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**COVER PICTURE**

Detail of wall of Upstate New York cobbledstone school house. This herringbone pattern, known since ancient time but more commonly used in brick, was found in a “little red school house” of the 1840s near Palmyra, N. Y., where the front wall is laid up of long red smooth sandstone cobbledstones found at the nearby shore of Lake Ontario, while the sides and rear are laid up of cobbledstones found in the immediate surroundings, thus differing in shape and size from the lake-washed cobbledstones. The cobbledstone and mortar pattern is used as a veneer in front of a rubble wall.

Photograph by Gerda Peterich, architectural photographer and Associate Professor of Fine Arts, New England College, Henniker, N. H.
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PERHAPS YOU'VE NOTICED

... that after more than a decade New Hampshire Architect has taken on new physical dimensions.

Primary purpose of course is to effect a somewhat better presentation of content, whatever it's nature.

Things new, remodeled, altered or enlarged stimulate attention. We hope this effort merits the same.

It seems "apropos" at this time when we've taken on a "new look" to extend sincere thanks to any and all who in the past decade have contributed time, or money, or material in the interest of this Chapter publication — and particularly to our loyal advertisers.

Only time will tell but we hope that a decade hence, we can, if not sooner, effect another beneficial change, and at that time again thank our chapter members, advertisers, and the public for their continued interest and participation.

A I A — A G C LIAISON COMMITTEE ACTIVE — INTEREST OF ALL PARTIES WOULD HELP

Continued effort on the part of members of the A I A — A G C Liaison Committee with discussions on matters vital to all parties still goes on.

Subjects of interest at a recent meeting of the committee were retainages, unit prices, manner of issuing plans, alternates, listing of sub-contractors and pre-qualification.

A concise report on these meetings is issued by A G C and a knowledge of the committee's approach and attitudes can be a help to the architect and contractor.

Intentions of the committee are to eventually present the meat of the subjects at a full meeting of the two groups.

In the interim, through the medium of the A G C bulletins the general membership of both organizations might better acquaint themselves with the committee's activities as it affects their business conduct.

Associated General Contractors
Hold Spring Meeting

The Spring meeting of the A G C was held at Winding Brook Lodge, Keene, with in excess of one hundred persons attending.

Principal speaker for the occasion was United States Senator Maurice J. Murphy, Jr. who devoted part of his speech in urging the contractor to take a more active interest in government and politics.

Six new applications for membership in the A G C were accepted and voted. New Active Member is John A. Russell Corporation, Rutland, Vermont, building contractors. New Associate Members voted are Chadwick-BaRoss, Inc.; Eno Supply Corporation; Hardware Consultants, Inc.; Rila Precast Concrete Products; Smith & Pinard, Inc.
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Legend

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"B" BUILDINGS - 2 STORY - 1 BEDROOM UNITS
"B-S" BUILDINGS - SAME AS B BUILDINGS
ADDED THIRD FLOOR FOR
STUDIO APARTMENTS
A buildings 2 bed rm.

B buildings 1 bed rm.
BS buildings
studios
Photos by Eric Sanford
Manchester, N. H.
Frank DeBruyn (center) prominent Boston architect, receives from Joseph Genovese (left), President of the New England Concrete Masonry Association, a substantial check to help make possible the move of the famed Boston Architectural Center from its present Beacon Hill home to new quarters in Boston's Back Bay district. The move is necessary because the old quarters are a victim of Boston's urban renewal program. On the right is Joseph Mazza, a former President of the New England Concrete Masonry Association.

DURACRETE BLOCK COMPANY INC., SPONSORS HOME BUILDING PROGRAM. A I A and N A H B CHAPTER MEMBERS TO COMPETE AS TEAMS

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Homes will be designed by numerous members of New Hampshire Chapter, A I A and construction will be done by members of New Hampshire Chapter, N A H B, architect and builder working as a team.

Also participating in the program are businesses associated with the home building industry most of whom are making cash contributions to be used as awards to the winning architect-home builder teams.

Participating architects and home builders will be competing for a first prize of $5,000.00 to the architect and an equal amount to the homebuilder. Additional awards will be made by the judges.

Some of the conditions for eligibility on the part of the architect and homebuilder follow: Agreement to work as a team. Submit photos and drawings as demanded by the judges. Total cost of the house, including finished floors, appliances, out-door concrete masonry features and auto storage facilities shall not exceed $25,000.00 exclusive of lot and land improvements. Sponsors products are to be used throughout. The home shall have a 12" concrete masonry basement wall and shall feature 51% masonry exterior above grade with two interior walls of masonry construction. Judges will determine awards on the basis of the finished house. Awards will be based on: best house per dollar spent, livability, marketability and imaginative use of sponsors' materials.

Plans and the program are developing rapidly, it's an innovation in presentation in this area, the awards and prestige can be considerable, and the prospective home buyer will have a new concept for his consideration and his mortgage money.

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The Trustees of St. Mary's School have signed a contract with Dan Boisvert Co., Inc. for the construction of a new Laboratory Building. Work will be started soon and it is expected that the building will be ready for occupancy at the start of the school year in the Fall.

The new building is to house a combination Physics-Chemistry Laboratory, a Biology Laboratory, a Laboratory Demonstration Classroom, an Audio-Visual Room, and various Storage Rooms.

Credit List: Carter and Woodruff, A I A, Architects; Thomas Sadsi, Structural Engineer, Manchester; William Fuller, Mechanical Engineer, Concord; Philip Thomas, Electrical Engineer, Concord; Dan Boisvert Co., Inc., General Contractor, Littleton; Cyr Plumbing and Heating Co., Plumbing, Heating, Ventilating, Littleton.
THE MEANING OF ARCHITECTURE TO YOU

IF YOU LIVE IN A HOUSE, SEND CHILDREN TO SCHOOL, WORSHIP IN A CHURCH, WORK IN A PLACE OF BUSINESS, SEEK ENTERTAINMENT IN A THEATRE, DINE OCCASIONALLY IN A RESTAURANT, PLACE YOUR MONEY IN A BANK, TRADE IN A VARIETY OF RETAIL STORES, DRIVE A CAR MADE IN A FACTORY, BIND UP YOUR FAMILY'S WOUNDS IN A HOSPITAL, AND DEMAND A REASONABLE AMOUNT OF CONSIDERATION AND PROTECTION FROM YOUR COURTHOUSE, POLICE STATION AND FIREHOUSE . . . . .

. . . READ ON . . . . .
ARCHITECTURE IS YOUR BUSINESS

IT AFFECTS YOUR MOVEMENTS, YOUR SENSES, YOUR COMFORT, AND YOUR POCKETBOOK. YOU SHOULD KNOW MORE ABOUT IT.

Architecture is the design of spaces. For example, the arrangement of spaces inside a well-designed house keep children from running across the living spaces of adults. Noisy living spaces are separated from quiet sleeping spaces. In a school, imaginatively-related spaces provide the best education for the tax dollar. The spaces inside a good business building aid production efficiency by keeping the product or key document moving in a straight work-flow line.

Architecture is also the design of outside spaces; the way a house is situated on a lot, for instance, to let in light without unwanted heat, and provide privacy from neighbors. It is also the way these lot spaces are related to each other to form a neighborhood, and the way neighborhoods are related to each other to form a community.

A good deal also depends on the spaces between spaces; good planning enhances property values by providing an easy link between the house and retail store without jamming them together to the detriment of both. (Pulling them too far apart, of course, is just as bad.)

Planning spaces and their relationship to each other is the meaning of function in architecture, sometimes called utility. The way these spaces are arranged can produce beauty; another requirement of architecture. The way the enclosure is held up is the engineering part of architecture; the provision of strength.

The principles of good architecture have remained unchanged since antiquity. The words of the ancient Roman, Vitruvius, were paraphrased so well by Sir Henry Wotton in about 1600 that they are still quoted. He said: “Well building hath three conditions: commodity, firmness and delight.” It's still the same—function (commodity), strength (firmness), and beauty (delight).

Function is really the social purpose of any building. It is the architect's job to establish it in detail and translate it into the special language of design which an architectural education and practice—and only this study and experience—make possible.
What is to happen in your building? How many people will do it, and how will it be done? What result do you hope for? These are some of the key questions the architect must ask to translate the building's social needs into that design of spaces which provides Vitruvius' commodity.

Strength, or the ancient Roman's firmness, is provided by the building system of any age. Four thousand years ago, the people of Western Asia used the post and beam. The same system was refined by the Greeks. The Romans borrowed it, invented concrete, and inaugurated vault and dome construction. Centuries later, vault and dome construction was perfected in the Gothic architecture of Western Europe. Renaissance architecture and the Baroque, Georgian and Colonial forms which followed held nothing new in structural development. The nineteenth century was unique in architectural history in that it was a period of imitation in both the building systems and the appearance of previous eras. In many cases, this imitative hangover persists to this day.

A new method of building wasn't developed until the twentieth century, when modern steel made possible the development of the structural frame on which walls could hang like curtains. Today, the architect's search for new and better forms has led to engineering innovations in complex curved structures with thin concrete shells (ever try to break an egg by squeezing it length-wise in your hand?), warped plane surfaces and other methods of utilizing the complete tensional and compressive properties of materials and forms.

Today's architecture draws from many systems, using the old when it is indicated and the new when it is appropriate. Thus, the system itself, while necessary, follows and is subordinate to the functional forms that grow out of human needs.

Beauty is an abstract word which is usually associated with some form of art. Architecture is an art form, as are music, painting and sculpture. Like the latter two, it is a visual art, but unlike all three, it shelters people and is a primary aid to living. Man has sought beauty in one form or another since he crawled into a cave. He scratched decoration into the head of his stone ax; the walls of his earliest caves are covered with primitive drawings and paintings.

A public appreciation of art generally is in direct ratio to the amount of leisure time enjoyed by the people of any age. In pioneer America, the rigid austerity of the Puritans and the following rush westward created a psychology of expedience in building from which we are just recovering. Later, business tycoons collected art treasures from abroad and expressed their own powerful, if unsophisticated, personalities in bizarre structures borrowed from exotic places that impressed them. Thus midwestern bankers build Mediterranean villas, industrialists painstakingly assembled medieval castles, and houses patterned after Greek temples sprang up along the Hudson.

Today, beauty in architecture no longer imitates the past. It expresses the human needs and living habits of today, growing directly out of the forms and spaces these needs and habits require. This is really all that modern architecture is—the freedom to solve a problem of design without forcing the building (and the people inside it) into a certain "look."

For justification of this, we need only look to the past. Gothic was modern in its day. (In fact, many people of that time thought it barbarous; they complained it just wasn't "traditional" enough.) We no longer turn to Colonial as the wellspring of residential design; nor do we wear powdered wigs and knee-breeches. This does not imply breaking with the past just for the sake of doing it. The ancient Romans took hot baths and used bricks; we still do both. The point is that we use from the past what fits into today's needs and discard what no longer fills the bill.
Today, architectural beauty exists for itself alone, as does the art of any age. It enriches the lives of people. It is also used as a tool in contemporary society. One business corporation sells soap better because of the architectural expression of its function. Another expresses its personality better to visitors; the design is part of its continuing public relations program. By avoiding the prison-like appearance of the past, the school encourages the educational process rather than obstructs it. Today's factory removes an objection to its location by harmonizing with the character of its community rather than destroying it.

The criteria for good architecture, then, are the fulfillment of social purpose, or function; strength, or sound engineering; and beauty. This is what you should look for in any building. It is the architect's job to give it to you.

In order to serve his client's interests, the architect must evaluate the building's functional needs and consider them in relation to the site, the soil, the climate, the local laws, and the available budget, to name but a few considerations. Only then is the building designed and the drawings produced. He also prepares a book of specifications describing in detail what materials are to be used and how. From these documents, contractors submit bids. When the contractor is selected, building begins under the architect's supervision. The architect also must check suppliers' shop drawings and samples, supervise the required testing of materials, and, as the representative of the owner, certify that the work is done properly.

These are a few of the things which you should know about architecture. There is a great deal more, of course. Writing about architecture is a little like trying to describe Niagara Falls by playing the piano. The best way to understand architecture is to look at it. The best way to plan it is to look for an architect.
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NEW ENGLAND CONCRETE MASONRY GROUP AID TS BOSTON ARCHITECTURAL CENTER

The Boston Architectural Center, long a rallying point for members of the profession in New England, has fallen victim to the city's urban renewal program.

The gracious 18th century building atop Beacon Hill, which has served as the Center's home for more than half a century, will be torn down in June to make way for the Boston Civic Center.

New quarters have been found in a sturdy Victorian stable in Boston's Back Bay. The problem now facing the Center is to raise $250,000 needed to make the move possible in June.

The Center was founded in 1888 by a group of Boston architects who had studied in Paris. It is believed to be the last of the privately supported ateliers which flourished in many of the metropolitan centers.

Sponsor of many activities, the Center is probably best known for its night classes in architecture. Here talented young men and women, employed during the day in architecture or one of the allied arts, were given the opportunity to pursue an advanced architectural education for a purely nominal fee.

The five-year course, oriented toward the art as well as the science in architecture, seeks to develop good architects rather than merely good draftsmen. It has been supported generously by the architects and the schools of Greater Boston both with money and in time donated as instructors and critics.

It graduated some of the greatest names in the field of architecture in this country. It was here the first sparks of such past masters as Henry Bacon, Harold MacGonigle, Frederick Hirons and Otto Faelton were kindled. More recent graduates include Edward Stone, Louis Skidmore, Ralph Walker and Wallace Harrison. No less than 44 Rotch Traveling Scholars have been alumni of the Boston Architectural Center.

There are 600 alumni of the Center whose whereabouts are currently known. There are about 100 others who are "lost."

It is to these that the Boston Architectural Center is appealing to come to the aid of alma mater in its hour of need. Architectural firms who benefit from this source of trained personnel are also being approached. So are leading contractors and suppliers and other interested groups.

Such a one was the New England Concrete Masonry Association, which at its most recent meeting handed over a substantial check to the Center to make possible the move from Beacon Hill to Back Bay. The presentation was made to Frank E. DeBruyn, prominent Boston architect and an ardent supporter of the Center, by Joseph Genovese, President of the NECMA. Joseph Mazza, a former President of the NECMA, was the sponsor of the contribution.

The committee, which is heading the fund, is hopeful that other groups will follow the lead of the New England Concrete Masonry Association.

Chickens do come home to roost, though sometimes they seem to be traveling by way of the Far East.

It may be a lowbrow confession, but we miss vaudeville.

Most people know what needs fixing; some know how to fix it; and a few have already attended to it.

Discovering that you’re not so unusual as you thought is very reassuring, once you get over the disappointment.

Over the past century the march of science has been insignificant compared to the strides we’ve made in foolishness.

Adult education is wonderful on those occasions when it is adult and educational.

Today’s good craftsmen will be considered the Old Masters, a hundred years from now.

Few defeats are final.

Don’t encourage people to under-rate you.

Some people thrive on worry and feel uneasy without it.

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