

THE ERECTION OF SEVERAL BUILDINGS ON CAMPUS

SMJ: This is March the 21st, 1977. Dr. Stanley Czurles, professor, former Director of the art division at the State University College at Buffalo spoke elsewhere at length on his work with the erection of Upton Hall. He will now review his participation in the planning of some other buildings on campus.
Dr. Czurles:

CZURLES: I am going to go a little farther back, Sister, and start with what I found on campus when I arrived here in 1931. That was the first year that the campus on Elmwood was open.

SMJ: It was in January of that year, wasn't it?

CZURLES: Yes, it was January of that year that the buildings were open.

SMJ: Did the students walk from what is now Grover Cleveland High School?

CZURLES: Yes, the students walked from the normal school, which is now Grover Cleveland High School all the way up to here. I remember coming here. It was March, at about this time. I went through slush and mud on wooden planks to go into the building to be interviewed. I came, as I said before, because an Art Education Department was being started. I was to be the first addition to the staff, so that we could begin to take groups of students. As I went into Rockwell Hall, I was shown around, I discovered that

there was nothing that was planned specifically for the arts. On the second floor of the building there were three typical classrooms which were designated for art. The only unique distinction was that there was a sink in each of them. When I asked why we had a regular classroom, they said that the architects felt that someday we might change the use of some of these rooms, so it's better to standardize all of these rooms throughout. I didn't complain because it was the first time that I saw the beginning of campus on which art education didn't have facilities specifically for it. Mr. Charles Bradley was the director at that time and on the faculty was Mrs. Heyman, Mrs. _____ and Miss Peek. Because we didn't use the blackboards much. We did get somebody to cover them with a kind of material that you could put thumbtacks in. That served quite well. We went into the basement of the building, and saw that there was a large space with huge air ventilators. Mr. Bradley explained that the original intent was just to have a passageway along each wall and the center section was only to be a crawl space. But, they had to dig pretty far down in order to get the huge air ventilators for the auditorium that somebody finally induced them to excavate right down to the same level as the halls. So, here was a large open space even though some of the ventilators came down 3 or 4 feet of the floor. It looked like a great place for setting up our craft shop, so our first art room for the crafts were in the basement of Rockwell Hall. Mr. Bradley was able to get some open wire fencing like we have along the thruway, we sectioned off the parts where we had

head clearance and set up studios for doing craft work and scenery. I also discovered that the stage was not one which you could do much theater work, because, in order to save money, they didn't put a loft above it to keep the scenery. There also weren't any exists to the right or left or back for either any dressing rooms, or storage of scenery. So, we had to haul the scenery from the basement up to the building to the auditorium and on to the stage. At least we had a stage! Right from the start, my ideas about what we ought to look for in the future began to be shaped. I recall, as I was doing this work on the basement, that is where I derived my ideas which I used in other buildings. If you are going to have a crawl space, you might as well excavate all the way down because someday you would use it. So we started the program there, and then later, as I explained in my history of art education, there was an affiliation with the Albright Art School. The craft, drawing and painting courses which were conducted in the upstairs room in Rockwell Hall were moved to the Albright Art School until 1953. In 1953 when Albright Art School was sold to the University of Buffalo, we decided to do everything possible to now become totally independent. Dr. Rice, who was then President, and I studied all the buildings on campus to find out where we might be able to house a total art department without having to continue an affiliation which would now be with the University of Buffalo, so far away. That's when we remodeled the basement. Although the air vents were up above, we did get the state to now put in concrete brick where we had the wire mesh, they put up walls. They also put

in ventilation and sinks, in that way, we developed a much better studio for jewelry, a section for wood design, and a couple of rooms for drawing and painting.

SMJ: How many rooms did that involve?

CZURLES: There were four rooms at that time. It has been changed since. That wasn't enough space, so along the hallway there was a large woman's locker room. Dr. Rice agreed that it would be eliminated and open for studios. At first, it was just a big open space, but we got pieces of old scenery and set it up separating the sculpture work from the play work and began in that way. In the back of the building in the basement, 40 feet underground was a large boiler room. Originally the power and heat for the first 4 buildings were developed right within this building. It was a very blackened but beautifully deep structure. We finally got the state to come in and resume the walls with soundproofing material and to build a framework of pipes overhead. This became the scenery planning, building and even more rehearsal right in the basement. That was a very, very big improvement in terms of our program and the scenery.

SMJ: Was the boiler room being used as a boiler room?

CZURLES: No, part of the contract was that the boilers were removed, and that provided us with space. It was as wide as the building and probably 60 to 70 feet. If you go to the back of Rockwell, you'll see a low structure, there were coal bins there. The coal was coming through, so we had them cleaned up as much as possible but they couldn't be thoroughly waterproofed. That, also,

provided us with some storage space for scenery. We also started to do some of the wood designing in that room. We needed a place for photography classes, and as explained in the tape on audio visual, right under the center section entrance to the building, was a very small room in which all the power lines came in. No one else was using it, and it was lightproof so we set up a photography laboratory there. We needed a place for life drawing, and we discovered that in the tower above the library, which is now Burchfield Center, there was a storage room of special books. It was very tall and had beautiful light in it, so we took that over for our life drawing classes. It was also a room where we didn't have to worry about peeping Tom's. That still wasn't enough room, but by the time Pioneer Hall was built, we did manage to get a room in there. In addition to Rockwell Hall, which had been remodeled to fit that program, we took storage rooms in the new dormitories which were being built. They were in the basements but we transformed them into storage areas until we got our own Fine Arts building and moved into that in 1962. One of the things that was excellent about being in that area, the cafeteria which was called the State Room was right in the basement. It was a marvelous place for faculty and students to discuss things. Often times, classes were moved down there, so when we were planning Upton Hall I tried very hard to have some kind of a little eating room where faculty and students could meet. In my philosophy, students talking to faculty about faculty ideas, especially in pioneering is what wore off on the students. Some of the most outstanding graduates we

had, had the chance to discuss their ideas with the faculty. And, of course, it is excellent for the faculty, because we always get the students viewpoint under those conditions, but you never get it in the classroom. I think that was a big loss in terms of our program, because it was something I could not sell when we were putting up Upton Hall.

SMJ: Is that large area which was the boiler room being used now?

CZURLES: The last time we moved out of it, maintenance took over as their plumbing, wood, and all kinds of repair rooms. It was excellent. Before we moved out, we tried to transform it into a theater, because it was practically a theater in the round. All the equipment was there. We just got started, when the fire department stepped in and stopped us. The reason being, that the exits, because it was below ground, were up a steep stairway 40 feet up. The firemen said that is the one thing you don't want to do when there is a fire, and that is walk right into the heat. There is a door that will take you through the basement area of Rockwell Hall, but that was not sufficient. The program was cancelled. After that, the maintenance people took it over. I am not sure whether it is still there, because since then, the university bought some old factory buildings on Grant Street.

SMJ: I do know that the room upstairs that was being used for life modeling is now used for storage of the graduate records, because I went there myself to get the records. As far as I know, it has been empty for the past year.

CZURLES: I suppose I should say that the auditorium, when it was built, was the finest acoustically equipped building in the city. Denton and Daniels used to bring their equipment so you could hear how these instruments preformed in a large area. When we had to repaint it first time because of earthleaks, the paint disturbed the acoustics. The building has always leaked because the water freezes at the edge under the slate. Even now, you can see that at one time they put up to 6 feet of concrete. At the last flood, so much of the ceiling fell down that the auditorium was condemned. It hasn't been used for any other auditorium purposes since then, and it has become a storage room. In the plans for remodeling that building for the use of the arts, there is a provision to subdivide that area into a smaller theater room and a dance room. Whether that will happen or not still remains to be seen. The other thing about Rockwell is, that when we were first planning an expansion, the state considered putting an addition at the back so the front of the building appeared as an H formation. But the area was too small, and this is why we eventually moved off that entire area. If I understand it correctly, the immediate plans now are to put that addition at the back so the music and theater can go into it. That is the story up to date on Rockwell Hall. The next building, Sister, is Pioneer Hall. In 1948, the college needed to expand because so many students were now being registered since 1945. There had been no dormitories in the state system, except at Albany. In albany the dormitories were funded, built and operated by the Alumni

Association. Dr. Rockwell tried for years to have some kind of dormitories here, the Alumni Association pushed for it, but there was never enough money. One reason the state said they wouldn't build them was because some time in the past, I can't give a date, there was a fire at one of the schools where there were dormitories and a girl got burned or died from the fire. So, they said they would never do it again. In the meantime, we had a Dean of Students, Dr. Reed, who kept pushing and pushing. Finally, the Commissioner of Education for the State of New York, Dr. Stoddard came here to our college. I knew Dr. Stoddard from the University of Iowa where I was working on my doctorate. He was then one of their top men. At the University of Iowa, they had a separate system of funding their dormitories. Everyone who wanted dormitories on campus had their speech ready for him. We had a dinner meeting, and Dr. Reed started to introduce the subject but Dr. Stoddard cut in to say that if we were trying to sell him on the idea of dormitories, he was already sold. He knew from experience, at the University of Iowa, that we could fund it, so in a way, our speeches went for naught. Also, you have to give Dr. Rockwell credit for this, because he worked so hard on it. He made a tour of various colleges and gathered all necessary material for it. Working with Dr. Stoddard, he said we were going to have them, and eventually the Board of Regents authorized the idea of dormitories. Before the big dormitory could be built, we had to have a temporary structure. On April 16, 1948, the Board of Regents authorized the temporary structure which became known as

Pioneer Hall.

SMJ: How did it get that name?

CZURLES: I am just guessing, but I suppose it was because it was the pioneer adventure in dormitories. This was the very first college that was granted the right to build a dormitory.

SMJ: I do know from Dr. Rockwell's manuscripts, which we have in the archives, that he was quite concerned about the students living off campus, especially students who came from little towns.

CZURLES: This is something I had discussed with him about the University of Iowa. They drew most of their students from rural areas. When they used to ask me where I came from, I said a village outside of Buffalo called Kenmore, they would ask me how big it is. When I told them 20,000 they were aghast, because Iowa City's population was only 12,000. Dr. Stoddard and the other administrators felt that these people coming in from the countryside need to understand something about city life. That is when they put up the dormitories. Now the huge structures which they have now, but more like sorority houses. There was a real communal aspect there, and they became used to ways of communal life in the city. That is in what Dr. Stoddard believed. he was a psychologist as well as an archeologist. The Board of regents set up a dormitory commission, and at a meeting on August 2, 1948 the first real building was authorized.

SMJ: It was just a women's dormitory, wasn't it?

CZURLES: Yes, because during the war we only had about 50 men students. By the time Pioneer Hall was built, the men had started

to come. In Pioneer Hall, aside from being a dormitory, it had eight temporary classrooms. The industrial arts also had a studio for ceramics located there, because they were expanding.

SMJ: Where was Pioneer Hall located?

CZURLES: Right next to Ketchum Hall where that parking lot now is, was the classroom section, beyond there toward Moot Hall is where the dormitory section was. Neither of them had any excavation underneath because they were made of plywood. The walls were not regular walls, one of the problems we had were young men putting their fist through them. I guess they were testing their strength, and most of them were successful.

SMJ: They were like typical buildings built during the war, weren't they?

CZURLES: Yes, they were put together in such a way that they could be unassembled. In fact, when the dormitories were no longer in use, I wanted to put in a bid for the material; because I could use the material for my country place. When I arrived one day, I saw a bull dozer standing by them, and when I left class in the afternoon, they were totally crushed. So I started working on another idea for the dormitories. All the plans for dormitories I had ever seen never provided for the Art or Industrial Art student. The standard dormitory room has a desk where you can read, a closet for your clothes and bookshelves. But the art students come in with charcoal drawings, ceramics, and sketches among other things, and has no place to properly store them. So this is where I came in and thought very hard about trying to have rooms built so there

would be large working areas with storage space for the Art, Industrial Arts and Home Ec. students. The final comprise was two rooms that were built which were workrooms for that sort of thing. I had asked that there be storage for these students also, and various work surfaces, so in Pioneer Hall they were provided. When the new buildings were being planned, I again tried to have these facilities incorporated into the plans, but I wasn't successful. However, they did excavate basements in those buildings and the students had trunk and storage rooms. In one of the buildings I was able to have some storage along with work rooms for the people in the arts. I had also dreamed that each of these rooms would have a student supervisor and a tool bin with tools of all kinds. My idea was that if a student needed to construct something, that he should of been able to come down and borrow the necessary tools with which to do it. At a later time, they did allow fraternities and sororities to use that room to build scenery for dances and that sort of thing. But, they began to misuse and damage the facility so much that finally it was closed up.

SMJ: I think Cassety and Chase were the first two buildings; then Perry Hall.

CZURLES: Sororities and fraternities were a very, very central part of campus life. They always held their dances and other ceremonies in the gym. At that time, I was consultant to the Art Craft Club, a college wide organization for students who liked projects. Each year we undertook some project that would benefit the college, and then we undertook stuntnight which produced money

for scholarships for the art people. This one year, we undertook the project to develop a way to transform the gym into a beautiful hall for social events. We designed, built and finally put in a series of things which we involved draperies. I guess you would call them billowing cloths, they covered the entire ceiling and all of the brick work. Then they began to plan the student union. Here again, I tried to establish work rooms in the basement for various activities. This time we really had a very thorough plan, so many square feet, and in a separate area a tool shed. We got the room and its use, and any individual or group who wanted to work on large scale would come and do it there. I never succeeded in having dormitory rooms that would be appropriate for people working in the arts.

SMJ: They probably told you that it wouldn't be feasible financially because the rooms would have to be a little larger, right?

CZURLES: Yes, that's the point exactly. For the amount of square footage needed, they could squeeze in many more students. When Pioneer Hall was built, there was as many as 5 students in a room. They were just bunked up. After the girls got through and moved into new dormitories, the men took over Pioneer Hall. They slowly started to wreck it, way before its mount time would be up. Now that the student union was built, there began to be the facilities there for some of the social functions. Gradually the provision for the students to work in these rooms were given up for the space and also by that time sororities and fraternities were

outlawed.

SMJ: that was the first student union, wasn't it?

CZURLES: Yes, in constructing that building, they looked at Cornell and other colleges to get some basic ideas. Most people didn't understand the purpose of a student union at first.

SMJ: Was that a new concept all over?

CZURLES: Yes, also the idea of a "union" sounded like a student labor organization. By this time, I had experience of what you can do when you can excavate under a building such as Rockwell and Upton Hall. The next building I became involved in was Moot Hall. Moot Hall was being built as the dining area, so here the story was repeated successfully. They planned Moot Hall so there would be only crawl space underneath, put in order to put up the structure they still had to dig holes to put in pillars. I just kept insisting, and eventually it was allowed, that this space under Moot Hall would be excavated and a very rough concrete floor put in. Here again, I carried over the lesson I learned at the University of Iowa. In the 1930s when they were expanding because of a special fund that allowed for buildings and nothing else, they put up as many shells of building as they could. They figured that the plastering of walls and finishing up could be done later. They did manage to finish some of the buildings but the unfinished areas still had the square footage there available for expansion. That's where I received part of my concept. From this point, however, Dr. Edna Lindermann took over. The idea that she also had, was that the upstairs was a typical cafeteria. But we wanted something a

little more intimate. It was still in the back of my mind the wonderful educational opportunities that the state room in Rockwell Hall had provided. So cooperatively we started work on a plan, and this time Edna received the support of the student organizations.

SMJ: Was that to be a place where you could take a guest?

CZURLES: That's right. The other idea was this: students, when they had dates, afterward would go off campus someplace, but this way anyone who wanted to stay on campus could have the atmosphere other than an open cafeteria. They began planning this, with constant contact with Albany. Albany wasn't interested though, because the cafeteria upstairs was a sufficient facility for dormitory use. At that time, we were working very closely with Dr. Hermann Cooper. Dr. Cooper, even before the University existed as a university, was in charge of all teacher education. He was a very powerful man in getting things done. Then one day he came here and was told that the students had voted the money, so that the area could have a floor laid and walls put up along with other things toward the beginning of a very nice evening place. Something suddenly turned Dr. Cooper, and he used a lot of swear words. He felt that the students shouldn't have to do that themselves but he believed the state should provide it. He went to Albany and convinced whoever it was that needed to be convinced. Finally, there was an allocation of money, rehabilitation money, to built and complete the area just as Edna and I had planned it. The students still wanted to contribute to the idea so they were pushing for air conditioning throughout all the buildings. I was

pushing for air conditioning, especially in the offices, because it was really hot for the people to work there in the summertime. It was finally agreed that the state would pay for the air conditioning. The wooden separator in Moot Hall was the first money the state appropriated for any kind of work. Wesley Brett, who had been an outstanding craftsman in wood and was on our staff was commissioned to make a separation between the walls that could hold candles in it so you could have soft lights. When that was dedicated there was a booklet about it. I had the marvelous privilege of watching, almost daily, how he would select a piece of wood. He would carefully look among a lot of wood till he had one with the right grain for the part he wanted to put in. It wasn't just screwed together, it was beautiful craftsmanship like furniture. He also sculptured some of these surfaces, so it's very unique in that it is a cabinetmaker's unit and still a piece of excellent sculpture.

SMJ: Do you think many people realize that? I was there the other day and didn't even notice it.

CZURLES: Nobody realizes it. There's a story there from the conception of a child through his education all the through. Wesley Brett is going on sabbatical next semester, so if you would like to interview him you should get hold of him now. He had to pick the wood in such a way that as he cut away the surface, the grain would emphasize forms. An example would be, if there was to be a projecting overform, the grain emphasized it. That piece is something that should not be lost, because he is not generally

recognized as a sculptor. Yet, this is to me a beautiful educational piece of sculpture. That is the moot Hall story. After that, it was open sometimes for faculty and sometimes for students. Now it is open to both.

SMJ: Very few students use it though now, isn't that right?

CZURLES: I am surprised how many do. More than I thought.

SMJ: Are they still using the upstairs cafeteria?

CZURLES: No. it's empty. Admissions uses it now. People coming for interview for admissions and whenever there is a major activity or registration we use that building.

SMJ: Is it a large open area now?

CZURLES: Yes, it's a beautiful area. After the downstairs was built and air conditioned the students hollered until the state came in and air conditioned the rest of the building. The next thing I participated in, less directly, was in 1962. From the history of Upton Hall, I told you that I had conceived from the very beginning, a Fine Arts building on this campus. A building that would house all the Fine and Performing Arts as well as all the expressive activities such as dance and drama. The new gym was being planned, and I was able to get an auditorium in Upton Hall, but I could never get a space for dance. Dance was just about totally out. There was no place rehearse. Dance was under the Physical Education group, because they saw more physical aspects than they did expressive qualities. I worked with the people, and finally succeeded in getting a dance room in the gym. It is a room with mirrors and it also has a bar for ballet. I understand they

still use it for that, although, they do some of the fencing there.

SMJ: Do they also have ballroom dancing in there now?

CZURLES: Yes. This is one thing on campus that I had a little influence in helping with dance program.

SMJ: That was an interesting comment you made on how the dance program was incorporated under the physical education department and not under the fine arts.

CZURLES: It was finally reorganized under the fine arts.

SMJ: Now, that raises the question; would it suffice for a physical education credit?

CZURLES: It's listed as one of the possibilities of the 9 hours in the arts, which can be music, dance, theater and individual arts. In planning the Fine Arts building, I remember that there was an open space between Upton and Cassety all the way to the bank of Scajaduada Creek. I envisioned that space could be an open air theater. I also envisioned that where the present science building is, could of been a drama and music building. The building would of had an outdoor stage that opened into the quadrangle so people could see it. There also could have been graduation exercises and other events held there. Edna also thought that there could be a kind of sculpture court along the walks. Her idea was the old quadrangle would have things of historical importance, and the new quadrangle would have contemporary things. That is why she brought in some of the sculpture that had been parts of historical buildings. My argument in favor of this was that now the campus could be used for public

events. People could start at the gym, which was built in 1962, move on to the drama building, the fine arts building, and then the communication building with all the necessary parking facilities right there. It could also be a community center besides an academic center. But, that didn't work out. In the meantime Charlie Ball and I tried an over all campus extension, but it never went through either. In looking along the Scajaquada Creek, there is nothing of value in terms of structure on either side except that one church. It looked like the kind of property that should be purchased and held by the state. I went up in a helicopter which Charlie Ball had rented, and suspended out of it, photographed the area from all the way to the river. The idea was to expand on Dr. Bulger's concept that this was the acropolis. The historical building, the art gallery, and we here at Buffalo State College continuing on to the science building all being a part of it. We wanted the state to buy the land on each side of the Scajaquada Creek all the way to the river, it would of been a beautiful settings. I also thought it would be a good idea to take over the area where Mckinley High School now stands, because they were tearing down the old one. We tried hard, but we didn't get it. The idea being that the college would expand along on both sides and there would be a parkway all along both sides of the creek. When people would be going to Niagara Falls, they wouldn't have to go through the city. Most people do go to Niagara Falls before coming here to Buffalo. They would go up along the river expressway until they came to, lets call it Acropolis Drive, where

they could stop and see the arboretum and other structures that the city might have built. We even planned an outdoor bowl in Delaware Park. It got to the point where even Governor Rockefeller was interested. Unfortunately, it involved so many different bureaus, departments and divisions besides involving the spending on real estate that it was killed. It still is a possibility, except the Scajaquada Expressway is now there all the bridging is put up. Here again, is the idea of improving the Delaware Lake. Most people that have been in Buffalo since the Scajaquada Expressway was built don't realize that was at one part of the lake. The Scajaquada Expressway that runs next to the school now is just a fill; it used to be a lake! The other idea was that with this kind of renovation, our students use the facilities of Delaware Park better. We could have reinstated the canoeing and improved it so that you could go down the river or creek further back up.

SMJ: It's still lovely, though, even at night when you drive along Elmwood Avenue or Lincoln Parkway. It's beautiful.

CZURLES: I think that is a possibility that we shouldn't give up; even the city of Buffalo shouldn't give it up. It's the last place, the most logical, and it is the only one with the possibility of a waterway in it. The industrial plants that are on the banks would not be very expensive property to buy. The last building in which I participated in with the planning was the present Grover Cleveland building. At that time I was Director of Art Education. I actually served as a dean for years, but never

received the title because of the money. When we were planning Grover Cleveland, there was an insistence that all the deans and directors would be housed there. I opposed this idea, because I said I personally couldn't participate in the development of a department that could administer unless I was right there in the particular building with it. So, the plans for this building, aside from my protests, included offices for all the deans and directors. I don't know whether it was modified thereafter or not, I stepped out of administration in 1969. But, up to that point Grover Cleveland was to house all of the deans and directors from all over campus. After a while, the deans that were housed in there, found the need to be closer to their area of operation. I don't think there is a single dean in Grover Cleveland now.

SMJ: Is the dean of Fine Arts housed in Upton Hall?

CZURLES: No, he is in Rockwell Hall. The reason is that when the administration building was built here, the question of what to do with Rockwell Hall arose again. The one area that still didn't have housing was the arts of music and drama. The Albright building wasn't the best for that kind of work, especially since it was hard brick. The people in charge of the Albright Knox Gallery have been more than anxious to buy it back and tear it down to make better landscaping for the gallery.

SMJ: It isn't very attractive, is it?

CZURLES: No, it isn't. We had eventually bought that building and the art people were housed in it temporarily, but it wasn't big enough. That's when we got out of it, and music was put

into that area.

SMJ: The music department must be working much hardship over there then, aren't they?

CZURLES: I suppose I shouldn't express it, but the music department has the poorest facilities for the kind of work they do. As I told you, in planning the building for music, I really worked hard to establish decent practice rooms. That is what counts, more so than the actual performance. They could perform at many places that were acceptable. When we had Rockwell Hall, the chorus would practice in one room, and they would have to clear their stuff out for the band to practice in there. There are still all kinds of plans for remodeling that building for the arts and humanities with the extension at the back that I told you about.

SMJ: You didn't have your office in Upton Hall then?

CZURLES: No, I was the director of Art Education, and I worked out of the second floor office where the chairman of design and arts are housed now in Rockwell Hall.

SMJ: Isn't it difficult for the Fine Arts to be in Rockwell with other activities?

CZURLES: The Fine Arts really wouldn't go there. In other words, that building in being rebuilt would just take the overflow of what we already had. But, even in planning Upton Hall, I realize that neither the Arts or Industrial Arts could have sufficient space in the future. They had planned it for the number of students we had at that time. So, there had been a plan to make an addition to Upton Hall. The idea was that instead of an

addition, they would remodel Rockwell. But, the music department really needs a building planned and built especially for music. The Art Education people moved their offices out of Upton Hall. One thing that also happened, was that the building was originally just Industrial Arts. But we then started to come in with technical education and consumer services of various kinds so they needed a big expansion. One of the ideas, was that if we could accommodate enough of the art people in Rockwell, they would give up studios there for expansion of a necessary technical and industrial arts faculty there. But, right from the start the sculpture of this school was not sufficient enough of a space. Since then, Mr. Bolinsky has taken over space in the campus school (college learning lab) that was vacated by special programs in industrial arts. He has a beautiful studio now. The building never had adequate facilities for ceramics. The Chairman knew how we used that building before and suggested taking out the walls again in the basement and making a large ceramic area.

SMJ: What building was this, Upton?

CZURLES: No, Rockwell. This is the only plan left. The university is not planning any new structures it will rehabilitate and add additions on. So, that is the only hope left for art people. With there being a dean over all the arts, there is a much greater possibility. And, also in terms of salesmanship in Albany. When you talk about the audio visual and performing arts, they listen much more than when you talk about theater.