

P/A NEWS REPORT

Progressive Architecture's Monthly Digest of Buildings, Projects, People and Products

AUGUST 1968 P/A

AIR RIGHTS ARE THE PAYOFF



NEW YORK, N.Y. As waves of controversy broke last month over the proposed use of 55 stories of air rights above Grand Central Station (see p. 46), a building was being planned for Manhattan's Upper East Side that proves how an efficient use of air rights can benefit everyone involved.

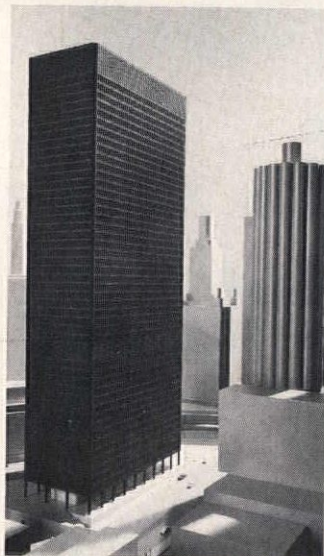
At 87th Street and Lexington Avenue, just 45 blocks north of Grand Central, a new school is being planned to replace P.S. 169, which was erected in 1896. It is the second example in the city of a school-apartment house, air-rights rental program, funded and managed outside the city's budget system by the New York City Educational Construction Fund, a new state authority.

The arrangement sounds complicated at first flush, but is actually relatively simple. Briefly, it works like this: The city turns the land over to the Fund, which issues bonds, and finds a developer, who builds the school and an apartment house on the air rights over the school. The developer pays the Fund yearly rental for the air rights, and this amount is used to pay off the bonds. When the bond issue is liquidated, in 40 years, the Fund turns the school over to the city, and the apartment house owner starts paying real-estate taxes. During the term of the debt, the Fund leases the school for a dollar a year to the Board of Education, which operates it.

P.S. 169 will be topped by a 35-story apartment tower containing 200 units renting for about \$100 per room. In a Siamese twin relationship, the apartment building and school will have separate entrances but will share mechanical systems. The apartment residents will use the school roof as a promenade.

The Fund is studying 15 other school-apartment and school-commercial developments for the city. Architects for P.S. 169 are Feldman-Misthopoulos Associates with Brown Guenther Battaglia Galvin as associated architects.

CHICAGO GETS MORE MIES



CHICAGO, ILL. Following by just a few months the announcement by Metropolitan Structures, Inc., of plans for a new office building in Chicago designed by Mies van der Rohe, the IBM Corporation has let it be known that it, too, plans to construct a Mies-designed skyscraper, this one to rise on the north bank of the Chicago River. C.F. Murphy & Associates are associated with Mies on the design.

The site is a 1.6-acre parcel just across the street from Marina City, between North State Street and North Wabash Avenue. The 52-story, 1.7-million-sq-ft rectangular building (the largest yet for

IBM) will occupy 50% of the site, with the remaining space given over to an entrance-level plaza. IBM will occupy half the building and rent the rest. At least two floors will be specifically designed to accommodate computers, which will be available to building ten-

ants as well as IBM customers.

Structure will be of steel, with the façades to be metal clad with bronze-tinted, double-glazed windows. Construction is scheduled to begin this fall, and occupancy is expected by spring of 1971.

AIA CONVENTION 1968: TALL TALK IN THE TALL TIMBER...



President's reception at the Portland Hilton.

Just let your conscience be your guide.

JIMINY CRICKET

PORTLAND, ORE. The name of the convention was MAN: Man, Architecture, Nature. The name of the game turned out to be CIA: Change, Involvement, Action.

Every day, the 2500 attendants were exhorted by speakers to extend themselves professionally, socially, personally, to make architecture a meaningful force in improving man's environment and involving the community in the task of renewing itself.

It began with the first Theme Session on Man when Whitney Young, Jr., Executive Director of the Urban League, electrified the convention by letting members know the situation exactly

like it is — namely, that the great majority of architects are inactive, if not completely unconcerned about the great needs of our society and the winds of change that are blowing from the disadvantaged areas of our cities. "You are not a profession that has distinguished itself by your social and civic contributions to the course of civil rights, and I am sure this does not come to you as any shock," Young said. "You are most distinguished by your thunderous silence and your complete irrelevance."

Damning design that results in the "vertical slums" of most public housing projects, Young exhorted architects to initiate dialogues to discover what the slum residents used and want, and also to help

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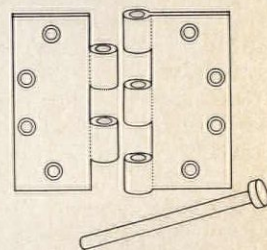
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break down social, educational, and economic barriers that prevent black youngsters from entering the architectural profession. Young received the biggest ovation of the convention, and the next day resolutions were passed calling for greater architectural involvement and responsibilities in aiding the "disadvantaged" of the United States. Time will tell whether these were passed in the heat of emotion and guilt or whether the profession intends really to act them out.

Lady Barbara

The fourth annual Purvis Memorial Lecture was delivered the next afternoon by Barbara Ward, Lady Jackson. Hers was a brisk and energet-



Barbara Ward: "Architects have a responsibility to see that 'home' in the full sense is the whole urban environment."

ic exegesis of the ills of urban areas, and a call for clear-headed systems approaches to the remedying of those ills. "America grows by \$50 billion a year," Lady Barbara said. "Should not half that new wealth be devoted not to the increase in private affluence but to reversing the trend to public squalor? The sheer upward tax drift on rising national income is \$12 to \$15 billion a year. Is it asking much of responsible citizens to stay with present taxation for say, ten years, and devote the increment to wiping out the ghettos? Or, when peace comes, can we not refashion our tribal minds enough to say that if \$30 billion can be used to fight the war in Vietnam, the enemies of tranquility here at home



Mrs. Johnson, Robert Durham, Marcel Breuer.

—ugliness, filth, rats, slums, wretched schools, unemployment, despair—demand us pass a scale of action? Why not, for heaven's sake? A world in which people were housed and fed would be a safer world than our present rocket-threatened, missile-ridden, doom-laden planet. If it is realism to want security, then let us spend where the real security is here and in the developing continents."

Mrs. L. B. J.

Another call to arms was sounded the next morning by the First Lady. Looking fresh and attractive, Lady Bird Johnson elaborated on her "beautification" theme that has often brought snickers from architects. "As you may know, my concern has been expressed in an effort called 'beautification,'" Mrs. Johnson remarked. "I think you also know what lies behind that rather inadequate word. For 'beautification,' to my mind, is far more than a matter of cosmetics. To me, it describes the whole effort to bring the natural world and the man-made world into harmony; to bring order, usefulness, and delight to our whole environment. And that, of course, only begins with trees and flowers and landscaping."

To the architects, Mrs. Johnson said: "So deep is the environmental crisis, so urgent is the demand for change, that architecture must become not only a profession, but a form of public service."

"When so many are affected by your work, you are serving not only the client who commissions your work and pays your fee: *the public is also your client.*"

"When so many need your

help, it becomes urgent that you look beyond the usual market and find new areas of service."

Presidential Changeover

That evening at the Annual Dinner and Dance, the old order returned for a verbose fling. Interminable introductions were given by outgoing President Robert Durham until the mind reeled: old AIA presidents, Producers' Council people, the old and new Directors, old and new officers, wives, partners, children, parents, grand children, secretaries—the list was endless. Then a telegram from Nelson Rockefeller hustling the architect vote. Then a special citation to Phil Will for being a jolly good fellow. Then the Gold Medal to Marcel Breuer, who accepted with a curious Beaux Arts speech about the architect's eye and visual perception (Breuer evidently had not heard Goring or Russ Ward or Mrs. Johnson on weightier matters). Then outgoing remarks by Durham.

Finally, when many were

ing the profession in a realistic, unromantic way. He said this might cause him to be unpopular in some circles sometimes, but that progress and concern for wider social as well as professional goals would be his watchword. It was a breath of fresh air; we hope it was not just brave banquet talk, and that we will begin to see interesting activity at the Octagon.

Seminars and Sessions

The various workshops and seminars that attend AIA Conventions were in full abundance at Portland. Most, unfortunately, were rather tired rehashings of old matters, such as the package dealer, the computer in architectural offices (a far more interesting demonstration of computer capabilities was being given at the Computer Center in the Products Exhibition), and the Federal Government as a design client. The matter of the new Design Concept Team approach to urban planning got a good exposition by a panel under



Lovejoy Fountain. "For too many of the youth in our cities, the experience of nature has been polluted water, and a 'no swimming' sign," Lady Bird Johnson.

beginning to despair, the new President of AIA, George Kassabaum (Hellmuth, Obata & Kassabaum, St. Louis), was inducted and brought most diners back to consciousness with a thoughtful, hard-hitting speech in which he pledged Institute work towards ameliorating social ills, examining what the "new architecture and the 'new architect' will be, and advanc-

John Fisher-Smith, Paul Kirk led a group including Henry Cobb, E. C. Bassett, and David McKinley in examining how to bring design quality to the community, including an interesting aside on how to function as a member of design commissions or review boards, a subject one of Mr. Bassett's partners would be wise to study. And there was lightheartedness in Lawrence



Bag-pipers skirl across the meadow at the Host Chapter party.

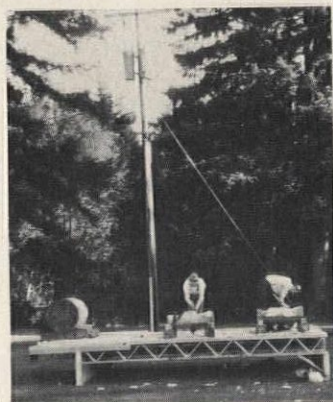
Halprin's "Design for Preservation" work shop, particularly when Venice-born Giorgio Cavaglieri excitedly took Halprin to task for describing the Queen of the Adriatic as "a gorgeous coffin."

Architectural students were more in evidence at regular sessions, and even as workshop panel members, than they were at their own "activities." The NIAC evening session lead by Sidney Katz was attended mainly by deans and faculty of various schools expecting to learn what the students wanted and intended to do next. They were disappointed; there were not many students there, and those were apathetic about a generally dull program. The following evening, Gold Medalist Breuer was to have the traditional evening with the students, but he cancelled out. (A rumored move to picket him at the banquet came to nothing.)

As usual, social events proved better attended and somewhat livelier than most business sessions. Harry Weese's new architecture at Reed College provided a handsome background for the Sunday evening party of another publisher.

Monday, everyone crammed knee to knee and elbow to elbow on the private terrace of the Portland Hilton to celebrate the President's Reception — without, as far as we know, there having been a casualty in the swimming pool.

A delightful *fête-champêtre* was thrown as the Host



Timber cutting show.



Durham presents Critics Medal to Lewis Mumford.

Chapter Party at Alderbrook, a private park nestled in the conifer-covered hills some 60 minutes from Portland. Tents strewn about the valley floor provided Hawaiian, country, Dixie, and German music and dancing — and booze. Tall timber experts demonstrated their prowess at wood chopping, tree felling, and log-rolling. A Scots bagpipe troop skirled about the landscape. There was freshly grilled salmon and beef. And, most of all, a really stunning setting. It almost lulled one into the belief that everything's OK with the profession after all. Until half an hour later, on the trip back, when a busload

of bibulous choristers broke the spell — and totally — with top-of-the-voice renditions of such up-to-date works as "You are My Sunshine," "Dixie," "Good Night La-

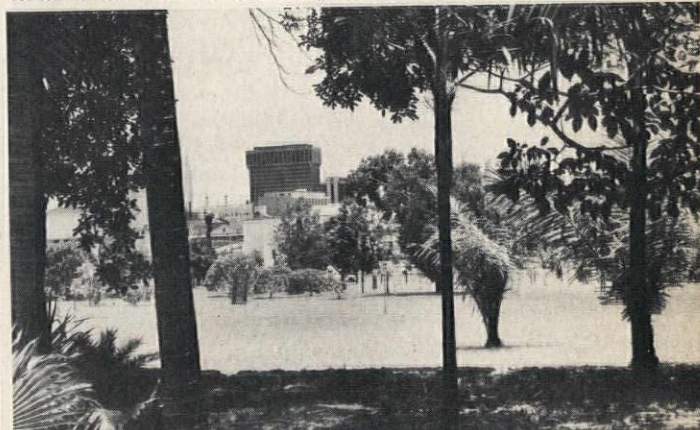
dies," and "Sweet Violets." We guess Lady Bird and Lady Barbara and Whitney Young were right; we have a lot of work to do still, beginning with ourselves.

...AND PLENTY OF PALAVER AMONG THE PALMS AND PINEAPPLES

HONOLULU, HAWAII. Reality was even more obscured when some of the conventioners moved on to the "recessed sessions" in Honolulu. Whatever happened at the official meetings was quickly burned out and smoothed over by the power of ever-present sunshine, sight of blue waters, smell of flowers, twittering of birds, and general feeling of an easy-going never-never land far removed from the tensions of the turbulent mainland. Only bad traffic jams and quickly growing agglomerations of the typically rapid efforts of would-be form-givers reminded one that Oahu Island is not immune to the deadly touch of affluent progress. But even the architectural ugliness of the commercial strip around Waikiki beach could easily be ignored when one ogled the 13,000 co-eds undressed in mini-bikinis who supposedly

— the latter is fast becoming the dominant one, this subject was of special interest to the local practitioners. Several panelists talked about proposals for planned developments of new resort areas and emphasized how "good planning" makes good sense. We cannot argue with this sentiment, but we can question whether developing areas of great natural beauty makes sense in the first place. Should not these areas be preserved in their natural state and development take place instead, in less desirable locations? To make beautiful what is not is a more challenging task than attempts at inflicting the least damage to some of the most dramatic landscape in the world.

The Hawaiian government, now in the process of establishing master plans for all the islands by means of land-use zoning, should rise to the chal-



Honolulu skyline.

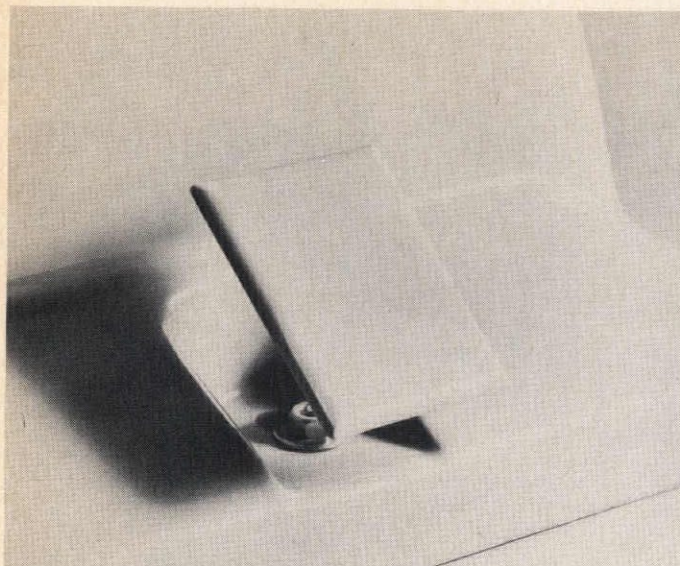
have come here to attend summer sessions at the University of Hawaii.

In spite of the sun, water, flowers, birds, and flesh, the meetings were well attended. This surely proves something or other about the architectural profession.

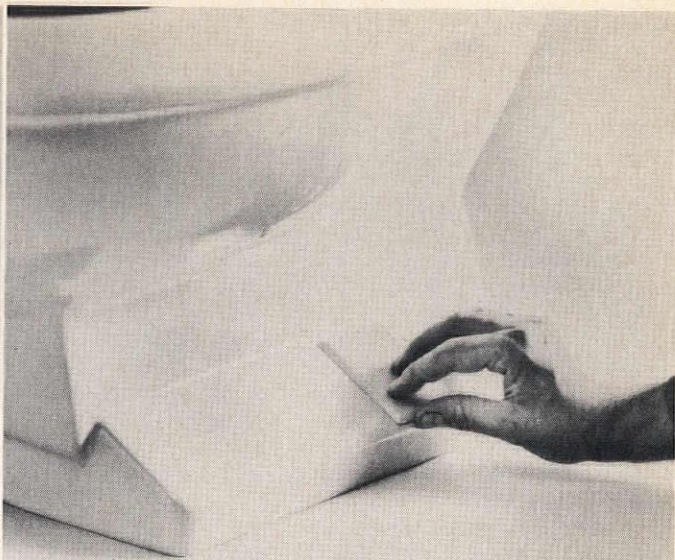
The first session, after the usual preliminary verbal niceties, got down to business to discuss "Architecture for Leisure and Recreation." Since of the islands' three major industries — agriculture, military bases, and tourism

— the latter is fast becoming the dominant one, this subject was of special interest to the local practitioners. Several panelists talked about proposals for planned developments of new resort areas and emphasized how "good planning" makes good sense. We cannot argue with this sentiment, but we can question whether developing areas of great natural beauty makes sense in the first place. Should not these areas be preserved in their natural state and development take place instead, in less desirable locations? To make beautiful what is not is a more challenging task than attempts at inflicting the least damage to some of the most dramatic landscape in the world.

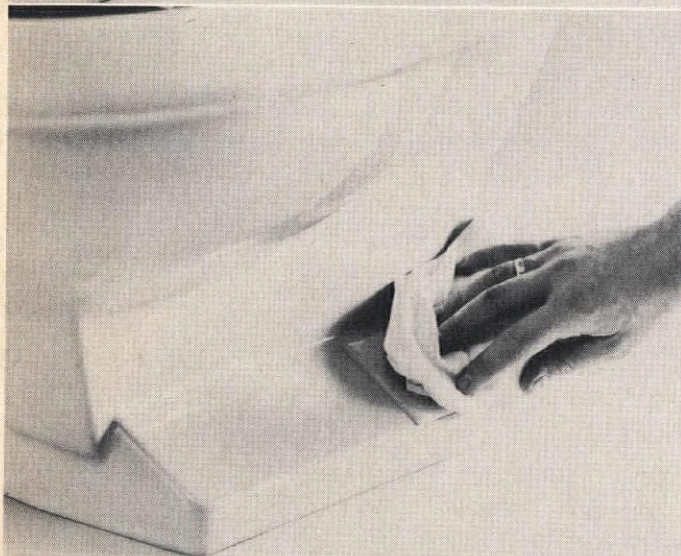
Another subject that was not discussed is the well-known corruption, at all levels, of the Hawaiian bu-



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reocracy and political establishment. All plans, however grand, have an aura of unreality when variances can be obtained to the accompaniment of crackling dollar bills.

The second session was a repeat of a subject already discussed in Portland. "Planning for Profit" brought home the sad fact that even an artistic soul has to eat occasionally. Judging by the well-healed audience, many of whom flew thousands of miles and even brought their families along, profit would seem no problem in the practice of architecture. But many charts proved that it is indeed a problem, and a lively discussion (based on the AIA booklet, distributed at the convention, "Profit Planning and Architectural Practice") centered around the subject of how to unsqueeze the profit squeeze.

Since everything has to be planned in this world of ours, conventions have to be

planned, too—something the Host Chapter should have paid more attention to. What the sojourn in Honolulu proved is that you cannot trust your consultants. After waiting some four hours for their luggage, impatient architects were seen rushing all over the hotel's basement with fiery looks in their eyes. At the Host Chapter Luau, seating was at 12" on center and one bartender was assigned to pour liquids for each 100 guests. Many thirsty architects, who paid \$15 for the privilege, were seen walking out of the third-rate hula performance and trying to catch buses back to the hotel, only to be told that they would have to wait for a couple of hours.

But once back, all was forgotten. After all, the beaches were still there—so was the sun, and the water, and the flowers, and the birds, and the girls, and . . . it was a happy convention.

PUT IT OVER HERE, MAC.

Or, how to find space for a 2 million sq ft building in the world's most congested city

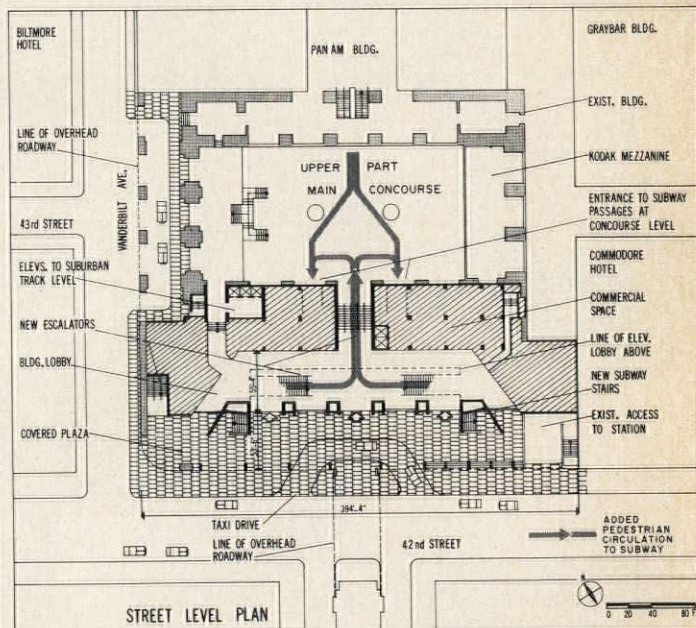
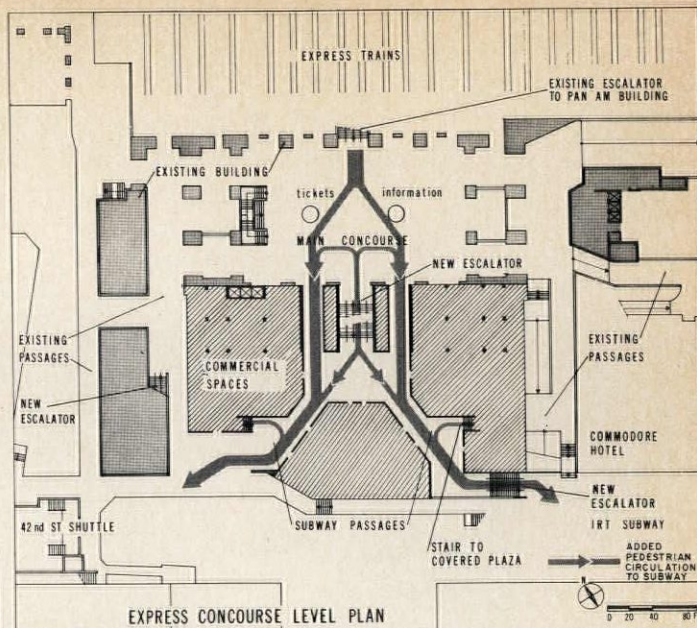
"Buildings should be useful, well constructed, and in harmony with our human-social world..."

MARCEL BREUER

NEW YORK, N.Y. Marcel Breuer's plans for a 55-story, \$100 million office tower to rise above Grand Central Station raises questions that go far beyond the important matters of structure, aesthetics, and circulation. "Frankly, I have been surprised by the reaction of the press," says Herbert Beckhard, Breuer's associate, referring partly to *The New York Times* editorial which stated, "As architecture, the new tower soaring from the classical Beaux Arts terminal like a skyscraper on a base of French pastry has the bizarre quality of a nightmare." An official for the City Planning Commission called it the "wrong building in the wrong place at the wrong time." And he is right. The building should not be built—but for reasons that most critics seem to ignore. It is an ironically perfect example of a building being placed where there should be no building at all. If the 175



Park Avenue building can be built, then it is not being too fanciful to envision an office tower with a rooftop restaurant springing up above the nation's Capitol, or a prefabricated apartment house above Paul Revere's house in Boston. But the mockery of a landmark is not the only folly. Equally important is the need



to preserve openness in a city, any city, being choked by its own congestion. We need strict laws to protect us from our insensitivity. What laws we have are timid and toothless.

New York City's landmarks law, for instance, protects only the façade of a designated building. Nothing is said of the interior space, which is often the most significant part of the structure. Nothing is said of the surrounding space. It leads directly to such sad silliness as the school being built on the site of the Squadron A Armory 52 blocks north of Grand Central. There, only the old Armory walls are being retained, as the landmarks law says they must, and inside them a complete five-story intermediate school is going up, a public educational institu-

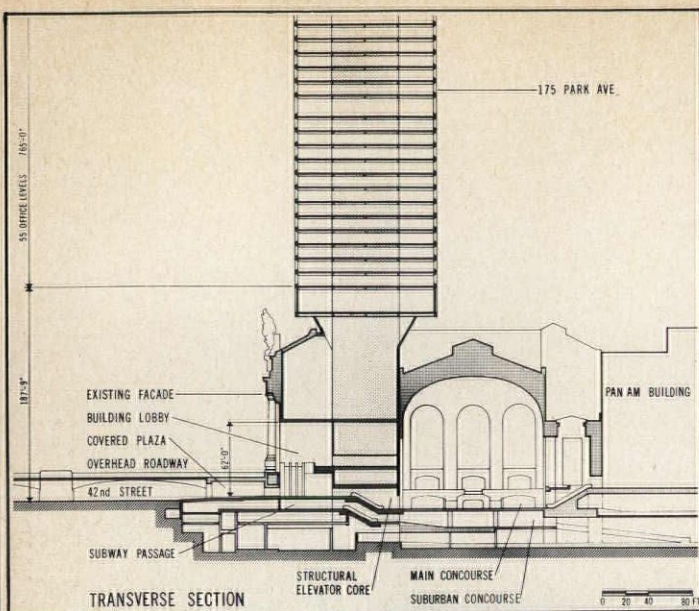
tion in ill-fitting 70-year-old military garb.

In Grand Central, the terminal's finest interior space, the vaulted main concourse, is fortunately being retained, and the Penn Central Railroad has even commissioned Breuer to restore it to its pre-advertising grandeur. "We will take the interior space and reveal it in its glory," says Breuer, who also plans to alter radically much of the station's other interior spaces. The elevator core for 175 Park will, for example, rise from what is now the waiting room (see photo), and the shops that now line 42nd Street will be removed and given space within the terminal. Beneath the roadway that rings the terminal, where the shops are now located, will be a broad, 73' promenade. Curving through the center

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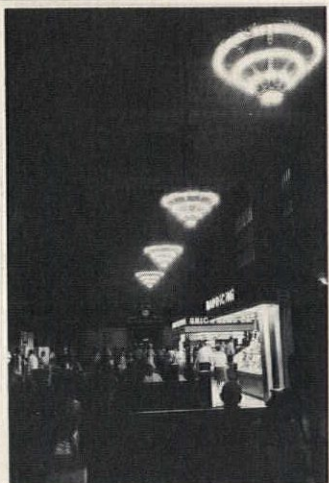
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portion of the promenade will be an entrance roadway for taxicabs. Entering the terminal from 42nd Street, a pedestrian will be able to stay on one level (the narrow ramps now greeting him will be removed), then proceed to escalators that will glide him to the main concourse or to subways. In all, the station's circulation should be improved, and consulting engineers Wilbur Smith & Associates, who did the pedestrian circulation study, estimate that the proposed changes will make rush hours—with commuters pouring into the terminal from trains and subways—more manageable than they are now. There should be room to spare for even greater pedestrian circulation, they maintain. Of course, no such preliminary study can be proved right or wrong until put to the test. But observers say that the massive Pan Am Building, which rose just north of the terminal five years ago, failed to create the massive pedestrian traffic jams its detractors predicted. The improved circulation may be the best aspect of Breuer's plan. Worst, is what the building's 2.1 million sq ft bulk will do to the already crowded space upstairs. It matters little that 175 Park will be 221' away from the Pan Am building, for the new building will effectively block the latter's light, air, and view.

The Regional Plan Association recently published proposals for mid-Manhattan suggesting clusters of high-rise buildings around major underground transportation out-



Main waiting room, Grand Central Terminal.

lets. But the report made it clear that any such high-rise cluster must be scaled, to give each building a maximum allotment of light and air. To achieve this more gracious environment, the association proposed tax incentives or stricter zoning ordinances. Perhaps 175 Park will spark such overdue restrictions.

Supported by the elevator core and four massive steel trusses, which angle from the core to the first office floor just above the Terminal roof, the building will seem to rise from the terminal without touching it. Breuer has designed a consciously anonymous building in a vain attempt to provide a bland background for the terminal—as if an elephant could go unnoticed perched on a Volkswagen.

But Breuer's claim that his building seen from the south provides a better backdrop for the terminal than does Pan Am is probably correct.

"I suspect that the Pan Am building was designed for the upper Park Avenue view," he explains. Now, New York will have *two* buildings where there should be none at all. And 175 Park will be the taller—and ultimately more conspicuous—of the two. Towering 150' above the Pan Am, 175 Park will effectively disrupt the temporarily discontinued helicopter service from the former's roof. His building will have no heliport, says Breuer, who dislikes helicopters in cities.

As things now stand, the latest addition to Manhattan's glut will probably be in place in four or five years. "No one has shown us the plans," says Alan Burnham, executive director of the Landmarks Preservation Committee, when asked for an official opinion. And the building is within the confines of current zoning laws. In early July, the City Planning Commission moved to create three special transportation districts in New York around major transportation centers. Within these districts, the commission could restrict buildings to 80% of the maximum allowable spaces. If this could be done, it is assumed that 175 Park would no longer be economically feasible, and the massive threat to urban peace of mind, in a city that has little enough anyway, could be removed. But Breuer was hurrying to file his plans, and, knowing the lethargy with which city governments move, the race could go to the swift.

It is some consolation to think that 175 Park may be the monument that will make legislators realize the need of protecting real monuments and the citizens who live with them. But, even so, for Grand Central the damage may already have been done.

YALE: A MOAT POINT

NEW HAVEN, CONN. Last April, several hundred Yale students blocked bulldozers hired by Yale University to remove two small trees from a grassy campus corner known as Cross Campus. It was the first time in anyone's memory that Yale's traditional spring riots had had an architectural focus, and as such

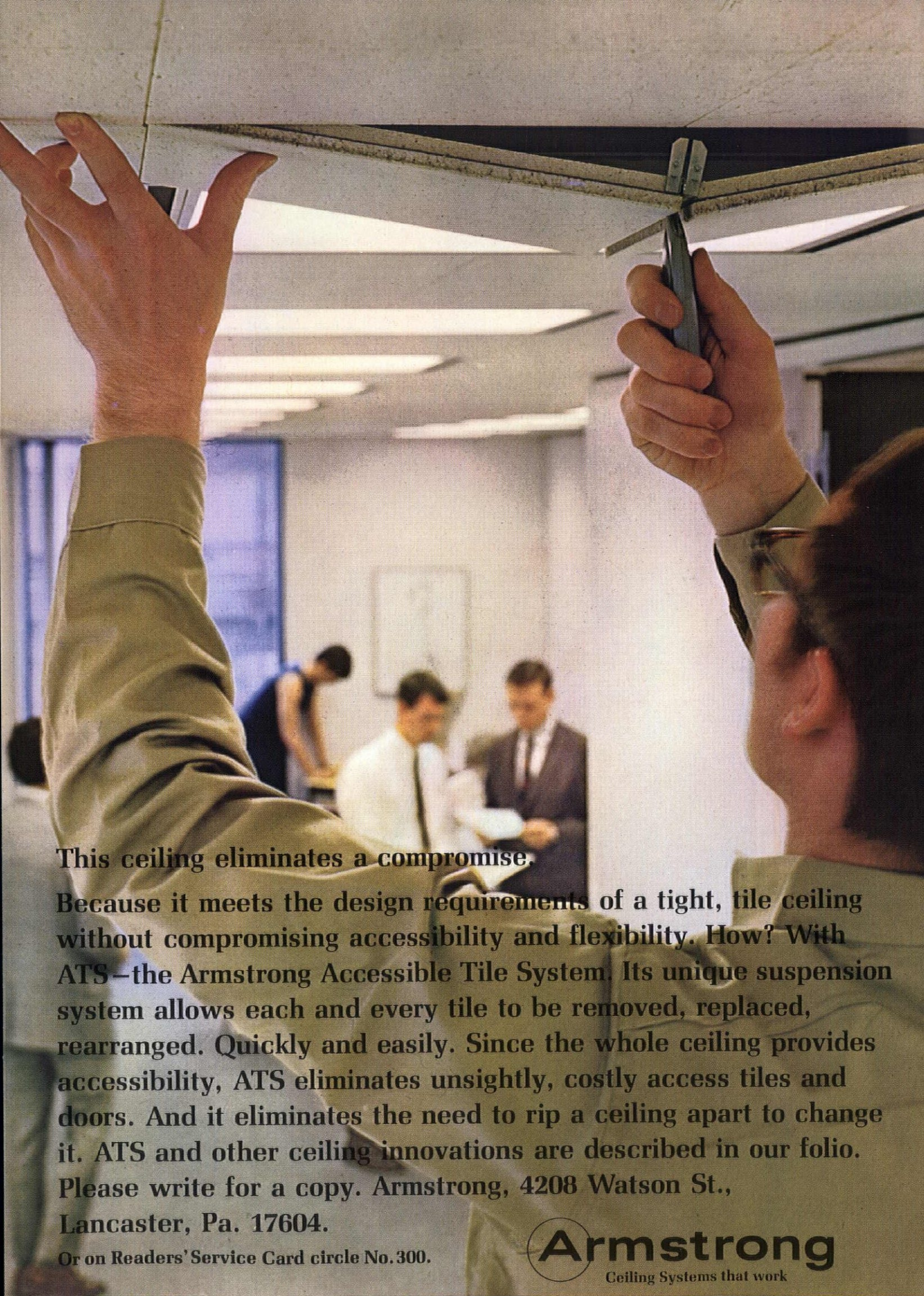
they shared a cause with the more spectacular riots at Columbia and the less-publicized disturbances that rumbled this spring on at least half a dozen other campuses. It could lead to speculation that students are becoming more aware of the environment—or, perhaps, architects less so. Whatever the motivation, Yale students were trying to stop construction of an underground library designed by Edward Larrabee Barnes. Its 16 large skylights protruding from below, like rows of giant rectangular eyes, would effectively destroy the green open space, which students had used for decades as an informal meeting ground, touch football field, girl-watcher's lair, and outdoor reading room.

As a result of the demonstration, Yale called off the bulldozers, announced that the skylight plan was not irrevocable, and told the students they would be given 24 hours' notice of any further move related to construction.

Opposed only to the protruding skylights, not to the building, the students garnered some 4000 signatures on a petition calling for complete burial of the library beneath the green expanse of Cross Campus. According to a *Yale Daily News* poll, 83% of the student body agreed with them.

A prestigious local group, the New Haven Preservation Trust, agreed, pointing out in a letter to Yale President Kingman Brewster that architect Edward Gamble Rogers had originally conceived Cross Campus as a setting or platform to complement Sterling Library, which faces it; therefore, they argued, the space should be preserved as one of New Haven's "historical monuments." The Trust favored burial. But another alternative, one suggested by Ph.D. candidate Robert Irving in the *New Journal*, was a below-grade library lighted by windows placed in moats along two edges of the Cross Campus.

The problem with burial seemed to be the possibility of claustrophobia. And Vincent Scully, currently in New Mexico, spoke to that subject in a blistering, rambling article in the *Yale Daily News*, which touched also on archi-



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ture at Yale in general and Bauhaus-oriented designers. Said Scully: "Claustrophobia, however prevalent among scholars, can be kept at bay in all kinds of ways — by varieties of artificial lighting, by painting, by photographic montages, and so on . . . The Southeast Asia Reading Room could have Walt Rostow in full guerilla equipment spread menacingly across the ceiling."

Presented with such a strident outcry, the Yale Corporation admitted that the skylight design had been a "mistake." And on May 17, architect Barnes submitted two new designs: one for a completely buried library, and one for a below-grade library lit by two long lightwells, or moats. Although students were present at the meeting, no consensus was asked for or received from them. The Corporation's Prudential Committee voted to go ahead with the Barnes' moat design, but to delay construc-

tion until next summer. After the June graduation ceremonies (when all the students went home), President Brewster's office concurred with the committee. As an almost meaningless sop, the administration also promised to publish Barnes' moat design in the fall for all to see and discuss.

On an issue that provoked more letters to the President's office than "Coffin and Staughton Lynd combined," Yale's master planner Edward Barnes has been caught in the middle. The tactic of making high-level decisions before the ultimate users of architectural products have a chance to participate could have two possible effects at Yale: One is to provoke critics of the plan to militant action when they learn of the Corporation's decision. The other is the even more insidious possibility of leading students to believing that their collective voices are not heeded at all.

MULTIUSE COMPLEX BOOSTS ATLANTA'S CONSTRUCTION BOOM



ATLANTA, GA. Back in 1960, when architect John Portman presented plans for a million-sq-ft merchandise mart, observers of Atlanta's economy doubted the city's ability to support so large an enterprise. Doubts were rapidly allayed, however, as the first concrete signs of a building boom began appearing throughout the downtown area. The pace was set in 1965 and 1966, when the business district gained 1,887,000 sq ft a year. By the end of 1968, another 2,500,000 sq ft should be completed.

Not surprisingly, the boom has not confined itself to office buildings, but includes residential construction on an extraordinary scale. Apartment buildings have dominated the field to the extent that, in 1967, the number of apartment building permits issued in Atlanta (10,615) was exceeded only in New York and Chicago. The relation of apartment permits to total housing permits issued in Atlanta was the highest of any area in the country.

Considering the new popularity of apartment living and

the obvious need for more office space, it seems logical that, in an old commercial-residential neighborhood, not more than two miles from downtown, a developer has secured the approval of local citizens' groups for a multi-use urban complex. Colony Square will consist of two office towers containing 1,000,000 sq ft, two luxury high-rise apartment buildings, 20 townhouses, a 500-room hotel, a 100,000-sq-ft shopping concourse, and underground parking for 2000 cars. All of these structures are sited on a parcel of slightly less than 12 acres in Ansley Park on the east side of Peachtree Street between 14th and 15th Streets.

Designed by architects Jova/Daniels/Busby, the \$40-million, privately financed project will rise in increments over the next four years, beginning with the office building to be known as 100 Colony Square. A podium of precast, smooth white concrete with tapered pillars will rise from the Peachtree Street level past concourse and plaza lobbies; above this will be the 22-story tower structure. Office space will be column-free. The steel structure will be clad in white reinforced concrete. Windows will be bronze-tinted glass. Developers estimate its completion in late 1969.

SCHOOLS

Pennsylvania State University has reorganized its College of Human Development and appointed Raymond G. Studer, Jr., director of the Division of Man-Environment Relations and professor of environmental design . . . George Anselevicius has become Dean of the School of Architecture at Washington University in St. Louis, Mo. For the past year, he has held the position of acting dean. Former dean Joseph Pasoneau, on leave of absence from the university, will remain indefinitely in Chicago as director of the Cross-Town Design Team . . . Newly appointed chairman of the Department of Architecture, Art, and Planning at Cornell University is O. M. Ungers, formerly professor at the Technical University of Berlin.

WASHINGTON/ FINANCIAL NEWS



by E. E. HALMOS JR.

AIA HQ Dispute Continues

— The AIA, in mid-July, was girding itself for another (hopefully amicable) go-round with Washington's powerful Fine Arts Commission over plans for improving the association's headquarters site in the downtown area of the capital.

This time, the AIA is armed with a revised plan for a new structure on the rear edges of its nearly square corner location facing two Government buildings (Interior and General Services Administration) and providing a backdrop for the historic Octagon House. The new building will provide added office-meeting space for the rapidly growing AIA.

Almost a year ago, the architectural group suffered a bad setback when Fine Arts thumbed down a plan for a building with a glass-enclosed façade framing the Octagon. (Fine Arts is a seven-member body, appointed by the President, whose decisions are advisory, but are in fact close to law in these matters.)

Now, with the same architect (Mitchell, Giurgola Associates), AIA has modified plans to eliminate an all-glass façade in favor of horizontal window treatment, eliminated "stepping out" of floors toward the Octagon above the second, cut down the height from a proposed 90' to 72', and made other changes.

Major point at issue seemed to be the creation of a glass-enclosed "notch" between the wings of the new structure, which would serve as a reception lobby, with air space above its roof. Informal conversations with Fine Arts, said AIA officials in reporting to the group's annual convention, have indicated objection to the "notch." All concerned were being careful to suggest a state of calm, amicable relations.



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PRODUCTS

SOFT CORE INSULATION

U.F.C.-Foam is a foamed-in-place insulation material that will also reduce noise and resist moisture penetration.

Widely used in Germany for the past 10 years, both the material and its application process are now available through franchised dealers in the U.S.

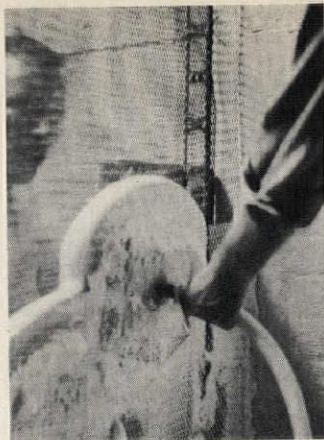
U.F.C.-Foam has three basic ingredients: urea-formaldehyde, a foaming agent, and air. Each of these is fed through a separate hose into a patented gun, where they are forced together at a pressure of about 65 to 85 psi. Once formed, the material squirts from the gun at a lower pressure, 30 psi, looking very much like shaving cream emerging from an aerosol can.

Although it aspires to uses as yet in experimental stages, the foam's principal application now is as thermal and acoustical insulation in dry wall construction. It may be used to fill the void in a wall under construction or may be foamed into an already existing cavity through a hole as small as 1" in diameter. U.F.C.-Foam quickly fills between-studs voids, open frames in walls, ceilings, and floors, and, with gun attach-



ments and a backing, it may be foamed through metal lath and through burlap, working itself around pipe obstructions and into cracks; moreover, it is said effectively to prevent air infiltration. The foam, when used as insulation in a lath and plaster wall installation, will eliminate the need for brown and scratch coats, making possible a simple double-back plaster application.

In the process of drying, U.F.C.-Foam does not ex-



pand. The initial set will occur 40 to 60 seconds after the foam leaves the gun; it is said to acquire a certain resiliency within 2 to 4 hours, but actual drying time is from 1 to 2 days—longer if in a closed cavity or in extreme cold. Once applied, it may be troweled, and, when dry, it may be scraped or cut. Normal shrinkage is said to be 1.8%, but may vary from less than 1% in a slow drying situation to 3% where it is dried rapidly. However, it is claimed that there is no shrinkage where it is foamed into an air-tight cavity and sealed. When wet, the foam's standard density is 2.5 lbs/cu ft; when dry, 0.6 lbs/cu ft. Even with its low density, the manufacturer's claim that U.F.C.-Foam is an excellent acoustical as well as thermal insulation is a revolutionary one. Theoretically, the higher the density, the higher the sound absorption qualities, but applications of the foam have been shown to improve sound absorption in drywalls from 5 to 7 decibels (ATC). The foam is, by composition, 99% air and 1% material; its cells are 60% closed and 40% open. It is in these open cells, a network of microscopic capillaries, that sound waves are forced to split and travel through different arteries of the foam, shattering against each other at intervals, and, more important, at different points in the wave, thus weakening each other. In the 400-1600 c.p.s. range, it attains maximum absorption; this is the range of human speech, radio, and television.

U.F.C.-Foam has no structural qualities: It is resilient and said to be very resistant

to vibration; nor will acceleration forces alter its structure or volume. The manufacturer also claims that the foam is virtually unaffected by water and moisture. Water will bead on its surface when poured, and when immersed, it will accept water only to 16% by volume in 24 hours and will dry out in the same time; because of its structure, no water can penetrate into the capillaries; the foam will never hydrolyze. However, it is permeable to gasses, thus preventing accumulations and condensation. The foam may have extensive use in pipe chases, and the manufacturer has collected data over an 8-year period and prepared a formula from which, they claim, one can compute the minimum thickness of the foam needed to prevent condensation. U.F.C.-Foam will not support combustion, and is classed as self-extinguishing as per ASTM 1692D. It is said to melt at 428 F and at 1800 F it will slowly carbonize, but at no time will it retain heat; the vapors given off during its decomposition are claimed to be nontoxic.

Other properties of U.F.C.-Foam are its corrosion resistance, due to slight traces of phosphoric acid present when it is foamed; its high affinity for oil, which causes it to irritate the skin of would-be rodent and insect inhabitants; and its resistance to mold. It is further said to resist most solvents, but inorganic acids and lye solutions destroy it. In addition, the foam is claimed to be lower in cost per sq ft than other resinous insulation material and to save time and labor. It may be specified under CSI Format, Uniform Systems Division. U.F. Chemical Corp., 33-69 55th Street, Woodside, N.Y. 11377.

Circle 100, Readers' Service Card

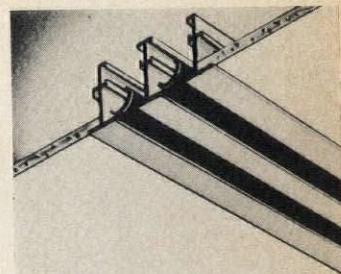
ACOUSTICS

Dust-free ceilings. In addition to absorbing sound, reflecting light, and resisting fire, a special finish and seal on Particle-Gard ceiling panels is said to make them both dust- and static-resistant. For use primarily in contamination-sensitive areas. The panels carry UL Fire Hazard Classification Label and are said to adapt to standard grid suspen-

sion systems. Johns-Manville, 22 E. 40th St., New York, N.Y.

Circle 101, Readers' Service Card

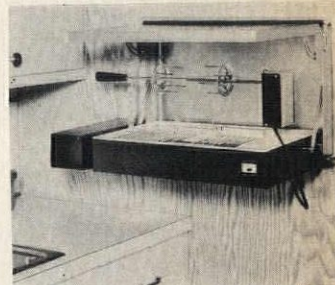
AIR/TEMPERATURE



Air-line. "Channel-Aire" is claimed to be the first single-vane air diffuser. The unit has controls that adjust both the volume and distribution of air flow. Carnes Corp., Verona, Wis.

Circle 102, Readers' Service Card

ELECTRICAL EQUIPMENT

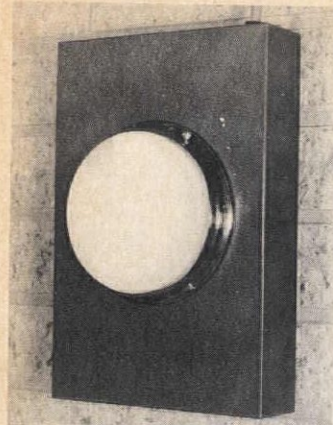


Cook-case. Smokeless, greaseless cooking is assured with Show-Case, a rotisserie-broiler that also shortens cooking time by using a chrome-plated heat reflector that draws fat away from heat before it spatters. The unit is 13½" high and 26" long, and 4½" deep, is completely portable, and may be wall-hung or placed on a counter. Rack adjusts for individual cooking preferences. Unit has a safety shut-off switch, easily removed components, and resembles an attaché case when it is closed. Nautilus Industries, Inc., a division of the Tappan Co., Freeland, Pa.

Circle 103, Readers' Service Card

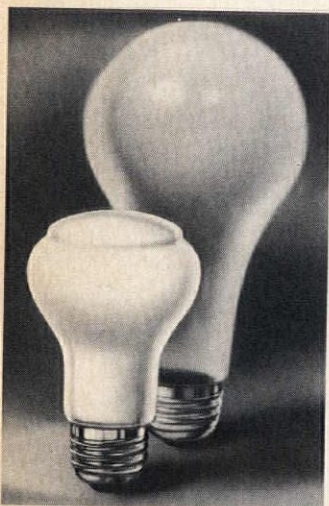
LIGHTING

Emergency light. Manufacturer claims that this sentry-lite emergency unit is an aesthetic improvement over ear-



lier lights. A depth of 3½" allows it to be hung on almost any wall; add a flange, and it can be flush-mounted. It is said to be capable of lighting 3000 sq ft for 3 hours or longer. Patented solid state charger keeps the battery automatically at full charge. Hobby & Brown Electronic Corp., 15 St. Marks Ave., Rockville Center, N.Y.

Circle 104, Readers' Service Card



The Krypton bulb, or, Super-lite. This bulb has a 2500-hr guarantee, which means that it should last three-and-a-half times as long as standard bulbs. In addition, it is smaller than most incandescent bulbs. Heavy-atomed krypton retards filament evaporation, causing the bulb to burn more brightly; there is less heat loss, because krypton is such a poor conductor. Duro-Test Corp., North Bergen, N.J.

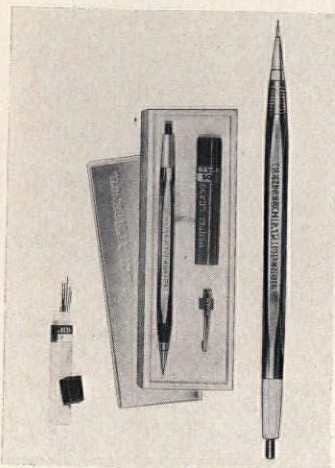
Circle 105, Readers' Service Card

OFFICE EQUIPMENT

Simplified spec writing. Manufacturer claims it is possible to save up to 25% in time with Select-A-Spec. Writing is always of the same high quality; the spec writer simply se-

lects applicable form paragraphs from the 4000 available in the lease system, adding only specialized details for a specific job. Select-A-Systems, Inc., 4227 East Madison St., Seattle, Wash. 98102.

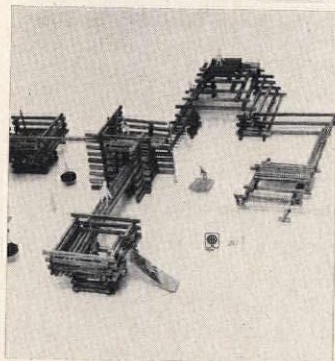
Circle 106, Readers' Service Card



Precision point. Pentel's new graph pencil uses a lead based on a composition of plastic and carbon; the lead is said to be only 0.5 mm, the strongest and thinnest available, deep black in color and with minimum ash. Pentel of America Ltd., 333 No. Michigan Ave., Chicago, Ill. 60601.

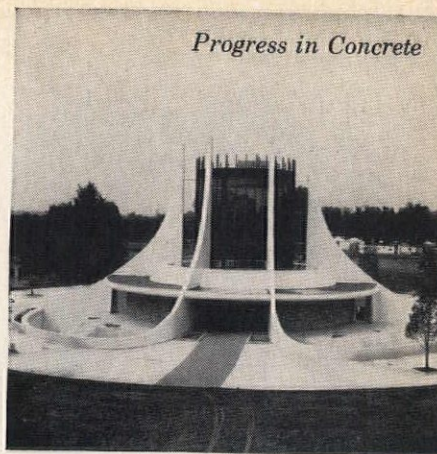
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SPECIAL EQUIPMENT



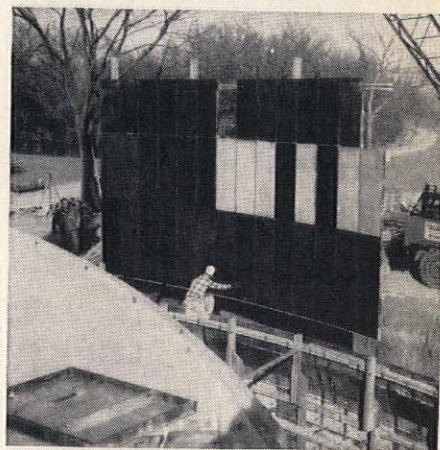
Go Creative! "Play is a child's work." With this as its theme, Timberform goes on to create modular play units for play areas. All parts are prefabricated and pre-numbered for easy installation. This modular system is said to be assembled or dismantled almost at will; a child can do it, working with the timber units, developing his skill and coordination; he can create and vary his own environment. Niedermeyer-Martin Co., 1727 N.E. Eleventh Ave., Portland, Ore. 97212.

Circle 108, Readers' Service Card



Progress in Concrete

LABOR COSTS CUT 20% WITH SYMONS GANG FORMS



Kansas City's newest attraction . . . The Great Ape House at Swope Park Zoo. The circular ape house features six concrete pylons that extend 56' 8" above ground level.

Callegari-Kahn Construction Company, the contractor, working with Symons engineers in Kansas City worked out plans where gang forming could be used on the pylons, and moat walls.

Pylons were poured in three lifts, and for the first 20', gangs 20' x 30' were erected. The top gang sections were also formed on the ground with the reinforcing steel tied in. Formwork, re-bars and scaffolding were then lifted into position as one unit.

On one of the pylons, a steel rung ladder was specified to be set in the concrete. The steel rungs were fastened to the gang sections by placing them right through the panel faces. In stripping, the rivets which hold the plywood face to the form's steel frame were taken off, allowing the gangs to be broken back. This type of "gang" forming cut costs considerably.

William M. Linscott, of Linscott, Kiene, & Haylett, was impressed with the economy of gang forming, and will approve it again on other jobs.

Complete illustrated story sent on request. Just ask for the Ape House Story.

Symons forms can be rented, purchased or rented with purchase option.

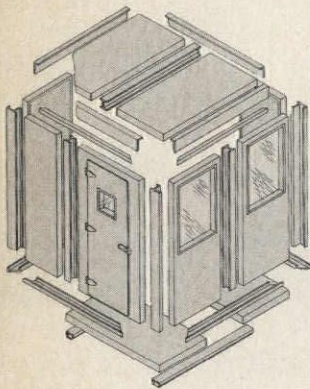
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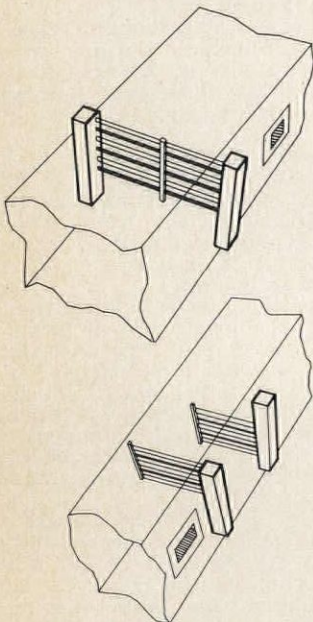
ACOUSTICS



Environmental acoustics. Units in this system include modular, movable walls and doors, acoustically designed lighting, ventilation, floors, windows and doors; also, joining components said to prevent noise leaks. Technical bulletin presents a "Package" Systems Concept, with performance data on sound absorption and transmission loss. 4 pages. Industrial Acoustics Co., Inc., 380 Southern Blvd., Bronx, N.Y. 10454.

Circle 200, Readers' Service Card

AIR/TEMPERATURE



Germ-free air. Sterile Conditioner ultraviolet lamps kill germs when installed at right angles to flow in existing air heating, cooling, and exhaust systems. Industrial, commercial, and residential types available. Manual includes calculations to determine the number and type of lamps re-

quired, installation methods, and specs. 10 pages. Two additional catalog data sheets. American Ultraviolet Co., 30 Commerce St., Chatham, N.J. 07928.

Circle 201, Readers' Service Card

CONSTRUCTION



The flexible roof. "Gacoflex" elastomeric sheet roofing is said to produce a continuous, waterproof roof that is resistant to chemicals and flame-proof, and will withstand differential movement in the deck. Bulletin gives physical properties, ASTM test methods and standards, complete spec guide. 4 pages. Gates Engineering Div., The Glidden Co., Wilmington, Del. 19899.

Circle 202, Readers' Service Card

Aluminum Handbook. The specs given in this basic reference manual are for components of shapes rather than particular structural shapes. Stresses for more than 50 different alloy-temper combinations may be determined from the properties and formulas given. Specs are expected to be adopted into building codes. Bibliography. 64 pages. The Aluminum Association, 420 Lexington Ave., New York, N.Y. 10017.

Circle 203, Readers' Service Card

Concrete System. From simple definition to minute detail, this Field Procedures Manual covers the manufacturer's system of post-tensioning for prestressed concrete. Some mention of wire, forms, anchorage and sheathing, but major emphasis is on tendon and concrete placing, the stressing operation, and checking to assure satisfactory stress. Tendon size chart

The Prescon System

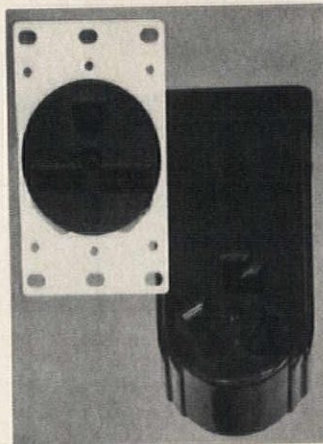
FIELD PROCEDURES



and ram clearance guide. 12 pages. The Prescon Corp., Corpus Christi National Building, P.O. Box 2723, Corpus Christi, Tex. 78403.

Circle 204, Readers' Service Card

ELECTRICAL EQUIPMENT



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Hundreds of specification-grade switches and receptacles listed in 8-page catalog are backed by a 25-year performance guarantee. The responsibility, which once rested with the contractor, is now assumed by the manufacturer, who will replace any malfunctioning device that carries the guarantee. Catalog lists the new Centura line, numerous switch types, conventional receptacles, high-power receptacles, and combination devices. Leviton Manufacturing Co., Inc., 236 Greenpoint Ave., Brooklyn, N.Y. 11222.

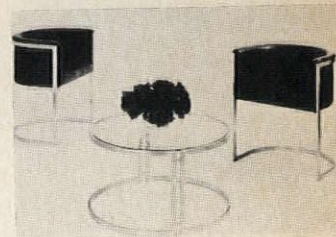
Circle 205, Readers' Service Card

Electrical estimates. A comprehensive reference guide gives information used in estimating needs for electrical distribution equipment; it lists applications and prices. Included are molded-case cir-

cuit breakers, low-voltage power-circuit breakers, load centers, panelboards, motor controls, and accessory apparatus. Performance details and illustrations. I-T-E Circuit Breaker Company, 1900 Hamilton Street, Philadelphia, Pa. 19130.

Circle 206, Readers' Service Card

FURNISHINGS



Tempest in a catalog. Peter Hoyte, William Plunkett, and Peter Cutts are the designers featured in this British furniture collection. The "sculptured" look results in an elegant collection both eye-pleasing and apparently comfortable. Many of the chairs and sofas are of glass-fiber construction, with up to 5" of foam upholstery covered in choice of fabric. Design ranges from cantilevered to rocker. Extensive use of steel, chrome and glass. 30 pages, including dimensions and price list. Tempest-Hoag International, 979 Third Ave., New York, N.Y. 10022.

Circle 207, Readers' Service Card

LIGHTING



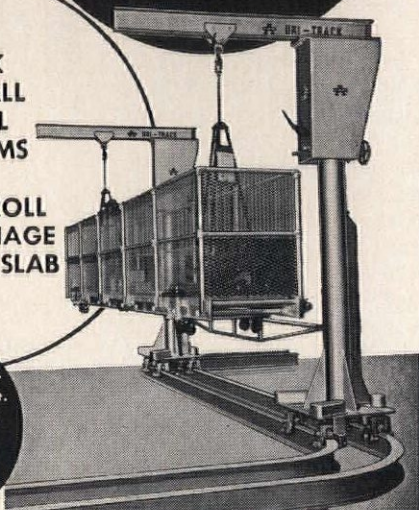
Directional lighting. Catalog describes Lite-Trac, a system of portable, adjustable, directional lighting units that attach to a continuous electrified aluminum track. Single or double circuit system. Details and specs; beam pattern chart for 12 lamps; suspension and mounting devices; track components; variations and accessories. 22 pages. Prescolite Manufacturing Corp., 1251

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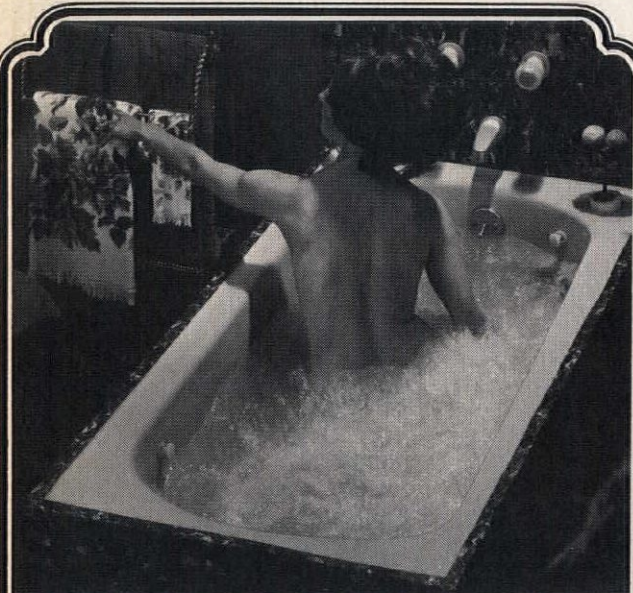
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Doolittle Drive, San Leandro, Cal. 94577.

Circle 208, Readers' Service Card

OFFICE EQUIPMENT

Acetate aids. Catalog presents Formatt patterned shading mediums (236 now available) for architectural drafting, cartographic, and geoscientific use. Acetate sheets are non-glare, heat- and static-resistant. Prices. 16 pages. Graphic Products Corp., Rolling Meadows, Ill. 60008.

Circle 209, Readers' Service Card

SANITATION PLUMBING

Dispensing amenities. Sleekness and understated ornamentation characterize most of the washroom accessories illustrated in a catalog that also introduces "Unilav," a packaged lavatory with storage unit designed for installation in washrooms where space is limited. The stainless-steel accessories come in satin or colored finishes; more ornamental is the "Mural" series that offers fixtures in seven

vinyl wood patterns. The other series, however, accentuate careful metal detailing, even in hinge arrangements (concealed or exposed). Most of the fixtures are available separately or in unified component forms, and the models may be recessed. 32 pp. Watrous Inc., 216 S. Evergreen, Bensenville, Ill.

Circle 210, Readers' Service Card

SURFACING



Plastic possibilities. Briefly described are backing and surfacing processes, suggested specs, purchasing information, handling, maintenance

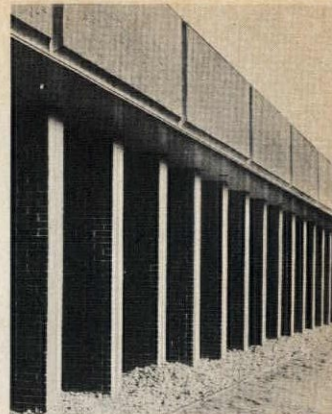
and installation procedures for manufacturer's vinyl fabric line. 34 file pages contain color samples in various patterns, textures and finishes. Comark Plastics, 1407 Broadway, New York, N.Y. 10018.

Circle 211, Readers' Service Card

Acoustic fabric. "Mellotone Decorative Acoustic Fabrics" presents samples of textiles designed to be non-sound-absorbent and semitransparent. Mellotone has colorful synthetic fibers and versions combined with natural yarns. The concealing material is used as a semitransparent screen and as decorative covering over acoustic pads and ceiling boards. Brochure. 4 pages. Mellotone Inc., 1220 Broadway, New York, N.Y.

Circle 212, Readers' Service Card

Relief panels. Textured, exterior building panels, Façad, are the subject of a 10-page brochure with composition insertions and color samples. Panels enable architect to incorporate sculpture and tex-



ture into exteriors. Schematics, drawings, and specs. Numerous edge and fastening treatments. Suggested applications. U.S. Plywood, 777 Third Ave., New York, N.Y.

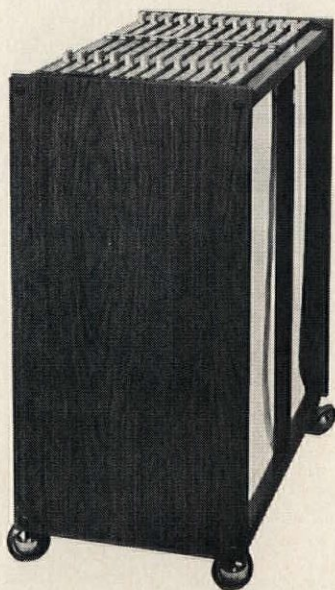
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PROGRESSIVE ARCHITECTURE NEWS REPORT

REINHOLD PUBLISHING CORPORATION
A subsidiary of Chapman-Reinhold, Inc.
430 Park Avenue, New York, N.Y. 10022

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NEXT MONTH IN P/A

What is Frank Lloyd Wright's influence today, 10 years after his death, especially in light of the rapid changes in society and in the profession. To find out, P/A asked a variety of architects, Wright authorities, and critics to express their views. Commenting will be R. Buckminster Fuller, Antonin Raymond, Arthur Drexler, Alden Dow, Edgar Tafel, Bruce Goff, Karl Kamrath, Herb Greene, and others.

The insensitivity of bureaucracy may be one of the most important issues of our time. Caught by it are the very people the bureaucracy is, in large part, set up to help. Now, architects are beginning to offer their services in a variety of ways to citizens' and neighborhood groups faced with the disruption of urban renewal and highway building. These architects do what they are calling "advocacy planning — a new type of architecture which is really a very old architecture." P/A takes a close look at four advocate architects and the small organizations they are operating in or near urban ghettos. The movement could be a sign of basic changes yet to come in the profession.

Technological change is shaping the needs for architecture. And in Edinburgh, Scotland, architect Peter Womersley had a chance to design a hospital entirely for a new and special use: the transplant of human organs. It is remarkable and exciting both for the sophistication of the technical apparatus it houses and for the excellence of its design. And it may well be a forerunner of similar units throughout the world.

Also, P/A shows the house architect John M. Johansen designed for a beautiful sloping site of virgin woodland in Connecticut. He framed it with telephone poles, which proved both an expensive and an inexpensive way of doing things.

Plus a full description of an automatic, computer driven drafting machine now in use in a Memphis architectural firm.

It's all yours to read and reread, to clip and file, if you have a copy of the September P/A. The September issue and 11 other equally significant issues of P/A will be yours if you simply fill out and mail the subscription card at the back of the issue.

Bright idea



This column shower serves 6 people with one set of plumbing connections! So it cuts installation costs up to 80%. Like all Bradley Group Showers, it saves space, too — serving more people in far less space than ordinary showers. It eliminates double-wall construction and piping in outside walls. And it has its own drain, saving the cost of drains along the perimeter. Made in 2 to 6 person units. Other Bradley Group Showers include Modesty Module®, Multi-Stall, Wall-Saver®, and Panelon types. Bright ideas — space and money-saving ideas from Bradley! See your Bradley representative. And write for latest literature. Bradley Washfountain Co., 9109 Fountain Dr., Menomonee Falls, Wis. 53055.

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