

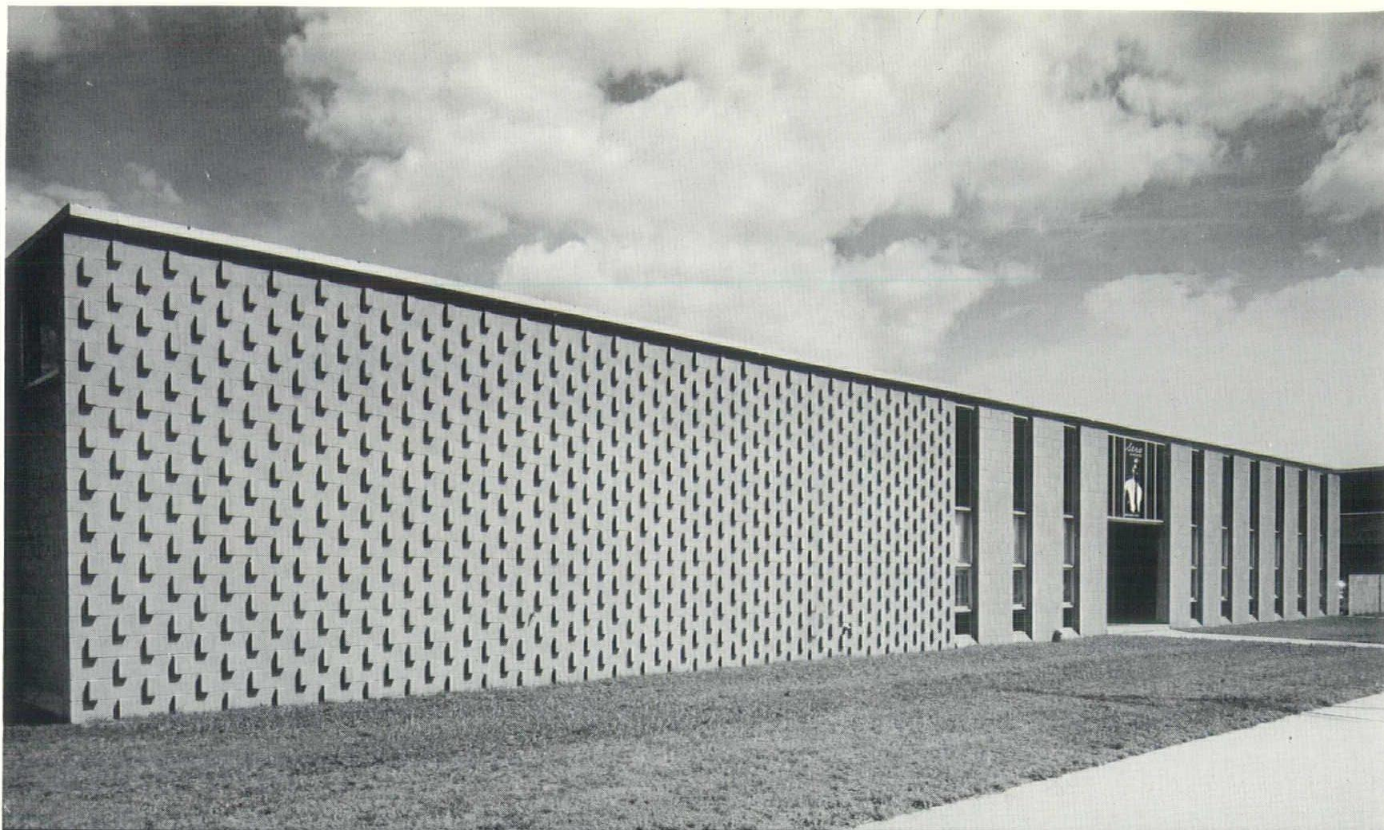
CONNECTICUT ARCHITECT

SEVENTY-FIVE CENTS

NOVEMBER - DECEMBER, 1965

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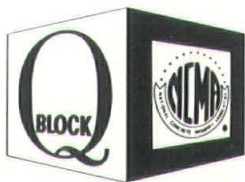
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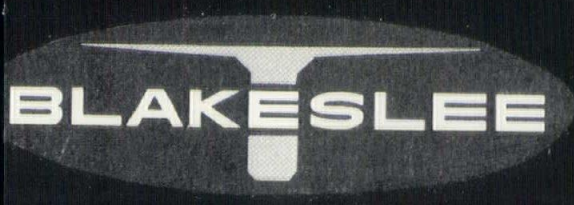
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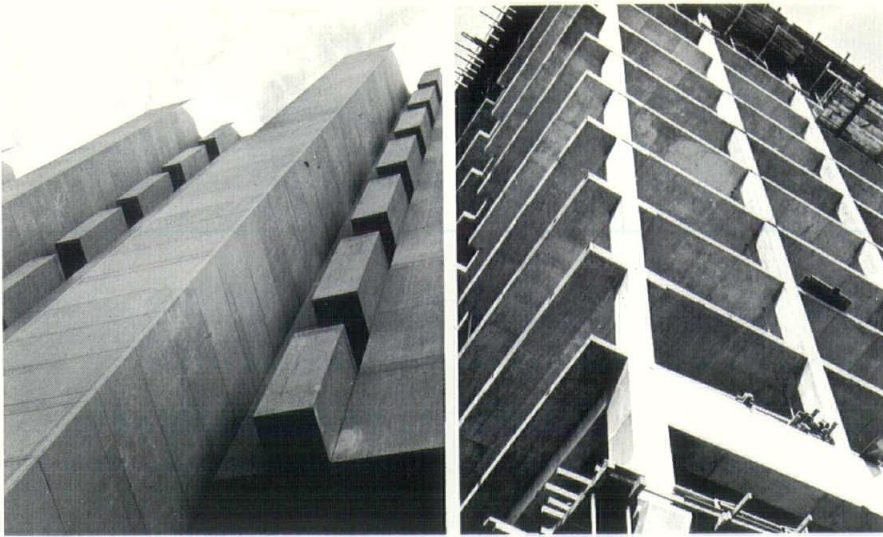
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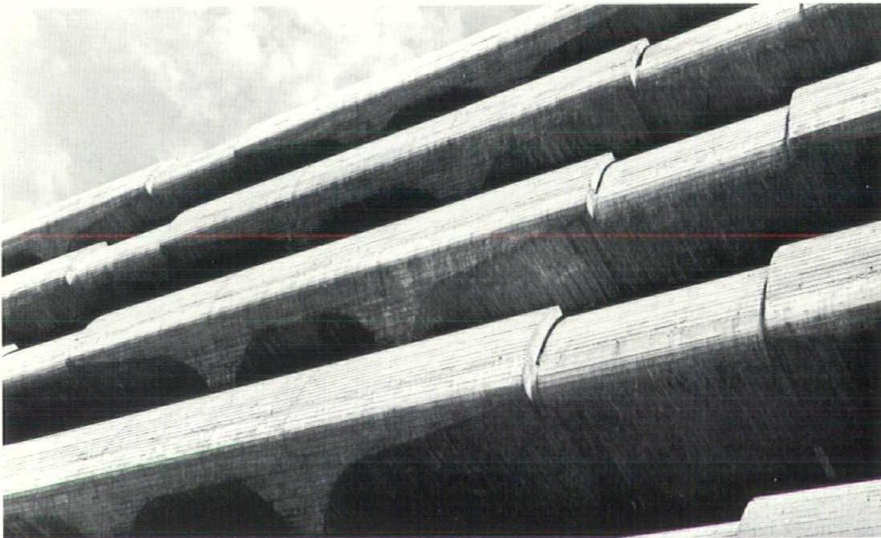
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COMING EVENTS

October 15-December 15
Museum of Art, Science and Industry, Bridgeport: "The Machine Tool in Art".

November 4-December 5
Wadsworth Atheneum, Hartford: Twentieth Century Paintings and Sculptures from Connecticut Collections.

November 6-28
New Britain Museum of American Art: Drawings and Paintings of Sanford Low.

November 7-26
Willoughby Wallace Library, Stony Creek: Recent works of Arthur Guagliumi.

November 15-January 9
Peabody Museum, New Haven: Illustrations of Anne Terry White's Aesop's Fables retold by Helen Siegel.

November 21-December 24
Silvermine Guild of Artists, New Canaan: Christmas Art Fair.

December 4-January 2
New Britain Museum of American Art: "Adlai Hardin" Christmas show of contemporary religious sculpture and contemporary print sale.

December 5-9
McCormick Place, Chicago: Convention and Exposition, National Association of Home Builders.

December 5-10
Americana Hotel, Miami Beach Florida: Prestressed Concrete Institute Convention. Information from 1965 Convention PCI, 205 W. Wacker Drive, Chicago, Illinois 60606.

December 8
Old Art Gallery, Yale University School of Art and Architecture, New Haven: Public lecture, John Cage.

January 5
Old Art Gallery, Yale University School of Art and Architecture, New Haven: Public lecture, Louis I. Kahn.

January 8-30
New Britain Museum of American Art: "Water, Water Everywhere" Variations by young artists. Also, watercolors by Richard Brzozowski.



CONNECTICUT ARCHITECT

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VOLUME 1, NUMBER 6

NOVEMBER-DECEMBER, 1965

Connecticut Architect is published every other month under the direction of the Connecticut Society of Architects and is the official publication of the Society.

FRONT COVER: Modern Office of Asgrow Seed Company has idyllic setting.



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Four Dollars and Fifty Cents a Year

The President's Viewpoint

Two conditions must be satisfied if the profession of architecture is to prosper in Connecticut in our time. The first, rather obviously, is that there must be a well-founded and relatively constant market for the services of architects. The second condition, perhaps not quite so evident, is that circumstances in that market and within the profession itself must encourage practice of thoroughly professional quality and instill public confidence in the skill and impartiality of architects.

Each architect can and should do much toward the realization of these conditions. The quality of his services and the character of his design surely have an effect on the architectural market, and if that quality and character are recognizably superior, the demand for our profession is enhanced. Conversely, of course, if his services are performed carelessly or his design lacks esthetic value, the reputation of the entire profession is harmed.

The Architect And His Professional Society

The prosperity of the profession must be of even more concern to the professional societies, serious though they are to each individual architect. And it is to the societies that each architect looks for the greatest effort in fostering the demand for services of professional quality and in promoting the conditions of practice which encourage that quality. It seems appropriate, when consolidation of the two major architectural societies of Connecticut is being weighed by their members, for each architect to consider just what he should expect from his professional society, and to insist that his expectations are fulfilled.

Some architectural societies, notably the American Institute of Architects and its Connecticut Chapter, conduct annual "design awards", to draw public attention to the architecture considered by members of the profession itself to be particularly meritorious. These programs and those conducted by architectural publications, along with other well-publicized design competitions, serve to demonstrate what architects mean when they speak of "good design," and have undoubtedly stimulated the market for distinctive architecture.

There is much more to the profession of architecture than design, however, and if the truly favorable conditions for practice are to be realized, the architectural societies must find ways and means to present the other components of professional practice to the public just as effectively as they now present design. The unbiased and impartial attitude of the architect and his consultants in selecting and specifying structural systems, constructional and finish materials, mechanical and electrical equipment, for example, is little understood by the public, yet it is one of the salient features of professional service.

By
Ralph T. Rowland

Architectural societies can assist the building industry enormously and clear much public misunderstanding by explaining competitive bidding and negotiated contracts for construction in such a way that the merits of both systems and the appropriate applications of each are much more widely recognized. And the societies

(Please turn to page 26)

THE HELEN KELLER MIDDLE SCHOOL

Easton, Connecticut

SHERWOOD, MILLS AND SMITH, ARCHITECTS

**Monaco Construction
Company**

General Contractor

The Helen Keller Middle School was designed to provide an opportunity for pre-adolescent children in grades five through eight to have a fuller and more flexible educational experience than was possible under the former school system. Previously the system was based on the more conventional kindergarten through six, and seven through twelve organization.

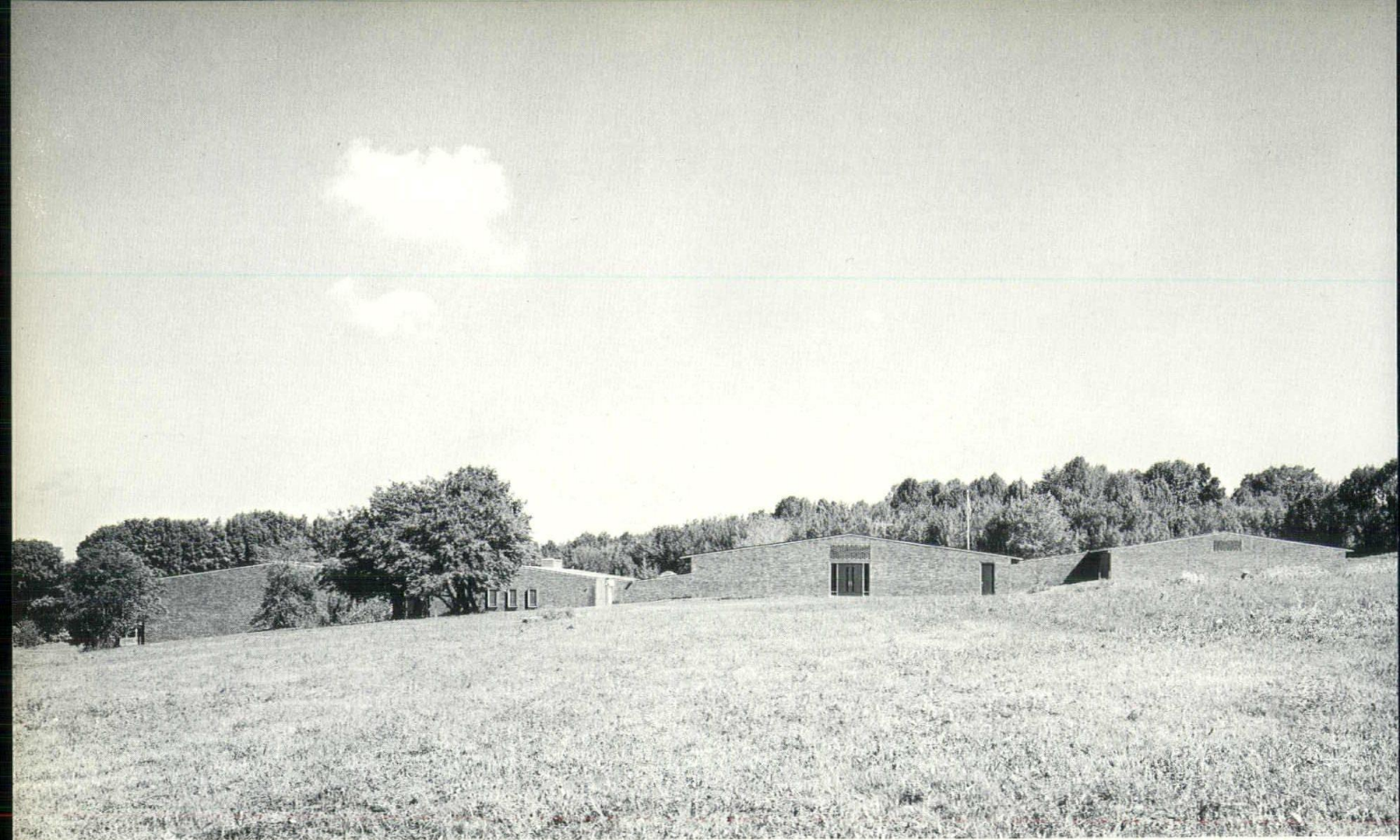
The school, which was completed in 1965, also meets a long-standing community need for a town recreational and cultural center.

Carrell S. McNulty, Jr., partner in charge of the school for Sherwood, Mills and Smith, was given a four point assignment by the Board of Education to meet the specific requirements of the educational program furnished for this school by its staff.

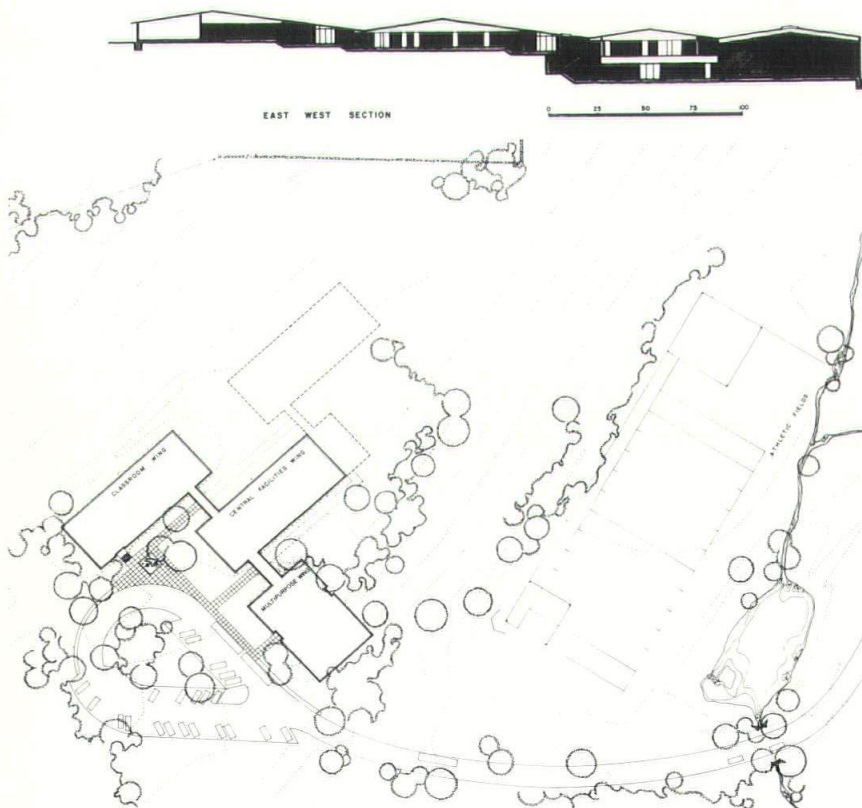
First, there had to be careful adaptation to the steeply sloping site. Second, there must be opportunity for major future expansion.



View across athletic fields, with gymnasium at left, presents pastoral scene.



School buildings blend with landscape and conform with terrain.



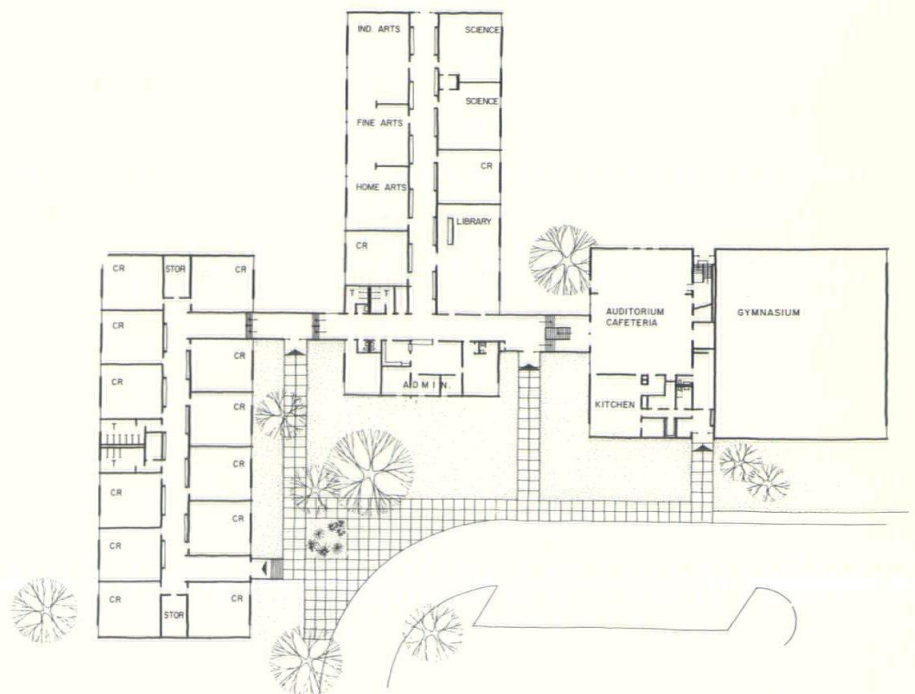
Third, flexible interior spaces were needed for changing requirements of the educational program. Fourth, they wanted economical construction with low maintenance cost.

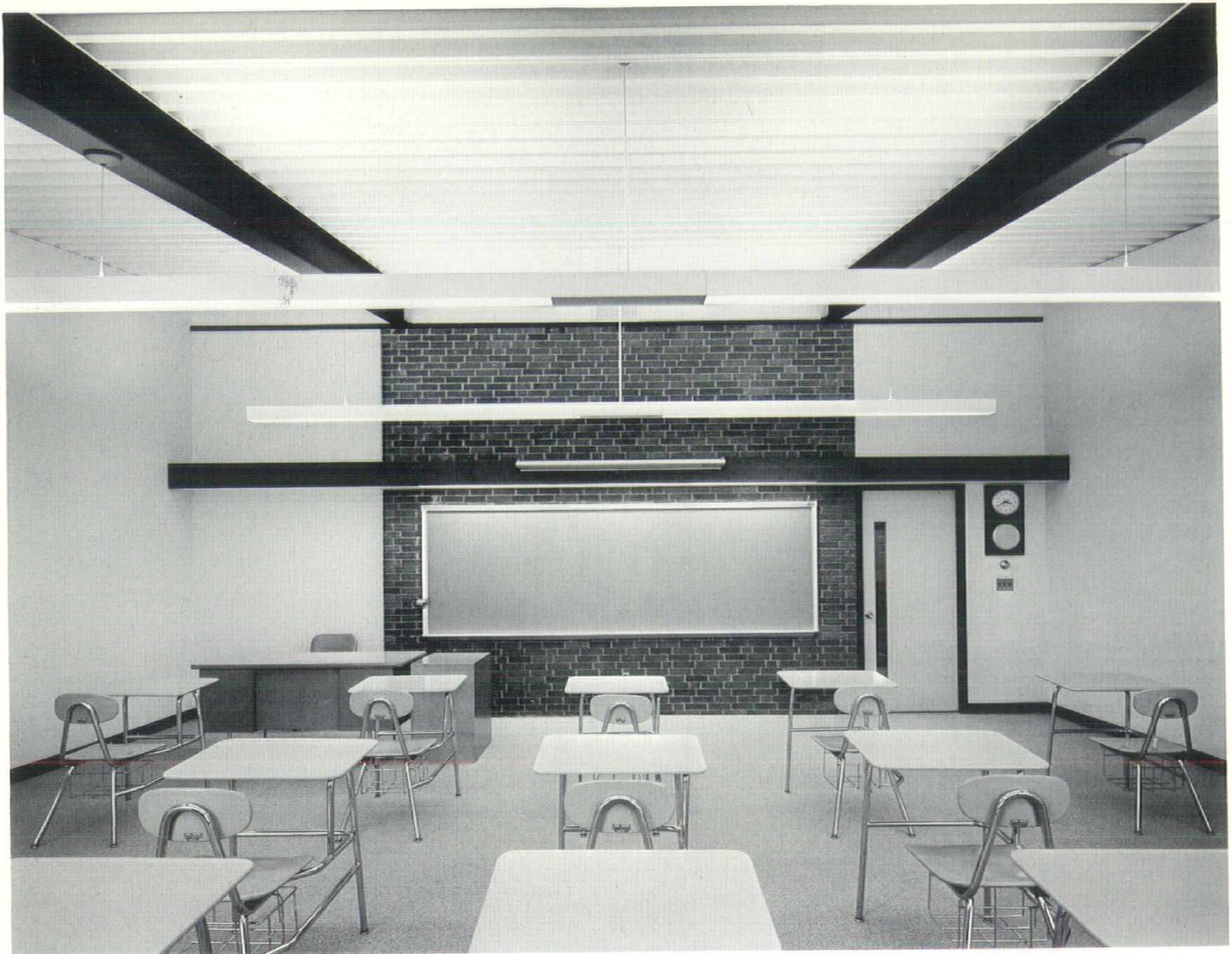
In order to conform to the natural slope of the ground and most attractively fit the site, the plan is arranged with double-loaded, single story wings extending in a direction parallel to the slope and connected with passageways normal to the slope.



Individual lockers for students line corridor.

Each pavilion is sited at or near the natural grade which kept to a minimum the amount of excavation and foundation work needed. The specialized facilities are centrally located and convenient to existing and future classrooms. There are excellent provisions for future growth. The initial classroom wing can be expanded by four or more classrooms, and additional classroom wings may be added as they are needed.





Typical classroom shows exposed beams and ceiling.

The building is designed to house approximately 670 pupils. It contains fourteen regular classrooms, a cafetorium with kitchen created for multi-purpose use, gymnasium with locker facilities, two science rooms and other special spaces for homemaking, music, art and shop.

A standard repetitive six foot eight inch module was adopted for economy and flexibility. Bearing-wall construction was used to eliminate unnecessary and costly framework. The masonry, corridor and exterior walls support the building's structural steel and exposed steel deck roof.

Partitions between classrooms consist of washable vinyl covered gypsum board. This serves as tack space over its entire area, and it can be removed simply where required to accommodate spatial changes.

The designer created a warm human atmosphere suited to the age level of the children who use the school. Natural materials and cheerful contrasting colors are used throughout. Low corridor ceilings provide pleasant contrast with the higher sloping ceilings of the classrooms.

Window areas have been held down in width and are shaded by

overhangs to eliminate excessive glare and solar heat gain. Indirect lighting was used extensively to heighten a warm and intimate atmosphere.

Community Needs

The cafeteria and gymnasium were designed with community needs in mind. The gym has additional area, as well as ample room for lockers and bleachers. The cafeteria in addition to its lunchroom function also serves as an auditorium and large group instruction space. Its stage is conveniently adapted to use as a music classroom by means of a soundproof movable partition.



Library is spacious and well-lighted.

As the school grows and additional dining facilities are needed, the stage area can be used. At such time, separate music and auditorium facilities can be built.

The school has a complete conduit and wiring system for television to permit reception or program initiation from any station. The office and health facilities are air conditioned for year-round comfort.

Material and finishes were selected for a combination of handsome, warm appearance and simplicity and ease of maintenance. Exposed brick is used extensively for exterior and interior walls, par-

ticularly in classrooms and corridors.

All windows are aluminum framed. Toilets have ceramic floors and walls with a specially sprayed-on glaze which lend themselves to simple cleaning procedures.

Classroom and corridor floors are generally carpeted throughout the building. The principal says that because of the quietness of the carpeted corridors, the school has much more than ordinary freedom in allowing pupil movement without regimentation. Another advantage is that students can work on projects or relax directly on the floor.

"The carpets have also made the children more conscious of cleanliness. In terms of maintenance, it is necessary to employ only two men with cleaning time limited to three nights a week during the school year. No problem has been encountered in removing stains," the principal stated.

In fact, he said that if the project were to be done again, he would like to see carpets installed in the science rooms and cafeteria as well.

From an educational standpoint, the student attends his own regular classroom for a core program of

(Please turn to page 27)

REGIONAL PLANNING AND DESIGN

HYUNG C. CHUNG, Planning Director
Greater Bridgeport Regional Planning Agency

“Regional planning has fundamental characteristics common to many movements of this century . . . seemingly unrelated activities such as the United Nations, Civil Rights, Space Exploration, Regional Planning—all have a common concern over expanding our horizons beyond the boundaries of races, nations, planets and governments.”

Thus, Hyung C. Chung opened his discussion of regional planning at the September meeting of the Connecticut Society of Architects, held at the Carriage Drive Restaurant in Hamden.

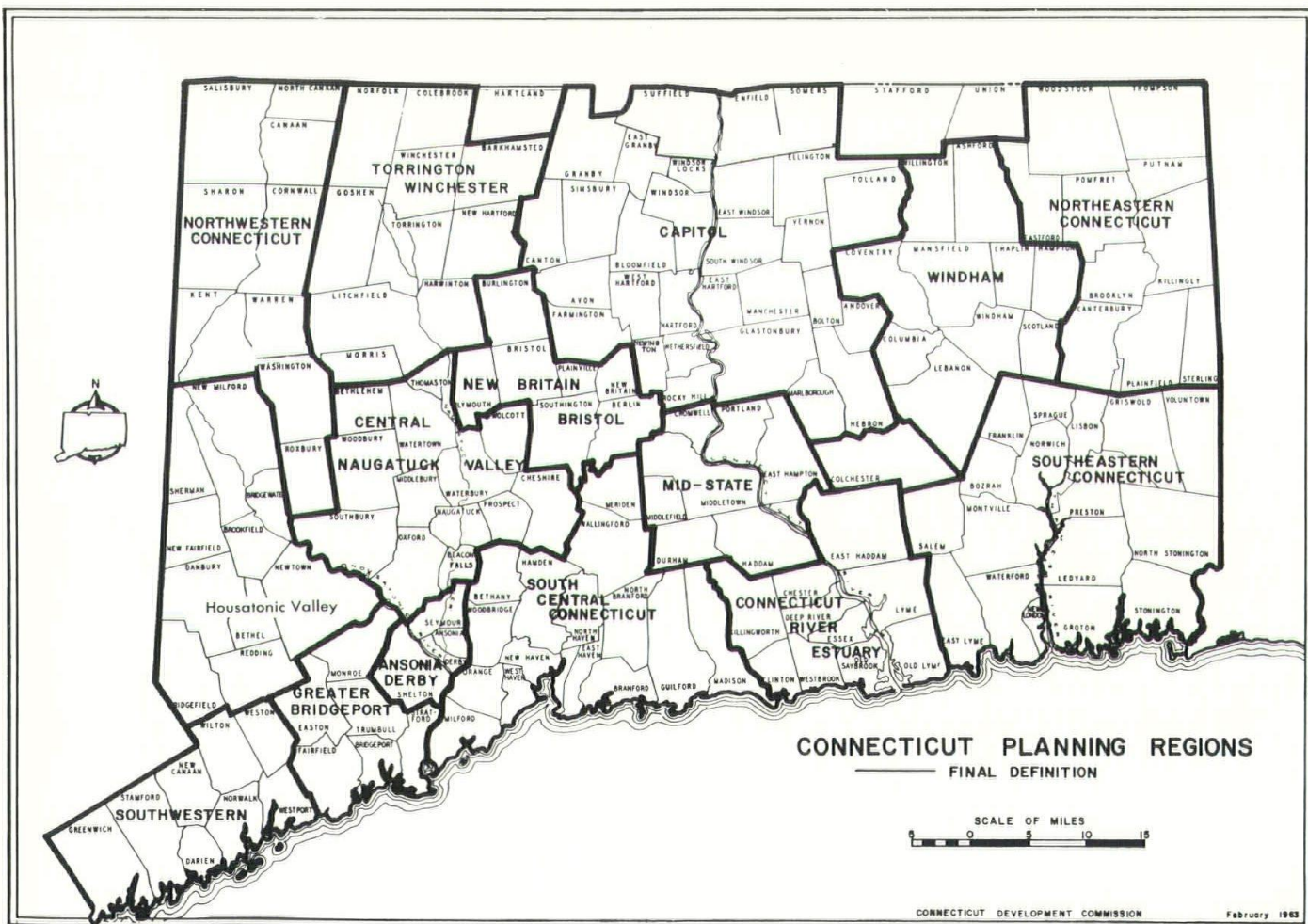
Mr. Chung pointed out that most people do not live their lives in a single community. “The demands that could once be met by a single home town can now be met only by a combination of towns and cities. The region has become the actual home town,” he said.

“In Connecticut, regions consist of a central city and surrounding suburban towns. In 1958 our legislature defined 14 regions, of which seven now have Regional Planning Agencies:

Southwestern Region (Norwalk-Stamford)

Greater Bridgeport
 Central Naugatuck Valley
 (Waterbury)
 South Central (New Haven)
 Midstate (Middletown)
 Capitol (Hartford)
 Southeastern (New London)

“Regional planning attempts to coordinate such development elements as sewerage and drainage systems, transportation, industry and business, public utilities and facilities, housing—to name a few—covering practically every aspect of economic, physical, social and administrative development of an urban area,” he said.



He cited regional planning responsibility in the coordination of diverse professional and technical services, and "the fusion of their technical findings."

"Regional planning requires coordination of space and time. Planners usually call it either land use or physical planning, and long range planning in a narrow context. Essentially it means that spatial organization must be carried out in a dynamic sequence of time.

"It assumes the role of seeing to it that structural elements have enduring beauty and usefulness, and that changes in the transitional elements occur as smoothly as possible."

He explained that lack of regional insight has meant that cities less than a hundred years old now need to be revitalized and are subjects for urban renewal through almost complete clearance.

"What we are building today may meet the same kind of fate in the future if we neglect proper planning to take care of the years to come," Mr. Chung said.

"The influence of architects," he continued, "cannot be promised to a significant extent unless there is a constant public education program initiated by architects. I feel strongly that there is an urgent need for architects to expand client concepts from the design of a single building to include its relationship to the entire area. I feel there is an opportunity for research which can demonstrate the constructive difference architects' services would make in the total design of a community, region, city or town.

"Architects must feel a responsibility toward buildings which they are not directly commissioned to design. By sheer numbers, structures built without the services of architects would in terms of total landscape bury the architecture designed by architects. A well designed building will not contribute significantly to the total environment unless all the other structures

are also somehow controlled in one form or another by the architect.

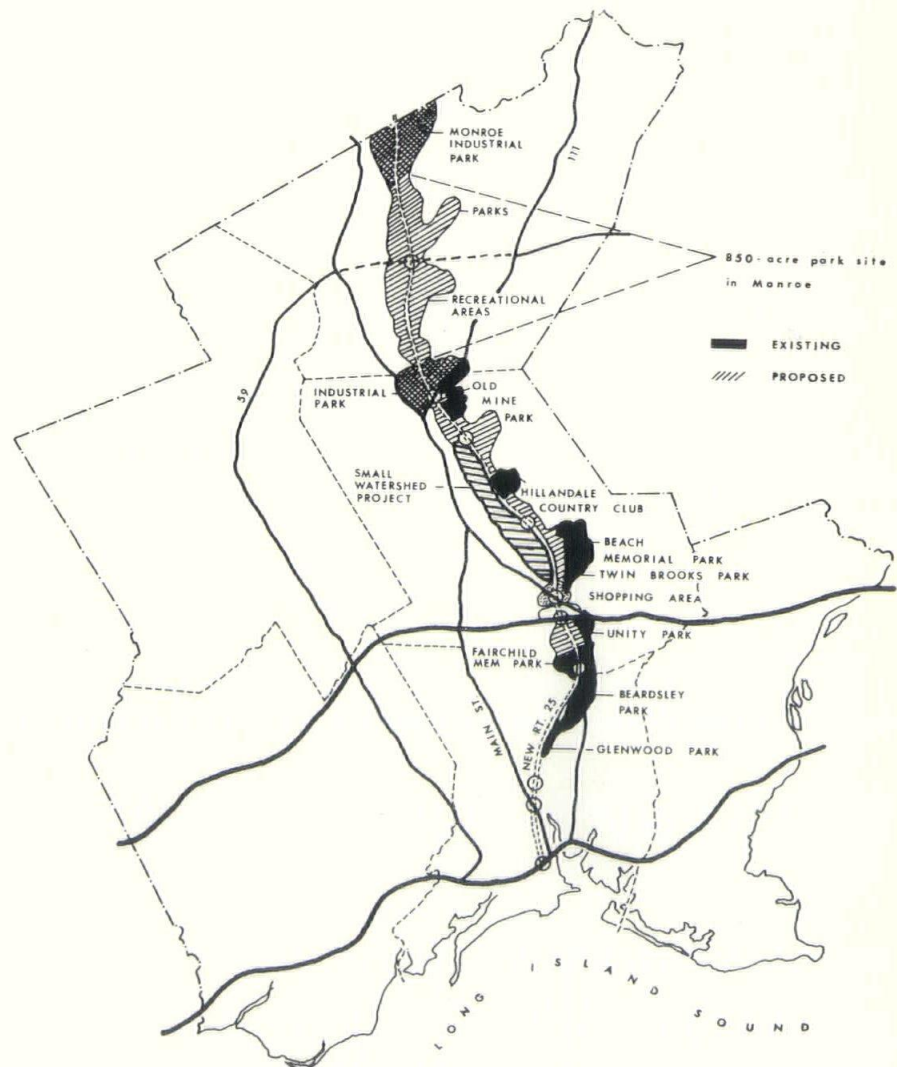
"While planners should be design conscious, architects in turn should be planning conscious. When I was an architectural student, it did not occur to me that I was supposed to plan and to design. Now, I consider planning and design to be inseparable.

"Architects must participate in the decision-making process of shaping our regional and urban environment and landscape—not only of buildings but open-space, urban renewal, housing, public works, highways, and all other elements of environmental design. I assure you that these decisions are not to be made by a handful of lawyers, pub-

lic administrators and planners in our society," according to Mr. Chung.

He added that regions, like single houses, have their formal entrance, backdoors, corridors, gardens, garbage cans, electric lights and all sorts of furniture. "Regional planning requires design talent, and architects are admirably qualified to make our regions beautiful as well as useful.

"Regional planning and design are likely to become one of the most important expressions of our Great Society in the decades ahead. It will certainly demand the highest degree of professional responsibility and competence," he concluded. □



AN EXAMPLE OF COMPREHENSIVE PLANNING

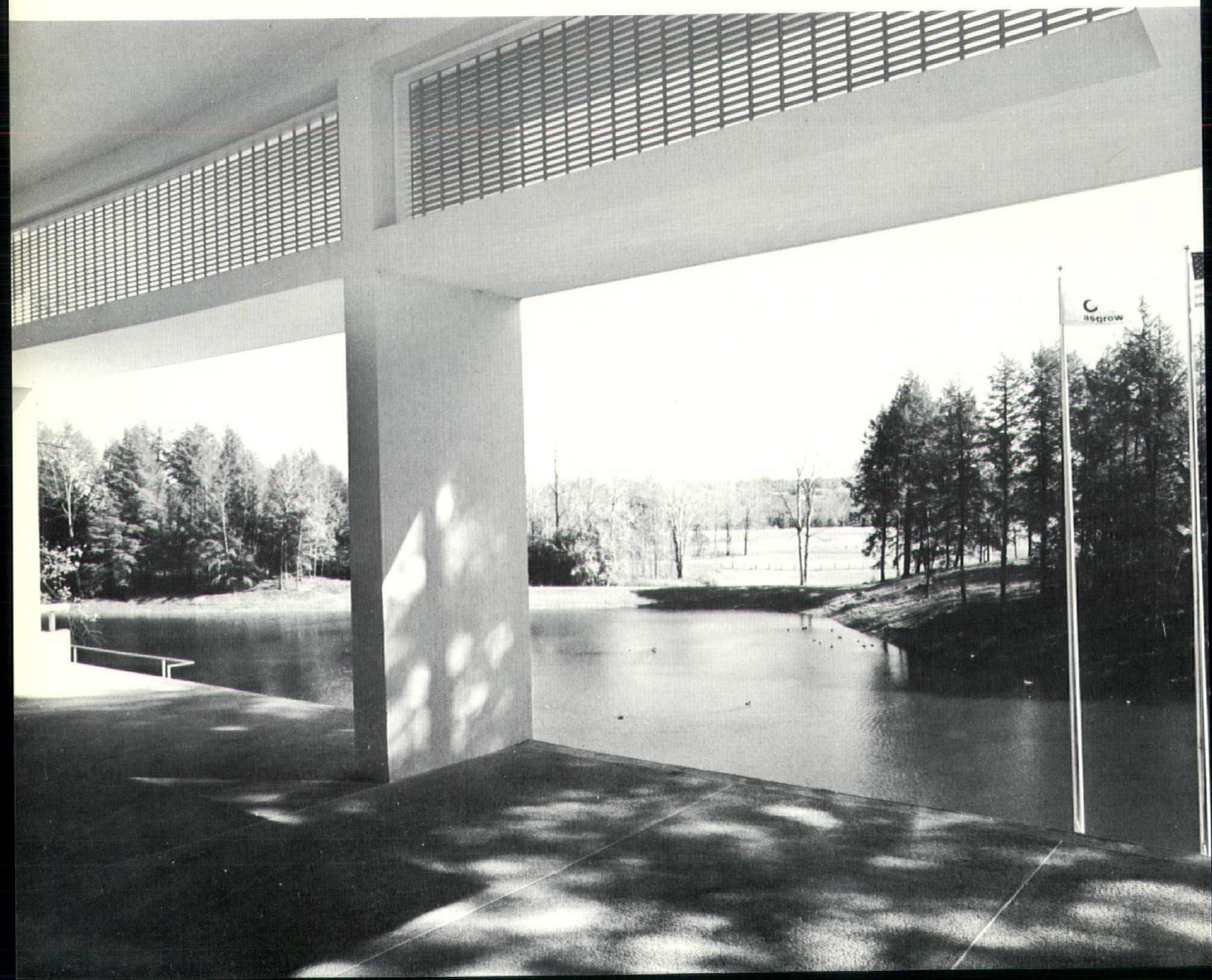
Route 25 Green Belt System where highway planning, the U.S. Army Corps of Engineers' flood control project, industrial parks, and recreational park sites recommended by the Connecticut Department of Agriculture and Natural Resources are all coordinated as originally proposed by the Greater Bridgeport Regional Planning Agency.

EXECUTIVE OFFICE BUILDING

Asgrow Seed Company, Orange, Connecticut

Douglas Orr, deCossy, Winder and Associates, Architects

Dwight Building Company, General Contractor





Above — Path leads from rear entrance of building to landing at side of pond.

Left — Beyond pond and knoll lies Merritt Parkway.

“... Founded in an affectionate reverence for the past, ... built out of the substance of the present, ... dedicated to the promise of the future in faith and determination.” Thus, A. Bryan Clark, President, spoke of the new executive offices of the Asgrow Seed Company in Orange, Connecticut, on the occasion of the building’s dedication early this year.

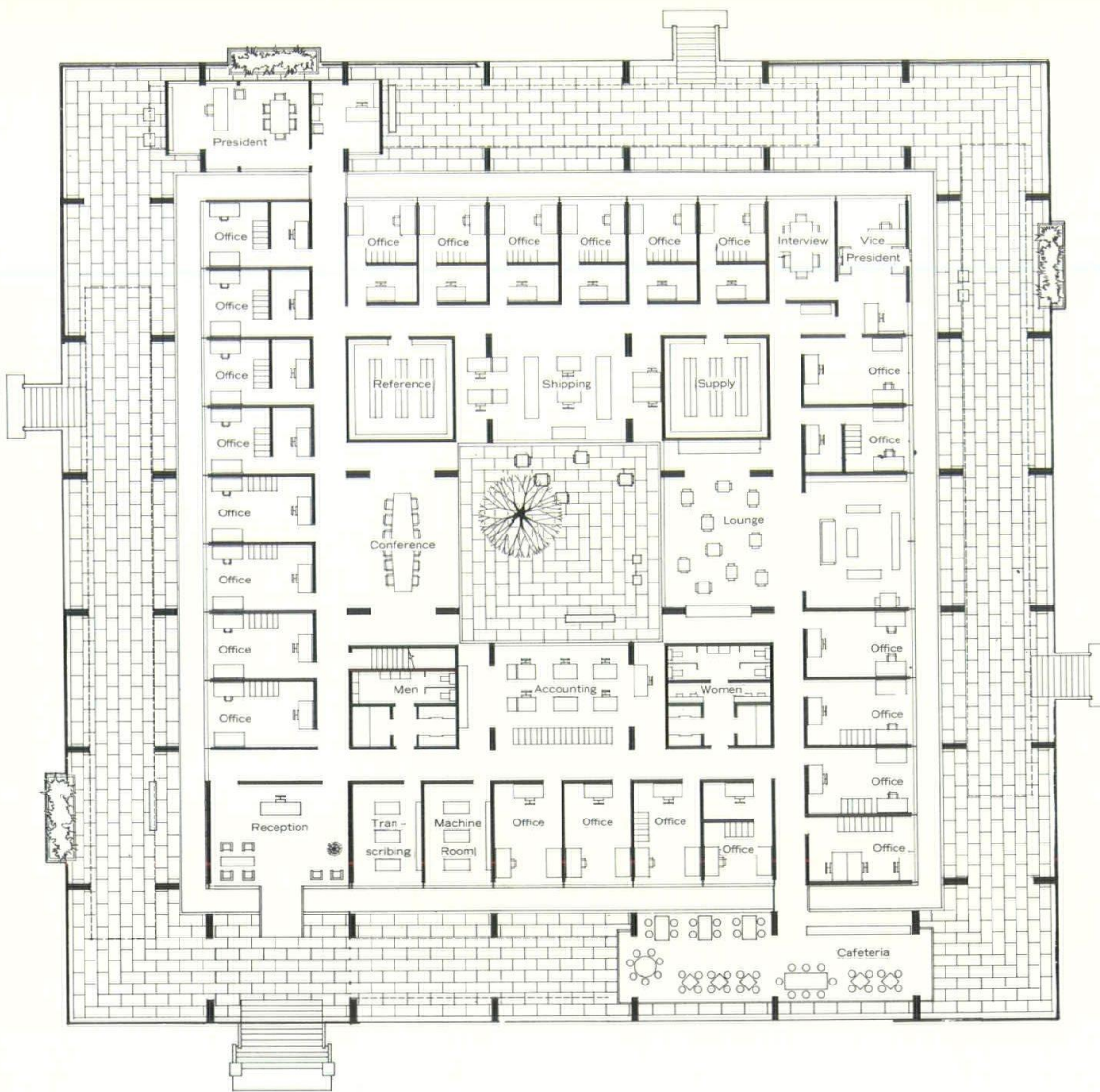
The building was designed by Edwin William deCossy of the architectural firm of Douglas Orr, deCossy, Winder and Associates, who also had the responsibility for siting the structure and supervision of the interior design.

To the Asgrow organization, the new headquarters for the firm is in the nature of a return to home, as the building is on a tract of land

which is part of the original Clark farm and which has been owned by the company for more than one hundred years. It consists of about 165 acres in a roughly triangular form, with the base bordering the Wilbur Cross Parkway.

From the Parkway access road, a paved drive winds through cleared woodland to the small hill

(Please turn to page 19)



Atrium forms core of design and brings daylight to inner series of offices.



Two views of main entrance side of building show driveway and parking arrangement and emphasize rustic setting.





Board of Directors meeting room also serves as large conference room.



Rarely does an office cafeteria provide such a pleasant setting.



Atrium brightens spacious and airy accounting office.

Reception lobby features sunburst design fashioned of wrought iron nails.



President Clark's office is located in loggia and overlooks pond and Parkway.

on which the building is placed. A knoll partially screens the site from the Parkway, with a three-acre pond between the building and the knoll. A landing at the building side of the pond features two soaring flag staffs which match the roof line in height.

The structure is square in form, containing approximately 15,000 square feet of working space out of a total footage of nearly 20,000 square feet. The design is classical in form with one series of offices organized around an inner courtyard or atrium and the second series facing the loggia, separated by a continuous corridor.

One aspect of this design is that each office has an outside view either to the atrium or to the loggia and woods beyond. Indeed, each office has its own door to the outside as well as to the corridor. The

blind corners of the inner bank of offices are utilized for utility and service areas.

The exterior structural members are poured concrete, with the board-formed exposed surfaces painted white. The interior structure has steel columns, with the steel roof deck mounted on light weight steel joists. All outside walls are floor-to-ceiling glass. A feature of the loggia is a natural cypress sun screen in the clerestory openings.

Except for neoprene tile in service areas, the office is completely finished in wall-to-wall carpeting, imparting warmth to the interiors. All doors from the corridor to the offices and from the offices to the loggia and court are natural cypress, extending to the full ceiling height.

(Please turn to page 28)

PRODUCTS FOR METAL FINISHING

Enthone, Incorporated

West Haven, Connecticut

FLETCHER-THOMPSON, Inc., Architects-Engineers

The E. & F. Construction Company, General Contractor

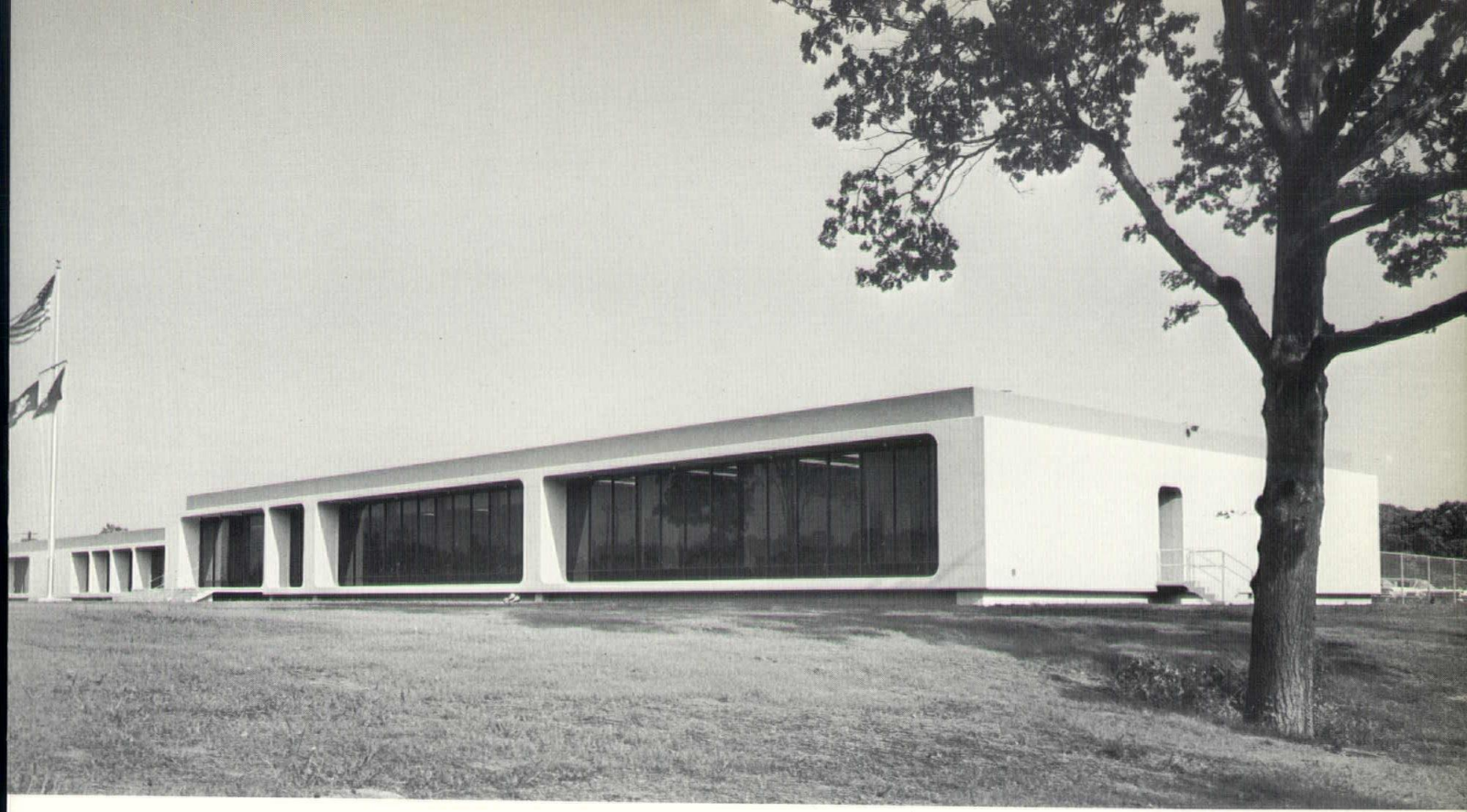


Imposing main entrance is focal point of facade.

Located in a congested urban area and suffering from building and equipment obsolescence, Enthone, Incorporated, had to decide quickly in 1964 where it would relocate. New Haven's urban redevelopment was scheduled to take over their property at 442 Elm Street.

A ten-acre site was obtained in West Haven on Frontage Road just west of its intersection with Alling Crossing Road and close to the Connecticut Turnpike. Fletcher-Thompson, Inc., was selected to design a building to house the offices, laboratories and production units of this metal finishing products manufacturer.

Enthone, Incorporated, a subsidiary of American Smelting and Refining Company, is engaged in the field of chemical products and processes for metal finishing. Factors which determined the site selection were dominated by a desire to stay in the Greater New Haven area, locating in a prime industrial



Recessed window walls receive screening from overhang.

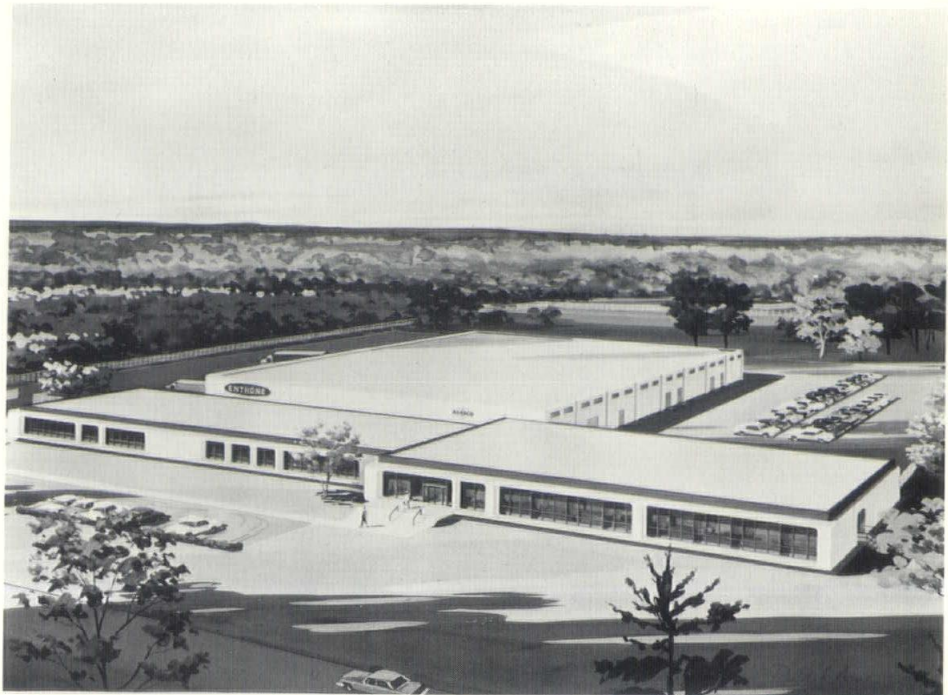
zone, and being convenient to a main highway system. Other factors were land costs, labor market, educational facilities, in-place utilities and community facilities.

Extensive site preparation was done to elevate the building so it would have maximum visibility from the highway, and the design was developed with clean, crisp lines to indicate the nature of the business being carried on within its walls.

Precast tilt-up concrete construction was used for sidewalls, and the floor is made of concrete compacted fill with a capacity of two tons per square foot. Roof construction is steel joist with a steel deck. Clearance height in the factory area is nineteen feet two inches, laboratory area twelve feet, and office area nine feet.

One feature of the building is a customer services laboratory with a complete pilot plant, including plating room, for demonstration purposes. Chemical mixing areas are constructed entirely of concrete

Rendering shows siting and extent of plant.





Many private offices have view of countryside, with Turnpike in distance.

for added fire protection.

A built-in facilities reserve will permit doubling of output without strain. The office and laboratory layouts are designed to provide excellent working conditions and fa-

cilitate the essential continuing communications among the operating departments.

Production processes are not noisy, and sound transmission in offices is kept to a minimum by

full height masonry walls. Special acoustical treatment is given to walls and ceilings in the accounting office and meeting rooms.

Colors for functional purposes were selected to ease eye strain



Executive office, with paneled walls and recessed lighting, combines modern design with modern decor.



Well-equipped laboratory is important adjunct to chemicals plant.

and to create a pleasant working environment. Architectural colors are compatible with the exterior bronze anodized aluminum and bronze tinted glass. Browns and tans used also have high stability

of color.

The building is of contemporary design with a recessed curtain wall of Solarbronze glass behind the cast-in-place concrete facade. The glass walls and main entrance are

framed in bronze-anodized aluminum.

Cost of the structure, including land, site preparation and landscaping, was \$1.04 million. The

(Please turn to page 28)



Cleaning equipment placed outside facilitates servicing and frees interior space.

.... and so endeth the first lesson

Long, long ago, when the first issue of *Connecticut Architect* appeared at the start of 1965, Ralph Rowland commented to the publishers: "I admire your courage." To this, we now add: "So do we! Had we known all we were getting into, we might not have had the nerve to try."

After the first two issues had been produced, we settled down to the hard slogging of trying to build up advertising and a backlog of feature material. Surprisingly, the advertising came more readily than the editorial projects. It was apparent that manufacturers and distributors welcomed *Connecticut Architect* as a medium for their messages to those concerned with the building industry and to its professionals.

While most architects were interested in and in favor of a publi-

cation such as *Connecticut Architect*, we learned soon that summer is a busy season for them. Too often, this precluded their taking the time and effort to assemble material from which an article could be prepared.

These and other problems are gradually being overcome—including the sudden incapacity of our advertising representative, Ed Thayer, because of surgery, and the dilemma of tying all details and editorial board approvals together in time to meet printing deadlines. Now, with this sixth issue, we note the end of our first year and the completion of Volume I of *Connecticut Architect*.

Our appreciation and gratitude for backing, assistance and interest goes to the many architects and others who contributed to the content of *Connecticut Architect*; to

our editorial board whose members exerted many special efforts to help us over rough spots; and to our advertisers who support the publication in a manner which we hope will be rewarding to them. A measure of credit must also go to The Bond Press, Incorporated for its part in producing a quality product.

Not least of the rewards in this venture has been our opportunity to meet and know some of the interesting, competent, and thoroughly nice people who make up the profession of architecture in Connecticut.

Now, we look forward to 1966 with confidence that it will mark the coming of age of *Connecticut Architect* as the recognized voice of the nearly 600 architects in Connecticut. With your help, we will try to bring this about. □

The Publishers



WATCH OUT FOR THE OTHER GUY

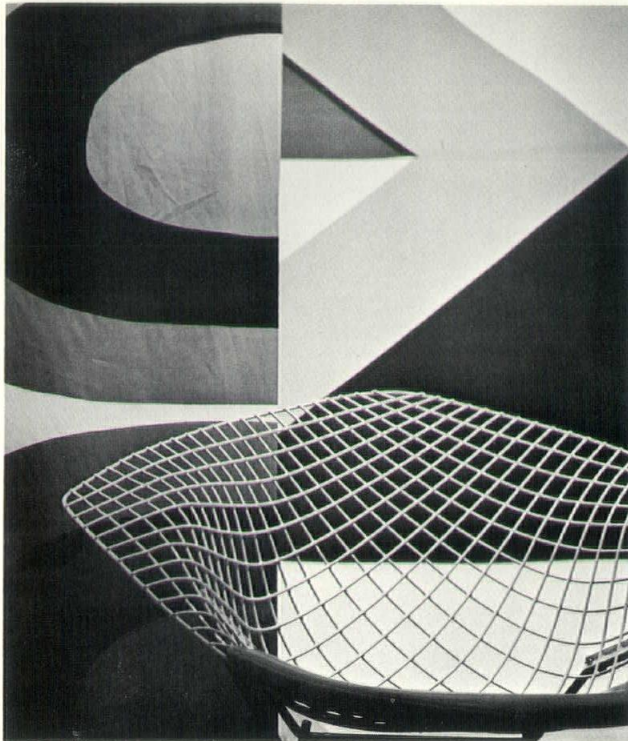
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President's Viewpoint

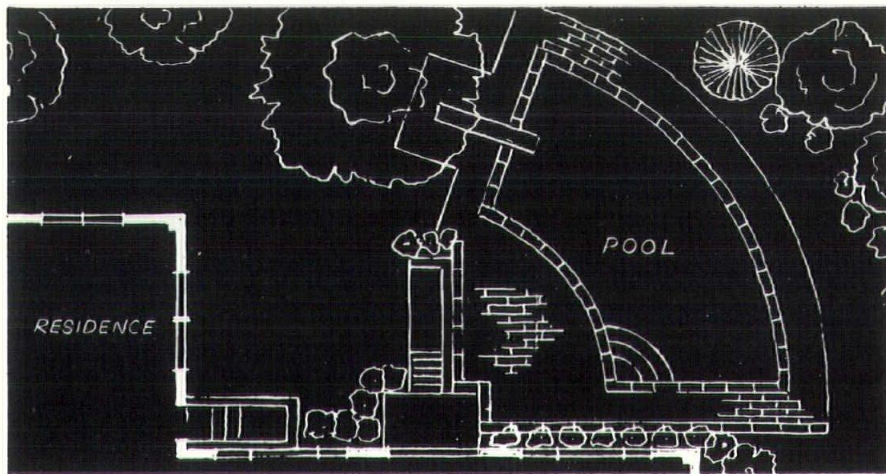
(Continued from page 6)

certainly owe their own members a program designed to acquaint the public with the degree of building construction quality-control provided by architects' contract-administration services.

Most important, each architect should expect his professional society to explain to the public the significance of the code of ethics under which he practices. Few outside the profession seem to recognize, for instance, that it is ultimately in the public interest that architects do not advertise, or compete on a fee basis, or give contributions to obtain competitive advantage. These proscriptions do, of course, benefit the profession, but they also make it possible for architects to give impartial and completely professional service at the lowest cost consistent with good practice. This principle certainly should be presented more effectively than it has been in the past.

There is much more that each architect and the general public should expect of the architectural societies. Each professional society must be a forum for architectural philosophy, a force in the rehabilitation of our cities and countryside, a proponent of beauty in every phase of human activity. But essentially, each society must serve the profession by improving public understanding of architects and their work, and by encouraging architects to serve the public in a truly professional manner at all times to the very best of their individual abilities.

Each architect should demand no less than this from his society, and should give willingly of his own effort to make it possible for his society to provide all of these services to his profession. □



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Governor Appoints Cohen and Sullivan



A. S. Cohen



H. J. Sullivan

Andrew S. Cohen has been appointed to the State of Connecticut Architectural Registration Board by Governor John Dempsey for a four year term. Mr. Cohen received his Bachelor of Architecture degree from Yale University and has his practice in Waterbury. He is a member of the Executive Committee and a past President of the Connecticut Society of Architects, as well as a member of the Waterbury Society of Architects and the Connecticut Chapter, A.I.A.

Howard J. Sullivan was reappointed to the Board by the Governor for an additional term. Mr. Sullivan is a partner in the firm of Polak and Sullivan, Architects and Engineers, in New Haven, specializing in the design of institutional buildings. He is a member of the Connecticut Society of Architects, the Connecticut Chapter, AIA, and the National Society of Professional Engineers. He presently serves as a member of the New Haven Parking Authority and previously has served on the City of New Haven Zoning Board and City Planning Commission. □

Helen Keller School

(Continued from page 11)

English, social studies, and language. He moves about the school to special spaces for music, art, homemaking, mathematics, science and shop. These special rooms provide a new and expanded educational experience for the early adolescent children, and makes possible a new flexibility and variety in the curriculum.

The present building contains

approximately 44,200 square feet, and was built at a construction cost of about \$816,000. It provides 66.5 square feet per pupil.

Working with Sherwood, Mills and Smith were site consultant Jack L. Staunton and Henry Rothman, kitchen consultant. Mechanical and electrical engineers were Smith & Hess; structural engineers Fraioli, Blum & Yesselman; and Monaco Construction Company was general contractor. □

CARRELL S. MCNULTY, JR., partner-in-charge of the Helen Keller School, is secretary of the Connecticut Society of Architects. He attended Emory University and University of North Carolina and received his degree from Columbia University School of Architecture in 1950. Licensed in Connecticut, New Jersey and New York, he has been a partner with Sherwood, Mills and Smith since 1958. He earned a Master of Science degree in Urban Planning from Columbia University in 1964. He has been a representative of the Southwestern Regional Planning Agency; executive committee member, Connecticut Society of Architects; and membership committee chairman, Connecticut Chapter, A.I.A. His home is in Weston, Connecticut.

about your architect

"About Your Architect — A Guide to Architectural Services in Connecticut," a booklet recently published by the Connecticut Society of Architects, has been reprinted. Written for architects to use in explaining architectural services to laymen, it is of interest to everyone concerned with architecture and building.

Write to the Connecticut Society of Architects, 2377 Whitney Avenue, Hamden, Connecticut 06518, for a free single copy. Architects may obtain copies in quantity at the rate of twenty copies for \$5. □

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Breuer Designing Yale Laboratory

Yale University has retained Marcel Breuer to design a six-story Engineering and Applied Science Laboratory to cost \$12 million. It will be on Prospect Street on the site now occupied by the 73-year old Winchester Hall and the 92-year old North Sheffield Hall. Both of these buildings will be razed. The new building will be connected with the Dunham Laboratory which also will be linked by a tunnel with the Mason Laboratory. Renovation of the latter is being planned by Douglas Orr, deCossy, Winder and Associates of New Haven. □

Yale Art Gallery Memberships Open

Membership in the Yale Art Gallery Associates is open to "any friend of Yale" on payment of dues of \$10 a year (tax deductible). The organization promotes interest in the Gallery's collections, exhibitions and publications. Members receive three bulletins a year, exhibition catalogues and picture books, and will be invited to special programs and previews of exhibitions. □

Executive Office

(Continued from page 19)

A partial basement houses the mechanical services, consisting of oil-fired circulating hot water to supply perimeter radiation, and a terminal reheat air conditioning system.

Working with the architect and the general contractor, Dwight Building Company, were Henry A. Pfisterer on structural engineering and vanZelm, Heywood and Shadford on the mechanical engineering.

Future office needs for Asgrow will be accommodated by expansion into the loggia areas as required. As one of the major American seed firms, with subsidiaries in many other countries, having room to grow is only provident. Again in the words of Mr. Clark, "One does not build with his eyes looking over his shoulder. Rather he looks expectantly toward what lies ahead." □

EDWIN WILLIAM DECOSSY received his degree in architecture from Yale University in 1957 and as recipient of the Alice Kimbell English traveling fellowship spent six months studying in Europe. After four years on the faculty of the Yale Department of Architecture, he joined the office of Douglas Orr. In 1963, he became a partner in the firm of Douglas Orr, deCossy, Winder and Associates. He is a member of the Connecticut Chapter, A.I.A.

Enthone Plant

(Continued from page 23)

plant, offices and laboratories occupy 60,000 square feet.

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In addition to having the most modern laboratory and plant equipment, Enthone's President C. C. Helmle feels that the building provides an ideal environment for the company's business. "The appearance and detail of our new building, inside and out, fits perfectly with the work we do, and our employees are highly pleased with the working conditions it provides," he said.

On the Fletcher-Thompson staff, Frank Dan George was in charge of design and Joseph J. Slovak was project architect for the Enthone building. □



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Architecture—USA

The seventh American exhibit to be shown in the Soviet Union is titled "Architecture—USA." Like the earlier exhibits, this is sponsored by the U.S. Information Service with the objective of showing other peoples how we live.

The brochure prepared for distribution in conjunction with the exhibit contains a brief history of the development of American architecture, tracing the principal steps from the wood "balloon" frame through the cast iron metal skeleton, to alternative solutions, plus a portfolio of color photographs featured in the exhibit. The text of the brochure is the work of Arthur Drexler who also produced the exhibit.

Of the 68 structures featured in the exhibit, Connecticut is the site of eleven. A number located in other parts of the country are the work of Connecticut Architects. □



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Hadzi Sculpture Acquired by Yale

A towering bronze sculpture, "Floating Helmets," by Dimitri Hadzi, has been acquired by Yale University Art Gallery. "Compositionally, it is an experimental work. It is the first of a group of large sculptures in which I have been concerned with interior as well as exterior space. The sculpture here becomes a sort of architectural structure, having an interior, or at least an underneath, that provides an essential part of the spectator's experience," Mr. Hadzi said. □

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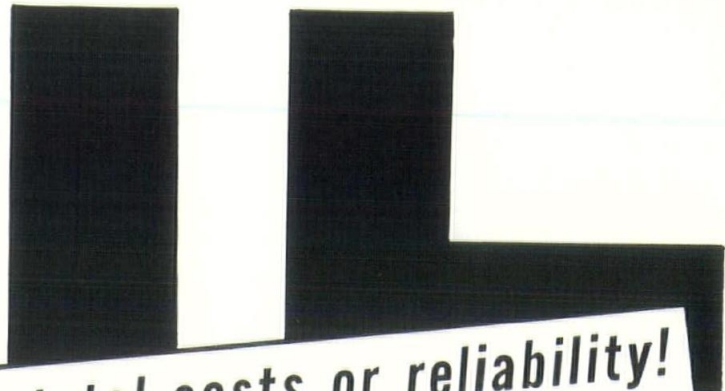
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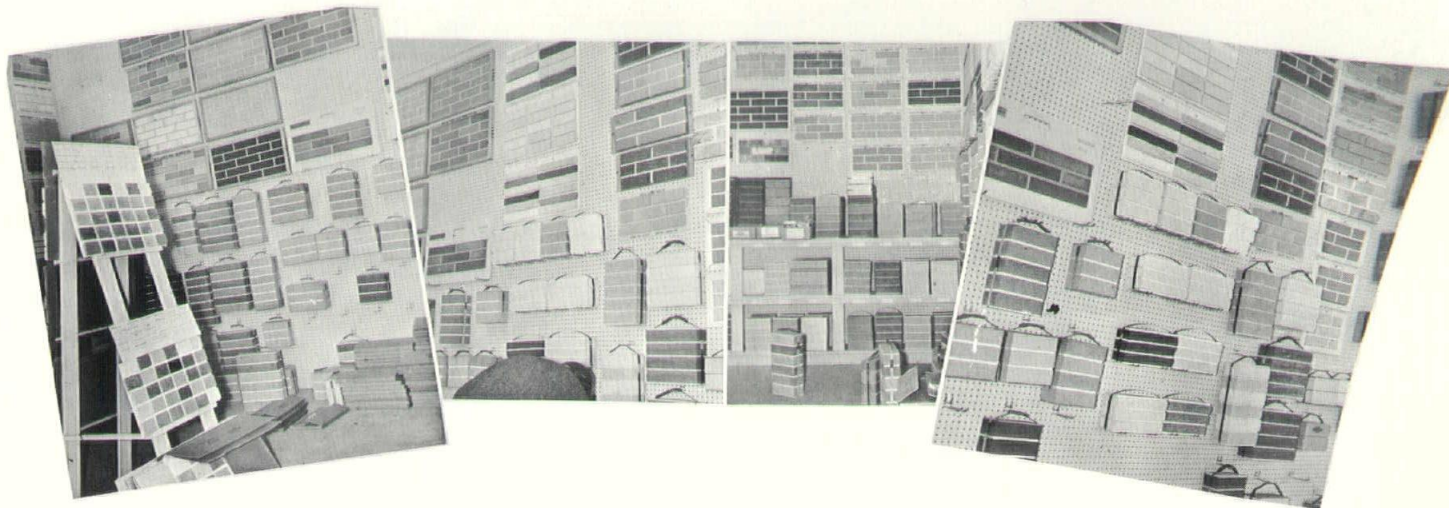
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