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AWARD WINNING DESIGNS
DOES GOOD ARCHITECTURE PAY?
NYSAA MEMBERSHIP DIRECTORY

NEXT ISSUE
EDUCATION BUILDINGS
WOULD YOU HAVE GUESSED THAT THERE ARE 22 POTENTIAL “TROUBLE SPOTS” IN THIS PICTURE where copper has been applied for lasting protection?

1-2—Flat seam roof • 3-4—Cornice flashing
5—Brick corbel flashing • 6—Chimney flashing • 7—Adjacent wall flashing
8—Standing seam roof • 9—Valley flashing • 10—Gutter • 11—Cornice flashing
12-13-14-15—Concealed adjacent wall flashing • 16—Gutter • 17-18-19—Downspouts
20—Adjacent wall flashing • 21—Flashing at change of roof slope • 22—Flat seam roof.

This photograph shows only a small section of the Jefferson Hall Dormitory at Ohio University, Athens, Ohio, yet there are 22 places spotted, where Revere Sheet Copper has been used . . . 18,500 lbs. of it for the entire building.

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MARCH - APRIL, 1965

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Does Good Architecture Pay? 9
New York Times Critic Ada Louise Huxtable, poignantly points at the bitter truth.

Excellence In Design Awards
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by New York State Association of Architects

Chatham Towers — Kelly & Gruzen, Architects 27

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Married Students Housing - Harvard University

Sert, Jackson & Gourley, Architects
Vappi & Company, Inc., Contractors

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PNC® pumice block clearance, superior in fire and water and insulative properties TM building code specifications.
Extensively used throughout the Roman and Grecian Empires, pumice is still in evidence in such famous structures as the Aquaduct and the Coliseum. Formed by a volcanic lava flow that cooled before it crystalized, pumice is so full of encysted air bubbles it floats in water. The art of building with pumice was lost for almost 2,000 years, then rediscovered and used extensively throughout Europe. Relatively new to the United States, pumice was first introduced as a substitute for dwindling supplies of cinders. When its amazing qualities become more fully understood, it is expected to replace cinders completely.

The processing facilities for supplying pumice at Yali, off the coast of Greece, yield an aggregate superior to any pumice in the world. National Cincrete's PNC is a premium quality, fine texture pumice block, made exclusively from the finest quality Yali pumice.
“Does good architecture pay?” is a simple, clear, loaded question. There as many answers as there are kinds of builders—speculative, public, private and corporate, and the figures given, or more generally, not given, are as loaded as the question. And they are loaded with skill, to prove any point, pro or con. The one reliable consistency, in fact, is the refusal of most clients and architects to give comparative costs on a good building versus a routine building. Construction costs are as carefully guarded or, if released, as calculatedly ambiguous as the secret of the Sphinx.

In terms of the New York City tax system, the answer to the question is, no; good architecture does not pay. Whatever the legal rights or wrongs of the recent discriminatory tax for excellence levied on the Seagram Building may be, the result is unarguable. Good architecture is penalized.

If the question is put another way, “Does good architecture cost more?” the answers are still evasive but more constructive. It does not always cost more. There are extravagant bad buildings as well as expensive good ones. It is also possible to put up a good building, as well as a bad one, on a tight budget.

A case in point is the Girl Scouts headquarters at 830 Third Avenue, by Skidmore, Owings & Merrill, one of the country’s most notable firms of prestigious office building architects. S.O.M. is also responsible for New York’s Lever House, Union Carbide, Pepsi-Cola and Chase Manhattan buildings, the last on a far-from-tight budget of $135 million. The modest but impeccable Girl Scouts building was erected at a total cost of $3,875,000, or approximately $3.50 a square foot, by the thoughtful and tasteful utilization of carefully selected standard components. Even allowing for some loading of figures through tax exemptions, this is remarkably cheap.

But by and large, good building does cost more. It goes beyond standard components to deal in improved solutions, technical advances and quality materials. This makes a higher initial bill in design charges, testing costs and luxury choices, although all may result in substantial savings later. It is largely a matter of values.

As long as a building is treated exclusively as a commodity to be bought and sold for maximum profit in the shortest time, no other values—the contributions of such buildings to the community, for example—enter. A Harvard Business School survey a few years ago found a majority of businessmen to be keenly conscious of social responsibilities and highly critical of business practices that failed to weigh them in the profit picture.

This ethic has been conspicuously lacking in the real estate and building business, whose entrepreneurs seem sincerely innocent of any awareness of responsibility for the effect of their blockbusters on the urban scene, in terms of design, quality and function.

The answer to the question “Does good architecture cost more?” could be another question, “Does good anything cost more?” Generally, yes. Cut-rate is frequently second-rate. This holds in any competitive market.

Carl A. Morse, head of the immense Diesel Construction Company, which puts up a formidable number of New York’s new buildings, was quoted in a recent Fortune article as saying “the difference in cost between an esthetically pleasing building and an ordinary one is nominal.” In a $15 million building, he added, “one to two per cent additional is all that is needed to give a feeling of quality.”

This, of course, is a loaded statement, like our loaded question, and like everything else in the field of building economics. The reality of quality is quite different from the feeling of quality, and the substitution of one for the other is a symptom of what’s wrong with the values that dominate the investment building business.

Lou Crandall, chairman of the Fuller Construction Company, another of the giants of the building industry, believes that quality pays, but that it is a big world and there is room for everything. Builders are practical men.

Mr. Crandall has lived intimately with the remarkable series of experiments that make up the story of the building art in our time, from the Flatiron Building of 1902—it was the Fuller Building—through the glass curtain wall that leaked and had to be fixed at the United Nations Secretariat and was perfected at Lever House, to the present movable forms and reinforced concrete construction techniques that permit the erection of a skyscraper floor every four days. He speaks of advances in design and construction, quality by any definition, with the warmth that most men would reserve for discussing the fascinations of a beautiful woman.

Everything that has become standard, efficient and profitable practice in commercial construction came from a quality building, where someone paid for something a little bit different and a little bit better.

What is the client getting when he buys better architecture? Basic structural and mechanical services are generally standard. The difference is in the skin of the structure and the quality of the details, as in Seagram’s bronze and glass curtain wall and special fixtures and accessories, or the granite sheathing of the new C.B.S. Building by the late Eero Saarinen, reaching completion at 53d Street and the Avenue of the Americas.

It can also be in the interiors, as in the elegantly functional modular partition systems of the Union Carbide Building at 46th and Park. It may be in a radically different concept, in which a structure is “rethought” to achieve increased efficiency reflected in a distinctive appearance. An example is Paul Rudolph’s striking Endo Labs in Garden City, L.I.

To whom is this kind of design worth more? Or, to rephrase the question again, “For whom does good architecture pay?”

It pays for the client who is going to own and operate his building. This client is usually a corporation. Most of the ways it pays can be measured in good hard cash. Union Carbide rearranges about 25 per cent of its space each year, at great savings as well as with superior good looks, through its custom partition system. Higher in initial design cost, it achieves substantial long-term savings through flexibility, standardization and lower maintenance.

Lever House was a daring excursion into good design 12 years ago.
Regardless of purpose or concept, imaginative design is always in compatible harmony with natural surroundings. Oftimes, such designs find their solution in brick, because brick is nature’s most natural building material. Brick communes with nature. BELDEN Brick provides over 200 variations in color, texture and size. From BELDEN comes the largest selection of brick in the industry to free the imagination and provide limitless scope of design.

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proven, long-range benefits in maintenance, operation and advertising show the investment to have been a shrewd one, although it was originally estimated as high as double the cost for a standard building at that time.

Lever's fixed sash of tinted, heat-absorbing plate glass set in stainless steel frames, radical in 1952, cost about $28,000 more for its 1,404 windows than for ordinary sash. Stainless steel frames were roughly 20 per cent higher than aluminum, and double glazing added $135,000 more. The special window washing machinery cost $50,000.

Savings were $90,000 on the first cost of the air-conditioning, with an operational cut of $3,600 a year. In addition, $1,000 was saved on reduction of hot and cold air leakage. The 30 per cent lower cost to install fixed, rather than movable sash paid for the window washing set-up, which saved $2,000 a year on conventional washing bills and reduced maintenance costs by cleaning the entire surface of the building.

In operational costs, the more attractive building has given Lever the pick of personnel, with 37 per cent less turnover in 1958, to take a recorded year, than other large companies in the New York area. (The day after the opening, 782 applicants queued up.) The advertising and promotional value of the building has been incalculable for an industry that invests heavily in the creation of a "corporate image." Professional estimates have put the figure at from $7 million to $25 million, equaling the cost of the building itself. The most conservative guess allows a benefit of at least $1 million a year.

If the advantages of good architecture are so clear, for whom does it not pay?

It does not pay for the speculative investment builder. And the investment builder is responsible for most of the construction in this country. In 1961, B. H. Friedman, a former executive of Uris Brothers, the firm that has probably put up more of New York's standard commercial construction than any other, wrote in the Architectural Forum: "A building is a machine to make money with," and there is no indication that the situation has changed in any way.

This attitude has been intensified by some interesting features of the tax laws, which favor quick killings and bad buildings. Obviously someone up there in Internal Revenue loves the real estate man.

In a fairy-tale package of benefits, for an investment requiring at most only one third in the investor's own cash, with the rest supplied in mortgages, he has income tax deductions for the rental of the land (building on leased land is much more profitable than the old sport of speculating in land itself) plus full depreciation of building costs, with accelerated depreciation deductions taken in the early years of the lease.

When he's gotten a good return on his investment, usually in six or seven years at a 14 per cent to 17 per cent profit before tax deductions, he sells the building and "collapses" his corporation, paying a capital gains tax of only 25 per cent instead of the normal corporate 52 per cent. There are "fringe benefits" like special stock market advantages and increased profits from the artful separation of the building into independent corporate identities.

Because the whole cycle can be repeated by a new buyer, basing his depreciation on the difference between the original cost and the price he pays, properties are sold and resold at inflated and reinflated prices. The real estate syndicate, which has further tax advantages, flourishes for the purpose of playing musical buildings in this fashion. And the game is played by putting the least in and taking the most out in every case.

Naturally the investor has no interest in the future of a building and he couldn't care less if it fell apart. He has no reason to be concerned about the eventual benefits of quality or good design. Structure after structure goes up that is patently cheap, ordinary and routine, aimed at "maximized profits." Without restrictions such as zoning laws, they would be even worse. Blame the tax gimmicks, urban economics and the society that permits this to happen, as well as the man who takes advantage of the situation.

But looking at the percentages of those short-term profits, it is perfectly clear that the investor could afford to put up better buildings. The bitter truth is that bad architecture pays too well. Looking at our cities, it is obvious that society is paying the bill.
The State of New York joins the City of New York in an invitation to the people of the world to come to the Fair in 1965. From Niagara Falls to the end of Long Island, New York in itself is an exposition of the commerce, culture, transportation and recreation of our times.

The New York State Thruway extending over 350 miles from Buffalo to New York is, with its spur roads, a principal approach to the Fair. It has played an important part in the development of industry along the route. Over 100 State parks will welcome visitors on their way to the Fair. New parks at Niagara and near the St. Lawrence Power Project attest to the coordination of planning by the Power Authority of the State of New York. Overlooks, observation buildings and tourist facilities have been completed at both projects, at Niagara where a power capacity of over 2,000,000 kilowatts has been installed and at St. Lawrence with a capacity of 940,000. With the Canadian installations, the Niagara-St. Lawrence is an 8,000,000 kilowatt waterway, one of the great waterways of the world.

From the north and west to the Atlantic Ocean, New York is proud of the Adirondack and Catskill Mountains, the beautiful Finger Lakes and the rolling valleys of the Mohawk and the majestic Hudson.

Many miles of beaches front on the Atlantic Ocean. Hundreds of piers make the port of New York the greatest in the world. Newark, La Guardia and New York International Airports will bring millions to the Fair.

The City of New York is preparing to house and entertain the Fair visitors of 1965. The State of New York is cooperating in assuring a pleasant visit.
IN WHAT IS BELIEVED TO BE THE FIRST AWARDS PROGRAM HONORING "EXCELLENCE IN DESIGN" AT THE NEW YORK WORLD'S FAIR, THE NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS SELECTED ELEVEN OUTSTANDING STRUCTURES FOR COMMENDATION AT THEIR ANNUAL FALL DINNER MEETING ON NOVEMBER 10, 1964.

FOUR PAVILIONS WERE SELECTED FOR TOP HONORS: THE PAVILION OF DENMARK; INTERNATIONAL BUSINESS MACHINES PAVILION; THE NEW JERSEY TERCENTENARY PAVILION; AND THE PAVILION OF SPAIN. THE SEVEN THAT RECEIVED HONORABLE MENTION CERTIFICATES WERE: CHRYSLER CORPORATION; PAVILION OF IRELAND; MARYLAND STATE PAVILION; NEW YORK STATE PAVILION; SCOTT PAPER COMPANY; PAVILION OF VENEZUELA; AND WESTINGHOUSE ELECTRIC CORP.

IN PRESENTING THE CITATIONS TO THE WINNERS, CHAPTER PRESIDENT WILLIAM D. WILSON, REMARKED:

"WHILE THE OVER-ALL PLANNING OF THE 1964-1965 WORLD'S FAIR FAILED TO PRODUCE THE UNIFORMITY AND HARMONY THAT WE HAD HOPED FOR, THE DESIGN AND PLANNING OF A NUMBER OF THE INDIVIDUAL PAVILIONS ILLUSTRATE CREATIVENESS AND ORIGINALITY WHICH DESERVE THE RECOGNITION INHERENT IN THESE AWARDS."

THIS PROGRAM WAS CONCEIVED BY THE AWARDS COMMITTEE OF THE NEW YORK CHAPTER. EACH YEAR ITS MEMBERS STRIVE TO DEVELOP A MAJOR PROJECT WHICH WILL HAVE SIGNIFICANCE TO ARCHITECTS AND BE APPEALING TO THE LAY PUBLIC. THIS YEAR THE NATURAL OBJECTIVE SEEMED TO BE THE NEW YORK WORLD'S FAIR. THE COMMITTEE UNDER THE CHAIRMANSHIP OF JOHN GRAY FARON, SET AS ITS CRITERIA—GOOD DESIGN, USE OF MATERIALS, LANDSCAPING, APPROPRIATE DISPLAY SETTING AND EXPOSITION CHARACTER. THE JURY, CONSISTING OF THE MEMBERS OF THE AWARDS COMMITTEE, VISITED THE FAIR AS A BODY AND INDIVIDUALLY, AND HELD INTERIM MEETINGS TO SIFT THEIR SELECTIONS.
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NEW YORK CHAPTER AIA AWARDS

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EXCELLENCE IN DESIGN

"for unusual accomplishment architecturally and functionally, with the kind of originality expected of a World's Fair structure incorporating fine landscape design."

Photo by Malcolm Smith, Courtesy of IBM
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EXCELLENCE IN DESIGN

"for unity of design, elegance, and attention to the most minute detail and for superb refinement in display technique."

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ARCHITECTS • GEORGE NELSON & GORDON CHADWICK

DESIGN • GEORGE NELSON & COMPANY

HONORABLE MENTION
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Photo by Ezra Stoller Associates
PAVILION OF IRELAND
ARCHITECT • ANDREW DEVANE
DESIGNER • GEORGE NELSON & COMPANY
HONORABLE MENTION
"for good landscaping and a structure appropriate to the Fair."

SCOTT PAPER COMPANY PAVILION
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DESIGNER • DONALD DESKY ASSOCIATES INC.
HONORABLE MENTION
"for straightforward and appropriate design in good scale"

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HONORABLE MENTION
"for fine, imaginative design and good use of varying levels and water."
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ARCHITECT • ELIOT NOYES & ASSOCIATES
HONORABLE MENTION
"for an open air exposition design which is pleasant, simple, appropriate and in good taste."

VENEZUELAN PAVILION
ARCHITECTS • OSCAR GONZALEZ AND EDMUNDO DIQUEZ
DESIGN CONSULTANTS • STEPHEN LEIGH & ASSOCIATES
HONORABLE MENTION
"for inventive, unified design and good use of materials."

22 / EMPIRE STATE ARCHITECT — MARCH - APRIL, 1965
The New York Chapter American Institute of Architects announced four awards in its Fourth Annual House Competition, (1964). Held under the direction of the Chapter’s House Consulting Committee, William A. Hall, chairman, the entries in the house competition included new houses, alterations to houses and groups of houses.

Judges for the competition were: Lewis Davis, a member of the Chapter’s Executive Committee; John M. Dixon, associate editor of Progressive Architecture magazine; Jan Hird Pokorny, professor at Columbia University’s School of Architecture; Stanley Salzman, professor at Pratt University’s Department of Architecture; Edgar Tofel, chairman of the Chapter’s Design Committee; and Frederick J. Woodbridge, a Fellow of the American Institute of Architects and former president of the Chapter.

William Rupp, Sarasota, Fla.; Hugh Newell Jacobsen, Washington, D.C.; and Ulrich Franzen and Associates, New York City, were the award recipients. Mr. Jacobsen won two awards.

First Award Citation went to Mr. Rupp for a studio house which is made up of two distinct parts. The ground floor sleeping area is isolated visually and acoustically both from the outside and the floor above and the upper floor living space is high, open and transparent. The upper floor is in effect a vast wooden aerie resting on the masonry mass of the lower floor.

Hugh Newell Jacobsen received an Award Citation for his design of a year-round vacation house on an inlet of the South River near Annapolis. Semi-enclosed in heavy woods, the house is entirely constructed of Tidewater Red Cypress. For privacy the front of the house is pierced only by an entry. A living-dining room area opens to the back on a surrounding cypress deck. All rooms look out on the rear having a view of the woods and water beyond.

Mr. Jacobsen also received an Award Citation for re-designing a row house in Washington, D.C. The remodeling and addition done on the 1885 Georgetown home was subject to restrictions of the Old Georgetown Act which requires all new construction to conform to the character of the original houses in the area. To accomplish this and at the same time keep the house in scale with the rest of the block, the architect added a second identical row house front to the existing structure. The rear was redesigned in modern style and opens to the garden.

Ulrich Franzen and Associates won an Award Citation for an addition to an old cottage. Though totally different in design, the new wing and old are given unity by use of the same materials, gray clapboard siding and sloping shingle roofs. The hall linking the old and new house also serves as a pleasant entrance court. The front side of the hall is closed-in and forms a gallery for the display of paintings. The opposite side is all glass and overlooks a pleasant stream.
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Plan comprises two 25-story tower buildings, each providing 120 apartment units, five to a floor. Units range in size from studio suites to 3-bedroom apartments. All apartments are designed with off-foyer layouts, larger than average size rooms, and generous closet space enclosed by folding doors. With exception of studio units, all living rooms have corner exposures. Balconies are provided for 50% of all units.

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An unusual feature of the buildings will be the type of windows being proposed. Each window unit encloses its own built-in venetian blind between two sheets of glass sealed in an insulated aluminum frame. The entire window unit pivots horizontally for ventilation and easy cleaning.

Because of the high insulation value of this window system, demonstrated in studies undertaken by the New York State Division of Housing and Community Renewal, loads on both heating and central air conditioning equipment are reduced. Calculations indicate that the resultant savings to tenant-owners during the first three and a half years of occupancy will be equal to the full difference in the initial cost of the windows, compared with a conventional installation.
LES QUESTIONNAIRES

From Westchester Chapter A.I.A. BLUEPRINT.

One activity of architects that is becoming burdensome is filling out questionnaires which are supposed to reveal our professional competence and personal acceptability to Building Committees, School Boards, etc., etc. The questions asked are often vague, as though they had been copied and recopied from some past documents that in their day had provided an exercise in futility for many, many participants.

The feeling is growing among architects that the questionnaire business is too much a one-way street. They feel that they should know something about their questioners so they can tailor their own revelations to their questioners' demonstrated comprehensive capacity, individual, collective, or otherwise.

Since many architects could not properly execute all of the commissions for which they are questioned, some simple contre-questionnaire, as follows, would prevent potentially embarrassing circumstances from developing.

CONTREQUESTIONNAIRE

To be completed by ................. the Owner or ................. the Owner's authorized* representative(s) and delivered to the architect's office in an opaque envelope marked ................. ** not later than ................. A.M P.M. on ................. day ................. month ................. year A.D.**

*Authorizations must be in triplicate and must be accompanied by signed and dated photographs 2½ by 3½ inches. Note: If any authorized representatives are females or are males who have a police record, the photograph requirement may be waived in lieu of a good conduct report from the proper probation authority. See Appendix D.

**This identification symbol must appear on each and every page of this questionnaire, as well as on the certified check which shall be attached hereto as later directed.

***Late returns will be discarded. Please be advised that your qualifications as a client will be determined by your answers to the following questions.

Questions are addressed to the second person singular regardless of sex.

Continued on Page 38
THE ALL CAPE SHOPPING CENTER, HYANNIS, MASS.

Developer • JOSEPH D. BLAU

Architect & Site Planner • MICHAEL D. SCHWARTZ AIA

AWARD OF MERIT—COMMERCIAL
NYSAA CONVENTION 1964

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The center will be so laid out that a striking view of the lovely natural lake will be afforded all shoppers no matter what part of the center they happen to be passing through. The basic design has also avoided the standard institutional look of massive concrete construction and instead will maintain a picturesque New England atmosphere both in summer and winter.

TYPICAL STORE FRONT
IN THE SUMMER SHOPPING AREA
AERIAL VIEW OF ALL CAPE SHOPPING CENTER FROM ROUTE 28

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A unique and challenging professional job opportunity now exists in school building planning in the State Education Department. Over $250,000,000 of school building facilities are presently the subject of consultation, review and approval in one year by the staff members of the Division of Educational Facilities Planning. Expanding pupil population and new imaginative educational programs insure that this volume will be expanded significantly in the years ahead. Staff positions as Senior Architect, salary range $10,090 to $12,110, in the Division of Educational Facilities Planning are primarily involved in the planning for this immense and continuing volume of work.

The responsibilities of Senior Architect include:

a) consulting with and advising of school district architects (firms of national and international reputation), school administrators and boards of education;
b) field studies and surveys of school building needs throughout the State covering proposals for new structures, additions, sites and related problems;
c) recommending action to the Commissioner of Education regarding approval of building plans and specifications;
d) consulting with federal, state and local government agencies and departments as well as utility, business, educational, architectural and engineering associations relative to standards, codes, materials, building systems, policies and financial aid;
e) studies and evaluations of materials and building techniques with a goal of better school design.

The Division of Educational Facilities Planning comprises a relatively small staff of architects, engineers and educational consultants. The responsibilities and specialties of staff members within the unit result in varied and interesting advanced professional experience with opportunity for unique study and research in areas of individual interest in school building planning. A steady schedule of work insures stable and continuing work assignments in contrast to the uncertainty which sometimes exists in architectural practice. Permanent employment can be guaranteed upon successful completion of a Civil Service examination.

The attached resume of fringe benefits to which employees of the State Education Department are entitled will give some idea of the general employment conditions.

Experienced architects, licensed to practice in New York State (or who may qualify for a New York State license), are invited to telephone or write to

Bureau of Personnel
State Education Department, Albany, New York 12224
GR 4-5884 (area code 518)

for an interview and opportunity to see for themselves the opportunities these positions extend to architects with imagination in the stimulating field of school building planning.
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TIME-MARKS
From The BLUEPRINT, Dec. 1964
WESTCHESTER CHAPTER AIA

The cities all over the country are more or less embellished with the architectural improvements of the times. Buildings that were honored time-marks have disappeared; and even modern structures have been removed to make way for the rising style, which fashion has decided on, as the next in order. For Fashion does rule in Building, as in dress. Still, although not at all as changeable, it is yet quite as distinct in its features, when it does assume a new appearance.

The fashion in architecture, like that of the beau monde, is apt to repeat itself, as though the inventive power could not go beyond a certain boundary line. Thus, we see our sisters, wives and daughters today wearing many of the fashions of their grandmothers. So, in Building, we easily recognize in those fresh-looking elevations a resurrection of the architectural emanations of what in our student days, we were taught to look up as those barbarous piles of the Dark Ages, when design ran riot, and construction unbridled by rule or reason, laid every diversity of form under contribution, to produce a highly wrought conglomerate.

Yet, out of evil cometh good; and from the debris of this very chaos of architecture we have drawn some choice relics that, in the hands of a true artist, are made to redeem many of the sins against taste, which their originators were so lamentably guilty of. In times past, which, in this young country of ours we are apt to look upon as ages, the Grecian and Roman styles were the models adopted for public and private buildings. And fearfully were those models treated. In fact, so great was the liberty taken with them, that we very narrowly escaped the misfortune of this being taken by the world for an indigenous style. Not but that there were some fine specimens of what might truly be called classic art, in those times, some of which remain to this day. But we particularly allude to that mode of Grecian in which the arch, the dome, and even the spire, were all pressed into the service, and made to do duty in the construction of a gross absurdity. This conglomerate was to be met with, all over the country; and may even still be seen, where the pressure of improvement has not urged its deserved destruction.

There is scarcely one of the architectic worthies and un-worthies of Europe who struggled for fame in ages past, whose theories have not been worked into practice in our country just as their musty folio books happened to be in the possession of the respective knights-errant of the drawing-pen.

—Sloan’s Architectural Review, December, 1868
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**QUESTIONNAIRE**

Continued from Page 29

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ENVIRONMENTAL PROJECTS: The New York Chapter AIA has awarded $5,000 through its Arnold W. Brunner Scholarship program for the development of a book, a motion picture and a research study, all pertaining to man and his environment. Henry Bowditch van Loon, former executive director of the Pennsylvania State Planning Board, received $2,000 to complete a book which will contain the experience of his more than 20 years' work in community, regional and state planning. Donald Craig Freeman, a lecturer in design at Harvard University, was granted $2,000 for the production of a film that will focus on architecture and urban design in selected areas of the U.S. Henry D. Whitney, chairman of the Chapter's housing committee and a member of the architectural firm of Tippets-Abbett-McCarthy-Stratton, received $1,000 for continuation of this study of city residential neighborhoods.

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Bartlett, James E.
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<td>Gleason, Thomas L.</td>
<td>465 Ontario St., Albany, N.Y.</td>
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<td>Gilmour, Harrington P.</td>
<td>Little Fox Circle, Fayetteville, N.Y.</td>
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<td>Gillroy, Bernard J.</td>
<td>142-15 No. Hempstead Tpke., Flushing, N.Y.</td>
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<td>Gill, George Martin Luther</td>
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<td>Gidoni, Elsa</td>
<td>113 East 39th Street, New York City 16, N.Y.</td>
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<td>Gloster, Amos E.</td>
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<td>Giovannetti, Daniel (A)</td>
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<td>Giordano, Guy V.</td>
<td>316 Knollwood Avenue, Douglaston, N.Y.</td>
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<td>220 East 73 Street, New York 21, N.Y.</td>
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<td>Ginsbern, Horace</td>
<td>205 East 42nd Street, New York 17, N.Y.</td>
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<td>Ginsberg, David L.</td>
<td>181 Country Ridge Dr., Port Chester, N.Y.</td>
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<td>Gloster, Jacob B.</td>
<td>301 Pine Street, Hempstead, N.Y.</td>
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<td>Glasgow, Roger Decoursey</td>
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<td>Gismondi, Michael</td>
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<td>Grober, Paul D.</td>
<td>44 Court St., Brooklyn 1, N.Y.</td>
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<td>Gergat, Jacob B.</td>
<td>450 Broadway, New York 22, N.Y.</td>
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<td>Glass, Lester P.</td>
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<td>Glass, Milton</td>
<td>31 Union Square, New York 3, N.Y.</td>
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<td>Glaub, James E., Jr. (A)</td>
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<td>Gleason, Thomas L.</td>
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<td>Glenn, J. Gaylord, Jr. (A)</td>
<td>57 Fourth Avenue, Clarion, Penn.</td>
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<td>Globle, Emilett L.</td>
<td>Architectural Record, 330 West 42 Street, New York 36, N.Y.</td>
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<td>Goddard, Walter M.</td>
<td>26 North Ave., Darien, Conn.</td>
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<td>Goetz, George J. (A)</td>
<td>105 Beard Avenue, Buffalo 14, N.Y.</td>
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<td>Godlund, Martin L.</td>
<td>49 East Orange St., Albany 7, N.Y.</td>
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<td>Goldberg, Abraham I.</td>
<td>164 Montague Street, Brooklyn 1, N.Y.</td>
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<td>Goldberg, Adolph</td>
<td>1225 Broadway, New York 1, N.Y.</td>
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<td>Goldberg, Francis J.</td>
<td>330 West 4 Street, New York 14, N.Y.</td>
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<td>Goldfinger, Melvin J.</td>
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<td>Guay, Raymond G. (A)</td>
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<td>Guile, Ralph G.</td>
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<td>Gurney, G. Harmon Tishman Realty &amp; Construction Co., Inc.</td>
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<td>Haase, Ronald W.</td>
<td>Educational Facilities Lab., Inc.</td>
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<td>Hader, David (JA)</td>
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<td>Haggerty, Ferdinand</td>
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