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The Publications Committee, in keeping with the policy of the EMPIRE STATE ARCHITECT, has selected the following list of building types for 1955:

**JANUARY-FEBRUARY ISSUE**

**MARCH-APRIL ISSUE**

**MAY-JUNE ISSUE**
Educational buildings. Deadline for material, April 15, 1955.

**JULY-AUGUST ISSUE**

**SEPTEMBER-OCTOBER ISSUE**

**NOVEMBER-DECEMBER ISSUE**

Each member of the New York State Association of Architects is urged to submit one or more examples of his work for publication during the coming year. Editorial material should be sent to Warren Neal Wittek, 232 Delaware Avenue, Buffalo 2, New York; editorial comments should be sent to Charles Rockwell Ellis, Chairman of Publications Committee, 433 South Salina Street, Syracuse 2, New York; and advertising inquiries to Julian L. Kahle, 21 Clarendon Place, Buffalo 9, New York.
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EMPIRE STATE ARCHITECT
THE NEWSPAPER, THE ARCHITECT AND PUBLIC RELATIONS

An address given by John R. Johnson before the Central New York Chapter of the American Institute of Architects.

(Continued from September-October Issue)

Somewhere in the high level study of "Public Relations for the Architect" it points out that the best public relations for an architect is a well designed building. There are an awful lot of well designed buildings on planning boards that have never been erected. If the architect waits until the building is in place before his public relations program begins, he may be a long time waiting. He has to sell the building on the basis of complicated drawings. He has to sell it to the public if it is a publicly financed building, such as a school building or a city hall. Therefore, he must establish himself as a friendly person to his newspaper and to his community before the building has a prospect of being constructed. What better way is there for a building that has been designed to be presented to the public than through the newspaper?

That artist's conception which precedes the construction is a most formidable weapon of public opinion, School boards, communities, private owners are proud of that first rendering. They show it to one another. It usually is so much better than what they have imagined the building to be that in a way it is the best possible device at the architect's disposal to sell his wares. In fact, you know that many architects, not members of this Institute, many draftsmen take advantage of an unsuspecting public and sell their wares based on an artist's rendering, without any supporting blueprints.

As a newspaperman, there is nothing that I like to see better than an architectural rendering and a simple description of a new building that has been proposed. I know that other newspapers like these photographs because I see them in other newspapers all the time.

One point about giving these pictures to the newspapers. They should be simple, relatively free of trees and other stylistic devices so that when printed in the paper, they will not become gray and washed out. We can use only ink that is black, and tones that are in between black and white. We are unable to get very many of the gradations between black and white. Therefore, the fewer the shadings in the original, the better the reproduction in the newspaper.

As to when those pictures should be brought in, they should be brought in just as soon as they have left the drawing boards. There is always a tendency to delay, to wait another day before taking it to the newspaperman for his use.

It is a curious thing about news, and that is that it becomes old very fast. On one day you might have a picture of your building that is four columns wide and fairly deep, and on another day you might find that your picture is three columns wide and very narrow. The sooner the picture reaches the paper, the better and the bigger it will be.

The architect is not striving to get his name in the paper, nor does the newspaper care particularly about an aggressive firm that is seeking to get its name in the paper all the time. The name of an architectural firm is important, but it is not as important as the production that that firm accomplishes. That is true in terms of your own business, and it is true in terms of the newspaper. We have discovered in our area that architects have a wide and respected following. We have discovered that it is important to give the name of the architect because the public then in its evaluation of the story is convinced of its correctness.

The old day of the architect and the private builder has gone by. Now the architect in so many instances represents the public builder, the taxpayer who has decided or is in the process of deciding that a new school is necessary in his community. Public relations therefore are most important to the architect because he has a role over and above that of designing and representing the owner of a building. He has the role of persuasion. In our area, school boards, in order to erect a new school, usually must go through a political fight. The opposition to new schools in many instances is an opposition based on a fear of higher taxes, a fear of change, and a fear of becoming too modern. School boards lose new school propositions so often because the architect may have failed to get out the necessary and convincing information which reasonable people can use to persuade others for the purposes of convincing them.

An architect, of course, has to be scrupulously non-partisan. But he has to be persuasive in the sense that he can appear before a hostile school board or school group and argue and convince that hostile group to change its views, and the basis for argument must be an architect conversant with the facts and the specific details of the need.

There is no place like a newspaper office for picking up information. So the architect ought to be a frequenter of newspaper offices. He should not feel that the only time he should go there is to ask that some material be printed. He should feel free to come in and ask what the newspapermen know of the twists and the turns in a political school situation. After all, that is nothing more or less than what good neighbors do.

Architects have a wealth of experience. There used to be an architect in Watertown, who is now dead, who because business was slow during the depression devoted his talents to making relief maps of the area, and also the gathering of weather statistics. The integrity of the profession was such that the newspaperman never had the slightest question about accepting the weather data this man compiled. As a matter of fact, those weather charts that he drew are the most complete and the most accurate of any weather statistics of Northern New York over a period of many years.

He also interested himself in tax rates. His graphs on the subject of tax rates and tax assessments are most interesting, most informative, and whenever he made a new study, whether it was on tax rates or weather statistics, he always informed the newspaper, and there was always a good story on his work.

That is one thing about architects that differs from many with whom the newspaper must deal. There is no further need to check the material that they bring in. Their profession maintains the highest standards of integrity.

May I suggest to you who are interested in establishing a good relationship with the newspapers of your community that you never consider yourself so busy that you have not time enough to prepare renderings for the newspapers. And you will find that newspapers

(Continued on Page 27.)
SOCIAL SECURITY

[The following is an edited and verified report submitted by Max M. Simon to the 1954 Convention of the New York State Association of Architects.]

Social Security for the self-employed architect is now an accomplished fact. It gives our colleague Sam Hertz, and certainly myself, a great deal of satisfaction in being able to report this accomplishment in behalf of the profession. It was Sam who, three years ago, first introduced a resolution at our Syracuse convention and later at the A.I.A. national convention to work for the inclusion of the architects within the Social Security program.

Several of our colleagues have asked, "How come architects were included whereas doctors, lawyers, and dentists were not?"

The answer can be found in the minutes of the Congressional Committee hearings. Congress is necessarily sensitive to the wishes of the various segments of our population — or at least to the spokesmen of those groups. Spokesmen had appeared to speak for the other professions and in most cases they were opposed to Social Security.

In the case of the architectural profession — and only in the architectural profession, no spokesman appeared, but the results of a national poll were submitted to Congress.

This poll, undertaken upon my suggestion, showed that of the 83 Chapters that replied, 60% favored Social Security, 36% were opposed, and about 4% favored voluntary inclusion.

The architects at the "grass roots" level had spoken. They wanted "in" and they got it. As far as I am able to determine, this was the only national poll undertaken by any profession to learn the sentiments of its membership. We should be proud, and I am happy to have been a party to its planning.

What is Social Security? What will it cost us? What are its benefits?

Social Security is not, as is mistakenly and all too commonly believed, a government dole or handout; it is not relief or charity; nor is it a pension system.

It is old age and survivor's insurance. Like all types of insurance, whether it be fire, accident or health, the many contribute so that the few who may need it can receive its benefits.

I use the word "may" advisedly because in the three years that I have been working on behalf of Social Security, I have heard repeatedly the argument, "But I don't intend to retire at 65. Why should I pay all my life and not receive any return?"

It is true that to a professional person the thought of retiring at 65 is not very palatable. Health and vigor permitting, most architects would choose to continue in practice long beyond that age. But I say that he should consider himself blessed who can do so, and be happy to write off the modest investment he had made during his lifetime against the possibility that he may need it.

Accident and fire insurance also costs considerable. But no one wants to collect on it.

What is the investment? As most of us know from paying for our employees, it is a percentage of one's income with a maximum taxable income of $4200 per year. In the case of the self-employed, the rate is 50% higher because there is no employer to match the employee's contribution. Thus, whereas the rate is now 2% for both the employer and employee, the rate for the self-employed will be 3%.

This rate will rise every five years until it reaches 6% in 1975.

Assuming that he will earn at least $4200 per annum, a 25 year old architect today will have paid in, by the time he is 65, a total of about $8500 or an average of about $200 per year. A man now 45 will have paid in about $3500, while a practitioner now 63 will have paid in only about $250 to fully qualify for his pension by the time he is 65.

And incidentally, a man past 65 and still active can qualify by only paying in for two years.

Coverage for architects will start January 1st, 1955. His annuities for the rest of his life, should he choose to retire at 65, assuming that he had earned at least $4200 per annum since January 1954, would be $108.50 per month and $54.30 additional for his wife if she is also past 65. In addition, he could earn from the rendering of services up to $1200 per year without jeopardizing receipt of any of his payments. Past the age of 72, he could enjoy unlimited earnings without loss of any Social Security checks.

It is important to note that these annuities are considered non-taxable and exempt from claims of creditors and are therefore of even greater value.

A particular note should also be taken of the fact that benefits may be suspended, if earnings exceed $1200 a year, only for months in which the architect renders substantial services in self-employment, or renders services for wages in excess of $80. Income from investments or pension plans may be unlimited. If an architect maintains his office in the hands of a manager, but does not personally participate in its operation, to an extent determined by the Social Security Administration to involve the rendering of substantial services, he may receive his benefits no matter how much profit he receives from the business.

But Social Security goes beyond retirement benefits; it also has survivors' or life insurance benefits. Upon the death of the insured, assuming the same earnings record, the widow is entitled to a lump sum payment of $225, and thereafter, if she is at least 65, monthly payments of $81.40. The widow of any age with one child under 18 will receive $162.80 per month, with two or more children $200.00.

All of the foregoing has been necessarily briefed. But it adds up to a fairly attractive setup for the architect who has built up an active practice through the years and who, between dividends he might collect, earnings from the operations of his office, earned income of $1200, and Social Security annuities, could retire to a well-earned rest from the pressures of building officials, builders, and bladings.

EMPIRE STATE ARCHITECT
THE ARCHITECT AND PUBLIC RELATIONS

ELAINE K. SEWELL
Public Relations, Arcadia Metal Products
(Reprinted from Southern California Bulletin)

PUBLIC RELATIONS WITH MANUFACTURERS

This article deals with one phase only of public relations, the relationship between the architect and the manufacturer of building products. This article is meant to help clarify the position of the architect when he is approached by the manufacturer for permission to use credit lines with photographs of buildings designed by the architect.

One of the best friends of the architect in this common desire to improve the recognition of the profession is the building products manufacturer.

Reasons for this support are basic. Existence of a manufacturer is dependent upon use of his product. Manufacturers must determine the identity of their potential customers and direct their sales messages to that audience.

Manufacturers who produce products of high quality know that in most instances these materials are introduced through architects. Specifications of the manufacturer’s products are of great importance to his sales.

These same manufacturers have also found that architects appreciate the importance of quality and understand the advantages of better workmanship and better materials. Because of the architect’s role in development of these products, the manufacturer is interested in selecting photographs of architect-designed installations.

This, of course, is not all altruism. It is good public relations on the part of the manufacturer. He is not interested in “bribing” the architect, but he is vitally concerned about the architecture profession and its continued success. Anything the manufacturer does to help the architect will in turn help the manufacturer. The manufacturer is interested likewise in recognizing the architecture profession and not just one architect.

The importance of the architecture profession to the building industry, and the realization of this by the manufacturer, is also the great hope of the architect. The success of the two is interdependent.

Today’s manufacturer of better building products is constantly faced with the duel problem of maintaining quality and keeping his costs down. The fact that the manufacturer cannot successfully do both at the same time is often appreciated by the architects better than anyone else. Because of this understanding by the architect, and because the architect knows the value of continuing quality, the manufacturer is able to express his appreciation by featuring architect-designed buildings in this promotional material.

One of the best methods of publicizing the architect’s work is by means of an illustration in an advertisement with proper credit line attributing design to architect. Prevalence of architectural credits in such advertisements aids considerably in continued recognition of the profession.

Occasionally, the architectural profession itself becomes confused about these credit lines in manufacturers’ copy. “We are being bought off,” some say. “It’s against our ethics to endorse a product,” says another. These are the voices that confuse the issue. These are the voices that follow the negative instead of positive approach to the problem.

It is important, of course, to maintain the code of ethics recognized among the architectural profession which means in particular that no one brand of product is endorsed. This admittedly would be detrimental to the profession and most manufacturers would agree on this point. Any action that would lower the standards of the architect would in time have a relatively harmful effect on the building products manufacturers.

It should not injure the profession, however, to give a credit line with a photograph that the job illustrated was designed by Architect A or B. It will be detrimental, on the other hand, to eliminate credit lines for jobs well done and thus imply that buildings without credit lines are among those which are being built without an architect’s services.

This, then, is fundamental. Architects must continue to get credit for the work they do. Otherwise, it might be assumed they are not getting the jobs. This kind of negative publicity will not increase the stature of the profession.

Architects should, for their own growth, work with building products manufacturers to get maximum recognition for their work. Through the media utilized by manufacturers, both in advertising and publicity articles, the message of the importance of the architect is dramatized to the public. The public must continue to know that the architect does more than “draw plans.”

Today’s architect should work in closer alliance with makers of building products than ever before. Benefits to the architect are two-fold: first, he gets recognition for his work which in turn contributes to the betterment of the entire profession and second, through such cooperation the architect aids the manufacturer in producing better products. Success of the building industry, including the architectural profession, lies in the improvement of building materials and the enlightened use of such products.

What can the architect do to increase recognition of his work and yet adhere to his code of ethics?

By working closely with the major firms whose products are featured in his jobs, he can keep the manufacturers informed of important examples of specified materials. By making it easier for the manufacturer to know where his products are in use, the architectural profession as a whole will benefit.

Most manufacturers prefer to illustrate jobs by architects. It is true, however, that the non-architectural firms are deluging the manufacturers with news of their jobs.

Recognition of the importance of public relations has led a number of firms across the country to retain their own agencies for this purpose. The majority of architects, however, do not have such services.

(Continued on Page 25.)
BRONX CHAPTER
(From the Bronx Chapter "Bulletin")

The September meeting was an interesting one, dealing with subjects of vast interest to the profession, which covered laws and informative data directed at Chapter members who may employ these methods in everyday practice, as a time-saver. The annual outing and dinner held at Mayer's Restaurant in honor of Matthew W. Del Gaudio and Ernest E. Fox, sponsored by the Architects and Engineers, was a colossal success. It really was wonderful to see and witness the great mass of professionals, dignitaries, businessmen well-known in the building industry, pay tribute to two fine gentlemen who are well-deserving of such an ovation. Good luck and good health. Thanks for the efforts of Mr. Kudruff for the Architects and Doc Swarthoe for the Engineers.

With extreme pleasure we are proud to mention that one of our Chapter members, Joseph Orlando's son, Adolph C. Orlando, is slated for Justice of Municipal Court.

Mr. Robert H. Kerr of St. Paul, Minnesota Chapter, writes to the Bronx Chapter of a public service which may be worth the serious consideration of your Chapter or Society. He suggests, "There is a service which each local Chapter could render through the medical profession in each city to the physical medicine and rehabilitational sections of hospitals and agencies handling crippled and disabled persons. Persons who are deformed or have been maimed are carried, at the appropriate stage of their medical readjustment, through a training program to place them back into routine living, using such domestic units as found in normal homes, hotels, etc., specially designed toilets and kitchens which, firstly would be beyond the financial resources of most of the people involved, and secondly would accustom them to one mode of function, are not required or encouraged.

"I am sure that if each Chapter could set up a small committee of those architects interested in rendering a service to this group of people (through the medical profession) it would be greatly appreciated and do much to bring our service before the general public. May I suggest that the chairman of each committee approach the person (generally an M.D.) in charge of the physical medicine section in each hospital as well as rehabilitation centers and V.A. hospitals and arrange some sort of service which would be available without charge to crippled and disabled persons—it would be principally concerned with: (a) making use of existing facilities as encountered in everyday living; (b) adequate space circulation, convenient placing of units (sinks, stoves, etc.) to facilitate ease of movement; (c) width of openings (doorways) and elimination of stairs to accommodate wheelchairs."

SYRACUSE SOCIETY

The "boys from Syracuse" opened the year with a business meeting held at the Yates Hotel September 23. A quiet, well-lighted, spacious, private dining room greeted the 40-some who trudged down to this ancient brownstone hotelry, expecting to be incarcerated in some dusty museum-like chamber. Consensus was that we might well continue meeting at the Yates, weekly, with business sessions scheduled for alternate weeks. It was generally felt desirable to meet once a week, rather than less often, due to the fact that average attendance amounts to nearly a third of the total membership, business meeting or not.

October 14 saw a goodly group at the "Skyline Lounge" to meet, eat and hear a discussion of geology applied to foundation problems, by three faculty members of the Geology Department, Syracuse University. Introduced by Thomas Parker, Program Chairman, the speakers shed considerable light on the murky sub-surface problems every architect faces in contemplating footings and foundations. The fact that they operate a composite survey and testing service added a practical authenticity to their professional pronouncements, all of which were well-received (and noted, in dutiful student fashion) by the appreciative audience.

EASTERN NEW YORK CHAPTER
(From the "Newsletter")

The opening meeting was held September 15 at "The Crossroads." Forty-five members and guests were present to hear a panel of members of the Albany Builders Exchange, moderated by Mr. Leon Kromer, Managing Director, discuss "The Subcontract Depository." We were told that the aim of the depository is the cure of the three-fold evil: bid-cutting; bid discounting; bid stealing. Apparently such practices have been more prevalent among contractors in other areas; however, they become more of a problem as increasing numbers of out-of-area contractors are bidding local work. Consensus of the panel: The subcontract depository is fine in theory, but would be very difficult to put into practice. It might be accomplished by setting it up for one or two trades, for an initial trial period, before attempting to cover the building industry generally.

The September 20 issue of the A.I.A. "Memo" announced a grant of $4,500 made by the National Board of Fire Underwriters, for scholarships to further architectural education. Of the many applicants throughout the country, one of the seven winners is Harvey Allen Berg, an architectural student at Rensselaer and a member of our Student Associate Chapter.

John Kacharian of Troy was elected to Associate membership and was welcomed into the activities of the Chapter at the September meeting. Harold Andrews, now retired from private practice, has been made Member Emeritus of the Institute.

CENTRAL NEW YORK CHAPTER

The first meeting of the 1954-55 year was held at Lake Meadows Inn, Cazenovia, on September 11. In accordance with the Provisions of the By-Laws, members of the Chapter initiated the nomination of our own Mr. George Bain Cummings, F.A.I.A., for election at the 87th Convention to the Office of President of the American Institute of Architects.

Legal counsel for the Chapter received the procedure for incorporation, an important step to be considered and acted upon at the Chapter's December meeting.

The Public Relations and Public Information Committee was instructed to prepare a pictorial brochure of "The Architect in Action." Every office was asked to cooperate by furnishing photographs of the architect inspecting a proposed site, or the architect in the drafting room, etc. These will illustrate the work of the architect from the conception to the completion of a project.
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PROGRAM
2nd ANNUAL ARCHITECTURAL JOURNALISM
AWARDS, 1954

sponsored by
THE AMERICAN INSTITUTE OF ARCHITECTS

This series of awards for writing and photography in the field of Architecture was initiated last year by The American Institute of Architects "to recognize and encourage writing... that will further the public understanding of Architecture and the Architect."

PRIZES: A total of $1,500 will be awarded in prizes of $250 to the author of the best published work in each of six categories. In addition to money prizes, a certificate of merit will be given to the winner in each class and a similar one to his publisher.

ELIGIBILITY: Articles and photographs must have been published during the preceding year—from January 1, 1954 to December 31, 1954, inclusive. The published work must be submitted—not the original. Submissions must be made by the magazine or newspaper—not by the author or photographer.

DEADLINE: Work must be submitted between January 1 and January 15, 1955. It must be postmarked not later than midnight, January 15. No work will be returned.

COMPETITION HEADQUARTERS: Entries must be mailed to the Department of Public and Professional Relations, The American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D. C.

IDENTIFICATION: Each separate entry must be clearly marked with the class of the entry; name and address of the author or photographer; the name and address of the magazine or newspaper in which the entry was published; the name of the publisher. Each package, containing entries, must be clearly marked on the outside: ARCHITECTURAL JOURNALISM AWARDS.

CATEGORIES:
Writing
Newspapers

ON THE COVER

CORRECTION
The New York Society instead of the New York State Association of Architects, as stated in the July-August issue, presented the Sidney L. Strauss Memorial Award to the late Maxwell A. Cantor.
Construction has begun on a $350,000 addition to the Goodwill Industries main plant in Buffalo. The new structure is to be consolidated with the existing facilities and will give Goodwill one of the largest and most modern sheltered workshops of its kind outside New York City.

The rear wall of the present building will be removed so that the two buildings can be joined. The additional space provided will make it possible to increase its employment of handicapped people by as much as 40%.

The site of the new addition is approximately 100' x 100', bounded by the existing building, an alleyway, and two streets. The entire area will be covered by a four story, fireproof building, utilizing the alleyway for deliveries. The first floor will handle all shipping, receiving and distribution for both buildings. Delivery area will also serve as garage for night storage of the agency's trucks.

The second, third, and fourth floors will be devoted mainly to shops and work space. The consolidation of facilities will make it possible for the agency to abandon two old buildings presently used as work shops and bring all employees under one roof.

Alteration work to the existing structure will enlarge the cafeteria and kitchen facilities and provide for additional recreation rooms. The increased emphasis on recreation areas will enable the agency to allow other handicapped groups to use the building for social functions.

Special problems concerning the handling of handicapped individuals in an industrial type atmosphere makes the building unique for its type.

The building will be of steel frame construction, using bar joists for floor and roof structure. Windows will have a vision-strip of clear glass in aluminum frames with diffusing glass block above. The exterior will be face brick with limestone trim. A corner stair hall and elevator shaft dominates the design.

Gordon Hayes is the architect for the project. The Buffalo concern of Carpenter & Skaer, Inc. is the General Contractor.
TEMPERATURE CONTROL IN COMMERCIAL BUILDINGS
By Malcolm B. Moyer

The office building is probably the most important type of "Commercial Building." It may house the village attorney in a two room enclosure, or it may house many office workers in a multi-story structure. Comfort is the one demand they all make.

Twenty-five years ago cast iron radiators, with easily turned hand valves, were standard equipment. These had superseded the uncontrollable One Pipe Steam radiators which were either heating full tilt or tightly shut off. But the same complaint dogged the building managers — tenants would forget to turn on the radiators, and vented their spleen by scolding the managers because they were cold.

When thermostats were supplied in "New and Up-to-date" buildings there would be inneroffice strife over what the temperature setting should be. Stories are told of impatient tenants who ripped the offending "stat" off the wall in their rage. With a cost of at least $100 per office, the item of thermostats was a robust one. It was also difficult to revise office space for changing tenants.

Inventors next turned to a system which would take advantage of the fact that steam under a partial vacuum lowers its temperature. This involves special equipment which requires an intelligent supervisor to keep it operating. In many of these buildings a graduate mechanical engineer is retained at a good salary to watch over this equipment.

A thermostat which senses the outside temperature sounds logical and is now on the market in various forms. Five different kinds of these stats have been installed in a goodly number of commercial buildings; less than 10%, with completely satisfactory results. Unless the equipment can compensate for wind and sun effects and accommodate itself to occupational demands of the tenants, it is bound to cause trouble. At best it is somewhat inflexible.

Beware of a building destined to house physicians! If they must examine patients unclad, they will demand extra heat. This cannot be had unless the examination room is continuously overheated. This enrages the physicians because they cannot endure such an atmosphere for long.

A large Insurance Company office installed a combination heating and cooling system. About 350 tons of refrigeration chilled the summer air. About fifty horsepower of fans blew this chilled air through miles of tortuous duct work. Offices on the end of the duct line got little cooling. Others were over-cooled. In winter, these same ducts carried air heated in steam coils which were dormant in summer. Some supporting radiation and some panels in the floors helped out, but the problem was still temperature control. The Owners were not satisfied.

In general, good control can be obtained with pumped hot water. It can be applied to compensate for the possible sun effects. In addition to being zoned to meet solar heat and wind effects, its temperature can be automatically altered to meet the outside weather. Reliable time switches can control the morning cut-in and the night shut-down. Simplicity in the design will hold the first cost within the budget. Model claims for its efficacy will tend to mitigate the Owner's desire for the impossible.

What more can one ask?

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EMPIRE STATE ARCHITECT
A. I. A. PRESENTS

Stained Glass Window

A stained glass window—a tribute from American architects to the builders of the great French cathedrals—will be unveiled at Chartres Cathedral on October 7th. The gift has been made possible by a contribution from the American Institute of Architects' Henry Adams Fund and donations of individual architects and A.I.A. chapters.

The 26-foot high window depicts the life of St. Fulbert, Bishop of Chartres, who started the cathedral in 1041. Although the original structure was destroyed by fire in 1194, the present cathedral rests on the foundations built by St. Fulbert.

The American architects' gift window was designed and executed by Francois Lorin, a distinguished French artist and craftsman, who has been able to re-create the famed "Chartres blue." He is of the third generation of Chartres glassmakers. While his work conforms in scale and color to its medieval surroundings, the design is an expression of the era in which we live. As such, it is expected to rank as an outstanding example of contemporary ecclesiastical art.

Officially representing the Institute at the dedication ceremonies will be former A.I.A. President Ralph Walker and Julian Clarence Levi of New York. Other participants include U. S. Ambassador Douglas Dillon, the Bishop and Archbishop of Chartres, Jean Maunoury, Architecte des Monuments Historiques of Chartres, and French government officials.

An inscribed parchment in parallel French and English will be presented and bears the following tribute:

NOTRE DAME de CHARTRES

Beacon, dominating afar the plains of France

Inspiration, of architects in a widening world

Shrine, at whose altars countless millions worship

Your bells summon the devout

Your lofty vaults echo their prayers

Your beauty thrills the multitude.

Generations in building and enduring,

Essence of France, you rise universal:

Conceived in its beginnings by Saint Fulbert,

Designed by masters, whose names to memory lost

Still live in creations of stone and glass.

Through the centuries you stand steadfast

Against the ravages of weather, war and fire

Eternal symbol built by the genius of man

To the Glory of God,

In humble appreciation and veneration

The American Institute of Architects

Dedicates this window to Saint Fulbert;

In homage to the master builders of this Cathedral.

EMPIRE STATE ARCHITECT
THAT NECESSARY EVIL—THE ARCHITECTURAL ENGINEER

By THOMAS H. McKaig

One never knows how the subject he chooses to write about is going to interest those who take the trouble to read it. Sometimes I have had what I thought was a swell idea, which brought not a single comment from anybody. And then, in my last blurb, in desperation for something to write about, I wrote about camber and ended up by telling you I didn't know anything about it — and I got more comments than I have had for years. Apparently lots of others didn't know anything about it too. So this time I'm going to write about something else I don't know anything about — at least judging from my success in licking my troubles I don't — expansion joints.

To begin with, the name is a misnomer. They are contraction joints, primarily, and rarely are they called upon to provide against expansion. But whatever they are, they're a nuisance, and frequently they don't do what they are supposed to do at all. The Portland Cement Association has done a lot of good work on this subject, but even their literature does not claim to tell you how to "eliminate" cracks, but merely to "minimize" them. There's a difference, and your client should know it before you start his job lest when the inevitable cracks appear, he conceives the idea that his building is falling to pieces.

Did you ever, for instance — put a joint — all properly designed and properly executed — at the point where, by all reason the shrinkage crack should occur, and then have a jagged crack follow up the wall about seven feet away from where it was supposed to go? So have I. Believe it or not, I have seen this happen, which I know is impossible — but it did happen: a well designed reinforced concrete wall twelve inches thick — with all reinforcement discontinued at the joint — and with joints cut through the wall three inches from each side, leaving only six inches of concrete. So what happens? The crack follows the joint for about two-thirds of the height, and then wanders aimlessly from the joint in a jagged crack, hitting the floor about six inches away from the joint.

Now I'll tell you what I like to do to "try to minimize" — (and emphasize those words) contraction cracking in a building. In a building of 150 feet to 200 feet long or less, I forget about it except as the necessity may be obvious. Foundation walls will crack every so often regardless of what you do — and then a little later most of these cracks will partially close up. I don't like to load the wall with a network of small bars in the ordinary recognized method. I have had better results leaving out all reinforcement except two number six bars (three-quarter inch round to you) top and bottom of the walls, and of course over and under all openings.

In the superstructure, masonry joints can be caulked at a re-entrant angle, and plaster cracks inside this point can be controlled (sometimes) by butting two corner beads and cutting the plaster between them. Obviously wherever the exterior masonry or the roofing is cut, good metal accordion joints should be used also. If your building is long enough to warrant contraction joints in the steel, I prefer suspended hinged connections from the columns, to the use of double columns.

And then after you've done everything you can to avoid cracks, tell the owner they're bound to occur. If they don't occur, it's a nice feeling to hear him tell you that you guessed wrong.

ROOF TRUSSES by CARTWRIGHT & MORRISON, INC.
ARE ECONOMICAL FOR LARGE WAREHOUSES

Cartwright and Morrison roof trusses were used by Chapman, Evans & Delehanty, Architects, for this large warehouse at Fairlawn, N. J.
Call Holcomb 48 for a price on your requirements.
Perry Coke Smith, of Voorhees, Walker, Foley & Smith, New York City, architects and engineers for the new headquarters of The Proctor & Gamble Company in Cincinnati, points out features of the building's design. According to Smith, "the building will be unique in the degree to which it has been tailored for the company's operations and future growth. P&G's exhaustive planning for orderly growth and to provide comfortable, efficient surroundings for employees — many of whom have yet to be born — makes the building one of the most far-sighted office projects ever undertaken."

The functional exterior styling of the building will feature a base of polished granite, a body of limestone, and a white marble facing on the 11th floor. The building will contain about 320,000 square feet of office space and is expected to be ready for occupancy in the fall of 1956.

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THIRTY-FOUR STORIES UP, the dome and tower of the New York Central Building teem with activity as workmen from Progressive Industries, Inc. spray the original copper surface with a weatherproof vinyl skin, Plastispray, which will protect the metal base from weathering. Long a familiar part of the New York skyline, the roof will retain its original green color.

THE ARCHITECT AND PUBLIC RELATIONS (Continued)

Whether the architect retains a public relations and publicity service or not, he can contribute greatly to the objective of gaining recognition for his profession. The question of ethics in connection with the architect's degree of cooperation with manufacturers is a relatively simple one. There is confusion in some quarters because in a few instances, in an attempt to avoid endorsement of products, the word has gotten around that mere credit lines are also frowned upon. This is not true. The architect can ethically cooperate with manufacturers of quality building products to illustrate examples of an architect's work. The architect should continue to follow the A.I.A. and the code of ethics in refusing to endorse a product. The degree of benefit may be small in a few cases, but in most instances the benefits are on the architect's side of the ledger.

The architect should reserve the right to check any mention of his name as it would be used in a credit line. Accepted form for a credit line is as follows: John Jones, Architect, A.I.A. This credit for a specific job should be a separate line, separate and apart from any other copy devoted to product mention. In many instances, the credit line is shown immediately beneath the photograph in question. In other cases, the credit line for the architect is given along with other credits (the building contractor, for example) in a listing apart from other copy in the advertisement or promotional material. In publicity articles, no endorsement of a product is in good taste. A statement of fact that Architect A or B designed the installation, however, is not only acceptable but desirable.

Goal of every architect should be to increase recognition of jobs with architectural credits. By receiving more architectural credits, the architects as individuals will contribute to the stature of the entire profession. Architects should not hesitate to point out their best works to the manufacturers in an effort to achieve this goal.
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CORNELL BLEND
SENeca Range—Soft rose and slight sulphur yellow staining
CAYUGA Range—Senecos plus some dark flashed greens, browns and blacks
OWASCO Range—Senecos with about 50% flashed, some moderately distorted
SKANEATELES Range—Mostly flashed, distorted, clinkers—green to black

NATURAL BLEND
NAPLES Range—Dusty rose and pastel pink mingle.
CANANDAIGUA Range—Light buff and gray with pink and rose undertones
CONESUS Range—Canandaigua plus a high percentage of flashed greens

COLLEGE BLEND
CAZENOVIA Range—Medium to dark purple, red with some sulphur yellow tints
ONEIDA Range—Cazenovia plus some blue black flashed brick
ONONDAGA Range—Cazenovia with about 50% distorted clinker blues

EMPIRE BLEND
GENEVA Range—Medium to dark reds with some dark flashed shades
DRESDEn Range—Bright to medium reds with some dark flashed shades
WATKINS Range—Pink to light reds including pastel rose and yellow tints

Because words do not paint a picture, the above description is only a general guide. The name of the range, however, is the key to the plant color control and will appear on all samples and panels, as well as orders and invoices for the sake of duplication when matching is necessary.

All ranges can be made in Standard, Jumbo, Roman, Norman or SCRSM sizes but sizes other than Standard are not carried in stock.
THE NEWSPAPER, THE ARCHITECT AND PUBLIC RELATIONS

(Continued)
are never so busy but that they will have time and space to devote to your story. Be available to be consulted upon other stories. Call up the city editor, visit with him, ask him occasionally for some piece of information. There are an awful lot of statistics in the newspaper office that are good statistics and valid statistics. The newspaperman who provides assistance to the architect establishes in some way a bond, so then the architect will protect him on a news story.

You men travel widely in your business. You see phenomena on the road, in communities, that are not identified with architectural enterprises. Remember them and tip off the editor on what you have seen on the chance that they may feel that there is a news story in them. They will not quote you. They will then go to the primary source. But so often alertness, and you people are alert, can produce good newspaper stories on things that are far away from architecture.

I know that in my case I use quite often the eyes and the ears of my architect friends. They cover our area in connection with their own work, but they are alert to other phenomena. We visit frequently. They call me often, and on most of these occasions what they have to relate I recognize as a good story, and then send one of our own men out after that story.

These are all instances where public relations can be simple, effective, friendly, and valuable. You may find they are far to be preferred over the efforts of the publicity man who arrives once a year with a story that is too late because we have been trying for months to get the story before his arrival. They are much to be preferred to the high pressure tricks of the promotional specialist. They are eminently more satisfying than an aggressive effort to get names and facts in the paper once, and then repeat it. So often a newspaperman will get a story and print it, only to have a publicity man arrive a few days later and try to get him to run the story again. That is a mistake. Let the first story stand. Have the material ready when the newspaperman first asks for it. That is the best kind of public relations.

There is always someone saying, "I know all this, but newspapers never get anything right." Newspapers will get their information correctly as long as people provide the information correctly. If they try to hold up information, then the reporter must seek it out elsewhere. Assist newspapermen in their stories, and they will be correct. They may not be as detailed as architects like them, but on the other hand, they are probably as detailed as the public will accept.


1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Julian L. Kahle, 21 Clarendon Pl., Buffalo 9, N. Y.; Editor, Warren N. Wittek, 222 Delaware Ave., Buffalo 2, N. Y.; Business Manager, Julian L. Kahle, 21 Clarendon Pl., Buffalo 9, N. Y.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individuals owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) New York State Association of Architects, 453 S. Salina St., Syracuse 2, N. Y.; Julian L. Kahle, 21 Clarendon Pl., Buffalo 9, N. Y.

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These photographs show varying treatments in wall designs... and they are but three of the many that are available. In the office building at the top, alternate courses of 8" high units laid in relief has been employed to outstanding advantage. They are exposed, and unpointed.

Standard face dimension, 8" x 16" painted block have been used in the railroad yard facilities building. Here is a good example of decorating and waterproofing in one operation... another construction cost savings.

And in the fine looking office building at the bottom, blocks have been laid in horizontal stacked coursing; are exposed and unpointed.

It is recommended that a colorless silicone water repellent, that still permits the block wall to breathe, be used.

For the many other advantages of using Lightweight Concrete Masonry Units, consult any of the members of the New York State Concrete Masonry Association, Inc., listed below.

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In the new plant and office building, illustrated below, the architects have achieved an unusual and distinctive effect in the office front by ingenious employment of Metal Wall areas in combination with glass and other materials. This is one of many examples in which Stainless Steel, Aluminum or Enamel Coated Steel Walls have been used to good advantage in attaining a distinctive over-all design effect. Apart from the decorative possibilities, Insulated Metal Walls are more practical and more economical in every respect. Today, Mahon can point to hundreds of complete industrial plants, powerhouses, office buildings, schools, and other special purpose structures, built with this light weight curtain wall construction. In each case, substantial building economies were realized through lower material costs, lower labor costs, and the cumulative advantages of reduced construction time...buildings can be quickly enclosed with Insulated Metal Walls—even under extreme low temperature conditions which would preclude masonry construction. Other important factors to be considered are light weight, and the maintenance-free permanence of Stainless Steel or Aluminum exterior surfaces. Mahon Insulated Metal Walls are available in the three exterior patterns shown at left. Mahon Fluted and Ribbed Walls can be erected up to sixty feet in height without a horizontal joint—an extremely important feature in buildings with high expanses of unbroken wall surface. See Sweet's Files for complete information, or write for Catalog B-55-B.