

NORTHWEST ARCHITECT

THE AMERICAN
INSTITUTE OF ARCHITECTS
1943 OCT -7 PM 3:23
WASHINGTON, D. C.

VOLUME VII

NUMBER 6

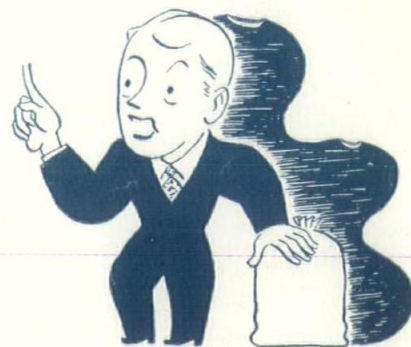
341

1943

I am only one;
But I am one.
I cannot do everything
But, I can do something
What I can do I ought to do;
And what I ought to do,
By the grace of God,
I will do

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



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Northwest Architect

Volume VII

AUGUST, 1943

Number 6

Published by Minnesota Association of Architects, Which Is a
State Association Member of the American Institute of Architects.

H. W. FRIDLUND, Editor

Just, "Me" $\times 135,097,261 = U-S-A!$

THE WASTE OF MATERIAL, OF LABOR AND
OF TIME THAT DISCOURAGES
YOU WHEN YOU LOOK ABOUT OR READ THE PAPERS IS
YOUR OWN WASTE YESTERDAY EVENING OR WHAT YOU
ARE GOING TO LOSE TODAY.

THE COAL AND STEEL THAT WE LOST IN THE JUNE STRIKES
COULD HAVE BEEN LARGELY DISCOUNTED IF EACH ONE
OF THE "ME'S" WHO MADE UP THE LARGEST SPATE OF "4TH-
OF-JULY" TRAVEL IN U. S. HISTORY HAD DECIDED HAPPILY
TO STAY AT HOME.

WE ARE WILLING TO HAVE OUR POOREST PAID, WORST
HOUSED, AND CREDIT GOUGED MINERS SHOULDER OUR
UNSOLVED INFLATION COMPLEX, BUT WE WON'T FOREGO
THE RUBBER OR LOCOMOTIVE COAL USED UP IN TAKING US
TO AUNT JANE'S. "WHAT'S FIFTY MILES OF GAS OR A
POCKET FULL OF COAL?"

WELL! IT'S EXACTLY THE WHOLE AMOUNT OF OUR LACK
WHEN WE CONVERT "WE" INTO "ME" AND MULTIPLY
BY 135 MILLION THOUGHTLESS SELFISH CITIZENS.

I am only one; But I am one. I cannot do everything, But I can do something.
What I can do I ought to do; And what I ought to do, By the grace of God, I will do.

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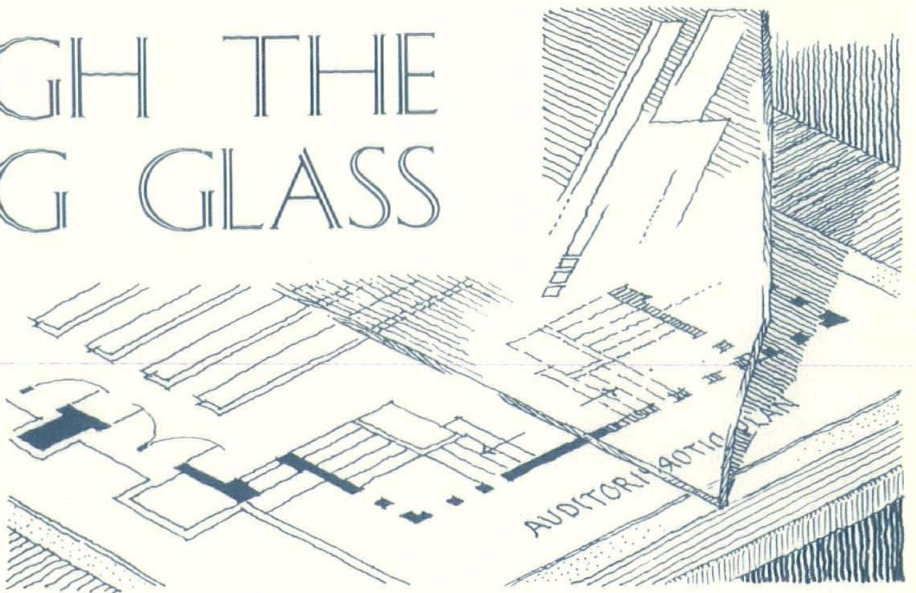
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Publication office, 2642 Univer-
sity Avenue, St. Paul, Minnesota.
Published six times during the
year.

THROUGH THE LOOKING GLASS

AGE OLD TOOL
NEW AGE USE

REFLECTIONS ON DESIGN
BY WILLIAM GRAY PURCELL



57c

or even less will buy a tool for your drafting table so useful that you will wonder how you ever did without it. One is pictured above, just as simple as the lath that grew into a T square, and nothing more than an old piece of much battered unframed thin glass mirror.

The office of the great American Architect Louis H. Sullivan who is generally acknowledged as the originator in our day of that basis of design for buildings which is now rather broadly designated as "modern" was a unique and exciting atmosphere. One of the first objects to attract my curiosity when I first entered that office, was a square of old mirror on the drafting table of Mr. Elmslie, who was Mr. Sullivan's associate and with whom I later made partnership in architecture.

I was soon to see how he saved himself hours of drafting labor, and secured by means of reflection sequences, not only an immediate practical answer as to which was the best of a very large number of alternative solutions, but could immediately produce at will literally thousands of combinations and variations of pattern. The glass showed its many years of use and was still frequently resorted to, although Mr. Elmslie's unusual virtuosity in imaginative design and the very large amount and variety of the forms and patterns which were constantly flowing from his hand had left the mirror to be for him more of an occasional check instrument.

Try a Piece Yourself

The drawings and diagrams will really tell you all there is to know, but we must keep reminding the lazy lobe in all our minds that no machine is going to do creative work for anybody. This mirror is simply a magic pencil which in a second will redraft 369 lines, and then redraw them for you nine different ways with equal dispatch. Like any pencil drawing the new lines and the changes which it builds are very stimulating to the creative impulse.

If you move the edge of the vertical mirror slowly across your design, or any photograph or colored pattern, you produce a rapidly changing moving picture, something akin to the world of the Disney cartoons. The stubborn pencil lines, which have been running

your eraser ragged, come to life and begin to speak as from a script. The very presence before your eyes of these ever-shifting multiple narrations of your own pattern, exfoliates material for personal expression that would otherwise simply not come into range. And the constantly reportioning values also create poetic design atmospheres and sentiments, other than the one that you captured in your first draft.

The only other point that remains to be noted is the fantastic world opened up by the use of a sheet of polished chromium as a mirror which can be bent to any curve and thus loosen the rectilinear traces of straight edge and triangle into a picture of that world of reasonable topsy turvy which Alice found when she stepped through the looking glass.

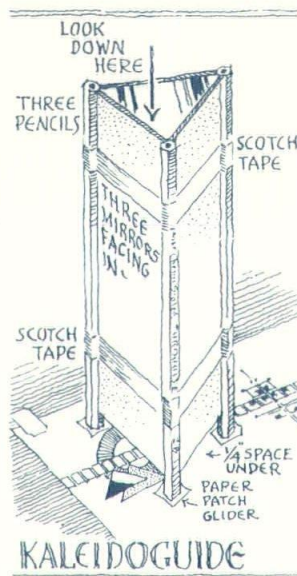
Practical Operation

On the page opposite are reproduced a variety of patterns all made by reflection in a plane mirror of a single beautiful and sensitive basic design unit by Mr. Elmslie. This will illustrate the principle and method of developing "systems" of enrichment and a practical method of managing ornament when adapting it to special situations.

But if one is required to create decorative material for a building, its equipment, or furnishings, there comes at once into the field of operations many factors over which essential controls must first be established. One must determine where the issuing permutations will be most fruitful, in extent, character, and meaning. What is the material, its nature, and by what tool or method will the details be wrought

or applied? Most important of all, from the very first the designer must at all times be conscious of color as an integral factor in form and not as just an application of tints or hues.

You will also find it useful to keep in your pencil tray some small pieces of mirror, say 1" x 4", 2" x 2", 4" x 4". With these, any partial area of plan or pattern can be reexamined while the eye, at the same time, takes in the whole, undisturbed. Thus the number or spacing of units, or their proportions, can be mirror drafted and redrafted until by many comparisons the very best result can be satisfactorily fixed in just a few moments.



Kaleidoguide

The second tool is my own reapplication of the drafting mirror by means of a simplification of the old kaleidoscope toy. Since the mirrors form a tube which is an equilateral prism the patterns it produces are all integrations of the hexagon, one of God's most beautiful and useful ideas. All that has been said above concerning the reproduction sequences by a plane mirror, is equally true of the kaleidoguide, but in geometric multiples.

The flat mirror tends to relate itself to choices between double or single units, longer or shorter factors, heavier or less slender elements. Its quick shifts enable one to compare larger or smaller subordinations, more or fewer repeats, square to angle transitions.

On the other hand the duplicating and reduplicating triangular prism forming the hollow tube of this machine looses itself in a continuity of hexagons by reflection. Its best use, therefore, appears in developing patterns in decorative design. In addition to the organic expansion of simple arrangements and color groups in six directions at once, the designer can try the effect

within this ornamental growth of many types of basic pattern linkages—by contact or flow, by touch or weld, lap and overlap, of rhythm by pyrrhic beat or syncopation, and so on, no end.

Origins of Ornament

Although at first it actually seems to be doing so, this kaleidoguide will not design ornament for you, will not do the mental work nor sustain the emotional fire with which any work worth living with or even looking at must be saturated.

For example, see what potent patterns* Claude Bragdon developed out of the decorative material he found in the traces of his magic squares. We may mutually agree that apparently Bragdon's procedure so far has

*See the book by Claude Bragdon—"Projective Ornament"—The Manas Press, 1915, and Alfred A. Knopf, 1923; also his "Four Dimensional Vistas," 1916, "The Beautiful Necessity," 1922, his excellent autobiography "More Lives Than One," and other works by this distinguished Architect-Author.



PURCELL
AND
ELMSLIE
ARCHITECTS

THIS IS HENRY BABSON'S GARAGE, really an integration of six buildings which created quite a stir in Riverside, Illinois, when in this courtyard, gay with lanterns and flowers, American food and pretty girls, the Dough-boys of World War I were welcomed home from the trenches.

Today's architects are deceiving themselves with respect to general public reaction toward ornament. The current New England cult of the ugly, New York's pre-occupation with maneuverisms in the pseudo-embryonics of "architecture" and everywhere among designers the general rush of fashion to static streamlineism, all result in stark, cold, intellectual types of building.

Such architecture represents the American pre-world-War-II disillusion of "too much"—too much money—too much leisure—too much food—too damned much of everything.

But such buildings do not so remain. Human nature and mother nature and wholesome necessity at once get to work. Sun and rain stain the walls and dribble the unprotected margins with such patterns as they may. Trees grow up to camouflage with branch and shadow. Lively people flow in and out, bring things they like for mental comfort and move like guerrillas against the design strategy of condescending aesthetes. What the aristocratic architect said, expecting applause, is drowned out by the clamor of fast growing ideas. Soon the non-humane buildings are all changed, or torn down and carted away.

But where the heart has spoken the people rise up to cherish and save it.

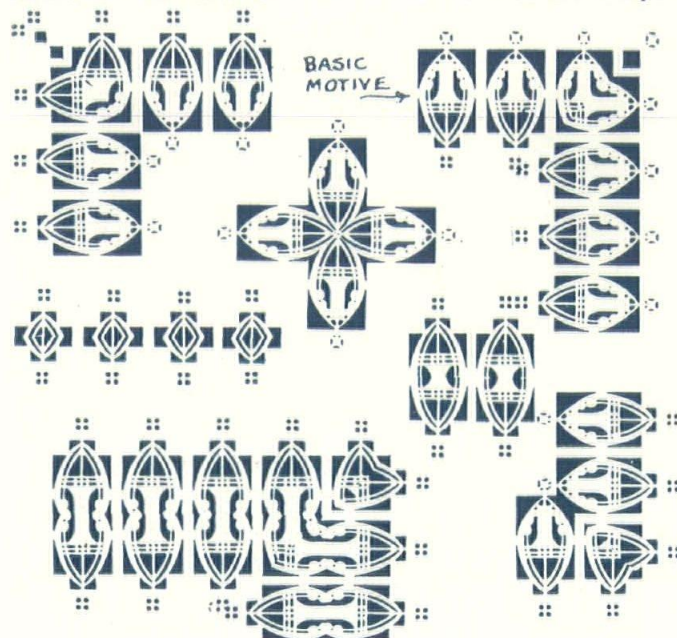
It seems to us that those twenty-five years with which this building has done its living since 1918 have justified our belief that ornament in fullest measure will not grow stale if only it be living ornament and the flower of the building's very substance and spirit.

In these Babson Service Buildings we made use of polychrome terra cotta, rich and colorful leaded glass, patterns of sawed and fabricated wood and ornamental iron. The flowers and water and plantings were organized as an immediate decorative part of the actual construction and plan arrangement patterns.

It was a gay building that was fun to come home to.

resulted in very little of practical usefulness to the arts, because its development seems to have stopped with the finger exercises and his anticipated symphonies still remain to be produced.

Notwithstanding the current preoccupation of architects with the sterile mechanics of design, our contemporary world everywhere else is lively with the most beautiful ornament and color. We see it in the compe-



A few moments of experiment with a piece of mirror will show the diagonal or parallel positions which produced all these patterns from the one basic unit.

tent exhibits of our beautiful textile arts, in wall papers, in book binding, jewelry, and typographical design, and in the very fully realized art of advertising. The character and extent of their decorative content is the best index of the current desires of the American People, for in all these arts, if the designer does not express the immediate quality of the living public mind his works are at once self-condemned through lack of customers.

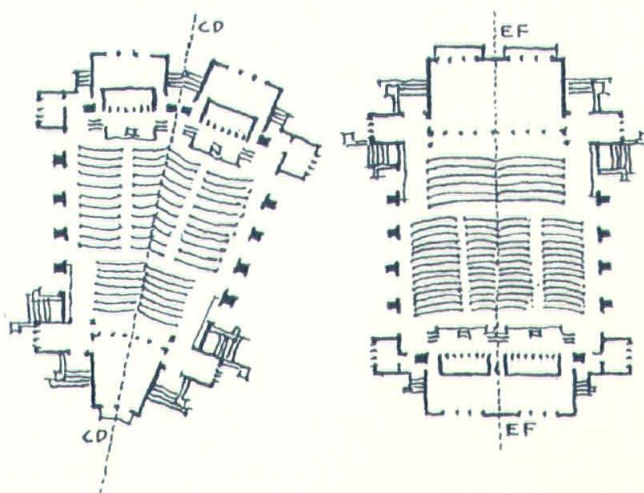
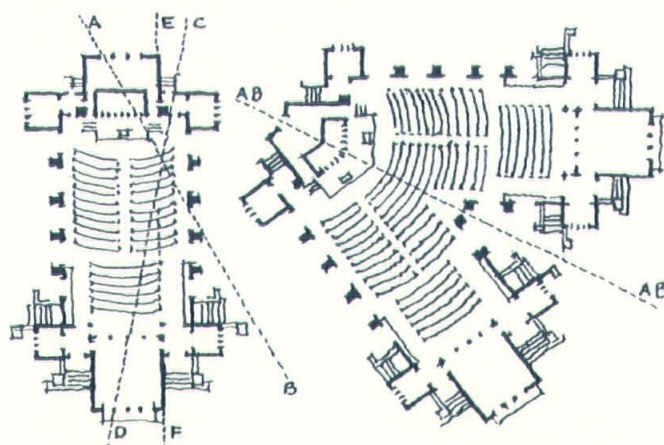
Use of Source Material

When you conceive a basic unit, on which to use your testing mirrors, or otherwise begin to expand and develop the possibilities of any design, your decorative unit must from the first thought about it rest wholly within the essential character of the material and process in which it is to find its use. Its very being must make a part of all the circumstances of the place for which you plan it. If it is leaded glass it must be a crystal membrane, fragile but rigid, all in one plane. If there is rock to be carved, your design must be grateful to the granite and the bite of the knowing steel point. Associate wood and chisel and pattern. Flow with the plastic clay for terra cotta, or be gay with the stitchyness of yarn against textile. To just make a "design" and then translate it into wrought silver, or whittled wood, or poured metal will not give lasting joy either to the maker or the one who lives with it.

Ornament must be a flower of the heart. Its substance and color must come from the genius of the people. There is no such thing as abstract ornament for that would be wax flowers in a real garden. American life has produced little enough indigenous ornament and so far we have relied on the European folk who brought with them much completed entertainment for the eye and soul. With the exception of the refreshing fountains which trace their source to Louis Sullivan, ornament in America is mostly intellectual, appealing to the educated few and even for them referential not reverential—informative but not touching the heart. I am referring of course to architectural ornament, bountiful fields of great interest are to be found in all the other contemporary arts—especially in music.

Whether you are able to turn this little gadget to practical account in helping you create the patterns in beauty for which the world is now very thirsty (if you agree with me that there is such a need) or if it satisfies only your curiosity, I can promise you a lot of fun. I'm sure I can promise a lot more than that to the serious designer.

So until you have had long experience with the actual material out of which or into which your beauty is to be wrought, beware of the pencil. No drawings or mirrors will carry you through to useable results.

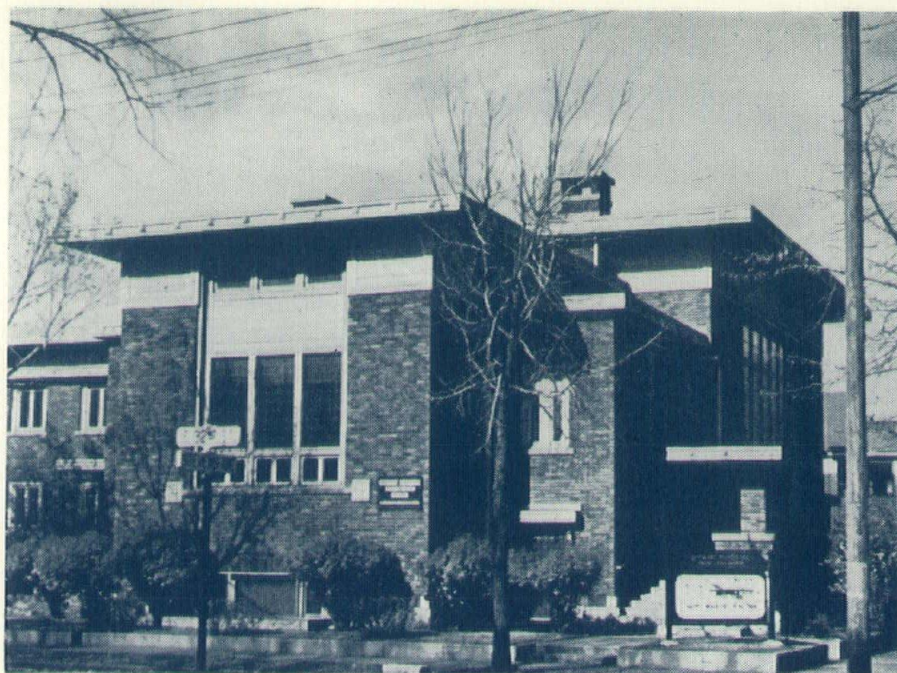


Examples of mirror reconstructions from the preliminary studies for Stewart Memorial Church. The final design was fixed in many details and proportions by mirror investigations. These plan memoranda record a very few of the possible differentials, some of which influenced later buildings. Spread out your best plans on the draughting table and sit down with a sheet mirror for some fun. It's like singing in the bathroom. You'll be surprised at the power and invention right in your own stuff. Plenty of new ideas for your next shot at planning will pop out. The process seems to make space come alive. Try it, really I promise you a lasting experience.

Why not drop me a postcard if you find it good

Route 1, Box 637, Pasadena California

THIS CHURCH BUILT IN 1909 WAS THE FIRST PUBLIC BUILDING IN MINNEAPOLIS BASED ON THE CONCEPTS OF ARCHITECTURAL DESIGN NOW GENERALLY REFERRED TO AS "MODERN"



STEWART MEMORIAL PRESBYTERIAN CHURCH
32ND AND STEVENS AVE. SOUTH
MINNEAPOLIS, MINNESOTA

1909

PURCELL
AND FEICK
ARCHITECTS

If architects are now to train themselves to ornament their buildings instead of again permitting the dress-makers and window display artists to walk away with what is plainly the architect's job in the new world, these mirror tools are going to be very useful indeed, if they serve no other purpose than that of an effective mental self-starter.

Irvin Cobb's dictum that the first principle of good writing is "to apply the seat of the pants to the seat of the chair" is just as true in architecture and especially true of what the architect must now really do if he is to regain what he has already lost, perhaps irretrievably, to the engineers on the one hand, the decorators on the other, and the contractor builders under both feet.

And Don't Forget Color

In this brief outline, which should really be developed into the kind of descriptive hand book which is ordinarily found in the container of all new items of mechanical equipment, the value of these simple tools in the teaching and control of color should probably have first instead of last importance.

Since "you can really know color only by experiencing it," here is your opportunity. Place any small section of colored advertisement picture or pattern, or just a blob of colored spots under the prism tube, or draw the sheet mirror, or the edge of the bent polished metal sheet across it, and see how the values shift. New subordinations are built and rebuilt and new continuities of general color sense appear as the different areas change relation in hue, value and chroma. This study has a surprising fascination and you have a whole color encyclopedia always at your elbow.

I have not reproduced any examples of the patterns to be seen through the tube of the kaleidoguide. Photographs would be very difficult, drawings would miss the vital third dimension, and selection from the unbelievably diverse range of experiment would be disappointing, but most important of all, with pictures I would not be able to show you color in action. It is color which brings both the graphic world and the building world to life, relates things to human emotions and expresses our subconscious gratitude for the Light which has given us, here and there in the old Universe, some small bright pools in its vast dark, where Man can see his Day.

W. G. P.

How discouraged you get when you take down Owen Jones' Grammar of Ornament and thumb past the thousands of patterns from all the ages. Not one that will fit your work! Why? For the same reason that you cannot find a political speech or a love lyric in Webster's Wordbook.

The need to say something and the substance of what will actually "say" for you that very thing, must first be had, both in man's speech and in that of a building. The content of all ornament must make sense.

That dictionary of ornament at least proves that every object under heaven is usable and that no decoration, however mathematical, but holds the story of some warm and human emotion. Even the square meshes of the "Greek fret" were a picture of the Homeric stream "Meander" under the walls of legend garlanded Troy.

If you don't wish to design good ornament, your neighbor the sculptor, your friend the commercial artist, or painter, and many a local craftsman will—and would welcome the chance. Don't be so stuffy about sharing your professional authorship. Any building needs a dozen "architects"—with a single executive of design and production.

SOME FACTS

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State Association News

"Tus" Says—

★ A SHORT time ago I was asked as President of the Minnesota Association to furnish the State Department of Education a list of the architectural offices in the state that were open and to notify the Department each month of any changes. With the help of the few remaining architects throughout the state, I was able to do this, how accurately I do not know. I would appreciate being informed of the change of status of any architect or office so that I can try to keep the list up to date.



W. H. Tusler

The following men have been appointed to work with the engineers on any new proposed legislation: by the St. Paul Chapter, Sterling Horner; by the Minnesota Chapter, Louis Bersback; by the Minnesota Association, C. A. Hausler and A. O. Larson. These men would appreciate suggestions as to new legislation or criticism of the work of former committees.

There are several pertinent questions as to the method of procedure that will have to be answered by this committee and the engineers. First, is it advisable to try to revamp our present bill with all the confusion and misunderstanding it entails, or to try to substitute a new and model bill? If the old bill is scrapped, is it to the advantage of both the architects and engineers to pull together or to try to enact new separate legislation? I am glad I don't have to answer these questions offhand.

★ The American Institute of Architects is undertaking a very worthy effort in having every member of the U. S. Senate and House contacted to prevent, if possible, the further building up of government bureaus to do architectural work. Every representative contacted so far has expressed himself as against bureaus and further concentration in Washington of this service. If you have any suggestions, or if you know any representatives personally and have not been called upon to help, please contact me. Any assistance we can get will be appreciated.

★ As the war progresses favorably, more and more firms and individuals are considering postwar planning. This will increase as the end of the war approaches and is greatly helped by the announcement of each project and by the national advertising being done in many of the magazines. The more postwar planning that is done, the less of a jam there will be afterward.

★ ★ ★ Back the Attack with War Bonds ★ ★ ★

MINNESOTA CHAPTER A.I.A.

The latest meeting of the Minnesota Chapter of the A.I.A. was held on Thursday, Sept. 16, 1943, at the Skylight Club.

The evening was turned over to a discussion of the place of the architect in the business world. As in the past, as far back as the remembrance of the older Chapter members went, there has always been this worry on the part of some members of the profession that some other phase of the construction world would completely usurp the Architect's place.

Architecture need have no such worry as long as the men in the profession have ability, are contemporaneous with or ahead of the culture of their time. The architect of ability and talent can always sell his service to the public. Architecture is embracive, its successful practice demands the application of more than ordinary business acumen. The coming postwar era demands the best the Architect can render. Ability will command a premium.

Architectural education was discussed. The clash between the classicists and the modernists was not as marked as anticipated. Let us always hope that the University of Minnesota School of Architecture will continue to do as it now does, teach its students to think as individualists, use the traditions of the past for their value and development, use the best that is contemporary for the stimulation of a lusty, healthy, virile and honest architecture.

Architecture in good planning, economy and esthetic design is the mirror of our existing culture and will reveal to the future generations how we used our intelligence and abilities. It now seems that it will not be possible for some future historian to say of our generation that we were worshippers of the "cult of the Classic Column" founded some 2000 years earlier.

R. N. THORSHOV, *Secretary*

The Editor Says—

BACK THE ATTACK WITH WAR BONDS

★ ★ ★



H. M. Fridlund

From what we hear through people who should know, Raymond Ashton, the new president of the A.I.A. is dynamic, progressive and should do good for the entire profession. Let it be hoped that he dedicates his efforts to unification of the profession within itself and towards a whole collaboration and integration with the other component and equally important elements of the building industry so that that industry, united, can present a real program of postwar reconstruction and thereby as the number one industry of the country do its part in assuring the safety and welfare of the future.

★ ★ ★

In an off moment between the day and the night shift, which is known as the editor's hour, I found in a not too far back number of the *Journal of the American Society of Architectural Historians*, October, 1942, to be exact, a very interesting piece entitled, "A Reexamination into the Invention of the Balloon Frame," by Walker Field, a gentleman recently graduated of Harvard where he majored in History. Methinks we will see if arrangements may not be made to publish parts at least in a coming issue of NORTHWEST ARCHITECT.

★ ★ ★

Incidentally, that brings to mind the thought that a great many of you gentlemen are having experiences in whatever type of war work you may be performing that will be of interest to your fellow readers. Why not sit down one of these fall evenings and "drop us a line." Your old editor is pretty hard pressed for time to cull out the news about where you are and what you are doing—and don't think the other fellow doesn't want to know. So what say—let's hear from you.

Got to get in a plug here for our old faithful advertisers. Just take another look see through this issue and you will see what I mean—these firms are back of you fellows 100 per cent.

Having just struggled through the storm window period again it is nice to know that old L.O.F. apparently have got all the "bugs" out of Thermopane so that maybe we won't have any storm window worries when its over over there.

WARNING—Avoid self-medication with any of the sulfa drugs—it's now definitely against Federal law for a druggist to sell sulfas without a prescription, but there are still considerable quantities in the hands of the public.

Here's one called the "Hodcarrier," a couple of which will hit you like a load of brick. One part lemon juice—one part of molasses and eight parts rye whiskey.

Then there was the boss who asked his secretary to stay late and get out a little work, but it developed that instead she got a little work out.

★ ★ ★ Back the Attack with War Bonds ★ ★ ★

Get the Point?

Well doggone!
Maybe I'm right:—

After making a layout for the editorial page I went out on the porch to read the mail. First letter:

Dear Hal:

Got your card just as I was leaving for Peoria to spend two weeks with my brother. His wife went East to visit her family. Mable came down here last week. Art's trip back from Buffalo was not too comfortable—etc.—etc. (x 135,000,000! ... don't you know it!)

Then "TIME" just came, opened first shot to a picture of 1000's of train-waiters on page 22 with the cap-

tion "... Americans convinced that the 'don't travel' signs apply to the other fellow."

Good grief! Folks, do the Germans* have to blitz your back fence to make you see that we're in a shooting war?

Put your imagination TO WORK!

H. W. F.

*"What! no Japs?" The Japs threaten our material life which can be recovered. The Germans seek to destroy our ideals (and their own) which have been long abuilding and will be even harder to replace.

★ ★ ★ Back the Attack with War Bonds ★ ★ ★

Art Gum Crumbs

and Thumb Tack Holes

By Ken Fullerton

We certainly have been feeling a little four-effy ever since the Ed. called up and handed out a dead-line. Been putting off and off until there's only two nights left and we've got to use both of those to pre-celebrate and celebrate the forty past birthdays of a girl in a red dress. We have been definitely classed as Procrastinators which is staunchly denied—been Scotch Presbyterian—always

Well come! come! the company's here and we've got to commence. If they spring any good ones we'll reiterate. Whoops! They've pulled out a cork and some cheese that really seems to have strayed from the bad place where all little bad cheeses get to. That cheese has certainly lived a wrong life (doesn't roquefort always make you feel that way—suppose it feels that it's better to have a bad smell than no

"Too Little . . . Too Late!"

— IT MUST NOT HAPPEN HERE AGAIN

This tragic cry echoed through the free world because Axis aggressors planned for war years in advance. It did not die until the United Nations out-planned and out-produced the Axis—at a tremendous cost in human life and suffering.

Neglect to plan and program in due season, procrastination until we are in the midst of a crisis, can waste immense sums of money, cause cruel sacrifices and needless suffering in peace as well as in war.

Postwar planning must be done now. But to be effective it must be done by skilled professional men trained for the job—not by politicians. That's why architects have a selling job to do today. By selling postwar planning now they will assure America's prosperity tomorrow. Every design for future living sold by an architect today is an unselfish contribution to our postwar world.

Let's get busy now with a unified construction program so that the tragic cry of "too little . . . too late" will never ring through this America of ours again.

(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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RESPONSIBILITY

INTEGRITY

smell at all—but on the scoffy side we must at least have one sympathetic supporter). . . . Now the table's all covered with empty glasses, half full and someone's tried fourteen rings on the wrong number and can't get the right answer—wait—lady with the red dress is buzzin' about her best friend—reminiscing—says "Friend and her boy would have been married quite a while ago but didn't have no money. Decided to be good and not get married and have bairns until he could earn some. Next day his uncle died and left him a million so they got married the day after and Tuesday they had twins. Just shows what being good will do." Ju get a whiff? It's that cheese again.

* * *

Got to go down to Shakopee now and see what Soltau was kicking about.

* * *

Sent the boy off to the Navy just recently. Asked him what he'd like to have on his last night.

"A nectarine," he says.

"Blow me down, in my day we called 'em chorines."

"You poor benighted soul," ma says, "he means a peach with a smooth skin."

"Me, too," I muttered, and I mean muttered, lower case and in parentheses.

Guess he got his wish though for that night a girl brought him home and whilst they were makin' adieus she was impoundin' him to write, but he made put-off talky-talk. "Roger! Just as soon as I get on my carrier . . . pigeon."

* * *

While we're riding down we want to introduce this little personal note just between you and this department. The column has been so whimsical, yea, even sillycal, that it is believed that copy is not deciphered and read by the Editor so this may get through. Quote: The Editor has been holding down a tough and exacting Govt. job but, by gosh! when NWARCHITECT issuing time swings around he doubles his vitamin intake and he puts the book to bed where 90% of us registects would just let her slide. He sure hounds hell out of a sub-editor or a colucalamatist but it makes you kind of sore at yourself to let him down. Hal deserves a lot of credit for keeping the six issues coming and you guys have got to hand it out. Don't forget it. Unquote.

* * *

Here we are back! Soltau sure had a fair beef! Those *!m/lb One-Arm bandits!

Heard a good fashion note for men, though, on the way back. It seems that in the wimen's world, hats and hat trimmings are just awful hard to get. Now if the girls just don't make us get our own ostrich we can buy that extra bond.

* * *

Chivalry ain't dead in our crowd neither. A strange girl dropped a letter on the floor right where we was millin' around and one of the boys that was proximitous tips his hat and kicks the letter over so the girl could easy pick it up.

* * *

Esar says—Imagination is something a woman sits up with when her husband's out too late, and a quartet usually contains a couple of pints.

* * *

**RAT-A-TAT-TAT-TAT-TAT-TAT-TAT-TAT
YOU'RE DEAD!**

ARCHITECT

AGC PUBLISHES GUIDE TO POSTWAR CONSTRUCTION

The Associated General Contractors of Minnesota has just published a timely and informative booklet entitled, "Postwar Construction and the Taxpayer." Prepared and issued by the Public Relations Committee of the organization with Clive T. Naugle as chairman, the publication is dedicated to "the millions of Americans—workers and employers—who constitute the Number One American Industry—Construction."

Prepared primarily for distribution to business executives, members of school boards, public officials and others who will be in the "market" for building and other types of construction after the war, it will also be of interest to architects and engineers. The editorial content is prepared in such a way as to establish the fact that the architect and engineer are important cogs in the wheel of construction and that each of the many elements composing the country's greatest industry have their parts to perform.

The booklet points out in an interesting and concise manner a few pertinent facts, which if recognized and acted upon now will prevent a recurrence after the war of "made work" programs or what was worse still, the "soup lines" of 1932.

The Associated General Contractors of Minnesota are to be congratulated for the initiative and forethought which they have shown in the preparation and distribution of this booklet.

Copies may be obtained through Robert Hendershott, manager, 512 Builders Exchange, Minneapolis, Minnesota.

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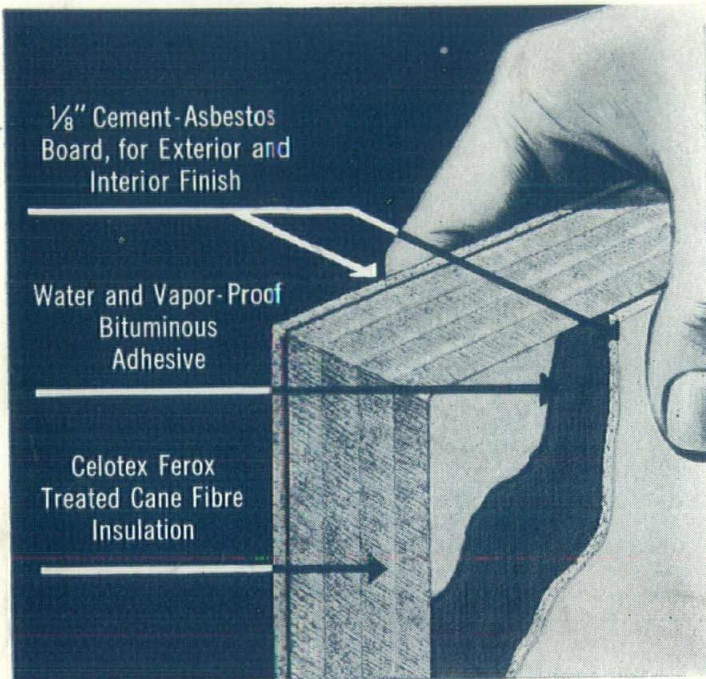
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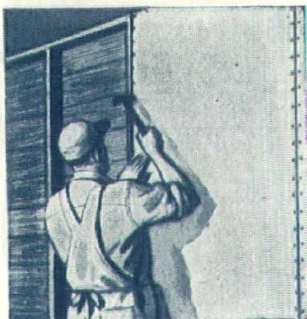
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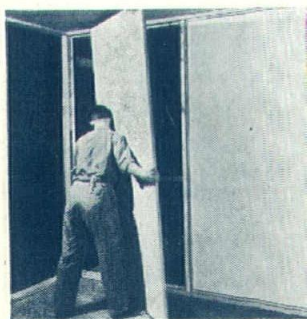
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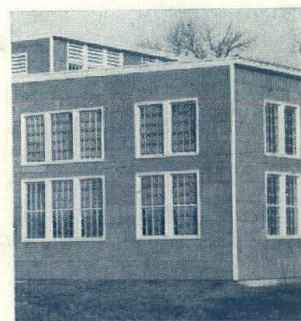
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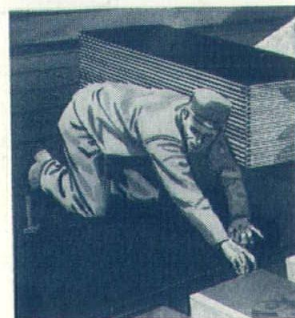
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