

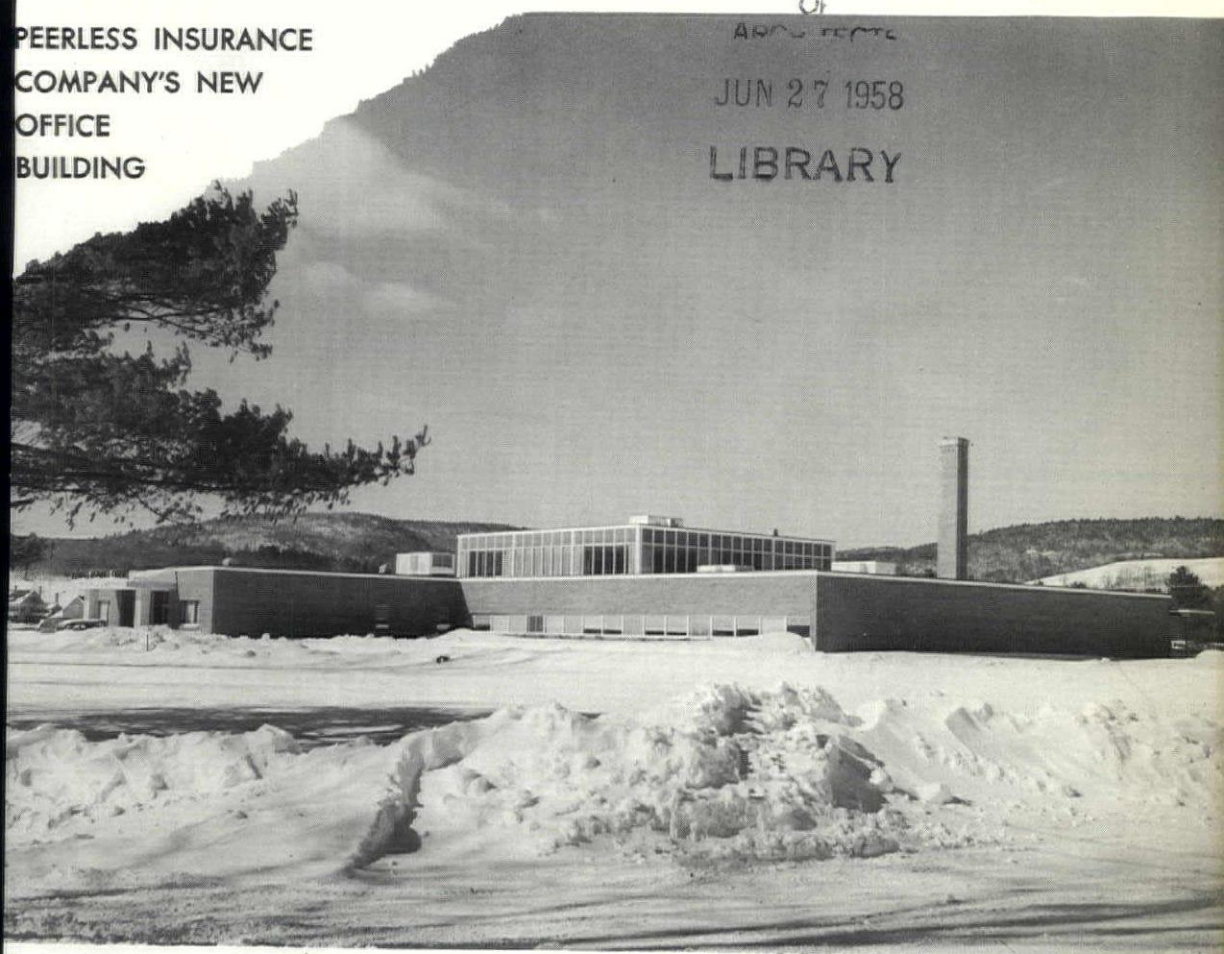
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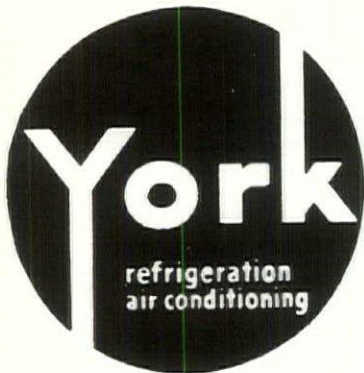
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TABLE OF CONTENTS

The President's Message	7
A. I. A. 1958 Convention	8
Construction Shows Gain in April	9
Plans for Demonstration House	9
Europe in Four Weeks by Eugene F. Magenau	10-12-13
Sawyer Center, Colby Junior College	14
Byzantine Mosaics by Shepard Vogelgesang	15-16-18-19-38
Nicholas Isaak New President of N. H. Chapter	20-21
Peerless Insurance Company's New Building	22-29
Supermarket for O. K. Fairbanks Company	30-32
Addition to St. Mary's General Hospital, Lewiston, Maine	33-36

COVER PICTURE

Peerless Insurance Company's New Office
Building, Keene, N. H.

— Photo by Swenson Studios, Concord, N. H.

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The President's Message

The past few years seem to have marked a decline of interest in the affairs of the New Hampshire Chapter. This was forceably brought home at several past meetings where business requiring chapter approval could not be concluded because of the lack of a quorum. The result is that important items, such as the matter of incorporation, are still unresolved. Now, the society is an honorable one and it is an honor to have A. I. A. after one's name. But this society cannot continue on honor alone. It requires active participation by all those people who sign themselves A. I. A. and we earnestly desire their cooperation.

Furthermore, it is in our interest to maintain a strong Chapter, not only to raise and maintain the standards of the profession but also to prevent further inroads on architecture being made by unqualified elements and by so-called package builders.

It is the hope of the new officers that some means will be found to stimulate lagging interest. One way to accomplish this might be through the method of limiting the terms of office. It seems that among a number of the A. I. A. Chapters throughout the country the tenure of office of Chapter Officers has come under considerable discussion. It is felt that a shorter term of office, say one year, will give everyone the opportunity to serve, and in the process create more interest for more people to take part in Chapter affairs.

Therefore, in view of the above and in line with the precedent set by your Past President, it may be wise to continue in this manner. The lack of continuity that might be inherent in this method can be overcome by means of continuing committees. In this way and with the continuity assured by the term of office of the Board of Directors we can maintain our chapter activities without difficulty.

We therefore, ask the various committees to continue as they are, we ask their cooperation, and we ask the cooperation of all members for a continuing interest in the affairs of the A. I. A. and the New Hampshire Chapter.



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1958 CONVENTION

Secretary of the Treasury Robert B. Anderson will be keynoter for The American Institute of Architects' annual convention, it has been announced by AIA President Leon Chatelain, Jr. The convention will meet in Cleveland, Ohio, July 7-11, 1958, with headquarters at the Hotel Cleveland.

Dr. Margaret Mead, Associate Curator of Ethnology at the American Museum of National History, will address the convention on Wednesday morning, July 9. Her topic will be "The Anthropologist Looks at Architecture." Dr. Mead is widely known as a writer on anthropological subjects.

Because the architect's services are expanding and the demands upon him are greater and more diverse than ever before, the convention program this year is geared towards providing a deeper understanding of the economic forces of the nation that are influencing environmental patterns.

Secretary Anderson's opening address on Tuesday morning, July 8, will be followed by the architectural keynote speech of Philadelphia architect Vincent G. Kling. At luncheon that day Harlan Hatcher, president of the University of Michigan will speak on "The Western Reserve—Part of our Heritage."

Specialists serving on panels will discuss such practical matters as how to make better cost estimates, where to find construction money, developing today's building program, working with the home-builder. Other seminars are scheduled on urban planning, office organization, chapter affairs, and on "Professional Status—Your Most Valuable Asset."

The Gold Medal, highest honor given by the Institute, will be awarded at the

annual banquet on Thursday, July 10.

Additional medals and honors will be presented at the Awards Luncheon on Wednesday, July 9. Other regular convention events include the induction of new Fellows, the Annual Exhibition of Outstanding American Architecture, the President's reception, election of officers, business sessions, and the display of new building products and equipment.

The host chapter committee, under the chairmanship of Cleveland architect Joseph Ceruti, is arranging a varied program of tours, exhibitions of architecture and the allied arts, entertainment features, and special events for architects' wives. Entertainment and education will be pleasantly combined on tours through General Electric's Nela Park and the Republic Steel Corporation, Monday, July 7.

During the days prior to the opening of the convention, there will be meetings of the AIA Board of Directors, the Association of Collegiate Schools of Architecture, the National Council of Architectural Registration Boards, the Producers' Council, the National Architectural Accrediting Board, and students of architecture.



CONSTRUCTION CONTRACTS IN APRIL SHOW INCREASE FOR FIRST TIME SINCE LAST OCTOBER

NEW YORK — Construction contracts for the United States showed a "highly encouraging" increase in April, according to complete figures for the United States released by F. W. Dodge Corporation.

Dodge vice president and economist George Cline Smith noted that this marked the first break in a series of declines which began last November with practically all categories showing improvement.

The April contract total for the United States was \$2,881,011,000, an increase of 1.2 percent over April of last year. The first three months of 1958 had been down 1.1 percent below the same period of 1957.

The residential building category showed its first increase of the year in April. The dollar total of \$1,240,217,000, amounted to a rise of one percent, and the number of dwelling units covered by the contracts was up four percent.

PLANS FOR DEMONSTRATION HOUSE

John R. Holbrook, A. I. A., Keene, N. H. has been retained as the architect for a new home for Arthur Whitcomb of Keene.

Mr. Whitcomb, owner of Arthur Whitcomb, Inc., manufacturers of concrete masonry products and redi-mix concrete, is having the home built for his own use. However, tentative plans call for the home to be used as a demonstration house.

When completed, construction, with few exceptions, will be of concrete, all units and materials from the facilities of Mr. Whitcomb's plant.

The Structural Concrete Corp., of Lakeport, will be one of the few outside suppliers, furnishing precast double T concrete joists.

Mr. Holbrook states that plans will include three bedrooms, living, dining areas, kitchen, laundry, play room and a projection room. A 20 x 40 foot concrete swimming pool is included for the enjoyment of the Whitcombs.

James J. Viette and Sons of Keene are the general contractors.

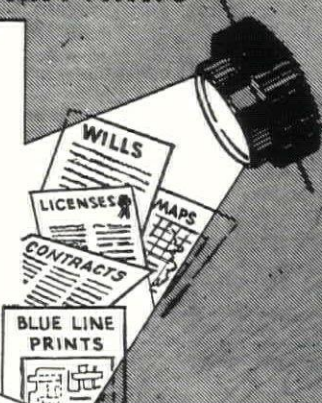
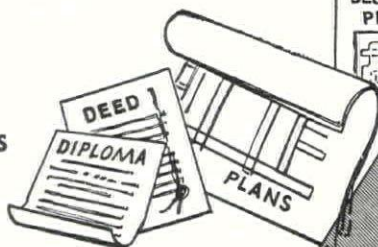
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EUROPE IN FOUR WEEKS

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

It is a six hour drive from Florence to Rome. There are so many sharp curves on this road that builders could not break themselves of the habit and continued the curves even in the flat country before Rome. The roads are very well built, although narrow, and are lined continuously with stone curbs. The Volkswagon made the trip without trouble of any kind, under the expert handling of our soldier son — as was true of our entire 3500 mile journey.

Passing thru Sienna we stopped briefly at the Cathedral there. Sienna is a very old town, very hilly and picturesque. The Cathedral makes a strong impression on the visitor because of its distinctive exterior design in alternating horizontal stripes of green and white marble; and its dimly lighted interior, fairly reeking of "atmosphere," with an unusual floor of white marble carved in low relief now worn almost smooth.

Rome seemed like any other bustling large modern city when we entered it. The next three days changed that! It is such a strange mixture of ancient and modern. I had been curious to see what my own impressions would be of this famous place, known to me first from history books in school, then from the study of architectural history, and later from newspaper stories centered around Mussolini. For me it was necessary to overlook the aggressive commercialism of innumerable vendors and the impossible traffic situation before I could partake of the glory that is Rome. Once these curses of modern civilization are overcome, the tune that this great city plays is truly up to the highest expectations.

Michelangelo is responsible for this, more than any other single person or influence. I had already felt the force of his genius in Florence, marveling at his statues of Lorenzo and "Night and Day"

in the Medici Chapel. Four times again in Rome I was struck: in painting, by his sombre and meaningful frescoes on ceiling and wall of the Sistine Chapel; in architecture, by the colossal scale and magnificence of his St. Peter's Cathedral, especially the great dome; in sculpture, by his powerful "Moses" at San Pietro in Vinculo; and finally again in sculpture by his "Pietà" back in St. Peter's, as expressive a piece of marble as one might ever see.

I had often wondered how big the European Cathedrals really were, knowing that measurements and pictures are inadequate. Back in Germany we had been overwhelmed at the Cathedral of Ulm, near Munich, an early Gothic structure of such size that it will hold 11,000 people, or about the entire population of the town. Now this is hard to believe, even after seeing St. Peter's, and taking the elevator up six stories to the base of the dome and then climbing the 327 steps up to the base of the cupola; but St. Peter's will hold over 80,000 people at one time or about the entire population of Manchester! The tremendous scale of the cathedrals is not apparent from photographs. Although each part is in perfect scale related to all the other parts, there is a complete lack of scale as related to the human figure, therefore you have to see them to appreciate their true size.

Great age also lends a fascinating aura to things, as we found in visiting some of the works of antiquity. The Roman Forum and Caesar's Forum are surrounded by streets of the modern city, some 15 ft. above the old ground level, where new excavations continue to find still older ruins. The massive brick masonry ruins of the Baths of Caracalla and the Coliseum are most interesting for themselves, more so when you visualize them with the architectural motifs and marble facing

(Continued on Page 12)

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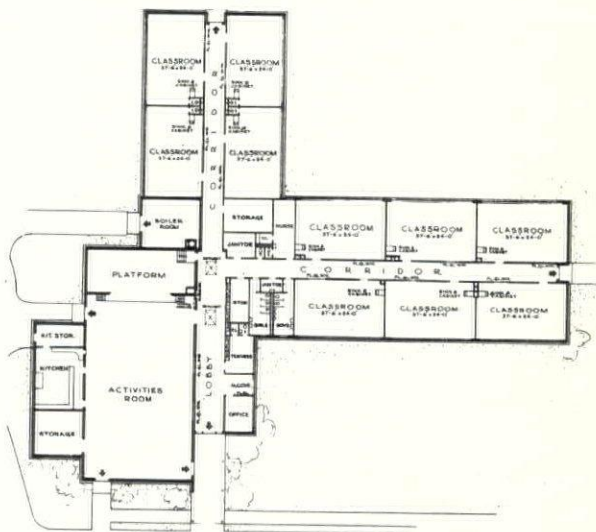
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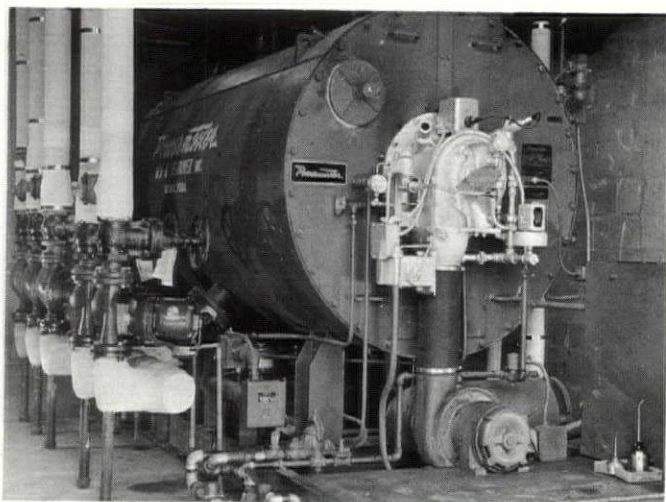
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(Continued from Page 10)

complete, before they and other structures were stripped to provide material for hundreds of newer churches and palaces. The best preserved building from ancient times, and still in use, is the Pantheon, whose circular dome is larger, but much lower, than St. Peter's. Originally a pagan temple, it is now the burial place of Italian kings. For nearly 2000 years rain has been falling thru the open top of the dome where smoke from ceremonial fires used to escape. The hole probably accounts for the wonderful acoustics, which can be enjoyed if you tip the attendant adequately so his friend will play the organ. Except for a new coffered ceiling of cement plaster and some of the memorial sculpture, the original structure and finish of this amazing building are intact.

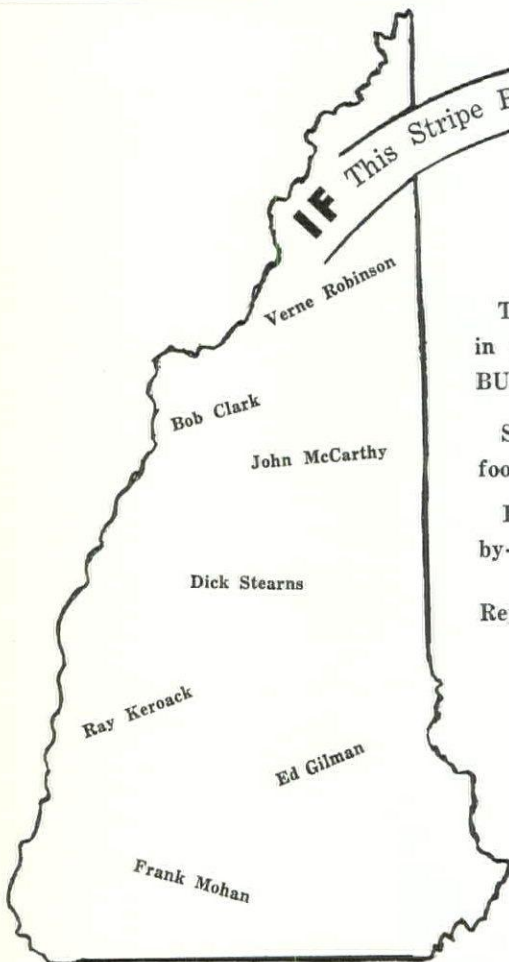
One fine Sunday morning we drove for miles past the Catacombs on the old Appian Way, a narrow road mostly with modern paving running straight as an arrow thru peaceful countryside enhanced by the artistic shape and arrangement of the characteristic cedar and cypress trees.

Mounted policemen always traveling pairs, patrol the road to prevent vandalism to the fragments of antique sculpture columns and walls which sparsely line both sides of the way.

Other rewarding experiences in Rome were the white marble monument to Victor Emanuel, the Trevi and Neptune fountains, Mussolini's balcony and his Sports Arena (site of the 1960 Olympic Games), the spacious ultra-modern railroad station, a marvelous performance of Puccini's "Turk in Boheme" at the Opera House, and another evening of relaxation at a very plush English-speaking movie house; also some fine Italian meals in both expensive and not-so-expensive restaurants; and some welcome rest periods and American newspapers at the USO headquarters near St. Peter's.

The Sports Arena is lined with heroic statues of athletes representing every known sport, but they forgot Baseball; and the spaces being occupied, they had to put the Baseball Player all by himself, off to one side!

(Continued on Facing Page)



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The street system in Rome is fantastic. Street names are beautifully carved in marble plaques but the straight streets change their name every few blocks and others go in circles or terminate in dead ends or are one-way (usually the wrong way). Since the maps do not reflect all of this information, we had some pretty exasperating times getting places. Typical was the 30 minute search for our hotel, located two blocks from the railroad station, where three fast-talking and gesticulating informers required 15 minutes to tell us how to get there.

One of the happy results of seeing Roman classical architecture has been the greatly improved results and marks in Latin our daughter has been getting since her return. We recommend this method of study.

We left Rome by the "Via Aurelia" traveling west to the Mediterranean coast, then north all the way to Monaco and the French Riviera, having stopped overnight at Castiglione and Alessio. It was fine spring weather, the scenery was beautiful and the small hotels or

"Pensions" where we stayed, as well as the people there, were delightful.

It is true that Europeans do not attach much importance to plumbing facilities; so we were delighted to stop at one place that had a private shower. The trouble was, every time we took a shower there would be half an inch of water all over the bedroom floor because the drain was too small—they just mopped it up and thought nothing of it."

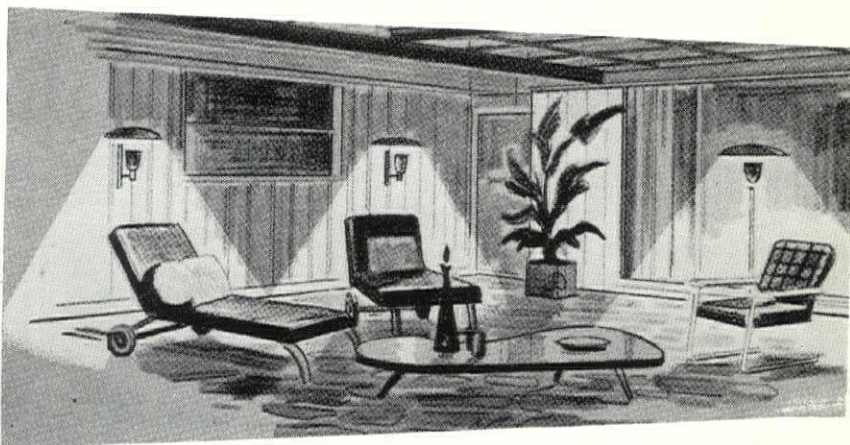
There are no barns on Italian farms but they make up for this by building their haystacks in the exact shape of barns. They develop interesting new architectural forms when blocks of hay are cut off to feed cattle.

Pisa is justly famous for its Cathedral and Leaning Tower. This architectural oddity, one of the Seven Wonders of the World, will never fall according to half the people there, and the other half claim it will inevitably fall and when it does, Pisa will fall with it. One of the weirdest sensations imaginable is ascending or descending its circular stairs with its constantly varying pitch from steep to flat.

(To Be Continued Next Month)

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SAWYER CENTER COLBY JUNIOR COLLEGE

NEW LONDON — As construction began at Colby Junior College last month on Sawyer Center, the auditorium-arts building was well on its way to becoming almost entirely a New Hampshire product—designed by New Hampshire architects and built by a New Hampshire contractor for the 121-year-old New Hampshire school.

The appointment of E. H. and M. K. Hunter of Hanover, as architects last spring (1957) was the first step. Last month Colby completed the circle by awarding the contract for the building to The MacMillin Company, Inc., of Keene. The contractor, now concluding work on the New London Hospital, began excavating for the arts center last month.

The Hunters, a husband-and-wife team, were commissioned to design the building in the spring of 1957, and their plans received final approval by the Board of Trustees at a meeting last month. In speaking of the building, President Eugene M. Austin says:

"The building is planned to stress independence of learning, rather than dependence on teaching, and the building the Hunters have designed meets all our requirements. They have expressed the attitude of Colby to the arts and the role of the arts in college life. They have created a building that will be a source of enjoyment and a stimulus to activities, expressing the needs of our specific college community and using the tools of design and materials for economy as well as beauty and utility."

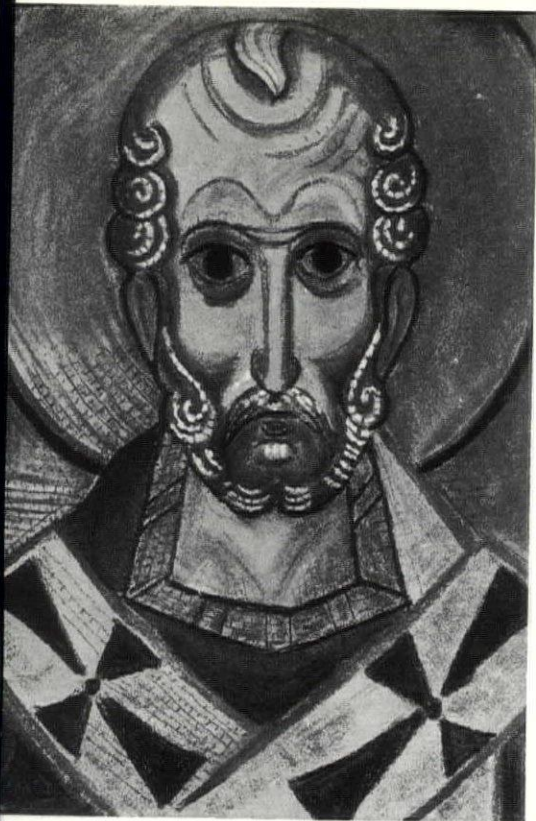
The arts center will cover the greatest land area of any campus building, but will be considerably smaller in cubic feet than Colgate Hall, classroom and administration building. It will provide complete facilities for the music and speech departments, with teaching studies, practice and rehearsal rooms, listening rooms, dressing rooms, costume and scenery workshop areas, and other facilities essential to theatrical and musical performances. The auditorium will seat 700, but can be made smaller for events designed for fewer people.

A particularly efficient use has been made of the lobby area of the building which will serve as a student lounge when performances are not being given. The lounge can also be used for receptions and other special occasions. A panelled wall running the length of the lobby area provides an attractive background for exhibitions of paintings and other works of art, and allows the lobby-lounge area to serve yet another educational function.

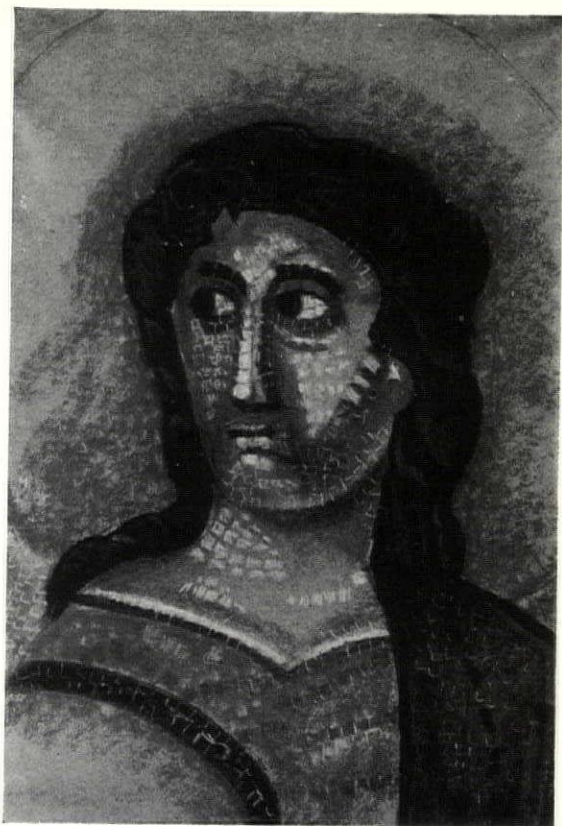
The building will be completed with the addition of an art wing, containing studios, classrooms and workshops, in the near future.

Sawyer Center has been financed entirely through gifts from alumnae, parents, corporations, foundations, and friends of the College. The center is the first achievement of the five-year development program to culminate in the college's 125th anniversary in 1962. Colby has received over one-half million dollars in gifts and pledges; anticipated cost of the arts center is approximately \$750,000 including construction, furnishings, and equipment.





■ **SAINT GREGORY** the Wonderworker. From Church of Saint Luke's in Phocis, Greece. About eleventh century. Example of expressionistic school



■ **CHRIST**, about fifth century, a beardless type inherited from classic art and developed in the catacombs. From Galla Placidia, Ravenna, Italy

BYZANTINE MOSAICS

copied in pastel

by Shepard Vogelgesang

THE Byzantine mosaicist seems to have struck his limiting proportions on the wall, filled with mortar the area which he felt he could complete before it hardened and, with palette of colored chips in hand and a hammer to shape them according to need, proceeded to work directly on the wall. First he laid out the governing area of the face in lines of grayish or black chips varied with bright red where modeling was needed, then he outlined the features, breaking his line and modulating it with colors as desired. Backgrounds were usually laid in the largest chips. In later mosaics, the face and other areas were often finished in a mortar harmonizing in color with the general tone.

BYZANTINE MOSAICS AS LIVING ART

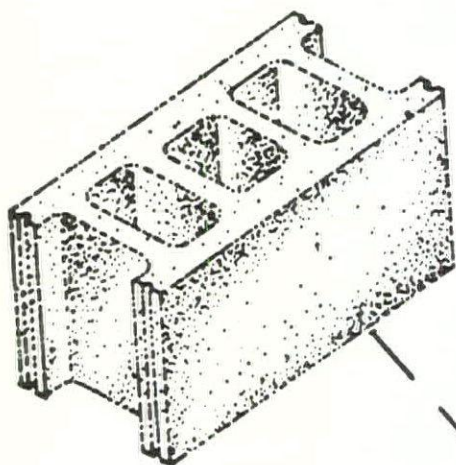
When Dick Koehler assigned as one of my bits an article about the mosaics I copied on my M.I.T. Travelling Fellowship in 1926, I wondered why they would be of interest. I now find them interesting for very different reasons from those which prompted me to make the copies 32 years ago.

Next to a desire to study Modern Architecture my interest then was architectural wall coverings and decorative treatments. I narrowed my field to Byzantine examples and in so doing found myself copying mosaics as well as examples of decorative marble veneers and inlays. Among the examples of superb mosaic decoration, such as the interior domes of St. Mark's in Venice and the clestories of St. Appollinare in Ravenna were certain high points in detail and detailed design. These seemed to be best summarized in the techniques used in the mosaic work for heads and faces. Fourth to Sixth Century figures were impressionist in style, broad in technique and boldly handled in dec-

orative concept. While post-iconoclast work of the tenth to twelfth centuries was expressionist in style detailed in technique breadth of decorative concept lingered and such superb decorative statements as the solitary upright Virgin who stands flanked by the letters Alpha and Omega in the apse of Santa Maria Torcello and the Christ enthroned at Monreale come from late periods. These decorative concepts were not excelled in the frequently more striking early compositions.

It was interesting to see that use of the interior of a church as a sort of a illustrated "comic," as is the case throughout Greece, can be accomplished with dignity and beauty. We are more familiar with the comparatively sparse story telling of the northern Romanesque and Gothic than we are with the carefully departmented and arranged visual gospel of the Greek Orthodox Church. Starting from the marble wainscots story after story is unfolded upward toward the Christ-Overseer-of-Creation in the central dome. The stories have their places: the life of the Virgin in the narthex outside

(Continued on Page 18)



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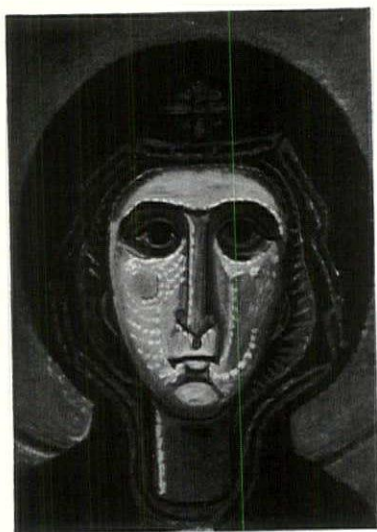
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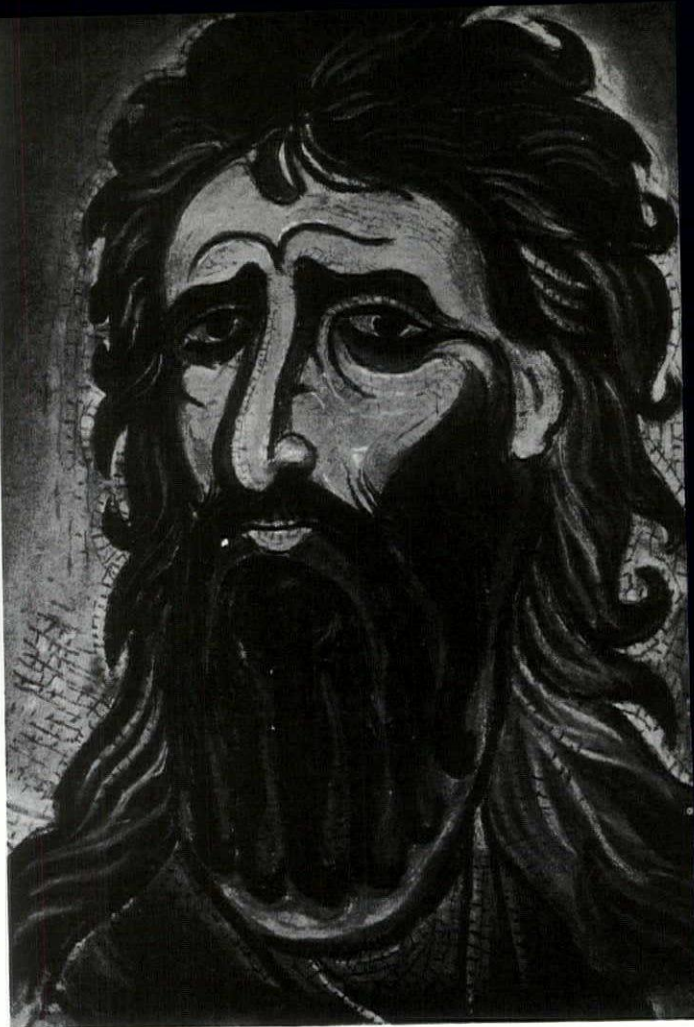
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■ **MADONNA** in the apse of the Cathedral Apsidal Madonna, Torcello, Italy. About twelfth century

■ **SAINT JOHN** the Baptist in the Cathedral of Monreale, Sicily. About twelfth century



(Continued from Page 16)

the church itself, the life of Christ above the wainscot, details such as the feeding of the 5000, the entry to Jerusalem and the crucifixion, above this are the apostles, warrior and philosopher saints, the angels and the Christ ascended and enthroned in the dome. The way story is piled on story does make one think of a page of comics. However the strong simple architectural form on which the stories are placed and the sense of order controlling the sequence of these stories have a powerful visual and emotional effect.

It is difficult to convey the impression of a Church interior which is not built around the worshipper as an envelope in the way most of our familiar churches are but which instead immerses him in its own golden light—like an autumn pool in which are reflected the stories of the life of Our Lord. Somewhere I have a few sketches which attempt to give this impression. Because the Byzantine interior, unless it is very large, is "sequential" that is you see as you walk from place to place rather than all at once, it is

more difficult to picture to others by drawings or photographs than the Romanesque, Gothic, or Baroque where interest centers powerfully on the altar and the celebration of the mass. In this connection it is interesting to note that St. Maur Parenzo is one of the few churches arranged for the priest to face the congregation during offering of the mass. Since St. Maur is a 5th to 6th Century church we are free to conjecture that many other churches were so designed. Indeed the seat for the presbyter in the center of the apse and the free standing altar are present in several of the old churches which I sketched. This arrangement survives today: For example, the chancel of St. Peters in Rome where the altar under its baldachino is beneath the crossing dome far in front of the papal throne with its flanking seats.

As I have implied, now with all the decorative interest as hind-sight and judging the mosaics for themselves as more than parts of a decorative scheme, I am amazed how well the examples stand

(Continued on Facing Page)

pon their own as portraiture or as story telling. Where one expects them to be caricatic-conventionalized one finds instead that they have great personality, are intensely human and exist as individuals in their own right. Religious symbolism is expressed through these portraits and figures as people. They have become silent members of the congregation with whom the people can identify their own experiences as personifications of: Motherhood, sacrificial suffering, and all the rarities of life and religious experience.

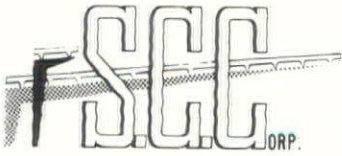
We can see that the Madonnas of Parenzo and Torcello resemble each other even though they are six centuries apart. It certainly seems appropriate that the Madonna and Child of Parenzo, being within six centuries of the nativity itself, should present the Holy Family with greater realism than mosaics of a latter date. This appropriateness however, more likely to be a *seeming* than a fact. It is more likely that the naturalness of these figures is due to a tradition in mosaic which came from late Roman realism. It is for this reason also that the Virgin and apostles and saints are conceived as God-

in-dwelt humanity rather than as exalted mystics.

The women who set the types of the two madonnas are very different. Parenzo's type is a woman who lived in and of the world. Her small mouth shows self-control; the areas of the face suggest a large and generous nature. It is only the eyes which see beyond this world and have knowledge of all that has occurred as well as that which is to come. For all the knowledge she has of the world, her spirit has derived greater comfort and happiness from the blessedness of being the Mother of Our Lord than has the soul of the Madonna of Torcello.

Torcello's Lady is centered more inwardly, is less touched by the world, more mystically dedicated to her motherly destinies. She has submitted her will with more resignation than dedication. She has missed serenity. She already has felt the "thrust of the sword" which Simeon tells her at the presentation in the temple will pierce her soul, and has given to the world its Saviour who now rests in her arms.

(Continued on Page 38)



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NICHOLAS ISAAK NEW PRESIDENT OF



A. I. A. Members and Guests at Annual Meeting

Nicholas Isaak, member of the firm of Koehler and Isaak, was elected president of New Hampshire Chapter, A. I. A., at the annual chapter meeting on Thursday, May 22. The meeting, held at the Manchester Country Club, was attended by more than 50 members and guests.

Other officers included: Malcolm D. Hildreth, Nashua, vice-president; Andrew C. Isaak, Manchester, secretary; W. Brooke Fleck, Hanover, treasurer.

New directors named were Joseph F. Lampron of Manchester who fills out the unexpired term of Mr. Hildreth and Edgar H. Hunter of Hanover. John R. Holbrook of Keene continues on the board of directors.

President Isaak is expected to name his new committees shortly.

NEW CORPORATE MEMBERS

Andrew C. Isaak of Manchester, newly elected secretary of New Hampshire Chapter, A. I. A., became a corporate member of the chapter at the annual meeting.

Also elected a corporate member was Donald McCornick of Long Island, N. Y.



President Isaak Receives Ga

NEW HAMPSHIRE CHAPTER, A. I. A.



New Officers and Directors of New Hampshire Chapter



er President John D. Betley

ILLUSTRATED LECTURE

Following the dinner and election of officers, members and guests of New Hampshire Chapter, A. I. A., were treated to an illustrated lecture on "Peru — Land of the Ancient Incas," by Henry G. Neugebauer, electrical contractor and business man of Keene.

Mr. Neugebauer has been a student of archeology and history for over 40 years.

In 1941 he visited Guatamala to photograph the Maya Ruins and Stelas of Quirigua, an ancient city built during the period of the Old Mayan Empire.

What he saw and photographed on that journey so impressed him, that he was determined to undertake a long range program of research and color photography, covering the ancient civilizations of the Western Hemisphere.

This program has resulted in over 53,000 miles of travel and the taking of over 3,300 colored photographs.

During the past 12 years, Mr. Neugebauer has presented over 800 illustrated lectures covering his travels through Mexico, Peru, Guatamala, Yucatan and Spain.

PEERLESS INSURANCE COMPANY'S NEW BUILDING CONSTRUCTED IN RECORD TIME

ARCHITECTS: TRACY & HILDRETH, A.I.A.
Nashua, N. H.

GENERAL CONTRACTOR: THE MacMILLIN CO., INC.
Keene, N. H.

This building was described briefly in the July 1957 issue of the New Hampshire Architect. Since that date the building has been completed and occupied.



The building has a total floor area of approximately 62,000 square feet, of which 6300 square feet are used for Cafeteria and Lounge on the second floor. The General Office space occupies 35,000 square feet.

The entire building is designed on a modular basis with each bay 24 feet x 24 feet. In the General Office area this module is subdivided into sixteen 6 feet x 6 feet modules which are reflected in the asphalt tile flooring pattern and in the arrangement of the lighting troffers. This smaller module of 36 square feet defines the area allocated for each employee's desk and also dictates the placement of movable office partitions which have panels based on the modular system. An under-floor electrical and telephone ductwork system is also arranged on the modular basis providing outlets on 6-foot centers in each direction.

The front entrance feature has granite piers and fascia, with planting boxes of

granite (copper lined) at each side. The entrance doors themselves are of aluminum and glass. Employees' entrance is approached through covered walkways which extend to the adjacent auto parking areas.

The Lobby features figured gumwood in checkerboard design. The design includes planting boxes which are illuminated by concealed lighting. The general lighting of the Lobby consists of a recessed fixture 8 feet square with fluorescent lamps, supplemented by incandescent spots.

The Director's Room has its walls finished in Mahogany from floor to ceiling. The flooring is cork tile in blended shades. At the end of the room is a white chalkboard which also serves as a projection screen, this chalkboard being concealed behind a pair of doors.

The Toilet Rooms have ceramic tile floors and wainscots with steel toilet stalls and screens.

The combination Cafeteria and Lounge is located on the second floor approached by suspended main stairs which have open treads of pecan wood. The Cafeteria has a continuous band of windows of heat absorbing glass on three sides with a beautiful view of Mount Monadnock and the surrounding hills. A colorful vinyl flooring serves as a base for tasteful chairs and tables and for the lounge furniture. Decorative incandescent fixtures hang from the ceiling and are supplemented by fluorescent troffers. The kitchen is equipped with stainless steel equipment and has a walk-in refrigerator and food storage room.

A service elevator furnishes vertical transportation for the kitchen.

(Continued on Page 26)

RECORDS WERE BROKEN ON THE CONSTRUCTION OF PEERLESS INSURANCE COMPANY'S NEW HOME OFFICE BUILDING

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Architect — Tracy & Hildreth, A.I.A. Nashua, N.H.

Builder — The MacMillin Company, Inc. Keene, N.H.

2nd RECORD — The design period reduced to the absolute minimum. 1st "Building Team" conference held early December 1956, Structural Steel and Other critical items purchased February 15, 1957. Foundation working drawings issued March 22, 1957. Superstructure working drawings issued May 1, 1957. OWNERS OCCUPY BUILDING DECEMBER 13, 1957.

3rd RECORD — On an Insurance Building with a considerable amount of detail work involved, having a total floor area of 62,000 Square Feet, the actual time required from ground breaking to owner occupation — 257 CALENDAR DAYS.

4th RECORD — With the exception of Steel and some critical items the balance of the materials were ordered after May 1st, 1957, and Scheduled for delivery in time to comply with the record breaking program

5th RECORD — On a project of this size — A record for putting materials in place. In a single month over \$186,000.00 worth of materials were received and installed.

6th RECORD — A record for selection of sub-contractors and Material suppliers who Could and Did meet this accelerated schedule.

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CONCORD, N. H.

(Continued from Page 22)

The entire building is wired for a music system which can also be used as a public address system.

The heating system has an oil-fired, hot-water boiler. Hot water is circulated to coils in air units located on the roof. The roof units contain blowers which distribute the warm air through ductwork and ceiling diffusers to the rooms below. In the summer, chilled water is circulated through the coils making the building fully air conditioned. Finned-tube radiation around the perimeter of the building

takes care of the heating problem during the in-between seasons. The roof unit eliminated long ducts of large size, reduced the space required above ceiling and made control of temperature by area more flexible. The roof locations also released usable floor space for other purposes.

Construction was begun on May 1, 1956 and the Owners occupied the building on December 13, 1957. This construction period, a little more than seven months, is a remarkably short one for a building of this size.

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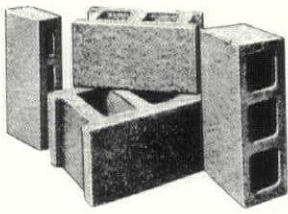
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VIEW OF GENERAL OFFICE



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Nashua, N. H.

GENERAL CONTRACTOR: R. E. BEAN CONSTRUCTION CO.
Keene, N. H.

This supermarket, on which construction has just begun, is the first of several buildings for a proposed shopping center.

Construction details of the building are as follows:

Foundation — Concrete.

Walls — Stone veneer with masonry block backers on front wall; solid brick wall at rear; brick veneer with masonry block backers on side walls.

Roof — Laminated wood arches, wood purlins, Tectum roof deck, built-up roofing.

Floor — Concrete slab on fill with asphalt tile flooring.

Entrance — Glass and aluminum with automatic door operator.

Heating — Oil-fired hot water boiler, a handling unit with hot water co ductwork distribution. Supplementary finned-tube radiation and unit heaters.

Air Conditioning — Condensers and compressors providing chilled water for coils in air handling unit.

Electrical — Fluorescent lighting; telephone system; intercommunication system.

Design details include the following features:

Size: 15,400 square feet area. — Span of laminated arches: 115 feet — Height floor to high point of roof: 33 feet — Height of pylon: 33 feet — Area of glass in front window: 1875 square feet.

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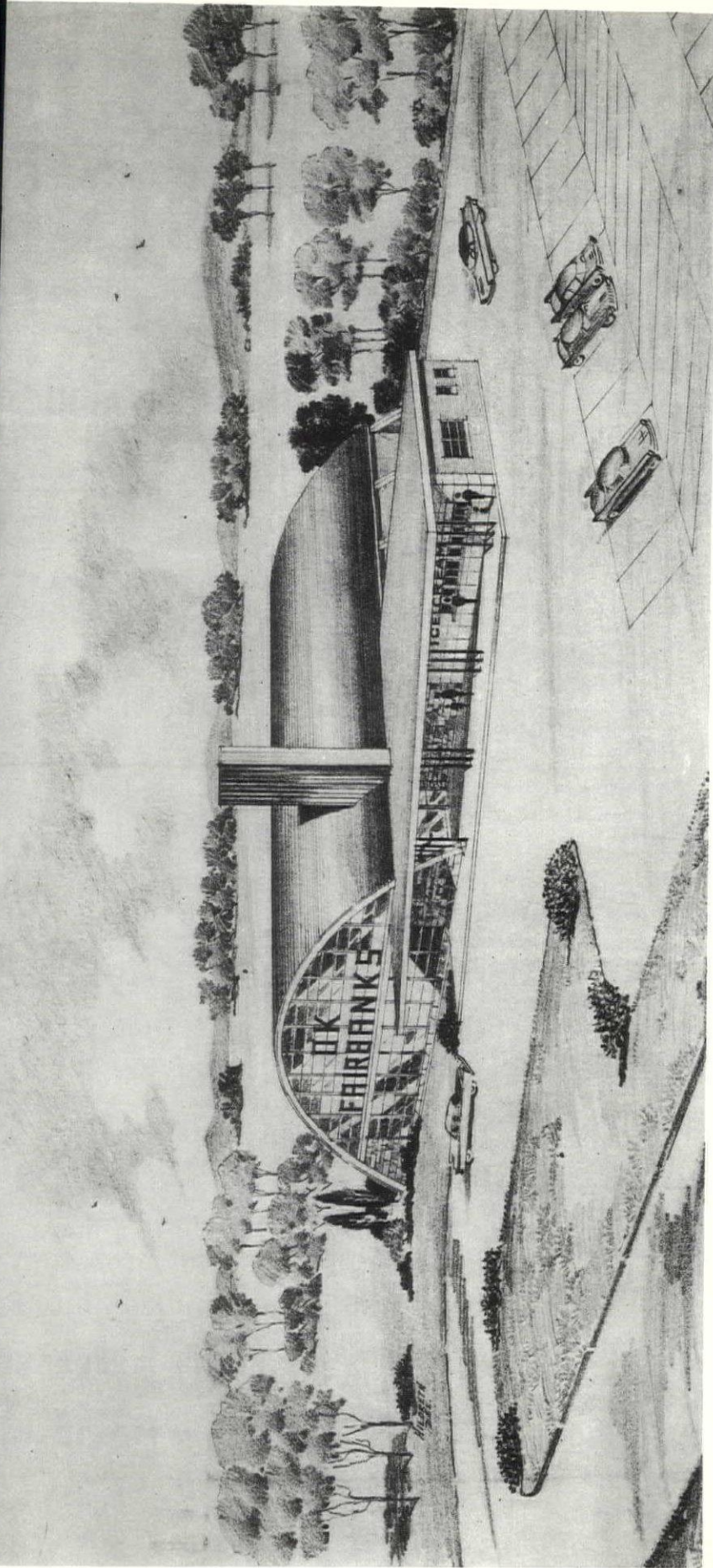
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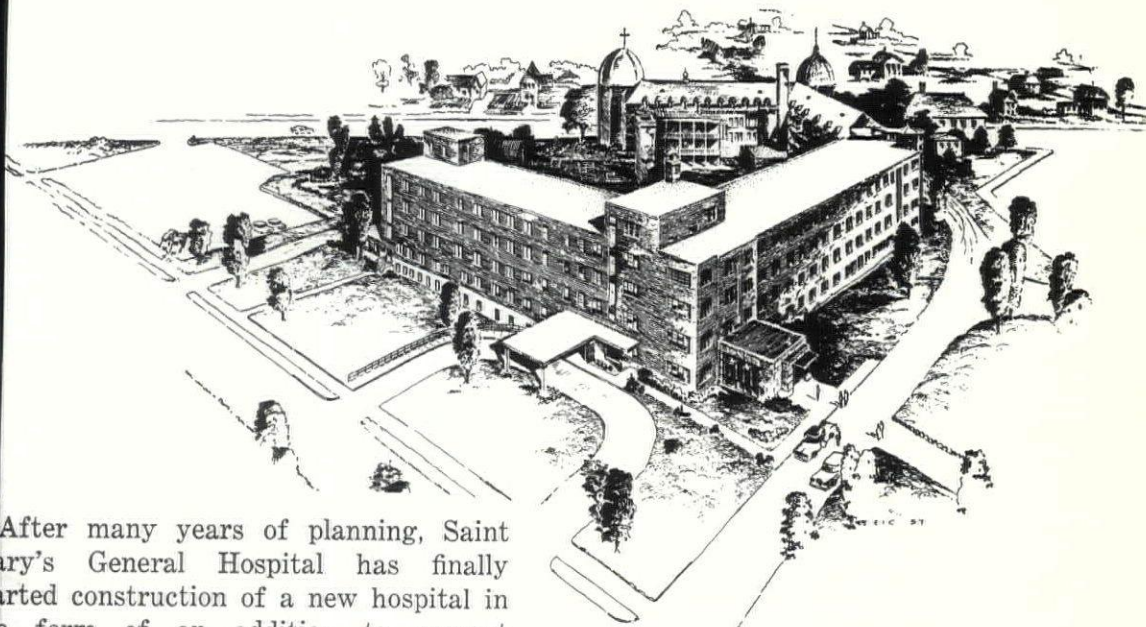
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Keene, New Hampshire

ADDITION TO ST. MARY'S GENERAL HOSPITAL at Lewiston, Maine

ARCHITECT: LEO P. PROVOST, A.I.A.
Manchester, N. H.

GENERAL CONTRACTOR: STEWART & WILLIAMS, INC.
Augusta, Maine



After many years of planning, Saint Mary's General Hospital has finally started construction of a new hospital in the form of an addition to present building. This addition is made up of two wings, one wing connected to present building and running along Golder Street for 248 feet with a width of 100 feet and four stories high with a partial basement; the second wing runs from end of Golder Street wing along Campus Avenue for a distance of 194 feet the same width as other wing and two stories high plus basement. Two additional floors over this wing may be built before completion of this new building.

The type of construction used here is the reinforced concrete frame and floor slabs with masonry exterior walls. Interior partitions are made of steel studs, brick lath and plaster in most instances and others in masonry. Door frames and borrowed lights are made of steel with ash wood doors on upper floors and steel doors in basement. Ceilings are all acoustically treated and walls in most instances are either treated with ceramic tile, wall fabrics, vinyl plastics or just painted. Stairways, lobby, kitchens, and

many other rooms to have floors of rubber terrazzo while remainder of floors to be vinyl asbestos tile finished floors.

The various elements to be included in this new building are as follows: On the basement floor will be extensive laboratory department, lecture hall, autopsy room with morgue, BMR room, blood bank room, examining room, technicians locker rooms, etc. including mechanical equipment room and maintenance facilities, storage, medical and x-ray storage rooms, garage, carpentry shop and many other various rooms.

The first floor to have on one wing an out-patient department with its various clinics, emergency operating, dental, eye and ear, nose and throat rooms with combination dark room, etc. and a main lobby with its pertinent administrative suite of rooms and one wing complete for an X-Ray department made up of three sections, the Radio-Therapy section, the

(Continued on Page 34)

Radiography and Fluoroscopy section and the X-Ray administrative section.

One wing of the second floor to have a surgical suite for the full length of the wing and made up of four major operating rooms, an eye operating room, cystoscopic room and ENT operating room. A 6-bed recovery room, doctors' and nurses' lounges and locker rooms and other rooms necessary for this department. The remainder of the second floor to be a surgical nursing 37-bed wing with its supporting facilities including solarium, clinical teaching, nurse station, utility and storage spaces and passenger elevators to all floors.

The third floor of one wing to be similar to second floor, that is, a 37-bed medical nursing unit with all its facilities similar to second floor.

The fourth floor to be a 20-bed obstetrical nursing unit and with two normal nurseries, one suspect nursery and a premature nursery, formula room, etc.

Provisions have been made in the plan to complete as soon as possible the two additional floors on the Campus Street wing. The third floor to be a pediatrics department and the fourth floor to be

continuation of the obstetrical nursing floor with its operating rooms, etc.

Mechanicalwise, this hospital to be equipped with the very latest of conveniences such as inter-communication oxygen, radio, television, nurses call system, emergency system of lighting and power, private toilet facilities in all nursing rooms, fire alarm and detection system, air-conditioning system and humidification system and ventilating systems.

Outside the building will be provided made for a large parking area for the public and private parking facilities for the doctors and nurses.

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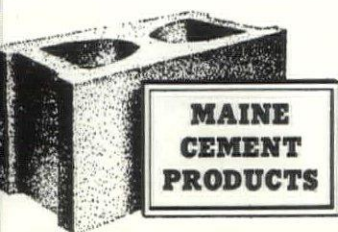
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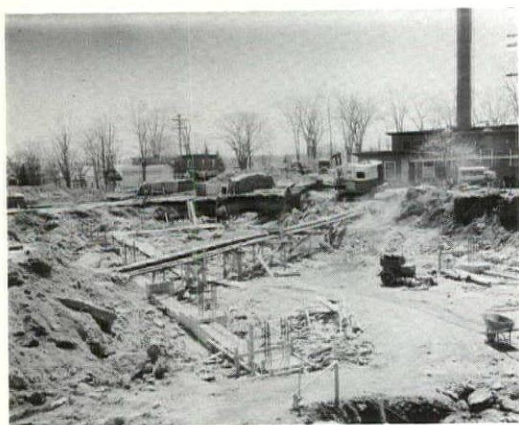


Photo show excavation and footings for addition to St. Mary's General Hospital, Lewiston, Maine.

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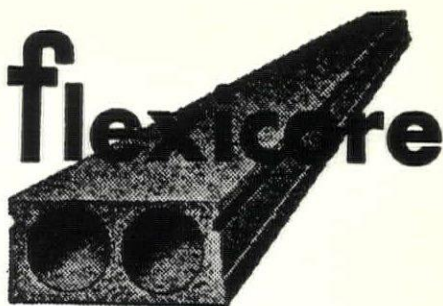
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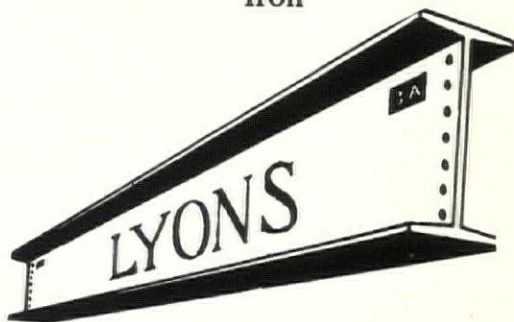
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(Continued from Page 19)

In a book less-culture these figures were needed to tell part of the story of God made man. It was essential to Christ's manhood that his mother should be human. In the execution of large scale work, I would say, in recollection, that each figure is about 15 feet high, it is wonderful that the human quality was preserved as poignantly as it is.

The Madonna of Torcello, St. Gregory, and St. John the Baptist date around the 12th Century. They have some realism but emphasize personality expressed with a fervor which has led to striking, almost Baroque, dramatizations, hence I would say they were more expressionistic than realistic.

The still earlier beardless type of Christ from Galla Placida chapel is most life-like. This figure expresses consciousness of kingship and of mission to men. It is the Christ of the purifying of the temple more than the Christ of the Children.

These stories retold in our time can have the same humanity, the same fervour as the old ones but the way these qualities must be shown needs to be also of our own time. We can borrow courage from the past and knowing how they worked evolve the technique suitable to our needs for expression. We have yet to see the Visitation to Saint Anne depicted in modern dress though we have seen the brides of the Doges enact the story in clothing of their own time. Perhaps there would be a gain when sacred pictures are clothed as we are, pagentry eliminated and the faces left to tell the story. We see that faces could do this so well for the Byzantines.

Much of the strong character of the early mosaics consists in their having been done like sketches and like true fresco. Picture the mosaicist in front of his plastered surface with an area about 2 x 3 feet of fresh mortar plaster. Most usually he had the picture he was going to place in the wet plaster in his mind's eye though he may also have transferred charcoal drawings of it on some cases. Just as the painter lays out the important facial areas on paper with charcoal the mosaicist strikes the main areas out in

stone chips of suitable color: black, grey, brown, or deep red. He works his flat tones and the details of eyes against outlines selecting the small stones tesserae for color and their power to suggest modeling as he goes. This manner of laying up the stones can be seen in a number of the reproductions here published though it is easiest to understand in a colored reproduction. The face takes the most careful work and is slowest. The background must be done before the mortar sets. When it is finished the hair, head-dresses and other details are rapidly filled in and the background is brought into the picture.

When mosaics are done today, they often lack the reality and the spiritual force which is present in the original here illustrated. These mosaics show the power of illustrating the stories of the Bible which for many centuries a living art, not a formula, and speak to the congregation of the faithful in terms which the unlettered can understand. The unlettered may be fewer among us but we have too many impatient who are even more blind than the closed in mind. Pictures reach them and these pictures can point the way to meeting the needs of those who must run the church they read.

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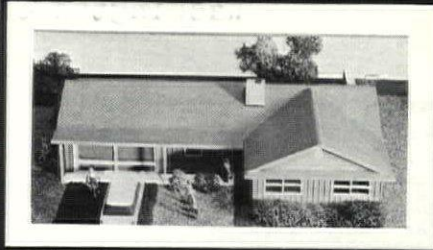
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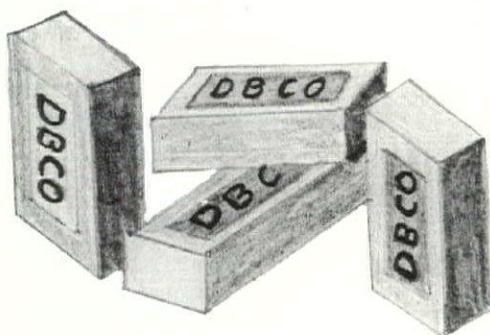
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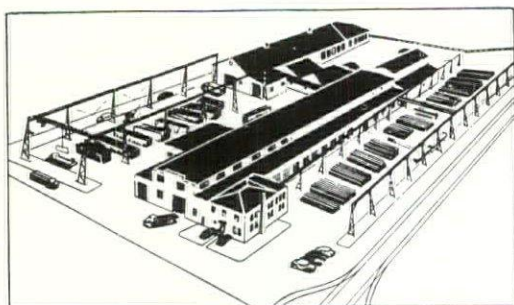
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