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EMPIRE STATE ARCHITECT
One of the larger buildings in the United States to be heated by WARM AIR PANEL RADIANT HEATING, utilizing the hollow cores of Flexicore pre-cast slabs, is the new $360,000 St. John the Baptist Church in the Town of Tonawanda, N. Y.

Approximately 12,000 square feet of Flexicore was used in the church building. The structure is entirely heated by WARM AIR PANEL RADIANT HEATING.

Architects have found this WARM AIR PANEL RADIANT HEATING SPLIT SYSTEM particularly adaptable to church construction where warm floors are desirable and where room temperatures are held to a minimum.

It has also been found that warm feet make a person feel warm all over, even though the room temperature may be low. This type heating system keeps floors warm efficiently and economically.

Accurate zoning of heat is possible by means of motorized dampers thermostatically-controlled.

Simplicity of the metal duct work that supplies the hollow cores of Flexicore pre-cast slabs in the warm air panel radiant heating system in St. John the Baptist Church, Town of Tonawanda, N. Y. is shown. Note the dampers for balancing the heating system, and the thermostatically controlled register for supplying quick heat to the basement. (Architect: Albert Rumschik, Buffalo, N. Y. Contractor: Fink Construction Co., Buffalo, N. Y. Flexicore supplied by Anchor Concrete Products, Inc., Buffalo, N. Y.)

WARM AIR PANEL RADIANT HEATING makes it possible to keep room temperatures low when the building is not in use, and at the same time provides a quick response when the heat is turned up.

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WARM AIR PANEL RADIANT HEATING is, quoting the Rev. Charles A. Klauder, pastor of the historic parish, "the best in the world."

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INVITATION TO MEMBERSHIP

The New York State Association of Architects is most desirous of having all eligible registered architects in our state as members. As you know, "In union there is strength." Therefore, every available architect ought to add his weight to the membership in order that we may count in whatever program, both legislative or educational, that your organization undertakes to do. We are particularly desirous of having the young men of the profession take an active part since it is imperative that we build leadership to be able to advance in our state.

Another reason for a strong organization is that New York State is looked upon as a leader and a good many of our policies are followed by other states. We can, therefore, be a potent factor in dealing with national issues.

There are many benefits to be derived from your association with your fellow architects.

Such meetings as the Annual Convention held throughout the state in the fall offer many the opportunity of listening to technical seminars on current problems. Members can also attend meetings at which all current legislation, etc. is aired before the entire group as are architectural policies, and also the meetings at which noted speakers and well known architects throughout the state assemble and discuss current problems.

Membership for the young practitioner in particular should be a must on their program because only through such associations can one be guided to maintain the standards of the professions. This should also apply to all non-members who seek to better their relationship as well as their standard of practice.

Non-members need only to talk to members of the N.Y.S.A.A. and they too will be convinced of the benefits to be derived from membership in our organization.

NICHOLAS J. MASUCCI,
Chairman of Membership Committee

EMPIRE STATE ARCHITECT
THE OFFICIAL PUBLICATION
NEW YORK STATE ASSOCIATION OF ARCHITECTS

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EMPIRE STATE ARCHITECT 7
In a broad sense, the objectives of The American Institute of Architects in its movement to unify the profession are: the achievement of a working effectiveness at three levels—the National, the State and the local, or community, level. The present framework of organization through which these objectives have been attained in the New York Regional District, A.I.A., are illustrated in the Organization Chart accompanying this article.

**NATIONAL LEVEL:**
The Institute, Incorporated in 1857, now represents the majority of architects eligible for membership and is made up of 98 Chapters and 9 State Organizations in the United States and its possessions. We are all familiar with its far-reaching objectives and its code of ethics. Because of its activity of service to the architects of the nation and the public, it has steadily risen in esteem with public officials and building authorities as well as the general public. It now has approximately 8,750 corporate members and with its other types of membership has a combined total of approximately 11,095. It therefore is in a position to speak with authority for the architectural profession in America, which it does frequently and to good effect. There are 12 A.I.A. Regional Districts and the New York Regional District is comprised of the 10 Chapters in New York State. Each Regional District is represented on the Institute's Board of Directors by a Regional Director. Each of these Directors is placed in nomination by the Chapters in their respective Regional Districts and he is elected by the Member Delegates representing the entire corporate membership of the Institute at its annual national convention. These Member Delegates are elected by the corporate members of their Chapters to represent them at the conventions.

The Institute has the following publications: The Journal, a monthly, containing articles of general interest; The Bulletin, a bi-monthly, containing technical information, notices of conventions and other Institute business; and a Newsletter, containing items of immediate interest, issued as needed.

**STATE LEVEL:**
The New York State Association of Architects was organized about 1930. At a meeting of the Institute's Board on March 11, 1949, immediately following the Houston convention, it was granted its Charter as a State Organization of The Institute. The State Association represents The Institute in the State of New York. Its subsidiary organizations are 10 Chapters of The Institute and 4 independent Societies, a total of 14 organizations. Each of these organizations elects...
from its membership a Director who serves on the Association’s Board of Directors. At annual state conventions, the 14 subsidiaries are represented by Delegates elected by each separate organization. The number of Delegates is proportionate to the number of Association members in each organization.

The 10 A.I.A. Chapters are subsidiary organizations of the State Association, and, having Institute Chapters, are also component organizations of The Institute. They comprise the New York Regional District, A.I.A.

The 4 Societies are subsidiary organizations of the State Association, but, having no Institute Chapters, are not component parts of The Institute. However, a majority of their members are also corporate members of The Institute assigned to the various A.I.A. Chapters in the state.

The State Association is represented by one Delegate at conventions of The Institute. This State Delegate (appointed by the Association’s Board of Directors) must be a corporate member of The Institute. He represents the Association and not its subsidiaries or the individual members, and is entitled to cast one vote. The Association now has a membership of approximately 1,800 and publishes a magazine called “Empire State Architect” which is issued every two months.

LOCAL LEVEL:

The 10 A.I.A. Chapters are in direct contact with The Institute and are its sole representatives in their respective territories. The corporate members of each Chapter elect Delegates to Institute conventions. These Delegates must be corporate members of The Institute and they represent the corporate members of their respective Chapters and not the Chapter itself. The number of Delegates (called Member Delegates) is proportionate to the number of corporate members in their respective Chapters. These 10 A.I.A. Chapters have a corporate membership of approximately 1,215. This total does not include the Chapter Associate, Junior Associate and Student Associate membership.

The 4 Societies function as independent organizations. As noted under “State Level,” they are not component parts of The Institute and cannot have Delegate representation to Institute conventions. Their total membership is approximately 555. The majority of their members are also corporate members of The Institute assigned to A.I.A. Chapters in their locality.

These 14 separate local organizations unite to form the New York State Association of Architects with a total membership of approximately 1,800.

CITY OF NEW YORK:

Due to problems peculiar to the City of New York, it was found advantageous to organize into one unified group the 5 A.I.A. Chapters and the 2 Societies in the 5 city Boroughs. These 7 organizations were united October 2, 1950 into ‘The Architects’ Council of New York City. This unified the profession locally and assured united action within the city on matters affecting the profession and the public good. The Council is comprised of 2 Representatives from each of the Member Organizations, only one of whom has the voting power. While the membership of these 7 organizations ranges from 20 to 700, the organizations are entitled to only one vote each.

The Council is not a component part of The Institute and does not have any voice or jurisdiction in A.I.A. affairs. The total membership of the 5 A.I.A. Chapters is approximately 900. The 2 Societies have a membership of approximately 390. The combined total in the City of New York is approximately 1,290 members.

The 2 Chapters in the Metropolitan Area of the city are Supporting Members of The Council, namely, Long Island Chapter, A.I.A. and the Westchester Chapter, A.I.A. Their territories are outside of the city limits and they have no vote in The Council. Their Representatives are free to attend Council meetings at any time to present problems affecting the profession in the Metropolitan Area. This affords an opportunity for discussion and an exchange of ideas in order to determine the course of action as a unified group.

The combined membership of the Long Island and the Westchester Chapter is approximately 184. Including these 2 Supporting and the 7 Member Organizations, the total organized strength in the Metropolitan Area of New York City is approximately 1,374.

UP STATE:

Both the Rochester Society and the Syracuse Society are in the territory of the Central New York Chapter, A.I.A. While they do not have an organization similar to The Architects’ Council of New York City, the 3 organizations have worked together harmoniously and effectively on their local problems. The majority of the Societies’ members are also members of the Central New York Chapter, A.I.A.

The main objectives and purposes, entirely professional, of The State Association, the independent Societies, the A.I.A. Chapters and The Architects’ Council of New York City are in accord with those of The American Institute of Architects.

The goal of unification in the New York Regional District, A.I.A. has been realized. Although there are some questions on which further study is being made, and understanding among the members that promises there is a feeling of fellowship, a strength of purpose continued progress and success.

Our profession is a world-wide one, and our thinking must transcend the narrowing limits of sectionalism which saps our strength, restricts our efforts and reduces our effectiveness at all levels of organization.

The strength and effectiveness of The Institute is dependent on the active support of its Chapters and State Associations which, in turn, depend for their strength on the national unity of The Institute; and the combined strength at all levels depends on the active support and participation of each individual member.

In this time of national need, now more than ever we must be loyal and active, always striving for understanding and unity in order to be of better service to society and to our profession.

The first regular membership meeting of The Institute was held May 5, 1857 shortly after the official signing of the Constitution by its Founders. On this historic occasion, President-elect Richard Upjohn gave a stirring address. The following is quoted from his remarks:

“...It need not be said to you, that the strength of a foundation depends in a great measure upon the adhesiveness by which the material composing it is bound together, and that upon the strength of the

(Continued on Page 40.)
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EMPIRE STATE ARCHITECT
During Jim Kideneys administration (1941) there was considerable discussion among the members of the New York State Association of Architects, regarding the publication of a magazine which would reach all the architects in the state, and which contained information of value to them. There was much thought given to the possibility of this magazine competing with then existing publications issued by the various societies and chapters in the state, and also with commercial magazines usually to be found in an architect's office.

Jim Kideneys was very diligent and very persevering, with the result that he was able to convince Julian Kahle, a publisher in Buffalo, of the value of a publication for architects. Julian Kahle and Jim Kidney started canvassing the field, and among others, interviewed many architects in the metropolitan area. I remember distinctly the attempt of Julian Kahle to see many of the manufacturers whose offices were in and around the metropolitan area, and since he was not well acquainted with the architects here, he found it very difficult. After a while, however, the architects in the metropolitan area were convinced that they should take an active part in this publication, and were able to give Julian some introductory leads which eventually resulted in some advertising for the magazine. The late Sidney L. Strauss was a great factor in obtaining assistance for Julian in his campaign.

Since the first issue, of May 1941, the magazine—which began with six printed pages—has grown to a considerable document as evidenced by the March-April 1950 issue containing thirty-eight pages.

As the membership of the organization increased, of course the circulation of the magazine, and its importance in the architect's office, also increased. Its value to the advertisers has grown considerably, because of the greater circulation. The architects in the state now wait with great expectancy for the next issue of the magazine, and are very much interested in its contents, to the extent that a great many controversies occur in local groups regarding the articles and why not more of them are published.

At the time the magazine was thought of, it was hoped that it would serve as a clearing agency for the ideas of the architects in the state, that it would bring the architects closer together, that it would give them more influence in respect to local and state political and legislative bodies, and that it would improve the practice of architecture, generally. It is very gratifying that all of these objectives have been achieved to a great degree, as may be evidenced by the strength of the Association in New York, and by the strength of the architectural groups in the various communities, particularly in the metropolitan area.

We have not yet reached the stage of being fully satisfied that the publication has accomplished all that the founders hoped it would. It is necessary that more architects in the state participate in the discussions, by sending articles to the magazine; that more buildings be publicized, which can be done if architects will send photographs and descriptions of their work; and if more architects would take the trouble to advise the Chairman of the Publications Committee, Charlie Ellis, of matters of interest to them and to their fellows in their respective communities, which should be of interest to other architects in the state.

The publication has a great future if we all take an active part in building it up. M. W. Del Gaudio

DAVE CRANE ON “BEING AN EDITOR”

The Editor's job is a grueling one and when it fell to me the only way I was able to do was by assigning jobs to others. In this I was most successful! And of course, among all our editorial talent the most spirited assistance came from none other than my very good friend and your current editor George Smith. By some bit of persuasion I was able to trap George into becoming the so-called "Managing Editor", a new position envisioned by me as a fitting one for a man who would first of all do all the work, and second, thereby qualify himself alone as the only man who could possibly fill the bill as my successor: which he has been doing ever since. And it begins to look as though he always will. Furthermore, he doesn't even have a "Managing Editor"!

Quite seriously, this is a big job which no man should be asked to do for too long. George has done it admirably for a 3-year stretch. Can’t someone do something about relieving him of his command? Truman, maybe.

EDS. NOTE: Please send answers to this last statement to George Dick Smith, Jr., 1328 Prudential Bldg., Buffalo, N. Y. I am getting weary and like old editors — I hope to just fade away.
LETTERS FROM ADVERTISERS

THE EMPIRE STATE ARCHITECT
IS AN EXCELLENT ADVERTISING MEDIUM

25% OF ALL ARCHITECTS IN THE U. S. A. ARE REGISTERED IN NEW YORK STATE

A VERY LARGE PERCENTAGE OF ALL BUILDING ORIGINATES IN NEW YORK STATE

MANUFACTURERS OF BUILDING MATERIALS TAKE NOTICE
The ever evident and steadfast growth of the Empire State Architect as an organ of expression of the accomplishments and activities of the several constituents of the New York State Association of Architects is most phenomenal, and has demanded hours of sacrifice by its staunchest supporters.

Sustained by a meager subsidy at birth, and being without precedent, the formula for its development has undergone many and varied changes as to size and organization of editorial staff, determination and procurement of editorial materials, methods of soliciting and context of advertising, maintenance of reader interest, style and composition of cover, control of editorial cuts and arrangement of context, uniformity of size and method of distribution.

Ten years. A tenth of a century. One-seventh of the normal span of man’s life. How, when and what outstanding experiences in the expansion of the publication highlight the years or establish epochs in its growth. Compensation for my years of work for and with the publication fall logically into two categories so closely related that it is difficult to differentiate between them. My happiest experience came with the knowledge that the venture could be successful without subsidy. Thrills of satisfaction mounted to an all time high when an adjacent state association sought the formula for our success. Again, when manufacturers by direct mail referred to their advertisements in the periodical, and most recently when I learned that the New York State Library at Albany, N. Y. was seeking back numbers to establish a complete file of the Empire State Architect.

The greatest disappointment is that prevailing circumstances do not permit publication on a monthly basis, thereby eliminating the necessity and cost of several smaller affiliate publications.

There are no boundaries in its statewide influence and possibilities.

Charles Rockwell Ellis

1951 STATE CONVENTION
at Buffalo, N. Y.
OCTOBER, 11, 12, 13

EMPIRE STATE ARCHITECT
ECCLESIASTICAL ARCHITECTURE
IN THE NATIONAL CAPITOL AREA

It is regretted that there are no plans or supporting literature from the architect's "McLeod and Ferrara" of Washington, D. C. for the interesting churches illustrated on these pages. They indicate that the architects have a fine grasp of the religious feeling along with a good sense of contemporary presentation and interpretation of that 2000-year-old movement.

The Editor

Lee Boulevard Baptist Church, Fairfax County, Virginia

Lee Boulevard Baptist Church, Fairfax County, Virginia
McLean Baptist Church, McLean, Virginia

Greenbelt Community Church, Greenbelt, Maryland

First Presbyterian Church, Arlington, Virginia

(Continued on Page 17.)
THE Holy Cross Church, Dewitt, New York, completed in the spring of 1950, presents a solution to the problem of a suburban parish. The church provides sanctuary, sacristies, narthex containing the baptistry and nave seating 360 on the main floor level elevated slightly above grade at the front by the three exterior stone steps. The balcony seating about 40 brings the total capacity to 400. The site sloping downward from the front permitted the use of windows without area-wells and their inherent problems. The unobstructed windows provide good daylighting to the basement social room, kitchen, toilet rooms, boiler room. The hall is used not only for church parties, but also for classes in religious instruction.

The structure 45' x 98' was erected on a limited budget of approximately $100,000.00. Contracts were let in the amount of $96,880.00, or 59c per cubic foot. THE basement is of reinforced concrete walls, concrete floor, and reinforced concrete pan system first floor slab. Durisol sofit blocks remaining in place were used for pans and form an economical and very effective acoustic ceiling. As many as four classes of children can be in session simultaneously without disturbing one another. All basement partitions are 8" celotex block unfinished except for painting. All stairs to basement are steel with concrete pans, steel balusters and bronze handrails.

The superstructure walls are of exterior face brick, with interior brick wainscote and celotex block. Laminated timber arches support the exposed plank roof which is covered by rigid fiber insulation board and asphalt shingles. The sanctuary wall is also of brick with celotex block backing forming the sacristy walls. All partitions forming the separation from narthex to nave and balcony partitions are of wood studs covered with plain red oak plywood. Plain red oak was used for all millwork and cabinet work, doors, jambs, trim, confessionals, and pews. Steel architectural projected windows were set in wood sub frames and trimmed with oak. Nave windows were glazed with leaded amber Cathedral glass with a stained glass medallion in each panel.

ON THE COVER
Exterior view of Holy Cross Church.
THE narthex aisles, sacristy floors, and sanctuary floor are of asphalt tile, the balance is exposed monolithic finish of the floor slab. The marble altar, pews, and all wood furnishings were designed by the architect.

The heating system was designed with a gas fired low pressure steam boiler. Wall hung finned tube radiation was used throughout except for the entrance vestibule where convector were installed. The wall hung radiation was simple to install and provided a minimum of interference with the continuity of the wall construction and is in complete harmony with the general simplicity of design throughout.

ECCLESIASTICAL ARCHITECTURE (continued)

Washington Cathedral from South showing construction in 1950.

Architect's conception of completed view of Washington Cathedral.

EMPIRE STATE ARCHITECT
The first stage of the Building Program for St. Teresa's Parish is now under construction, and will be ready for occupancy during the late summer.

This consists of a Church to seat 650 people and an Auditorium for parish activities in the basement.

The site is a plot of land approximately 450 feet deep with a 200 ft. front which has a gradual slope from Victory Boulevard at the entrance to Windsor Road at the rear.

This slope worked to the advantage of the Architect in that natural light was available without the use of areas, and that entrances could be made at grade. The construction of the Church and Auditorium is as follows:

- Foundation walls and floor “monolithic” concrete, walls above grade, brick and “waylite” block backing which serves as the interior finish. Deep steel girders were used in the basement to avoid the use of interior columns which limit the use of an auditorium. A heavy timbertruss supports the slate roof above the Church and Sanctuary.

- One of the features of the facade is a carved limestone statue by the noted American sculptor, Rene Chambellan.

- The second stage of construction, to follow in the near future, will be the construction of an elementary school consisting of eight classrooms and a kindergarten. Toilet facilities and offices for the principal will complete this newest addition to the New York Archdiocese Parochial School System.
CHURCH OF ST. TERESA OF THE INFANT JESUS
WEST NEW BRIGHTON, STATEN ISLAND, NEW YORK
FIRST FLOOR PLAN

CHURCH OF ST. TERESA OF THE INFANT JESUS
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Floor Plan of Church

Plan of Auditorium and School
IN planning and designing the Church of Our Lady of Refuge, on the southeast corner of Ocean and Foster Avenues, in the Borough of Brooklyn, it was imposed upon the architect as a definite obligation that he should develop extreme architectural distinction, which would be in a notable degree compatible with considerations of economy.

The result was a Church, which although following the French Gothic style, is a perfectly free rendering of that remarkable tradition. The austerity of the exterior walls, which are rendered in beautifully selected stones of Weymouth seam-face granite, is relieved at the salient points of design with sculpture of symbolic motif. The dominant feature of the composition is the graceful tower, enshrining a life-sized stone carving of Our Lady of Refuge. The tower is surmounted by a delicate fleche made of copper, forming a slender pyramid which, by its variety of detail serves to enhance the whole scheme.

THE interior piers, arches and walls are all of brick, of a delicately warm tone, imparting a sense of vitality to the architectural design. The ceiling between the brick arches is treated with material designed to bring about the highest acoustical results, and is of a dull blue color with ornamental pattern.

Several features of the plan deserve attention—the traditional division of the body of the church into three parts is preserved, but the nave is widened to contain all the pews, while the side aisles are reduced to circulating passages. A cross-aisle more than midway down the nave forms additional circulation and is terminated at each end with a vestibule. Off this vestibule on the north are the Baptistery and the entrance to the Sacristy; on the south, the Shrine of Our Lady of Perpetual Help.
THE Sanctuary, Altar and Reredos merit special praise because of their beauty and their compliance with the liturgy. Treated in finely selected marbles, this most sacred part of the church has an appropriate brilliance and richness. The wainscot is of Mandomato St. Ambrogia marble; the upper walls and ceiling are of stucco, moderately embellished with figures which indicate the subject, rather than realistic illustration. The colors are meant to form a common denominator which assists the eye in passing from wood to brick and back to marble. The floor is of fine mosaic terrazzo divided into rectangles by metal strips.

The stained glass windows in the nave, portray the Fifteen Mysteries of the Rosary. The Way of the Cross is traditional in manner and modern in form, of original composition, rendered in treatments of various metals on a background of enamel and are reminiscent of the English brasses. They are designed to function as an architectural unit with the window frames, window louvers and clerestory wall recesses.

THE lighting fixtures are, first and foremost, scientific instruments for efficiently distributing light and, secondarily, decorative adjuncts to the architectural scheme. The star formation gives lightness and elegance to the fixture and maximum glass surfaces within a given cube. Withal, the thought has been to maintain that light airiness so necessary to anything which must seem to hang gracefully in mid-air.

The aisle floors are of terrazzo, laid in a simple pattern. The plain substantial pews are of oak which harmonizes with the floors and other woodwork.

INTELLIGENT arrangement is an outstanding feature of the entire building and characterizes even the minor details. Holy Water Taps, Holy Water Fonts, Poor Boxes, Wick-racks—all are practical, well made, well placed, and cleverly marked.

Instead of following out the usual custom of placing the organ loft over the narthex, it has been located half-way down the nave in the tower. The organist's balcony projects slightly so that from this balcony there may be a full view of the altar and of the entrance.

The total exterior length of the church is 186 feet; the exterior width across the nave and aisles 55 feet; the span of nave between piers is 40 feet; width of bays 10'-6", interior height of ceiling 66 feet; height of fleche on tower above grade 131 feet. The seating capacity of the church is 1,080.
OVER the centuries the church has built venturosomly and has mothered many structural innovations. Today she lags behind other institutions in the use of new materials in new ways. Most of our churches are monuments to yesterday; few of them point the way towards tomorrow. Curiously, the supposedly tradition bound Roman Catholic Church is giving us far more architectural innovations than are the "free" Protestant churches.

The explanation for this situation is quite simple. In American Protestantism the erection of a new church is a cooperative endeavor in which many people share. Any departures from the accepted styles must be sold to a considerable group. The reason Rome can be venturesome is that the design of a church is a matter to be settled between the bishop, the rector of the parish, and the architect. In Protestantism decisions are made by a building committee which in turn is responsible to the entire congregation.

Sentiment and religion are inextricably inter-related, and our sentiments are usually conservative. The common man demands that a church "look like a church." He has in his mind a Christmas card picture of a low stone church with light shining through its "storied windows" upon the encompassing snow banks. To this norm are added other emotional adhesions. Many sacred memories cluster about the churches in which we have worshipped in the past and these associations spread an aura of holiness over the curving pews, the polychrome organ pipes, the dominant pulpit, the gaudy windows. The first thought of a congregation as it considers a plan for a new church is to conserve the emotional values of the past.

Yet the facts of life in 1951 are simply this: it is in the degree that a congregation is able to free itself from its preconceived notions inherited from the past that it can build economically, with practical utility, and with the sort of beauty which will be acceptable to our children. Sentimental associations stand between Protestantism and the development of a truly creative ecclesiastical architecture.

No architect can purge the mind of a congregation of these hallowed associations, although the minister can condition them in the direction of new ideas. What is called for is a process of education extending over a period of time. Only as the way has been prepared for him in this fashion can an architect do his best work. In any case he must be something of a psychologist, but his real function is that of a designer and not that of a popular educator.

In this situation the trick is to get the people to quit remembering and to start thinking. The writer can name the moment when this happened with some church groups. A congregation crosses the divide from sentimentality to realism when it discovers that designing a church is not a matter of "I like this but you like that" but rather a process of accepting certain principles and then working out a problem. It is an exhilarating moment when this simple truth dawns on a congregation. Most people are not averse to using their brains. The trouble is that they have commonly assumed that planning a church was a matter of taste when actually it should be the development of objective factors which are inherent in the situation itself.

It does no good to quarrel with assumptions inherited from the past. The profitable approach is to get the people to make a realistic approach to the problem before them. Once they see clearly what they are trying to do, they will cast aside their sentimentalism.

This can be done by getting them to face three questions:

What purposes do we want our church to serve?

Up in Connecticut fire destroyed an old meeting house which had been a landmark for over a century. Money was raised to restore what once had been, without much thought as to what this involved. Then the congregation made two painful discoveries. There
was no likelihood of their getting the money to re-
store the old church, which had a seating capacity
somewhat larger than the population of the town—
and that was not what was needed anyhow! They had
to sit down to a real problem: what should they do
about the money which they had accepted on the sen-
timental assumption that the old structure was to be
rebuilt in the light of their real need for a place of
worship of modest proportions plus space for the re-
ligious training of their children and some provision
for the social life of the community. If they had done
more thinking before they started money raising they
would have saved themselves much brain fog later on.
This is an extreme illustration, but we know of new
churches which have been designed so as to serve as a
frame for the stained glass windows from a preceding
structure. When such things happen it is evidence that
the congregation has not really faced the question;
what is it we are trying to do?
What are the limitations and possibilities of our
site?

EVERY location has a logic of its own, but rare is
the congregation which really thinks its way through
the implications in the land which it has bought! A
careful study will usually reveal that there is one place,
and only one, where the dominant feature of the

church should be located. These same considerations
will indicate what that should be. In some situations
a church would be lost without a steeple; in others a
steeple would be a waste of money. If a church stands
close to the sidewalk on a small lot the development
of an attractive doorway is far more important than
putting something high above the heads of the people.
The nature of the site will decide whether there
should be one floor or two. The logic of a location,
once it is thoroughly entered into, will settle many
matters.

What will the means available get us in the way of
materials and structure?

Given so much money, an architect can tell a church
how much building he can provide, or given the speci-
fications he can tell what the building will cost, but
he cannot undertake to give a congregation every-
thing it wants for the price which it thinks it can pay.
When he undertakes to do this, he gets into trouble.

Lutheran Chapel, Bronxville, N. Y.
The side walls are saw-toothed to admit natural light

and the rear wall an arc, thus making echoes impossible.

John R. Scotford

WHAT is needed is realism on both sides. When
an architect and a church come to an impasse it is
usually because neither have really faced the situation
honestly and completely. It usually simmers down to
something like this: If you insist on building in tra-
ditional ways, you will get less church; if you are
willing to use new materials in new ways you will get
more church. In the face of this dilemma most con-
gregations will find that they can get along without
the stained glass, the wainscoting, the hanging lan-
terns, the carved woodwork if this deprivation will get
them a more commodious place in which to worship
and work. This choice leads to a later and happy dis-
covery. The new ways of building have in them a new
beauty.

We know of a most successful new church which
owes its distinction to its financial limitations. If the
congregation could have afforded to it would have
built a conventional church much like a thousand
others. They wanted to plaster the ceiling, but finan-
cial necessity compelled them to leave it open. They
yearned for plaster on the side walls, but had to leave
the well-laid cinder blocks bare. If they had had $600,
Before actually starting work, it is well for an architect who is preparing to design a rural church to thoroughly familiarize himself with local styles of construction and materials available, as well as the needs of the particular congregation. Both by the style used and the materials employed, the finished structure should harmonize with its neighbors and blend into its surroundings. The edifice may be small and inexpensively built but should, through its simplicity and reserve, express the honest devotion of its members and provide for them a satisfying and inspirational place of worship. There are small churches but there is no such thing as an unimportant church. When a church is erected, it is an act of devotion to build it well.

Elaborate ornamentation and costly furnishings are, as a rule, either financially impossible, or aesthetically undesirable so it behooves the architect to produce a design which, by the incorporation of proportion, balance and good taste, will provide the spiritual stimulus and emotional response needed in a place of religious services.

Too often, a small church becomes cluttered with furnishings appropriate only in larger buildings and, because of limited funds, makes matters worse by displaying poorly designed and poorly executed stock pieces. A far more simple and satisfactory approach to the problem of interior decoration is for the architect to be allowed to carry his designing abilities into the interior of the building and that he carefully work out the design of the minimum basic furnishings, which can be constructed then in agreeable scale, material and degree of ornamentation. The small additional cost of this method designing the interior over the use of stock fittings, is invariably considered worthwhile, in view of the results. It is imperative, however, that all concerned (ministers, vestrymen and congregation) bear in mind the limits of their budget and do not expect the architect to provide features which are financially out of their reach.

If an economy, controlled by simplicity and taste, is maintained, at least one “splurge” item, in the form of a lovely cross or dossal, which should be the local point of interest architecturally and spiritually, can usually be afforded. It will be found, also, that members of the congregation often assume the responsibility for providing the extra items such as candlesticks, antependia, etc., when they realize that they are giving something especially designed for and entirely in keeping with the rest of the church.
TODAY'S TRENDS IN ECCLESIASTICAL ARCHITECTURE

BY E. M. CONOVER, B.C.D., DIRECTOR, BUREAU OF CHURCH BUILDING AND ARCHITECTURE OF THE NATIONAL COUNCIL OF CHURCHES

The floor plans of present day Protestant church buildings are designed to meet a very broad program of activities in the general areas of public and individual worship, religious education, fellowship and recreation, and pastoral work and administration. The program is one that calls for a church office or offices and a pastor's room for study and, increasingly, for counseling individuals who come to the pastor with personal and family problems.

During the past twenty or more years there has been a very interesting development in Protestant churches of practically all denominational groups in the matter of planning for worship. There is a return to the rectangular main sanctuary. The name "auditorium" which characterized the great wide rooms that developed during the awful nineties is gradually being displaced by the words "sanctuary" and "nave." Among the advantages of the rectangular plan is that all the congregation faces in the same direction. The minister can more nearly command the attention of all the congregation. In some of the wide auditoriums, some of the seats will be at the side or even to the rear of the preacher. The minister would have to be on a pivot to be able to face all members of the congregation.

Another advantage is that acoustically sound travels directly through the rectangle with far greater effectiveness than when it spreads to the sides of a wide auditorium, and to enhance its effectiveness the length of the nave ought to be at least twice the width.

The great deal of publicity given in some architectural magazines to the fan-shaped auditorium—designed so everyone in the congregation can view the altar — ignores, to a large extent, the proper theory for Protestant churches wherein the sermon is assigned a position of great importance.

However, a vital part of this return to functionalism in worship is seen in the traditional chancel arrangement of the platform, as opposed to the concert-hall type of platform which grew up in many American Protestant churches—although not in all of them by any means.

Congregations are coming to feel that it is not fair to the ministry of preaching to have the rows of pretty faces of the choir members facing the congregation while they endeavor to concentrate their attention upon the sermon. No preacher should have such competition for attention. So there is a very general return to the chancel arrangement with the different parts of the choir facing each other across the chancel. This is more nearly in keeping with the functional requirements. The singers can cooperate as they face each other across the chancel, and there is a better mixture of vocal tones. We still have to contend with a few choir directors who maintain the concert hall theory of a church choir. However, the churchly purpose of a choir is to sing to God and not to entertain the congregation. Anthem singing is to represent the congregation in praising God.

Then, too, the chancel arrangement compared to the so-called choir and pulpit platform provides more functionally for all parts of the service. This includes the lectern for leading the service and reading from the Scriptures, the communion table or altar, and the pulpit reserved specifically for the ministry of preaching. Throughout the United States hundreds of existing churches have remodeled their platforms to return to the traditional chancel arrangement. They did this because from every viewpoint it is more effective and provides more functionally for all parts of the services of worship, as well as for administering the sacraments.

TRINITY Methodist Church, Albany, New York, at Lancaster and Lark Streets, is an excellent example of the chancel arrangement in a new building. Sundt, Wenner & Fink were the architects. The Park Methodist Church, Hornell, New York, Mr. Waid, architect, is now in process of revamping their platform into a chancel.

Another trend in the order of worship is the increasing use of small chapels. A church with a member-
ship, say, of 600 will need a chapel seating possibly 50 or 60 persons. The chapel must be very effectively designed for worship and individual devotional services. Such a chapel is also greatly in demand for weddings, small funerals, worship and training in worship or assembly meetings of two departments of the Sunday School meeting separately during the same Sunday School period. If 16" high seating is used, this chapel may also be in use for a children's church service as a part of the religious educational program and training in worship—this being held simultaneously with the major worship service in the nave.

THE CHAPEL is always open for individuals to drop in for a few minutes of prayer and meditation during the busy week days. In one chapel, even, you may press a button and beautiful music is played; or another button brings a hymn to you; another results in a trained devotional voice reading a portion of the Bible for your individual benefit.

THE RELIGIOUS ARTS

Every so often someone expresses his disdain for stained glass and proposes that our modern churches have clear glass, saying we should bring the outdoors inside and let people see birds flying past the windows during the sermon. The fact that, in so far as I can discover, all our stained glass craftsmen are piled up with orders is a sufficient indication of the lack of agreement with this view. Some craftsmen are producing beautiful stained glass for use in the so-called colonial style buildings; and of course if one must have a precedent for everything, he can simply think back to the Renaissance churches of Europe in which a great deal of color was used. There are still persons in this country who think that because our forefathers in a frontier condition did not have color or money available and had to use plain glass or even oiled sheepskins that it would be quite improper to use color in today's churches in any style derived from the Renaissance. This, of course, is carrying traditionalism to a seedy conclusion. The nature of the worship service requires that attention be concentrated upon what is taking place within the room.

COLOR

Everyone is becoming more conscious of the usefulness of color. It need only be stressed that the architect, whose job it is to know what color can do for us in the various rooms within the church plant, should be given the widest leeway in the selection of color. For example, it is difficult for a local committee to imagine what color will look like at a distance of 30 feet from the aisle, as for instance upon the ceiling of the nave. This is part of the task of the architect.

LIGHTING

At the present time there is a trend—or is it a fad?—to light the nave through holes in the ceiling. I have inquired of churches with this arrangement whether it is not rather distracting and the reply is—"not when you get used to it." But one should not have to get "used to" anything within the church. In most active churches there are people in the worship service every Sunday who are there for the first time, and we don't want them to take even fifteen minutes out of an hour's service trying to figure out why certain arrangements were adopted.
Personally, I feel that two rows of well-designed lantern-type fixtures increases the effectiveness of the nave. They assist in carrying the eye and attention forward to the worship center of the room; they also take away a certain feeling of emptiness which too often has characterized American Protestant church interiors.

RELIGIOUS EDUCATION

Today rooms equipped with cribs and play pens are planned for babies under 18 months, with germicide lights and an atmosphere conducive to sleeping. The next room is for toddlers from a year and a half till 3, while the third room is for the nursery class from about 2½ till 4. These rooms have proved very useful in connection with a rapidly developing program of young adult religious education in the Sunday School. There is today a great variety of elective courses for young adults and also for the older adults. There are courses on how to teach religion in the home, how to answer the questions of the young, other questions of religion, of health, and so on through a list of at least 150 elective courses available in the present day Protestant Sunday School setup.

Generally speaking, the custom today is not to separate the sexes in any part of the church school, but to have one class for each grade of pupils with as many as even 25 in a classroom, provided of course there is a real room with solidly constructed walls. Any kind of folding contraptions or sliding doors will destroy the effectiveness of a room.

A CHILDREN'S CHAPEL can be used twice during the Sunday School period for assembly purposes; and if the church can afford an adult chapel as above mentioned, it, too, is used for Junior Highs and Seniors. Even in the smallest churches it is desirable to have at least one room for each age group, so that there is a spread of not more than 3 years to a room, such as Kindergarten for 4 and 5-year-olds, Primary room for 6, 7 and 8-year-olds, and so on. Usually adults have to use the social hall, the church parlor, and at least one adult class must meet in the nave.

In the area of fellowship and recreation, there needs to be a general purpose fellowship hall—with a minimum unobstructed floor area of 30' to 50' in the smaller churches, in addition to a platform and a kitchen. The minimum ceiling height should be 14'. In larger churches there will be a larger hall.

This hall is not called a gymnasium, but increasingly it is important that the ceiling be sufficiently high for any type of recreation which may be needed in the work of the church. For example, pupils in high schools who cannot make the high school basketball squads are frequently on the teams of the church league for basketball. Games may be played in the high school gymnasium, but the church group needs a room in which to practice. With modern building materials and through the use of color and lights flush in the ceiling or else on fixtures that are on a pivot, you may have a beautiful and attractive room for all social activities, including motion pictures, concerts and fellowship suppers. At the same time such a room will not be damaged if used for athletics. The church that denies its congregation such a general purpose hall is likely to be handicapped increasingly in its effectiveness in the community.

Churches are taking the attitude with respect to recreation that through recreation—whether it is a religious sewing circle (in which there be no gossip of course) or whether it is a basketball program—character building elements (fair play, honesty, teamwork, loyalty, cooperation, etc.) such as are taught on Sunday, are actively practiced in the several recreational groups on week days. Therefore, this matter of recreation cannot be ignored by the church or farmed out to non-church agencies.

Other rooms required in the area of fellowship and recreation include the church parlor with fireplace and book-shelves; facilities for scouting or other club work: a general purpose game room which can have a low ceiling for table and floor games; and, in some cases, bowling alleys to be insulated from the rest of the building.

MULTIPLE USE OF ROOMS

Churches simply must decide that no one room, except the rooms for the smallest children, can be restricted to any one group or activity within the church. For instance, no more ladies' parlors should be planned. We may let the ladies pay for the parlor and furnish it, but it is to be a church parlor with multiple usage. Formerly, ladies' parlors were kept locked up and young people were not permitted to use them for fear they would spill ice cream on the carpet. Now, fortunately, we have regained our sense of values. Use of the ladies' parlor is typical, I am quite sure, of the general acceptance of the multiple usage of the various rooms, as well as the acceptance of the seven-day-a-week program of the church.

A Boy Scout room might just as well be used on Sundays for an adult class, or discussion group. There should, of course, be adequate space which can be locked up. The church parlor can be used for the

(Continued on Page 50.)
St. Margaret Mary Church and Rectory in Irondequoit, a suburb of Rochester, N. Y., was erected in 1918-19. Architects were Joseph P. Flynn and H. H. Bohanet of Rochester. The architectural style is modified Romanesque with pressed brick exterior, natural stone trim and variegated slate roof. The Church has a seating capacity of 1100. The Rectory is provided with five offices, four priests' suites and one guest suite, each including study, bedroom and bath and there are two suites for housekeepers. There is an attached 4-car garage.

The Narthex provides the front and two side entrances, a Mothers' room, toilets for men and women, an Ushers' room and a stair hall to the Choir gallery. The Choir gallery, located over the Narthex appointments, seats 100. Narthex walls are ashlar concrete; the floor, variegated stone and the ceiling, acoustical plaster.

The Nave, in which the majority of the pews are located is 125 feet long and has a clear span of 49 feet. It is 40 feet to the bottom of the trusses forming the traditional clerestory above the side aisles. The ceiling is finished with two thicknesses of insulation board, painted and polychromed. Side aisles are separated from the Nave by a stone colonnade. The gabled roof is supported by wood-encased steel trusses.
UNIQUE ACOUSTICAL TREATMENT

The 12-inch exterior walls are finished inside with 3-inch thick celocrete standard units, forty per cent of which are face-scored to simulate Ashlar. A header course inserted every three courses adds variation. The use of this material eliminated the need for interior plastering and decoration. A 2-inch air space behind the celocrete permits the recessing of all mechanical work. The celocrete wall treatment in combination with the insulation board ceiling produced really amazing acoustical results. The acoustics are so good that it is seldom necessary to use the sound system with pulpit microphone. Heat is supplied by a vapor-vacuum zone-controlled system served by two steam boilers located in the church basement.

The sum total of the contracts for Church and Rectory (exclusive of the finished grading and landscaping, now being completed) was four hundred forty-six thousand dollars ($446,000.00). This covers such equipment as pews, rubber kneelers, permanent stained glass windows, marble altars, main altar and baldachino, Sanctuary decoration, wood-carved stations, Sacristy equipment and four built-in confessionals in the Church as well as the customary residential appointments in the Rectory such as wall and roof insulation, combination storm sash and screens, fluorescent lighting, and plastered walls and ceilings.

PAST, PRESENT & FUTURE OF CHURCH ARCHITECTURE

In an International summary of present day Church Architecture, we would be surprised at the unusual or unorthodox forms that are developing. In your own local field you will undoubtedly find the work mostly traditional. When we view the Church, its history, and its background, we cannot help but be impressed with the growth and development of Architecture.

Religion and Architecture are interwoven in the form of Greek and Roman Temples, examples of which are still standing and still influencing Church Architecture. On this background we know the early Christian Church came into being — its first great Architecture being Romanesque — and there are many beautiful buildings that are in service today built at that early day. With the rapid spread of the Christian Church and improved craftsmanship, the Gothic Cathedral blossomed from the Romanesque seed. This Architecture from the 13th Century to the present day has had marked effect on Church construction, but however, we are apt to forget — with the discovery of gun powder changing the method of warfare, the mariner’s compass which opened up the world for navigation, and the invention of printing and engraving — men were brought in contact with past Architecture and learning, so in the beginning of the 15th Century we see the start of the Renaissance Architecture that has been the style and background for much of our present day Architecture. In Church work we still see Romanesque, Gothic and Renaissance.

Still, what vast changes have taken place in this old world — from gun powder to the atomic bomb, from ship navigation to the airplane, from the printing press to radio and television, and from simple forms of construction with relatively few materials to many complex and simple structural systems and the availability of great quantities of building materials, but in addition to this the great advancement in mechanical trades that influence the design and construction of buildings is all a relatively recent addition to structures.

Religion is thought of in two ways — as static or living. If it is to be living, it must be glowing and changing. Religion as viewed from Architecture is still a live growing force influencing the lives of our generation, and in the broader scope of Church activities we find many changes in the Church plant and facilities, to make them efficient in meeting today’s life. It is in this background that the Architect dealing with clients steeped in traditional background finds that he has difficulty in presenting new forms. Still, it is being done, and how Church Architecture will blossom forth the latter part of this Century is anyone’s guess.

The Architect will often find where he feels tradition would be the rule, there is the opportunity for new thoughts and new ideas expressing the religious growth in terms of the present day life.

C. Stotts Barrows
AMONG THE CONSTITUENTS

BY CYRIL T. TUCKER AND CHARLES V. NORTHUP

STATEN ISLAND CHAPTER HEARS THAT PAPER SHORTAGE DELAYS REZONING

Believe It Or Not Ripley would have loved this one. John J. Bennett, Chairman of New York's City Planning Commission, in an address at the 28th annual dinner of the Staten Island Chapter, A.I.A., reported that rezoning in the city had been delayed about five months because officials in charge insisted on a certain type of paper! We'd rather like to know what kind of paper that could have been. Bennett's remarks were made March 30, and he then stated that the report should be ready between April 15 and 20, so some of the wonder paper should be available by the time you read this.

Speaking in praise of Frederick H. Zurmuhlen, Mr. Bennett said that the fine record turned in during O'Dwyer's term as mayor was largely due to Zurmuhlen's labors. Mr. Zurmuhlen made some pointed remarks for the purpose, he said, of stimulating thinking among those in the real estate profession and in public office. "More can be learned from hard-boiled builders than from planners," said Mr. Z, "because, to quote George Bernard Shaw, "Those that can, do—those that can't, teach!"

Zurmuhlen disagreed with Mark Twain's contention that people with better paying jobs in private life enter the public crib because, while the public openly scoffs at titles, it privately yearns for them. Good officials, he said, are "made" rather than educated.

Douglas Haskell, Architectural editor of the Architectural Forum magazine, startled the audience of about 250, by announcing that the next issue of his publication would carry the first authentic article on how atomic energy can be used for civilian purposes. He also promised that the same issue of the Forum would blast a British magazine story that many Americans build without concern for anyone else or any neighbor's property.

"We can really make an opportunity of the need for conservation," said Haskell, if authorities will follow through on the plans that have been made for the elimination of waste.

Henry V. Murphy, President of the New York State Association of Architects, complimented Commissioner Zurmuhlen for his wisdom in selecting private architects—and good ones—to help him when his office got too busy. Mr. Murphy apologized for his infrequent visits to Staten Island, giving as his excuse, the "confounded manner of transportation" between Brooklyn and the Island. Turning to John J. Bennett, Chairman of the City Planning Commission, he said he was sure that transportation will improve now, because Bennett, too, likes Staten Island.

Commissioner of Housing and Buildings, Bernhard J. Gilroy injected a delightful bit of humor into his address and a synthetic Norwegian billed as Capt. Olaf Nils Olson brought the house down with his remarks, after which he dropped his thick Scandinavian accent to admit that he was really Timmy Lyons, a Brooklyn-born Irishman.

Kenneth D. Wheeler, Chairman of the Dinner Committee, introduced a long list of guests of honor which included Matthew W. Del Gaudio, Chairman of the Architect's Council of New York City and Arthur C. Holden, Regional Director of A.I.A.

Members of Mr. Wheeler's Committee who made the arrangements for this highly successful meeting were Theodore Koch, Albert Melniker, Kenneth W. Milnes, William E. Roehrig and Maurice Uslan.

BROOKLYN CHAPTER

The Brooklyn Chapter of the American Institute of Architects awarded a $100 first prize to Marvin E. Goody, student of Massachusetts Institute of Technology, as winner of the Chapter's annual Architectural Design Competition, at the March dinner-meeting. Edward Crain, of Pratt Institute, and Elliott Saltzman, of M. I. T., were the recipients of the second and third prizes of $50 and $25, respectively. Honorable mention awards went to Peter A. Giarratano, Walter E. Levi, Robert C. Reichenbach, Robert Welz and Robert A. Wenneis, all architectural students of Pratt Institute. The awards were presented by the Chairman of the Chapter Committee on Education, Vito P. Battista.

The subject of this competition was the design of "A Civic Group In A Local Neighborhood (Bushwick Section, Brooklyn)" which would replace the typical obsolescent and remotely located public buildings (found in many neglected neighborhoods) with a well-planned and coordinated group of community buildings. Some of the designs submitted in this contest might well serve as a pattern for similar community units in other blighted neighborhoods throughout the city, with the hope that they would create greater local pride and encourage more active participation of the residents in the affairs of their neighborhood.
Among the jury which selected the winning designs were: prominent Architects William Ballard, Henry S. Churchill, Nembhard Culin, and Lorimer Rich. Architects representing the Chapter included Vito P. Battista, Joseph Mathieu, and Herman Sohn. Peter Norrito, realtor from the Bushwick Section of Brooklyn, also participated on the jury.

The Chapter President, Martyn N. Weston, introduced the guest speaker of the evening, Harold D. Haufl, Editor-in-Chief of the "Architectural Record" magazine and former Chairman of the Department of Architecture at Yale University. In his address on "Architectural Schools and the Continuing Education of Architects in Practice", Mr. Haufl stated that "Architectural schools today draw much more heavily on the experience and judgment of the profession than practicing architects as a whole draw on the schools for whatever inspiration might be derived therefrom to enrich the development of their professional careers." He pointed out that the main objectives of architectural schools are to develop the student's ability to analyze the requirements for a building, to organize a satisfactory solution to fulfill these requirements, and to inculcate a feeling of social responsibility and an appreciation of human relationships. None of these objectives reach full fruition until they are developed in actual Professional Practice, a continuance of education in itself. "If the Profession of Architecture is to achieve and retain a commanding position in our social and economic structure," Mr. Haufl advises, one of the Architects' requirements in this continual process of education is their development of "a force and will to participate in the public affairs of their respective communities." His concluding thought was that "Architectural schools and practicing architects should cooperate to the fullest extent possible to assure that the direction, vision, and dignity of professional practice make architecture a profession in which young men with initiative and a sense of public responsibility will wish to carve out a career."

BUFFALO-WESTERN NEW YORK CHAPTER

It is apparent from the "Bulletin" that the Buffalo-Western New York Chapter takes the time to seriously consider problems of mutual interest to the membership. The Bulletin contains reports by the various committees. The Membership Committee has discussed the question of reduced chapter dues for members in outlying districts who are not able to take full advantage of the chapter meetings. This Committee also proposes to compile a list of eligible members and to campaign for new members.

The Civic Design Committee plans an active participation in the development of Civic Design of Buffalo. This Committee has offered their services to the Erie County Planning Board and the Buffalo and Erie County Planning Association. This should be beneficial to the chapter, as it will then have a first hand report on the activities of these associations.

The Legislative Committee has been active with the Legislature in advocating favorable legislation for architects and in combing out for criticism any adverse legislation.

The Defense Committee has advocated that members of the chapter not expend themselves with the local civil defense activities but to reserve their services for the work of the chapter on Civil Defense Committee.

The Public Relations Committee will consider various forms of activities including a radio program which may take the form of an educational program and for publicizing the architect and the need for his services. The possibility of instituting a course in architectural appreciation in the public schools is also under consideration.

Louis Greenstein has volunteered to act as chapter historian in order to compile a history of chapter activities.

CENTRAL NEW YORK CHAPTER

On April 7th the chapter met at the University Club in Rochester, New York, at which time a director's meeting and general business meeting were conducted. During the afternoon session, Mr. Alden B. Dow addressed the members on "Evolution of Design". Mr. Dow's talk was supplemented with color slides. The evening seminar was on "Light and Color". The leader was Mr. L. A. Waasdorp of Rochester. Mr. Waasdorp had arranged for Mr. Ralph M. Evans, Color Engineer of the Eastman Kodak Company to be the principal speaker. Mr. Evans' talk was illustrated with slides and was a very scholarly and technical talk on the whole subject of vision and color.

The Syracuse meeting of the chapter was held at the Syracuse Hotel February 3rd, at which time Mr. Harold Haufl, Editor of the Architectural Record, spoke on the importance of the architect to the Armament Economy. This was followed by a seminar on lighting trends lead by Mr. Howard M. Sharp, Consulting Engineer.

The chapter's only honorary member, John Wenrich, received further honors recently when the Rochester Times-Union devoted an entire page to an illustrated article concerning his work. The article was entitled "He's Master Color Renderer, Pictures Other Men's Dreams". All of the chapter membership, and others who have made use of John's services, offer their heartiest congratulations.
The chapter mourns the loss on February 13, 1951 of member Sydney F. Lanctot. Mr. Lanctot was with North and Shelgram of Buffalo for 15 years doing ecclesiastic and residential work; 12 years with Bryant Fleming, landscape architect and other very well known architect’s offices.

SYRACUSE SOCIETY

The Syracuse Society is in the swing of spring with its members busy with many projects. There continues to be much building in and around Syracuse and much work is still to be bid.

The Co-operating Committee, consisting of Curtis King, Fred B. O’Conner and J. Murray Hueber, is getting on very well with the Builders’ Exchange and their efforts appear to be helping greatly in construction procedure. There is to be a complete report of this committee early in May and their findings should be of further benefit to members of the society.

As a part of the Board of Education’s program of Vocational Guidance, several members of Syracuse Society are speaking to high school students about Architecture as a profession. This is an annual practice and the efforts of the speakers are appreciated very much.

Our luncheon meetings have been supplemented by discussions on modular coordination and recently by a talk on current trends in insulation. Bill Schaar, our program chairman, has arranged additional lunch time programs for the coming weeks.

ROCHESTER SOCIETY

The Rochester Society mourns the loss of one of its oldest members, Mr. Leo J. Ribson, who passed away on March 6th.

BROOKLYN CHAPTER

James Gambaro and Maxwell Cantor Honored

The “Certificate of Honor and Appreciation” for loyal and efficient service to the Profession and the Brooklyn Chapter was recently awarded to E. James Gambaro and Maxwell Cantor by the Chapter.

In presenting the award, Chapter President Martyn N. Weston cited Past-President Gambaro’s many activities in behalf of the Chapter and the Profession during the latter’s 26 years’ membership in the Chapter and Institute. These included his service as: Chairman of many Committees, Vice-President and President of the Chapter; Chairman of the Resolutions Committee at the 1950 Institute Convention in Washington, D. C.; Chairman of the Teller Committee and member of the Resolutions Committee at the Institute’s 1949 Houston Convention; Vice-President of the New York State Association of Architects and member of various Institute and New York State Association of Architects Committees prior to 1949; one of the authors of the Constitution for the recently organized Architects Council of New York City; member and former Trustee of the Beaux Arts Institute of Design; long active participant in the field of Student Education, particularly in guiding the organization of the Student Associate Branch in the Brooklyn Chapter which has been used as a model by other Institute Chapters. “As member, as officer, and as President, as each responsibility increased, Jimmy met it with a devotion equalled by few. To Jimmy, the Chapter has been first in all things, sometimes even before health and family. To him, the Chapter, The Institute, and the Profession call for the highest qualities of ethics, of honor, and of responsibility.”

In accepting the well-merited award, Mr. Gambaro stated he greatly appreciated and cherished the honor and esteem bestowed on him, and would actively continue to render his advice which remains at the service of the Chapter and of the City, State and National Organizations.

In presenting the award to Maxwell A. Cantor, the New York State Association of Architects’ President Henry V. Murphy related the indefatigable efforts of our esteemed “eagle eye” Cantor in behalf of the Public and the Profession during his 13 years of service as an Architect. Some of these include his long fight (beginning 1915) before the State Legislature finally passed the present law which protects the public by making it mandatory for practicing Architects to be licensed; continuous service since 1933 as representative of the Architectural Profession on all legislative matters affecting the Profession, particularly those presented before the State Legislature; service from 1935 to 1938 on the Committee which drafted the Multiple Dwelling Law and the Building Code; successful efforts in 1937 to have the members of the Architectural Organizations in the Metropolitan Area included in the panel of Surveyors for the City; activity in the New York State Association of Architects (since 1928) as a member of the Board of Directors, Treasurer, and

(Continued on Page 48.)
THE implication of modern architectural thinking upon the Church problem should be examined with caution. Aside from the question as to the capacity of the new materials to contrive the emotional form that characterized the religious building of the past, we must note that the new theories usually carry a plea for an untraditional church plan. For example, it is represented that the recessed chancel is an anachronism which should be abandoned in the interest of bringing the altar into the congregation. For myself, I should prefer to await more authoritative sanction of this idea. In the Catholic sphere with which my work has long been identified nothing is more unlikely than that the organism of the church edifice will permanently be affected by any other principle than that of the Divine presence on the altar. This is immutable. And architectural systems are admirable only in the degree with which they convey to the worshipper the emotional sense of that Presence.

In its abstract nature, the conditions of the ecclesiastical problem are to all intents and purposes what they were and nothing has transpired to compel a change from the traditional spirit in which it has been customary to address it. It would be difficult to find in its traditions, for instance, a religious type of plan which is not at this moment as significant as ever of the dogmatic and liturgical position of the Catholic Church. This is not to say that churches must always be Gothic or Romanesque or Renaissance or other. Far less that there must be literally historic resemblances of any sort, however admirable. But we should not grudge them the air of reminiscence for it is too early to say from present signs that a full conviction has come to secular architecture.

MANY circumstances, political and scientific, have interrupted the continuity of the religious tradition in art, but the principle of vitality, if it be lacking, is not to be recovered by a violent and self-conscious delirion. New philosophies will be hard put to it to find the symbols which will displace in critical esteem the beautiful forms which distinguish the ecclesiastical art of the past. Europe has been notably more impatient for change than we, but the new European churches are not invariably beguiling. For all that, thoughtful and significant accomplishment in the new idiom is to be acknowledged there and here during the last decade.

No doubt eclecticism has given us a surfeit of old sentiments. But if we now rejoice over a developing independence, the choice need not lie henceforth between an architecture of excessive imagery and one that has none at all.

THE obvious weakness of modern design is a monotonous secularity which is embarrassed by the challenge of the church. One is appalled at the poverty of the expedients being resorted to in the effort to achieve the ecclesiastical implication. The contemporary architect appears to be content in the single persuasion that the cross is the final and triumphant symbol of Christianity. One trembles to think what kind of resource he would have left to him if it weren't. As it is, all he needs to do is to plant its proclamation against a chimney or a ventilating shaft. We count for his triumphant vindication and the enlightenment of the passerby.

The new ethic which frowns so heavily upon the rhetoric of the tower is making for questionable ingenuity. Churches are being furnished with belfries whose neighborhoods would regard the ringing of bells as an infliction. I am afraid there is more than a hint of acknowledgement in this of the thinness of the modern content.

THE pursuit of a new religious architecture is a grave business. The prejudices which link us with the romance of the past are deep-seated, so that I look for the traditional to give way reluctantly in the face of the rising challenge.

EDS. NOTE: Mr. Maginnis, Past President of the A.I.A., head of the firm of Maginnis & Walsh, has probably produced far more church architecture than any other firm in this country. His views on present trends are provocative.
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CONTEMPORARY FURNITURE

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ONE of the paradoxes of the furniture industry today is that the furniture most admirably suited to mass production is, in general, being manufactured on a custom basis. We are, of course, speaking of advanced modern or contemporary furniture. Because it is not being mass produced, good contemporary furniture, even though simpler in design than its more traditional counterparts, bears the higher price tags.

Why isn't advanced modern being mass produced? One of the reasons is that it is not yet selling well enough in the mass market to attract the interest of the larger furniture manufacturers. The trend toward modern has been with us for several years now, but the greater demand has been for the more elaborate rather than the more advanced styles. Without getting into a discussion of how American tastes got that way, the fact seems to be that they tend towards the more elaborate. American automobiles, refrigerators and stoves, to mention only a few of our indices to a higher standard of living, are loaded with unfunctional extras. The same gaudiness and elaborate design are prevalent in almost all mass produced items.

It is no wonder, then, that the clean and simple lines of advanced modern furniture have not as yet found favor with that larger segment of the American market. Why should furniture have less to offer in the way of extras than the family car or the push-button stove? Unfortunately, having "extras" in furniture all too often means getting unnecessary mass-chairs and sofas built right down to the floor and flanked on either side by immense arms—tables with edges built up to great thicknesses and with enormous matching legs—all of the foregoing under the misnomer of "modern".

Well designed furniture will out, and even a small percentage of a market 150 million strong can constitute a demand which can profitably be catered to. The job of supplying this increasing demand for honestly designed furniture has fallen to the smaller producers. For the most part, these smaller producers have been newcomers to the field. This has been indeed fortunate for the contemporary movement in furniture. Being new, they have been unfettered by older methods and traditional ways of doing things. Being small, they have been more daring and more willing to take chances. Working hand in hand with creative and capable designers, furniture more in line with newer materials and techniques has been developed. One of the most interesting and perhaps most striking examples of this is the now famous "Eames" chair. The process of electronically laminating plywood in various shapes was perfected during World War II. It took a designer with an entirely fresh approach to apply this new process and create a new chair. In this same manner, other producers are collaborating with designers in the use of new materials and coming up with a wider variety of furniture than we have ever had in this country. Advanced modern is simpler in design while showing more of what the creative artist has to offer. It is more functional in that it better serves the living needs of today. Formica and other laminated plastics are finding their way to table surfaces; metal rods and moulded plywood are becoming legs.

WHAT of the problems confronting those who manufacture and sell contemporary furniture? One of the problems is that of higher unit costs. Much has been written about "low cost modern", but as yet this is still a dream. In spite of simplified designs, furniture, like any other product, must be produced in comparatively large quantities before costs can be whittled down. It is axiomatic that as production is increased, unit costs go down. Although an increasing amount of advanced modern is being sold, it is relatively little when compared to the traditional and pseudo-modern furniture being shipped out of Grand Rapids, Jamestown and the South. Advanced modern will continue to bear higher price tags until larger runs can be turned out. Exceptions to this will be where the lower costs of new materials used in conjunction with cleaner designs can compensate for higher production costs.

Marketing advanced modern presents other problems. As yet furniture of this type is not being sold in any real quantities by the larger furniture stores. Specialty shops, decorators and architects, usually ordering from catalogues, constitute the major outlets. Reaching these smaller buyers who are widely scattered can be costly. Servicing their orders, usually never more than a few pieces at a time, is also expensive.

THE idea for good modern of advanced design is gradually catching on. Architects have been among the first to direct tastes along modern channels since it fills their needs so well. The various home magazines have helped by portraying good designs in ideal settings. Familiarity with modern does not breed contempt, but rather a deeper appreciation of its purpose. An added stimulus has been the rising costs of new construction. As building costs have gone up, the size of newer homes has decreased. The living space that is left must of necessity be better utilized. Advanced modern furniture, because it is lighter looking and more functional, does not crowd a small room.

It is only a matter of time before good contemporary furniture will appeal to enough people to encourage its mass production. Only then will "low cost modern" become more than a phrase.

EDS. NOTE: The writer of this article is one of the smaller producers who deal in nothing but contemporary or advanced modern furniture, lamps, etc., and is thereby providing the architect and his progressive client a service few of older larger firms can provide.
THAT NECESSARY EVIL, THE ARCHITECTURAL ENGINEER

By Thomas H. McKaig

In preparation for the May-June tenth-anniversary issue of Empire State Architect, Editor George Dick Smith asked me to "make a special effort to get some really good material" to him for this issue. In spite of this admonition, I must remind George that one's ability still limits one's efforts—anniversary issue or no. Since the subject matter of this issue is "churches" it might be desirable to attempt to keep my discussion within the harmonious whole which George has set up.

In my letter of August, 1932, I introduced the subject of rigid frame construction for frame buildings, telling of our design of the first such building in our territory, and urging the use of this type of construction for churches. In March, 1938, I wrote another letter on the subject and included two construction photos of one such church then under construction.

Today, I would say that about 60% or over of the churches on which we do the structural design, are rigid frame jobs. It has definitely sold itself as the preferable type of construction for churches.

The first item in a sales talk to architects in re: rigid frames for churches, is that this construction lends itself to almost anything the architect wants to do in interior decoration,—either hammer beam trusses, arched ceilings or open decorated roof construction. In the second place, from the engineer's viewpoint, it seems to be the most fool-proof type of construction we have found, if absence of wall cracks or plaster cracks after a number of years use be any criterion. I have seen trusses supported on wall piers without benefit of a steel column where the electrician has chopped out a chase for a side light where you need the most strength. I have seen scissors trusses and A-frame trusses which have deflected to such an extent that it is impossible to keep the plastered piers from cracking, even with steel columns for supports.

So far, rigid frames in themselves appear to cost slightly more than trusses for the same span, but as time goes on and the steel fabricators as well as the designers gain more experience in cutting unnecessary frills, we believe that rigid frames will show up more advantageously in the cost picture. On the other hand, several architects have told us that their mason work is definitely cheaper because the height of wall may be reduced for the same inside clearance.

The loading of a rigid frame produces an outward thrust at the base of the supporting columns which must be provided against by tying across at the first floor level. In most instances, we set the column on piers in the basement wall, thus giving the contractor work to do while waiting for steel delivery. The columns are set and usually are tied across by the steel beams for the first floor.

Obviously, the use of a rigid frame structure cannot eliminate all the grief which may occur. If the spire is not properly braced and anchored, the flashings will still be torn apart. If a curved balcony beam is installed without properly providing for torsion, you will still get excessive deflection. But in my book, the rigid frame is still good construction for a church.

ROOF TRUSSES

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ARMY CHIEF OF ENGINEERS DISCUSSES
PLAN TO EMPLOY PRIVATE CONCERNS

In a militarily precise, direct-to-the-point address before the New York Chapter, A.I.A., February 28, 1951, Maj. Gen. Lewis A. Pick, Chief of Engineers, U. S. Army, told the architectural profession what would be expected of it, what the set-up was for employing private firms and what the individual firms should do to qualify for contract awards.

He expressed the conviction that the architect-engineering profession is being confronted with a challenge as blunt and urgent as that presented by World War II. "World War II", he said, "was the first test of our ability to work prodigiously enough to fight a global war, to plan on a scale big enough to envision victory and to wrestle with difficulties large enough to temper our steel. We never knew just how much we could do until we were forced to go all out with our skills, energies, men and machines. We proved that an army's ability to win is determined not by numbers or equipment, but by the ability of the men to execute the plans and orders that are given them."

"To build swiftly and at the same time to build well calls for sound planning and good designing. You and your associates helped to spearhead the tremendous construction required for World War II and it will be your task to do likewise in the current national emergency construction program."

"The Army and Air Force construction work authorized through the fiscal year 1951 and for which funds have been made available, totals 2.4 billions of dollars. Indications are that this figure will be exceeded. The program includes every known type of facility, building or structure, both temporary and permanent. In addition to all the types of construction used in the last war today's program covers such facilities as the radar fence, global communications, ground control approach systems, instrument landing systems and navigation aids. The problems and demands of the closely allied agencies such as the Atomic Energy Commission and the Civilian Defense Program add marked dimensions to the challenge that confronts your profession. Solutions to these problems will make heavy demands on your time, energy and ingenuity."

"Fortunately many of you have worked in cooperation with the Corps of Engineers. And I can assure you that the Corps of Engineers will handle its end of the work efficiently, clearly and efficiently."

Clear ground rules under which we all must operate are established and recognized. Our organization for peacetime civil works construction is highly decentralized. In time of national emergency its 54 divisions and districts are turned quickly and efficiently to military work. Most of them are now so engaged and the remainder will be available for such work as the need arises. New districts, at home and abroad can be added as the work load dictates."

"To receive that contracts be let efficiently, new authorities have been delegated to the field staff. Division and District Engineers and the Assistant Chief of Engineers for Military Construction are now authorized to award contracts up to 15 million dollars in value. Division and District Engineers may award architect-engineer contracts up to 500 thousand dollars and for all contracts within their approval authority they may act without reference to the Chief of Engineers' Office."

"Architect-engineers are employed wherever the individual district organization cannot accomplish the project expeditiously, or without delaying construction or where the district organization does not have all the requisite skills. In the interest of all-over economy, government personnel assigned to military construction are held to the minimum number that can be profitably employed on a year-round basis."

"Over the years we have compiled a comprehensive record of architect-engineers firms. Since World War II we have employed the services of nearly 300 separate firms in 33 states, Alaska and Puerto Rico. Currently we have 195 architect-engineer contracts with 132 separate firms. When we determine to employ an architect-engineer firm for a particular project, the responsible district engineer reviews the qualifications of firms in the project's general geographic area. If necessary, the area is extended to include consideration of at least three qualified firms or individuals. The review is made from the detailed records submitted by firms interested in designing projects under the Corps' general supervision. Considerations are performance, ability to initiate and complete the work expeditiously, experience in the required field, volume of work recently accomplished and financial capacity."

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For more details on Mo-Sai see Sweet's Architectural File, Section 4d, or write direct for illustrated 8 page folder.

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38
Division and District Engineers are authorized to award architect-engineer contracts up to $50,000. Where costs exceed this figure the Division or District Engineer submits the names of at least three firms or individuals in order of preference to the Office of the Chief of Engineers, with data to substantiate the recommendations. The names of other firms that have been considered are also submitted. The final determination of the award is made by the Chief of Engineers based upon the information supplied and the experience files maintained at Washington. There are approximately five thousand experience records on file covering the capacity of a firm, its personnel and experience and types of projects for which they are particularly qualified. Personal presentation of data for the files is neither required nor necessary. All pertinent information should be mailed to the nearest District Engineer's office.

After an award is made, the District Engineer prepares a statement clearly outlining the design to be accomplished and all essential information. He also states what will be furnished in the way of guide specifications, engineering manuals, criteria for the project, estimated cost, standards to be met, details required, methods and extent of review and control, provision for payment and other pertinent information. Lump sum contracts are negotiated wherever feasible; but when the Chief of Engineers decides that a cost-plus-fixed-fee contract is preferable that, too, is negotiated.

While open bidding on professional services of this type is not desirable, competition from selected firms or individuals is not precluded by negotiation. Current regulations require that the Corps of Engineers develop independent cost figures for accomplishing the work and this estimate is the basis from which we begin negotiations to arrive at a mutually satisfactory fee. "Corps of Engineers requirements differ from those in private practice. Preliminary reports, investigations, sub-soil studies, etc., are completed by the Corps in the advance planning steps. Guide specifications, engineering manuals and related data furnished reduce the need for much engineering study by the architect-engineer firm employed. Personal presentation of data for the files of such firms are virtually eliminated, since repeated personal presentation of qualifications are not necessary—in fact, they are definitely discouraged.

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foundation depends on the durability of the structure. And it may not be out of place to enforce this plain truth to your view now, before we go one step further with our work, that we may be sure that what we do at this crisis is well done. When we are most engaged in advancing as joint members of our Institute, its welfare, we are likewise equally engaged in promoting our own, and that of each person comprising it. This is the point upon which much of our usefulness depends, and from which our success will be gathered. For while we cease to act alone, we come vastly more powerful by being united for the one common cause, the development of Art and Science, as they are more immediately connected with Architecture. And such is the magnitude of this work, and so varied are the requirements needful to the obtaining even a sketch of the outline of the project, that no one person can possibly approach it with a view to its accomplishment by his own effort; hence the value of associating mind with mind—the thoughts of many minds presented by conservation, comparing experience with experience, distributing knowledge, which, were it not for this union, never would be diffused, and consequently never be shared by others."

Architects' Organizations in New York State

The following are Chapters of The American Institute of Architects: Bronx, Brooklyn, Buffalo-Western New York, Central New York, Eastern New York (formerly Albany), Long Island, New York, Queens, Staten Island, and Westchester.

The following are independent Societies of architects: Brooklyn, New York, Rochester, and Syracuse.
Until very recently, there has been a great difference between the Temple builders of today and those of olden times. The work of the ancients represents time and thought; that of the moderns, speed and economy. Today we, too, begin as did the ancients, with good intentions and high determination; but the man who is privileged to go to sleep at one end of our continent and wake up at the other “cannot understand why it should take so long to build a church”. Nor can the business man who is accustomed to occupying a new building only a few months after ordering it, grasp the significance of time and cost in the building of a chancel for his Church.

The problem of the architectural woodworker of 1951 is to produce workmanship that reflects the patience, devotion, and care found in ecclesiastical adornments of centuries past; and the craftsman privileged to execute the work must be low bidder and able to deliver. He cannot understand why it should take so long to build a church. Nor can the business man who is accustomed to occupying a new building only a few months after ordering it, grasp the significance of time and cost in the building of a chancel for his Church.

The problem of the architectural woodworker of 1951 is to produce workmanship that reflects the patience, devotion, and care found in ecclesiastical adornments of centuries past; and the craftsman privileged to execute the work must be low bidder and able to deliver by Easter or Yom Kippur.

In view of this, there are only a few organizations who have been able to establish distinguished reputations for unsurpassed workmanship and outstanding service over a long period of years.

In recent years, the policy of these organizations has been based on the tenet that no matter how plain the materials or simple the design, ecclesiastical interiors should reflect a spirit of genuineness, sincerity, and spiritual serenity. At one time, such a theory was not always adhered to if we are to judge by the prominently displayed gilt organ pipes and back-breaking pews used during the nineties and the firsts decades of this century. Because of a lack of beauty, dignity, and symbolic tradition, American churches often failed to convey an atmosphere of reverence conducive to worship. Today, church furniture of unexcelled beauty, evolved from inspired ecclesiastical traditions, is within reach of any church.

Most projects involving Chancel furniture can be divided into two general categories. For the small group which will not allow quality of construction and excellence of design to be sacrificed, and have a very limited budget, there is a stock furniture program. There are countless small churches in every part of the country that boast a worshipful and appropriate chancel, often completed over a period of years, but adhering each step of the way to a carefully prepared plan, based upon American furniture and laid out at the outset of the project. This program of building for stock also helps to eliminate seasonal fluctuation of fabrication, as there is a tendency for demand to be unusually high just before the Jewish Holidays and Christmas.

Custom designed furniture is, however, the major phase of the architectural woodworking operation. The chancel, being the focal center of the worship service as well as the Church, must be worthy of its prominence. Wide backgrounds and careful research assures a chancel arrangement which is liturgically correct and denominationally appropriate in every respect.

One of the finest craftsmen and certainly the most widely known, is the master carver, Alois Lang, an employee of the American Seating Company. The family name has for generations been associated with the famed Passion Play of his native Oberammergau, Germany. Just before the turn of the Century, he was attracted to the United States. Already as an accomplished carver by most standards, he continued his study under some of the finest woodcarvers of the era. Then, after spending a few years in Boston, he journeyed on to the midwest. Visitors to his bright studio today find this Master of his art still working with a firm hand, and always happy to discuss what is also his favorite pastime. He explains that he adds nothing—merely takes away what does not belong. But after examining his work, one leaves feeling that to each subject, Mr. Lang has added something not tangible, but surely a spirit which no one else can impart.
Further care is used in the selection and use of proper finishing materials. The desired color must first be achieved with stain. Though it is expensive, color toning is essential if accurate color consistency is required throughout an entire job. The sprayed on lacquer coatings which follow serve two purposes. They protect the wood from moisture and dirt, and they impart a pleasing gloss and smooth feel. In order to do its job of protecting the wood over a period of years, lacquer must have certain characteristics. The most important of these are resistance to abrasion and wear, to humidity changes, and elasticity to keep the finish free from cracks and checks. Since lacquer is a formulated material, that is, one which is made up of a number of ingredients, each of which contributes something to the characteristics, it is possible, by changing the type and quantity of ingredients, to alter the characteristics. Through experimentation in the research laboratory, it was found that a lacquer could be formulated that would meet the requirement, though such a finish was not on the market.

While facilities for manufacturing are apt to fire a different facet of the imagination than a master carver skillfully shaping fine wood, efficient, properly used machines also contribute mightily to the fabrication of pews and furniture. All wood should first pass several weeks in the seasoning rooms and dry kilns. The plant itself should be humidified throughout so that the moisture content of the wood cannot be altered during processing, before the protective finish is applied in the final stages of manufacture.

Modern thought is changing in regard to physical comfort. Both Christianity and Judaism require a humility of spirit that can best be practiced in an environment that offers physical as well as spiritual comfort. Until very recent years, seating was the only phase of ecclesiastical furnishing that lagged completely. There was little difference between the early fixed pews introduced near the end of the 14th Century in English churches, and those installed in the early 30's of the 20th Century. Today, the one piece BODIFORM pew, or Individual Combination Seating, allows the worshipper physical comfort in his devotion.

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NEW YORK CHAPTER ANALYZES NEW ZONING RESOLUTION

Acting in the public interest, the New York Chapter, A.I.A. has issued a 59-page report entitled "A Review of the Proposal for Rezoning New York City". This simplified analysis by Bruno Funaro in association with Geoffrey Baker is an Arnold W. Brunner Fund project prepared under the direction of the 1950 Committee on Civic Design headed by Geoffrey Platt.

The report points out that the new plan can protect the character of a district, insure open air and light for streets and windows, reduce congestion and promote orderly and economic growth. The architects claim that the former rezoning resolution is cumbersome and inadequate.

In urging public support for the new resolution, Mr. Platt said that it is the first step that can be taken toward the relief of the existing situation and that it holds great promise for the eventual solution of the entire problem. Its basic principles are claimed to be sound and the proposed controls flexible, adaptable, simple to understand and easy to apply. While generally endorsing the new resolution, the architects say that there are a number of details that require further discussion. They state that the study of the problem by Harrison, Ballard & Allen has been carried out with thoroughness and intelligence; that the principles set forth rest on a practical and realistic base and that the greater flexibility allowed in planning will produce better buildings. Also the public interest will be better served by the new provisions for light and air, open space and storage of vehicles.

Analyzing the faults of the present law, the report states that if the present residential zones were built up to the allowable limit, approximately 79 million people could be housed, whereas the estimated population for 1970 is only 8½ millions.

Creativity in Church Architecture (Continued)

these would have been painted, but they did not have the money. When it came to lights, they got the cheapest available—flood lights suspended on cords. But the total result is fresh, beautiful, invigorating, unique. They should give thanks for their poverty.

It is in proportion that the architect can get his clients to face the situation before them realistically that they will be freed from their predilections and that he will be enabled to design in a creative way. Much nonsense has been written both for and against the so-called modern architecture. The truth is that we cannot build in the fashion of the past because the hand craftsmanship which this involved is financially impossible. Economic necessity compels a new approach to our problems. A congregation can be led to find delight in this situation. It is intellectually stimulating to both the client and the architecture. Most people are willing to go adventuring if the goal is worth the risk.

As for the architect, being creative is not a matter of following dreams of pursuing whims. He is creative as he really faces his problem and works it through to a solution. Each problem is different; each should work itself out in its own way. The architect is really a midwife helping nature along. His satisfaction is not to be found in an artificial novelty but in getting close enough to a situation to develop its inherent and inevitable originality.

EMPIRE STATE ARCHITECT
EXPERT BRIEFS ARCHITECTS ON NEW ZONING PROPOSALS

Speaking before the members of the New York Chapter, A.I.A., at their Annual Dinner, February 28, 1951, Mr. Lawrence M. Orton, in an address entitled "Time, Space and Eternity", said of the New Zoning Resolution, "It is not only a new set of specific regulations of use, it is a new framework so flexible that whatever is determined upon can be done—and done better—than under the present antiquated system."

Quoting Lewis Mumford's closing of one of his recent "Skyline Critiques", he said, "New York presents perhaps the most exciting urban landscape in the world. At a sufficient distance, all of New York's buildings are charming. To maintain such glory and delight near at hand is the mission of Architecture, and in this respect buildings and cities often fall short of the mark."

External threats to New York City, whether from enemy bombs, adverse trends in foreign trade or domestic conditions were dismissed from consideration as being beyond the control of the municipality and dispersal was also ruled out as being, in effect, a form of self-destruction. "Until we receive other orders from above", he said, "our job is to keep our house in order. In this sphere we have clear opportunities for responsible action."

"A city is forever engaged in a race between improvement and retrogression", said Mr. Orton, "Time is always working against us through obsolescence — of materials, of design, of technology, of ideas. Here, then, is another challenge. Only by foresight, by the use of materials, designs and ideas literally before their time can we lessen the heavy toll of obsolescence."

Likening a city to a building with all the services and facilities that go with the enclosed space, he said, "Was there ever a maladjustment in an individual building comparable to the inhuman mess at our subways at rush hours? Was there ever a circulation system in an individual plant which begged down the way our street system has of late? The problem is 'How can we get for our city structure, economy, efficiency and human comforts comparable to what we expect in individual buildings?'"

"In planning a city, Americans, especially property owners, start out with a strong conviction of the rightness of doing what they want with their own land. Out of this attitude have come congestion and slums, unnecessary squallor and self-defeating competitive exploitations. But perhaps we should be grateful for this American trait, for out of it, also, arise our respective opportunities for public service."

INTEGRATED PLANNING NEEDED

"The challenge to forward-looking architects is to view their individual projects as part of the building of a finer city and to so interpret them to their clients. Added spaciousness, in-crowded light air and ventilation contribute to a more enduring structure for the city itself, but it no less stays the hand of obsolescence on the individual property."

"The City Planner's client is usually the public, via the municipal government. Their 'statements of requirements' in the local charter or enabling legislation are usually in language of the most general sort. The planner's first step is, therefore, to shape up a rational concept of the future city. Since, in the case of the City, the owners are legion, the problem is to weave the oneness of the Plan into their separate operations as well as into the activities of the City itself. Public authorities must provide services needed by private properties over whose development they, historically, have exercised little control. This impossible situation gradually persuaded the city fathers to invoke and expand the latent powers of municipal government in the interest of more logical city planning. One of these ways, the protection of officially mapped streets, was so obvious one wonders why it was not done sooner. It is certainly a minimum requirement for building a rational city."

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So long as land owners could go hog-wild on their own property regardless of the general interest, rational growth was unlikely. To correct abuses a new concept of social control—zoning—came into being. New York City adopted its first set of comprehensive zoning regulations in 1916. New York's pioneer efforts at zoning were widely copied—then improved upon. Favorable court decisions followed. In less than two decades it became apparent that the City's original zoning plan needed overhauling. Your architects' committees and other civic groups aided mightily in bringing this matter to public attention in the mid thirties. Nearly two decades more have elapsed without a real job being done; but during the past three years, painstaking preparations have put New York in position to recapture its leadership in this significant field.

"Throughout the entire operation I have enjoyed a ringside seat at the designated liaison between the Commission and its consultants. Meanwhile I also served on the United States Chamber of Commerce Committee for surveying the development of zoning in the entire country and charting its future course. Developing a rezoning plan has been a painstaking, imaginative yet eminently sensible job. The Commission's directive that the new zoning plan should be simple, direct and easily usable have been kept in mind at all times."

"In all the world there is no more complicated urban mass than New York City. Our five quite different boroughs, our many cultures, our rapid transitions from one type of development to another are truly bewildering. So the first part of our job was to make an intimate study of existing conditions throughout the entire city. It was then necessary to arrive at the smallest possible number of basic district types which would comprehend all development requirements. The 13 kinds of basic districts which resulted are much more discriminatingly selective than the present "use" districts. They will satisfy many legitimate demands of civic organizations which the "use" districts meet only partially, or with difficulty or not at all."

"Appropriate bulk controls were then set up for the basic districts. That is, in order to control the amount of building on a lot, a multiple of the lot area for each district was set as the maximum allowable floor area for the structure to be erected thereon."

"Next, the plan for Rezoning proposes direct, specific regulations to assure the required amount of light, air, outlook and ventilation at each window instead of laying down complicated dimensional specifications which may or may not achieve the desired effects. Where the purpose is to see that City folks have a little space where they can live and breathe outdoors, this is directly specified."

**RATIONAL LAND USE PLAN**

"All resources of information and analysis available to the Commission and its consultations were brought to bear on the problem of determining the City's future needs for land use of various areas. An honest, intelligent effort was made to produce a rational basic land use plan as a starting point. The lack of any such logical reference point in the 1916 zoning plan has long been obvious."

"Of immediate and practical interest to architects is the fact that you will never need to read the document through from end to end as in the present law. There are no 'sleepers'. Just locate on the single zoning map the district in which your property lies and then consult the use and bulk tables for that district. These tables will yield directly, or by explicit reference to other sections of the text, every regulation affecting the property in question. You need look no further."

"Of even more substantive interest to you as architects is the fact that the plan for re-zoning recognizes that architects have much to offer in the matter of building design and that they should be given the widest possible latitude consistent with the public interest. For this reason, various elements of flexibility have been embodied in the regulations. The building is relieved of all possible dimensional controls and you are subject only to observing explicit requirements as to bulk, light and open space."

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Cornell University To Study Pre-Fab Housing Distribution

Under a grant of $24,250 from the Federal Housing and Home Finance Agency, The Housing Research Center, The School of Business and Public Administration and the Social Science Research Center of Cornell will make what is described as the first systematic study of distribution problems in the prefabricated housing field. The need for this project is emphasized by the fact that the government is calling for more defense housing than it did in World War II.

The year-long study will attempt to find ways to make more prefabricated units available for crowded defense areas; but it is also expected to have long range benefits for the general public.

Museum's Credo on Modern Art

In a joint statement, the directors of the Institute of Contemporary Art, Boston; The Museum of Modern Art, New York and the Whitney Museum of American Art, New York, state that in their opinion a museum's proper function is to survey what artists are doing as objectively as possible and to present their works to the public as impartially as is consistent with those standards of quality which the museum must try to maintain.

"We believe", they say, "that there is an urgent need for an objective and open-minded attitude toward the art of our time and for an affirmative faith to match the creative energy of the living artist." They feel it is their duty to be receptive to new talents and tendencies, citing the historic fact that in art as in all other creative activities, that which is new is at first appreciated by a relatively small proportion of the public. In evidence they place the careers of Turner, Corot, Millet, Whistler, Cezanne, Gaugin, van Gogh and many others. Almost all of the art of the past hundred and fifty years, they say, was originally misunderstood, neglected or ridiculed, not only by the public, but by many artists, critics and museum officials.

While believing strongly in the quality and vitality of American art, they oppose its definition in narrow, nationalistic terms; holding that American art which is international in character is as valid as that which is obviously American in subject matter.

The joint statement of the museum directors was made in the hope that it may clarify controversial issues about modern art, not to bar honest differences of opinion, but to affirm certain broad principles on which they are agreed. Copies of their full statements may be obtained from the Institute of Contemporary Art, 158 Newbury St., Boston 16, Mass.; The Museum of Modern Art, 11 West 53rd St., New York 19, N. Y., or the Whitney Museum of American Art, 10 West 8th St., New York 11, N. Y.
Association Honors
Pioneer California Architect

The Gold Medal of the American Institute of Architects, the highest honor the Institute can bestow, was presented May 10, 1951 to Bernard Ralph Maybeck, 89, for his many contributions to the advancement of his profession. Because of his advanced age, Maybeck was unable to attend the Chicago convention, so the medal was accepted for him by his son, Wallen White Maybeck. The State of California also honored its distinguished son with a comprehensive exhibition of his work which opened at the San Francisco Museum of Art, May 18th.

Maybeck's thorough knowledge and deep reverence for the finest in architecture of the past coupled with his eagerness to adapt and utilize new materials in the service of contemporary living have resulted in a distinctive and significant architectural style of his own which has widely influenced two generations of California architects. The so-called Bay Region style so popular among the outstanding California architects is directly derived from his work. He was one of the first architects to use open planning and was designing "indoor-outdoor" houses before the turn of the century. His feeling for space relationships is faultless and the extensive use of glass is a feature of his style.

The Palace of Fine Arts which he designed for the Panama Pacific International Exposition in San Francisco, although designed specifically to fit into the Exposition's all-over plan has become one of the most admired and beloved buildings in the country. Although its magnificent elegance is completely out of scale and tune with its present surroundings, San Franciscans refuse to allow it to be demolished. It still stands as an architectural confection and delight nearly forty years after its companion Exposition buildings are gone and forgotten.

Born in 1862 in New York City, the son of a German wood carver, Maybeck received his early education in this country and completed his studies at the Ecole National et Speciale des Beaux Arts in Paris. His inventive structural engineering and his lyrical expression of structure as decoration are enshrined in many outstanding California buildings, and he will be long remembered as the first instructor in architecture at the University of California, now the world's largest architectural school.

Balanced Construction Needed For Civil and National Defense

There must be planned coordination between Civil and National Defense programs, warned the Advisory Committee on Civil Defense of the New York City Chapter, A.I.A., in its report entitled "The Coordination of Civil and National Defense.

There is no need for competition or conflict between the requirements of both programs. Both can be effectively served by similar, non-duplicative expenditures. Vital time can thus be saved in preparing our country for both passive defense and active attack. Co-ordinated construction to complete existing communities by adding a needed war production plant or, needed housing or enlarging business, shopping, health, welfare and educational facilities is quite as important and often more feasible than the creation of entirely new satellite communities.

So far, the architects claim, the opportunity of build-
Among the Constituents (Continued)

Vice-President: contributions as a member of the Board of Directors and Treasurer of the New York Society of Architects, and as Vice-President, President and the only Honorary President of the Brooklyn Society of Architects; continuous service since 1933 on numerous committees in the New York Society of Architects, Brooklyn Society of Architects and the Brooklyn Chapter of the A.I.A.

"In our hearts and in our minds, Mr. Cantor is pre-eminent as an ardent exponent for a better profession and a better community. We know of no other man who has given of himself and of his time, as he has on behalf of the Profession."

In expressing his appreciation for this award, Max Cantor stated that he enjoyed his responsibilities as representative of the Architectural Profession on all legislative matters. He further stressed his love of a good fight and promised to continue fighting on all legislation affecting the Profession.

NEW YORK CHAPTER

The New York chapter has inaugurated a series of meetings for new members. These meetings are lead by Mr. Kilham.

Interest was expressed in meeting the older members and it was suggested that the Membership Committee arrange to have two or three of the established members of the Chapter lunch at one of the tables at the League—say once a week—and ask as many of the new members to meet with them—all Dutch of course. (In the interim Mr. Kilham suggests that many Old Timers—including himself, eat at the long table at the League—and a new face will be more than welcome and will be received cordially).

Concerning the current architectural magazines, there was a feeling they did not express a representation or leadership of the profession. The recognized critics of architecture, such as Lewis Mumford, appear elsewhere, as in the New Yorker. They have no one doing for architecture what William Laurence is doing for Science in the New York Times. It was suggested that a small group, such as this, would like to meet the editors of the magazines some evening and talk it over.

Another idea of carrying forward constructive criticism in architecture and stimulating interest among architects in each other's work was to have similar small meetings in various architectural offices in the
city so that younger people can see what is being done and have an exchange of ideas. Mr. Kilham offered to hold the first one in his office in March at which time an architect for the next office will be present to see if the idea can be carried forward. Mr. Edward Stone has offered to be the next in line.

The chapter held its annual pre-National Convention luncheon on April 24, 1951, at which time resolutions which the chapter proposes to present were discussed and delegates for the convention were elected.

ROCHESTER SOCIETY OF ARCHITECTS

The Rochester Society was recently privileged to hear Professor Harley McKeel of Syracuse University deliver his now famous talk on "Architects and Architecture of Central New York." The meeting was well attended and the chapter was particularly pleased to entertain several of the members of the Syracuse Society and the Central New York Chapter. On May 23rd the Society will hold its annual meeting and election of officers.

WESTCHESTER CHAPTER

The chapter is now operating under a new up-to-date set of by-laws which have come into being through the efforts of the By-Laws Committee of which Mr. Bart Walther and Laurence Loeb are Chairman.

The chapter plans to hold its annual dinner on Friday, May 4th at the Granat Hotel, Bronxville.

Congratulations are in order for two Chapter members who were awarded the Mayor’s (White Plains) Annual Award for Architectural Achievement.

Henry H. Moger, Jr. was the recipient of the prize for the best new commercial building occupied by a retail establishment erected in the City during 1950. The award building was built by Filardi and Caruso at 44 Church Street and is occupied by Olson and Gordon, Stationers.

For the best industrial building, the award went to Burnett V. Vickers for his design of an unusual, small manufacturing plant, 216 Central Avenue erected and occupied by Corham Artificial Flower Company.

BUILDING CODE SERVICES

The State Building Construction Code, now in preparation, will be available not only to 339 municipalities of the State having building regulations, but to more than 1200 other municipalities without regulations of their own, it was reported by the State Building Code Commission.

The extension of the Commission's code, technical and consultative services to all municipalities, on an optional basis, results from amendments to the State Building Code Law passed at the recent session of the Legislature and signed by Governor Dewey on April 6.

As the law originally stood, the municipalities having building regulations were required to file formal objection to the applicability of the State code in their jurisdiction within 30 days of promulgation by the Commission or it would go into effect as an alternate to the local code. Once the State code went into effect in a municipality, the municipality lost its right to reject it at a later date.

Now, municipalities may adopt the State Code at will. A municipality may withdraw from the application of the State code at any time after one year elapses following its adoption by the municipality, and may, if it chooses, at any time thereafter restore the application.

EMPIRE STATE ARCHITECT
TODAY'S TRENDS

(Continued)

social activities of the various small groups and also for a Sunday School class of adults. It might do double duty as a library and reading room, for which there seems to be an increasing need.

In the average church there should be a general office with space for Sunday School officers. It is not necessary to spot a Sunday School superintendent's or Sunday School secretary's office through different parts of the building, but all files, desks, and all administration should be centered within the one general church office.

The pastor's room should be of sufficient size so that when people come for interviews, or if a wedding party of two to four people come for instruction and conference, the room will not seem to be insignificant as to size and general effectiveness.

THE EXTERIOR DESIGN

In the matter of exterior design there has been a great deal of argument and publicity. Here again we should insist on the word functionalism, but the function of the exterior design of a building devoted to religious work must clearly be recognized and defined. Here, in my opinion, is where many proponents of a secular and purely materialistic exterior design for churches utterly fail—they do not realize or recognize the function of the exterior design of a building related to religious traditions and purposes. The building is supposed to make a favorable religious impact upon the community.

In our work of consultation on church building problems, we always advise congregations against telling the architect that they want the church designed in any certain exterior historical order, such as "colonial," "Gothic," or late Hottentot. But it is the congregation's duty to instruct the architect that in order to fulfill its function in the community the building must instantly be identified as belonging to the religious tradition—a building devoted to the purposes of worship, prayer, teaching and fellowship. The lines of the building should express these purposes even though no religious symbol, such as a cross, is nailed on the outside of a purely materialistic and secular design.

In our office we have a list of 400 American architects who are doing church work. The architectural magazines, in my opinion, have been of very little service to these hundreds of architects charged with the responsibility of designing buildings which must testify, by their exterior designs, to the elements and aspirations of religion in the community. Some editors frankly admit they are not interested in publishing anything unless it is something different. We therefore urge these architects to consider seriously the needed functionalism of the exterior design of the House of God.

One may have every kind of modern gadget and piece of equipment within a building. The rooms may be designed and arranged in keeping with the functionalism of what goes on within the building. All this can be done and at the same time housed in a building whose exterior will also perform its function in the community. Some architects are succeeding wonder-
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It's the St. John's Lutheran Church in Depew, N. Y. But let the pastor of the church, the Rev. A. J. H. Frinke, tell the story.

"We have been using our new church since last September," he wrote. "The interior is faced with Lightweight Celocrete Concrete Masonry Units. During this period of time we have been able to observe the wonderful acoustical qualities of Celocrete blocks, as we have given children's programs, a Christmas pageant, special services, etc., before capacity and average audiences.

"Our guest speakers enjoyed preaching here, and our singing and organ music just seems perfect. As pastor, I can wholeheartedly endorse Celocrete blocks as the ideal interior finish for any public building where perfect acoustics and a good appearance is desired.

"Again, concrete has served a dual purpose by furnishing us WARM AIR PANEL RADIANT HEATING and a firesafe floor. We have found this most satisfactory, as this permits the advantages of a warm floor and still permits the circulation of air so necessary in a building where many people congregate at one time. A fresh air outside intake provides constant fresh air and also is used to control the temperature of the floor slabs in early spring and fall."

In addition to all of these advantages, Lightweight Concrete Masonry Units are firesafe, adding to the security of the congregation, protecting valuable church equipment, and lowering insurance costs.

Lightweight Concrete Masonry Units are the lowest cost building materials available today. They are applicable to all types of architecture.

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