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OUR COVER

NOTE:
The views expressed hereinafter are those of the undersigned and do not necessarily represent those of this Chapter or the American Institute of Architects.

HOUSES NO. 1:
With the first frost snap, we New Englanders become very conscious of our homes: roofs to be mended, flapping things to be battened-down, wood to be stacked, and so on. Since I am extremely sensitive to the comforts of a home, I have been jarred by the lyrics of the song “This Ole House.” The gist of this tale is that the old character inhabiting this ole house is ready to meet the saints and because he aint agonna fix nothin’, the house is gonna meet the devil. It’s understandable that because he’s achin’ and painin’ he just can’t do his mendin’ and fixin’. There are however plenty of folks full of the devil who’ll be a long time meeting the saints; who are letting their homes go to pot. This plain cussedness bothers me about as much as the sight of so much machinery rusting in farmyards and city lots bothered a newly arrived European friend of mine.

HOUSES NO. 2:
To answer what in a house we consider the prime aesthetic requirements, results in as many answers and reasons as would be received if asked does one prefer redheads, blondes, brunettes or baldheads. I do not believe that a module, be it octagonal or brick size, need be so repeated that one finds it impossible to adapt one’s unmodular anatomical parts to fit a correct modular piece of equipment. The marriage of “Little Tommy One-Note” and the poetry of “A pot is a pot, is a pot,” could result in nothing more than boredom.

Exposed functionalism can be and has been overdone; the amusing song about “ankle-bone connected to the shin-bone...” only reaffirms my desire to behold this functional skeleton well camouflaged and sightly “schmaltzed” in the proper places.

All this brings me to the point that I believe that in walking along the tight-rope of living we, as a people capable of intelligence, acquire a fine sense of balance and this balance is only maintained if the leaders of a particular phase themselves have balance. I believe that the prime factor in any shelter is love for the tenants and love for the shelter; the evolution of the niceties to fine points of discrimination, though helpful in projecting the core, are still secondary to the first. Both you and I have been in the “proper” house with “proper” furnishings with ice as our host and hostess; then too we’ve both been in a shelter which claims no parentage in which the host is one of warmth.

In summary, it really isn’t always the house, the architect, the contractor, it might be that we should ask the houses who should live in them.
SHOULD YOUR CHILD BE AN ARCHITECT?

Reprinted by Permission of New York Life Insurance Company

by Pietro Belluschi
Dean of Architecture and Planning
Massachusetts Institute of Technology
(As told to Donald Robinson)

In all likelihood, your son will never be a fortune as an architect. Very men do. But he can acquire another of wealth that will probably mean to him than all the money in the United States Treasury.

And again and again, if he goes in for architecture, your son will experience the thrill that came to a young man now. This chap was attending the opening ceremonies of a hospital he'd designed for a large midwestern city—his first big job—when he saw a woman crying.

"What's wrong, lady?" he asked.

"I'm so happy," she wept. "They're transferring my husband here from one of the old hospitals, and I just know he'll get better in a place as beautiful as this." And your son will often get the sort of thrill an architect friend of mine had. He designed a new church on the West Coast. One of the parishioners came up to him and said, "Your church makes me feel near to God."

Tremendous like that cannot be measured in dollars. Here is enormous gratification in an architect's work. No other art can give practitioners such a sense of completeness. The buildings an architect designs only can be seen and felt, they can be lived in and used. And they add to the world's store of beauty.

Just think of the Lincoln Memorial in Washington, Radio City in New York, the State Capitol in Lincoln, Nebraska. Think how much lovelier those places are because of them.

If they're fine enough, the structures architect creates can last for centuries. As more than 6,000 years since the pyramid and the name of the young architect who designed it, Imhotep, live on.

Most significant, the architect has the satisfaction of knowing that he is helping people to live, work and play together better.

Today, architecture offers wonderful opportunities for young men. It is difficult to believe, but there are less than 20,000 licensed architects in the United States. A boy who chooses architecture as his profession is almost sure to get an interesting job (paying about $50 a week) immediately upon his graduation from college, and, if he has ability, he can be certain of advancing rapidly. The chances are, as I've said, that he won't become a millionaire. However, after eight or ten years' experience, he should be making a comfortable living with an annual income of $9,000 or $10,000. (Some architects make more than $100,000 a year. But not many.)

In recent years, the field of architecture has expanded vastly. Once architects concentrated largely on rich men's mansions. No more. Now, they spend most of their time on housing projects, airy, spacious factories, and office buildings, school buildings, health centers, shopping centers and airports, to mention but a few.

As the field has grown bigger, it has become even more stimulating. No two jobs are ever the same. I spent 28 years as a practicing architect, before I entered the academic world and I can vouch for that.

While I was a working architect, a friend inquired of me, "Don't you ever become bored with your work?"

"How could I?" I replied. "One month, I may be doing a new bank and have to design vaults that no bandit can get into. The next month, I may be doing a shopping center and devising ways to make marketing more pleasant for women. Each assignment represents an exciting (Continued on Page 8)
NEW HAMPSHIRE AWARDS FOR EIGHT MONTHS TOP ENTIRE 1953

BOSTON—New Hampshire at eight months has already topped its entire 1953 construction contract award totals and has set an all-time yearly high dollar volume of awards it was stated today by James A. Harding, F. W. Dodge Corporation district manager.

New Hampshire contract awards for future construction for eight months were 20 per cent above the like 1953 period and were the highest for this period on record, according to Dodge Reports just announced. Mr. Harding said the figure was $71,956,000.

August award totals were up 32 per cent from July and 58 per cent above August 1953 with a total of $6,488,000. It was the second highest August record.

Individual eight-month totals compared with the like period 1953 were: non-residential $17,089,000, up 45 per cent; residential, $17,810,000, up 197 per cent; heavy engineering, $37,057,000, up 5 per cent.

August classifications were: non-residential, $3,022,000, up 83 per cent over July but 7 per cent below August 1953; residential, $1,827,000, up 20 per cent from July and 156 per cent above August 1953; heavy engineering, $1,639,000 down 5 per cent from July but compared with only $143,000 in August 1953.

NEW HAMPSHIRE ARCHITECT SCHEDULE 1954 - 1955

<table>
<thead>
<tr>
<th>Architect</th>
<th>Date Due</th>
</tr>
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<tbody>
<tr>
<td>Tracy &amp; Hildreth</td>
<td>November 1, 1954</td>
</tr>
<tr>
<td>Archer E. Hudson</td>
<td>December 1, 1954</td>
</tr>
<tr>
<td>Dirsa &amp; Lampron</td>
<td>January 1, 1955</td>
</tr>
<tr>
<td>Koehler &amp; Isaak</td>
<td>February 1, 1955</td>
</tr>
<tr>
<td>Willis Littlefield</td>
<td>March 1, 1955</td>
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<tr>
<td>Lyford &amp; Magenau</td>
<td>April 1, 1955</td>
</tr>
<tr>
<td>Leo Provost</td>
<td>May 1, 1955</td>
</tr>
<tr>
<td>Denby T. Hird</td>
<td>June 1, 1955</td>
</tr>
<tr>
<td>John A. Carter</td>
<td>July 1, 1955</td>
</tr>
<tr>
<td>Orcutt and Marston</td>
<td>August 1, 1955</td>
</tr>
</tbody>
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Challenge. Even if it's merely a small house, it's an adventure to discover the kind of shelter that will best fit that particular family."

I must warn you, though, that the calls made on an architect are vast. An architect does a lot more now than draw a picture of a handsome building. He must arrange the space inside in the most effective fashion, be it for a hospital, an airlines terminal or a munitions plant. He must plan for corridors, stairs, elevators and parking space. He must determine the right construction method and the best materials to be used. He must see to ventilation, heating, wiring, plumbing, air conditioning and a thousand other things.

The architect today must be a combination of business man, organizer, technician, planner, economist, sociologist, surveyor, landscaper, engineer and artist. And he must be a keen psychologist, too, if he is to understand what his client really needs.

It sounds imposing, doesn't it? But, remember, if a man can do these things, a full and useful life awaits him.

How can you tell if your boy is suited to be an architect? Ask yourself and him these questions:

1. Can he draw? An architect does not have to be a Rembrandt but he must be able to sketch neatly and accurately.
2. Can he visualize? He should be able to describe, in words and sketches, buildings he's seen. His school, for example. Or a friend's house.
3. Does he have a grasp of dimensions? An architect must have a good eye for the size and shape of things.
4. Does he have a feeling for what is appropriate? An architect should not design a railroad depot to look like a gas tank.
5. Is he good at mathematics and technical subjects? An architect must know his engineering. A mistake can cause a building to collapse.
6. Can he synthesize? An architect must be able to cope with a wide variety of information and come up with the correct solution.
7. Is he perservering? It takes a colossal amount of detail work to develop plans for a building.
8. Can he work under pressure? An architect's work comes in spurts and frequently must labor 16 or 18 hours a day to meet deadlines.

During the war, a housing emergency arose near Portland, Oregon, and I was asked to turn out the plans for a 500 unit housing project in 40 days. Normally, it should have taken several times that.

9. Is he a diplomat? He must be able to "sell" himself to people. An architect must have a client before he can build anything.

Most of all, your son should have imagination, enthusiasm and common sense. They must be in equal parts. A man with too much imagination and a little common sense will never get anywhere. And vice versa.

At what age should your boy decide to be an architect?

That's hard to say. A few boys who are relatives or friends who are architects pick architecture while they still are very young. Most boys, however, do not take the plunge into architecture until they've had a year or two of college and have had an opportunity to weigh various careers. Then they enter an architecture school.

This brings up the vital question—how does a boy become an architect?

It can be done without even going to college. By working eight years in the office of a registered architect, in many states a high school graduate can qualify himself to take the state examination and win his license.

Some of our most successful architects have come up in this manner. I can say that I recommend it, though, in my opinion, an architect needs more than practical experience. He must also have a deep reservoir of culture. He must understand yesterday's architecture if he is to create the architecture of today. To my mind, an architect cannot afford to be an uneducated man.

So, I would urge your son to go to
ood college of architecture. There are in the United States, and most are excellent. They give a five-year course which usually leads to a Bachelor's Degree in Architecture.

Worried parents often ask me, "Is it difficult course?"

The answer is "No." Any boy with talent, intelligence and stick-to-itiveness will pass.

"Is it very expensive?" I'm constantly asked that, too.

The answer here varies. Tuition at some colleges runs as high as $900 a year, to which must be added another $1,000 for room, board, books and materials. But any of the state universities have low tuition fees, and the private institutions offer scholarships to outstanding students. Furthermore an ambitious boy can raise a large part of the money he needs. He can work after school, and during the summer can earn both money and valuable experience in some architect's office. I am positive that lack of funds will not prevent a gifted, energetic boy from getting an education as an architect.

After a boy has finished college, he will must get three year's training in an architect's office before he can take state examinations.

These examinations are difficult. A high percentage of those who take them fail. But the good man can get through.

You've noticed, I suppose, that I've directed my remarks to boys. I cannot, in whole conscience, recommend architecture as a profession for girls. I know some women who have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it. If your daughter insists on becoming an architect, I would try to dissuade her. If she still insists, give her your blessing. She may be that exceptional one.

TEXAS TOWERS

Those "Texas Towers," the off-shore radar installations, recently given nationwide publicity in all the leading newspapers and magazines, are being designed right here in New Hampshire, by Anderson-Nichols & Company, of Concord, New Hampshire.

NEWLY REGISTERED

Malcolm R. Knox of Hartford, Conn., and Lewis J. Brew of Rochester, N. Y., have been registered by the N. H. Board of Registration for Architects.
ARCHITECT
of the MONTH

EDWARD BENTON MILES, A.I.A. - EXETER, N. H.


EXETER COUNTRY CLUB
EXETER, NEW HAMPSHIRE

A little over a year ago as a group of Golfers, after completing their afternoon game, were gathered in the Country Club building in Exeter, New Hampshire they were suddenly startled by a rush of wind approaching with the speed and terrific roar of a speeding freight train. With shouts and cries the members of the group sought the only shelter available by dropping to the floor of the building. When the tornado, as it turned out to be, had passed, the wreckage of the major portion of the Country Club was spread over a half-mile area of country-side.

What remained of the building was a ground level section housing the mens' locker room, space for the Club “Pro,” and a small lounge area. Gone were the dance hall, porch, womens' locker room, and a lounge with fireplace.

Plans and specifications for remodelling and adding to the undamaged portion of the building were prepared by Architect Edward Benton Miles, A.I.A. of Exeter and construction was started late in Fall. A particular problem to be solved in the design of the building was that of servicing an entrance and first Tee at the lower side of the structure and also the ninth Green located on the opposite side of the building and approximately thirty feet higher than the Tee. This was done by providing a passage directly through the building integrated with entrance, locker rooms, dance hall, “Pro” Shop, lounge and kitchen.

A small area for concessions is cared for by the Club “Pro” and from this position he is able to oversee the functions of the Clubhouse with ease. A pleasant lounge is located off the lobby featuring a large fireplace with raised hearth, and access to the covered terrace from which...

(Continued on Page 12)
an excellent view of the Golf Course can be seen.

On the second floor of the building there is a large dance hall and a kitchen with facilities for Caterers when banquets are held. A large window area in the North-east wall again provides an excellent view of the Golf Course.

The roof area over the locker rooms may in the future be developed for a Dining Room. Since the Clubhouse is on a hilltop this Room will be designed with large window areas as from this vantage point much of the Town of Exeter can be seen.

The following Contractors participated in construction of the building:

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h Traveling Exhibit ..................................... Everett R. Munson

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b Honor Awards ......................................... Willis E. Littlefield
c Chapter Affairs ....................................... Horace G. Bradt

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*b Education ............................................. Maurice Witmer
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