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*New Hampshire*

JANUARY  
1952

# ARCHITECT



OFFICIAL PUBLICATION

*New Hampshire Chapter of the American Institute of Architects*



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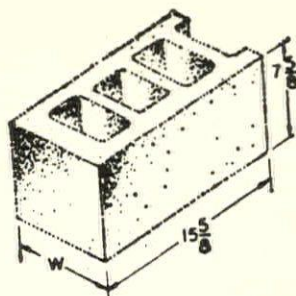
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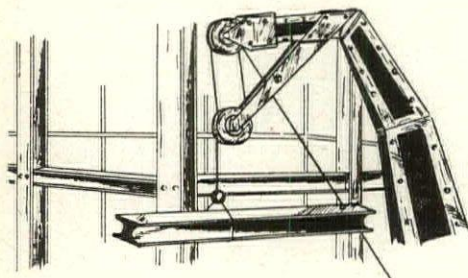
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# New Hampshire ARCHITECT

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## COVER PICTURE

Photo shows exterior of Nugget Theater at Hanover recently completed. Orcutt and Mars-ton, Hanover, Architects.

## TABLE OF CONTENTS

The President's Message .....	4
N. H. Chapter Meeting .....	4
Architextopics .....	5
History of Dodge Reports .....	5-8
New Nugget Theater .....	6-7
Franconia and Bay State Architects Win at U. N. H. ....	8-9

# THE PRESIDENT SPEAKS

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There are still too many architects, especially in New Hampshire who either avoid the temptation, or restrain their impulses from, or maybe just laugh at the idea of—joining the American Institute of Architects.

They will doubtless survive. But I find myself wondering how they can satisfactorily round out their architectural lives without experiencing either the direct benefits which flow from the Octagon, or the feeling of loyalty and self-esteem that goes with just belonging to such a top-notch society.

Not all of these non-members are small minded, smug, so busy with their own little activities as to know little and care less about broader obligations to community, state, region, or nation. Not all of them are ineligible because of a deficiency in their moral character or professional qualifications. Not all of them are unable to afford it. Not all of them are callous to the growing public, private, and governmental awareness of the significance of those three little initials, "A. I. A." after a man's name.

Most of them intend to belong some day, but just don't seem to get around to it. These are the ones who would bring needed strength to our New Hampshire Chapter, and who must be persuaded like the shy boy standing on the shore, to "come on in—the water's fine!"

If I were a non-architect, and knew of the existence of the A. I. A. and also knew that there was no other national professional society for architects, I would wonder quite a bit about the reasons why any architect would not belong if he could.



A recent issue of the "Memo from the Octagon" chides us for spreading further—on our back cover—a slight inaccuracy picked up from "The Texas Architect." 1951 was not the centenary of the A. I. A. because the society started by 12 New York architects in 1851 did not incorporate until 1857. This explains why there was no big celebration

last year, allows us five years of anticipation and makes us wish we could as easily subtract that many years from our own age. But we do not bow to the Editor of the "Memo" for calculating the Institutes present age as "nine score and five"—when it is really only four score and fifteen!

The co-operative action of five New Hampshire architectural firms in executing portions of the new air-base in Newington, is commendable and will be watched with interest. However the authoritarian setting of a minimum rate for common labor at \$1.81½ is rather to be deplored. Will rates for all the trades be set proportionately higher than the actual prevailing rates in this region? What will this do to other public and private building costs? How far can politicians and bureaucrats go, even in an election year and even in a Republican state?

*Eugene J. Magenan*

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New Hampshire Chapter  
THE AMERICAN INSTITUTE OF  
ARCHITECTS

Winter Meeting and Banquet

Exeter Inn                      Thursday,  
Exeter,                              February  
N. H.                                21, 1952

6:00 P. M.

Speaker:

VICTOR H. KJELLMEN

Sales Engineer Portland Cement Association

Topic:

"TILT-UP CONSTRUCTION"

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## ARCHITEXTOPICS

By Richard Koehler, A.I.A.

### What's T'do?

Young men with recently acquired diplomas have serious decisions to make. Perhaps you and I, of the creaky joints, also had our "point of no return" decisions to settle—now well we decided??? . . . . A very fine young ex-communication's officer sent his annual Christmas letter to me, stating that with law schools in his wake and bar exams dead ahead he had pretty much decided that "government work," "research-foundation," "legal work" would be his path. He felt that the path to independent practice was not for him because as he and his like-minded friends saw it—the cost of losing ethical substance to attain "success" as illustrated by the more successful attorneys was too great a price to pay.

His natural youthful idealism has been rudely shocked by sensational newspaper copy—somehow the thousands of high calibre attorneys do not make good copy.

Parallel to the above, an embryo architect and his wife recently visited our office with the question: "Do you think there is room in Manchester for another architect?" The answer was "Yes, the day we have no need for new blood, we're dead." Another architect had told him that it would be far better if he would acquire a veneer of "colonial detail" to his "modern education" if he expected to exist in these parts.

My point in these two cases is this: "Do we of the established group present such a discouraging picture to the young men?"



### Babson

In the Manchester Leader Mr. Babson states "We also must realize that a well built and well located house is one of the best hedges against inflation, continuing to hold its own, or increase, as the dollar declines in value." "It is unreasonable for wageworkers, manufacturers and even shopkeepers to complain about the increase in building costs when they are getting similar increases for labor, agricultural products, manufactured goods and merchandise."

It is encouraging to read that someone out-

side the building industry understands this problem. Though the situation may tax the ingenuity of the building industry to attempt to "build something for nothing" it is indeed helpful to read Mr. Babson.



### New Fields

Here is a hot potatoe:

With the field of small residences somewhat ignored by the established architects in favor of the large loveless projects, it would appear that an architect-builder would fill this need in profit to himself and in raising the standard of planning in this bracket.

Perhaps this is taboo in the eyes of the A. I. A. and contracting professions . . . . something about serving two masters. Yet the Austin Co. does this in a larger scale without financial regret or ethical embarrassment.

Now you take those unsuccessful California and Texas architect-builders, who with several neatly executed small developments, what have they got to show for their pains, nothing but a shiny Cadillac, a large staff, a measely 40' x 60' private swimming pool. Perhaps we New Englanders might enlighten those unsuccessful fellows.

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## History of Dodge Reports

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Although practically every factor concerned with the construction industry throughout the country is familiar with Dodge Reports and the service it renders the industry, very few are intimately familiar with the historical background of the corporation. This should be of particular interest to New Englanders as it was here that the idea of disseminating news of construction projects to the sources of service and supply was originally conceived by Frederick Warren Dodge.

Looking back to a hot July night in 1891, we find 27 year old Frederick Dodge in his small cubbyhole room at 146 Franklin St., Boston, working on the first day's issue of Dodge reports. The room was modestly furnished with kitchen tables, a few wooden chairs, one typewriter and a desk. The hour

(Continued on page 8)

# The New Nugget Theater - Hanover, N. H.

*Orcutt and Marston, Architects*



Nugget Theater, Hanover, N. H.

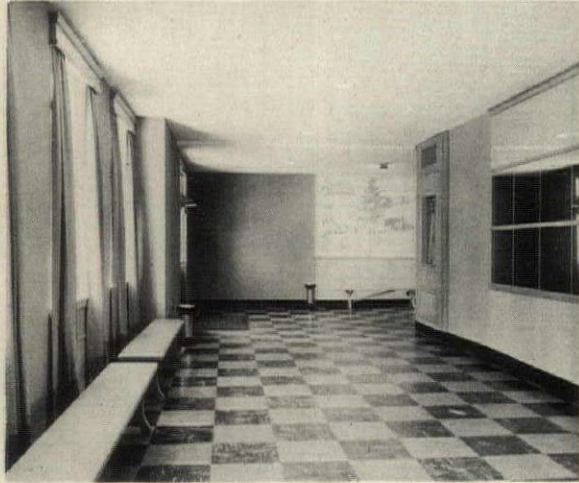
Hanover's new Nugget Theater, replacing the one destroyed by fire in 1944, is somewhat superior architecturally to its predecessors. For many years one of the best known movie houses in the country, the original Nugget opened in 1916, with its metal walls and ceilings and its steam radiators hanging from the walls, was strictly a utilitarian structure. Its first manager and piano player was Bill Cunningham, then a student at Dartmouth and now a well known columnist. The peanut throwing, the apple throwing, and the general behavior of the college students helped in making the old Nugget well known, but the lack of inhibitions of the students, which resulted in their vociferous expressions of approval or disapproval, soon made the Nugget famous as an ideal place to try out a film before releasing

it to other theaters throughout the country.

The new Nugget, owned and operated by the Hanover Improvement Society for the good of the village, is prominently located on the main street opposite the post office. The 34' by 60' terrace in front of the building has a field stone retaining wall with a setback of 25' from the sidewalk. The exterior has a restrained facade, two small poster display cases inconspicuously located and the bronze letters NUGGET below the upper cornice being the only indications that this is a theater.

From the terrace two entrance doorways lead to the lobby, 34' by 60' in size. The center of the lobby has an island arrangement containing a ticket booth at each end and stairs leading up to the office and meeting room of the society on the second floor.

and down to the lounges and boiler room in the basement. Long panels of mirrors are located on the two long sides of the island. The food concession is in an alcove off the rear wall of the lobby, while the end walls of the lobby have murals depicting landmarks and historical incidents of this charming



Portion of the Lobby

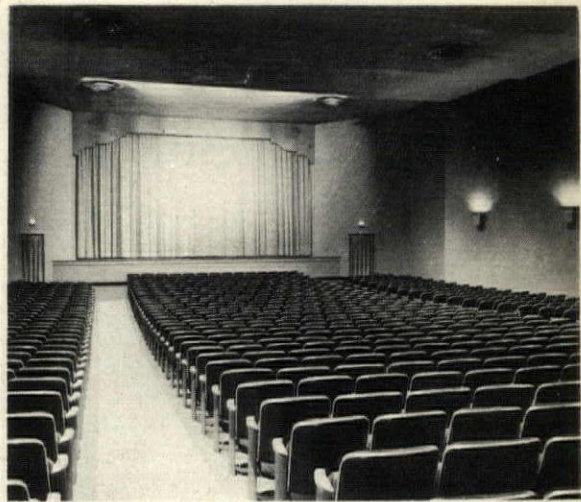
New Hampshire community. The walls of the lobby are regency blue, the ceiling is aqua acoustical plaster, and the wood trim is stained gray.

The auditorium, 58' by 110' in size, has a series of breaks in the plaster side walls to provide non-parallel surfaces for acoustical reasons. These breaks carry across the acoustical plaster ceiling, stepping down at each break towards the rear so that a minimum cubic space per seat meets an additional acoustical requirement. The natural contours of the site were well suited for a reverse curve slope of floor, which was carefully studied for excellent sight lines. The 896 seats, all of the ample wider widths, are spaced according to a patented method of staggered seating. There is no balcony as it was found more economical to place all the seats on the floor. The ceiling is a medium gray. The walls are a deep gray from the rear of the auditorium down to the last break at the stage end. From this point, the front of the auditorium is painted a neutral wood-rose to match the stage curtains. The seats are upholstered in red. Red and gray carpeting covers the floors of the vestibules and standee space. The aisles have plain gray

carpeting and that portion of the concrete floor under the seats is painted gray. The lighting of the auditorium is principally by down lights with flood lights at the stage end.

The exterior walls of the building are of brick with cinder block backing. The floor construction is concrete slab on Steeltex and steel joists except that the floor of the auditorium is concrete on earth. The dead-level roofs are on Creteplank and long span steel joists. The partitions are of cinder block. All interior surfaces are plastered.

It can be truly said that this building was designed from the inside out but much study was given to the character of the exterior. The architects believe that in all good design there should be an awareness of surroundings so the classic simplicity of some of the most admired landmarks in Hanover was sought. It is homogeneity rather than feeble old age which makes New England towns so charming. Day to day pleasure in architecture depends on more than a single building and a certain continuity and appropriateness to the whole should be maintained. Tradition at its best does not connote inability to change or adjust.



The Auditorium

It was the goal of the architects to achieve neither a colonial death mask or, on the other hand, a still-born machine for function alone, but rather to absorb and adapt progressive elements to local conditions which require some reference to tradition.

(Continued from page 5)

was 10:30 P. M. and he still had at least another hour of painstaking work to do—writing up and duplicating by hand, reports on new houses to be built on the south side of Boston.

Previous to this night, he had had a little paper which carried news and court records and it had been doing all right. However, in order to enlarge its scope and increase circulation, he conceived the idea of adding these special reports which were destined in a short time to eliminate the paper entirely.

The idea of construction reports was not solely in the nature of a sudden "brainstorm," nor was it embarked upon without investigation as to its need. In answer to his questions, many people said they were in need of special reports on construction telling them who was building what, when, and where. Their losses in time, money and energy devoted to pursuit of business presented a tremendous obstacle to growth of the industry. They wanted information on not only residences but also all types of building and engineering work.

Architects and builders were not easy to convince that they would benefit by giving Mr. Dodge information on their work and there were plenty of occasions during the early years where he wondered if he shouldn't have left well enough alone—just kept publishing the paper and forget his construction news reporting business. Maybe it wasn't worth it.

Undoubtedly, the prime reason for his tenaciousness in pursuing and furthering this new service was his unwaivering faith in the fact that he was creating an entirely new service in the construction industry. One that would result in the cutting down of costs of construction projects and revolutionize selling techniques. This, coupled with his vision of the thousands of buildings to be erected during the next half century, was reason enough to overcome all obstacles.

It was not long before the Yankee business men in New England began to recognize how this new service could save them time and money in selling their services and products—by making it possible for them to contact the right people at the right time.

Architects began to recognize the benefits to be derived by giving out early and accurate project information. In so doing, they attracted the very factors they were interested in hearing from at exactly the right time, at the same time substantially reducing time consuming calls from factors not concerned with the particular types of projects on their board.

In 1894, Mr. Dodge, now 30 years old, opened a New York office. First it was a selling branch only. Soon it became the headquarters for F. W. Dodge & Company. Almost immediately branch offices for the

Dodge Service were set up in other large cities. The company was on its way.

The year 1896 was a big year for the company in another way. That was the year Frederick Dodge formed a partnership with Clinton W. Sweet, publisher of the "Real Estate Record and Builders Guide" (founded in 1868), and the "Architectural Record" (founded in 1891).

The first editor of the "Architectural Record," Henry W. Desmond, recognized that architects had continuous need for accessible, comprehensive, and up-to-date manufacturers' literature on available building products during the planning of a building project. So, in 1906, the first "Sweet's Catalogs"—a collection of 760 pages of sales literature from manufacturers—was distributed to architects. The original title was "Sweet's Indexed Catalogue on Building Construction." It was an immediate success and has been getting bigger ever since.

In 1910 Mr. Dodge started to compile statistics based upon his reporters findings. Thomas S. Holden, now president of the corporation, in 1919, organized the present Statistical and Research department which has grown to a position of acceptance by both government and construction volume being undertaken East of the Rocky Mountains.

In 1914, the "Architectural Record" underwent a face-lifting at the hands of editor Michael A. Mikkelson. Instead of interpreting architecture to the public as it had been doing, it became the architects' work book.

As the years have gone by, many other services have been added by the F. W. Dodge Corporation—a group of daily construction newspapers have come into being; the "Architectural Record" has published a number of successful books; the Construction News Service has expanded to 37 states; Home Owners' Catalogs was born in 1934; New Customer News was inaugurated in 1942; Sweet's now produce seven different catalog files which require over 1,000 tons of paper annually. The corporation is still growing.

The future that young Frederick Warren Dodge saw for the American construction industry—and the future he saw for his service to that industry—have become realities in the last half century. His highest hopes for his company—in helping to build America—are being surpassed every day.

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## Franconia and Bay State Architects Win at U.N.H.

DURHAM—A design submitted by Architects Dan Kiley of Franconia and Ronald Gourley of Boston was the winner of first prize in the competition for a Memorial Union building at the University of New Hamp-

shire, UNH Pres. Robert F. Chandler, Jr., announced.

Second choice of the jury was the design of Irving W. Hersey of Durham and The Architects Collaborative of Boston. Third place in the competition was awarded to Koehler, Isaak, Richmond & Goldberg of Manchester and Boston.

First prize is \$1,000, second prize, \$500 and third prize, \$250. The competition was open to architects practicing in New Hampshire and to alumni of the university practicing architecture anywhere. Hersey, Koehler, and Isaak are UNH alumni. There were 13 entries in the competition.

The decision was unanimous, Dr. Chandler said. The jury reported that it considered development of the site so as to maintain its natural beauty and to prevent encroachment on existing buildings as an important factor in the decision.

The building will be placed near the present location of Durham Notch hall on Bonfire hill in the central part of the campus. The winning design treated the site in a bold manner by placing the bulk of the building beyond the high part of the knoll, the jury reported, and it can be built with a minimum of excavation.

Use of brick of the type which predomi-

nates on the university campus will provide unity with present buildings, the jury noted. The jury described the style as "a simple and restrained rectangle on three floors comparable to the better examples of New England architecture."

Specifications for the building were based on campus needs indicated by a survey conducted by a student-alumni-faculty-trustee planning committee which has been at work for more than a year. Included are a snack bar, club room and offices for student organizations, a ballroom and bowling alleys. In the case of the winning design, construction of the ballroom and bowling alleys can be postponed without seriously affecting the operation or appearance of the building, the jury commented.

More than \$150,000 toward the cost of the building has been collected, President Chandler said. A campaign for additional funds is contemplated.

Members of the jury for the architectural competition were Harold A. Ley of Melvin Village and New York, George Rockwell of Brookfield, and Cambridge, Mass.; Hugh A. Stubbins, Jr., of Lexington, Mass., Samuel F. Homsey of Wilmington, Del., and George R. Thomas of Durham. Lawrence B. Anderson of Boston served as professional advisor for the competition.

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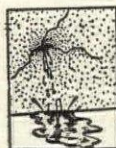
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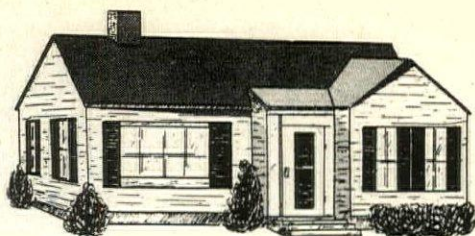
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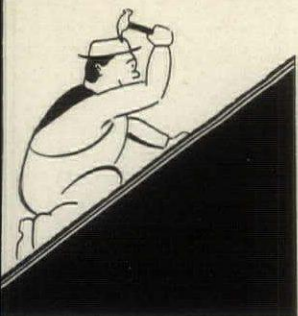
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