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1966 Architectural Design Awards

FIRST AWARD: Keene State College Commons. Carter and Woodruff, Architects.

MERIT AWARD: Berwick Academy Dining Hall. Koehler and Issak, Architects.
1966 Workmanship Awards

Architectural and Workmanship Award Juries

Members of the Architectural Awards Jury included Chairman John Herron; John W. McConnell, President of the University of New Hampshire; Richard Brayton; Rt. Rev. Msgr. Wilfred Paradis; and Thomas E. Hardenbergh, III. Projects for judging were submitted from the offices of E. H. and M. K. Hunter, W. Brooke Fleck, Frank Kennett, Jr., Koehler and Issak, Carter and Woodruff, and Arnold Perreton.

Members of the Workmanship Award Jury included Chairman Roy Banwell, Russell Harmon, Frank Kennett, Jr., Edward Lewis and Douglass Prescott.


FIRST AWARD, CO-WINNER: Sunset Heights School Addition. Contractor: Donald Snyder and Son, Inc. (Photo: Award presented at annual meeting to Mr. Snyder by past Chapter President John A. Carter.)

November-December, 1966
“Who Designs Cities?”
An Address By Mayor Richard Lee

REBUILDING a city is many things. It is the art of dealing with people. It is the art of politics. It is sometimes the art of compromise, but it is fundamentally the art of getting things done.”

That is essentially the viewpoint offered to the annual meeting of the New Hampshire Chapter, the American Institute of Architects, by Mayor Richard C. Lee of New Haven, Connecticut.

He presented a different answer to the question “Who Designs Cities?”, because he spoke not with the background of an architect, builder, professional planner or urban renewal expert but from the somewhat precarious platform of politics. He spoke nonetheless with authority for as a long-time city councilman and now mayor, he has been actively involved with all of the problems and successes which are creating a revived and economically stable city core, all without sacrificing quality building design.

In addressing the meeting, held at the State Historical Society Build­ing in Concord, Mayor Lee said, “It is my conviction that when we talk about the problems of America, we are talking about the problems of cities. In a little more than ten years, four out of every five people will live in urban America. Even today, ninety percent of the 17,000,000 people of California live in urban areas.

“I believe a city can be as great, as glorious, as magnificent as it wishes. A city can be as great as the dreams of its thinkers, as fine as the ambitions of its citizens, and as beautiful as its leaders desire.

“The word “design” means many different things. To a politician it can mean the path or means to a particular end, to the architect the arrangement of elements that make up a building, to the planner deliberate, step-by-step projection of the future, and to the businessman it can mean an underlying scheme which he does not care to understand but which he molds to his own ends.

“All of these disciplines must combine to build a city; and, therefore, each must know and understand the principles and rules which guide the other.

“Perhaps the clearest statement of the rules of building has come not from a politician, nor from a planner or an architect, but from Yale’s late President, A. Whitney Griswold:

“There are, I think, two simple rules which Yale should strive to follow in its architectural policy. Both rest on the fact that the periodic construction of new buildings has always been and always will be a necessity that can be neglected only at the cost of retrogression and ultimate decline. The first rule is that each new building should be truly functional ... it should do what it is supposed to do with the utmost efficiency in terms of its stated purpose. The second rule is that each should come as close to the ideals for a building of its kind as the architectural genius of its era is capable of bringing it.

“But beyond rules — and even Whitney Griswold’s definition went beyond rules — the designing, planning and building of a city is the creation of a form of art to inspire all men.”

Mayor Lee continued, “When we build or rebuild cities we in mind a design. It can be the least-cost design of business, or the functional design of the traffic engineer, or the visionary grand design of an artist. These several designs can clash or go undirected and result in chaos, confusion and ugliness. Or they can be directed harmonized and shaped to create an exciting, vital and beautiful environment.

“The role of a Mayor in America

The newly elected officers of the Chapter for 1966-67 are Alex Majeski, President; Guy K. C. Wilson, Vice-President; Richard Dudley, Secretary; Donald Dennis, Treasurer, and John Carter, Director.
today, as I view it, is, among many other things, to be inspirational; to meld the views of many, to bring together the esthete and the worker, the politician and the educator, the institution and the industry, the neighborhood and the central city.

"And while these programs are underway, the Mayor must also face the wrath, the doubting, and the criticism of those to whom every two, or four, years he turns for support and for renewal of his responsibility.

"We have acted on our convictions for thirteen years in New Haven. We have not always been successful, but, on balance, we have produced results beyond our fondest dreams. We began with a broad view of the City, planning not in physical terms alone, but, as well, in terms of economics, housing, visual design, development of our human resources and a dozen other factors which mold and shape the life of a modern city.

"In the beginning, the economics of urban renewal were new and untried. Its political support was at best an unknown, for we were tampering with people's lives and habit patterns on a scale never before attempted in a democracy. But our first project — Oak Street, once one of New England's worst slum areas, proved that redevelopment was economically feasible, that it need not be political suicide and it proved that urban renewal was indeed a potent and effective tool for achieving many of the City's comprehensive planning objectives.

"Since Oak Street, the story of New Haven has been a story of evolution — step by painful step. Each new project was made possible only by the cumulative, demonstrated success of everything that had come before. The plans of the City were then, and are now, reviewed by all interested individuals and groups — both city-wide and neighborhood. For it is our conviction that not only does the City have a design but these people also have a design which must be incorporated in our plans.

"Our total view of the City indicated that the next most urgent problem, after eliminating the Oak Street slum, was to re-establish the eco-

(Continued on Page 11)

Need Apparent to Re-establish U.N.H. School of Architecture

According to a recent Chapter survey, there is sufficient need to consider the re-establishment of a school of architecture at the University of New Hampshire. This opinion was presented to the annual meeting by past Chapter President John A. Carter. He said that fifty questionnaires have been returned from offices in the three northern New England states, and of these, thirty expressed a current need for personnel, fourteen indicated a need for more help in the near future and approximately seventy positions were reported open.

This would indicate, he reasoned, that there is a considerable void in this region for architects but the same trend is common throughout the nation.

Mr. Carter explained further, "There is one overpowering reason beyond this. The population is increasing at an accelerating rate. In the next thirty years we will produce again all the building we have taken more than 300 to do. While this is neither a new nor original statement, its implications have not yet dawned on us. We are already attacking some of our city problems. They are acute; but, an 'urban renewal' project conceived as a thing unto itself or even related to the city as it is now is a short-sighted folly. How will the project and the city work and be as a place to live when it is twice as big in the foreseeable future?

"The city planners," he continued, "while essential, cannot resolve these problems alone. Certainly the architects cannot either. The president of The American Institute of Architects, Charles M. Nes, Jr., puts the case this way: "But... as ignorant and unprepared as we may be to deal with the complex design problems of this age, we are still the only profession that is trained in the three dimensional planning of the urban environment." Planners and architects together can provide the professional basis of sound, long range improvements.

Mr. Carter concluded, "The obstacles in the path of re-establishment of an architecture school are large; many worthy reasons can be found for not doing it. We are talking about the place we will be living in, the place our families will grow up in. These problems will not go away and, without attention, will become larger and more acute. We dare not delay any longer. We must begin to train the people who can help solve our acute environmental problems."
The New Hampshire Chapter
AMERICAN INSTITUTE OF ARCHITECTS

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and gratitude to

ERIC T. HUDDLESTON, F.A.I.A.

In appreciation of his leadership
and service to the architectural
profession for over half a century

JOHN A. CARTER
PRESIDENT - NOVEMBER 18, 1966

ERIC T. Huddleston, F.A.I.A.,
college instructor of many New
Hampshire architects, was honored
for his services to the Chapter at the
annual meeting.

Mr. Huddleston was the Chapter’s
first president in 1948 but his serv­
ces to the profession go back much
further, to 1915 when he joined the
University of New Hampshire as
Supervising Architect and professor
of Architecture. The curriculum was
terminated in the days of World
War II, but in the years before that,
half of the state’s architects got their
training from “Hud.”

The annual meeting began as an
evening of reminiscing for the
teacher and his former students and
reached a climax with an award
presentation from John Carter, out-
going President of the Chapter. John
W. McConnell, President of the
University of New Hampshire, spoke
on Huddleston’s contributions to that
school and Nicholas Issak, a former
student, paid tribute to Huddleston’s
outstanding record as a teacher and
of his service to the Chapter. (A
feature article on Mr. Huddleston
begins on page 24).
Lee Speech (From Page 9)
nomic strength and vitality of the
center city. Through urban renewal
a complex of new commercial build-
ings has made a bridge, both liter-
ally and figuratively, from the new
Downtown Expressway to the Green
— from the new to the old.

"Of course, we have our critics
of the aesthetic design of the new
downtown. It has been said our de-
partment stores are too commercial.
What else can a department store
be but commercial? Is there not a
commercial design that responds to
merchandizing, new shopping habits
and a myriad of other business rules?

"But," he explained "the point
about any downtown is that the
structures are commercial first, and
all else second. Their commercial
success — not their artistic merit —
is the key to the success of New
Haven's entire re-construction. It is
a fact of urban life that decisions
on planning, or architecture, on eco-
nomic development cannot be di-

"As a Mayor I can tell you that
every building which is demolished,
every school which is built, every tax
dollar which is spent, every business
which is relocated, has its political
consequence — positive or negative.
The politician, the planner or the
architect who forgets, or ignores,
that fact does so at his peril.

"Even progress must be justified,
for progress means dislocation and
change to many families and busi-
ness. An action that may seem
absolutely necessary to some, may
also to others mean the loss of a
long tradition, a business clientele
or a favorite neighborhood.

"It is precisely the commercial
success of our new downtown that
has made the whole city — skeptics
and old faithful alike — a community
of believers. It has provided the
economics and political impetus for
the city to pursue all its other plan-
ing objectives on a broader scale
and with greater daring, vigor and
confidence.

New Haven has mounted a mas-

mayor said, in tearing down the old,
the city has recognized the respon-
sibilities to repair and rebuild "a
spirit of neighborhood interest, opti-
mism and confidence." Only that
which is beyond repair is razed and
new facilities are provided to meet
all community needs from super-
markets to libraries. Existing hous-
ing is rehabilitated where ever pos-
sible not only by the city but with
private funds, as evidenced by the
nearly 9,000 living units which have
been restored by private property
owners.

"Controls over design in New
Haven come second to human prob-
lems. The public acceptance and
implementation of design controls
depends on broad-based concern.
First we had to attack the slums,
and the misery and despair slums
produce.

"One look at our cities is enough
to convince anyone that concern
for design has been lacking. When
assistance to build was finally of-
erred to cities by Congress in the
Housing Act of 1949 — the goal
(Continued on Page 32)
Rockingham County Administration and Justice Building
Exeter, New Hampshire

Architect — Maurice Witmer
General Contractor — LaRell Construction Co.
FOR decades the counties of New Hampshire have been conducting their official administrative and judicial business in a wide assortment of buildings, many of which are in need of urgent repair, lack necessary space for the records, offices, and, in the courtrooms, have generally poor lighting and acoustics.

These conditions all existed in Rockingham County, which was also plagued with having two separate court houses, one in Portsmouth, another in Exeter, plus a third building, for records, in the latter community. Adding to these problems was the rapid growth of the county, second only to Los Angeles in the United States. This meant increased pressures on the already cramped records offices and overloaded courts.

To meet these demands, Rockingham did what no other New Hampshire county has done in years: construct a new building to house all associated departments.

Since this was, for New Hampshire, a new type of building, many conferences were required by Architect Maurice Witmer with all county officials to ascertain space requirements and develop special design details. The County Commissioners suggested a T-shaped building which Architect Witmer developed into a three-story structure with space for current needs and future expansion.

Because of its function as the center of county governmental services, the building required many
design characteristics in keeping with its purpose. Elements of judicial dignity are present throughout, particularly on the brick-faced exterior with the structural concrete, contemporary classical façade at the main entrance. The attitude is further expressed with the building's rural setting, back from the road and behind a wide expanse of lawn.

The ceramic-tiled foyer, well illuminated with fluorescent lighting through suspended ceiling panels, is pleasant and relaxing. Adding to its appearance are the terrazzo floor, island planter and comfortable chairs. Although a person may enter with heavy thoughts, the foyer should provide a restful influence.

Behind the planter, which stands near the rear of the foyer, is the entrance to the Probate courtroom, another area where one is conscious of the business for which it was designed. Pre-finished flexwood wall panels and birch benches for the Judge and his clerk are complemented with wall-to-wall carpeting. The acoustically designed ceiling is lowest in the rear and rises step-like in levels towards the front of the room.

On the second floor, approximately over the Probate, are two Superior courtrooms. Before the new construction, court was held either in Portsmouth or Exeter and, because the Clerk of Court must attend the sessions, only one building was used at a time. Now, with the rooms side-by-side, the Clerk can serve both efficiently.

These courtrooms are finished similar to that of the Probate with flexwood siding and acoustical panels on three walls. The front of the room behind the judicial bench has flexwood panels of alternating light and dark shades. These panels form vertical steps which diminish to the side walls. The alternations also correspond to the levels of the acoustically designed ceiling which

Foyer planter has transparent map of the county. Door behind planter opens to the Probate Court.

First Floor Plan

Granite State Archi
Probate Courtroom.

is lowest at the sides of the room and rises to the center. Again, wall-to-wall carpeting and leather furnishings add to the impressive surroundings.

The basic overall floor plan is one of special purpose rooms in the main, or central, portion of the building and office wings at either sides. On the ground floor, this central space is for the vaults and offices of the Registers of Deeds and Probate. The east wing contains the mechanical plant with steam conversion heaters and air conditioning equipment for the courtrooms. To the right of the Probate in the west wing is the lower half of the Sheriff's department which includes day cells for prisoners and a garage for department vehicles. Also on this floor, near the front of the building, is a cafeteria serving the forty to fifty full-time employees and the many people present during court sessions.

In addition to the foyer and Probate courtroom, the main portion of the first floor houses the offices of the County Commissioners, Probate Judge, New Hampshire Probation Department, and conference rooms. The east wing is occupied by the County Extension Service, with the County Sheriff and his staff in the west wing.

The second floor is reserved exclusively for use by the Superior Court and associated officials. The bulk of the space is for the courtrooms, which are surrounded by a hallway off which are chambers for the Judges and stenographers. Approximately over the foyer are several lawyer-client conference rooms, an attorneys' smoking lounge, and a proposed law library now doubling as a hearing room. The east wing has offices and the records vault for the Clerk of Court, while jury and deliberation rooms fill the west wing.

The building has four stairways, two for the public, one for judges and another used mainly for bring-
Superior Courtroom.

Clerk of Court's office.

Second Floor Plan

Granite State Archi...
ing prisoners from the ground floor to courtrooms on the third. Between the public stairways and the outside walls is an air space which the architect has provided with exterior windows and interior Kalwall panels, adding another decorative touch plus better lighting. There is also an elevator for judges and one for the public.

Standard structural and building materials were used: concrete slab foundations, concrete walls for the ground floor and masonry on the upper two, and vinyl floor tile with suspended acoustical tile for ceilings.

Steel stud partitions were also incorporated as part of the fire-proof construction. The roof is built-up tar and gravel.

The cost of the $845,000 structure, using approximate figures, was sixteen dollars per square foot based on fifty thousand square feet.

The Rockingham County Administrative and Justice building is the first New Hampshire example of what other counties are planning, or should consider; the Victorian structures now in use are simply not adequate to service the needs of the burgeoning populations of the present and near future.

(Top) offices of the County Extension Service. (center) Cafeteria serves building’s forty-five full-time employees. (below) Registry of Probate office and vault. Registry of Deeds layout is similar.
Concord YMCA
Concord, New Hampshire

Architect — Arnold Perreton & Associates
General Contractor — Harper Construction, Inc.

An artist's rendering shows the sculptured aluminum figures which will be mounted on the north elevation of the YMCA building in the near future. The figures are to represent the diversified activities in the building. They will stand against the wavy, blue glazed-brick panel which represents the pool.
CONCORD'S old YMCA building was crowded on a small lot in the center of the City's business and government district. When YMCA officials, following current building trends, searched about for a less central relocation site to modernize and expand their facilities, they discovered not only that spacious lots are hard to find, but that, even if they could have found one, it would not have been as suitable as the location they already had. The YMCA, after all, serves city children and local businessmen; it must be central. When it got the opportunity, the YMCA bought the small adjoining lot and decided to rebuild and expand there. After consulting the architect, the YMCA further decided that, rather than raze it, they would renovate the old building, since doing so would result in substantial savings of construction costs.

Architect Arnold Perreton's problems were many. In a very limited area, he had to provide such new services as a pool, an archery range, a squash court, and a health center, and at the same time to expand and improve the existing facilities. The YMCA needed a new gymnasium; it needed more residence apartments and more and larger shower and locker rooms. In accordance with YMCA regulations for new structures, the various groups — comprising men, women, boys, and health club members — each needed separate showers and locker rooms and separate means of access to the pool and gymnasium. Besides all this, Perreton had to make the addition harmonize with the older building and to make the entire structure compatible with its surroundings.

To unify the appearance of new and old, the architect used water struck brick as his primary material, which matched well with the brick of the original building once it had been cleaned. He removed the old wooden cornice and replaced it with aluminum to match the fascia on the new addition.

(Continued on Page 22)
Basketball is a favorite sport, but the YMCA's gymnasium can be used for most indoor games. The white portions of the wall at the end of the gym are cement plaster handball backstops. The gym can also accommodate four badminton courts. As with the pool, the balcony is provided for spectators.

In the meditation room, Christ's strength is emphasized by the simplicity of the arrangement and the rugged textures of the corlon vinyl wall and the block of unfinished wood. The triangle shadowed below the portrait of Christ is the symbol of the YMCA. The scrollwork on the outside wall, symbolizing the spiral of life, is formed by pressing rolled wood strips between two sheets of plastic.
In the background, at the top of the stairs, the new part of the building begins. Renovation of the old building included changing the decor. The walls and columns are a natural cherry prefinished plywood. The central desk (in the photograph, partially obscured by the trophy case) controls access to the men’s, women’s, and health club’s locker and shower rooms and manages the main lobby complex.

(Continued from Page 19)

old gives the YMCA a perfect consonance with its environment. It is no longer an old building; neither does it appear ultra-modern in its company of conservative public buildings, offices, and churches. The aluminum fascia, the angular formations of blue, glazed-brick panel on the north elevation, and the patterns of open concrete block along the east and west sides all mark the building as new and distinctive. The architectural lines in keeping with the older part and the use of brick throughout as the basic building material keep the YMCA within a tradition.

Inside, the problem of using space effectively was increased because, generally, in the old building, space had been used poorly. Rooms on the second floor, for instance, were so large they could function only as clubrooms. Direct expansion of existing facilities was also impossible. The old gymnasium, along the southwest side, could not be enlarged because it already nudged the border of YMCA property. Besides, its location could not accommodate the traffic circulation standards required by the “Y.” Altogether, considerable changes were needed.

The major changes were the building of a pool and a new gymnasium. Along with the shower and locker complexes, these constitute the addition to the building. The 75’ x25’ pool is in a large room which, in relation to the rest of the building, is the basement and first floor.

The main lobby on the first floor is in the older part of the building. The open doorway leads into the general secretary’s office. The area at the right is the reading room. By providing both incandescent and fluorescent lighting the architect improves its quality. Half-recessed fixtures and glass walls also help to diffuse the light.
Meeting strict YMCA requirements, the pool and the floor around the pool are entirely of ceramic tile. For spectators, who are not allowed on the pool platform, a balcony runs along the inside wall at the first floor level from which doors lead to the main lobby. While men and women have their shower and locker areas on the first floor (just behind the balcony) and boys and health club members have theirs on the basement level, all have separate access directly to the pool platform on the basement floor. All showers and drying areas in the YMCA are also of ceramic tile. Walls throughout the rest of the addition are painted concrete block. Except for the wood in the gymnasium, the floors are vinyl asbestos, quarry tile, and painted concrete.

The addition also has a sub-

(Continued on Page 37)

The new addition to the YMCA is constructed almost entirely of reinforced concrete with brick veneer. The small projection at the main entrance accommodates the division of groups and activities. Just within, the boys turn left and go downstairs to their locker and shower rooms; the several adult groups continue up to the first floor level. Each group has its own director. The lighting from the patterns of open concrete block is more effective inside the building.

The pool, entirely of ceramic tile, occupies the lower part of the addition, above the pool is the gymnasium. The ceiling is perforated asbestos board hung from stainless steel wires. The balcony, for public use only, is in front of the men's and women's locker and shower areas and is accessible from the main lobby. To satisfy YMCA requirements the architect provided separate entrances on the lower level for each group using the pool. The patterned glass block windows at both the east and west ends of the pool bring morning and afternoon light rays into the pool area.
If there is one man every New Hampshire architect knows, it must be Eric Huddleston. Perhaps no one architect has contributed more to the growth of the state or to the numbers of its architects than he. But if Huddleston has helped New Hampshire, New Hampshire has also been good to him. It was, nevertheless, a strange way to form a friendship.

A graduate of Cornell’s School of Architecture in 1910, Huddleston was serving his apprenticeship at the firm of Schenk and Williams in Dayton, Ohio. The year was 1914. In New Hampshire, University President Fairchild was envisioning a growing state university in the little town of Durham and was searching for an architect with a similar vision. After inquiring with the dean at Cornell, Fairchild went to Dayton to talk with the young man whom the dean had recommended. Fairchild proposed a $1000 per year instructorship to Huddleston, but the young architect did not need much time to reject this offer. Actually, Huddleston wanted to stay in Dayton. Schenk was building a brand new office building for the firm, and he had promised “Hud” the position of residential architect, besides, the recently married Huddlestons were expecting a new baby to support. Huddleston countered, asking for $2000 a year, a professorship, and a department to go with the position. As he had expected, Fairchild demurred. After all, only the University deans made as much as that. Fairchild left unhappily, but said he would consider Huddleston’s offer. To Huddleston’s chagrin, Fairchild returned a few months later and accepted the architect’s terms. Not one to back out of a promise, Huddleston packed his family’s belongings and came to the “hick” college no one west of Keene had ever heard of.

Somehow, it seemed to be his destiny. Once, while home in Indiana on vacation after his junior year at Cornell, his mother had introduced him to one of her friends, a “chase...
The architect's first building on the young campus was Commons, the University's dining hall, which he designed in 1917. Many students today prefer eating here instead of the newer dining hall on the other side of the campus. A favorite spot is the lounge. (Below) The first floor plan.

The elderly lady took him into her darkened stair hall, sat him down, and held his hand in perfect silence. A few minutes later, she looked up and pronounced, "you will be a teacher." The farthest thing from his plans, the young Huddleston looked askance at her. That had occurred a short five years earlier.

But starting at the ground floor with a university did promise excitement. At that time DeMeritt Hall had just been built and Fairchild Hall was in the planning stage. Here was Huddleston, in his twenties, no buildings to his credit, brought to "head" a one-man department as the youngest professor in the University's history. Fairchild, however, was right: the University was growing. In 1917, Huddleston started work on his first building, a dining hall to be known as the Commons Building. There was opposition to the extravagance of a large dining hall to take care of the few students then at the University, for it was a war year and the legislature had just appropriated a considerable sum of money for the now completed Fairchild Hall. President Fairchild, meanwhile, had recently died, and the University was temporarily without a president, so Huddleston took it upon himself to petition Governor Keyes. Keyes, who also had faith in Fairchild's vision, promised that the University would receive the money. They received $80,000 of a requested $100,000.

Even though he had the money in his pocket, the war again threatened to interfere with Huddleston's first building endeavor. Steel was then being used for ship plate, and it was extremely hard to come by. Huddleston had received a priority order from Governor Keyes, but when he showed it to the Bethlehem Steel chief, the official merely sniffed, reached into his desk and brought out a fistful of similar priorities. As Huddleston conversed with the man, however, he soon discovered that they were brother graduates of Cornell. Blood proved thicker than water, and Huddleston got his steel.

In these early years, Huddleston was kept busy. Besides teaching his architectural curriculum, from which have come at least 50% of New Hampshire's architects, he developed, as supervising architect, a master plan for the University's development.

In 1918 colleges throughout the country were asked to organize programs for training draftees as carpenters, concrete workers, truck drivers, auto mechanics, signal corps technicians, and electricians. In order to house and feed these men additional facilities were needed such as the Barracks, which still exist as East Hall and West Hall, and a temporary Dining Hall and Kitchen that were attached to the gymnasium, now remodeled and enlarged and known as New Hampshire Hall. Huddleston built not only these needed structures but laid out and designed several other permanent projects suited to the training program including a garage, poultry house, addition to Smith Hall, additions to Hewitt Hall, concrete walk...
Murkland (1928) and (Below) James (1929) Halls, two matching classroom buildings, were part of Huddleston's master plan for university development. Their only difference in appearance today is that the stone steps are a little worn from almost 40 years of student traffic.

approaches to Thompson Hall with circular base and seats at flag pole, as well as other concrete walks leading to the buildings on campus at that time. It may be of interest that the additions to Smith Hall and Hewitt Hall were so designed that they could be brick veneered by the University following the war and thus harmonize with the other campus buildings.

While still toying with his ambitious master plan for the University's physical development, Huddleston took his plans for comment to Everett Meeks. After studying the plans, Meeks turned to Huddleston and asked, "What in the devil are you doing teaching?" A number of years later, Huddleston again went to Meeks - this time for his comments about Huddleston's proposed new architectural curriculum. Meeks was by this time teaching at Yale. "What in the devil are you doing teaching? Why aren't you out in the field," Huddleston queried the amazed Meeks. Meeks immediately recognized his former petitioner and laughed.

The master plan, although it has been expanded and modified, has never been completely abandoned, and for a while, it was followed assiduously. One of Huddleston's plans was to have a quadrangle of University classroom buildings next to Thompson Hall, the administrative center. As part of his plan, he built Murkland and James Halls, two matching structures. Then, to complete the quadrangle, he proposed similar buildings on what is now an expansive lawn in front of Murkland and James. So convinced were University officials that this would soon be accomplished that they constructed sidewalks to accommodate the proposed buildings. This part of the plan abandoned, students today sometimes ignore the rather circuitous sidewalks and cut across the grass.

Through the years Huddleston built twenty-eight University buildings - over half of the dormitories and one-third of the classroom centers, not to include such athletic facilities as the Lewis Field House and such other structures as the fire station, the service building, DeMeritt House, (as distinguished from DeMerritt Hall) and Hood House.

Huddleston considered his design for this last building, the Charles B. Hood House Infirmary, one of the more interesting of his University structures. It was, for one thing, the only one paid for by private funds (at $135,000), and thus he had more freedom. Huddleston always tried for a home-like atmosphere in each of his institutional buildings, and for an infirmary the task can be difficult. Completed in 1932, the modified Georgian, with brick walls, stone and wood trim, and asbestos slate roof, incorporated into its structure all the attributes of a home: "quiet and restful in all its appointments, and free from that atmosphere of institutionalism we associate with a hospital," Huddleston wrote on the occasion of its dedication.

If Hood House was an interesting structure, Commons will always be Huddleston's favorite building, for it was closely associated with ex-President Fairchild. Rededicated in 1963 as Huddleston Hall in honor of
its architect, the dining hall is appropriately, Huddleston thinks, located next to Fairchild Hall. Huddleston recalls that because of the $20,000 cut in his $100,000 request (for a building which would now cost well over $300,000 to build), one wing had to be left off until appropriations could be secured the following year. Recently a new dining hall has been built to share with Huddleston Hall the increasing number of students. But many of the students who have a choice prefer the subdued lounge atmosphere of the older hall.

Huddleston served as supervising architect — responsible for all building and remodeling — from 1918, when his master plan was approved, until 1949. Even though the more recent buildings on the still growing campus were not directly under his supervision, he may take satisfaction in knowing that his general plans for development are still being followed.

In addition to being College Architect, Huddleston also was professor of Architecture, head of the department in a four-year curriculum in Architecture which ran successfully from 1918 until 1944. It is well known among New Hampshire's architects that during those years one hundred and thirty men and women earned architectural degrees at the University of New Hampshire; eighteen became owners of architectural firms in this state. Of the remaining, five own architectural firms in other states; fifteen are in architectural offices throughout the state; and, twenty-six are in architectural offices outside the state. The curriculum passed out of existence during World War II because of the loss of men students to the military and was never revived because the curriculum was not covered by the G. I. Bill.

During the war years, Huddleston organized another course of study, the building construction and marketing curriculum, designed for students not necessarily interested in architecture per se. As he phrases it, the course taught the "science, not the art" of architecture.

Not busy enough with these exhausting activities, Huddleston also contributed to the scholarship of architecture — both for the educator and for the architect in the field. The first appeared in The American Architect (CXVIII, 2332; September 1 1920, pp. 287-290). It was a proposal for the wider institution of state departments of architecture which included recommendations for their duties. The idea was to improve architectural training.

In 1933, he authored The Huddleston Plan, a proposal to eliminate "peddling and chiseling" in contract bidding procedure. The plan, which

(Text continued on Page 29)
Few building materials have become so closely identified with a single phase of architecture as split block has been to new shopping centers across the country. The enthusiasm for concrete split block by architects and developers has become almost legendary.

Split block is undoubtedly one of the most unique and versatile masonry products to come their way — significantly, at a time when new sophistication and ambition were evolving in shopping center development.
Huddleston (Continued from Page 27) received national recognition, was used as the basis for pertinent state law in Massachusetts.

Huddleston was also associated with I. W. Hersey Associates from 1935 until the mid fifties. Hersey had originally been a student of Huddleston’s at the University. When, during the depression, Huddleston became New Hampshire’s director of the Historic American Building Survey — a useful federal project, but one which had obviously been instituted to help starving architects — Hersey came to work with him. Later, established in their firm in Durham, they designed various public buildings and schools throughout the state. Many of their structures were recognizable by the colonial cupola atop them — one of their trademarks. (As a matter of fact, had it not been for lack of funds, Huddleston Hall would have a cupola.) If one could say that half of the University’s buildings were Huddleston’s, one (Continued on Page 31)
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Granite State Archit.
could lay the same claim about the downtown section of Durham. The Gorman Block and the former Durham Office Block were both of his design.

Even this does not end the list of Huddleston's services to the state. In 1928, he initiated the New Hampshire Society of Architects and became its first president. Later, in 1948, he secured the charter to give New Hampshire its chapter of the American Institute of Architects. Fittingly, he became its first president, also.

It hardly seemed amiss that in 1953, at their convention in Seattle, Washington, the A.I.A., in recognition for his public service, elected Eric T. Huddleston to its College of Fellows. He became, thereby, New Hampshire’s first Fellow, and remains, to date, the only Fellow elected from this state.

Perhaps even more vividly than the Seattle convention, Huddleston recalls the convention of the following year. After travelling cross-country the year before, in 1954 the convention was held in Boston. For the occasion a special issue of the New Hampshire Architect was published as a welcome to the delegates. Huddleston was worrying his way through the hotel where the convention was being held (looking for some lost copies of the magazine), when a familiar voice called, “Hey, Hud!” It was Schenk of Dayton who had been elected a Fellow that year. Huddleston had the honor of placing the medal around his friend and former boss’s neck.

By 1952, unfortunately, Huddleston’s eyesight began to fail. He had retired as supervising architect at the University in 1949. In 1953 he discontinued his administrative duties as well. Even so, he remained as a member of the teaching faculty and continued on the Campus Planning Board until his retirement as Professor Emeritus in 1958. He maintained an office in the University’s Kingsbury Hall until this year when, at 79, he and Mabel, his wife of 53 years, moved to Lancaster for a true and well-deserved retirement.
Lee Speech (From Page II)

was to eliminate slums and blight. No mention was made of design.

"In the early days we had little to sell but a vision, and at that time investors wanted more than a vision. Our years of hard work have resulted in a competition among developers for land. We can demand good design, for if a developer does not meet our requirements there is another waiting who will.

"Now we can boast of significant buildings, scattered throughout the City. The list of architects whose works grace our skyline reads like an honor roll of the most distinguished designers of our time.

"Yale, of course, has joined in this crusade — indeed, perhaps, began it. Sometimes it has been difficult to ascertain who started all this talk of a gallery of great architecture in such a little community as New Haven. But the truth is that the City and Yale, together, are clients for some of the most distinguished buildings in America.

"But no single building and no group of buildings — however magnificent they may be — can make a city beautiful. The buildings are enormously important, to be sure. But more important is the overall planning and design of the entire city.

"The plain fact is that good architecture is dispensable in our cities. In economic terms and in political terms, it can be a serious liability. Most politicians know this intuitively and too often they do nothing to change it. Few architects understand it at all, and their pedantic behavior only serves to widen
the gap between the political and architectural professions.

"The task of rebuilding a city is essentially different and broader in scope than the task of the architect. Yet the talent of the architect must be applied to key points in the development process, the most obvious, perhaps, being public construction.

"Great buildings require both a fine architect and a good client. It is an unfortunate, but inescapable, fact that relatively few public clients in this century have demonstrated sensitivity or concern in matters of architecture. And the term "Public Client" refers not alone to the civil servant, or the administrator of a project, but as well to top government officials, leading citizens and the public at large, with whom lies the ultimate responsibility.

"And on the side of the architects, there has been either a corresponding lack of taste or, worse, a lack of courage. The architect assumes pedestrian tastes in his client and designs to suit them. Or for fear of losing a commission, he is willing to direct his client away from an architectural opinion which is held only casually or based on sheer ignorance.

"On the public side, the answer to the problem is two-fold, with both responsibilities falling upon the chief executive.

"The first is leadership. The Mayor must create the climate in which great architecture can grow. He must educate and inspire, for his is the ultimate responsibility for shaping the civic environment and imposing upon it a stamp that will remain for fifty years or more. And through it all, he can continue his efforts only if he somehow manages to be re-elected every two or four years.

"Second, the Mayor must mold a staff which is capable of recognizing or originating creative solutions in the entire area of civic design. This staff must have the ability to work with top architects, to challenge them, to write a sound program, and to defend a distinguished design against the combined forces of false economy, disgruntled politi-

(Continued on Next Page)
(Continued from Page 33)

... and entrenched bureaucrats. "It should not come as a great surprise to anyone that these same two factors of public leadership can have a major impact on private architecture in a community.

"Over the years, a substantial segment of private industry has served as patron and sponsor of great architecture.

"Other segments of the private economy have not performed as well. And yet, we have found that with public leadership, with careful timing and by laying the proper foundations, private construction can make a genuine and significant contribution to the design of a city.

Mayor Lee concluded "In answer to the question "Who Designs Cities?" I would submit that we all do. Design is not the private domain of the architect -- nor is it foreign to the politician, the businessman or the citizen. No one person or group can design a city. All must work together. Each group must listen to and learn from the others.

"Some have said that the City is becoming obsolete and should be abandoned. These people also argue that rebuilding cities is a waste of time and resources. I disagree. For while the function and structure of cities may be changing it is still a fact that cities are the dwelling place of people, the market place of commerce, and the stage for art. We cannot abandon our cities for they are now, and will be for another century or more, the highest and most complex physical expression of civilization. We must build and rebuild cities to create an environment which offers variety, opportunity and beauty.

"When architects or philosophers or economists condemn the City and predict its decline what are they really saying? I think they are saying that many cities need drastic and complete renewal and rebuilding in order to express Twentieth Century ideals and desires.

"The world grows smaller each day and men everywhere turn to cities for the fulfillment of their hopes and their dreams. All of us who are interested in cities are, in a
sense, artists and designers. And the city of man is the realm of pure beauty, of heroic visions and glimpses of perfection.

"Wordsworth in his poetry described the artist's responsibility. His words, for me, apply not only to the artist, but, as well, to the politician, the architect and all persons interested in the life and the soul of a city. Wordsworth wrote:

"High is our calling, Friend!—
Creative Art..."

Demands the service of a mind and heart,
Though sensitive, yet, in their weakest part
Heroically fashioned..."

Pre-Stressed Concrete Discussed At A.C.I. Meeting

PROBLEMS of the pre-stressed concrete industry were discussed at a recent meeting of the New England Chapter of the American Cement Institute held in Manchester.

Of particular interest to architects were comments by Adelard Roy, President of San Val Corp., Littleton, Mass., who presented some new (to architects but not to the pre-stressed concrete industry) aspects of the "tight money" situation.

According to Roy, as much as eighty-five percent of the company's cash outlay in work completed is usually in the yard before twenty-five percent of the customer's payment is due. As an example of a situation which can arise, he said that he had had three complete

(Continued on Next Page)
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(Continued from Page 35)
bridges sitting in his yard for several years waiting to be placed on a new highway. He indicated that site problems have held up the work and the bridges have not yet been needed although they were ordered and eventually will be used.

To help eliminate this situation, Roy suggested that architects make greater use of the A.I.A. contract clause which makes provision for pre-payment to specified sub-contractors.

Also speaking at the meeting were Harold Wescott, President of Structural Concrete, Laconia, N.H. and Robert Curtis, General Manager of Blakeslee Prestress, New Haven, Connecticut.

Wescott urged a closer collaboration between architects and contractors before the bidding in order to prepare specific and accurate details regarding the pre-stressed work. In order to prepare a realistic budget, Wescott said, it must be realized, for proper sub-contractor bidding, that there is a great difference in price for standard and non-standard items. He explained that standard or commonly used sizes could mean increased budget savings, but he cautioned that what may be standard in New Hampshire might not be elsewhere and this is where pre-bidding details should be clarified. Additional expense might be realized for standard items, if the connections are difficult, he concluded.

Robert Curtis discussed the need for standardization of products and cited the recent publication of plant specifications for pre-stressers as a forward step. The booklet, he explained, sets standards for plant operations and quality control and should insure consistently better production. He also presented the idea of pre-filed sub-bids, a system whereby contracts for foundation or site work could be awarded even before the general contractor is chosen. The system, he predicted, could save valuable time on total construction and is already in use in many areas of the country.

The meeting was hosted by Arthur Rose, Manager of Albert Goldbery and Associates, Manchester and Boston.

Granite State Architect
YMCA (Continued from Page 23)

basement. On this level, underneath the diving area at the deep end of the pool, is the complex $40,000 water filtration plant. Indicative of the careful use of space, the long narrow strip which runs underneath the shallow end of the pool serves as an archery and pistol range. The sub-basement also includes a general exercise room.

The remaining two levels in the addition, the second and third floors, comprise the gymnasium. Measuring 104'x60', the gym floor, composed of pre-stressed concrete plank overlaid with wood, has been spaced and measured to accommodate many indoor sports. Metal inserts, which lie flush when not in use, have been placed in the floor to anchor nets needed for such sports as volleyball and badminton. Altogether, there are four badminton courts. Besides its regulation-sized basketball court, the gym has backboards set up at semi-court. Four handball backstops composed of cement plaster line the end walls. Like the pool, the gymnasium also has separate entrances for each group. Private stairways lead from the different locker rooms up to the gym.

Not least among the advantages to the present arrangement of facilities is that it allows for centralization of heating and plumbing utilities. All major pipe ducts for the forced warm air and cool air ventilation system and for the plumbing system run through the small space between the old and new parts of the building. Showers for the various groups which use the pool and gym all line or come near the inside walls of the addition; showers and toilets for residents, on the second and third floors of the old building, have been placed directly opposite, also along the inside wall.

Within the older part of the YMCA, not only the shapes and sizes of rooms, but the general decor has been changed. As in the addition, walls along the corridors and stairwells are of painted concrete block, but throughout the office, the social, and the residential areas, walls and columns are natural cherry prefinished plywood; the floors,
Vinyl asbestos tile. Although the building is virtually fireproof, the fire-resisting ceiling panels are amply punctuated with heads for the sprinkler system.

On the second floor, the large functionless rooms were all redivided and converted into 17 apartments. As with other YMCA groups, the residents must have completely separate facilities. Not only do they have separate showers and toilets, but they have a separate entrance as well. While most groups enter the building from the main entrance in the newer part and go either upstairs or downstairs to their locker rooms, the residents enter from the south into the older part of the building and use a separate stairway to their apartments. The stairway continues to the third floor, where there are 14 more residence units.

Since the YMCA now had a new gymnasium, one of Perreton's major spatial problems was to make use of the old, two-story, windowless gym. Part of it was left virtually intact and simply walled in to make a squash court. The rest of it, however, had to be redivided. Fortunately, the walls on all four sides were 12-inch solid brick. The architect was thus able to span the gymnasium with a 40-foot steel beam and run bar joists across from wall to wall to form two floors. He also cut windows into the first floor level, which was not separated into small compartments; rather, most of it was left open as an all-purpose room with direct access to a small service kitchen. The second floor of the old gymnasium was partitioned and now includes eight of the building's residence rooms and a meeting room for the YMCA directors.

Over all, Perreton's primary task was to minimize the complexities created by the YMCA's control and circulation standards. In other words, he had to divide the activities and the groups and yet coordinate them, to insure easy traffic flow and adequate direction. Even with this segregation, the number of control centers needed to operate the "Y" is surprisingly few. In the basement, for example, the control desk is cen-
trally located to have access to the boys' locker room and still have a full view of the youth lobby and game room and the health center. The central control desk on the first floor manages both the main lobby complex, with its meeting area and lounge, and the entrances to the men's, women's and health club's lockers and shower rooms. The gymnasium and pool, of course, each has its own instructor who manages activities there.

If the appearance of the building's exterior is harmonious, the arrangement of the interior also provides a study in harmony — a study in the coalescence of diverse activities within a small space. Moreover, the architect has shown what may be done with an old building too useful and too expensive to demolish, but not satisfactory enough to be left unchanged. Completed in September, 1966, Concord's $807,000 YMCA has already increased its membership.