

*new england*

# Architect

& NEW HAMPSHIRE ARCHITECTURAL REVIEW

AMERICAN INSTITUTE  
OF  
ARCHITECTS

NOV 20 1973

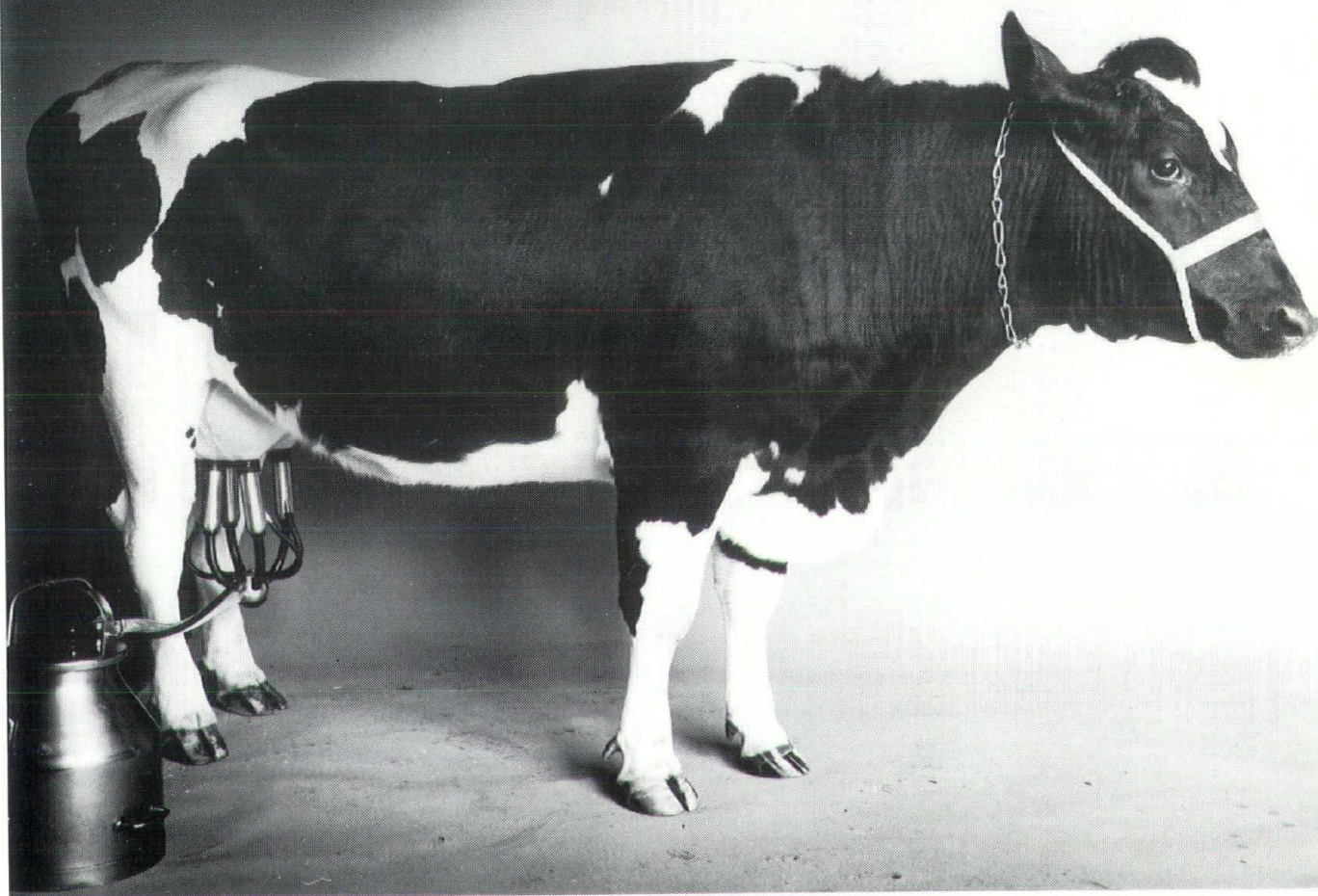
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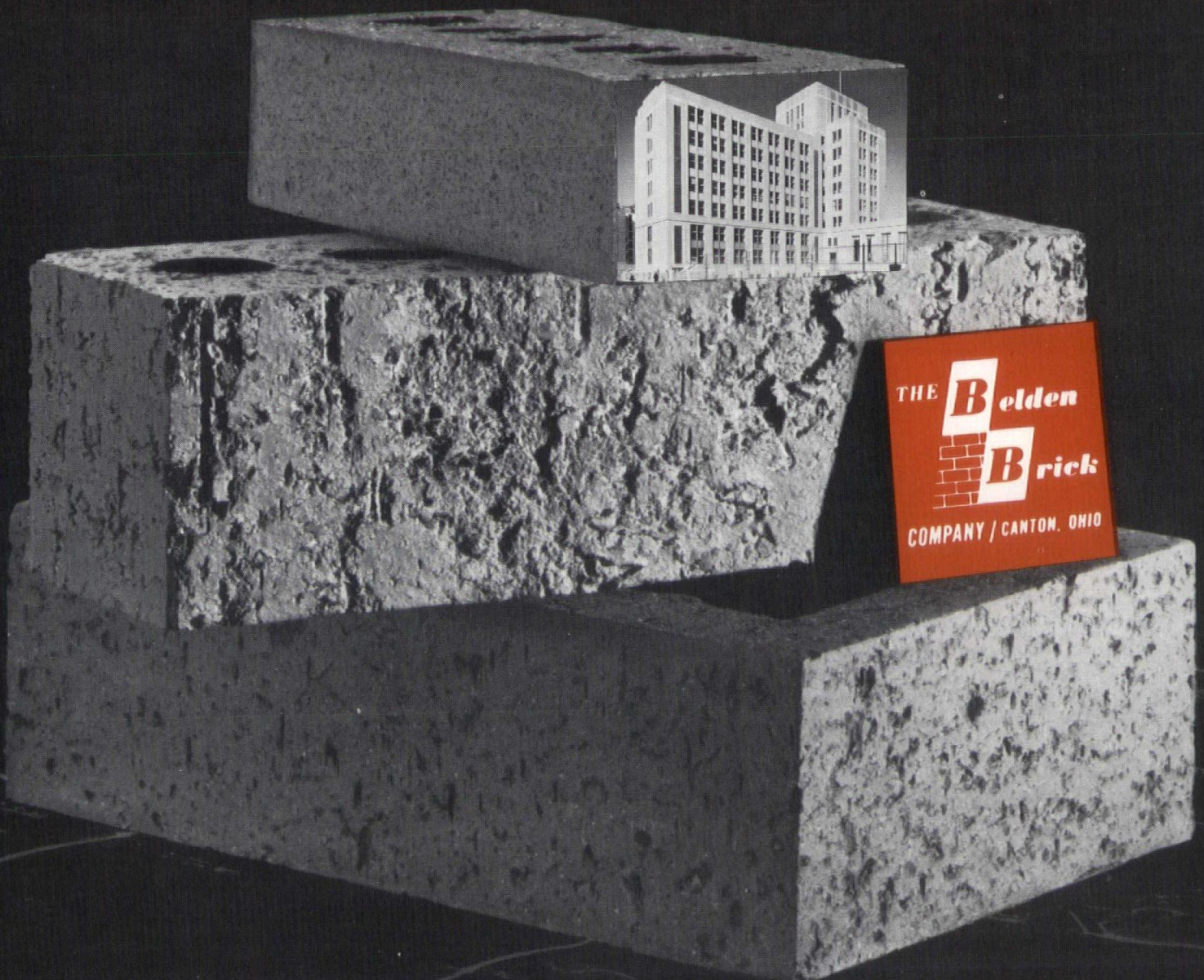


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# *new england* **Architect**

& NEW HAMPSHIRE ARCHITECTURAL REVIEW

November 1973    Volume 4    Number 6

## **features**

Suburban Residence	
Boston, Mass. ....	8
Kingswood-Oxford Science and Arts	
Center — West Hartford, Conn. ....	14
Civic Center	
Springfield, Mass. ....	18
Hamilton College Library	
Clinton, N.Y. ....	22
Calder's Stegosaurus	
Dedicated in Hartford ....	25
Rockingham Condominiums	
Portsmouth, N.H. ....	26

## **departments**

Notes & Comments .....	4
On The Drawing Board .....	21
Index to Advertisers .....	32

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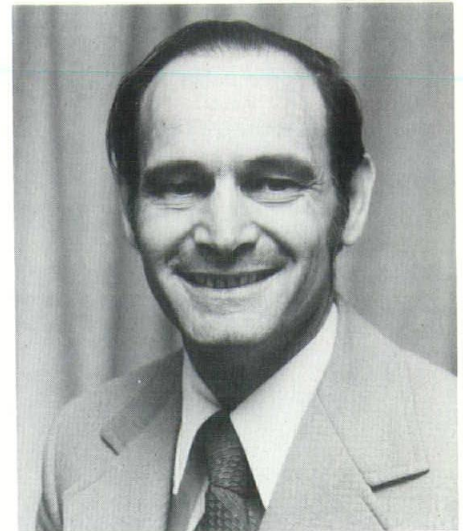


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## NOTES & COMMENTS

**Pistacchio Named V-P  
At R. Wendell Phillips**



**Rudolph N. Pistacchio**

North Providence resident Rudolph N. Pistacchio has been named vice president in charge of project coordination for R. Wendell Phillips and Associates, Boston architectural firm.

He joined the company upon its establishment last year after nine years with Kent, Cruise & Partners of Boston and Providence.

A registered architect, he served as construction supervisor for the Junior/Senior High School in Bristol, R.I., and as project manager for the William M. Davies Vocational School in Lincoln, R.I.; an administration building at Brown University; a residence hall at Roger Williams College in Bristol; the U.S. Naval War College's Professional Education Center in Newport; Roger Williams Homes, rehabilitated low-income housing in Providence; and the Fields Corner Neighborhood Center in Dorchester, Mass.

Earlier, Pistacchio was employed for three years by Fenton G. Keyes Associates of Providence and Waltham (Mass.), where he was involved in the design of institutional, industrial, commercial and residential structures in Rhode Island and Massachusetts. He began his career in 1956 as a designer-draftsman for D. Thomas Russillo, Providence architect, after study at Rhode Island School of Design.

**New England Architect**



# What's a good day's work... 400, 700, or 1,000 bricks a day?



They all are. It's common for bricklayers to lay 400 bricks one day and 1,000 the next. Why? Is one a bad day and the other a good one? Not at all. The wall itself determines how many bricks per day. Thin brick walls with ornamental bonds and many openings—the kind frequently used these days—just naturally take longer to build than the thick, solid walls common 50 years ago.

The fact is that bricklayers are laying more brick than ever before. For instance, a 1910 building cost handbook said, "400 bricks a day for veneering a frame house is a good day's work." Today, it's common for bricklayers to lay 500 or more bricks per day on veneer walls.

A recent survey of mason contractors showed that bricklayers average about 725 bricks per day. That's one brick every 40 seconds. It means lifting almost two tons in an eight-hour day. (It also produces a cheaper—often more than 50% cheaper—permanent wall than do competitive materials.)

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Robert J. Joyce, Executive Director

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In San Francisco Nov. 16-18

Members of the Society of American Registered Architects are holding their national convention on November 16-18, 1973 at the Fairmont Hotel in San Francisco, California. The Convention, Synergy IV, has as its theme PROFITABLE PROFESSIONALISM and will open its program with a reception at 6:00 P.M. on Thursday, November 15, 1973.

Guest speakers will include the Honorable Joseph L. Alioto, Mayor of San Francisco; Daniel Mann, of Johnson & Mendenhall, Architects-Engineers; and Allan B. Jacobs, Director of Planning for San Francisco.

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3. Architect as Owner/Developer.
4. How to Produce Working Drawings and Specifications Efficiently and Economically.
5. Selling Architectural Services.
6. Continuing Education.
7. Public Transportation Systems.

Concluding the four-day convention will be the Founders and Presidents Reception and the Annual Awards Banquet at 6:00 P.M. on Sunday, November 18.

Exhibitors' booths will open during the entire course of the convention and will be an integral part of the programming.

Tobiasson Joins  
Gale Engineering



Bruce O. Tobiasson

Charles E. Gale, President of Gale Engineering Company, Inc. has announced that Bruce O. Tobiasson has joined the firm as Chief Structural and Waterfront Engineer. In this capacity, Mr. Tobiasson will be responsible for coordinating all structural engineering activities as well as expanding Gale's interests in the specialized field of waterfront design. The firm, perhaps best known for its site development engineering and land surveying, also offers services in structural and sanitary engineering, utility design, construction supervision and environmental engineering.

Prior to joining Gale Engineering Company, Inc., Mr. Tobiasson was Senior Project Engineer and Director with Crandall Dry Dock Engineers, Inc. of Cambridge, Massachusetts. Assignments with Crandall included design of piers, bulkheads, railway dry docks, floating dry docks, marinas, as well as other

(Continued on page 31)

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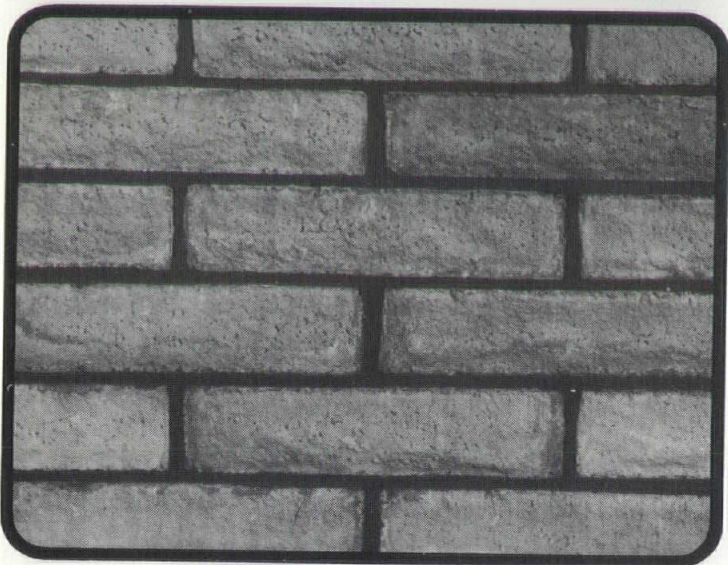
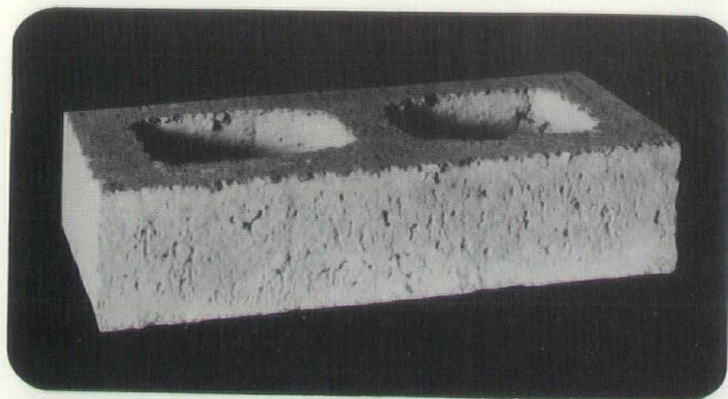
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## Roman Roughs

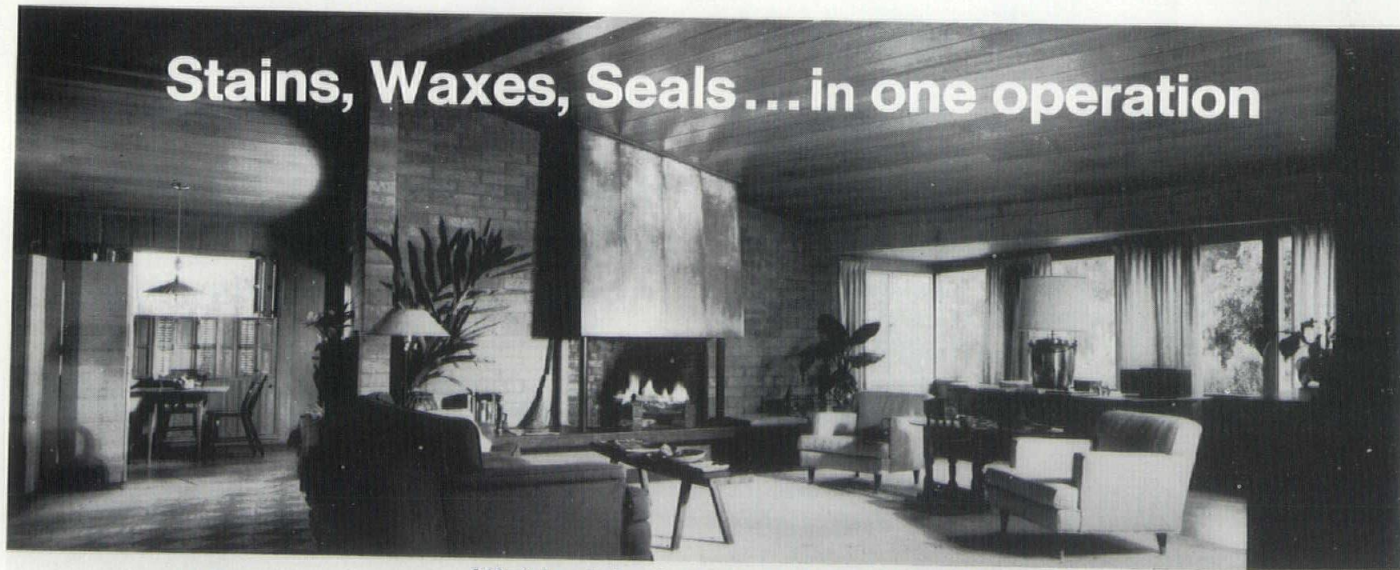
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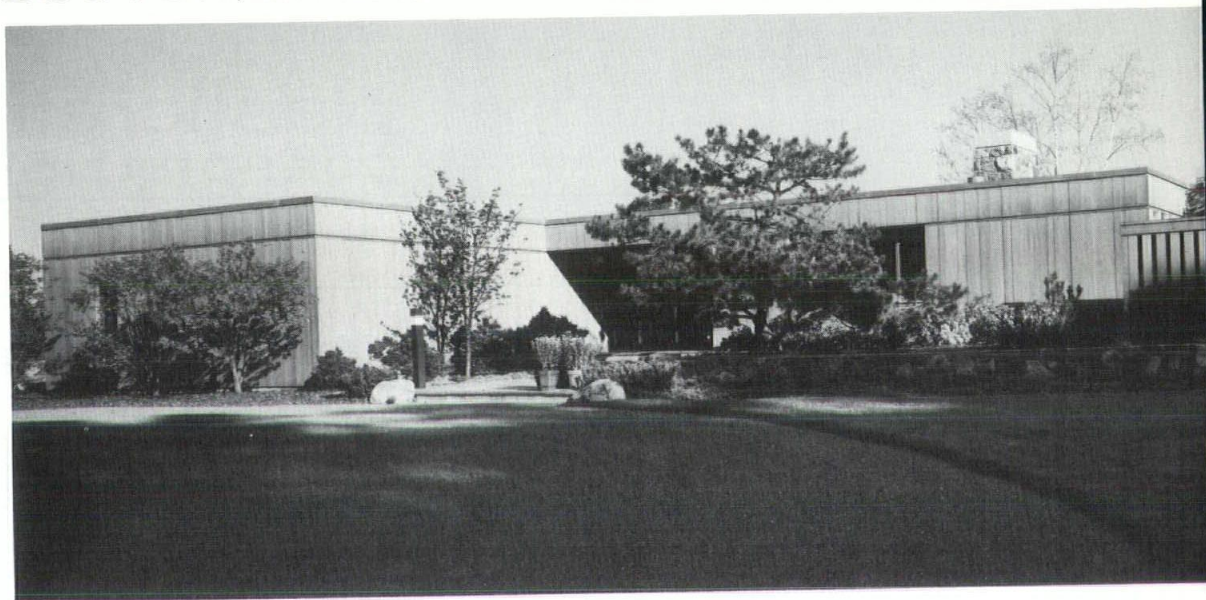


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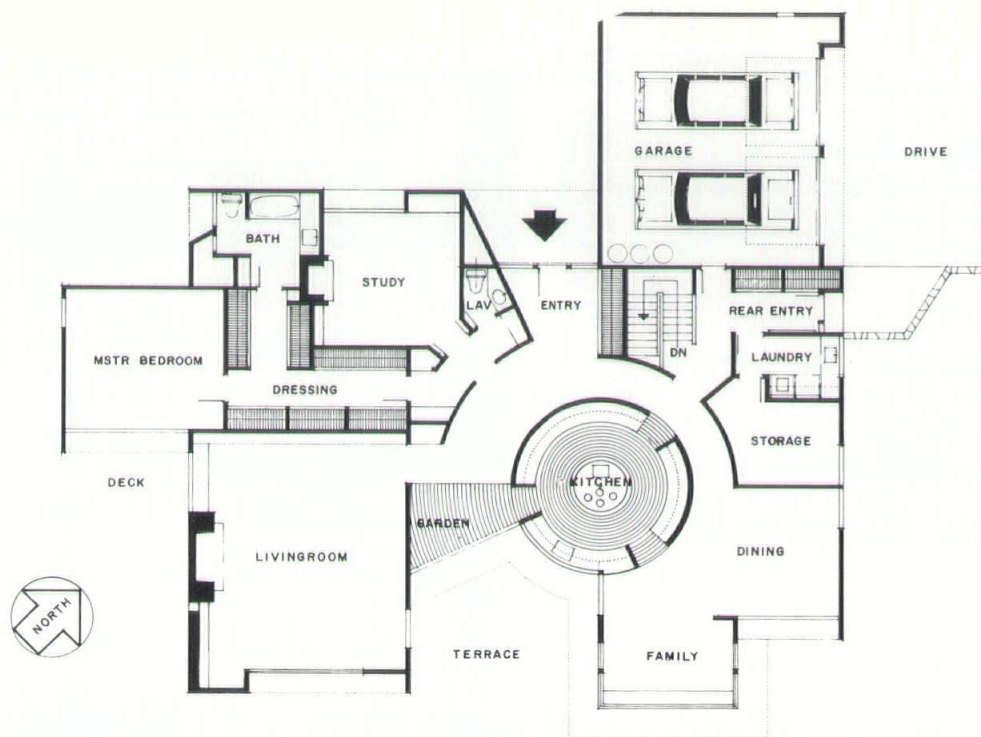
# SUBURBAN RESIDENCE

BOSTON, MASS.



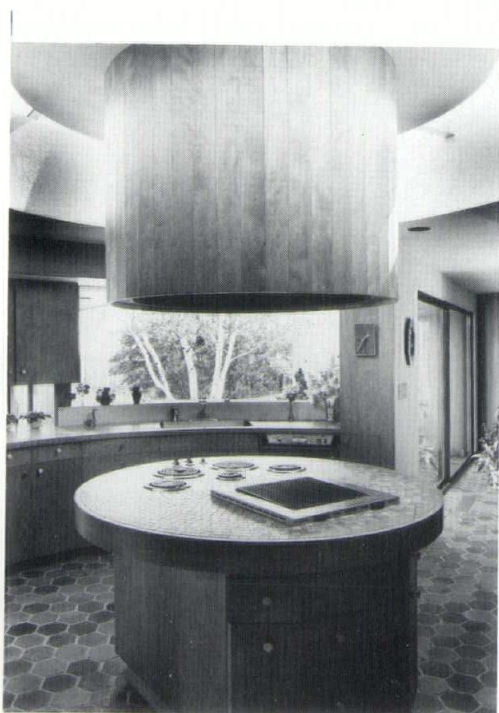
*Peter Adrian Thomas*  
*Lincoln, Mass.*





FIRST FLOOR PLAN

SCALE 0 5 10 15 20

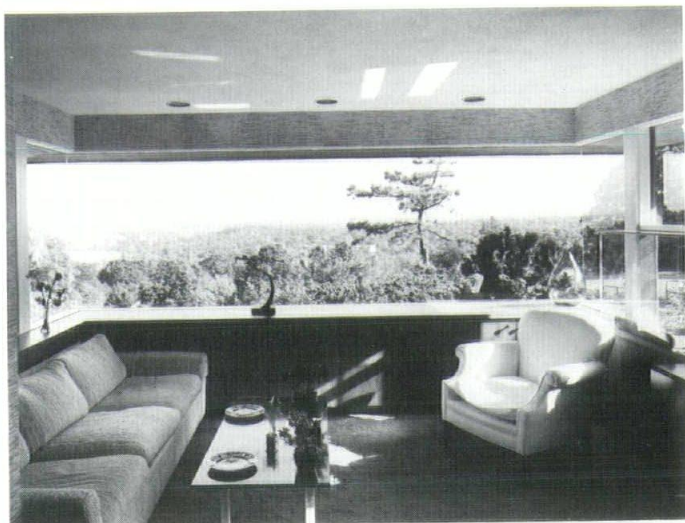


*The client did not wish to be separated from general family activity or visitors while preparing food or entertaining; thus, the philosophy of the kitchen being in the center of all entertaining.*

IT was the client's desire to have an informal house created that would dramatize the virtues of the hilltop site overlooking Boston, and yet give a great feeling of privacy with asymmetry and surprise. The client required that the house be casual with informal gardens indoors and out, as well as sun and the view playing a very important part. A feeling of warmth was essential with large activity areas separated from one another with the kitchen in the center of all activity. A further requirement that was most essential, was to have a completely maintenance-free exterior.

The client did not wish to be separated from general family activity or visitors while preparing food or entertaining; thus, the philosophy of the kitchen being in the





*Fixed window glass in Family Room has mitered corners.*

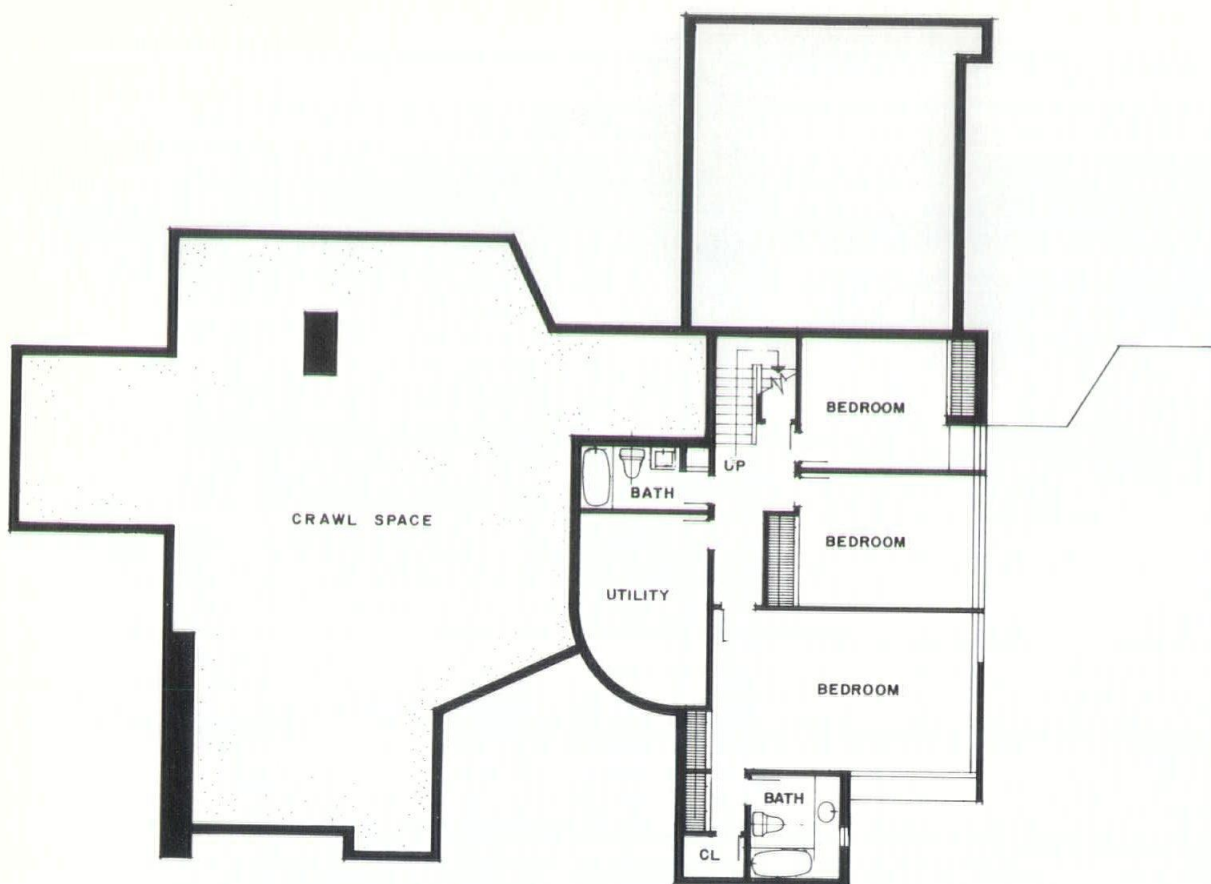


*The exterior was constructed with random width, random thickness, rough sawn vertical redwood boards to give an interesting and pleasing shadow and texture and provide the necessary maintenance-free exterior.*

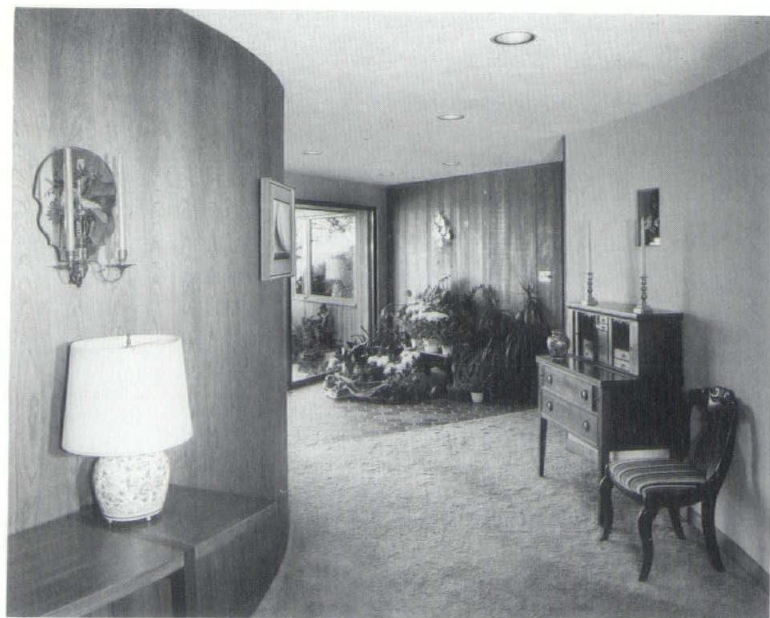


*The informal gardens surrounding the house contribute to courtyard privacy as well as the spectacle of the magnificent view.*





LOWER FLOOR PLAN



*View in Gallery toward sliding door leading to terrace.*

center of all entertaining. Be it four, six or sixty people, the kitchen had to be easily accessible from these living areas.

It was also required by the client that the library and study and the master bedroom suite be completely isolated from these busy, noisy areas.

Three bedrooms are provided on the lower level under the dining, family, laundry areas. The bedroom under the dining room commands a magnificent view for the youngest of the family and two guest bedrooms for visiting grandchildren.

The final design achieved all of these prerequisites, as well as providing the required exterior sun-trap terraces and decks so essential to the consistent outdoor life of



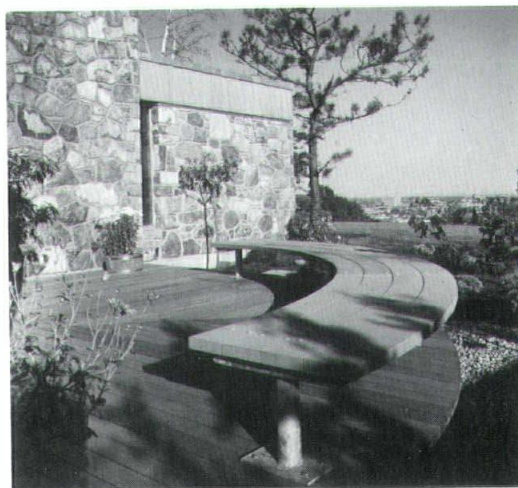
*Living Room.*



the client. Privacy was maintained, as well as the surprise of the view after entering the house as it is not seen in total from the entry court.

The exterior was constructed with random width, random thickness, rough sawn vertical redwood boards to give an interesting and pleasing shadow and texture and provide the necessary maintenance-free exterior.

Also, the informal gardens surrounding the house contribute to courtyard privacy as well as the spectacle of the magnificent view.



*Site of the house is a hilltop overlooking Boston.*



*The client required that the house be casual with informal gardens indoors and out, as well as sun and the view playing a very important part.*

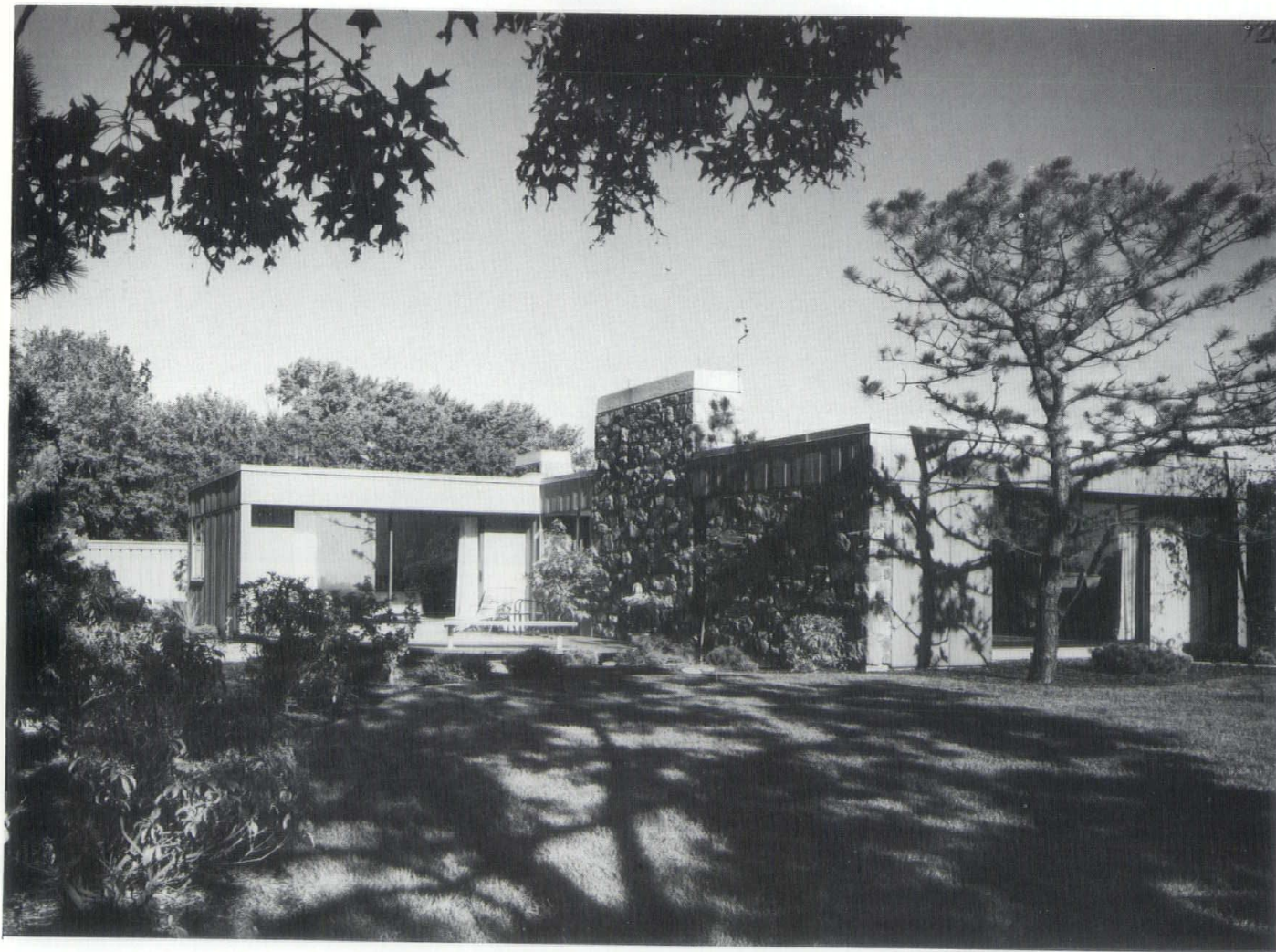


Mechanical Engineer: Leo J. Brissetts.

Structural Engineer: Robert Rumpf Associates.

Interior Design: Peter Adrian Thomas.

General Contractor: H. Tobiason Builders.



*The library and study and the master bedroom are completely isolated from the busy, living areas.*



# KINGSWOOD-OXFORD



*Moore & Salsbury  
West Hartford, Conn.*

THE Edward C. and Ann T. Roberts Science and Arts Center at Kingswood-Oxford School, West Hartford, Connecticut, provides greatly expanded facilities for the school's academic programs in drama, art, music, science and mathematics and also is the permanent

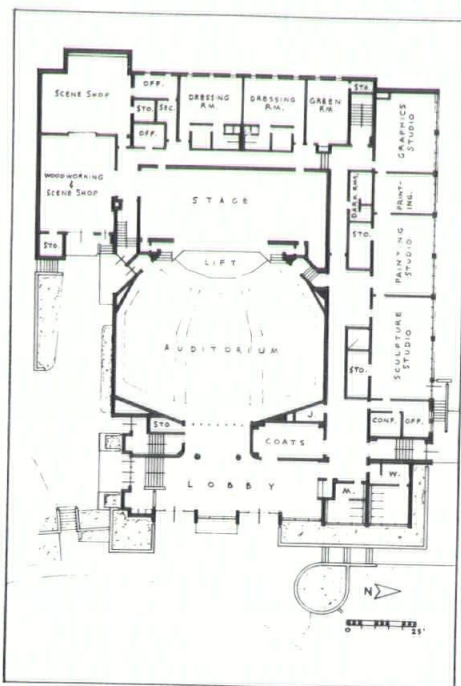
home for the Mark Twain Masquers, the widely known Greater Hartford amateur theater group.

The building, consisting of 73,000 square feet, is comprised of three stories with the stage house extending above the third story. Its plan takes advantage of the

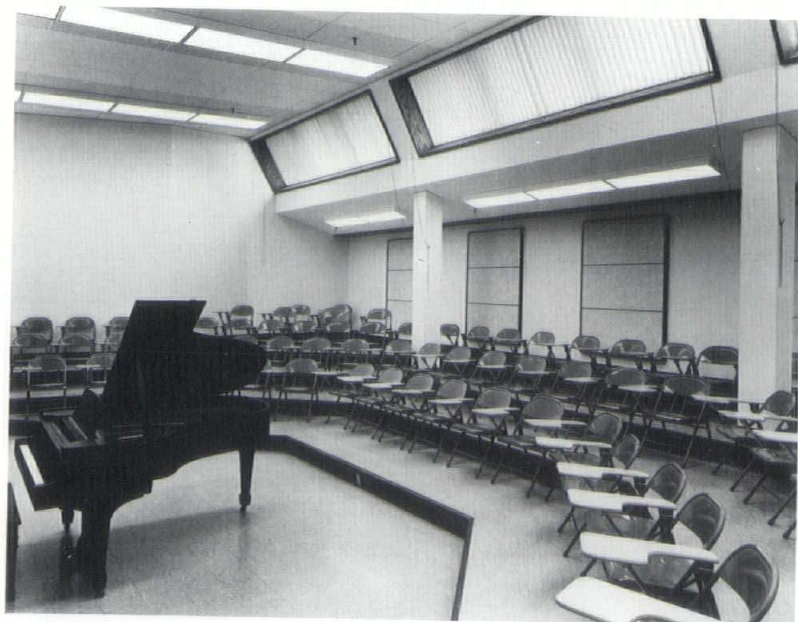


# SCIENCE AND ARTS CENTER

## WEST HARTFORD, CONN.



First Floor



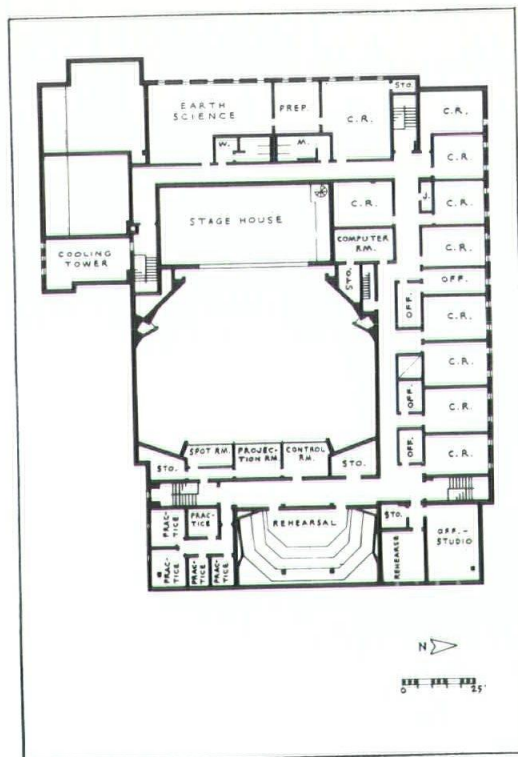
sloping site providing at-grade entrances on two levels. The main entrance is located on the upper campus level facing the semi-circular senior green; this portion of the structure was limited in height above grade to that of the second classroom building (one of four) which originally occupied the same area on the green. Limiting the height of the entrance facade preserves the intimate scale of the green and achieves visual harmony between the relatively large new complex and the adjacent three small classroom buildings that remain.

Main floor features include an auditorium, seating 600, with a large proscenium stage that is provided with a hydraulic forestage lift that can be lowered to use as an orchestra pit, raised to floor level for expanded seating, raised to stage level as an extension, moved between any of the positions during a performance and lowered to ground floor level scene storage rooms. The stagehouse allows the flying of nine sets of scenery, and a complete catwalk system is provided above the auditorium for safe and easy adjustment of lighting to accommodate any performance or situation which then can be automatically programmed through an electronic console located at the upper rear of the house. Ample dressing rooms are provided at stage level as well as two scene shops, one for use by the Mark Twain Masquers and one which the school also uses for wood-working classes. Bordering the north side of the auditorium are four art studios and two photography rooms

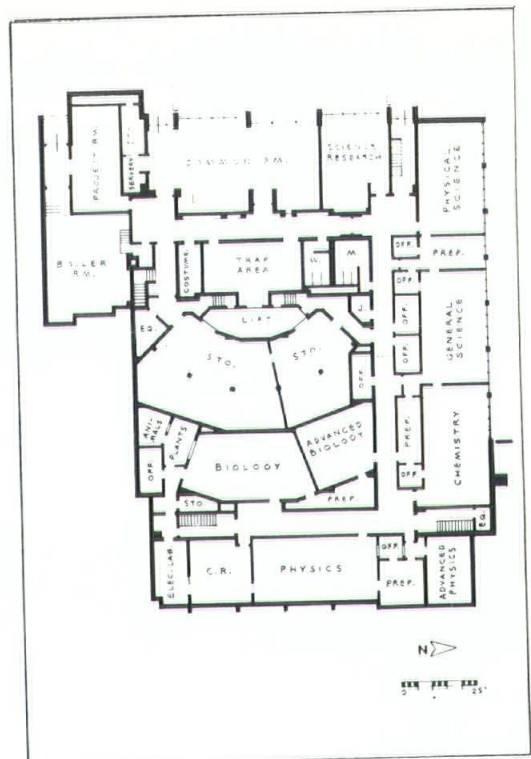




Main floor features include an auditorium, seating 600.

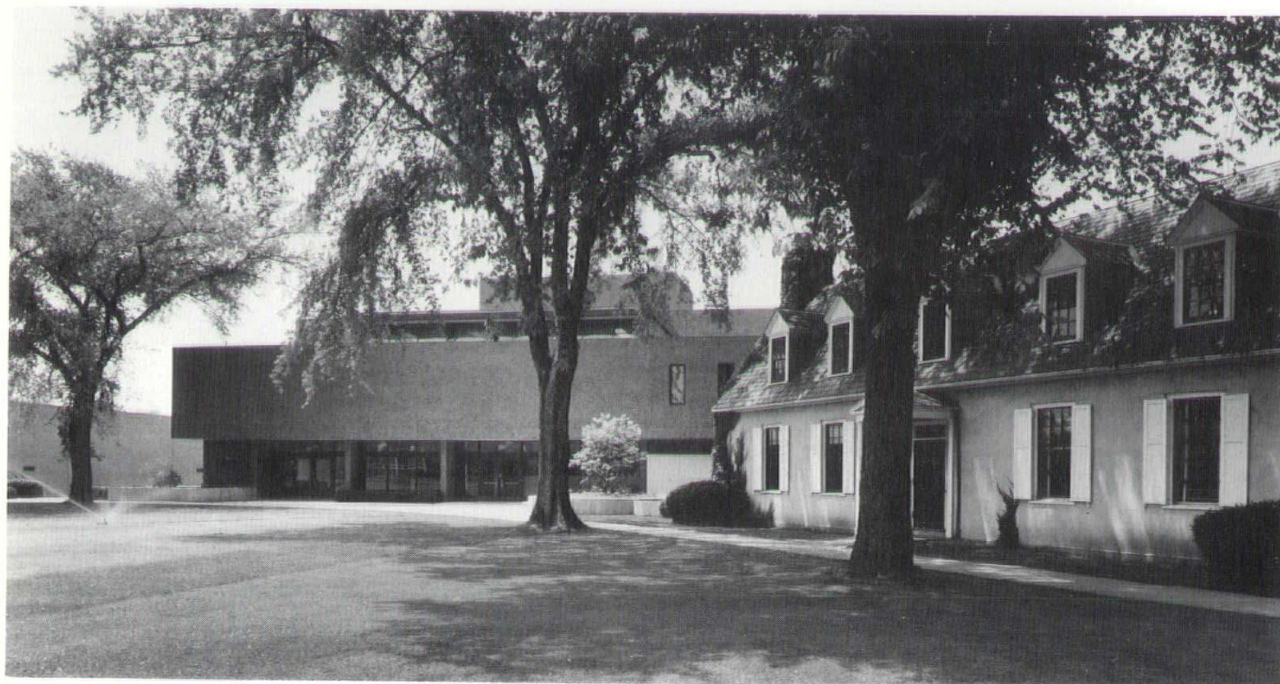


Second Floor

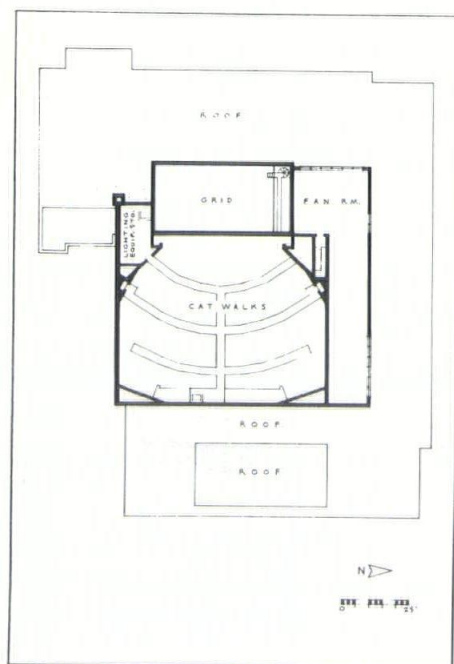


Ground Floor





*Limiting the height of the entrance facade preserves the intimate scale of the green and achieves visual harmony between the relatively large new complex and the adjacent three small classroom buildings that remain.*



*Upper Levels.*

which provide equipment and space for each of the media in graphics and design, drawing and painting, sculpture and ceramics, printmaking, and still and motion picture photography. The main lobby and adjoining hallways serve also as exhibition spaces for the arts.

Ground floor features include nine science laboratories with four preparation rooms, faculty offices, project room, and a Common Room for students and faculty.

The upper floor consists of a large tiered rehearsal room, two studios, and five practice rooms for music, nine classrooms, typing laboratory, computer room, an Earth Science Laboratory, and Faculty offices. Also, the Control, Projection,

and Spot Rooms at the upper rear of the Auditorium are accessible from this floor.

Other features of the building include 100% air conditioning and sprinklering systems, carpet throughout the entire auditorium area and all corridor floors, and slate flooring in the main entrance lobby.

The structural system is a steel frame superstructure, fireproofed, with reinforced concrete floor slabs. Board textured concrete walls at exterior stairs and planting areas and cement stucco panels are used to accent the brick masses of the building.

General Contractor: Frank E. Downes Construction Co., New Britain, Connecticut.



# CIVIC CENTER

## SPRINGFIELD, MASS.

THE Civic Center completed last year in the heart of downtown Springfield, Mass. is composed of an arena with a grandstand capacity of 7,500 seats and a maximum capacity for conventions of 10,000 people. The building has also an exhibition hall of about 37,000 square feet, seven meeting rooms varying in capacity from 50 to 700 people, and a Golden Age Club, previously located in a small building in the city.

The Civic Center is one of several buildings built in the last few years as part of a comprehensive urban renewal plan prepared by the Springfield Redevelopment Authority. This plan, which has revitalized downtown, is aimed at transforming Springfield into a two-level city. A large urban complex of shopping, hotel, and office buildings, as well as parking garage for 1200 cars, all comprising a total area of 1,400,000 square feet, is linked — through wide, covered, fully air conditioned shopping airwalks — to two large department stores located in two adjacent city blocks.

As part of the plan for a two-level city, the Civic Center is connected by an airwalk, covered by a vaulted plexiglas roof, to a parking garage across a street.

The Center is built on a generous site which allowed the creation of plazas, gardens, and wide sidewalks

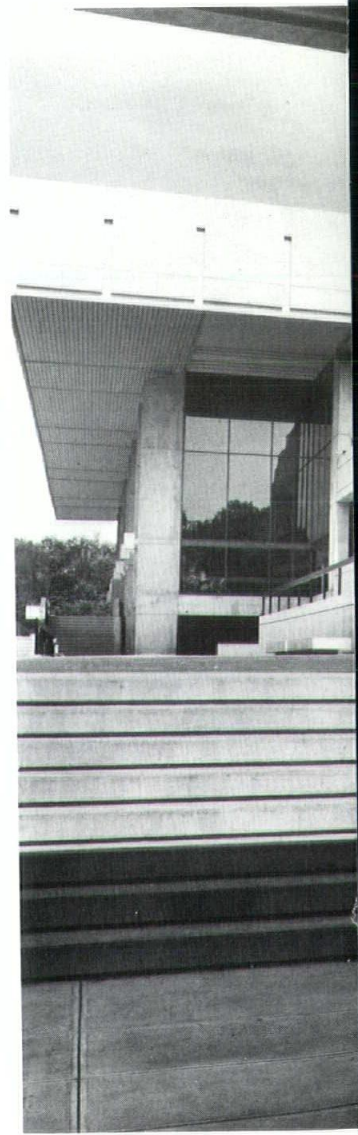
for the easy movement of the spectators, thus avoiding traditional congestion and conflict between pedestrians and city traffic.

The design has attempted to recognize the scale of the surrounding buildings by breaking up the large volume of the coliseum with raised esplanades and low-mass pavilions for the ticket lobby, meeting rooms, and exhibition hall. To express the Center's inner life, a glass enclosure around three sides allows one to see from the outside the main concourse and the grandstand, in contrast to other centers of introverted character.

This concourse, located twelve feet above ground, is approached by very generous outdoor stairs and a large front plaza paved with bricks and containing seating areas and a sunken garden.

On Main Street, a large cantilevered single-support shelter acts as the Center's gate. Its purpose is to provide protection for more than 200 people waiting for public transportation and to allow outdoor exhibitions as well.

The structure of the Center is of reinforced concrete except for the roof, which was built with steel trusses. The grandstand is built with L-shaped prestressed precast units, and the exhibition hall, meeting rooms, and ticket lobby with prestressed double tees, some span-



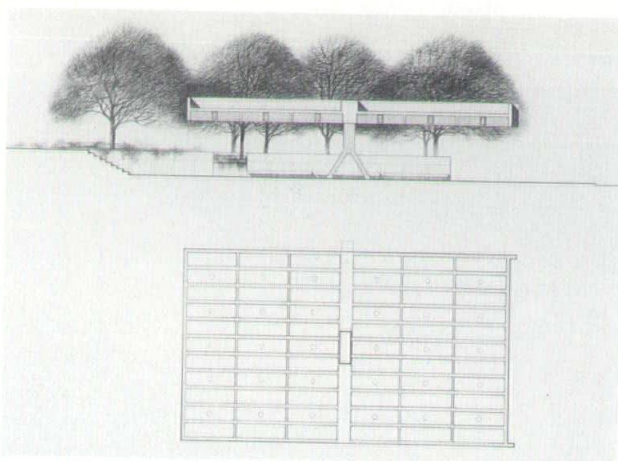
**Architects:** *Pietro Belluschi & Eduardo Catalano - Cambridge*

**Associated Architects:** *E. Crawley Cooper, Paul S. Shimamoto,*

*Frederick M. Taylor, and Peter Sugar.*



*Plan and section of Civic Center gate, built of cast-in-place concrete. Cantilever spans from edge to single support is 29 feet. The gate has infra-red lights inside the concrete coffer for use in winter for the comfort of spectators waiting for public transportation.*



*Principal entrance on Main Street, with a series of terraces leading to the ticket lobby.*

ning up to 80 feet.

The steel roof, spanning 332 feet by 222 feet, is designed with rectangular trusses 13 feet deep, with overhangs 18 feet long. Within this depth six air-handling units are strategically located to provide heating and air conditioning to the arena with a minimum of duct work. Steel deck is welded to the trusses, and acoustical vertical panels hung between trusses to provide sound absorption and reduce the reverberation in the space. The edge of the steel roof is covered with large precast concrete panels, and its soffit with painted steel deck.

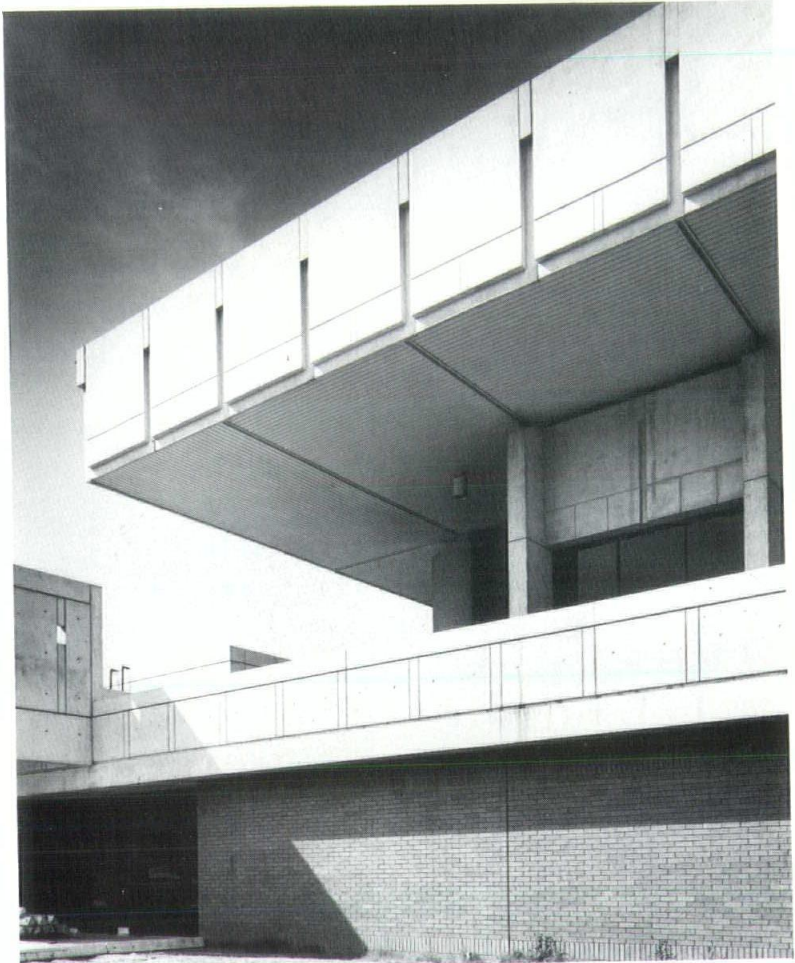
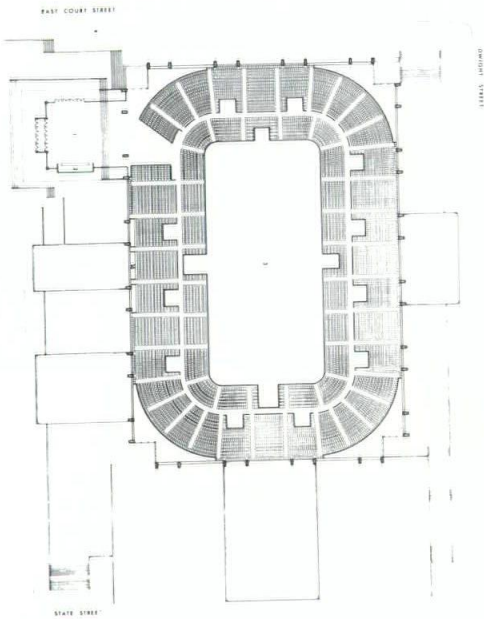
The center has been used for a multiplicity of activities — ice hockey for the city hockey team, basketball, boxing, rodeos, circuses, ice shows, musical concerts, and commencements. Besides being used for all the standard shows, the exhibition hall also provides an ideal storage space for circuses and ice shows. One of the large lobbies can be transformed into a dressing room for public skating, and a large bar can be used exclusively or jointly by the coliseum spectators and the groups using meeting rooms.

In spite of being located downtown, the building has not presented the traffic congestion problem that was predicted in early studies of the project. Perhaps the primary reason is the location of different parking areas at different points within a very short distance, each one with a free access to wide arteries and to the main highways bordering the city along the Connecticut River.



*Fifty-four-foot-long cantilevered corner of roof.*

*Plan of the arena for 7,500 spectators. The maximum capacity for conventions is 10,000 spectators. The upper part of the grandstand is open to the entrance lobby. The interior span of the steel roof is 222 feet by 322 feet.*



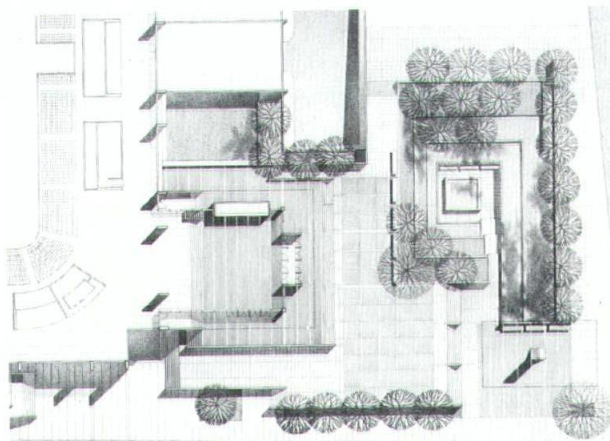
The project was supervised by a five-member citizens' committee and by the managing director, who was appointed at an early stage of the construction.

Its cost was \$9,500,000, including all moveable furnishings.

Architects for the project were Pietro Belluschi and Eduardo Catalano of Cambridge, Massachusetts.

Associated architects were E. Crawley Cooper, Paul S. Shimamoto, Frederick M. Taylor, and Peter Sugar.

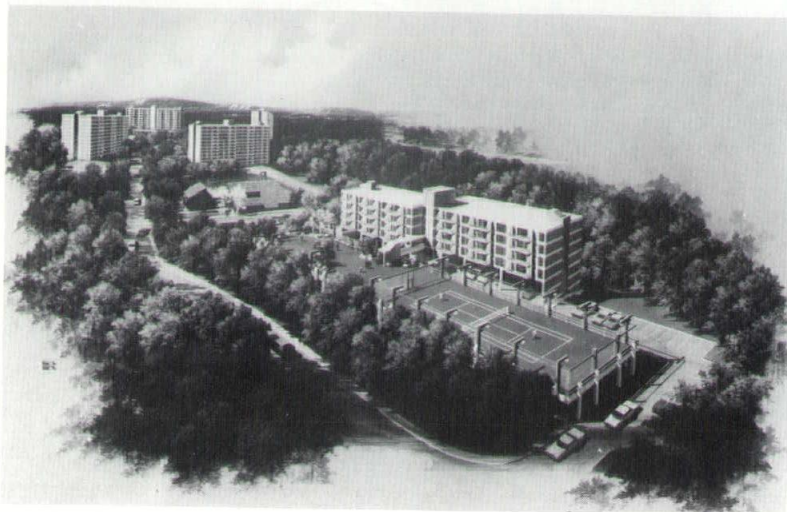
Structural engineer was Deborah Forsman.



*Site plan of front plaza showing the large cantilevered gate of the Center, the brick-paved terraces leading to the general concourse, and a landscaped area with central seating and depressed 18 inches below ground level.*



# ON THE DRAWING BOARD



## TALL OAKS VILLAGE

WEYMOUTH,  
MASS.

**S**CHEDULED for completion May 1974 is Tall Oaks Village in Weymouth, Mass., designed by Gwilliam Associates, Inc., of Plympton.

The site and building design is the result of intensive site analysis and design by the landscape architect, site engineer and the project architect. Working with the concept of meeting all the required zoning and planning bylaws, and balancing good land planning and building design, the proposed plan leaves less than 25% of the ground covered by building and more than 50% of the handsome oak and pine trees and granite ledges in their natural state, while concealing all 750-car parking spaces within the structure. The undisturbed natural areas serve as buffers between buildings and surrounding residential zones and Route 3, and serve as possible recreational areas for the condominium owner.

The plans call for an initial construction phase of 679 units on 33 acres of land; a total of six buildings and the community building.

The unit mix includes one-bedroom units with a den having 900

sq. ft. of living area, two-bedroom units with two baths having 1100 sq. ft. while the two-bedroom extended units have two baths and 1200 sq. ft. which allow for variation of larger rooms or an addition of a library/den. A variation in the two bedroom unit is a two-story townhouse with two-and one-half baths with a den or third bedroom having 1600 sq. ft. of split level living areas. The three bedroom unit has two baths plus a family room/den in its 1500 sq. ft. of net area.

Architect in Charge: Willard E. Gwilliam, AIA.

Project Architect: Merrill Diamond.

Job Captain: Andrew Jacobs.

Owner/Developer: Gil-Bern Industries, Inc.

Contractor: Commonwealth Communitites, Ltd.

Engineers: LeMessurier Associates, Structural; Francis Associates, Plumbing & Heating; Goodall Shapiro, Electrical.

Landscape Architect: Shepard Williams, Easton, Mass.

Cost: phase I; \$27,600,000.

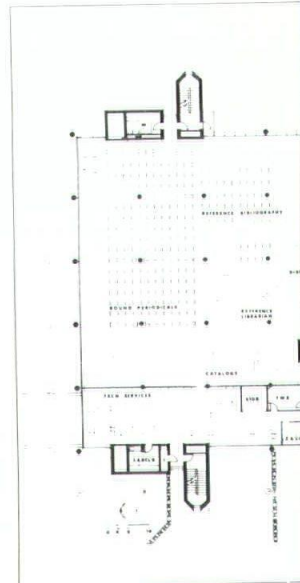
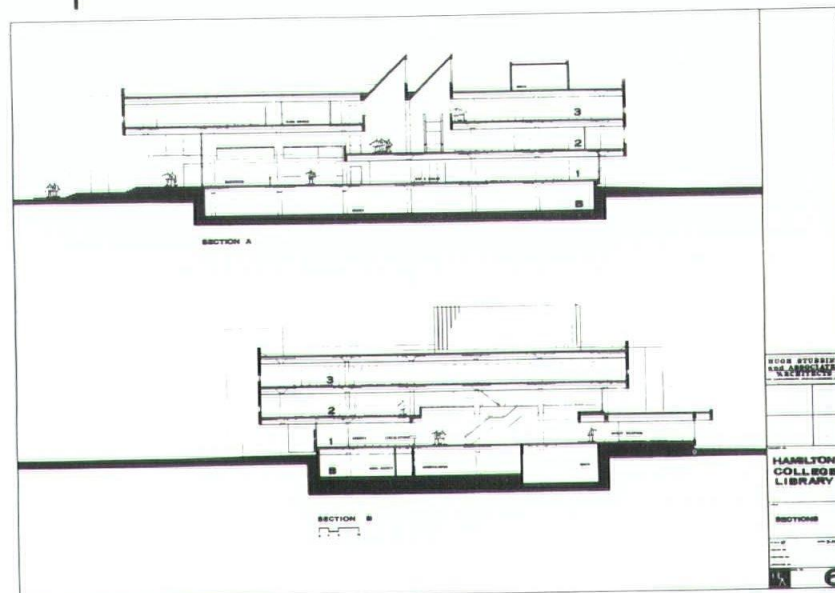
Approximate Cost of Community Building: \$250,000.

*Gwilliam Associates  
Plympton, Mass.*



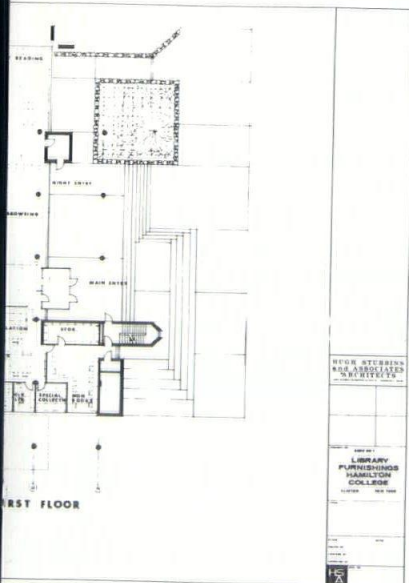
# HAMILTON COLLEGE LIBRARY

HAMILTON AND KIRKLAND COLLEGES  
CLINTON, N.Y.





*The Library is organized on four levels, three are above grade. The upper floors contain the major collections and reader spaces, which are organized around a skylighted central open space.*



**S**ITE of the Hamilton College Library in Clinton, New York, is at the north end of the main campus quadrangle, centrally located to projected coordinated colleges as well as to the present campus.

The program is approximately 100,000 S. F., housing 500,000 volumes and serving approximately 1600 students and 145 faculty members. The structure has a programmed expansion need to serve a potential student body totalling 2200 to 2800. Emphasis is on reader-study accommodations within the library — as there are minimal study provisions within existing residences.

The Library is a dominant form at the end of the main campus quad-

range. The main entrance is on the south through a deep portico. This space is defined by free-standing columns and serves as a sheltered gathering point for students, faculty, and visitors.

The basic form of the structure is a simple, efficient rectangle, based on a modular stack-bay that is 25'-6" square. The elements containing vertical circulation and services are located at the perimeter, leaving the internal structure and building systems open-ended for expansion to the north.

The plan is free of fixed elements except for columns and a small elevator located near the center of the building to provide the most efficient servicing of the library func-

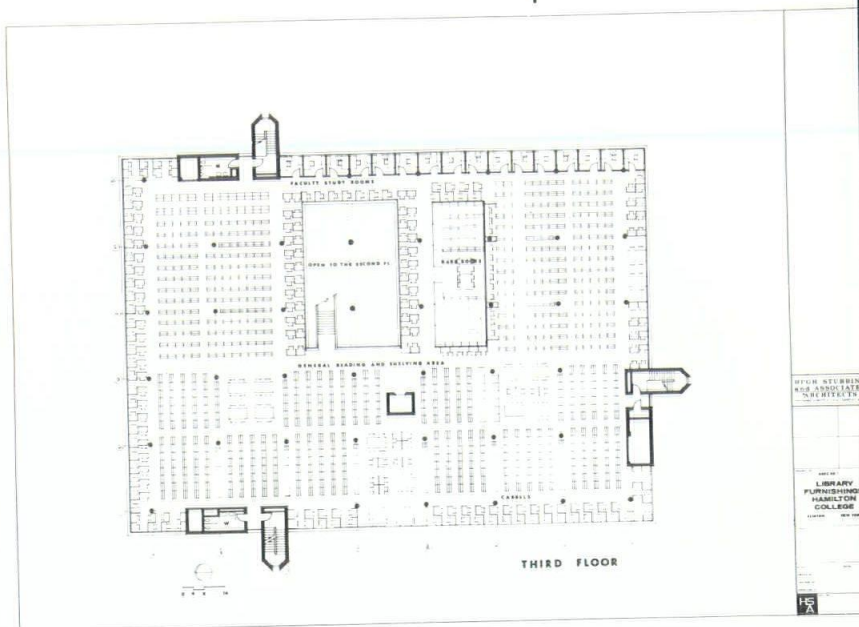
*Hugh Stubbins & Associates  
Cambridge, Mass.*



tions.

The Library is organized on four levels, three above grade. At the main floor and basement, the two west bays define a staff-work zone which contains all the technical service, administrative and control functions for the library. The upper floors contain the major collection and reader spaces, which are organized around a skylighted central open space. As the user moves through these spaces he is able to sense the volume of the Library's interior. In general the two-story high open spaces are used to define areas for more leisurely reading and informal study. The quiet, more private study areas are located at the perimeter of the building, behind a "buffer" of bookstacks.

At the main floor, a one-story element projecting beyond the main building form serves as a dual-use



*The structural system is cast-in-place, reinforced concrete, utilizing a round column with a dropped head and a flat-slab floor construction. The structural columns are exposed to view and have sand-cleaned finish.*

reading room. During regular hours the room is open to the library for use by readers in the browsing, current periodicals, and reserve book areas. After hours, this space can be closed off from the main building to become a self-contained, night reading room with its own entry, telephones, and toilets.

The structural system is cast-in-place, reinforced concrete, utilizing a round column with a dropped head and a flat-slab floor construction. The structural columns are exposed to view and have sand-cleaned finish.

The entire upper structure is surfaced with buff-colored limestone panels with shot-sawn finish. Glazed areas are bronze-tinted, glare-reducing glass, set in dark, prefinished frames. Typical interior finish includes oak library furniture.

Suspended ceilings with recessed lighting troffers define the library module.

General Contractor: Daniel O'Connell Sons of Holyoke, Mass.



# CALDER'S STEGOSAURUS

**F**orty-foot, fifty-ton bright red Stegosaurus was the focus of attention last month in Hartford, Conn., when its creator, sculptor Alexander Calder, arrived from France for the formal dedication of his work.

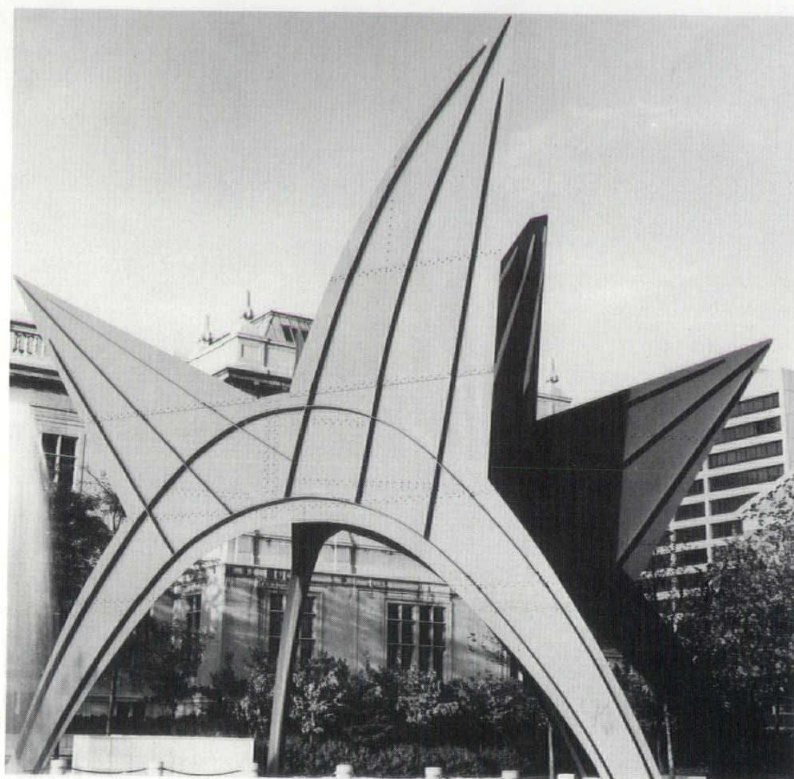
The monumental steel sculpture stands in a tree-lined plaza between Hartford's City Hall and the Wadsworth Atheneum. Both the plaza and the sculpture have been donated to the people of Hartford by the Burr McManus Fund, established in 1906 by Ella Burr McManus to create an appropriate memorial to her father, Alred Burr, the founder of the Hartford Times.

Stegosaur was a dinosaur that roamed Wyoming and Colorado about 150 million years ago. Growing up to forty feet in length, the dinosaur was characterized by a row of armored dorsal fins along its back. Basically a harmless herbivore, the Stegosaurus nevertheless looked extremely fearsome.

Calder's Stegosaurus is a 50-ton structure of heavy steel plate. Painted bright "Calder" red, 40 feet high, it stands on five legs, the front two of which straddle the eastern-most end of the Burr Mall fountain. The span between these two forelegs is thirty-seven feet.

A number of heavy steel plates, cut into forms, are set into one another and securely bolted. The technique is that of the industrial iron worker, except that Calder normally uses bolts which can be easily unscrewed, so the large pieces can be taken apart to facilitate transportation and installation.

The completed Stegosaurus was



erected for the first time at the Segre Iron Works in Waterbury. It was then disassembled, painted with primer, loaded on trucks, and brought to Hartford for erection on Burr Memorial Mall.

Over a period of two days, the Macchi and Hoffman Company of Hartford completed the installation. Then it was painted the particularly vibrant shade of red that's come to be known as Calder Red.

Beginning with wire sculpture on circus themes, which brought his first major recognition in both France and the United States, Calder moved

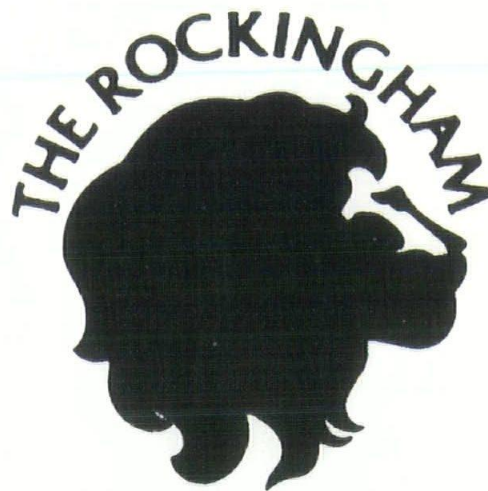
to his major artistic breakthrough — the use of movement in sculpture. He added "mobile" to the language, winning major awards and being honored at exhibitions throughout the world in the 1940s and 50s.

From the mobile Calder turned to the stationary, and a new word "stabile" was coined to describe his unique contributions to the art, as exemplified in Stegosaurus.

A resident of Roxbury, Connecticut since 1933, Calder divides his time between his home there and his studio in France.

## DEDICATED IN HARTFORD





## CONDOMINIUMS PORTSMOUTH, N.H.

**T**HE Rockingham Hotel in Portsmouth, N.H. — one of the most famous of New England hostelrys at the “Sign of Lions” — has long been considered one of the finest examples of the Eastlake late Victorian style in America and has been admired and studied by architects and artists for generations.

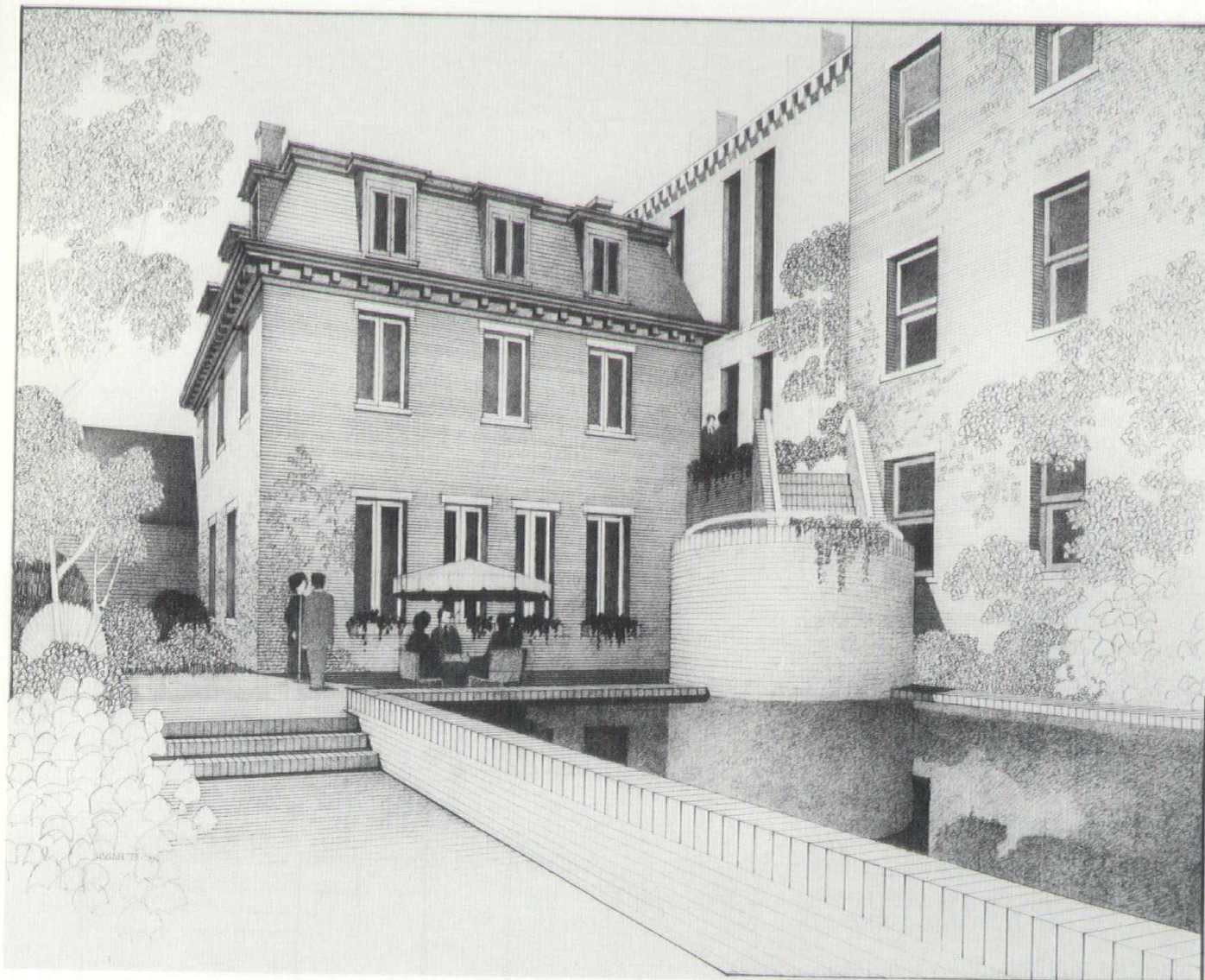
It opened its doors as The Rockingham House 150 years ago in the fall of 1853 and has since enjoyed a history replete with events and crises “of national and international import.”

The hotel itself occupies the site of a home once owned by Woodbury Langdon, member of the Continental Congress and Judge of the Superior Court of New Hampshire, who built the mansion house in 1785. At a cost of \$30,000, it was one of the most handsome brick homes in New England.

The Rockingham House was first opened to the public on November 1, 1833. Frank Jones became the owner of the Rockingham in 1870

***Stahl Associates***  
***Boston***

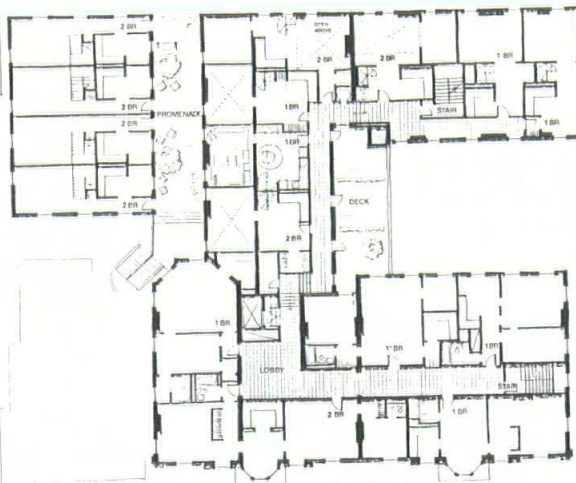




*The New Rockingham will include 35 residential units. Four two-bedroom duplex units will have separate access from a second level landscaped exterior promenade, reminiscent of Beacon Hill's charming streets. Fifteen duplex units are planned, several with private terraces or balconies.*



TYPICAL RESIDENTIAL UNITS

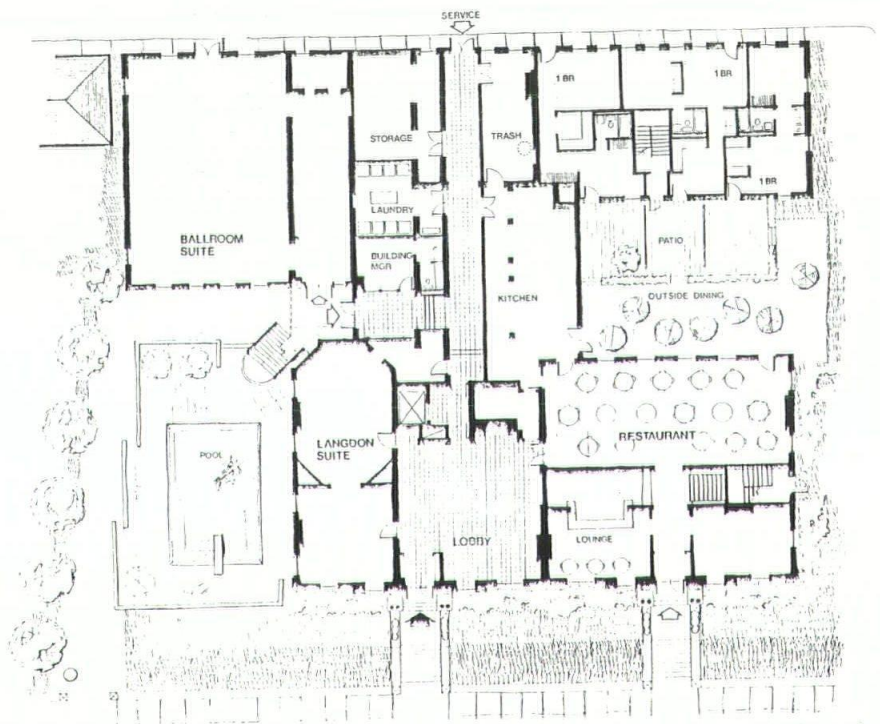


and greatly enlarged it. There was a disastrous fire in the hotel in 1884 which destroyed the entire mansion except the handsome octagonal dining room. Jones rebuilt the hotel around this "Langdon" room and reopened the Rockingham Hotel.

Until April 1st of this year, the Rockingham was also a unique Victorian resort hotel with a large following of guests each tourist season. Many local residents were permanent hotel guests each winter, closing their seaside homes and residing in the city from November to May.

This Spring, however, the Rockingham closed its doors as a hotel for the very last time. Although the dining room will reopen within the year, the hotel itself is being restored and renovated as condominiums.

Plans prepared for the North American Development Corpora-



Ground Floor Plan.



tion by Stahl Associates call for recycling the 87 room Rockingham Hotel to 39 condominiums, ranging from one bedroom units averaging 650 square feet to luxurious two-bedroom suites of over 1100 square feet. The emphasis will be on variety, flexibility and enhancing the structure's historic character and downtown neighborhood location.

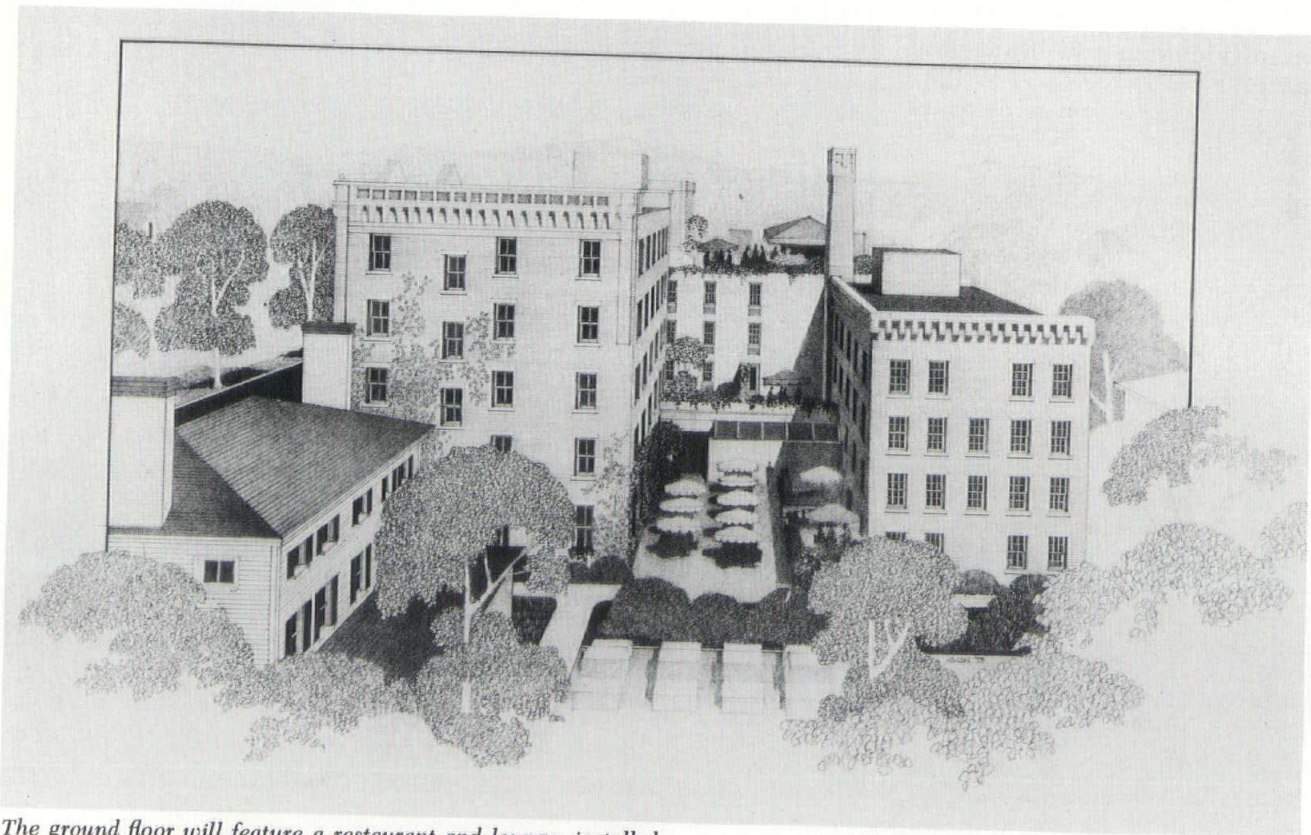
In addition to restoring the original hotel exterior to Jabez Sears' 1885 design, most significant interior architectural detail will be preserved, including original sash, patterned or frescoed ceilings, mahogany paneling, marble floors, leaded glass windows and original

lighting fixtures by Shreve, Crump and Low.

Residents will reach their apartments via the restored ground floor lobby, from which a new elevator, fit with interior paneling from the existing Victorian "vertical carriage" will serve the basement through fifth floors. Corridors have been located to preserve the gracious scale of the original perimeter rooms as well as to allow residents to reach new fire-rated egress stair enclosures at the remote ends of the building. Changes in level and scale, characteristic of the later additions to the main building, afford an intimacy and personal identity rare in

large condominium developments. For example, four two-bedroom duplex units will have separate access from a second level landscaped exterior promenade, reminiscent of Beacon Hill's charming streets. Fifteen duplex units are planned, several with private terraces or balconies.

All apartments will be renovated to contemporary standards of comfort, convenience and safety. Entirely new kitchens and baths will be installed throughout. Amenities available to tenants will include a swimming pool, roof deck, landscaped grounds and terraces, central laundry, trash chute and basement



*The ground floor will feature a restaurant and lounge, installed in the Victorian Rockingham dining room, with an outdoor cafe open during summer months in the landscaped courtyard.*

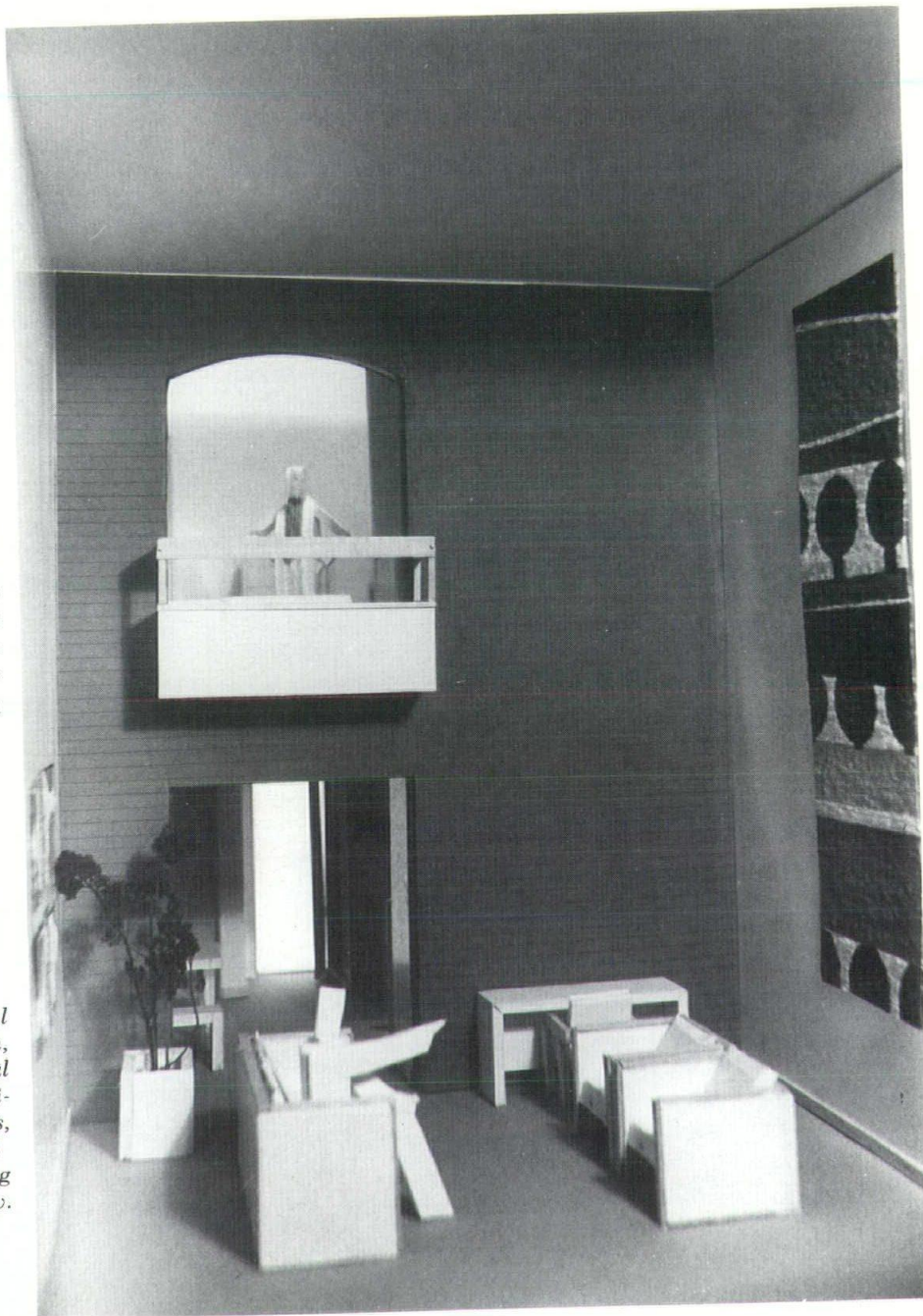


storage cubicles. Leased parking spaces are available on an adjacent property.

The ground floor will feature a restaurant and lounge, installed in the Victorian splendor of the Rockingham dining room, with an outdoor cafe open during summer months in the landscaped courtyard. Commercial rental space is also available in the Langdon suite, highlighted by woodwork salvaged from Judge Langdon's 1785 mansion, and a large, open ballroom, which has a separate outside entrance.

Along with the flexibility of design, a great range of prices will allow individuals of varying means to own a condominium within the Rockingham. The prices will range from \$20,000 for a one bedroom contemporary unit to \$60,000 plus for a custom Victorian unit in the main building.

*In addition to restoring the original hotel exterior to Jabez Sears' 1885 design, most significant interior architectural detail will be preserved, including original sash, patterned or frescoed ceilings, mahogany paneling, marble floors, leaded glass windows and original lighting fixtures by Shreve, Crump and Low.*





(Continued from page 6)

structures in steel, concrete and timber. He has travelled widely throughout the United States, Canada, Greenland, France and Belgium in connection with various construction projects.

He is a graduate of Northeastern University, Boston, Massachusetts holding a B.S.C.E. degree. He is a registered professional engineer in Massachusetts and Connecticut and a member of the American Society of Civil Engineers, Boston Society of Engineers, American Society for Testing and Materials, the Society of Naval Architects and Marine Engineers, Marine Technology Society and the American Boat and Yacht Council.

**Gwilliam Opens Office  
In Plymouth, Mass.**

Willard E. Gwilliam, AIA, has announced the opening of his office studio at 9 Winding Way in Plymouth for the practice of architecture and developmental planning.

Gwilliam, formerly with Gil-Bern Industries of Plympton, MA, was a corporate vice president and general manager of Gwilliam Associ-

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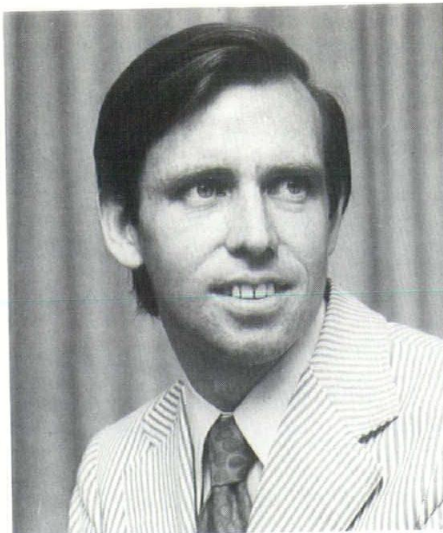


ates Inc., which provided the architectural and development services for the in-house construction activities of Gil-Bern. Prior to his position with Gil-Bern he was an associate in the firm of David M. Crawley Associates of Plymouth where he was in charge of design-programming, design and production coordination, and contract administration.

#### Glover Appointed V-P At R. Wendell Phillips

Frederic O. Glover, Jr., has been appointed vice president in charge of design for R. Wendell Phillips and Associates, Boston.

Glover, who joined the Bay State architectural firm upon its establishment last year, was formerly with Kent, Cruise & Partners of Boston and Providence. Previously he was employed by Jewell & Rob-



Frederic O. Glover, Jr.

inson, landscape architects, Weston Newton, Mass.

Glover was responsible for design of the Fields Corner Neighborhood

Center in Dorchester, Rockland Place Apartments in Rockland, the proposed Cherry Hill Housing project in Gloucester, Amory Street Housing for the Elderly in Jamaica Plain, the Webb House and Fuller Brook Apartments in Wellesley, and the master plan for the U.S. Naval War College in Newport, R.I.

A 1966 graduate of Wesleyan University in Middletown, Conn., where he majored in art and architecture, he also holds a Master of Architecture degree from Harvard University's Graduate School of Design. While at Wesleyan, he displayed his graphic skills at several one-man shows of his paintings and drawings at the University's Davison Art Center.

Glover lives with his wife Barbara, two daughters and a son at 39 Riverdale Road.



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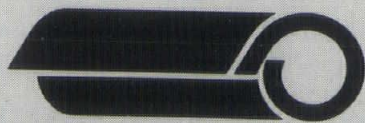
Acoustical Solutions .....	6
R. E. Bean Construction Co., Inc. ....	31
Bosson-Sawyer	
The Belden Brick Company .....	1
Frease & Shorr Advertising Co.	
Samuel Cabot Inc. ....	7
Donald W. Gardner	
Advertising, Inc.	
Communicon .....	4
Stone & Manning	
Advertising Inc.	
Francis P. Connor & Son, Inc. ....	32
Four-Power Group .....	Cover II
Ingalls Associates, Inc.	
Local Gas Companies .....	Cover IV
Harold Cabot & Co., Inc.	
Hussey Products .....	6
B. L. Makepeace, Inc. ....	4
Reilly, Brown, Tapply & Carr, Inc.	
Massachusetts Masonry	
Institute .....	5
New England Insulation ..Cover III	
J. B. Dewing Associates	
Plasticrete Corporation .....	7
The Vincent Pacelli	
Advertising Art Co.	
Spaulding Brick Co., Inc. ....	6
Sprague Energy .....	2
Parsons, Friedmann &	
Central, Inc.	
United Glass & Aluminum	
Co., Inc. ....	32
Waghorne-Brown Co. of	
New England, Inc. ....	31



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