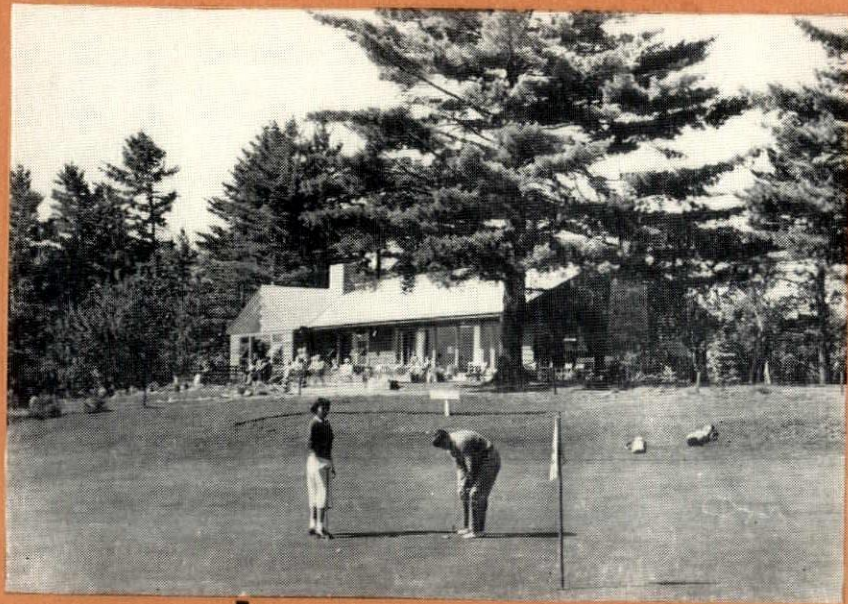


P5

EMPIRE STATE ARCHITECT



CONVENTION ISSUE

SEPTEMBER - OCTOBER
1953
VOLUME XIII - NUMBER V

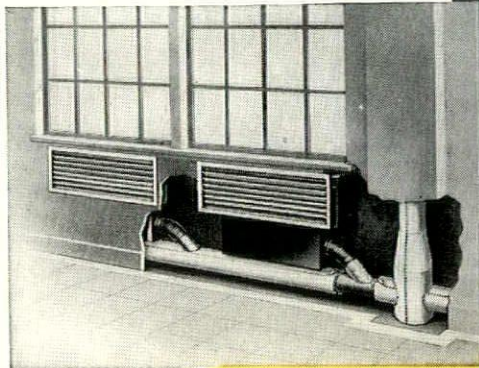
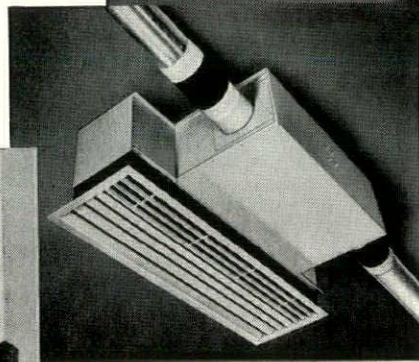
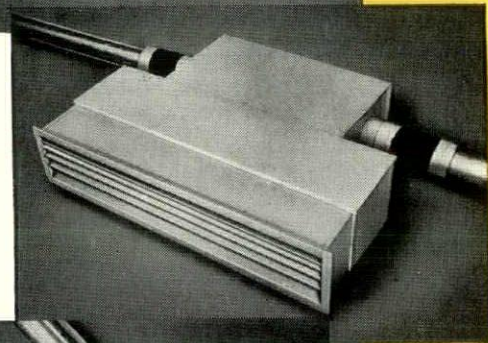
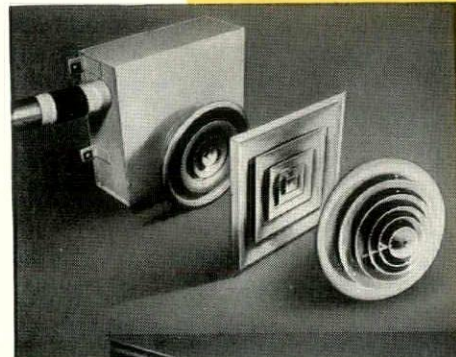
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- Special reverse trap bowl, 14" high, with jet, free-standing china tank with high-grade fittings and shelf cover.
- See and compare! Catalog # 1325. In white and 32 colors.



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- Where every dollar counts, this fixture makes them count for more!
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- Chrome plated fittings with pop-up waste valve.
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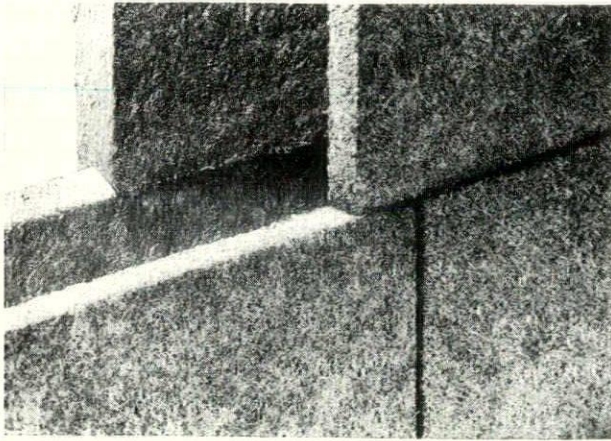


With fixtures like these, Case enables you to provide the finest material known—vitreous china—plus high grade mechanical construction—at a cost in keeping with today's insistence on economy. See your Classified Telephone Directory—or write W. A. Case & Son Mfg. Co., 33 Main Street, Buffalo 3, New York.

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1853-1953

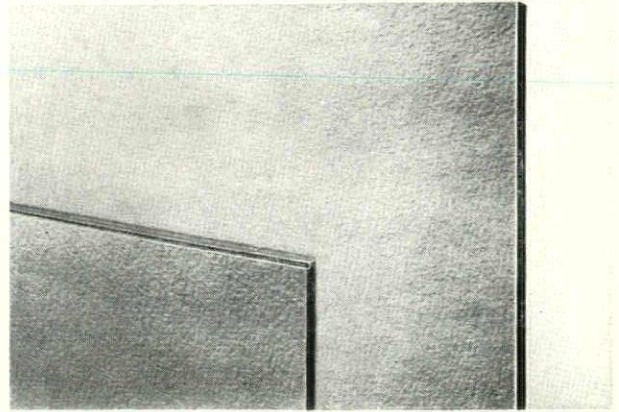
Case *Fine Vitreous China*

WHAT DO YOU LOOK FOR IN SHEATHING ?



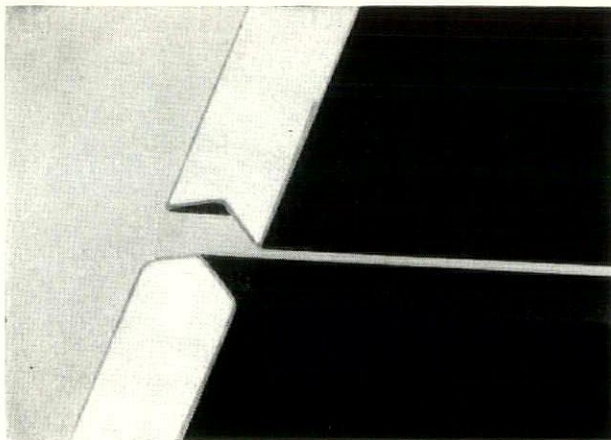
Strength ?

New Gold Bond Asphalt-Impregnated Insulation Sheathing is one of the strongest, most economical sheathings on the market. When used in the $2\frac{5}{32}$ " x 4' x 8' or larger panels, it adds enough extra strength to wood framing so that corner bracing can be eliminated. No building paper needed unless local codes require it; big areas can be covered fast—1000 square feet has been covered in 8 to 9 hours by one man on many jobs; minimum of cutting reduces waste to about 5% as compared with 20-25% for wood. Available in $2\frac{5}{32}$ " x 2' x 8' with V-lap edges and in $\frac{1}{2}$ " and $2\frac{5}{32}$ " x 4' x 8' and 9' with square edges only.



Insulation ?

Gold Bond Asphalt-Coated Sheathing, made from selected southern pine, supplies year-round weather protection and a smooth base for all sidewall materials. The fibres are impregnated with waterproof resin by the exclusive Multi-Seal process to make them moisture-resistant panels. The finished panels are asphalt-coated for extra moisture protection. Aluminum paint on all surfaces and edges retards passage of radiant heat, but "breathes" and is not a vapor barrier. Available in $2\frac{5}{32}$ " x 2' x 8' with shiplap on the long edges, square edges on ends; $\frac{1}{2}$ " and $2\frac{5}{32}$ " x 4' x 6' to 10' lengths with square edges only.



Fire protection ?

Gold Bond Gypsum Sheathing has a core that cannot burn. Special water repellent finish and asphalt-treated gypsum core give double protection against water and moisture. Tongue and groove edges assure wind-tight walls. Costs about $\frac{1}{3}$ less than wood; requires fewer nails. Exterior finishes, other than stucco, may be applied directly without using building paper (unless local building regulations require it); panels are easy to handle and cover big areas... one man can sheathe an average 2-bedroom house in one day. Available in $\frac{1}{2}$ " x 2' x 8' panels with tongue and groove on long edges and square edges on ends.

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all three!

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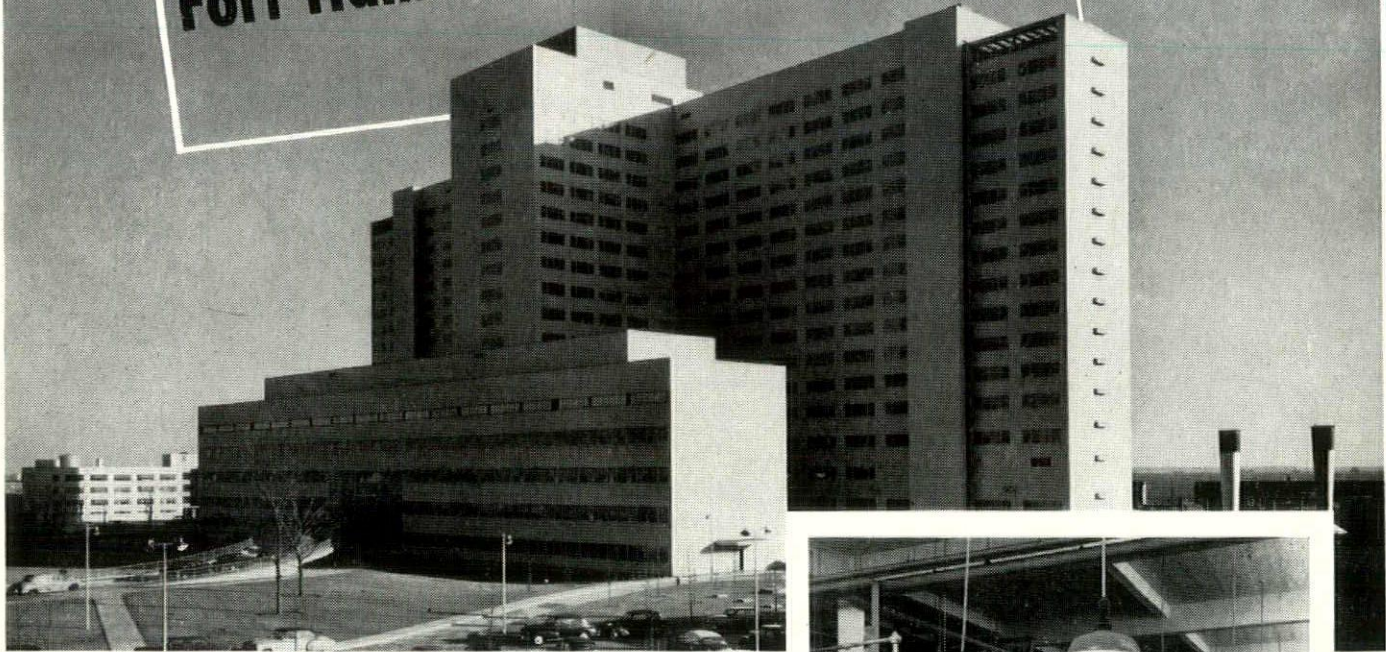


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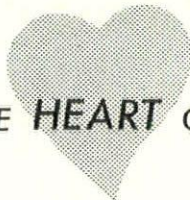
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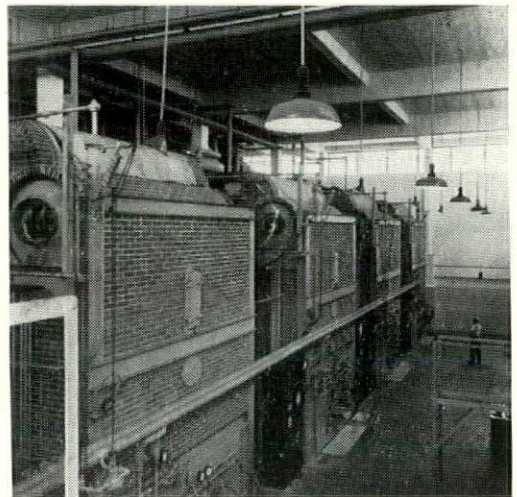
**In the New \$16,500,000
Fort Hamilton Veterans Hospital**



**FOUR TITUSVILLE TDL
3-DRUM BOILERS**



ARE THE HEART OF THE INSTITUTION!



*Architects-Engineers—Skidmore, Owings & Merrill
General Contractor—Caldwell-Wingate Company
Heating Contractor—Jarcho Brothers*

The safety and comfort of patients and staff in the new 1000-bed Veterans Hospital at Fort Hamilton, Brooklyn, N.Y. are guarded continuously by four Titusville 3-drum TDL Water Tube Boilers, of 390 normal horsepower each. Chosen for work-horse reliability the year around, these units take care of all heating needs of main buildings and laundry. *Write for Bulletin No. B-3200A.*



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New!

Amazing!

Revolutionary!
Terrific!



Announcing

the tile that needs no adhesive!



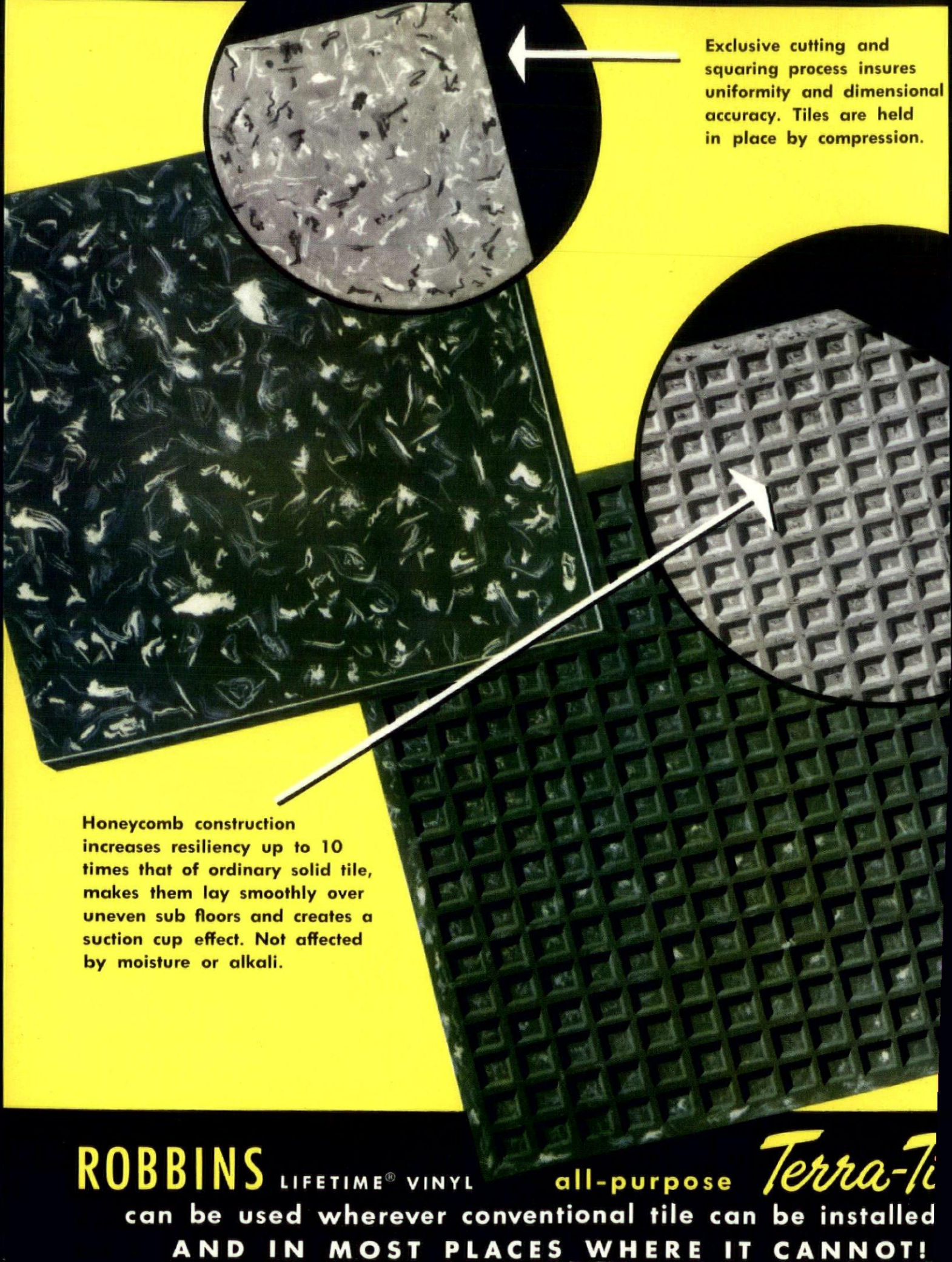
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ROBBINS
LIFETIME® VINYL
all-purpose
Terra-Tile



You don't believe it? . . .
Turn the page and see for yourself!





Exclusive cutting and squaring process insures uniformity and dimensional accuracy. Tiles are held in place by compression.

Honeycomb construction increases resiliency up to 10 times that of ordinary solid tile, makes them lay smoothly over uneven sub floors and creates a suction cup effect. Not affected by moisture or alkali.

ROBBINS LIFETIME® VINYL

all-purpose

Terra-Tile

can be used wherever conventional tile can be installed

AND IN MOST PLACES WHERE IT CANNOT!

ROBBINS

LIFETIME[®] VINYL

12J
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4A
Ro

all-purpose

(PATENT PENDING)

Terra-Tile



Another ROBBINS "FIRST"... and the most revolutionary NEW DEVELOPMENT in the history of Vinyl Floor Coverings! NEEDS NO WAXING.. - EVER!

NEEDS NO ADHESIVE

Robbins' exclusive cutting and squaring process insures such precise and uniform dimensional accuracy that relatively slight compression holds the tiles firmly in place *without the use of adhesive!* Will not curl or warp, so the floor cannot buckle even though no adhesive is used. Absolute dimensional stability is *another exclusive* with Robbins. And their special stress-relieving process is your guarantee against shrinkage.

CAN BE INSTALLED WHERE CONVENTIONAL TILE CANNOT!

For the first time in the history of floor coverings it is possible to lay tile on below grade areas, where moisture is excessive, without fear of failure. Alkali and moisture oozing through concrete attack and eventually destroy the adhesive, causing seepage through the joints. The exclusive and revolutionary construction design of Robbins Lifetime Vinyl All-Purpose Terra-Tile, however, completely overcomes this problem. No adhesive is used in the installation of this tile. The honeycombed construction of the tile back eliminates the possibility of any moisture being forced out through the joints.

IMPERVIOUS TO MOISTURE OR ALKALIES!

Unlike many flooring materials, Robbins All-Purpose Terra-Tile is completely unaffected by water or alkalies. It will not absorb moisture; will not swell or curl. It does not deteriorate when subjected to chemical attack and is, therefore, ideal for use where such conditions are prevalent.

EASILY MOVED TO NEW LOCATION!

Robbins All-Purpose Terra-Tile gives luxurious lifetime service... *wherever you go!* It can be taken up and transported to another location at will. It represents a truly permanent—one that is not lost if a change of locale becomes necessary. It can be moved from room to room easily and quickly... can be rearranged to achieve different pattern and design effects whenever desired.

UNAFFECTED BY SHIFTING OF SUB-FLOOR!

With Robbins All-Purpose Terra-Tile, shifting of wood sub-floors due to expansion and contraction is no longer a problem. Since the tile is not affixed to the floor, any fluctuation of the sub-floor has no effect upon the tile floor covering. The expensive—and often unsatisfactory—procedure of applying composition board, plywood, or felt underlay is eliminated. In addition, the sub-floor needs no special preparation, such as removing paint or wax, before the tile is put down.

10 TIMES MORE RESILIENT THAN CONVENTIONAL TILE!

Robbins All-Purpose Terra-Tile provides unheard of comfort underfoot. Hard-surface flooring that produces muscular fatigue can now be made pillow-soft. Despite its exceptional resiliency, however, All-Purpose Terra-Tile resists excessive indentation from furniture legs properly protected by supports. This high resilience factor gives the floor superior wearing qualities over ordinary tile.

TWICE AS THICK AS CONVENTIONAL TILE!

Because of its honeycombed construction, Robbins All-Purpose Terra-Tile is twice as thick as conventional tile. As a result, it wears longer, provides improved walking comfort, and greater sound and shock absorbency. This added thickness also enhances the inherent "lie-flat" characteristics of the tile, giving extra protection against bending or buckling under pressure. Despite this increased depth, however, the terrazzo design is still tile-thick!

INSULATES AGAINST TEMPERATURE EXTREMES AND DAMPNES!

Pockets formed by the unique honeycomb construction trap air which comprises an effective insulating layer between floor and tile.

COSTS LESS TO INSTALL THAN CONVENTIONAL TILE!

Elimination of adhesives and felt makes Robbins All-Purpose Terra-Tile substantially less expensive and far simpler to install than ordinary tile. From a long range standpoint, its economies are even greater because of superior wearing qualities, transportability, and increased utility.

ROBBINS

all-purpose
(PATENT PENDING)

L ■ FETIME® VINYL

Terra-Tile

is available in 16 Brilliant Color Combinations

Here is the incomparable beauty of Italian Terrazzo in the floor covering sensation of the century—Robbins Lifetime Vinyl All-Purpose Terra-Tile! To the revolutionary features of this new and remarkable flooring achievement, add these basic advantages provided by all Robbins Lifetime Vinyl floor products...

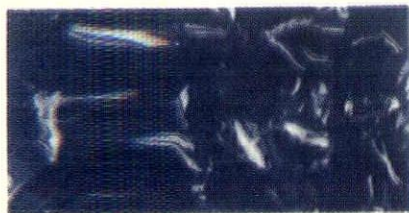
It needs no waxing... ever!

It is not a laminated, sandwich-type flooring. The brilliant terrazzo design is tile-thick!

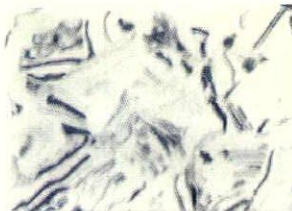
It is designed to give a lifetime of luxurious service... to resist grease, oils, fats, acids, alkalis, and harsh cleansers.

It can be kept spotlessly clean with occasional mopping and buffing. Iodine and fruit stains readily succumb to a damp cloth.

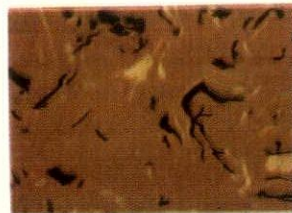
It provides virtually unlimited design possibilities through the 16 different color combinations shown below.



AP-95 Blue Crush



AP-59 Blue Frost



AP-32 Aztec Red



AP-15 Ebony Etch



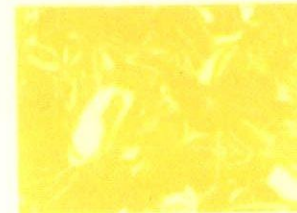
AP-35 Riviera Rose



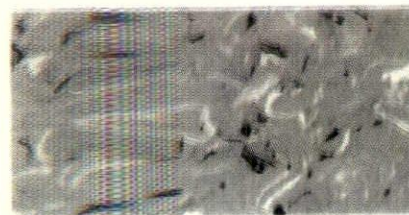
AP-53 Red Frost



AP-42 Sandy Buff



AP-80 Buttercup



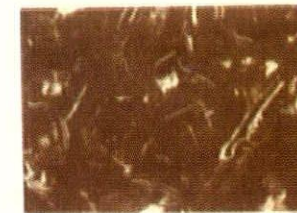
AP-65 Medium Gray Crystal



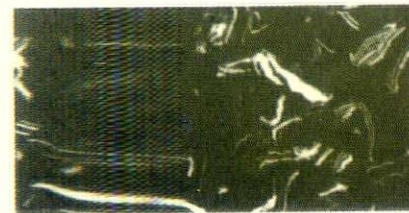
AP-51 Black Frost



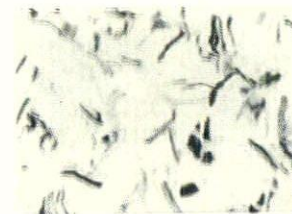
AP-36 Coral Gold



AP-34 Copper Chip



AP-74 Frosted Jade



AP-56 Green Frost



AP-24 Harvest Brown



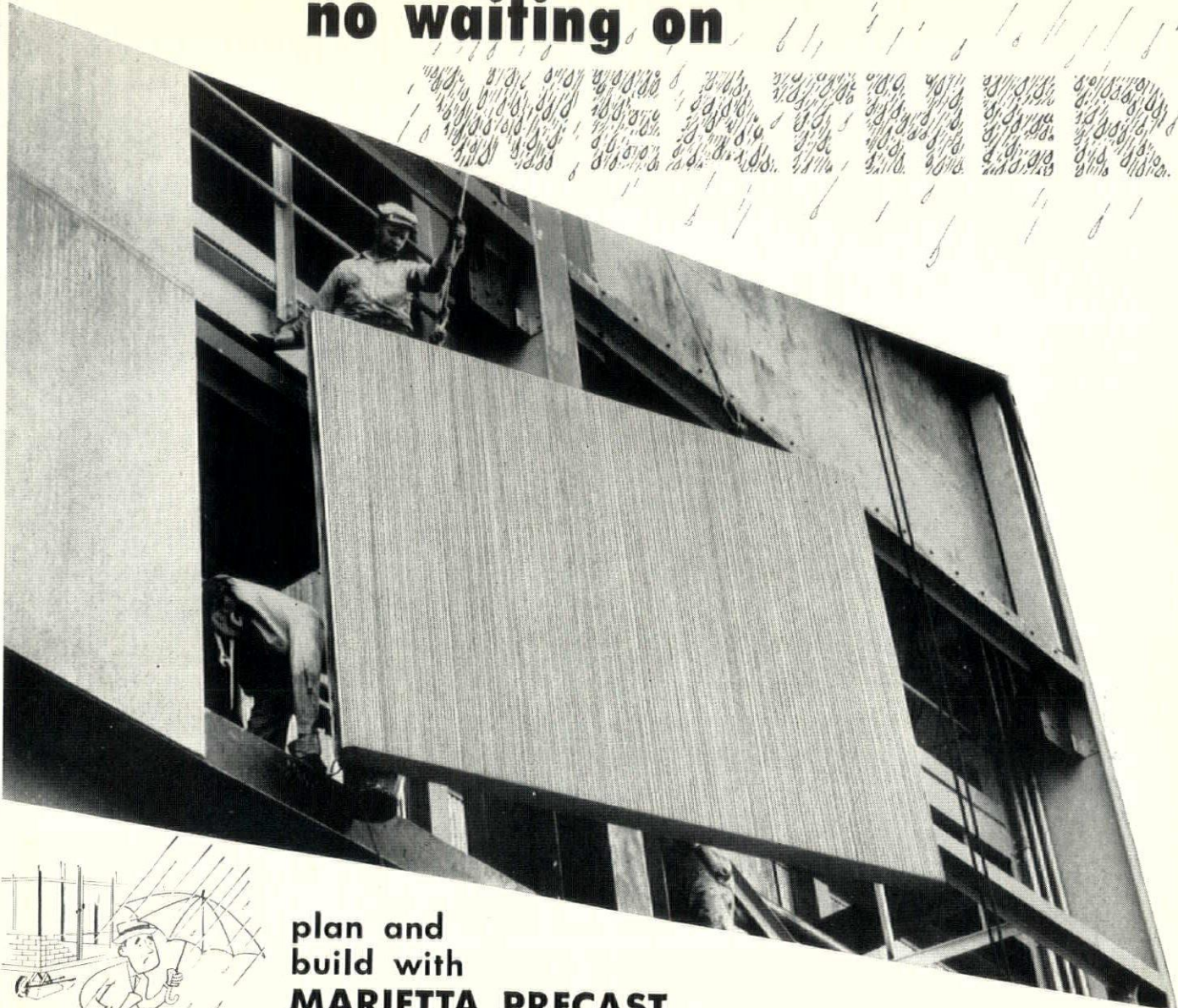
AP-85 Doeskin

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TUSCUMBIA (Muscle Shoals), ALABAMA

no waiting on



plan and build with **MARIETTA PRECAST CONCRETE WALL PANELS**

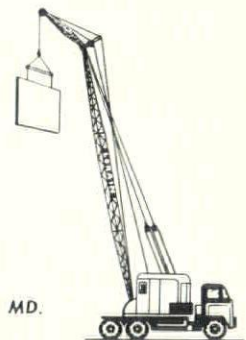


MARIETTA wall panels end bad-weather delays that halt conventional construction. These precast slabs let you build in every kind of weather, get your plant closed-in and in production as planned.

MARIETTA panels are cast to your specifications, trucked to your building site ready to erect. Nine men using a mobile crane can erect 3,500 sq. ft. of prefinished wall in a working day. Panels bolt directly to building framework; eliminate costly cutting, fitting, finishing on job. They can be removed, replaced, re-used to meet expansion plans. They will speed building time, cut construction costs as much as 30%.

MARIETTA insulated panels consist of two layers of reinforced concrete separated by rigid insulation. They range in thickness from 5 to 8 ins., in length from 8 to 20 ft. A 5" panel will give greater insulation value than a 12" masonry wall. A broomed finish on the exterior gives a pleasing, decorative effect. Solid panels of lightweight aggregate construction are also available.

Plan now to erect your next building on schedule, at less cost, with Marietta precast concrete wall panels. Write for literature and complete details.



the marietta concrete corp.

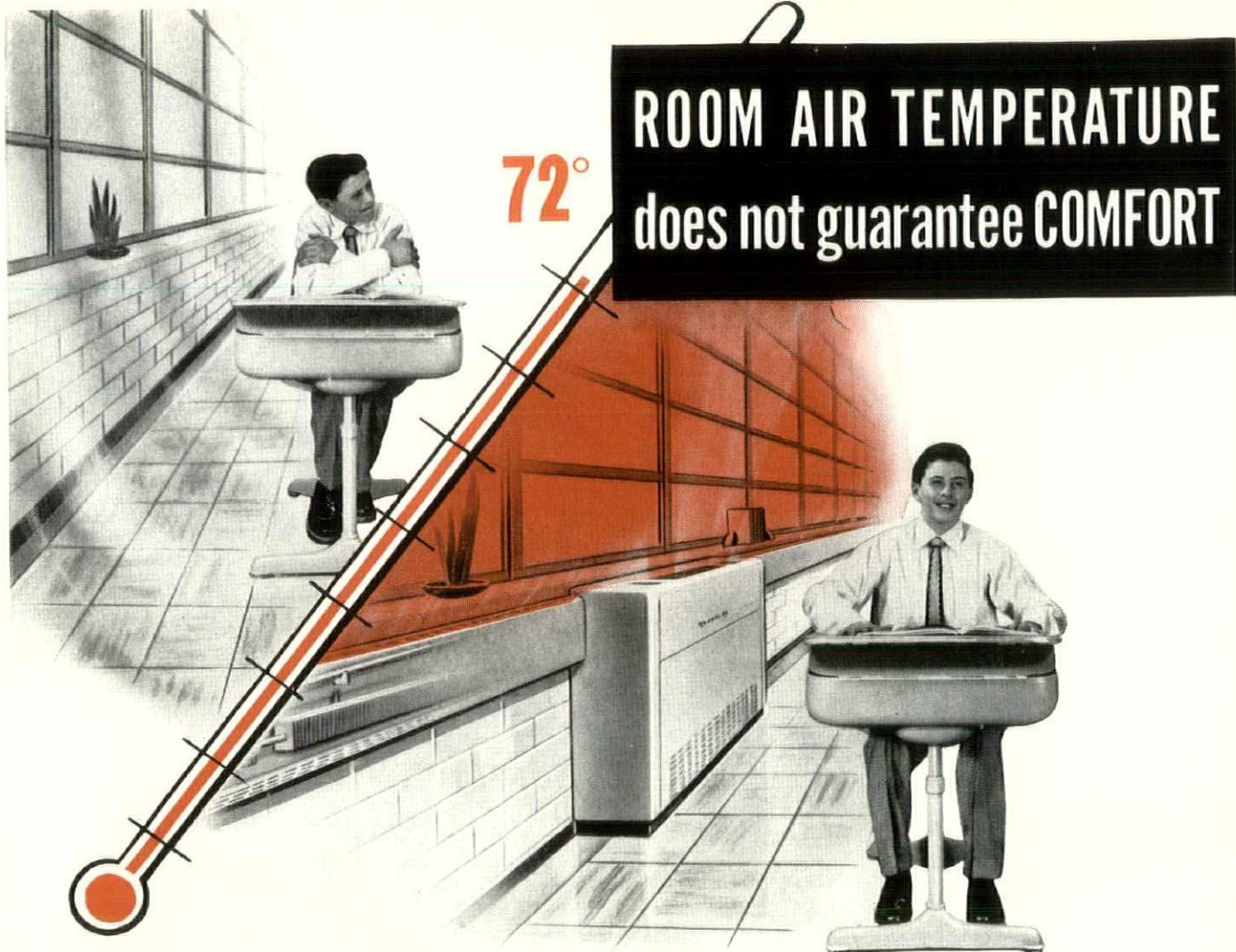
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YOU cannot rest the whole case for a comfortable thermal environment upon room air temperature alone. Thermal comfort is related also to the *temperature of surrounding surfaces*.

The Nesbitt Syncretizer with its Wind-o-line Radiation running the full length of windows provides a blanket of heated air (plus a radiant heat gain) to protect occupants from cold surfaces and downdrafts.

The Nesbitt system adds heat in two stages: first, by the Wind-o-line radiation along the windows; then, if more heat is needed, by the Syncretizer radiator.

Window protection and general heating are treated separately. The Wind-o-line capacity and control are

so related to the thermal demands of window and wall surfaces that Wind-o-line continues its protection even after the unit ventilator stops heating.

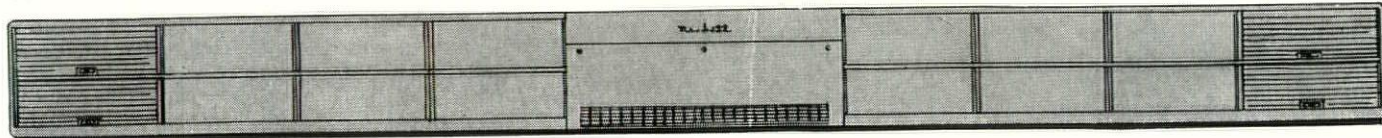
This means *more and longer* protection against cold surface discomfort. And without impairing the cooling capacity of the system to prevent overheating. For the Wind-o-line *never remains on when more than the minimum quantity of outdoor air is needed for cooling*. (Hence, the maximum fuel economy is also achieved.)

Mark these important distinctions between Nesbitt and all other unit ventilator systems.

THE UNIT VENTILATOR THAT SETS A NEW STANDARD OF CLASSROOM COMFORT!

NESBITT *Syncretizer* WITH WIND·O·LINE

MADE AND SOLD BY JOHN J. NESBITT, INC., PHILADELPHIA 36, PA., SOLD ALSO BY AMERICAN BLOWER CORPORATION



EMPIRE STATE ARCHITECT

THE OFFICIAL PUBLICATION
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CONVENTION ISSUE

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ON THE COVER

The new golf clubhouse on the grounds of the Lake Placid Club, which affords a view of scenic splendor that would be difficult to duplicate.

Address all communications regarding the State Association to the Secretary, John W. Briggs, 311 Alexander St., Rochester 7, New York, all editorial comments to Empire State Architect, c/o Charles Rockwell Ellis, Chairman, 433 S. Salina Street, Syracuse 2, N. Y., and inquiries regarding advertising to the Publisher.

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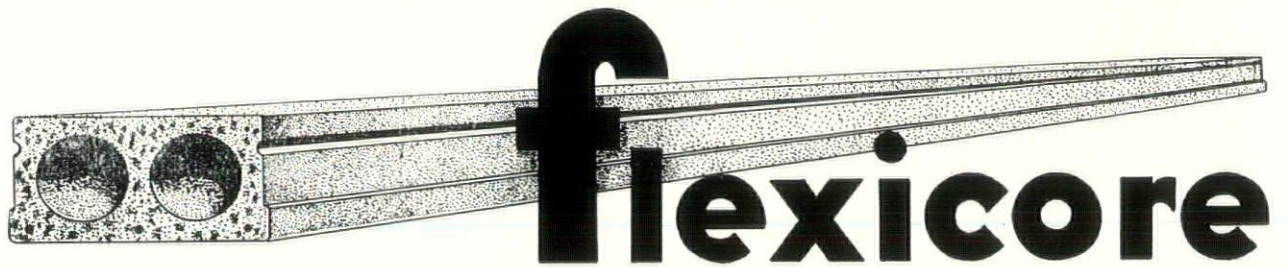
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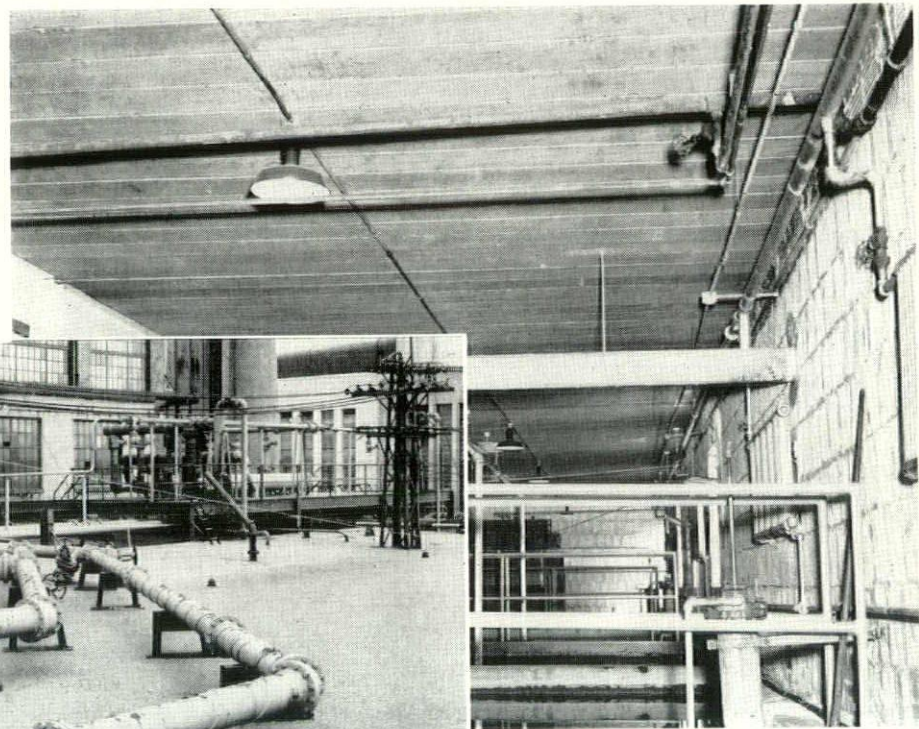
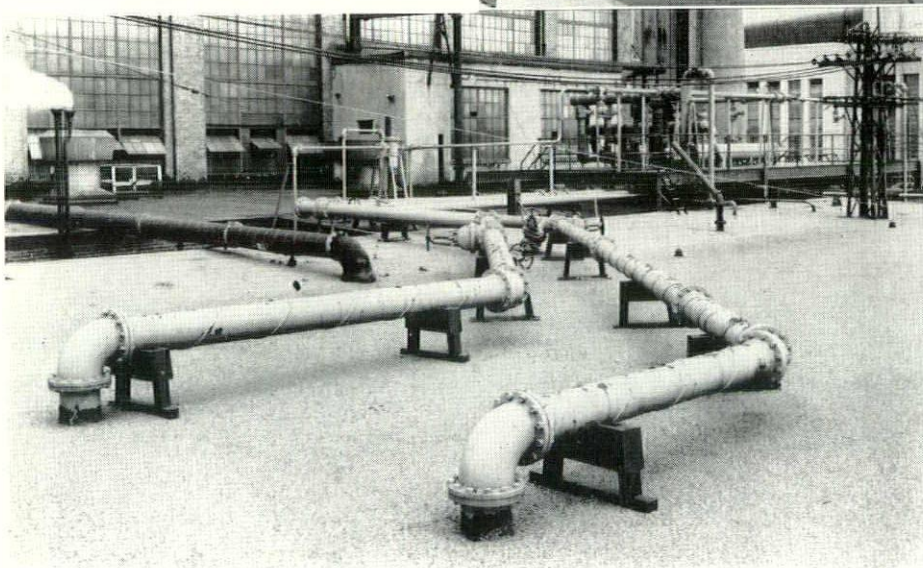
Published 6 Times a Year

Here's How **MORE WAS DONE WITH**



Have You WONDERED ABOUT OPENINGS THROUGH FLEXICORE FLOORS AND ROOFS FOR VARIOUS MECHANICAL TRADES?

E. I. du Pont de Nemours Filter and Power House Building, Buffalo, N. Y. Contractor: George W. Walker & Sons, Inc., Buffalo. Flexicore manufactured by Anchor Concrete Products, Inc., Buffalo, N. Y.



The photographs here show a FLEXICORE roof installed, replacement for an existing roof on the E. I. du Pont de Nemours Filter and Power House Building, Buffalo, N. Y.

Existing pipe installations, many as large as 13" in diameter, and an electric tower of structural steel had to remain undisturbed and intact for uninterrupted use of equipment and facilities.

Saddles under large pipes shown had to be retained during the installation of FLEXICORE. FLEXI-

CORE was cut to fit around the many pipes, large and small, and other openings. FLEXICORE was designed to allow for the necessary field cutting.

The entire area of over 8,600 square feet was covered with a FLEXICORE roof during winter weather.

The upper photo illustrates the clean finished ceiling aspect of the FLEXICORE roof which was an ideal application over filtration vats where high humidity presents a problem.

Here's How YOU CAN DO MORE WITH

STREESTRETE



ONE OF FEW PRECAST CONCRETE FLOOR AND ROOF SYSTEMS THAT:

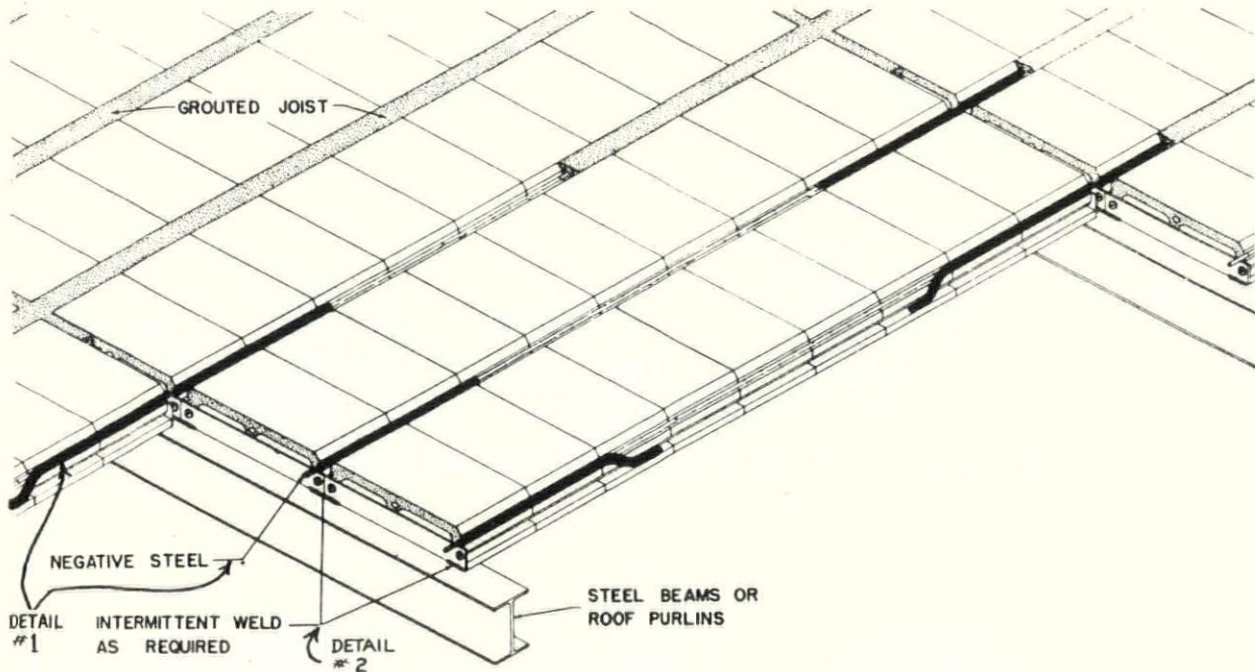
Develops **full continuity** over intermediate supports and **positive anchorage**.

Negative reinforcing steel of sufficient area to develop **full continuity** over intermediate supports is placed near the top of the poured-in-place joist section (See Detail No. 1).

Positive anchorage to structural steel, masonry and concrete is obtained:

By welding to structural steel on any centers required (See Detail No. 2).

By means of reinforcing steel anchors in poured joist section bonded with concrete into masonry walls, concrete beams or foundations.



WHAT DOES THIS MEAN?

FULL CONTINUITY allows longer spans with a thinner slab thickness or heavier loads per given span.

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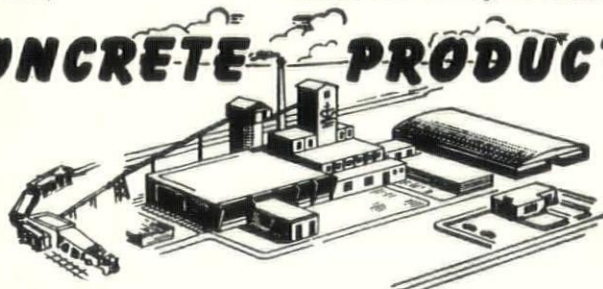
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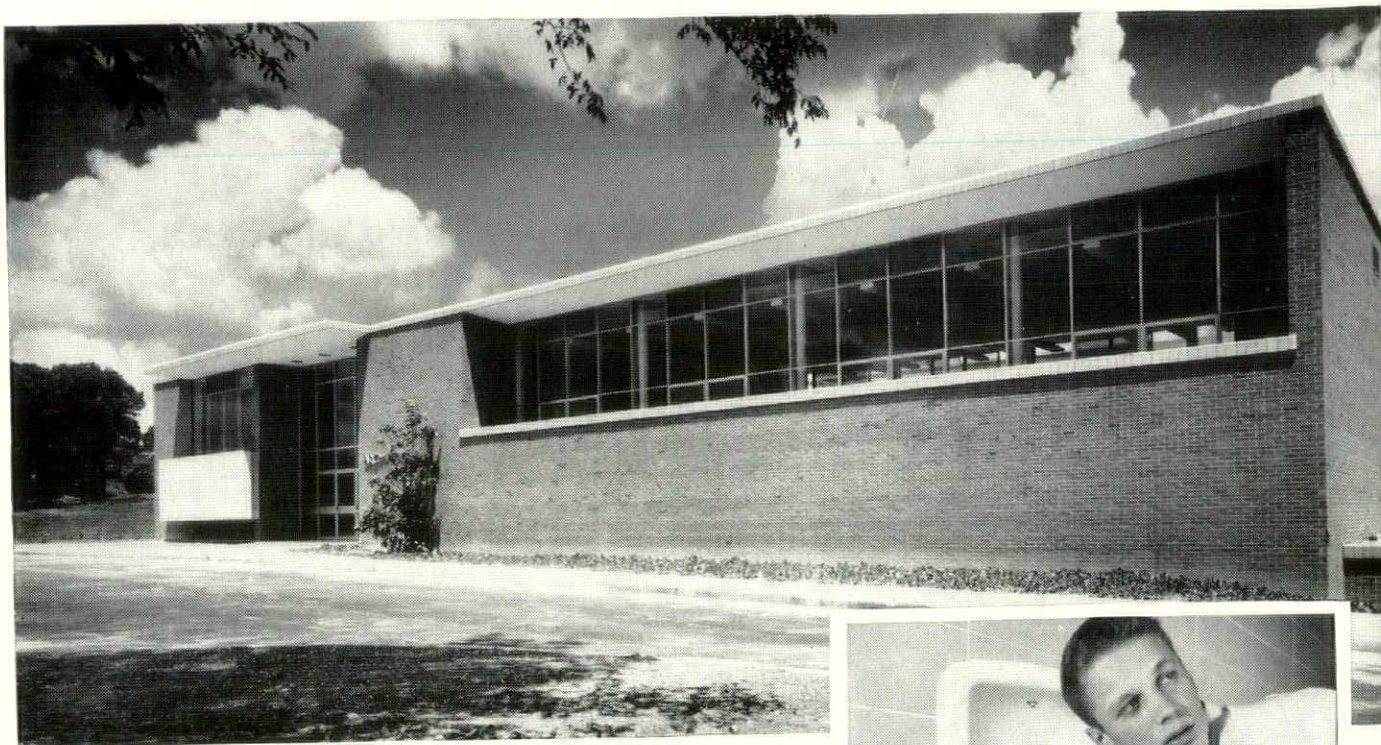
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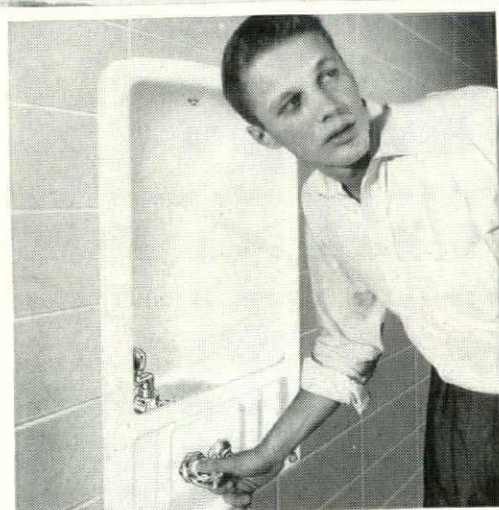
Mechanical Engineer:
E. R. Gritschke, Chicago, Illinois

Plumbing Contractor:
Mechanical Contractors & Engineers, Atlanta, Georgia

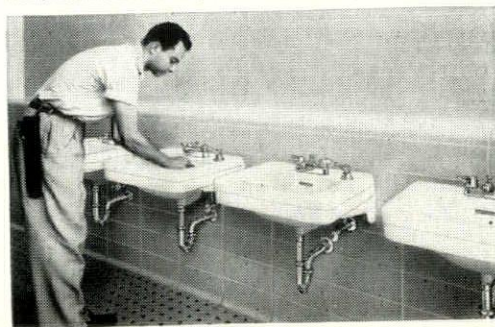
Specially planned for architectural students at Georgia Institute of Technology, Atlanta, Georgia, this new building features the finest study and drafting room facilities, as well as spacious Crane-equipped washrooms and easily accessible, recessed Crane drinking fountains for student comfort and convenience.

Crane equipment was chosen for the same reasons that make it the "preferred plumbing" at universities, colleges and schools everywhere—durability and dependability, ease of servicing, ease of maintenance, and quality that is recognized by architects as well as the boards and committees who approve budgets.

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Lavatories chosen for Georgia Tech's new architecture building are easy to clean Crane vitreous china Norwich, model 1-200-C, with integral liquid soap chamber and Crane's exclusive finger-touch Dial-ese controls.

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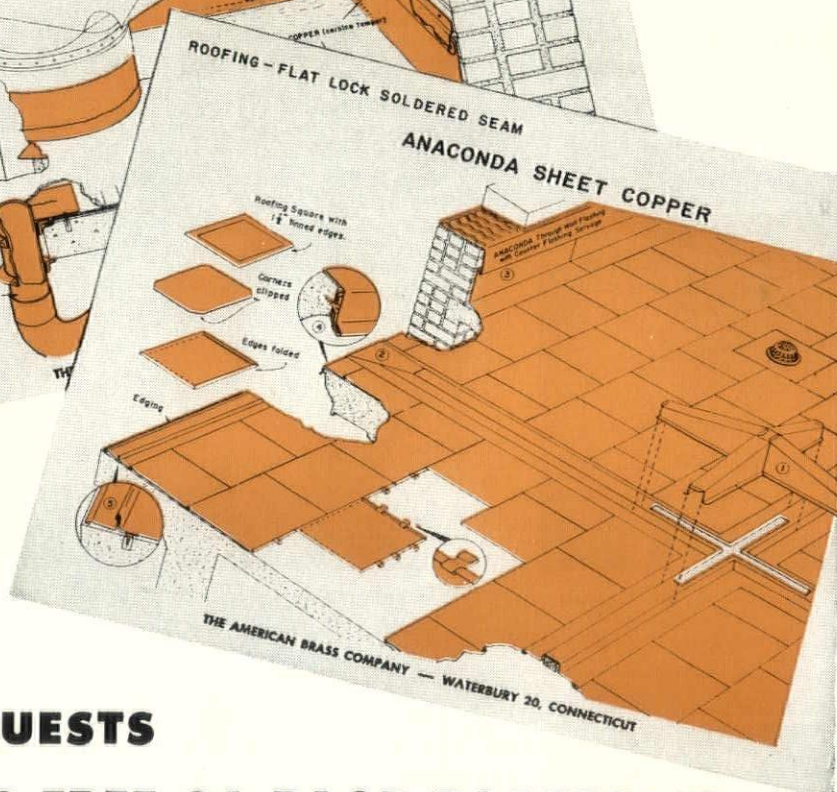
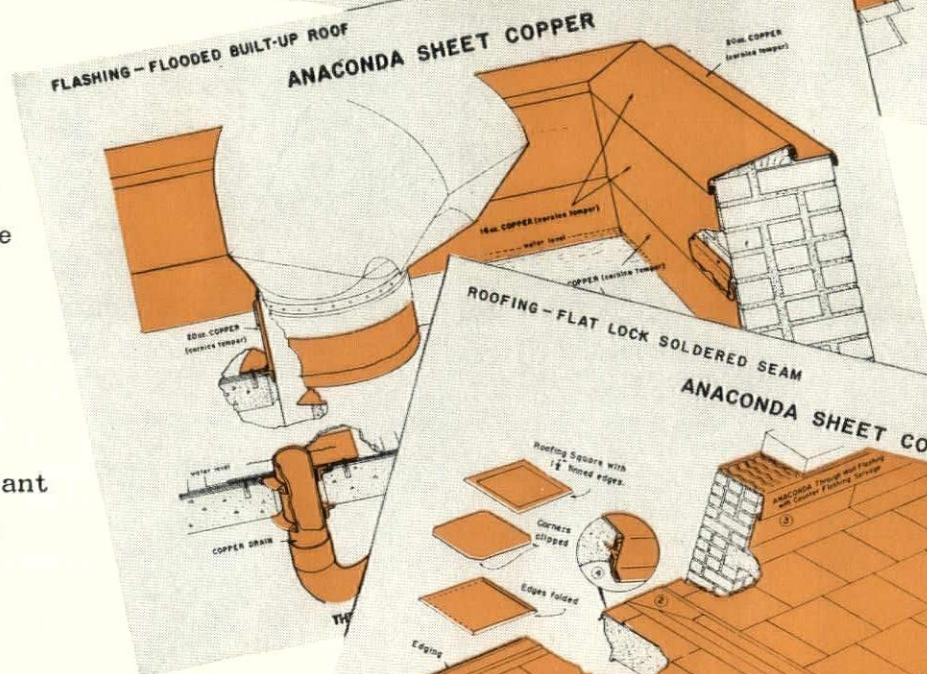
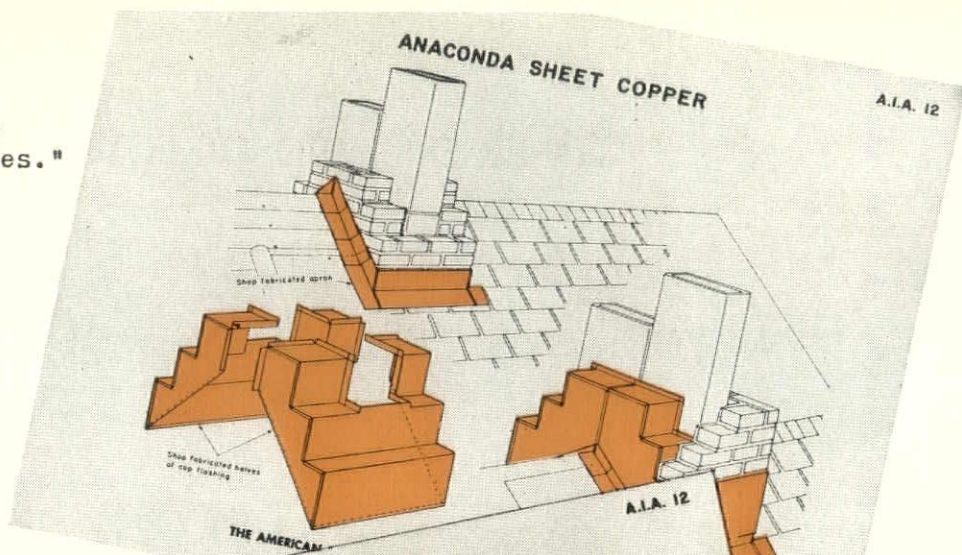
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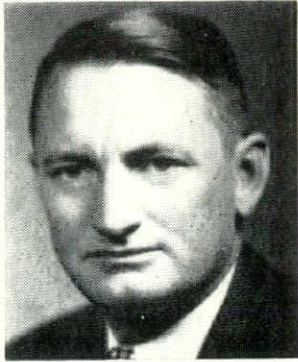
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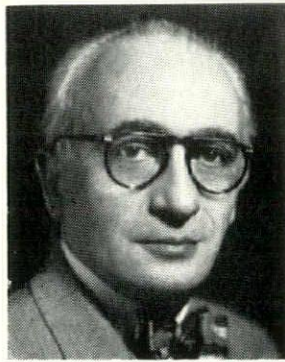
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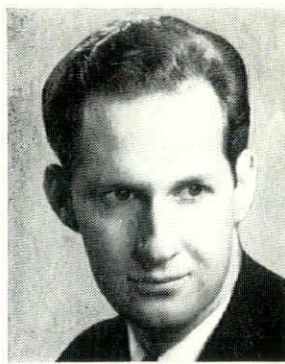
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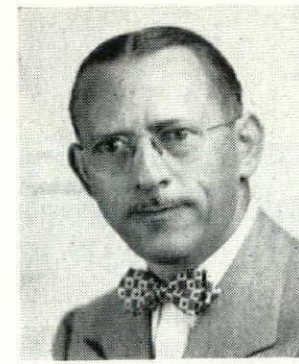
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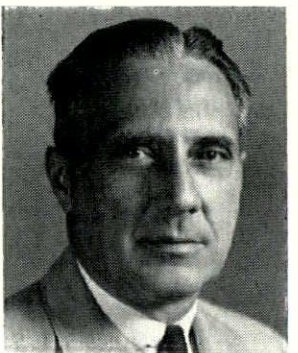
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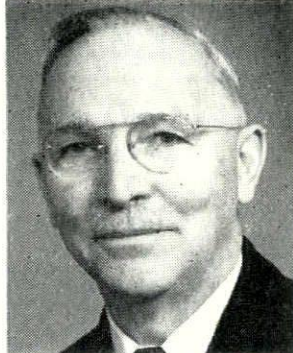
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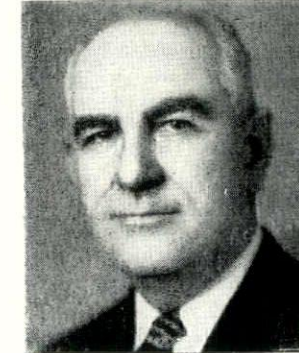
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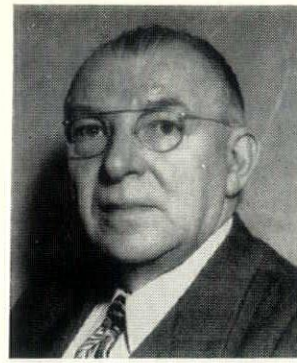
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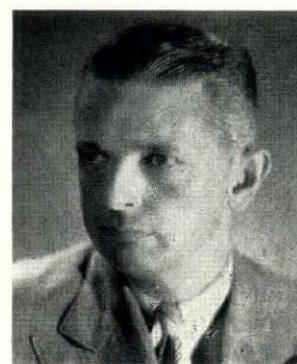
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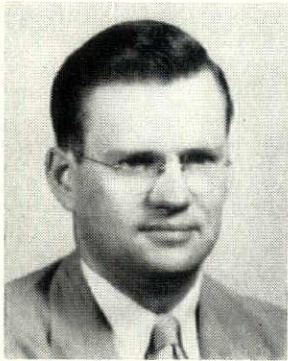
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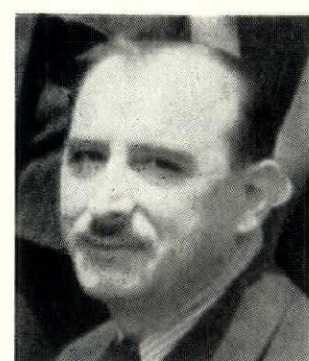
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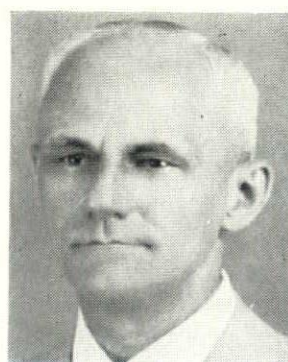
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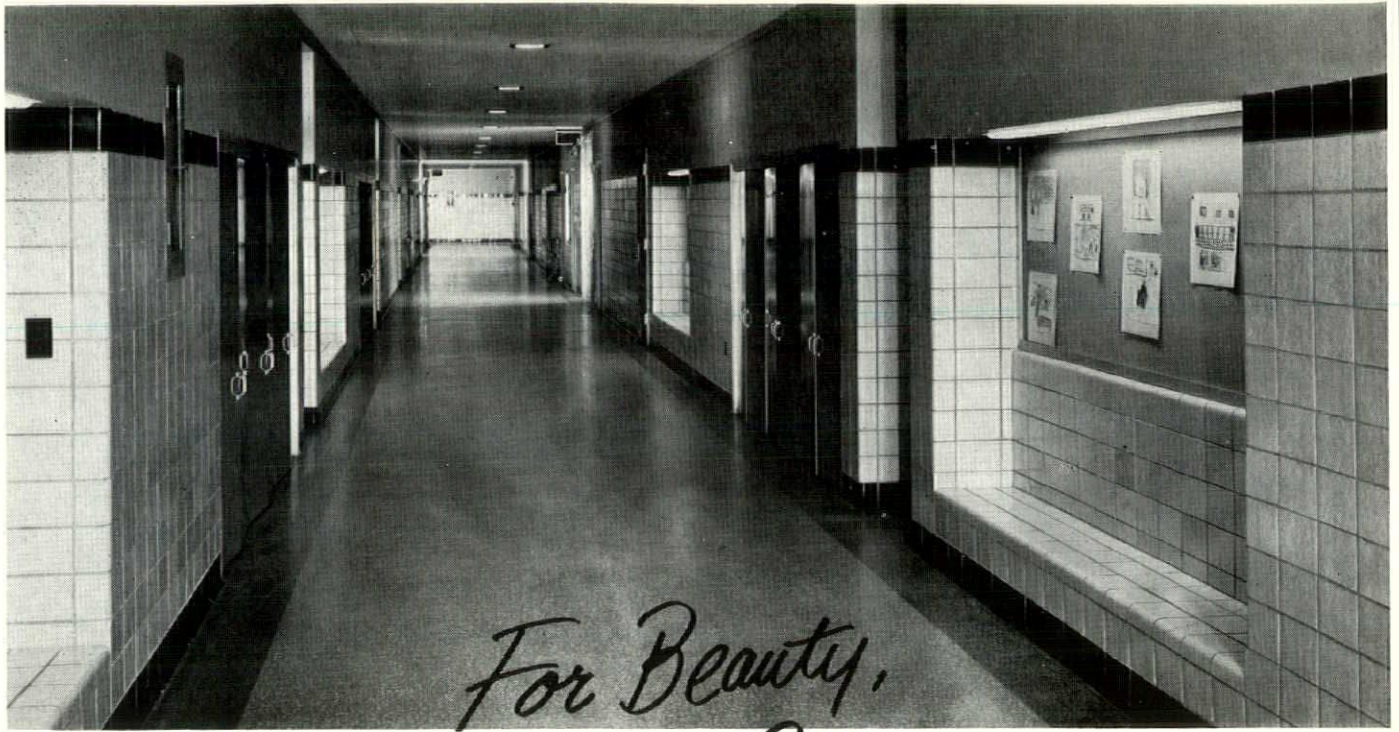
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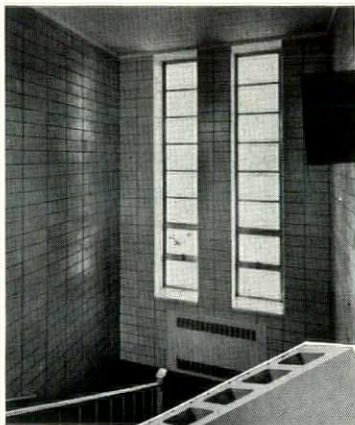
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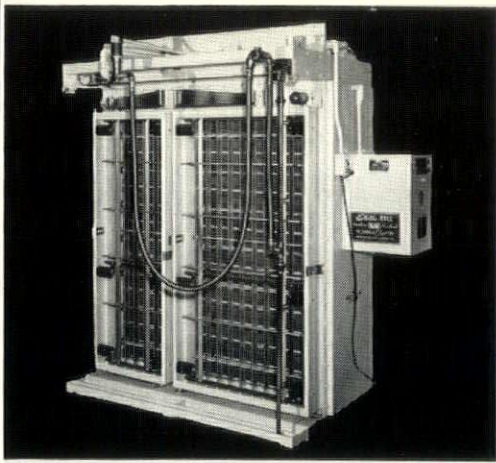
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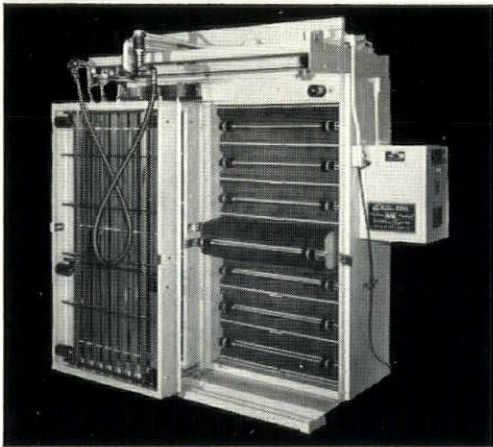
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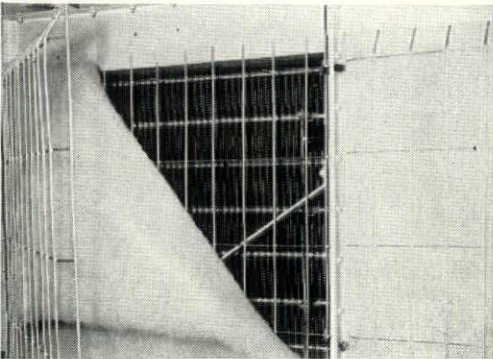
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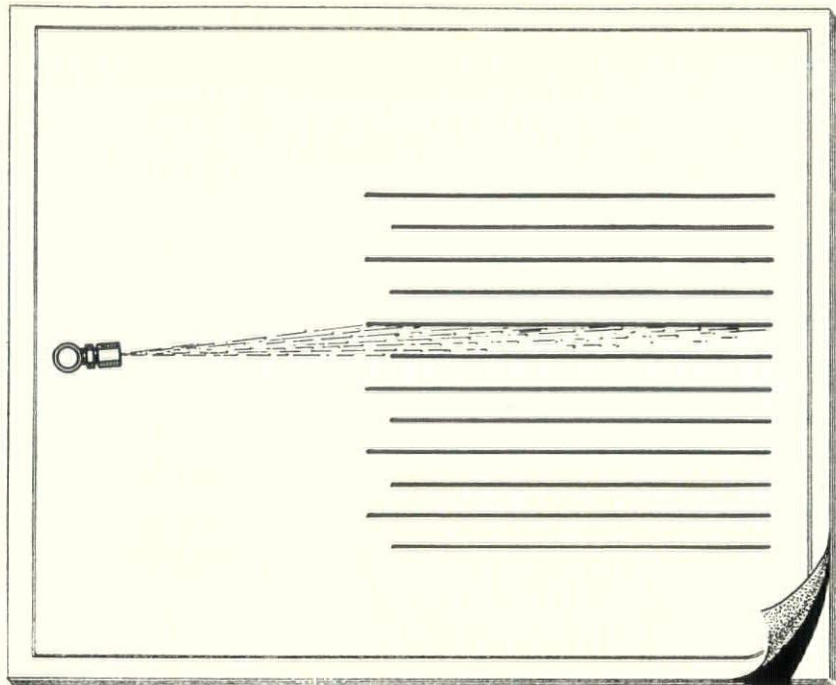
The above illustration shows the hinged ionizer section closed with the new Type "H" Washer in normal position when precipitator is operating. A push-button switch, located on the right-hand side of the above illustration, operates the washer and opens the solenoid valve that controls the water supply. The header makes a complete trip across the face of the precipitator and returns, automatically, to the starting position where it contacts a limit switch that breaks the electrical circuit.



In the above illustration the ionizer section has been opened to show that the washer does not interfere in any way with access to the collector assembly. As in the standard Electro-Cell, the plates are completely removable for thorough cleaning or inspection whenever necessary without the use of any tools or accessories whatsoever.



This illustration shows that the water eliminator frame has been opened to show density of the AMER-glas blanket and the ease with which the pad may be removed from the precipitator. If the precipitator is properly maintained and energized electrically at all times during fan operation, the afterfilter will require a minimum amount of attention. Because it is made of fine hair-like glass filaments, the pad is easy and pleasant to handle.



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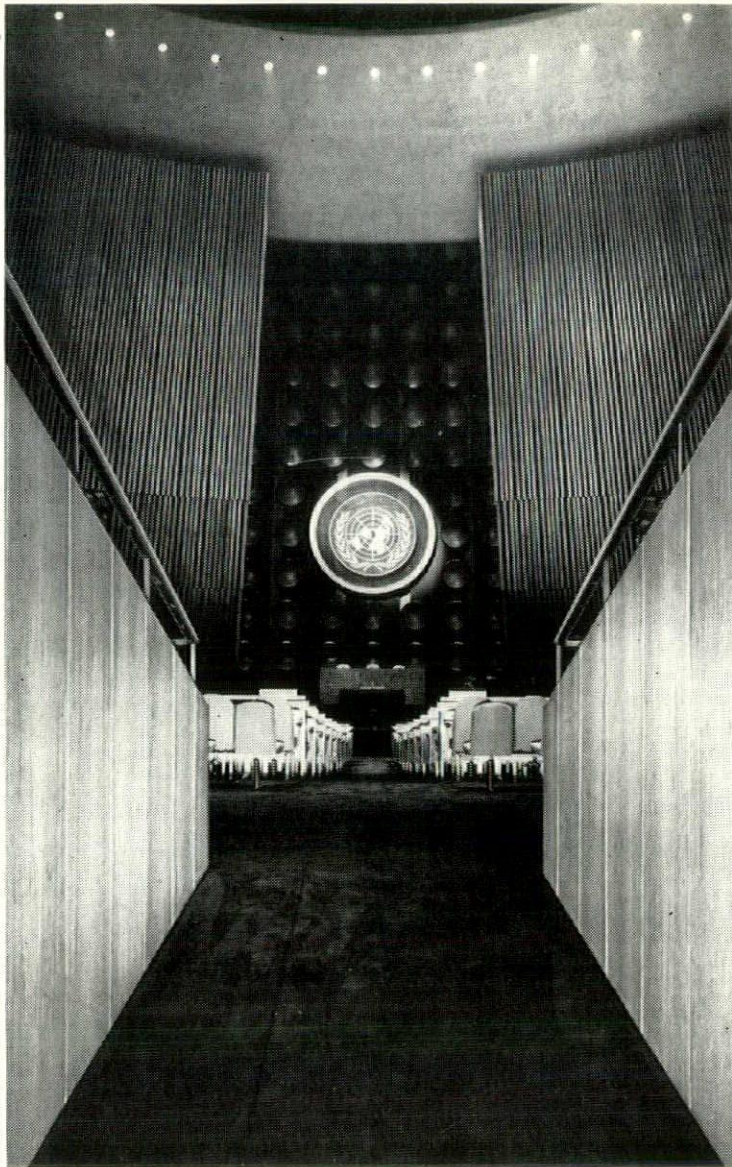


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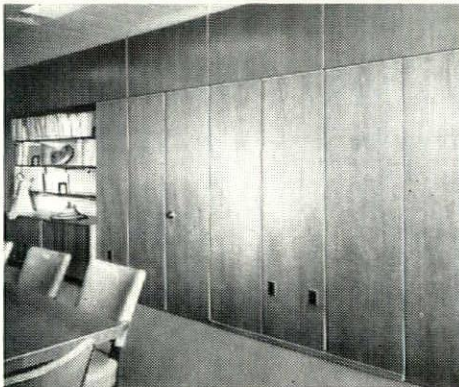
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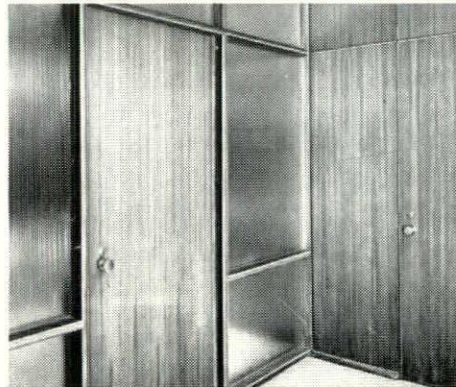
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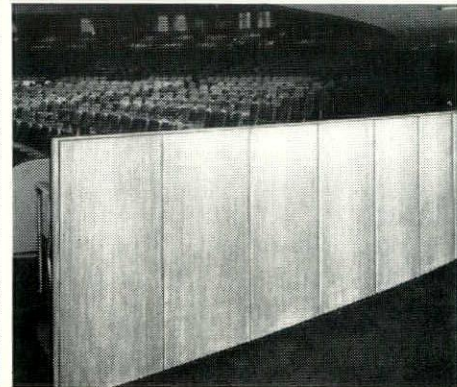
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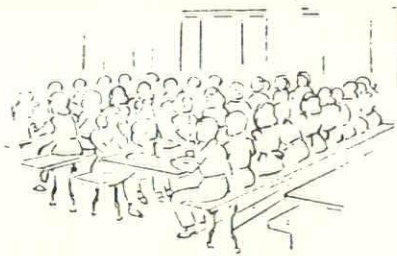
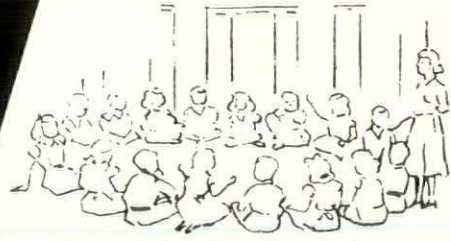


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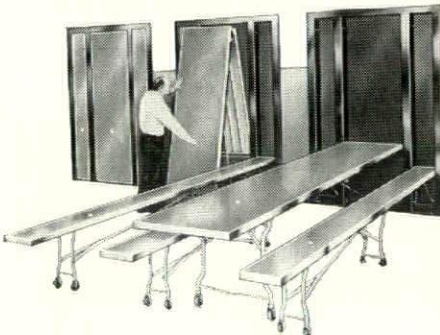


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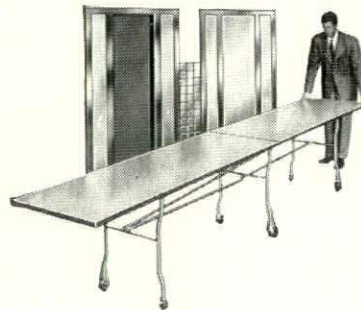


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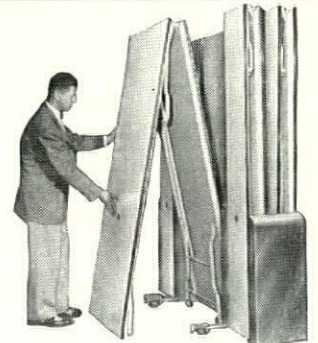


This is a low cost version of In-Wall. With 15 years experience building folding tables and benches, Schieber knows exactly where strength is needed. Understructures are steel. Tops are 3/4" plywood with heat resistant, laminated plastic surfaces. No castings are used and ample reinforcements are provided.

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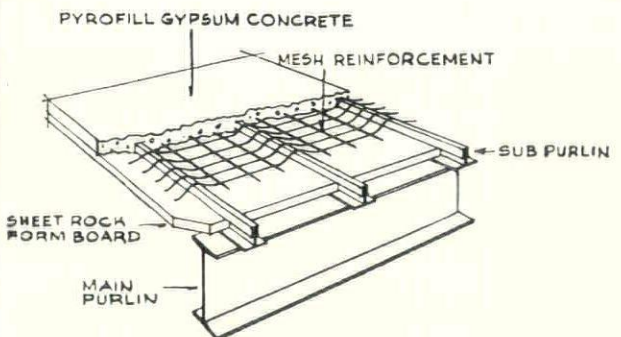
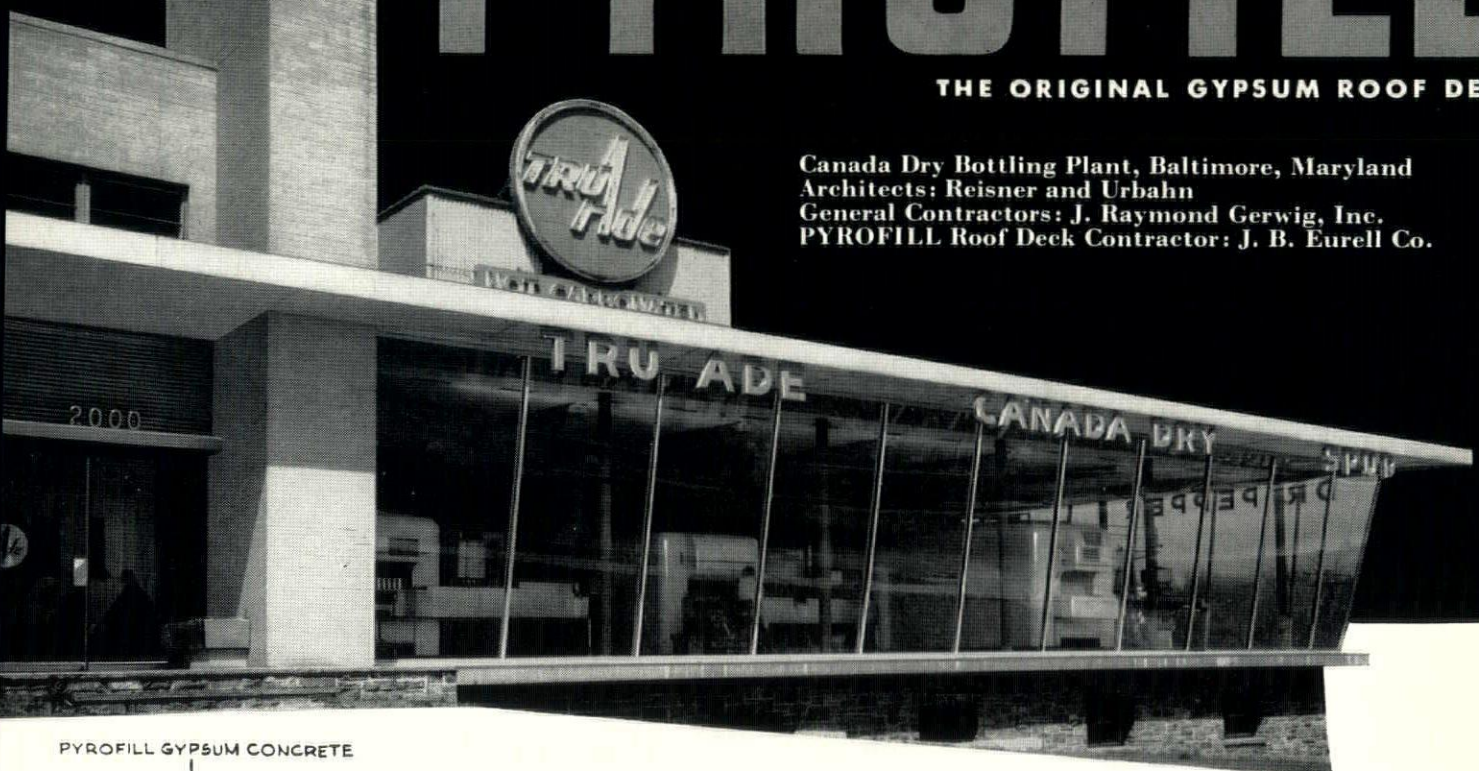
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Reisner & Urbahn, Architects

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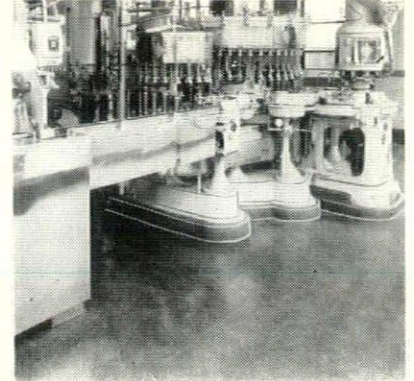
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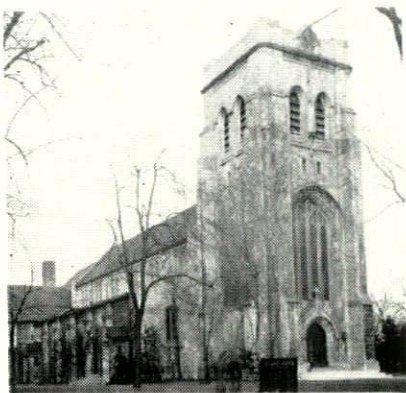
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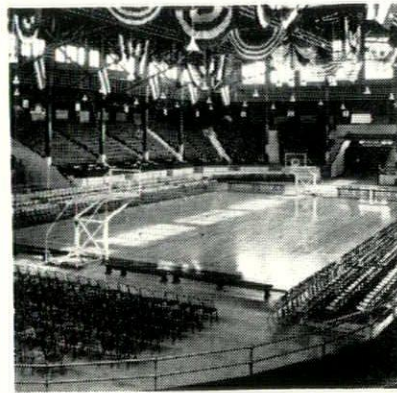
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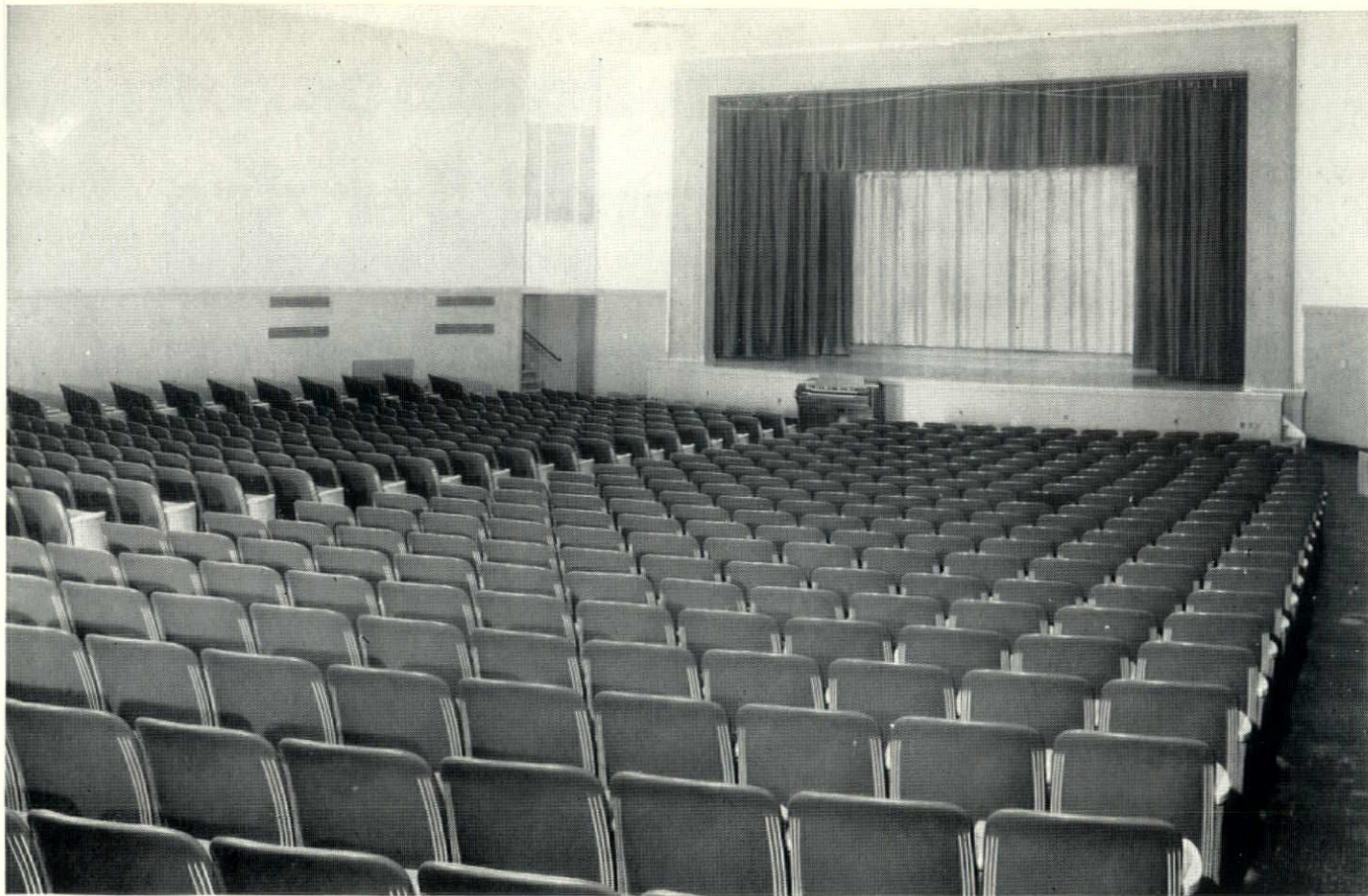
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You are invited to make use of American Seating Company's comprehensive research material—practical information acquired during the most extensive school-planning experience in the seating industry.

Your nearest American Seating representative will gladly supply, without obligation, time-saving data on auditorium planning problems. Also available is information on Classroom Furniture, Gymnasium, Playground and Laboratory Equipment, Library Furniture, Bleachers and Stadium Seating, and Chalkboard and Corkboard.

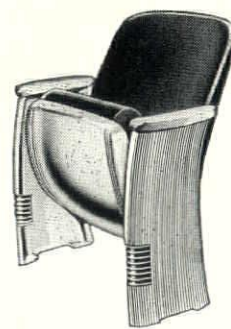
WORLD'S LEADER IN PUBLIC SEATING

American Seating Company

1776 Broadway, New York 19, N. Y.

Grand Rapids 2, Michigan

923 W. Genesee St., Syracuse 4, N. Y.



American Bodiform Auditorium Chairs • Most beautiful and durable for any auditorium. Seats have spring-arch construction, backs have scientific, body-fitting contours. Automatic, uniform-folding, silent, $\frac{3}{4}$ safety-fold seat action allows more room for passing and sweeping. The full-upholstery compensates, acoustically, for lack of occupancy in a partially filled auditorium. Available with or without folding tablet-arm. Ask for information on the wide range of styles, colors and upholstery materials, and advice on sight lines, riser attachments, etc.



Manufacturers of School, Auditorium, Church, Theatre, Transportation, Stadium Seating, and Folding Chairs

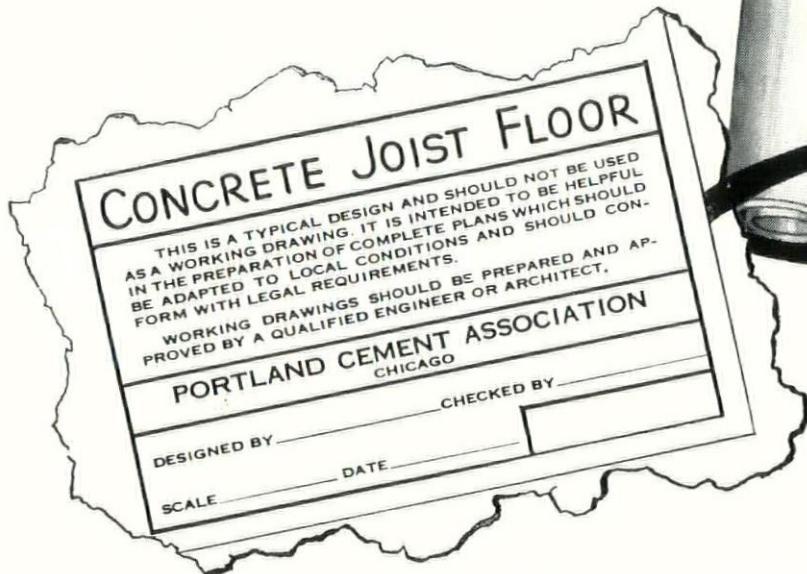
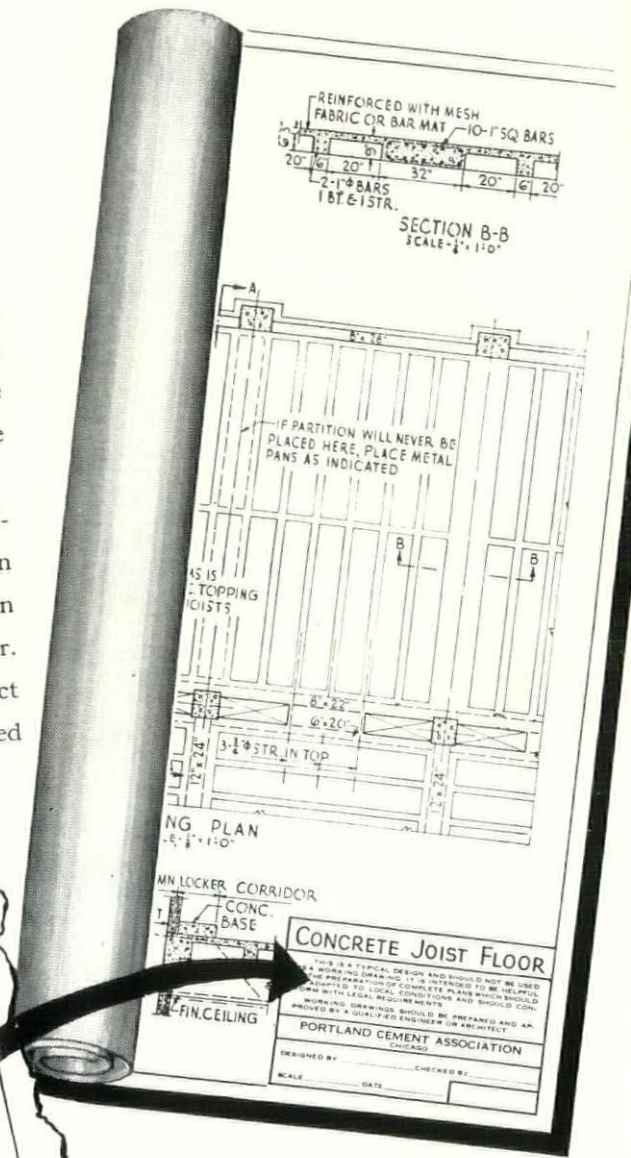
PCA Policy on Engineering and Architectural Service

Because the Portland Cement Association believes that the best interests of the individual and the community are served when competent professional services are engaged to insure sound building construction, it is a basic Association policy to urge the employment of qualified engineers or architects on concrete construction whether the job is a skyscraper, a bridge, a pavement, a sewer, a house or a farm structure.

A principal function of the Association's staff of concrete technicians is to assist engineers and architects with concrete design or construction problems.

The educational literature and the many drawings of typical concrete uses which the Association distributes widely in the United States and Canada, are intended to be helpful in obtaining the maximum service which concrete can render.

Drawings of typical designs carry a notation to the effect that final working drawings should be prepared and approved by qualified engineers or architects.



PORTLAND CEMENT ASSOCIATION

347 Madison Ave., New York 17, N. Y.

A national organization to improve and extend the uses of concrete... through scientific research and engineering field work

THE PRESIDENT'S MESSAGE

IT gives me great pleasure to greet you all again this year. Last year it seemed that another twelve month's time would see the realization of our hopes for the New York State Association of Architects, but here we are at the end of that period and our prospective has shifted and our goal is far from being achieved.

Government changes, the Korean Armistice, and new ideas have made last year's goal seem insignificant in the face of our constantly expanding horizons. Such a condition, while frustrating to the ambition of an incumbent administration, indicates vitality and growth and places the mark of progress on the future of the Association. It will be the duty of our new leaders to guide this growth to the benefit of all.

The advent of an Executive Secretary is of the greatest importance and a change which must come to us in some future year. It was my hope that the Executive Secretary and the establishment of a permanent office could be accomplished during my tenure of office, but the solution has been difficult and will need future consideration by some of the constituents and the Board of Directors before this move is feasible.

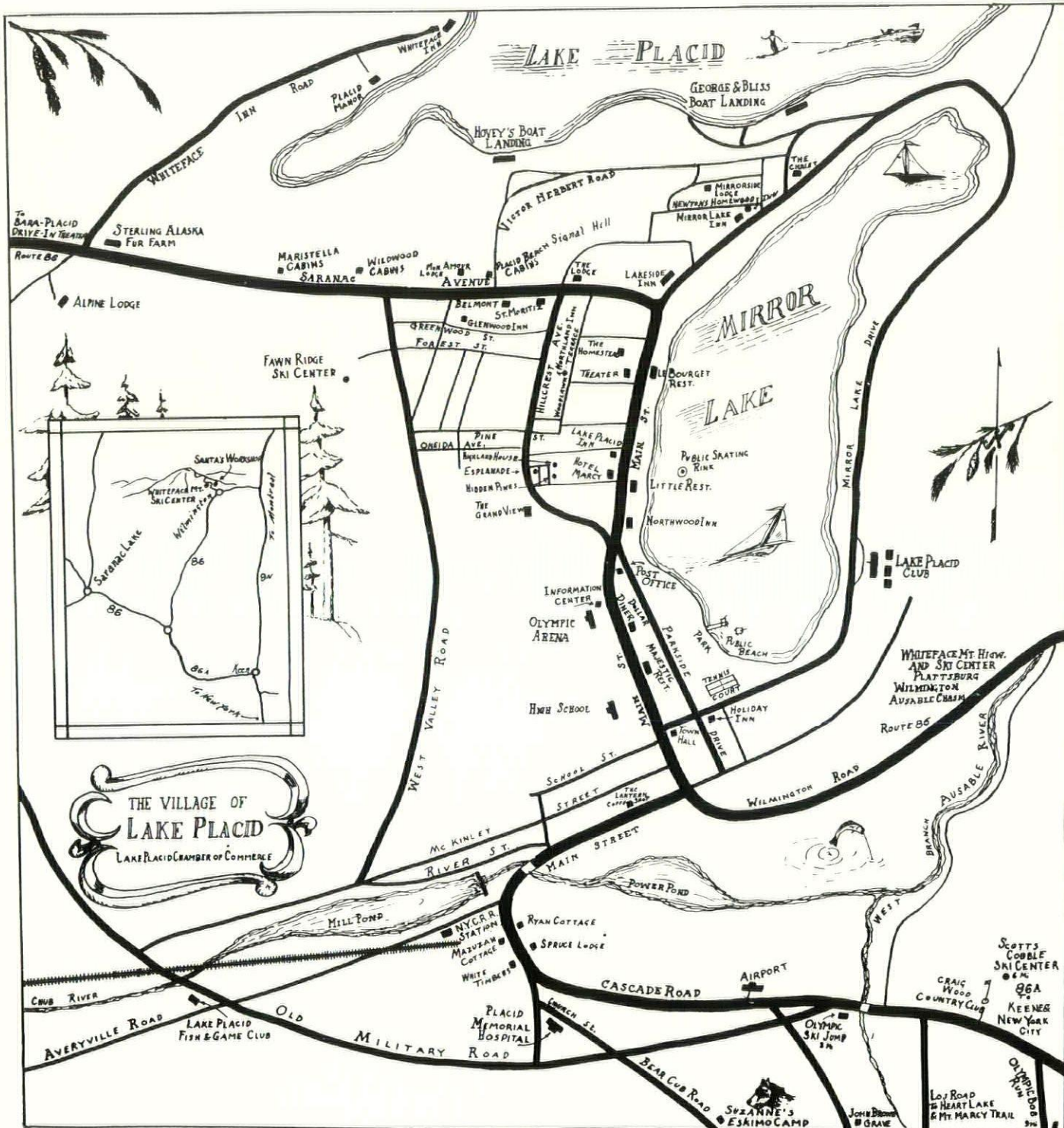
I want to thank my fellow officers, the Directors of all the constituent chapters and societies and the members of all committees for their hard work during the past year. I also want to thank the members for their consideration and support.

Let me extend a heartfelt welcome to you all as we meet again at the Lake Placid Club at the time of year when nature turns the "flaming leaves" in this area. I wish to thank particularly the Convention Committee, their ladies, and the exhibitors for their participation in this 1953 Convention.

It is my earnest hope that all will find relaxation and enjoyment with their guests and friends at this meeting.

DONALD Q. FARAGHER, *President*
New York State Association of Architects

THE 1953 CONVENTION LOCATION
 THE LAKE PLACID CLUB
 in the beautiful Adirondacks
 LAKE PLACID, NEW YORK



CONVENTION COMMITTEE CHAIRMEN



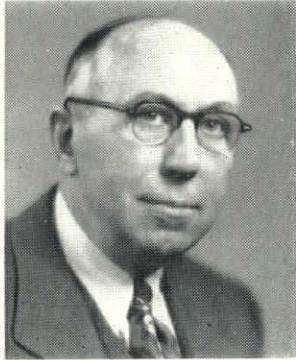
Matthew W. Del Gaudio
General Chairman



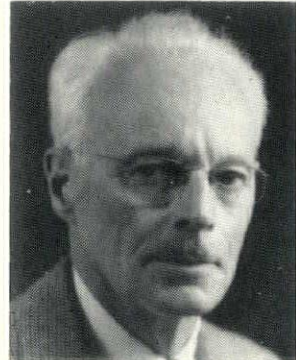
Carl W. Clark
*Architectural Exhibits
Seminars*



Charles R. Ellis
*Publicity
Treasurer*



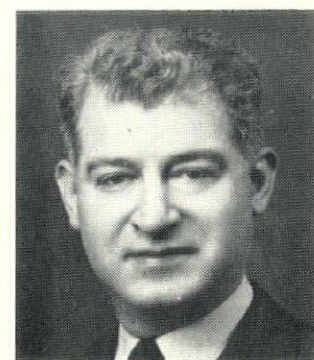
Roswell E. Pfohl
Recreational Activities



William G. Distin
Hospitality

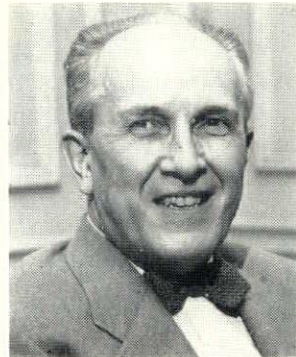


G. Morton Wolfe
Commercial Exhibits



Simeon Heller
Registration

CONVENTION SPEAKERS



Claire W. Ditchy

CLAIRE W. DITCHY

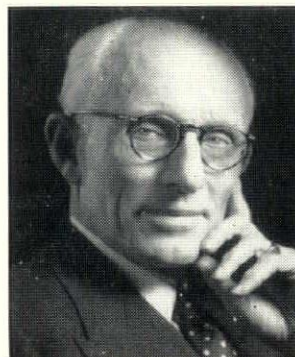
A.I.A. member 1924, Fellow 1944, Regional Director 1938-41, President pro tem 1941 Convention, Jury of Fellows 1945-47, Secretary 1947-53. Committees on By-Laws, Unification, National Capitol, Housing, Chapter Affairs, etc.

Detroit Chapter, Director, Secretary, Vice-President, President. Michigan Society of Architects, Director, Vice-President. President. Michigan Engineering Society, Director. Engineering Society of Detroit, Board of Founders, first Secretary, Director, Assistant Treasurer. Associated Technical Societies of Detroit, Chairman. Detroit Interprofessional Council, Secretary, Vice-President. Citizens' Housing and Planning Council, Director, Secretary. Tau Sigma Delta, Honorary Member. Sigma Rho Tau, Honorary Member. Alpha Rho Chi, National President. University of Michigan, A.B. 1911, B. Archt. 1915, Instructor 1927, President Architectural Alumni. Lieutenant, U. S. Infantry, A.E.F., World War I on detached service with Fourth French Army as Instructor in Cours des Instructeurs pour L'Armee Americaine. Special writer on architectural subjects for The Detroit Free Press and contributor to American and foreign magazines in the field of architecture.

HARVEY WILEY CORBETT

B.Sc. from the University of California and graduated from the Ecole des Beaux Arts, Paris. Honorary Master of Architecture from Liverpool University and Hon. LL.D. from California. Hon. Litt. D. from Columbia.

Mr. Corbett has served on the faculty at both Columbia and Princeton and has served as a member of the New York State Fine Arts Commission; Chairman of the Architectural Commission, Chicago World's Fair Centennial Celebration; Associate



Harvey W. Corbett

Architect for such works as Rockefeller Center, New York City; Office Building of Metropolitan Life Insurance Co.; Brooklyn College Group; New Criminal Courts Bldg. Jail, New York City and many other noted projects.

Honored by the A.I.A. as a Fellow and elected a Fellow in the R.I.B.A., Past President of the Société Beaux Arts Architectes, Société des Architectes Diplômés par le Government Français and the Architectural League of New York.

HUGH FERRISS

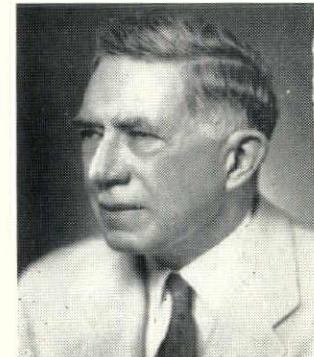
B.S. in Architecture, and honorary M.Arch., Washington University. Registered Architect, New York, 1930.

Own practice, specializing in drawings visualizing proposed architectural, engineering and city-planning projects. Has been retained on projects of New York City and State, United States Government and United Nations; and of General Motors, General Electric, Ford and many other private concerns.

Original designs and drawings exhibited in United States, England, Europe, South Africa, South America. Various awards from Architectural League of New York, American Academy of Arts and Letters, etc.

Has lectured on design and delineation at Yale, Columbia, Pennsylvania, etc.; prepared article on Architectural Rendering for Encyclopaedia Britannica and papers in various journals; author of "Power in Buildings," a pictorial record of contemporary architecture, published September 22, 1953, by Columbia University Press.

Elected President, the Architectural League of New York, 1943; re-elected, 1944. President, New York Chapter, A.I.A., 1952; re-elected, 1953. Fellow, American Institute of Architects.



Hugh Ferriss

PROGRAM
1953 CONVENTION

WEDNESDAY, OCTOBER 7th, 1953

AFTERNOON

2:00 P.M. REGISTRATION — Club — Post Office Lobby

EVENING

6:30 P.M. GROUP DINNERS
Bridge, Canasta, Moving Pictures

THURSDAY, OCTOBER 8th, 1953

MORNING

9:00 A.M. REGISTRATION — Club — Post Office Lobby

9:30 A.M. OPENING SESSION — Agora Auditorium
President Donald Q. Faragher presiding.
Report of the Board
Report of the Treasurer
Report of the Secretary
Report of the Committees
Report of the Nominating Committee

AFTERNOON

1:15 P.M. LUNCHEON — Forest East Suites
Toastmaster: Matthew W. Del Gaudio, F.A.I.A.

INVOCATION

Welcome: Mayor of Lake Placid, Dr. George Owens
Response: Donald Q. Faragher, President, New York State Association
of Architects

Introductions: Carl W. Clark

Speaker: Harvey Wiley Corbett, F.A.I.A.

Subject: "The Architect's Responsibility to His Client and to His Community"

3:00 P.M. SEMINAR — Agora Auditorium
Public Relations
Presiding: Carl W. Clark
A. Package Construction Program
Donald Q. Faragher, Carl W. Clark and others
B. Architectural Practice and its Public Relationships.
George B. Cummings and Daniel Schwartzman

EVENING

6:15 P.M. PRESIDENT'S RECEPTION — Norgé Room

7:30 P.M. BUFFET DINNER — Forest East Suites

9:00 P.M. DANCING — Agora Auditorium

FRIDAY, OCTOBER 9th, 1953

MORNING

9:30 A.M. SECOND SESSION — Agora Auditorium
President Donald Q. Faragher presiding.
Reports
Election of Officers

AFTERNOON

1:15 P.M. LUNCHEON — Forest East Suites
Toastmaster: George B. Cummings, Secretary of American Institute
of Architects

INVOCATION

Introductions: C. Storms Barrows, Regional Director of American
Institute of Architects

Speaker: Claire W. Ditchy, President of American Institute of Architects

Subject: "Institute Affairs"

2:30 P.M. RECREATIONAL ACTIVITIES

EVENING

7:30 P.M. ANNUAL BANQUET — Forest East Suites
Toastmaster: Donald Q. Faragher, President of New York Association
of Architects

INVOCATION

Introductions

Speaker: Hugh Ferriss, President of New York Chapter, American Institute of Architects

Subject: "Reflections"

SATURDAY, OCTOBER 10th, 1953

MORNING

9:30 A.M. FINAL SESSION — Agora Auditorium
President Donald Q. Faragher presiding.
Reports
Report of Resolutions Committee
Resolutions and Announcements

AFTERNOON

1:00 P.M. LUNCHEON — Forest East Suites
Toastmaster: James W. Kideney, F.A.I.A.
Introductions
Installation of Officers: Matthew W. Del Gaudio, F.A.I.A.
2:00 P.M. DIRECTORS' MEETING — Agora Auditorium

Women's Program

WEDNESDAY, OCTOBER 7th, 1953

AFTERNOON

2:00 P.M. REGISTRATION — Club — Post Office Lobby

EVENING

6:30 P.M. GROUP DINNERS
Bridge, Canasta, Moving Pictures

THURSDAY, OCTOBER 8th, 1953

MORNING

9:00 A.M. REGISTRATION — Club — Post Office Lobby

AFTERNOON

1:15 P.M. LUNCHEON — Forest Dining Room
Presiding: Mrs. William G. Distin
2:30 P.M. RECREATION
Putting on the Green, Canasta, Bridge, Trips, Shopping, Etc.

EVENING

6:15 P.M. PRESIDENT'S RECEPTION — Norge Room
7:30 P.M. BUFFET DINNER — Forest East Room
9:00 P.M. DANCING — Agora Auditorium

FRIDAY, OCTOBER 9th, 1953

MORNING

9:30 A.M. VISIT EXHIBITS

AFTERNOON

1:15 P.M. CONVENTION LUNCHEON — Forest East Suites
2:30 P.M. RECREATION — jointly with members

EVENING

7:30 P.M. ANNUAL BANQUET — Forest East Suites

SATURDAY, OCTOBER 10th, 1953

MORNING

9:30 A.M. SHOPPING

AFTERNOON

1:00 P.M. LUNCHEON — Forest East Suites

NYSAA EXHIBIT OF SCHOOL BUILDINGS
for
ANNUAL NEW YORK STATE SCHOOL BOARDS
ASSOCIATION CONVENTION
SYRACUSE WAR MEMORIAL—Syracuse, New York
October 25, 26, 27, 1953

GENERAL INFORMATION

The New York State School Boards Association will hold its annual convention in Syracuse on October 25, 26, 27, 1953. It will be attended by school administrators and other educational leaders who are seeking to gain sound ideas for improving the education programs in their home towns and communities. In cooperation with these aims, the New York State Association of Architects, as the representative organization of registered Architects in New York State, has been invited to present an exhibit of architectural material illustrating School buildings completed or in process of construction.

A central and special feature of the exhibit will be a panel prepared for such purpose by the Public Relations Committee of the NYSAA pointing out the details of professional service performed by the Architect.

ELIGIBILITY

All entries shall be submitted by registered architects having their principal office in New York State. Eligibility is limited to members of the NYSAA. Entries shall depict buildings, for any age group below college level.

ALL entries shall be on structure completed or on which contracts for construction have been awarded.

No advertising or mentions of awards shall be attached to entries.

CLOSING DATE AND SHIPPING INSTRUCTIONS

Entries must be shipped "Express Prepaid" to: Carl W. Clark, c/o Railway Express, Syracuse, New York, and shall be received by the Committee on or before October 23, 1953. If you desire space, fill out the attached form and mail promptly, enclosing your check in the required amount. Applications will be accepted in the order of receipt up to the limit of space. If your application is received after all space has been allotted, you will be notified and your check returned to you promptly.

MANDATORY RULES FOR SUBMISSION

1. Entrance Fee—Each entry shall be accompanied by a fee of \$15.00 per 30"x40" mount. (\$30.00 for 40"x60" mount.)
2. Mounts—All entries shall be on rigid single mounts 30"x40" or double size mounts 40"x60". Each building shall be displayed on not more than two single mounts or one double mount. There shall be no models.
3. Plans—Site plan and principal floor plans shall be shown legibly and accurately at scale, with numeri-

- cal or graphic indication of scale. The composition shall be at the discretion of the entrant.
4. Four (4) mounts permitted an entrant.

DESCRIPTION DATA

Type and location of projects as well as name and address of architect shall identify each exhibit.

PHOTOGRAPHS

- a. Exterior—At least one photograph (preferably two) showing principal elevation and general character of the exterior.
- b. Interior—At least one photograph. Photographs shall be monotone.

PHOTOGRAPHIC COPIES of renderings may be submitted for photographs where eligible projects have not been completed.

INSURANCE

Each entrant must take care of his own insurance and liability, the Committee will not.

ENTRY RETURN

Entries will be returned at the close of the Convention, Express Collect.

THE COMMITTEE

FRANKLIN F. FOIT
JAMES CURTIN
HELEN C. GILLESPIE
CARL W. CLARK, *Chairman*

ENTRY BLANK FOR SCHOOL EXHIBITS
Syracuse War Memorial Auditorium, Syracuse, N. Y.
ANNUAL NYSAA EXHIBIT
October 25, 26, 27, 1953

Firm

Address

Space desired: Single Mounts @ \$15.00
..... Double Mounts @ \$30.00

Remittance herewith \$

Payable to: Martyn Weston, Treasurer, NYSAA

Detach and mail with check to:

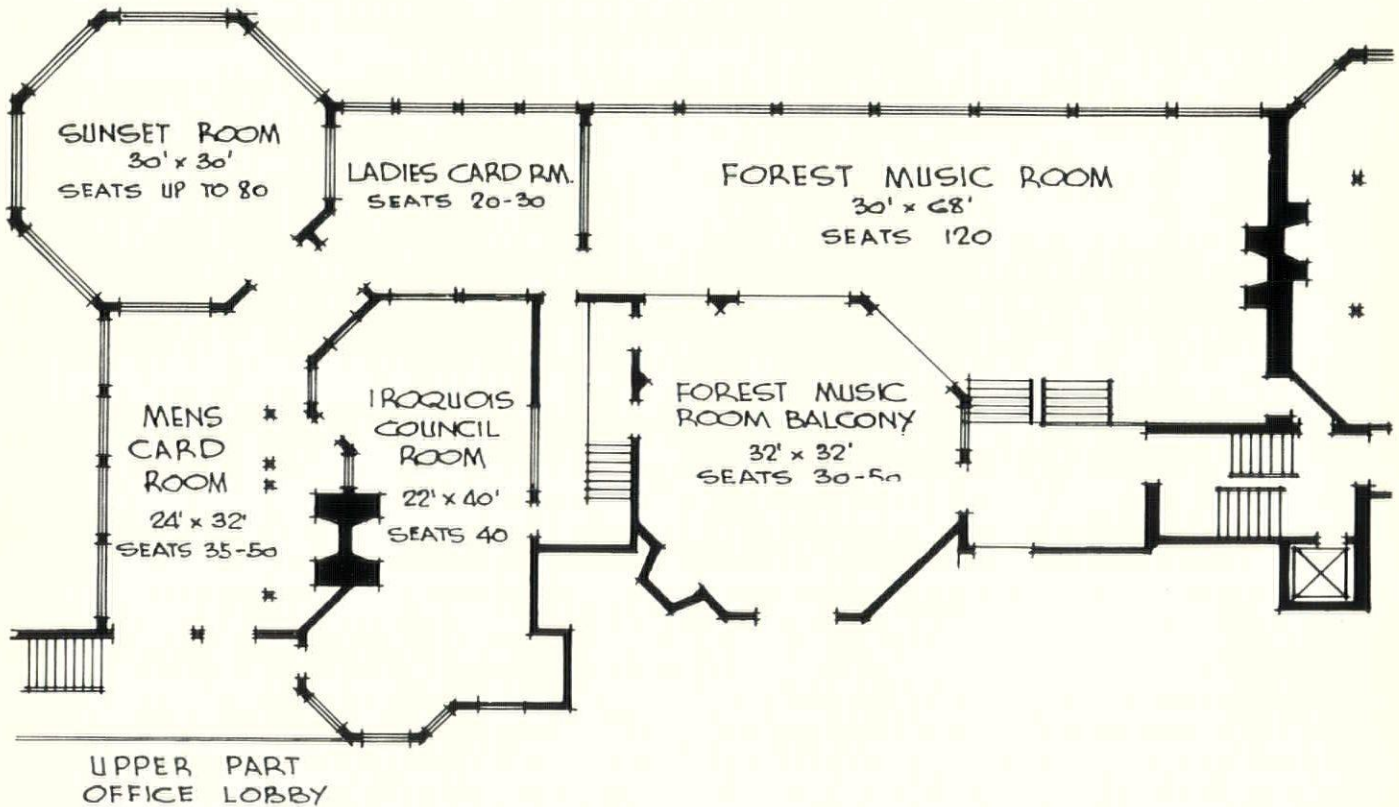
Carl W. Clark
P. O. Box 900
Syracuse, N. Y.

Architectural Exhibit--Floor Space Available

1953 CONVENTION
NEW YORK STATE ASSOCIATION
OF ARCHITECTS

LAKE PLACID CLUB

OCTOBER 8, 9, 10



The Convention Committee, with the approval of the Board of Directors, wishes to make the architectural exhibit educational, inspirational, and attractive to those who will view it. To this end, the Committee will accept presentation drawings, sketches, blueprints, specifications, models, and any other exhibit a member wishes to send or bring. It is the aim of the Committee to exhibit materials which will be of interest to the profession and the public, with the thought in

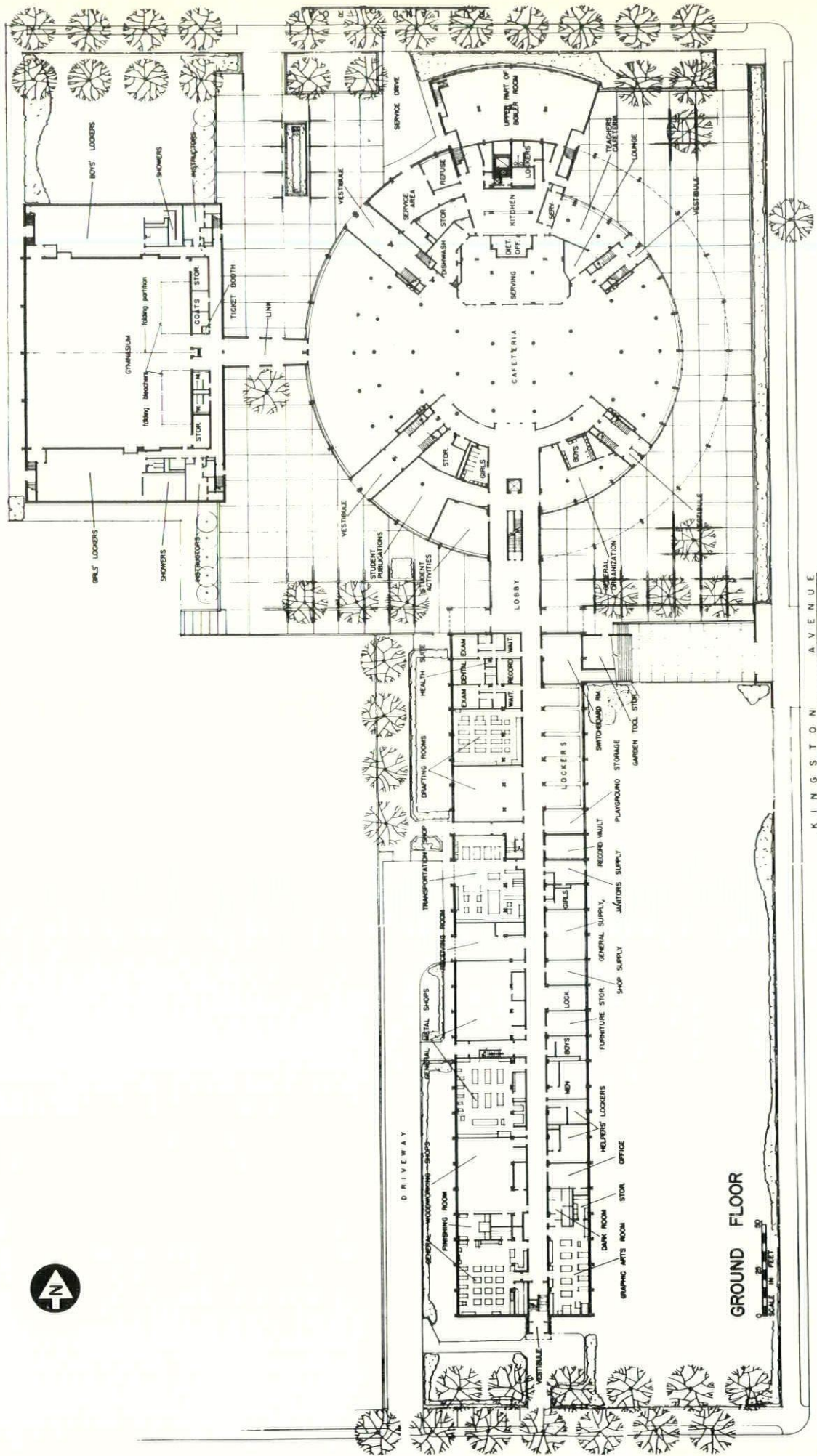
mind that our professional group can profit through a review of the work of its members and that the public may be better informed if they can know that the work of an architect's office has to do with many things other than the making of a picture.

A special exhibit will be on display showing the work of Frank Lloyd Wright from his early days to the present.

THE COMMERCIAL EXHIBITORS

Booth		Booth	
1 & 2	COLLUM ACOUSTICAL CO., INC., Syracuse, N. Y. No. 1 — <i>Celotex Acoustical Products</i> No. 2 — <i>Unit Panel Partitions of White Manufacturing Company</i> Lewis S. Ayars	13	THE CHAS. HAAS CO., Cuyahoga Falls, Ohio <i>Custom Built Metal Windows to match Architectural Ingenuity</i> Charles R. Haas
3	DUSING & HUNT, INC., Buffalo, N. Y. TREADWAY MFG. CO., Chicago, Illinois <i>Pyrodors</i> <i>Tread-o-matic Automatic Door Control</i> W. R. C. Cocke, Jr., Ray Mitchell, R. H. Link, W. G. Sazik, S. A. Martin	14	HUNTER DOUGLAS CORP., New York, N. Y. <i>Flexalum Venetian Blinds</i> Albert Alweil
4 & 8	ALSCO DISTRIBUTORS, INC., Lake View, N. Y. <i>AlSCO Aluminum Primary</i> <i>Sliding, Double Hung & Jalousie Windows</i> <i>Aluminum Siding</i> <i>Storm Doors & Windows</i> James S. Ely, Richard H. Kryder, S. L. Wansky, Norman Jones	15	INDIANA LIMESTONE INST., Bedford, Ind. <i>Indiana Limestone</i> Arthur T. Hughes, Jerry T. McKnight
5	ZONOLITE COMPANY, Albany, N. Y. <i>Zonolite Vermiculite Products & Applications</i> M. E. Lobsinger, W. K. Chalker, J. N. Clough, A. P. Smith	16	FRED G. MacKENZIE CO., New York, N. Y. <i>Rixson Checking Floor Hinges</i> <i>Glynn-Johnson Door Holding Devices</i> <i>Von Duprin Panic Exit Devices</i> Fred Armento, J. D. MacKenzie
6	STORM FLOORING CO., New York, N. Y. YAEGER FLOOR CO., Rochester, N. Y. <i>Ironbound Continuous Strip Flooring</i> Michael Serron, George F. Storm, Joseph A. Yaeger, William Mulligan, Ed Kropa	17	SNYDER TANK CORPORATION, Buffalo, N. Y. <i>Snyder Beatty Rollway Bleachers</i> J. W. Murray, M. J. Mauer
7	ARKETEX CERAMIC CORP., Brazil, Indiana <i>Arketex Ceramic Glazed Structural Tile</i> L. W. Van Etten, Ronald D. Prehm, John Martin, Jr., J. A. Stelle	18	JEROME F. WALKER AND ASSOC., Victor, N. Y. <i>Unit Structures, Glued Laminated Arches, Trusses and Beams</i> Jerome F. Walker
9	BARCLAY MFG. CO., INC., New York, N. Y. <i>Barclay Paneling</i> <i>Barcwood</i> <i>Barclite</i> <i>Insulated Barcwall</i> Lawrence Hayes	19	THE ART METAL COMPANY, Cleveland, Ohio <i>Engineered Incandescent Lighting</i> <i>Standard & Special Fixtures</i> George E. Glatthar, Nick Ball
10	SUBURBAN PROPANE GAS CORP., Whippany, N. J. <i>Bottled Gas and Application to Domestic, Commercial and Industrial Appliances</i> Mae D. Aucello, John Young, Lyle Knapp, William Torpy, Paul Streitz	20	NATIONAL CHEMICAL & MANUFACTURING COMPANY, Newark, N. J. <i>Luminall Paints for Masonry</i> <i>Asbestos Shingles, Exterior Walls and Acoustical Surfaces</i>
11	WOOD-METAL IND., INC., New York, N. Y. <i>Kitchen Cabinets, Sink Tops and Accessories</i> <i>Stock Equipment and Custom Built</i> T. O. Gronlund, Charles J. O'Brien, Austin F. Loucks, Jr.	21	CASAVAN CARRARA MARBLE COMPANY, INC., North Bergen, N. J. <i>Italian Marble</i> <i>Venetian Structural Glass Mosaic</i> <i>Marble Brickettes</i> <i>Precast Venetian Marble Mosaic Tiles</i> Paul R. Casavina, Louis J. Antonucci
12	AMERICAN-OLEAN TILE CO., Lansdale, Pa. <i>Glazed & Unglazed Wall & Floor Tile</i> James D. Maclay, Walter B. Cherry, Lewis S. Phillips, A. Scott Hamilton, Donald J. Sutherland, Joseph J. Kufra	22	PITTSBURGH PLATE GLASS CO., Utica, N. Y. <i>Neutral Duplate</i> <i>Solex</i> <i>Twindow</i> <i>Pittco Metal</i> <i>Carrara</i> <i>Herculite Plate Glass</i> <i>Pittsburgh Paints & Varnishes</i> E. A. Lundberg, R. G. Hampton, M. J. Rauscher

Booth		Booth	
23	AMERICAN SEATING CO., Syracuse, N. Y. <i>School & Church Furniture</i> <i>Folding & Stadium Chairs</i> E. H. Heneveld, N. E. Wietig, J. A. Ott, R. C. Thompson, R. J. Hemkes, W. R. Sonke	33	DENISON CORPORATION, N. Miami, Florida <i>Jalousie Windows</i> A. A. Peeters
24	METALBESTOS DIVISION — WILLIAM-WALLACE COMPANY, New York, N. Y. <i>Gas Flue Pipe</i> Allen A. Putt, Stanley J. Ormsby, Dolores Keene	34	THE MOSAIC TILE COMPANY, New York, N. Y. <i>Ceramic Wall and Floor Tile</i> William E. Kelly, Raymond E. Gear
25	OWENS-CORNING FIBERGLAS CORP., Toledo, Ohio <i>Sound Control Products</i> <i>Roofing Insulation Materials</i> <i>Form Board</i> <i>Decorative Fabrics</i> John A. McKay, James B. Schryver, Edward J. McManus, S. R. Mueller, Allan H. Frazer	35	L. E. CARPENTER CO., INC., New York, N. Y. HODDICK & TAYLOR, INC., Buffalo, N. Y. <i>Vicrtex Fabrics</i> James V. Medici, A. D. Sylvester, Martha H. Munster, A. C. Hoddick
26 & 27	FLEET OF AMERICA, INC., Buffalo, N. Y. <i>Fleettite Aluminum Windows</i> Tom Y. Smith, G. W. Coleman, Bob James, Elkin Arnold, D. Gordon Eastwood, Stanley Kofod, Alan G. Elsworth	36	ROBBINS FLOORING PRODUCTS, INC., Tuscumbia, Alabama HODDICK & TAYLOR, INC., Buffalo, N. Y. <i>Robbins Vinyl Tile</i> <i>All Purpose Static Flooring</i> Luke Sewell, Thomas Doherty, Jack Duff, A. C. Hoddick
28	FOSTER REFRIGERATOR CORP., Hudson, N. Y. HR35-U — <i>Welded All Aluminum Commercial Reach In Refrigerator</i> LR30-U — <i>Welded All Aluminum Upright Refrigerator</i> HLR8-17-U — <i>Welded All Aluminum Dual Temperature Reach In Refrigerator</i> L. Foster, P. R. Young, Ray Roy	37	HOLCOMB & HOKE MANUFACTURING CO., Indianapolis, Ind. HODDICK & TAYLOR, INC., Buffalo, N. Y. <i>Foldoor</i> S. J. McCarthy, Norman Sickels, A. C. Hoddick
29 & 30	GENERAL WOODCRAFT COMPANY, INC., North Bergen, N. J. & Schenectady, N. Y. <i>Woodco Auto-Lok Wood Awning Windows</i> <i>Woodco R.O.W. DeLuxe Removable Wood Windows</i> <i>Woodco Casement Windows</i> <i>Woodco Removable Sliding Windows</i> <i>Woodco Reversible Basement Windows</i> <i>Woodco "Wind-O-Robe" Storm Sash & Screen Combination</i> <i>Woodco R.O.W. "General" Economy Wood Window</i> <i>Fabrico E-Z Fit All-Aluminum Screens</i> Mark G. Gilbert, Walter M. Bill, Wilbur A. Gerhold, John Kiely, Charles L. Kleinknecht	38 & 39	BINGHAMTON BRICK COMPANY, INC., Binghamton, N. Y. <i>Binghamton Antiques & Moderns</i> <i>Horseheads Blends</i> <i>Champlain Facing Bricks</i> Clarence P. Austin, Carl A. Austin, Charles E. Austin, W. Jos. Degenhart, J. W. Estus, C. L. Fenner, C. T. Woodworth, T. Proctor Eldred
31	SK INSULROCK CORPORATION, Linden, N. J. <i>Insulrock</i> <i>Smith & Kanzler Jetbestos</i> D. V. Johnson	40	PORTLAND CEMENT ASSN., New York, N. Y. <i>Information on Cements and Concrete Construction</i>
32	ASSOCIATION CONVENTIONS EXHIBITS, New York, N. Y. <i>Books from Various Publishers Of Interest to Architects</i> Lyman R. Bradley	41	DUR-O-WAL PRODUCTS, INC., Syracuse, N. Y. <i>Dur-O-Wal Wall Reinforcement</i> Robert Yenny, Leo Streeter, William Bartlett
		42	NEW YORK STATE CONCRETE MASONRY ASSOCIATION, Buffalo, N. Y. <i>Latest Concrete Masonry Units</i> Robert Abbey, John Daly, Garson Dinaburg, William Homer
		43	ANCHOR CONCRETE PRODUCTS, INC., Buffalo, N. Y. <i>Flexicore</i> <i>Strecrete Precast Concrete Floor Units</i> <i>Roof Slabs</i> Dan L. Sutter, Harvey A. Lee



GROUND FLOOR

SCALE IN FEET

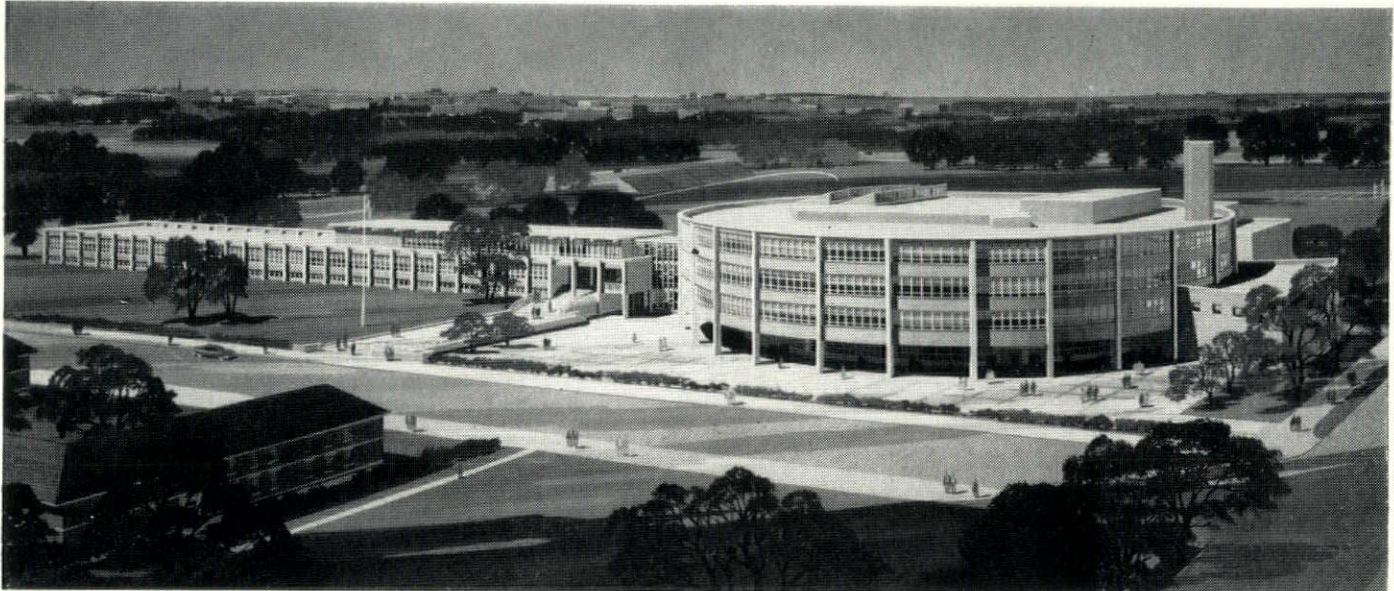
KINGSTON AVENUE

KELLY & GRUZEN, Architects

GENERAL GEORGE W. WINGATE HIGH SCHOOL

GENERAL GEORGE W. WINGATE HIGH SCHOOL

BROOKLYN, NEW YORK



KELLY & GRUZEN, *Architects*

Construction is in progress on the 3,300-student General George W. Wingate High School, at Kingston Ave. and Rutland Rd., Brooklyn, New York, designed by Kelly & Gruzen for the New York City Board of Education. The new "Banjo-Plan School," the first high school being built in New York City in ten years, is designed as a "comprehensive school," combining academic, vocational and commercial curricula in one plant. The circular design of this school was conceived as an economical and efficient solution to the major requirements of large contemporary urban high schools. In major cities, normal pedagogical considerations are hampered by problems of congestion, confusion and time loss during class changes; these problems are inherent in the sheer numbers of city high-school students. Traffic at corridor intersections often requires the extra burden of supervision by teachers. Inner courts, common to most schools, are difficult to patrol and protect against after-hours vandalism.

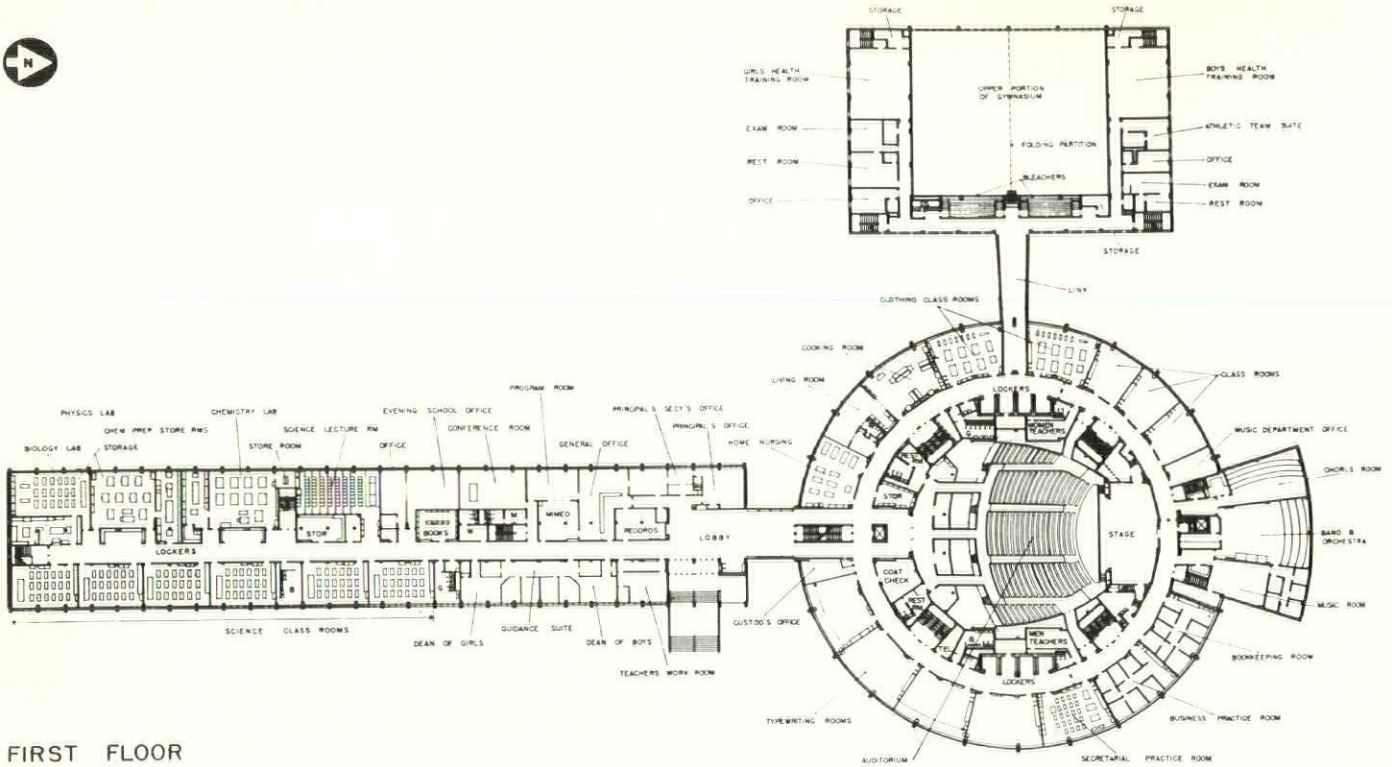
By concentrating all but the science and shop classrooms on three floors of the circular unit, 235 ft. in diameter, with the cafeteria and service areas on the ground floor, the average travel distance between classes is brought to a minimum of one-half the distance around the circle. Four large stair towers, set at equi-distant quarter points of the circle, lead directly down to the cafeteria as well as to the large outside plaza, so that 1000 or more of the student body can go to lunch with the least congestion and the shortest routes, and can also congregate on the plaza in free moments after eating. The unbroken circular flow of traffic eliminates the hazards and confusion of intersections. Students can enter the academic section from five main points off the plaza.

Usable area is heavily but effectively concentrated (percentage of circulation area to total area is 17.4%). The core of the circle is utilized for the 1200-capacity auditorium, with an eye to the economy of eliminating exterior auditorium walls. This arrangement, to-



FIRST FLOOR

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SCALE IN FEET

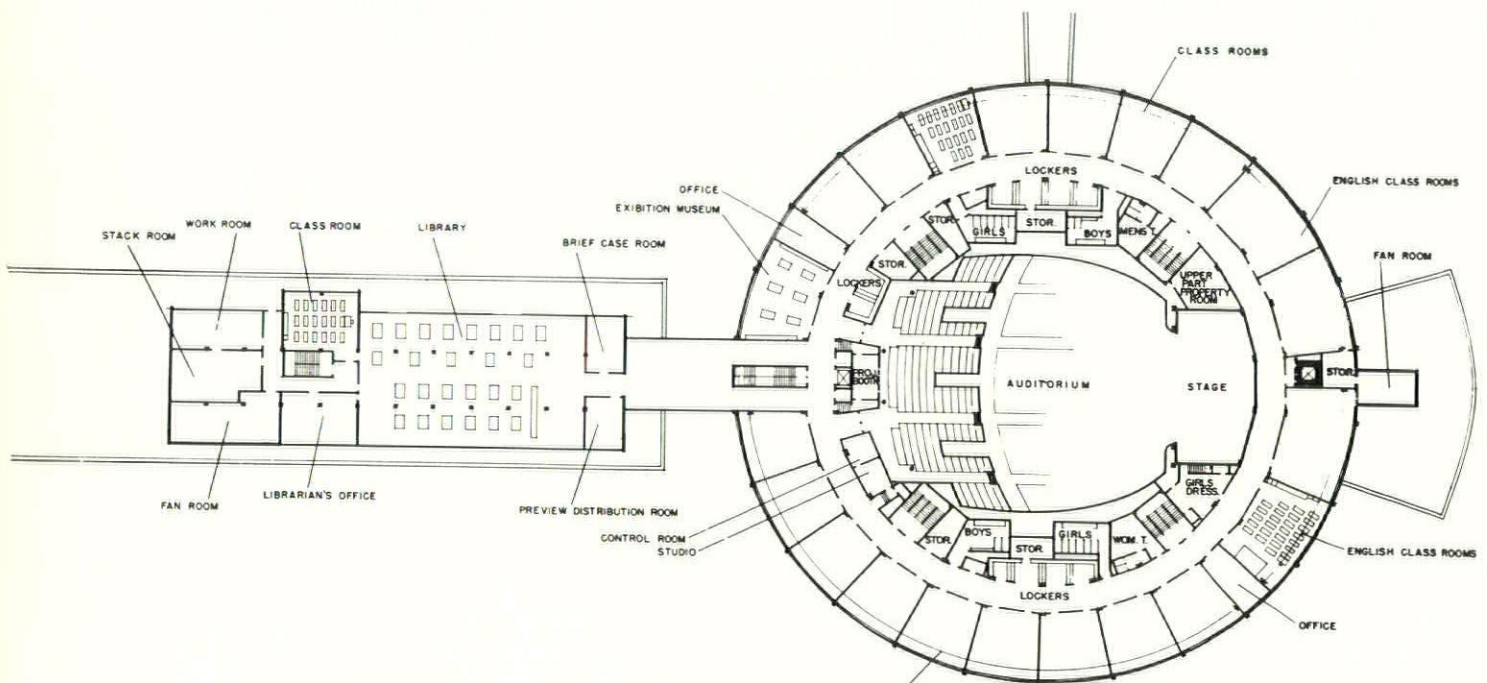


gether with the location of the cafeteria beneath, makes it possible for every classroom to face the perimeter of the circle, affording good light and a pleasant view to all classrooms. Furthermore, the compactness of ground coverage leaves room for future expansion on the 11-acre site, one-half of which will be developed as a playground and athletic field.

Twenty-nine conventional classrooms in the circle are supplemented by four English visual-aid rooms, ten Social Studies visual-aid rooms, one home nursing

room, a home economics unit which includes a cooking room and a model apartment, three student activity rooms and four skylighted art rooms on the top floor. The shell behind the auditorium stage encompasses three music rooms, including a band practice room, so that heavy sound insulation is further abetted by physical isolation from the regular classrooms.

In the shop-science wing, which is directly connected to the circular building, diversified shop classrooms, including two drafting rooms, two woodwork shops,

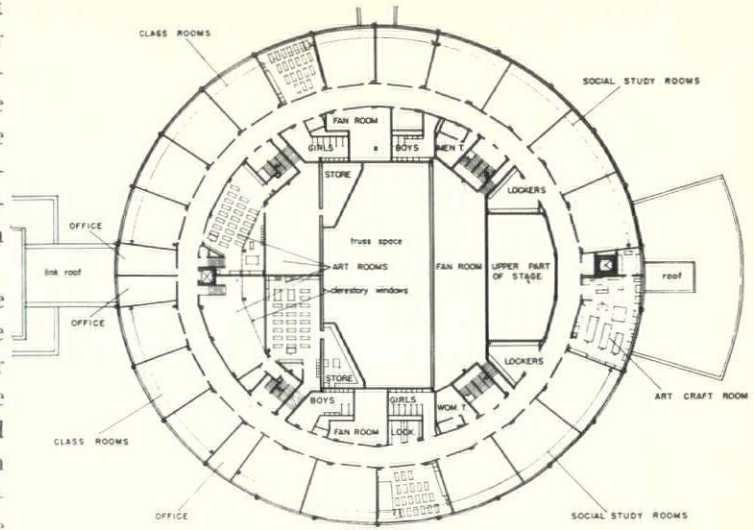


SECOND FLOOR

two metal work shops, a transportation shop, an art craft shop and a graphic arts shop, are all on grade, for convenience in loading and handling special machinery. On the first floor, six science classrooms, three laboratories and a science lecture room occupy the major portion of the wing, with the necessary administrative and guidance offices located close to the circular unit. A sunny and quiet library, surrounded with outdoor terrace, tops the shop-science wing.

The two-story gymnasium wing is easily accessible to the circle, through a direct corridor which can be completely separated from the rest of the building for community activities. Both the gymnasium and the auditorium are convenient for community use, and yet, like the library and music rooms, the gymnasium is isolated without being too far from regular classrooms. A motor-operated folding partition divides the gymnasium, which has a spectator capacity of 606.

The project, designed in limestone columns and glazed grey brick spandrels, employs the modular system, resulting in evenly distributed, easy-to-divide space and economy in both the mechanical and structural phases. With the exception of the steel gymnasium and auditorium, the use of reinforced concrete construction with large flat slabs unbroken by beams except along corridor walls, makes it possible to leave the smooth underside of the slabs exposed for many ceilings, thus eliminating expensive furring and plastering. Where acoustic treatment was required, the acoustic material was attached directly to the slabs. Heating, ventilating, plumbing and electrical work is concentrated, with short mains and stacking of utilities. Additional economies were effected by the use of



THIRD FLOOR

smooth lightweight concrete block for most interior partitions with no treatment other than painting.

Consultants employed in the design of the school were: Krey & Hunt, mechanical engineers, Farkas & Barron, structural engineers, and H. V. Munchausen, acoustics consultant.

Construction bids received for the project in December 1952 totalled \$5,115,972, as opposed to the budget allowance of \$6,000,000. Contractors are: Caristo Construction Corp. — General Construction; E. B. Kearney Co. — Heating & Ventilating; Banks Electric Co. — Electrical; R. L. Graziano & Sons — Plumbing; Watson Elevator Co. — Elevator.

THE SYRACUSE MUSEUM OF FINE ARTS

The fall season will open auspiciously at the Syracuse Museum of Fine Arts with a brilliant exhibition entitled 125 YEARS OF AMERICAN ART, to be held from September 16 to October 11 inclusive.

This exhibition, sponsored by the Syracuse Post Standard in celebration of its 125th Anniversary, is a loan collection consisting of 75 paintings and pieces of sculpture by leading American artists, beginning in 1828 with Gilbert Stuart and ending with present day works.

Generous loans have come from museums and galleries all over the United States — from the Metropolitan Museum, the Museum of Modern Art, the Brooklyn Museum and the Whitney Museum in New York;

from the great museums of Boston, Chicago, Cleveland, etc., as well as from many other important galleries and associations and private collectors.

Among the individual owners lending are: Miss Katharine Cornell, the noted actress, and Mr. Maxim Karolik of Newport, R. I. who has one of the finest private collections in America.

The trustees of the Syracuse Museum believe that this will be the most outstanding exhibition ever held in Syracuse. Because of its importance, special evening hours will be maintained. On Monday and Friday evenings the galleries will be open from 8 to 10 P.M. Regular hours: Daily: 12 to 5:30 P.M. Sundays: 2 to 5:30 P.M. Admission as always is free.

PROFESSIONAL SOLIDARITY—III

STEPS TOWARD THE DESIGN OF THE COMMUNITY

BY ARTHUR C. HOLDEN, F.A.I.A.

NEW BUILDINGS AS AN ADDITION TO EXISTING STOCK

It goes without saying that every new building is an addition to the existing stock of completed buildings and should be considered as such. Each new building becomes a part of the social equipment of the community, or, as it is sometimes called, a part of the "real wealth" of the nation. All too frequently both owner and architect who are concentrating on the design of a new building appear to put on horse blinders during the creative period and to work with a consequently limited vision until after completion. As a result, too many new buildings are not only uncoordinated with their environment but many buildings which are excellent, considered alone, may create problems which from the point of view of public interest are extremely difficult to cope with. In other words, the specialist, working too closely on the immediate task of designing the best office building possible, may neglect consideration of new problems of transportation, street congestion, the overshadowing of neighboring properties, etc., or, to put it into the economic vernacular, the architect may give too little consideration to the relation of his new design to the existing stock.

At this point we are not regretting the development and application of specialized knowledge, nor do we intend to criticize concentration on an immediate objective which is so necessary in order to translate a design concept into reality. We do assert, however, that when an architect is retained and paid by his client to serve a specific purpose, that architect is under obligation to consider his client's interest above all others. Under such circumstances, few architects are strong enough to insist that the interest of the community as a whole ought to receive consideration which always influences, and sometimes even outweighs, the consideration which ought to be given to the wishes of the client who is paying the architect.

NEGATIVE TYPES OF CONTROL OVER PLANNING

All the building codes, zoning ordinances and other types of regulations which restrain the choice which is open to designers are negative types of controls to prevent designers and builders from doing things which have been recognized by law to be harmful to the public interest. In recent years the great increase of legislation restricting building is evidence that the architectural profession has not yet developed either the technique or the strength that would warrant dependence upon professional understanding and competence to protect the public interest without the hampering, and yet too often ineffectual, restrictions imposed by laws.

It does little good to chafe at the restraints that compass us about unless we can understand them. Certainly we are agreed that the most desirable form of restraint is self-restraint, and that in the absence of adequate self-restraint it is necessary to impose the less desirable form of restraint by force of law. In the days preceding this power age, there was only a limited degree of damage which an individual could cause to the interest of the community through abuse of the power to build. Today we have achieved a mas-

tery of physical powers which can be set in motion by the decision of individuals, who may fail to realize or to care about the social or economic consequences of their decisions. On the other hand restraint itself tends to set economic forces in motion which deny to the individual that liberty of choice which might otherwise have been open. For example, the state has granted to local communities the right to set up regulations for the subdivision of land. A local community may define the size of lots and even deny the right to sell a lot unless it fronts on a street which meets the specifications of the local community for a public street. A person may buy property and yet not have the right to displace tenants who are living on the property unless it can be certified by competent authority that sufficient safe and sanitary dwellings exist into which displaced tenants can move.

Zoning provides a means for restricting the density of population, yet in unzoned or unrestricted areas, dwelling units may be provided in quantity which outstrip the capacity of the community to meet the needs of school construction. Recently new types of requirements are creeping into zoning ordinances, as for example, the requirement that various degrees of off street provision for the parking of automobiles must be made in both residential and commercial districts.

Congestion and the abuse of property have made regulation of this type necessary. Obviously, however, a rule book cannot produce results as advantageously as might be produced by coordinated planning. The tragedy of our cities is that in laying out public streets, public open spaces and public facilities, our city officials seem to be compelled to plan without any coordination with the ultimate design of the buildings for which the streets, open spaces, and facilities are provided. The city map giving the boundaries of streets and open spaces has been customarily set on the basis of average requirements. There is no easily workable technique for changing the boundaries between public and private properties once it becomes evident that the average is inapplicable to diversities of actual need and actual variations in intensity of use.

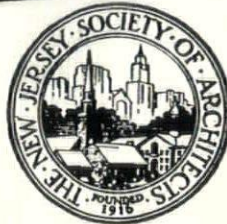
Recently the campaign for large scale public housing has created a demand for what have been called super blocks. This has been accomplished by moving the property line around the perimeter of super blocks back 10 to 20 feet and vacating the rights of the municipality to the intermediate streets. This can hardly however, be called coordinated planning. We greatly need a much more flexible method of design which would allow planners not only to look ahead but would permit the arrangement and rearrangement of both public and private spaces as a single coordinated entity. We must remember that the primary reason for creation and maintenance of public space and public facilities is to assure that the best possible functioning of the uses to which private properties may be put can be realized in the interest of the public.

NEED FOR OUTSIDE CONSULTANT IN GROUP PLANNING

It has often been said that, if our city planning commissions were adequately staffed and provided with adequate appropriations, the whole problem would be solved. With this assertion I emphatically

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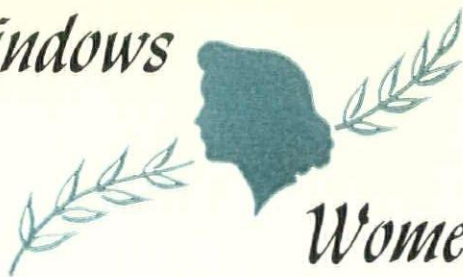
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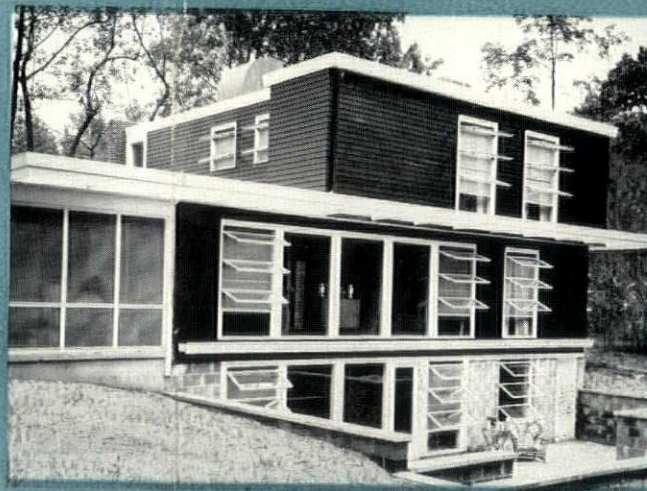
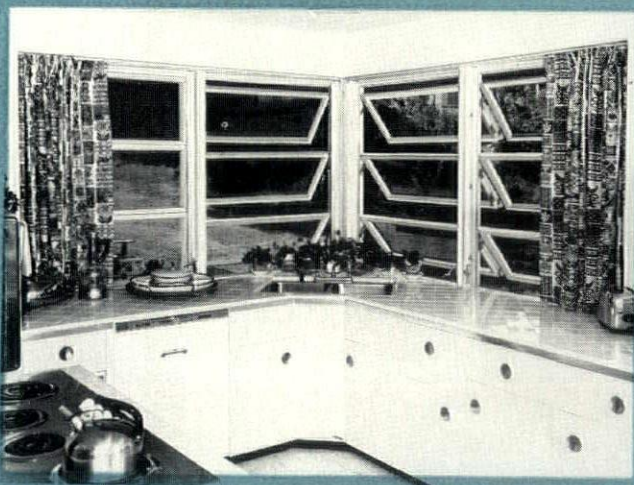
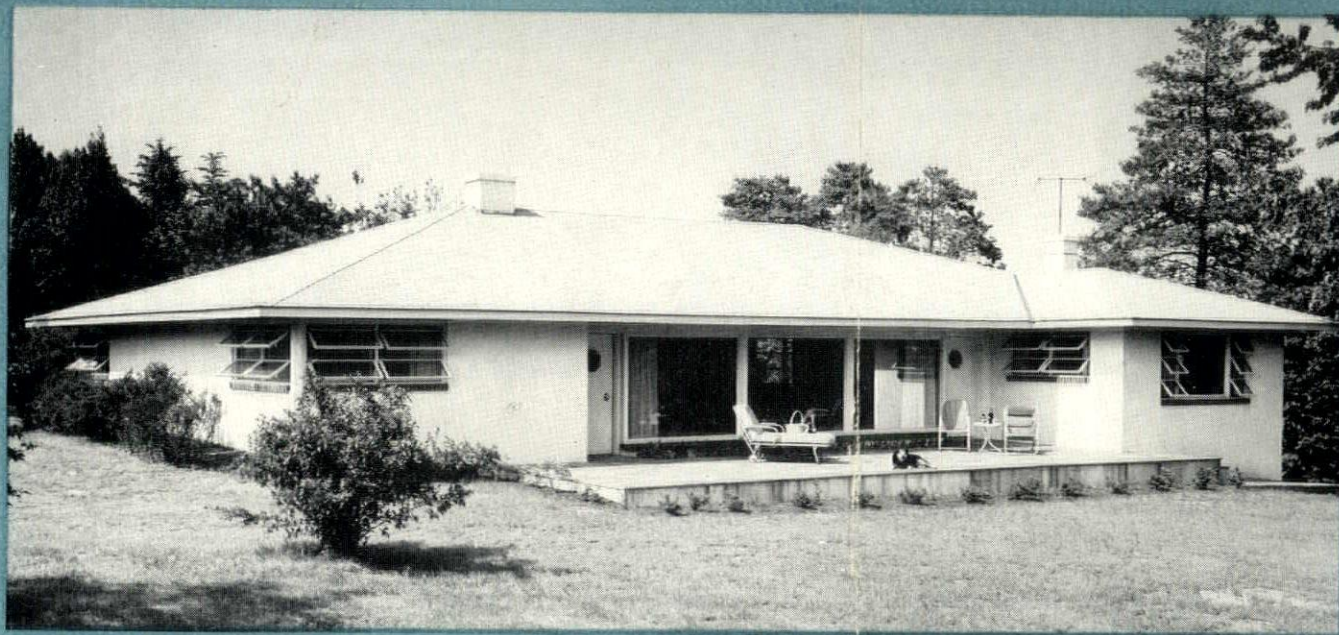
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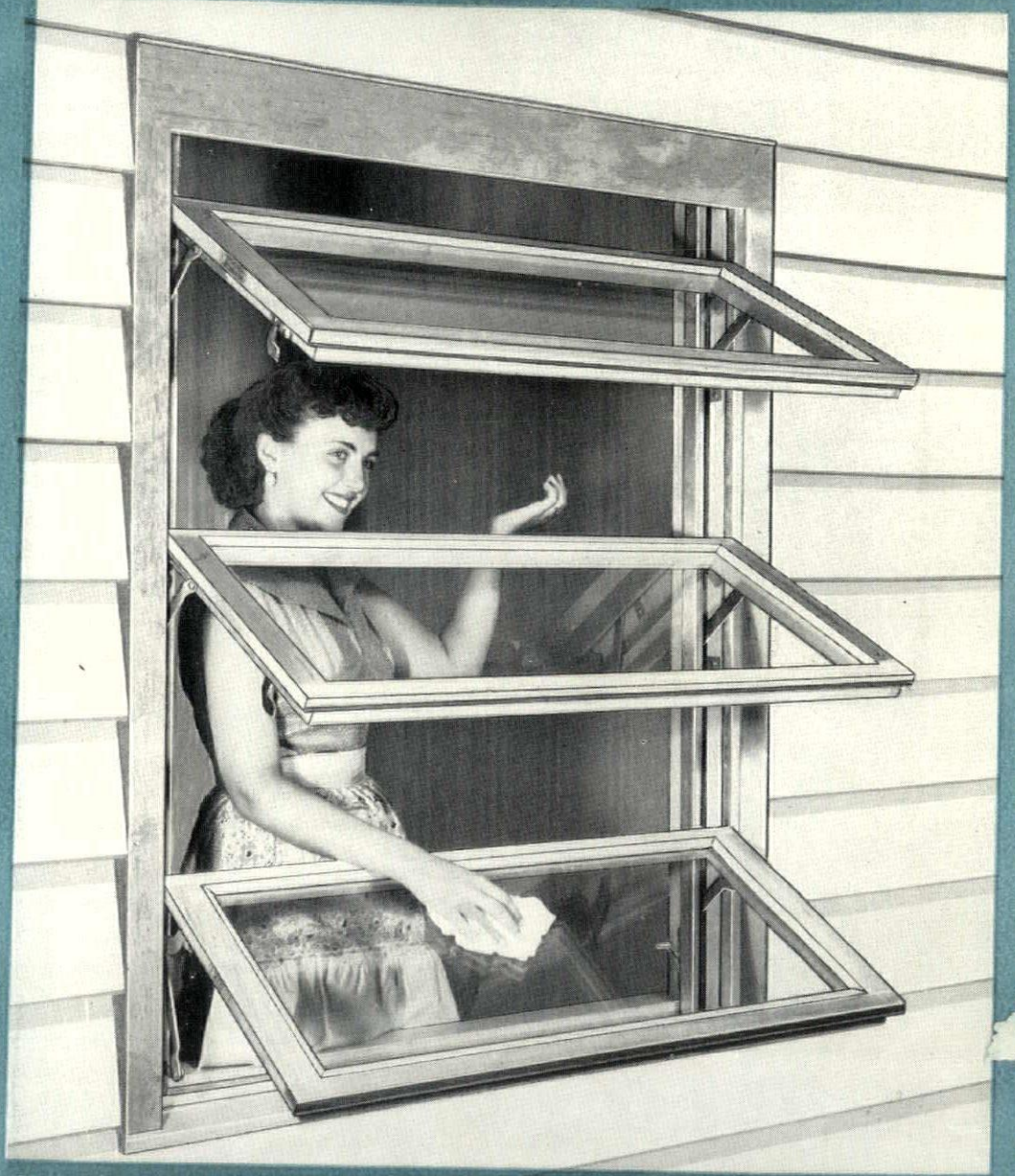
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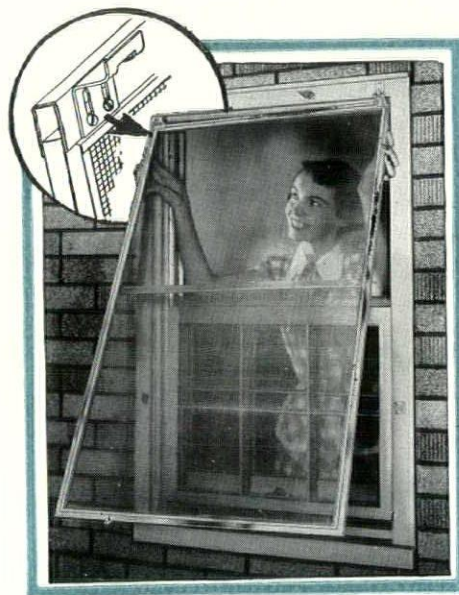
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disagree. Our city plan commissions must of necessity function judicially rather than imaginatively. It is the function of the City Planning Commission to outline the character of the "Master Plan" and to test the specific plans presented to it for adequacy and for conformity to the public interest.

How, then, is large scale coordinated planning to be accomplished? It is my belief that very little can be done until the architectural profession organizes itself in such a way for the service of the public that the benefits of coordinated planning may be clearly demonstrated. Through professional solidarity architects may gain that strength and respect which is so essential to the realization of their full powers. If a project architect commissioned to design a hospital can do a better job when he has the privilege of calling on a brother architect, qualified as a hospital specialist, for consulting service he may likewise do a better job, if the profession can furnish him with the consulting services of an architect whose point of view will be community design.

Let us clarify this point by citing two examples that have come within the writer's experience. At the time Stuyvesant Town was first advocated in New York the writer suggested both to the owner and to the City Planning Commission the desirability of retaining an independent consultant to relate the design of Stuyvesant Town to the design of the city. Here was a site where the irregularities of the shore line of Manhattan Island had long called for a readjustment of the gridiron street pattern that had been uncompromisingly adopted by the city fathers and maintained unchanged for over a hundred years. Here too was a case where the city was asked to vacate an obsolete public school and where the city possessed no adequate machinery to provide a new school for the expected increase in population or to provide either open spaces, park facilities, or traffic routes, if not to increase the usability of the property proposed to be redeveloped at least to forestall the difficulties that might be the result of inadequate forethought.

In the case of Amsterdam Houses, the writer was himself one of the project architects. The architects did call attention to the need for considering the adaptation of the site to its best social and economic use and by so doing influenced Mayor LaGuardia to offer it for sale for industrial development. On the other hand, the architects could not secure permission to study the plan of the local community as a whole, nor could they persuade the City Planning Commission to undertake the task. The job of their client, the New York City Housing Authority, was to retain architects

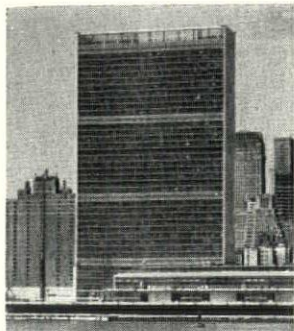
to design houses and the job of the City Planning Commission was to say whether or not the particular housing project planned for this specific site did or did not fit into the Master Plan for the city as a whole. Since the site had already been designated as suitable for housing, the City Planning Commission merely certified that this commission had been fulfilled and agreed to the slight changes proposed in the city map.

Of what avail is it for architects to vociferate continuously about the coordinated planning that ought to be done if they must willingly or unwillingly don their horse blinders once they have received the commission for a project? Is it in the best interests of the public for architects to confine themselves to making an isolated project design and leave the task of coordinating it to the design of the community to some unknown force that can be brought into operation only after the situation becomes intolerable?

ARCHITECTS THEMSELVES MUST DEVELOP NEW TECHNIQUES

If a project architect had the power to call in a consultant for community design at the time he began work for his client, and, if the Institute applied itself to devise ways and means for compensating as well as for qualifying this type of specialized consultant, it would not take long for the public to realize the benefit and to credit the profession for foresight and leadership in the public interest.

We have already suggested a means whereby architects might themselves provide the compensation needed for consulting specialists. Why should not a small fraction of every architectural fee be deposited with a qualified agent of the Institute to build up a fund out of which Consultants on Community Planning might be retained to represent the long range public interest, whenever requested either by the project architect or by representatives of the local community? A very small percentage of an architect's fee deposited in a fund reserved for community planning could pay for the type of consultation service that is so sorely needed to avoid the horse blinder type of design that is so characteristic of the architecture of modern American cities. The public simply does not realize the great strides in understanding and in technical knowledge that are now in the possession of a small handful of technical men. The public can only be made to realize the potentialities of coordinated design if the architects can develop a professional solidarity that will enable them to use one another and to demonstrate the potentiality of enlightened technical leadership.



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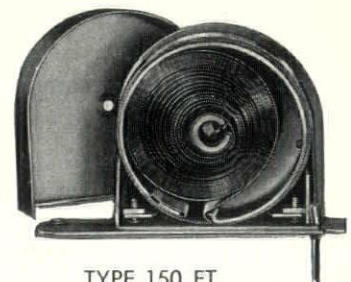
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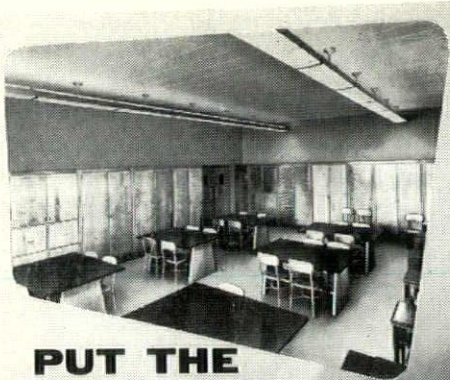
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LAW DEGREES FOR ENGINEERING AND ARCHITECTURAL STUDENTS

A program allowing civil engineering students to get a head start toward advanced degrees in law, business and public administration, or regional planning will be introduced at Cornell University in September, according to Director N. A. Christensen of the School of Civil Engineering.

Formerly, after completing Cornell's five-year civil engineering course, a student spent three more years for the law degree or two years for the master's degree in the other fields.

Under the new program with the Law School, School of Business and Public Administration, and College of Architecture, a student may obtain both degrees a year sooner.

Students will begin the combined program in the fifth year of engineering school by choosing elective courses acceptable to the chosen division and other courses that meet requirements in both areas.

Many openings exist for lawyers with civil engineering training, Professor Christensen noted. The technical background is es-

pecially useful in land disputes, water rights litigation and patent law.

An advanced course in business or public administration was described as benefiting civil engineers who work into managerial positions. Professor Christensen estimated that half of the civil engineering graduates in the United States have entered public service — as city managers or as administrators of state or federal agencies — and that many others have become business executives, in such organizations as construction companies.

Advanced work in regional planning, according to the announcement, is of particular value to students interested in such work as mapping highway and other transportation systems, developing flood control and irrigation projects and city planning.

A student may apply for the combined course any time before his fifth year in the School of Civil Engineering. His application must be accepted both by the engineering school and by the cooperating school or college.

COLLEGE BUILDING BOOM GOOD FOR TEN YEARS

In a desperate effort to catch up with the post World War II boom in enrollments, American Universities last year added 865 new buildings at a cost of \$840 million to their existing facilities.

Architectural Forum in its current issue, reports on the continuing shortage of buildings, problems of design and the current difficulties in financing spe-

cial purpose buildings and dormitories urgently needed to care for the 60% to 100% increase in students estimated over the next ten years.

The 1954 enrollment will be about 2¼ million students, equal to the peak year 1947 when half of the students were GI assisted, *Architectural Forum* declares.

"The question where the

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money is coming from to finance even the most economical of college construction is a tough one. Already this money question has changed the complexion of education in the United States. Twenty years ago most college students were attending privately endowed colleges; today two-thirds are state-supported institutions.

"Dormitories or student unions are the only college buildings that can be financed conventionally; their prospective incomes can be applied against loans or bond issues and amortizing stability can be obtained. But even with dormitories it has become necessary for some colleges to mortgage both old and new dormitories to get loans to build the new ones. Other college buildings must be built by grant or gift.

"Endowments are up in the private colleges, where fundraising organizations have made a major industry of soliciting alumni, but they are not up as high as the school building index cost, which has doubled since 1939, *Architectural Forum* reports.

"A federal inducement for corporations, which allows donations for education up to 5% of income before determination of taxes, will help, but on the other federal hand, Washington's generally tighter money policy is not going to make it any easier for most universities to finance their construction. Another gloomy suspicion by educators: even federal assistance to state universities under the land grant may be out."

Since the graphs indicating potential students are climbing, the growth of the educational plant in the United States will probably continue, *Architectural Forum* states.

The article features a discussion by Harold Taylor, President of Sarah Lawrence College about new thinking as one means of improving college architectural styles. Thirty pages of pictures and descriptions of recent structures from 17 colleges and universities illustrate recent developments in new campuses, economics buildings, schools of architecture, fraternities, dormitories, science laboratories, as well as the complete remodeling of an entire university.

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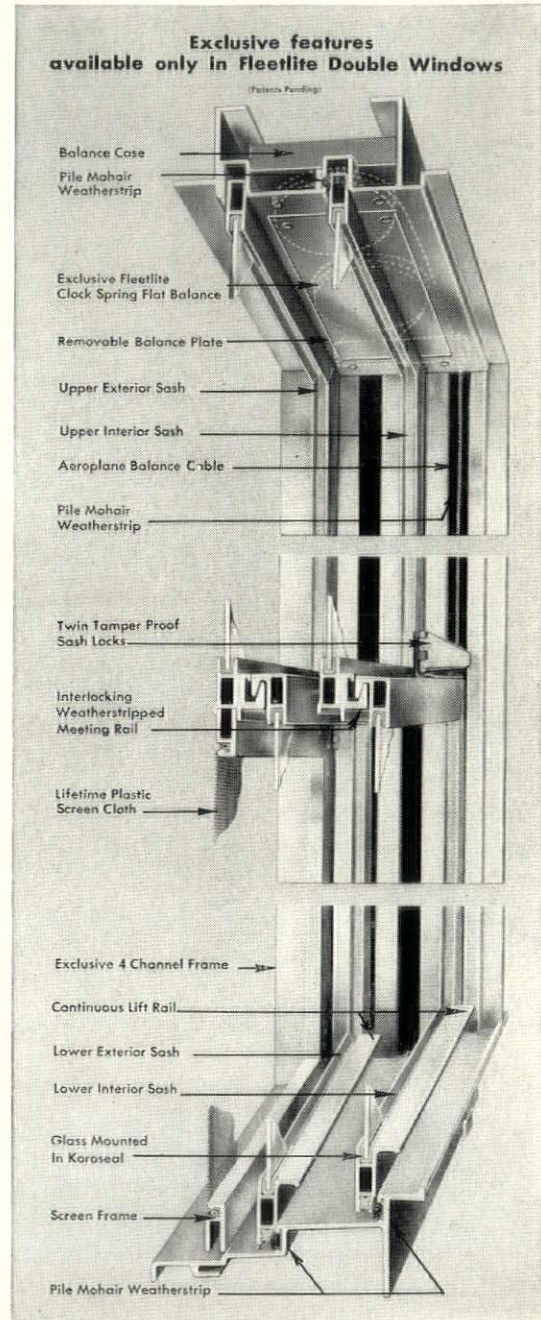
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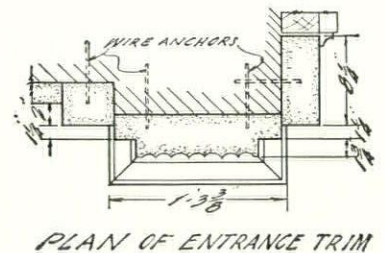
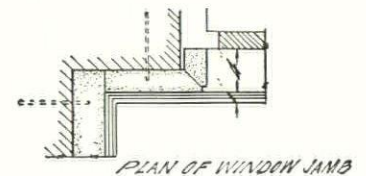
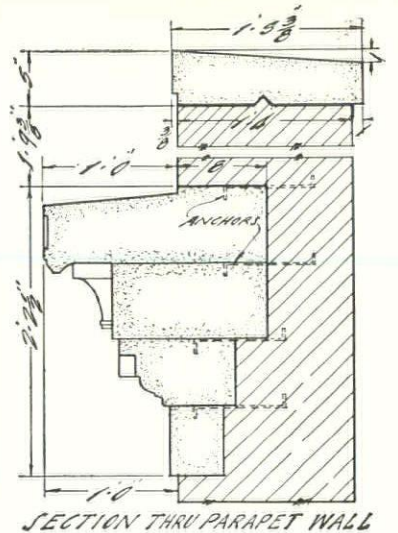
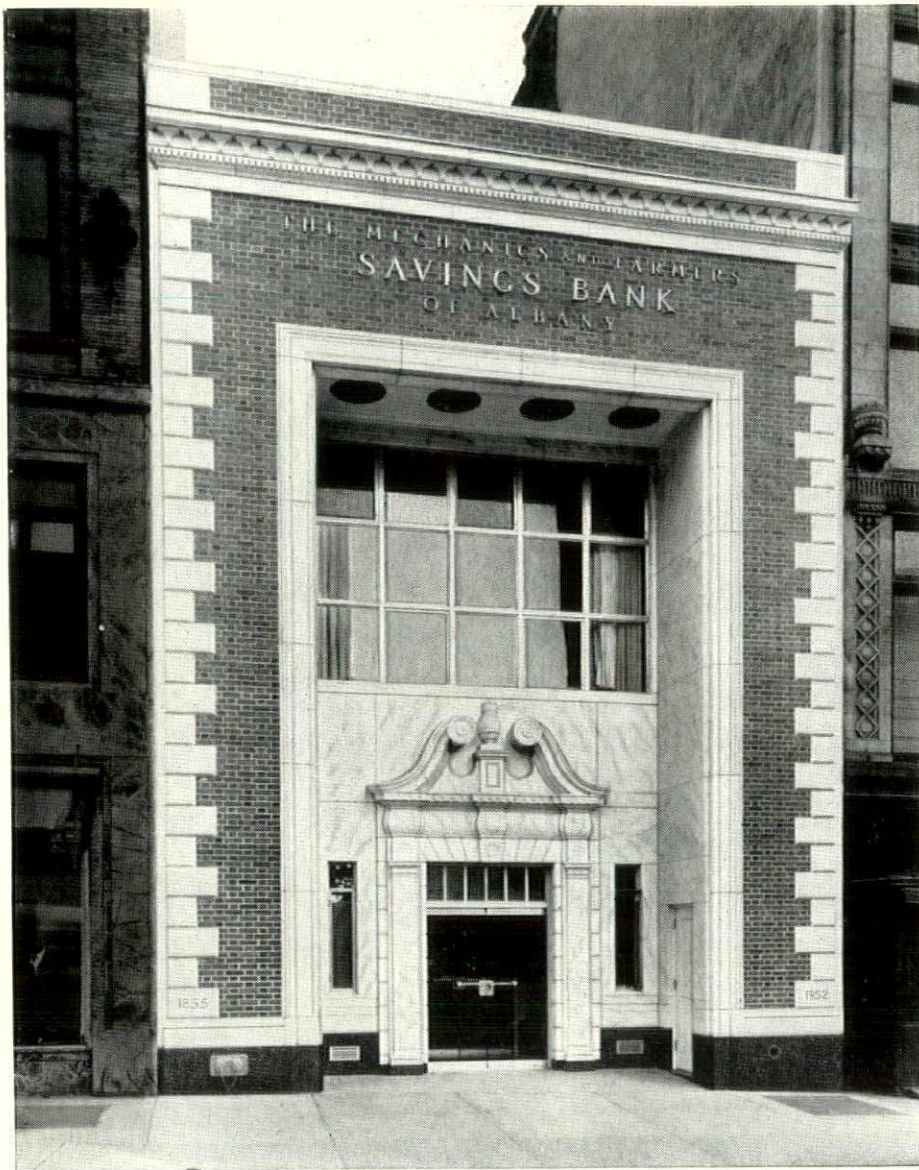
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The use of marble trim with brick wall is a long established tradition in American buildings. It is particularly appropriate for the Georgian design of the Albany bank shown above. The recessed entrance is lightened and fine details of the doorway accented by continuation of the exterior marble treatment as veneer wall covering and also for heavier con-

struction at the doorway. All marble work is Vermont Imperial Danby. The dark base course at sidewalk level is of Blue Pearl Granite. Both marble and granite were finished by Vermont Marble Company.

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BROOKLYN CHAPTER

The records of the recent 85th Annual Convention of The American Institute of Architects in Seattle, Washington, will reveal that the Brooklyn Chapter actively participated in matters affecting the profession. A resolution presented by its author and Brooklyn Chapter delegate, E. James Gambaro, expressed the fear that a bill recently introduced in Congress sponsoring the creation of a National Arts Commission would permit a governmental agency to reach into any corner of our national art life and impose restraints which might affect the free and natural development of our art and culture. The Chapter's resolution opposed any form of governmental control of the Fine Arts. The resolution was unanimously approved, applauded, and well publicized in the nation's newspapers. The Chapter as well as the recipient was honored at this convention when E. James Gambaro, past-president of the Chapter, was elected a Fellow of the Institute.

The Chapter's enthusiastic participation in professional matters will once again be in evidence at the coming NYSAA Convention in October. Its delegates attending the convention will include the following officers elected at the Chapter's May meeting to serve for the year 1953-1954:

President	Harry Silverman
Vice President	Joseph Levy, Jr.
Secretary	Irving P. Marks
Treasurer	Vincent Pellegrino
Directors	
Class of 1955	{ Jacob W. Sherman
	{ Chas. M. Spindler
	{ Harry A. Yarish
Class of 1954	{ Anthony Amendola
	{ Gabriel Avallone
	{ Andrew Di Camillo
	{ Abraham Farber

AT THE A.I.A. CONVENTION

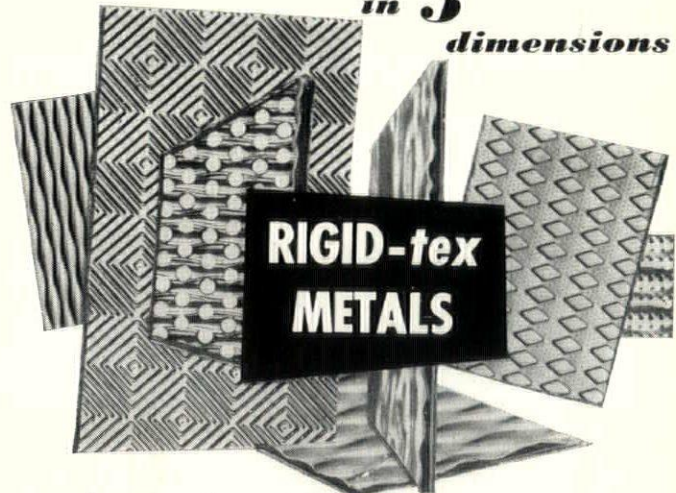


DELEGATES TO THE 85TH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS—SEATTLE, WASH.—JUNE 15-19, 1953. Left to Right: Matthew W. Del Gaudio, F.A.I.A., N. Y. Chapter, A.I.A.; Mrs. Harold R. Sleeper; Mrs. M. W. Del Gaudio; Harold R. Sleeper, F.A.I.A., N. Y. Chapter, A.I.A.; E. J. Gambaro, F.A.I.A., Brooklyn Chapter, A.I.A.; Leigh Hunt, F.A.I.A., Wisconsin Chapter, A.I.A.



OUTGOING A.I.A. PRESIDENT GLENN STANTON AWARDING A CERTIFICATE OF FELLOWSHIP TO E. JAMES GAMBARO, BROOKLYN CHAPTER, A.I.A. AT THE ANNUAL BANQUET DURING THE 85TH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS IN SEATTLE, WASH., JUNE 15-19, 1953—Credit Photo: Forde, Seattle, Wash.

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THAT NECESSARY EVIL — THE ARCHITECTURAL ENGINEER

By THOMAS H. McKAIG

Several months ago I warned you that one of these days I was going to get ready to issue a second edition of "Applied Structural Design," a book in which as business manager, author, composer and artist, I have had a special interest. In the meantime, the F. W. Dodge Corporation have taken over the aforesaid second edition — lock, stock and barrel — body, boots and britches — or whatever colloquialism you want. I have their signature on a contract and they have mine. What is more, they paid me a dollar for the former copyright. Depending on what your chief interest is, F. W. Dodge Corporation means Dodge Reports, Sweets File, or Architectural Record.

So now I am busily engaged in correcting errors and bringing the book up-to-date. This operation is an excellent way to get an appreciation of how rapidly the building planning industry is moving ahead. The accumulation of code changes in this four-year period, as well as revisions of text caused by certain economic changes is really astonishing. In a previous letter I called attention to the concrete changes — the designation of reinforcing bar sizes by numbers, the increased bond value of hi-bond bars, increased shear value of concrete, etc. Add to this a change of theory on double reinforced beams and other minor changes, and it means that practically every table in the book which had to do with reinforced concrete, has had to be changed.

In the meantime, the steel industry has not been completely dormant. I find my own office using "composite beams" as defined in the A.I.S.C. Code to a

much greater extent. Also, high tension bolts, tightened with a torque wrench, have come into the picture to a much greater extent — replacing field riveting on an ever-increasing number of jobs. This is largely an economic change — the bolts themselves cost more, but the reduction in field labor reduces the overall cost and gives what in my opinion is a better job.

Then too, through the past few years, I have learned from a number of people's questions what they think should be included. I have learned shorter shortcuts. Perhaps it would be better to say that through questions asked, I have learned to express my meaning in a clearer way. The steel people have helped me with the concrete chapters, and the concrete people with the steel chapters. Of course, I am not trying to help Dodge sell any books, and besides, it won't be out until sometime next year.

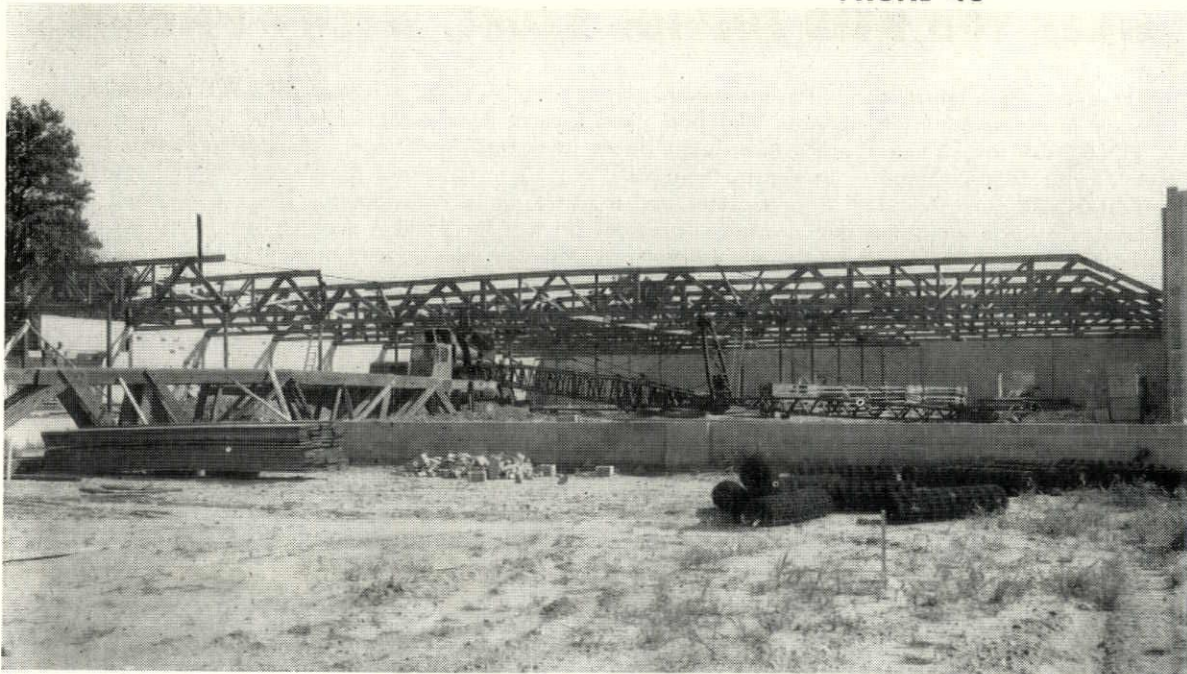
The contract which F. W. Dodge Corporation sent me — and they characterized it as their "standard contract" really opened my eyes to some hitherto unsuspected possibilities of such a book. For instance, they required me to sign over all privileges for "moving picture, radio and television rights." I haven't figured out just yet how they can make a profitable movie out of "Applied Structural Design." It seems to me it would have a rather involved plot, but then you never know what a good scenario writer can do! Another item in the contract that caught my eye, was the requirement that I protect them from any legal action for subversive or obscene material. Maybe I'd better look it over once more!

ROOF TRUSSES *By*

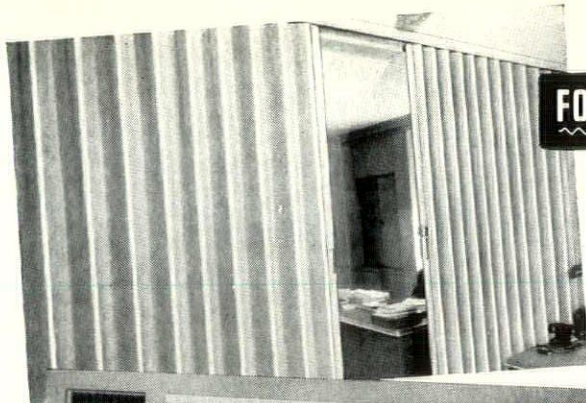
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HOLCOMB, NEW YORK

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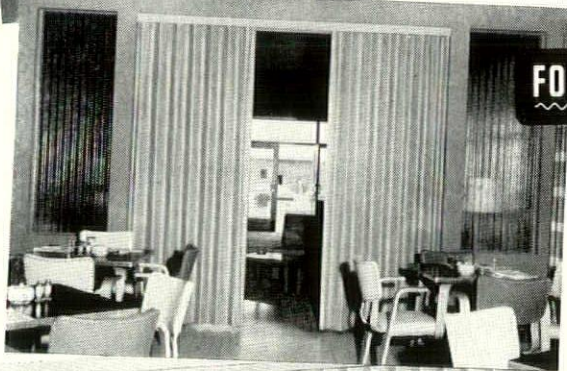
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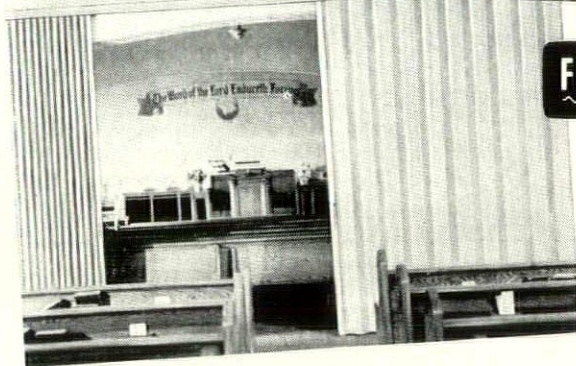
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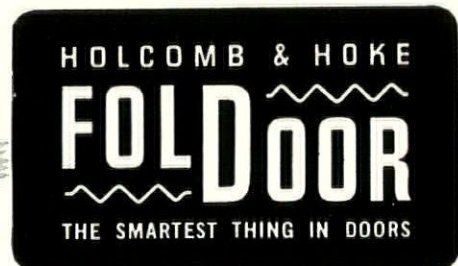
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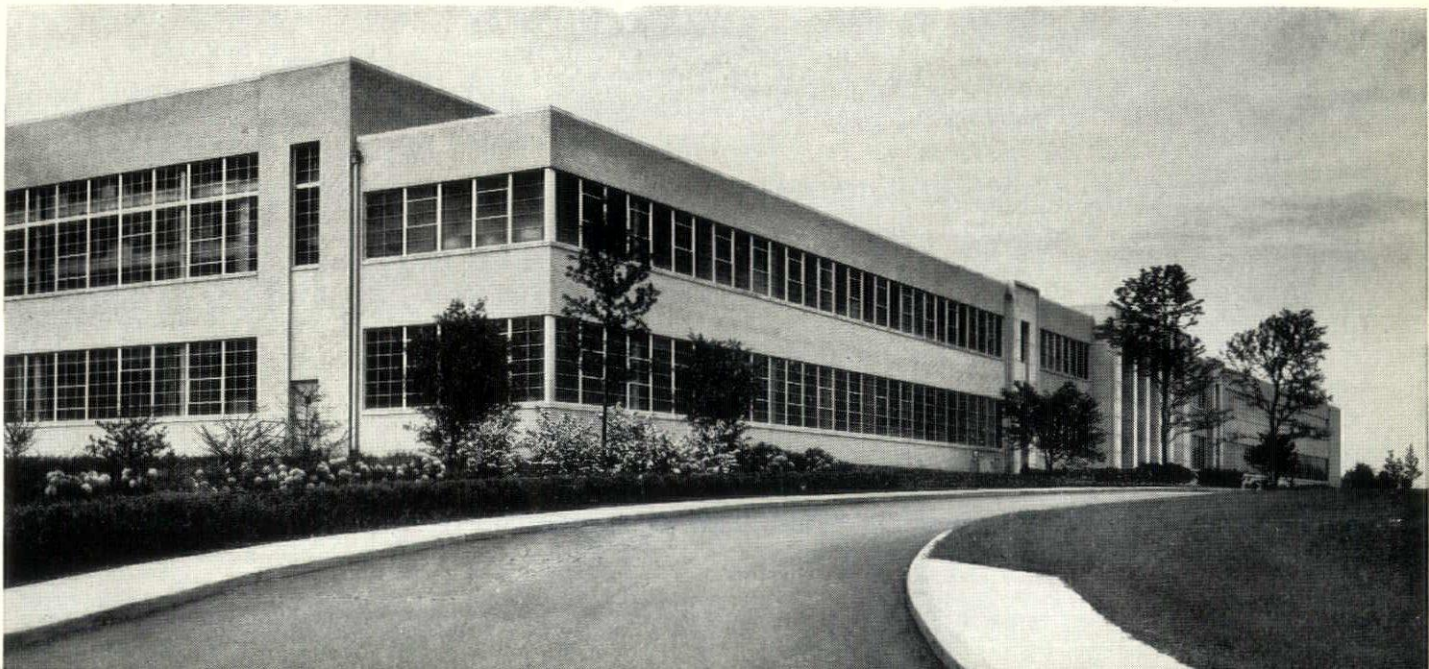
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QUEENS 1953 BUILDINGS AWARD PROGRAM

The Queens Chamber of Commerce announces complete rules and regulations for its 1953 Annual Building Awards competition in which owners, architects and builders will compete for plaques and other prizes for "outstanding structural achievements" in Queens during the past year.

Raymond Irrera, Long Island City architect and past president of the Queens Chapter of the American Institute of Architects, is chairman of the Building Awards Committee.

Inaugurated by the Queens Chamber in 1926, the Annual Building Awards is designed to stimulate and encourage "excellence in design and construction" of new buildings in Queens in twelve different classifications. See March-April issue of EMPIRE STATE ARCHITECT.

The Chamber invites owners, architects and builders to submit entries in the 1953 annual competition for any buildings substantially completed during the period from November 1, 1952, to October 24, 1953.

"By the annual presentation of plaques and other suitable awards," Mr. Irrera stated, "the Queens Chamber of Commerce endeavors to stimulate and encourage the design and construction of better and more attractive buildings in the borough which will be a credit to Queens and members of the building profession."

Entries must be received not later than October 27, 1953, addressed to Building Awards Committee, Cham-

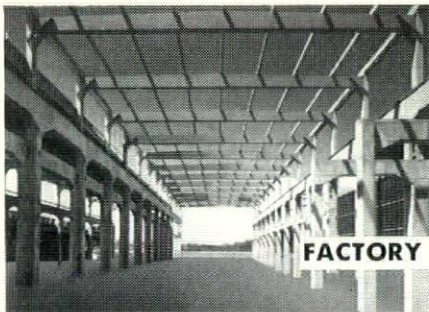
ber of Commerce of the Borough of Queens, 24-16 Bridge Plaza South, Long Island City. Not less than two unframed photographs (different views) and a description of not more than 200 words should accompany each building entry.

Mr. Irrera emphasized that award entries are not confined to Chamber members. Any building is eligible for consideration by the judges. However, if an entry is designed or submitted by a member of the Building Awards Committee, the member will be barred from judging this entry.

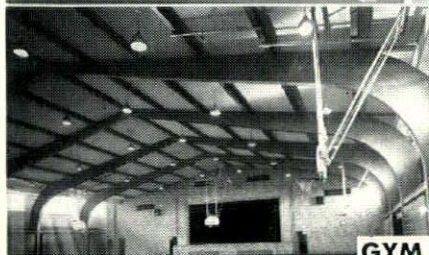
Owners of distinctive buildings will receive plaques at the 41st Annual Dinner of the Chamber of Commerce at the Hotel Commodore, Manhattan, on December 1st. Where honorable mentions are awarded, a scroll will be presented. Architects and builders will also receive awards.

Building Awards selections will be made by Chairman Irrera and his committee consisting of Benjamin Braunstein of Jamaica; Alfred H. Eccles and Guerino Salerni of Long Island City, all of whom are architects; Simeon Heller and Andrew J. Thomas, Flushing and Manhattan architects, respectively; Stephen D. Raimo, Corona contractor; William L. Savacool, Elmhurst civil engineer and chairman of the Chamber's Borough Planning Committee; Alfred N. Warwick, Long Island City contractor-developer, and chairman of the Chamber's Aviation Committee; and A. Edward MacDougall of Jackson Heights, realtor and banker, Queens Chamber vice-president.

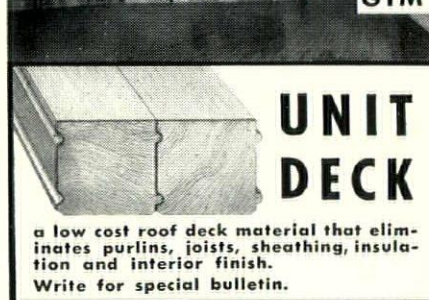
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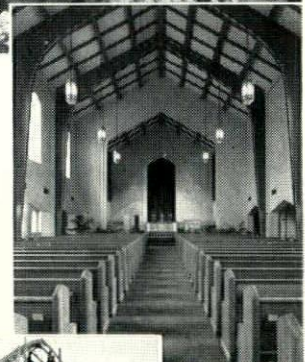
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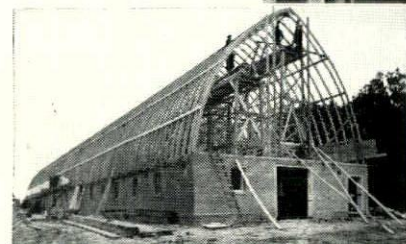
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Invited honorary judges assisting in the selection of prize-winning buildings are: Julius Eckmann, president of the New York Society of Architects; Hugh Ferriss, president of New York Chapter of American Institute of Architects; Myers E. Baker, president of Long Island Real Estate Board, Inc.; C. George Dandrow, president of New York Building Congress, Inc.; Walter J. Brach, president of Long Island Chapter of American Institute of Architects; John T. Kelleher, Queens Superintendent, Department of Housing & Buildings; and Charles C. Duffy, Engineer & Secretary, Queens Advisory Planning Board.

Judges will consider: excellence of design and construction; whether the exterior of the building expresses its usage; suitability of the structure to its surroundings; and whether there has been a correct and appropriate use of materials.

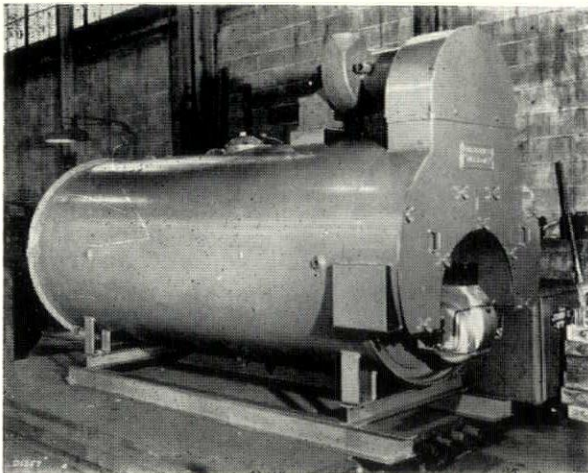
Entries will be divided into twelve classes:

1. Industrial (factories and warehouses)
2. Commercial (stores; restaurants; show rooms; office buildings and theatres)
3. Gas stations; auto sales and service; garages
4. Banks
5. Religious Buildings
6. Apartment Groups
7. Apartment Houses
8. Apartments (with stores)
9. Residences (costing \$15,000 or under)
10. Residences (costing over \$15,000)
11. Public Buildings (all buildings other than industrial, commercial or residential)
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THE CURVES OF THE BORGHIAS

By ALFRED SHAW, F.A.I.A.

A Complete Farce in One Act

The architectural fable about to be given has three characters. In the order of their appearance they are:

1. An unlicensed postcard vendor.
2. An architectural student who can't give up the sentimental past, and
3. An architectural campus cop who wants him to give it up quickly and forever.

These two opposite characters both battle lyrically with each other, with high principle. The postcard vendor on the other hand is a fellow of low principles and is trying to make a little money on the side.

Any similarity of characters in the play to actual persons, living or dead, is entirely intentional.

SCENE: COURT OF A SCHOOL OF ARCHITECTURE

CHARACTERS: P.V. — Post Card Vendor
S.S. — Sentimental Student
A.C.C. — Architectural Campus Cop

Enter Sentimental Student walking slowly.
Post Card Vendor whispering, "Buy some fealthy picture postcards?"

S.S. — "What you mean?"

P.V. — "Look what I have (under his coat), an actual picture of an Ionic Capital . . . and here's a Venetian Gothic Arch!"

S.S. — "Pretty hot stuff, boy! Where d'ye get em? You better be careful especially here near the Library. The guards are pretty tough. How much are they?"

P.V. — "Here, take the whole set. There's those two and a complete set of classic capitals and two specially illegal . . . bad ones. Look, here's a whole colonnade, caps and bases, every-

thing! And for the final touch a Palladian motif. I be never saw anything as hot as that!"

A.C.C. — "Here, what's this, aha! Well, caught red hand. You'll both perhaps get six months for this! Come al both of you!"

S.S. — "Who are you?"

A.C.C. — "Me? I'm an F.A.I.A.I.C. — a Fellow of the American Institute of Architects International Constabulary." (Shows badge)

S.S. — "Officer, I really am an archeological maniac. I have a urge to look at these old things. May I just tell you how feel about it?"

A.C.C. — "Go ahead, Big Boy!"

S.S. — (To the air of "Wonderful Guy")

"I'm as immoral as Wren or Bramante. How I long for flowing volutes.

What would I pay for a Renaissance Bay? Of for Columns with Bases and flutes.

How I crave the curves of the Borgias I still admire my love and desire

For pediments plastered with juice."

P.V. — "Now his curriculum's glassware and pipe stems Plumbing which never can hide

Steel that is stainless to him isn't painless It freezes his bloody insides!"

S.S. — "Dash me up a cornice with corbels Let me swing on a dreamy festoon

Live in the past just as long as I last With Ictinus, Cellini, Ghiberti, Rossini,

And humming a Renaissance tune."


A.C.C. — "Well, boy, you're in a bad way. I'm afraid you'll be sent to Colonial Williamsburg for life! Good Lord!"

"How I cringe when I think of your future Pray, repent of your classical sins

(Continued on Page 58.)

IT'S BRAND NEW!

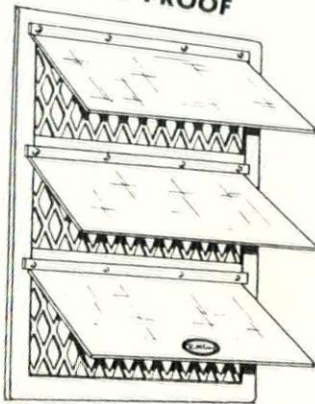
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"Silent" BACK DRAFT DAMPER
NON-METALLIC BLADES

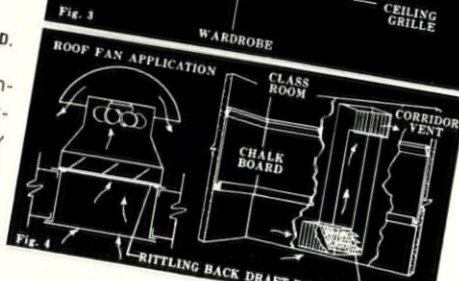
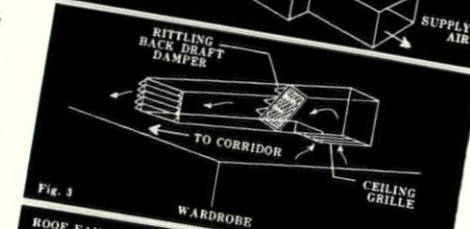
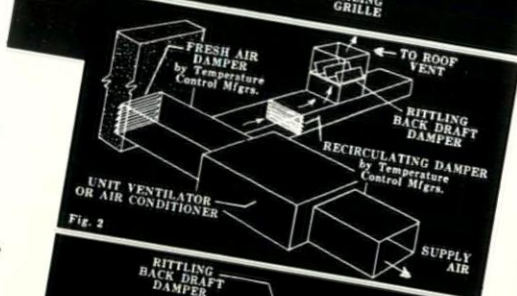
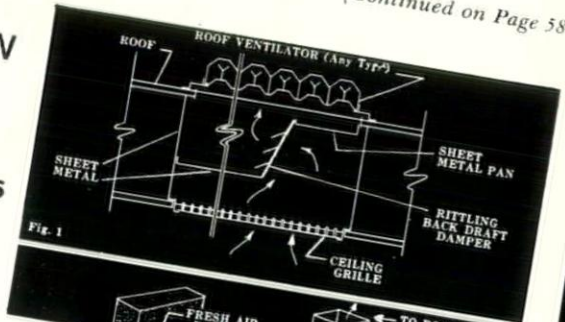
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POSITIVE SEAL**

**NON-METALLIC BLADES
NON-CORROSIVE BLADES
NO AIR LEAKAGE
MOISTURE PROOF
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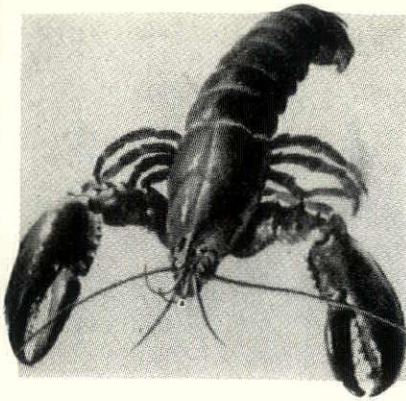
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 Edward T. Potter, Architect
 (sent in by William A. Delano)

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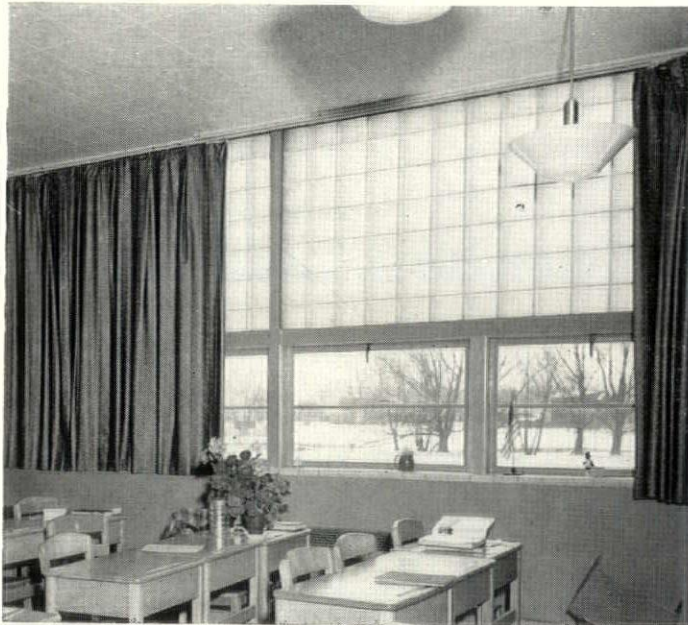
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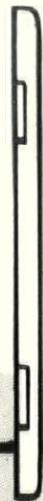
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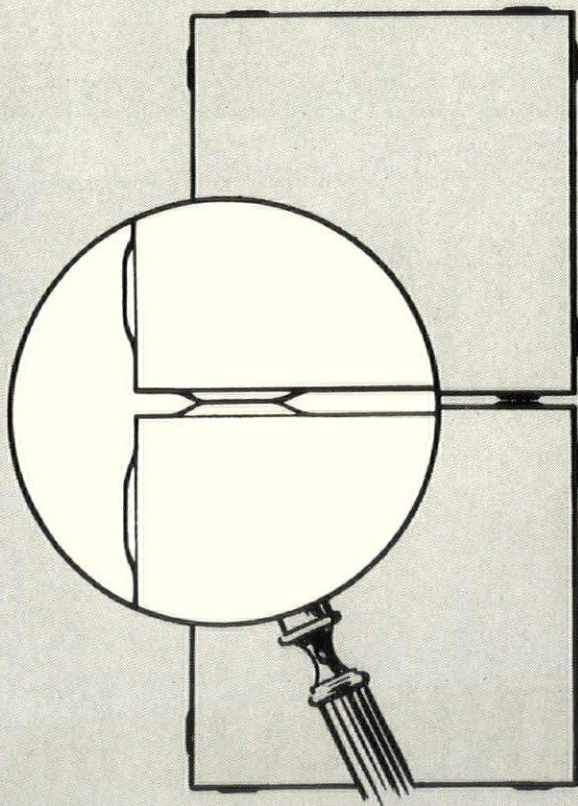
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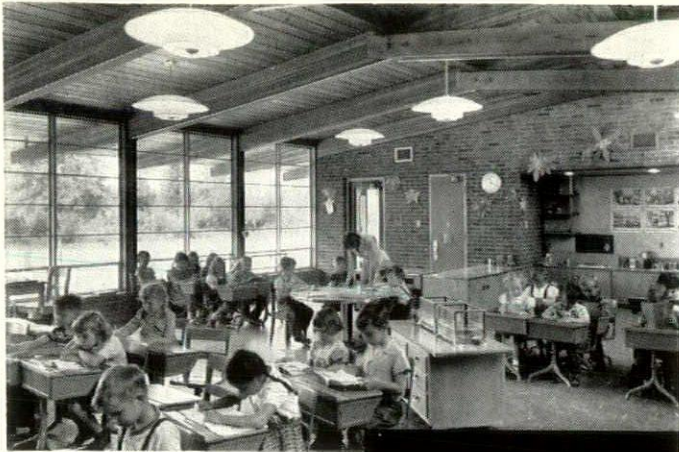
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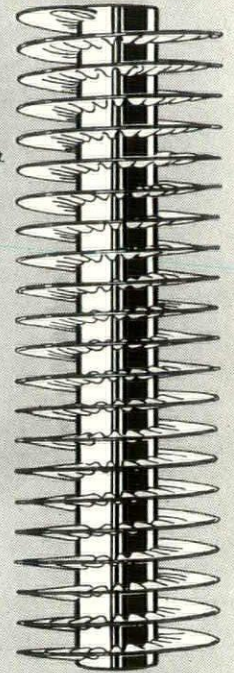
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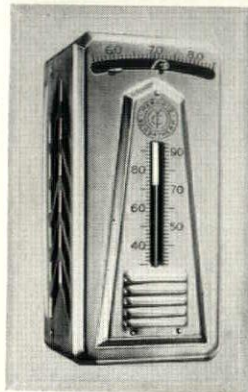
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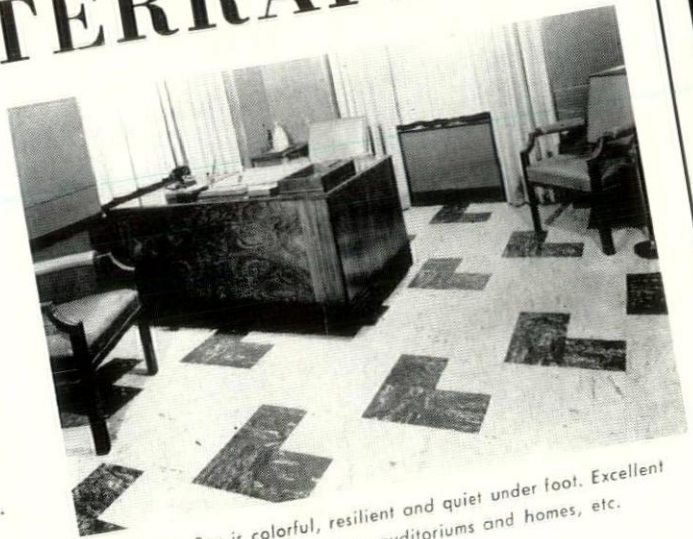
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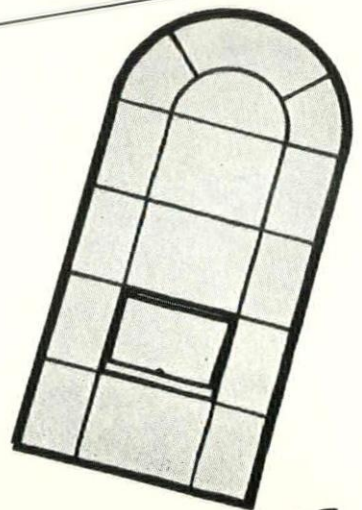
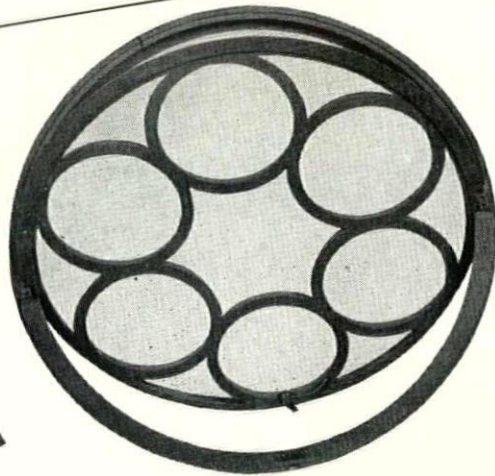
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PROFESSIONAL RELATIONS

BY MALCOLM B. MOYER

One does well to ponder on his own techniques. Years ago a Norwegian architect immigrated from "the old country" to Western Minnesota. No one knew from whence he derived the authority to call himself an architect, but he certainly was a skilled craftsman. When he delineated a building, every board had its nails properly placed; its details were redolent with freshly planed pine and varnish. Yet, he lived and died in a very small world and could hardly have been classified as a professional success.

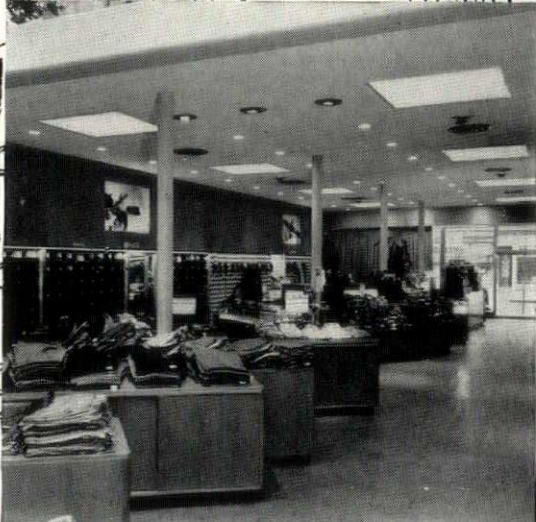
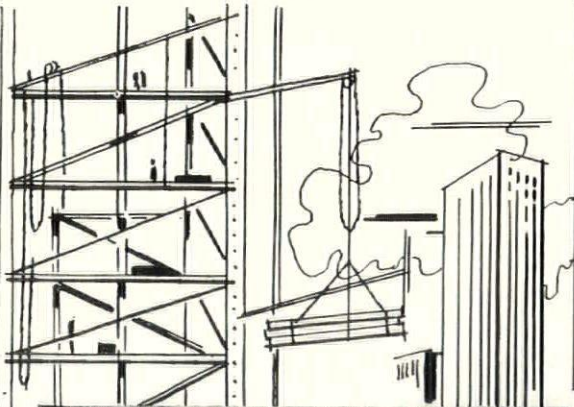
Comparing him with some of the young men of today who emerge from the architectural school with a technique of snappy penciled lines and a flair for "henhouse" architecture, but whose ideas on construction have been very sketchily acquired from passing courses in school, we wonder at the difference. But some of these young men will become widely known in the profession and will truly be classified as "successful."

The underlying reasons are worth considering. The Norwegian had a dour personality. He abhorred sales people and could not abide client criticism of his designs. His work lacked grace, imagination, and flexibility. He remained static. The rest of the world

moved on without him. Another man with less manual dexterity but with more tact and imagination could have come closer to the people he was serving and have placed their nebulous dreams into a finished structure to their liking. With a cordial attitude to sales people, he would have been kept closely up-to-date; and by a cooperative and tolerant attitude toward the contractors who were doing his work, he would have achieved good results from his efforts.

The same bond between the client and the architect exists in the relationship between the architect and his consulting engineer. If the latter is inflexible, he defeats some of the efforts of the architect to satisfy his client; and if he maintains a "standoffish" attitude towards sales people, he is often deprived of helpful suggestions. If he is overbearing with his contractors, his bidding list will be narrowed, his jobs will cost more money, and his mistakes will involve higher extras.

This is not a brief for sketchy delineation and careless specification. There is a happy medium which should guide the architect and the consulting engineer in their outside relationships.



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Don't be caught dead in a dome.

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And eradicate Athens and Rome."

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Walk through life on a Neimyer cloud

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From now on you'll be on a diet of Freon

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Salads made of acanthus and lotus
Give me a kick at the plinth of my soul.

Inigo Jones puts a spring in my bones,
But I weaken on Eames and Knoll."

"Lusty draughts of Dorothy Draper
Help the beat of my heart.

I am a glutton for beads with a button
Mixed up with an egg and a dart.

Make my tomb of Pentelikon marble
Free of any suggestion of chrome.

Bury me deep where the architects sleep

In the long colonnades with their rich balustrades
And death will be sweeter than home."

A.C.C. to P.V. — "Let's see those things. What's this? My God, a
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"You're as dead as a Byzantine doornail
You're as dead as a brick in St. Pauls.

Get on the beam that's an acetate dream
And forget about ceilings and walls.

Gird your loins with a nuclear fission,
Note all the various signs in the sky.

Then you will know that the classics will go
Like ice cream on the Fourth of July!"

"Take a notch in the belt of your morals
Think about Jesus and Frank.

Murder the client who isn't too plient
Be conscious as hell of your rank."

"Throw out your chest like a boy from the Bauhaus
Look at the world as it's going to be

Then when you're mellow, they'll make you a Fellow
And then you can bellow that you are a Fellow
Precisely like Walker and me."

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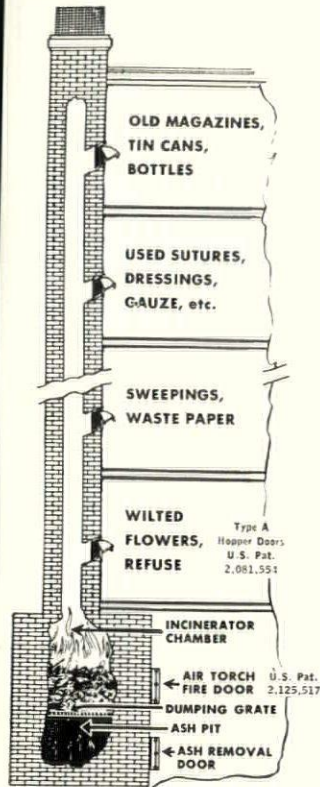
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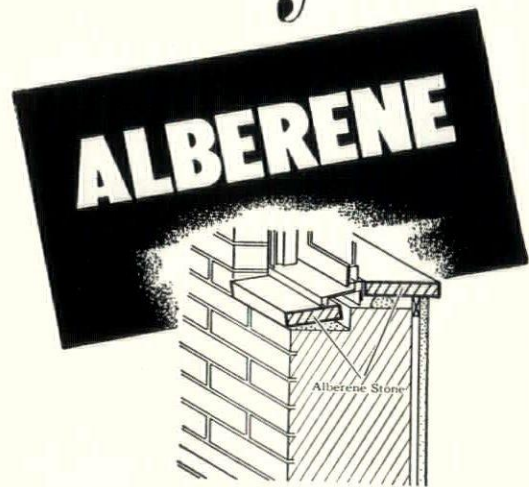


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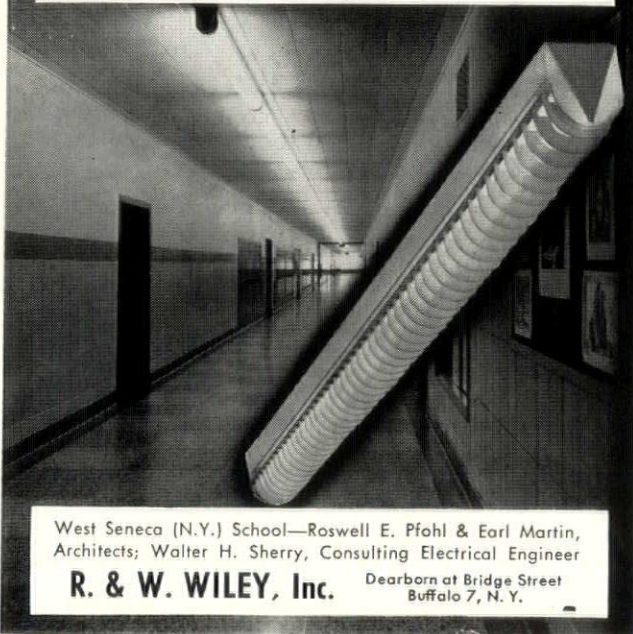
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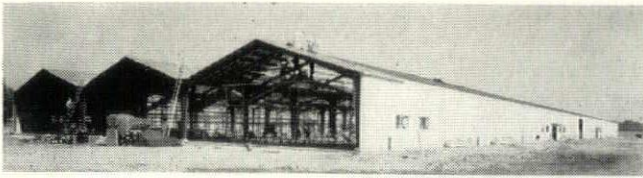
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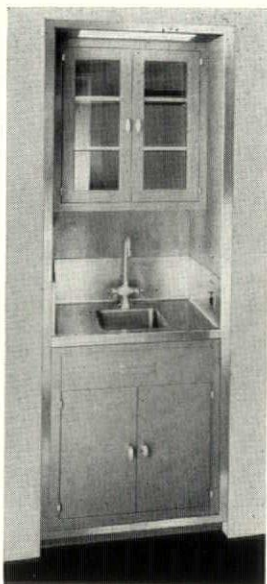


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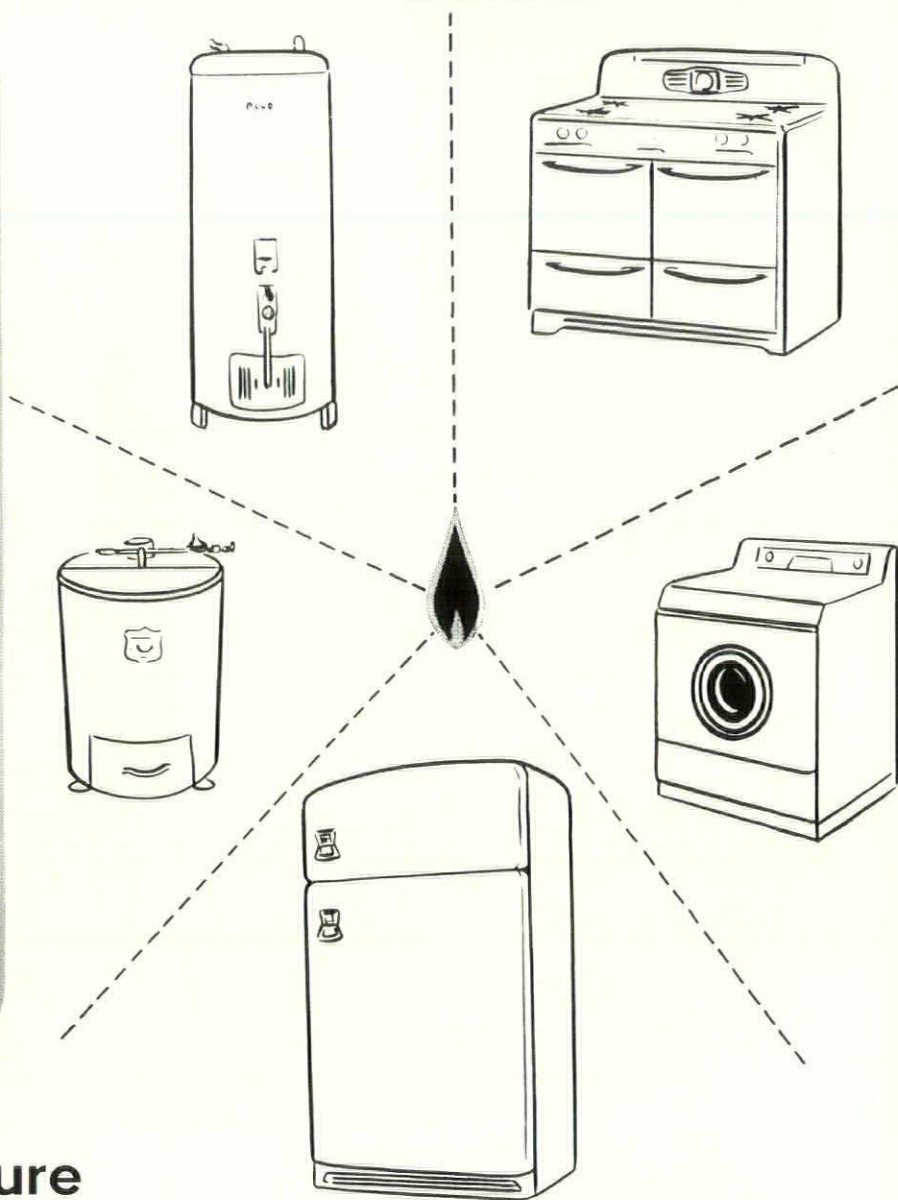
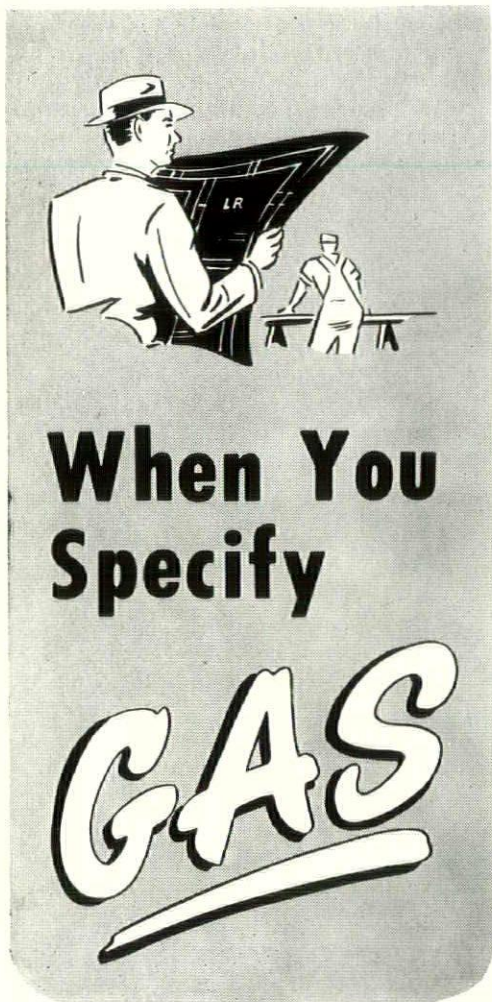
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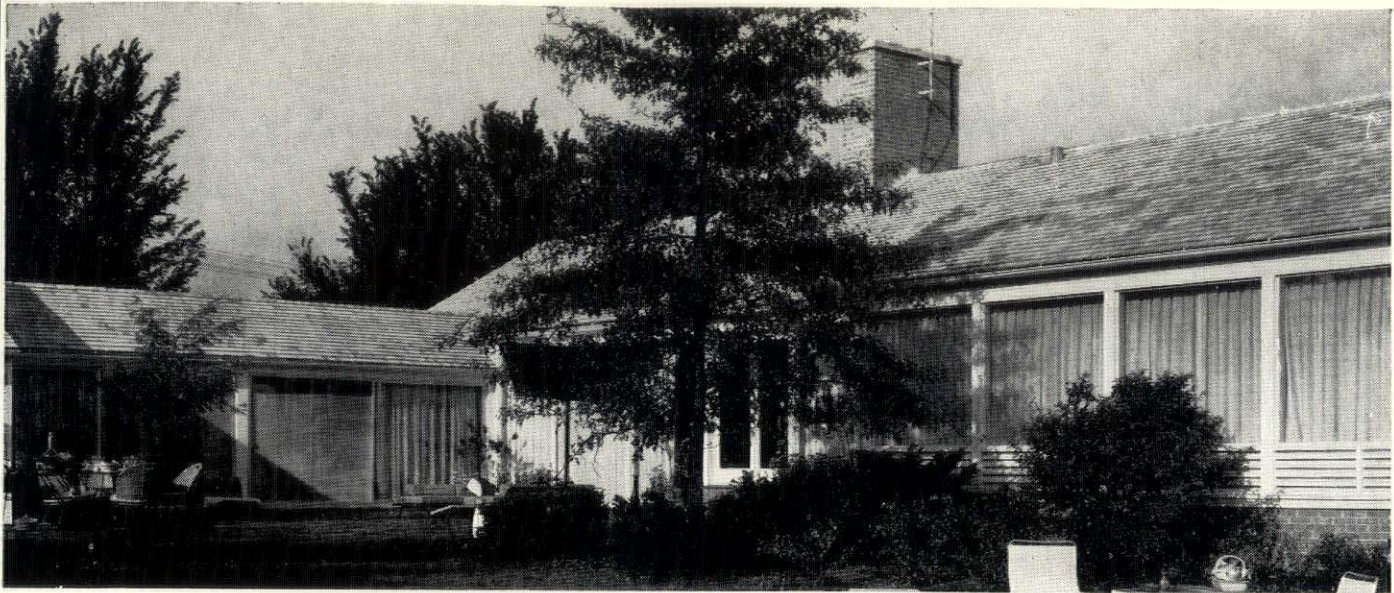
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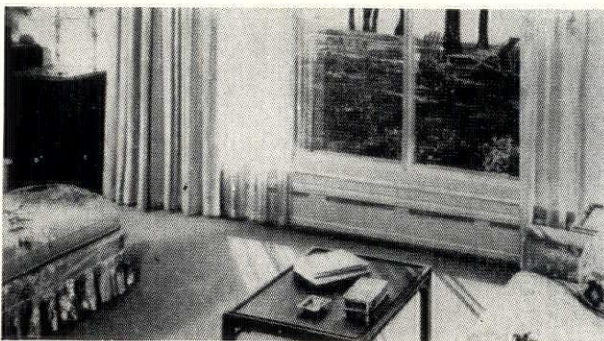
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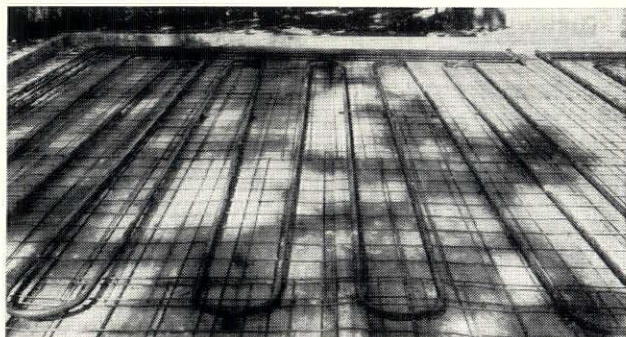
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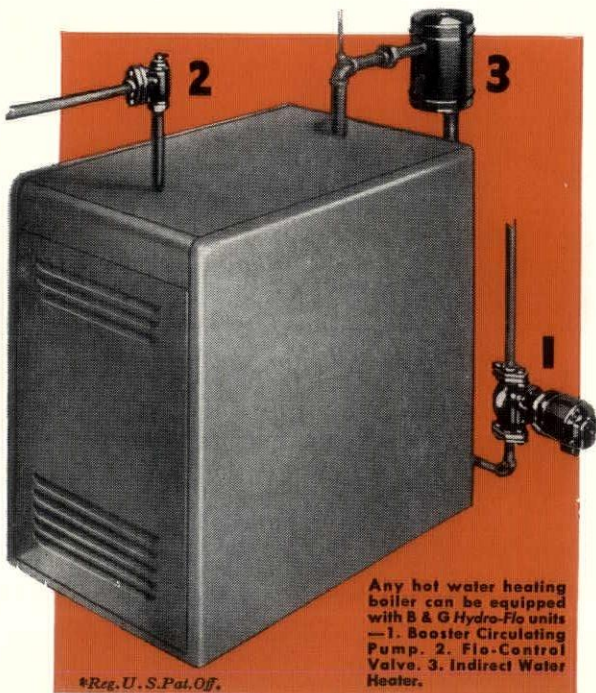
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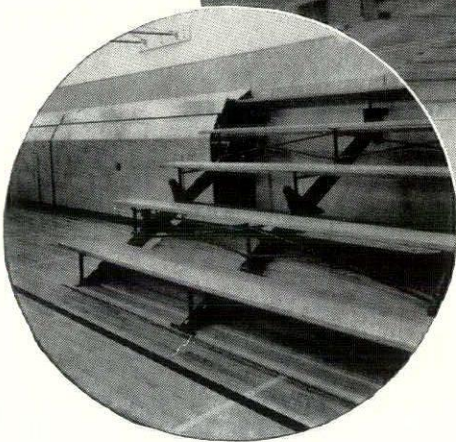
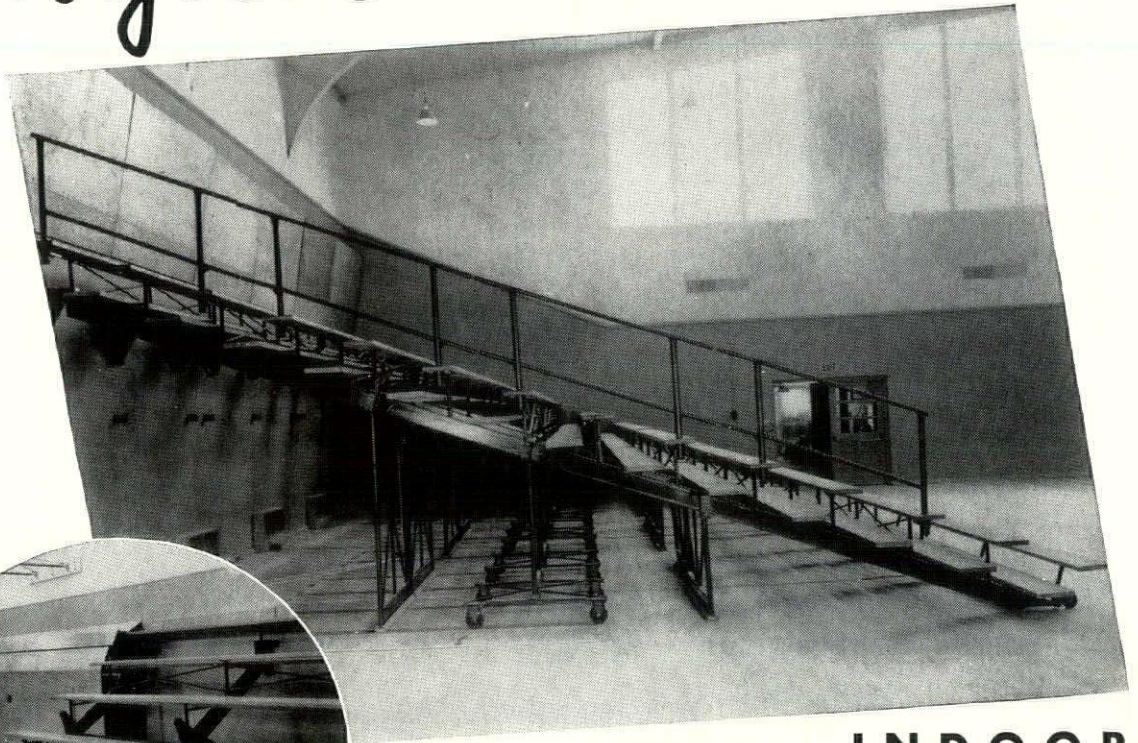
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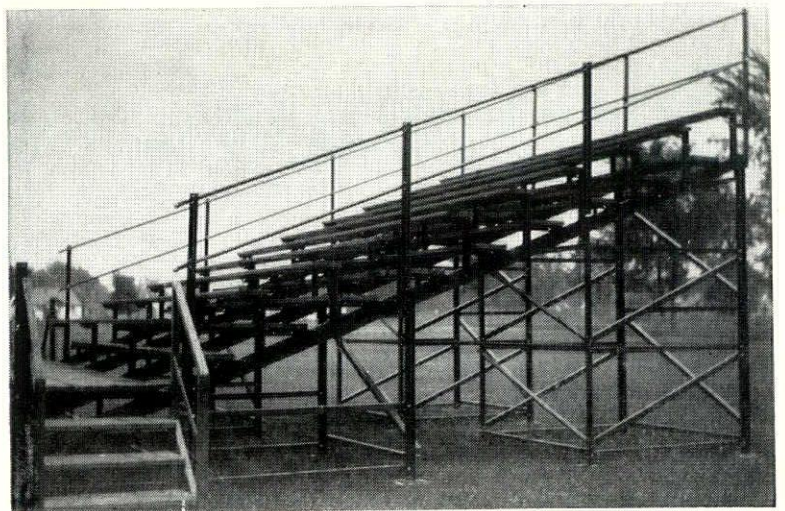
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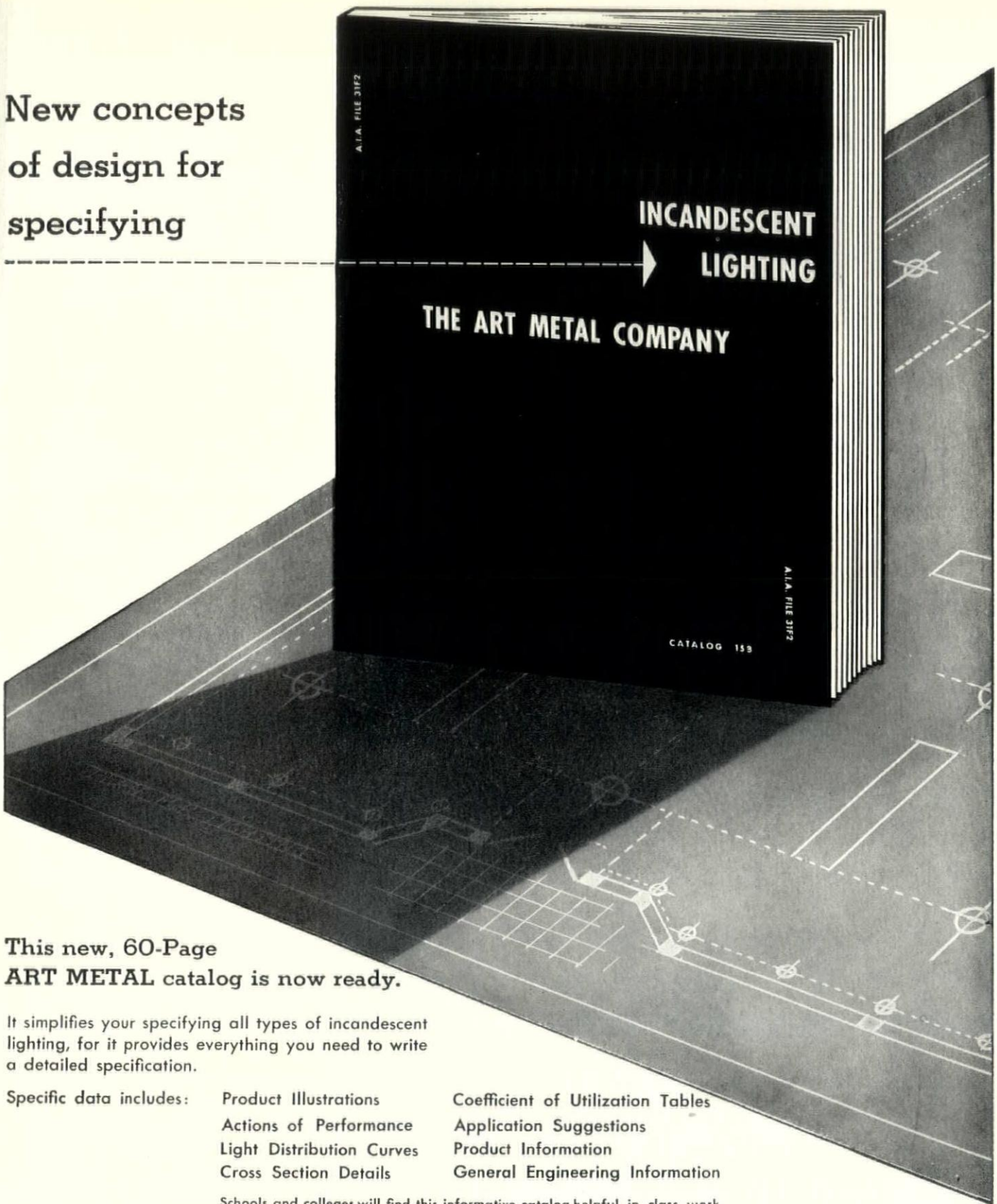
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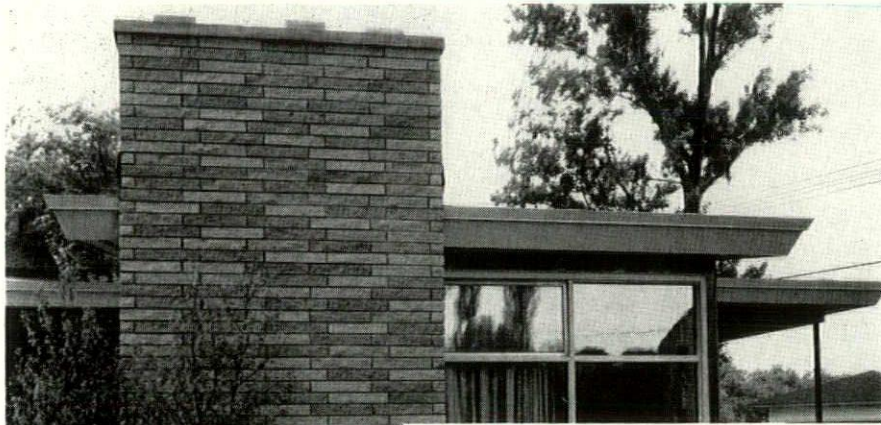


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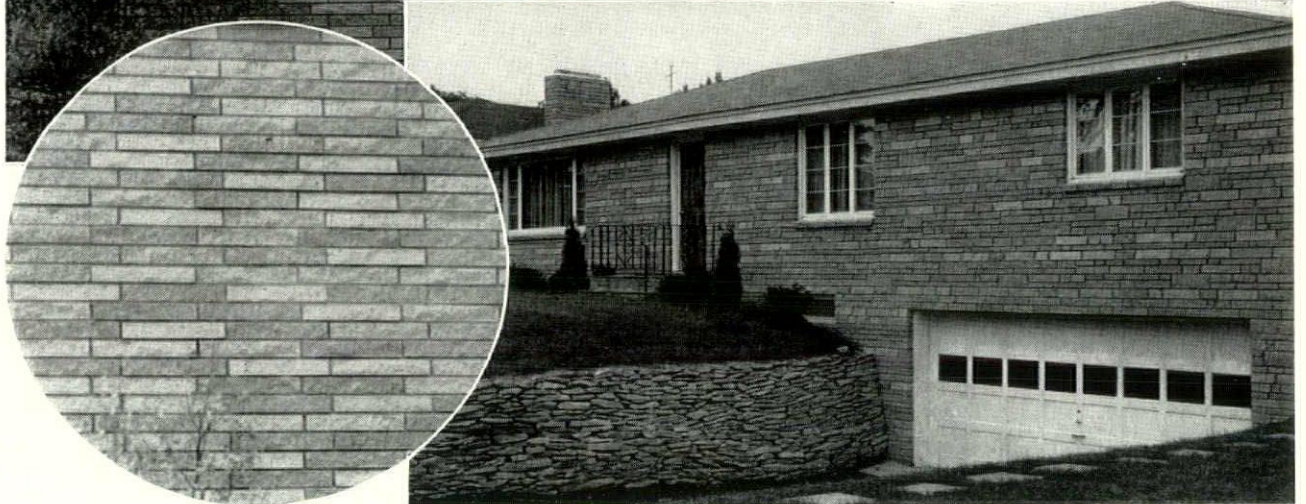
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LIGHTWEIGHT CONCRETE MASONRY UNITS

ROMAN ROUGH BLOCKS in Colors or Natural Shades



Top photograph shows use of Roman Roughs in construction of a chimney in natural gray and buff colors, in a Syracuse, N. Y. residence. Architect: Gordon Schopfer, Syracuse, N. Y. Contractor: Earl Schopfer, Syracuse, N. Y. Roman Roughs, all 4" in height and 18" in length, manufactured by Barnes & Cone, Syracuse, N. Y. Lower photograph shows use of Roman Roughs in exterior of another Syracuse home. Contractor: Henry Eichenlaub, Syracuse. Roman Roughs in Random Ashlar, using 2, 3, 4, and 6" height units, all 18" in length, natural gray and buff color, manufactured by Barnes & Cone. Circle photograph shows Roman Roughs in detail.



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Roman Roughs are inexpensive . . . with a luxury finish.

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at the Darien

Schools

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photo by Lionel Freedman

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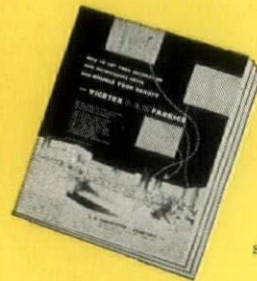


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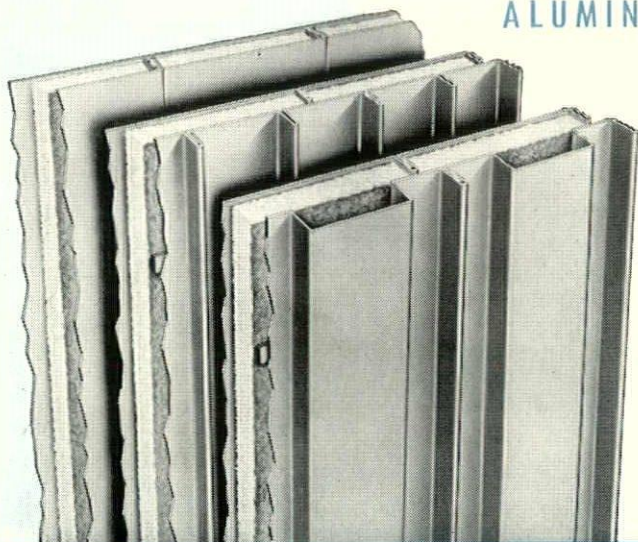
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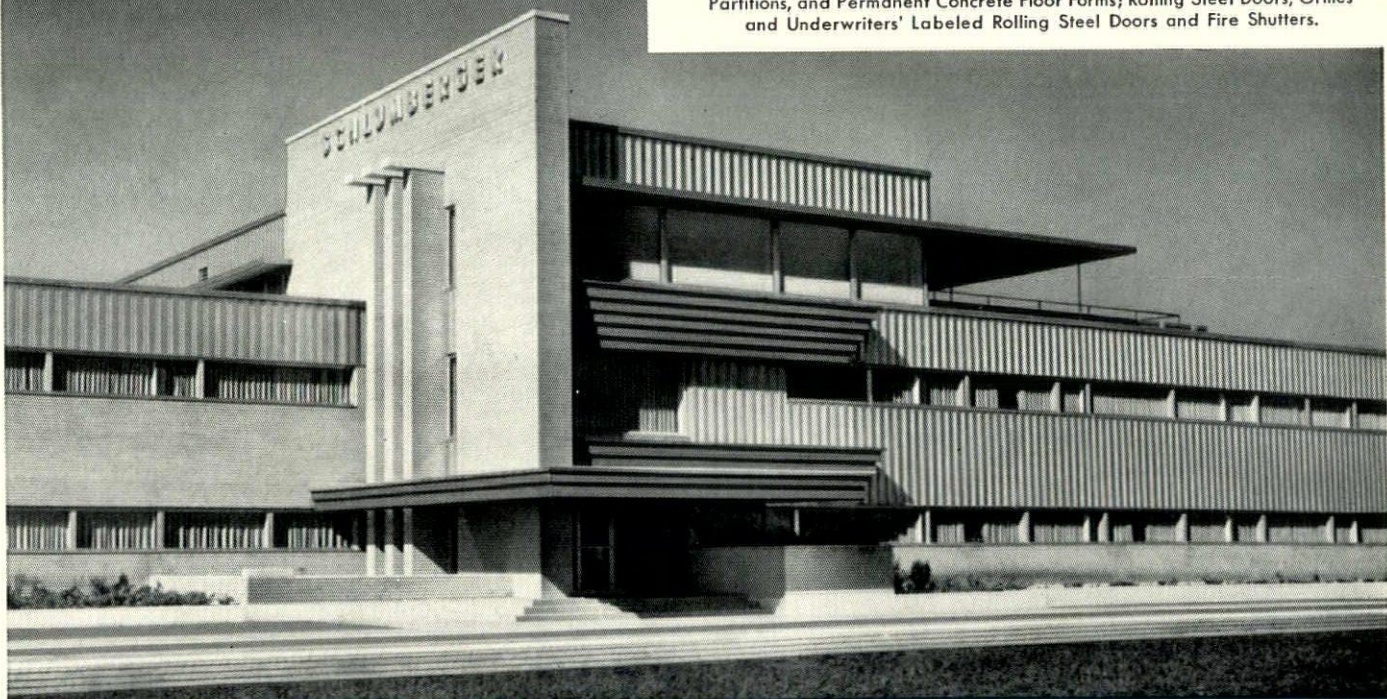
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