

# NORTHWEST ARCHITECT

Volume VII

Published By Minnesota Association of Architects

Number 3

I DO NOT COUNT THE HOURS I SPEND  
IN WANDERING BY THE SEA  
THE FOREST IS MY LOYAL FRIEND  
LIKE GOD IT USETH ME

CITIES OF MORTALS WOE-BEGONE  
FANTASTIC CARE DERIDES  
BUT IN THE SERIOUS LANDSCAPE LONE  
STERN BENEFIT ABIDES

THE BLACK DUCKS MOUNTING FROM THE  
LAKE  
THE PIGEON IN THE PINES  
THE BITTERN'S BOOM, A DESERT MAKE  
WHICH NO FALSE ART DEFINES

DOWN IN YON WATERY NOOK  
WHERE BEARDED MISTS DIVIDE  
THE GREY OLD GODS WHOM CHAOS  
KNEW  
THE SIRES OF NATURE, HIDE

ALOFT, IN SECRET VEINS OF AIR  
BLOWS THE SWEET BREATH OF SONG  
O, FEW TO SCALE THOSE UPLANDS DARE  
THOUGH THEY TO ALL BELONG

SEE THOU BRING NOT TO FIELD OR STONE  
THE FANCIES FOUND IN BOOKS  
LEAVE AUTHORS' EYES, AND FETCH YOUR  
OWN  
TO BRAVE THE LANDSCAPE'S LOOKS

AND IF, AMID THIS DEAR DELIGHT  
MY THOUGHTS DID HOME ABOUND  
WELL MIGHT RECKON IT A SLIGHT  
TO THE HIGH CHEER I FOUND

RALPH WALDO EMERSON





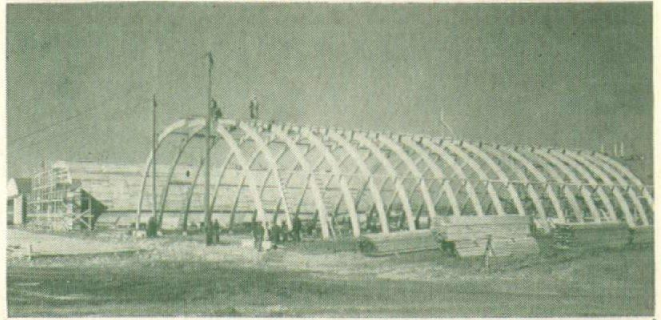
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# Northwest Architect

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H. W. FRIDLUND, Editor

## When the Fighting Stops and the World Starts to Rebuild, Have We Architects the Vision Required to Create Adequate Longtime Works?

**I**N WRITING THESE ARCHITECTURAL STORIES month after month, so unrelated to the terrible events of the actual world, it seems hardly adequate to merely hope that they will provide some essential relaxation.

Finding myself in deferred classification 23 or so, a situation originating indeed in World War No. 1, I cast about for some page in our arm (chair) services that would be helpful, and found it—I hope—in the National Inventors' Council, sponsored by Mr. Charles Kettering, the original and continuity of self-starters.

This is an institution which depends upon the coöperation of every citizen, and therefore with the hope of securing your ideas for the benefit of your country let me prime *your* self-starter with a list of recommendations which I have sent to the National Inventors' Council during the last few months.

An infantry shield  
Floating steel  
Slow-burning aeroplane  
Gauge of railroads  
An eye protector  
Mass use for silver  
New commando weapon  
High frequency cable  
Improvement in communications  
New use of plywood  
Pocket for Bibles  
A one-wheel "tank"

Better incendiary bomb  
A tactical improvement  
Ship disassembly system  
An electrical conductor  
Recap rubber synthetic  
Corrugated plank  
Longer range bomber  
Flexible ship seams  
Water cooled partitions  
New ship power plant  
Automatic fuel pump  
Gasoline storage system

Now it is not unlikely that these proposals of mine are of little actual value as they stand. That is not the point. If your fresh point of view starts some expert on a line of investigation that will lead to new techniques—that is the real objective, because nearly everything today is so highly integrated that it requires many laboratories and many kinds of specialists to make any kind of mechanism work.

So, do your bit. Think out your idea, organize its details and relations, make a drawing and description, send it to L. L. Lent, Chief Engineer, National Inventors' Council, Department of Commerce, Washington, D. C. Do it now, and DO IT YOURSELF.—W. G. P.

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Photograph by Anna M. Ziegler

# Back to the Woods

by  
William Gray Purcell

**I**N THOSE DAYS, long before the loggers had devastated the land, I was living in the log cabin pictured above, fifty miles from the nearest town, on an island in the unspoiled forest. Thus I came to know pioneer life. If we ran out of food we substituted from the woods and lakes; if we broke a utility we mended it with a jack knife and hay wire. We worked and rested outdoors, under the trees, around the campfire, sometimes with a foot of snow on the ground.

One rainy day in late summer when hunting in that vast pine woods which then was Bayfield County, Wisconsin, I came across an unoccupied cabin, lonely against the great dark trees which surrounded one of those marshy swails which we used to call "bear wallows." There was a penciled notice tacked on the door

*Not Locked!  
Make yourself at home  
Don't leave any food around  
Matches under the Skillet  
Be Sure  
To latch the door tight  
When you leave - Thanks*

Inside all was neat, behind the stove a stack of dry split firewood. There were a couple of pole bunks,

with spruce twig mattresses ready for sleep. The feeling that impressed me at the time was surprise at the sense of welcome, protection, hominess, inherent in a building so meagerly equipped and lost in an uninhabited forest. You wanted to lay aside your coat and stay.

## No Refuge in Sham

As I have scanned the pictures and plans of alleged log cabins in the architectural and recreational magazines my thoughts always run back to this particular little cabin, and I have come to see that the trouble with most vacation buildings is that they are not log cabins at all but merely insignificant suburban cottages built of logs. One could build a better cabin out of boards or even out of oil drums if its form included some genuine understanding of what city people are yearning for and how happy they could be if they only knew how to really live in the wilderness.

Now what the city man in going into the forest does not realize and does not achieve except by accident, is that he needs a totally new kind of experience. The city cabin dreamer tries to carry all his city living machinery to the woods. His electric refrigerator must be disguised with pine slabs, but when his great grandma got her first store ice box, all shiny varnish, she moved her old parlor organ to make an honorable place for it in the dining room.

The tenderfoot builds everything rustic with boulders and bark, badly crafted, moves in the mail order Indian blankets and wishes Daniel Boone could see him now. But the original pioneer sought no frame-up for the sake of looks. A true man of the forest finds his happiness welling up from the heart and spirit of a primitive way of living. The man of the city must not only



get an entire change from his city environment, but whatever his plan, its details must be the real thing.

### Not in the Books

One can see that most of the "Log Cabins and How to Build Them" and all the mechanical gadgets recommended for their completion are inventions from behind the editor's desk. They are like certain of our western callow youths locally known as "Monkey-Ward cowboys." They perform only in imagination.

When I see these cabin recipes and their crackerjack fireplaces I long to report genuine experiences—real homes in the woods—"Wild Cabins I Have Known and Loved," and that is what started me on this story. Even if a man is going out camping in a tent, he usually spoils his fun by too much equipment and if he is building himself a cabin in the forest, to which he can go year after year, he is too eager to get it all finished and complete and then doesn't know what to do with himself. Northern Wisconsin is filled with vacation homes that you can buy for a fraction of their cost because the original builders got tired of adding to them year after year and nobody else wants the care and responsibility, with nothing more to do there but to play cards and eat. The difficulty is the problem of man finding out something to his own benefit, if he only knew what questions to ask.

### Living into Things

It can be said of all these recreation homes of the city dwellers, that they are not close enough to the wilderness or the way of life to be enjoyed there. It is the earnestness and sincerity with which you seek that genuine change in daily living that makes it play, and for the white-collar man that includes a certain amount of hardship and plenty of physical work, but the opposite kind of work to what you have been doing. Driving a car is no recreation for a chauffeur. A guide expects to be paid for camping out so he can go to town and have some fun. And so you must really plan to vacate the kind of days with which you have been preoccupied during the previous eleven months.

The issues of this matter are large. At best one can only hope to open a vista here and there for further study. How to satisfy the basic urge that makes a man want to live in the forest calls for both inspiration and analysis. The long-conditioned city man must be born again into a new creature. That takes Patience, Perseverance, and Profanity, not to mention plenty of pipe tobacco and accompanying philosophy.

### Let's Get Down to Business

You own a little tract in the great outdoors. Please think again about the site for the buildings. "Here is the right place for my cabin," may be the place for no cabin. I mean that what even appears a very unlikely and unattractive part of your property, may prove to be a location well related to all the issues when its negative factors become cancelled by the presence of the building at that point. The remaining already pleasing areas are thus saved for enjoyment with little further embellishment and your labor put to the best use. Again and again, homesites are ruined by building out their charms.

The matters of wind, sun, view out, view at, drainage, harmony with site and with living nature—a long check list of interlocked feeling and wisdom, I must leave unconsidered. But in order to secure that character in the result which is going to lift a little gasp of joy from your visitors, a sensitive answer to these basic matters is much more important than design, materials and gadgets. A really attractive building can easily ruin the whole project and for the very fact that it is "attractive."

### Poetry in the Making

All log houses should be one with the earth—long, low and very simple in mass. One step up from the ground and with the eaves just missing a man's head. The logs should be just as large as possible. More money spent on large logs may also save labor in fitting, but the large "scale" which great logs provide is the most favorable single factor in the final picture.

The old logging camp dormitories, "hovels" the men called them, were impressive buildings. The single rooms were of considerable size and only four logs high, but these two-foot logs added up to an eight-foot wall height. Sections cut out of the third log, with a sill and head notch in the log below and above, made a window thirty inches high. At the entrance door about two-thirds of the lower log was cut away to leave a broad sill and one had to step down to the dirt floor within.

If logs are small, it may be better and cheaper to build a pole wall (vertical logs). Such light logs, which would make a sturdy enough looking pole wall, may look better than if you used them to build too slight appearing a log cabin construction.

Comparing the different kinds of forest buildings, even if you can get the logs for nothing, unless you expect to build them yourself, log cabins are far from inexpensive buildings, and this also applies to the cost of fireplaces. The fact that you have the logs and stone on the place doesn't take into account the heavy labor cost to select, transport, shape and build them.

### The Roof Governs All

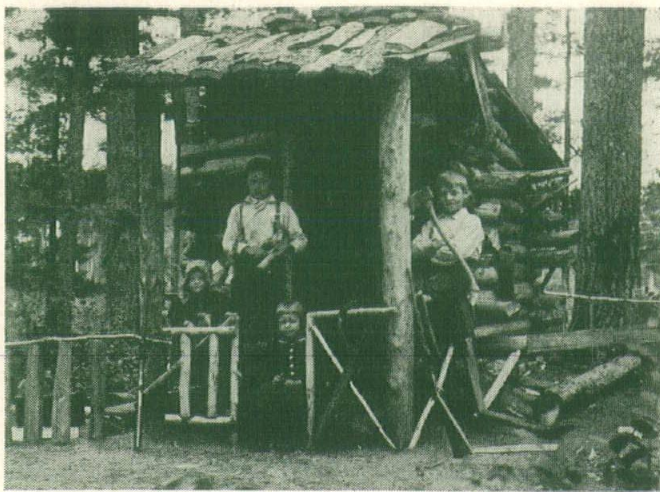
In snowy lands the roof should have no broken eaves, no dormers except ridge dormers like monitors, no L plans calling for troublesome valleys, and *no change in pitch* throughout any given roof area. Such common defects cause snow and ice dams with water backing up under the shingles. These are not casual warnings, but real "don't do's," especially for a building that is to stand closed and unattended for many months.

The life of the roof is directly related to its pitch. The 45° half-pitch shingle roof on our old cabin of 1887



*Home of John Morrison, Chippewa Indian, Spider Lake, Bayfield Co., Wisconsin—1891. What delightful hours I've spent in this well-kept home!, trying on our new moccasins there on that little porch; grand meals, with a hearty welcome; venison and wild rice, wild cranberries, wild plum sauce, good talk of the woods; the split wood crackling and humming in the iron stove, Mrs. Morrison hovering over us with forest hospitality.*





*Let the architectural boy scouts take courage on their twelfth birthdays as they run an appraisive eye over my earliest work. A Bohemian note appears in the broken cant-hook worked into the porch rail, but shades of Elbert Hubbard!, look at those roof shakes—three inches thick with the bark on, rived off'n our winter's firewood with a froe. We admit a slight portent of heresy in the pretentious two-story portico columns and colonial railing.*

was still serviceable and didn't leak in 1937 — fifty years for ordinary 5 to 2" shingles with cut iron nails! A flat-pitched roof would have had two or three new surfaces in that period.

But the important point here is that thrifty, practical design *without any picturesque additions* is what gives character and beauty to the whole place. Simple on-slope, undisturbed geometric areas of roof with a clean ridge, unbroken edges at eaves and gable end, and nice texture, give you an appealing surface for the patterns of the rain and snow, of flickering shadows and bright falling leaves.

#### Please Be Careful

For it is the fireplace, hearth and mantel where the deepest feelings of the log cabin are likely to center and which is likely to be the most disappointing to the guest or stranger coming to it the first time. The reasons are plain, but it is not so easy to get better results.

The first misfortune is cobblestones. Whether because of thrift, personal discovery, or the collector's complex, every cabin builder thrills at the thought of a cobblestone fireplace. It is actually possible, of course, to make pleasing masonry of this material, but it is so difficult and requires so much experience, craftsmanship and judgment in design that you better not undertake it. There is not a corporal's squad of masons in all U. S. A. capable of working successfully with this cranky material. I never saw an amateur job of cobbled masonry that could be called anything but horrible.

Good masonry must give one the feeling that the stones are resting in peace and usefulness, that each stone possesses some personal dignity and is served with respect by its bed of mortar and finishing joint. Anything less than this is simply peanut brittle. No one can rest his soul before a hearth made of dornicks clinging desperately to a slush of concrete mortar which appears to have hardened when the builder was half ready, so that all he could do was to smooth the exposed mud and hope it would stay together. Simple poured concrete is so much better. But if nothing can stop your impulse to use these round stone coconuts, at least split them to get a flat face. Split and quarter some for the

corners and use only the largest. The size of a football should be the *very smallest* even for chinks and from that on up.

Perhaps you have no boulders lying around. Do not think, however, since your stone comes as quarry stone, in ashlar shapes, from some convenient ledge, that you are safe. Beautiful masonry is very rare. It is an art that can't be laid out by pencil and paper, nor can an architect's supervision accomplish much unless the man with peen hammer and the trowel is a mason of long experience, love of the rock and possessed of the sensitive spirit of a musician. An inexperienced amateur can not make a good fireplace anymore than one can play the piano or win at tennis without practice.

#### Beware the Rustic

The word rustic has acquired a strong flavor of things that are tricked together for looks to produce an effect, and the prime quality of a log cabin is that it must be absolutely sincere and genuine in every part. For architects the most useful examples of how to take the next step beyond the elements of good construction and skilled craftsmanship in cabins can be seen in the log houses and "stave" churches of Viking Scandinavia. Here the decorative elements, sculpture, color are the true flower of both the craft and the culture of the people. The same is true of the log and other wooden architecture of old Russia, although less attractive to us because most of it existed in an economy of poverty, while Scandinavian buildings reflect a peasant prosperity and independence of spirit.

Probably the most unpleasant characteristics of all forest dwellings are due to the very general approach which is seeking this "sort of rustic effect." Now the last thing that can be tolerated in a cabin is anything that is artificially rustic. That just will not do. Your best efforts must be directed — and they will be needed — to keep rustic art out of materials, design, workmanship, finish and equipment. Let me analyze this for you, for this is where you keep or lose your dream.

#### Natural Philosophy

Back in 1912 I was talking to that brilliant master of piano and violin, Harold Bauer, about architecture and music. In those days, "modern" had not been heard of. American art and organic design were discredited by the intelligentsia. But Bauer and I soon found we were on common ground and in several long conversations, he said, among other things:

"In music making, the voice and the violin, for example, are 'free' instruments in which the latitude for tone, in quality, pitch and transitions, is of the widest, while on the other hand the piano as an instrument has rigid, mechanically predetermined tone characteristics, in which even the fixed pitch of its strings is further tied to a vibration mathematics for which there is no common divisor. Indeed a piano is only 'in tune' when it is set in a physical disharmony. In a properly tuned piano the octaves are actually out of tune with the chords. Piano tuning is a compromise — but the only solution."

"This being so," continued Harold Bauer, "the art of singing rests of necessity upon a technique of accuracy, upon one's ability to bring the disorder of untamed natural freedoms into a new world of man-created beauty through meaningful controls. The *technique* of singing must first achieve formal perfection."

Harold Bauer went on to complete his comparison: "On the other hand, however, the fine art of playing the man-made piano rests upon a technique of humanization, in which the artist, being already supplied by the instrument with perfection, order and fixed propor-



tions, endeavors within these hard boundaries to relate his musical ideas to the weaving days of living men. The musician must break through the mechanical characteristics of the piano if he is to interpret the unpredictable flow of events in a world where Fate and Chance and the caprices of Nature are syncopating, and all too often jazzing, the human story."

Now how do the arts of the singer and pianist relate to that of the architect? In the creation of significant building forms, the situation of the artist in the Fine Art of Building is no different. The architect not only stands before his audience, he also stands within it, and his audience, some of it at any rate, is actually to live in his creations, to themselves make an added counterpoint upon the art work that has been given them. The architect's client and patron, his audience, also become architects. The symphony which is Great Building is at the same time both the instrument and the music.

### The Voice of Nature Versus Tin Pan Alley

Applying Mr. Bauer's analysis to court house or cabin, you will have correctly assumed it to be a very part of the Art of Beautiful Building, that, like piano playing, in the case of the keen, slick, superlogical, technological buildings of our Machine Age, the Architect must direct his best efforts toward supplying the design of such works with some kind of aesthetic and constructional shock absorbers. The geometric lines and angles of city architecture must become sympathetic to the fact that

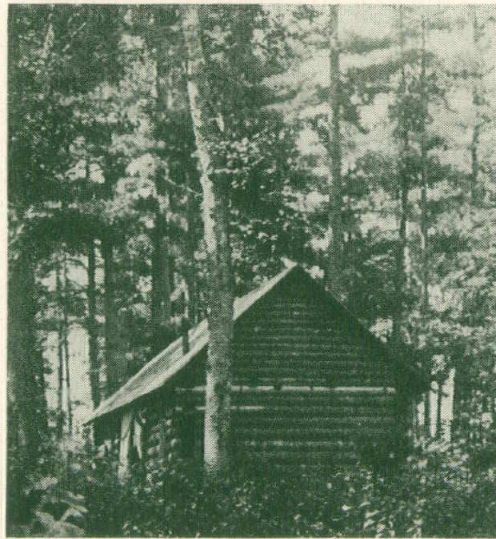
already harassed people are both mentally and physically unwilling to be further bumped and elbowed by their furniture and decorations. Using the word with a slightly new twist, it might be good to somehow get a little "rustic" comfort for soul and body into, lets say, just for example, a streamlined pent house night club.

But by the same logic the situation is just the opposite when we are building a log cabin. Here we are in a free world. We build with primitive materials which are close to their origin, which still carry nature's loving finger prints and delightful odors. It is therefore essential that we establish in all our patterns and workmanship our appreciation of the love of order, pride in handskills, preservation of true wealth and that Intelligence which, by means of *everything* that *grows*, actually Produced Man out from chaos and old night. Through this origin and heritage is Man himself a very part of sentient Nature, existing in a natural world where all the materials of construction to be seen are living forms.

In body, mind and soul, however, Man is of a very different substance, capacity, and performance to the circumscribed aesthetics of rocks and timber, of roofs and rooms, and to overemphasize in our forest buildings the rockiness of rocks or the barkiness of wood, shows us to be preoccupied with very superficial matters while we are missing the great rhythms and wonders of the Mother who bore us and who still hopes we may reflect some of her deep wisdom.

*Give me truths,  
For I am weary of the surfaces.*

*O, I could be a part  
Of the round day,  
Related to the sun  
And planted world,  
And full executor  
Of their imperfect functions.*



*But these young scholars,  
Who invade our hills,  
Love not the flower they pluck,  
And know it not,  
And all their botany  
Is Latin names.*

EMERSON

### BOOKS ABOUT CABINS

The craft and details for building log houses are well told in "The Real Log Cabin" by my friend, Chilson D. Aldrich, Architect of Minneapolis, published by Macmillan in 1928 and now in its seventh edition. This is an excellent book by a man who has lived and worked in woods all his life. Its advice is accurate and wholly dependable. It carries the true flavors of freedom.

I have canvassed the libraries, had help in my search, but the only other book of any value to be found is Dan Beard's "Shelters, Shacks and Shanties." This was written primarily for boys

and much of it appeared in "St. Nicholas" magazine long before the Boy Scouts were thought of. It is all true and good and while it covers a different and more general field than the Aldrich book, it is filled with out-door spirit. Anyone planning vacation dwellings should read and re-read it. Its spirit of craftsmanship is enthusiastic, its know how and warnings are right. Keep it with you, refer to it often for inspiration while you are at work. It is still in print after thirty years, obtainable through any bookseller, price \$2.50.



# SOME FACTS

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# Let's Win the War First



H. W. FRIDLUND

We all have a date with VICTORY but there's plenty to be done yet and the way in which we do our parts will hasten the day we are all anxious to have arrive. So while it is important that we consider postwar planning, it is doubly important that we stop to consider whether or not each one of us is doing everything possible to help win the war—that after all is the first job we've got to do. It may well be that our part in postwar work should be in proportion to the contribution we make now towards winning the war. In any event, whatever postwar planning we do, we must not fail to consider the men who are fighting to preserve the opportunity for postwar planning.

The architects of the nation may well be proud of the part they are playing in the war. Members of the Minnesota Association are serving in all branches of the military service—we have several men in Africa, Hawaii, Alaska, the East Indies and at other points throughout the world. Many others are in service in this country as civilians in the U. S. Engineer Corps and while their jobs are unspectacular and prosaic, yet they too are doing their part to help back the men behind the guns. Still others are working with contractors on war projects and a few are doing their job as Architect-Engineers on war construction. For those not yet engaged in war work, there are many openings demanding men having the qualifications that any architect by the very virtue of his education, training, and experience possesses. The work may not be exactly what one might wish to do but the boys in the fox holes of Guadalcanal or the hell holes of North Africa are not hesitating or quibbling. They're doing the job that must be done.

Upon those who are enjoying good incomes in connection with the widespread war program rests also a grave responsibility and the opportunity and privilege of helping to avert a disaster which may become as catastrophic as anything the Nazis and the Japs can do to destroy American civilization. That disaster is INFLATION. Price control and wage control deal only with the symptoms of inflation—the cure lies in the purchase of WAR BONDS with every single dollar we can possibly spare beyond our essential living costs. If we fail to do so we will force the Government to obtain the money from the banks and when the commercial banks buy Government bonds the result is the same as if the Government had issued that much "printing press" money.

Let us then resolve to take good care of the things we possess, cut out the frills we might have enjoyed, buy only the essentials we require, and INVEST every dollar possible in the future of America by BUYING WAR BONDS NOW. In this way we can best assure our own future because if we and our fellow countrymen fail to halt inflation our postwar planning will avail us little.

## Where Is So and So NOW!

"Sherm" McMahon is with DuPont at the Gopher Ordnance Works as an area engineer.

We didn't hear from the Duluth gang this issue and contrary to the old saying, no news is NOT good news. Come on, Duluthians, let's have the low down. About all we know for sure is that "Rein" Melander was in St. Paul recently attending the latest meeting of the Board of Registration.

A nice little note from Capt. Cliff Taylor who says hello to everyone. Cliff is in the Map and Chart Division of the A.A.F., and is located at St. Louis. Incidentally he and Glynne Shifflet ran across each other in St. Louis. Shifflet was in charge of remodeling the building where Cliff is stationed. Small world, huh.

Rex Galles just completed a four months' "quickie" course in naval architecture at M.I.T. and is now a commissioned officer in the U.S.N. When we know whether he's a Lieutenant or what, we'll let you know. In the meantime, Rex, "Good Sailing!"

Gus Lagergren at last reports was at Twin City Ordnance with Smith, Hinchman and Grylls where he has been since September, 1941.

Glynne Shifflet is now with the U. S. Engineers working out of the St. Louis Division Engineers' office.

Cy Pesek, Ken Fullerton, Arnold Melius, Donald Parsons, V. E. Siddens, and Hal Fridlund are with the U. S. Engineers stationed at Rosemount, Minn.

Clyde Smith, Ed. Hanson and Ernie Croft are with the DuPont Co. at Rosemount.

Oscar Newstrom was still in Willmar at last reports. He just completed a school job at Penock, Minn.

Mr. and Mrs. Bruce Church have a new boss at their house—Carol Ann Church. Congratulations!

It's Capt. Bob Kurtz, Ordnance Department, Nebraska Ordnance Works, Fremont, Nebraska.

Ray Gauger is managing the Engineering Division of Kershaw-Butler, Ltd., at Huntsville, Alabama. How're you all, Ray? Will you write us a note sho enuf?

### NEW REGISTRANTS ANNOUNCED

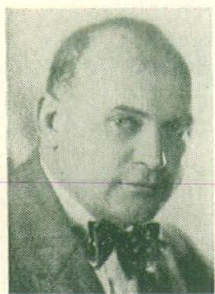
The Board of Registration announces the registration as architects of:

Virgil E. Siddens, Minneapolis, and  
Louis Kahn, Detroit.

Minnie the moron says she supposes they get virgin wool from the sheep that can run the fastest.



# Art Gum Crumbs and Thumb Tack Holes



KEN FULLERTON

A new style has been presented for professional consideration for out of the effete east or at least from the realm of human imagination, whence cometh all good architecture, comes this, fostered by one of the literati.

Leslie Ford is writing a zinging mystery—"Siren in the Night," blackout has sounded, a lovely female narrator has doused a light bulb and is proceeding to develop the story—but let us quote from page 29, *Saturday Evening Post* of November 28, last: "I switched it off quickly, felt my way across to the coco mat I'd spotted in the second it was on, and felt for the door. There was nothing there. I put my foot out and touched the *lintel*, put my hand out again—into space. The door was open."

1. How could she do-o-o-o that? Penner.
2. Hm-m-m. Low ceiling, Colona.
3. She's been eating from spinach. Pop-Eye.
4. Ai! Yai! Yai! Carmen Miranda.
5. Athletic she was knowed as in them days. Fibber.
6. Gee! This is interesting. Meredith W.
7. We want to see that when they make it into a movie. A.I.A.

Check one as a reasonable reaction so that your association can report a consensus of opinion to the Great I. A.

\* \* \*

(To be read aloud at bridge club.)

Minsky put six little lasses in his pony chorus. SPCA made him close the show and put them on a dude ranch.

Would you see McNutt or the Remount Depot for further action?

\* \* \*

Last Monday the boss was late and—well you know, when the cat's away the mice will behave like rats—we *were* a little boisterous.

He came in suddenlike and was he MAD. Quote—"What's the meaning of this outrage? Why aren't you working? Someone is going to catch hell when I find out who is responsible. I won't have it! Here it's 10 o'clock Monday morning—tomorrow's Tuesday—next day's Wednesday! HALF the week gone and nothing done around here - - \* \* ! \* - -"

Old Sleeping Edward jumped out of his skin and beat it for his hat.

"Holy Cow! Wednesday! Gee! I gotta beat it. My wife's gonna have a baby."

\* \* \*

If twelve make a dozen and twenty make a score, how many make a million—?

Don't jump at conclusions. Research discloses the answer to be—DAMN FEW!

\* \* \*

## VIGNETTE:

Sang-froid. Sang means blood and froid means cold—

You know the railroad bridge down past the Trestle Inn, how that twenty-five ton concrete pier is just legal off the pavement? And remember the snows—how they was piled deep and high around that pier?

Well—our driver is in a hurry and is showing it to an extent bordering on reckless when—Twitch!—Wham!—we are second door deep (Measured horizontal) in snow with that Pontiac Indian kissin' concrete.

"Hot damn," says driver, "those snowflakes sure saved that pier a nasty wallop."

See what we mean—sang-froid.

\* \* \*

War sure changes things! A patriot shouldn't maybe even eat Hassenpfeffer—but such a dish as it gives down at Felder's—fine rabbits 50% and nice tender beef 50%.

Now stands it on a sign in Felder's:

"Ve sincerely regret dot ve couldn't get beef no more for the Hassenpfeffer. Ve have got to use horse. H'wever ve will not depart from Fielder's famous recippy. Ve still make de Hassenpfeffer 50-50. Vun horse—vun rabbit."

\* \* \*

Don't call this stuff pediculous either—even if you think it. Bet you think it alright, alright, but did you know your sub conch was saying pediculous?

This is nothing! We've got matches that haven't even been scratched.

## Thanks Very Much

FEDERAL HOUSING ADMINISTRATION  
WASHINGTON, D. C.

December 26, 1942

Mr. H. W. Fridlund, Editor  
NORTHWEST ARCHITECT  
2642 University Avenue  
St. Paul, Minnesota  
Dear Mr. Fridlund:

Of all the publications which come to my desk throughout the year, there is none more thoroughly enjoyed than NORTHWEST ARCHITECT. After reading every article, I pass it along to the other architects in the Division so that they too may enjoy its contents. The choice bits of philosophy so carefully selected from the works of old masters, together with the articles by you and other members of the Association, makes me proud of being an architect. Void of smugness and always challenging to the architect's concepts of service, as well as his responsibilities to society, the publication has no equal.

Hoping that the New Year will be a happy one for you and the Architects of Minnesota, I am

Sincerely yours,

Howard Leland Smith,  
Chief Architect.

JAMES M. EARLY, B.S., M.S.  
Architect  
432 Welch Avenue  
Phone 1133-J  
Ames, Iowa

Nov. 29, 1942

NORTHWEST ARCHITECT  
Mr. H. W. Fridlund, Editor  
St. Paul, Minn.  
My Dear Mr. Fridlund:

When I receive your esteemed Magazine, I am caused to wonder by whose generosity and kindness I do receive it. It is very welcome, let me assure you.

This last number is a wonder; I don't know when I have so thoroughly enjoyed, from both educational and philosophical angle, so good a group of pertinent articles.

"Who was Dr. Gray?" a decidedly human interest installment. "For Camera Fans: purely informational and a tonic to present-day artists; and then "The Young Architect," and "Need for Progress." I might just say that when NORTHWEST ARCHITECT arrives, *The Forum* and *Record* are cast aside until the meat of the new arrival is digested.

Sincerely,

James M. Early.

NORTHWEST



## NEW A.G.C. OFFICERS FOR 1943

The new officers of the A.G.C. of Minnesota for 1943 are as follows: President, W. M. Cederstrand of Minneapolis; Vice President (building division), Stuart W. Leck of Minneapolis; Vice President (highway division), John Dieseth of Fergus Falls; Vice President (heavy construction), F. B. Winston of Minneapolis; Secretary-Treasurer is George W. Walker of Minneapolis.

R. G. Hendershott, 512 Builders Exchange Building of Minneapolis, is manager.

New directors elected to three-year terms at the War Conference are Building Division, J. R. Sweitzer of St. Paul; Highway Division, is Bernard S. Andrus of South St. Paul and for the Heavy Construction Division is George W. Walker of Minneapolis.

## BUILDERS EXCHANGE OFFICERS FOR 1943

### Builders Exchange of St. Paul

President, V. R. O'Brien (reelected); First Vice President, A. R. Shiely (reelected); Second Vice President, Walter Baumeister; Treasurer, J. R. Raymer (reelected).

Directors elected for ensuing 3 years, H. C. Palmer (reelected); A. Shelgren (reelected); J. C. I. Corning.

The following directors are in office until December, 1943: W. L. Krauch, Chas. Lampland, Paul Stenberg; and the following directors are in office to December, 1944: Arthur J. Bruce, J. R. Sweitzer, and John Lindstrom.

### Minneapolis Builders Exchange

President, Peter McA. Dougall; 1st V. P., Wilbur B. Clark; 2nd V. P., D. C. Gramling; Treasurer, Oscar C. Strecker.

J. Cameron Jenkins is executive secretary.

### Duluth Builders Exchange

President, Edwin A. Willner (reelected); Vice President and Treasurer to be elected at a later date. Directors for 3 years are: R. R. Lowry, Lloyd H. McDougall and Carl A. Nelson. Director for one year is James W. McKay, L. R. Avoy is secretary.

## CELOTEX DEVELOPS NEW GYPSUM

A group of new gypsum products developed to meet the immediate demands of wartime construction has just been put on the market by The Celotex Corporation, Chicago.

The products include a new gypsum exterior siding covered either with smooth or mineral surface roofing; laminated gypsum wallboard panels suitable for demountable or permanent single wall interior partitions; laminated gypsum roof deck slabs; and poured gypsum roof decks for use with wood frame industrial construction.

### Gypsum Exterior Siding

The new White Rock Gypsum exterior wallboards supply both structural and weather protection needs for many "Theatre of Operations" buildings such as barracks, warehouses, recreation centers and repair shops. The products also are applicable to war workers' homes, dormitories and industrial buildings. They are available in 1/2-inch and 1-inch thicknesses finished either with smooth or mineral surface roll roofing. The 1-inch thickness is a two-ply, laminated product

with shiplap joints along the long edges. The 1/2-inch thickness has square edges. Sizes are 2 feet by 8, 9 or 10 feet.

### Gypsum Interior Partitions

White Rock Extra Thick Gypsum wallboard panels are made in 1-inch, 1 1/2-inch and 2-inch thicknesses by laminating two, three or four layers of gypsum wallboard. This provides a core of fireproof gypsum that will not warp, twist, expand or contract. Each exposed surface is covered with tough, cream-colored Manila paper that has high light-reflection value. It may be left in its natural state or painted.

Three types of demountable partitions employing these laminated gypsum panels have been worked out by Celotex. Two are studless, nonload-bearing partitions, one of which eliminates battens at the joints. The third is a load-bearing partition, which may also be used for low partitions in high-ceiling rooms.

Because of their large size—4 feet wide by 6 to 12 feet long—the panels can be erected easily and rapidly. When used for repartitioning old buildings, the work can be done without interfering with office or factory operations. The 1-inch thick panels have square edges, and the 1 1/2-inch are available either with square edges or T&G joints along the long edges.

### Gypsum Roof Slabs

The Celotex gypsum roof slab is an improved rigid type of roof deck plank. It may be used to replace wood plank or other types of unit roof deck construction.

The slabs are made by laminating together two, three or four thicknesses of White Rock wallboard to form an integral unit. Thicknesses are 1, 1 1/2 and 2 inches. The units are 2 feet wide by 8, 9 and 10 feet long. All thicknesses are available with square edges. The 1 1/2-inch thickness is also available with T&G joints on the long edges, and the 1- and 2-inch thicknesses with shiplap joints on the long edges. On the upper sides of the slabs, the tough paper provides a ready bond for roofing materials. On the lower sides, when exposed between the beams, the cream color of the paper provides high light reflection, or it may be painted any color desired.

The slabs are light in weight. The 1 1/2-inch thickness weighs 6 1/4 lbs. per sq. ft., and the 2-inch slab weighs 8 1/2 lbs. per sq. ft. Tests by an independent, nationally-recognized laboratory indicate an ample factor of safety for usual roof loads, according to Celotex. The slabs also are fireproof, rotproof and will not twist or warp. Expansion and contraction is practically nil.

### Poured Gypsum Roof Deck

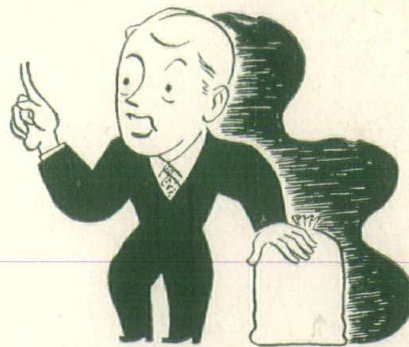
Celotex poured gypsum roof deck is designed for use on any type of industrial building, warehouse, garage or hangar. It can be used on a flat roof, on a steep roof up to 45 degrees pitch and for sawtooth and monitor construction. It provides a strong, lightweight, noncombustible deck at minimum cost. It is capable of carrying a live load of 35 lbs. per sq. ft.

In building the roof deck, White Rock gypsum wallboard is nailed over joints, rafters or purlins. On this form is laid wire reinforcing fabrics over which is poured a mixture of Celotex gypsum stucco and water. The stucco consists of 87 1/2 per cent of calcined gypsum and 12 1/2 per cent of wood fibre or shavings. The weight of the factory mix is 55 lbs. per cubic foot. It is usually applied to a thickness of 2 1/2 or 3 inches, including the gypsum wallboard form.



## 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



*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.

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



## CONSTRUCTION IN A POST-WAR WORLD

Government planning may play an important part in construction in a postwar world.

The experiments of the 30's, including both the wasteful day labor public works program of the Work Projects Administration and the federally subsidized contract executed public works program will probably be supplanted by new approaches in government planning and financing.

Government planning will not necessarily be restricted to federal planning, but may bring about a new conception of planning by public bodies, such as cities. The almost overnight transformation of country pastures to teeming industrial sites as seen in the construction program of war plants has given the ingenuity of planners free reign. New developments in transportation including the development of air travel will also undoubtedly have a pronounced effect on the development of cities and shifts of population.

Both federal and municipal planners will bring to the postwar world a wealth of practical experience from war construction.

(This and our subsequent advertisements in the Northwest Architect are sponsored by the following members of the Builders' Division, ASSOCIATED GENERAL CONTRACTORS OF MINNESOTA)

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