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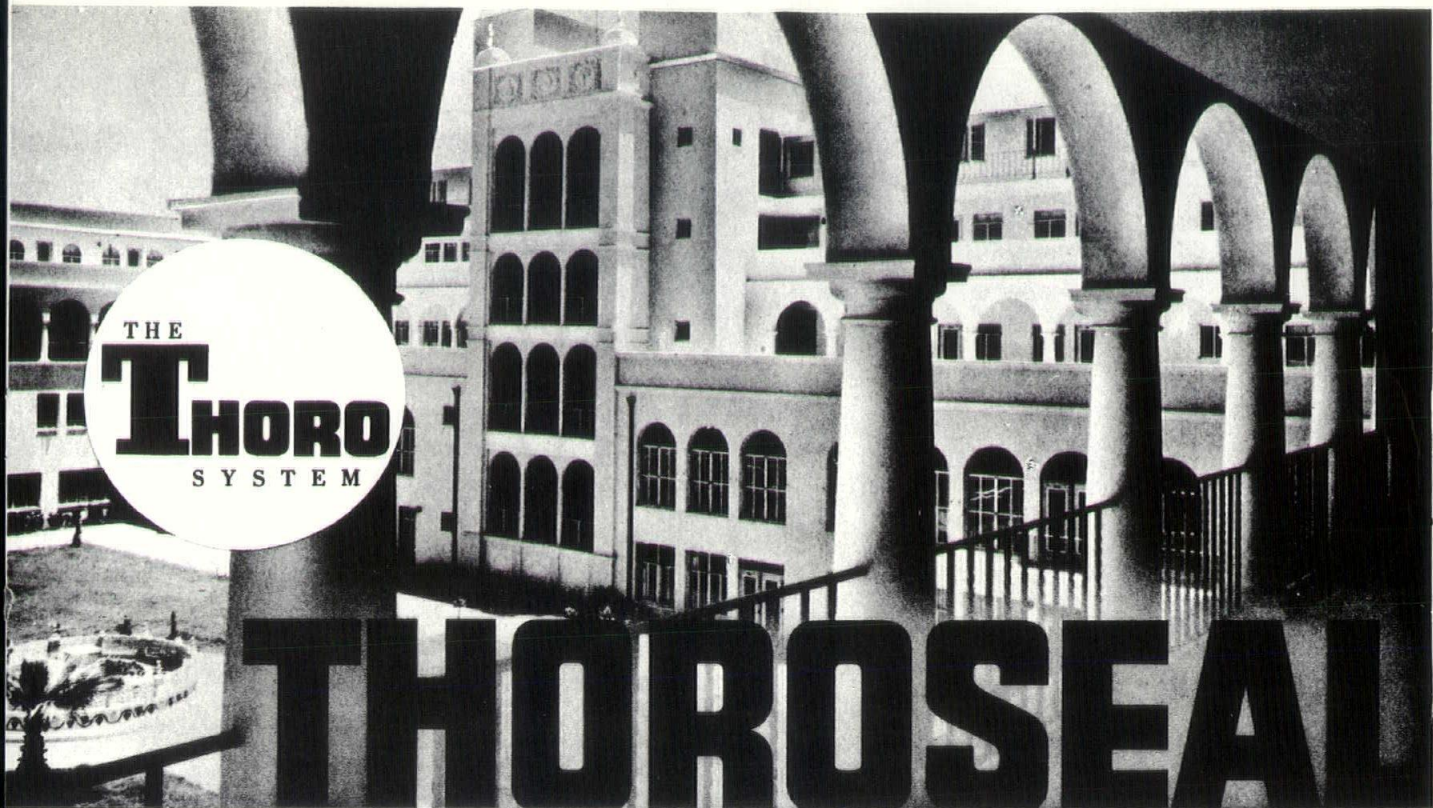
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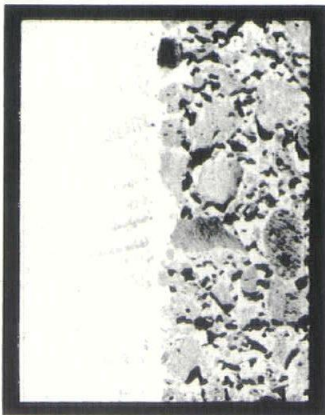
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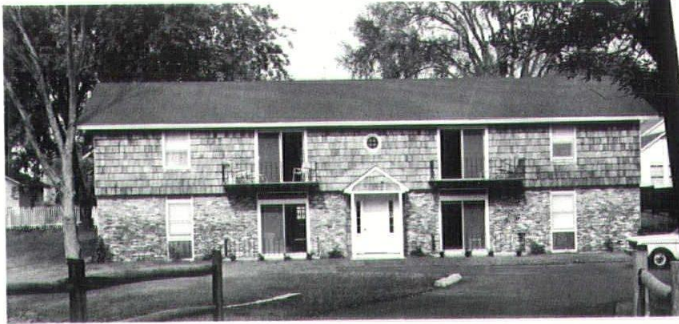
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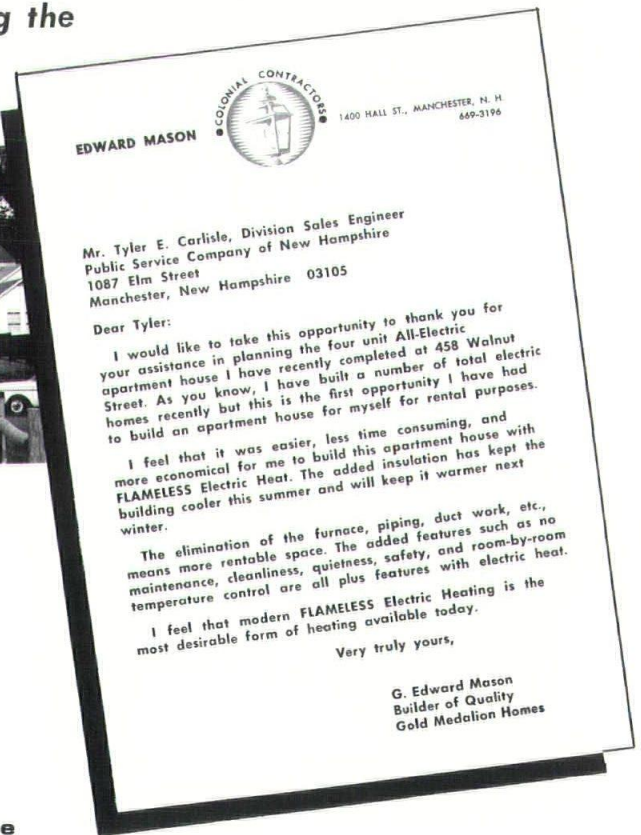
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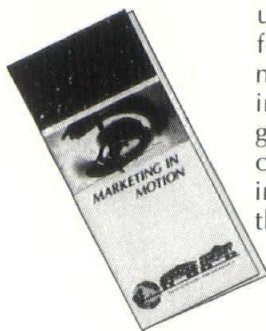
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TABLE OF CONTENTS

Notes and Comments	7
St. Andrew's Episcopal Church	8
Belknap County Infirmary	16
Portrait of W. Pope Barney, FAIA by Peter E. Randall	22
Index to Advertisers	36

FRONT COVER: Main entrance to St. Andrew's Church, New London.
Architect: Carter and Woodruff.

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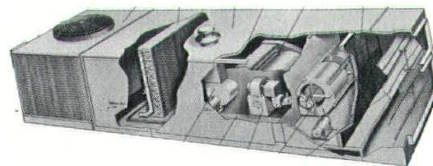
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Notes And Comments

Annual Meeting At Concord, Nov. 18

The annual meeting of the New Hampshire Chapter, American Institute of Architects, will be held in the New Hampshire Historical Society Building, Park Street, Concord, on November 18 beginning at 5:30 p.m.

The principal speaker will be the Honorable Richard Lee, mayor of New Haven, Connecticut, who will discuss "The Problems of Revitalizing an Old City."

New Hampshire architects' work will be exhibited with awards for meritorious projects. Dr. John W. McConnell, President of the University of New Hampshire, will be a member of the Architectural Jury. Awards will also be presented to a contractor or sub-contractor for outstanding workmanship in construction.

Included in the evening's activities will be a social hour, dinner and election of officers.



The GRANITE STATE ARCHITECT has been presented an award of merit by the American Institute of Architects. At the conference held this fall in Washington, D.C. and in competition with twenty-four other charter publications, the magazine was cited for "quality and consistency of editorial presentation as judged in the 1966 A.I.A. Component Editors' Conference." Judges for the conference included personnel from many of America's largest magazines.

In commenting on the editorial content, Mr. William Houseman, Executive Editor of HOUSE AND GARDEN, singled out ARCHITECT for its "clear, lively style, its informational service to architects and interest to the layman and for reflecting the public and professional interests of architects.

(Continued on Page 30)

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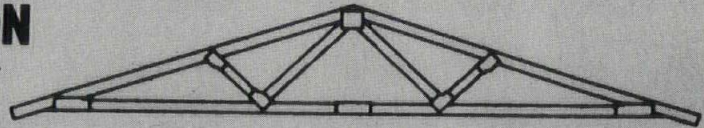
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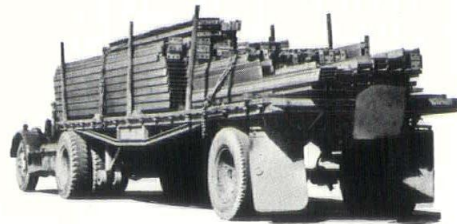
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St. Andrew's Episcopal Church

New London, New Hampshire

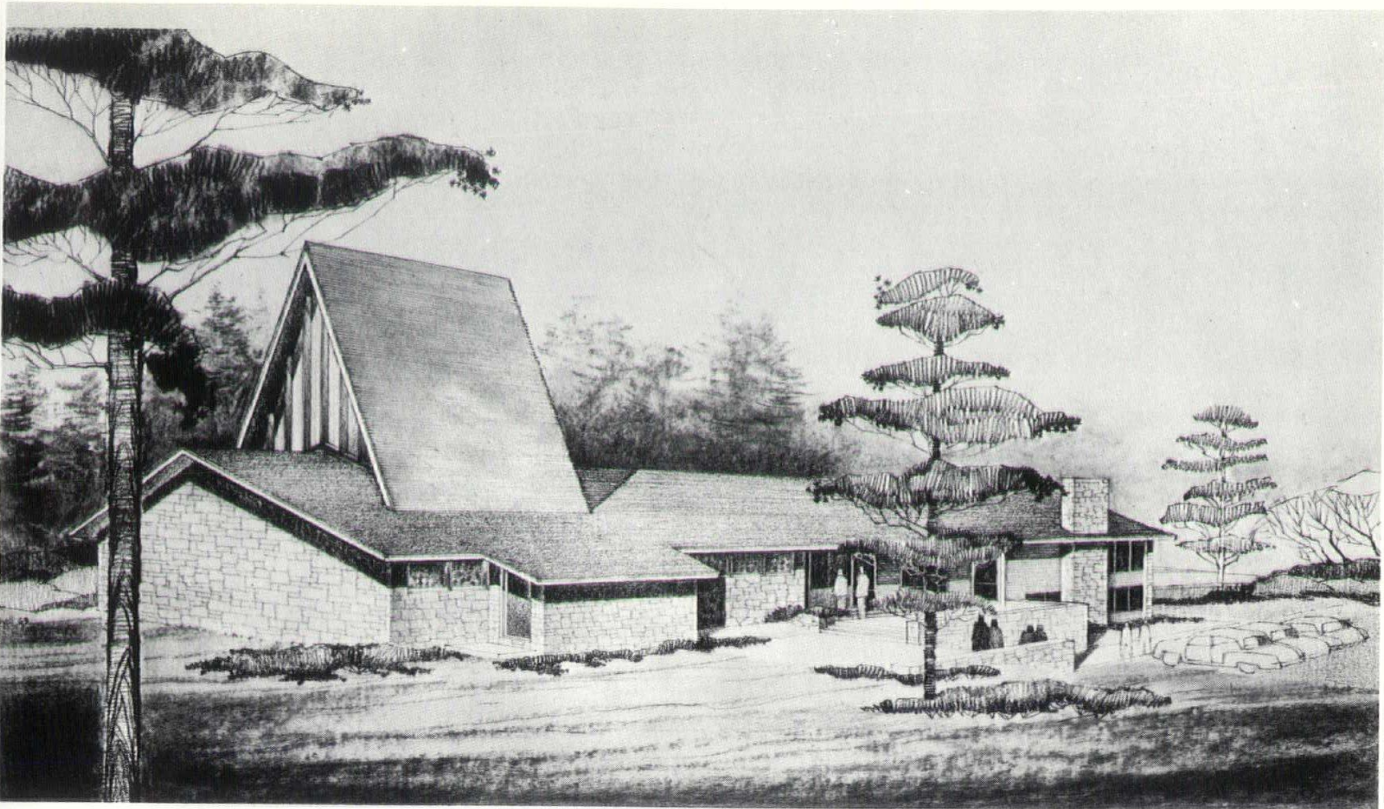
Architect — Carter and Woodruff
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NEW London's parish of St. Andrew's badly needed to consolidate its facilities to form a true parish center. Completed in 1965, the new St. Andrew's Church joined for the first time everything under one roof. The structure serves not only as a church but as a parish hall and school as well. It also houses the auxiliary's thrift shop. Those who work and worship in the building are delighted with it.

The fieldstone and pine clapboard exterior with red-wood window-trim presents an attractive face from any angle and the shape of the structure shows clearly its intended use for differing functions. The steep gable

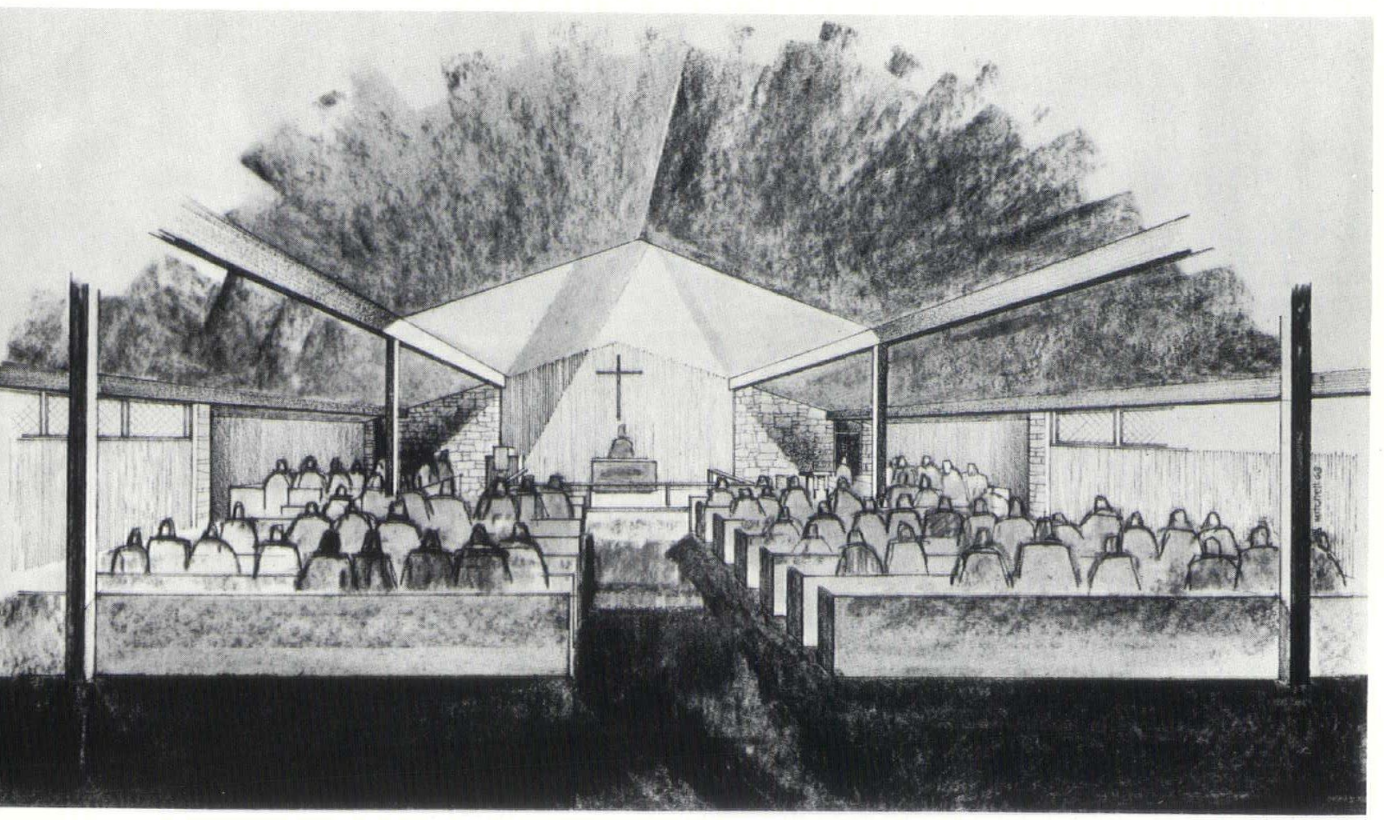
with its lantern window marks it as a church building; the lower roof of the rest of the structure shelters the parish hall, office, and kitchen; and on a lower level, with a separate entrance, is the thrift shop. Carter and Woodruff's concern was to create a building which maintained the quality of dedication to holy matters, and yet, one which did not overpower an individual. Not only does the changing roof-line contribute to this effect, but the general demarcation of exterior surface does so as well: the church is entirely of fieldstone, the rest of the building mainly of clapboard. The fieldstone

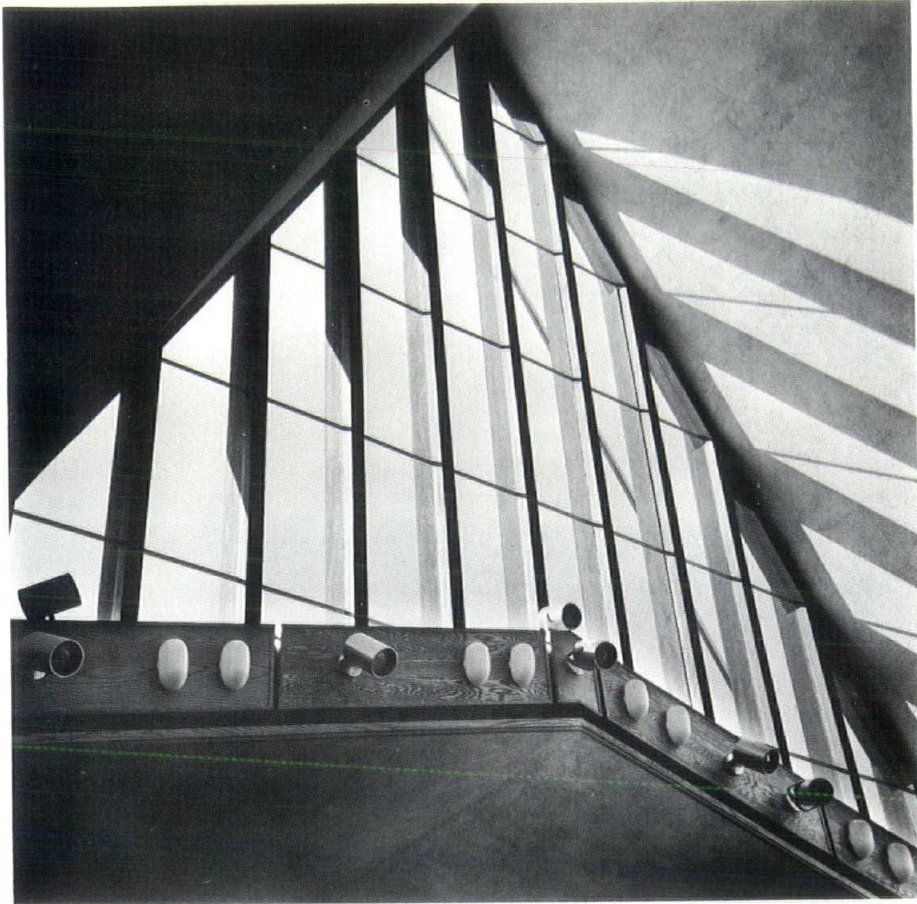
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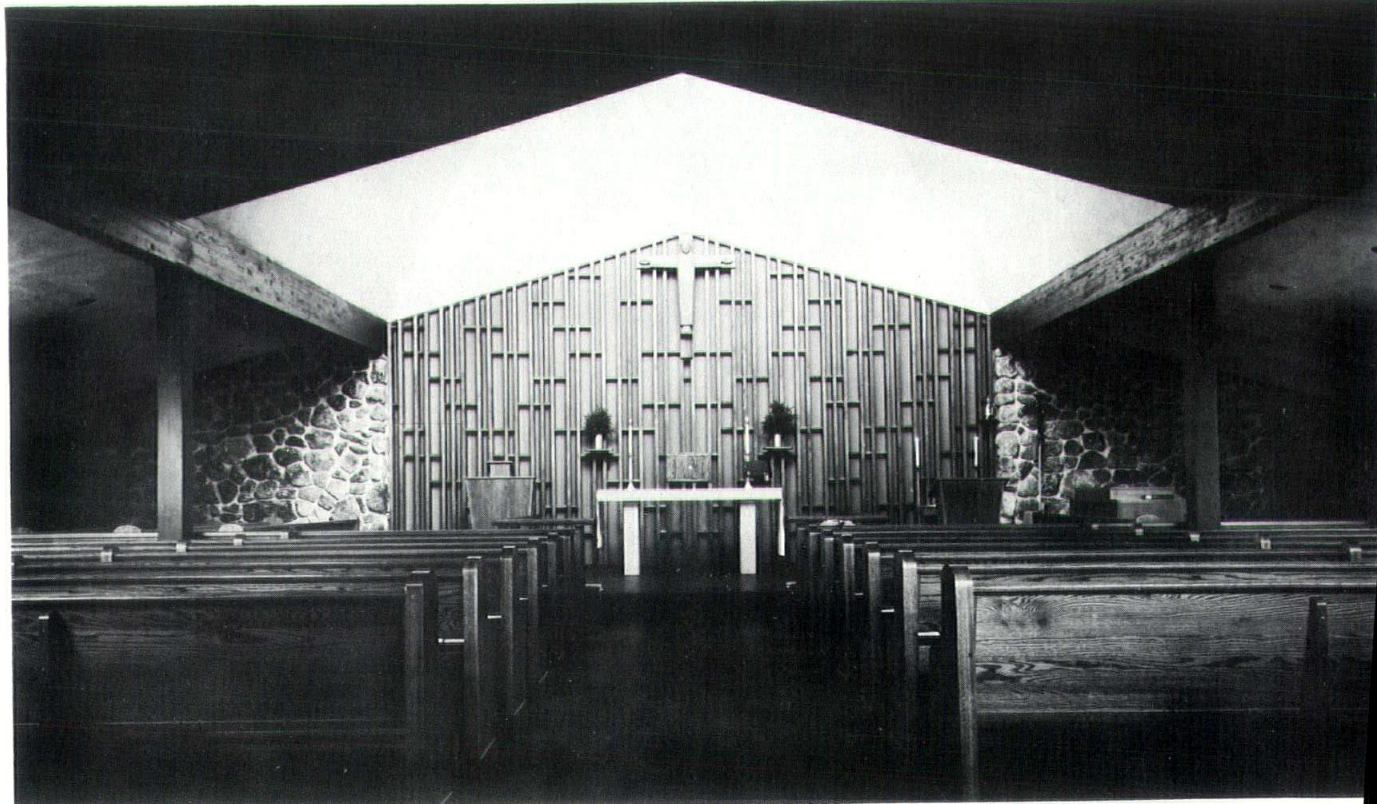
Artist's rendering of the exterior and (below) the nave.

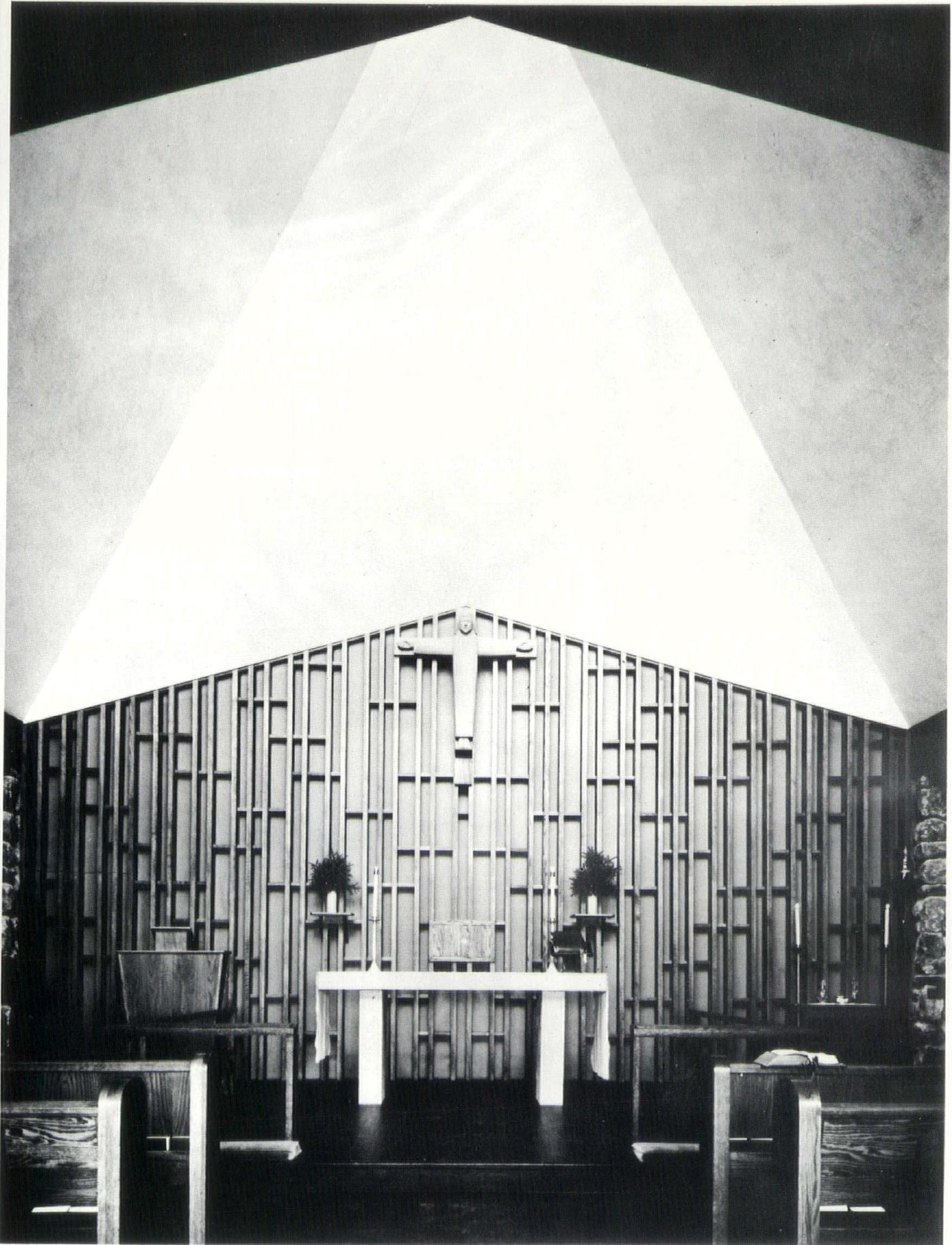
(Opposite page)
Fieldstone from local pastures and pine clapboards form the exterior of St. Andrew's Church. The gable has a lantern window on the opposite side. In the foreground is the rector's entrance to the sacristy. The main entrance features an open porch for exchanging salutations after the service. The walk has recessed, lowered lights at the steps.





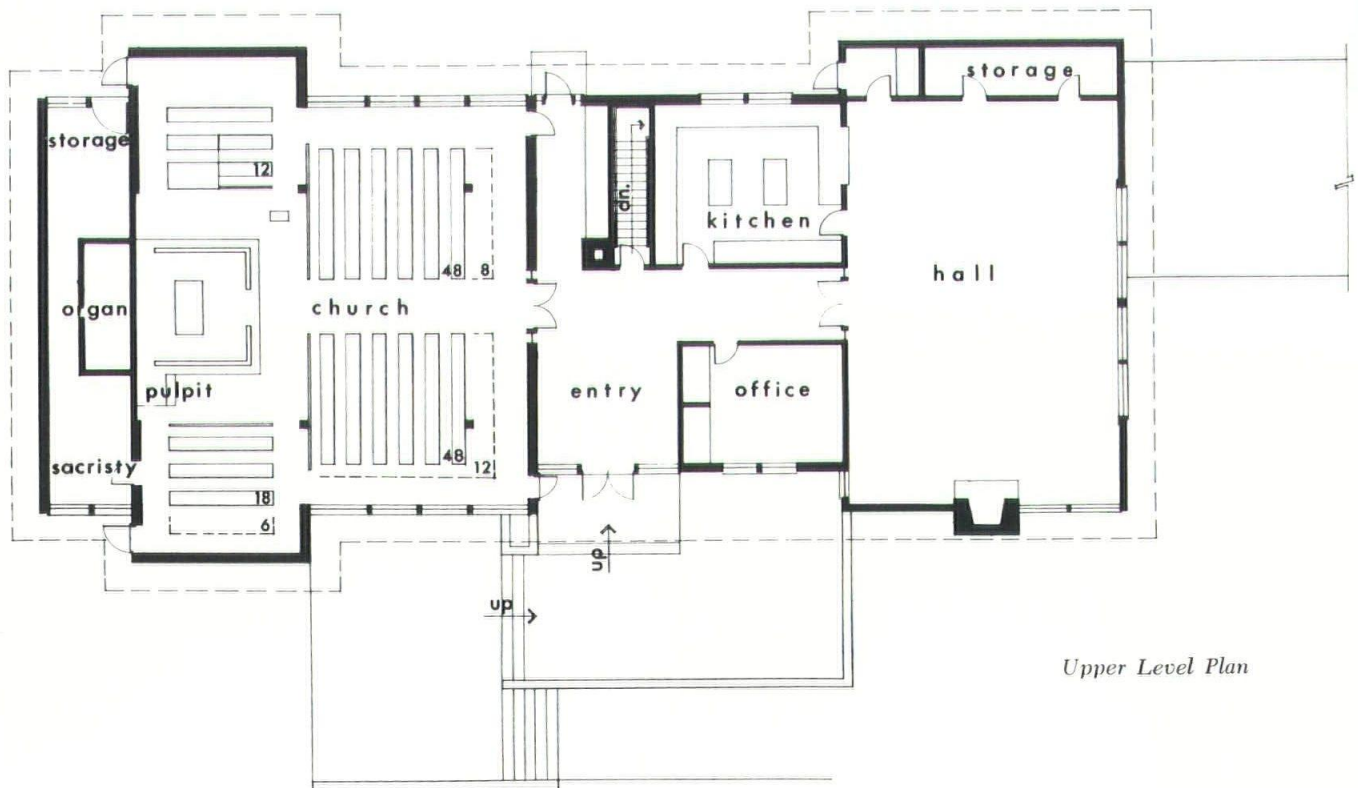
Central in the church (below and right) is the Christus Rex designed by Albert and Maxine Boyd of Andover and carved by Rodney Woodard of North Conway. Lighting from the lantern window (left) and lines formed by the peak and wooden screen all draw the eye to it. Almost as a reflection of this focus, the lines also carry the eye down to the rector conducting the service and to the granite altar. The green fabric which forms the screen conceals the organ pipes and the sacristy (outline of the doorway may be seen in the left portion of the right photograph). The organ console, not visible in these photographs, is to the viewer's right of the sanctuary.



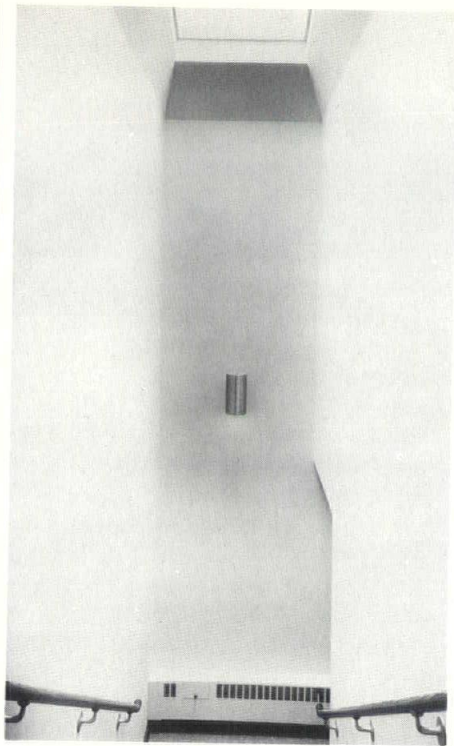




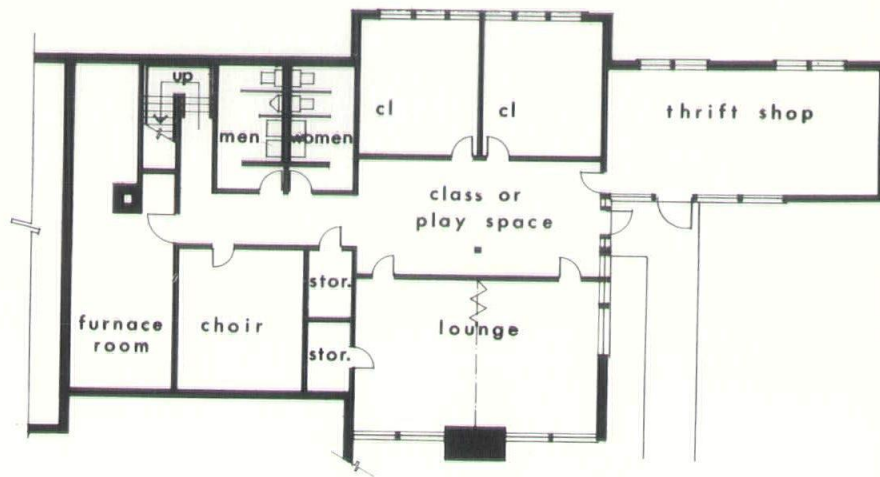
One of the improvements over the old St. Andrew's is the uniting of all activities in one building. Here, in the foreground, is the thrift shop. Next, with the broken expanse of window, is the parish hall; in the background lies the church area. The small white dome on the main roof is one of the building's three skylights.



Upper Level Plan

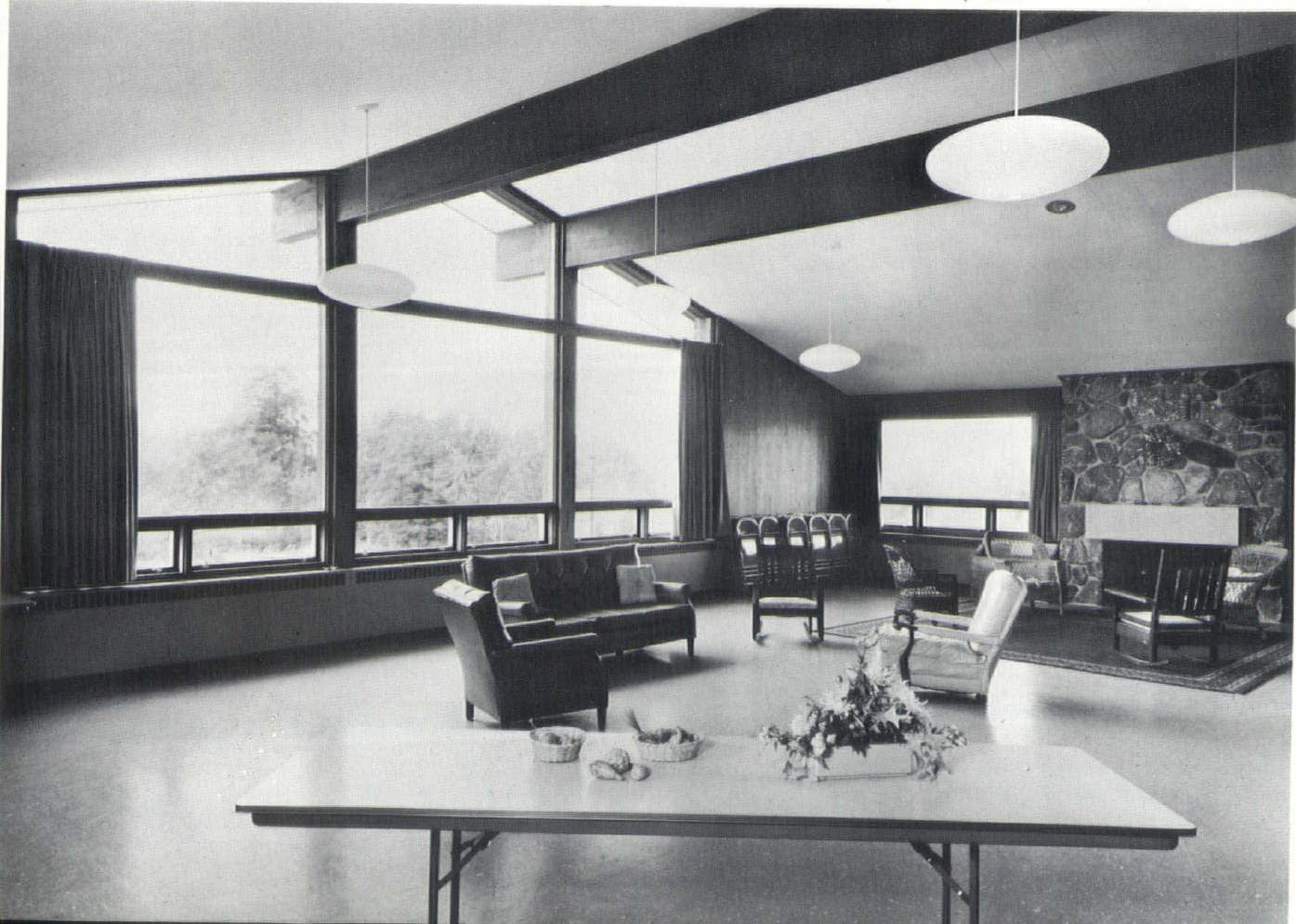


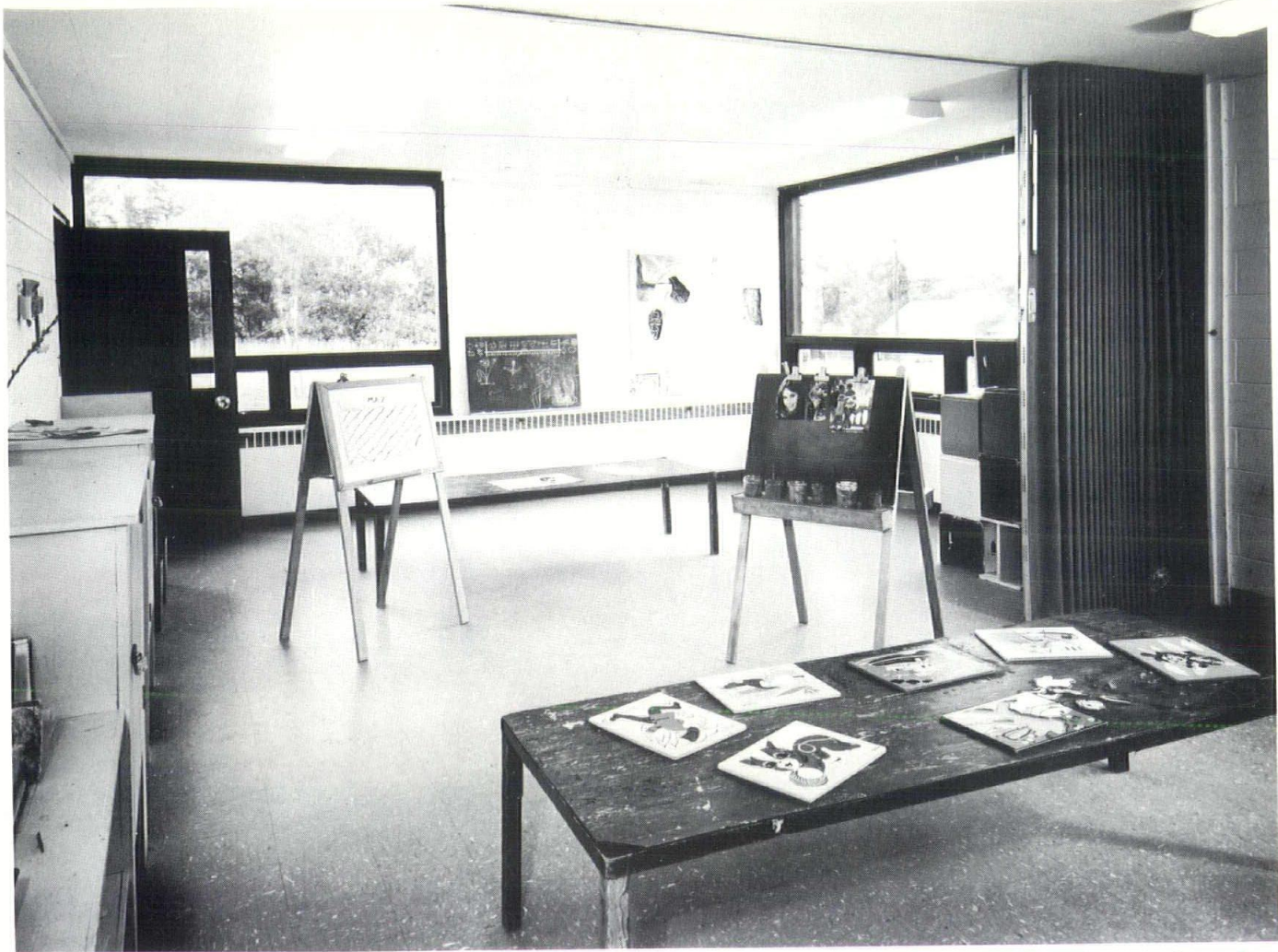
The stairway leading to the lower floor remains well-lit even on dark days. The plexiglass dome concentrates the light. The parish hall also has two skylights.



Lower Level Plan

Entirely different from the subdued church, the parish hall's large paned windows, hanging lights, and light tiled floor make the room cheerful. The furnishings and the large fieldstone fireplace lend a warm and cozy atmosphere.



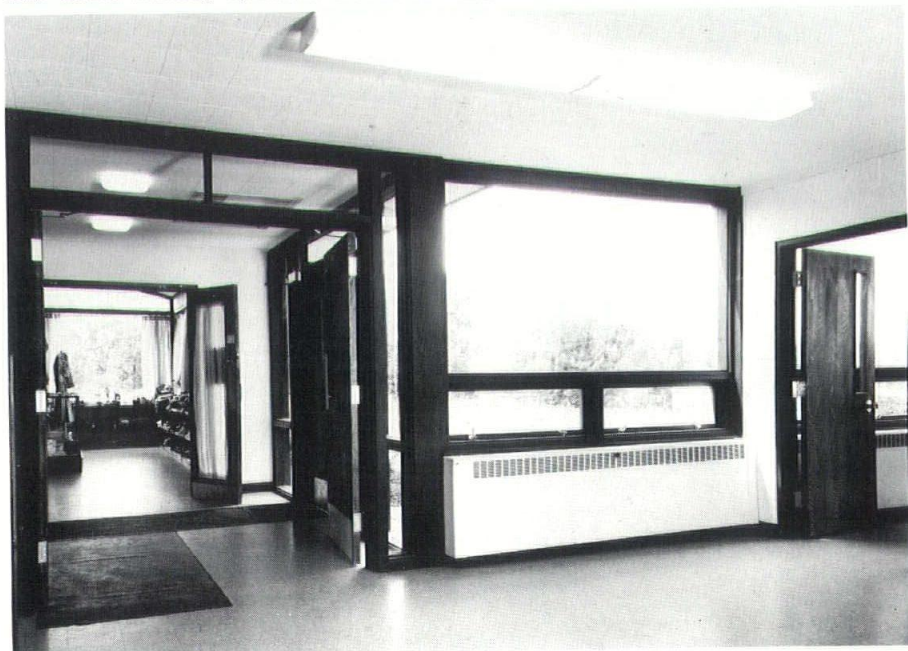


The lounge, with its room-divider, serves as one or two classrooms. Note that fluorescent lighting is used on the lower floor.

The play area on the lower floor can open to the outside and to the thrift shop. The doorway to the right leads to the lounge area. To the right of the doorway, just outside the picture, a diminutive cloak closet has been built for the children who attend Monday afternoon classes in religion.

chimney, fieldstone fence, and fieldstone wall at the other end of the building from the church maintain its unity of appearance. The main entrance is "neutral." Although there is a doorway leading directly into the church, the usual way into the building leads to a foyer. On one side lies the entrance to the church; on the other, a corridor to the hall.

The desire for a church interior distinctively of New Hampshire was well satisfied. St. Andrew's rector, the Reverend Theodore Yardley, says: "The interior uses traditional New Hampshire fabric thought to be reminiscent of a New Hampshire woods on a summer day — fieldstones from local pastures, dark
(Continued on Page 33)





The arrangement of the pews encourages active participation by the congregation in the service. Ample space is provided for additional pews during the busier summer season. Here and in the parish hall, laminated beams support the roof structure.



Parishioners credit the recent success of their thrift shop to its new location and to its modern, open atmosphere.



Belknap County Infirmmary

Laconia, New Hampshire

Architect — Douglass G. Prescott

General Contractor — Ralph T. Harper, Inc.

JUST after the turn of the century, New Hampshire Counties could boast of having among the most modern facilities anywhere for the care of the elderly and retention of minimum security prisoners, but up until the early 1950's few of the Counties had made any serious attempts to update their buildings. In recent years, with increased demands on County Homes and with the availability of matching Federal funds, new construction is taking place, the latest being the Belknap

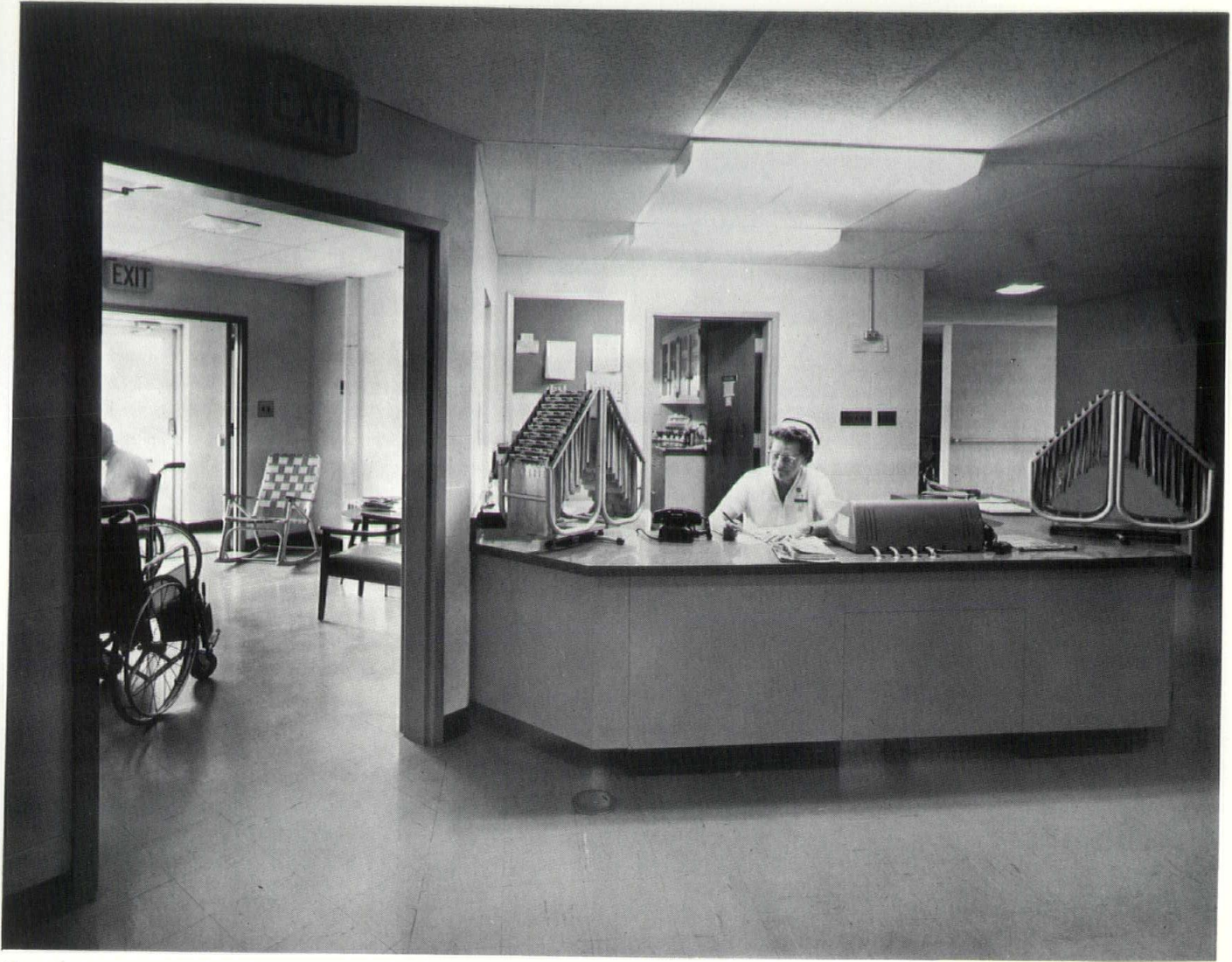
County Infirmmary in Laconia, New Hampshire.

The work was done in two phases, the first begun by the late Norman P. Randlett who died before it was completed. His successor, Douglass G. Prescott of Laconia, finished the project and was then awarded the contract for the remaining patient wing and for the renovation of the Jail and House of Correction.

The Infirmmary is essentially two Y-shaped patient wings joined by a long corridor off which are offices

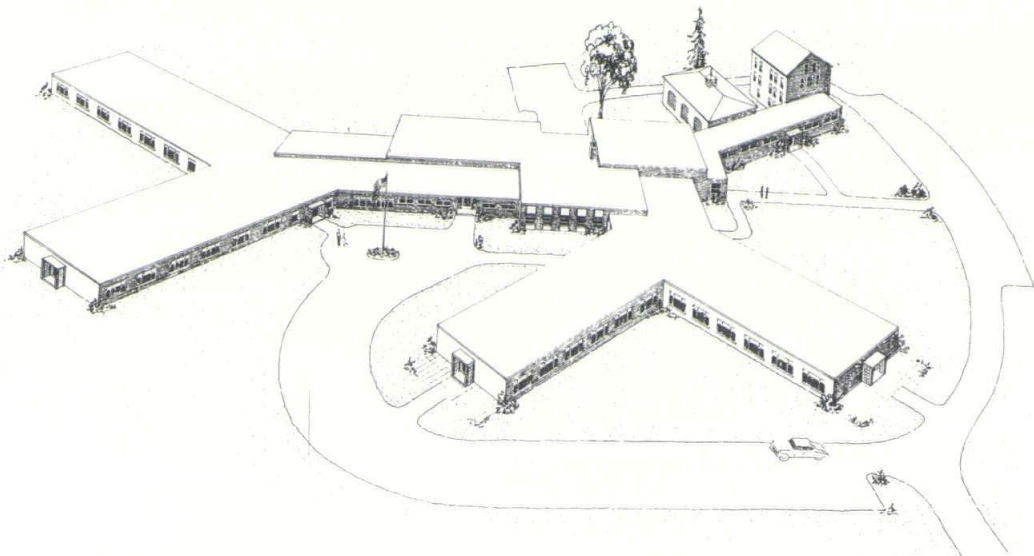
and special purpose rooms. The unusual design of the two, forty-bed wings enables each room to have some sunlight a part of the day, and location of the nurses' stations at the junction of the Y allows efficient use of staff and personnel in supervising the patients. Each room is equipped with a call system, which rings at the nurses' station and illuminates a light over the patient's door. Behind the stations are closets for medical and other supplies. The wings have

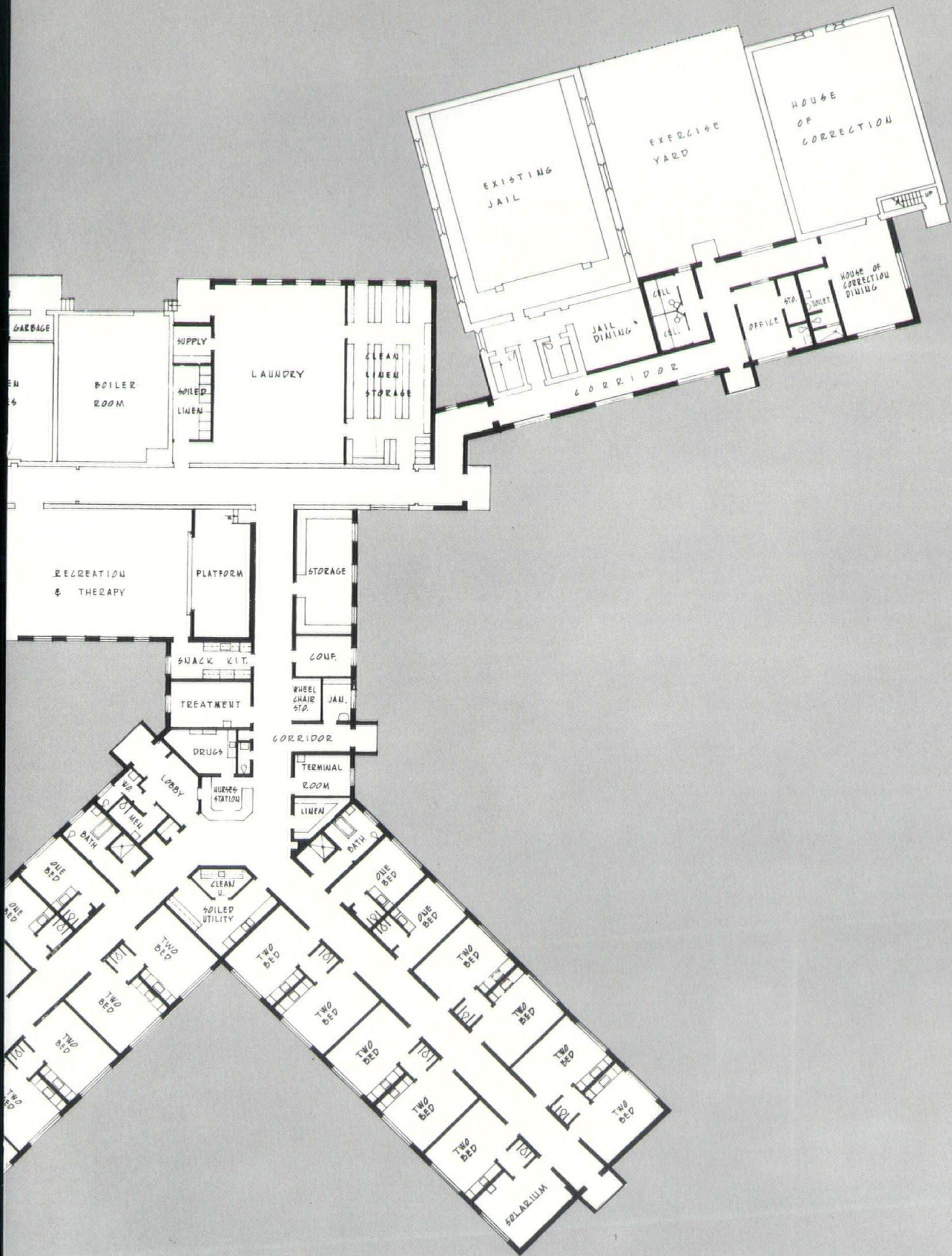
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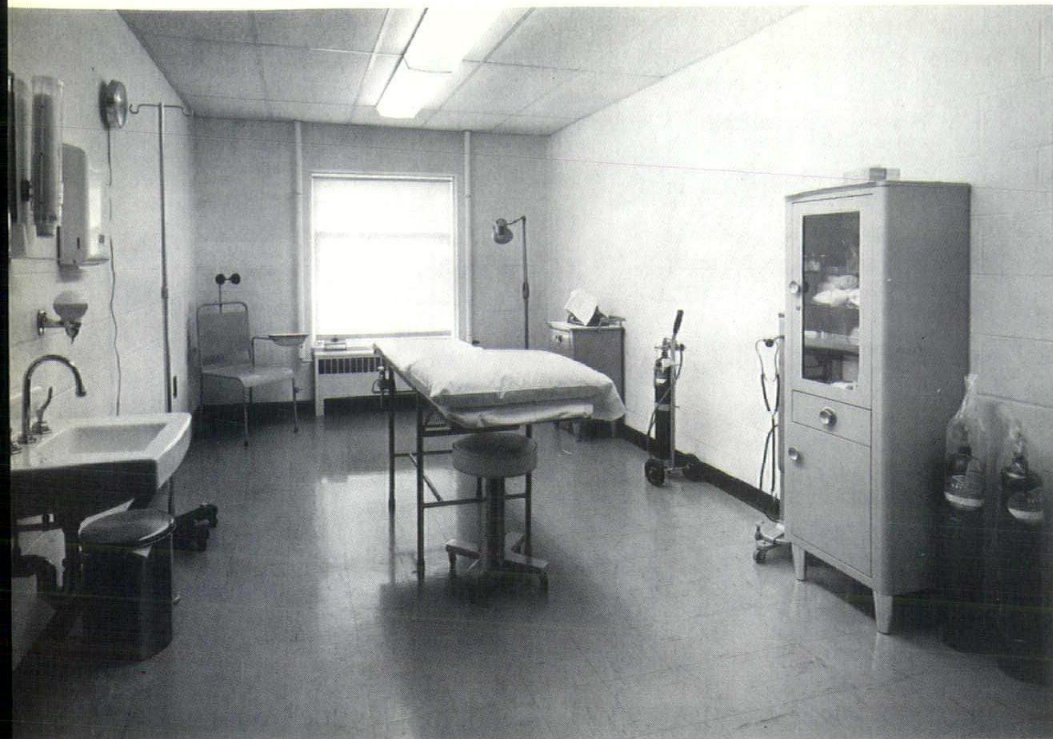


Nurses' station, situated at the junction of the patient wings, has large medical closet at the rear.

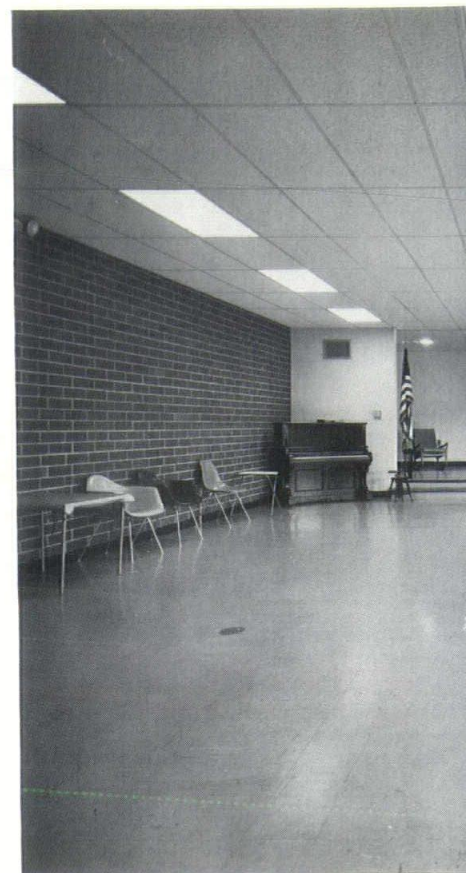
An artist's conception of the infirmary and jail renovations.







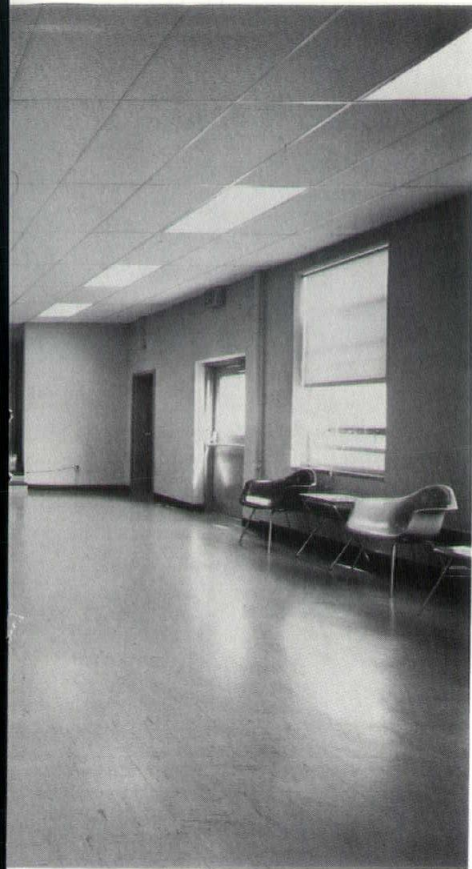
Treatment chamber is adjacent to nurses' station and medical closet.



Recreation hall is large enough for group activities such as religious programs as well as movies and various entertainments.

Lobby and receptionist-clerical area is part of the first project.





Correction was removed and replaced with a flat roof, while the second story was remodeled as resident-employee bedrooms. The main floor contains the prisoners' dormitory-type sleeping quarters, dining room and new toilet facilities. In the Jail, where prisoners awaiting Superior Court action are held, the dining room and lavatories were remodeled and an office was provided for the guards.

The construction rests on concrete footings and foundations. The bearing walls of concrete masonry are faced with oversized brick. Interior walls are painted concrete masonry except where a glazed coating was used in corridors and other places subject to soiling or wear. Floors are reinforced concrete on fill covered

with vinyl-asbestos tile.

Steel joists support cement, fiber structural and acoustical roof plank and the bonded tar and gravel roof. The fire-rated suspended ceilings were constructed with two-by-four lay-in acoustical panels. In the wet areas, the ceilings are Keene cement, and ceramic tile wainscots and floors.

The building cost was \$317,462 or \$16.90 per square foot, based on 18,786 square feet. Part of the cost was borne by matching funds from the Hills-Burton Act which demanded certain building specifications to meet Federal requirements.

With the completion of the Infirmary and renovation of the Jail, Belknap County now has one of the most modern units of its type in New Hampshire.

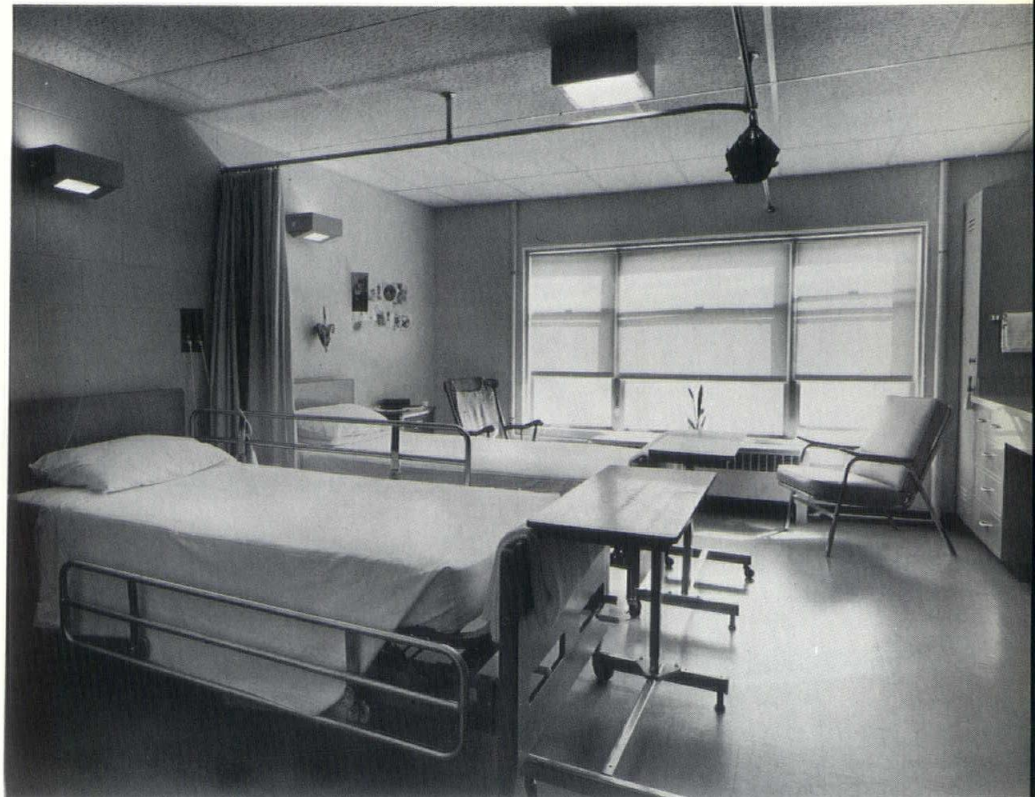
nine double and two private rooms on each arm of the Y. Both wings have a fire-detection system with an annunciator at the Nurses' station. Equipped with washrooms, the double rooms share lavatories, while the singles have individual lavatories in the rooms.

Included in the first project, in addition to a patient area, is the administrative office of Supt. Perley A. Beach, lobby and receptionist-clerical area, kitchen and ambulatory patient and staff dining rooms. The latest work, completed in 1965, has a similar patient wing plus treatment chamber, diet kitchen, therapy room, laundry, barber and beauty shop and recreation hall with stage.

The House of Correction and Jail were joined to the Infirmary with a new corridor which allows for the effective and controlled use of prisoners in the kitchen and laundry and facilitates the flow of meals and other supplies between the Infirmary and Jail.

The third floor of the House of

Double rooms feature built-in closets and wardrobes, large windows for bright interior and outside viewing.



Portrait of W. Pope Barney, F. A. I. A.

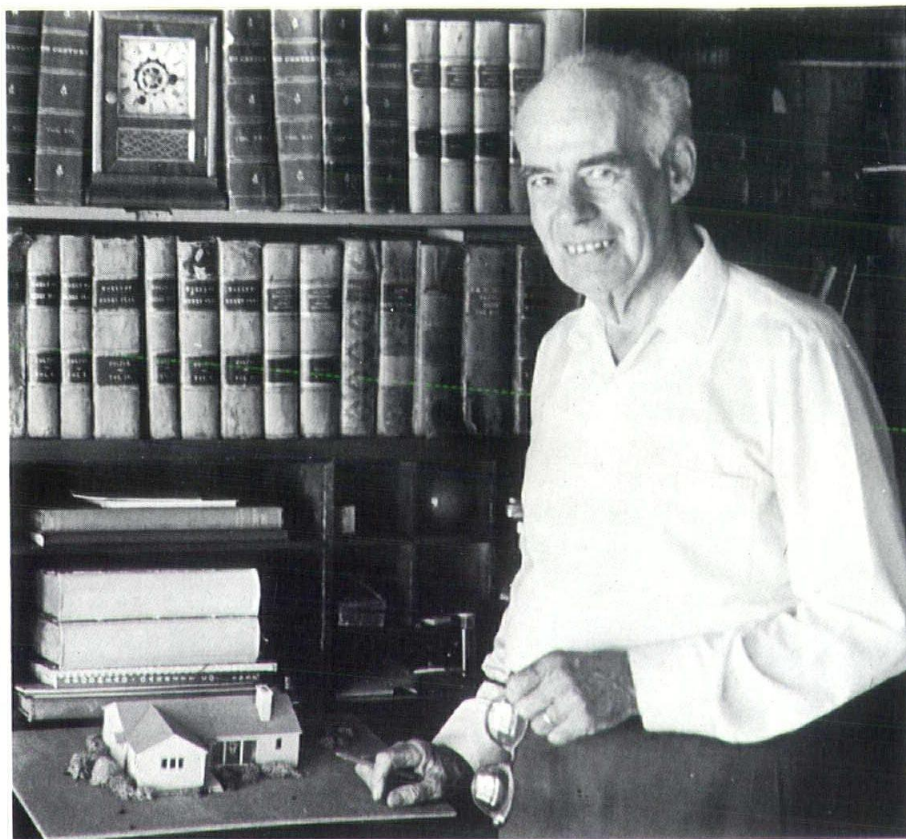
by Peter E. Randall

IF an architect's work were to be judged solely by the competitions he had won or nearly won, then W. Pope Barney, F.A.I.A., would be a classic example of the development necessary for an architect to meet the demands of his profession over fifty years of practice.

Now retired, Mr. Barney and his artist wife, Marian, whom he married in 1915, live on a winding dirt road just off Route 25 in East Sandwich. When viewed from the road, their authentic plank house is framed by the Sandwich Mountains: Whiteface, Passaconaway, and Paugus. The well manicured grounds with many flowers and shrubs almost hide a small outbuilding which houses the treasured testimonials and citations of a career which began in 1913 when Mr. Barney started as a trainee in the office of Paul P. Cret and later in that of Charles Z. Klauder, architects of Philadelphia.

The high point of his career came in 1929 when he was awarded the Gold Medal of Honor in architecture by the Architectural League of New York. There were several thousand projects entered, but the American Bank and Trust Company building in Philadelphia was selected for the honor. "Mrs. Barney and I now date everything from the year I won the medal," he said.

The years between 1929 and 1958, when he retired, brought considerable changes to the architectural scene in America, but Mr. Barney's work was well received through



W. POPE BARNEY, F.A.I.A. . . .

those years, partly because he was ahead of his time with many of his designs, but mainly due to his devotion to study. As the accompanying photographs and captions show, he made extensive use of models, sketches and renderings. "The models I used were made in my office. They were for my own benefit, for design study, and not for sales promotion as is the case with many busy architects today who do not want to take the time to make models and therefore rely on professionals to do the work." Mr. Barney speaks from experience for his ele-

vation to Fellowship in the A.I.A. came because of his design abilities.

Born in Georgia, Mr. Barney attended Georgia Tech intending to be an electrical engineer, but midway through his sophomore year, a new school of architecture was established and he became a convert. His father didn't and hoping to change his son's mind, reduced financial help. Mr. Barney was stubborn and taught his classmates waltz and two-step while he tended the gymnasium boiler plant as a watchman to earn his expenses.

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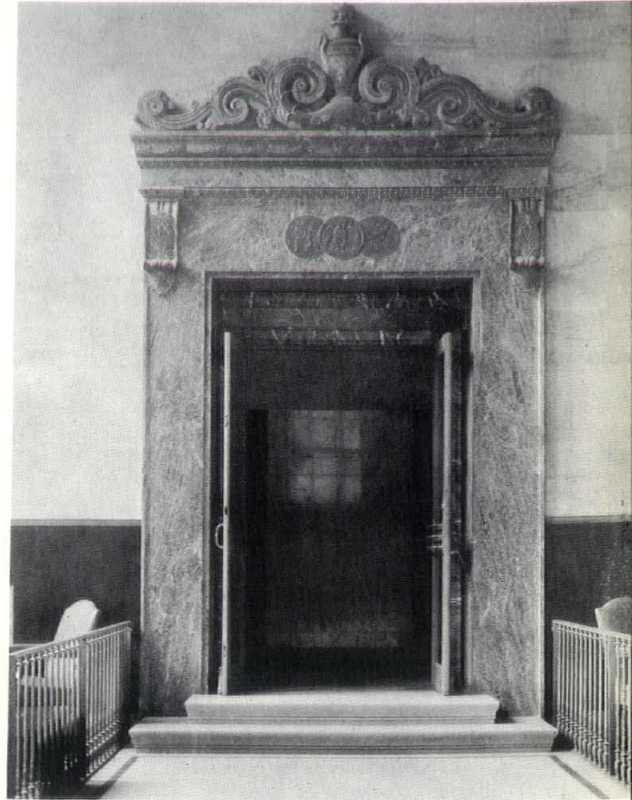
W. POPE BARNEY, F.A.I.A.

“WHEN an architect of ripe years is asked for comment on his own work, he is conscious that art forms of one generation are in danger of being unintelligible to the generation that follows. Certainly the work of the 1870's was thoroughly discredited by my college mates of 1911. I, therefore, take some satisfaction in having two of my designs among the sixty selected for publication in the 1957 “International Architectural Competition for a Solar Heated House” . . . a competition entered by some sixteen hundred architects from all over the world.

“This was the last competition of my active career and illustrates the convictions of over fifty years of practice that all architectural problems assume four phases as they pass through the hands of the designer:

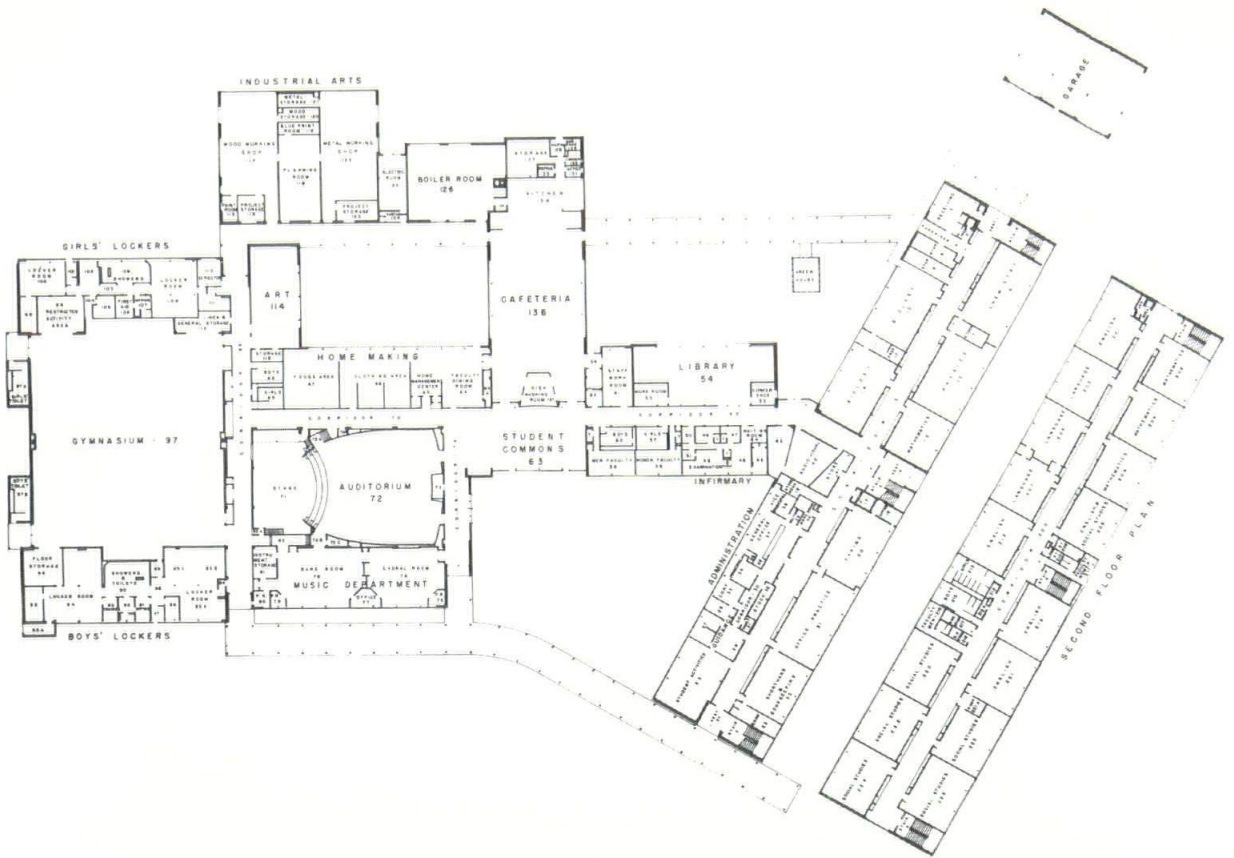
1. That the program is stupid.
2. That the program is mathematically impossible and I can prove it so.
3. Well, maybe it can be solved but it will look like the devil.
4. Wild enthusiasm amidst reams of sketches, models, and cost data.

“My joy has been mostly in the last stage and I find that retirement eight years ago has changed this joy from lucrative business to some form of civic contribution, appreciated or otherwise.”

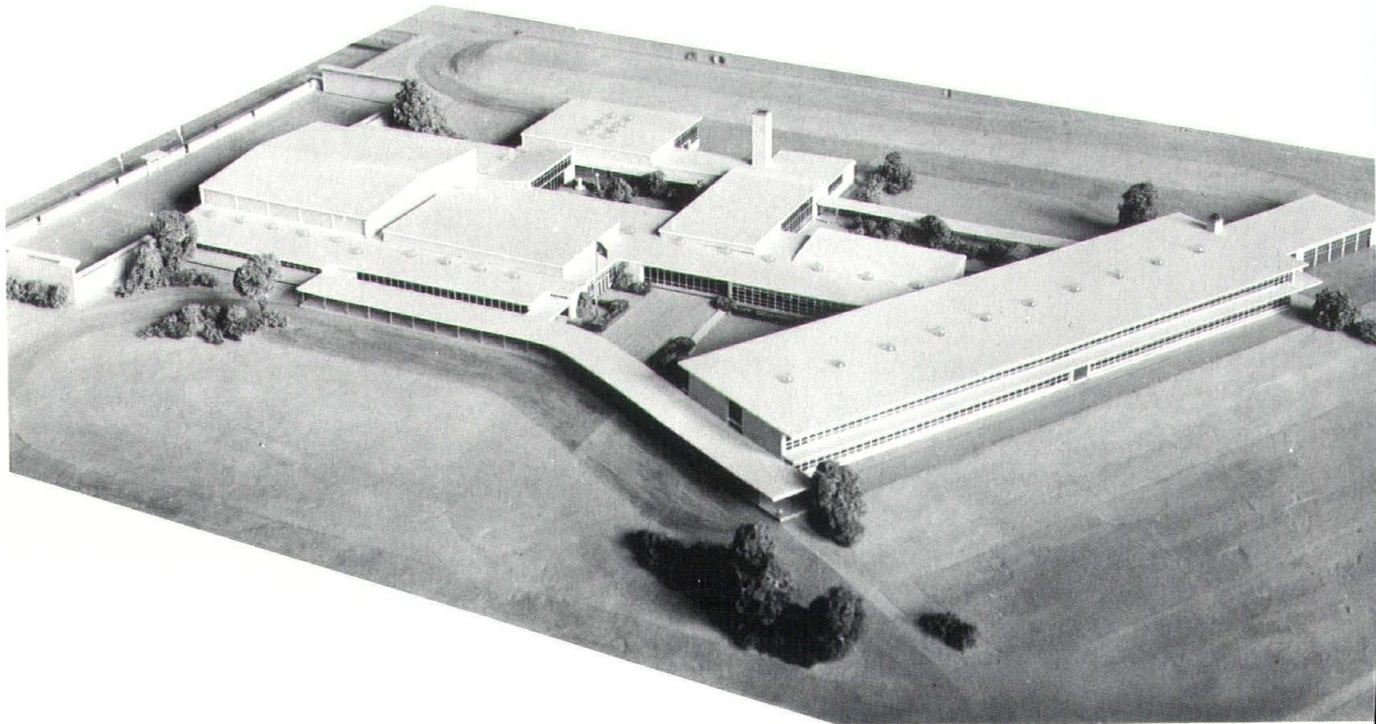


American Bank and Trust Company, Philadelphia. Awarded the Gold Medal of Honor in Architecture by the New York Architectural League in 1929.

(Exterior) “. . . Designed as the base of a twenty-two story building it was torn down fifteen years later while I was training combat pilots for World War II. The site had become more valuable for a parking garage and all of the lovely sculpture by Leo Friedlauder of New York was completely destroyed.” (Interior) “This was the first bank in Philadelphia to install the cageless low screen for the tellers. In the early 1930's, a bank, however small, was expected to evidence some architectural sophistication. Once the Great Depression set in banks no longer had such aspirations and schools and low-cost Government sponsored housing appeared in architect's drafting rooms . . .”

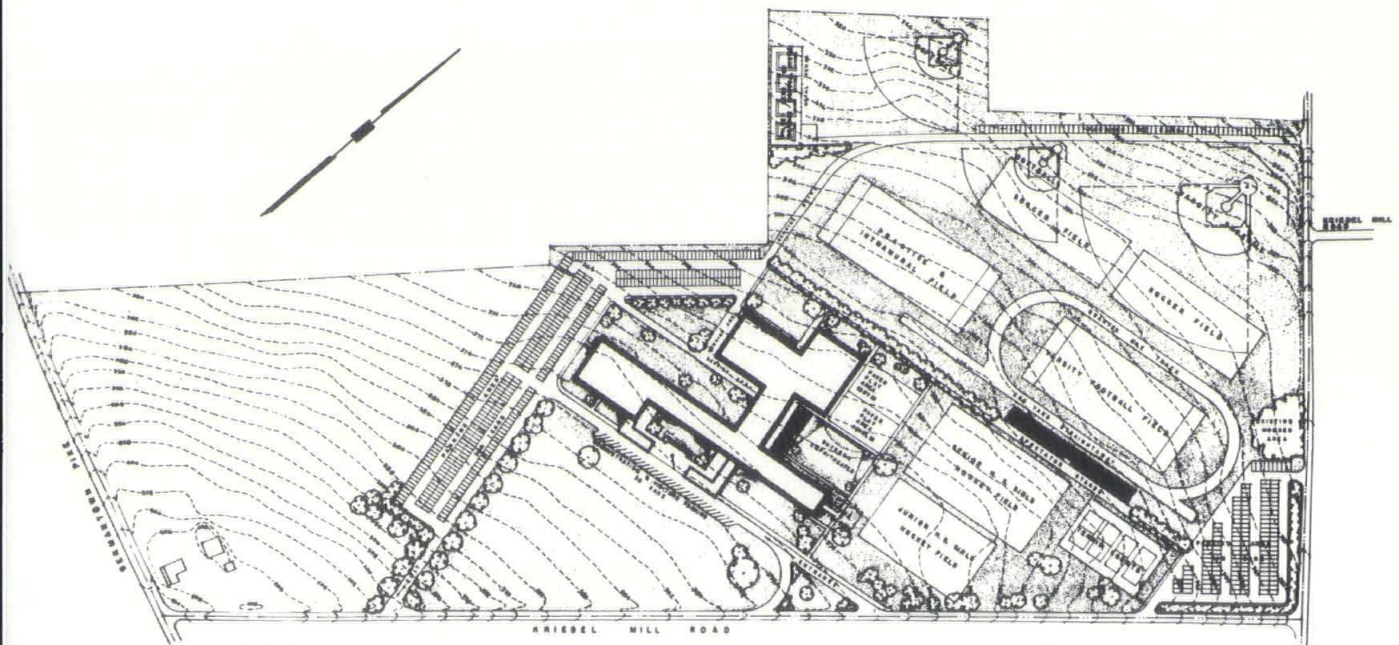


Radnor Senior High School (Plan) "... The unusual site conditions dictated the various eccentricities in the plan. Two full years spent in close study with the teaching staff, the operating staff and a select group of the older students led to one of the best school plants of the 1950's. (Model) "Made in the Architect's office by the design staff, it offered a chance to try out various mass formations and to demonstrate the possibility of an outdoor play area screened from the prevailing winds by three walls, two of which are built with deflecting lowers to shoot the wind over the players. Note the drive-through bus garage with no backing out to endanger students."





Methacton Junior-Senior High School (Plan) “. . . Another school where the plan is really an architectural diagram, the parts bearing exactly the relations requested by the teaching staff. (Exterior) “The unloading space is also a socializing area where landscaping is used to offset the rather overpowering austerity of over three hundred feet of glass wall which is featured in so many schools of the 1950’s and which is now under challenge in the 1960’s for various good reasons.” Mr. Barney once designed a school to have the maximum number of sunlight hours possible in each classroom. He created a building which had rooms with direct sunlight for 67 per cent of the school day. Now better lighting and ventilation have brought the opposite demands and another school was designed with louvers over the windows to prevent the direct rays of the sun from entering the classrooms.



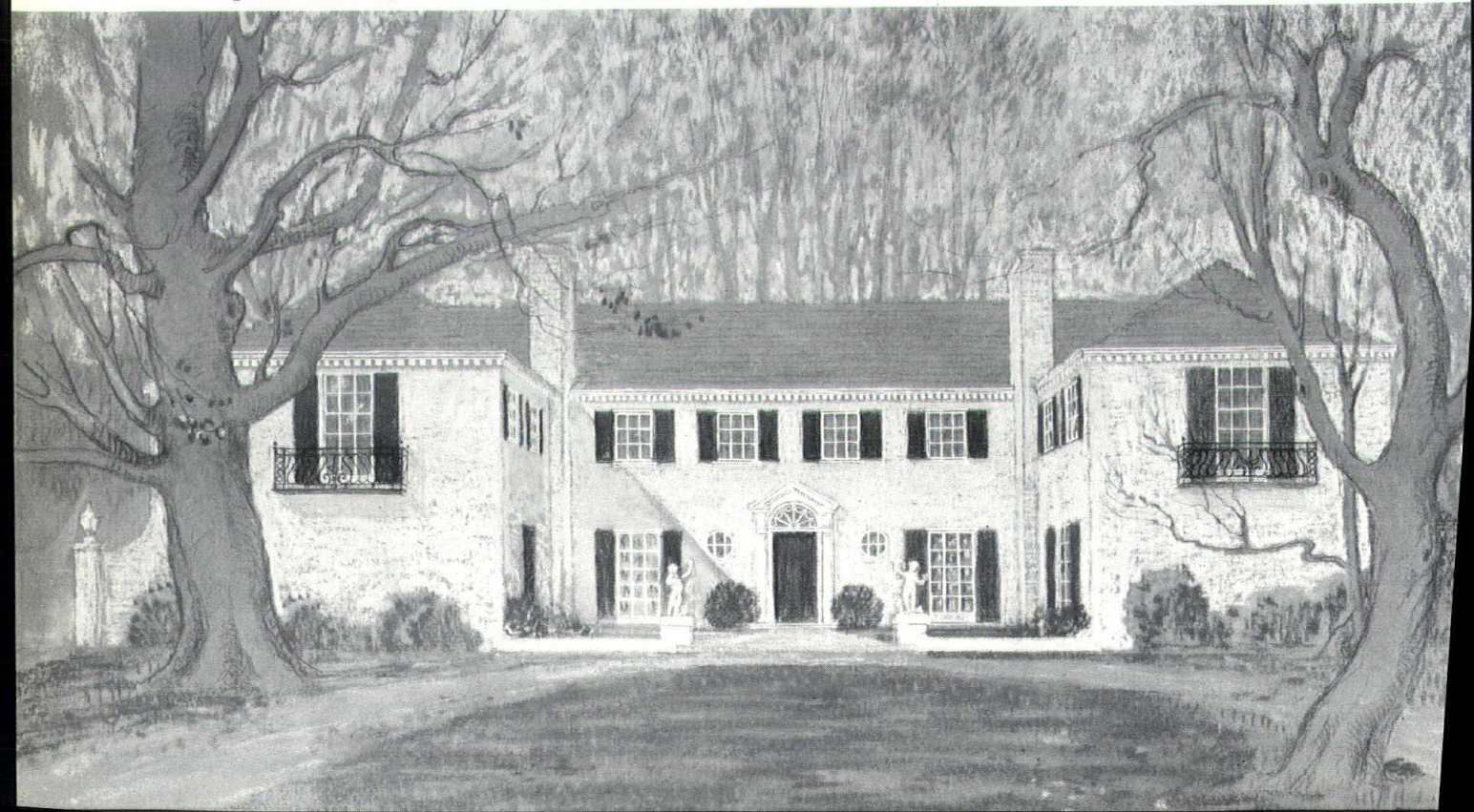


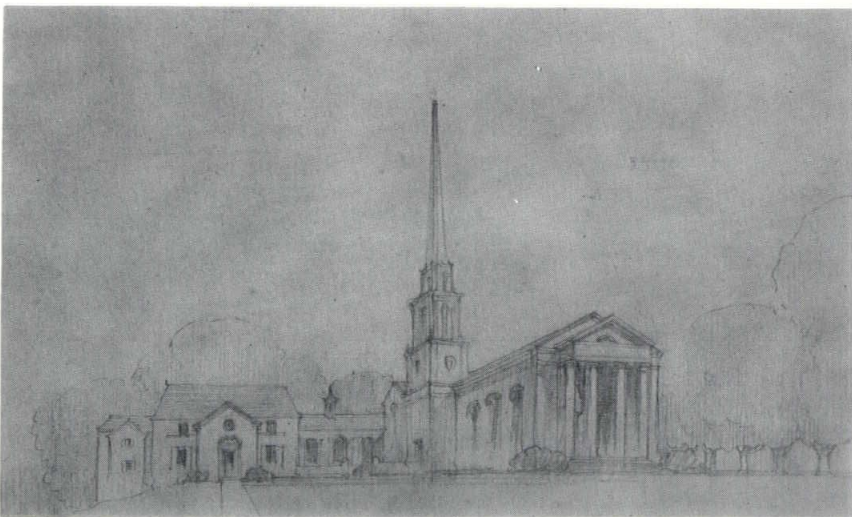
The Towers of Normandy (above) *"This is one of the series of illustrations I did for a romantic tale told to me by my wife on a cold rainy day while we toured on the Woodman-Gillette Fellowship in 1923."* (Below) Mrs. Barney is a talented artist who works equally well with oils and pastels. She often prepared renderings such as this for his office.

haven't danced since," he recalls now. A B.S. from Georgia Tech in 1911 was followed by a Masters degree in Architecture from the University of Pennsylvania in 1913.

The remainder of his career can be lifted straight from an impressive listing in *Who's Who in America*: 1913-22 with Cret and Klauder, and as design critic at Carnegie Tech; 1923 awarded Woodman-Gillette Fellowship; 1923-29 with Davis, Dunlap and Barney; 1929-45 with W. Pope Barney and Associates; and since as consultant to the firm of Barney, Banwell, Armentrout and Divvens, whose principal work is schools, churches and colleges.

He has been a Visiting Critic at Penn. State, Chairman of the Advisory Board of the Architectural School at Princeton and is a retired Lt. Colonel in the Air Force. The winner of a competition for the first Philadelphia Housing Authority project, he also won a medal at the Paris Exposition, and was awarded a Bronze Medal at the Pan-American Exhibition held in Montevideo, Uruguay. He is the author of *"Architectural Highlights of Sandwich, N.H."* published in 1962. Mr. Barney is also a past national chairman of the A.I.A. Committee on Education.





Presbyterian Church of Chestnut Hill, Pa. Mr. Barney was first asked to sketch a Gothic design for the church and later a Colonial structure which was finally accepted. ". . . The perspectives demonstrate that sketches can be very casual and still present a clear idea of different schemes. My predilection for perspectives and model studies comes from a long novitiate, the office of Charles Z. Klauder in Philadelphia. The model shows the final location of the steeple, an element which led to no end of discussions in our office."



The list is impressive but does not begin to tell of the fascinating life and career of Pope Barney and his wife.

Select, for example, the Woodman-Gillette Fellowship. The award, given in answer to the question, "Which graduate will contribute the most to architecture in the next twenty years?" was first given to him in 1922, and although he had been seeking a fellowship since college, he turned it down, without telling his wife, because he felt there would not be enough money so soon after the war for both of them to go. His name came to the top of the list

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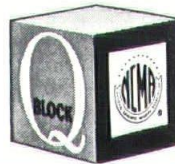
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Barney (Cont. from Page 27) again in 1923 and after telling his wife about the problem, she, having been trained in the Academy of Fine Arts in Philadelphia, got a job as instructor in the Museum Art School, made models and architectural renderings. When they finally left for Europe, she had more money than he.

He saw action in both world wars, serving with the Corps of Engineers in France in the first and stateside for the second. It was during the last war that another example comes forth of how barren the Who's Who listings can be. Commissioned as a Major and due to be assigned to the Red Sea area where he was to design air bases, Mr. Barney was relaxing in the Officer's Club on the night before he was to leave when he got the impression that another officer was questioning him for information. Mr. Barney decided to go along and answered whatever questions the other officer asked. They finally parted for the evening and went to their quarters. The next day Mr. Barney went to headquarters for his final clearance and papers and found he had been re-transferred to Ellington Field in Texas where he was to head the ground school. "I had never flown in my life but they said I had plenty of educational background for the job." While under his command, the school had 5,000 graduates, some of whom still send Christmas cards annually.

He was later transferred to Elmira, N. Y., but Mrs. Barney fell and broke her back and was taken to a Boston nursing home to convalesce so Mr. Barney was reassigned

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as the head of the Atomic Bomb Laboratory at MIT. Needless to say, he knew less about bombs than he had about flying.

To win his award for the Philadelphia Housing units, Mr. Barney, who was then Visiting Critic at Penn State, together with two of his students decided to submit a plan. It was selected for the multi-million dollar project. He later teamed with two foreign born architects to win the Paris medal for the design of a housing unit for the American Hosiery Workers Union.

Although he has been retired for several years, Mr. Barney, now 76, finds plenty to do. He has been Chairman of the Building Committee for several Lakes Region schools, a President and active member of the Sandwich Historical Association and still is consultant for his office in Philadelphia although he no longer works actively.

His latest recognition came in February of this year when he was cited by the "American Honorarium" for his outstanding contribution to the American community.

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Notes and Comments

(Continued from Page 7)

"I sense several advantages behind this book," Mr. Houseman stated, "an editor with enough time — and experience — to get out a good book, and a good source for art work."

Hulon O. Noe, Art Director of the U.S. NEWS and WORLD REPORT, a graphics expert, commended the magazine for "readability, contemporary and architectural appearance and for excellence in editorial layouts."

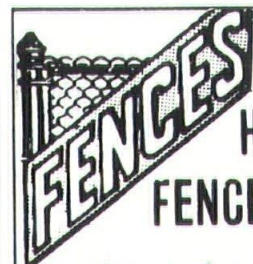
The magazine was presented a framed embossed certificate, signed by National A.I.A. President Charles M. Nes, Jr.



Vanishing Landmarks

(Editor's Note: The following editorial is reprinted from Dimensions newsmagazine, a publication of the Arkansas Chapter, The American Institute of Architects.)

Landmark conscious citizens should not hesitate to go visit, with camera in hand to record for posterity, many of America's traditional, and until recently untouchable, attractions. These areas that make America the Beautiful "America the Beautiful," must be included in vacation plans in the immediate future if they are ever to be seen in their original forms. Reference is made to the National Capitol Building in



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Washington, D.C., the Grand Canyon in Arizona, the Redwood Forests along the West Coast, historic New Orleans, just to name a few of the tour-worthy attractions. Why all the clamor to promote tourism? Everyone has always assumed that these areas will be around for them to see at any time during their natural lives if they have not already seen them. Well, it ain't necessarily so!

ITEM 1. The Capitol Building — The Capitol "Architect" and his friends on the Hill are well along with plans to "renovate" the William Thornton — Benjamin Latrobe — Thomas Walter designed structure commissioned in 1792 and finished in 1830. Subsequent additions have been made throughout the intervening years with never a major revision until the East Front was jerked down in the 1950's by the present "Architect," J. George Stewart whose present remodeling plans include knocking down the entire West Front and moving the original wall line forward forty-four feet, thereby "gaining" over 4 acres of space for new offices and eating facilities. The original building will thusly be bastardized from its legitimate conception. Succeeding generations of Americans will have to resort to history books and picture post cards to see what the U.S. Capitol really looked like.

ITEM 2. The Grand Canyon —
(Continued on next Page)



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(Continued from Page 31)

One of nature's great majestic wonders is going to be "improved" by the illustrious Corps of Engineers with the addition of two dams across the Colorado River. These dams — "built to supply the people of my state with the water they need to exist and flourish in the desert valley," Goldwater — will inundate portions of this awe-inspiring crevasse. The dam builders will in a matter of months obscure what nature took eons to create. So don't wait around.

ITEM 3. The Redwood Forests — Profit minded lumbermen are cutting, in great swaths, forests that have taken centuries to grow. Apparently there is no way to stay their onslaught on these areas outside of national parks.

ITEM 4. New Orleans — The French Quarter, long one of the attractions and the very personality of this beloved old Southern City, is threatened with partial destruction to make way for a serpentine expressway to serve the city's growing needs.

This list of itemized "progress" could go on and on in lesser degrees all across this country before even getting down to our local situations. Recently the nation was shocked when a radical group was discovered with the plans and means to blow up the Statue of Liberty and other historic shrines dear to us all. Yet, announced plans by professionals to destroy other monuments in the name of progress have produced hardly a ripple of protest, when an earthquake is needed.

Mack Ferguson, AIA



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St. Andrew's

(Continued from Page 14)

woods, neutral greens, and pewter associated with early American history."

Father Yardley's statement is fairly comprehensive: the inside walls are oak plywood and field-stone; the floor in the church and at the raised sanctuary area are of narrow oak boards. The kneeling cushions at the sanctuary and the fabric which backs the area are green. The free-standing altar is a modest granite table. Simplicity also marks the baptismal font in the rear, near the church entrance. The base and stem are granite, while the bowl and cover are of pewter.

Most impressive in the church is the interworking of the lighting effect from the lantern window in the peak with the patterns formed by the heavy wood screen which backs the altar area. The light's path and lines of the peak, along with the pointed arch formed by the wood, focus the congregation's attention on the Christus Rex centered there. At the same time, the short hori-

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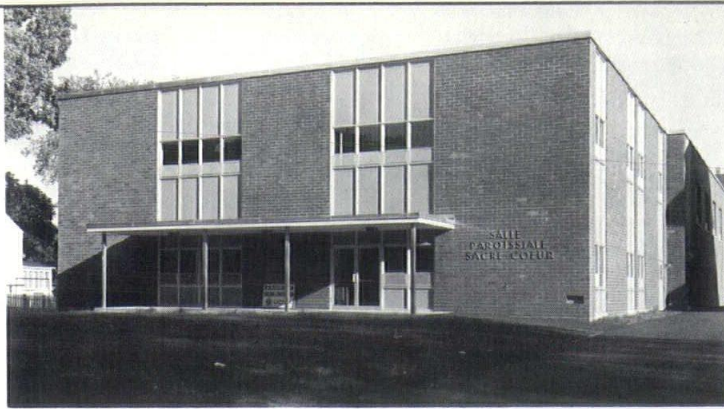
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St. Andrew's
(Continued from Page 33)

zontal members of the screen form a "v", which, besides placing the Christus Rex in the center of a diamond, subtly draws the attention down to the altar and to the rector. The Reverend Mr. Yardley wished to emphasize the congregation's responsibility as participants in a service; therefore, the pews are situated to allow the congregation to gather around the sanctuary.

An important aspect of New London's parish is that it serves a summer resort area. One of the problems to be considered was seasonally fluctuating seating requirements. The normal capacity of the church is 126 seats, but space was left to accommodate an overflow summer congregation. Besides leaving room to add extra pews or chairs along the back of the church, the architects allowed for an additional pew in the seating area on each side of the sanctuary. The side aisles also are wide enough to hold extra chairs. Altogether, St. Andrew's can comfortably seat 168 people.

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There were special considerations for the rest of the building, too. New London is the home of Colby Junior College. The Church Secretary, Mrs. Richard Eichell, remarks that with the facilities provided, the parish building has become an "extension of the campus." All parish activities are held in the panelled hall with its fieldstone fireplace and large windows, and it has become a favorite place for Colby girls to come and study. Floors here and throughout the rest of the building are vinyl asbestos tile.

The well-equipped kitchen has serving windows into the hall. It far surpasses the usual church kitchen, for Mrs. Ruth Simonds and other ladies of the parish designed it for efficiency. With such facilities as a restaurant-size dishwasher and a large grill along opposite walls, and with a huge combination workbench and cabinet area in the center of the floor, the kitchen is a model of convenience.

Downstairs, are the choir's dressing room, the furnace room for the hot water heating system, and the two classrooms for St. Andrew's "Monday" school (Monday afternoon is the time set aside for formal religious training). The corridor is wide enough to be used either for additional class space or for a play area, and the lounge is actually an all-purpose room. Currently, St. Andrew's is taking advantage of the room-divider and using it as two class-rooms. The walls on the lower floor are painted concrete block.

The thrift shop, which has an outside entrance, can also be entered from the lower floor. Modified from the plan shown, the shop has been substantially enlarged. Because of its relocation from the old building on Main Street, Mrs. Eichell reports it is doing much better business. "It is a delightful place to be in," she says. "The area is modern and spacious, offering ample display space."

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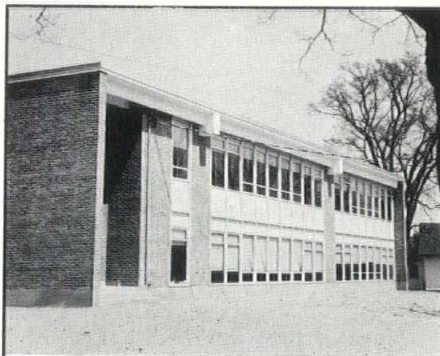
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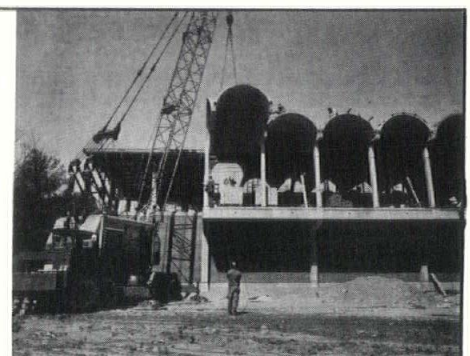
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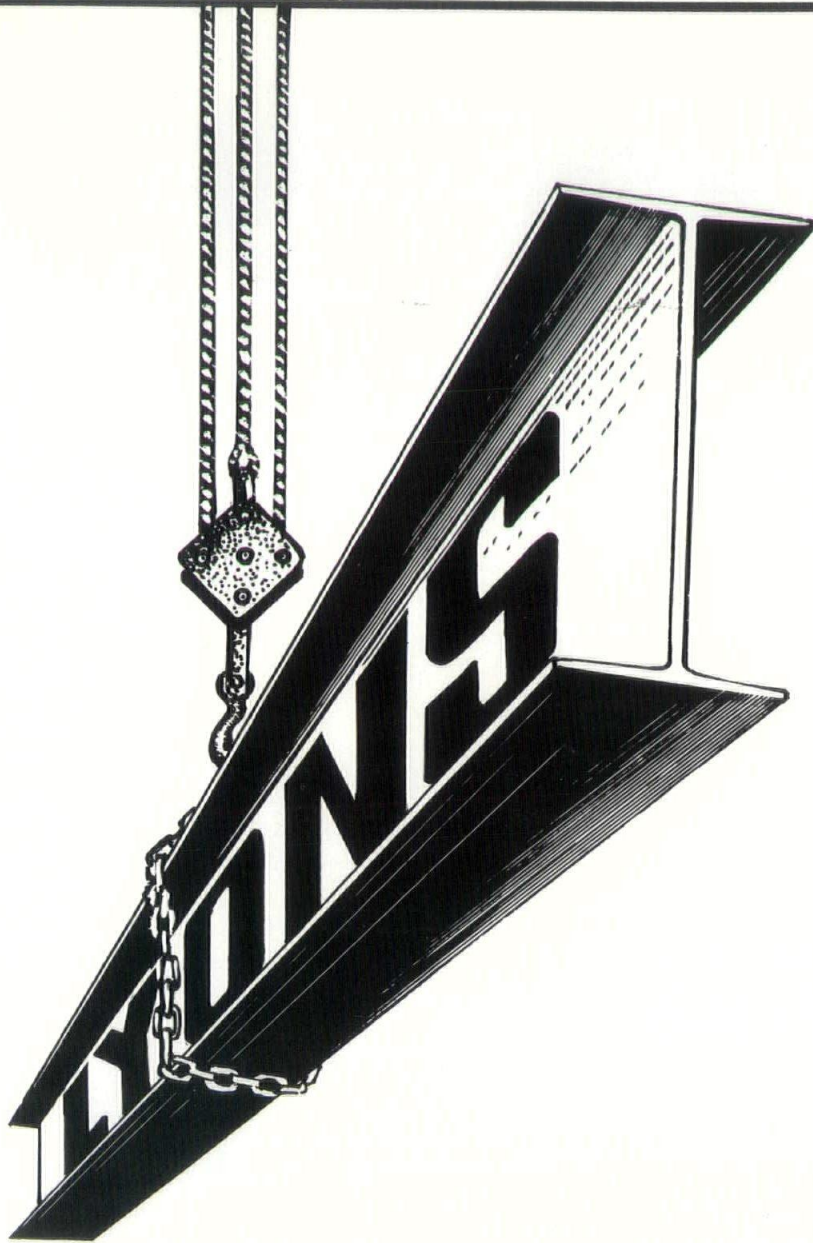
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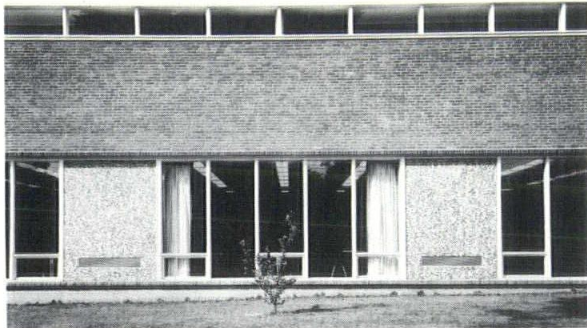
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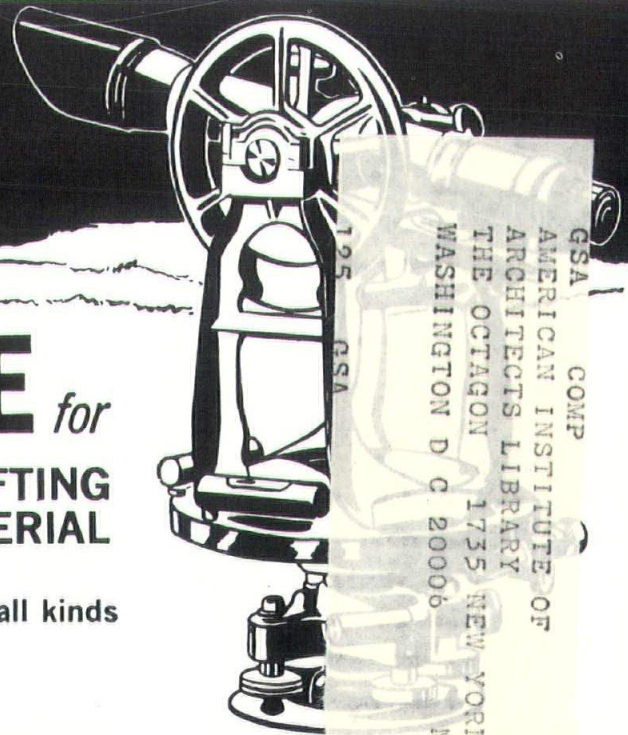


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