HISTORIC RESOURCES INVENTORY
BUILDINGS AND STRUCTURES

HIST-6 REV. 6/83

STATE OF CONNECTICUT
CONNECTICUT HISTORICAL COMMISSION
59 SOUTH PROSPECT STREET, HARTFORD, CONNECTICUT 06106
(203) 566-3005

FOR OFFICE USE ONLY	
Town No.:	Site No.:
UTM	
QUAD:	
DISTRICT ☐ S ☐ NR	IF NR, SPECIFY ☐ Actual ☐ Potential

IDENTIFICATION

1. BUILDING NAME *(Common)* | *(Historic)* David S. Ingalls Hockey Rink

2. TOWN / CITY: New Haven | VILLAGE: | COUNTY: New Haven

3. STREET AND NUMBER *(and / or location)*: 73 Sachem Street (corner of Prospect Street)

4. OWNER(S): Yale University ☐ Public ☒ Private

5. USE *(Present)*: sports arena | *(Historic)*: sports arena

6. ACCESSIBILITY TO PUBLIC: EXTERIOR VISIBLE FROM PUBLIC ROAD ☒ Yes ☐ No | INTERIOR ACCESSIBLE ☒ Yes ☐ No | IF YES, EXPLAIN: public events

DESCRIPTION

7. STYLE OF BUILDING: Neo-Expressionism | DATE OF CONSTRUCTION: 1957-1958

8. MATERIAL(S) *(Indicate use or location when appropriate)*

☐ Clapboard ☐ Asbestos siding ☐ Brick ☐ Other *(Specify)* _____
☐ Wood shingle ☐ Asphalt siding ☐ Fieldstone
☐ Board & batten ☐ Stucco ☐ Cobblestone
☐ Aluminum siding ☒ Concrete Type: _____ ☐ Cut stone Type: _____

9. STRUCTURAL SYSTEM

☐ Wood frame ☐ Post and beam ☐ Balloon
☒ Load-bearing masonry ☐ Structural iron or steel
☐ Other *(Specify)* _____

10. ROOF *(Type)*

☐ Gable ☐ Flat ☐ Mansard ☐ Monitor ☐ Sawtooth
☐ Gambrel ☐ Shed ☐ Hip ☐ Round ☒ Other *(Specify)* suspension type

(Material)

☐ Wood shingle ☐ Roll asphalt ☐ Tin ☐ Slate
☐ Asphalt shingle ☐ Built up ☐ Tile ☒ Other *(Specify)* rubber membrane

11. NUMBER OF STORIES: 1 | APPROXIMATE DIMENSIONS: 190' x 280'

12. CONDITION *(Structural)* ☒ Excellent ☐ Good ☐ Fair ☐ Deteriorated | *(Exterior)* ☒ Excellent ☐ Good ☐ Fair ☐ Deteriorated

13. INTEGRITY *(Location)* ☒ On original site ☐ Moved | WHEN? | *ALTERATIONS* ☐ Yes ☒ No | IF YES, EXPLAIN

14. RELATED OUTBUILDINGS OR LANDSCAPE FEATURES

☐ Barn ☐ Shed ☐ Garage ☐ Other landscape features or buildings *(Specify)*
☐ Carriage house ☐ Shop ☐ Garden See Item #17.

15. SURROUNDING ENVIRONMENT

☐ Open land ☐ Woodland ☒ Residential ☐ Scattered buildings visible from site
☐ Commercial ☐ Industrial ☐ Rural ☒ High building density

16. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS

See continuation sheet.

(OVER)

16. Interrelationship of Building and Surroundings

The building occupies the narrow foot of the block bounded by Mansfield Street on the west and Prospect Street on the east, with the main Sachem entrance on the south end facing towards the core of the campus. The Prospect Street Historic District begins at the northern boundary of the site (National Register, 11/79). As designed, the parking lots around the structure still follow the elliptical plan of the building (see Exhibit A). Several site features are not part of the original landscaping: the low concrete perimeter wall with tubular metal railings that borders the property and the hedge plantings on either side of the building, which are shaped to follow its curvilinear form. While today only Mansfield Street is still lined with houses, as is the west side of Prospect in the historic district, the surrounding neighborhood was largely residential in character at the time the rink was built. Then the only institutional campus buildings nearby were the Sterling Chemistry Laboratory of 1923 and other early buildings now part of the Pierson-Sage Science complex across Prospect to the east. More recent additions there include the 1962 Kline Chemistry Laboratory and the 1963 Kline Biology Tower, both designed by Philip Johnson. Diagonally across the intersection to the southeast is the former Yale Computer Center of 1961, which was enlarged in 1968 by Gordon Bunshaft.

17. Description (continued) - Other Notable Features of Building or Site

A long low curvilinear building with an elliptical plan, the Ingalls Hockey Rink has a seating capacity of 3000 at hockey games and 5000 when there is additional seating on the 200-foot-long arena floor (see Exhibits A and B for plan and sections). It was designed in the Neo-Expressionist style, in which form is used to convey the expressive force of the building. This style often relies on curvilinear rather than rectilinear forms, such as the parabola and ellipse employed here.

The most notable feature of the Hockey Rink is the roof, which is suspended from a 228-foot reinforced concrete parabolic arch that forms the longitudinal spine of the building. The great arch of the roof flows down into reverse curves at either end that cantilever out over the main entrance on the south. There the ridge is extended to terminate in a metal lighting fixture, designed by Oliver Andrews, a California sculptor. At the north end, the roof extends over the partially underground service entrance on the north. The roof is anchored by steel cables that form catenary curves as they run down from the ridge to the low concrete side walls, which arch up in the middle to repeat the flow of the roof line. Sheathed with wood planking laid over the cables, the roof is covered by a flexible black rubber membrane. The convex glass end wall on the south end contains a series of glazed double entrance doors; only the peak of the north end is glazed. Another series of exit doors are found centered in both side elevations.

The interior consists of a single large volume, defined by the arched roof. Locker rooms, and other facilities are located underground. The office spaces are found below the ramped concrete passageways around the long elevations, which also repeat arch of the roof. These ramps begin on either side of massive base of the arch, and flow up and around the concrete bleachers that surround the arena floor, which is at least 20 feet below grade. Multiple stairways provide access down through the bleachers to the arena floor. Although now the interior is illuminated with ceiling floods, originally there were fluorescent fixtures suspended over the skating area, which were designed for the building by Stanley McCandless, a lighting consultant.

18. Architect: Eero Saarinen Associates.

Builder: George E. H. Macomber Co.
Consulting Engineers: Fred Severud, Severud, Elstad and Krueger, and Jaros, Blum and Bolles.

19. Historical or Architectural Importance

The David S. Ingalls Hockey Rink (1957-1958) was designed by Eero Saarinen (1910-1961), a recognized and versatile master of the Neo-Expressionist school, which flourished in the United States between 1950 and 1972. A significant landmark in the development of Modernism in the postwar period, the rink was the first of Saarinen's highly acclaimed mature works that explored the full potential of concrete as a medium of architectural expression. As his biographer observed, "The gap left by his death makes clear that none his contemporaries [later] in vogue approached his boldness, depth, and heroic commitment" to the universal ideal that architecture was a quest for truth, honesty, and above all beauty.[1]

The hockey rink was named after David S. Ingalls (1899-1985), the principal donor and a member of the class of 1920. Additional funds were contributed by members of the Ingalls family and "Friends of Hockey at Yale." Ingalls, who had been captain of the hockey team during his undergraduate years, was well aware of the growing need for a permanent hockey facility on campus. Over the years, practices and games had been held in various places; during the 1950s space was rented at the New Haven Arena (no longer extant). The decision to build a world-class hockey rink had the full support of university president Whitney Griswold, who had embarked on a campus development program, one that would involve many of the leading Modernists of the twentieth century. A project of this scope required an architect with an established reputation, so the Yale Corporation turned to Eero Saarinen, class of 1934, who was emerging as America's leading corporate designer. His name was first put forward by Juan Tripp, then chairman of Pan American Airways, who admired Saarinen's recently completed headquarters for General Motors, and knew of his work on other college campuses. Dean Acheson, another member and former U.S. Secretary of State, certainly knew of his award winning design in 1956 for the American embassy in London.

Eero Saarinen

Eero Saarinen was a member of the second generation of modern architects that developed out of the Bauhaus school, as represented by Walter Gropius and Ludwig Mies van de Rohe in Germany, and Le Corbusier in France. After emigrating to the United States in the late 1930s, Gropius, as head of the Harvard Architecture School and The Architects' Collaborative (TAC), and Mies at the Illinois Institute of Technology (IIT) had a profound influence on the direction of America's postwar architecture, especially in the development of the minimalist architecture that came to be known as the International style.

---

[1] Allan Temko, "Birth and Death of a Hero," introduction to *Eero Saarinen* (New York: George Braziller, Inc. 1962), the definitive biography sponsored by the College of Fellows of the AIA to honor their colleague. At the time, Temko was editor of *Architectural Forum* and the architecture critic for the *Washington Post* and the *San Francisco Chronicle*

For Saarinen, a far greater influence was his father, Eliel Saarinen, the renowned Finnish-born American architect, who groomed him from childhood to be a master architect. While Miesian principles are evident in the design of some of Saarinen's early corporate commissions, and he drew upon both Le Corbusier, whom he considered as the Leonardo da Vinci of his time, and the American master, Frank Lloyd Wright, for artistic inspiration, Eero acknowledged that the basis of his architectural philosophy came from his father--specifically the concern for organic wholeness and technological humanism that characterized his design for the Ingalls Hockey Rink and other mature Neo-Expressionist work. Like his father, Saarinen believed that in responsible architecture, societal function was inseparable from form. The search for the perfect unified expression of this fundamental concept informed his brief but brilliant career, tragically cut short by his untimely death from brain cancer in 1961, leaving many of his most important commissions to be completed. In the last years of his life, Saarinen was elected a fellow of the American Academy of Arts and Letters and the American Institute of Architects. The latter organization posthumously awarded him the AIA Gold Medal in 1962.

Eero Saarinen was born at *Hvittrask*, the country house and studio outside Helsinki, Finland, designed and built by his father in 1902. His mother, Loja Gesllius, was a gifted sculptor and weaver. To have been the "crown prince in [this] small, mildly old fashioned, but humane and personal realm of architecture"[2] surely shaped his future destiny. Saarinen, a child prodigy, was encouraged to develop his exceptional artistic talent in this creative, cosmopolitan household, said to be the northernmost outpost for European culture. Among the many leading artists who gathered there included composer Jean Sibelius, Finland's great contribution to the world, composer and conductor Gustav Mahler from Austria, Maxim Gorki, the Russian novelist, and sculptor Carl Malles.

Saarinen came to the United States with his parents in 1923 because of the prestigious Chicago Tribune competition, in which Eliel Saarinen took second prize.[3] By 1925 the family had settled in Bloomfield Hills, a Chicago suburb, near or on the grounds of Cranbrook Academy, one of several schools in the area designed by his father. This well known art academy provided yet another nurturing creative environment for the still adolescent boy. After several years of study as a sculptor in Paris, his first choice of a career, Saarinen attended the Yale School of Architecture (1930-1934), then largely under the influence of turn-of-century Beaux-Arts classicism. In 1936, following the requisite post-graduate period of travel and study in Europe, he joined his father's architectural firm as a full partner. He also became a member of the faculty at Cranbrook, where he established a life-long association with Charles Eames, a collaboration that won two first prizes for furniture design from the Museum of Modern Art in New York. In 1939 the firm won the international competition for the Art Gallery at the Smithsonian in Washington, D.C.; construction was prevented by the advent of World War II and the project was never built. Having become a naturalized citizen in 1940, Eero volunteered for duty with the

---

[2] *Ibid.* p. 1.

[3] While the AIA jury report acknowledged the superiority of Eliel Saarinen's entry, it is clear that it was already committed to awarding first prize to an American.

Office of Strategic Services (OSS) in Washington and served from 1942 to 1945. In 1948 both father and son entered the competition for the Jefferson Memorial in St. Louis, Missouri. According to architecture critic Allan Temko, his definitive biographer, the first prize award went to Eero Saarinen, not to his father or the firm, as some historians have reported.[4] The memorial was not finished until 1972, but its conceptual design, a 630-foot high parabolic concrete and steel arch, foreshadowed the brilliant Neo-Expressionist work of his later career.

After his father's death in 1950, Eero took over as head of the company. Under his leadership, Eero Saarinen Associates became the largest architectural firm in the country. Showered with major corporate commissions when many of his colleagues were still doing residential work, Saarinen became known for his use and development of new building materials and techniques. He restructured his office to manage the volume of the work and instituted a team approach to the design process. While today his management style is the norm, in the 1950s he was at least 20 years ahead of his time. From an atelier of ten, the firm grew to 50, with various departments created to handle all the complex functions of a modern architectural office. Eventually his staff of 50 included such future notables as Paul Venturi, Kevin Roche, head of design development, and John Dinkeloo, in charge of product and technical development. Other departments handled construction, financing, and cost estimating for the company, which eventually employed 90 people. Despite this rapid growth, Saarinen remained fully in charge and paid meticulous attention to the design process. Gesture drawings and sketches of his conceptual ideas were reviewed with the design staff, who were solicited for their input, and repeatedly studied on as many as 100 architectural models before any plans were drawn.

The scale and cost of his corporate flagship buildings for General Motors, Bell Telephone, and IBM made them the largest architectural commissions of their time. Characterized by *Architectural Forum* as "exalted industrial products," these buildings seamlessly integrated industrial and technological function. Preliminary design studies for the General Motors Technical Center near Detroit had begun in 1945 under Eliel Saarinen. With unprecedented postwar automobile sales, the company was ready to move forward by 1948. Under Eero's direction, the center was completed in 1956 at a cost of 100 million dollars. Although its modular design and glass-curtain wall construction owed much to Mies van der Rohe's IIT campus, as Saarinen freely conceded, his own spirit of humanist technology was everywhere present, especially in the treatment of the interior and the campus park, which contained a man-made lake, a signature feature for both Eero and his father. With the help of General Motors staff, Saarinen developed new materials for the building, including neoprene rubber gaskets for the glass panels (also used in car windshields) and insulated porcelain for the spandrels. The Bell Laboratories in New Jersey, which moved forward at the same time, was designed to encompass one million square feet for research and administration. Reflective mirror glass, invented expressly for this project, was the first use of this energy saving and esthetically pleasing material. Corporate and campus planning, the latter including a chapel at M.I.T. and the Morse and Stiles colleges at Yale,

[4] Temko, p. 19. Some authors, notably Leland Roth, have assumed that father and son submitted a single entry. Some of the confusion may have arisen because the first telegram with the news of the award was sent by mistake to his father.

remained a major focus, but Saarinen's few urban commissions were equally prestigious, particularly his collaboration with Gordon Bunshaft in the design of Vivian Beaumont Theater at Lincoln Center and the CBS Building, both in New York, the latter one of the many projects still under construction at the time of his death.

David S. Ingalls Hockey Rink

The Ingalls Hockey Rink was the first of three major Neo-Expressionist works that were the capstones of Eero Saarinen's career. Exploring for the first time the plasticity and sculptural potential of concrete, this subjective tour de force was the culmination of his lifelong quest for organic wholeness. Having created what architecture critic Allan Temko has called, "...one of the most stirring spaces in American architecture,"[5] Saarinen also designed his other master-works: the more complex TWA Building at Kennedy Airport, then Idlewild, and the jetport at Dulles International outside Washington D.C., both completed after his death. While technically similar in that all three employed reinforced concrete and pure geometry to create dramatic volumes, each building was designed to capture the spiritual essence of its specific functional purpose.

For generations of students, the hockey rink has been known as the "Yale Whale." Although it does indeed resemble a leviathan rising from the deep, a biomorphic impression reinforced by the internal arched spine, such literal representation was not the architect's intent. For Saarinen, architecture was a vessel of feeling--the hockey rink expressed the kinetic energy, exhilaration, and speed of the game.[6] In this super-energized building, "structural forces [were] intentionally set in motion, and then accelerated, in order to enrich spatial and emotional content."[7] As architectural historian Vincent Scully also observed, "The upward curve of the arch inside suggests...the sweeping rushes of hockey itself." [8] Indeed, all the architectonic energy expressed in the linear and spatial flow of the building is reinforced when a hockey game is in progress. On a quiet summer morning, however, when the arena is vacant, its grand arching volume is also a place for the quiet contemplation of the artistic genius and design philosophy of its creator.

The Eero Saarinen Papers at Yale provide some insight into the architect's approach to the design process and the evolution of the building's form. They include several short statements written in 1957 and another in 1959 after the building was completed, which make clear that he set out to design "the finest hockey rink in the world"[9] for his *alma mater*. The dramatic structure was the

---

[5] *Ibid.*, p. 46.

[6] Eero Saarinen, "Function, Structure, and Beauty," *Architectural Association Journal* 73 (July-August 1957). In much the same manner, his cantilevered shells for the TWA terminal were thought to resemble a bird in flight, but for the architect, its true spirit lay in the emotional excitement and joy of flight.

[7] Temko, p. 45.

[8] Cited in Reuben B. Holden, *Yale: a pictorial history* (New Haven and London: Yale University Press, 1967), p. 263

[9] "Yale's New Skating Rink" (typescript), November 19, 1957. Eero Saarinen Papers, Yale University Library, Box 13, Folder 99.

culmination of a lengthy design process, which for Saarinen was a perfectly logical consequence of events. Moving from practical considerations such as site restrictions and program requirements, the design was continually refined until it reached perfection, with building and site resolved as "all one thing."

For Saarinen, the site "demanded a proud building...to rightfully take its place in the middle of the present and future campus."[10] The rink's scale could not overwhelm its then predominately residential neighborhood, but must be large enough to meet the requirements of the program: a skating area of standard size and a seating capacity of up to 5000. Since an arena must have a free span, the correct form of the spanning arch was a prime consideration. As he had found in his M.I.T. chapel, a domical form lacked soaring grace. A barrel vault that would have met the program requirements was rejected on esthetic grounds, "such a bulging pregnant shape had no right to occupy this privileged space on the campus"[11]—as well as for its poor acoustical qualities. Instead, Saarinen, an architect trained as a sculptor, turned to a more fluid and expressive form, the parabola of earlier commissions. First used in 1945 in the Music Shed at Tanglewood, a wooden open-air structure that he had designed with his father, this pure geometric curve had defined his award-winning Jefferson Memorial Arch of 1948, a design still on his drafting board.[12]

The design problem here was to retain that arch's superb linear expression in an equally dramatic volume. As an early design study for the rink shows, as originally conceived, the arch rose directly from the ground and the ridge was more boldly delineated (see Exhibit C). In the final design, while the arch itself remains firmly anchored inside the building, its downward thrust is countered by the uplift of the reverse curves of the roof that "turn the exterior gesture...back up towards the sky."[13] The structural feasibility of such a form had to be resolved before plans could move forward. Saarinen gave full credit to Fred Severud, an internationally known structural engineer, for his contribution to the project. It was source of pride for them both that their collaboration created a building "based on tension rather compression...[which was] unique to twentieth century technology."[14]

The linear sweep of the ridgeline, accentuated by the light sculpture that flies over the tented entrance, informed all the rest of Saarinen's organically integrated composition. As the drawings show, the exact same curve is related in both section and plan (Exhibit A & B). For structural, as well as esthetic reasons, the outer walls rise and fall in tandem, curve outward in the middle, and terminate with canted reverse curves in plan. In a similar way the catenary curves of the roof

---

[10] *Ibid.*

[11] *Ibid.*

[12] Construction delayed by the rerouting of the railroad tracks away the Mississippi River levee site did not begin until 1958. The architect used this time to refine his award winning design, perfecting the curve for the monument and redesigning the site.

[13] Patrick L. Pinnell, *Yale University: The Campus Guide* (New York: Princeton Architectural Press, 1999), p.158.

[14] "Davis S. Ingalls Hockey Rink, Yale University, New Haven, Connecticut Completed Fall 1958" (typescript), January 1959. Eero Saarinen Papers, Yale University Library, Box 13, Folder 99.

cables match the center of the roof arch. As shown in the aerial view (Photograph #1), the total concept was further reinforced on the site by the shape of parking areas. As Saarinen concluded, the building succeeded because "the form world...of the structure is carried out in [all] the component parts."[15]

To really evaluate the architectural significance of the Ingalls Hockey Rink, or to assess the architect's place in the Neo-Expressionist movement, requires a brief review of this rather eclectic field. Unlike the Expressionists of the early 1900s, such as Erich Mendelsohn, who manipulated form for its representational symbolism, Saarinen used form to convey function, as did Frank Lloyd Wright. Wright's Guggenheim Museum in New York, although not technically Neo-Expressionist, was another pure exercise in form function, but one that failed to fully resolve its unique design and turned its back on the urban context. Saarinen had much more in common with his good friend and colleague, Matthew Nowicki (1920-1950), whose credo was "form follows form,"[16] or Alvar Aalto, the Finnish architect whose only American Neo-Expressionist project, the Mount Angel Library in Oregon, fully respected its magnificent site (1964-1970). A few architectural firms turned to the style just for religious commissions, finding in Expressionism an appropriate modern vehicle to convey the symbolism that had infused ecclesiastical architecture for centuries. Among them are the First Presbyterian Church in Stamford, Connecticut (Harrison and Abramovitz, 1958), and the Air Force Academy Chapel (Walter Netsch of Skidmore Owings and Merrill at Colorado Springs 1960), and certainly Philip Johnson's "Roofless Church" in Harmony, Indiana (1960) falls into this category.

Out of all these dedicated Neo-Expressionists or occasional practitioners, only Saarinen mastered the totality of Expressionist theory *as he defined it* (italics the author's) and fully explored the possibilities of the genre. His magnificent Ingalls Hockey Rink not only stands as a monument to technological humanism, it is an exemplar of the coherent architectural philosophy--the resolution of site, structure, and program in a single unified expression--that made Saarinen "the unchallenged leader of the movement during the last years of his life."[17]

---

[15] *Ibid.*

[16] Matthew Nowicki, "Origins and Trends in Modern Architecture, *Magazine of Art* 44 (November 1951), pp. 273-79. The only Nowicki building completed before his premature death, the State Fair and Exposition Building in Raleigh, North Carolina (1950-1953), utilized opposing concrete parabolas for the roof, and was the first to use the catenary steel-cable suspension, also engineered by Fred Severud.

[17] Marcus Whiffen, *American Architecture Since 1780* (Cambridge, Massachusetts and London: The M.I.T.Press, 1969), p. 272.

Sources:

Brown, Elizabeth Mills. *New Haven: A Guide to Architecture and Urban Design.* New Haven: Yale University Press, 1976.

Hozimi, Nobua. *Eero Saarinen: TWA Terminal Building, Kennedy Airport, New York, 1956-1962; Dulles International Airport (Washington, D.C.) Chantilly, Virginia, 1958-1962.* Edited and photographed by Yukio Futagawa. Tokyo: A.D.A. Edita Toyko Co., Ltd., 1973.

Louchheim, Aline B. (Mrs Eero Saarinen). "Now Saarinen the Son." *New York Times Magazine* (26 April 1953).

New Haven, Connecticut. Yale University Library Archives. Eero Saarinen Papers, Series 1-7.

Pelli, Cesar and Diane Pelli. *Eero Saarinen: Bell Telephone Corporation Research Laboratories, New Jersey, 1957-1962; Deere & Company Headquarters Building, Illinois, 1957-1963* (text in English and Japanese). Edited and photographed by Yukio Futagawa. Tokyo: A.D.A. Edita Toyko Co., Ltd., 1971.

Pinnell, Patrick L. *Yale University: The Campus Guide.* New York: Princeton Architectural Press, 1999.

Roth, Leland M. *American Architecture: A History.* Boulder, Colorado: Westview Press, 2001.

_____. *America Builds.* New York: Harper & Row Publishers, Inc., 1983.

Saarinen, Eero. "Campus Planning: The Unique World of the University." *Architectural Review* (November 1960).

_____. Aline Saarinen, ed. *Eero Saarinen on His Work.* New Haven: Yale University Press, 1962.

_____. "Function, Structure, and Beauty." *Architectural Association Journal* 73 (July-August 1957).

_____. "Recent Work of Eero Saarinen." 4 *Zodiac* (1959). Includes comments on the Hockey Rink and his two airport commissions.

Temko, Allan. *Eero Saarinen.* New York: George Brazillier, Inc. for the College of Fellows of the American Institute of Architects, 1962.

Whiffen, Marcus. *American Architecture Since 1780.* Cambridge: M.I.T. Press, 1969.

"Yale University Hockey Rink." *Architectural Forum* (July 1960). See also *Architectural Review* (August 1957 and October, 1958).

STATE OF CONNECTICUT
Connecticut Historical Commission
59 South Prospect Street, Hartford, Connecticut 06106

HISTORIC RESOURCES INVENTORY FORM

CONTINUATION SHEET

David S. Ingalls Hockey Rink
Yale University, New Haven, CT

Complied by:

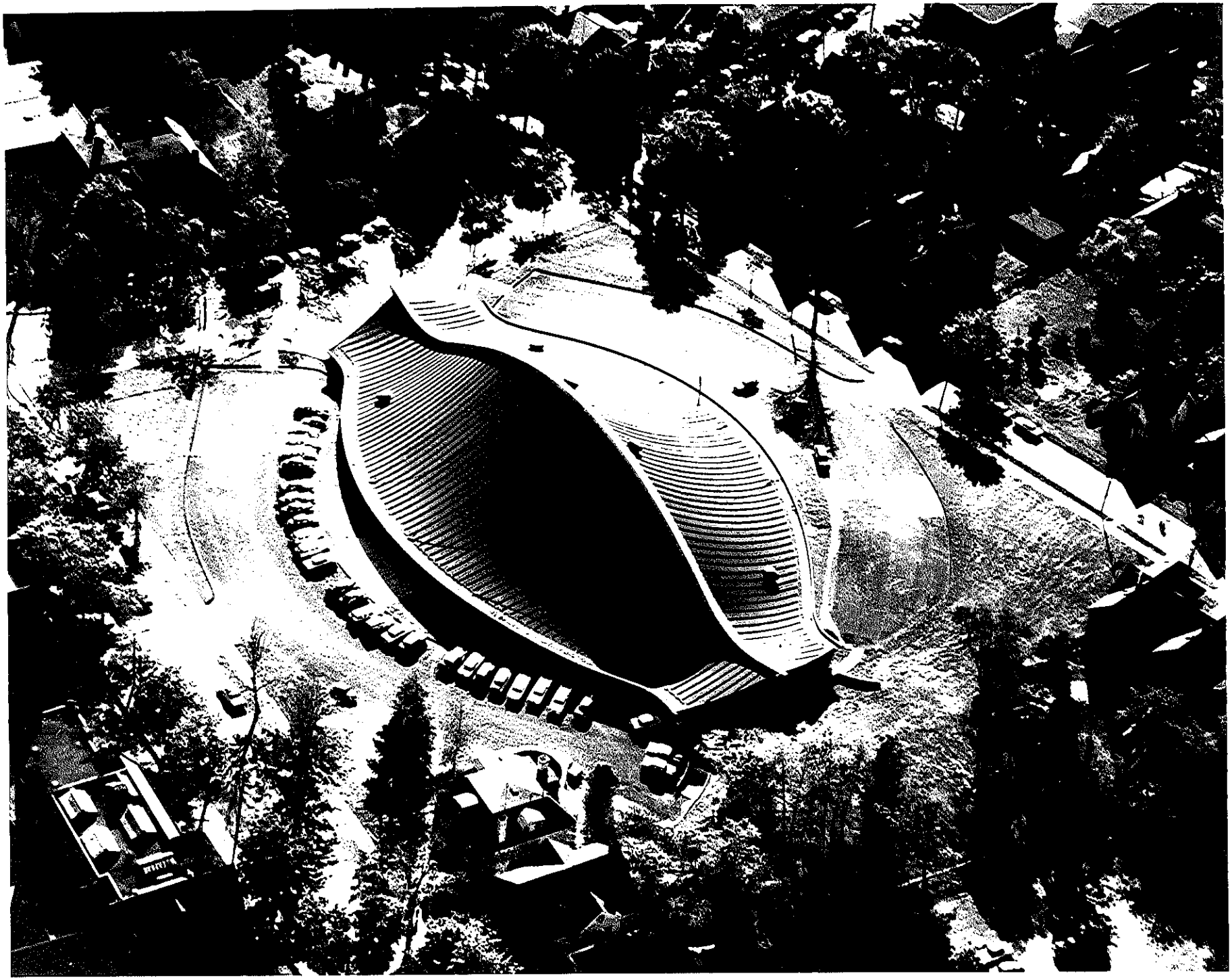
Jan Cunningham, State and National Register Consultant
Cunningham Preservation Associates, LLC
37 Orange Road
Middletown, CT 06457 November 2002

Photographer: Jan Cunningham (unless otherwise noted)

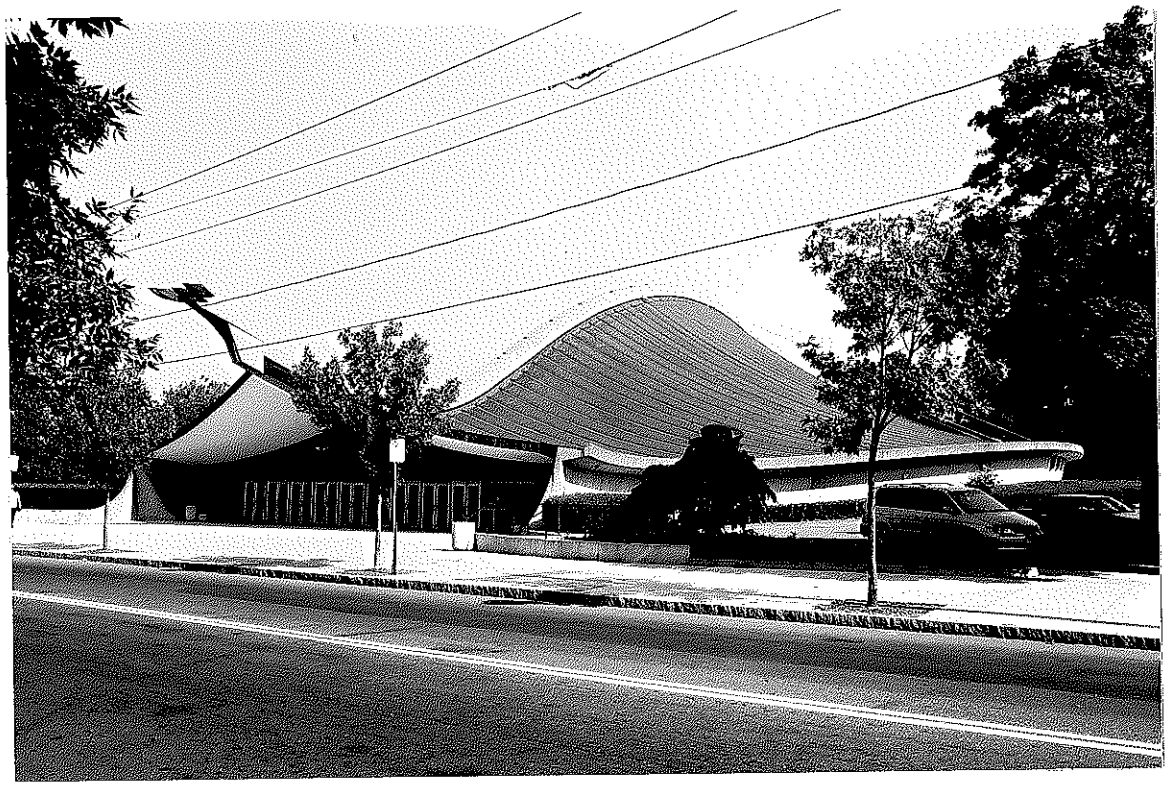
List of Photographs

Date: August 2002 (unless otherwise noted)

1. David S. Ingalls Hockey Rink, Aerial View, camera facing SW (photographer: Charles R. Schulze, c. 1959). *Courtesy of Yale University Library Archives, Eero Saarinen Papers, Box 2, Folder 18.*
2. General View, camera facing NW
3. Entrance, south end, camera facing NW
4. East elevation, camera facing SW
5. Wets elevation, camera facing NE
6. North end of building (service entrance), camera facing SE
7. North end elevation, camera facing W
8. David S. Ingalls Hockey Rink, Interior View, camera facing S (photographer: Baltazar Korab, c. 1959). *Courtesy of Yale University Library Archives, Eero Saarinen Papers, Box 2, Folder 18.*



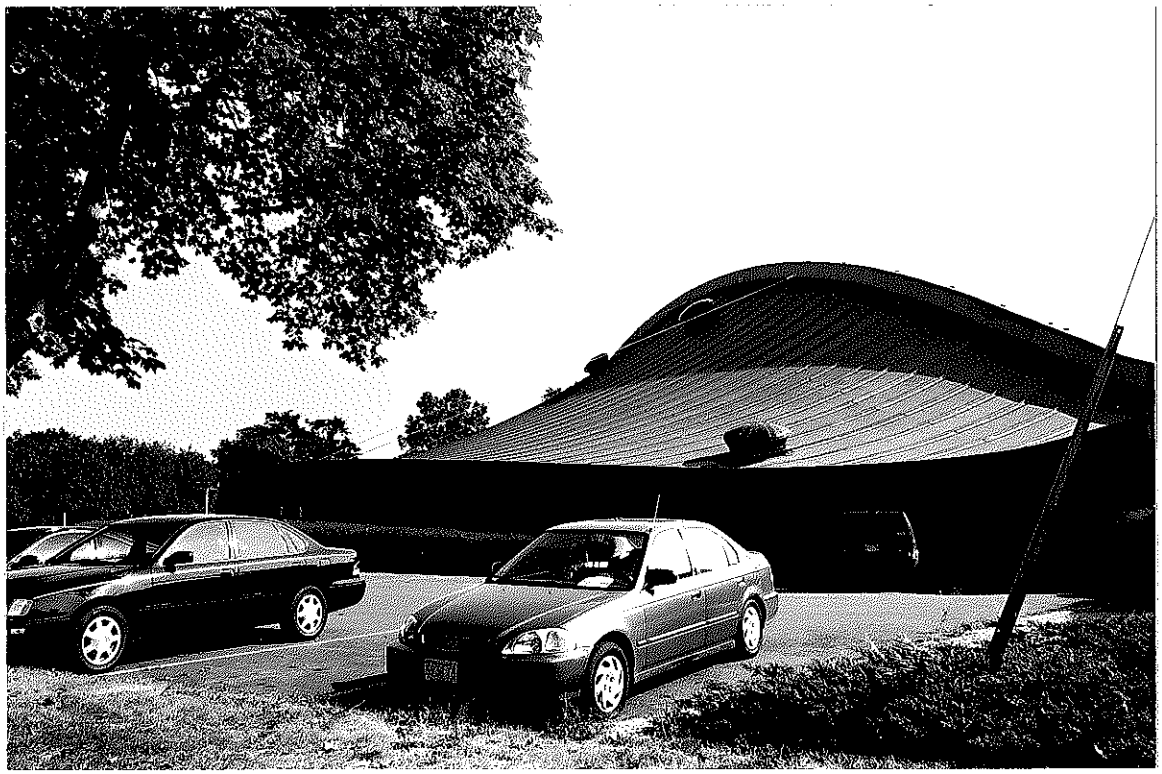
1. David S. Ingalls Hockey Rink, Aerial View, camera facing SW (Courtesy Yale University Library)



2. General view, camera facing NW

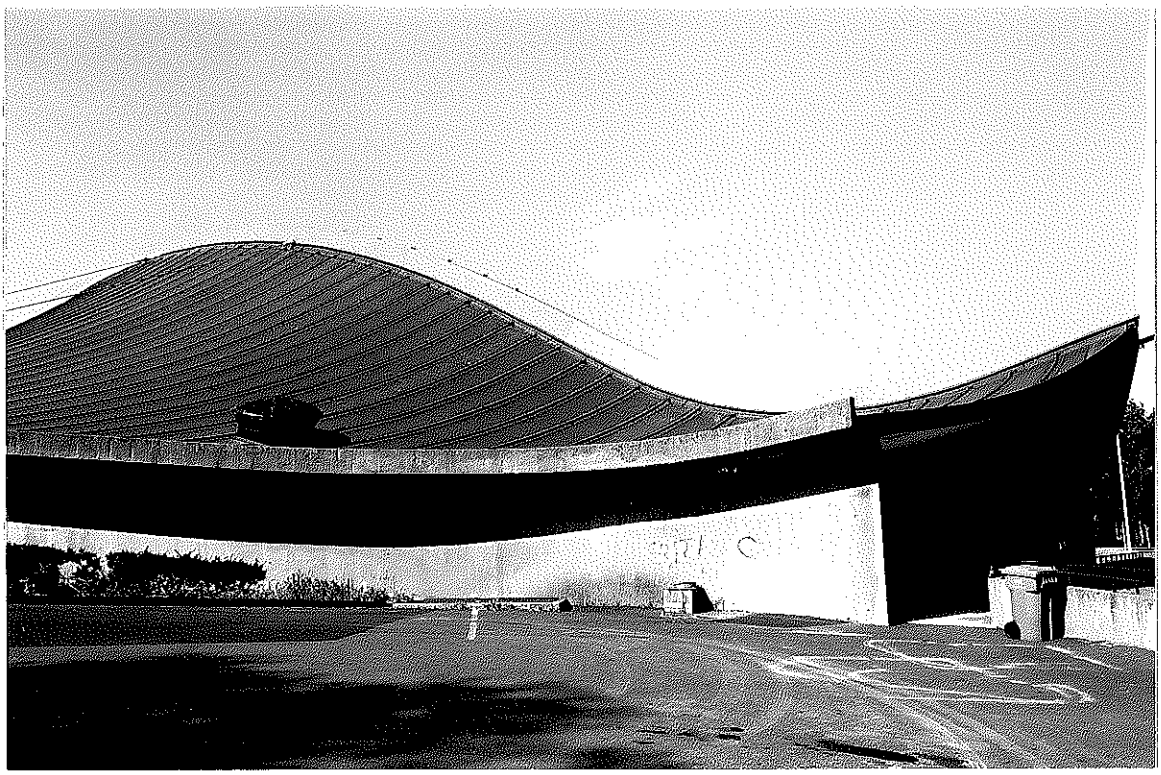
3. Entrance, south end, camera facing NW

4. East elevation, camera facing SW



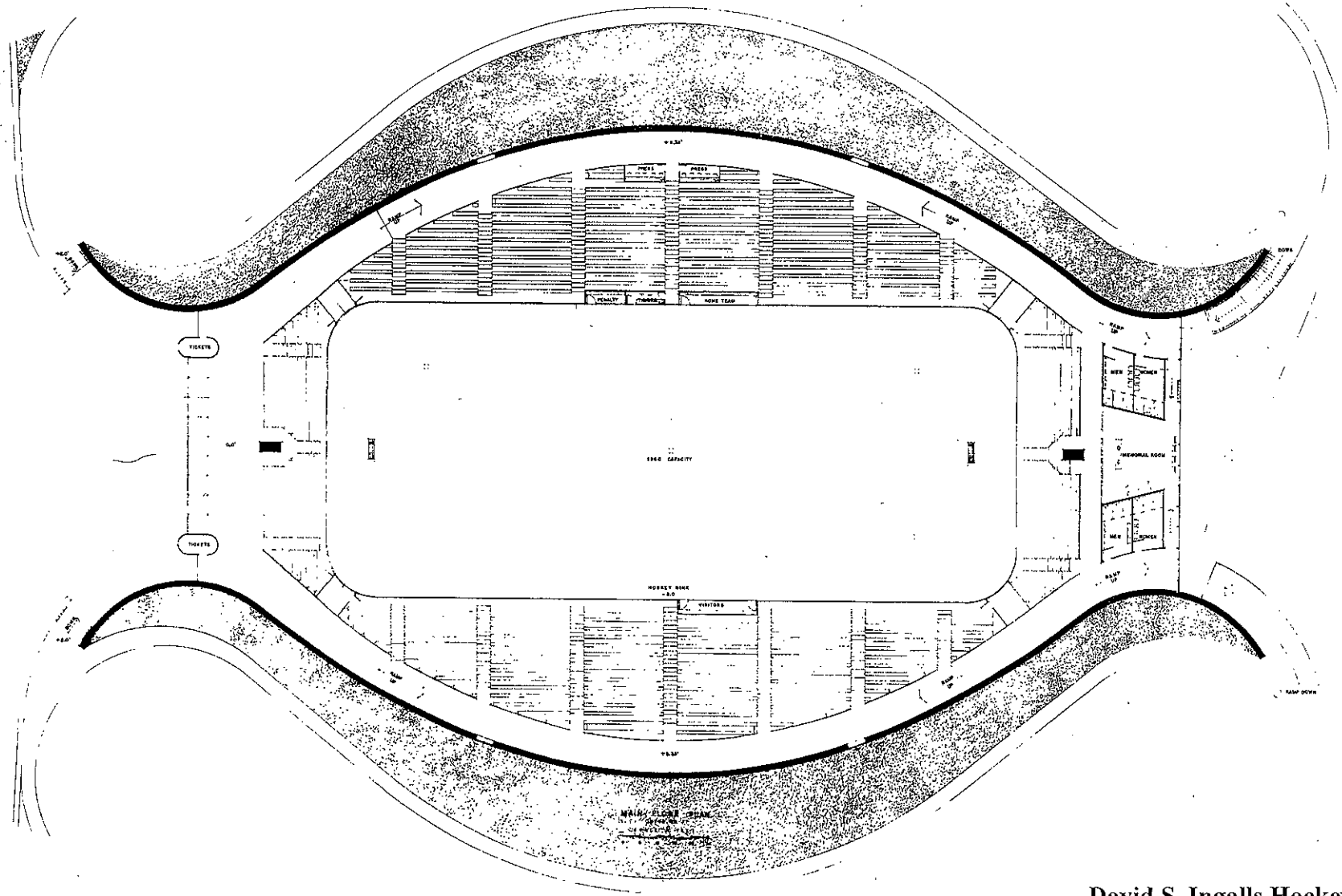
5. West elevation, camera facing NE

6. North end of building (service entrance), camera facing SE



7. North end elevation, camera facing W

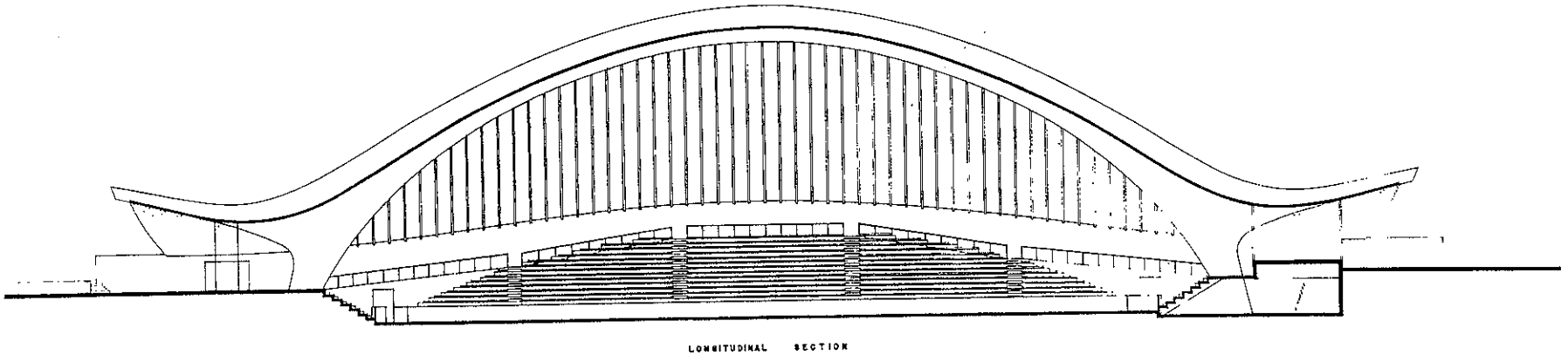
8. David S. Ingalls Hockey Rink, Interior View, camera facing S (Courtesy Yale University Library)



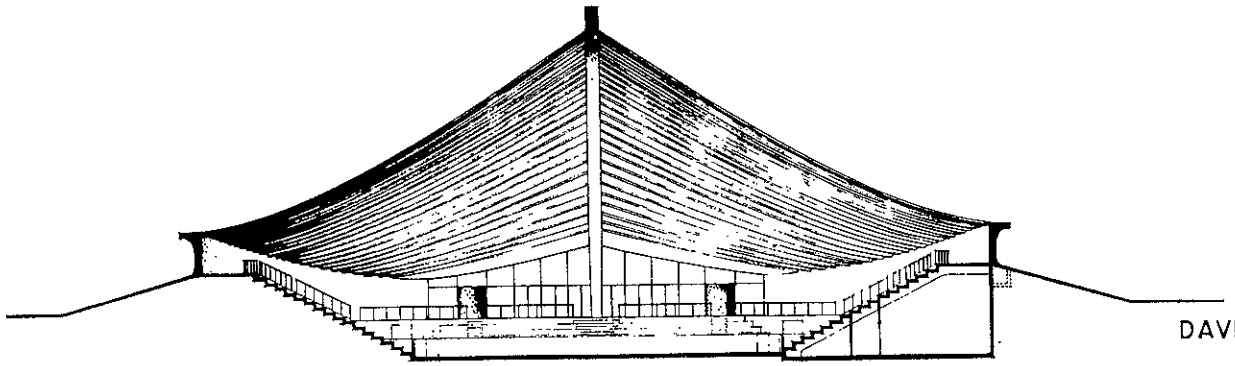
David S. Ingalls Hockey Rink
Yale University, New Haven, CT

Exhibit A: Floor Plan
Eero Saarinen Associates, 1956

Courtesy Yale University Library



LONGITUDINAL SECTION



TRANSVERSE SECTION

DAVID S. INGALLS RINK

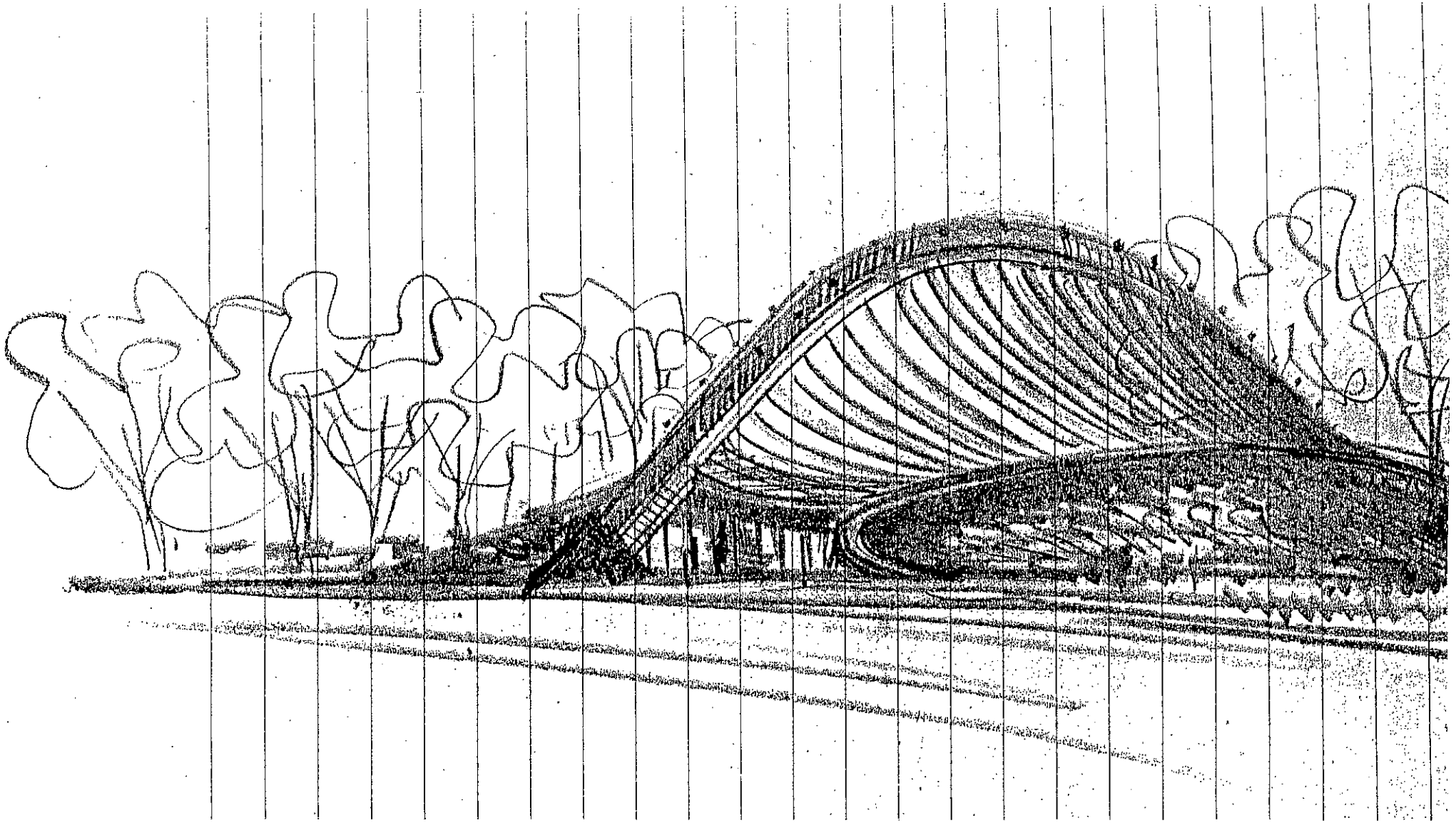
YALE UNIVERSITY

EERO SAARINEN AND ASSOCIATES

David S. Ingalls Hockey Rink
Yale University, New Haven, CT

Exhibit B: Section Drawings
Eero Saarinen Associates, 1956

Courtesy Yale University Library



David S. Ingalls Hockey Rink
Yale University, New Haven, CT

Exhibit C: "Perspective Sketch"
Eero Saarinen, 1956

Courtesy Yale University Library

David S. Ingalls Hockey Rink
Yale University, New Haven, CT