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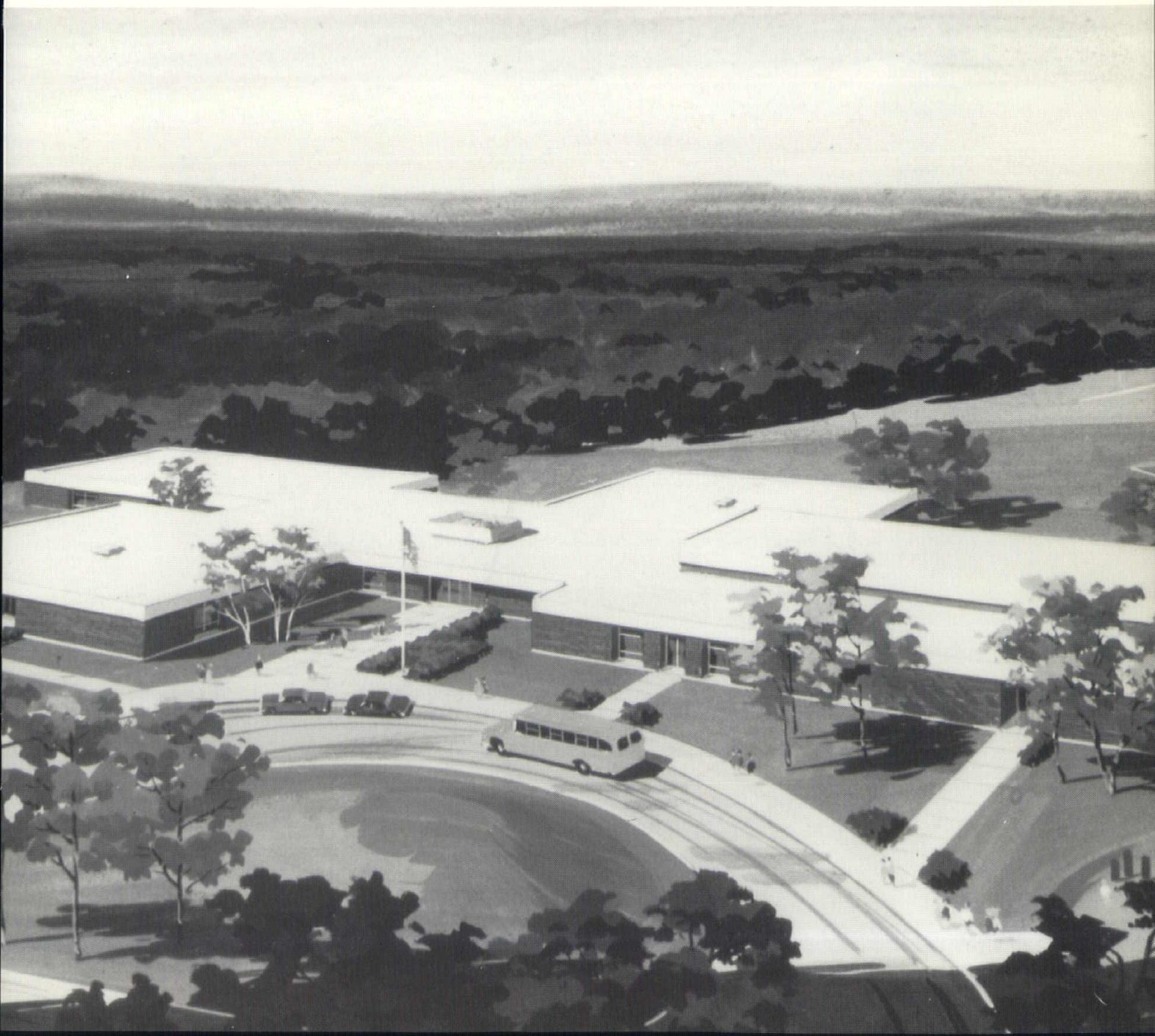
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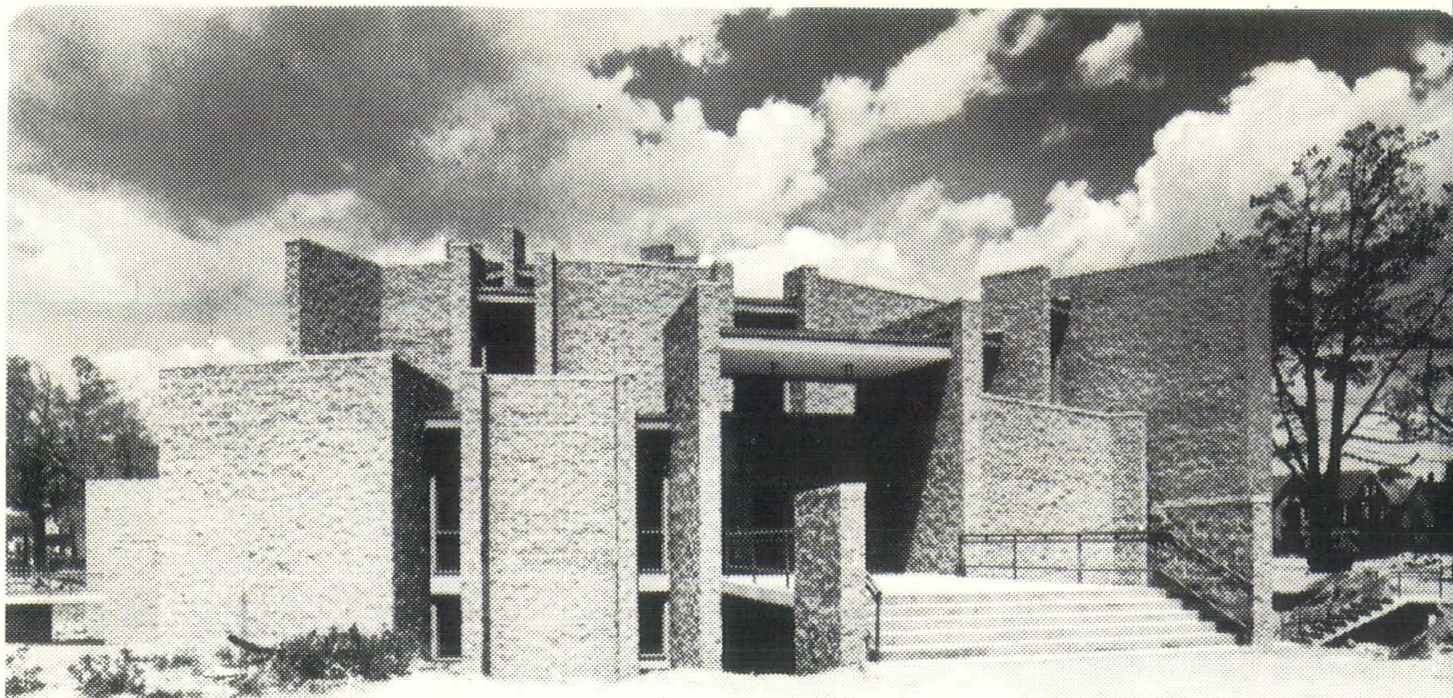
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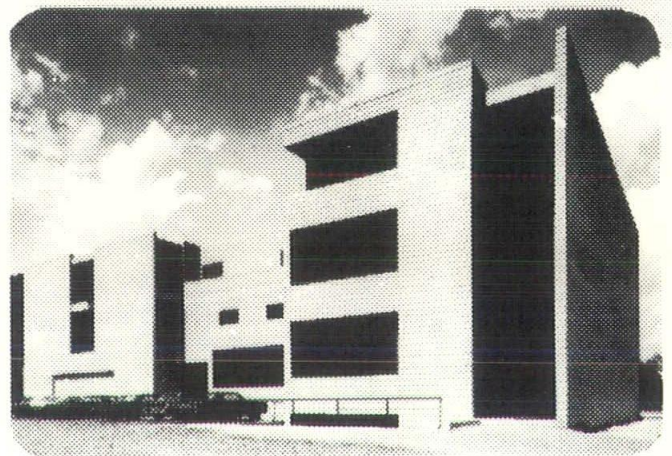


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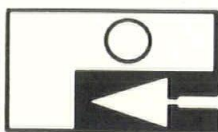
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The Publisher's

Uneasy Chair

Among several letters whose writers were motivated by Robert H. Mutrux' "It's Not Funny" in *Connecticut Architect's* January-February issue and George W. Conklin's letter about an earlier story concerning Connecticut's capitol building, was one from David B. V. Travers, AIA, Milford. Dave agrees that Mr. Conklin's point is "well taken but has that damn seriousness and illustrates the kind of polarity that is in that haiku 'It's Not Funny' by Mutrux. It is a haiku because it is what is *not* said in a haiku that is important." He continues ". . . Mutrux is the only writer on architecture who sees our potential to celebrate . . . the young life celebrates and loves, and we fume publicly and try to sneak in on the action. The duality and duplicity of our practice is the seed of our alienation that keeps us in myth as dealers keep right on building the housing texture of America while we meet for our slide shows and drinks and dinners in our redundancy, publishing and spouting our serious rhetoric."

This issue of *Connecticut Architect* tells of a community bank, a speech center at UConn, and an elementary school — each innovative and fulfilling its purpose attractively as well as functionally. Bob Mutrux marches on with another of his sparkling commentaries on today's state of the art. The various brief stories which strive to pass along significant information seem to be even more than ordinarily interesting, we say with unblushing pride. And we hope this rich fare continues to attract the advertisers who make this magazine possible for you.

We heard a radio announcer say the other day: "Now I have some sports scores for you — 87 to 63, 121 to 90, and 73 to 71," a fascinating recitation of numbers which, in fact, makes about as much sense as other "numbers" games which confront us every day. Has man retrogressed, and has independent creative thinking deteriorated, to the points that they have to be numerically scored as well as numerically controlled? In addition to being housed in regimented developments designed for the "average" person, man is subjected to countless other indignities by the numbers. □



CONNECTICUT ARCHITECT

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MARCH-APRIL 1971

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FRONT COVER: Budget and beauty mix well in the design of the Whisconier Elementary School in Brookfield. Story on page 9.



TABLE OF CONTENTS

Telling It Like It Is (<i>Robert Henri Mutrux, AIA</i>)	6
Speech Center (<i>Russell, Gibson & vonDohlen, Architects</i>)	7
Approach to Learning (<i>Fletcher-Thompson, Inc., Architects</i>)	9
Environmental Respect (<i>Gallihier & Schoenhardt, Architects</i>)	12
Expo 7	14
Preservation Study	16
Professional Services	22
Advertising Director	22
Index to Advertisers	22

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Friedrich Nietzsche once wrote, "History is nothing more than the belief in the senses, the belief in falsehood." A generation later Henry Ford translated this sweeping denunciation into American vernacular with his well-known phrase, "History is bunk." And in the heady atmosphere of the cocktail party and the flattering ambience of our intellectual peers, this is generally accepted as gospel.

Is it really true?

Written history may well be somewhat short of the true facts. But what about architecture? Are our buildings, likewise, a false record of their respective times? Sir Bannister Fletcher, in his *History of Architecture*, says no; he states categorically that "the social condition, the religion, the progress, and the genius of a nation are unmistakably stamped on its architectural monuments."

Now, they can't both be right. Either Friedrich Wilhelm was airing his characteristic iconoclasm, or Sir B., for all his 1366 pages and about as many illustrations, didn't know what he was talking about.

I've decided, however, that they're both right after all. Take

Telling It Like It Is

Robert Henri Mutrux, AIA

a look at ancient Rome, for openers.

The buildings, if you listen carefully, still echo with the footsteps of marching legions, the speeches of senators, the ring of innumerable hammers and chisels. They also reflect the monstrous pride, the unbelievable cruelty and depravity of the period, and the skeptic has only to refer to that 600-foot scroll around the Column of Trajan which depicts, among other revealing episodes, the systematic beheading of a mass of recalcitrant Germans.

The Middle Ages, the period which the Durants euphemistically labelled "the Age of Faith," offer an equally striking example. Certainly no era is more clearly identified through a single structure than the centuries which produced Chartres, Amiens, Rheims, and (according to Bannister-Fletcher) 147 other cathedrals in France alone. No one will question the fact that these magnificent edifices typify the strong religious faith of a whole society. Nor will anyone deny that they personify, at the same time, the delusions of grandeur of individual Bishops and the over-powering ego of their respective architects. Through the years, the message of the medieval church has not changed. A structure a tenth of a mile high, erected at a time when the biggest piece of construction equipment was a mere ox, is a rather clumsy way of perpetuating a falsehood.

The best test of the integrity of history, however, is the immediate present. Today's architecture, Toynbee and his fellow chroniclers notwithstanding, is shouting out, loud, clear, and unequivocal, in a voice that only the wrecking-ball can silence. Everything we build is a shatteringly literal reflection of something within ourselves, presented without bias, without restraint, and most often in depressingly permanent fashion.

The ubiquitous parking garage, an architectural feature that punctuates the horizon from New York to Boston, is a classic example. It stands out in embarrassing prominence near the center of every large city, a frank declaration of our unabashed dependence on mobility and our continuing and consuming love-affair with the automobile. It is a candid admission of the priority of our interests and our intentions. It is built, like the shrines of all ages, to stand forever. It is better-ventilated and better-lighted than the structures we erect to house our less well-endowed fellows and infinitely better maintained. Who ever saw a giant rat or a cockroach in a parking garage? Or an overturned garbage-can?

The office buildings, rising gracious and proud, as in Hartford, or arrogant and vulgar, as in the pure Bastillian of New Haven, are an unmistakable symbol of modern man's aspiration to higher things

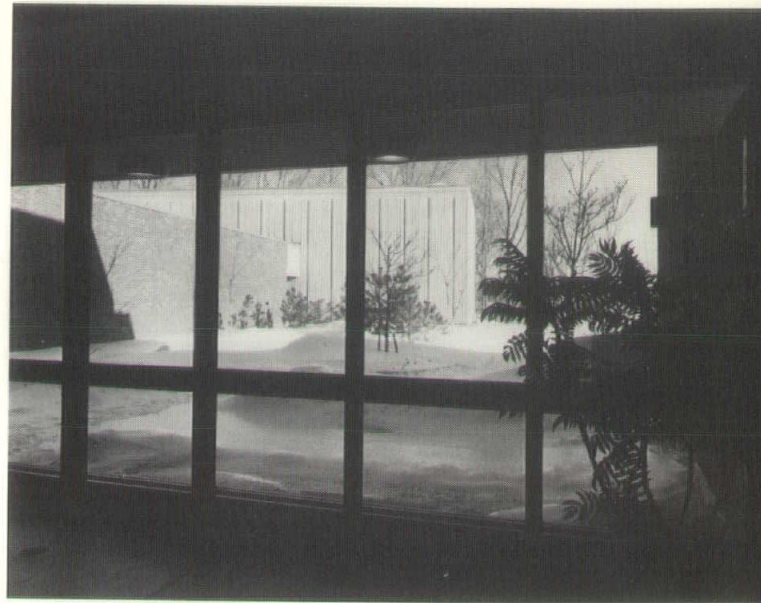
Please turn to page 18

SPEECH CENTER

University of Connecticut
Storrs, Connecticut

RUSSELL, GIBSON & vonDOHLEN,
ARCHITECTS

Laibson Construction Co., Inc., General Contractor



Interior and exterior environments intermingle.

Requirements for the new Speech Center of the Department of Speech at The University of Connecticut in Storrs set forth an unusual and demanding combination of conditions. The Department exposes its students to both research and clinical experiences to provide academic and practical training in audiology and speech pathology. This melding of research effort and clinical practice

gives research graduates an understanding of clinical procedures, while providing graduate clinicians with a command of research techniques.

The architectural firm of Russell, Gibson & vonDohlen found that the program requirements fell into three categories, with each having quite divergent needs.

The clinical area required facilities and space for diagnostic evalu-

ation of persons with speech and hearing disorders; for rhetoric and public address programs; and for clinical therapy administered individually or in groups with students able to observe or participate in the procedures.

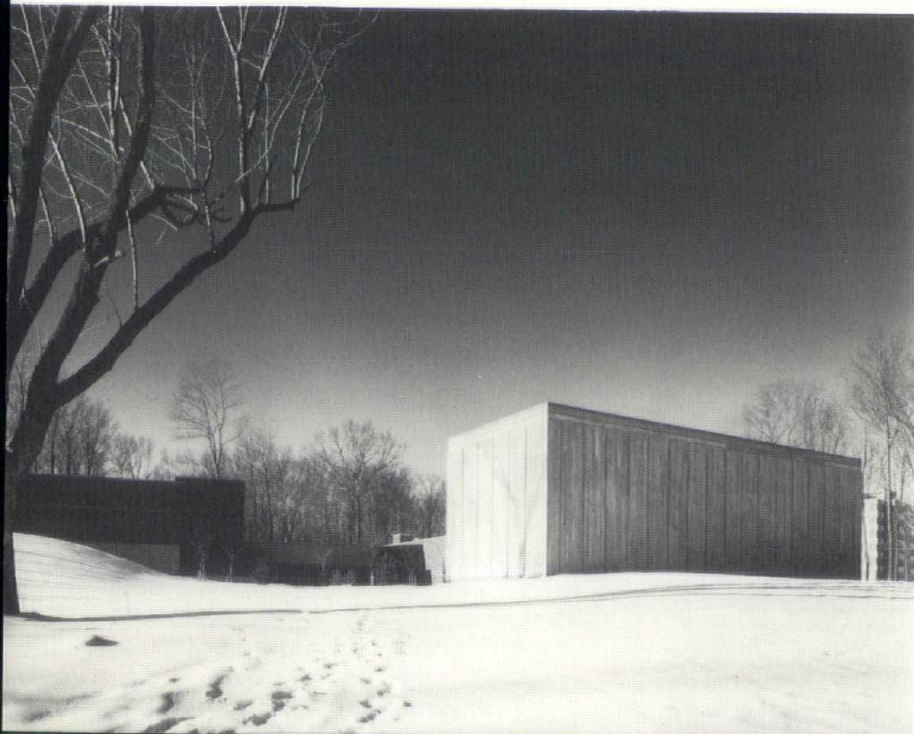
Requirements for the Research Department included a variety of psychophysical and physiological laboratories and acoustic facilities for both training and investigation, and including a large anechoic (echo-free) chamber.

Administration requirements included a number of private carrels for graduate studies in addition to the normal office, library, and conference spaces.

The special acoustical requirements dictated to some degree the design solution developed under the direction of Ted Bellingrath, partner in charge of the project. The result is three design entities: a two-story clinical and administrative building, a one-story research building, and the anechoic chamber building.

While the clinical department required special acoustical features, overhead space still could be occupied. Since area needs were approximately the same for clinical and administrative activity, the

Building presents a straightforward statement of purpose.





Interiors are crisp and attractive.

two-story design was practical, with the clinical department placed at ground level for ease of access to clinic patients.

In the case of research, however, acoustical considerations prohibited use of overhead space, so this evolved as a single floor structure, placed at ground level because of heavy equipment. Similar requirements, plus the foot-thick concrete shell of the anechoic chamber dictated its placement at the end of the research wing and its separate treatment.

The main entrance and reception lobby both acts as a buffer between the research and clinical areas and provides the means for necessary strict control of traffic, without impeding access. The

Speech Department complex is located remotely in relation to the rest of the University campus to minimize noise and simplify accessibility for persons seeking the clinic.

The structural and construction design elements also evolved largely from acoustic needs, with windows permitted only in the lobby and administration areas. Special features include closed circuit television and electronic communications, sound-proof doors, and triple-glazed, one-way mirror-windows for observation ports. Sheet lead was used for sound-proofing in some critical areas.

Since the heating, cooling, and ventilating equipment had to be very quiet, a high-volume, low-

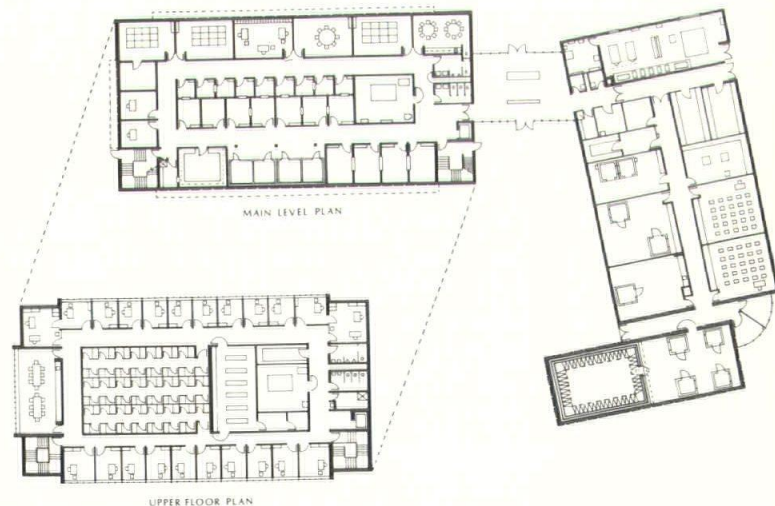
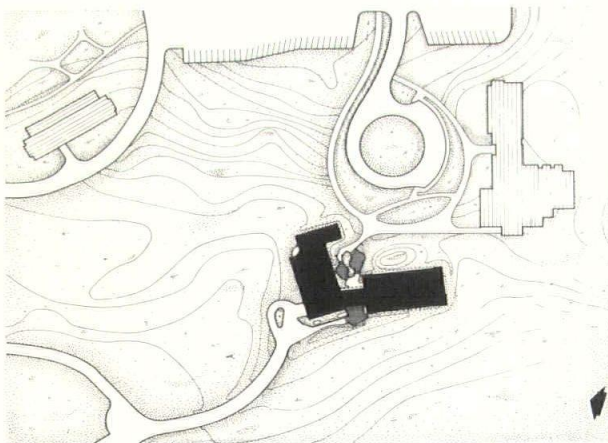
velocity air system was specified. The space above the ceiling of each room serves as a plenum for a breathing ceiling. Vibration eliminators were applied to all ducting and piping as well as equipment, with flexible connections and lined ducts.

Except for the reinforced concrete anechoic chamber, the structures are steel framed on concrete foundations, with brick and block masonry walls. The interior construction is painted gypsum board furred out from brick and block cavity walls. Partitions are metal studs with two layers of gypsum board with a sound attenuation blanket in the space. The interior finishes are carpeting or bluestone flooring, spray glaze or gypsum board and acoustical tile walls, and acoustical tile ceilings throughout.

Assisting Architect Bellingrath on this project were Joseph Hallisey & Associates of Hartford on structural matters; Jerome Mueller of Hartford, mechanical consultant; and Morton S. Fine & Associates of Bloomfield for site planning. □

RUSSELL, GIBSON & VONDOHLEN, Architects, West Hartford, has received numerous awards for the design of educational and church structures. The firm was established in 1954 by James F. Russell and Murray O. Gibson, both graduates of Cornell University. Robert J. vonDohlen became a partner in 1957 and John L. Riley in 1968 — both also graduates of Cornell. Charles T. Bellingrath (Princeton) was made an associate partner in 1967 and Richard W. Quinn (Notre Dame) in 1968.

Site and floor plans.





Entrance is spacious.

APPROACH TO LEARNING

**Whisconier Elementary School
Brookfield, Connecticut**

FLETCHER-THOMPSON, INC. ARCHITECTS/ENGINEERS

John Zandonella, General Contractor

In its design of the Whisconier Elementary School in Brookfield, Fletcher-Thompson worked within the framework of an educational philosophy espoused by the community's board of education. This was directed toward the achievement of two major goals: "(1) basic academic learning with primary emphasis on learning thinking and two-way communication skills; and (2) personal development, maximizing each child's mental potential."

As the program was developed, certain basic design stratagems were employed to retain a happily wedded state between the protagonists of function and budget. Early in the design phase, it was decided that all frills would be excluded, but it was agreed that this did not mean naked cinder block inside and out. "Beauty," said the architect, "does not necessarily cost money."

Some of the budget saving considerations included a minimum variation in height of the building in order to save on construction costs, and modular design for repetitive construction but with allowance for flexibility in some room sizes. Corridors were another consideration. While they were to be of minimum length since they were not "pay space," they had to have sufficient width and circulation to

facilitate student traffic at peak periods.

All facilities were designed to give multiple use by pupils and, wherever possible, provide for some community use. Special areas, such as the library, space for art, music, gym, clinic, administration, and faculty room were located in the design concept for their most efficient use.

The architect pointed out: "This

Variety of texture expresses warmth.

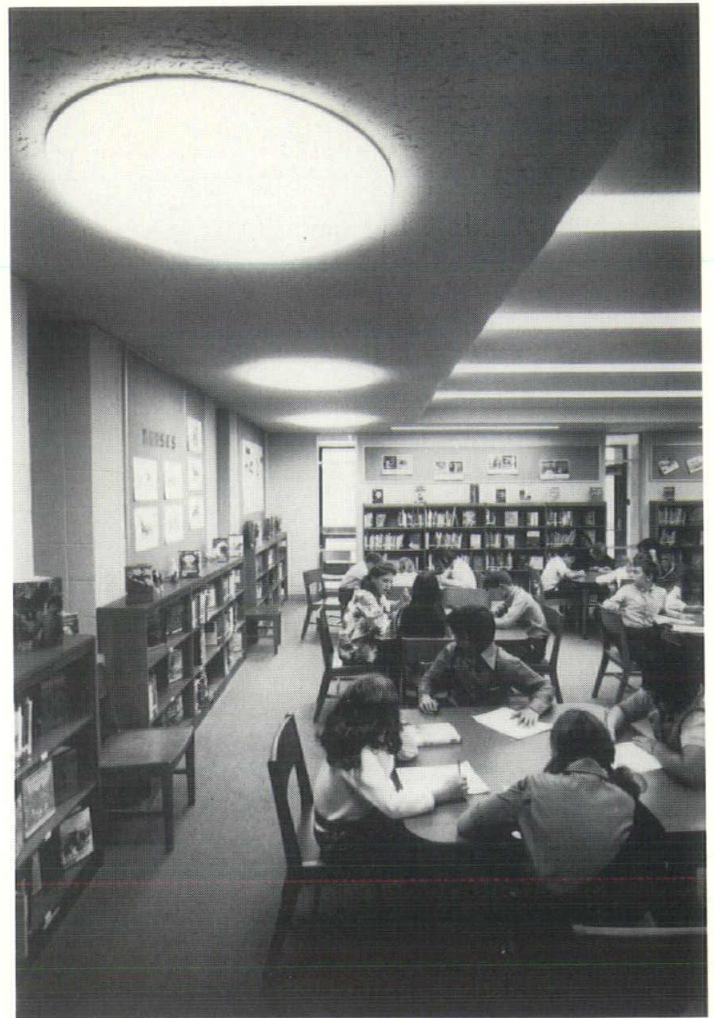




Lobby is in good scale.

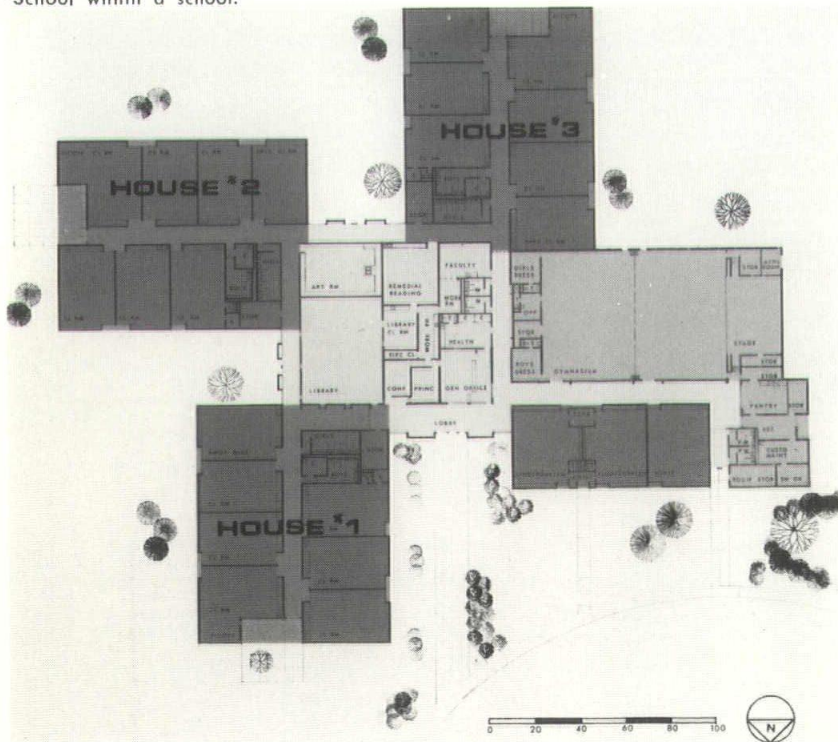
elementary school program may be considered different from the typical or conventional elementary program primarily because it is aimed toward accomplishing more academic learning than the life adjustment learning programs which are so typical of elementary schools today."

The entire design approach sought to achieve the greatest possible personal relationship in a classroom between the teacher and the class. In order to provide an architectural solution, three in-



Learning areas are scaled to the grades they serve.

"School within a school."



dividual "houses" were included in the design to provide an educational environment in which young students can start to establish small group identity. Each of the houses contains six regular classrooms for grades one to six. There is also a special education classroom within the unit which helps provide for close student-teacher contact. In addition, each house has its own lavatories, storage, janitorial facilities, and exits, which enable it to function as a complete educational unit.

In the center core section, there are the specialized and supporting facilities for the houses. This section has the library, art and music space, health facility, special classroom, and offices. The design provides for the core section to be directly accessible from each house, so students can reach it without



disturbing students in the other houses.

The interior floors are vinyl asbestos tile in the classrooms and corridors, with carpeting in the library and kindergartens. Walls are painted block in classrooms and vitreous surfaced block in the corridors. Ceilings in the classrooms are felted mineral fibre acoustical board, and in the corridors wall-to-wall tectum acoustic panels are used. Electric baseboard heating and multi-zone, roof top electric heating and air conditioning are used for climate control.

The exterior of the building is dark brick with a fascia of light split-rib block divided by one course of recessed smooth-faced block which provides an interesting appearance and contributes to the structure's warmth and sense of invitation.



Functional comfort and convenience.

The structural system which was developed by Fletcher-Thompson's engineering staff consists of a concrete slab on grade with steel lally columns and masonry bearing walls supporting steel joists. For the sake of economy, eighty-five percent of the roof is framed with just two different joists (10 H2 and 16 H4).

Donald L. Ferlow, Stamford, was the landscape architect. All other design services were performed by Fletcher-Thompson staff members. □

FLETCHER-THOMPSON, Inc., Architects/Engineers, founded in 1910, has a staff of over one hundred persons who provide professional architectural, engineering, and construction management services using a systems approach to facilities development. President of the Bridgeport firm is John G. Phelan, PE. A branch office is located in Danbury.

School yard is integral part of design concept.



ENVIRONMENT

Simsbury Bank Simsbury

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Bank's appearance is community asset.

In planning its new home office, the Simsbury Bank and Trust Company's officers and directors wanted a building which would reflect its progressive, forward-looking image. At the same time, they wanted the building to show respect for the heritage of its home community of Simsbury, which was named in 1670, and for the entire Farmington River valley which the bank serves.

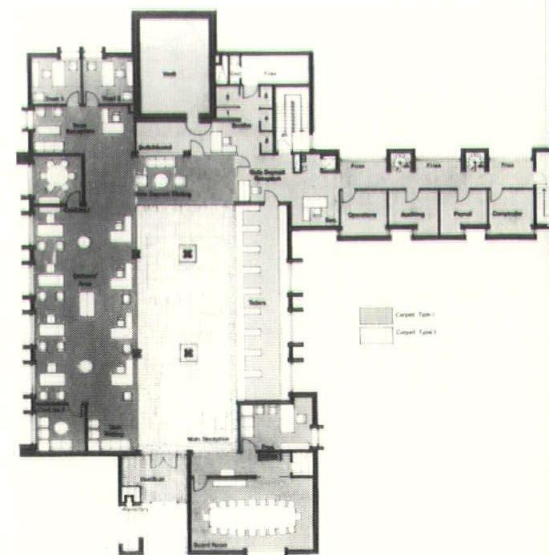
The resulting building, designed by Galliher & Schoenhardt, Architects, is a two-level structure with its customer services, including the safe deposit vault, conference rooms, and offices located on the upper or main banking level. Accounting and bookkeeping areas, record storage vault, employees' facilities, storage, and drive-in teller stations are on the lower level.

The sloping nature of the site permits direct customer access to the main banking level from the front of the building, and direct employee and service access to the lower level from the rear of the building. A main level office wing projects over the bank's three drive-

Interior combines tradition with excellent contemporary design.



Upper level.



AL RESPECT

Trust Company
Connecticut

ARDT, ARCHITECTS

ay, General Contractor



Retention of trees enhances bank's image.

in teller stations and allows direct teller access by means of circular stairs.

A fine old residence was formerly located on the property, and certain items from this home were preserved and re-used in the bank to retain some identity with the

past. Among these are large panelled and stained doors with the original hand-etched bronze hardware. These are used throughout the main banking level. Old pewter wall sconces and inswinging leaded-glass steel casement windows from the residence are used in the bank's board room. Careful planning of the site has preserved most of the stately old trees, lush plantings, stone terrace, and fountain which were unique attributes of the property.

Exterior walls of the bank consist of irregular molded brick in colors ranging from soft reds to

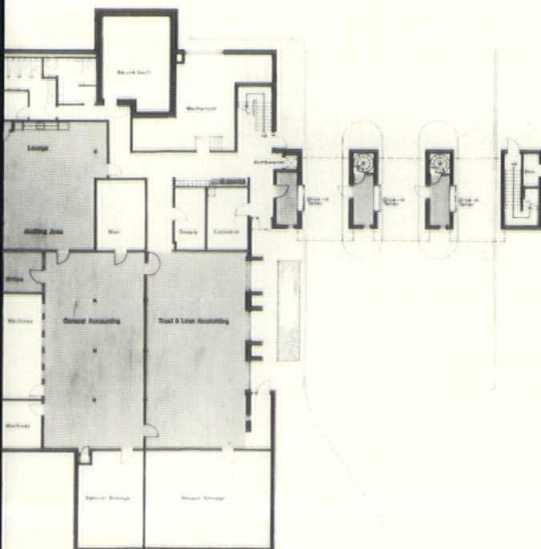
warm browns. The red cedar shingle roof is accented by white painted panels at the fascia and ridge. Similar panels are placed below the sills of the large bronzed-tinted windows.

Matching brick is used extensively inside the building. Interior materials also include stained redwood siding and trim, textured white vinyl-covered walls, and exposed laminated wood roof structure set against textured white ceilings.

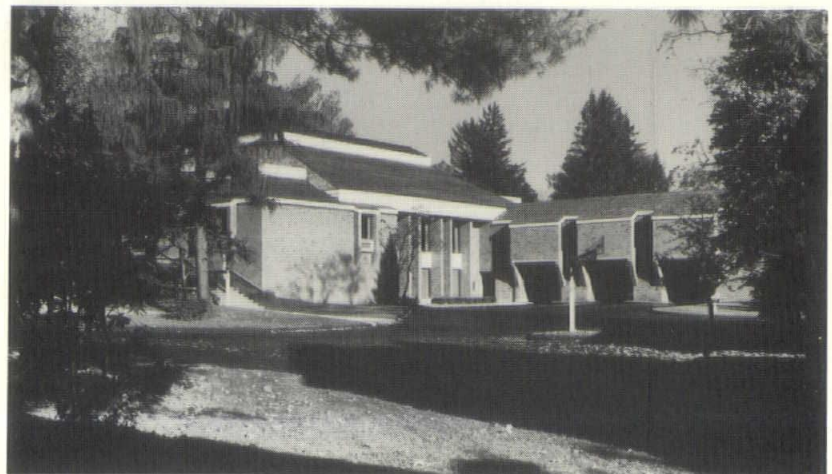
The lobby ceiling rises to a twelve-foot-wide by sixty-foot-long

Please turn to page 20

Lower level.



Drive-in function is integral part of bank's environmental respect.



Expo 7

Plans for the May 20 Connecticut Building Congress Expo 7 at the Hotel Sonesta in Hartford are nearing completion according to Roscoe D. Smith, program chairman, of W. J. Megin, Inc., Naugatuck.

The morning program will include presentation of two technicolor motion pictures, "Mission Oceanography" and "Story of Sea Lab II," with an afternoon panel discussion of "Construction Management in Public Work" moderated by Henry A. Pfisterer, Pfisterer, Tor & Associates, New Haven, and professor of architectural engineering at Yale University. Panel members will be Walter A. Meisen, assistant commissioner for construction management, General Services Administration, Washington, D.C.; Albert Kennerly of Hamby, Kennerly, Solomanson &

Smith, architects, New York City; Edward S. Noble, AGC national director and president of W. J. Megin, Inc., Naugatuck; and John E. Plantinga, partner in Meyer, Strong & Jones, P.C., mechanical engineers, New York City.

Professional display chairman, Augustus G. Kellogg, partner in Environmental Design Group, New Haven, has set criteria for Connecticut architects and engineers who wish to exhibit their work at Expo 7. Response has been very good, and Mr. Kellogg will name the team of evaluators shortly.

The criteria for displaying are to encourage environmental quality through cooperative and productive working relationships within the building industry, with awards being made to all significant contributors in the design and building process.

All entries will be examined and assessed for participation and process and cited for contributions to environmental quality. "Environmental quality will necessarily be measured by human response to the accommodation of human

needs. An owner may make a significant contribution through his objectives and in identifying real needs; an architect or engineer in defining and solving the problem; a contractor in realizing the solution. The interaction of all parties to the project and the process could make a significant contribution to environmental quality," according to the spokesman.

Evaluations will be made by a group which shall include a representative-owner, an architect, an engineer, a construction manager, and a behavioral scientist.

Peter Flagg of C. N. Flagg & Company, Inc., Meriden, has sold all the exposition booth display space to a variety of manufacturers representing some of the most innovative products and services offered to the construction industry.

For further information on the professional display and booth exhibits, contact the Connecticut Building Congress, 2377 Whitney Avenue, Hamden.

Blueprint Course

The Hartford chapter of Women in Construction is conducting a ten-week blueprint reading course on Monday evenings at the Dodge Reports office, One Professional Park, Farmington. The instructor is Thomas Persch, RA, of Hirsch, Kaestle & Boos, Architects, New Britain.

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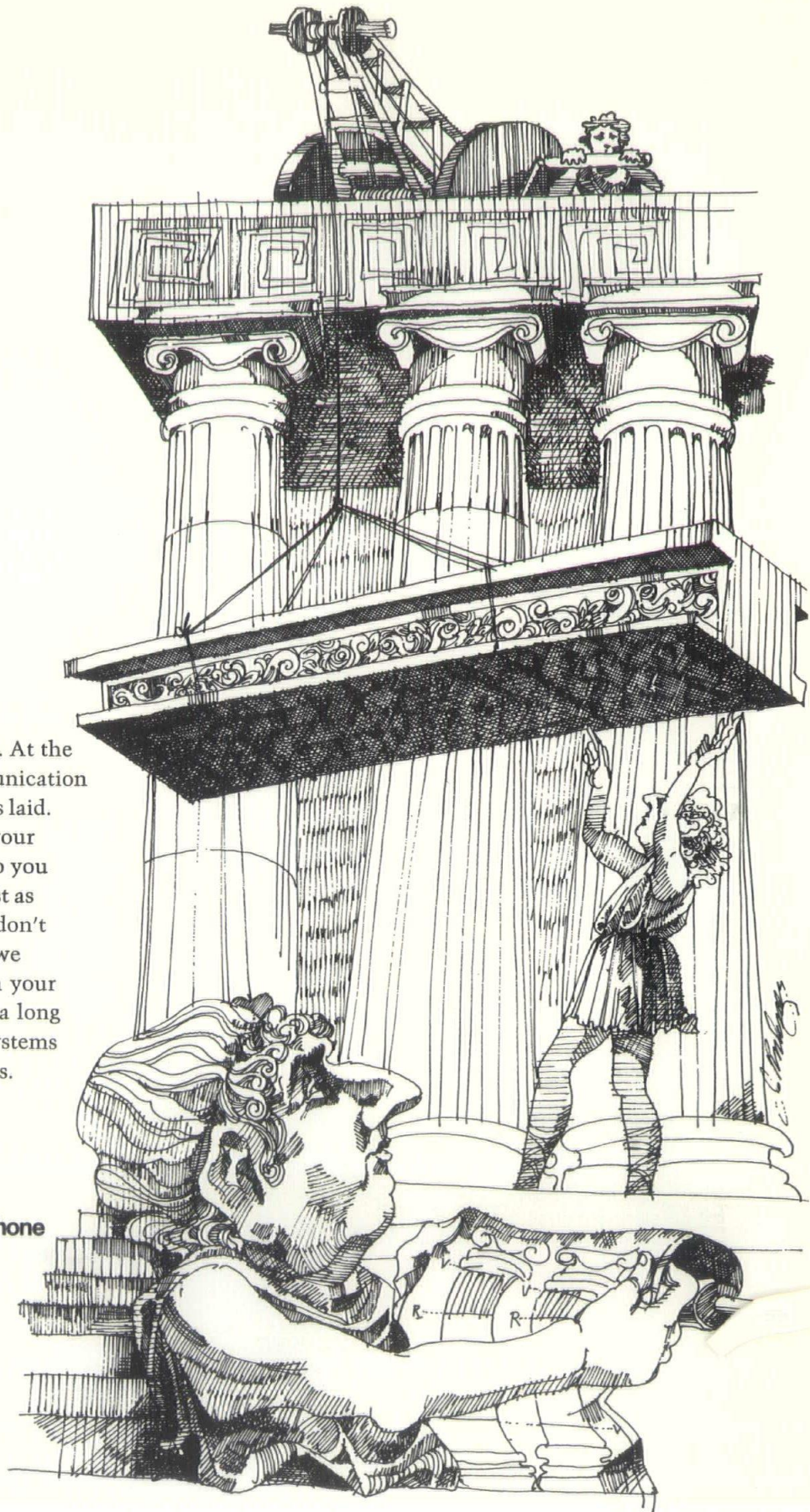
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**We'll spread
the word.**

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Preservation Study

Richard Sharpe, Architecture, Interiors and Urban Design, Norwich, has been awarded a grant by the America the Beautiful Fund of the National Area Council, Inc., Washington. This "seed" grant is for the architectural firm's environmental design work for the Yantic River preservation program in Norwich.

This follows a grant from the Department of Community Affairs, State of Connecticut, through the Harbor Improvement Agency in Norwich, to evaluate and develop a master design concept for lands adjoining the basin formed by the confluence of the Yantic and Shetucket Rivers where they join to form the Thames River.

The study includes engineering investigations involving an evaluation of bulkheads around the perimeter of the Thames River Basin, subsoil investigations, and review of existing municipal utilities within the study area to determine the magnitude of expanded

development and its effect on the utilities. A land use and design study of the area, and an economic evaluation, traffic and parking implications are included, as well as ecological and flood control studies.

Richard Sharpe, FAIA, and F. C. Biebesheimer, AIA, have been active in historic preservation at both state and local levels, and both architects serve on the Historic District Commission of Norwich. Other members of the Sharpe firm include Padmakar Karve and Gordon Hyde, architectural designers; and Morgan Daly, Jonathan Isleib, and Stephen Pinello, interior designers. □

School Award

Carlin, Pozzi & Associates, New Haven architects, was given a special citation by the jury of the 1971 exhibition of school architecture at the annual convention of the American Association of School Administrators held in February at Atlantic City, New Jersey.

The citation was given for the firm's design of the Branford Intermediate School, which is now under construction, and for the Hill Central K-4 School in the City of New Haven. These were among twenty-five schools selected from over four hundred entrants. □

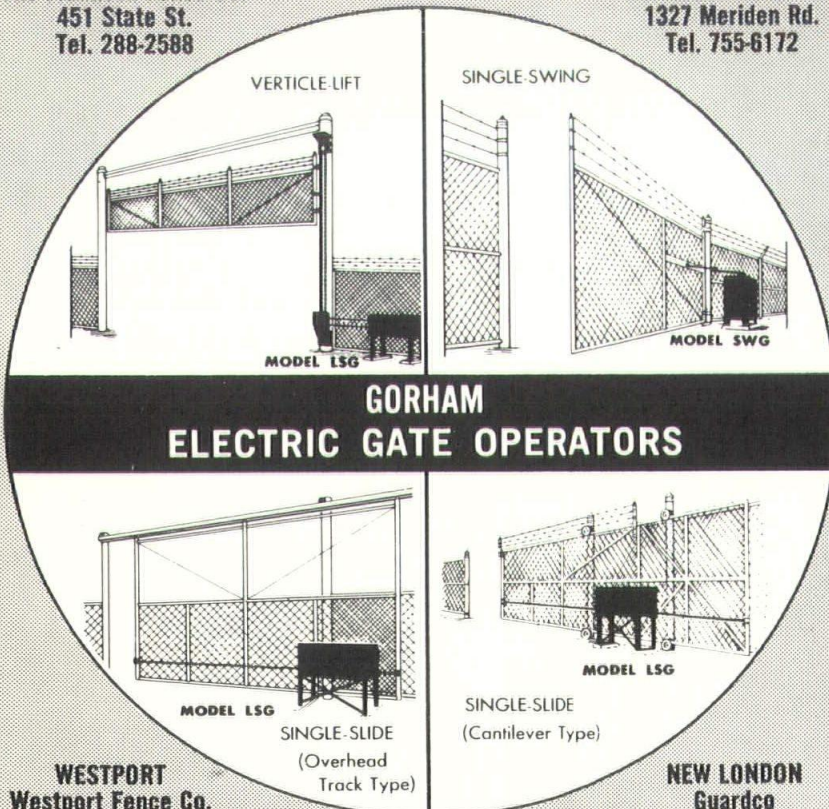
Construction Seminar

Irwin J. Hirsch, AIA, of Hirsch, Kaestle, Boos, Architects, New Britain, and Joseph Anderson, Anderson Fair Oaks, Inc., Contractors, Hartford, will discuss the design and construction of the Elihu Burritt Library at Central Connecticut State College, at a seminar to be held Saturday, April 17, at Howard Johnson's Motor Lodge, Bank Street, New Britain, starting at 8:30 a.m. Sponsor of the seminar is the National Association of Women in Construction, Hartford. Information about the seminar is available from Miss Susan Ware, Anderson Fair Oaks, 227 Newfield Avenue, Hartford. □

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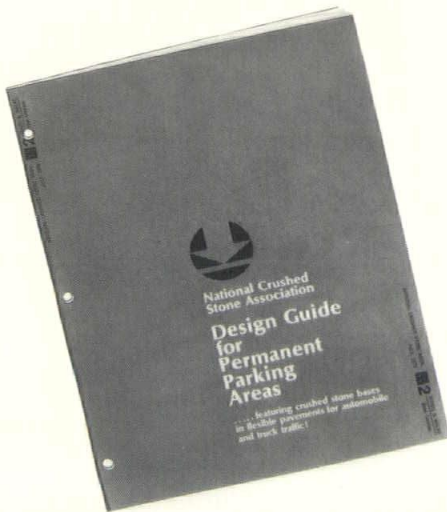
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Telling

Continued from page 6

— and a stark indication of his method of approach. They are today's cathedrals. Strasbourg and Cologne are dwarfed by Sears and John Hancock, and Gutenberg has given way to Xerox to make certain that the message comes through, indelibly and, above all, frequently.

The church itself, however, has all but disappeared from the horizon, swept away by the inexorable bulldozer and rarely if ever replaced. Its utter absence from the current scene is a mute but eloquent declaration that man, Voltaire's dictum notwithstanding, has outgrown the need for a Supreme Being in the traditional sense. His innate dependency now goes no further than the desire to communicate in spasmodic sessions in the parish community hall, when his prime time is not previously claimed by television and the local stadium.

Like the Romans, modern man subscribes enthusiastically to the goal, "Mens sana in corpore sano." The former is strikingly exemplified by the proliferation of massive high schools and university buildings, each one expressing the search for knowledge in a style which seeks distinction today and prays not to be transformed into the cliché of tomorrow. The latter is forcibly expressed in the presence of our huge sports arenas, where the soundness of man's body and his penchant for vicarious brutality are

nurtured under a roof which is replaced as easily as it is removed if the four-season air-conditioning of the participating spectator is threatened.

Future archaeologists will find an equally emphatic expression of our age in our dwelling places. The private home is the prime status symbol of those who can afford to be noticed, and hence respected, for having been successful on contemporary terms. It is normally supplemented by the tiniest of sports cars and the most gigantic of sit-down power mowers; further amplified, whenever prosperity permits, by the visual prominence of a sailboat or, at the very least, an outboard. And in its immediate shadow are the wretched habitations of those who are "less equal than others," to whom we promised and re-promised "a decent home in a decent environment," but on whose behalf we have thus far granted no more than an open admission of our total lack of moral indignation and our infinite capacity for rhetoric.

Our age possesses no massive tombs, few monuments to the dead, and so far, no concrete expression of our growing penchant for drugs, violence, and sex.

But one vast area remains, so far, unscathed by the well-intentioned environmentalist. Is Henry Ford aware, in the quiet of his grave, that his own genius has generated enough evidence to contradict, once and for all, his own evaluation of history? Today's automobile graveyard, which he made possible, is a vast museum of useful and decorative artifacts, all attesting without guile to contemporary man's agility and his development. It portrays, in clear steps, the course of automotive engineering, the development of mass production, the entire world of automobile commerce. It documents with precision the progression of man's taste, his insistence on bodily comfort, and most of all, it identifies his basic insecurity by the multi-

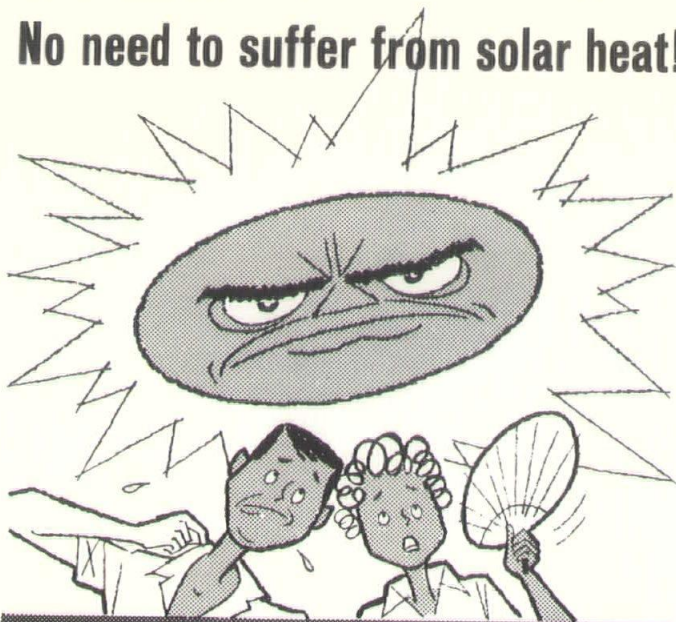
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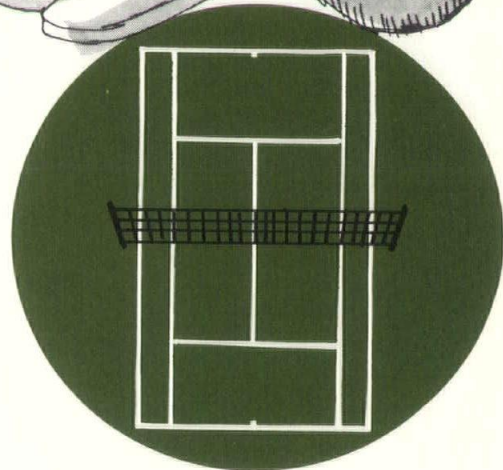
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Environmental

Continued from page 13

double-pitched, bronze-tinted, double-glazed plastic skylight. A large brass chandelier is suspended from the center of this space as its focal point. Blue carpeting covers all the main floor areas except the banking lobby which is surfaced with imported Welsh heather brown quarry tile.

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The bank, which was completed and occupied in September 1970, has an area of 17,220 square feet. Unit construction cost was \$30.50.

Allen W. Hixon and Associates of Simsbury was site planning consultant. Structural, mechanical, and electrical consulting was done by Burton & Van Houten of West Hartford. □

RICHARD E. SCHOENHARDT and ROGER E. GALLIHER began their partnership in Simsbury in 1960. Mr. Galliher holds bachelor's and master's degrees in architecture from Rensselaer Polytechnic Institute where Mr. Schoenhardt also earned his architecture degree. Both partners are active in community and professional affairs and are members of the Connecticut Society of Architects, AIA.

Merit Awards

Merit awards in the second annual Community and Junior Colleges Design Awards program included one for Manchester, Connecticut, Community College, a comprehensive campus master plan by Daniel, Mann, Johnson & Mendenhall, Architects, Washington, D.C., and consulting architect Philip J. di Corcia, AIA, West Hartford. □

Yale Lecture

Moshe Safdie, architect of "Habitat Montreal," will give a public lecture, "Building Systems as Vernacular," on Tuesday, April 20, at eight p.m., in the Yale Law School Auditorium, New Haven. □

Telling

Continued from page 18

plidity and ingenuity of those myriad devices which are intended to insure the owner's, if not the car's, longevity.

Bunk, indeed! Would Henry Ford, or Neitzsche, or anyone else dare to say that the automobile dump is not the richest store of records since the kitchen middens, which tell us practically everything we know of paleolithic man? Or challenge the fact that even the treasures found in the Egyptian and Aztec pyramids are not nearly as revealing as the contents of eight million glove compartments?

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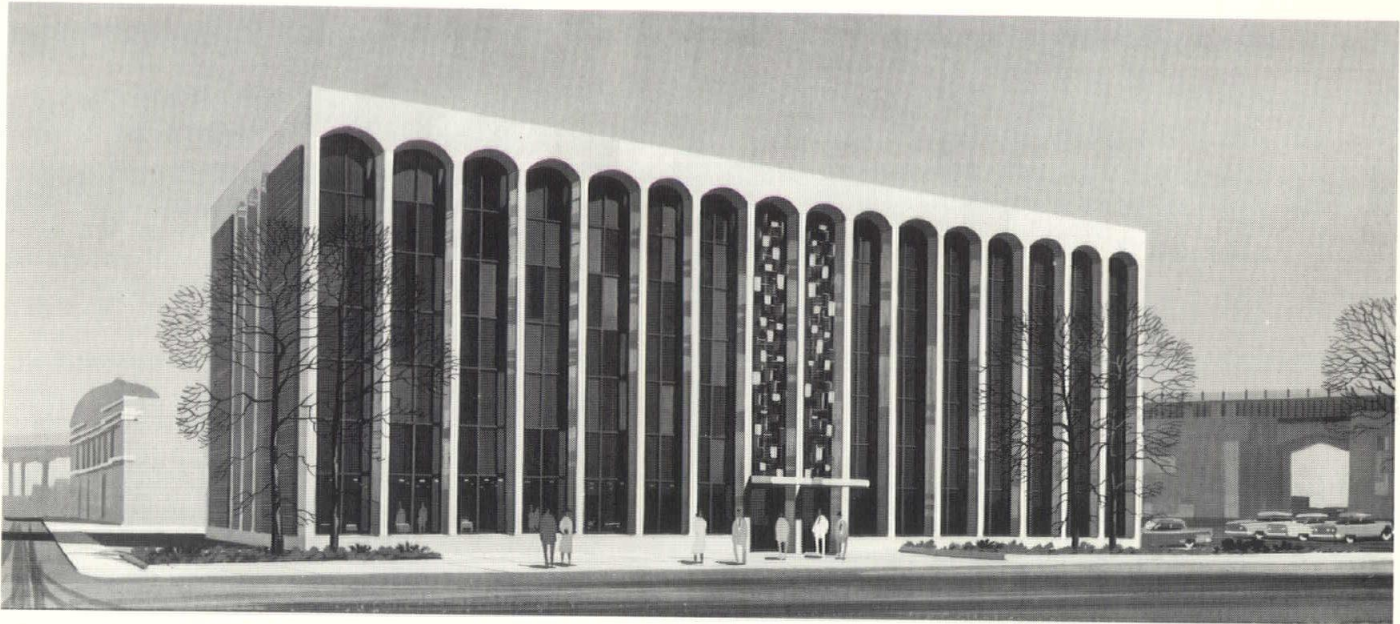
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Advertising Director

Donald F. Bradley has joined the staff of *Connecticut Architect* as Advertising Director.

Mr. Bradley retired recently as senior vice president of The First



Donald F. Bradley.

New Haven National Bank where he was in charge of the bank's marketing, public relations and advertising functions. A member of the First's staff since 1947, he started there

as a trust advisor and advanced through a number of positions, including the planning and development of the bank's advanced marketing program. Previously he had been associated with the American Tube Bending Company as factory manager, Mullite Refractories as sales engineer, and Edward M. Bradley Company, Inc. as secretary and assistant treasurer.

He is a former member of the

board of governors and executive committee, and served as treasurer of the Connecticut Society for Mental Health; former chairman of the development committee of the New Haven Foundation; and a former director of the Quinnipiac Council of the Boy Scouts of America and of the Yale Co-Operative Corporation. He is a director of C. Cowles & Company, past chairman of the finance committee of the Greater New Haven Council for Economic Education, and a trustee of the Connecticut Forest and Park Association. He is also a member and past president of the Quinnipiac Club, treasurer of the Trumbull Trust Association, a member of Mory's Association and the Clinton Country Club, and a former member of the Fence Club.

In the banking field, Mr. Bradley was a member of the public relations committee of the Connecticut Bankers Association. He was also active in the Connecticut and New Haven Chambers of Commerce, and the Manufacturers Association of New Haven.

Mr. Bradley is a graduate of Hotchkiss School and Yale University. He and Mrs. Bradley, who is a talented portraitist and landscape artist, have their home in Madison.

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INDEX TO ADVERTISERS

Architectural Brick Company	20
Associated Sheet Metal, Roofing & Insulating Contractors	22
Bidwell Company	16
C. W. Blakeslee & Sons, Inc.	3
California Products Corporation	19
Connecticut Crushed Stone Association	17
Clay Products Incorporated	14
Copeland Company, Inc.	20
Electric Companies of Connecticut Back Cover	
George C. Field Company	14
First New Haven National Bank	4
Frankson Fence Company	16
Hartford Wire Works Company	19
Gas Utilities of Connecticut	21
Overhead Door Company, Inc.	18
Plasticrete Corporation	2
Roncarl Industries, Inc.	18
Seton Name Plate Corporation	14
Earl R. Smith, Inc.	20
Southern New England Telephone Company	15
Tel-Rad, Incorporated	22
Thompson & Peck, Inc.	18
Wyatt, Inc.	23

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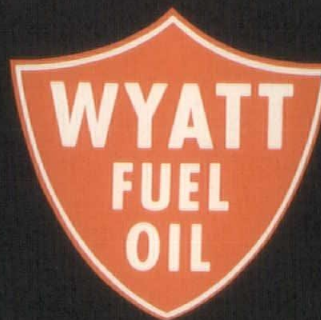
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