

NORTHWEST ARCHITECT

Volume XI

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Number 3

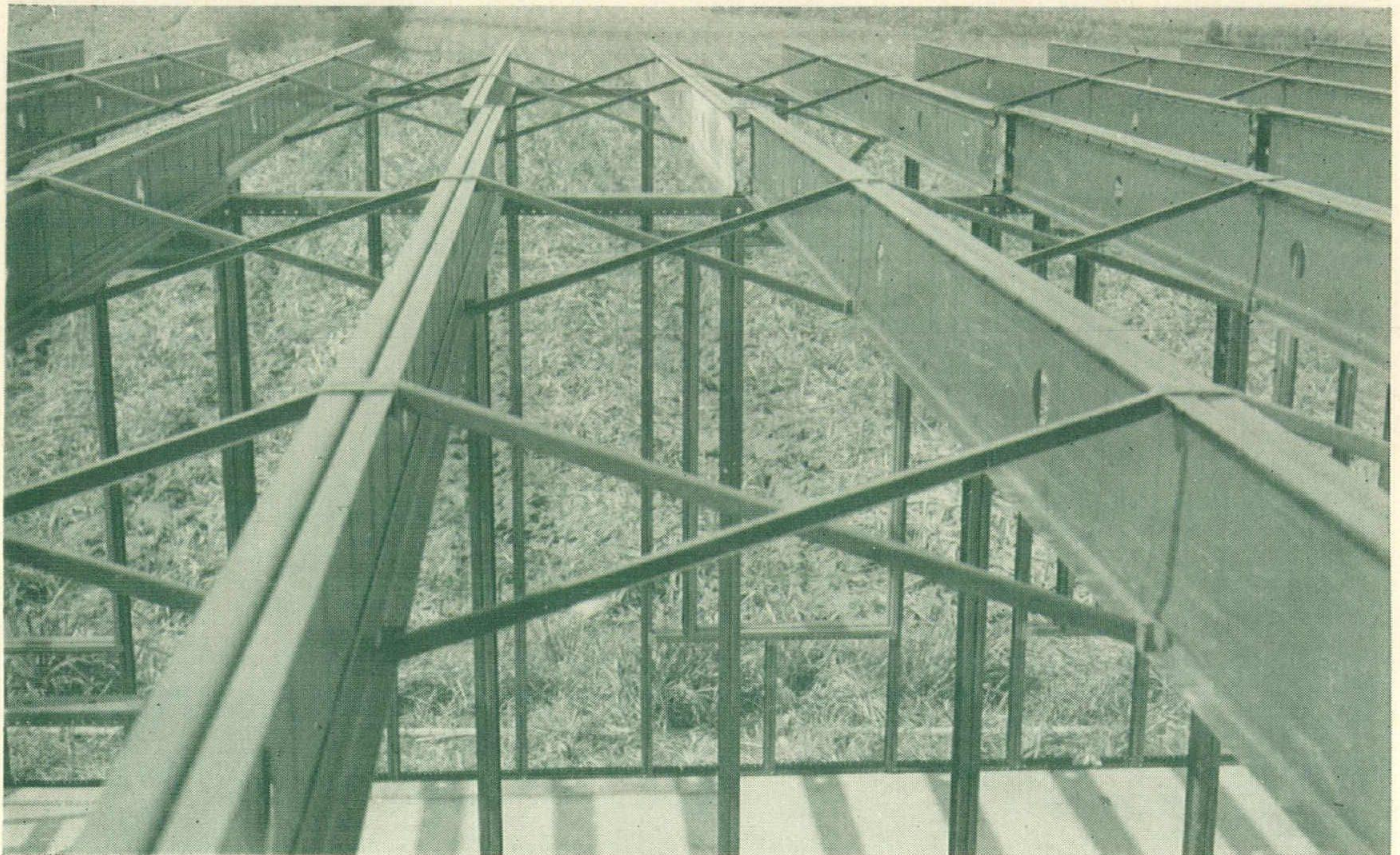
« « Vacation Number » »



If I could put my woods in song,
and tell what's there enjoyed
All men would to my garden throng,
and leave the cities void

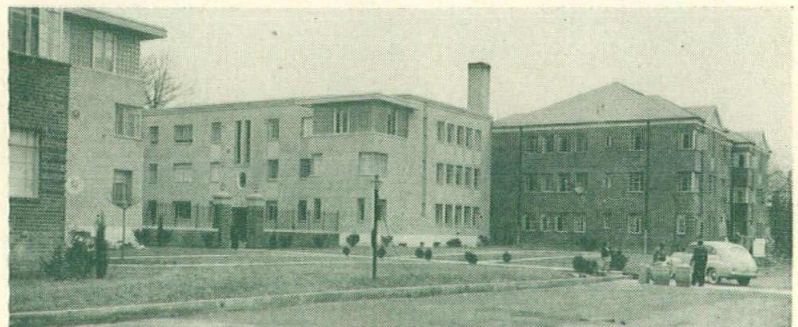
Emerson Poems
My Garden

Drawing by
Charles S. Chapman, N. A.



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POWERHOUSE

BUSINESS EXECUTIVES in New York and many
another American city are more likely than not to
have come from the farms and forests. Big cities do not
easily breed initiative, resource, imagination.

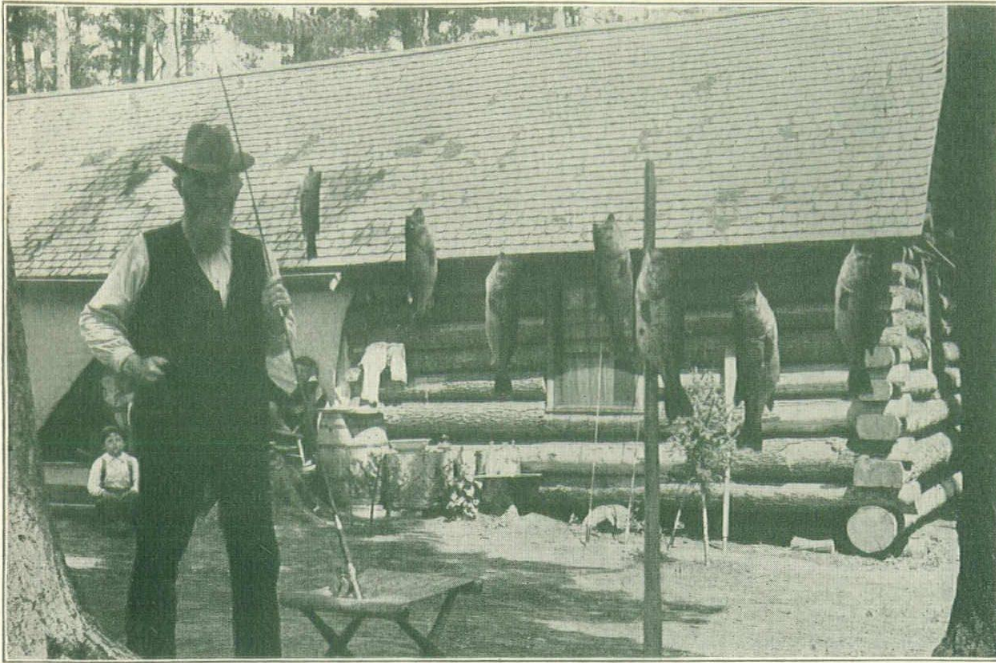
Men of the cities who go back to the forests for recrea-
tion are making contact with the sources of both physical
and economic health.

Architecture today is too much charged with Night Club
aesthetics, "Hotel" Society, slicker importance and the
false pretensions of dollar aristocracy.

Sportsmen, in spite of themselves, bring home some-
thing more valuable than fish and game. Their gear car-
ries the aroma of pine and campfire, but their spirits have
been charged with experiences from an honest, wholesome
living world.

When God's Outdoors supplies the power for Man's In-
doors, then the works of men will build to a Purpose.

WOODSMAN-BUILD-FOR-ME



DR. GRAY, WHO WAS HE? Well, for one thing he first stocked a dozen sterile lakes at the head waters of the Eau Claire in Bayfield County, Wisconsin, which now teem with bass. And in the background of the modest breakfast catch pictured here note the quality of that 1887 log cabin, which he planned and built with his own axe and saw.

With large logs and true cabin simplicity, here are no glassed porches, no fancy roofs, just healthy outdoors and indoors, and there is the rain barrel with the tin wash basin on the stump, in daily use.

Walt Whitman said: **"ARCHITECTURE is what a building does to you when you look at it."**

But the spirit of the forest says:

"ARCHITECTURE is what a building does to you when you make use of it."

And the folklore of the future will say:

"ARCHITECTURE is what a building does to you when your ancestors plan for it, you enjoy it and your children gratefully remember it."

By WILLIAM GRAY PURCELL

BILLY SUNDAY was a well known evangelist who opened with the automobile age. He had been a national baseball hero, who, along about 1896 became a Presbyterian minister. When Billy Sunday, the whoop-it-up king of the two-base hit, had "coached" himself as the Rev. William A. Sunday for a couple of years, "Billy Sunday" the hollerin' Home Run evangelist was the result.

Then there was also "Slide-Kelly-Slide," the ball player who first stole second base all spraddled out. He was another early baseball hero who turned preacher, but without the Sunday impulse to shed his coat and necktie in the pulpit. As a high school lad I had the fun of playing on a summer baseball team with these two clowns and, curiously enough, learned some useful basic architecture from Billy Sunday's applied psychology of salvation.

As a successful student of mass emotion, Billy Sunday had a fixed rule against ever holding a meeting except in his own barn-like "tabernacles." For him, no church, hall, or tent had what-it-took. More than that, no architect was allowed to design or pretty up this vast shed which was put up for him in every city year after year.

It was built of rough lumber, with rows of bleak basement sash for windows and a black tar-paper roof. Within, forests of square wood posts supported acres of

two-by-six ceiling joist and matched pine ceiling. Plank benches were parked over a vast area of dirt floor covered with six inches of sawdust. From this came the American slang for being saved, "hitting-the-sawdust trail."

♦ Frozen Salesmanship ♦

Now this was a sound and shrewd sales policy for what he had to offer, because Sunday saw clearly the close relation between simple emotion and naked building materials. His was another angle of Elbert Hubbard's "Roycroft" campaign for plain construction and natural materials used right out in the open for all to see. People of the 1890's were living complicated city lives where nothing was just what it seemed to be. They were restless under pressure of old social convention and pretense. A Frenchman by the name of Charles Wagner was even impelled to write a book which was translated into English and called "The Simple Life." Its text was so universal a "release" from then current frustrations that Theodore Roosevelt advertised it with continuous praise. It became a national best seller. Teddy himself was identified with the phrase, "The Simple Life" in his "strenuous life." "One had to learn to be simple in complex surroundings; you couldn't run away to the woods except for brief periods of practice." And it seems surprising that France too was suffering from the same neurosis.

In 1900 the de-bunking era had not begun. Sunday "took off the lid" in surroundings where people could let themselves go. "Religion" supplied justification for wild action, and the shanty tabernacle supplied the sloppy setting in which today, or was it yesterday, the 'teen agers blow off against civilization in jitterbug orgies and foul clothing.

To the architect it is interesting to compare the significance of the buildings which housed this wild-west, rodeo type of extravagant, American, camp-meeting soul saving, with the new evangelical movement that developed in the German and Austrian Catholic churches after World War I. This appears to be a return to extreme simplicity without personal austerity. These church buildings which began to appear in American Architectural periodicals during the 1930's are of great beauty and unquestioned spiritual content. The remarkable circumstance is not only the return to Nature and his fellow man by Austrian architect-designers, but that the simple folk in the small villages were ready to put aside their traditional concepts of what a church should "look" like. They were willing to accept buildings of wholly unfamiliar patterns which employed at the same time both machine age materials and undressed raw masonry, logs, pole beams and peeled posts.

♦ Frozen History ♦

When I thought about all of you who are going out into the wilds this summer and was wondering about all the kinds of beautiful places where you are going to have your meals and to sleep, I felt obliged to report upon certain things out of my life in the forest and my life in behalf of indigenous, American organic architecture. I hope that some review of these practical experiences may help people to know why they want to go into the forest and how to get the re-creation of soul and body which is to be had there.

The kind of a home which man builds for himself is one of the most reliable records of his thinking. Those who dig down through the buried cities of Arizona and Egypt will tell you so. Around the making of shelter

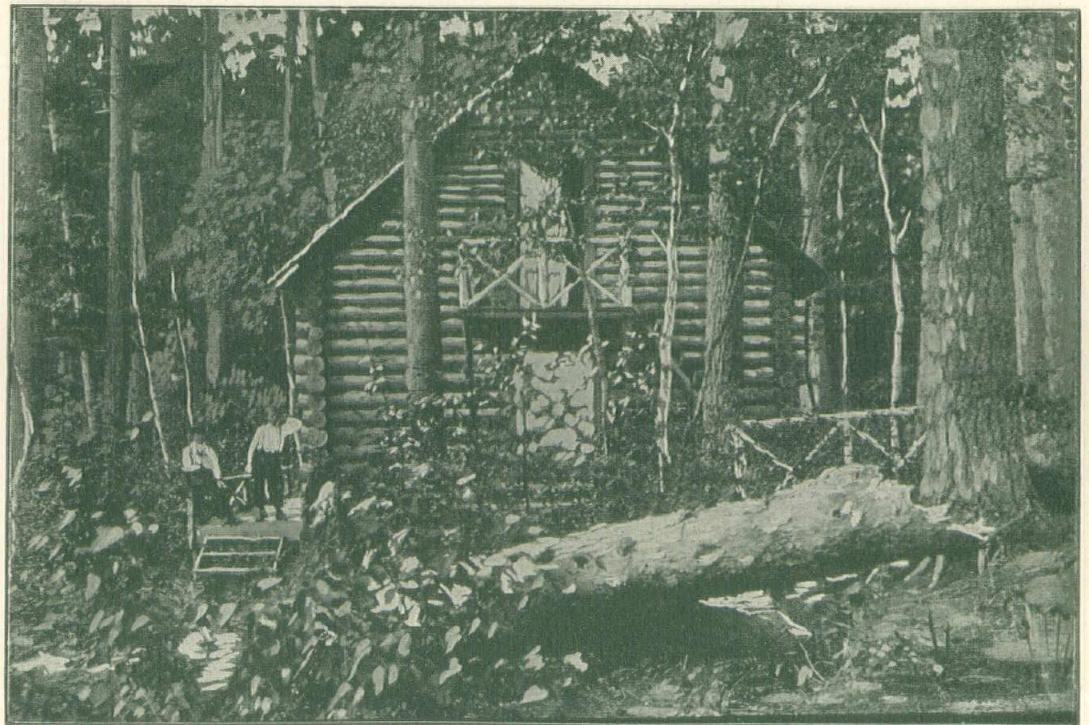
grow up all the other arts. Thus all art becomes a kind of history with which it is difficult to dissemble. There it is for all to read. But even more useful to us, Art is also Prophecy. Song, Pictures, Sculpture, Drama, Dance, Textile and Metal Arts all enable men to express their true feelings concerning issues of which they often cannot or dare not speak, or write. The "spirituals" of the negro slaves sing of a freedom they could not ask for. The mediaeval court jester could banter the king about inequities that would cost a petitioner his head. The Greek Tragedies and Comedies more often than not attacked social and political evil, or made fun of tyrannous men in high places. The daring gothic cathedrals, built by the democratic "Guilds" of twelfth century building trades, forecast freedoms soon to be won from feudal lords, temporal and spiritual. And the marvelous steel framed structures of our day, until recently ineptly hidden beneath copies of old feudal "architecture," were all the while forecasting the social revolution in which we are at last now all but submerged.

For this reason thoughtful consideration of our Nation's desire and power to build is now a matter of immediate concern to every man, whatever his calling, because in our buildings — all of them — is to be seen what manner of people we Americans are, and where we are going. More than in printed or broadcast words, more than in the compromises of law, the threats of preachers, the concern of teachers, it is in buildings, in music, in movies and comics we will learn, if we only will, what we need to know about how a good or, perhaps, a not so good United States of America is going to be built for 1996 A.D.

♦ Thawing Out ♦

And that is the reason we think it very practical during this summer season to go into the woods in order to do a little thinking and doing with what we find there. Cabin construction — and all types of primitive and temporary shelter — represents in a way the archeological level in the history of the building arts. It is like

THE AMERICAN LOG CABIN IS A UNIQUE BUILDING. BUILT BY THE MAN OF THE CITY IT BECOMES ONLY ANOTHER "RUSTIC" COTTAGE MADE OF LOGS FOR A SCENIC EFFECT. THE GENUINE LOG CABIN IS THE DIRECT EXPRESSION OF BASIC HUMAN VIRTUES. IT MAY, THEREFORE, SHOW ONLY THE AUSTERE SIMPLICITY OF PIONEERS. TO RECOVER THE GOODNESS OF WORK IS WHY ONE GOES TO THE WOODS. THE PLANNED USELESSNESS OF CITY HOUSE GADGETRY DESTROYS US. HUCKSTERED OVER-CONVENIENCE DESTROYS THE CABIN ESSENCE. THE CABIN IS THE MAN.





THE COOL AND DELIGHTFUL BREEZE WHICH BLOWS ACROSS THIS ISLAND RISES AND FALLS, LULLS AND INCREASES, BUT IT IS NEVER IDLE, NEITHER NIGHT OR DAY :: THE LAKE IS NEVER LISTLESS :: WHEN IT IS NOT RIPPLING IN THE SUN OR IN THE MOONLIGHT, OR MAKING MUSIC ON ITS BEACHES, IT IS REFLECTING THE SHORES AND THE CLOUDS :: SABBATH MORNING HAS COME AGAIN VERY BRIGHT AND LOVELY :: DOWN A STEEP INCLINE FROM MY LIBRARY CABIN THE LAKE IS SHIMMERING IN THE SUN, COOL AND CLEAR :: IN THE EVENING A FULL MOON LOOKS THROUGH THE DARK TALL VEIL OF THE PINES, AND FLINGS A GOLDEN BRIDGE ACROSS THE WATER :: STRANGE AND UNIQUE IS THE BEAUTY OF THE FABRIC WOVEN BY THREADS OF YELLOW LIGHT IN THE BRANCHES OF THE PINES AND IN THE SHIMMERING RIPPLES :: :: :: :: ::

William Cunningham Gray.

From "Campfire Musings"

the scientists in aeroplanes who in New Guinea found stone age men actually living today in a culture of ten thousand years ago. When we as people of a city moulded culture — "civil"-ization — make use of forest shelters, we re-experience the kind of life which ages ago began to make us what we are. It is well to take stock of our heritage so that we will not plunge wholly blind toward the new kind of men we are so rapidly becoming.

The revolt against sham-architecture, furniture and decoration, after forty years of struggle, finally faces us with something called "modern" on a "take it or — take it anyway" basis. This new building art evangelism was *originally* a sound and wholesome upsurge of mass feelings against an over-organized and over-controlled expression of our lives in all departments. As architecture always does, the "Craftsman" era of fifty years ago foreshadowed today's mass revolt which is now tearing people the whole world over into the same three factions; two antagonists of the extremes called "left" and "right," and between them the generally well disposed and mutually co-operative people to be ground between these two warring factions. Decent citizens were then, and also are now, apparently, unable to find representatives in Architecture or Government who will disinterestedly get results for their benefit. This predominant middle group of natural Americans constitute 75 per cent of our American people and since 1848 they have been called "liberals." The remaining 25 per cent appears to be divided between irresponsible labor unions on the one hand and irresponsible newspapers and business monopolies on the others. The newspapers are now making a determined drive to discredit "liberalism" because the liberals demand more news and less hooey. That is both the Communist and the Fascist "line"—**DESTROY THE LIBERALS.** It was so in Europe in the 1930's. It is the objective in the United States now.

◆ *Architecture as Prophecy* ◆

And that was "the line" in Architecture from 1893 to about 1933, except that there were no communists then. For remarkably enough this situation in the economic and political life of the nation is in exact parallel to the course of American architecture, only the events in architecture occurred first — some twenty-five years in advance of the corresponding events in public life. The situation is too long to outline here but is dramatized in "The Fountainhead" by Ann Rand. Her account of the state of the nation in Architecture is a very accurate

picture; her construction of the men and women out of drawing.

All mass movements, however planned to help the people, tend to become channelled through knots of people who know what they want. It is no different with the present architectural drive toward simplicity which has itself become a cult and is less and less related to the emotional and practical needs of the people. It is this "cult" aspect of current "modern" design which separates it from the hearts of the people and plans its appeal to attract intellectuals and eccentrics.

◆ *Modern Egotism* ◆

"Modern" designers amongst architects, especially those who have been lately "saved" from the romantic patterns of early Republican years, are just now feeling particularly important because they want us to believe that their current dynamic forms are quite unself-conscious and ethically free from posing and prettiness. If this be a virtue, which I doubt, one may assert with confidence, that the fashionable rush of designers to load new buildings with all the modern clichés in tricks and textures, is certainly very conscious indeed of the public-as-audience, even to the point of defying certain of its customers not unreasonable demands, emotional and economic.

After all, when the Maori flashed his carved and painted paddle, when the New England grandmother spread her gay patched quilt, or the G.A.R. veteran sat with pleasure on his well-fretted and spindled front porch, such people were hardly expressing unworthy feelings and were no more exhibitionists than the sour salon cults of contemporary intellectual gymnasts in Gotham and Paris. We hasten to add, however, that we love the slender grace of our uncarved "old-town" paddle, prefer our woven machine age bed-spread and have no ornamental cast iron posts on our favorite porch. We are against style form designing, past or present.

We are too close to "modern" to know how much of it is going to be vital history. I am certain the most significant evidences of prophecy about our *future* are to be found in other fields.

◆ *Getting Religion Out of Doors* ◆

The man who goes into the woods will clear his mind and heart of the rubbish of crowds. He can bring back practical benefit to a saner city life. But he must go deeper into the idea than simply to bring back a

desire to build a log lined room in the basement or to fill his parlor full of horns and stuffed fish. On the one hand he should retain the satisfactions of living with objects fresh from Nature's Hand. On the other he faces the practical pressures that make it necessary to use machine products and assembly line production if he is to meet his new costs of home ownership. Every attempt to get even the simplest place to live, or to develop the home he has, means a battle between his feelings and his bank account.

♦ Books About Cabin Building ♦

Very few citizens realize the treasure of good books and authoritative information which their taxes have made possible and which are available to all at prices which are only a small fraction of what you would pay at a book store for books on similar subjects, often less useful.

One of the best of practical books describing the construction of log cabins is published by your government. Send 15 cents to Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., for "*Building With Logs*," m. p. 579, Department of Agriculture—Forest Service. Clyde P. Fickes and W. Ellis Groben have done a fine work in this 56-page fully illustrated book.



When you come back to the city there are two other government books that anyone needing a house will find very helpful, providing of course you can secure a site, be sure of building materials, find a wise builder and experienced mechanics, and see where the money can be had and how much for how much:—

- A. "*Principles of Planning Small Houses*," 44 pages. Fed. Housing Adm. Tech. Bull. No. 4
15c, to same as above.
- B. "*Farm house Plans*," U. S. Dept. of Agri. 70 pages. Farmers Bulletin No. 1738
15c, to same as above.

There are over a million such publications now available at the U. S. Printing Office. Every possible field of interest is covered. The very large catalog may be pur-

chased for \$2.50, the monthly bulletin is sent free on request. The catalog may also be consulted at most Public Libraries. A list covering any particular subject may be had free on request. Many States also publish books of useful information, easily available to all. So outside politics a wonderful lot of things are actually accomplished after all.

Probably the most practical benefit which the city man can bring back with him from his life in the woods is a new view of the relation of the tool to what can be made with it — and how. And tool means anything that helps you to accomplish your objective. Mr. Edward Faulkner, the author of that precedent shattering book, "*Plowmans Folly*," has written another called "*Uneasy Money*" which develops the theme of our city-conditioned helplessness to do for ourselves in the midst of plenty. We depend upon the token paper, the acknowledgement, the signed receipt, instead of the useful object itself. Often we depend upon the tools but not on the tools in action.

The other evening a visitor was laughing rather incredulously over a mutual friend who had taken him down into his new basement tool room, beautifully equipped with numerous electrically powered small machine tools, lathes, saws, drills and so on. But this man had never made anything in his shop. There wasn't a

single thing he needed which could be made there. He couldn't think of anything to make. The amazing thing was that he didn't seem embarrassed by this imbalance. He had wanted every sort of tool, and there they were, shiny and perfect. Just a psychological variant of the fine library of the tycoon who never reads.

Don't take too much equipment into the forest. Make as much as possible on the spot. A tank corps was sent into the desert near here in 1942 with practically no equipment and compelled to exist for ten days on their own ingenuity. One of the boys was telling me, "pretty rugged but great experience. We all enjoyed it. The cooks were the most resourceful of all. They had to be!"

Ernie Pyle in one of his unforgettable accounts of the

North African Campaign, said in effect "It was a great thrill to come back to civilization — for the first day. But then a reaction set in and we found ourselves nervous and impatient with all the confusion of city life."

"The outstanding thing about life at the front (Tunisian desert) was its magnificent simplicity. Time had never passed so rapidly. And, it was a healthy life. During the winter months I was constantly miserable from the cold, yet paradoxically I never felt better."

"It was a life that gave a new sense of accomplishment."

"In normal (city) life all the little things were done for us. But not in Africa. We did everything ourselves. We were suddenly conscious again that we *could* do things."

"Last was the feeling of vitality — of being in the heart of everything, of being a part of it, no mere on-looker, but a member of the team."

The full text can be read in "Here Is Your War" by Ernie Pyle. The "Pocket Book Edition" can be had everywhere for twenty-five cents and wonderful reading for healthy, lively people.

◆ People As Architects ◆

There is a great deal of seemingly justified protest by people who don't want to live in one unit of an assembly line of dwellings all exactly alike even if manufacturing economies can give them more for their money, a theoretical advantage so far not realized. The social and cultural slums which these interminable rows of identical houses can produce over a period of time is well illustrated by the social and cultural decline of Philadelphia where such housing has been the rule since the 1870's.

In most cities valiant resisters of commercially bred uniformity are not so defeated by the dictates of dollar economy as they fear. Along about 1928 some unfeeling building contractor built a row of twelve houses, in a long block, in the village Alhambra a few miles south of where I live. The houses were identical in plan, appearance and detail, painted cream white, with this shingle stenciled red roll-roofing; nothing for your money but shelter, plumbing and a 7 per cent mortgage good for a short five years.

The other day I drove by these houses. Twenty years has given the spirit of architecture an opportunity to work out through the natural life of the people. The block is now really a pleasant sight. There are large camphor trees along the parking and the houses are reroofed in various materials and colors. Bright awnings are in evidence, entrances have been reformed with hoods, trellis, pergola or porch. No two houses are now painted alike, the yards and gardens very definitely reflect the varying taste (and intelligence) of the present owners, whose wives were out in force with next to nothing on — a few gay wisps of clothing — mowing the lawns, washing the walks and minding the children. The block looked like a green beach.

Architects like to think that if all this yearning for beauty and self-expression had been channelled through their offices back in 1928, an even better picture would have charmed us today. However, when one appraises even the best professional "designs" of 1928 with their copy book romance, fussy window patter, self-conscious and arty "features," it seems as if the "space and place" machines offered us as dwellings today actually provide the resourceful human being and his family a freer scaffold on which to hang the evidence of their better natures, while they prove that "it takes a lot of livin' to make a house a home."

◆ Adult Education ◆

This seems a long ways from our man of the woods even if these are the city homes of the very sort of people who like to go to the mountains and streams.

But I am hoping that in spite of himself the recreationer will be able to help the modern streamline designer become reconciled to letting a dwelling have some materials and surfaces that can grow old gracefully.

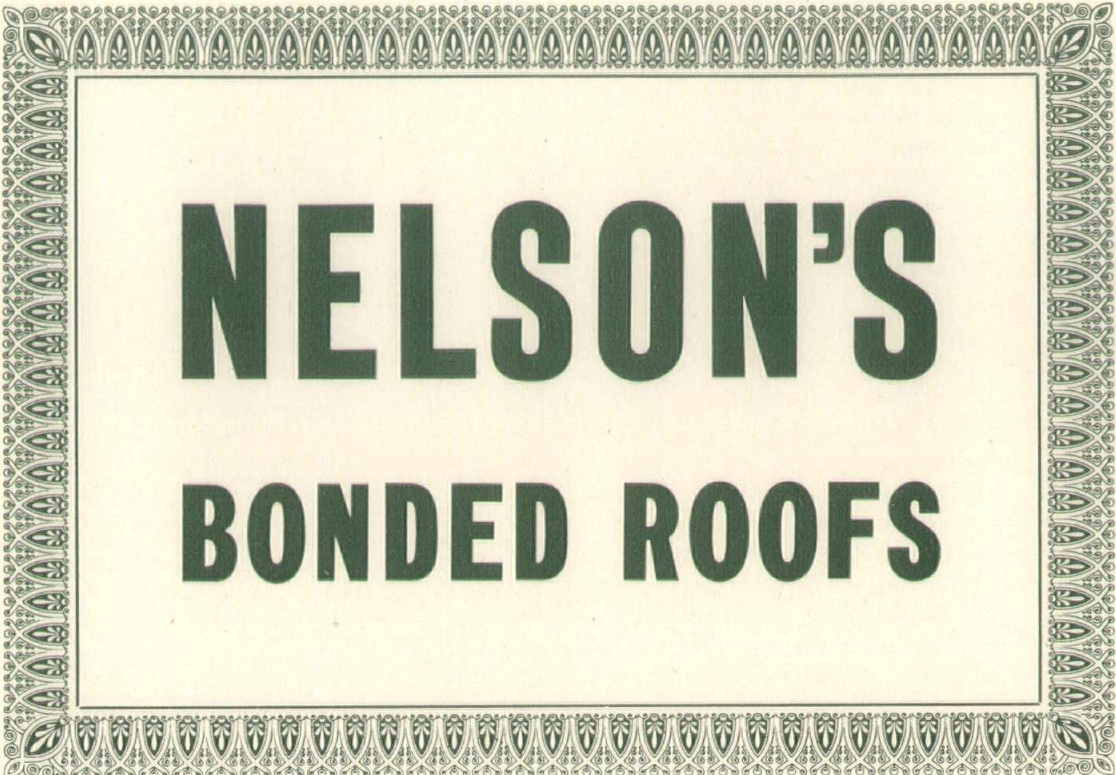
When I was a boy I slept in the upstairs room of a log cabin. The rafters were slender norway poles about six inches thick from which the bark had been carefully removed in the spring, with a dull draw-shave, so as not to mar the silky cambium surface. The many knots had been planed smooth. The fine rosin moisture had dried like white plastic varnish. Between these rafters, were the smooth dressed white pine boards, also with hard little knots of all kinds. To lie there in the candle-light, or when the morning sun flickered up from the lake, made a show no night club lights could ever match. The light waves flowed behind the shifting birch leaf shadow patterns. One could think of thousands of things, build up enough enthusiasm to bounce into the cold room and hustle into clothes for the breakfast already waiting twenty rods distant through the forest.

Now by the Japanese artists, these silky wood posts with croches, and branches, and other pattern incidents of growth, are cherished as individual works of art as indeed they are. Like well-loved pictures, the individual porch post or corner piece of the shrine is cherished by family and friends. It gradually comes to be known. Wood cutters and carpenters look for choice specimens, trim them to meaningful contours, cure and finish with jeweler's care.

◆ Laboratory Projects ◆

Do I think you should select collectors' items of such posts near your fishing stream and ship them home wrapped in camp quilts to replace the now fashionable pipe columns holding up your flat roofed entrance porch? Well, no, not exactly that literal, though you might do worse. But in this day when a decorator can think of nothing better than to cover the entire wall around a "fire place" with plate glass mirrors, in which the company cannot avoid constantly looking at themselves, unless they turn to look at the cocktail table which now replaces the reading light by the fire (and no fire!) — it seems to me that before too long some well-seasoned soul is going to paste wall paper over those mirrors, shove any old kind of a mantel with a clock on it around the fire place opening and break up the cocktail table for fire wood if it will burn, which it doubtless will not.

And I, who say this, just do not like antiques, nor do I like to fill my living room with old furniture, spinning wheels, warming pans and such gadgets. I can't work up *any* real emotion over these imitation Colonial or Elizabethan places to live in with modern costumes just ruining it all. I suppose I am really trying to say something hopeful for our grandchildren and to wonder constructively what we can *do* or *be* that will let them remember us happily. I *don't* think they will care anything for the things we "leave" them. Let's not make *anything* that is going to last too long. Today is too shallow to warrant the preservation of its implements and let us pray that our acts around the world, or our failure to act, will not hand a world of misery to the coming generations.



NELSON'S BONDED ROOFS

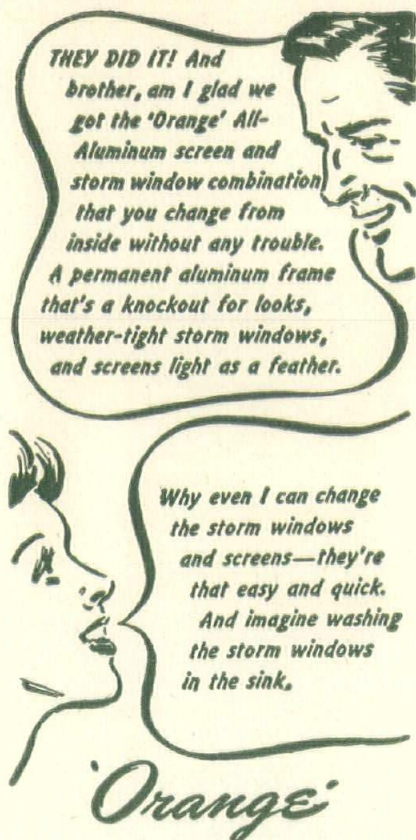
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Revised Construction Controls Issued

Frank R. Creedon, Housing Expediter, has issued regulations to carry out provisions of the new Housing and Rent Act of 1947 signed by President Truman on June 30.

The new regulations cover veterans preference and controls on amusement and recreation construction. In addition, the new Act continues Title VI under the Federal Housing Administration and extends it to manufacturers of prefabricated housing.

Details of the regulations on veterans preference and amusement and recreation construction, follow.

Veterans' Preference

The new regulation applies to houses or apartments completed after the time of the signing of the Act by the President. The former regulations continue to apply to houses or apartments completed prior to the final enactment of the new measure.

In general, the new veterans' preference regulation follows the previous regulations. It provides:

1. That a veteran or his family has prior right for a 30-day period to purchase or rent any dwelling unit completed after June 30, 1947, and before March 31, 1948; and
2. That such a dwelling unit may not be offered to a none-veteran for less than it was publicly offered for sale during a period of at least seven days to a veteran or his family. That 7-day period may be the last seven days of the 30-day veterans' preference period or any 7-day period thereafter.

The new veterans' preference period of 30 days for sale or rent follows the wording of the Housing and Rent Act and differs from the previous regulation which provided 60 days for sale and 30 days for rent.

The regulation also provides steps that the builder or owner of dwelling units must take to make certain that the units are offered in good faith to veterans during the periods of veterans' preference. They are:

1. A placard or sign must be posted in front of the dwelling or in a conspicuous location on the building site. It must contain the rent or sales price of the unit, the fact that it is offered for sale or rent exclusively to veterans during the 30-day period, and the name and address of the person authorized to sell or rent the unit. This provision is similar to the previous regulation.
2. Unless already sold or rented to veterans, the dwellings must be publicly advertised for sale or rent exclusively to veterans or their families on at least 3 days during the first 20 days of the 30-day period. The advertisement must be carried in a newspaper of general circulation in the community where the housing accommodations are located. The advertisement must contain the same information as is required for the posted placard or sign.

The veterans' preference requirements do not apply to the sale of housing units solely for investment purposes, but the purchaser is required to comply with veterans' preference in the rental or sale of the units.

The only other exceptions to the veterans' preference requirements are disaster cases, judicial sales, and for

occupancy by building service employes (as in an apartment building).

Construction Limitation Regulation

Construction permits must be obtained by all persons planning to build any type of structures, whether public or private, to be used for amusement, recreation, or entertainment purposes. Controls over all other types of construction are abolished under the new Act.

All applications for amusement, recreational, or entertainment projects will be sent directly to Washington where they will be acted upon by the Non-residential Construction Branch, Office of the Housing Expediter. OHE's field construction offices are being discontinued but application blanks (Form OHE 14-171) will be available in these offices until approximately July 31, and will also be available in the 600 OHE Area Rent offices throughout the country.

The new Construction Limitation Regulation (CLR) replaces VHP-1 which had been in effect since March 26, 1946. VHP-1 was revoked July 1 simultaneously with the issuance of the Construction Limitation Regulation, except that any VHP-1 authorizations already issued for work covered by the new regulation remain in full force and effect. This means that anyone already authorized under VHP-1 to do work on a recreational or amusement project may continue the work, and also means that he is still bound by the restrictions of the VHP-1 authorization. Revocations of VHP-1 does not affect any compliance action for past violations of VHP-1.

Enforcement of the construction permit regulation, as well as the 30-day veterans' preference in the purchase or renting of homes, will be under the direction of the OHE Compliance Division which will continue to maintain regional offices and inspectors in all sections of the country.

Approval of applications under CLR will be on the basis of negligible impact on the housing program, essential community facilities, necessary maintenance and repair, or severe and unusual hardship. A project will be considered as having negligible impact if it uses none or only small quantities of building materials still in tight supply. Examples of materials still in short supply are:

Cast-iron pressure pipe and fittings, cast-iron soil pipe, electrical service equipment and wiring devices, galvanized steel sheet, gypsum board and lath, hardwood flooring, millwork, nails, construction grades of plywood, steel and wrought-iron pipe, and water closets and bowls.

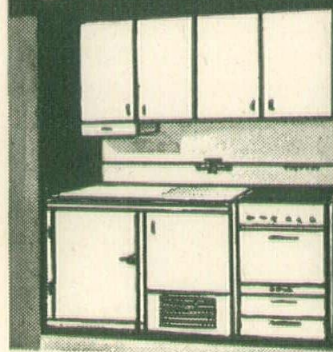
The regulation includes a list of the type of buildings and other structures which will require permits if they are used for or in connection with any of the following purposes:

Amphitheaters, amusement arcades, amusement piers, amusement parks, arenas, assembly halls used primarily for amusement or recreation purposes, athletic field houses, band stands, bars, bath houses for swimming, baseball parks, billiard and pool parlors, bleachers, boardwalks, boat clubs, bowling alleys, cabanas, carnivals, cocktail lounges, country clubs, canteens, community recreation buildings, dance halls, gambling establishments, grandstands, gymnasiums, golf clubs, and golf courses, golf-driving ranges, music shells, night clubs, race tracks of all kinds, recreational clubs of all kinds, riding academies, rodeos, roller coasters and similar devices, shooting galleries, skating rinks, seasonal camps used primarily for amusement or recreation, slot machine establishments, stadiums, swimming pools, table tennis establishments, taverns, theaters, and any other building used in connection with an amusement or recreational project. Walls and fences built principally of wood also will require permits if used in connection with amusement or recreational projects.

State and county fair buildings and structures for non-profit agricultural livestock, or industrial exposi-

(Continued on Page 16)

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STORE MODERNIZATION

The Future Retail Store

Manufacturers, wholesalers, retailers and architects were interested spectators and participants in the recent Store Modernization Show held in New York under the direction of John W. H. Evans, managing director.

Following a period of prosperity and expansion—often over-expansion—in the late 1920's, stores, like all other elements of the economy, were caught in the worst depression in the history of the country. Retail sales dropped 50%. Half a million stores, as well as hundreds of thousands of other business enterprises, "gave up the ghost" and closed their doors.

The stores that survived called a halt on all but inescapable expenditures, and they did little but hang on for dear life. Merely to stay "open for business" was a major feat, without going in for any frills such as modernized plants.

In the late thirties, when business started to show signs of an upward turn, stores began cautiously to formulate future plans. Before they could make any substantial changes or improvements, however, their progress was arrested by the declaration of war in Europe. For the next six years, from late 1939 until the middle of 1945, all other activities were subordinated to prosecution of the war.

Despite the war and, to a high degree, because of the war, the sales volume of the retail stores soared to new heights. Stores carried on the largest business in their history with overtaxed staffs and overtaxed plants. In 1946, the first full year of peace, retail sales climbed to the all-time peak of 96 billions of dollars.

As store managements look to the future, they realize that they must take drastic steps if they are to succeed in holding retail sales volume at its present high level. They must improve their merchandise stocks, their personnel staffs, and their physical plants if they are to achieve continued prosperity—rather than to sink into prolonged depression.

There is ample evidence on all sides that stores intend to rise to the challenge. Nation-wide surveys show that stores in all sections of the country intend to improve their physical plants, as well as their other facilities. Most stores, however—both large and small—need guidance in perfecting and carrying out their plans.

In this and a subsequent issue, NORTHWEST ARCHITECT is pleased to present a series of talks delivered by outstanding architects included in the clinic conducted at the show.

The first discussion covers "Modernize Consumer Comfort" by Robert Carson, A.I.A., of Carson & Lundin, architects, New York, N. Y.

Your editor trusts the presentation of this material will be of assistance to readers of NORTHWEST ARCHITECT, and will welcome comments as to whether or not this sort of material is desired for later publication.

Modernized Customer Comfort

By Robert Carson, A.I.A., of Carson & Lundin,
Architects, New York, N. Y.

I was at first somewhat puzzled by the topic I was asked to speak to you about—"Customer Comfort"—but I have finally convinced myself that almost anything we do in modern store design, in order to be success-

ful, must contribute in some measure to the satisfaction of the customer.

Since our most recently completed and contemplated shops have been in the field of women's shoes and accessories and hosiery shops, I shall use a few photos and drawings of these to illustrate problems we have met and how we set about solving them.

There is certainly no argument that a prospective purchaser is impressed with a store that is beautiful, well lighted, and adequately air-conditioned, where the functions are efficiently arranged to prevent harassed and discourteous service. So let's start with the exterior design. How should your new store look to this hypothetical but eager customer? First of all, it must be solidly built, well detailed, of good materials, for she will undoubtedly consider the product you sell to be no better made than your own home in an expensive high rent location. The design should be influenced only by what you have to sell—how effectively it can be done in this location and depends mightily, of course, on the layout within.

Here are some of the rules: The shop must be open from the street. The day of closed-back bulkhead-type window is certainly over, with the exception of department stores with huge open areas where only confusion would result if exposed to the street. Consider always the shop as one of the most important of the displays. A good rule—never force a customer to the entrance door without giving him a clear view of the interior. It has been interesting to me to watch two fairly recent installations here in New York where they tried a solid or almost solid entrance door. In both cases the shops had barely opened when the doors were removed and opened up with glass as wide as the design permitted.

Let's look first at the recently completed Guild House in Boston. Different departments for each accessory have now taken the place of the small accessory counter. Casual and play-shoes must have a spot as well as the department for the sale of the I. Miller high-priced shoes. This is a fairly large shop on the corner of Tremont and West Streets, facing Boston Commons. We decided to devote the busy street floor to accessories and casual shoes and defy tradition by placing the salon for the sale of the more expensive shoes on the second floor. A clear glass front extends from street level to the ceiling of the second floor. The second floor is treated almost as a deep balcony with a clear glass railing. The customer can glimpse the salon from the street. If she rides an elevator to an upper floor to purchase shoes, she must find there real comfort and quiet, and something exciting to look at. Here a combination of wall display and source for indirect light was used over the banquettes. Note how these sofas are done—a series of stock seat and back units made by one of the modern furniture manufacturers and placed in rows in modern cradles designed for the job. This is less expensive in original installation and wears longer because the units are interchangeable—rarely does anyone sit in the center seat. Note the absence of the usual fitting stool which always looks vaguely out of place like a surgeon's kit in the living room. The front of the small upholstered

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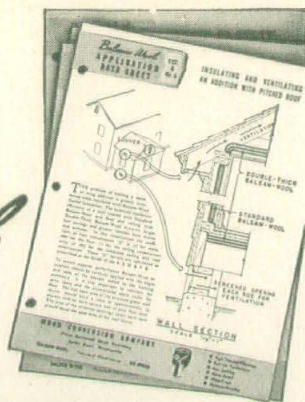
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footstools or hassocks slides open like a slanted drawer exposing a very complicated fitting device. The color in this store—probably due to a slight fear of unduly startling the conservative citizens of Boston—is a somewhat muted autumnal scheme (and may I hasten to interject right here that Boston was far from frightened but has forced us into some hurried extensions to get more space to handle the crowd). To get back to the color—the walls are of pale shades of green and yellow, the carpet a cedar brown, the upholstery and many of the cases in shades of rich red, deep green and yellow ochre.

Before leaving this store, I'd like to say a word about lighting. A shop requires two kinds of light. First the indirect light which paints portions of the ceiling and walls with soft glowing areas to brighten the room—make it gay and inviting. Here is the place for fluorescent or cold cathode. Used directly it distorts the true color of merchandise and (speaking of customer comfort) complexions. When used indirectly the color of the light can be adjusted since it strikes a painted surface before being reflected back into the room. The other kind of light is direct light used to accent merchandise on display; in this case to brilliantly illuminate the shoes as they are being fitted. Notice a new wrinkle: As the customer approaches the mirrors light pours from them as from an open door at night, accenting her feet—done by a pin-hole spotlight concealed in the ceiling which hits the lower part of the mirror and is deflected strongly on the floor area directly in front of the mirror.

We might say a word or two about arrangement. We grant that the designer must not only achieve functional efficiency in plan but also a beautiful interior to please the customers' eyes, and right off the bat comes the age-old battle of "button, button—where shall I hide the stock."

Let's take a look at the first of the Gotham Hosiery Shops which we did a few years ago. This one is in Rockefeller Center on Fifth Avenue. I don't know whether you are all familiar with the accepted hosiery shop of the past. Three sides of the shop were lined from floor to ceiling with shelves filled with boxes of hosiery. In front of this was a long u-shaped counter behind which the clerks sprinted back and forth to grab the sizes and colors requested and the customer leaned wearily on the counter staring at the hodgepodge of half-used stock—a dreary outlook.

We decided to place the stock in the exact center of the floor in a series of pylons no higher than the clerk can reach and mirrored on the sides or ends that are exposed to the store. The top of these pylons formed a perfect light source to bathe the entire ceiling with light, and the walls were left free for a decorative treatment—in this case a fabric printed in our own colors of orange and deep brown, the carpet a deep brown, the display tables of natural ruddy mahogany. Here, for the first time, we tried a seasonal color scheme and it has been very successful—a winter scheme of warm colors I have described and another set of drapes and slipcovers for the furniture in light cool greens and blues for summer. The drapes are so designed that they can be removed in a jiffy—the pleats are not sewn but so devised that they flatten out when removed from the wall and the drapes then are sent to the cleaners where they will be cleaned and fire-proofed, ready for the following season. The new set goes up, the slipcovers zipper off and are replaced. The next morning the customers see a newly decorated shop, appropriate to the season.

Now I'd like to show you a job fresh off the drafting boards—a proposed two-story alteration about 40' wide planned for Chestnut Street in Philadelphia—a women's shoe and accessory shop similar to the Guild House in Boston but larger and definitely not facing a lovely park such as Boston Commons. Again it seemed wiser to place the expensive shoe salon on the second floor, but—with apologies to Philadelphia—I felt it would not contribute much to the customers' comfort on mounting to the second floor and looking out on a view similar to this—the before picture. The two buildings seen in the picture are to be connected into one two-story shop.

This reproduction of the rendering shows the design of the new front. Small eyeline showcases are set into panels of glass which open the shop to the street from floor to ceiling on the ground floor. The absence of second floor window frames and accents the displays below. The panels at either side of the entrance are kept clear for views of the shop from the street.

Speaking of displays, we as architects try very hard to design your spots for display, both inside the shop and on the street, with good dramatic lighting and simple backgrounds that set off your merchandise and do not require—indeed will not stand—fussy, cheap impedimenta which seems to be the stock in trade of the usual display man. I can't tell you how disheartening it is to revisit a job a month after it opens and find prominently located displays draped with tired and dusty palm leaves, lined with quilted satin of abominable shades, and with merchandise perched on the cheapest of stock holder-uppers. This, I hasten to add, is often caused or at least blamed on the size of the display budget. It can be solved in only two ways: The careful selection of a display man who knows the meaning of the word "restraint" and by the careful apportionment of the budget, keeping many displays extremely simple and, when doing an occasional elaborate display, doing it with great care and fine materials. It is certainly wiser to have a lesser number of elaborate displays and have your entire shop in good taste. It has also proved to be better to change a display once a month and have it really good if a weekly change means constant poor quality material.

Now that I've got that "off my chest," let's look at the windowless second floor salon proposed for this new Philadelphia shop. Here the most expensive shoe is sold and we are attempting to achieve architecturally a beautiful exciting background. We decided to create a room with a completely free shape. All rooms do not have to have four walls. Here we have employed one continuous sweeping wall to enclose a new form. Small stock rooms for accessory stock and slippers, etc., are more workable scattered around the perimeter. Notice there are no doors to interfere with quick service, and yet no glimpse of an unsightly stock room is possible. This new sight-lock is formed almost as if you slit the wall and pushed one aside of the cut back of the other side. The curve in plan also occurs in section above figure height. Instead of an opening you see only a shadow. Quite a lot of this design was worked out in clay model. Around the sculptural outline of the flowing wall is hidden cold cathode light which accents the shape and bathes the ceiling with soft light. Tiny pin-point down-lights illuminate the selling areas, displays and mirrors. Here the mirrors are removed from the previous wall location and placed in the seating areas as part of the furniture.

Now if we drop the specific jobs I think we might rapidly summarize the points to be watched in design—

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ing a shop that will contribute to the customers' comfort and satisfaction:

1. Exterior

As far as the exterior goes, try to take full advantage of the site. Open your shop to the street where it will not interfere with necessary privacy. So plan the interior that it will count and attract the passing customers. The well-designed shop makes an arresting display. Use lasting and appropriate materials.

2. Interior

a) *Color* is the most inexpensive way to achieve an effect. We have found it advisable to do much of our case work in lacquers of strong colors which repeat in the upholstery fabrics. The seasonal change of color with two sets of draperies and slipcovers seems to have merit.

b) *Lighting*—both direct and indirect, with cold cathode and fluorescent used only indirectly, at least until color correction has been accomplished.

c) *Displays*—simple and free from cheap ornaments, relying on the quality or arrangement of the merchandise and super-fine lighting, and concentrating the elaborate expensive display in one or a very few locations.

d) *Furniture*—Most shops do not have much in the way of furniture. The little you have should be of excellent quality. Most stock chairs are designed to meet a price—are suitable for small low-budget houses and apartments.

In general, the postwar restrictions, the shortages, and the high prices have certainly kept the quantity of good work in shop modernization to a minimum. Nevertheless, the recent books on shops and the architectural magazines make it abundantly clear that some good modern shops are being done and many more must follow. This is one striking field where good design pays handsome dividends.

F. M. T. Mooberry, Omaha, was recently re-elected president of the Nebraska Architects Association. Elected as members of the executive committee were Fritz Vierk, Lincoln, Richard C. Freeman and John Unthank also of Lincoln, and Carl P. Stangel of Omaha.

* * *

Your editor is putting this issue "to bed" by remote control from the great city of New York where the weather in late July is anything but cool. He expects to present in a later issue some pertinent observations picked up in his three-week sojourn to the melting pot of the world, including some first-hand information on building costs and methods.

That Prize Home Will be Well Filled

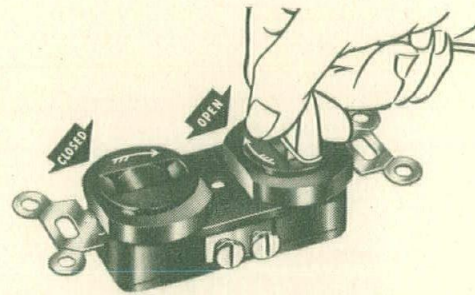
Winner of the Celotex Cemesto House in the Damon Runyon Cancer Fund slogan contest is Mrs. Rudolph Kvetan of Mont Clare, Pa., wife of a young war veteran and mother of three small children. Her slogan, "Arrest Cancer—Wanted for Murder!" was selected from more than 236,000 as being the best entered in the contest conducted by the Damon Runyon Memorial Fund for Cancer Research. Both the contest and the Celotex house have received a great amount of public attention through press, radio and newsreels during the past several weeks.

The six-room Pre-Engineered Cemesto House will be erected, completely furnished and equipped, on a plot of ground to be selected by the winner.

The prize-winning family of five now lives in a rented walk-up apartment with rented furniture, so the new house and its furnishings will be appreciatively received by the Kvetans.

Mr. Kvetan is a veteran of World War II and is now employed at Valley Forge Hospital near Mont Clare, Pennsylvania.

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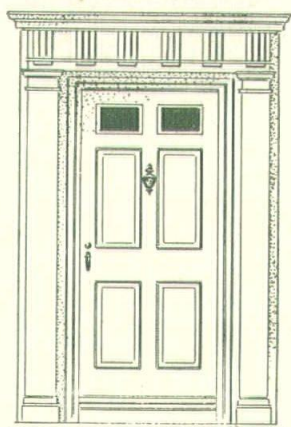
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(Continued from Page 11)

tions or exhibitions, are exempted under the new regulation. However, buildings for any commercially operated fair, exposition, or exhibition will require permits.

Permits will not be necessary for drive-in theater screens unless they contain building space within the structure, but other construction at drive-in theaters will come under the regulation. Restrictions will not apply to sidewalks, driveways, bridges, lighting systems, and similar construction items even though they are to be used in connection with amusement, recreational, or entertainment projects.

The installation of air-conditioning equipment, bars, bowling alleys, furnaces, lighting equipment, marquees, panelling, ventilating equipment, plumbing, and certain other types of equipment will be covered by the regulation provided they are nailed, screwed, bolted, connected, or cemented to the building, or installed on a base built for the particular item. Installation of bookcases, booths, partitions, and similar items is covered only if they are attached as a part of a structure in such a way that they cannot be removed without damage.

The small job exemption of VHP-1 is retained under the new regulation in a modified form. This provides that any amusement, recreational, or entertainment project can be constructed without a permit if the cost is less than \$2,500. However, if the project involves the reconversion of a residential structure, the exemption is only \$200.

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LOUVER DOORS PREFERRED FOR BEAUTY AND UTILITY

Something of the grace of the Old South will be added to new homes throughout the country through the choice of louver doors, according to a nation-wide survey of door preferences made by Ponderosa Pine Woodwork. This survey shows that more than 60% of the respondents expressed a preference for this type of door, with its shutter-like panels.

One reason for this preference is undoubtedly the fact that louver doors afford privacy in a room, but do not shut off air. Louver doors, too, are a popular choice for closets because they provide needed ventilation.

The decorative qualities of louver doors have been widely utilized by interior decorators to provide an extra touch of charm in many different types of rooms. Painted white, for example, louver doors create a feeling of lightness and pleasing informality which fits in well with modern bold color schemes and modern furniture—although louver doors are equally at home in the period interior.

"DAYLIGHT" COLOR PAINTS

A series of interior "daylight" paint colors designed to lessen eye fatigue in industrial office workers is a development of the Libbey-Owens-Ford Glass Company that has been made available to paint manufacturers. The glass company will not produce the paints, it was said.

The colors comprise four off-shades of white scientifically formulated to reduce glare from direct and reflected light.

The paint colors were first worked out during the war as a means of easing the eye strain of employees engaged in inspecting small pieces of precision glass then in production by the company. Fully 90 per cent of the eye complaints were eliminated when the daylight colors were applied to interior walls.

The color shades have been standardized by spectrophotometer records and can be furnished by any paint manufacturer. At least two manufacturers have already begun production of the paints.

Four standard shades for factory use have been developed: one for upper walls and ceilings to reduce glare and eliminate after-images when eyes are turned away from a window; one for machinery above the eye level; one for wainscoting and all wall areas at eye level, and one for machinery and traffic lanes below eye level.

According to time studies made by the company, the use of the daylight colors not only eliminated eye strain and loss of time by employees, but also led to substantial gains in production on certain operations.

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DRAW-KLEEN can also be used to clean soiled artwork and documents which have become dusty or fingermarked. Simple to use—it is merely sprinkled on and then rubbed over the surface with the palm of the hand. Not a powder—not dusty nor gritty—it has the appearance of fine, soft crumbles, which readily absorb the dirt and do not stick to the paper or board.

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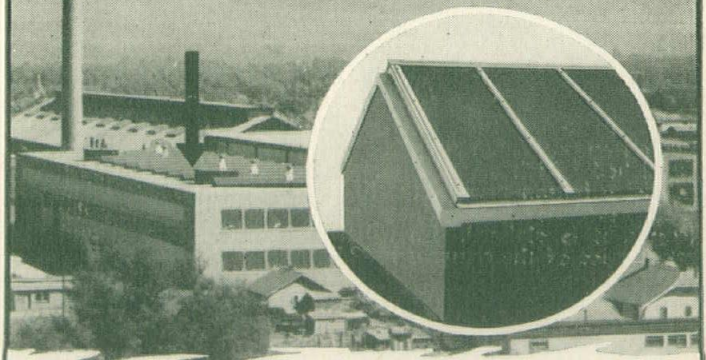
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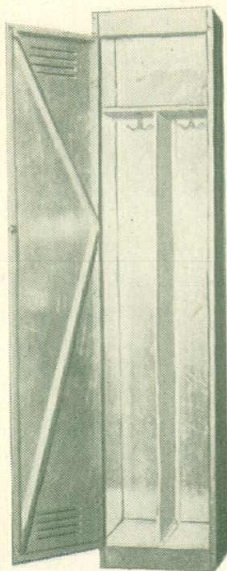
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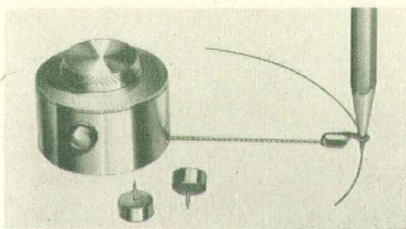
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Appointment of J. D. Fischer as manager of Specialty Product Sales has been announced by D. M. Pattie, Vice President and General Manager of the Wood Conversion Company, Saint Paul, Minnesota—manufacturers of Balsam-Wool and Nu-Wood insulations, Tufflex and other wood fiber products and one of the Weyerhaeuser forest products group.



Mr. Fischer assumes his new duties in Saint Paul after serving as New York District Manager for the company since 1943. He joined the Wood Conversion Company in 1936 as a salesman for Balsam-Wool and Nu-Wood in Connecticut.

His new duties grow out of the company's need for specialty products sales direction as a separately defined responsibility. In recent years the company has developed new specialty products such as Tufflex and K-25 Fiber. Tufflex, a wood fiber blanket material, is widely used in such diverse fields as protective padding, cushion padding, sound absorption and industrial thermal insulation. K-25 Fiber has found markets in the refrigeration and locker plant fields as insulation and in oil well operations as a substance introduced in drilling mud to prevent lost circulation.

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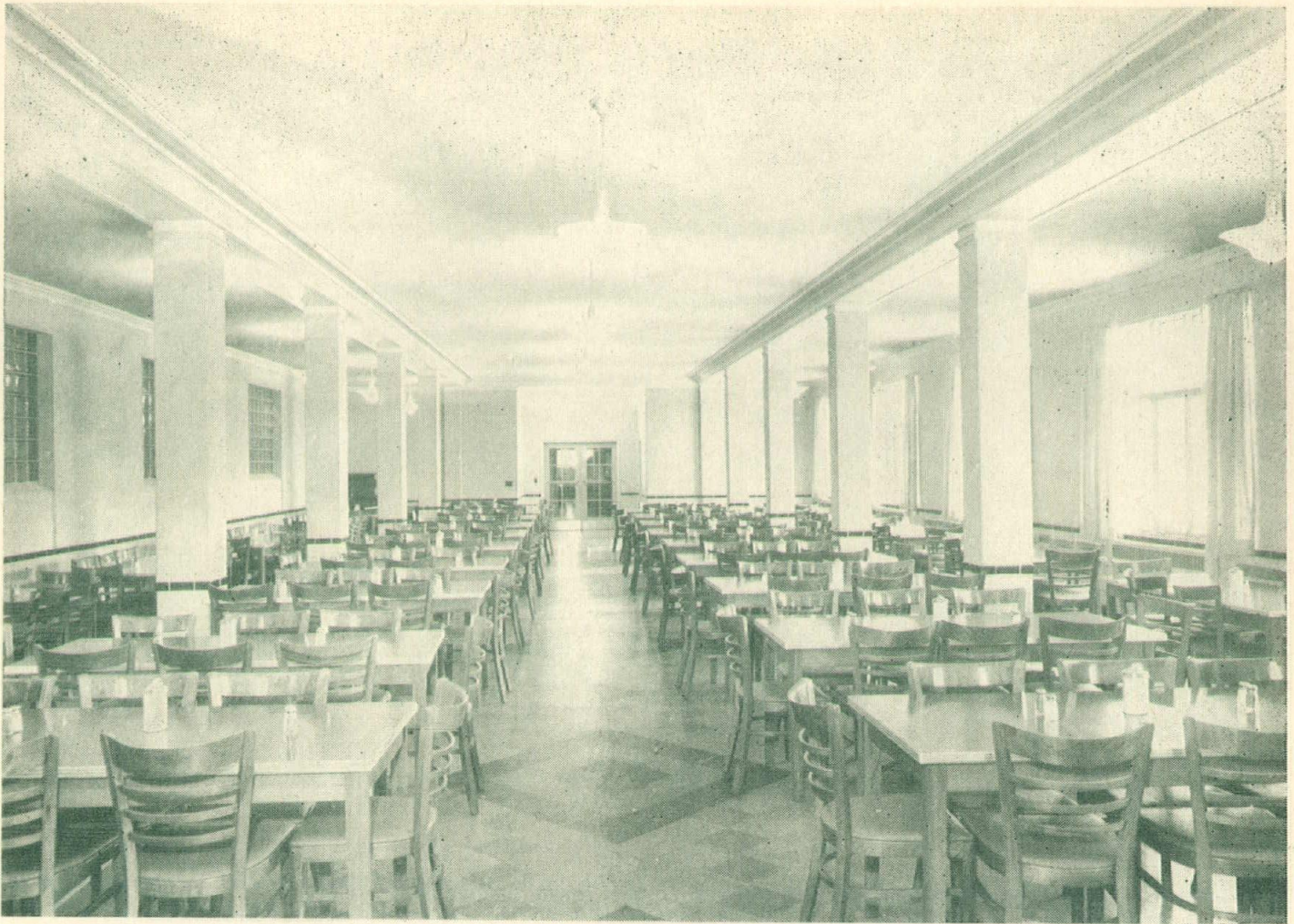
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