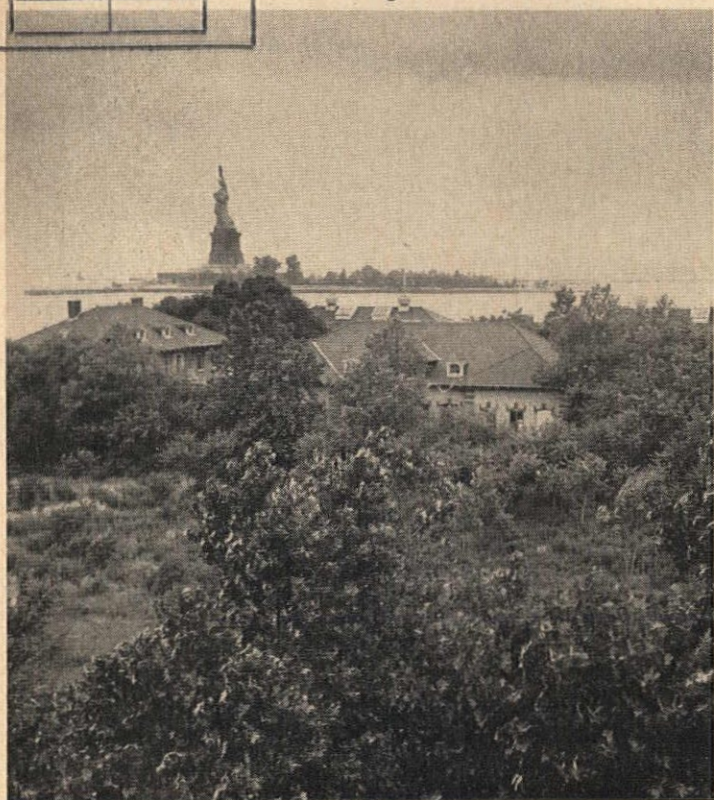


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NEWS REPORT

Architecture's Monthly News Digest of Buildings and Projects, Personalities, New Products

3 Johnson to Redesign Ellis Island



NEW YORK, N. Y. Almost everyone likes islands. As one wag puts it: "The girls can't get off them," and perhaps for this reason they carry an aura of romance. Ellis Island in New York harbor is no exception. Tiny, dirty, obsolete, decaying, Ellis Island has existed since 1954, when it was closed by the government and declared surplus property, as an anachronism, a stone's throw from the Statue of Liberty. Recently Secretary of the Interior Stewart Udall announced that architect Philip Johnson would redesign the island, turning it into a National Immigration Museum and Park.

Between 1892 and 1954 Ellis Island was the first landfall in the New World for more than 16 million immigrants. Among them were Irving Berlin, Father Flanagan, Felix Frankfurter, Hyman Rickover, Igor Sikorsky and Hubert Humphrey's mother. On Ellis Island they were processed and immunized, and the island still contains 35

buildings (14 of them office buildings) on its 27.5 acres. Today the buildings stand open, partly gutted by harbor pirates, who occasionally come ashore at night and make off with things such as furniture and door frames. A Doberman pinscher named Topper guards them, but he can't be everywhere at once. On May 11 President Johnson turned the island into a National Shrine. Part of the island's renovation will include a 400-acre park carved from the docks and industrial buildings on the New Jersey shore, 1,300 ft away. Island and shore probably will be linked by a causeway. Just what else will be done is uncertain. Architect Johnson is quoted as saying "I've never been to Ellis Island. But I know the old immigration building, and we will take its flavor and use it with its associations, to make the place into something interesting and attractive so people will want to go there." He might have added "again."

Anderson Takes Over at MIT

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

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

Born in Geneva, Minn., in 1906, Professor Anderson received a B.S. degree from the College of Science, Literature, and the Arts of the University of Minnesota in 1926, and a year later from its College of Engineering and Architecture. Following graduation he taught architectural design at the University of Virginia for two years, then did graduate work at MIT, receiving his Master of Architecture degree there in 1930. He won the Paris Prize



for study at l'Ecole des Beaux Arts in Paris and in all spent three years abroad before returning to MIT to teach. Among other honors and distinctions, Professor Anderson is an honorary member of the Danish Royal Academy of Fine Arts in Copenhagen and he is on the advisory panel of the State Department's Office of Foreign Buildings.

Convention Time AIA

WASHINGTON, D. C. Across the street from where the Kim Sisters were appearing at Washington's posh Shoreham Hotel, architects of two continents gathered 4100 strong in June. Almost as if the architectural gathering had to compete with the sister act, pageantry was



Drawings by Forrest Wilson

the keynote of the opening day of the 97th Annual Convention of the AIA and the XI Pan American Congress of

Architects, held June 14-18 in the Sheraton Park Hotel. Initial ceremonies featured a proud procession of flag-carrying girls in costumes of the countries represented. The U.S. standard bearer was a pretty, well-scrubbed blond wearing a white, sleeveless linen dress (our national costume?). Spotlights cut the air everywhere. They followed the girls onto the stage, then followed the delegates who came after them. Spotlights beamed again at the honor awards (see p. 60 July P/A 1965) luncheon that noon. They sliced across the screen on which color slides of winning projects were being shown, pinpointing winning architects. It was like a world premiere. Or like Gotham at night when the Batman symbol flashes across the sky, calling Bruce Wayne into action.

Which Way to the Food?

It is almost axiomatic that the amount of work accomplished at conventions is in inverse proportion to the number of conventioners. This one was no exception. Despite a rash of

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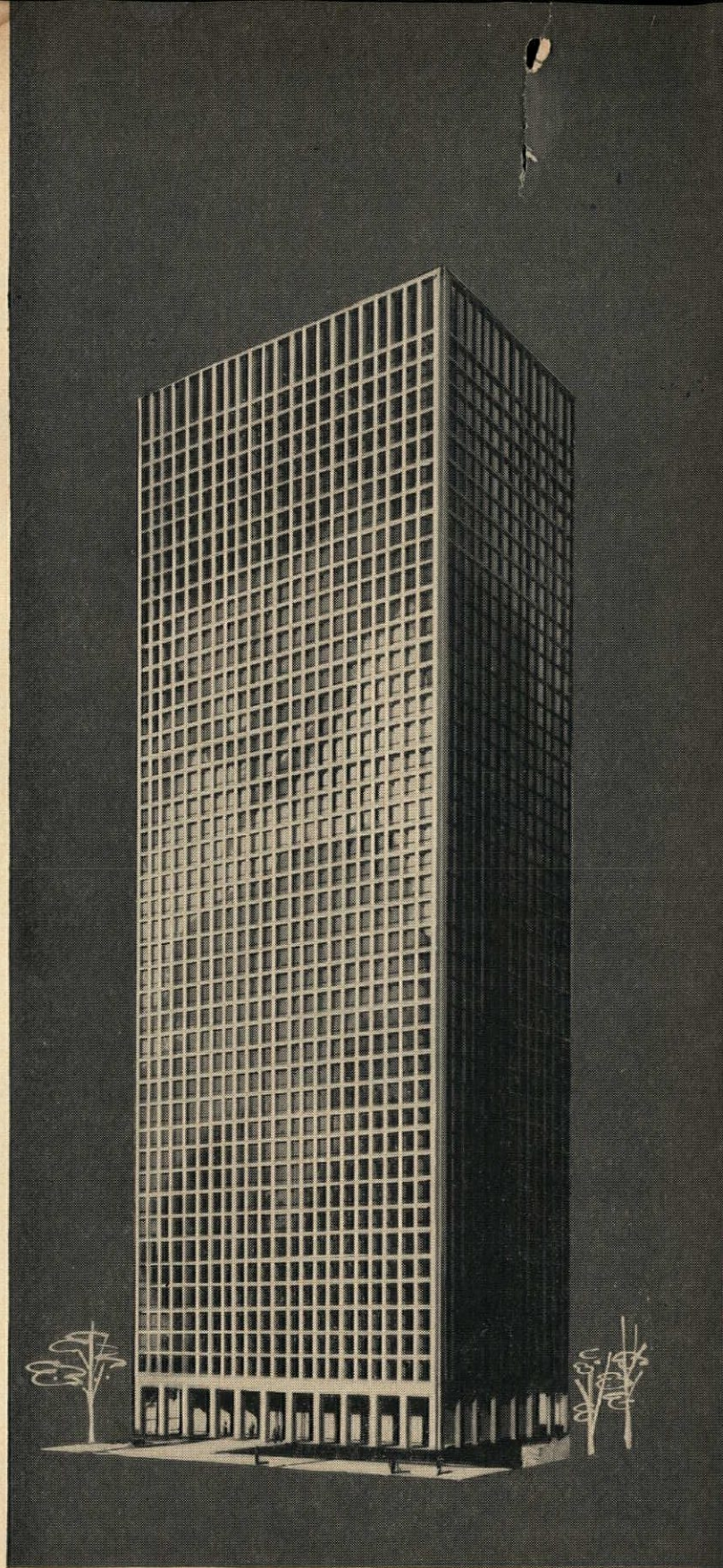
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working sessions, which produced some half a dozen resolutions, and despite formal addresses, some of which may have drawn as many as 500 persons, the 4100 conferees found their food for thought, if they found it at all, outside the formal activities.

An Awakening

Officially the convention topic was "Cities of the New World," and this, together with much talk of the position of the American architect in this hemisphere, in this globe, even in space, occupied much of the time, if not the attention, of architects from North, Central and South America. In all, the proceedings marked an advance from the 1957 AIA Convention in Washington, when the theme was "A New Century Beckons," the recipient of the especially struck Centennial Gold Medal was Ralph Walker, and the then AIA president had trouble pronouncing the names of foreign guests at the annual banquet. As usual this year rodomontade ran rampant, but beneath all the verbiage seemed to lurk a growing sense of responsibility on the part of the profession as a whole. When we consider that just a few conventions ago we were listening to navel-contemplating treatises on how to expand our practice, the presence of such a controversial figure as Lewis Mumford delivering the first Purves lecture and receiving a splendidly warm reaction at his student lecture was heartening indeed. Perhaps we are beginning to wake up.

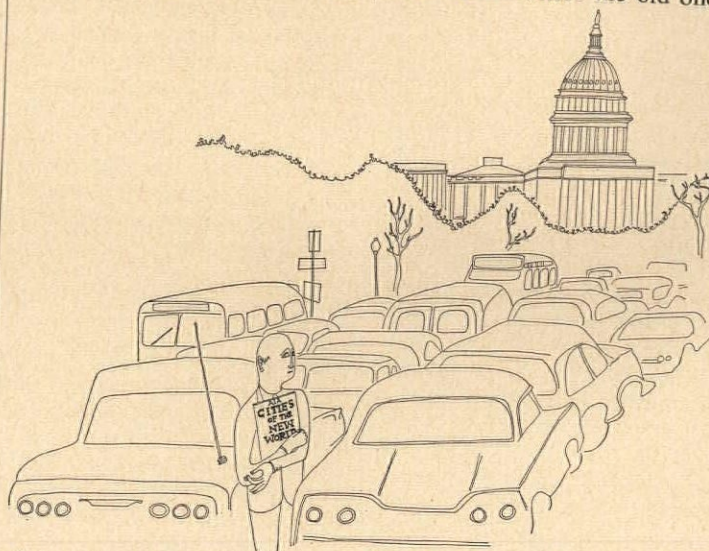
Mumford's Reiteration

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

"To achieve such cities, we must reverse the present order of our thinking, and restore

those components of nature and culture that we have neglected in our one-sided preoccupation with financial profits, national aggrandizement, and mechanical power. In nature, we must safeguard what is left

director of the Twentieth Century Fund, was rational and clear when he sounded this somewhat similar warning: "To shape and reshape living communities—to create for men new homes where the old ones

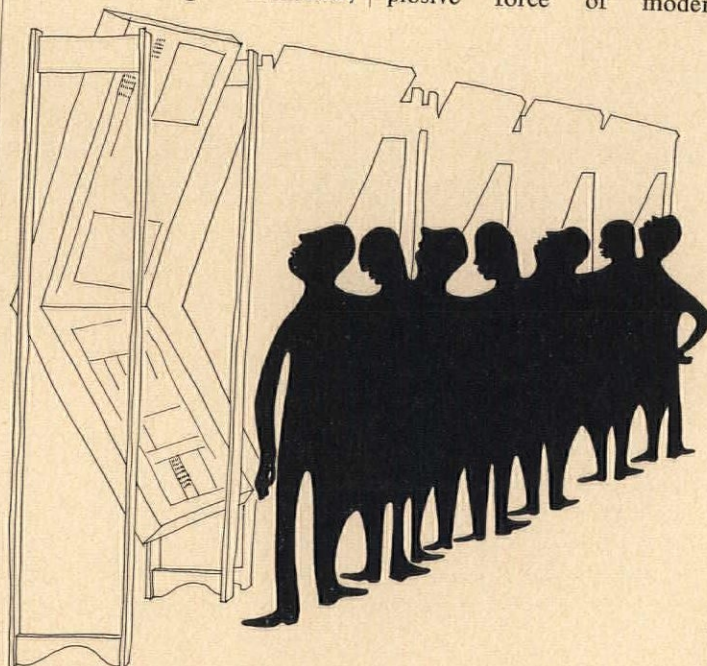


of our primeval inheritance; in our culture, we must emphasize continuity as essential to all rational change; and in the depths of the individual soul we must attempt to transcend the limitations of our time and place by seeking what is eternal and divine—addressing ourselves to possibilities still unplumbed and to ideals that have still to emerge. There, and not through rocket trips into outer space, lies the New World that has still to be discovered and domesticated by the spirit of man."

Heckscher: a Seeker of Patterns

But if Mumford sounded slightly mystical, August Heckscher,

have proved inadequate to his hopes and needs: that is one thing. It is entirely different to build feverishly, under inhuman pressures, communities which lack vital ties with the past. To be compelled to build when the builder no longer knows with any confidence for what purpose he builds, when he has lost the deep instinctual feelings of what makes life satisfying and pleasureable, that is to be in a kind of hell. Such a fate one can indeed imagine as being the fate of the architect in the generations ahead. . . . We are at the point, I suggest, where we must begin to think very seriously about bringing under control the explosive force of modern



change, and of making it answer once more to the name of progress. In place of driven formless growth, we must seek patterns that make sense to man in terms of his personal fulfillment. In place of things done for their own sake, or under compulsion of anonymous forces, we must seek to do the things that minister to human needs. In this new course the architect can—in indeed he must—play a crucial role."

Beauty and Government

Unfortunately these pleas for insight and order seem lost on the present Federal administration whose spokesmen called for architects to beautify our cities. In a formal statement from the White House welcoming the architects, President Johnson said, "You determine, in large part, the shape of our cities. Those cities in turn, determine the shape of our lives—so profoundly that future generations will ponder our architecture to learn our deepest values . . . you have a great task . . . to influence men . . . to beautify the earth." The trouble with exhorting architects to beautify our cities is the same trouble latent in most urban renewal. A coat of paint here. A high-rise brick monotony there, replacing a tenement. Window boxes and pocket parks. These are but tokens. Architects must be concerned with the total environment and as Heckscher reminded us: "The true beauty of cities emerges as a kind of by-product from efforts to make them genuinely habitable and answerable to man's needs." In interpreting these needs the architect can be but one of a team.

Leadership by Example

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

Little League. And for this reason alone, perhaps one of the convention's best received talks was William Periera's explanation of his redesign of California—or parts of it. Although Periera's design may be as insidious as the administration's window box campaign, his persuasion was that of a professional leading by example. And coming as it did late in the convention it seemed welcome refreshment.

Wright House Preserved

Udall, who describes himself as an apostle of conservation, was also on hand, wearing loafers, to speak at the opening of the Pope-Leighey house to the public by the National Trust for Historic Preservation. The Pope-Leighey house is one of the small (4 rooms) homes designed by Frank Lloyd Wright during the late '30s and early '40s, and its dedication was planned to coincide with the AIA convention. Morris Ketchum, incoming AIA president, reminded the gathering that Wright was, after all, a recipient of the AIA Gold Medal—with no hint at how notoriously belated it was.

Latin American Sessions

Meeting concurrently with the AIA were the more spirited sessions of the Pan American Congress. With only 264 registered delegates, the sessions were small enough to encourage active discussions. Perhaps the best paper presented to this group was Leonard J. Currie's comprehensive, scholarly study: "Planning of Central American Campuses." Unfortunately Currie, Dean of the College of Architecture and Art at the University of Illinois, was not present during the discussion of the synopsis he presented.

The paper that elicited the most interest and discussion was entitled "Birth Control and Urban Planning" by José Frias and Nestor R. Sicilano of the Argentine delegation. Although it started out as a condemnation of unplanned population growth, after three sessions of discussion it emerged as a resolution which urged recognition of the problem. It became, according to New York architect Sidney Katz "a cross between a jelly fish and a chameleon." In this it fared as did all other resolutions at the convention. Discussions toward a definite end led to committed meaninglessness. And un-

fortunately, because of the size of some of the main AIA sessions, discussion following talks and presentations, even panel discussions, never got going. The question and answer system imposed on the participants is too inflexible and restricting. Six panelists and 199 conferees wait while one person asks one panelist one question. Then when it is answered the pressure of all those other waiting questions prohibit a continuing argument. Instead, another subject is raised.

Discussion speeches, and awards seem the mock pageantry which must support a convention, or the pretense of a convention. What is really accomplished is rarely seen—and heard by only a few.

If it is truly thought that speeches and panel discussions must be an integral part of conventions their subject matter should be precise and restricted and the sessions restricted to smaller numbers. Many of the South American delegates, for instance, felt that the real value of their trip to Washington was an opportunity to talk with Jack H. Vaughn, Assistant Secretary of State for Inter-American Affairs.

Vaughn, who is, of course, closely connected with the Alliance for Progress, held an informal gripe session in which the delegates told him what was wrong with the aid they were getting through the Alliance. Wrong materials were going to the wrong places, too much to some places, too little to others. And the Alliance's bureaucracy is such that complaints at the receiving end rarely travel to the right ears. All present at this session thought it alone made the trip worthwhile.

And How's the Little Woman?

But with or without the verbiage, a convention is a time for renewing acquaintances, talking about a year's experiences with congenial colleagues. And one week in a year, perhaps this is necessary . . . an end in itself.

Certainly the social side of an AIA convention is not to be gainsayed. For one thing it takes about 90% of most conventioners' time. And for another it occupies a large part of the effort of the convention planners. This year, being held in the city where the national

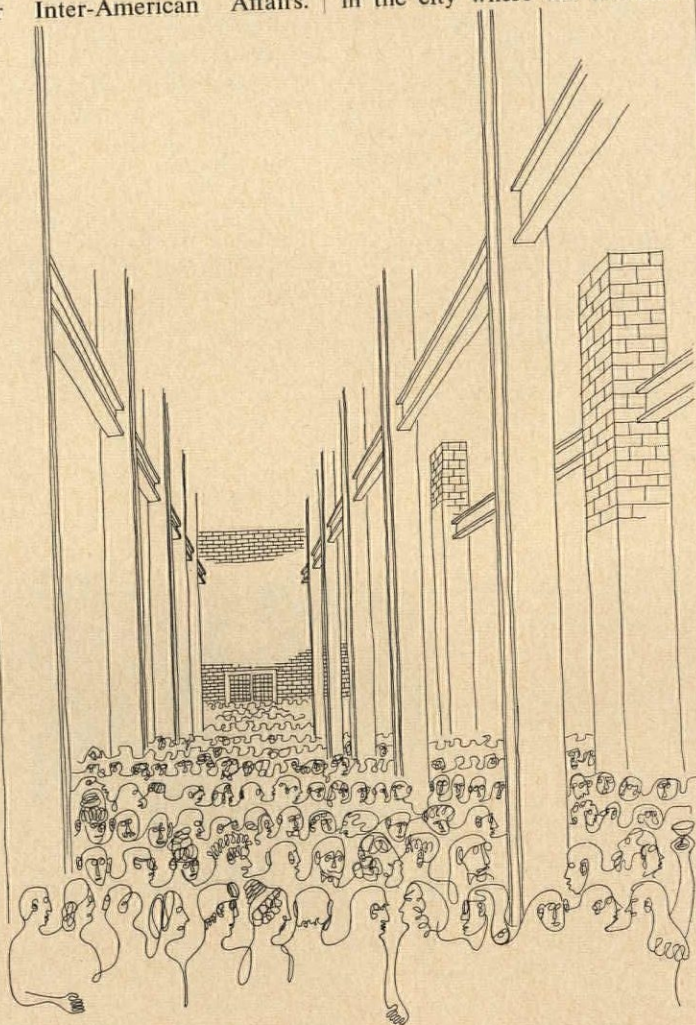
organization headquarters is, the convention really had two sponsors—the national office and the local chapter. It is to the credit of both that although there must have been friction between them in planning and execution, nothing but calm showed on the surface. All went smoothly. Alumni lunches, parties at the homes of local chapter members, the ladies' lunches with all those hats, the excursions—these all formed escapes from the constant drone of meetings and seminars.

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

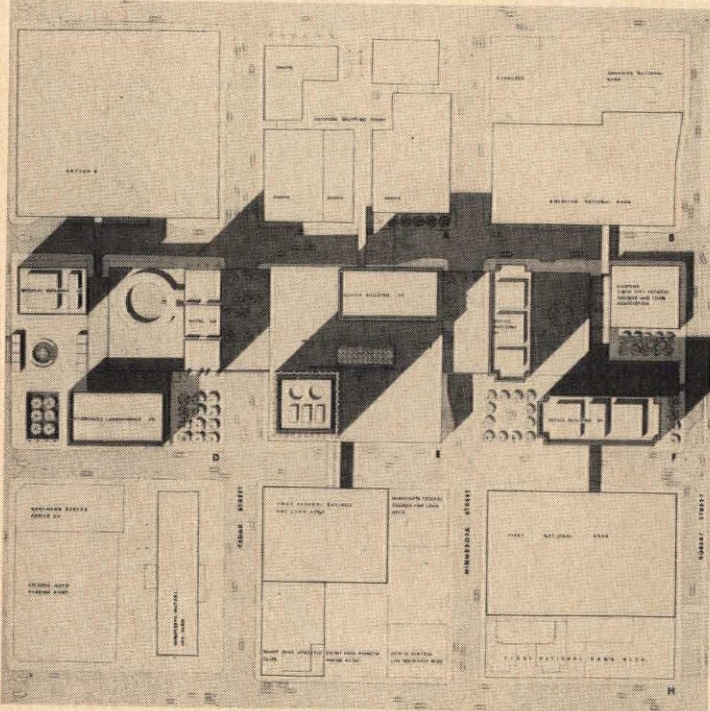
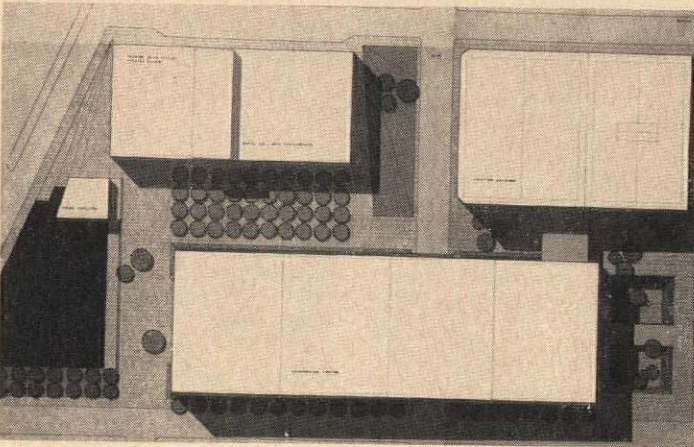
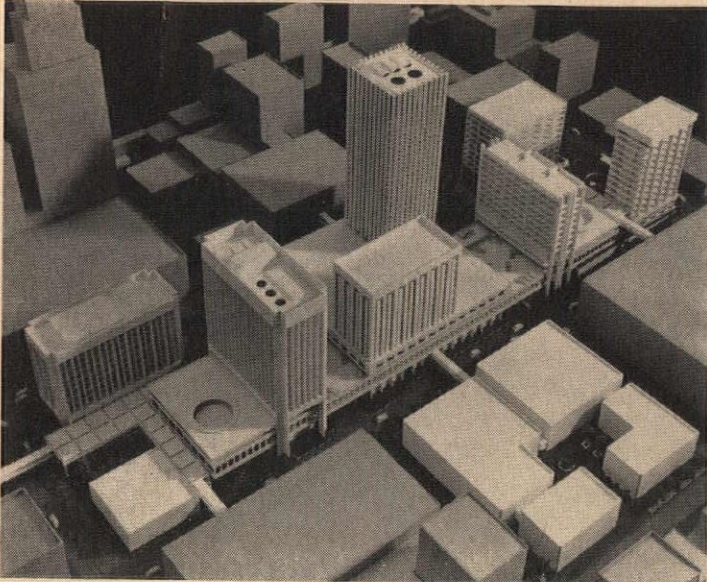
Another stimulating evening for some of us was spent in the sacrosanct confines of the Egg & Dart Club, that congregation of architectural luminaries who some years ago set up their own club within the Institute to escape the maddening convention crowds. One of the E & D members hastened to point out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

The Beauty Part

Even though architects may not make our era the Age of Beauty that President Johnson exhorts them to, it was readily apparent that today's architects are deeply concerned with aesthetics. Both at the Power House Ball and at the final banquet, no one could dispute that architects as a professional group have the most beautiful wives of all.



St. Paul Sees the Light



ST. PAUL, MINN. Here, where the Mississippi is just becoming a river, as it passes south, is a city, the capital of Minnesota, which for years has been passed by the building arts as well as by the river. In one

nine-by-five block area in downtown St. Paul, a recent survey showed that 44 per cent of the buildings were put up before 1900 and an additional 31 per cent date back to before 1919. In that area only one

building in four is less than 45 years old. But all this will change.

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

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

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

St. Paul's urban renewal program is an outgrowth of the efforts of an Architects' Counseling Committee, made up of four firms: Cavin & Page, the Cerny Associates, Inc., Grover Dimond Asso-

ciates, Inc., and Haarstick, Lundgren & Associates, Inc. And to review all developer's proposals, to insure coordination of designs for adjoining properties, and to design the second level pedestrian concourse, the Housing and Redevelopment Authority has retained Hammel, Green & Abrahamson, Inc., of St. Paul.

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

The Aspen Papers

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

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

Relaxation there was, but, perhaps because of this and because of the isolated beauty of the setting, attendance at the formal speaking sessions was intense. Most of the conferees gathered to hear—but not to be heard, for Nelson barred formal discussions fol-

lowing any of the talks. Following roughly the conference title: "The New World," or as Nelson called it "The End of the World as We Know It," the 13 speakers gave hints that the world at hand is potentially as frightening as it is complicated.

Dr. Philip Hauser, Director of the Population Research and Training Center at the University of Chicago, for instance, highlighted what must become a major concern of mankind. "I would like to focus on the impact of man on man," he said. "And in doing so may I suggest that many of the problematic aspects of the new world which have been presented to you in word and in picture may be considered as frictions in a transition from the old world of small population size, one of sparsity rather than high density, of homogeneity rather than heterogeneity, to the new world in which we live now by large population size, great densities, and great heterogeneity. In fact, to state my thesis at the outset, I think a basic bit of information for illuminating the problems of the new world, including its physical problems, the problems of structure, the problems of design, in which you are interested, is provided by the prospective of the new world as a function of the old

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

Fantastic as this projection seems, it is typical of the rapidly growing complexity which characterizes the 20th century. Robert Theobald, British socio-economist, sees this increasing complexity leading to a break-down of communications among disciplines. "The thing that shocks me most," he said, "is the different views of reality. The view of the space scientist about reality has nothing to do

on the other hand my conservationist friends have been deeply and religiously and devoutly involved in all kinds of conservation problems involving the natural world and yet altogether too many of them haven't been concerned about the things that man has done. We've got to break down these walls. It's all part of one challenge."

Konrad Wachsmann, who recently created the Research Division of the Graduate School of Architecture at the University of Southern California, is trying to do something about the interdependence of disciplines; and he feels that a good part of the battle is in recognizing the problem. "Man has to learn to recognize the complexity of everything." In Wachsmann's Research Division every student is a research assistant. "We have abolished grades, we have abolished theses, we have abolished individual activity. We bring them all together. But not only all together in one common activity, but together with all other faculties. And strangely enough without the participation of the School of Architecture. In fact, our faculty staff is composed of mathematician, biologist, sociologist, and educational specialist etc., but we have no architects in our small initial group. But we all believe that we are all dealing with the art of building as much as anybody else."

Jan C. Rowan, architect and editor of P/A, sees the isolation of architecture, as a discipline, as a monumental mistake. Speaking of the New York World's Fair, he pointed out that the "Fair is a glaring example of what happens when architects have the problem of designing buildings in isolation, without any reference to a master concept, without any relation to each other—without any disciplining influence whatsoever. What can an architect do when the only influence he has is the client, who tells him to make the design as eye-catching as possible? If the disciplinary framework—such as a strong three-dimensional master plan, clearly articulated circulation routes, a limited choice of materials, and all the other blissfully restraining forces—if such a framework does not exist, a visual chaos is bound to result . . . The great prob-

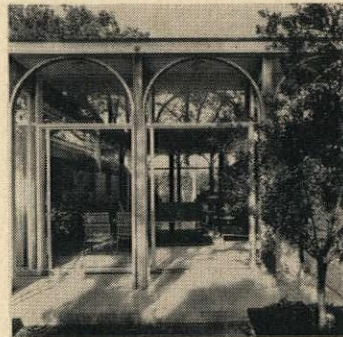
lem, therefore, is how to create a powerful enough framework within which work of lesser quality could happily fit. This is the crying need of architecture today."

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

AISC AWARDS

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

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



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Professor Egon Eiermann, Karlsruhe, Germany; Curtis Residence, New Orleans, La. (1), architect: Curtis & Davis, New Orleans, La.; Deere & Company Administrative Center, Moline, Ill., architect: Eero Saarinen & Assoc., Hamden, Conn., structural engineer: Amman & Whitney, New York, N.Y.; Emery Air Freight Terminal, Chicago, Ill. (2), architect: Hammond & Roesch, Inc., Chicago, Ill., structural engineer: The Engineers Collaborative, Ltd., Chicago, Ill.; First State Bank & Trust Co., Edinburg, Tex., architect: Neu-



world manifest in changing population size, density, and heterogeneity." The speed with which world population is expanding staggers the imagination. "We know," Hauser went on to explain, "at the beginning of the seventeenth century, world population approximated half a billion. We know too that although man has been on this planet, or some close kissing cousin to man, for some two million years, that we did not achieve a world population of one billion persons simultaneously alive until about 1850. It took all of that two million years down to 1850 to get one billion persons simultaneously



with the view of the leader of the poverty program. The view of the designer has nothing, or very little, to do with that of the politician. We do not communicate anymore. We have a fragmented idea of what the world is like, and as a result, we don't understand what the actual forces are."

Secretary of the Interior Steward Udall echoed this concern with communication. "It seems to me, for the architect, the designers in the main, to feel they're concerned solely with the works of man and unconcerned about nature, and



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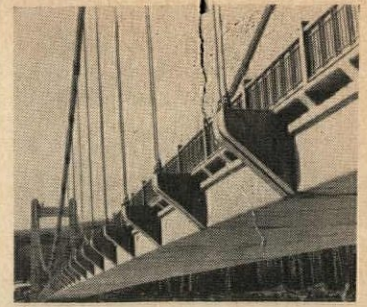
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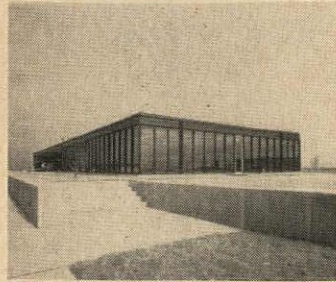
haus & Taylor, Houston, Tex., structural engineer: Vogt & Clouse Engineers, Houston, Tex.; General Electric Progressland Pavilion, New York World's Fair, Flushing Meadows, N.Y., architect: Welton Becket & Associates, Los Angeles, Calif., structural engineer, Richard Bradshaw, Van Nuys, Calif.; New Jersey Tercentenary Pavilion, New York

tual Life Insurance Co., Hartford, Conn., architect: Harrison & Abramovitz, New York, N.Y., structural engineer: Edwards & Hjorth, New York, N.Y.; Rosen House, West Los Angeles, Calif., designer: Craig Ellwood, Los Angeles, Calif., structural engineer: Robert Marks, Los Angeles, Calif.; Seattle Center Coliseum, Seattle, Wash. (4), architect: Paul

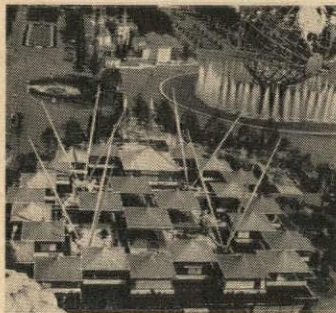
native materials in an area remote from railroads and good highways." Thirty-four concrete multi-cell box girder units, each weighing 90 tons, were precast on the banks of a remote Canadian river, then raised and carried into position by a traveling sling riding on the permanent cable system of the bridge. Sections were post-tensioned creating a grace-



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World's Fair, Flushing Meadows, N.Y. (3), architect: Philip Sheridan Collins, Princeton, N.J., structural engineer: Professor Norman J. Sollenberger, Princeton, N.J.; Phoenix Mu-

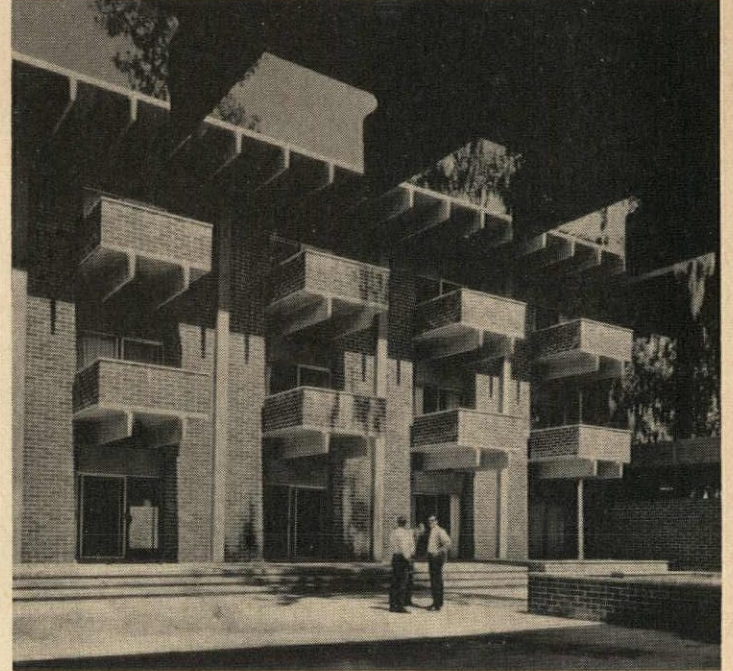


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5

Thiry, Seattle, Wash.; structural engineer: Peter H. Hostmark & Associates, Seattle, Wash.; Shamel Residence, Palm Desert, Calif. (5), architect, William F. Cody, Palm Springs, Calif., structural engineer: William Porush, Los Angeles, Calif.



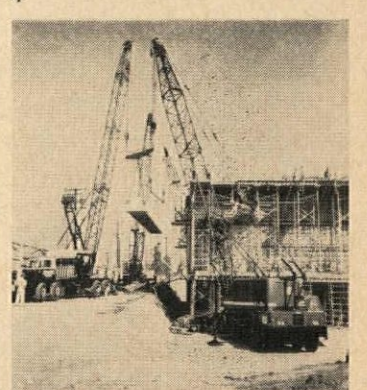
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ful 680 ft precast prestressed concrete suspension bridge. Engineers: Phillips, Barratt & Partners, Vancouver, B. C.; General contractor: Hans Mordhorst Ltd., New Westminster, B. C.

The eight merit award winners were: MacArthur-Broadway office building, Oakland, Calif.; architect: Irving D. Shapiro & Associates; structural engineers: T. Y. Lin, Kilka, Yang & Associates; S. A. E. Fraternity House, University of Florida, Gainesville, Fla. (3); architect: Gene Leedy. Medical Merchandise Mart, Lincolnwood, Ill.; architect: Fridstein & Fitch; engineers: George Kennedy & Associates. Automobile Club of Southern California, Beverly Hills-Westwood District Office; architect: Welton Becket and Associates; structural engineers: Stacy & Meadville. Ventura Savings and Loan Association Building, Buenaventura, Calif. (4, 5, 6); architect: William L. Pereira & Associates; structural engineers: Woodward Tom Associates. One notable feature of this building is the precast ceiling system (one section of which is shown being hoisted



4



5

into place); each beam forming the ceiling of the open banking floor is a precast post-tensioned pan joist section.

Prestressed Concrete Institute Awards

CHICAGO, ILL. In its 1965 Awards Program the Prestressed Concrete Institute presented two first place awards and eight merit awards. One first place award went to the 12-story North Carolina Mutual Life Insurance Building (1) for what the jury called an "ingenious and imaginative structural concept." The concept involved precasting an entire exposed exterior structural system in short segmental units. As each exterior column (two columns are placed well in from the ends of each façade) rose, trusses were created by threading alternating chord units and verticals on steel tendons. Stressing these tendons supplied the necessary joint rigidity. Then, by alternating truss and non-truss floors, unobstructed window areas were created on every other floor. Precast, prestressed concrete double tee floor units span in opposite direc-

tions on alternate floors so that each truss carries only one floor. Architect: Weldon Becket; Associate architect: M. A. Ham, Associates, Inc.; structural engineers: Seelye, Stevenson, Value & Knecht.

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



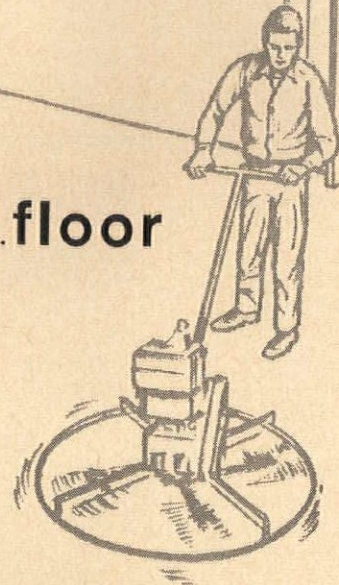
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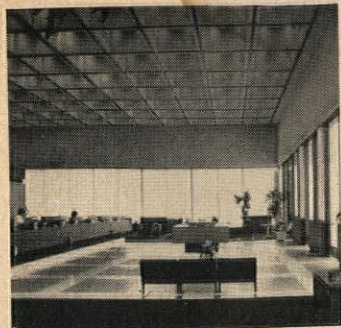
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6

Columbia River Bridge, Kin-naird, B. C., Canada; engineers: Choukalos, Woodburn & McKenzie Ltd.; consulting engineer: Professor R. Morandi. MacKinnon Avenue Overcrossing, San Diego, Calif. and Vicente Creek Bridge, Monterey County, Calif.; both by the California Division of Highways.

Judges for the competition were: Max Abramovitz, New York, chairman; Wallace L. Chadwick, Los Angeles; Edward D. Dart, Chicago; Arthur G. Odell, Jr., Charlotte, N. C.; Murray A. Wilson, Salina, Kansas.

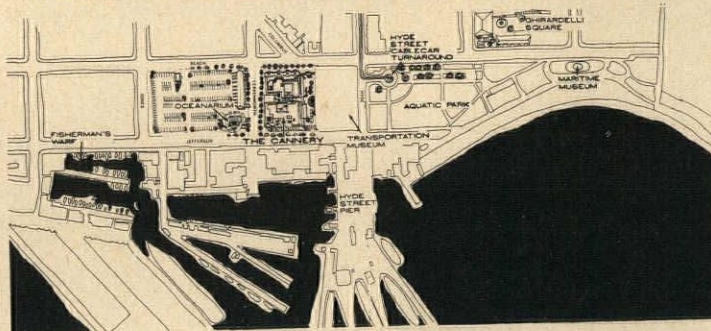
Competitions

AID announces its annual international design awards program. Entry forms are available through AID National Headquarters, 673 Fifth Avenue, New York, N.Y. The Jury will be composed of Tom Lee, Blair Catterton, Mary E. Dunn, Sherman Emery, Cecile Hayward, Emily Malino and George O'Brien, all of New York; Harvey L. Ackerman, Los Angeles; and James Merrick Smith, Coconut Grove, Fla. Categories for consideration are residential furniture, business furniture, drapery fabrics, upholstery fabrics, hard surface floor coverings, lamps and lighting, window shades and blinds, china, glass, silver, decorative accessories, and research and development . . . Quick, send in your entry qualifications request by August 31 if you want to qualify for entrance in Allied Chemical Corporation and Alcoa's contest, "Projections in Design: Furniture Materials." Send in qualification requests to Projections in Design, 1627 Penn Avenue, Pittsburgh, Pa. Entries due: November 30th and judging will follow in December with the winners names announced in January of 1966. Competitors will se-

lect one of three rooms and do three pieces from a specified list for that room. The purpose of the contest is to explore the use of aluminum, nylon fibers and products, and urethane products in contemporary interior furnishings designed for mass-production sale to middle income families . . . The City of Fremont, California is conducting a competition to select an architect for the City Government Building for the Hall of Justice and for

the Master Plan for a new Civic-Cultural Center. Applications for programs must be received by September 15. Deadline for design submissions is December 15. Jury will be Pietro Belluschi, Paul Rudolph, John Merrill, Lawrence Halprin, and former Mayor Raymond Tucker of St. Louis. Information may be obtained from Professional Advisor, Jacob Robbins, City Hall, Fremont, California, 94538.

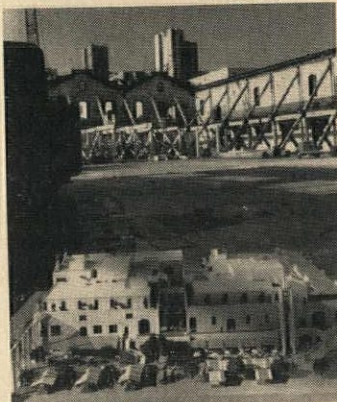
There Should Be No Row About the Cannery



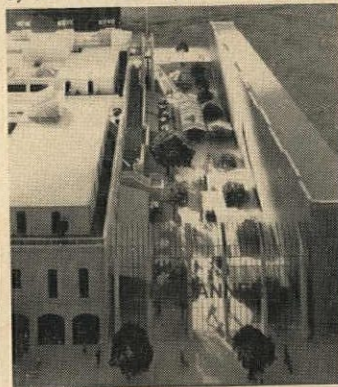
Photos: Roy Flamm

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

Joseph Esherick & Associates is architect of the imaginative renovation, with Thomas D. Church as landscape architect and Marget Larsen as graphic designer. The plan calls for building, within the remaining walls of the old building (a survivor of the 1906 earthquake and fire), a three-story complex of restaurants of various nationalities reflecting the cosmopolitan nature of San Francisco, pubs, cocktail lounges and bars, shops and stores of all types, and even an aviary. These will all be planned around and between an exciting system of stairs, arcades, bridges, escalators, open areas, balconies, elevators, terraces, and sidewalk cafes. The present rail spur for deliveries to Del Monte will become "Cannery Street," featuring vendors' stalls and umbrellaed tables for sitting and drinking or having a snack. On the other side of this promenade will be the Transportation Museum being



Model of The Cannery within walls of the old cannery building.



Entrance and The Cannery Street of stalls and sidewalk cafes.

developed by the State of California. Generous parking will be provided in a landscaped parking lot at the other side of The Cannery (where there will also be an "Oceanarium").

Together with the Transportation Museum, the burgeoning Ghirardelli Square, the

growing Maritime Museum (the continuing action) in redevelopment of Fisherman's Wharf, the enlivening of the waterfront cablecar turnaround near Aquatic Park with a Campbell & Wong pavilion, The Cannery bodes well for the tasteful "refreshment" of this old area by private means, restoring San Francisco in a flavor all visitors associate with it. If all of the City's urban renewal projects and private developments could capture some of this style, those who love San Francisco could concentrate on other worries.

Calendar

September 14-17 are the dates of the annual meeting of **The Producers' Council**. The theme of the meeting, to be held in Louisville, Ky. will be "Many Ways to Market." The announcement promises that the social highlight is a "planned night of entertainment on the Belle of Louisville". . . **The Building Research Institute** will hold its fall conferences at the Washington Hilton Hotel in Washington, D.C. November 10-12. Further details and registration information may be obtained from Milton C. Coon, Jr., Executive Vice President, Building Research Institute, 1725 De Sales Street, N.W., Washington, D.C. . . **Prestressed Concrete Institute's Convention** will be held at the Americana Hotel in Miami Beach, Fla. from December 5-10. And for an extra \$125 PCI offers special rates for a three-day cruise through the Caribbean. Information is available from PCI: 1965 Convention PCI, 205 W. Wacker Drive, Chicago, Illinois 60606.

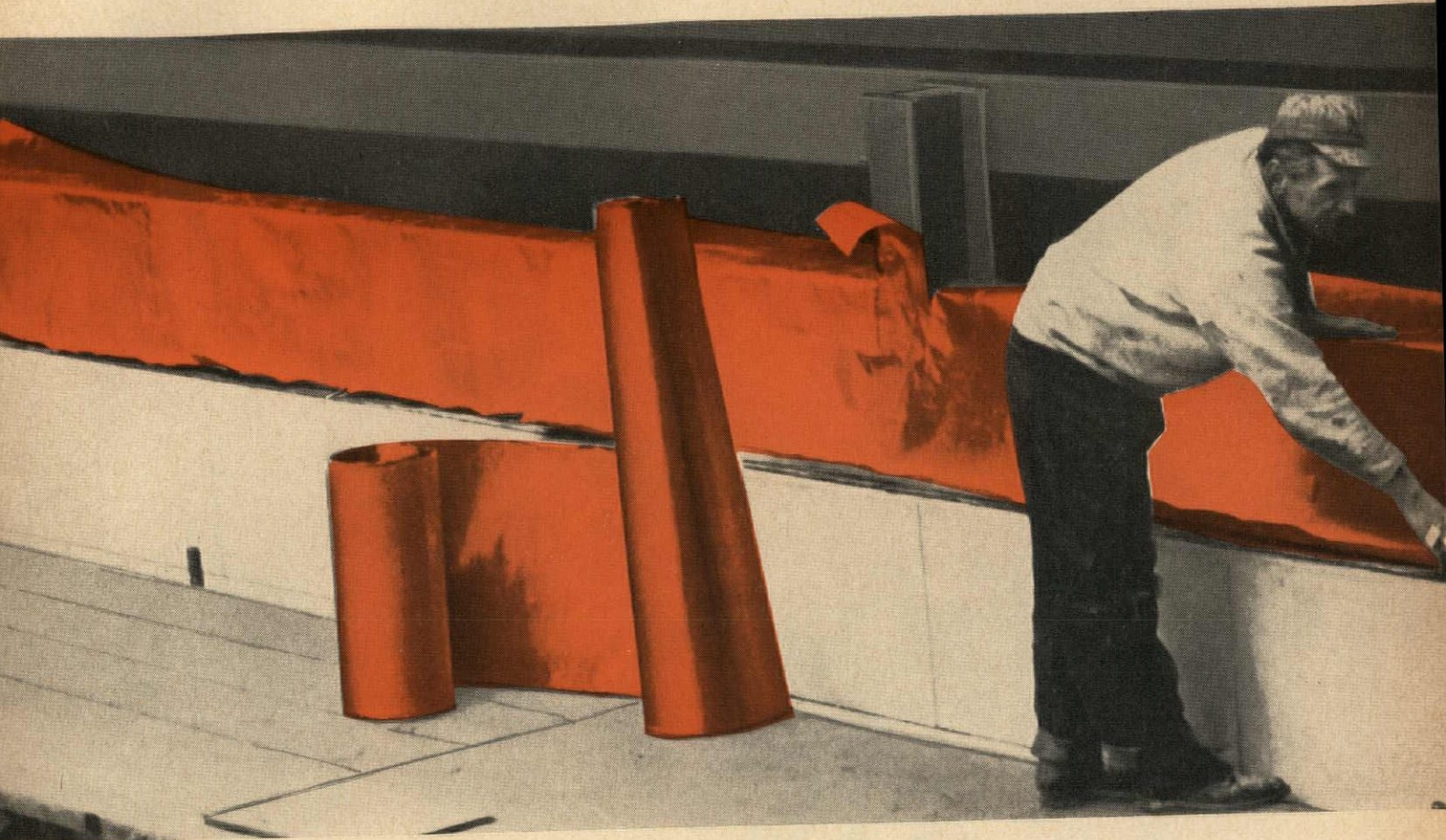
Sullivan Drawings

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

REMINDER

Deadline for mailing
entries to the thirteenth
P/A Design Awards Program
is August 31!
For rules, see p. 63, JULY 1965 P/A.
Address entries to Awards Editor,
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430 Park Avenue,
New York, N. Y. 10022

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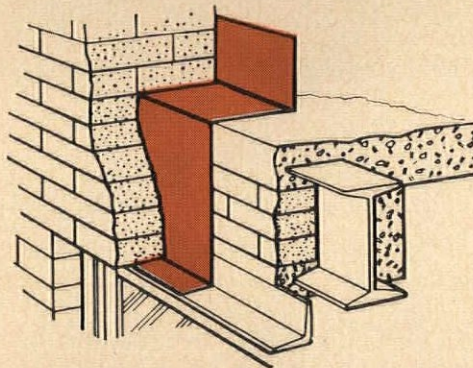
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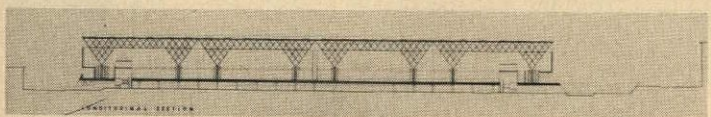
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Competition-Winning Design Gives Denver a Convention Center



DENVER, COL. Denver's long search for the design of a convention center ended last month with the selection of

the competition-winning design shown here. The result of a joint effort of three Denver firms (James Terrill Ream,

W. C. Muchow Associates, and Haller & Larson Architects), who formed a single association for the competition, Muchow, Ream and Larson, Architects, the design is reminiscent of both a proposal once made by Mies for a Convention Hall in Chicago and of the Air Force Academy dining hall built by Skidmore, Owings & Merrill (see pp. 181-183, P/A June 1965). Its space frame roof will comprise four steel members, each 180 x 180 ft, on ten foot modules. These will be supported by inverted corner pyramids stretching from 40 x 40 ft at truss to 10 ft square concrete piers at ground level. The perimeter walls (light-weight concrete aggregate panels and glass) will hang by steel rods from the edges of the space frame.

Located in a downtown area, the building will provide 320,000 sq ft of space on three levels: a lower parking and vehicle entrance level, a main exhibition level, and an upper mezzanine area of offices,

lounges and corridors.

The design incorporates two avenues down both sides of the exhibit floor for truck circulation. Trucks can enter the building and unload at any of twelve drive-in positions, six on each side. These areas are serviced by retractable loading dock sections, which will extend to accommodate the size of load coming in or out, then retract to give the truck room to maneuver.

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

WASHINGTON/FINANCIAL NEWS

BY E. E. HALMOS, JR.

Along with the usual hot (but unusually dry) summer weather that hit Washington in early July, the capital's annual silly season seemed to be settling in with a vengeance.

Evidence included a peculiar reversal that only Congress seems able to perform with equanimity: a bill approved by a Senate committee that flatly would bar nonarchitect Architect of the Capitol J. George Stewart from having anything to do with planning of a proposed \$70 million Madison Memorial Library building (next to the Library of Congress on Capitol Hill); and a directive from Congressional leaders (including Vice-President Humphrey and House Speaker McCormack) to Stewart to seek funds at once for a possible \$30 million refurbishing of the West Front of the Capitol (facing downtown).

Committee hearings of the Madison proposal developed a steady clubbing (verbally) of 75-year-old Stewart's apparently imperturbable head, with many references to the Rayburn House Office Building,

the "New" Senate Office building and other unhappy evidences of the builders' art.

But the session with Humphrey, McCormack, and other top Congressional leaders developed no such comment or criticism. All agreed that the West Front (its original sandstone crumbling and cracked) should be fixed (in marble reproduction) — and nobody seemed disturbed that Stewart would do the job.

Another evidence of the permanence of Washington landmarks—however architecturally unhappy—was the announcement that the crumbling, rococo old Court of Claims Building (opposite the newer but almost equally rococo former State-War-Navy building on the White House grounds on Pennsylvania Avenue) would not be torn down, but would revert again to an art gallery (it was built for the Corcoran Collection in 1869)—this time under the aegis of the Smithsonian Institution.

Other evidences of the season: protests by architects and civic groups over the modest memorial to Franklin D. Roosevelt (a slab in front of

the classic Archives Building; see p. 54, JUNE 1965 P/A) got some fast action. The city hastily stuck in some flowers, cleaned up debris, sodded the plot and watered it. And the Fine Arts Commission turned its august attention to bus-stop signs, decided that a proposed new one was too tall and unsightly (it was to be atop a 10-ft standard).

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

Financial

Despite stock market fluctuations and other occasional jitters, the construction indicators kept to a steady course—at least up to latest available figures. For May, according to the Census Bureau, value of new construction put in place

was \$5.7 billion, up about 4 per cent over April 1965, 2 per cent over May 1964, however, housing lagged behind: in May, the field was operating at an adjusted annual rate of 1.484 million units—down 4 per cent over April 1965, 2 per cent over May 1964.

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

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

Built to Rehabilitate

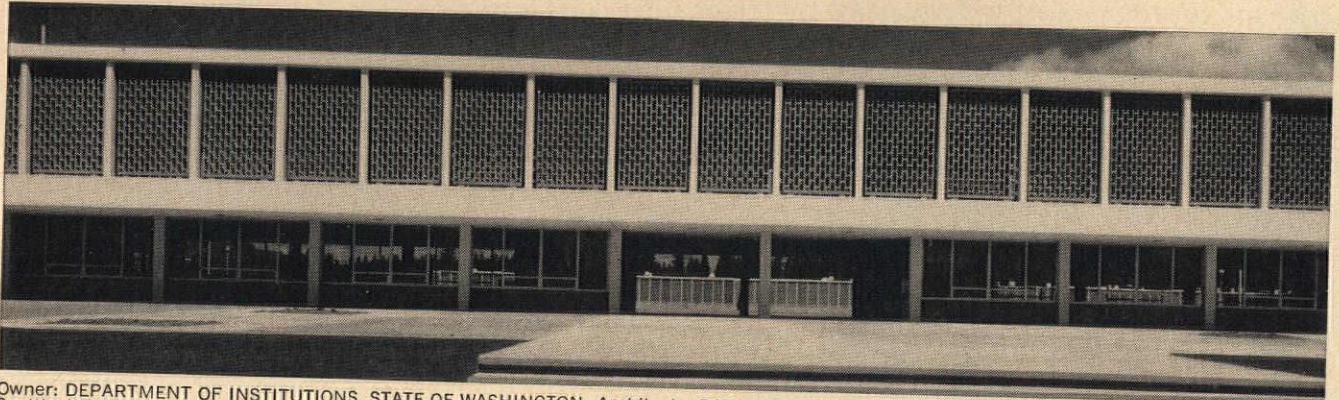
...an all-concrete Corrections Center

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

Unique among the 14 structures on the 400-acre site is the Multi-Purpose Building, which boasts its own "wings of an angel"—155 small and three large hyperbolic paraboloid roofs. Measuring 390 by 420

feet, the building houses a huge gymnasium which doubles as an auditorium, a dining room that can accommodate all 720 inmates at once, and a completely-equipped vocational-training center.

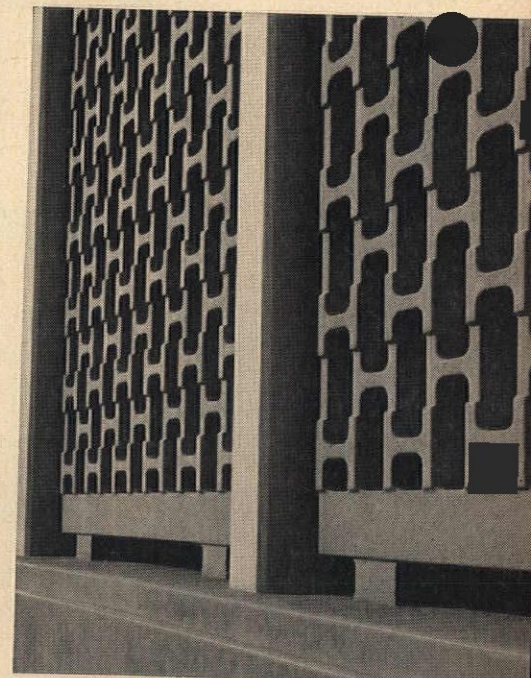
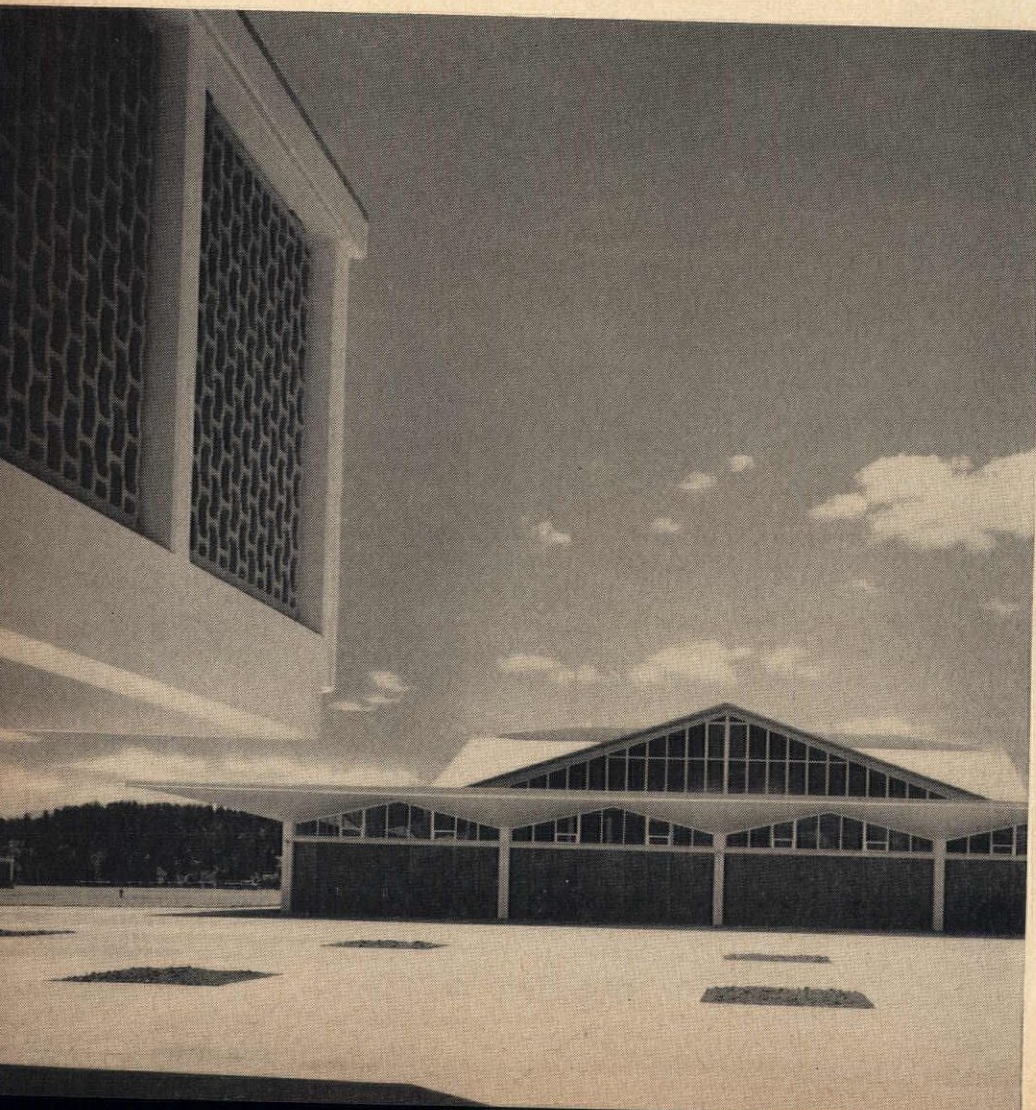
Economical, fire-safe reinforced concrete was the basic structural material for the entire complex, processed and tested for rigid quality control at the construction site. Lone Star Portland Cement was used for all cast-in-place concrete; "Incor," America's first high early strength portland cement,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




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

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

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

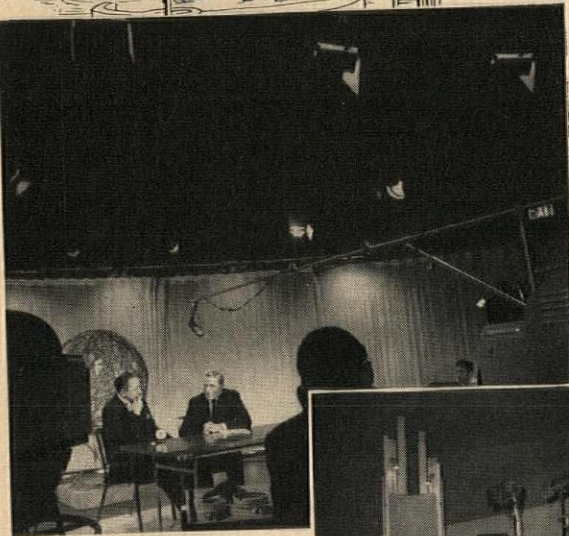
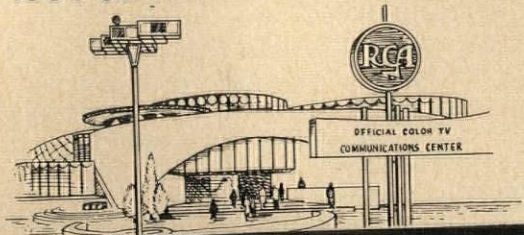


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Lighting News

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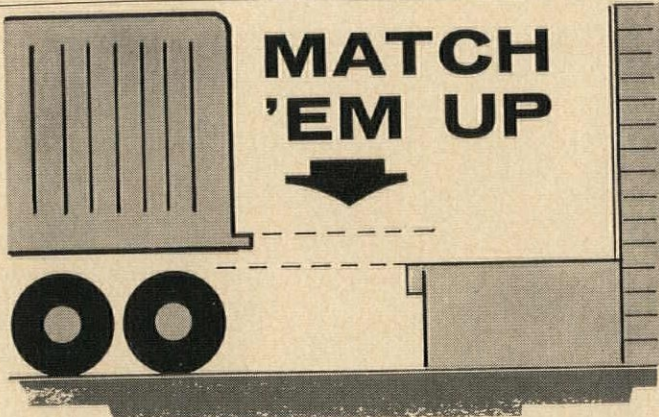
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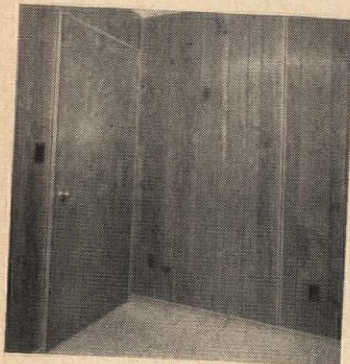
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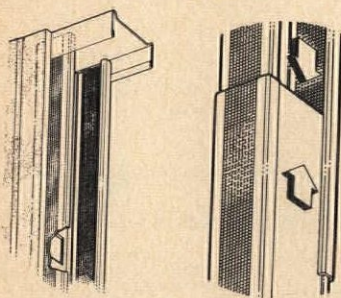
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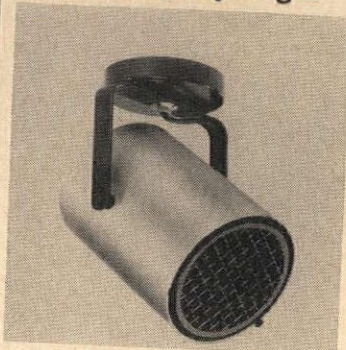
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outs are located in web of stud for wiring runs. Self-tensioning stud tracks (12' lengths) hold studs firmly in place. Steel stud widths are 1 5/8", 2 1/2", and 3 5/8"; height limits are 9', 12', and 16'. Flange-klamp Corp., 119 Abbott Rd., Buffalo, N.Y.
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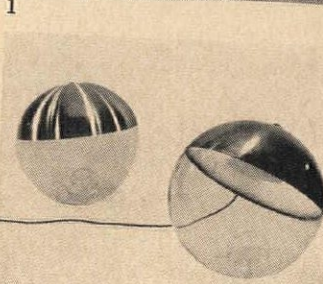
Electrical Equipment Par-Lamp Spotlight



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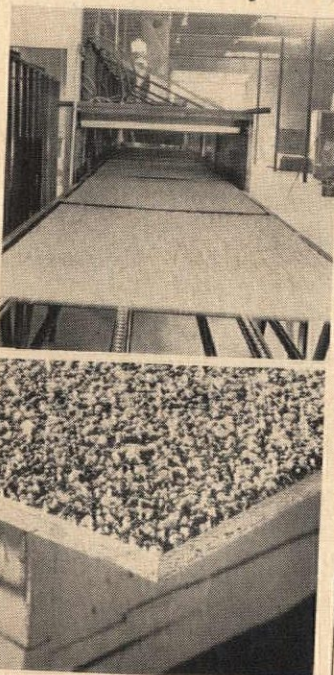
Getting Lit With the Italians

The Mediterranean mind seems particularly attuned to lighting design innovation. Gino Sarfatti, of Arteluce, has developed both of the table lamps shown. The "eye ball" (1) can rest on an aluminum ring which permits the fixture to rotate in any direction; its sphere, 40 c.m. in diameter, is half glass, half polished steel. The other lamp (2) has a ring of opaline plexiglas surmounted by a polished aluminum ring-shade that supports a smoked plexiglas top through which the bulb shines, creating diffused light. Sarfatti says,



"The most important thing to remember is always the space where the design will be used . . . I design for people, not for effect." Arteluce, Via Spiga 23, Milan, Italy.
On Readers' Service Card, Circle 103

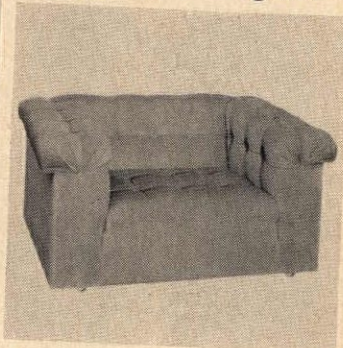
Finishes/Protectors Epoxy Coated Plywood



"Hycon 75 Sanspray," an epoxy resin coating with aggregates, is automatically applied to exterior or interior grade softwood plywood pan-

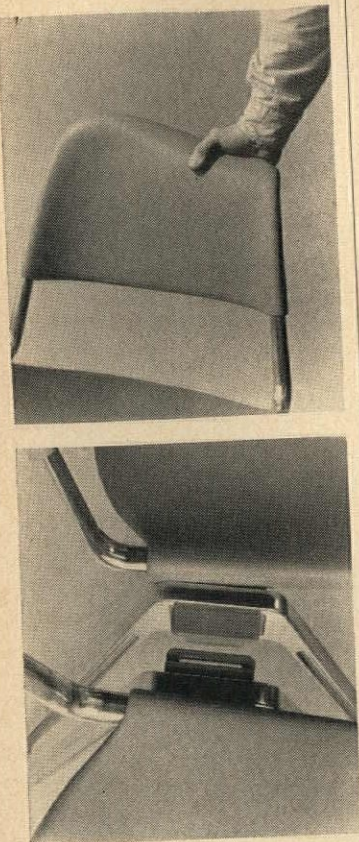
els with a system designed and built by Hodges Chemicals Company of Burlingame, Calif. Hycon 75 epoxy coating, developed by Hodges, is a two-component formulation based on one of Shell Chemical's liquid "Epon" resins and cured with a proprietary catalyst. Conveyor line preheats the plywood panels, sprays them with single 15 mil thickness of Hycon 75, deposits the colored aggregate evenly on the surface, and delivers cured panels ready for storage, shipment, or construction. Coating has "high" physical strength and "long-term" resistance to tropical and arctic temperatures, salt and fresh water, sunlight and high humidity. Natural stone aggregates—primarily crushed marbles and quartzes—are used. Hycon 75 is also the first epoxy plywood finish qualified by American Plywood Association. Equipment is able to coat all thicknesses and lengths of Douglas fir, Southern pine, asbestos board, particle board, and composition board. Lower grade plywoods can now be upgraded with the coating system. Life expectancy of the epoxy/aggregate coated plywood panels is estimated to be between 20–25 years. Shell Chemical Co., Plastics & Resins Div., 111 West 51st St., New York, N.Y.
On Readers' Service Card, Circle 104

Furnishings Elephantine Elegance



Monumental overstuffed chair, almost wide enough to accommodate two persons, albeit cozily, is comfortable and has an air of personal style that is belied by the illustration. Dimensions: 24" high, 36" deep, 49 1/2" wide. Designed by Edward Wormley for Dunbar Furniture Corp., Berne, Ind.
On Readers' Service Card, Circle 105

Flexible Knoll Stacking Chair

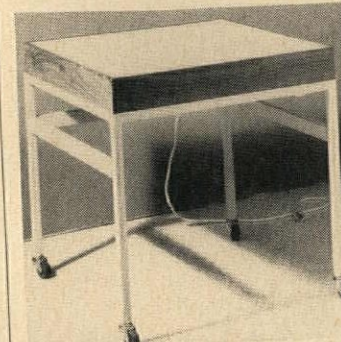


Don Albinson, director of Design Development for Knoll, has recently engineered a durable, lightweight stacking chair (#1601). Flexible seat and back panels of injection-molded plastic gently give with the body so as to be comfortable for long periods. The brightly-burnished, die-cast aluminum frame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

On Readers' Service Card, Circle 106

New Furniture for The Drafting Room

Architects willing to make the investment can replace their uncomfortable high stools and



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

On Readers' Service Card, Circle 107

Free-Standing Carrel



Free-standing study carrel occupies a 75" square area and can be used as a single, double, or four-place arrangement. Outer surfaces are walnut veneered; inner surfaces are plastic laminated. Drexel Enterprises Inc., Drexel, N.C.

On Readers' Service Card, Circle 108

Sling Ottomans

Saddle-leather sling laced to polished chrome steel frame is



16½" high x 20" x 20". Custom color leather to order. Laverne Intl. Ltd., 160 E. 57 St., New York 22, N.Y.

On Readers' Service Card, Circle 109

Headboard



Wood panel headboard may be extended on each side with a nightstand-headboard attachment, giving the headboard an architectural look. Unit is 66" wide. Designed by John Keal for Brown-Saltman, 1500 S. Figueroa St., Gardena, Calif.

On Readers' Service Card, Circle 110

Mellow Rattan Tones

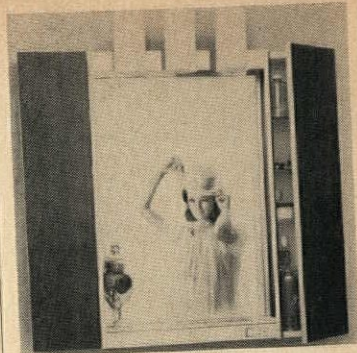


Teak legs and frame contrast with rattan top on both stools and table in dining room furniture group. Plate glass covers table top. Tropi-Cal, 5731 South Alameda St., Los Angeles, Calif.

On Readers' Service Card, Circle 111

Special Equipment Stylish Washroom Cabinet

"Design I" washroom cabinet is separated into mirror cabinet space, shelf space, and lighting. Aluminum posts frame entire unit. Three individually



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

On Readers' Service Card, Circle 112

Hand-Forged Ironwork



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

On Readers' Service Card, Circle 113

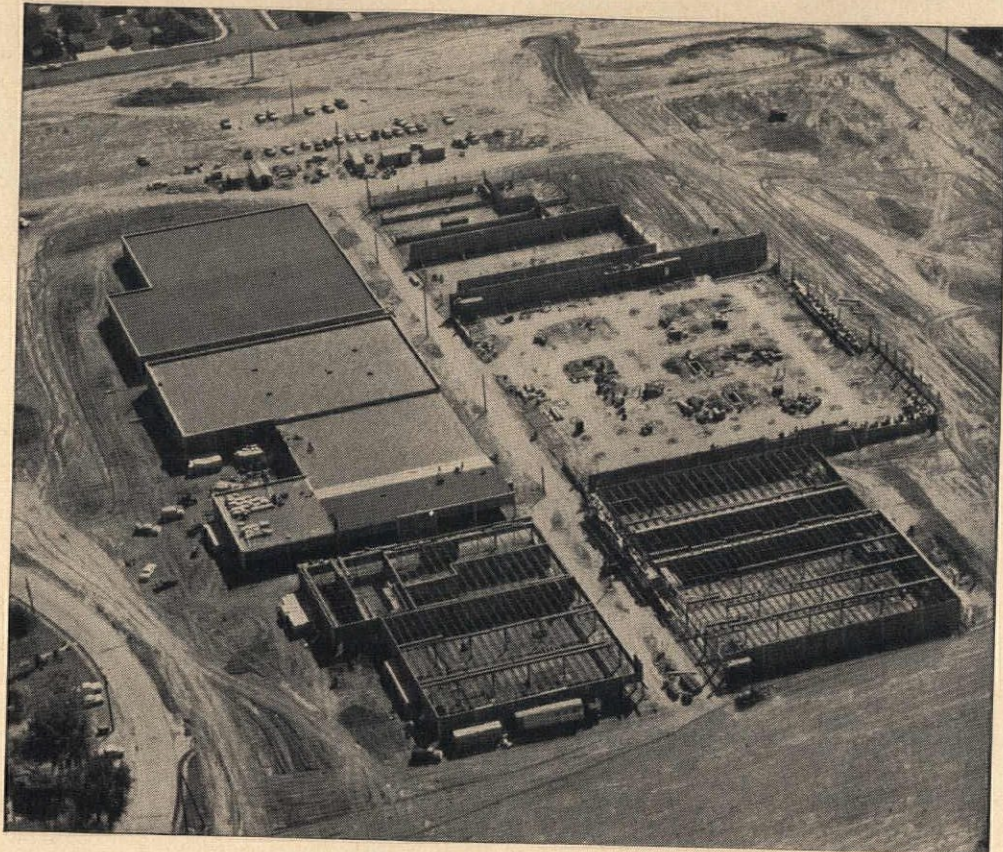
Surfacing

"Roman Coins"

Six "Ceratile" ceramic wall tiles have been designed by Max Spivak that include "Roman Coins," "Spring Leaves," "Meteor," "Sunburst" (shown), "Persian Carpet," and "Olive Tree." Designs are lightly etched in soft, muted colors on matte background of white. Tiles are produced in standard 4¼"x4¼" flat units. Cost is a few cents more per sq ft than standard solid color wall tiles. Cambridge Tile Mfg. Co., P.O.

August 1965

Even the shopping centers themselves come packaged* these days for controlled economy



ARCHITECT: COX & FORSYTHE A.I.A., CANTON, OHIO
CONTRACTOR: GIBBONS-GRABLE COMPANY A.G.C., CANTON, OHIO

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

The latest to take advantage of the benefits of the single source is the Gibbons-Grable Company, general contractors who are putting the finishing touches on the

\$10,000,000 Mellett Mall (pictured above) a shopping center complex in Canton, Ohio.

More than 965 tons of steel were used in the shopping center—all of it perfectly mated at Macomber with coordinated delivery that permitted most efficient construction. "It cut days off our field labor costs," stated Herbert G. Barth. "One source of responsibility makes sense when you're dealing with a quality house like Macomber."

*** All Steel Framing Components and Steel Roof Deck.**

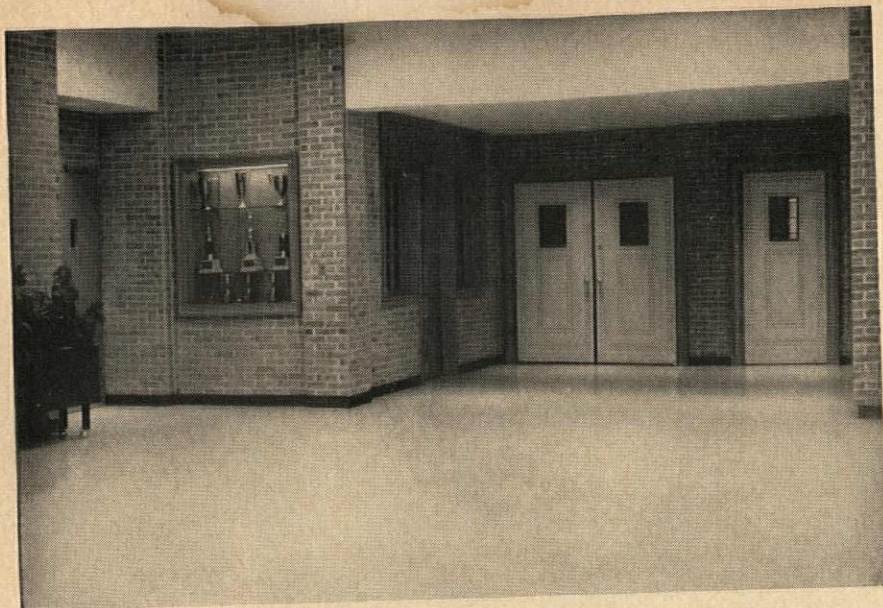


MACOMBER INCORPORATED

CANTON, OHIO 44701

SUBSIDIARY OF SHARON STEEL CORPORATION

On Readers' Service Card, circle No. 438



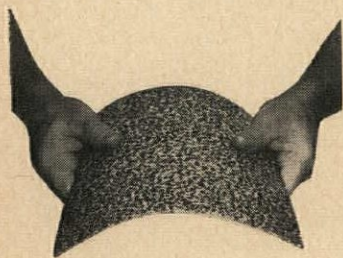
Terrafino

the floor with
"the best of both worlds"
for school corridors

... because

- a) it has the beauty, durability and low maintenance requirements of true terrazzo, and
- b) it installs in exactly the same manner as resilient tile.

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



Each TERRAFINO tile is a combination of real #1 and #2 marble chips and tough, flexible epoxy resins. Ten terrazzo plates, available in large 12" x 12" x 1/8" size.

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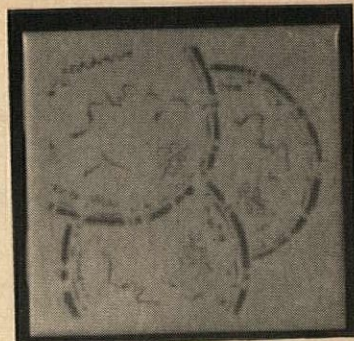
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on TERRAFINO to:

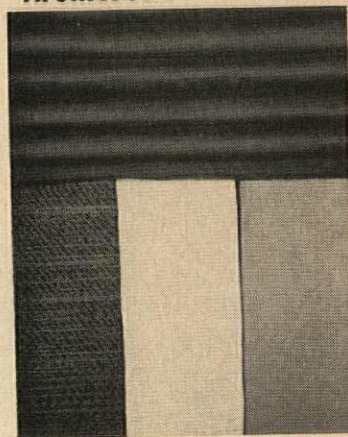
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Firm _____
Street _____
City _____ State _____ Zip No. _____

On Readers' Service Card, circle No. 444



Box 71, Lockland Station, Cincinnati, Ohio.
On Readers' Service Card, Circle 114

Architectural Textiles



Scalamandré, long known for elaborately decorative silks, has for the past year been offering a collection of drapery and upholstery fabrics selected especially for architects. Included are 18 upholsteries (textured wools and tweeds from Denmark, Belgium, USA, etc.); both blends and synthetics, the fabrics are available in six to seven colorways. Also included is a line of 15 casement cloths (mostly natural colors but a few linen textures in pastel colorings); blends of Rovanna and Verel are also available as casement cloths. Shown are silk taffeta, used for drapery or upholstery (at top), and two upholsteries flanking a casement cloth.

In this year's line of "The Architects' Collection" are six upholstery designs printed on wool and nylon, and blends of the two. Also offered are vertical blinds of richly textured fabrics in narrow widths (5"-6"); woven on a trimming loom, in wool and cotton, the blinds can be dyed or made to order. Also, the firm can make custom fabrics in their mills in this country so as to minimize delivery time. Scalamandré Silks Inc., 979 Third Ave., New York, N.Y.

On Readers' Service Card, Circle 115



Remember Styrofoam.

(Specify it to insulate masonry walls. Finish with wallboard or plaster. Costs about the same as furred, uninsulated walls. Good deal?)

You bet! That's one of the things you'll like about Styrofoam® FR brand insulation—its versatility in accepting finishes for masonry walls. Going to specify wallboard? Easy does it. Styrofoam FR applies quickly to walls with the help of Styrotac® bonding adhesive. No furring. Then wallboard goes up. No nails to "pop" or holes to fill.

Or if you're specifying plaster, it can be applied directly to Styrofoam FR. This insulation's textured surface provides an excellent key for wet plaster. And eliminates the need for furring and lathing. Whichever method you use, Styrofoam FR resists the passage of moisture, eliminates the need for a vapor barrier, keeps its low "k" factor. Permanently. The result is a solid, insulated wall at nearly the same cost as a furred, uninsulated wall.

For more facts worth remembering, see Sweet's Architectural File 10a/Do and 8a/Dow. Or write us. The Dow Chemical Company, Plastics Sales Department 1311EB8, Midland, Michigan. *Styrofoam is Dow's registered trademark for expanded polystyrene produced by an exclusive manufacturing process. Accept no substitutes... look for this trademark on all Styrofoam brand insulation board.* On Readers' Service Card, circle No. 346



O.K. Now forget it.

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



MANUFACTURERS' DATA

Acoustics

Sound-Control Wall Systems



"Sound Advice," a 20-page booklet, offers information on the use of practical systems employing "Bestwall Wallboard" and "Sound Deadening Board" for noise control in residences, apartments, motels, and offices. Included are sound- and fire-resistance data, lists of materials, application details, and glossary of terms. Bestwall Gypsum Div., Georgia-Pacific Corp., 2 Industrial Blvd., Paoli, Pa.

On Readers' Service Card, Circle 200

Construction

Shot from Guns

"Gunite," a pneumatically placed portland cement mortar, was first used as a fireproofing material on New York's Gothic Eclectic Woolworth Building designed by Cass Gilbert in 1913. Since then, it has been successfully applied to a variety of contemporary structural forms including thin-shell roofs (domes, H-P's, and folded plates). It forms a strong bond to properly prepared surfaces that include concrete, brick, rock, tile, stone, or steel. Photos show how Gunite is used on existing and new constructions. Brochure describes latest field practices, characteristics, mixes, proportions, and placement techniques. Kaiser Cement & Gypsum Corp., 300 Lakeside Drive, Oakland, Calif.

On Readers' Service Card, Circle 201

Plastic Domes

Natural lighting with "Plexiglas" acrylic plastic panels that are integrated with architectural designs are presented

in 36-page booklet. Color photos show several existing examples of how Plexiglas panels are used: St. Louis "Climatron," designed by Murphy & Mackey, has 40,000 sq ft of glazed triangular pieces of Plexiglas in a dome that measures 175 ft in diameter and 70 ft in height; Maris County Civic Center near San Rafael, Calif., designed by Frank Lloyd Wright (Taliesin Associated Architects of the Frank Lloyd Wright Foundation), uses arched Plexiglas panels to span 20'-wide courtyard that is 384' long; and Ambassador Motor Lodge in Minneapolis, designed by Synergetics of Raleigh, N.C., employs 180 domes (90' sq) of transparent gray Plexiglas. Rohm & Haas Co., Washington Square, Philadelphia, Pa.

On Readers' Service Card, Circle 202

Laminated Wood Street Lighting

High-rise laminated wood light standard, called "Light Riser," is available in 25' and 30' mounting heights. Standards are embedded directly into the ground, which eliminates expensive concrete foundations, anchor bolts, and templates. It is said not to rust, oxidize, corrode, tarnish, or crumble. Most importantly, the lighting standard is guaranteed for 20 years. Three models are available (the one shown is the "Venus"). Koppers Co., Inc., Forest Products Div., 1401 Koppers Bldg., Pittsburgh, Pa.

On Readers' Service Card, Circle 203

Insulated Wall Panel Reduces A/C Costs

Test data by three independent research firms point up savings in heating/cooling costs of insulated steel wall system. Findings of two of the research laboratories and calculations by a firm of consulting engineers are given in this report. Heating/cooling costs of a one-story building, 60'x120', constructed with "Stran-Wall" system are compared with cinder block, clay tile, face brick, concrete block, and tilt-up concrete, all projected over a 10-year period. Study also compares heating/cooling costs of a structure located in Houston,

Tex., and Decatur, Ill. Two important tests results are that "Stran-Wall" has a one-hr fire rating and a U-value .11. Stran-Steel Corp., P.O. Box 14205, Houston, Tex.

On Readers' Service Card, Circle 204

Steel Facts

Six "Residential Construction Fact Sheets" deal with steel siding, doors, gutters, downspouts, ductwork, and plumbing. Photos show how these products are used in construction. American Iron and Steel Industries Institute, 633 Third Ave., New York, N.Y.

On Readers' Service Card, Circle 205

Gypsum Systems

Technical folder in chart form describes wallboard, gypsum lath, and plaster systems. Illustrated are load-bearing, non-load-bearing, wall and ceiling assemblies using wood or steel studs. Spec charts include sound transmission class and fire ratings for over 25 different assemblies. Fibreboard Paper Products Corp., Pabco Gypsum Div., 475 Brannan St., San Francisco, Calif.

On Readers' Service Card, Circle 206

Designing with Wood

1965 catalog describes wood building and industrial products. It is divided into seven sections: Decorative Paneling; Overlaid Surfaced and Specialty Plywood; Softwood Plywood; Siding and Sheathing; Hardboards; Composition Boards; and Apalachian and Southern Hardwoods. With color and black-and-white photos, the catalog illustrates the various uses of these products in residential, industrial, and high-rise construction and design. Georgia Pacific, Equitable Bldg., Portland, Ore.

On Readers' Service Card, Circle 207

Doors/Windows

Soundproof Doors

Soundproof doors are produced in two thicknesses. Thickness of 2 5/8", with maximum size of 4' x 8'-6", is more soundproof than 3" gypsum block wall or plasterboard partition on 2" x 4" studs, as soundproof as 4"

cinder block or plaster on wire lath on 2" x 4" studs, and as soundproof as 8" brick or cement walls. Any veneer, inlay, molding, or sculptured effect can be achieved. Also described are movable, soundproof partitions at 48 db. These panels, 4" thick, are available in variety of wood finishes. Munchhausen Soundproofing Co., Inc., 290 Riverside Drive, New York, N.Y.

On Readers' Service Card, Circle 208

Plastic Door Faces

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

On Readers' Service Card, Circle 209

Electrical Equipment

Eyeball Lighting

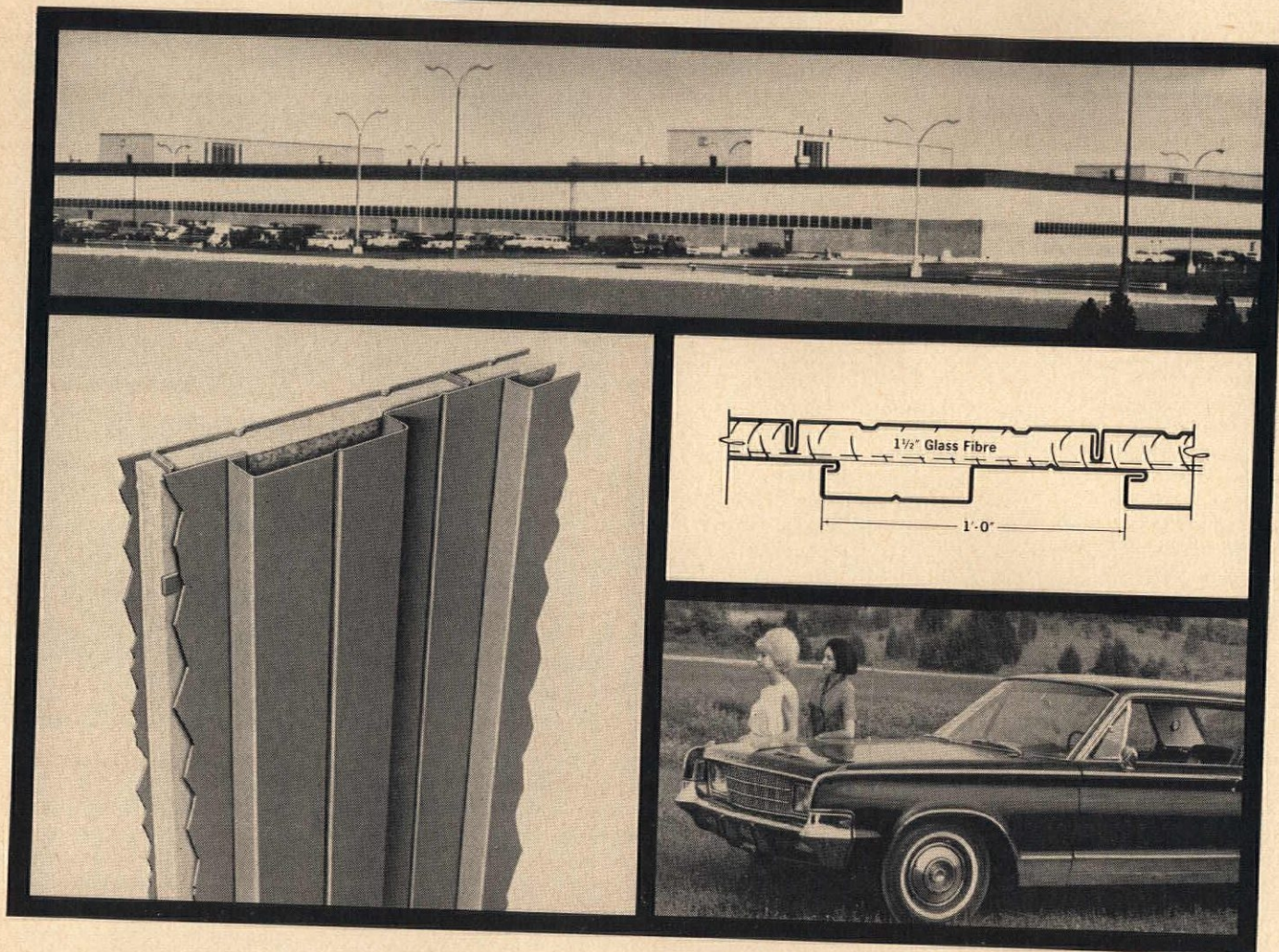
Colorful catalog illustrates "Architectural Series" line of lighting units. Covered are a wide variety of housings and trim frames for recessed, semi-recessed, and surface installations along with recessed eyeballs, round recessed glass-lites, "Alzak" ellipsoidal downlights, recessed baffle and open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

On Readers' Service Card, Circle 210

Garden Lighting

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

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

Mahon is ideas in building products. Next time you have a tough construction problem "buck" it to Mahon for a time, space or money-saving idea. Write . . . The R. C. Mahon Company, 6565 East Eight Mile Road, Detroit, Michigan 48234.

On Readers' Service Card, circle No. 439

in height from 18½" to 43½". They consist of five fixtures for mounting low to the ground, and two taller, tulip-shaped fixtures with handwrought leaves. "Uplights" consist of 12 fixtures—styles that can be surface-mounted, unmouted, portable, well-lights, or semirecessed. Colored lenses or mercury vapor lamps instead of incandescent lamps can be used. "Tree-Lights" in bird-house design, accepts up to 150 w. Color photos show each type of lighting fixtures. Shalda Lighting Products Co., Subsidiary of Harvey Hubbell, Inc., 156 West Providencia Ave., Burbank, Calif.

On Readers' Service Card, Circle 211

Furnishings

Component Wall System

Furniture catalog features component wall system and library component system. Component wall system includes over 100 individual cabinets (some in traditional and oriental stylings). All styles are shown in separate catalog and price list. Components are available in depths of 14" and 18½"; widths in 18", 30", and 36"; three vertical standard styles at any height up to 95". Cabinets can be converted to a free-standing base system. Library component system comes in two widths (29¼" and 35¼"), four finishes, and heights up to 95". Photos show basic layouts used in commercial, residential, and institutional interiors. Hardwood House, Inc., Div. of Rochester Capital Leasing Corp., 10 St. James St., Rochester, N.Y.

On Readers' Service Card, Circle 212

Finishes/Protectors

Concrete Admixtures

"Zeecon" admixture for concrete is said to "improve the quality of concrete by reducing water requirements, improving workability, and increasing strength and durability." Charts compare Zeecon and plain mix by showing how it increases compressive strength, flexural strength, workability, and durability. Table using ASTM Specification C494-63T shows how Zeecon meets requirements for Type A (water reducing admixtures) and Type D (water-reducing and retarding admixtures) in nonair-

entrained and air-entrained concrete mixes. All mixes compared on table contain 5.5 sacks of cement per cu yd. Brochure, photos, 14 pages. Crown-Zellerbach Corp., Chemical Products Div., Camas, Wash.

On Readers' Service Card, Circle 213

Insulation

Calculating Masonry Fill Insulation

Four-page, 8½" x 11" computer-booklet estimates total annual savings of a "Zonolite" masonry fill insulated block or cavity wall. Booklet, called "Thermeconomy," enables the architect to calculate amount of insulation needed for a particular type of wall: common brick, face brick, lightweight concrete block, cinder block, and sand and gravel concrete block. Other charts determine coefficients of heat transmission for solid brick, block walls, and concrete block walls. All charts are operated by pull-tabs. W.R. Grace & Co., Zonolite Div., 135 LaSalle St., Chicago, Ill.

On Readers' Service Card, Circle 214

Latest Vermiculite Fire Ratings

Series of loose-leaf specification sheets of latest UL-approved vermiculite fire-resistance ratings are illustrated by more than 50 detail drawings and isometrics. Also included are maximum average temperatures, specs, and fire-resistance ratings. Covered are columns; beams, girders, and trusses; floors and roof decks; walls (bearing and nonbearing) and partitions; and wood construction. Vermiculite Institute, 208 South LaSalle St., Chicago, Ill.

On Readers' Service Card, Circle 215

Sanitation/Plumbing

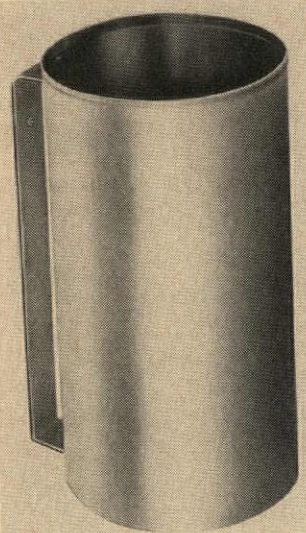
Glass Pipes

"Pyrex" acid-waste "Drainline" pipe, fittings, traps, and accessories are described in a colorful 20-page booklet. Components are made of borosilicate glass, which, according to the manufacturer, is highly resistant to corrosion and scale formation. Photos, specs, and a chart showing materials needed

to adapt Pyrex drainage pipe to various types of coupling for glass, metal, and plastic piping are included. Interesting visual effects as seen through the clear glass pipes could be achieved by employing this glass piping in laboratories. Corning Glass Works, Building Products Dept., Corning, N.Y.

On Readers' Service Card, Circle 216

The Waste Dispensers



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

On Readers' Service Card, Circle 217

Pipes and Tubes

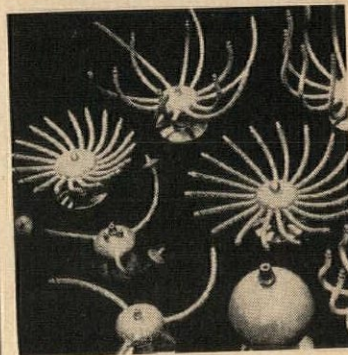
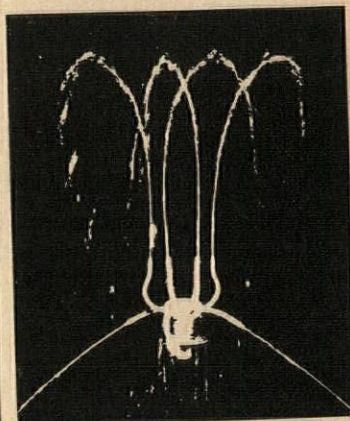
"Pipe and Tube Fittings" is a 54-page booklet that describes copper products for plumbing, heating, and cooling. Among topics covered are sizes and weights, internal working pressures, and advantages of copper tube and solder-type fittings; selection of tube sizes; allowances for friction loss for fittings and valves; sanitary

drainage systems; rural water systems; and copper tube for refrigeration and air conditioning. Charts and photos of installations are given. Anaconda American Brass Co., 414 Meadow St., Waterbury, Conn.

On Readers' Service Card, Circle 218

Special Equipment

Sculptural Sprays

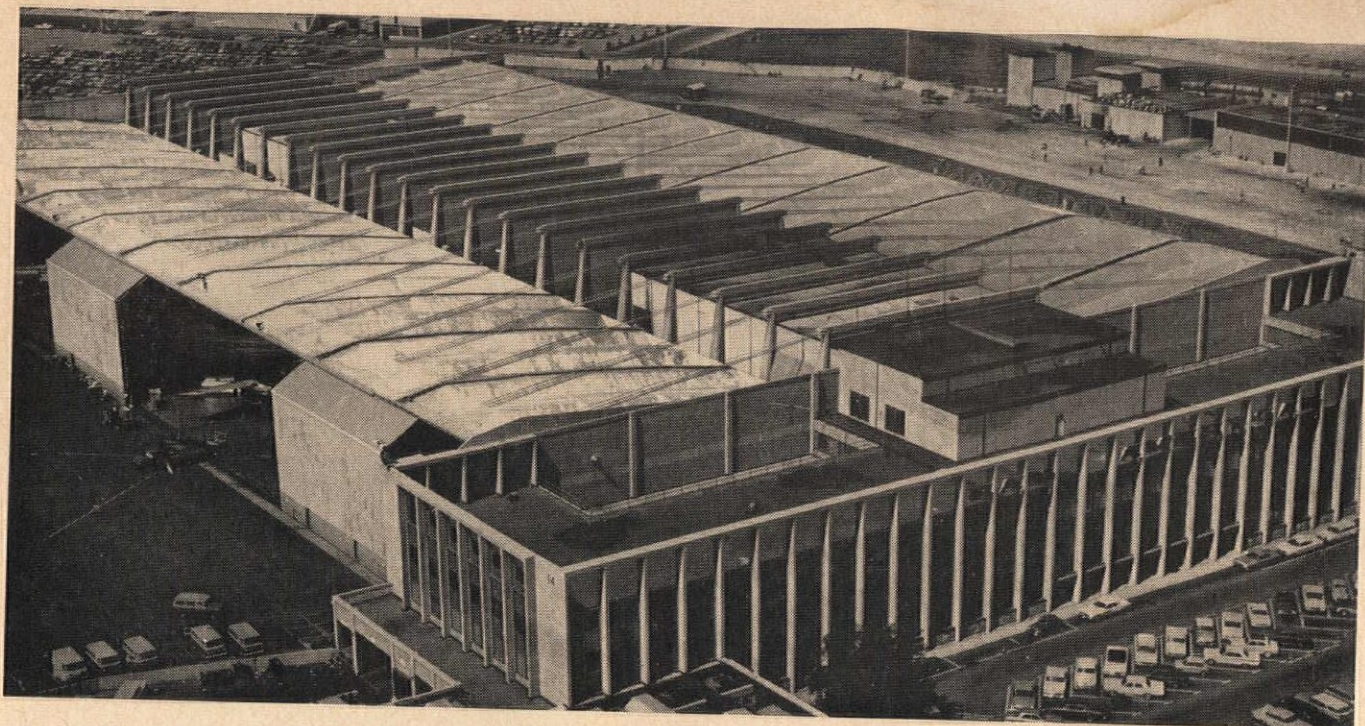


Sculptural fountain spray-heads can be used in any size pool or basin from 3' to 10' in diameter or with glass-fiber bowls from 3' to 6' in diameter. While some heads are stationary, others rotate by hydraulic turbination. Spray heads are handmade and brazed from solid copper and brass and finished with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

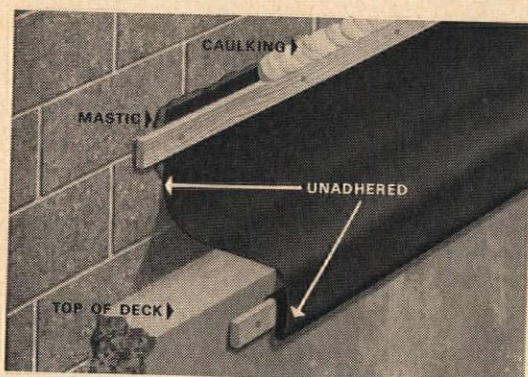
On Readers' Service Card, Circle 219

The Ice Machine Cometh

Manual, 80 pages, aids architects in selecting the proper capacity ice-making equipment. Included are a chart for estimating average daily ice consumption for variety of struc-



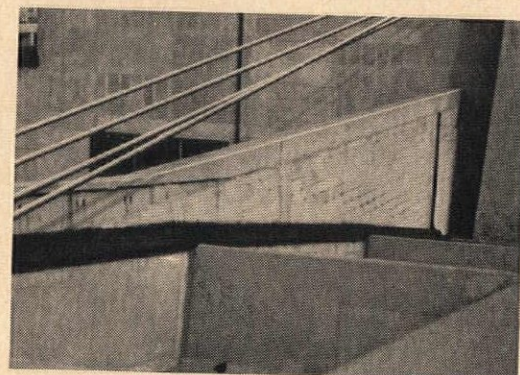
FLOATING ROOF CREATES WATERPROOFING PROBLEM...



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

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

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



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Shown here is one of Pan Am's Hangars at Kennedy International Airport. Its roof, covering nearly five acres, is of folded plate design, suspended by steel cables anchored to center columns. To accommodate anticipated movement, a six-inch opening was provided between deck ends and adjacent walls, creating a hard-to-flash area.

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tures and specs for over 70 different models of "Crystal Tips" ice-makers. Manual is divided into four sections: air- and water-cooled ice-cubers; and air- and water-cooled ice-flakers. American Automatic Ice Machine Co., 1600 Broadway N.E., Dept. PR-1, Minneapolis, Minn.

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Contemporary Fireplace

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

Modular Panel System

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

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Surfacing

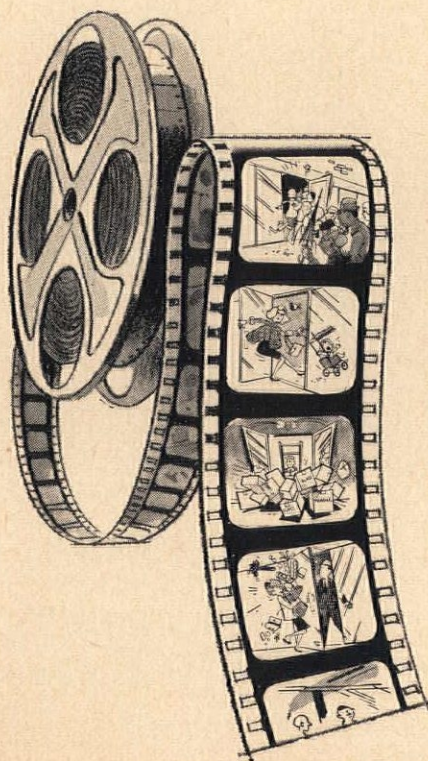
Industrial Floors

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



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silver-based bactericidal agent that is uniformly dispersed throughout the topping cross-section. (4) "Monorock" monolithic concrete finish made of low-slump, ready-mix portland-cement concrete. Embedded into the surface of the cement concrete are 1½-2 lbs of cement-coated diabase or basaltic aggregate per sq ft, which range in size from ⅛" to ¾". (5) Corrosion-resistant topping made of deferred topping, ⅛" to 3/16" thick, bonded to concrete base slab. It consists of a mixture of 100 per cent solids, catalyzed, thermosetting resin, and graded aggregates. Kalman Floor Co., 110 East 42 St., New York, N.Y.

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Architectural Tile

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

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Terrazzo Specs

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

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PROGRESSIVE ARCHITECTURE NEWS REPORT

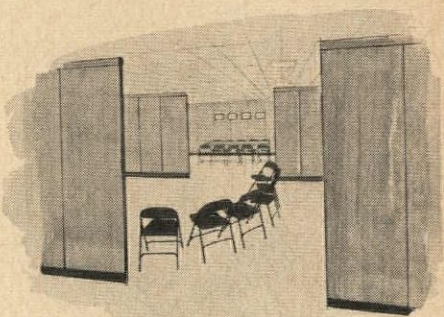
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Lightweight Apartment Structure Has New High-Strength Welded Steel Frame, New Hi-Stress Concrete Decks

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

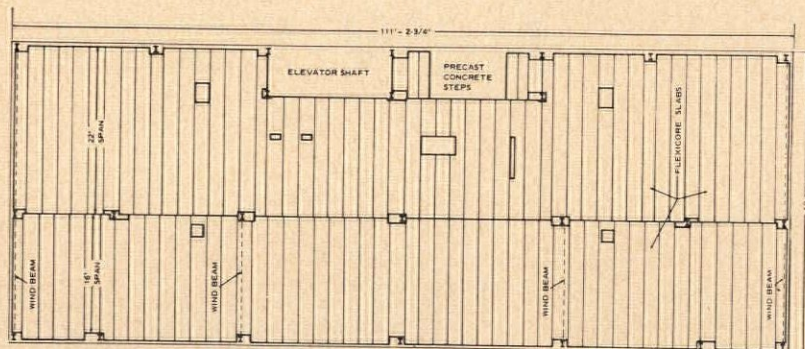
Lightweight steel V-60 was used for columns up to the third floor and V-50 from four to nine. A standard structural grade was used for columns from 9 to 16. Welding eliminated bolts and permitted narrower flanges on beams; 10-inch, for example, instead of 12. Also, flanges are thinner because of the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

New Hi-Stress Flexicore decks are fully prestressed slabs (f_{s1} 175,000 psi) cast in steel forms, with stress-relieved strands tensioned before concrete is poured. The six-inch slabs span up to 22 feet.

Architects are Jewell and Wolf; structural engineers are Perry and Lamprecht; both of Baltimore. For complete technical report on Dell House, FF 103, write The Flexicore Co., Inc., Dayton, Ohio 45401 or look under "Flexicore" in the white pages of your phone book.



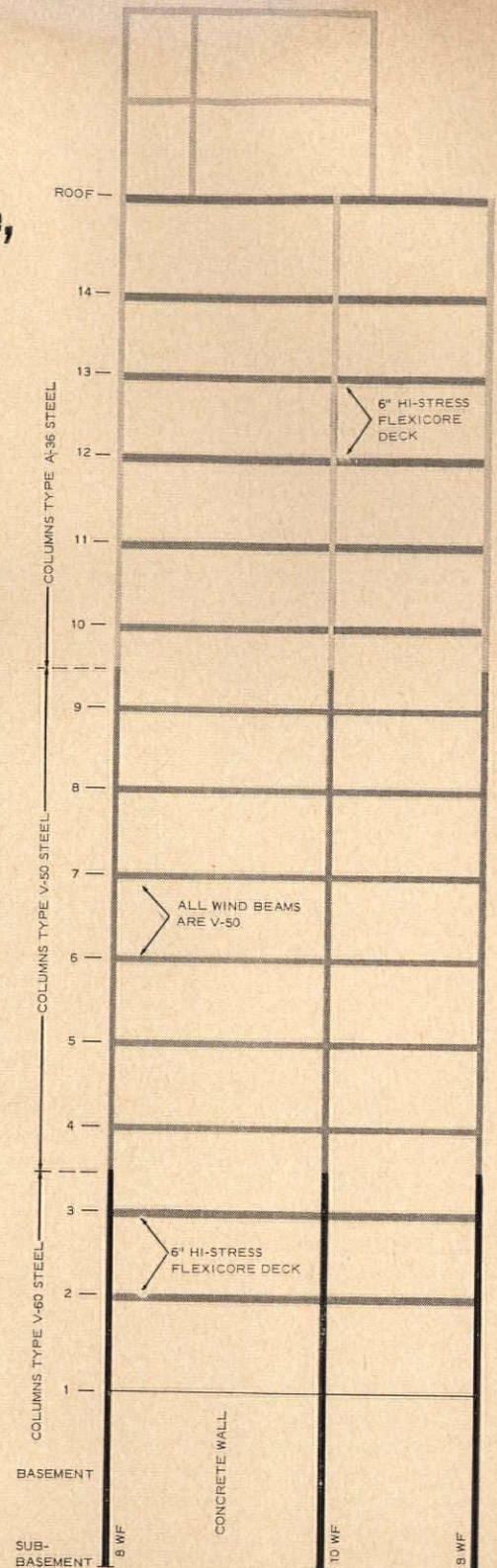
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WIND BEAMS AND FLOOR SLABS. Flexicore framing is identical on all floors. All wind beams are high-strength steel.



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



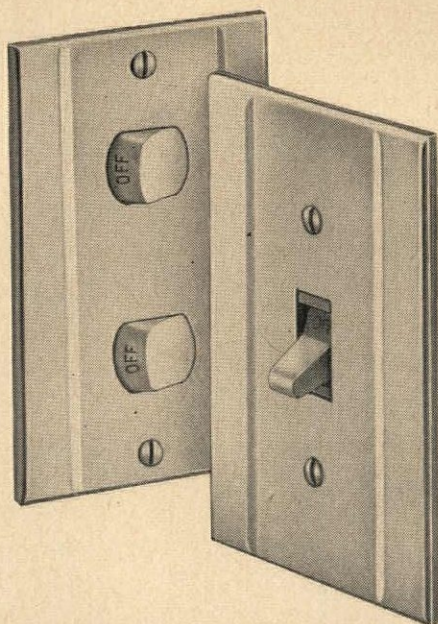
STEEL FRAME AT END BAY
Three types of steel used on columns.



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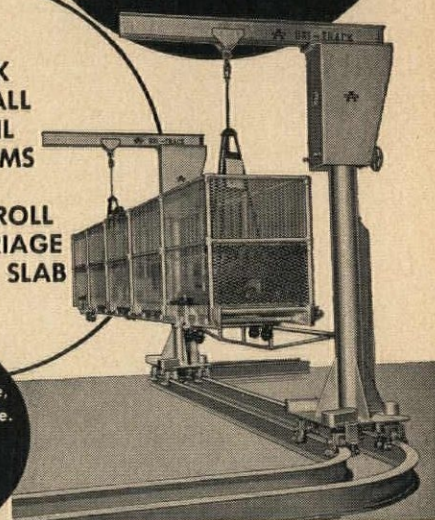
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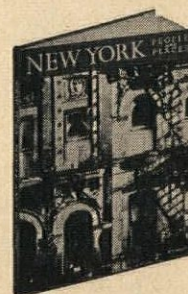
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NEW YORK PEOPLE AND PLACES

Photographs by Victor Laredo

Text by Percy Seitlin

The illustrations are meticulously printed by sheet-fed gravure, the text is set in Monotype Perpetua and printed on antique paper. Carefully bound by interleaving the picture pages with the text pages, it all makes for a handsome piece of bookmaking.



For most people the enduring image of New York — derived from quick visits, picture post cards, and movies — is an imposing but coldly aloof city of towering skyscrapers and anonymous rush hour crowds. It is an image obviously not designed with the human scale in mind — one best observed from a comfortable distance.

This book is a quest through pictures and text for that other, more intimate New York found in its old neighborhoods and buildings — the city in which the human scale is still evident.

192 pages with over 200 photos, 8 1/4 x 10 1/4. \$12.50t

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NEXT MONTH IN P/A

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

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

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