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COVER PICTURE

Construction Photo of Greek Orthodox Church at Dover, N. H.

New Hampshire Architect is published monthly, under the direction of the president and board of directors of the New Hampshire Chapter, American Institute of Architects, to promote the objectives and public relations of the chapter. Advertising rates furnished upon request.
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ELECTION OF CHAPTER A. I. A.
COMMITTEES FOR 1957 - 1958

Joseph F. Lampron, Secretary of New Hampshire Chapter, A.I.A., announces the election of the following Chapter Committees for 1957-1958:

CHAPTER ACTIVITIES
Chapter Affairs, Membership, Centennial, Observance, Education, Office Practice, Awards and Scholarship:
Norman P. Randlett, Chairman, Eugene F. Magenau, Maurice E. Witmer, Eric Huddleston, Edgar H. Hunter, Charles Gray.

PUBLIC RELATIONS
Richard Koehler, Chairman, Alexander J. Majeski, Shepard Vogelgesang, Alexander R. James, Carl E. Peterson.

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Community Development, Preservation of Historic Buildings, Research, School Buildings, Hospitals and Health.

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Murals have been used down through the ages to depict past and present events of significance. Much of historical value has been learned from early mural work.

The present day use of murals as a decorative feature in a structure seems to be limited to banks and to monumental types of public buildings. Murals have practically disappeared from new public school buildings due to budget limitations primarily, yet one rarely sees murals used in churches that have been built in the past few years.

The use of reliefs and sculptural shapes both in natural figures and in abstract designs in contemporary projects is admirable and in many instances they are very pleasing and effective. However, the mural seems to be losing out in this post-war period.

During the depression years, many of the new post offices and other government buildings had painted mural decorations depicting historical events of local character. Most of this work was good and some of it was very bad. Perhaps these bad ones have discouraged clients from approving the use of murals in their new buildings.

The wide variety of materials available today together with modern technical competence should serve as an impetus to creating and producing murals of excellent quality.

Photo murals are the least costly and are used very successfully in commercial work. Many offices of industry have fine murals of this type using their factories, sources of materials and manufacturing processes for subject matter.

Mosaic tile has been used for centuries in mural work but is seldom seen today. Many fine examples of mosaics remains just as beautiful today several centuries after they were installed. The commercial tile manufacturers have many interesting geometric patterns available in fine colors but they all present a mass-produced appearance.

Another manufactured product that possesses unlimited possibilities for decorative work is porcelain enamel. This material is ideal for colored designs and is durable enough for exterior work.

A few artists have done excellent murals in stainless steel and in aluminum. The techniques used have been acid etching, tool engraving and hammering.

Etched or sandblasted glass have been used successfully for decorative panel work. Many of the newer plastic materials provide unlimited possibilities along this line.

Today, every departure from former habits and ideals is attributed to television. As long as we have something to blame for juvenile delinquency, lack of reading or the absence of good conversation, we might as well follow the popular trend and blame television for the decline in the use of murals in today's architecture.


date

A ROOF BY THERRIEN IS A GOOD ROOF
L. 3-6193 199 HAYWARD STREET MANCHESTER, N. H.
This church, now being constructed on Locust Street in Dover, New Hampshire, is to replace a former church located on the same site which was completely destroyed by fire in December 1956. The new church is designed to provide facilities for all activities of a community of 350 members. Provisions have been incorporated for all social and instructional functions in the basement level. Suitable separate means of access have been provided for these areas without interference with the upper church functions. The design and choice of materials in the building were carefully selected to obtain low initial costs, along with low maintenance, operating and insurance costs.

Facilities provided in the basement are: hall, a stage which will also be used as a classroom, dressing and storage room, kitchen, men and women toilet rooms, cloak room and boiler room. Facilities provided for on the first floor are narthex, nave, office, temple, priests’ sacristy and boys’ sacristy. The choir loft and storage rooms are above the narthex.

Construction is as follows:

**Basement:**

Concrete foundation walls, concrete floor slab on grade, brick and cinder block exterior walls above grade, cinder block interior partitions, asphalt tile floor finish, acoustical plaster ceilings, all interior masonry walls painted.

**First Floor:**

Concrete floor slab on steel joist asphalt, rubber and vinyl tile floor finish brick and cinder block exterior walls, interior walls and partitions are finish with face brick, acoustical plaster ceiling, all oak interior trim and doors, wood roof sheathing on steel frame, asphalt roofing, aluminum sash, copper covered base for aluminum cupola and an aluminum main entrance feature.

Zoned forced hot water was used for the heating system. The lighting fixtures in the nave are all concealed. The building is protected by an automatic low voltage fire locator system and a system of lightning protection.

**Sub-Contractors and Material Suppliers**

**Entrance and Cupola—United Glass & Aluminum Co., Inc., Manchester.**

**Steel Joists—Builders Iron Works, Somerville, Mass.**

**Structural Steel—Lyons Iron Works, Manchester.**

**Roofing—M. J. Murphy & Sons, Dover.**

**Plastering—Leon Calawa, Jr., Litchfield.**

**Floor Covering—M. J. Murphy & Sons, Dover.**

**Furnishings—Gothic Craft, Northboro, Mass.**

**Plumbing, Heating and Ventilating—C. Lurvey & Co., Rochester.**

**Electrical—Rowell & Miller, Hudson.**

**Blocks—Duracrete Block Co., Inc., Manchester.**

**Bricks—Ferguson Co., Boston, Mass.**

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FEDERAL BILLBOARD CONTROL ENACTED

The long fight to establish some method of billboard control on the Federal Interstate Highway system has been won. Congress last week incorporated a new section in the Federal highway bill providing incentives to states which agree to meet Federal roadside standards. While opponents weakened the original bill through amendments, nonetheless a national policy of discouraging billboards has been established.

The American Institute of Architects and its members who worked so hard for this legislation can take great satisfaction in knowing that the efforts expended, contributed in no small measure to the favorable outcome of the uphill battle in the Congress. On two occasions within the last year, President Chatelain strongly urged congressional committees to adopt such legislation.

After furnishing to every member the pamphlet “Express-Highways or Buy-Ways” prepared by the National Roadside Committee, the Institute was called on and filled requests for thousands additional copies. These were distributed by AIA members to their friends and other groups.

Although this important first round against the billboard lobby has been won, the fight must be continued at the state level. The Federal government is offering the incentive but it is now up to the state to pass legislation, if they do not already have it, that will meet the Federal requirements for the bonus payments. It suggested that those opposing billboards on the highways check the situation in their own states and, if necessary, urge state legislation to take the required action.
Edgcomb Steel of New England, Inc., Nashua, has announced that Frank Ballou has joined the company as its sales representative for New England in Building products.

Prior to joining Edgcomb, Frank Ballou operated his own business in specialty building products in Manchester. Previously he was associated with Overhead Door Sales Company.

Mr. Ballou resides in Hollis, with his wife Nancy and their four children Sandra, Susan, Steven and Sarah.

As a leading warehouse distributor of metal products, Edgcomb Steel of New England, Inc. serves Maine, New Hampshire, Vermont, Eastern Massachusetts and Rhode Island industry with its metal requirements.
For fifty years automobile dealers have held that the battle was half won if you could only "bring the buyers into the showroom. This auto showroom is doing just that.

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The house pictured above was designed and the model executed by the office of W. Brooke Fleck, A. I. A., Hanover, N. H. This office feels that the ideal method of presentation to a client is by a scale model which leaves no questions unanswered as to the appearance, from any angle, of the actual finished building.

In this particular case, plans, elevations and perspectives were not putting that satisfied gleam in the client's eyes. Mr. Blackman, who is Dartmouth's Head Football Coach, had gathered many ideas which he wished incorporated in the home and it was not until the model was completed that he and Mrs. Blackman could say that this is what they wanted.

A later edition of New Hampshire Architect will publish photos of the actual house when it is completed.
EUROPE IN FOUR WEEKS

By Eugene F. Magenau, A. I. A., Concord, New Hampshire

We were favored by fine weather for the drive through the Austrian Alps and the Brenner Pass. Our little Volkswagen took the grades and curves better than the large American cars, some of which we saw steaming or stalled along the way. Every turn in the road presented a new scenic delight. Often we would look up to see a mountain disappearing in a cloud, and looking still higher, would see the peak reappearing above the cloud.

After crossing the Italian border the character of the countryside changed again quite suddenly. The mountains seemed to close in around us, becoming more rugged, formidable and barren. Soon the snow began to disappear and we began to see building ruins, but could not tell whether they were medieval or ancient. Every bit of land was under cultivation, including even the steepest slopes, which were terraced with hundreds of miles of stone retaining walls. One unwelcome change was the profusion of billboards which line the highways of northern Italy.

We continued on through Verona and Padua, where the cyclists, pedestrians, and cars compete with each other in about equal numbers. The architecture along here was monotonous, with all buildings made of buff or gray stucco or unadorned brick, and roofed uniformly with red tiles. Our reward came when we reached Venice about nine o'clock in the evening and saw the lights of the city reflected in the water while traversing the long causeway to the island. Immediately on arrival we parked our car in the outsize and very modern garage there, and boarded the motorboat bus for the ride down the Grand Canal towards our hotel. Here we encountered our first language difficulty because no one spoke anything but Italian, and their language was completely unintelligible to us, but by gesturing frantically and paying an extra fare or two, we managed to get off at the right stop.

The next morning we went on foot San Marco Square, passing through narrow alleys, over picturesque bridges, and window shopping along the way. This Square is a huge paved area with hundreds of people milling about feeding pigeons enjoying refreshments at the outdoor tables, or just absorbing the beauty of the lovely Venetian Renaissance architecture on all sides. Here the great variety of architectural motifs seems to be welded into a harmonious whole by the beautifully proportioned Campanile, or bell tower which dominates the composition.

We spent a fascinating hour at the glass factory, just off the Square, watching native artisans work, and learning for example the distinctive color known Venetian red is produced by the use of pure gold in its manufacture.

Before leaving Venice we treated ourselves to the unique experience of a gondola ride for half the length of the Grand Canal. We left Venice the mid-afternoon for Florence, our next destination, via the bustling modern cities of Ferrara and Bologna, and the rugged Apennines. The drive through the mountains in the moon light was a hair-raising experience, with endless curve hairpin turns, steep grades and she drops off first one side then the other side of the road. It was a relief when we finally dropped down out of the hills in Florence, tunneling through the narrow walled streets, following the map in a guide book until we found our hotel.

We fell in love immediately with Florence. It is a city of 420,000 people surrounded by hills covered with ced and cypress trees producing the lovely Tuscan landscape. Our first visit was the Pitti Palace almost across the street from our hotel. This is a stone structure of tremendous size and scale, designed by Brunelleschi for the Pitti family who for some reason never occupied it, inste
e Medici and three other ruling families re there. It is now a national museum containing a Medici chapel, and countless artistic treasures of inestimable value. Surrounding the Palace on three sides are the magnificent Boboli Gardens with miles of clipped trees and hedges. While the terior of the Palace was designed to impress by its size and scale, the interior is highly refined architecturally, making perfect setting for the development of art and display of the masterpieces produced by the Renaissance artists who were patronized so lavishly by the ruling milies. One of the most interesting spays of artistic skill is in a series of rooms where the plain plaster walls and ceilings are painted with representations of cornices, balustrades, various other architectural motifs and sculpture, with the shades and shadows and perspective technically perfect that the third dimension appears entirely real.

Next we took one of the excellent sightseeing tours operated by the American express Co. At the Piazza della Signoria we saw Donatello’s marble David, Cellini’s bronze Perseus, and the spot here Savonarola was burned at the stake. At the Uffizi Gallery we were almost overwhelmed by the many great works used in this series of tremendous halls. This building formerly contained the municipal offices (“Uffizi” means “of- fices”) and the Medici had constructed a corridor over the roof tops of the houses, ross the famous Ponte Vecchio bridge the way to the Pitti Palace, half a le away, so that they would go back forth without going out-of-doors. Among other things, we saw Greek marble statues of Venus, Appollo and the Cymbalayer, and others dating from around 0 B.C. These were copies of the original bronze statues which had been melted down by the Turks to make cannon. Never before had sculptures and paintings had such a visual impact on me. There are originals by Giotto, Fra Lippo Lippi, Raffael, Michelangelo, Leonardo Vinci, Botticelli, and Andrea del Sarto; these were displayed much better than in most of the old palaces, because in re- building some of the bomb-damaged roofs, they had experimented with various methods of lighting until they had just about perfected it.

Next our bus took us to the cathedral, Santa Croce, known as the Westminster Abbey of Italy because of the great men buried or memorialized there, such as Dante, Rossini the composer; Michelangelo, the Medici, Donatello, etc. This great church has a high wooden roof, beautifully decorated, now being repaired for the first time since it was erected in the early 1300’s. Adjoining the church are extensive shops where the Franciscan monks teach leather making, and produce articles decorated in the Florentine manner with gold leaf. Across the street are the mosaic shops where we saw craftsmen fabricating distinctive mosaics in semiprecious hard stones, or “pietre dure.” Colors for the picture or table top, etc. are selected by the artist from stones collected from all over the world, including petrified wood from Arizona; the stones are then fabricated by hand with primitive tools, and the pieces cemented together so accurately that no joints show, producing designs which are unbelievably rich and permanent. We also visited other shops where artists were making delicate bracelets and ornaments of silver. There was no aggressive selling here, as we encountered later in Rome; the Florentines have a superior technique. The tourist finds it hard to refrain from buying these objects which he sees being made before his eyes, after having seen the master’s works in the museums.

Now the bus took us by the Foundling Hospital with della Robbia’s famous blue medallions. Then on through the residential section of Florence up to Fiesole, a suburb, where the summer homes enjoy a beautiful view overlooking the city. How our big bus ever negotiated some of the narrow streets and corners back to the starting point is a mystery, but it did. Once more back at our “hotel” we finished the day by partaking of a good Italian meal and reminiscing with another American couple about the riches of this most beautiful of Italian cities.

"to be continued next month."
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Swanburg Construction Corporation, Manchester building contractors, is erecting a new warehouse opposite their offices on Lum Lane in the Queen City. Of crete block construction, modern building will be 54 by feet.
"The white light shakes across the eyes." I did not know Tennyson was writing about the earliest part of spring northern-most New Hampshire until I sat down to write in front of this window and discovered that was the way things looked over toward Franconia to-day. Sides what meets the eye, the inner pictures many things in spring. Most us hope that a new house or place of work, worship, instruction or entertainment is the picture held in all other eyes is time of year. There are however as well as houses, gardens and estates well as that more traditional fancy of truth in spring. Each one has its picturesque and publication: "CARS," "House and Garden," "Mademoiselle," "Squire." It is with places shaped for work, dwelling, worship, instruction and entertainment that we architects are prinly concerned. Architecture being an art which embraces much of life and living, we shall probably have some thoughts about those other springtime occupations too.

Take cars for instance and houses also. Few years ago, roughly thirty, we find a house everywhere shrinking or shrunk in size. The Germans were occupied with Haus als Existen Minimum" oddly called "Minimus"; the French, "Machine a Vivre" and in America a few years later all sorts of minimal data ding up to the same thing. Everywhere automobile was reaching for maximums — more size more power more gaddies more chrome. There were also small ers, to be sure, and at least larger houses not big ones, but the public wasn’t erested. Small houses and large cars wanted.

The craze for big cars now has just outreached its maximum with the del which is advertised on radio by amen to twenty audible steps during anpection from the front to rear (about or 50 feet). No doubt this is a slight exaggeration for sake of attention-getting, some one must still be thinking that size is a desirable attention-arrester. Meanwhile most of the Big Three Motor Makers have their heads together on the proposition of meeting foreign small car competition with small cars of their own.

The House, having exploded into one room during its "Machine a Vivre" and "Minimum" phases, is beginning to repair that damage. Different activities are placed again in separate more adequate spaces. Even the F. H. A. has a limit below which a minimum room is not acceptable. Expedients such as the double-decker bunk in the country house no longer ranks with the invention of the wheel as a boon to mankind. Actual physical environment rather than low cost envelopment is desired. The difference is like that between a sun-suit and an overcoat. In a sun-suit you partake of the environment in an overcoat you exclude it.

It is all very well to say that all this expansion and contraction follows economics. If so, why did not the minimal houses pair off with the miniscule automobiles and why do the board-walk promenade-dimensioned cars now sound dated. I believe that what people can afford never sets the pace, but what they want. Just now the "spacious pleasure dome" is what they want with a garage in the dog news, no longer the garage with maisonette attached. O happy day for Architects! Now lets not flub it with any silly talk about economy but lets "build us more stately mansions."

Now the argument that architects can design for living more cheaply than anybody else — including a "Do It Myself" client, has become out dated — just what are we going to talk about? There are times when silence is not golden nor even (Continued on Next Page)
worth a copper and that is when you are trying to hold the interest of a client. Perhaps there are a few of us gifted like Danny Kay who can just make faces or "be" like Frank Lloyd Wright but usually conversation is part of the lure offered the client. Certainly if economics are what you tell the client about and you sell your buildings to him at so much the square foot you and your client will come up with heated lighted shelter by the square foot. Suppose you come up instead with an IDEA not just so many square feet covered by so many paper dollars. Your chances of producing a work of architecture immediately become better, though you may lose the building.

The trouble with the "IDEA" approach is that there are only a few people who want it. If however you are the sort of architect who wants to do work starting with an idea and can deliver the same you don't much mourn the drudgery you escape by avoiding a routine commission—provided you can still eat. Another fault with the building which has an idea is that it may take a long time to establish yourself as a person whose ideas work. Look for instance at Frank Lloyd Wright present crowded hours...that took till Yet Gaudi, Sullivan, Nervi, Le Corbus, Rudolph with often more extreme ideas also have survived and even met acceptance while still young men. Wright as he never gave the business of attracting the client any thought; his whole emphasis has been on being something yours and finding the people who can see your way and want it that way. Even for the firms who have built reputation for less personal work this "being something" oneself works. In the days McKim, Mead and White it was perhaps easier to be McKim, Mead and White. Charles Platt than it is now—in the sense—that the difference between them "Classics" were unimportant and that was basis for acceptance of "classic" with a large public. They took pride however in their small differences—Long live difference, and the public paid for it according to its preferences.

Many architects set out about 1930 leaving school to work in offices or pract...
Independently wishing that the old copyist architecture were dead. That was just after World War One and just before the depressions beginning in 1929. At the Chicago Fair in 1930 the architectural committee also wished for Death to the copied styles. By the time the depression was over you might say that their death-wish had come true. I never heard anyone say very completely what he hoped to substitute for copying. They called what was ne “Modern,” a few called it “constructionist” and most “functional.” Except for including the wind rain and sun and prolonging wall space which necessitated artificial lighting to see any exhibits no one would be able to point out what aughted” about the 1933 Chicago World’s Fair or for that matter in much the building of New York’s World’s Fair 7 years later in 1940. The design committees of these Fairs set “Modern” as a theme and the architects did what seemed modern to them. The program did not need to be “sold” so no thought of how to persuade or educate the public to admire the results seems to have entered anyones head.

With the coming of so called, “Modern Architecture” the basic relation of one building to another is harder for the layman to see and to accept because it is one of principles rather than of forms. A major contact between the architect and the public perished — along with the burial of the copied styles. To some extent we are still in trouble with having done something which we cannot sufficiently explain to the public. Nothing as basic as saying that the object to be appreciated is like another object already appreciated is substituted in the non-copyist way of work. What we desired and accepted was usually something which John or Mary had or like the Churchill’s Blenheim Palace — only in that case
"more modest, you know." When the architect could give you something like Blenheim Palace he could give you the "goods" and he bettered the department store usually because you did see a resemblance to what you started from but you did not see your neighbor out in that suit they said was "so exclusive" let us say that your chances of seeing the Churchills in Blenheim Palace remained about equally good before and after your architect made the copy.

Nowadays architecture is mostly merchandising like in a department store. You and the architect play it safe and produce minor variations on your neighbor's house — but you are not so chagrined as you are when you have paid good money for an "exclusive" and found it all-inclusive.

A few people remain who have cultivated that acquaintance with architecture which Jefferson included in the requirement for a Gentleman. "Proportion" used to be the word, "I'll tell you just what we want "but you will have to do the "proportions" you know. Something at least left to justify hiring an architect rather than a plain builder. "You know I can make just the plan I want but I can't fit the stairs in." Seldom did our cultivated client think to add that he did know what size beam was required the thirty foot living room span or what grade to give the plumbing much less how to make his design comely. I suspect thought the builder would know that. Still has no idea that an architect is creator but suspects he is a clever broker who buys his "blue prints."

To-day the argument for employing architects is so often "You can't afford not to." This idea is the sort of challenge that the "Do it Yourself Public," includes many architects, accept and tear apart with pleasure and pride. The self-made man, about whom we hear less than formerly, and the self-made house have mutual conceit in common including worship economics.

It seems that much which was lost shifting from the style copied from historic examples to the style copied from our contemporaries would include a loss of conviction about the worth of the new style. Too often we seem to greet the client nervously with, "see how much money I am saving you" not, "see how strong and how beautiful I build for you"

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how fair the prospect from those windows we planned together, how grateful the shade from the trellis above this flag-stoned terrace or how few steps it takes now to get a meal but how nice to room in the kitchen for visiting too.” These things are worth the whole of the best nineteenth century and 20th Century Copy-cat patter but nobody says so and it takes a lifetime for the client to find it out for himself. By and large people don’t pay you to save money for them. They pay you to give them something no one else has. That is what architects must sell. The “something no one else has” until after your clients have it. Then he and you can point with pride not to coincidental resemblances to buildings living or dead but to the first of this or that. It takes courage and it takes work but when you have it it becomes what others want. If you can’t give your client something better than he can do himself why should he hire you? Those who can do what he cannot he employs at least as equals; those who do what he directs are less to him than good servants.

Architects must lead — not just see. Architects must have vision — not just dream. Their buildings must have substance because the thoughts of the man commissioning them and the man creating them are right for the time and because the architect has seen that these thoughts are worthy of the effort of creation because the way in which the building created produces proportion, scale, rhythm, poetry, or interest—beauty in short—without beauty there may be commodification but there is no delight. Beauty — even the illusion of it — is what sells “Can House and Garden,” “Madmoiselle.” It should let it help sell your work too not treat it as a smutty word. Somewhat in beauty there is truth. It is allied with our most noble aspirations. Like all things of the spirit it results, becomes and is not purchased, bartered, borrowed, confined, earned — it is given. Blessed is the client who knows he has this gift among the things for which he has paid. The client too must “be” to know what he has and in the degree to which he has being of the spirit will beauty also be added unto his house.
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