Roster Issue
if you don't like our profiles...

design your own!

we can make it... Yes, we manufacture all these profile units and more! Designers now can enjoy complete freedom with the knowledge that Plasticrete can supply custom designed masonry units for your building. These architect designed units are created for interior and exterior applications. Plasticrete profile masonry units lend distinctive character to walls... combining Color and Texture... with... Durability and Economy. All Plasticrete profile units are Autoclaved (preshrunk) to maintain product stability and insure crack free walls. Detailed descriptive literature illustrating the complete line of "Great Profiles" by Plasticrete is available on request.


plasticrete corporation
1883 Dixwell Ave., Hamden, Connecticut 06514 • Tel. 2881641
Why You Should Specify Oil Heat And Power In Your Buildings

For As Long As Can Be Foreseen, Oil Will Continue to Be the Most Dependable and Economical Source of Energy for Connecticut Buildings. Make Sure Your Clients Have the Benefits of Oil.

You are cordially invited to use our free consultation service to help assure the most appropriate installations for your projects. Telephone Walter Temple, our Vice President of Engineering.

NEW ENGLAND'S FOREMOST INDEPENDENT FUEL COMPANY
900 Chapel Street, New Haven, Conn. 06510
Telephone: 203-787-2175
Milford Concrete Products, with over 25 years in the business of manufacturing structural and architectural masonry units, invites your inquiries on the latest innovations in unit masonry.

FOR EXAMPLE:

Single unit low cost load bearing insulated wall construction with esthetic masonry.

HONEK ST., MILFORD, CONN.
TELEPHONE: 878-3564

Connecticut Architect

The Connecticut Development Commission has released a “convenient compendium of statistical material” about the state. Among its revelations are the facts that Brookfield was the fastest growing town in the last decade (population up 184.5 percent), and in 1971 Hartford had the highest density population (9,162.8 persons per square mile). Also, in 1971 there were 1,002,117 housing units in Connecticut, an increase of 2.1 percent over the number in 1970.

Aside from the horrendous implications of willy-nilly growth — except, of course, to the delight of chain and discount store operators — the Commission’s “Market Data 1972/1973” infers that through Planning Regions this growth will work out for the best. The report states: “A planning region is composed of a group of relatively homogeneous towns which have definite economic, social, and physical ties. The towns within the regional boundaries share mutual interests, needs, and problems.” Do you know where you live?

Copies of “Market Data” are $2 and are worth the price. Get them from the Development Commission, State Office Building, Hartford, Connecticut 06115.

This issue of Connecticut Architect presents a “first” — a roster of members of The Connecticut Society of Architects. We do this because it is a service for people who retain architects, and it’s not bad for the architects, either. This fattens our issue to thirty-six pages, increases our costs of printing and mailing — but if you like it, we’ll do it again next year.

Other reading fare includes arts centers at two famous Connecticut schools; Choate School in Wallingford, and Connecticut College in New London. Top rank architects were involved, Pei for Choate, and Skidmore, Owings and Merrill for Connecticut College. We have, also, a Robert Murtux view on Micropolis, and a look at Goodspeed Opera House written by David Biseh.
Connecticut Architect is published every other month for The Connecticut Society of Architects, a chapter of The American Institute of Architects, and is the official publication of the Society.

OFFICERS

President
ROBERT H. MUTRUX, AIA
Vice President
WALTER F. GREENE, JR., AIA
Secretary
HOWARD A. PATTERSON, JR., AIA
Treasurer
RICHARD E. SCHÖENHARDT, AIA
Executive Director
PETER H. BORGEMEISTER

EDITORIAL BOARD

Chairman
RALPH T. ROWLAND, AIA
DAVID BASCH, AIA
LANDES GORES, AIA
ROBERT H. MUTRUX, AIA
WILLIAM H. RALLIS, AIA

PUBLISHER


Printed by The Bond Press, Inc., Hartford, Connecticut.

Controlled circulation postage paid at Hartford, Connecticut.

All rights reserved. No part of this publication may be reproduced without permission in writing from the publisher, except brief quotations in a review.

TABLE OF CONTENTS

A Giant Step For Architecture (Robert H. Mutrux, AIA) .......................... 6
The Goodspeed Opera House (David Basch, AIA) ......................... 7
Cummings Arts Center (Skidmore, Owings and Merrill, Architects) .......... 9
Paul Mellon Arts Center (I. M. Pei & Partners, Architects) .................. 12
Connecticut Society of Architects Roster ........................................... 15
Connecticut Society of Architects Precis ........................................... 22
Road to Ruin ....................................................................................... 27
CBC Officers ....................................................................................... 30
Political Platforms ............................................................................... 30
Professional Services ........................................................................... 34
Index to Advertisers ............................................................................ 34

PHOTO AND ART CREDITS: Front cover, page 9 right, page 11 top, Philip A. Biscuti; pages 7-8,24, David Basch; pages 10 left, page 11 center and bottom right, Tod Gangler; page 11 bottom left, John Ligos, The Day; page 28, D. F. Vaccaro; page 33, Perry Ruben.

Circulation of Connecticut Architect includes all resident Connecticut architects; libraries; landscape architects; and selected consulting engineers, contractors, builders, and church, hospital, school, federal, state, and local officials; and others concerned with architecture in Connecticut. Appearance of products, services, names, and pictures in advertising or editorial content does not constitute endorsement by The Connecticut Society of Architects, AIA.

Seventy-five Cents a Copy Four Dollars and Fifty Cents a Year
A Giant Step For Architecture

Robert H. Mutrux, AIA

Many of us may not live to see a landing on the planet Mars, a female President of the United States, or a cure for the common cold. There is a good chance, however, barring acts of God and an abnormal increase in human attrition, that many of us will witness the emergence of a brand-new architectural form.

It is the concept, and its realization in concrete terms, of the designed neighborhood. For a lack of a better name, it might be called “The Micropolis.”

The architectural extension of man known as “The Neighborhood” has been in existence since the beginning of time and is visible in various manifestations throughout the uncivilized as well as the civilized world. Harlem is a neighborhood; so is the Casbah in Algiers and so was the Warsaw Ghetto. The sixties in New York are a neighborhood, and so is the lower East Side. Beacon, Chestnut, Nob and Russian Hills are all neighborhoods; so is Soho, the Latin Quarter and Greenwich Village. All of these, however, without exception, “just grewed.” None was built according to a preconceived plan.

One day in the near future, the designed neighborhood will appear throughout the land, and its presence will not only be a milestone in the pageant of the world’s history, but it will affect profoundly the lives of most of its people.

The new community envisioned here is not to be confused with the “new towns” which have been built throughout northern Europe during the last two decades and which are beginning to appear throughout the United States. England’s Thamesmead, Scotland’s Cumbernauld, Sweden’s Skerholmen, Finland’s Tapiola and our own Columbia, Reston, and Jonathan are all conceived on a relatively massive scale and, in most cases, are made up of secondary communities or “villages” which are in themselves “neighborhoods.”

Nor is the Micropolis to be confused with the visionary “mega building” of the future, models of which appear from time to time and which more recently have been publicized through the spectacular designs of Buckminster Fuller and Paolo Soleri. These conceptions, though similar to the Micropolis in philosophy as well as in purpose, bear as much relation to man’s immediate dwelling and environmental needs as the new Jerusalem described by St. John in the Apocalypse.

The Micropolis is a center for the domestic association of small groups of human beings, closely resembling its historic antecedents but expressed in contemporary architectural idiom. It is an organic unit responding to the domestic and social needs of perhaps five hundred or a thousand families in a given locality. It is a single unified concept, related to but independent of its civic context, containing most of the answers to man’s daily questions. It is a structure where men, women, and children can live, rest, relax, study, shop, and sleep; where the normal clutter of traffic is replaced by walks and parks for mothers and small children, but is accessible to highways and rapid transport for those whose interests extend beyond the neighborhood limits.

The Micropolis is a step in housing progress at the human scale which, while those of us who already live in satisfactory “neighborhoods” are preoccupied with giant steps into distant unknown regions, will provide the rest of our society with a “decent home in a decent environment” all in a single package.

The Micropolis is a new building type which, in addition to apartment dwellings, includes a supermarket, small shops, day-to-day services, and parking. It will contain a nursery. It may even include a kindergarten, but playgrounds and small parks will form an essential part of the overall program.

It is a structure which, while responding to an obvious sociological and psychological need, can at the same time be financially feasible and economically sound. It is structurally and technically in keeping with the most modern engineering practice. It is ecologically and environmentally ideal, and demographically as flexible as it is vitally necessary. It is a dynamic architectural challenge. In its visual potential alone it cannot help but be esthetically stimulating and to add immeasurably to the image of the city which is its host.

Most important of all, at one stroke of the building industry’s gigantic tool the Micropolis will fill to overflowing the accusing void which now exists in our disconnected and half-hearted efforts to solve the nation-wide urban crisis.

The neighborhood concept has been endorsed by the AIA in its national growth policy. It will respond fully to the recommendations made in Governor Meskill’s task force on housing.

The Micropolis, when fully realized, will without doubt be one of the most significant creations of our time. In the chronology of man’s development, it will mark architecture’s finest hour.
The Goodspeed Opera House: Preservation With Impact

David Basch, AIA

If ever the annals of architectural preservation had a success story, the Goodspeed Opera House is it. Neglected and condemned to slow decay for the major part of its ninety-five year history, an upsurge of popular support gave it a spectacular return. It is a story worth telling and retelling for what it reveals about lasting architectural values.

About a hundred years ago when rivers were the cheapest and preferred form of transport, steamships sailed the Connecticut River joining the towns along its banks to the great port of New York. Bustling East Haddam was then the largest town in the lower Connecticut valley boasting of thirteen mills and a ship-building industry—all this with a population of barely three thousand. In those years William H. Goodspeed, a successful merchant and industrialist, was the leading citizen. This fact is a crucial ingredient of our story.

It was to promote the interests of East Haddam that this enterprising man conceived the structure that bears his name. As vice president of the Hartford & New York Steamship Company, Goodspeed worked to make East Haddam a major landing in the river traffic. In 1876, to give such a landing rhyme and reason, he determined that a splendid six story structure was to be built at the steamship arrival point.

The building was planned for a variety of functions. At the ground floor off the town green was a general store owned by Goodspeed, selling merchandise both domestic and imported. There were offices for the steamship company, a post office, and other business concerns. Two floors below to the rear, the building opened dockside to serve the arriving steamers. Above, on two floors at the top was the charming open theater that gave the building its name, The Goodspeed Opera House.

But all these activities and dreams might have become mere historical footnotes, to be forgotten in the stream of events, had they not been embodied in a superlatively executed architectural design that was relevant beyond its time. As it happened in the more rural areas, it was the carpenter and builder who transmitted any architectural heritage that was evident. There were ample books and manuals to help them and to provide even the humblest with ready-made designs for Renaissance and Victorian touches. Thus, pointed arches, pedimented windows, and mansard roofs were already evident in some of the fine homes in the area. Each of those elements were to find delightful expression in the design of the Opera House.

The architect, or master builder
as he was called then, was Jebez Comstock of Hadlyme. It was under his direction that Goodspeed's bold vision became a reality in a deceptively simple though dramatic facade that was repeated both front and rear. It featured a handsome mansard roof from which rose a tower capped with its own mansard, and which was itself flanked by pedimented dormer windows. The effect was stunning.

As one confronted the facade from the town green, the contrast of light and dark elements engaged the eye. The richness above was to some extent balanced by the deep shadows of the balcony and veranda below. It was this underlying interplay of forces top and bottom which, when finally synthesized in the wholeness of the facade, was read as simplicity itself.

From across the river, the design took on new sumptuousness. The facade, aside from adding two lower floors, appeared in combination with the smaller Gelston House restaurant to its right. A more lovely and enchanting composition of complementary structures is scarcely to be seen anywhere. It was a view that was to become familiar through the many photographs that the scene inspired.

As Goodspeed intended, nothing in the area could rival this stirring complex of commerce and entertainment. Though modest in size, it nevertheless was and is today the largest wood structure along four hundred miles of the Connecticut River. But it was the commanding location at the river and town green that gave it an impact beyond its actual proportions. From its completion in 1877 until his death a scant five years later, Goodspeed encouraged the finest dramatic and musical entertainment of his day. As general manager of the steamship line, he occasionally shipped up entire Broadway casts for one night stands. The summer nights of East Haddam were filled with the music of lavish performances and the elegantly dressed gentry swarmed to Goodspeed's landing.

Time passed and a new century was born. The fires of commerce in East Haddam were reduced to embers by the decline in steamship transport and the shift of industry. With that decline went the clientele for the Opera House. By 1902 the proud theater, except for brief interludes, saw its lights dimmed and its former glory reduced to an empty shell.

The general store below lingered on until the early 1930's. Afterwards, the now weathered and tarnished building was used principally for storage. Yet even in its ruined state, its underlying loveliness was apparent and efforts at restoration persisted.

Thus in 1937, William Gillette of Gillette Castle fame toyed with the idea of developing a Shakespearean theater. In 1940, it was reported that Katharine Hepburn was considering the possibility of moving the building to West Hartford to be used as a country playhouse. But the receding tide of ruin could not be turned. Soon the stage equipment, scenery, and the famous drop curtain with the painting of the steamer "State of New York" were sold. In 1943, the State of Connecticut acquired the Opera House and over four acres of land for a mere $4,000 for the use of the Highway Department. Shortly thereafter, in what must appear as an act of legalized vandalism, the balconies and verandas were removed. Highway trucks and equipment now inhabited the premises where once high culture reigned.

Another decade and a half of neglect followed, and the final indignity was about to be visited. It was rumored in 1958 that the crumbling building was to be leveled to make way for, of all things, "a modern concrete garage for state highway trucks." Queried, the Highway Department complained that it could not use public monies for preservation. Destruction was only a signature away. That destruction would have surely followed were it not for the fact that some things in human sensibilities remain constant though fashions change.

It is a matter of controversy as to whether we naturally take to the loveliness of such things as flowers. Some say it is a joy that is taught.
CUMMINGS ARTS CENTER

Connecticut College
New London, Connecticut

SKIDMORE, OWINGS AND MERRILL
ARCHITECTS

Dwight Building Company, General Contractor

(Story by Peggie Ford '73)

Cummings Arts Center at Connecticut College in New London houses the departments of art and music, fulfilling their very different classroom needs while providing additional facilities for public exhibitions and concerts. Although it was completed in the spring of 1969, the building is still in a period of adjustment as faculty and students adapt the facilities to fit their needs.

Gordon Bunshaft of Skidmore, Owings, and Merrill, designed the monumental three-story aggregate concrete structure around a core of two amphitheater-auditoriums. The lecture hall and concert hall are stacked vertically to conserve space and are ringed by a perimeter corridor which provides access to faculty offices, classrooms, and music practice rooms.

The architect reserved the entire upper level for the use of studio art classes. Six generous skylights project from the building's room, and the northern exposure insures constant, unshadowed light. Fourteen-foot ceilings furnish a feeling of space and air.

The studios are reached through a central balcony-lounge area which looks down to the main lobby on the building's middle level. The architects have achieved a theatrical effect here through the use of exposed light bulbs in ceiling niches.

Located off this lobby is the J. Manwaring Gallery. Two walls of windows and recessed ceiling
lights illuminate the paintings and pieces of sculpture on exhibit. Members of the college art faculty, as well as local artists, ensure new exhibits each month.

Concert-goers also use the main lobby to enter Dana Concert Hall. The 360-seat auditorium provides an intimate setting for solo and chamber recitals which were formerly lost in the larger and more impersonal Palmer Auditorium. Dana’s stage was designed to hold larger groups as well, and has comfortably accommodated fifty musicians. Choral and dance groups use the stage as well. The acoustical walls are white, while the carpeting and arm chairs are a warm red.

Oliva Hall lies on the lower level which cuts into the hillside below grade. Both the art and music departments use its facilities for large lecture classes. The 230-seat auditorium features an enclosed projection booth to minimize noise when slides or films are shown, and comfortably upholstered writing-chairs are available for student note-taking. Both Dana and Oliva were designed without center aisles to preserve the best seating in the center of the house. Oliva is carpeted and upholstered in royal blue.

The music department’s class-rooms, practice rooms, and faculty offices occupy the lower and entrance levels on the west and south sides of the arts center. The walls of these rooms hang on springs, while the floors are suspended independently from the rest of the building to insure soundproofness. Art department faculty offices, seminar rooms, and the art history slide library lie on the opposite side of the entrance level. As is the case with the music department’s facilities, these rooms form the outside perimeter of the building and have one sliding glass door which can be opened for fresh air. On the lower level, sculpture and ceramic classrooms and the Greer Music Library look out to the Castle Sculpture Court connecting the Arts Center to Palmer Auditorium.

The architect positioned Cummings at the end of a long expanse of lawn at the southernmost end of the Connecticut College campus overlooking both the Thames River and Long Island Sound. The arts building stands between Palmer Auditorium to the north and the Lyman Allyn museum to the south, with which it shares a 325-car parking lot.

Mr. Bunshaft has related Cummings exterior materials to the existing granite and limestone buildings on campus and to best meet the building’s structural require-
ments. The contractor sandblasted both the poured-in-place concrete and the precast concrete panels to give the facades color and texture. Tinted glass windows complement this design. Inside the building, corridor walls of a similar aggregate nature provide an interestingly textured background for the display of paintings and sculpture.

The overall dimensions of the building are 198'6" long by 123'6" wide, with a total of 67,000 square feet. It was programmed with the assistance of Taylor, Liebefeld, and Heldman, Ind., to meet the needs of a projected student enrollment of two thousand.

Severud, Perrone, Fischer, Sturm, Donlin, and Bandel were the building’s structural consultants, while Meyer, Strong, & Jones were retained as mechanical advisors. The
Dwight Building Company was the Arts Center's contractor, and Bolt, Beranek, and Newman, Inc. served as acoustical consultants.

The opening of the Arts Center in 1969 has brought mixed blessings to the departments of art and music. The expanded facilities there seem to have attracted larger numbers of students to enroll in art and music courses than were anticipated. Since 1969, enrollments in art and music courses have increased at a rate twice that of the student body as a whole.

The chairmen of the art and music departments admit to wishing that they had asked for more or different facilities in the preliminary stages of design. Some of these omissions are of a minor nature, while others cause major inconveniences. As an example of the latter, William A. McCloy, chairman of the art department, regrets the lack of an art library in the Cummings building rather than across campus in the main library. He also notes that enrollments in photography classes have increased tremendously, putting a terrific strain on limited photo lab facilities.

Mr. McCloy believes, however, that each college arts building is a compromise between administrators, trustees, faculty members, and the architect and contractor, and that not everyone can expect to have all of his wishes for the building completely satisfied.

The art professor is not discouraged by these shortcomings. He recalls that the Rockefeller Foundation once commissioned a study on the problems of designing academic arts buildings.

"After a good deal of analysis," Mr. McCloy observes, "the report concluded that there is no one correct formula for design. Most problems are personal to the institution and must be approached from that perspective."
The gift of alumnus Paul Mellon, the Arts Center is in more ways than one a gateway for the students at Choate and Rosemary Hall Schools: a gateway certainly into the world of the arts, either as spectator or participant; and also, with its courtyard and broad steps that form the route from one campus to the other, the gateway between the two schools. As hub of the two campuses, the Center becomes a meeting place for students and faculty and, both geographically and functionally, the heart of the coordinate activities of the schools.

**People and Place**

Architect I. M. Pei designed the Center with these functions in mind. The courtyard, by also serving as the corridor between the schools, will naturally bring students from Choate and Rosemary Hall into the magnetic field of the arts. And the tiered, glass-enclosed Student Union, which flows directly off the courtyard, will draw to the building not just participants in the arts but all students.

As a center for the arts, Mr. Pei felt the building should be approached as an art form itself. "We hope that the building encourages students to think about their relation to space—and that raises questions about art for the students to consider. We wanted to design a provocative building that causes students to react." Headmaster Seymour St. John's summary of his impressions of the building reflect Mr. Pei's objective: "You can walk through it without ever going into it, but you cannot walk away from it without knowing you've been there."

**Materials**

Conceiving the building as "a piece of living sculpture," Mr. Pei chose architectural concrete as his basic material "because of its permanence, strength and ability to unify; because it can be molded into any desired shape." The concrete itself—8,000 cubic yards of it—was carefully selected and formulated to achieve specific goals. "We used special aggregates and additives, most of them indigenous to the Wallingford area, to get the color and texture we wanted. It had to be a light color to stand out in the hilly, wooded area of dark browns and greens. And it had to have a uniform, warm, buff tone and a slightly irregular, natural texture to blend in with the surroundings."

"Our office feels that this is one of the best concrete jobs we have..."
ever gotten from a contractor,” says Ralph Heisel, associate with Mr. Pei and architect in charge of the project. “The builder (George B. H. Macomber Company) understands concrete to be more than a building material. He looks at it as an artist would.”

The colors of the building materials— the heather brown of the Welsh tile in the courtyard and the Student Union, the burnished carpeting in the interior hallways, the buff color of the concrete—are neutral, earth colors. The lively colors in the building will come from the people, the art, and the activities within the building and will be continually changing.

Form

The form of the building is emphatically geometrical. The exterior displays an economy of shape, yet draws simultaneously on square, rectilinear, circular, and triangular forms. Functionally, Mr. Pei observed two overriding considerations. First— drama, art, and music all should be immediately accessible to the public spaces. Second— some functions within the building, such as music practice facilities, required isolation from one another.

Early in the design stage, Mr. Pei decided to separate the theater from the student union and the teaching areas with a central courtyard so that the theater might be in operation “without infringing on the students in other areas.” At the same time, by the use of glass walls and skylight and an integrating roof, the two wings and the courtyard are visually interrelated.

The Theater Wing

“Usually, an arts center is essentially a theater which is very large and tends to overwhelm the other elements added onto it—music practice rooms, painting and sculpture studios, and the like—which are comparatively very small. To neutralize the sheer mass of the theater,” Mr. Pei explains, “we contained it in a square neutral form, and then we carved into the square, lightening it by carving out the unnecessary.” To offset further the height and mass of the theater, the music and art facilities were stacked into a long, tall form on the opposite side of the complex.

George C. Izenour, one of the world’s leading theater architects, designed the 800-seat multi-purpose theater which comprises the bulk of the theater wing. Equipped with broad, sweeping rows of continental seating, the orchestra accommodates four hundred people; the balcony, another four hundred. A dampering curtain can be lowered from the ceiling to screen off the balcony visually and acoustically for lectures and more intimate performances at which an audience might otherwise feel lost in a great expanse of empty seats.

For concerts, a steel bandshell can be lowered automatically into place. To attain pure, brilliant musical sound, wall and ceiling surfaces are convex, and the maroon painted concrete floors have been left bare. For theatrical reasons, the walls of the theater are a deep-toned blue, with a metallic gray “eyebrow” above the stage.

The stage is designed with an eleven-by-forty-foot pit lift, which forms an apron and which may be lowered to provide an additional thirty-seven seats in the house or lowered still further for an orchestra pit. Thirty feet deep, the stage
has a forty-eight-foot-wide prosce­
nium opening, twenty-four feet
high. Above it are twelve line sets
for flying scenery, a cyclorama, and
a projection screen. A projection
booth in the back of the house con­
tains both 16mm and 35mm mo­
tion picture and 35mm slide pro­
jection equipment, as well as mas­
ter panels for house and stage
lighting and sound.

Backstage are a scenery shop,
dressing rooms, storage rooms for
wardrobes and props, and a Green
Room. These facilities also serve
an Experimental Theater — the so­
called “black box” — which will ac­
commodate an audience of one
hundred within its lofty, square,
black walls.

An underground corridor links
the theater facilities with the music
and art departments in the “tri­
gle wing.”

The Triangle Wing

Under the skylight and filling the
triangular space which gives this
wing its name is the Student
Union, a two-level, plaza-like area
in which students may gather and
socialize. At one end of the Union
is a snack bar. Illumination in the
evening is provided by large clear­
glass bulbs with exposed filament,
which “give a sparkle that one
can’t get with any other kind of
incandescent lighting, and lend a
festeve spirit to the space. The
light spills out through the skylight
and glass wall, setting the Triangle
Wing aglow like a giant lantern.

“The Student Union is related
to the arts instruction area, acting
as a place for people not partici­
pating in the arts to gain exposure
to them,” Mr. Pei explains. “More
than a social space, it serves an
educational function as well. It
makes the Center much more pow­
erful.”

The music and art departments
are directly accessible from the
Student Union. Two entries from
the ground floor lead to the upper
level of the Recital Hall, a two­
story room which also serves for
choral and instrumental rehearsals.
On the lower level beneath the
Student Union are music offices, a
fifty-seat film room with projection
booth, the Recital Hall, an arts
library in which students may read
or listen to recordings and from
which music can be piped into
practice and lecture rooms, and the
access corridor to the Experimental
Theater and Theater Wing.

Music teaching and practice,
which demand more privacy, are
isolated from the public areas of
the building in the uppermost two
floors of the six-level teaching
wing. One floor is set aside for five
classroom-studios; the other for
twelve practice rooms and a large
rehearsal area filling the space
which, from the outside of the
building, forms the top of the arch­
way leading up to the Rosemary
Hall campus.

The art department opens direct­
ly onto the Student Union terrace,
a second level connected to the
ground floor by a central spiral
staircase. The two art floors are
treated architecturally as a single
space, with balconies which divide
the room into different areas. A
two-story wall of glass “brings the
landscape into the studios” and stu­
dents, if they wish, may move di­
rectly outside to a grass terrace.
From the art studio balcony, one
walks out onto a third tier over­
looking the Student Union, the
courtyard, and the Theater Wing.

As Jake Severance, chairman of
the art department, sees it, “the
art studios — as a matter of fact the
entire Center — are designed to en­

Please turn to page 32
FELLOWS

BLANCHARD, CARL R., JR.
BUTTERFIELD, RICHARD D.
DU BOSE, CHARLES
GRANBERY, E. CARLETON
HOWLAND, RICHARD L.
HUNTINGTON, JOHN W.
JONES, HUGH MCK., JR.
KIMBALL, RICHARD A.
MATHER, AUSTIN
MILLER, HENRY F.
MC NULTY, CARRELL S. JR.
MOORE, CHARLES W.
NYES, ELIOT
PHELAN, J. GERALD
ROTIVAL, MAURICE E.H.
SHARPE, RICHARD
SHERWOOD, THORNE
STECKER, RUSSELL, L.
STEIN, JOSEPH

HONORARY ASSOCIATES

CUNNINGHAM, CHARLES
The Art Institute of Chicago
Michigan Ave. at Adams St.
Chicago, Ill. 60603

DANES, GIBSON A., Dean
School of the Visual Arts
State University of New York
Purchase, New York 10577

LAVIERI, CARMINE R., Attorney
Howd, Lavieri & Finch, Attorneys
65 Elm St.
Winsted, Ct. 06098

LEE, RICHARD C.
Former Mayor of New Haven
255 McKinley Ave
New Haven, Ct. 06515

CORPORATE MEMBERS EMERITI

ANDERSON, FRED C.
28 Hedgehog Rd.
Trumbull, Ct. 06611

BARNUM, PHELPS
Lake Ave.
Greenwich, Ct. 06830

BREED, F. NELSON
P.O. Box 433
Wilton, Ct. 06897

BROWN, WALTER DEAN
Box 222
Lakeville, Ct. 06039

CLAY, ALBERT G.
9 Francis Lane
Niantic, Ct. 06357

COGGINS, H. LAWRENCE
Cat Rock Rd.
Greenwich, Ct. 06830

CRABTREE, WALTER P., JR.
195 Fern St.
West Hartford, Ct. 06119

DIXON, FREDERICK J.
Cumberland Drive
Sun City, Ariz. 85351

FAY, JULIAN A.
1334 Sturge Highway
Southport, Ct. 06490

FENNER, WARD W.
15 Range Rd.
Rowayton, Ct. 06853

FUREY, WALTER R.
308 Enfield St.
Enfield, Ct. 06082

GILKISON, ARTHUR H.
R.D. #7, Box 157A
Stonington, Ct. 06378

GOODWIN, HENRY S.
4 Ciderbrook Rd.
Avon, Ct. 06001

GREEN, WARREN B.
36 Sharp Hill Rd.
Wilton, Ct. 06897

HAWLEY, ALTON J.
15 Candlewood Rd.
Trumbull, Ct. 06611

HAYDEN, HAROLD D.
135 Middle St., P.O. Box 1576
Bristol, Ct. 06010

HEDLANDER, R. LINCOLN
45 East Putnam Ave.
Greenwich, Ct. 06830

HEINE, KEITH SELLERS
83 Sunny Reach Drive
West Hartford, Ct. 06118

JACKSON, WILLIAM HENRY
317 Verna Hill Rd.
Fairfield, Ct. 06430

LEVY, LEON R.
Tradewinds
Sanibel Island, Fla. 33957

LINDSAY, HARRY G.
211 State St.
Bridgeport, Ct. 06603

LUDORF, HENRY F.
95 Elm St.
Hartford, Ct. 06103

MILLIGAN, CARINA E., (Mrs.)
Little Sunset
New Canaan, Ct. 06840

MOORE, MAXWELL
Mountain Spring Rd.
Farmington, Ct. 06032

OLSON, PAUL H., SR.
9 Meadowbrook Rd.
Granby, Ct. 06035

PALMER, BENJAMIN H.
16 Franklin St.
Norwich, Ct. 06360

POLLITT, EVAN
61 Vista Drive
Easton, Ct. 06625

PRENTICE, T. MERRILL
Todd Hill Rd.
Cornwall, Ct. 06753

REINHARDT, ALFRED
Vernon Professional Bldg.
Route 30
Vernon, Ct. 06080

ROSE, ROBERT W.
61 Nottingham Terrace
Waterbury, Ct. 06702

ROSENBERG, LOUIS C.
555 Country Club Rd.
Lake Oswego, Ore. 97034

SUNDERLAND, PHILIP N.
81 West St.
Danbury, Ct. 06810

TARPLEY, DONALD G.
127 Harrison Ave.
New Canaan, Ct. 06840

WEIR, JOSEPH G.
6 West Putnam Ave.
Greenwich, Ct. 06830

WILKINS, WILLARD
279 Mountain Rd.
West Hartford, Ct. 06109

ZIROLI, ORESTE C.S.
19 Mohawk Drive
Easton, Ct. 06612

CSA LIFE MEMBERS

ABRAMOWITZ, CHARLES H.
52 Goffe Terrace
New Haven, Ct. 06511

BALDWIN, HARRISON E.
High Acres Rd.
Ansonia, Ct. 06401

BRUFFEE, JAMES H.
11 Livingston Rd.
East Hartford, Ct. 06108

CAMPBELL, WALTER J.
337 Main St.
Danbury, Ct. 06810

CANNICI, HARRY S.
113 First Ave.
West Haven, Ct. 06516

DELLA VALLE, JOSEPH
221 Ridgedale Rd.
Baltimore, Md. 21210

PETRILLO, JOSEPH A.
36 Greenwood St.
New Haven, Ct. 06511

PODOLOFF, DAVID
32 High St.
New Haven, Ct. 06510

PROVOOST, WILLIAM J.
37 Benjamin St.
Old Greenwich, Ct. 06870
The Connecticut Society of Architects is a chapter of the American Institute of Architects. It is a professional society of architects formed in 1966 through consolidation of the Connecticut Chapter of the AIA dating from 1902 and The Connecticut Society of Architects which was established in 1942.


CSA headquarters is located at 152 Temple Street in New Haven, and the office is under the direction of Peter H. Borgemester, executive director, and Mrs. Athaiyla Peggy Hall, executive secretary.

All registered architects who are corporate members of AIA may use the initials "AIA" after their names. Nineteen Connecticut architects have been elected Fellows of The American Institute of Architects and have the added distinction of using the initials "FAIA" after their names. All architects who practice their profession in Connecticut must complete successfully a four-day written examination which generally follows five years of study in an accredited school of architecture, plus an ad-
ditional three years of internship under the direction of a registered architect.

A professional code of ethics governs the actions of architects, and this is as demanding as the codes of other professions. It is an assurance of technical competence, design skill, and professional integrity for those who employ and commission architects.

Connecticut is particularly fortunate in the quality and diversity of architectural talent among its practitioners. Connecticut, too, is the home of one of the finest and most progressive architectural colleges in the country, the Yale School of Art and Architecture.

Architects are looking beyond the design and construction of single, stand-alone buildings. They temper form and design to environment. They practice within a broad scope of harmony and contrast, accomplishing results which live from one generation to the next without conflict. Connecticut's architects contribute consistently to a meaningful and durable man-made environment in the state's cities, suburbs, and rural areas.

This is the first time the roster of The Connecticut Society of Architects has appeared in Connecticut Architect. It is published for the convenience of readers. Additional copies of the issue are available at the CSA office for $2 a copy.

Neerology

Eleven members of The Connecticut Society of Architects died during the past year. We report their names with respect: Harvey T. Babitt, Leo Caproni, Peter J. Collins, Samuel Gitlitz, Herman J. Goldbecker, Carl F. Hakewessell, Sr., Robbins H. Miller, Nelson L. Page, Ernest Sibley, Jr., Leonard J. Toole, and Frank W. Woodlock.

Ground was broken August 1 in Hartford for the $42 million Connecticut Financial Center at Main and Pearl Streets. The gold mirrored and bronze structure was designed by Neuhous-Taylor, architects and planning consultants of Dallas and New York. Connie Nappier Jr. Associates of Hartford is the owner's consulting architect, and Gilbane Building Company is general contractor. David T. Chase, Hartford developer, is the owner. The building will have a total area of about 638,000 square feet and a parking garage for 1,178 cars.

DESIGNING A HOSPITAL?

The increase in costs, training and admissions coupled with shortages of doctors, nurses and technicians have caused hospital administrators to look to sophisticated communications systems as one answer to their problems. Tomorrow's hospital will require a wide spectrum of communications facilities including voice, data and video systems. Underfloor ducts, conduit and riser systems, switchboards and apparatus closets must be planned early. Expensive rearrangements and unsightly exposed wiring can be avoided later on.

Coordinated communications preplanning is essential. Our building industry consultant can help you plan for the communications needs of a modern hospital or any other building where sophisticated communications systems are required. He knows communications. And he has experience working with people who build. Call the building industry consultant when your plans are still on the drawing board. You add him to your team without cost or obligation. Dial 1-800-922-2953, toll free from anywhere in Connecticut.

Southern New England Telephone
Goodspeed
Continued from page 8

Similarly, some say that the joy of seeing the Goodspeed Opera House derives from a nostalgia for the past and for a tradition taught. But anyone observing the delight of little children in blossoms must realize that for them there is more of freshness and spontaneity to this experience than of any learning. In a like manner, so it is with the Goodspeed. Its simple elegance has the timeless quality of blossoms — forever young and forever new. It stands on its own with little need of the remote charms of tradition and learning for embellishment. For this building did not represent fossilized history, but was instead a living style with a continuing power to touch the hearts of all who gazed. In the end, this is what made the difference between certain destruction and eventual renewal.

Faced with the imminent destruction of the grand old Opera House, a throng of admirers awakened in a sudden surge of popular sentiment pleading for its survival. First the Governor was persuaded to stay the hand of the Highway Department. Next, the legislature was importuned for monies to arrest the deterioration of the building while massive fund raising efforts were getting under way. It was argued in the General Assembly that a $10,000 appropriation would not be wasted to keep the building in use since it would cost as much to park Highway Department vehicles elsewhere. In 1959, the money was authorized in a bill that stipulated a maximum period of five years for private sources to come forward with sufficient funds to restore and operate the building.

In response, a few months later the Goodspeed Opera Foundation was formed. Then began a host of imaginative fund raising efforts. There were benefit performances featuring top operatic stars, private solicitations, a volunteer thrift shop, a raffle, and even a plaster ripping party. Here several hundreds including the Governor, legislators, and business leaders rolled up their sleeves and worked side by side to strip the walls clean for new plaster. The goal of loveliness was kept clearly in sight by a fine scale model that was exhibited around the state. It would be hard to imagine such efforts on behalf of a building with lesser visual appeal.

In the space of a single year more than two thirds of the required half million was raised. Encouraged, the Foundation broadened its scope to include purchase of the neighboring Riverside Hotel — the former Gelston House restaurant that so enlivened the river view — to be developed with the Opera House as part of a single complex. The state transferred title to the Opera House for one dollar and construction began.

Proceeding according to the plans of the late Frederick Palmer, a specialist in architectural restoration, decaying rooms took on their former splendor. Period decorations were found and mounted with loving care. Authentic 1820 French handmade wallpaper was placed in a cocktail room, a Baroque mirror in the shopping arcade, ornate Victorian lamps throughout, and a colorful gay nineties popcorn wagon in the entry foyer. Working in the spirit of the whole, Mr. Palmer
added new richness in the design of a stunning grand stairway that solved the problem of circulation to theater above.

Within the theater itself, the original drop curtain was found and mounted. Plush blue velvet seats and deep wine colored curtains became accents for extensive white plaster surfaces painted with neo-classic panels. A ribbon of balcony panelled with florid medallions was completely restored. Once more the theater lights burned bright.

Work progressed rapidly. Outside, the overhangs and verandas were completely rebuilt, an appendage for a stair and elevator was neatly worked into the design, and the old Gelston House restaurant was refurbished and redecorated in Victorian decor. In June 1963 the complex was completed and the first musical of the season was performed. Goodspeed’s landing once again became a center of beauty and life.

So, a major attraction was saved to the joy and delight of millions—a source of pride to Connecticut and the Nation. We see how fragile are things of beauty in an uncaring world. We see also how an architecture that speaks directly to the heart with lovely shapes and forms can withstand such a world. Above all, we see the role of architecture in environmental quality. For in any listing of the environmental splendors of the lower Connecticut valley, would the Goodspeed Opera House fail to appear?

**Even Light**

Sylvan R. Shemitz and Benjamin L. Stahlheber have been issued a patent for a new lighting device which uniformly lights a plane surface from a source at one edge.

A new luminaire and reflector, which is trademarked Elliptiper, combines parabolic and elliptical surfaces to achieve its results. It throws progressively more candlepower to the progressively distant parts of the surface, produces a rectangle of even light, and creates no glare in the eyes of an observer outside the area of illumination.

Its function is to put all of its light only on the subject and to light the subject area evenly from a source hidden from view at normal viewing angles.

Uses include cut-off street lighting, airport aprons, sports arenas, service stations, billboards, flood-lighting buildings, and a number of interior applications.

Mr. Shemitz heads a West Haven consulting firm.

**EXECUTONE GIVES YOU 4-WAY SERVICE FOR SOUND AND INTERCOM SYSTEMS!**

**CONSULTATION SERVICE**

1. Our Field Engineers will assist you in determining your clients’ communication needs... recommend the system designed for the job... provide you with professional consultation service.

**INSTALLATION AND SUPERVISION**

2. We assume full responsibility for satisfactory operation of the system, whether installed by the contractor, or our own factory trained crew. Every Executone system is covered by a one-year warranty on service parts and labor.

**ON-PREMISES MAINTENANCE**

3. Our mobile staff of skilled factory-trained technicians have complete stocks of standard replacement parts. Reliable performance of every Executone system is assured by 24-hour-a-day, 7 day-a-week service availability.

**PERSONNEL INSTRUCTION**

4. Our representatives instruct your clients’ personnel in the proper use of Executone systems. This planned program assures maximum benefits through proper operation and utilization of their systems.

IN ADDITION... we provide wiring plans and shop drawings as well as specifications and costs. If you have a job on your boards that should utilize intercom or sound, contact us. No obligation, of course.

**EXECUTONE OF CONNECTICUT, INC.**

842 Farmington Avenue • West Hartford, Connecticut 06119

(203) 236-2345

EXECUTONE COMMUNICATION SYSTEMS for BUSINESS, INDUSTRY, and INSTITUTIONS.
Library Award

A Connecticut school library designed by a Massachusetts architect was among nine award winners in the 1972 Library Buildings Award Program sponsored by the American Institute of Architects, American Library Association, and the National Book Committee.

An award of merit went to Kenneth DeMay of Sasaki, Dawson, DeMay Associates, Inc., Watertown, Massachusetts, for the Loomis Institute Library in Windsor.

"Although very rectilinear, this library works well, defining the functions adequately. There is a great feeling in the interplay of interior spaces, with mezzanine sensitively related to the sloped roof plane. Here is a building which belongs in its environment. It respects the Georgian character of its neighbors without a hint of pretense. A fine solution," was the jury comment.

Firm Incorporates

M. N. Crabtree Associates, Incorporated, 24 Lewis Street, Hartford, has become a professional corporation.

Principals in the firm are Malcolm N. Crabtree, AIA, Ireneus Harasymiak, AIA, and Joseph F. Pierz, AIA.

The firm offers total environmental design services, according to its announcement. This includes architecture and planning, industrialized building technology, land development services, construction management, interior design, graphics, systems research programs, feasibility studies, economic studies, and ecological studies.

Industrialized Building

The Industrialized Building Exposition and Congress will be held at the Kentucky Exposition Center, Louisville, October 30 through November 2.

Island Home

Tavern Island, formerly owned by the late Billy Rose and most recently by Islands Unlimited, has been purchased by Mr. and Mrs. David Bruce Falconer of Rowayton, according to an announcement by Previews Inc.

The island is a mile-and-a-half off the coast at Rowayton. It consists of four wooded and landscaped acres and a Tudor-style fourteen-room house, a boathouse with an upstairs billiard room, and a tea house which is set apart for privacy. There is also a five-room guest house, known as the Pilot's House since the day it was built in the 1700's by Captain Joseph Merrill, a pilot who guided boats into Norwalk Harbor.

A half-acre access parcel on the mainland, with a five-room house, two-car garage, and dock, was included in the island's $350,000 offering price, it was stated by John R. Van Winkle of Previews.

The island's history includes the legends of Captain Merrill's discovery of buried treasure, construction of the main house by Eben Hill with stone and lumber carried across Long Island Sound's frozen waters during a hard winter, and Billy Rose's private zoo.

Mr. and Mrs. Falconer plan to live on the island eight months of the year. When ice may interfere, they will live in the mainland house which they plan to expand. Mr. Falconer hopes to use the upper floor of the island boathouse as the summer office of his Darien-based architectural firm.

One of Mr. Falconer's designs was a leisure home in West Redding (Connecticut Architect, March-April 1970), and he has had his own architectural practice since 1963.
Richard R. Bergmann, AIA, president of the Association for Better Community Design (ABCD), told a recent meeting of the group at the Gallagher Estate, Norwalk, that he deplored the attempted construction of "yet another gas station on one of Norwalk's lovely streets."

"It is too bad that the specific gravity of gasoline is not high enough to permit swimming, because at the rate service stations are being built in Norwalk we may drown in it very soon," he said.

Lashing out at the loss of one of Norwalk's Revolutionary houses to become a gas station site at Cross and Main Streets, Mr. Bergmann continued: "We are losing our architectural heritage too fast. It is distressing to lose a house as old as this one, but Norwalk has lost many other fine houses in the last few years. As recently as 1960, Norwalk had one of Connecticut's best collection of Victorian and Georgian houses. Many were destroyed during construction of the Connecticut Turnpike, more for the new Route 7, and others were ruined by being broken into apartments and rooming houses -- their beauty hidden by fire escapes and their lawns and gardens covered with asphalt.

"We had better wake up," Mr. Bergmann said, "or there will be no part of the city worth stopping to look at. To paraphrase Gertrude Stein, 'There will be no there there.' Norwalk, with its magnificent terrain and rock-hewn shoreline is notably endowed by God. Man seems to be going out of his way to destroy that beneficence.

"Not only are dollar-hungry corporations substituting commercial structures for what ought to be historic shrines, but smaller merchants in an attempt to attract customers are flattening our beautiful hills to provide parking space for poorly conceived retail outlets. This dreadful practice is particularly noticeable along Route 7 north of the Merritt Parkway where the eastern hills are blasted out and leveled, while the slopes to the river on the west are filled. This results in a monotonous prospect which is further encumbered by a lot of oversized higgledy-piggledy signage," he stated.

Mr. Bergmann urged that ABCD rededicate itself to educating Norwalk realtors and merchants "to the importance of seeking professional design counsel to keep Norwalk beautiful and to make it hum."

To prove his point, Mr. Bergmann cited the Clover Farms Dairy building on Westport Avenue. This commercial building "does not fit the original landscape and, perhaps because of this, draws customers from all over Connecticut and Westchester County, New York."

Keep America Clean.
Keep America Beautiful.

If our salesmen could carry samples,
You'd always specify BILCO.

When all you have to go by are the pictures on the catalog pages, one brand of horizontal doors looks pretty much like another. But if our sales representatives could carry samples you would immediately recognize the advantages of Bilco Doors.

ROOF SCUTTLES
Standard sizes for personnel access; special sizes in single and double leaf types for equipment access.

FLOOR and PIT DOORS
Four standard types in a variety of sizes for every interior and exterior requirement. Special sizes on order.

FIRE VENTS
The finest in fire protection equipment. Eight standard sizes with UL and FM labels. Special sizes to order.

The BILCO Company, Dept. CA-72, New Haven, Connecticut 06505
CSA Show
The Connecticut Society of Architects is sponsoring its first "artwork in all media" show on August 16-17 at Fairfield University.

Paintings, sketches, renderings, photographs, etchings, sculptures, or other artwork forms, must be submitted to Audrey Thomson, Director of Special Events, Fairfield University Campus Center, no later than August 11.

The number of submissions is limited to three for each person, and must be executed by a CSA member. The exhibit will be concurrent with a meeting of the Society and an exhibit of professional sculpture. Further details are available from the CSA office in New Haven.

Steel Awards
Architects, engineers, and designers have been invited to compete in the annual award program sponsored by the American Iron and Steel Institute.

Two awards will be made in each of four categories, one for best design and one for best engineering in steel. Categories are housing, high-rise construction, low-rise construction, and public works construction.

A jury of three designers, three engineers, three architects, and three contemporary art experts will comprise the jury.

Entries are limited to structures completed after January 1, 1970, and entries must be submitted before January 26, 1973.

Information is available from Design in Steel Award Program, 201 East 42nd Street, New York, New York 10017.

Architectural Scholarships
Three New Haven area youths have been awarded AIA/Ford Foundation scholarships for the study of architecture.

Henry Lewis, 24 Norfolk Street, West Haven, has been accepted at Howard University, Washington, D.C.; Lynn Nicholson, 42 Platt Street, New Haven, will study at Boston Architectural Center; and John Dawson, 547 Columbus Avenue, New Haven, will enter his second year at North Carolina A & T University.

The AIA/Ford Foundation scholarship program was established in 1969 to increase the number of minority group members in the architectural profession. Students who have been deprived economically and educationally and would not otherwise be able to study architecture are assisted by this program.

Messrs. Lewis, Nicholson and Dawson were sponsored by the Connecticut Society of Architects, and Edward Cherry, AIA, headed the Society's efforts in finding and endorsing the candidates. Henry Lewis and Lynn Nicholson will be aided by the CSA, and John Dawson's scholarship will be supplemented by the Black Civic Social Club of New Haven.

Color Preference
Homeowners showed marked preference for brown, gold, green, and gray house paint colors during 1971 according to a survey by Valspar's Color Reference Studio. However, traditional white remains the single most popular color by a wide margin.
Technician Training

A document has been issued outlining procedures whereby architectural technician training programs at two-year technical schools and junior colleges may be approved by The American Institute of Architects.

The publication, "An Approval Procedure for Architectural Technicians' Training Programs," is the outgrowth of a 1968 study by AIA which established guidelines for the education and training of technicians.

The architectural technology program at Southern Illinois University, Carbondale, has become the first to receive AIA approval. That program, directed by Paul Lougeay, was established in 1954.

Procedures for approval have been established to provide architectural technicians who are well qualified, to bring recognition to the technician movement, to recognize those schools having quality programs and producing capable graduates, and to encourage closer ties between the schools and local AIA groups.

An additional benefit of the program will be the accumulation of previously unavailable statistical data. This will be used to anticipate future educational needs and trends and new technical career opportunities, and to provide up-to-date career materials to prospective students.

Single copies of the document are available from the education and research department, The American Institute of Architects, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036.

Standards Available

Current building code standards of the American Society for Testing and Materials are available on microfilm cards to architectural firms. Information may be obtained about the service from IDAC (Instant Data Access Control), 425 East 53rd Street, New York City 10022.

Avon Gallery

The Society of Connecticut Craftsmen will open a gallery and state headquarters at Avon Park North, Avon on September 23.

The gallery will be a showcase for Connecticut craftsmen and a public information center for craft subjects, including materials, exhibits, and classes. On opening day, there will be an indoor-outdoor show, and at 4 p.m. an auction of original works donated by the artists.
CBC Officers
John E. Plantinga, partner in Meyer, Strong & Jones, P.C., New York City, was elected president of the Connecticut Building Congress at its annual meeting, June 15, at Restland Farm, Northford.


Elected to the board of directors for three year terms are Robert A. Sapack, Architects Planning Team, P.C., Waterbury; Roseline D. Smith, W. J. Megin, Inc., Naugatuck; and Clifton J. Cotter, M. J. Daly & Sons, Inc., Waterbury.

Other board members are Angelo J. M. Giardini, Associated Construction Company, Hartford; Rodney Midford, Standard Builders, Inc., Hartford; Stuart Tillinghast, Blanchard and Tillinghast, Architects, New Haven; Peter Flagg, C. N. Flagg & Co., Inc., Meriden; Ralph Mausolf, Cybernetics, Inc., Cheshire; and Russell G. Williams, The Reynolds Electric Company, Wallingford.

Art/Craft Show
An Art/Craft show and sale will be held at Litchfield High School on October 14, 10 a.m. to 5 p.m., and October 15, 1 p.m. to 5 p.m.

Architectural Firm
Stuart Tillinghast, AIA, has joined Carl R. Blanchard, Jr., FAIA, as a partner in Blanchard and Tillinghast, Architects, with headquarters at 74 Forbes Avenue, New Haven.

Mr. Tillinghast will be partner in charge of production and job administration. The firm, which was founded in 1940, is engaged in the general practice of architecture, including planning, interior design, and construction management.

Mr. Tillinghast is a member of the board of directors and past president of Connecticut Building Congress. He is vice president of the Housatonic Chapter of the Construction Specifications Institute; chairman of the Building Code Board of Appeals in Bridgeport; and a member of the Connecticut Society of Architects, AIA, Building Officials and Code Administrators International, and the board of directors of the YMCA Central Branch.

Current projects of the firm, which has won a number of design awards, include the Masonic Home and Hospital, Wallingford; Betsy Ross School, New Haven; West Woods Elementary School, Hamden; Mystic Oral School for the Deaf, Mystic; Cheshire Correctional Community, Cheshire; and the Osbornale State Park, Derby.

New Block
Spectra-Wal, a new concrete block for load bearing walls, has been introduced by Plasticrete Corporation.

Political Platforms
The American Institute of Architects, through Archibald C. Rogers, FAIA, chairman of its National Policy Task Force, urges a national growth policy "to shape its growth and improve the quality of its community life in urban, urbanizing, and rural areas."

Said Mr. Rogers: "The objective of a national growth policy should be a national mosaic of community architecture designed to be in equilibrium with its natural setting and in a sympathetic relationship with its using society."

These statements were contained in a recommendation to the Platform Committee of the Democratic National Committee and presumably will be made similarly to the Republican National Committee.

The recommendations include the building and rebuilding of American communities planned on a neighborhood scale and moving away from the haphazard and small increment development process that now exists. "Public utilities, transportation, and services should be installed in advance as a conscious act of public decision-making to locate and guide growth and ensure a better environment," he said. "This expanded free choice should be facilitated by ensuring open occupancy, directing housing subsidies to people rather than structures, linking development of urban cores to growth in peripheral areas, and increasing citizen participation."

It includes suggested revisions of Internal Revenue Codes to favor stable, high quality development; revenue sharing to ensure results at state and local levels; reappraisal of education fund sources to relieve property tax burden; a steady flow of mortgage money at controlled rates; and accelerated use of industrialized building systems which do not sacrifice good planning and design.

Buildings constructed by the federal government should "reflect the finest examples of American architecture and design," Mr. Rogers stressed.
Bridge Award

Scott Hill Road Bridge, Lebanon, was among the twenty-one most beautiful bridges opened to traffic during 1971, as selected in the 44th annual competition sponsored by the American Institute of Steel Construction.

Designer of the bridge was Storch Engineers, Florham Park, New Jersey, and general contractor was Savin Brothers, Inc., Bloomfield. The jury comment was: "This structure is characterized by its simplicity. Its strong attractive lines are consistent and very interesting."

Noise Seminar

Noise and vibration control of mechanical equipment in buildings is the subject of a seminar to be conducted in Boston, November 8-10, by Laymon N. Miller. Details are available from Bolt Beranek and Newman Inc., 50 Moulton Street, Cambridge, Massachusetts 02138.

PBS Booklet

A booklet describing how federal building contractors may share in savings which result from their cost-saving ideas is available from the Public Buildings Service of the General Service Administration, J.F.K. Federal Building, Boston, Massachusetts 02203.

Engineering Appointment

Richard L. Wilson, director of facilities planning and engineering for Fletcher-Thompson, Inc., Bridgeport, has been named to the national advisory board of the Facilities Planning and Design Division of the American Institute of Industrial Engineers.

LAWN SPRINKLER SYSTEMS

IRRIGATION AND EQUIPMENT SUPPLY CO.

66 ERNA AVE.—MILFORD, CONN. Phone 874-1096

THE COMPLETE IRRIGATION SUPPLY HOUSE

Master Distributors of:

BUCKNER Sprinklers & Automatic Controls

CLA-VAL Control Valves

JOHNS-MANVILLE Pipe

IRRIGATION DESIGN SERVICE

NOW! Keep any building interior up to...

15° COOLER with KoolShade

SOLAR HEAT and GLARE CONTROL

Sun-exposed window areas, even with interior shading devices, admit as much as 90% of the sun’s hot rays and are primarily responsible for excessive heat gain, uncomfortable room temperatures.

CLEAR OUTWARD VISIBILITY: KoolShade is like a transparent veil, almost invisible from the inside, permits up to 84% clear outward visibility.

REDUCES GLARE: KoolShade also provides unmatched glare-shading efficiency—admits comfortable, diffused daylight.

FOR ANY BUILDING: Office, Hospital, School, Church, Apartment, Home—wherever solar heat and glare are a problem.

AUTHORIZED CONTRACTOR: We are thoroughly trained and equipped to make any type of installation. Call for more information, free estimate.

THE HARTFORD WIRE WORKS COMPANY

90 ALLYN STREET, HARTFORD, CONNECTICUT 06101

(203) 522-0296

for any window under the Sun!
Honduras Project
Two young Southbury architects, Mr. and Mrs. Benjamin Brown, are midway in a two-year tour of duty as Peace Corps volunteers in San Pedro Sula, Honduras.

Benjamin Brown, assigned to the city's engineering department, is designing a central park for the 130,000 residents.

His wife, Lois, serving with a local labor organization, is designing a school, community center, and one-thousand-unit housing project for Honduran employees of the local banana company.

The Browns are 1970 graduates of Case Western Reserve University in Cleveland, Ohio. They are serving at the request of the Honduran government to help ease the country's shortage of trained architects.

Mr. Brown, son of Mr. and Mrs. Harry Brown, Jr., Southbury, describes his urban planning assignment as "a 300 percent jump out of architectural school. A typical graduate averages ten to fifteen cars with a private firm or several years of municipal employment before reaching the level of job responsibility I'm at now," he said.

"At home, somebody else would be doing the plans I'm doing here, and I'd be in charge of copying them over."

Industry Seminar
American Institute of Architects will conduct a seminar for architects in industry, October 10-11, at Columbia, Maryland.

Choate
Continued from page 14
encourage active student participation in the arts. In a way, the Student Union is part of the art and music departments, and we, in turn, are part of what goes on there. The physical set-up almost demands that a student react and perhaps rethink his posture vis-a-vis the arts."

For the mathematically minded, it all adds up to more than 70,000 square feet of floor space in a building which is 250 feet long, 131 feet wide, and fifty-two feet high. As many as 1500 people might teach and study, paint and play, perform and participate all at once without interfering with one another. The Paul Mellon Arts Center is designed to be of service not only to Choate and Rosemary Hall, but to Wallingford-adjacent communities and to schools throughout Connecticut.

Headmaster Seymour St. John says, "We have liberated our musicians and artists from basements and attics all over the campus and brought them together in a magnificent building expressly designed for their use and their craft. We hope now that no student will leave our campus without having been touched by the arts in a way that will have a carryover throughout his entire life."

IEOH MING PEI, FAIA, earned his Bachelor of Architecture degree at Massachusetts Institute of Technology and his Master's from the Harvard Graduate School of Design. He had traveling fellowships at both schools and served on the Harvard faculty. After working with Welb & Knapp, Inc. as Director of Architecture, he formed his own firm — I. M. Pei & Partners — in 1955. He has received numerous honors, and the work of his office has earned many local and national awards.

Scholarship Fund
The Connecticut Society of Architects Scholarship Fund aids young men and women to continue and complete their architectural educations. Contributions to the Fund should be sent to the CSA office, 152 Temple Street, New Haven 06510.
Norwalk Mansion

The Lockwood-Mathews Mansion in Norwalk became a national historic landmark this spring.

Richard Bergmann, AIA, is architect in charge of the restoration of the mansion which was built in 1864 by financier LeGrand Lockwood. John Milner, AIA, serves as a consultant to the Mansion Museum, Inc., which is responsible for the restoration and preservation of the building. The sixty-room mansion was designed by Detlef Lienau.

Floyd B. Taylor, landmark specialist of the National Park Service, presented a plaque to Norwalk Mayor Donald Irwin at the ceremonies. Dr. William Murtagh, Department of the Interior, addressed the audience of five hundred who inspected the famous mid-Victorian building.

Yale Art Gallery

Yale Art Gallery tours leave from the Sales Desk on Tuesdays at 2 p.m. and Thursdays at 1 p.m. Lectures are given by the staff of the Yale University Art Gallery.

Following is the late summer and fall schedule: Seventeenth and Eighteenth Century European Art, August 8 and 10; Twentieth Century Sculpture, August 15 and 16; Materials and Techniques of the Early Renaissance Painters, August 22 and 24; Stylistic Developments in Italian Painting, 1250-1500, August 29 and 31; The Architecture of New Haven (shuttle bus tour), September 5 and 7; Behind the Scenes at the Yale Art Gallery, September 12 and 14; Tour of the Garvan Furniture Study, September 19 and 21; and Major Works in the Yale Collections, September 26 and 28.

Keep America Clean.
Keep America Beautiful.

The George C. Field Company

General Contractors  Founded 1897
Madison, Connecticut
Specializing in fine residential construction for architects
245-2020
Design Patents
Two booklets covering inventions patented in the United States during 1971 have been compiled by Stanley Garil. One covers building design and the other manufactured housing. Copies may be obtained by sending $5 for Manufactured Housing, or $4 for Building Design. 1970 and 1969 editions of the booklets are available, also.

The booklets are available from Stanley Garil, Research Specialist, 2514 K Street, N.W., Washington, D.C. 20037.

HUD Conference
With low and moderate income housing up from 100,000 to 500,000 units in three years, The American Institute of Architects is sponsoring a “teaching” conference. The purpose is to help architects participate effectively in the HUD-assisted programs.

Scheduled October 5-6 in Washington, information is available from M. C. McFarland, AIA, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036.

Emergency Housing
Flood victims in the Wilkes-Barre, Pennsylvania, area are being provided with emergency modular housing similar to that being used to shelter athletes at the Munich Olympics.

The units are being produced for the U. S. Department of Housing and Urban Development by Craftech International, Ltd.
"The building business is a challenging test of a banker's flexibility—in my book, Merchants passes with flying colors!"

Robert Lusk is president of The Lusk Corporation, builders of apartment houses, condominium homes, shopping centers and single family homes. He believes it takes a special kind of banker to live with the uncertainties of his business.

"Merchants has always impressed me with its willingness and ability to understand the unusual characteristics of my operation", he declares. "Pete Lomaglio has worked side by side with us, taking a most detailed concern in each of our projects. In any building project, cash requirements are difficult to forecast due to changes in weather and labor availability. With Merchants behind us, we operate with the certainty that when we need additional capital to proceed, we'll have it. We've never been held up by any shortage of cash.

"In fact, whatever construction problems arise—I know I won't have to coax Merchants to play along. They hang in—and that's invaluable to our success!"

Merchants Bank has provided construction financing for The Lusk Corporation's Southport Woods condominium and is now doing the same for Ledgebrook, condominium homes in Norwalk, and Number One Strawberry Hill, condominium apartments in Stamford.

The Lusk Corporation proves Merchants means business. Call Pete Lomaglio at 866-2551 and talk about yours.
WANT HEAT LOSS DATA on the new building you're planning?

OUR COMPUTER WILL PROVIDE FAST INFORMATION IF YOU'LL GIVE THE ANSWER MAN THE FIGURES HE NEEDS

At no cost or obligation, the Answer Man will feed our computer the input it needs to provide you with heat loss calculations for any new building you're planning. Just telephone him (he's your electric company representative) and ask him to pick up the data from you. He'll take it from there, obtaining a detailed computer printout of heat loss information on your new building and arranging to review it with you. Don't hesitate to take advantage of this proven decision aid. Call your Answer Man. He wants to help.

THE ELECTRIC COMPANIES OF CONNECTICUT

UNITED ILLUMINATING | THE CONNECTICUT LIGHT AND POWER CO. | THE HARTFORD ELECTRIC LIGHT CO.