

ARCHITECTURE



NEW ENGLAND

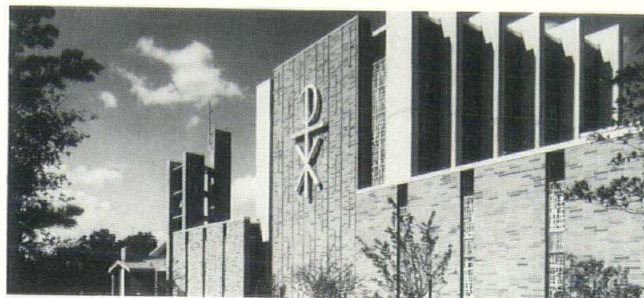
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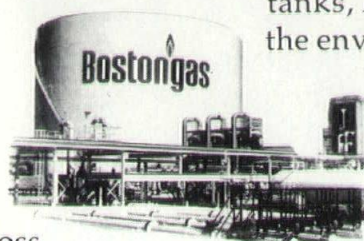


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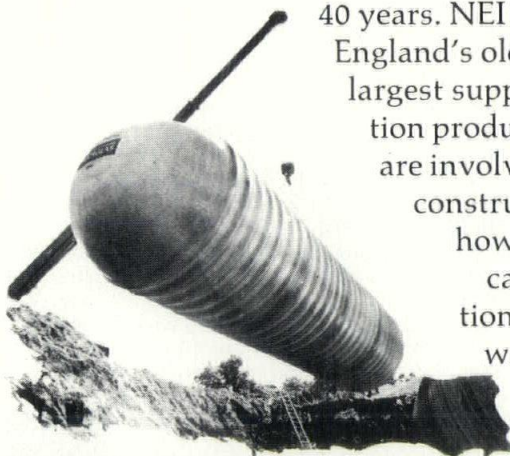


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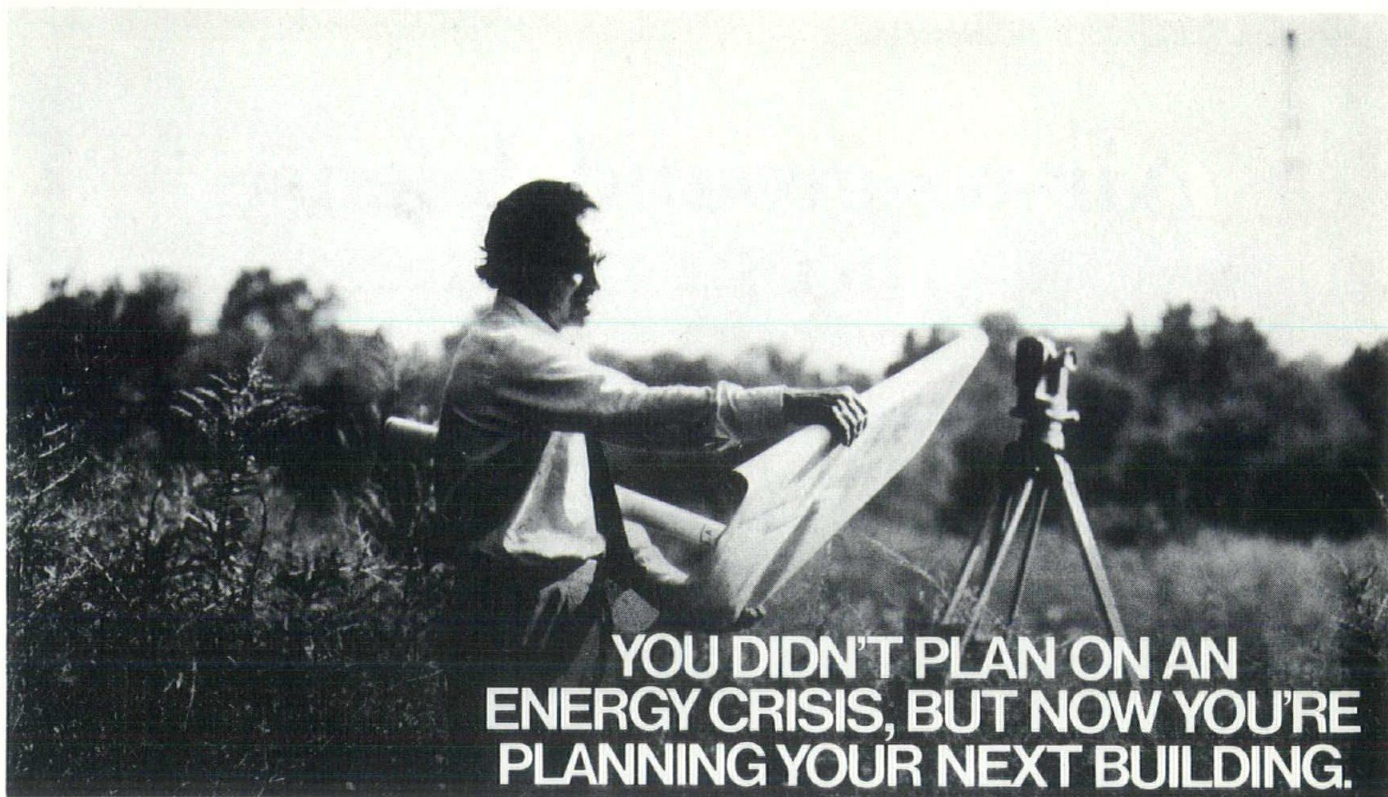
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YOU DIDN'T PLAN ON AN ENERGY CRISIS, BUT NOW YOU'RE PLANNING YOUR NEXT BUILDING.

Which building material will you use?

You've got energy shortages to think about. Air-conditioning costs. Heat gain through the long, hot summers. Heat loss in the winter months. Heating equipment costs. The whole set of energy-use factors suddenly has become critically important. The building material you use affects all of them.

Compare the energy conserving capability of masonry, for instance, with double-plate glass walls.

At 4:00 P.M. on a hot August day in Washington, D.C., the heat gain through a square foot of west-facing insulated brick and concrete block wall will be 2.2 Btus an hour.

The heat gain through a double-plate glass wall in the same location will be 173 Btus a square foot in an hour. A big difference.

Project this differential over 10,000 square feet of wall. You come up with a heat gain through masonry of 22,000 Btuh, while the heat gain through double-plate glass is 1,730,000 Btuh.

In the case of the masonry wall, cooling equipment with a two-ton capacity can handle the heat gain. But with the double-plate glass wall, about 143 tons of cooling capacity will be needed.

An analysis of a typical 10-story building shows that over its useful life, the air-conditioning cost for a square foot of our masonry wall will be about 23 cents. For the double-plate glass wall, it will be \$7.60.

It takes a lot of money to buy, install and create space for all the extra air-conditioning equipment

required by the double-plate glass wall. A lot of money and a lot of energy to run that equipment.

Compare the heat loss in winter. It has a dramatic effect on energy consumption and building operation costs.

Our masonry wall, for example, has a "U-value" of .12. The double-plate glass wall has a "U-value" of .55. (U-values are used to determine heat loss through one square foot of wall area in Btuh per degree Fahrenheit differential across the wall.)

This means that the masonry wall is about 450% more efficient, on the average, than the glass wall in reducing heat loss.

Over the useful life of the building, the heating cost per square foot of wall area for masonry will be about 30 cents. For double-plate glass, about \$1.38.

In a time of one energy crisis after another, masonry makes eminently good sense as a good citizen.

The masonry industry believes that the thermal insulating qualities of masonry are an important economic consideration to building designers, owners and investors, and all citizens.

Masonry walls save on air-conditioning and heating costs. And just as important, they are less expensive to build. The masonry wall we've described would have a 38% lower initial cost than the double-plate glass wall.

If you'd like to find out more, write to us and we'll send you a booklet comparing the thermal

insulating qualities of masonry walls with double-plate glass walls, metal panel walls and pre-cast concrete walls.



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ARCHITECTURE:NEW ENGLAND

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APRIL, 1975

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CONNECTICUT CONDOMINIUM CLUSTERS
Careful Land Use in Greenwich

April Cover: Walter Gropius House. Samuel Robbins Photograph.

March Cover: Boston Five Cents Savings Bank. Ezra Stoller Photograph.

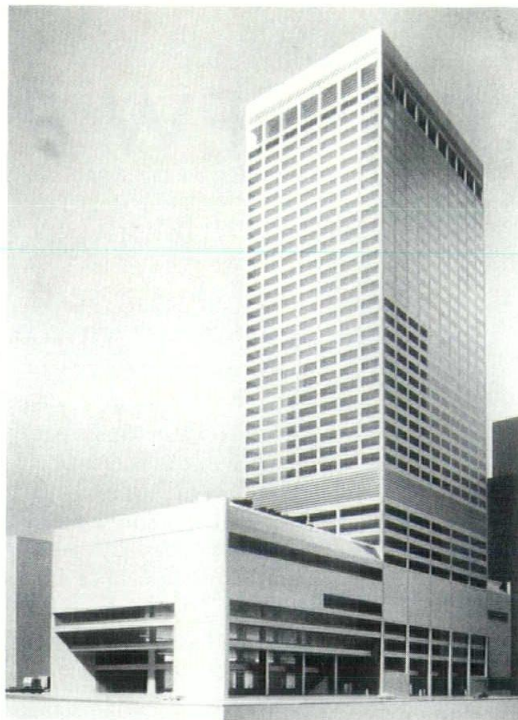
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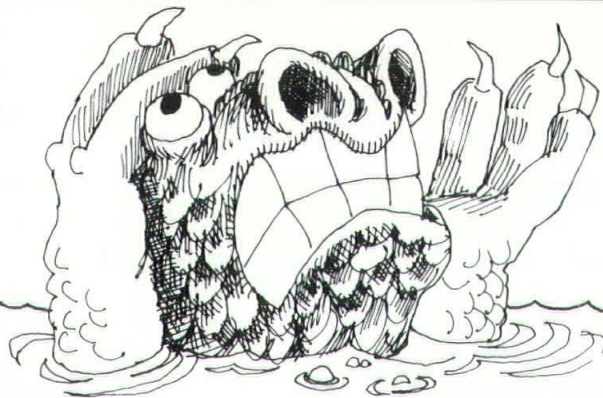
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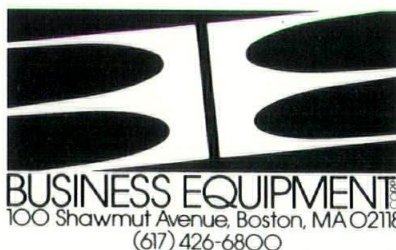


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**NEW ENGLAND
AWARDS FILE**

ARCHITECTURE: NEW ENGLAND will maintain a file of projects to be considered for local and regional awards. Each chapter or regional awards committee will be provided with appropriate segments of the file when requested. Committees will, of course, announce awards programs independently and may establish more detailed requirements for submittals. The Awards File will ensure that committees will be aware of the full scope of work to be considered. The File will permit **ARCHITECTURE: NEW ENGLAND** to monitor the state of the profession in the region as well as strengthen the awards process through which it will select projects for detailed presentation.

In the interests of mailing and storage convenience, submissions will be limited to the following material. Unsolicited material received in other forms will be returned to the sender. Files will be kept on each project for a minimum of two years, unless otherwise requested.

FORMAT: Written material - Project name, purpose, location (Include map if hard to find); Owner, Architect, Consultants, Contractor & subs; size, cost, date of completion, photograph credits; abstract of program (one page); Architect's statement of solution (one page). **Drawings** - Site Plan, Major Floor Plans, Section(s) if required. **Photographs** - General views describing building or complex (three for large projects, two for small); Interior views (two for large projects, one for small). **Binding** - Duo-Tang flexible three prong folder (No. 1258); photos only in clear plastic protectors; cover labelled with State, Project, and Architect.

PRESERVATION FILE: Submissions are invited for completed projects involving historic preservation, restoration, adaptive use, and infill (in established districts). These will be available for awards programs as well as for general public information. Written material (in addition to the above format) should include pertinent data on original structures; participating agencies, groups, and individuals; grants and sponsors; and legal or legislative actions involved.

THIS IS AN AD ON THE RELIABILITY OF NUCLEAR PLANTS.



Don't let the newspaper headline mislead you. Actually, it should reassure you.

It demonstrates the close scrutiny that is given to every commercial nuclear power plant in the U.S. By both state and federal agencies.

If deviations from rigid operating standards are detected, a plant is shut down and corrective measures taken.

In the case discussed in the newspaper article, several

small cracks were discovered in a pipe in the backup reactor cooling system. As a safety precaution, all nuclear plants of similar design were shut down until a thorough inspection affirmed that the same problem did not exist.

As a result of this kind of continuous government supervision, and the many built-in plant safety precautions, there has never been an accidental death or injury caused by radiation at any of the commercial nuclear plants operating in the United States.

The surprising thing is that even with this intense government scrutiny, a survey of 20 electric utilities covering the first nine months of 1974 reveals an interesting fact: *Nuclear power plants were available for service an average of 71.5% of the time while comparably sized fossil-fuel-burning plants averaged 71.2% availability.*

We thought we'd put this fact in an ad because it's not the kind of news you're likely to read in the papers. Especially in the headlines.



Boston Edison Company Massachusetts Electric Eastern Utilities Associates and Subsidiaries New England Gas and Electric System Companies

THE MILLS ARE ALIVE

in Harrisville, New Hampshire

THE trauma of textile mill bankruptcies — loss of employment, undermined tax base, deterioration of architectural fabric — has provided a gloomy background for numerous New England communities struggling to cope with socio-economic changes of the mid 20th c. The closing in 1970 of Harrisville's Cheshire Mills might have been accepted as a familiar syndrome. Instead, the town's productive history, its architectural-environmental quality, and sensitivity to the capacity of such resources for new life, led, in 1971, to the formation of a nonprofit foundation, Historic Harrisville, Inc., composed of local citizens and professional friends, to lead in the preservation and revitalization of the village.

Protection of a remarkable historic document was, of course, a part of the program. A historic district, established under local ordinance in 1969, was testimony to the concern of

townspeople for their past. But preserving architecture was not, in itself, sufficient to recreate a vital community.

In three years, Historic Harrisville, Inc. raised nearly \$300,000 from generous friends, foundations, and the National Park Service. Under the direction of sympathetic and talented Richard Monahan, these funds were invested in the adaptive conversion of 19th c. industrial and residential structures for new economic uses. Businesses and residents, attracted by economic opportunity and the quality of life in a small town, filled Harrisville's buildings with new activity. In 1975, with the majority of rehabilitation and restoration work accomplished, Harrisville continues to evolve its distinctive and productive history.

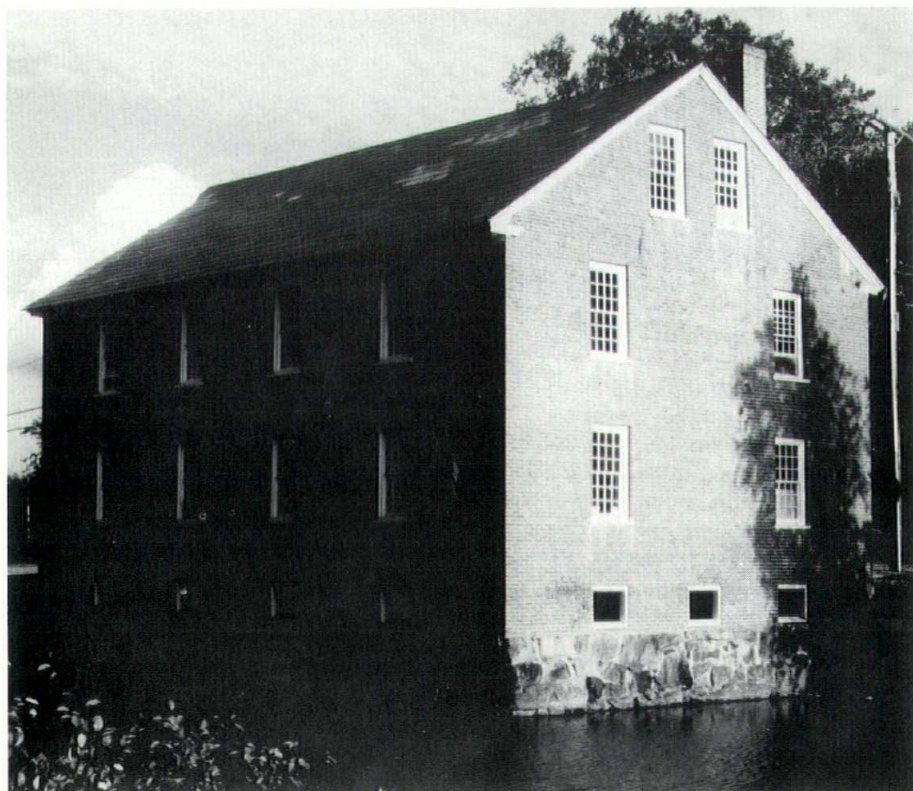
*William B. Hart, Regional Director,
New England Field Service Office.*

By Richard Monahan

HARRISVILLE has been often referred to as the best preserved example of a nineteenth century textile mill village. One hundred years of single family ownership and a limited watershed in the remote Monadnock Highlands have conspired to preserve its unique condition. The present postcard scene juxtaposes the man-ordered village center against the surrounding forested hills in a romanticized image of a town that has shared in the decline of the New England textile industry over the past eighty years, and seen its last remaining early industry go bankrupt in 1970. Through the eyes of the nineteenth century landscape artist a mill village embellished with pastoral animals and idealized gentry snuggles timelessly into a richly cultivated countryside. This utopian imagery delineated both a mill owner's public relations intent and contemporary standards of illustration.

The more believable image is one of a mining town with a core of substantial buildings surrounded by marginal utility structures, muddy streets, forest recently cut over for timber and firewood, and everywhere the evidence of construction and growth. A century has passed since Harrisville's industrial prime. Encroaching forest cover and the gradual disappearance of less substantial structures favors the earlier utopian image, and encourages a romantic and antiquarian view.

The gorge through which the waters of Goose Brook funneled from a chain of three lakes above, provided a natural site for water-powered mills in the early nineteenth century. The harnessing of the brook brought about a series of changes in the area that was to become the village center. Dams made greater falls for power generation, provided foundations for the mills straddling the brook, and seasonal water storage capacity. This in turn raised the levels of the lakes and enlarged their edges. The steeply sloped banks of the brook became





rationally ordered by a careful series of stonewalled terraces. These reflected the mill patriarchy as an ordered sequence of building sites upon which the mill, the houses, and the boarding houses were built.

While Goose Brook and the man-made mill pond provide the focal point for this early period of Harrisville's development, they also set the major limitation on further growth. The amount of water available for power set the ultimate mill size. Limited access to ready markets and the late nineteenth century vagaries of the textile industry kept the town at a rural scale. While Harrisville grew to its greatest size in the 1800's, other New Hampshire mill towns continued their development into the twentieth century. In what remains today, there is little of the intense, populous manufacturing village and marketplace. At eight hundred inhabitants, the village was densely populated. Four large boarding houses, two hotels, a blacksmith shop, stage line and livery stable, two woodenware factories, extensive wood storage sheds, and a railroad with daily service are there no longer.

It is quite possible that we would not have found Harrisville at its peak as inspiring as we find the suggestive residue; haunting foundations in the mill pond and along the brook, underpopulated houses, and empty

mills. We are less swayed by ruins themselves than by the ambitious forms of man's intervention. Herein lies an archetypal preservation dilemma: if to restore, to which period; to freeze in its somewhat miraculous condition; or to develop it further. These and other issues were raised in 1970 when bankruptcy exposed not only the recently operating textile mill, but all of the mill-owned houses, boarding houses, and auxiliary buildings to an all too familiar architectural fate. If the choices available to a preservation program to protect the unified visual fabric of the village were diverse, a part of the solution has come from the very forces which generated the early vitality of the town.

Historic Harrisville, a non-profit corporation, was formed to deal with the bankruptcy sale of the mill properties. From the outset sensitivity was shown to a philosophy which did not depend upon period restoration, nor preservation of a 1970 fossil. After three years of closely integrated program direction and architectural work, the formula became clear with the completion of the first building. New uses and tenants were to be found for the remaining buildings, augmented by renovated housing to stimulate a pattern of living and working in the village. Long-term leases would provide stability. The

six core mill buildings had been acquired by Historic Harrisville while options on mill housing were exercised when possible. This combined architectural-fiscal approach directed at self-sufficiency through rental income determined the building program. Because long-term restoration would be guaranteed by use, problems of space, utility, and mechanical systems took more than seventy-five percent of the budget. Exterior architectural restoration was in some instances delayed in deference to occupying the building. (The present annual operating budget includes a program of brick pointing and paint and trim work.) In 1972 the Harris Storehouse was converted from an unplumbed, unheated, sagging brick warehouse into the offices and studio space for a manufacturer of looms and yarns for handweavers at a cost of eight dollars per square foot. The impact of this restoration and subsequent activity in a prominent location was to give focus to the programming and funding for successive buildings. The thesis of a working village became additive; the Harris Boilerhouse was converted into a wooden toy manufacturing space; the Harris Boarding House became three apartments for people working in the newly generated industry; the Harris Picker and Sorting House was converted into a fabric and woolens shop; and the



ABOVE, RIGHT: Aerial view showing Congregational Church, Harris Storehouse, Harris Mill, and Harris Boilerhouse along Goose Brook.

LEFT: Cheshire Mills Boarding House in Mid-nineteenth Century; demolished 1960.



Cheshire Mills Boardinghouse is being converted into professional offices.

The recently operating portion of the Cheshire Mills complex was bought by a water cooling and filtration equipment manufacturer. Its early trip-hammer shop was converted to an apartment for the owner while a floor of mill space became offices. Private efforts of new owners thus paralleled and reinforced the work of Historic Harrisville from the first years of the project.

Mill housing was sold into private ownership diversifying financial responsibility, with Historic Harrisville retaining covenants on twenty-six buildings. Power over further subdivision and architectural change carried the benefit of professional architectural assistance to property owners on exterior design and materials technology. These covenants supplanted years of mill ownership in guaranteeing architectural continuity. This loose but directed form of control has seen a general upgrading of septic, plumbing, heating, and

electrical systems of houses passing into private ownership, where ultimately the problems of living amenities and maintenance will be assumed by the owner.

The Harris Mill, completed by 1832, is now in the process of restoration under a federal matching grant. This building was in the worst condition physically, and was the most difficult to plan for because of its size and centrality. A use was sought that would have the least impact on the interior and on the landscape of the village. Two light assembly and shipping operations provided a low population use, for which the ten additional parking spaces could be accommodated through landscaping. Structural restoration included new footings and posting throughout. Complete stripping and replacement of the slate roof and restructuring of the king-post truss system allowed the second floor to be restored to its original thirty-six foot clear span. Windows and doors were fabricated to restoration specifications

and extensive re-pointing is underway. Plumbing, heating, and electrical work will begin this spring. With all exterior work accomplished to restoration quality, raw industrial space has been achieved at a cost of eighteen dollars and fifty cents per square foot.

In all of this, the return to a nineteenth century working village atmosphere is coincidental with the new life implanted in the buildings. New tenants for converted space have appeared as restoration grants were obtained. A program conceived primarily for building re-use has been broadened to include emphasis on the quality of life in the village. Goals of the program have grown to encompass planning and economic issues. In this light the concept of adaptive re-use becomes not only a means to preservation ends, but an end in itself. The working population of Harrisville, today reminiscent of a more intense past, enjoys a natural and man-made environment functionally stabilized in a romantically appealing condition.

THE JOHN STEVENS SHOP

Newport, Rhode Island



"But something happened as he began to use the chisel in the native Newport stone. He began to invent with it. Since certain kinds of lines and curves are the most natural ones to carve, these lines and curves be-

came his vocabulary. A series of brisk, easy strokes form a flowered border. Stems and platforms create a natural letter form. He had a strong innate design sense perfectly suited to his new medium; birds and flowers came

out of his fingers; an hourglass to fill the arch of a headstone top; placid cherubs to replace the chattering death's heads of the early stones."

THE period from John Stevens' departure in 1702 from Oxfordshire to Boston and Newport until his last active descendant died in 1927 is safely preserved in stone. As perceived by John Benson, present proprietor of the John Stevens Shop in Newport, Rhode Island, these grave-stones and inscriptions illuminate the stylistic, calligraphic, and social growth of our culture. It started with crude scratches consistent with the printing of the time, and reached a high point in slate under three successive Stevens, all named John. Confident, individual letters and increasingly elegant, original ornament persisted through the Revolution. The discovery of large veins of white marble in Vermont, development of copperplate and ornamental type foundries influenced tastes away from the simple Colonial lettering. Scripts and complicated shaded letters were more appropriate to the white stone; letter models came from copy books and ornament from new sources. "Acres of urns and weeping willow trees" fuse with architectonic and sculptural monuments well into the twentieth century.

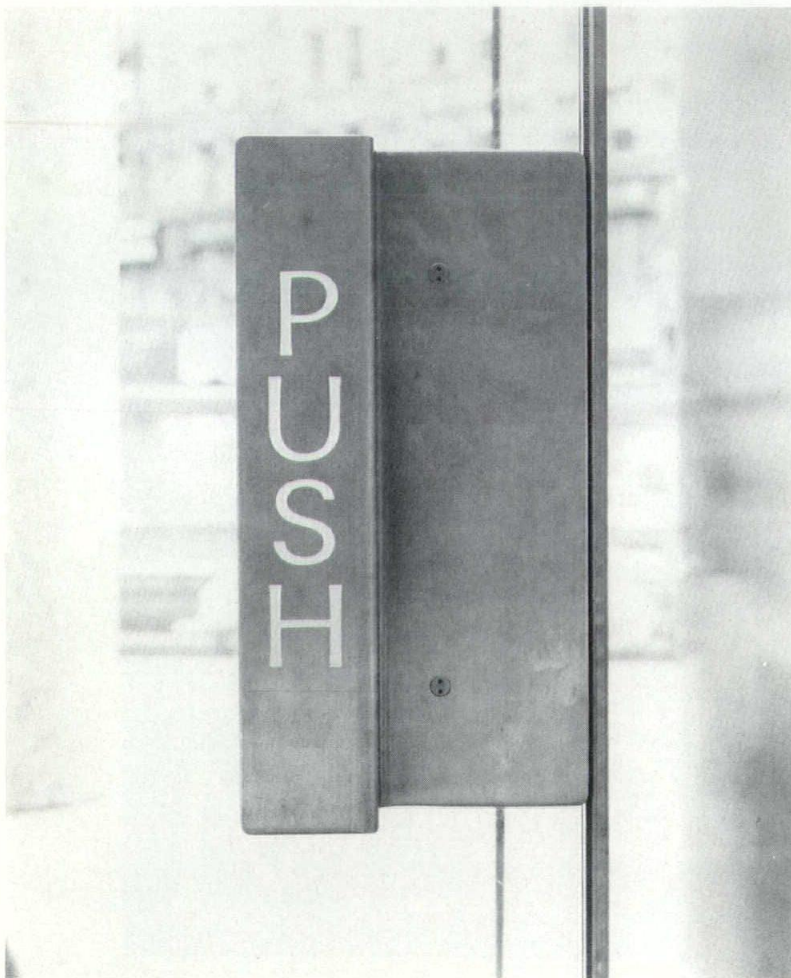
When John Howard Benson took over the Stevens Shop in 1927 he had worked summers with the old cutter. His training was in watercoloring and printmaking. He turned his back on the latter-day sand-blasted granite inscriptions to rediscover the methods of the past. Largely self-taught, he enriched the vocabulary of the earlier Stevens with the inscriptions of second century Rome. "Under this influence his work came to have an authority unmatched on this side of the Atlantic." The work expanded to include architectural pieces using a broader range of materials and gold leaf linings. His interest in the 16th century Italian masters led to his translation and re-writing, in a similar hand, Arrighi's *Operina*, "the first and finest writing manual." In all of his work "he strove to blend the searching of the intellect with the limitations of the hand." Upon his death, Mrs. Benson carried on the work after teaching herself to cut stone. Her son, the present John Benson (from whose Dwiggin's Lecture at the Boston Public Library we

SMALL POINT SUMMER SCHOOL FOUNDED 1958 BY CHASE MELLEN, JR. AND SYDNEY BRECK SMITH

HONORED HERE ARE THOSE AMERICANS
WHOSE LIVES WERE LOST UNDER EXTRAORDINARY CIRCUMSTANCES
WHILE SERVING THE CAUSE OF HUMAN ADVANCEMENT
IN U.S. ECONOMIC ASSISTANCE PROGRAMS THROUGHOUT THE WORLD
THEIR SACRIFICE IS NOT FORGOTTEN

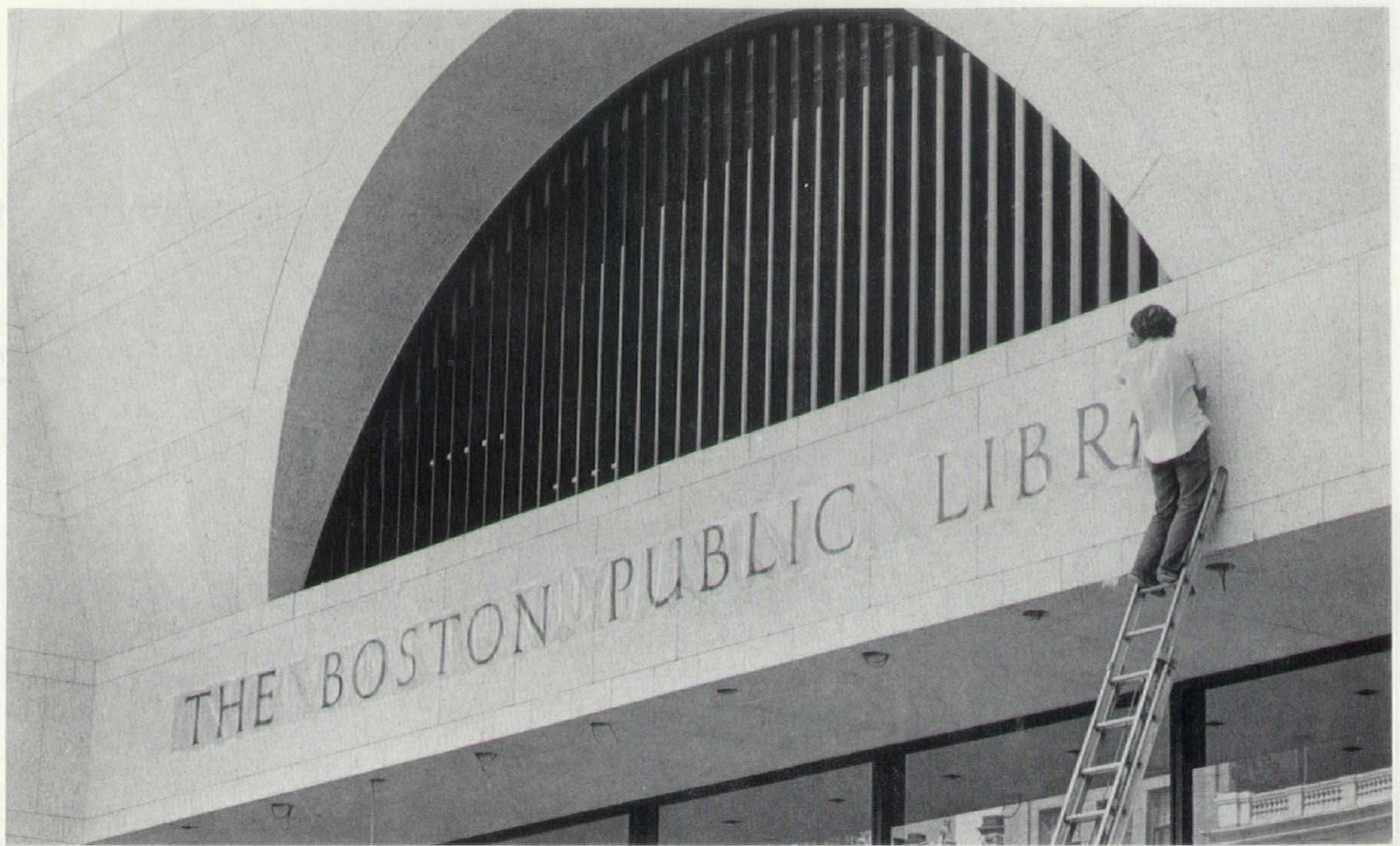
WALTER ELTRINGHAM, 1951	JAMES A. WALLWORK, 1967	ARTHUR STILLMAN, 1969
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EVERETT D. REESE, 1955	ROBERT W. BROWN, JR., 1968	JOSEPH B. SMITH, 1970
KEVIN M. CARROLL, 1957	ALBERT FARKAS, 1968	RUDELPH KAISER, 1972
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DWIGHT H. OWEN, JR., 1967	GEORGE B. GAINES, 1969	
CARROLL H. PENDER, 1967	ROBERT D. HANDY, 1969	
FRANCIS J. SAVAGE, 1967	DENNIS L. MUMMERT, 1969	
DON M. SJOSTROM, 1967	THOMAS W. RAGSDALE, 1969	

DONA NOBIS PACEM



have been allowed to quote) studied sculpture before joining the Shop in 1961. A list of his commissions would include both the John and Robert Kennedy Memorials in Arlington Cemetery, the Boston City Hall and Public Library facades, and plaques in many New England colleges and universities. The challenge varies from the deceptively demanding task of arranging four letters vertically in the door of the Boston Five Cents Savings Bank to the problem of forming letters designed for slanted viewing in a circle around the John F. Kennedy Memorial. The most intriguing are the alphabet stones, often done as commissions for a literate clientele. Compositions of letters rather than words, they become a direct expression of the carver's philosophy as well as skill.

When pressed for his reaction to the problems of architectural concept, coordination, execution, and installation, he admits that consultation in the early stages of design is the key. The success of architectural lettering can depend upon a combination of the jointing and treatment of surface materials, viewing angles and distance, lighting, and a budget as worthy of the architectural medium as of the message.



"There only are twenty-six letters, or fifty-two counting both upper and lower case, and ten numerals. Even throwing in punctuation we can only get a total of about seventy characters. Seventy little marks, dominating the lives of nine generations of hard-working people for nearly three hundred years. It almost seems like some sort of dementia. But, of course, there is a catch. Just what is a good letter? That's the rub. Letters are like any other article of applied design. Their excellence depends, at any time in history, on their fulfillment of a series of requirements within a more or less rigidly structured framework. It is an interesting aspect of the field that, over the years, this framework has become less and less well-defined. We have reached a point today where the art directors of Madison Avenue, or the sign makers of Las Vegas have at their disposal an almost infinite variety of letter forms; any one of which, depending upon the cleverness of its user, can be made to function well; can be made, by context and application, into a workable letter. This is the main reason why large-scale lettering of our time is in such a chaotic state. The framework is too wide. It's like opening one's closet and having to pick from a thousand pairs of shoes."





CIVIC VICTORY

Norwalk, Connecticut

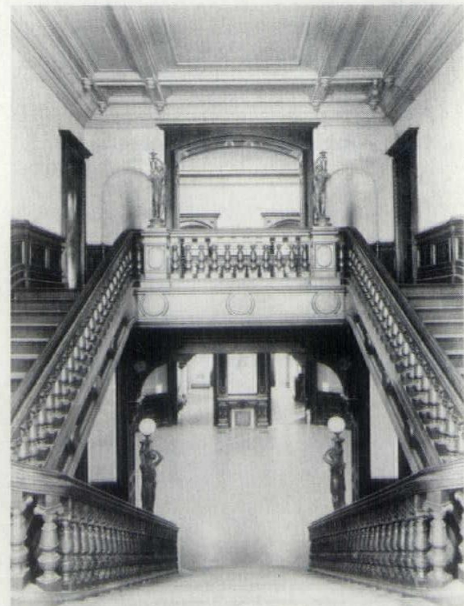
- 1843 LeGrand Lockwood forms brokerage partnership in New York¹
- 1848 Detlef Lienau arrives in America²
- 1850 Lienau and Marcotte design the Shiff Mansion in New York, first Second Empire structure in America
- 1851 Lockwood purchases seat on New York Stock Exchange
- 1856 President of Lockwood and Co., Brokers and Bankers
- 1863 Lockwood buys 30 acres on West Avenue in Norwalk, Ct.³
Drives and gardens laid out; Lienau engaged as architect⁴
- 1864 Construction begins on mansion⁵
- 1868 Mansion completed
- 1869 Black Friday; Lockwood & Co. fails; mansion mortgaged
- 1872 Lockwood dies of pneumonia; art collection auctioned⁶
- 1874 Mortgage foreclosed
- 1876 Mansion sold to Charles Matthews⁷
- 1938 Miss Florence Matthews, last survivor, dies
- 1941 City of Norwalk buys property for \$170,000 for park purposes; used for offices of City agencies, storage for records and equipment
- 1946 Greenhouses razed, mansion open for public use
- 1950 Mansion closed to public; declared a fire hazard⁸
- 1953 Public works garage built on greenhouse site
- 1955 Connecticut Turnpike takes south end of property, including arboretum and pond
- 1959 Jail and police station built on east side of park
- 1961 City makes plans to demolish building and build new City Hall and reflecting pool; public outcry
- 1962 Common Interest Group, Inc. formed to preserve mansion for public use⁹; November: referendum to "renovate and preserve" passed by 3 to 2 vote
- 1963 City Common Council votes to ignore referendum and proceed with construction; successful taxpayer suit brought by C.I.G., Inc.
- 1965 Supreme Court of Errors upholds decision (against City's appeal)¹⁰; Junior League takes \$1.00 per year lease to restore mansion for community center and museum
- 1966 Museum corporation formed
- 1967 Restoration architect and consultants develop long range plan and financial study
- 1968 Successful "Charter Member" drive to raise funds for matching grant from Connecticut Historical Commission
- 1972 Work on restoration begun¹¹





SOURCE REFERENCE DETAILS

- 1 Son of Norwalk resident Benjamin Lockwood who moved with family to New York in 1832; became a successful broker and banker, built and controlled railroads, helped finance Civil War.
- 2 Born Schleswig-Holstein 1818, studied architecture in Munich, worked under Henri Labrousse; designed, in addition to commercial, industrial, and institutional buildings, mansions in Newport (DeLancey Kane, Walter Lewis), Dobbs Ferry (Francis Cotteret), New York City (William & Edward Schermerhorn), and Ontario, Canada (Matthew Wilks); elected Fellow of the American Institute of Architects.
- 3 Meadow and saltmarsh overlooking the river, with sailing craft and small streamers, gravel beaches, docks and wharves; laid out with carriage roads and footpaths, vegetable, fruit, and flower gardens, lawns and a large pond; gate house, stables, porter's lodge, greenhouses, farm cottage, and ice house.
- 4 Classic plan with contemporary American and European features, romantic massing expressing interior function, granite, sixty rooms, pre-dated Newport mansions by twenty years.
- 5 Over two hundred masons, stone cutters, woodcarvers, and assorted artists and artisans brought from Europe; construction cost \$2,000,000.
- 6 Bierstadt's *Domes of Yosemite*, painted to order; Worthington Whittredge, Thomas Cole, Jasper Cropsey, Asher B. Durand, Frederic E. Church, Thomas Doughty, W. H. Beard, Daniel Huntington, Wm. Sidney Mount, P. Van Schendel, and William Bradford, who dedicated a book to Lockwood.
- 7 For about \$90,000; the building was intact then, and has not been altered since except through municipal neglect.
- 8 Reportedly because a women's peace group held a meeting there.
- 9 Challenging validity of City's use for other than park purposes; assisted by National Trust and professional organizations.
- 10 Baker vs City of Norwalk.
- 11 Electrical work, fire alarms, heating, repair of water damage to plaster and other finishes; a few dollars spent by the City to repair roof tiles could have saved many thousands of dollars in restoration costs; important progress made in cooperative agreements with State Fire Marshall for alternative safety measures which could lead to much needed change in Connecticut laws regarding historic structures.



CREDITS: Owner: City of Norwalk. Lessee: Museum Corp. Architect: Richard Bergmann, Architects, New Canaan. Restoration Consultant: John Milner, Interiors Adviser: Samuel Dornsife. Landscape Adviser: Albert Fein. Furnishings Adviser: Lynn Bordes. PHOTOGRAPHS: Courtesy of Lockwood-Mathews Mansion Museum.

TOMORROW'S ANTIQUITY TODAY

Lincoln, Massachusetts

EDUATOR, social philosopher, and perhaps the most potent architectural force of the 20th Century, Walter Gropius (1883-1969) brought a fresh, new spirit to the art and science of design. He has been rightly called "one of the few actual inventors of modern architecture" and "the most influential architectural teacher alive." He literally helped to change the face of the world.

During a career that spanned more than six decades — he was still active in his profession in his eighty-seventh year — Gropius stood always on the side of life. At a time when architecture typically meant the slavish

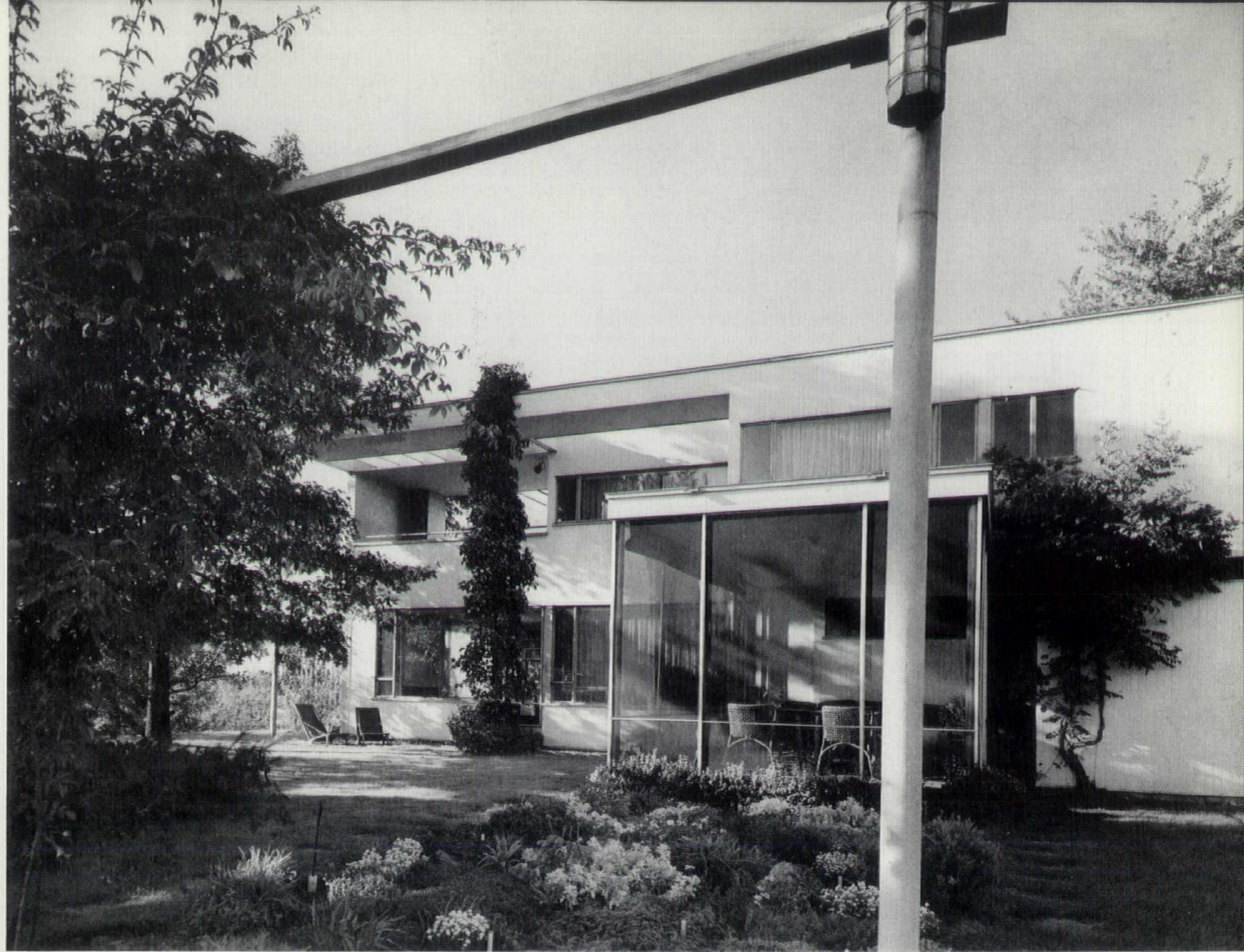
imitation of classic styles, he called for design that reflected modern needs, that took advantage of modern materials and techniques, and that reflected modern aspirations. If he was not the first to recognize that traditional styles were not appropriate to the age of the machine, he was one of the very few in the early years of the 20th Century who grasped the essential need: not a new style but a new approach, not a new mode of design but a new mode of architectural thought.

Gropius challenged the world of architecture to come to terms with the 20th Century. His thesis was as-

tonishingly simple: a building should be a place for living and working. A building should respond to those who use it and agree with those who live in it. He went even further. The subject under design was not the sole object of his attention. The social setting was equally important. He felt always constrained to accommodate himself to the total environment of which the building he was to shape would be but a single part.

Gropius was an eminently competent and imaginative architect throughout his long life. With seven other architects who were committed to the collaborative approach intro-





duced by Gropius at the Bauhaus, he founded The Architects Collaborative in 1945. And yet, paradoxically, the center of his fame and influence has always been his activities as a teacher, first at the world-renowned Bauhaus School which he founded at Weimar, Germany in 1919, and later during the more than fifteen years he taught at Harvard University.

The Bauhaus sought to restore to the modern industrial age that unity between design and production that had characterized pre-industrial societies, to design and to fashion models for labor-scale industrial production. Here Gropius brought together for a common creative purpose artists and craftsmen, theorists and practitioners, manual workers and professionals. The essence of the Bauhaus was cooperation and teamwork. Gropius insisted that every student should learn to use his hands

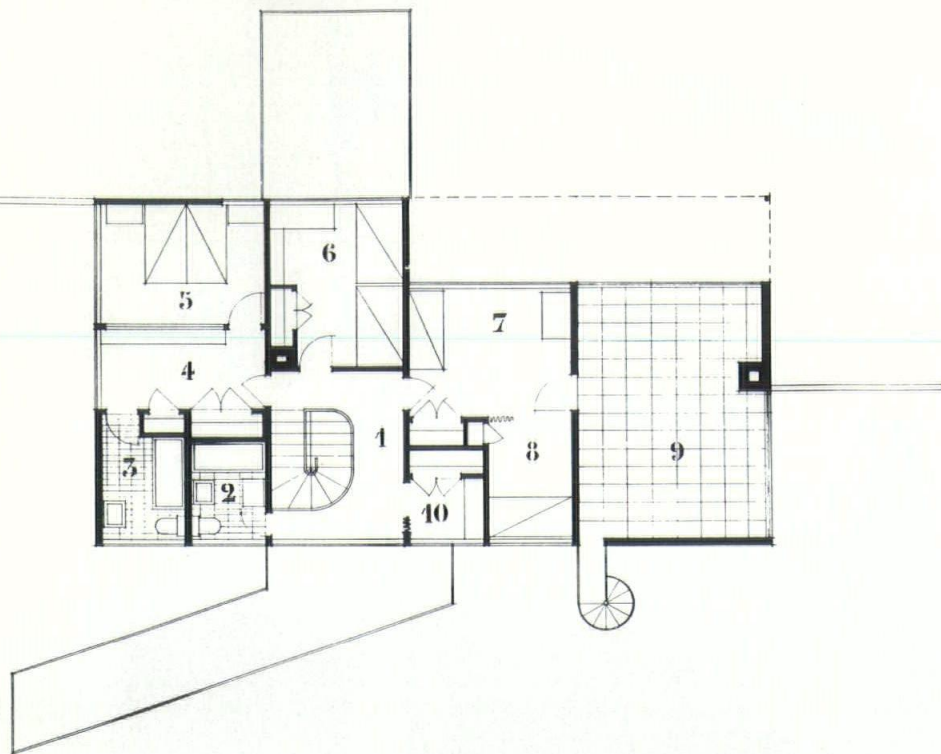
at some craft, that the architect should know means as well as ends, that the creative man can best use his talents only if he first learns how to handle the materials of production as a craftsman. The program encompassed a wide range of creative and collaborative effort, from architecture to furniture design, from ceramics to sculpture, from painting to photography, stagecraft, even ballet.

The Bauhaus lasted formally only a few short years. But the Bauhaus ideas and the Bauhaus approach have profoundly affected the course of architecture and design throughout the world during the past half-century.

During Gropius' tenure as Professor of Architecture and Chairman of the Department at the Harvard Graduate School of Design from 1937 to 1952, the Gropius methodology of design made Harvard a world center of architectural studies and produced

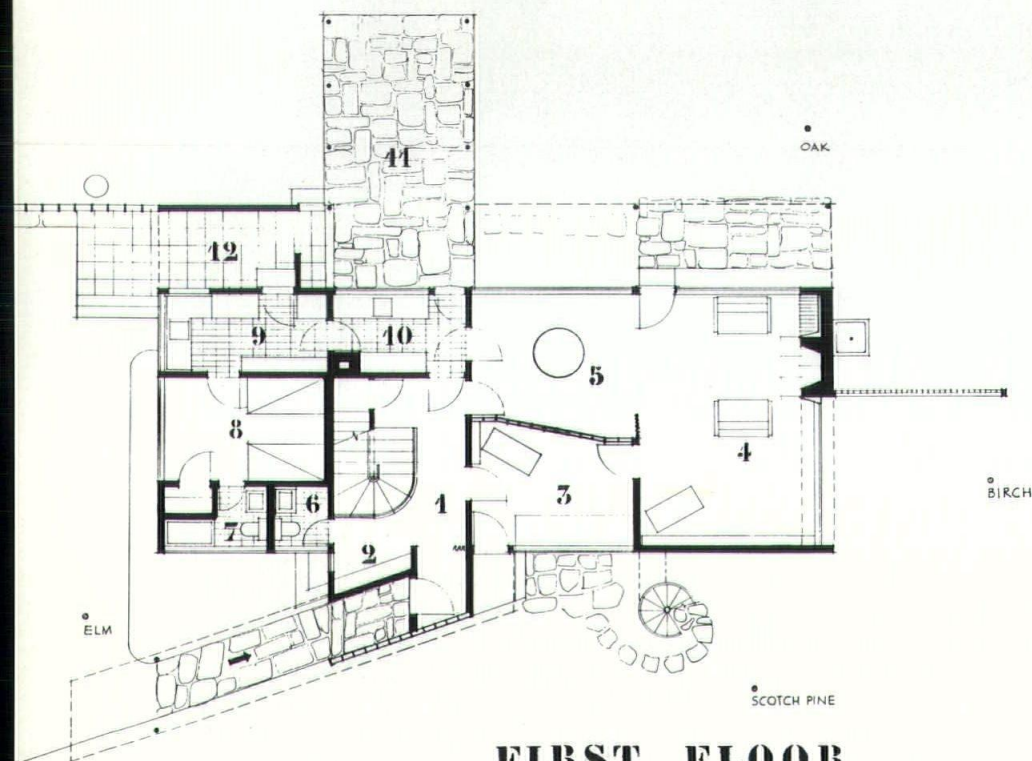
a whole generation of designers who have now emerged as leaders of the profession. The words of one of his students, now, a prominent architect, may sum up the man and his influence: "We who have been Gropius' students can say gratefully that he has shown us a place in society; that he has taught us that mechanization and individual freedom are not incompatible; that he has explained to us the possibilities and values of communal action."

It is a fitting epitaph. One remembers also those words inscribed on the tomb of the 17th Century architect Sir Christopher Wren at Saint Paul's Cathedral in London: "If you seek his monument, look around you." The impress of Walter Gropius is apparent in nearly every major building that has been erected in the United States and Europe during the past three decades.



SECOND FLOOR

- | | |
|-------------------|----------------|
| 1 hall | 6 guest room |
| 2 bath | 7 child's room |
| 3 bath | 8 bed alcove |
| 4 dressing room | 9 roof deck |
| 5 master bed-room | 10 sewing room |



FIRST FLOOR

- | | |
|-----------------|-------------------|
| 1 entrance hall | 7 maid's bath |
| 2 coats | 8 maid's room |
| 3 study | 9 kitchen |
| 4 living room | 10 pantry |
| 5 dining room | 11 screened porch |
| 6 toilet | 12 service porch |

Recognition came to Gropius from all parts of the world during his lifetime. Both the Royal Institute of British Architects and the American Institute of Architects awarded him their coveted gold medals for extraordinary achievement. The national architectural societies of eleven countries counted him a member. Although he was not himself a university graduate, twelve universities and colleges on four continents bestowed honorary degrees upon him. He held fellowships and honorary memberships in countless professional and cultural societies.

The Gropius House

The first building that Walter Gropius designed in the United States was constructed shortly after his arrival in 1937 as a dwelling for his family in suburban Lincoln, Massachusetts. The house was made possible through the munificence of one of his sponsors, Mrs. James J. Storow, a prominent Lincoln resident and civic leader. Mrs. Storow underwrote the cost of construction on land from her own estate, and when the house was completed, rented it to Gropius. After Mrs. Storow's death a few years later, Gropius purchased the house and land from the Storow family.

In the typical Bauhaus manner, Gropius fashioned the house in close consultation and collaboration with his longtime friend and colleague at Harvard, Marcel Breuer, himself a former Bauhaus student and master. When author Lewis Mumford visited the Gropius house for the first time in 1939, he wrote these words in the guest book: "Hail to the most indigenous, the most regional example of the New England home, the New England of a New World!" The house, which stands on the crest of a low hill in the partly open, partly wooded countryside not far from Cambridge, is a happy blend of New England traditions and contemporary means of expression, an adaptation of Bauhaus principles to New England materials and the New England environment.

The house responds to its surroundings and to the needs of those who live there. Although Gropius made use of the proven and familiar building materials of the region, he handled them in an entirely new way. From white vertical siding to doorknobs, not a single component part was designed especially for the house. Everything could be obtained either from a catalog or from any building supply

house in America. The two-story building, a clear, firm statement of modern architecture and a rejection of period style, exemplifies the Gropius idea of "fulfilling regional conditions rather than international precepts."

Fund for the Preservation of the Gropius House

Mrs. Gropius has generously offered to give the house, complete with its original furniture made in the Bauhaus workshops, to the Society for the Preservation of New England Antiquities. This will be the first 20th Century acquisition by the Society. Mrs. Gropius will retain a life interest in the property. She will remain in residence during her lifetime and, as curator, will continue to welcome visitors who wish to view the house in its original state.

To preserve and maintain the property and to carry out the purpose and intent of the donor, the Society for the Preservation of New England Antiquities must establish through tax deductible gifts an adequate endowment fund. The goal for the endowment principal is \$500,000, an amount that will bring an annual income of about \$30,000 to meet annual needs.

A *QUISITION* by a "Society" concerned with "Antiquities" comes as a gentle shock for those who were a part of the Gropius years and still feel the immediacy of his teaching. To the conservative New Englander it comes as assurance that the graft of twentieth century ideas has taken in this fallow land. For the historian, the assimilation of the Bauhaus influence may be classified with the importation of the Academic Style and a physis of revivals, all of which have changed and been changed by the New World. But except for Ruskin, who was Gropius' lineal antecedent, the revivals were all product-oriented. While the term "product" does come to mind in the Bauhaus context, it is a means to a desirable end. Gropius saw architecture as a process recognizing human worth and dignity, directed toward the enrichment of life for "everyperson." Like great men who are branded "visionary" it was his own time that he saw most clearly. Ed.

CREDITS: Article, Courtesy of Robert J. Corcoran Company, Fund Raising Counsel. **PHOTOGRAPHS:** The Architects Collaborative.



BROADSIDE

BULFINCH AT THE BOSTON PUBLIC LIBRARY

THE subject of Charles Bulfinch and his architecture would seem to have been tied up, long ago, in a neat package. Future generations have only to unwrap the package whenever they want a look. When I undertook to organize a Bulfinch exhibition as one of the Boston Public Library's Bicentennial celebrations, and mentioned the project to a Boston architect, he groaned: we already know about Bulfinch.

There is only one trouble with that neatly-wrapped package from the past: the full story isn't there. Our world of so many more people, universities, scholarly inquiries, by definition is one in which new information continually surfaces. The literature about Bulfinch and his work grew at a leisurely pace from the late nineteenth century until 1950, but since then it has more than doubled, and it continues to grow as manuscript records are rediscovered, as more of the "possible" buildings by Bulfinch are studied in detail, and as we learn more about the other men who were engaged in building in Boston during Bulfinch's active years in the community, from 1788 through 1817.

Even more of a reason for an exhibition is the grey half-tone blur of illustration which accompanies most of the literature, both early and recent. New words about Bulfinch are needed far less than the visual refreshment of a wide variety of original pictures. For the exhibition at the Boston Public Library, timed to be under way during the April meeting in Boston of the Society of Architectural Historians, we have brought together original drawings by Bulfinch, Pendleton lithographs of his buildings in the 1820s and 1830s, other nineteenth-century prints as well as drawings, and an array of exceptionally detailed nineteenth-century photographs by Josiah Hawes and others. Every bit as detailed are a group of large photographs of Bulfinch buildings by Samuel Chamberlain (1895-1975), to whom the exhibition and a reception on the evening of April 23 are dedicated.

We have tried to go beyond even this wealth of visual materials. Maps of Boston during the Bulfinch years

are included, along with a further group of nineteenth-century photographs which show eighteenth-century Boston buildings later demolished: typical New England frame houses, hip-roofed, gambrel-roofed, saltbox-and-leanto, all instantly familiar, for they can still be seen in many New England communities where the pressures toward change have been less than in Boston. They show the town of wooden houses Bulfinch grew up in, and which he was to transform with brick and granite and ironwork in classical styles derived in part from his own observations in England and on the Continent.

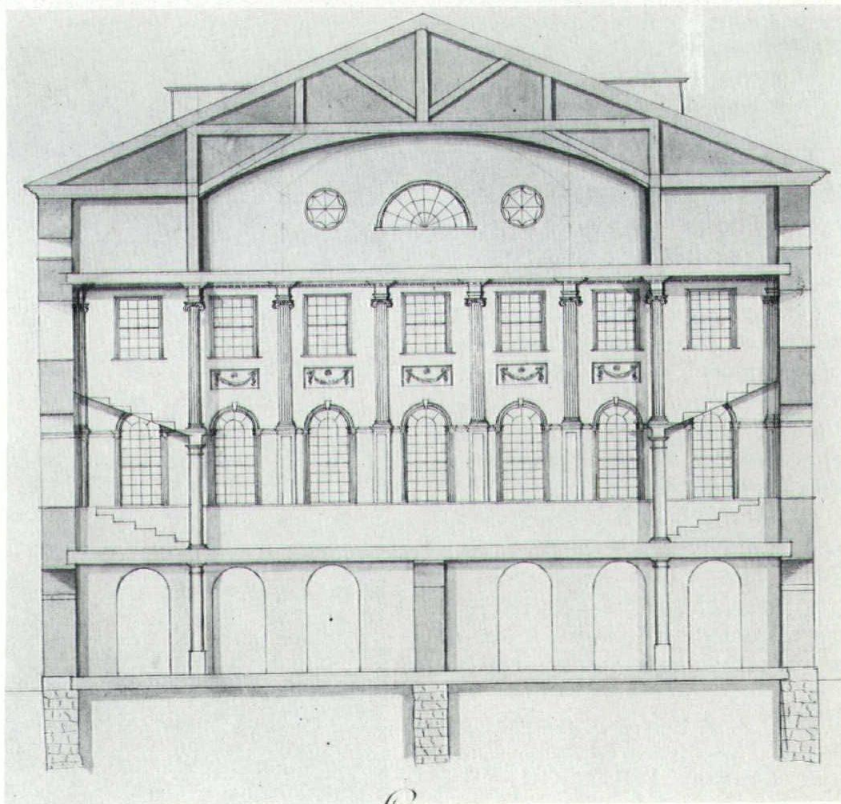
New England has paid Bulfinch a high compliment: it has given him a place in its vocabulary. If you travel about New England today, and express an interest in architecture, you will be shown in local historical societies and garden clubs that own old houses "our Bulfinch mantelpiece" or "our Bulfinch staircase." A New England mansion of 1750 is

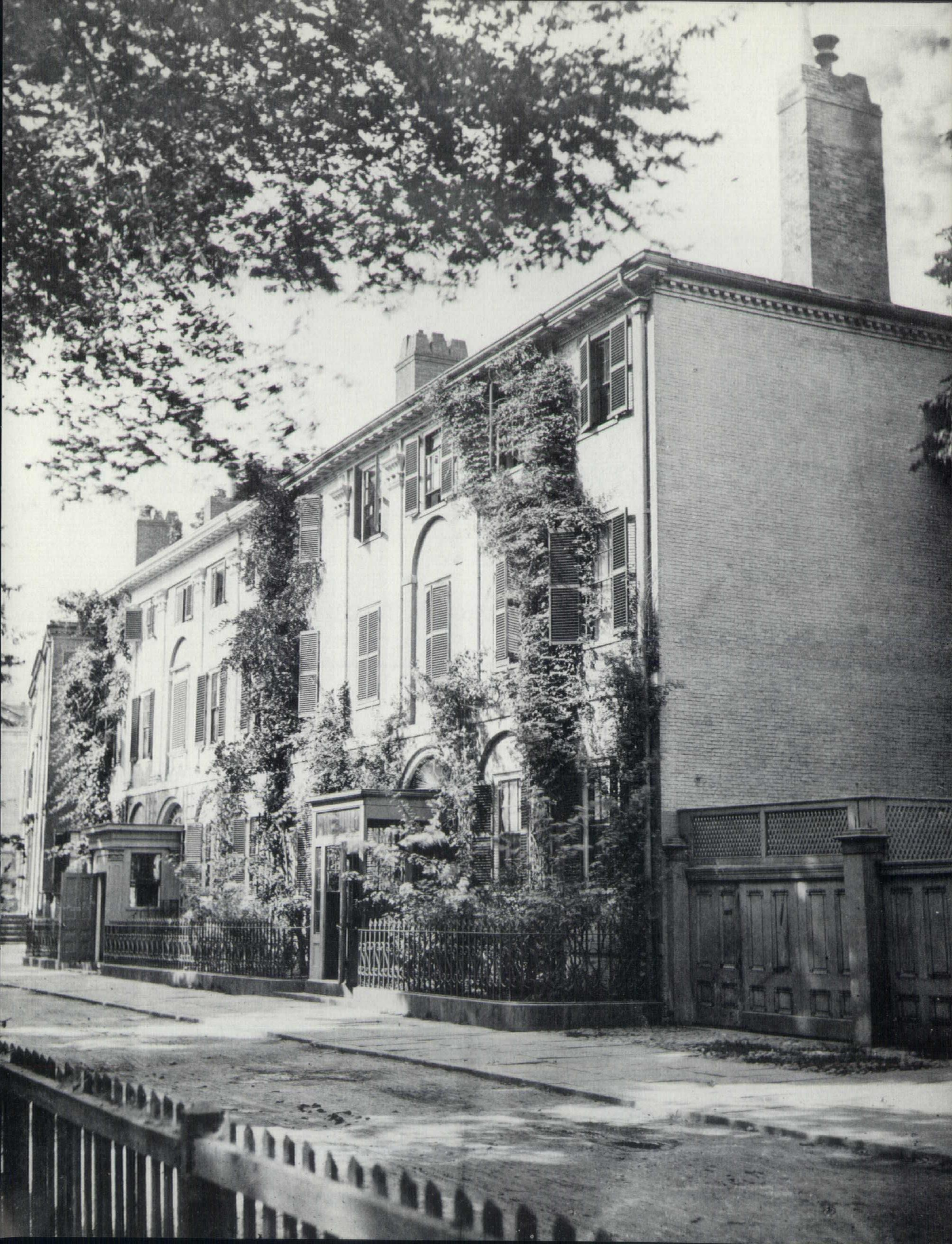
a bit early to be attributed to Bulfinch, since he had not yet been born, but you may be told about its "Bulfinch window." Especially, the word "Bulfinch" denotes the architectural style of the Federal period in New England, roughly from 1790 to 1825. During part of that time, Bulfinch was New England's only, and first, professional architect, and during most of that time, he was the leading exponent of style in New England architecture. Younger architects learned from him; builders copied him. The word "Bulfinch," in present day New England, means all of that. It is helpful, in the Boston Public Library's exhibition, to get back to the man himself and his authentic work which exerted such influence on style and materials in the architecture of Federal New England.

Sinclair Hitchings
Keeper of Prints,
Boston Public Library

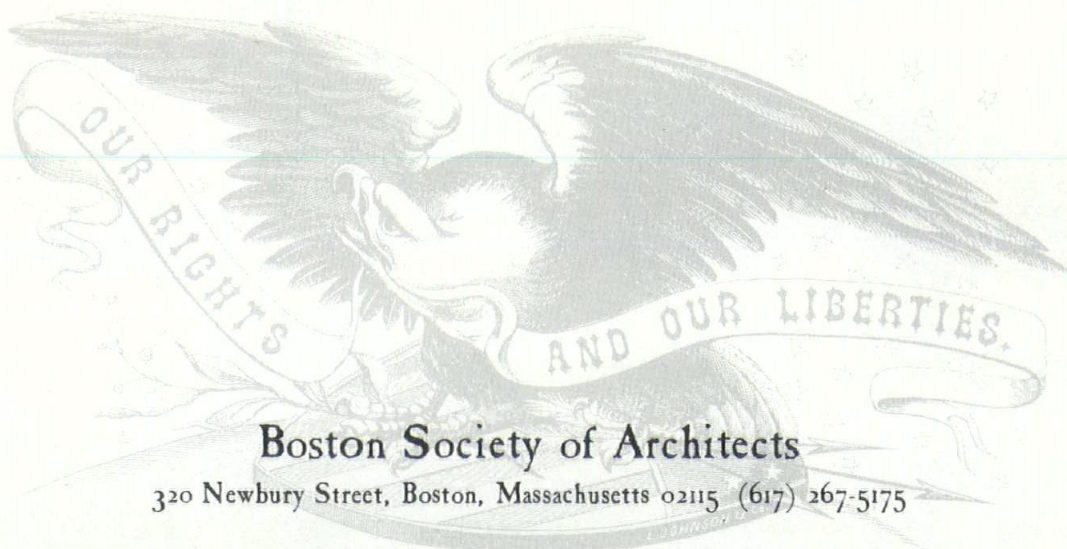
Photographs: Courtesy Boston Public Library

Bulfinch Exhibition Wiggins Gallery through May 4th





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ARCHITECTURAL SHOW 1975 CELEBRATES THE BICENTENNIAL

at Horticultural Hall
300 Massachusetts Avenue, Boston

April 22, 23 and 24, 1975
Tuesday, Wednesday and Thursday

Exhibits of architectural products at the three day Show will be open from 3 p.m. to 9 p.m. on Tuesday, April 22, from 3 p.m. to 9 p.m. on Wednesday, April 23 and from 12 noon to 6 p.m. on Thursday, April 24. Snacks and liquid refreshment will be available at Horticultural Hall on Wednesday and Thursday.

A complete schedule of the many parts of Architectural Show 1975 appears on the following two pages. All events are open to members of the construction industry and their guests and are free unless noted.

Events at Architectural Show 1975 will range from a tribute to Walter Gropius to discussions of new directions

in architecture, including overseas work, value analysis and how people use urban spaces. The Show will feature the first general meeting of the newly-formed Massachusetts Construction Industry Council.

A special exhibit of award winning Boston Architecture will be premiered before distribution for Boston 200 throughout the Boston area during the Bicentennial period.

Tuesday, April 22 **OPENING RECEPTION** **3:00 p.m.**

Everyone is invited! Architects, exhibitors, legislators and other VIPs will be the guests of the Society at a champagne reception to highlight the premier of an exhibit of Boston Architecture, being prepared by the So-

ciety for Boston's Bicentennial celebration.

THE TOWER REVISITED **4:30 p.m.**

Preview a new AIA PR program called "Buildings, Blazes and Box-Office," designed to help counteract the misconceptions of "The Towering Inferno." This slide show and script will be available for loan from the BSA for use as a tool in client education.

SHMOOZING

5:30 p.m. Cocktails

7:00 p.m. Dinner

8:00 p.m. Program

William H. Whyte writes books.* He also uses time lapse photography to study the way people behave in public spaces. His film/talk on New York City is as rare and amusing as it is useful to architects, urban designers, and anyone who shares the responsibility for planning urban

spaces. You may not get another chance to see this important document which is about to change the incentive zoning laws of Manhattan.

Dinner reservations are \$8.00; a reservation envelope is enclosed. Reservations will close on Friday, April 18. Space is limited.

**Is Anybody Listening?*

The Organization Man

The Exploding Metropolis

Conservation Easements

Open Space Action

Cluster Development

The Host Landscape

Wednesday, April 23

THE NEW JET SET

3:00 p.m.

Tom Holliday of the U. S. Department of Commerce; Tom Payette AIA, Payette Associates; Paul Pawlowski, Director of American Design and Construction; Hugh Stubbins FAIA, Hugh Stubbins and Associates; and Benjamin Thompson and Associates will share anecdotes and slides of their experiences on overseas architectural projects. Information from the Commerce Department to ensure that you are applying for all possible government work available.

MASTERSPEC

4:30 p.m.

John H. Schruben FAIA, the AIA staff for this program, will present the objectives of this automated specification system. Computerized financial management will also be discussed. BSA has subscribed to Masterspec, which is available for members' use in the BAC Library. Come and learn how to use it.

WELCOME ABOARD!

5:00 p.m.

New members of the Society and newly registered architects in the Commonwealth will be special guests at Architectural Show 1975.

BARRIERS IN BUILDINGS

5:30 p.m.

The Architectural Barriers Board: if you are not up to the minute on the implications of this recent legislation, don't miss this seminar. Participants are Bob Lynch AIA, Chairman of the Barriers Board; Frank Quinn, a member of the Barriers Board, and Sebastian LaBella AIA, Chairman of the BSA Barriers Board Liaison Committee.

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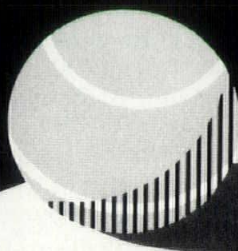
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HOUSING, TENANTS AND ARCHITECTURE

6:30 p.m.

Is user determined architecture feasible? Sandra Cooper Howell, Associate Professor in the Department of Architecture at MIT and Principal Investigator of Design Evaluation: Use and Security in Elderly Housing; Samuel E. Mintz AIA of PARC Team and Wallace B. Berger AIA of Fairbanks Company.

SAVE THAT BUILDING!

7:30 p.m.

Robert G. Neiley AIA, renowned chairman of our Historic Resources Committee, shares his concern with our vanishing heritage. A slide presentation and workshop on the restoration of Boston — projects completed and projects planned.

Thursday, April 24

HARD HAT LUNCH

12 noon Cocktails

12:30 p.m. Lunch

The first progress report of the Massachusetts Construction Industry Council will be given at this lunch meeting open to members of the organization represented in MCIC. Hear the results of meetings with BBC, DPU, MHFA, DCA, MBTA and other government agencies directly involved in the construction industry, and the outlook for Massachusetts' largest industry in the coming months.

Lunch is \$5.00; a reservation envelope is enclosed. Reservations are due no later than Friday, April 18. Space is limited.

COMMUNICATIONS/ REGIONAL

2:30 p.m.

The New England Regional Council of AIA will hold a workshop on regional communications, talking specifically about the new regional publication *Architecture: New England*. All New England AIA members are invited to participate in this discussion. Register as a BSA delegate at the BSA office.

URBAN AWARENESS IN CAMBRIDGE

3:00 p.m.

George Zimberg will explain how 14 architect's offices have participated in a fourth-grade volunteer program in the Cambridge Public Schools. A slide-tape "Looking and Seeing Cam-

bridge" will be supplemented by firsthand experiences of participants in arousing children's interest in their immediate environment.

COMMUNICATIONS/ TECHNICAL

4:00 p.m.

Douglas S. Reid, telephone and data communications consultant, will conduct a short course on more effective management of your communications system, including the ability to reduce costs in telephone equipment, available alternatives to increasing costs of rented equipment, changes in wats and other long distance services, and a brief synopsis on new and creative techniques of collecting data from site locations.

THE VALUE OF VALUE ENGINEERING

5:00 p.m.

Gary Stonebraker, Vice President, AIA Research Corporation; William L. Maini, PE, Principal of Symmes, Maini, McKee, and Professor Zareh Martin of the School of Engineering at Northeastern University. Value engineering is a systematic approach to obtaining optimum value for every dollar spent. The purpose is the efficient identification of unnecessary costs. Value engineering is becoming a requirement on many government and private design projects.

A GROPIUS TRIBUTE

6:00 p.m.

The closing event of Architectural Show 1975. The International Exhibit on the life and work of Walter Gropius and a look at the private side of this great man through a special slide presentation. Reception to follow.

Exhibits/Exhibitors

AWARD WINNING ARCHITECTURE

A collection of projects in the Boston chapter area which have received AIA juried awards since 1972. This 50-photograph exhibit will be supplemented by aerial views and historic maps which trace the development of the city. This first-of-its-kind exhibit premieres at Architectural Show 1975. Prepared in conjunction with the city's Bicentennial celebration, the exhibit will circulate throughout Boston during 1975 and 1976.

COMPETITION FINALISTS

Models and panels of the finalists in the South Boston, Winthrop and Draught Competitions for Housing for the Elderly, sponsored by the Department of Community Affairs, will be on display throughout the three days of Architectural Show 1975.

MARKETPLACE

Architectural Show 1975 is made possible by producers of architectural goods and services being presented with this program. Among those companies exhibiting at Horticultural Hall: Allancewall Corporation, Architectural Model Associates, Bay State Structural Specialties, Brockway-Smith Company, Ceramic Cooling Tower Company, Charrette Corporation, Emerson-Swan, Inc., Furcotex Inc., Hussey Products Company, I/D Deck Systems of New England, Lite-control Corporation, Martin Fireproofing Corporation, Massachusetts Masonry Institute, New England Radiant Heat Corporation, Olin Corporation, Pella Architectural Sales, Sherman Mills, Spaulding Brick Company, The Trane Company.

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NEW ENGLAND PRESERVATION ROSTER

State Historic Preservation Officers:

Connecticut: John Shannahan, Director, Connecticut Historical Commission, 59 South Prospect Street, Hartford, Ct. 06106.

Maine: James Mundy, Director, Maine Historic Preservation Commission, 31 Western Avenue, Augusta, Maine 04330.

Massachusetts: Elizabeth R. Amadon, Executive Director, Massachusetts Historical Commission, 40 Beacon Street, Boston, Mass. 02108.

New Hampshire: George Gilman, Commissioner, Department of Resources and Economic Development, P. O. Box 856, Concord, N. H. 03301.

Rhode Island: Frederick C. Williamson, Director, Rhode Island Department of Community Affairs, 150 Washington Street, Providence, R. I. 02903.

Vermont: William B. Pinney, Director, Vermont Division of Historic Sites, Pavilion Building, Montpelier, Vt. 05602.

AIA State Preservation Coordinators:

Connecticut: Henry F. Miller, AIA, 30 Derby Avenue, Orange, Ct. 06477.

Maine: Robert P. Snow, AIA, 597 Main Street, South Portland, Maine 04106.

Massachusetts: Robert G. Neiley, AIA, 184 High Street, Boston, Mass. 02110.

New Hampshire: Stephen Tracy, AIA, RR#2, Windsor, Vt. 05089.

Rhode Island: Irving Haynes, AIA, 12 Thomas Street, Providence, R. I. 02903.

Vermont: Robert Burley, AIA, Waitesfield, Vt. 05673.

Agencies:

Advisory Council on Historic Preservation, Suite 430, 1522 K Street, N.W., Washington, D. C. 20005.

National Trust for Historic Preservation, 740-748 Jackson Place, N. W., Washington, D. C. 20006.

Abbott Lowell Cummings, Director, Society for Preservation of New England Antiquities, 141 Cambridge Street, Boston, Mass. 02114.

William B. Hart, Regional Director, New England Field Service Office (Join National Trust/S.P.N.E.A.) 141 Cambridge St., Boston, Mass. 02114. Provides advice and materials by telephone, mail, and occasional field visits to individuals, organizations, and municipalities on preservation matters.

Margaret Henderson Floyd, President, New England Chapter, Society of Architectural Historians, 141 Cambridge St., Boston, Mass. 02114.

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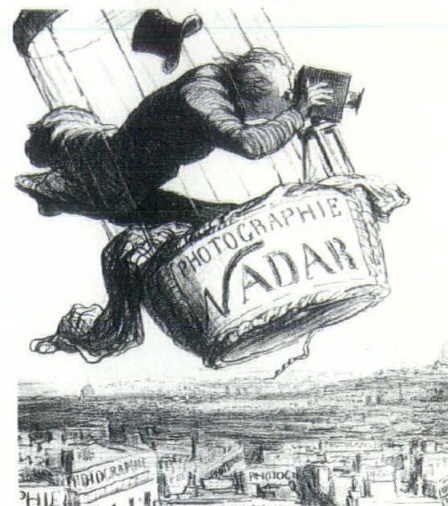
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**ANNOUNCING
The**

ARCHITECTURE:NEW ENGLAND

First Annual

**PHOTOGRAPHY
COMPETITION**



SUBJECT: New England Observed Through the Architect's Eye

ELIGIBILITY: Corporate Members of New England AIA Chapters

JURY: Suzanne Carlson, AIA
Stephen Rosenthal

Architectural Photographer
Stephen Trefonides

Photographer, Painter
CRITERIA: Black and white only; dry-mount on 11 x 14 board; pictures can be taken before 1975; regional and seasonal variation desirable; if series of two or more, mount on same board; limit of four entries per person; own works can be photographed; full credits given.

DUE DATE: September 15, 1975; no entry blanks required.

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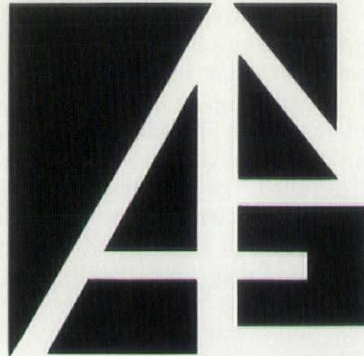
WINNERS: Twelve best photographs will be used in the 1976 ARCHITECTURE:NEW ENGLAND ARCHITECT'S CALENDAR: free to all entrants; available at cost to members and in quantity for re-sale by chapters.

CAMBRIDGE TO SCALE

Walter J. Palladino, Division Manager of ARCHITECTURAL MODEL ASSOCIATES of Woburn, Mass. recently signed a contract with the city of Cambridge, Mass. to construct a model of that city. The model will cover an area of 14' x 22' at 100th scale and will have 40 separate sections. Over 16,000 buildings will be shown including 8,000 dwelling units, 6,500 industrial buildings and 1,500 special buildings. Built of plexiglas and painted, the buildings will be screwed to the base for ease in removal when changes in that particular section are required. Included in the model, which is expected to take three months to build, will be parks, water ways, bike trails, and all existing streets in the city of Cambridge.

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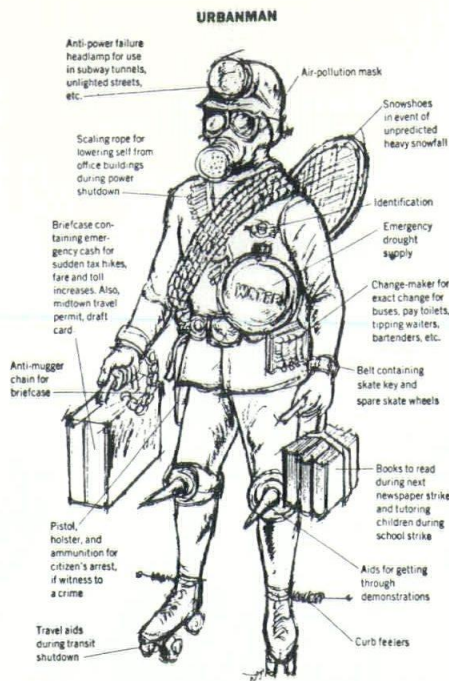
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FUTURE CITY LIFE

As certain urban areas grow larger and more complex their residents may find themselves facing the same problems that the urban megalopolises of New York, Chicago and Los Angeles are fighting—getting to work, waiting in line for goods and

services, avoiding stress, threat, physical danger and disease, communicating with others, preserving privacy, intimate contacts and peace.

Some say that most of us are already beginning to experience those problems. The Problems of future urban life and ways to handle them are detailed in "Urbanman: The Psychology of Urban Survival" edited by John Helmer and Neil A. Eddington (Free Press paperback, \$2.95). Unless we cope with these problems wisely and promptly we may find ourselves needing all the paraphernalia their urbanman, shown here, is equipped with.

BOOK REVIEW

SIMPLIFIED STANDARD SPECIFICATIONS FOR MINOR CONSTRUCTION PROJECTS AND RESIDENTIAL BUILDINGS SSS-73

By Val Johnson, CE, for the Standard Specifications Service, Moorestown, New Jersey.

While this system is described as a "standard" specification the architect seeking the help the system offers should use it only warily, after careful scrutiny has shown the specifica-

tion to be in accord with the local construction code and the architect's accepted practice.

In the opinion of this reviewer, a more valid use of the publication is that of a guide specification, utilizing a technique of editing by deletion from and addition to the text. The section format is similar to CSI's three part section format (general, product and execution) and it provides an excellent means of inserting specifics of the project while deleting the inapplicable items contained in the standard specifications. This should result in a more concise and "to the point" final document.

The book suggests instead, a Description of Work section selections and the binding in of generalized standard specifications behind. This technique, I think, is not desirable, because of the possible confusion of multiple location of specification items.

No attempt has been made by this reviewer to analyze the publication with regard to the technical authenticity or accuracy of the text. That as always must be left to the user. We suggest that the publisher should include in his instructional text his

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own disclaimer, if only as a reminder to the professional that it is the architect, not the publisher, responsible for the use of the document on his project.

ESTIMATING IN BUILDING CONSTRUCTION

By Frank R. Dagostino, Reston Publishing Company, Reston, Virginia, 1973
Cloth \$18.00, Student Edition \$13.50.

While obviously written as a text book in junior college or votech technician training, F. R. Dagostino's book can also be used in the architect's or engineer's office for estimating technique development or as a general reference to assist the more experienced in filling in or improving detail in some unfamiliar area of construction.

The book is geared to the contractor/estimator but offers information and advice in many areas beyond the logical assembly of direct costs and the development of multipliers for overhead and profit.

Indeed, F. R. Dagostino comments briefly on the contract system, types of agreements, bonds, insurance and other aspects of construction, the knowledge of which can aid in de-

cision making on such matters as division of contracts and selection of type of agreement.

Another area covered where there never seems to be enough information for architects is that area of overhead, contingencies and profit. Each of

these comes in for discussion in this book.

Some of the subject matter appears quite elementary but the breadth of coverage should assist almost anyone to a logically listed format for estimating.



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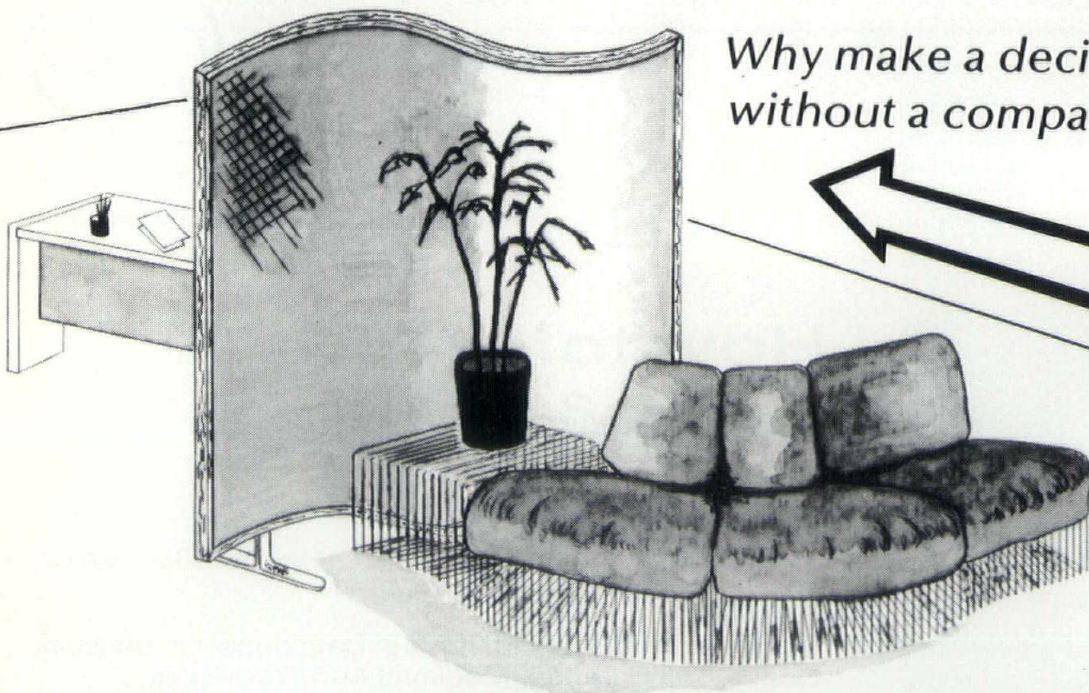
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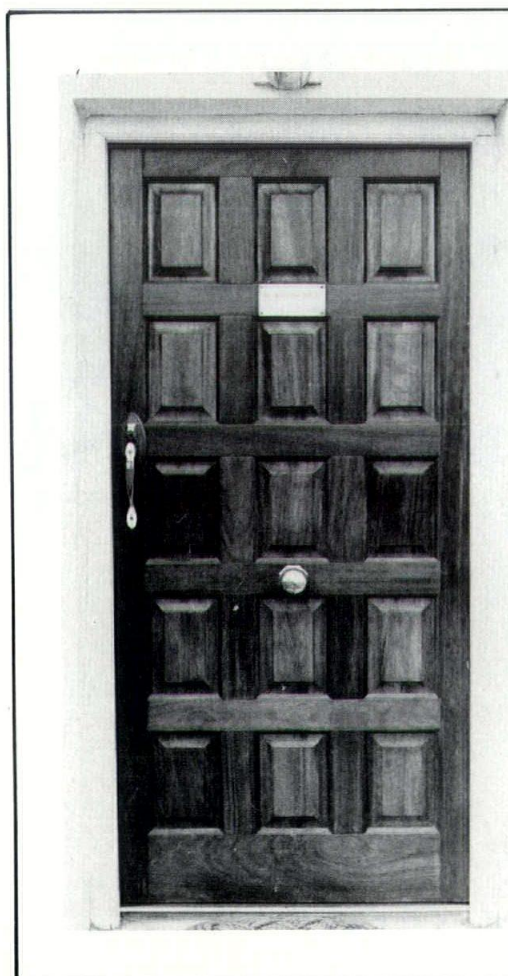
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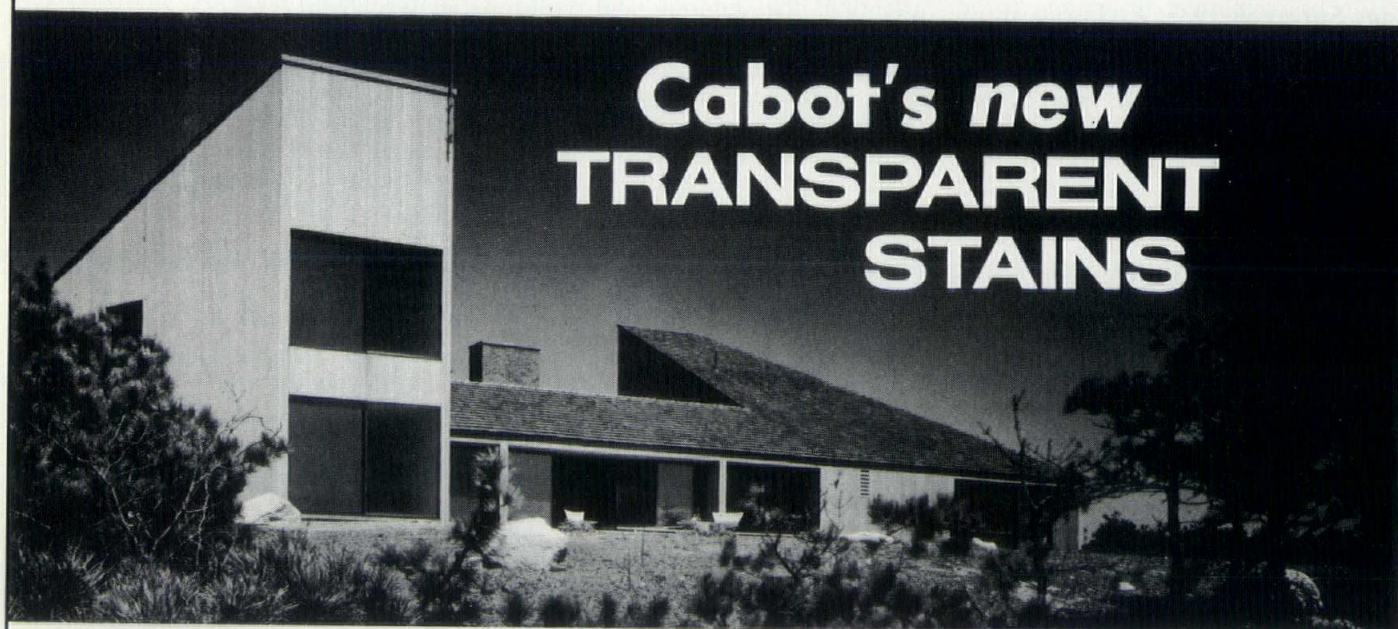


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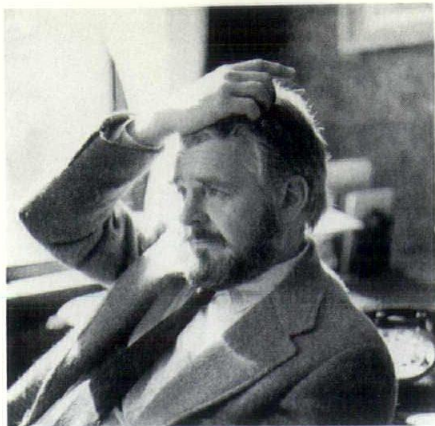


Photo: Peter TreFonides

IN 1966 the "Preservation Congress" officially recognized the importance of our rich and varied historic resources. There was a generation of preservationists behind this act, but the direct impetus came from another quarter. Government agencies had finally capitulated to the growing expertise of an aroused public, capable of holding up roads, dams, and renewal projects that threatened these assets. The history of this social conspiracy of private and public conscience began officially with the creation of the Historic American Buildings Survey in 1933. Architects in the National Park Service in cooperation with the American Institute of Architects, using funds from employment relief programs initiated an ambitious project that led to the "National Historic Sites Act (P.L. 292) of 1935. This made it national policy to "preserve for public use historic sites, buildings and objects of national significance for the inspiration and benefit of the people of the United States;" and directed the Secretary of the Interior "to secure, collate, and preserve drawings, plans, photographs and other data of historic and archaeological sites, buildings, and objects."

In the past twenty years much of this work has been carried on by architectural faculties and students during summer recess, and by cooperative projects with local organizations and preservation groups. The National Trust for Historic Preservation, established in 1949 as a private membership organization, is directed under its Congressional charter to encourage public participation in preservation activities. It has developed comprehensive programs of conservancy, advocacy, and education. In 1966 the "National Historic Preservation Act" (P.L. 89-665) auth-

orized the Secretary of the Interior "to expand and maintain a national register of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, and culture—to establish a program of matching grants-in-aid to the States for comprehensive statewide historic surveys." The Advisory Council on Historic Preservation was created at the federal level to further the purposes of this act. The Council is required to comment on the impact of federal and federally assisted projects affecting properties in the National Register of Historic Places; to advise the President and Congress on historic preservation matters; to coordinate federal, state, local, and private preservation efforts; to suggest changes in existing laws and procedures pertaining to historic properties; to recommend new regulations and legislation; to initiate studies of special preservation problems; to encourage training and education in the related disciplines; and by amendment in 1970, to assume international responsibilities in this field.

The Environmental Policy Act of 1969 (83 Stat. 852) provided a structure for the Council and others to evaluate the impact of major actions affecting the natural and cultural environment. By Executive Order No. 11593 (1971) federal agencies were instructed to survey their own lands and properties and make appropriate nominations to the National Register. The Council is required to review these procedures annually, comment on proposals for change in status of properties under federal ownership, and assist federal agencies in ensuring that their plans further preservation of non-federally owned properties.

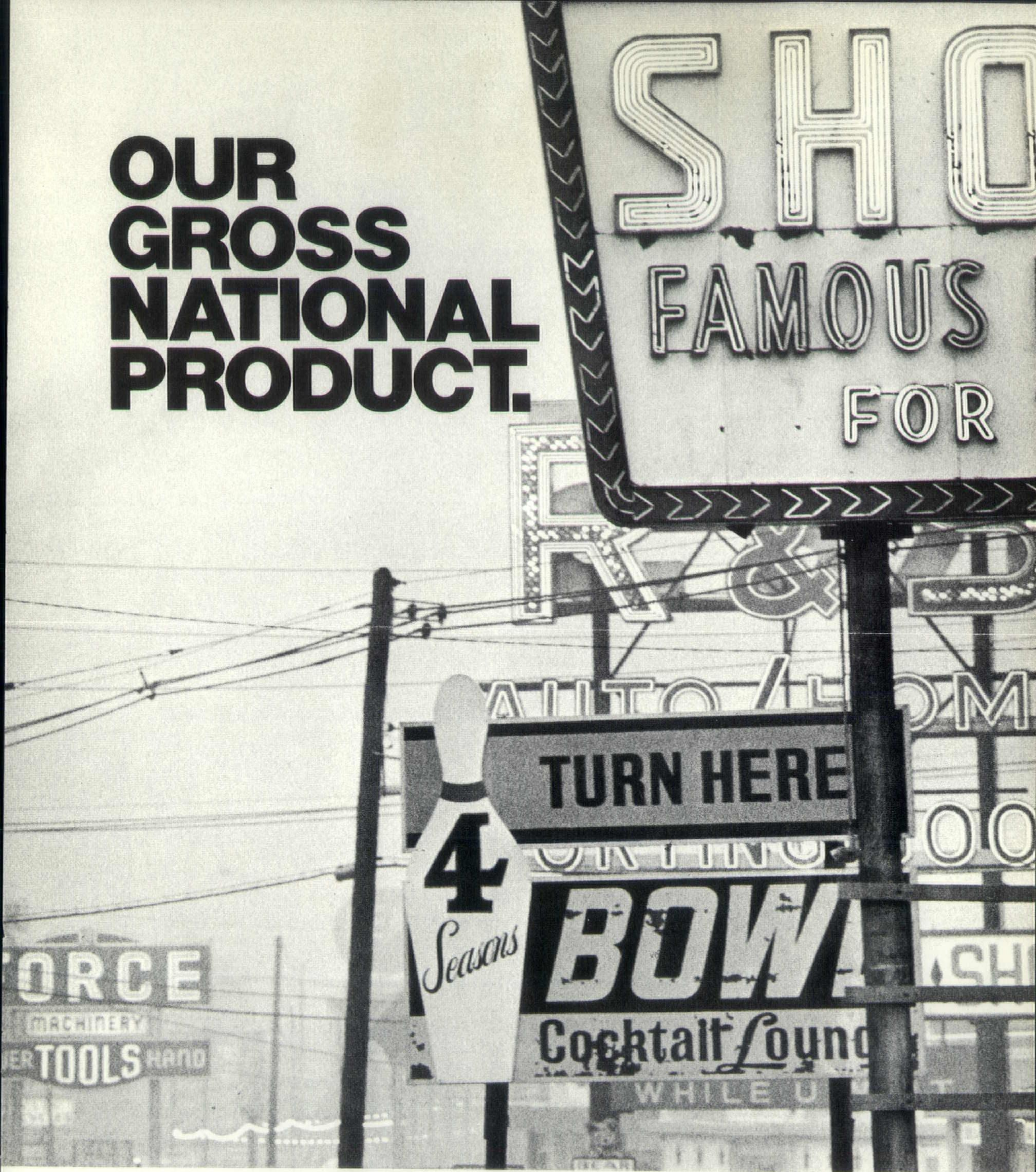
An entirely new technology of planning and urban design has been built-up around this impressive backbone of federal intent (if not funding). Because substantial property values and engineering and construction costs are often at stake, determinations of historical or architectural significance require careful documentation. Architects, historians, and preservationists have had to acquire new legal, administrative, and bureaucratic skills. This would all have been incomprehensible to the members of the American Institute of Architects in their 1890 convention who enacted a resolution of R. M. Upjohn to establish a committee for the purposes of saving the New York

City Customs House from demolition.

For many years architects were by definition their own historians. As the Greek orders became obscured by equally romantic contemporary idealism, the lamps were kept by architectural historians. The ordered past was willed to students unaware that one day they would actually use in practice material they had politely tolerated in order to graduate. Meanwhile, it was usually the local architects that responded to structures in danger, became advocates for their preservation, and provided the special knowledge required for rehabilitation. Few people outside of museums and art or architecture schools came into direct contact with the special skills of the architectural historian. Today, an expert opinion from this quarter can galvanize an entire community into action, or resolve a supreme court case. To the extent that the public decision-making process is refined, today's historian is making history rather than transcribing it.

Which brings us to our point. The word "preservation" like its friend "environment" is itself endangered. Everyone is now in the act: lawyers, politicians, bureaucrats, engineers, sociologists, community leaders, interior designers, teachers, students, and (our favorite) that charming, if persistent contingent of elderly persons of the feminine persuasion who know just when athletic footwear is indicated for the proper traction. We are really no longer talking about buildings. If one listens carefully to what is being said in the name of preservation, one discovers an entire culture in transition. The historian has become, willy-nilly, a part of community dynamics. The architect has had to compare his own level of creativity with an embarrassment of historical riches. The crusades of Wright and Le Corbusier shared a common moral indictment of historical style, investing the bulldozer with the cleansing authority of the Old Testament. Granted, that the cultural lag attributable to the industrial revolution, World Wars, and depression needed a "cultural shock" treatment, it has taken a generation to rediscover and covet the integrity with which our predecessors sought to order their environment. Perhaps in learning to see this past as an honest expression of skills and aspirations, we will find the wisdom to treat the future in kind.

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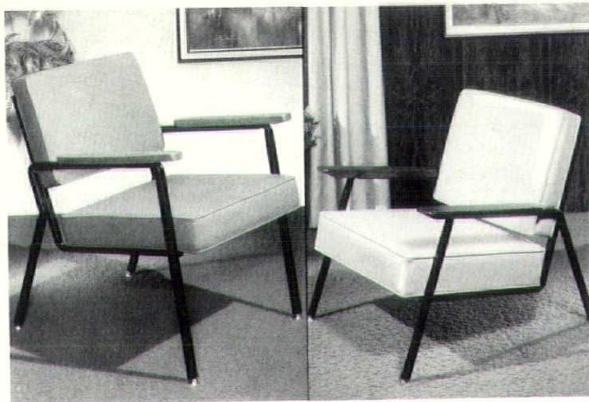
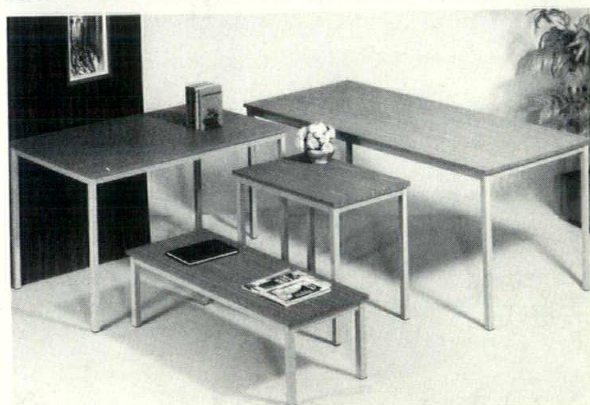
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