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

In 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 cooperation 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.
In 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 lock 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 recom-
manded 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 cow-
bows.” 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 him-
self. 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 op-
posite kind of work to what you have been doing. Driv-
ing 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. Per-
severence, 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 nega-
tive 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 charac-
ter 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 “attrac-
tive.”

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 appear-
ing 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 inex-
pensive 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 I
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 one-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 chimneys and from that on up.

Perhaps you have no boulders lying around. Do not think, however, since your stone comes as quarry stone, in ashlars 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 man 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 craft of the craft, of 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 un-
predictable 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 counter-
point 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 es-
sential that we establish in all our patterns and work-
manship our appreciation of the love of order, pride in
handskills, preservation of true wealth and that Intelli-
gence which, by means of everything that grows, ac-
tually 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 build-
ings the rockiness of rocks or the barkiness of wood,
shows us to be preoccupied with very superficial mat-
ters 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 Minne-
apolis, 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 de-
pendable. 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" maga-
zie 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 craftmanship is enthusiastic,
it's know how and warnings are right. Keep it
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Let's Win the War First

We all have a date with VICTORY but there's plenty to be done yet and the way in which we do our part 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.

NEW REGISTRANTS ANNOUNCED
The Board of Registration announces the registration as architects of:
Virgil E. Siddens, Minneapolis, and Louis Kahn, Detroit.

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

“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, hub.

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 Pennock, 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 shot enuf?

ARCHITECT
A new style has been presented for professional consideration 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.
5. Athletic she was known 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.L.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 were 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—Twich!—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 eat Hassenpfeffer—but such a dish as it gives down at Fielder's—fine rabbits 50% and nice tender beef 50%.

Now stands it on a sign in Fielder'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 connch 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 1135-J
Ames, Iowa

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,
Architect

NORTHWEST
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. Shiley (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.

NEW A.G.C. OFFICERS FOR 1943

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 workers’ homes, dormitories and industrial buildings. They are available in ½-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 ½-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, 1½-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 ½-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, 1½ and 2 inches. The units are 2 feet wide by 8, 9 and 10 feet long. All thicknesses are available with square edges. The 1½-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 1½-inch thickness weighs 64 lbs. per sq. ft., and the 2-inch slab weighs 82 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 87½ per cent of calcined gypsum and 12½ 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 2½ or 3 inches, including the gypsum wallboard form.

ARCHITECT 11
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.

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.

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