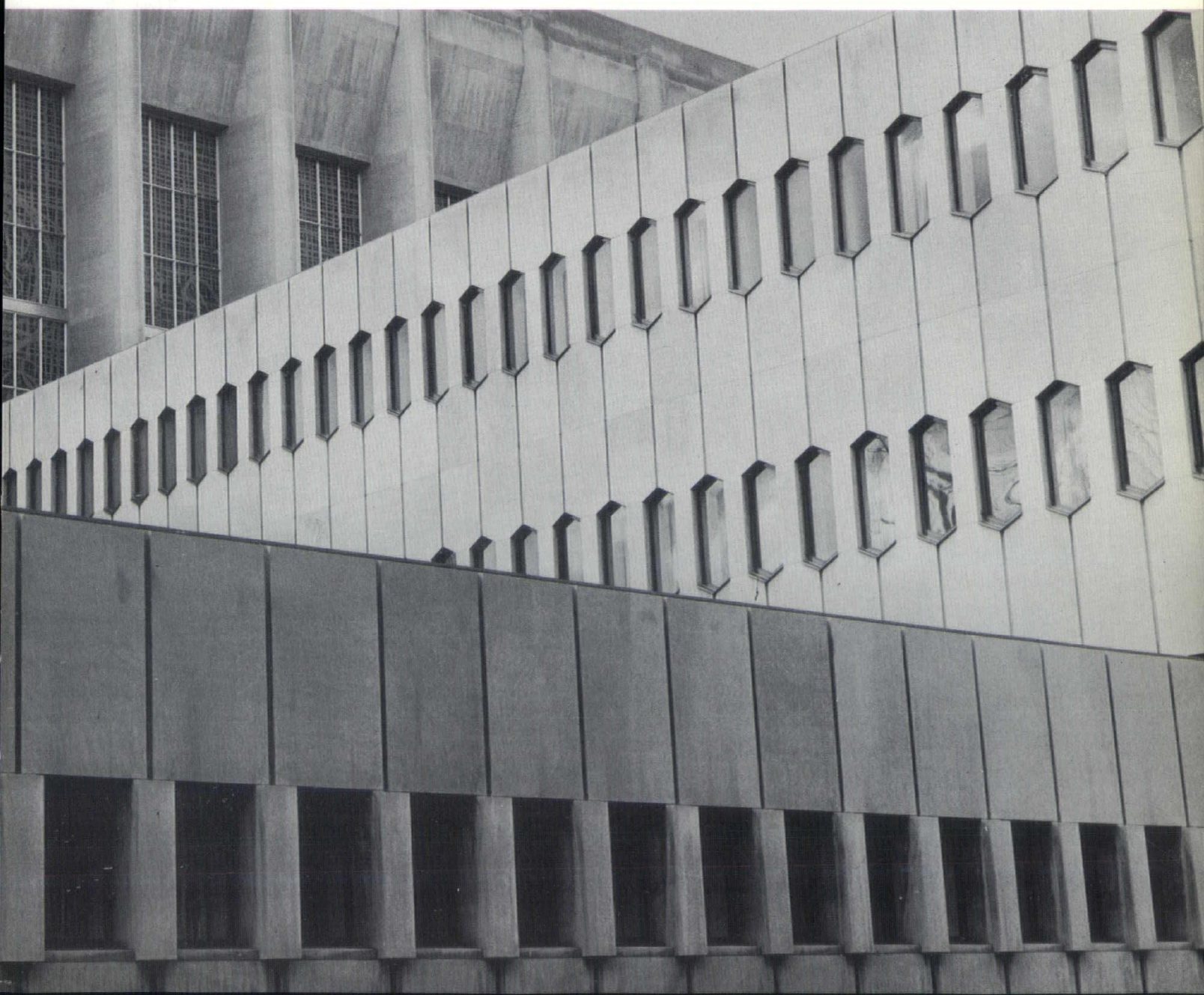


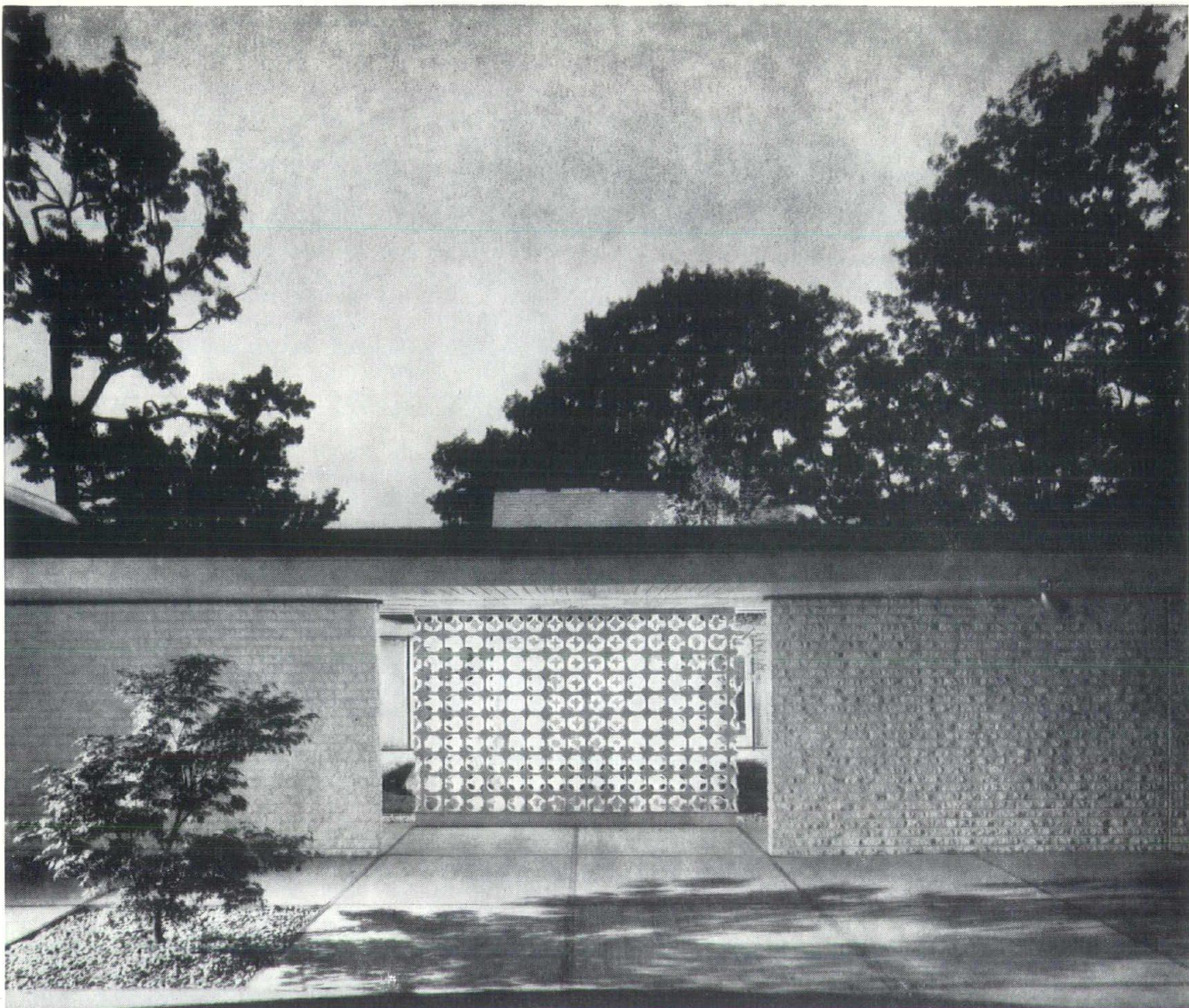
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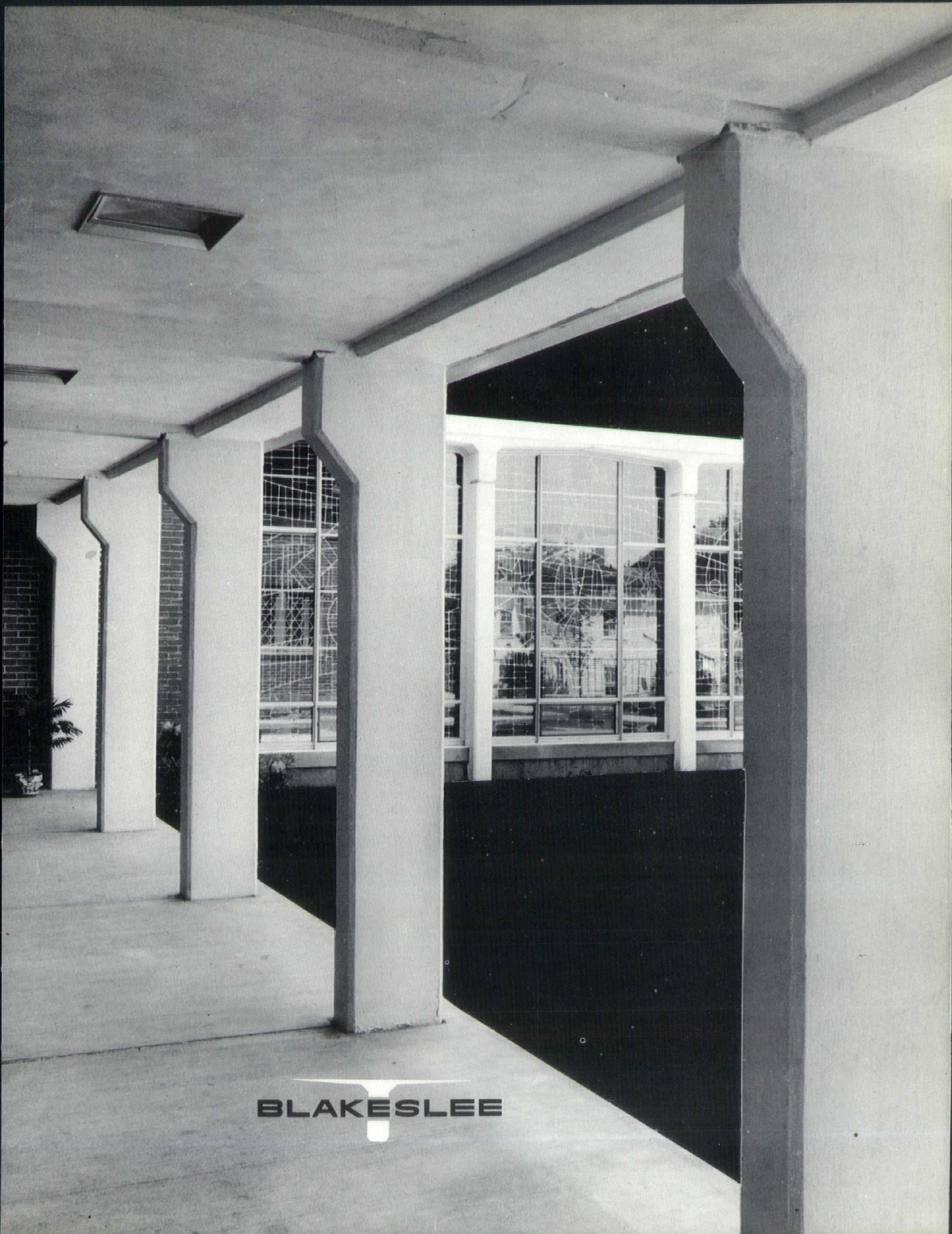
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COMING EVENTS

October 29-November 22

Verle Gallery, West Hartford: Paintings by David L. Krieger; Tuesday-Saturday, 11 a.m. to 5 p.m.

To November 27

Museum of American Art, New Britain: The Innermost Eye, photographs by Steichen. Paintings by John Wheat.

November 29 and December 8

Yale University Art Gallery, New Haven: Gallery Tour - Nineteenth Century American Painting.

November 30

Yale Art and Architecture Building, New Haven: Public Lecture - "The Arts as Education," Roger L. Stevens.

November 30

Yale University Art Gallery, New Haven: Lecture - The Architectural Origins and Development of the Mosque by Professor Oleg Grabor.

December 1-3

State Armory, Greenwich: Christmas Antiques Bazaar.

December 2

Yale University Art Gallery, New Haven: Lecture - The City of Nimrud by Professor M. E. L. Mallowan.

December 3 - 31

Museum of American Art, New Britain: Water colors, Prints and Ceramics, Woldemar and Kate Neufeld. Religious paintings by Frederick Moeckel.

December 6 and 8

Yale University Art Gallery, New Haven: Gallery Tour - American Silver.

December 15

Connecticut Society of Architects: Special Meeting - Critical Evaluation of Methods of Selecting an Architect.

To January 1

Yale University Art Gallery, New Haven: Twentieth Century German Expressionist Prints from the Walter Bareiss Collection.

January 7 - 29

Museum of American Art, New Britain: Pop art sculpture by Leo Jensen. Drawings by Mrs. Leo Jensen.

January 19

Connecticut Society of Architects: Regular Meeting - Design Concepts Seminar.



CONNECTICUT ARCHITECT

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VOLUME 2, NUMBER 6

NOVEMBER-DECEMBER, 1966

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FRONT COVER: Design detail of St. Joseph's Cathedral Rectory, Hartford, Connecticut.



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AFFLUENT OR EFFLUENT SOCIETY?

Richard L. Howland, President, Connecticut Society of Architects, AIA

We are known to ourselves and to the world as a nation of affluence. But we litter our cities and our countryside with junk of every sort imaginable, fill our city air with poisonous chemicals and our once-clear streams with sewage. We might rather be known as "The Effluent Society".

The fact is that, from an esthetic point of view, most of our communities are a mess and getting messier every day. We have been making progress of a sort. We can now go farther and faster through more dirt and more tawdry ugliness and confusion than ever before in history.

However, our national government, inspired at least in part by the American Institute of Architects, has espoused the "War on Ugliness," as we call it. This is good. It is now possible to discuss beauty in public without

causing snickers; beauty is now an acceptable word among politicians, too. After all, the present administration in Washington is publicly committed to promoting it, at least in principle.

But what is the average individual architect doing about it?

Many of us, it seems, wear blinders as we go about our daily affairs. We ignore and forget the ugliness, the tawdriness, the confusion that surrounds us, as does almost everybody else. Yet, who is better trained to organize our environment so as to enhance the quality of living in our communities? All architects worthy of the name *want* to do this. But by themselves architects are powerless to effect major changes even in small communities. As of old, they must first gain the respect and confidence of the influencers and decision-makers, wherever situated.

Every architect has a duty to his fellow men, to his profession, and to his own self-esteem to act in this matter. He should talk esthetics — orderliness, convenience, beauty — to everybody at every level in a position to do something about its lack. To whom — to government officials and agencies, bankers, lawyers, clergymen, realtors, developers, organizations, clubs, and citizen-voters everywhere.

And his activities should be specific and positive — not just generalities. He should pick out some particular item of ugliness or disorder, figure out what should be done about it, and then go about getting it done. Some of this going on in every Connecticut community would soon start the most beneficial epidemic the state has ever known. And who knows? It might spread! □

ANNUAL MEETING, NOVEMBER 17, 1966

The first annual meeting of the new Connecticut Society of Architects, AIA, was held Thursday evening, November 17, at the new Park Plaza Hotel in New Haven. Prior to the meeting, CSA members toured the building, guided by a representative of Architect William Tabler, FAIA, of New York City.

The principal business of the evening being the election of nine directors for 1967, a nominating committee previously appointed by President Howland made its report, which was unanimously accepted. The nominating committee was chaired by Jack H. Schecter and included as members, Roger E. Gallihier and Russell L. Stecker.

Vice President Richard Sharpe, under the bylaws of the Society, automatically will succeed Richard Howland as president on January 1st. Mr. Howland will become a

director for one year. Elected vice president for 1967 and president-designate for 1968 was Charles DuBose, FAIA, presently serving as secretary. Director Carrell S. McNulty, Jr. was elected to replace Mr. DuBose as secretary and Norman L. Raymond will continue as treasurer.

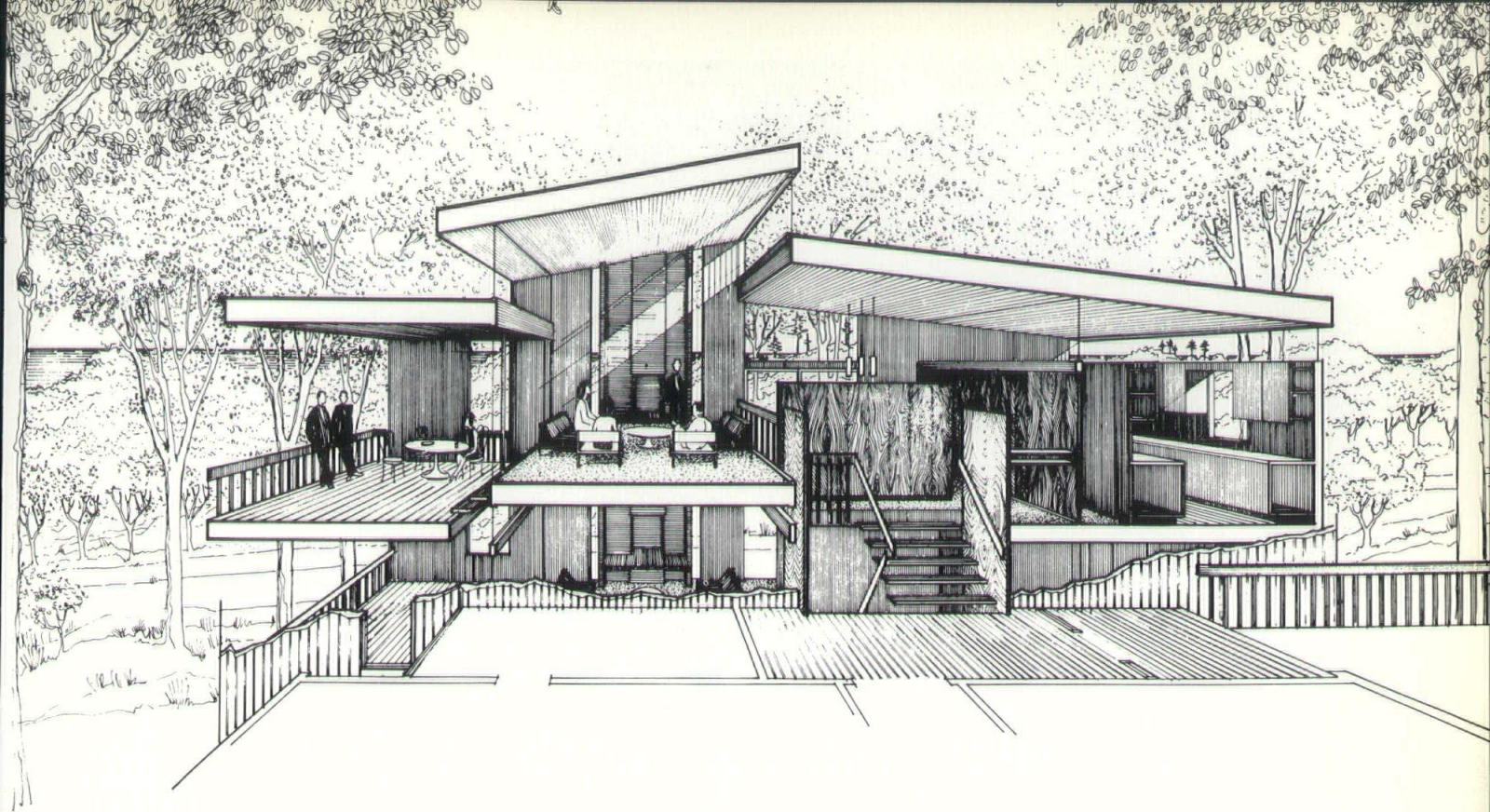
The four officers and immediate past president constitute five of the eleven directors. Therefore, six were elected for varying terms, as provided in the Bylaws:

| | |
|------------------------|---------|
| Earl P. Carlin | 3 years |
| Harvey M. White | 3 years |
| Carl R. Blanchard, Jr. | 2 years |
| Joseph Stein | 2 years |
| Edward E. Cherry | 1 year |
| Ralph T. Rowland | 1 year |

Mr. Howland reported on his year as president, and president-

designate Richard Sharpe outlined the program he plans for CSA in the coming year. Mr. Sharpe emphasized the need for the profession to press toward the high aims necessary for it to achieve its proper place in today's society.

The nominee for director of the New England Region, Phillip W. Bourne, FAIA of Boston, was introduced by Willis N. Mills, FAIA, whose three-year term as director will be completed at the AIA Convention next May. Mr. Bourne, as featured speaker of the evening, took "The Indoctrination of a Regional Director" as his topic and told of his own experiences in preparation for the position, as well as explaining the many ways in which the affairs of the CSA, as a chapter of AIA, are interrelated with the regional and the national organizations. □



SOPHISTICATED MULTI-LEVEL RESIDENCE

OFFICE OF BRUCE PORTER ARNEILL, ARCHITECT

Erwin C. Griffiths

General Contractor

It has been said of many leaders of men that they had a "feeling for people." Architects, too, must have a "feeling" for design, and for the people who will occupy and use their designs.

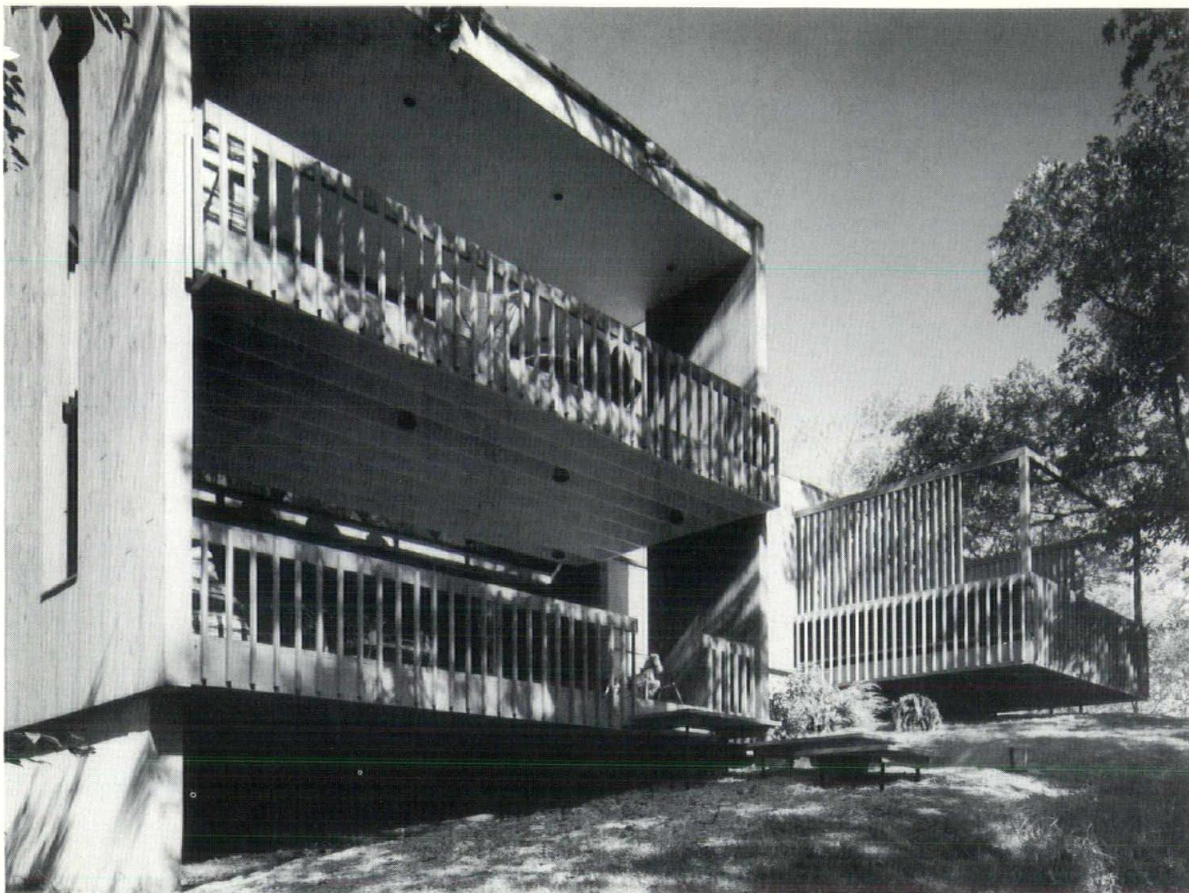
In its May-June 1965 issue, *Connecticut Architect* presented the residence of Architect Bruce Arneill. He has designed another home in the New Haven area which incorporates the same skillful conception and design principles fitted to another site and to another family's needs.

Adapting to the heavily treed and rocky terrain which slopes steeply down from the access road, the house is designed to cling to the side of the hill, faithfully following the rock contours.

In the winter, the house offers a clear view of Long Island Sound to the south and west. In summer the view is protected by holes cut through the trees so the Sound can be seen to the south through the living room windows and to the west from the dining room.

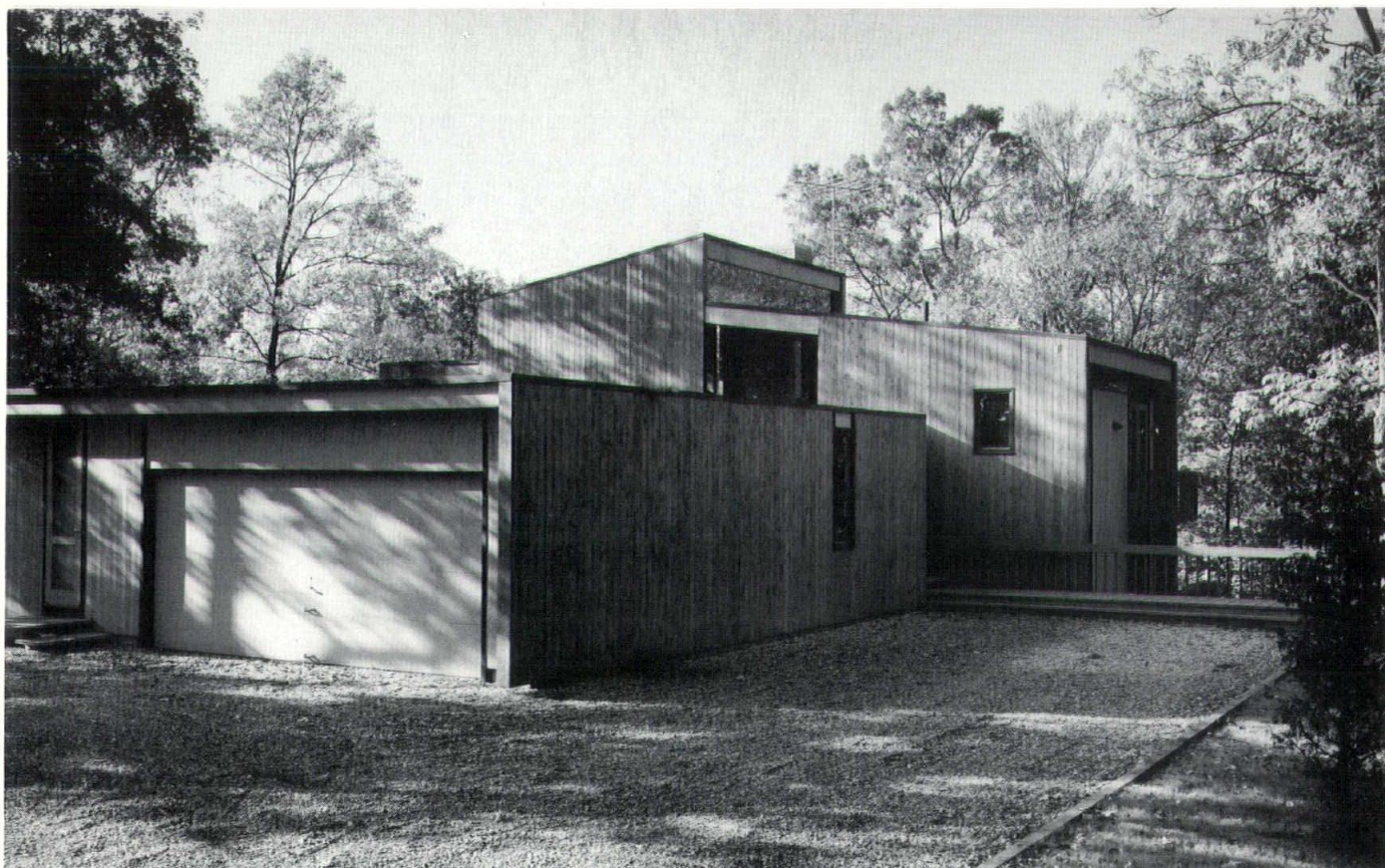
A total feeling of total privacy within its natural surroundings is maintained. The house was designed to block out the view of an existing residence to the southwest, and to protect it from any other buildings which may be constructed nearby in the future.

The owners wanted a house high enough above the site to permit a panoramic view while providing the sensation of being among the trees high above the hill which



Railed decks provide clear view to Long Island Sound.

Privacy from the street is achieved by siting and design of building elements.



drops off dramatically below.

The basic concept of the house was developed to fulfill the owner's requirements, have the natural site and the house enhance each other, and do this within the traditionally tight budget.

The architect's five design goals were to get the most from the site, achieve well proportioned composition, utilize readily available materials, thoroughly integrate all architectural features, and provide a feeling of intimacy and warmth.

The design involved the creation of three main zones. The parents' wing, reserved for adult use and generally quiet, required one treatment. The children's wing was conceived to allow for noise and clutter while affording convenient control. Finally, there were the common areas to be shared by all members of the family and their guests. Coordinated and integrated, the areas give a whole which is greater than the sum of its parts.

The result of Bruce Arneill's considerable research and planning is a sophisticated version of a split-level concept. It seems to grow from its site, and it certainly belongs to it.

The master wing is a massive, functional low rectangular block. A flat roof gives economical cover to a number of walls and rooms. This wing, situated on the only level area, acts as an anchor for the vertical wing on the side of the hill.

This vertical wing contains the children's area below and near grade, with the common area above. Sloped roofs provide sun control and allow light to enter where desired.

These two basic units contain the home's three functions, but each has its own clearly defined level.

The entrance is between the two units with stairs in the entry parallel to the slope of the hill. When one enters the house, rather than go down the hill, he actually goes up as the hill and grading falls away. The effect after climbing only a few steps is suddenly to

find one's self fifteen to twenty feet above grade, looking out over the valley below and at the view beyond.

Cedar walls represent basically the structural walls and fir flooring walls represent non-structural in-fill walls between them. The master wing on the plateau has its structural walls running east and west in contrast to the vertical wing on the hillside, which has its cedar structural walls running parallel with the hill and main view, north and south.

The vertical wing, in a sense, is like a boat docked at its landing, which is the entrance "bridge,"

entry and the master wing. A forty-foot chimney serves two fireplaces and the furnace.

Clerestories at the sides of the living and dining rooms under the two slanted roofs provide sunlight and a view of the trees. A wall of glass divides the living room from the roofed decks outside.

The house, including its heated garage, is 2,721 square feet, and there are deck areas totalling another 900 square feet. The cost was less than \$13 a square foot.

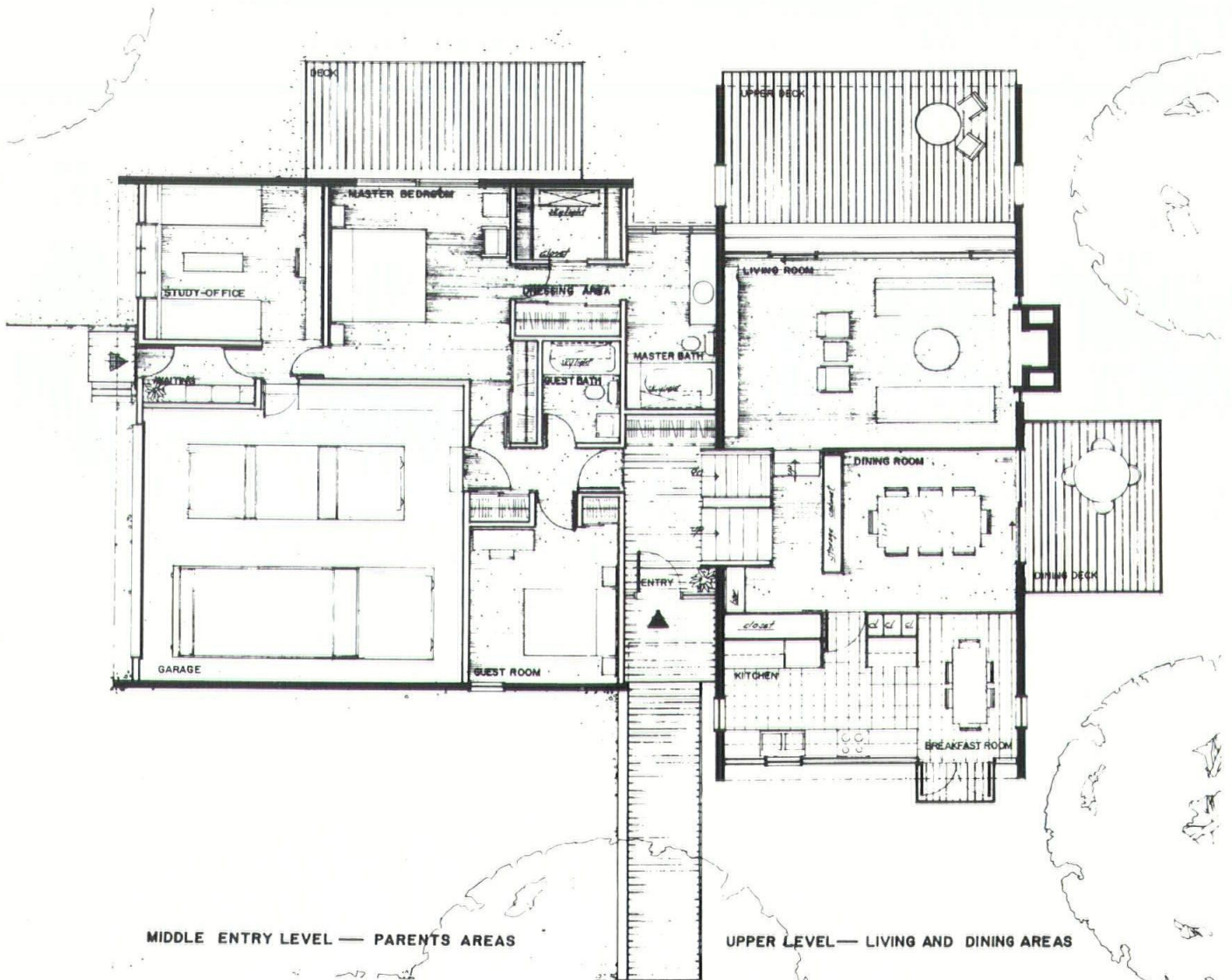
Structural engineer was The Office of Rudolph Bessier, Old Saybrook, and the mechanical work was done by McColl-Wade of

Structured levels cling to slope.

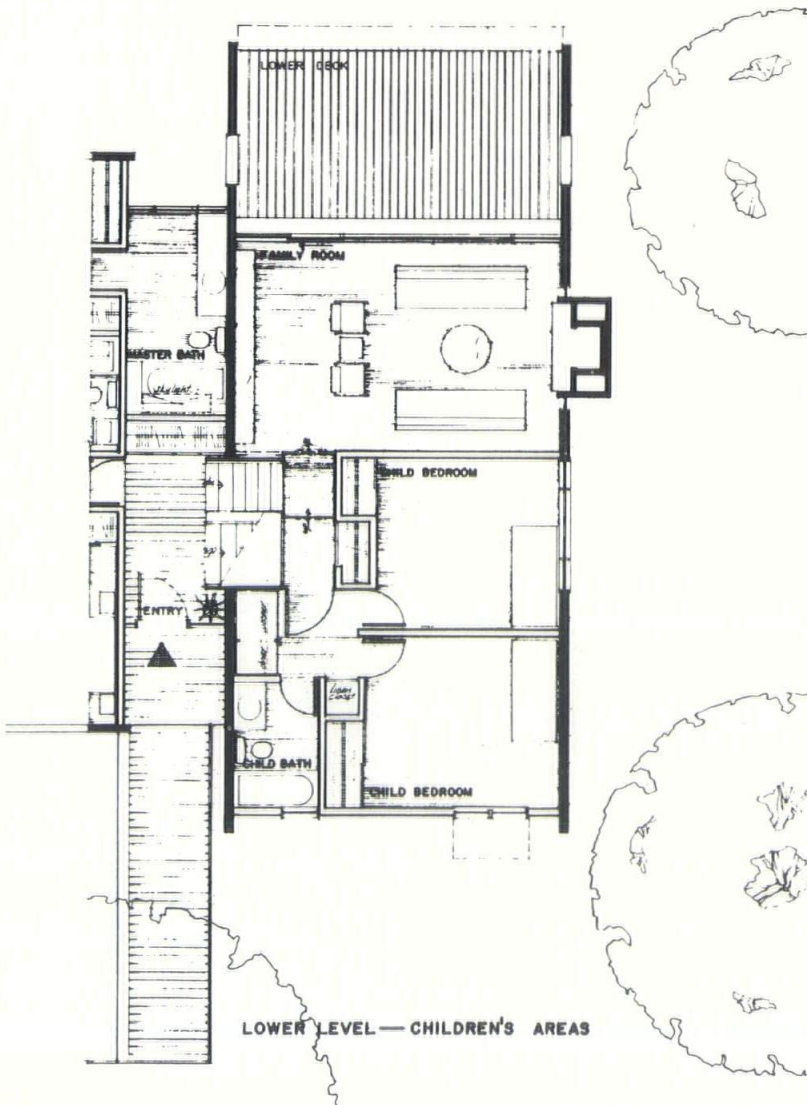




Brick chimney and fireplace wall, with ledge hearth and decorative ribs, is focal point of indoor-outdoor living room.



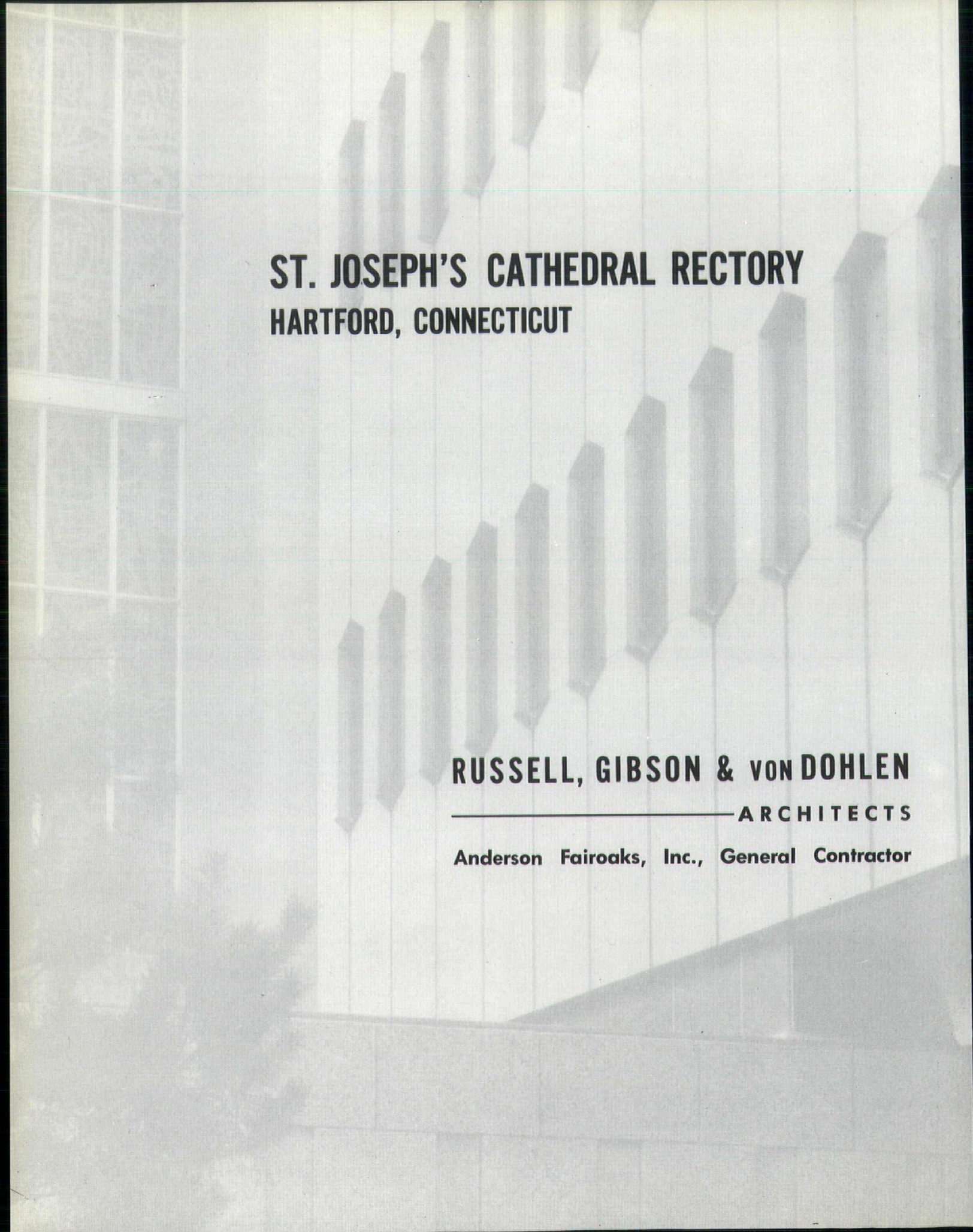
Planter partition wall in dining room contains storage space, and slat bannister serves as divider from living room.



Branford. Sylvan R. Shemitz, West Haven, was lighting designer, and Douglas MacLise, Guilford, did the landscape design. Erwin C. Griffiths, Guilford, who also built Architect Arneill's residence, was general contractor.

Photographs of the house were featured in the October 1966 issue of *American Home*. The accompanying article, based on information provided by Alma McArdle of Madison, stated: "Quality is often intangible, something felt and perceived but hard to pinpoint or describe. In this house, though, it is something very tangible, manifested visibly in these fine details and extra touches that could be called bonuses of good design." □

BRUCE PORTER ARNEILL earned three degrees at Yale, Bachelor of Arts and Bachelor and Master of Architecture. He did research and advanced study at Mexico City College and at L'Ecole des Beaux Arts in Paris. He received the Magnus T. Hopper Fellowship for his award winning health center design project. His work ranges from hospitals to homes and has been published frequently. In addition to his AIA membership, he is Chairman of the Urban Renewal Committee of the Greater New Haven Chamber of Commerce, and a member of AIA Program Committee and Guilford Handcrafts Committee.

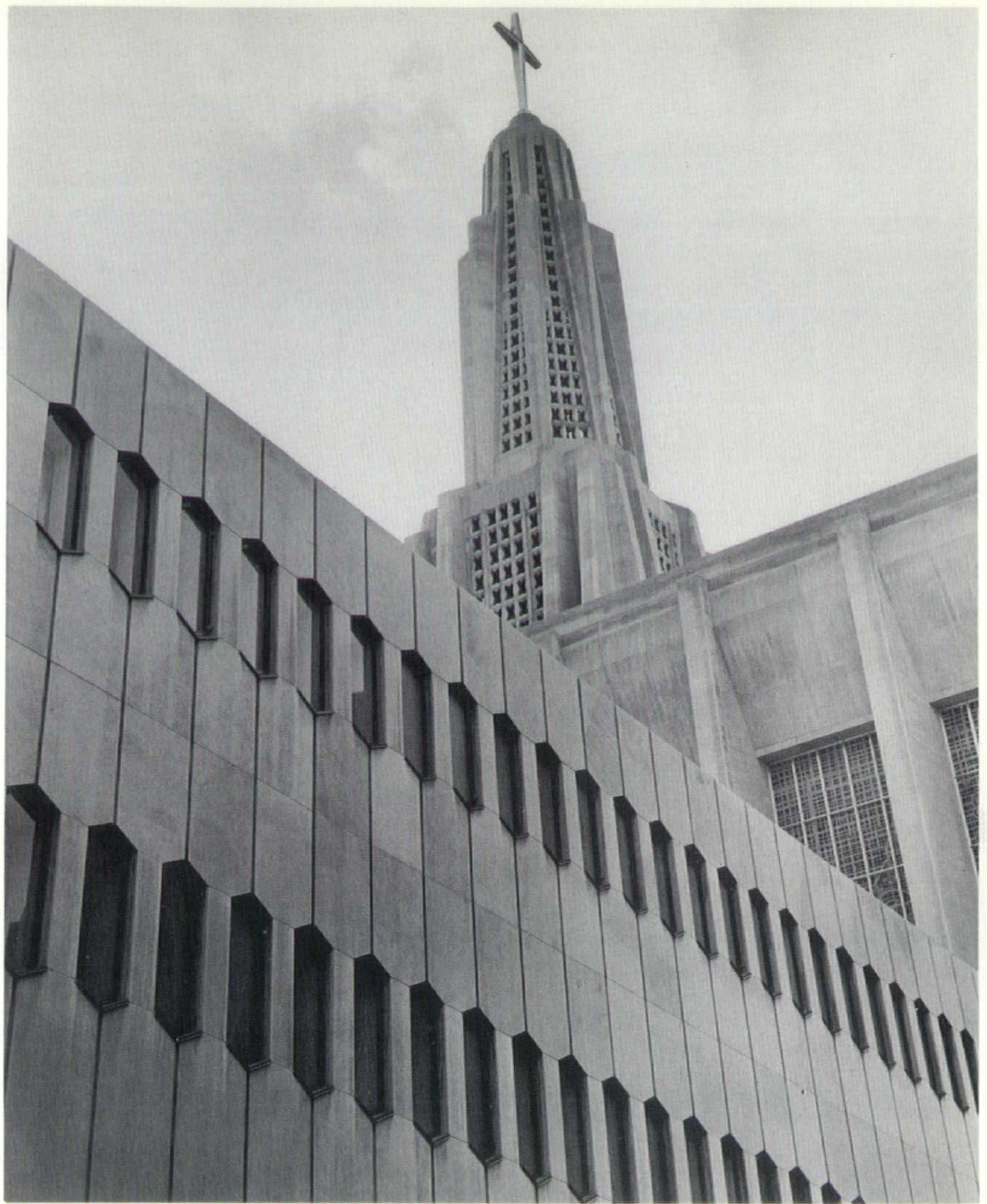


**ST. JOSEPH'S CATHEDRAL RECTORY
HARTFORD, CONNECTICUT**

RUSSELL, GIBSON & VON DOHLEN

ARCHITECTS

Anderson Fair Oaks, Inc., General Contractor



Cathedral steeple soars above Rectory.

The program requirements for the parish rectory of St. Joseph's Cathedral in Hartford were not simple. The design created by the Office of Russell, Gibson & von Dohlen provides a solution that is attractive, harmonious and a complete answer to the needs.

A glance at the site plan indicates the measure of physical limitations imposed by the location.

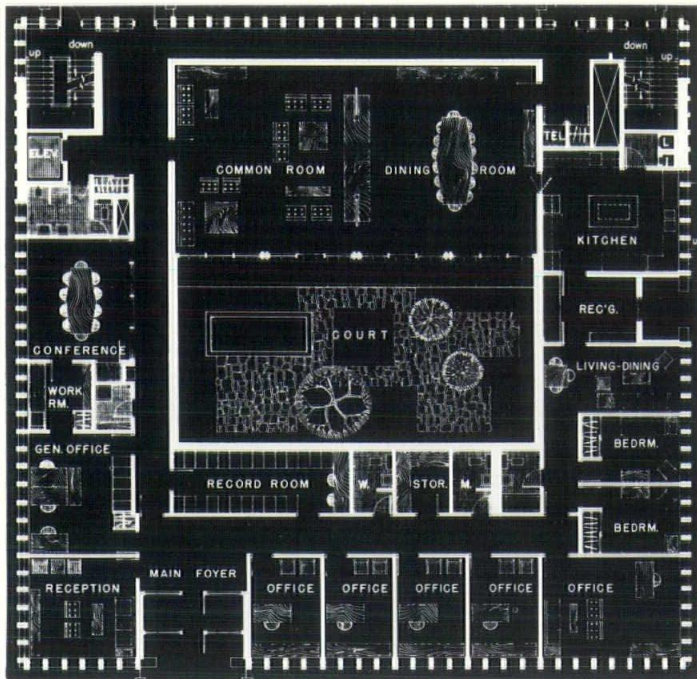
Fronting on busy Farmington Avenue, the site is flanked by the Chancery building at the east, the new Cathedral at the west, and the school building at the rear.

The impressive, newly completed Cathedral replaced an earlier church that had been destroyed by fire. And one of the Rectory requirements was that it must not interfere with the open view of the

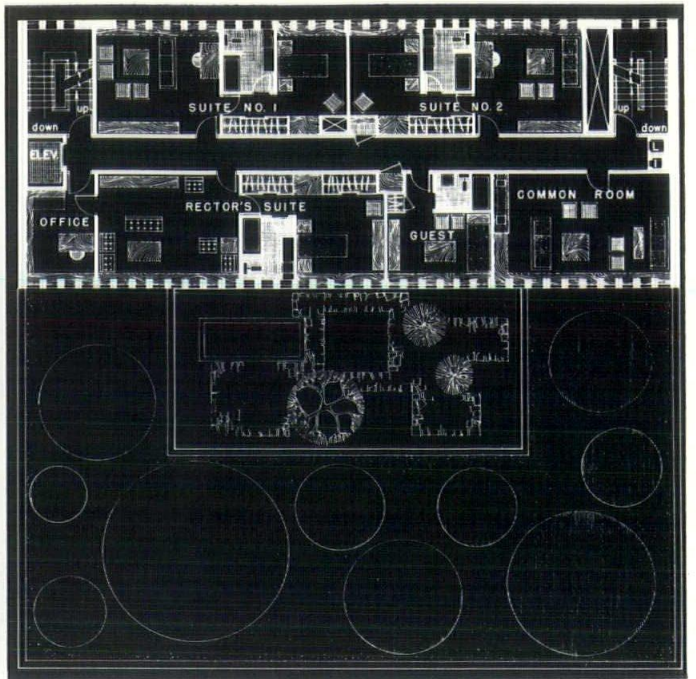
stained-glass facades and soaring steeple of the Cathedral.

The low profile of the new Rectory both maintains the open view of the Cathedral and contrasts with the verticality of the church.

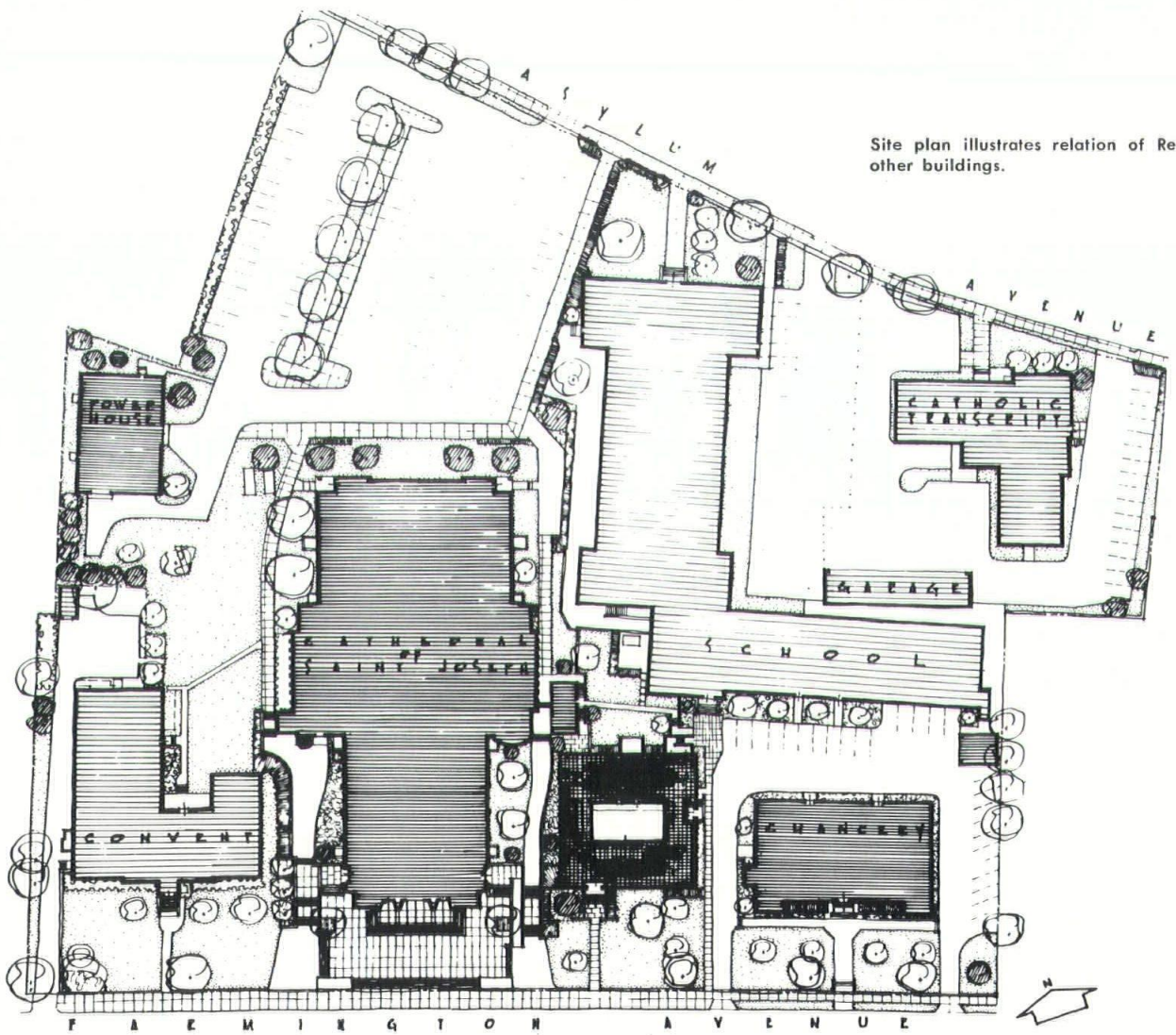
In addition to being the home for the Rector and his Curates, the Rectory would also house the administrative offices for a large parish. The architects, therefore, were



First floor plan shows open court.



Living quarters are on second and third floors.



Site plan illustrates relation of Rectory to other buildings.

asked to design for the maximum privacy possible from the vehicular and pedestrian traffic which surrounded the site on all four sides.

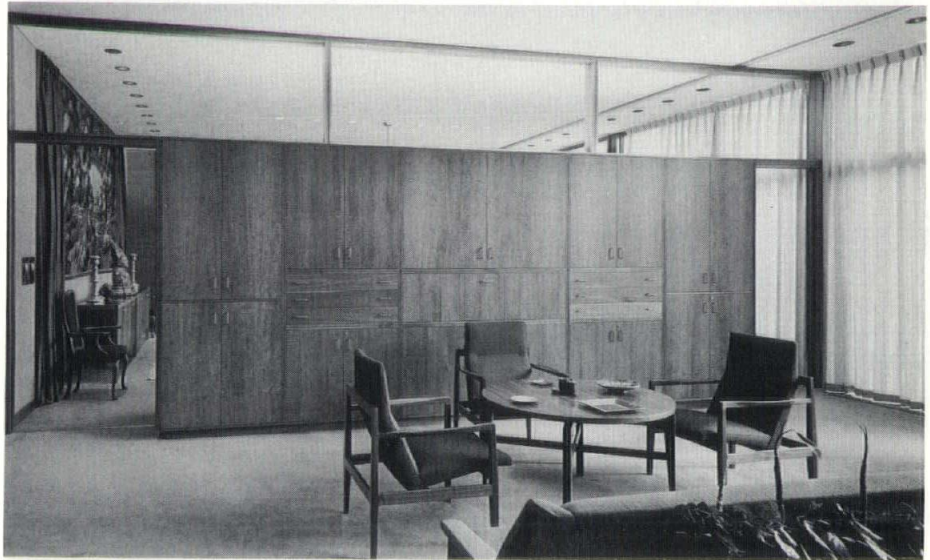
Finally, of course, the new Rectory must both harmonize with and complement the Cathedral.

The design solution is based on a one-story "U" shaped unit which contains the office and service areas and is set back from the street slightly more than the Cathedral. This shape also provides a private court for the living areas in the first floor — the dining room and common room. The small windows with projecting limestone fins were employed to give a solid cloistered effect as a foil to the pedestrian traffic.

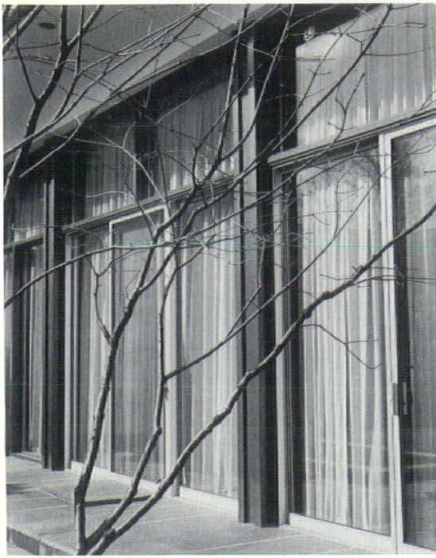
The foundation is concrete with concrete grade beams and piles, and the structural frame is welded steel construction.

The exterior walls are machine-finished limestone, with polished dark granite used for contrast and decorative effect. The window frames are aluminum with a baked enamel finish.

A two-story mass containing the living quarters was placed at the rear of the low one-story unit, as far removed as possible from the noise and traffic of Farmington Avenue. This siting also aids in maintaining the open view of the Cathedral.



TOP: Typical priest's study. CENTER: Large common room looks out on open court. BOTTOM: Wolfgang Behl sculpture and antique Flemish pew decorate corridor.



Interior finishes are a combination of matched cherry paneling, painted plaster, and vinyl wall covering on plaster. Vinyl floor tiles are used in service and other heavy traffic areas, with wall-to-wall carpeting in most of the living quarters. Mineral tile ceilings control the acoustics in office and service areas, while living quarters have plaster ceilings.

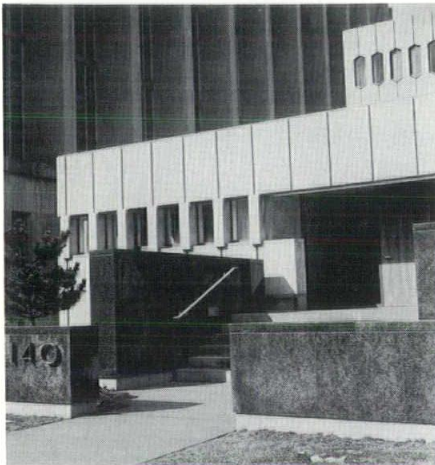
The basement level has a large recreation room, as well as storage, service and mechanical facilities.

The Rectory is equipped with a year 'round air conditioning system. A central boiler plant provides steam for both the Rectory and the Cathedral, and steam is used for cooling through two 25-ton absorption-refrigeration water chillers. A double duct system distributes air under medium pressure to local mixing boxes. This permits individual and independent selec-

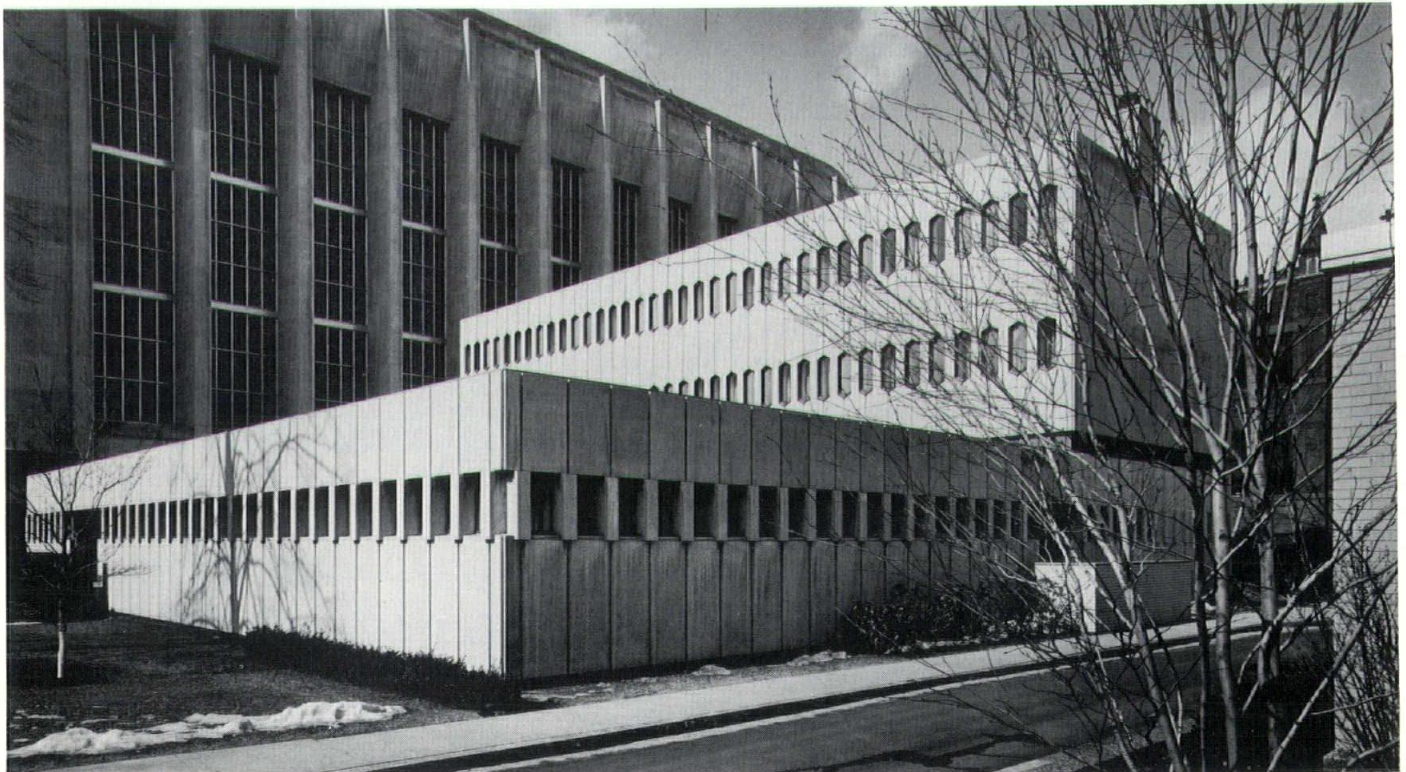
tion and control of air temperature in each area.

In addition to the building design, the architects also handled the interior design, exclusive of furnishings. They were assisted in the project by Loomis & Loomis of Windsor on structural work and by VanZelm, Heywood and Shadford, West Hartford, on mechanical engineering. The general contractor was Anderson Fair Oaks, Inc., of Hartford, and landscape design was performed by Maine and Tillepaugh, of West Hartford. □

The firm of RUSSELL, GIBSON & von DOHLEN was formed in 1954 and presently has a staff of 25 persons. The principals of the office, James F. Russell, Murray O. Gibson, and Robert J. von Dohlen, earned their degrees in architecture at Cornell University. While most of their work has been in the school building field, they have also been responsible for the design of a number of institutional, church, commercial, industrial and public structures. Their design of the Annie Fisher Elementary School in Hartford received a number of awards.



TOP: Private court can be entered from glass doors in dining room and common room. CENTER: Rectory's entrance from Farmington Avenue features polished dark granite. BOTTOM: Rectory profile retains open view of Cathedral.



THE ROAD AHEAD

Ralph T. Rowland, AIA
Chairman, Editorial Board

Traditionally, the end of one calendar year and beginning of another is a good time to assess progress toward long-range objectives. This year, we have also entered the last third of the twentieth century, a particularly appropriate time to look objectively at the architectural profession in Connecticut.

Where does our profession stand today? What gains have we made? What losses have we experienced? Where do we go from here?

These are times to test the imagination — and the conscience — of all of us. Many are the voices and events clamoring for our attention. The war in Vietnam, the probing of space, the struggle for social equality, the "new morality," are all symptoms of a world changing more rapidly than ever before. Our responsibilities as Americans, as citizens of Connecticut, as members of our communities and as heads of families increase almost daily. To say we find it difficult to cope with all this change, or even fully to understand its significance, would be to understate the obvious.

Yet, as architects our obligations are even greater than those of most of our fellow citizens. As members of this unique profession concerned with the quality of man's total environment, we must accept — in addition to all the other responsibilities thrust upon us — the duty of bringing order and beauty to our present and future cities while preserving with discernment the heritage of the past.

Our task is tremendous. Let there be no misconception of it. In spite of some excellent new building — and rebuilding — great areas of our cities remain ill-suited to the life or livelihood of their inhabitants.

The dull monotony of suburban housing, so frequently the subject of critical essay, continues its relentless sprawl. And one need travel only briefly through the once-beautiful countryside to observe the discouraging results of wasteful land-use and expedient commercial use.

Connecticut's rivers and streams are poisoned; her atmosphere befouled with industrial and municipal wastes. The harbors and much of the shoreline, so promising to early settlers, have deteriorated into waterfront squalor, attractive neither to man nor the creatures of the sea.

We have learned that we cannot live without automobiles, but we have not yet learned to live *with* these ever-fascinating instruments of transportation and egotism. Thousands of rural acres are taken each year, hundreds of urban buildings demolished, people and businesses displaced, to make way for new expressways. Gasoline stations, parking lots and garages, drive-in facilities of all kinds take up more and more of the space in our cities and suburbs. Still, our streets are congested and the outskirts of every town strewn with the discard of these wheeled despots.

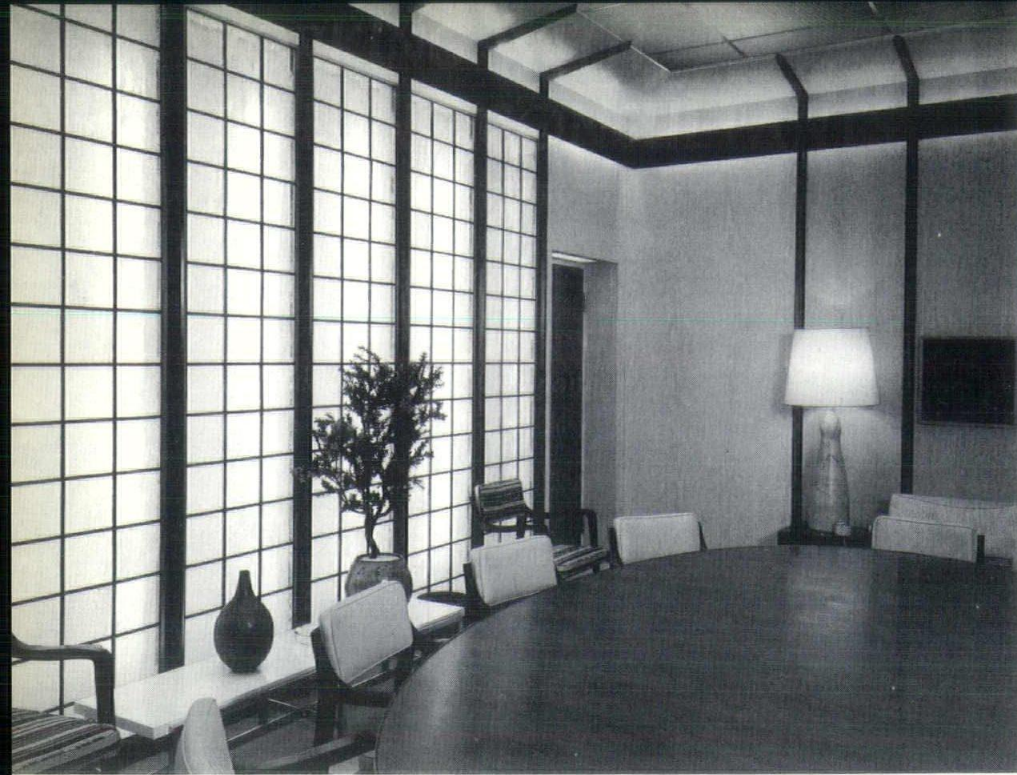
Surely, the challenge is clear enough. Unless indiscriminate land-use is controlled, air and water pollution stopped, the need for automobile travel reduced by a marked improvement in public transportation, and a serious effort made to improve the quality of all new building while rehabilitating and maintaining the best of our present-day environment, the promise of the future will in fact be-

come a threat — the prospect of a veritable jungle of concrete, asphalt, automobiles, billboards and utility lines wherein convenience and beauty will be just memories.

Fortunately, our picture of the future is not quite so bleak. Only a few years ago it seemed that architects stood virtually alone in their concern about the negation of order and esthetic values in the American environment, but this certainly is no longer so. The field of city planning, almost unheard of before World War II except in the design of national capitals, has in twenty years developed into a respected profession whose efforts now guide the growth of every major city in Connecticut. Planning and zoning commissions now abound in Connecticut communities, and many towns have full-time staff planners as well. More than half of Connecticut's fifteen planning regions now have active agencies providing participating towns with professional advice in their development, and the Connecticut Interregional Planning Program has been initiated to coordinate the regional efforts. All these citizen commissions and professional advisers foster land-use of greatest benefit to their communities and in many instances have worked closely with architects in common cause.

Urban renewal has come a long way, too, since the Housing Act of 1954. Strongly opposed at first, redevelopment still has its critics and some major flaws. But for all their faults, urban renewal programs in Connecticut and elsewhere have demonstrated that cooperative effort among government, municipal

Please turn to page 32



The interior wall back lighting, indirect ceiling illumination and the decorative lamps are controlled to provide desired light intensity for meetings.

WORKING WITH LIGHTING CONSULTANTS

by

Frank A. Leachman

Lighting Counselor

The Superior Electric Company

Lighting consultants have an increasingly important role in functional as well as harmonic illumination. What may well have started years ago as a casual art form has become a very real motivational force. Well planned stores, industrial plants, offices and homes depend to a significant extent on sophisticated integration and control of effective lighting.

Like most specialists, a lighting consultant, to be a valuable member of a design team, must have a broad background of knowledge and experience. Specialization success stems from knowing and understanding all the factors which influence or are influenced by the specialty. To profile a competent lighting consultant, he must have a practical working knowledge of light and optics, and a first-hand acquaintance with electrical engineering.

More specifically, a lighting consultant knows who makes what and where it can be obtained. He must know the full scope, limitations, and practical use of electricity, as well as daylight, for illumination. Further, if needed elements or equipment are not available, he knows how to design what is needed. With an understanding of illumination as an environmental control to produce desirable psychological effects, and with the ability to anticipate the effect of light on surface colors and textures, the consultant coordinates between the technical and esthetic.

Disaster, like success, has many masks. Well designed lighting can make the difference between good working conditions and unsatisfactory working conditions in a plant, shop or office. The wrong lighting can hurt sales in a store or restaurant. In all interiors which are commercially successful there must be awareness of good design. People have to be able to see the masterpiece which has been created, or it is no good.

A heavy investment and good management in a retail store did not begin to produce satisfactory results until after trying everything

else, the owner called in a lighting consultant. At first glance the consultant observed that the store was lighted for fast traffic and for low price merchandise. The store was, in fact, a medium to high price dress and accessory shop. The bright lights, while helpful to impulse buying, created a feeling of urgency. Brightness of light aids speedy appraisal of merchandise which helps prevent incorrect selections, but was wrong for the more leisurely appraisal and decision inherent in this shop.

Redesigned lighting emphasized the quality of the merchandise and focused attention more gently and subtly. It changed the entire appearance of the store's interior. Use of automatic light control equipment dramatized garments and accessories and relieved the static monotony of fixed lighting. Most important, sales began to pick up at once. One customer complimented the manager on his taste in "completely redecorating the shop." In fact, the store had excellent design and fixtures, but it took professional lighting to make it fully functional.

A high traffic store needs a bright light bath to stimulate flow, highlight its wide variety of merchan-

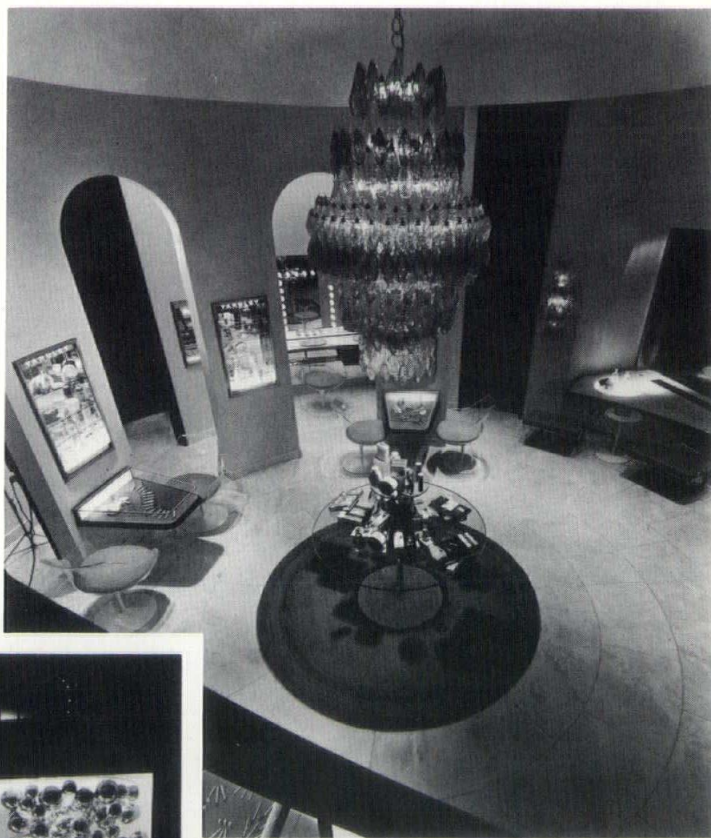
dise, aid fast and accurate selection, and not least, to discourage light-fingered patrons. Soundlessly and imperceptibly, lighting can quicken the pace or slow it down. It can aid therapy in hospitals and convalescent homes, and give greater enjoyment to bowlers and to spectators at sports events. Most people who are employed indoors spend their working hours under artificial light, and are refreshed or oppressed by it.

CONSULTANT FUNCTION

The consultant who combines his

psychological, esthetic and technical knowledge to accomplish desired results, saves time and money for his client. While he can act as an emergency "fixer-upper", he can produce dependable professional results best when he starts with a building or redesign project at the outset. He is capable of producing drawings and specifications suitable for competitive bid.

Lighting costs money, and he can help the architect and client budget adequately for it. The price of creativity is variable, but the



A variety of lighting patterns on variable controls vary the appearance of the Yardley Ltd. store from day to day. Lighting Designer Jules Horton, New York.

professional consultant understands the relative value of his part in an overall project.

A professional lighting consultant can describe himself as an expert who, through training and practical experience, is skilled in designing lighting for predetermined effects and levels. He can sell his solu-

tion and assume complete responsibility for the result. He operates under a professional code of ethics and receives his remuneration only from his client.

Since Ben Franklin flew his kite and the REA distributed electricity throughout the rural countryside, there are few people in

our country who are unaffected by lighting. Despite the great advances in lighting techniques and equipment, much of our lighting remains fairly primitive. There is either too much of it, or not enough. It is poorly directed and badly controlled, and until recently has been the stepchild of construction planning. It is most important when you haven't got it, and most unobtrusive when it's right.

Color, intensity, distribution and control are four major areas of planning which concern lighting consultants. The applications cover the complete range of human experience.

Quincy House is a student residence at Harvard University. Richard Kelly, a lighting designer and engineer of New York, wanted to make the lounge spaces and dining room as gracious and non-institutional as possible. Using light and shadow, background light and focal pools of light which can be dimmed or brightened for different uses and for different numbers of people, he achieved the effect desired.

Describing his solution, Mr. Kelly said: "When many students



Quincy House, Harvard University, uses lighting to enhance decorative scheme. Lighting Designer Richard Kelly, New York.



Lighted planters, lighted pool, and shimmering brass chain swags at windows contribute and play important role in the lighting of the Four Seasons Restaurant dining room. Lighting Designer Richard Kelly, New York.



ABOVE: The Tulsa, Oklahoma, Airport is an example of well-planned lighting which complements an efficient and friendly environment. RIGHT: A thirty-foot curtained window wall is strengthened and defined by dimmer-controlled fluorescent strip lighting concealed by a false beam.

fill the rooms we need more light because people soak up light. When there are only a few present, we must have less light so that the rooms will appear intimate as they would be at home.

"Also, we need varying levels of light for different occasions. The dining room is often used for meetings, small concerts, lectures, glee club and debating and it has a small stage for those purposes. When used for eating, the room must be a place of comfort and assured ease. We got that effect by using much light and shadow and by displaying several notable pieces of fine art. This is just an extension of what we do in fine residential work.

"When the room is put to its other uses, light focuses attention

Please turn to page 30



AIA Document Revisions

Revisions to four of its documents, including the A201 document on General Conditions of the Contract for Construction, was published by The American Institute of Architects on October 15 for use by its more than 22,000 members.

The other documents include A101 Owner-Contractor Agreement, B131 Owner-Architect Agreement on Percentage of Construction Cost, and E301 Standard Filing System and Alphabetical Index. They were produced by the Institute's national Committee on Documents Review comprising representatives of four AIA committees and the AIA's Commission on Professional Practice.

Since publication of the new documents was announced earlier this year, most interest in the revisions has centered on A201. Its history dates back to 1911 when the first edition, the "Standard Document," was prepared. Subsequent editions have incorporated the thinking of the leaders of the construction industry through more than fifty years.

The tenth edition now being published is a thorough reorganization of the "General Conditions" document, which reduces the 44 articles of the past several editions to fourteen.

The documents committee had the assistance of legal and insurance counsel, other practitioners and outside design and construc-

tion organizations, which resulted in a complete rewriting.

A major change is the introduction of an indemnification or "hold-harmless" clause. This is designed to keep the owner and architect from being the target of lawsuits for personal injury or property damage resulting from the negligence of the contractor, his agents or employees on a building project.

Article 4.18 as it appears in the new edition states that the contractor shall hold harmless the owner and architect in all legal claims for injury to an employee of the contractor or a member of the public or for damage to a property near the construction site if this damage is caused in whole or in part by any negligent act or omission of the contractor or subcontractor.

It further provides that if legal claims are made against the owner or architect by an employee of the contractor or a subcontractor, the indemnification obligation shall not be limited by the amount of workmen's compensation or other benefits payable by the contractor or any subcontractor.

However, the obligations of the contractor under this paragraph shall not extend to any claim which is substantially or wholly attributable to a defect in drawings or specifications prepared by the architect.

The new edition of A201 has prompted discussion through the industry since it was introduced at the AIA's annual convention in

Denver in late June. At that time the Institute's Board of Directors approved it after hearing objections voiced by the Associated General Contractors to the indemnification clause.

Previously a claim based on negligence of the contractor may have led to additional claims against the architect for failing to detect the negligence of the contractor in his control of operations at the site, and against the owner merely because the property was his. The Institute feels that on principles of basic fairness, it is justifiable to require the contractor to indemnify the architect and owner in these cases.

The burden on the architect was also increased in the past by workmen's compensation laws which have often released the contractor from further liability if he has paid claims under workmen's compensation laws, and then permitted the architect to be sued for an amount which can be many times that for which the contractor was held liable under workmen's compensation.

"A properly drawn indemnification clause is a reasonable and practical way to correct this basically unfair situation," said AIA President Charles M. Nes, Jr. He emphasized that the architects' organization feels the clause is equitable, is for the protection of all parties, and is insurable and legally defensible.

Nes echoed the sentiments of the Commission on Professional Practice which in June stated, "It is essential that today's successful architect be able to perform his professional services in an atmosphere of complete assurance and understanding if he is to achieve his best work."

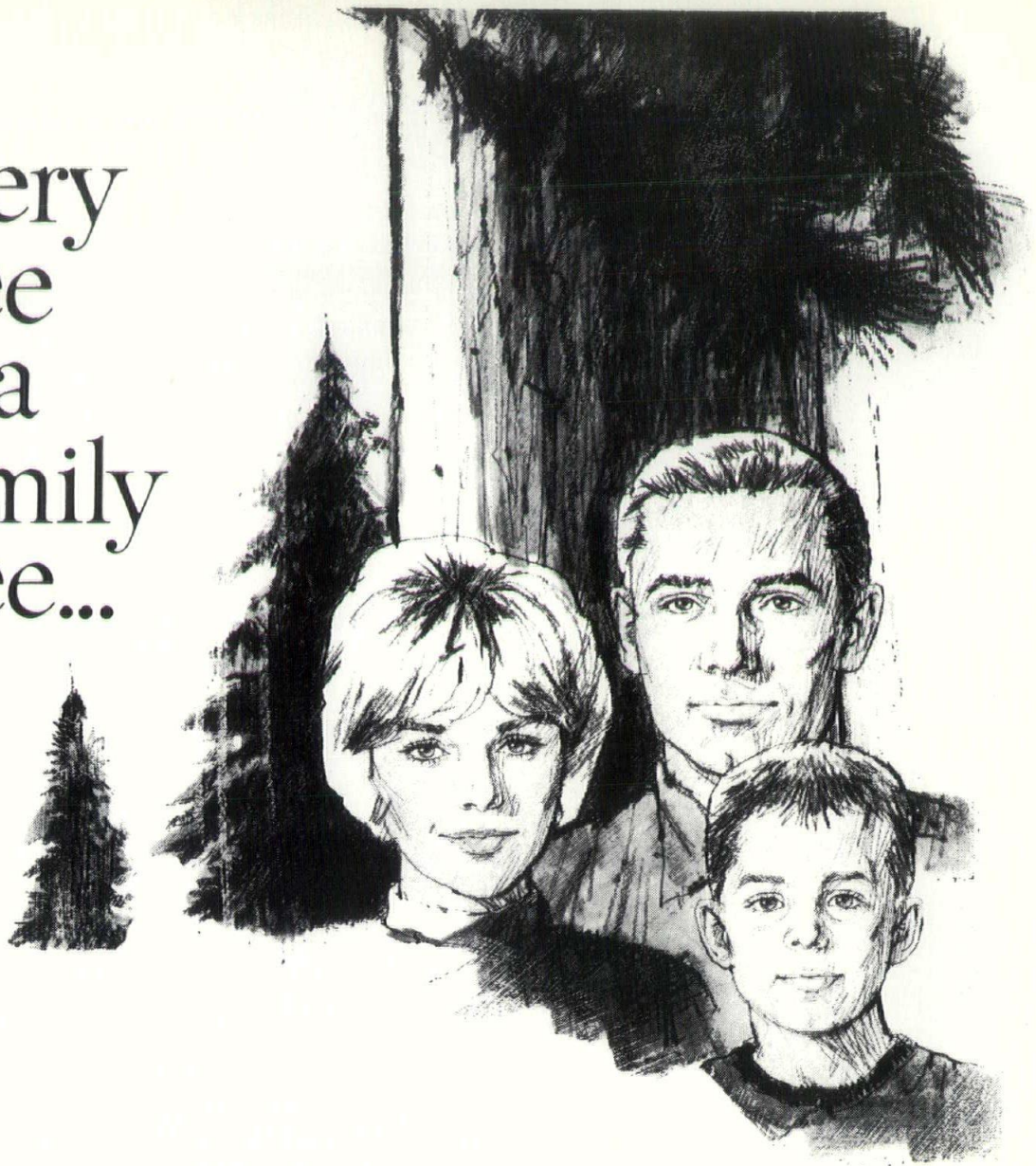
In addition to the four revised documents, the five Handbook Chapter revisions include Chapter 7, Insurance and Surety Bonds; 9, Owner-Architect Agreements; 13, General Conditions of the Contract; 14, Specifications; and 17, Owner-Contractor Agreements. □

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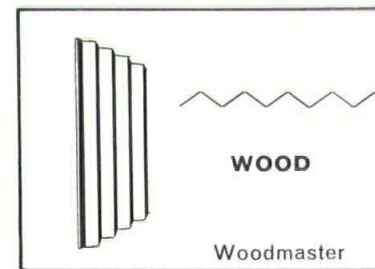
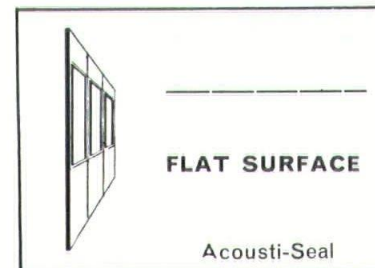
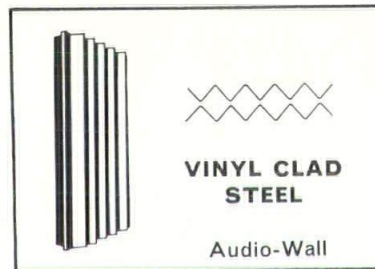
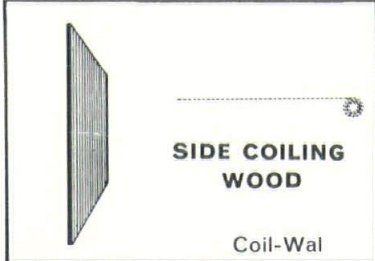


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HEW Award

Edwin W. deCossy of Douglas Orr, deCossy, Winder and Associates, New Haven architects, received an award of merit for his design of a new science classroom building at Hollins College, Virginia.

The award, presented by the U. S. Department of Health, Education and Welfare, was one of twenty given for buildings financed in part by the Higher Education Act of 1963.

HEW, the American Institute of Architects and the Education Facilities Laboratories joined in selecting the award winners from 258 entries.

The three million dollar Hollins building, containing 78,000 square feet of classroom, faculty office and laboratory space will be completed in mid-1967. □

New Partnership

Paul E. Pozzi has become a full partner in the office of Earl P. Carlin. Under the new firm name of Carlin, Pozzi & Associates - Architects, the office will continue the practice of architecture at the present location, 32 Elm Street, New Haven.

Pozzi is a native of Torrington and earned his degree in architecture at Yale University. He is presently the architect member of the New Haven Fire Prevention Code Board of Appeals and has been associated with the Carlin firm since 1960. □

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Fall Activities

Several activities are planned by the Connecticut Society of Architects, AIA, for the fall and winter months ahead. The December meeting is scheduled for the fifteenth of that month in the Hartford area. Plans include welcoming to the profession those newly registered architects who will have passed their registration examinations this fall. A Design Concepts Seminar is planned for the January meeting, tentatively scheduled for January 19 in New Haven.

A legislative program is well under way, with the CSA-AIA committee, chaired by Charles DuBose, FAIA, working closely with the counterpart committees of the Professional Engineers' societies. One of the principal efforts to be stressed is passage of a statute of limitations, much needed legislation which met defeat during the last session of the legislature, large-

ly because of insufficient preparation.

Late in November, CSA-AIA Executive Director Hugh Jones will attend a national meeting of chapter executives at the Octagon in Washington. The second "grass-roots" meeting for Chapter Presidents and Presidents-designate is scheduled at the Octagon for mid-January. The 1967 CSA-AIA President Richard Sharpe will attend with Vice President Charles DuBose, FAIA. □

Dubin Partners

Selwyn Bloome and Norman D. Kurtz have been admitted to partnership in Fred S. Dubin Associates, Consulting Engineers. Both Mr. Bloome and Mr. Kurtz will continue to direct the operations of the New York office of the mechanical and electrical engineering firm, which has offices in Hartford, Connecticut; La Jolla, California; San Juan, Puerto Rico; and Rome, Italy. □



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AIA Opportunity

AIA headquarters, The Octagon, is seeking an administrator for its Department of Professional Services to succeed Bob Piper, who has resigned. Applicants must be licensed architects with management experience, in their thirties. Job pays \$15,000. If interested, Connecticut architects are invited to send resume, references and photo to: W. H. Scheick, Executive Director, 1735 New York Avenue, N.W., Washington, D.C. 20006. □

New England Regional Meeting

As a Chapter of the AIA, the Connecticut Society of Architects participated in the New England Regional Conference AIA in Sturbridge, Massachusetts, October 7 to 9. The exhibit on the Sturbridge Green of fifteen selected projects submitted for the 1966 New England Regional Honor Awards featured several Connecticut buildings. The five which received awards, however, were all from out of state:

Y.M.C.A., Roxbury, Massachusetts
Architects Collaborative
Cambridge, Massachusetts

Greylock Residential Houses
Williams College, Williamstown, Mass.
Architects Collaborative
Benjamin Thompson, Partner
in Charge
Cambridge, Massachusetts

Centers for Materials, Science & Engineering
M.I.T., Cambridge, Mass.
Architect: Skidmore, Owings and Merrill, Chicago, Illinois

Senior Dormitory
Dana Hall School, Wellesley, Mass.
Architect: Hugh Stubbins and Associates Inc.,
Cambridge, Massachusetts

Portsmouth Priory Auditorium,
Rhode Island
Architect: Pietro Belluschi and Robinson, Green and Barretta
Providence, Rhode Island

The annual business meeting was held in the Town Hall, presided over by New England Regional Director Willis N. Mills. Several bylaw changes were acted upon as the first order of business. The nominating committee reported and nominated Philip W. Bourne, FAIA, of Boston for director from the New England Region. Norman Fletcher, FAIA, seconded the nomination which was passed unanimously. Mr. Bourne will suc-

ceed Director Mills at the AIA Convention in New York next May.

A new Regional Judiciary Committee was elected, with Connecticut member Hugh Jones as chairman for the next year. John Peirce of Boston reported on Massachusetts' efforts toward improving the process of architect selection for state buildings. Although they did not succeed in getting the exact bill they wanted through their legislature, the one passed should help alleviate a situation which has hurt the image of the profession in that state.

Discussions concerning political contributions in relation to state work followed. Mr. Bourne described the campaign for the Octagon Building, suggesting that the funds which might have gone for political contributions go instead to the Octagon.

The Saturday morning seminar was on the theme of the conference: "Our Heritage Rejected." James Lawrence, FAIA, was moderator for the panel of Philip Bourne, FAIA, Jean Paul Carlhian and Joseph L. Eldredge. Saturday afternoon might have been "Our Heritage Revisited," as 'most everyone went over to see Old Sturbridge Village.

After dinner that evening, citations were presented to Carl R. Blanchard, Jr. and Ralph T. Rowland who in 1965, as presidents of the Connecticut Chapter AIA and of The Connecticut Society of Architects respectively, "contributed substantially to . . . successful consolidation," and whose "tireless efforts strengthened the profession in creating the Connecticut Society of Architects, a chapter of the American Institute of Architects." The citations were signed and presented by Charles M. Nes, Jr., President of AIA.

Next year the conference will be held in Maine, exact location to be announced. The 1968 Conference is scheduled for October 4-6 in New Haven, Connecticut. □

Fund Raising

The American Institute of Architects has embarked on a fund-raising campaign among its members and hopes to raise \$900,000 in contributions and pledges by the end of 1966 for The American Institute of Architects Foundation, Inc.

Conducted under the direction of a national and three sectional chairmen and 26 regional AIA chairmen, the campaign seeks the funds to start construction on a new headquarters building and to restore the historic Octagon House as part of one comprehensively-planned program. New England regional chairman is Philip W. Bourne, FAIA, Boston, and the area quota is \$65,000.

Delegates to the 1966 convention in Denver unanimously authorized the Institute to acquire additional land to accommodate the long-range needs of the vigorously growing Institute.

The AIA has exercised its option on the adjacent Lemon Building site and the competition-winning architects, Mitchell and Giurgola, of Philadelphia, have been instructed to design a building of about 130,000 square feet of gross floor area, at the same time retaining or, preferably, expanding the garden between the new building and the Octagon House.

The convention also approved, subject to confirming action at the 1967 convention, sale of the Octagon House to The American Institute of Architects Foundation, Inc. Approximately two-thirds of the \$900,000 goal will go toward that purchase, based on independent appraisal of fair market value. The balance is to be applied to restoring the Octagon House, a registered national historic monument, to make it a distinguished symbol of early American architecture in the nation's capital. The AIA will

use the proceeds of the sale to reach a level of equity to ensure that the total building program can go ahead at one time.

Contributions to the Foundation are deductible on personal federal income tax returns. The Board decided to assist the Foundation through a fund drive rather than an alternate method such as raising dues. □

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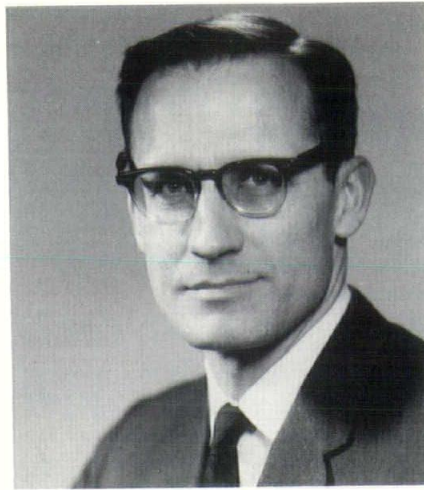
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Investigator Named

The Connecticut Architectural Registration Board and the Board of Registration for Professional Engineers and Land Surveyors have appointed William J. Kimball to serve as investigator for the two boards, according to an announcement by Andrew S. Cohen, secretary of the Architectural Board.

Mr. Kimball, a resident of

Bridgeport, is a graduate of Catholic University of America and a registered architect in Connecticut and New York. He is a member of the Connecticut Society of Architects, AIA, and holds a certificate from the National Council of Architectural Registration Boards.

Serving in this newly created position, Mr. Kimball will be responsible for investigating complaints brought to the attention of either board about improper practices, violations of applicable statutes, or offers to practice which are contrary to the statutes. He will examine plans filed for building permits to ascertain the proper sealing and to point out the necessary precautions in the issuance of permits. And he also will meet with those responsible for the enforcement of applicable statutes, to create better understanding of the statutes and regulations covering the professional ethics in the fields of architecture and engineering. □

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Building Congress Awards

Two architects and a consulting engineer firm shared honors at the awards luncheon of the Connecticut Building Congress Exposition and Symposium on October 26 at the Park Plaza Hotel, New Haven.

For his house in Stowe, Vermont, Benjamin B. DuPont was given this citation: "An old theme, refreshingly and beautifully handled. Nothing extraneous in structure or materials. Well sited and serene in its mountain environment."

Van Zelm, Heywood & Shadford, Consulting Engineers, submitted its work done at the Central Power Plant, Hartford Hospital. The citation stated: "The layout and installation of the equipment within the building reflected a carefully thought and competently executed mechanical design."

For Quinnipiac School, New Haven, Perkin & Will, Partnership and Granbery, Cash & Associates, Architects, received an award which said: "(1) Plan is carefully related to its use as a school for young children. The grouping of class areas with outside space is well considered. (2) Successful massing of the building on the site. (3) Structural system used consistently to give order to the informal plan. Simple and direct treatment of elevations."

Commenting generally on the entries, the jury expressed the thought that most entries were examples of trying too hard, and of complicating the problem rather than simplification.

Professional Display jury members were: Patrick Hodgkinson, Yale University School of Art and Architecture, New Haven; Hugh A. Stubbins, Hugh Stubbins & Associates, Inc., Cambridge, Massachusetts; and Joseph R. Loring, Joseph R. Loring & Associates, Consulting Engineers, New York.

Committee in charge consisted of Stuart Tillinghast, AIA, Office of Carl R. Blanchard, Jr., New Haven, Chairman; Cyril K. Smith, AIA, Branford; and Robert H. Ronalds, AIA, Associated Architects, Farmington. □

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Lighting

Continued from page 21

on the stage. Room lighting is dimmed to promote attention but still left bright enough so that it is possible to identify with familiar surroundings and for taking notes. The stage is provided with the basic elements of stage lighting.

"Quincy House provides an example of how adjustable lighting is used to make large areas comfortable and appealing, especially when it can be brightened or dimmed according to the number of people present and according to their activities."

Consulting engineer J. G. Harris, Jr., of Shreveport, designed four controlled lighting systems to provide band and shell lighting for The Hodges Gardens in Many, Louisiana. Flexibility of control was needed for a variety of musical programs and static displays presented under various natural light conditions. Two sets of three 2000-watt theatrical spotlights were used to front-light performers. Six eight-foot portable sections were used for footlights or for back lighting. Four rows of heavily baffled downlights gave 40 footcandles of even illumination on the stage. Seven continuous rows of fluorescent lamps with dimming ballasts illuminated the ceiling. To create dramatic lighting effects the ceiling baffles can be individually, selectively or collectively illuminated. Motor driven lighting controls are housed in a basement room and remotely operated from control panels backstage and in the orchestra pit.

Paul K. Y. Chen, A.I.A., I.E.S., of Forest Hills, uses lighting to reinforce design. In a contemporary home with great areas of glass to permit maximum visibility of the old Connecticut countryside, Mr. Chen used all recessed light sources. They have incandescent bulbs ranging from 60 to 150 watts. Most of them are controlled by dimmer switches to allow a wide range of lighting effects. The outside remains an important part of

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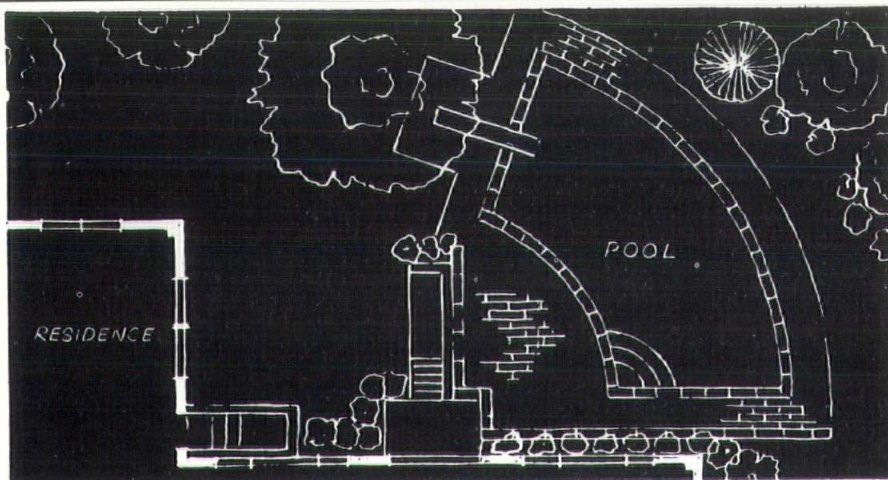
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In each of these lighting applications, different as they are, the same basic principles of illumination govern. Problem, or desired result, analysis and solution follow each other readily. An experienced consultant uses light to create interest, ease tension, increase production, direct traffic flow, heighten appetites, stimulate sales and accomplish other design goals.

Lighting designers are either independent consultants who have served their apprenticeship under the aegis of architectural or electrical design firms, or who are associated with an architect or electrical designer.

As appreciation of the functional and visual aspects of lighting become more widespread, more people will become lighting consultants. Some, unfortunately, will not have adequate training or experi-

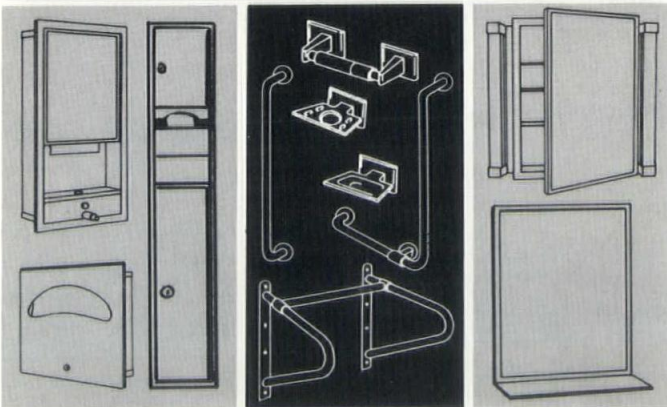


Dimmer controlled lighting emphasizes room areas. Lighting Designer Edward J. Wormley and Associates.

ence, and will be unable to do consistently competent work. Most of them, fortunately, will be well qualified consultants who can discuss their subject on a professional level and who will invite careful scrutiny of their abilities. Like other professions, lighting consultation is not an exclusively male field by any means.

Ranging from the smallest sources to the most complete controls, the design, placement and control of lighting shares importance with other architectural elements. Lighting consultants fill this need with their specific knowledge and skill. If a project is worth lighting, it is worth lighting right. □

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planners, imaginative investors, and architects can result in urban areas of outstanding character. Much serious study remains necessary, though, to reduce the sociological and economic displacement often associated with urban renewal, to ensure that the human qualities contributing so much to the vitality and individuality of cities are not lost in the process. Ambitious as we are to produce buildings of lasting significance, architects of our time must always be included among those who would protect well-functioning neighborhoods and well-loved buildings from destruction in the name of "progress."

In 1963, our American Institute of Architects embarked on a campaign of national beautification which, for want of a better name, it called the "War on Ugliness". This "war" is far from won, but it soon became apparent that many citizens and public officials shared our concern. Today, the effort toward esthetic improvement of our cities and highways has widespread support, ranging from local garden clubs and conservation commissions to the White House. There is much more to our campaign, of course, than planting trees, screening junkyards, or removing billboards — but many Americans, including citizens of Connecticut, no longer hesitate to use the term "beauty" in the context of civic aspect.

Given the situation, the outlook and the responsibility, where does Connecticut's architectural profession stand as our century's third part begins? Has our practice changed, and will it change even more? Will the professional training received in 1940 or 1950 serve to meet the challenges of 1970? Shall we be accountable for total physical environment, or shall we select for ourselves an ever-narrowing specialty in an increasingly complex society which seems to hold the specialist in higher esteem than the general practitioner? Most

importantly, is the profession ready, willing and able to take on the assignment now awaiting fulfillment?

Certainly, the practice of architecture is changing. The "art and science of building" long ago emerged from esthetic exclusion into the world of economics, engineering and environmental control. Today's architect is businessman as well as artist, and expeditor as well as scientist. The relationship of programming, planning, total design, costs and time grows ever more complex, and architects have learned that each factor must be given full consideration if the whole is to succeed.

Still, most architects avoid restriction to one or more of the specific services comprising contemporary practice, convinced that only the complete architect can produce complete architecture. It hasn't been easy to maintain this position, and it will obviously become even more difficult in the coming years. Some outside the profession suggest that architects have reached the limit of their ability to control costs and time schedules; that non-design functions should be left to other "experts."

The issue is squarely before us, and will surely be resolved before our century ends. The architects of Connecticut recognize this and have indicated their intention to counter convincingly their critics' charges. The first step, taken one year ago, was the consolidation of separate professional societies into a single organization through which the exchange of information is rapid, comprehensive and authoritative. Starting with fewer than 300 members, the new Connecticut Society of Architects, AIA, has grown beyond 400 in 1966. More and more, the Society's members are taking an active part in programs designed to expand the knowledge of architects, and to share the benefits of experience in all phases of practice.

The first step has been encouraging. The promise is great, not only for the profession but for those

who look to it for guidance and service. Much more, however, remains to be done. The responsibilities of every architect practicing in Connecticut are such that he cannot afford to be without the benefit of his colleagues' counsel, and it is firmly hoped that by 1968 the Society's membership will include every Connecticut architect. Broader participation by the members, also, is essential — the potential of the profession is great, indeed, and the potential of each practitioner can be increased significantly by close association with those who share his objectives.

Looking further, we foresee a second school of architecture in Connecticut, a program of continuing professional education for practicing architects, and many occasions for cooperation among architects, engineers, planners, builders, government officials and others involved in the myriad processes of building and land-use.

We believe the architects of Connecticut will accept the challenge of the Twentieth Century's third part. We believe that there will be complete architects producing complete architecture in 2000 A.D., and that their practice will be supported and assisted by a professional society stronger and more comprehensive than we can now imagine. Through the mutual effort of such architects and their professional organization, we believe, the people of Connecticut may be assured that the cities of tomorrow will provide the finest possible physical environment. □

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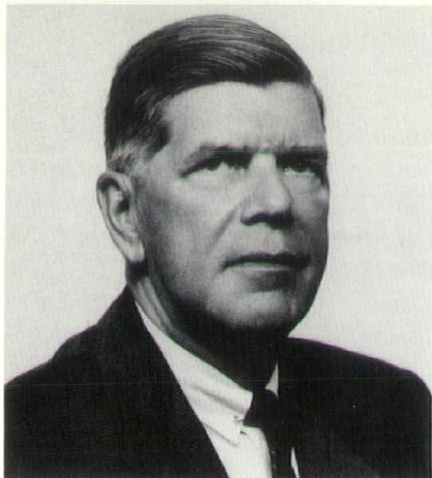
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Carroll L. V. Meeks



Professor Carroll L. V. Meeks, who died in August, was honored at a memorial service on September 8 in Dwight Memorial Chapel at Yale.

A native of Bridgeport where he was born in 1907, he was graduated from Yale in 1928. He earned his B.F.A. and M.A. degrees in 1931 and 1934. His Ph.D. degree was taken at Harvard University.

He joined the Yale faculty as Assistant in Architecture in 1930, became Instructor in 1931, Assistant Professor of the History of Art in 1937, Associate Professor of Architecture and the History of Art in 1946, and full Professor in 1958.

Professor Meeks worked for several years on the research needed to produce his book on the railroad stations of Europe and America. In 1948, he received a Guggenheim Fellowship for study in Europe. During the academic year 1951-52, he received a Fulbright grant to study 19th century architecture in Italy.

In addition to the Society of Architectural Historians and the American Institute of Architects, he was a member of the College Art Association, the Yale Club of New York, Century Association and the Edgartown Yacht Club.

Professor Meeks was a noted authority on the history of architecture of the 17th to 19th centuries. He was one of the men who helped reorganize the Yale School of Art and Architecture in the past two decades. □

Bilco Donates Exhibit

Through the generosity of The Bilco Company of West Haven, the Connecticut Society of Architects, AIA, now has one of the new AIA exhibits, "Design for Cities: Yesterday, Today and Tomorrow."

This new exhibit has received wide commendation as a valuable community education tool. Its twenty-seven panels trace the development of cities from Grecian times to the present, in photographs, drawings and text.

The exhibit was first shown in Connecticut at the CSA-AIA annual meeting in New Haven, November 17. The Chapter's Exhibits Committee will arrange subsequent showings around the state. □

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Award Winner

Architect Wladyslaw J. Otorowski, Simsbury, principal in the West Hartford firm of Professional Associates, received the commendation of Region One Office of Civil Defense Director, Laurie J. Cormier of Harvard, Massachusetts.

Professional Associates won first prize in the eight-state OCD Region for its entry in a nationwide design competition for community centers incorporating fallout shelter. The contest was conducted by the American Institute of Architects for the U. S. Office of Civil Defense. In a previous contest (1964) involving a shopping center with fallout shelter, Mr. Otorowski and his associates received a Certificate of Merit for their efforts. The design team for the current prize-winning entry consisted of W. J. Otorowski and Arthur H. Alden, III, of Bloomfield, architects, and Raymond H. Loomis of Windsor, professional engineer.

The contests sponsored by the Office of Civil Defense are to demonstrate that fallout shelters can be included in all building types at little or no additional construction cost and enhance and im-



Laurie J. Cormier (second from left), Region One Director, U.S. Office of Civil Defense, presents award to Wladyslaw J. Otorowski as Arthur H. Alden, III, (left) and Raymond H. Loomis, P.E., look on.

prove function and appearance. The 1966 contest for a design of a community center was planned to serve normal long-range needs and at the same time incorporate added emergency protection from fallout gamma radiation.

Professional Associates' design was set in a 29-acre site including a common landscaped plaza and plenty of parking space. Buildings would be phased with a library and a gymnasium-recreational facility, both including shelter, and an auditorium and arts building to follow as funds permit, also con-

taining dual-purpose shelter space. Shelter space in all three would accommodate about 3,900 persons.

Commenting on his \$4,000 prize-winning design, Mr. Otorowski said: "This was perhaps the most challenging of the OCD design competitions. Schools and shopping centers, by their very nature, are primarily one-purpose . . . either educational or commercial. A community center of the type specified in the contest rules encompasses many aspects of human endeavor. We are delighted that we were so successful." □

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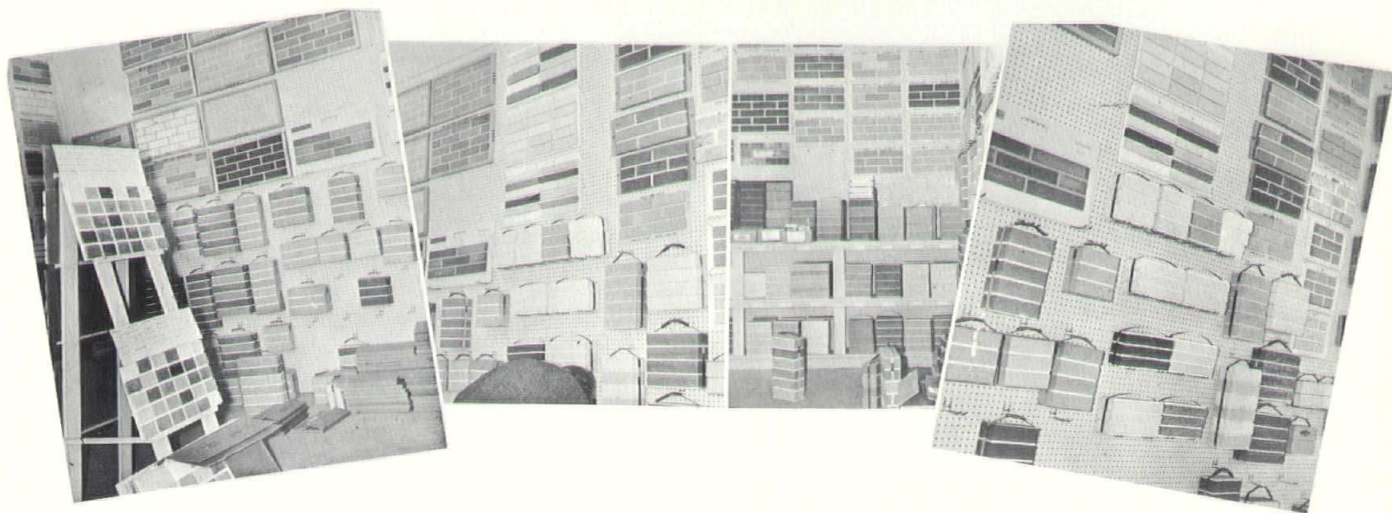
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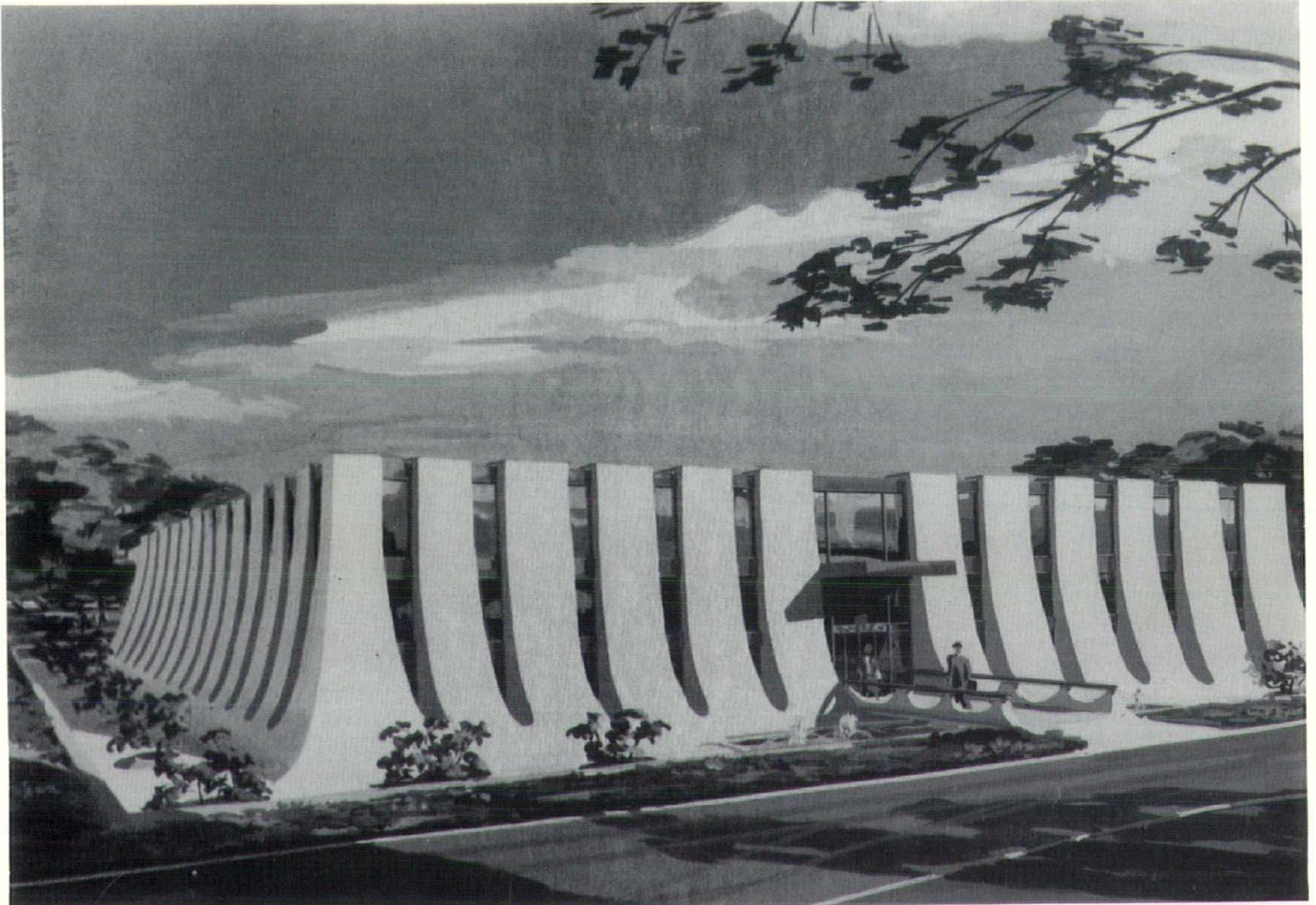
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