

CONNECTICUT ARCHITECT

SEVENTY-FIVE CENTS

JULY - AUGUST, 1966

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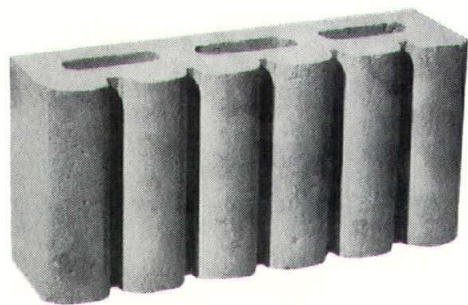
Southeastern Massachusetts
Technological Institute
North Dartmouth, Mass.



Architects: DESMOND & LORD and PAUL RUDOLPH General Contractor: FRANCHI CONSTRUCTION CO., INC., Newton, Mass.

“implement” Mr. Architect?

Webster defines it: “**im’ple-ment** (im’plê-měnt), *v.t.*; to carry out: **FULLFILL**: esp. to give practical effect to and ensure of actual fulfillment by *concrete measure*.”



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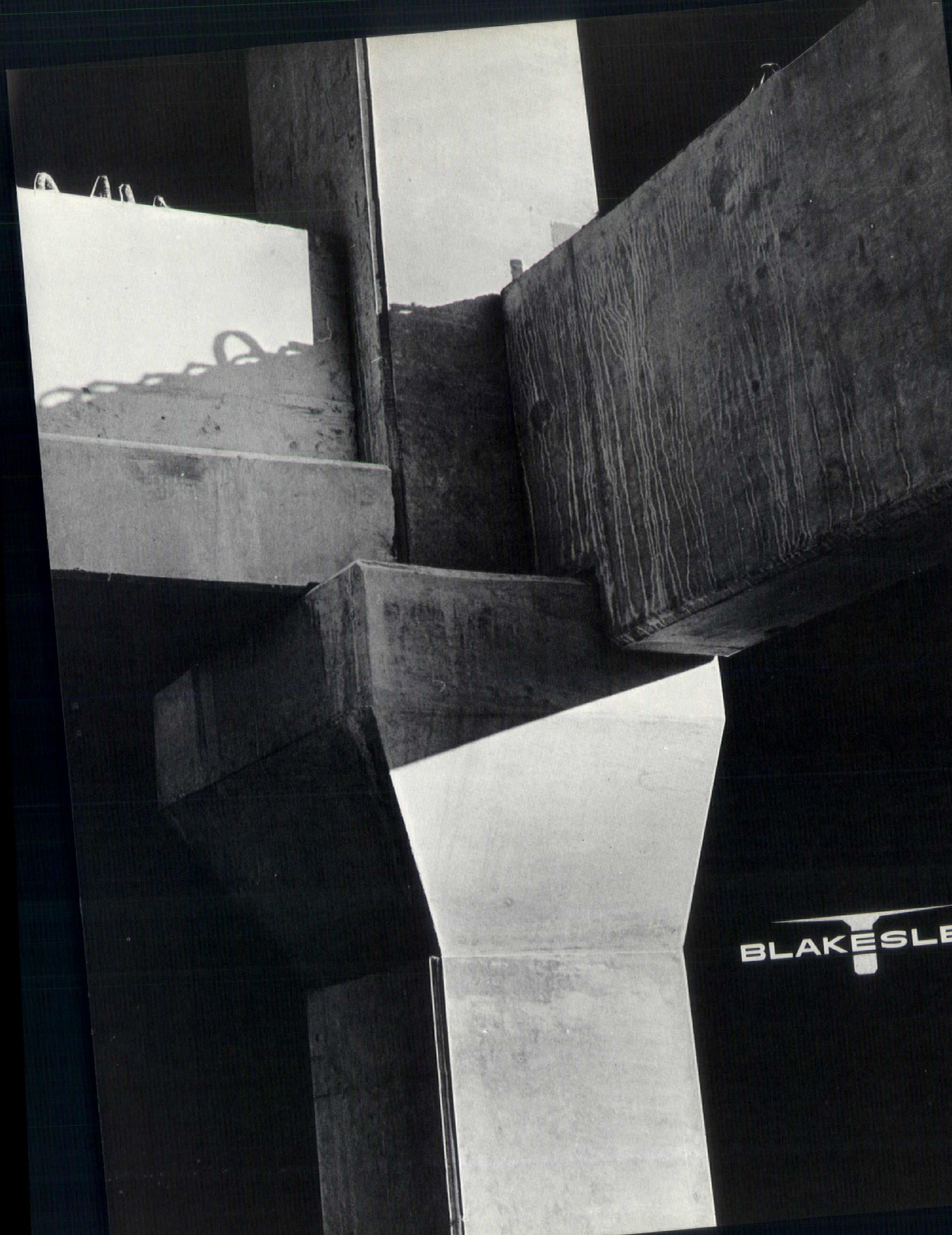
A coincidence, yes; however, a “concrete measure” was an effective medium in fulfilling this remarkable design.

Selected to complement the poured-in-place exterior is Plasticrete’s fluted pattern concrete block, designed by Architect Paul Rudolph, who was a consultant on this project for Desmond & Lord, Architects.

THE PLASTICRETE
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COMING EVENTS

July 1-September 26
New Britain Museum of American
Art, 56 Lexington St.: 1 to 5 P.M.
(closed Mondays and Holidays)
"People and Places", paintings,
prints and sculptures.

July 14-August 8
Mystic Art Association, Mystic;
Juried Regional Art Show.

July 22-September 22
Wadsworth Atheneum, Hartford;
Art Exhibit: Paintings and scul-
pture from private Connecticut Col-
lections.

July 23-August 14
Essex Art Association Galleries,
Essex; Art Exhibit, open show.

July 24-30
On the Green, Waterbury; Water-
bury Arts Festival.

July 26 & 28
Yale University Art Gallery, New
Haven: Summer Gallery Tours;
American Painting I: John Trum-
bull; 3 P.M. Tuesday-1 P.M.
Thursday.

July 30
Griswold House, Guilford; An-
tiques Festival.

August 2 & 4
Yale University Art Gallery, New
Haven: Summer Gallery Tours;
American Painting II; 17th-18th
Centuries; 3 P.M. Tuesday-1 P.M.
Thursday.

August 9 & 11
Yale University Art Gallery, New
Haven: Summer Gallery Tours;
American Painting III; 19th Cen-
tury; 3 P.M. Tuesday-1 P.M.
Thursday.

August 12-14
Washington; Craft Fair.

August 13-14
Mystic; Mystic Outdoor Art Festi-
val.

August 16 & 18
Yale University Art Gallery, New
Haven: Summer Gallery Tours;
Pre-Columbian Art, 3 P.M. Tues-
day-1 P.M. Thursday.

August 20-September 11
Essex Art Association Galleries,
Essex; Art Exhibit; Jury show.

August 23 & 25
Yale University Art Gallery, New
Haven: Summer Gallery Tours;
Modern Art, 3 P.M. Tuesday-1
P.M. Thursday.

August 30 & September 1
Yale University Art Gallery, New
Haven: Summer Gallery Tours;
Oriental Art, 3 P.M. Tuesday-1
P.M. Thursday.

October 2-5
New Haven Arena, New Haven;
29th Annual New Haven Antiques
Show.



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FRONT COVER: Hartford's Constitution Plaza is people-oriented.



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CSA - AIA REPORT

President Richard L. Howland, writing in the May-June issue said correctly: "We are seriously seeking new members." Apparently the message was received, for since consolidation of the old C.S.A. with the Connecticut Chapter, AIA, the CSA-AIA has acquired one new professional associate, Americo W. Mastronunzio, two new associates, Jesse James Hamblin, Jr. and Dimitri Linard plus twenty-three new corporate members: Thomas C. Babbitt, Donald John Baerman*, Sol B. Bernstein (CSA)*, Victor H. Bisharat (Transfer from California), Edward E. Cherry (CSA), Frederick E. Clark, Jr. (CSA)*, Edmund van Dyke Cox, Walter P. Crabtree III (CSA)*, Harry J. Danos, Lynedon S. Eaton (CSA), Lawrence R. Frazier (CSA), William F. Frinder (CSA), Carl F. Hakewessel, Jr., Andre Halasz (Transfer from New York), Charles H. Jacobs, Jr., Thomas E. Johnson, Percy Joe King, Lawrence L. Loporcaro (CSA)*, Lawrence A. Michaels (CSA), Allan H. Pokras (CSA), Charles S. Sigsway, Roger Small, and Harry R. Wilson (Transfer from California.)

*Not officially cleared in Washington at press time.

It is interesting to note that of these 23 new corporate members, three were by transfer of assignment from other chapters, ten came in under the Plan of Consolidation and ten from "outside." The total number of corporate members, professional associates and associates is nearing 400, or better than 60 percent of the total number of resident Connecticut registered architects. Many more applications are currently being processed at this writing.

Along with membership activity, the officers, directors and various committees are hard at work. One significant action taken recently was the adoption of a new recommended fee schedule, effective July 1, 1966. This is for use with the New England "Blue Book" and is available through the Cleaveland Legal Blank Service in Hartford. The text and schedule follows:

Building type categories to use for rate determination:

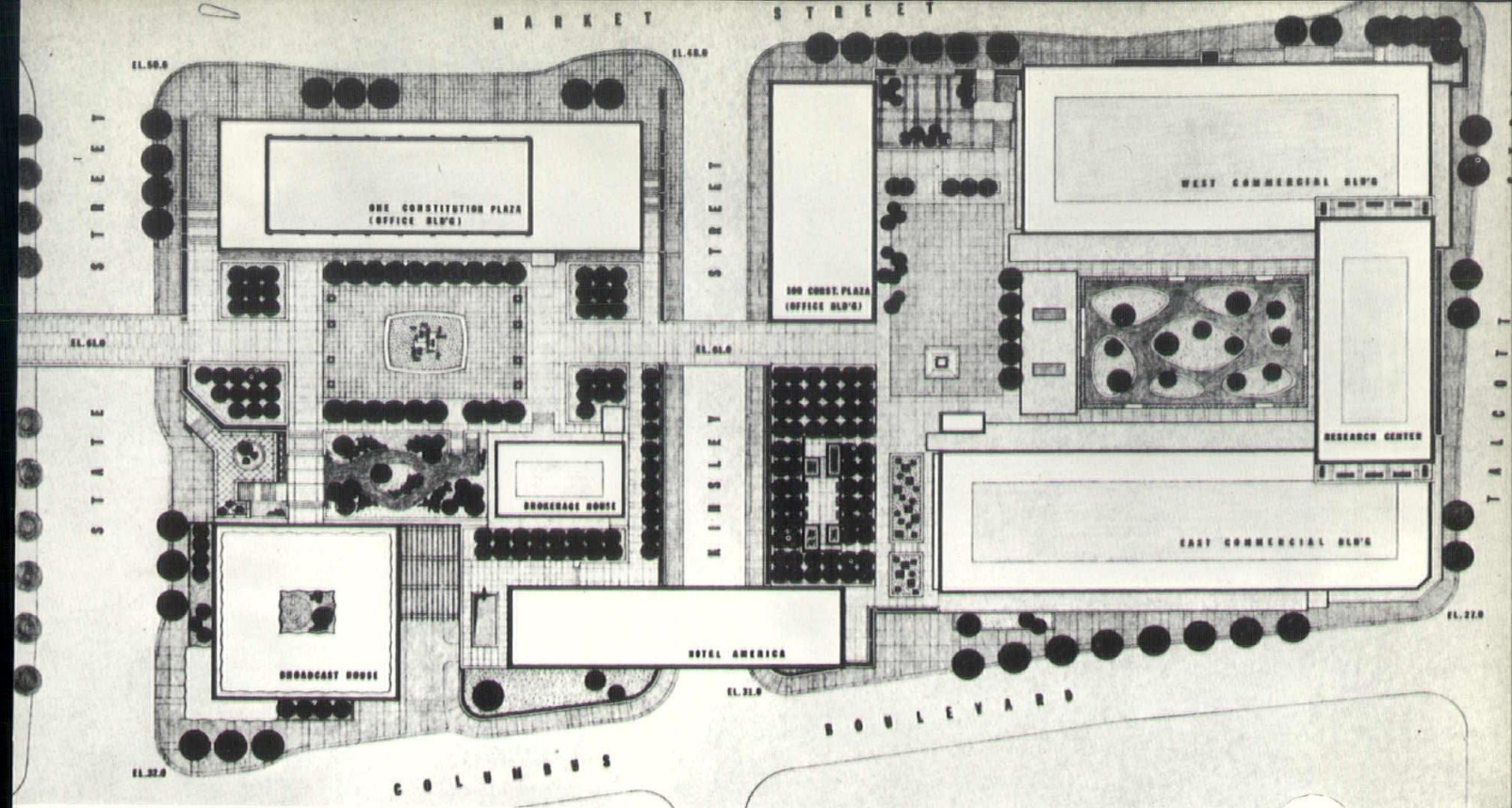
- A RATE: For utilitarian structures, including garages, warehouses and repetitive identical buildings.
- B RATE: For structures of simple architectural character, including elementary schools, motels, bowling alleys, skating rinks and simple commercial and industrial buildings.
- C RATE: For all structures of individual requirements not covered by categories A, B, D & E, including hotels, apartment houses, libraries, town halls, office buildings, banks, middle and secondary schools, buildings for higher education, and court-houses.
- D RATE: For structures of complex requirements, including churches, hospitals, laboratories, private clubhouses, legitimate theaters, high class restaurants and exclusive specialty shops.
- E RATE: For residences and structures of exceptional character or unusual artistic importance, including memorials and monumental works.

RECOMMENDED MINIMUM PERCENTAGES FOR
COMPENSATION METHOD NUMBER ONE

Cost of Construction	A Rate	B Rate	C Rate	D Rate	E Rate
\$ 50,000	8.00	9.00	10.00	11.00	12.00
100,000	7.00	8.00	9.00	10.00	11.00
500,000	6.33	7.33	8.33	9.33	10.33
1,000,000	5.50	6.50	7.50	8.50	9.50
1,500,000	5.17	6.17	7.17	8.17	9.17
2,000,000	4.83	5.83	6.83	7.83	8.83
2,500,000	4.50	5.50	6.50	7.50	8.50
5,000,000 and up	3.50	4.50	5.50	6.50	7.50

(Add on an additional 3.0% for alterations)

Please turn to page 24



CONSTITUTION PLAZA

CHARLES DuBOSE, FAIA

Coordinating Architect

Much has been written and said about our "sick cities." Today, all across the country, action is being taken—some good and some, unfortunately, little better than the earlier proliferating construction that it replaces.

There are many approaches to redevelopment, and as many strong opinions for and against each plan. There is general agreement, however, that each plan should be patterned to the character of the city it is intended to renew. Further, the total concept must include history as well as future, and beauty

as well as function, and must carefully consider all the people it is intended to serve.

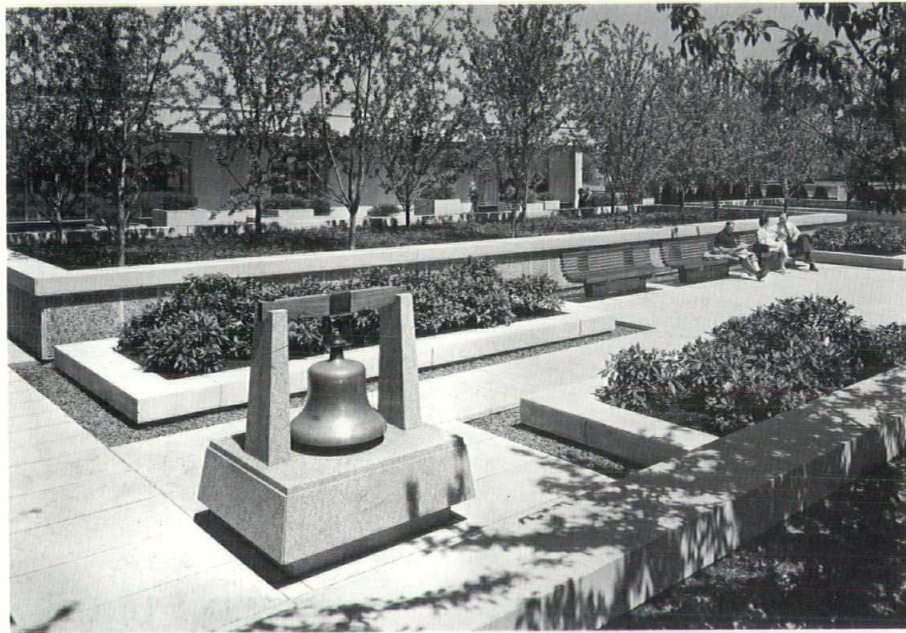
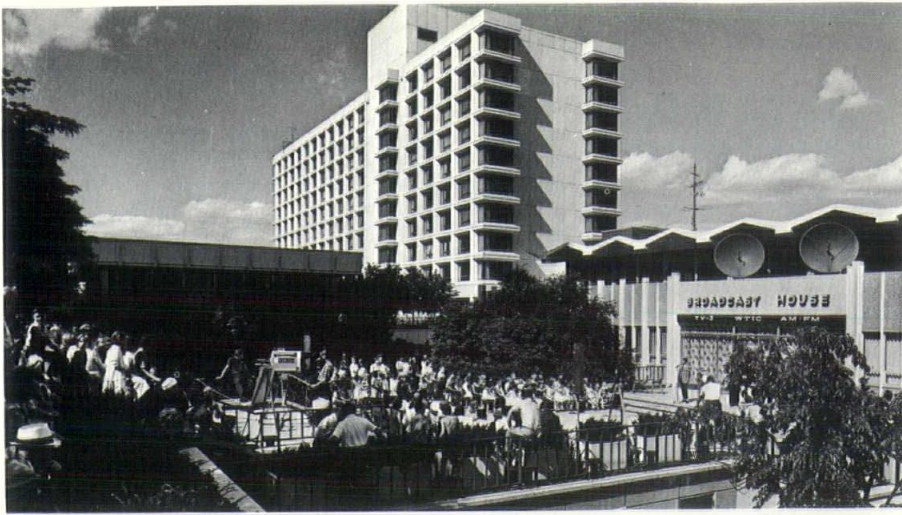
Hartford's Constitution Plaza is an outstanding example of one type of answer to downtown decay. Originating as an Urban Renewal Project for the city's Eastside—a ghetto-like area near the business center—the design and construction of all elements of the project were under single ownership control. This alone justifies the term "unique."

Not unlike pioneering Rockefeller Center in New York City, the

project has a number of related—but far from stereotyped—buildings on a platform base, with a landscaped plaza of three acres relating and connecting all elements. This is Constitution Plaza in Hartford.

Periphery

The Phoenix Mutual Life Insurance Company development to the south is, strictly speaking, not in the project. It is, however, physically tied to the Plaza by a pedestrian bridge, and its design was coordinated and is complementary.



As a result, it has become, in the thinking of the people of Hartford, a part of Constitution Plaza.

The plaza itself was designed as the central focus of the project. It is for pedestrian use only, providing open space for relaxation and entertainment, for a circulation way between buildings, and for a community promenade. The plaza stands on top of two parking garages and bridges two city streets. It is enhanced and enlivened with extensive planting and decorative water treatments, and is lighted from shielded sources having automatic controls and variable intensity.

Individual Focus

Each main section of the plaza has its own focus. In the north section, there is a commanding clock tower of contemporary design in rough granite. The south section has a spectacular central fountain. A third space in the south block, at a slightly lower level, features an evergreen garden with a rich display of flowering plants and shrubs.

Community activities on and about the Plaza run the gamut from disc jockey radio shows to symphony concerts. One of the most spectacular is the Christmas "Festival of Light," with over 140,000 lights transforming the Plaza into a winter wonderland. This display attracts several hundred thousand visitors each Christmas season.

The Hartford Symphony Orchestra performs a series of pop concerts at the Plaza's open-air shell on summer evenings, with up to 5,000 persons attending each event. A major Arts Festival was held last year, and another is planned. In addition to the daily radio show, frequent concerts by bands and vocal groups are enjoyed by shoppers and office workers in the spring and summer during the noon hour.

Already contributing to the life of the city, the Plaza also holds

TOP: Visitors watch television broadcast on Plaza. CENTER: The Plaza has places to relax. Bell is from U.S.S. Hartford. BOT-TOM: Christmas displays make Plaza a tourist mecca.

forth the promise of greater cultural and vitalizing contributions in the future.

To return to consideration of the unique, Constitution Plaza is the first large-scale, privately financed, tax-paying urban redevelopment project in this country to be architecturally coordinated from start to finish. Architect Charles DuBose, FAIA, drew the master plan for Constitution Plaza, designed six of the structures, was associated architect for two buildings, and was responsible for design coordination of the remaining two.

Results Stand

The results stand today for each to judge and evaluate, honor or criticize according to one's own criteria and likes — from the fanciful scalloped lines of Broadcast

RIGHT: Sculptured planters give charm.
BELOW: Stairway detail dramatizes design finesse.





ABOVE: Plaza is reflected on neighboring Phoenix building. LEFT: Willows complement building's lines.



House to the patterned, functional lines of Hotel America and from the two high-rise, glass walled office buildings to the lavish planting and pools of the plaza.

Armando Perretta, born and reared in the old Eastside and now a successful restaurateur and author, has written nostalgically and sentimentally in favor of the old, now-gone enclave of Italian immigrants. In his view, the Eastside was a "lusty, zestful place." The plaza he characterizes as "aseptic."

Against this view, Constitution Plaza has been cited as a "noteworthy example of the new urban landscape" (*Arts & Architecture*), "overwhelmingly right" (*Look*), "best completed downtown commercial project in the U.S." (Edward Logue), "details that add up to one great joy" (*Show*), "harmonious and unified" (*The National Observer*), to quote a few comments.

The enlightened coordination of structure and space which characterizes the Plaza is its most dominant feature for professional and layman alike. In sharp contrast to some projects' conversion of all



ABOVE: Open space is part of the Plaza's design. BELOW: No design detail was overlooked in the over-all concept of the Plaza.

available space to functional work and walk area, this one uses open space to create a dramatic environment in which to be.

Inherent in the Plaza is a challenge to suburban shopping and commercial centers. It is a powerful incentive to return "downtown" to its vital and useful role in city life. Hartford, always torn between its white and blue collar responsibilities and interests, has in the plaza a common denominator for the narrowing gap between these two elements of the city.

Unified, but each unit with its own identity, Constitution Plaza stands as tangible evidence to show what can be accomplished with private capital and enterprise by coordinated and professionally controlled effort. □

 CHARLES DuBOSE, FAIA, received his Bachelor's degree in architecture at Georgia School of Technology and his Master's at the University of Pennsylvania. He also holds a Diploma from the Fontainebleau School of Fine Arts, of which he is a past president and currently a member of the American Board of Trustees and Treasurer. His work has covered a broad range of design projects and has been recognized in a number of awards and citations. He established his present office in Hartford in 1958.





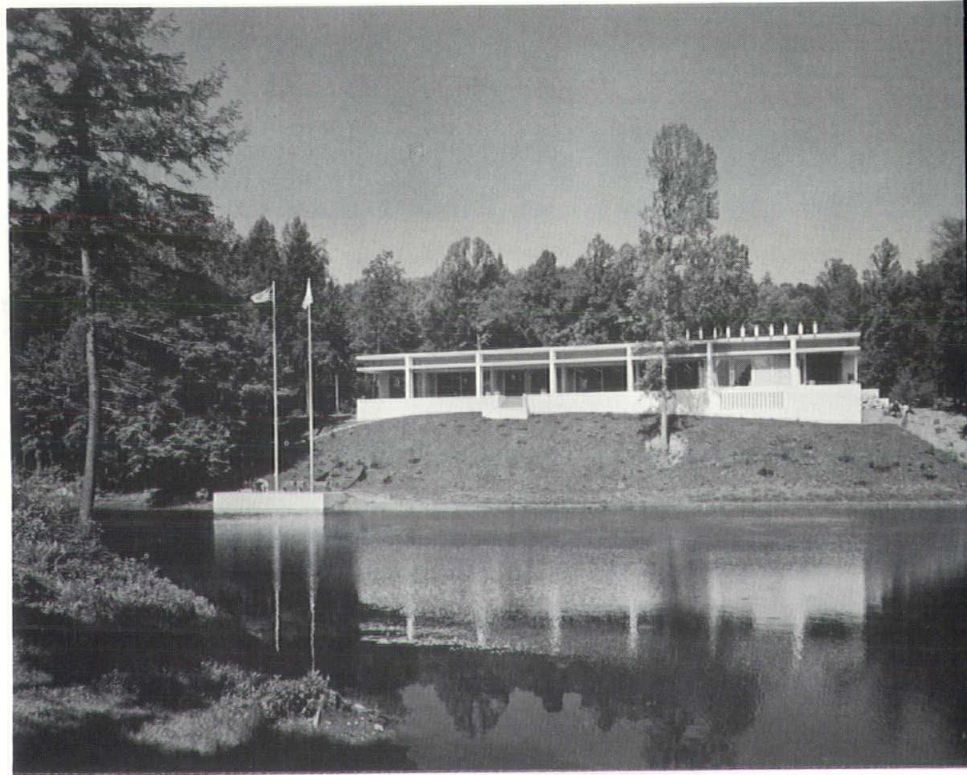
Earl P. Carlin, graduate of Yale, resident of Branford, has had his own practice since 1956. Whitney Avenue Fire Station, New Haven, follows Carlin concept of creating ideas which are responsible to practical and immediate as well as to theoretical and enduring considerations.

The Honor Awards Program of the Connecticut Society of Architects, a chapter of the American Institute of Architects, seeks each year to honor distinguished architectural design in the work of Connecticut architects, for projects executed within this State.

Honor Awards for Distinguished Accomplishment in Architecture in 1966 were won by Earl P. Carlin, AIA, and the Office of Douglas Orr, deCossy, Winder and Associates, both of New Haven. Awards of Merit in Architecture were made to Paul J. Mitarachi, AIA and Sidney T. Miller, AIA, of New Haven, and John M. Johansen, AIA, of New Canaan. Certificates and plaques recording the awards were presented to the winners at the Society's June meeting.

This year's awards were given for projects completed since January 1, 1961, for which no national award had been received previously. The selection jury consisted of Charles W. Moore, Chairman of the Department of Architecture, Yale University, Olindo Grossi, Dean of the School of Architecture, Pratt Institute, and Conrad E. Green, Architect, of Washington, D.C.

Mr. Carlin's award was received for his design of the Whitney Avenue Fire Station for the City of New Haven. This building, located



Office of Douglas Orr, deCossy, Winder and Associates, a partnership formed in 1963, designed the Asgrow Seed Company executive offices in Orange. Edwin W. deCossy, Frank D. Winder and Mr. Orr are graduates of Yale.

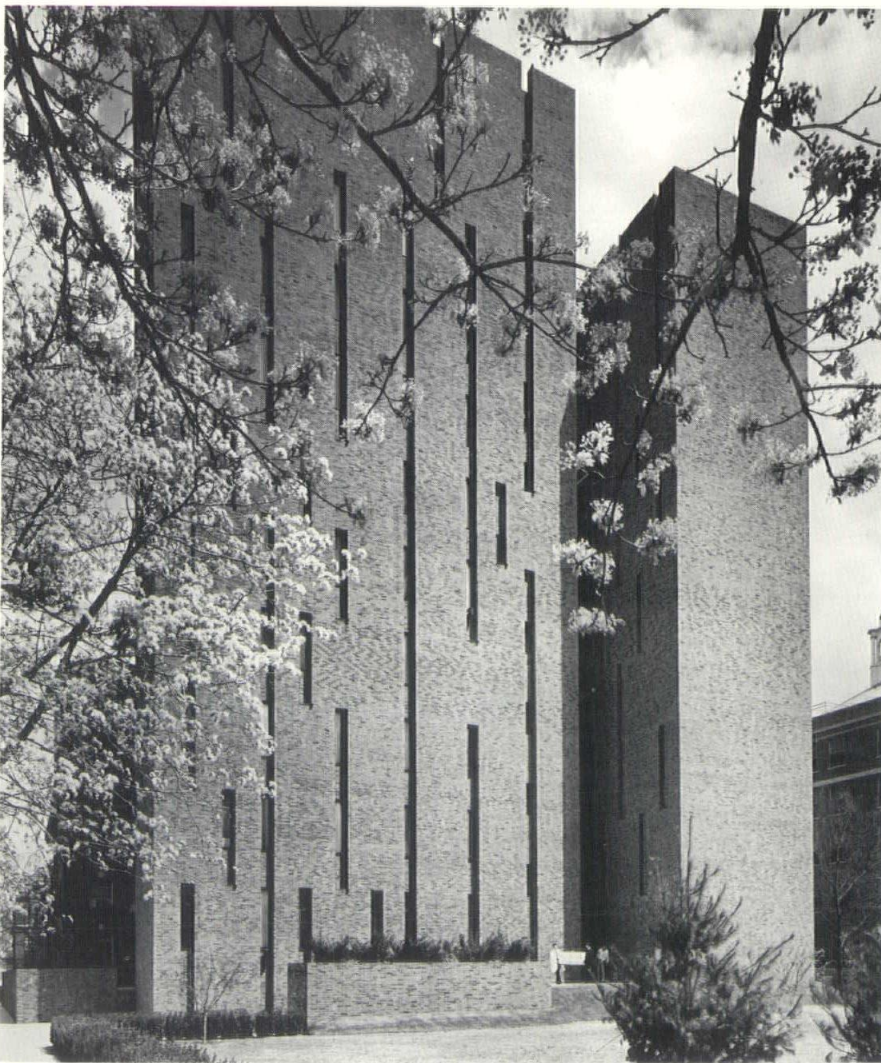
in a predominantly residential neighborhood on one of New Haven's principal thoroughfares, is of brick masonry and exposed concrete patterned to recall the texture of residential wall surfaces nearby. The jury observed that "it (the fire station) relates well to the scale of adjacent houses. By

the external expression of mechanical and other special requirements of the plan, the building seems to be an intellectual statement concerning the directions the author believes architecture should be moving. As such the building is successful, though it reflects the opposite of effortlessness".

AWARDS



Paul J. Mitarachi became interested in church architecture while a Wheelwright Traveling Fellow between 1958 and 1960. He combines his practice with writing and teaching at Cooper Union, Columbia and at Yale. The Huntington Congregational Church, Shelton, grew from his interest in church and residential work.



Office of Douglas Orr, deCossy, Winder and Associates designed the Laboratory of Clinical Investigation as part of the Yale-New Haven Medical Center. As one of the vertical elements in the Center, it was designed to appear as a cluster of towers.

The Douglas Orr-deCossy-Winder office received two Honor Awards; one for the Executive Offices of the Asgrow Seed Company in Orange; the other for the Laboratory of Clinical Investigation, Yale University Medical School, New Haven. Of the Asgrow building, the jury observed: "An elegant pavilion in a beautiful rural setting. The deceptively simple plan is skillfully organized. The interior is well detailed, furnished and lighted. The loggia contributes much to the success of the building, but is somewhat extravagant."

A familiar sight to those who travel through Orange on the Wilbur Cross Parkway, the Asgrow building serves as headquarters for the company and is located on a part of the original Clark farm, owned by the firm for more than 100 years.

The Yale Medical School's Laboratory of Clinical Investigation is a multi-story building, its plan a modified gammadion and its exterior faced with brick masonry with narrow window recesses arranged in a pattern which gives vertical emphasis to the composition. The jury said of this building: "The plan is very well arranged. Short corridors surrounding the core on the upper levels and the spacious treatment at the lobby are especially noteworthy. The massing of the elements reflects the



Sidney T. Miller, Yale, established his own practice of architecture this year. His Hamden residence was designed for privacy and roominess on a ninety foot lot on a heavily wooded hilltop site.

John M. Johansen, graduate of Harvard and Harvard Graduate School of Design, has taught architecture at Pratt, Harvard, M.I.T., Yale, Carnegie Tech, Rhode Island School of Design and Columbia. Florence Virtue Housing, New Haven, is low cost housing well organized for privacy.



grouping in banks of the offices and laboratories. Three-dimensionally, the scale is satisfying; not overpowering. The building is commended, in spite of the apparently arbitrary fenestration”.

Mr. Mitarachi's Award of Merit was received for his design of Fellowship Hall, a part of the expansion and modernization of facilities of the Huntington Congregational Church, Shelton, Conn. Fellowship Hall is essentially a two-story structure, with classrooms on the lower level and the main assembly room above. The lower portion is of concrete with large window areas, while the upper story is framed of crossed laminated-wood arches. Exterior upper walls are of exposed concrete-block masonry and the roof is a truncated pyramid, the sides of which are surfaced with wood shingles. The jury called Fellowship Hall “a simple direct statement; one which is unobtrusive and non-competitive with its parent church. It is well designed and detailed.”

Mr. Miller received his Award of Merit for the design of his own residence in Hamden. A relatively large and formally arranged house, it consists of four functional elements, each housing well-defined and differing uses which in turn serve to give limits to the larger family-use areas. The house reflects and complements its wooded setting by the generous use of natural wood structure and finish surfaces. The jury observed that it “achieves a great sense of spaciousness in its organization around a skylit atrium.”

Florence Virtue Housing, a cooperative project of the City of New Haven, won an Award of Merit for its architect, Mr. Johansen. Designed to provide low-cost apartment ownership, this group of buildings gives its occupants a pleasant and comfortable environment, yet is constructed of inexpensive materials. With exteriors largely of exposed concrete block masonry, interest is provided by the

Please turn to page 28

BANK OFFICE BUILDING

New Britain Bank and Trust Company

New Britain, Connecticut

EMERY ROTH & SONS, ARCHITECT

The New Britain Trust Company Building is the first new structure in a 90-acre, \$26 million urban renewal program planned for the central business district of New Britain. The "Hardware City" is one of Connecticut's important manufacturing centers and, like other cities, has reached the point where it needs revitalization.

The \$1.8 million bank building at Main and Church Street on the site of the historic First Church of Christ Congregational is also downtown New Britain's first postwar office building.

The contemporary bank and office structure was designed by the architectural firm of Emery Roth & Sons, New York. The building fronts 114 feet on Main Street and extends back to a depth of 230 feet. The former Booth Building, long the headquarters of New Britain Bank and Trust Company, and the 100-year-old church were demolished to provide the site for the new bank building.

Design Features

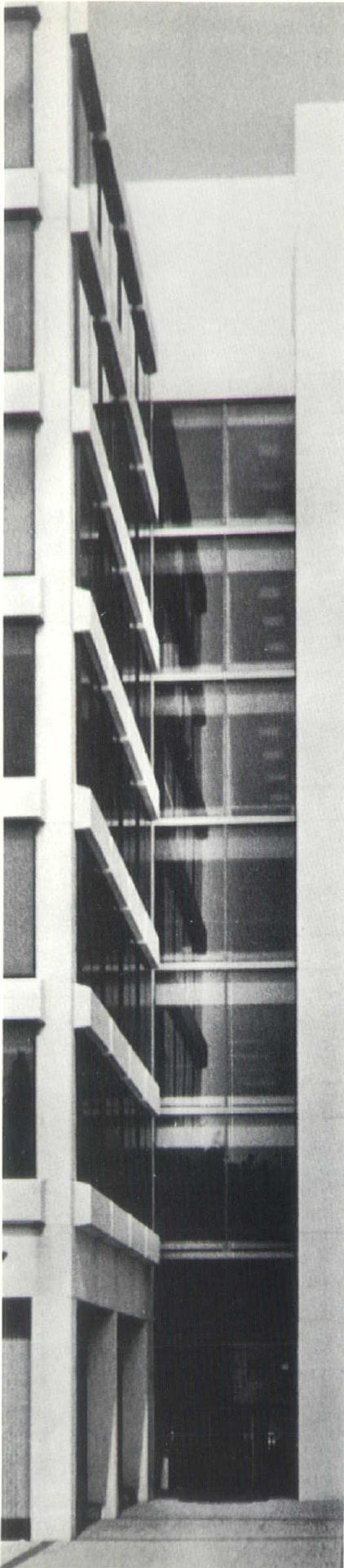
A number of unusual design and

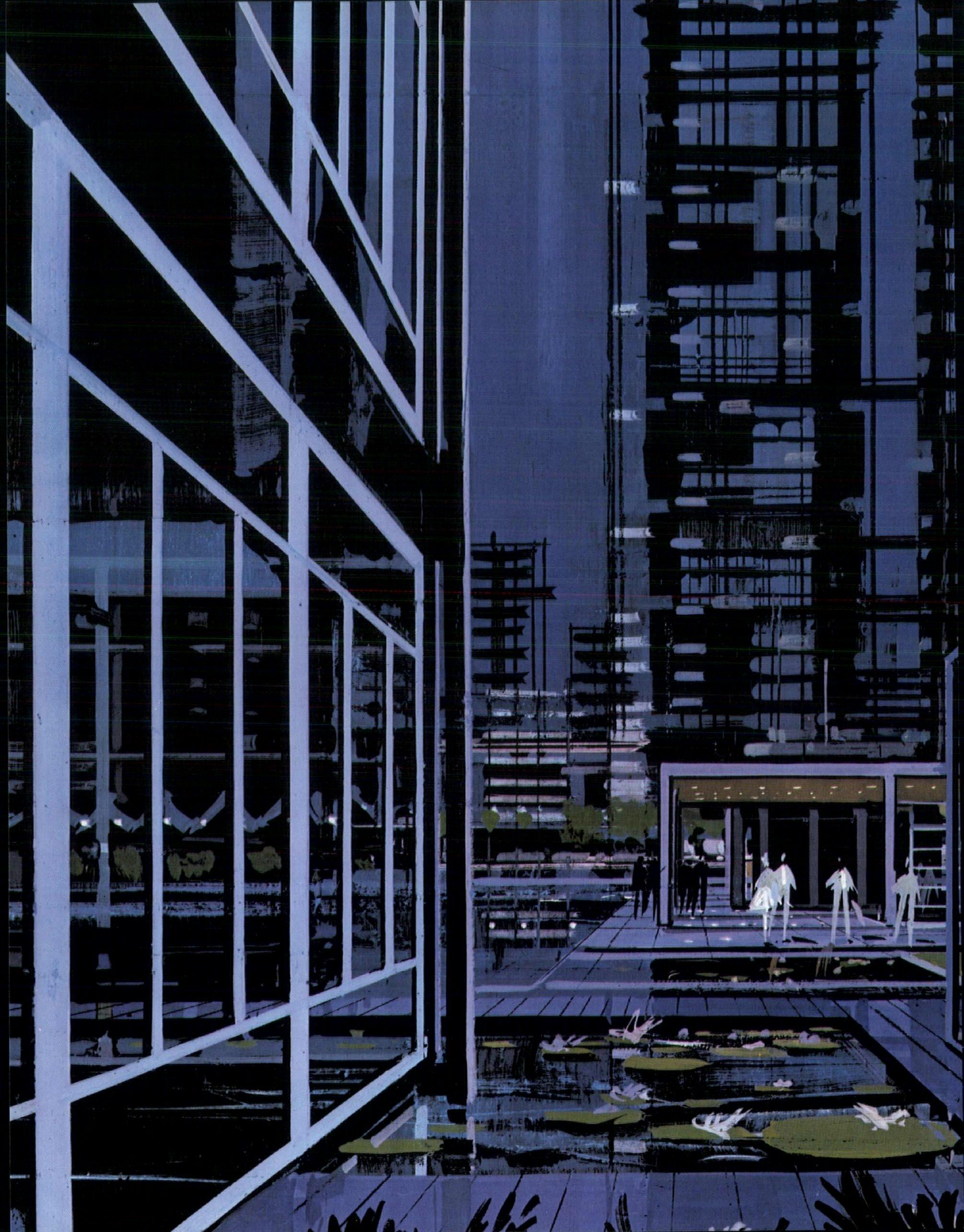
planning features were created by the architects. The building's mechanical core, including elevators, stairs and lavatories, is separated from the office floors themselves. This leaves office areas open and unencumbered, and permits tenants to have complete flexibility in dividing and partitioning to suit individual space requirements.

The separate elevator tower gives access to each floor and, in effect, allows the first three floors which are occupied by the bank to be completely separate. This provides the necessary security for the bank, as well as convenience for tenants of the upper floors.

The use of facade materials is interesting, too. Richard Roth, Jr., in charge of design, points out that precast concrete panels, strongly expressed dark-bronze anodized aluminum window frames, and dark-bronze-tinted glass with a slight projecting bay combine to form a highly patterned facade with an optical effect of movement. The windows go to about a foot from the floor.

The window frames are given a







This steel window won't rust.

It's finished
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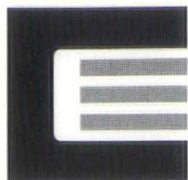
The Cecoclاد window is in the price range of a galvanized-and-painted steel window and a hard-coat-anodized aluminum window. The Cecoclاد window needs practically no maintenance. Your client can keep it looking brand new by washing it down with water when the glass is washed. That's all.

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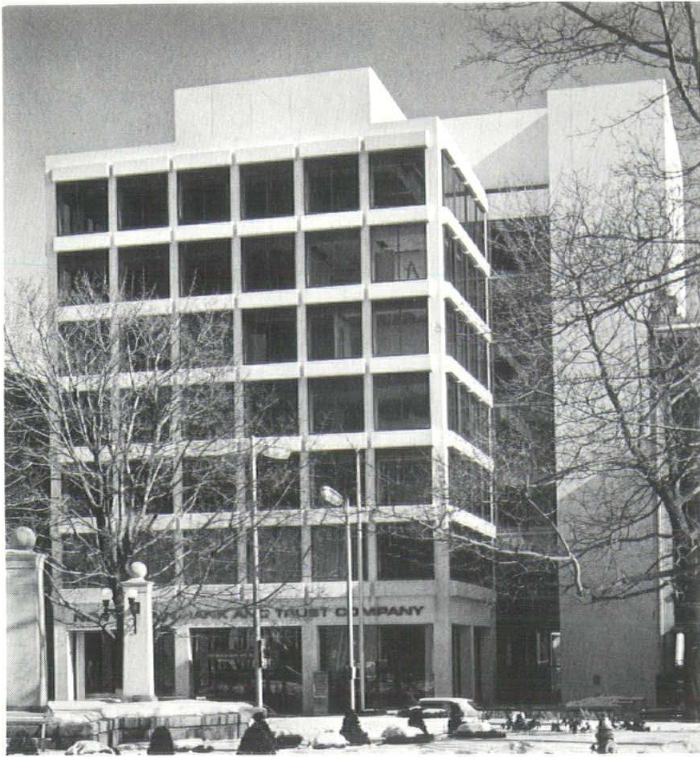
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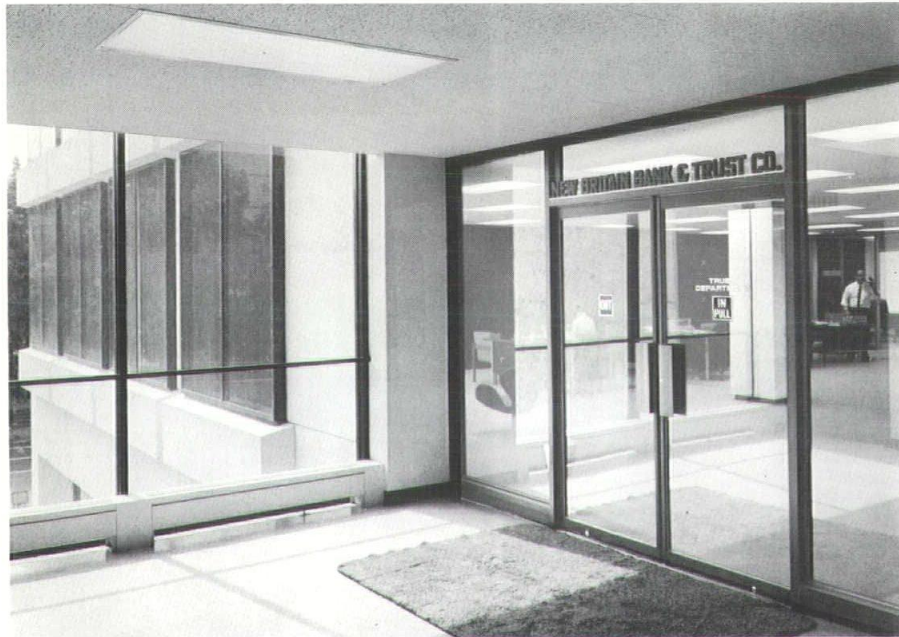


CECOCLAD / STEEL WINDOWS

encased in colored polyvinyl chloride four times thicker than paint.



LEFT: Bank building faces park. CENTER: All floors are entered from elevators in service tower. This is entrance to the bank's second floor lobby. BOTTOM: Second floor lobby view from staircase.



major role in visual detailing to create contrast with the precast concrete panels, which are pure white.

Setback

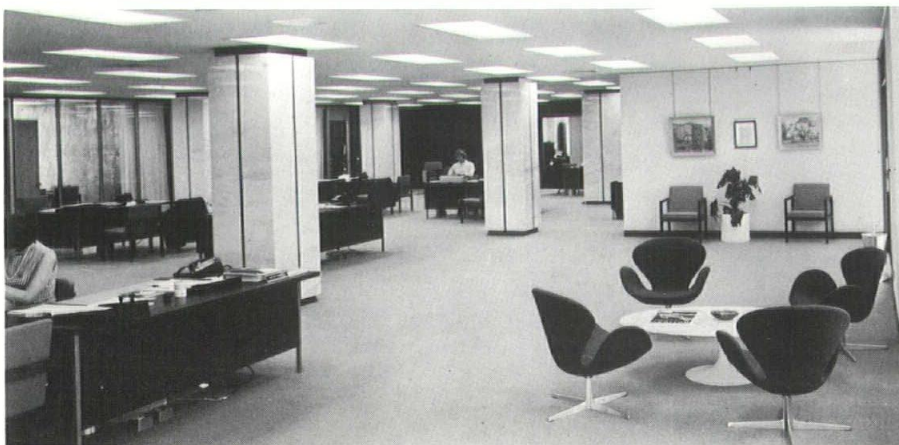
The building is set back approximately thirty feet from Main Street. A landscaped black brick and concrete plaza with a fountain, concrete benches, and black granite planters grace the entrance to the building.

The bank wall at the first floor level is glass. Inside, on the main banking floor are two noteworthy convenience features.

The first is a grill wall which is dropped into place at the three o'clock closing of regular banking hours. This leaves several tellers' stations open to receive deposits and conduct other teller transactions for a longer period of time.

The second is a stylized and very functional "conversation booth" which gives complete conversation privacy for small groups. Twenty-four glass panels are formed into a circular, open-topped enclosure. It is a conversation piece, as well as a conversation booth.

A separate drive-in facility at





LEFT: Ingenious grill allows customers to bank after main lobby is closed. BELOW: Executive offices have visibility and privacy.



the rear of the building is linked to it by an underground tunnel. The facility provides for two teller stations to handle two cars simultaneously.

There are 10,000 square feet of open banking space on the first floor.

Emery Roth & Sons did the landscape architecture as well as the building. Rutherford Stinard did mechanical and electrical engineering, and structural engineering was done by Farkas & Barron. The building is owned by First Hartford Realty.

Emery Roth & Sons did the with making important contributions to contemporary design and construction, among them significant advances in curtain-wall technology. □

RICHARD ROTH, SR., and his brother JULIAN ROTH share responsibility for management of Emery Roth & Sons which was founded by their father in 1903. Among the many important buildings they have designed are 100 Constitution Plaza, Hartford; Massachusetts State Office Building, Boston; Madison Hotel, Washington, D.C.; and the First National Bank Building, Atlanta. They have designed such New York City buildings as PanAm, IT&T, ABC, Pfizer, Look Magazine, and are working as associated architect with Minoru Yamasaki on the new World Trade Center.

Main lobby "conversation booth" is popular with customers and staff.





Tradition crowns contemporary church.

BYZANTINE INFLUENCE

**All Saints Russian Orthodox Church
Hartford, Connecticut**

PETER PETROFSKY, ARCHITECT

Associated Construction Company, General Contractor

The All Saints Russian Orthodox Church on Scarborough Street, Hartford, suggests the Byzantine influence which dominated a new national architecture when Russia converted to Christianity in 988. The suggestion stems from the three gold anodized aluminum domes which rise above the clean contemporary exterior lines.

Ashlar block walls faced with brick and trimmed with limestone give a warmth of appearance which is punctuated by tall windows. Extending 120 feet, the Church is 64 feet at its widest point. The spacious nave is reached by three entrances.

Inside, natural light illuminates the interior through stained glass windows and through the aperture under the central dome. Walls are sand tan Ashlar block.

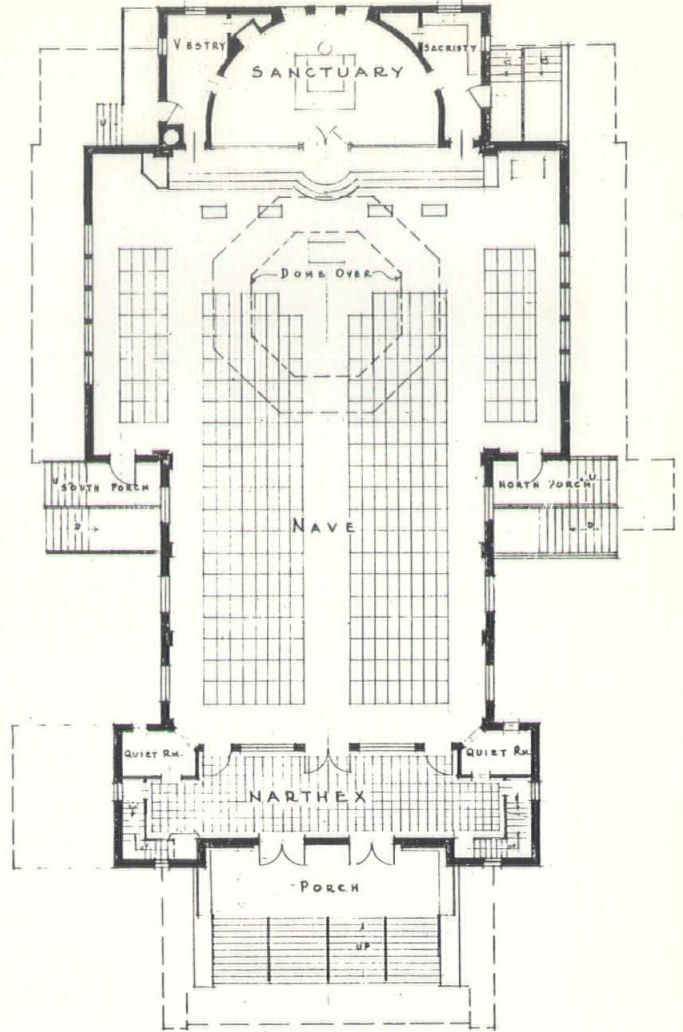
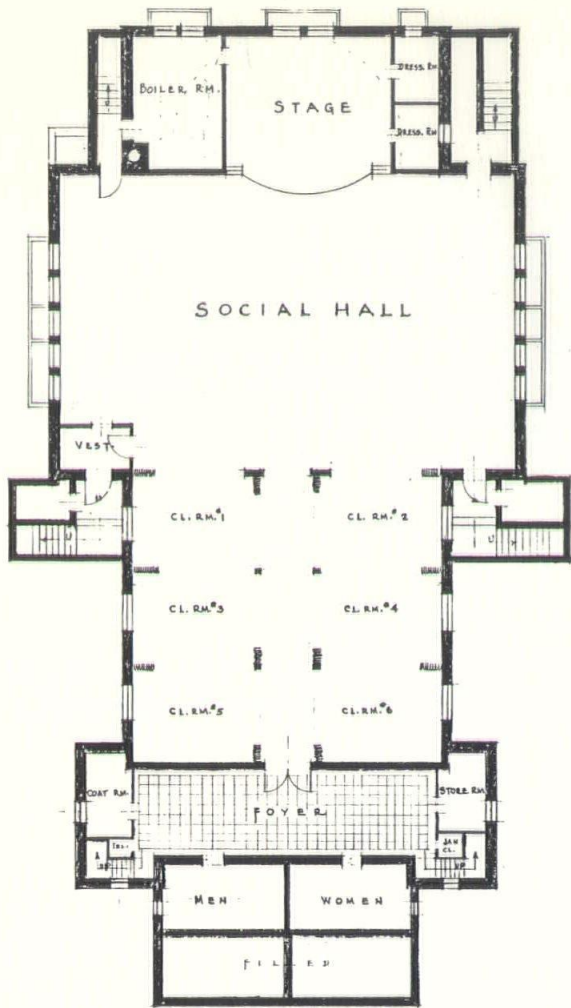
Structurally, the building has a steel frame, bar joists and concrete slab. The roof has laminated wood trusses, plank covered.

Classrooms are in the basement level and a social hall and stage there provide 2400 square feet for group activity.

The first Russian Orthodox Greek Catholic Church was erected in Kiev, Russia in 991. It was followed by the Cathedral of St. Sophia there in 1017, a stirring building with five apses and crowned by thirteen cupolas. The same spirit, tempered by the years and bearing the essential evidence of today's design, is evident in Peter Petrofsky's cathedral in Hartford.

Technical Design Associates engineered the heating, and John Shallenberg was electrical engineer. Associated Construction Company of Hartford was general contractor. Paul Petrofsky was landscape architect. □

PETER P. PETROFSKY, SR., AIA, whose architectural office is in Bridgeport, is a 1926 graduate of Yale University.



Interior is gracious.





Certificates of Registration were presented on June 15 at the State Office Building, Hartford, in a ceremony presided over by J. Gerald Phelan, president of the State of Connecticut Architectural Registration Board. Successful candidates included (seated, left to right) Norbert J. Blum, Hamden; Hannibal Flores-Jenkins, Bloomfield; Francis M. Roche, Lyme; George A. Shelton, Milford; Charles A. Ahlstrom, Hamden. (Standing, left to right) Gary N. Snyder, Trumbull; Richard L. Hughes, III, West Hartford; Jerry W. Lunt, Middletown; Allan J. Dehar, Hamden; Paul V. Elsberry, Jr., New Haven; Clifford Mitchell, Jr., Hartford; and Gilbert E. B. Hoffman, New Haven.

REGISTRATION CERTIFICATES PRESENTED

Following are the remarks of J. Gerald Phelan, AIA, President of the Connecticut State Board of Architectural Registration, on June 15, at the first public ceremony to award certificates of registration to new registrants.

"The importance of this milestone in the lives of new registrants cannot be over emphasized. Honor and advancement carry with them responsibilities which cannot be passed over lightly. The purpose of examinations in obtaining architectural registration is two-fold, first to safeguard public interest, and second, to safeguard the individual by preventing him from assuming obligations for which he might not be properly prepared. As you all know, it has been necessary for you to thoroughly prepare yourselves in the various architectural and structural requirements to pass the examinations. In so doing, you have improved your own interests as well by ob-

taining your objective of architectural registration.

"In accepting the responsibility of a registered architect, you are entering a professional field that is exacting in its requirements to safeguard the lives, health and welfare of the people and community whom you serve, and which is becoming ever more complicated. The fact that you have passed the examinations for registration proves your ability today. Tomorrow's requirements and ever changing developments of modern construction and equipment, as well as keeping abreast of the rules and regulations of the public and private agencies who govern various aspects of the building industry, make continued study and reading most necessary.

"You must also be aware of the esthetic obligations to improve the environment in which you are engaged, and you should have a full realization of the financial obligations and liabilities which are yours

in any work which you undertake.

"We welcome you as professional colleagues and urge you to observe the rules of practice in accordance with the ethics of the professional societies of which you may become members and, also, to familiarize yourselves with the State Laws and the Code of Ethics which are now part of the official requirements for practice of architecture in this state." □

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Yale Medal

The Yale Arts Association Medal was awarded to John D. Entenza, director of the Graham Foundation for Studies in the Fine Arts, Chicago. The medal is the highest award made by the school and was presented at the Alumni Day Convocation of the Yale University School of Art and Architecture for his long and distinguished service to the arts and architecture.

In making the award, Dean Gibson Danes cited Mr. Entenza for "possibly the longest record of a man in the unique positions of responsibility as editor, publisher, patron and now foundation executive, for discovering, selecting, and finally helping those who have come to be leaders in the creative development of our time."

Mr. Entenza prepared at Stanford, Tulane and the University of Virginia. His career has covered many fields — the diplomatic service, experimental production with MGM, editor and publisher of *Arts & Architecture*, as well as serving on many boards including the California Housing Council for Migratory Workers, the Mental Health Association, Tamarind Foundation and others. He is an honorary member of the American Institute of Architects and has been awarded the AIA Distinguished Service Citation. □

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Report

Continued from page 6

NOTES:

1. This schedule represents a fair minimum below which adequate architectural services cannot be expected.
2. The rate for a given project may be arrived at by interpolation both vertically and horizontally across the schedule.
3. For reuse of existing plans, the Architect will be paid 50% of the original fee for said plans and specifications, plus the fee for making necessary changes to plans and specifications as required by job conditions.
4. When more than one type of structure is included in a single commission, the fee rate will be adjusted accordingly.
5. Furnishings, special equipment and other supplemental services are subject to additional compensation.

Where any of the five notes appearing above may differ from the text of the Blue Book these notes should take precedence in Connecticut.

The Connecticut Society was well represented at the National AIA Convention in Denver, Colorado, the last week of June, with the following members and wives attending:

President and Mrs. Richard L. Howland, AIA; Vice President and Mrs. Richard Sharpe, AIA; Secretary and Mrs. Charles DuBose, FAIA; Director and Mrs. Carl R. Blanchard, Jr., AIA; Director and Mrs. Herman J. Goldbecker, AIA; Director and Mrs. Jack H. Schecter, AIA; N. E. Regional Director and Mrs. Willis N. Mills, FAIA; Mr. and Mrs. Bruce Porter Arneill, AIA; and Mr. Joseph N. Lacy, AIA, who represented the Eero Saarinen and Associates office which re-

ceived several of the national design awards presented at the Convention.

Connecticut's own 1966 Honor Awards Program culminated in a presentation ceremony at the meeting held at the Oakdale Tavern in Wallingford, after the Architectural Registration Board's presentation of certificates ceremony held earlier in Hartford on Wednesday, June 15th. The Wallingford meeting was held jointly with the Consulting Engineers Association of Connecticut (CEAC) and included a panel discussion helpful in defining and attempting to clear up some of the areas of conflict between architects and engineers. □

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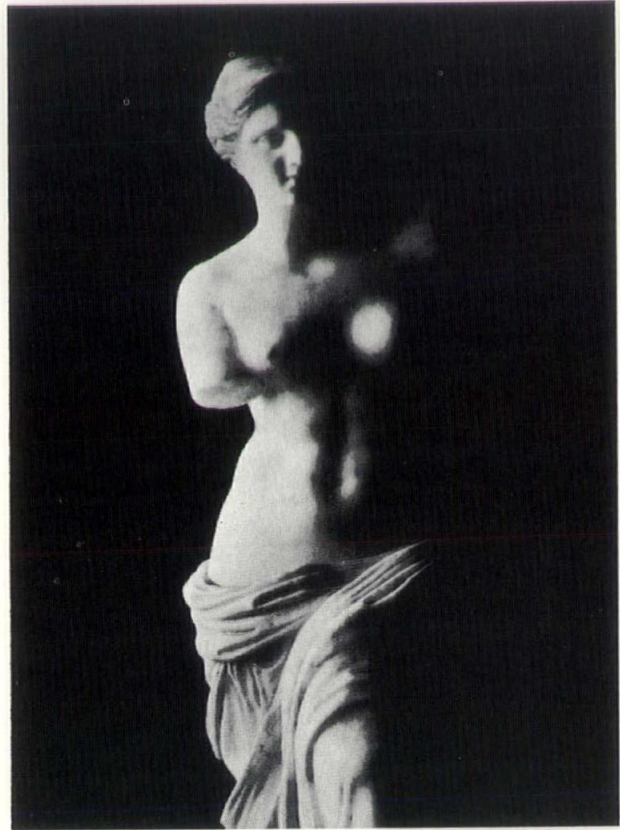


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TOWARD MUTUAL UNDERSTANDING

Communication and understanding among the architectural profession, architectural educators and the materials manufacturers was the subject of a panel discussion at the May meeting of CSA-AIA. A special feature of the program was the presentation of an award and plaque to Joseph M. Garcia, Yale University, winner in the Koppers Company annual Architectural Student Design Competition.

Mr. Garcia and several fellow competitors from Yale were guests of CSA for the meeting. Other guests included a delegation from Koppers Company, President Herman Giese of Sargent Company, President Philip Paoella of Plasti-concrete Corporation, President John

M. Lyons of The Bilco Company, Dean Gibson Danes of the Yale School of Architecture, and Richard Whitaker from the Octagon.

Theodore Kitzworth of Koppers described the annual design competition program. Each of the eight participating schools develops its own program and selects its best solutions. The forty-eight entries are later judged by a distinguished jury which this year consisted of David H. Condon and Charles A. Pearson of Washington, D.C., and Marcellus A. Wright Jr. of Richmond, Virginia. Joseph Garcia's winning design presented an urban high-rise apartment complex.

Panelists for the discussion were Earl F. Bennett, Koppers' manager

of architectural sales, Charles W. Moore, chairman of the Yale Department of Architecture, and Richard A. Sharpe, vice president of CSA-AIA, who served as moderator. They explored the present state of collaboration among industry, architects and the schools and stimulated thought-provoking questions and productive and meaningful discussion. □

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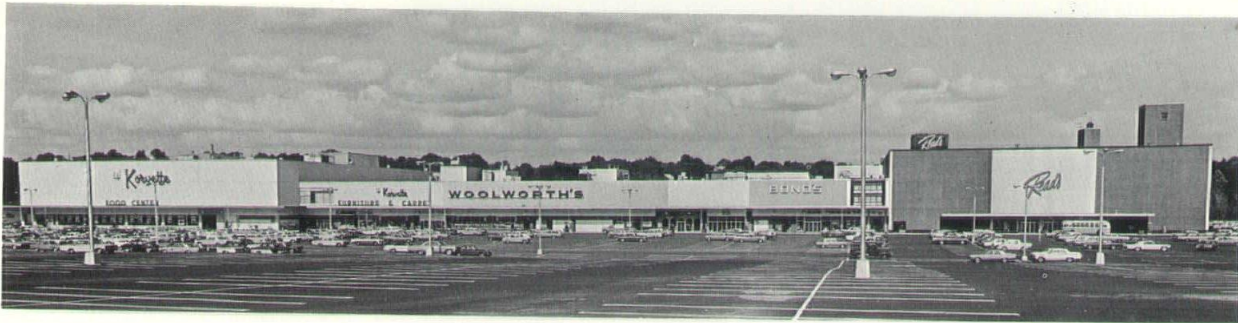


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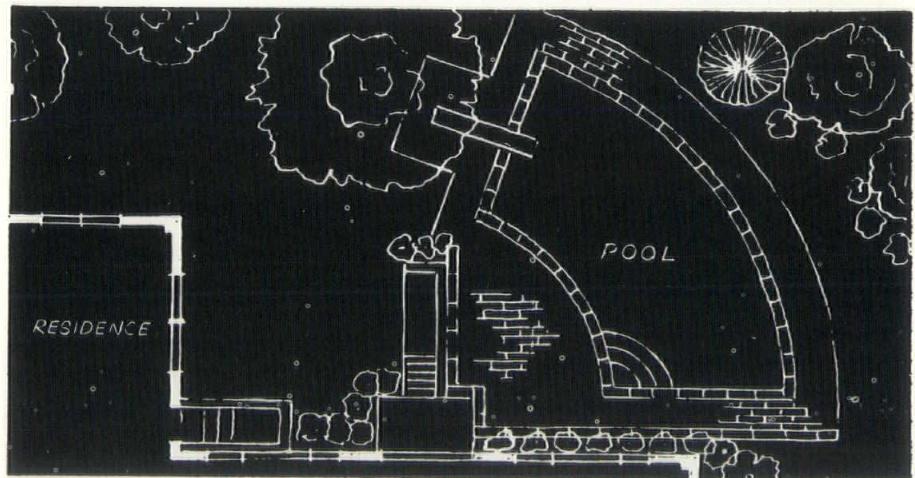
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Arneill to Head Renewal Committee

Bruce Porter Arneill, AIA, has been named to serve as chairman of the Urban Renewal Committee of the Greater New Haven Chamber of Commerce. This committee is to serve to coordinate the thinking and action of the business leaders with the planning of the City of New Haven's Redevelopment Department and thereby to provide a greater depth of talent and experience for the City.



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Awards

Continued from page 14

strong vertical accent of pier projections at window-sides and by a staggered arrangement of building units. The selection jury commented favorably upon the plans of the individual living units and called the site plan "well organized for privacy." While pointing out the need for landscaping and expressing some reservations about the treatment of the building facades, the jury acknowledged that such an effort "seems to result from an attempt to add humanity to the usually drab, low cost public housing scene".

Photographs of the award-winning projects will be on display at various locations throughout the state.

The selection jury's comments included the following general observation: "The Jury was impressed by the high standards of the work submitted by members of the CSA-AIA. They commented on the variety of subjects, high quality and careful detail so well organized. Their contribution to the local area was considered important."

The 1966 Honor Awards Program of the Connecticut Society of Architects was under the direction of E. Carleton Granbery, Jr., AIA, chairman of the Honor Awards Committee, a division of the Commission on the Professional Society, of which Carrell S. McNulty, Jr., of Stamford, is chairman. □

Medical Laboratory

Fletcher-Thompson, Inc., Bridgeport, has been retained by The American Optical Company to design an advanced medical research laboratory to be built in Framingham, Massachusetts. Specifications for the highly specialized building call for vibration eliminators as an integral part of the structural design. □

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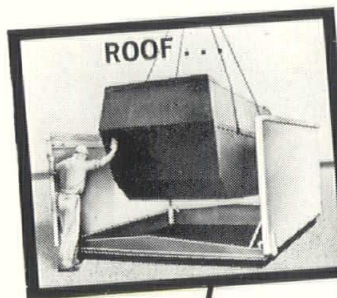
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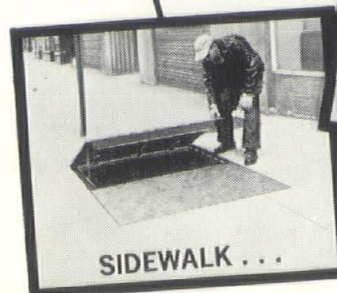
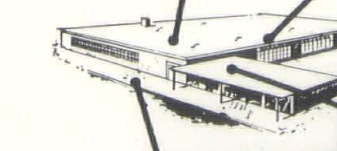
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HISTORICAL SURVEY

Preservation of Connecticut's his-
torical past is now in the inventory
phase which started in December,
1965, and is scheduled for comple-
tion in 1967. The survey is con-
cerned principally with historic
structures and landmarks.

The Connecticut Historical Com-
mission and the State Development
Commission are undertaking joint-
ly this study on a continuing basis
and will make periodic recom-
mendations to the General Assem-
bly. The first survey starts this
summer with recommendations to
be presented to the first session of
Connecticut's newly reapportioned
and redistricted legislature in 1967.

The new program is the first
statewide survey of historic sites
undertaken by Connecticut, al-
though surveys were made by the
WPA in the 1930's. So far, similar
surveys have been undertaken by
only a few states, particularly in
Rhode Island, where the Statewide
Comprehensive Transportation and
Land Use Planning Program is list-
ing, by towns, all important build-
ings and scenic sites in the state.

Updating the list of historic Con-
necticut properties will be done by
a survey team under direct super-
vision of the Historical Commis-
sion. It will work through the state
during the summer months. Sites
determined by preliminary research
will be mapped, and use made of
printed forms employed in the His-
toric American Buildings survey of
the National Park Service. The
team will welcome assistance from
local persons or groups. □

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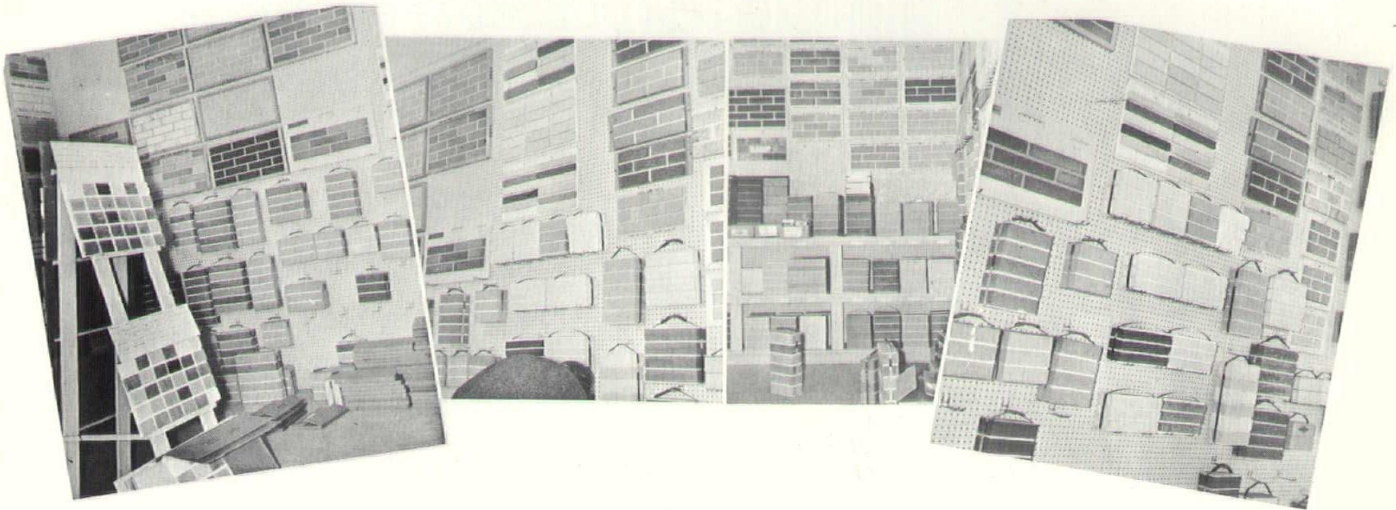
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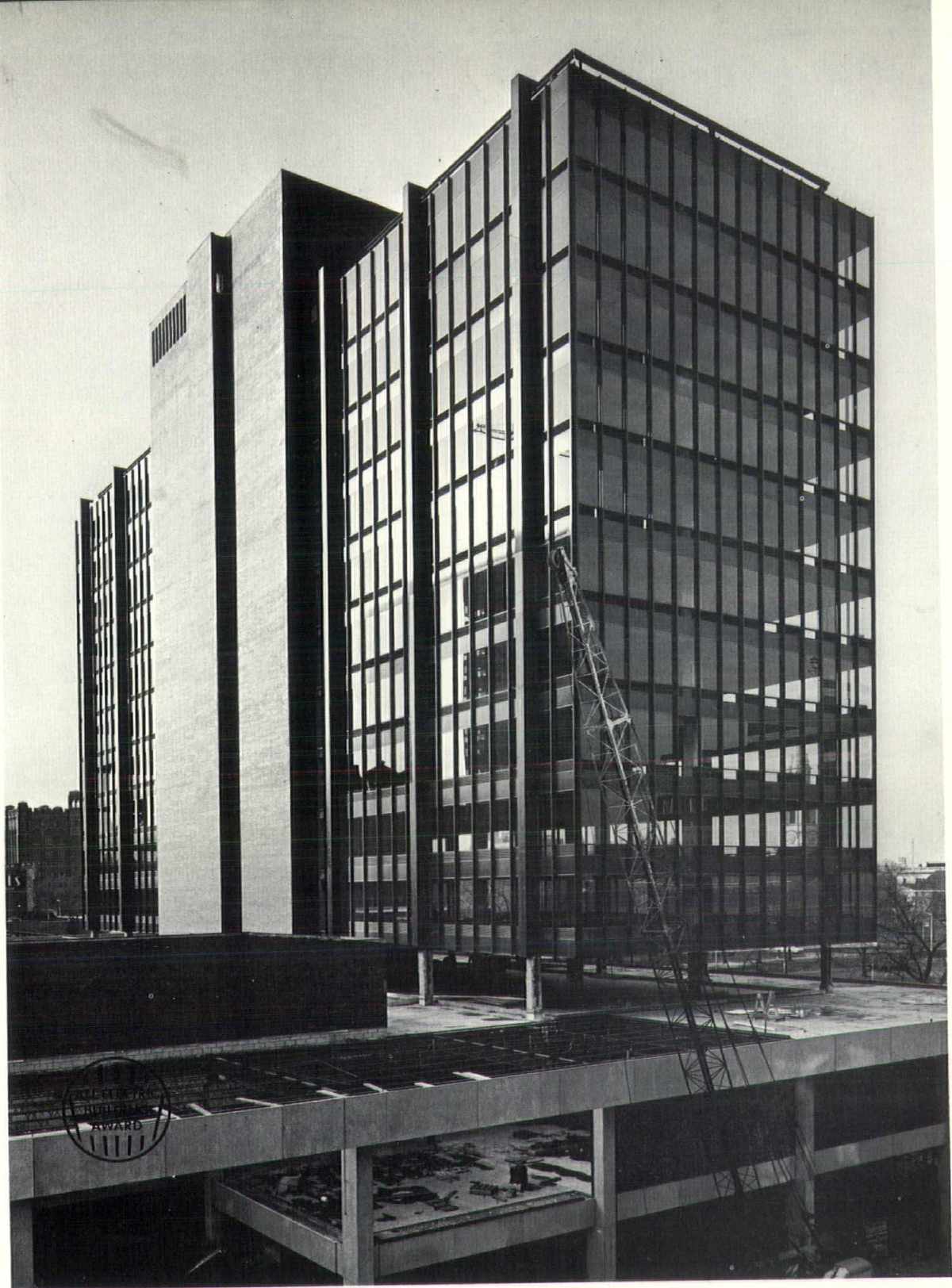
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