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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

Photo by Douglas Armenden, Kittery.

Architect

June 2
AUGUST, 1950
NO. 1

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FRANCIS J. MOYNIHAN, JR.
Concord, N. H.
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 Jury’s 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 materials into a new concept of design with simplicity and beauty.

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

“Is all this blatant street advertising really necessary to encourage the buying of those varied articles displayed in shop show-windows? Likely not. Everyone where to buy a pair of shoes, even the street can read it just by a glance at the window here the merchandise and the character of the shops are clearly exhibited. Here, pleasant and sensible lettering and enlightening trade-ads 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 merchants along the street screamed at the top of their lungs to attract attention: who will 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, The New State Office Building will be found on pages 6-7-8 and 9.
ARCHITECTOPICS

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

Last month's column described how we did plumbing for a new water heater at our other place. Now I have become an electrician—of sorts. With the help of an electrical contractor who obtained necessary materials, I managed to get in a few new circuits, outlets and fixtures—to shocks either. But fuses kept blowing and the engineer came up with testing equipment and straightened everything out. Combination of new outlets and gadgets over years had left the circuits unbalanced—with 2 amps fully loaded, another with 22 (on a 15 amp. circuit!)

This issue rounds out the first full year for New Hampshire Architect. The first issue occurred in time for that well-remembered going August 18, 1949 at Birchmont Camp Wilbopo, 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 Moyer, Sr. and Jr., our publishers, and the Cap-Tset Co. of Concord, the printers.

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

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

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.
Second, Third and Fourth Floor Plan of Third Prize Design.
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; proof and color proofs; layout and interior style; decisive sales presentations; time-saving in design or drafting room; and not least of all, the actual job itself. It provides the client a comprehensive preview of his project and makes for greater satisfaction in the end. Many problems are discovered in the model and ironed out. It has been proven that in the long run a model is not only an economy but a time-saver and may indeed therefore prove 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 cover 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.
of Same with Roof Removed, Show-
arrangement of Furniture.


of Ford Building at New York World's Fair.

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

is readily admitted, there are compara-
tively few people in the field who are actually fient 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 itsel was one I made of a sewage disposal for the City of New York that could be up exactly as the job was progressing. excavation to footings, through all the sive steps to the completion of the job, ple purpose of this model was to give the on the job a quick and comprehensive view at 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 furniture is placed.

Perhaps the most conclusive proof of the indispensibility 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 removing 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.
Model of Terrace Plaza Hotel and Department Store, Cincinnati, Ohio.

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

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; approving wherever possible the business operations of the industry. All of these efforts benefit the public as well as the members of the association.

The local association is affiliated with National AGC and is one of 112 chapters in the 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, which was 17 per cent lower than the May figure of $5,021,000 but 249 per cent greater than in 1949 it was reported by James A. Harter, 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, 4 per cent higher than the corresponding year total for 1949.

Residential contracts of $1,236,000 were 82 per cent ahead of the May figure and 114 per cent ahead of June 1949 to bring the first six months 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 June was 168 per cent higher than a year ago.

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

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) is established; the idea of a genuine interrelationship between indoors and outdoors is accepted as basic in the philosophy of modern design. Space, which is the essence of order and continuity, is supposed to flow freely out of our homes and other buildings; it is to be lavished our attention, more and more, on interior space—its plan, finishes, furnishings, equipment. The reasons for this apparent neglect (Continued on page 22)
Ridged Building Code is Now Available

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

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 the comprehensive Basic Building Code and 8-page Abridged Building Code. The National Association of Home Builders supported the project, and its Building Code Committee collaborated with the building officials. Many 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 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, elements 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 or superior specifically required by this code."

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

The Abridged Building Code in its first edition is now available from the Building Officials Foundation, 51 East 42nd Street, York 17, at $3.00 per copy, paper covered, $3.50 per copy, cloth covered. The Basic Building Code is available at $5.00 per copy, paper covered, and $6.50 per copy, cloth covered.
The Passionist Fathers of Connecticut have now under construction one of the largest monasteries 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 sills, painted plaster above. The window is stained glass treated with the Stations of the Cross. The retreatants recreation is treated with kalistron wall finish and painted wood.

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 this chapel is finished similar to choir chapel but in more elaborate details. The other rooms house 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 year.

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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Estimates Given
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.

Exterior and Interior Views of “Frosty Land” Store.
John D. Betley, Architect.
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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 minds of the designer, never attaining any substantive measure of reality? To whatever degree this is true, in a specific case, it lets the builders, the architect and the client down. The potential is there, but unfulfilled. Space flows, all right, but it flows from a highly organized and relatively insignificant fraction of the total potential.

Site planning, and the exploitation of the site planning through the materials both of architecture and of landscape architecture, is a broad and vital area for development in design. We all think 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 function of the modern planner must be to create a true environment as close to the ideal as possible, if the aims of modern architecture are to be attained.

The possibilities are great and, I think, generally attainable when the design problem is approached in its entirety. By the use of outdoor materials and their use in such a way that very much can be accomplished at a relatively slight additional expense, it is possible to create an environment which is as alive as that indoors.

Furthermore, in relatively expensive nursery stock, employed, would, if better directed, progress well along towards the achievement of a connected, useful and satisfying indoor-outdoor environment.

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