

OFFICIAL PUBLICATION MINNESOTA SOCIETY OF ARCHITECTS

# NORTHWEST ARCHITECT

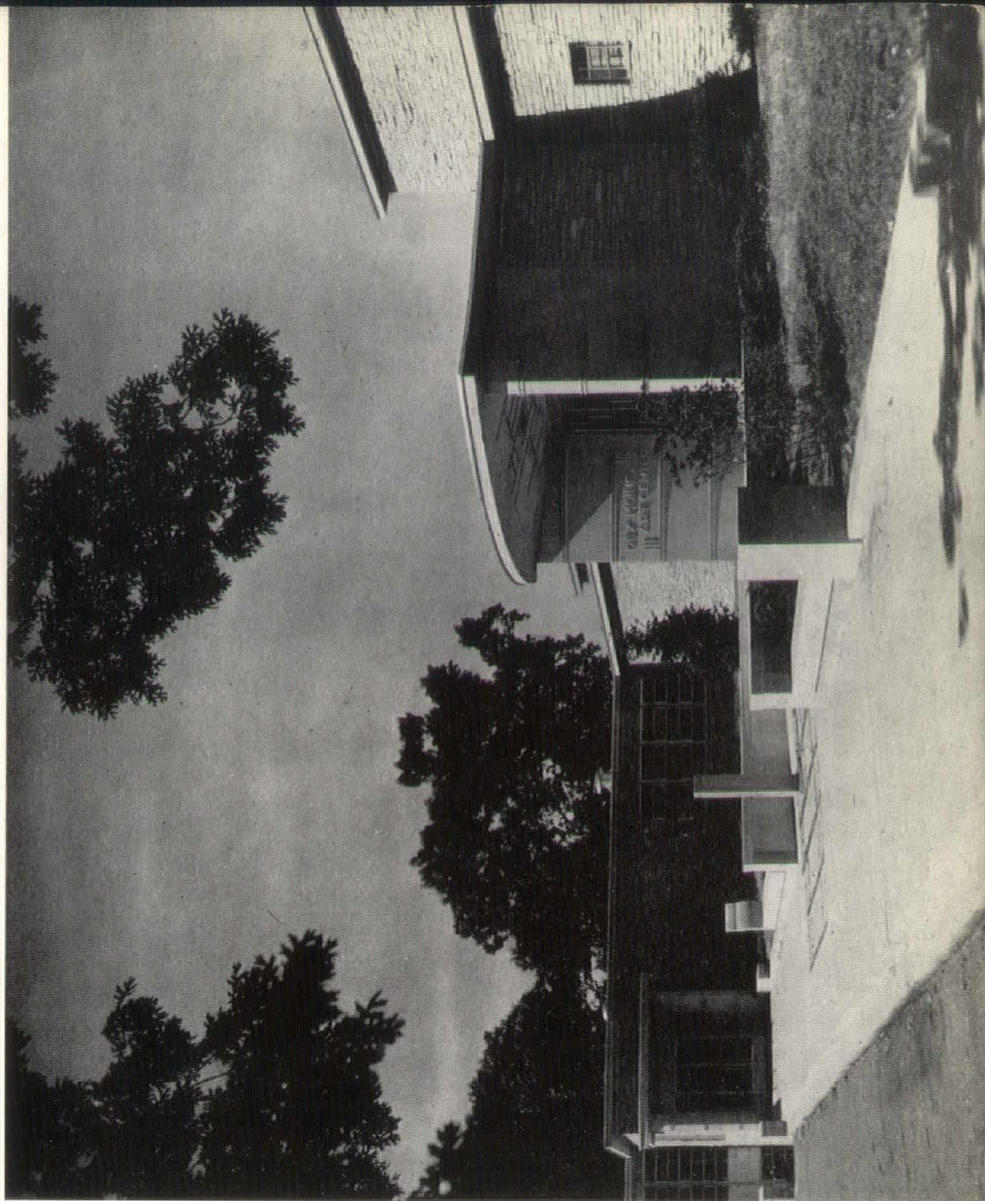
NOVEMBER 1950

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*The New  
Des Moines  
Art Center  
(See Page 12)*

VOLUME XIV  
NUMBER FIVE





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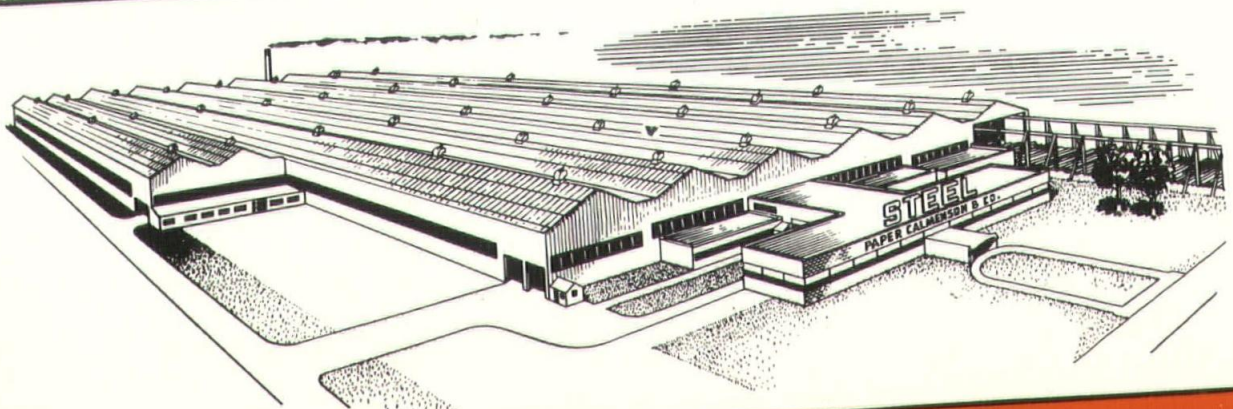
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# NORTHWEST ARCHITECT

Official Publication, Minnesota Society of Architects

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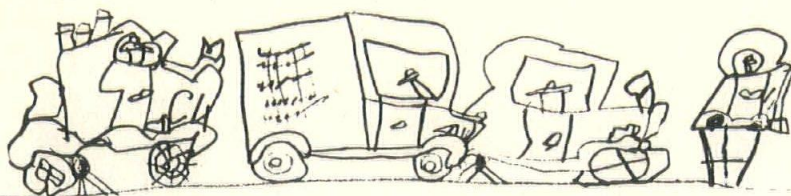
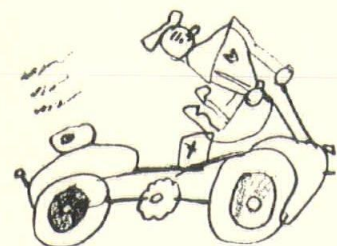
VOLUME XIV  
NUMBER 5 1950



Black type and back talk—everything is war. Let's take a page to relax!

# DRAW MORE YOU CAN IT'S FUN

By William Gray Purcell



By JIMMY HALBURN

see footnote analysis

He said it all!—Wisdom from a letter by Louis Osborne, 5 years old.

"When you draw anything, first you get your piece of paper and you get your pencils, then you have a thought in your bean, then what you have in your mind you try to draw on the paper." (Follow several priceless paragraphs telling exactly "what to put down" for a horse, dog, cow, boy, girl, etc., ending with:)

"To draw a man and woman just do the same difference as for a boy and girl. It depends on what is in your mind."

"To draw pictures remember to think first and make your think." Professors have said no more. "Atlantic Monthly,"

*All this observation and skill is by Jimmy Halburn, six years old, who kept turning out these pictures, dozens of them, every day, in great variety, and wanted no better entertainment for himself. All a child needs is appreciative fans. I am one. I hope you'll be too, encouraging six-year-old creative artists, or for that matter, artists of any age.*

YOU HAVE always wanted to draw, but you keep saying: "How, where, when?" We say: "Draw in all the letters you write." You say: "But I can't draw, don't know how." In these pages we are going to say: "That's nonsense!" Some of the world's best drawings are the animal pictures by primitive cave men of 15,000 years ago. Today's best drawings are often made by primary pupils in American Public Schools before they have had any teaching.

When you write your friend a letter, ask yourself: "Will he read all this?" If you fear not, put in plenty of pictures. Not exactly "drawings" but quickies, more like a diagram of some lively idea. This is the very best way to start yourself drawing. You will have a lot of fun. So will your correspondent. He also wishes he could draw. Maybe he wishes you didn't write so well—or so much.

## WHAT YOU WANTED TO DO

"When you get the time," you will just never do! All the fun, all the work, all the good you'll ever do is what you do today. Tomorrow is today. Today is never tomorrow.

TO START NOW. Draw those little funnies in every letter you write.

People love to get letters but quickly tire of reading them. They just glance a sentence here and there and become discouraged. They begin to feel under obligation to answer. But put a picture in, with some gay color. That makes all the difference. You will find, too, that what you wanted to write can be even better "said" with a bit of a drawing.

Overcome the notion that you must have a certain kind of paper or drawing book, or a certain kind of a pen or brush, and a studio with easel or drafting table. The old saying is still true: "Bad workmen always complain of their tools." Use your knees for a table, tear open an old envelope for paper, and keep drawing. Your fountain pen makes a nice flowing line, you are used to it and the color you add does not smudge the ink lines. Keep some paper and stubs of colored pencils in your pockets. The important thing, make a start.

## DRAWING is a kind of writing.

Drawing is really a more potent kind of shorthand. You will really not be drawing until all the lines and patterns flow from your pen point just as freely as the trace you make when you write your name.

SO, KEEP SAYING "I must write my drawings and draw my handwriting." Then the artist sense in you will grow. All handwriting is vivid and characterful because it is born of drawing. For example the first letters were: a camel's head for C; an oxhead for A; a snake for S, and so on. These symbols were little quickie pictures which gradually got changed to our formal alphabet and then to script. But they never really lost the fun

★Drawing above by Jimmy Halburn

In this picture Jimmy reports flat tires, cars on jacks, wheels with no tires, and the rushing up motor-cop stopping too quick; so "whoops!" he sails into the ditch with three last gasps of his motor. Over at right facing you is a motorcycle lieutenant (two stripes on sleeves)! Over at left an ice cream truck with empties on top, is well bashed-in. Every last line in this drawing records clear intent and self-confidence, except only the lettering on truck. There Jimmy excused himself for not knowing how to write, by crossing out his token "lettering."



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that the first men had in making a telling picture with a line or two. No matter what you draw, don't scratch and fuss around. Decide what you want to picture and then do it in a few definite strokes, the fewer the better.

**IF YOU DON'T KNOW IT WELL ENOUGH TO DRAW IT FROM MEMORY LOOK AT IT SOME MORE.**

Charles Livingston Bull, the animal artist, took me to study with him at the zoo. I noticed that he had no pencils and paper. He just looked at the animals and birds and then drew them when he got home. A life class drawing teacher was accustomed to place the living model on the floor above, so that the students had to climb one flight of stairs to see again what they were trying to draw. The best drawings have always been made by men who were self-taught through repeated *doing* under some joyful drive of practical necessity.

To look at an object *while* you are drawing it always spoils the drawing because you should be expressing your own enjoyment, and the life of the object, not the material facts however accurate. That's the reason pictures and drawings by school children and ordinary citizens, folk art, drawn as they say, "out of my head," or "because I like it that way," are so lively and charming. They are pictures of ourselves being happy.



**THIS FIDGETY CHILD** was drawn by a little girl seven years old. How sure she is, no fuss, no irrelevant detail. The model is going places now! This is the written kind of picture I have been telling you about. It records a mutual experience, two children in a continuous action, even the chair knows it. The original in broad grey pencil lines four times this size, no line gone back over or fixed up.

**DRAWING** is not an attempt to copy some object. If you wish to describe person, place or event, use a photograph. It tells what you want to say and what people want to know. But a good drawing is the outline of an idea, not a kodak picture. A good drawing is a symbol, a highway signboard on the road to a mental picnic. If it isn't fun, don't draw it!

Never draw anything when the object or event is before you. An acquaintance was going through a famous oriental porcelain factory. Many artists were drawing flowers and animals. One had a little turtle tethered by a thread on his desk. The director apologized, said the man was only an amateur. Said, that later he would be a real artist, would not need a turtle. So don't bother about recording the appearance of things. Report what things are *doing*, or thinking, or being. Draw an idea picture of what you yourself are thinking and feeling.

**FIRST, BE CONCERNED WITH ACTION.** What you draw must be a sort of line token of "what's cooking," or better, of something just about to begin an action, and let the beholder continue it in his imagination. That's where his fun comes in.

**MAKE YOUR DRAWINGS** with the fewest possible number of lines that will tell your story. *Never* go

back to patch up a line that seems to have gone wrong. The *line* is the note that is singing your song, you can't retouch it in any way. It may prove not so bad. Make the best of it, or throw it away and start fresh.

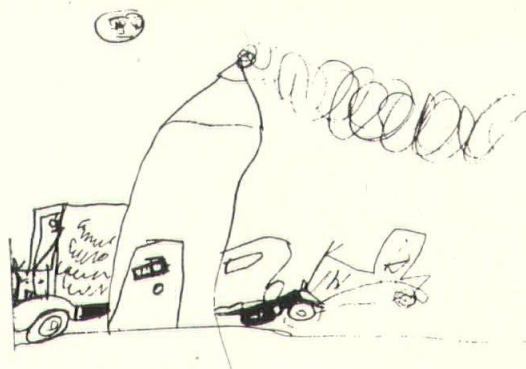
Make your line and leave it. This the very most important rule. If your drawing is *really* simple, you can do a dozen of them in a minute or so, and use the best. That's really quicker than piddling with impossible repairs. If you spoil a dozen sheets of paper just save them for future practice scratch sheets. In letters try making your drawings first, then write, you won't have to write so much. If the drawing doesn't suit you, you haven't wasted all the writing.

**DRAWING** should be a form of entertainment for the person who sees the drawing. But he won't get any fun out of it unless you give him something to do.

**THAT IS THE REASON** why the drawing should not be too complete. It should just be a powerful suggestion of the idea which the beholder will have the fun of filling out in his mind. His imagination will complete your idea much better than you can by drawing it. After you have acquired a personal technique, your first drawing of an idea is likely to be best, because it is more nearly a part of your original impulse. The cave man knew the animals well because his very life depended upon knowing them. That is why these hunter artists always put down the important things and nothing else.

To sit down with the definite intention of making a picture, that is for professional artists, who have spent years of drawing for fun, and as a life business. Good art schools, or your art teachers in public school, carry the drawing and painting idea toward other goals.

Don't put in too much detail. Leave something to the looker.



**ANOTHER PICTURE** by Jimmy Halburn, six years old. In both content and technique it is great art. Jimmy does what current poseurs of modernism can't do.

Look at that coupe bumping a sedan. It is exactly how you feel when you crash another car. The black plug at the impact point tells how the cars feel. The child draws metal as mass with weight, no "give," but plenty of give in tin-lizzy's body, protesting radiator, breaking glass.

Jimmy cannot yet read or write, but he puts four lines of token lettering on the side of the solid and static truck, the only square drawn object in the picture. The moon is worried. Please note carefully the beautiful flowing line of tower, the smoky smoke lines. Every line counts, tells a story, not one unnecessary line. "That's the story," says Jimmy as he reaches for another piece of paper; dozens of pictures turned out each session and at it every day. We enjoyed Jimmy's visit at our house.



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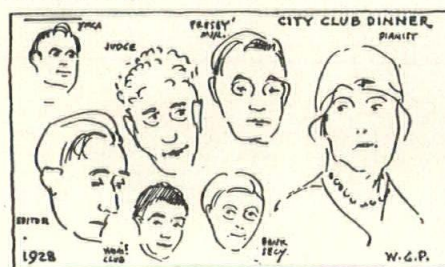


"But in school children paint and draw all sorts of *objects!*—how about that?"

by Janice Flynn

by Cecily Purcell

Pencil line can be varied by using a chisel shaped point. You can then draw with either the edge, or with the face of the lead and thus get vigorous contrast. But try putting down your color accents first. That will serve as a guide for proportions and outline.



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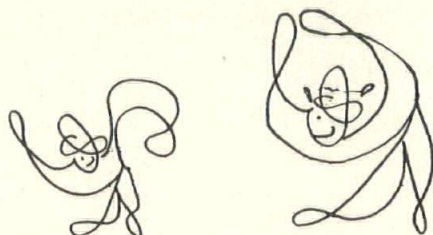
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**DID YOU EVER** notice how "modern" are the "face cards" of a deck, and how all the attempts to substitute realistic portraits on playing cards just look silly. Indeed the very people who think they dislike modern art and insist on what they call photographic representation, are the most incensed at any attempt to change the appearance of playing cards.

**AN EQUALLY POTENT PARADOX** is found with men and women who will tell you they are uninterested in "art" and "can't draw a line." They are the very ones who have built their signatures into miniature works of art and take great care and pride in thus writing their stylized names. It is this insouciant signature-writing quality, this free, un-fussed-with result, this easy, natural, hand pride in a very simple skill, that gives the life to children's drawings. With just such thought and exactly that kind of flowing art, the competent artists of all the ages have moved to produce their works. Artists of any art are filled with joy when brush, chisel, foot, tube, key, voice, film, pen, earth, accept the force and direction of their spirit and will without balk or wrangle.

**THE LOOPING LINE** records the cowboy's trade with the lariat-in-action right in the picture. Like gnomes seen in campfire coals, the line doesn't imitate appearance, it "tokens" character.



by David Morris

**PERSONAL SIGNATURES** are the universal drawing art of non-artistic men. At the same time that their hand habits are recording their true qualities, their head thoughts are concerned with other objectives. While they tell themselves, "This is what I think about this deal" they unwittingly tell others, "Here is marked down what you can expect of me."

No more insulting communication ever passed between a have-hold and a no-hold man than the signature of Hitler on the "peace-in-our-day" treaty of Godesburg in 1939. That "—ler,"-Hitler dribbling down on Neville Chamberlain's writing was not meant to make firm any promise. At the time, I took one look at that writing, appraised its unprincipled trace, and thought "... in our day' ... ! it will be a short 'day' for the rest of us."

Then too the business world of "making-to-sell" cashes in on name traces. Those "initials," are pictures of people's minor egotism about their personal "marks." Manufacturers initial all sorts of gadgets. They really "sell" the initials and throw in the gadget for good measure. "Personalize" your check, your necktie, your

money purse. What does that really mean? There are thousands of "J.B.s" in the world.

Think about what you are doing when you sign your name. Stop a moment. Think of the issues. Think of the issues. Think of those who will see it, of who, it may be, will think well or ill of you. Prepare yourself to sign your name, it is always important business.

There was an old codger, an Oregon rancher, to whom I was selling some land. They told me as I drove to his place, "Honestest man in the State of Idaho" (his ranch was smack on the boundary, and he bought his grub and got his mail in Idaho!)

Well, he took up his pen, looked at the contract, looked at me, laid down his pen.

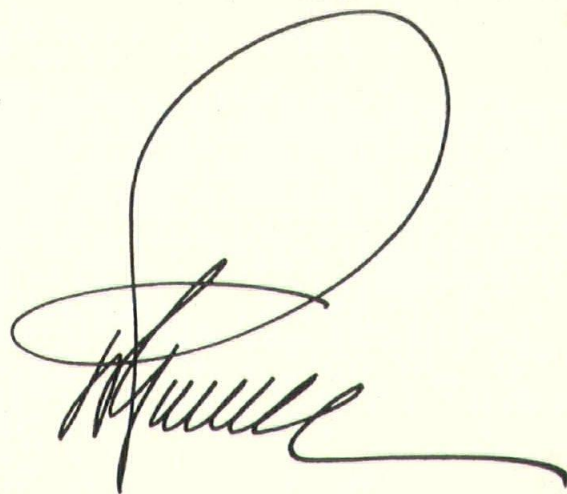
He picked up his pen again, drew the sheets under his hand, looked at me, looked at the lawyer, smiling a little, not unpleasantly he put down his pen.

Then he said, and chuckled a bit — "I allus shifts my cud three times afore I signs."

I have said all that can be said here on this big subject of how grown men write, as they should, like unspoiled children. When I compose these pieces for you, I like to think of the more than a thousand of you scattered all over the world whom I have known personally. I would like nothing better than to see you again and listen to your adventures. I also think of the thousands more of you whom I have never met face to face. I wish I might. Says Emerson, "Happy is the man who writes for the unknown friend."

So I sign off this piece about a little valued kind of art by *writing a picture* of my name. In doing so I am also saying that I feel good, enjoy this day and every day with hearty spirit, and am glad to be signing myself faithfully, sincerely and

Yours Truly,



**YOU WHO READ NORTHWEST ARCHITECT** make up an audience of diverse interests. One fourth of you are architects, another four are in the building trades. All of you live in houses, work or play in our great buildings. You have been reading about houses, factories, bridges and city plans. Now all the reading is WAR. Since our first issue of September, 1936, we have tried to print a series of pieces that would, in turn, interest all our subscribers. You Readers of this journal of ours, are also parents, teachers, uncles, grandpas. One way or another you influence the children who will decide the character of tomorrow's buildings. This month we praise the future builders of America.





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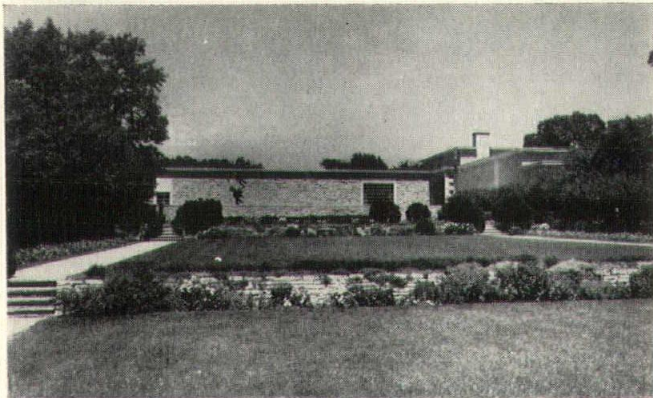
Eliel Saarinen and Robert F. Swanson

**Des Moines Architects:**

John Brooks and Elmer Borg

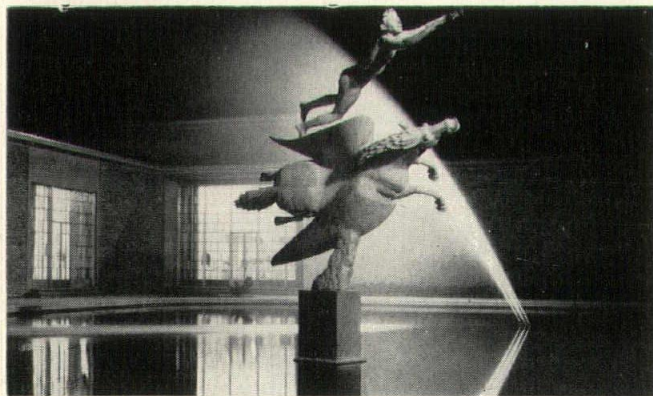
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The new Des Moines Fine Arts Center, pride of Iowa citizens, is a happy combination of contemporary design and dignified simplicity. Stripped of obscuring excrescences, this attractive, rambling building with its shallow overhangs emphasizes long, horizontal lines, ideal for the choice site it occupies in a park near the center of town. The L-shaped main exhibition wing is oriented to an extensive formal garden, a feature of the park long before the center was planned. An outside promenade at the rear of the wing frames a large, rectangular pool in which is set a bronze sculpture representing Pegasus by Carl Milles, the Swedish sculptor.

Probably no city in the nation is more fire-conscious than is Des Moines, as evidenced by the large number of fireproof buildings erected there in recent years, so it was to be expected that a structure housing valuable art treasures and occupied by many students and visitors would be adequately protected against fire. The exterior walls are Lannon stone (Wisconsin dolomite), 4" thick, pierced with aluminum-framed glass sections. Back-up walls are brick. The roof is a steel frame,



Graciousness is the note struck by the center—at top, entrance lobby—center, exterior from rear—bottom, Carl Milles' "Pegasus" featured in center's pool.

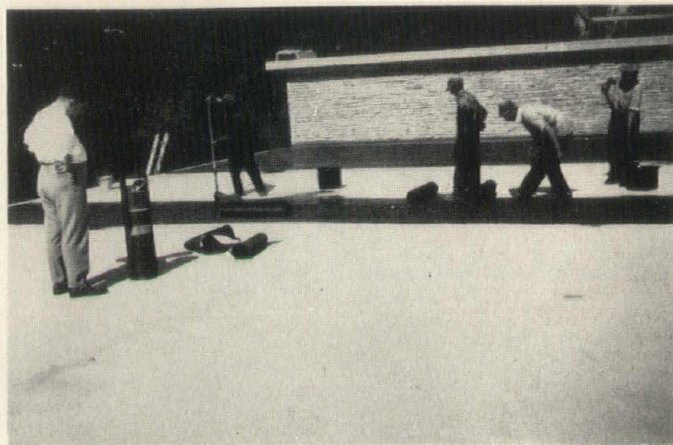


supporting a structural concrete slab that is insulated with a layer of vermiculite concrete fill, water-proofed with a built-up roof of pitch and gravel. The interior of the building is fireproofed with vermiculite plaster on metal lath and much of the ceiling area is acoustically treated with fireproof vermiculite acoustical plastic.

The auditorium and gallery floors carry wrought iron hot water pipes for the radiant heating system. These floors are insulated with vermiculite concrete fill under the pipes, which are covered with sand concrete.

To the right of the main entrance lobby are private offices and the center's library. To the left of the lobby, the print corridor along the exterior wall leads past the auditorium, used for concerts and lectures, to the school wing and to meeting and committee rooms. The school wing has its own outside entrance, as well. It houses studios for art classes and is equipped with facilities for weaving and other crafts. The north façade of the school wing is glass from the ceiling to within 3 feet of the floor.

The basement area extends under the entire building. At the east and west ends, it outcrops to be completely out of the ground, forming the school wing at the east and the shop and receiving area at the west. In the school wing are shops, kilns, a studio corresponding in size to the large, first-floor studio and a print room. Under the remainder of the building are locker, recreation, equipment, and powder rooms, private offices, the boiler room, a photography and a darkroom



Applying the built-up roof over the vermiculite insulating concrete fill at the center.

and a considerable number of storage rooms. Under the west gallery are additional work rooms.

It is obvious that the greater part of the building is devoted to activity space and not to formal galleries for the display of art objects. That is because of the dual purpose of the building: to serve as a home for the city's art collection and for traveling exhibitions, and to provide a school with adequate working facilities for art students and professionals, as well as for children, housewives, and hobbyists. Probably no better descriptive phrase could be found for the center than: "a home, not an institution."

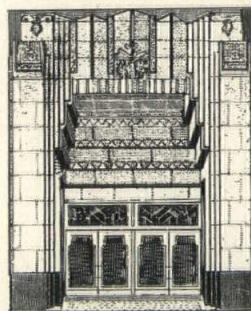
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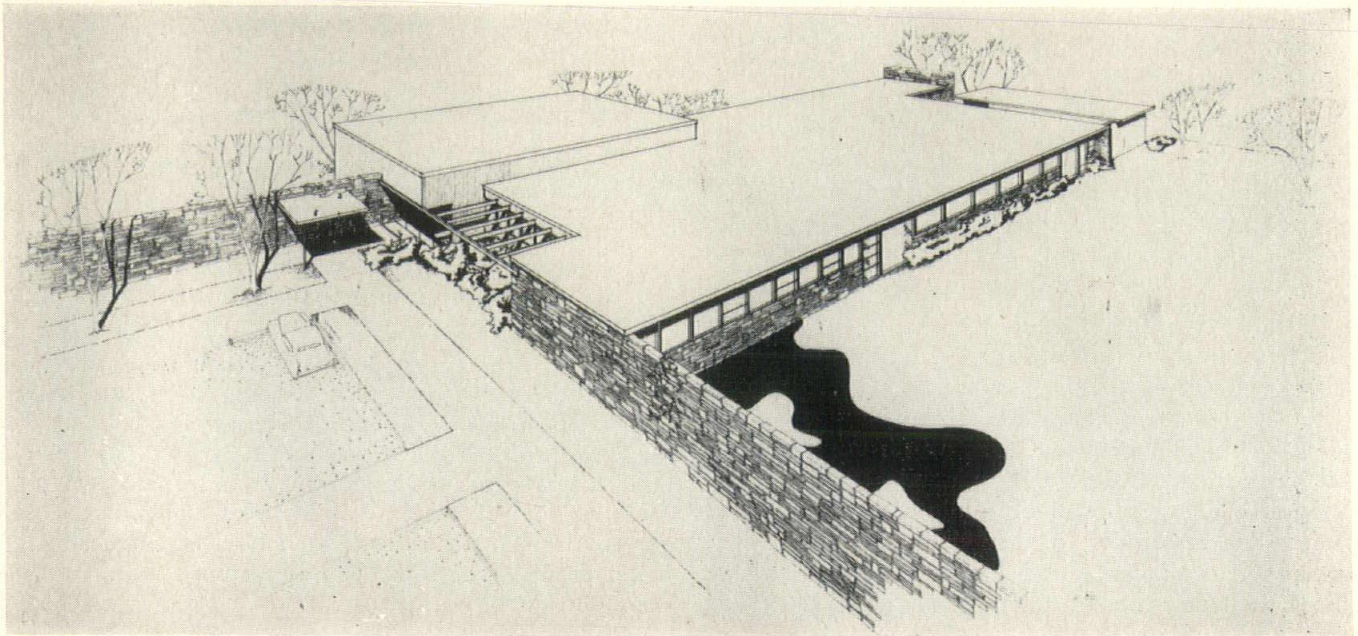
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## GENERAL INFORMATION:

The patients (approximately eighty per day) in the main are drawn from the greater Lake Minnetonka area, from Deephaven on the east shore to Mound on the west, the population of which totals approximately ten thousand. The patients from Minneapolis and its western suburbs are not to be entirely disregarded. Office records indicate about ten per cent of all the patients are from communities other than the Lake Minnetonka region. Suburbs include Edina, St. Louis Park, Golden Valley, Plymouth Township, Crystal and Robbinsdale, mentioned in the order of the number of patients served.

Transportation on the part of the patient has, in the past, been mainly by private conveyance. Approxi-

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*Undergraduate Thesis Submitted  
by James J. Bofferding to the  
School of Architecture, Univer-  
sity of Minnesota*

mately ninety-eight per cent arrive by car, one and one-half per cent by bus and one-half per cent by foot.

## REQUIREMENTS:

Insofar as the doctors' requirements were concerned, it was felt that research in what had been done in the past, along with the research as conducted by the





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Public Health Service, would be a guide in co-ordination with the servicing and equipment agency representatives and could make up a somewhat complete picture of what was necessary. In simple terms, the doctors wanted efficient yet comfortable examining spaces with convenient access to services, a private space for each doctor for his personal use which could be used also for receiving his financially more well-to-do clients who "abhor the rigidity and starkness of an examining room in which to discuss their tales of aches and pains." They desire also a communal room or lounge for their private uses, adequate and comfortable waiting areas and the ultimate in control in regards to the patient. It was desired that the site be in proximity to Thru Highway No. 7 which is the main thoroughfare to Minneapolis from the southern and western portions of Lake Minnetonka and that it should be in the vicinity of Excelsior which serves as a junction from the thru highway to the various points of the lake.

#### SOLUTION:

The site selected is a lakeside portion of a peninsula jutting into Galpin Lake at Excelsior. It is a quiet residential location furnished with city water, sewer and fire protection, yet only one block from Highway No. 7 and two blocks from the junction point where residents of the lake area depart from the highway for their homes.

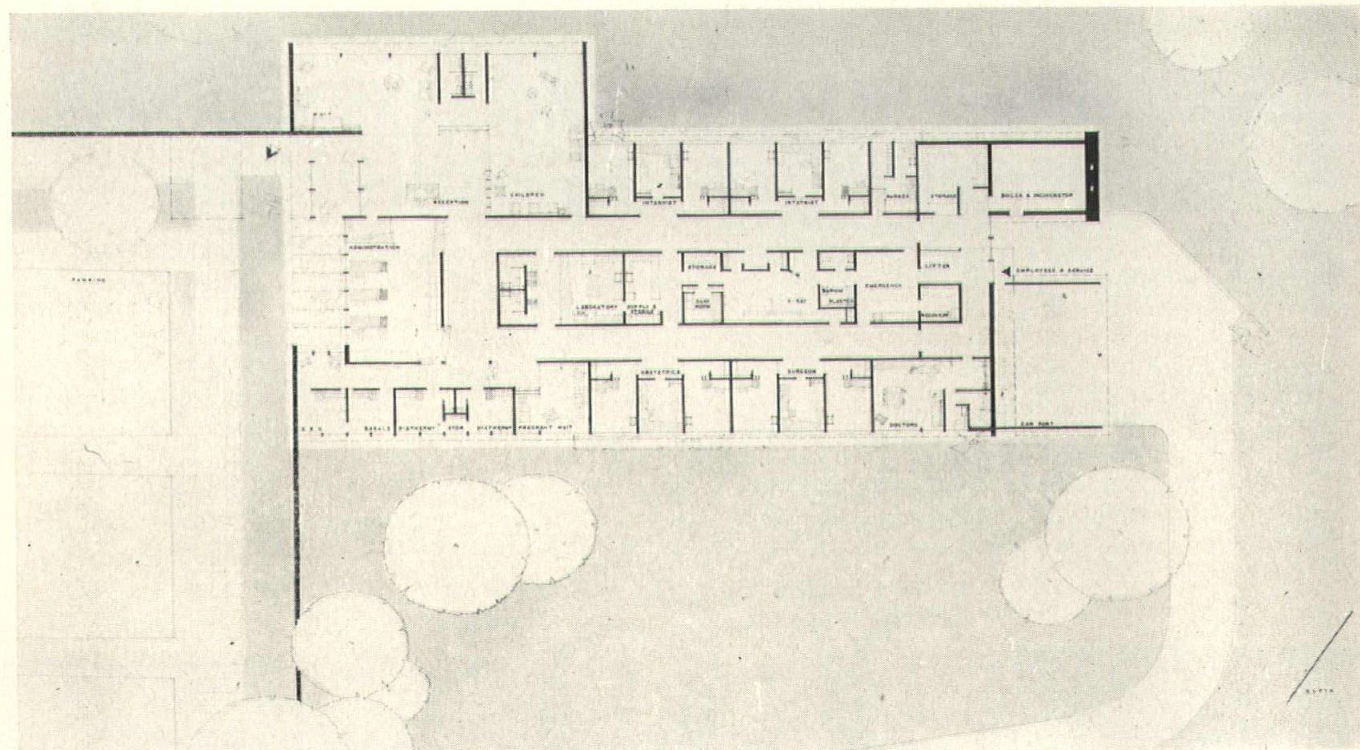
Because control of patients, ease of circulation and services were desired, a "central core" scheme was utilized—the central core supervised by nurses and consisting of services common to all doctors and their patients. It is made up of the laboratory with adjacent toilets, central supply and sterilization, darkroom, x-ray room and emergency or minor surgery and recovery room.

The treatment or examining rooms are not equipped with sterilizers and such, but require only first aid necessities. All other supplies, for rectal examinations for instance, will be brought in by the nurse from the Central Supply Room after she prepares the patient in the treatment room or upon the summons of the doctor via an inter-communication system with its control unit in the Central Supply Room. Thus, the Central Supply Room becomes the "core" of the central core.

Separate and apart from the central core are "services" which are performed by the nurses without the aid of the doctors, except in the cases of the more select clients when the doctors will "observe." They consist of diathermy, basal metabolism and electrocardiographs (E.K.G.). Of these, basal and E.K.G.'s require quiet, rest and time. Diathermy, on the other hand, need not necessarily be quiet, but is much in demand for aching bones and muscles and has a rapid turnover—about fifteen minutes per patient.

It was felt imperative that unification of records be maintained. Thus the administrative offices maintain and file all charts, records, correspondence and pertinent matters of the office, necessitating intimate relationship of the administrative with the treatment spaces and the control factor of the administrative over treatment.

Waiting rooms are provided for general adult waiting, children and pregnant women. Thus, pregnant women are given the desired privacy from snickering teen agers and prying eyes and adults have a more relaxing atmosphere without the wails of the children to annoy and irritate them. In addition, a separate space for children tends toward easier control by the mothers. Research discloses that provisions should be made to accommodate approximately one-



**The Plan — Medical Building**



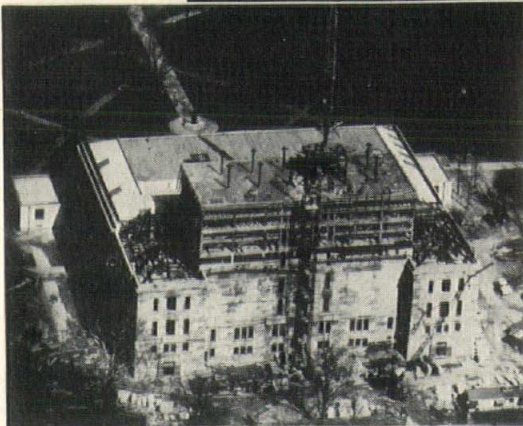






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**Cubage** — 129,000 cubic feet at \$1.10 amounts to \$142,000.00 total cost of structure less equipment.

### AIA'S SMITH ANSWERS HOUSING'S EGAN'S AUSTERITY PROGRAM

Economy and efficiency through proper design and correct purchasing of building components can be the answer to mounting building costs which are robbing many Americans of their dream homes but an austerity program such as that suggested by John T. Egan, commissioner of the Public Housing Administration, is not the right solution, according to Perry C. Smith, chairman of the AIA's committee on urban planning and housing.

Mr. Smith rejected Commissioner Egan's "austerity" program of smaller-sized dwellings as insufficient to cope with unsettled building conditions and high costs and warned against attempts to maintain public housing output by sacrificing dwelling space, livability and other standards of good housing. He warned it would defeat the social objectives of public housing.

"To recast the national housing program in the light of changed building conditions, Congress itself must decide what the national housing standard should be," Mr. Smith explained. "That decision must be made in terms of livability, based where possible on objective research findings, and not in terms of what is usually called amenity. Once that overall decision is made, architects can translate it into project designs that fit the needs and building capabilities of their own locality.

"Fair competitive building costs must be determined locally, rather than nationally, as Congress has attempted to determine them in the present national housing act. When these decisions have been made, then Congress can reasonably conclude how large a national housing program we can afford in the light of social needs as well as other items in the national budget."

Referring further to the cost limitations of present



housing legislation which were forcing smaller dwellings, Mr. Smith stated that he fully appreciated the administrative and political difficulties inherent in the direction of a Federal bureau under a money mandate from Congress. He offered the full co-operation of the American Institute of Architects to Congress and Federal housing agencies in what he called "the job of rethinking the fundamentals of the public housing emergency that has been forced upon us, and will be forced upon us further, by the changed building conditions brought about by the national defense program."

Commissioner Egan, in his Detroit speech to the National Association of Housing Officials last week, reported that experience with the costs of public housing projects "has been most disturbing." He described numerous projects upon which construction costs exceeded preliminary estimates, or on which all bids had been rejected as too high. The housing official blamed local housing authorities and their architects for having strayed away from "a strict economical approach in the design of projects."

The results of a Public Housing Administration survey of 100 housing development programs disclosed by Mr. Egan last week, showed that more than half had provided what Federal officials considered overly large amounts of dwelling space. The architect's organization had offered to make an independent analysis of the results of this survey.

Windows were the "wind eyes" of the Angles and Saxons and our connotation today of a synonymity with "glass" is quite loose usage. The original wind eyes let in the wind and all its weather associates, rain, snow, cold and general unpleasantness. They were therefore tiny and often closed by shutters.

No material can be judged solely on its utility in construction; it must also meet and satisfy the demand for compatibility in building design, be able to "get along" with other materials.

When two men in a business always agree, one of them is unnecessary.

William Wrigley, Jr.

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## ST. PAUL BUILDERS EXCHANGE STAG

More than four hundred members and friends attended the annual fall stag party of the Builders Exchange of St. Paul at Dayton's Bluff Commercial Club.

NORTHWEST ARCHITECT'S cameraman caught just a few of the many in attendance. President William H. Baumeister spoke briefly on anticipated problems with which the building industry is to be confronted.



George Griesgraber with Henry Ellman, Ed Erickson, John Brundrett, Don Gaylord of Lampland Lumber Co.



C. W. Bunde, Charlie Sandtrock, Phil Sands, Bud Swanson, George Wiggins, George Connors all of Roe-James Glass Co.



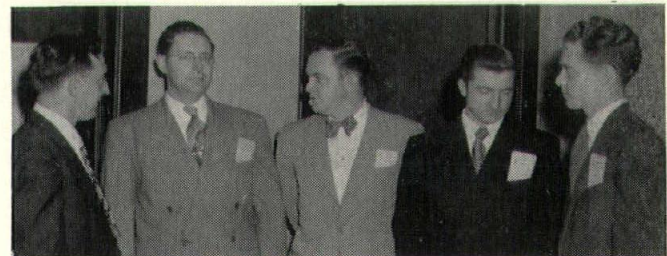
F. B. Strauss, R. J. Kahnert, B. W. Koneszny of the Central Building Supply Company with J. S. Sweitzer, president J. S. Sweitzer & Son.



Officers and Directors St. Paul Builders Exchange. W. H. Baumeister, president; Ray Thibodeau executive secretary; Jay H. Ledy, J. I. C. Corning, John Schmidt and William Poppenberger, directors.



C. P. Sandtrock, Jim Schuster and Bob Hoof.



Earl Keebaugh, Clarence Cordes, Tom Klein, Henry Kronick, Gene Buttweiler (all of St. Paul Structural Steel Co.).



## DON McLAREN DIES

Untimely death took Don A. McLaren, partner with President A. C. Larson of the Minnesota Society of Architects in the Minneapolis firm of Larson & McLaren, on November 13. Services were held in Minneapolis on November 16.

Mr. McLaren was only 58 years of age at the time of his death, had been a partner in the architectural firm for 28 years. Active in affairs of the firm, he had been in on design and construction of many outstanding Minneapolis buildings, including the Minneapolis *Star & Tribune* Building, The Dayton Company and L. S. Donaldson's stores, Sheridan Hotel, LaSalle Building and the entire Baker Block.

He had graduated from Cornell University and had lived in Minneapolis since 1920. He was a member of the Minneapolis Chapter of the American Institute of Architects. During World War I he had served with the navy's aviation forces.

Surviving are his widow, Mrs. Nina McLaren, a daughter, Mrs. John Broback, Wantagh, Long Island, N. Y., a grandson and a sister.

## MORE BUILDERS



A. W. Malmquist, W. J. Molin, H. F. Carlson, J. G. McLellan Sr., Stan Shelgren.



Emil Walsh (Stenberg Constrn. Co.), Ray Thibodeau (St. Paul Builders Exchange secretary), Charles Biesanz (Biesanz Stone Co.), and friends.

(Now Jump to Page 29)

## ACTIVITY DIVIDENDS

Payoff par excellence comes from taking part in the work of your professional organizations, be they AIA chapter or others. This winter make a resolution and keep it—to attend the excellent, thought provoking meetings where you are eligible! Contacts with your professional associates, in an idea give-and-take, are dividends for the asking.

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## PERLITE, NEW AGGREGATE, LIGHTER AND BETTER INSULATOR THAN SAND

A new aggregate which is lighter, a better insulator and has better fire-proofing characteristics than sand is Perlite, now being processed and

placed on the market by the Johnston Manufacturing Company, Minneapolis, as Johnston Perlite.

It has been tested and awarded ratings by the Underwriters' Laboratories and Bureau of Standards. Weighing only one-tenth as much

as sand, Perlite absorbs less water, is lighter in handling and application, lighter in final product. It can be used in plaster and in concrete and is found valuable in laying foundations, walls, floors, decks and roofs, for reinforcing beams, concrete blocks and pre-cast structural shapes. It saves enormously in deadweight in a building.

Available in sacked form, Perlite does away with the old sandpile, can be used for inside mixing without trouble. It is a volcanic ore mined in the west, which, when heated, expands like popcorn to make a lightweight, cellular substance ideal for aggregate.

A number of new Northwest structures—the Frederick Martin Hotel in Moorhead, Minn., addition to General Hospital, Minneapolis, and the Bloomington-Lake Clinic, Minneapolis—have used the material in construction.

## STORE MODERNIZATION SHOW IS WAR CASUALTY

The Fourth International Store Modernization Show, scheduled for next March in Chicago, has become a war casualty, John W. H. Evans, managing director of the sponsoring Store Modernization Institute, announced.

Shortages in materials forced many prospective exhibitors to cancel their plans, bled the show of its exhibits and forced the postponement. The first three shows were held in New York.

## DOUGLAS FIR PLYWOOD STILL COMING THROUGH

Although critical changes in military needs can affect the supply, makers of Douglas fir plywoods pointed out in October that there was more of the material available for civil use than ever before, according to the Douglas Fir Plywood Association.

"Military needs of the nation," the association's managing director, O. Harry Schrader, Jr., said, "including both direct army purchases and contractors supplying material, now are expected to amount to about 15 per cent of the plywood produced during the remainder of 1950."

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In addition to building needs for plywood, Mr. Schrader pointed out, the material is used in expanding the numbers of railroad cars, trucks and other equipment. The 1950 production of plywood will approach 2,300,000,000 square feet, a 15 per cent increase over the previous record year of 1949.

#### **HARDWARE CONSULTANTS ORGANIZE REGIONAL CHAPTER**

Architectural hardware consultants have formed a new Twelfth Regional Chapter of the American Society of Architectural Hardware Consultants, to embrace men following this work in the Northwest states.

According to word from Nels M. Nelson, secretary of the chapter, the meeting, held this fall in the office, H. M. Gardner, regional director for the national organization, elected temporary officers including Mell Wheeler, Wheeler Hardware, St. Paul, as president; Joseph M. Olson, Warner Hardware, Minneapolis, vice president; Mr. Nelson, Gardner Hardware, Minneapolis, secretary.

#### **VERMICULITE CEILING AND PARTITION PASS CONTROLLED TESTS**

Two separate controlled tests have been run on vermiculite construction units which proved that the material has high impact and fire resistance.

The first test was on a studless, 2-inch solid vermiculite plaster partition and was conducted under standard test procedures at the Detroit Building Trades School. In it vermiculite plaster on gypsum lath and sand plaster partitions, both 8 by 16 feet, were subjected to impact of a 60-pound sandbag, dropped at various angles. A marked difference was seen in permanent set as a result of the blows; at the fourth drop vermiculite showed no set, sand plaster had a set of .09 inches. At the seventh blow vermiculite had a permanent set of only .03 inch while the sand plaster was .14 inch.

The 4-hour fire test on a vermiculite acoustical plastic ceiling was conducted at Underwriters' Labora-

tories in Chicago. The ceiling showed no cracks after 4 hours and 10 minutes at 2,000 degrees Fahrenheit. Immediately after that, the ceiling withstood a hose stream test for 7 minutes at about 57 pounds p.s.i. pressure. The ceiling was a steel floor assembly protected with a suspended ceiling of vermiculite plaster base coat  $\frac{5}{8}$  inches thick on metal lath and a finish coat of vermiculite acoustical plastic,  $\frac{1}{2}$  inch thick. The vermiculite acoustical plastic has a good sound absorption coefficient (.65 decibels), according to officials of the Vermi-

culite Institute, and can be troweled over new work or irregular existing surfaces

#### **DESPITE WAR CONSTRUCTION HOLDS ABOVE 1949 LEVELS**

Despite the monkey wrench thrown into the construction works by the Korean War and international high tension, construction awards for the Northwest are well above 1949 levels and the year as a whole may turn out very well.

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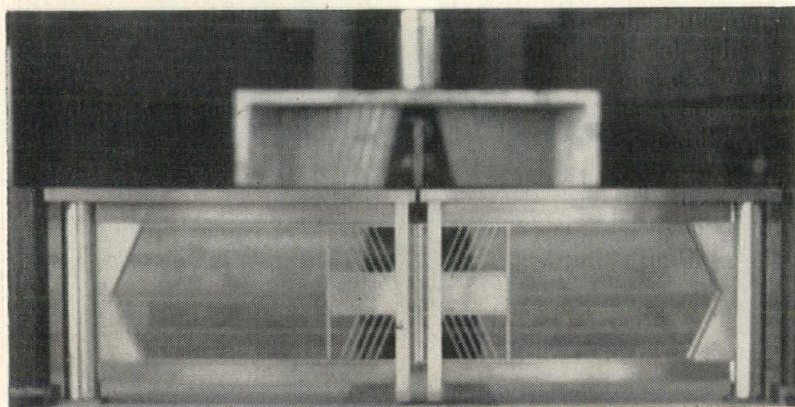
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The first three-quarters of 1950, according to the F. W. Dodge Corporation, showed construction contract awards for the area made up of Minnesota, North Dakota, South Dakota and northern Wisconsin reached \$363,895,000. This represented a rise of about 25 per cent above 1949 levels.

Reflection of the war was seen in some phases of activity — Minneapolis September totals were off one per cent, etc.

For the nine months non-residential contracts totalled \$120,141,000, up 33 per cent over 1949, residential totalled \$127,587,000, up 99 per cent, and public and private works and utilities totalled \$116,167,000, down 15 per cent.

### OPPORTUNITIES FOR STUDENTS AND OTHERS SEEN IN THREE ANNOUNCEMENTS

Three announcements of scholarships and prizes are offering students and practicing architects a chance to push ahead their design propensities.

Open to all is the contest for new rug designs, brainchild of L. A. Fleischman, who convinced his company, Arthur Fleischman Co., to set up \$2,000 for the First Annual National Carpet Design Competition. Entries in the contest close February 15, 1951, and details can be secured from the Competition Committee, c/o Arthur Fleischman Co., 12585 Gratiot Ave., Detroit 5, Mich.

Skidmore, Owings & Merrill of Chicago and New York have set up a \$1,000 scholarship for fifth-year students in the Cornell University

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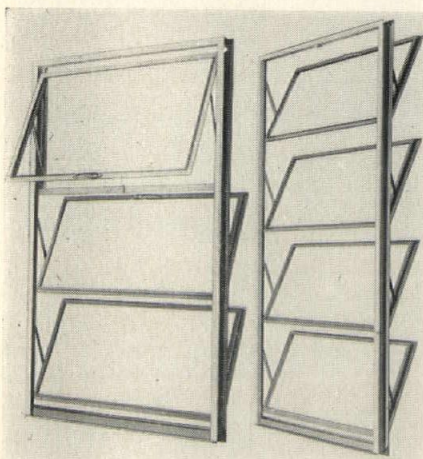
college of architecture, to be awarded on the basis of academic performance and professional promise. First winner of the annual award is Robert F. Gatje, Brooklyn.

The National Association of Marble Producers has set up a fellowship at the Mellon Institute of Industrial Research at the University of Pittsburgh for research into the development of specifications for marble for inside and outside use with special emphasis on suitability and durability for building purposes. Marion P. Lelong is the current fellow.

#### DONOVAN-UNIVERSAL ANNOUNCES ALUMINUM WINDOWS

Ease of operation, weather tightness and light weight are among the outstanding features of the new line of aluminum windows announced by the Universal Window Company.

Made with rigid hollow sash members, the windows have an exclusive multiple operating feature for the awning and projected types allowing for simple control as the operation of the lower vent controls operation of the others. Window



Here are shown two of the Donovan - Universal aluminum windows, both verticals.

poles are eliminated. Awning types allow for full frame, draft free ventilation, control of natural light, and both sides can be washed from inside the building.

Full details, according to Herman ARCHITECT

L. Hennessy, sales manager, can be obtained from the company's principal representatives or from Universal Window Co., 950 Parker St., Berkeley, Cal.

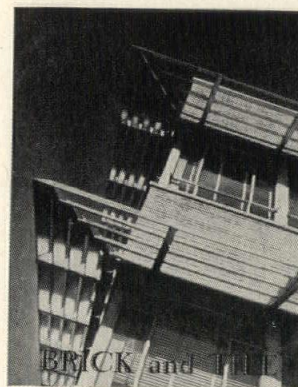
#### USAIRCO DEVELOPS LARGER SPACE BLOWER UNIT HEATER

A series of large, blower type unit heaters, capable of from 35,000 to 2,000,000 BTU and 1,200 to 33,000 cfm, has been announced by

the U. S. Air Conditioning Corporation, Minneapolis.

Designed to serve the heating demands of industrial plants, hangars, garages, warehouses and terminals, the new USAIRCO line has its blower section in the base and is so compact it will go through ordinary door and window openings. Outlet cowls can be attached to the blower outlets in any of four directions and units can be inverted and can be mounted on floors, ceilings or walls.

## Have you seen the new **BRICK and TILE** feature



Your monthly copy of **BRICK and TILE**, the photograph-packed brochure of what's building in clay products, now carries a new and important feature. Each month "TECHNICAL NOTES" is included with **BRICK and TILE**, supplying authentic, factual information on recommended design and construction practices using brick and tile. An A.I.A. file number is carried so you can make "TECHNICAL NOTES" a part of your permanent file of technical information. Volume 1, Number 9 will appear this month.\* If your file of back copies is not complete write today.

\*Subjects discussed in detail to date:

1. Cold Weather Masonry Construction
2. Efflorescence
3. Construction of Watertight Masonry Walls
4. Painting Brick and Tile Walls
5. Cleaning Clay Products Masonry
6. Cavity Walls
7. Structural and Pattern Bonds in Brick and Tile Masonry
8. Combination Tile and Concrete Floor and Roof Slabs

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## HOME BUILDERS SEEK AID OF ARCHITECTS

Individuality in color and as much as possible in design is being sought for mass produced homes to give the hard-pressed home buyer a chance to obtain a distinctive house within the limitations of his budget, now badly bent by the new credit regulations on home, according to members of the joint fall conference of the National Association of Home Builders and architects, held in Houston recently.

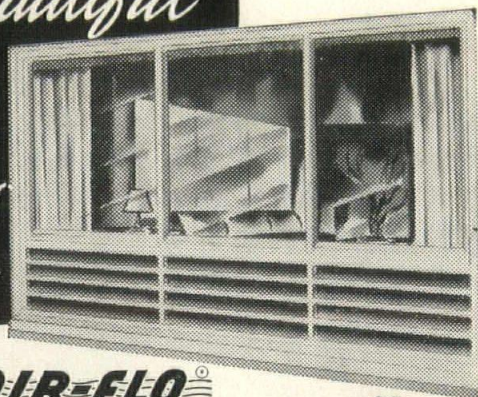
The AIA's more than 90 chapters have been asked by the Home Builders to co-operate in campaigning for more co-operation between their members and members of the NAHB's 140 affiliates.

The report of the co-ordinating committee pointed out that there is a need for modular co-ordination such as the standardization of materials that fit together, like doors, windows, framing, panels, masonry and other factory made materials, but that certain reason-

able modifications can be planned in each structure so that it is different from its neighbors, not just a rubber stamp home in a line of identicals.

Of interest to the architect in this co-ordination is the fee question, which, conferees felt, could be worked out so architects would receive a fee consistent with the degree of professional services rendered. Both architects and builders at the conference agreed that the fee scale could be worked out on a local level to provide adequate allowance in the mortgage commitments for complete architectural services.

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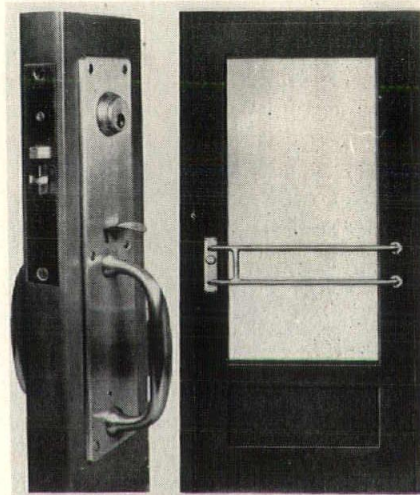


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Conceals self-storing screens... no storm windows needed. Adjustable baffle door operates easily... no struggle with sash that sticks.

## FENESTRA DOOR MAKERS BRING OUT LATCH HARDWARE

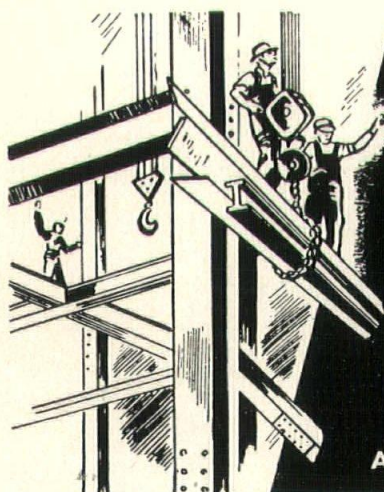
Filling a need for securing doors without actually locking them, makers of Fenestra hollow metal doors have brought out a new latch-



type door hardware unit for entrance doors.

The glass paneled Fenestra steel door, made by the Detroit Steel Products Co., 3197 Griffin Street, Detroit 11, Mich., can be installed to swing either right or left, in or out and can be set up as a double door if necessary. Previous to its presently being fitted with the new latches, it was available only with push and pull cylinder lock.

The doors are of special value in construction of service stations, stadia, markets and like buildings. Added info can be obtained from the maker.



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## MAJOR CITIES SET TRAFFIC PATTERNS

Lessons well worth study by Northwest architects and city planners are being demonstrated in major population centers of the country as Pittsburgh, San Francisco, Los Angeles and Detroit seriously consider new ideas in midtown parking and automobile movement.

With Northwest communities like Minneapolis and St. Paul, Milwaukee, Madison, Des Moines, Fargo, Sioux Falls and others experiencing, each in its own particular way, growing traffic pains, the solutions arrived at in other cities can well be studied in the light of local interpretations.

Pittsburgh has received a great deal of publicity on its rehabilitation of the city program and one phase of that is what it plans to do for the drivers who fight their ways into the city's center each day and wearily fight their ways out again at the end of the day. To tackle the problems securely the city has set up the first Parking Authority, quite similar to the already proved New York Port Authority. The authority has power to do many things and does not suffer from the hamstringing which makes many civic groups mere theoretical and hopeful operators.

Early plans of the authority show that parking garages will be located in the heart of the busiest parts of the city, that underground garages are considered and one planned, that fees will increase as parking extends beyond the first hour instead of decreasing as is the custom in this part of the country (this to make parkers move out as soon as possible and make space for others) that setbacks are to be featured so flow of garage traffic into street traffic will be speeded and that valuable land will be acquired through operation of the principle of eminent domain. The authority will finance operations by bond issues which will have a 30-year life and may even pay as high as 4 per cent.

Only the finest consultants in all the various phases of the work are retained so advice will be of the soundest, always an economical consideration—good counsel is worth its price.

The garages which will not be constructed underground are planned as open decked, multiple story structures which will require no heating, ventilation or sprinklers and which will have a minimum floor to ceiling height of about seven feet.

Detroit also has plans for work of this nature although they have not progressed as well as have the Pittsburgh plans. The Detroit plans call for a garage under a major highway. In Los Angeles similar work is on the boards. The Los Angeles project will be similar to the famed San Francisco Union Square garage, whose underground facilities are so popular the venture has made a profit every year since its construction in 1941.

While major projects of the dimensions of these may not be constructed in the near future in the Northwest, our major cities have just as serious problems and even the smaller communities can profit by a long look ahead so that future headaches with traffic can be averted by early planning and provision of adequate facilities.

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# YOU SAID IT

Edited by William Gray Purcell

## ♦ *The Dreams of the Young* ♦

I see the young go forth to war  
Their dreams of price laid gently by  
Till they come home again to claim  
Their wealth — or stay to die.

Death might not cheat them overmuch,  
For dreams are dubious gold, 'tis true;  
The old set little store by them,  
But these lads do!

Adelaide Love

from "THE LEAF AND THE STAR"  
by permission  
Dodd, Mead and Co.

## ♦ *Be Kind to Animals* ♦

*Remember, you are one yourself*

PRIMITIVE MAN is always pictured as a creature most repulsive and unkempt, angry or sullen, living under a sort of cowardly fear. Now, if his human side were reaching upward from his so-called "animality" toward the resulting man model which we like to ascribe to ourselves, primitive man must surely have been a step or so in advance of the animals. One would therefore expect to find him as brave, alert, cleanly (if not "sanitary"), as they. At very least we should expect to find him expressing the traits which we know and love in our animal friends. At his best he should be doing better than the best of the animals; at his worst doing only as badly, possibly, as the less admirable of the "civilized" peoples of this day. "Animal" as an adjective has been given meanings which are an insult to the true character of animals, and birds.

W. G. P.,  
Minneapolis  
July, 1925.

## ♦ *Somewhere* ♦

*Between Zero and Infinity*

THE MOST BEAUTIFUL THING we can experience is the mysterious. It is the source of all true art and science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed.

Albert Einstein

## ♦ *Too Rigid Principles* ♦

*So many have died for what wasn't true*

Do not let your principles grow too rigid to be useful in a real world. Principles — and I have in mind such principles as states' rights, or national sovereignty, or the free market, or pacifism — have a way of drying up while the sap of life goes flowing in another direction. All theory is gray, said Goethe, and only the tree of life stays green. This would be foolish if it led you always to reject the rational, but it contains a deep truth when you consider how many people are more interested in a lifeless, logical symmetry than they are in experience.

Thurman Arnold once wrote a book called "The Folklore of Capitalism," in which he exposed the futility of those political parties and national governments who would rather not achieve their ends at all than achieve them in a way they had not contemplated. His criticism is particularly true of those who attack procedures that do not live up to some perfect scheme for world peace which they have thought up. I set more store by values than by principles, more store by the quality of life than by its blueprint.

Anonymous.

Mailed to us with source unnoted.

## ♦ *Bureau of University Travel* ♦

*Honoring Dr. H. H. Powers, its founder.*

I said: "Tradition seems to me the flow of experience acquired by doing. It may appear as a sequence of forms and design patterns, one resembling another, or in two forms of wholly unlike appearance. Don't you think that the essence of tradition lies in the "act"-ual stream and therefore if the resulting forms are a sequence in appearance values that is a matter of chance and no sound index of tradition one way or the other."

That was 1906, after a glorious day with English cathedrals. We stood on a highway bridge and watched the Edinburgh Express glide under our feet and rush away into the twilight. Said Dr. Powers, "The material form of that building hurtling itself through space has no forms in common with a Gothic Cathedral but I begin to feel that the finest of railway trains lie in the direct line of the cathedral building tradition." And that opinion was formed fifty years ago!

## ♦ *Health of the Spirit* ♦

*A Letter from France*

Paris, 7 July 1950 (In part)

In one year I hope to finish at the Ecole, but not my studies. For I'm afraid, when I think how many materials, how many kinds of science and art are as yet unknown to me as an architect. I want to do my best to do all things well that must be done.

I have read your remarkable articles concerning the correlation between music and architecture in the "Northwest Architect." May I ask if the Irish musician, Purcell, is from your family. (Don't know, pronounced purr-sell' by us.)

This year, in March, I worked in Rheims. One day I went to visit the Cathedral, horribly destroyed in the War of 1914-16, and reconstructed by the generosity of your Rockefeller. When I passed through the great door, I found myself the only person there. I could not see any kind of an instrument of music but, somewhere within, a man between the earth and sky, played on the great organ. The sun fell through the wonderful glass. I had paused there a very long time, impossible to move or to advance into the Cathedral. I stood there, happy, full of joy, like a man asphyxiated to whom the doctors have given some oxygen. In this minute I had felt instinctively the great fascinating power, the wonderful power of the Ideal pressing upon poor Man, upon the millions of men who pass by or enter the Cathedral. It was really a moving experience. When I came out I felt so changed, so enthusiastic, so light. I was looking on every stone, every sculpture, all undated, unsigned, and thought of the people who created these things, of all those men who worked on it. And only a dozen bombs required to destroy all these superb works.

So your note for church music and architecture had very much frapped (hit) me in the justesse of your theory. I hope that you shall edit, in one book, all of your thoughts. I



remember your essay on the Chinese language, on Mexican art, all your reflections between art and life.

I should be extremely interesting to know your ideas about urbanismé. You know, I mean how to conduct the reconstruction where quite every building had been destroyed, how to create for the people, street, park, public and private building, so that they could feel them at home. Such places, should they be the same as before or of very independent character? I should be very glad to hear your opinion about this.

I had read with pleasure the article by President Walker of the American Institute of Architects in the "Northwest Architect." He had reasons I think very sincerely, that it is quite difficult, his mission. It would be fascinating to me to develop in this matter, my own ideas on the issues, but I am not very sure my letter would be interesting enough for your publication. Sorry that I have not seen the new film of Mr. Jourdan about "Architecture West," and more especially the film about Wright. Such unusual ideas would be like a "clé" (key) for my mind to unlock many things that are quite impossible to explain, when entrusted only to a little white paper for reading.

Perhaps I shall try to go to Rome this year. "Every road leads to Rome." We shall then see if that is only a "slogan"; because slogans are now everywhere, but I think that people, the mass of people, are, "par bonheur," not so crazy as the slogan makers assume them to be.

Good health and good mind, and please know and feel that I remember to you, send hope to you. Best wishes, and best thoughts from.

André Najavitz  
9 Rue Chomel, 7E.

#### ♦ Death or Life ♦

*Always on our way*

*I DON'T LIKE IT, I don't understand it, I don't care to have anything further to do with it.*

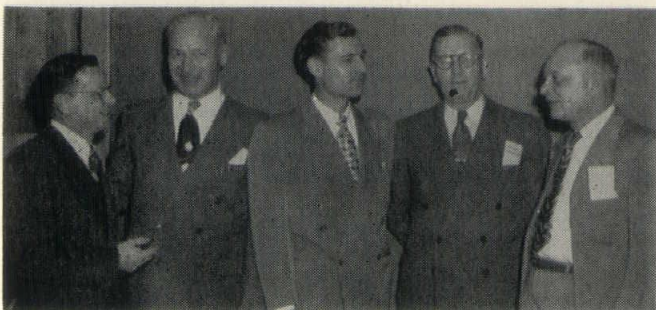
*I DON'T LIKE IT, I don't understand it, but give me a chance and I'll try to see what there may be in it.*

W. G. P.,  
Portland,  
June 17, 1925.

#### Here Are More Builders:



George Jackson, Rod Davies, Norm Nordmeyer, Bill Kohl, Ted Dunaski, Lloyd Louchs & Frank Villeneuve Jr.

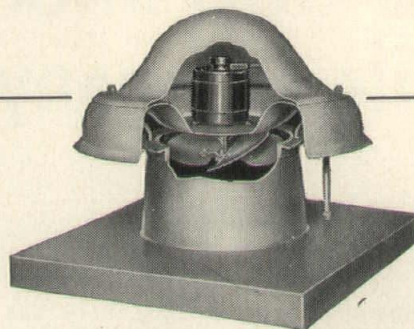


Ray Thibodeau, John Schmidt, Bonny Kolbo, Glen Rich, Jack Horner.

(Page 30 For More)

ARCHITECT

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George, Tom, Ed, and Bill Shetka with Eddie Shaffer.

### ♦ All Input, No Output ♦

*If no electric circuit, no light*

"SLAPSTICK is the emotion of unemotional people," says a visitor at our fireside. Every week another says: "Television is ruining our children and has about wrecked our social relations—we are afraid to call on people any more." Last night Erven Jourdan and his wife said: "We have no radio and don't want one, never listen to them."

### ♦ A Letter From Rye, New York ♦

**- S -**

*Things to eat? or food!*

THAT COOK BOOK by Adele Davis "LET'S COOK IT RIGHT" is keeping us solvent! We have little or no surplus income now; more rent, more transportation cost. That book discloses more savings every day, better health, less in doctor bills." C.M.K.

### ♦ Culture Front ♦

*Intellectual grandeur complex*

"We err less in confessing our ignorance than when we imagine we know many things we do not know." (Don't we all?)

Renan

### ♦ "The Bumble Bee Cannot Fly" ♦

*by Ralph Targer*

ACCORDING to recognized aerotechnical tests, the bumble bee cannot fly because the weight and shape of his body is negative to the total wing area. But, the bumble bee doesn't know this, so he goes ahead and flies anyway.

### ♦ The Two-Way Street ♦

*Think and let think*

NO ONE wants to stand or fall under another's definition of his beliefs. Hear the man out for what he really thinks,



then reject his assertions if you will. You may even bring him to agree with you. Or you might go along with his ideas. You can't grow without changing your own mind. You can get along very well without changing his.

♦ **Sign off for Fanshaw** ♦  
In parts of England

the name FEATHERSTONEHAUGH is pronounced FANSHAW

September 25. Mr. Bechler having inlaid my name on the rifle with native gold, I paid him for it, took a hearty leave of him and his worthy son. Amongst other practical observations, Mr. Bechler told me that the finest gold is obtained from the streams in the winter, because in cold weather the quicksilver only has an affinity for the purer quality of gold, whilst in warm weather it is more active, and takes up various metals. I saw also at Bechler's a very sensible barometer in a tub, containing nitrate of silver and a piece of copper, the silver floating in fine weather, and sinking on the appearance of rain.



Frank Lapinski, Eugene Valentine, Jay H. Ledy, Pete Donkers (all of Villaume Box & Lumber Co.).



Ed Lehman, Joe Chalupa, Jr.; John Horbach, Lud Woog, Mike Kruse, Olaf Waldeland, Joe Chalupa Sr.; William Meyer.



Tom Abate, Bob Davis, Dick Schmitt (Lovering Constrn. Co.), with Frank Lapinski, Bob Swanson, Clarence Bundy and Dick Campbell.

(Final Builders Pix: Page 34)

ARCHITECT

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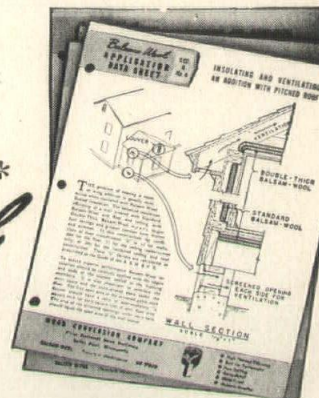
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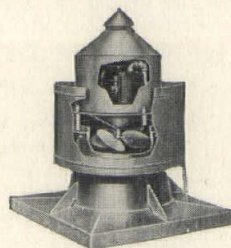
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# Clean Up



Architects should be specific instead of trying to throw up a smoke screen of verbiage to protect the owner and the architect against any and all eventualities. They should look at the plans and see what materials are going into the building which will need painting. They should mention the major items to be painted—or not painted. Architects sometimes write five or six pages of painting specifications and never even mention a metal deck that covers the entire building, then try to hang the painting of it onto a painting contractor under miscellaneous iron or sheet metal. This also applies to structural steel, bar joists, roof t's, roof tiles, wood decking and mechanical work.

These are big items—sometimes painted, sometimes not. If they are to be painted, the specifications should say so. If not, they should be listed under items not to be painted. If only the exposed portions of these items are to be painted, specifications should say so definitely—otherwise the architect's client will be paying for painting a lot of furred in material even though it doesn't get painted.

Roof t's should receive special attention in painting specifications because they frequently are not shown on the drawings but are only specified under the gypsum roof or roof tile specification.

## Your Paint Up Specifications

*Reprinted by permission of the American Painter & Decorator.*

BY STANLEY HANKS

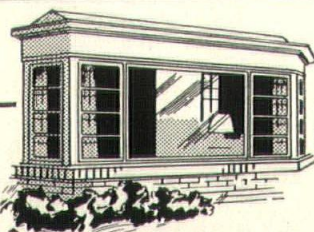
Stanley Hanks Painting Co., St. Louis

This is not an attempt to instruct architects as to how to write painting specifications. It is rather a review of some of the faults that occur in painting specifications, causing trouble and confusion and possibly accounting for some of the extreme variation in painting bids. The following suggestions may seem superfluous to many architects and engineers, nevertheless, only the items that we encounter time after time in making painting estimates are included herein.

The architect should index his alternates. Subcontractors seldom read an entire specification. Alternates buried in a mass of general conditions or wherever else an architect can think of to hide them, are often overlooked by subcontractors. General contractors have to call them back to estimate alternates and sometimes have to guess at alternates for the sub trades themselves.

If an architect specifies paint materials that are not well known to the trade, he should give the manufacturer's or dealer's name and address so the painting contractors can get prices. Contractors have been hooked so many times by little hole-in-the-wall outfits that on seeing paint materials specified without alternate they immediately suspect collusion. Most of them will make a fair guess at the price and double it rather than make a lot of phone calls trying to get a quotation.

If mechanical work is included in the general contract, the architect should specify painting it under the general paint specification. If it is let separately, the specifications for painting it should appear under each heading of the mechanical specifications. It often happens that the mechanical work is let separately from the general contract and the painting of it is included in the general contract. In these cases the general contractor will not have drawings available for the painting contractor to esti-



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mate it, so the painting contractor or the general contractor may have to *guess* at a price for painting the mechanical work.

We sometimes find painting mechanical work specified under both the painting and the mechanical specifications which usually *doubles the cost* of this item to the owner as both the painting contractor and the mechanical contractors include it in their estimates and both try to duck it when it comes time to paint it and neither will give any credit for it. It also happens occasionally that painting mechanical work is left out of both specifications, resulting in an unanticipated cost to the owner and usually considerably more than it would have cost if it had been included in the original contract.

We sometimes see a specification calling for two or three coats of expensive field paint for structural steel and two or three pages specifying elaborately the formulation of the field paint and the preparation of surfaces and method and procedure for applying the field paint. Then we look back under the steel fabrication specifications and see "all steel shall be given a shop coat of protective paint before shipping."

#### Steel Treatment Can Cause Trouble

Possibly steel fabricators are more honorable people than painting contractors and do not need to be tied up with a long winded specification but there are exceptions. We have seen them take steel that has lain in their yard a year or more, bounce it a couple of times on some blocking to knock off the loosest scale and then start blowing some thinned out box car red on it for a shop coat.

If a painting contractor is dopey enough to paint over such a shop coat it probably won't stay on long enough for him to get off the job and if he squawks about it he will probably be accused of gouging for extras.

The only way to correct this sort of shop coat is to sand blast it off. In dozens of controversies over bad shop coats we have never known one to be sandblasted. It always ends up in a compromise reconditioning, that is, wire brushing and scraping off what is loose and touching up with shop paint. The owner is the loser. He will never be able to keep paint on such a structure. The architect is partly to blame and that is why the fabricator is never required to correct the situation as he should by sandblasting.

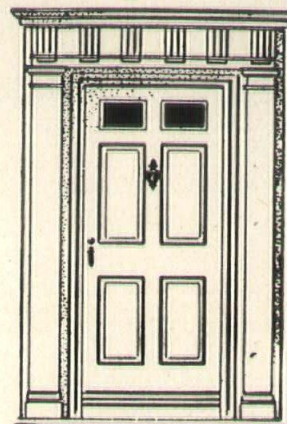
The surest way to get a shyster painting contractor on the job is for the architect to specify more coats than are necessary to do a good job. The responsible contractor will figure on doing the job as specified; the shyster will figure to skip some of the extra coats.

Two coats on the shop coat are sufficient for exterior structural steel and miscellaneous iron and, except in light color, one coat on the shop coat is sufficient for interior structural steel and miscellaneous metal. Three coats is sufficient for painted or enameled woodwork inside or out and two to three coats will do for plaster and masonry surfaces.

If the architect wants zinc sulphate on the walls, he should specify that it be dyed, otherwise he probably won't get it. It is practically useless anyway. If the

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walls are dry, they won't need it and if they are wet it won't do any good. It is probably helpful where efflorescence shows on the wall, but if the efflorescence is still coming out of the wall, zinc sulphate will not stop it.

The following verbatim quotation from a Kansas City architect's specification for a new Baptist church near Kansas City is certainly not typical but it will illustrate very nicely one of the points we find objectionable:

"Execute all work *whether specified and not drawn*

or indirectly meant by the specifications and drawings but which is necessary for proper fulfillment of the obvious intention thereof.

"Each contractor shall understand the same to be implied and shall provide for it in his tender as fully as if it were particularly described or delineated."

Such clauses in the specifications cover up and protect the architect on the things he overlooks but make a goat out of the painting contractor. Something should be done about such "all inclusive" painting specifications. The painting contractor needs protection, too.

## Let There Be A Picture!

Mr. T. Skware, Architect,  
3346 Threesome Ave.,  
Designville,

Dear Tom,

Driving home tonight I stared through another hole in the wall that some poor, misguided soul has called a "picture window." This one was, Tom, but what a picture—the wife of the family was trying to pick up after her little roughnecks, dishevelled and strained looking and wondering whether the pots in the kitchen were about to boil over. It was a picture all right but not a very attractive one; wrongside to or something.

So, Tom, if there is to be a picture window—please, let there first be a picture! Otherwise, leave it out! Even if you have to fight tooth and nail with a short sighted client, leave it out.

Too many picture windows look out on nothing worth seeing. They gawk down the suburban street where dozens of others stare from new buildings. No trees, lawns just a'making and flowers of no worth are framed. Perhaps 20 years later they'll see a lovely avenue but 20 years is a long time and right now and in the near future there is no hope.

Then those picture windows set into older homes being redone by remodeling enthusiasts! They look out at neighboring houses which too often are headed for little improvement and the outlook can do nothing but get worse!

How many picture window orderers ever consider there are two pictures framed by most picture windows? Sure, they get a view of the outside, sometimes its comparatively worth looking at. But the outsiders get a darned good view of the interior and that puts the Missus at an awful disadvantage! Maybe she'd like to flop on the davenport after an hour or two of dusting around. You know, just for a short rest. But she doesn't dare with the davenport placed right smack in front of a picture window—snoopy Mrs. Nextdoor might be going by and see her.

Tom, I've griped a bit because of what I saw and was set off by tonight and I should admit before dropping this note to you that there are places where the picture window has a *raison d'être*. Friend of mine, Joe Blough, has such a one. It is in the back of the house, in the breakfast room a right generously sized room, that one—and assures itself privacy by its placement in relation to the well designed landscaping of the rear yard. It isn't too big, either, but it is adequate. Summer or winter it has a view. The view is no great vista but is interesting within its own confines. In summer the flower borders, the bird houses and their occupants, the inviting coolness of lawn chairs and the logical definition of bordering trees and shrubs make the picture an artful one. In winter the planning has provided for the dark evergreens, the color patch of the alleyside garage, the liveliness of birds visiting the yard bird feeding station and the snowed under contours of the rock garden to break the monotony. It's a good one.

As Ever—Jack

## And These Are The Last Builders:



Jerry Langevin, Nels Johnson, A. J. Mickolz, P. A. DuFrene, W. F. Gibis and Ed Erickson of Trussbilt Co. with Bob Hoof.



Maurice Johnson, R. J. Hendershott, secretary A. G. C. Assn., Ken Anderson, Joe Degendorf, Jean DeMeules, Don Nelson, of Standard Iron & Wire Works, Minneapolis.



# Lighting for Selling



**HOVANDER FOODS, INC., HOPKINS, MINNESOTA**

ARCHITECT: MAGNEY, TUSLER & SETTER

ELECTRICAL CONTRACTOR: PARSONS ELECTRIC CO.

FIXTURES: WESTINGHOUSE No. CC80 WITH SWIVELIER DOWNLITES

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*Information compiled by Lighting Service Section*

**NORTHERN STATES POWER COMPANY**

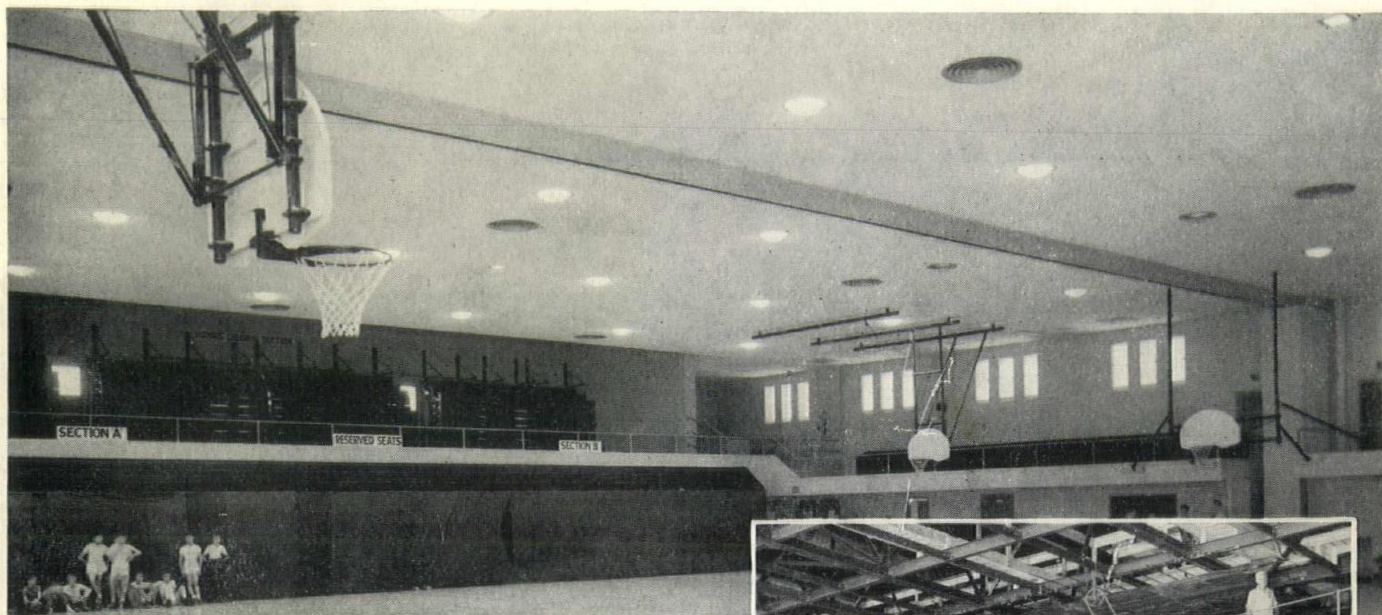
For factual lighting information, technical data on light sources, fixtures, relative costs, etc.

**Call Lighting Section — MA 6251**

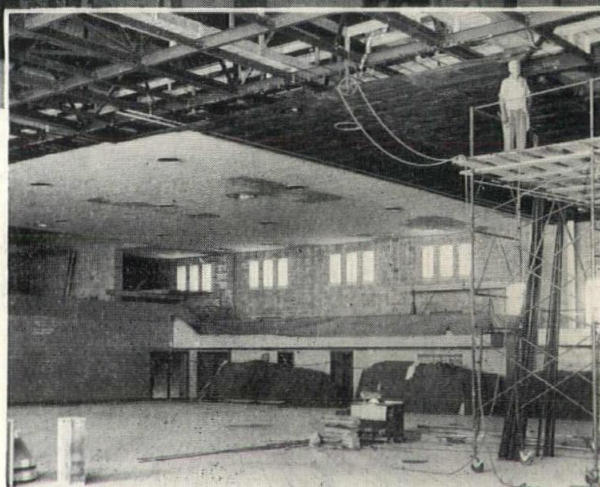




# ZONOLITE\* PLASTER AGGREGATE OFFERS GREATER FIRE PROTECTION



There two photos show how Zonolite Plaster Aggregate was used in the Whitefish Bay High School Gymnasium at Milwaukee, Wisconsin. 1 inch of Zonolite Plaster was applied over the steel construction. Zonolite Acoustical Plastic was then applied over the plaster. The architect was Wm. G. Herbst and associates. The general contractor was the Siesel Construction Co. and the plastering contractor was John Aaseby.



## LESS WEIGHT—MINIMUM THICKNESS—LOW COST

Imagine . . . permanent fire protection, less weight, minimum thickness and low cost. All these features are now possible with Zonolite Plaster Aggregate.

1 inch of Zonolite Plaster Aggregate provides a 4-hour fire rating. And Zonolite Plaster weighs less than 1/10 as much as ordi-

nary fireproofing materials, thereby effecting a considerable saving in structural steel. This is why so many architects and engineers specify Zonolite Plaster.

Write today for complete information. You'll also want full details on our Acoustical Plastic for quiet, restful interiors.



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