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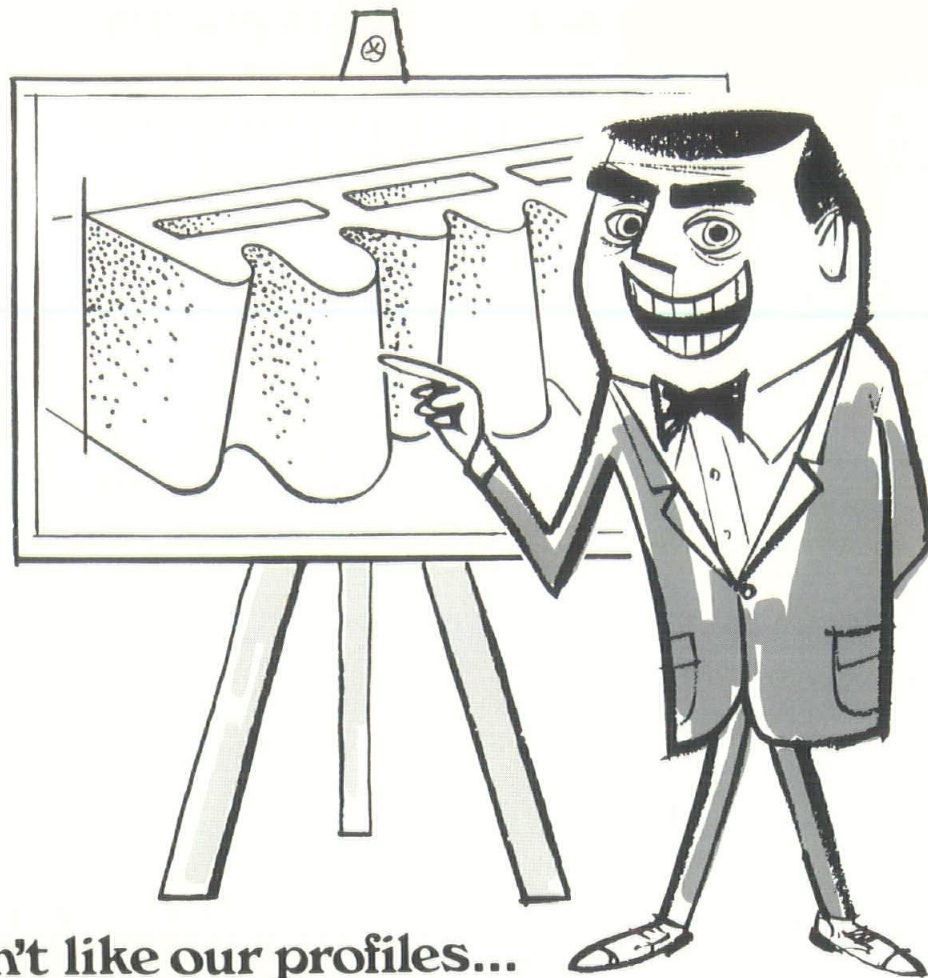
JULY-AUGUST 1972

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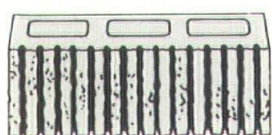
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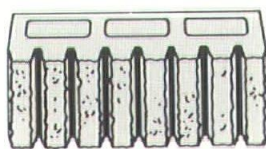


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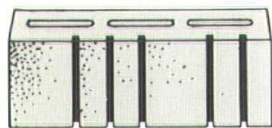
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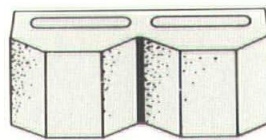
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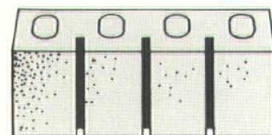
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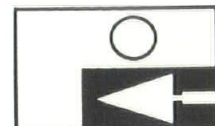
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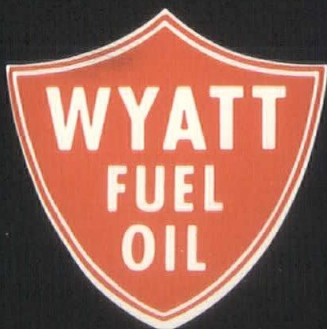


CONNECTICUT ARCHITECT

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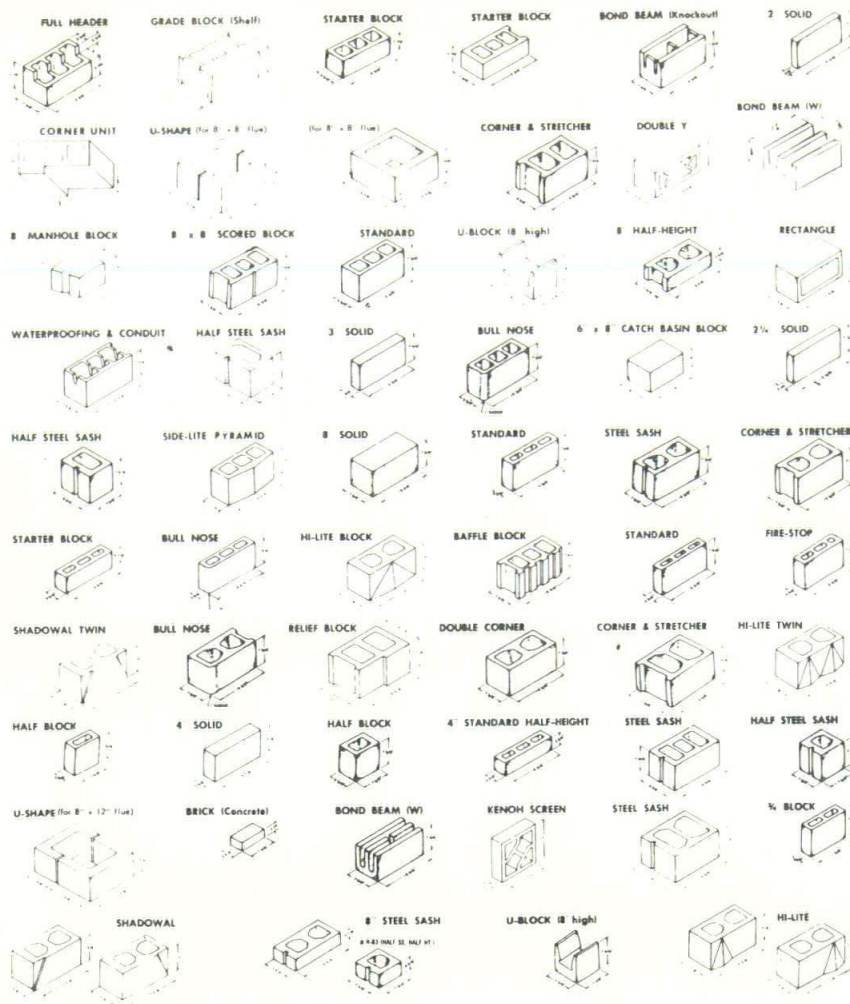
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**Publisher's Uneasy Chair**

The Connecticut Development Commission has released a "convenient compendium of statistical material" about the state. Among its revelations are the facts that Brookfield was the fastest growing town in the last decade (population up 184.5 percent), and in 1971 Hartford had the highest density population (9,162.8 persons per square mile). Also, in 1971 there were 1,002,117 housing units in Connecticut, an increase of 2.1 percent over the number in 1970.

Aside from the horrendous implications of willy-nilly growth—except, of course, to the delight of chain and discount store operators—the Commission's "Market Data 1972/1973" infers that through Planning Regions this growth will work out for the best. The report states: "A planning region is composed of a group of relatively homogeneous towns which have definite economic, social, and physical ties. The towns within the regional boundaries share mutual interests, needs, and problems." Do you know where you live?

Copies of "Market Data" are \$2 and are worth the price. Get them from the Development Commission, State Office Building, Hartford, Connecticut 06115.

This issue of *Connecticut Architect* presents a "first"—a roster of members of The Connecticut Society of Architects. We do this because it is a service for people who retain architects, and it's not bad for the architects, either. This fattens our issue to thirty-six pages, increases our costs of printing and mailing—but if you like it, we'll do it again next year.

Other reading fare includes arts centers at two famous Connecticut schools; Choate School in Wallingford, and Connecticut College in New London. Top rank architects were involved, Pei for Choate, and Skidmore, Owings and Merrill for Connecticut College. We have, also, a Robert Mitrux view on Microplis, and a look at Goodspeed Opera House written by David Basch. □



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FRONT COVER: Connecticut College's Cummings Arts Center, looking across Castle Sculpture Court. The ten-foot figures in Cor-Ten steel are by William Ashby McCloy, chairman of the college art department. See page 9.



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# A Giant Step For Architecture

Robert H. Mutrux, AIA

Many of us may not live to see a landing on the planet Mars, a female President of the United States, or a cure for the common cold. There is a good chance, however, barring acts of God and an abnormal increase in human attrition, that many of us will witness the emergence of a brand-new architectural form.

It is the concept, and its realization in concrete terms, of the designed neighborhood. For a lack of a better name, it might be called "The Micropolis."

The architectural extension of man known as "The Neighborhood" has been in existence since the beginning of time and is visible in various manifestations throughout the uncivilized as well as the civilized world. Harlem is a neighborhood; so is the Casbah in Algiers and so was the Warsaw Ghetto. The sixties in New York are a neighborhood, and so is the lower East Side. Beacon, Chestnut, Nob and Russian Hills are all neighborhoods; so is Soho, the Latin Quarter and Greenwich Village. All of these, however, without exception, "just grewed." None was built according to a preconceived plan.

One day in the near future, the designed neighborhood will appear throughout the land, and its presence will not only be a milestone in the pageant of the world's history, but it will affect profoundly the lives of most of its people.

The new community envisioned here is not to be confused with the "new towns" which have been built throughout northern Europe during the last two decades and which are beginning to appear throughout the United States. England's Thamesmead, Scotland's Cumbernauld, Sweden's Skerholmen, Finland's

Tapiola and our own Columbia, Reston, and Jonathan are all conceived on a relatively massive scale and, in most cases, are made up of secondary communities or "villages" which are in themselves "neighborhoods."

Nor is the Micropolis to be confused with the visionary "mega building" of the future, models of which appear from time to time and which more recently have been publicized through the spectacular designs of Buckminster Fuller and Paolo Soleri. These conceptions, though similar to the Micropolis in philosophy as well as in purpose, bear as much relation to man's immediate dwelling and environmental needs as the new Jerusalem described by St. John in the Apocalypse.

The Micropolis is a center for the domestic association of small groups of human beings, closely resembling its historic antecedents but expressed in contemporary architectural idiom. It is an organic unit responding to the domestic and social needs of perhaps five hundred or a thousand families in a given locality. It is a single unified concept, related to but independent of its civic context, containing most of the answers to man's daily questions. It is a structure where men, women, and children can live, rest, relax, study, shop, and sleep; where the normal clutter of traffic is replaced by walks and parks for mothers and small children, but is accessible to highways and rapid transport for those whose interests extend beyond the neighborhood limits.

The Micropolis is a step in housing progress at the human scale which, while those of us who already live in satisfactory "neighborhoods" are preoccupied with

giant steps into distant unknown regions, will provide the rest of our society with a "decent home in a decent environment" all in a single package.

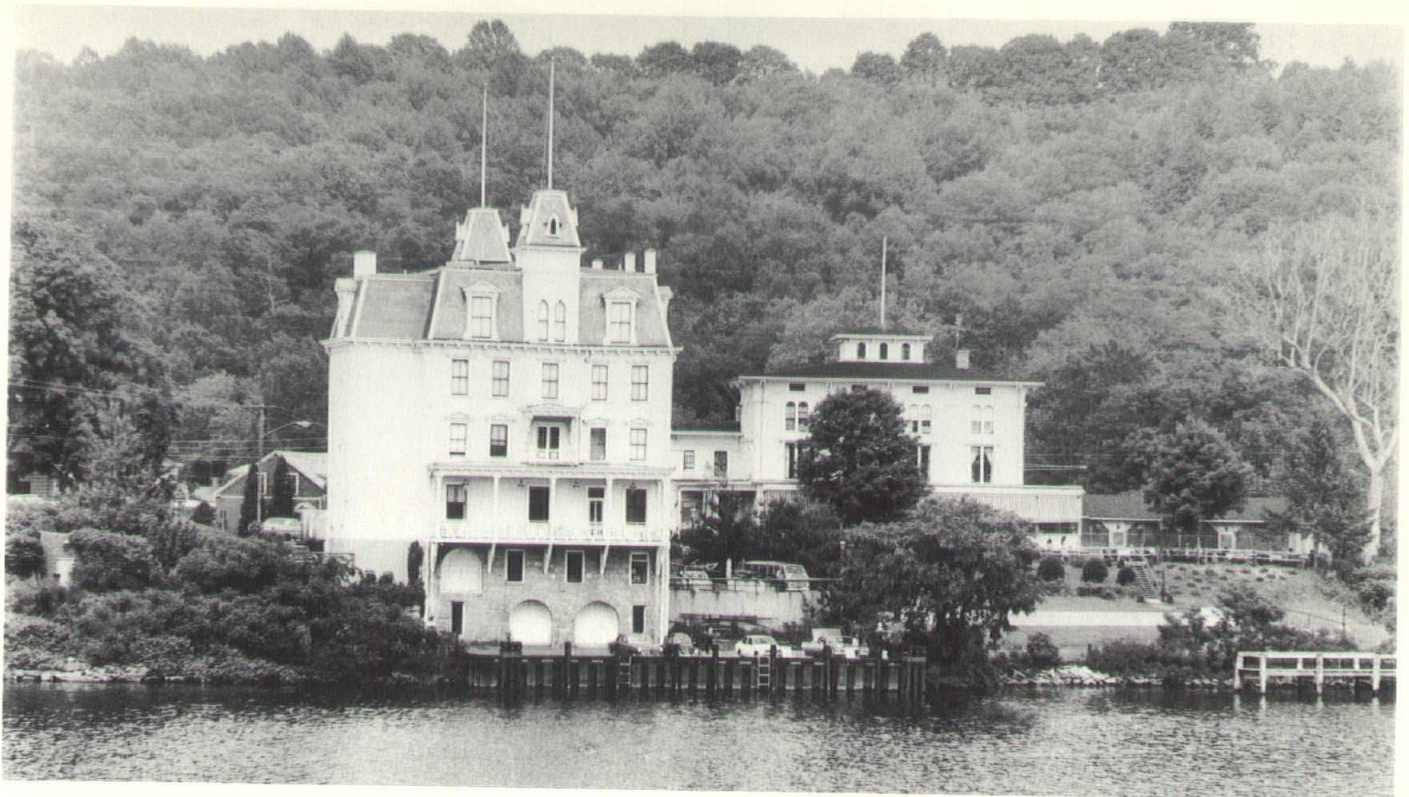
The Micropolis is a new building type which, in addition to apartment dwellings, includes a supermarket, small shops, day-to-day services, and parking. It will contain a nursery. It may even include a kindergarten, but playgrounds and small parks will form an essential part of the overall program.

It is a structure which, while responding to an obvious sociological and psychological need, can at the same time be financially feasible and economically sound. It is structurally and technically in keeping with the most modern engineering practice. It is ecologically and environmentally ideal, and demographically as flexible as it is vitally necessary. It is a dynamic architectural challenge. In its visual potential alone it cannot help but be esthetically stimulating and to add immeasurably to the image of the city which is its host.

Most important of all, at one stroke of the building industry's gigantic tool the Micropolis will fill to overflowing the accusing void which now exists in our disconnected and half-hearted efforts to solve the nation-wide urban crisis.

The neighborhood concept has been endorsed by the AIA in its national growth policy. It will respond fully to the recommendations made in Governor Meskill's task force on housing.

The Micropolis, when fully realized, will without doubt be one of the most significant creations of our time. In the chronology of man's development, it will mark architecture's finest hour. □



Goodspeed Opera House on east shore of Connecticut River; Gelston House, the former Riverside Hotel, appears in right background.

## The Goodspeed Opera House: Preservation With Impact

David Basch, AIA

If ever the annals of architectural preservation had a success story, the Goodspeed Opera House is it. Neglected and condemned to slow decay for the major part of its ninety-five year history, an upsurge of popular support gave it a spectacular return. It is a story worth telling and retelling for what it reveals about lasting architectural values.

About a hundred years ago when rivers were the cheapest and preferred form of transport, steamships sailed the Connecticut River joining the towns along its banks to the great port of New York. Bustling East Haddam was then the largest town in the lower Connecticut valley boasting of thirteen mills and a ship building industry — all this with a population of barely three thousand. In those years William H. Goodspeed, a successful merchant and industrialist, was the leading citizen. This fact

is a crucial ingredient of our story.

It was to promote the interests of East Haddam that this enterprising man conceived the structure that bears his name. As vice president of the Hartford & New York Steamship Company, Goodspeed worked to make East Haddam a major landing in the river traffic. In 1876, to give such a landing rhyme and reason, he determined that a splendid six story structure was to be built at the steamship arrival point.

The building was planned for a variety of functions. At the ground floor off the town green was a general store owned by Goodspeed, selling merchandise both domestic and imported. There were offices for the steamship company, a post office, and other business concerns. Two floors below to the rear, the building opened dockside to serve the arriving steamers. Above, on two floors at the top was the

charming open theater that gave the building its name, The Goodspeed Opera House.

But all these activities and dreams might have become mere historical footnotes, to be forgotten in the stream of events, had they not been embodied in a superlatively executed architectural design that was relevant beyond its time. As it happened in the more rural areas, it was the carpenter and builder who transmitted any architectural heritage that was evident. There were ample books and manuals to help them and to provide even the humblest with ready-made designs for Renaissance and Victorian touches. Thus, pointed arches, pedimented windows, and mansard roofs were already evident in some of the fine homes in the area. Each of those elements were to find delightful expression in the design of the Opera House.

The architect, or master builder



Viewed from the veranda of Gelston House, Goodspeed maintains splendid vigil at river's edge.

as he was called then, was Jebez Comstock of Hadlyme. It was under his direction that Goodspeed's bold vision became a reality in a deceptively simple though dramatic facade that was repeated both front and rear. It featured a handsome mansard roof from which rose a tower capped with its own mansard, and which was itself flanked by pedimented dormer windows. The effect was stunning.

As one confronted the facade from the town green, the contrast of light and dark elements engaged the eye. The richness above was to some extent balanced by the deep shadows of the balcony and veranda below. It was this underlying interplay of forces top and bottom which, when finally synthesized in the wholeness of the facade, was read as simplicity itself.

From across the river, the design took on new sumptuousness. The facade, aside from adding two lower floors, appeared in combination with the smaller Gelston House restaurant to its right. A more lovely and enchanting composition of complementary structures is scarcely to be seen anywhere. It was a view that was to

become familiar through the many photographs that the scene inspired.

As Goodspeed intended, nothing in the area could rival this stirring complex of commerce and entertainment. Though modest in size, it nevertheless was and is today the largest wood structure along four hundred miles of the Connecticut River. But it was the commanding location at the river and town green that gave it an impact beyond its actual proportions. From its completion in 1877 until his death a scant five years later, Goodspeed encouraged the finest dramatic and musical entertainment of his day. As general manager of the steamship line, he occasionally shipped up entire Broadway casts for one night stands. The summer nights of East Haddam were filled with the music of lavish performances and the elegantly dressed gentry swarmed to Goodspeed's landing.

Time passed and a new century was born. The fires of commerce in East Haddam were reduced to embers by the decline in steamship transport and the shift of industry. With that decline went the

clientele for the Opera House. By 1902 the proud theater, except for brief interludes, saw its lights dimmed and its former glory reduced to an empty shell.

The general store below lingered on until the early 1930's. Afterwards, the now weathered and tarnished building was used principally for storage. Yet even in its ruined state, its underlying loveliness was apparent and efforts at restoration persisted.

Thus in 1937, William Gillette of Gillette Castle fame toyed with the idea of developing a Shakespearian theater. In 1940, it was reported that Katharine Hepburn was considering the possibility of moving the building to West Hartford to be used as a country playhouse. But the receding tide of ruin could not be turned. Soon the stage equipment, scenery, and the famous drop curtain with the painting of the steamer "State of New York" were sold. In 1943, the State of Connecticut acquired the Opera House and over four acres of land for a mere \$4,000 for the use of the Highway Department. Shortly thereafter, in what must appear as an act of legalized vandalism, the balconies and verandas were removed. Highway trucks and equipment now inhabited the premises where once high culture reigned.

Another decade and a half of neglect followed, and the final indignity was about to be visited. It was rumored in 1958 that the crumbling building was to be leveled to make way for, of all things, "a modern concrete garage for state highway trucks." Queried, the Highway Department complained that it could not use public monies for preservation. Destruction was only a signature away. That destruction would have surely followed were it not for the fact that some things in human sensibilities remain constant though fashions change.

It is a matter of controversy as to whether we naturally take to the loveliness of such things as flowers. Some say it is a joy that is taught.

*Please turn to page 24*



# CUMMINGS ARTS CENTER

**Connecticut College  
New London, Connecticut**

**SKIDMORE, OWINGS AND MERRILL  
ARCHITECTS**

**Dwight Building Company, General Contractor**

**(Story by Peggie Ford '73)**

Cummings Arts Center at Connecticut College in New London houses the departments of art and music, fulfilling their very different classroom needs while providing additional facilities for public exhibitions and concerts. Although it was completed in the spring of 1969, the building is still in a period of adjustment as faculty and students adapt the facilities to fit their needs.

Gordon Bunshaft of Skidmore, Owings, and Merrill, designed the

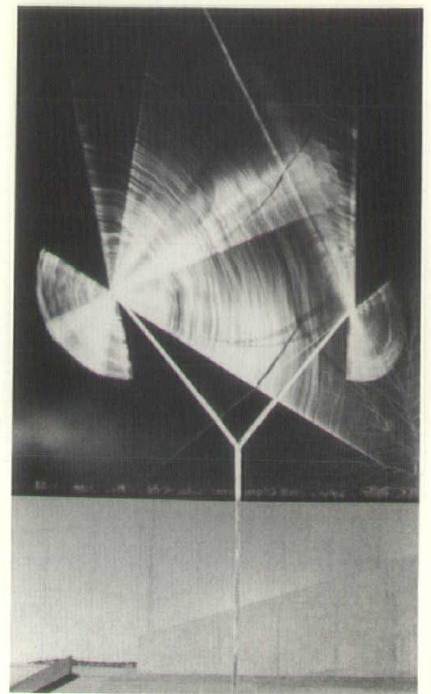
monumental three-story aggregate concrete structure around a core of two amphitheater-auditoriums. The lecture hall and concert hall are stacked vertically to conserve space and are ringed by a perimeter corridor which provides access to faculty offices, classrooms, and music practice rooms.

The architect reserved the entire upper level for the use of studio art classes. Six generous skylights project from the building's roof, and the northern exposure insures

constant, unshadowed light. Fourteen-foot ceilings furnish a feeling of space and air.

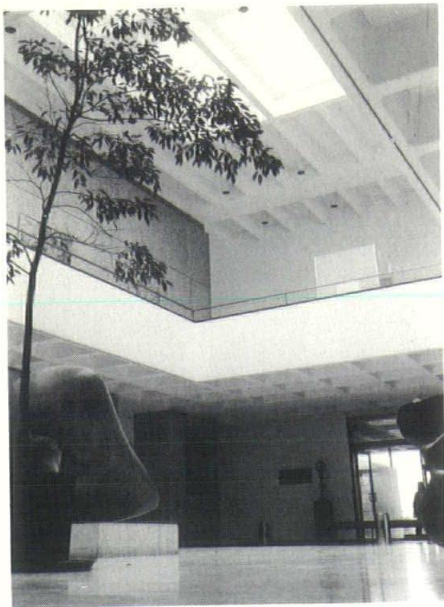
The studios are reached through a central balcony-lounge area which looks down to the main lobby on the building's middle level. The architects have achieved a theatrical effect here through the use of exposed light bulbs in ceiling niches.

Located off this lobby is the Ier J. Manwaring Gallery. Two walls of windows and recessed ceiling



Movement patterns of George Rickey's stainless steel kinetic sculpture, "Two Lines Oblique," in Castle Sculpture Court at Cummings Arts Center.





Main lobby with third-level exhibition gallery above.

lights illuminate the paintings and pieces of sculpture on exhibit. Members of the college art faculty, as well as local artists, ensure new exhibits each month.

Concert-goers also use the main lobby to enter Dana Concert Hall. The 360-seat auditorium provides an intimate setting for solo and chamber recitals which were formerly lost in the larger and more impersonal Palmer Auditorium. Dana's stage was designed to hold larger groups as well, and has comfortably accommodated fifty musicians. Choral and dance groups use the stage as well. The acoustical walls are white, while the carpeting and arm chairs are a warm red.

Oliva Hall lies on the lower level which cuts into the hillside below grade. Both the art and music departments use its facilities for large lecture classes. The 230-seat auditorium features an enclosed projection booth to minimize noise

when slides or films are shown, and comfortably upholstered writing-chairs are available for student note-taking. Both Dana and Oliva were designed without center aisles to preserve the best seating in the center of the house. Oliva is carpeted and upholstered in royal blue.

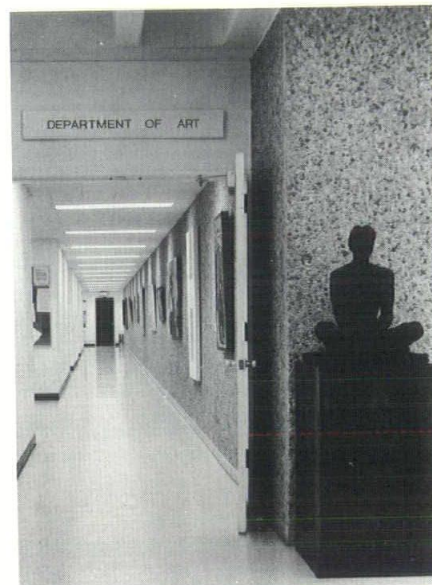
The music department's classrooms, practice rooms, and faculty offices occupy the lower and entrance levels on the west and south sides of the arts center. The walls of these rooms hang on springs, while the floors are suspended independently from the rest of the building to insure soundproofness. Art department faculty offices, seminar rooms, and the art history slide library lie on the opposite side of the entrance level. As is the case with the music department's facilities, these rooms form the outside perimeter of the building and have one sliding glass door which can be opened for fresh air. On the lower level, sculpture and ceramic classrooms and the Greer Music Library look out to the Castle Sculpture Court connecting the Arts Center to Palmer Auditorium.

The architect positioned Cummings at the end of a long expanse of lawn at the southernmost end of the Connecticut College campus overlooking both the Thames River and Long Island Sound. The arts building stands between Palmer Auditorium to the north and the Lyman Allyn museum to the south, with which it shares a 325-car parking lot.

Mr. Bunshaft has related Cummings exterior materials to the existing granite and limestone buildings on campus and to best meet the building's structural require-

ments. The contractor sandblasted both the poured-in-place concrete and the precast concrete panels to give the facades color and texture. Tinted glass windows complement this design. Inside the building, corridor walls of a similar aggregate nature provide an interestingly textured background for the display of paintings and sculpture.

The overall dimensions of the building are 198'6" long by 123'6" wide, with a total of 67,000 square

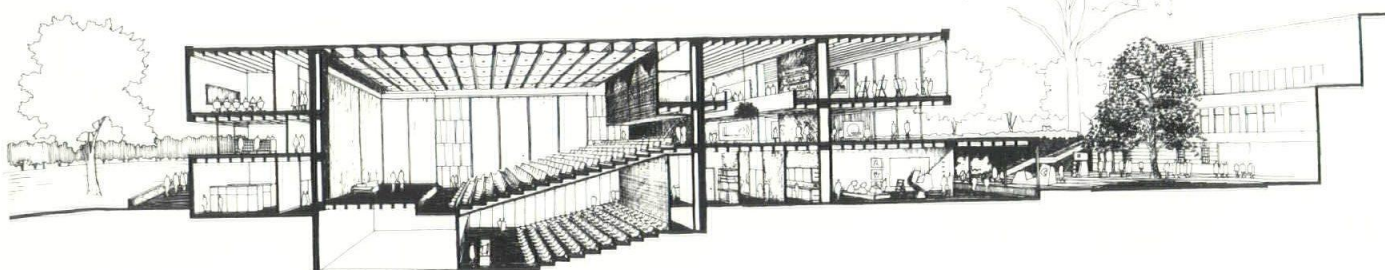


East hallway from main lobby; faculty offices at left.

feet. It was programmed with the assistance of Taylor, Liebefeld, and Heldman, Ind., to meet the needs of a projected student enrollment of two thousand.

Severud, Perrone, Fischer, Sturm, Donlin, and Bandel were the building's structural consultants, while Meyer, Strong, & Jones were retained as mechanical advisors. The

Sectional view.

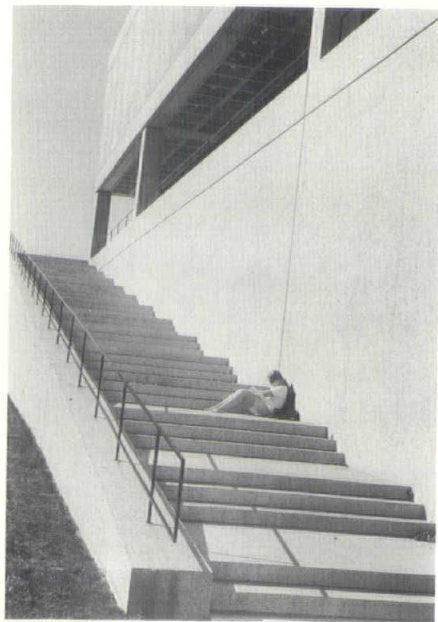


RIGHT: Cummings Arts Center presents a dramatic silhouette at night. BELOW: Looking across Castle Sculpture Court to north facade of Arts Center. BOTTOM RIGHT: South elevation of Cummings Arts Center showing three-level relationship to sloping site. BOTTOM LEFT: South staircase details.



Dwight Building Company was the Arts Center's contractor, and Bolt, Beranek, and Newman, Inc. served as acoustical consultants.

The opening of the Arts Center in 1969 has brought mixed bless-



ings to the departments of art and music. The expanded facilities there seem to have attracted larger numbers of students to enroll in art and music courses than were anticipated. Since 1969, enrollments in art and music courses have increased at a rate twice that of the student body as a whole.

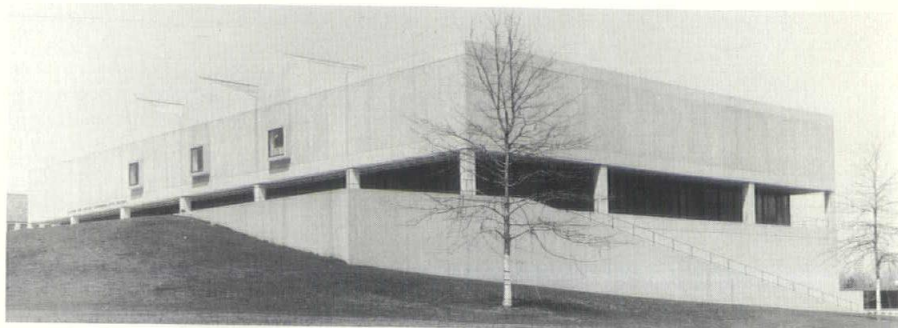
The chairmen of the art and music departments admit to wishing that they had asked for more or different facilities in the preliminary stages of design. Some of

these omissions are of a minor nature, while others cause major inconveniences. As an example of the latter, William A. McCloy, chairman of the art department, regrets the lack of an art library in the Cummings building rather than across campus in the main library. He also notes that enrollments in photography classes have increased tremendously, putting a terrific strain on limited photo lab facilities.

Mr. McCloy believes, however, that each college arts building is a compromise between administrators, trustees, faculty members, and the architect and contractor, and that not everyone can expect to have all of his wishes for the building completely satisfied.

The art professor is not discouraged by these shortcomings. He recalls that the Rockefeller Foundation once commissioned a study on the problems of designing academic arts buildings.

"After a good deal of analysis," Mr. McCloy observes, "the report concluded that there is no one correct formula for design. Most problems are personal to the institution and must be approached from that perspective." □





Choate Arts Center is "living sculpture."

## PAUL MELLON ARTS CENTER

Choate and Rosemary Hall

Wallingford, Connecticut

I. M. PEI & PARTNERS, ARCHITECTS

George B. H. Macomber Company, General Contractor

The gift of alumnus Paul Mellon, the Arts Center is in more ways than one a gateway for the students at Choate and Rosemary Hall Schools: a gateway certainly into the world of the arts, either as spectator or participant; and also, with its courtyard and broad steps that form the route from one campus to the other, the gateway between the two schools. As hub of the two campuses, the Center becomes a meeting place for students

I. M. Pei



and faculty and, both geographically and functionally, the heart of the coordinate activities of the schools.

### *People and Place*

Architect I. M. Pei designed the Center with these functions in mind. The courtyard, by also serving as the corridor between the schools, will naturally bring students from Choate and Rosemary Hall into the magnetic field of the arts. And the tiered, glass-enclosed Student Union, which flows directly off the courtyard, will draw to the building not just participants in the arts but all students.

As a center for the arts, Mr. Pei felt the building should be approached as an art form itself. "We hope that the building encourages students to think about their relation to space—and that raises questions about art for the students to consider. We wanted to design a provocative building that causes students to react." Headmaster Seymour St. John's summary of his impressions of the building reflect

Mr. Pei's objective: "You can walk through it without ever going into it, but you cannot walk away from it without knowing you've been there."

### *Materials*

Conceiving the building as "a piece of living sculpture," Mr. Pei chose architectural concrete as his basic material "because of its permanence, strength and ability to unify; because it can be molded into any desired shape." The concrete itself—8,000 cubic yards of it—was carefully selected and formulated to achieve specific goals. "We used special aggregates and additives, most of them indigenous to the Wallingford area, to get the color and texture we wanted. It had to be a light color to stand out in the hilly, wooded area of dark browns and greens. And it had to have a uniform, warm, buff tone and a slightly irregular, natural texture to blend in with the surroundings."

"Our office feels that this is one of the best concrete jobs we have

ever gotten from a contractor," says Ralph Heisel, associate with Mr. Pei and architect in charge of the project. "The builder (George B. H. Macomber Company) understands concrete to be more than a building material. He looks at it as an artist would."

The colors of the building materials—the heather brown of the Welsh tile in the courtyard and the Student Union, the burnished carpeting in the interior hallways, the buff color of the concrete—are neutral, earth colors. The lively colors in the building will come from the people, the art, and the activities within the building and will be continually changing.

### Form

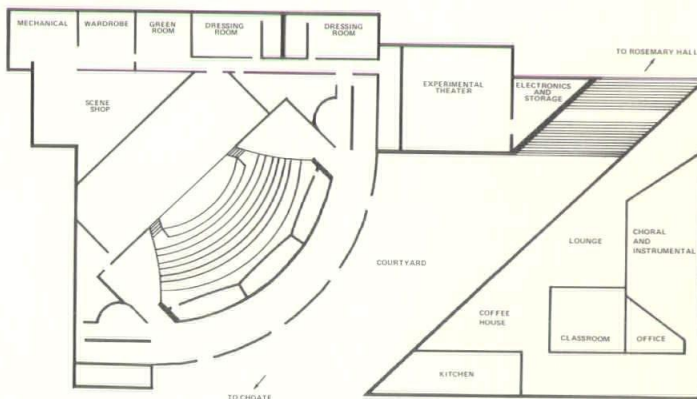
The form of the building is emphatically geometrical. The exterior displays an economy of shape, yet draws simultaneously on square, rectilinear, circular, and triangular forms. Functionally, Mr. Pei observed two overriding considerations. First—drama, art, and music all should be immediately accessible to the public spaces. Second—some functions within the building, such as music practice facilities, required isolation from one another.

Early in the design stage, Mr. Pei decided to separate the theater from the student union and the teaching areas with a central courtyard so that the theater might be in operation "without infringing on the students in other areas." At the same time, by the use of glass walls and skylight and an integrating roof, the two wings and the courtyard are visually interrelated.

### The Theater Wing

"Usually, an arts center is essentially a theater which is very large and tends to overwhelm the other elements added onto it—music practice rooms, painting and sculpture studios, and the like—which

ABOVE: Music department work-room. RIGHT: The Center plan.



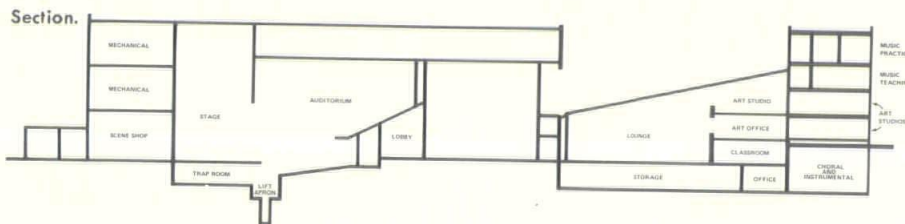
are comparatively very small. To neutralize the sheer mass of the theater," Mr. Pei explains, "we contained it in a square neutral form, and then we carved into the square, lightening it by carving out the unnecessary." To offset further the height and mass of the theater, the music and art facilities were stacked into a long, tall form on the opposite side of the complex.

George C. Izenour, one of the world's leading theater architects, designed the 800-seat multi-purpose theater which comprises the bulk of the theater wing. Equipped with broad, sweeping rows of continental seating, the orchestra ac-

commodates four hundred people; the balcony, another four hundred. A dampening curtain can be lowered from the ceiling to screen off the balcony visually and acoustically for lectures and more intimate performances at which an audience might otherwise feel lost in a great expanse of empty seats.

For concerts, a steel bandshell can be lowered automatically into place. To attain pure, brilliant musical sound, wall and ceiling surfaces are convex, and the maroon painted concrete floors have been left bare. For theatrical reasons, the walls of the theater are a deep-toned blue, with a metallic gray "eyebrow" above the stage.

The stage is designed with an eleven-by-forty-foot pit lift, which forms an apron and which may be lowered to provide an additional thirty-seven seats in the house or lowered still further for an orchestra pit. Thirty feet deep, the stage



has a forty-eight-foot-wide proscenium opening, twenty-four feet high. Above it are twelve line sets for flying scenery, a cyclorama, and a projection screen. A projection booth in the back of the house contains both 16mm and 35mm motion picture and 35mm slide projection equipment, as well as master panels for house and stage lighting and sound.

Backstage are a scenery shop, dressing rooms, storage rooms for wardrobes and props, and a Green Room. These facilities also serve an Experimental Theater – the so-called “black box” – which will accommodate an audience of one hundred within its lofty, square, black walls.

An underground corridor links the theater facilities with the music and art departments in the “triangle wing.”

### *The Triangle Wing*

Under the skylight and filling the triangular space which gives this wing its name is the Student Union, a two-level, plaza-like area in which students may gather and socialize. At one end of the Union is a snack bar. Illumination in the evening is provided by large clear-glass bulbs with exposed filament, which “give a sparkle that one can’t get with any other kind of incandescent lighting, and lend a festive spirit to the space. The light spills out through the skylight and glass wall, setting the Triangle Wing aglow like a giant lantern.

“The Student Union is related to the arts instruction area, acting as a place for people not participating in the arts to gain exposure to them,” Mr. Pei explains. “More than a social space, it serves an educational function as well. It makes the Center much more powerful.”

The music and art departments are directly accessible from the Student Union. Two entries from the ground floor lead to the upper level of the Recital Hall, a two-story room which also serves for choral and instrumental rehearsals. On the lower level beneath the Student Union are music offices, a

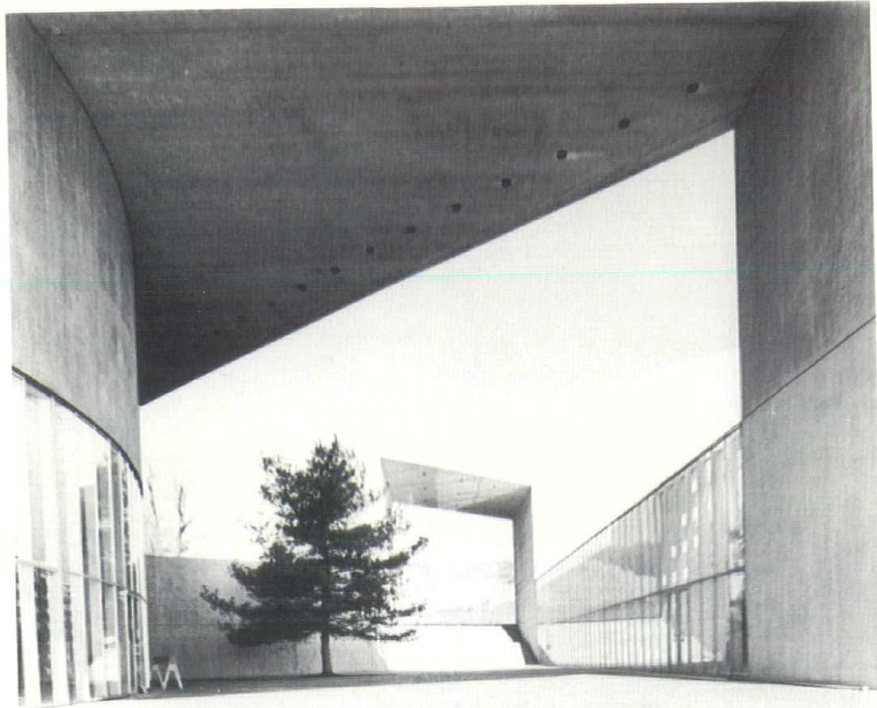
fifty-seat film room with projection booth, the Recital Hall, an arts library in which students may read or listen to recordings and from which music can be piped into practice and lecture rooms, and the access corridor to the Experimental Theater and Theater Wing.

Music teaching and practice, which demand more privacy, are isolated from the public areas of the building in the uppermost two floors of the six-level teaching wing. One floor is set aside for five classroom-studios; the other for twelve practice rooms and a large rehearsal area filling the space which, from the outside of the building, forms the top of the archway leading up to the Rosemary Hall campus.

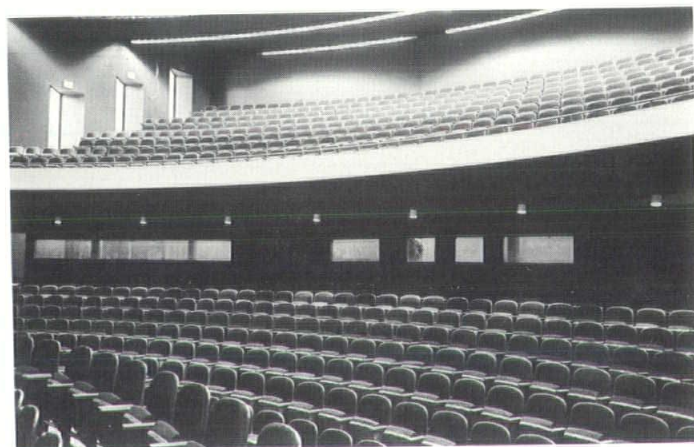
The art department opens directly onto the Student Union terrace, a second level connected to the ground floor by a central spiral staircase. The two art floors are treated architecturally as a single space, with balconies which divide the room into different areas. A two-story wall of glass “brings the landscape into the studios” and students, if they wish, may move directly outside to a grass terrace. From the art studio balcony, one walks out onto a third tier overlooking the Student Union, the courtyard, and the Theater Wing.

As Jake Severance, chairman of the art department, sees it, “the art studios – as a matter of fact the entire Center – are designed to en-

*Please turn to page 32*



ABOVE: Courtyard is a corridor between Choate and Rosemary Hall.  
BELOW RIGHT: Eight-hundred-seat theater.



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Environmental Design Group  
19 Howe St.  
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37 Hillside Ave.  
Waterbury, Ct. 06710

FUREY, ROBERT T. (745-2443)  
32 Brook Rd.  
Enfield, Ct. 06082

GALLIHER, ROGER E. (658-7617)  
The Courtyard 10  
Simsbury, Ct. 06070

GANTNER, ROBERT H. (456-0456)  
756 Main St.  
Willimantic, Ct. 06226

GARRICK, JOSEPH E. (261-3586)  
5499 Main St.  
Trumbull, Ct. 06611

GAUBERTI, JEAN-PAUL (246-3478)  
One Van Dyke Ave.  
Hartford, Ct. 06106

GAYDOSH, JOHN H. (853-3311)  
64 Wall St.  
Norwalk, Ct. 06850

GELLERT, FRED (374-3553)  
3720 Main St.  
Bridgeport, Ct. 06606

GIBSON, MURRAY O. (521-4600)  
80 South Main St.  
West Hartford, Ct. 06107

GIRARDI, MICHAEL J. (255-3163)  
1700 Post Rd.  
Fairfield, Ct. 06430

GLASS, EDGAR T. (677-1527)  
Reservoir Rd.  
Farmington, Ct. 06032

GOLDEN, MAURICE H. (521-6770)  
Golden, Thrnton, La Bau -- Architects  
1224 Farmington Ave.  
West Hartford, Ct. 06107

GORES, LANDIS (966-3089)  
Cross Ridge Rd.  
New Canaan, Ct. 06840

GRANBERY, E. CARLETON, JR., (FAIA)  
112 Whitney Ave. (865-3132)  
New Haven, Ct. 06510

GREENE, WALTER F., JR. (677-2801)  
Spring Lane  
Farmington, Ct. 06032

GREENLEE, WILLIAM W. (327-2571)  
7 Limestone Rd.  
Ridgefield, Ct. 06877

GREENWALD, AUDREY (Mrs.) (227-1567)  
c/o Joseph Salerno, Architect  
544 Riverside Ave.  
Westport, Ct. 06880

GREGG, GLENN H. (776-1000)  
228 Park St.  
New Haven, Ct. 06511

GREY, WILLIAM A. (938-2202)  
RD 2  
West Redding, Ct. 06896

GRISWOLD, GORDON B. (366-5441, Ext. 251)  
4561 Main St.  
Stratford, Ct. 06497

GUSTAVSON, ARNOLD R. (366-5431)  
Lyons - Mather - Lechner  
855 Main St.  
Bridgeport, Ct. 06603

HAKEWESSELL, CARL F., JR. (525-1161)  
39 Knollwood Rd.  
Farmington, Ct. 06032

HALASZ, ANDRE (869-4308)  
45 East Putnam Ave.  
Greenwich, Ct. 06830

HAMBLIN, JESSE J., SR. (335-0245)  
1188 Main St.  
Bridgeport, Ct. 06603,

HAMMERBERG, DONALD O., JR. (677-1691)  
772 Farmington Ave.  
Farmington, Ct. 06032

HANDY, JOHN W. (378-4290)  
2268 Main St.  
Stratford, Ct. 06497

HARASYMIAK, IRENEUS (527-2601)  
24 Lewis St.  
Hartford, Ct. 06103

HERMANN, WILLIAM F., JR. (536-7244)  
50 Edgecomb St.  
Mystic, Ct. 06355

HILDEBRAND, CHARLES E., JR. (677-1607)  
35 Professional Park  
Farmington, Ct. 06032

HILLS, RUSSELL F. (236-2383)  
1155 New Britain Ave.  
West Hartford, Ct. 06110

HIRSCH, IRWIN J. (229-0361)  
Thirty Bank St.  
New Britain, Ct. 06051

HOLLOWAY, DAVID G. (442-4120)  
816 Hartford Rd.  
Waterford, Ct. 06385

HOLM, GEORGE C. (366-5431)  
Lyons - Mather - Lechner  
855 Main St.  
Bridgeport, Ct. 06603

HORWITZ, EARL HAROLD (242-0725)  
44 Jerome Ave.  
Bloomfield, Ct. 06002

HOUK, JOHN FRANKLIN (762-9282)  
196 Danbury Rd.  
Wilton, Ct. 06897

HOWLAND, RICHARD L. (FAIA) (566-3094)  
25 Foxcroft Rd.  
West Hartford, Ct. 06119

HUGHLETT, DONALD C. (232-4821)  
316 Cumberland Rd.  
West Hartford, Ct. 06119

HUME, THOMAS (325-1303)  
66 Broad St.  
Stamford, Ct. 06901

HUNTINGTON, JOHN W. (FAIA)  
41 Lewis St. (249-5837)  
Hartford, Ct. 06103

HYLWA, WALTER (235-3341)  
30 Colony St.  
Meriden, Ct. 06450

ISENBERG, MARION E. (Mrs.) (247-1630)  
179 Allyn St.  
Hartford, Ct. 06103

JACOB, CHARLES H., JR. (762-5781)  
20 Indian Hill Rd.  
Wilton, Ct. 06897

JANAS, Z. EDMUND (249-9387)  
Belden Rd.  
Burlington, Ct. 06085

JETER, SHERWOOD F., JR. (246-5488)  
799 Main St.  
Hartford, Ct. 06103

JEVNE, HENRY M., JR. (323-9640)  
Revonah Woods, Stamford, Ct. 06905  
JOHNSON, SPENCER M. (327-4141)  
553 Scofieldtown Rd.  
Stamford, Ct. 06903  
JOHNSON, THOMAS E. (247-3562)  
17 Woodland St.  
Hartford, Ct. 06105  
JONCUS, STEPHEN J. (536-7244)  
14 Holmes St.  
Mystic, Ct. 06355  
JONES, HUGH MC K., JR. (FAIA)(453-5216)  
P.O. Box 361, 71 Whitfield St.  
Guilford, Ct. 06437

KAELI, EARLE F. (777-6295)  
15 Old Tavern Rd. P.O. Box 646  
Orange, Ct. 06477  
KAEMMERLEN, ROBERT B. (233-1286)  
1007 Farmington Ave.  
West Hartford, Ct. 06107  
KAESTLE, JOHN ANTON (229-0361)  
Hirsch, Kaestle, Boos Architects, Inc.  
30 Bank St.  
New Britain, Ct. 06051  
KAFFKA, WARREN E. (438-8507)  
123 High Ridge Ave.  
Ridgefield, Ct. 06877  
KAGAN, M. GERALD (777-2892)  
10 Evergreen Drive  
Woodbridge, Ct. 06525  
KALITA, ATHENA Z. (Mrs.) (413-732-1079)  
79 Pondview Drive  
Springfield, Ma. 01118  
KANE, JOSEPH E. (232-4821)  
928 Farmington Ave.  
West Hartford, Ct. 06107  
KASS, MORTON (366-5431)  
Lyons - Mather - Lechner  
855 Main St.  
Bridgeport, Ct. 06603  
KEATING, ROBERT P. (263-2480)  
Lighthouse Rd.  
Woodbury, Ct. 06798  
KELLEY, RAYMOND J. (966-0691)  
41 Baldwin Ave.  
New Canaan, Ct. 06840  
KELLOGG, AUGUSTUS G. (787-7194)  
Environmental Design Group  
19 Howe St.  
New Haven, Ct. 06511  
KENYON, BEN H., JR. (525-1161)  
29 Birch Hill Drive  
West Hartford, Ct. 06107  
KIMBALL, RICHARD A. (FAIA) (435-9670)  
Main St.  
Salisbury, Ct. 06068  
KINCAID, HOLLIS W. (633-0273)  
100 Sycamore St., Box 416  
Glastonbury, Ct. 06033  
KING, CHARLES A. (525-3431)  
266 Pearl St.  
Hartford, Ct. 06103  
KING, PERCY JOE (887-5640)  
114-116 Thayer Bldg.  
Norwich, Ct. 06360  
KISTLER, DANIEL D. (966-9307)  
29 Myanos Rd.  
New Canaan, Ct. 06840  
KITTA, ELIZABETH BOGGS (Mrs.)  
17 Stony Brook Rd. (847-7500)  
Norwalk, Ct. 06851  
KNIFFIN, EDGAR ALDRICH, JR.  
129 Gerdes Rd. (972-0411)  
New Canaan, Ct. 06840  
KNOX, MALCOLM R. (242-1775)  
7 Prospect St.  
Bloomfield, Ct. 06002  
KRASKO, DONALD GERARD (327-7806)  
c/o Robert L. Wilson, AIA  
733 Summer St.  
Stamford, Conn. 06901

LA BAU, DAVID N. (521-6770)  
Golden, Thornton & LaBau - Architects  
1224 Farmington Ave.  
West Hartford, Ct. 06107  
LA CAVA, FRANK A. (743-0425)  
248 Main St.  
Danbury, Ct. 06810

LANGE, ALFRED H. (366-5431)  
Lyons Mather Lechner  
855 Main St.  
Bridgeport, Ct. 06603  
LAWRENCE, ALINE H. (Miss) (865-6151)  
61 Valley Rd.  
Hamden, Ct. 06514  
LAWRENCE, ARNOLD (643-2161)  
571 Porter St., Box 369  
Manchester, Ct. 06040  
LEBLANC, RAYMOND (561-0108)  
54 Red Top Drive  
West Hartford, Ct. 06110  
LECHNER, GEORGE J. (366-5431)  
Lyons - Mather - Lechner  
855 Main St.  
Bridgeport, Ct. 06603  
LEE, JOHN BLACK (966-9662)  
Chichester Rd.  
New Canaan, Ct. 06840  
LEE, RONALD KUM KIN (329-0792)  
Ahlistrom & Lee Architects  
153 Wooster St.  
New Haven, Ct. 06511  
LEMONIDES, GEORGE  
715 Rugby Rd. (212-364-7711, X232)  
Brooklyn, N.Y. 11230  
LEWIS, VICTOR D., JR. (335-9333)  
Dock Rd.  
South Norwalk, Ct. 06854  
LICCIARDI, CHIDO S. (748-6669)  
22 High Rise Rd.  
Danbury, Ct. 06810  
LIEBIG, OTTO E., JR. (442-1647)  
816 Hartford Rd.  
Waterford, Ct. 06385  
LIENHARD, ROBERT H. (525-1161)  
50 Golf St., Maple Hill  
Newington, Ct. 06111  
LINCOLN, JOHN W. (535-1904)  
Box 11  
Stonington, Ct. 06378  
LINCOLN, MERRILL H. (561-0148)  
19 High Farms Rd.  
West Hartford, Ct. 06107  
LINDGREN, EARL R. (729-3783)  
301 Hillside Ave.  
Naugatuck, Ct. 06770  
LINDSAY, ALEXANDER S. (442-1647)  
816 Hartford Rd.  
Waterford, Ct. 06385  
LODES, JOHN B. (914-273-8561)  
8 Sunset Drive  
Armonk, N.Y. 10504  
LONDON, MARSDEN (227-1716)  
121 East State St.  
Westport, Ct. 06880  
LOPORCARO, LAWRENCE L. (762-0044)  
P.O. Box 105  
Wilton, Ct. 06897  
LOYE, EDWIN M. (272-3928)  
167 Jill Lane  
Cheshire, Ct. 06410  
LUNT, JERRY WARREN (342-0588)  
95 Church St.  
Wethersfield, Ct. 06109  
LUTIAN, MICHAEL J. (366-5441)  
408 Rockwell Ave.  
Stratford, Ct. 06497  
LYON, VIRGINIA S. (Mrs.) (434-5593)  
The Little Mill, RFD #2  
Old Lyme, Ct. 06371  
LYONS, JESSE MICHAEL (777-6471)  
1696 Orchard Hill Rd.  
Cheshire, Ct. 06410  
LYONS, THOMAS J. (366-5431)  
Lyons - Mather - Lechner Architects  
855 Main St.  
Bridgeport, Ct. 06603

MANKEY, RICHARD G. (647-1439)  
769 Main St.  
Manchester, Ct. 06040  
MARTIN, STUART TIMOTHY (972-0411)  
59 Grove St.  
New Canaan, Ct. 06840  
MASCIARELLI, ANTHONY D. (323-1156)  
31 Bradley Place  
Stamford, Ct. 06905

MATHER, AUSTIN W. (FAIA) (366-5431)  
Lyons - Mather - Lechner  
855 Main St.  
Bridgeport, Ct. 06603  
MATTHEWS, JOHN A. (562-9861)  
19 University Place  
New Haven, Ct. 06511  
MAZZALUPO, VINCENT F. (758-9217)  
Stoneybrook Rd.  
Middlebury, Ct. 06752  
MC AULIFFE, FRANCIS J. (521-6770)  
173 Moylan Court  
Newington, Ct. 06111  
MC GUERTY, JOHN LEONARD (436-3400)  
394 Central Ave.  
New Haven, Ct. 06515  
MC HUGH, WILLIAM J. (677-1607)  
35 Professional Park  
Farmington, Ct. 06032  
MC NULTY, CARRELL S., JR. (FAIA)  
SMS Architects (972-0411)  
59 Grove St.  
New Canaan, Ct. 06840  
MC SHEFFERY, CHARLES J., JR. (566-6630)  
29 Marchall Rd.  
Rocky Hill, Ct. 06067  
MEAGHER, JAMES L., JR. (774-6074)  
P.O. Box 67  
Danielson, Ct. 06239  
MEYERS, LAUREN, JR. (776-4427)  
Wingate Rd.  
Guilford, Ct. 06437  
MICHAELS, LAWRENCE (227-0568)  
248 North Ave.  
Westport, Ct. 06880  
MILLER, HENRY F. (FAIA) (777-2316)  
29 Whitney Ave.  
New Haven, Ct. 06510  
MILLER, SIDNEY T., III (776-8925)  
405 Orange St.  
New Haven, Ct. 06511  
MILLS, WILLIS N., JR. (972-0411)  
59 Grove St.  
New Canaan, Ct. 06840  
MINATTI, LOUIS J. (375-3358)  
335 Wildwood Drive  
Stratford, Ct. 06497  
MINER, S. NORTON (435-9273)  
Top of the Hill  
Lakeville, Ct. 06039  
MITARACHI, PAUL J. (562-7319)  
168 York St.  
New Haven, Ct. 06510  
MITCHELL, CLIFFORD, JR. (522-0153)  
105 West Euclid St.  
Hartford, Ct. 06112  
MOECKEL, HENRY T. (729-5281)  
305 Church St.  
Naugatuck, Ct. 06770  
MOGENSEN, ARNOLD C. (233-7630)  
7 South Main St.  
West Hartford, Ct. 06107  
MONTAINE, RICHARD E. (324-3762)  
92 Woodmere Rd.  
Stamford, Ct. 06905  
MOORE, CHARLES W. (FAIA) (764-0101)  
Main St.  
Centerbrook, Ct. 06426  
MOORE, LAWRENCE (239-5671)  
100 Broadway  
North Haven, Ct. 06473  
MOWBRAY, HENRY S. (868-7640)  
P.O. Box 174  
Washington Depot, Ct. 06794  
MUTRUX, ROBERT H. (366-5441)  
Fletcher Thompson, Inc.  
299 Washington Ave.  
Bridgeport, Ct. 06604

NAPPIER, CONNIE, JR. (522-0153)  
999 Asylum Ave.  
Hartford, Ct. 06105  
NEWMAN, HERBERT S. (776-1000)  
300 York St.  
New Haven, Ct. 06511  
NICHOLS, ARTHUR R. (754-4771)  
77 Bank St.  
Waterbury, Ct. 06702  
NORTON, T. FREDERICK (325-1303)  
24-1/2 Noank Rd.  
West Mystic, Ct. 06388

NOYES, ELIOT F. (FAIA) (966-9561)  
Eliot Noyes & Associates  
96 Main St.  
New Canaan, Ct. 06840

NOYES, HERBERT, JR. (777-2316)  
29 Whitney Ave.  
New Haven, Ct. 06510

OGDEN, PETER K. (869-2923)  
2 Lafayette Court  
Greenwich, Ct. 06830

OLSON, PHYLLIS V. (Mrs.) (525-3431)  
25 Garden St.  
Wethersfield, Ct. 06109

OSTEYEE, ROBERT W. (333-5044)  
964 Iranistan Ave.  
Bridgeport, Ct. 06604

PACELLE, JOHN M., JR. (628-0985)  
628 Spring St.  
Southington, Ct. 06489

PALMER, T. J. (342-0588)  
P.O. Box 201  
Cobalt, Ct. 06414

PALMIERI, A. J. (372-4559)  
3851 Main St.  
Bridgeport, Ct. 06606

PASSANESI, SEBASTIAN J. (346-1809)  
164 Court St.  
Middletown, Ct. 06457

PATTERSON, HOWARD A., JR. (655-9913)  
23 Oak Crest  
Darien, Ct. 06820

PAVIA, ANTHONY M., SR. (322-8661)  
1260 Hope St.  
Stamford, Ct. 06907

PEDERSEN, WILLIAM F. (776-0973)  
Apple Tree Lane  
New Canaan, Ct. 06840

PELIZZA, CHARLES A. (777-3671)  
335 Demarest Drive  
Orange, Ct. 06477

PEPIN, EDWARD L. (243-1471)  
37 Jerome Ave.  
Bloomfield, Ct. 06002

PERRY, HOWARD H. (525-1195)  
20 Westledge Rd.  
West Simsbury, Ct. 06092

PERSSE, JOHN W., JR. (865-3381)  
258 Church St.  
New Haven, Ct. 06510

PETERS, KENNETH (329-0409)  
178 Four Brooks Rd.  
Stamford, Ct. 06903

PETROFSKY, PETER, SR. (261-4576)  
28 Hedgehog Rd.  
Trumbull, Ct. 06611

PHELAN, J. GERALD (FAIA) (366-5441)  
299 Washington Ave.  
Bridgeport, Ct. 06604

PIERSON, WALTER, JR. (869-5758)  
P.O. 1247  
Greenwich, Ct. 06830

PIERZ, JOSEPH F. (527-2601)  
115 Garden St.  
Wethersfield, Ct. 06109

PLATNER, WARREN (777-6471)  
100 Mansfield Rd.  
North Haven, Ct. 06473

POKRAS, DAVID M. (734-0559)  
246 Main St.  
Derby, Ct. 06418

POLAK, DAVID (777-3428)  
111 Park St.  
New Haven, Ct. 06511

POLIZZOTTI, MARIO A. (966-9505)  
233 South Ave.  
New Canaan, Ct. 06840

PORTER, GEORGE EDWARD (Rev.)  
c/o Trinity Parish (335-0533)  
554 Tunxis Hill Rd.  
Fairfield, Ct. 06430

POZZI, PAUL EMIL (777-7323)  
965 Forest Rd.  
New Haven, Ct. 06515

PRENTICE, NORRIS F. (633-7534)  
P.O. Box 201  
Glastonbury, Ct. 06033

PULITANO, PASQUALE M. (324-5781)  
6 Shady Lane  
Greenwich, Ct. 06830

QUEEN, STANLEY O. (777-3428)  
Hawley Rd.  
Oxford, Ct. 06483

QUINN, RICHARD W. (521-4600)  
19 Stuart Drive  
Bloomfield, Ct. 06002

RALLIS, WILLIAM H. (527-8277)  
133 Washington St.  
Hartford, Ct. 06106

RAYMOND, NORMAN L. (324-3762)  
207 Atlantic St.  
Stamford, Ct. 06901

REED, WALTER H. (566-6560)  
550 Main St.  
Hartford, Ct.

REPPENHAGEN, CHARLES W. (354-2500)  
Edmonds Rd.  
Sherman, Ct. 06784

RESNICK, SAMUEL (838-4141)  
20 North Main St.  
South Norwalk, Ct. 06854

RESTREPO, FRANCISCO (272-9291)  
205 Spring St.  
Cheshire, Ct. 06410

RIDOUT, FRANK J., JR. (233-1286)  
1007 Farmington Ave.  
West Hartford, Ct. 06107

RIFKIN, STEVEN MARSHALL (756-8944)  
16 Cherry Ave.  
Waterbury, Ct. 06702

RILEY, JOHN L. (521-4600)  
c/o Russell, Gibson & von Dohlen  
80 South Main St.  
West Hartford, Ct. 06107

ROBERTS, HENRY BRYCE (677-1318)  
c/o The Butterfield Partnership  
One Professional Park  
Farmington, Ct. 06032

ROCHE, E. KEVIN (777-7251)  
20 Davis St.  
Hamden, Ct. 06517

ROCHE, FRANCIS M. (442-4120)  
816 Hartford Rd.  
Waterford, Ct. 06385

ROGUS, ROBERT C. (377-1300)  
Dahlia Lane, RFD #1  
West Redding, Ct. 06896

RONALDES, ROBERT H. (677-2801)  
Associated Architects  
Spring Lane  
Farmington, Ct. 06032

ROOT, DONALD Y. (525-1161)  
799 Main St.  
Hartford, Ct. 06103

ROSSETTI, ANDREW C. (583-9857)  
300 Main St.  
Bristol, Ct. 06010

ROTH, HAROLD (288-6481)  
119 Sanford St.  
Hamden, Ct. 06514

ROTIVAL, MAURICE E.H. (FAIA)  
c/o Bernard de Perthuis  
24 Rue Je Regattier, Isle St. Louis  
Paris, 4<sup>e</sup>, France

ROWLAND, RALPH T. (366-5441)  
201 North Rolling Acres Rd.  
Cheshire, Ct. 06410

RUDERMAN, NORMAN (246-5488)  
121 Lawler Rd.  
West Hartford, Ct. 06117

RUSSELL, DAN LYMAN (525-4291)  
60 Washington St.  
Hartford, Ct. 06106

RUSSELL, JAMES F. (521-4600)  
80 South Main St.  
West Hartford, Ct. 06107

RUTHERFORD, IRVING W. (527-3163)  
84 Wadsworth St.  
Hartford, Ct. 06106

SAAD, EDWARD (288-6418)  
119 Sanford St.  
Hamden, Ct. 06514

SAHMEL, PER VIGGO (327-2571)  
733 Summer St.  
Stamford, Ct. 06901

SALERNO, JOSEPH (227-1567)  
544 Riverside Ave.  
Westport, Ct. 06880

SAPACK, ROBERT A. (756-8944)  
16 Cherry Ave., P.O. Box 5051  
Waterbury, Ct. 06702

SCHADLER, HENRY C. (233-0013)  
16 Brace Rd.  
West Hartford, Ct. 06107

SCHETER, JACK H. (334-0189)  
1188 Main St.  
Bridgeport, Ct. 06603

SCHILLING, WALTER H. (865-6151)  
18 Trumbull St.  
New Haven, Ct. 06511

SCHNEIDER, OTTO (549-4300)  
15 Hughes Lane  
Windsor Locks, Ct. 06096

SCHOENHARDT, RICHARD E. (658-7617)  
Gallihier & Schoenhardt  
The Courtyard - No. 10  
Simsbury, Ct. 06070

SCOFIELD, EDWARD K. (972-0411)  
SMS Architects, P.C.  
59 Grove St.  
New Canaan, Ct. 06840

SCOTT, DAVID W. (438-0901)  
Poplar Road  
Ridgefield, Ct. 06877

SETARO, J. ARTHUR (748-6748)  
5 Valerie Lane  
Danbury, Ct. 06810

SHARPE, RICHARD (FAIA) (889-7314)  
30 Connecticut Ave.  
Norwich, Ct. 06360

SHERWOOD, THORNE (972-0411)  
333 Mayapple Rd.  
Stamford, Ct. 06903

SHOLLER, T. HOWARD (268-7209)  
P.O. Box 4  
Easton, Ct. 06425

SHOPE, RICHARD ALLAN (658-9102)  
327 Hopmeadow St.  
Weatogue, Ct. 06089

SIGSWAY, CHARLES S. (838-1927)  
30 West Ave.  
Norwalk, Ct. 06854

SINCLAIR JOHN K. (677-2801)  
Spring Lane  
Farmington, Ct. 06032

SIRINE, DONALD F. (438-3341 or  
80 Great Hill Rd. 838-0601)  
Ridgefield, Ct. 06877

SISK, SIDNEY M. (232-4112)  
2437 Albany Ave.  
West Hartford, Ct. 06117

SITTERS, GERARD J. (754-6181)  
119 Store Ave., Apt. 2-1  
Waterbury, Ct. 06705

SLOVAK, JOSEPH, JR. (366-5441)  
57 Blueberry Lane  
Shelton, Ct. 06484

SMALL, ROGER (795-0070)  
380 Boston Post Rd.  
Orange, Ct. 06477

SMALLEN, HUGH J., JR. (966-3757)  
160 Chichester Rd.  
New Canaan, Ct. 06840

SMITH, CYRIL E., JR. (484-2594)  
Mountain View Terrace  
Northford, Ct. 06472

SMITH, MARGARET HOYT (Mrs.)  
30 Highland Ave. (866-0869)  
Rowayton, Ct. 06853

SNYDER, GARY NEIL (226-0791)  
44 Wauneta Rd.  
Trumbull, Ct. 06611

SOUTHEY, DAVID L. (202-363-0735)  
2801 Quebec Street, N.W.  
Washington, D.C. 20008

STANDISH, WELLES A., II (233-1286)  
168 Wood Pond Rd.  
West Hartford, Ct. 06107

STECKER, RUSSELL L. (FAIA)  
800 Cottage Grove Rd. (242-5557)  
Bloomfield, Ct. 06002

STEIN, JOSEPH (FAIA) (756-8944)  
P.O. Box 5051, 16 Cherry Ave.  
Waterbury, Ct. 06702

STEINMETZ, ROBERT C. (972-0411)  
188 Sturges Ridge Rd.  
Wilton, Ct. 06897

STOCK, PHILLIP (521-6500)  
1224 Farmington Ave.  
West Hartford, Ct. 06107

SULLIVAN, HOWARD J. (777-3428)  
260 Fort Hale Rd.  
New Haven, Ct. 06512

SUNDERLAND, WILLIAM W. (748-4366)  
81 West St.  
Danbury, Ct. 06810

SWANBERG, ERNEST E. (366-5431)  
Lyons - Mather - Lechner  
855 Main St.  
Bridgeport, Ct. 06603

SWANSON, CARL SIEGFRIED  
49 Thaddeus St. (413-733-5106)  
Chicopee Falls, Ma. 01020

SWITZER, GILBERT (562-9861)  
514 Boston Post Rd.  
Madison, Ct. 06443

TALCOTT, CHARLES H. (869-1037)  
45 East Putnam Ave.  
Greenwich, Ct. 06830

TASILLO, DANIEL J. (525-2964)  
111 Westerly Terrace  
Hartford, Ct. 06105

TAYLOR, SHELBY R. (523-1853)  
643 Maple Ave.  
Hartford, Ct. 06114

TERRELL, JAMES E. (787-0161)  
31 High St.  
New Haven, Ct. 06510

THOMAS, GEORGE E. (777-7911)  
Metal Research Laboratories, Olin Corp.  
91 Shelton Ave.  
New Haven, Ct. 06511

THORNTON, ROY JOHN (521-6770)  
1224 Farmington Ave.  
West Hartford, Ct. 06107

TICHY, LESTER C. (869-3293)  
170 Mason St.  
Greenwich, Ct. 06830

TILLINGHAST, STUART (777-5551)  
Old Hickory Lane  
Branford, Ct. 06405

TILNEY, BRADFORD S. (777-4457)  
75 Whitney Ave.  
New Haven, Ct. 06510

TRAVERS, DAVID B.V. (878-1923)  
117 Broad St.  
Milford, Ct. 06460

URBINATI, JOHN F. (754-6181)  
56 East Brown St.  
West Haven, Ct. 06516

VALUS, WILLIAM S., JR. (226-9553)  
41 Riverside Ave.  
Westport, Ct. 06880

VAN LOON, HENRY BOWDITCH  
West Rd.  
Dorset, Vt. 06251

VENTURINI, ALFRED O.  
MacGregor Drive (212-364-7711, X 232)  
Mahopac, N.Y. 10541

VERELLEY, ROBERT B. (366-5431)  
855 Main St.  
Bridgeport, Ct. 06603

VERPILLOT, PAUL R. (914-696-7844)  
30 Grey Rocks Rd.  
Wilton, Ct. 06797

VIGNEAU, DONALD J. (289-9391)  
544 Tolland St.  
East Hartford, Ct. 06108

VON BROCK, A. RAYMOND (972-0411)  
SMS Partnership, P.C.  
59 Grove St.  
New Canaan, Ct. 06840

VON DOHLEN, ROBERT J. (521-4600)  
80 South Main St.  
West Hartford, Ct. 06107

WALDEN, JAMES C. (531-7480)  
100 Putnam Green, P.O. Box 903  
Greenwich, Ct. 06830

WALLACE, EDWARD G. (655-3204)  
5 Overbrook Lane  
Darien, Ct. 06820

WATSON, DONALD (453-6388)  
Box 401  
Guilford, Ct. 06437

WHITAKER, STEPHEN CHARLES  
27 Litchfield Rd. (756-8944)  
Watertown, Ct. 06795

WHITCOMB, ROGER PITT (938-3140)  
Umpawaug Rd., R.F.D. 3  
West Redding, Ct. 06896

WHITE, HARVEY M. (232-4821)  
Kane Farrell White  
928 Farmington Ave.  
West Hartford, Ct. 06107

WHITE, HERBERT P. (865-6151)  
Whiting Farm Rd.  
Branford, Ct. 06405

WILSON, AB L. (261-3836)  
P.O. Box 41  
Easton, Ct. 06425

WILSON, ROBERT L. (327-7806)  
733 Summer St.  
Stamford, Ct. 06901

WINDER, FRANK D. (787-2231)  
Douglas Orr, deCossy & Winder, Architects  
299 Chapel St.  
New Haven, Ct. 06513

WISNIEWSKI, RAYMOND J. (677-2801)  
Spring Lane  
Farmington, Ct. 06032

WOODARD, DAVID E. (249-1609)  
Bushnell Plaza-Park Level  
One Gold St.  
Hartford, Ct. 06103

WOOLLEY, EBEN B. (874-5579)  
Red Root Lane, Box 577  
Milford, Ct. 06460

WRIGHT, LEE (972-0411)  
277 Noroton Ave.  
Darien, Ct. 06820

YOST, ZANE (384-2201)  
144 Island Brook Ave.  
Bridgeport, Ct. 06606

YOUNG, CARLTON SCOVILL (366-5441)  
353 Davis Rd.  
Fairfield, Ct. 06430

#### UNASSIGNED MEMBER

ANDREWS, ROBERT H. (633-7915)  
39 Johnny Cake Lane  
Glastonbury, Conn. 06033

#### PROFESSIONAL ASSOCIATES

ADLER, RICHARD M. (212-687-1272)  
300 East 40th St.  
New York, N.Y. 10017

BARTOS, FRANK JOSEPH  
143-55 41st Ave.  
Flushing, N.Y. 11355

BASSERMAN, PETER V. (432-4822)  
68 Woodlawn St.  
Hamden, Ct. 06517

BOEGE, HERBERT F. (232-4821)  
9 Haviland Rd.  
Bloomfield, Ct. 06002

BROWN, ROBERT KEITH (677-1607)  
Trailsend Drive  
Canton, Ct. 06019

CADMAN, JOHN E. (875-7652)  
Valley Falls Rd.  
Vernon, Ct. 06086

CANNING, WILLIAM JOHN (442-0771)  
221 Tyler Ave.  
Groton, Ct. 06340

CASSIDY, JAMES PATRICK (677-1607)  
23 Beechwood Rd.  
Plainville, Ct. 06062

COSHAM, DONALD ALLEN (233-1286)  
496 Fern St.  
West Hartford, Ct. 06105

CREADICK, RICHARD G.  
15146 Mulholland Drive  
Los Angeles, Calif. 90024

DEMBROW, LEON W. (566-6250)  
Loomis Rd.  
Suffield, Ct. 06078

DESJARDINS, PAUL ARNOLD (853-4567)  
Rowayton, Ct. 06853

DRAGAT, ANDREW SACK (677-2801)  
221 Main St., Birch Hill Apts #A-1  
Farmington, Ct. 06032

DU PONT, LAURENT T. (966-3551)  
Mill Rd.  
New Canaan, Ct. 06840

EULA, ANTHONY JOSEPH (366-5441)  
19 Staples Court  
East Norwalk, Ct. 06855

FARNHAM, DAVID (521-8584)  
12 Burnham Drive  
West Hartford, Ct. 06110

FIELDS, FRANKLIN B. (246-5488)  
51 Walbridge Rd.  
West Hartford, Ct. 06119

GAULT, ROBERT TAYLOR (227-5506)  
P.O. Box 266, 132 Compo Rd.  
Westport, Ct. 06880

HAMER, MARVIN R. (933-5736)  
46 Court St.  
West Haven, Ct. 06516

HANDLER, PHILIP STEPHAN (236-5841)  
46 Miamis Rd.  
West Hartford, Ct. 06117

HARTUNG, RODERIC MICHAEL  
124 East 84th St., Apt. 1C (212-421-0300)  
New York, N.Y. 10028

HENRY, LARRY ADAM (366-5431)  
38 Revere Drive  
Stamford, Ct. 06902

HOLBECK, MARY HANES (Miss)  
1921 Kalorama Rd., N.W. (202-426-3322)  
Washington, D.C. 20009

HOWARD, LEONARD EDWIN (887-9294)  
Reutemann Rd.  
North Stonington, Ct. 06359

HUNT, HENRY G. (453-4650)  
Sachem's Head  
Guilford, Ct. 06437

JONES, RAND B. (536-3174)  
Dean's Hill Farm  
Stonington, Ct. 06378

KARVE, PAKMAKAR VASUDEO (889-7314)  
30 Connecticut Ave.  
Norwich, Ct. 06360

KINGSBURY, WILLIAM WINTHROP  
1061 Wells Place (333-2348)  
Stratford, Ct. 06497

KOLLIGIAN, HAIG C. (777-5551)  
Bethany Wood  
Bethany, Ct. 06525

KRAFJACK, JACK MICHAEL (232-4821)  
100 Meadow Lark Rd.  
Vernon, Ct. 06086

LATHROP, HOWARD BOYD (777-7251)  
346 Willow St.  
New Haven, Ct. 06511

LIEBREICH, ROBERT F. (212-982-8810)  
10 East 76th St.  
New York, N.Y. 10021

MOJESKY, RAYMOND (565-4321)  
233 Grandview Terr.  
Hartford, Ct. 06114

MOSER, DOUGLAS JOHN (525-1195)  
47 Box Mountain Drive  
Vernon, Ct. 06086

MURPHY, JAMES J. (521-0246)  
578 Park Rd.  
West Hartford, Ct. 06107

NASTRI, ANDREW LOUIS (288-2976)  
516 Townsend Ave.  
New Haven, Ct. 06512

OHLY, NICHOLAS D. (777-7251)  
19 Court St.  
New Haven, Ct. 06511

PARENTE, MICHAEL A. (374-9201)  
29 Hemlock Trail  
Trumbull, Ct. 06611

PETCHLER, WILLIAM J., JR. (777-3196)  
85 Willow St.  
New Haven, Ct. 06511

RAFFONE, WILLIAM P., JR. (933-5634)  
904 Madison Ave.  
Bridgeport, Ct. 06606

REINHART, RICHARD (677-2801)  
5 Norton Lane  
Farmington, Ct. 06032

ROBIE, JOHN R. (914-946-6490)  
143 Linden Tree Rd.  
Wilton, Ct. 06897

ROY, CHARLES E. (624-4541)  
931 Long Hill Rd.  
Guilford, Ct. 06437

SHELTON, GEORGE ANDREW (777-7251)  
79 Locust St.  
Milford, Ct. 06460

SICURELLA, VINCENT J. (658-7617)  
102 Oakwood Ave.  
West Hartford, Ct. 06110

SLOCUM, CHARLES D. (787-2231)  
30 Roslyn Drive  
Cheshire, Ct. 06410

SORICH, JOHN (658-0898)  
23 Red Stone Drive  
Simsbury, Ct. 06070

STOUTENBERG, THEODORE JOHN  
30 Bank St. (229-0361)  
New Britain, Ct. 06051

VOGT, FREDERICK NILSEN (277-2316)  
19 Union St.  
Guilford, Ct. 06437

WALLACK, JOHN STEPHEN (521-4600)  
30 Center St.  
Wethersfield, Ct. 06109

WEBSTER, S. STANTON (235-2662)  
239 Maple Ave.  
Meriden, Ct. 06450

WEINSTOCK, MILTON SAUL (327-4141)  
54 Big Oak Rd.  
Stamford, Ct. 06903

ZINGESER, JOEL P. (246-5678)  
34 Banfield Lane  
Bloomfield, Ct. 06002

## AIA ASSOCIATE MEMBERS

LEBATIQUE, DOMINGO C. (522-0153)  
20 Dwight Rd.  
West Hartford, Ct. 06110

LEE, MONTE S. (445-8551)  
45 Fort Hill Rd.  
Groton, Ct. 06340

LEWONSKI, JOHN EDWARD (756-8944)  
Stein Sapack & Ames Architects P.C.  
P.O. Box 5051  
Waterbury, Ct. 06702

## ASSOCIATES OF CSA

ARGIROS, PETER W. (549-0778)  
Lot #6, Kellogg Rd.  
Marlborough, Ct. 06424

BALDONI, JAMES PAUL (772-2500, X 279)  
c/o C.W. Blakeslee & Sons, Inc.  
P.O. Box 1844  
New Haven, Ct. 06508

BASCH, DAVID (566-3041)  
65 Mohegan Drive  
West Hartford, Ct. 06107

BECKWITH, HARRY L. (236-5431)  
121 High St.  
Manchester, Ct. 06040

BERGERON, KEN (525-1161)  
90 Oak St.  
Willimantic, Ct. 06226

BEVERIDGE, JOHN PENMAN, JR.  
Walkley Hill Rd. (563-1820)  
Haddam, Ct. 06438

BIRDSALL, GRACE MARY (Mrs.) (236-5841)  
P.O. Box 294  
Southington, Ct. 06489

BOUTIN, LEO ANTHONY (289-3409)  
RFD #3, 43 Overbrook Drive  
Vernon, Ct. 06086

BROPHY, JERRY P. (767-0191)  
Achenbach Realty Companies  
Essex, Ct. 06426

CAMPBELL, ED W. (914-428-2296)  
162 Sawyer Rd.  
Fairfield, Ct. 06430

COOK, ROY EDWARD (233-8291)  
32 North Rd.  
East Granby, Ct. 06026

COUTURE, CARL EDWARD (772-0600)  
441 Lincoln Ave.  
Bridgeport, Ct. 06606

DONALDSON, DAVID KING, JR.  
34 Pendleton St. (562-2183)  
New Haven, Ct. 06515

DONEGAN, MICHAEL LEO (366-5441)  
215 Laurel St.  
Stratford, Ct. 06497

ELLIOTT, THOMAS LEE (777-5551)  
RFD #1, Box 166  
Westbrook, Ct. 06498

ELOVITZ, JEFFREY LEONARD (384-2214)  
c/o William P. Raffone Jr., Architect  
904 Madison Ave.  
Bridgeport, Ct. 06606

FERZACCA, NICOLA DOMENICA  
81 Riverside Drive (522-2149)  
Vernon, Ct. 06086

FINDLAY, HERBERT JAMES ALEXANDER  
24, B1 Lake Shore Drive (229-0361)  
Farmington, Ct. 06032

GILLEY, ROY FRANCIS III (301-881-3900)  
Apt. #3, 505A South Frederick Ave.  
Gaithersburg, Md. 20760

GRIMES, JOHN C., JR. (366-5441)  
18 Buttonball Drive  
Sandy Hook, Ct. 06482

GUSTAFSON, RAYMOND E. (658-2263)  
Austin & Mead Architects, P.C.  
7 Beldenwood Rd.  
Simsbury, Ct. 06070

GUNNELS, CHARLES E., JR. (243-1471)  
5 Plymouth Rd.  
West Hartford, Ct. 06119

HAMBLIN, JESSE JAMES, JR. (874-0304)  
39 Shell St.  
Milford, Ct. 06460

HAMER, M. JOHN (865-6151)  
9 Wildwood Drive  
Branford, Ct. 06405

HEWEY, ROBIN W. (527-3163)  
193 Walnut St.  
East Hartford, Ct. 06108

HNATH, DEMETRIUS  
2315 Lead Se  
Albuquerque, New Mex. 87106

HOELTING, MAURICE DANNIEL  
2 Hatters Lane (522-0153)  
Farmington, Ct. 06032

HOWES, HOWARD RICHARD (853-4567)  
50 Catherine St.  
Stratford, Ct. 06497

HUNT, RAYMOND (525-3431)  
41 Dayton Rd.  
South Glastonbury, Ct. 06073

HURD, ROBERT B. (633-2070)  
7 Rheel St.  
Rockville, Ct. 06066

HUTCHINSON, THOMAS H., JR. (522-0153)  
19 St. Moritz Circle  
Stafford Springs, Ct. 06076

IBRAHIM, SAMI NASHED (547-5000)  
195 Sigourney St.  
Hartford, Ct. 06105

JANET, ANDRE SOSTHENE, JR. (243-1471)  
98 Tunxis Ave.  
Bloomfield, Ct. 06002

KEANE, ROBERT J., JR. (366-5441)  
52 Taunton Rd.  
Fairfield, Ct. 06430

KINNEAR, JOHN K., JR. (366-5441)  
77 Poplar Rd.  
Ridgefield, Ct. 06877

KLEEMAN, JOAN S. (Mrs.) (393-3037)  
Bethmour Rd.  
Bethany, Ct. 06525

LAWRENCE, RICHARD STEVEN (643-2161)  
22 Duncan Rd.  
Manchester, Ct. 06040

LINARD, DIMITRI (212-562-4990)  
40 East 72nd St.  
New York, N.Y. 10021

LINES, WILLIAM F. (224-3007)  
297 Britanny Farms Rd., Apt. 3B  
New Britain, Ct. 06053

LO, CHING-NING  
Dept. of Architecture and Engineering  
Miami-Dade Jr. College  
11011 S.W. 104th St.  
Miami, Fla. 33156

MANNY, ROGER D. (562-2183)  
165 Livingston St.  
New Haven, Ct. 06511

MARGOLIS, ESTELLE T. (Mrs.) (227-8139)  
72 Myrtle Ave.  
Westport, Ct. 06880

MATTEO, RICHARD LEE (777-7251)  
3708 Whitney Ave.  
Mount Carmel, Ct. 06518

MC CARTY, JOHN C. (756-8944)  
Stein, Sapack & Ames Architects P.C.  
P.O. Box 5051  
Waterbury, Ct. 06702

MILLER, MICHAEL FRANCIS (777-7251)  
880 Choate Ave.  
Hamden, Ct. 06518

MILLER, ROBERT LEONARD, JR.  
Achenbach Realty Companies (767-0191)  
Essex, Ct. 06426

NAGARDEOLEKAR, SUDHAKAR V.  
212 Dauntless Lane (249-9387)  
Hartford, Ct. 06105

NEYLAND, S. JAY (246-5678)  
16 Bridle Path Drive, Stamford, Ct. 06902

OLIVER, FRED (522-3333)  
77 Pliny St.  
Hartford, Ct. 06120

ORIS, ROBERT JOHN (729-4278)  
42 Park Ave.  
Naugatuck, Ct. 06770

PARKER, ROGER ARNOLD (777-3671)  
28 Johnson Lane  
Madison, Ct. 06443

PAVIA, MICHAEL P. (366-5441)  
76 Southport Woods Drive,  
Southport, Ct. 06490

PHELAN, JOHN G. (366-5441)  
Fletcher Thompson, Inc.  
299 Washington Ave.  
Bridgeport, Ct. 06604

PITMAN, RICHARD LOCKWOOD  
RD 2, Hundred Acres Rd. (853-4567)  
Newtown, Ct. 06470

PODKULSKI, THOMAS JOSEPH, JR.  
18 Ambrose Terrace (289-3409)  
East Hartford, Ct. 06108

POZHARSKY, VLADIMIR J. (377-1300)  
590 Whitney Ave.  
New Haven, Ct. 06511

PRIEMER, HANS-HELMUT (232-4821)  
34 Lakeside Drive  
Granby, Ct. 06035

SAPIENZA, WILLIAM J. (777-6884)  
808 Savin Ave.  
West Haven, Ct. 06516

SENGUPTA, PINAKI (525-7576)  
210 Dauntless Lane  
Hartford, Ct. 06105

SHORT, HERBERT M. (562-2183)  
277 Dwight St.  
New Haven, Ct. 06511

STEFANI, JEROME ALLEN (562-9861)  
c/o Gilbert Switzer & Assoc.  
315 Whitney Ave.  
New Haven, Ct. 06511

STERLING, JOHN DAVID (527-8277)  
9 Cedarwood Ave.  
Waterbury, Ct. 06705

SWIBOLD, RICHARD E. (525-3431)  
Cherry Brook Rd.  
North Canton, Ct. 06059

TAISARSKY, EDWARD LEON (525-1161)  
6 Erickson Drive  
Collinsville, Ct. 06022

TANASI, GENE LOUIS (249-0095)  
152 Bond St.  
Hartford, Ct. 06114

TERNI, ROGER ALEXANDER (377-1300)  
82 Laurel St.  
Waterbury, Ct. 06702

THOMPSON, KERMIT DUNCAN (239-5671)  
285 Green St.  
New Haven, Ct. 06511

TROST, FREDERICK J.  
1206 Ashburn  
College Station, Texas 77840

VITOLS, WILLIAM (757-9647)  
Pleasant Acres  
Danbury, Ct. 06810

WALSH, WALTER A., JR. (729-9278)  
Rose Drive  
Seymour, Ct. 06483

WEINER, EDWARD TERRY  
49 Isle of Venice, Apt. 3  
Ft. Lauderdale, Fla. 33301

WOODFORD, FRED WILLIS, JR. (366-5441)  
14 Beach Drive  
Lordship, Ct. 06497

ZAVARELLA, MARIO (688-3675, X 291)  
Windsor Town Hall  
275 Broad St.  
Windsor, Ct. 06095

## PROFESSIONAL AFFILIATES OF CSA

BYE, ARTHUR EDWIN, JR. (869-0381)  
(Landscape Architect)  
Box 94  
Cos Cob, Ct. 06807

CAVALIERE, ALFONSO M. (777-3671)  
(Structural Engineer)  
150 Huntington Rd.  
New Haven, Ct. 06512

DALEY, CHARLES EGBERT (744-0331)  
(Lumberman)  
P.O. Box 127, 11 Osborne St.  
Danbury, Ct. 06810

FOEHL, JOHN M. (322-7639)  
(Copper Development Association, Inc.)  
1011 High Ridge Rd.  
Stamford, Ct. 06905

LAPUK, ROBERT AARON (232-4891)  
(Consulting Structural Engineer)  
30 Cascade Rd.  
West Hartford, Ct. 06117

LENGEL, ARTHUR H. (388-3164)  
(Architectural Woodwork Institute)  
450 Main St.  
Old Saybrook, Ct. 06475

SHEMITZ, SYLVAN R. (934-8441)  
(Lighting Designer & Consultant)  
145 Orange Ave.  
West Haven, Ct. 06516

VINICK, BERNARD SIDNEY (525-4293)  
(Interior Designer)  
55 High St.  
Hartford, Ct. 06103

WALTER, ARTHUR L. (624-1918)  
(Food Service Consultant)  
R.R. #3, Box 1  
Deep River, Ct. 06417

## STUDENT ASSOCIATES OF CSA

BURRIS, JAMES EDWARD  
198 Edgewood Ave.  
New Haven, Ct. 06511

DE ROSA, KENNETH R.  
46 Springside Ave.  
New Haven, Ct. 06515  
DUNCAN, ARTHUR FRANK  
78 Lake Place  
New Haven, Ct. 06511

EKLOF, ERIC SWAN  
227 South St.  
Auburn, Ma. 01501

GETER, HENRY W.  
E.S. Harkness Memorial Hall  
New Haven, Ct. 06520

KASPAREK, EDWARD RAYMOND  
24 Chapel St.  
Woodmont, Ct.

KULESZA, ERNEST  
235 Lake Plymouth Rd.  
Plymouth, Ct. 06782

PIETRYCHA, EDWARD PAUL  
363 Campfield Ave.  
Hartford, Ct. 06114

PILGRIM, CALVIN FITZ HERBERT  
585 Blue Hill's Ave.  
Hartford, Ct. 06112

PISANI, ANTHONY JOHN  
128 Elliott Ave.  
Waterbury, Ct. 06705

WILLIAMS, PERCY  
1 South St.  
New Haven, Ct. 06518

ZALENSKI, RICHARD W.  
72 Greenbriar Rd.  
Meriden, Ct. 06450

## Connecticut Society of Architects Precis

The Connecticut Society of Architects is a chapter of the American Institute of Architects. It is a professional society of architects formed in 1966 through consolidation of the Connecticut Chapter of the AIA dating from 1902 and The Connecticut Society of Architects which was established in 1942.

Robert H. Mutrux is president of the Society; Walter F. Greene, Jr., vice president; Howard A. Patterson, Jr., secretary; and Richard E. Schoenhardt, treasurer. In addi-

tion to the officers, the directors are Harvey M. White (1972), Richard L. Cowling (1972), David N. LaBau (1972), Augustus G. Kellogg (1973), Russell L. Stecker (1973), Robert L. Wilson (1974), and Val Carlson (1974).

CSA headquarters is located at 152 Temple Street in New Haven, and the office is under the direction of Peter H. Borgemeister, executive director, and Mrs. Athailya Peggy Hall, executive secretary.

All registered architects who are

corporate members of AIA may use the initials "AIA" after their names. Nineteen Connecticut architects have been elected Fellows of The American Institute of Architects and have the added distinction of using the initials "FAIA" after their names. All architects who practice their profession in Connecticut must complete successfully a four-day written examination which generally follows five years of study in an accredited school of architecture, plus an ad-

ditional three years of internship under the direction of a registered architect.

A professional code of ethics governs the actions of architects, and this is as demanding as the codes of other professions. It is an assurance of technical competence, design skill, and professional integrity for those who employ and commission architects.

Connecticut is particularly fortunate in the quality and diversity of architectural talent among its practitioners. Connecticut, too, is the home of one of the finest and most progressive architectural colleges in the country, the Yale School of Art and Architecture.

Architects are looking beyond the design and construction of single, stand-alone buildings. They temper form and design to environment. They practice within a broad scope of harmony and contrast, accomplishing results which live from one generation to the next without conflict. Connecticut's architects contribute consistently to

a meaningful and durable man-made environment in the state's cities, suburbs, and rural areas.

This is the first time the roster of The Connecticut Society of Architects has appeared in *Connecticut Architect*. It is published for the convenience of readers. Additional copies of the issue are available at the CSA office for \$2 a copy. □

### Necrology

*Eleven members of The Connecticut Society of Architects died during the past year. We report their names with respect: Harvey T. Babbitt, Leo Caproni, Peter J. Collins, Samuel Gitlitz, Herman J. Goldbecker, Carl F. Hakewessell, Sr., Robbins H. Miller, Nelson L. Page, Ernest Sibley, Jr., Leonard J. Toole, and Frank W. Woodlock. □*



Ground was broken August 1 in Hartford for the \$42 million Connecticut Financial Center at Main and Pearl Streets. The gold mirror-glass and bronze structure was designed by Neuhaus-Taylor, architects and planning consultants of Dallas and New York. Connie Nappier Jr. Associates of Hartford is the owner's consulting architect, and Gilbane Building Company is general contractor. David T. Chase, Hartford developer, is the owner. The building will have a total area of about 658,000 square feet and a parking garage for 1,178 cars.

## DESIGNING A HOSPITAL?



The increase in costs, training and admissions coupled with shortages of doctors, nurses and technicians have caused hospital administrators to look to sophisticated communications systems as one answer to their problems. Tomorrow's hospital will require a wide spectrum of communications facilities including voice, data and video systems. Underfloor ducts, conduit and riser systems, switchboards and apparatus closets must be planned early. Expensive rearrangements and unsightly exposed wiring can be avoided later on.

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## Goodspeed

Continued from page 8

Similarly, some say that the joy of seeing the Goodspeed Opera House derives from a nostalgia for the past and for a tradition taught. But anyone observing the delight of little children in blossoms must realize that for them there is more of freshness and spontaneity to this experience than of any learning. In a like manner, so it is with the Goodspeed. Its simple elegance has the timeless quality of blossoms — forever young and forever new. It stands on its own with little need of the remoter charms of tradition and learning for embellishment. For this building did not represent fossilized history, but was instead a living style with a continuing power to touch the hearts of all who gazed. In the end, this is what made the difference between certain destruction and eventual renewal.

Faced with the imminent destruction of the grand old Opera

House, a throng of admirers awakened in a sudden surge of popular sentiment pleading for its survival. First the Governor was persuaded to stay the hand of the Highway Department. Next, the legislature was importuned for monies to arrest the deterioration of the building while massive fund raising efforts were getting under way. It was argued in the General Assembly that a \$10,000 appropriation would not be wasted to keep the building in use since it would cost as much to park Highway Department vehicles elsewhere. In 1959, the money was authorized in a bill that stipulated a maximum period of five years for private sources to come forward with sufficient funds to restore and operate the building.

In response, a few months later the Goodspeed Opera Foundation was formed. Then began a host of imaginative fund raising efforts. There were benefit performances featuring top operatic stars, private solicitations, a volunteer thrift shop, a raffle, and even a plaster

ripping party. Here several hundreds including the Governor, legislators, and business leaders rolled up their sleeves and worked side by side to strip the walls clean for new plaster. The goal of loveliness was kept clearly in sight by a fine scale model that was exhibited around the state. It would be hard to imagine such efforts on behalf of a building with lesser visual appeal.

In the space of a single year more than two thirds of the required half million was raised. Encouraged, the Foundation broadened its scope to include purchase of the neighboring Riverside Hotel — the former Gelston House restaurant that so enlivened the river view — to be developed with the Opera House as part of a single complex. The state transferred title to the Opera House for one dollar and construction began.

Proceeding according to the plans of the late Frederick Palmer, a specialist in architectural restoration, decaying rooms took on their former splendor. Period decorations were found and mounted with loving care. Authentic 1820 French handmade wallpaper was placed in a cocktail room, a Baroque mirror in the shopping arcade, ornate Victorian lamps throughout, and a colorful gay nineties popcorn wagon in the entry foyer. Working in the spirit of the whole, Mr. Palmer

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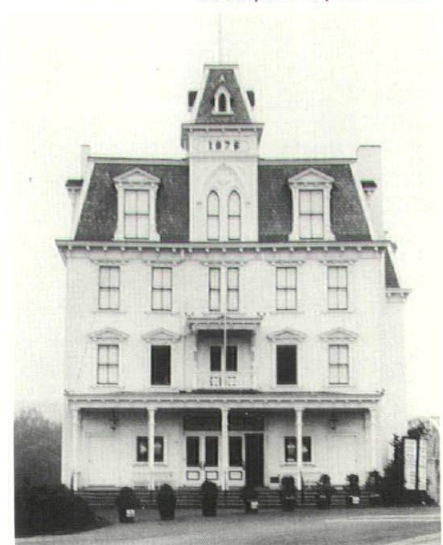
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added new richness in the design of a stunning grand stairway that solved the problem of circulation to theater above.

Within the theater itself, the original drop curtain was found and mounted. Plush blue velvet seats and deep wine colored curtains became accents for extensive white plaster surfaces painted with neo-classic panels. A ribbon of balcony panelled with florid medallions was completely restored. Once more the theater lights burned bright.

Work progressed rapidly. Outside, the overhangs and verandas were completely rebuilt, an appendage for a stair and elevator was neatly worked into the design, and the old Gelston House restaurant was refurbished and redecorated in Victorian decor. In June 1963 the complex was completed and the first musical of the season was performed. Goodspeed's landing once again became a center of beauty and life.

So, a major attraction was saved to the joy and delight of millions — a source of pride to Connecticut and the Nation. We see how fragile are things of beauty in an uncaring world. We see also how an architecture that speaks directly to the heart with lovely shapes and forms can withstand such a world. Above all, we see the role of architecture in environmental quality. For in any listing of the environmental splendors of the lower Connecticut valley, would the Goodspeed Opera House fail to appear? □

### Address Changes

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### Even Light

Sylvan R. Shemitz and Benjamin L. Stahlheber have been issued a patent for a new lighting device which uniformly lights a plane surface from a source at one edge.

A new luminaire and reflector, which is trademarked Elliptiper, combines parabolic and elliptical surfaces to achieve its results. It throws progressively more candlepower to the progressively distant parts of the surface, produces a rectangle of even light, and creates

no glare in the eyes of an observer outside the area of illumination.

Its function is to put all of its light only on the subject and to light the subject area evenly from a source hidden from view at normal viewing angles.

Uses include cut-off street lighting, airport aprons, sports arenas, service stations, billboards, flood-lighting buildings, and a number of interior applications.

Mr. Shemitz heads a West Haven consulting firm. □

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## Library Award

A Connecticut school library designed by a Massachusetts architect was among nine award winners in the 1972 Library Buildings Award Program sponsored by the American Institute of Architects, American Library Association, and the National Book Committee.

An award of merit went to Kenneth DeMay of Sasaki, Dawson, DeMay Associates, Inc., Watertown, Massachusetts, for the Loomis Institute Library in Windsor.

"Although very rectilinear, this library works well, defining the functions adequately. There is a great feeling in the interplay of interior spaces, with mezzanine sensitively related to the sloped roof plane. Here is a building which belongs in its environment. It respects the Georgian character of its neighbors without a hint of pretense. A fine solution," was the jury comment. □

## Firm Incorporates

M. N. Crabtree Associates, Incorporated, 24 Lewis Street, Hartford, has become a professional corporation.

Principals in the firm are Malcolm N. Crabtree, AIA, Ireneus Harasymiak, AIA, and Joseph F. Pierz, AIA.

The firm offers total environmental design services, according to its announcement. This includes architecture and planning, industrialized building technology, land development services, construction management, interior design, graphics, systems research programs, feasibility studies, economic studies, and ecological studies. □

## Industrialized Building

The Industrialized Building Exposition and Congress will be held at the Kentucky Exposition Center, Louisville, October 30 through November 2. □

## Island Home

Tavern Island, formerly owned by the late Billy Rose and most recently by Islands Unlimited, has been purchased by Mr. and Mrs. David Bruce Falconer of Rowayton, according to an announcement by Previews Inc.

The island is a mile-and-a-half off the coast at Rowayton. It consists of four wooded and landscaped acres and a Tudor-style fourteen-room house, a boathouse with an upstairs billiard room, and a tea house which is set apart for privacy. There is also a five-room guest house, known as the Pilot's House since the day it was built in the 1700's by Captain Joseph Merrill, a pilot who guided boats into Norwalk Harbor.

A half-acre access parcel on the mainland, with a five-room house, two-car garage, and dock, was included in the island's \$350,000 offering price, it was stated by John R. Van Winkle of Previews.

The island's history includes the legends of Captain Merrill's discovery of buried treasure, construction of the main house by Eben Hill with stone and lumber carried across Long Island Sound's frozen waters during a hard winter, and Billy Rose's private zoo.

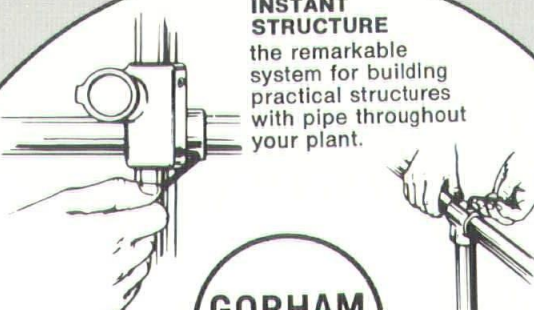
Mr. and Mrs. Falconer plan to live on the island eight months of the year. When ice may interfere, they will live in the mainland house which they plan to expand. Mr. Falconer hopes to use the upper floor of the island boathouse as the summer office of his Darien-based architectural firm.

One of Mr. Falconer's designs was a leisure home in West Redding (*Connecticut Architect*, March-April 1970), and he has had his own architectural practice since 1963. □

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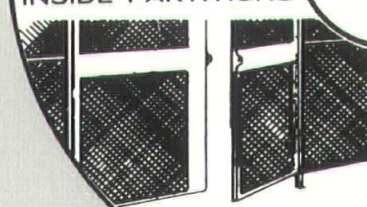
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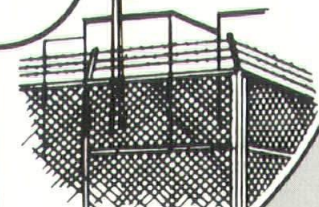
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## Road To Ruin

Richard R. Bergmann, AIA, president of the Association for Better Community Design (ABCD), told a recent meeting of the group at the Gallagher Estate, Norwalk, that he deplored the attempted construction of "yet another gas station on one of Norwalk's lovely streets."

"It is too bad that the specific gravity of gasoline is not high enough to permit swimming, because at the rate service stations are being built in Norwalk we may drown in it very soon," he said.

Lashing out at the loss of one of Norwalk's Revolutionary houses to become a gas station site at Cross and Main Streets, Mr. Bergmann continued: "We are losing our architectural heritage too fast. It is distressing to lose a house as old as this one, but Norwalk has lost many other fine houses in the last few years. As recently as 1960, Norwalk had one of Connecticut's best collection of Victorian and

Georgian houses. Many were destroyed during construction of the Connecticut Turnpike, more for the new Route 7, and others were ruined by being broken into apartments and rooming houses — their beauty hidden by fire escapes and their lawns and gardens covered with asphalt.

"We had better wake up," Mr. Bergmann said, "or there will be no part of the city worth stopping to look at. To paraphrase Gertrude Stein, 'There will be no *there* there.' Norwalk, with its magnificent terrain and rock-hewn shoreline is notably endowed by God. Man seems to be going out of his way to destroy that beneficence.

"Not only are dollar-hungry corporations substituting commercial structures for what ought to be historic shrines, but smaller merchants in an attempt to attract customers are flattening our beautiful hills to provide parking space for poorly conceived retail outlets. This dreadful practice is particularly

noticeable along Route 7 north of the Merritt Parkway where the eastern hills are blasted out and leveled, while the slopes to the river on the west are filled. This results in a monotonous prospect which is further encumbered by a lot of oversized higgledy-piggledy signage," he stated.

Mr. Bergmann urged that ABCD rededicate itself to educating Norwalk realtors and merchants "to the importance of seeking professional design counsel to keep Norwalk beautiful and to make it hum."

To prove his point, Mr. Bergmann cited the Clover Farms Dairy building on Westport Avenue. This commercial building "does not fight the original landscape and, perhaps because of this, draws customers from all over Connecticut and Westchester County, New York." □



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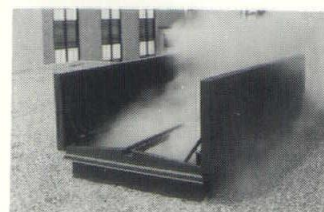
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## CSA Show

The Connecticut Society of Architects is sponsoring its first "artwork in all media" show on August 16-17 at Fairfield University.

Paintings, sketches, renderings, photographs, etchings, sculptures, or other artwork forms, must be submitted to Audrey Thomson, Director of Special Events, Fairfield University Campus Center, no later than August 11.

The number of submissions is limited to three for each person, and must be executed by a CSA member. The exhibit will be concurrent with a meeting of the Society and an exhibit of professional sculpture. Further details are available from the CSA office in New Haven. □

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Left to right: Henry Lewis, John Dawson, Lynn Nicholson, and Edward E. Cherry, AIA.

## Steel Awards

Architects, engineers, and designers have been invited to compete in the annual award program sponsored by the American Iron and Steel Institute.

Two awards will be made in each of four categories, one for best design and one for best engineering in steel. Categories are housing, high-rise construction, low-rise construction, and public works construction.

A jury of three designers, three engineers, three architects, and three contemporary art experts will comprise the jury.

Entries are limited to structures completed after January 1, 1970, and entries must be submitted before January 26, 1973.

Information is available from Design in Steel Award Program, 201 East 42nd Street, New York, New York 10017. □

## Architectural Scholarships

Three New Haven area youths have been awarded AIA/Ford Foundation scholarships for the study of architecture.

Henry Lewis, 24 Norfolk Street, West Haven, has been accepted at Howard University, Washington, D. C.; Lynn Nicholson, 42 Platt Street, New Haven, will study at Boston Architectural Center; and John Dawson, 547 Columbus Avenue, New Haven, will enter his second year at North Carolina A & T University.

The AIA/Ford Foundation scholarship program was established in 1969 to increase the number of minority group members in the architectural profession. Students who have been deprived economically and educationally and would not otherwise be able to study architecture are assisted by this program.

Messrs. Lewis, Nicholson and Dawson were sponsored by the Connecticut Society of Architects, and Edward Cherry, AIA, headed the Society's efforts in finding and endorsing the candidates. Henry Lewis and Lynn Nicholson will be aided by the CSA, and John Dawson's scholarship will be supplemented by the Black Civic Social Club of New Haven. □

## Color Preference

Homeowners showed marked preference for brown, gold, green, and gray house paint colors during 1971 according to a survey by Valpar's Color Reference Studio. However, traditional white remains the single most popular color by a wide margin. □

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## Technician Training

A document has been issued outlining procedures whereby architectural technician training programs at two-year technical schools and junior colleges may be approved by The American Institute of Architects.

The publication, "An Approval Procedure for Architectural Technicians' Training Programs," is the outgrowth of a 1968 study by AIA which established guidelines for the education and training of technicians.

The architectural technology program at Southern Illinois University, Carbondale, has become the first to receive AIA approval. That program, directed by Paul Lougeay, was established in 1954.

Procedures for approval have been established to provide architectural technicians who are well qualified, to bring recognition to the technician movement, to recognize those schools having quality programs and producing capable graduates, and to encourage closer ties

between the schools and local AIA groups.

An additional benefit of the program will be the accumulation of previously unavailable statistical data. This will be used to anticipate future educational needs and trends and new technical career opportunities, and to provide up-to-date career materials to prospective students.

Single copies of the document are available from the education and research department, The American Institute of Architects, 1785 Massachusetts Ave., N. W., Washington, D. C. 20036. □

## Standards Available

Current building code standards of the American Society for Testing and Materials are available on microfilm cards to architectural firms. Information may be obtained about the service from IDAC (Instant Data Access Control), 425 East 53rd Street, New York City 10022. □

## Avon Gallery

The Society of Connecticut Craftsmen will open a gallery and state headquarters at Avon Park North, Avon on September 23.

The gallery will be a showcase for Connecticut craftsmen and a public information center for craft subjects, including materials, exhibits, and classes. On opening day, there will be an indoor-outdoor show, and at 4 p.m. an auction of original works donated by the artists. □

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## CBC Officers

John E. Plantinga, partner in Meyer, Strong & Jones, P.C., New York City, was elected president of the Connecticut Building Congress at its annual meeting, June 15, at Restland Farm, Northford.

Other officers elected are Robert W. Kallinich, J. H. Hogan, Inc., New Haven, first vice president; Arnold A. Anderson, Hope's Windows, West Hartford, second vice president; Anthony J. Calini, Pfisterer, Tor & Associates, New Haven, secretary; and Oscar T. Hobbes, SNETCO, New Haven, treasurer. Immediate past president of CBC is Leo D. Rose, Baldwin Stewart Building Systems, Hartford.

Elected to the board of directors for three year terms are Robert A. Sapack, Architects Planning Team, P.C., Waterbury; Roscoe D. Smith, W. J. Megin, Inc., Naugatuck; and Clifton J. Cotter, M. J. Daly & Sons, Inc., Waterbury.

Other board members are Angelo J. M. Giardini, Associated Construction Company, Hartford; Rodney Midford, Standard Builders, Inc., Hartford; Stuart Tillinghast, Blanchard and Tillinghast, Architects, New Haven; Peter Flagg, C. N. Flagg & Co., Inc., Meriden; Ralph Mausolf, Cybernetics, Inc., Cheshire; and Russell G. Williams, The Reynolds Electric Company, Wallingford. □

## Art/Craft Show

An Art/Craft show and sale will be held at Litchfield High School on October 14, 10 a.m. to 5 p.m., and October 15, 1 p.m. to 5 p.m. □

## Architectural Firm

Stuart Tillinghast, AIA, has joined Carl R. Blanchard, Jr., FAIA, as a partner in Blanchard and Tillinghast, Architects, with headquarters at 74 Forbes Avenue, New Haven.

Mr. Tillinghast will be partner in charge of production and job administration. The firm, which was founded in 1940, is engaged in the general practice of architecture, including planning, interior design, and construction management.

Mr. Tillinghast is a member of the board of directors and past president of Connecticut Building Congress. He is vice president of the Housatonic Chapter of the Construction Specifications Institute; chairman of the Building Code Board of Appeals in Branford; and a member of the Connecticut Society of Architects, AIA, Building Officials and Code Administrators International, and the board of directors of the YMCA Central Branch.

Current projects of the firm, which has won a number of design awards, include the Masonic Home and Hospital, Wallingford; Betsy Ross School, New Haven; West Woods Elementary School, Hamden; Mystic Oral School for the Deaf, Mystic; Cheshire Correctional Community, Cheshire; and the Osborndale State Park, Derby. □

## New Block

Spectra-Wal, a new concrete block for load bearing walls, has been introduced by Plasticrete Corporation. □

## Political Platforms

The American Institute of Architects, through Archibald C. Rogers, FAIA, chairman of its National Policy Task Force, urges a national growth policy "to shape its growth and improve the quality of its community life in urban, urbanizing, and rural areas."

Said Mr. Rogers: "The objective of a national growth policy should be a national mosaic of community architecture designed to be in equilibrium with its natural setting and in a sympathetic relationship with its using society."

These statements were contained in a recommendation to the Platform Committee of the Democratic National Committee and presumably will be made similarly to the Republican National Committee.

The recommendations include the building and rebuilding of American communities planned on a neighborhood scale and moving away from the haphazard and small increment development process that now exists. "Public utilities, transportation, and services should be installed in advance as a conscious act of public decision-making to locate and guide growth and ensure a better environment," he said. "This expanded free choice should be facilitated by ensuring open occupancy, directing housing subsidies to people rather than structures, linking development of urban cores to growth in peripheral areas, and increasing citizen participation."

It includes suggested revisions of Internal Revenue Codes to favor stable, high quality development; revenue sharing to ensure results at state and local levels; reappraisal of education fund sources to relieve property tax burden; a steady flow of mortgage money at controlled rates; and accelerated use of industrialized building systems which do not sacrifice good planning and design.

Buildings constructed by the federal government should "reflect the finest examples of American architecture and design, Mr. Rogers stressed. □

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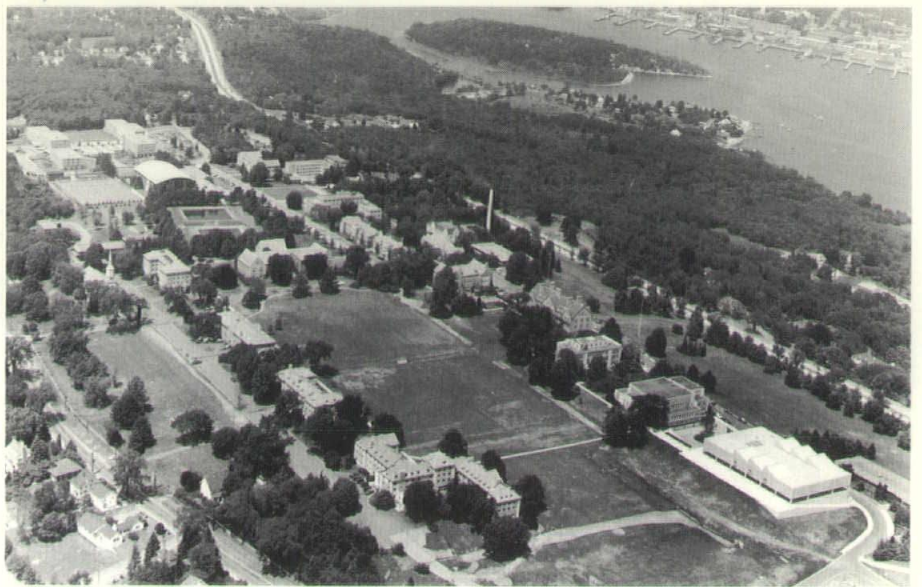
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## Bridge Award

Scott Hill Road Bridge, Lebanon, was among the twenty-one most beautiful bridges opened to traffic during 1971, as selected in the 44th annual competition sponsored by the American Institute of Steel Construction.

Designer of the bridge was Storch Engineers, Florham Park, New Jersey, and general contractor was Savin Brothers, Inc., Bloomfield. The jury comment was: "This structure is characterized by its simplicity. Its strong attractive lines are consistent and very interesting." □



Connecticut College campus in New London with Cummings Arts Center at lower right.

## Noise Seminar

Noise and vibration control of mechanical equipment in buildings is the subject of a seminar to be conducted in Boston, November 8-10, by Laymon N. Miller. Details are available from Bolt Beranek and Newman Inc., 50 Moulton Street, Cambridge, Massachusetts 02138. □

## PBS Booklet

A booklet describing how federal building contractors may share in savings which result from their cost-saving ideas is available from the Public Buildings Service of the General Service Administration, J.F.K. Federal Building, Boston, Massachusetts 02203. □

## Engineering Appointment

Richard L. Wilson, director of facilities planning and engineering for Fletcher-Thompson, Inc., Bridgeport, has been named to the national advisory board of the Facilities Planning and Design Division of the American Institute of Industrial Engineers. □

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## Honduras Project

Two young Southbury architects, Mr. and Mrs. Benjamin Brown, are midway in a two-year tour of duty as Peace Corps volunteers in San Pedro Sula, Honduras.

Benjamin Brown, assigned to the city's engineering department, is designing a central park for the 130,000 residents.

His wife, Lois, serving with a local labor organization, is designing a school, community center, and one-thousand-unit housing

project for Honduran employees of the local banana company.

The Browns are 1970 graduates of Case Western Reserve University in Cleveland, Ohio. They are serving at the request of the Honduran government to help ease the country's shortage of trained architects.

Mr. Brown, son of Mr. and Mrs. Harry Brown, Jr., Southbury, describes his urban planning assignment as "a 300 percent jump out of architectural school. A typical graduate averages ten to fifteen years with a private firm or several years of municipal employment before reaching the level of job responsibility I'm at now," he said. "At home, somebody else would be doing the plans I'm doing here, and I'd be in charge of copying them over." □

## Industry Seminar

American Institute of Architects will conduct a seminar for architects in industry, October 10-11, at Columbia, Maryland. □



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## Choate

Continued from page 14

courage active student participation in the arts. In a way, the Student Union is part of the art and music departments, and we, in turn, are part of what goes on there. The physical set-up almost demands that a student react and perhaps rethink his posture vis-a-vis the arts."

For the mathematically minded, it all adds up to more than 70,000 square feet of floor space in a building which is 250 feet long, 131 feet wide, and fifty-two feet high. As many as 1500 people might teach and study, paint and play, perform and participate all at once without interfering with one another. The Paul Mellon Arts Center is designed to be of service not only to Choate and Rosemary Hall, but to Wallingford-adjacent communities and to schools throughout Connecticut.

Headmaster Seymour St. John says, "We have liberated our musicians and artists from basements and attics all over the campus and brought them together in a magnificent building expressly designed for their use and their craft. We hope now that no student will leave our campus without having been touched by the arts in a way that will have a carryover throughout his entire life." □

IEOH MING PEI, FAIA, earned his Bachelor of Architecture degree at Massachusetts Institute of Technology and his Master's from the Harvard Graduate School of Design. He had traveling fellowships at both schools and served on the Harvard faculty. After working with Webb & Knapp, Inc. as Director of Architecture, he formed his own firm — I. M. Pei & Partners — in 1955. He has received numerous honors, and the work of his office has earned many local and national awards.

## Scholarship Fund

The Connecticut Society of Architects Scholarship Fund aids young men and women to continue and complete their architectural educations. Contributions to the Fund should be sent to the CSA office, 152 Temple Street, New Haven 06510. □

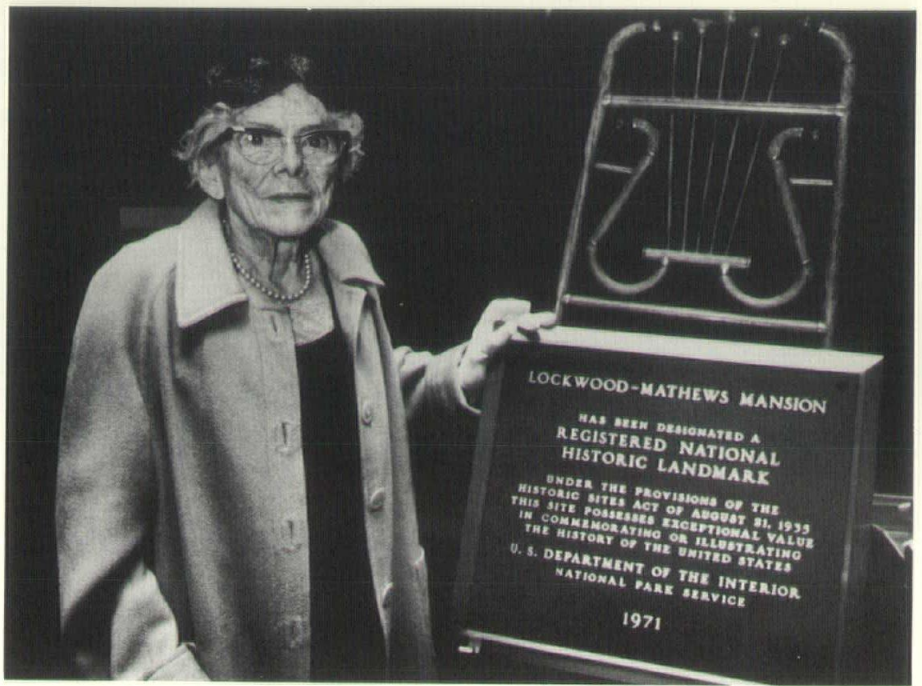


## Norwalk Mansion

The Lockwood-Mathews Mansion in Norwalk became a national historic landmark this spring.

Richard Bergmann, AIA, is architect in charge of the restoration of the mansion which was built in 1864 by financier LeGrand Lockwood. John Milner, AIA, serves as a consultant to the Mansion Museum, Inc., which is responsible for the restoration and preservation of the building. The sixty-room mansion was designed by Detlef Lienau.

Floyd B. Taylor, landmark specialist of the National Park Service, presented a plaque to Norwalk Mayor Donald Irwin at the ceremonies. Dr. William Murtagh, Department of the Interior, addressed the audience of five hundred who inspected the famous mid-Victorian building. □



Miss Mary W. Lienau, granddaughter of Detlef Lienau, architect of Norwalk's Lockwood-Mathews Mansion, at installation of historic landmark plaque. Miss Lienau resides in Scarsdale, New York.

## Yale Art Gallery

Yale Art Gallery tours leave from the Sales Desk on Tuesdays at 2 p.m. and Thursdays at 1 p.m. Lectures are given by the staff of the Yale University Art Gallery.

Following is the late summer and fall schedule: Seventeenth and Eighteenth Century European Art, August 8 and 10; Twentieth Century Sculpture, August 15 and 16; Materials and Techniques of the Early Renaissance Painters, August 22 and 24; Stylistic Developments

in Italian Painting, 1250-1500, August 29 and 31; The Architecture of New Haven (shuttle bus tour), September 5 and 7; Behind the Scenes at the Yale Art Gallery, September 12 and 14; Tour of the Garvan Furniture Study, September 19 and 21; and Major Works in the Yale Collections, September 26 and 28. □



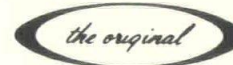
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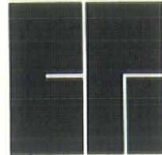
Two booklets covering inventions patented in the United States during 1971 have been compiled by Stanley Garil. One covers building design and the other manufactured housing. Copies may be obtained by sending \$5 for Manufactured Housing, or \$4 for Building Design. 1970 and 1969 editions of the booklets are available, also.

The booklets are available from Stanley Garil, Research Specialist, 2514 K Street, N.W., Washington, D.C. 20037.

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**HUD Conference**

With low and moderate income housing up from 100,000 to 500,000 units in three years, The American Institute of Architects is sponsoring a "teaching" conference. The purpose is to help architects participate effectively in the HUD-assisted programs.

Scheduled October 5-6 in Washington, information is available from M. C. McFarland, AIA, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036.

**Emergency Housing**

Flood victims in the Wilkes-Barre, Pennsylvania, area are being provided with emergency modular housing similar to that being used to shelter athletes at the Munich Olympics.

The units are being produced for the U. S. Department of Housing and Urban Development by Craftech International, Ltd.

The Post Office Department, or whatever it is now called, is narrowing its view (in direct proportion to increasing its charges) about delivering improperly or incompletely addressed mail — especially magazines. So, if you move, or your *Connecticut Architect* is delayed — let us know your correct address. Please. It costs us a dime just to be told that the Post Office threw away your copy.

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