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In this issue . . .

Architects like to design new buildings and they also like to preserve old buildings. Naturally, old buildings should "pay for themselves," whenever possible. Sometimes, however, they cannot and should not be expected to pay for themselves. There are images, memories, heritages, landmarks that are priceless, that cannot be bought, that cannot be held by an investment banker and which must remain within reach of a culture so hurried and emptied of its past.

The old Federal Courts Building in Saint Paul was saved as a result of the dedication, the work and devotion of many. It carries indeed the memory of an earlier life in Saint Paul and does so by the exuberant presence it projects on a most gracious and urbane park where many people cross. By contrast, losing the Little House at Lake Minnetonka is so very tragic. It could have been moved to Texas probably and used as a highway diner and that this did not happen, we must appreciate.

Thomas Jefferson understood the need for images in the new Republic and his enthusiasm and zeal in the assimilation of civic symbols to his homeland helped introduce architecture as an art to this country.

Sometimes a need, a use creates a shelter and thus a building becomes a symbol. Not a civic symbol, but a private symbol of a folk ritual. This is how the sauna travelled to the Northwest and in spite of distance and time retained its central position in the lives of the Finns. Mike Karni has written beautifully on this subject.

Architecture, with or without architects, is the life of men and women in their private and public settings looking after their children and grandchildren in awareness of their past.

Bernard Jacob

Saint Paul's Old Federal Courts Building, by Brooks Cavin and Fred Miller, Jr. 62

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Cover Photo by
Georgia R. DeCoster

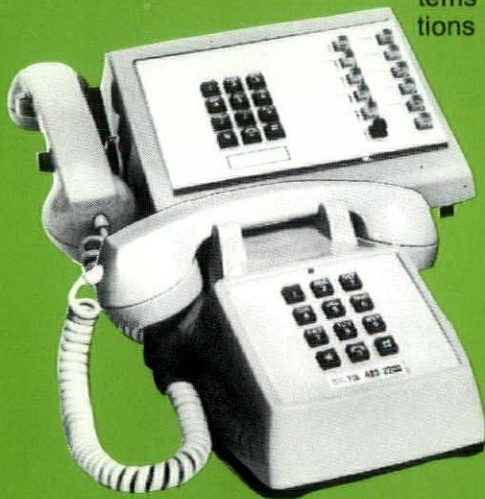
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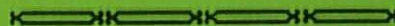
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Saint Paul's Old Federal Courts Building

By Brooks Cavin and Fred Miller, Jr.

Photo by Georgia R. DeCoster



From Sixth Street, looking west.

The Old Federal Courts Building — how eloquently it speaks to us from earlier days! It speaks of values often brushed aside by the cold logic of “net-to-gross ratio,” “systems building,” “fast track” and “value engineering.” The value placed on the skill of the stone cutter, the iron monger and the wood carver, the value placed on materials that stand the test of time and particularly the value of the visual role in the cityscape — these have real

meaning for the public who sees it today.

This seventy-year-old building is about to start a second life in the community. It has been post office, courthouse and federal office building. It will become restaurant, conference center, studio, museum, shopping and gathering place. The rehabilitation-transformation will take two years and five million dollars, plus a lot of citizen participation.

This is the first building in the

country transferred under the new Surplus Property legislation enacted by the Congress last July. The City of St. Paul holds title and the St. Paul Arts and Science Council will manage the building.

The flavor of the turn of the century now is to be retained in this old structure and it surely will add a mellowness to the spice of the new structures in the area. Preliminary plans call for using various spaces in

the building to their best advantage. The four court rooms, which are virtually museum pieces in themselves, will be kept intact and used for meeting rooms by civic groups. These have now been refurbished and are already in use.

The granite exterior of the building, graced by two towers of unequal and therefore all the more interesting stature, speaks of a time when St. Paul was burgeoning and things were being done for its growth. It seems appropriate, then, that this symbol of that changing period should be kept on into the current era of even greater growth and change in the city.

The uptown postal station, which occupies the prime ground floor location, has a one-year lease. When the station moves out that part of the building will become a great gathering place, right in the heart of the city. A small theater, seating about 200, could be created underneath this area.

Washington Street, between Fifth and Sixth Streets, could become St. Paul's first sidewalk cafe and renamed "Flanagan's Alley."

These are just several off-the-cuff suggestions which are made for full utilization of the fascinating spaces in the old structure. Everything which will finally be put into renewed use of the spaces will be aimed at making the building a center for the cultural life of the city. Its site enhances that possibility for it faces the well known Rice Park and across the park is the imposing library building. Several blocks to the west is the recently dedicated St. Paul Civic Center.

While time and Minnesota weather have taken some toll of the building where leaks have led to deterioration of paint and wood, essentially it is sound and the damage will be rectified as spaces are adapted to their new "lives." Surprisingly vandalism



Photo by Bernard Jacob

has been relatively minor, considering that it has been empty.

Done in the Neo-Romanesque style popular during the turn of the century, especially for certain public buildings, the Federal Courts Building cost in the neighborhood of \$2,500,000 when constructed. Its uneven shape was dictated by the encroachment of the streets which

The south facade, facing Rice Park, opposing as it does the Public Library, encloses what is certainly one of the area's most elegant and urbane outdoor living rooms.

Brooks Cavin is the consulting architect for the Federal Courts Building remodeling program.

Fred Miller is associate editor of Northwest Architect.

(Continued on page 90)

Merit Award



Town Houses, Center Green at
Johnathan, Minnesota

**The Hodne/Stageberg Partners,
Architects**
Minneapolis, Minnesota

See also "A Tribute to Archi-
tectural Excellence" on page 6
on January-February issue, which
featured other award winners.

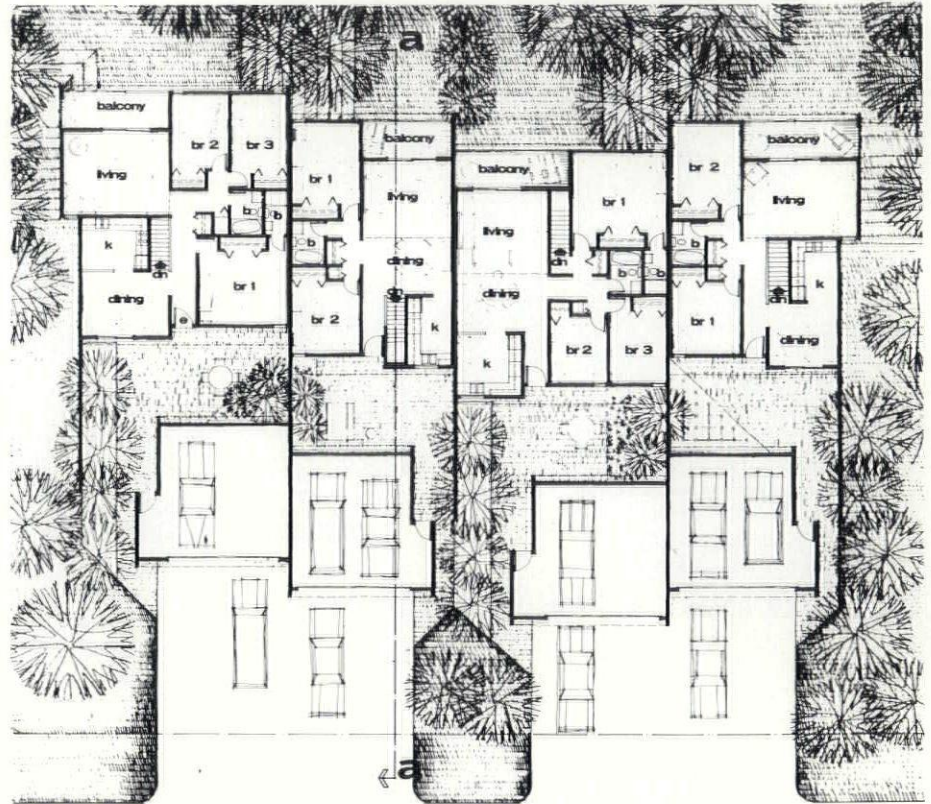
Description

For-sale townhouses, four models built initially, with the remaining 60 being built upon sale. The most distinguishing site characteristic is a village greenway system which forms the south boundary of the site.

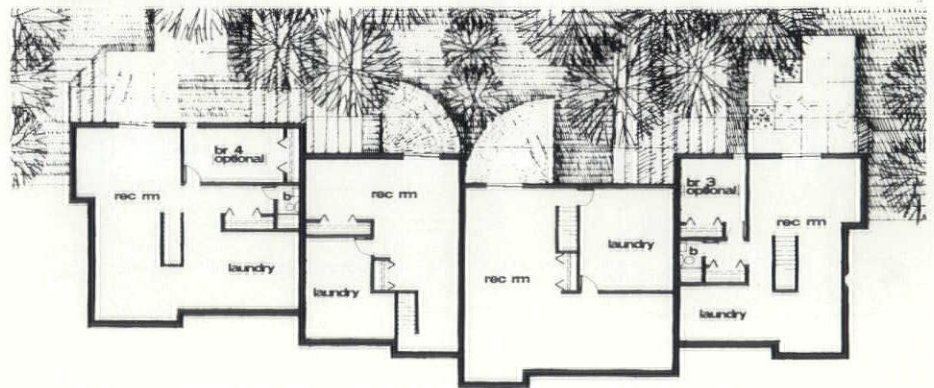
The site plan relates its interior greenway to the village greenway. All units have private entry courts and most have walkout potential. Materials are natural to area housing. The scale and density are appropriate also to the single family detached homes in the general area.

Jury Comment

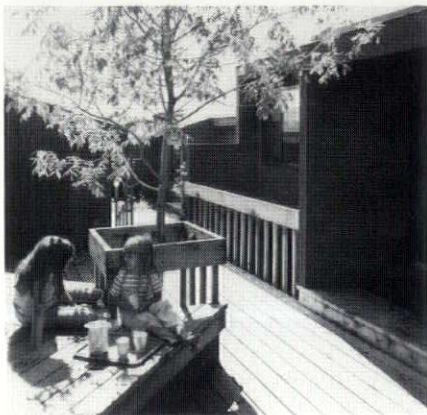
The total result is impressive, it has a very regional quality. Basic amenities such as privacy, variety, adequate play area and direct access, both for the automobile and the pedestrian, have all found their ways rather naturally into this solution. The all-wood finishes give it warmth, the structures are nestled together, the roof shelters and protects in a way that is reminiscent of traditional houses. The qualities of spaces that result from the interplay of these traditional house forms and the introduction of the garage to produce an enclosed, private front yard all add to the enrichment of this residential environment. The product thus provides a simple solution to this very difficult problem of housing.



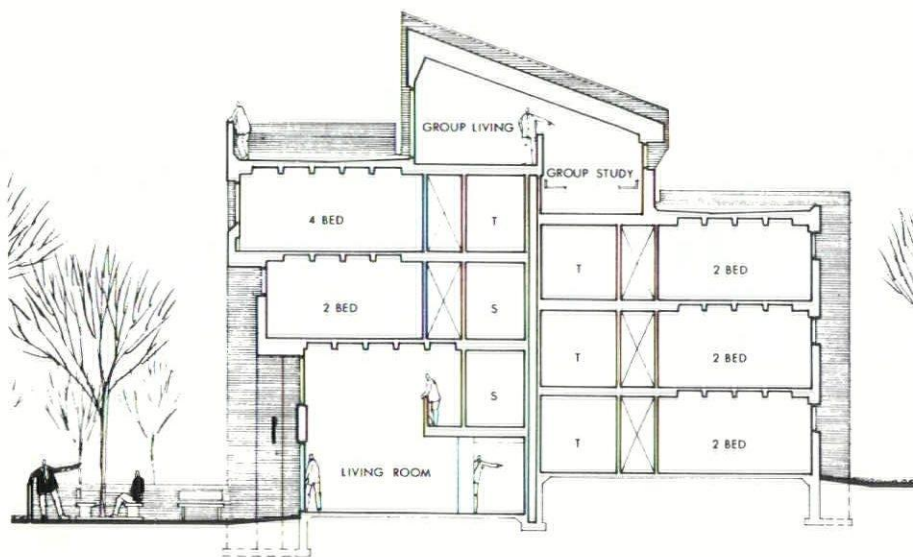
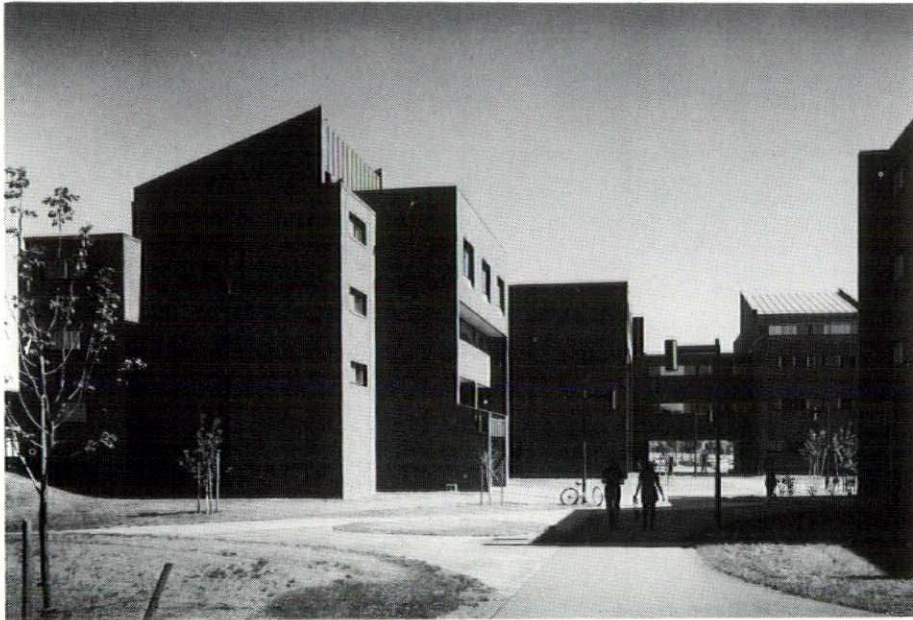
upper level



lower level



Honor Award



Student Housing Southwest
State College
Marshall, Minnesota

**Parker Klein Associates, Archi-
tects, Inc.**
Minneapolis, Minnesota

Parker Klein Associates won one honor
award, shown here, and one merit
award, shown in the preceding issue.

Description

A four-year building program to provide housing for 1200 students at a new college. The stated objective of the college was to "... provide a living environment affording individual privacy but also the opportunity to develop personal relationships with other students as a part of the learning experience."

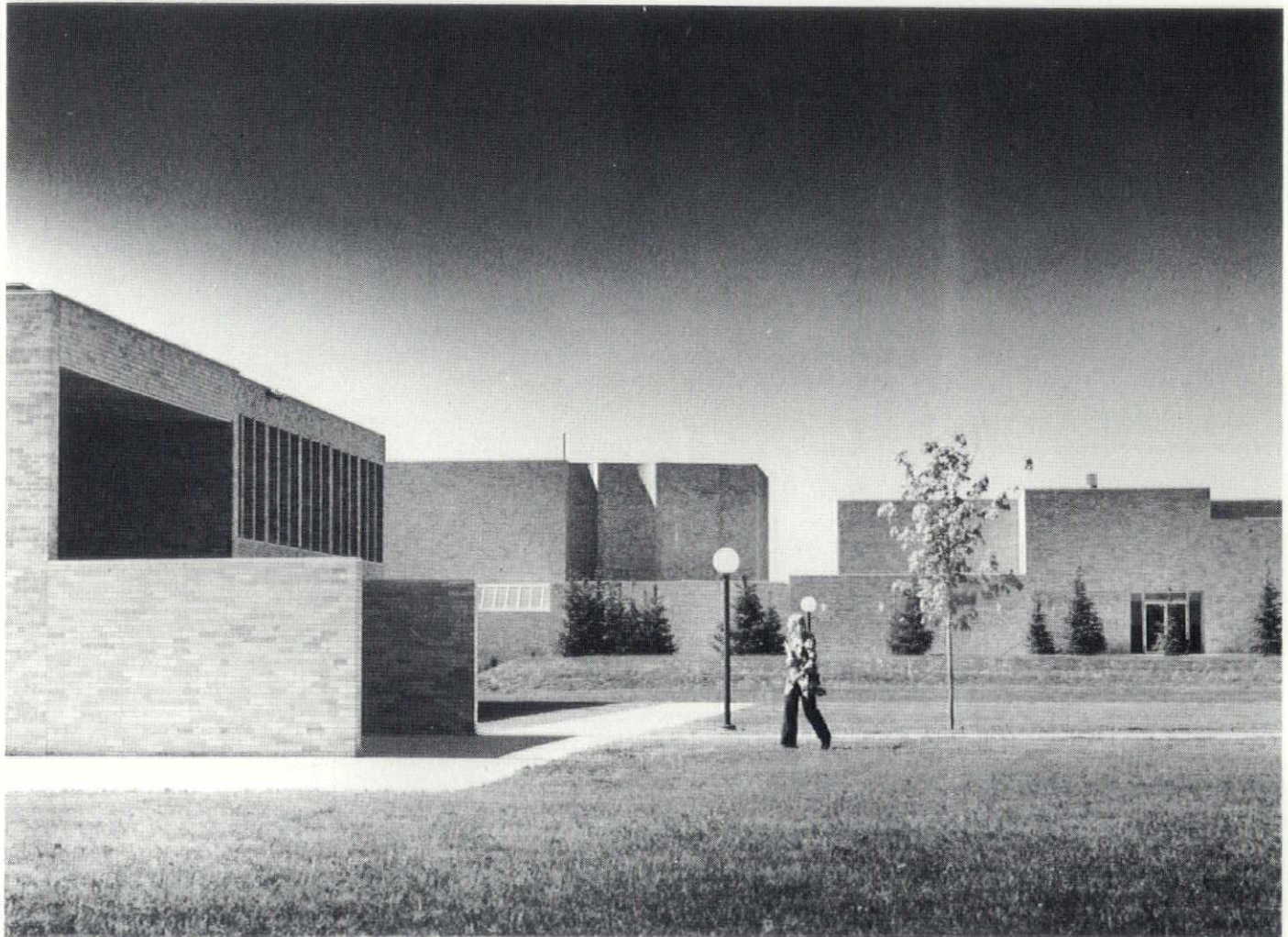
In response to the stated college goal for housing, each building is divided into four distinct "houses" of 45 to 55 students, male and female. Each house has "interaction space" — living rooms, seminar rooms, study areas. The houses are organized into a split-level arrangement wherein each level has 8 to 10 students. Several houses have group-living suites for upper class students. The separate Commons Buildings serve as larger social and activity gathering places. Contact with the general college community can then be extended to the existing food service and academic buildings. Thus, starting from the privacy of the individual room, accommodations are made for progressively larger groups of students to interact with their peers.

By the sensitive arrangement of building clusters the architects have transformed an open prairie site into a series of intimate, residentially scaled spaces that offer an excellent spacial transition through and between buildings with a fine sense of vista.

Jury Comment

The highly detailed articulation of the functions, both in plan and elevation, breaks down building mass and contributes to the intimacy of the exterior spaces. The consistent and richly detailed use of dark brick throughout reinforces this warmth of feeling as well as achieving a great sense of unity for the entire development.

Honor Award



Fine Arts Building
Gustavus Adolphus College
St. Peter, Minnesota

**Hammel, Green & Abrahamson,
Architects**
St. Paul, Minnesota

Hammel, Green & Abrahamson won two honor awards, shown here and in preceding issue, and four merit awards, to be presented subsequently.

Jury Comment

This carefully programmed and planned building has a vitality and identity of its own. It undoubtedly stems from a very direct approach to the problem and a very consistent handling of space and detail. It avoids clichés and relies entirely on material used and the functional requirements to establish its expression. The simplicity and direction of approach provides a freshness and repose that is most convincing in the hilly setting of the campus; it has also

ensured a strong sense of unity.

The imaginative use of the programmatic requirements to create significant form and the systematic use of brick, both externally and internally, all contribute to making this an architectural achievement. The quality of the interior spaces is also all most convincing. One can fully recognize that the exterior forms are a natural and sensitive outgrowth of the program.

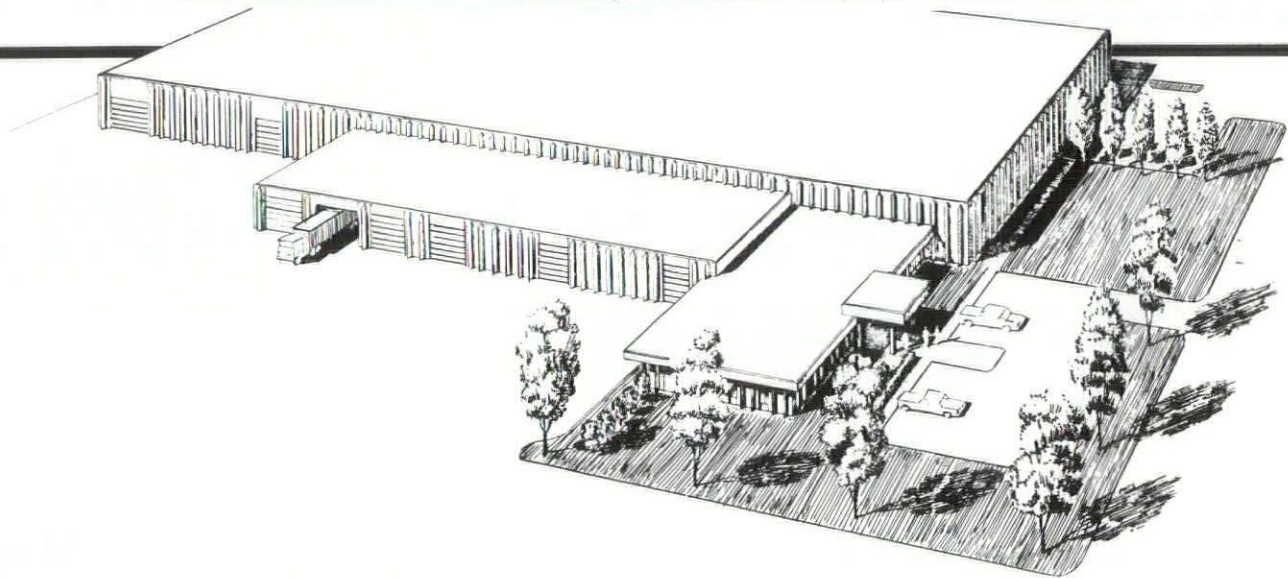
The buildings are carefully sited and there is very warm and human quality that prevails throughout this project.

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NORTH MANKATO, MINNESOTA

ARCHITECT-ENGINEER: Rice-Schmidt Associates, Mankato, Minnesota

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Honey-heat and Healing Vapors

The Sauna in Finnish Immigrant Life

By Michael G. Karni

In a recent article on Finnish immigrant log building techniques in northern Minnesota (*Northwest Architect*, May/June, 1972), the writers noted that the Finns introduced a new building to the American architectural scene. That building was the Finnish steam bath or sauna. The authors further noted that Finnish homesteaders frequently erected log saunas as the first buildings on their homesteads because the simple little structures were easy to build, given the materials at hand, and because they could serve as temporary living quarters early in the homesteading process. These utilitarian reasons, however, were not so compelling as another reason for making the sauna the first building of the homestead.

To the early Finnish immigrants the sauna was much more than merely a place to take a bath. From antiquity the sauna has been associated in Finnish life with birth, rite-of-passage, love, health and death. In fact, the runes of the ancient *Kalevala* say that the *Kotihenki*, or "home spirit," dwells not in the house but in the sauna. Thus the sauna to the Finn has a near-religious cultural significance. The early establishment of a sauna on a Finnish homestead, therefore, lent a sense of familiarity, order and stability to the uprooted immigrants who found themselves in an alien land among strange, often hostile, people.

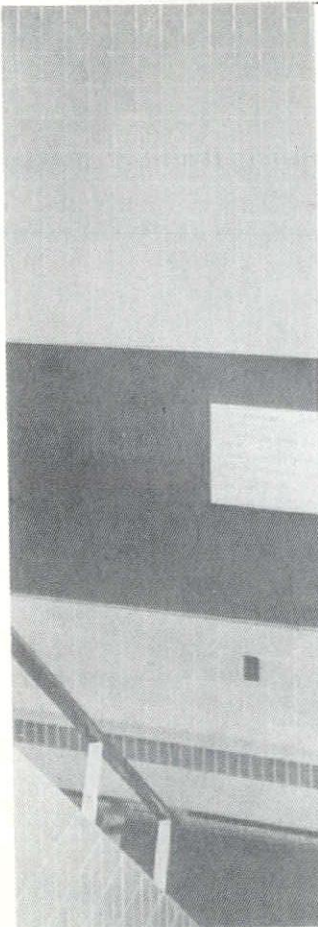
Despite its cultural importance to the Finns, however, the typical homestead sauna was not a pretentious building. Usually a rather small structure of simple rectangular shape, the sauna had two simple rooms, the dressing room and the steam room. The dressing room usually consisted of a few chairs or benches and wall-pegs on which to hang

(Continued on page 76)



Michael Karni, a native of St. Louis County, Minnesota, is the grandson of Finnish immigrants. He is completing his doctoral studies at the University of Minnesota, with special emphasis on Finnish-American culture.

The smoke-vent on back wall of Elias Wertanen's log savusauna in Markham, Minnesota. Photograph courtesy of Mesabi Daily News, Virginia, Minn.



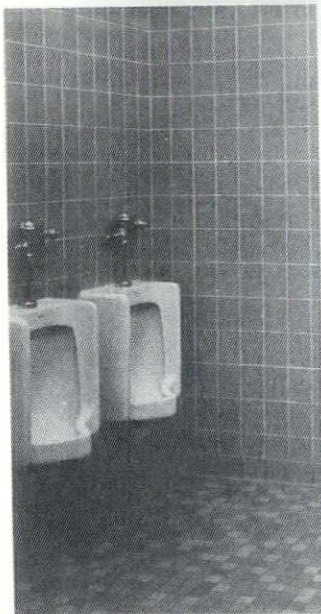
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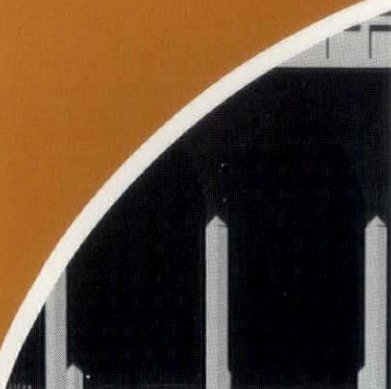
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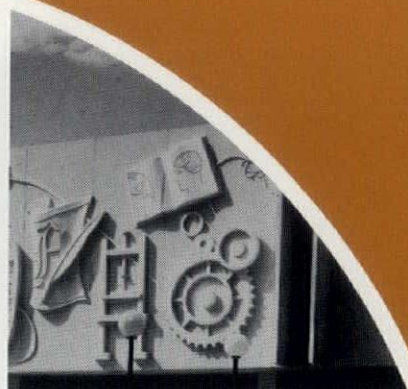
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Porticos for the New Republic

By Robert Levin

16

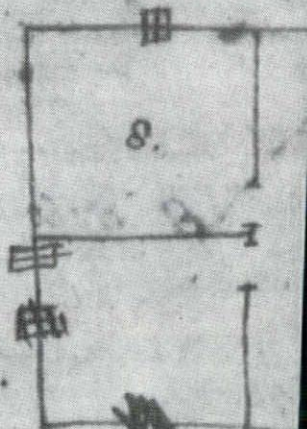
~~of these houses No. 1 & 2 of No.~~

~~Robert Fossitt Walker, Rising plan No. 2 this will~~

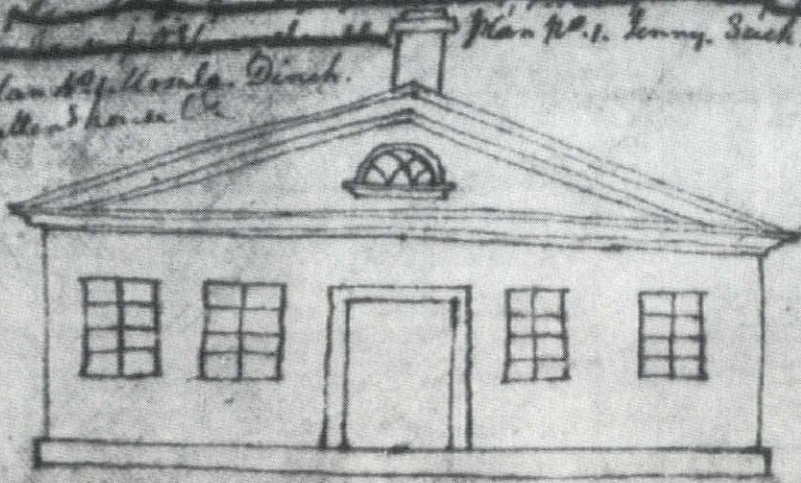
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~~for Betty Manning & family plan No. 1.~~

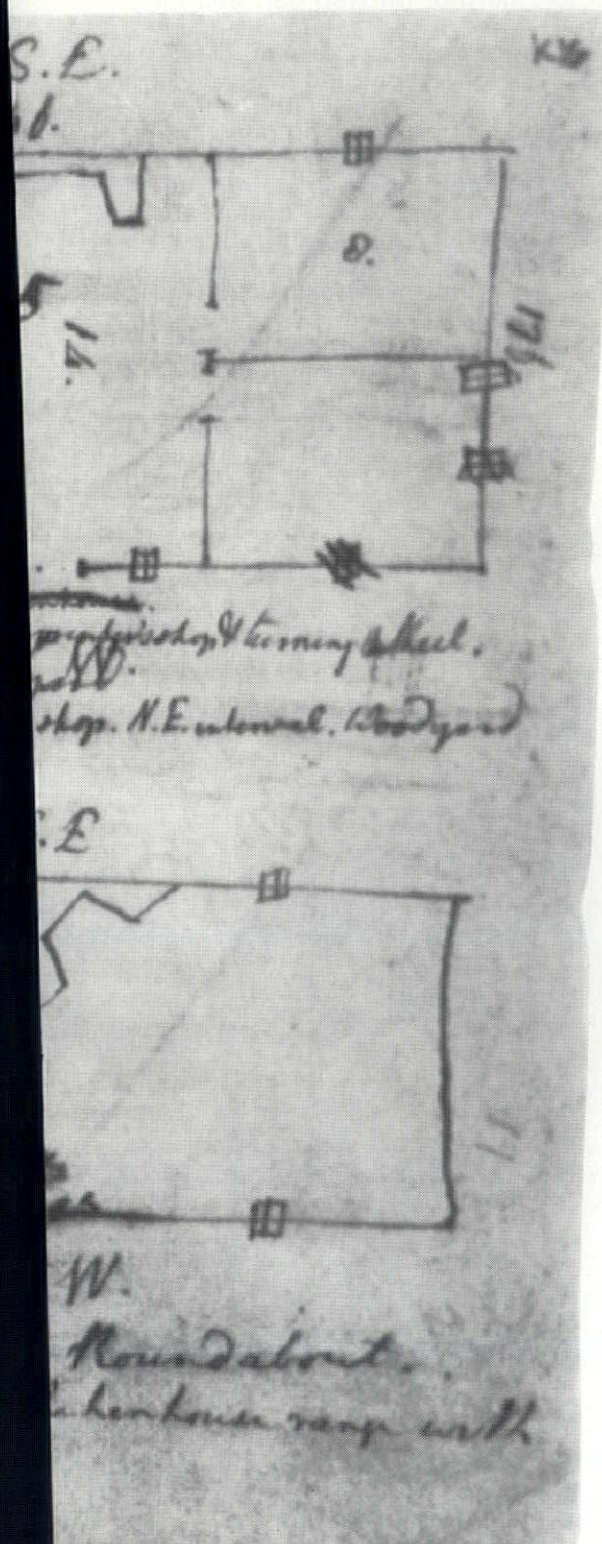
~~for the [unclear] plan No. 2.~~



- 4. S. Ward ranging with S.W. end of outchambers for hen house N. interval, hen yard, coops
- 5. ~~plan No. 1. Jenny, Sarah, Sallie.~~
- 6. ~~plan No. 1. Jenny, Sarah, Sallie.~~
- 7. ~~plan No. 1. Jenny, Sarah, Sallie.~~
- 8. ~~plan No. 1. Jenny, Sarah, Sallie.~~



The front of these houses to be 18 ft. below the upper end
making the N.E. end of the [unclear] (towards the S.W.)
The S.W. end of the outchamber, they will be [unclear] from center to



The architecture of the nineteenth century in the United States, the period when so much of this country was built, was dominated by classical themes. Domes, porticos, columns with facsimiles of the classical orders of ancient Greece and Rome still decorate the American scene from monumental government buildings to middle income subdivisions. One man largely responsible for establishing classical revivalism in the United States was Thomas Jefferson, whose reputation as statesman and philosopher has largely eclipsed recognition of his contributions to American architecture.

In an effort to bring Jefferson to prominence among architects in American history, the late Fiske Kimball, respected art historian and former director of the Philadelphia Museum of Art, has made Jefferson's architectural career the subject of comprehensive study. Kimball's essay, together with an impressive collection of Jefferson's drawings, has been published by De Capo Press in an elegant and expensive edition, priced for libraries that aspire to the quality of Jefferson's own collection. (*Thomas Jefferson, Architect*, By Fiske Kimball; De Capo Press, New York.)

To augment the portrait of Jefferson that scholars of the social sciences have left with us, Kimball presents an extensive and persuasive brief for the importance of Jefferson's work to our national architecture. Kimball's

Robert Levin is Curator of Architecture at the Minneapolis Institute of Arts.

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respect for Jefferson as the first true American architect focuses on Jefferson's vision of a proper American architecture, his method of self-education, his ability to realize his ideas in completed buildings and his highly rational process for formulating solutions to building problems.

With the exception of the imported work of Christopher Wren in Williamsburg and the efforts of "amateur" architect Peter Harrison in New England, architecture in the colonies was in the hands of the craftsmen of the building trades. These craftsmen worked mainly from guide books printed in England. The results were often a synthesis of local conditions, skills and build-

ing materials with the classical design motifs illustrated by the guide books. Kimball makes sharp distinction between the work of craftsmen, as architecture unworthy of symbolizing the burgeoning democracy, and Jefferson's creative, intellectualized approach to architecture as Art. While the distinction is helpful in demonstrating Jefferson's place in the history of American architecture, the all-too-easy denigration of everything non-Jefferson indicates Kimball's sometimes uncomfortable tendency to deify Jefferson.

In his significant work, Monticello, Jefferson shows the Palladian point of view with which he began his career as

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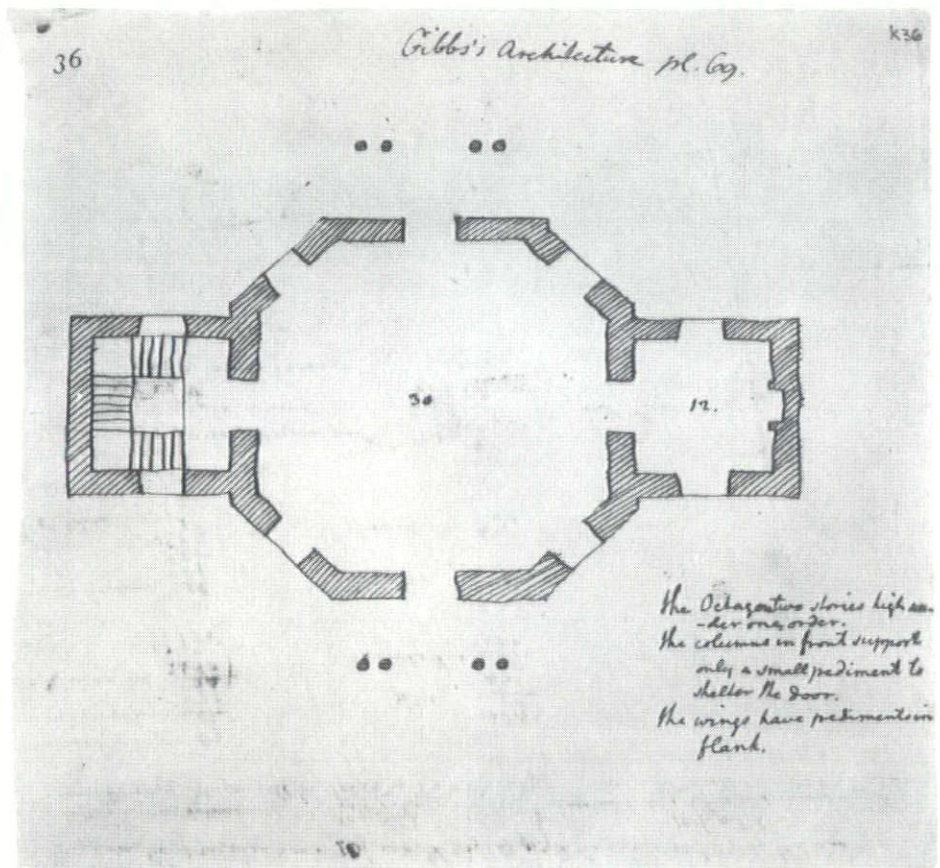
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architect. Palladio, the sixteenth century Italian who interpreted Roman architecture, led the way via English interpretators to the Georgian style that characterized much of the pre-Jeffersonian colonial building. Jefferson's evolving revivalism brought him to renounce as mannered the borrowed styles of Georgian and Federalist architecture. Jefferson sought to return, instead, to the purer forms of ancient Rome and Greece. The proposal for the State Capitol in Richmond, Virginia, has as its model the Maison Carrée, the Roman Temple in Mines, France. The Richmond Capitol is as exact a replica of the Maison Carrée as the demands for a functioning government building would allow, demands the purely sculptural Maison Carrée did not have to meet. In this regard the responsibility for originality with which Kimball burdens Jefferson is perhaps unfair. While Jefferson was clearly in the forefront of the American revival movement, it is odd to call original a movement that sought to precisely replicate the forms of a prior age.

The notion that Jefferson's purified revivalism was the proper vision for an increasingly powerful democracy leads the author to identify his subject as the "Father of our National Architecture." The label is appropriate insofar as the American architectural landscape is abundantly full of classical elements. However, Kimball is not aware of the irony of a "national architecture" copied directly from another time and place.

Jefferson's philosophy of architecture was an extension of his political and legal thinking. In architecture there were two authorities: Natural Law and, as a manifestation of the working of Natural Law, the architectural order of ancient democratic civi-

(Continued on page 87)

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(Continued from page 69)



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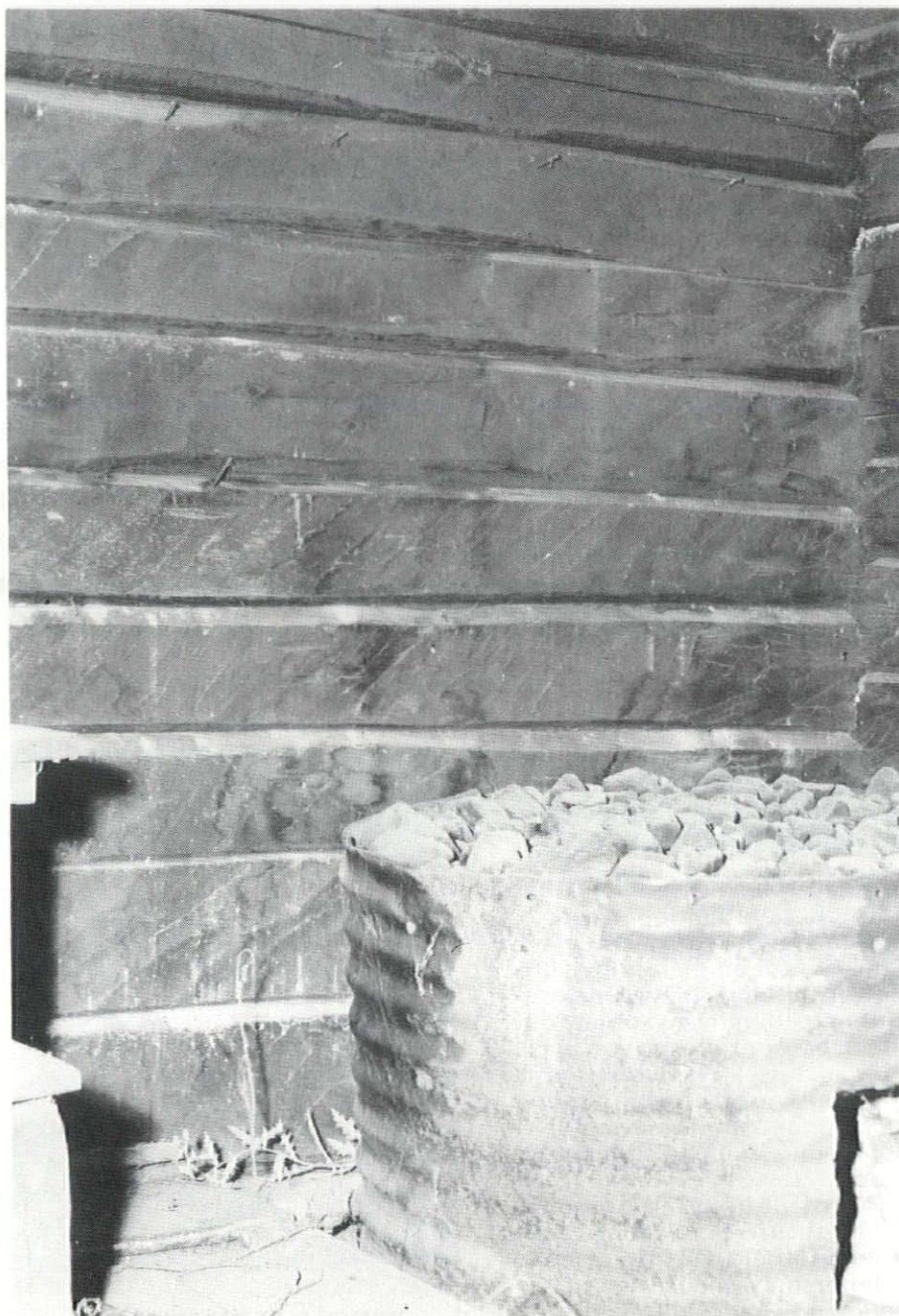
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Interior view of Elias Wertanen's savusauna showing kivas at right and portion of "steaming benches" at left. Note the fine ax work of log walls, walls which have been blackened from the circulating smoke of many fires. Photograph courtesy of Mesabi Daily News, Virginia, Minn.

clothing. The steam room contained a wood-burning stove (called a *kiuas*) fitted on the top with a crib in which were placed fist-sized rocks, a barrel-sized container for cold water, another for hot water (the latter usually connected in some way to exploit the heat of the stove) and three ascending tiers of benches (in the manner of bleachers) on which the bathers sat — the most hardy on the top bench where the heat was most intense.

Taking a sauna has been described by some as self-torture and by others as pagan ritual. While a Finn would undoubtedly disagree with the observation that sauna bathing is self-torture, he might agree that the process does indeed appear ritualistic.

The first step in the ritual is lighting the fire two to three hours before the sauna is to be used (usually once near mid-week and always on Saturday) and stoking it regularly until the temperature in the steam room reaches 175 degrees F. or higher. Bathers then enter and lounge until they become accustomed to the heat. At this point a dipperful of cold water is tossed on the rocks, which are now quite hot. The water evaporates instantaneously with a sizzling crack and creates an invisible cloud of extremely hot water vapor which first rises to the ceiling and then gradually permeates the room.

The sensation on the body of the hot water vapor can be stinging or even painful to the uninitiated. To the Finn, however, the sensation is the ultimate in pleasure. After two or three leisurely sessions in the steam room, accompanied by moments of brisk self-flagellation with switches of cedar or birch boughs (called *vihtaa*), Finnish bathers often take a roll in the snow or jump into a cold northern lake or river (through a hole chopped in the ice in winter) to



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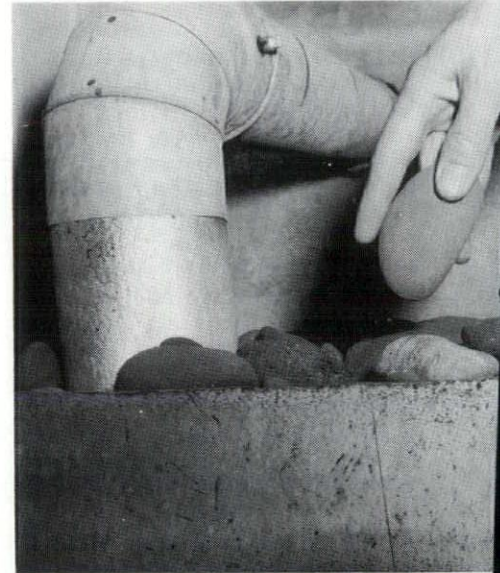
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"cool off." Such practices, of course, are optional. At any rate, after the steaming process and the cooling off process, the bather leisurely washes himself, completing the sauna ritual.

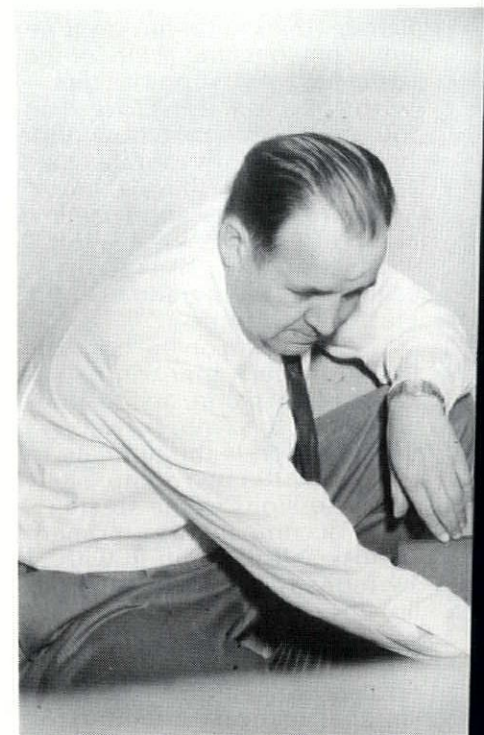
During the earliest years of Finnish homesteading in northern Minnesota iron sauna stoves were not always easy to obtain. In many cases, therefore, homesteaders were forced to employ a more ancient method of heating their steam rooms. They reverted to what is called a *savusauna* (literally "smoke sauna"), a type of sauna which had all but disappeared in Finland by the end of the 19th century. Instead of an iron stove as the heating unit, they built a crude fireplace or, more accurately, a fire pit covered by stones held together by mortar. Instead of a chimney a small vent-hole cut into the ceiling or wall of the steam room was enough to allow the smoke to escape.

Early Finnish immigrants heated the *savusauna* by building a roaring fire in the pit and tending it for several hours. When the rocks in the pit were hot enough, the fire was allowed to go out. Once the smoke had escaped through the smoke-vent, the *savusauna* was ready for use. From this point on the steaming and bathing procedure was the same as previously described. If a *savusauna* were properly heated the rocks in the fire-pit remained hot enough to produce good steam (or *löyly*) for several hours.

Savusaunas in time gave way to the more efficient iron-stove method of heating but an occasional *savusauna* can still be found in northern Minnesota. Recognizing the uniqueness of the *savusauna* as a cultural and architectural phenomenon, the Minnesota Historical Society is at present surveying the possibility of preserving what is believed to be the best surviving example of one — the Elias Wertanen *savu-*



Two views of a home made kiuas or sauna stove. Steam (or *löyly*) is produced by pouring small amounts of cold water on the rocks when they are extremely hot. Photographs courtesy of Immigrant Archives, University of Minnesota Libraries.



NORTHWEST ARCHITECT



A commercially manufactured oil-burning kiuas. Photograph courtesy of Immigrant Archives, University of Minnesota Libraries.

sauna in Markham, Minnesota.

When saunas first began to appear in northern Minnesota near the end of the last century, native Americans were puzzled by what seemed to them from a distance to be rather strange nocturnal rites among the Finnish newcomers. There are documented instances of non-Finnish farmers who were neighbors of Finnish families complaining to civil and religious authorities that the Finns were certainly worshipping pagan gods in their strange little log temples for they could be seen from time to time cavorting naked in the moonlight in what seemed to be ritualistic dances.

Why the Finns were incensed by these accusations can readily be understood when one considers the importance of the sauna in Finnish life. Chief among the virtues that the Finns attribute to the sauna is its benefit to health. In fact, as attested in the folk epic *Kalevala*, the ancient Finns believed the vapors of the sauna were magic curatives for many ills. The great hero Vainamoinen, for example, performs the following ritual to free the People of the North from disease:

"Vainamoinen heats the bath-room, Heats the blocks of healing sandstone, With the magic wood of northland, Gathered by the sacred river; Water brings he in covered buckets From the cataract and whirlpool; Brooms he brings enwrapped in ermine, Well the bath the healer cleanses, Softens well the brooms of birchwood; Then a honey-heat he wakens Fills the room with healing vapors, From the virtue of the pebbles Glowing in the heat of magic, Thus he speaks in supplication: 'Come, O Ukko, to my rescue, God of mercy, lend thy presence Give these vapor baths new virtues, Grant to them the powers of healing . . .'"

(Continued on page 92)

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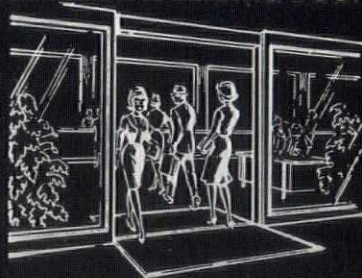
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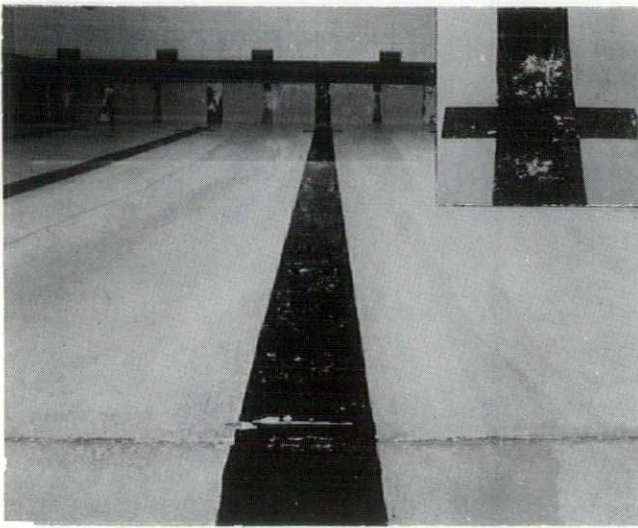
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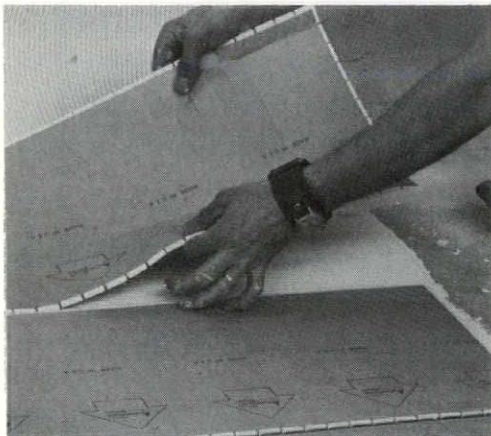
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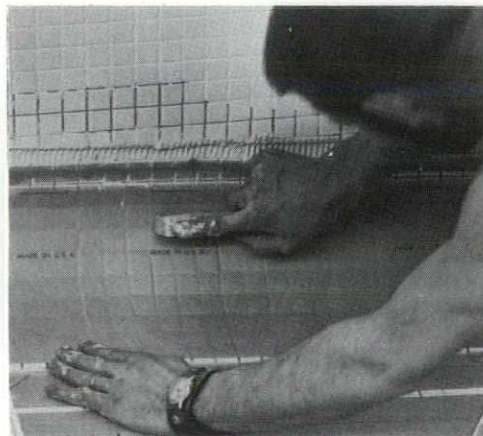
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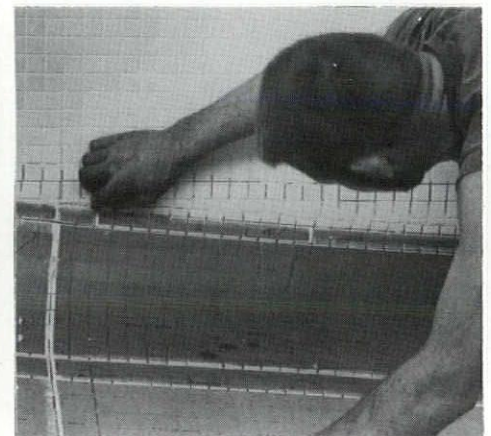
Before — pool surface is cracking and peeling (see inset). Pool needs daily cleaning and filtering system maintenance once a week.



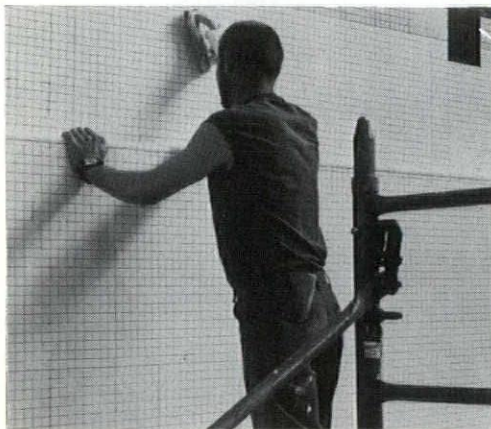
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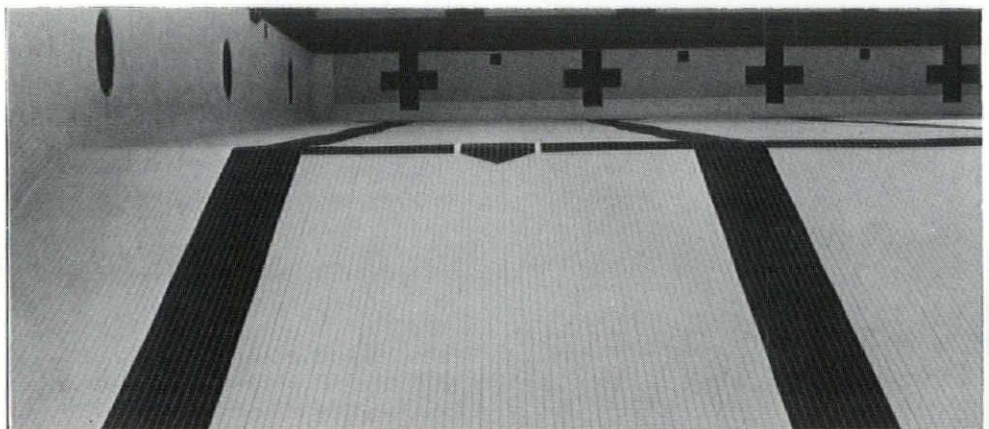
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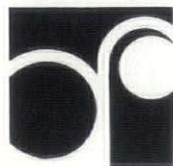
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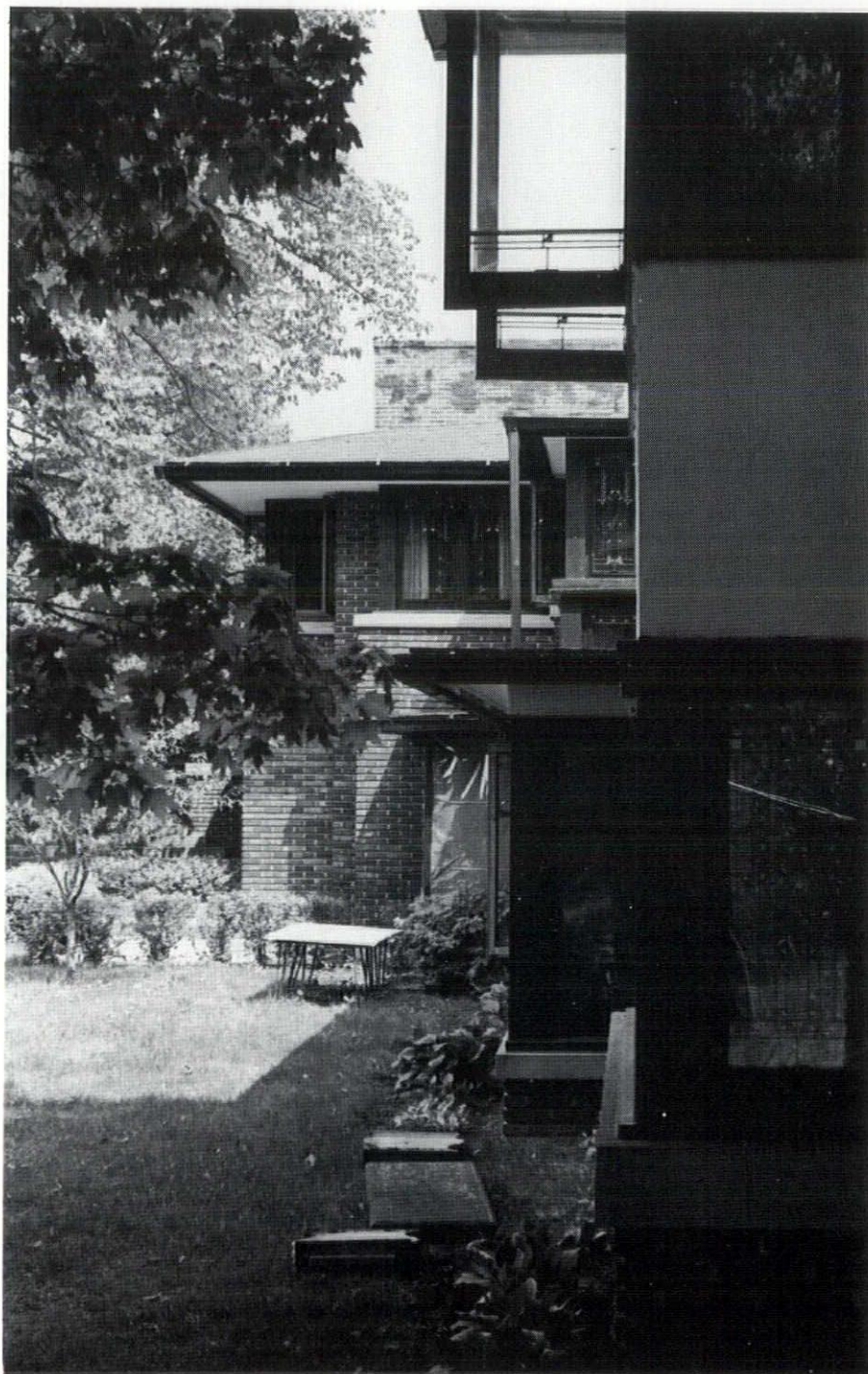
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A Loss of Consequence

By Tom Martinson

Frank Lloyd Wright's majestic Little-Stevenson House is gone.

The dismantling that began last May was completed by July 31 and the last van-load of windows, trim and furniture left for New York on August 2. During the rest of that week all remaining salvageable items were removed, leaving the shell for demolition during the week of August 7.

Predictably, many anguished cries were heard — after the fact — with particularly strong criticism of the Stevensons' decision and the perceived lack of response from the Minneapolis business community. In fact, neither should be subject to criticism so long as preservation of significant architecture is undertaken on the ad-hoc, emergency basis that is the rule even in the east, where the press took Minneapolis to task for the loss.

The Stevensons had been attempting to sell the house for a number of years as it needed substantial renovation, was difficult to maintain and was being heavily taxed. After it appeared no buyer was forthcoming the family attempted to obtain a permit to build another home on the six-acre site. Unfortunately, the Village of Deephaven was not willing to allow this concession and granted a permit on the condition that the porch be removed this spring and the remainder of the house be demolished within two years if a buyer could not be found.

At this time the MSA Historic Resources Committee became aware of the state of the house and actively began to explore ways of removing the house to another, amenable site and to

Tom Martinson is Principal Planner, Minneapolis Department of Planning & Development, and member of the MSA Historic Resources Committee.

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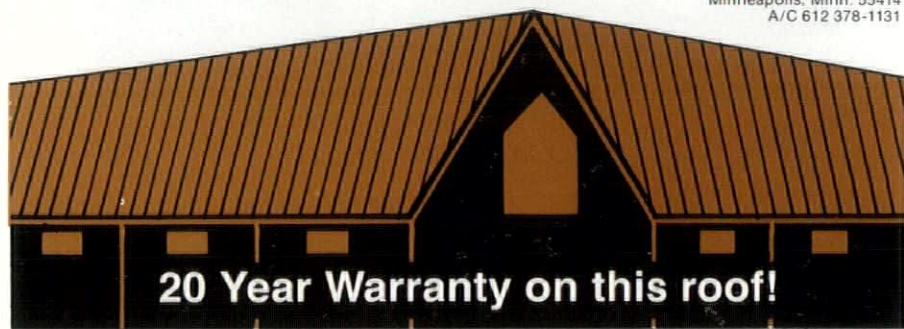
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raise funds for such a purpose. While this study was being undertaken the Metropolitan Museum of New York also became aware of the availability of the structure and was able to purchase it from the Stevensons through internal funding.

The imminent removal of the interiors to New York was publicly announced in May and work began immediately after.

The loss of architecture of this importance suggests that good intentions and last ditch efforts cannot guarantee success where economic and political "realities" dictate otherwise. It's becoming apparent that only a broadly based, well funded regional organization can save widely scattered threatened sites throughout the Upper Midwest and elsewhere.

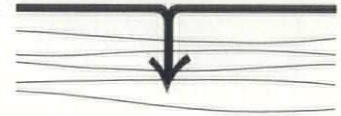
To this end the Minnesota Society of Architects is currently studying a proposal to create a multi-purpose "Northwest Architectural Foundation" to serve as a clearing house in coordinating public and private efforts in architectural education, preservation and research. Whatever the result, it's clear that leadership is needed; perhaps it's about time we provide it. ■



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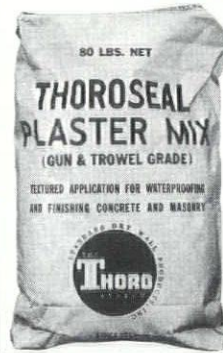
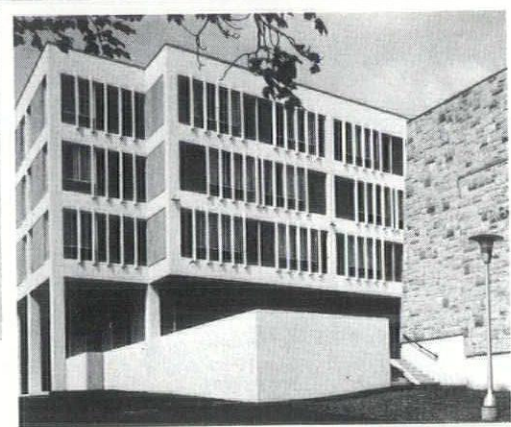
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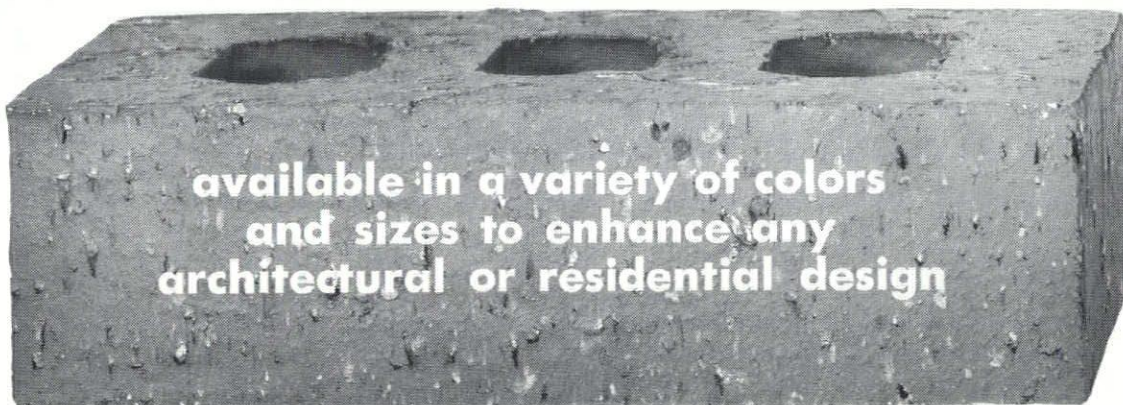
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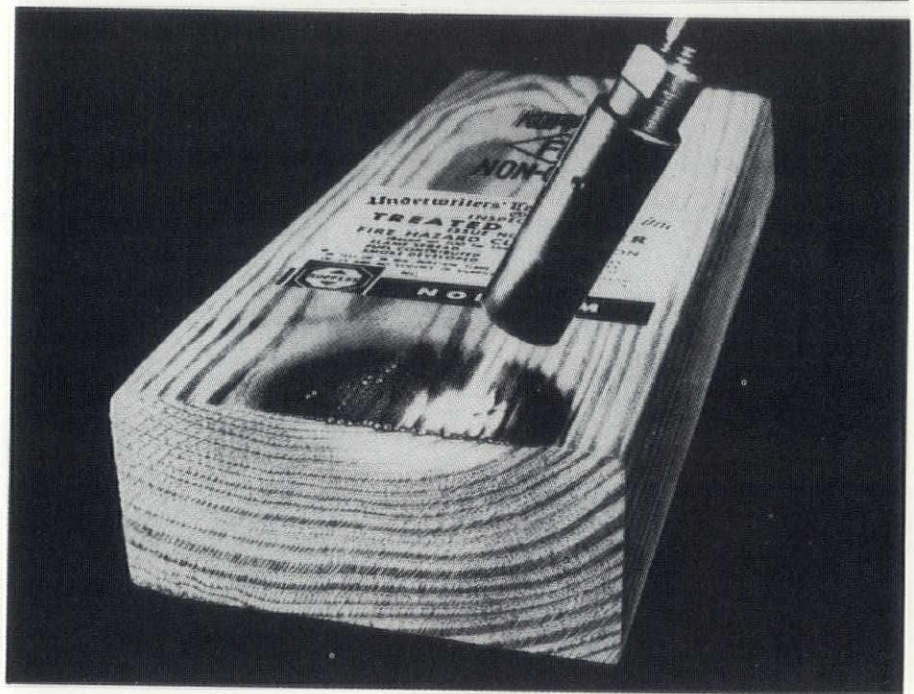
Porticos for the New Republic

(Continued from page 75)

lizations. In the spirit of the Age of Reason, Jefferson believed that Nature held an external, orderly reality which could be discovered through logical rational processes. Balance and resolution, the accomplishments of great classical architecture, were ideals. One curious consequence of Jefferson's faith in the order of Natural Law was his proclivity to do drawings in ink rather than pencil. Kimball tells us that Jefferson did not begin to draw until elaborate calculations had been made. With his vision of a calculable architecture which approached the order inherent in nature, architectural solutions were achieved mathematically rather than graphically.

The architecture of ancient Rome as represented, for example, by the Pantheon met Jefferson's criteria for an architecture symbolic of Natural Law. The New Republic, Jefferson believed, had legal and philosophical roots in ancient Rome and the proper architecture should be taken directly from the mother culture. "While the Northern Mechanics were drawing their ideas from sources like the *British Carpenter* and the *Builder's Jewel*, Jefferson had been drinking nearer the fountain head," Kimball states. Whether the true national architecture was being forged by builders or by Jefferson's erudite aspirations for classical purity in the New Republic is a matter of perspective. Jefferson's lead at the Richmond capitol and his subsequent achievement in designing the University of Virginia in the classical mode set the style for government and other monumental buildings for well over a century. Ultimately the builders of the nineteenth century and since have been sufficiently influenced by Jefferson's classical models to incorporate the elements of revivalism into all manner of humbler buildings.

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Jefferson's contribution to American architecture is the extent to which Jefferson's career defies what were to become the precepts of architectural professionalism. Jefferson practiced architecture as an avocation. The significance of Jefferson's relationship to the practice of architecture is not that he was not a serious architect, but rather that he was not just an architect.

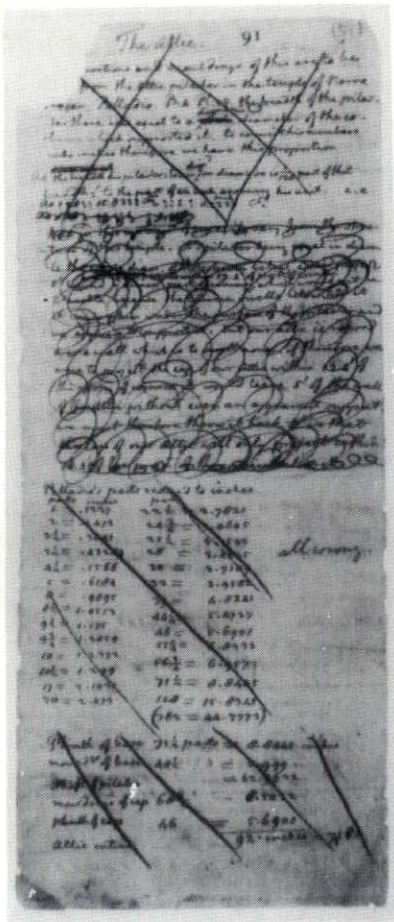
Kimball traces Jefferson's emerging interest in architecture from the conception of Monticello around 1769. An extremely well-read man, Jefferson began to collect architectural works. The primary authors of the early years were Palladio, Gibbs and Morris. Without formal architectural training himself, Jefferson advocated bringing architectural education into the fine arts, diverging from the prevailing practice of locating architecture within engineering and the building trades. Jefferson's reading, his extensive travels, his discussions with architects beginning to arise on the national scene — Bulfinch, La Trobe, William Thornton, L'Enfant of France — and his continuing involvement in the fabric of public life led him to develop his vision and technique.

As a statesman Jefferson had unusual opportunity to influence the public building of the new nation. While serving as governor of Virginia, for example, he was appointed head of the Directors of Public Buildings, a position from which he directly influenced the practice of architecture in the state. The years as secretary of state and president brought involvement in major public building projects such as the plan for Washington, D.C., and design of the national capitol. While architects like Thornton, Hallet and La Trobe were given projects for components of the capitol project, Jefferson exerted significant influence on the design process.

Kimball brings to us the much

NORTHWEST ARCHITECT

needed discussion of Jefferson as architect. In addition to the important essay on Jefferson's contributions to architecture, the volume includes extensive notes on Jefferson's drawing technique, material and tools. The work is carefully documented and details the author's collecting process. The treasure, however, is the beautifully reproduced collection of Jefferson's drawings. The book is, indeed, a tribute to Kimball's homage for Jefferson. Jefferson's hope, says Kimball, is that "the portico was to be the frontpiece to all Virginia." As Kimball makes us recognize, Jefferson's influence as architect reached far beyond. ■



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Saint Paul's Old Federal Courts Building

(Continued from page 63)

bound its site but this makes it all the more attractive.

What went into the building when it was new was well done and the materials have lasted well. Marble is a dominant material (some of which has been painted over during the many years of its varied uses) but rich woods are found throughout and their 70-plus years of being there have deepened their tones. Carving is lavish in many areas of the rooms and corridors. There are even many fireplaces throughout, long unused but full of potential for the new designers. When you become more familiar with the building its possibilities fan out and become almost overwhelming to the imagination.

Vintage cast iron is common throughout the building and offers accents for planning decoration. Then there are the areas in what you might call the garret of the structure — there are skylights — there are unique areas like the three-story inner court — there are the fascinating old style elevators — the list of possible special use remnants from that earlier day is long.

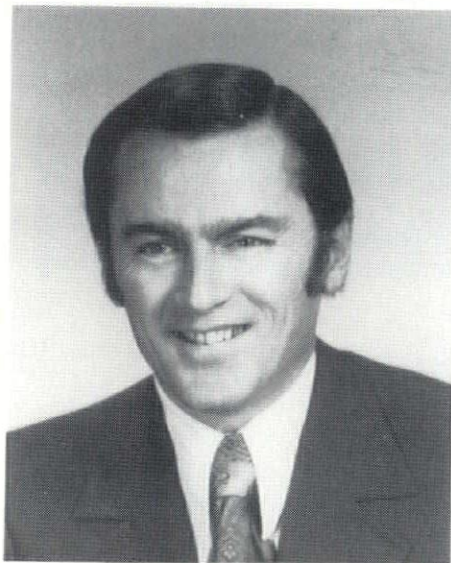
Everyone now regrets the stupidity which permitted the destruction of the old Metropolitan Building in Minneapolis' Gateway renewal area. However, since then the Louis Sullivan Bank in Owatonna, the Purcell and Elmslie Bank in Winona, the Duluth Central High School, the Duluth railroad station and the Winona County Courthouse have been saved after long and exasperating struggles. The Saint Paul Chapter, AIA, and the Minnesota Society of Architects can share some measure of credit for their roles in these struggles in behalf of the public interest. The Old Federal Courts Building is one more success for the community. ■



Photo by Georgia R. DeCoster

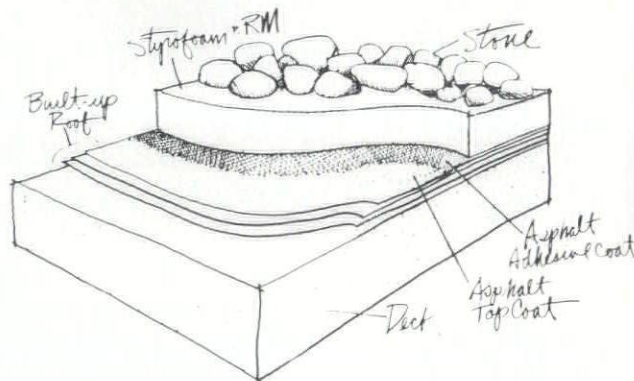
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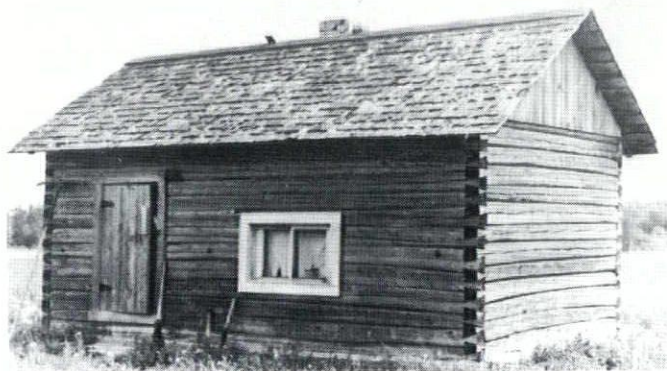
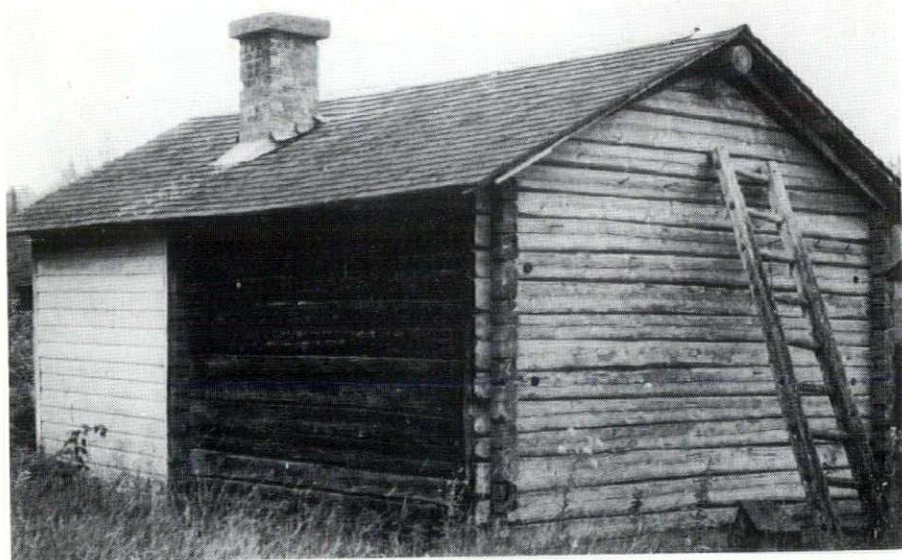
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Honey-heat and Healing Vapors

(Continued from page 79)



Exterior views of three saunas in St. Louis County, Minn. Note that the one at upper left was originally a one-room

sauna. The homesteader added a dressing room when he was able to obtain dimension lumber.

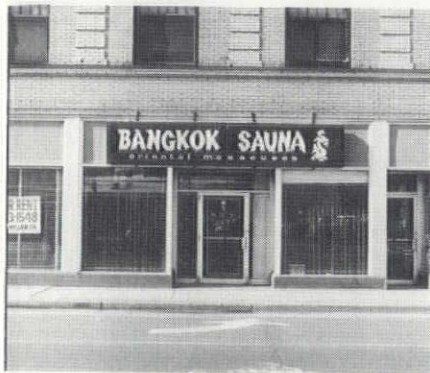
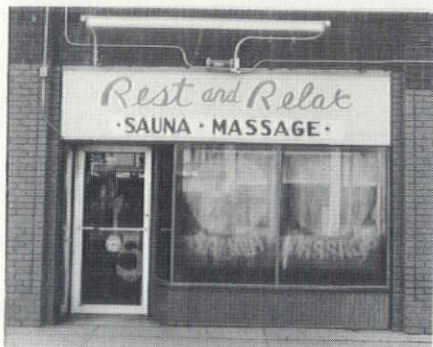
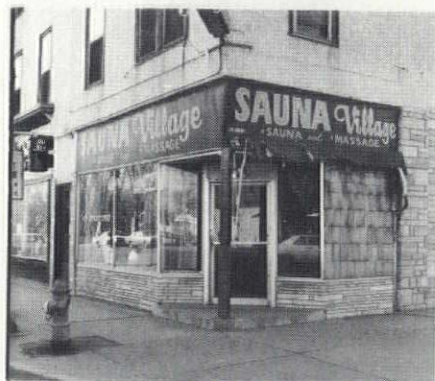
While the Finnish homesteader perhaps did not prepare his Saturday night bath as reverently as did Vainamoinen, he certainly had reason to think that the sauna was the well spring of life and health and the center of his family's social process. Babies were delivered in the sauna. Fathers revealed to their sons the facts of life while steaming on the top shelf. Mothers taught their daughters. The ill went to the sauna to cure themselves and incurably ill occasionally went there to die. It was in the sauna that the ancient "bloodletter" (or *kuppari*) plied her magic on the ill by drawing their blood through calves' horns. (A few *kupparis* were still practicing in northern Minnesota until quite recently.) Faith in the health giving powers of the steam is indicated by a favorite Finnish proverb which wryly observes that if a drink of liquor and a sauna will not cure an ailment, it is a fatal one ("*Jollei sauna ja viina auta, tauti on kuolemaks*").

On the social level Finnish families entertained guests by taking them to the sauna and treating them afterwards to strong coffee and rich pastries. Enemies were placated there, too, for all animosity melts in heat, the steam and the brisk flagellation with a switch of sweet-smelling cedar boughs. The calming effects of a sauna on a troubled mind are perhaps best summed up in a Finnish folk couplet: "*Kun soivat kiuksaan mustat urut/Unohtaa arjen surut*" ("When the black organ of the kiuas peals, all the sorrows of the day are forgotten").

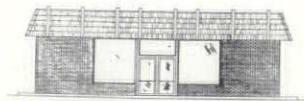
Indeed, the sauna to the Finns is much more than merely a place in which to bathe; it is an essential part of their folk heritage. Thus, to have a sauna as one of the first buildings on a new farmstead was to provide a link with the past — the security of familiar cultural practices. ■

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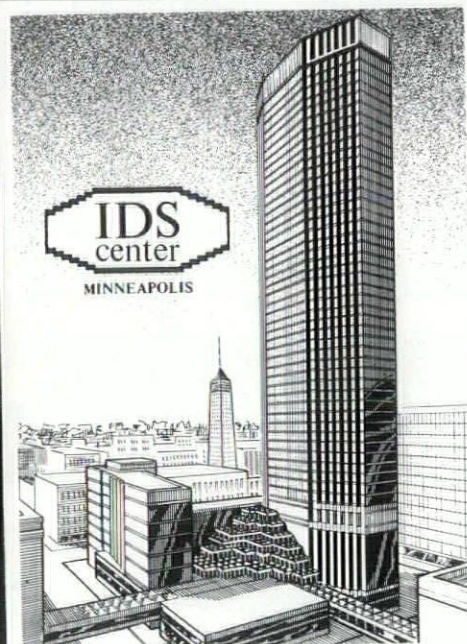
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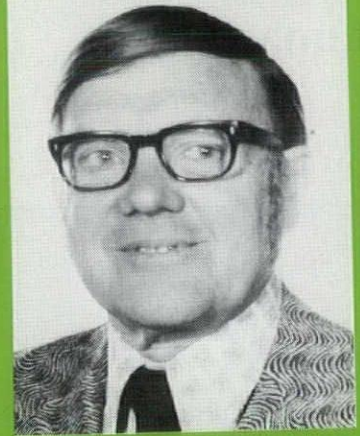


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Johnson's beliefs in "getting the information across" led him to teach business administration at the University of Minnesota and to work with a Minneapolis high school on sales and marketing in practical on-the-job training programs.

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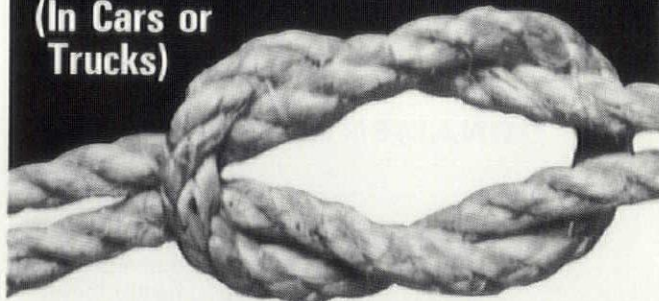
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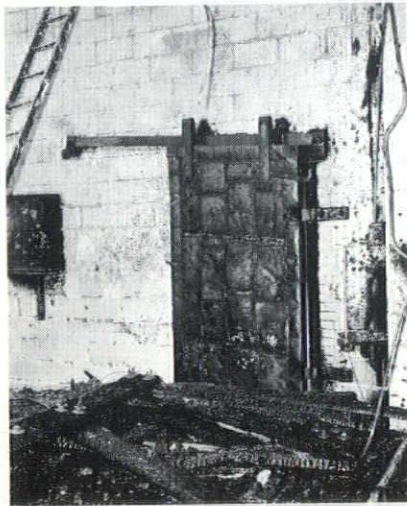
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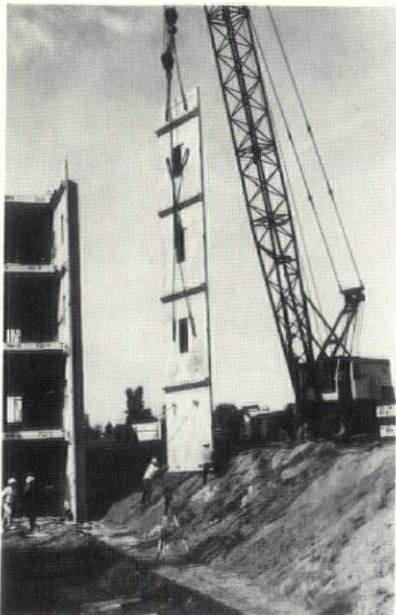
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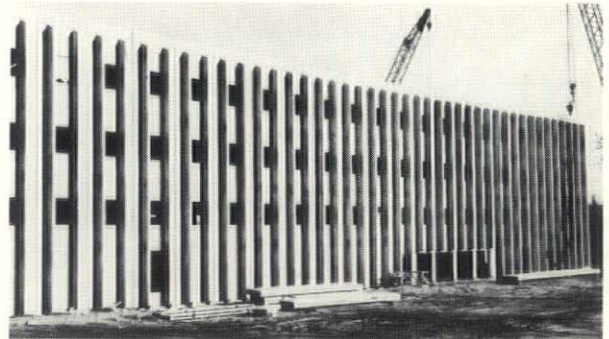


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