The uniform size of Murray quarry tile now permits joints as narrow as $\frac{1}{8}''$, thus reducing the grout area, which is sometimes subject to chemical attack.

In addition, the new AAR-II epoxy-based grout-and-mortar, developed by the Tile Council of America, now provides a grouting system as tough, as chemically resistant, and as easy to clean as Murray quarry itself.

These two developments—plus Murray’s smoother, finer-grained tile surface and better-bonding V-Bak$^\text{TM}$—design insure the most serviceable and economical quarry floors ever for schools, hospitals, industrial plants—all hard-use problem areas.

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The action of a one-way floor is typified by this framework which has a high ratio of long to short span.

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Two-way flat plates are economical for medium to heavy loads on spans up to about 30 feet. They present a smooth undersurface as the photo shows. In the accompanying tables, material quantities for concrete, reinforcement and formwork are stated in units per square foot of panel with no allowance for waste or breakage.

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From the President

The N.Y.S.A.A. is at one of the great crossroads in its history. What is accomplished during the next year or two will determine the direction of Architectural Education and Practice for many years to come in New York State.

In 1963 the State Legislature set up a Committee to study the Education Law in regard to the Practice of the Professions. Our recommendations, and the number of these recommendations that are accepted by the New York State Legislative Committee, and in turn by the Legislature, will set the future course of our Profession.

We must remember that the Licensing Law of any profession is enacted for the protection of the public. This is the thesis on which our own Committee is working. How can we better protect the Public? First and foremost is better education for the Architect of the future. A first step in doing away with ugliness! A first step in doing away with Jerry-building! A first step in seeing that the public gets a dollar of building for every dollar spent.

The second stage to protect the citizen is to properly guide and police the profession itself. Here a strong registration law and a code of ethics in the laws of our States must be written so those in and out of the profession can understand them. The enactment and enforcement of these laws for the protection of those that build, is our goal. Again the standards must be high for the future.

Next we must see that the people of our State are not imposed upon by those individuals without proper training and ethics who offer pseudo-architectural services. This is where the fleecing of the Building Industry takes its greatest toll. Here is where the dishonest take most advantage of the people. There must be teeth in these laws, no Mr. Milquetoast approach.

To gain these ends I ask that our Committee appointed to present our ideas to the State Legislative Committee, work at a faster and faster pace. This is our opportunity. On their work will rest our accomplishments.

In securing this legislation we now have two strong right arms. The first is our own Legislative Committee aided and assisted by our Executive Director, and secondly the New York State Association of the Professions. During the recent past Legislative Session, I saw these two agencies in action in Albany. I was impressed. I can only urge that we all support our own State Association and that we all join the NYSAP to further strengthen its standing.

As your President I feel we, the practising architects, also have a duty to perform better service for the public. Our Annual Convention meetings, in which the theme is always the Education of the Architect, our Seminars, our architectural exhibits, are all opportunities to learn more so that we can give more. Attend this year’s Convention prepared to learn of the new in design and in construction.

Sincerely,

Simeon Heller
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more adaptable sizes

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THE BOAT IS IN

The temptation to write messages for the readers to ponder has been resisted for a long time—and it has not been easy. But here is an item that our readers should ponder:

In an editorial appearing in the May, 1964 issue of Progressive Architecture an announcement from a Chicago public relations agency is published as follows:

"Johnson & Johnson, Engineers-Architects, Inc., has become a wholly-owned subsidiary of Capitol Food Industries, Inc., through the acquisition of the previously unowned 60 per cent interest . . . Capitol first acquired 40 per cent interest in Johnson & Johnson in April, 1961. The transaction was completed through an exchange of stock. With offices in Chicago and Los Angeles, Johnson & Johnson, Engineers-Architects, is a firm of consultants and specialists in the planning and construction of . . . institutional and industrial buildings."

"There you are. Judge for yourself. (Is this) important? (Does it) portend that what we are heading for is architecture designed by architectural firms that are wholly owned subsidiaries of various business enterprises?"

In the final Legislative Report so well prepared by the N.Y.S.A.A. Legislative Committee published in our May-June issue you were informed that the corporate engineering bills were defeated again; and that by Senate Resolution the Senator Brydges Committee for revision and recodification of the Education Law has been continued for another year.

These two items have extraordinary significance to every Registered Architect in the State of New York.

For many years the Registered Architects of New York State have fought the watering down of the Education Law applicable to registration of Architects; have battled annually the corporate practice bills which would have enabled the butcher, the baker, the candlestick maker, to practice architecture; have deplored the lack of adequate disciplinary measures for those flouting the law; have lamented about the invasion by engineers in the architect's field of practice; have been concerned about the increasing exemptions from its requirements; have talked about taking the engineer out of the architectural registration law (as has been done in some states); have sought a practicable professional corporate practice or "association" provision in the law enabling Architects to enjoy tax benefits in common with other tax payers; and have warred against reduction of requirements of education, experience and other standards of qualifications.

The New York State Association of Architects established a special committee chaired by Donald Q. Faragher to coordinate the ideas of the constituent organizations on this subject. There appears to have been little to coordinate.

It seems obvious and fundamental that the Registered Architects of the State of New York should be interested in suggesting modifications to the Education Law affecting the practice of the profession of architecture, as well as appropriate and related changes to the engineers licensing law and other related professions. These should be presented to and for the endorsement of the N.Y.S.A.A. at its annual convention in October, 1964; and its subsequent submission to the Brydges Committee on Recodification as the united voice of the Registered Architects of the State of New York.

The Recodification of the State Education Law (now in its second year) gives us this opportunity. Every one of the constituent organizations of the New York State Association of Architects should immediately set up ad hoc committees devoted to this subject; and should hold full chapter and society membership meetings to encourage and stimulate suggestions from every individual member.

YOUR BOAT IS IN—
DON'T MISS IT!
ON PUBLIC RELATIONS

From Newsletter,
Rochester Society of Architects, May, 1964

The largest committee serving our Society has approximately 170 members. The committee is that dealing with public relations and the members are you.

What are public relations? This hackneyed expression stirs up visions of smooth operators, Madison Avenue, T.V., publicity and the rest of that tinselly world. If this is what we hope will influence our relationship with the public, we may just as well go fishing.

Really, to boil it down to the essentials, public relations is nothing more than the art of living and working in such a way that we are accepted as respected friends and servants of the public.

There are numerous paths which lead to this end. Firstly there is the most important one, the 90 per cent one, which involves working imaginatively and efficiently in our profession. It would be most presumptuous to suggest what the members should do about this but it may be worthwhile asking ourselves if we are doing it. Secondly we can take every opportunity outside of the office life to acquaint the public with architecture. In this field the architectural education of the public is a thing to which we must invest our future.

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ARCHITECTS ARE LIABLE FOREVER

One temptation inevitably leads to another — so here's another editorial.

Ever since it became possible to obtain insurance for errors and omissions, the claims and awards made to plaintiffs have increased. The costs for such insurance are now all but prohibitive. Many of such claims occur years after work has been completed.

The time has come to set a reasonable time limit for such claims.

In the New York State Legislative session of 1964 two bills for a statute of limitations were proposed. A three year statute endorsed by the N.Y.S.A.A. passed the Assembly but remained in a Senate Sub-Committee. A six year statute, suggested by the Central N.Y. Chapter A.I.A. and the N.Y.S.A.A. did not "get out of Committee." Both bills suffered this fate due to an inadequate definition of the "time of Commencement of legal action" and "ambiguous language." We are told that the six year bill will be introduced again next year.

This legislation is of prime importance to our profession and neither effort or expense should be spared to make it a reality in the next session of the State Legislature.

BETTER BID DATES

The selection of a proper date for submission of bids may have a significant effect upon the character of the bids received. This was disclosed during discussions held with members of the Metropolitan Builders Association, meeting with members of the New York Chapter's MBA-AIA Liaison Committee.

General contractors find it difficult to obtain truly competitive subcontract bids because of shortage of time just prior to final bid preparation. This often occurs when in a given locality bids for several projects are due the same day, or the day before or after a national holiday.

To increase the probability of obtaining better competitive bids it was recommended that the following suggestions be observed for projects in the magnitude of about one million dollars or more:

1. Set a tentative date, and check with a local building construction reporting service office for what other bid openings may be scheduled for that day. (Dodge Reports Corporation maintains 17 district offices and have offered to furnish such information by telephone from their files of projects segregated by due dates.)
2. Set your date one or two days before or after a conflicting date.
3. Avoid setting a date one day before or after a national holiday.
4. Avoid setting Monday as a bid date.
5. Avoid setting time limit earlier than 2:00 P.M. of bid date.

Letter to the Editor

Samuel M. Kurtz, Editor
Empire State Architect

My dear Sam:

The May-June, 1964 issue of the Empire State Architect is one for which you may be justly proud as it is a splendid presentation of the proposed colleges throughout the State under the aegis of the State University of New York.

Regrettfully, and I am certain unintentionally, among the list of Architects on Page 32 the name of my firm is omitted. For your information, we are associated with deYoung & Moscowitz for the Bronx Community College at New York City which is listed on this same Page 32.

Will you please make this correction in the next edition of the Empire State Architect.

Kind personal regards.

Sincerely,

HARRY M. PRINCE

*At the time of going to press the list contained the names furnished us by SUCF. Mr. Prince's name and others will be included in another list which we expect to publish with other SUCF projects in the near future. (Thanks for the bouquet.) Editor.
CONTRACTORS ARE PEOPLE

The Contractor Relations Committee of the New York State Association of Architects is actively participating in discussions with contractor organizations in an attempt to more fully understand each other's problems.

The Committee feels that in order for any value to come from these discussions the entire membership should be informed. Therefore, President Heller has agreed that this article and future articles on this subject should appear in the EMPIRE STATE ARCHITECT for your information. The Committee will welcome any comments or suggestions you may have.

At meetings held this year some of the following points were brought forth:

CONTRACTORS recommend that Architects Specifications clearly state who is responsible for "job-clean-up."

CONTRACTORS recommend that bid due time and bid openings occur in late afternoon or evening and not on Mondays or Holidays. (See Note 1)

CONTRACTORS request that the term "substantial completion" be completely defined in the Architects Specifications. (See Note 2)

CONTRACTORS request that Alternates be kept to a minimum.

CONTRACTORS request that the specifications cover an explanation of retainages during the guarantee period and that the amounts be reasonable.

CONTRACTORS request that the "or equal" clause be used as little as possible.

ARCHITECTS should consider the above carefully; perhaps reviewing their individual procedures and they may discover that their next project will run more smoothly than past projects.

CONTRACTOR RELATIONS COMMITTEE

DANIEL F. GIROUX, CHAIRMAN

Note No. 1. The Metropolitan Builders — A. I. A. Liaison Committee of the New York Chapter A. I. A. (Edwin Forbes A. I. A. and Ralph Crow — Co-Chairmen) prepared and published in the Oculus, April, 1964, the item "Better Bid Dates" which appears elsewhere in this issue.


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EMPIRE STATE ARCHITECT — JULY-AUGUST, 1964
Project • CANARSIE BRANCH OFFICE
BANKER'S FEDERAL SAVINGS, Brooklyn, New York

Architect • LaPIERRE, LITCHFIELD & PARTNERS, New York City

Structural Engineers • FRAIOLI-BLUM-YESSELMAN, New York City

Owner • MR. THEODORE THEBAN, PRESIDENT, BANKER'S FEDERAL SAVINGS
New York City

Contractor • SCHUMACHER & FORELLE, Great Neck, New York

To meet owners wishes for a building with the openness of contemporary banks but with the solidity of traditional banks, the Architects designed a combination of precast concrete panels and columns, plate glass and baked enamel asbestos board facia. By alternating the planes and surfaces and stepping up the scale the Architect tried to avoid the pattern effect so common in precast construction. Long span steel trusses frame into peripheral concrete girders and concrete columns. Interior is finished plaster walls, luminous ceiling, and terrazzo floor on concrete floor slab. Air conditioned throughout, the building is heated by gas-fired forced warm air.

10 / EMPIRE STATE ARCHITECT — JULY - AUGUST, 1964
View showing main entrance with gate closed during non-banking hours.

CANARSIE BRANCH OFFICE
BANKER'S FEDERAL SAVINGS

EMPIRE STATE ARCHITECT — JULY - AUGUST, 1964 / 11
STATE OF HAWAII EXHIBIT
NEW YORK WORLD'S FAIR 1964-65

JOHN A. BURNS, Governor
WILLIAM S. RICHARDSON, Lieutenant Governor
Chairman State of Hawaii New York
World's Fair Committee

Architect • REINO AARNIO, A.I.A., New York
Associate Architect for Aloha Theatre • WALTER LEONG, Honolulu
Contractor • GILBANE BUILDING CO., Providence, R.I.
Exhibits • IVEL CONSTRUCTION CORP., Brooklyn, N.Y.
Landscaping Contractor • EVERETT CONKLIN & CO. INC.
STATE OF HAWAII EXHIBIT
NEW YORK WORLD'S FAIR 1964-1965

THEME
"Aloha"

SIZE
109,200 square feet (2 1/2 acres)

LOCATION
Waterfront (543 feet) on Meadow Lake adjacent to and northeast of the Fair Amphitheatre, separated from the Amphitheatre by 100 feet of landscaped area and paved footpath.

WATER FRONTAGE
Inland waterways in addition to waterfront noted above add 1,086 feet making a total of 1,629 feet of waterfront space.

BUILDING COMPLEX
1. Aumakua Tower
2. Aloha Theme Pavilion
3. Tourism and Industrial Exhibit Building
4. Five Volcanoes Restaurant
5. Sandwich Isle Snack Bar (Hawaiian specialties)
6. Hawaiian Shops (5)
7. Ancient Hawaiian Village
8. AlohaTheatre Building
9. Landscaped area and elevated walkway

Aumakua Tower — At the northwest corner of the site, eighty feet high, a traditional Hawaiian design facing in two directions. Thirty feet from the base a ring of ceremonial Kahili standards are illuminated at night in a pattern of tiny spots of light.

Aloha Theme Pavilion — A building symbolic of the State of Hawaii — light, airy, shimmering.

Its columns rise from a reflecting pool crossed by a bridge at its entrance.

This building contains exhibits tracing the history of Hawaii from the arrival of the Polynesian people, a thousand years ago, through the arrival of British Captain James Cook in 1778, the coming of the missionaries, the establishment of the Hawaiian monarchy in 1810 and its history through 1893.

The historical development of Hawaiian agriculture is also traced in this part of the Hawaiian exhibit and the influx of Chinese, Japanese, Filipinos, Portuguese and Americans to the Islands are portrayed.

The present-day sociological harmony of Hawaii is graphically portrayed throughout as part of the overall "Spirit of Aloha" governing the exhibit. Hawaiians of various national and ethnic derivations are shown in government, industry, agriculture, education, civic associations and all other walks of life.

Another section portrays Hawaii's role as a bastion of United States defense in the Pacific and as headquarters of powerful United States military forces in the Pacific area.

Still another section relates the story of Government and Statehood laying emphasis on 1964 as the year of the fifth anniversary of the State's admission to the Union.

The four counties of the State (Honolulu, Kauai, Maui, Hawaii) are dealt with in separate areas in this part of the exhibit.

The cultural life of Hawaii is portrayed in other areas of this building as is the current development of new "think industries" in the State.

Tourism and Industrial Exhibits — The natural traffic flow leads the visitor to the Hawaii Exhibit directly into this area from the Aloha Theme Building. Approach is by means of an elevated walkway. Here the visitor finds color visuals showing the wonders of Hawaii, exhibits portraying tourism and travel and with a Hawaii Visitors' Bureau information booth. The HVB exhibit includes a continuous color motion picture film. This building occupies approximately 5,000 square feet.

The Restaurant of the Five Volcanoes — The Restaurant of the Five Volcanoes, an operation of Hawaii-Ahn, a Honolulu-based organization, occupies approximately 15,500 square feet of space serving Hawaiian specialties in an authentic style and tropical setting. The total seating capacity is 972 as follows: Five Volcanoes Dining Room — 300; the Lava Pit Bar — 172; the outdoor dining area — 500.

The Lava Pit Bar offers a wide variety of exotic tropical drinks.

Hawaiian Shops — A series of Hawaiian shops, accessible from the main roadway and from within the Exhibit area.

Ancient Hawaiian Village — An ancient Hawaiian village, similar to the popular Ulu Mau village in Honolulu, is constructed immediately behind the Hawaiian Shops and fronting on Meadow Lake. Malia Solomon, well-known authority on ancient Hawaiian culture, narrates a comprehensive description of flower lei weaving, tapa cloth making and ancient skills such as quilt making, poi pounding, lauhala weaving and grass house construction. These activities will be performed by about 20 Hawaiian women and men.

AlohaTheatre — The AlohaTheatre, on a man-made peninsula facing the water, has an estimated seating capacity of 1,000 with excellent sight lines from all seats. This stage also lends itself to fashion shows and other special events.

Landscaping — The Hawaiian Exhibit is generously landscaped with plants and flowers of Hawaii. These include coconut and hala trees as well as exotic tropical plants such as anthurium, orchids, bird of paradise and others. A man-made waterfall at the entrance to the Aloha Theme Building supplies a small canal which weaves its way through the grounds to Meadow Lake.

Torches are used liberally outdoors throughout the grounds to lend further genuine Hawaiian atmosphere.
PHILIPPINE PAVILION
NEW YORK WORLD'S FAIR 1964-65

Architects • OTILIO A. ARELLANO, FPIA, Hon. FAIA
JEFFREY ELLIS ARONIN, AIA, ARIBA.

Republic of the Philippines
Secretary of Commerce and Industry • HON. CORNELIO BALMACEDA
Commissioner-General to the New York World's Fair • HON. DOMINGO ARCEGA
Chief, Philippine Mission to the United Nations • AMBASSADOR JACINTO BORJA
Philippine Consul General in New York • MINISTER BARTOLOME UMAYAM

Contractor • THATCHER CONSTRUCTION CO. INC.
The Pavilion of the Republic of the Philippines is located adjacent to the Fair’s symbol, the Unisphere. On a 21,000 square foot site, the two-story main building, surrounded by a moat and reached by three bridges, is shaped like a salakot, the familiar wide-brimmed hat that has protected farmers in the Philippines from sun and rain for centuries. This form was selected for several reasons: the hat was symbolic of the country represented; it was open on all sides illustrating the traditional Filipino hospitality. The water surrounds the building to denote the island nature of the Philippines.

Adjoining the main pavilion is a liwason plaza where performances of Filipino folk dances occur daily. There is also a long covered plaza where Philippine products are sold. The court is terraced by round wood blocks imported from the Philippines.

One of the most interesting parts of the structure is, unfortunately, buried below ground. Desiring to support a heavy weight without piles, (which are used in neighboring pavilions), the architects designed a reinforced concrete foundation, shaped like a bicycle wheel with spokes, from which a center concrete core rises to support cantilever girders of pre-stressed laminated wood. Thought to be the first time used in the United States, these girders are a Philippine invention which had many advantages: beam cross-section and dead loads are considerably reduced; easy and speedy erection; flexibility and resiliency; pleasing aesthetics.

The laminated girders were made of various species of Philippine woods. Elsewhere, all plywoods and all finishes were of Philippine red and yellow narra, lauan (Philippine mahogany), acacia and others. Sculptures in abstract form, of wood or stone, and in metal, floating on the water, surround the building. The landscaping is indigenous to the Philippines but actually 50% came from Florida in heated vans and were planted shortly before the opening of the Fair; the other 50% was artificial and has withstood the tremendous pressure of crowds much better than has the natural variety.

The design has worked very well, the open sides encouraging visitors who find themselves inside before being aware they have entered.

This Wood Panel depicting the Philippine Revolution is one of twelve designed by Philippine Artist Carlos V. Francisco, and measures 12 feet wide by 6 feet high. They were all executed by native wood carvers, all under 16 years of age, within eight months. Spain ruled the Philippines for 333 years, but in 1896, after a hundred revolts, there was a nationwide effort to overthrow Spanish rule. This revolution was largely inspired by the writings of Rizal and Del Pilar and other Filipino thinkers, and was led by Andres Bonifacio, and later, by Emilio Aguinaldo. In this panel Rizal is shown at the top left. Bonifacio is the central figure.

The first floor plan comprises an office; and a display of intricately carved wood sculptures; garden furniture; a stage, and to the left-rear, a commercial section. The second floor has exhibits of all phases of Philippine life, government, arts, education, and commerce. The 70-foot flagpole from which the Philippine standard flies is the tallest in the Fair. It is set in a moat of water that surrounds the pavilion to indicate the island nature of that country.
HARTFORD, May 1—Connecticut architects won an important round today in a four year fight to prevent a nationally known bank construction and remodeling corporation from practicing architecture in this state.

The State Architectural Examining Board ordered the Bank Building and Equipment Corporation of America to stop offering or performing architectural services here.

The board also suspended for one year the licenses of three architects employed by the concern, whose headquarters are in St. Louis. The men are William S. Cann of St. Louis, described as vice president and chief architect of the firm; Jake A. Jones of St. Louis, and Lester J. Jorge of Chappaqua, N.Y.

The order stirred wide interest among architects here and elsewhere.

It was based on the state’s architectural practice law, adopted in the 1930’s, which permits only individuals, as distinguished from corporations, from pursuing the profession. The law does not specifically mention corporations, but the State Attorney General has ruled in the past that they are not entitled to practice as such.

The board noted that a corporation not only could not qualify for an architect’s license, but also could not carry on the practice through paid employees.

The St. Louis corporation is believed to have participated in the building or remodeling of more than a score of Connecticut banks, among them the main office of the Colonial Trust Company in Waterbury and the Canaan National Bank.

The prolonged litigation against the corporation was initiated by the Connecticut Society of Architects. The group won an injunction in the Superior Court prohibiting the concern from offering “package” deals, including architectural services, to Connecticut banks.

The corporation defended its position on the ground that it handled all its architectural contracts through its chief architect, Mr. Cann. The architects’ society
argued that this constituted circumvention of the law. It contended that Mr. Cann was a salaried employee and assigned all his architectural fees to the corporation.

Last August the Connecticut Supreme Court of Errors revoked the injunction. The court held that the society was not the proper party to bring the proceedings and that, moreover the state's examining board should first have scheduled hearings on the complaint.

The society dropped further litigation, but eight architects acting as individuals, carried the case to the examining board. The five-man board is headed by J. Gerald Phelan, a Bridgeport architect. The members are appointed by the Governor for five-year terms.

In addition to its banking activities, the St. Louis firm also does work for savings and loan associations, hotels and other commercial buildings. It has sales offices in New York and in Chicago, San Francisco, Atlanta and Dallas.


**New York Chapter AIA Elects Officers for 1964-1965**

President • William Daniel Wilson
Vice President • David F. M. Todd
Treasurer • Dickson H. McKenna
Secretary • Elliot Willensky
Additions to Executive Committee • Richard Roth, Sr.
                            Lewis Davis
Additions to Committee on Fellows • George Nelson
                              Douglass Haskell

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FINE ARTS BUILDING AND SCIENCE BUILDING

Architects • I. M. PEI & ASSOCIATES
INFIRMARY BUILDING
Architects • PEDERSON, HUEBER, HARES & GLAVIN

CONSULTANTS
Landscape • DAN KILEY
Mechanical • SEGNER & DALTON
Structural • GARFINKEL & MARENBERG
Theater • JEAN ROSENTHAL
Acoustics • BOLT, BERANEK & NEWMAN
Soils • MUESER & RUTLEDGE
WENTWORTH & JOHNSTON

1. Dormitories
2. Dormitories
3. Dormitories
4. Dormitories
5. Dormitories
6. Dining Hall
7. Science Bldg. No. 1
8. Mason Hall
9. Music Studios
10. Physical Education
11. Fenton Hall
12. President's House
13. Infirmary
14. Communications & Lecture Hall Center
15. Science Bldg. No. 2
16. Library
17. Administration
18. Fine Arts Center
19. Campus School
20. Dining Hall
21. Dining Hall
22. Dormitories
23. Dormitories
24. Student Union
25. Service Compound
26. Music Shell
27. Field House
28. Student Housing
29. Classroom Building
30. Music Studios
31. Classroom Building
32. Library Expansion
33. Dining Hall
34. Dining Hall
35. Dormitories
36. Dormitories
Within the framework of the austerity of the original 1929 Lobby Design the Architects introduced an extruded aluminum ceiling at a lower height, White Georgia marble walls, Canadian Black granite base and entrance framing, and a back lighted, octalinear, gold anodized aluminum screen. A new, light colored terrazzo floor, will replace the present marble and travertine. Flood lighting of walls and floor will brighten the previous dark interior during the day as well as at night.
YOU MAY LIKE TO KNOW

N. Y. STATE BOARD OF EXAMINERS OF ARCHITECTS

The Board of Regents of The University of the State of New York has announced the reappointment of RONALD ALLWORK, AIA, New York Chapter and FREDERICK S. WEBSTER, AIA, Central New York Chapter to the Board of Examiners for three years beginning August 1, 1964; and the appointment of RICHARD G. STEIN, AIA, New York Chapter, and FREDERICK H. VOSS, AIA, Westchester Chapter, for three years beginning August 1, 1964, succeeding FREDERICK FROST, JR., AIA, New York Chapter and HARRY E. RODMAN, AIA, Eastern N.Y. Chapter.

AWARDS AND CITATIONS

AIA KEMPER AWARD, 1964

DANIEL SCHWARTZMAN, FAIA, New York Chapter, was named recipient of the American Institute of Architects' 1964 KEMPER AWARD for significant contributions to the architectural profession.

SERVICE TO CHAPTER AWARD MADE BY N.Y. CHAPTER AIA

THE 1964 HARRY B. RUTKINS MEMORIAL AWARD was presented to SAMUEL M. KURTZ by the New York Chapter AIA, for "devoted service and accomplishments on behalf of the New York Chapter . . ."

HOSPITAL RESEARCH FELLOWSHIPS ANNOUNCED

HOSPITAL RESEARCH AND EDUCATIONAL TRUST named architectural fellowship awards of $3,000 each to students HARRY R. DOUGLASS, Lincoln, Nebraska for graduate study at the University of Minnesota, and to GEORGE W. Phipps, Darien, Conn. for graduate study at Columbia University. The fellowships are sponsored jointly by the American Hospital Association and the American Institute of Architects.

LIBRARY BUILDING AWARDS

THE SECOND LIBRARY BUILDING PROGRAM sponsored jointly by the AIA, the American Library Association and the National Book Committee announced award citations for sixteen library buildings. Among the first-honor awards and thirteen awards of merit, Yale University's Beinecke Rare Book and Manuscript Library by SKIDMORE, OWINGS & MERRILL received a first-honor award in the college category. An award was presented to the Detroit Public Library Addition, by associated architects CASS GILBERT, JR. and FRANCIS KEALLY.

URBAN ARCHITECTURE AWARDS

ALBERT C. BARD COMPETITION for excellence in urban architecture announced that SKIDMORE, OWINGS & MERRILL received First Honors for the Pepsi-Cola Building in New York, and Awards of Merit were granted to MARCEL BREUER for NYU's Beiersch Hall; MAYER, WHITTLESEY AND GLASS for Premier Apartments New York; and ABRAHAM GELLER AND BEN SCHLANGER for Cinema I and II in New York.

NEW YORK AREA AIA FELLOWSHIPS, 1964

Advancement to rank of Fellow, American Institute of Architects at its 1964 Convention will be conferred on 59 members. These will include:

LESTER W. SMITH, N.Y. Chapter, Design
IEOH MING PEI, N.Y. Chapter, Design
ESMOND SHAW, N.Y. Chapter, Education
ARTHUR A. SCHILLER, Queens, N.Y. Chapter, Service to the Profession and Public Service
HARRY EUGENE RODMAN, Eastern N.Y. Chapter, Education
HENRY KLUMB, N.Y. Chapter (Puerto Rico), Service to the Profession

NYSAA CITATION TO JOINT LEGISLATIVE COMMITTEE

The NEW YORK STATE ASSOCIATION OF ARCHITECTS honored the JOINT LEGISLATIVE COMMITTEE ON HOUSING AND URBAN DEVELOPMENT of the State of New York on its twentieth anniversary. Individual citations for twenty years of service were made to SENATOR MacNEIL MITCHELL, Chairman, for able, tireless, leadership and inspiration; to ASSEMBLYMAN ALFRED A. LAMA, Secretary, for architectural and legal knowledge; and to HARRY M. PRINCE, FAIA, architectural consultant, for great skill, counsel and guidance. The awards were presented on behalf of the NYSAA by JOSEPH F. ADDONIZIO, its Executive Director. The many achievements of the Committee include recodification of the Multiple Dwelling Law, authorship of the Multiple Residence Law, and the Limited-Profit Housing Companies Law (Mitchell-Lama):

Three original members of the Joint Legislative Committee on Housing and Urban Development receive awards for 20 years of service on the committee from Joseph Addonizio, executive director of the New York State Association of Architects. From the left, Harry M. Prince, architectural consultant to the committee; State Senator MacNeil Mitchell, chairman; and Assemblyman Alfred A. Lama, secretary.

20 / EMPIRE STATE ARCHITECT — JULY - AUGUST, 1964
New York State Association of Architects
ANNUAL CONVENTION
DESIGN
OCTOBER 25 - 28, 1964
THE SEARCH
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FOR
GROSSINGER, NEW YORK
AESTHETIC
HOST CHAPTER
SOLUTIONS
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