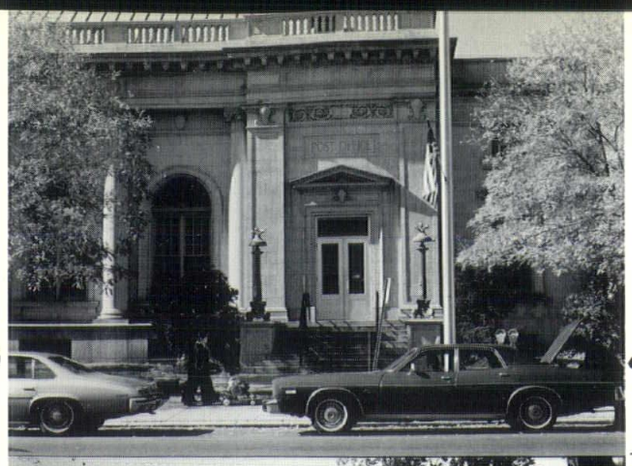
NO. 11 FIRST PRESBYTERIAN CHURCH, Broad St.

The first house of worship in the settlement, First Presbyterian Church was built in 1665 as a plain wooden structure also used for meetings of the Supreme Court, General Assembly and the Legislature. A new church was erected in 1724 and enlarged in 1766 with a bell, steeple, clock and spire. The edifice was burned by the British in 1780. The present structure was completed in 1789, and the present chapel was added in 1864. The church has been altered, expanded and improved many times.





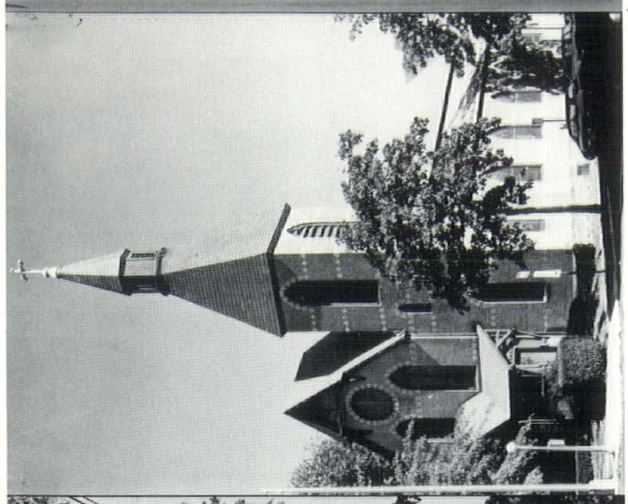




15

NO. 12 ELIZABETHTOWN GAS CO., 1 Elizabethtown Plaza

This utility is one of several enterprises whose growth ne and faith in Elizabeth, coincided in the 1950s and 19 When Elizabethtown Gas required a modern and la headquarters it decided to assist the city's own moder tion and growth by remaining where it was. The se story building, designed by Vincent G. Kling, AIA Philadelphia, and erected in 1966, is an example of sculptural possibilities of building materials. Textured faces of concrete and pebbles, steel, wood and tinted are combined, in Contemporary work, in exciting new v Simple geometric shapes are passed over in favor of s curving walls or dramatically contrasting verticals and zontals. One feature of this structure is porcelanized mel external panels whose purpose is to break up an o wise flat surface.



16

NO. 13 HERSH TOWER, 125 Broad St.

Considered a mini-skyscraper when it was constructe 1931, this 14-story office building in the heart of the tral business district was once the tallest structure in U County. The architectural firm of Meyers & Sha Newark, designed the building for Louis Hersh, prom Elizabeth merchant, and there has since been extensive ernization. Hersh Tower is one of the state's finest exar of art decor, which derives from the 1925 Paris exhibi "Exposition des Artes Decoritifs."

17

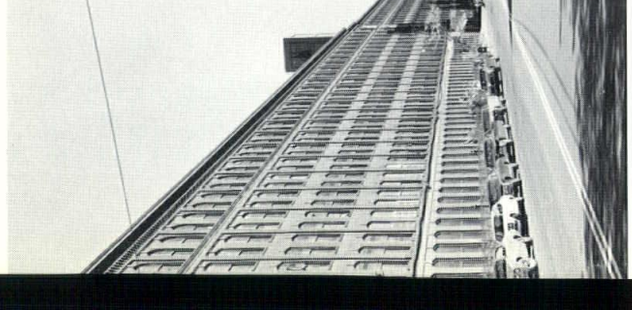
NO. 14 CENTRAL RAILROAD OF N.J., Elizabeth Station

A Romanesque Revival building with French Chateau tones, the main Elizabeth depot of the Central Rail which now is under management of the Consolidated Corp., was constructed at a cost of $38,600 between and 1893. The depot was remodeled in 1920 and re and modernized in 1953 at a cost of more than $50, which indicates how costs had risen in a half-century though characteristic of railroad stations of the period tower was incorporated into building plans mainly of cipal stopping places.

18

NO. 15 ELIZABETH POST OFFICE, 310 N. Broad St.

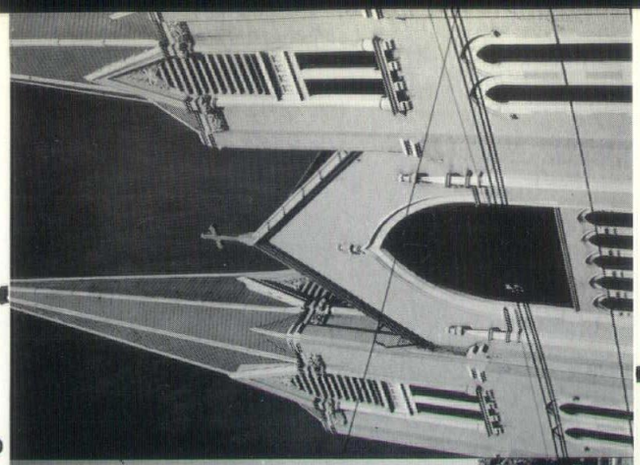
A fine example of the style once admired in governm design, the Post Office was built in 1908 when the se moved from cramped quarters a few blocks away. The b ing blends Greek and Roman styles with what can onl called Government Utilitarian. The long, narrow lobb flects something of the original manner, but the wor area not open to the public is bare of architectural inte An addition was constructed in 1928. A second add currently in the works is on the former site of the Elks an engaging structure that combined style elements of Book and Queen Anne.



19

NO. 16 Trinity Episcopal Church, N. Broad St. & Chestnut S

Two dates, 1857 and 1859, are given for the organizati this fourth Episcopal parish in the city. Parishioners m the Union County Court House until their own hou worship, designed by architect Richard Upjohn, was pleted in 1871. The addition of a chancel and dedicati the parish house took place in 1905. The church and p house are an interesting combination of Romanesqu French Chateau with touches of Italianate and intima of Gothic Revival.



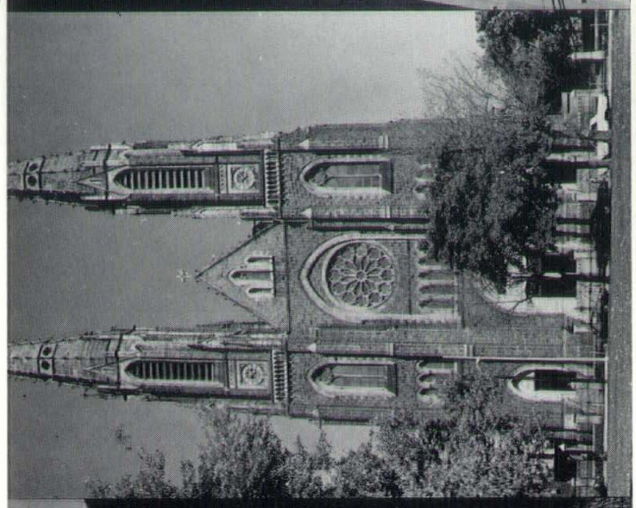
20

NO. 17 EARLY FARMHOUSE, 566 Morris Ave.

In every period one can find buildings which defy classification and yet are rewarding in their own right. At times, styles which were popular in other parts of the country were not widely used in Union County. Others remain as architectural fancies, tributes to bygone eras. Such a one is this neat, restored little house dating back to Colonial days.

NO. 18 JOSEPH K. WHYMAN HOUSE, 705 Newark Ave.

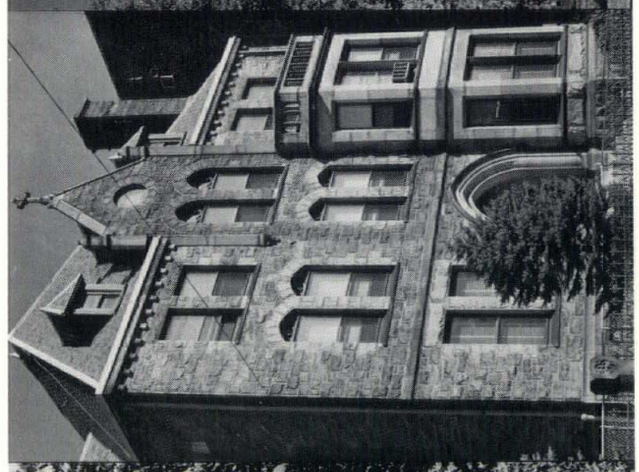
This elegant, three-story, 13-room structure, one of the finest examples of its kind in the area, was the Whyman family home for more than a century. The house, built originally for a Navy admiral, was purchased by the Whyman family in 1905. Joseph K. Whyman, last surviving child of six children, provided that the house become the property of Central Baptist Church. The church uses the structure as a parish house.



21

NO. 19 SINGER SEWING MACHINE CO., 321 First St.

The city's oldest and largest industry celebrated its centennial in Elizabeth in 1973. The Victorian building shown, at the foot of Trumbull Street adjacent to the address above, is one of the original structures, designed in a factory mode common to the period throughout New England. The Singer Co. has added several buildings to the complex, but the structure shown was sold in 1960.



22

NO. 20 ST. PETER & PAUL'S CHURCH, 211 Ripley Pl.

The parish, founded in 1893, met for nearly two years in a store no longer in existence, then moved to a small wooden building across the street from the present church. Worshippers continued to use the wood structure until the present edifice was constructed in 1910. The building is now used as a parish hall. The church is in French Gothic style and was built largely of yellow stone.

23

NO. 21, 22 ST. PATRICKS' CHURCH & REC'Y, 215 Court St.

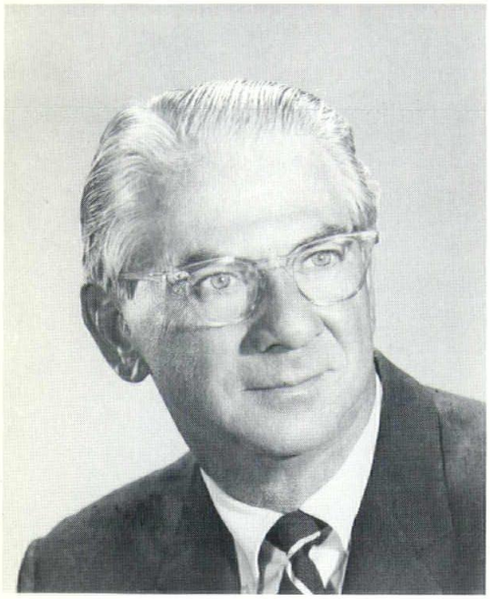
The parish was organized in 1858, and the cornerstone of the present church was laid in 1887. The twin-spired edifice, designed in part by William Schickel, is Gothic and resembles Cologne Cathedral. The church was completed only after 13 years due to difficulties of several sorts, one of them financial. Maine granite was used in the construction. The interior contains three altars of Tyrolean marble with columns of Mexican onyx. The tabernacle is of Algerian onyx, and the life-size altar figures are carved from Italian marble. The building's 44 stained-glass windows were made in Munich. The rectory was built in complementary style in 1904, and a grammar school, high school, convent and Catholic Club were added to the complex in subsequent years. The church interior was refurbished and modernized in 1948.

NO. 23 GEORGE WASHINGTON SCHOOL NO. 1, 250 Broadway

Designed by Finne, Lyman, Finne, Reese of Elizabeth, this modern school replaced a school building 75 years old and opened for classes five years ago. It is Contemporary in design, and is soundproofed and air conditioned. There is little exterior glass; most of what there is faces two inner courts. The school contains 42 classrooms, other educational spaces, offices and various rooms for community health and recreation purposes.

Photos: Jay F. Perantoni

Planning Board Approvals — A Plea for Sanity



It is no secret that our profession is still struggling for survival from the recession. It has not only been tough for us to find enough business to keep us going — but the cost of doing business in today's complex society has added to our problems.

Contrary to what the Federal indicators tell us, there is still a lack of work — Federal-State and local pocketbooks are empty — therefore, there is little or no public construction. The private sector is still holding back on capital improvements. We are facing exorbitant premium costs for professional liability. Our overheads are killing us — but the most unhappy, frustrating and ridiculous chore we are engaged in is our entanglement with the bureaucratic maze of approving agencies we face in order to get a project underway. It has grown to be one of the most expensive chores we are called upon to perform.

To put it in simple terms — a paradox now exists — rather than speeding up the construction process, whereby the economy will be helped, the reverse is true because of the time consuming processes of securing approvals.

The complexity of our work today as compared with the practice of architecture of 50 years ago is best illustrated by examining a set of construction documents prepared by my father's office in 1921. A two million dollar job required 15 sheets of working drawings and 75 pages of specifications. In order to put a shovel into the ground, the only agency approval was that of the Newark Building Department.

Today, that same project would have 100 to 125 sheets of drawings and details and the specification would contain upward of 500 pages. The single agency of approval has now grown to better than 20 governmental regulatory bodies starting at the local level and reaching up to the Federal level.

The accompanying graphic illustrates the name and number of agencies we must go through — what is not shown is the unreasonable demands put upon the Architect and the time factors involved in each step along the way.

Clients who are experienced investors are being deterred from new construction by this ever multiplying bureaucratic monster, and people who build for the first time are shocked to learn what it takes to get a site plan approval.

The construction economy will not improve until projects go through the Architect's pipe line and get to the market place. For those of us fortunate enough to have on-going projects on the boards, we find the following to be a fact.

In most cases where a project is planned on a site that does not require a single variance from the existing zoning laws, it *will take up to a year to secure site plan approval.* I can testify to the truth of this statement by showing any interested party the log of submissions on a number of projects.

The story becomes even more pathetic because *now is the time* for projects to go to bid. The industry is hungry — we are a buyer's market — but there are very few buyers to take advantage of today's bargains in construction cost.

Architects are trained to be environmentalists — we are not in favor of "raping the land". We are proud of our work and most of us are just as anxious to improve our surroundings and do away with the mistakes of the past as are our governing bodies.

Nevertheless, we are considered by the approving bodies more like adversaries than professionals. Home rule has become a "tool" of those who sit in judgment upon our submissions and as a result the procedures have become more complicated, more stratified as layer upon layer of agencies are created in the interest of progress.

Enough of generalities except to say that local planning boards have it within their own powers to correct situations as they now exist. If the following practices were simplified, time and money could be saved.

1) Boards should confine their duties to approve or disapprove on the basis of the data and facts submitted and the criteria previously established. Where property is zoned the public should not be permitted to air their grievances about existing laws.

2) Control should be exercised in being reasonable in making requests of the applicant for information. At a recent hearing a board member insisted on being shown data as to the pollutants that would be expelled from the standard oil fired heating boiler. Another asked that he be advised of the amount of polluting oil that would seep out of the crank cases of the 20 cars that would occupy the lot.

3) The applicant's time should be considered. We recognize that planning board members serve without pay and meet at night sessions. However, this does not warrant arrogance nor discourteous treatment to those of us who travel long distances to attend meetings on schedule. On too many occasions we find ourselves last on the agenda — only to be told to return next month — after cooling our heels for hours awaiting our turn at bat.

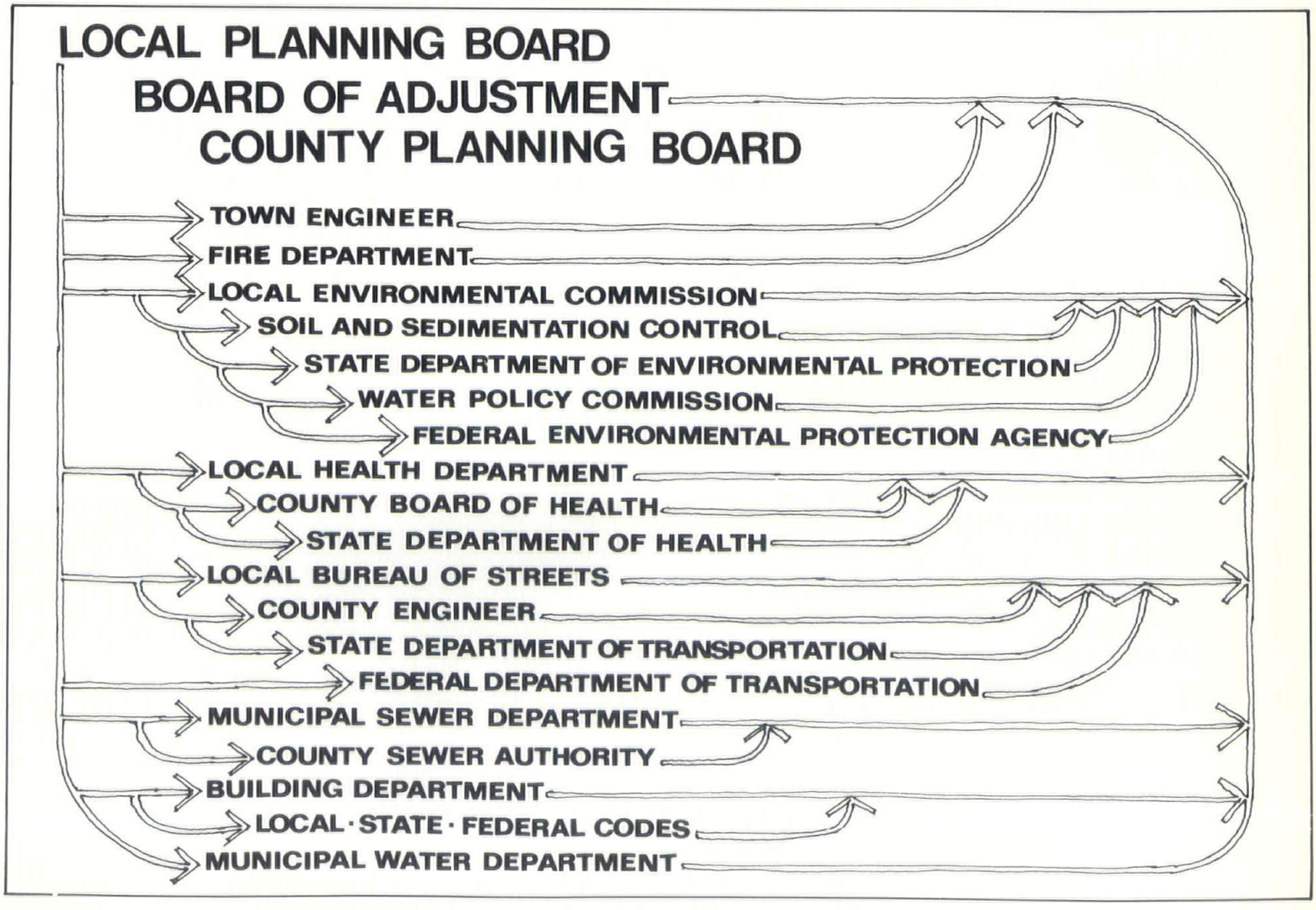
4) Submittal procedures for preliminary site plan approval could be simplified by not requiring complete working drawings for site development including, drainage, parking, lighting and landscaping. On sizeable projects these disciplines take months to prepare. Preliminary drawings accompanied by design analysis and criteria should be sufficient. The current procedures require the expenditure of unnecessary money unwarranted at early stages.

The new New Jersey Municipal Land Use Act which becomes effective in August of 1976 does simplify some procedures by giving approving powers to both local Planning Boards and Boards of Adjustment — hence, the phrase "one stop" approval. However, under the new Act, each municipality must have a master plan and revise its own local ordinances to conform to provisions of the Act. How much time these actions will require no one knows. Meanwhile, we do business at the same old stand.

Our office makes it a practice to consult with planning boards, building departments, and many other officials at work sessions in order to acquaint them with our projects. We want our submissions to meet all requirements on the go-in.

Architects should embark on a program of enlightment for all officials who have approval duties to seek their cooperation rather than their adversary positions. All of us involved in the building industry should have one common interest — and that is to help the industry get well — planning boards and regulatory agencies should live up to their roles of expediting rather than hindering and the results will soon become apparent!

(Mr. Grad, senior partner of The Grad Partnership in Newark, has been increasingly concerned about the multiplicity of problems connected with the processing of projects through the ever-growing maze of governmental authorities.)



Cost-Based Compensation

The desire of the American Institute of Architects to maximize the understanding between the architect and his client of their respective roles, obligations and responsibilities; the continuous broadening of the architect's services from the more traditional or "basic" areas to those more properly defined as environmental design and the increasing needs of clients, because of economic pressures, to retain an architect for limited or restricted services have prompted the development of a comprehensive system of compensation management or Cost-Based Compensation. As released by the A.I.A. in February of 1975, the system is based upon the simplest and most fair of all bases: the amount of time an architect spends rendering professional services.

When properly implemented by the architect, Cost-Based Compensation can be viewed as comprising five basic chronological phases:

1. *SCOPE IDENTIFICATION*
   The mutual determination and recording, with the client, of each item of the scope of services required for the engagement and the most appropriate assignment of responsibility for all items of the scope, i.e., architect, client or special consultant.
2. *TIME/COST ESTIMATION*
   The development of an estimate of time required directly to provide all services defined in the above scope, the application of a cost to the time, and thus the identification of proposed compensation. When feasible, an estimate of reimbursable expense (travel, long distance telephone calls, etc.) is also developed during this phase.
3. *PRESENTATION/REVIEW*
   The summary of all project phases (Scope of Services and Phase Analysis Summary) and review with the client. During this phase, final agreement will be made on both the project's scope and the method of compensation for professional services.
4. *COMPENSATION/SCHEDULE DETERMINATION*
   The written results of phases 1 and 3 are used jointly by the owner and the architect to develop a project time schedule, the amount of compensation and a schedule of payments. This data may be recorded on a Time and Payment Budget form.
5. *CONTRACT PREPARATION*
   All information discussed and recorded during phases 1 through 4 is used to form the basis of the contract between the owner and the architect. Quite often, the A.I.A. Standard Form of Agreement Between Owner and Architect is used and, if appropriate, the Scope of Services (Phase 3) and the Time and Payment Budget forms may be made a part of the agreement.

A schematic illustration of the workings of the system is shown on the following page.

As important as the Cost-Based Compensation system itself is, it is also of note to realize that, along with its development, it has been applied to an expanded scope of services. To the five "basic" services, i.e., Schematic Design, Design Development, Construction Documentation, Bidding/Negotiation and Contract Administration, have been added Pre-Design, Site Analysis and Post-Construction. A fourth new catagory, Supplemental, has also been added to provide for those services which are not generally restricted to any particular chronological phase.

Pre-Design services are basically those functions provided by the architect which are necessary in developing the programmatic, financial and schedule requirements and limitations for the project before design is begun. They include: project administration, facility programming, space schematics/flow diagrams, project development scheduling, project budgeting, economic feasibility studies, agency consulting/review/approval, existing facilities surveys, owner-supplied data coordination, presentations, marketing studies and project financing.

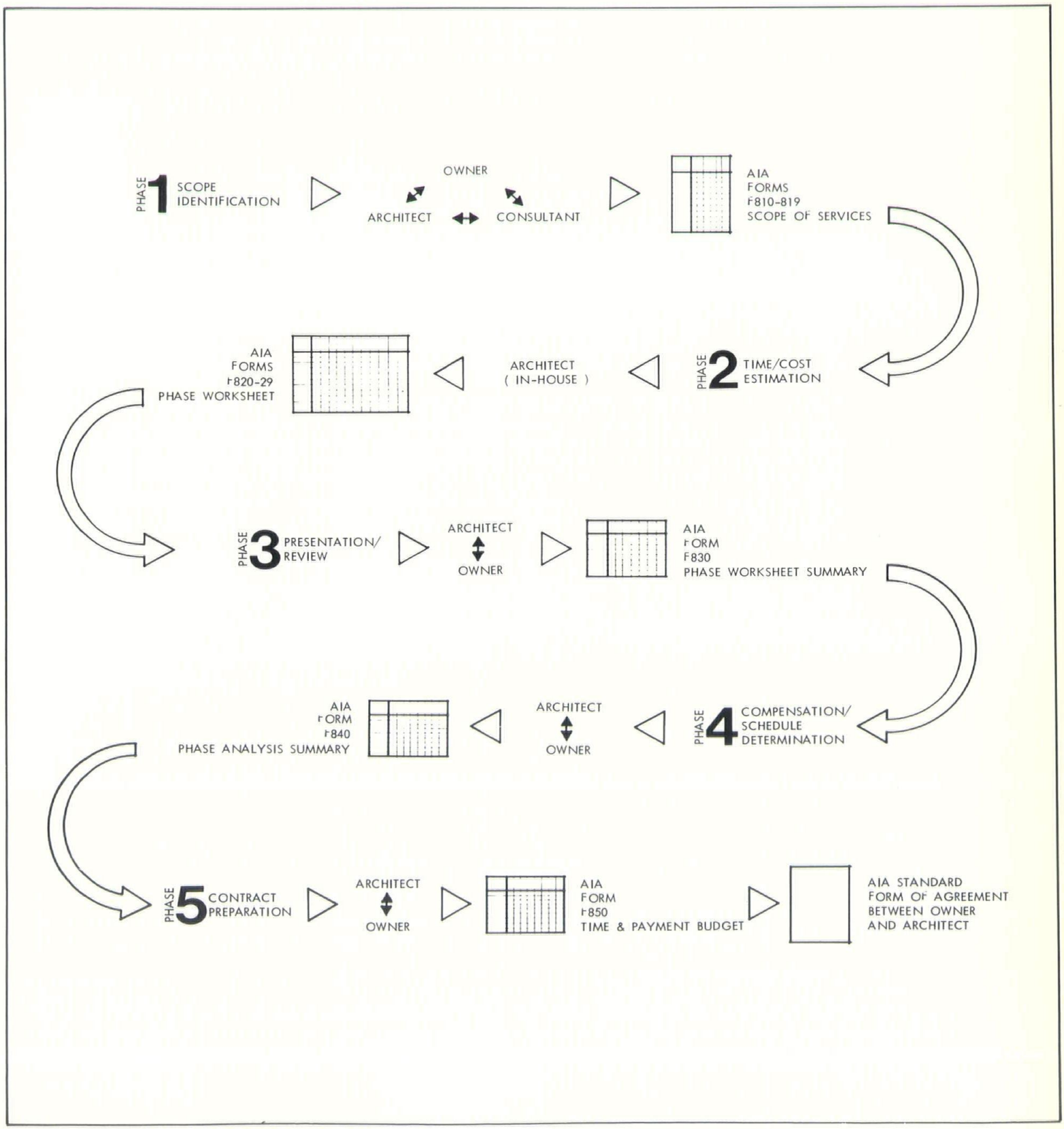
The A.I.A. forms contain blank lines numbered .13 through .20 for specific additional services and for entry of consultants' estimates and quotations.

Site Analysis services consist of those services the architect would provide necessary to establish site-imposed limitations, requirements and planning criteria for a particular project. They include: project administration, site analysis and selection, site development and planning, detailed site utilization studies, on-site utility studies, off-site utility studies, environmental studies and reports, project budgeting, agency consulting/review/approval, zoning processing assistance, owner-supplied data coordination, presentation and project development scheduling.

As with the Pre-Design service phase, .14 through .20 have been left blank for additional services and consultant fee data.

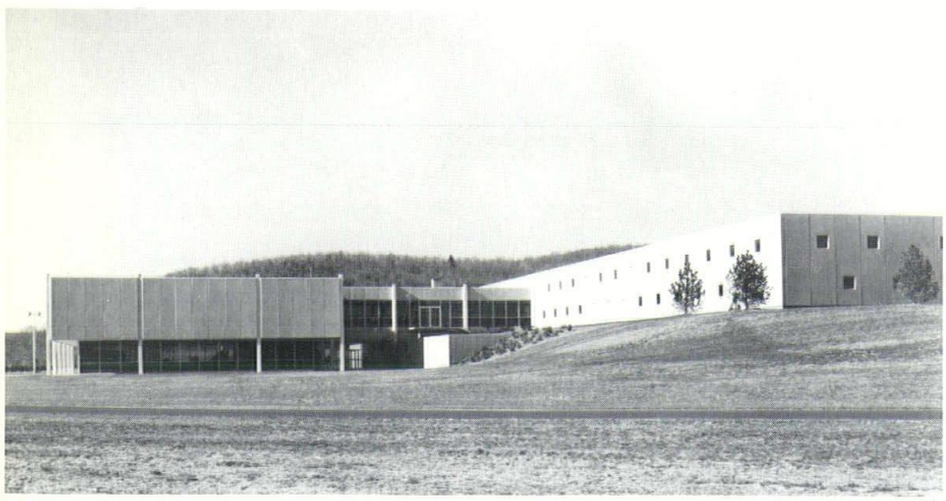
Post-Construction services are those which the architect would provide to assist the owner in utilizing a completed project. They include: project administration, maintenance and operational programming, start-up assistance, record drawings, warranty review and post-construction evaluation.

Phase 9, Supplemental Services, is an open ended collection of services reflecting or suggesting neither a chronological application within the other eight phases nor a limit to the possible addition of other services. Included are special studies, computer applications, fine arts and crafts, nonbuilding equipment selection, design of special furnishings, value analysis, life cycle cost analysis, environmental monitoring, presentation models/renderings, mock-ups, demolition projects, tenant-related services, graphics, energy studies, project promotion and quantity surveys.

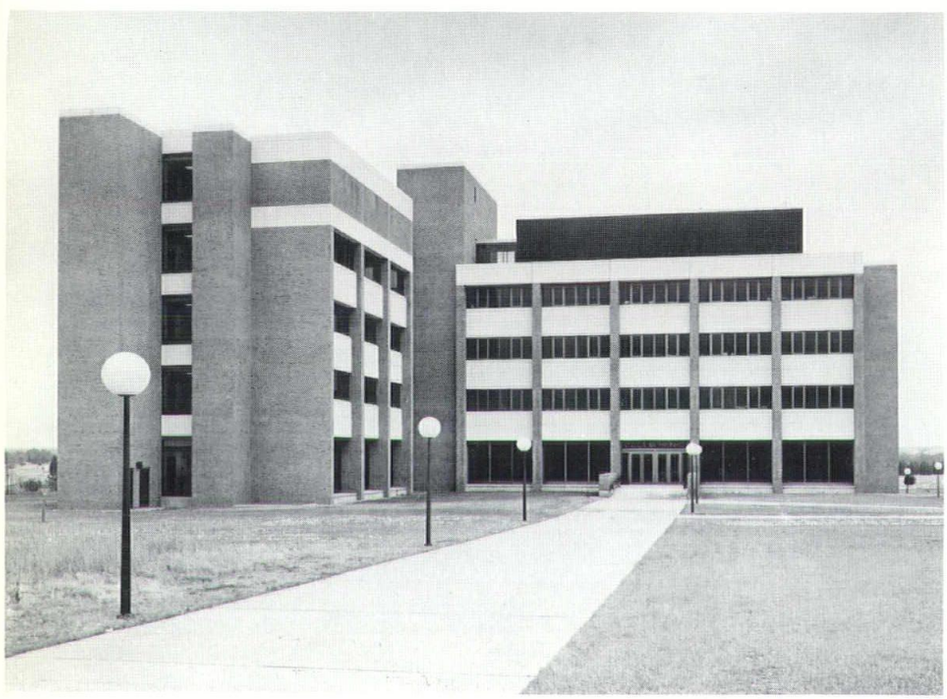

PHASE 1 SCOPE IDENTIFICATION
OWNER
ARCHITECT
CONSULTANT
AIA FORMS F810-819 SCOPE OF SERVICES
PHASE 2 TIME/COST ESTIMATION
ARCHITECT (IN-HOUSE)
AIA FORMS F820-29 PHASE WORKSHEET
PHASE 3 PRESENTATION/ REVIEW
ARCHITECT
OWNER
AIA FORM F830 PHASE WORKSHEET SUMMARY
PHASE 4 COMPENSATION/ SCHEDULE DETERMINATION
ARCHITECT
OWNER
AIA FORM F840 PHASE ANALYSIS SUMMARY
PHASE 5 CONTRACT PREPARATION
ARCHITECT
OWNER
AIA FORM F850 TIME & PAYMENT BUDGET
AIA STANDARD FORM OF AGREEMENT BETWEEN OWNER AND ARCHITECT

Office Profile

1



1



2

3

Convery Cueman Balsamel Longo

Summit, N.J.

C. Harvey Convery, AIA, Robert R. Cueman, FAIA, James V. Balsamel, AIA and Dominic A. Longo, AIA continue to practice architecture according to the precepts and philosophies of the original partnership of Drake, Tuthill, Convery and Cueman which was founded in 1951.

Convery Cueman Balsamel Longo maintain a diversified practice and have avoided specialization in any one field. Thus, over the years, a wide range of projects includes banks, churches, college and institutional buildings, industrial and commercial work, as well as alterations to and restoration of existing buildings.

Developing and maintaining a close relationship with the client, not only by the partners, but also by those staff members assigned to a specific project is of prime importance to the firm.

Such a relationship is the key to understanding the client's needs and translating these into a practical, economical and well designed solution of his building program.

1. Electronics Manufacturing Plant, Rockaway Township, N.J. Hewlet Packard Company, Palo Alto, California.
2. College of Pharmacy, Rutgers, The State University, New Brunswick, N.J.
3. American National Bank & Trust Co. Branch Bank, West Caldwell, New Jersey.

2

Oliver and Becica A.I.A.

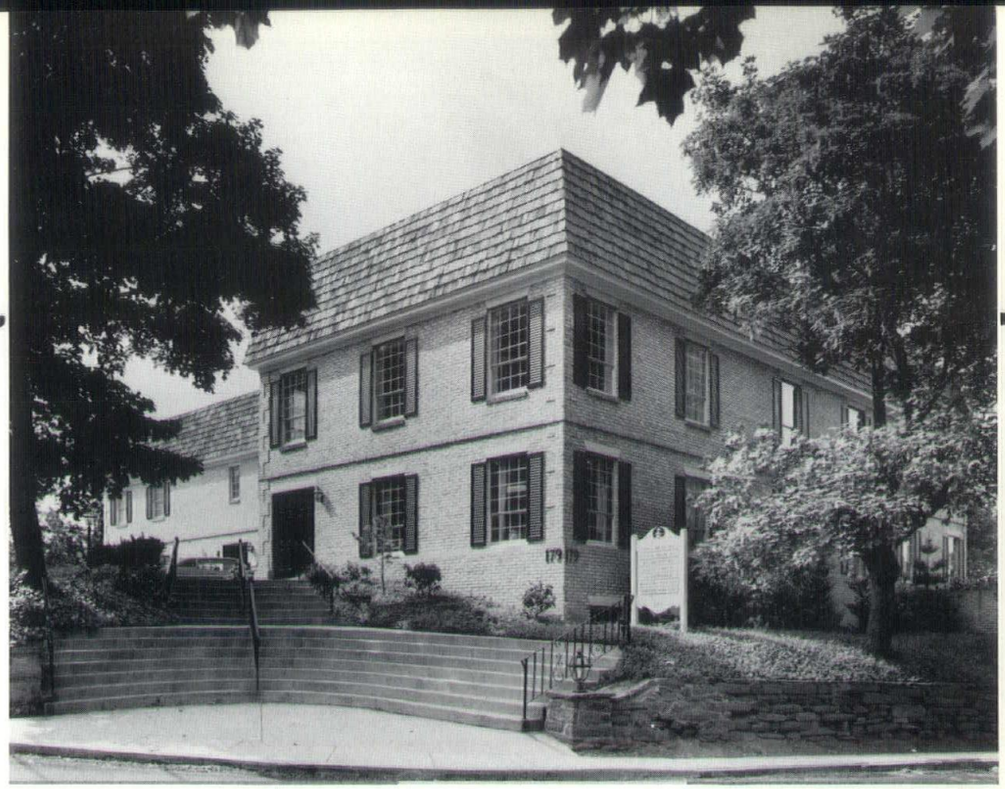
Cherry Hill, N.J.

In 1966, the Architectural partnership of Oliver & Becica, A.I.A., was formed. Since then, John Oliver and Ivan Becica have expanded their firm and widened their scope to offer a wide range of Professional Services encompassing all phases of Architecture and the Planning profession.

"We feel it is important that the Architect realize the magnitude of his Professional position. Once the needs and desires of the client are established, it is his responsibility to fulfill these needs. Not only within the 'drawing phase', where the entire building is constructed two-dimensionally on paper; but more important, within the 'construction phase', where this two-dimensional document is projected into the reality of the third dimension. The Architect must see to it that the construction is in complete accord with the intent of his documents and that the end product is a true reflection of these documents. Not until the owner receives his Certificate of Occupancy, can the Architect justifiably claim he has performed a service".

Having a profound knowledge of the Architect's role is reflected in the Architecture of Oliver & Becica, and has provided a significant impact on the success of their firm.

Oliver & Becica, A.I.A., has successfully completed many School Buildings, Municipal Complexes, and Residential projects. Currently, the firm is developing "The Village at St. Mary's", a 30 Million Dollar campus for Senior Citizens in Cherry Hill, New Jersey, for the Diocese of Camden.

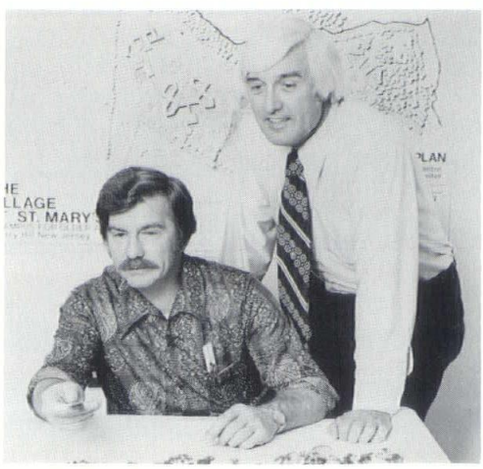


1

2

3

1. Professional Office Building, Jenkintown, Pennsylvania
2. Buena Senior High School, Buena, New Jersey
3. "The Clive House" Cherry Hill, New Jersey



Construction and Soil Erosion

Two important state legislative actions of the past year were passage of the Uniform Construction Code and the Soil Erosion and Sediment Control Act.

The contents of both are summarized below from material written, respectively, by Robert F. Grove, AIA, president of the New Jersey Society of Architects, and by William W. Dunlop, Tenafly building inspector and deputy administrator of the borough's building department.

Standard Uniform Code

The intent of the State Uniform Construction Code is to eliminate the multiplicity of construction codes that existed, some of which contained needless regional restrictions limiting the use of certain materials, techniques or products without benefit to the public.

With the elimination of variations in construction standards, the new code will speed construction and reduce costs. Along this line, the bill provides for doing away with unnecessary duplication of effort and fees in the review of construction plans and in the inspection of construction. The bill is so written that in each jurisdiction the owner or architect can obtain necessary approvals from one authority rather than from two or more agencies, as was often the case.

The basic code is divided into subcodes. The commissioner of the Department of Community Affairs will adopt subcodes for building, plumbing, electrical work, energy, fire prevention, mechanical work and mobile homes. The commissioner may also adopt other subcodes considered appropriate, among them a barrier-free subcode.

The Department of Education must update its School House Guide and other regulations to conform to the state code as far as is practical. The intent of this law is to remove the contents of the Uniform Code from local influence.

The commissioner must adopt these codes after public hearings, after consultation with the Code Advisory Board and after review with other state agencies such as the Public Health Council. Amendment or repeal of codes follows basically the same procedure.

The Code Advisory Board consists of 13 members, one of whom must be a registered architect. In this case it is Eleanore K. Pettersen, AIA, of Saddle River. The remaining members are engineers, municipal officials, inspectors and four public members to represent consumer interests.

With the exception of state-owned buildings, interstate agency buildings and public schools, enforcement of such codes are under local jurisdiction. Municipalities have the option of creating a joint enforcement agency. Criteria are being established for the qualifications of construction officials and subcode officials. The intent of the Act is to upgrade the standards of these officials through "programs of training as proof of qualification."

The Advisory Board plays an active part in the establishment of qualification levels. The result of these provisions should be a marked improvement in the level of competence of local officials, many of whom have been part-time employes.

Construction boards of appeals are being established for each county to hear appeals from various enforcing agencies. Each municipality may, however, establish its own board of appeals. It seems likely that large municipalities will wish to follow this procedure. Communities may also request the commissioner to assume the enforcement duties.

The Code Advisory Board, as well as most subcode committees, have already been appointed, and the Dept. of Community Affairs has established an office to implement the Act within its Division of Housing and Urban Renewal.

An initial activity of the Division and of its Bureau of Housing Inspection was to consult with all state agencies whose activities will be affected. The purpose was to review how these would be aligned with the Act.

The Act went into effect Feb. 3, 1976, empowering the DCA commissioner to promulgate regulations and adopt subcodes. The Division of Housing and Urban Renewal will hand up recommendations to the commissioner — based on its talks with other state agencies — on what the overall structure of the new code enforcement should be

Each subcode, as adopted, will become operative; that is, will have legal standing. The mechanism leading to adoption is to publish notices of intent — and refer such intentions to the Advisory Board — in the New Jersey Register, to hold public hearings and finally to hand up completed subcodes to the DCA commissioner for adoption.

Additional subcodes and administrative regulations proposed after Jan. 1, 1977, will follow the same procedure.

Municipalities will have a choice whether to adopt the State Uniform Construction Code and appoint its own construction officials and subcode officials or request the DCA to enforce the code.

Soil Erosion and Sediment Control

The Soil Erosion and Sediment Control Act is an attempt to control the results of land disturbances due to development projects. The regulations apply not only to the period during construction, but also to maintenance of permanent erosion controls, and are implemented by Soil Conservation District offices throughout the state. These districts are coordinated by the soil conservation committee of the State Dept. of Agriculture.

Applications for project development require filing certified soil erosion plans. Project developments are defined as subdivisions, site plans, special exceptions, zoning variances, planned unit developments or building permits that would expose 5,000 sq. ft. or more of surface area to the danger of erosion. This would include clearing, grading, excavating, storing, filling or transporting soil. None of these activities may take place until the soil erosion plan has been approved. The only exception is a single-family dwelling not involved with any application for two or more single-family dwelling units.

Certification of a soil erosion plan is obtained by filing an application, four copies of plans and the required fee with the area soil conservation district office. The plan must contain all required information. The fee for review is $100 for the first acre, $10 for each additional acre up to 20 acres and $5 for each acre after that.

In view of the detailed information on hydrology and geology that appears to be required in the plan and accompanying documents, it is obvious that applications will require preparation by licensed New Jersey civil engineers.

Upon filing of the application, the plan will be reviewed by the district, and certification will be granted or denied within 30 days from the submission date. Failure to act within 30 days constitutes approval of the submission.

Although soil and erosion-control enabling legislation was passed in 1937, little or no real regulation was enforced. Some local ordinances contained minimal provisions. Large developments prolifereated and became sources of water and air pollution. Some areas became prone to local flooding and severe erosion. As a result, environmental groups became more active and petitioned the Legislature for more stringent action. The Legislature responded with the adoption of these regulations.

The results are going to require a new discipline on the part of architects, engineers, contractors and builders. Schedules of work and site control will have to be arranged to take into provision these certified soil erosion plans, proper storage of fill and protection of trees; installation of adequate soil and sediment erosion facilities will be necessary.

Failure to observe regulations could result in stop-work orders from the soil conservation district office or the municipality. In addition, complaints may be filed in any municipal, county or superior court resulting in fines of $25 to $3,000 for every day of violation. The local authority is also charged with seeing that no final certificate of occupancy is issued unless there is full compliance with the certified soil erosion plan.

It would seem that the result to the building community will be additional costs from fees, engineering and increased site development. Also, additional time will be required to process some applications, although concurrent filing for site review at local and county levels may minimize the time.

However, the results of a carefully controlled project will result in an aesthetically pleasing development in an environment that does not adversely affect the surrounding area during or after construction. We will have to wait to see if costs incurred under the new regulation will affect decisions to undertake certain projects.

People

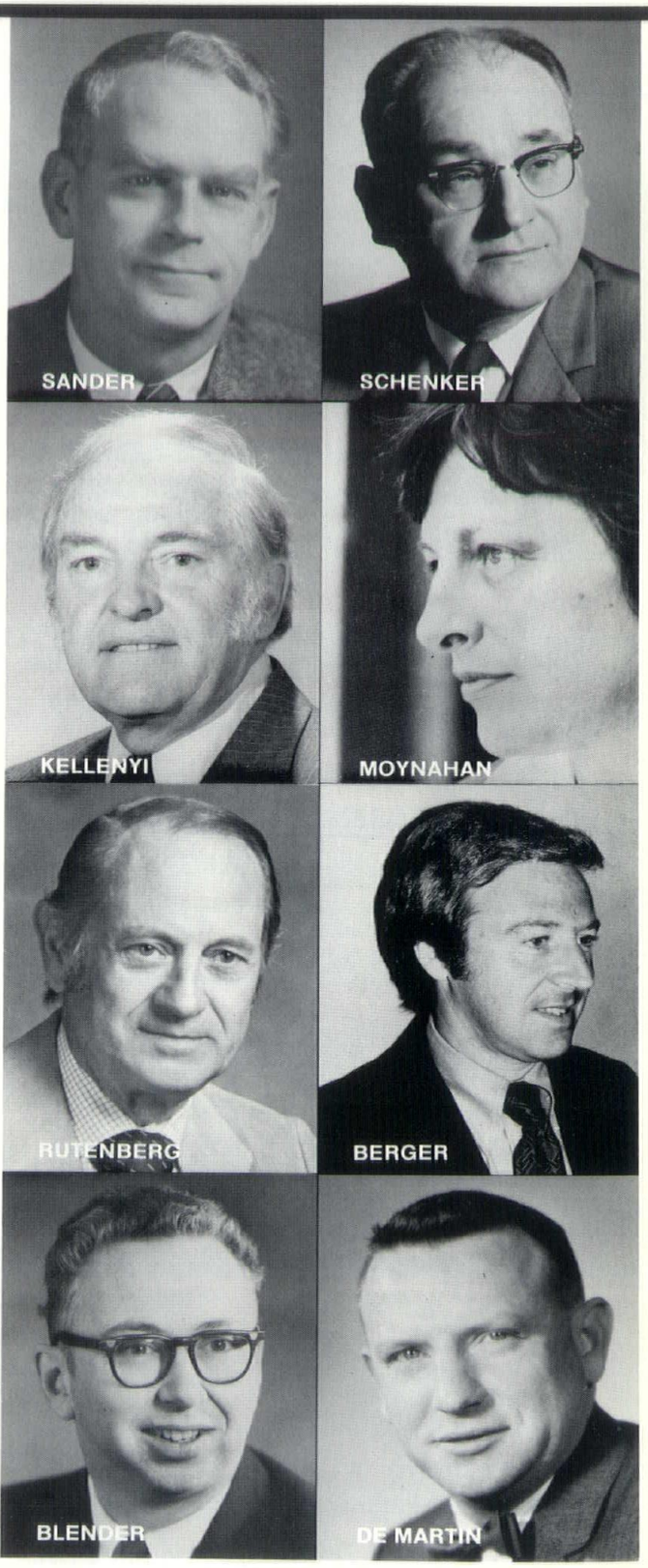
Hans K. Sander, FAIA, was elected to the college of Fellows of The American Institute of Architects. Mr. Sander is the President of Hellmuth, Obata and Kassabaum of Princeton.

The following members were appointed by Governor Byrne to the New Jersey State Board of Architects: *Sidney Schenker,* AIA, of Paterson, *Bernard A. Kellenyi,* AIA, of Red Bank, and *Elizabeth Reilly Moynahan,* AIA, of Princeton. *Leo Rutenberg,* AIA, of Kearny has moved up to the Presidency of the State Board of Architects.

Burton W. Berger, Director of the Newark Office of Gruzen and Partners, has been named a Senior Associate of that Architectural and Planning firm.

Martin H. Blender, AIA, of Livingston has been appointed to the Citizens Advisory Panel of the General Services Administration.

Eugene A. DeMartin, AIA, has been appointed by Dept. of Community Affairs Commissioner Sheehan, to the Building Code Subcode Committee of the State Uniform Construction Code Advisory Board.

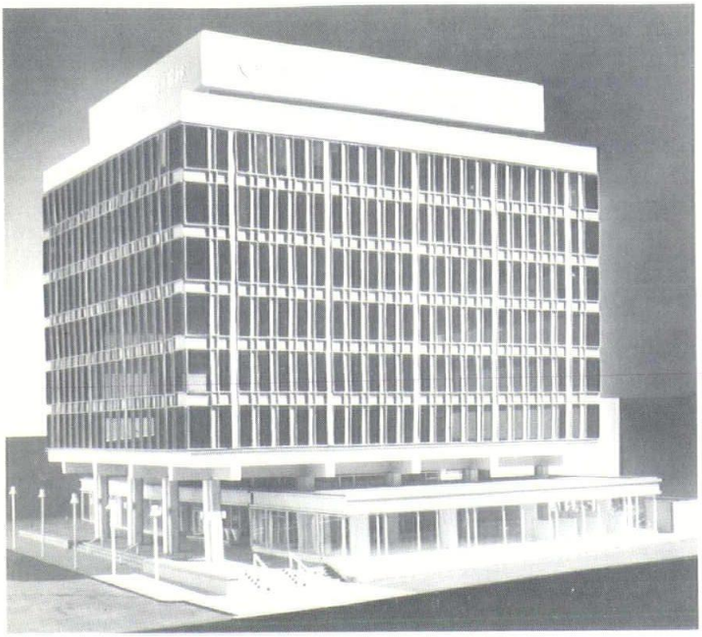


J. Robert Hillier, President of The Hillier Group of Princeton, was selected by American Telephone & Telegraph Co. to serve on its three-man architectural design jury for its annual northern region awards program.

Patrick M. Gilvary, AIA, moved his office to 225 Broad St., Red Bank, NJ 07701.

Thomas A. Farina, AIA, moved his offices to 97 Edgemont Road, Watchung, N.J. 07060.

Hassinger Schwam Associates received a unique double award from the Philadelphia Chapter, AIA for excellence in design for Longport Village, a 15 unit condominium complex located on Great Egg Harbor Bay in Longport, New Jersey. What makes this unique is the fact that the Architects were also the Builder/Developers of the project.



Serving The Community Since 1855

Elizabethtown Gas

A Subsidiary of National Utilities & Industries
Elizabeth, New Jersey 07207

Conserve Natural Gas — It's Pure Energy!

Delaware Quarries, Inc.

"Building Stone with the Natural Look"

Quarriers of:
Delaware Valley Sandstone
Delaware Valley Fieldstone
Split River Jacks®
and an exceptional variety
of other stone veneers

Design Some of Nature's Beauty Into Your Next Project

Call or write for free brochure or catalog

Lumberville, Bucks County
Pennsylvania 18933

215-297-5647
297-5496
297-8133

CONRAD F. HALL, President

JOHN R. HALL, Secretary-Treasurer

HALL

CONSTRUCTION CO., INC.

46 BIRCH AVE., LITTLE SILVER, N.J. - 07739
TELEPHONE 741-8200

GENERAL CONTRACTORS

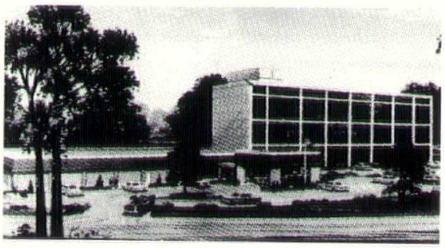
industrial • commercial • public buildings

ELIZABETH NEW JERSEY

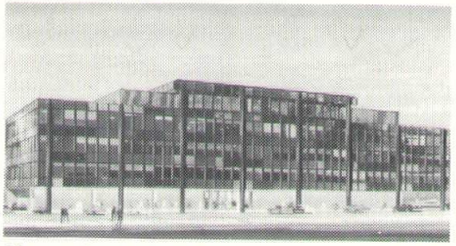
. . . HAS IT ALL-TOGETHER!

Located at the threshold of an international airport. Deep water piers. Over 100 truck lines. Plentiful labor market. Conveniently located to all major highway arteries. Excellent hotel/motel facilities. A city government that understands industry's problems and welcomes opportunities to work to help solve them.

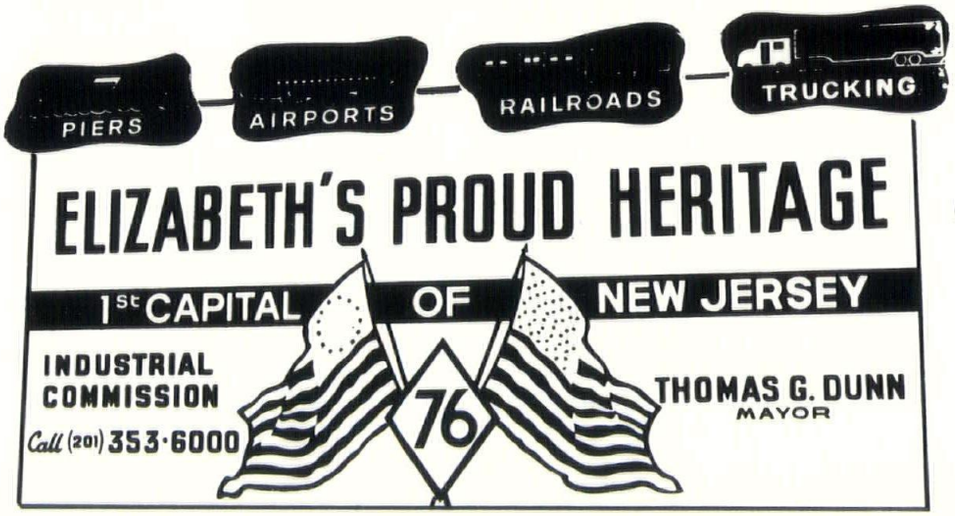
George A. Milton Can Co.



Holiday Inn



Marvin Klein Building



Founded 1664

Incorporated 1855

313 Years Of Progress

★★★★★

1976

★★★★★

Elizabethtown Gas Company

Sheraton Inn Hotel

Westminster Plaza Office Building

THOMAS G. DUNN, Mayor

COMMISSIONERS

LEO B. WOJCIK, President
JOSEPH V. CASSIDY — **ALAMADIR CORREIA**
JOSEPH A. PRYOR, JR. — **GUSTAVE F. BACH**
SYLVAN J. ZIPPER, Executive Secretary

For Information Call or Write

ELIZABETH INDUSTRIAL COMMISSION
CITY HALL ELIZABETH, NEW JERSEY
(201) 353-6000

MS. EVAGENE BOND
THE AMERICAN INSTITUTE OF ARCHITECTS
1735 NEW YORK AVE., N.W.
WASHINGTON, D.C. 20006

BULK RATE
U. S. POSTAGE
PAID
East Orange, N. J.
Permit No. 6

STEEL...FRAMEWORK FOR THE FUTURE

LET STEEL WORK FOR YOU!

There's little doubt that steel ranks second to none as an all-around construction material . . . one so versatile, durable and strong that no other medium even approaches its capacity on a pound for pound or square foot basis. Steel offers the architect and construction engineer unlimited design latitude . . . freedom to depart from the ordinary. No job is too big or too small. Steel enhances design potential, while continuing to provide the framework for inspired contemporary construction, as it has for the past 50 years.

But what of the men who translate the skill and vision of the architect and designer into living dimension . . . who employ years of knowhow to fabricate and erect today's cities and tomorrow's skylines from the mightiest metal of them all?

The Structural Steel and Ornamental Iron Association of New Jersey, is interested in sharing its technology and experience with steel firms in the industry and with the architectural field in building for the future. With a free exchange of ideas and the ability to discuss better ways to do things, the structural steel industry and the architectural profession can better serve the public.

All steel firms, architects and engineers who are interested in receiving a brochure about the Structural Steel & Ornamental Iron Association of New Jersey, Inc. may do so by writing to the S. S. and O. I. A. of N. J., 11 Cleveland Pl., Springfield, N.J. 07081.

STRUCTURAL STEEL AND ORNAMENTAL IRON INDUSTRY OF NEW JERSEY