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Affiliated with National Oil Fuel Institute and New England Fuel Institute
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you give management choice in a competitive market. Many choose the advantages of Sprague's
No. 4 Distillate. This is a refined fuel of consistent analysis that eliminates combustion problems
caused by varying characteristics from load to load and high preheating costs. We justify this
choice by bringing No. 4 Distillate direct from the refinery, having separate storage for 6,300,000
gallons, maintaining and scheduling the tank truck fleet to deliver it throughout New Hampshire
and into Maine, Massachusetts and Vermont. Supplying the oil which building management
depends on is more than a commercial transaction . . . to SPRAGUE ENERGY it's a responsibility
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30 years of freedom from leaks!

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You get **MORE OF EVERYTHING**
when you design with
**DOW CORNING® 780 Building Sealant.**

*Why design for anything less?*

---

**A COMPARISON OF**

**"CAULKS AND SEALANTS"**

<table>
<thead>
<tr>
<th>Base</th>
<th>Oleoresinous</th>
<th>Butyl</th>
<th>Acrylic</th>
<th>Polyurethane</th>
<th>Polysulfide</th>
<th>Silicone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use</td>
<td>Calk</td>
<td>Calk</td>
<td>Calk</td>
<td>Sealant</td>
<td>Sealant</td>
<td>Sealant</td>
</tr>
<tr>
<td>Package</td>
<td>1 part</td>
<td>1 part</td>
<td>1 part</td>
<td>1 and 2 part</td>
<td>1 and 2 part</td>
<td>1 part</td>
</tr>
<tr>
<td>Approximate Cost/gal</td>
<td>$4—6</td>
<td>$8—10</td>
<td>$12—14</td>
<td>$16—18 (2 part)</td>
<td>$15—17 (2 part)</td>
<td>$15—17 (2 part)</td>
</tr>
<tr>
<td>Federal Specif-</td>
<td>TT-C-598</td>
<td>TT-C-598</td>
<td>TT-C-598</td>
<td>TT-S-00227</td>
<td>TT-S-00227</td>
<td>TT-S-00227</td>
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<tr>
<td>ication</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Application Temperature</td>
<td>30F to 120F</td>
<td>30F to 120F</td>
<td>40F to 120F</td>
<td>40F to 120F</td>
<td>40F to 100F (2 part)</td>
<td>40F to 100F (2 part)</td>
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<tr>
<td>Service Temperature</td>
<td>—20F to 150F</td>
<td>—25F to 225F</td>
<td>—20F to 200F</td>
<td>—20F to 200F</td>
<td>60F to 100F (1 part)</td>
<td>—20F to 160F</td>
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<tr>
<td>Primer Required</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Some</td>
<td>Yes</td>
<td>—65F to 250F</td>
</tr>
<tr>
<td>Life Expectancy</td>
<td>1—5 years</td>
<td>5—8 years</td>
<td>10 years</td>
<td>15—20 years</td>
<td>20 years</td>
<td>Some</td>
</tr>
<tr>
<td>Advantages</td>
<td>Low cost,</td>
<td>Slightly better than</td>
<td>Better than butyl, no mixing, adheres well</td>
<td>Weathers fairly well, good resiliency and adhesion</td>
<td>Bonds well to many substrates, weathers well, successful history, well known to industry</td>
<td>Very best weatherability, widest application temperature range, bonds well to many substrates, not a formulated material</td>
</tr>
<tr>
<td></td>
<td>familiar,</td>
<td>butty, low cost,</td>
<td></td>
<td></td>
<td></td>
<td>Most expensive to purchase, not good for horizontal traffic bearing joints, some dirt pick-up problem, not good for water immersed joints</td>
</tr>
<tr>
<td></td>
<td>paintable</td>
<td>paintable</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disadvantages</td>
<td>Not resilient,</td>
<td>Stains masonry,</td>
<td>Not elastomeric,</td>
<td>Slow cure at low temp.,</td>
<td>Many formulators resulting in varying quality,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>little or no</td>
<td>poor elongation,</td>
<td>not very resilient,</td>
<td>tends to be toxic, moisture may interfere with cure,</td>
<td>Some colors change on exposure to sunlight, alligators with age, poor recovery from compression</td>
<td></td>
</tr>
<tr>
<td></td>
<td>adhesion,</td>
<td>high shrinkage,</td>
<td>shrinks 15%,</td>
<td>very hard in cold weather</td>
<td>Sometimes bubbles during cure</td>
<td></td>
</tr>
<tr>
<td></td>
<td>high shrinkage,</td>
<td>surface hardens</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>hardens with age</td>
<td>on weathering,</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>very hard in</td>
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<td>cold weather</td>
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</tr>
</tbody>
</table>

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Tel. 627-3805
Shep died suddenly of a heart attack on the eighteenth of February in Littleton. After services in All Saints Episcopal Church, he was buried in Dalton among the hills in which he had lived for the past twenty-eight years.

Born in San Francisco on 9 February, 1901, he was the son of Admiral Carl Theodore Vogelgesang, USN, and Zenaide Stevens Shepard Vogelgesang. The Admiral's responsibilities required considerable travel and the family had lived in or visited areas as diverse as Brazil and the Far East by the time he was twenty.

After graduating from Phillips Academy, Andover, he studied at the Massachusetts Institute of Technology where in his fifth year he was awarded the MIT Travelling Fellowship. He studied marbles and mosaics in Greece, Italy and France and completed the 1927-1928 year abroad with a winter at the Vienna Staatskunstgewerbelschule under Josef Hoffman. Upon his return he worked in the offices of such practitioners of Colonial style as Putnam and Chandler in Boston, then spent three years in New York in the office of Joseph Urban, doing contemporary work.

Along with Hoffman, Urban is thought to have had considerable influence on Shep's thinking and design, and his years there were extraordinarily productive. Urban was doing a lot of work for the theatre at the time including sets for Ziegfield. This work developed an affection for the theatre which Shep never lost and in later years he designed sets for the Hartford Athenaeum, for the production of "Schwanda" by the Chicago Opera Company, and for three films, one of which was "East Lynne" with Ann Harding. His daughter Carlyle, known as "Dina," is currently directing, stage managing and designing costumes for repertory theatres in London.

Louis Skidmore, FAIA, with whom he had been at MIT, invited him to go to Chicago and work on "A Century of Progress" in 1933. This involved interior color of the Exposition buildings and installations of the science exhibits; and when the Exposition reopened the following year, he was again named as color consultant. He remained in Chicago for several years practicing in association with Spencer Burtis Cone. He went to the San Francisco Bay Exposition of 1939 to be in charge of the design, color, and lighting of the Fine and Decorative Arts Building, and the following year was made associate director of design for the Decorative Arts Exhibit at the New York World's Fair.

Shep came to New Hampshire in 1941, settling in the Whitefield area where he had often visited relatives. He established his Office For Architecture in a serene but rather remote spot; his address was "Up on the Mountain," and it was, typically, an understatement. He left to serve as a Naval Officer during World War II and devised means for making land and landscape models for briefings prior to landing operations. Returning to Whitefield in 1946, he resumed his practice, completing a wide variety of architectural commissions in and around the North Country.

Shep worked either alone or with only one or two to help him. He didn't do many buildings each year, but each got his full attention; he really cared and his work shows it.

Of the recent projects, the camp for Arthur S. Kendall was published in the GRANITE STATE ARCHITECT for March 1965. Others are the lovely house for John W. Davidge, Jr., on Martin Meadow Pond in Lancaster, the Gerson studio in Franconia, and the restoration and decorating of the Davies Memorial Library in Lower Waterford, Vermont. The Belosselsky house in Ipswich, done about 1965 with Gerald Paine, is a classic example of discreet elegance. Built from brick, slate, plaster, and fine wood, it has an almost timeless quality which should give pleasure to its family for generations.

Shep was Chairman of the Jury for the New Hampshire Chapter's design awards this past December. The qualities which he valued, and which his own work so often has, are cited in his words of praise for two of the award-winning buildings. "... very simple design and materials used well . . ."

Carleton Schaller, Rector of All Saints Church and a friend with whom Shep had often worked, has said this for all of us: "We pray that we may carry on in our own spheres those causes and interests for which he strove. We remember his joyful involvement in the simple facets of living and in particular his refreshing freedom from captivity to the prison of material wants; his love of beauty, animals, birds and his rugged independence of much of the trivia of custom. For these traits and ability, and many more, we are grateful, oh Lord, that we have lived in the same age and place as this, Thy servant, Shepard."
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Jaycees Name Harris

North Hampton Architect Ralph Everett Harris, AIA, was selected as the Outstanding Young Man of the year by the Hampton Jaycees.

Harris, a graduate of Phillips Exeter Academy and Massachusetts Institute of Technology, received his Master of Architecture from Yale University. He is an instructor of architecture at Phillips Exeter and is a Visiting Critic to the Master's Class at Yale.

One of Harris' latest projects is the design of the Locke-Waterville community at Campton, consisting of 900 living units, community center, hotel, ski slopes and road system.

Kassabaum Urges Highway Reforms

The President of The American Institute of Architects has called upon the Nixon Administration to enact far-reaching reforms in urban highway planning. Without them, he said, the American city cannot remain a coherent place to live or work.

The appeal was issued by George E. Kassabaum, a Fellow of the Institute and a prominent St. Louis architect, whose firm has won major design awards and handled major private and public projects.

"As one of Mr. Nixon's advisors pointed out not long ago, the interstate highway program has inflicted serious damage on many American cities," Kassabaum said. "We are not at a point of crisis. Citizens in a dozen major cities from coast to coast are battling urban freeway plans and demanding equal government funding for alternate forms of transportation.

"We are all car owners and highway users," Kassabaum said, "but we don't want them destroying our front lawns and the character of our communities. This is urban (Continued on page 20)
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Walk into the house on the right and you'll know what they had for dinner. Yesterday. With their electric heating system, the air doesn't move around much—so it goes stale. And all that extra insulation they need to keep the expensive heat in also keeps the fresh air out.

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Adams Technology Building
KEENE STATE COLLEGE

John Holbrook Associates    Architects
The MacMillin Company    General Contractor

THE C. A. Adams Technology building at Keene State College was designed by John R. Holbrook Associates, AIA, as the center for a unique industrial training project. Realizing industry's need for skilled technicians and knowing that many students are interested in a two-year program, Keene's Professor of Industrial Education, Frank E. Tisdale, and an advisory committee devised a two-year curriculum to serve three specialized areas: machine processes, drafting and design, and industrial electronics. The structure is used also by students in the four year industrial education course.

(above left) Side entrance. (right) Distinctive lobby stairway continues architect's pattern of designed utility.
Primarily a classroom with laboratories, the building was created with a sense of designed utility. Exposing the concrete structural system gave the architects an opportunity to express, aesthetically, the structural integrity and provoke interest and excitement. The lobby, with basket weave quarry tile floor, painted block walls and an open stair combined with terrazzo treads and large wooden handrails, exemplifies this clean approach.

Attractive spaces were created by using common materials simply and directly. The narrow vertical and horizontal grey glass windows in combination with brick and concrete re-emphasize the structure and provide the interior study spaces with a minimum of exterior interference.
New Hampshire
AWARE that approximately 85% of warehouse labor costs represents the handling of goods, architect Alexander J. Majeski visited the New Hampshire Supply Co. in Manchester several times on "personal buying excursions" during which he waited, along with other customers, and while employees looked for particular items he studied traffic patterns and the distribution of merchandise. The firm was the first in the city to be relocated under urban renewal and both client and architect viewed the pending move as an opportunity to increase efficiency while providing employees with a more comfortable working environment.

New Hampshire Supply is a wholesale distributor of plumbing and heating supplies, including a full range of pipe, valves and fittings, as well as mill and industrial gear, and positioning of its new home on the site was dictated by the need
to accommodate a steady flow of heavy traffic around it. To avoid automobile and truck congestion at one corner of the property, parking facilities were placed at the east and west ends of the site. Delivery and shipment areas are situated on the west side.

Organization and planning allowed for easy expansion of individual operations without disruption of normal working conditions. Because the land was cleared in the initial construction stage, expansion to the south for additional warehousing could be accomplished simply. Boilers, furnaces, water heaters, china and enamelware are stored in the General Warehouse area. Smaller fast moving items, such as power and hand tools, are found in the Sales Area, with proximity to the Service Desk determined by demand.

The building was designed as a four-sided structure with no front
Partial view of Sales Area looking toward City Desk and stacks where hand tools, power tools and valves and fittings are stored.

Warehouse Office

Shipping and Receiving bays

or back door. The loading dock was considered as important as the office entrance and it was made equally attractive. Plan of the building was based on a five-foot modular system of structural steel frame. The foundation is poured concrete and the walls are masonry. The roof system presents a slope profile. Office air-conditioning is divided into three independent control zones. Landscaped to take full advantage of seasonal changes, the shrubs, trees and flowers comprise an ideal backdrop for the total architecture of an unpretentious and uncluttered — but highly efficient — warehousing/headquarters complex.
Merrimack County's decision to construct a 68-bed intensive care nursing unit continues a commitment to provide medical services which counties have made to the sick and aged.

Located in Boscawen, Merrimack County Home, the House of Correction, and Merrimack County Jail are institutions which occupy different areas of the same site and are maintained by citizens of the county under the supervision of their elected commissioners. One kitchen prepares food for the residents and inmates of all three, and it was with the provision of new kitchen facilities that this project started. As planning between the Building Committee and Guy K. C. Wilson, the architect, progressed, it was decided that facilities for intensive care, which would be needed in the near future, should be built at the same time. Moving those patients needing continuous personal care into this new section would relieve overcrowded conditions in the existing eighty year old brick building.

The new section, as completed, is a three story concrete and brick fire resistive structure. The ground floor contains the new kitchen, capable of providing meals for an eventual population of five hundred people, and an assembly area for hot meal carts. Necessary refrigeration and storage spaces, and cafeteria style dining rooms for staff and residents are located adjacent to the kitchen. The cafeteria is an aid to institutional therapy since ambulatory residents must leave their rooms for meals. Two elevators, one installed in an older wing, bring residents
(left) Pre-cast aggregate panels accent lower story exteriors. (below left) Large windows brighten patient room interiors. Door at left opens to toilet facility shared with adjacent double room. (below) Cafeteria serving line.

Addition
Ambulatory residents are urged to eat in the cafeteria. Typical double room. Each floor has a nurses' station equipped with a medical supply closet. Kitchen is equipped to prepare 500 meals at each serving.

Down to eat and lift meals up to the bed-ridden. In addition, large areas are provided for storage of the many varieties of fruits and vegetables which are raised on the farm each year.

The second and third floors are nursing floors, one for men and one for women. Each of these has thirty-four beds in double rooms, two isolation rooms, and complete nursing facilities as required to meet the strict standards of public health regulations. Each patient room has a lavatory, closet and cabinet storage space above the lavatory. Interior colors are soft pastel tones with contemporary style furnishing and drapery.

Ceramic tile was specified for the baths, kitchen and serving area with plaster walls and vinyl asbestos floors elsewhere. The building is heated by hot water converted from the institution's steam system.
Exposed concrete columns and brick exterior walls provide contrast with the home's rural setting.

April, 1969
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Above photo: Immaculata High School, Manchester, N.H.
Dirsa & Lampran, A.I.A.

(Continued from page 6)
suicide, and it is being forced on us by the use of our own tax money. Unless these policies are changed, the American city cannot much longer remain a coherent place to live or work.

To restore environmental order to our communities and make effective urban design possible, Kassabaum said, these steps must be taken:

1. All forms of urban transportation, not just highways, must have equal access to Federal tax funds.

"It makes no sense at all," Kassabaum said, "to have a protected highway 'trust' fund that spends four billion dollars a year on highways and a tiny mass transit fund that spends a few million and is too small to finance a single major subway project. Highways are, in effect, 'free' and urban communities are urged to accept them. However, if a city wishes a subway, it must have a referendum in which its citizens vote whether to float bonds and tax themselves for that privilege. Yet these same people already pay the gasoline and other taxes that make up the multi-billion-dollar highway fund. Our citizens must be given a choice and the means to implement it. A balanced transportation system is a must."

In lieu of merging the highway fund into a single national transportation fund, the AIA president said, the public tax money that now makes up the highway fund should be divided equally between two funds — one for interstate highway construction and the other for urban transportation.

(Continued on page 22)
We are proud to have supplied Monadnock Blocks and Redi-Mix Concrete for the new Conrad A. Adams Vocational Building at Keene State College.
(Continued from page 20)

2. Planning of Federally-aided interstate freeways in cities must be taken out of the hands of State highway departments and turned over to interdisciplinary design teams responsible to the cities or metropolitan planning compacts.

“The present system grows out of the fact that State highway engineering departments were the logical planning bodies when the main problem was how best to place the roadway through the open countryside. This is no longer the case,” Kassabaum declared. “The proper client is not the State highway department but the city itself, which knows its own problems and needs better than anyone else.”

Urban highways, Kassabaum said, should be planned by design “concept” teams that include architects, engineers, planners, landscape architects, and social scientists. No single professional, including the architect and the engineer, has an automatic right to assume leadership of the team. Nor, the AIA president said, is any single professional representing any one discipline competent to make all of the social, economic, and esthetic judgments required in major urban design projects.

“The urban body will grow and prosper as the urban skeleton is planned,” Kassabaum said. “The skeleton is the transportation system. If it is added to at random, the creature will become a cripple — even a monster. This is what is happening today.”

3. Cities should set up design review committees or development corporations capable of considering all parts of such multi-purpose design projects and, equally important, able to finance them. This, Kassabaum said, can be accomplished by pooling at the local level those Federal, State, and other funds traditionally held apart from each other and used to build roads or housing or schools or accomplish urban renewal.

4. The public must be given full participation in the urban planning process. Proposed new Federal Highway Administration regulations for broader public hearings would be an important step in this direction, Kassabaum said.

“The highway lobby and its friends are already fighting this proposal tooth and nail,” the architect said. “But they must, as we all must, face up to the reality of our time. Effective involvement of the public at the earliest possible stage is a necessary first step toward improving the highway planning process.”

“Public opinion can no longer be ignored,” Kassabaum said, “and antiquated practices must give way to common sense and changing needs. Participation is the order of the day and the demand for it, if anything, is overdue. Participation is, after all, the essence of democracy, and we must either trust in it or distrust democracy.”

Municipal Notes

Keene — The Department of Housing and Urban Development has approved $1,681,104 to build 104 units of low-cost housing for the elderly.

Lebanon — The Tree Committee has planted 50 trees throughout the city as part of the project to replace trees destroyed by Dutch Elm Disease.
The architect, with gracious acknowledgment of the designer’s purpose, often leaves his mark of cooperation in the manner of architectural accents. Few building materials combine structural significance and ornamental opulence quite the way BLOCK accents do.

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Dodge Report

The F. W. Dodge Division of McGraw-Hill Information Systems Company reported on January contracts for future construction in the state of New Hampshire. According to George A. Christie, Chief Economist of Dodge, the latest month's construction activity followed this pattern:

<table>
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<tr>
<th></th>
<th>1969</th>
<th>1968</th>
<th>Per Cent Change</th>
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</thead>
<tbody>
<tr>
<td>TOTAL CONSTRUCTION</td>
<td>$11,382,000</td>
<td>$11,985,000</td>
<td>Minus 5%</td>
</tr>
<tr>
<td>Nonresidential</td>
<td>$5,203,000</td>
<td>$8,270,000</td>
<td>Minus 37%</td>
</tr>
<tr>
<td>Residential</td>
<td>$2,981,000</td>
<td>$3,143,000</td>
<td>Minus 5%</td>
</tr>
<tr>
<td>Nonbuilding</td>
<td>$3,198,000</td>
<td>$572,000</td>
<td>Over 100%</td>
</tr>
</tbody>
</table>

New AIA Booklet

The architect, his profession, and the national professional society are the subjects of a new booklet, "The AIA," just published by The American Institute of Architects, to briefly answer questions of the general public and architects about the organization.

Pointing out that all AIA programs "are directed toward maintaining and improving the profession's ethics and standards, broadening the architect's capabilities, and discharging the profession's responsibilities to the community," the brochure concisely traces the history of The Institute and reviews its current programs and goals. Single, complimentary copies of the 16-page, illustrated booklet are available upon request to Public Relations, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006. Bulk orders, costing $20 per 100 copies, should be placed with AIA Documents Division, at the same address.

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April, 1969
New Director For Currier Gallery

Director Brooke makes notes on some of the pieces owned by the Gallery. Articles, left to right, include Dunlap Circle chest of drawers (c. 1780) with a Chinese soup tureen; country Chippendale chair (c. 1750-60); crewel work bed hangings; and a Dunlap Circle desk (c. 1780), with a transfer printed earthenware platter from the Worcester Factory, England, about 1800.

David Brooke, a native of England, and who was for a time a policeman in that country, is the new director of the Currier Gallery of Art in Manchester. Brooke, who received undergraduate and graduate training at Harvard University, is no stranger to New Hampshire. While living in Cambridge he spent many vacations in the state and has relatives here. He is very enthusiastic about the Currier which he thinks should be a major attraction and a source of pride to New Hampshire citizens. Not only is the collection — of European and American paintings and decorative art — varied and of high quality, it is displayed in a building which, Mr. Brooke claims, makes museum-going a pleasure. He refers to the Currier as a ‘mini-palazzo’, pointing out that while the architecture is a trifle grand it is nevertheless very much to human scale. Since his arrival at the gallery, he has reinstalled most of the collection and uncovered some eccentricities — fireplaces, for example — which he feels add to the intimate detail of the building.

October 1969 will mark the 40th anniversary of the Gallery which was a bequest of Gov. and Mrs. Moody Currier. The Gallery is open, with no admission charge, weekdays from 10 to 5 and Sundays from 2 to 5 p.m.
MODERN AMERICAN GARDENS — Designed by James Rose. Text by Marc Snow. Published by Reinhold Publishing Corporation. 224 pages. Price: $16.50. This book is probably the first in its field to present the contemporary garden as an art form in the context of its own society and culture, tracing the development of landscape architecture in the Western world as part of the revolution in the arts since the turn of the century. The results of that movement are reflected here in the works of James Rose, one of the few pioneers in modern landscape architecture to respond positively and creatively early in his career to the works of Le Corbusier, Mies Van Der Rohe and Frank Lloyd Wright.

Beautifully illustrated by a series of sensitive and dramatic photographs, the text by Marc Snow is perceptive and revealing. In addition, there is a caption story written by Rose with humor, poetry, insight and authority. Most of the photographs are the work of William Barksdale. Others are credited individually, as are many of the architects represented by examples of their work throughout the book.

James Rose has described the transitional period between the arrival of Gropius at Harvard and the beginning of his own professional career as "like being in a hurricane and not quite able to find the safety of its eye." Yet there is little about his work to suggest that he has ever been particularly concerned with either "safety" or the lack of movement one associates with the eye of a storm. Ecology and growth are more important (Continued on Next Page)

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to Rose, who has explained that there are three factors in the mysterious 'happenings' which turn out to be gardens: "the site, the client, and himself, the catalyst in a kind of chemical reaction that just happens' when the three are brought together in the broader field of the general landscape.'

"On the day-to-day level of his work, Rose is devastatingly practical," according to Snow. "Having embarked on an adventure in the landscape, the clients conditioned to the role of buyers in a buyers' world are likely to expect an 'artistic' or an 'aesthetic' experience — a message to the ego resulting in a new trinket called 'garden.' This illusion is abruptly shattered by Rose in a series of outrageously mundane questions: 'How much? Where's the drainpipe? What's wrong with the way it is?'

The subject is not so much gardening as how to see a garden in our changing times — a manual to guide the reader in what to look for, what a garden is made of, and how he can partake of the experience in the modern landscape. Conventional techniques have been abandoned and the subject is allowed to speak for itself. The message of man's relation to his environment is unmistakable. As a result, this volume on how to see the land-
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(Continued from page 28)

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Believing that this book will be of special interest and value to our readers, Granite State Architect has arranged with the publishers to handle directly all orders for Modern American Gardens — Designed by James Rose. Requests should be mailed to GSA, Box 900, Portsmouth, N.H. 03801. Payment may be made at the time of ordering, or a bill for the book plus postage, will be sent following its mailing.

THE NEW WORLD DUTCH BARN, A Study of Its Characteristics, Its Structural System, and Its Probable Erectional Procedures, by John Fitchen. Published by Syracuse University Press. 178 pages. Price $12.50. While the New England settlers did not generally follow the patterns of the early Dutch design, these old world structures are of interest to anyone who admires America's agrarian past. The author goes into considerable historical detail in discussing the problems inherent to the settlers who built the wooden structures, many of which survive to date and are still in solidly good condition. There are nineteen drawings including plans, sections, details and ensembles, plus fifty-two photographs that are eye-compelling in themselves. Ramshackle though some of the survivors may be, they still show the owner's improvisation and adoption of established architectural form. Some of them have milk houses attached to the main building; small windows flank wagon entrances and there is often a degree of variety in the width of clapboards. John Fitchen, a Professor of Fine Arts at Colgate University, is a registered architect and is also the author and illustrator of a definitive work, "Construction of Gothic Cathedrals." His attention to the structural system and erection of old world barns is impressive and should take its place among those volumes of valid research which record early American history.

Granite State Architect
The days of Square Foot Cost Estimating are gone forever and everyone should realize that no two cost estimates are alike unless they are the same basic structures, built by the same contractor, in one place and within a given time period, and even then the contractor's price will vary. If you think this statement is out of reason, just ask any contractor who has built the same building twice.

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