

NORTHWEST ARCHITECT

Volume XII

Official Publication Minnesota Society of Architects

Number 4



Charles S. Chapman, N. A.

IN ARCHITECTURE as in all the ARTS there is continuing conflict over what people actually see in works of art and why they feel as they do about them. Despite fountains of printed debate the argument remains unresolved. We offer you a practical report.

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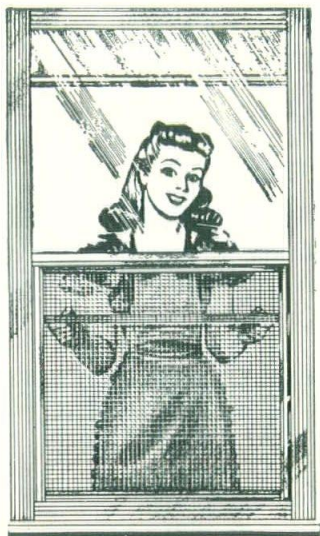
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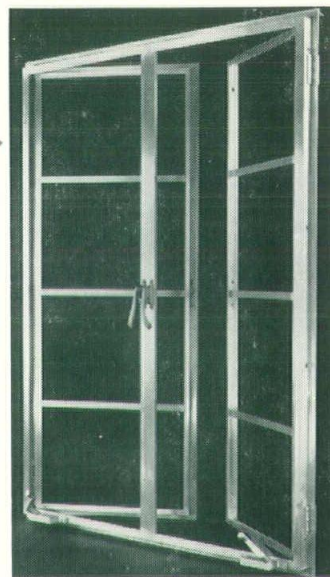
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CHARLES S. CHAPMAN

"My Country 'Tis of Thee"

IN HIS PICTURES this man has recorded, as no one else, the character of the primeval forests of North America. His large canvas purchased by New York's Metropolitan Museum in 1917 places "Man the Pioneer" against ancient trees menacing rocks and endless snow in a Whitman like work that tells of those far-spread threats and unknown terrors which the early American explorers learned to accept as just another day's work.

On his return from the Redwood Forests of California in 1923 his forest picture won the \$500 Altman Prize in New York and hardly a year has passed without some recognition for Chapman's moving records of that romantic world that fostered the red Indian, and saw the vast congress of all the birds and animals of North America.

This photographic portrait on our cover is uncannily like both the artist and his painting. His springy stance is more like playing tennis than picture painting. Amateur photographers especially will enjoy this print for the rich dark areas on which highlights are tossed like quick brush strokes to build the figure as if sculpture.

Like the photograph, Chapman, too, loves to draw firm well-constructed patterns, to make his forms come alive by means of flowing surface and intelligent ever changing silhouette. He is a master of texture. He has actually experienced what he paints and "experience" is no critics trick word, he asks you to go with him.

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ART AND MR. CHAPMAN

BY WILLIAM GRAY PURCELL

GOOD AS HE IS as painter, etcher, lithographer and teacher, those who know Charles S. Chapman think of him as one who knows better than most of us how to live a satisfying life. He has had more kinds of fun than famous artists usually do and best of all he takes his friends and pupils right along with him.



**Banks of the River Lievre, Quebec, by Chapman*

FIFTY YEARS AGO a famous American painter of western scenes, Frederick Remington, was at the height of his popularity. Chapman says: "Along about 1900 when I was visiting with Remington over a week end he asked me what kind of work I was doing.' I replied 'Why anything that comes my way, I must earn a living.'

He said 'Well, there ought to be one kind of thing or place you'd rather paint.'

I said 'How is a fellow to choose or find out?'

To which he replied 'Where would you like to go if you had the chance—Africa, a South Sea island, to the ocean, the mountains, or what?'

I thought a moment and said 'The North Woods in the real timber.'

'Why don't you go there then?' said Remington.

'I have no money to take such a trip,' said I.

'A trip wouldn't do you any good, that would be just surface things, get a job in a lumber camp.'

So I started North at once and in 10 days had a job as assistant culler on the Lievre River, 90 miles north of Ottawa, Canada."

THAT YEAR'S EXPERIENCE changed Chapman's art world. It shifted his attention from theory to action, from esthetics to life, from "take" to "give" and tied all his creative expression to men at work or at play. On his return to New York he at once sold a lumber camp story and pictures to Scribners Magazine.

From that day to this, never a dull moment. He is the best tennis player in his town, clever juggler and a deft craftsman in any material or method. He held a New York exhibition of paintings in *twenty* different mediums, every known graphic process. He did several dioramas of the Red Cross activities in World War I, now in the Red Cross Building, Washington, D. C. Here are perfect tiny ships, machines, buildings, battle scenes all peopled with hundreds of soldiers, nurses, horses only a couple of inches high. They are all portrait figures, authentic in costume, down to a hungry soldier's doughnut the size of a buckshot with the bite out of one side that shows inside the soldier's cheek! In one set are eighteen perfect sewing machines, complete in all details and half the size of a pack of cigarettes.

Along about 1938 Chapman was sent out to the North

NORTHWEST

Rim of the Grand Canyon in Arizona with an expedition from the Museum of Natural History in New York City. He spent a month there making studies for a panorama of the canyon. Upon his return he produced the huge scenic backdrop, thirty feet square which serves as the setting of the Mountain Sheep group in the Museum. I know of nothing that Charles can't do better than it is ordinarily done.

Play the Game

HE HAD a unique experience right on Fifth Avenue during World War I when the War Bond Sales division set up a great outdoor picture frame, eight by sixteen feet, in front of the New York Public Library. The best known American artists, a dozen and more of them one after another were invited to mount the working platform before this frame and on clean canvasses "paint a picture in one day" for the entertainment of the public, who always like to see an artist at work, and thus sell more War Bonds.

When Chapman arrived at the property loft where the enormous canvasses were stretched and sized, he was surprised to find the artists busy at work on their pictures, all in various stages of completion. They weren't quite sure of themselves. They were going to face one hundred and twenty-eight square feet of white canvas with little chance to stand off and see how their procedure was working out. They had stage fright thinking of the thousands of people milling around all day to watch them work. But Chapman didn't think this pre-painting was cricket. For him here was a sporting event to be run under the rules. His field of action to be clean canvas, not even pencil guide lines.

When I came down Fifth Avenue the next morning there was Charles on the runway in a paint stained artist's smock and old rough hat. Before him was a clear white canvas with a gold frame, as big as the wall of a large living room. He was pouring large buckets of red, yellow and blue paint into other buckets, like a soda jerk mixing a drink. Many great brushes a span in width were in evidence. He was up and down stepladders and scaffold planks to reach the top. Paint soon began to fly. Patches and gobs appeared all over and soon began to take form.

When I returned from New Haven about 4:30 p.m. a great picture "CUBA," of marching men, flags of Cuba and U. S. A., public buildings and houses, children and workers, trees and sunshine filled the great frame; a finished picture, bearing close inspection from the sidewalk nearby. This was really an unbelievable feat, and all done with no sense of haste or difficulty. It would take an hour's hard work to merely give that space a coat of flat paint! But Charles just took it all in his stride, made a game of it.

Inward Eye

IN 1918 HE MISSED BEING SENT by the Army to draw American battles in France by one number in the final drawing, but the battle pictures he painted at home from imagination drew from returning soldiers a finer acknowledgment of authenticity than those painted on the spot! I followed a little group of thoughtful doughboys from show window to window, on 5th Avenue, in the spring of 1919 looking at all the war pictures on show. Not much was being said. Coming to Chapman's window, one lad said, "Man! that artist sure went through it—he knows what it was like."

This artist's work is neither "camera," a personal style or artifice, nor one of the egocentric expressionisms.

He lets his painting tell the meaning of those essential and particular emotions that should have been aroused in us by a specific event. That is to say, his color, pattern, composition looks upon each scene or subject as unique within itself, as it must inevitably be. And he uses all his

facilities to recreate this unique meeting of the Properties, Persons and Actions so that we as new beholders can partake as if we had actually been a party to "what-was-doing" in that event and no other.

Copying Is Not Art

IT IS A GOOD RULE by many wise art teachers, "Don't draw a thing, draw your experience." But the teachers do not go on to tell the student what an "experience" is. Or even worse they try to lead the student to a second hand experience by examining the art works of egocentrics who retreated from life into some theoretical half truth and resulting techniques. All too much of today's art is experience with some one else's experience. Artists walled up in cities are filled with small excitements about the records not clearly understood of other times and persons. Their realism is a picture of a picture about life they have not actually known in person.

Watch any child drawing. All children draw well and *NOTHING* ever gets in between the child and his experience. A child is never in doubt about what to draw or how to draw it. He starts right in on one side of his picture—comes out the other side complete. He knows you'll love it as he does, and you should. You can pretty well weed out grown-up artist-poseurs by asking—"is that the way a child would draw or paint it?"

Chandler, the playboy New York artist, with no little mild cynicism, made a terrific hit in 1910 with his decorative screens. He'd go down on the streets, invite the first urchin he met to come to his studio, put a brush in his hand—"draw me a horse playing with a goat, right there," pointing to screen, "and make it plenty big."

Thus he patterned the previously surfaced and colored screen panels with pictures like the back fence of a ball park—well, perhaps some censorship!

The result was a force, realism and humor that made the Pre-World War No. 1, over sentimental, decorative art look pretty silly. And these child-drawings were true abstractions, simple meaning by graphic symbol, meaning that did not lose the significance of the event being abstracted. What is more, here were pictures of *doings*, including a very candid portrait of the juvenile artist within each drawing.

Enjoy Yourself

CHILDREN love "line" and laugh out loud as they make some prosaic person or object "look funny." They love color and try to make their work "look pretty"—only casually interested in matching the color to something observed. They know pattern and composition—ignore perspective—and put things all over the square of paper in meaningful relations as they were experienced in life by one taking part—not as they appeared to one looking on.

Another Purcell in Chicago has a well known collection of child art. There have of late been many such exhibitions. In 1922 a superb exhibit of children's art from a school in Vienna made the rounds of American Museums.

About that time I offered prizes for grade school drawings but the teachers missed the point entirely—made a personal contest of it as between the teachers, using the children as sort of directed draftsmen—all but holding their hands to produce a phony naive. So I had to give that up. The money prize is so likely to ruin any well planned contest.

However, I have collected kids' drawings for years and in an early number of *NORTHWEST ARCHITECT* I am going to let you see some of it. We'll see if we can't get people old and young, Architects and housewives, to doing more drawing just for the sheer fun of the thing.

Beware the New Look

MOST GRAPHIC ART today intrigues only the eye and its reactions—it's a "lookers" entertainment. "The wind, sand and stars" are left out. But the artist should always first be prophet. It is his function to show us what we might not otherwise ever have known and understood. Chapman accounts for the classic five factors. "What are you saying; To whom are you saying it; How, Where and When?"

You have noticed that in contemporary art one artist likes wrinkles, another solidity, or gummyness, or splatter, or swipes. In such a "modern" picture for example, the subject's cambric shirt, iron pants and a grain sack will all be wrinkled to meet the artist's patented tag-trick; he paints the same kind of wrinkles for everything, wholly oblivious to how a man actually makes wrinkles in the diverse fabrics in which his body lives.

For another artist the whole world must be iron solid; wave, glebe, fog, flesh and feathers all are hunks of some arbitrary personal geology.

Or here is another fashionable "realizer." His specialty is gummyness. In his paintings we find gummy boards and gummy silk, gummy ice and his putty pines are patched with sticky sunlight. "Swipes" are also now a very "important" technique; clouds, boats, rocks, ice and hills are swiped with brushes, big, little, stubby and chewed.

Not for this Painter

CHAPMAN does not "photograph" calico, brass, bark, flesh, wool, sky, snow, notwithstanding which a Man from Mars would know at once which parts of our world's fabric are going to prove soft or hard, slippery, tough or dainty. Chapman's snow is cold, water wet, his sand grits,

his rain splatters or souses. Nor does he ever violate his working *mediums*. They are of every variety and always themselves. He knows the inner workings and cunning co-operations of every method of drawings and painting. When he swipes—that was *it*, and only that kind of brush talk would do it. In Chapman's pictures for example paint-stiff blue jeans are not painted to wrinkle like the man's old washed shirt. Because he is continually making and building things, he really knows intimately what everything is like, how things feel, and what they can do, how things serve the happiness and health of mankind.

Fashion, Style, or "Genius"

CERTAINLY we love the personal "characteristics" which show an artist's skill, and the qualities of his mind and heart. But no artist saw *in* his own work while he was doing it what *we* see of him in his work, any more than we can know ourselves as people see us. When a man presses his opinion of himself upon us, shows off his tricks however clever or honest, he fools himself. Others see something else between and behind his little exhibitions. No one can consciously build "style" into his own Art. One expresses life and when it's all over your audience sees the traces of your mind for *what they are*, quite aside from what you thought they were or tried to make them be. And so it is that unlike all the professional art conversation, critics' wordings, cute characterizations, and exhibition excitements, I say that *this is the function of Art*; a record of actuality; a report of the *significance* of an event in progress—life is being lived—a *moving picture*, by some one who knows the world and its Maker, not as a scientist but as a bringer of good tidings.

"O was it a moving picture?" "No, but it moved the beholder"—nothing else mattered.

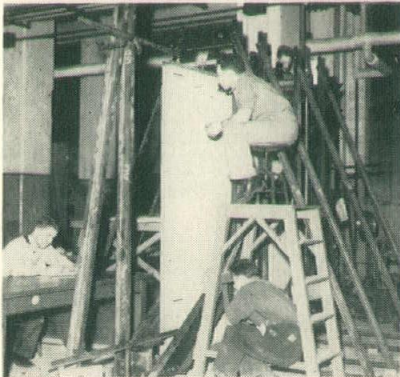
—W. G. P.



Voyageurs' Holiday by Chapman

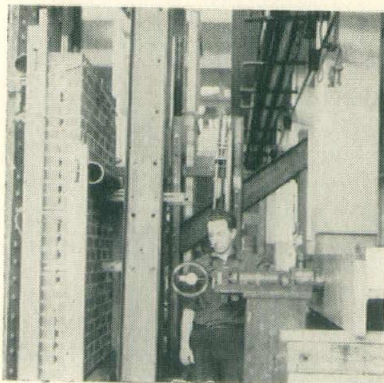
Engineering Principles in House Design

Figure 1. Application of engineering principles presents a complete and logical approach to the design of dwelling houses, and facilitates adoption of new materials and unusual construction methods. By applying known forces to specimens that accurately reproduce the most important structural parts of a house, National Bureau of Standards engineers have simulated the loads that would be applied under service conditions. Entire sections of walls, partitions, floors, and roofs have been tested in Bureau laboratories. In this test, the racking or shearing load being applied to a steel wall is representative of the forces resulting at intersecting walls against which a wind is blowing. Loads, applied by a hydraulic jack, are measured with a proving ring. The detrusion at the top and bottom of the wall is measured by the taut-wire-mirror scale method.



No. 1

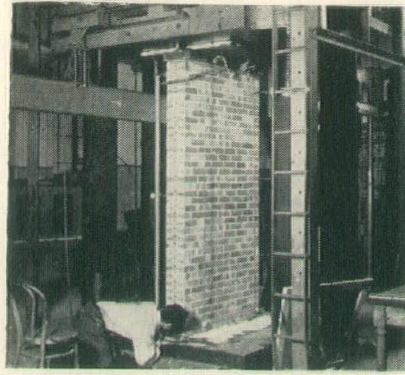
Figure 2. Another typical test to which entire house elements are subjected at the National Bureau of Standards, provides for transverse or bending loads, representing the direct action of wind upon exposed faces. Here a brick wall is undergoing a transverse test. Note the proving ring for measuring the applied load.



No. 2

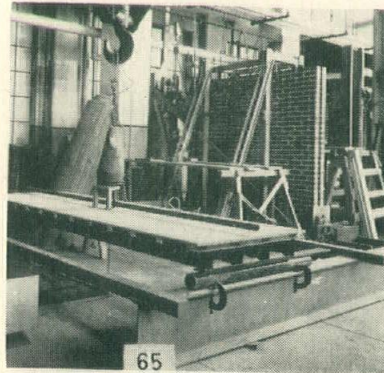
Figure 3. Vertical compressive loads, simulating many types of forces acting from above, are applied in the laboratory to various house elements by National Bureau of Standards engineers to gather data for development of an engineering approach to house design. In this test a brick wall is being subjected to a vertical compressive load in the Bureau's 10-million-pound testing machine.

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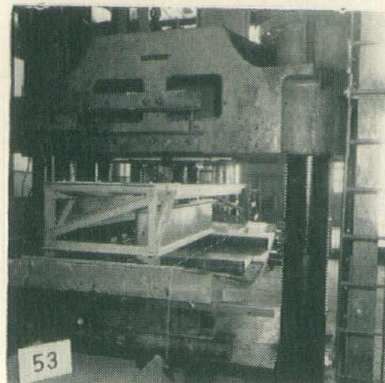
No. 3

Figure 4. Walls, partitions, and floors of houses are often subjected to impact loads produced by falling objects or similar causes. Actual service conditions are simulated in this test of a wood floor specimen by releasing a bag of definite weight from a specified distance above the specimen.



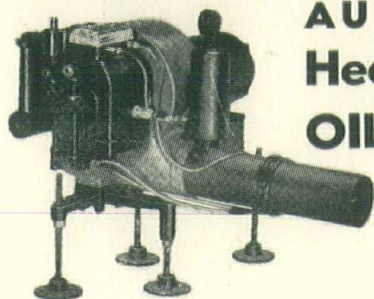
No. 4

Figure 5. Floor and roof constructions may be required to withstand transverse loads caused by the weights of objects and persons, and, in the case of roofs, snow and wind. Here the 10-million-pound testing machine at the National Bureau of Standards is being used for such a test on a floor specimen whose deflection under maximum load amounted to 12 inches.



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Modern Application of Sheet Copper in Building Construction

"Modern Application of Sheet Copper in Building Construction" is a technical treatise done with the "new look" inside and out. While the practical and easy-to-use style of the familiar "Green Book" has been maintained, a great amount of new and useful material has been incorporated in this modern 1948 edition. Completely revised and rewritten, the book collates and reviews new technical data derived from elaborate research by industry components. Into its preparation have gone the experience and knowledge of sheet-metal craftsmen, builders, architects, engineers and physicists. Those familiar with the old "Sheet Copper Handbook" will find this latest publication of Copper & Brass Research Association improved in content by the addition of several new features. First users will welcome the precise, direct presentation of data, the excellent plates of details faced by adequate but simple descriptive text, and the wealth of informative and design material.

The title accurately describes this volume of 144 pages, 35 plates and numerous illustrations, charts and tables, for it is based on the practical application of recent intensive laboratory and field research into the behavior of sheet copper under thermal stresses. This purely scientific approach to the problem of why some installations do not stand up has developed modern techniques of installing sheet copper that are radically different from traditional methods.

According to the title page the book is "A Handbook for Architects, and Sheet-Metal Contractors, Draftsmen and Artisans, Students and Apprentices" which is taken to mean that it is designed to serve the double purpose of a handbook for experienced practitioners, both professional and craft, and of textbook for beginners. In fact the editorial policy tends strongly toward the latter scientific facts and theories being set forth in simple language, and application methods being shown on plates that are fully described, with many cross references, on facing pages of text.

The fundamental differences between the new and old editions of the copper industry's publications on sheet copper are:

- The use of cold-rolled (cornice temper) instead of soft (roofing) temper copper because of its greater strength;
- The use of heavier, thicker sheets—20-oz. minimum instead of 16-oz., except in a few instances;
- New principles for designing copper linings for built-in gutters, the weight of sheet being directly related to length, width, depth and side angles.

The effectiveness of a valuable material like copper, because of its high quality and great durability, as a long term investment in the cost-investment-yield analysis of a building not intended for resale is indicated in the sentence, "More important to the investor in real estate than capital expenditures are net annual operating profit and the long term yield from income-producing properties." And special emphasis is placed on the fact that copper is a tough, live—not inert—material; that understanding of the principle of free movement can turn this characteristic from a liability into an asset; and that good workmanship is essential, there being no cheap way to apply sheet copper as a roofing or flashing material.

(Continued on Page 11)

Study Shows Present-Day Homes Outdated

There is not only a shortage of homes in America today, but those that we do have are outdated, inefficient and unscientific, according to a study just made public by the Woman's Foundation.

The study is based on the findings of 52 architects, builders, planners, housing officials, home economists, medical and health authorities, anthropologists, psychologists, sociologists, safety engineers, child welfare experts, social workers and other experts assembled by the Woman's Foundation to evaluate housing. The results are published in a booklet, "Houses for Family Living," obtainable from the Woman's Foundation, 10 East 40th St., New York, N. Y., at 35 cents a copy.

Researchers found that the modern "efficiency apartment" is inefficient, that the slick shiny kitchens of today are badly designed, that the traditional concepts of dining rooms, living rooms, studies and bedrooms should be scrapped, and that the needs of our growing population of older people have been completely disregarded.

"The raw fact is," the study concludes, "that we have not been building houses for families," but instead families have to fit themselves into unsuitable dwellings the best they can.

The experts envision tomorrow's home as a basementless, atticless, one-floor house without the specialized rooms of today. Instead it will have a flexible "pattern of spaces" capable of change according to the changing needs of the family. They advocate two living areas, suitable to the separate demands of two generations in the same house, and a kitchen devoid of "scullery atmosphere," designed as a work center. The ideal home would be located in a varied neighborhood with shopping areas and all services convenient instead of the highly-zoned communities of today.

"Without an acceptable solution to the housing question, all of the other remedies for family troubles—divorce, juvenile delinquency, maladjusted personalities—will be incomplete," the booklet says. "We must attack that prime cause of major family difficulties: the obsolete house and the obsolete community in which it stands."

The booklet makes concrete suggestions for improving and rearranging the homes we have, in the meantime, down to such details as locks for the parents' bedrooms, toy storage spaces throughout the house, and a study desk in the school child's room.

It shows how the average family passes through four stages, each requiring different housing facilities—the "early years" of childless marriage and working wives, the "crowded years" of baby-rearing, the "peak years of school children and highest income," and the "later years" of retirement or semi-retirement after the children have left home. The life of the family is about 40 years and during that time each family makes an average of six moves. With proper planning and proper housing, this could be reduced to three, according to the study.

The booklet, written by Frederick Gutheim, is illustrated by the celebrated American Artist, Dong Kingman. Among those contributing to the study were Dr. Muriel W. Brown of the U. S. Office of Education, Dr. Margaret Barnard of the New York City Department of Health, Abner Silverman of the Federal Public Housing Authority, Dr. Lawrence K. Frank, Director of the Caroline Zachry Institute, Thomas Fansler of

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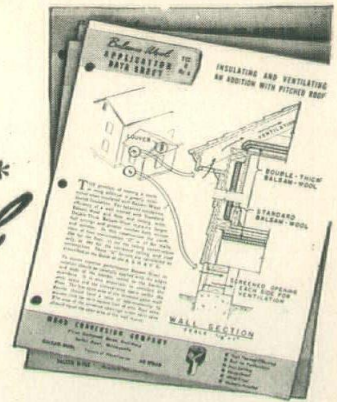
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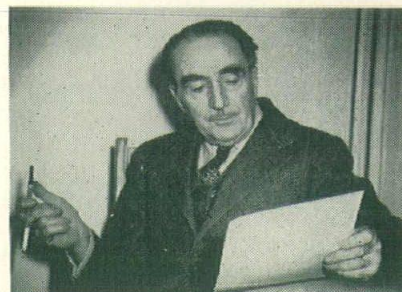
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Honor Arnal

In most professions, a man who has achieved a high degree of success in his chosen field is ultimately recognized publicly by his fellow men. Thus it is that Leon Eugene Arnal, widely known as an architectural educator and critic, was elevated to Fellowship at the Eightieth Convention of the American Institute of Architects at Salt Lake City this summer. He has been a member of the Minnesota chapter of the A.I.A. since 1922.



Photograph by Orrin Field

At the end of the school year in June, 1948, Professor Arnal retired from his teaching duties at the University of Minnesota with the rank of Professor Emeritus, having served on the faculty of the School of Architecture for the past 29 years.

Leon Arnal was born June 14, 1880, in Mouret, Sveyron, France. In 1899, upon completion of four years' study at the Ecole des Beaux Arts (Section d'Architecture) at Marseilles, he was the successful survivor of a series of rigorous examinations and became the Government Scholar from the City of Marseilles for study at the Ecole des Beaux Arts in Paris. After eleven years, including practice and thesis, he became "Architect Diplômé par le Gouvernement Français." He was one of Laloux' students.

He began his teaching career in 1911 at the University of Pennsylvania as Paul Cret's chosen assistant. Professor Frederick Mann felt that a man of Leon Arnal's talent and training was needed at the University of Minnesota. Through University President Vincent, necessary arrangements were made to bring him to Minneapolis.

Before the transfer was accomplished, however, World War I broke out and Leon Arnal donned a French uniform. President Vincent informed him that

(Continued on Page 13)

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(Continued from Page 8)

New material includes: the use of cold-rolled, heavy instead of soft, light sheet; a Table of Recommended Weights and Tempers for various uses; resin-sized paper between copper and bituminous-impregnated felt; structural expansion joints; dead level roof panels with expansible battens; copper for roof panel-cooling; the results of research into the cause of gutter failures; the theory of the Critical Buckle; the theory of Columnar Rigidity in gutter linings; method of calculating the strength of lap seams; and a method of calculating the stress in copper sheets.

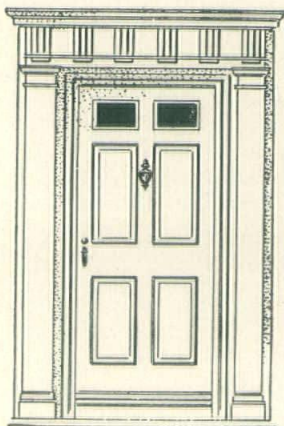
Features that should appeal especially to the architectural profession and to teachers of architecture are: design data for gutters, leaders, valleys, expansion joints; the Table of Recommended Weights and Tempers; Tables of Stock Sizes of Sheet and Strip; dead-level roofs; roof cooling; roof gardens and pools; the use of factory-made roofing accessories; a specification covering all types of roofing and flashing so arranged that individual clauses and alternate methods can be quickly chosen.

It is the plan of the Copper & Brass Research Association to follow publication of "Modern Application of Sheet Copper in Building Construction" with a series of monographs devoted to certain parts of the book that are of sufficient importance to justify individual treatment.

(Continued from Page 9)

the National Safety Council, Dean Joseph Hudnut of the Harvard School of Architecture, Dr. Frances Ilg of the Yale Medical School, Mary Rokahr of the U. S. Department of Agriculture, Dora S. Lewis of Hunter College, Mrs. Catherine Lansing Oats of the Woman's Foundation, and Oscar Stonorov, architect.

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The Problem of Proper Illumination

The Association has been aware of the importance of proper illumination as a concern of public health workers for several years. To the industrial hygienist illumination is an ever present factor for consideration. The school nurse, physician, and teacher are all keenly aware of the need for proper lighting—and for reliable criteria of good lighting. The Subcommittee on the Hygiene of Housing and the Subcommittee on Accident Prevention serve as two other illustrations of

the widespread interest in lighting on the part of the Association.

The article by Miles A. Tinker, Ph.D., "Illumination Standards" and the accompanying editorial, "How Many Foot Candles?" which appeared in the September, 1946, issue of the *A.I.P.H.*, brought to a head discussions that had been going on for several years between the A.P.H.A. and the Illuminating Engineering Society. This Association, representing the professional public health group, and the Illuminating Engineering Society, representing the engineers professionally active in illumination, are two organizations intimately involved in stand-

ards of healthful illumination. It was recognized that a joint study of the basic data and their interpretation into standards might be a constructive activity for the two groups. A joint committee composed of representatives from each organization was formed for this purpose. Representatives of the two organizations are:

A.P.H.A.

Leonard Greenburg, M.D.

M. Allen Pond

Donald Y. Solandt, M.D., D.P.H.

I.E.S.

Conrad Berens, M.D.

E. S. Crittenden, D.Sc.

E. M. Strong

C. L. Crouch, Technical Secretary of the I.E.S., serves as a consultant, and Francis B. Elder, Engineering Associate, A.P.H.A., as secretary.

Several meetings of the committee have been held during which Dr. Tinker and Dr. Matthew Luckiesh have met with the committee. Since Dr. Greenburg was also a member of the American Standards Association Sectional Committee on School Lighting, the committee made one of its concerns the matter of illumination for the classroom. As a next step, the committee plans to communicate with those physiologists, psychologists, ophthalmologists, engineers, and others who are currently active in research in the lighting field, inviting consultation on needed research. At the last meeting the following progress report was presented:

"The committee recognized early that an essential difference exists between the approach of the applied and the laboratory scientist. The practicing engineer must act on the basis of currently available evidence, while those disciplined in the basic sciences may demand firm proof before action is recommended. However, after hearing the views of both the biological and engineering interests, it was found that their differences were more apparent than real. Where differences existed they were found to be due mainly to the fact that different types of tasks were being considered. When the seeing conditions for a given task were specified, it was found that the levels of illumination considered desirable by the two groups were close together and a compromise satisfactory to both was reached.

"As an initial step toward establishing standards, the committee provided Dr. Greenburg with a statement for school lighting (healthy children with normal eyes) to the

(Continued on Page 15)



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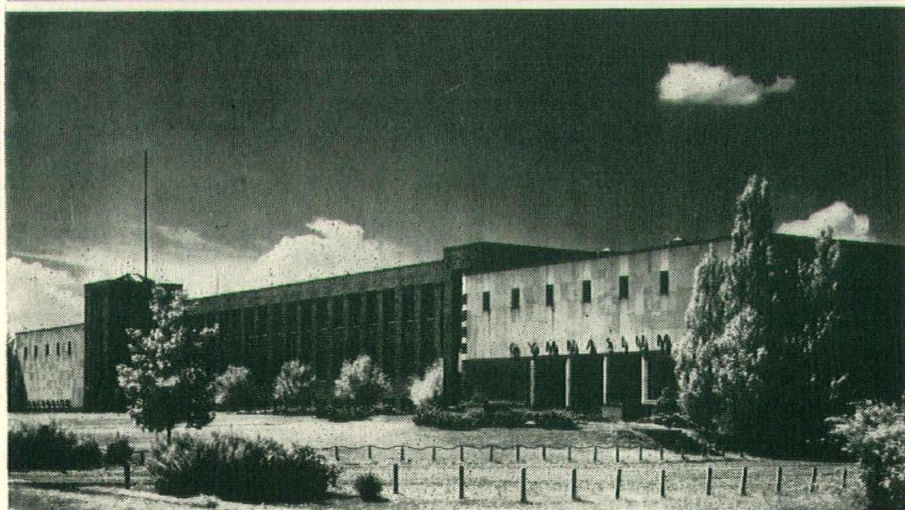


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= OUR FAN MAIL =



THE SEQUENCE OF ARTICLES in "Northwest Architect" since 1940 covering a very wide range of reader interest bring increasing response by mail, phone and in person. People seem to like our stuff and want to say so. Architecture plainly has a general interest. It touches everyone's "business," or comfort. Everyone desires to make, to build, leave some record on earth.



STOP-PRESS REPORT

SEE "LIFE" OCT. 11TH—PAGE 56

♦ Modern Painting ♦

IN WRITING about so personal an art of painting as Chapman's it seemed to me really necessary to relate it to those other and very difficult kinds of "modern" painting which are just now very much in the public eye, especially in advertising illustration.

But it would take more than another full number of this Journal to even outline the meaning of contemporary painting. And further, no analysis could be understood without pictures in color. Such expensive illustrations are beyond the reach of Northwest Architect.

It is therefore a remarkable co-incidence in timing that LIFE provides such an excellent and complete analysis by the ablest men just as we lock the forms for this issue.

Go back and find this number of LIFE—read it with sincerity. It leaves little to be said—but I think that little might be said something like this:

A hundred years from now a very large number of intelligent people everywhere will quickly and accurately characterize these "strange" works of 1940 at their true values. People of 2048 will also appraise justly the men who painted these insistant pictures of our day and they will also pass judgment on us who either uphold such art or question its good or its evil.

The question therefore is, can you now say where the factor of error may be found in what these LIFE critics say? Can you say which opinions grow out of our national health and which are thrown out of local or universal ills? Which art works are a sign of possibly earthy but robust creation, and which are but the decayed mulch which will make soil for fruit not yet in view? Although I think some of these astonishing painting are very, very fine and none of them can be ignored, there still are fallaciës and curious inversions pressing within all the ideas printed in this issue of LIFE. Some of this error appears quite plain to me—what do you think about it?

♦ He Means It, Too ♦

SIDNEY P. OSBORN, Governor of Arizona, gives normal American folks in city and country some new courage. To get the most out of life? . . . he said this:—

"To do something for the everyday fella, the little guy, who runs a little ranch, or has a small store

(Continued on Page 14)

ARCHITECT

(Continued from Page 10)

his place at Minnesota would be waiting for him at the end of the war. He took up his position as chief critic in design at Minnesota in 1919, and became a major contributor to the life and growth of the School of Architecture.

Aside from his teaching duties, Professor Arnal was a design consultant with the Minneapolis firm of Magney and Tusler from 1920 to 1931, and was responsible for the design of many private, public, and institutional buildings. Three of these most widely recognized as Minneapolis landmarks are the Woman's Club (1927), Foshay Building (1928) and U. S. Post Office (1934). The Stadium of the University of Minnesota (1921) was designed by Leon Arnal, James Forsythe, F. M. Mann, and Roy Childs Jones.

In 1937, while on sabbatical leave, Professor Arnal represented the University of Minnesota and the A.I.A. as a delegate to the International Congress of Architects at Paris. In 1941, he became a citizen of the United States.

In 1946, he was appointed by the Governor of Minnesota, upon recommendation of Minneapolis and St. Paul chapters of the A.I.A., to serve with John Root and Harvey Corbett on the jury to judge entries in the Competition for a Minnesota State Veterans Service Building to be built on the grounds of the State Capitol in St. Paul.

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FAN MAIL continued

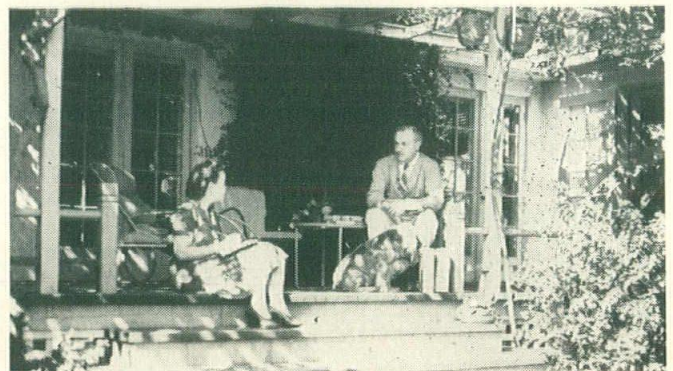
somewheres. Give the everyday fella a chance and the country will be safe. If *they* get along all right, other folks don't need to worry."

He continued, "There's nothing anybody can do to me. What more can I ask for, except that sometime I should return something for all the good things done for me? I don't find fault so much with the folks who try to rob people, *but with the people who stand for it, and are helpless or dumb enough to get robbed.*"

This isn't just vote talk—he really puts it all to work—read all about him—you'll find it on page 899 in John Gunther's "Inside U. S. A.," as good a book about our America as you'll ever see; makes you angry, ashamed, discouraged, hopeful, proud and mad enough to get out and do something yourself.

Note:—Governor Osborn recently died under circumstances which further confirmed his courage and idealism. He continued in his duties for several months when he could no longer speak and was at his desk in the capitol every day to within a few hours of his death. Politicians are not necessarily selfish men.

Answering your letters



♦ From "Down Under" ♦

NORTHWEST ARCHITECT reaches far off Johannesburg and Gwelo in South Africa, and the following interesting letter has been received from Wing Commander A.T.C. Isaac R.A.F., who is now running a British factory down there. Commander Isaac, M.E., C.E., has had a very wide experience in manufacturing production of all types, and in England before the war *built his dwelling with his own hands*, as we have been urging you to do.

His letter reflecting conditions in England and Africa shows plainly that the world and its people are getting more and more alike. He writes:—

"New ideas in building are about an impossibility, what with the inertia caused by unsuccessful building laws and trade union rules. In fact this is the whole argument against state control. Controls only come in because they are needed (unless you have a case of straight 'job making'). But the *size* of government departments is such that there is too much inertia to overcome when conditions real-

More Fan Mail on Page 16

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(Continued from Page 12)

effect that 'for normal classroom work (reading and writing) there is good evidence that 30 ft.c. properly delivered and maintained is a satisfactory level and, further, that there is no evidence that more than 30 ft.c. would not be useful.'

"It is the opinion of the committee that, whereas standards commensurate with those for schools can be set for other tasks, the experimental evidence at present available is insufficient to justify the recommendation on a scientific basis of an ideal level of illumination for many given tasks. Fundamental research is needed on lighting, on visual phenomena and on their interrelations. This is essential before standards can be established more firmly on scientific fact than on engineering judgment. Toward this end the committee is undertaking the preparation of a list of research projects designed to provide data that will fill the more obvious gaps in present knowledge relating illumination to the visual processes. The committee will encourage other agencies to carry out these projects as the need is indicated."

Reprinted from *American Journal of Public Health*.

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E. H. Englund, president and general manager of F. J. Morse Co., Inc., invites all distributors, dealers, contractors and architects not now familiar with Morse's 1 COAT to write for an explanatory brochure. The firm's office is located at 509 Minnesota St., St. Paul 2, Minn.

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FAN MAIL continued

ly require change. I begin to think the answer is not so much abolishing state control but in insisting that all regulation be *positive* and not negative. For example, don't cure car parking troubles by saying 'No Parking' but insist that every building provide parking space for its population. This line of attack could be applied very effectively to building laws."

It seems to us that this last recommendation is an inspiration. "KEEP YOUR WORLD MOVING—AND STEER IT." We don't need a new system. We need to learn how to control the one we have.

♦ Getting His Education ♦

A Letter From a G.I. Architect.

AS YOU PROBABLY KNOW, here I am with a most distasteful outfit to work for. But I am putting up with it for several very good reasons. (1.) I've picked up a lot about the handling of large projects, such as million dollar school buildings, apartments, stores, et cetera—that is the main reason why I wanted to work for a large outfit. (2.) I'm making enough money now to be able to go back to school next September, barring unexpected large expenditures.* (3.) I most certainly have learned what a bunch of morons actually design and supervise the buildings I have worked on. Traditions are adhered to as if each breath of life depended on them. Due to this association, I have clarified a number of thorns that have been pricking me for some time. Now that I more fully understand the other side of the fence I can attack it with more deliberation."

"Of course I feel that I am very, very, very far from any thing such as complete integration in architecture. But some of the basic ideas have been cleared of barnacles and now I can proceed on firmer ground."

We don't need to worry about the boys and girls who are about to take over the Building Art.

*The added costs arrived as we go to press—Boy, 7#!

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ONE OF OUR EDITORIAL ASSOCIATES writes us two letters. In the first we find this flicker flash: "... the telephone is the kind of a window through which anybody can throw a rock on you."—John Jager. All detail-harassed businessmen will O.K. this sentiment as they face the K.O. from "the mike that talks back."

JOHN JAGER
SIX RED CEDAR LANE
MINNEAPOLIS, MINNESOTA

Dear Billy:

I of course read your page each time with considerable satisfaction. And was especially interested in recent numbers because just at this time all the nations are struggling with life problems which seem to be new, but which are as old as language itself, and for which the Chinese had sound answers centuries ago.

I will refer you to the eternally lasting principles of good government, now 4,154 years old, as recorded by Kung-fu-Tze ("Confucius"), in Shun-King, section III. Ta-Yu said—(to the ruler Shun)—**"Take into consideration that virtue consists in good government, and government in nourishing the people. Let WATER, FIRE, METAL, WOOD, EARTH, and GRAIN be regulated. Advance virtue, increase commodities, promote generation and create union. Let these nine affairs be well regulated, and these nine being well arranged, let them be acclaimed."**

The above is from the deliberations of Ta-Yu, Shun's Superintendent of Works, who lived to be 99 years old and died B.C. 2222! Notice the six provenders and the three civil precepts. Says he, "Let them be chanted." Self-government is the best qualification for the government of others. **The force of example was thus a political canon** in these most ancient times.

The above should have been written and illuminated with neon lights over our national Capitol, should be over the entrance of all state capitols and stand as a motto on all our governmental stationery. How easily are depressions explained considering our failure to regulate those nine principles. We lost the chance of giving the world an example in the virtues of "good government" as defined by the venerable Yu. Our good times too will have to be dependent upon a sincere realization of basic principles as laid down by this Chinese sage, Ta-Yu, over 4,000 years ago. The above philosophy is more powerful than any Leagues of Nations or the Kellogg pact. Those who ought to be hearing actually plug their ears. Our "experts" also proved themselves incapable.

Yours as ever,
John (Jager)

This letter with its concern for world relations sounds contemporary, doesn't it? Well, cheer up, Mr. Jager wrote it to me in February, 1932! and "my page" to which he refers was the "Seven Lamps of Home Building" in "The Small Home" magazine of "The Architect's Small Home Service Bureau." Maybe things today are not so bad after all.

(Continued on Page 18)

Paint Failures Often Due To Construction and Design Defects

By H. W. Fridlund, Chief Architect, FHA, Minnesota

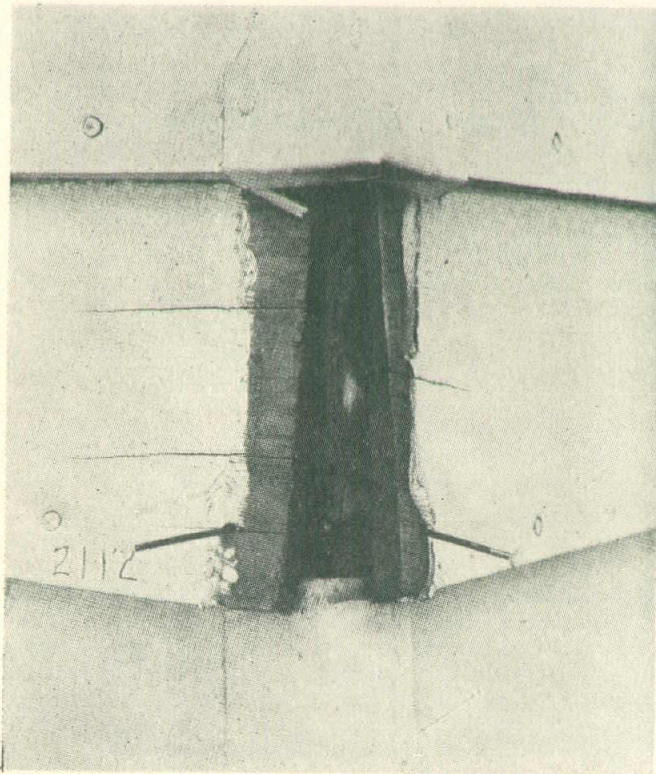


Fig. 1.

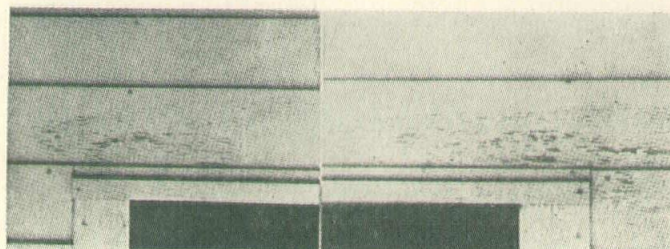


Fig. 2.

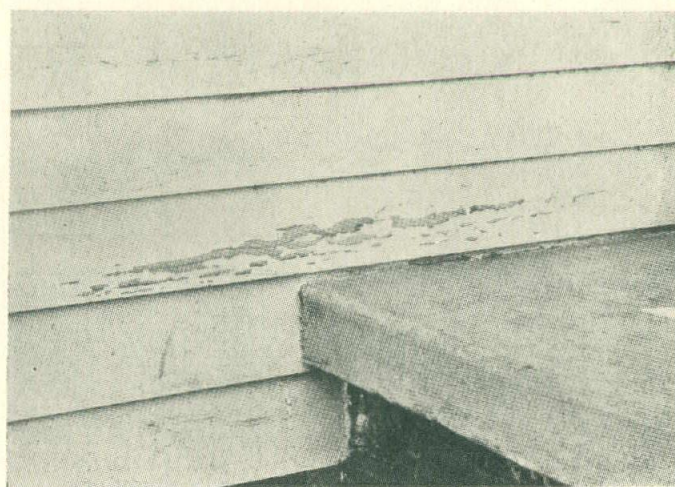


Fig. 3.

While it is probably true that the majority of unsatisfactory painting jobs are due to use of cheap paint, the wrong kind of paint or improper application it is very evident that a great many paint failures could be avoided if careful attention were paid to certain construction details.

As part of our never-ending efforts to improve housing we in the Federal Housing Administration attempt to uncover construction practices which tend to create conditions leading to unsatisfactory housing, high maintenance and operation costs. As part of a continuing survey covering common defects in house construction the following three examples are shown to illustrate the importance of attention to details, and the effect of what at the time may seem to the builder to be a minor point but which actually develops into an expensive nuisance for the homeowner.

Figure 1 illustrates the result of the application of metal corners on a siding job. While the use of metal corners at all is discouraged, nevertheless, through custom and practice their use has been determined to be allowable. However, the Federal Housing Administration requirements attendant to their use are that they

shall be not less than 26-gauge galvanized metal, painted both sides before installation using galvanized nails; that the siding ends meet and be primed thoroughly including the butt ends BEFORE the corners are applied. Figure 1 shows what happens when these precautions are not followed.

Figure 2 illustrates the lack of proper cap flashing over openings with the result that moisture collecting at the drip cap found its way to the underside of the siding and the paint film peeled. F.H.A. requires a galvanized metal drip cap carried over the cap and flashed behind the siding.

Figure 3 illustrates a common design error and one which a little thought and proper detailing will avoid.

Not illustrated but responsible for a lot of headaches is the result of condensation within insulated walls and we are constantly reminded of the necessity of proper installation of vapor barriers and installation of really adequate ventilation of attic spaces.

In future issues we expect to be able to present detailed papers covering these and other problems to our readers and editorial contributions are invited.

♦ *The Brown Decades* ♦

REFERENCES to Elbert Hubbard have brought a lot of inquiry. Today's collegians have never heard of him. But the radio commentators know the value of his "Scrap Book," and his "Gospel According to Fra Elbertus." Both are always good for sign-off quotes. In the 1890's Elbert Hubbard anticipated the *Reader's Digest* type of pocket magazine by two generations. His magazine *The Philistine*, probably did about as much to change American thinking as any other of its day.

It is a curious paradox that a mind like Hubbard's which was keenly aware of the implications of the Ma-

chine Age, should have tied a business program to handicraft projects. This would at first appear to have been looking backward. But as a matter of fact this fashion in art was apparently a sort of folk school. In October, 1901, Gustav Stickley began to publish *The Craftsman* magazine which soon became the most popular art and architectural periodical of its day. It ceased publication December, 1916. The "Arts and Crafts" movement had died. But from all this the American people learned to get rid of their preoccupation with the surface of things, and gradually began to enjoy construction for its own sake. This constructivist approach to Architecture certainly is overstressed in all contemporary designing as if it were the only form-moulding factor in our thinking world.

I got a bound volume of *The Philistine* from our library—January-June, 1900. I recommend that you do the same. It proved not such able writing as it seemed to be at the time, but still "Good Stuff," as Hubbard himself said of it. I heard him lecture in Seattle and later went to East Aurora "to see if he was a fake"; had a wonderful day (he was out of town). "Well, *was* he a fakir?!" I don't know. Probably not. His publicity sense and canny prescience toward sales psychology just cut corners too fast for his day. At any rate, on this trip I had the good luck to meet the inimitable Billy B. Van, actor-comedian. His story is worth a whole issue. Billy is still going strong. He has made a very sincere and useful contribution to the American people, especially to the boys and girls.

♦ *No Party Politics* ♦

A Senator takes the Air

LISTEN TO a Democratic or Republican Senator who has not—and apparently will not vote for any low cost houses. Among other reason-why oratory he will probably say a lot of loud words about how "England could really get someplace and stop borrowing our last cent if those oppressors of dear old Ireland would *only get to work* and 'produce'—'produce'—'produce'—"

Well, Senator MacBertie, England has built 225,000 very low cost prefab houses since the war, while U. S. A. with four times the population of Britain, and many times the wealth, has produced only 50,000 (instead of 800,000!) and most of these are priced way beyond the reach of the people who *really* need them. That means in plain figures that England's actual performance for the benefit of her soldiers is *sixteen times* ours. Her general production is 20 per cent above 1939. As for us they say, "let 'em move into the vacated shacks and flats."—One \$15,000 home on a \$3,000 lot would build 3 small ones on \$1,000 lots.

We promised our soldiers more than their needs. Their basic need is homes!

Nations are smart by what they *do*. The "air lift" in behalf of Berlin is a remarkable accomplishment—just amazing—and while we are praising *ourselves* for the job it might be good policy, if nothing else, to acknowledge that up to August 15th, 45 per cent of the job was "lifted" by British planes! (not an American newspaper, and scarcely a radio announcer ever mentions this). The British, in addition, are supplying us with considerable help in the way of air base facilities.

Let's give credit where due.

Yours—W. G. P.

More Fan Mail Next Issue

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"We used Zonolite Acoustical Plastic over the ceiling area (50 by 100 ft.) and Zonolite Plaster on our mezzanine floor, in the stairways, in the vaults, in fact, over the entire remodeling job.

"With our lobby full of people, the quietness of our banking quarters is commented on daily by visitors from near and far. Thanks to the Zonolite Acoustical Plastic, noises have been cut to the minimum.

"You can drive a nail anywhere in Zonolite All-purpose Plaster, and pull out the nail without cracking the plaster. In my opinion, should one wish to change light fixtures, put in new fixtures, or change plumbing in lavatories, a hole could be cut in the Zonolite Plaster without any cracking whatever."



Zonolite Brand Vermiculite
Acoustical Plastic and All-Purpose Plaster
are absolutely fireproof.

PROCESSING DISTRIBUTORS

WESTERN MINERAL PRODUCTS COMPANY

General Offices: 1720 Madison St. N. E.

Minneapolis 13, Minnesota

Serving Eastern No. Dakota, So. Dakota, Minnesota, Iowa, Nebraska and Wisconsin

Plants at Minneapolis—Omaha—Milwaukee

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