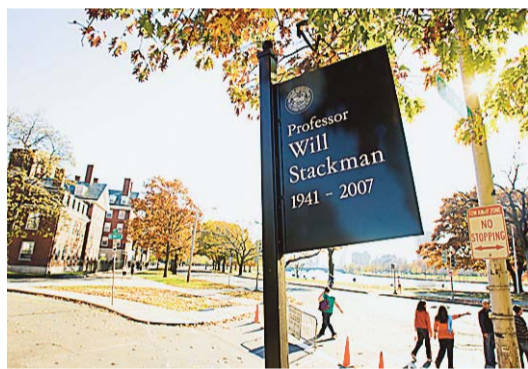


# Explore New England



PHOTOS BY DINA RUDICK/GLOBE STAFF

## Celebrated on the square

BY NECÉE REGIS | GLOBE CORRESPONDENT

**T**hey're sprouting locally, small yet official-looking signs that proclaim an otherwise anonymous intersection is the Thomas F. Coughlin, or Wilfred "Freddie" Suozzo, or Edward Everett square. "Who are they?" you might ask. We toured them and others to find out.

Cambridge seems to have more squares than nearby towns, with some intersections accommodating two squares and one corner. The one thing they all have in common is that they commemorate someone who made a difference to the community, no matter how small. Behind every name is a story, whether it's that of a governor or a grocer. The next time you're wondering about a square's namesake, ask a local merchant or neighborhood resident and you might hear a surprising tale.

### Wilfred "Freddie" Suozzo Square

*Hampshire and Bristol streets, Cambridge*

Suozzo was in the taxi business for over 40 years, so it's no coincidence that the white sign honoring his memory is planted in front of Ambassador Brattle Cab. "He passed away about 10 years ago," said Tony Guariglia, a Cambridge native who has worked for the company "off and on" for decades. "There's a lot of these signs around, usually named for a local. They're put up as a sign of respect. In this case, we work here."

### Mayor Alfred E. Vellucci Square

*Hampshire Street and Cardinal Medeiros Avenue, Cambridge*

Named for the city's four-time mayor, Vellucci Square is in front of the Dante Alighieri Society of Italian Culture, an organization Vellucci once served as a governor. Known as a colorful spokesman for Cambridge's working class, Vellucci died in 2002 at 87. "He was one of the last grass-roots politicians," said Guariglia. "If you wanted some-

thing done, people said, 'Go see Al V.'" Not to confuse things, but you'll find a granite bust of "Al V." in Inman Square, too.

### Reverend Larry Love Square

*Massachusetts Avenue and Inman Street, Cambridge*

"Baby, Stop Your Crying," reads a plaque in the 1369 Coffeehouse in memory of Love, a Cambridge-born musician, roller-skating street person, self-appointed policeman, and periodically homeless man who was a fixture along this stretch of Mass. Ave. "He was a beautiful man with a huge ego," said Gerry Wolf, co-owner of the coffeehouse. Love's square is adjacent to the establishment where he sometimes stored his possessions. "He adopted us and we adopted him," said Wolf. "He would change clothes five times a day, and wore the most wild costumes — feather boas and boots laced up to his knees. He was a flirt with the ladies. This is the most colorful man any square was named after."

### Little Joe Cook Square

*Mass. Ave. and Pleasant Street, Cambridge*

Cook, an R&B do-wop singer, belted out his signature song, "Peanuts," at the Cantab Lounge for over 30 years. "He was the pillar of entertainment here and a stepping stone for the Cantab doing live music seven nights a week," said Stephen Ramsey, manager and bartender. Cook, who will be 90 next month, still shows up for an occasional guest appearance. "After three heart attacks and two mild strokes he's still going strong," said Ramsey, who met his wife at the bar 30 years ago. "Joe is responsible for a lot of marriages here. I'm still glad he comes to visit once in a while."

### Mark Sandman Square

*Mass. Ave. and Brookline Street, Cambridge*

A musician and songwriter best known as the bassist and lead singer of the indie rock band Morphine, Sandman is memorialized outside the Middle East, a restaurant and club he frequented.

**SQUARES, Page M6**

Anonymous or famous, their lives are marked in city squares. (Clockwise from the top:)

Edward Everett Square in Dorchester

Reverend Larry Love Square in Cambridge

Mark Sandman Square in Cambridge

Wilfred "Freddie" Suozzo Square in Cambridge


Professor Will Stackman Square in Cambridge

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## Maine

There's More To Maine



# A museum shelter for art — and snowshoers

By Jane Roy Brown  
GLOBE CORRESPONDENT

**WILLIAMSTOWN** — The surprising thing about the Stone Hill Center at the Sterling and Francine Clark Art Institute is not that it keeps a humble profile to blend in with the fields and forest around it, but that it puts those natural surroundings on display. In another time, this site, on a north-facing hillside squeezed among the Hoosac Mountains, the Taconic Range, the Berkshire Hills, and the Green Mountains, might have been chosen for a monastery.

The gray wood-and-concrete building focuses on its northern panorama, where a sloping meadow, planted with scattered trees (by local landscape architects Reed Hilderbrand Associates), drops away, yielding center stage to the rippling foothills of the Green Mountains. But step out onto the terrace, climb the exterior staircase from the lowest elevation, or gaze down an interior corridor, and the building presents abstract slices of sky, slope, and forest. I-beams, overhangs, low walls, stairwells, and cutouts are among the devices Japanese architect Tadao Ando employed to draw these scenes into the structure.

In short, the landscape is on permanent exhibit here, which means that, especially for outdoor types, it is not a complete loss to find the center's two intimate art galleries — well worth visiting in season — closed for the winter.

By longstanding tradition, the Clark has welcomed visitors to roam its 140-acre campus free of charge. Since the Stone Hill Center opened last year, the museum has invited year-round hikers, cross-country skiers, and snowshoers to use it as a sort of high-end warming hut. The entry-level floor offers restrooms, a drinking fountain, and lockers.

Nodding to the boom in geocaching — a GPS-assisted hunt for a cache of trinkets hidden in the landscape — the Clark even loans out GPS units at the main museum's front desk. Like museum admission, the devices are free to use from Nov. 1 to May 31, along with a set of coordinates, which can also be downloaded from the museum's website. ("I went out with one of our GPS units at lunchtime this fall, and our cache is very cool, one of the best I've seen," says Sarah Hoffman, the Clark's public relations and marketing assistant.)

Whether or not they try geo-

## If you go . . .



**Stone Hill Center**  
Sterling and Francine Clark Art Institute  
225 South St., Williamstown  
413-458-2303  
www.clarkart.edu  
Museum winter hours: Tuesday-Sunday 10 a.m.-5 p.m. Closed Thanksgiving, Christmas, New Year's Day. Admission: November-May free. June 1-Oct. 31 \$12.50 adults, free for students and children 18 and younger.

Galleries open June 1 to mid-October. Campus and trails open free, year-round, dawn to dusk. Restrooms, lockers, and water fountain open year-round. Trail maps available at the admission desk at the museum's main entrance.

caching, New Englanders will find the entire Clark Art Institute complex to be a hidden treasure. Largely because of its summer theater festival, Williamstown, although almost equidistant from Boston and New York, is culturally part of the Berkshires. The elegant main museum building, less than a quarter-mile from the new Stone Hill Center, houses the Clark's permanent collection, the core of which belonged to Robert Sterling Clark (1877-1956; heir to the Singer sewing machine fortune) and his wife, Francine. The couple concentrated on collecting mainly American, French Impressionist, Italian, and Northern Renaissance paintings. They opened the museum to the public in 1955.

Since 1972, the Clark has partnered with Williams College to offer a master's degree program in art history, making it both a public art museum and a research and academic center. The Stone Hill Center marked the end of the first phase of an expansion that will eventually include an upgrade and internal expansion of the Clark's main galleries and another building by Ando for special exhibits, classrooms, and conferences.

The two small galleries at Stone Hill Center occupy only a fraction of the building, which provides new quarters for the Williamstown Art Conservation Center, the largest regional facility of its kind in the country, which outgrew its old quarters on the museum campus. (Works that the conservation center has restored include Vincent van Gogh's "Irises," Thomas Hart Benton's "America Today" murals, and "Number 2, 1949," by Jackson Pollock.) During the week, visitors strolling outside the Stone Hill Center can peer in at conservators wielding long, dangling hoses and other mysterious tools of their trade behind the two-story glass walls on the north and east facades.

Two new walking paths, called Howard and Nan, connect the Stone Hill Center to the Clark's main building, bringing the total length of the campus trail system to about 3 miles. Although the new paths are gradual in slope and wide enough for walkers to stride side-by-side, a few shallow steps along the way prevent wheelchair use. (People who have mobility issues should drive to the parking lot and enter the building through the accessible main entrance, although the unusually tall glass doors there also are unusually heavy.)

With a little snow cover, the steps pose no obstacle to cross-country skiers and snowshoers, who will enjoy the bridges over brooks and swales. The Howard path traces the edge of the woods, while the Nan passes through thicker woodland.

Anyone who wants to savor the landscape and the building's playful interaction with it should start by taking in the northern panorama from the open terrace off the entry hall, opposite the main door. Outside, an architect-designed rack accommodates bikes, skis, and snowshoes. The main routes are the Pasture Trail (0.7 mile) and the Stone Bench Trail (1.5 miles), which share a segment through the stunning hilltop meadow. Older connector trails link portions of all the main trails.

The Pasture Trail cuts west across the slope behind the center's parking lot, following the course of least resistance for an easy climb. The first several hundred feet pass through deciduous hardwoods sprinkled with hemlock and white pine. It soon intersects the Stone Bench Trail, which traces a more precipitous north-south course up (or down)



PHOTOS BY BILL REGAN/FOR THE BOSTON GLOBE

Tadao Ando designed the wood and concrete Stone Hill Center at the Sterling and Francine Clark Art Institute. The building frames the surrounding landscape — mountains on all sides — and walking trails (left) of varying difficulty cross the institute's 140-acre campus.



the slope. Continuing west, the Pasture Trail meets the pasture at a cattle fence. A gate here — with a sign asking hikers to close it behind them — signals the presence of cattle and horses in the summer and fall.

Before snow falls, the traverse to the top of the meadow passes through tall grass. At the crest of the hill, scattered picnic tables overlook the main museum and the surrounding mountains. Several pairs of birches and maples, curiously entwined, seem to dance down the western slope. From the tables, the trail makes a

right-angle turn and descends steeply northeast through pasture before ending at the Clark's main parking area. Or hikers can follow the opposite course, heading southwest on the Stone Bench Trail on a looping route back to the Stone Hill Center.

The Stone Bench Trail, after climbing south up a forested slope, makes a sharp right turn at the edge of a clearing. From here it traces a wide southeast arc along the property's boundary. The stone bench stands in a clearing overlooking a forested western hillside. After this, the

trail makes another sharp turn east, then swings south to cross the meadow, leveling out and joining the Pasture Trail at the start of the northern slope to Clark's parking lot.

For those who didn't pack a lunch, this is a good place to end up, because the cafe in the main museum serves salads, sandwiches, and pastry. There's some world-class art here too, on view at no charge through the end of May.

Jane Roy Brown can be reached at [regan-brown.com](mailto:regan-brown.com).

## Anonymous, overlooked, but beloved in the square

► **SQUARES**  
Continued from Page M5

forming with his band in Italy, in 1999, Sandman collapsed on-stage and passed away from a heart attack at 46. Shortly after that, the memorial was erected. "Mark used to hang out here all the time," said Joseph Sater, owner of the Middle East. "His was one of the first bands to play at the Central Square World's Fair. God bless his soul."

**Medal of Honor Square**  
Summer Street and Cutter Avenue, Somerville

The small squares of Somerville are most often named for veterans. Located outside VFW Post 529, this square honors three Medal of Honor recipients: George Dilboy, an Army private first class in World War I; George Levick Street III, a Navy commander in World War II; and Thomas G. Kelley, a Navy captain

in the Vietnam War.

VFW Post 529 will be 90 years old next year, and is named for Dilboy. "I had a thought one day, that it would be nice to have something else in memory of him," said Bob Hardy Jr., post commander. "Dilboy wasn't an American citizen. He was a Greek immigrant who joined the military during the war. There's also a football stadium named after him, over on Route 16."

**Thomas F. Coughlin Square**  
Cambridge and Hampshire streets, Cambridge

This small square in the heart of Inman Square is named for Coughlin, who ran an insurance business here for over 50 years. Donna Coughlin Lyons, his niece who works at the agency's current location, has a decree from the city when the square was dedicated in 1997, "in recognition of the life of this native Cam-

### WHAT'S IN A NAME

Whom do you recognize on the squares to see at [www.boston.com/travel/](http://www.boston.com/travel/)?

bridge son."

"A lot of the people who are memorialized were first- or second-generation immigrants who came to Cambridge and stayed in Cambridge," said Lyons. "They often were people who gave something back to the community." Lyons, who grew up in North Cambridge, describes her childhood as a time when everyone knew everyone. "If you didn't know a person, you'd know someone in their family."

**Edward Everett Square**  
Mass. Ave., Columbia Road, East Cottage and Boston streets, Dorchester

Named after a congressman and Massachusetts governor, this busy intersection has more recently become known for its large bronze pear sculpture. At the New Market Farm Stand, there was some confusion among patrons as to who Everett was. "I think he was a farmer," was one guess. "He imported pears," was another.

In fact, the pear and the man have separate histories. The Dorchester Clapp pear was first grown here in the 1840s. Across the street from the sculpture, a bronze plaque details the history of Everett, born in 1745 in a house on the site (since demolished). There's plenty of new signage that identifies the tangle of street names; however, the sign marking the spot Edward Everett Square seems to have disappeared in the upgrade.



PHOTOS BY DINA RUDICK/GLOBE STAFF

Little Joe Cook Square (above) and Thomas F. Coughlin Square, both in Cambridge.



**Charles and Mary Karagozian Square**  
Broadway and West Place, Cambridge

Alice Karagozian is a lively 82-year-old who lives beside the square dedicated to her parents. "My dad was a schoolteacher in Armenia," said Karagozian. "He married my mother in Greece, and they came here to escape the

genocide. I was born here."

The Karagozians purchased two buildings across the street from one another. One was a small grocery store, opened in 1927. They leased the other, which operated as a drugstore for four decades (and now is home to 20th Century Provenance).

"In World War II, the grocery store was a center of activity,"

said Karagozian. "Soldiers of families we knew wrote letters to my parents. We sent them packages filled with cookies." A neighbor told Mayor Ken Reeves about the family, and he facilitated the square's dedication. "I was so pleased it happened."

**Professor Will Stackman Square**  
Memorial Drive and DeWolfe Street, Cambridge

Theater director, puppeteer, writer, and educator, Stackman is memorialized along Memorial Drive across from the banks of the Charles River. The location is apt, as Stackman was the technical director for the Cambridge River Festival while working for the Cambridge Arts Council. A 2007 online obituary refers to Stackman as, "a tireless advocate for good work under Spartan conditions in obscure venues."

Necce Regis can be reached at [nregis@gis.net](mailto:nregis@gis.net).

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