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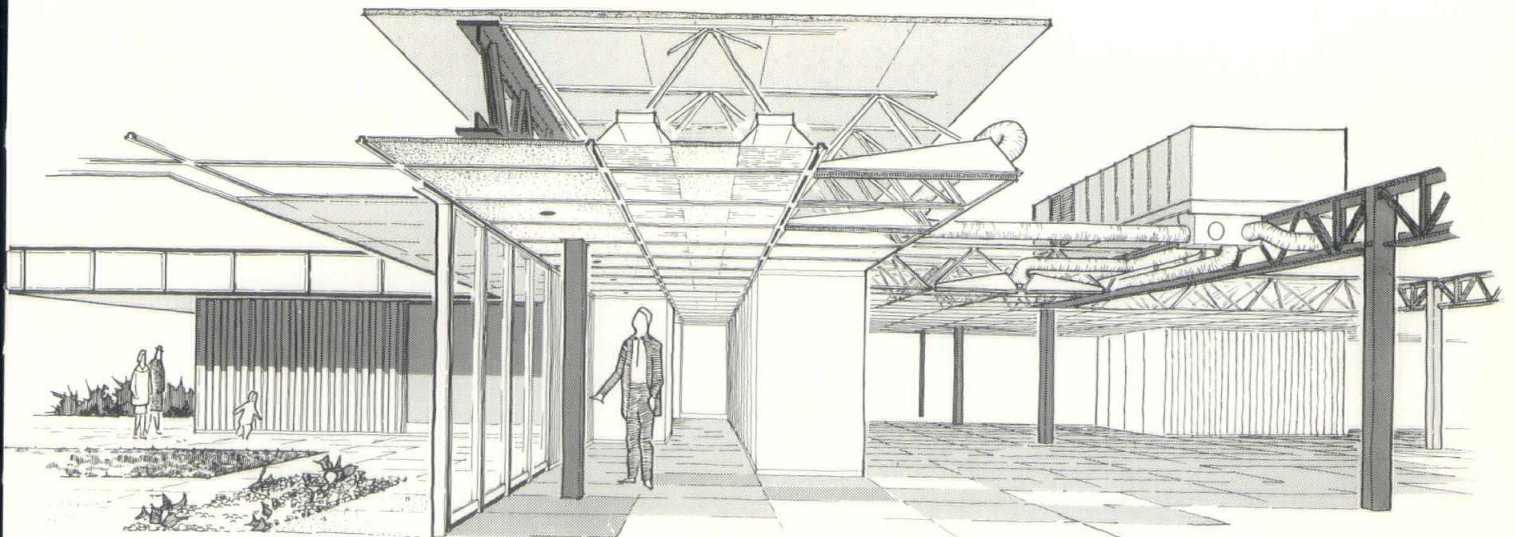
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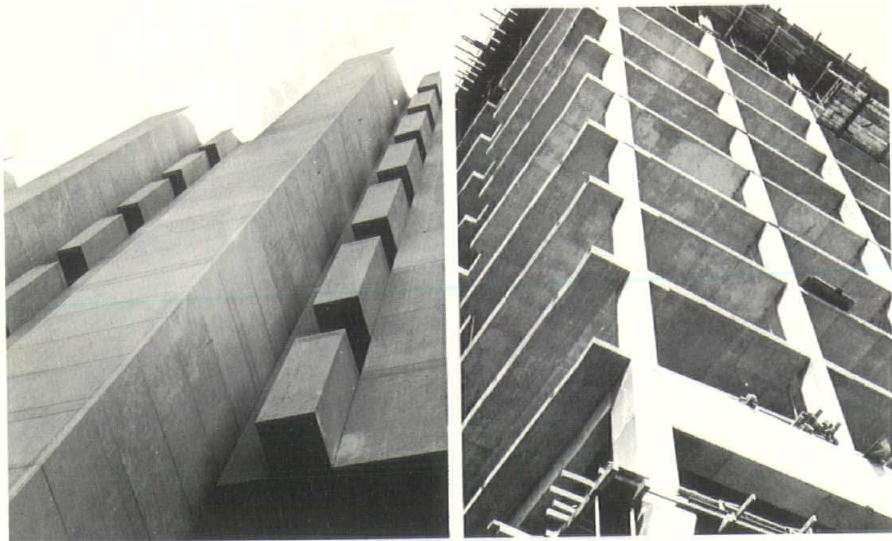
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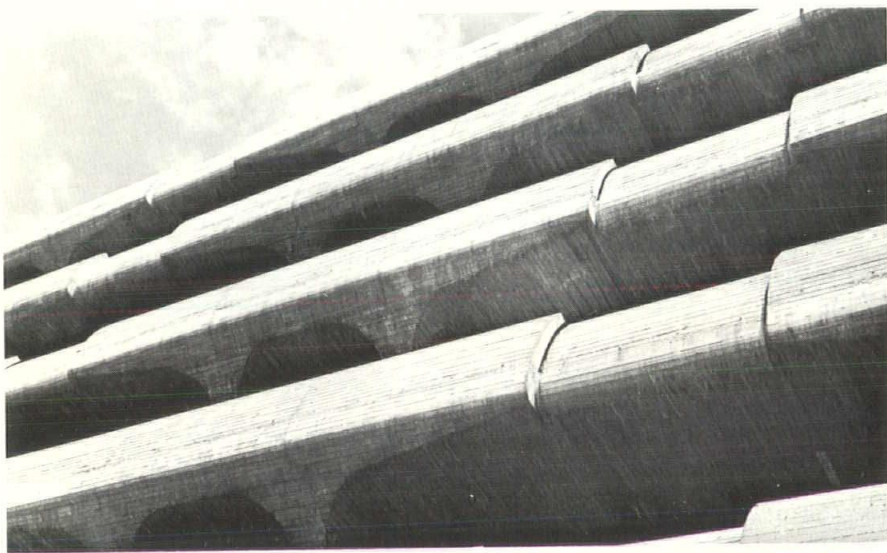


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COMING EVENTS

March 17-April 10

Silvermine Guild of Artists, New Canaan: Seventh National Print Exhibition.

March 25-29

Hotel Manhattan, New York City: Program on "Plastics in Buildings: Architecture and Construction."

To March 31

Museum of American Art, New Britain: Central Connecticut State College Art Department Faculty Exhibition.

April 7-10

Arena, New Haven: 31st Annual New Haven Antiques Show.

April 18-20

Yale School of Art and Architecture, New Haven: Computer Graphics in Architecture Seminar.

To April 28

Yale Art Gallery, New Haven: Exhibit of Islamic Art at Yale.

April 21-May 24

Josloff Art Gallery, University of Hartford, West Hartford: Annual Exhibit, Connecticut Society of Craftsmen.

April 25-June 16

Yale Art Gallery, New Haven: Exhibit of American Art collected by Yale alumni.

April 30-May 3

Statler Hilton Plaza, Miami Beach: 29th National Conference on Religious Architecture.

May 11-June 2

Museum of American Art, New Britain: Combined exhibition of Connecticut Academy of Fine Arts and Connecticut Water Color Society.

May 13

Terrace Room, Hilton Hotel, Hartford: Third regular 1968 meeting, Connecticut Society of Architects, AIA.

May 18-26

On the Green, New Haven: Festival of Arts.

June 23-29

Portland, Oregon, and Honolulu, Hawaii: AIA Annual Convention.

July 18

Mermaid Tavern, Stratford: Fourth regular 1968 meeting, Connecticut Society of Architects, AIA.

November 7-10

Park Plaza Hotel, New Haven: Fall Conference, New England Regional Council, AIA.



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FRONT COVER: Hartford National Bank's new headquarters building adds perspective to the Capitol City's changing skyline. This dramatic view shows the turnpike travelers' first impression of downtown Hartford.



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The New Breed of Banks

The revolution in the banking business is perhaps nowhere so clearly expressed as in the buildings used for banks. Just as the banker's image in his community has changed from cold and conservative moneylender to cordial and understanding businessman, so the image of his buildings has changed from classic fortress to informal office.

Banking institutions in America numbered more than 30,000 in 1930, but mergers and consolidations have reduced that number to less than half in 1968. Today's bank is larger, much more competitive and versatile, and serves far more customers over a much larger geographical area than its predecessor of forty years ago. To cope with these vast changes, today's

banker must be an alert and responsive participant in the business life of his community. The buildings and equipment he uses must help him to attract business and to conduct that business profitably with flawless efficiency.

Connecticut has always been a leader in American banking. State banks were chartered here as early as 1792, and a Connecticut banking institution, now known as The First New Haven National Bank, is the oldest bank in the nation which was chartered under the National Banking System. As one bit of evidence that the banks of our State have grown and prospered in the intervening years, The Connecticut Bank and Trust Company reports in the February 1968 issue of *Connecticut Business Trends*

that commercial bank debits in Connecticut last December were over 62 billion dollars.

In this issue, CONNECTICUT ARCHITECT reports on several of the new breed of bank buildings which serve the new breed of Connecticut bankers and their customers. These buildings reflect close cooperation between the banking business, the architectural profession, and the construction industry. It is, we believe, significant that the partnership of financial capability, competent creativity, and technical organization which has produced these new banks is the same partnership to which Connecticut's communities look for the building of a better environment. Perhaps it is not unreasonable to suggest that the quality of these business buildings gives an impression of the potential of that partnership. □

R.T.R.

Less Is Not Always More

by Robert H. Mutrux, AIA

Mark Twain, who is credited with just about everything except the Bible and the works of Shakespeare, actually did originate the phrase: "It is difference of opinion that makes horse races." He might have added that competitions for architectural excellence are akin to horse racing in that respect—but in that respect alone. Fortunately or not, the differences far outnumber the similarities.

Here and there an architect is credited with a modicum of horse sense, and some of our esteemed colleagues are notorious work horses. The metaphorical allusions that bind men and horses are literally without number.

But there is no record of an architect ever having been doped

before a major competition (although one character recently stated that a sugar-cube of LSD made him a fuller person). There is no listing of architects who perform better on mud, say, than on turf (with the lonesome exception of the engaging eccentric in New Jersey who claims to do his best work underground). And there is only a tenuous link between the master builder, forever straddled with the simian symbol of his frustrations, and the proud thoroughbred ridden by an experienced and sympathetic jockey.

The major difference lies in the fact that in a horse race the spectator enjoys the full pageant of combined effort; he has the advantage of seeing and assessing

every horse, including the one he bet on.

This points up the major defect in architectural competitions, starting with the AIA, the PCI, the PA, the Reynolds, innumerable one-shot deals, and last but not least, the Connecticut Awards program.

It is a fact well-known to science that the number of entries receiving special recognition in any competition is invariably augmented by what Thoreau called "a majority of one." Regardless of the decision of the jury, each competitor preparing his entry is certain that his project merits universal acclaim. It is highly unlikely that the passing judgment of his peers, however unbiased, will alter that

Please turn to page 26

The Countinghouse at Mystic Seaport



LEFT: Old time banking equipment includes original money vault behind stand-up desk. BELOW: The Countinghouse has a shipping office on its second floor.



In 1833, a new bank was opened in Old Mystic to serve this thriving town on the Mystic River. It served the community until 1877 when it was liquidated because Mystic industry had shifted down river. There the new Mystic River Bank, closer to the deep water and shipyards which turned lower Mystic into a flourishing seaport, soon outgrew its predecessor.

The original stone structure was used until 1856 in Old Mystic. Then, as now, growth dictated a move to larger quarters. The building stood on its original site until 1948 when it was moved to the Mystic Seaport.

Through funds provided by Mrs. Frank C. Munson, the structure was moved stone-by-stone and reconstructed on its present site. Each stone was marked for proper replacement so the bank could be rebuilt exactly as it had been originally designed. Only the portico over the entrance is a reproduction.

The Countinghouse at Mystic Seaport faces the waterfront across from Morgan Wharf and Bowdoin Pier. During the 19th century period of maritime prosperity, the countinghouse was the scene of transactions involving the buying and selling of shares in vessels. Marine insurance was written, ships were outfitted, sailors signed on for voyages, and "lays" for the crew determined (lays were shares in the profits of whaling voyages). The countinghouse was also a center for the disposal of return cargo which frequently was sold by auction in front of the building.

Hartford National Bank and Trust Company, which acquired the Mystic River Bank in 1953, donated that bank's old ledgers and records which are now part of the manuscript collection in the G. W. Blunt White Library.

The Countinghouse with its authentic furnishings and appointments contributes to the completeness of Mystic Seaport. The structure reflects the stability and security people expect in bank buildings. □

COMMUNITY OFFICE

The First New Haven National Bank West Haven, Connecticut

SCHILLING & GOLDBECKER, ARCHITECTS

Dwight Building Company, General Contractor

When more space was needed to provide service for customers of The First New Haven National Bank branch office in West Haven, the decision was made to construct a new building. The bank's existing building did not lend itself to suitable expansion, but the First New Haven had a second facility nearby with adequate property. The site was used for a drive-in bank and would have sufficient off-street parking for customers of the new building.

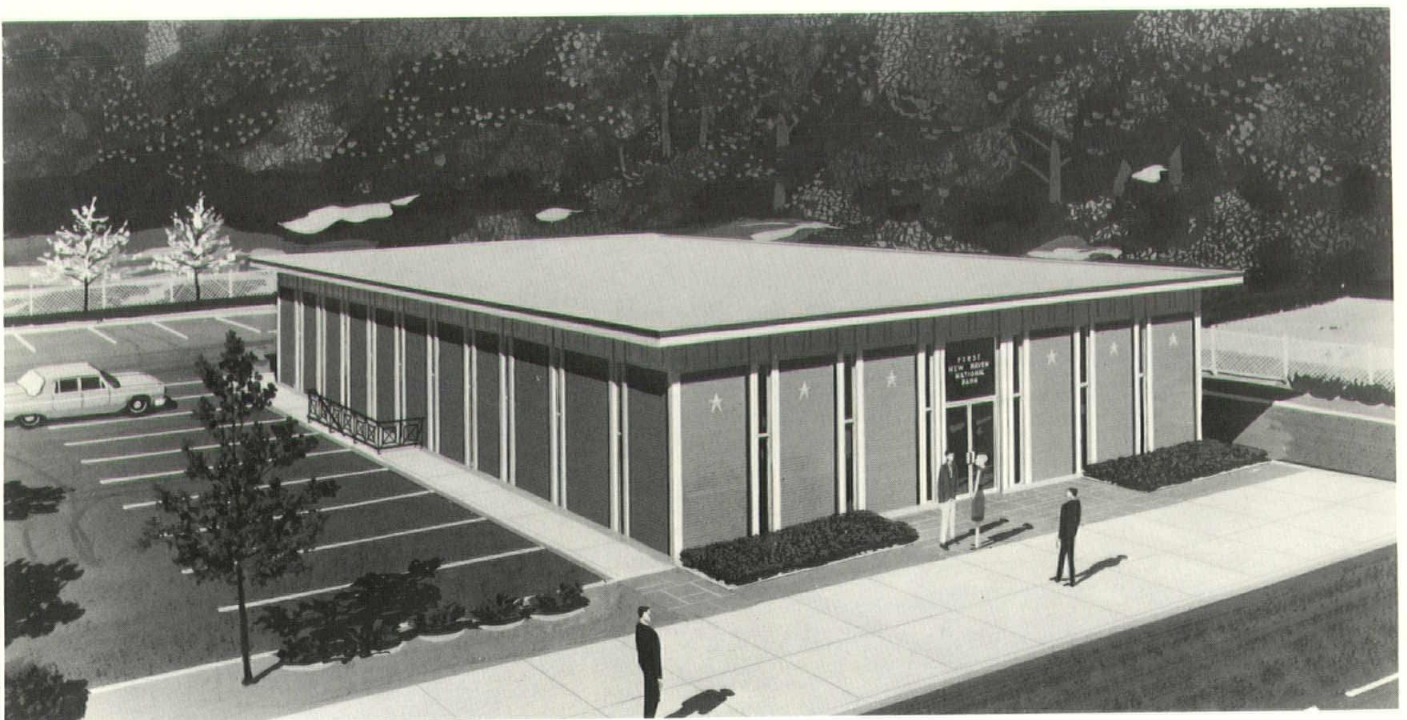
The architects, Schilling & Goldbecker of New Haven, were given

these guidelines: the new building must be dignified, have a certain elegance of materials, look strong but not fortress-like, and have a functional interior. After many studies a design in a contemporary version of Federal style was approved by the bank's building committee. The design incorporates Connecticut brick, Vermont marble window trim, and a wood frieze and cornice. Aluminum window and door frames are anodized a dark bronze color.

During construction, it was required that the drive-in banking

facility on the site remain in operation until the new building was ready for occupancy. One drive-in window and an island teller with one window are incorporated in the new bank. Provision has been made for a second island, and both islands have access to the main structure through an underground tunnel.

The building was designed to have all banking functions on one floor for the convenience of customers and for simplified administration. The basement area is used for employee facilities, storage



vault, computer room, and mechanical equipment, with a large unfinished space available for future use.

The banking floor contains a tellers' counter with twelve stations, officers' space, a vault containing safe deposit boxes, coupon booths, and a conference room. The public area is spacious and designed to handle peak traffic loads without difficulty.

Interior walls are finished with plaster except for teak plywood in the conference room and certain other areas which have vinyl wall covering. The floor covering is vinyl-asbestos with carpet in the area where desks are located for customers who have business to discuss with officers of the bank. The conference room also has carpeting.

The tellers' counter, where the bulk of daily walk-in business is transacted, was designed specially to provide for the variety of services available to customers of the bank. A wood grain high pressure laminate is used to finish all exposed surfaces of the counter. Opposite the counter a decorative screen of aluminum with bronze color applied plaques separates the safe deposit area from the main banking room.



Banking service facilities provide for peak load capacity.

Decorative grill separates safe deposit area.



The First New Haven National Bank's system of community offices is aimed to provide a local banking center closely identified with the community it serves. In each case, the architecture is intended to be compatible with the environment, suitable to the bank's character, and contemplative of the area's future.

The building in West Haven is 50 by 84 feet. On the basis of its volume of 240,000 cubic feet, the cost is 82 cents per cubic foot. On a floor area square foot basis the unit cost is \$21.84.

The Office of Schilling & Goldbecker, Architects, has designed and supervised a dozen bank buildings in Connecticut. Office details for this project were handled by Herbert P. White, and M. John Hamer handled the field details.

Wilton T. Corbett was structural engineer. Mechanical and electrical engineering was done by Hubbard, Lawless & Osborne. Dwight Building Company was general contractor. □

EXPANDED BANKING FACILITIES

**People's Savings Bank
Bridgeport, Connecticut**

**FLETCHER - THOMPSON, Inc.
ARCHITECTS ENGINEERS**

**Fusco - Amatrudo Company
General Contractor**





New People's Bank office building sets pace for downtown Bridgeport.

Customers have direct entrance from parking area.



A relatively small rectangular parcel in the heart of Bridgeport's downtown banking area and continued use of an existing structure were important considerations in the design of People's Savings Bank Building in Bridgeport. The contact of a new building with the original bank, a classic design by Cass Gilbert, was a key to its use for expanded banking facilities.

Fletcher-Thompson, Inc., Bridgeport-based architects and engineers, recognized also that, while the site is surrounded by older multi-story office buildings, any new structure would be quite visible from the heavily traveled Connecticut Turnpike.

Their solution is a combination of three building types in one structure. There is an open banking



Connection between
new and old bank
buildings.



Customers' desks are
conveniently located.

Senior bank officers' area.



area on the ground floor with basement area below for storage and employee parking, a three-level public parking garage, and eight floors of commercial office space. Structural requirements for the most efficient employment of floor area for the different uses indicated heavy cantilever beam construction at the transition between the garage and office tower.

The garage structure is a reinforced concrete frame resting on pile caps with its second and third levels cantilevered fifteen feet out from the last columns. A concrete bracket supports the third floor overhang and the second floor overhang is suspended from the third floor. All three parking levels are reached by a fifteen-foot-wide concrete ramp which has snow melting

electrical resistance wires imbedded in the upper portion of the concrete.

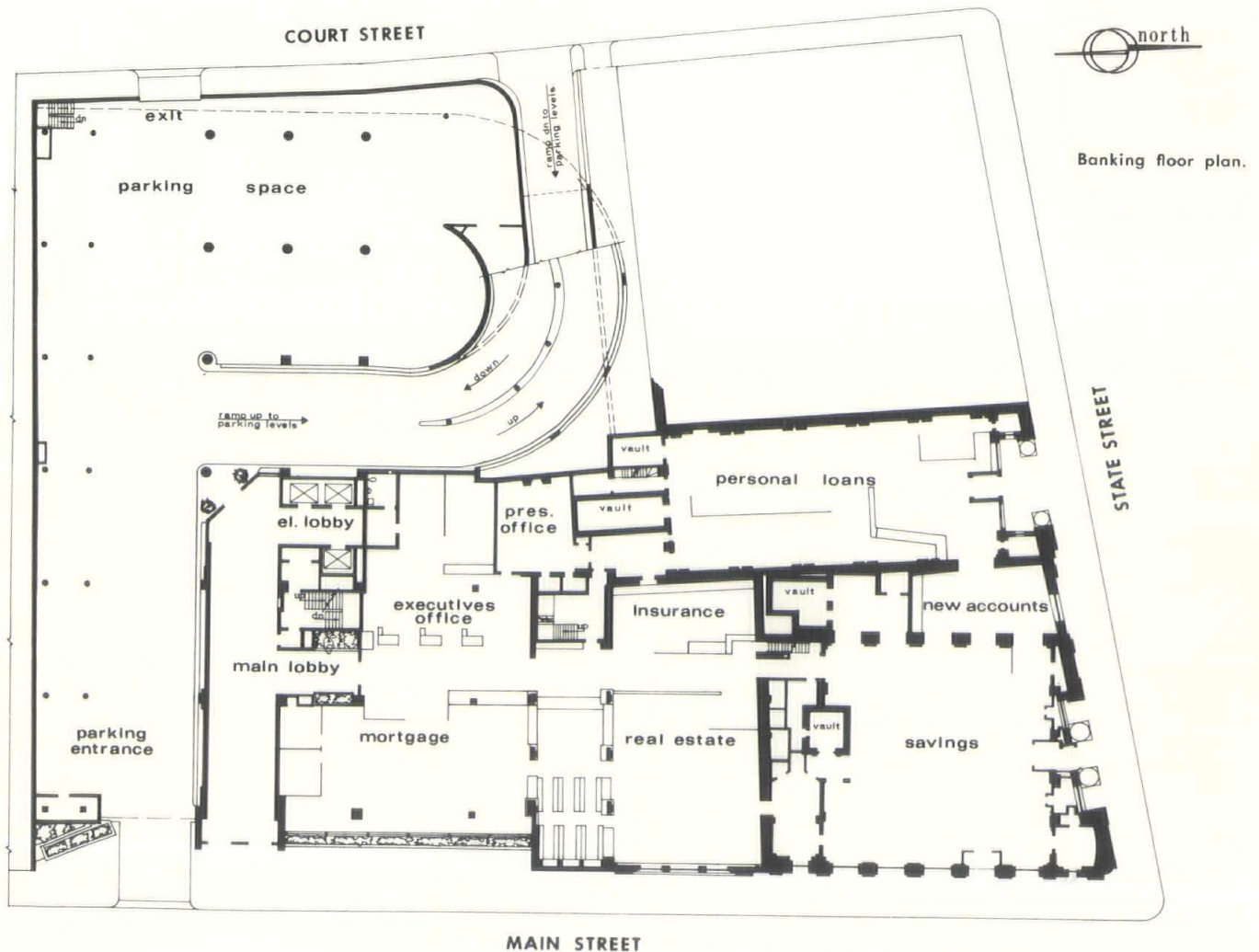
The 20 by 30-foot column spacing in the garage changes to 30 by 30-foot for the office tower to afford maximum flexibility. One row of columns is along the centerline of the building and the other columns are integrated with the outside walls. Office tower loads rest on transverse three-foot-wide by six-foot-deep girders cantilevering eleven feet at either side of the building. Girders rest on three columns and support the exterior office tower columns at the end of the cantilever.

The tower has an all steel frame with concrete floor slabs of composite design which reduced the weight of steel required by twenty

per cent. Due to the elongated rectangular shape of the building and strong wind loads, its core from top to basement is designed in reinforced concrete to act as an interior stiffener for the entire structure. The core houses elevators, stairwells, and utilities shaft.

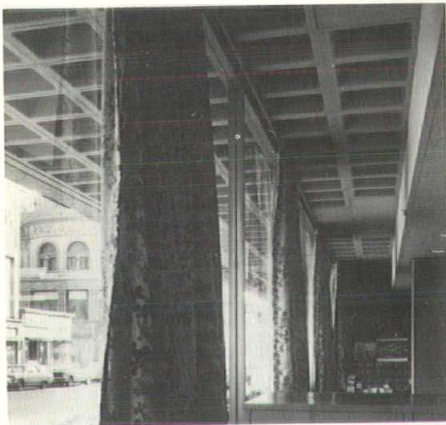
All service traffic for the building has access from a ramp which is separated from routine vehicular and pedestrian traffic. Walk-in access is available from two streets, and drive-in traffic has entry from two streets as well. The basement parking area is reserved for employees of the bank while the remaining three levels are available for use by bank customers and tenants.

A glass and anodized aluminum curtain wall successfully conceals





Bank's penthouse meeting rooms.



Ceiling design carries through to outside cantilevered overhang.

the multitude of individual air intake louvers required for "slim line" perimeter heating and air conditioning units. Spandrel panels of opaque solar bronze glass are backed by air space and cement asbestos insulating panels. Windows are of heat and glare reducing bronze-colored glass with vertical sun shading.

An electrically operated scaffold moves horizontally on a concrete

pad running on the perimeter of the building's roof. It can be lowered on all sides of the building for cleaning purposes or used for other maintenance chores.

Lighting, heating, cooling, and ventilating are integrated into a combined electrical space conditioning system which gains maximum potential from each component. Alternate lighting fixtures, for example, are used for diffusing and exhausting air to provide a continuous change. Exhausted air is carried upward through ducts to an exhaust fan on the roof.

The general design and treatment accomplishes the union of old and new structures into a unified building. It makes an attractive and challenging symbol which cannot but have the effect of stimulating further careful treatment by others in up-dating downtown Bridgeport's buildings in a purposeful and dignified manner.

A bank must provide an environment of stability, trust, and progress for its customers. People's Savings Bank projects such an image.

Fletcher-Thompson, Inc. handled its own engineering, as well as the design of People's Savings Bank Building. □



Mortgage department work area behind planter screen.



Bank building dominates entrances to shopping center.

TWO FOR THE MONEY

**Farmington Savings Bank
Plainville Trust Company
Farmington, Connecticut**

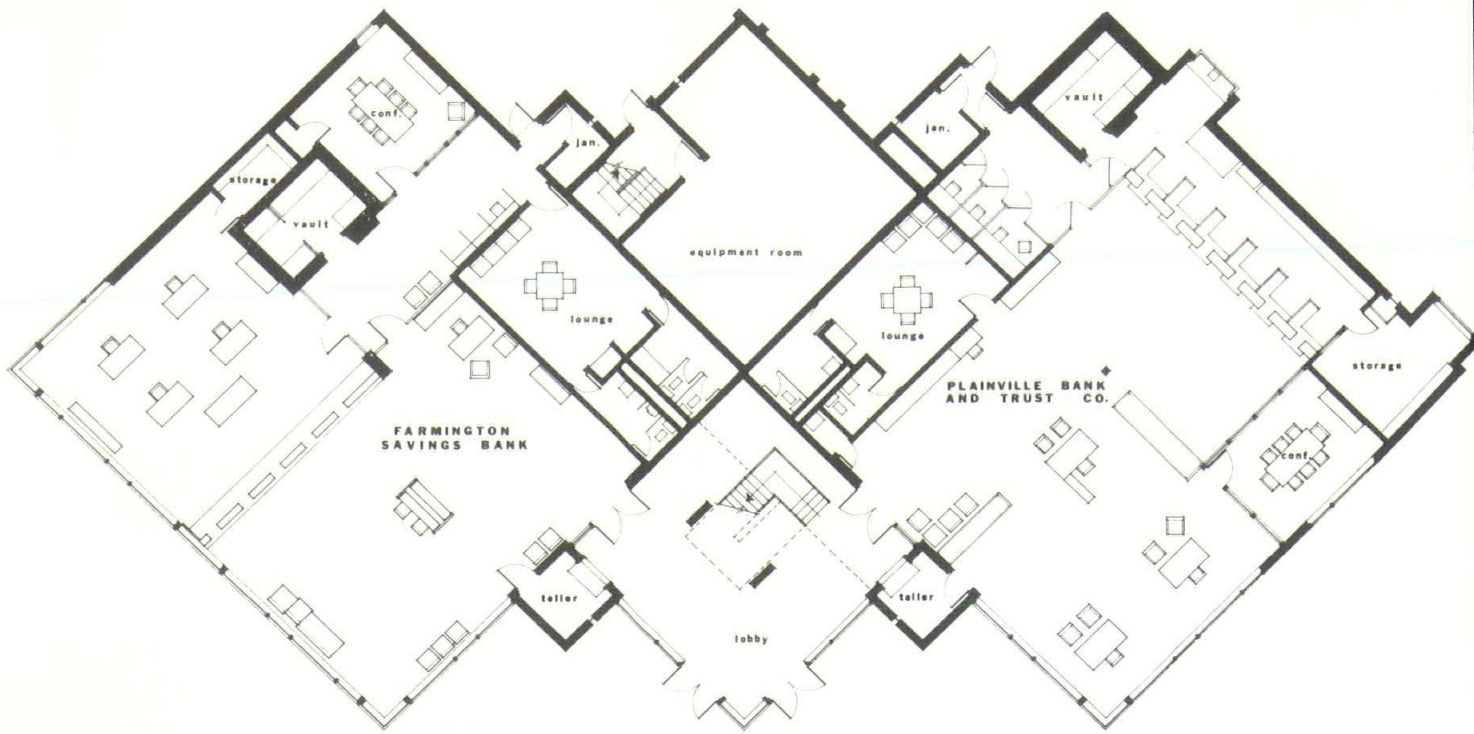
ASSOCIATED ARCHITECTS

**Abel Construction Company
General Contractor**

A branch bank building in a shopping center — even branches of two separate banks, hardly could be called unusual in these days of proliferating centers with their malls, arcades, and expansive parking lots.

At The Market Place, off Route 6 in Farmington, a branch bank building serves as a distinctive sign post marking the main entrance drives to this new shopping center. This objective, in fact, was the assignment given to the firm of Associated Architects by the owner-developer of the business complex, Farmington Industrial Park Corporation.

The unusual aspect of this design problem centered in the requirement that the building was to house not one but two branch banks. One a commercial bank and



LEFT: Plainville Trust Company branch office. BELOW: Branch of Farmington Savings Bank.



the other a savings bank, each required its own identity within the one building.

The contemporary design solution evolved by Peter Dalton-Morris for Associated Architects comprises one story cube wings on each side of a two story central cube. The first floor of the center section provides a common lobby entrance for the bank tenants, with an open stairway leading the second floor business tenants. There is also a walk-up teller window for one of the banks in this lobby.

The building is sited between the two main entrance drives to the shopping center. At this point, the highway elevation is approximately even with the first floor roof of the building and well above the elevation of the center's parking areas. This factor and the necessity for two drive-up teller windows resulted in the major site problem in the design. That it was neatly and effectively resolved can be seen by reference to the plot plan.



Rear entrance detail.



Stairway leads from lobby to second floor commercial offices.

Night time view of Savings Bank.

The structural frame of the bank building is of steel, with poured concrete floors and steel deck roof. The exterior is a combination of brick and glass window walls, and the latter have glass-to-glass joints. Interior walls are brick or concrete blocks, with gypsum board over wood studding. The building is fully air conditioned, with heating by gas-fired warm air.

Associated Architects served as interior design coordinators for the Farmington Savings bank, while the Plainville Trust Company provided its own interior design.

Abel Construction Company, Farmington, was general contractor, with Burton and VanHouten, West Hartford, as engineering consultants. Maine and Tillapaugh, West Hartford, were the landscape architects.

The execution of this commercial building design was carried out at a total cost of \$19.28 a square foot, excluding land. The result has proved eminently functional and efficient for the two bank tenants. □





Hartford National's new headquarters building overlooks the Old State House.

Downtown Hartford, which is evolving from the colonial architecture of the Constitution period to the contemporary architecture of Constitution Plaza, has another focal point in Hartford National Bank's new headquarters building.

Reaching 356 feet above Main and Pearl Streets, site of the bank's headquarters for the past 42 years, the massive sculptured concrete tower dominates Hartford's changing skyline and provides a visual

balance for the several lower buildings of Constitution Plaza.

As planned and designed by Welton Becket and Associates, architects and engineers, the \$16 million redevelopment includes the 387,000 square foot tower, a five-level parking structure with retail shops on the ground floor, and a park-like public plaza. Jeter and Cook of Hartford were associate architects for the project, and the George A. Fuller Company was

the general contractor.

On the 175th anniversary of the founding of Hartford National Bank, Ostrom Enders, chairman of the board, stated: "Our new building is not merely a part of the Hartford urban scene — to a large extent it actually creates a portion of that scene, adding greatly to our city's continuing redevelopment program."

The 77-foot by 158-foot rectangular tower is supported by four

SCULPTURED CONCRETE TOWER

The Hartford National Bank and Trust Company

Hartford, Connecticut

WELTON BECKET AND ASSOCIATES, ARCHITECT

JETER & COOK, ASSOCIATE ARCHITECT

George A. Fuller Company

General Contractor

Main Street entrance to bank lobby.

broad, L-shaped, tapered columns which architect Welton Becket, FAIA, describes as "rising from the ground like strong roots and creating a feeling of solidity and permanence."

Enclosing the tower's steel frame are more than 1800 white, precast concrete, floor-to-ceiling window frames glazed with bronze solar glass. "The total effect is that of white, textured lace over a panel of





Tile mosaic of bank's seal highlights main lobby.

Officers' area in main banking lobby.



bronze glass, giving the building a warm, friendly, inviting atmosphere," Becket said.

The concrete frames were pre-cast using a translucent quartz aggregate which had been exposed by acid washing the frames, providing a rich, textured, sparkling appearance, an integral finish, and a self-cleaning ability. Design of the 9-foot, 8-inch high by 3-foot wide panels provides rounded tops and bottoms for the windows and concave surface above and below the glass, giving the entire facade a rhythmic feeling. The same frames which form the exterior walls of the building simultaneously form the interior walls, bringing the exposed quartz textured concrete indoors and giving a complete unity to the building.

By recessing the top floor twelve feet on all four sides, the architects have created a broad outdoor promenade at that level, covered by the bold, solid lines of the overhanging roof which provides a formal cap for the tower.

Orientation

Orientation of the building is east and west, taking maximum advantage of the view of the Connecticut River to the east and downtown Hartford to the west through the full-height windows and from the open promenade on the 26th floor.

A 20-foot high, 175-foot long, glass-enclosed cube appears to have been slipped beneath the extra-high second floor of the structure, providing space for the 20,000 square foot public banking floor, the building lobby and exhibit area on the ground level, and employee facilities on a mezzanine.

The ground floor cube has been recessed on both the Main and the Pearl Street sides to allow for landscaped planters. Landscaping is also used in a planter which separates the building from an adjacent structure on the north side and in the ironwood trees planted near the curb along Main Street. Landscaping is continued on the small plaza at the west side of the

tower, an island created by Old Bank Lane which has been extended through the block, and the carriage entrance drive. Drive-up teller kiosks are located on the plaza.

Structurally, an 8-foot deep girder, expressed at the base of the second floor and extending between the four L-shaped corner columns, carries the exterior columns and window wall loads. Bronze-clad steel inverted "U" bend mullions along the ground floor base help carry the girder load while providing strongly expressed vertical accents.

Hartford National Bank occupies more than 60 per cent of the building—floors 1 to 15 and the 26th floor—with the remainder of the space leased to tenants.

Highlighting the front of the ground floor is a 34-foot long and 22-foot high *smalti* glass mosaic tile mural. Actually located on an interior wall but visible to the exterior, the tiles range in color from a rich gold through a deep bronze,

setting the tone for the building's interiors.

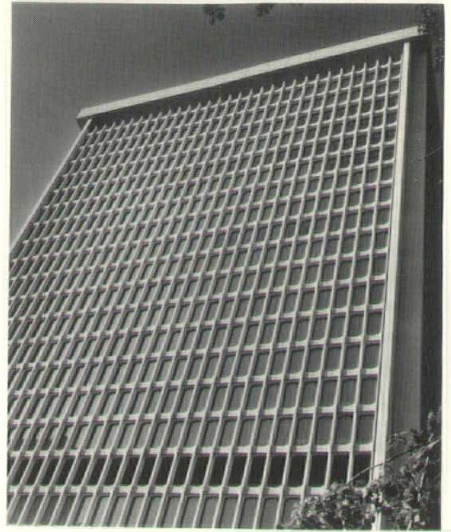
Entry to the office building is through a broad gallery at the north end of the tower which leads to elevator lobbies. Four low-rise elevators serve the floors occupied by the bank, and four high-rise elevators serve the floors occupied by tenants, thus separating bank and tenant traffic.

By locating the elevator and utility core near the north end, the architects were able to provide a clear first level banking floor and create large, open areas on the upper floors to accommodate the bank's requirements.

The Becket architectural office handled interior design, decoration, furnishing, and graphics for all of the building occupied by the bank including typical work floors, trust department, the main banking floor, safe deposit area, and the 26th floor.

Penthouse

The penthouse presents a complete change of pace from the in-

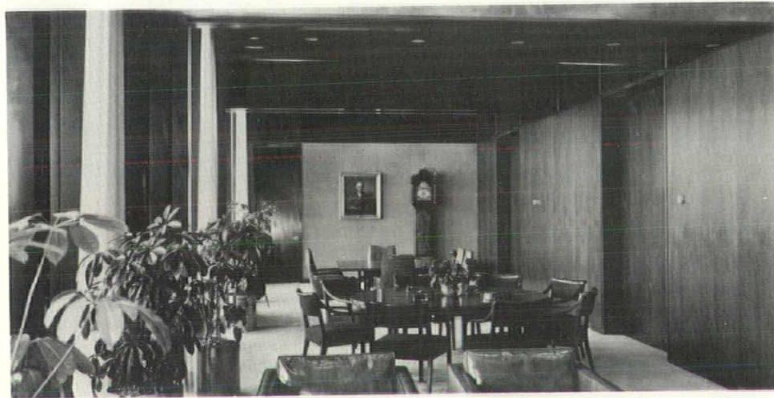


Concrete frame panels give rhythm to facade.

terior concept of the operating floors. Arranged around the central reception room directly off the elevator lobby are a board of directors' room, a meeting room, a private dining room, a 54-seat customers' dining room, and an executive lounge. The dining rooms and meeting room can be opened to the reception room to create a

Stone, metal, and concrete mural brings color and texture to second floor employees' cafeteria.





Reception lounge (top) serves 26th floor executive offices. Conference-dining room (above) and officers' dining room (right) can be opened to reception area to create a spacious meeting facility.



large T-shaped space for group entertaining.

A highlight of the 26th floor penthouse is the rectangular atrium which links the reception room with the board of directors' room. Focal point here is a bronze sculpture titled "Flight of Birds," by Rafe Affleck, which rises from a reflecting pool beneath a fully illuminated ceiling.

The trust department on the 14th floor has an oval-shaped reception room with rich wood paneling and crystal chandeliers. A curving staircase leads to the 13th floor to permit an internal tie between these areas of the trust department. Hanging in the stairwell is a tapestry by Jean Lurcat titled "Les Trois Astres," the colors of which set the tone for the colors on the floor.

The main banking lobby on the first floor presents a conservative elegance with a 22-foot high coffered ceiling, dropping in height to 12 feet toward the west end to provide space for the mezzanine. Warm, reddish Portasanta marble

covers the columns, recalling the marble floors in the adjoining display area and elevator lobby and harmonizing with English oak paneling and teller counters. A highlight of the floor is a tile mosaic of the bank's seal, set in a marble mosaic of rich reds, browns, and golden beiges, which covers the high wall formed by the drop of the mezzanine.

Located on the mezzanine is a 350-seat employee cafeteria capable of division into two areas when meeting rooms are required. A 28-foot long, 9-foot high mural by Hugh Wiley, executed in concrete, stone, and metal, brings color and texture to the cafeteria.

The safe deposit department is on the basement level, warmed by a wall of *smalti* glass tile ranging from gold through bronze. A large new vault has been added to existing vaults on this level.

The basement extends beneath both structures and beneath the plaza, providing direct access to the drive-up tellers' kiosks and all-weather passage between the office tower and parking structure.

The parking-retail structure is directly northwest of the office tower, extending through to Asylum Street, where it spans Old Bank Lane. Retail shops are located on the ground floor on either side of Old Bank Lane, and a two-way ramp from Asylum Street serves the four levels of parking above the shops. Vertical bars of bronze-anodized aluminum, recalling the bronze-anodized aluminum of the office tower, provide a decorative grill on the north and south sides of the parking structure.

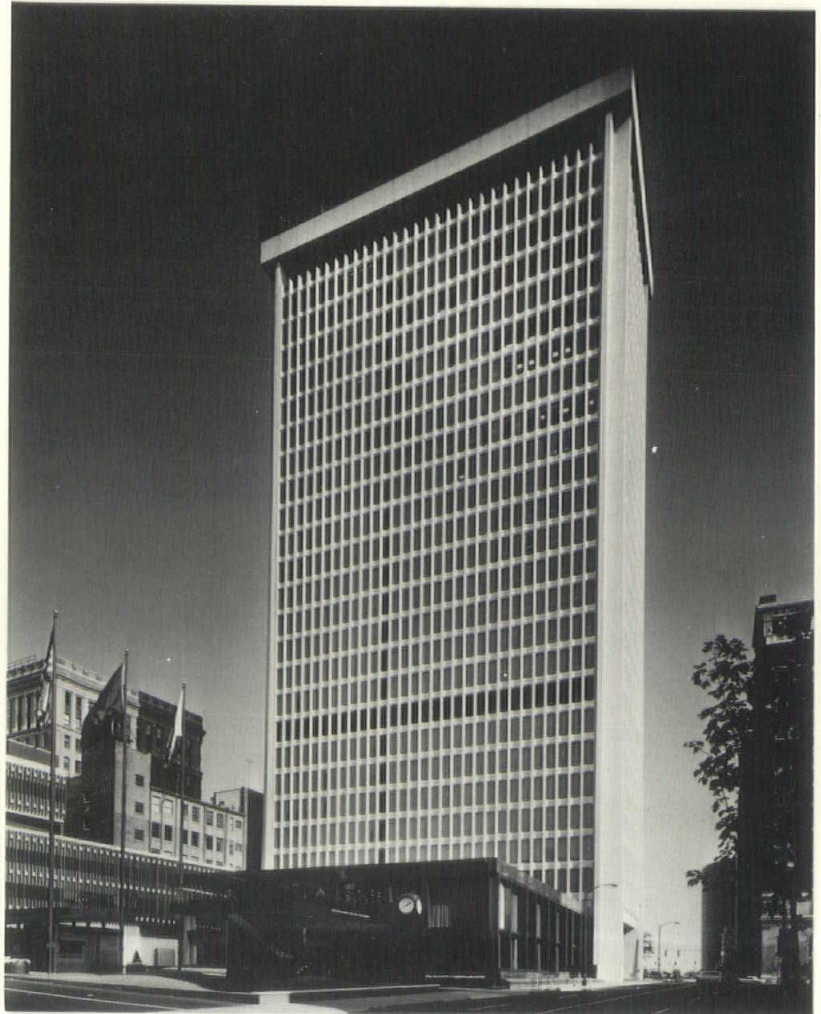
Construction of the Hartford National Bank project was accomplished in two stages so that the bank could remain open for business during the entire demolition and construction program.

The structural engineer was Wayman C. Wing. Mechanical engineering was done by Cosentine & Associates. Charles Currier & Associates were the landscape architects. □



Tapestry designed by Jack Hastings and woven by V'Soske hangs in board of directors' room.

Adjoining office tower is retail and parking area for the building.



Yale - New Haven Medical Center Addition

Yale University has announced preliminary plans for a new \$7 million research tower for surgery, obstetrics, and gynecology at the Yale-New Haven Medical Center.

Tentative plans call for a start on construction of the Laboratory of Surgery, Obstetrics, and Gynecology in the latter half of this

year and for completion of the building in about two years. Private and public financing is expected to provide the necessary funds, according to Dr. F. C. Redlich, Dean of the Yale School of Medicine.

The eight story structure will straddle the existing two-story

Animal Care Facility on the corner of Congress and Howard Avenues. Of the estimated total project cost of \$7 million, \$1 million will be for renovations in existing buildings and site improvements, and \$6 million will be for the new building and its equipment.

Plans for the new tower have been developed by the New Haven architectural firm of Douglas Orr, deCossy, Winder and Associates. Edwin William deCossy was the partner in charge of design. The firm developed the plans for the Medical Center's 10-story Laboratory of Clinical Investigation, opened in 1966.

The new structure will provide facilities for research programs being conducted in two major clinical departments of the Yale School of Medicine — the Department of Surgery and the Department of Obstetrics and Gynecology.

The Laboratory will have an exterior faced with brick masonry to harmonize with the adjoining Farnam building. The basic interior organization of the building plan places permanent parts—offices, elevators, fire stairs, heating and air-conditioning conductors — around the perimeter of the structure, with the large core area devoted to laboratories.

Each floor will have eight laboratories, but the laboratory areas will be designed in a flexible manner so they can be adapted to meet

Please turn to page 30

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The handsome lobby and entrance doors—as well as the storefront—of Stuart's Department Store, Lowell, Massachusetts, are designed and built with a completely new kind of stainless steel framing product, USS ULTIMET. Owner-realtor T. A. DeMoulas and architect Eugene Weisberg chose USS ULTIMET Stainless Steel instead of aluminum because USS ULTIMET wall framing "is better looking, more durable, yet costs about the same."

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Continued from page 6

firmly fixed notion. This divine self-assurance deserves public acknowledgement.

There is no doubt that the profession and the public will be enriched if arrangements can be made to view all submissions. It is obvious that five out of 150 entries cannot possibly be representative of the architecture of Connecticut. They are, at best, representative of

what the members of the jury have selected to satisfy their unburdened tastes which are, by definition, a purely personal matter. If the majority of the jury happens to be from another region, their judgment, regardless of its artistic merit, may represent an aspect of the development of architecture which has no bearing whatever on what we are working toward in this particular locality. Finally, if our method of screening has indeed produced the *crème de la crème*, it cannot fail to be edifying to see how it tastes alongside plain whole milk.

Discussions of the mechanics of this proposal are already underway. First, the suggestion that the Chapter should view its entire output is looked upon with favor. It has been suggested that the basis for recognition be broadened without abandoning the present system of premiating specific entries. Plans for traveling exhibits, to make entries available in schools and public libraries, are being studied. Another possibility, far less cumbersome, is the use of slides. This includes the built-in advantage of providing a permanent record. Wouldn't it be fascinating if we had a picture of the hanging gardens of Babylon, or the walls of Ecbatana or the Temple of Solomon, instead of just the legend?

We are members of a professional society engaged (after we have paid the grocer, the doctor, the garage, the mortgage, the insurance, and the tuition plan) in a common struggle against mediocrity and ugliness. Any well structured plan which would give publicity to all our efforts, would provide a basis for mutual criticism, encouragement, and improvement. Posterity will see the entire gamut of our ideas and our solutions. Do we, after all our efforts and expense, deserve less? If we could, once a year, see what our colleagues believe in and how they are expressing it, it would be enlightening to say the least. And perhaps a little significant as well. □

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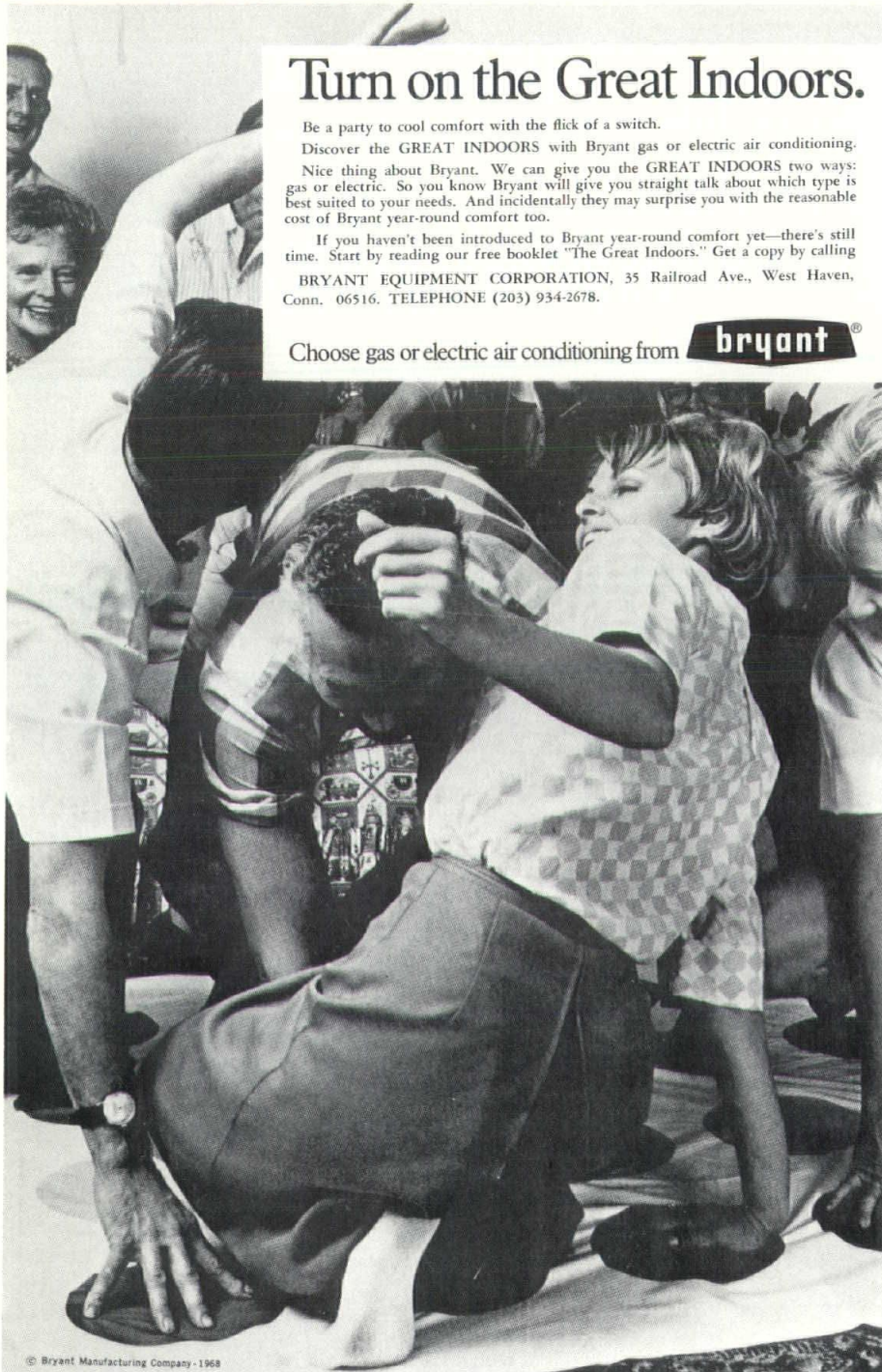
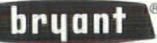
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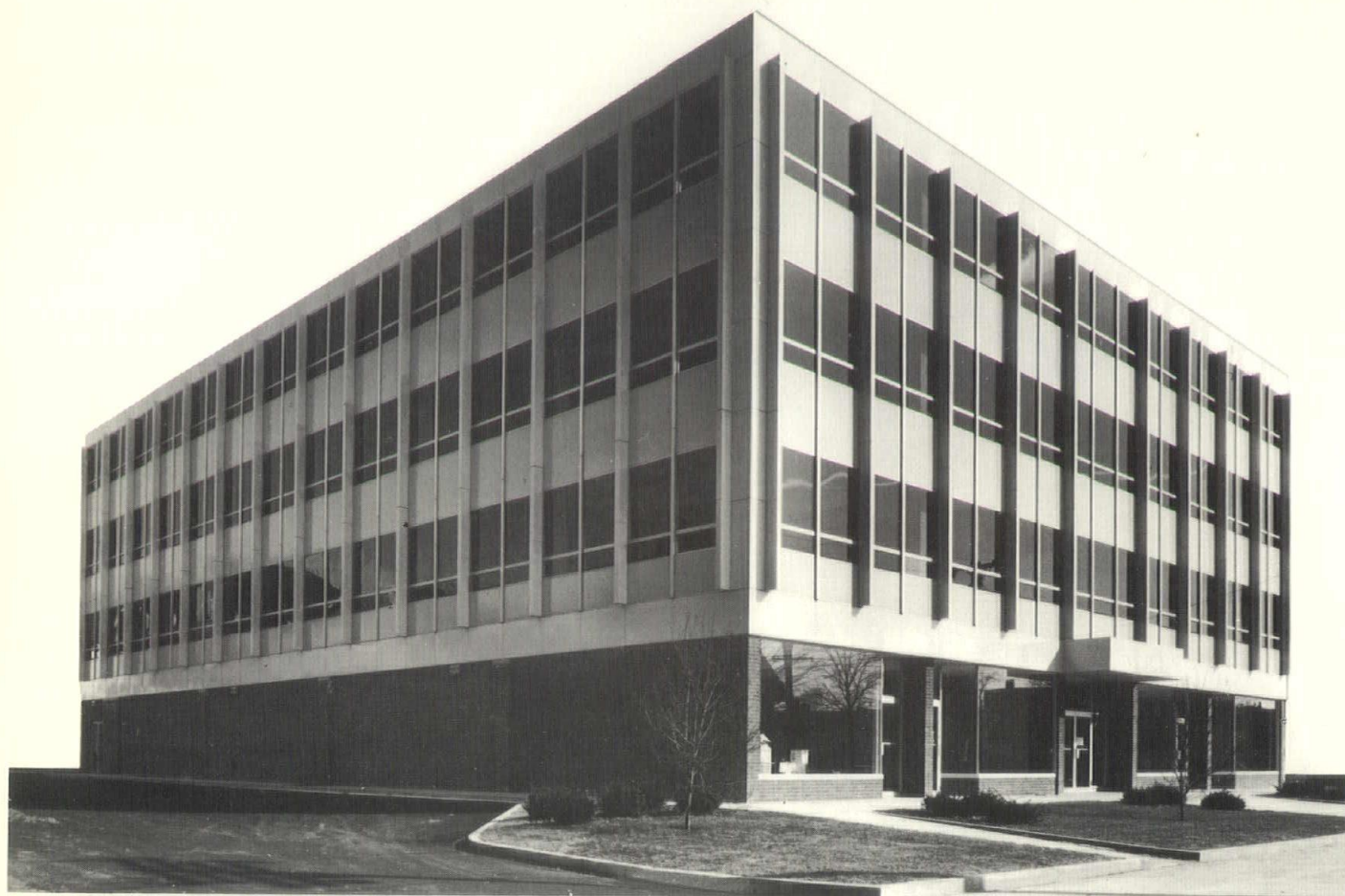
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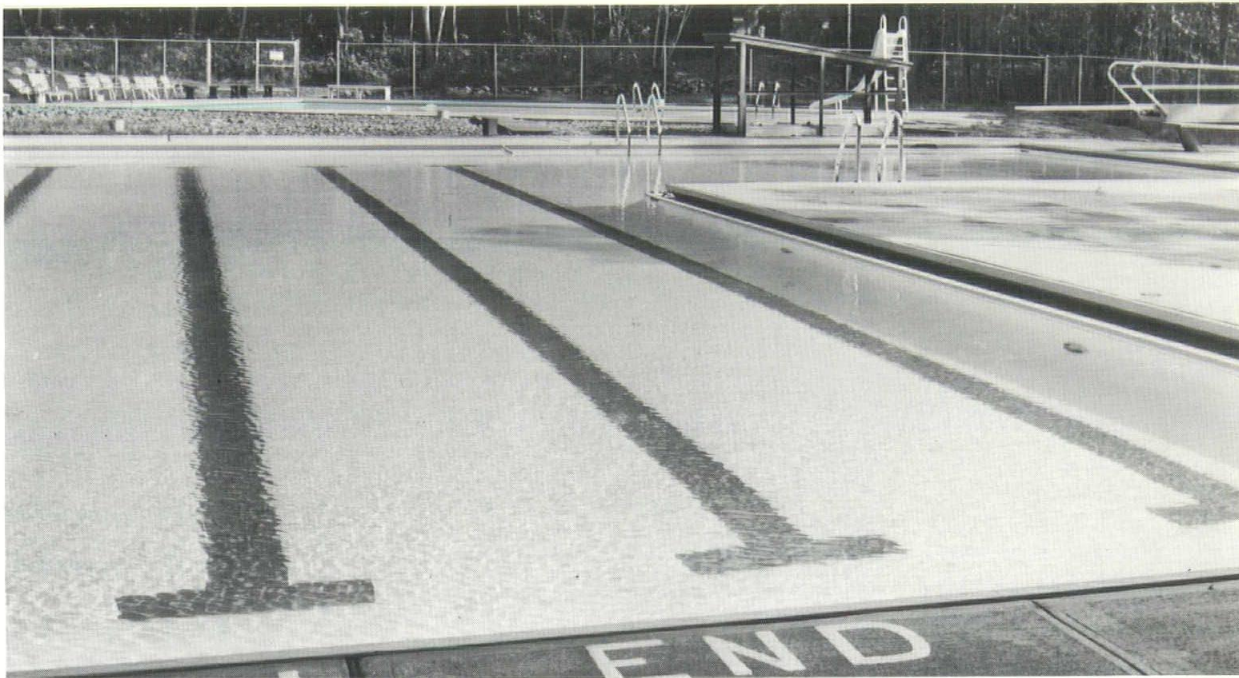
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Alan Shestack, former Museum Curator of Graphic Art and Acting Curator of the Rosenwald Collection of the National Gallery of Art, has been named to the post of Associate Curator of Drawings and Prints at the Yale University Art Gallery. □

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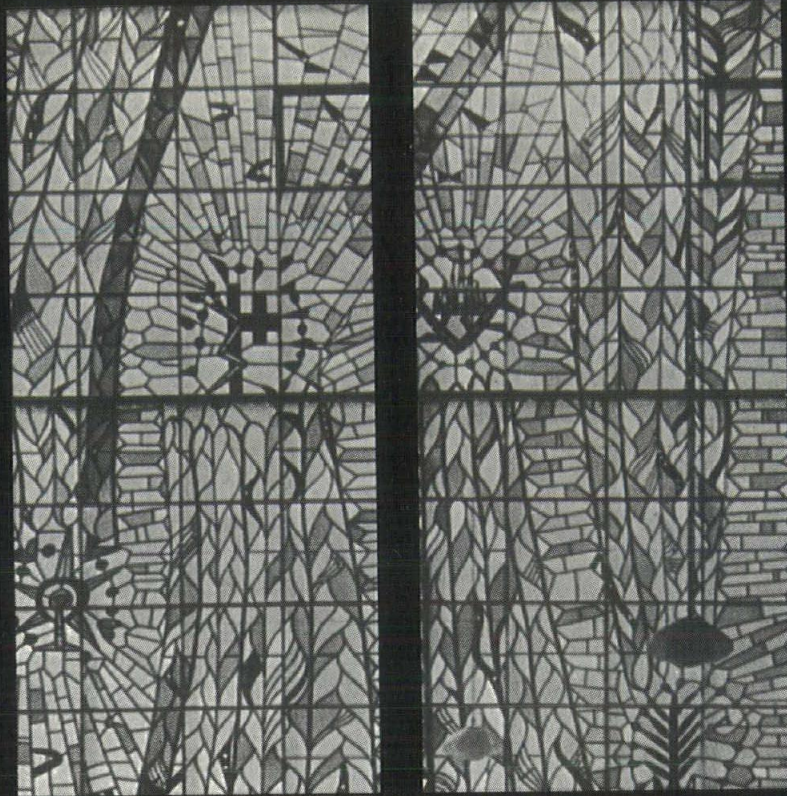
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Sharpe Honored

Richard Sharpe, immediate past president of Connecticut Society of Architects, AIA, has been appointed to the supreme council of the Pan American Federation of Architects. He succeeds Henry Wright, FAIA, a past president of AIA. □

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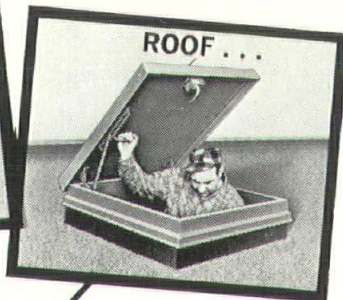
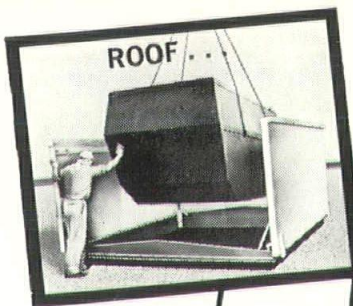
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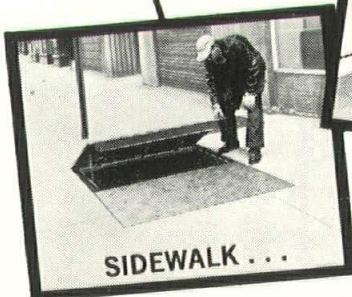
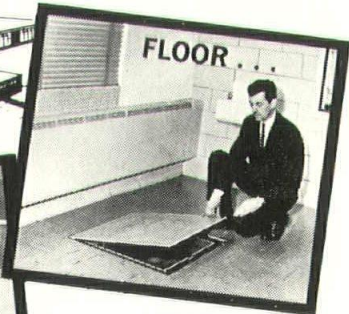
◀ Plexiglas door; private home, Calif.

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New AIA Publication

Glenn Allen White, graduate of DePauw University and second-year law student on the law review at George Washington University Law School in Washington, D. C., has been appointed AIA legislative assistant and editor of "The AIA Governmental Affairs Review." The first issue of the new publication is scheduled for March. □

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Population Up

Connecticut continues its growth, according to the 1968 edition of "Connecticut Market Data" issued recently by the Connecticut Development Commission.

Population figures included in the publication disclose a 394,000 increase from the 1960 census to 1967. During the period, the two Connecticut towns showing the fastest growth were Ridgefield with an 89.8 per cent increase since 1960 and Ledyard with an 89.1 per cent increase. In absolute numbers, Stamford had the largest growth with the addition of 15,687 persons since the decennial census.

Tolland had the largest percentage increase in dwelling units, a 112 per cent increase, while population increase in the town was 79.7 per cent. In 1960, the town had 2950 persons living in 905 dwelling units. In 1967, there were 5300 persons living in 1,923 dwelling units. □

Overhead Continues

Sales and service of products of Overhead Door Corporation in Connecticut will continue through the company's distributors in Orange, Hartford, Waterbury, Norwalk, Danbury, Norwich and Tor-

ington, according to Paul C. Marsted who supervises these operations.

"A recent change in the organization of Overhead Door Corporation has created some misunderstanding among Connecticut architects concerning the status of our company. An announcement by the Fimbel Door Corporation stated that it is an old company with a new name, having been known formerly as Overhead Door Co., Inc. This company for many years operated plants in Hillside, New Jersey, and Nashua, New Hampshire, under a license agreement with Overhead Door Corporation. The agreement was terminated in December, 1967," Mr. Marsted said.

The Overhead Door Corporation, with headquarters in Dallas, Texas, owns and operates eleven factories in the United States and one in Canada. It serves some 375 distributors. Mr. Marsted, who has been associated with this company for 43 years, reports that "Overhead Doors" for the Connecticut market will continue to be manufactured in Cortland, New York, "where a new and larger facility has just been completed to serve this general area with the company's products." □

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Choosing an Architect

"Your Building & Your Architect" is a new booklet published by the American Institute of Architects. It explains step-by-step how to select and work with an architect. The author, Donald Canty, is a journalist. The AIA selected his article for the use of prospective building owners because "it is an informed nonarchitect's candid view of how our clients' and the professions' interests can be best served."

Single copies of the booklet are available free, and quantities may be ordered at cost. Write: Information Services, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006.

Cheshire TPC Chairman

Ralph T. Rowland, AIA, has been reelected chairman of the Cheshire Planning Commission.

Garden Facade

New York City's new Madison Square Garden presents a Connecticut face to visitors. Plastacrete Corporation produced some 2400 pre-cast concrete slabs made of brown, tan, and buff aggregates which comprise the building's exterior covering. The structure was designed by Charles Luckman Associates, Architects.

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Regional Conference

The Connecticut Society of Architects, AIA, will be host chapter for the 1968 New England Regional Conference, AIA, November 7-10, at the Park Plaza Hotel in New Haven. Originally scheduled a month earlier, the new date will enable the Yale School of Art and Architecture to participate more fully in the program.

The conference will start at noon on Thursday, November 7, and continue until Sunday morning, November 10. Tour information will be available for those who wish to visit other areas of Connecticut following the conference.

Richard Sharpe, AIA, conference chairman, outlined the three-day meeting's basic structure and theme which was approved by the CSA executive board on February 15. Mr. Sharpe and members of his committee are developing the program and its theme: "The Destiny of Human Values: The Urban Crisis."

The New England conference of architects, according to Mr. Sharpe, will be dedicated to the statement: "The awareness of urban crisis at this time is in the minds of all responsible citizens in our communities. For those involved in the environmental design process, awareness of responsibility is inherent in their daily chores. Implicit, too, is the task to distinguish between the important and the unimportant, and through organization not only to define goals and objectives but to seek support through political action in their initiation and ultimate effectuation. The quality of concerned effort depends in the first instance on who writes the program and how well it is written, and secondly, on the quality and quantity of the program that this conference shall focus its efforts upon . . . to define and project the destiny of human values." □

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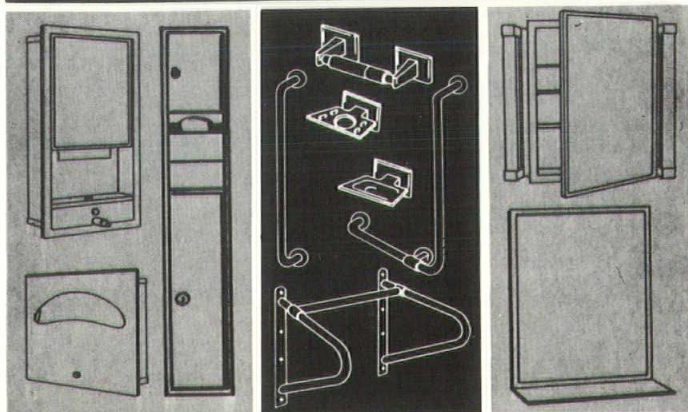
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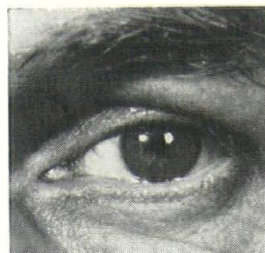
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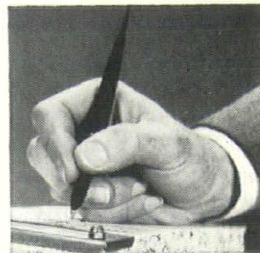
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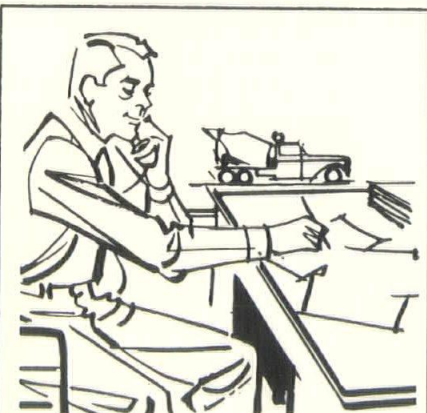


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Continued from page 24

changing needs. There will be office space for eight research physicians on each floor. The building will have three seminar rooms for small groups and a larger conference room.

Architect deCossy says the laboratory and office spaces will be contrasting areas. “The laboratories will be developed as anonymous work spaces, as contrasted with the offices in which we intend to create a humanistic environment,” he said.

The laboratory areas will be windowless to permit freedom in locating equipment and in reducing temperature and light-control problems, but the offices, arranged around the perimeter of the building, will have expansive windows.

The Department of Obstetrics and Gynecology will occupy 26,500 square feet in the project, while the Department of Surgery will have 52,300 square feet. An additional 14,700 square feet will be added to the existing Animal Care Facility, bringing the total area of the project to 93,500 square feet.

Supervising Architects

Douglas Orr, deCossy, Winder and Associates has been named

supervising and coordinating architects for the entire Yale-New Haven Medical Center. The firm has under study a plan for the long-range construction and renovation needs of the Medical Center and will design the principal new structures now in the early planning stages.

Mr. deCossy says the need to create a unified campus at the Medical Center is the major challenge of the firm’s assignment as long-range planners. “This commission has offered us a tremendous opportunity. For, at a smaller, more comprehensible scale, many of the problems and potentials, the delights and dilemmas of a whole city exist here.”

Robert J. Pelletier, a specialist in hospital planning, has joined Douglas Orr, deCossy, Winder and Associates as consultant for renovation and construction in the hospital areas of the Medical Center. Mr. Pelletier, a research associate in both the Departments of Public Health and Architecture at Yale from 1958 to 1961, is a research associate with the Department of Architecture at the Massachusetts Institute of Technology. He holds Bachelor of Architecture, M.S., and Building Engineering degrees from M.I.T. Among the hospital projects Mr. Pelletier has worked on are the Pittsfield General Hospital, Pittsfield, Massachusetts; Augusta General Hospital, Augusta, Maine; Webber Hospital, Biddeford, Maine; and the Group Practice Clinic, Montefiore Hospital, Bronx, New York City. □

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		Gas	Electric (resistance)	
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Claysville (Findley)	14,000	205,633	204,173	Gas
Claysville (Blaine-Buffalo)	14,000	216,459	217,725	Gas
Claysville (South Franklin)	4,600*	96,952	95,938	Electric
Mount Morris (Perry)	18,000	267,285	270,132	Gas
Westmoreland Co. (West Point)	39,071	729,620	715,666	Gas
North Braddock (Fairless)	17,000	345,279	348,679	Gas
Plum Boro (Holiday Park)	35,000	530,790	522,970	Gas

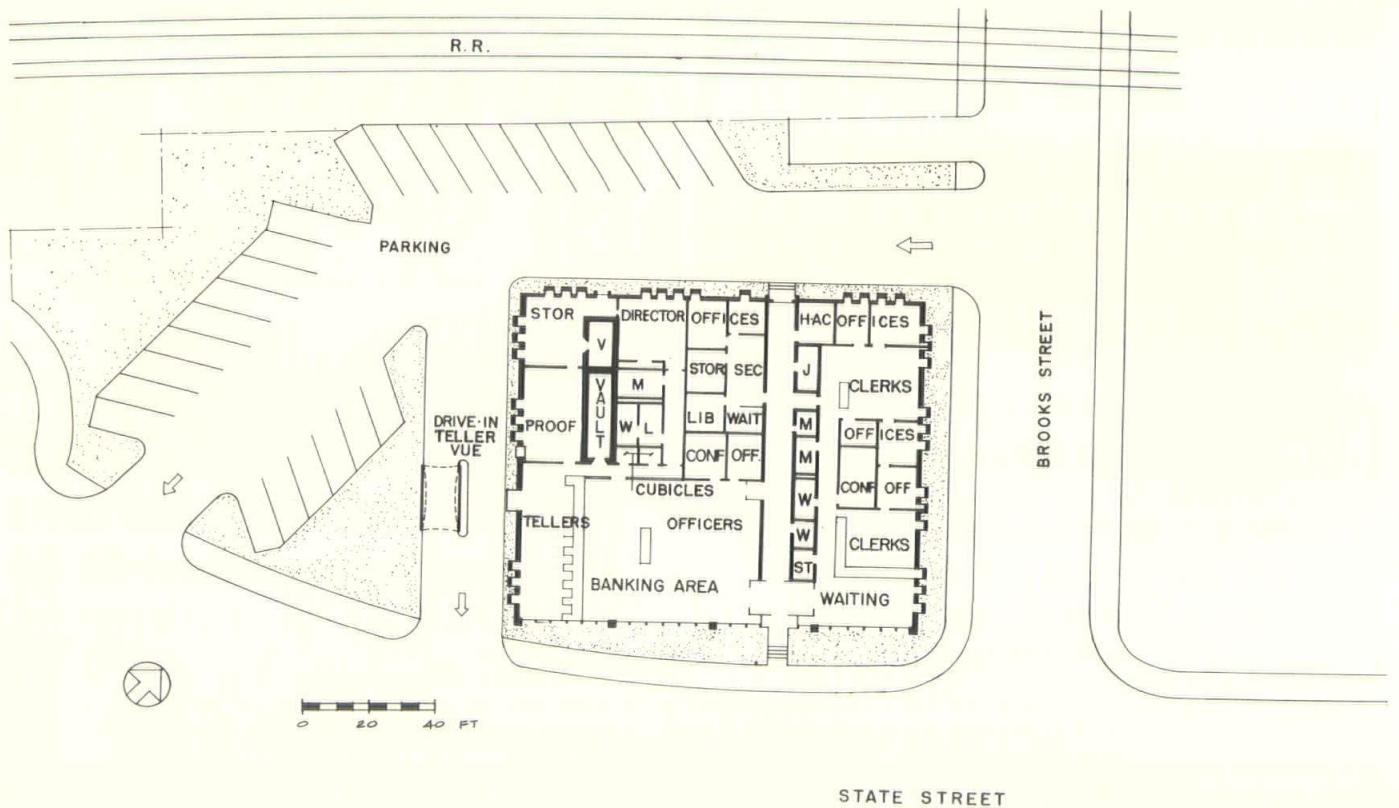
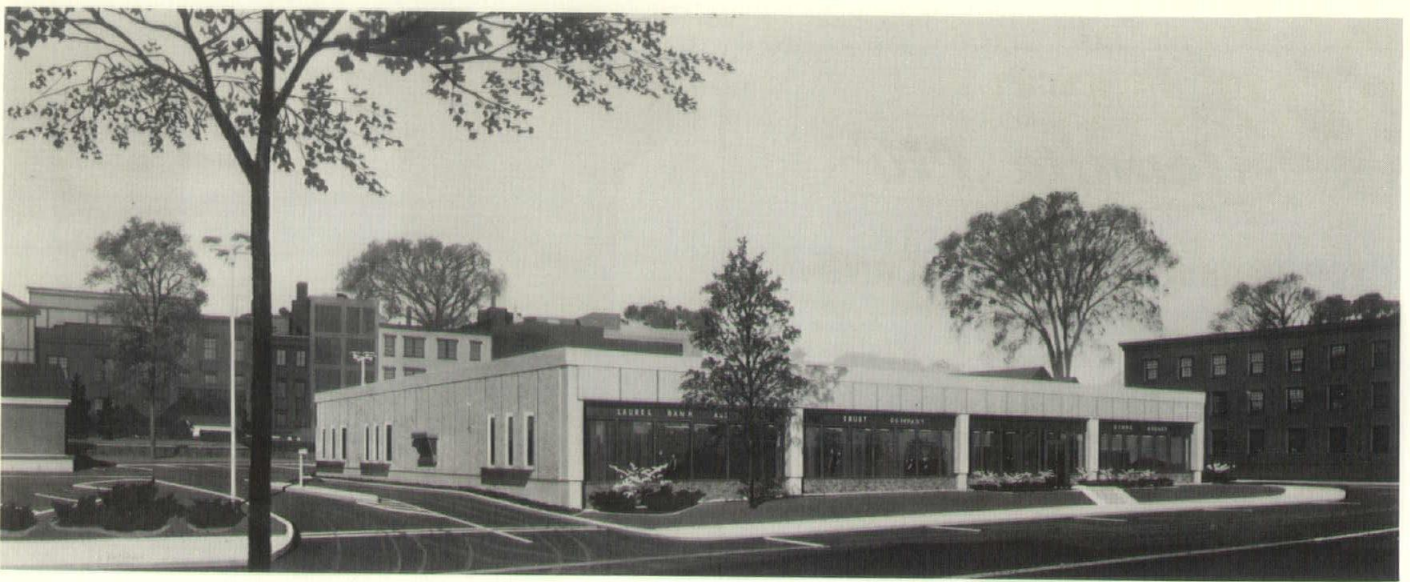
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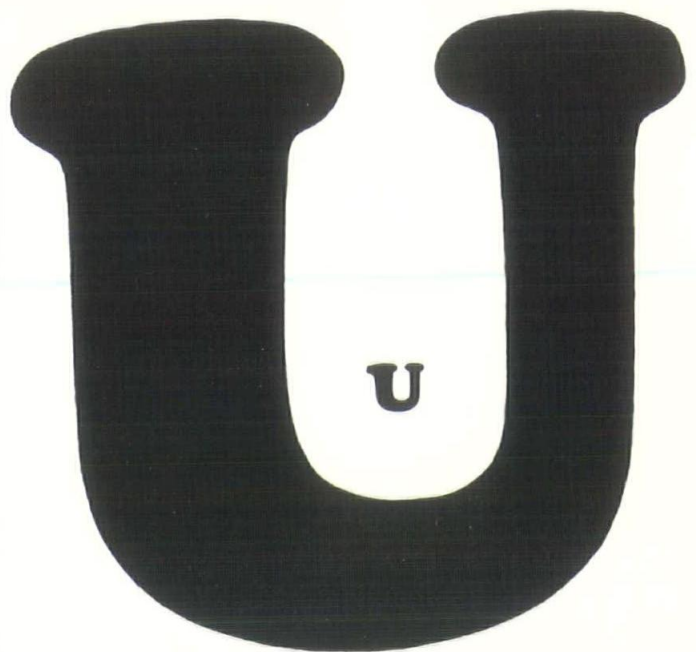
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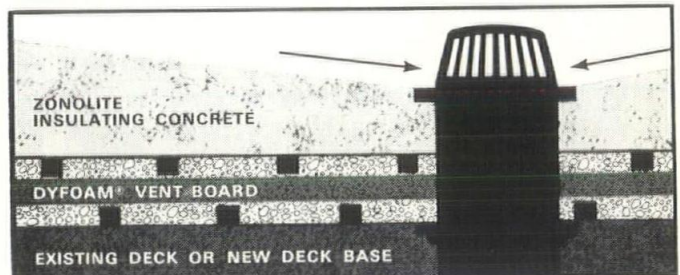
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