

# CONNECTICUT ARCHITECT

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1976 CSA HONOR AWARDS

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# CONNECTICUT ARCHITECT

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#### From the Publisher

It is always with great pleasure and excitement that we greet the birth of a new magazine, and with a sense of sorrow that we see the end of another. It is my happy-and-sad duty to report that *Connecticut Architect*, which has served as the official CSA publication for the past twelve years, will be replaced by a regional architectural magazine, sponsored by all of the New England chapters of the AIA, beginning in May, 1977.

The new magazine, to be called *Architects ONE*, will be published by Communiconn Publications, under the direction of an Editorial Board composed of two representatives of each participating chapter. With a larger editorial and graphic format, and a greatly expanded circulation, *Architects ONE* will cover in greater depth and broader scope the practice of architecture in the region, as well as present other important issues.

We hope our readers have enjoyed *Connecticut Architect* as much as we have enjoyed publishing it, and that *Architects ONE* will provide an even more interesting medium for architects and others concerned with our built and natural environments.

Circulation of Connecticut Architect includes all resident Connecticut architects; libraries; landscape architects; and selected consulting engineers, contractors, builders, and church, hospital, school, federal, state, and local officials; and others concerned with architecture in Connecticut. Appearance of products, services, names, and pictures in advertising or editorial content does not constitute endorsement by The Connecticut Society of Architects.

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# ...from the CSA

## From the President

First let us express our thanks to Rick Schoenhardt, our president over the past year, for the time and energy he has brought to the Connecticut Society of Architects. His term of office occurred during a very difficult economic period for all of us, and his emphasis was correctly placed on our survival as a viable entity. Many programs, once considered essential, were reduced or eliminated altogether because of financial constraints.

Our thanks also to the members of Commissions and Committees for their work during this time in assisting in developing new methods of practice and programs that taught ways to cope with the changing concept of the Architect's role.

Peter Borgemeister deserves special mention, for he has lived through this trial on a day-to-day basis, literally counting pennies to keep the Society afloat. Without his frugality and close attention to detail, we would probably have little to talk about now.

But, we do have something to talk about: We have survived, even though we have changed. And, I believe that our economic fortune is about to swing in a more positive direction. Then, where do we go from here?

In the coming year, let us feature our strongest asset—our ability to design. Let us re-examine the unique quality and insight that makes us what we are—Architects. Perhaps we can pause a moment to analyze our strengths, our weaknesses, and our vulnerability.

Our special strength is our ability to create in an imaginative way. John Ruskin admonished us when he said that we should "wake to the perception of truth just as simple and certain as it is new; that great art, whether expressing itself in words, colors, or stones, does *not* say the same thing over and over again; that the merit of architecture, as of any other art, consists in its saying new and different things."

Very few people outside our profession have the gift for saying new things

architecturally. Have we defensively accepted our detractors' and competitors' false premise that our services are a luxury; that quality design is expensive and, therefore, expendable; that we live and work in ivory towers free of all mundane, real-world encumbrances such as the client's budget and personal requirements?

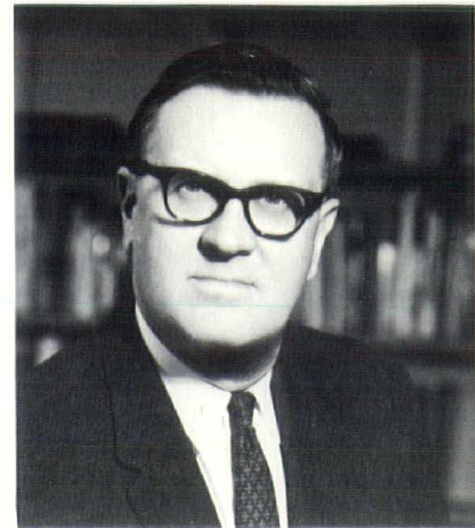
We should not only shout out that it is not so, we should set out to prove it and, while doing so, disprove the statutory reality that we are at times considered no more than a legal necessity.

Look around at what is being built today. If our sense of visual perception is at all alive, then why aren't we in a constant state of shock? If we were composers, subjected to a comparable monotonous dissonance in sound, we would cease to remain sane. The composer is fortunate; he can turn off a switch and get relief.

As people deeply immersed in the creation of a visual art form, we can't do that. Monotony, after a period of time, becomes intolerable and, to retain our sanity, we unconsciously adapt. Perhaps we become desensitized and no longer fight for the opportunity to express ourselves to the fullest extent of our talent and training.

We have allowed ourselves to be fragmented, we have, in many instances, accepted the advertising media's measure of worth—that a thing is valued not necessarily on how it answers a problem, but by the degree of trendy change it has achieved over its immediate predecessor.

Of course, change is as much a necessity to the human heart in building as it is in every other art form. We can't deny that. The talent of the Architect is not best served in conceiving a monotonous repetition of his previous work, but in the changes he creates as new problems are presented. The pleasure of change, when repeated without program substance, however, stops being delightful and in itself becomes monotonous and destructive.



Richard Foster, AIA

We have become fragmented and have given huge segments of our professional responsibility to other, less qualified interests. At times, we design buildings and utilize concepts and materials that are purchased from the very organizations who prepackage their material and would gladly do the same project without us. Who worries that many of our new buildings appear temporary and are now made of corrugated steel; and that they have a common external appearance, regardless of internal function? We should worry. They're polluting our visual world.

We must become insistent that our special ability be utilized on everything that molds our built environment. Our bridges, dams, viaducts, roads, highways, streets, factories and warehouses can only be immeasurably improved if we take a more active part in their design. I offer as proof the T.V.A. projects of the '30's and the Merritt Parkway as only two of many past projects that were built that way.

What has happened to the Architect's involvement in the private dwelling? To be sure, there are exceptions to everything, but, for the most part, today's houses come from builders' stock plans with a modicum of change from one to another. The \$150,000 to \$200,000 price of a large, speculative house on today's market would have been a wonderful commission for a young Architect a few years ago. What has happened to that client's thinking that he doesn't automatically consult an Architect to design around his personal aspirations? What prevents us as Architects from thinking in terms of designing reusable plans? Why must a quality, architecturally designed house be unique to each client?

These unanswered questions only serve to generate other questions. What part do we as Architects really play on the national scene? Do we have a constituency? How do we go about re-establishing ourselves? First, I believe we must stand convinced of the value of our services, and we *must get that point across to the public*. We must stop the erosion of our services to other, less qualified professions and people. I have in mind the construction consultant; or the engineer who poses as an Architect, and the so-called designers who erode all or large parts of our service. Since when are we incapable of handling budgets, or acting in a supervisory capacity? Who knows the internal workings and costs of our projects better than we do? Who can make the least architecturally damaging compromises in order to meet budget requirements and retain acceptable design?

In the case of Federal appointments, is an Architect ever considered to run a building oriented agency such as H.U.D., or is legal training a prerequisite for understanding the social impact of what the Federal building programs mean to the visual fabric of this nation?

In these days of the "image makers" what has happened to us? Where is the communications breakdown that reduces our image to where we are sometimes considered as part of a project after all others are chosen?

If we accomplish nothing else this year, let us reaffirm our dedication to our unique talent to synthesize a mass of program information into a sensible, unified architectural solution, and improve our present public image through the delivery of design services unmatched by any competitive profession, corporation, or agency. Through our effort perhaps we can be the creative catalyst that brings a cultural change.

Frank Lloyd Wright summed it up when he wrote in *A Testament*, . . . "Meanwhile we continue to hope that the Cosmic Spirit in which we, as a people, do excel may survive long enough to salt and savor life among us long enough for our civilization to present us to the world as a culture, not merely as an amazing civilization. The basic distinction between the curious and the beautiful, in which culture really consists, will make all the difference between a society with a creative soul and a society with none."

Richard Foster, AIA

### From the Executive Director

There has been considerable activity over the past three months in preparing for chapter programs in the coming year. All of the commissioners have been selected, and they have submitted preliminary plans for their commissions to President Richard Foster.

Norman Ruderman's Legislative Affairs group, having met several times during the summer and fall, is prepared to initiate, co-sponsor or support legislation on a number of fronts. It feels that the procedure used by Commissioner of Public Works Robert Weinerman to select architects for state work is working well and should be "institutionalized" either by legislation or inclusion in the Regulations of the Department of Public Works. Commissioner Weinerman has instituted the policy of permitting all of the state's architectural firms to indicate an interest in doing work for the State and of advising interested firms of projects that are coming up for design. Furthermore, the Department of Public Works has publicized the design contracts that have been let and the firms that have been selected. The first list published by DPW showed that 34 architectural and engineering firms had been selected to do 37 projects since Commissioner Weinerman has been in office.

The CSA will also be sponsoring a bill that will incorporate specific energy-conserving design and building provisions into the State Building Code. It is most likely that the Society will be joined by other groups in this effort. To give the members of the legislature's Regulated Activities and Energy Committee a background in energy conservation in buildings and to discuss legislation directed towards this, a dinner meeting for the committee was held on January 26 in Hartford. The sponsors were The Connecticut Building Congress, The Connecticut Engineers in Private Practice, and the Connecticut Society of Architects, but the program was arranged by the CSA.

The Legislative Affairs Committee feels that the 5,000-foot exemption for buildings requiring the seal of a design professional is too high, and the CSA is sponsoring a bill that would lower the exemption. In this matter, the CSA is working closely with the state associations of home builders. We are also working with them on the revision of legislation controlling many aspects of condominium construction. Our specific concern is in the wording of some certifications required, and the home builders and financial institutions are troubled by other provisions in the bill. Thus, a marriage is made.

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### Owed To An Architect

*The Stepped Pyramid of King Zoser was raised at Saqqara. It was the work of Imhotep, the first architect of recorded history. He was a king of universal genius who later came to be worshiped as a deity. Art Through The Ages.*

Zoser the great was Egypt's king, 3000 years B.C.  
And he had this thing about where the king would go when he ceased to be.

He had a dread that when he was dead he'd have no place to land.  
So the aged Pharaoh went to Saqqara and bought a stretch of sand.  
Then he put a notice in the Daily Lotus to see if he could find  
An architect who would erect the tomb he had in mind.

Now the bright young lad who answered the ad was one named Imhotep.  
He was first to find that you could design a pyramid with a step.

His first big job, complete with specs, appropriate plans and sections,  
In full compliance with the Zoning code, and Environmental protection  
Was truly a magnificent one, (and there it stands today).

But when the subs came, bills in hand, to collect their rightful pay,  
King Zoser spoke, "I am flat broke! I can't pay another cent.  
Since your estimate was so far off, on the cost of this monument!  
I cannot pay your fee in full but I'll use my pull to see

If good old Osiris'll make out the papyrus, and declare you a deity!  
In inflated times, that's better than cash; don't you think that'd be all right?"  
Imhotep, to his nature true, agreed with the speed of light.

So history's first architect made it, in the far off days of the Sphinx,  
And master-builders all over the world have been trying for it ever since.

Robert H. Mutrux, AIA

Dick Foster, in his "inaugural message" to members of the CSA and, indeed, to the architectural profession, urged that the Chapter emphasize the unique contribution that can only be made by the architect—*design*. This emphasis is clearly visible in the chapter meeting programs for the year that have already been set. Walter Wagner, Managing Editor of *Architectural Record*, will speak on the need for architects to again place heavy emphasis on their skills as designers. Cesar Pelli, formerly a design partner of Gruen Associates and now Dean of the Yale School of Architecture, will be the speaker at our April 20 meeting. A design-oriented architect is being sought for the June meeting, and Herman Spiegel, former Dean at Yale, will report on his research on the structural aspects of the architect Gaudi's design at our September meeting.

The New England Region of the American Institute of Architects will be the Chapter's guests at a conference to be held at Mystic on October 21, 22 and 23. Bill Hermann has already made arrangements for us at the Mystic Seaport, with its magnificent facilities, and Philip Johnson has agreed to be the keynote speaker.

With the passing of John Huntington, FAIA, the Commission on the Arts lost its last architect. In keeping with the Chapter's overall plan emphasizing the architect's role as a designer and extending the architect's influence further into the private as well as the public sector, the CSA has urged Governor Grasso to appoint Phyllis Olson of Wethersfield and Dick Foster of Wilton to the Commission. We hope that, if Dick Foster is appointed, a practice will begin in which the President of the Society will always be a member of the Commission on the Arts. We are attempting to get architects appointed to all bodies, both public and private, that deal with the built environment.

I have been the Chapter's Executive Director for eight years, and I don't recall a time that my office has been so busy helping the commissioners plan their programs for the coming year. This bodes well for the Chapter and, in fact, for the entire architectural profession in the state. This is certainly so if the Chapter can increase, just a bit, the visibility of the architectural profession and the influence it exerts on our state's people.

Peter Borgemeister

## THE 1976 LAY PERSON AWARDS

*Each year, the Connecticut Society of Architects/AIA selects Connecticut citizens outside the field of architecture who have contributed significantly to environmental quality, whether through excellence in community design, the creation of greater awareness of the environment, or social action leading to community betterment and better living for its people. The winners of the 1976 Lay Person Awards are:*

### DONALD CASSIN

"As a councilman and public figure of Bristol from 1972 through this date, 1976, you have been a leader for better guided growth of the City of Bristol.

"You played a key role in sponsoring a CSA/AIA Regional Urban Design Assistance Team (R/UDAT) for the City of Bristol, and are currently involved in efforts to implement this study. Your efforts were helpful in obtaining a federal grant and matching city funds for restoration of historic areas. Along with these efforts, the City of Bristol is involved in an update of its comprehensive plan.

"Through these and many other actions you have helped increase public awareness of the quality and environment of the City."

### H. EVAN SNYDER

"As editor and publisher of *CONNECTICUT ARCHITECT*, you have assisted immeasurably in stimulating interest in the quality of architecture in the state and in the region.

"Through your enthusiasm, your imagination and your energy, you have not only maintained an attractive and informative and professional publication, but you have improved its tone and elevated its quality to the level of national recognition.

"Your intellectual involvement and personal dedication have provided the Society, the State, and the Region with a vehicle for the dissemination of information worthy of the highest ideals of journalism, as well as those of the profession of architecture."

### JOAN KASKELL

"You have shown the architects of Connecticut how to present their ideas and accomplishments; you have helped the public to understand and appreciate their design and planning processes.

"Your most successful architectural exhibit and lecture series in Wilton have been followed by others in Hartford, Cheshire and Fairfield with even more being planned in other towns.

"We commend you for your interest in art and architecture and for the enthusiasm and intelligence with which you carry out your commitments."

### ELIZABETH MILLS BROWN

"The professional architects of Connecticut are humble in presenting you with a "Lay Person Award" for your masterly guide to the architecture and urban design of New Haven.

"Such a comprehensive, sensitive and scholarly work, delivered with skill and humor, will open the eyes of all people who have an appreciation of the past and concern for the future of our environment."

### PAUL H. JOHNSON

"Your enlightened attitudes about historic preservation and your recycling of distinguished buildings have been outstanding examples of vision and leadership for your community. In particular, the restoration of the headquarters of the Connecticut Savings Bank in New Haven and the adaptive reuse of two fine, early 19th century structures in Cheshire and Wallingford, show the depth of your concern for Connecticut's architectural heritage.

"In contemporary projects under your guidance, you have exhibited great sensitivity as a client who understands and appreciates the possibilities inherent in skillful design."

### CLAIRE DALE

"Over the past thirteen years, you have been the leader of a most successful effort to save the New London Union Station.

"You organized the Union Station Railroad Trust to provide a vehicle for this preservation effort. You were responsible for obtaining two consulting service grants and a loan from the National Trust for Historic Preservation. Through your public relations efforts, you re-educated the community on the value of this building and its role in the downtown area.

"Thus you have influenced in a positive way the enhancement of the built environment."

# 1976

## Connecticut Society of Architects Honor Awards

- 1 Private Residence, Guilford, Connecticut  
Architect: Peter Kurt Woerner  
Guilford, Connecticut
- 2 Private Residence, Woodbury, Connecticut  
Architect: Charles H. Brewer, Jr.  
New Haven, Connecticut
- 3 Department of Police Services, New Haven, Connecticut  
Architect: Douglas Orr, deCossy, Winder & Associates  
New Haven, Connecticut
- 4 Restoration and Linking of Two Urban Buildings  
New Haven, Connecticut  
Architect: Gilbert Switzer & Associates  
New Haven, Connecticut
- 5 Restoration of the 1825 Jillson House as a Museum  
Willimantic, Connecticut  
Architect: Robert Gantner  
Willimantic, Connecticut
- 6 Restoration of a Barn, Greenwich, Connecticut  
Architect: Gwathmey-Siegel Architects  
New York, New York

**CSA | AIA**

**A Chapter of the American  
Institute of Architects**

# The 1976 CSA Honor Awards

*“To honor distinguished architectural design within Connecticut, and to develop public awareness of architecture in Connecticut.”*

Six building projects in Connecticut were recipients of the 1976 CSA Honor Awards at the Annual Meeting of the Connecticut Society of Architects, held in December at the Allstate Insurance Company facility in Farmington. Certificates were presented to the winning architects and their clients by out-going CSA president Richard Schoenhardt.

The winners were selected by a jury, under the chairmanship of Harold Roth, AIA, of New Haven, which consisted of architects Warren Cox of Washington, D.C., Peter Blake and N. Michael McKinnel of Boston.

Honor Awards were made in the residential category, including both single family and multi-family housing projects, in the non-residential category, which encompasses commercial, institutional and industrial structures, and in the category of renovated and recycled buildings.

## **Residential Awards**

Two awards were made in the residential category, while a third house, which has been created from a remodeled barn, was honored in the recycled building category. The first house, situated on a granite ridge overlooking a tidal marsh in Guilford, is owned by the architect/designer Peter Kurt Woerner. It was also chosen as one *Architectural Record's* "Houses of 1976". The second residential project selected is a home in Woodbury, designed by architect Charles Brewer of New Haven. His client is a film animator, and the house moves along its site in a series of connected but angular patterns, in much the same way a cartoon figure moves. The jury felt that, despite certain drawbacks, both buildings were interesting because of their unique solutions to problems posed by their sites. In the Woerner home, the primary concern was to enhance the view of the 90-acre tidal marsh facing Long Island Sound. The actual site is a long granite ridge at the edge of the marsh which steps down to the eastward, suggesting a natural series of half levels. The site of the Brewer house is a steep hillside which runs down into

a meadow, and the building follows these contours in a series of non-rectangular patterns.

## **Non-Residential Awards**

The New Haven Department of Police Service building, designed by the New Haven architectural firm, Douglas Orr, deCossy, Winder and Associates was the sole winner in the commercial/institutional/industrial category. The architects have designed an attractive, inviting and functional building whose unusual shape is derived from its triangular site. The 86,000 square-foot structure houses a communications center, crime laboratories, exercise areas, detective and patrol divisions, a detention complex and underground parking.

## **Renovations and Recycled Buildings**

The first of the three projects given honors in this category is renovation of an 1825 stone house, a commission which architect Robert Gantner received from the Willimantic Redevelopment Agency. The house had been abandoned and left to almost complete ruin, and the architect's challenge was to carefully investigate and determine which walls, doors, hardwood, mouldings and other features were original and which had been added over the past 150 years. Original items which could not be saved were measured and reproduced. New toilet and heating facilities were located in the basement in order to keep the original plan at other floor levels. The house, which was built by a Connecticut mill owner, will be furnished and used as a working museum for the public.

The New Haven firm of Gilbert Switzer & Associates was selected for honors for their project for the city's Professional Arts Group, the renovation of two existing town houses which were then linked by the construction of a service and circulation core. The city required that the exteriors of the existing buildings and that of the new additions retain and emphasize the scale and detail of the upper floors. The jury

commented on the architect's sensitive approach to the design solution of this urban infill project.

The renovation of a barn in Greenwich as a home for a couple with four children brought honors to the New York firm of Gwathmey-Siegel Architects. The pre-existing structure had been used as an outbuilding, serving as the stable of an estate, and the designers were faced with the problem of organizing a program internally within a given volume, without physically extending the building's exterior.

## **Jury Comments**

In summarizing the juries observations on the 1976 Honor Awards program, architect Warren Cox commented:

"In the last few years architecture seems to have entered, once again, one of those recurring periods in which ideas, attitudes and styles go into a state of flux. It is a time of innovation and exploration rather than expansion of accepted modes of expression.

"These periods are often more interesting than the more stable ones, and this fact was borne out in the entries for this year's CSA competition. Not only was there great variety and individuality, the quality was there, too.

"This produced an anomaly: the jury selected six winners — an unusually large number of Honor Awards. At the same time, we seldom agreed completely about any one building. While no winner received less than two votes, it may be a reflection of our times — and perhaps this jury — that we were most in accord regarding the restored stone house. This building would probably not even been entered in a competition of this sort a few years ago, much less have received an award.

"We agreed, therefore, to take an unusual step and record not only our positive reactions but our reservations as well in our comments on the winners. We hope this will give the reader some insight into our discussions and help explain our selections.

"But make no mistake: we are convinced that we have selected six very good buildings, and that the diversity of our comments is a reflection of the very positive diversity in the entries."



# Woerner Residence

Guilford, CT

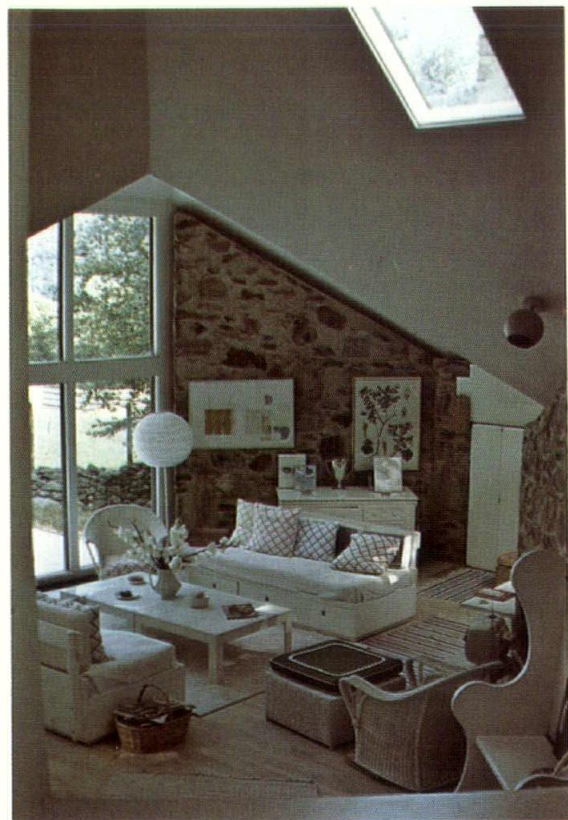
*Jury comment:* "This is an interesting house of unusual and, at first, startling shape. The more we looked at it, the better we liked it. The site is spectacular and the house takes good advantage of the spectacle without intruding upon it. The shape and the spaces within it, upon study, are well-resolved and no more mannered than others recently built. The greenhouse area, while unconvincing as a solar heating situation, seems particularly delightful. The house contrasts strongly with the very abstract esthetic of the remodeled barn, but the jury reflected that it might, as a result, be less demanding of the inhabitants."



ARCHITECT: Peter Kurt Woerner  
PROJECT TITLE: Woerner Residence  
LOCATION: Guilford, Connecticut  
GENERAL CONTRACTOR: Peter Woerner  
PHOTOGRAPHER: Robert Perron  
Semarco

# Strawbridge Residence

Woodbury, CT.



*Jury comment:* "This house has considerable merit in at least three important respects. First, the architect recognized the importance of 'roofscape', which would be the most visible feature of the building to those approaching it. Second, the architect developed a polygonal 'module' and translated it into all areas of the building. Finally, the structure's siting on a hillside at the edge of a field is particularly felicitous.

"On the other hand, the large diamond-shaped dormers are so dominant as to detract somewhat from the elaborate and playful folds of the roof itself. In expression, this house would seem to stand midway between the Guilford house and the remodeled barn."

ARCHITECT: Charles H. Brewer, Jr.  
PROJECT TITLE: Residence — Mr. & Mrs. John Strawbridge  
LOCATION: Woodbury, Connecticut  
GENERAL CONTRACTOR: Joe Cassisi  
PHOTOGRAPHER: Judy Johnson

# Police Service Department

New Haven, CT

*Jury comment:* "In an era when our image of the police runs the full gamut from friendly neighborhood cop to television hero-detective, flawless in shot and instinct, the question as to the appropriate character for a police headquarters is not an easy one. This building, monumental but not overpowering, austere but articulate, seems about as appropriate as one can expect.

"If there is a design problem here, it is in the resolution of the angular design of the exterior in the interior of the building."

ARCHITECT: Douglas Orr, deCossy,  
Winder & Associates

PROJECT TITLE: New Haven Department  
of Police Service

LOCATION: New Haven, Connecticut

CONSULTANTS:  
Pfisterer, Tor & Associates, Structural Engineers  
van Zelm, Heywood & Shadford,  
Mechanical and Electrical Engineers  
Zion & Breen, Landscape Architects

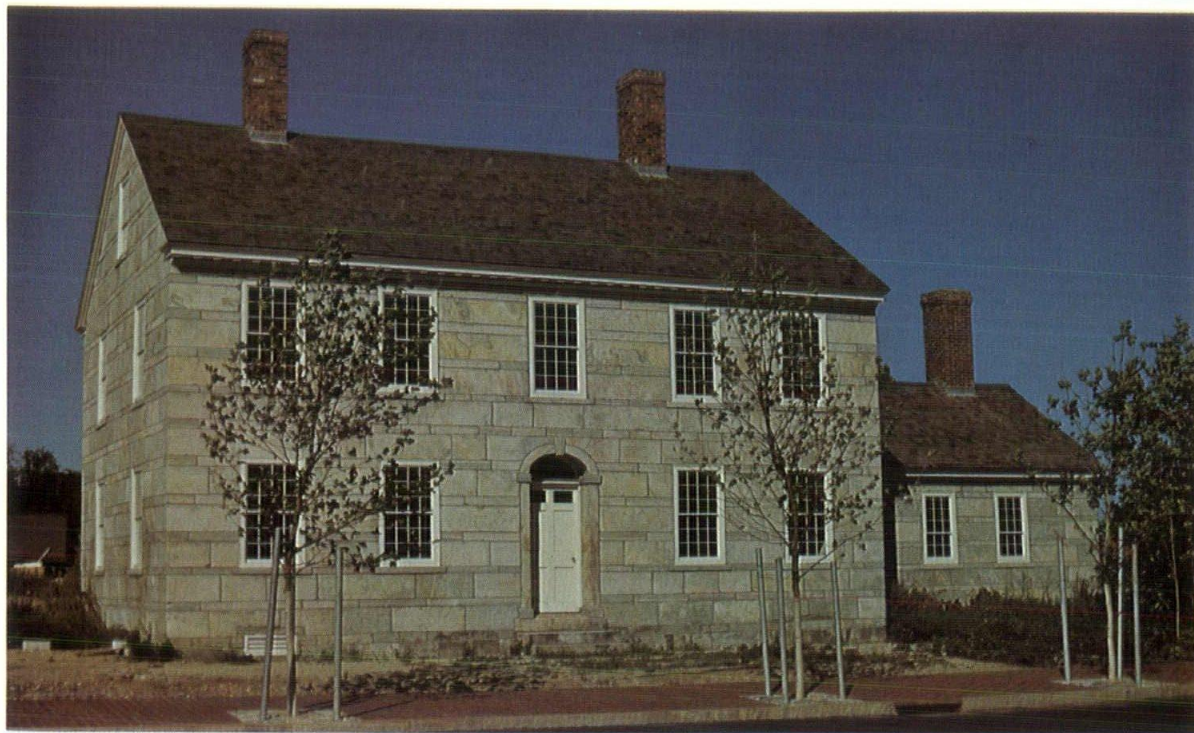
GENERAL CONTRACTOR: Franklin  
Construction Company

PHOTOGRAPHER: Russell Santora



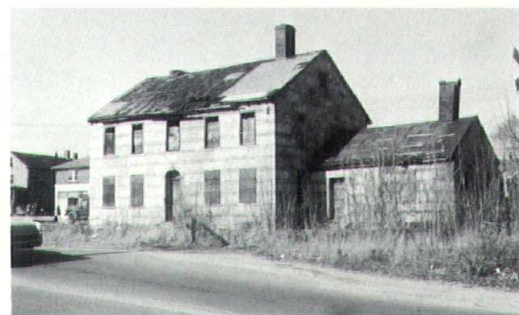
# The 1825 Jillson House

Willimantic, CT



*Jury comment:* "This is a very handsome building, solidly constructed and beautifully proportioned. Its simple elegance—the result of extreme sophistication of both design and technical realization—acts as a silent comment on the absence of a commonly accepted building vernacular upon which we, as architects, can draw.

"The restoration appears to be exact, and one hopes that the immaculate interiors will be furnished with the same sensitivity that has guided the work thus far. It will be a happy day when we can take this type of rescue and restoration for granted."



ARCHITECT: Robert H. Gantner  
PROJECT TITLE: Restoration of the  
1825 Jillson House  
LOCATION: Willimantic, Connecticut  
OWNER: Willimantic Redevelopment Agency  
CONSULTANTS: Raymond Ruge— Historical  
Burton & Van Houten, Engineer  
GENERAL CONTRACTOR: Joseph Drouin & Sons  
PHOTOGRAPHER: Roland L. Laramie

# Barn Renovation

Greenwich, CT



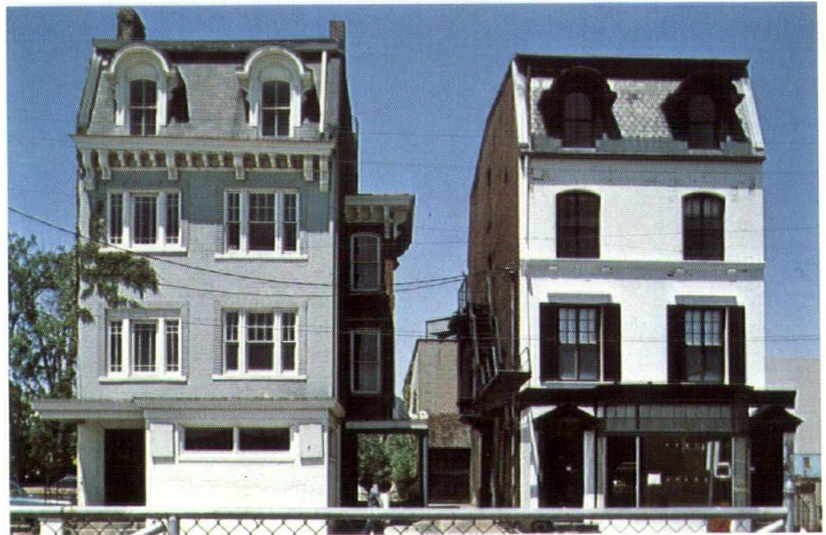
*Jury comment:* "The interior of this building is a composition of pure, basic geometrics, a Frank Stilla painting (one hangs within it) in three dimensions. Nothing seems to have been left to chance or emotion. It is beautifully designed and completely resolved. A minor reservation concerns the scale of some of the exterior openings."

ARCHITECT: Gwathmey • Siegel Architects

PROJECT TITLE: Barn Renovation  
LOCATION: Greenwich, Connecticut  
GENERAL CONTRACTOR: A. Lovito  
PHOTOGRAPHER: David Franzen

# Professional Arts Group

New Haven, CT



ARCHITECT: Gilbert Switzer & Associates  
PROJECT TITLE: Professional Arts Group  
LOCATION: New Haven, Connecticut  
CONSULTANTS: Besier & Gibble,  
Structural Engineer  
GENERAL CONTRACTOR:  
Contemporary Structures, Inc.  
PHOTOGRAPHER: S. Carter Matthews

*Jury comment:* "The two street houses have been joined by a skillful adaptation of the elements found in the existing facades. This is a sensitive exercise in urban infill, a lesson in appropriateness and restraint. It is marred only by certain details on the ground floor which seem unnecessarily out of character with the nineteenth century whole."

# News in Brief

## CONNECTICUT SOCIETY INSTALLS OFFICERS AND DIRECTORS

Officers and directors of the Connecticut Society of Architects for 1977 were installed at the annual meeting of the professional society in Farmington on December 7.

Richard Foster, AIA, whose firm is located in Greenwich, was installed as president. A graduate of Pratt Institute in Brooklyn, N. Y. and a licensed architect for 24 years, he has served the Connecticut Society of Architects as commissioner of government affairs and as vice president. Mr. Foster resides in Wilton and is a partner of the firm, Richard Foster and Michael Forstl, Architects.

Michael Buckley, AIA, of West Hartford, was installed as vice president. Buckley, who is president of Halcyon Limited of Hartford, received his degree in architecture from the Massachusetts Institute of Technology and did further work at Ecole Des Beaux Arts in Fontainebleau, France. Formerly an associate in the Hartford firm of Charles DuBose, he has been secretary of the CSA and has served as its Commissioner of Education. Buckley is on the editorial board of *Connecticut Architect* magazine and is a director of Connecticut Habitat.

The secretary of the Connecticut Society of Architects in 1977 will be Raymond L. Drouin, AIA. Mr. Drouin, whose practice is in Madison, graduated from the Rhode Island School of Design and has been active in the American Arbitration Association and the National Trust for Historic Preservation. He has also chaired the Madison Building Code Board of Appeals. Mr. Drouin was chairman of The Connecticut Society of Architects Ethics Committee in 1976.

Allan J. Dehar, AIA, of North Haven was installed as treasurer of the Society. Dehar headed the Society's efforts in publishing the *1976 Connecticut Society of Architects Reference Book* and has represented the Society in discussions on amending the State Building Code to make buildings more accessible to the physically handicapped. A partner in the Branford firm, Dehar

Buchanan Associates, Mr. Dehar graduated from the Lawrence Institute of Technology in Michigan.

Nancy M. Jackson, AIA, of Farmington and Gerald M. Kagan, AIA of Woodbridge were installed as directors for three year terms.

The Connecticut Society of Architects is a chapter of the American Institute of Architects. Its 600 members include registered architects, employees in architectural offices, professionals in related fields, and students.

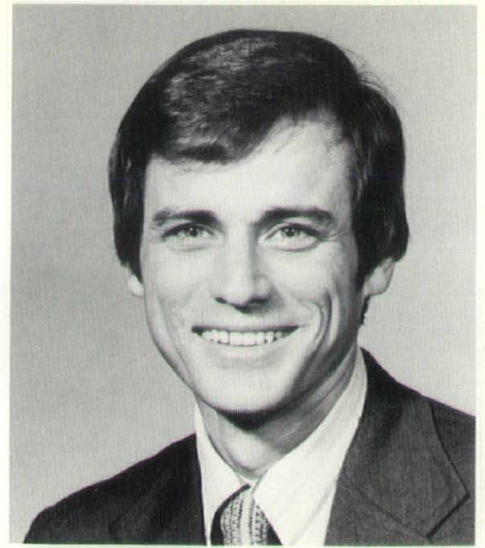
## John M. McGinty, FAIA, Installed as National AIA President

Houston architect John M. McGinty, FAIA, was formally installed as the 1977 president of The American Institute of Architects in early December ceremonies in Washington, D.C. He succeeds Louis de Moll, FAIA, of Philadelphia, as head of the 26,000-member professional society.

In addition to McGinty, five other officers were installed. They included the new first vice president (president-elect) Elmer E. Botsai, FAIA, of Honolulu; three national vice presidents, Robert L. Wilson, AIA, of Stamford, Conn.; Herbert Epstein, FAIA, of Brooklyn, N.Y., and Ehrman B. Mitchell Jr., FAIA, of Philadelphia, and the Institute's secretary Robert M. Lawrence, FAIA, of Oklahoma City. Eleven new regional directors of the Institute were also installed.

McGinty, a principal of The McGinty Partnership, Architects Inc., and the Crane Design Group, both in Houston, has served as AIA first vice president for the past year. A graduate of Rice University with a Master of Fine Arts in Architecture from Princeton University, he was chairman of the Institute's 1975 convention in Atlanta and has served on many AIA national committees.

McGinty's firms are currently active in the fields of medical facilities design and athletic and community service structures. He was on leave of absence from his firm during 1967-68, serving a year in Washington as a White House Fellow and assistant to Secretary of the



John M. McGinty, FAIA

Interior Stewart L. Udall. His work there included the development of environmental planning programs for U.S. public lands and territorial possessions. He has also taught architectural design at Rice University and at the University of Houston.

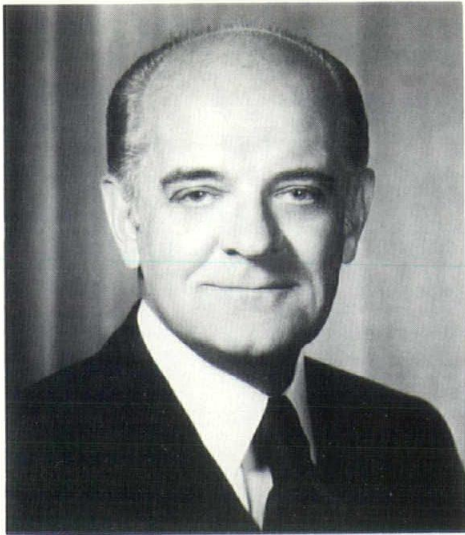
In 1973, McGinty served as president of the Houston Chapter of The American Institute of Architects. He was elected a national vice president of the AIA in May of 1973, was chosen in 1974 for a second term, and elected first vice president-president elect in May 1975. His term as national president of the AIA will expire in December, 1977.

## Roland Lange Appointed Head Of Construction Institute

Roland H. Lange, former president of the Hartford Fire Insurance Company, has been named to the post of director of the Connecticut Construction Institute. Said to be the only center of its kind in the country, the Institute was organized last fall to provide a resource, education and research center for the state's construction industry. The institute operates from an office in North House at the University of Hartford.

The U of H Construction Institute plans to enroll a membership of 500 individuals, with 25 state and industry leaders serving as charter members of the Board of Governors. State officials include Commissioner of Commerce Edward J. Stockton; Labor Commissioner Frank Santaguida; Public Works Commissioner Robert A. Weinerman; and Commissioner of Transportation James F. Shugrue.

In addition to his Hartford Fire Insurance Company post, Roland Lange also



*Roland H. Lange*

served as vice chairman of the Boards of the Hartford Insurance Group. He was associated with Hartford Fire for 40 years, rising from clerk to president and director.

Last July, the press carried an announcement that Lange had been appointed assistant to Dr. Frank Stanton, chairman of the American National Red Cross. Lange has offices at ARC Headquarters in Washington, D.C. and at the Greater Hartford chapter in Farmington.

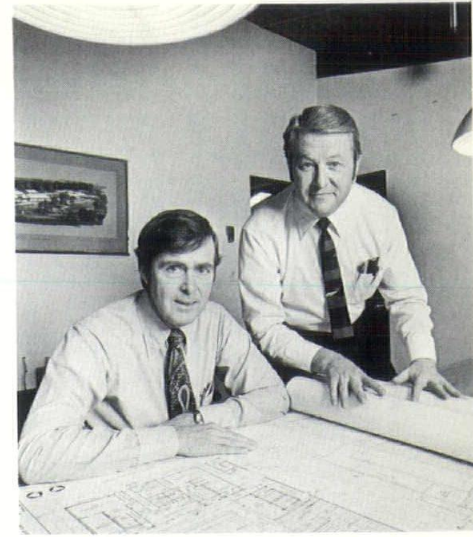
In addition to his UofH and Red Cross duties, Roland Lange remains active in community and civic affairs. A recipient of the Greater Hartford Chamber of Commerce Leadership Medal, he was honored in 1975 with the annual Harri-man Award given to a Red Cross volunteer for "outstanding and distinguished service."

Born in Chicago, Lange earned a degree in business administration at Northwestern University, 1932, graduating summa cum laude.

He was a trustee of the American Foreign Insurance Association and the Insurance Institute of America, a member of the executive committee, National Board of Fire Underwriters, and served as chairman of Connecticut Public Television.

**Architects Stecker and LaBau Announce Merger of Firms**

David N. LaBau, AIA, of West Hartford, and Russell L. Stecker, AIA, of Bloomfield, have announced the merger of their firms, effective last November. The merger of the firm of Golden-Thornton-LaBau and Stecker and Associates strengthens the principals' broad capabilities and years of experience in the field of institutional and



*David N. LaBau AIA and Russell L. Stecker AIA announce new partnership.*

commercial architecture. The new firm has located on the Constitution Plaza level of Broadcast House in Hartford.

David LaBau is past president of the Connecticut Society of Architects, and past chairman of the University of Hartford Associates. Russell Stecker is a past president of the Connecticut Building Congress and the Hartford Rotary, and has also served as an elected State Representative.



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## DEW Architects Engineering Building Receives AIA/NAVFAC Award of Merit

DEW Architects of Hartford received an AIA/NAVFAC Award of Merit in December for the design of the Navy's Underwater Systems Center at New London, Connecticut. Three First Honor Awards and nine Awards of Merit were selected from among 38 entries in the competition, sponsored jointly by the American Institute of Architects and the Naval Facilities Engineering Command.

Classified as an operational facility, the Underwater Systems Laboratory houses the diversified functions of administration, research, design, production and testing of surface and subsurface technological prototypes for the Navy. The building was completed in July, 1976.

The Center's design addresses the problems of a tightly-restricted site, with the special requirements of related, yet noncompatible, functions and their demands for accessibility. In response to these parameters, the plan utilizes a 4-foot module twin-set of structures, linked together by a high bay construction shop housing an overhead bridge crane and technical equipment capable of producing full-scale mockups. The lower structure was designed with expansion capabilities for two additional stories, while the upper floors of the other tower contain facilities for management and research staff.

A bridge also spans from these two

levels to an adjoining building for increased accessibility. The interior spaces utilize demountable partitions and furniture systems. Flexibility was maximized further by an underfloor electrical and communications raceway. Natural light was captured through skylights and operable strip glazing placed high enough to permit the benefit of furniture use.

The AIA/NAVFAC jury cited the structure's pragmatic design with emphasis on energy conservation. Due to the area's earthquake classification and the site conditions, a pile foundation system was used in conjunction with a steel frame supporting pre-cast, buff concrete panels. Master timers regulate the HVAC system by reducing the delivery load during off-hours. During the required hours, the variable volume HVAC delivers cool air on demand only — while a free-cooling cycle conserves energy further by ventilating outside air when temperature permits. Enthalpy controls, a morning warm-up cycle, and reset water controls complete the mechanical systems. Light switching is provided to permit 50% or 100% utilization with light interior colors to maximize reflective characteristics.

Structural, mechanical and electrical engineering services for the project were provided by Dale Engineering Company of Utica, New York. F. W. Brown Company of Yantic was the general contractor, and the CMA Partnership of Avon provided landscape design.

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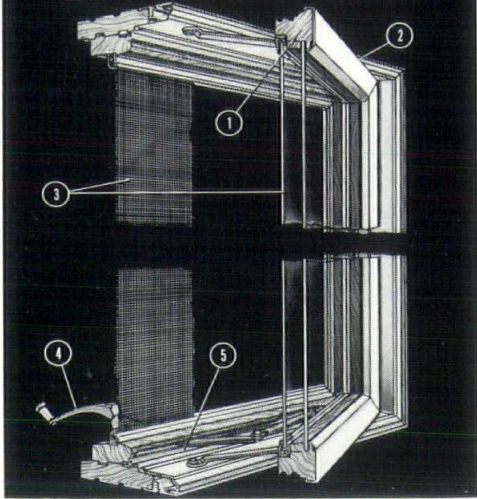
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## Clark Corporation Buys Assets of Field Company

The Clark Corporation of Essex, Connecticut has purchased the physical assets of the Field Company's Essex Division for an undisclosed sum, according to a joint announcement made in January by officials of both construction firms.

Herbert T. Clark, III, President of the Clark Corporation, said that the transfer of physical assets was the last in a series of planned steps that have made the Clark Corporation fully operational, as of January 1, 1977. Late in 1976, Essex Division personnel of the Field Company became Clark Corporation employees and construction projects, then underway by the Essex Division, were taken over by the Clark Corporation.

"We are fortunate", Clark said, "in having these experienced employees of the Essex Division with us. Their competence is most valuable to our clients and to us. In expanding our capabilities, we have been equally fortunate in finding new personnel with exceptional backgrounds in administration, design, contracting, and construction."

The George C. Field Company, using the logo of the Field Company, has had its headquarters in Madison, Connecticut, since Mr. Field, a cabinet maker, moved from Brooklyn to Madison 80 years ago. With the transfer of the Essex Division, operated by

Herbert T. Clark, III, son of Herbert T. Clark, Jr. President of the Field Company, there is no change in the status of its home office, or its other divisions operating in East Lyme and Stonington.

Among projects currently under construction by the Clark Corporation are an office building in Clinton for the Pepperidge Farm Mail Order Company, Godiva Chocolatier, Inc., Confectionary Division of Pepperidge Farm, Inc.; an office and warehouse addition to North American Philips plant in Essex, and the publication offices being built in Essex for "Soundings" magazine.

## Yale Center for British Art To Open April 19

The Yale Center for British Art, a new museum and study center designed by the late Louis I. Kahn, will officially open to the public on April 19 in New Haven.

The gift of Paul Mellon (Yale Class of 1929), the Center will house Mr. Mellon's unrivalled collection of British paintings, drawings, prints and rare books. The Center will offer reference material for advanced research in the field of British art, and classrooms and other facilities for a broad program of activities in British studies.

The addition of the Mellon Collection to the University's already extensive holdings of English books and autograph letters makes Yale the leading



The Clark Corporation staff reviews plans for their new project. l. to r.: Eric Schaefer, Herbert T. Clark, III, James Perry, Jr. & Robert Tripp.

institution for the study of British art and culture outside of England.

The Yale Center for British Art is the final building designed by Louis I. Kahn before his death in March, 1974. Many observers consider the Yale Center the best example of Kahn's philosophy and architectural genius.

The four-story stainless steel and glass structure stands directly across Chapel Street from Kahn's first major commission, the Yale University Art Gallery completed in 1953. These two buildings at Yale span Kahn's mature career which included among numerous international projects two important comparable buildings—the Phillips Exeter Academy Library and the Kimball Art Museum.

At the time of Kahn's death, designs for the Center were largely complete and construction of the building had begun. While most major decisions had been made by Kahn, Marshall Meyers and Anthony Pellecchia, close associates of Kahn, supervised the completion of the building. Marshall Meyers had been working on the Center with Kahn and was able to finish the building according to Kahn's original plan.

In designing the Yale Center, Kahn was faced with the problem of creating a building that provided museum and research facilities as well as tax-producing commercial space. The challenge was to devise an architectural statement appropriate both to the urban site and to the character of English art.

In Paul Mellon's words, "It was to reflect the humane and orderly world of the paintings it was to house, and it was to be an unassertive presence in its urban setting."

The Center will be dedicated in ceremonies at the Yale University campus April 15-17, it was announced by the Director, Edmund P. Pillsbury, and will officially open to the public Tuesday, April 19.

Mr. Mellon's gift of the British Art Center continues his long record of support to Yale since his graduation in 1929. Gifts from Mr. Mellon and the Old Dominion Foundation, of which he was chairman, have made possible the restoration of Connecticut Hall, the construction and endowment of Morse and Ezra Stiles Colleges, the purchase of the Boswell Papers and other books for the Yale Library, as well as the underwriting of numerous academic programs.

January—February 1977

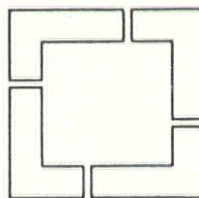


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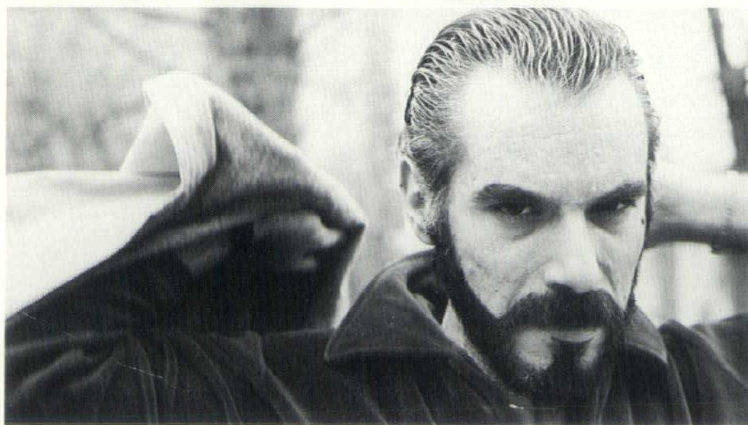
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# NEW PRODUCTS & SERVICES

## Directional Graphics— How Do You Get There From Here?

by Marshall Molloy

Since the day mankind invented the corridor to link entranceways and rooms in buildings of all sizes, directional signs have been trying to tell people where to go. Whether large or small, chiseled in granite or lettered on Lucite, signs have been starting people on their way and informing them when they have arrived.

And that's pretty much all they've been doing—starting and ending. They have neglected a vital element of effective and useful guidance—leading people to their destinations. In other words, traditional interior and exterior signage systems (in the broadest sense of the word) have always failed to satisfy almost everyone. From the dawn of urban civilization to modern times, directional graphics have presented an "afterthought" problem for

client and architect. For visitors to buildings, they have been less-than-useful guides, limited to identification at the expense of direction. The employees of ancient Rome's municipal edifices knew well enough to turn right at the bust of Caesar and go down the stairs to reach the tribune's office, but woe to the poor publican-off-the-street who needed to find a restroom in a hurry. The small hard-to-read marble plaque embedded high up on a dark entranceway wall might point him in the direction, but from that point the unfortunate soul was on his own, his chances for locating the right archway in time doubtless often slim.

Things really haven't changed much since that bewildered Roman roamed

the halls in search of relief. Basically, most typical signage systems still consist of individual, isolated "menu-board" directories and small indicators which mark beginning and end points, with little if anything of significance in between to attract and hold the visitor's attention and to draw him easily and quickly to his goal. Confronted with the challenge of guiding people around today's often immense structures—where long hallways, multiple levels and broad vistas exasperate the problems of the first-time visitor by almost completely canceling the already limited effectiveness of small, isolated, unconnected indicators—traditional approaches have largely failed. Part of the reason for this failure has been attitudinal. Despite its importance, signage remains the neglected step-child of architecture, a last-minute "frill" or luxury which all too often fails to get proper attention, sometimes for financial reasons but more often, perhaps, because signage technology in general simply has not developed significantly and has not kept pace with the needs of architects and their clients. In short, the lack of adequate signage technology itself has encouraged indifference.

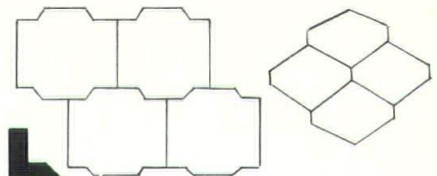


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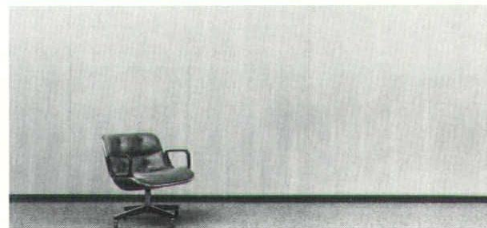
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Architectural design alone has been unable to bridge the gap, and should not necessarily be expected to do so. Despite sincere, and largely effective, efforts by contemporary architects to "humanize" their creations through "people-oriented" design concepts—to minimize the often awesome proportions of buildings and to make them comprehensible to the people who enter them—there is only so much that layout and design can do to make it easy for visitors to find their way around a structure's interior. A signage system—specifically one which combines direction, identification and an appropriately strong graphic element to attract and guide a visitor through the "in-between" segment of the journey—must coordinate with architectural design and decor to help make a building work for owner, tenant and visitor.

Just such an effective, colorful and easily adaptable and alterable "sign graphics" system has been designed by Industrial Design Consultants (IDC) of Farmington, Conn. Upon completion of design work, IDC created a company, Sign Graphics Systems, to produce, market, install and service their system. Employing the elements of design, size, color and placement,

Sign Graphics Systems offers architects and building management and maintenance teams an attractive and workable tool for signing new buildings or for completing or replacing already-installed approaches. As an alternative to traditional engraved approaches or high-priced custom graphics jobs, the company's system presents a highly flexible packaged method.

The system is comprised of eight standard formica sign configurations—from general directories to room plaques to directional indicators designed as understated arrows—in a total of seven standard sizes (extra-large configurations can be specially made). All configurations are available in 47 colors, and can be manufactured to attach to walls, doors or partitions of all types with a wide variety of adhering methods.

In addition to its variety of components, which permits it to create a graphic effect of its own or to blend harmoniously with existing decor, the Sign Graphics Company's system enjoys a unique advantage over other signage approaches: since lettering is adhered to the formica sign configurations rather than engraved or

otherwise permanently applied, sign messages on plaques or directional indicators can be changed. Built into the system is a method for removing the black or white Helvetica lettering, rather than having to replace an entire sign configuration unit. If desired, entire sign units can be replaced or moved. Individual listings in the system's general directories can likewise be changed by removing a directory's carrier strips, replacing the lettering, and re-inserting the strips. (A vandal-resistant spray coating for giving lettering permanent status, if circumstances require, is currently being tested, according to the company's Bill Gamble.)

All mechanical operations involved in the system—from production and initial installation of sign configurations to subsequent alterations—can be performed by Sign Graphics Systems.

Whether production and installation of the system is supervised by the company or by the client's maintenance department, it is Sign Graphics Systems which initially assesses the total scope of a building's signage needs, specifies the proper shapes and numbers

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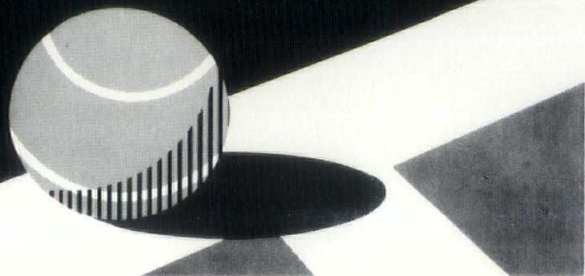
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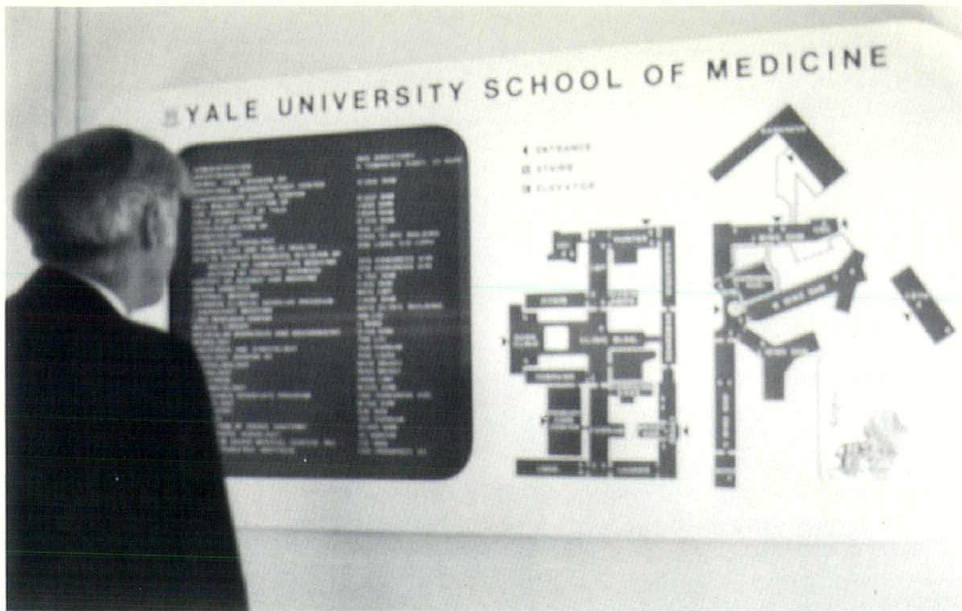
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of sign configurations, colors and possible color-coding, determines their most effective placement and works closely with the client on nomenclature.

A demonstration of how the system works to fill the needs of a specific structure is in progress right now at the Yale University School of Medicine in New Haven. The extensive scope

of the job presents a good example of the challenges a signage system must meet and how the Sign Graphics Systems method is meeting those challenges.

Currently about four percent complete, the Yale Medical School project involves installation of signage as part of a \$5 million alterations program being undertaken in the Northwest

Bridge Complex portion of the 775,000-square-foot medical school complex (this portion involves the Comprehensive Cancer Center For Connecticut at Yale and the Department of Human Genetics). Depending on priorities and future plans for the entire medical school complex, which comprises 26 departments in 25 different buildings, the system may be extended to the entire complex.

According to Augustus Kellogg, Director of Facilities Planning for the medical school, Yale's need was for a sign and directory system which could be altered and changed to meet the needs of a complex series of buildings and wings, "a system that could grow," as Kellogg describes it. "One of the realities involved in a project like this," Kellogg explains, "is that the system chosen must be able to replace all existing signs. The design challenge for Industrial Design Consultants was to develop sign communications which had the potential of working with already developed signage comprised of symbols in the hospital's Primary Care Center." Kellogg, himself an architect, goes on to note that an important criterion in selecting a signage system for the Yale Medical School

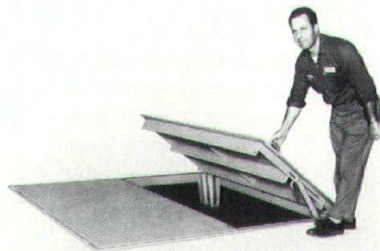
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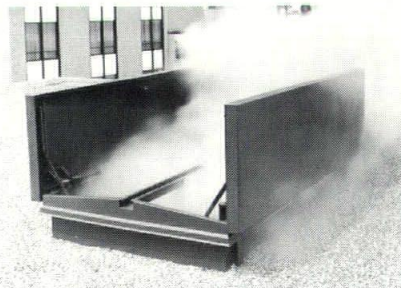
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was that it be "economically feasible and maintainable in a small sign shop." Sign Graphics Systems is currently training a manager employed by the school who will supervise production and installation as an in-house operation.

The signage package, which will guide the school's 2,000 faculty members, 1,200 non-faculty employees, 850 students and 320 Yale-New Haven Hospital resident physicians around the school's classrooms and laboratories in one wing of the facility involves main directories with floor plans, and five or six support directories, in addition to scores of directional indicators and other sign configurations.

As for outdoor signage at Yale or any other existing building complex, says Sign Graphics Systems's Bill Gamble, the company's philosophy is that all projects must be approached separately. Outdoor signage must be individually developed in accordance with such elements as architectural design, building materials, landscaping, and traffic patterns. IDC will be designing exterior signage for the Yale Medical School.

According to Sign Graphics Systems's Gamble and Chet Makoski, who have been working closely with medical school personnel, the installation at Yale is a tough test of their firm's approach to effective signage.

"Ever since we solved conceptually Yale's request for a signage system for the medical school," Gamble says, "we have been convinced that what we developed meets the need. We also think that our system is a plus for architects because we have filled a void for them.

"In the past, architects have had next to nothing to choose from in the way of signage for their buildings. We have designed a system that adds glamour, color and wall graphics, one which is visible and highly legible and does a fine job of directing. Beyond all this we offer a program that lets architects be creative within the basic system," Gamble adds.

The photograph accompanying this article illustrates only a few of the basic sizes and configurations of the system, and only begin to suggest the range of shapes and sizes which can be manufactured to fit an architect's planned

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signage. Others show more flamboyant possibilities which allow him to specify extra-large, multi-colored configurations for main lobbies, entrances and other areas, if so desired.

If the logistical challenge of the Yale Medical School is any indication, the Sign Graphics Systems method is proving to be a significant advance of the state of the art and offers an effective tool for architects to use in dealing with the often tricky problems of signing today's hospitals, schools, sports and entertainment complexes, airports and shopping malls.

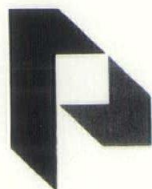
*Marshall Molloy is a business magazine editor and freelance writer living in West Hartford.*

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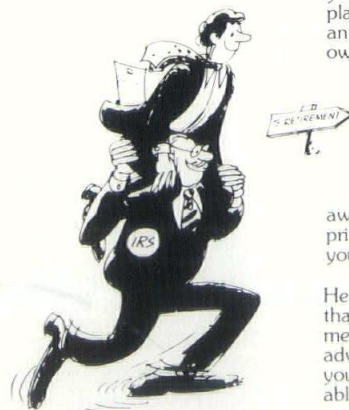
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# Books



The Yale Center for British Art and British Studies  
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1969 Under construction

**LOUIS I. KAHN Architect**, by Romaldo Giugola and Jaimini Mehta.  
Westview Press, Boulder, Colorado.  
252 pages \$39.50

Lou Kahn was the greatest architect of his time and the significance of his architecture has magnified since the construction of his first important commission, The Yale University Art Gallery, twenty-five years ago. Of the handful of internationally known architects whose work is strongly admired and respected, he was preeminent. His plans are compositions of *Beaux Arts* clarity, evoking the character of spaces; his places invite silence and contemplation. A wonderful spirit of creative force is expressed in form and space.

"There is an aura of mystery around the work of Louis Kahn. His formal and philosophical vocabulary is personal—a singular nature of his work which challenges comprehension."

This book, whose authors include Kahn himself, is a documentation and chronicle of his work, and contains many particularly interesting aspects. Kahn's designs are put into perspective through the use of topical chapters—The House, The Place of Worship, The Institutions, The Place of Well Being, The Place of Work, The City. There are many fascinating plans and sections, as well as sets of plans reproduced at the same scale, alongside Kahn's own drawings and wonderfully accurate sketches which are sublime and strongly emotive.

The brief text is a very straightforward analysis and overview of the architecture and, though the authors curiously confess an inability to discuss order—"the attempt to explain order immediately runs into trouble"—they do review five constants in Kahn's work: 1. The

sense of composition; 2. Reverence for materials; 3. Sense of Room as the essence of Architecture; 4. Light as a maker of structure; 5. Architecture of connection. Though seemingly superficial, this section presents a good starting point for the study of Kahn's theory of design.

Although this is a unique and valuable document, Kahn's great architecture demands a huge portfolio—plans at large scale, a series of fine photographs, and a probing and enlightening text equal to the work it describes. The *Wendingen Edition* on Wright comes to mind, but we wish for even more, so that the complex reality is fully expressed in a record of work that is merely "the thoughtful making of spaces".

John Merriman

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**Historic Preservation Plans: An Annotated Bibliography.** Published by the National Trust for Historic Preservation, Washington, D.C. 48 pages. \$3.00.

New York City (population nearly 8 million) has a plan to restore major portions of its historic "Little Lady" neighborhood. In Ephraim, Wis. (population 236), residents are considering a plan to protect their rural vacation village from the pressures of development.

From the nation's largest city to its smallest towns, city planners, local

commissions and citizens are drawing up proposals to save their irreplaceable old buildings from destruction, to preserve the historic character of their neighborhoods and to protect their open spaces.

*Historic Preservation Plans: An Annotated Bibliography* is a representative sampling of some of these plans. Published by the Preservation Press of the National Trust for Historic Preservation, the bibliography lists 91 proposals to preserve historic areas, historic waterfronts, ethnically oriented neighborhoods and areas affected

by highways. The plans are grouped according to area population so that planners in one area can see what planners in another area of similar size have proposed. The plans are further divided into those drawn up for districts and those proposed for entire municipalities. Regional and state plans also are included.

Copies of *Historic Preservation Plans* (\$3 each plus 50 cents postage) may be ordered from the Preservation Bookshop, 740 Jackson Place, N.W., Washington, D.C. 20006.



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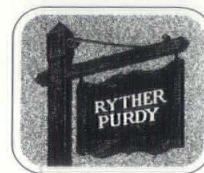
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**Historic Houses and Interiors in Southern Connecticut**, by Sara Emerson Rolleston. Hastings House, Publishers, Inc. New York, N.Y. 202 pages plus index. \$15.00

Some of the finest examples of early American homes are to be found today in Connecticut. In the early days, Southern Connecticut held great fascination for settlers in this country's first westward expansion. Many had refined tastes, reflected in their houses. Shipbuilders often contributed their special techniques. Connecticut's ports and waterways to inland settlements encouraged trade and resulted in rich collections of household furnishings and decorations.

This volume carefully and lovingly documents 26 historic houses of the Connecticut coastline from Greenwich to Stonington, with a brief text on each amply illustrated with photographs by the authoress herself. It is interesting that Mrs. Rolleston devotes as much attention to furnishings and other expressions of the domestic arts—toys, pewter, china, etc., as to the history of the buildings themselves, which gives the reader an excellent graphic picture of how these early homesteads operated and how their occupants lived. As awareness of the need to preserve America's early treasures keeps growing, more volumes like this one will become a vital part of the preservation efforts.

**Hartford Historical Collections: History and Antiquities**, by John Warner Barber. The Hartford Architecture Conservancy, Hartford, Connecticut. 122 pages, soft cover. \$3.95

The Hartford Architecture Conservancy (HAC) has published a facsimile edition of an 1836 book by John Warner Barber on the history of Connecticut towns. *Hartford Historical Collections* deals with the facts and individuals which were important in the early development of 18 Hartford area towns, including the capital city, through the year of the first printing. Through the use of historical anecdotes and engravings, Barber adds a personal and folksey quality to both well-known and obscure details in Hartford's history.

The *Collections* can be purchased for \$3.95 at local bookstores and libraries, or directly from the Conservancy, 65 Wethersfield Avenue, Hartford, 06114. All proceeds will go to support the HAC public awareness programs.

**Outdoor Sculpture: Object and Environment**, by Margaret A. Robinette. Watson-Guptill Publications for the Whitney Library of Design. New York, N.Y. 192 pages. \$24.95.

This fine book is a survey and critical study of the use of outdoor sculpture in contemporary society. Thoroughly illustrated with examples of successful projects, it provides the guidelines needed by both professionals and laypeople responsible for enhancing our visual environment with outdoor sculpture. Included in the evaluation are works by such sculptors as Robert Berks, Alexander Calder, Jean Dubuffet, Willi Gutmann, Barbara Hepworth, Gaston Lachaise, and Auguste Rodin.

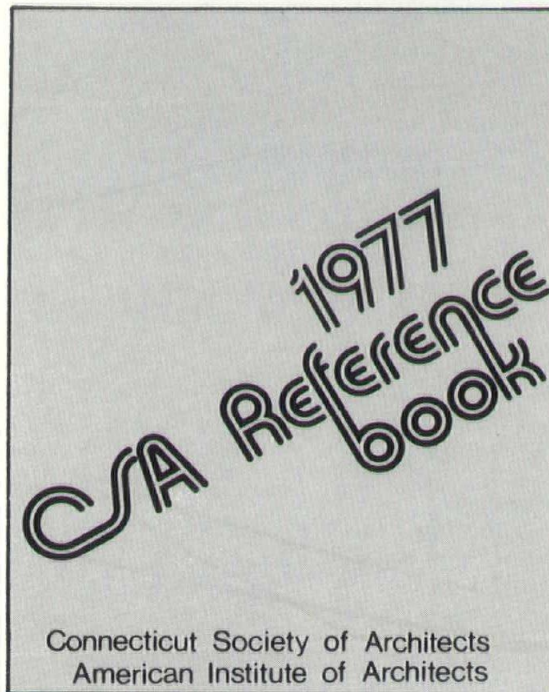
In addition to discussing the significance and functions of outdoor sculpture throughout history and spelling out the vocabulary needed to evaluate it, the author also reports on her own pilot survey of public reaction to fifteen pieces of sculpture in various cities around the country. The text is illustrated with 175 photographs, and contains appendices, bibliography and an index.

**Looking Into Houses: 60 Solutions to Design Problems**, by James Brett. Watson-Guptill Publications for the Whitney Library of Design. New York, N.Y. 192 pages. \$22.50.

The personalities of sixty houses in which people really live are presented in this photographic portfolio of design solutions. Selected for the problem-solving skill and ingenuity shown in creating inviting living spaces, this collection represents the highlights of James Brett's twenty years of editing, writing and photographing for such magazines as *House Beautiful*, *American Home*, and *House & Garden*.

Brett explains the particular design solution that each scene represents, and describes these projects in terms of why the interaction among site, moderate budget, owner, architect, and designer was successful. The fourteen chapters, each containing a number of case studies, are grouped according to architectural design themes, from limited but intriguing living spaces to the total transformation of barns into houses. From his special vantage point of photographer-editor, the author shares methods he employs for getting the architectural or design statement on film. Richly illustrated and highly informative, the book provides a professional's view into some of America's most personable houses.

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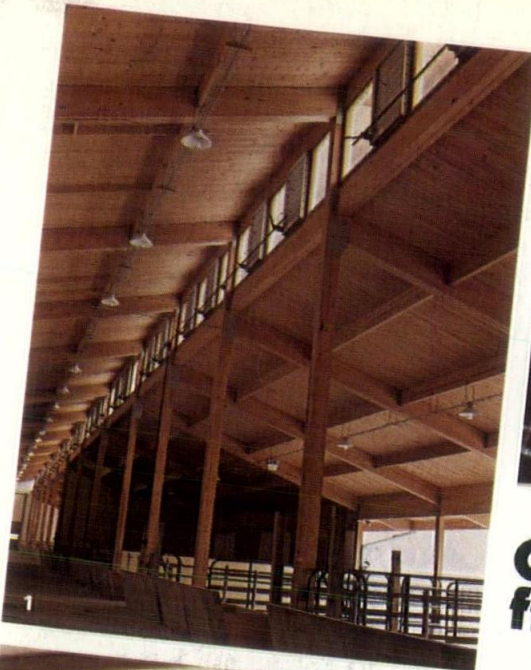
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