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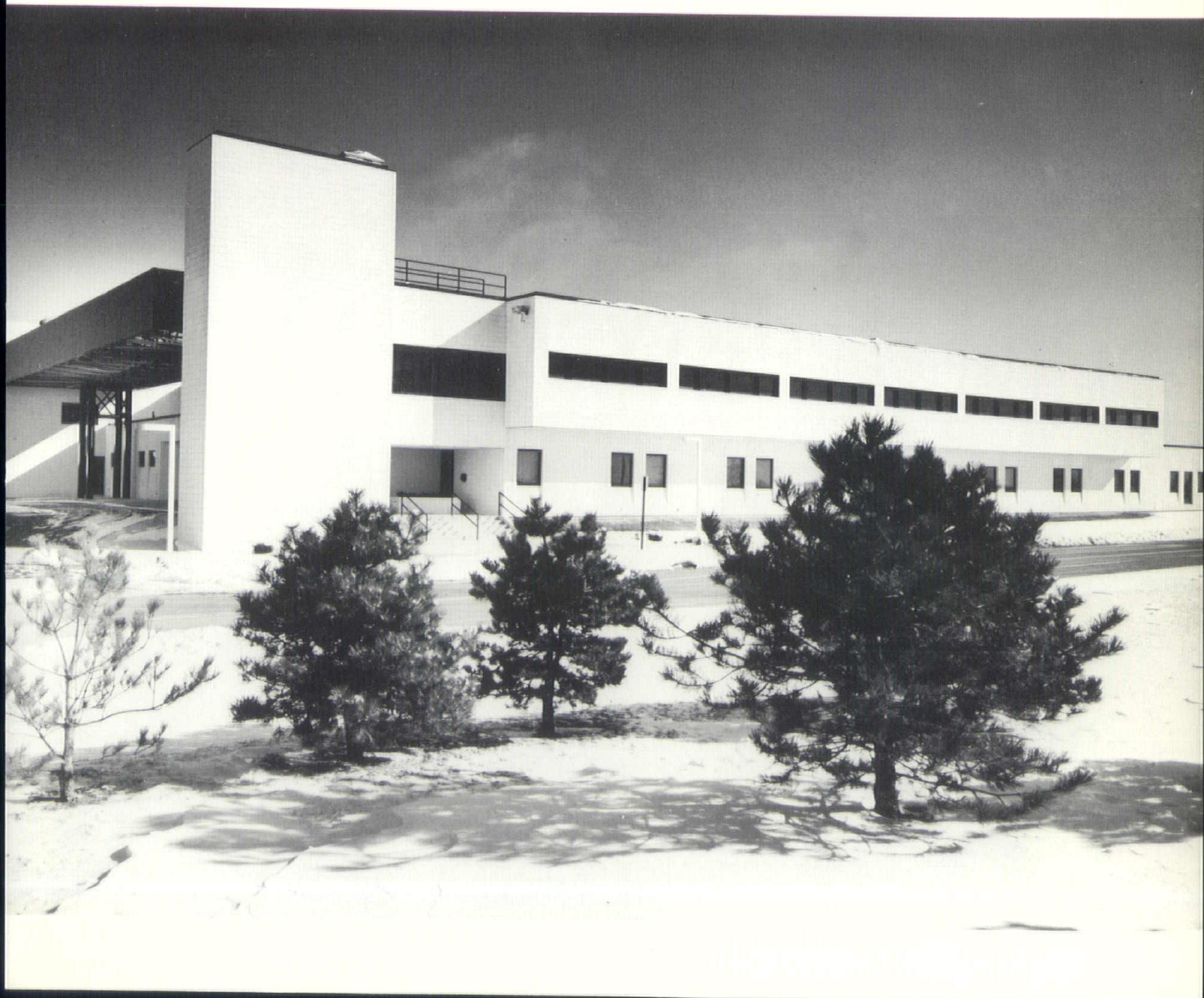
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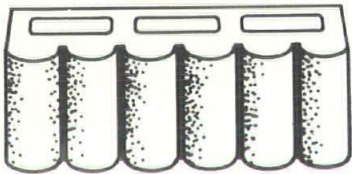
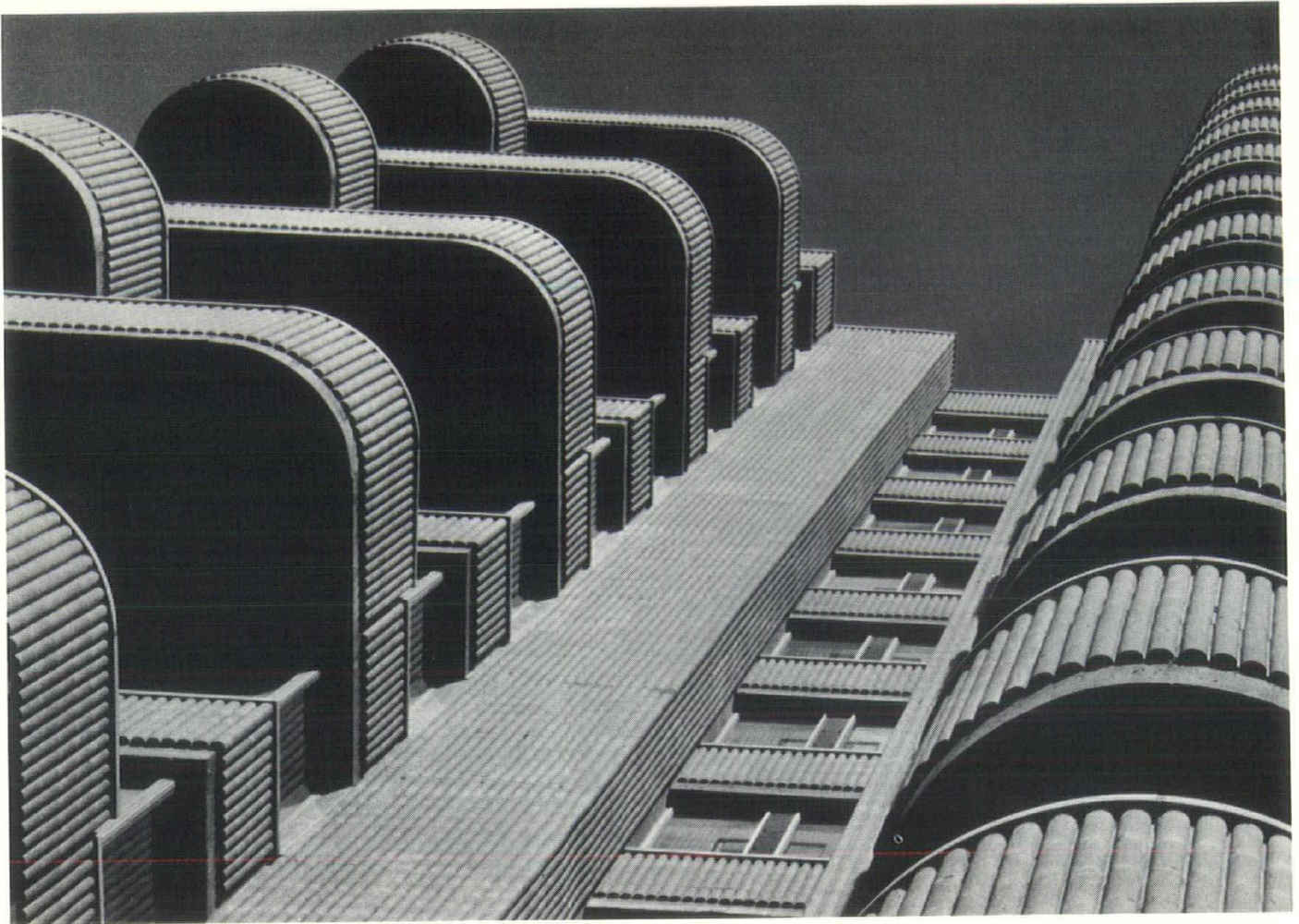
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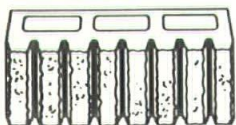


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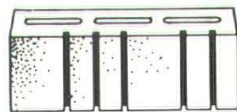
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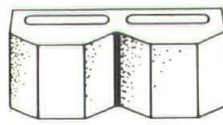
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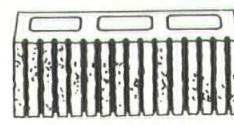
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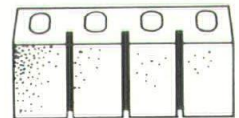
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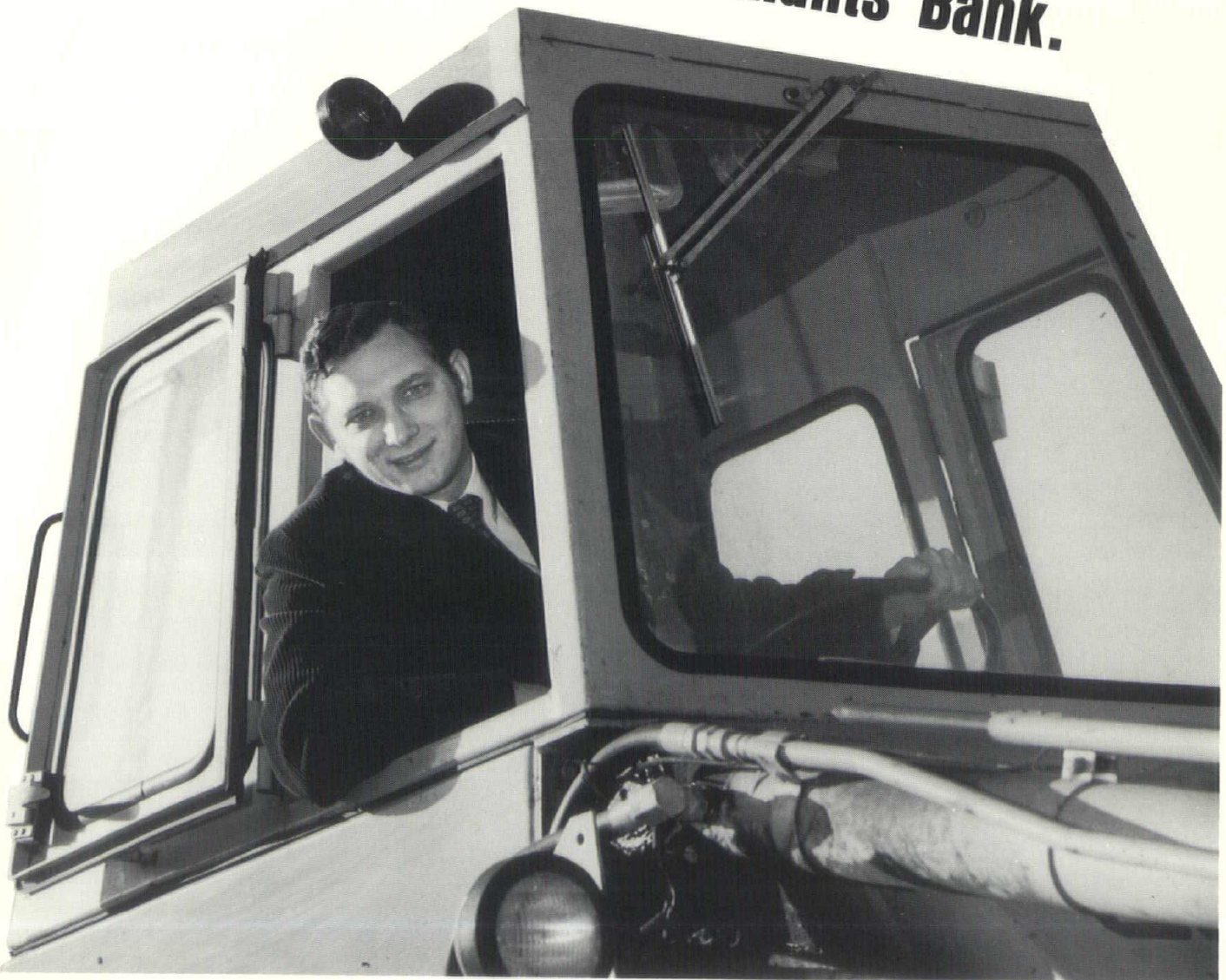
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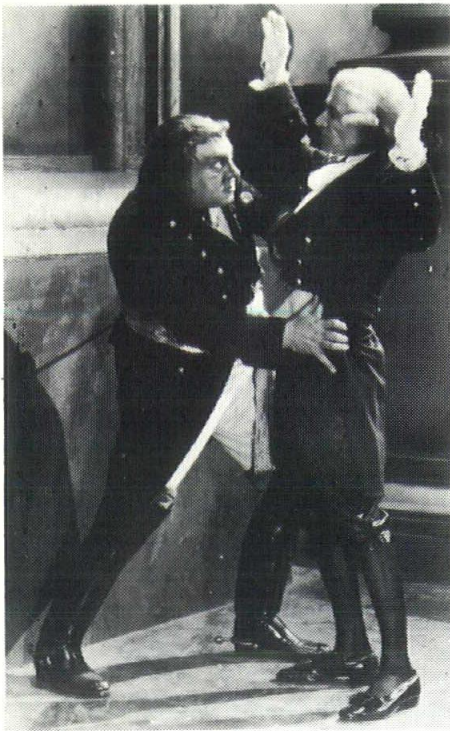
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Publisher's Uneasy Chair

He is watching, too.



Each day the post office is open, *Connecticut Architect* receives a substantial bundle of mail. Public relations agencies in the midwest tell us about new buildings in California. Product promoters send us pictures of products being held by scantily dressed girls with toothy smiles, a device which was old hat even when we were in school in the thirties. Some of the "releases" are not bad. Most are pretty humdrum. Some are awful. Others have a Connecticut twist, and these we like.

In fact we learned from Pittsburgh, Pennsylvania (the headquarters of Westinghouse Electric Corporation) that a Hamden contractor (The Dwight Building Company) will build in New Haven a bank building (New Haven Savings Bank) designed by a New Haven architect (William F. Peterson, Inc.)

This issue of *Connecticut Architect* completes its eighth year of publication. Our brave (we didn't know quite how brave at the time) first issue, January-February 1965, contained an introduction by Andrew S. Cohen, AIA, then chairman of the editorial board. "Many of us in the architectural profession have recognized the need, over the years, for a better means of communication both with each other and—more important—with our public. The Connecticut Society of Architects is sponsoring this magazine with the aim of meeting this need for our members," he said.

In the eight years, more than a hundred and fifty Connecticut

buildings or works of Connecticut architects have appeared in the magazine. In addition, there have been many stories about architecturally related subjects. Harking back to the pre-publication meetings when *Connecticut Architect* was being planned by the publishers and Andrew Cohen, Ralph Rowland, and Cyril Smith, we have stuck by our original aims. And we think we're still in business because we try to make each issue a little better than the previous one.

In this issue, we have a new senior high school in New Britain designed by Hirsch-Kaestle-Boos, a community health care center in New Haven by the Office of Bruce Porter Arneill, and the town hall in East Lyme by Danos & Associates. All these architectural firms are repeaters in *Connecticut Architect* because their work has merit and interest. Bob Mutrux, who will soon conclude a very successful year as president of the Connecticut Society of Architects, takes a look around in his article, "The State of the State's Architecture." Among other news items is an interesting note on graffiti and comments on the Goodspeed Opera House from Henry Sage Goodwin, AIA, which we are delighted to publish. All the comments we receive are not exactly plaudits. Rocco Fabrizio, Bridgeport architect, was critical of a story in our last issue and said: "I am hoping to see our magazine gain a professional level."

We try, Mr. Fabrizio, we try. □



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FRONT COVER: New Haven's Community Health Care Center Plan, designed by Bruce Porter Arneill and Peter H. Nuelson of the Arneill office, is a grass roots project to help people at a time when there is much more talk about providing structures to help people than there are buildings to do the job. This one is real, good, and working. See story on page 13.



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The State of the State's Architecture

Robert H. Mutrux, AIA

There is more architecture per square inhabitant in Connecticut than in any other state in the union. Of the nation's annual construction output (or up-put?) of some 90 billions, the Nutmeg State contributes an estimated four percent, well above the national average. And as W. C. Fields might have said, our architecture, even though it hates people and the environment, can't be all bad. And it really isn't.

But the nagging question arises, why can't it be all good? Why, by whatever standard you may choose, is so much of our architecture just plain mediocre? I don't mean just the eighty percent that architects claim they're not responsible for. I refer to all of what you see when you mount that magnificent moving grandstand known as the superhighway and view all of the state's history and background and education and taste and all those personal signatures in steel and concrete.

Of course we have erected some unusually fine buildings. The most imposing are the corporate images which are the special mark of our materialistic society, and of which Heublein's in Hartford, Stauffer's in Westport, Schweppes and Com-

bustion Engineering in Stamford are outstanding examples. These impressive creations, dotting the hillside like medieval castles with the cottages of peasants clustered about their bases, are today's response to the esthetic challenge of the castles on the Rhine and the chateaux of the Loire.

Hardly a city is without a brand-new office tower, resplendent in baroque concrete and reflecting glass. New structures at the University of Bridgeport and Trinity College have received awards; secondary schools in Hamden and Norwalk, among others, have also been cited in open testimony to the breadth of the environmental vision of their building committees. And at a time when organized religion is somewhat less than overwhelming in its prominence, two of Connecticut's churches have received national acclaim.

But in the midst of the year's harvest rises a sombre monster (which is by no means nameless), to destroy all the harmony of an ordered horizon. The New Haven Tower, whose basic plan recalls the prison of the Bastille, is not satisfied to straddle the skyline with its ungainly proportions, in total disdain of the human scale.

It compounds the insult by intermittently spraying its neighbors with a fecal stain, recalling those Doré engravings of Rabelais' giant Gargantua gleefully urinating over the roof tops of Paris.

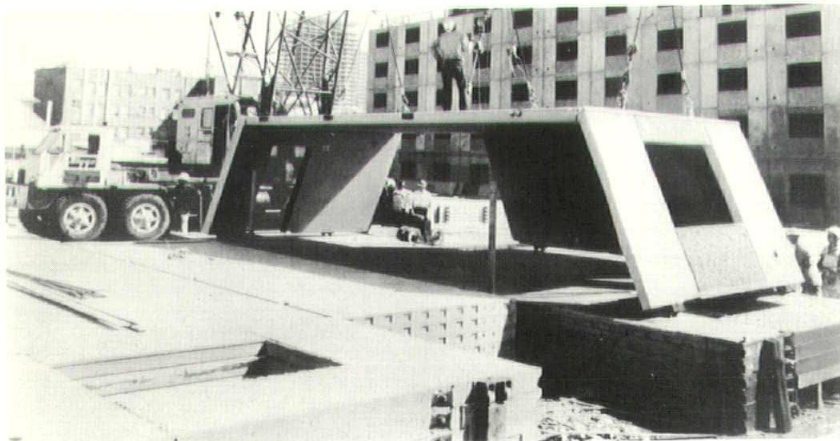
And not a cinderblock's-throw away, in an area which could have been a monument to our socially enlightened age, we have set up an embarrassing monotony of low-income living units whose sole redeeming feature is that they were produced "within the budget." A thin veneer of mildly diverting graphics does little to disguise the fact that the lowly masonry unit was used throughout the exterior solely because it was cheap.

It is somewhat mystifying that a relatively wealthy state, with an unusually high average income, should be represented in history by architecture of this type. However, I can offer two explanations.

First of all, we have sold our soul to the client who demanded "the most for the money." All of society, in fact, has fallen victim to a misinterpretation of Benjamin Franklin's admonitions about thrift and has made immediate economy an end in itself. This attitude, ironically, was epitomized over a century ago by our premier environmentalist, Henry David Thoreau. He proudly described how he built a liveable cottage for a grand total of \$28.12½, and judging by the supposedly faithful replica in Concord, it sure looks it. On the other hand, we have never subscribed fully to the philosophy of our own colleague, Thomas Jefferson, who (although he died penniless) gave us the grandeur and dignity of Monticello, the University of Virginia, and the national Capitol, with no reference whatever to limited budgets.

Please turn to page 25

More, faster, better?



COMMUNITY ASSET

New Britain Senior High School

New Britain, Connecticut

HIRSCH - KAESTLE - BOOS

ARCHITECTS, INC.

**Fusco-Amatruda Company,
General Contractors**



Entrance is crisp and clean.

The curriculum of the New Britain Senior High School, like other urban general high schools, includes academic programs for college-bound students and business and vocational training for those who will complete their education at the high school level.

The various courses taught divide themselves into categories according to related subject matter, comparable equipment requirements, and similar teaching methods. Physical considerations, such as class size, noise levels, and traffic circulation necessarily mix with academic concepts to deter-

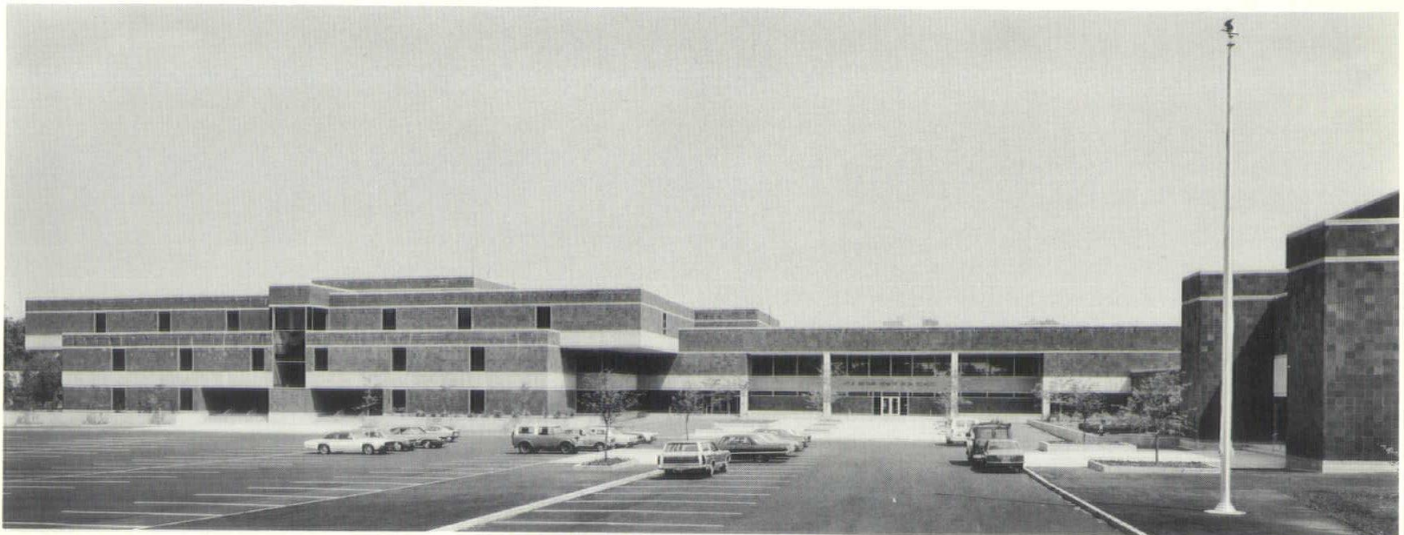
mine logically the location of all educational facilities. Non-classroom spaces play an important role in the planning, as do site considerations.

This is where Hirsch-Kaestle-Boos Architects, Inc. proceeded to take an ordinary situation and create an attractive and practical result which had many built in economies without skimping on essentials of design and construction. The ultimate development provides a well-integrated grouping of volumes which become architectural by virtue of their organization.

A three-story academic block

lies nearest to the street and student access. A comprehensive library-media center is situated at its core on the second floor as the nucleus of the classrooms clustered around this function.

Subjects students take every day or frequently during the week, are also grouped to minimize walking distances and reduce traffic. The classrooms in the academic block are designed for the constantly increasing use of audio-visual equipment. Fenestration is limited to the minimum necessary for eye relief and visual orientation and allows the rooms to be darkened easily for



projection equipment purposes.

All spaces in the academic block are air-conditioned so a physical environment can exist which does not detract from the educational process.

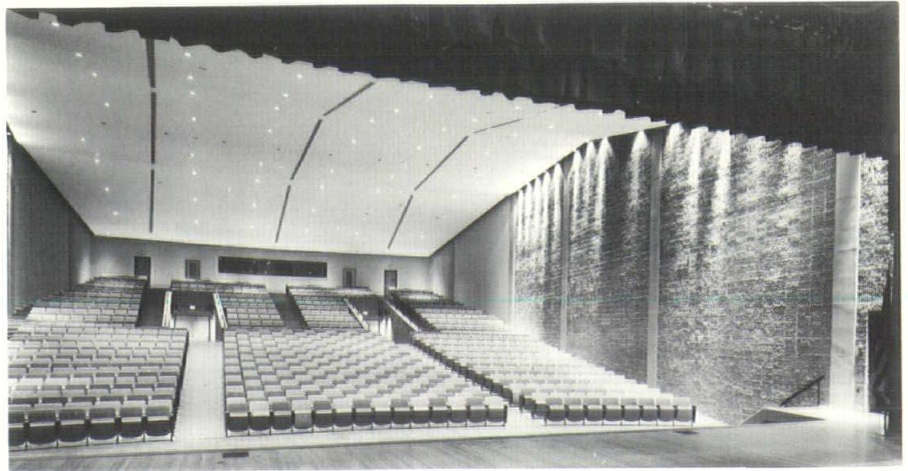
Business and homemaking study facilities are located on the ground floor to make them easily accessible for adult education use. On the second floor, the subjects which require the heaviest use of reference materials resources, such as English and social studies, are located nearest to the library.

A large and subdivisible lecture hall with preparation rooms is located at the core of the third floor. The surrounding science classrooms related most frequently to the hall are nearest to it, but it is readily accessible to other classrooms. Offensive odors which may be generated in the science classrooms are exhausted directly through the roof without risk of seeping into other areas of the academic block. The odors dissipate quickly in the atmosphere without the risk of pollution.

The administration area lies at the hub of the overall building layout, not remote from the student body. The school's guidance department and physical and mental health facilities are located in this area to encourage student use.

The cafeteria is used by every student every day. It is located directly above the administration area, central to the entire building and thus minimizes travelling distance to this dining facility. The noon hour mass movement of students, with an organized flow from all directions, permits an orderly sequencing of arrivals. Two entire walls of the cafeteria are glazed and overlook two landscaped entrance courtyards to create a pleasant dining atmosphere. The cafeteria can be divided into two smaller spaces for other assembly use.

The main gymnasium, with its spectator seating, is located at ground level to the south of the administration hub. Public access is quick and direct, and the en-



Low silhouette with bold structural treatment.

trance area includes provision for ticket sales and admission control. Locker rooms are below the gymnasium and on the same level as a smaller gym. Both gymnasium facilities may be divided for separate use, and outdoor playing fields are reached directly from the locker room level.

Vocational shops are to the east of the gymnasium area to isolate the noise they generate. An automotive shop and driver education classroom with simulator equipment are located at grade below the other shops in this building.

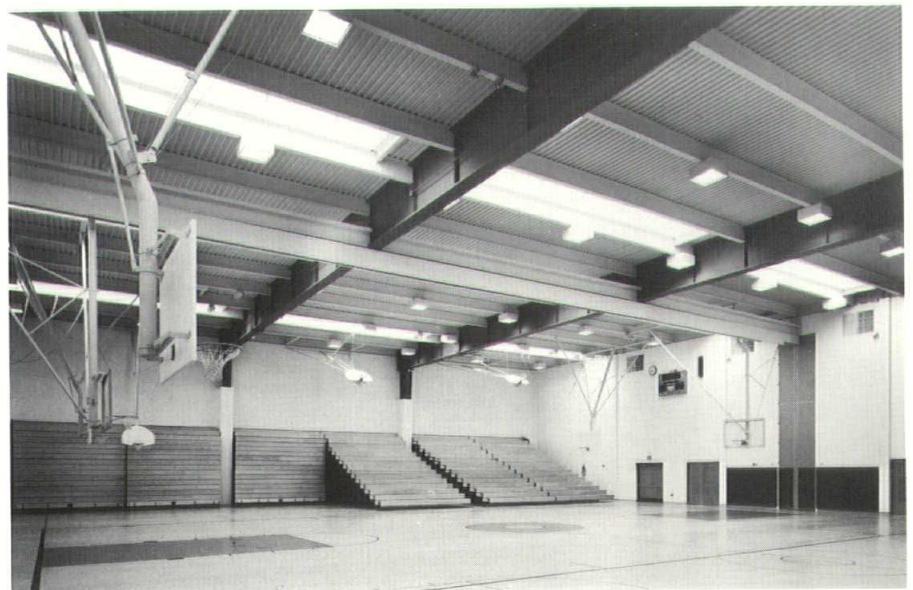
Art and music spaces are west of the gymnasium. Rehearsal space is provided for orchestra, band, and choral groups in acoustically designed spaces. Direct access to the

playing field is available to the band for drill practice.

An auditorium, designed to seat an audience of 1250 persons, is situated at the extreme west and is directly accessible from the music department. Public access to the auditorium is from the west parking lot.

Of the twenty-one acre site, six acres were acquired by purchase from private owners. The remaining fifteen acres were part of a municipally-owned park in which were some of the playing fields. The building proper occupies only the acquired land while some of the parking areas are on former park land. An effort was made to use as little as possible of the existing park in order to preserve a

Auditorium is ideal for community use.



pleasant environment for the schools and to leave as much as possible for public use.

Structurally, the building has a normal steel frame. High-strength steel was used in heavily loaded columns where the appreciable reduction in unit weight warranted the use of its higher permissible stresses. The encasement of all interior columns in identically formed concrete, sixteen by sixteen inches, meets both fireproofing and masonry module requirements with vandal-proof material. By adhering to a primary architectural module, economy of steel fabrication was achieved in framing beams. The floor beams and girders work compositely with the concrete slabs. The use of permanent steel forms welded to the steel, with arch-type shear connectors for the transfer of horizontal shear, resulted in an estimated eighteen percent saving of floor framing steel weight.

A principal architectural feature of the exterior walls is the concrete encasement, deepened to four feet on the second floor spandrel beams and the cantilevered corners of the third floor of the academic wing. The exterior is faced with foot-square clay masonry units specially fabricated for the purpose. This oversize brick features vertical ribs on two inch centers and is finished with a mahogany-colored glazing. It provides an attractive, durable finish plus fast and economical installation. The vertical pattern created by the bricks complements the horizontal feature of the concrete-encased spandrel beams.

Solar glass installed in a neoprene gasket system provides fenestration for each of the perimeter rooms. The assemblage of floor bands, roof bands, wall panels, and windows fit together as a cohesive two-dimensional design which is congruous with the three dimen-

sional massing of the building.

Working with the architects were Technical Design Associates, New Haven, mechanical engineering; Onderdonk-Lathrop Associates, Glastonbury, structural engineering; and Currier, Andersen and Geda, Inc., West Hartford, site engineering.

Commenting on the school, New Britain Superintendent Thomas R. Bowman said that the program permits students to build their own programs. "The whole school is a learning center," he said. □

HIRSCH - KAESTLE - BOOS ARCHITECTS, INC., incorporated in 1970, was established in New Britain in 1962 as Hirsch-Hammerberg-Kaestle. Irwin Joseph Hirsch (project manager for New Britain High School) is a graduate of Mondel Institute. John A. Kaestle is a graduate of Rensselaer Polytechnic Institute and Princeton University, and he was a Fullbright Scholar at Technisches Hochschule, Stuttgart, Germany. Charles W. Boos is a graduate of the University of Illinois. The firm has earned a number of awards for its work.

Main gymnasium is functional and versatile.





The building relates well to its environment.

CIVIC ELEMENT

Town Hall

East Lyme, Connecticut

DANOS & ASSOCIATES ARCHITECTS

Robert J. Sullivan, Inc., General Contractor

During the long and arduous task of trying to get the most town hall for the least money, the town fathers of East Lyme went to a number of architects and planners.

"We want a colonial," the building committee members told the professionals, "a colonial in keeping with the tradition of mammoth pillared and forbidding edifices to house the local dignitaries."

Many agreed. But, a year after the structure was finished, Paul G. Zaehring, chairman of the building committee, recalls that he voted for Harry J. Danos, of Danos & Associates because of Danos' flat refusal to predetermine the design and then make the function follow.

Far from a structure merely reflecting the daily business of town

administrators within it, the new town hall in East Lyme was designed as a civic element, inviting community participation and community involvement.

The study of East Lyme's growth expectations and ideal traffic flow between departments dictated a two-story structure and space for expansion that fits the needs of the town officials and townspeople as well.

The design is open, with wide spaces available to indicate to the community that the town hall is not a place full of cubbyholes where officials are doing "something about taxes." It is built on a large park-lawn area, giving something of the flavor of the old community green where people can

gather for civic events or simply to pass a pleasant evening.

Economy was also a factor foremost in the minds of the voters. The resulting design—a low-maintenance, stylish brick and masonry building on a landscaped site along Pennsylvania Avenue—is expected to fit the town's needs for fifteen to twenty years.

Offices for departments with related functions, such as assessor, tax collector and town clerk, are grouped on the main level in a U-formation around a central meeting room. The latter, which can be subdivided into three smaller rooms, holds 125 persons.

All the town offices use this adaptability to advantage. As an example, the judge of probate may

want to talk privately about an estate with a family group too large for her office. The judge can simply step across the hall and close the soundproof curtain that subdivides the main room.

Town employes love the building. A secretary points out that, before the official opening in August 1971, employes as well as townspeople had to visit as many as four locations to complete one transaction: The former town hall, the hall of records next door, an old brick structure, is being used now by the police department, so all town government functions are consolidated.

Persons who have business at the town hall are equally pleased. East Lyme chamber of commerce president, attorney Richard H. Wagner, comments on the large air-conditioned vaults spacious enough to allow room to spread out the huge land records books.

The brick exterior blends with the architecture of the old surroundings making the new structure look as though it belongs there. Many persons have commented that the town hall looks as though it has been there for twenty years, Mr. Zaehring says.

A save-the-trees campaign helped to eliminate the barrenness which often surrounds new buildings. The town hall is designed around stately maple trees that are flood-lighted by night. Two veteran red azalea bushes are also among the trees and shrubs which were carefully preserved during construction.

Large expanses of tinted glass lend to the building's attractiveness and unity. Walls in the fully-carpeted interior are of lightweight pumice block providing sound insulation, minimal heat loss and heat gain, and minimal maintenance. The entrances and stairs are made of quarry tile and slate.

The large lobby forms an area for receptionist and main switchboard. The receptionist sits at the circular desk in the lobby and serves as telephone operator, typist for the selectman's office, re-

ceptionist, and information guide for visitors. The lobby area was designed to serve a double function, too, as an art gallery.

About 15,000 square feet are in use in the two-level building, with an additional 3000 square feet available for expansion on the lower level.

Several offices, such as parks and recreation and the water department, are on the lower level. Also, on that floor is another large meeting room, complete with a public address system, generally used by the public. It accommodates more than two hundred persons.

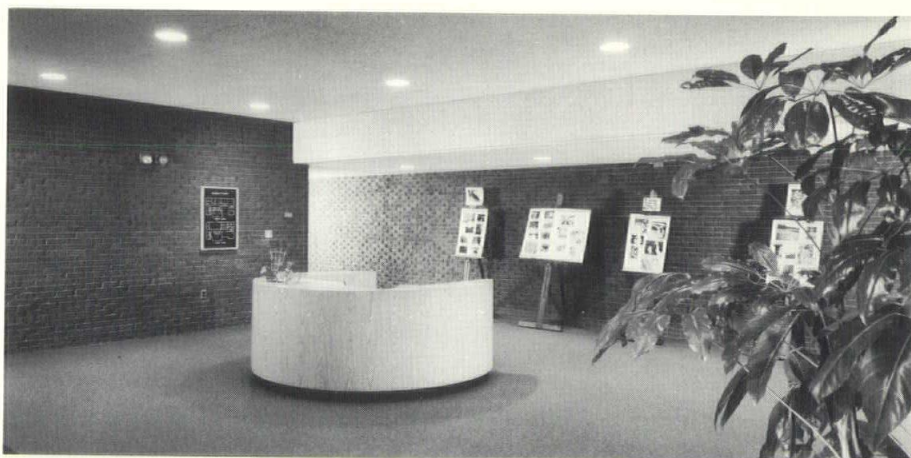
Concealed electric heating and cooling units were placed on the roof rather than filling the basement, thereby saving the cost of the boiler room. In order to pro-

vide maximum comfort in the town hall, thirteen separate temperature control zones were installed.

Quotations for duplicating the building since bids went out a little more than two years ago have gone as high as twice the bid price, Mr. Zaehring says. He thinks the town got "a tremendous purchase."

Not content with simply getting a bargain, the 12,000-and some year 'round residents of this beach resort town are aiming for maximum year-'round, day and night use. All town government meetings are held here.

The parks and recreation schedules frequent activities for local senior citizens, who use the lower level main room as a meeting place. The same department also



ABOVE: Reception area differs greatly from old-time clutter and confusion. BELOW: Seen from opposite view it exposes walls which have generous window areas.



conducts bridge classes there during the evening. Mr. Zaehring estimated that hardly an evening goes by, except weekends, when the town hall is not in use.

The three-acre grounds overlooking Dodge Pond will also prove to be an asset to the townspeople. The widely-known East Lyme annual outdoor art show was moved from Main Street to the town hall grounds for the first time this past summer. More than 5,000 persons attended.

Although the Thomas Lee House (c. 1660) is one of the town's major tourist attractions, the 133-year-old town is not predominantly colonial.

"We just built whatever had to be built," Mr. Zaehring says in describing the town's architectural history.

That's how the town hall was designed, too, and the result pleases town officials and others both esthetically and functionally.

It is "absolutely consonant" with the town's architecture and with the townspeople's needs, Mr. Zaehring says. □

HARRY J. DANOS attended technical training programs at Amherst and Yale, pre-engineering at Springfield Junior College, and earned his bachelor of architecture at Syracuse and his master's degree at Rice University. Major current projects of Danos & Associates are Hartford Civic Center and Aetna Life Insurance Office Building, and several school and university buildings in the Hartford area. He is active in Avon community affairs. He has taught architecture at Rice, Syracuse, and the University of Hartford.

Yale Colleges

Yale University plans a \$15 million structure for two new residential colleges in the block bounded by Whitney Avenue, Grove and Temple Streets in New Haven.

The colleges will accommodate five hundred students and have been made possible by John Hay Whitney (Yale '26) who has through trusts provided for paying the cost of constructing the colleges, including any costs involved in their financing. His gift, according to the university's statement, "permits the expansion of Yale Col-

RIGHT: Meeting room area expands and contracts to suit the occasion. BELOW: Ground hugging exterior treatment takes full advantage of the site and presents an attractive center for the town's administration.



leges in response to the admission of women without abandoning Yale's unique residential college system as the basis of undergraduate life."

A special feature of the new building will be the inclusion of tax-producing commercial shops and offices at the Grove and Whitney corner and on the Whitney Avenue frontage. This commercial development reflects Yale's intention that the site, zoned for business, "should not diminish its tax yield to the city."

Architects for the project are

Mitchell/Giurgola Associates of New York and Philadelphia. The highest building sections will have eight stories and the facade will be brick and glass, designed "to be an attractive meeting point between the campus and the city." □

Acquires Firm

Perkins & Will, architectural, engineering and planning firm, has acquired the real estate development, planning, and consulting practice conducted by SPA/REDCO, INC., headquartered in Chicago. □

HEALTH CENTER

Community Health Care Center Plan

New Haven, Connecticut

BRUCE PORTER ARNEILL ARCHITECTS AIA

Dwight Building Company, General Contractor

New Haven's Community Health Care Center Plan, Inc. is a non-profit corporation established by special act of the Connecticut General Assembly. Its organization, planning, and operation offers an interesting and extremely practical solution to the problem of paying for medical care.

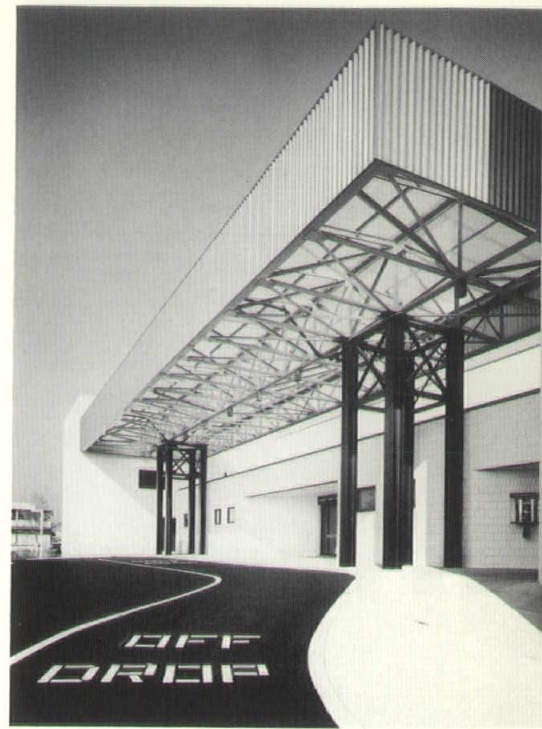
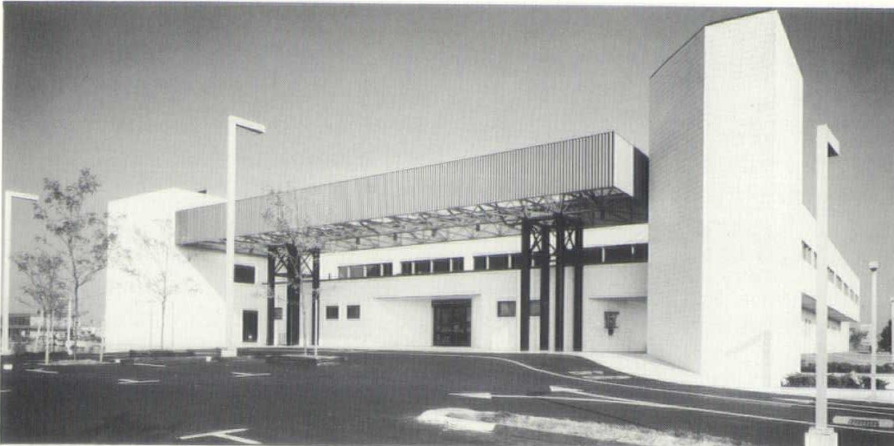
Architect Bruce Arneill was attracted to the problem not only because it was an architectural challenge, but also because he believed deeply in what the Center could accomplish and the community impact of this accomplishment. With

his associate project manager, Peter H. Nuelsen, the Office of Bruce Porter Arneill, Architects, AIA, approached the project in a manner which shows through in the result.

The Community Health Care Center Plan (CHCP) is a direct service family health program. Like similar prepaid plans, this one in New Haven provides enrolled families with comprehensive health care in its health center, in the hospital, and in the home whenever it is needed, according to Mr. Arneill.

"Through its 'one door or one

Parking area is convenient to entrance and away from Turnpike.

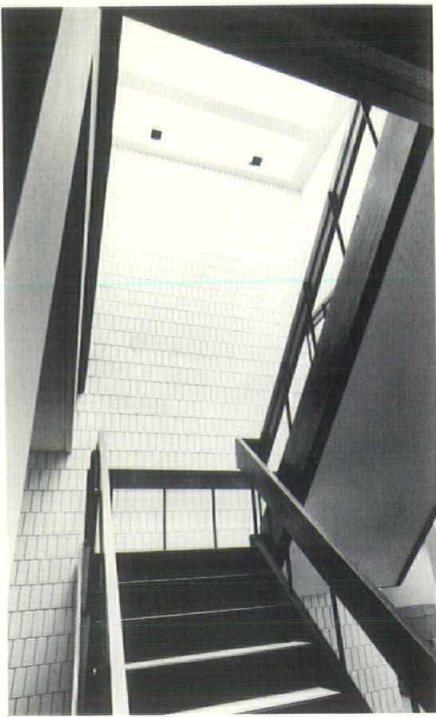


Entrance design provides weather protection.



telephone number,' an enrolled person is assured the availability of continuing and coordinated medical care. He chooses his personal physician from among the CHCP family physicians and that particular doctor is responsible for his medical care, and all the Center's services are available to him. Included among the services are other physician specialists for consultation and treatment in unusual medical situations, well-equipped laboratory, x-ray units, surgical treatment unit, and pharmacy. Doctors, nurses, and other medical and technical staff members function as a team to provide high quality health services," he said.

With this concept, which has since become a reality, Mr. Arneill and his architectural associates designed a two-story, fifty-thousand-square-foot structure. Most of the medical services are on the first floor with secondary services, ad-



Stair detail

ministrative offices, and mechanical facilities on the second floor. Because of the water table at Long Wharf area the building has no basement.

The high density traffic flow is coordinated by bringing patients into center waiting areas around a courtyard. The staff and employees have a continuous peripheral corridor between the outer consultation rooms and the inner examination rooms.

The combination of a very narrow site and a limited budget dictated the basic architectural concept, which is based on a box with

a court in the center. Interest, scale, and proportion are developed by the use of stairwells, different types of windows each designed for specific functions, and the change between the first and second levels matched to size and purpose.

The Center's large translucent entry canopy was created to meet a requirement which specified that subscribers who arrive by car be protected from inclement weather while leaving the vehicles and entering the building.

Each stairway has several functions beyond interlevel access and being a firestair. The front stair provides direct access to the conference rooms on the second level. This is convenient for community use, particularly when the rest of the building is closed. The south stair provides communication with staff and administration, and the east stair provides for staff flow to lounges and second floor offices.

The CHCP project, according to Mr. Arneill, was part of a three-year research program to develop an efficient, personal way to provide top-rate comprehensive medical services for people at a low insurance cost. The interrelations within the staff and between the staff and subscribers were carefully studied to develop a better personal learning process and understanding, an advantage so often lost due to specialization.

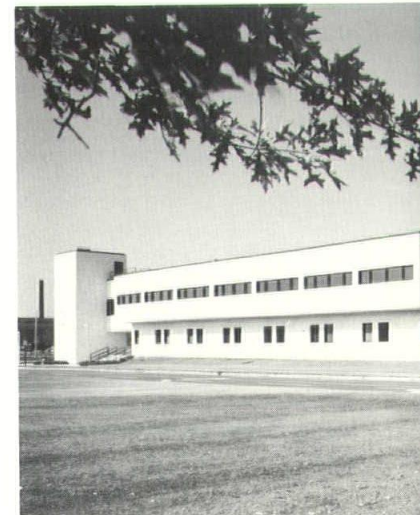
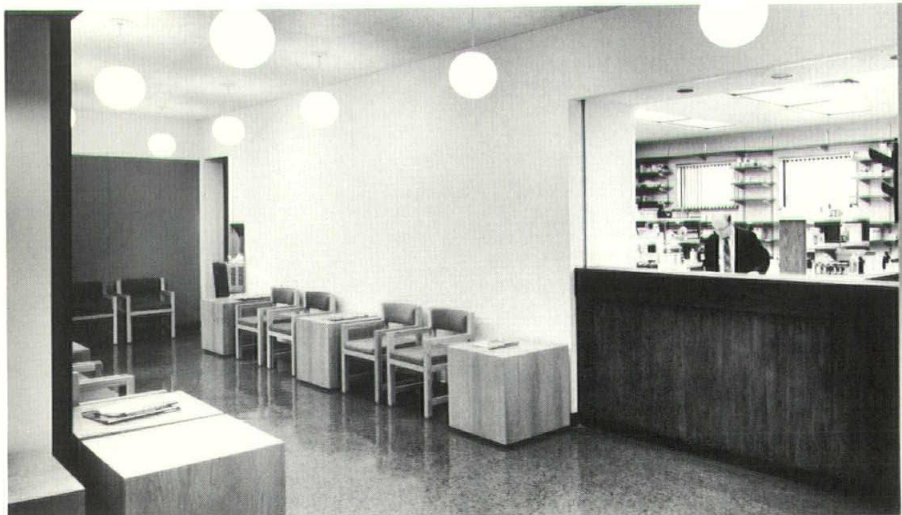
The construction, designed for economy and ease of maintenance,

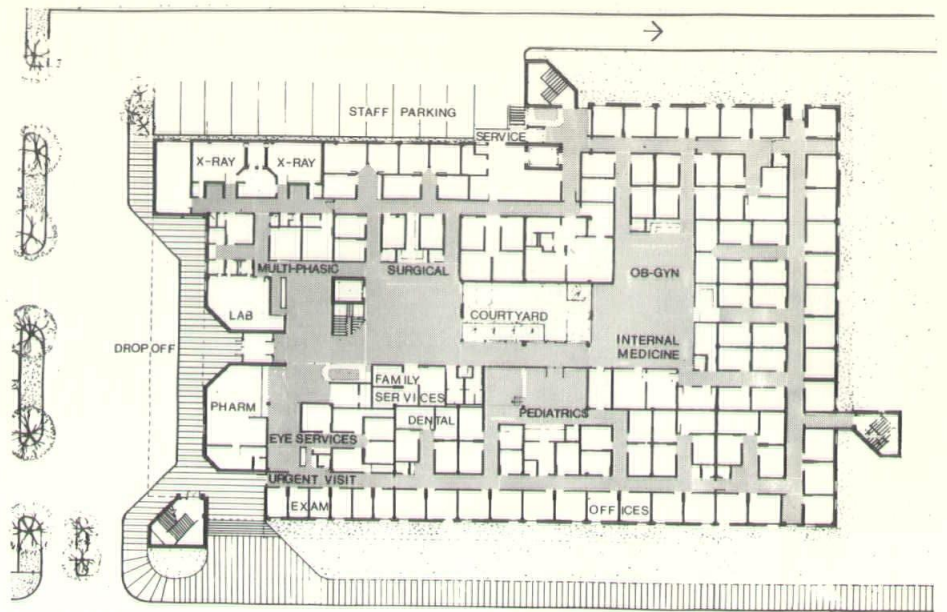
RIGHT: Center court is attractively landscaped and visible to visitors in all waiting areas. BOTTOM LEFT: Pharmacy has its own waiting area. BOTTOM CENTER: Skillful design is evident in west elevation and driveway approach. BOTTOM RIGHT: One of the waiting areas.



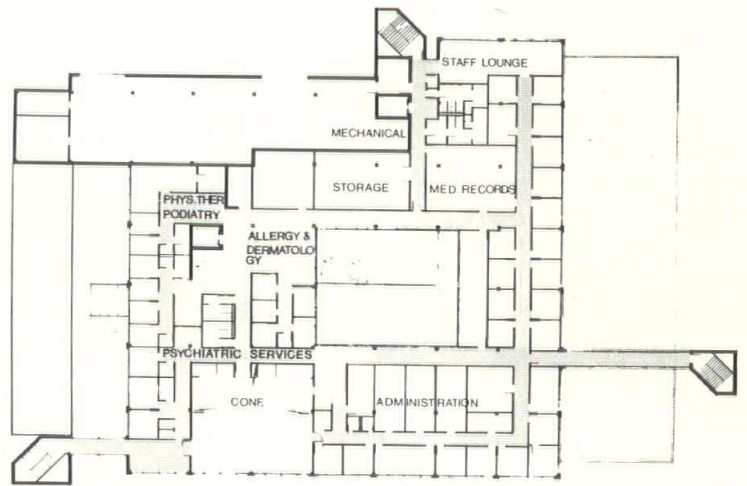
is a steel frame on wood piles and with masonry walls. Exterior surfaces are multiple-scored concrete blocks. Interior finishes are gypsum board, steel stud walls with vinyl covering; acoustical tile ceilings; and carpeted or vinyl tile floors.

The building, which is electrically heated and air conditioned, was





First floor.



Second floor.

constructed in one year. The cost, excluding furnishings, was \$1.8 million which includes the placement of four hundred sixty-foot wood piles.

Working with project managers Bruce P. Arneill and Peter H. Nulsen were Rudolph Besier, structural engineer, Old Saybrook; Of-



office of John L. Altieri, mechanical engineer, Norwalk; and Robert A. Hansen Associates, acoustical engineer, New York. Raymond Doernberg, New Haven, was interior designer.

CHCP participating groups, which include a number of architects, also include more than sixty groups from federal, state, and city agencies, industries, college faculties, and service organizations in the greater New Haven area. □

THE OFFICE OF BRUCE PORTER ARNEILL, AIA, New Haven, maintains a vital involvement in people oriented projects. It includes a dynamic group of young professionals directed by Mr. Arneill who earned his bachelor's and master's degrees in architecture at Yale and completed further study at Mexico City College and L'Ecole des Beaux Arts in Paris. He is an active participant in New Haven community affairs.



Waiting area provides privacy without solitude.

Goodspeed Opera House

Following the story in *Connecticut Architect* (July-August 1972) about Goodspeed Opera House, a letter was received from Henry Sage Goodwin, AIA, retired architect residing at 24 Ciderbrook Road, Avon.

Mr. Goodwin expressed his congratulations on David Basch's article and added some interesting insights.

Mr. Goodwin wrote: "Mr. Frederic Palmer, an old friend of mine, was only one of two collaborators on the restoration of the Goodspeed. I was the other.

"The late Mr. Palmer came to me and asked for help. 'We'll do it together,' he said.

"Of course I was interested and a logical collaborator. Not only had we worked together before, but I had always been interested in Victorian architecture anywhere from Greek revival up to the 1880's. In fact, I had collected quite a library of architectural handbooks over the years.

"Frederic's experience was more as an antiquarian specializing in early colonial work.

"I had also made measurements of the theatre with the late A. Everett Austin before there was

local interest in the theatre.

"The general scheme of the restoration was Frederic's. However, from there on most of the work was mine. For instance, the main staircase was detailed entirely by me (instead of) Frederic's ideas which were more like the Paris opera rather than slightly Mississippi River steamboat style!

"I do not wish to take any credit away from Frederic without whose work and effort it would never have been done.

"But, I am proud of the job and like my name to be associated with it, too.

"Of course, all the working drawings, specifications, and dealings with contractors and engineers were done in my office which was then Schutz & Goodwin, Registered Architects. Frederic's name appeared as designer but the design was a collaboration between the two of us."

At the time of writing, Mr. Goodwin was hospitalized and on the same day Mrs. Goodwin also wrote and said that she hoped, in a future issue, *Connecticut Architect* would "correct the false impression you made by leaving out the name of H. Sage Goodwin in the restoration of the Goodspeed Opera House."

The editors are most pleased to have this information and to pass it along to our readers. □

CSA Seminar

The Connecticut Society of Architects is conducting a seminar for architectural registration aspirants at Uniroyal Headquarters, Middlebury, on December 6, at 7:30 p.m. The subject will be the examination for licensing scheduled for January 10-13, 1973.

Slides of passing and failing solutions to the site and design sections of past examinations will be shown. Discussions of each solution will be made by Harvey M. White and Carl R. Blanchard, Jr. of the Architectural Registration Board.

Andrew S. Cohen, past president of the Connecticut Society of Architects and past director of the National Council of Architectural Registration Boards, will talk about the transition from the existing format to the new type of examination. Mr. Cohen will also answer eligibility questions.

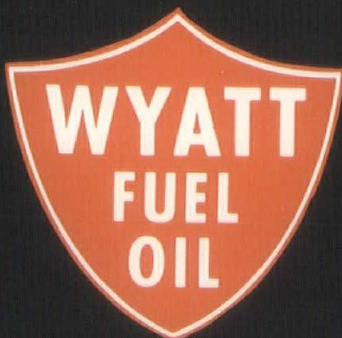
The seminar is being held under the aegis of the CSA education committee of which David N. LaBau, is chairman. □



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Stained Glass Revival

A look through the windows at 529 Farmington Avenue, Hartford, gives a view of a reviving art form.

Custom made lamps, stained glass murals, coffee tables, and mirrors elevate the revival beyond the "artsie-craftsie" stage to good design and practical application of materials.

"People are getting sick and tired of mass production and plastics," says John Beirs, 27-year-old Hartford artist. "They want the

'real thing' when it comes to decorating homes and office buildings."

What's happening is a trend to meaning in art while planning home decor and redecorating office and commercial interiors. Stained glass is being used as art work and not just for color.

Mr. Beirs says his techniques are the same as those of long ago. People drop by, tell him what they want, and he creates to their specifications.

Personal aspects are seen in the request of a West Hartford couple who admired stained glass and wanted to include it in their house design. Mr. Beirs designed stained glass windows for the sides of their front doorway because they didn't want drapes to cover plain glass windows. Another couple ordered windows built into their hollowed-out door to let light into the house and allow a view out. In both cases, the designs were produced to fit the decor of the house and meet the needs of the owners.

Mr. Beirs' landlord had been searching for ten years to find a lamp for his dining room. He mentioned it to the artist who presented several ideas complementing the colors in the room, and a lamp was designed which is now the highlight of the dining room.

Commercial murals, company insignias and stained glass artwork for offices are now "in," according to Mr. Beirs. "The businessman wants to personalize and avoid cold, sanitary, stereotype offices," he said.

Stained glass, usually associated with churches, century-old homes, and rose color, rimless glasses is now being custom built into suburban bay windows and business offices. □

Murals replace glass windows.



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Art Museum

The William Benton Museum of Art at University of Connecticut, Storrs, was so named this year by the university's board of trustees. It was opened as the Museum of Art in November 1966.

Each year, the museum schedules a series of exhibitions intended to broaden visual arts experience for students and is open during exhibitions throughout the year to all the people of the State of Connecticut.

Museum director Paul F. Rovetti writes: "Your direct and active participation as a Friend of the Museum . . . will support both the collection and the publication of fine exhibition catalogues. You will be apprised of new developments and activities and invited to participate." □

Planning Booklet

"A Special Report to Building Planners" is a newly published booklet by Star Manufacturing Company, Box 94910, Oklahoma City, Oklahoma 73109. □

Plywood Awards

Cash awards and citations will be presented to architects of building projects in the 1973 plywood design award program of the American Plywood Association. The deadline for entries is January 31, 1973 for projects completed after January 1, 1969. Details are available from 1973 Plywood Design Awards, 1119 A Street, Tacoma, Washington 98401. □

Craft Center

Wesleyan Potters, Inc., 350 South Main Street, Middletown, is again offering courses in pottery, jewelry, lapidary, weaving, wood sculpture, macrame, batik and tie dyeing, leather, photography, serigraphy, linoleum and block printing, rya, and special classes for teenagers and children. □

Public Works Fellowship

A \$6000 a year fellowship in public works administration at the University of Pittsburgh's School of Public and International Affairs has been established by Rockwell Manufacturing Company. □

Carpeting Boom

The Chase Manhattan Bank, which has its ways of knowing all things, reports that the U. S. carpet and rug industry, which tripled its volume in the 1960's, is expected to reach \$3.7 billion in 1975 and more than \$6 billion in 1980.

This startling news should mollify persons who fear that bituminous concrete will blanket the country. Obviously the country will be carpeted, wall to wall. □

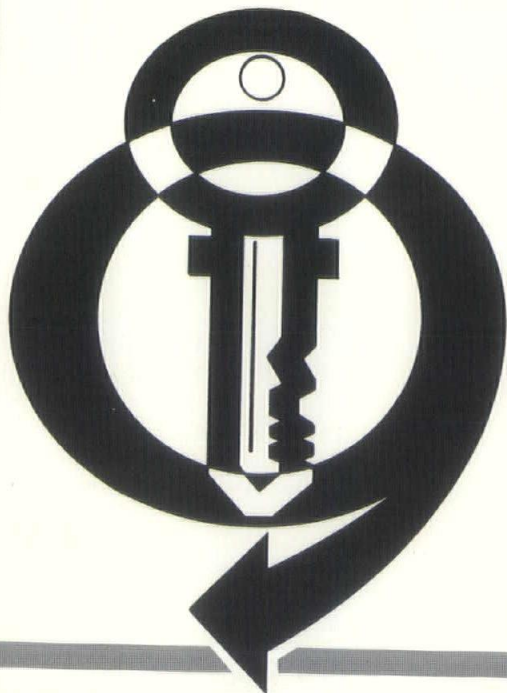
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Sullivan Award

"Distinctive, functional and beautiful buildings in masonry which enhance the visual unity of their neighborhoods" have won for the young Washington, D. C., partnership of Hartman-Cox Architects the first "Louis Sullivan Award for Architecture."

The award, created by the Bricklayers, Masons & Plasterers International Union (BM&PIU) and accompanied by a \$5,000 prize, memorializes architect Louis H. Sullivan, whose late 19th century buildings in Chicago and other cities are recognized as landmarks in American architecture.

The award is administered by The American Institute of Architects (AIA), and is decided by a

five-man jury, three members of which are appointed by AIA. Chairman of this year's jury was William W. Caudill, FAIA, Caudill Rowlett & Scott, Houston, Texas.

The Sullivan Award recognizes the work in masonry of individual architects throughout their career, rather than a single project, and emphasizes environmental improvement as one of the criteria for receiving the award.

The Award will be made every other year and is open to U. S. and Canadian architects who submit at least three projects in masonry that exemplify the ideas and accomplishments of the man historian Henry Steele Commanger called "the most remarkable figure in the history of American architecture between Jefferson and Frank Lloyd Wright . . . the father (or at least the godfather) of modern American architecture."

In its comments on the Hartman-Cox projects, the jury said: "Such buildings as the EURAM Building, the Chapel and Dormi-

tory for Mount Vernon College, St. Alban's School Tennis & Tennis Club Building and a private residence give evidence of the recipient's qualifications to design distinctive, functional, beautiful buildings in masonry. The jury recognized the consistent high quality that permeated this work.

Hartman-Cox received the award September 11 in a ceremony at the biennial convention of the BM&PIU.

In addition to Caudill, the judges included Robert G. Cerny, FAIA, Cerny Associates, Inc., Minneapolis; Ulrich Franzen, FAIA, Ulrich Franzen & Associates, New York; Statler Gilfillen (architecture student), Kent State University and John T. Joyce, BM&PIU secretary. □

Dubin Appointed

Fred S. Dubin, PE, has been appointed a member of the Integrated Utility Systems Board of the National Academy of Engineering. □

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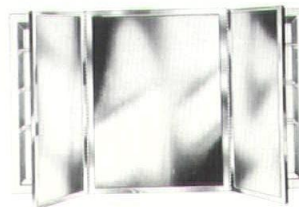
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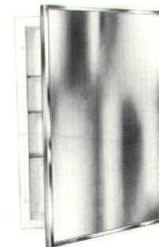
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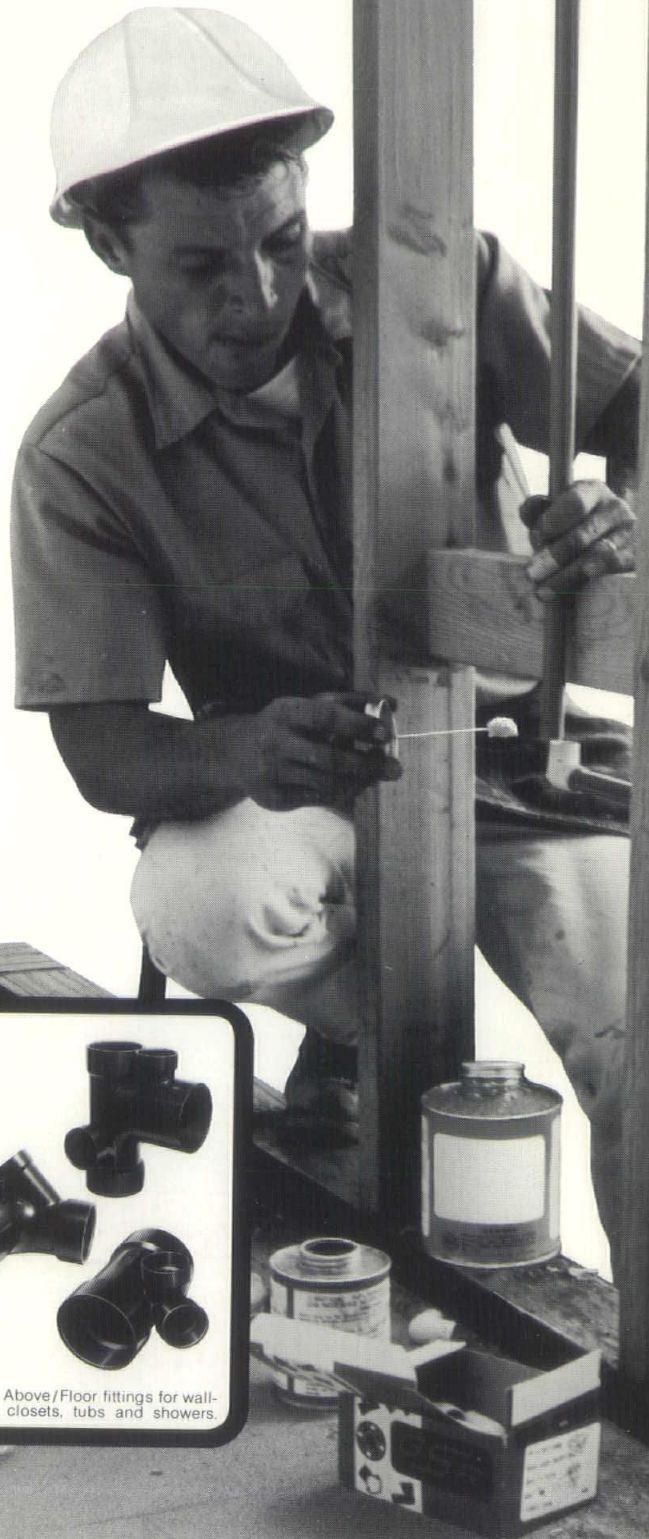
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Loss Prevention

An insurance program to reduce total losses by informing design professionals about potential legal problems has been announced by Victor O. Schinnerer & Company and Continental Casualty Company.

The program has been developed in cooperation with the American Institute of Architects and the National Society of Professional Engineers. The announcement stated that additional programs are being instituted "to reduce both the frequency and severity of claims against architects and engineers . . . and reduce overall defense costs by providing lawyers with case precedents and successful legal techniques." □

Bank Contract

The Dwight Building Company has been awarded an \$11 million contract to construct an eighteen-story building on Church Street facing the New Haven green for the New Haven Savings Bank headquarters. Architect for the project is William F. Peterson, Inc. of New Haven and New York. Site preparation is underway for the structure which is scheduled for mid-1974 completion. □

New Facility

The Draftboard, Inc., a newly formed architectural and engineering drafting room supply company with headquarters in Braintree, Massachusetts, has opened an office in Hartford under the direction of Grant L. Brown. □

Litchfield Condominium

Sternbach & Rheume, Stamford architectural firm, has designed a condominium apartment development in Litchfield aimed to blend harmoniously with its natural setting at the edge of White Memorial Forest.

The forty-eight unit development consists of five building groupings. Care was taken to preserve hundreds of trees on the eleven-acre site, and a private lake on the property was kept intact for use by residents.

"We kept the number of units to a level which would harmonize with the area's natural beauty without disturbing the ecological balance," Paul Sternbach said, "despite the fact that zoning laws would have permitted twice the number of buildings on the tract."

With Litchfield village a Connecticut historical monument, design was aimed to be compatible with the historic past. Exteriors of the "gracious colonial" units will be wood, with brick used intermittently for accent. Bay windows and a variety of early American roof lines carry out the motif, according to the architect. Construction has started and the project is scheduled for completion next summer. □



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The first William and Frances Carlson Award for Architecture of Community Significance was for the new Arts and Humanities Building at the University of Bridgeport (Austin Mather, FAIA, Lyons-Mather-Lechner Architects) for its contribution to the cultural advancement of Bridgeport.

The award is sponsored jointly by the Bridgeport Association of Architects and the Bridgeport Chamber of Commerce. Architects and Bridgeport civic leaders attended the October 11 ceremonies where Charles Stokes of the University of Bridgeport spoke on new communities.

Mrs. Ruth Carlson Horn presented the award in memory of her father and in honor of her mother. Shown above are (left to right) Mrs. William Carlson; Mrs. Ruth Carlson Horn; John Handy, AIA, president of the Bridgeport Association of Architects; and Richard Wentzler, cultural affairs chairman of the Bridgeport Chamber of Commerce.

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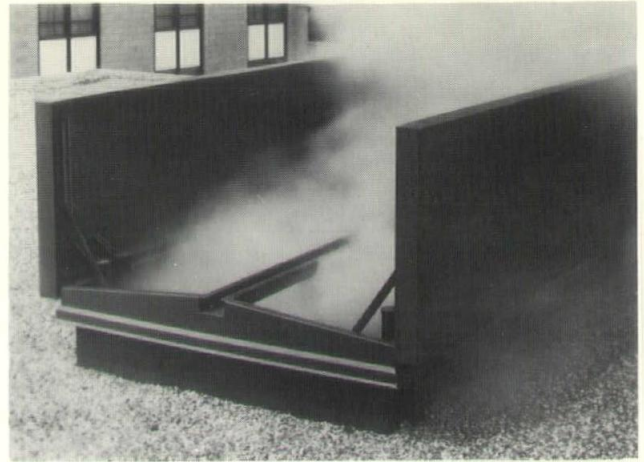
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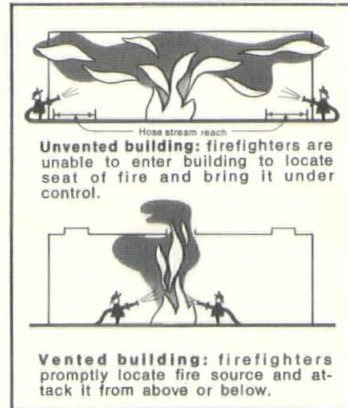


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Graffiti

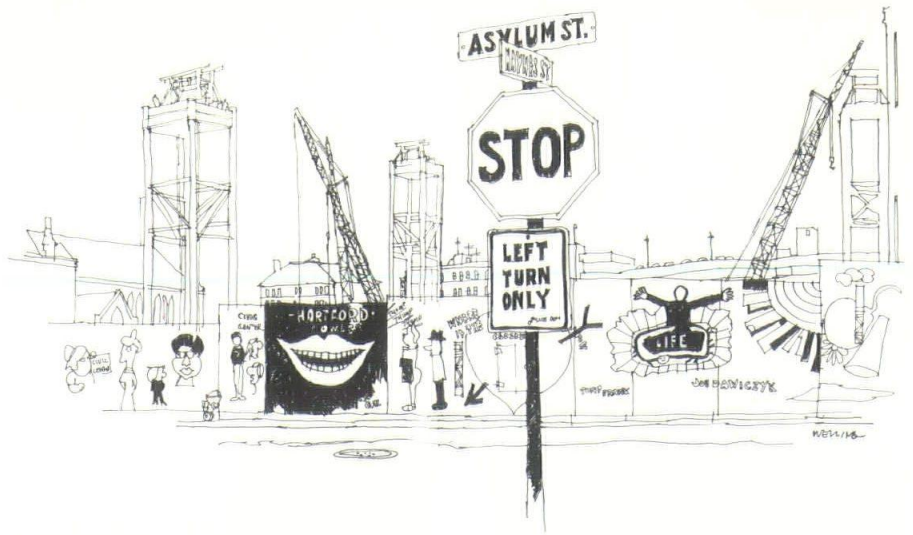
People who scrawl graffiti on construction site fences may not be inspired by the Greek muse of pastoral poetry, but Robert Sommer, professor of psychology at the University of California, Davis, sees more budding Van Goghs than vandals where "people's art" is concerned.

According to Dr. Sommer, people's art is an attempt to express some control over their environment. He showed slides of street art and discussed its implications at a recent conference at California State University, Los Angeles.

Dr. Sommer contends that the man-made environment can be so restrictive and confining that it leaves little room for expressions of individual identity. "But sooner or later, like grass growing through cement, these marks of individuals or groups break through and express themselves in the form of people's art," he said.

According to Dr. Sommer, what usually distinguishes people's art is its anonymity, fluidity, and neighborhood identification. Often the identity of the artist is unknown and becomes a matter of local folklore. "There is some driftwood sculpture at the Emeryville, California, mudflats, and I have never seen a person title his work or place his name alongside it," he said.

"One of the most creative graffiti I've seen is where hinges of storm drain outlet covers form the ears in a series of cat faces. On several occasions the city fathers have



Dick Welling, whose cover art for the last issue of *Connecticut Architect* elicited favorable response, also did this representation of "graffiti" at the Hartford Civic Center site for Architect Harry J. Danos.

Painted over the faces, but each time the many-lived cats came back.

The concept of street art raises the question of whether it is possible to distinguish between people's art and vandalism.

Dr. Sommer believes that a person's intentions make it possible to differentiate between someone decorating a dead tree stump in a slum neighborhood and a young boy carving his initials in a tree in a state park. The intent of people's art is to beautify or improve the landscape; it is definitely not an "ego trip," he said.

"Why should lamp posts be dark green or gray?" asked Dr. Sommer. "Given the choice, residents of an area might prefer warm colors. In San Francisco, unemployed young people constructed a Japanese style minipark and meditation center,

complete with rock garden and a Japanese style bridge."

Although people's art is usually considered something which happens spontaneously, without formal approval, some public officials in several cities have taken the cue from street artists and obtained civic support for street decorating and public gardens. David Bromberg, a New York City urban planner, persuaded landlords to let artists paint murals on the outside of nine buildings. Later the Museum of Modern Art in New York held an exhibit of color slides of the murals. □

Design Winner

A University of Bridgeport student was one of six winners in the Alcoa student design program sponsored by the Aluminum Company of America. Michael McManus of Scarsdale, New York, designed a decorative aluminum window shutter containing an emergency escape ladder.

The slats of the shutter act as the rungs of the ladder and drop toward the ground as the shutter is swung away from the window. The shutter can hold escape ladders for two or three story dwellings and has the additional advantage of being functional as well as decorative. Since it is controlled from within, it does not provide a means of entrance for intruders. □

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Architecture

Continued from page 6

Posterity has a gracious way of thanking us for doing a great work, regardless of the cost, and of damning us forever for a second-rate job, even if we have made some meagre savings. The chateau of Versailles and the Hermitage in Leningrad (both housing projects, by the way, built entirely with government funds) are visited daily by droves of peasants who are immensely proud to view their handiwork, even if they paid for it with their own blood.

The second reason is less tangible, but no less realistic. We have not maintained the highest level of professional integrity in our work. In a desperate chase after the daily buck, we have not produced the architecture that our admittedly affluent society looks for and deserves. We have traded the accolade of history and posterity for current acclaim and the attention of the professional press.

There is no common yardstick

by which true quality can be measured. The standard, however, is clearly calibrated deep within each creator's professional conscience. I know of no better way to describe this than by a paraphrase of a statement by Charles A. Lindbergh who said recently, "Aviation (and here I substitute "Architecture") has value only to the extent that it contributes to the quality of the human life it serves."

A resounding "Amen," and goodbye to the tyranny of program, budget, codes, or even the cost of labor. When we can meet this standard, we will take a giant step toward the time prophesied by William Blake when "Our cities shall sing!" and "The mountains skipped like rams," like it says in the Psalms. Something there for the ecologists to thing about, too. □

Parker Line

A 1973 catalog of washroom equipment is now available from The Charles Parker Company, 290 Pratt Street, Meriden, 06450. □

Reynolds Award

January 22, 1973 is the final date set for nominations for the 1973 R. S. Reynolds Memorial Award for distinguished architecture with significant use of aluminum. The award, which is administered by The American Institute of Architects, offers a \$25,000 honorarium and an original sculpture in aluminum. Sponsor is the Reynolds Metals Company. Information is available from AIA, 1785 Massachusetts Avenue, Washington, D. C. 20036. □

AISC Fellowships

Four graduate study fellowships of \$3000 each will be awarded in 1973 by the American Institute of Steel Construction. The grants will be made to civil or architectural engineering students working toward advanced degrees in a graduate program related to fabricated structural steel. Closing date is February 8, 1973. Details are available from AISC Committee on Education, 101 Park Avenue, New York 10017. □

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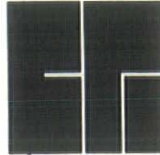
Safety Award

Bert Hawkes, Ken Curran, and Pat Pacileo, fuel oil truck drivers from Wyatt Inc., New Haven, were made lifetime members of the Million Mile Club by the National Safety Council for their safe driving. □

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Brick Push

United States manufacturers of brick are planning heavy capital investments in plant and facilities to increase yearly production of the clay building material from eight billion to more than nine billion units.

The 104 manufacturers at the thirty-eighth annual convention of the Brick Institute of America in Boca Raton, Florida, last month agreed that the current upswing in housing and heavy construction has depleted their inventories.

Industry, market research and governmental projections indicate continuing demand for brick, according to Richard W. Otterson, the Institute's spokesman. He said that plans are under way to provide more technical assistance to architects and engineers. □

Visiting Lecturer

Sylvan R. Shemitz, West Haven lighting consultant, has been named visiting lecturer on lighting by the Princeton University School of Architecture and Urban Planning. He also lectures at the schools of architecture at the University of Pennsylvania and Cornell. □

Craft Show

The Society of Connecticut Craftsmen will have a "new members show" January 14 through February 28, 1973, at the group's gallery, Farmington Valley Arts Center, Route 44, Avon.

New members are craftsmen who have been accepted as SCC exhibitors during the past year, have presented their work to a group of "prestige" craftsmen, and heard the jury's criticism. □

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