Architectural Concrete
for beauty and economy in essential structures

This distinctive, 120-bed Jackson-Madison County Hospital in western Tennessee was built with architectural concrete in 1950. It was so completely satisfactory that a 100-bed addition also is being constructed with architectural concrete.

When designed in architectural concrete essential structures like the Jackson-Madison County Hospital possess all structural requirements—rugged strength, long life, low maintenance expense and fire-safety. In addition, architectural concrete allows the designer to create buildings of outstanding architectural beauty economically. It is a versatile structural material adaptable to buildings of any style or function; even the ornamentation can be cast integrally with the structural parts. It is a favorite material for such essential structures as hospitals, schools, airport buildings, industrial plants and commercial buildings.

Architects find architectural concrete the ideal medium for giving form to their finest designs. Their clients are pleased too because of its moderate first cost, low maintenance expense and long life. The result is always the same—low-annual-cost service and a sound investment.

For more information about designing attractive, economical buildings in architectural concrete send for free literature. Distributed only in U.S. and Canada.

The Jackson-Madison County Hospital in western Tennessee was designed in architectural concrete by Architect J. Frazer Smith, Inc., of Memphis. The structural engineer was A. R. Jessup of Nashville. The contractor was Harmon Construction Company of Oklahoma City.
Announcing New...

AGITAIR TYPE RC

WITH REMOVABLE DIFFUSER CORE

...and three distinct styles of mounting frames. Highly efficient in performance, attractive in appearance and designed to meet any and all conditions.

The New AGITAIR diffusers are the result of painstaking research to provide you with square and rectangular air outlets that are practical from every standpoint. The removable core with unlimited air distribution pattern possibilities, and the new mounting frames incorporate many AGITAIR exclusive features and desirable functional qualities.

AGITAIR "RC" diffusers are available in a wide variety of sizes and patterns...easy and economical to install. For complete engineering and application data contact your nearest AGITAIR representative or write direct to Air Devices Inc.

1-2 YOU'RE THRU...

1. Insert diffuser “slide hinge” into frame slots
2. Turn mounting lock 90° with screw driver

WRITE FOR COMPLETE INFORMATION

AIR DEVICES INC.
17 EAST 42nd STREET • NEW YORK 17, N. Y.
AIR DIFFUSERS • AIR AND GREASE FILTERS • EXHAUSTERS
In KENSINGTON VILLAGE...

Largest Private Apartment Development in Western New York

... 648 Spacious Apartments

Equipped with GAS Ranges, Refrigerators, Clothes Dryers, Water Heaters

... the choice of experts, with a broad background of experiences as builders-owners-managers of modern apartments, the Godfrey M. Weinstein Co. has selected gas appliances for modern beauty ... for top value ... for dependable service and complete satisfaction to the householder. We of the gas industry are proud to have a part in the planning for the use of these fine gas appliances throughout Kensington Village.

IROQUOIS GAS CORPORATION

ROCHESTER GAS and ELECTRIC BROOKLYN UNION GAS CO.
Look at many of the outstanding architectural masterpieces of the past two decades and you’ll see structures with “Windows by General Bronze.”

It’s surprising, then, that the architects and general contractor for the new Lever House on Park Avenue, New York City, selected General Bronze Corporation to fabricate the 1404 stainless steel windows, the spandrel frames and the architectural metalwork used throughout this distinctive new structure.

General Bronze—the world’s largest fabricator of architectural aluminum and other non-ferrous metals—has been making fine windows and metalwork for prominent buildings for more than 40 years.

During these many years we have worked closely with hundreds of leading architectural firms on both large and small building projects—schools, hospitals, apartments and monumental buildings.

From this extensive experience, we have learned what features architects want in windows, spandrels, curtain walls and architectural metalwork—what kind of help architects appreciate most—what makes their job run easier and better.

Because of our unequalled facilities and our vast experience, we are well qualified to serve you, especially when your requirements are great, difficult or unusual. We will be glad to discuss your problems with you at any time.

Catalogs are filed in Sweet’s.

Lever House, New York City

Architects: Skidmore, Owings & Merrill

Contractor: George A. Fuller Co.

Photo by Ezra Stoller

GENERAL BRONZE CORPORATION • GARDEN CITY, N. Y.


BRACH MFG. CO. DIVISION—Muitel, T. V., Radio and Electronic Equipment

STEEL WELDMENTS, INC. DIVISION—Custom fabrication in steel and iron.
More and more Architects and Contractors are turning to precast concrete building materials such as STRESCRETE concrete floor and roof slabs, because STRESCRETE saves expensive forming and job time, and because of the ease and speed of erection.

STRESCRETE slabs are placed on the floor or roof of the job directly from the truck that delivers them.

STRESCRETE slabs are available in long spans which effect a savings in structural steel. As a matter of fact, when used in conjunction with reinforced concrete frames (as shown in pictures above), structural steel can practically be eliminated. STRESCRETE is available in various slab depths, namely, 3", 4", 6", 8", 10" and 12" thick, giving great flexibility for span and load conditions.

STRESCRETE slabs are ideally applicable to hospital construction, where sound transmission and insulation values are a big factor. STRESCRETE has low sound transmission and high insulation values because of the lightweight concrete used in the manufacture of the slabs. STRESCRETE also is important where budget requirements make it important to keep costs down.

The porous texture on the ceiling side of the STRESCRETE slabs provide an excellent plaster base, and acoustical tile can be fastened with ease. When concrete topping is added to the floor, STRESCRETE slabs are immediately ready for application of asphalt or rubber tile, or other thin floor finishes.

STRESCRETE hollow cores allow maximum flexibility for electrical wiring and other utility connections; provide added insulation and reduce deadweight, permitting savings in structural support. STRESCRETE construction is dry, clean, firesafe.

OTHER ANCHOR PRODUCTS
Celocrete, Cinder and Concrete Blocks.
Flexicore Precast Floor and Roof Slabs
Precast Lintels and Sills.

DISTRIBUTORS FOR
Dur-O-Wal steel reinforcing for masonry walls.
Medusa Portland Cement Point, for concrete wall surfaces.
Medusa Floor Coating, for concrete floors.
THAT WET BASEMENT

BY MALCOLM B. MOYER

A nice retail store in a river town had safely gone through its first winter. The Bargain Basement delighted the owner and was enjoying much trade. But one sultry July day came a cloud burst. The vacant lot beside the store was a lake, and suddenly it began to drain—into the basement! Three feet of clay-tinted water poured in through the sump. No one observed its course, so when the village Fire Department was hired to pump out the water, they let their hose play into that same adjacent lot, and after two fruitless days left the owner with more clay and no less water. Then the Architect was called. He had carefully considered the fact that the basement was several feet below the street sewer, and had installed a sump pump to lift any water which might seep in from the string of agricultural tile belting the footings. He had called for the bed of crushed rock, and this to be topped with three feet of puddled and tamped clay. The Architect's work was not at fault, but water sneaked down between his work and the remains of an old stone foundation down to the footing drains and into the building. The fire department added tons of clay and silt to the watery chaos in the basement. The sump pump was designed for clear water and its impeller was quickly ground thin and useless. The flood drowned the motor.

A lovely church was built in another river town miles away. The basement was known to be below high water, and it was waterproofed with great skill and thoroughness. The next spring when the water in the river had exceeded its reputed high water mark by three feet, the center of this floor buckled and burst flooding the heating plant and assorted furniture and fixtures.

The first job had taken a calculated risk and was vulnerable to seepage water. Had the pump been designed for dirty water its impeller would not have failed, and had its motor been placed under a diving bell, it would have soon checked the rise of water, and possibly there would never have been a flooded basement. In the second job, had there been a sump and ample capacity, the rising water would have been pumped out before it could have set up the rupturing pressure head which damaged the floor. In the first case, about 60 gallons of water fell for each gallon pumped out during the worst of the storm hence for a time the pump must be flooded. The diving bell would have saved it. In the second case there was more pressure per square inch under the floor than there was in the steam heating boiler. The little "cellar drainer" pump cost about $75.00. A pump suitable for the job would have cost about $175.00. The owner lost $3,000.00 worth of merchandise. In the second case, the extra cost of waterproofing was many times the cost of a good pump.

The wet basement deserves an adequate amount of design and appropriation no matter how insignificant it appears in preliminary study.

CORRECTION

In the May-June issue we published an article on the Cadyville Grade School.

THE ARCHITECTS WERE:

REISNER & URBANH AND JOHN BURROWS

AND

BENEDICT, RYAN & SAYE

ASSOCIATED ARCHITECTS
1952—CONVENTION
NEW YORK STATE ASSOCIATION OF ARCHITECTS
LAKE PLACID, NEW YORK
OCTOBER 2-3-4

CONVENTION COMMITTEES

GENERAL CHAIRMAN
William George Distin
18 Main St., Saranac Lake, N. Y.

CONVENTION TREASURER
Fay Auld Evans
403 Fulton Street, Troy, N. Y.

ADVISORY
Henry Blatner, Chairman
11 N. Pearl Street, Albany 7, N. Y.
S. Elmer Chambers
433 S. Salina St., Syracuse, N. Y.
Sigmund W. Schellkopf
113 State St., Albany 7, N. Y.
Carl W. Clark
625 James Street, Syracuse, N. Y.
Frank C. Delle Cese
525 1st National Bank Bldg., Utica, N. Y.

ARCHITECTURAL EXHIBIT
Thomas T. Crenshaw, Chairman
310 Watertown Nat'l. Bank Bldg., Watertown, N. Y.
Jack M. Sayer
21-A Wells St., Plattsburg, N. Y.
William Bird
9 Fifth Avenue, Saratoga Springs, N. Y.
James A. Mero
Broadview Terrace, Troy, N. Y.

AWARDS AND HONORS
Ralph Winslow, Chairman
R. P. L., Troy, N. Y.

PUBLICITY
Murray Huber
Syracuse Kemper Bldg., Syracuse, N. Y.

RECEPTION AND HOSPITALITY
Arthur W. Wareham
18 Main Street, Saranac Lake, N. Y.

RESERVATIONS
Paul Benedict
10 Oak Street, Plattsburg, N. Y.
George H. Ketcham
446 James St., Syracuse 3, N. Y.

TRANSPORTATION
Ralph H. Parks, Chairman
21 Bay St., Glens Falls, N. Y.

PROGRAM
Egbert Bagg, Sr., Chairman
258 Genesee Street, Utica 2, N. Y.
Parker Dodge
109 State St., Albany, N. Y.

SEMINARS
Harry E. Rodman
Dept. of Architecture, R. P. L., Troy, N. Y.

COMMERCIAL EXHIBIT
Darrel D. Rippeteau
National Bank Bldg., Watertown, N. Y.

WOMEN'S COMMITTEE

Co-Chairmen
Mrs. D. Q. Faragher
Mrs. Egbert Bagg, Sr.

Mrs. W. G. Distin
Mrs. S. Elmer Chambers

Mrs. Elton J. Morrow
Mrs. Sigmund Schellkopf

Mrs. Kenneth Sargent
Mrs. John Briggs

Mrs. Carl Clark
Mrs. Ralph Parks
Mrs. Henry Blatner
TENTATIVE CONVENTION PROGRAM

WEDNESDAY, OCTOBER 1st
Evening Pre-Convention get-together for those members arriving on Wednesday. Music.

THURSDAY, OCTOBER 2nd
9:00 A.M. - 10:00 A.M.
Registration in Lobby at Arena
Commercial Exhibits — Main Floor at Arena
Architectural Exhibits — Main Floor at Arena
9:15 A.M. - 12:00 M.
Business Meeting
12:45 P.M.
Luncheon at Lake Placid Club — Speaker — Ladies to attend
Afternoon
Trips to Whiteface — Boat Ride on Lake Placid
5:30 P.M.
President's Reception — Cocktails — At Lake Placid Club Golf House
Buffet Dinner — Dancing — At Lake Placid Club

FRIDAY, OCTOBER 3rd
9:00 A.M. - 10:00 A.M.
Registration at Arena
9:15 A.M. - 12:00 M.
Business Meeting at Arena
12:30 P.M.
Luncheon for members at Lake Placid Club, Speaker by Seminar Committee.
12:30 P.M.
Luncheon for Ladies at a Hotel.
2:00 P.M.
Seminars at Lake Placid Club. Later — sightseeing trips.
5:30 P.M.
Cocktails at Arena and Exhibits
7:30 P.M.
Annual Dinner at Lake Placid Club. Speaker.

SATURDAY, OCTOBER 4th
10:00 A.M.

WOMEN'S PROGRAM
Discussed with Mesdames Faragher, Crenshaw, Distin and Wareham.

WEDNESDAY, OCTOBER 1st
8:00 P.M.
Informal Get-together at Lake Placid Club.

THURSDAY, OCTOBER 2nd
12:45 P.M.
Luncheon at Lake Placid Club.
5:30 P.M.
President's Reception at Golf House, Lake Placid Club, followed by buffet dinner at Lake Placid Club.

FRIDAY, OCTOBER 3rd
5:30 P.M.
Exhibitors' Cocktail Party at Olympic Arena.

GENERAL NOTES—
For free time in afternoons suggested are golf, chartered trip around Lake Placid on “Doris”, auto trips to summit of Whiteface Mountain, the Whiteface Mountain Ski Center and The North Pole. Also to Saranac Lake, Trudeau Sanatorium.
Foundation work and the steel frame structure has been completed for the new 110-bed Beth Israel Hospital in Passaic, N. J. Bids for the completion of the super-structure will be received at the end of July at which time the project will enter its final phase of construction.

The Beth Israel Hospital was designed to meet the requirements of the client for an immediate plan of 110 beds, with provisions for expansion to 160 beds. Nursing units in the program were to be divided as follows: Ward Beds—25%; Private and Semi-Private beds—35%; Pediatric beds—10%; and Maternity beds—30%. The new building will eventually replace completely an existing 15-bed hospital which has been very inadequate in meeting the needs of the community and surrounding areas.

Construction of the new four-story hospital will be completely fireproof, of steel frame and brick walls, mechanically ventilated and partially air-conditioned. The site for the building was donated by Botany Mills through its President, the late Col. Charles F. H. Johnson. The eight acre tract was formerly used as a chemical textile reservoir, enclosed by heavy concrete retaining walls and a concrete floor set nine feet below street level. The architects utilized these conditions to establish the first floor elevation one foot above street level, thereby maintaining the basement above the present site grade — without having to excavate — and also obtaining maximum daylight in the basement floor through the use of full height windows.

A fresh water brook running along the west property line is spanned by two bridges, forming the approaches to the hospital’s main entrance and leading down a wide ramp to the out-patient department. Ambulance entrance, service entrance, and boiler plant...
and laundry are located at the rear of the main building.

**BASEMENT FLOOR**: Within the south wing—Double Kitchen (to accommodate dual dietary system designed in conformance with Jewish dietary laws); Dining rooms, Board Room and adjunct facilities. The north wing contains the out-patient department, emergency department, Eye, Ear, Nose and Throat, and Dental sections which are so located at the end of the wing as to serve both the out-patient department and, through a separate stairway, the patients within the hospital. The pharmacy is also located within this wing, serving the out-patient department and is within easy approach from the upper floors.

**FIRST FLOOR**: The main entrance is on the west elevation. The hospital administration section, located in the south wing, begins immediately off the main lobby which is faced with light grey marble. The administrative section extends eastward to a nursing unit containing four wards; four isolation beds are included in this nursing unit which is also provided with a solarium and promenade deck. Floor to ceiling glass in the main waiting room (25' x 41') will provide an unobstructed view to SEW. Also located off the main lobby will be a canteen with gift display counters and a snack bar.

X-Ray and Physical therapy departments and spacious laboratories are in the north wing. These departments, although somewhat excessive in size for the planned number of patients were designed to facilitate the future expansion program. A special suite to accommodate traditional circumcision services, ordinarily performed in an operating room, was incorporated in the design of this floor.
SECOND FLOOR: The south wing is occupied by two nursing units, comprising private and semi-private rooms. Each unit has its own nurses' station, isolation suite and solarium. All rooms have a southern exposure with sun glare eliminated by concrete overhangs. Elevators are centrally located within easy approach from other departments. A complete suite of operating rooms are within the north wing; one operating room is equipped with a viewing gallery raised above the room level for better vision. Post-operative bed rooms are located adjacent to the operating areas as well as the central supply department.

THIRD FLOOR: A pediatrics nursing unit is located within the west end of the south wing. Glass partitions and large windows permitting a great amount of sunshine and a large play area will tend to create a cheerful atmosphere within this department during the stay of young patients. Transparent glass between the patients' rooms and the corridor will allow for close observation by the attending medical staff. The second half of this wing will be used for maternity patients, divided into private and semi-private rooms, with all the nursing facilities required for this unit. The labor rooms, delivery rooms and adjunct facilities are within the north wing, which together with the nurseries will meet the requirements of a complete maternity floor. The partitions separating each nursery from the corridor will be of transparent plate glass, to enable visitors to observe infants. This floor, which usually allows longer visiting hours, is provided with ample visitors' space.

FOURTH FLOOR: This floor was designed to accommodate eight interns or visiting physicians. Each room is furnished with shower and toilet facilities. A lounge and library were also provided for occupants of this floor. Lounges for doctors and nurses will also be provided on each of the other floors.
HOSPITAL — Hamilton, N. Y.

Since 1945 the small community hospital has come into its own. The smaller communities lying beyond the easy use of the facilities of the larger hospitals, are making a great effort to correct their deficiencies of awkward to use, expensive to run, rebuilt mansions and just plain no hospital at all. There is no pretense in these hospitals; they are not Mayo Clinics; the communities want good medical care within the ability of the community to provide such care. Perhaps the greatest consideration in hospital operation is cost and good personnel.

At Hamilton, New York, a 50-bed hospital was planned for the combined use of the Hamilton area and the students of Colgate University. A level site offered the opportunity of trying a one floor plan and the many advantages that accrued from such a plan. In this plan, the normal complement of help required for daytime care is reduced to a minimum and greatly reduced during the quiet night hours without loss of good control from the main nurses' station of the public as well as personnel. Bed and room use flexibility is achieved for expansion and contraction of general medical, maternity and infirmary bed requirements. The general use of semi-private rooms offers easy segregation of patients. Costly installation and maintenance of elevators and stairs is omitted.

The site permitted the use of a floor slab on grade with radiant panel heat divided into 11 zones. Oxygen is piped to every patient's room and patient use rooms. A tunnel runs under the main corridors to permit easy access to utilities for future considerations.

CANNON, THIELE, BETZ & CANNON
Architects
CARL P. WRIGHT, JR.
Consultant
NEW INFIRMARY BUILDING

ROSA COPLON OLD FOLKS HOME

BUFFALO, N. Y.

Milton Milstein, Architect

The field of Geriatrics or care of the aged is slowly gaining recognition amongst men of the medical world as one which is playing an increasingly important role in basic community life. Since 1900 the population of the U. S. has roughly doubled, but the population of the age group, 65 years and upwards, has approximately quadrupled. Institutional care of the aged has existed for many decades but it is only of recent years that it has begun to profit from an intelligent concentrated and scientific effort by the medical world, social agencies and legislative bodies to make adjustments to present day needs. Small wonder that most communities are ill equipped to care for the rapidly growing number of aged who require institutional care or that architects planning new institutions for care of the aged have found so little reference data of real value in the examples about them. Only recently the American Institute of Architects' monthly Bulletin treated the subject in two successive issues which were brought to bear upon the importance of a freshly recognized and new building type. Much study remains to be done before the problems and needs of each community can be resolved in new buildings which provide terminal care for those who must be placed in institutions. While offering hospital level service these institutions are in certain respects different from hospitals.

Besides the pressing problem of overcrowded facilities, the Rosa Coplon Old Folks Home in Buffalo, New York, has found an urgent need for facilities providing care for the chronically ill. Research on a nation wide basis has shown that amongst institutional patients of the present day, 65 and older, often as many as 50% require hospital level care for chronic illnesses.
Guiding themselves by such data the Board of Directors decided to gear its new building program to the exclusive needs of the chronically ill as regards bed capacity and medical care, while setting up also, new administrative and service quarters which would serve the entire institution.

The new structure for which plans have just been completed is a three-story building with basement connecting by a passage on two floors with the existing building. The first floor consists of Reception area, Administrative offices, gift shop, private lounge for medical staff, a flexible Meeting Room-Dining Room, Main Kitchen, Refrigerators, Receiving Room, Occupational Therapy Room, and Candelabra Room. The Meeting Room-Dining Room, Occupational Therapy and Candelabra Rooms are intended to serve the physically well guests who will reside in the existing building, and are therefore located nearest to it. The Main Kitchen will serve the physically well who will use the Main Dining Room, and the diet kitchens on two floors above which in turn, will serve the chronically ill guests. Elevators and toilet rooms round out the service facilities for residents, staff and visitors.
AMONG THE CONSTITUENTS

By Cyril T. Tucker and Charles V. Northrup

As this is being written the National Convention is but a week away. By the time you receive this issue of the Empire State Architect your correspondents will have seen many of you personally again in New York. Because we cannot get together more often, we will continue to scatter the news we pick up. That, as we see it, is the function of this portion of your magazine.

In accomplishing this we are deeply thankful to the kind constituents who send along the news from the various chapters and societies. We are especially grateful for receiving the many fine bulletins which appear to be growing in number among the chapters of the Association. We would like to get reports from the other chapters and societies, and would appreciate it if the secretaries would put us on their mailing lists.

CENTRAL NEW YORK CHAPTER

The June meeting of the chapter was held at the Baron Steuben Hotel in Corning, this being the annual meeting and election of officers. Officers reelected were: D. Kenneth Sargent, President; Thomas W. Mackesey, Vice-President; Frank C. Delle Cese, Treasurer; Cyril T. Tucker, Secretary. Directors: James Curtin, Syracuse—3 Years; Webster C. Moulton and Charles V. Northrup—Terms Do Not Expire.

After the meeting the group visited the Corning Glass Center where the marvels of Steuben glass vie with the beauty of the new building itself.

The chapter takes understandable pride in the announcement of the election of C. Storrs Barrows to fellowship in the Institute. Storrs is also a nominee for Region Director of the New York District.

The Secretary is in receipt of a notice which reads as follows:

"CONRAD AND CUMMINGS

ASSOCIATED ARCHITECTS

Founded March 30, 1926

CHARLES HENRY CONRAD

GEORGE BAIN CUMMINGS

take understandable pride in announcing that they have admitted to associateship their sons

CHARLES HENRY CONRAD, JR.—Lic. Prof. Engr.

JOHN BUTLER CUMMINGS—Registered Architect

The association will continue under the familiar name with offices at 99 Collier Street, Binghamton, N. Y., the community to which we owe so much.

May 15, 1952"

No further comment is needed concerning this announcement other than our congratulations on the continuity that becomes possible when an architect's son sees fit to carry on the work that his father has given his life to. If it were just possible for our sons to inherit our knowledge and experiences, how much faster the profession would grow. But even with the limitation that nature has imposed on us, that each new generation must start from scratch, the advantage to the profession of a succession such as this is so much more than in the many cases where a famous architectural practice fades out with the loss of its principal.

CHARLES A. CARPENTER

In the passing of Charles A. Carpenter, A. I. A. on April 26, 1952, at the age of 66, Rochester will miss the presence of a Christian gentleman. He never pushed himself but his integrity and sincerity were appreciated by a large number of friends and business associates.

He was a former President of the Rochester Society of Architects, served as master of Corinthian Temple Lodge, F. A. M., was a former member of the City Building Board and served on the New York State Association of Architects Insurance Committee from its beginning until his death.

Mr. Carpenter was well known as a church architect, having designed and made alterations to more than a score of churches which include The Lycoming Presbyterian Church at Williamsport, Pa., Christ Episcopal Church, Poughkeepsie, N. Y., Irondequoit United Congregational Church, The First Baptist, First Presbyterian and the First Methodist churches, all of Lockport, New York. The alterations to Lake Avenue Baptist Church is one of his best known Rochester projects. His preliminary studies were used to establish Colgate-Rochester Divinity School and he was associated with James Gamble Rogers on the Chapel for this school. He also designed some of the dormitory buildings. The Brighton High School, the Bath House at Charlotte and the Post Office at Dansville were some of Mr. Carpenter's outstanding public buildings. Many fine homes in Rochester and surrounding communities attest to his skill in the residential field.

During World War II he was with the War Production Board where he rendered outstanding and valuable service. His knowledge of construction, his fairness and good judgment in handling cases were appreciated by those working with the department.

After the war he resumed the practice of architecture in the firm of Carpenter and Barrows. The firm did several housing projects to help provide living units for veterans and their families. Fernwood Park, Ramona Park and University Park all are outstanding developments of this type. The building for the Automobile Club of Rochester, the Brighton Primary School, the Brighton High School Addition and the remodeling of the Central Y. M. C. A. are among the most recent projects carried out under Mr. Carpenter's supervision.

Mr. Carpenter is survived by his wife, Mrs. Sophie G. Carpenter, his son, Major Donald C. Carpenter, U. S. A. F., serving in Germany, and two grandchildren.

NEW YORK CHAPTER

Two outstanding works by Chapter members have come in this month. The first, by Tom Creighton and Katherine Morrow Ford, is the new Reinholds publication: The American House Today. This is a book to be praised without reserve. The authors have searched deeply for and found a new collection of residences built in all parts of the United States. Many have not been published heretofore; many, in fact, have been designed by architects with unfamiliar names. Almost all have been built in the last five years and are illustrations of various points the authors raise.

The second work, also issued by Reinhold, is the Perspector by Theodore A. de Postels, emeritus member of our Chapter since 1926. de Postels, who will be remembered for several other works, has now designed an instrument to assist architects and others in drawing perspectives. The Perspector is actually two separate devices on one plate; there is a special protractor to establish the visual distance for a perspective view in accordance with an angle of vision, and there are perspectigraphic means for developing a perspective from
plan and elevation drawings. This gadget, at a low price, will more than justify itself in any architect's office.

Chapter members who have recently won awards are: John H. MacFadyen, a Rome Prize Fellowship in Architecture for 1952-53; Harry M. Prince, The Fifth Avenue Association Award for 1950-51 for his building for the Union of American Hebrew Congregations at 838 Fifth Avenue; and Moore and Hutchins, a Baltimore Association of Commerce Biennial Contest Award for their Froelicher Hall and an Honorable Mention for their Van Meter Hall, both at Goucher College.

The roster of the Small House Consulting Service contains professional data on panel members. It is consulted by people desirous of professional advice when building, buying or altering. The panel architect's usual charge for this consulting service is $10 per hour. At present the panel consists of 27 Chapter members. Since the roster is about to be reprinted, present members, who wish to continue being listed, should submit current addresses and phone numbers; others, who would like to be added to the panel, should call the Chapter Office immediately for instructions.

BROOKLYN CHAPTER
Office Vignettes . . . the office of Sohn and Weston.

In 1915, a friendship sprang up between two young men, both starting in the organization of George B. Post and Sons. Between 1920 and 1945, both Herman Sohn and Martyn Weston were in private practice—separately. The official partnership of Sohn and Weston, Architects, began in 1915 . . . Individually, the partners are opposite in temperament: Sohn, until his recent illness, the jolly personality — Weston, the mild and serious type . . . Herman Sohn has worked unstintingly on various committees of the Brooklyn Chapter, and Weston served two terms as President. He is now President of the Brooklyn Architects Scholarship Foundation . . . Their office has set its stamp on both Brooklyn and Queens, in part through its widespread private housing accomplishments — also, their Brooklyn Jewish House of Convalescence (in Far Rockaway) is nationally recognized as the ideal plan for a structure of the type. Sohn and Weston are among the architects designing buildings for the Brooklyn Civic Center — their particular project is the Combination Office Building and Fire Headquarters for Brooklyn and Queens . . . Among the many Jewish Community Halls they designed, the Kingsway Jewish Community Hall on Kings Highway is considered their best.

(Next issue: the office of Seelig and Finkelstein, Architects . . .)

ROCHESTER SOCIETY OF ARCHITECTS
The Society has been enjoying a very successful season under the capable administration of its president, John Briggs, assisted by Vice President and Program Chairman Don Hershey. Attesting to the efficiency of their administration was the fact that at the annual meeting May 22 at the University Club they were re-elected to office in their respective posts, along with G. Carroll Madden as secretary and Allen Macomber as treasurer. Director for three years was Mr. Carl F. W. Kaelber, Jr. and for one year was Mr. John Low. Reports of committees were purposely abridged to give more time to the speaker of the evening, with the exception of the report of the treasurer who took advantage of his position to make some facetious remarks concerning the sign being erected on a building in which are the offices of two of the Society's prominent architects. This sign is about 16' x 20', sits on top of the building, is as yet unidentified, but the two architects in question are being chided at having misread the recommendations of The Institute for Architects' signs on buildings of approximately 16" x 20" and the implication, of course, is that the architects in question misread the sign ('') inches as lineal feet (''). In addition to their base inferences, this casts poor reflections on said architects' mathematical acumen.

AT THE NATIONAL A.I.A. CONVENTION

From L. to R.: M. W. Del Gaudio, Co-Chairman Convention Committee; C. Storrs Barrows, newly elected Regional Director A.I.A.; President Glenn Stanton, James W. Kidney, Past President N. Y. S. A. A.; Arthur C. Holden, Convention Chairman; and Alonzo W. Clark, Secretary of Convention Committee.
They are very anxious for the true nature of the sign to show itself, probably to the effect that “Chesterfields Satisfy”, so that this matter can be passed into the limbo of questionable jokes.

The Society has elected the following new members since the first of the year and now boasts a total of 134: Albert L. Balestiere, Charles F. Brennan, Jr., Thaddeus J. Dulemba, Buckminster Fuller, John P. Modifer, Paul D. O’Connell, Arthur J. Pohle, Katty Tariafuk.

In a talk before the Rochester Society of Architects at their Annual Meeting, Buckminster Fuller kept the members’ rapt attention for four hours of concentrated theoretical mechanics. Mr. Fuller was made an honorary member of the Society at the outset, but disclaimed all of the honors mentioned in the award and then wondered if his frankness might not cause his membership to be reconsidered.

He has always been interested in technological advance that would provide more for less and take greater advantage of our material resources. He green disturbed by the reception given his first concrete expression of his theory, the dymaxion house. Engineers scoffed at it, architects fought shy of its revolutionary appearance and it was received enthusiastically only by art centers and exponents of the dance. Finally, however, colleges began to recognize it and his other dynamic structures as the results of pure and uninhibited reasoning in the field of stresses and strains and use of materials, and he has more recently been very much occupied in establishing and initiating research in structure at many of the country’s famous architectural schools.

The golden thread that runs through much of Mr. Fuller’s teachings is the neglected value of tension. That most of our structures have depended on compression, and there the strength is hamstrung by the ratio of unsupported length to size, while in tension material can develop its greatest strength without regard to its size. He complains that engineering and architecture have been handicapped for years by having to work on paper and consequently figure only in one plane, even though these planes are put together subsequently to form a structure, and not enough thinking is done in three dimensions. All of his structures from the dymaxion house to the geodesic dome develop this combination of tensile strength with the stability of three dimensional forms, of which of course the sphere, hemisphere and spherical segment are examples, and the stiffness of the egg shell nature’s best illustration.

In his efforts to interpret his ideas on economical use of materials and savings from modern manufacturing practice to the benefit of everybody, Mr. Fuller is carrying on an interesting project. In this project several of his engineers made shopping trips and listed items a family needed and would like to purchase if money were no limitation. These lists were averaged and resulted in a conglomeration of materials and things which would fill the inside of an average freight car. It figured up to cost about $18,000.00 and weighed 9,000 pounds or a cost of about $2.00 per pound. However, under mass production and technological advance, the average automobile costs only 50c per pound. Hence, if the designers and engineers would use the same principles, this bulk of goods could be delivered for $1,500.00, and with some degree of selection and refinement of the list could be produced for $1,500.00. The point Mr. Fuller was trying to make is very startling, and is that the world is roughly divided into the “haves” and the “have nots”. At the present time only 26% of the world population consists in the “haves”. The “have-nots”, resenting not having things, not being able to afford them under their present economic structure, are rebellious and want to deprive the “haves”, thus becoming Communists. He has plotted a curve showing the rise in this percentage from 10% in 1900 to 26% now, and carrying the curve on into the future finds that the curve crosses the 50% mark in 1972. At that time he predicts there will be more “haves” than “have-nots” and the Communist will begin to lose his talking point. So, while the military men and the politicians have been unable with all of their wiles to stem the tide, on account of this basic unrest, maybe it is up to the engineer and the architect as designer, using the world’s resources and labor more efficiently through the principles of mass production and better planning, to cure the evils that threaten our destruction.

Syracuse Society of Architects

The Society is both pleased and proud to report that the luncheon meetings have proven very successful. This proves that a well planned program and short concise meetings will hold the interest of the membership. Thank you Mr. Boerner for your programs and you, Mr. Hueber for the efficient meetings.

Under the able chairmanship of Anthony Cappuccilli, the spring party committee turned out one of the most successful in the Society’s history. The soiree took place at Drumlin’s Country Club on St. Patrick’s Day. It was a party the envy of any good Irishman.

Following the Society’s policy of better public relations the President appointed a Cooperating Committee to work with the Syracuse Museum of Fine Arts. This Committee will act in an advisory capacity.

... A 10 by 10 inch opening shall be cut in the operating room...

"Wait, Doctor! Here's the book—you've got the architect's specifications!"

(Continued on Page 29.)
WOOD WINDOWS WOMEN WANT!

Tightest Closing Window Ever Made!

- Carefully Assembled at Factory
- All Parts Manufactured of Selected Kiln-Dried Ponderosa Pine
- Toxic and Water-Repellent Treated
- All Glass Bedded in Glazing Compound

Product of
GENERAL WOODCRAFT CO., Inc.- North Bergen, N. J.
WOODCO
WOOD CASEMENT WINDOWS

Lend Grace and Beauty to Modern or Traditional Homes

... for True Casement Comfort...

- Factory-assembled
- Fully weatherstripped
- Suitable for all types of construction
- Reduces installation cost
- Extension hinges permit cleaning indoors
- Cam handle locks sash tightly
- Complete with storm sash and self-storing all-aluminum screen
- Ventilation control assures comfort
- Roto-type crank for easy indoor operation

... with WOODCO WOOD CASEMENT WINDOWS, designed and manufactured by window experts to render the utmost contribution to Living Comfort by increased light and ventilation. Whether used alone, in groupings of two or more, or as flanks for a Picture Window, as shown in the above illustration, they attractively enhance the appearance—not alone of the Rooms where used—but of the entire Home. A wide variety of styles available.

PICTURE WINDOWS
Glazed with Thermopane, 1/4" Plate Glass or 3/16 'A' Quality Heavy Glass.

Factory-assembled of Selected Ponderosa Pine, Toxic-Treated for Protection against Decay; Water-Repellent Treated to Reduce Shrinking and Swelling to a Mini

WOODCO CASEMENT'S FINGER-TIP VENTILATION CON PROVES BOON TO OVERWORKED HOUSEWIFE

PERFECT WINDOW FOR KITCHEN VENTILATION!

a product of...

GENERAL WOODCRAFT CO., Inc., North Bergen, N.

Write Dept. 2 for Free Catalog Showing Details and Stud Openings
WOODCO Removable WOOD SLIDING WINDOWS

- FOR BREEZeways
- FOR FINISHED CELLARS
- FOR SUN PORCHES
- FOR UTILITY ROOMS
- FOR ALL GENERAL WINDOW PURPOSES

To remove WOODCO Sliding Window, just grip sides of Sash and lift firmly to depress upper Spring Slide rail.

With upper Spring Slide rail pressed in, bottom of window may easily be lifted off track and window removed.

Do same with other Sash to obtain 100% ventilation. Wash or paint sash at most convenient location indoors.

After cleaning, sash are easily returned to frame by reversing steps. No tools needed—no fuss, no bother!

WOODCO Removable WOOD BASEMENT WINDOWS

---Look for these features---

- STURDY CONSTRUCTION — WEATHERTIGHT
- REVERSIBLE FOR DIRECT OR INDIRECT VENTILATION
- REMOVES COMPLETELY WITHOUT TOOLS
- FACTORY-ASSEMBLED — HARDWARE ATTACHED

COMPLETE WITH STORM SASH AND SELF-STORING ALUMINUM SCREENS

Product of GENERAL WOODCRAFT CO., Inc.,

Write Dept. 3 for Free Catalog Showing Complete Details and Stud Openings

North Bergen, N. J.
WOODCO R·O·W De Luxe Removable Wood Windows
with PULLMAN OVERHEAD BALANCES
for Better, Smoother, Window Operation

Wash or Paint Both Sides of Windows Indoors

MAKE YOUR HOUSE A HOME!
Glamorize any Room in the Home with WOODCO Thermopane Picture Windows with WOODCO R.O.W. De Luxe Removable Side Units (Equipped with Pullman Overhead Balances). Whether buying, building or remodeling, WOODCO picture windows will give you a more attractive, more livable home. You may have your choice of Thermopane, plate glass or 3/16” ‘A’ Quality Heavy Glass. Wide variety of styles available for Modern or Traditional homes.

Factory-Assembled of Selected Ponderosa Pine, Toxic-Treated for Protection against Decay; Water-Repellent Treated to Reduce Shrinking and Swelling to a Minimum.

GENERAL WOODCRAFT CO., Inc., North Bergen, N. J.

Write Dept. 4 for Free Catalog Showing Complete Details and Rough Opening
PUBLIC RELATIONS FOR ARCHITECTS *

BY MAURICE G. POSTLEY

Public Relations Counsel, New York City, New York

Once upon a time, there was an architect who appeared before a subcommittee of the board of education. He dreamed that he would win a contract to design a school building. What the hapless architect did not know was that he was being interviewed by a subcommittee of a subcommittee of a committee of the board of education and the community at large.

As negotiations proceeded, he became vaguely aware of the existence of other persons collaterally interested. Only when the architect had his neatly executed contract stowed in his pocket did he discover that he was engaged to satisfy a score of persons with diverse views, with contradictory notions of what he was to do, and with no single authority to give a final answer.

Of course the contract said no such thing. What it said was clear enough. "The board" would decide. But as a practical matter, the architect found himself floundering in a morass of personalities—all kindly intimated people of the highest honor. Unfortunately, that circumstance did not immediately provide an answer, for example, to the question of whether the building was to be one or two stories.

Alas, the harried architect is often an unfortunate man! The miracle is that he achieves what he does. And thereby hangs a tale.

Public Relations Here to Stay

There was a time in the history of mankind when nobody—as Gimbel's has so well put it—but nobody worried about public relations. You just did business at the same old stand or you did not. If anyone came in to buy your wares, fine; if they did not, you went out of business and into something else to earn a livelihood. Public relations changed all that. Experts in every phase of the social sciences, psychologists, psychiatrists, semanticists, philologists, and a variety of other specialists got into the act. Public relations emerged. If, perchance, there should be a tincture of hokum around the corners of the public relations field, let it be unmistakably stated that the problems of public relations are more clearly emerging—and so are the answers. Public relations is here to stay—and it will last longer than the five-cent cigar did.

In the foreword to Blueprint for Public Relations, Booth Mooney succinctly and amusingly says that his wife complained that she had difficulty explaining to everyone what occupied Mr. Mooney's time and thought—public relations. He reports how he tried to explain it to his wife. Finally, he says, "In the future, I have instructed my wife she is to recommend to these inquiring friends the purchase of the book entitled Blueprint for Public Relations...".

What is Public Relations?

Now, if it were quite that simple, a bibliography on public relations would solve any architect's public relations problems. But it is not that simple. There are a few corners to peer around. If we get a good glimpse of them, maybe we can unravel some.

Scores of definitions of public relations have been spun out by the experts through the years. We may consider one:

"Public Relations is the management function which evaluates public attitudes, identifies the policies and procedures of an individual or an organization with the public interest, and executes a program of action to earn public understanding and acceptance." 2

As we proceed to consider the plight of the harried architect, we shall try to encompass the many facets of that brief but all-inclusive definition.

School Architect Has Publics, Too

Everyone has some publics. The American School and University has special publics. They include college and university administrators, school administrators, boards of education, engineers, architects and many others.

The school architect's publics are varied. One of his publics is that glittering generality we all hide behind—the general public. Then there are members of boards of education, Parent-Teacher Association leaders, professional school administrators, college and university leaders, engineers of all kinds, business leaders, editors, writers, the garden variety of politician—and more. There are many reasons why they are his publics but one very good reason is that any one of them, or

* Reprinted from the 1951-1952 edition of THE AMERICAN SCHOOL AND UNIVERSITY.
2 Copyright, Public Relations News, 52 Vanderbilt Avenue, New York 17, N. Y.
any combination of them, may get him his next contract to design a school building. As the comic said, “leave us face it.”

What makes the matter even more complicated is the fact that after the contract has been executed—and perhaps the architect, along with it—he has to satisfy many or all these publics—or else!

The Forgetful Architect

What school architect has not gone home to the warmth of his family, serenely gloating over his new design job, only to remember suddenly:

He forgot to ask who will pay for the renderings (perspectives).

He forgot to ask who will pay the educational consultant.

He forgot to settle who pays for the site improvement designs, the landscape architect, the specialists in cafeterias, science rooms, vocational rooms and so on.

He forgot to settle who pays for the infinite number of prints of the rendering for newspapers, and who is to pay for the preliminary rendering to be used in the bond issue campaign.

The more he thinks of it, our harried architect discovers countless questions he forgot to remember to ask.

If he looks far down, deep into himself, he will confess that he did not exactly forget. He just did not have the heart to bring up vulgar questions of finance. Besides, there was the learned attorney for the school board. Could an artist—a consultant—bring doubt into the relationship by raising commonplace questions of money? Especially when the day before, and the day after, the subcommittee was interviewing architect after architect! Of course not!

And that is just a beginning. After his contract had been signed one architect found that he had two boards to satisfy, and at every step he had to appear before each of the two boards and go through precisely the same questions, the same debates, the same doubts and the same controversies. When changes were recommended in the final drawings, of course neither board expected to pay the cost of making the changes. That became just another of the many items the architect “forgot” to take up in his contract negotiations.

Architect Is in Unique Situation

Viewing this unhappy picture, there are those who will say, “That’s no different from what any business man goes through. If the architect isn’t a good enough businessman to meet those questions, he ought to be something else—not an architect.”

We respectfully submit that the architect is in a unique situation. He is an artist, a professional. He faces a kind of competition not paralleled by other professions. He is at once a professional man and a business man, with overhead costs and other similar business burdens. He may not flamboyantly go into the market and peddle his wares, though he lives from new job to new job. He must be dignified, think of his code of ethics, conduct himself like a clergyman, and earn a net profit. Above all, he cannot be a “money-grabber.”

What Is Expected of the Architect?

Let’s take a look from the point of view of one of his employers. The school board hires a teacher for so many dollars. The school board knows what it wants in the teacher and the teacher knows what is expected of him. If anybody knows exactly what school boards expect from architects generally, please let him stand up in class and recite. Of course there are exceptions. It may well be that in most cases there are no controversies, though the public relations problems still exist. Certainly, the experience of most architects, if they dare stand up on the soap box and orate, is that they would be much happier if only everyone understood everyone else.

There are as many variations of the problems as there are architects and school boards.

A Squirrel in a Gilded Cage

Yet rare is the architect who does not get two, three, or more views on what any single room or group of rooms should contain, or be used for, or what changes should be made after substantial agreement has been reached. True, the program of requirements that is prepared is supposed to be the base, though sometimes the contract fails to say who is to pay for preparing the program of requirements. Experience dictates that the program of requirements is too frequently the basis for debate and change. From the architect’s viewpoint, life can be confusing.

We need better understanding on the part of the architects’ publics as to what kind of animal an architect is and what can reasonably be expected of him. In a small voice, we suggest that much good would come from an affirmative effort by school architects to understand their audiences a bit better and make themselves known to and understood by their audiences. This is all the more important in the light of a projected school building program during the next six or eight years that will break all records—if war does not intervene.

Some Helpful Hints

Certain elements in the architect’s approach to his problems, if taken together, may soften some of the blows and may, indeed, solve many of his problems.

The architect simply must make himself known to his publics. He can do this in many ways. One is to take his pen in hand and write for the professional journals about his favorite subject which is, or ought to be, what he has done.

Next, as part of the move to make himself known, the architect can and should help the school board and school officials explain to the community what is being planned. Hanging up the telephone in answer to a phone call from a local newspaper reporter does not help to explain the school project to the community. Many architects feel that it is unprofessional to tell what they are doing. It is neither unprofessional nor is it a state secret. Nothing in the code of ethics prevents an architect from providing his client with a description of a building, some black and white plans, and a rendering for issue to newspapers. It is good business for the architect. It is good public relations for him and the board. It is plain common sense.

It should not be necessary to argue that an architect has the right to make himself known to his publics, but there are still some who cling to their ivory towers in this workaday world. Not only does being known to the public help to get more architectural business, but it gives authority to the architect. Many times an architect’s professional judgment is overruled because a member of the local school board or someone else had “never heard of him.” This is another way of saying he had “never learned to respect him for his expert

(Continued on Page 26.)
That Necessary Evil — The Architectural Engineer

By Thomas H. McKaig

Among the goat-getters I have experienced in forty years of architectural engineering practice is the statement “it has been that way for years” or some similar contradiction of the laws of nature in good engineering practice. Nevertheless these same forty years have given me enough examples to prove that “there are many things standing which ought to fall down and maybe it is closer to collapse than you realize”. Perhaps several instances might illustrate what I mean.

Like the time we inspected several old buildings in an industrial plant and reported to the owners that one of these buildings was loaded to at least twice what it should be carrying. The answer—“It’s all right. We had it loaded heavier than that last year and nothing happened.” Several months later we saw a small headline on an inside page of the paper—“Warehouse Floor Collapses During Night”. It was the same floor.

And then again, the excavation where the contractor went down about 20 feet without any shoring. It was an awfully cold winter and as soon as a surface was exposed it froze solid. I didn’t like it and told him it should be properly shored. His answer—and I’ve had the same one before and since—“Sure, it’s a cinch for you fellows to sit in the office and spend my money.” Nevertheless, he did shore it, but with 4 x 4 instead of 12 x 12 timbers. Again I protested,—this time in writing, but my protest was ignored. The following Saturday morning the cold spell broke and it started to rain and by Monday morning he had lost the whole excavation, including two big trees adjacent to it. It took him over two weeks to clam out the jackstraws of the 4 x 4 shoring and the forms, he had started to build.

More recently than the above cases, we were confronted with a set of test borings for the addition to a college building which indicated part of the building on rock and part on spread footings on compressible soil. I insisted that it should all go to rock, that it was practically impossible to avoid trouble otherwise. The superintendent of buildings said, “But the original building is built that way and nothing happened”. I couldn’t think of a good answer to that but replied lamely, “Well, sooner or later you will have trouble. Cracks will appear or some door will start to bind.” Whereupon one of the profs spoke up, “I wonder if that is why we haven’t been able to get the north door of the Biology Lab open for the last two years?” It did prove to be the reason.

Of course there is only a small percentage of these things which should happen that do happen, but just how much of a gamble is the owner or contractor—or engineer or architect for that matter—willing to take? It has been my experience that he is quite willing to take the chance to save a few dollars when it is only a remote chance,—but when the trouble actually occurs,—who is left holding the bag?

Roof Trusses By CARTWRIGHT & MORRISON, INC.
HOLCOMB, NEW YORK

Roof trusses and columns for 70 ft. by 210 ft. warehouse near Schenectady, New York. Furnished and erected by Cartwright & Morrison, Inc. of Holcomb, N. Y. Note A-frame columns to withstand lateral wind loads.
NYSA EXHIBIT OF SCHOOL BUILDINGS
for
ANNUAL NEW YORK STATE SCHOOL BOARDS
ASSOCIATION CONVENTION
SYRACUSE WAR MEMORIAL—Syracuse, New York
October 26, 27, 28, 1952

GENERAL INFORMATION
The New York State School Boards Association will hold its annual convention in Syracuse on October 26, 27 and 28, 1952. It will be attended by school administrators and other educational leaders who are seeking to gain sound ideas for improving the education programs in their home towns and communities. In cooperation with these aims, the New York State Association of Architects, as the representative organization of registered Architects in New York State, has been invited to present an exhibit of architectural material illustrating School buildings completed or in process of construction.

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

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

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

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

CLOSING DATE AND SHIPPING INSTRUCTIONS
Entries must be shipped “Express Prepaid” to: Carl W. Clark, c/o Railway Express, Syracuse, New York, and shall be received by the Committee on or before October 23, 1952. If you desire space, fill out the attached form and mail promptly, enclosing your check in the required amount. Applications will be accepted in the order of receipt up to the limit of space. If your application is received after all space has been allotted, you will be notified and your check returned to you promptly.

MANDATORY RULES FOR SUBMISSION

1. Entrance Fee—Each entry shall be accompanied by a fee of $15.00 per 30”x40” mount. ($30.00 for 40”x60” mount).

2. Mounts—All entries shall be on rigid single mounts 30”x40” or double size mounts 40”x60”. Each building shall be displayed on not more than two single mounts or one double mount. There shall be no models.

3. Plans—Site plan and principal floor plans shall be shown legibly and accurately at scale, with numerical or graphic indication of scale. The composition shall be at the discretion of the entrant.

4. Four (4) mounts permitted an entrant.

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

PHOTOGRAPHS
a. Exterior—At least one photograph (preferably two) showing principal elevation and general character of the exterior.

b. Interior—At least one photograph. Photographs shall be monotone.

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

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

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

THE COMMITTEE
FRANKLIN F. FOIT
FRANK C. DELLE CASE
HELEN C. GILLESPIE
CARL W. CLARK, Chairman

ENTRY BLANK FOR SCHOOL EXHIBITS
Syracuse War Memorial Auditorium, Syracuse, N. Y.
ANNUAL NYSA CONVENTION
October 26, 27, 28, 1952

Firm
Address
Space desired: Single Mounts @ $15.00

Double Mounts @ $30.00

Remittance herewith $

Payable to: Max Cantor, Treasurer, NYSA

Detach and mail with check to:

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

EMPIRE STATE ARCHITECT
IN MEMORIAM

Resolved:

The sudden and premature death of

WALLACE P. BEARDSLEY

on May 18th, which on personal grounds has brought sorrow to the hearts of a multitude of friends, is to the Central New York Chapter, an inestimable loss. The Chapter gratefully recognizes that his service to the profession and the Institute has conferred distinction upon the Chapter and has done much to establish it in public regard. His services as President of the Chapter in 1948 and 1949 marked a period of great advancement in the activities and strength of the organization. His conscientious performance of service to the Chapter has added greatly to its strength and reputation.

His service to affiliated professional agencies as the New York State Board of Examiners, The Auburn City Planning Commission and other public service has benefited the public and this membership beyond measure.

His practice of his profession has been an inspiration to his fellow practitioners. His strong moral influence and sterling character has always been in evidence in his relations with his fellow men. His high minded sense of duty to his profession, his unselfishness, his kindness, his understanding and his wholesome good fellowship will long be remembered by the membership.

The Chapter has lost one of its distinguished and beloved members.

Be it further resolved that this resolution be spread upon the minutes of the Chapter and copies be transmitted to Mrs. Beardsley and members of the family as an expression of our sincere sympathy and our heartfelt condolence.

WHEREAS the Chapter has lost a friend, companion, associate and public servant in the death of

CHARLES A. CARPENTER, A.I.A.
on April 26, 1952, at the age of sixty-six, in Rochester New York, and

WHEREAS Mr. Carpenter has contributed through a full and useful life to the community, through the excellence of design of the many buildings with which he has enriched its life, and through service to the profession in his position as officer and committeeman of the Rochester Society of Architects and the Central New York Chapter, American Institute of Architects.

THEREFORE, be it resolved that the Central New York Chapter, American Institute of Architects expresses its deep feeling of loss at his passing and wishes to convey its deepest sympathy to his family and associates.

EMPIRE STATE ARCHITECT
The Charm of Brick

MOHAWK BUILDING MATERIALS CORP., RENSSELAER, N. Y.

HUTCHISON-RATHBUN, INC., ROCHESTER, N. Y.

THE BELDEN-STARK BRICK CORPN., NEW YORK CITY

BINGHAMTON BRICK CO., INC., BINGHAMTON, N. Y.
THE intelligent choice of colors to properly blend together and produce an effect in harmony with the character of the building, its style of architecture and its surroundings, is a matter of vital importance. Brick architecture possesses a charm not surpassed nor inferior to any other building material.
Get the FACTS on
Fleetlite
DOUBLE, DOUBLE HUNG
Aluminum Windows

A REVOLUTIONARY
NEW DEVELOPMENT

Fleetlite is a revolutionary new window—a complete year-round unit combining interior and exterior double hung windows and screen in a 4-channel extruded aluminum frame! Its advanced design makes Fleetlite a practical, handsome unit that every architect working on home plans will want to investigate.

Architects everywhere appreciate the amazing freedom of design offered by Fleetlite double hung windows—and the matching picture windows—in any size or shape.

The tight construction of these fabulous windows, together with the double window feature, saves fuel costs, keeps out dust and heat in warm weather. Smaller, less expensive air conditioners may be used.

Hundreds of thousands of Fleetlite windows have been installed in new homes throughout the U. S. and Canada. Home owners are delighted with the beauty and everlasting construction of Fleetlite windows. It is so easy to raise the lightweight sash for ventilating the house, so easy to remove them for cleaning.

WRITE TODAY for complete literature on Fleetlite Windows

TERRITORIES OPEN FOR FULL TIME
FACTORY REPRESENTATIVES

MADE BY . . .

FLEET OF AMERICA, INC., • 406 DUN BUILDING, • BUFFALO 2, NEW YORK

17th CERAMIC
NATIONAL
EXHIBITION OF
CONTEMPORARY
CERAMICS

Architects, as well as artists and designers who specialize in ceramics and enameling, will have an opportunity to exhibit their work at the 17th Ceramic National, the nation's foremost exhibition of contemporary ceramics.

The exhibition will be jointly sponsored by the Syracuse Museum of Fine Arts, the Onondaga Pottery Company, makers of Syracuse China and the Ferro Corporation of Cleveland. Entries chosen by the Jury of selection and awards will be exhibited at the Syracuse Museum of Fine Arts from November 9th thru December 7th, 1952.

Besides awards totalling $2150 offered in the fields of ceramic sculpture, pottery, enamels and dinnerware designs, an Architectural Citation will be offered for the best example of the use of ceramic sculpture as an integral part of an architectural plan. (Entries to be in the form of photographs of actual installations).

A special panel will serve as judges for the Architectural Citation, which is being offered for the second time in the exhibition's history: J. Byers Hays, F. A. I. A., Cleveland, and Ivan Mestrovic, Professor of Sculpture, Syracuse University.

All entries for the Architectural Citation must be sent to the Syracuse Museum of Fine Arts on September 18, 19, 20, marked “For Architectural Ceramic Sculpture.” Blanks and information will be sent on request.

The awarding of the First Architectural Ceramic Sculpture Citation last year aroused widespread interest, and proved that “the perfect coordination of such an artistic contribution could only result from an ideal working collaboration between the architect and the sculptor, under conditions where each is equally enlightened with the other’s viewpoint and both mutually direct their talents toward a common goal.”

EMPIRE STATE ARCHITECT
NEW INFIRRARY BUILDING

(Continued)

The second floor contains bed capacity for twenty guests, physical medicine suite, Nurses' Station, Utility Room, Physical and Hydro Therapy facilities, Rehabilitation Center, Solarium, outdoor porch and service dependencies. The physical medicine suite, physio and hydro-therapy rooms and rehabilitation Center will serve all residents, both physically well and chronically ill.

The third floor contains bed capacity for thirty guests and the same facilities provided for the second floor with the exception of the medical, therapy and rehabilitation suites.

The basement contains new boiler room, engine room, maintenance shop, general storage, housekeeping facilities, and toilets and locker rooms for domestic employees.

The acquisition of additional property and razing of several old residences have made possible a new service entrance from Wadsworth Street, and the development of a pleasant garden area which may be used by guests of both existing and new buildings. The angular treatment of the Wadsworth Street wing anticipates the future extension of Richmond Avenue which will become an arterial thoroughfare.

The structural frame is a reinforced concrete, flat slab system, with cantilevered bays on the two long sides of the building. Exterior design is an interpretation of the generous daylighting of rooms with continuous horizontal fenestration, separated by masonry spandrels of brick and terra cotta facing materials. Stair towers and elevator lobbies daylighted by long vertical sections of obscure glass contrast with the horizontal lines of room windows. Outdoor lounging facilities consist of cantilevered concrete porches and promenade sun deck.

ARCHITECTS are doing interesting things

with Mo-Sai pre-cast facing slabs

FREEDOM OF DESIGN

UNLIMITED COLOR RANGE

EASE OF HANDLING

INTEGRAL SLABS AND SHAPES

REDUCTION OF JOINTS

High Point, N. C., Memorial Hospital
Architect: Charles C. Hartmann, Greensboro, N. C.
General Contractor: J. A. Jones Construction Co., Charlotte, N. C.

FOR MORE DETAILS ON MO-SAI WRITE FOR BROCHURE OR SEE SWEET'S CATALOG

THE DEXTONE COMPANY
NEW HAVEN 3, CONNECTICUT
Sales Office: 101 Park Ave., New York, N.Y.

GOODSTONE MFG. CO., INC.
ROCHESTER 5,
NEW YORK

EMPIRE STATE ARCHITECT
knowledge and training." We all respect authority—authority of judgment growing from proven production. To win his point an architect merely listed the projects he had designed at a board meeting one night. He was immediately respected for his authority in the field.

How to Earn Public Understanding

And now we come to a sensitive point in public relations of architects. Execution of a "program of action to earn public understanding and acceptance" obviously requires the use of communication media. How are you to "earn public understanding" if you do not communicate with your publics?

Some of the forms of communication are the written word, the spoken word, or a picture, or a combination of any or all of them. Some of the media are newspapers, magazines of all kinds, reprints of magazine articles, radio, television, motion pictures, film slides, etc.

One picture is worth a thousand words—if the viewer can understand the picture. One may add, also, that words are still used to convey ideas and, for the moment, make no further defense of the use of written or spoken words as a means of communication.

When an architect looks at a plan, he can discern much at a glance. There may be a few cynics here and there who will argue the point, but in general it is certainly true that architects are visual-minded. They think pictorially. They begin with the advantage of knowing what the picture is supposed to say. So much, so good. But they err when they believe that everyone else understands every picture. Millions of persons cannot read simple plans. Why should they? That is not their usual medium of communication. On the rare occasions when they may have anything to do with plans, they feel, and properly so, that they can find a trained person to explain what they need to know. Any architect who has done the explaining will recognize this fact. Not every architect remembers it, however.

Rarely do we find the bewilderment of the layman when confronted with architectural plans expressed in specific terms. At least one reason for this may be that people do not go around noisily proclaiming their ignorance, especially when they are eagerly bent upon getting facts.

Speak Their Language

The following excerpt from Russell J. Schunk's book, Pointers for Public Library Planners,² is pertinent:

"... Realizing that much of the current literature has been accompanied by an abundance of library floor plans, the author deliberately avoided the use of this type of illustration.

"A number of library planners have reported a feeling of confusion after attempting to fathom written analyses of modern plans which are labeled sexpartite, quatrefoil, radial, and the like. As they say, 'We want the fundamental principles, usable reference data, and methods of approach in plain language, for even the sight of a blueprint terrifies us!' Perhaps this represents the modern trend of wanting information supplied in capsule form."

Of course it may be argued that there is nothing in

Reisner and Urbahn, Architects, 651 Madison Avenue, New York City, have announced that Richard M. Brayton and John S. Burrows, Jr. have been admitted to partnership. Both had previously conducted independent practices. Mr. Burrows maintaining an office in New York City, Mr. Brayton one in Poughkeepsie.

Mr. Brayton, a '39 graduate of Cornell University, directed architecture and engineering on Naval air base construction in Samoa prior to World War II, then served as an Army combat engineer in the Pacific during the period 1944 to 1946. He became affiliated with Reisner and Urbahn in 1949.

Mr. Burrows, who joined Reisner and Urbahn in 1950, studied architecture at Yale, saw active duty in the Pacific from 1941 to 1946 as a Commander in the U. S. Naval Reserve before starting architectural practice here at the end of the war. He is the author of numerous magazine articles and books on home design and construction.

**CONCRETE PLANK**

**ROOF AND FLOOR INSTALLATIONS**

TONGUE AND GROOVE

LIGHTWEIGHT

PRECAST

CONCRETE

**CONCRETE PLANK CO., Inc.**

15 EXCHANGE PLACE

JERSEY CITY 2, N. J.

New York City Phone Digby 9-2442

EMPIRE STATE ARCHITECT
the world that constitutes "plain language," or a "compact, simple guide" more effectively than a set of plans. Perhaps that is true of architects, but the more frequently used language of librarians is one written word placed after another to convey a meaning. Why not speak in their language?

To an architect, Mr. Schunk's monograph may not be "information in capsule form," but it assuredly is to a librarian.

As a matter of fact, the book was designed to meet a need for "a handy reference tool for librarians, trustees and architects," so that Mr. Schunk may be credited with the wisdom of sound public relations that assumes the other man can read and likes to do so.

To suggest that all architects do not use the written word to tell their stories would be preposterous. It might even be argued that architectural literature suffers from an overabundance of words. But the question is: Are we quite sure that individual architects use all media of expression they can to reach the audiences that each of them, as architects, wish to reach and should reach? Do the architects then speak in the language of and are they responsive to their audiences? It is not a question of intent, but practice.

"Show me a set of plans and I can see everything."
"I'm too busy to read volumes. All I need is a blueprint."
"What can a lot of words do that a blueprint can't do better and quicker?"

Who has not heard some such observation from an architectural associate? We have every reason to agree and to be sympathetic and, indeed, to understand. But when an architect talks that way, he is talking as an architect not concerned with public relations.

Write for Your Audience

What can the individual architect do?

Alone, he may not turn over worlds, but he can do a little to help him personally and help his profession.

Let us glimpse at some architectural writing. Most of it is in professional and technical publications or those aimed at special publics such as homeowners. Frequently the material is written to be more clearly understood by other architects than by corporation presidents, public officials, boards of trustees, top management personnel, or plain house-hunters. That may explain why, so frequently, the architect's name is dropped from an article when it appears in a magazine or newspaper for popular general consumption.

Next, the architect should remember his audience. An architect recently referred to the "voluptuous warmth" of the exterior of a building. If the average citizen were ever to be overwhelmed with a feeling of "voluptuous warmth" about a building, it would probably be on the inside not the outside. The architect was talking about himself, or to other architects. What this all adds up to is that the architect should address himself to what will interest the audience, not necessarily what concerns him.

In that connection, the architect suffers from an ailment common also to his professional brethren of law, medicine or engineering. Nothing is new. Or, even if he admits it is new, nothing is new enough to get excited about it. That is understandable. Again, the architect is thinking in terms of other architects. Every architect knows thus-and-so. Therefore any given architectural feature is not unusual enough to mention.

The result of this is that we too often get the building descriptions that tell what is on the third floor: fourteen offices, a storage room and a toilet. If a story is worth telling to a lay audience, and if the audience is expected to be interested at all, the reader will want to know: Why? How?

The answer to why or how raises a myriad of questions relating to the location of areas, their relation to each other, the problems of the person who will "live" in the buildings, whether business or residential.

Tell any prospective houseowner how he will live more happily or economically in a house and you have an interested listener. Tell any businessman how he will get better output through more efficient arrangement in a business building and you have an interested listener. Why? Because you will be answering his questions.

Authors get "by-lines." You can often remember the names of authors of books by mere mention of one of the characters. Too frequently, the architect of the building is lost to posterity, though the building may truly be his spiritual and intellectual creation.

There are many reasons for the unwarranted anonymity foisted upon architects, but not the least important of them is the architect's failure to talk in the language of his audiences.

This brings us with reasonable logic to other media at the command of architects. How about correspondence? Through his letters, the architect may or may not "execute a program of action to earn public understanding and acceptance." Everything that has been said, or could be said about architectural writings for newspapers or magazines, applies with equal force to the humble daily letter. We shall ask only one question: Do your letters tell the audience what interests the audience?

Finally we come to the architect's personal contacts and the spoken word. Again, the opportunity always exists to explain, not condescendingly, but in terms of primary interest to the audience, what part the architect plays in the project and what service he gives and, most important of all, what he does to serve the inhabitant of the building.

Individual Public Relations Job

One great challenge before the architectural profession is to win wider recognition. The profession as a whole has a public relations program which needs much refurbishing. But the big job will have to be done, in any event, by the individual architect. He will have to be more articulate and he may have to acquire a wee bit of the manner and accouterment of the handshaker. And, since that will undoubtedly frighten many practitioners, the architect will have to learn to take his pen in hand—not only to draw pictures—but also to write in every medium to tell his story.

When a community, or a school board, or a board of trustees, or others come to hire an architect, they want a man who can tell them something. Yes, they want to tell him something, too, about what they would like, but they look to the architect to give them the building. For that, the architect has to win friends, win understanding, and keep his friends and their understanding. He will do it successfully if he remembers that the interchange of ideas leading to understanding is a two-way street. The architect has to give a bit of himself to his publics. He will find a response from them. That makes for understanding.
AMONG THE CONSTITUENTS
(Continued)

and be headed by John D. Piedmonte assisted by Leon Joseph, James Glavin and Maurice Finnegan.

Along this same line the Society sponsored a booth in the Better Builders exhibit in Syracuse. This display presented in a visual form the services of the architectural profession to the building industry. The membership felt that participation would improve contractor-architect relations.

The Professional Advisor, F. Curtis King, has officially announced the small home competition. This competition is open to architects or their draftsmen residing within Onondaga County. The winners will be announced by the end of May. The prize is a monetary one plus a contract for the architectural services required for the erection of the house.

Harley J. McKee, Robert Miller, Thomas Farmer and Raymond Wiesniewski were recently elected to membership. This now gives the Society a record active membership of 82.

DON'T FORGET!!
OCTOBER 2-3-4
LAKE PLACID

FARRAR & TREFTS, INC.
Established 1863
20 Milburn Street, Buffalo 12, New York

U. S. SCOTCH BOILER
with oil burner and induced draft fan

BISON BOILERS
Heating and Power Boilers in sizes ranging
from 10 H.P. to 350 H.P.
API - ASME ASME CODE
Quality Boilers To Give Quality Service
* See Sweets' Catalog

UNIT STRUCTURES INCORPORATED,
Pioneers In Design and Manufacture of all glued,
laminated roof structures.

DISTRICT OFFICE
Jerome F. Walker, P. E.
Victor, N. Y.
Phone Victor 25
During the past thirty years much progress has taken place in the art of architecture and in the science of building. In general, architects today are better trained, better informed and have a broader grasp on the relationship of architecture to the community. Further, the need for artistic and architectural services has been so broadened in the past thirty years as to increase the variety and scope of these talents. The opportunities for the architect today are far greater as a result.

Thirty years ago the graduate architect entered into a rather narrow profession which was divided into two types of practices. One was the field for commercial construction which covered multi-family dwellings, business and industrial buildings and the speculative popular priced one-family houses. The other type of practice was the monumental type of building, the expensive private home, and only occasional forays were made into the commercial field.

In the first group, which covers the gamut of speculative construction, the quality of architecture, even in accordance with the standards of thirty years ago, was pretty poor. Very few of the practitioners in this field were particularly well trained in the field of architecture and only rarely were they graduates of accredited schools of architecture. The structures built during this era, of which there are unhappily too many examples, eloquently reflect the low estate of artistic and architectural expression.

In the second category covering monumental structures, practitioners as a whole were better trained and perhaps even more talented in architecture. The work of the later group, architecturally speaking, was relatively superior to the work of the speculative group even though there was very little originality in their architectural solutions. As this type of architecture is really archeology, it has been pretty well outmoded and discredited in the past thirty years as a means of solving our contemporary needs.

New Needs For Architects

Whereas thirty years ago architecture as such was confined chiefly to the design of structures by private practitioners and in a few cases by the "builder-architect", today the sources of work for the present day architect are as multifarious as they are multitudinous. The government has become a large employer of architectural talent in the past twenty-five years in agencies such as the F.H.A., H.O.L.C., State Divisions of Housing and Housing Authorities. Practically every chain store, department store, bank, insurance company and many building and manufacturing organizations employ an architectural consultant or staff of architects. In addition, architects have contributed their skills in industrial design, packaging and consumer goods. The store front and the store interior, which thirty years ago was beneath the dignity of the architect, have been tackled with verve and imagination by the newer group of architects with interesting and exciting results in comparison with the drab store fronts and interiors of the store fixture contractor of thirty years ago. Commercial interiors, showrooms, restaurants, specialty shops and department store interiors all have received the benefit of modern architectural talent. In a word, the architecture of thirty years ago was confined to the few and is now rapidly expanding to the architecture of the many. The time is not too distant when the common man will be surrounded by art in his everyday life. The trend is in that direction and the universality of art in everyday living is inevitable.

Interchangeability of Role of Builder and Landlord

Thirty years ago the average commercial building, whether it be an apartment house, business building or specialty structure, was built for the most part by speculative builders. Such builders invariably had limited capital and attempted to sell their buildings at a profit as quickly as possible in order to proceed with the next job. The builder endeavored to produce the building as cheaply as possible in order to make the maximum profit. His concern regarding the economy of maintenance, efficient functioning and usability or livability were either of secondary importance or he was blissfully ignorant of such problems. It was not strange, therefore, that building errors were created on job after job without rectification. Actually, one cannot rectify an error if one does not know it exists, and only by living with the structure day in and day out, year in and year out, can the builder be on intimate terms with his creation.

The decade of 1920 to 1930 was the era of building for sale rather than for use. As we approached the depression, builders found it increasingly difficult to sell their buildings and, unwittingly and unwillingly, became landlords - a totally different role than builder. In the course of their landlord role they came into contact with tenants who made known their complaints regarding the shortcomings and inadequacies of the buildings. As a result of this experience, builders took a keener interest in the planning and equipment of their buildings with a view toward minimizing tenant resistance as far as practical. With the resumption of building activity in 1934, buildings were built for investment rather than for sale. The quality of layout, installation, design and workmanship improved considerably. This tendency toward better buildings was further aided and abetted by the minimum standards set up by financial institutions through the Mortgage Conference of New York and the Group Five Information Bureau of Brooklyn and Queens. Unfortunately, these organizations abused a basically good idea by resorting to monopolistic practices and were forced to disband by the courts.

Mechanical Equipment

Thirty years ago mechanical equipment in buildings, such as plumbing, heating, electric, ventilating and more recently air conditioning, was generally installed by contractors without plans or specification by a mechanical engineer. Nowadays practically all fireproof buildings employ mechanical engineers, and
their employment in six-story buildings and less is becoming more and more general. As the mechanical equipment is the "guts" of a building, one cannot overestimate the importance of skilled mechanical engineering services.

Changes in Codes During the Past Thirty Years
During the past thirty years many changes in codes have been enacted, chiefly with the idea of achieving greater fire safety, sanitation, light and ventilation, and taking advantage of technological advances in the science of building. The Building Code was radically revised following a study by experts over a period of about ten years. Although the steel section of the Code, increasing the unit stress from 16,000 pounds per square inch to 18,000 pounds was adopted in 1930, the entire Code did not go into effect until 1937. The Multiple Dwelling Law affecting multi-family residences was adopted in 1929 and was the first major change since 1901. The Zoning Law which was first adopted in 1916 was substantially revised in 1941. In 1948 the Labor Law, which concerns itself with safeguarding of persons employed in industry, was substantially revised.

In addition to these basic revisions, amendments are constantly made in these laws in an effort to correct inadequacies of the laws as written and to keep pace with the increasing tempo of technological advances. Experience with the workings of these various codes for the past thirty years reveals that they are invariably ten to fifteen years behind the march of progress. Changes in building code legislation always lagged far behind the problems resulting from social changes. The economic factor of high building costs with limited capacity to pay is a riddle still groping for a solution.

Changes in Architectural Styles
Thirty years ago the method of the architectural designer followed certain established patterns laid down by the architectural schools of that era. At that time buildings were planned in accordance with the needs for space insofar as the builder and architect interpreted those needs. After plans were agreed upon, there arose the question of clothing the structure with an architectural facade. Whether the style chosen was Colonial, Renaissance or Gothic did not matter as there was little relationship between plans and facade. The degree of faithfulness to the style depended as much on the financial liberality of the sponsor as upon the skill of the designer. Even under the most favorable circumstances such designs were makeshifts and expressed the plans inappropriately. The idea of stretching a three-story Italian palazzo over a fifteen-story apartment facade is truly an anomaly. In order to force a semblance of order to fenestration in keeping with a classic style, windows were built markedly off-center in rooms without regard to esthetic effect in the interior. Often single windows were provided in

1952 CONVENTION
LAKE PLACID, NEW YORK
OCTOBER 2 - 3 - 4

DUR-O-WAL
TRUSSED
Design
IN GREATER SUPPLY

NOW AVAILABLE

○ Dur-O-wal... the patented steel reinforcing for every type of masonry wall...is being shipped on stepped-up schedules. This backbone of steel is economical, lays fast, prevents unsightly cracks. Trussed design incorporates architect's reinforcing principle.

CEDAR RAPIDS BLOCK COMPANY
Dur-O-wal Div., 650 - 12 Ave., SW
Cedar Rapids, Iowa

DUR-O-WAL
PRODUCTS, INC.
P. O. Box 628
Syracuse 1, N. Y.
large master rooms where two or more windows would have been more sensible; but invariably the exigencies of facade requirements prevailed.

Buildings designed for office use were provided with inadequate windows, notwithstanding the unfavorable effect upon rentals. Architects enslaved by classic architecture were indeed in a dilemma to satisfy the needs of the style and the practical needs of their clients. The cornice designs, aside from their tremendous cost and problem of maintenance, were the bane of most clients' existence. In addition to cutting off valuable light from narrow streets, most clients regarded them as a costly concession to traditional architectural requirements. Invariably the size of the cornice was in direct proportion to the architect's stature in the profession. A cursory observation skywards in New York City will shed light on the point raised and the diminished light afforded by the overhanging cornices. It is only in industrial buildings and loft buildings where liberties were taken with the architectural styles—and there not so much by the architect as by the client or industrial engineer.

It is fairly well conceded now that all these attempts at clothing modern buildings in a style other than contemporary is but a forced perversion of archeology. Credit for the riddance from buildings of cornices, cor-

bles, festoons, band courses and balustrades is as much due to the practical builders as to the architects who "saw the light." Within the past thirty years we have stressed the coordination of plan and facade as one entity. The facade as the natural expression of a plan is possible as a result of our emancipation from classic eclecticism. Freed from the shackles of the inflexible past, architects may design with freedom and resourcefulness with better results. New materials such as aluminum, stainless steel, Benedict nickel, glass, porcelain metal and a wide array of plastics and synthetic materials are being resourcefully employed by the modern-day architect.

While we have been attempting to develop a contemporary style of architecture in this country for the past quarter of a century, we cannot be so presumptuous as to believe that such a style has been truly evolved. The most that may be said is that we have been experimenting with new media of expression, more often unsuccessfully than otherwise, but in due course a style will evolve which will express our times, our needs, our technology and our civilization, esthetically.

How new techniques, new materials, new codes and new social needs have been reflected in the various building types will be discussed in succeeding articles.

STATE CONVENTION
LAKE PLACID, NEW YORK
OCTOBER 2-3-4

LIGHTNING ROD SYSTEMS
MATERIALS AND INSTALLATIONS
TO MEET SPECIFICATIONS OF
Government - Underwriters - Insurance Companies

Our trained staff of technicians are at your service without cost or obligation to design—layout system and assist in writing specifications for all types of buildings.

The Hallmark of Quality

PINE HILL CONCRETE MIX CORP.
Ready Mixed Concrete for Every Purpose.
OUR FLEET OF 50 TRUCK MIXERS ASSURES PROMPT SERVICE.
"No Job Too Small or Too Large".
ONLY WASHED Grit AND GRAVEL USED.
CRUSHED STONE CONCRETE IF DESIRED.

Main Office & Yard — 2255 Bailey Ave., Buffalo, N. Y.
Phone BA. 2255

EMPIRE STATE ARCHITECT
Because of the ever-increasing need for reducing building costs to stretch budget money in construction, exposed Lightweight Concrete Masonry Units are being featured in more and more hospitals and other public buildings.

Precision manufacture of concrete masonry units permits their use in building walls to be used as finished material, thus eliminating expensive wall finishes.

Exposed units for interior room finishes, partitions, etc. were used in the structure shown in the pictures above.

Colored Lightweight Concrete Masonry Units are also available in a range of colors to meet specifications of architects.

In addition, the face of colored block are often ground, to resemble a terrazzo finish. They are often used, too, in corridors and other places up to wainscot height where soiling is a problem. These units are non-abrasive, another economy item.

In both hospitals and schools, fire safety is an important factor and Lightweight Concrete Masonry Units are noted for their firesafe values.

Lightweight Concrete Masonry Units have high insulation and acoustical advantages, both of which are important in hospital and school construction.

For more information about all of the many advantages of using Lightweight Concrete Masonry Units, contact any of the members of the National Concrete Masonry Association listed below.

Albany, N. Y.
Albany Block & Supply Co., Inc.
Romloc Stone Co.

Auburn, N. Y.
Auburn Cement Products Co., Inc.

Bedford Hills, N. Y.
Bedford Hills Concrete Products Corp.

Binghamton, N. Y.
Bowen Building Block & Supply Co.
Dinaburg Block Co., Inc.

Brooklyn, N. Y.
Nailable Cinder Block Co.
Picone Bros.

Buffalo, N. Y.
Anchor Concrete Products, Inc.

Forest Hills, N. Y.
Forest Hills Concrete Block Co.

Ridgefield Park, N. J.
Bergen Building Block, Inc.

Syracuse, N. Y.
Barnes & Cone, Inc.
Paragon Supply, Inc.

Rochester, N. Y.
Comac Builders Supply Corp.
Domine Builders Supply Co., Inc.
Schaefer Bros. Building Supply Co., Inc.

Utica, N. Y.
American Hard Wall Plaster Co.
As further evidence of the trend to Insulated Metal Walls in modern construction, the new plant recently built for Quaker Oats in Omaha, Neb., is presented. A second plant for Quaker Oats is now nearing completion in Chattanooga, Tenn. Mahon Insulated Metal Walls with Aluminum exterior wall plates, coping, flashing, etc., and Mahon Steel Deck Roofs, were employed to good advantage in the construction of both of these completely new and modern plants. Mahon Insulated Metal Walls can be furnished in the three distinct exterior patterns illustrated at left... they are available in two "Field Constructed" types, and in two types of "Prefabricated Panels". Walls of the "Field Constructed" type can be erected up to fifty feet in height without horizontal joints—a feature of Mahon walls which is particularly desirable in power houses or other buildings where high expanses of unbroken wall surface are common. For complete information on this modern, permanent, firesafe Wall and Roof Construction see Sweet's Files, or write for Catalogs No. B-52-A and B.

THE R. C. MAHON COMPANY
Detroit 34, Mich. • Chicago 4, Ill. • Representatives in All Principal Cities
Manufacturers of Insulated Metal Walls; Steel Deck for Roofs, Partitions, and Permanent Concrete Floor Forms; Rolling Steel Doors, Grilles, and Underwriters' Labeled Rolling Steel Doors and Fire Shutters.