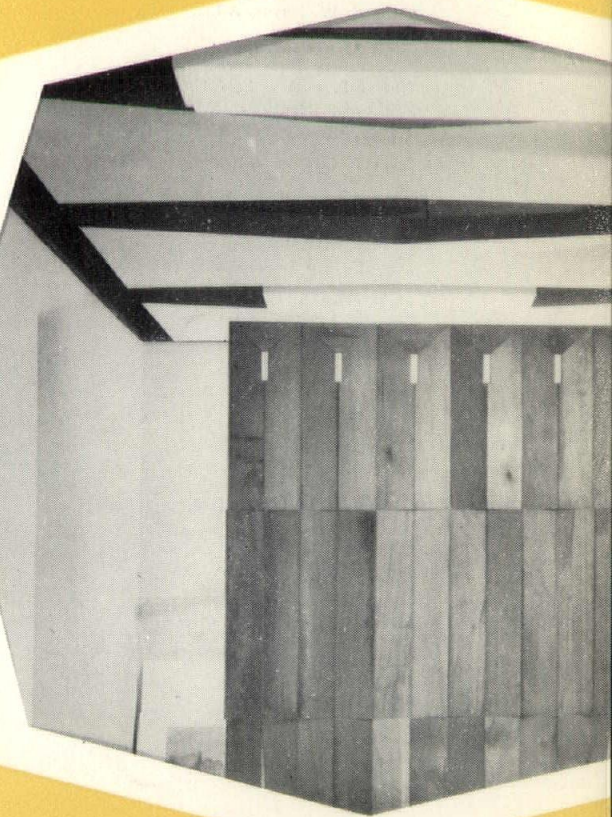
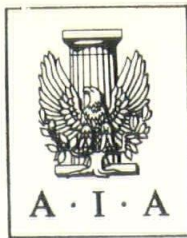


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The Challenge

Now, more than at any time in history, we are challenged to produce better architecture. This is so for several reasons.

We live in the richest country in the world and a measure of its wealth is enjoyed by most of its people rather than being concentrated in the hands of a few. Most people become owners of architecture at some time during their lives.

We have more people architecturally trained than ever before. The architect is as readily available to the mass of the people today as the doctor, dentist, and lawyer.

We enjoy the advantage of a technology that has advanced further in this century than in the previous twenty. Until a century ago, architecture fully exploited the technological possibilities of its time. So many concepts, methods, and materials are now available that we hardly scratch the surface of possibilities.

Good architecture should make a visual contribution to our physical environment in addition to serving its useful purpose. Too often we place all of the emphasis on immediate usefulness and economy without giving enough consideration to the fact that buildings endure long after these considerations have ceased to be important. We cannot afford obsolete architecture.

The challenge, then, is for owner, architect, and contractor to build well in order that our contribution to the total architecture in which we live and work will serve society well for generations to come.

—*Bob Henry*



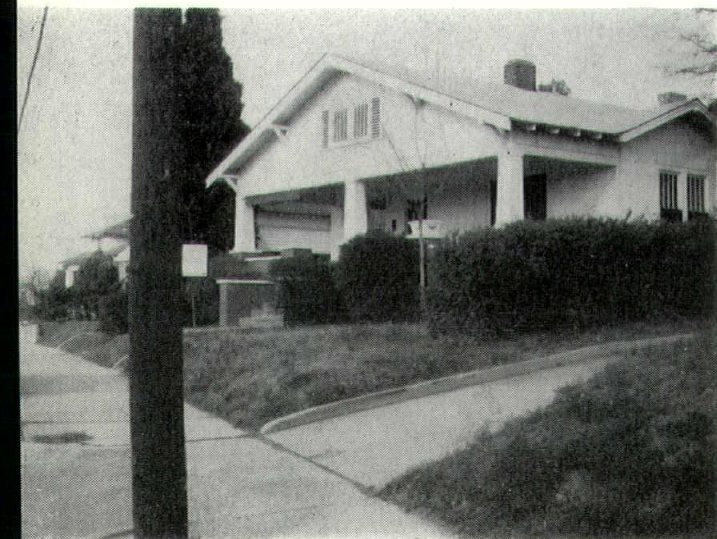
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ARCHITECT

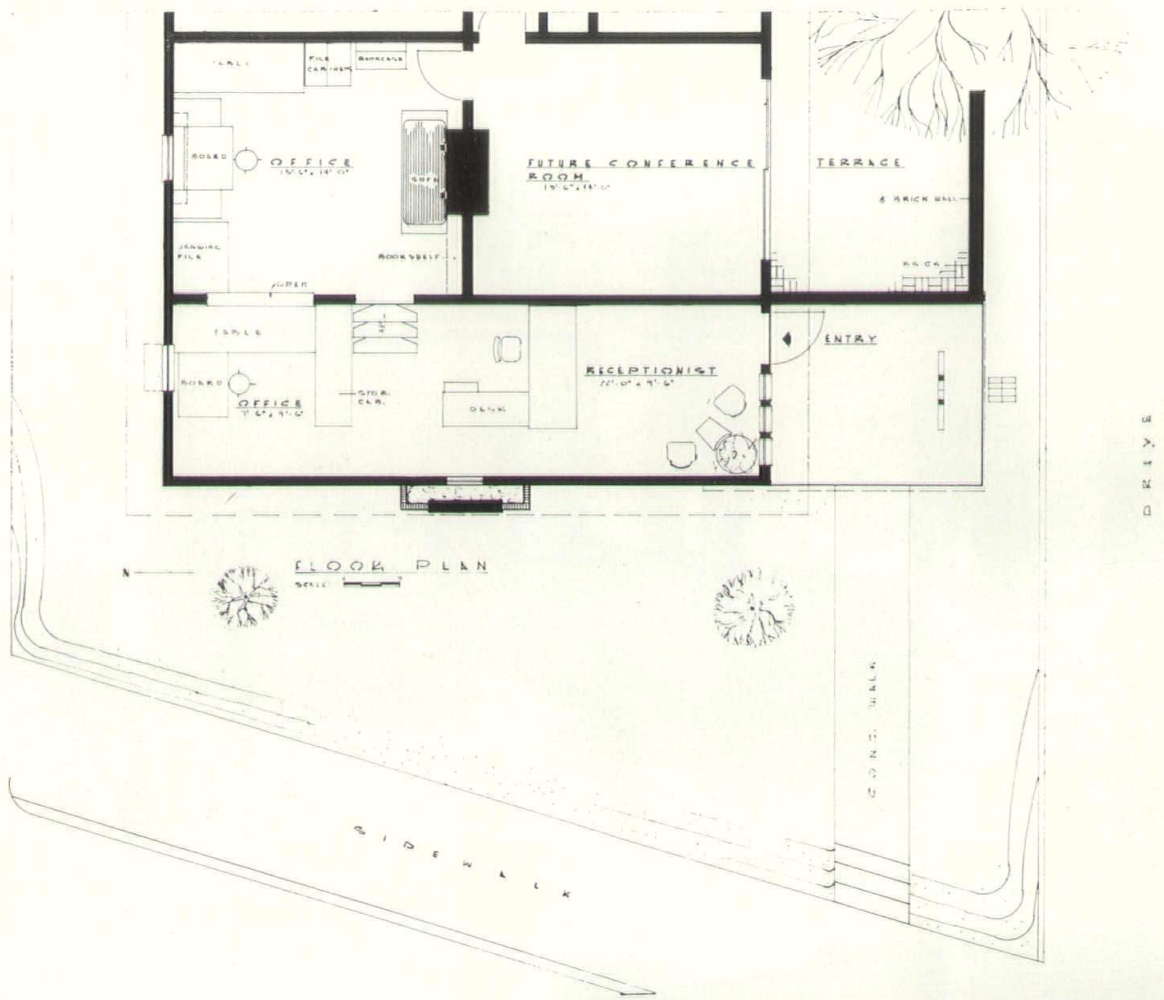
OCCASIONALLY an architect's client is himself. In the instance illustrated here the architect undertook the job of remodeling a residence to provide space for his office.

Two main objectives in the design were the elimination of steep steps leading to the entrance and the control of sunlight from a western exposure.

The old porch floor and foundation walls were removed and a concrete floor poured on grade thirty inches below the existing floor level. The entrance was moved to the side of the building to provide more graceful access. The sun problem was controlled by use of a screen wall made from brick salvaged from



Before remodeling



OFFICE

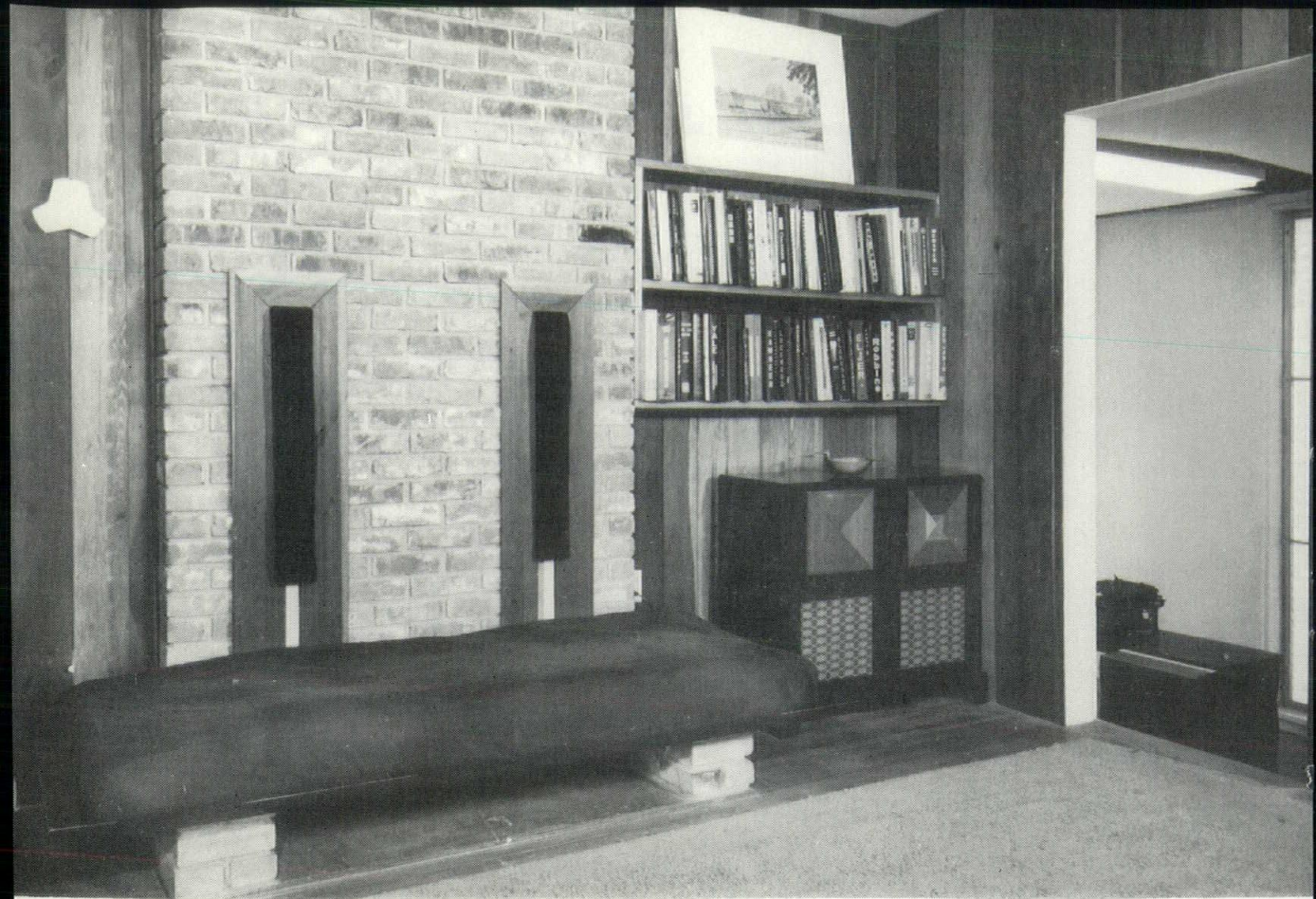
the existing foundation. In addition to providing west window shading, the screen wall serves also as a major design element.

Brick from the foundation also provided a screen wall enclosing a small court off the future conference room. This wall helps screen the existing house from view. With the addition of a small canopy at the entrance the existing roof was kept intact. Decorative panels were suspended to disguise the existing porch ceiling.

Cost of the project was approximately \$3,000.00 with much of the actual work being done by the architect.

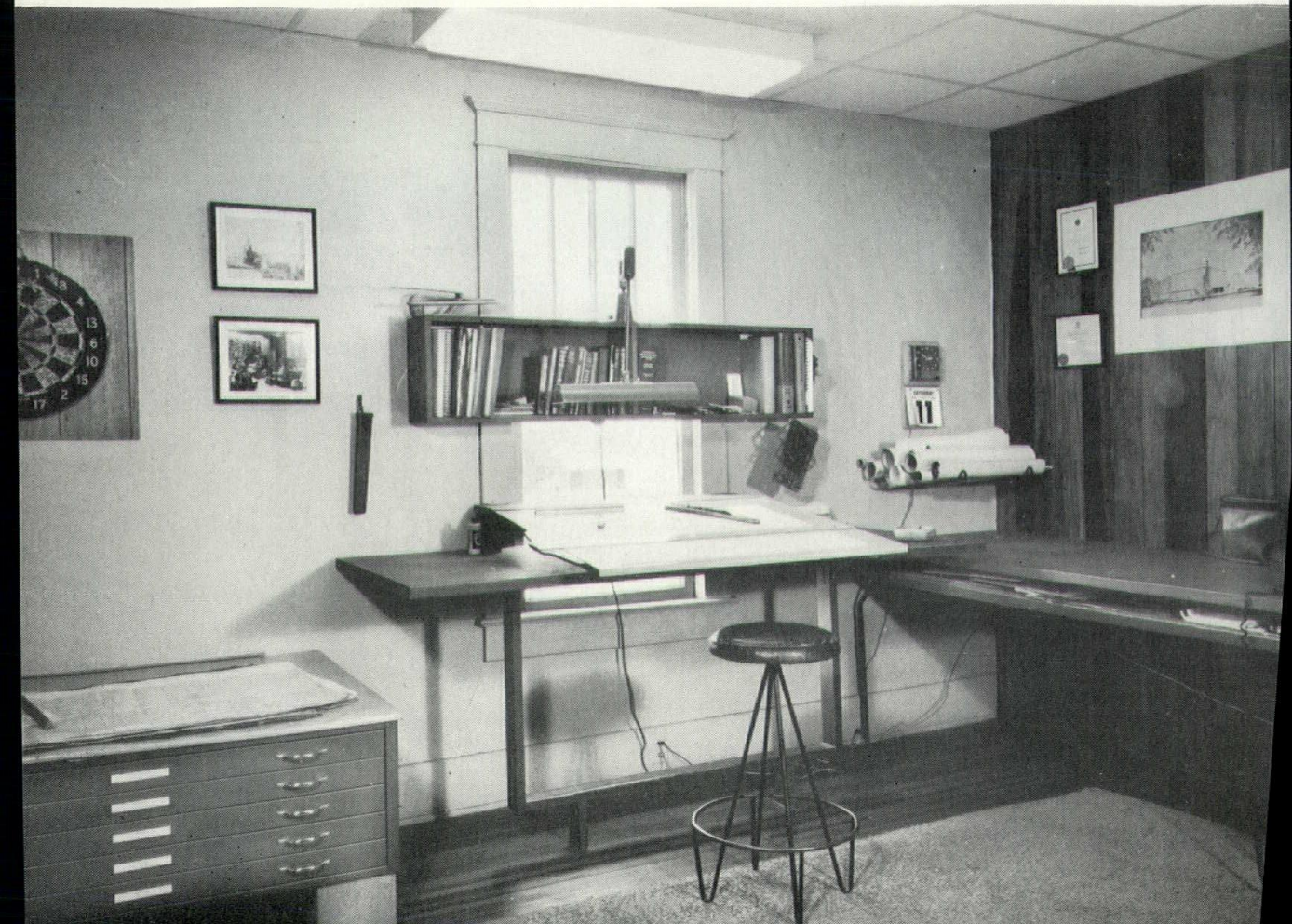
Reception room





ARCHITECT'S OFFICE

Photos by Frank Noone

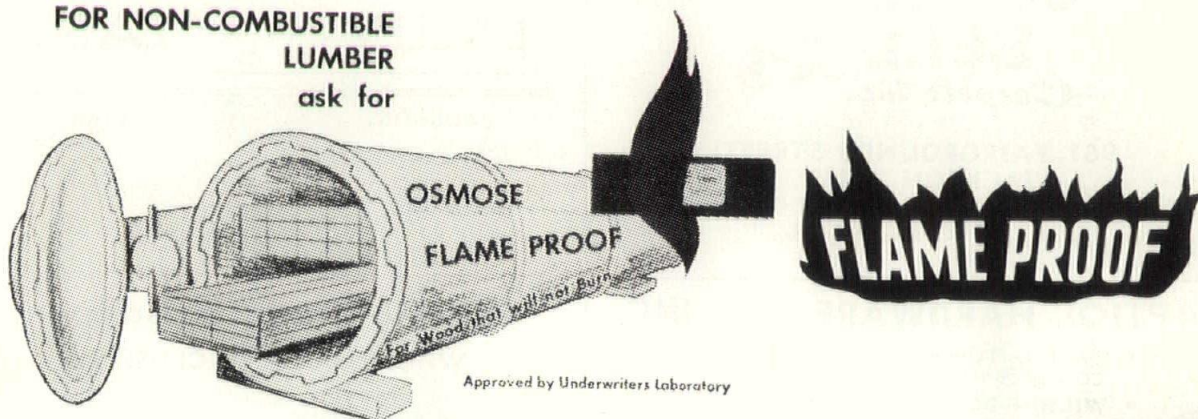


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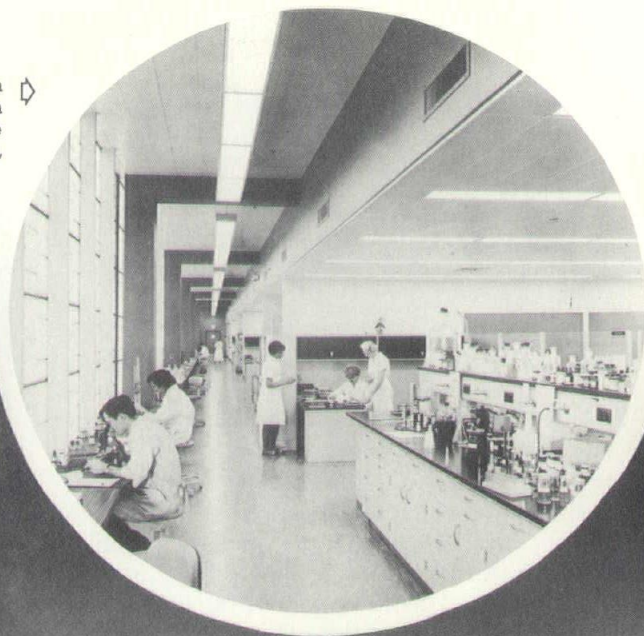
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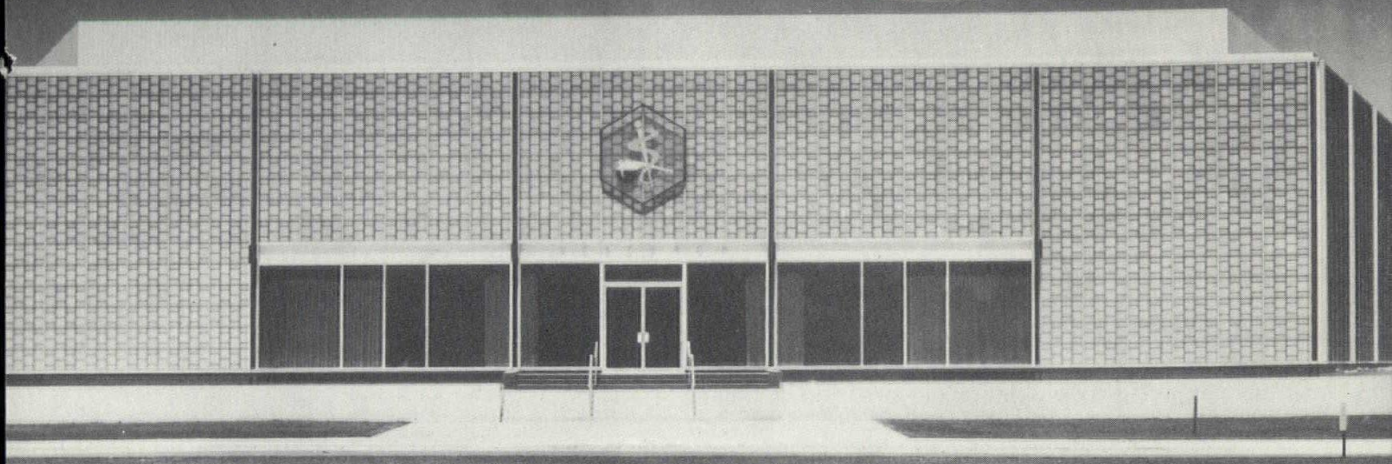
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Spacious work bays and laboratory areas, which branch off the wide corridors along the inner court, provide open and free flow of activities throughout the wings of the Miles Laboratories, Inc. new research center in Elkhart, Indiana.



Miles Laboratories



A new trend for research centers has been set by Miles Laboratories, Inc., in Elkhart, Indiana. Replacing old standard masonry walls are these curtain walls made of gleaming glass Thinlite tiles which bring an abundance of natural daylight throughout the center.

WITH THE COMPLETION of its unique \$4 million research headquarters in Elkhart, Indiana, Miles Laboratories, Inc. has implemented an "open areas" plan of operation that will set the pace for laboratories of the future.

The new Indiana building is a two-story, U-shaped structure which houses the laboratories and offices of more than 200 scientists, technicians and administrators.

"The building was designed for pharmaceutical research," said Dr. Walter A. Compton, executive vice president. "We needed a laboratory which was pleasant and flexible enough to adapt to the changing, more demanding needs of the industry. The architects worked with our technical staff in designing and erecting what we feel is one of the outstanding research facilities in the nation."

Laboratories in the 115,000 square foot building

are located in two 296-foot wings which meet at the base of the U-shape where the administrative offices are located.

Notably outstanding are the work bays and laboratory areas which open off wide corridors along the inner court to give a free, even flow of activity throughout the wings.

These various work areas contain all duct, pipe and service lines for ease of control and economical modification for future changes. A special air conditioning, heating and ventilating system prevents the traveling of dust or odors.

The new laboratory is the headquarters of Miles' international research network which includes the complex of other company facilities in Elkhart.

A. M. Kinney, Inc., consulting engineers of Cincinnati and Columbus (O.), designed the new building.

U. S. PLYWOOD MOVES TO 777 THIRD AVE.

New 38-Story Skyscraper Will Be Called United States Plywood Building

A 38-STORY SKYSCRAPER now under construction at 777 Third Avenue will be the new headquarters for United States Plywood Corporation, S. W. Antoville, chairman of the board, announced. The new building will be named the United States Plywood Building.

The company, which manufactures a wide range of building materials under the Weldwood trademark, will lease five floors in the building with a total floor space of more than 100,000 square feet plus a substantial ground floor display space at the northwest corner of the building at Third Avenue and 49th Street.

Architect William Lescaze, F.A.I.A. has incorporated a number of design innovations in the building in line with the new zoning resolutions approved by the City of New York in December, 1961. The building rises 38 floors with a single setback placed above the 12th floor to house the building's mechanical equipment. A terraced floor emphasizes this setback.

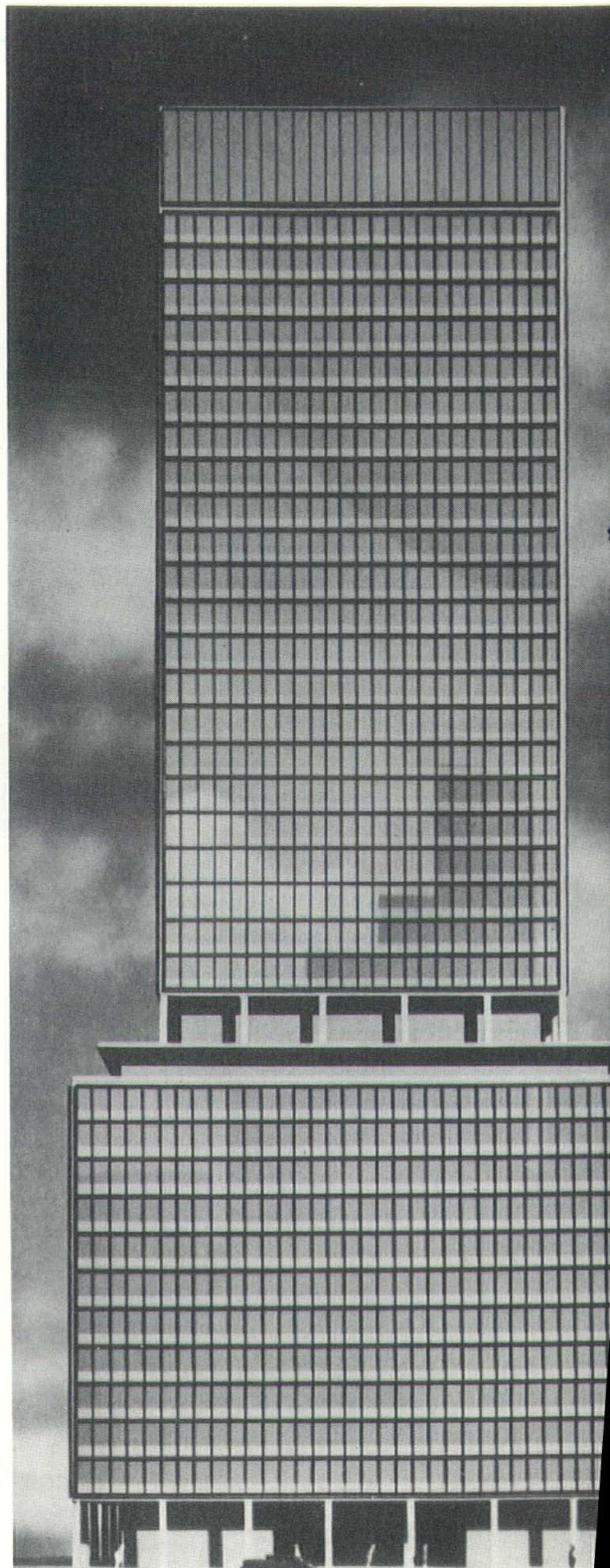
A 12,000-square-foot open plaza, also made possible by the new zoning code, surrounds the building. Skin for the building is anodized aluminum combined with grey-tinted glass.

Mr. Lescaze's design played a major role in the company's move, according to Mr. Antoville who led a five-year search for a new headquarters.

"The new U.S. Plywood Building, in the design and architecture center of the city, will be a structure with the architectural prestige we were looking for to represent our company," said Mr. Antoville. "The building, moreover, allows ample space for expansion as our business increases."

U.S. Plywood has owned a headquarters building at 55 West 44th Street since 1945 and now occupies additional space in two neighboring buildings. The company, organized in 1919, originally was located in lower Manhattan where it occupied a total of 2,500 square feet.

Model of the new United States Plywood Building now under construction at 777 Third Avenue by the William Kaufman organization. The building, designed by William Lescaze, F.A.I.A., rises 38 stories with a single setback to house mechanical equipment. A 12,000-square-foot open plaza surrounds the structure.





Designed by Architects Percival Goodman and J. Stanley Goodstein of New York City, folding walls between the Sanctuary, reception lounge and social hall can be opened to make one room with space for 1,100 people.

New Jersey Synagogue

PERCIVAL GOODMAN and J. Stanley Goldstein of New York City, architects for Temple Beth Ahm in Springfield, N. J., express the Jewish love of God's work as seen in nature through their design of this low silhouetted temple with simple brickwork and exposed wood, sloping roofs and sheltering eaves.

Inside and out, the theme of simple and natural materials simply and naturally expressed reinforces this idea.

For the exterior, there is a suggestion of the Ten Commandments with a pedestal and Menorah with the inscription from the prophet Micah, "To do justice, to love kindness, and to walk humbly with thy God."

Planning of the interior is the simplest possible. Plan requirements of the synagogue were threefold

—the House of Prayer, the House of Assembly, and the House of Learning.

The House of Prayer is dominant. It rises at the center and has an elaborately worked parochet in the colors described for the desert tabernacle. Above hangs the sculptured aluminum Ner Tamid, or eternal light. To one side is a similarly sculptured seven-branched Menorah. The Ark is at the traditional eastern end. Through the edifice, colors and materials combine to give an almost Mediterranean richness, yet retain a quiet dignity.

Part of this richness and dignity is affected through use of 250 square yards of C. H. Masland & Sons carpet selected for the House of Prayer. It is Masland's "Super Fernbrook," an all-wool, high-looped pile velvet in melon color. Installation of the carpet was by Hannon's of Newark, N. J.

Richness and dignity, characteristic of new Temple Beth Ahm synagogue in Springfield, N. J., is apparent in this view of the Bema. Helping enhance this richness and dignity is the melon-color, all-wool velvet carpet.



HUMBLE OIL BUILDING

\$32 MILLION STRUCTURE IS

TALLEST WEST OF CHICAGO

A NEW NATIONAL LANDMARK has taken its place in the Texas sun with completion of Humble Oil & Refining Company's 44-story corporate headquarters in Houston, the tallest building west of Chicago.

An off-white rectangular shaft reaching 605 ft. above a block-square landscaped plaza, the 1,400,000 sq. ft. skyscraper provides fully integrated home office facilities for Humble Oil, the nation's largest domestic oil company.

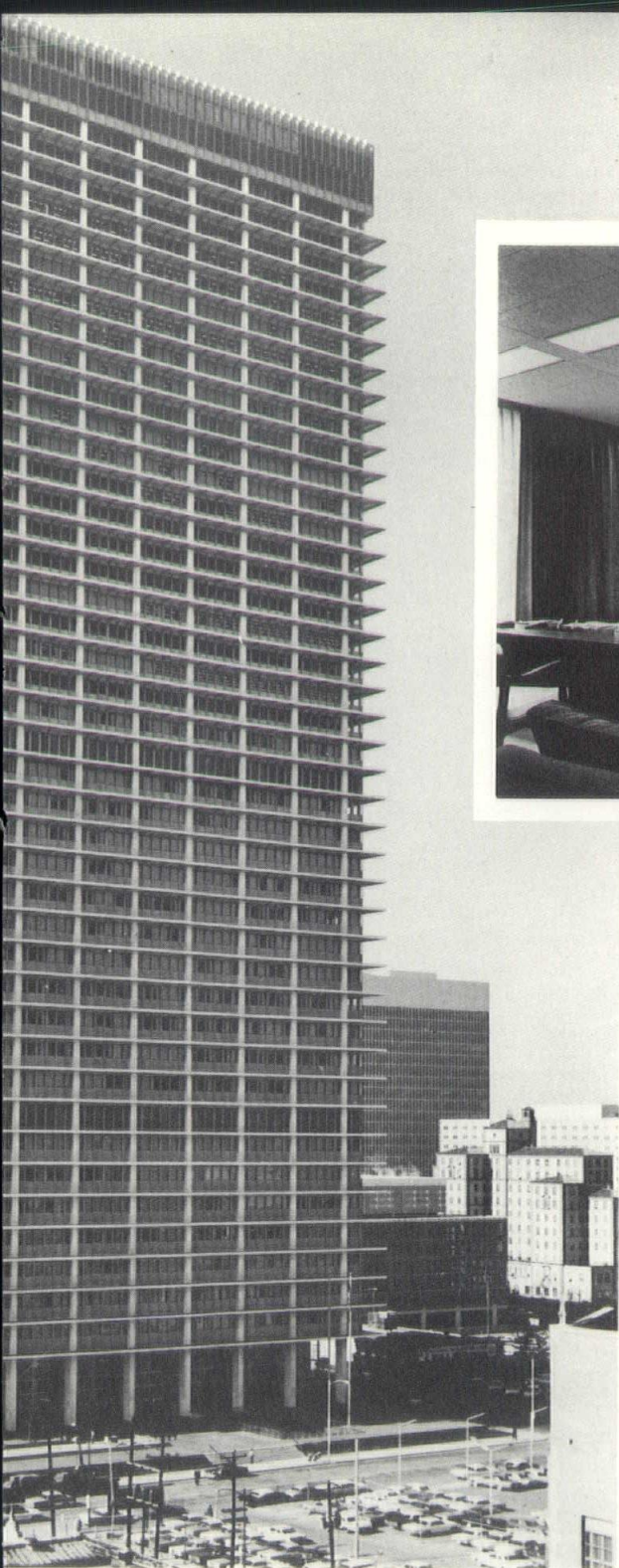
The result of a merger just over three years ago of five regional affiliates of Standard Oil Co. (New Jersey), Humble Oil markets petroleum products nationwide under the Esso and Enco brands.

"Our new offices, the result of more than five years of intensive planning and construction, will allow us to consolidate our entire Houston headquarters operations from which we administer some 41,000 employees in 46 states engaged in finding, producing, transporting, manufacturing, researching and marketing oil and its products," Morgan J. Davis, chairman of the board, stated.

Planned, designed and engineered by Welton Becket and Associates, architects and engineers, the \$32 million project includes an eight-level, block-square parking structure diagonally across the street from the office tower. The two buildings are joined by an air-conditioned pedestrian tunnel.

A prime attraction for Houstonites and visitors is the "view from the top" of the building which has a glass-enclosed observation deck on the 45th level. By placing the central mechanical plant on





Above: New 44-story Humble Building in Houston, formally opened this week. The structure, approximately 600 feet tall, is the headquarters of the Humble Oil & Refining Company.

Left: Plaza entrance to new Humble Building in Houston. The plaza, which virtually extends over the entire site, is attractively landscaped with trees and shrubbery in planters around its edges. A highlight is an 80-foot-long blue-green slate reflecting pool containing four white mosaic fountains.

Below: Vice-presidential level executive office in the new Humble Building in Texas. Each features a furnishing and decorating scheme tailored to the individual taste of its occupant.



the roof of the adjacent parking structure and feeding it underground to the building, the top of the office tower was left free for a two-story, glass-enclosed private club and the observation deck which provides a view as far as the Gulf of Mexico. The switch in location also enabled the architects to greatly reduce the weight and thus the cost of the structure.

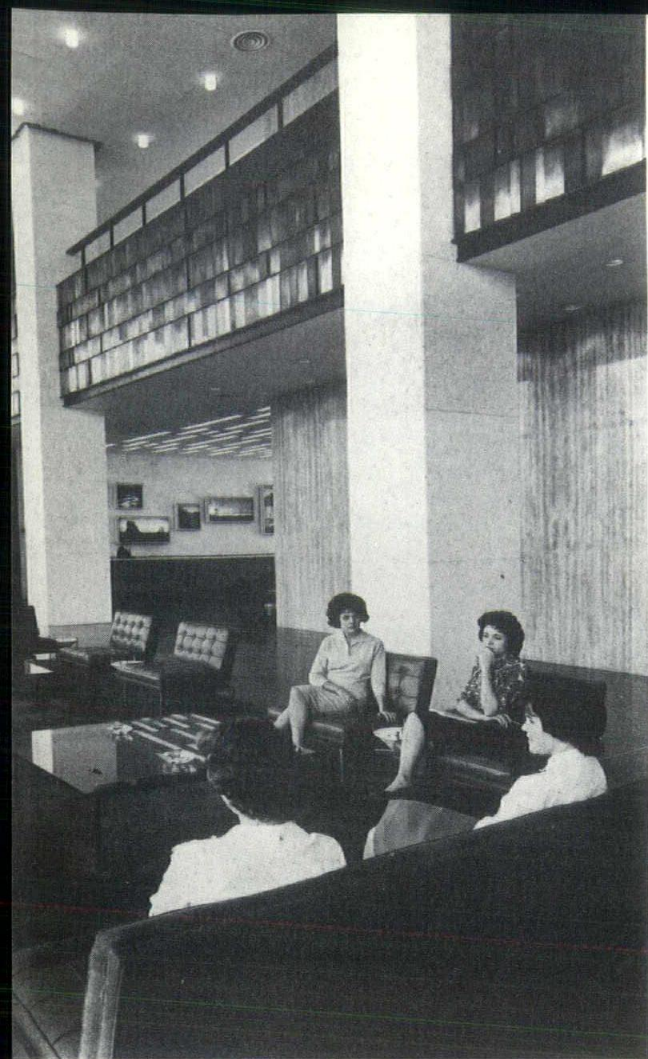
Dominant design feature of the Humble Oil building is the most extensive use of sunshades ever made in a commercial structure anywhere in the world. To shield the windows and reduce the air conditioning loads, the architects designed continuous horizontal honeycomb-aluminum sunshades which cantilever outward a distance of 7 ft. completely around 41 of the 44 floors.

The fixed porcelain enameled aluminum sunshades actually consist of 14,000 individual honeycomb Alcoa aluminum panels. The 5½ ft. wide shades stand 1½ ft. away from the building, providing the 7 ft. projection.

Grey on top to reduce glare and white on the bottom, the shades add aesthetic interest to the tower by creating a constantly-changing pattern of light and shadow across the facades of the building. In addition to their aesthetic quality and their sun control role, the shades support maintenance men when they wash the structure's 6,241 fixed-glass windows.

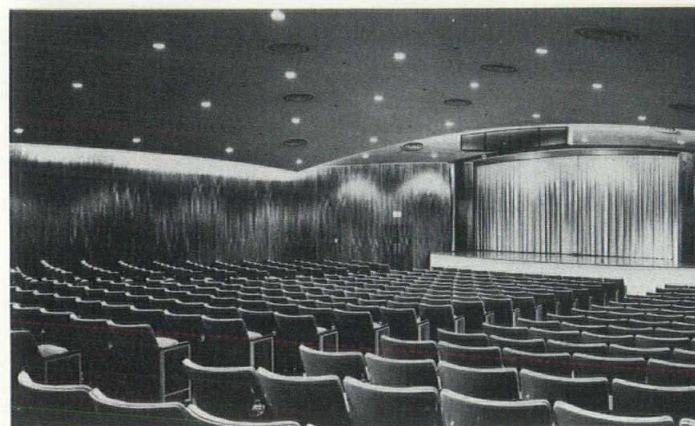
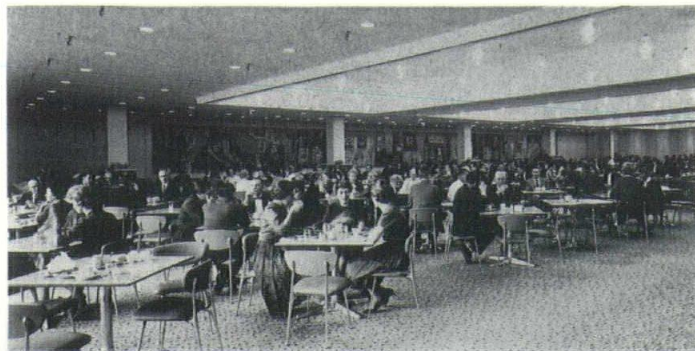
White marble-sheathed structural columns on the 250 ft. long north and south elevations emphasize the building's height. The columns stand away from

(Continued on following page)



Above: One of three public seating groups in the lobby of the new Humble Building in Houston. Polished chrome frame chairs and sofas in burnt orange are situated on burnt orange and gold area rugs. The Humble Touring Service can be seen in the rear.

Below: Cafeteria at concourse level of new Humble Building in Houston which will seat 1,000. The food-serving center uses the scatter system where employees are free to move to various counters instead of having to stand in the traditional line. A 100-foot long tapestry mural, the largest ever made in the United States, dominates an entire wall.



Above: Auditorium of new Humble Building in Houston, Texas. The auditorium which is entered from the concourse, will seat 500 and is available for meetings by Humble and other tenants in the building. It is equipped with a stage, fully-equipped projection booth and a stereophonic sound system.

HUMBLE OIL BUILDING *(Continued from page 7)*

the facade, which features off-white precast exposed dolomite spandrels between natural aluminum mullions.

Consulting architects to Becket were Golemon & Rolfe and Pierce and Pierce.

"The Humble Company's requirement for a high percentage of private offices and its desire to have a significant structure which would be a planning contribution to the community led to the design of a high-rise tower using only 40 per cent of the site," architect Welton Becket, FAIA, explained. "The resulting open, landscaped plaza assures the surrounding community that this area will never become a dank, dark skyscraper canyon," he added.

Raised 3½ ft. above the sidewalk level, the plaza's pool, fountains, planting and sunken garden provide a pleasant focal point for pedestrians and sets off the light-toned building against the plaza's charcoal brown terrazzo.

The ground floor lobby is enclosed on two sides

by 29 ft. high glass walls, linking it visually with the plaza. Overlooking the lobby is a two-sided mezzanine, its 200 ft. long faces covered with specially created formed-bronze pans.

Warm-toned travertine marble on the four elevator cores harmonize with the escalators serving the concourse level just below the main lobby. The concourse level, which occupies all of the broad area beneath the raised plaza, contains a colorful 900-seat cafeteria featuring a 100 ft. long tapestry mural, a 500-seat auditorium, a lobby and lounge, shops and the air conditioned passageway to the parking structure.

The cafeteria and concourse lobby overlook a glass-enclosed garden court which is open to the sky through the plaza. In this way, the architects introduce sunlight to the concourse level, providing the feeling that it is at street level. Two levels below the concourse provide printing, duplicating and other services, plus shops and storage.

Distribution Center For MAX FACTOR

MAX FACTOR's new mid-western distribution center in Des Plaines, Illinois was expressly designed to convey the distinctive and colorful California theme that has become synonymous with the company's modern corporate image.

Having pioneered the make-up fashion appeal of the fresh, sunlit color influence of the golden state, Max Factor & Co. wanted to carry out this California symbol in the design of their new distribution facility, even though it is located some 2,000 miles from the firm's headquarters in Los Angeles.

The one-story contemporary-modern structure, which includes office, warehousing, and shipping facilities, covers approximately 180,000 square feet and was erected on a 20-acre site at Touhy Avenue and Mannheim Boulevard, near the O'Hare International Airport.

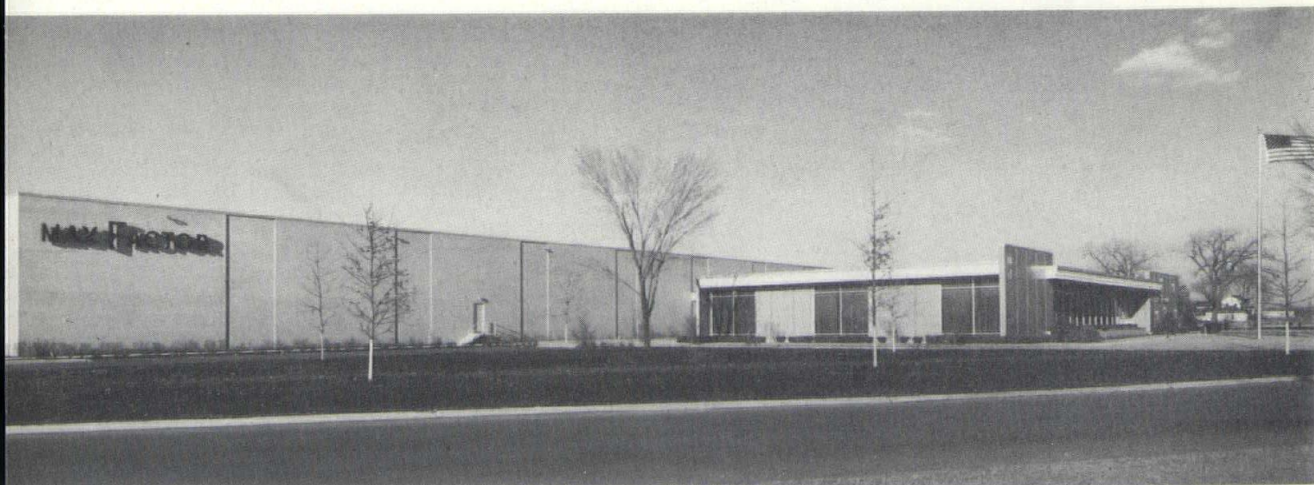
Combining showplace attractiveness with a highly functional design, the large multi-colored Class 1 fireproof building was constructed mainly of steel, concrete, glazed brick, and glass, and utilizes the

most modern systems of lighting, heating, and air condition.

The attractive exterior of the office building is enclosed in blue glazed brick and solar grey glass, and the warehouse was finished in a neutral gray-beige brick. Adding to the design are aluminum framed glass doors and windows, a protective and decorative roof deck extending over the entrance area, and Max Factor name signs on two front sections of the building.

Interior finishing of the office, warehousing, and shipping areas was created with a maximum use of color to fulfill a functional as well as decorative purpose. The distinctive California motif is dramatically reflected in the unique sun-lit color scheme, which also serves to define various departments in lieu of dividing walls or partitions, thereby maintaining a more spacious effect throughout the building.

In the office building, which consists primarily
(Continued on following page)



 Exterior view of office building for new Max Factor distribution center in Des Plaines, Illinois. This section was finished in blue glazed brick and solar grey glass.

General office area in Max Factor's new distribution center in Des Plaines, Illinois was decorated in a maximum use of color to fulfill a functional as well as decorative purpose.



MAX FACTOR *(Continued from page 9)*

of a large general office area, private offices, and two conference rooms, a monochromatic color scheme of beiges, off-whites, and neutrals was used for the walls and floors so that an abundance of color could be effectively carried out in the decor of the furnishings.

This section is divided by a row of files which are gold in color to match the accent color of the building. On one side is the Order Department, which has been furnished with platinum gray desks and blue upholstered chairs. Desks on the opposite side are "princess blue" with gray tops, and the chairs are upholstered in black.

Adjacent to the general office area, and just outside the private offices, is a row of secretarial desks in charcoal black with Rosewood "Hila-Tex" tops and chairs upholstered in bright red.

Wood desks were used in all private offices. Teak was selected for those in the offices of the manager and divisional Sales Manager, and oiled walnut was used for the others. A monochromatic color scheme also was created for the walls and carpeting to provide a neutral background for furnishings of bold hues. Four color schemes were utilized for upholstery accents and used alternately in the

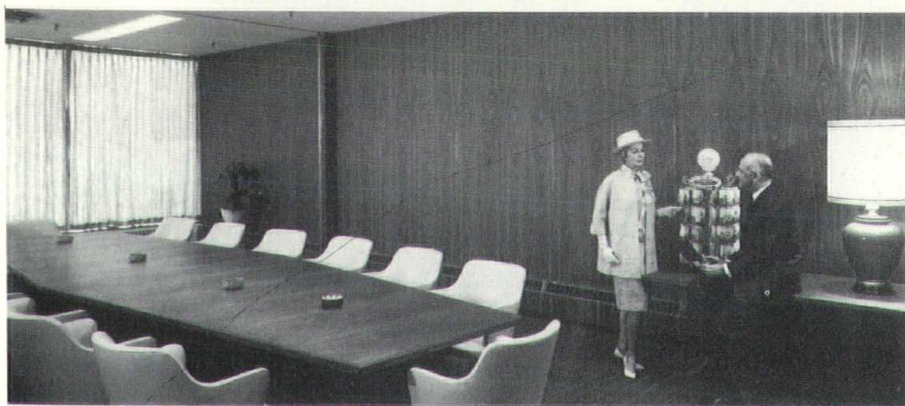
private offices.

Draperies throughout the building, reflecting the accent colors in the furniture, feature a handprinted "Fibra" pattern in blue, orange white, and black, on natural linen.

To complete the interior decor, original graphics and oil paintings were selected from the works of young internationally known artists.

The warehouse building includes areas for order filling, packing, and shipping. A fully enclosed shipping and receiving dock, equipped with mechanical dock levelers, is located near the center of the building to efficiently serve the warehouse and packing area, and the specially designed order filling section accommodates a complete system of the most modern conveyor equipment. Expressly designed for anticipated future expansion were the north and east walls, as well as all mechanical equipment housing rooms.

Interior walls were done in brilliant accents of blue to relate the interior with the exterior color motif; primary red to define certain dividing walls and passage doors; and gold to introduce the accent color used in the office building, which adjoins the warehouse.



Conference rooms in Max Factor's new mid-west distribution center were decorated in a similar fashion to the private offices. Bold coloring and an expansive use of genuine walnut wood paneling add warmth and elegance to the room. Draperies reflect the accent colors in the furniture and feature a handprinted "Fibra" pattern in blue, orange, white, and black, on natural linen. Carpeting is a tone on tone design with a royal blue stripe. Pictured above is Jack Weiss, manager of Chicago office, discussing latest Max Factor cosmetic promotions with fashion model

The warehouse building of the new Max Factor & Co. distribution center in Des Plaines, Illinois, includes areas for order filling, packing and shipping. A fully enclosed shipping and receiving dock, equipped with mechanical dock levelers, is located near the center of the building to efficiently serve both warehouse and packing areas. The specially designed order filling section (pictured above) accommodates a complete system of the most modern conveyor equipment. Entire plant features excellent lighting and the most modern system of heating and air conditioning.



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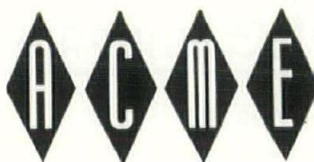
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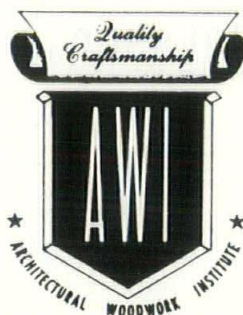
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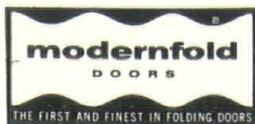
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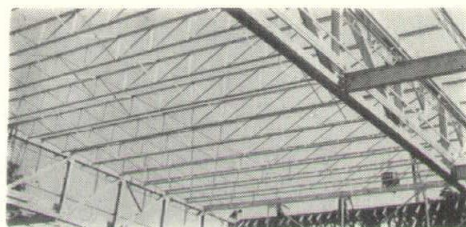
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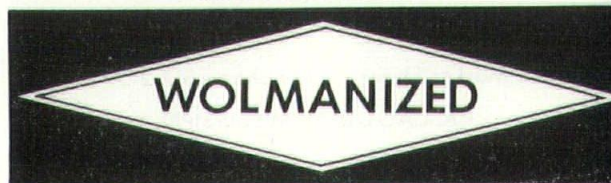
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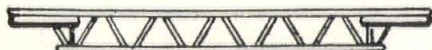
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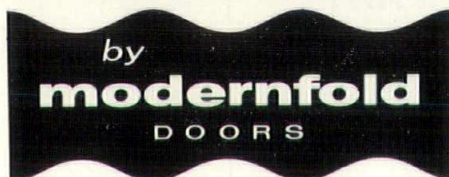
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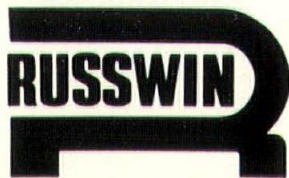


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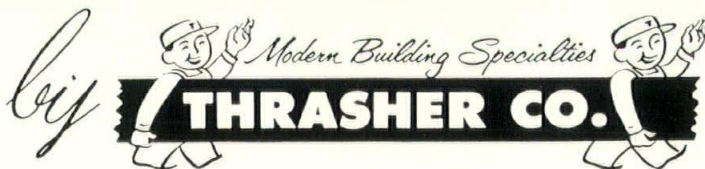
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