Here's Anemostat's answer to the problem of high velocity air distribution.

Each of these easy-to-install packaged units consists of a combination static pressure and velocity reducing valve, plus sound attenuating chamber and one of several types of Anemostat draftless air diffusers. A wide choice to meet all your engineering and architectural requirements.

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Case now presents the

CAMEL WATER-SAVER

in 10"... 12"... 14" roughs

- Eliminates need for re-roughing when you modernize—a favorite for new installations too.
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- Special reverse trap bowl, 14" high, with jet, free-standing china tank with high-grade fittings and shelf cover.
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- Where every dollar counts, this fixture makes them count for more!
- Roomy Case quality vitreous china basin in 19" x 17" overall size. White and 32 colors.
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New Gold Bond Asphalt-Impregnated Insulation Sheathing is one of the strongest, most economical sheathings on the market. When used in the \( \frac{3}{8}'' \times 4' \times 8' \) or larger panels, it adds enough extra strength to wood framing so that corner bracing can be eliminated. No building paper needed unless local codes require it; big areas can be covered fast—1000 square feet has been covered in 8 to 9 hours by one man on many jobs; minimum of cutting reduces waste to about 5% as compared with 20-25% for wood. Available in \( \frac{3}{8}'' \times 2' \times 8' \) with V-lap edges and in \( \frac{3}{4}'' \) and \( \frac{3}{8}'' \times 4' \times 8' \) and 9' with square edges only.

**Insulation?**

Gold Bond Asphalt-Coated Sheathing, made from selected southern pine, supplies year-round weather protection and a smooth base for all sidewall materials. The fibres are impregnated with waterproof resin by the exclusive Multi-Seal process to make them moisture-resistant panels. The finished panels are asphalt-coated for extra moisture protection. Aluminum paint on all surfaces and edges retards passage of radiant heat, but "breathes" and is not a vapor barrier. Available in \( \frac{3}{8}'' \times 2' \times 8' \) with shiplap on the long edges, square edges on ends; \( \frac{3}{4}'' \) and \( \frac{3}{8}'' \times 4' \times 6' \) to 10' lengths with square edges only.

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Terra-Tile

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

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CAN BE INSTALLED WHERE CONVENTIONAL TILE CANNOT!
For the first time in the history of floor coverings it is possible to lay tile on below grade areas, where moisture is excessive, without fear of failure. Alkaline and moisture oozing through concrete attack and eventually destroy the adhesive, causing seepage through the joints. The exclusive and revolutionary construction design of Robbins' Lifetime Vinyl All-Purpose Terra-Tile, however, completely overcomes this problem. No adhesive is used in the installation of this tile. The honeycombed construction of the tile back eliminates the possibility of any moisture being forced out through the joints.

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

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

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

10 TIMES MORE RESILIENT THAN CONVENTIONAL TILE!
Robbins All-Purpose Terra-Tile provides unheard of comfort underfoot. Hard-surface flooring that produces muscular fatigue can now be made pillow-soft. Despite its exceptional resilience, however, All-Purpose Terra-Tile resists excessive indentation from furniture legs properly supported. This high resilience factor gives the floor superior wearing qualities over ordinary tile.

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

INSULATES AGAINST TEMPERATURE EXTREMES AND DAMPNESS!
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Published 6 Times a Year
Here's How MORE WAS DONE WITH flexicore

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

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

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

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

Saddles under large pipes shown had to be retained during the installation of FLEXICORE. FLEXICORE was cut to fit around the many pipes, large and small, and other openings. FLEXICORE was designed to allow for the necessary field cutting.

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The upper photo illustrates the clean finished ceiling aspect of the FLEXICORE roof which was an ideal application over filtration vats where high humidity presents a problem.
Here's How YOU CAN DO MORE WITH

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ONE OF FEW PRECAST CONCRETE FLOOR AND ROOF SYSTEMS THAT:

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

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

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

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

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

**GROUTED JOIST**

**NEGATIVE STEEL**

**DETAIL**

**INTERMITTENT WELD AS REQUIRED**

**DETAIL**

**STEEL BEAMS OR ROOF PURLINS**

WHAT DOES THIS MEAN?

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

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

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

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THE PRESIDENT'S MESSAGE

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

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

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

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

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

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

DONALD Q. FARAGHER, President
New York State Association of Architects
THE 1953 CONVENTION LOCATION

THE LAKE PLACID CLUB

in the beautiful Adirondacks

LAKE PLACID, NEW YORK
CONVENTION COMMITTEE CHAIRMEN

Matthew W. Del Gaudio
General Chairman

Carl W. Clark
Architectural Exhibits Seminars

Charles R. Ellis
Publicity Treasurer

Roswell E. Pfohl
Recreational Activities

William G. Distin
Hospitality

G. Morton Wolfe
Commercial Exhibits

Simeon Heller
Registration

CONVENTION SPEAKERS

CLAI R E W. DITCHY
A.I.A. member, 1924, Fellow 1943, Regional Director 1938-41, President pro tem 1941 Convention, Jury of Fellows 1945-47, Secretary 1947-53. Committees on By-Laws, Unification, National Capitol, Housing, Chapter Affairs, etc.
Detroit Chapter, Director, Secretary, Vice-President, President. Michigan Society of Architects, Director, Vice-President, President. Michigan Engineering Society, Director, Engineering Society of Detroit, Board of Founders, first Secretary, Director, Assistant Treasurer. Associated Technical Societies of Detroit, Chairman. Detroit Interprofessional Council, Secretary, Vice-President. Citizens’ Housing and Planning Council, Director, Secretary. Sigma Delta, Honorary Member. Sigma Rho Tau, Honorary Member. Alpha Rho Chi, National President, University of Michigan. A.B. 1911, B. Arch. 1915, Instructor 1927. President Architectural Alumni, Lieutenant, U.S. Infantry, A.F., World War I on detached service with Fourth French Army as Instructor in Cours des Instructeurs pour l’Armee Americaine. Special writer on architectural subjects for The Detroit Free Press and contributor to American and foreign magazines in the field of architecture.

HARVEY W. CORBETT
B.S., from the University of California and graduated from the Ecole des Beaux Arts, Paris. Honorary Master of Architecture from Liverpool University and Hon. LL.D. from California. Hon. Litt. D. from Columbia.
Mr. Corbett has served on the faculty at both Columbia and Princeton and has served as a member of the New York State Fine Arts Commission; Chairman of the Architectural Commission, Chicago World’s Fair Centennial Celebration; Associate

EMPIRE STATE ARCHITECT

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PROGRAM
1953 CONVENTION

WEDNESDAY, OCTOBER 7th, 1953

AFTERNOON
2:00 P.M.  Registration – Club – Post Office Lobby

EVENING
6:30 P.M.  Group Dinners
           Bridge, Canasta, Moving Pictures

THURSDAY, OCTOBER 8th, 1953

MORNING
9:00 A.M.  Registration – Club – Post Office Lobby
9:30 A.M.  Opening Session – Agora Auditorium
           President Donald Q. Faragher presiding,
           Report of the Board
           Report of the Treasurer
           Report of the Secretary
           Report of the Committees
           Report of the Nominating Committee

AFTERNOON
1:15 P.M.  Luncheon – Forest East Suites
           Toastmaster: Matthew W. Del Gaudio, F.A.I.A.
           Invocation
           Welcome: Mayor of Lake Placid, Dr. George Owens
           Response: Donald Q. Faragher, President, New York State Association
           of Architects
           Introductions: Carl W. Clark
           Speaker: Harvey Wiley Corbett, F.A.I.A.
           Subject: “The Architect’s Responsibility to His Client and to His Community”

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

EVENING
6:15 P.M.  President’s Reception – Norge Room
7:30 P.M.  Buffet Dinner – Forest East Suites
9:00 P.M.  Dancing – Agora Auditorium

FRIDAY, OCTOBER 9th, 1953

MORNING
9:30 A.M.  Second Session – Agora Auditorium
           President Donald Q. Faragher presiding,
           Reports
           Election of Officers

AFTERNOON
1:15 P.M.  Luncheon – Forest East Suites
           Toastmaster: George B. Cummings, Secretary of American Institute
           of Architects
           Invocation
           Introductions: C. Storts Barrows, Regional Director of American
           Institute of Architects
           Speaker: Claire W. Ditchly, President of American Institute of Architects
           Subject: “Institute Affairs”

2:30 P.M.  Recreational Activities

EVENING
7:30 P.M.  Annual Banquet – Forest East Suites
           Toastmaster: Donald Q. Faragher, President of New York Association
           of Architects
INVOCATION
Introductions
Speaker: Hugh Ferriss, President of New York Chapter, American Institute
of Architects
Subject: "Reflections"

SATURDAY, OCTOBER 10th, 1953

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

AFTERNOON
1:00 P.M. Luncheon — Forest East Suites
Toastmaster: James W. Kidney, F.A.I.A.
Introductions
Installation of Officers: Matthew W. Del Gaudio, F.A.I.A.
2:00 P.M. Directors' Meeting — Agora Auditorium

Women's Program

WEDNESDAY, OCTOBER 7th, 1953

AFTERNOON
2:00 P.M. Registration — Club — Post Office Lobby

EVENING
6:30 P.M. Group Dinners
Bridge, Canasta, Moving Pictures

THURSDAY, OCTOBER 8th, 1953

MORNING
9:00 A.M. Registration — Club — Post Office Lobby

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

EVENING
6:15 P.M. President's Reception — Norge Room
7:30 P.M. Buffet Dinner — Forest East Room
9:00 P.M. Dancing — Agora Auditorium

FRIDAY, OCTOBER 9th, 1953

MORNING
9:30 A.M. Visit Exhibits

AFTERNOON
1:15 P.M. Convention Luncheon — Forest East Suites
2:30 P.M. Recreation — jointly with members

EVENING
7:30 P.M. Annual Banquet — Forest East Suites

SATURDAY, OCTOBER 10th, 1953

MORNING

AFTERNOON
1:00 P.M. Luncheon — Forest East Suites
GENERAL INFORMATION

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

A central and special feature of the exhibit will be a panel prepared for such purpose by the Public Relations Committee of the NYSSA 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 NYSSA. Entries shall depict buildings, for any age group below college level.

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

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

CLOSING DATE AND SHIPPING INSTRUCTIONS

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

MANDATORY RULES FOR SUBMISSION

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

2. Mounts—All entries shall be on rigid single mounts 30”x40” or double size mounts 40”x60”.

Each building shall be displayed on not more than two single mounts or one double mount. There shall be no models.

3. Plans—Site plan and principal floor plans shall be shown legibly and accurately at scale, with 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

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

ENTRY BLANK FOR SCHOOL EXHIBITS
Syracuse War Memorial Auditorium, Syracuse, N. Y.

ANNUAL NYSSA EXHIBIT
October 25, 26, 27, 1953

Name
Address

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

Remittance herewith $

Payable to: Martyn Weston, Treasurer, NYSSA

Detach and mail with check to:

Carl W. Clark
P. O. Box 900
Syracuse, N. Y.
The Convention Committee, with the approval of the Board of Directors, wishes to make the architectural exhibit educational, inspirational, and attractive to those who will view it. To this end, the Committee will accept presentation drawings, sketches, blueprints, specifications, models, and any other exhibit a member wishes to send or bring. It is the aim of the Committee to exhibit materials which will be of interest to the profession and the public, with the thought in mind that our professional group can profit through a review of the work of its members and that the public may be better informed if they can know that the work of an architect's office has to do with many things other than the making of a picture.

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

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<td>The Chas. Haas Co., Cuyahoga Falls, Ohio</td>
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<td>No. 1 — Celotex Acoustical Products &lt;br&gt;No. 2 — Unit Panel Partitions of White Manufacturing Company</td>
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<td>Custom Built Metal Windows to match Architectural Ingenuity &lt;br&gt;Lewis S. Ayars</td>
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<td>Pyrodrors &lt;br&gt;Tread-o-matic Automatic Door Control &lt;br&gt;W. R. C. Cocke, Jr., Ray Mitchell, R. H. Link, W. G. Sazik, S. A. Martin</td>
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<td>Flexilium Venetian Blinds &lt;br&gt;Albert Alwell</td>
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<td>Alsco Aluminum Primary &lt;br&gt;Sliding, Double Hung &amp; Jalousie Windows &lt;br&gt;Aluminum Siding &lt;br&gt;Storm Doors &amp; Windows &lt;br&gt;James S. Ely, Richard H. Kryder, S. L. Wansky, Norman Jones</td>
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<td>Indiana Limestone &lt;br&gt;Arthur T. Hughes, Jerry T. McKnight</td>
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<td>Zonolite Vermiculite Products &amp; Applications &lt;br&gt;M. E. Lobsinger, W. K. Chalker, J. N. Clough, A. P. Smith</td>
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<td>Unit Structures, Glued Laminated Arches, Trusses and Beams &lt;br&gt;Jerome F. Walker</td>
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<td>Engineered Incandescent Lighting &lt;br&gt;Standard &amp; Special Fixtures &lt;br&gt;George F. Glatthor, Nick Ball</td>
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<td>Suburban Propane Gas Corp., Whippany, N.J.</td>
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<td>Luminall Paints for Masonry &lt;br&gt;Asbestos Shingles, Exterior Walls and Acoustical Surfaces</td>
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<td>Kitchen Cabinets, Sink Tops and Accessories &lt;br&gt;Stock Equipment and Custom Built</td>
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Construction is in progress on the 3,300-student General George W. Wingate High School, at Kingston Ave. and Rutland Rd., Brooklyn, New York, designed by Kelly & Gruzen for the New York City Board of Education. The new "Banjo-Plan School," the first high school being built in New York City in ten years, is designed as a "comprehensive school," combining academic, vocational and commercial curricula in one plant. The circular design of this school was conceived as an economical and efficient solution to the major requirements of large contemporary urban high schools. In major cities, normal pedagogical considerations are hampered by problems of congestion, confusion and time loss during class changes; these problems are inherent in the sheer numbers of city high-school students. Traffic at corridor intersections often requires the extra burden of supervision by teachers. Inner courts, common to most schools, are difficult to patrol and protect against after-hours vandalism.

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

Usable area is heavily but effectively concentrated (percentage of circulation area to total area is 17.4%). The core of the circle is utilized for the 1200-capacity auditorium, with an eye to the economy of eliminating exterior auditorium walls. This arrangement, to-
together with the location of the cafeteria beneath, makes it possible for every classroom to face the perimeter of the circle, affording good light and a pleasant view to all classrooms. Furthermore, the compactness of ground coverage leaves room for future expansion on the 11-acre site, one-half of which will be developed as a playground and athletic field.

Twenty-nine conventional classrooms in the circle are supplemented by four English visual-aid rooms, ten Social Studies visual-aid rooms, one home nursing room, a home economics unit which includes a cooking room and a model apartment, three student activity rooms and four skylighted art rooms on the top floor. The shell behind the auditorium stage encompasses three music rooms, including a band practice room, so that heavy sound insulation is further abetted by physical isolation from the regular classrooms.

In the shop-science wing, which is directly connected to the circular building, diversified shop classrooms, including two drafting rooms, two woodwork shops,
two metal work shops, a transportation shop, an art
craft shop and a graphic arts shop, are all on grade, for
convenience in loading and handling special machiniry.
On the first floor, six science classrooms, three
laboratories and a science lecture room occupy the
major portion of the wing, with the necessary adminis-
trative and guidance offices located close to the circu-
lar unit. A sunny and quiet library, surrounded with
outdoor terrace, tops the shop-science wing.
The two-story gymnasium wing is easily accessible
to the circle, through a direct corridor which can be
completely separated from the rest of the building for
community activities. Both the gymnasium and the
auditorium are convenient for community use, and
yet, like the library and music rooms, the gymnasium
is isolated without being too far from regular class-
rooms. A motor-operated folding partition divides the
gymnasium, which has a spectator capacity of 606.
The project, designed in limestone columns and
glazed grey brick spandrels, employs the modular sys-
tem, resulting in evenly distributed, easy-to-divide
space and economy in both the mechanical and struc-
tural phases. With the exception of the steel gymna-
sium and auditorium, the use of reinforced concrete
construction with large flat slabs unbroken by beams
except along corridor walls, makes it possible to leave
the smooth underside of the slabs exposed for many
ceilings, thus eliminating expensive furring and plas-
tering. Where acoustic treatment was required, the
acoustic material was attached directly to the slabs.
Heating, ventilating, plumbing and electrical work is
concentrated, with short mains and stacking of utili-
ties. Additional economies were effected by the use of
smooth lightweight concrete block for most interior
partitions with no treatment other than painting.
Consultants employed in the design of the school
were: Krey & Hunt, mechanical engineers, Farkas &
Barron, structural engineers, and H. V. Munchausen,
acoustics consultant.
Construction bids received for the project in Decem-
ber 1952 totalled $5,115,972, as opposed to the budget
allowance of $6,000,000. Contractors are: Caristo Con-
struction Corp. — General Construction; E. B. Kear-
ney Co. — Heating & Ventilating; Banks Electric Co.
— Electrical; R. L. Graziano & Sons — Plumbing; Wat-
sen Elevator Co. — Elevator.

THE SYRACUSE MUSEUM OF FINE ARTS

The fall season will open auspiciously at the Syra-
cuse Museum of Fine Arts with a brilliant exhibition
entitled 125 YEARS OF AMERICAN ART, to be
held from September 16 to October 11 inclusive.
This exhibition, sponsored by the Syracuse Post
Standard in celebration of its 125th Anniversary, is a
loan collection consisting of 75 paintings and pieces
of sculpture by leading American artists, beginning in
1828 with Gilbert Stuart and ending with present day
works.
Generous loans have come from museums and gal-
leries all over the United States — from the Metropoli-
tan Museum, the Museum of Modern Art, the Brook-
lyn Museum and the Whitney Museum in New York;
from the great museums of Boston, Chicago, Cleve-
land, etc., as well as from many other important gal-
leries and associations and private collectors.
Among the individual owners lending are: Miss
Katharine Cornell, the noted actress, and Mr. Maxim
Karolik of Newport, R. I. who has one of the finest
private collections in America.
The trustees of the Syracuse Museum believe that
this will be the most outstanding exhibition ever held
in Syracuse. Because of its importance, special eve-
ning hours will be maintained. On Monday and Fri-
day evenings the galleries will be open from 8 to 10
P.M. Regular hours: Daily: 12 to 5:30 P.M. Sundays;
2 to 5:30 P.M. Admission as always is free.
NEW BUILDINGS AS AN ADDITION TO
EXISTING STOCK

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

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

NEGATIVE TYPES OF CONTROL
OVER PLANNING

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

It does little good to chafe at the restraints that compass us about unless we can understand them. Certainly we are agreed that the most desirable form of restraint is self-restraint, and that in the absence of adequate self-restraint it is necessary to impose the less desirable form of restraint by force of law. In the days preceding this power age, there was only a limited degree of damage which an individual could cause to the interest of the community through abuse of the power to build. Today we have achieved a mastery of physical powers which can be set in motion by the decision of individuals, who may fail to realize or to care about the social or economic consequences of their decisions. On the other hand restraint itself tends to set economic forces in motion which deny to the individual that liberty of choice which might otherwise have been open. For example, the state has granted to local communities the right to set up regulations for the subdivision of land. A local community may define the size of lots and even deny the right to sell a lot unless it fronts on a street which meets the specifications of the local community for a public street. A person may buy property and yet not have the right to displace tenants who are living on the property unless it can be certified by competent authority that sufficient safe and sanitary dwellings exist into which displaced tenants can move.

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

Congestion and the abuse of property have made regulation of this type necessary. Obviously, however, a rule book cannot produce results as advantageously as might be produced by coordinated planning. The tragedy of our cities is that in laying out public streets, public open spaces and public facilities, our city officials seem to be compelled to plan without any coordination with the ultimate design of the buildings for which the streets, open spaces, and facilities are provided. The city map giving the boundaries of streets and open spaces has been customarily set on the basis of average requirements. There is no easily workable technique for changing the boundaries between public and private properties once it becomes evident that the average is inapplicable to diversities of actual need and actual variations in intensity of use. Recently the campaign for large scale public housing has created a demand for what have been called super blocks. This has been accomplished by moving the property line around the perimeter of super blocks back 10 to 20 feet and vacating the rights of the municipality to the intermediate streets. This can hardly however, be called coordinated planning. We greatly need a much more flexible method of design which would allow planners not only to look ahead but would permit the arrangement and rearrangement of both public and private spaces as a single coordinated entity. We must remember that the primary reason for creation and maintenance of public space and public facilities is to assure that the best possible functioning of the uses to which private properties may be put can be realized in the interest of the public.

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

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

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

In the case of Amsterdam Houses, the writer was himself one of the project architects. The architects did call attention to the need for considering the adaptation of the site to its best social and economic use and by so doing influenced Mayor LaGuardia to offer it for sale for industrial development. On the other hand, the architects could not secure permission to study the plan of the local community as a whole, nor could they persuade the City Planning Commission to undertake the task. The job of their client, the New York City Housing Authority, was to retain architects to design houses and the job of the City Planning Commission was to say whether or not the particular housing project planned for this specific site did or did not fit into the Master Plan for the city as a whole. Since the site had already been designated as suitable for housing, the City Planning Commission merely certified that this commission had been fulfilled and agreed to the slight changes proposed in the city map.

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

ARCHITECTS THEMSELVES MUST DEVELOP NEW TECHNIQUES

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

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

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

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

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

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

Many openings exist for lawyers with civil engineering training, Professor Christensen noted. The technical background is especially useful in land disputes, water rights litigation and patent law.

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

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

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

College Building Boom

Good for Ten Years

In a desperate effort to catch up with the post World War II boom in enrollments, American Universities last year added 865 new buildings at a cost of $840 million to their existing facilities, estimated over the next ten years. The 1954 enrollment will be about 2½ million students, equal to the peak year 1947 when half of the students were GI assisted, Architectural Forum declares.

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

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

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

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

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

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

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BROOKLYN CHAPTER

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

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

President .......................................................... Harry Silverman
Vice President ..................................................... Joseph Levy, Jr.
Secretary .......................................................... Irving P. Marks
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E. JAMES GAMBARO, BROOKLYN CHAPTER, A.I.A.
at the annual banquet during the 85th annual convention of the American Institute of Architects in Seattle, Wash., June 15-19, 1953—Credit Photo: Forde, Seattle, Wash.

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

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

In the meantime, the steel industry has not been completely dormant. I find my own office using “composite beams” as defined in the A.I.S.C. Code to a much greater extent. Also, high tension bolts, tightened with a torque wrench, have come into the picture to a much greater extent — replacing field riveting on an ever-increasing number of jobs. This is largely an economic change — the bolts themselves cost more, but the reduction in field labor reduces the overall cost and gives what in my opinion is a better job.

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

The contract which F. W. Dodge Corporation sent me — and they characterized it as their “standard contract” really opened my eyes to some hitherto unsuspected possibilities of such a book. For instance, they required me to sign over all privileges for “moving picture, radio and television rights.” I haven’t figured out just yet how they can make a profitable move out of “Applied Structural Design.” It seems to me it would have a rather involved plot, but then you never know what a good scenario writer can do! Another item in the contract that caught my eye, was the requirement that I protect them from any legal action for subversive or obscene material. Maybe I’d better look it over once more!
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The Queens Chamber of Commerce announces complete rules and regulations for its 1953 Annual Building Awards competition in which owners, architects and builders will compete for plaques and other prizes for “outstanding structural achievements” in Queens during the past year.

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

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

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

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

Entries must be received not later than October 27, 1953, addressed to Building Awards Committee, Chamber of Commerce of the Borough of Queens, 24-16 Bridge Plaza South, Long Island City. Each building entry must be accompanied by not more than two unframed photographs (different views) and a description of not more than 200 words should accompany each building entry.

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

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

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

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

Entries will be divided into twelve classes:
1. Industrial (factories and warehouses)
2. Commercial (stores; restaurants; show rooms; office buildings and theatres)
3. Gas stations; auto sales and service; garages
4. Banks
5. Religious Buildings
6. Apartment Groups
7. Apartment Houses
8. Apartments (with stores)
9. Residences (costing $15,000 or under)
10. Residences (costing over $15,000)
11. Public Buildings (all buildings other than industrial, commercial or residential)
12. Rehabilitations

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The architectural fable about to be given has three characters. In the order of their appearance they are:
1. An unlicensed postcard vendor.
2. An architectural student who can't give up the sentimental past, and
3. An architectural campus cop who wants him to give it up quickly and forever.

These two opposite characters both battle lyrically with each other, with high principle. The postcard vendor on the other hand is a fellow of low principles and is trying to make a little money on the side. Any similarity of characters in the play to actual persons, living or dead, is entirely intentional.

SCENE: COURT OF A SCHOOL OF ARCHITECTURE

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

Enter Sentimental Student walking slowly,
Post Card Vendor whispering, "Buy some feathery picture postcards!

S.S. — "What you mean?"
P.V. — "Look what I have (under his coat), an actual picture of an Ionic Capital... and here's a Venetian Gothic Arch!"
S.S. — "Pretty hot stuff, boy. Where do you get em? You better be careful especially here near the Library. The guards are pretty tough. How much are they?"
P.V. — "Here, take the whole set. There's those two and a complete set of classic capitals and two specially illegal... bad ones. Look, here's a whole colonnade, caps and bases, every-

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

A.C.C. — "Here, what's this, aha! Well, caught red-handed. You'll both probably get six months for this! Come along both of you!"
S.S. — "Who are you?"
A.C.C. — "Me? I'm an F.A.I.A.C. — a Fellow of the American Institute of Architects International Constabulary." (Show badge)
S.S. — "Officer, I really am an architectural maniac. I have an urge to look at these old things. May I just tell you how I feel about it?"

A.C.C. — "Go ahead. Big Boy!"
S.S. — "(To the air of "Wonderful Guy") I'm as immoral as Wren or Bramante. I'm as long for flowing volutes. What would I pay for a Renaissance Bay? Oil for Columns with Bases and flutings. How I crave the curves of the Borgia. How I yearn for a creamy cartouche. I still admire my love and desire for pediments plastered with juice..."
P.V. — "Now his curriculum's glassware and pipe stems. Plumbing which never can hide itself that's stainless to him isn't painless. It freezes his blood inside!"
S.S. — "Dash me up a corbel with corbel. Let me swing on a dreamy festoon. Live in the past just as long as I last. With Ictinus, Cellini, Ghiberti, Rossini, And hummimg a Renaissance tune."

A.C.C. — "Well, boy, you're in a bad way. I'm afraid you'll be sent to Colonial Williamsburg for life! Good Lord!"
S.S. — "How I cringe when I think of your future, Pray, repent of your classical sins.

(Continued on Page 58.)

THE CURVES OF THE BORGIAS

By Alfred Shaw, F.A.I.A.

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(Continued on Page 58.)
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(sent in by William A. Delano)

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

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

The underlying reasons are worth considering. The Norwegian had a dour personality. He abhored sales people and could not abide client criticism of his designs. His work lacked grace, imagination, and flexibility. He remained static. The rest of the world moved on without him. Another man with less manual dexterity but with more tact and imagination could have come closer to the people he was serving and have placed their nebulous dreams into a finished structure to their liking. With a cordial attitude to sales people, he would have been kept closely up-to-date; and by a cooperative and tolerant attitude toward the contractors who were doing his work, he would have achieved good results from his efforts.

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

This is not a brief for sketchy delineation and careless specification. There is a happy medium which should guide the architect and the consulting engineer in their outside relationships.
THE CURVES OF THE BORGIAS
(Continued)

Please look askance at the whole Renaissance
And consider the Swedes and the Finns!
Meditate deeply with Mumford and Hudnut
Riffle through Sweets, the Forum and Life
Sit in a chair that's suspended in air
And forget about Eastlake and Phyle.
"Keep away from dentils and arches,
Don't be caught dead in a dome.
Plasticize space with magnificent grace
And eradicate Athens and Rome."
"Nothing's good that hasn't a future
Walk through life on a Neimyer cloud
Live so you'll die in a Gropius sky
From now on you'll be on a diet of Freon
And wearing a cellophane shroud."
"You look like a nice boy. Maybe a trip to New York would help you."
S.S. — "Yes, I just love the old City Hall, don't you? Pure and . . ."
A.C.C. — "Listen! When you get to New York, go to see some of those Nuclear Brassiers heated with solar energy and having a charge of a half million Mille Curies and a half life of 2000 years."
S.S. — "Solar energy?"
"Sir, I'm not crazy for heating that's solar,
Boy! give me plumbing with plenty of leaks.
Don't think I'm prim if I'm nuts for McKim,
And the work of Egyptians and Greeks.
Salads made of acanthus and lotus
Give me a kick at the plinth of my soul.
Inigo Jones puts a spring in my bones,
But I weaken on Eames and Knoll.
"Lusty draughts of Dorothy Draper
Help the beat of my heart.
I am a glutton for beads with a button
Mixed up with an egg and a dart.
Make my tomb of Pentelikon marble
Free of any suggestion of chrome.
Bury me deep where the architects sleep
In the long colonnades with their rich balustrades
And death will be sweeter than home."
A.C.C. to P.V. — "Let's see those things. What's this? My God, a real photograph of Bill Warster on the steps of the Jefferson Memorial! Where'd ye get that?"
P.V. — "I refuse to incriminate myself, and refuse on advice of counsel to answer."
A.C.C. — "O.K., boys. Off we go. Just one parting shot at you."
"You're as dead as a Byzantine doornail
You're as dead as a brick in St. Paul's.
Get on the beam that's an acetate dream
And forget about ceilings and walls.
Gird your loins with a nuclear fission
Note all the various signs in the sky.
Then you will know that the classics will go
Like ice cream on the Fourth of July!"
"Take a notch in the belt of your morals
Think about Jesus and Frank.
Murder the client who isn't too plient
Be conscious as hell of your rank."
"Throw out your chest like a boy from the Bauhaus.
Look at the world as it's going to be.
Then when you're mellow, they'll make you a Fellow
And then you can bellow that you are a Fellow
Precisely like Walker and me."

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The use of insulated, precast concrete wall panels produced and erected by The Marietta Concrete Corporation, Marietta, Ohio, permitted the walls of the new Ohio State Fairgrounds Merchants and Manufacturers exhibition building to be erected at the rate of 4,200 sq. ft. a day.

Some 204 of these panels were used to close in the walls of this 500' x 150' building in less than 5 days. Panels are in two basic sizes — 8' x 10' x 5", and 8' x 8' x 5", plus special sizes. They consist of two layers of high strength concrete separated by 2 inches of rigid Owens-Corning Fiberglas insulation. Steel window frames are cast into the panels.

The panels were shipped to the Fairgrounds site by truck. A motorized crane was used to lift the panels off the truck and swing them into position against the building framework. When in position, the panels were bolted directly to the building framework. A crew of approximately eight men, including the crane operator, set the first panel in place at 9:00 A.M., Monday, July 20. At the end of the day Tuesday, July 21, some 8,400 sq. ft. of wall panels had been put in place, closing in one entire side and part of another. Both 500 foot walls were erected in less than 5 days. These panels provide a finished wall. No additional work is required to insulate or decorate them. Aluminum windows will be fitted into the steel window frames cast into the panels.

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- Dinaberg Block Co., Inc.
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- Buffalo, N.Y.
- Anchor Concrete Products, Inc.

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