

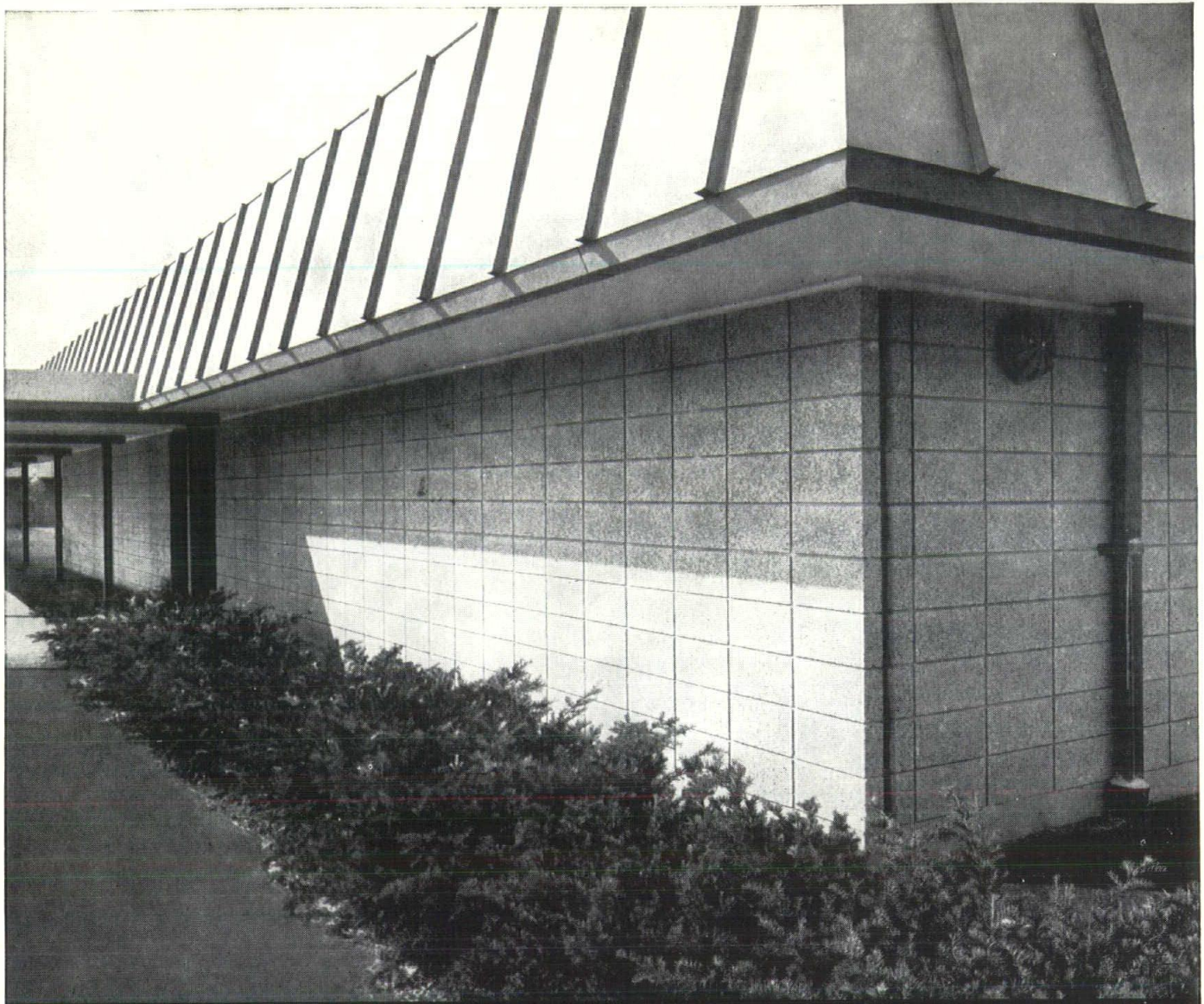
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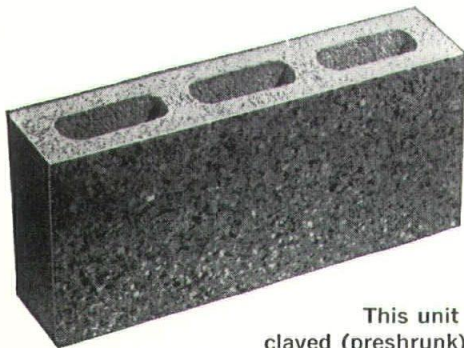




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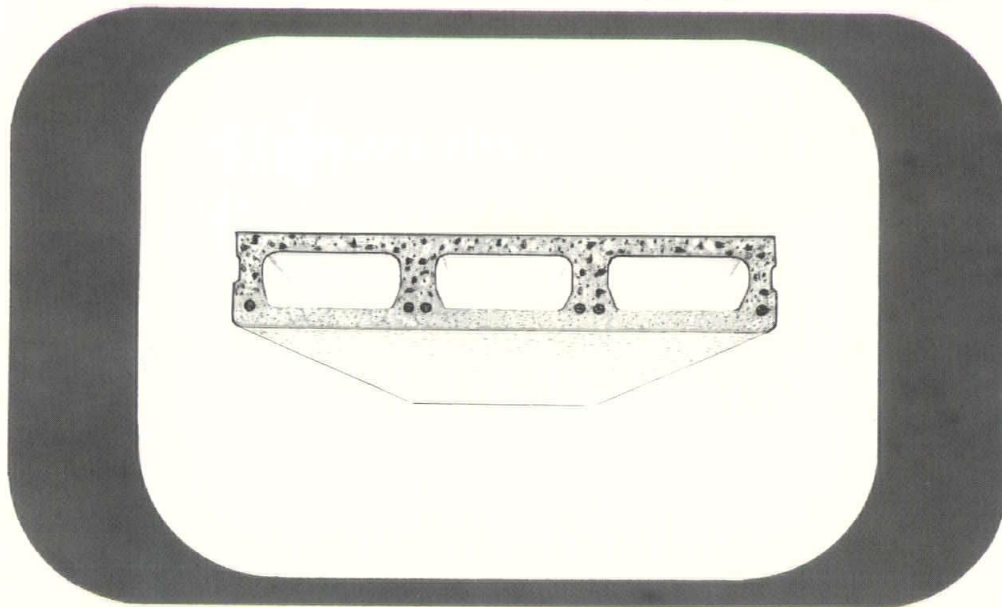
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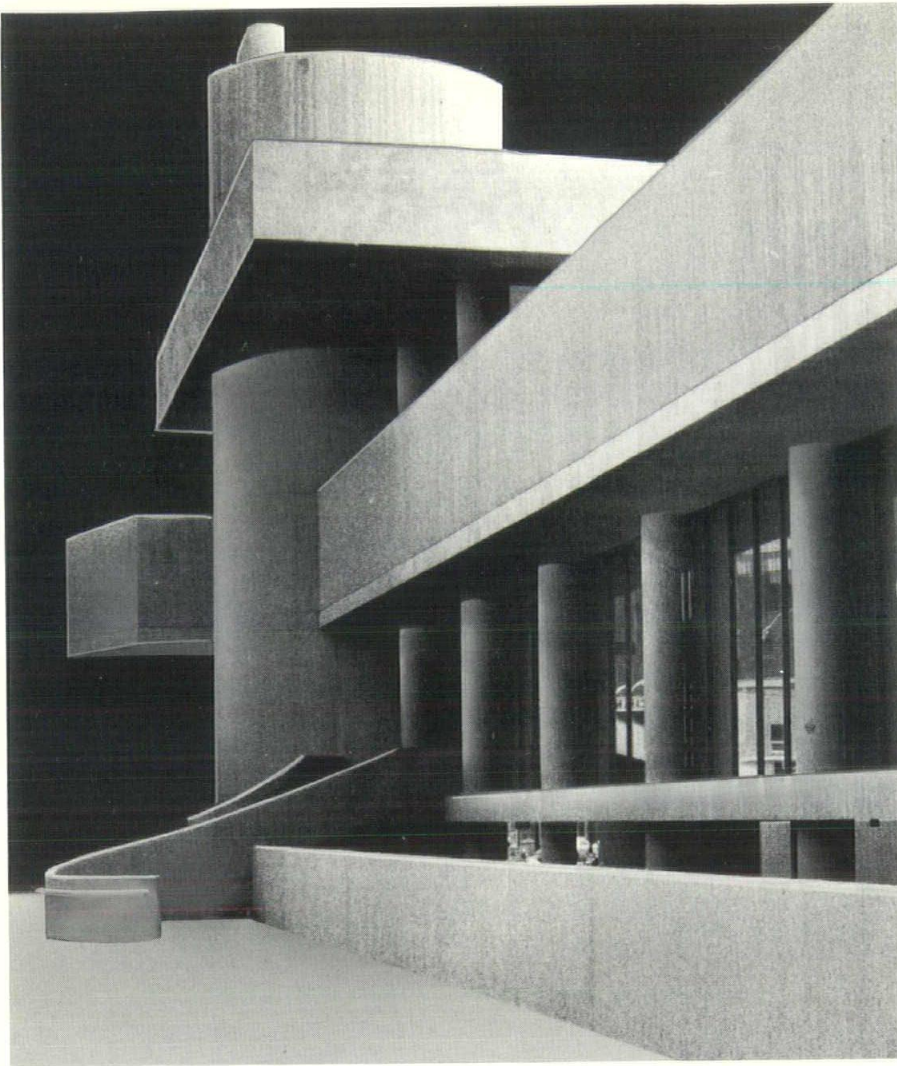
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### COMING EVENTS

To October 2  
Hayden Planetarium, New York City: Sky Show "From Stonehenge to Palomar."

October 6  
Manchester, Vermont: 23rd Annual Convention, Marble Institute of America.

October 6-8  
Sheraton-Eastland Motor Hotel, Portland, Maine: AIA New England Regional Conference.

October 7  
Guilford: Tour of Old Houses.

October 19  
CSA-AIA Chapter Meeting.

October 23  
Museum of Modern Art, New York City: Transportation Graphics Symposium.

October 24-28  
G. Fox & Co., Hartford: Society of Connecticut Craftsmen, Handcrafts Fair.

To October 31  
Monroe, N. Y.: Museum Village of Smith's Clove.

### Housing Cooperative

Preliminary plans for an \$8 million housing cooperative for the Church Street South development have been submitted to the New Haven Redevelopment Agency by the Greater New Haven Jaycees. Construction is scheduled for this October, and architect for the project is Charles Moore of MLWT Moore-Turnbull. □

### Standards Booklet

Specifications for making buildings accessible to 22 million physically disabled Americans are available to architects and builders without cost. Approved by the American Standards Association, free copies are available from the Easter Seal Society, 2023 West Ogden Avenue, Chicago, Illinois, 60612. □

### New Assignment

Gibson A. Danes has left his post as dean of Yale University School of Art and Architecture to become dean of visual arts at Westchester College, Purchase, New York. The new campus is scheduled to open in 1970, and Professor Danes will develop a new curriculum and program and recruit a staff. □

# CONNECTICUT ARCHITECT

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FRONT COVER: Mutual Insurance Company of Hartford won an AIA Award for Sherwood, Mills and Smith, Architects. The giant sculptured mural is by Constantino Nivola.



## TABLE OF CONTENTS

President's Report .....	6
Architecture and the Arts .....	7
Mitchell Branch Library .....	14
Dinosaur State Park .....	18
New Haven Buildings .....	21
Mellon Gallery .....	25
Coordinators .....	26
Reynolds Memorial Award .....	29
Index of Advertisers .....	30

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# PRESIDENT'S REPORT

The Connecticut architect practices today in a period of rapid changes in building technology and land development. Vigorous professional participation places broad demands upon individual capabilities. We can no longer design single buildings without regard for adjoining landscape, for we have increasingly complex building types, stricter budgets, multiple clients, and greater involvement with total environment.

Arbitrary subdivision of land by property lines, zoning ordinances, and other land controls is being challenged by its inherent inadequacies. Social inequities and profit motivation create the challenge — and urban renewal programs hasten the process. Burdensome responsibilities have been placed upon poorly equipped planning commissions, zoning boards, redevelopment agencies, and municipal government systems to make decisions which will have a profound effect for an indefinite period on urban and suburban living.

At issue, too, is the survival of our urban centers. Can profit motivation continue to be a dominant element in urban survival? Are we capable of dealing with land as a resource?

Within the framework of these existing circumstances, it becomes increasingly evident that the environmental design professions must be an active part of the decision-making process. All the studies, rationalizing, models, formulas and scheming imposed on this decision arena have no value unless, when assembled, there is order. This capability is the architect's training and skill, and it must be our service to society. We must demand and at the same time earn the right to be part of this process.

For the past six months, and doubtless for many months to follow, the executive board and

council of commissioners of the Connecticut Society of Architects have been attempting to determine the direction our professional society should take to be most effective in Connecticut. Clearly, the CSA cannot afford to be little more than a secretariat. The Society *must* play an active role in leading individual practitioners toward greater involvement in the development of Connecticut in the years ahead. It *must* include the public as well as the private sector.

Earlier in the year, a task force was assigned the responsibility of examining these questions and their implications. Its preliminary report suggests the road ahead: the Society must serve the individual practitioner as a *Resource Center*. The Society must provide the practitioner with information which is inadequately assembled or not available on an individual basis. Information retrieval systems clearly are on our horizon. Obviously such an undertaking will demand more individual participation and greater financial commitment. No one is going to do it for us. If we were to pool all the man-hours we expend individually today on securing, storing and retrieving information available to us and translate it into dollars, it undoubtedly would exceed the cost on a collective basis which would give far better results.

Ironically, we are deluged today with information impossible to retrieve even twenty-four hours later.

The implications of these findings further suggest the possibilities of the creation of sub-sections of our Society through smaller cohesive units in our major metropolitan areas such as Hartford, New Haven, Bridgeport, Stamford, and others, to be truly effective. Our profession must unite within itself, as well as with the other design disciplines, if we are to participate in the reconstruction of

## Richard S. Sharpe, AIA

our environment on an effective basis. The interchange of knowledge and experience is entirely inadequate today, particularly within our own profession.

In the public sector, renewed efforts hold promise for active participation with such state agencies as the Connecticut Development Commission, the Department of Community Affairs, the Department of Public Works, and the University of Connecticut which fill a void that the private sector cannot handle. They share with us common interest and purpose.

Our profession is in urgent need of a program in environmental design at the State University level, dealing not only with the training process but the research process as well. Assistance in all of the disciplines of environmental design is already at a crisis level in our offices. A recent study by the Institute indicates that at the present rate of growth, instead of one architect per 6,000 people as today, there will be one architect per 20,000 people by the year 2000. Our own statewide survey two years ago indicated drastic manpower shortages within our offices. What will tomorrow be like?

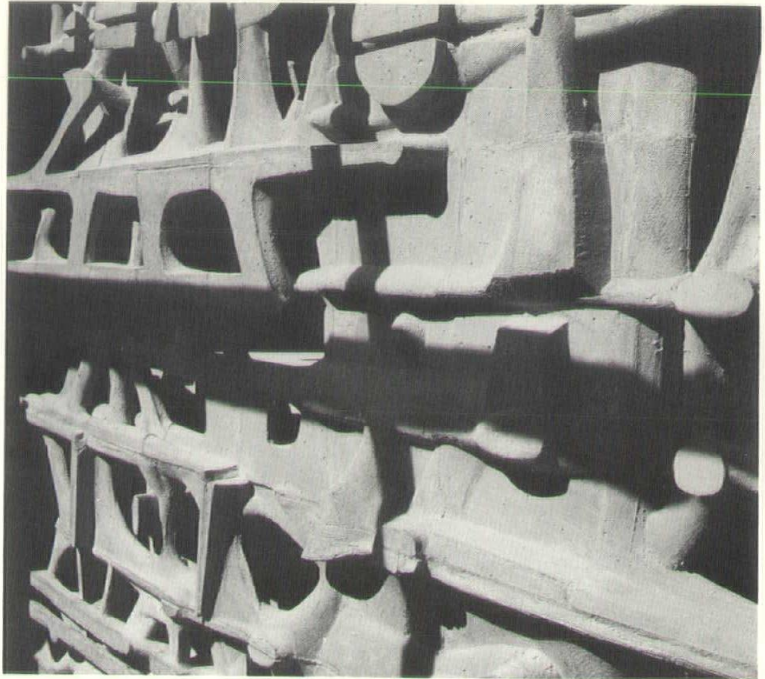
Within the Society, the present efforts of approximately thirty committees and task forces involving some 250 people are at work on assignments important to CSA and to our individual practices. While the majority of these groups are involved deeply in resolving their assignments, there are some whose effectiveness is not yet apparent.

Part of our fundamental problem is that we are a *volunteer* organization, and our effectiveness is totally dependent upon those who are willing and able to give time and effort for our collective well being. Unfortunately, this system produces unbalance. The fact is that *less* effort by *more* of the

Please turn to page 22

Architecture, it has been said often, is the mother of the arts. But architecture too often ignores its offspring and becomes severe and frigid in boxing in space for human use. Nature, it must be remembered, creates few straight-lined cubes — instead curving and undulating its lines and forms to give charm to its multiple designs.

Fortunately, many architects — and architectural clients — moderate function with charm. Many happily believe what they read and say about environmental compatibility. Within the budgets and other necessary limitations placed upon them, they integrate other forms of art to bring warmth, dimension and character to their architecture. In doing this, they



Created by sculptor John Marshall, the 24-foot-high screen forming a dramatic partition at Hartford National Bank and Trust Company's Constitution Plaza Office was cast in reinforced concrete sections at Plasticrete's Hamden Plant and assembled at the bank building under Marshall's supervision. Welton, Becket & Associates of Los Angeles and New York, architects, and Jeter and Cook, Hartford architects, collaborated in the design.

## ARCHITECTURE AND THE ARTS

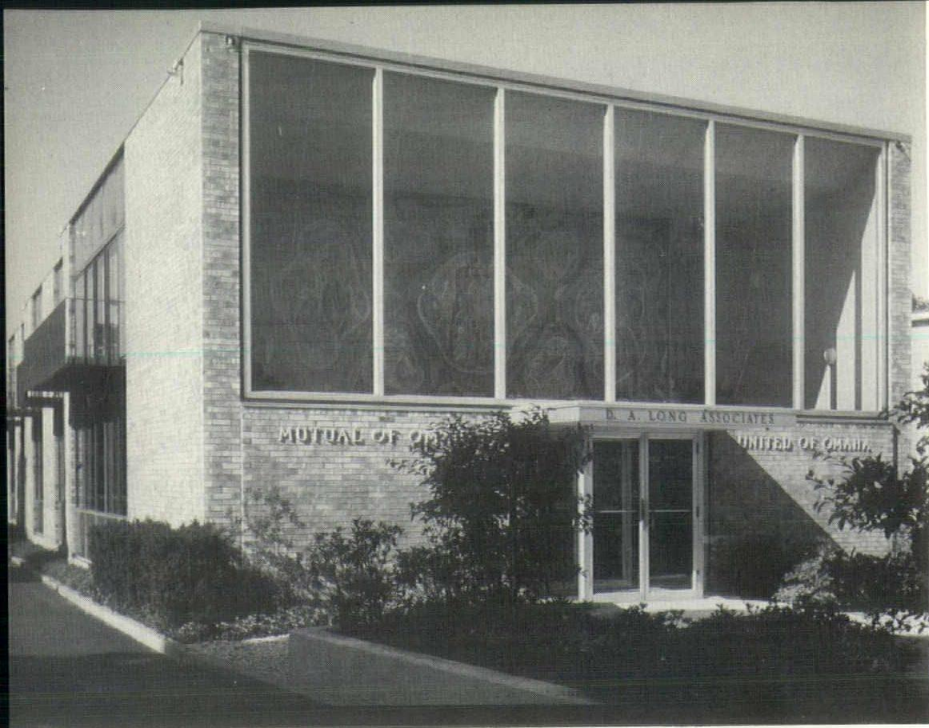
Artist Paul W. Zimmerman (right) shows his mural "Connecticut" to president J. Coy Reid of the First New Haven National Bank. The bank has used works of prominent Connecticut artists throughout its New Haven headquarters building.



create relief from the monotony and boredom of bare function and convenience without reducing at all the utility or effectiveness.

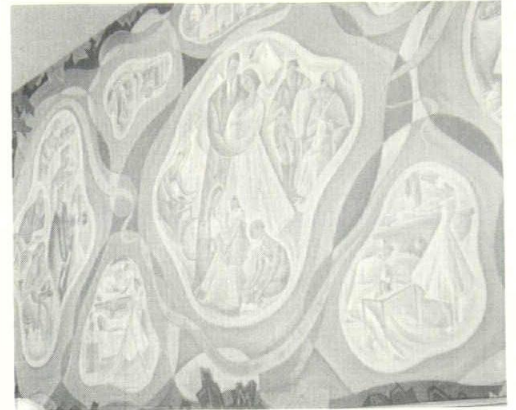
The successful use of sculpture, murals, and other art requires professional planning and skill. Just as the pastoral front yard scene of an old rural dwelling half hidden by a clump of lilacs and shaded by magnificent maples may be jolted by well-intentioned, waste-not foreground placement of an old bathtub filled with petunias, so can architecture be insulted by ill-conceived use of art.

A mural with its use of design, color and thematic treatment can be used to alter the sensation of a building's spatial proportions. Sculpture which is of good scale



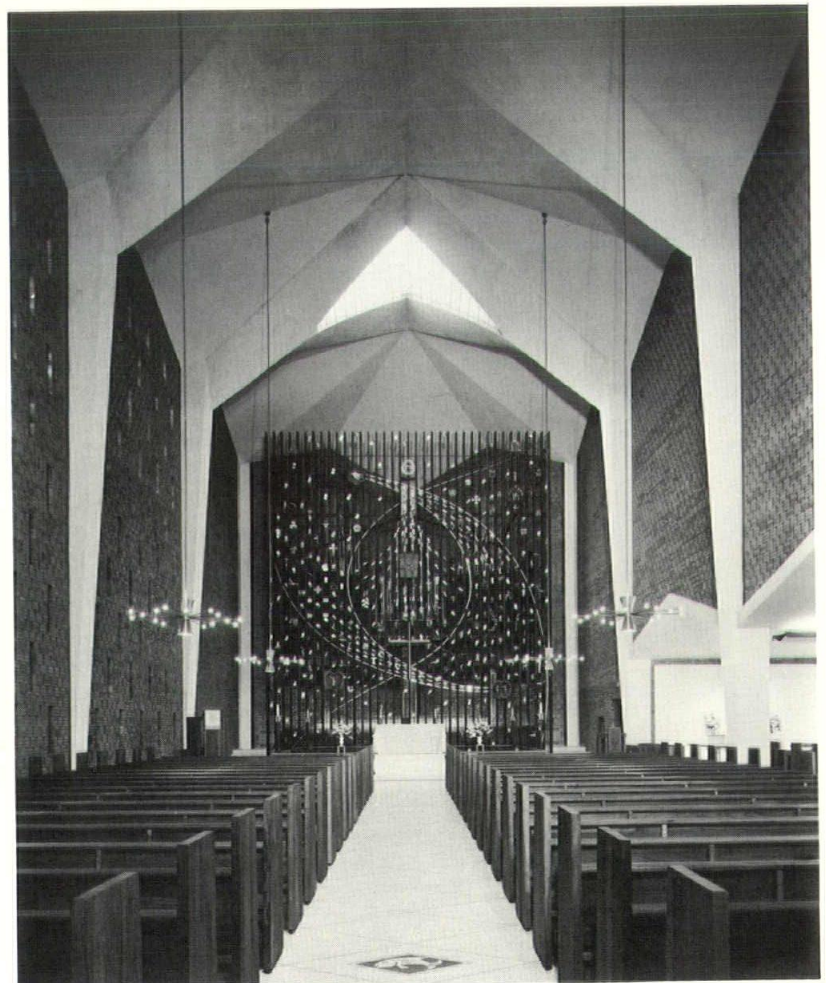
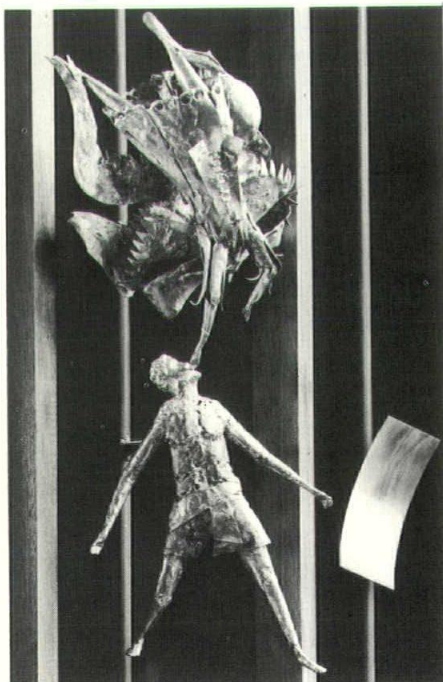
D. A. Long Associates, general agent for the Mutual of Omaha and United of Omaha, commissioned Rowland & Griswold, architects, to design its office building in Hamden. A painted mural symbolizing insurance coverage is located on the upper rear wall of the public lobby and can be seen from the street through upper front windows. The mural by noted artist Alfred James Tulk is lighted at night.

Viewed closely, the mural suggests the sense of interwoven areas of peaceful color and the dominance of these areas over the dark and jagged forms representing the dangers from which protection is sought.



St. Mark's Church, New Canaan, Sherwood, Mills and Smith, architects, features a reredos sculpture by Clark B. FitzGerald.

One of the sculptures on the choir screen shows the exquisite detail,





and color enhances and directs the focus of an architectural ensemble and fulfills an important merging function.

Presented here is a random group of buildings which have used art effectively as a part of the total architectural design.

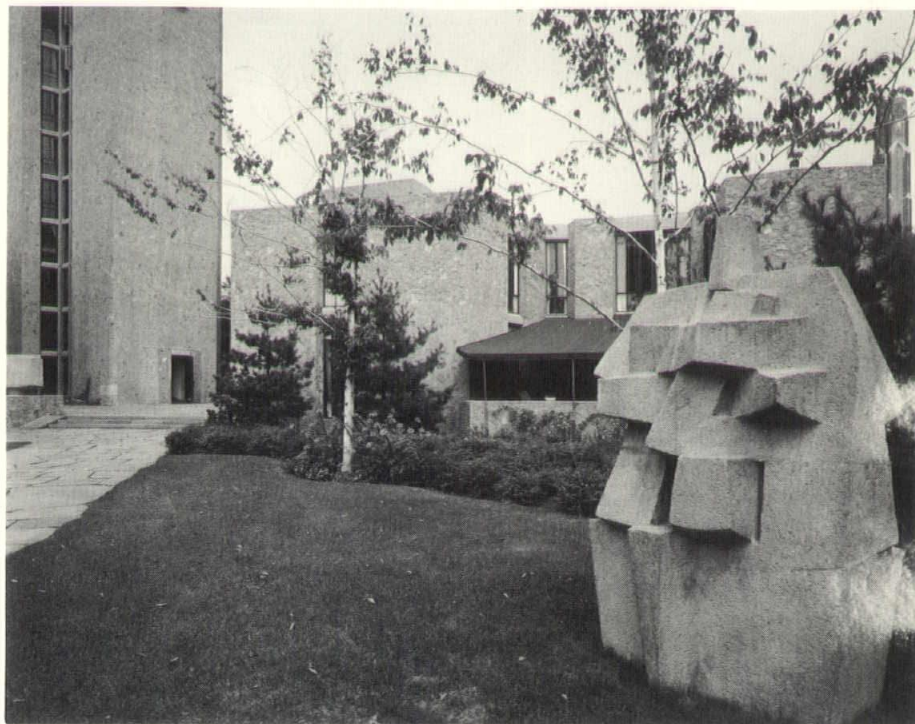
The late Douglas Orr's majestic use of space in The First New Haven National Bank lobby includes a large alcove which houses a spiralling staircase to the bank's lower level. For this, Paul W. Zimmerman did a bold and broad impression of Connecticut. The painting was conceived to harmonize with the Stony Creek granite of the bank's architecture.

Mr. Zimmerman said of this: "First, I wished to capture the bank's function as well as its architecture. I tried to distill the essence of my many rich impressions of this area that is so full of contrasts. Rather than try to capture a specific locale within the state, I have combined the wild and turbulent as opposed to the tailored and well cultivated areas. The violence of a storm and the sudden clearing of the sky with the blaze of sunshine break-

ing through, the grey cold of a rainswept day, the new daring to stand with the old, the flat rich bottom lands, the rhythmic flowing hills, and the violent rock outcroppings — are but a few of the impressions that have excited me. These are the elements with which I have worked in trying to create

the spirit of 'Connecticut' as a projection of the bank's architecture."

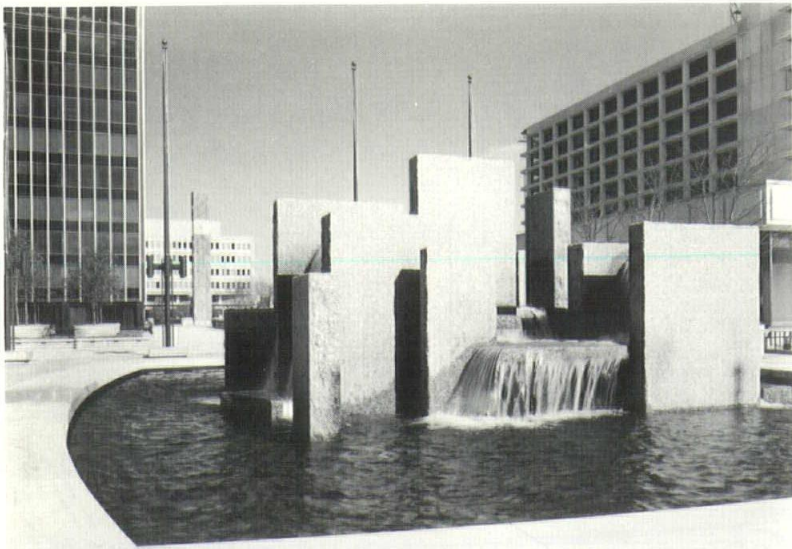
The late Eero Saarinen said of the Ezra Stiles and Morse Colleges at Yale University that the shapes of the polygonal buildings were derived to provide the "special and diverse student rooms, to answer needs of the site and to give a



Morse College designed at the same time as Ezra Stiles College by Eero Saarinen features abstract sculpture (above) by Constantino Nivola.



Constantino Nivola's sculpture (left) stands in front of Ezra Stiles College, Yale University, facing the Payne Whitney Gymnasium. Eero Saarinen was the architect.

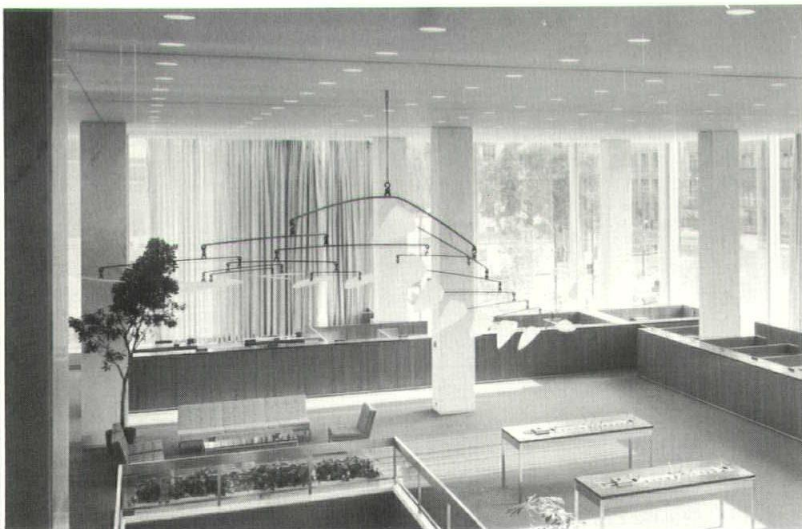


Monolithic forms are used in fountain sculpture in Hartford's Constitution Plaza. The sculpture was executed by Charles DuBose, FAIA, coordinating architect, following a design created by Masao Kinoshito of Sasaki, Walker and Associates, landscape architects.



The sculptured clock tower at Constitution Plaza, designed by Sasaki, Walker and Associates was completed under the direction of Charles DuBose, architect.

The main banking room in the new office building of the Connecticut Bank and Trust Company, 1 Constitution Plaza, Hartford, has its air space dominated by a mobile designed by Connecticut artist Alexander Calder. Mr. Calder is the originator of the decorative, rhythmically floating, sculptured form recognized as a purely American contribution to art. Carson, Lundin & Shaw, New York, were architects for the bank.



variety and sequence of spatial experiences in the courts. Most significantly, we conceived of these colleges as citadels of earthy, monolithic masonry — buildings where masonry walls would be dominant and whose interiors of stone, oak, and plaster would carry out the spirit of strength and simplicity.”

Constantino Nivola executed a series of abstract sculptures which are located about the courtyard and on the buildings to provide cohesion, contrast, and dynamic unity.

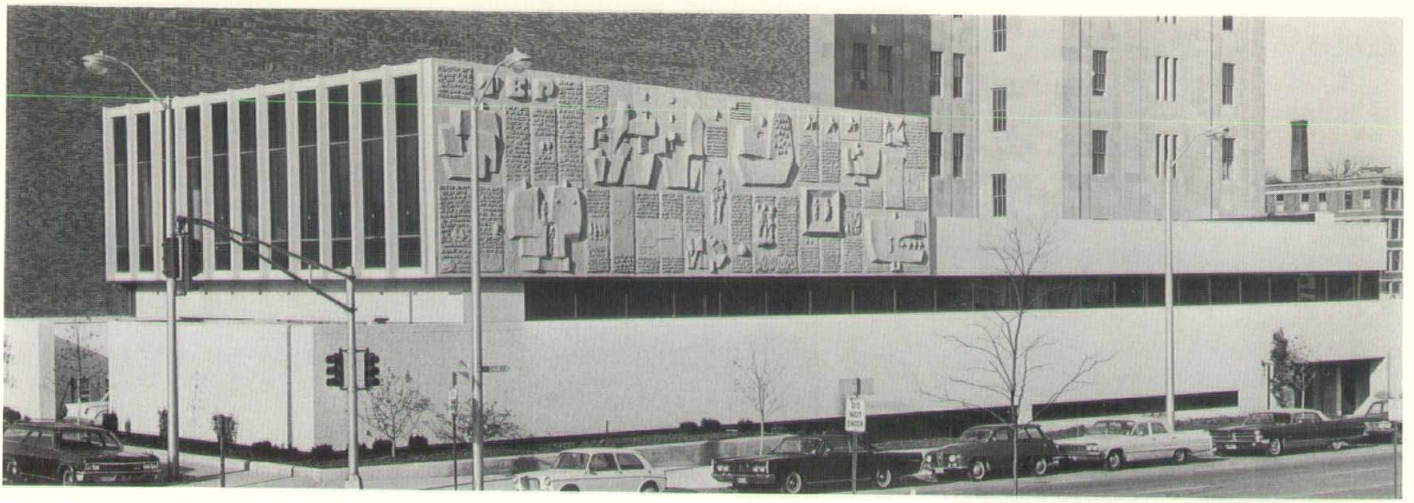
The same sculptor, Constantino Nivola, who was winner of the AIA gold medal for allied arts this year, designed a bas relief depicting a newspaper in abstract for the upper facade of the Post Publishing Company parking garage in Bridgeport. Fletcher-Thompson, Inc., was architect for the structure.

In this case, utility was combined with art in a happy interpretation which avoids the controversial issues of war and murder and politics.

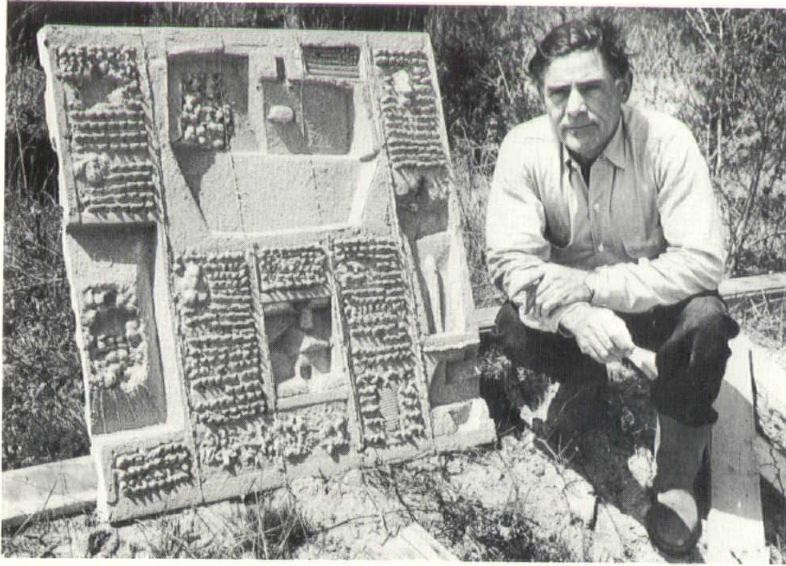
Ralph T. Rowland, project engineer for Fletcher-Thompson, feels the sculpture will inspire much looking, and “the more you look, the more you imagine you see. We were trying to do something of which Bridgeport will be proud . . . made possible because of an enlightened client.”

And, again, Constantino Nivola, applied his mural art to the Sherwood, Mills and Smith designed Mutual of Hartford's home office building. In a dramatic facade, the sand-finish bas relief consists of an uninterrupted vertical plane of some 130 reinforced concrete panels which serves as a structural wall. It serves, too, as an excellent example of a pleasing blend of the sculptor's art and the most advanced building techniques.

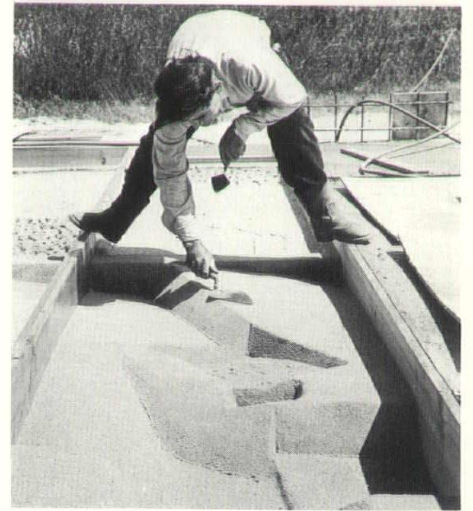
In another Sherwood, Mills and Smith structure, St. Mark's Episcopal Church in New Canaan, Willis N. Mills who directed project said that the church was designed with special emphasis on the liturgical arts, with the altar and the reredos



Bas relief by sculptor Constantino Nivola appears on the upper facade of the new Post Publishing Company parking garage in Bridgeport, Fletcher-Thompson, architects.

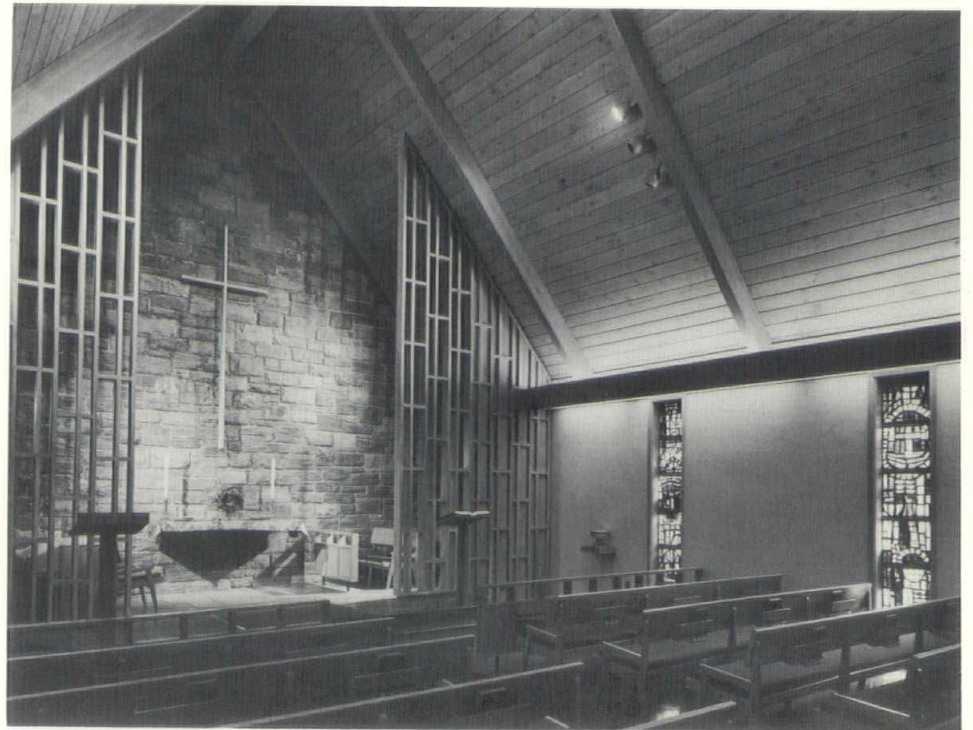


Constantino Nivola kneels beside a small model, in negative, of a panel featuring the states and the American flag in "sand wall" for the Post Publishing Company parking garage. The light and shadow cast by the sun bring a poetic quality to the artist's interpretation of a newspaper.



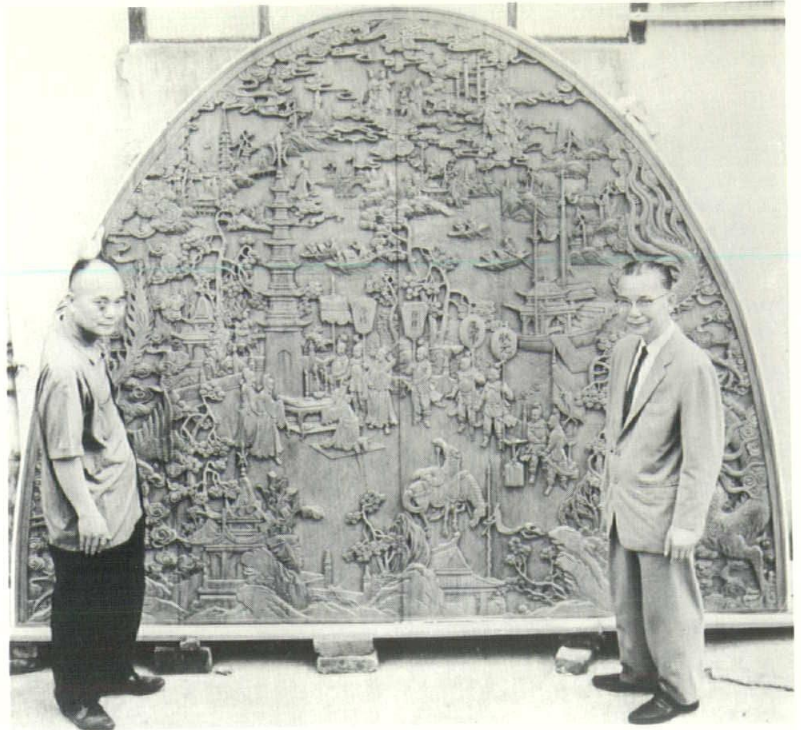
Constantino Nivola straddles a mold to work with trowel in producing his art in the wet sand. The panel is part of the education section featuring graduation.

The Southport Congregational Church, Sherwood, Mills and Smith, architects, is accented by stained glass panels fabricated by Gabriel Loire, Chartres, France. There are seven windows, each one representing a different cross and consisting of one-inch thick stained glass sections set in a concrete rib. The one shown nearest the font is the Onion Cross commemorating the fact that Southport was a major onion center in colonial times.





A Hong Kong craftsman traces the design of one of nineteen hand-carved teak doors for General Time Corporation's new headquarters building in Stamford.



Each "World Door" represents a different nation and symbolizes the company's history in international business and its interests in contributing an attractive structure to the Stamford community. Each door measures eight feet at the base and tapers to a height of eight feet. The Chinese door is shown ready for shipment.



A craftsman carves a reproduction of the Bayeux tapestry into the three inch teak door. Victor Bisharat is the architect.

The international headquarters of Dorr-Oliver, Inc. of Stamford, Connecticut, designed by architects Sherwood, Mills and Smith of Stamford, features a bronze sunscreen sculpture by Robert Cronbach across the entrance. Surrounded by carefully landscaped grounds, the building is simple and dignified, blending harmoniously into its suburban residential environs.





Three sculptured cast concrete, bronze rimmed lily pads, by Noguchi, lend an added dimension to the reflecting pool off the South Terrace of Connecticut General's home office building. In the background is the Company's cafeteria.

On a rise to the southeast of Connecticut General's home office building in Bloomfield are three large monoliths of red granite, the work of the noted sculpture, Isamu Noguchi. Related in character to ancient monuments in England and to primitive sculpture on Pacific Islands, these figures are his conception of a family group. The placing of stone upon stone is itself a timeless expression of man's desire for order and security in the world around him. Both concepts — the family unit and the desire for security — form an appropriate expression for a life insurance company. Skidmore, Owings & Merrill of New York, were the architects.



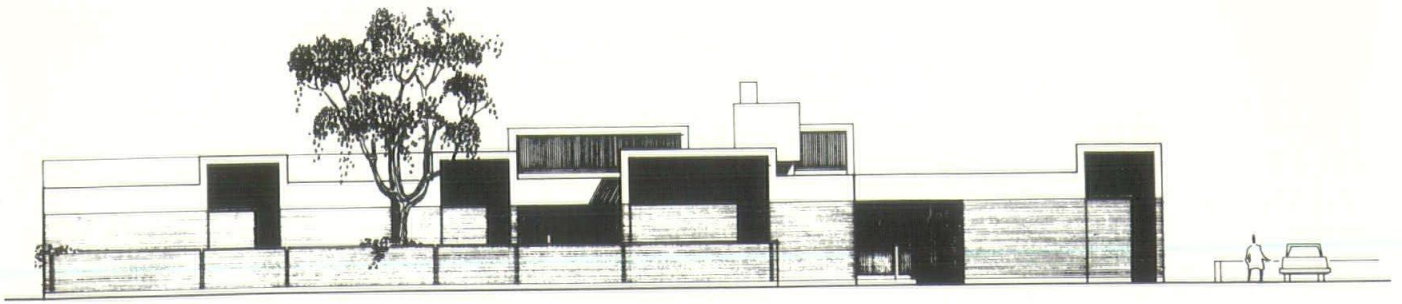
behind it providing a dramatic focal climax. Light streaming down from an overhead skylight above the altar reflects off the sculpture on a free standing, mahogany reredos or choir screen. The reredos is forty-two feet high by thirty-six feet wide and serves to separate the fifty-seat choir from the nave. It screens the organ from the congregation, yet provides one way vision for the choir behind.

The reredos was designed by Clark FitzGerald of Castine, Maine. More than 300 sculptured metal figures adorn the screen, arranged singly and in groups to dramatize the story of creation and episodes from the Bible. The sculpture includes various animals and human figures executed in copper and brass.

Victor Bisharat, architect for the new corporate headquarters of General Time Corporation in Stamford, traveled across the world to purchase contemporary and antique artworks for the interior of the building. The "world doors" of the building "symbolize the company's history in international business, its interest in world trade, and its desire to contribute an unusual, beautiful structure to the Stamford community," according to a company spokesman.

Hartford's Constitution Plaza, the work of Architect Charles A. DuBose, was the subject of a story in the July-August 1966 issue of *Connecticut Architect*. The sculptured fountain and clock-tower are further examples of the power of this art form in contributing to pleasing effect in architecture.

The ability to create buildings in which people will work and people will live carries a responsibility which goes far beyond function, utility, and a dedication to current or new trends in design. The human soul feeds on beauty. It can in time starve in the architectural canyons of big cities where maximum dollar use of ground level square feet dictate design for optimum occupancy. Man was created for something better. □



West elevation.

## LIGHT IN ACTION

**Donald G. Mitchell Branch Library  
New Haven, Connecticut**

**GILBERT SWITZER, ARCHITECT**

Light and site (and sight, too) were dominant factors influencing Architect Gilbert Switzer's design of the Donald G. Mitchell Branch Library in New Haven. The harmonious solution is a building which belongs on its small, very beautiful sloping site which is dignified by fine old trees, in a park with West Rock as its background.

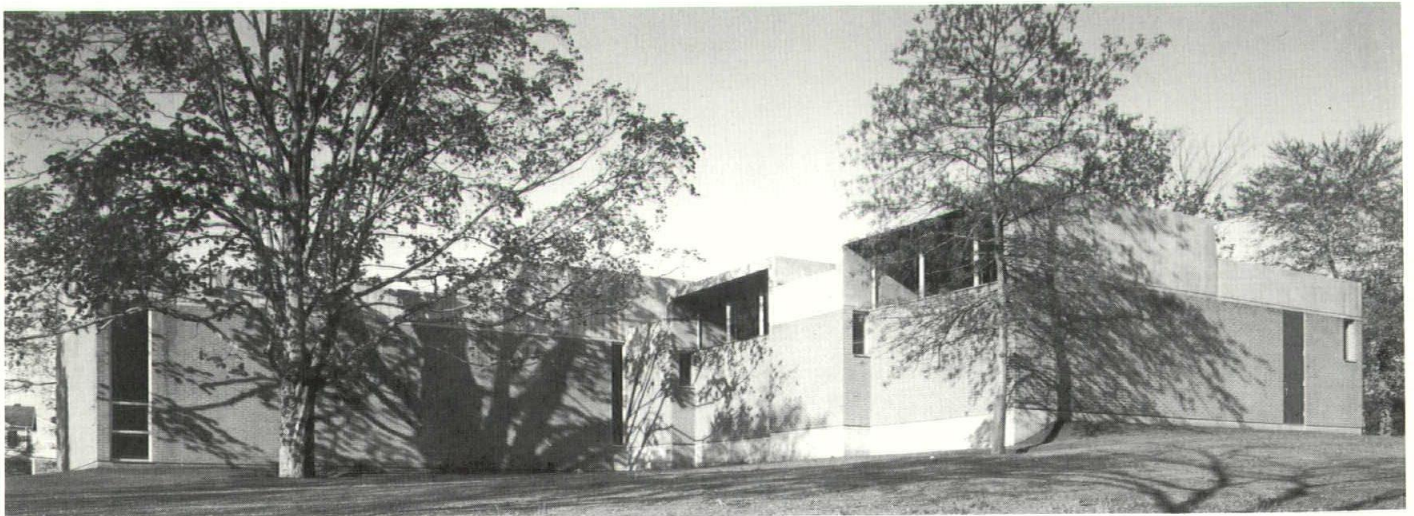
Writing in *The Library Journal*,

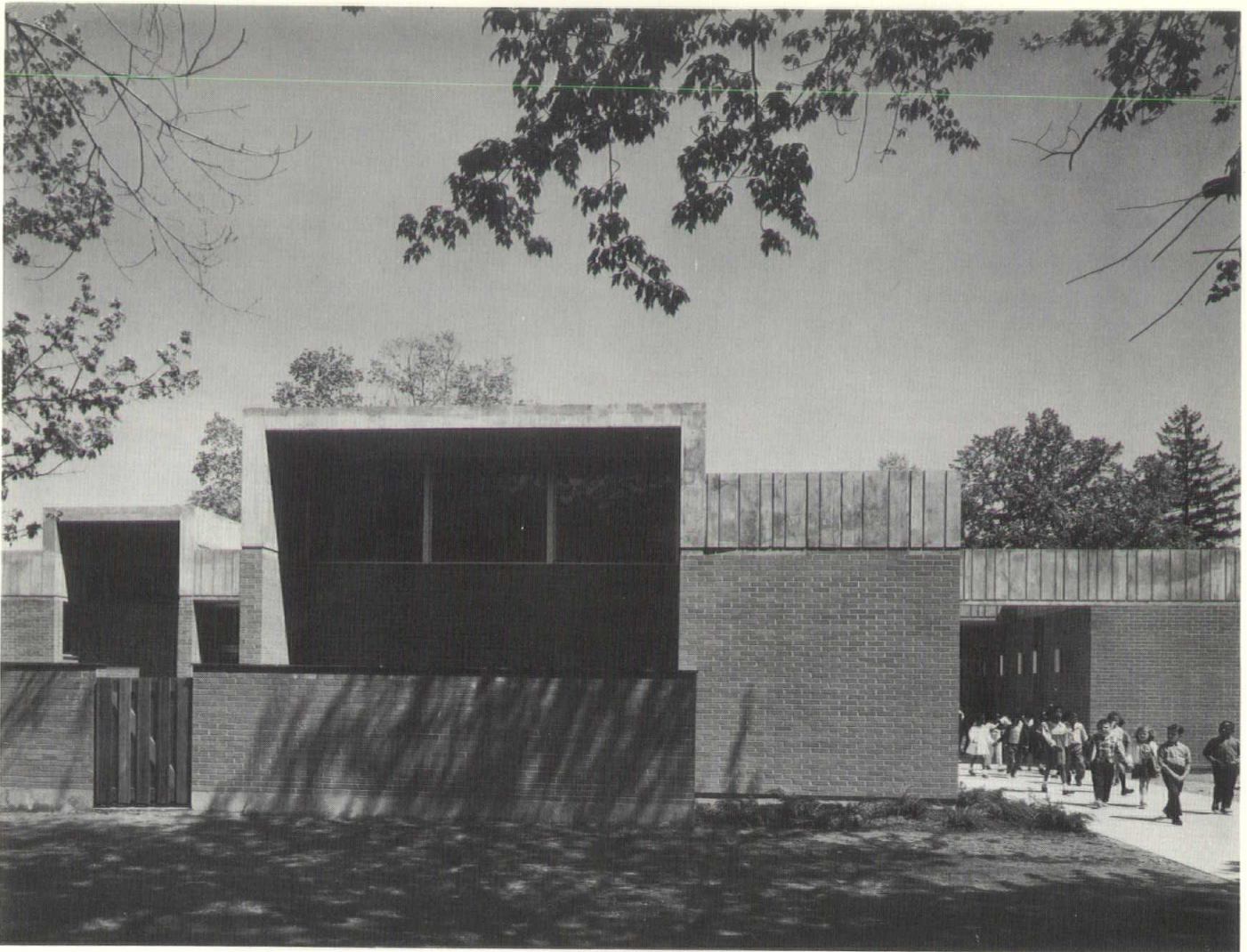
Meredith Bloss, city librarian of the New Haven Free Public Library, said: "The architect objected to (library) buildings with many large windows at eye level, which often create problems of glare at the reading tables and book shelves, as well as of heat, over-intensity of light, and sun control. He and the owners were concerned about the contradiction of

large window expanses which had to be covered by draperies in order to make the rooms usable."

The form of the building was determined to a considerable extent by the use and control of light. Large wells, or light monitors, above the general ceiling level provide soft, glare-free illumination for each group of reader tables.

East elevation.





Light monitor gives sculptured facade.

There are no conventional windows or glass walls to act as strong eye level light sources forming glare distractions. There are no reflections from polished floors or table tops, for these, too, were considered in the design.

Bays containing book stacks in the children's wing are formed by segments of the exterior wall projecting alternately in and out to accommodate the light monitors above. The general lighting system has the advantage of permitting uninterrupted use of exterior walls for book stacks throughout.

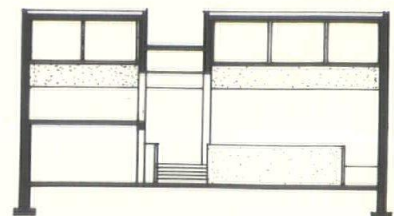
There is a dramatic use of concealed illumination which produces a "light mural" embracing the entire end wall in the adult

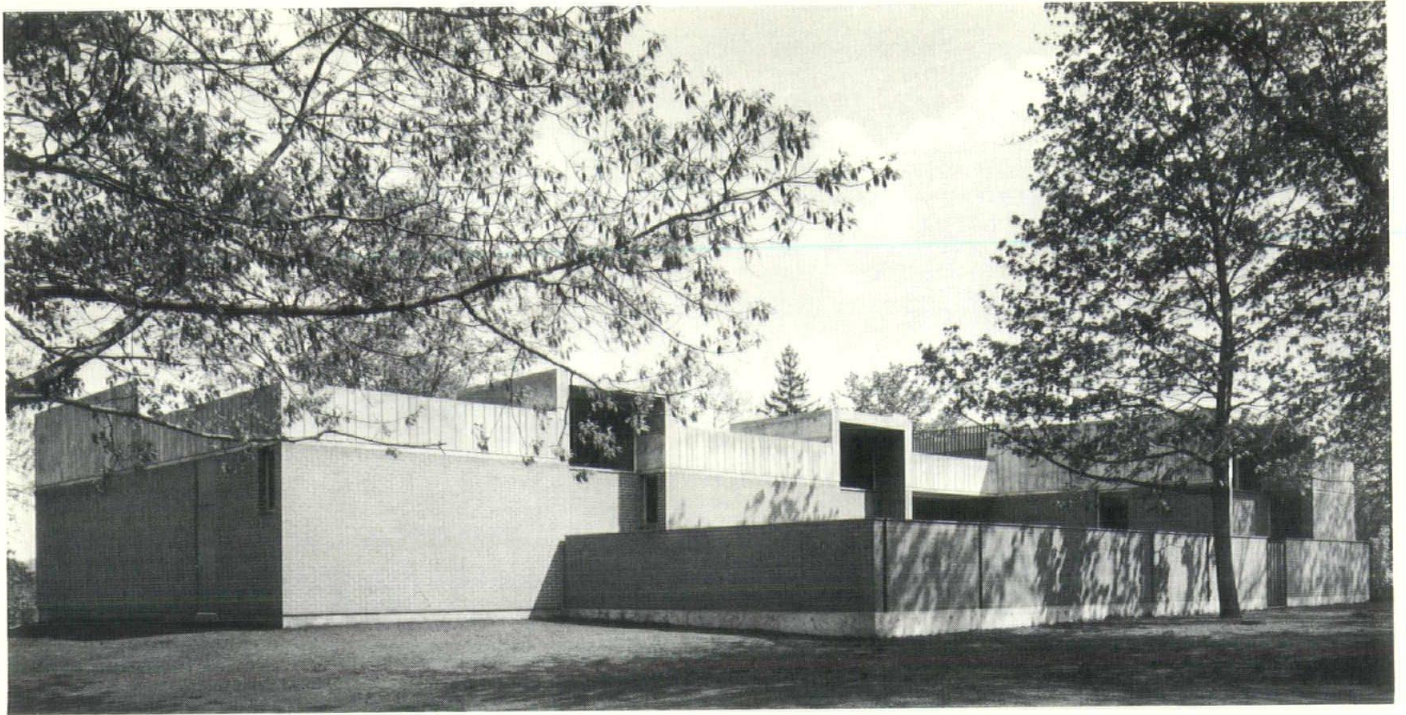
reading room. Two chimney-like roof projections function as sun shades for skylights and flood light downward to bathe this end wall. Contributing to the effect is a flow of light from vertical glass panels on the sidewalls which bring in light from two added sources and enhance the luminosity of the wall.

Artificial light within the ceiling wells follows the same pattern of diffused illumination at night. In keeping with the architect's concept of controlled daylight and controlled artificial light sources and distribution, the result is comfortable, purposeful and visually pleasant. "The light wells were evolved as devices to allow daylight penetration of the space, with

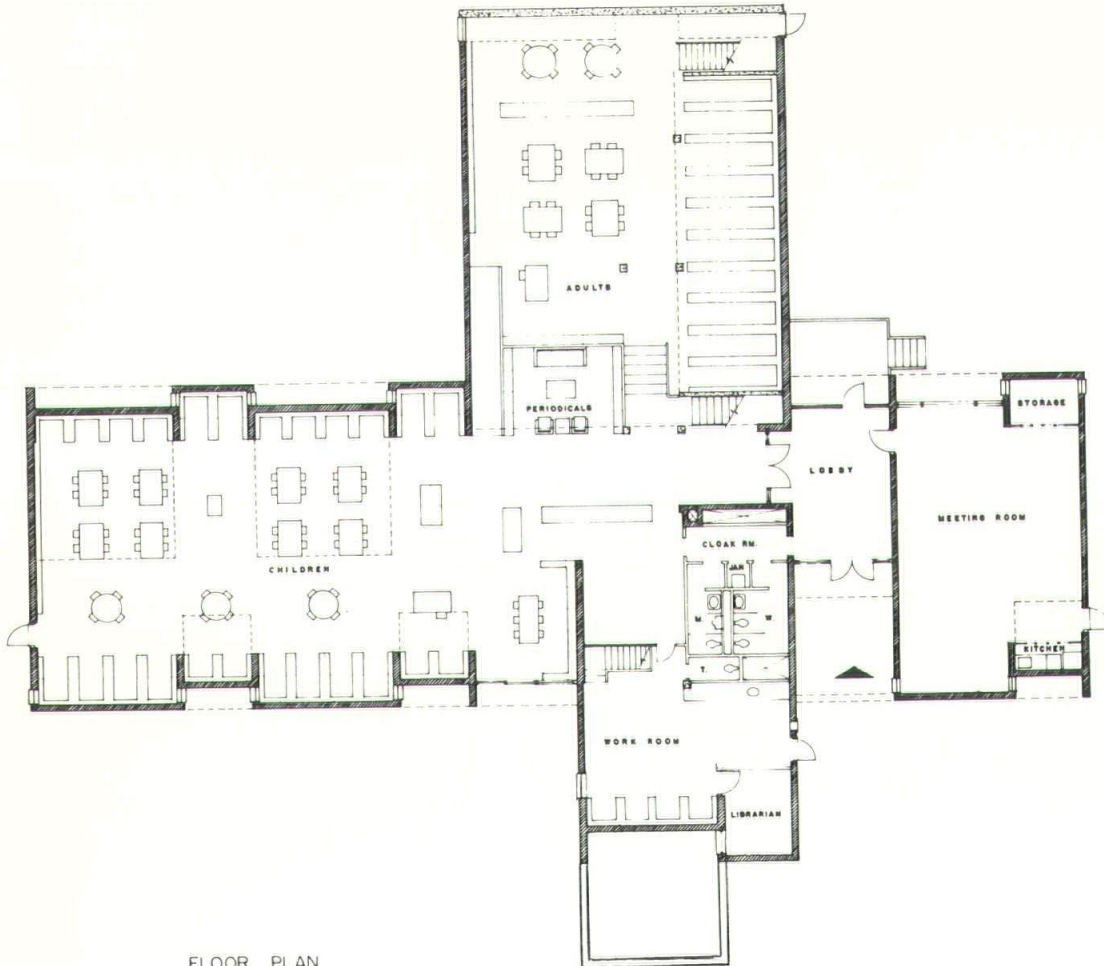
controlled sun exposure and sky view. The design dictated the source of artificial illumination which would closely simulate the daylight effect; hence the choice of semi-direct linear fluorescent sources," according to Mr. Switzer.

Contrast to add interest in interior spaces is achieved by the use of incandescent low brightness light sources over reading tables. They are clustered to minimize





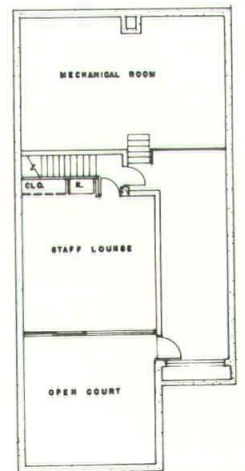
Walled courtyard adjoins work room.



FLOOR PLAN



BALCONY PLAN



BASEMENT PLAN



shadows and to articulate the architecture.

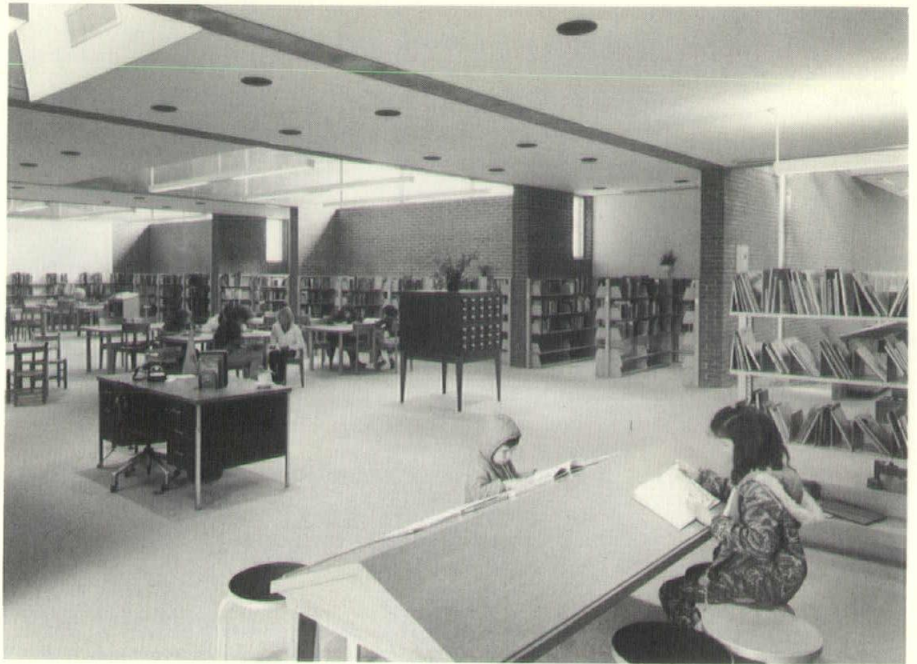
As far as possible, natural materials were used inside and outside the building. Brick, rough concrete with form marks left undisturbed, natural undyed wool carpeting, and oak millwork and furniture form a euphony of muted tones. The brick color was selected to echo the orange-clay color of afternoon sunlight on West Rock.

Traffic flow was a major consideration in working out the floor plan which is in the form of a modified cross. A control desk is located at the center of the cross and is backed up by the office and workroom. The library's adult areas and children's room can be viewed from the control point, and people have free access from the entrance to either area.

In addition to library facilities, there is a meeting room with its own terraced garden in the fourth wing. This room can be used independently for various types of meetings or exhibits and is set off from the entrance lobby so it can be entered independently. The meeting space with room for 75 people is equipped with sets of adults' and children's chairs, folding tables, a set of display panels, and a small kitchen.

Full architectural advantage was taken of the sloping site. The adult area is in the lower portion, and its elevated roof gives a strong contrast in volume and scale to the more intimate children's area on the higher entrance grade. The lower level is reached by ramp and stairs. A further advantage was the creation of a balcony, allowed by the greater height of the adult area, which contains sixteen study tables over the stack area.

Gross floor area is 10,000 square feet, and the building and built-in equipment cost \$25.63 a square foot. Since it was constructed on city property there was no land cost. Landscaping, equipment and furniture other than built-in, artwork, and professional fees



Light monitors provide soft, glare-free illumination.



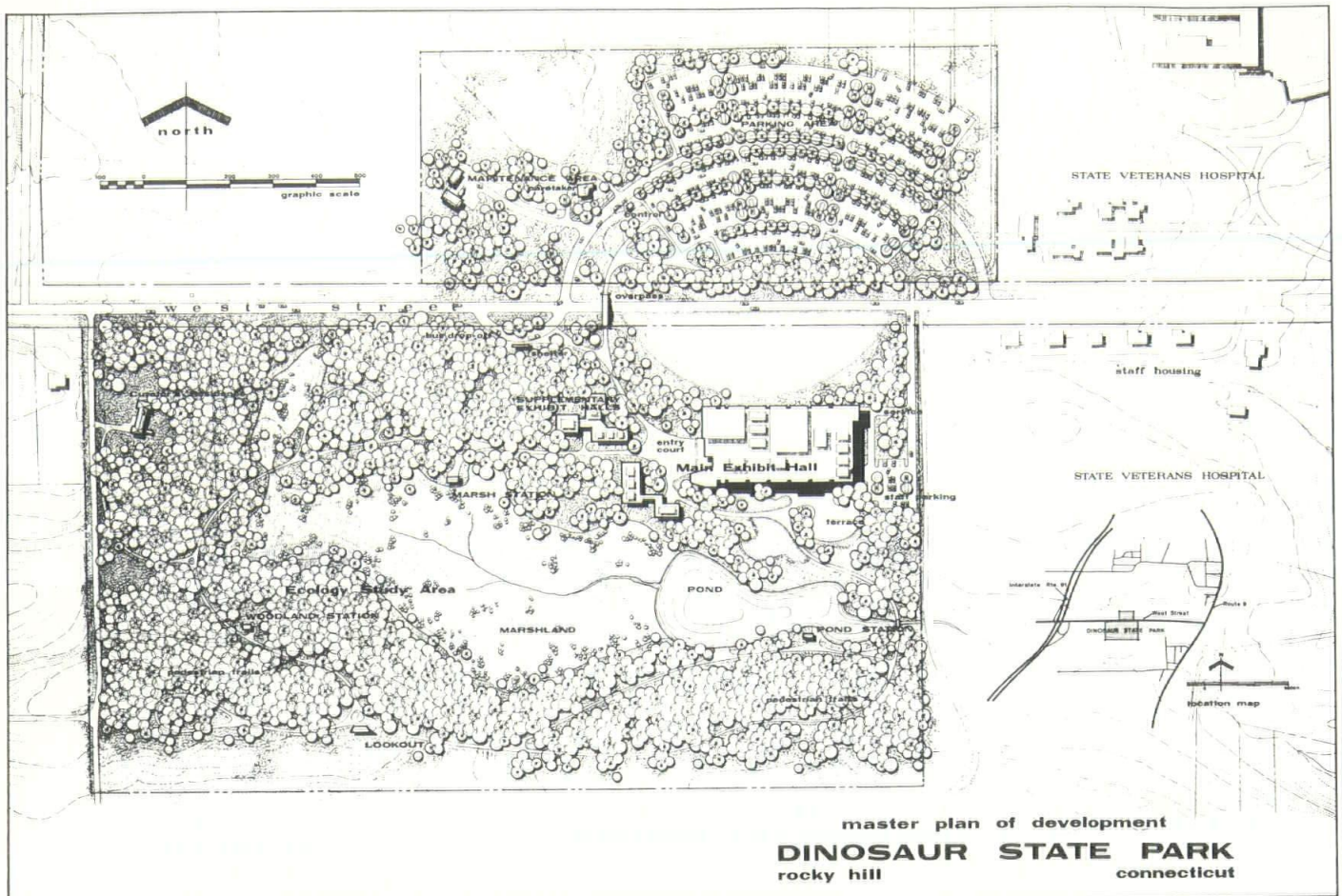
amounted to another \$5.47 a square foot.

The branch library is a concrete frame building with brick bearing walls. Bays of nine feet, eighteen feet and thirteen feet six inches are based on a four-and-a-half-foot module, dictated by library stacks. The three-and-a-half-foot concrete cap, which forms the roof, houses one to three inch poured-in-place concrete beams. A hung acoustical ceiling is flush with the exposed underside of the beams and conceals ducts and other mechanical equipment. The building is air conditioned.

Working with Mr. Switzer as consultants were Milo S. Ketchum and Partners, structural engineers;

Van Zelm, Heywood and Shadford, mechanical engineers; and Daniel S. Gaidosz, electrical engineer. Sasaki, Dawson, DeMay, Associates were landscape architects, and Sylvan R. Shemitz was lighting consultant. □

GILBERT SWITZER, who has his Master of Architecture degree from Harvard Graduate School of Fine Arts, opened his office for the general practice of architecture in New Haven in 1961. He has designed buildings and projects in most of the New Haven renewal areas, in other Connecticut towns, and in New York and Massachusetts. He taught at the Yale School of Art and Architecture from 1947 to 1959, and was United Nations professor of architecture at Middle East Technical University in Ankara, Turkey, from 1960 to 1961. He has been a frequent visiting critic at various American universities and will conduct a four-week problem at the Tulane School of Architecture this fall.



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 civil engineers

**Golden · Thornton · La Bau**  
 architects

**design consultants**

On August 24, 1966, Edward A. McCarthy was bulldozing a twelve-foot-deep footing for a State Highway Department research building in Rocky Hill, Connecticut. He uncovered some strange three-toed tracks imprinted in the rock strata and promptly reported his discovery.

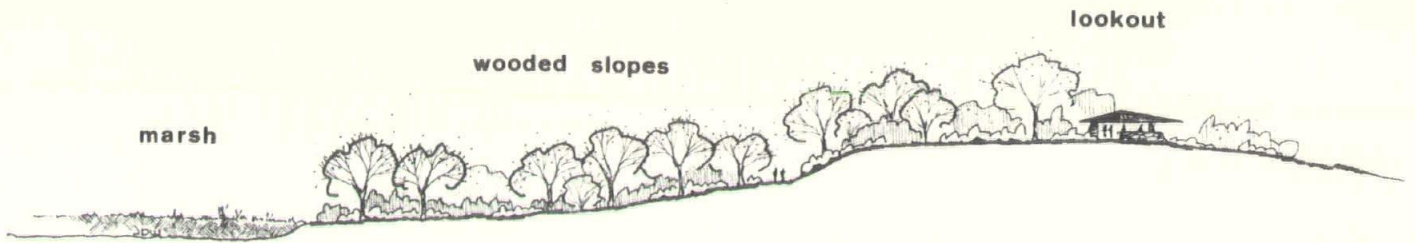
Paleontologists, geologists and others were on the spot the next day examining the exposed area. The importance of the discovery caused an immediate stop on the Highway Department project, and Governor John Dempsey appointed an advisory committee which undertook a design study of the area's potential.

Much progress has been made during the year which followed. Morton S. Fine & Associates, landscape architects and civil engi-

neers, and Golden · Thornton · La Bau, architects, as design consultants, developed a master plan of development for Dinosaur State Park in Rocky Hill.

The Connecticut Department of Agriculture and Natural Resources, under the direction of Commissioner Joseph N. Gill, and State Park and Forest Commissioner Donald C. Matthews instituted action to protect the site immediately and in the future.

Some 2,000 prints discovered in Rocky Hill have been identified by scientists as those made by three types of reptiles. *Eubrontes giganteus* was a coelurosaurian dinosaur about 25 feet long. It appears to be related to the *Halticosaurus* from the triassic period of Germany. *Anchisauripus*, probably *Anchisauripus sillimani*, was a small-



## Section through Ecology Study Area

Park site, Rocky Hill.

er coelurosaurian about twelve feet long. *Batrochopus dispar* was a quadrupedal thecodont reptile of a group resembling modern crocodiles. These animals are primitive reptiles from the triassic period and lived 180 million years ago in Connecticut. They were the ancestors of the larger dinosaurs which were to follow as the dominant forms of animal life on earth for about 100 million years.

Other fossils discovered at Rocky Hill in the black shale are identifiable vegetable remains and marks which may be those of amphibians, phytosaurs, and other life forms. Also preserved in stone at the site are small splash impressions made by raindrops, the delicate ripples left by shallow water wave action, and ridges left when the mud dried and cracked.

The unique scientific value of the triassic trackway discovery in Rocky Hill has been acclaimed by scientists around the world. Thousands of students and scientists have visited the site to view and study the discovery. The plan for the park will not only perpetuate this evidence of the distant past for future study but also will make it available to the public.

It is hoped to extend the present site of approximately seven acres to 70 acres, all to be known as Dinosaur State Park. The parcel under consideration is favorably located along West Street, a state highway which serves as a connector between Route 9 to the east and Interstate 91 to the west.

The major portion of the total area is heavily wooded and contains a wide variety of plant and animal life because of considerable changes in soil, moisture and ele-



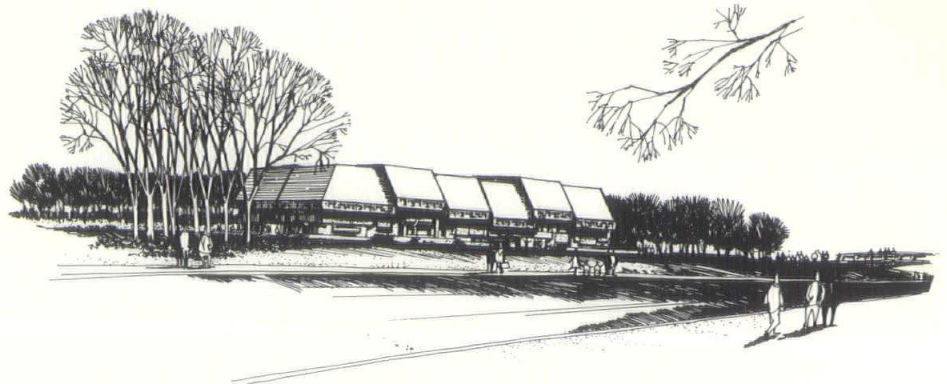
vation. The consultants' plan would retain the natural character of the site with wooded areas and marshlands providing contrasting locales for the study of "contemporary evolution" or ecology. The trackway will be the main attraction, focal point, and purpose of the park.

### Architectural Analysis

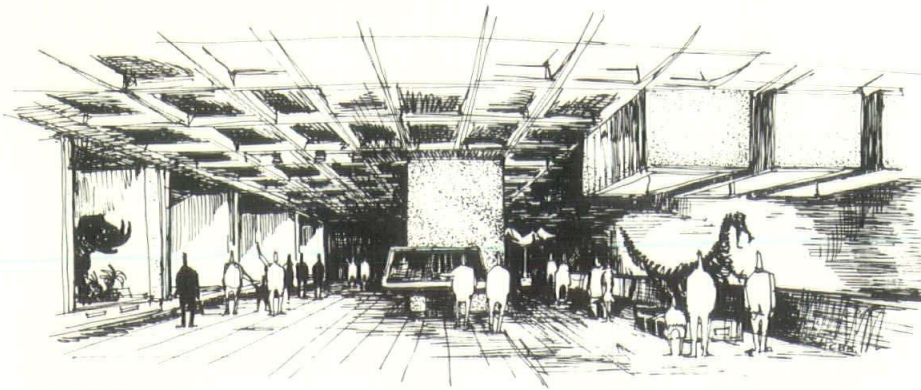
The consultants recommend that the primary circulation patterns within the exhibition building be versatile and logical. There must be a sound sequence of preparatory functions preceding exhibit spaces. A returning visitor, familiar

with the building's contents, should be allowed to move quickly to the area of his particular interest. Both new and experienced visitors to the park should be able to move and study in their own fashion without interfering with each other.

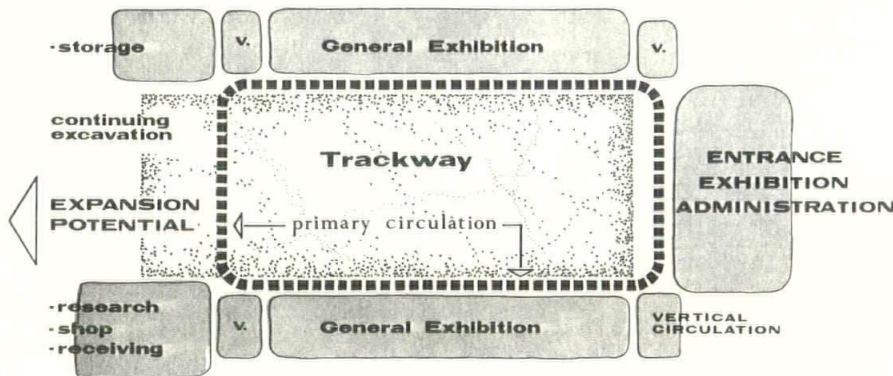
Since the main trackway is about 300 by 140 feet, the building will physically and psychologically revolve around it. Too, the trackway would lose much of its force as an educational tool without supplementary exhibition and explanatory material immediately available. This interrelationship between trackway and display is



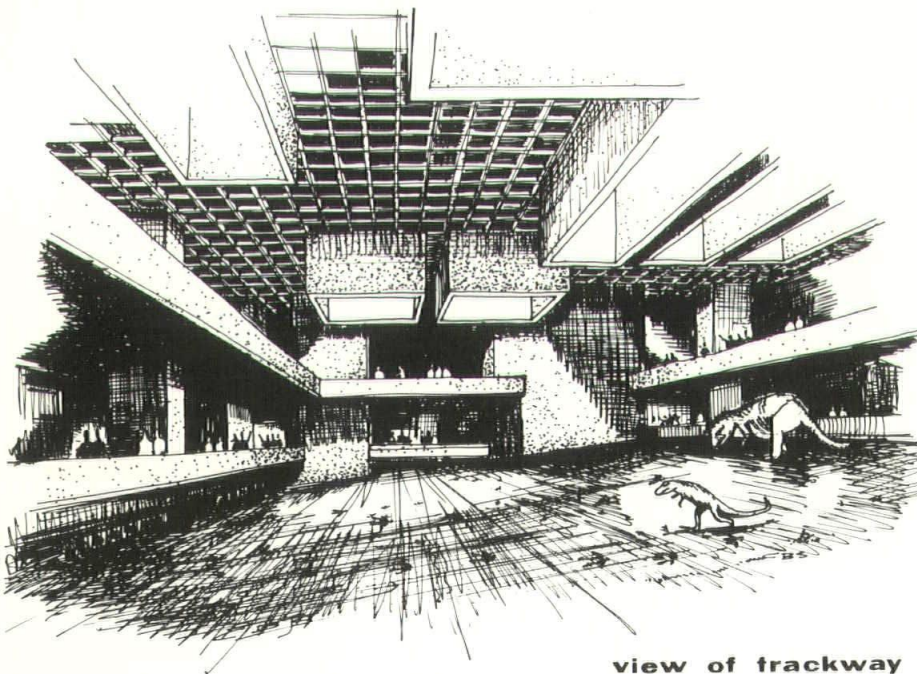
VIEW FROM WEST STREET



typical exhibit area



SCHEMATIC PLAN



view of trackway

ideally suited to architectural treatment through the creation of a ring of peripheral exhibition space surrounding and visually connected to the central space over the tracks.

The spectator moving along various levels surrounding the trackway would be allowed repeated and varied views of the center exhibit. The visitor would be aware of his position relative to the entire building and be able to ascribe a pleasant logic to his movements. Further, his visual experience would enforce the intellectual connection between tracks and exhibits.

The interiors, according to the consultants, must resolve two needed, but different scales. First the massive one required by the size and spans of the structure, and second, the human scale.

The most desirable attitude of the building would be achieved through the application of theatrical design skills. Surfaces, colors, shapes, light and patterns of circulation would be focused to enhance the drama of the trackway and its attendant exhibits.

"The walls and ceiling could be highly sculpted, creating a degree of sophistication and mystery. The sculptured effect would allow natural light to be directed onto the trackway, emphasizing the mood of the day. In addition, natural and artificial light falling in pools rather than equal intensity would draw the spectator from node to node, giving maximum effect within a static exhibit. Views of movement, light, and color on different levels beyond or across would draw the visitor on . . . inviting movement and investigation," they explain.

This combined venture in which historians, naturalists, engineers and architects join their skills can result in a valuable and lasting public service.

Construction is recommended in five phases leading to full development of the natural asset. Total cost is projected at \$6,084,420. □

## New Haven Buildings

The New Haven Redevelopment agency has three new projects proposed to improve the city's housing.

The Better Community Corporation, a non-profit company formed by St. Martin DePorres Roman Catholic Church, plans a \$1.35 million cooperative housing development on Goffe Street across from the Florence Virtue cooperatives. The architectural firm of Polak and Sullivan has designed row-type houses which will contain two-story duplex units and one-story apartments.

In the Dwight project, eight units of middle-income cooperative housing are proposed by the Co-Op Consumers of New Haven. This \$1.47 million development will be on Edgewood Avenue across from the Timothy Dwight K-4 School. Rents will range from \$134 to \$210 a month, and will include a swimming pool and a community recreation room for tenants. Gilbert Switzer is architect for the project which will begin this fall.

The Henry Knox Sherrill Corporation plans a \$1 million cooperative to go up in the Wooster Square area. The moderate income development, \$98 to \$140 rental range, will contain 60 one-to-four bedroom units, and be on a site bounded by Olive, Artisan, and Court Streets. The two and three story buildings were designed by Granbery, Cash and Associates and are scheduled for completion in the spring.

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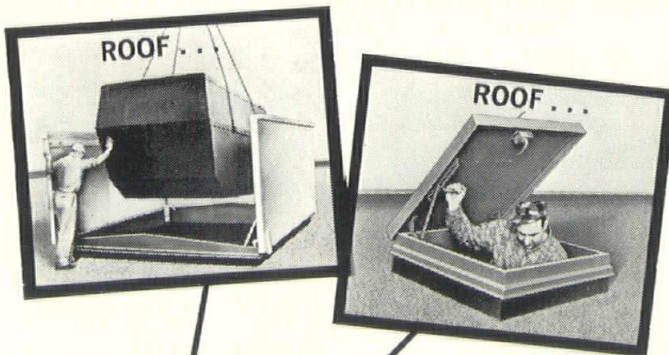
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## President's Report

Continued from page 6

membership would yield greater result. Too few are expected to produce too much. As a task force report points out, we have been spending our time fighting rear guard actions with little effort toward defining and preparing for our role in the years ahead. The danger is that those years are upon us!

Within our Society structures, the system of commissions paralleling those of the national institute seems to be working remarkably well considering its newness. I take the brief opportunity to comment on some of the commission efforts only to indicate that much is happening — but that like the typical iceberg the greatest bulk is, for the while, somewhat obscure. Further, I must ask that you recognize the unavoidable time lapse between this writing and its publication. There is a high degree of activity in the CSA-AIA, and these weeks will bring changes not now reportable.

Within the *Commission on the Professional Society*, the membership committee has produced the largest membership CSA has ever known. And yet it is not enough, for no architect can afford not to be part of this effort. The honor awards program is now established, bi-annually calling public attention to the high quality of Connecticut architecture. A formal committee now exists which each year gives recognition to individual practitioners by nomination to the College of Fellows. Problems of

ethics and the future of the profession finally are receiving thoughtful consideration — an enormous task with seemingly infinite avenues of direction.

Through the *Commission on Education and Research*, an experimental program in training architectural draftsmen is about to be inaugurated in New Haven. Announcement will be made shortly of a list of all types of construction industry specialists, consultants, and services in Connecticut available to our profession. Continuing programs in the education of the practicing architect are to be expanded on both a state and regional basis.

Within the *Commission on Professional Practice*, examination is underway of a new type "Blue Book" (hopefully even that title will change) that deals with the expanding services of our profession, including fee systems and office operating costs. (A preliminary study indicates that offices today lose money on one of every four projects.) Our fee structure system is entirely antiquated and bears little if any semblance to the services we provide our client. Continuing dialogue with the State Department of Public Works has been expanded and ultimately should yield improvement at all levels. Disputes over the new A-201 Contract document probably have been settled in Connecticut with greater order and success than in most other states (Massachusetts and Rhode Island still report continuing harassment, for ex-

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ample). And our relationship with our consultants for the first time is being given careful review.

The various committees under the *Commission on Architectural Design* have been examining the problems of how to improve the design capability of the practitioner and to create a more intelligent and aware client. Programs in the "War on Ugliness" will mature into long term, continuing efforts. Our involvement with historic preservation in Connecticut rapidly is developing into a continuing program. Soon to be announced is the establishment of an Urban Affairs Committee to focus in depth upon our urban problems.

Through the efforts of the various committees in the *Commission on Public Affairs*, our dialogue with the public has expanded beyond previous efforts. *Connecticut Architect* magazine can be only as successful as its contributors' efforts. News releases and articles are the result of volunteer effort. Expansion of this program

will definitely involve enlarged capital expenditure. Our involvement with proposed legislation at sessions of the General Assembly at the least has been heroic in proportion. Our vulnerability at these sessions has placed extraordinary demands on the few who have responded to the threat. The tragedy is that too few are aware of what actually transpires. For the first time, there soon will be released a current inventory of all available exhibit material including displays and film strips, relative to architecture and the city.

Among the many *Task Forces* currently at work, a special fiscal study group is examining the financial implications of an expanded program of services by the Society and the cost to the individual member. My own feeling is that whatever the cost, if the results are promising, it certainly will be a modest investment. We have viewed our professional society as a club, expecting to receive much more in return than we give. This

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attitude has generated an organization which has several choices as to its future function, but for me there is no choice. The Society must serve the individual more vigorously, but only in exchange for a greater involvement by its membership both in manpower and financial contribution. We

must of necessity increase both staff and facility if we are to grow.

While I have presented to you an account of the more obvious efforts and omitted much for lack of space and time, I am intensely aware of several basic undercurrents: change, involvement, and commitment. This report to you perhaps is asking more for you to report to me. This is not my "club". The CSA must be a part of every practitioner in Connecticut. There is no excuse for nonmembership or noninvolvement. If we are to demand that society accept our involvement and participation in the process of environmental change, it only can be on a collective basis.

The vacuum between the individual practitioner and the national Institute must be filled, although I am concerned primarily with the practice and involvement of the Connecticut architect in Connecticut problems. There is too much of a laissez faire attitude among Society members. We no longer can afford to be an "old men's club." At issue is not what the board and officers of CSA can and are doing for the individual member; rather it is what the individual member is going to do for the Society. We expect your response for it is, after all, the organization for your profession, too.

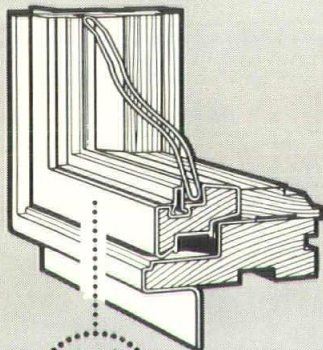
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## Mellon Gallery for British Art

Yale University has announced that Paul Mellon will provide funds for establishment of an art gallery and library at the University to eventually house his collection of British paintings, drawings, prints, and illustrated books.

The collection, recognized as the most outstanding body of British Art of the seventeenth, eighteenth, and nineteenth centuries in private hands today, includes over a thousand oil paintings rivalling in importance the National Collection of British Art in the Tate Gallery. There are approximately three thousand drawings, and the library, including some of the most important illustrated volumes in existence, comprises over four thousand rare books.

In order to assure both public and scholarly access to the collections, the gift will provide for a gallery for the public exhibition of the works of art. It will be part of a larger building which will include a library to house the British illustrated books, an art reference library, a lecture hall, seminar rooms for faculty and students studying the materials, and facilities for the care of paintings. Endowment will be provided for operation and maintenance of the building, and for certain curatorial and academic positions.

The new building will be erected in New Haven on the South side of Chapel Street between High Street and the east boundary of the Calvary Baptist Church. □

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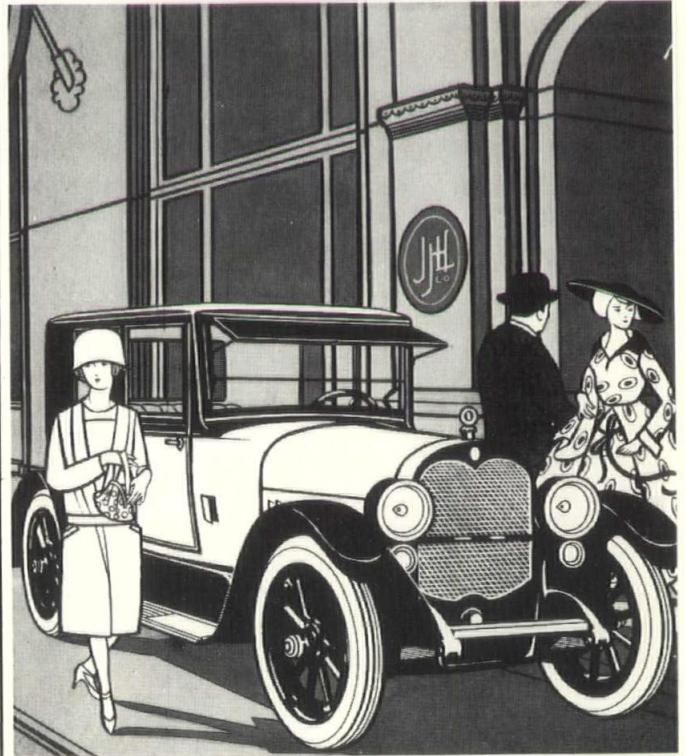


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**Coordinators Named**

Five coordinators have been named to head district teams of from ten to fifteen experts for the new Department of Community Affairs. Commissioner LeRoy Jones has divided the state into five districts "in order to establish closer contacts with the individual communities and to keep red tape at a minimum."

Thomas E. Skarupa, Torrington, District 1, with 39 towns in Northeastern, Southeastern and Windham planning regions; Wilfred J. Maxwell, Manchester, District 2, with 37 towns in Capital and Central Connecticut planning regions; John C. Pickens, Windsor, District

3, with 32 towns in the Estuary, Midstate and South Central planning regions; Bernard M. Cameron, Bristol, District 4, with 33 towns in the Central Naugatuck, Northwestern and Torrington / Winchester planning regions; and John W. Lamb, Plainville, District 5, with 28 towns in the Bridgeport, Housatonic Valley, Southwestern and Valley planning regions.

The job of each team will be to assist municipalities to survey and assess their physical, economic, and human resource needs and potentials, then match them with state and federal assistance programs, and finally formulate a schedule of action. □

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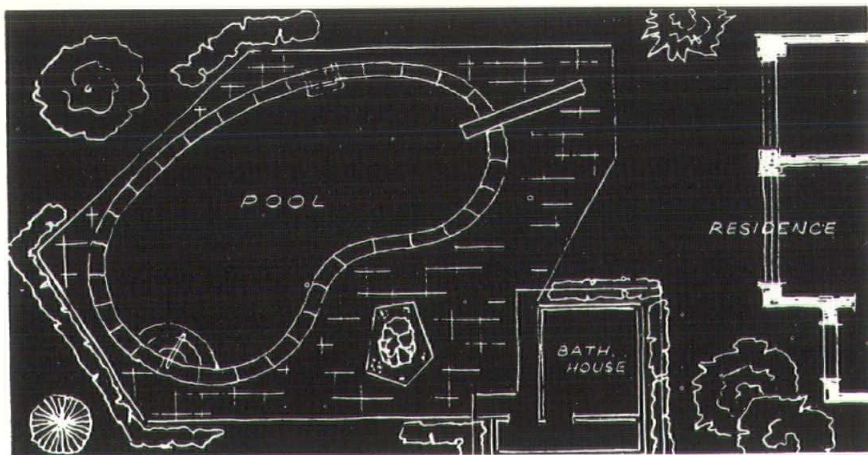
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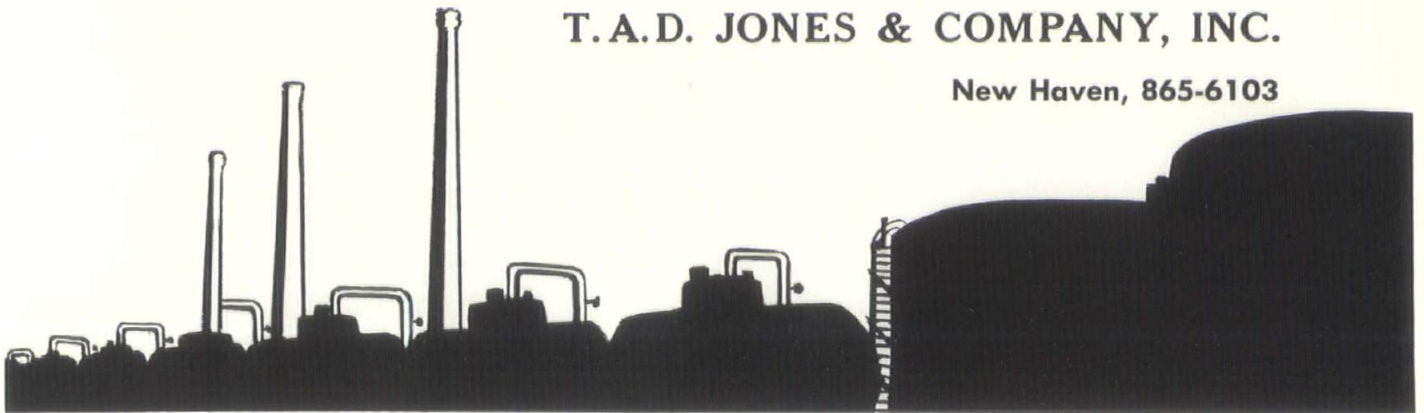
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November 30 is the deadline for applications for the 47th annual scholarship program of AIA and the AIA Foundation for students and professional architects. Application forms will be ready by November 1.

The scholarships range from \$200 to \$2000 for students, \$1000 to \$3000 for post-graduates, and total approximately \$37,000 for 58 recipients in the 1967-68 program. □



### Elderly Housing

The Jewish Community Council has submitted a proposal to the New Haven Redevelopment Agency for a 22-story elderly housing tower. Designed by Architect Charles Moore, this 217-unit will provide 180 efficiency units and 37 one-bedroom units for married couples. Construction is scheduled for this fall with building time estimated at eighteen months. □

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## Nominations Open for 1968 Reynolds Memorial Award

The American Institute of Architects has announced the opening of nominations for the 1968 twelfth annual R. S. Reynolds Memorial Award for distinguished architecture with use of aluminum.

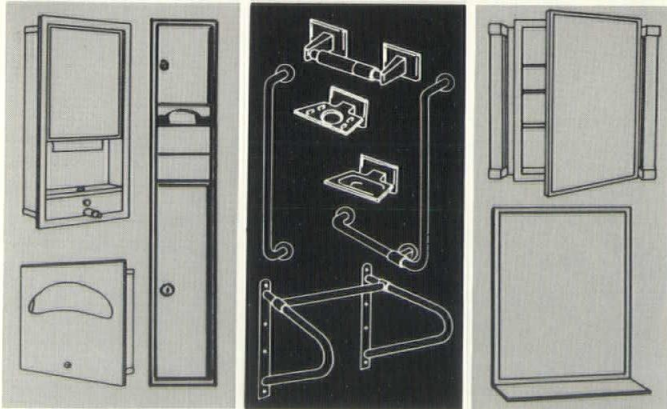
The largest award in architecture, the international Reynolds Award offers an honorarium of \$25,000 and an original sculpture in aluminum. It is sponsored by Reynolds Metals Company in honor of its founder and is administered by the AIA.

Brochures detailing criteria for the award are being mailed to all members of the Institute and to foreign architectural societies.

Nominations may be submitted by architects or other interested persons until February 1, 1968. A form included with the brochure may be used, or a nomination may be made by writing to Reynolds Award, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D. C. 20006. Entries must be received by the time of the jury meeting, March 20-21, 1968.

The 1967 Reynolds Award was won by Victor F. Christ-Janer, AIA, of New Canaan, Connecticut, for his design of the James F. Lincoln Library at Lake Erie College, Painesville, Ohio, and reported in the May-June 1967 issue of *Connecticut Architect*. □

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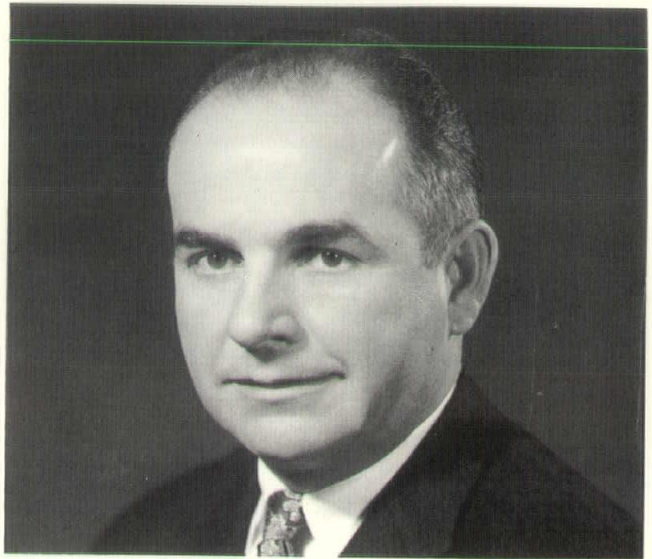
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**State Appointment**

Robert P. Burns, formerly chief of program development for the New Haven Housing Authority, has been appointed a special assistant to Commissioner LeRoy Jones in the Department of Community Affairs.

One of Mr. Burns's first assignments will be to assist the legislative interim committee and advisory commission which is working on proposed revisions to the planning and zoning statutes. □

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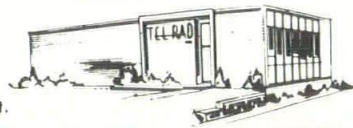
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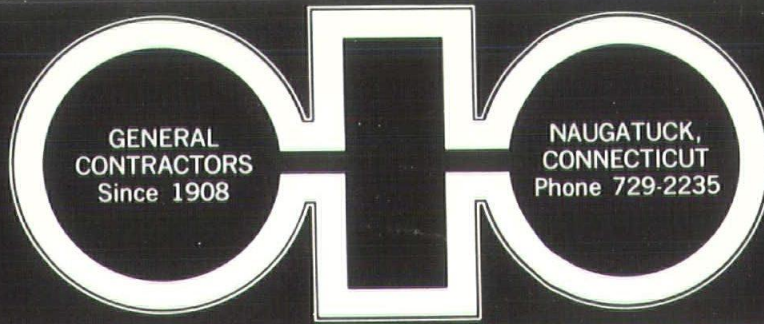
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C. W. Blakeslee & Sons, Inc. ....	3
California Products Corporation .....	29
D. I. Chapman, Inc. ....	23
James Charles Office Furniture & Equipment Co. ....	22
Clay Products Incorporated .....	23
Cleary Millwork Co., Inc. ....	24
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The George C. Field Company .....	24
The First New Haven National Bank....	4
The Frankson Fence Company .....	23
Gas Companies of Connecticut .....	28
Glen Terrace Nurseries, Inc. ....	21
Guardco, Inc. ....	28
The S. Barry Jennings Company .....	26
T.A.D. Jones & Co., Inc. ....	27
D. A. Long Associates .....	22
W. J. Megin, Inc. ....	30
Overhead Door Company, Inc. ....	28
The Charles Parker Company .....	29
H. Pearce Company .....	22
The Plastcrete Corporation .....	2
Reinforced Air Corporation .....	30
Roncari Industries, Inc. ....	26
Scott-Paddock Pools, Inc. ....	26
Seton Name Plate Corporation .....	24
Tel-Rad Incorporated .....	30
Thompson & Peck, Inc. ....	21
Willco Sales & Service .....	23
Wyatt, Inc. ....	31

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