

*new england*

# Architect

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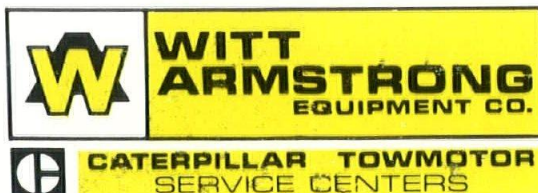
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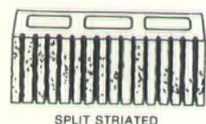
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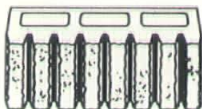


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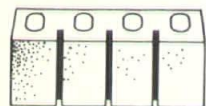
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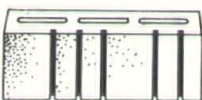
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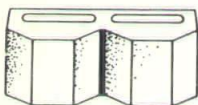
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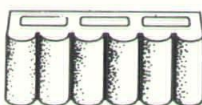
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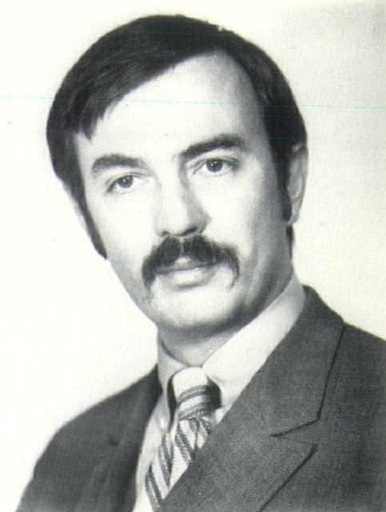
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William J. Mello, Jr., AIA (left) a vice president of Ritchie Associates, Inc., Architects & Engineers, Chestnut Hill, Mass., hosted Australian Architect Warren Jones and his wife Carla (center) during their recent American visit. Following a tour through the Ritchie organization they were joined in Mr. Mello's office by president of the firm Donald Ritchie, AIA (rear), and Peter M. A. Moyes, AIA (seated), a vice president.

## NOTES & COMMENTS

### Gwilliam Named V-P At Tocon Development



Willard E. Gwilliam

The Board of Directors of Gil-Bern Industries, Inc., Plympton, Mass., has appointed Willard E. Gwilliam, R.A., Vice President and Manager of the Tocon Development Company, a new division formed to provide the "software systems" of acquisition, design, management and construction coordination for the firm's real estate developments and turnkey operation.

This new division will complete the closed systems concept, unique to Gil-Bern, as they now can provide the entire construction package from land acquisition and building  
(Continued on page 4)

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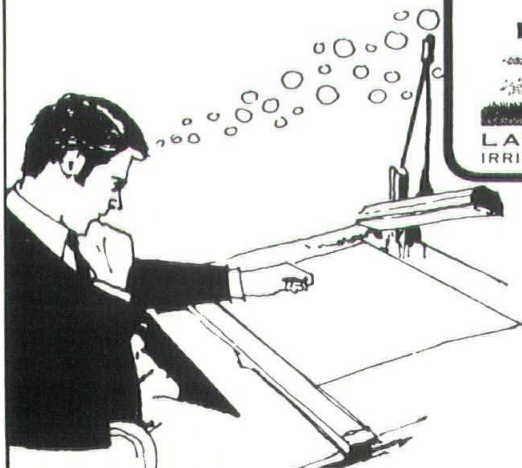
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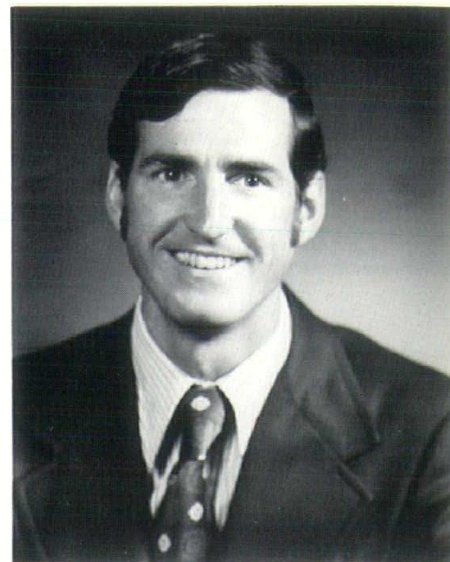
Notes (Continued from page 2)  
design to Tocon Development Company, to manufacture of concrete hardware systems by Universal Prestressed Concrete, to construction by Gil-Bern Construction Corp., and finally to management by the Tocon Development Company.

The past eighteen months Gwilliam has been retained as Systems Development Architect for Universal Prestressed Concrete and was responsible for designing the "Tocon" (Total Concrete) building system.

A graduate of Rensselaer Polytechnic Institute, Troy, N.Y., he was previously Associate in charge of Design-Programming and Design-Production Coordination with David M. Crawley Associates, Plymouth, Mass. He was Principal in the Doyle & Gwilliam, Architects, Balboa, Canal Zone, from 1961 to 1965, following a three-year association with Donald J. Stephens, Architects, Loudonville, N.Y.

Gwilliam was recently married to the former Laura Dephouse, Publicity and Public Relations Consultant at Campbell, Aldrich and Nulty, Boston.

## Phillips Heads Community Design Service



Thomas D. Phillips

Bay State Architect Thomas D. Phillips has been appointed President of Community Design Services, a subsidiary of Kuras & Co., a diversified firm that provides planning, financing and development for all segments of the real estate industry. Phillips will be responsible for management of architectural and planning activities in support of the Cambridge organization's development projects.

For the past four years Phillips has been an Associate at Huygens & Tappé, Inc., Architects and Planners in Boston where, for the past two years, he has been the Project Architect for New Hampshire College's new seven-building rural campus. He was also Project Architect for the Longy School of Music expansion in Cambridge, as well as for the Lynn Institution for Savings in Lynn, Massachusetts.

Previously he worked for Carl Koch & Associates where he was principally involved in the design of Lewis Wharf, which is a Boston complex intended to include residential, commercial, and cultural facilities.

Phillips is a graduate of Williams College (B.A. '61 with Honors in Fine Arts) and of the Harvard Graduate School of Design (M. Arch. '65). While a student, he worked in the planning office of the New England Medical Center. A resident of Wellesley, he is married and the father of two children.

(Continued on page 28)

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# *new england* **Architect**

November 1971      Volume 2      Number 7

## **features**

The Forand Building Cranston, R.I. ....	6
Cape Cod Conservatory of Music & Arts Barnstable, Mass. ....	10
Mount Holyoke College Art Building South Hadley, Mass. ....	12
Green Shoe Plant Newburyport, Mass. ....	20
Newton-Wellesley Hospital Wing Newton, Mass. ....	22

## **departments**

Notes & Comments .....	2
Index to Advertisers .....	28

*Photo Credits:* Gorchev & Gorchev (Cover),  
West Wing of the Newton-Wellesley Hospital,  
pages 22-27;  
Howard Studios, pages 10-12;  
Jonathan Green, Mount Holyoke College Art  
Building, 12-13 (all), 14 (upper), 15 (lower),  
16-17 (all), 18-19 (upper center);  
Michael Feinstein, 14 (lower), 15 (upper),  
18 (upper, left);  
Marshall R. Hathaway, 19 (all except upper left);  
George Zimberg, 21 (upper).

### **Editorial & Sales Office:**

Three Sheafe Street  
Portsmouth, N.H. 03801  
Telephone: 603-436-4503

Published monthly by the  
Walsh Publishing Corporation,  
Three Sheafe Street Ports-  
mouth, N.H. 03801. No article  
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Please send Form 3579 to  
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P.O. Box 900, Portsmouth, N.H.  
Fifty Cents A Copy  
Subscription: Five Dollars Per Year.

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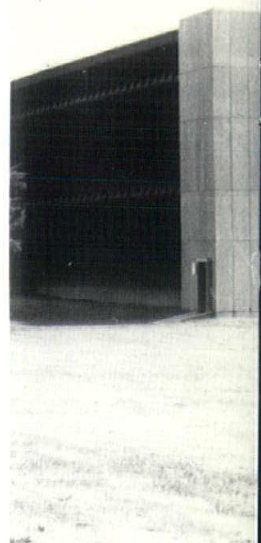
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# THE FORAND BUILDING

Cranston, R.I.

*The Providence Partnership — Providence, R.I.*



THE basic problem in the design of the Aime J. Foran Building was to provide a facility to house an administrative staff of 400 people for the Department of Social Welfare of the State of Rhode Island. The Department had previously been stationed at various locations in Providence and at the Medical Center in Cranston. During construction of the building, plans for a major reorganization of the Department were announced. Two separate divisions were formed: Mental Health, Retardation and Hospitals directed by Anthony P. Travisono, and Social and Rehabilitative Services directed by John A. Affleck. When these departments began operation in July of 1970 it was decided to abandon the traditional office layout and develop an "office landscape system".

This application of a relatively new design concept provided almost total flexibility in the three-story office building. Interior office space for the administrative staff was carefully developed around a skylighted inner courtyard.

The site, a former cornfield, has a gentle slope. The architects have complemented the existing landscape with the use of earth berms to relate the building to the site. Berms partially conceal the 300-car



*At each corner of the structure granite towers, which house emergency stairways, contrast with the weathering steel. The three large sheds on the roof contain elevator, machinery and other mechanical equipment.*

parking facilities. Thirty-foot maple trees and weathering steel lighting poles line the parking spaces and walkways providing a clear solution to vehicular and pedestrian traffic patterns.

Staff and visitors may enter the building at two entrances, one at the ground level underpass and the other at the second floor via a wide exterior bridge, which continues through the building and across the courtyard.

The Forand Building is constructed of a special alloy steel known as "weathering steel". In approximately two years through an oxidation process, the exterior steel panels rust uniformly providing a protective, maintenance-free outer face. This surface becomes a rich dark brown. Panels used on the inner courtyard are made of standard steel painted dark brown.

At each corner of the structure granite towers, which house emer-

gency exit stairways, contrast with the weathering steel. The three large sheds on the roof contain elevator, machinery and other mechanical equipment.

The interior is dominated by a skylighted inner courtyard designed to bring natural light to the three floors and to provide space for large meetings. A special display station there will have articles for sale made by patients at various facilities of both departments.



*Constructed of "weathering steel," in approximately two years through an oxidation process, the exterior steel panels rust uniformly providing a protective, maintenance-free outer face. This surface becomes a rich dark brown.*



*Interior office space for the administrative staff was carefully developed around a skylighted inner courtyard. Panels used on the courtyard are made of standard steel painted dark brown.*

Near the first floor entrance, Services for the Blind operates a snack bar. At the left of this entrance is an Employee Relations Office while along the perimeter of the courtyard are an extensive data processing center, a library for both departments, and staff development classrooms.

A few steps below the courtyard floor an employee cafeteria with its orange, yellow and brown color scheme opens onto a terrace which overlooks the sloping fields.

On the second and third floors each department is organized around a director's suite entered from the

courtyard bridge at each level. Included in the suite is a main staff conference room accommodating up to 18 people. The director for each department, his immediate staff and each of the four assistant directors have their office space arranged near the large staff conference room. Directors and staff also have available smaller meeting rooms. The directors occupy a central position but they work only a few feet from other staff members. The office floors exhibit a positive response not only to light and color but to the needs of a large and extremely busy staff.

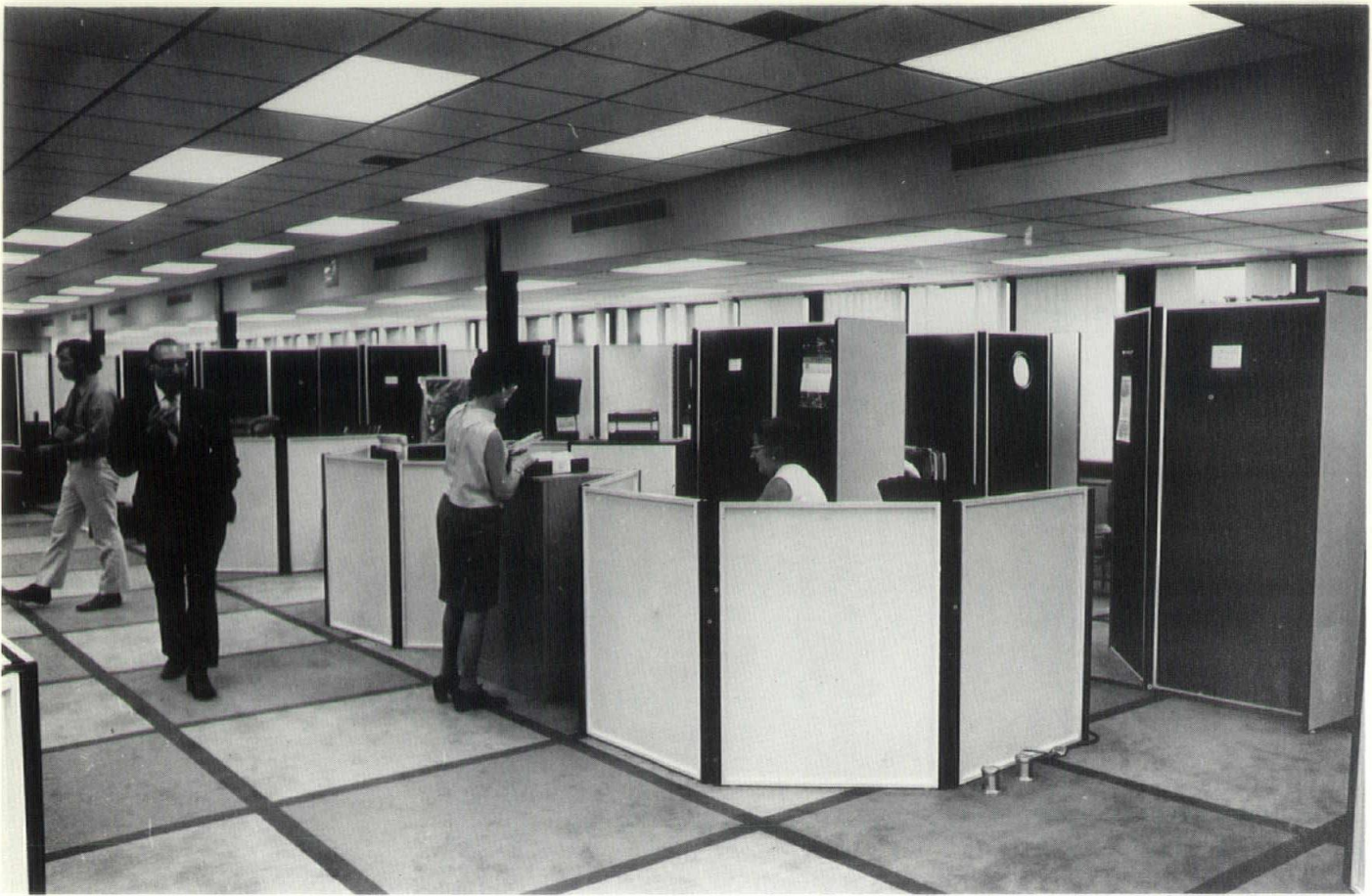
The closed door approach was

rejected and, instead, the architects developed an office landscape system for the Forand Building in order to get people on various staffs to work together as task forces. The system consists of two types of work stations which can be arranged to form flexible clusters for the various task forces. This plan increases operational efficiency, motivates freedom of communication and is generally more economical. Walls and corridors disappear and executives and clerks share the same general work area. Floor layouts may be modified for optimal working space as quickly as new programs and new requirements demand personnel shifts.

In the work areas a unique, grid carpeting is used. While this carpeting with its four-foot green or gold squares is attractive it also serves two functional purposes: the reduction of noise and a framework for the organization of the open plan spaces.

Furniture, designed especially for the building, consists of interchangeable, vertical panels constructed of molded urethane with cork tackboards used as facing for acoustical treatment, laminated plastic table tops and shelf and storage units are made of hardwood with laminated vinyl surfaces. Filing cabinets belonging to the department were painted to blend with other components of the system. The work station units are easily fitted together in configurations appropriate to the jobs being accomplished. There are two basic configurations: a secretarial work station with low panels, desk and typing top, and an executive work station with high panels, a desk top and usually more shelf and wall space. This work station is usually accompanied by a small table for informal conferences. Telephone jacks and electrical outlets are provided in an underfloor duct system throughout the building. A general high illumination lighting level is well distributed and will not require modification as work station changes are made.

When the Social Welfare Department was reorganized into two separate departments, each needed an easily identifiable symbol to designate its department. A major symbol was designed and painted on a wall of the staff conference room on each floor. A consistent graphic color



*The closed door approach was rejected and, instead, the architects developed an office landscape system consisting of two types of work stations which can be arranged to form flexible clusters for the various task forces.*

*Two basic configurations were used: a secretarial work station with low panels, desk and typing top, and an executive work station with high panels (below), a desk top and usually more shelf and wall space. This work station is usually accompanied by a small table for informal conferences.*

sign system developed from the department symbol is used throughout to identify both general and specific areas.

Partner-in-Charge: Philemon F. Sturges III, A.I.A.

Project Architect: Gerald R. Brothers, R.A.

Engineers: D. H. MacLellan and Associates, Providence.

Contractor: J. L. Marshall and Sons, Inc., Pawtucket.

Office Equipment System Design: The Providence Partnership, Providence.

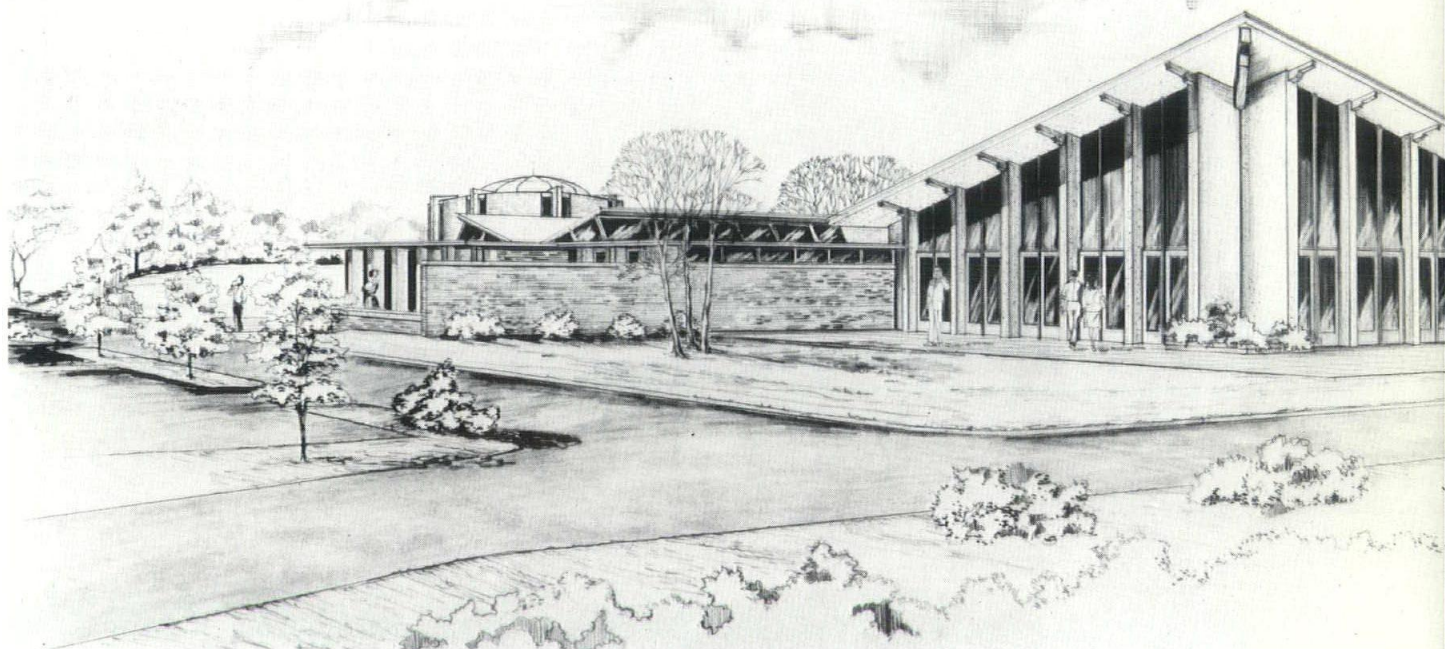
Graphic Design: William Anderson and Pamela H. Kuehl.

Area of Building: 72,000 Square feet.

Cost of Construction: \$2,500,000.00.

Cost Per Square Foot: \$34.70.





## Cape Cod Conservatory

**T**HE Cape Cod Conservatory of Music and Arts was designed to create a cultural center for Cape Cod where art, music and the performing arts could be taught and performed and to provide office and studio space for other Cape organizations such as the Cape Cod Symphony, Ethnic Dance Group, etc.

The four distinct spaces needed to fit the program included Music Studios, Art Studios, Performing Area and Library and Administrative space.

In order to maintain a functional approach each space was treated separately and grouped to create outdoor exhibit areas, an interrela-

tionship of spaces and to integrate with the site.

One requirement most stressed was complete control of all persons entering the building. By grouping spaces around a large entry lobby, each area is easily reached. However, all must pass the reception area.

The Auditorium is small seating 150 persons; when the weather permits the two walls opposite to the stage open to the terraces, doubling the capacity. The floor is flat and will be used for dance, large studio, etc.

Within two or three miles, a number of larger auditoriums are available when the need arises.

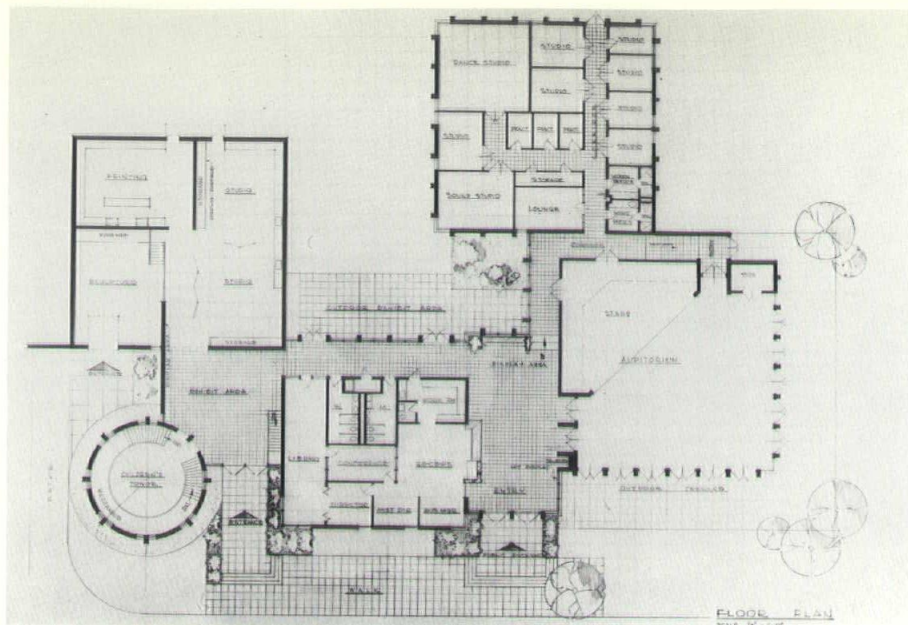
The Music Studio wing is above the lobby at stage level to facilitate movement of large instruments.

The Children's Tower consisting of main floor and mezzanine will be used for art instruction, display and small performance recitals.

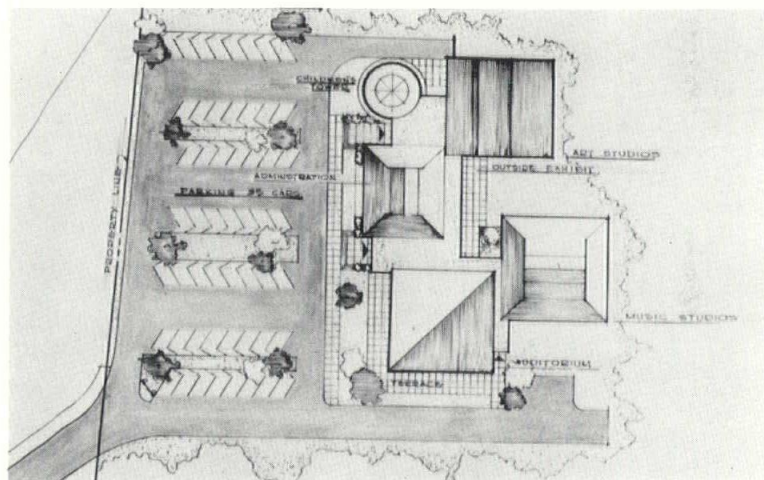
The Music Wing is humidity controlled to preserve valuable instruments.

The site is a beautiful 10-acre wooded site with rock outcroppings and very characteristic grade variations.

Concrete and wood frame were chosen to blend into the site and create a cultural center where nature and man work together.



*The four distinct spaces needed to fit the program included Music Studios, Art Studios, Performing Area and Library and Administrative space.*



## of Music and Arts

Barnstable, Mass.

Narrow pre-stained beveled siding, wood windows, concrete, exposed heavy timber frame, brick walks set in stone dust exterior, brick paving set in cement interior lobbies and corridors, exterior siding brought into interior lobbies and corridors, carpeted floors except for Dance Studio (wood,) Art Studio (seamless vinyl), Rest Rooms (ceramic tile), and gypsum board interior partitions are planned.

*Alger and Gunn  
Hyannis, Mass.*

November, 1971

# MOUNT HOLYOKE COLLEGE ART BUILDING

SOUTH HADLEY, MASS.

**D**EDICATION ceremonies this month at the Mount Holyoke College Art Building offered a unique opportunity to learn first-hand what genuine Client-Architect rapport is all about and how challenging design problems can be when the architect is sensitive to the myriad aspirations of a client who, though well-defined and highly structured academically, remains basically amorphous and ever-changing throughout the building program.

Enthusiasm for the architect's work was expressed by John L. Cooper, chairman of the Board of Trustees, and Richard S. Zeisler, chairman of the Art Advisory Committee, and David B. Truman, president of the college, during dedication ceremonies. But it was during the less formal hours preceding and following the seminars held during the three-day Dedication Art Conference that insight into the full extent of his involvement at Mount

Holyoke was gained.

Virtually everyone using the building, including visiting graduates strolling through the galleries, seemed eager to single out a specific area or design feature as representative of the architect's overall concern with detail, curricula and function, until one was left wondering who "the client" really was. The students using the Print Room? The instructors? The alumnae whose generous gifts had made possible sev-

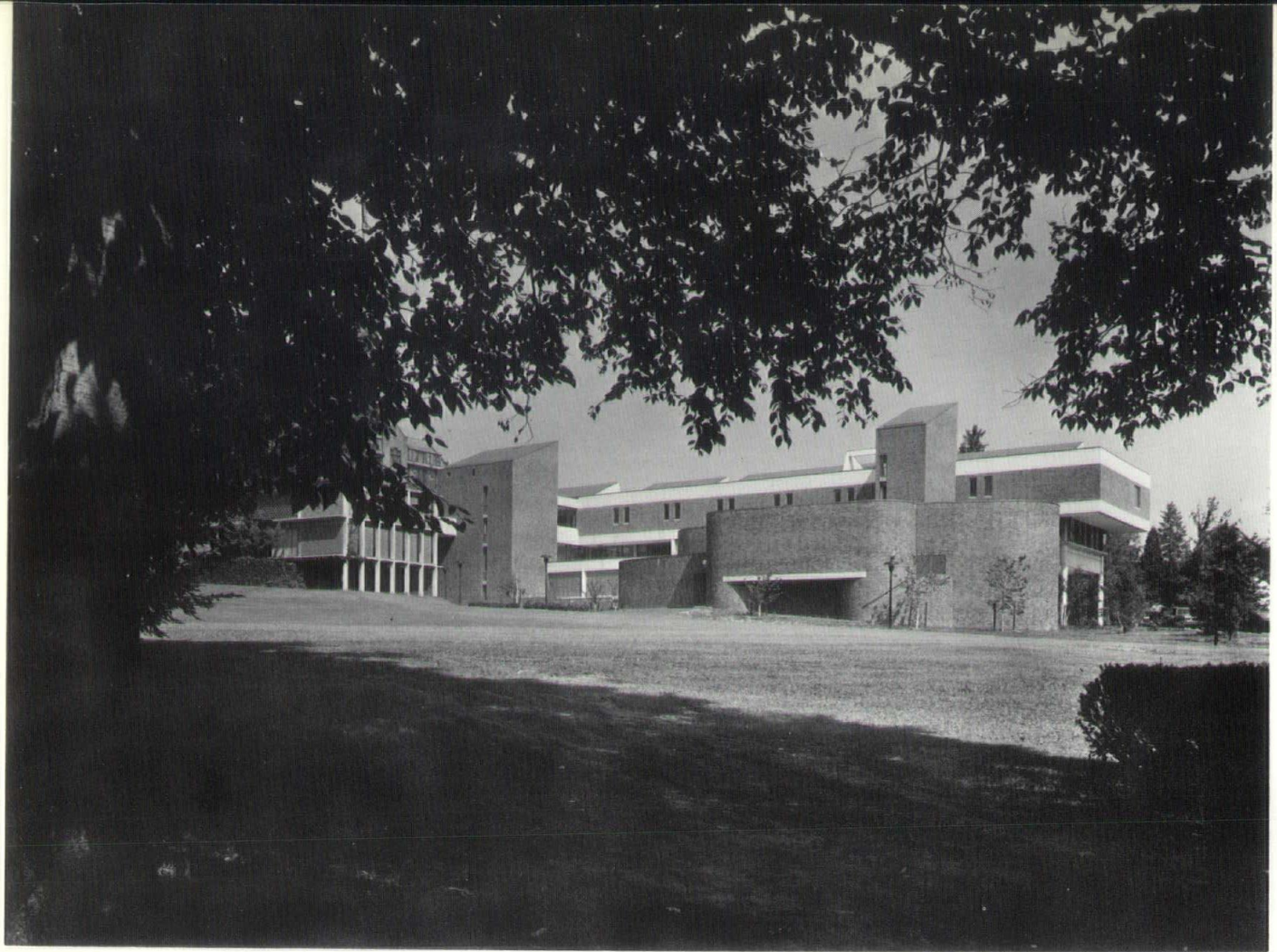
*Landscape Consultants for the 1904 Garden were Shurcliff, Merrill, and Footit, Boston.*



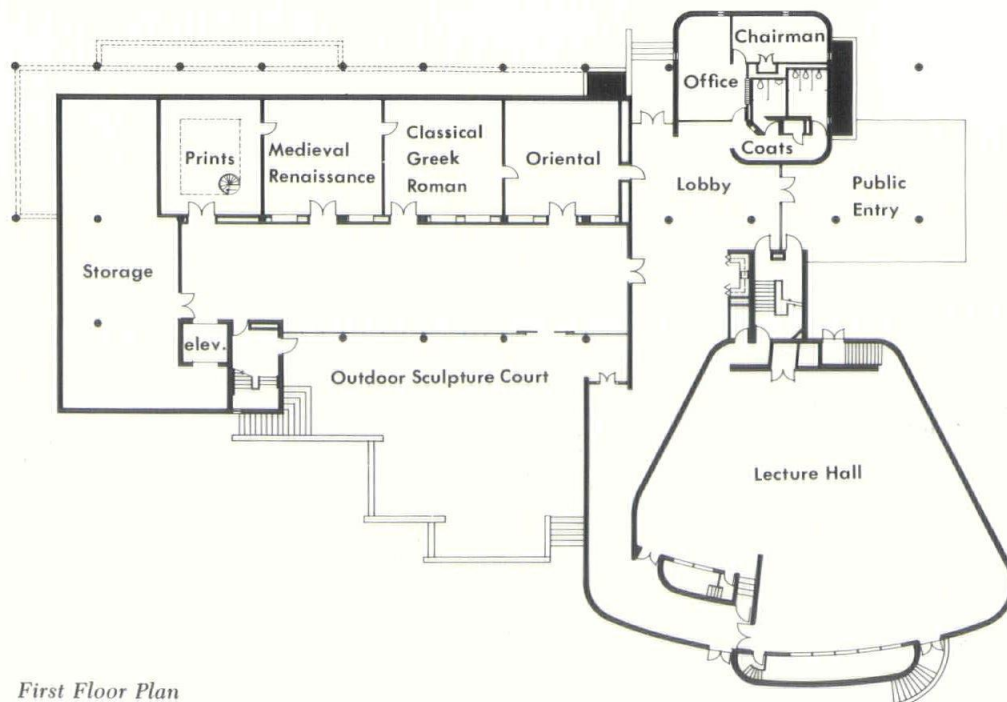
*Hugh Stubbins*



*Associates  
Cambridge*



*Conceptually, the Art Building is organized as a two-story teaching facility standing over a one-story Museum. Its length placed at right angle to a severely sloping site, the building connects two road levels. It relates to and is entered from both levels.*



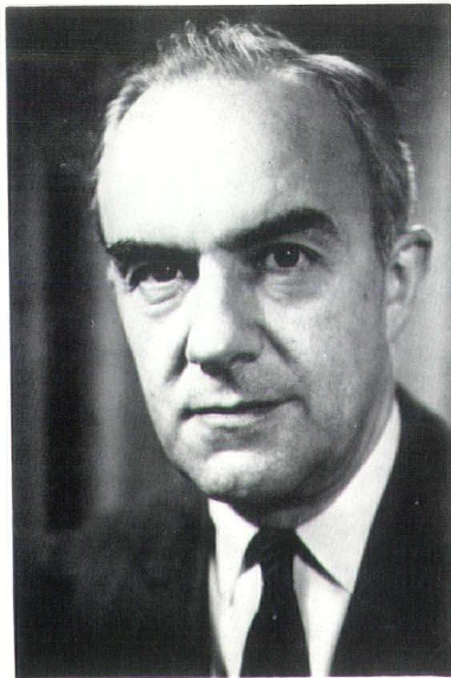
*First Floor Plan*



*From the Lobby, one can also enter directly into the air-conditioned Museum containing four galleries for the College's permanent collection as well as a large, flexible space (above) for special exhibitions, and an outdoor sculpture garden.*

*"We wanted a building not primarily to train great artistic talent, though it would be a happy result; nor primarily to increase the personal enjoyment and sensitivity of the Mount Holyoke graduates, though that is to be expected.*

*"It was important for the building to serve in an age too ready to ignore the essential nourishment that the human spirit draws from harmony, proportion, and persistent beauty in its surroundings — to equip our graduates to play significant parts in creating and protecting an environment in which that fragile but indispensable quality will exist."*



**David B. Truman**

eral of the rooms and areas of the building?

"You know, before ground was broken for the Art Building it was decided that it was to be located across from the Laboratory Theatre, which he also designed," said Mrs. Richard M. Weiser, member of the Art Advisory Committee. "But fortunately for us, Mr. Stubbins had other ideas. It was he who selected the actual site next to the Meditation Center. It didn't seem right at the time. The Meditation Center is relatively small and there was the fear that it would be dwarfed by a three-story Art Building.

"But Mr. Stubbins designed the building to follow the contours of the sloping site, placing the third floor at the crest and the Museum at the foot. It was a perfect solution. That's how it's been all along, with the Laboratory Theatre, Ham, MacGregor and 1837 Halls, and the Psychology and Education Building, all designed by Mr. Stubbins. We used to take walks and picnic in areas where those buildings are located. But the areas around them are as lovely today as they were in 1919."

According to Associate Professor Leonard A. DeLonga, the college's

sculptor in residence, the placement of the third floor of the new facility had even more practical advantages. "It meant we didn't have to put the foundry and heavy casting equipment in the basement. The upper level bridge makes our floor as accessible as the first. Deliveries are no problem."

Conceptually, the Art Building is organized as a two-story teaching facility standing over a one-story Museum.

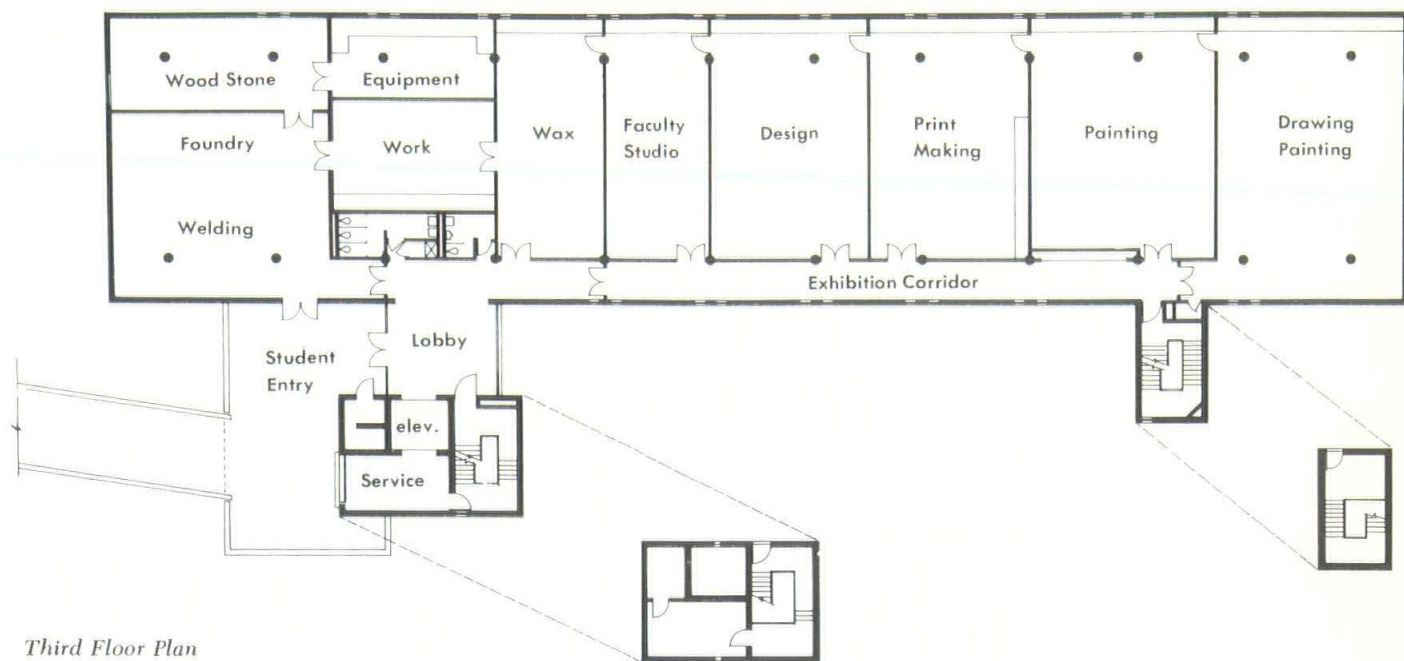
Its length placed at right angle to a severely sloping site, the building connects two road levels. It relates to and is entered from both levels. A bridge at the upper road level, adjacent to other academic buildings, serves as the main classroom entrance while the lower level entrance to the Museum and Auditorium is



*Jean Harris (right), Chairman of the Art Department who was largely responsible for the seminars highlighting the Art Dedication weekend and Dorothy M. Cogswell, Director of the Art Collection, with Georgia O'Keeffe (center) and Jean Boggs (left).*

*The lower level entrance to the Museum and Auditorium is appropriately located between the Amphitheater and "Class of 1904 Garden," all frequented by campus visitors as well as students.*



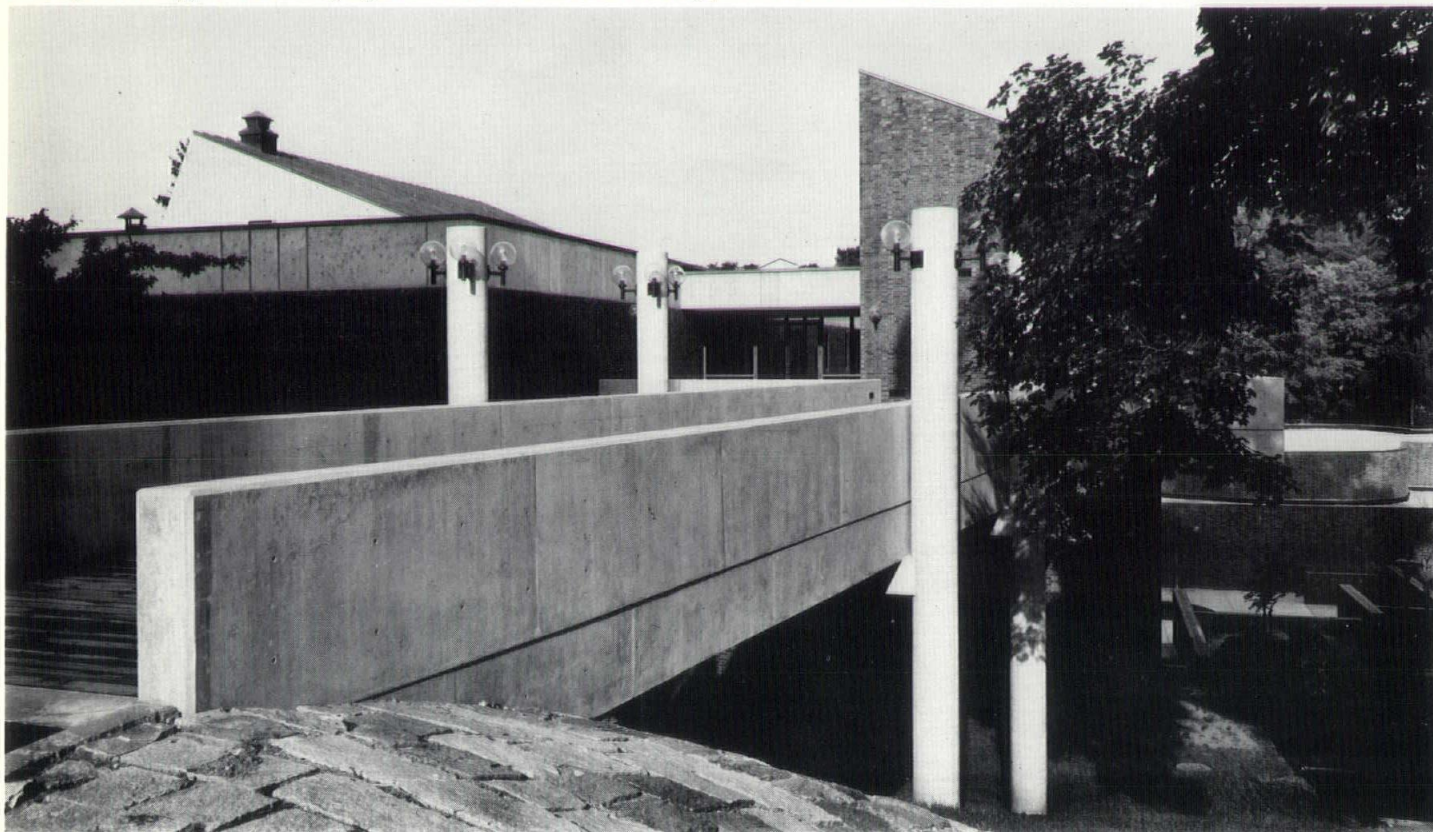


*Third Floor Plan*

*The large flexible space for special exhibitions in the Museum looks out over a sculpture garden.*



*A bridge at the upper road level, adjacent to other academic buildings, serves as the main classroom entrance.*



appropriately located between the Amphitheater and "Class of 1904 Garden," all frequented by campus visitors as well as students.

Entering the building through the lower level Exhibition lobby, one has direct access to a four hundred-seat auditorium. Designed for all-college films as well as lectures, this flexible space is divisible into two, self-contained rooms, seating 100 and 300 persons.

From the Lobby, one can also enter directly into the air-conditioned Museum containing four galleries for the College's permanent collection as well as a large, flexible space for special exhibitions, and an outdoor sculpture garden. Administra-

tive offices and Museum storage complete the facilities on this lower level.

Entering from the upper road one finds north-lighted studios for drawing and painting, printmaking, design and sculpture, as well as a foundry.

Between the active top floor and the Museum are the quieter art department facilities: photography and slide room, seminar rooms, department library, faculty offices, and lounges, all of which have views of the garden and amphitheater.

The structure is cast-in-place concrete tubular columns and flat slab floors, with waterstruck brick infill walls selected to be compatible with surroundings structures.

Designers: Hugh Stubbins, Tetsuo Takayanagi.

Project Director: Norman Paterson.

Consultants: (Structural) LeMessurier Associates, Boston; (Mechanical and Electrical) Van Zelm, Heywood and Shadford, West Hartford, Conn.

Landscape Consultants for 1904 Garden: Shurcliff, Merrill and Footit, Boston.

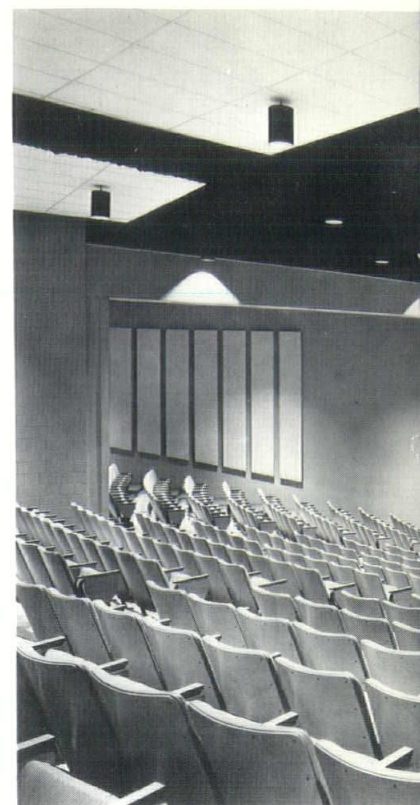
General Contractor: Fontaine Bros., Springfield, Mass.

Construction Cost: \$1,926,000.00 (50,300 square feet at \$38.27).

Five outstanding women in the world of art were awarded honorary degrees during the conference: Phoe-



Anne Edmonds, Librarian who worked closely with Stubbins on renovation of the Mount Holyoke Library, discusses seminars with L. Garth Huxtable, his wife Ada Louise, and Phoebe B. Stanton.

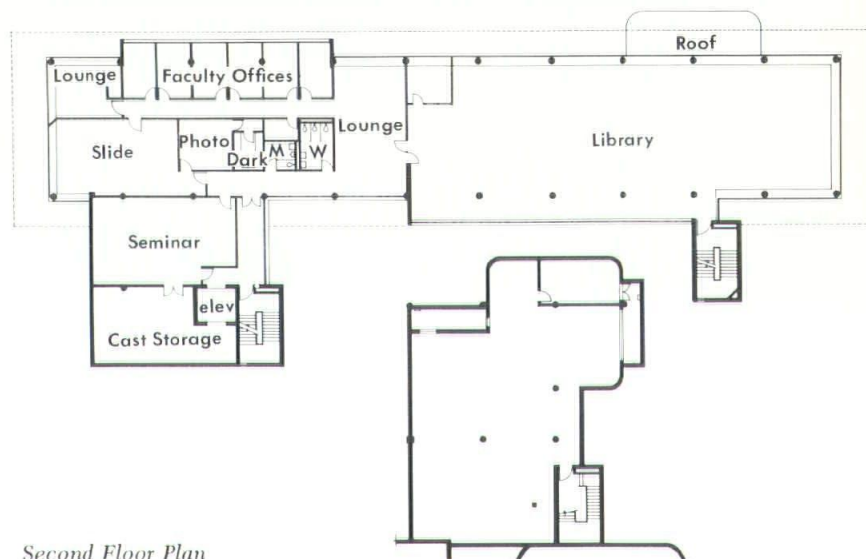


be Baroody Stanton, distinguished student of Nineteenth Century British and American architecture who is presently chairman of the Art history department and William R. Kenan, Jr., Professor at Johns Hopkins University; famed painter Georgia O'Keeffe; Ada Louise Huxtable, architecture critic for *The New York Times*; Jean Sutherland Boggs, Director of The National Gallery of Canada, and Phyllis Williams Lehman, Advisory Director of the Archaeological Research Fund of Excavations in Samothrace by New York University, honored for her contributions to architectural history. (Mrs. Lehman's discovery of a third statue of Winged Victory in excavating one of the temples at Samothrace has been hailed as "the most significant find in art in Hellenic Archaeology in recent times.")

The conference began with the panel discussion "Women Artists in the Contemporary Scene," and its participants were Lucy Lippard, art critic, moderator; Louise Bourgeois, sculptor; Natalie Kampen, instructor of art, University of Rhode Is-

land; Patsy Norvell, sculptor; Adrian Piper, painter; and Marcia Tucker, associate curator, Whitney Museum of American Art.

"Art History Today," the Saturday morning panel, included Phyllis Williams Lehmann; Peter J. Murray, Visiting Professor of Art on the Amy M. Sacker Memorial Lectureship at Mount Holyoke and Professor of Art History, Birkbeck College, University of London; and Phoebe Baroody Stanton.



Second Floor Plan

"The Museum Today," the topic for the Saturday afternoon panel, included as members: John R. Spencer, director of the Allen Memorial Art Museum at Oberlin College, moderator; James Elliott, director of the Wadsworth Atheneum in Hartford; Ada Louise Huxtable; Charles Parkhurst, assistant director of the National Gallery of Art in Washington, D.C.; and Joshua C. Taylor, director of the National Collection of Fine Arts in Washington, D.C.



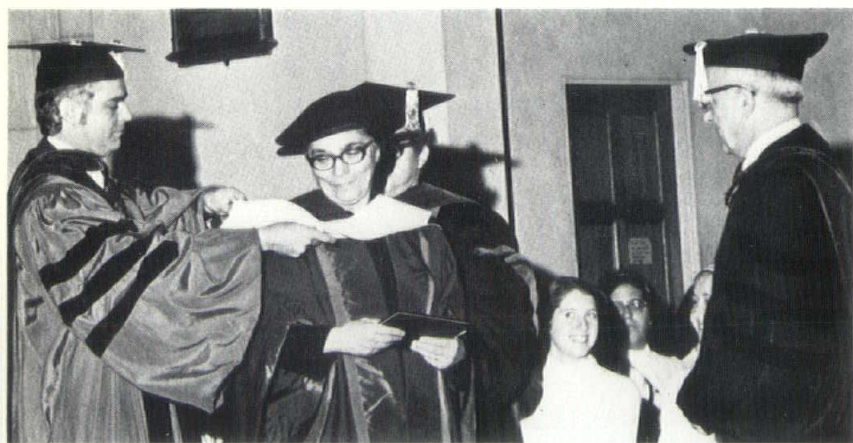
Entering the building through the lower level Exhibition Lobby, one has direct access to a four hundred-seat auditorium. Designed for all-college films as well as lectures, this flexible space is divisible into two, self-contained rooms, seating 100 and 300 persons.



Ada Louise Huxtable and David B. Truman, president.



Georgia O'Keeffe.



Dean William S. McFeely, Dean of the Faculty, and Phoebe Baroody Stanton. Phyllis Williams Lehman.



Jean Sutherland Boggs.



"We wanted a building not primarily to train great artistic talent, though it would be a happy result; nor primarily to increase the personal enjoyment and sensitivity of the Mount Holyoke graduates, though that is to be expected," said president Truman. "It was important for the building to serve in an age too ready to ignore the essential nourishment that the human spirit draws from harmony, proportion, and persistent beauty in its surround-

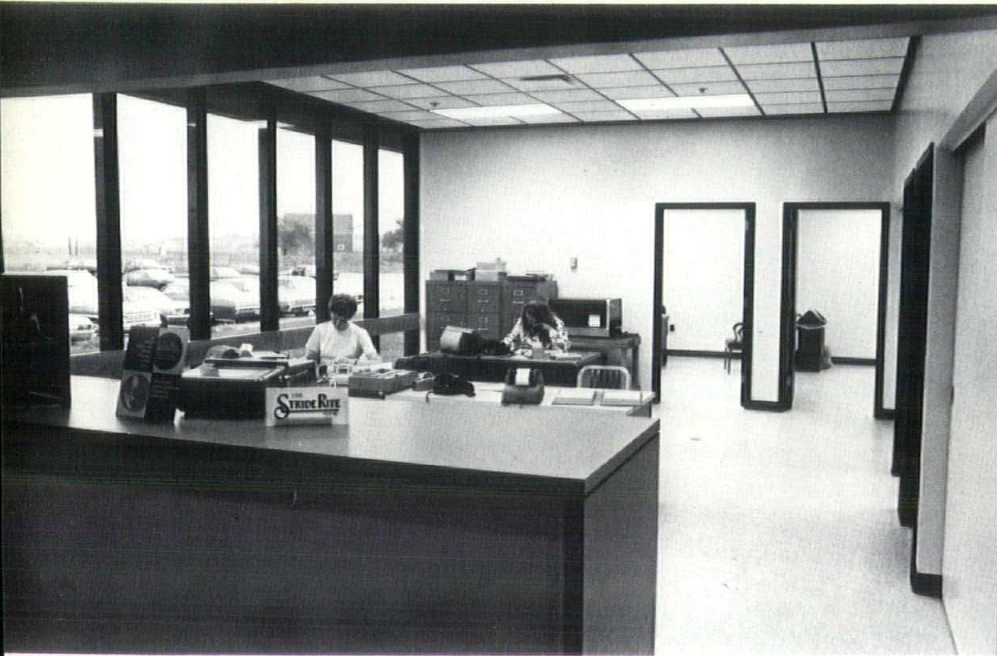
ings — to equip our graduates to play significant parts in creating and protecting an environment in which that fragile but indispensable quality will exist."

"Our efforts to achieve that result," he continued, "will rest, deliberately, on three strong elements: the library and the collections, the studios, and the classrooms. To that high purpose, to that delicate product of rationality and disciplined taste, we dedicate this building."

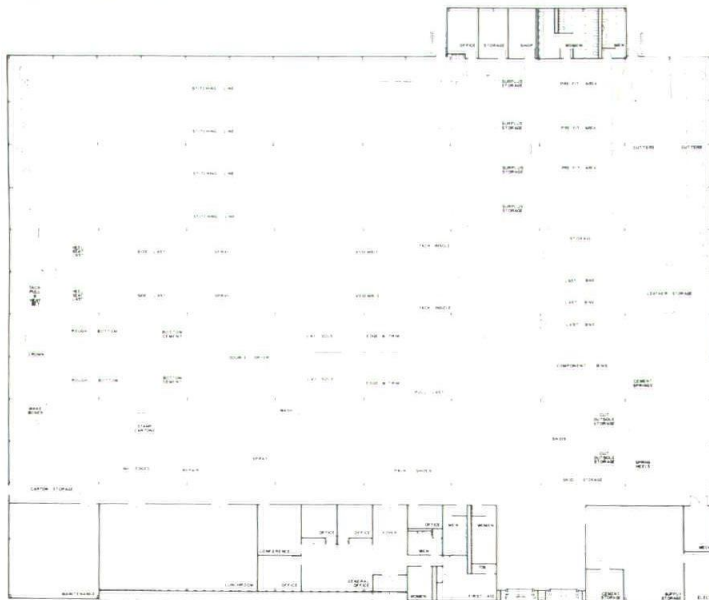
# GREEN SHOE PLANT

NEWBURYPORT, MASS.

*Symmes, Maini  
& McKee, Inc.  
Cambridge,  
Mass.*



*Although most of the building is devoted to the direct production of shoes, 4,000 square feet of space was used for offices and lunchroom.*



*Floor Plan*

WHILE most shoe companies in the New England area have been curtailing production, the Green Shoe Manufacturing Company, which specializes in quality children's shoes, has expanded its Stride-Rite operations in a new Newburyport, Mass., plant designed by Symmes, Maini & McKee, Inc., architects and engineers in Cambridge.

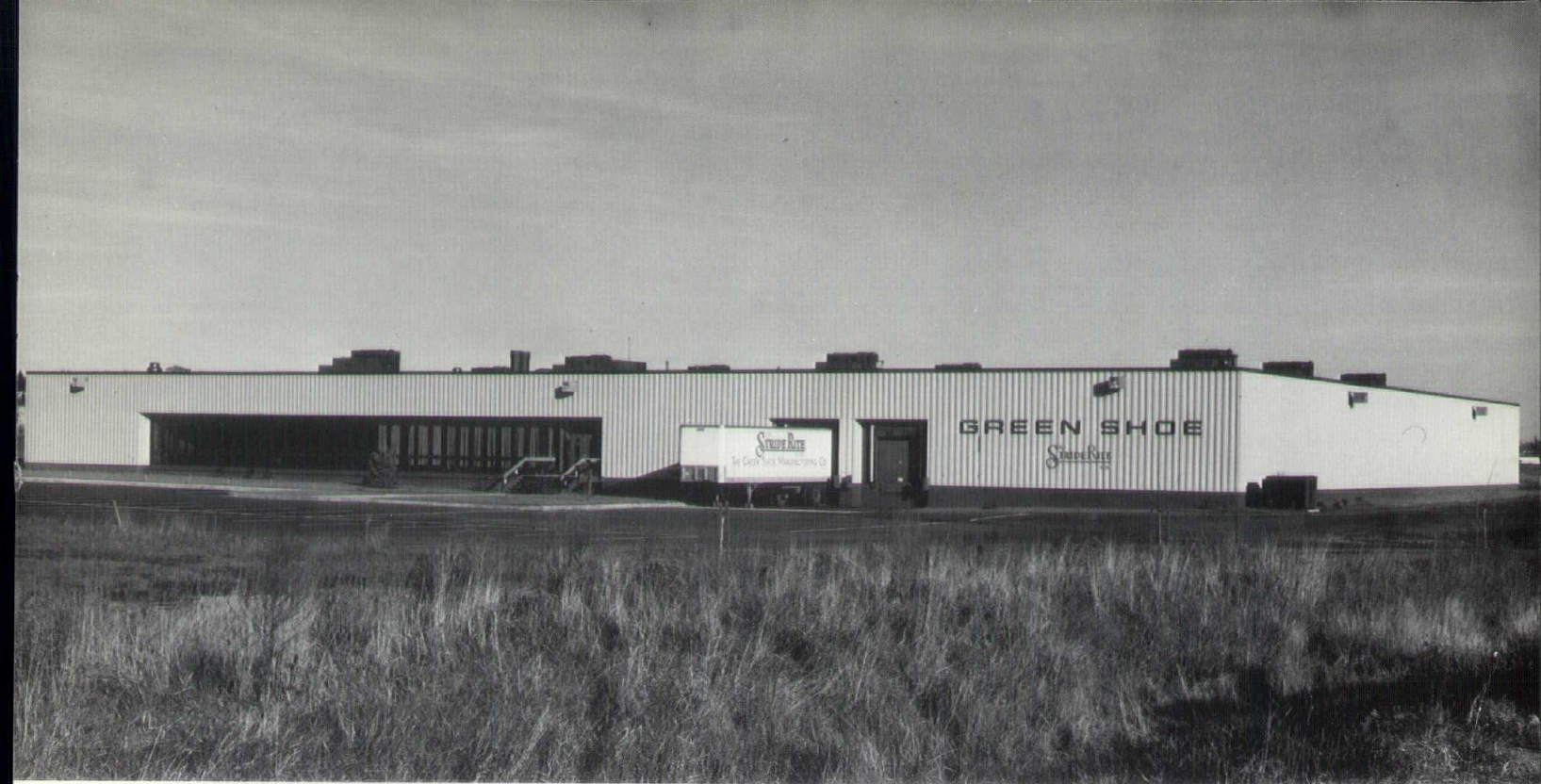
The insulated metal panels, which comprise most of the exterior walls, provided a crisp appearance and economical and rapid construction.

Although most of the building, which contains 47,000 square feet of space, is devoted to the direct production of shoes, there are 4,000 square feet of offices and a lunchroom sheathed in exterior glass walls.

There is parking for 200 cars on the two-acre site.

The necessity of including storage areas in the design was avoided by the use of trailers, which haul away production at the end of each day.

General Contractor was Bond Brothers, Inc., of Everett, Mass. The plant is located in the Timothy Dexter Industrial Park.



*The necessity of including storage areas in the design was avoided by the use of trailers, which haul away production at the end of each day.*



*Exterior glass walls were used in lunchroom (above) and offices.*

# Newton-Wellesley



*The seven story, \$7.5 million West Wing of the Newton-Wellesley Hospital is a base/tower structure on a gently sloped site. Of reinforced concrete frame construction, it is faced with red brick and limestone. Patient and visitor lounges on floors 3 through 6 are expressed outwardly by a cantilevered bay with a quintet of windows.*

WITH the opening of the new West Wing of the Newton-Wellesley Hospital (in Newton, Mass., about 12 miles west of Boston) a very sophisticated design and planning effort that has made the community take pride in the appearance of its hospital has been made operational. The building and its first and sixth floors demonstrate that a hospital is a logical candidate for imaginative, people-oriented contemporary design.

To bring fine quality and relevant design to the new facility several years of careful planning of the hospital's requirements was directed by the architects, Ritchie Associates, Inc., of nearby Chestnut Hill, Mass. With interior design consultant, Antranig Der Marderosian, Inc., of Boston, they programmed esthetics along with the other basic components of a hospital facility to produce a coordinated, highly refined end result. The design team worked with Wil-

liam S. Brines, the hospital's administrative vice president.

What the designers set out to prove was that a hospital's positive image can be strengthened by providing the community with a handsome building of which it is genuinely proud.

The seven-story \$7.5 million addition (of reinforced concrete frame construction faced with red brick and limestone) is a straightforward base/tower structure which works

# Hospital Wing

Newton, Mass.



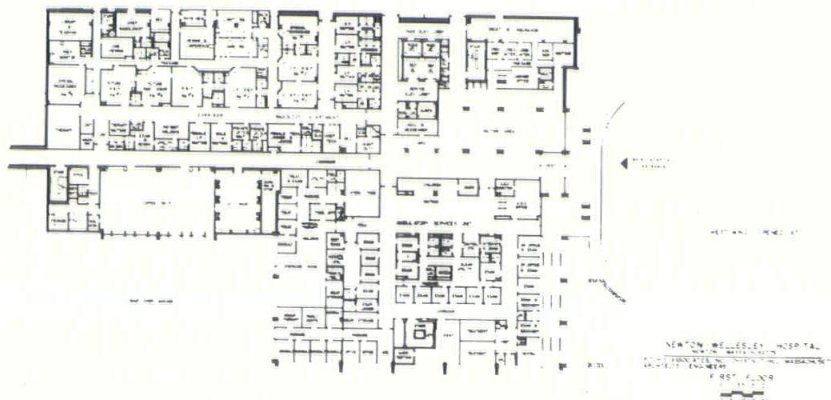
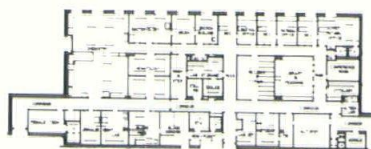
*The Lobby is a monochromatic landscape in tones of brown. Seating and tables in core are on carpeted bases. Polished chrome chandelier holds 54 exposed filament bulbs. Drapery at far window wall is yellow, walls are painted with white semi-gloss epoxy paint that gives additional reflective surface. Ceiling detailing includes wood panels, exposed coffers over seating core.*

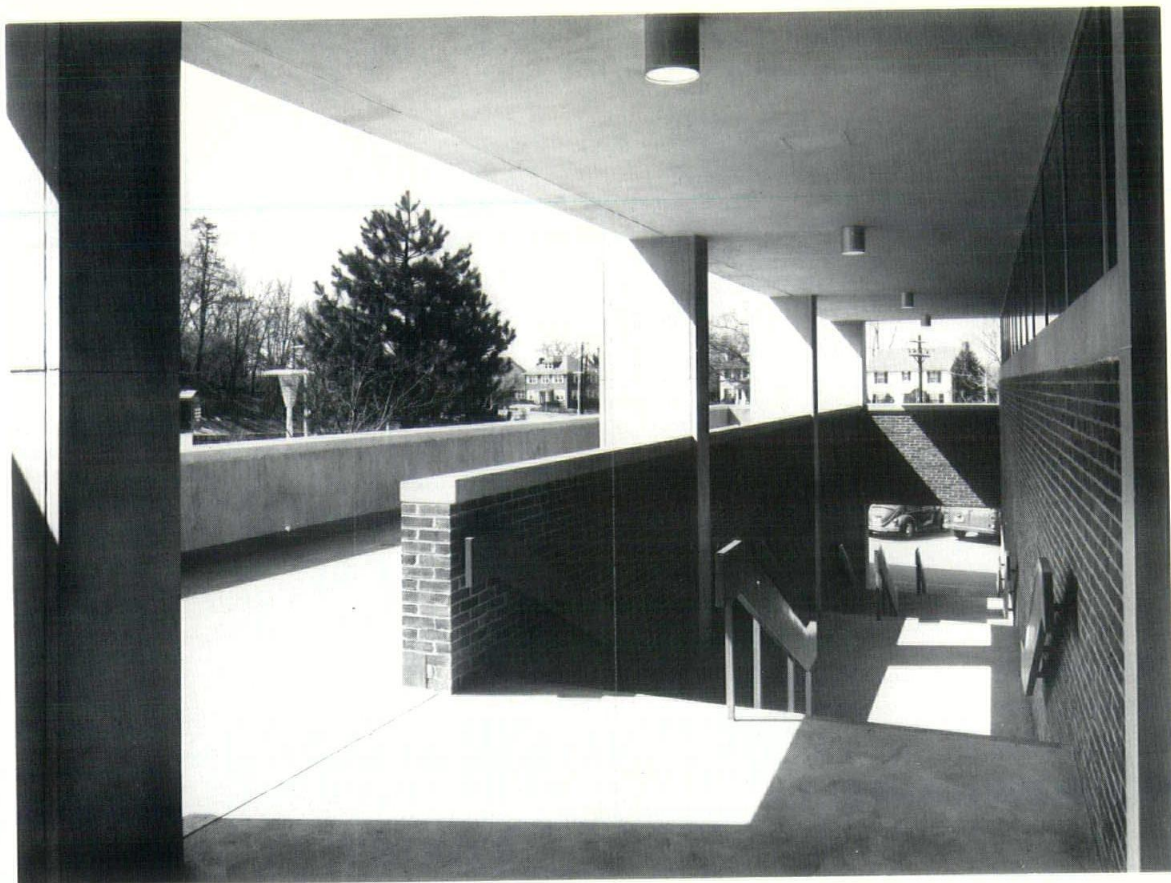
## Architects:

*Ritchie Associates  
Chestnut Hill, Mass.*

## Interior Design Consultant:

*Antranig Der Marderosian  
Boston*





*Sunlight and shadows form pattern on outside stair which leads from parking area to Out-Patient Department.*

well with its location on a gently sloped site. There are 92 patient beds in the new facility, bringing the hospital's total to 325. To complete the interior, John Regan, AIA, a vice president of Ritchie Associates (and co-project architect of the West Wing along with president, Donald Ritchie) and Mr. Der Marderosian mounted a thorough campaign to explain their design objectives to the institution's trustees, administration, board, and staff.

With detailed presentation boards, samples, and a complete mock-up of a patient room, the architects and the interiors specialist showed how the building and the interior decor would work together: the architectural background colors, bold patterned fabrics, custom furniture, integrated signage, and modern art. The hospital people became convinced that the days of the bland white-on-white patient room and the saturnine lobby were indeed past.

Overall public reaction has been favorable. "All the volunteers want

*Walls and ceiling of the new Coffee Shop (below) are white; floor is greige vinyl asbestos with chrome yellow hexagon insert; tables have black pedestal base with butcher board tops.*





*Waiting area in Out-Patient Department has platform-mounted seating with cushions upholstered in tones of brown and oatmeal. Supergraphics, brightly colored fabric panels, children's corner, and game tables help keep children occupied and parents relaxed. Bench in children's area is covered in same carpeting used in lobby.*

to work for us . . . we have a wonderful substitute list," commented a hospital volunteer group chairwoman. And nurses on the sixth floor have been asked so often by patients and visitors where the drapery fabric or lamps or furniture could be purchased that Mr. Der Marderosian's office was asked to duplicate a source list.

A brief tour explains the evolution of the finished design and factors in the planning of the facility. Comments are those of architect John Regan, Ms. Veronica Morgan, project interior designer for Mr. Der Marderosian's office, and Mr. Der Marderosian.

#### Lobby

Mr. Regan: The lobby is a circulation focal point as well as a visual introduction to the hospital. The lobby space separates and defines public facilities — the Gift and Coffee Shops and the Ambulatory (out-Patient) Services Department from

the diagnostic and treatment facilities (X-ray, laboratory) which are shared by in-hospital and ambulatory patients.

Mr. Der Marderosian: The lobby is a monochromatic landscape. The lounge chairs are seal brown . . . carpeting is the same basic tone and also covers the bases of the chairs and tables, and certain wall areas. Wall niches (for works of art, and future display of hospital artifacts) are painted with white semi-gloss epoxy paint that gives a reflective quality to the surface. The chandelier holds 54 exposed filament bulbs.

#### Out-Patient Waiting Area

Ms. Morgan: The Out-Patient waiting area has platform-mounted seating with cushions upholstered in tones of brown and oatmeal . . . since this area is off the main lobby, the colors relate to the adjoining area. We thought it important to have a separate corner for children . . . some place to keep them occupied if

they are with adults who are out-patients or to relax them if they are out-patients themselves. The 'coat-tree' and play tables are child-scaled.

Mr. Regan: The X-ray department is planned to reduce the mixing of In- and Out-patients, and technicians and patients. Technicians are in their own 'work core'; around this 'core' are the diagnostic X-ray rooms which patients reach from a wide hallway.

#### Coffee Shop

Mr. Regan: The Coffee Shop is built over the new covered parking garage. Its roof forms a Promenade Deck which opens directly from the Coffee Shop, and also from the Physical Therapy Department.

Mr. Der Marderosian: For dining, the Coffee Shop seats 93 at the tables and 7 at the counter. Natural light floods in from 15' high windows, the dominant architectural feature. Materials and colors are strong and



*Conference Room on the sixth floor was conceived as a dual function room. It will be used for meetings by the hospital staff and by visiting executive patients. Wall-hung 'idea center' has multiple visual functions . . . inside blackboard has cork panels on each side with hooks for mounting charts or graphs or anything needed for a conference. A movie screen on top of the unit pulls right down over the blackboard surface. When closed the 'idea center' is a bright yellow square.*

simple — greige, black and white with a yellow insert in the floor and gold casement draperies. The round tables and ceiling light fixtures introduce the circular shape into the strongly rectilinear room.

#### Sixth Floor (Hall)

Ms. Morgan: We tried to develop a neutral 'envelope' or setting on the sixth floor. This would bring into focus some of the architectural elements that deserve attention, but which usually disappear into a collage of utilitarian stainless steel and staff/patient activity. We also wanted a 'gallery' setting for some good art work and vivid color prints. The walls on the perimeter or patient room side of the corridor are a deep warm greige, a custom color.

Mr. Regan: The door frames — as well as the architectural metalwork — are painted a darker value of the wall color, and they make the birch doors appear in relief. The wide birch handrails are silhouetted against the dark walls, and seem to take on more impact and scale.

#### Sixth Floor (Patient Room)

Mr. Der Marderosian: We did considerable research into the mechanics and physical engineering of the patient room nightstand. The final

version has the box drawer located to the front, rather than opening toward the bed. The design is basically a series of panels wrapped around a storage module. The panel sides and back are extended above the 18" x 20" top and form a 1" gallery that prevents objects from rolling off. There are cuts at the back corners of the gallery to allow for an orderly passage of telephone, radio or clock cords to the wall outlets. A towel bar of polished chrome is on the bed side of the unit . . . the piece is easily moved on shepard casters.

Ms. Morgan: Our original design for a desk unit was a wall-hung version with magazine storage at one end. But it proved too inflexible for a hospital setting, and the unit was re-designed along the lines of a good hotel storage unit plus a generous desk top with a 3 inch gallery on three sides. Both the desk and the nightstand have ¾ inch birch plywood frames faced with plastic laminate in dark, warm tones that carry the drawer and shelf sections.

Mr. Regan: For cards and notes, we placed a large oak-framed cork board over the desk. The patients can have a pleasant graphic wall

spot for mementos, and the oak detailing relates to the face of the strip lighting fixture, that runs the length of the headboard wall.

Ms. Morgan: There are two patient room color schemes, both taken from the printed hospital-grade cotton drapery fabric. The red/orange scheme is taken from the stripe . . . the blue/green scheme from the all-over geometric. The same fabric is used for the entrance foyer curtain that provides a measure of privacy for the patient without isolating him from the corridor activity, as a closed door would do.

Mr. Regan: To facilitate house-keeping, bedspreads, towels and ashtrays are interchangeable in both schemes. Spreads are solid blue or orange . . . towels are magenta or blue.

Mr. Der Marderosian: The lounge chair is basically a high-back upholstered seating form, set within a shell. The seat and back are a one-piece unit that is held by chrome pins that pivot so that the section tips forward for maintenance purposes . . . like brushing out crumbs or dirt. A small ottoman slides completely under the chair when not in use.

Ms. Morgan: When we developed the desk/guest chair, we had to consider that the infirm will often use it as a crutch or prop to lean on; if it is unstable, it can be dangerous. This one is a square, basically . . . arms are at a height to support a person getting up.

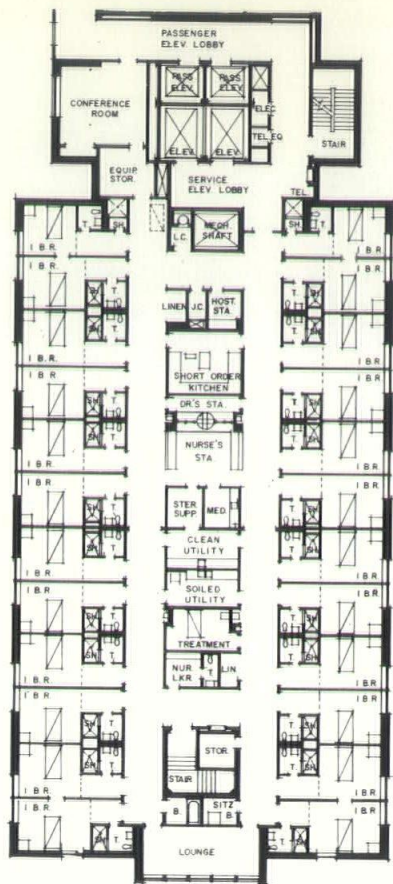
#### Sixth Floor Lounge

Mr. Regan: There's truly a fine view of the countryside through the windows . . . we liked pure white against the panorama . . . this casement fabric has a nice touch of its own with the woven geometric pattern that is well-scaled to this space.

Ms. Morgan: The long narrow floor plan of the lounge really dictated our placement of the furniture. To anchor each end of the room, there is a settee upholstered in fabric and leather, and another settee on the long wall to relate the two ends of the room. A game-height table . . . it has a planked oak top and black lacquered base . . . occupies the center of the room along with three swivel chairs upholstered in a red/orange fabric. These are on casters, so they can be easily moved to make a conversation group with the settees.

#### Sixth Floor (Conference Room)

Mr. Regan: The conference room was conceived as a dual function



*All patient rooms on the sixth floor are private and can be used as two-room suites.*

*Color scheme for patient rooms on sixth floor (prestige unit) was developed from hues of drapery fabric: red and orange of stripe fabric, blue and green from all-over geometric. Same fabric is used for entrance foyer curtain that provides privacy with isolation of a closed door.*

room. It is to be used for meetings of the hospital staff and doctors, and also for visiting executive patients who might be confined for some time and would want to receive business associates. The wall-hung 'idea center' has multiple functions for visual communication. It contains a blackboard on the inside with cork panels and hooks on each side for mounting any kind of charts or graphs or anything one might want to use for a conference. There is also a movie screen on top of the unit and that pulls right down over the blackboard surface.

Ms. Morgan: And when it's closed it adds a nice little note of yellow geometry to the wall . . . it's a nice design thing!

Mr. Der Marderosian: The conference room chairs stack for storage and they are light weight so they can be moved around easily. The arms are walnut and they've been ebonized to contrast with the oak of the table and the rest of the furnishings.

The Ritchie organization and Mr. Der Marderosian's firm are in the process of re-designing a number of existing areas of the hospital that will carry through the new design theme.



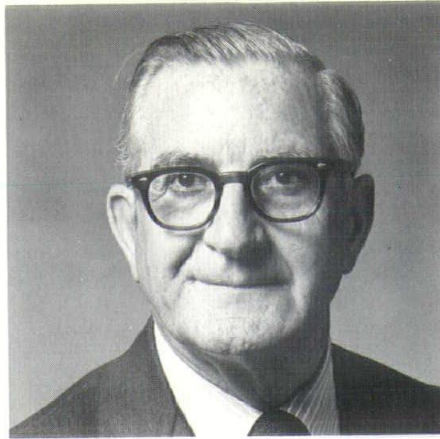
## Mrs. Wilson Elected To Two-Year Term



**Frances E. Wilson**

Mrs. Frances E. Wilson, Director of SMS Interiors, a separate design service of SMS Architects, has been elected to a two-year term on the National Board of Governors of the American Institute of Interior Designers. She is the current president of the Connecticut Chapter of the American Institute of Decorators. Mrs. Wilson is a resident of New Canaan, Connecticut.

## Miller & Emery Assume Engineering Posts At Ritchie Associates



**David C. Miller, P.E.**

Ritchie Associates, Inc., architects and engineers, Chestnut Hill, Mass., has made two new executive appointments to its engineering staff. Joining the firm, which specializes in the design and planning of hospital and health care facilities, are David C. Miller, P. E., and Lewis D. Emery, P.E.

Mr. Miller will be Staff Mechanical Engineer, a new position within the firm. He was formerly with the Boston firm of Buerkel & Company, Inc., consulting engineers. Mr. Miller who attended Northeastern University and Massachusetts Institute



**Lewis D. Emery, P.E.**

of Technology, is a member of the American Society of Mechanical Engineers and the American Society of Heating, Refrigeration and Air Conditioning Engineers.

Mr. Emery will assume the duties of Staff Structural Engineer, also a new position at Ritchie Associates. Mr. Emery received his education at Drexel University, Philadelphia, and was formerly with the firm of George M. Levinson, Inc., structural engineers, Pittsburgh, Pa. He is a member of the American Concrete Institute, and a life member of Tau Beta Pi.



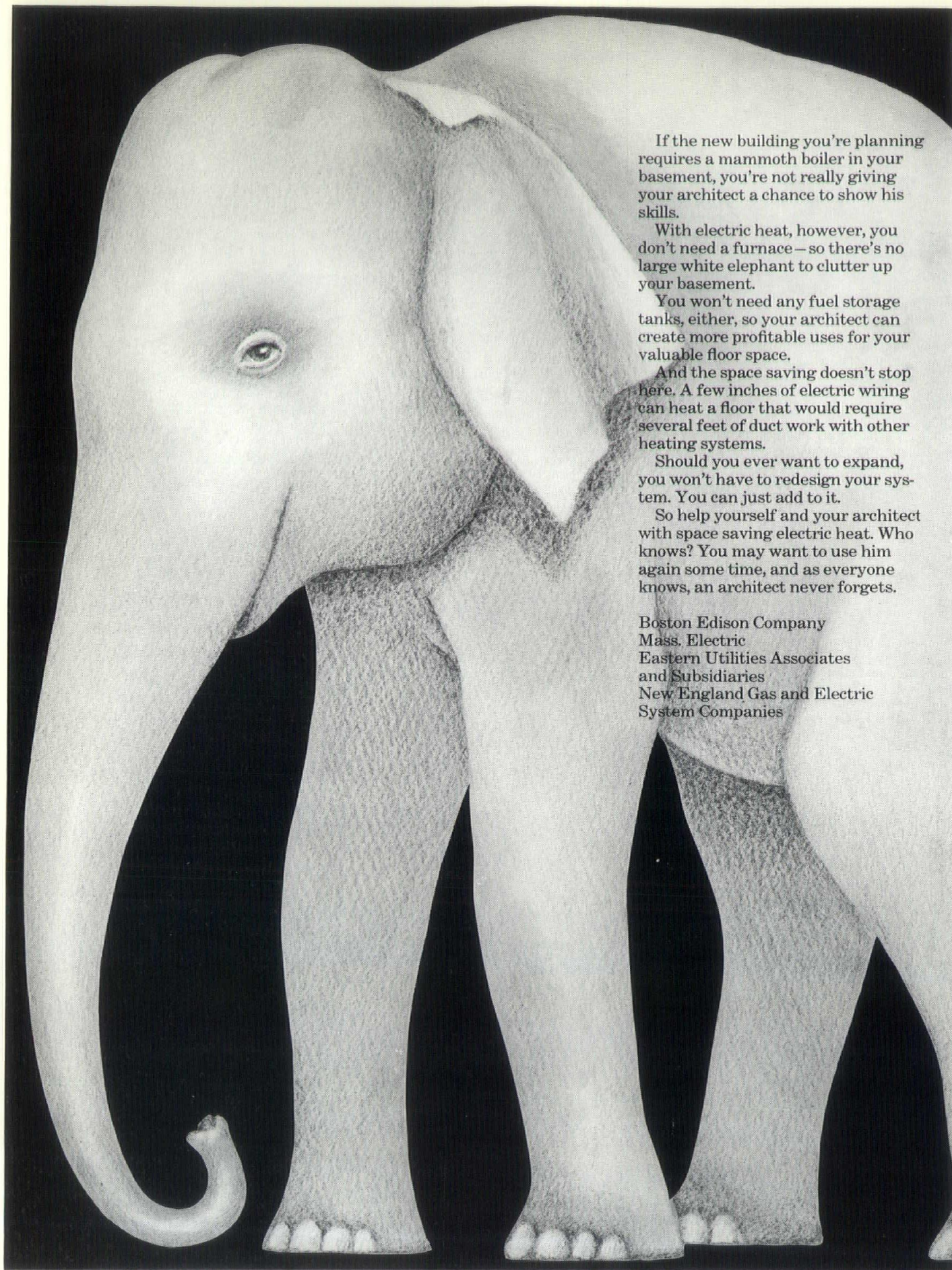
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## Index To Advertisers

Bancroft and Martin, Inc. ....	3
<i>Creative Advertising</i>	
Four-Power Group .....	Cover III
<i>Ingalls Associates, Inc.</i>	
Frost & Higgins .....	28
<i>Harold Glickman Associates</i>	
Your Local Gas Company .....	Cover IV
<i>Harold Cabot &amp; Co., Inc.</i>	
Lynn Bulletin & Directory Board Mfg. Co. ....	4
<i>A.P.S. Associates</i>	
B. L. Makepiece, Inc. ....	4
<i>Reilly Brown Inc.</i>	
Plasticrete Corporation .....	1
<i>Vincent Pacelli Advertising</i>	
Spaulding Brick Company, Inc. ....	2
White Turf Engineering Company .....	2
Andrew Wilson Company .....	1
<i>The Eddy-Rucker-Nickels Co.</i>	
Witt-Armstrong Company .....	Cover II
<i>Madison Carr Associates Inc.</i>	



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