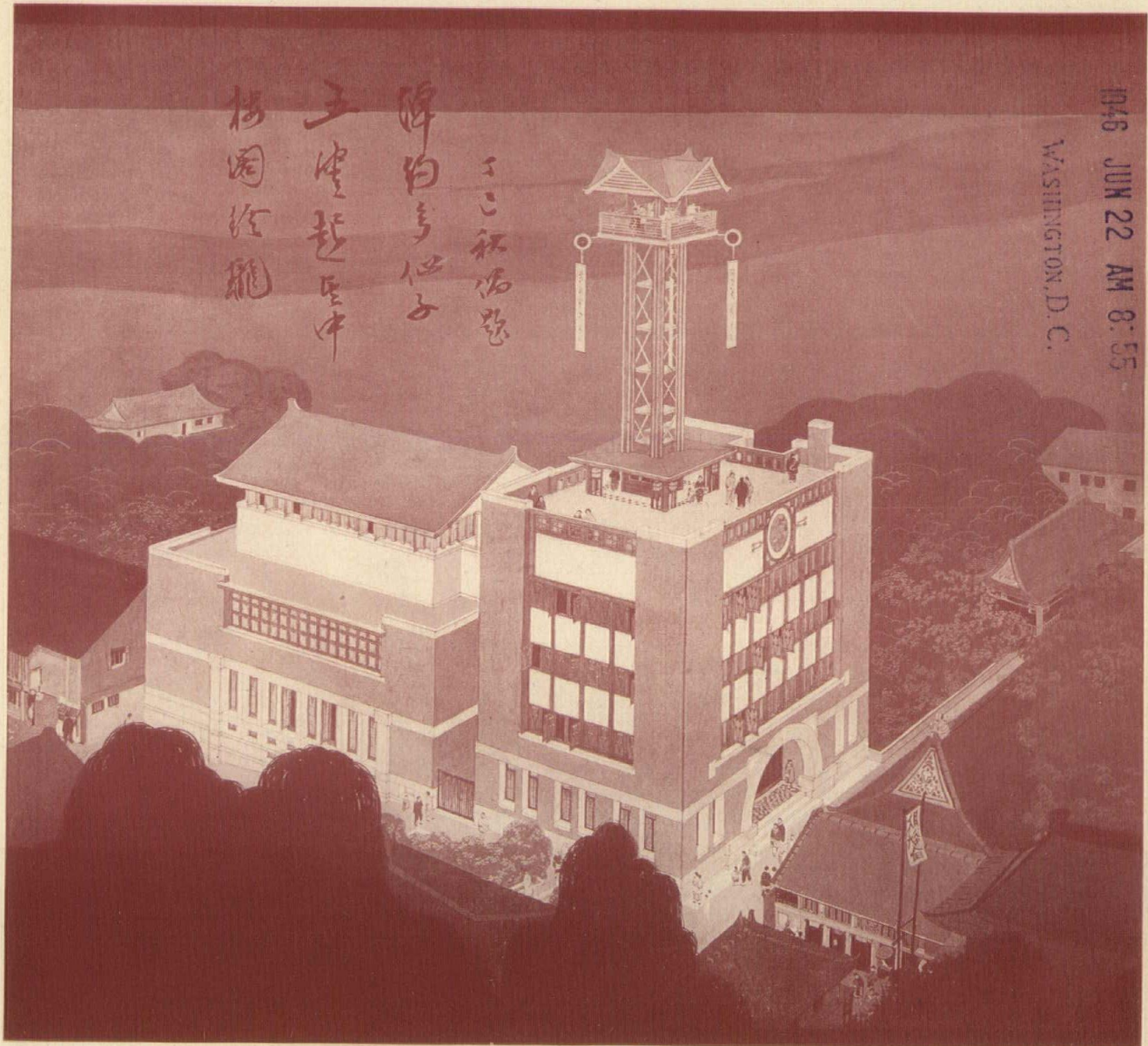


NORTHWEST ARCHITECT

ume X

Published By Minnesota Association of Architects

No. 2



Proposed Y. M. C. A., Sieng Tang, Honan, China, 1917

See Page Seven



It's what's INSIDE that Counts!

YES...“ingredients” make the big difference in quality of performance whether the product is a fine watch or a fine building material.

Secret of the success of so many Celotex building products, for example, is the cane fibre at their core.

These long, tough cane fibres form an interlocking “bridge” with each other—endow Celotex board with high tensile strength and endurance, good insulating value, yet extreme lightness and workability. It's easy to handle, easy to apply, economical to use.

What's more—special Celotex processing renders the board wind, water, heat, cold and vermin-resistant... makes it one of the most practical building materials on the market.

Look to The Celotex Corporation for these quality cane fibre building products. And remember: on literally *millions* of building jobs, they've *proved* beyond a shadow of a doubt that *they've got the inside quality that counts!*

**Quick Facts on Celo-Siding—a typical
Celotex cane-fibre building material**

Ideal for farm structures, garages, warehouses, most any low-cost building. Does 4 jobs in one application: 1. Sheathing; 2. Insulation; 3. Exterior Finish; 4. Structural Strength. Has high insulating value; requires no maintenance. Just nail to frame and caulk—and the job's done!

Tongue and Groove joint on long edges of 2' x 8' panels.

Core of genuine Celotex Cane Fibre Board furnishes structural strength and insulation.

All edges and sides sealed against moisture by coating of asphalt.

Extra coating of asphalt on exterior side.

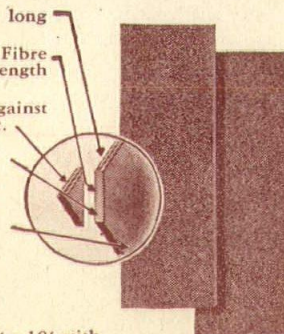
Exterior surface of firmly imbedded mineral granules, providing durable, colorful finish.

Colors: Green or Bufftone.

Sizes: $\frac{3}{8}$ " thickness—4' x 8' with square edges.

$\frac{7}{8}$ " thickness—2' x 8' with T & G joints on long edges.

$\frac{7}{8}$ " thickness—4' x 8' and 4' x 10' with square edges.



THE CELOTEX CORPORATION • CHICAGO 3, ILLINOIS

NORTHWEST ARCHITECT

Volume X

Number 2

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

H. W. FRIDLUND, A.I.A., Editor

Note on the Cover Illustration

This painting is very gay with Chinese red, gold, violet and living blues and greens. When the Chicago artist John W. Norton brought it finished to our office, it seemed to us that it should have a suitable inscription in Chinese. This took several visits in Chinatown. The first man said he was unworthy as a scholar to select **the** proper classical quotation. He sent us to a friend who said, "Yes, I am an **educated** man but my calligraphy is very inelegant, please call upon my friend Mr. Chang." This gentleman said very modestly that his brush writing was indeed **looked** upon with some favor but that he was unfamiliar with classic Chinese poetry—could we see his friend Mr. Sung. Mr. Sung was induced to acknowledge that he had an acquaintance with honorable poetry and that he was not unskilled in beautiful brush writing. He engaged in a few minutes' contemplation, seized his brush **and** deftly "wrote" the ideographs across the clouds.

In our concern to be appreciative and not outdone in courtesy, we forgot to ask what the poem was about, so we returned to Mr. Chang to show him the result. He said "Excellent, and elegant calligraphy, and indeed an ancient and appropriate poem which says:

"The distinguished building lifts its gay tower to the very clouds while around its foundation good spirits live and work."

Later I mislaid this translation so I asked the Chinese consulate to translate it for me. Said this one:

"Oh! This building is beautiful as clouds in the sky

Devoting its Service and Purpose to the Good Fellows in the 'Y.'"

This wide variation aroused my curiosity so I sought a Chinese teacher at the University. Said he:

"A **magnificent** palace!,

Wrapped with a heavenly mist—

Visited by a host of saints."

From this it can be seen that the Chinese language is not a definite record with the "words" offering commonly accepted meanings, but that like the beauties of landscape or of music, the ideographs rather set a scene from which the "reader" must build his own images, draw his own conclusions. Well, perhaps this is also true of our own "western" writing and reading, to a greater extent than we realize. **The** author who writes an American story would be greatly surprised at the characters we make up from his descriptions, and the scene sets in which we place them, all differing for each one of all the thousands who nevertheless read the same words.

PURCELL and ELMSLIE

*"...after all,
what's a naval battle...?"*

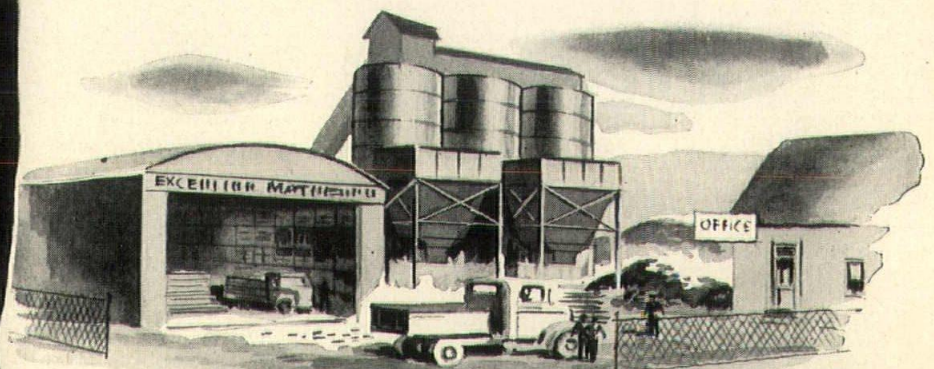


"We were unloading a shipment of Hawkeye Cement out here the other day when I overheard one of our newer hands wondering out loud why they call it 'Portland' cement. So I told him what I knew about it.

"It was an English bricklayer, Joseph Aspdin, who took out the original patent on cement back in 1824. His way of making cement was burning a mixture of clay and lime and then grinding the resulting clinker.

"Aspdin noted that his finished product resembled in color a building stone quarried on the Isle of Portland in the English Channel—and 'Portland' became its name when the patent was granted by the British government.

"Incidentally, that same Isle of Portland enjoyed temporary fame back in 1653 when it was the scene of an important naval battle—but after all, what's a naval battle compared with the invention of Portland cement?"



HAWKEYE PORTLAND CEMENT COMPANY
HUBBELL BUILDING • DES MOINES, IOWA



HISTORY WAS TODAY.

寅

ARCHITECTURE is the Evidence
of the Living Building in Action.

ARCHITECTURE is not the Making-a-Thing-Work,
that is Engineering.

ARCHITECTURE is the Making-a-Thing-Say
what its working means.



MERCHANTS BANK
Winona, Minnesota
Purcell, Feick and Elmslie
Architects

1912

Not "Modern"
Not "Streamline"
Not "Traditional"
Not wholly dated
and Organic . . . we hope.

TALKING PICTURES are sent each Friday for our Victor sound-projector: Iturbi at his piano, post-Nazi Paris Opera ballet for G.I.'s, Mickey Mouse, World Affairs. The tone is good, sound-color film gets better and better. Last week Mexican Railways sent us fifteen minutes of Architecture in color. Those lovely enameled tile domes, ruddy cathedral fronts flowering and fruiting in ornament, golden altars mounting aloft in heavenly pattern and sumptuous color, all so near in geography and time, so far away in spirit. They stir one deeply. Return to contemporary American scenes is like coming out into the clatter and confusion of a Broadway night, after the peace and blessed unity of an evening of drama or concert.

Enthusiasm over travel in Mexico confirms the satisfactions which machine age Americans find in a primitive people who are expressing natural feelings fully and unself-consciously in their art and utilities. Our Mexican Ambassador's wife once asked a Taxco craftsman, "How much for the painted chair?" "Five dollars." "Very beautiful, I want twelve." Said he, "This and this and this one, all I have — fifteen dollars." Said Mrs. Morrow, "Oh, no, I mean, you make me twelve all just like this one." Troubled silence — "Well OK I make them. For the twelve, one hundred dollars." "Why! twelve should cost less." "O! Madam, and I have to make twelve chairs all the same!"

Yes, you are right, the craftsman era has passed but the feelings of human beings about their work, play and pos-

sessions are still a determining impulse. To credit the profit motive with our American progress, and offer it as the alleged incentive to be individually enterprising, and produce, is simply appeasement to the greedy and insult to the long history of American business and invention, which were dynamic with creative fire and energy to achieve the Idea, not the dollars. In our color-talky we saw Mexican fruit markets, Guatemala weaving, the lush paintings on pottery, carvings on wood and stone, dance patterns, costume and pageantry, all of which has been source material for sophisticated design. Architectural codgers still weep in our professional journals for the thought-free days of Stanford White. They hint at sundry streamlined compromises with the new America which they suspect is going to deprive them of their aristocracy, a money purchased privilege. They recall days when they came back from their travels in Lombardy, from England and occasionally from Mexico, their brief cases filled with "working photographs" with which to "inspire" their designing. Resulting fashionable buildings became etchings in building materials (without any color!) of what these connoisseurs had looked at abroad, imitations of the surface of a life they had never lived and could not live.

Art and architecture as refined entertainment for cultivated people with aesthetic educations is really of no further value not even to museums. Into our egotistical chromium plated world must flow again the basic human

stuff, to crystallize in forms that look the way good healthy people look. "Modern" can't grow old, it just gets slummy and "Traditional" can't grow old, it turns to attic junk. Codgers and smart-alecs alike produce no art, but living art glows as long as a piece of it can be dug from the ashes of what once was fashionable.

A living architecture can only be produced by a culture which understands its own people and knows and loves the land from which it springs. This self-knowledge must go deeper than books and movies, it must be a part of all that we do. Mexico might teach us something about people, and we should have learned something about automobiles by this time. But no one can learn about Man in a night club and you can't see Nature from an automobile. Victor Hugo says: "... God manifests Himself to us in the first degree through the life of the universe, and in the second degree through the thought of man.

The first is named *nature*.

The second is named *art*.

Looking at the picture magazines and their advertisements week after week, and watching the disintegration of our social structure at home and our international relations abroad, we can see that contemporary America is handicapped by leaders who have kept a manager's desk between themselves and the workers and made their soft-handed contacts with life through telephone or moving picture screen.

This need for really knowing people, land and its growth, is now so pressing that I have chosen for this page a poem which was one of the inspirations of Whitman and his earthy fertilizer. Emerson, first of the dynamic machine age poets, takes one back to the root, the seed, the potent origins.

♦ Not How, But Where ♦

Not only in architecture but in every kind of work and thought it is also absolutely necessary to keep a clear head between the world of what a thing *looks like* and what it is. We Americans are just too much taken up with the tool, the machine, the gadget. We are just now concerned with the house as a tool for living, but not in building a good life with it. Our palacial school buildings leave scant funds for quality teachers. We drive millions of transportation machines, but don't know where we are going and why. We demand that everything be operated by push button. Drivers get bored with nothing needing to be done, and go to sleep at the wheel. We know the psychology of everything but actually do little about it. This is an ancient failing. Herodotus, B.C. 484-425, said:

"Certainly it is the sorriest of all human frailties, to be well equipped with knowledge and yet have no power to initiate action."

Character and accomplishment are gained through the actual practice of living knowledge by "trial and error," made *trial and success* by alert thinking.

In architecture we ourselves are just as much a part of the building as the walls and windows. We are the building's objective and its chief decorations. We must learn to enjoy this Mexican art and not want to rush home and set up the *looks* of a Mexican home. We cannot be Mexicans. The critical impulse should try to see the Mexican people in action, as a very part of their art, and in such a way that we can get a look at ourselves.

"Tradition" means Habit.

"Modern" means Appearance.

"Organic" means Exfoliation.

"Tradition" exists as Inertia.

"Modern" argues Materialism.

"Organic" builds in Growth.

Tradition worthy of the word just is not a continuity of appearances. But inventing queer new design or construction patterns is neither original nor progressive.

And Organic expansion is just as much a function of the spirit and soul as it is of the growing seed of plant or creature, or of the assembling of tools and buildings.

Real Tradition does not exclude creative force, but as practiced in a self-conscious age, what many *try to call* tradition constitutes a terrific handicap. Tradition tied to appearances in art, society or politics, puts blinders on the Crowd, so that the very people who need most to see what's going on, miss the *meaning* of what is being done to them.

♦ Function Is Accomplishment Not Mechanics ♦

Real Modern, in the sense "our time and temper" can not be tied to any pattern — its forms are a *result*. The "Modern" of it all, is "know ourselves."

"Organic life — all of it, can't possibly omit the habits and traditions that provide it with means and direction. Organic art cannot avoid the fresh view, it is inventive by very necessity.

Upon any praise of the value of tradition the successful old Chestnuts leap from their club cushions, "That's what we always said." They

drag out all the old "language of architecture" metaphors. Architecture for them is the "Literature" of their art. What they happen to dislike they are certain is "volapuk." The caprices of ever shifting "taste" are honored as standards.

Here lies the conflict in all current arguments, architectural and political. Habit and Appearance dragging back, fighting, because the inexorable logic of living, growing events is uncomfortable, unfamiliar or even worse, unprofitable. Familiarity and costliness become standards of beauty. The reactionaries rage alike against organic living form and "appearance-modern" *which is actually their own child*.

♦ Egocentric World ♦

Everything not "in the book" is for self-styled conservatives the "departure" — departure from their way of life which was so nicely arranged and now is going to be ruined by these horrid upstarts. Frightened before the unknown, helpless before a young new world, they now propose to violate their own carefully decorated architectural altar by a cautious appeasement of what the "radicals" are doing. They try to stand on "beauty" and "proportion," words that can have meaning only *after* created actuality appears. Will there never be an end to these word showers, especially wet fizzes from 1900?

For the public, the logic seems to be "Guess we'll have to go along with what these smart boys tell us, but this new art sure looks queer — THEREFORE — (and this is the point) *if a thing looks queer* it must be good, and we all

MUSKETAQUID

..... The gentle deities

Showed me the lore of colors and of sounds,

The innumerable tenements of beauty,

The miracle of generative force,

Far-reaching concords of astronomy

Felt in the plants,

and in the punctual birds;

Better—the linked purpose of the whole

And chiefest prize, found I true liberty

In the glad home plain-dealing nature gave.

For thus the wood gods

murmured in my ear:

"Dost love our manners?"

"Canst thou silent lie?"

"Canst thou, thy pride forgot,

Like nature, pass

Into the winter night's extinguished mood?"

by Ralph Waldo Emerson
friend of Henry Thoreau

Selected parts
of a longer poem.

should have some of it." Thus we have acquired a mass of designers who proceed, on the above premise, to decorate various kinds of buildings with every sort of architectural funny face, the queerer the better—and they are our "moderns."

In the midst of this comes Frank Wright again and produces one of the very great buildings of this age — and "it certainly looks queer" — or does it? One could say that this Museum of Non-Objective Art *instead of being queer* is as natural as your hand, which would seem a very queer and feeble instrument to a stork, or a whale, who'd never seen or used one.

♦ For Example ♦

The really queer building, is the new extension to that unbelievable burlesque, the Metropolitan Museum in New York. This new project retains all the stupidities of the old pile and omits the entertainment value of its silly make believe. That some one in this objective era can seriously propose to create such a building as this Metropolitan Art Museum Extension, and money be available to pay for it is discouraging. Why extend such a half inebriate building-about-town, with cockeyed piles of paving blocks as its facade decoration. Get an air drill and whittle the old building back to its mechanical net, as Altman's did! Or even better, build a wall around it on which artists could paint something alive once a year. After that go away and leave the old wreck for whatever practical use its Blimp halls may have to offer, but for heaven's sake don't extend it. Have we lost our sense of humor and have we still no power of creative thought at all?

I have said repeatedly in public print since it first began to emerge in 1928 and in talks to Museums and Art Associations and Schools from New York to the Pacific Coast, that the apparent conflict between "modern" and "style form" architecture is really a phoney war. "Modern" in its most commonly met manifestations is another new *style form* in which the designer lifts completed forms, not from European travel records, but from the work of some modern master, or from engineering structures, or machine-age forms, and *applies* them to already decided upon buildings in the *same way* that they formerly applied the forms of ancient, classic and mediaeval art, or the doorways and domes of Mexico.

♦ Going Our Way ♦

It is encouraging to find, however, a vital minority of Architects that is now building its architectural philosophy in materials and forms that were undreamed of thirty-five years ago and to meet needs which did not then exist. These capable young men and their work can be seen in every state. The pressure of their acts is felt by every architectural school. A considerable minority, mostly old men, is still afraid to move forward, but is being pushed from behind. There are, of course, always those who demand some rules. They want a ticket on the imagist poem, a handbook that will design a modern cathedral, an analysis of "proportions" which they can pantograph upon to their next church or bank.

♦ If you know just what you want, ♦ you won't get it.

Socrates taught the world how to think, not by telling people what he thought to be true, but by asking questions. That which was true for him is not true for us. The facts have not changed but we have so many more of them to take into account. Today we are more under the necessity of not being so cock sure that our way is the best way. In fact that particular kind of mental humility is the first essential to both education and culture.

Public news the past month has induced a lot of talk and speculation about Chinese culture, father and mother of much of our wisdom. This recalled that so many of their *inevitable* daily habits are *just* the opposite of ours — and quite logical at that.

We have many rooms under one roof, they have many roofs for one room. They pull their saws and plane, we push them. The cogitating Chinaman whittles toward himself. Fearing highwaymen he rings his bamboo bell or sings continuously, and it is *when he stops* signaling that the neighbors rush out to save him. Chinese men wear the skirts and the *four* points of the compass in China are *seven*. East, West, North, South, Up, Down, and Center, the last being the most important. And these are but a few. If you have the Encyclopedia Britannica or will step into your library you can spend delightful hours if you will look up China — Language, Architecture, Painting, etc., etc., all beautifully illustrated in color.

♦ Gracious Living ♦

The cultivated person does not confuse himself with trying to imitate the ways of varying humanity through the ages. Through giving consideration to the proven habits of thoughtful men of other times and races he better understands and more intimately expresses his own personal genius.

In living with our buildings we need to do some silly illogical unesthetic things if only to make us laugh. But let's have no cynicism. Between Raymond Swing and Charlie McCarthy I have been holding forth about these young girls that go about with their father's shirt tails still hanging outside their brother's iron pants. But my wife says I'm wrong. She dislikes it as much as I do, but alleges it to be "a natural and wholesome reaction to the chromium plated world of streamline." Without knowing it these young people are apparently in revolt against the unrealities and the misery of Hollywood fake opulence.

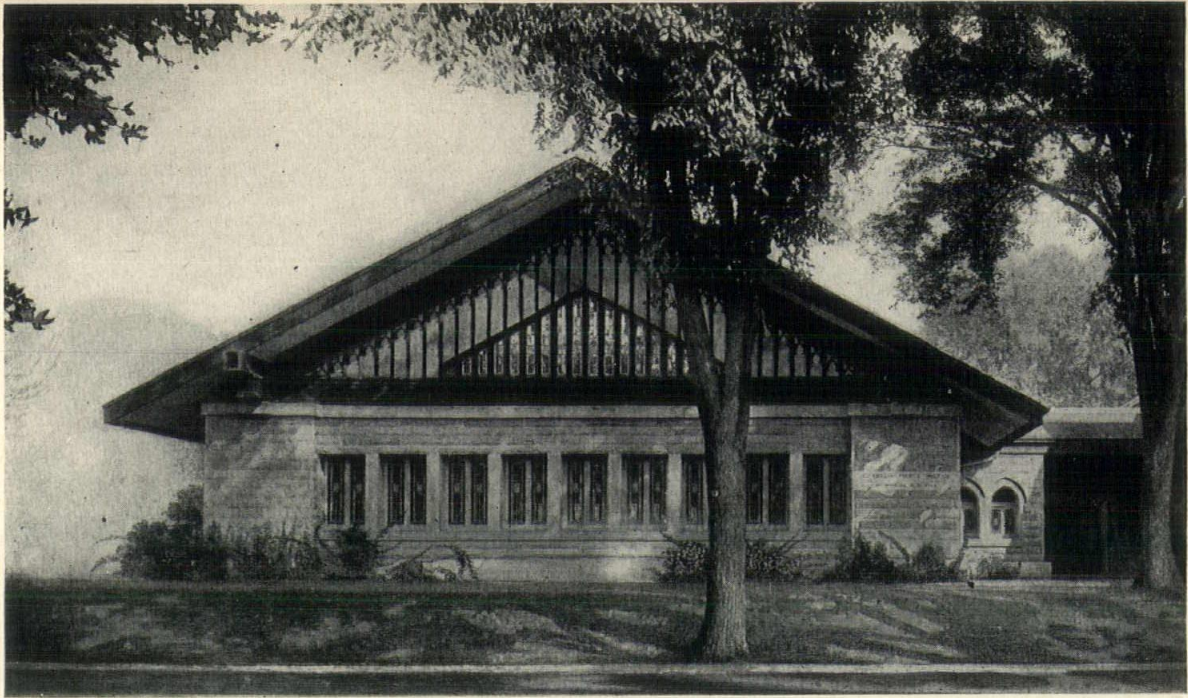
♦ "Jimmy Fiddler"? ♦

The movies must assume a large share of responsibility for our national disintegration of character and morals. The cure is apparently to be by a very sour purge. By the same sign, perhaps, the cult-ugly in current architecture, the glorification of the privy and the apotheosis of the back fence is something we have to go through with for our past sins of copied "colonial," "spanish" in Minnesota, and hotels that all look alike from Maine to Manila. Nor can we escape responsibility by belatedly trying to

THE CHINESE LIBERATOR, Sun Yat Sen, who, under Captain O'Bannion* of the U. S. Army during the previous ten years, had built up his armed forces in California, overthrew the Manchuria Dynasty in 1911 and made possible a new day for China. Despite almost constant civil strife during the first six years of the Chinese Republic considerable progress was made in general education. The Alexander family of Philadelphia, decided, therefore, to build a Y.M.C.A. at Sieng Tang on the Yang Tsz River, in Honan, and retained Purcell and El Elmslie as Architects. The working drawings and specifications were completed on the basis of a detailed study of contemporary Chinese building procedure and in the Spring of 1917, Mr. A. P. Lennartz, well known in Minneapolis, was ready May 1 to sail for China as building executive.

April 17 came the first World War. The value of Chinese money in American dollars was washed out over night and the project had to be abandoned. A movement to revive the project in an even more hopeful China is under consideration.

*See "Double Ten" historical biography by Carl Glick.



Congregational Church Community House, Eau Claire, Wisconsin, Purcell and Elmslie, Architects

apply to our formal buildings a whitewash of emasculated classic forms. Mexican architecture fascinates us not because we see in it and through it the forms of Renaissance and Classic architecture but because of the very distance Mexican architecture has moved away from those forms. Intellectual conformity is death. The natural man's disrespect for what has no message or meaning for him begins the mental fermentation by which the gothic cathedral eventually grows out of the constructions of Roman Gaul and the handicraft of Norwegian Pirates. Personally I can hardly wait in patience for the current mess to stop throwing sticky cream to the top and raw grounds to the bottom, so that it may begin giving us some matured flavor. But let no architectural academicians dozing in view of the public assume that the results are going to be a compromise. Not "modern," not "traditional," it is the new-forged glowing point of the arrowhead, now plainly seen which should have our interest. For the present we'll call it "organic."

♦ Smoke from Old Altars ♦

That inimitable story teller, Stewart Edward White, whose "Blazed Trail" in 1902 initiated a whole new era of outdoor stories, is now binding his life into a beautiful working philosophy. He says in "Across the Unknown — 1939, Foreword":

"The acts of your days make a certain shaped thing of you. Then in the rhythm of life the influences too big for control strike a sharp blow that overcomes your own plan or sense of direction — suddenly you fit into the place

where the thing you shaped (now shaped as "you"!) will go with mathematical nicety."

Again he says: "Never to work alone. A deliberate hook up before every action: The accomplishment of that is the end and purpose of one's whole life. Before I start anything I must drop my consciousness into place as a link between the Purpose I do not understand, and the little act of which I am master."

"Freedom is not isolation: Freedom is self generalship in harmonious action with the forces about you. And the more you ally yourself with the higher consciousness, the more you become aware of greater forces to be co-operated with in order to gain still greater freedom."

Not only Mr. White but many another is beginning to recognize dimly that the Crowd Mind is not the sum total of all the individual minds divided by their number — a sort of glorified average — but that on the contrary this larger Mind of Man with which we have to deal every day is a separate entity. Too often we discover this to our sorrow when crowds move to some action, sometimes very emotionally and not altogether wisely, which no one of them would think of doing by himself—mob psychology.

The practical accomplishment of individual minds has been tremendous but we now see plainly that the world problem at this interval in Time is to create a World Mind in which we as individuals with creative minds can partake, but which will have qualities that will enable us all to really live together in harmony and with hope for the future.

WILLIAM GRAY PURCELL

THE CHINESE IDEOGRAPH in the title on page 3 means CIRCUMSPECTNESS CONCERNED WITH HABITUAL REVERENCE. The central stem **人** is the "person," the top stroke signifying HONORABLE. The top enclosing bracket **宀** is the sign for HOUSE, i.e. roof beam and king post on wall tops. Thus we have "person" **人** related to all that roof-over-his-head can mean. Either side the **人** are two "lazy m's" as our cowboys say it, **𠂇**. These are ancient symbols for HANDS, i.e., the hands of family, friends, business associates holding up the person of consequence **𠂇人𠂇**. The two tags below **人** are the running legs released from the man sign **人** and signifying that this composite thought is restlessly moving through the world observing the meaning of everything, i.e., CIRCUMSPECTNESS. And thus we have the whole "word" CIRCUMSPECTNESS RELATED TO ORGANIZED, TRADITIONAL, COMMUNITY AND FAMILY RESPECT FOR THE HOUSE WORTH SUSTAINING; quite an architectural word.

Our Building Codes — A “Code in the Head”

By H. W. Fridlund

Outmoded, cumbersome and stultifying building codes—over 2,000 different ones throughout the United States—are hindering building progress, increasing costs and in many instances defeating the very purposes for which they were supposedly created.

Their common failing generally is that they prescribe *specific types, kinds, and thicknesses* of materials whereas the stress in such codes should be upon the *function* which a material should perform and the *result* which should be achieved.

Architectural, engineering and scientific advances in both materials and methods have been great, particularly in the past war years, yet the advantage of many of these new materials cannot be practically achieved in many communities. We find situations where a certain material is prohibited in one city, permitted in a neighboring city and perhaps even encouraged in another city to the point that one would think the city fathers would feel a strong sense of embarrassment.

The public safety and well-being constitute the prime basis for any building code but very often because codes specify certain materials or thicknesses they virtually preclude the use of other materials or methods just as safe or safer. For example: one building code which we have in mind requires concrete block foundation walls for residences to be 12 inches thick but if the architect or builder proposes to us a poured monolithic concrete wall the wall must still be 12 inches thick.

In another instance building officials in interpreting a requirement that calls for glass area and ventilating area to be equivalent to one eighth of the room floor area refuse to acknowledge the fact that an open door may provide ventilation as efficiently as a window. In many cases this precludes, without causing additional expense, the use of picture windows or glass blocks even though those units may provide more efficient light to the room.

Perhaps outstanding as an example of the ridiculous insofar as the State Housing Act is concerned in its application to Minneapolis and Saint Paul is the requirement that ceiling heights of both first and second floors must be not less than 8'-0" in the clear. Not only does this increase construction costs but heating costs as well and it should have been amended long ago. Or rather provision should have been made in the act to allow periodic amendment by standing committees representing the architectural and engineering professions

and the building departments of the cities involved.

The vast majority of building officials are hard working progressive men and not stiff collared or stuffy “bureaucrats.” They are usually men who have the technical skills of the architect and engineer, with which they must combine a working knowledge of real estate, and the law. They seldom get proper credit for a job well done and are always blamed when something goes wrong. The average citizen believes that codes are O.K. for the other fellow but that his case should be the exception and instead of putting forth some real effort to correct inconsistencies and outmoded features of the codes will spend much more effort in political string pulling to get around or avoid the law.

Fortunately there are a few rays of light on the horizon. The American Standards Association is developing standards suitable for development of uniform building codes and The Uniform Building Code (1946 Edition) of the Pacific Coast and the Southern Standard Building Code are now available as guides to cities seeking modernization of their codes. The Building Officials Conference of America is hard at work on a basic code and the Committee on Building Codes of the American Iron and Steel Institute is very active. The work of the Building Officials Conference is being greatly stimulated by the efforts and interest of such nationally known organizations of the Producers Council with the backing of the American Institute of Architects and others, and the U. S. Chamber of Commerce. These codes authorize the use of latest materials and methods as fast as they have been demonstrated as safe and useful. Great reduction in weight and mass of steel, concrete and masonry is thereby effected with resulting lower costs. Outstanding and of paramount importance are provisions which allow for keeping the codes up to date without the necessity of going through cumbersome legislative action or maneuvering.

It behooves all architectural and engineering organizations to lend every effort in modernization of their particular local codes and in the case of Minnesota in particular a properly conceived State Building Code, revision of the State Housing Act and a complete re-writing of existing local codes may well be the next order of business of the Minnesota Association of Architects working in co-operation with other representatives of the construction industry. The professions and the public can ill afford to carry the burdens imposed by many of the provisions of the present codes much longer.

Safety Treads Reduce Falls

Aimed at lessening the numbers of persons killed and injured by falls each year, the Wooster Products, Inc., of Wooster, Ohio, is marketing two kinds of stairway safety treads. One type is of metal with lead or abrasive grit fillers and the second type is made in four kinds of cast grit metals. The units can be installed on all types of floor materials—wood, concrete or steel.

THEY DID IT! And brother, am I glad we got the 'Orange' All-Aluminum screen and storm window combination that you change from inside without any trouble. A permanent aluminum frame that's a knockout for looks, weather-tight storm windows, and screens light as a feather.

Why even I can change the storm windows and screens—they're that easy and quick. And imagine washing the storm windows in the sink.

Orange

ALL-ALUMINUM SCREEN AND STORM SASH COMBINATION

—the answer to your post war dreams in one smart, time and fuel saving unit.

- Light, rigid aluminum. Twice the strength in half the thickness.
- Can't rust, stain, warp, swell or rot.
- DOESN'T NEED PAINTING!
- Draft free ventilation.
- Convenient budget plan available.

See sample

window—home or showroom demonstration. Free folder. Estimate with no obligation.

Orange

ALL-ALUMINUM ALL-WEATHER WINDOW
Pat. No. 2156964. Other patents pending

TWIN CITY ALL-ALUMINUM WINDOW COMPANY

375 University Avenue

Saint Paul

Midway 5418 — ELkhurst 5605

Modular Planning Progresses

Modular Service Association is concentrating on text and drawings for its forthcoming publication "A62 Guide for Modular Co-ordination." At the present time, the table of contents is as follows:

Introduction	7. Glass Block
1. Basis for Co-ordination	8. Floors
2. Modular Masonry	9. Skeleton Frames—Steel
3. Structural Facing Tile	10. Skeleton Frames—Concrete
4. Custom Masonry	11. Stairs
5. Wood Frame	12. Sample Working Drawings
6. Windows	Appendices

About 80 per cent of this material is now in various stages of preliminary draft. The book will comprehend about 250 pages and 350 drawings. It may be ready for distribution in August. Architect A. Gordon Lorimer, of New York, frequently spends whole week ends going over material for this Guide. This is extremely valuable criticism reflecting, as it does, Mr. Lorimer's valuable experience in modular designing the large program of the New York City Department of Public Works. Mr. Lorimer states that "the manual will be a most valuable educational treatise, not only on modular products, but also on many aspects of building construction which are generally not well understood."

Homes Being Better Designed Says FHA Architect

Architects' Services Seen as Main Factor

Better designed homes are appearing in increasing numbers throughout the Northwest due to increased use of architects' services. These services are being utilized not only by individual owners engaging full architectural services but owners and developers of large scale subdivisions are also realizing the importance of engaging architects, according to H. W. Fridlund, Chief Architect of the Federal Housing Administration for Minnesota. Mr. Fridlund pointed also to the effectiveness of the work of the Architects Home Plan Institute of Minneapolis in developing a high type of stock plans for use by those not requiring or feeling the necessity of full architectural services.

"A study of the records of the FHA show without question the advantages of proper architectural design and planning not only as they effect loan and property values but as they ultimately effect the entire economy of the community," Mr. Fridlund said.

The principles of the FHA insured mortgage system which are predicated upon sound design, sound construction and sound location of property invite the fullest support of the architects and the better builders for in their support of the program they have everything to gain and nothing to lose. The maintenance of a sound mortgage market particularly in these times is of serious importance in consideration of a possible decline of real estate values at some future date.

An Open Invitation

The Minnesota Chapter invites all qualified architects, within the area of our jurisdiction, to join The American Institute of Architects. This area includes the States of Minnesota and North and South Dakota except the City of St. Paul. (The St. Paul Chapter, A.I.A., we are sure, would welcome you if you live in St. Paul). After January 1, 1947, the State Association as a participating group cannot longer enjoy State Association membership in the A.I.A. under the terms of the Institute's unification program. Join with us now and make the A.I.A. "your" Institute.

You may live a long way from the headquarters of the Minnesota Chapter, but no longer than we are from our headquarters in Washington. One or two can do a lot in a small community, and as members of the A.I.A. you have a whole national organization behind you.

Perhaps you are one who has said, "What can the A.I.A. do for me?" You may be surprised to know that the Institute is now spending a lot of money on publicity for all of us. Have you stopped to think that your contract forms are either the A.I.A. forms themselves or else just variations of those it has produced; that these forms when used will protect your interests in court and perhaps win the case for you? Did you ever stop to think that the Institute officers and committees (and cash) nationally and locally were all working hard for you; that their work has brought about advancements in education, registration, public relations, competitions and general favorable public recognition?

The Institute owns its headquarters in Washington, employs a skilled clerical staff and pays the expenses of officers, directors, committees, taxes, upkeep and printing and with *no* help from those who are not members. Now we are inviting you to come in and help run all this; to share in its reputation for integrity and all that it has built with years of labor. Those assets are now roughly \$800,000 in *trust* funds alone with income for scholarships and education. Its property value is \$450,000. All this was accomplished when the membership was around 3,000. The membership in the last four years has jumped to over 5,000. Think what we could all accomplish together if we had 10,000 members!

Actually, the Institute and its program have been growing so fast that a reorganization is now being considered to solidify the work. A Washington Representative is now employed to look after general legislative, public and governmental relations. A Journal has been started with a full-time editor. One thousand dollars a month is being spent for professional public relations counsel (in other words—advertising). A program of

(Continued on Page 14)

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Minnesota Chapter A.I.A. Elects Shifflet President

THE Minnesota Chapter, A.I.A., at its annual meeting, May 16, elected G. W. Shifflet, Minneapolis, as President for the ensuing year. Other officers elected were Roy N. Thorshou, first vice president, A. R. Melander, Duluth, second vice president, Stowell D. Leach, secretary, and Clair Armstrong, treasurer. Hal Fridlund was elected as director for a four-year term.

Rollin Chapin, Roy Childs Jones and George Nielcher presented their observations in respect to the national A.I.A. convention held recently in Miami which they attended together with A. R. Midlander of Duluth.

Committee reports covering work of the past year were submitted including recommendations for the coming year's proposed act written. The report of the Unification Committee which has been working in co-operation with similar groups representing the St. Paul Chapter and the Minnesota Associations proposed creation of a nine-man committee constituted as follows: chairman, present president Minnesota Association of Architects; vice chairman, present president Minnesota Chapter, A.I.A.; secretary, present president St. Paul Chapter; six additional members to be selected as follows: two representing the Minnesota Association of Architects, two from the St. Paul Chapter, A.I.A. and two members to represent the Minnesota Chapter, A.I.A.

(Editor's Note: Further details and reports of progress of this committee will be presented in the next issue of NORTHWEST ARCHITECT.)

It was announced that the next meeting would be the annual picnic with Clarence Johnson, general chairman, in charge of arrangements. Producers Council members in line with established customs will join in this affair.

Hawkeye Cement Elects New Officer

At the annual meeting of the Board of Directors of the Hawkeye Portland Cement Company of Iowa, held Monday, May 6, 1946, in the company's offices in the Hubbell Building, Des Moines, Mr. G. F. ("Frank") Hetherington was elected president and Mr. Maurice C. ("Maury") Miller raised to Vice President of that company, both effective immediately. Frank Hetherington had for a number of years prior to his elevation been vice president and general sales manager of Hawkeye Cements, and Maury Miller was upped from the office of chief service engineer. Both are long-time residents of Des Moines, Iowa.

At the same meeting, with Thomas J. Guthrie pre-Hetherington succeeds Guthrie as president. siding as Chairman, Mr. H. R. ("Herb") Merrick was re-elected Secretary-Treasurer.

Plastic Toilet Seat Withstands Long Wear

A moisture-proof, shatter-proof and fire-proof plastic toilet seat—the new Model 50, manufactured and distributed by the Sperzel Company, 911 Hennepin Ave., Minneapolis 3, Minn.—has been placed on the market.

This seat of the open-front type has a self-sustaining hinge enclosed in plastic housings which make it water- and dust-proof. It requires no lubrication, will not break or freeze. The seat can be easily raised or lowered, will remain in any position where placed and cannot be slammed down or dropped. It comes in either black or white and is made to fit all standard bowls.

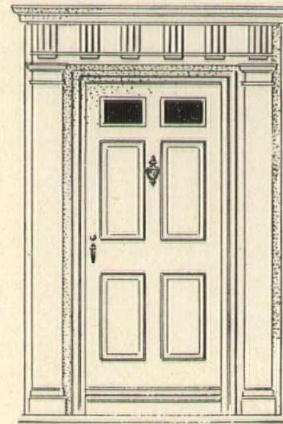
Architects and Electrical Council Agree On Policies

Eight major points have been agreed upon by a joint committee representing the Minnesota Association of Architects and the Minnesota Electrical Council and recommended for consideration of all members. The members of the committee representing the architects and who were appointed last year by then President Tusler consisted of Albert O. Larson and Oscar T. Lang of Minneapolis. George Miller of the Commonwealth Electric Co., Saint Paul, A. W. Strhmeier of Pierson and Wilcox Electric Co. of Minneapolis and William Ritt, Secretary-Manager of the Minnesota Electrical Council, represented the electrical contractors and dealers.

POINTS AGREED ON BY JOINT COMMITTEE REPRESENTING MINNESOTA ELECTRICAL COUNCIL and MINNESOTA ASSOCIATION OF ARCHITECTS in the relationship between Architects, Engineers and Electrical Contractors.

1. Promote separation of contracts; that is to have electrical contracts awarded separately on construction projects, because installation of electrical equipment is constantly growing more extensive and complex and less related to actual construction work or supervision of others. It is recognized that there are cases where it is desirable to combine all phases of a job under one general contract, in which case separate mechanical bids will be called for and awards made before a general contract is executed.
2. Have all electrical equipment and controls, which are not an inherent part of other equipment or specialized heating or air conditioning controls specified as part of the electrical contract. Electrical contractors are usually held responsible for the satisfactory installation and operation of all electrically operated equipment, therefore they should also supply as much of that equipment as possible to promote undivided responsibility.
It is recommended that a joint effort be made to have manufacturer's guarantee on electrical products cover both the replacement of defective parts and the necessary labor involved in meeting required performance guarantees when such defects or causes for replacement are clearly determined to be the manufacturer's fault. Also recommended that joint effort be made to have installation diagrams and operating instructions accompany and be securely attached to electrical apparatus.
3. Oppose elimination of the "or equal" clause in elec-

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trical specifications, which may be often impractical and would prevent recommended changes by electrical contractors which might improve the job or result in justifiable savings. Wording to read "or equal approved"; contractors to submit suggested changes for the approval of architects, engineers and/or owners as the case may be.

4. Transformers, switchgear, capacitors and other heavy equipment which is a basic part of the complete electrical system to be specifically made a part of the electrical contract.
5. Back up architects and engineers to see that the grade and type of material specified or approved is actually furnished and properly installed. Electrical Contractors Association to co-operate in arranging for impartial inspections in case of any dispute.

(Continued on Page 15)

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(Continued from Page 11)

structural service is being studied to provide unbiased information on materials and methods and exchange of ideas. It has a modern expanding program based on the firm belief that all architects will want to support its program.

The dues today are at bargain prices. For new members, dues for the first year are \$5.00 plus an admission fee of \$5.00. The second year dues will be \$10.00; the third year, \$15.00; the fourth year, \$20.00; the fifth year and thereafter, \$25.00 a year, the same as old members are paying currently. Write to Roy N. Thorshov, Secretary, 1200 Second Avenue South, Minneapolis 4, Minnesota, for application blanks.

The Institute may not have been perfect in the past, and perhaps we may admit it isn't now, but we do know that it is striving hard to advance our profession, and the Minnesota Chapter is inviting you to participate because we want you with us in this important work.

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Carney Reopens Mankato Plant

With increased production based on several years' research, the Carney Company has reopened its expanded and modernized Mankato, Minn., cement plant to meet the great demand for its products, according to H. E. Carney, Jr., president.

In addition to the 63-year-old masonry cement product of the company, it will produce Ag-limestone, railroad ballast, road rock, concrete aggregate, lime and Golden Fleece Rockwool insulation batts.

"It is fortunate," Mr. Carney said, "that we are entering this reconstruction era with the greatest production ability in our long history. Our improved masonry products and new products will undoubtedly add much to postwar architectural advancement."

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(Continued from Page 13)

6. Lamp bulbs and tubes as well as fixtures to be included in electrical contracts whenever new fixtures are to be installed as a part of any complete building project.
7. Urge reasonable pre-selection by architect or engineer and owner of qualified contractors who are called on for bids on all private projects. It is suggested that three bidders on smaller jobs, five or six on larger jobs be construed as a reasonable number of bidders.
8. Painting of electrical conduits, panels, doors or boxes and other electrical equipment, except in transformer vaults and similar hazardous locations, to be done by painting contractors. Such work is properly a part of the painting contractor's work and except in electrically hazardous locations is no part of the electrical contractor's customary work.

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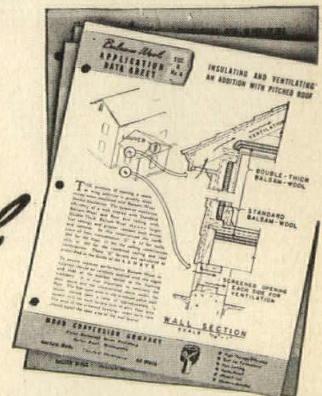
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The Orange Screen Company of Maplewood, N. J., has placed on the market its "Orange" All-Weather Windows. Made entirely of lightweight aluminum, these windows are adaptable to any window opening, even though it be slightly out of plumb because of settling of the house. The frame is fastened to the window opening and either the screen or two storm

panes can then be inserted from the inside of the house.

Makers stress the fact that these windows are easy to clean, can be removed from the inside even in the bitterest days of winter, washed and reinserted in a short time. Being light and compact, the panes or screens are easily stored—even can be placed in a standard closet.

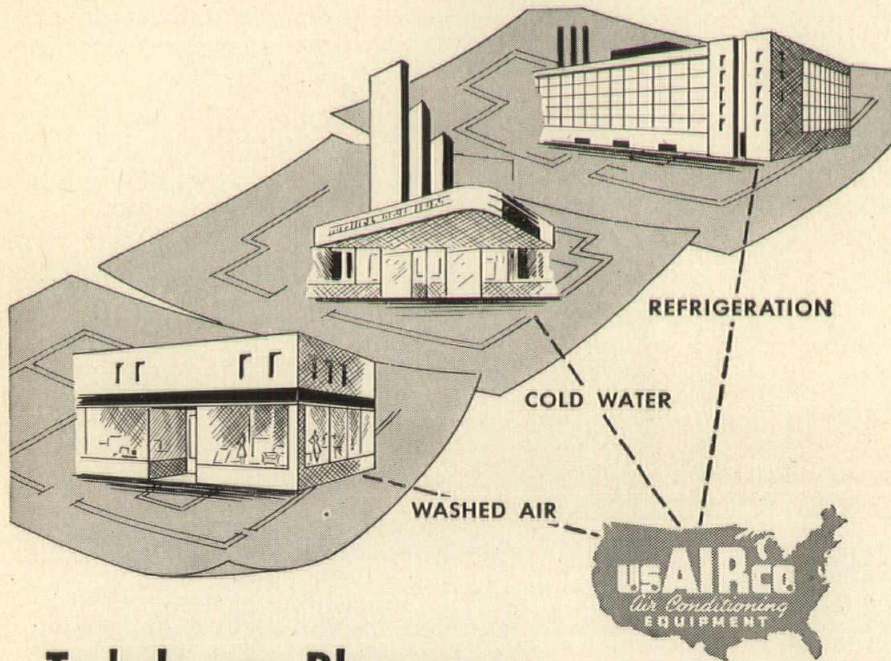
Absolute ventilation control is insured by a lower louver and other adjustments which allow the housekeeper to allow little or much air in through the window. The tight seal in the window opening prevents drafts, reportedly cuts fuel bills. The natural metal requires no painting or repairs, will not rust, corrode or cause stains and is warp and crack proof.

Double Duty Furnace Introduced

A compact furnace which produces both heat and hot water instantaneously is being manufactured by the Persiro Manufacturing Corporation of Newark, N. J.

Contained in a cabinet 36 inches high, 42 long and 22 wide, the oil-burning furnace is sold with all parts in place, ready to be attached to supply pipes. It is adaptable to both new and old houses and makers claim it is especially useful in the new style home which has only a small or no basement.

The furnace, named "Whirl-O-Matic," eliminates the conventional boiler and operates on principles developed during the war. It is low in price and is said to be economical in operation.



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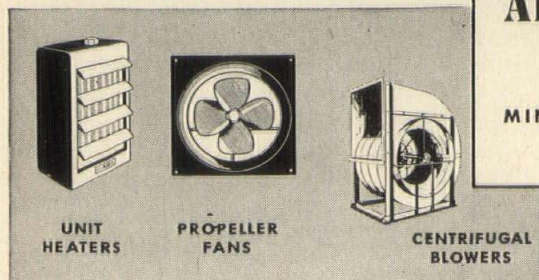
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Prize Offered for Vets' Building

The Minnesota capitol approach commission, meeting in St. Paul, has offered a \$5,000 first prize to the architect submitting the winning design for a state veterans' service building to be erected as part of the approach plan.

The building will include a 1,000 seat auditorium, war memorial museum, and offices for the state veterans administration and various veterans' groups. The winner will also be retained on a 6 per cent fee basis as building architect. The entire cost of the building is set at about \$1,740,000.

Judges will be Prof. Leon Arnal, University of Minnesota, John W. Root of Chicago and Harvey W. Corbett of New York. Second prize will be \$2,500, third, \$1,500, and fourth, \$1,000.

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HEATILATOR FIREPLACES ARE BACK

News From the Pasadena Front

Apparently unable to move others into collective action in mid-west housing, we learned last week that Purcell had brought together a realtor, contractor, prefabricator and a home economic expert, together with his old friend, Tom Donaldson, color specialist. They organized a number of dwelling types all based on the 4' x 8' unit system as made by Prefab Mfg. Co., Los Angeles. We may be able to present a technical report on the results in a later issue, as a half dozen units were under way within two weeks of the original kick-off.

For the present we will let everything ride while we let you read the following:

Pasadena, February 15, 1946

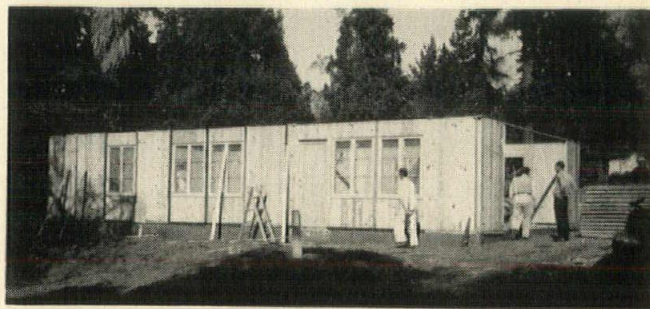
"Dear Hal:

"Here is a good one from the well-known series 'Westwinds Humor' which issues now and then from our mountainside. We will call it:

"P.2 Built-In-Two-Days

or

"The Prefab House



"Mrs. Godfrey comes on Wednesday to dust and help. Yesterday she came in laughing with an armful of yellow mimosa. She explained her laughter by saying that her neighbor had stopped to say:

"I must be going nuts. You know, every morning I pass the corner of Mariposa and Marengo and always like that beautiful building lot with its tall palms and rich lawn and foliage. Well, yesterday morning it was as bright as ever, but yesterday evening, coming home at five, there was a large white house on that lot, and people going in the front door—absolutely!"

"No," Mrs. Godfrey said, 'you're not crazy, that's Mr. Purcell's trick house. *They built it yesterday.*'

"Impossible! I don't believe it. I'm just crazier than I thought I was, and you may be a bit touched yourself."

"Well, here's a snapshot taken at 11:30 A.M., Monday, the first day, after six men had worked 3½ hours. From then on the Altadena 'Sidewalks-Superintendents' Club' certainly took over. The house was rented Wednesday (3rd day) to a couple just back from the south seas, a swing band leader and his pretty dancer wife.

"C.2 got up off the ground yesterday. The units for P.3 and P.4 are being checked out of the warehouse, etc., etc. The public has a queue at the real estate headquarters. What's the matter with Minnesota? All you need is a self-starter. The business isn't waiting—it's a riot.

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