

NORTHWEST ARCHITECT

Published By Minnesota Association of Architects



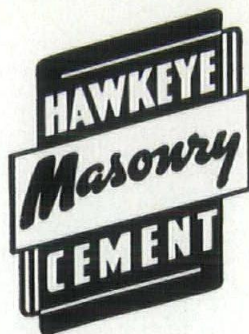
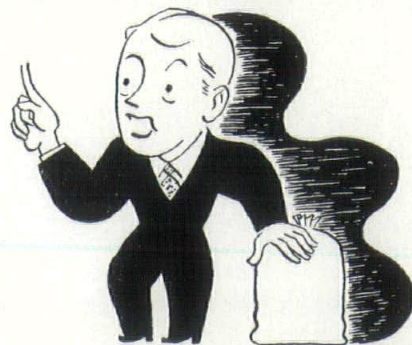
Capitol Building, Washington, D. C.

Volume V

JUNE, 1941

Number 5

SPEAKING OF SPECIFICATIONS, are you familiar with the U. S. Government Specifications SS-C-181b for masonry cements? The Type I specification is not so difficult to meet; but the Type II specification—which covers masonry for general use—is the most demanding on record. The best recommendation we can offer for Hawkeye



Masonry Cement is that it meets the Type II specification. This superior product is consistent with the policies of an organization which, for more than thirty years, has established a record of dependable performance with Hawkeye Portland Cement.

Hawkeye

**PORTLAND CEMENT CO.
DES MOINES, IOWA**

Defense Effort Implications in Construction Industry

Local and national actions recently taken contain definite implications for the construction industry in Minnesota.

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| <p>(1) Resolutions adopted by the Board of Directors of this association offering coöperation to the state defense council and the Federal defense savings program.</p> <p>(2) Recommendations to the state Commissioner of Highways as to use of priorities on construction equipment</p> | <p>offered by a joint committee of equipment distributors and the AGC highway contractors' division.</p> <p>(3) Recommendations of the United States Housing Authority as to the eliminating and substituting of defense materials.</p> |
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SKILL



RESPONSIBILITY

INTEGRITY

Northwest Architect

Volume 5

Number 5

JUNE

1941

Editorial Comment

THE NATIONAL MUSIC CAMP at Interlochen, Michigan, has been a big factor in making good music popular and profitable. People drive hundreds of miles to enjoy its product. They approve this very practical business of music.

Such methods cannot be exactly paralleled in a profession like architecture because each different work to be done in the world has its own requirements and arena. But if someone would invent some sort of a National Architectural Camp, get us a story in full color in the *Saturday Evening Post*, and provide us with a growing audience who would travel miles and pay admission to have our stuff—*wouldn't that be something!*



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Mr. Purcell left Minneapolis for Philadelphia in 1917 and moved to Portland, Oregon, in 1920. But he retained an active architectural office in Minneapolis until 1930. Indeed, his heart still has practical ties in Minneapolis, for a new dwelling, now under construction near Hopkins, is from his hand, working in association with Mr. Frederick A. Strauel, who has been a contributing factor in the work of Mr. Purcell and Mr. George G. Elmslie since 1914. Mr. Purcell has many warm personal friends in Minnesota, some of whom he has not seen since 1928. To these he wishes to send hearty greetings and offers the above kodak picture as evidence that his successful war against t.b. has done no more damage than a few dents in the fenders.

CARSON'S
AT
"MARYHILL"

Thirty-eight Years Ago!

THE CONSTRUCTIVIST who does not express his work in a living art-form, but regards only cost and material, speaks to all mankind without sympathy for them; on the other hand the architect's point of view remains incomprehensible to everyone, when in creating his art-form he does not let it arise from construction. Both are in great error. The art-form must be always develop from the construction where it lies perfect but concealed. The fundamental conception of the architectural works of our time must change; and we can comfort ourselves with the assurance that the only foundation for our future architectural creations is to be secured solely through an intuitive understanding of modern life as it is.

It is impossible for art to go on in the broadly trampled out and worn roadway of the "copy." No! With righteous purpose art must work out for itself a conception of beauty fit to survive in this scientifically critical age where the force and weight of reason and logic are given full value. Through the impulse of modern architecture, "Tradition" has regained its true value, casting off its fictitious value; archeology has settled down to be a scientific landmark of art only, which we hope it will permanently remain.—*Otto Wagner, 1902, Wagner-Schule, Vienna. (The man who initiated contemporary organic architecture in Europe, 1898.)*

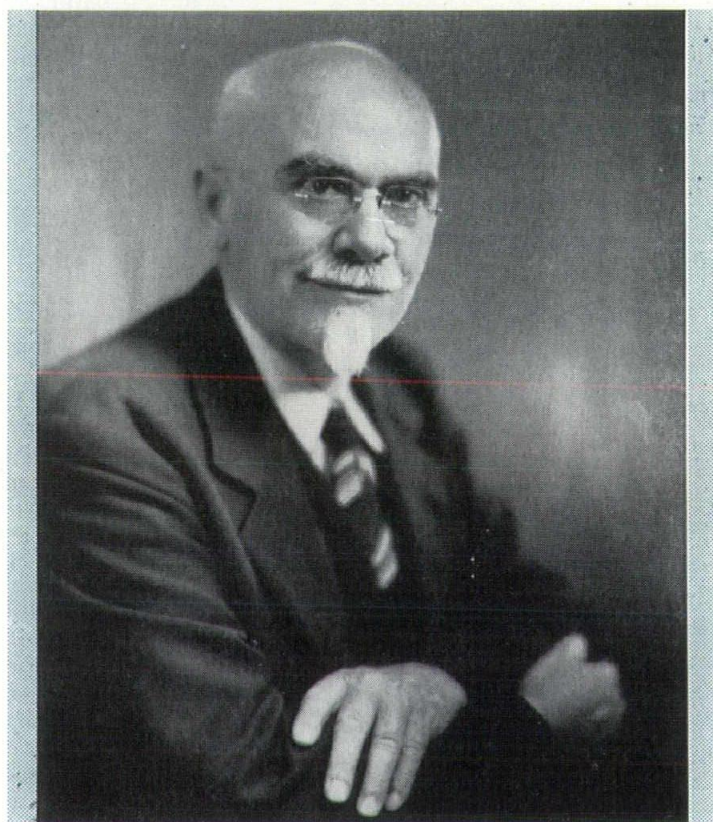
And . . . They Used to Make Fun of Anoka!

by William Gray Purcell

In the little City of Beaune, French architects have erected a monument to Gaspard Monge (1746-1818), "the father of working drawings," for he it was who invented Descriptive Geometry.

Elsewhere in Europe is a statue of the man who introduced potatoes, and in America a bronze tribute to the dear old colored scientist, Dr. Carver, who told the world all about peanuts.

It is perhaps time that the Architects and Housewives of America join with Anoka in some suitable acknowledgment of its first citizen—the man who invented the kitchenette.



Thaddeus Philander Giddings

THE IDEA of developing a scientific kitchen for the American Housewife received its first impulse along about 1897 from that grand character and Universal Genius, Thaddeus Philander Woodbury Giddings, of Anoka, Minnesota.

Giddings, at that time, was Supervisor of Music in the Oak Park, Illinois, public schools, and as a result of his imaginative work and persuasive methods the Oak Park High School was one of the first educational institutions in U.S.A. (music schools excepted, of course) in which credits were granted for work in music—vocal or instrumental—with practice receiving credits as laboratory work.

One day in 1896, "Thad" saw his old mother baking a batch of cookies in their big Anoka farm kitchen and

was appalled at the amount of travel on foot required to do the job. Next time she did it, he platted her trail on a paper plan, and then scaled off the distance she had walked. It was a full mile for just this small item in the day's work.

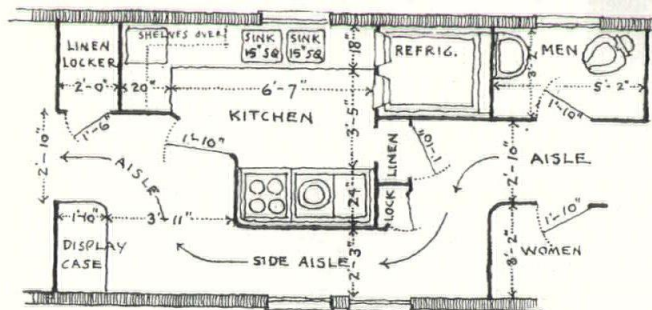
The First Kitchenette

Too much, said he, and spent the summer in building a 6'x9' food-making laboratory and two other rooms within the former kitchen area. His new kitchen was, of course, along the lines of a ship's galley or a dining car kitchen, from which the idea was doubtless born. It incorporated a large number of ingenious and amusing labor-saving gadgets. It was skylighted to save wall area for cupboard space, and I recall a revolving

piano stool in the center, from which his mother could reach almost everything. The result was a success, for Thad, who liked to cook and was famous in Oak Park as a candy maker, knew what was required for every practical move in preparing a meal.

His mother must have been a very modern type of lady, as she approved of the new kitchen in an era when the adult female was dead set against every attempt by man to lighten her work or improve her domestic manufacturing plant. An advertising man told me that the sales resistance of women to gas for cooking, electric irons, washing machines and so on, was unbelievable. These things had to be literally forced on them with costly high pressure campaigns. I can recall very well all the talk against such articles which were referred to as "new fangled."

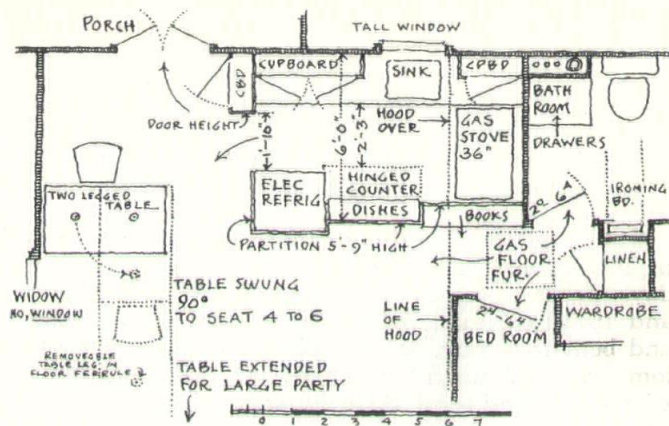
Even as late as 1923, in a large and expensively equipped dwelling which I built in Portland, Oregon, I was not allowed to install an electric cooking range without putting the owner's old wood-burning range "which she'd always used" along side of it. She really suffered under the ridicule of her family and friends over this resistance, but she stuck to her idea. She told me confidentially the next year, however, that after the first two weeks she never lighted the old stove again.



Kitchen in latest streamline Dinette Railway Car by Edward G. Budd Manufacturing Co. For the architect the interest lies in the relative scale. Door widths, aisle space, usable areas are all much more compact than in any dwelling, but people who use trains seem unaware of any crowding.

Overworked Women Approve

So many came to see Giddings' famous kitchenette that he made a complete set of plans and details for which there was so much demand that he began advertising the plans for \$10.00 in *Everybody's Magazine*. He got orders from all over the U.S.A., and in a few months the testimonial letters began to pour in from grateful housewives. Most amusing was this very

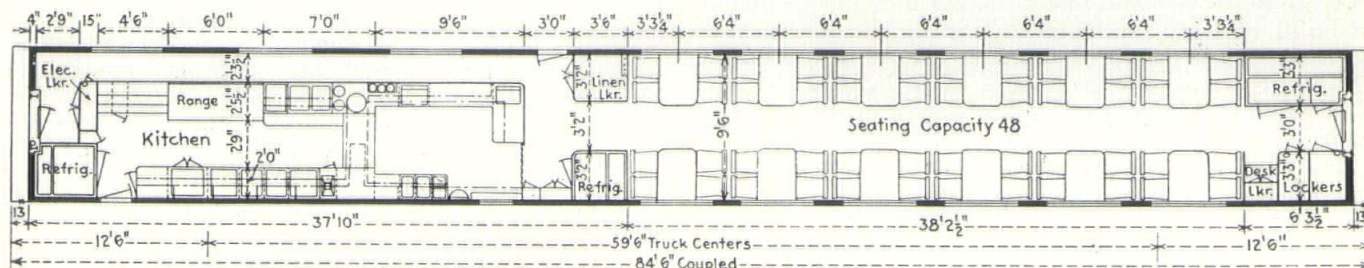


Railway Dining Car dimensions applied to a dwelling. This is the kitchenette of a week-end foothill cottage. The raftered ceiling is high peaked but the tiny kitchen is not a separate room. The changing partition pattern is just above eye height. It is more like a piece of built-in furniture. It hides the cooking operations without seeming to do so. What shows from the room above the refrigerator counters and shelves is decorative in emphasis—not utilitarian. The very large, very long, low hood over cooking range with electric fan, vent takes out every odor. The kitchenette area is floored with $\frac{5}{8}$ sponge rubber. In use now for eight years by a long and varied procession of vacationing housewives, some of whom lived there as a home for a year or more, it has had enthusiastic praise. I have absolutely never designed a house in which everybody seemed to have so much real fun, and I think the emotional simplification of the housekeeping is a large factor. It's the "why-there's-nothing-to-it" sense of things—sort of a "quarter as much kitchen—quarter as much work" subconscious logic. As a matter of feeling there doesn't seem to be any kitchen at all and yet it is all there and no toy. I have already shown you the studio and garage of this vacation place under "More Doors," but the whole project is such a new and yet thoroughly tested study in how to keep happy that in a later number I expect to tell you more about Life in a Candid Cottage.

first fanmail, and there is no doubt that his Anoka kitchenette represents one of the very beginnings of scientific domestic engineering. As a budding architect, I talked with Thad about this, and was all fired for reform, but it was ten years before I had a chance to put my views into practice, and even in 1908 model kitchen plans were only just beginning to appear in the women's magazines.

Giddings a Universal Teacher

But Giddings' world-moving kitchen was only a small characteristic incident in his life. This remarkable pioneer in education is certainly one of America's most useful and interesting citizens, and no small part of his success is due to the element of humor which he included in everything he did. He was one of the



Most recent Dining Car Design by Pullman Manufacturing Co. Note area relation between kitchen and pantry. Compare with cafes "ashore" the total work area and equipment needed to serve 48 persons at one time. A complete restaurant in 750 square feet. Dimensions should be useful to architects.

delights of my youth. I first became really acquainted with him when started to make myself a canvas boat, and after weeks of struggle had gotten no further than the keel and three or four ribs. One Monday morning, on the way to high school, I walked with Giddings, who was our Supervisor of Music, and told him about my boat. He laughed heartily and said, "Suppose we make one and go canoeing next Saturday?" It sounded unbelievable.

That afternoon he dropped by the grocery store and picked up half a dozen wooden cheese boxes of the day. These were wooden drums about 20" in diameter and 10" deep, made of a sheet of split wood, steamed and bent to a ring. That night he removed their bottoms, sawed through the ring, opened out the curly peels of tough wood, and these he screwed in a row to a keel strip. They were readily bent to a canoe shape, with their scattering top edges bound in place between a pair of gunwales either side. The next night he tacked on the canvas and gave all a preliminary coat of paint. Thursday night the boat had its final coat of paint and two paddles were whittled out. Early Saturday morning we started off with our canoe to the Des Plaines River and had a glorious day camping out. That night we parked the canoe under a pile of brush, and went again on subsequent Saturdays.



Thad on the Des Plaines in one of the home-made canvas canoes.

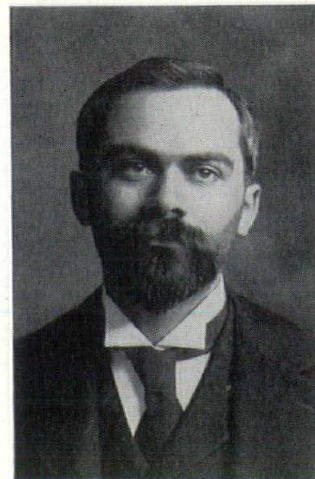
All Play and No Work

This little episode illustrates so clearly the character of the man. Nothing was hard to do. Everything he did was good fun, and at the same time it had a certain deep philosophy of life and its meaning. He provided self-starters for all the different things that people young and old longed to do. Thus, through objective action they found emotional release and resulting satisfaction. The modern disintegrations resulting from joy riding, movies, commercialized competitive athletics, were not a problem in those days, but as they began to appear, Giddings was among the first to find the first answers to these destroyers and today is using the same technique to build real joy for more boys and girls. There must be literally one hundred thousand young people in the United States who are better and happier because Thaddeus Giddings lived and still lives in the world of youth.

He was ordinarily called a "queer genius," and yet if we consider the recreations and diversions from routine that people finally come to agree are worth doing, we see that he was simply more sensible, more imaginative and freer in spirit than those whose hobbies and recreations were bound by social convention.

Making Time Stretch

For instance, Giddings found that he did not have sufficient time to keep in touch with the great number



Thad at the time he invented the kitchenette.

of people he met and to whom he felt under friendly social obligation. So he instituted his Sunday morning breakfasts. These were primarily for the grade teachers in the public schools who came under his direction as head of Public School Music. Giddings would invite a dozen or more each Sunday morning, prepare the entire breakfast before they arrived, and, seated at the head of the table, would engage in a merry feast not entirely uninterrupted by interested discussion. These breakfasts were so much enjoyed and became so famous that for some years there was a continuing contest to secure invitations to them.

Giddings lived in a seven-room flat, and the extra bedrooms were always available to anyone who wanted to drop in, or to one who, in those days of no automobiles and only limited streetcar transportation after midnight, found himself marooned in Oak Park far from his home village.

The housewives in the apartment building where he lived, were both scandalized and indignant at a man cooking and giving meals to lady school teachers—an unheard-of-procedure—particularly in a "Professor who should have some dignity." These apartments all had rear porches, and it was there that on early Monday mornings, in good weather, the women were accustomed to do their weekly washing. Thaddeus chose a likely day and was up with the sun. When he saw that all his neighbors were busily at work over their washboards, he appeared on his own porch in shirt sleeves and a large apron, and there proceeded to do his own washing with elaborate splashing of suds and general mild burlesque of the whole performance. This, of course, soon got around town, and caused the greatest amount of merriment.

Happiness Is Where You Find It

In the gay nineties, with little packaged amusement to be bought and limited cash to buy it with, candy-making was a standard method of entertainment for the girls who "had company" Friday or Saturday evenings. Until Giddings entered the picture, the product was mostly molasses taffy although fudge came in about 1893 or '94.

But Thad gave the candy rite a new whirl. He learned how to make fondant like the professionals, got a giant kettle and with the help of anyone who wanted to come, he was soon producing candy in twenty-five pound batches of a quality and variety equal to anything that could be had at Kehoe's or Kranz' in Chi-

cago. As the candy went into circulation at once at the cost of the ingredients—sugar was 3½ cents a pound at that time—he no doubt would be branded today as a “Red” straight from Moscow, and the candy division of the Chamber of Commerce would see that his bad influence was liquidated.

Pioneer in Modern Recreation

Thaddeus anticipated the automobile trailer of 1936 by forty years. In 1896 he built what he called a van, nothing more or less than a horse-drawn “trailer” fitted with every sort of convenience gadget for house-keeping on the road. It was mounted on an old farm-wagon chassis. In this contraption he toured all over Northern Minnesota during the summer vacations. The high point of one of these touring summers was his return down Nicollet Avenue in Minneapolis, seated in the driver’s seat of his van, barefooted, overalls rolled to his knees, his black pointed beard under a big farm straw hat and holding the reins with his toes. For a number of summers Thad put a shack on a river scow chassis, fitted it up with housekeeping conveniences, and spent his vacation on the upper Mississippi clamming. He found enough good pearls to pay expenses, sold the shells to the button factories, and passed around fifty dollar pearl necktie pins as gifts to his friends.

This river world of the clammers, as story writers later discovered, is a rich new treasury of Americana, and none of its humor was lost in the fund of anecdote which Giddings brought back as part of the summer’s harvest.

Boys and Girls First

In 1910 when the only place for boys to swim was the old swimming hole, if there was one, or occasionally the natatorium in the basement of some Y.M.C.A., if there wasn’t, Thaddeus decided that Anoka, his home town, needed to have its kids organized during the vacation period. On his return from his year’s teaching in Oak Park, Illinois, he got a few of them together. In a week or so they built a swimming pool. He erected a ten-foot post beside it. On top of the post he fastened an old plush upholstered rocking chair from his home, shaded with a large canvas teamster’s umbrella. And here, on top of this pole, in bathing suit and straw hat, he sat all summer long and knitted socks while acting as life-guard.

This knitting of his has been a lifelong recreation, and when I was in high school, a pair of socks knit by Giddings was a museum treasure. During the World War the Associated Press made headline news of the Minneapolis School Director who knit socks for the

soldiers on the street cars as he went from school to school. The effect of this performance can be best imagined if you will picture Thad as a large man of vigorous carriage with a figure leaning a bit toward the best tradition of Italian tenors. Black hair and eyes, Van Dyke beard, white skin and strong nose, he guarded his voice from colds, due to being in and out of superheated schoolrooms all day, by wearing a black woolly greatcoat which came to his heels. Galoshes below, and a peaked visor grocer’s cap on top, with a turn-down flap over his ears, completed the picture. The sight of this formidable male in the corner of a streetcar quietly knitting a grey sock was enough to break the market a point or two for any clubman whose flat tire in the days of no spare wheels had forced him on an eight-thirty Hennepin streetcar.

Practical Patriotism

Returning to architecture, in 1916 he organized an out-of-door theatre for Anoka which we helped him plan and he there carried on summer entertainments for many years.

At the beginning of the depression a school music teacher named Maddy joined his views with Giddings’ experience and out of their combined imagination, business ability, and faith in American youth, was gradually developed a brand new educational tool—the National Music Camps. In Northern Michigan they built one of America’s finest and most useful educational plants, resting on the soundest of pedagogical ideas.

As early as 1894, Giddings was convinced in his own mind of the educational value of music in its intellectual, psychological and sociological aspects. He saw that music study provided the emotional shock absorber which reconciled youth to head work. Free of negative labels, music offered mathematics, history, rhetoric, aesthetics, and even athletics. Music study was cosmetic for the old drab routine schooling. As he said to his Oak Park School Board who thought music was a “frill,” “My students who major in music are the only high school graduates who have a skilled trade with which they can support a family from the day they leave high school.”

Thaddeus Giddings is adored by thousands of men and women, boys and girls all over the United States, and no one remembers his hearty good-natured laughter more vividly than I do. On his seventieth birthday in 1939, the city of Minneapolis gave him a tremendous ovation, got out a burlesque edition of one of the city dailies in his honor, and at a large banquet, presented him with a check to cover a Minneapolis building for his Music Camp.

THIS TOO IS FORM AND FUNCTION but if I stand before it vibrating at sight of its color and forms, if ever so little and for ever so short a time, unhaunted by any definite practical thought or impulse—to that extent and for that moment it has stolen me away out of myself and put itself there instead; has linked me to the universal by making me forget the individual in me, and for that moment, and only while that moment lasts, it is to me a work of art.

So art is that which heard, read, looked on, while producing no directive impulse, warms me with unconscious vibration.

But . . . what is the essential quality that gives to art the power of exciting this unconscious vibration, this impersonal emotion? It has been called beauty! An awkward word; a perpetual begging of the question; too current in use, too ambiguous altogether; now too narrow, now too wide—a word, in fact, too glib to know at all what it means . . . but this essential quality of art has also, and more happily, been called rhythm. And what is rhythm if not that mysterious harmony between part and part and whole which gives what is called life, that exact proportion, the mystery of which is best grasped in observing how life leaves an animate creature when the essential relation of part to whole has been sufficiently disturbed.

This . . . is surely what the western world has been rediscovering. There has crept into our minds once more the feeling that the universe is all of a piece, equipoise supreme; and all things equally wonderful and mysterious and valuable. We have begun, in fact, to have a glimmering of the artist’s creed, that nothing may we despise or neglect — *JOHN GALSWORTHY, 1908.*



Cold asphaltic concrete drives and walks—Manchester, New Hampshire High School.



How the cold asphaltic concrete is struck off by means of a screed and then hand rolled.

Asphaltic Concrete Drives and Walks=

Low Cost + Durability

By FRED H. LINDALL, Asphalt Technician Col-Tex Refining Co.

★ THE construction of durable sidewalks and driveways which will withstand severe climatic conditions over a long period of years, is a problem which the architects and home owners, particularly of the Northwest, are constantly facing.

A properly constructed driveway and sidewalk should be resilient, should not soften in severe heat, or become brittle and crack in the severe winter cold of the Northwest. They must be of such durable nature as not to be affected by frost heaves and yet be resilient enough to withstand normal misplacement by settlement. The construction, the mixture used must be sufficiently workable to insure true and even surface, thoroughly impervious to water; likewise must be easily mixed and handled, and laid with a minimum of equipment so as to be adaptable for all locations, and must be sufficiently low in initial cost to insure extensive use.

Such a sidewalk and driveway meeting the aforementioned requirement may be obtained by the use of one of the asphalt types which include asphalt stabilized earth, sand mix, penetration macadam, cold mixtures, hot mixtures, rock asphalt and asphalt plank-ing. The choice among these depends primarily on funds available and on the types of local material that can be obtained.

With this latter statement in mind, and the climatic conditions of the Northwest noted, the writer wishes to stress the use of cold asphaltic concrete type, as meeting the requirements of suitability as hereinbefore described.

Base

The support furnished by the subgrade is of *primary* importance, regardless of the type of pavement thereon. Therefore it is important that a suitable base be constructed, before the cold asphaltic concrete is applied. Sod should be removed, and excavation carried to the desired depth, or in the case where fills are necessary, the "fill" should be brought to the elevation of the surface of the drive or walk, and then the area for the base excavated.

A suitable base may be constructed of crushed stone, gravel, crushed slag cinders or sand mix. When stone, gravel, or cinders are used, these should be watered

and compacted. A base thickness of four (4) to six (6) inches is usually sufficient.

When no curbing is used it is advisable that the base should be four (4) to six (6) inches wider than the finished drive or walk is to be. However, where it is necessary to construct a curved drive or walk, some form of curbing should be utilized.

Sufficient crown should be allowed in the base for adequate drainage, with topping thickness constant. The maximum grade for driveways should be 15°.

After the base has been compacted, a tack coat of asphalt should be applied, to form a bond between the base and the cold asphaltic concrete.

Surfacing

A type of cold asphaltic concrete that has definitely demonstrated its durability in extreme climatic variations and conditions and is easy of application, is one composed of asphalt emulsion and suitable aggregates. Asphalt emulsion is pure asphalt dispersed for economy and convenience in using, in ultra-microscopic sized droplets in water as the suspending medium for giving proper fluidity, and is used without heating. It is pure asphalt in its most usable form, and can be combined with cheap local materials, such as sand or gravel, with crusher dust making a very economical mixture. With such a low-cost mixture, walks and drives may be laid to sufficient thickness to give lasting and durable results at materially less cost than for other types of hard surface walks, which can be made only with expensive aggregates.

Only simple equipment is required for this type of cold asphaltic concrete. The mixing is usually done in small concrete mixers and can be mixed on the job, or hauled to the job in trucks. Due to the good workability of the mix, a smooth uniform surface can be obtained. The drives or walks are laid in either one or two courses. In case of two courses, the first course contains slightly larger stone than the surface course. The usual thickness is one or two inches of base course and one inch of surface course, on a gravel base. Only a small roller is necessary for the rolling of these courses.

A variety of colors for the surface may be obtained

(Continued on Page 11)



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WHEN you specify a Nelson Master Bonded Roof—you can sit back and put your mind at ease! You can be safe in assuming it will give many years of trouble-free roofing service. In the first place, every Nelson Master Bonded Roof is fully covered by a bond issued by the Fidelity and Casualty Company of New York. But, beyond this written guarantee you have the 60-year-old reputation for manufacturing integrity of the B. F. Nelson

Mfg. Co. All Nelson Bonded Roofs are applied with the same expert workmanship, and only highest quality materials are used.

If you are in doubt about the type of roof best suited to a particular job, contact Nelson's built-up roofing department. One of Nelson's roofing specialists will tell you the kind of roof that will give the best service. There is a Nelson Bonded Roof for every surface incline.

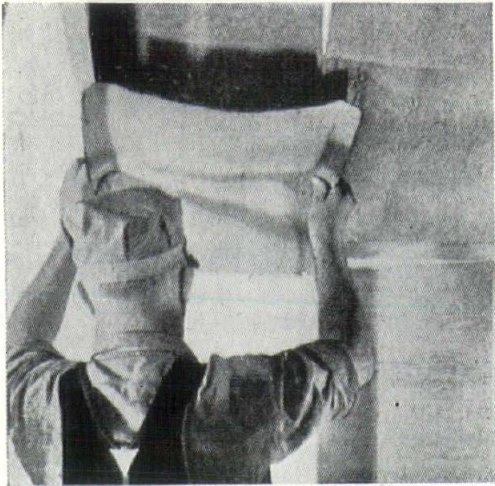
*A Nelson 20-Year Bonded Roof on the Minneapolis Water Softening Plant

THE B. F. NELSON MFG. CO.

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Minneapolis, Minnesota

JUNE, 1941



NOW READY FOR DELIVERY REDWOOD BATTS

Made from the Already Famous
Palco Wool Redwood Insulation

Just in time for Spring building comes the new REDWOOD BATT, made of the same wiry resilient fibres of redwood bark that has made PALCO WOOL a favorite with dealers.

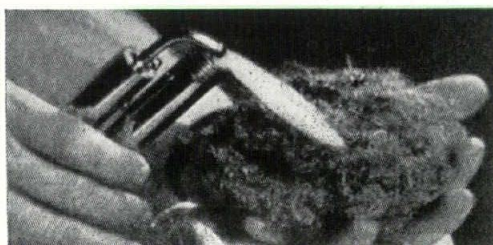
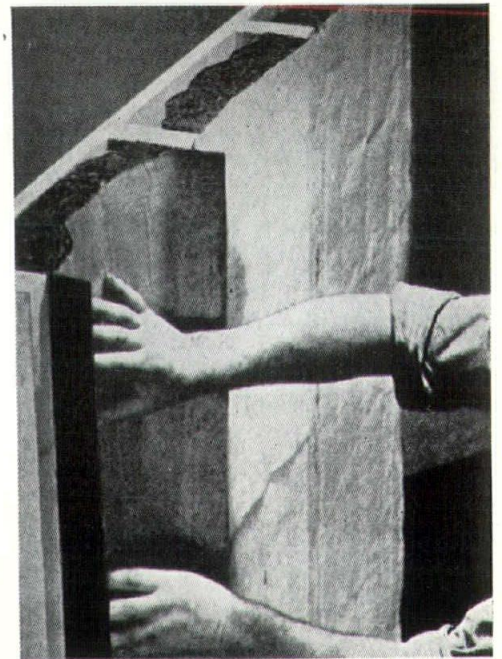
Now, PALCO WOOL is "Saferized" . . . a new process which makes it even more fire resistant than before, and whether you sell it in the new batt or in the form of wool, you may know that it has passed the "blow torch test" which shows it flame-proof.

More than 250 Cold Storage Locker Plants in the Northwest, operating at zero or less, are insulated with PALCO WOOL. It's used by Westinghouse for insulating electric heaters. Everywhere you find dealers and manufacturers calling for PALCO WOOL when they want a dependable fill insulation.

Now comes the batt, made with the "Spring-Wedge" feature which makes it easy to install and assures a snug fit. Just the answer to your home builders' insulation needs.

Facts About the New Redwood Batt

- It's SAFERIZED—making its fire resistant qualities even greater than before.
- The Batt is 2"x16"x48³/₈", made to fit all standard stud spacing.
- Completely enveloped in Kraft paper, the Batt is sewed and sealed together so that it will not buckle or sag when being installed.
- Its Spring-Wedge construction enables it to support itself in the wall or ceiling while being installed, and assures a snug fit.
- Its light weight and extreme rigidity make it easy to install overhead between ceiling joists.
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(Continued from Page 8)

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A Review

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The book is dedicated to "the young men in architecture upon whose shoulders must fall the task of restoring the profession to its proper position of leadership, as much through the exercise of sound common sense in good business practice as through order and beauty in the design of their buildings." It presents the facts in a clear and understanding manner. It's a book you'll read over many times.

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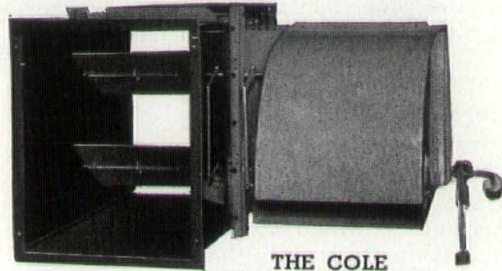
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A Program . . .

FOR PROFESSIONAL BETTERMENT

By JACK LITTLE, Publicist for Southern California Chapter, A.I.A.

Any program designed to better the architectural profession must, if it is to be successful, take into account the position of the profession today and then proceed with plans to bring it up to the desired standard.

Many architects seem to be acutely conscious of the fact that the profession stands at the crossroads today. It must either go forward or go back, and since it is being attacked directly and indirectly and has made no concerted effort in the direction of self-improvement, it can therefore be safely assumed that it is constantly losing ground in the public eye.

The Chapter as a whole, however, has indicated its consciousness of the need for a program of professional betterment else it would not have established a standing aggressive committee or authorized the funds for this report.

I. FORCES WORKING AGAINST THE ARCHITECT

A. Public Apathy and Misunderstanding

The greatest single negative force which confronts the profession is public apathy and misunderstanding. By and large the public is not at all architect conscious. When it thinks of building it rarely thinks of building in terms of architectural services. Many people believe that the architect is a luxury which is for the rich alone; others that architecture is a kind of package which may be purchased. These people seem to be unaware that architectural excellence varies and thus, to them, a harried draftsman in a builder's office supplies the same service as the individual licensed A.I.A. architect. Others believe that the architect is a dubious type of middleman—out to get a slice of the business—who renders a service which is not really necessary.

Thus it may be said that the public at large has little knowledge of the real function of the architect, the manner in which he is remunerated and the real need that exists for his services. It is an unpleasant and provoking truth that most lay people believe they can

"shop around" and obtain free or nearly free architectural services.

Any program of professional betterment must take into account this great public apathy and misunderstanding. To be successful, such a program must include methods for interpreting the architect and his functions to the public.

B. The Building Trades

Many architects dislike to discuss the relations of the profession with the building trades. Some of them pretend to ignore the general contractors and sub-contractors, and to consider them as a necessary evil in the conduct of their business. Other architects feel that it is a very unhealthy condition to have the trades militantly against the architect, and while this condition does not actually exist, it can be safely said that many contractors feel that the architect does not adequately protect their interests, and they are antagonistic toward him.

The general and sub-contractors are actually part assemblers and part manufacturers. They feel that as such they are bearing all financial responsibility and are taking all the gamble. They consider the architect an artistic "longhair" who acts as a go-between in the relations between owner and contractor. Since the architect is without any direct monetary responsibility, they feel that he is far more likely to favor the owner's interests than the contractor's. This is all the more true, they say, because the architect's direct responsibility is to the owner. Therefore, the contractor is only too glad to hire a young draftsman and through him to proffer presumably free architectural service so that he may deal directly with the owner.

The fact that the majority of construction is not architecturally supervised or designed proves that as far as the public is concerned, the contractor has been successful in eliminating the architect.

This point proves again the need for public education. It also indicates how greatly an aggressive program of trade relations is required to eliminate this condition.

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C. The Real Estate Operator

The real estate operator is not a dangerous opponent of architectural services. He does, however, frequently have tie-ups with builders, so that the ultimate effect is the same. Any comprehensive program of professional betterment must therefore include methods for securing the respect and favor of real estate people.

II. HOW TO OVERCOME THESE NEGATIVE FORCES

Solving the three problems which have been briefly outlined above is not a matter of magic, but merely of plain horse sense. Our first job is to:

A. Educate the Public—by Five Different Methods

1. Space Advertising

Advertising in magazines and newspapers is the most inexpensive method of mass selling of commercial and residential architectural services. For a relatively small cost it permits you to tell to thousands the same story which you would use in your office to a prospective client. By proper selection of the media to be used it is possible to address this story to just those people who present the best market for the sale of architectural services. Such space advertising would explain the functions of the architect and justify his deserved pivotal position in the building industry. Each advertisement would be signed by the chapter and would thus gain an authority not obtainable in any other way.

2. Printed Matter

There can be no question of the tremendous value of having properly designed booklets. To explain the many advantages which accrue to the owner who hires an A.I.A. architect, it is my belief that we should have one booklet dealing strictly with the function of the residential architect and another with that of the commercial architect. Such booklets would be of great value to the individual architect who would give them to prospects whom he has interviewed for the first time. These booklets, signed by the chapter, would lend authority to the facts and information which he gave verbally to his prospect.

There are many additional uses for the booklets. They can be sent out in response to inquiries from newspaper and magazine advertising. They can be given out at architectural shows and exhibits. They can be distributed, we believe, through certain financial houses, through coöperating real estate operators, and by all of our great purveyor group.

3. Bulletins

There is at the moment considerable misunderstanding concerning the ethics involved in the use of bulletins and billboards. At the present time it seems that there are not sufficient funds available for billboard advertising, but I should like to point out briefly one or two facts which the members of the chapter might be considering so that when more funds are available they will be able to determine in their own minds whether such billboards should have a place in an enlarged program.

Billboards do not have to look commercial. A good looking and dignified billboard presenting the architectural function briefly is no more difficult to attain than a similar announcement set in type.

Billboards carrying an urgent message and placed on or near important sub-divisions have immense prestige and selling value. They "hit" the prospect at the most psychological time—when he is considering

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The new structural values of blended concrete of Carney Natural Cement and Portland helps make the Coca-Cola Plant a blue ribbon job.

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the purchase of a piece of property upon which to build.

4. Radio

The use of radio by architects is good advertising because it is direct and covers a broad segment of the people. This feature might be obtained without cost. Radio talks will not expressly cover architectural function, but will do so indirectly: dedication of public buildings, "Why the California Home Is the Nation's Best," etc. Spot announcements may sometimes be used where there is a commercial program selecting that segment of the public in which our prime interest lies.

5. Advertising Indirectly Through the Purveyor

There is quite a group of enlightened purveyors which could be induced to cooperate in promoting the program of professional betterment. I feel sure that many of them would be willing to run a by-line in their own magazine and newspaper advertising which would point out the advantages of hiring an A.I.A. architect. We might even get them to carry this thought through other phases of their merchandising programs such as direct mail and radio broadcasts.

B. Re-sell the Trades

I cannot stress too strongly the need for this phase of public relations in any program of professional betterment. And it is a fact that you will have to clean your own house before you can get very far in this work. Other professions have proven that professional procedures must be revamped which are at variance with the best interests of the trades and militate unjustly against their possibilities for profit.

In addition, the architectural profession and the individual architect must realize that the trades have grown to think of them as "long hairs" instead of progressive business men. It seems to me that there are six methods by which we can accomplish our aim of re-selling the trades:

1. By attending trade meetings and explaining the architect and his purposes.

2. By showing that this, the chapter's program of professional betterment, is designed to increase business for ALL. That it is disinterested to the extent that it does not try to sell any one piece of land, any particular materials, any specific fabricator, or any one architectural designer.

3. By convincing the trades through addresses to local trade meetings and conventions that the architect has re-dedicated himself to the principle of protecting all against injustices; that he is actively working to plug up the loopholes in architectural procedure which make these injustices.

4. By contributing to the important local trade magazine articles and announcements of interest to both the local trades and the architect.

5. By inviting representatives of the trades to architectural meetings where subjects of mutual interest are discussed; and by encouraging the trade representatives to candidly point out such portions of standard procedure as seem unjust or too flexible. In this way the trades will see for themselves that architects are business men and not "long hairs," and that they are actively trying to improve their own standards and ethics.

6. By acknowledging in print the names of the trades which have collaborated with the architect to produce the building or house which is being publicized or displayed in an architectural show.

C. Re-sell the Real Estate Operator

1. Coöperate by offering architectural A.I.A. "steering" committees to pass on plans or advise with prospective builders.

2. Put up prizes or give an honorary scroll to the best house built in each important sub-division within a given time as judged by an A.I.A. committee. Also to commercial and public buildings.

III. WHAT MAY BE EXPECTED FROM THIS PROGRAM

There is not the shadow of a doubt in my mind but what this program sincerely followed out will greatly improve public acceptance of A.I.A. architecture. Furthermore, it will make selling for the individual architect considerably easier. It will prepare the public mind for an approval of your chapter's program against architectural bureaucracy in government—a program to which you must soon give serious thought.

Once started, this program must never be allowed to lapse. For, as Bruce Barton so neatly put it, "We do not advertise to a congregation of people, but to a moving parade." Thus, a new group of buyers of both commercial and residential architectural service is being born every day.

—Weekly Bulletin.

WHEN TO USE AN ARCHITECT ON A REMODELING JOB

From U. S. Gypsum Company's Booklet,
"How to Modernize Your Home"

ARCHITECTURAL ADVICE and service are always helpful but they are strongly recommended on such jobs as these:

Alterations involving a major change in the interior or exterior of your home.

Such operations as making an old barn into a house, or renovating an old farm house into a modern residence.

Any general rearrangement of floor space and rooms to make your home more livable.

Building an addition to your house.

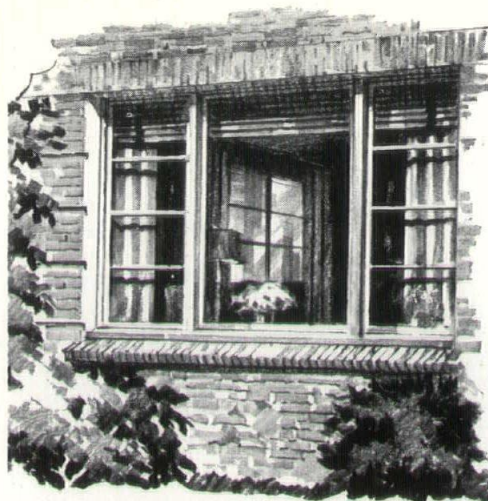
On such projects an architect will protect against changes that spoil the appearance of your home. He will frankly advise you if the work you contemplate is worth the cost. He will prevent mistakes in planning or structural errors which would spoil the work entirely.

He can, if you wish, furnish a perspective of his recommendations to help you visualize how your home will look. All of this is done before reconstruction starts and you need not start the job until you are sure his plan meets your needs.

If you have in mind the type of remodeling which needs an architect, and you have no architect, ask your dealer to recommend one. Not all architects take remodeling jobs, while some make a specialty of this kind of work. Your dealer will guide in selecting the right one.

WE HEARD that after July 1, 1941, A. Reinhold Melander, Architect, will be located at 603 Alworth Building, Duluth, Minnesota.

JUNE, 1941



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Standing Committees for 1941

The following committees have been appointed by President Tusler to serve the Association during the year. Committee Chairmen and members alike share the responsibility of seeing to it that their committees meet and function.

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CONVENTION COMMITTEES AT WORK

PLANS ARE UNDERWAY to make the 1941 annual convention of Minnesota Association of Architects to be held in Duluth (the air conditioned city) with headquarters at Hotel Duluth, on August 22, 23 and 24 (Friday, Saturday and Sunday) the largest and best convention yet, according to Otto M. Olsen, Duluth, chairman of the general convention committee.

General Arrangements Committee Meets July 11

The general convention committee will hold its next meeting in Duluth on the evening of July 11. The committee is comprised of the following:

O. M. Olsen, Chairman	P. M. Havens
E. R. Erickson, Sec'y	Wm. Ingemann
R. P. Damberg	A. R. Melander
Wm. G. Dorr	T. J. Shefchik
W. E. Ellingsen	H. S. Starin
F. H. Fitzgerald	J. C. Taylor
H. W. Fridlund	W. H. Tusler

Other committees for the convention are as follows:
Tickets and Attendance:

Wm. G. Dorr, Chair- man	F. W. Jackson
E. D. Corwin	H. N. Orrfalt
R. P. Damberg	G. Pass, Jr.
E. R. Erickson	A. I. Raugland
Wm. Ingemann	R. E. Sorenson

Exhibits:

P. M. Havens, Chair- man	C. E. Nystrom
W. E. Ellingsen, Ass't Chairman	P. M. Olsen
P. H. L. Burrell	L. C. Pinault
	G. W. Shifflet
	J. C. Taylor

Reception and Hospitality:

A. R. Melander, Chair- man	P. M. Olsen
Chas. Hausler	L. C. Pinault
A. O. Larson	J. C. Taylor
	M. N. Willis

Publicity:

H. W. Fridlund, Chair- man	A. O. Larson
H. S. Starin, Ass't Chairman	A. R. Melander
B. O. Boyum	T. J. Shefchik
	J. C. Taylor
	G. L. Winkelmann

Ladies:

Mrs O. M. Olsen, Temp. Chairman	Mrs. A. O. Larson
Mrs. F. H. Fitzgerald	Mrs. A. R. Melander
Mrs. Chas. Hausler	Mrs. T. J. Shefchik
Mrs. Wm. Ingemann	Mrs. H. S. Starin
Mrs. O. T. Lang	Mrs. W. N. Willis

WE MUST HAVE PUBLICITY

★ THERE has been a lot of talk about the need of architects getting publicity and the need of advising the public as to what an architect is, what he does, and how he can be of value in *any* building project. The trouble is that mostly all we have done about it is TALK. And this talking has been going on for 10 or 20 years. At that time it was chiefly the feeble cry of the small office or the individual practitioner complaining about competition chiefly by lumber companies, carpitects and others. At that time the larger offices (who were concerned only with "important" commissions) paid little attention to the little fellow. Furthermore, they never bothered with small houses—in fact even today (and this may be hard to believe but it is true)—we know of a firm of architects who suggested to a prospective client for a \$6,500 house that he have Mr. So and So (who is a contractor) not only build his house but "*make the plans.*"

Lately, however, the larger offices have finally begun to worry and wonder a bit and are raising a cry to the Institute—"Why doesn't the Institute do something." They are finally becoming aware of the engineering-contracting-architect firms, many of prominence, who furnish architectural service along with the building—minus of course the important factor of impartial supervision and inspection and also too often minus those two essential ingredients of good architecture—beauty and practicability. They have begun to worry somewhat too at the constant encroachment by government bureaus and what is worse the all too apparent indications that many people in high places who should know better, still consider the architect merely as someone who makes pretty pictures or who puts "architecture" on the building.

Now we might as well stop fooling ourselves—it's very much our own fault. Recently in an architectural publication, Travis Grower Walsh, A.I.A., stated "The actual benefits which accrue by the employment of an architect are so manifold that the telling would take more space than is available." Sure—fine—great, but let's start telling the facts to Mr. and Mrs. America instead of to ourselves.

Apparently the Institute, which is perhaps the logical national organization to promote a proper advertising, or must we say, "public relations" campaign, is waiting for demands from its chapters and members before it plans any such campaign or considers the ways and means whereby a successful campaign might be financed.

May we suggest that the Institute take a cross section poll of its chapter and State Association members and find out the attitude as of today in reference to a national program of paid public relations (on a plane of course with that promulgated in behalf of our not-less-professional friends the Doctors).

Let the Institute assert and evidence its national leadership by bringing into unity the many plans and ideas being talked about and by analyzing the work which *has* been done *locally* by various groups (notably California State Association, southern section) and then coming forward with a plan of action to be submitted, not at convention time when only a comparative handful can be present, but to the organized and functioning State Associations and Chapters representing the 12,000 architects of America. (24 States have associations, of which 21 are affiliated with the Institute, representing 85% of the architects of America.)

Incidental to all the above, it is this writer's opinion that a national magazine published by the Architects, similar to *Hygea Magazine* published by the Doctors, would not only provide an excellent medium but would be supported in an advertising way by the reputable manufacturers who in the final analysis would like to see the architect in his rightful position as leader of the building industry rather than what he too often is now—one to be coddled and put up with to a certain extent while the manufacturer actually "goes to work" on the operative builders, lumber yards and last, but not least, owners, to the end that while we don't always realize it we as architects are often circumvented and minimized.

To the few great leaders in the building industry who have been speaking our pieces for us in their consumer advertising, we say, "Thank You"—keep it up—we appreciate it—and one of these days we're going to start telling the people of America *ourselves* because we know that we *must* do so for our own preservation and we know we *should* do so as a duty to society and to our country.

The SHARP Pencil

SHALL WE HOLD OUR OWN OR HOLD THE BAG?

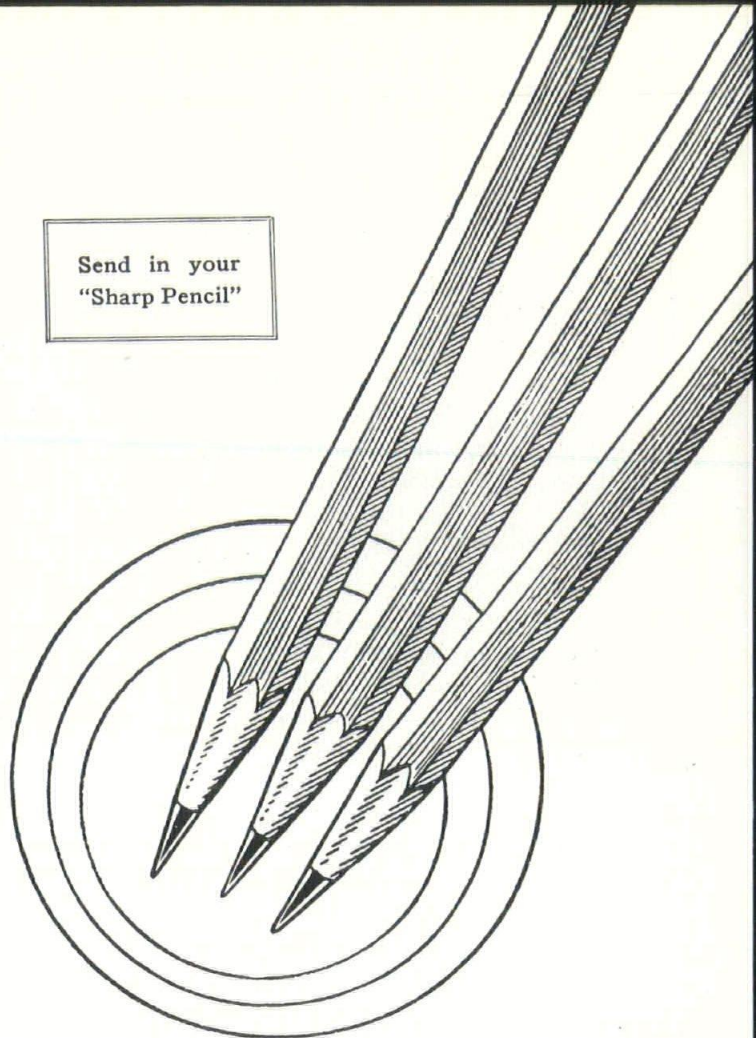
UNLESS we are completely wrong, or unless the present setups are radically amended or unless we do something about it, the handwriting on the wall begins to spell out "Northwest Architects Will Get Little Opportunity to Participate in Defense Program."

And this despite the fact that individually and as an organization the architects have volunteered their services. Months ago we were asked to fill out, and most of us did fill out, questionnaires outlining in detail our experience, education, organization and facilities for fitting into the defense picture. Presumably these were turned over to the proper officials but that was the last we have heard about it. In the meantime the plan factories of Capitol Hill grind out plans of everything from barracks to chapels. Even if it might be proved that this is the most economical and practical way to produce standardized buildings there certainly would seem to be logic in a plan whereby our local architects could fit these plans to local conditions and materials and supervise the construction. Perhaps it is not too late to do something about it.

Another situation, and one which we can and should do something about, is that wherein a well known local Minnesota manufacturing concern obtains a large defense contract and as a consequence is required to expand its plant facilities. Plans are prepared by employees of an association of Northwest lumber dealers. This case is as much the fault of the architects themselves as anyone else. If the public generally knew what architects are and what true architectural services consist of they would go to an established architect as a matter of course when contemplating any building venture.

A third, and very serious problem to be faced, and soon, is the one concerning priorities. We are advised that plans now call for putting priorities on house building into effect within a month. In immediate defense areas the restrictions will only be on expensive homes but elsewhere it is going to be made more difficult than ever to obtain materials for houses. The critical list now being prepared is said to include heating, plumbing, insulating board, most metals, and, in some localities, lumber. So we will have a situation of not being given an opportunity to participate in defense housing as such and then on top of it all probably find private non-defense work stymied because of priorities. So—it behooves each and every one of us to plan on working together with each other as an organization to see if there is anything we can do about it all. And when we find that there is—then to do something about it. They're doing it in Michigan and in California and we can do it here, too. There will be many vital problems to be tackled at the Duluth Convention in August so plan now to attend and be a factor in the promotion of your profession and welfare.

Send in your
"Sharp Pencil"



Actual Cost Figures Prove

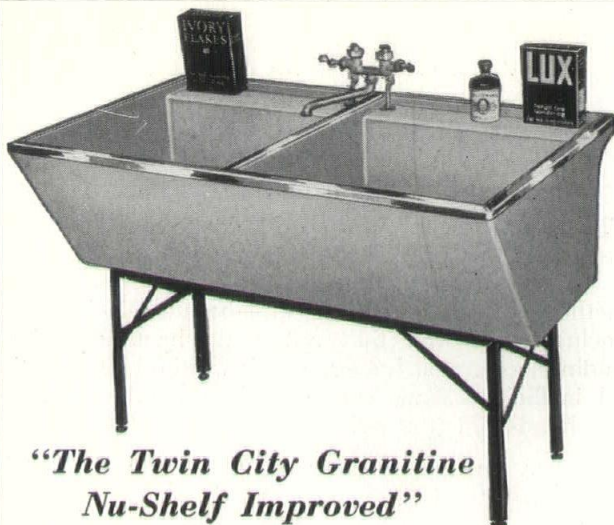
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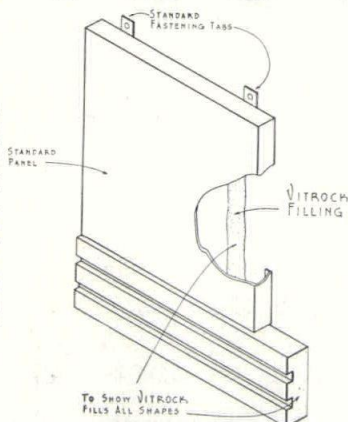
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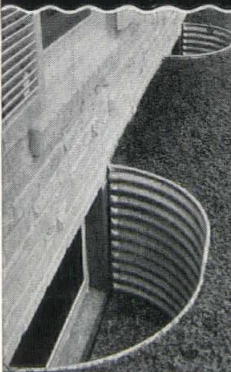
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AUTOMATIC HEATING AND DEFENSE

Whatever demands may be made upon us in the interest of defense, it seems certain that shelter must be provided for.

Therefore, it seems improbable that there will be any major curtailment of the building of homes, but it is likely that the type of homes and the kind of equipment used in their construction will be carefully scrutinized and by various means controlled. I mean controlled in the interest of conserving essential materials and, where necessary, in making substitutions which will provide sound construction, reasonable comfort, healthful living conditions and maximum economy in maintenance and operation.

One phase of this problem which is already receiving consideration and publicity is that of heating. There is, as you know, considerable concern as regards the supply of fuel—particularly on the east coast (due not to a shortage of fuel but to a lack of transportation facilities). This shortage can be avoided or overcome by a war on waste.

For instance, in the current discussion regarding fuel oil on the eastern seaboard—statistics prove that by a concerted effort to increase oil burner efficiency, sufficient savings may be made to more than off-set the possible decrease in the supply of oil. Likewise, the increased efficiency can avoid a shortage of coal; but

for efficient operation the element of human error and carelessness must be minimized.

Therefore, the solution of this immediate fuel problem, and those which may face us in the future, lies in the continuance of the use of automatic heating, whether with coal, gas or oil—because it has been conclusively proved that automatic heating in large buildings, as well as homes, avoids wasteful over-heating and inefficient firing, and therefore requires less fuel than hand-fired heating.

Further, in many instances automatic firing also releases labor, which can be used for other defense needs.

There is no question either but that automatic heating provides more healthful conditions, and helps in the avoidance of colds and other respiratory diseases. In fact there have been complete campaigns by city health departments built around the subject of "better health through better heating." Authoritative medical journals, including the *Journal of the American Medical Association* have published over 260 articles on the subject within the last few years, and the health of the nation is going to be of paramount interest in the defense program.

In recognition of these facts, the government is requiring automatic heating and automatic control of

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LOOK — A Twin City Quiz



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the heating in most of the cantonments and other buildings which are now being constructed.

In addition to these inherent values of automatic heating, further economy can be gained by:

1. Periodic inspections of the heating equipment, to be sure that it is operating efficiently and is in good repair.
2. Inclusion in the control system of such instruments as:
 - (a) Chronotherm (control unit), which automatically lowers night temperatures to a fuel-saving level, thus increasing the fuel

conservation by from 10% to 30% additional.

- (b) Limit Controls, which prevent wasteful over-heating of the heating unit itself.
- (c) Circulators in hot-water heating systems to further avoid over-heating and to get quick distribution of heat; also in new construction to make possible smaller pipe sizes, thus conserving material.

For these reasons automatic heating is important in the defense program and should be included in planning for new buildings or in modernizing old ones.

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