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A REPORT TO THE AMERICAN PEOPLE ON
THE 150TH BIRTHDAY OF THE GAS INDUSTRY

Natural gas, born of solar energy, finds ever-increasing use and scope. From gas lamp to gas turbine, it matches the needs of America's growth. Today, it's the sixth largest industry in the U.S.A.

It's an interesting paradox that though gas plays an important part in the lives of most Americans, relatively few know anything about it. People know it's there, like some omnipotent unseen servant, but little realize what a vast, complex and growing industry it is. Hence, we invite you to read on and learn a few fascinating facts about America's sixth largest industry.

About 99% of the gas used today is natural gas... probably billions of years old. Its origin was in plant life "distilled" by solar radiation into a clean, pure energy form locked deep in deposits in the earth. Nowadays, offshore exploration has disclosed more gas reserves under the oceans' floors.

Gas is transported from its underground storerooms to most of the U.S.A. through an arterial system of pipelines and mains hidden beneath the earth. This superhighway system for gas is about three quarters of a million miles in total length. By 1975 over a million miles of gas pipeline and mains will keep up with the nation's needs. And what are the needs?

Heating: Gas heats more homes than any other fuel. Over 28 million homes at the moment. And eight out of ten new homes employ gas heat where available.

Cooling: Gas air conditioning is growing rapidly. It's central air conditioning and eliminates awkward window units. In fact, it uses the same ducts as a gas heating system in a home to provide all year climate control. And it's economical to operate and very clean. In fact, 90% of the buildings at the 1964-1965 New York World's Fair were gas air conditioned.

Cooking: Nine out of ten of America's professional chefs cook with gas. So do more than 43 million families. One of the reasons is simply that nothing can be regulated so precisely as a gas range. It's the best way to cook.

Water Heating: About 29 million families use gas. Its fast recovery rate heats water up to three times faster than other fuels. Families get instant hot water, at the tap, in unlimited supply.

Gas Total Energy: This is an increasing commercial use of gas. It heats and cools buildings and drives turbines to provide electricity. Already many of these systems are in use in motels, schools, and other building complexes. Watch gas total energy grow because of its great efficiency, versatility and low operating costs.

Many other uses: It would take pages to delineate the many other applications of gas energy. For example, in labs, research stations, firing ceramics, in chemistry, plastics, even brazing engines for space vehicles. You can see that gas moves right on into the space age.

Right now 125 million gas appliances operate in American homes. In only ten years, there will be more than 200 million gas appliances in American homes. And, talk of growth, last year the gas industry added 30,000 more miles of pipeline and mains to its network. That's about enough to go from New York to California ten times.

Finally, to demonstrate how large the gas industry is today (remember, sixth largest in the U.S.A.), there are over 30 billion dollars in investor-owned gas facilities. By 1975 (only nine years away) this figure will exceed 47 billion dollars.

It is a remarkable fact that an industry celebrating its 150th birthday this year can be so vital to the nation. Not only now but more and more so on into the future.

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FRONT COVER: Main entrance to Notre Dame College classroom building, Manchester.

Architect: Koehler and Issak.

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Granite State Architect
Notes And Comments

In the current national debate regarding conservation and industrial growth, one point seems to be forgotten. The new dams, highways and other facilities which are set off some where in the former wilderness usually carry the claim of the developing agency that the work will have recreational values. The following article from the Conservation News gives the argument against these claims, the argument that many people don't want any changes made in the natural settings, the valid argument that all recreational areas should not be equipped so that the average tourist or “outdoor lover” can drive to them in his automobile.

DOES SOPHISTICATION EQUAL MATURITY?

A national affluence has been gradually supplanting the forthright simplicity of yesterday with a new image of sophistication, in part sincere and in part false. Some would have us believe that simplicity is nothing more than raw adolescence, and that sophistication is a sign of maturity and of necessity, covered with a patchwork of cynicism. As a matter of fact, true maturity is the epitome of simplicity.

In reaching a new millennium in gracious living and body comforts through our technological genius and automation, we are being confronted with such problems as exploding populations, a shortage of schools, urban sprawl, little wars to contain big wars, a longed-for peace, escalating taxes, a diminishing water supply, a search for nonrenewable minerals beyond our borders, and increased space for recreation.

These are all accumulations of our pseudo-sophistication which we cannot sweep under the rug. Secretly we are becoming more frightened than we wish to admit, which proves that our sophistication is not mature.

To allay this fright we are now being told that we “never had it so good,” but no one prophesies for how long. And few if any speak out (Continued on Page 30)

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August, 1966
Notre Dame Classroom Building
Manchester, New Hampshire

Architects — Koehler and Issak, A.I.A.

General Contractor — Harvey
DESIGN a one building campus for a small, growing school. That was the assignment given Architects Koehler and Isaak for Notre Dame College in Manchester.

Located in a quiet residential section, the school conducted most of its classes in homes purchased in or near one large block. Although Liberal Arts in nature, the school had many students majoring in Music and Medical Technology, two areas of study lacking adequate classroom and laboratory space. Also required was an auditorium-gymnasium and a cafeteria in addition to general purpose classrooms.

Since the construction site was limited, the architects designed a three-story building, and set back from the street, it fits harmoniously into the neighborhood, despite rather massive proportions. The structure has plenty of space compactly divided into three sectors: classrooms and laboratories; auditorium and performing arts; and cafeteria.

The loggia entrance leads to a foyer on the middle or main floor. Beyond it is the auditorium-gymnasium with a stage at the rear of the two-story hall. To the right of the foyer is the general classroom area, while at left is the music section, with classrooms doubling as offices and practice studios, plus a small conference room.

The music rooms are situated along a corridor paralleling the length of the auditorium. Off the end of this hallway, at the rear of the building and adjacent to the stage, are the actors' dressing rooms and a shower-locker room used for physical education activities. The music department, conveniently located near the auditorium for concerts and musicals, is isolated from the remainder of the building so that sounds will not disturb other students.

The basement floor contains the 225 seat cafeteria, positioned under the auditorium; a study-smoking lounge, under the foyer; and the business curricula classrooms, as well as student and faculty special activity rooms and the school's bookstore, temporarily situated in a classroom.
(above) Auditorium doubles as gymnasium and has well equipped stage for plays or concerts.

(left) Foyer with auditorium entrance at right.
Student-faculty lounge on basement floor. Cafeteria is at right.
(above right) Science classrooms on third floor. (right) Language laboratory with tape console behind sound proofed window.

Third floor lecture hall seats 120 students.
The main floor classrooms, constructed in various sizes, are for general liberal art subjects, but the third floor is devoted to special studies. Included are eight laboratories; five for biology, two for chemistry and one for physics; a language laboratory with a separate sound-proofed master control room, and an amphitheater-like lecture hall seating 120 students. Administrative offices are also situated on this floor. While stairwells are at either end of the classroom wing, faculty members and guests may use the small elevator.

The building was constructed of reinforced concrete with steel framing for the long span of the auditorium. The resilient tile floors are set on ribbed concrete slabs while the walls are painted cement block, except where a vinyl covering was used in the corridors, foyer, auditorium and cafeteria. Wood paneling
Well equipped food serving line. Cafeteria is behind partitions at right.

More than 225 persons can be served in the cafeteria dining room.

forms display cases in the foyer and serves to screen the serving line and kitchen facilities from the dining area of the cafeteria. Acoustical tile is used on the ceilings.

The classroom building is specifically functional but the addition of the sculpture at the loggia entrance, the terrazzo floored foyer, ceramic tile of the supporting columns in the cafeteria and brick facing in the corridors of the music section, give the structure a pleasing aesthetic appearance, which, despite its size, is in keeping with its environment.

August, 1966
Main addition extends south from the original building.

Hanover
Junior-Senior High School
Hanover, New Hampshire

Architect — W. Brooke Fleck

General Contractor — Trumbull-Nelson Construction Co.
ARCHITECT W. Brooke Fleck was faced with several problems in designing an addition for the Hanover Junior-Senior High School. That community had recently joined with Norwich, Vt., in forming the Dresden School District, the nation’s first school district encompassing towns of two states. Although Norwich high school students had gone to Hanover as tuition students, the seventh and eighth graders would now also be coming across the Connecticut River to attend school in Hanover. The projected growth indicated that not only new classrooms would be needed, but also increased library, music, language and cafeteria facilities as well as room for study halls and changes in the school’s traffic flow.

In preparing his plans, the architect was also cognizant that school officials wanted to be able to group classrooms for related subjects. After a thorough study, the decision was made to build three additions at strategic spots on the existing school.

Clerestory windows serve the language classrooms on the second floor, while large modules provide bright interior for library.

Library has space for 25,000 volumes.
Library checkout desk extends into the hallway so that students may use it without entering library proper.
and to renovate other areas to meet the educational program.

A two-story addition of two classrooms and two laboratories was constructed at the south wing. Rooms in the existing building, among them the old library, were renovated to provide a compact grouping of rooms for the science curriculum.

A much larger addition, with two floors and a partial basement, was built onto the east wing. The emphasis here was the creation of a quiet area conducive to the teaching of languages, library research and general study.

The main floor has the library with space for 25,000 volumes and desks for forty students. Floor length windows, opening to the street, provide a bright interior and blue bookshelves add a color accent to the large room. Adjacent is a check-out desk which students may use without entering the library. Across the corridor is the librarian's office, glassed-in and positioned for control of the surrounding areas; and rooms for storage, audio-visual department, the lavatories and the teacher's room. The entire east end of the addition is a large study hall, equipped with beams designed to support sliding partitions which could divide the area into classroom sized spaces.

The second floor has a similar study hall and five completely sound-proofed language classrooms, served by movable tape consoles which eliminate the usual cubicles and enable the rooms to be used for regular classes. Since three of the classrooms are over the library and are parallel to a busy street, the architect used insulating glass in the clerestory windows and specified sound-proofed doors and walls. Also reducing the sound is the acoustical ceiling tile and wall-to-wall carpeting which is used throughout the larger addition. The carpeting and ceramic tile in the halls may have a higher initial cost than other materials, but Mr. Fleck feels that their (Continued Next Page)
maintenance costs are much lower.
Also on the second floor is a work and taping room used in connection with language studies.
The basement houses five comfortable preparation rooms for teachers' use plus an area for additional library stacks and textbook storage.
The project also called for the expansion of the cafeteria and music facilities. A small addition increased the cafeteria space by about one third and also provided a teachers' dining room. The serving line was moved away from the wall to permit two lines of students to be serviced, new doors were installed to improve the traffic flow and the kitchen equipment was brought up to date.
A band and chorus room was constructed partly on the existing and

All areas of the large addition have wall-to-wall carpeting on floors and ceramic tile on the walls.

A second serving line speeds the cafeteria service and a teacher's dining room was added.

Moveable tape consoles are used in the language classroom, eliminating the usual cubicles and allowing the rooms to be used for regular classes. Completely soundproofed, the rooms have clerestory windows on the side facing the busy street.
Band and chorus room was a part of small addition constructed over the cafeteria.

partly on the new cafeteria roof. Reached by a new stairway off the cafeteria, the music facilities include small practice rooms and instrument storage. The varied level band room was positioned to direct the sound away from classroom areas.

The new additions have concrete foundations and bearing walls with the floors supported by a bar joisted and steel deck. Interior walls are painted cement blocks except where the ceramic tile was used. The flat roof has the standard 20 year built-up tar and gravel surface.

Each new classroom has unit heater-ventilators which introduce fresh air or heat. The stale air is pumped out via ducts over the corridors. A new boiler was also installed and supplements the existing equipment.

Basement below study hall houses faculty offices and space for library and text book storage.
Three volumes, recently published by Dover Publications in New York, deserve the attention of those who appreciate intelligent interpretation of past architectural concepts in the United States. Each book is reasonably priced and is so written that it is absorbing to read as well as being widely informative. GREEK REVIVAL ARCHITECTURE IN AMERICA by Talbot Hamlin. (Softcover) 437 pages with 322 illustrations. $3.00. This is an account of important trends in American architecture and American life prior to the War Between the States. Its preface states that it is but an introduction to a great subject — the architecture of the entire country in its eager and searching adolescence. One of the purposes of the book is to offer a new vision of the fervent idealisms, social as well as aesthetic, which made an America that was broader than its wide acres and richer than the sum of all its resources. Various chapters cover: The background of the classic revival; 'Late Colonial' Architecture; The birth of American architecture; The Greek revival in Philadelphia; The Greek revival in Boston; The Greek revival in New York; The provincial Greek revival; The New England states; Why the Greek revival succeeded and why it failed. Its appendix offers the American development of Greek inspired forms plus some articles of architectural interest published in American periodicals prior to 1851. Actually the eclecticism implied by the term 'Greek Revival' (extending from 1820-1860) is not the true characteristic of the period. The author shows how a new leisure and independence in American life influenced its architecture. He admits that decorative detail was based upon classic precedent and especially upon Greek precedent not merely because of an increasing interest in archeology, but more on an enthusiasm for Greece itself, as witnessed by the number of new towns with names such as Troy, Athens, Ithaca, Ypsilanti, etc. The word revival is a misnomer, for this style was only a revival in that its decoration vocabulary was based upon classic Greek detail. In all other aspects, it was typically of America. The author accomplished an admirable amount of research for his book. His scholarly knowledge of the subject and his obvious enthusiasm for it makes this a valuable contribution to the history of the nation's architecture.

STICKS & STONES by Lewis Mumford. 238 pages (Softcover) $1.65. Second revised edition with twenty-one illustrations. A study of American architecture and civilization. In explaining his background and the earlier edition of this work the author writes: "I had explored with a notebook and camera the cities and villages of the Eastern
seaboard and had learned to use buildings as documents. I showed that the early towns did not belong to the New World, but were transplantations of the forms and institutions of the late medieval towns and villages in Europe. With this went possibly the first written appreciation of the New England village as an architectural entity. Here, and in the chapter on the Renaissance, I stressed the importance of vernacular building, usually overlooked by historians, whose interest in a building was often in proportion to the extent it imitated correctly the more genteel models of the Old World. My chief contribution to an appraisal of the architecture of the Colonial and Federal periods was to demonstrate that it was organically part of the culture of the time; hence, it could not be fitted into our own radically different scheme of life."

In STICKS & STONES Mr. Mumford has made a significant study of the relation between the individual structure and its urban or rural setting. Here he not only does justice to social conditions but also gives due aesthetic importance to the whole mass of building that necessarily serves as background for the outstanding works of civic and religious architecture. In its second printing this book is more than ever an important source work for the archi-

(Continued on Page 36)
The huge Duracrete Block Company, Inc., in Manchester, began in 1946 as a part-time business.
WITH the largest single cement block plant in the East, Duracrete Block Co., Inc., of Manchester, now produces 350 different kinds of block at the rate of about 50,000 per day. Its products are sold all over New England, New York and New Jersey, and are used for every conceivable purpose: commercial buildings, schools, homes, patios, and gardens - even garden furniture, such as tables and stools.

It was not always so. There are few building materials less beautiful in their raw state than plain cement blocks. When Duracrete was founded in 1946, cement blocks were strictly utilitarian, intended to be used only for plain functional buildings which had to be durable, strong, and not too expensive. But Dante Donati, founder and president of the company, foresaw the post-war building boom and hoped to make his product sought after as much for those very qualities as for the flexibility and the potential beauty he could see in cement block construction.

Dante's entire life has been linked, in some fashion, with concrete. A number of years earlier, his father, Donato Donati, had turned a part-time experiment into the full-time business of making concrete artifacts - urns, fountains, and bird baths, among other things. As a child, Dante had worked with his father, but when he grew older, he drifted away from his father's occupation. Finally, after working for a while on a road construction crew, he bought a machine to make concrete blocks and - as his father had done - began to operate it in his spare time, making a dozen blocks per day in his cellar and offering them for sale whenever he had enough to fill any sort of order. Convinced that the concrete masonry unit - the cement block - was the "most versatile building material in the world," he had begun his business.

Within eight years, Dante's foresight had proven accurate. By 1954 Duracrete was manufacturing 1800 blocks a day. The company had expanded as Duracrete products were used in industrial buildings, for house foundations, and finally - a real breakthrough - for entire homes, when people realized that for fire safety, for low-cost, sturdy construction, and for heat preservation, cement blocks could not be surpassed.

With Dante's concepts of the uses of cement block, the Duracrete Company has continued to grow, developing new designs and processes. Now a standard item, the batter block, a curved or slanted block used in highway construction, was invented there in 1954. "Glazon" is a trade name for a new block with one surface coated with a tile-like colored finish. This type of block is also manufactured elsewhere under a different name and by a different process. The Glazon process developed by Duracrete in-

(Text Continued on Page 38)

Founder and president, Dante Donati, in front of his office. The wall behind is stacked bond cement block; to his left, the fence is composed of decorative block. The cement sidewalk at his feet was finished by pressing small stones in a random pattern into its surface.
Robert Therriault carefully measures blocks as they come from the Besser machine. The machine agitates and compresses the concrete to fill every space in exchangeable molds. From there blocks are dropped onto a pallet, stacked, and sent to be cured.

Several types of cement block stacked in the yard, waiting for shipment. Duracrete recently received a single order for 500,000 blocks.
The irregularity of split block can make a handsome, rugged wall.

Blocks are cured by moisture and heat in huge kilns — actually a steam room. The doors are sealed by Zipperless Zipper, also made in New Hampshire.

David Stearns operates a more recent machine than the Besser. This English import makes paving blocks for walks and patios by compression only.
This home in Bedford designed by architect Alexander J. Majeski, AIA, has a round kitchen and a round utility room. The exterior is vermiculite-filled formbloc, a block developed by Concord architect Arnold Perreton, AIA.
Perretton's newest development in formbloc, designed for mortared walls, has a polystyrene Insert with metal reinforcement. The Insert, which leaves room for air space, is considered the ultimate in insulated block wall construction.

Blocklayers lay Inserts and metal reinforcements in a formbloc wall. For special purposes the Insert can be cut with a trowel or masonry saw.

The tongue-and-groove Air-Lock interlocking Inserts also are designed as spacers. They insure precision placement and uniform $\frac{3}{8}$" horizontal and vertical mortar joints.

August, 1966
Notes and Comments
(Continued From Page 7)

to say that we must control our demands in relation to available resources. This is a fundamental which can only be temporarily ignored.

Except for certain extremists the American public has recognized the industrial use of resources as the foundation of its affluence. In spite of past mistakes we have gradually learned that good husbandry of land and forests is necessary for a continued prosperity. We are fast waking up to the fact that water conservation may have even a greater priority.

Now a new dimension of use is being added — land and water for recreation. By some quirk of thinking in the past we have placed industrial uses in one category and recreation in another, but failed to realize that the same resources must furnish both. There is also a national frenzy that we will run out of open spaces for recreation — which has a certain truth in some regions — but it has produced too much off-the-cuff planning.

The demand for still higher standards of living has now become so entrenched that it is hearsay to even cast a doubt on our ability to meet these standards. Today a broad and varied pattern of land and water use for recreation is considered necessary to these high living standards — as much as food and clothing were a few decades ago. All this stems from a new leisure which has been thrust upon people more rapidly than they can handle. This leisure has developed an arrogant but often false sophistication.

Some people will never wake up to the fact that the goods they demand from the industries come from resources they wish to preserve in a pristine form, for recreation. The public wants its cake but also wants to keep it under glass. The mill worker wants no shortage of materials to interfere with his job, nor a shortage of wildlife, parks and open spaces to interfere with his recreation; and what satisfies one person's recreational needs does not satisfy another's.

Bold-faced resistance and unrealistic, fuzzy thinking cloud these is-
sues. Much thought should be given to displacing a long established industry of good repute or a tradition of private ownership unless the accumulative new values are so overwhelming as to brook no argument. But who has complete impartiality for such a judgment?

In older parts of the nation the recreation program, in a sense is back-tracking to halt certain types of expansion and invasion of those remnant areas suitable for recreation. In this regard improved methods of husbandry by industries and an enlightened look at the needs of recreation can often be worked out by acceptable compromises. Examples of this are the Redwoods of California, the Pictured Rocks and Sleeping Bear Dunes of Michigan and the Dunes of Indiana.

But what about those few symbols of natural magnificence still untouched by economic development? In these instances there would be no displacement to consider and certainly a different set of standards could be applied. One of these is the Grand Canyon of the Colorado River. Few natural wonders of the world even compare with it, but leaving its awesome grandeur to posterity is now under debate as against a dam or dams to water the deserts of Arizona. All this while we take lands out of cultivation in other places through subsidy payments.

The Grand Canyon was the one marvel of nature which many people felt was safe from man-made ambitions. Here the dignity of nature's handiwork was so tremendous that no one would dare defile it. Thous-

(Continued on Next Page)
Comments (From Page 31)

ands have seen it and thousands are stunned by the impudence of man to dam up portions of it.

In recent years few dams have been built that are not touted as a boon to recreation, whatever the primary purpose. Consideration is seldom given to those people who enjoy things the way they are. Today natural beauty spots must be warped out of shape so that all the inept and left-footed people can have access.

The great press for recreation appears to be an escape value without too much objectivity. Some people are content with simplicity and peaceful surroundings, others want crowds, noise and confusion as a back-drop to show off their newfound sophistication and all groups have public leadership chasing its tail to satisfy all demands.

Behind this hew and cry for recreational development is an army of cold-eyed promoters and commercializers whose only motive is to capitalize on public property, but they mesmerize the starry-eyed tourists. Industry knows that people want the products of their factories more than they want aesthetics. If sophistication means maturity, we have yet to crawl out from under the rocks. — ERNEST SWIFT

A.I.A. President Speaks

The need for architects to become more interested in and more knowledgeable of the complex problems facing our decision makers, was among the topics expressed by newly elected A.I.A. President Charles M. N. Nes, Jr., in his acceptance speech at the national convention.

"The challenge of our time," he suggested, is explosive urbanization. Our responses as architects to this challenge will determine ultimately the role and significance of our profession in society. It must continue to be our single most important objective."

While congratulating architects for becoming more vocal in their concern for the physical environment, Mr. Nes cautioned that "In spite of the radical changes that have taken place in the forms of contemporary design, there has been
little modification in our traditions and methods of practice, and little has changed in the education of our students. We still do not know with any certainty what the profession must do and, hence, what it must be. Indeed, we don’t really know how or where American citizens will want to live as they become more affluent, more mobile, better educated, and with vastly more leisure time.

“This is why I place effective education of our students and ourselves as a most pressing and profound need. You cannot solve today’s problems until you know what they are, and you cannot set up goals or educational processes until you learn what the architect should be tomorrow, what responsibilities and requirements his clients will demand of him, what sort of buildings will be needed, built by what kinds of organizations, and by what kind of building teams. “Answers to these questions are possible. Business and industry have used the research method in planning answers to these questions. The scientific method is not new. It is a new and vital way of thinking. The architect must learn how to use it for the benefit of himself and his clients. The architect must adapt himself to the use of research. The architect must learn how to plan.

(Continued on Next Page)
Comments (From Page 33)

ning their products, production, future growth, and expansion for a long time. Government policies and programs are increasingly dependent upon an intelligent study of future needs. We could well take a leaf from the research methods of business in this area. Although no single architect or office and perhaps no single university is capable of this sort of study, the combined brains and talents of our profession, working with educators, the building industry, and selected clients, certainly would be.”

President Nes continued, “This is a task we must undertake if we are to be truly prepared to meet the needs of an urbanized society. It is an undertaking that cannot be left to personal opinions or intuition. I plan to initiate and support projects designed to move the profession toward the future with confidence, purpose, and direction.

“We rightly regard ourselves as artists, sometime even as sculptors. But we are, above all, architects in the old and full meaning of the word. God forbid we ever lose this. Whether we admit it or not, we must be generalists in a bigger sense than this creative image implies. Our concern must include not only design but the total building concept, from its inception by the client to its physical completion as a project. The client’s real needs, his budget, the engineering practicalities, the legal and tax aspects, and the broad social and economic impact of the concept are parts of a true architect’s responsibility. In this age of specialization and compartmentalization of knowledge, when a building project requires an ever growing team of specialized participants to plan and build it, we must accept the role as a synthesist, bringing together the many aspects of the problem and the many talents needed into a coherent and unifying whole. To do this we must accept the restraining disciplines inherent in community planning, where the individual building is of little importance in relation to the whole. I might also suggest that since no building project can be distinguished without the cooperation of an understanding client, we attempt to include him, the traditional patron of architects, as a full participant in the process of design.

“I am concerned,” he said, “that because of our inclination toward isolation from the community we have left the decision making to others. We must regain our traditional identity as a man of many parts. Some of us have been in the not too distant past, artists, writers, inventors, philosophers, successful politicians, and even good businessmen.

“If we can become more interested in and more knowledgeable of the complex problems facing today’s decision makers, we will be more qualified to participate in those councils and more certain of obtaining a decently planned America.

“Perhaps I need to reduce all of this to a few simple terms. Architects must be all they have been but still much more. This is not a speech calling for a new renaissance man. It demands a new collective capability and a new collective image for a profession that performs every function expected of it in the main.
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Book Reviews (Cont. from Page 23)

LOST EXAMPLES OF COLONIAL ARCHITECTURE by John Mead Howells (large, softcover) 244 plates. $2.75. Buildings that have disappeared or been so altered as to be denatured are explored in this unique book by an architectural scholar long admired especially in New England. He spent seven years compiling the material, the project having been made much more difficult by the fact that he wanted to include none but works of real merit in design. Both this book and his ARCHITECTURAL HERITAGE OF THE PISCATAQUA have become even more valued since they have been out of print and it is good news that this "sedentary tour to monuments of American art" is available again. Obvious throughout is the effect that the ruthless march of urban "improvement" has had on an important segment of our cultural heritage. Mr. Howells covers an area ranging along the Eastern seaboard from Maine to Georgia. Among the public buildings from New Hampshire are the following, all in Portsmouth: The Athenaeum, Franklin Hall, and the New Hampshire Bank, plus Old Dartmouth Hall, Dartmouth College, Hanover. Among the town houses illustrated are The Admiral Storer, The Haven, Woodbury-Langdon, Hill, Boyd-Raynes, Judge Sherburne and George Jaffrey, all Portsmouth residences. Also shown is an Islington Street, Portsmouth, doorway and the old Garrison house, Dover. Interiors include the George Jaffrey House whose window reveals, woodwork, corner cupboard, detail of front entrance and types of clapboarding are displayed plus panelling from an old home in Washington Street, Portsmouth (now a part of Strawbery Banke). Of particular value are views of the old Gun House Arsenal and Powder House in Portsmouth.

Most of the photographs which Mr. Howells assembled came from rare periodicals or architectural museums. They depict details in gratifying clarity. As a result his book cannot help but be a source of inspiration to every designer, architect or lover of the American past.
stream of America's development.

"I shall do my best to broaden the Institute's knowledge, further public and professional education, and promote the involvement of our profession in the affairs of the community. I am certain I shall receive your help."

Annual Meeting
The annual meeting of the New Hampshire Chapter, The American Institute of Architects, will be held Nov. 18, 1966 beginning at 5:30 p.m. The location was undecided at press-time.

Featured speaker Richard Lee, Mayor of New Haven, Conn., will discuss "The Problems of Revitalizing an Old City." The meeting will include election of officers, exhibitions and awards, social hour and dinner.

Hunter Appointed Vice-President
Mr Edgar H. Hunter, A.I.A. of Hanover has been appointed a vice-president in the architectural firm of Lyles, Bissett, Carlisle and Wolfe, A.I.A., and will direct their Raleigh, North Carolina, office.

Hunter, whose firm of E. H. and M. K. Hunter celebrated twenty years in Hanover last fall, began his new duties on June 15. Mrs. Hunter moved the rest of the family and household to the south this summer.

The Hanover firm's current projects will be completed under the direction of Roy W. Banwell, associate in the office for the past seven years.

In Memoriam
New Hampshire architects were advised in July of the death of William M. Cooley, President of the Guild for Religious Architecture, in an automobile accident on July 15.

Noted for his energy, interest and devotion to the guild, Mr. Cooley had served it as membership chairman, General chairman of the Chicago Conference in 1965, and during this past year and a half as President. He had been zealous in his work toward a truly interfaith membership, and it was his hope that the Guild, in its new posture as an affiliate of the A.I.A., could represent the professional voice of all architects dedicated to the excellence of design in religious architecture.
The reviewer would like to add here that even though these books are listed as softcover this should by no means be construed in the usual sense of a so-called paper back edition. These are meant to be permanent, their paper is of the opaque type which will not become brittle. Pages are sewn in signatures and the binding will not crack and split. They make a thoroughly desirable addition to any library.

A book that does not deal directly with architecture yet has a collateral claim for attention is COLONIAL LIGHTING by Arthur H. Hayward. Dover Publications (softcover) 198 pages. $2.00. 169 illustrations. Third enlarged edition. A truly prodigious work this book covers the story of lamps and other lighting devices in the United States beginning with the early rush light holders and ranging on up to the elaborate chandeliers of the Federal period. Illustrations include probably the largest selection of antique lamps ever shown. Each chapter contains information on colonial life, customs and habits, place of acquisition of each lamp, and other unusual notes valuable especially to collectors. The re-publication of COLONIAL LIGHTING should be of particular appeal to antique collectors, designers, historians, and those interested in Americana.

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Duracrete (Cont. from Page 25) involves spraying the finish in several steps instead of pen-casting it. The company feels its method and product are superior because of the variety of textures possible and because of the color quality.

Developments in design and process not originated at Duracrete also have found an enthusiastic reception there. Arnold Perreton, AIA, a Concord architect, recently developed a new formbloc which Duracrete has begun to produce. An important modification of Perreton's original formbloc invention of about ten years ago, the new formbloc, used in mortared block wall construction, has a three-inch-thick polystyrene insert placed within it to provide high insulation and help eliminate dampness. This development, allowing the construction of block walls without use of wood or metal forms, has proven both economical and efficient. Formbloc is highly recommended for electrically heated buildings and for air-conditioned buildings. Thermal tests made at Pennsylvania State University and computations made by Dynatec Corporation of Cambridge, Massachusetts, show that standard formbloc wall has a U Factor of .09.

The concrete block industry in general, and Duracrete in particular, has indeed come a long way in the past twenty years. Contemporary architects are now making use
of concrete block in all its forms. From Royal Barry Wills, who designed a traditional home with white split block veneer, to Frank Lloyd Wright, who used concrete to express some of his most venturesome ideas, architects have found new uses of this material the most promising of developments in American construction.

Dante Donati hopes that, as big as his business is, it is only the beginning for this part of the country. Concrete blocks, he believes, “are the foundation for the future,” their total possibilities as yet unrealized. “People have to work with it and live with it before they begin to understand it,” he says, but once they “discover all the things that can be done with cement blocks, we won’t be able to keep up with the demand.”

Community Planning Seminar Begins Oct. 5

People who are interested in better communities and the problems involved in community growth and improvement may take advantage of a 10-week series of Wednesday evening sessions that are aimed at giving them a clearer understanding of the “big picture” in community planning. The classes begin October 5, end December 7, and are being jointly sponsored by the University of New Hampshire and the State Office of Planning and Research.

The meetings will be held in the State House Annex in Concord from 7 to 9 P.M. on Wednesday evenings. Each session will have top experts in the field of community development as speakers and leaders of practical discussions. Subject matter has been carefully selected from many years of experience in coping with the problems which beset local planning and zoning groups, it was stated.

The series is open to people who are already members of local planning boards and similar associations and to any public spirited citizen who wishes to learn more.

A fifteen dollar fee will cover the entire cost of the seminar sessions. Registrations may be made through the Resources Development Center, Morrill Hall, U. of N. H., attention Mr. Silas Weeks.

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