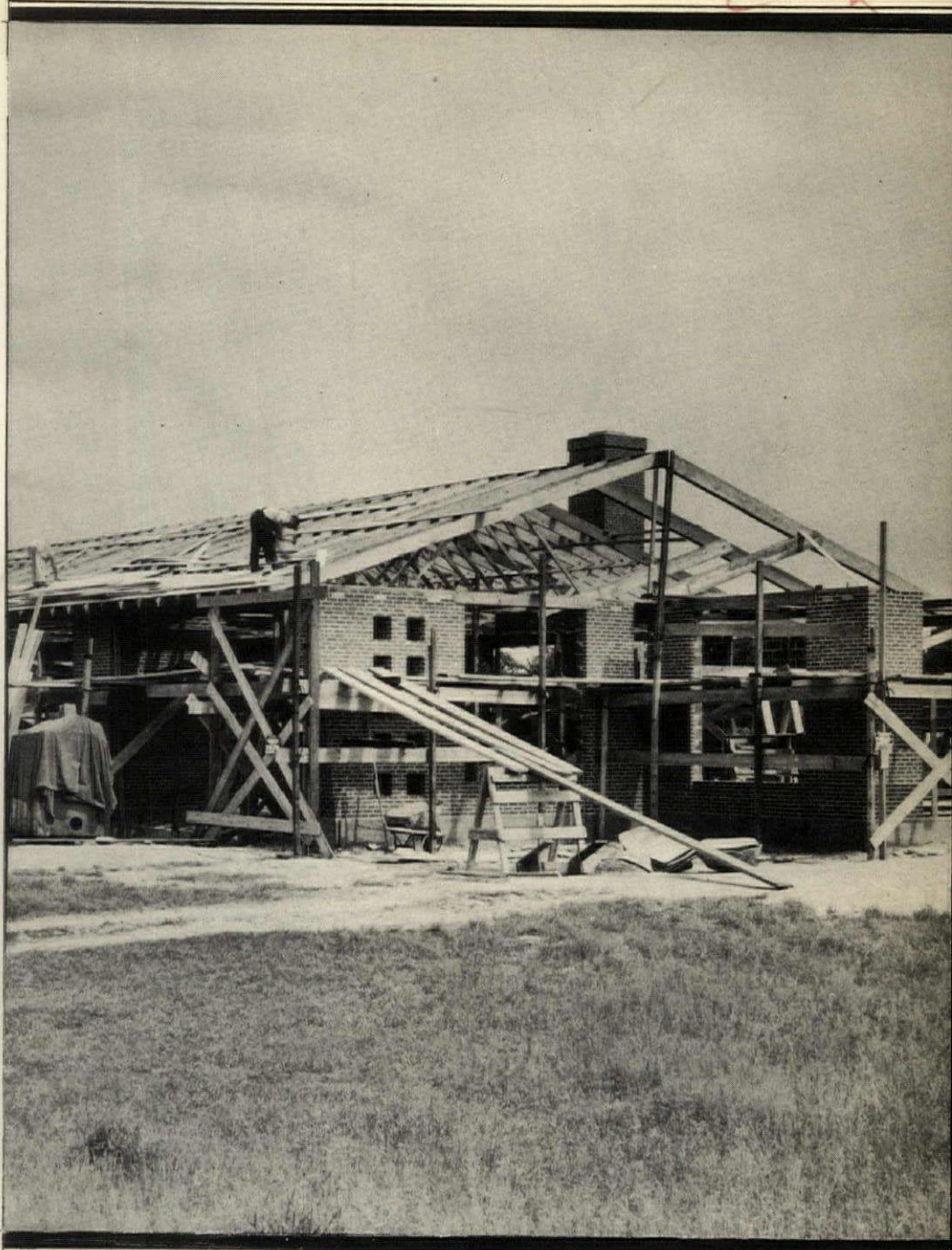


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New Hampshire
ARCHITECT

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OFFICIAL PUBLICATION

*New Hampshire Chapter of the American
Institute of Architects*

AUGUST
1950

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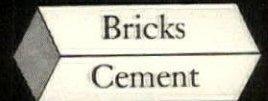
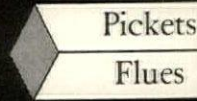
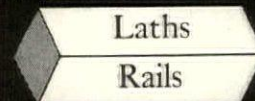
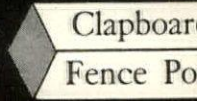
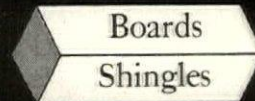
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Building Lumber



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168 SO. MAIN ST.

MANCHESTER

New Hampshire ARCHITECT

Official Publication - N.H. Chapter A.A.A.



2

AUGUST, 1950

NO. 1

Hampshire Architect is published
at 206 Patriot Building, Con-
cord, N. H., under the direction of the
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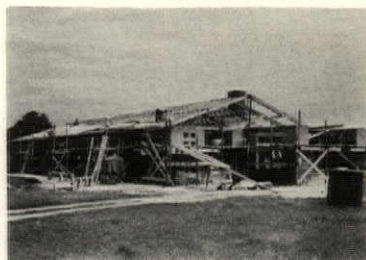


Photo by Douglas Armsden, Kittery.

COVER PICTURE

Progress photo of Fremont Consolidated School de-
signed by Maurice E. Witmer, Architect, of Portsmouth.

The building has brick and cinder block exterior, cinder
block partitions, and concrete with asphalt tile floors.

General Contractor	— David Davidson, Manchester
Heating & Plumbing	— Raymond Electric & Plumbing Co., Raymond
Steel	— Lyons Iron Works, Manchester
Roofing	— Rodd Roofing Co., Concord
Painting	— B. N. Perry, Manchester
Acoustic Ceilings	— Pitcher & Co., Boston

TABLE OF CONTENTS

The President Speaks	4
Architextopics	5
Third Prize Designs of State Building	6-7-8-9
Usefulness of Scale Models	10-11-12-13
Associated Contractors Name Concord Man Secretary	16
N. H. Building Contracts Up	16
Space Planning, Limited	16
Abridged Building Code Available	17
Provost and Wright Design Monastery	18
Betley Designs Open-Vision Store Front	20

THE PRESIDENT SPEAKS

I trust you will all permit me indulging in a bit of reminiscence,—which was recalled while leisurely reviewing the July issue of Architectural Forum, in which is illustrated the lovely and modern, CHRIST CHURCH—the last completed work of Eliel Saarinen-Architect and Planner who just last month passed away from our midst, at the age of 76, full of honor and ripe in years.

In the early summer of 1922, I severed my long welded ties with friends in New England and Olde Boston,—but, not without some trepidation;—to accept a position with a mid-west firm of young and active architects. Still in my early twenties and fresh from school the International Architectural Competition which was held that same summer by the Great American Daily "The Chicago Tribune" was holding most of our attention. In 1922 the Tribune was celebrating its seventy-fifth anniversary, among other things on its agenda the Tribune was holding an Architectural Competition for a new Administration Building for which they had set aside the sum of \$100,000 as the commission and first prize.

Many drawings from all over the world were received. The first three prize winners in their order were as follows:

First Prize—John Mead Howells of Howells & Hood, New York City.

Second Prize—Eliel Saarinen, Finland.

Third Prize—Holabird & Roche, Chicago.

Evidently, Sullivan, Wright, and Burham who had been impressing our country with their new aspect of design had not fully convinced the jury of that time, or at least if they were convinced, they did not have the courage of their convictions to place the second prize winner at the top,—but it is nevertheless to the Juries credit that they recognized the beauty and majesty of Eliel Saarinen's design who at that time was not known in America, though he was doing a splendid job in his own country of Finland.

Fortunately for us Mr. and Mrs. Saarinen, encouraged by their success in the Tribune Competition decided to chance their future and set sail for America.

The Saarinen family has ever since that date been steadfastly and consistently impressing us with the oneness of Architecture and design,

never once have they been defeated in with new scientific discoveries and new mania into a new concept of design with simplicity and beauty.

Eliel Saarinen always keenly alert surroundings, abhorred ugliness in any manner, which was well expressed in a typical statement of his,—

"Is all this blatant street advertisement really necessary to encourage the buying of those varied articles displayed in shop show-windows? Likely not. Everyone knows where to buy a pair of shoes, even the stupid can read it just by a glance at the window here the merchandise and the character of the shops are clearly exhibited. Here, perhaps sensible lettering and enlightening trade-marks could give additional guidance, and thus be the practical, economical, and esthetic solution of this problem of advertisement. When all the sellers are in a constant competition, using most forceful methods of attracting universal attention, matters progress in a less crescendo for the worse. What if the merchants along the street screamed at the top of their lungs to attract attention: would that help? Because this kind of advertisement is a disease of the present era, its cure must be considered one of the problems of the day."

All who have been influenced by Eliel Saarinen are beneficiaries of his splendid spirit. Our nation was indeed blest when he and his family arrived on our shores.



Third Prize Designs

Reproduction of the Third Prize design for the New State Office Building will be found on pages 6-7-8 and 9.

ARCHITEXTOPICS

By Eugene F. Magenau, A. I. A.

last month's column described how we did lumbering for a new water heater at our new place. Now I have become an electrician—of sorts. With the help of an electrical contractor who obtained necessary materials, by means of almost daily consultation with an electrical engineer, I managed to get in a number of new circuits, outlets and fixtures—no shocks either. But fuses kept blowing and the engineer came up with testing equipment and straightened everything out. In addition of new outlets and gadgets over the years had left the circuits unbalanced—some with 2 amps fully loaded, another with 22 (on a 15 amp. circuit!)

This issue rounds out the first full year for the New Hampshire Architect. The first issue appeared in time for that well-remembered meeting on August 18, 1949 at Birchmont Camp in Wolfeboro, when Prof. Walter Bogner spoke.

Since then we have managed to get an issue out each month, although once with no picture. The typography and make-up of the magazine has improved markedly since the first issue. Much credit is due Larry Moyse, Sr. and Jr., our publishers, and the Cappon Offset Co. of Concord, the printers.

Many people ever come out voluntarily with compliments, but quite a few have done so with respect to the New Hampshire Architect. These kind words have been gratefully received. But only a few days ago we were on the receiving end of some very pointed criticism. There was only one good thing about the criticism—it came direct, without any guesswork around the bush or vague insinuations.

The criticism was to the effect that the New Hampshire Architect was a very choice little publishing medium for a select small group of architects. But our critic declined to contribute anything for publication. No contributor has yet received a rejection slip. Therefore we are justified in re-directing this criticism to those who have had little or nothing appear in the Chapter publication. If anyone is responsible for the existence of such an opinion, let them be the ones.

—
New Chairman of Public Relations and In-

formation is about to be appointed. Don't let this announcement be the cause of a sudden exodus of all New Hampshire architects from the State. Let's either drop the publication or give it enthusiastic and unanimous support.

—
We understand the N. H. Society of Engineers is about to launch a similar publication, on a bi-monthly schedule, to be published by Charlie Shenton, Concord newspaperman. We applaud.

—
Congratulations and welcome to Al Granger, who became a corporate member of the N. H. Chapter, A. I. A. on June 23, 1950. If memory serves correctly, Al was in on the founding of the original N. H. Society of Architects back in the early thirties, but has been outside the fold ever since some early ruckus which the Society barely survived. Now the organization is stronger, and will gain more strength by his membership.

—
Jack White, former A. I. A. Field Secretary, who was with us about six meetings ago, and more recently Director of Public and Professional Relations, has returned to private practice. He has done a fine job and we all say, "good luck."

NEW HAMPSHIRE ARCHITECTS' ANNUAL SUMMER OUTING

Sponsored by the

New Hampshire Chapter of the A. I. A.

To be held at

HOTEL WENTWORTH BY-THE-SEA

New Castle, New Hampshire

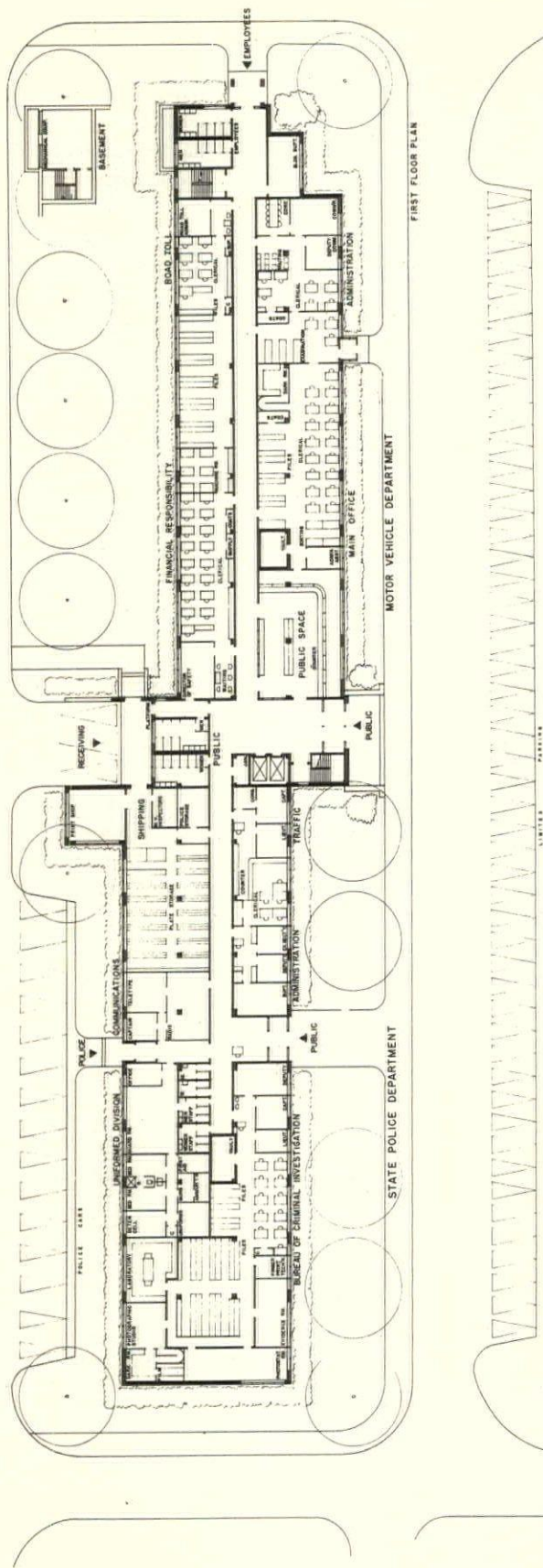
THURSDAY, AUGUST 17, 1950

—
John Betley, program chairman, will be at the Flamingo Room, our headquarters on that day. John will aid you in learning the ropes of amusement which will provide boating - bathing - tennis - golfing - fishing. You may arrive any time during the day. Facilities for those who care to stay overnight will be provided by the Hotel Management.

The day will be topped off with a splendid banquet—\$3.00—in the Flamingo Room.

All Architects and office personnel are invited with their wives or sweethearts.

STICKNEY AVENUE



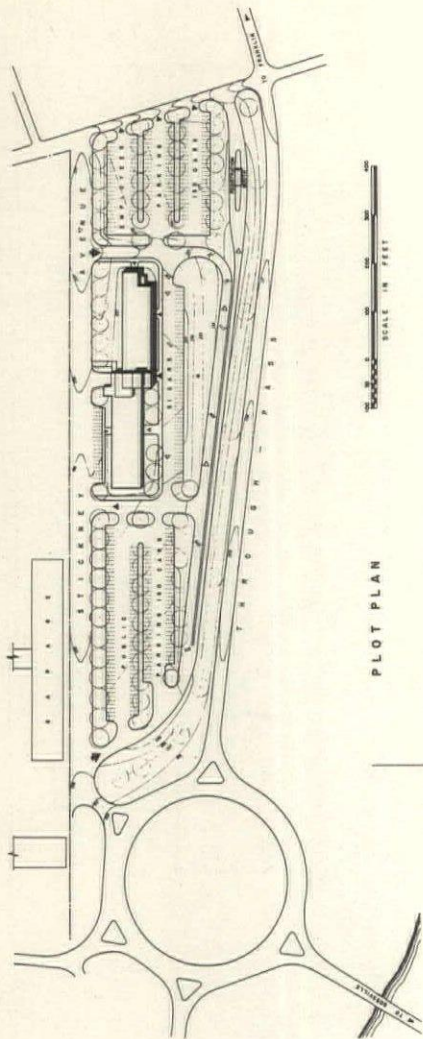
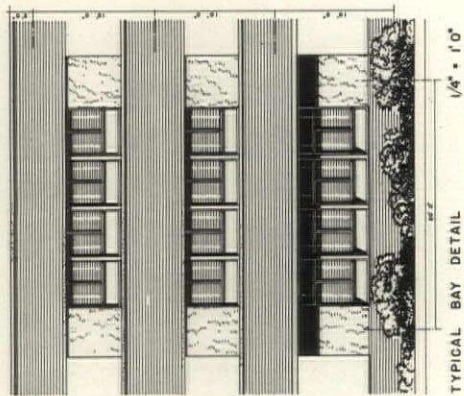
FIRST FLOOR PLAN

First Floor Plan of Third Prize Design.

© 1934

SCALE 1/8" = 1' 0"

VEHICLE REGISTRATION LAW



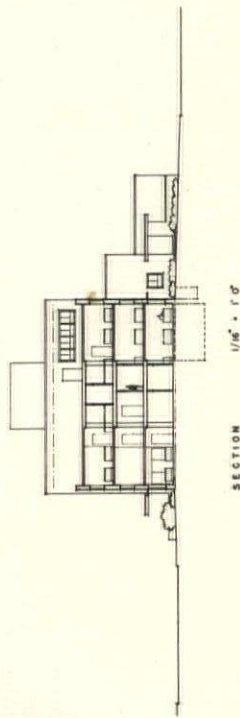
SCALE IN FEET

PLOT PLAN

TYPICAL BAY DETAIL
1/4" = 1' 0"

CUBAGE COMPUTATIONS

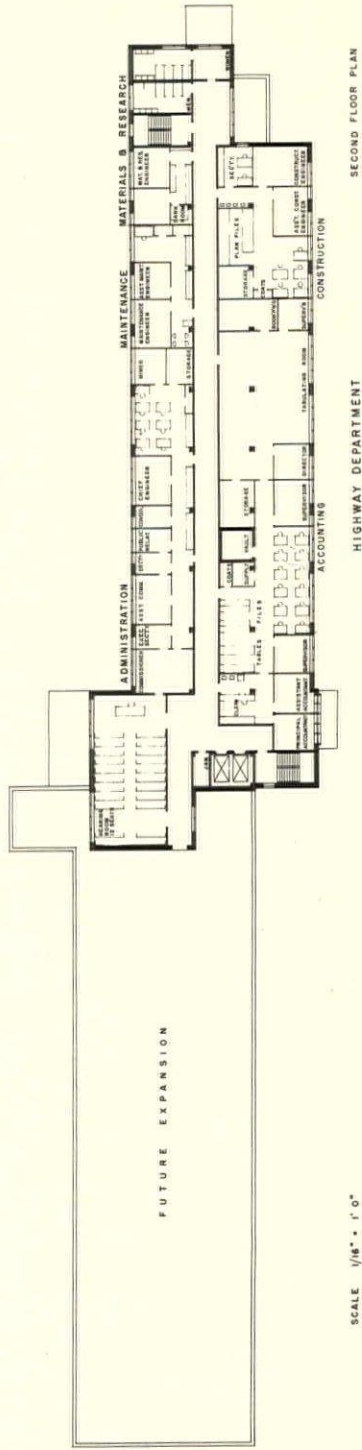
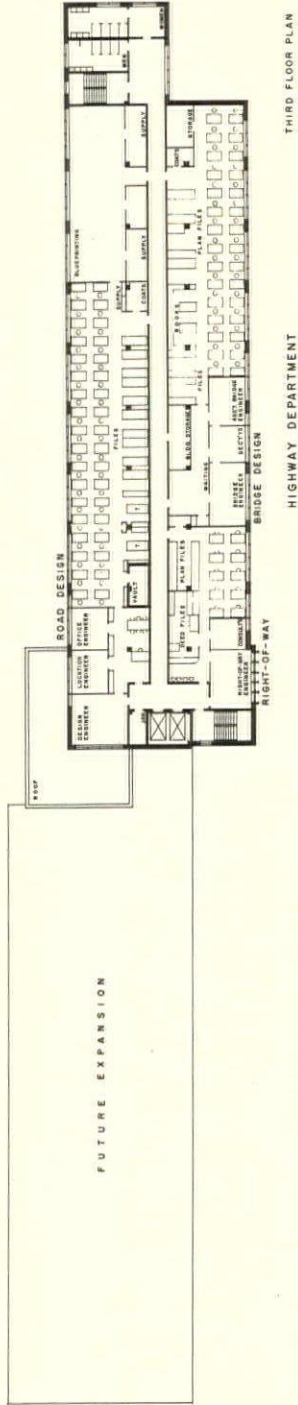
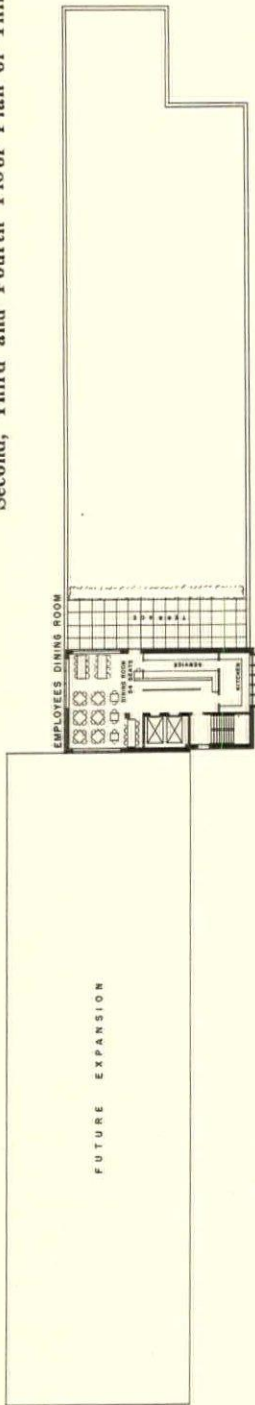
BASEMENT		10,313.21	833.50 FT. x 11' 0",	1,433.00 CU. FT.
FIRST FLOOR				
A	10,000	12,000		
B	10,000	12,000		
C	30,181.21	170		
D	18,000.01	10,000		
E	21,112.21	10,000		
F	21,112.21	10,000		
G	10,112.21	10,000		
H	10,112.21	10,000		
TOTALS		50 FT. x 11' 0",	500,400 CU. FT.	
SECOND FLOOR				
A	31,178	12,000		
B	18,000.01	10,000		
C	18,000.01	10,000		
D	31,133	10,000		
TOTALS		50 FT. x 11' 0",	185,300 CU. FT.	
THIRD FLOOR				
A	10,000	12,000		
B	10,000	12,000		
C	31,133	10,000		
TOTALS		50 FT. x 11' 0",	132,200 CU. FT.	
FOURTH FLOOR				
A	31,132	12,000		
TOTALS		50 FT. x 11' 0",	18,200 CU. FT.	
PENIT HOUSE				
A	31,118	400		
TOTALS		50 FT. x 11' 0",	7,400 CU. FT.	
PARAPETS				
TOTALS		334.40	3,708 CU. FT.	
TOTAL CUBAGE				824,400 CU. FT.



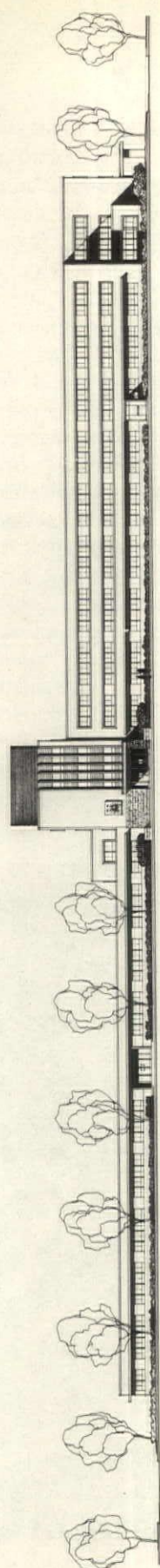
Plot Plan of Third Prize Design.

COMPETITION FOR A NEW HAMPSHIRE STATE OFFICE BUILDING

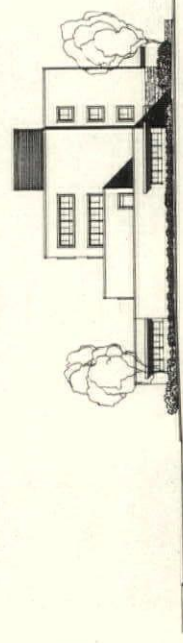
Second, Third and Fourth Floor Plan of Third Prize Design.



SCALE 1/16" = 1' 0"



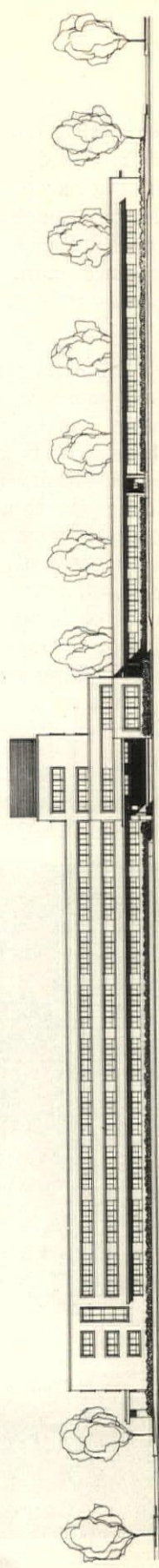
EAST ELEVATION



SOUTH ELEVATION



NORTH ELEVATION



WEST ELEVATION

SCALE 1/16" = 1' 0"

COMPETITION FOR A NEW HAMPSHIRE STATE OFFICE BUILDING

Usefulness of Scale Models Becoming Recognized in U. S. A.

BY THEODORE POSTMA, Concord, N. H.

It is very well possible that Noah had his sons make a model of the Ark before he started building the big barge itself. At any rate, recalling all the models I have seen in the museums of Europe, I am convinced that almost ever since man started improving his shelter, models in some form or other have been used.

Although the utility and economy of models is more and more being recognized in this country, as it has been through the ages in Europe, there still is considerable misunderstanding and hesitancy about them. We think we can visualize the third dimension sufficiently from the plans or from a perspective. We also think that the cost of a model is prohibitive and therefore that the job cannot afford the extra expense of having one made. Actually, I know from my twenty-five years of experience in the model-making field, that great savings in one way or another to the architect or the owner have been effected because of the preliminary model.

A well-made scale model has infinite uses.

Among these are: three dimensions; proper and color proofs; layout and interior studies; decisive sales presentations; time-saving design or drafting room; and not least of all the actual job itself. It provides the client a comprehensive preview of his project; makes for greater satisfaction in the end. Many problems are discovered in the model and ironed out. It has been proven that long run a model is not only an economy time-saver and may indeed therefore engender good will for the architect. Both designer and client may recognize through the model wanted or superfluous design features; discover that certain areas of space could be utilized to greater advantage. Often features not apparent in the drawing, become obvious in a model. Another element not overlooked is the fact that a model is explanatory whereas blueprints often require many hours of discussion for interpretation. Some years ago I made a model of a Philadelphia and Reading Railroad Freight Terminal and office building in order to simplify the presentation of this project to its directors.



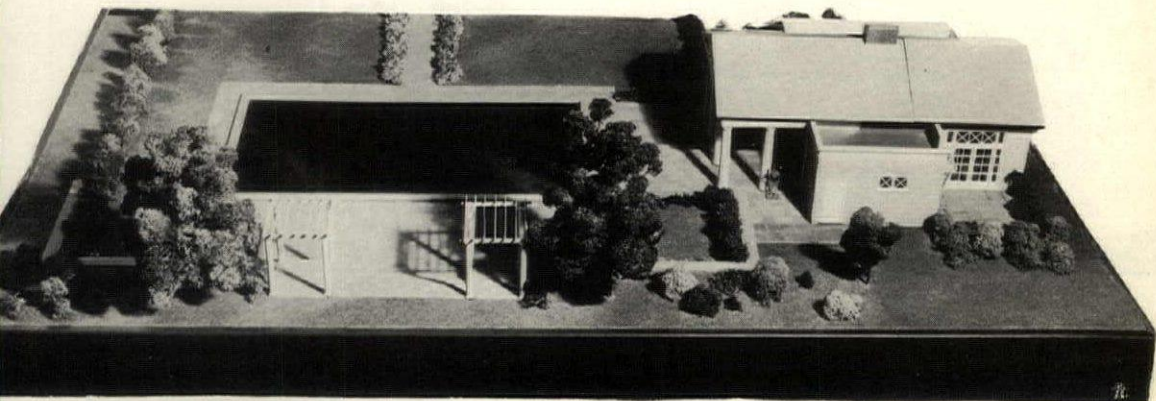
Model of Employee's Home of Oil Company in Venezuela.



of Same with Roof Removed, Show-
arrangement of Furniture.



Model of Ford Building at New York World's
Fair.



Model of Private Bathing Pavilion, Long Island, New York.

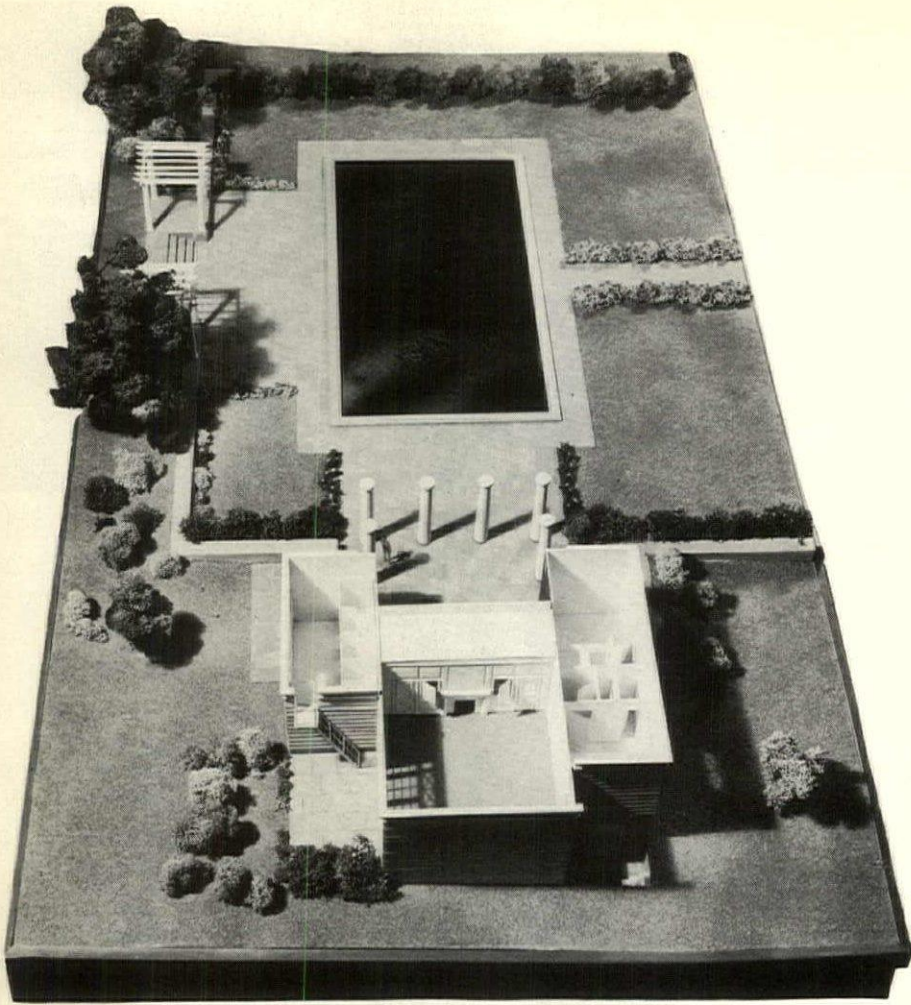
g many precious hours in explanation of
plans. I have been told that the late Henry
would never look at a presentation unless
s accompanied by a model.

is readily admitted, there are compara-
few people in the field who are actually
cient in plan-reading while by one look
model they can learn more about the
ct than by hours of studying the blue-
s. Another model which more than paid
self was one I made of a sewage disposal
for the City of New York that could be
p exactly as the job was progressing.
excavation to footings, through all the
ssive steps to the completion of the job,
ole purpose of this model was to give the
on the job a quick and comprehensive view
that they were working on—what part and

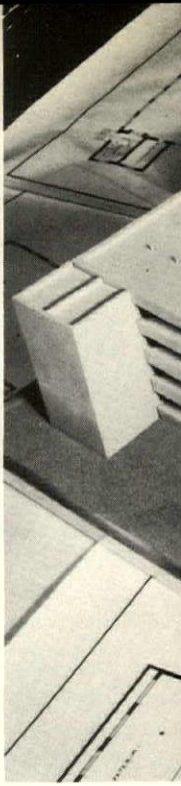
where. And after seeing the miniature the
plans were so much quicker understood.

Still another use for models is that of space-
study. By using blocks to represent machinery,
equipment, office furniture and even people,
more efficient arrangements can be made since
these loose parts can be moved and switched
about before the actual machinery and furni-
ture is placed.

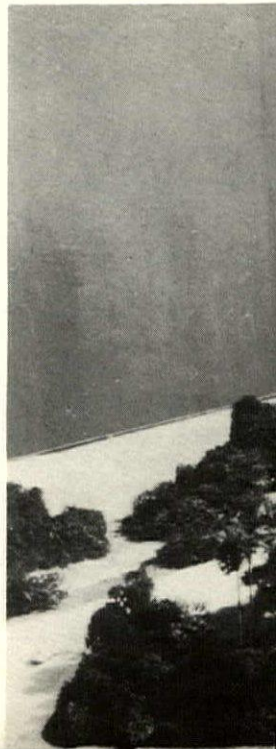
Perhaps the most conclusive proof of the in-
dispensibility of models may be had from the
fact that much of the great strategy of this
country in World War II by land, by sea and
in the air, was studied, refined and rehearsed
through and with elaborate models, thus re-
moving as many uncertainties as possible, and
saving the lives of untold numbers.

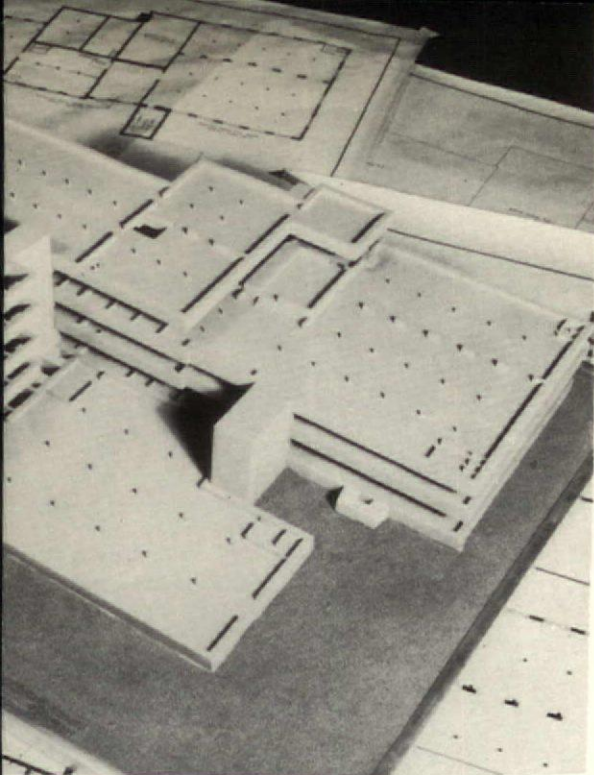


Model of Private Bathing Pavilion
With Roof Removed, Long Island,
New York.

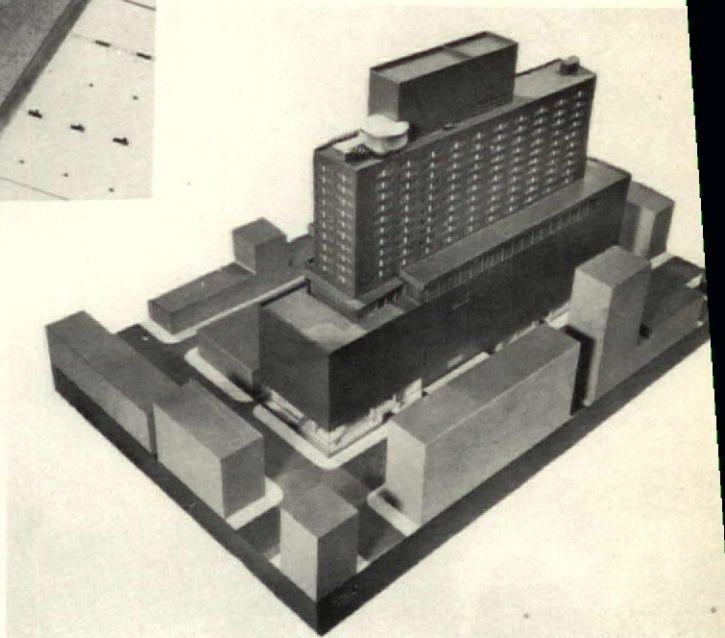


Model of Edificio Esso Building,
Caracas, Venezuela.

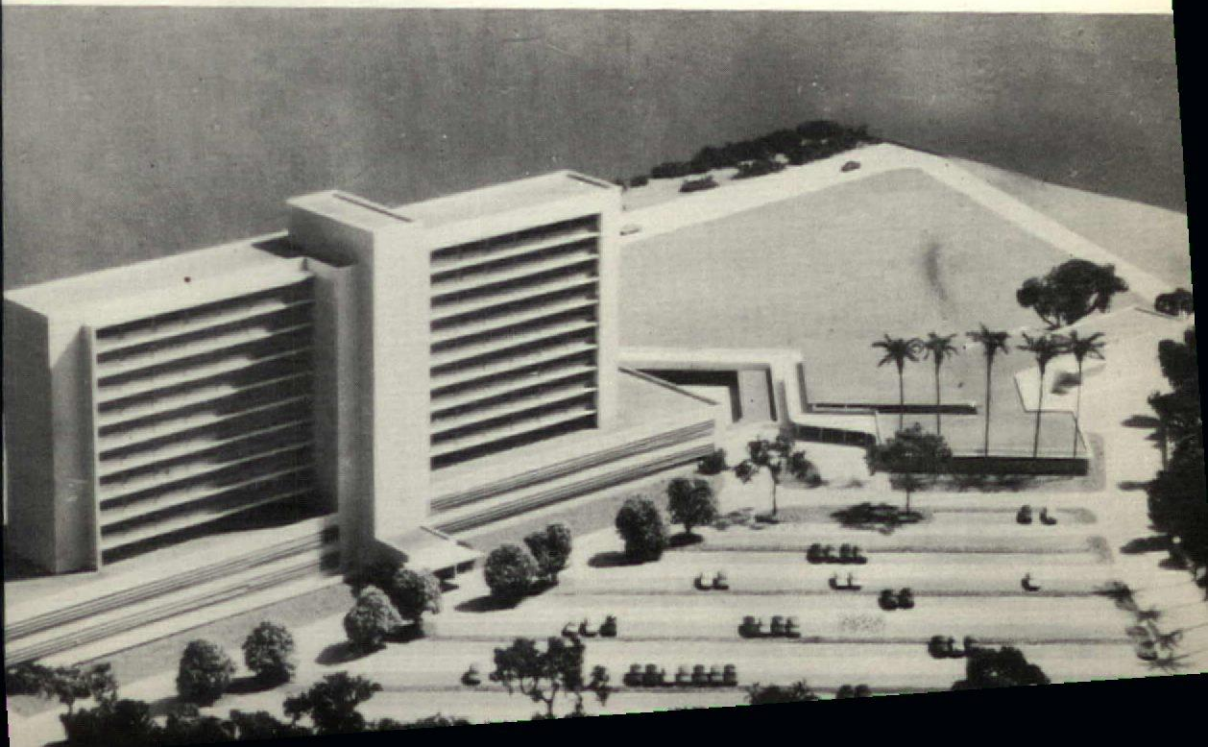




Space Study Model for Factory of Robert Reis, Troy, N. Y.



Model of Terrace Plaza Hotel and Department Store, Cincinnati, Ohio.

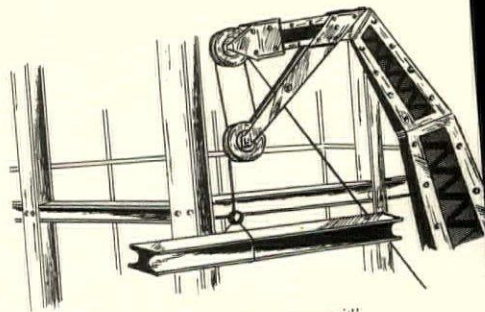


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59 De

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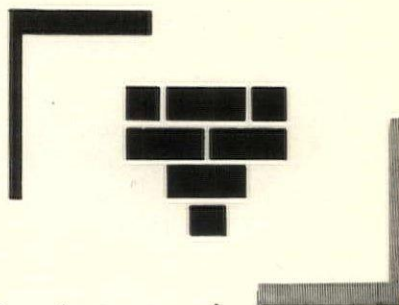
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Milford, N. H.

Associated Contractors Name Concord Man Executive Secretary

Mr. Parker Rice, President of the Associated General Contractors of New Hampshire, announces the appointment of Rowland Oakes of Concord as executive secretary. Mr. Oakes was formerly employed as manager for Sherwin-Williams Company, Concord. He was born and educated in Concord and resides at 30 Roger Avenue, West Concord; he is married and has two children; is a member of the Kiwanis Club, the Masonic Fraternity, and is past president of the New Hampshire Paint Salesman's Club.

The office of the association will be located in Concord shortly and is temporarily c/o Manchester Sand & Gravel Co., 839 Elm Street, Manchester, N. H.



Photo by Leslie, Manchester

Rowland Oakes

The AGC's primary objectives are:

Maintaining the standards of the contracting profession at a professional level; promoting cooperative relationships with other groups within the construction industry for the purpose of increasing the efficiency of the industry's operations; striving to increase economy in construction through research; promoting accident prevention; establishing in cooperation with other groups fair and equitable contract

documents and procedures; protecting mate markets of general contractors; and proving wherever possible the business tions of the industry. All of these efforts benefit the public as well as the bers of the association.

The local association is affiliated with National AGC and is one of 112 chapters United States and Alaska.

N. H. Building Contracts Up 96 Percent this Year

Boston.—New Hampshire construction contract awards in June totaled \$4,170,000, was 17 per cent lower than the May figure of \$5,021,000 but 249 per cent greater than in June 1949 it was reported by James A. Harlow, F. W. Dodge Corporation, construction and marketing specialists.

This brought New Hampshire's total for the first six months of 1950 to \$17,401,000, 10 per cent higher than the corresponding year total for 1949.

Residential contracts of \$1,236,000 were 17 per cent ahead of the May figure and 100 per cent ahead of June 1949 to bring the first year total for 1950 ahead of the same period in 1949 by 44 per cent.

Non-residential construction awards for June decreased from the May figure by 8 per cent. The six-month non-residential total for 1950 was 168 per cent higher than a year ago.

Public works and utilities showed a 10 per cent total decrease in June but an increase of 32 per cent over the first six months of 1950.

Space Planning, Limited

BY DAN KILEY, A. I. A., Franconia, N. H.

As a theoretically desirable objective, the concept of "total use" (of a property) has been established; the idea of a genuine interrelationship between indoors and outdoors has been accepted as basic in the philosophy of modern design. Space, which is the essence of life and continuity, is supposed to flow freely out of our homes and other buildings; it should draw our attention, more and more, to interior space—its plan, finishes, furnishing and equipment.

The reasons for this apparent negative

(Continued on page 22)

Abridged Building Code is Now Available

York—A “performance type” building prepared by the Building Officials Conference of America, Inc., has been published in abridged form for national use by codes which are principally residential in character including the usual civic, commercial and educational buildings essential to community life was announced today at the Building Officials Foundation headquarters, 51 East 42nd Street.

The Building Officials Conference of America, whose membership includes building officials representing over 80 per cent of U. S. cities and whose duty it is to enforce building codes, has spent five years in creating a comprehensive Basic Building Code and an 8-page Abridged Building Code. The National Association of Home Builders supported the project, and its Building Code Committee collaborated with the building officials. Twenty building officials from all parts of the country contributed their time and service in gathering the data, which was correlated by E. Strehan, New York consulting engineer.

The code from the code's suitability for adoption in all parts of the country, its most striking feature is that it employs performance requirements rather than detail specifications. The code states that “All new materials, methods of construction, devices and equipment shall be approved by the building official in buildings by the procedure herein provided when they are proved to be the equal in performance specifically required by this code.”

The code accepts all recognized standards of construction and specifications of material of authoritative technical agencies. All traditional materials and methods of construction are credited including steel, wood and concrete and the building official can approve all new techniques and materials that meet the established standards of performance.

The Abridged Building Code in its first edition is now available from the Building Officials Foundation, 51 East 42nd Street, New York 17, at \$3.00 per copy, paper covered, \$4.50 per copy, cloth covered. The Basic Building Code is available at \$5.00 per copy, paper covered, and \$6.50 per copy, cloth covered.

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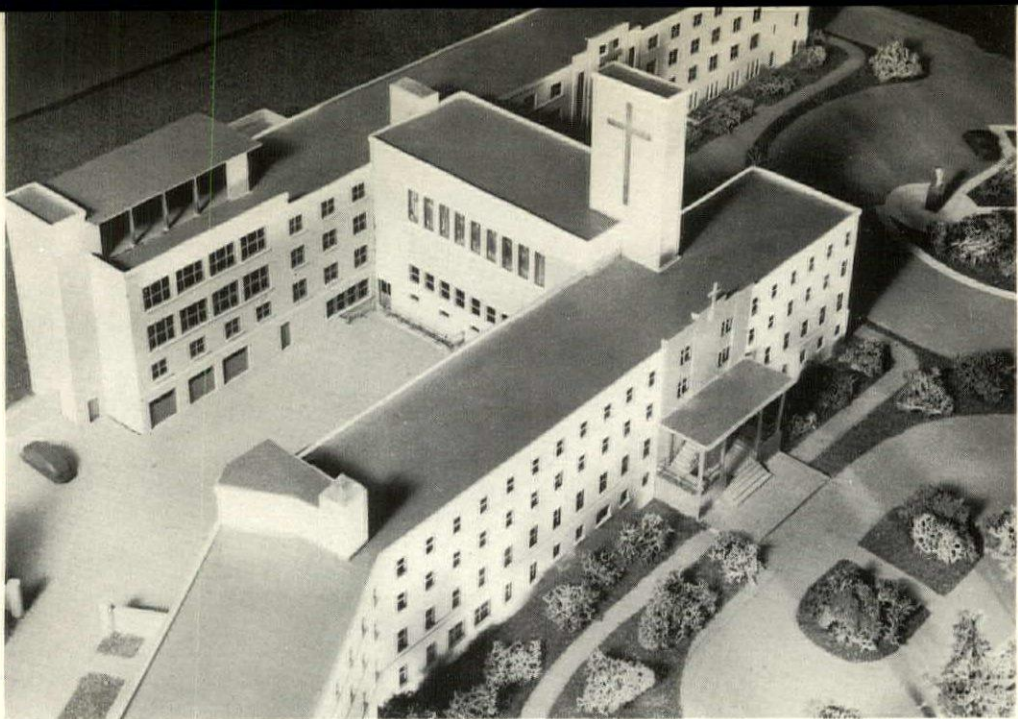


Photo by Durette Studio.

Photograph of model of Holy Family Monastery and Retreat House, Farmington, Conn. Provost & Wright, Architects. Model by Theodore Postma.

Provost and Wright Design Monastery

Passionist Fathers of Connecticut Select Manchester Architects

The Passionist Fathers of Connecticut have now under construction one of the largest monastery and retreat houses in the East. When completed, this modern structure will provide residence for sixty Passionist Fathers and additional individual rooms to house one hundred retreatants.

This new building was designed by the firm of Provost & Wright, Inc., of Manchester, N. H. and Boston, Mass., and is being built by the Gilbane Building Company of Providence, R. I.

The type of construction employed is the same as was employed at the Rimmon Heights Housing Project in Manchester, N. H., which was pre-cast re-inforced concrete panels and re-inforced floor and roof slabs. The exterior of the building is faced with a grey brick and granite grass course. The two main entrances are treated with polished red granite and limestone. Retaining walls at cloisters are of crab orchard stone. Unlike the Housing Project, the interiors are profusely treated with terrazzo floors and tile walls in kitchens, refectories, toilets, wash rooms, etc.

The monastery and retreat house are two separate buildings connected by a central wing which houses the laundry and boiler rooms in the basement; retreatants recreation room on the first floor and choir chapel on the second

floor. The interior of choir chapel is in red oak wood panels up to window s painted plaster above. The window stained glass treated with the Stations Cross. The retreatants recreation is with kalistron wall finish and painted

The retreat house wing houses the refectories, kitchen, storage, helps' rooms and incidental rooms in the basement. The three floors consists of individual rooms for retreatants and the administrative area for the Fathers.

The monastery wing houses in the basement the garage, kitchen, monks' refectory and necessary rooms and a large public chapel with a seating capacity of 220. The interior of the chapel is finished similar to choir chapel in more elaborate details. The other wing houses the lay help and monks' rooms, recreation room, etc.

The entire project should be completed by 1951 but the retreat house wing is being completed in order that the Fathers can conduct retreats sometimes this coming

The building itself is being built on a hill overlooking the city of Hartford and it is expected that the pylon with its illuminated glass block cross will be seen at night for miles out of Hartford.



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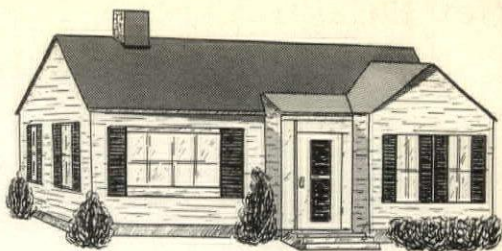
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Betley Designs Open-Vision Store Front

"FROSTY-LAND" designed by Architect John D. Betley of Manchester, has an "open-vision" front so that special displays of frozen foods within the store may be viewed easily from outside. The usual straight front entrance is enhanced with a large plate glass window and double doors of Herculite Tempered Plate Glass provide convenient access to the interior.

Rembrandt Blue and White striped carrara glass frames the entire front and returns into the store on the pilasters. The sign letters are of stainless steel with blue neon tubing.

The interior is adequately illuminated with long strips of fluorescent lighting and a series of ceiling flood lights at the entrance provide excellent "daylight." The asphalt tile floor is of marbelized patterns in contrasting warm shades of deep red and golden yellow.

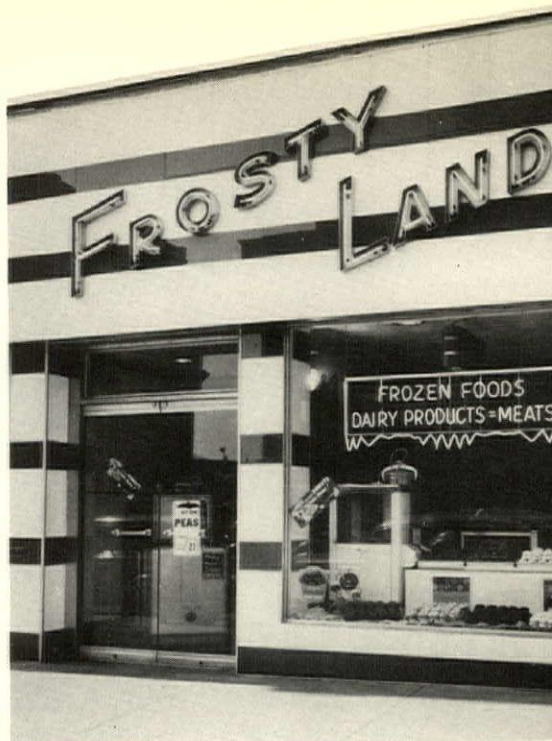


Photo by Stuarts, Manchester.

Exterior and Interior Views of "Frosty Land" Store.
John D. Betley, Architect.



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(Continued from page 16)

loss of freedom seem clear, if one takes a "practical" view of the matter. For example, assume that an architect is commissioned to produce a house for a client: inevitably, his ingenuity is taxed to its limits to provide the required amount of enclosed space and still stay within the client's budget. The development of the rest of the site is left—none too hopefully—in the laps of the gods.

Similarly, in the case of much of our housing, private or public, the cost of designing and constructing shelter alone seems to rule out any coordinated, equivalent planning of the site as a whole, and of the individual lots as parts of the whole. Much more often than not, this same awkward situation applies in all kinds of projects where people will be expected to live or work. There are notable exceptions, certainly, but the rule remains otherwise; we continue to build new, modern homes, schools, etc., etc., the design of which implicitly aims at a close and most vital connection with the outer environment—and then, for one reason or another, we complete the building and regretfully leave its environment with no more than a token pat on the back.

Is this lack of achievement inevitable? Or might the broader objectives of "total design" yield to closer professional study and more initiative?

To me, it seems essential—probably inevitable—that a way be found to broaden the scope and effectiveness of our planning. I take the position that the advances of modern architecture should not, to so great an extent, be imprisoned within the artificial boundaries of its own foundations. (Do I exaggerate the situation? Review some of the photographs in the architectural publications. How often was the photographer able to move **back**, into the outdoor environment, and take pictures which are as composed and meaningful—as eloquent of spacial planning and design—as those he takes indoors?)

I believe we should face the harsh fact that we leave unfinished much that is best in our architecture—unfinished and unexplained. The design of the contemporary house, for example, derives from a philosophy which goes beyond the walls of that house; the architect's concept of space is not limited to that which he encloses or partitions within the structure. As a result, there is implicit in every door and expanse of window an outward continuation,

presumably into an integrated and carefully planned extension of the indoor environment. But what if this exists largely in the mind of the designer, never attaining any substantial measure of reality? To whatever degree it is true, in a specific case, it lets the burden fall on the architect and the client down. The plan is there, but unfulfilled. Space flows, all right, but it flows from a highly organized and controlled pot luck.

Site planning, and the exploitation of space, plan through the materials both of architecture and of landscape architecture, is a broad and vital area for development in design. When one thinks of the complex problems of urban and community planning, of parks and recreation areas, of schools, factories or hospitals, or simply of the family home—the functions of the modern planner must be to create a total environment as close to the ideal as possible, if the aims of modern architecture are to be attained.

The possibilities are great and, I believe, generally attainable when the design problem is approached in its entirety. By the use of outdoor materials and their use in architecture, very much can be accomplished at a relatively insignificant fraction of the cost of structural materials and labor. Already designers in the field of private housing have found that they gain a tangible advantage, at a relatively slight additional expense, by making certain that the site plans, and ultimate plans, of their projects get the same thorough study as do the plans of dwelling units. Similarly, I can state from experience that the money that the average home owner spends in relatively expensive nursery stock, if better directed, would well along towards the achievement of a more connected, useful and satisfying indoor-outdoor environment.

Whatever the size of the project, small or large, I think we are not justified in believing that a genuine extension of our space-planning function to include the whole outdoor environment is economically unfeasible. Consider what has been accomplished in other areas of modern design, it seems clear that if the architect wished to take a more complete analysis and consideration of the whole space planning problem in its ultimate development, public acceptance would not be lacking. The benefits of total planning for total use are demonstrated. But the initiative rests with the architect.

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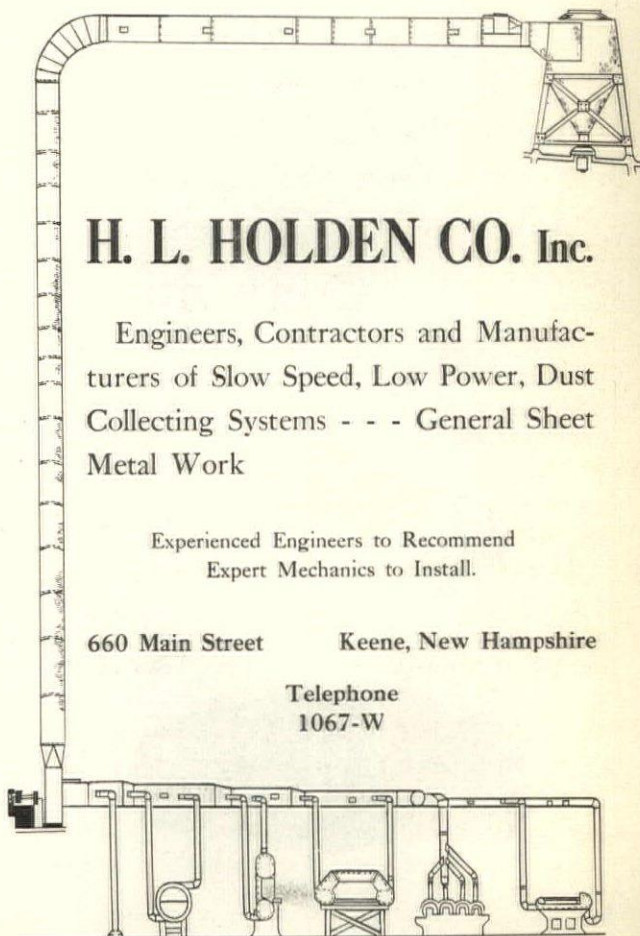
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