

OFFICIAL PUBLICATION MINNESOTA SOCIETY OF ARCHITECTS

# NORTHWEST ARCHITECT

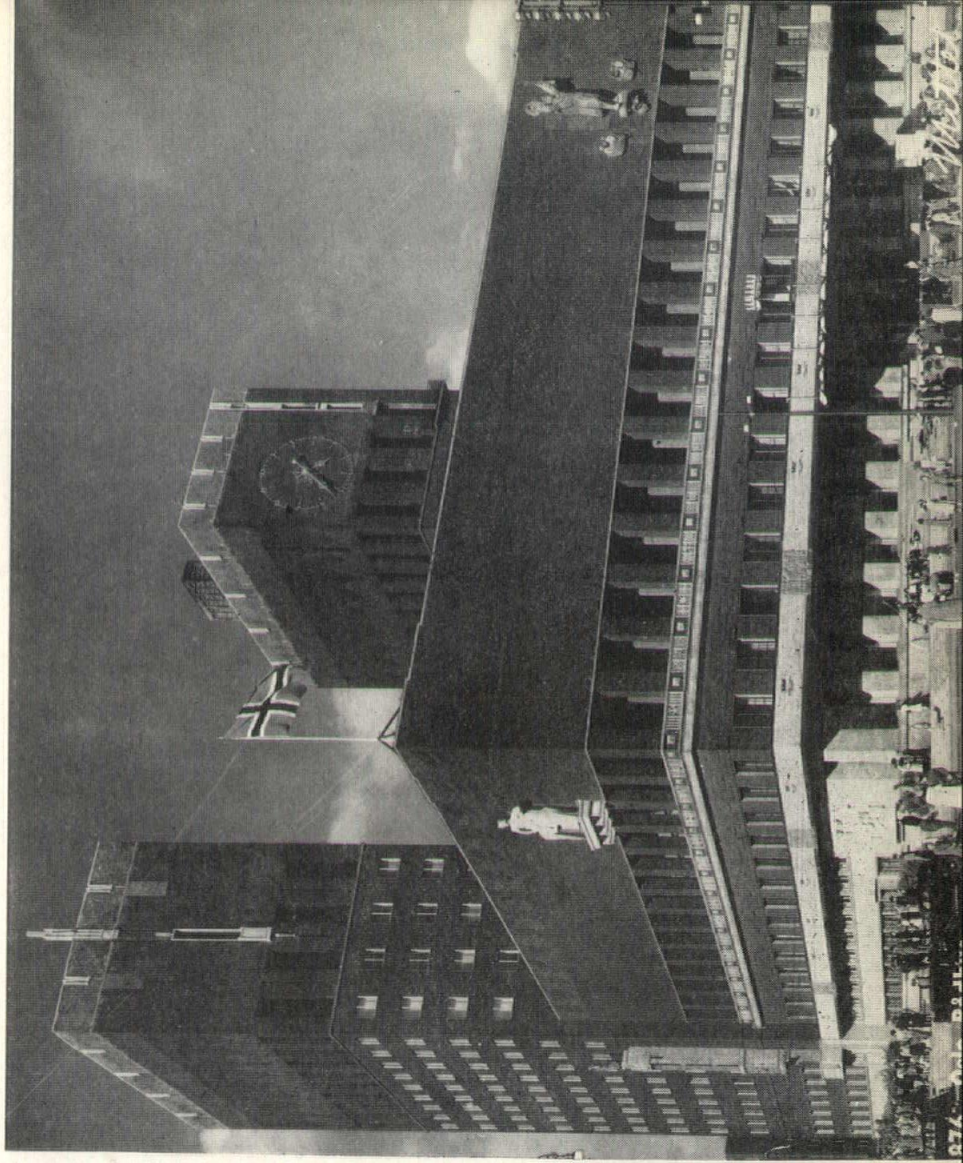
MAY-JUNE 1951

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VOLUME XV  
NUMBER THREE

OSLO, NORWAY  
TOWN HALL  
BUILT 1946-49  
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ARCHITECTS







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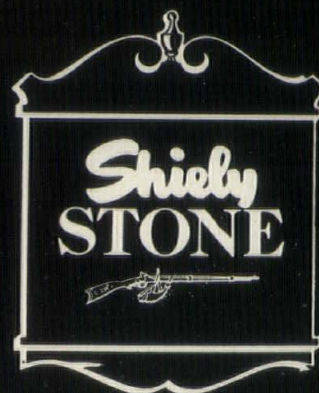
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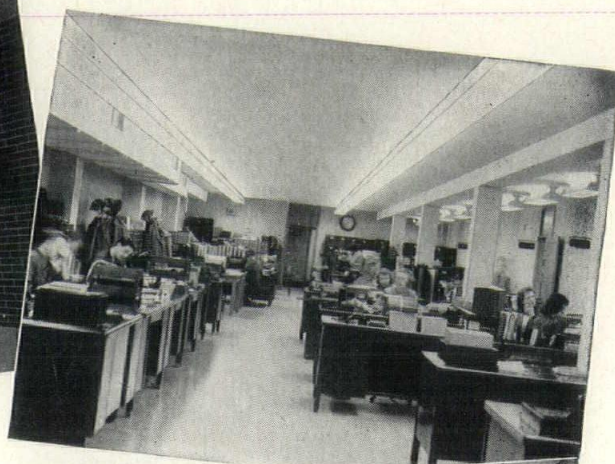
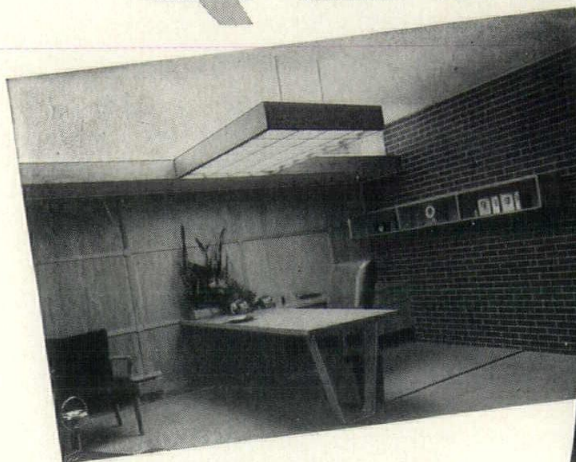
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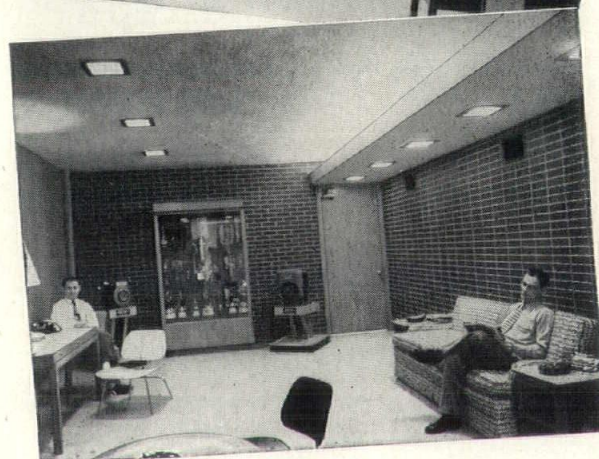


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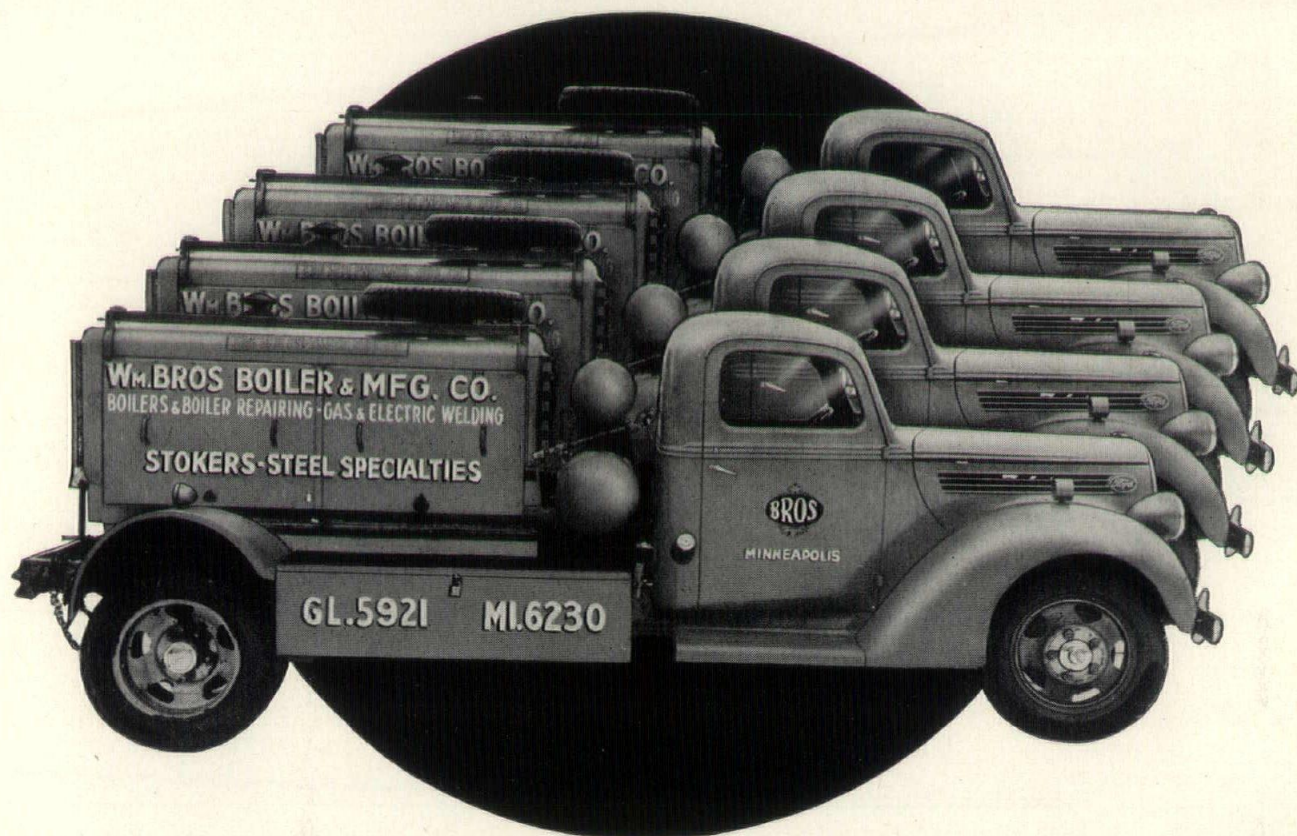
# JOHNSTON

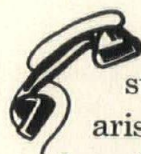
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# NORTHWEST ARCHITECT

Official Publication, Minnesota Society of Architects

E. RICHARD CONE, ST. PAUL, President

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## NORWEGIAN EXAMPLE ON THE COVER FOR PLAIN FOLKS - OF - DEMOCRACY

**S**INCE we all have a deep admiration for the Scandinavian people, and **BECAUSE** we don't want you as a hope-filled American and world citizen to be too discouraged about the contraption which has been clapped down upon the struggling **UNITED (we hope) NATIONS —**

**THEREFORE**, we have brought you, all the way from Oslo, Norway, a fine picture of their just completed Town Hall.

**A TRULY BEAUTIFUL BUILDING!**

**HERE WE SEE** living architecture, related to the feelings, hopes and aspirations of an alert people who, mauled by Hitler threatened by Stalin and griped by indigestible, political home brews,

**STILL THEY CARRY ON.**

**A BUILDING** with this quality, meaning and regard for human dignity might have been produced for **UNITED NATIONS**. If we had had some man of Architecture like Louis Sullivan to again press back this renewed assault of the bozart esthetes.

**THE BUILDING** we might have had if the people could have spoken their hearts, would have provided mechanical merit, convenience, economic value and more than all else, like the Oslo Town Hall would have held up a beacon to discouraged humanity everywhere.

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**VOLUME XV**  
**NUMBER 3** **1951**



# MINNESOTA SOCIETY

## **Elects E. R. Cone President**



**New Minnesota society officers as they met informally are (left to right): W. A. Close, Minneapolis, secretary; Donald S. Haarstick, St. Paul, vice president; E. Richard Cone, St. Paul, president, and C. H. Smith, Duluth, treasurer.**

In two days of sessions crammed with new ideas and discussion of basic problems in architecture, the Minnesota Society of Architects gathered in Minneapolis for an outstanding convention June 15 and 16.

E. Richard Cone of St. Paul was elected president for 1951-52, succeeding Al Larson. Others named to serve with him were Donald H. Haarstick of St. Paul, vice-president, Winston A. Close of Minneapolis, secretary, and Claude H. Smith of Duluth, treasurer. Directors, in addition to the above who will serve on the board, are Donald P. Setter of Minneapolis, who was general chairman of the convention, Harold S. Starin of Duluth, Harold H. Crawford of Rochester and Bernard J. Hein of Albert Lea.

Although the weather had turned hot, attendance at the convention was very good and exceeded earlier expectations. Interest was keen at the sessions, which featured short, to-the-point seminars on important factors in today's professional practice.

In opening the sessions, President Larson warned home builders that to go too modern in design was bad business and could injure resale values of houses. He pointed out that already a trend away from the extremes of "modern design" is strong and that the more classic and persisting patterns of home structures are again asserting their lasting influences. Softening of

the modernistic influence, while retaining the good qualities it developed, is felt in most building areas.

Mr. Larson, after his opening remarks, introduced a member of the staff of A.I.A., William A. Demarest of The Octagon, who told of the progress being made in developing the idea of modular co-ordination.

"Modular co-ordination is vital in the present defense situation," he told the architects. There are two big aims in national planning at present, code reform and modular co-ordination. The latter, long studied by interested groups like the A.I.A., national contractors and other organizations, aims at "cheaper" building, not from the standpoint of quality and values, but from the standpoint of cost.

Mr. Demarest pointed out that the A.I.A. and the Producers Council were among the first to actively push the idea of modular co-ordination and they have now been joined in the work by the National Association of Home Builders, Housing and Home Finance Agency and others.

"Modular co-ordination is paralleled, let us say, in the automobile industry's assembly line and those of other productive industries. There is, however, this difference that while the assembly line seeks to make a large number of identical products, modular co-ordination's aim is to set up units from which varying struc-



tures can be built without costly adaptation and fractional cutting and fitting."

Individuality, he warned, must be kept in buildings even though they are built upon modular co-ordination principles. The important factor is the standard parts from which they are erected.

Basis of the system arises from the generally accepted 16 inches between studdings. This unit, however, was too large as such and so it was divided into the more usable 4-inch "module." He then showed how this plane unit, which is of no value in itself in three dimensional construction, was extended into the other planes, giving rise to the 4-inch cubic module and its grid lines along the edges.

"This for the first time establishes a very definite unit of measure between the manufacturer and the architect. With this tool in hand the modular system should be considered from the time of the very first preliminary scale drawing."

What this means to the architect, he pointed out, is that small scale drawings can be much cleaner and simpler. Construction detail drawings are easier to check by reference to the grid. The plan leads to speedier production of drawings, simpler layout dimension and greater integration of details with layout. Details from modular files and publications are easily incorporated into new drawings without rescaling. Where changes have to be made because of substitute materials or similar circumstances, there is no need for redrawing details if modular co-ordination has been the basis of all the planning.

### System Creates Many Savings

Acceptance of the method is becoming more general, Mr. Demarest said, and one architect told him recently that adoption of it led to a reduction of 90 per cent in the errors of common drafting. One construction man said he marveled at how units of construction "just seemed to fall into place." A show of hands in the audience indicated at least a quarter of the architects present used modular co-ordination in their work.

In the floor session following the talk the question was asked as to how they were going to get concrete and similar construction men to come into line for they frequently add a little to dimensions or fall lean. John Magney was asked to answer and he said that although there was and is trouble with that at first more and more are coming into line and keeping dimensioning accurate.

The question of brick came from the floor—the

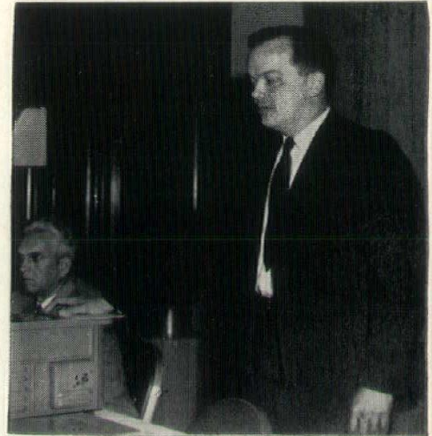
*(Continued on Page 24)*



ARCHITECT

## The Speakers . . .

Mr. Demarest of A.I.A. tells of modular co-ordination after being introduced by President Larson (in background).



Producers' Council President Lane outlines the many ways in which architects and their suppliers co-operate.

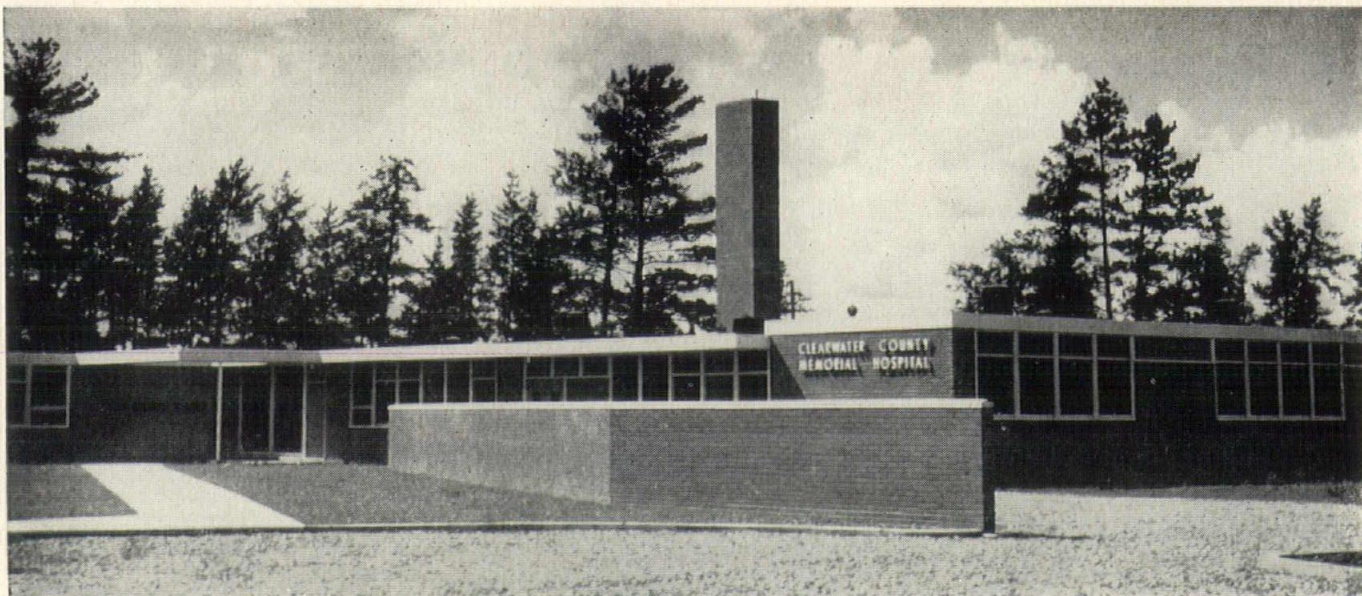
Attorney Brecke details the legal aspects of the profession on which the architect should be well posted.



Mr. Newman answers questions with as detailed information as is available in the session on production controls.

At luncheon head table seated (l-r) Max Beutow of St. Paul, Arthur Newman of National Production Authority, President Larson, A. N. Lane, Producers' Council President, Cole Johnson of Otis Elevator Co., and Donald P. Setter of Minneapolis.





We reprint with pleasure this picture of the prize winning hospital we originally ran in January-February.

## Clearwater County Hospital Wins Highest A. I. A. Honors

The Clearwater County Memorial Hospital, which **NORTHWEST ARCHITECT** featured in its January-February issue as an outstanding design by the Minneapolis firm of Thorshov & Cerny, was awarded the top honors in its competitive class during judging at the recent convention of the American Institute of Architects in Chicago.

The hospital is a unique group of solutions to the many problems presented by medical treatment in a small community, this particular one being Bagley, Minn., where the structure stands. Site, layout, heating (vital consideration in the northern community), venti-



**President Stanton**

lation, segregation of patients, availability to the area served and many other factors were cleverly considered in the design.

In making the award the jury particularly commended the manner in which the Clearwater design separated patients from the service activities in the hospital building and how it gave each major kind of traffic within the hospital a direct route of its own.

Glenn Stanton of Portland, Ore., who has been vice-president of the A.I.A., was named to succeed Ralph Walker of New York as president.

Northwest architects and their firms took a goodly part in the convention. Appearing on the program with a discussion of "Contemporary Teaching Methods in Architectural Design" was Harlan McClure of the University of Minnesota staff. Theme of the convention was "Designing for Permanence in Times of Crisis" and the sessions were under the gavel of now Past President Ralph Walker.

In the hospital class another Northwest structure was given a merit award. It was the Xavier Hospital, Dubuque, Iowa, whose architects were Schmidt, Garden and Erickson of Chicago.

One of the important functions during each convention is the selection of architects from all over the country to be Fellows of the A.I.A., considered one of the highest honors in the profession. Two Northwest architects were among the 39 named during the convention's annual banquet for the fellowships, given for outstanding achievement in design, public service and professional service. They are Charles Altfillisch of Decorah, Iowa, whose award was for public service, and Edgar H. Berners of Green Bay, Wis., whose recognition was for service to the profession.

The role of American architects in the event of devastation to famed European architectural landmarks was pointed up during the convention by the showing of the collection of Renaissance architectural drawings gathered by the well known French scholar, Alfred Marie. These drawings are part of a larger collection being obtained for presentation to the Library of Congress by a newly formed group, the Societe Mansart, whose president is Fiske Kimball, director of the Philadelphia Museum of Art.



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Albert O. Larson  
4804 W. Sunnyslope Rd., Minneapolis*

*Pella* Casements . . .





"U. N."

IT'S FIRST NEW BUILDING

IN NEW YORK CITY EVERYONE IS ASKING "WHAT'S IT FOR?" "DO YOU LIKE IT?" "IS IT GOOD?" "LOOKS LIKE A FLIVVER RADIATOR!" "IS THIS WHAT MODERN ARCHITECTURE IS GOING TO BE LIKE?" "DO YOU THINK IT LIKELY TO TIP OVER IN A WINDSTORM?" "WON'T THOSE WEST-SIDE OFFICES BE HOT?"

I SHALL TRY TO GIVE YOU THE FACTS. THEN AS GEORGE B. DENNY SAYS EVERY TUESDAY EVENING OVER THE AIR: "HEAR BOTH SIDES, AND MAKE UP YOUR OWN MIND." :: :: :: LET ME FIRST ANSWER SOME OF YOUR QUESTIONS. FROM THESE ANSWERS MORE QUESTIONS AND FURTHER ANSWERS WILL BEGIN TO APPEAR. BUT ANSWERS TO YOUR QUESTIONS ABOUT THE REALLY IMPORTANT NECESSITIES WHICH WERE NOT IN THIS BUILDING CALL FOR A BOOK.

◆ TO THE CASUAL READER ◆

*Your attention, please.*

I hold the UNITED NATIONS organization in the highest esteem. This review is concerned solely with the architecture of the buildings. Nothing said here is in

# BOZART!

IN WHICH we examine the changing name for a deteriorating idea.

By WILLIAM GRAY PURCELL

**T**HIS just completed Secretariat Building in New York City is a dead building. There was a great and pressing need and this need is not going to be served. This is not what architecture is going to be like, because it is not architecture. It is engineering — structural engineering, mechanical, electrical, hydraulic engineering and so on. I think it unlikely to tip over in a strong wind. It may not blow down, but it could easily be blown up, and is a brash invitation to someone with a bomb. It stands out like a towed navy target on a rough sea of smaller buildings.

Those who are designing these United Nations Buildings, and their friends, will tell you that they are "functional" buildings and that in this rests their chief merit. I will tell you that as architecture they are without merit. As *architecture* they are not "functional" in any sense whatever. The Secretariat is only the first of a bad lot.

It is a "constructivist" building.

It is a fashion, a style-form.

It is Bozart.

**THE ARCHITECTS COMMITTEE** who produced this building assure us that it is a "functional" building and that this quality in a building is very desirable. What then is the disagreement between those who say it is a "functional" building and therefore good, and the opinion which many people hold that this is an unworthy building? Here, I think, lies the answer.

**F**OR A BUILDING to be functional is not merely desirable. It is imperative that all buildings be "functional." The success of any building, for whatever purpose, as engineering and as architecture depends wholly upon the extent to which that building is functional.

Now, you are doubtless under the impression that this word "functional" refers to the fact that, first, the building looks like what it is and that it is well built and conveniently arranged. You acknowledge that this "Secretariat" is cleverly and candidly built because you can see all its pieces. If you go to New York you can enter the building, look through its office doors and see people at work, see others coming and going in sanity, sanitation and hurry. All

any way a criticism of this Great Institution which is indeed the hope of mankind.



this is what most contemporary designers, critics and professional collectors of the latest ideas in art and architecture want you to think. They also want you to believe that these experiences with a building are the objective of architecture. But you have been misled.

By now you may find it exciting to know something about the idea "function," as you can read about it in the dictionaries. That is, the *basic concept* divorced from art, architecture, or any other *particular* human activity. Let me offer you a useful think-tool. Unbolt this story and look inside.

**FUNCTION** means: "The specific, natural, or proper ACTION that belongs to an agent." As an agent of all the Nations, what are these buildings expected TO DO?

**SUMMING UP** Louis Sullivan's "Form and Function" concept in Architecture, "*function* is any quality, trait, or fact so *related* to another that it is dependent upon and varies with that other;" in this instance a building which should have been related to specific needs but is not so related, and should have provided, in use, for the living variety of those needs but did not. Necessities are not solely static like floors, posts, doors, walls, or pipes. To be "related," needs must gain objectives which move and let move, do work, create situations that *answer* needs.

From this I think we can all agree that the United Nations should have secured for its use a "functional" building. If the building is not "functional," why isn't it? What's wrong with it?

When the Committee of Architects came together to implement the order to create a building for the United Nations, what met them as the first function to be implemented? The basic, all governing necessity was, *that the men who came representing the nations of the world be able to meet face to face*. Before every other consideration they must be able to *sit down together to become friends*.

**UNITED NATIONS** meetings are not a **SHOW**, not a theatrical performance, no international pageant of power and prestige. The world delegates are both an instrument and a token. There is a New Fire in the Family Room of the World. The delegates are here to learn the ways of all men.

**ALL RIGHT THEN**, let's look at a building which could answer the functions of "U.N."

**WHAT IS the first Great Need?** This need is an enclosed shelter where all the Nations' Men can gather. The most important feature of this house will be that every man can *see* all the others; that each can *hear* anyone while looking into his face; and that all be equidistant from the moderator and from one another, right and left, row by row.

You can only really grasp a man's *true* meaning, all of his meaning, when you can plainly see his face and deportment while speaking.

"That means concentric circles, doesn't it? — a round-plan hall?"

"With the moderating officer *in the center*?"

"Right!"

"And members speaking from their seats — from home base?"

"Only guest speakers or special reportsmen, in the center?"

"Looks like that to me!"

It surely does not mean the "big show" plan arrangement, big shots on deck before the world, the members gawking at them from the "*auditorium*" and looking at the back of their neighbors' collars, while easing their bored pain-in-the-neck. This European political-front pageantry which we just fought a war to destroy — Masters and men — Importances and commons — that is out; out of world relations; out of the architecture to serve and token them.

**SECOND PRESSING** need in our building is to express and embody right relations between these hard-working servants of the World and the local and visiting public.

Who is this public?

First, it is those who want to go into, sit down and get the story complete, people who want to "make up their own minds."

Second, it is those who look and pass, who look while passing. People "on their way" who can at least get the sense of the thing and carry away a picture.

For the "be-seateds" with tickets, rows of steep tiered concentric seats; these, *within the hall, back of the members' seats* that is, but no "visitors' gallery" idea, not projecting over any seats; lifted so that all seated non-members can see everybody, can see their fellow citizens, see the delegates department; see all, hear all, and be resolved also to act. For these people are not just lookers — not *audience* — they too *are as much a part of United Nations as are their delegates*. They will even vote on these issues, have already voted these delegates into their seats, and can vote them out.

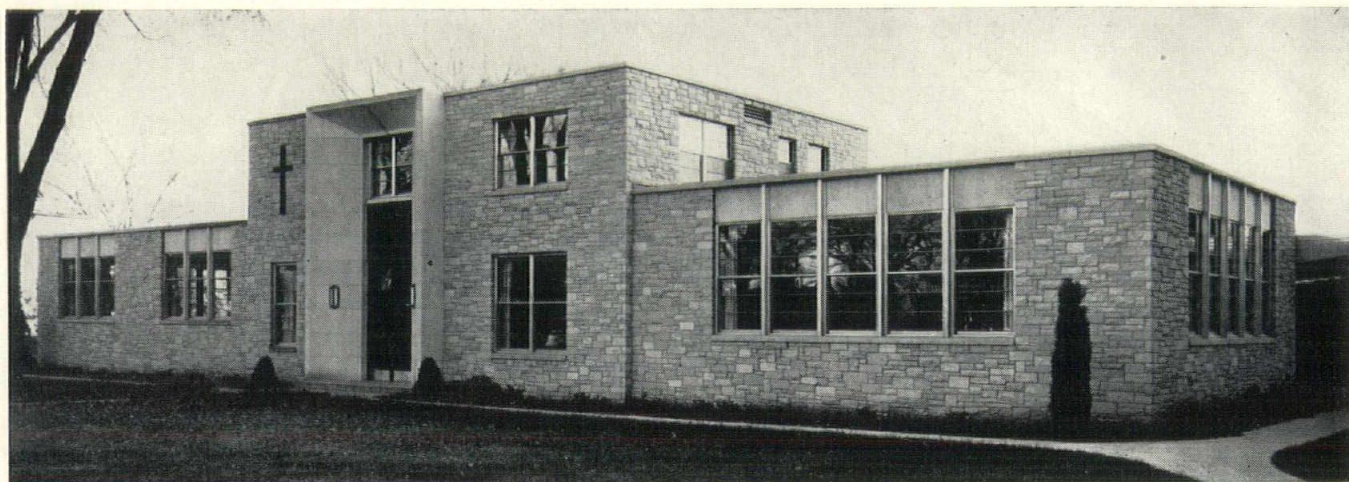
**TO PROVIDE** for the "walker-lookers": Main thoroughfares within the building, broad and free, in concentric circles, to completely surround the *Meeting Hall* at several levels. Between these public "indoor-streets," and the parley-a-ment room, we shall expect plateglass walls with loud speakers (not too loud) every ten feet, to very quietly let all who pass by or stand to look, hear all the discussions clearly. The floor levels of these indoor streets-of-the-public, around the meeting hall, shall be high enough, so that every sidewalk kibitzer can easily see over the heads of the highest back row of visitors' seats, and can see on down into the center arena of struggle and veto.

So far in our analysis and its resulting building, we have met the two all embracing functions of U.N. But in the actual U.N. buildings now being produced

(Continued on Page 42)



# MODEL NURSERY SCHOOL



**Architects:** Dighton H. Smith  
Grant W. Voorhees  
Des Moines, Iowa

**General Contractor:** Kucharo & Associates  
Des Moines, Iowa

In designing the new nursery school for St. Joseph's Academy in Des Moines, Iowa, Architects Smith and Voorhees kept one aim firmly in mind: a fire-safe building in which 100 four- and five-year-olds could be handled with maximum ease for both children and staff. By uniting these requirements with great architectural beauty and structural safety, they achieved a landmark in school design and construction.

This is a one-story and basement building with a four-room pent house for the pastor's use. Over-all dimensions are 102 by 130 feet, with the axis east and west. The school occupies part of a 20-acre tract that slopes south to a pretty wooded area where the children are taken for walks and nature study. The school is primarily for the children of working mothers. The youngsters are brought early in the morning and called for at the end of the working day.

To admit the maximum amount of air and natural light, the building is H-shaped. Two blacktop-paved play areas occupy the cut-out portions of the "H." The one at the west end is roofed over to enable the children to play outside even in rainy weather. The east area is open to the sun, except for a shallow canopy surrounding two sides of the building. This canopy extends over the driveway, so that automobiles can come up through the extensive front grounds and dis-

charge the small passengers under cover in inclement weather.

Exterior walls are natural gray fieldstone, backed up with 8-inch clay tile. The skeleton of the building is structural steel. Special attention was given to fireproofing, since inconceivable tragedy could result, with so many tiny children, should a fire start and spread. Vermiculite plaster on metal lath was applied 1 inch thick on partitions and suspended ceilings. Steel columns are protected with 1½ inches of vermiculite plaster over metal lath, the plaster being pushed through the lath to the flange faces. It was, of course, of prime importance to have sound control and this material, too,

is incombustible. Ceilings throughout are finished with vermiculite acoustical plastic, ½ inch thick, applied in two coats to the vermiculite plaster brown coat. The thoroughness of this fireproofing job is reflected in the insurance rate of 15 cents per hundred, the lowest possible for a building of this type, and brought a letter from the underwriters commending the architects on their "wisdom and foresight in designing such a fire-safe structure."

There is a great deal of glass area. In the three classrooms, placed in the rear of the building to command the sunniest exposure and pleasantest vista, windows are continuous. Clear glass set in aluminum sash extends from about 1 foot from the floor to eyebrow level, above which are glass blocks to keep out direct sunlight. In the dormitory and dining rooms, the glass ends at the ceiling level also but the sills are higher. Natural light is supplemented with fluorescent fixtures.

Floors are concrete finished with asphalt tile of different colors and patterns. Corridors and class rooms have a wainscoting of glazed tile.

The roof is a structural steel deck insulated and fireproofed with vermiculite concrete fill, 1:6 mix (1 part Portland cement to 6 parts vermiculite concrete aggregate). The fill is covered with a built-up roof of pitch and gravel. The steel deck was designed dead level. Drainage slopes were provided by varying the thickness of the lightweight concrete. The roof over the outside play area is of similar insulated construction, for temperatures underneath could get extremely high in summer with the sun beating down on an un-



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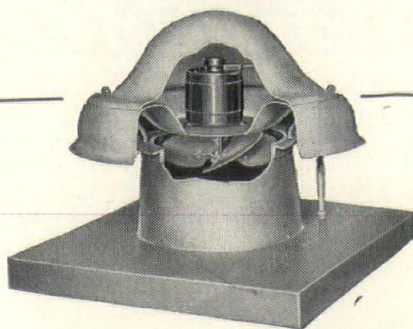
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protected metal deck. The canopies at the east end are also vermiculite concrete.

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The dormitory is at the left of the reception room. It is known as the "whisper room" because talking out loud is not permitted. Before taking their morning and afternoon naps, the children have a quieting down period in the reception room.

A stairway from the entrance lobby leads to the second floor apartment.

A small room off the entrance corridor is used as a "garage" for wagons, tricycles and small cars. This corridor runs through the center of the building to the class room corridor in the rear.

Each class room has a project area at one end, a hat and coat room and two toilets. The child is allotted a cubbyhole under the wall counters in which to keep his own possessions. This teaches orderliness and responsibility for keeping belongings in their proper place, as well as respect for the possessions of others. Individual space is identified by cut-out dogs, geese,



Fine integration of facilities in the bright nursery school is demonstrated by this picture.

airplanes, trains, etc., selected by the child himself, since the children cannot yet read.

Furnishings, toilet facilities, sinks and drinking fountains are scaled to child size. The diminutive modern chairs (molded to fit small spines), tables, china and silver, double-deck dormitory bunks and low classroom counters, chests and cupboards were all made to order.

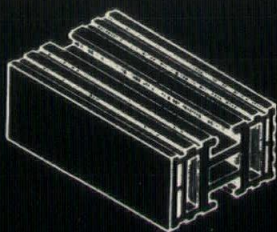
Great care was taken to select bright, cheery colors

*(Continued on Page 33)*

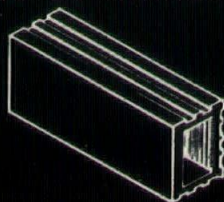


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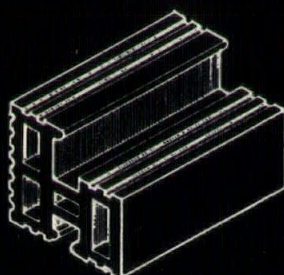
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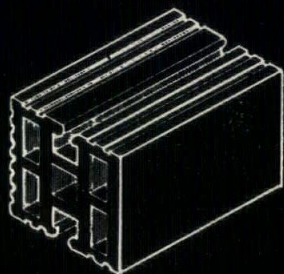
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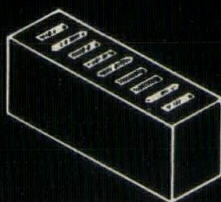
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88-BU



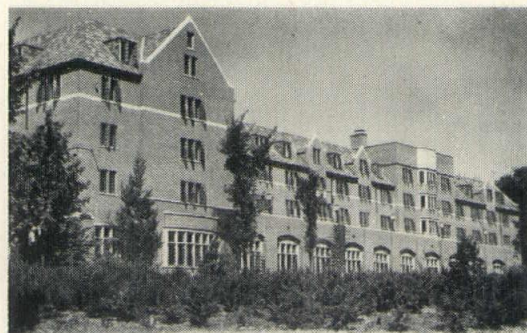
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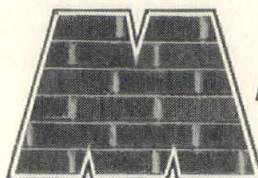


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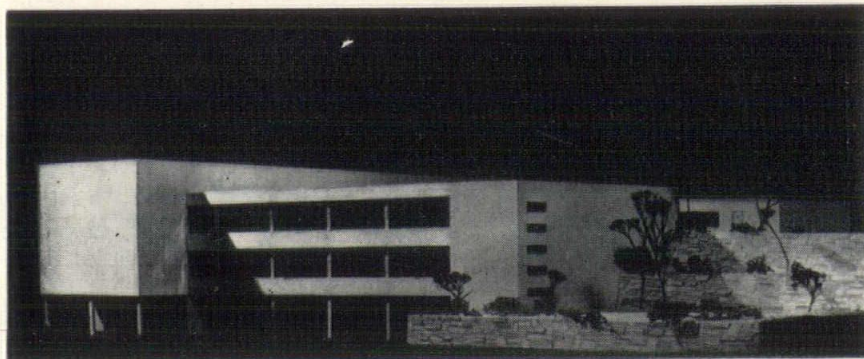
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# A School of Photography

by  
Masao Matsumoto



An undergraduate thesis submitted to the School of Architecture, University of Minnesota, and published here through courtesy of the school.

## PART TWO

Adjacent to or readily accessible from the studio area will be located a theater, dressing rooms and toilets for the models (men and women), darkrooms, laboratories, processing rooms, storage rooms and prop and equipment room. The entire area, especially the studios and darkrooms, will be air conditioned because of the enormous amount of heat given off by the lights and the large groups of students working close together for long periods.

Film, especially color film, is very sensitive and easily affected if the temperature is not fairly constant and in no case should vary more than from 68 to 74 degrees F. A constant temperature is especially desirable where photographic chemicals are mixed and used. It need hardly be mentioned, but air conditioning will certainly make for better working conditions, greater production and greater concentration on work on the part of the students.

The studio, although mainly just a large general space, has great versatility and can be used to produce almost any kind of photograph. Most of the work will be carried out in the studio but periodic field trips will be taken to take advantage of the scenic beauties offered by this region and to learn and master the conditions where daylight alone is the source of light.

A theater large enough to seat the entire student body will be provided adjacent to the main studio. The theater will be used to show films, slides and transparencies and also for lectures and demonstrations. A small kitchen will be provided to serve the theater-studio area when social functions or visiting delegations are to be entertained.

Dressing rooms for men and women models will be provided in the general area of the studios. The dressing rooms will be expanded to include a toilet and lockers besides the dressing tables, mirrors, etc., needed for make-up. A sewing room will be provided for adjustment, make over or repair of costumes, drapes, etc., that may be required. Air conditioning of the studios and dressing rooms will be especially important

where nude photography is concerned. Perspiration in the summer or goose pimples in winter on the models would be very objectionable.

A fairly large storage space will be necessary for the many pieces of equipment, materials and props required for use in the studios. The school carpenter shop will make or fix props whenever possible.

Darkrooms can take any number of shapes and layouts and yet work efficiently. The size of darkrooms can enclose the barest of essentials for photographic processing on one hand and, on the other, enclose every gadget invented to improve or facilitate this very important step in the production of a final photograph. The basic U-type layout has proved to be the best and most popular. Darkrooms will be set up as cubicles within a single large space. This will allow for greater flexibility and easier control for the instructor over the students. A general storeroom for chemicals, papers and equipment will be easily accessible. Lockers, toilets and wash areas will be provided for the students.

Darkroom requirements are as follows:

- 1—Smooth, watertight floors provided with floor drains.
- 2—Ventilation necessary to avoid damage to sensitive films and chemicals and allow for efficient working conditions.
- 3—Temperature should be maintained between 65 and 70 degrees F. for preparation and use of photographic solutions.
- 4—Illumination depends on the sensitivity of the photographic materials handled. Until recent years, an absolutely dark room was required. Today the darkroom can be well lighted. This is made possible by the use of certain types of safelights. Different classes of photographic materials have widely varying sensitivities, and safelights of different coloring and intensity have been developed to meet those properties.

General lighting should supply subdued illumination to the whole room without concentration at any one point. Indirect ceiling illumination units, such as a

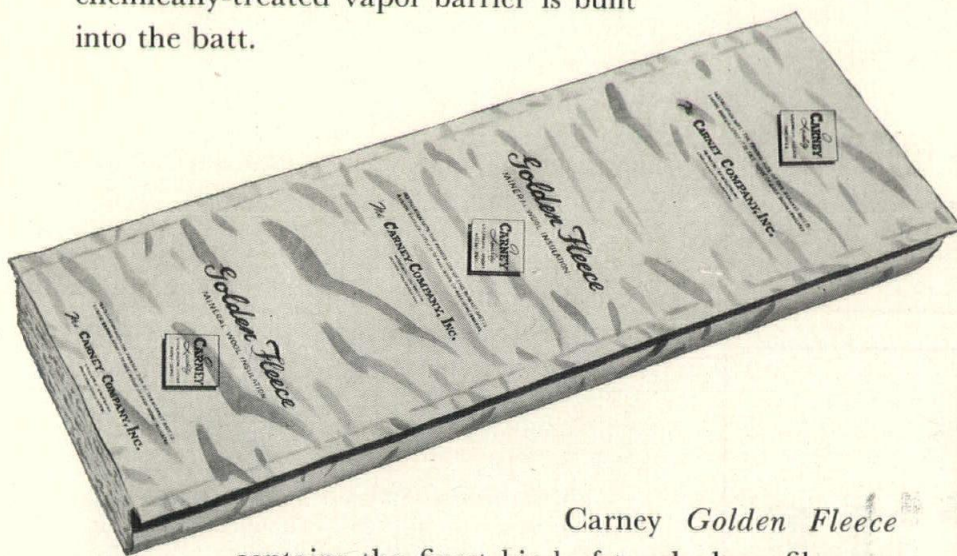
Certain sections of the thesis containing discussions of photography have had to be deleted because of space considerations. Nothing pertaining to architectural considerations has been removed, however.  
... Editor.



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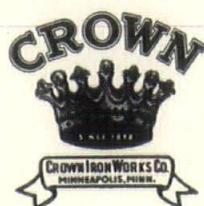
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10" x 12" Eastman Indirect Light box with a 15-watt bulb and Series 3 Wratten safelight, should allow one for every 80 square feet of floor space. Ceiling and ceiling fixtures can be painted matte white or, preferably, a panchromatic green which will reflect the light from the safelight while offering some protection in case of leakage of white light.

For local illumination of any given point or area red light is most often used. However, for certain films a green or yellow green and red serve the purpose much better. These lights are made so as not to affect certain films. Strength of the lamps varies from 10 to 25 watts.

5—Equipment of the darkrooms varies but the basic equipment includes:

Daylight loading developing tank.

Developing trays (one for developer, two for washing).

Sink to take three standard 11" x 14" trays.

Glass graduate.

Thermometer.

Timer or clock.

Enlarger—can vary from an inexpensive to very costly.

Contact printer, preferably set flush with the counter top.

Paper trimmer.

Print tongs.

Running hot and cold water.

Blotter rolls or electric driers for prints.

Ample chemical storage space, drawers and tray storage.

Counter top of waterproof material. Working height to be 36 inches.

6—Light control is vital in the darkroom and provision for an adequate light trap should be made at each entrance.

### Mechanical Features Also Important

The camera mechanical and repair laboratory will be separated from the studio area by a soundproofed wall. This laboratory will consist of three spaces—the workshop, equipment testing room and the parts and equipment room. The workshops will be equipped with all the tools necessary for ordinary camera repairs, plus lathes, grinders, polishers, etc., to design, make and correct parts and tools. The equipment testing room will be lighttight and provided with a screen. The length of the room will be determined by the longest focal length of any standard camera lens to be used by the classes. Special lenses with longer focal lengths will be tested on the theater screen.

The photo retouching room will be a large, general space provided with cubicles containing photo retouching desks or a single space with long retouching tables where eight or ten students can work at one time. Space for masking and trimming large, special prints like photomurals, photo montages, etc., will be allotted separate space.

Color processing will be allotted special darkrooms

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and processing rooms close to the color studio. The process is more involved than the black and white and requires special equipment and chemicals.

The library will be located close to the student lounge, yet easily accessible from the administrative area. The library will stock a complete range of photographic books and periodicals and those on related subjects. The students will have free access to the library at all times.

The service elements of the building will be located on the lower levels and as centrally as possible. A large maintenance, repair and boiler room will serve the building. A garage or car port will be provided for the several station wagons belonging to the school.

In conclusion, the above lists the major elements that will be required in a school of photography. Air conditioning, heating equipment, etc., will determine to some extent the structural system selected in the construction of the building. Fenestration on the north and south sides of the building is governed only by the functions located on those sides. However, the fenestrations on the other two sides, if any, will be affected somewhat by the existence of two fairly large buildings on those sides. The building will be of fire-proof construction and follow the code in the number of fire exits, etc. The actual materials used for the skin of the structure will be determined later. Construction of the building and materials used will be of a permanent nature. The interior space, wherever possible, will be kept as flexible as possible and consideration given to the possibility of future expansion.

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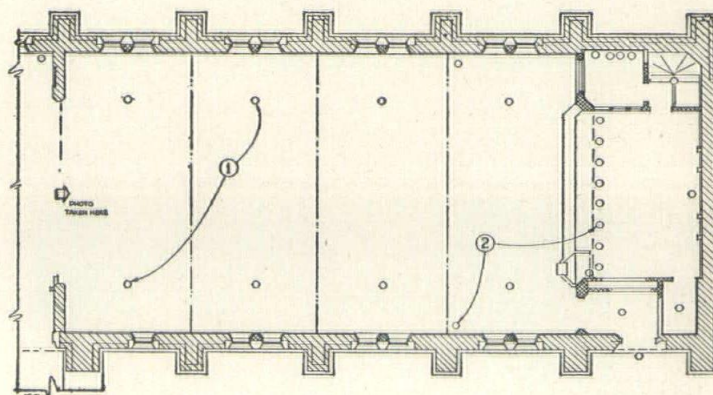




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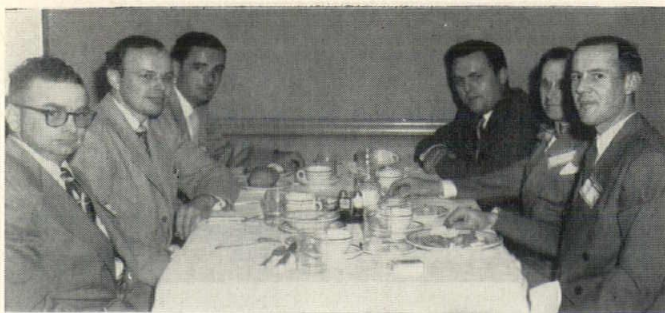
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## MINNESOTA CONVENTION

(Continued from Page 9)



Snapped during luncheon were (l-r): Alton Lepel, Alberene Stone Co.; Francis K. Kerr, Minneapolis architect; Clayton J. Kilpatrick, Kentile, Inc.; Rollin B. Child, U. S. Quarry Tile Co.; C. Jack, Sparta Ceramic Co., and Charles M. Schneider, Vermont Marble.



C. H. Smith of Duluth, Herman E. Olson of Minneapolis, Bo Boyum of Winona, C. W. Blue of Springfield, R. D. Albyn of Minneapolis and W. H. Rabe of Minneapolis talk over the morning sessions.



Presentation of the A. I. A. medal is made by President Larson to prize winner John Rauma.



questioner pointing out that the architect has to contend with brick from non-modular companies and with special bricks owners particularly want or can get more cheaply. It was pointed out that certain state brick industries, notably Indiana and Ohio, are turning almost completely to modular and that there is need for united pressure to get all to adhere to the principle.

W. H. Tusler of Minneapolis reported that his firm added an explanation of modular co-ordination to all their working drawings and found that this "spreading of the gospel" had very good results. It was suggested that a uniform explanation which all modular designers could attach would be well worth while and Mr. Demarest said that was one of the many aspects of the situation architects and their associates in the industry were working on.

The second seminar of the morning was handled by Arthur J. Newman, director of the National Production Agency, Minneapolis office. Dealing with N.P.A. regulations, he told of the problems encountered in the four states served from his office. He said it was important that the supplies of construction materials be correlated with construction needs and pointed out that, of course, military needs should have top priority. He told of prospective changes in regulations, including the imminent change from the \$35,000 private residence limitation to one of 2,500 square feet. In answer to questions from the floor he said replacement in a building with like material is considered maintenance but if a change in material is made, that is considered new construction.

### Civil Dislocation To Be Minimized

The speaker said aim of the agency is to keep dislocation of the civil economy to a minimum and he asked that his listeners help by supplying all possible information on agency forms so the picture of the problem be perfectly clear to those studying the application and a decision be easily arrived at. He warned that "hardship" can vary from one area to another and what holds for one project may not be entirely applicable to another project outside that area.

Asked how far an architect can advise his client to go with planning "on probabilities," Mr. Newman said it would be hard to lay down a hard and fast rule but he knew that if the architect and client, with their ideas and plans fairly well crystallized and set would consult with the N.P.A. office a good idea of probabilities could be arrived at.

Speaker at the noon luncheon was A. Naughton Lane of St. Louis, who, as president of the Producers Council, told the architects of the ways in which the council and the building designers have worked together and could work together for the mutual benefit of both segments of the great construction industry.

First afternoon seminar dealt with legal aspects of

Architects in a post-meeting "bull-session." Among them are Past President L. C. Pinault (third from left, seated) and Max Beutow (right).





Modern European architecture is a vital concern of (l-r) Messrs. McClure, Berget and Schmid, who conducted a seminar on good and bad points of today's continental building.

the practice of architecture. Oscar A. Brecke, Minneapolis attorney who has specialized in architectural work for several large architectural groups, conducted the seminar.

"The professional responsibility of architects is constantly growing as civilization becomes more complicated," he said. The modern architect, therefore, must be in step with all the various new developments of government and other things which affect him. He said it was a tribute to the profession that few court cases involving architects' lack of skill or negligence have been recorded.

The architect should always keep uppermost in his mind that he is the owner's representative and he cannot serve two masters at once. He should never become interested in a sub-rosa way through a contracting firm in a project on which he is retained as architect. If he does have contractual relationships, he should make the client well aware of the fact and keep it from influencing his dealings as that client's representative.

It is imperative that all agreements in connection with his work for a client be put into writing, Mr. Brecke said. The A.I.A. has done a good job of standardizing the contract and, even where very special considerations enter the relationship, this contract forms a firm basis from which to make required adaptations.

Every architect should keep accurate cost accounts on every job so overhead can be computed, he said. The



We picked these University of Minnesotans out (l-r) Messrs. Rauma, Roy Jones (head of the School of Architecture) and Dunwiddie.

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contract should specify in detail exactly what the work to be done by the architect is and a provision should be worked in concerning any "extra work" and its payment.

Contracts should also provide for abandonment of a project and protect the architect against being left without compensation for his work on a project abandoned by the client.

When construction starts, what are the responsibilities of the architect, the speaker was asked. He of course should keep track of progress of the work and

visit the site. The number of visits will depend on the nature of the work being done and sometimes daily or even more frequent visits for inspection must be made. As the project progresses any meetings of the principals should be reduced to memoranda and copies of the meeting memos given to all concerned.

Asked whether the courts will accept as valid contracts drawn by the architect, Mr. Brecke said they would where the contract was drawn between the architect and his client and these were not necessarily drawn by an attorney. However, the architect should

## ***... And The Ladies Were There!***



Auxiliary officers (top picture) talked over final convention plans (l-r) Mrs. A. O. Larson, Minneapolis, president; Mrs. R. Melander, Duluth, vice president; Mrs. H. Mortensen, St. Paul, chairman, and Mrs. L. B. Abbett, Minneapolis, chairman.

The head table is shown (left center) with Mesdames G. C. Armstrong, Minneapolis; N. H. Mortensen, St. Paul; L. B. Abbett, Minneapolis; H. W. Clarke, St. Paul; A. O. Larson, Minneapolis; A. R. Melander, Duluth; G. H. Carter and J. R. Magney, Minneapolis, and J. D. Voigt and G. Darrell, St. Paul.

At a large table were Mesdames O. T. Lang, L. E. Hoviks, D. Leach, E. H. Lundie, L. Halverson, R. V. McCann, M.

Leadholm, L. C. Pinault, G. W. Shifflet, A. H. Lange, W. B. Berget, H. H. Swanson, K. A. W. Backstrom, S. M. Olson, R. J. Hendershott, D. J. C. Parsons, E. Larson and A. H. Meinecke.

At a smaller table (lower left) we pictured Mesdames W. H. Rabe, G. W. Dimond, Jr., E. R. Deegan, Theo. Hedding, F. D. Clark, B. J. Mulcahy, Jr., S. H. Page and B. J. Mulcahy, Sr.

At another table we interrupted conversation to snap Mesdames R. Allyn, C. Bjarnason, J. V. Hirsch, J. J. Scheerns (Chicago, Ill.), V. Larson, M. Blader, L. Rehar, R. Wood, C. Johnson and W. Bloomquist.



The exhibits of architectural drawings drew the attention of (l-r) W. B. Berget of Haarstick, Lundgren and Assoc., St. Paul, and Gene Freerks and John Rosolack, Shifflet, Backstrom & Carter, Minneapolis.

guard against drawing up contracts for use between clients and contractors, etc.

The architect's responsibility in connection with estimates on public work was queried and the attorney warned that public construction is based frequently on appropriations which set definite amount. If the architect's estimating is far off, he has difficulty collecting the extra money and frequently it takes a special appropriation to get it for him.

A panel discussion of "Recent European Architec-

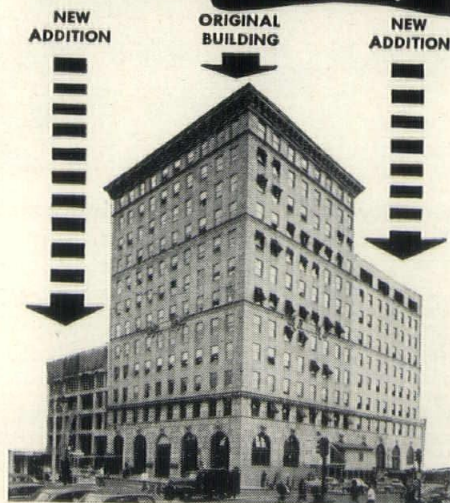


tural Developments" by Harlan McClure and William Berget of the architectural staff of the University of Minnesota and Thomas Schmid, visiting lecturer from Zurich, Switzerland, closed the afternoon program. Using illustrations projected from current architectural publications, they considered the salient points of the four major architectural areas in Europe today—Sweden-Finland, Denmark and the Low Countries, Switzerland and Italy.

More humanness is appearing in the European designs, they said, and to achieve this some architects even

Operation of the Haldman & Langford Mfg. Co.'s model was witnessed by (l-r) H. W. Clark and N. H. Mortensen of St. Paul, Jack Homme of the company and John Rauma, Minneapolis.

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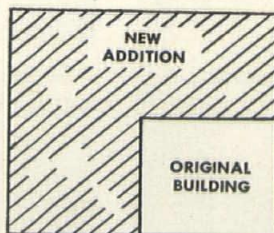


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column.



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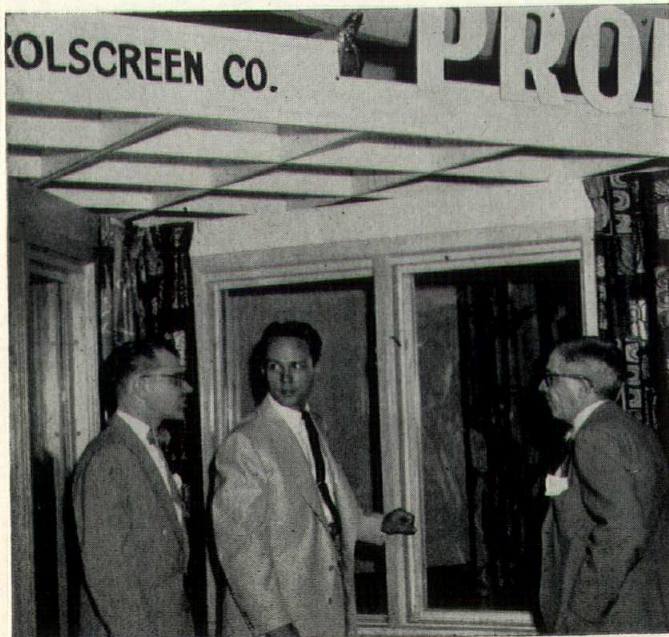
## Suppliers Exhibited . . .



A. B. Hollaway (left) and Robert Olson handled queries at the Northern States Power Co., exhibit.



Slate business slated for the W. E. Neal Slate Co., took up the time of Neil T. Sorensen and W. E. Neal.



Curtis Johnson, William Bloomquist and Luis B. Bersbach paid much attention to the Rollscreen in the Pella Products showing.

reshape hills to bring them into the lines of their patterns. Applied decor appears on many buildings of today but it is kept within reason and not allowed to disrupt the essential lines of the design.

Mr. Schmid called attention to the fact which struck him in this country that the kind of living of certain sections was reflected in that section's buildings. For instance, here in the Upper Midwest the open nature of the people led to large suburban developments where each family had its own "cottage." In the east, as in Europe, the people were more gregarious and the apartment was the keynote.

European schools were reported to have more effect on architectural practice than is the case in this country and frequently a student, entering open competition and winning a design assignment for a public building, would align himself with an older firm and actually carry out construction of the structure.

Influence of site on buildings was considered by the three speakers. They remarked that architectural design is effective when properly carried out either in harmony with or in correct contrast to a site. Mr. Schmid said he felt that France is not up with the rest of the design countries because they are too elite and too dependent on a few intellectuals.

One of the features of the sessions was announcement of the university prizes, many of them supported by architectural firms and building suppliers. Roy Jones, head of the School of Architecture at the Uni-



In the Twin City Testing & Engineering exhibit we met C. W. Britzius and J. A. Kilbane, Jr.



Final touches are put on the Bartley Sales Co. exhibits by R. J. Woodbury.



versity of Minnesota, announced the prizes and introduced two of the medal winners—John G. Rauma, winner of the American Institute of Architects Medal, and Foster Dunwiddie, awarded the Alpha Rho Chi Medal.

Others winners were:

The Flour City Scholarships to Richard Rafferty, Foster Dunwiddie and Ned Wiederholz. Mr. Schmid, who appeared on the European seminar, was the Flour City Lecturer for the year.

Thomas F. Ellerbe Prize to Daniel Fourre, Richard Soderlin and Richard Acott.

C. H. Johnson Prize to Foster Dunwiddie, Martin Hutchinson, Richard Soderlin and Robert Sperl.

George B. Melcher Prize to Richard Aune.

Magney, Tusler and Setter Prize to Louis Angelikio and John P. Danberg.

Illuminating Engineering Society Prize to Richard Soderlin, with membership prizes to Foster Dunwiddie, Daniel Pates, Sheldon Aronson and Robert Sperl.

Gargoyle Club of Minneapolis Prize to Foster Dunwiddie and Richard Kiebel.

### Suppliers Showed Many Products

Election of officers by the board took place Friday afternoon. Exhibits in the Nicollet Hotel were set up by members of the Producers Council and architects had a chance to get late information on new products and methods directly from manufacturers and suppliers. Students were welcome at both sessions and exhibits. The annual banquet was held Friday night.

The second day's sessions opened with a tour of Christ Lutheran Church in Minneapolis and the first



Division Manager Rollin B. Child (second right) talks up U. S. Quarry Tile products to architects M. L. Dahlen, St. Paul, G. Pass, Mankato, and J. Lindstrom, Minneapolis.



Kawneer managers at the company display are shown—H. B. Lund (left), district manager, and E. P. Albert, branch manager.



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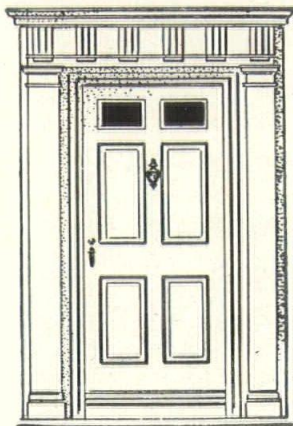
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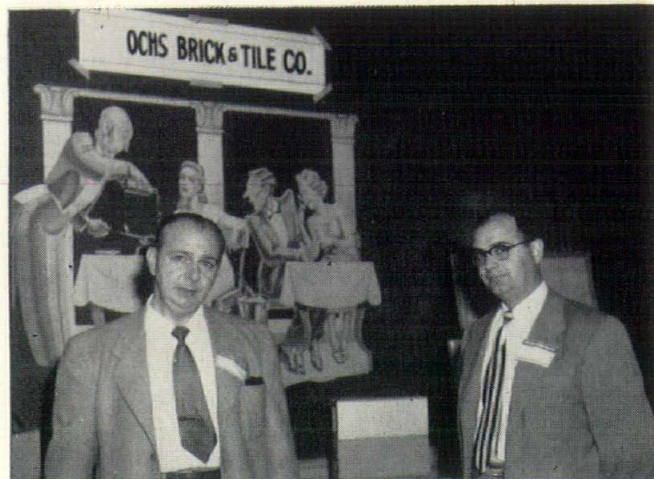
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seminar was that on the now famous Clearwater County Hospital at Bagley, Minn., which was reported in detail in the January-February issue of the NORTHWEST ARCHITECT in a story by Ed. H. Noakes. Mr. Noakes



Ben Meltzer and Lawrence Ochs had the answers ready at the A. C. Ochs Brick and Tile Co., exhibit.

conducted the seminar on the hospital, which just recently was awarded top honors in the annual A.I.A. competition.

The closing seminar covered the redevelopment program for St. Paul and the session was under direction

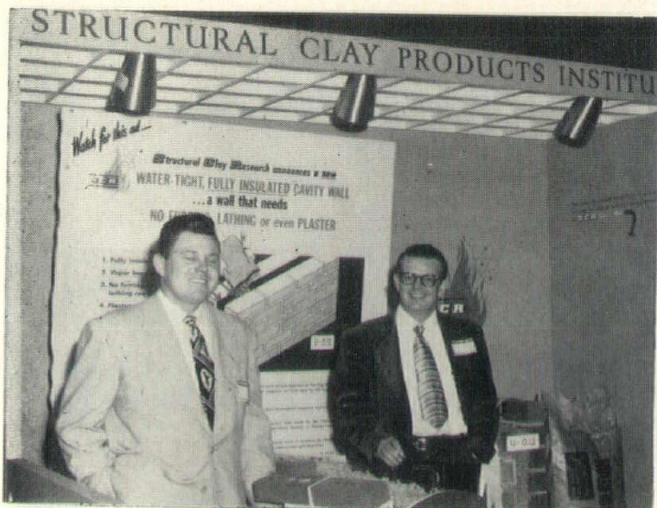


Western Mineral Products Co., materials were discussed by F. E. Homuth of the company and John F. Fredin of Duluth Water & Gas Co.

of George F. Nez, city planner. A luncheon and business session closed the convention after noon.

A prominent part in the convention was given the ladies of the architects with special events scheduled for them. The new officers elected by the auxiliary were Mrs. Habbly W. Clarke of St. Paul, president, and Mrs. Reinhold Melander of Duluth, vice-president. Mrs. Loren Babbett was elected chairman of the Minneapolis auxiliary chapter and Mrs. Holger Mortenson chairman of the St. Paul chapter.





Structural Clay Products Institute had its Minnesota-Iowa fieldmen, J. E. Whitfield and H. A. Strong, on hand to give aid where wanted.

#### AREA CONSTRUCTION UP

Minneapolis area construction contract awards in May were up 11 per cent over April and were 12 per cent higher than May last year, Edward N. Swanson, district manager of F. W. Dodge Corporation, construction news and marketing specialists, announced recently.



Know 'em? They're Mr. and Mrs. Paul Beinhorn snapped in a relaxing "Northern Minnesota" moment.

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## Professional Engineers

### Hold National Convention In Minneapolis, Choose L. L. Dresser President



pointed up. Paul H. Robbins, executive director of the society, said there was a dwindling supply of trained engineers foreseeable in the near future.

"We need, nationally, some 33,000 trained engineers added to our ranks each year," Mr. Robbins said. "Based on present college enrollment records, we will get 38,000 this year but in 1952 we can plan on only 26,000. Then it gets worse, with 21,000 in 1953 and



L. L. Dresser of Tulsa, Okla., replaced Sidney L. Stolte of Minneapolis and member of the St. Paul firm of Bettenberg, Townsend and Stolte as president of the National Society of Professional Engineers when the society met in annual convention simultaneously with the sessions of the Minnesota Society of Architects.

Both groups held their meetings in the Nicollet Hotel, Minneapolis, and the association was of benefit to members of both groups although it did lead to some confusion in registrations.

Many phases of the work of the engineers in today's high pressure economy were covered by speakers at the convention and a shortage of trained engineers was

**President Stolte (at rostrum) eulogizes Dr. Price as the executive secretary stands beside him at the luncheon when he was honored for his long service.**

only 17,000 in 1954! And this is predicated on the fact—or hope—that they won't be drafted meantime!"

Pointing out that present draft rules allow for no special deferments for engineering and scientific personnel, the speaker warned there should be a careful balance of our needs for both technical and defense man power.

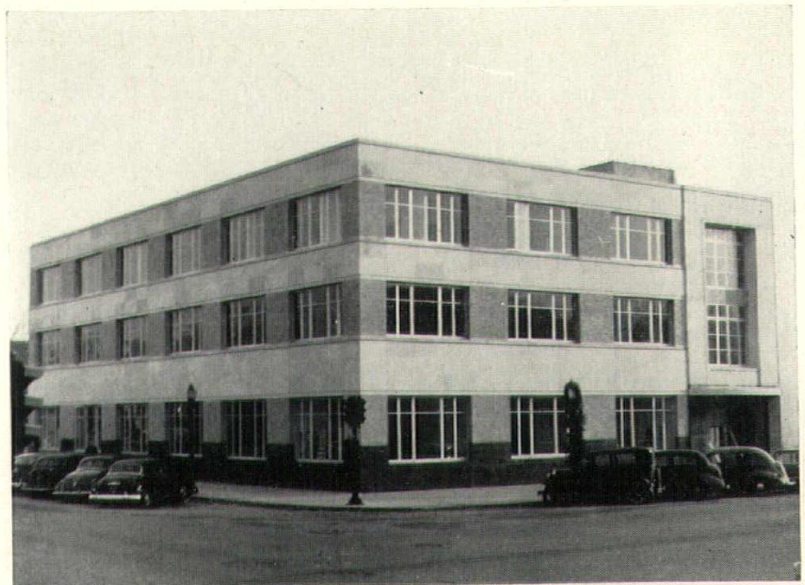
The perennial St. Lawrence waterway was the sub-

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ject of a pro and con session during the convention.

Honors were paid to the executive secretary of the Minnesota Society of Professional Engineers, Dr. R. R. Price, during the sessions. President Stolte told the meeting of Dr. Price's outstanding contributions to the work of the state and the national associations and presented him with a plaque for his many years of work.

Lightening the discussions of important scientific advances of recent times and the pressing needs of the defense programs were tours and special luncheons for the conventioners. Ladies of the convention also had special events planned for them.

## NURSERY SCHOOL

*(Continued from Page 16)*

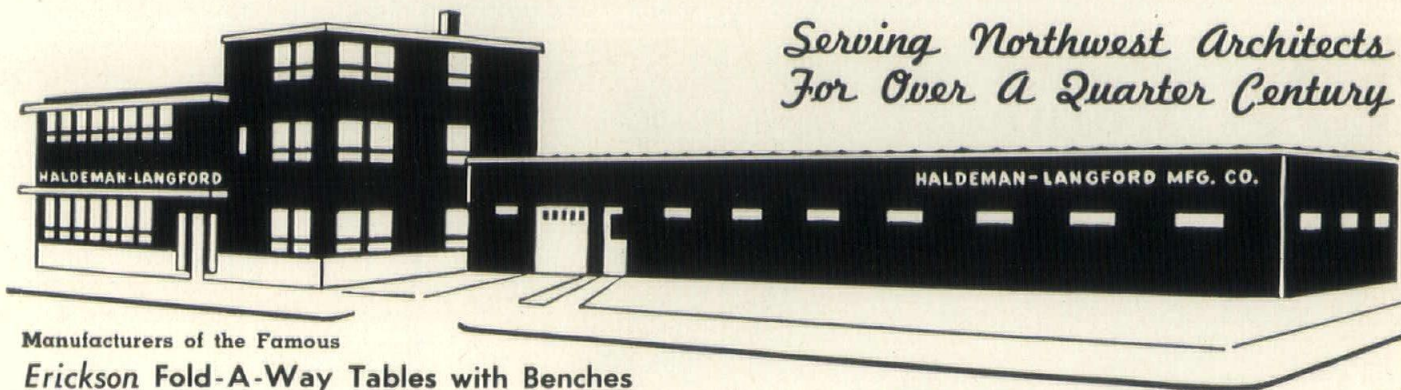
for the interior. Most are pastel combinations, except in the dormitory, where a dark, restful green was used for the walls and pale green for the ceiling. In the southwest corner of the dining room, a large mural depicts Christ, the Teacher, surrounded by children of all nations.

The basement is divided into a maintenance shop and garage, living quarters for three yard and maintenance men, boiler and mechanical rooms and an elaborate laundry to take care of the tremendous quantities of table linen and bedding needed daily.

Cost of the structure was \$230,000, not excessive considering the facilities provided. A building of this type cannot be compared with the ordinary school because of the great difference in requirements.

"The entire building has one purpose and one only," Architect Voorhees summed up, "and that is to handle little children. The shape of the building, the space arrangements and everything in it were needed for their care. We aren't putting the children there to take care of the building. Much the same facilities could be provided for public schools. They have enlarged their teaching program in the last twenty-five years to include children of kindergarten age, for which it has become quite evident extra facilities are necessary. With foresight in planning new buildings, public schools can expand further and fulfill a position in the community they haven't been able to do before, which will be particularly valuable if mothers work in war plants again."

Smith and Voorhees specialize in elementary school buildings.



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# F.Y.I. (For Your Information)

## CARNEY COMPANY PUTS THREE READY TO USE MIXES ON MARKET

Three "Handicretes," ready-to-use concrete mixtures in convenient packaged form, have been put on the market by The Carney Company, Mankato, Minn., the mixes

requiring only addition of water to give the user the required kind of concrete for immediate use.

The trademark name of Handicrete will be carried by all three mixes. The Sand Mix Handicrete is tailored to use for light repairs and construction. The Gravel Mix

Old English, Tudor, Queen Mary, Frosty Wirecut, Red Twintex, Red Rugg, Royal Twintex, Colonnade, Royal Rugg, Economy Twintex, Beige Twintex, Golden Twintex, Beige Roman, Desert Beige—all these are from our famous line of fine face brick.



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• Have you seen this colorful Face Brick Brochure? A complimentary copy is yours for the asking.

Handicrete is for heavier concreting. The Mortar Mix Handicrete is of the proper proportions for laying brick, blocks and for pointing-up. All are packaged in waterproofed paper sacks, requiring no returns.

The Handicretes will be handled through retail lumber and building materials dealers exclusively and will be delivered by Carney trucks so they can be included in shipments of masonry and insulation products made by the company.

## WOOD SEGMENTS COMBINED INTO NEW TYPE OF "WOOD"

A very versatile kind of wood made by combining wood segments into a compounded wood-resin panel has been announced by the United States Plywood Corporation under the trade name of Novoply.

The wood segments used in making this product are from woods not suitable for lumber or plywood. The product is used both in its own character, which is interesting in its light reflections, and as a core for veneers and plastic finishes. It has been used with great success in Europe for about five years and is just being introduced here.

In addition to wall panels and similar construction uses, Novoply is fabricated into furniture and equipment.

## INFLUENCE OF LIGHT ON COLOR SHOWN BY NEW BOOKLET

Choice of lighting has a direct effect on color conveyance and how to make good selections to arrive at certain results in planning color schemes has been outlined in a revised edition of "Color Is How You Light It," by Sylvania Electric Products, Inc.

Based on hundreds of tests, the booklet breaks down the basic colors into five groups of eight each. Light sources, both fluorescent and incandescent, are discussed as to their effects on these groups.

"It is not always desirable to show a color in its most vivid and lively capacity," the book points out. "Sometimes in decorative and design work with colors, a softer, more subtle effect is desired so the light to choose is one which does

NORTHWEST



the most satisfactory job on all the color combinations used rather than one which emphasizes only one or two colors."

In cases where a color looks at its best under two light sources, one cool and one warm, the one to be chosen is the one most in line with character and use of the room and the desired effect on its occupants.

The book, designed to fit into a standard filing cabinet, includes material on light and color, color definitions, applications, color psychology, etc. Copies can be had from Sylvania for 50 cents each, at 87 Union St., Salem, Mass.

### RALPH WALKER ASKS NON-DEFENSE CONSTRUCTION CLARIFICATION

Ralph Walker, past president of the A.I.A., speaking for the Chamber of Commerce of the United States, has called on the federal government to clarify its policy on the volume of non-defense construction to be allowed during 1952.

Mr. Walker is chairman of a sub-committee on construction mobilization for the chamber.

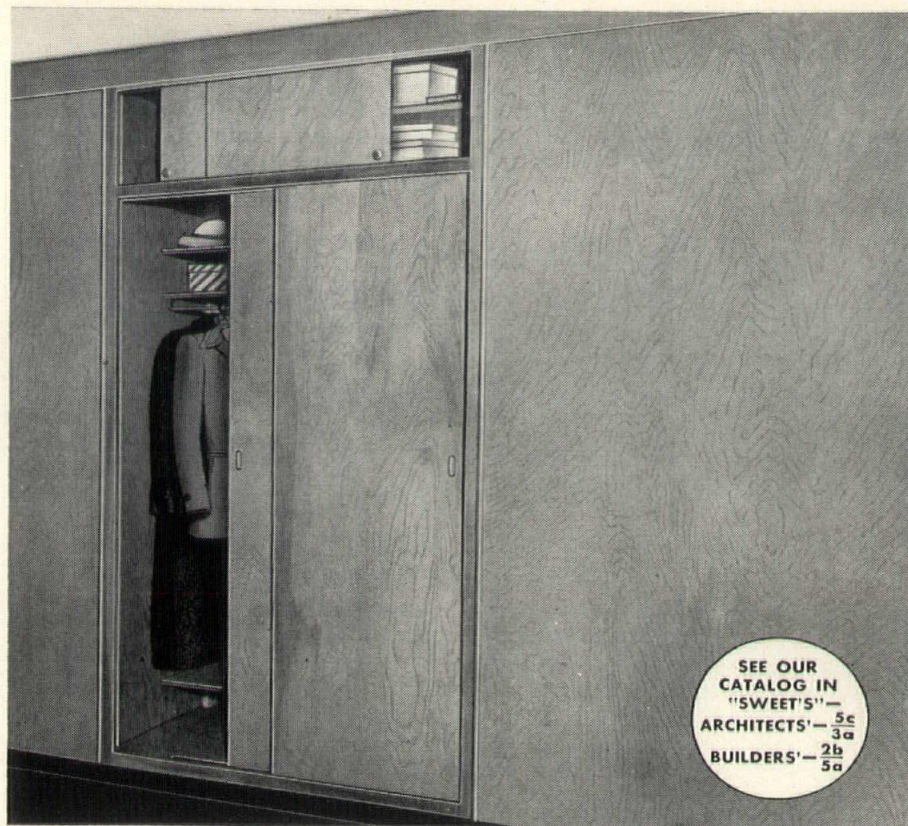
"My recent contacts with architects all over the country," he said, "reveal a serious situation. While many of the large offices are busy on defense construction plans, a great many smaller offices are marking time. Non-defense projects of the type that make up the backbone of normal construction are not coming in because of the uncertainties of the future."

The sub-committee's statement, released over signature of Mr. Walker, also called for better scheduling of defense construction to minimize excessive and inflationary overtime, greater emphasis on the development and use of substitute materials and more frequent and effective consultations between defense agencies and the construction industry.

### BRICK AND TILE PRO- DUCTION JUMPS DUR- ING EARLY 1951

Brick production and shipment were up a shade under a third when compared with the same period of 1950 as the current calendar year

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Adjustable shelves and rods are easily rearranged to make whatever proportion of shelf space and hanging space required.

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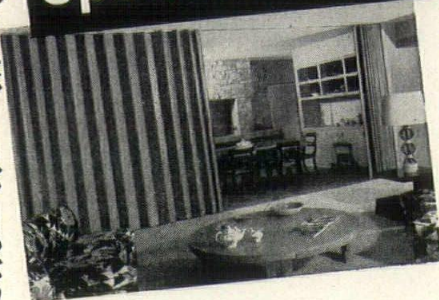
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finished off its initial months, according to C. Forrest Tefft, president of the Structural Clay Products Institute.

Brick output led tile output but tile also was up over a year ago. Brick production was 28 per cent higher and shipments from stocks jumped 30 per cent. Structural tile shipments upped themselves about 13 per cent, with production climbing 10 per cent.

Total production of brick in 1950 reached 6,000,000,000, which was the highest year since 1930.

### NEW FEATURES IN VERMICULITE-SAND CONCRETE

Better insulation values and improved resiliency coupled with light weight are features of a newly developed vermiculite-sand concrete announced by the Vermiculite Institute of Chicago.

The new concrete weighs only half as much as ordinary concrete and is designed for use particularly in floor construction where bar joists or junior I-beams carry the slab. Its resiliency is reportedly close to that of wood floors.

Full scale model tests showed that a 3-inch floor slab over 24-inch center joists will carry from 15 to 23 times more live load than the 80 pounds per square foot required for many light occupancy buildings.

Compressive and indentation strengths are adequate for use as a base for tile, linoleum, terrazzo or carpeting without the addition of a sand concrete topping.

Details can be obtained by writing

to the institute at 208 S. LaSalle St., Chicago 4, Ill.

### CRAWFORD DOOR SETS "FIRST" WITH ENGINEERING AWARD

The highest award of the American Society of Industrial Engineers—the Merit Award—has been given for the first time in history to a

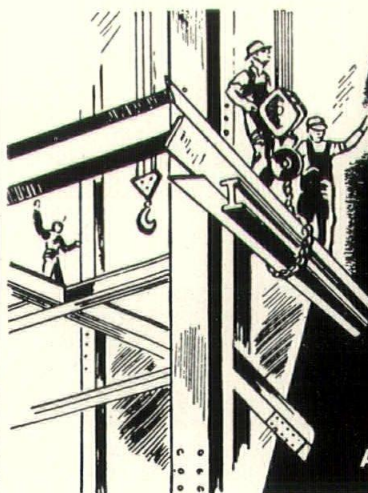


Mr. Hackathorn accepts the award from Mr. Crinnian.

door company with its presentation to the Crawford Door Company of Detroit.

The award is made for leadership in research, engineering, design and manufacture of industrial products and was formerly given to Robert Hackathorn, Crawford president, at the opening of the company's annual sales conference in May. More than 100 key executives from the company's field organization attended the conference and saw the society's President Robert L. Crinnian give the award to Mr. Hackathorn.

The Crawford Company makes Crawford Marvel-Lift Doors, which will now be entitled to carry a small replica of the award as a gold seal.



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### MORSE EXPANSION FORCES MOVE TO LARGER QUARTERS

Growth of the concrete hardening business of F. J. Morse & Co., St. Paul, has forced the company to obtain larger quarters, according to E. H. Englund.

The company, which makes the well known Morse's One-Coat for hardening and finishing concrete floors, will now be located at 516-517 Rossmor Bldg., 127 E. Ninth St., St. Paul 1, Minn.

"With this change, our plans include giving even better service than we have in the past and increasing our stock for the convenience of our customers," Mr. Englund said. The company serves the Twin Cities and the Northwest from its St. Paul headquarters.

### SPECIAL ACCENT ON SCHOOL SOUND- CONDITIONING

With constant development of new facts in the field of sound control in buildings, the Celotex Corporation has released a new publication of the problem as applied to schools and colleges.

Well illustrated, the publication shows how sound control can be brought about without destroying the decorative values of walls and ceilings. It also covers special problems of sound in corridors, auditorium, cafeteria, music room, typing class, library, etc.

"Sound Conditioning for Schools and Colleges" can be obtained free by architects by writing the corporation at 120 LaSalle St., Chicago 3, Ill.

### REINHOLD'S "HOSPITAL DESIGN" IN SECOND EDITION

For the architectural office which handles the design of hospitals, the newly revised second edition of "Hospitals, Integrated Design" published by the Reinhold Publishing Corporation, 330 W. 42nd St., New York, at \$15, is a rounding up of the latest information and thinking on the planning of these vital structures.

A reference book of considerable value, the book's 22 chapters take

the architect from fundamentals through the various departments to the integration of the many hospital units into the administrative whole.

Each unit of importance is dealt with in a separate chapter, these including those on the nursing unit, the service departments, the outpatient department, maternity and the like. In addition there is consideration given to the particular needs of specialized hospitals, such

as those for tuberculosis, children, cardiac cases, psychiatric cases, etc.

An aside on this comprehensive book is that the architect who likes to make marginal notes will find the bound edge of each page has a wide margin for such annotation.

The volume is not confined to the large operator for there also is a chapter on the small hospital and handling of its peculiar problems.

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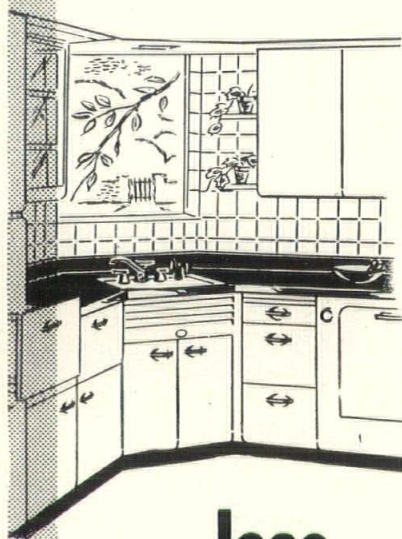


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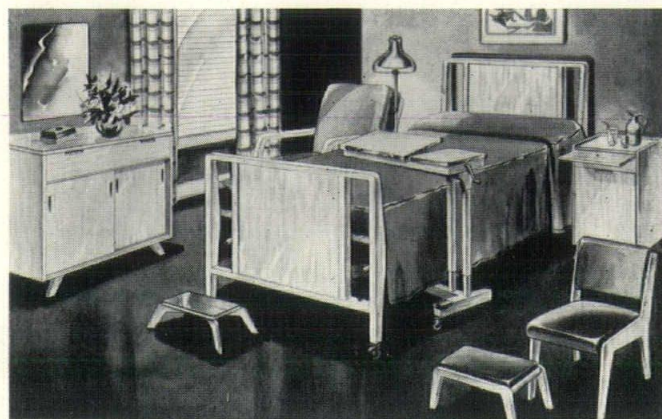
134 So. 10th St., Minneapolis

Lincoln 7838

### BIRCH HOSPITAL UNITS MAKE UP NEW HARD LINE

Engineered for the demands of hospitals but styled to give the warmth inherent in natural woods is the new line of Life-Long hospital

This artist's sketch shows the Hard hospital units as they would appear in use.



furniture and equipment made by the Hard Manufacturing Co., Buffalo 7, N. Y.

The new line was shown at a recent hospital gathering in Chicago and is now available. Structure is solid birch combined with 5-ply birch-faced plywood. The units in a typical room are bed, chest, cabinet, lounge chair with ottoman, straight chair, armchair, screen and footstool. Formica is used for chest and other tops to assure long life of the equipment.

Shaping of structural units and materials used all are aimed at long life and easy maintenance. Although available in general stock only in the natural birch finish, special contract orders can specify other finishes, the makers said.

### PERIMETER INSULATION SUBJECT OF NEW INSULATION BOOKLET

The ever aggravating problem of perimeter insulation in construction in the northern states has been given a thorough going over in a newly issued booklet of Owens-Corning Fiberglass Corp., Toledo, Ohio.

The 20-page booklet was prepared because of the ever increasing use of basementless, concrete slab construction in the freezing zone. Heat loss through the slab and fill and

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the proper factors to consider in contemplating use of perimeter insulation are covered in the material.

The influence of perimeter insulation on construction methods, heating equipment sizes and other factors involved in construction are carefully outlined in the booklet. Copies are available by writing Department PI, Owens-Corning Fiberglass Corp., Toledo 1, Ohio.

### LIGHT PANELS JOIN LAMPS AND TUBES IN SYLVANIA DEVELOPMENT

Glowing glass panels, of infinite use to the imaginative architect, have been added to the standard light sources of lamps and tubes through a new development by Sylvania Electric Products, Inc.

"Panelite," as the new type illumination is called, was shown for the first time in June at a show in New York.

The system employs thin flat sheets of glowing glass instead of bulbs or tubes. It operates at extremely low cost on conventional household AC and its inventors claim that it will have an expected life of one to five years.

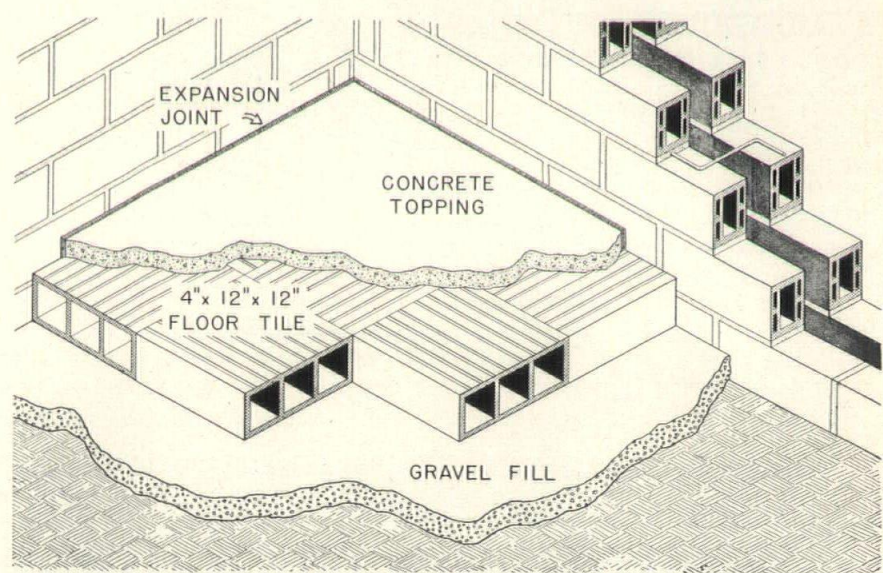
Sheets of this glowing material can be made in almost any size to provide luminous ceilings, walls, tables, clock faces, stair risers, switchplates, signs, etc., declared Dr. E. F. Lowry of Sylvania, head of the development group which perfected the new lighting principle. This "area" light source, said to be the goal of lighting engineers and architects for generations, is a luminous kind of condenser and the technical term for this new lighting development is electro-luminescence.

Dr. Lowry said the new type of lamp consists of a special sheet of conductive glass, on which is placed a "phosphor-dielectric" coating and a layer of vaporized aluminum. These two coatings add less than a hundredth of an inch to the glass itself. Wires are connected to the edges of the sheet to pick up current directly from 110-volt, 60-cycle house current. Under this condition, the brightness of the sheets is said to be more than enough for night clocks, roughly comparable with bright moonlight on a white object.

For greater brightness a small, inexpensive transformer is introduced in the circuit to bring the voltage up to 400-500 volts. This transformer would be no larger than a cigarette package for a panel a foot or two square. The transformer multiplies the light output by twenty. It is said to be ample for low level illumination of restaurants, elevators, theatre aisles and many other decorative and architectural applications.

So economical is the current con-

sumption of the new lighting method that many of the applications not requiring a transformer, such as wall plate switches, clock faces and safety lights, can be permanently connected to house or building wiring to run 24 hours a day. Most uses of this sort would be rated at about 1/25th of a watt, costing not over 2 or 3 cents per year to operate continuously. Even with the use of transformers, which build up brightness and therefore require more power, a 4' x 6' panel



## Are You Selling the Big Market For CLAY TILE Sub-Floors

The United States Bureau of Standards has conducted extensive tests on the clay tile sub-floor. These tests indicate that under ordinary conditions clay tile may be laid directly upon well-tamped grade or upon an inch or two of sand cushion. Units ordinarily used are 3 x 12 x 12 or 4 x 12 x 12 three cell clay tile. After units are placed, a 1½ inch or 2 inch topping of concrete is poured to provide the finished surface.

To reduce any chances of lateral heat flow toward cold walls, the units should be laid with the direction of the cells alternating so that each unit is completely enclosed.

It is possible to use the tile sub-floor as a cold air return for the heating system which, of course, means that the cells of the tile used for returns must run in the same direction.

The use of clay tile sub-floors has an insulating value of  $U = 0.58$ —almost twice that of a 4 inch concrete slab. The clay tile also helps eliminate capillary attraction of moisture up through the floors, assuring a dry finish surface.

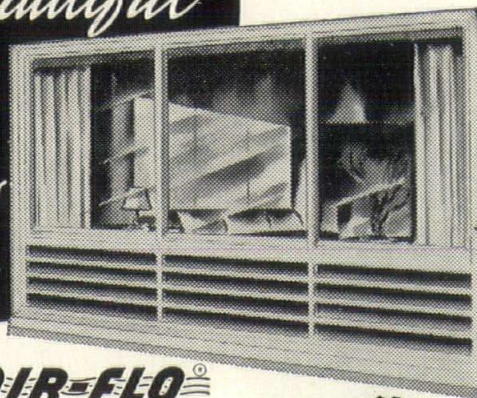
Good construction practice is to use a 1½ inch concrete topping for residential and farm buildings where no heavy loads are used. In areas where drives occur and heavy loadings are anticipated, a 2 inch topping is required.

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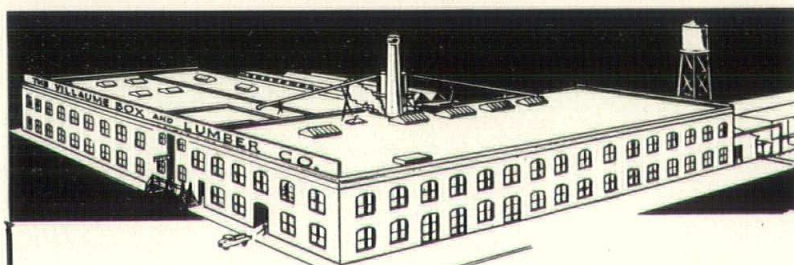
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The panels will be made in a variety of colors, including white, a golden yellow and a light blue. At present, a brilliant green is the only one commercially available.

### BARTLEY SALES EXPANDS MINNEAPOLIS SHOW- ROOMS, INCREASES STAFF

An expansion both in the sales staff and Minneapolis showrooms has been brought about to meet growing sales of the Bartley Sales Company, which handles building specialties, according to E. W. Bartley.

R. J. Woodbury joined the Bartley sales staff recently and will devote his entire time to the residential field. Mr. Woodbury was formerly a partner in the Lake State Steel Cabinet Company and was associated with the distributor for the St. Charles Manufacturing Co.

Duplicate space to that originally occupied at 134 South Tenth Street has been taken over, Mr. Bartley said, thus doubling the accommodations for display and sales work. The added space was immediately utilized to show large displays of kitchen cabinets, including the company's lines of Coppes Nappanee Hardwood Cabinets, Miller Beautycraft, the Curtition Folding Door and Dwyer Cabranettes.

"This showroom, we feel, is in what is probably one of the ideal Minneapolis locations. It is on the edge of the loop and thus convenient to hotels and shopping," Mr. Bartley said.

Sales work of the Bartley Company is divided into three divisions, each with its own sales personnel and headed by E. W. Bartley, A. J. Fischer and L. W. Ihde.

### SUMMER NOTE—DESIGN OF THE SWIMMING POOL

A cooling summer's occupation for the architect is design of a swimming pool and a recent publication by the Koven Steel Swimming Pools, Inc., contains many tips within its 12 pages which will be found valuable.

The Koven publication is called "Swimming Pool Manual" and can be obtained from the company at 154 Ogden Ave., Jersey City 7,

NORTHWEST



N. J. Beginning with "So You're Going To Build A Pool," the booklet goes into considerations of community pools, private pools, large pools and the intimately small ones, discusses foundations, drainage, filtration, lighting, splash drains and top edges, painting and all the many other factors which must be considered by the architect.

Of course, building of pools is cramped at present by federal controls.

#### DOUGLAS FIR GROUP ISSUES FOLIO OF PLY- WOOD BUILT-INS

Architectural designs of plywood built-ins for adding more convenience to modern buildings have been gathered into a compact file folder layout by the Douglas Fir Plywood Association.

Use of plywood in creating storage walls inside buildings, storage facilities in the yard and in many other situations are covered by the folio. Drawings shown are the national award winning entries of a contest which attracted more than 2,000 entries.

The folio is arranged according to the area of the house for which the built-ins are designed. Also included in the information is data on planned storage, along with grade use material on plywood.

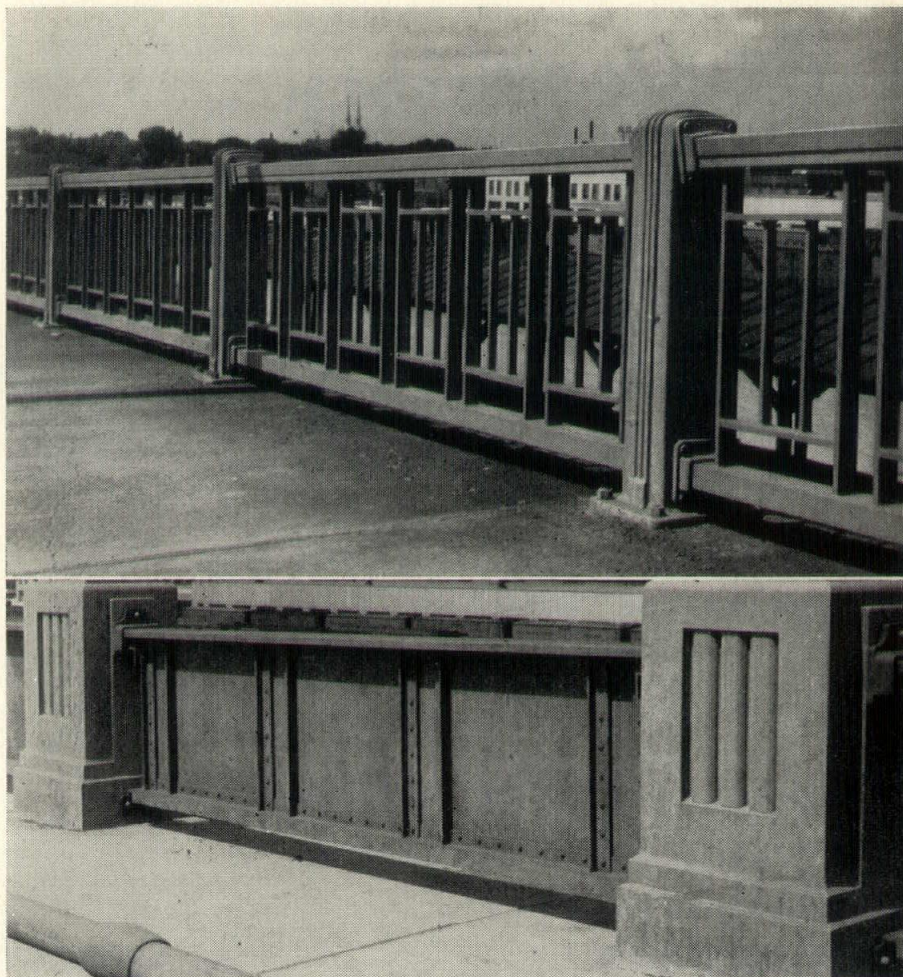
Copies can be obtained without charge by writing the association at Tacoma 2, Wash.

#### SUMMER THOUGHT— SNOW MELTING EQUIP- MENT GROWS IN USE

An idea and fact booklet on snow melting systems brings a refreshingly cool thought and a lot of usable information to the summering architect in the publication of the A. M. Byers Co., Pittsburgh, called "Byers Wrought Iron for Snow Melting Systems."

With 83 illustrations, the book tells of 50 systems with details of planning, layout and installation shown. Which makes it a good reference piece for architects in the northern states. Text covers design, piping properties, use of anti-freeze, paving design and fill, fabrication and installation.

Copies of this bulletin can be had by writing the company's engineering service department.



#### Minimized Maintenance

Maintenance costs on the railing for the new Seventh Street North bridge in Minneapolis will be exceptionally nominal.

Aluminum (lower illustration)—Sandblast finish constitutes over 1150 feet of railing on the bridge proper. Approach rails (upper illustration) are constructed of 650 feet of galvanized ornamental steel.

*Eric Jorgensen, engineer, City of Minneapolis  
Walter D. Giersten Co., contractor*

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## BOZART

(Continued from Page 13)

in New York there is no evidence that the architect-authors were even aware of these exigent demands. We have indicated one way by which such basic necessities could be met.

But the 30-story steel file-case as now built, and its accompanying Movie Palace-of-power, dramatizes preoccupation with prestige, pomp, dominance, robot sterility. — It is an art-propaganda tract of the Nature Haters Cult — An Essay in disillusionment. (See *New York Times Book Review*, 5-27-51. "All the Disillusioned" — from Hemingway to Mailer.) There is not one glint anywhere of human beings seeking the healing of the nations. Right public relations are however far from being the only sociological requirements demanding material accommodation. But our space in this journal limits the analysis of so great a field to be examined.

So LET'S LEAVE many large issues and cautiously look at a single practical matter of convenience-in-time of which the present buildings dimly hint in a stream-lined and advertisical sort of way, but never really achieve.

COULDN'T YOU AGREE that the very first convenience need is that every seat in the great Assembly Hall shall be the minimum walking distance, in time and energy, from the private offices of each member? Himself, his vote, must certainly at all times be not more than a few hundred feet and two minutes round trip from records and counsel. In the present buildings, as built, I estimate the time-travel-traffic-hurdle distance, from a seat in the present "U.N. Show," to a member's office on, say, the 28th floor of the Glass Sandwich to be about 15 minutes round trip plus hunt and talk time for the errand. During such a trip the vote which wouldn't wait could be passed by a margin of one, and the world be Korea'd while talk and walk weary Henry Kickahajama is pushing on his way to his office to retrieve his forgotten pen and have a small beer.

This being the case, it would appear that the members' office suites should be located immediately across the circular public corridors surrounding our Assembly Hall, with a battery of immediately accessible document files forming the corridor wall of these offices thus assuring abundant, ordered, personal file space *directly underhand*. In the Glass Sandwich a few letter files are just parked here and there — ("O! yes, they will need some files!"), plus a file room wholly out of delegates' control ("O, we have to find a use for this inside space!").

In our recommended building the twelve (not 30!) storied outer "casing" of our circular building would consist of tiers and tiers of offices all one room deep, with their weather walls liberally glassed, facing outward toward the sun and light. The unlighted core of the whole unified project, under the Great Hall, would be a very large solid cylinder of safe-deposit-

NORTHWEST



type permanent file vaults, within massive concrete walls under executive control and protection, extending to sub-sub basement with the most valuable material the deepest down.

Just imagine the following casual afterthought which is embedded in the present building. On each floor there is a "pool"-of-typists (sic!), sitting in the dark hallway, their work wide open to anyone who wants to look over their shoulders. Or the girls dashing with borrowed keys to the filing case store room at the other end of the hall, to get some document for the boss and forgetting to lock his file again!

**THE WHOLE PROJECT** is hung with a lush crop of inverted sequences, and why not? The designers wanted a certain now fashionable appearance-architecture. They went in for "hit parade" design, for Corbusiesqueries. Instead of moving practically FROM pre-visioned needs TO capable equipment, the designing committee reversed gears in an attempt to make EFFECT arrive before its implementing CAUSE.

**BUT THE ISSUE** has become hilarious. It is no longer merely a matter of esthetic logic, of the dry technique of professional opinion in conflict. A New York architect, well known to our profession, in full sympathy with creative design, and in close touch with production of the new "U.N." buildings, on a recent call at my home here in Pasadena, gave me the following report. He said that The United Nations Organ-

ization found themselves unable to make use of the double-theatre hall—that is, *two* assembly rooms in nose to nose design, as originally planned to accompany the glass sandwich. This astonishingly "original" design had resulted in a sort of yo-yo shaped building mass. But the Architects Committee for brand-new-ideas were unwilling to abandon this novel creation, so they partially deferred to the now confused request of client and forced an "almost" circular assembly hall into the narrow waist of the "yo-yo," (the corset, Architect Shindler aptly calls it).

Need for area to accommodate crowds within the enclosing building squeezed this inner Assembly Hall of the Nations. But the public lobbies were still too tight for the people. So the great bulk of this theater has just drifted helplessly over to one side and now lies stranded near the west wall of the vast narrowed-at-the-waist shed in which it appears to be stored. This latest idea for an Assembly Room of the World thus looks like a hat box forgotten in an oversized packing case from which a super-duper dumb-bell has just been removed—(or not removed).

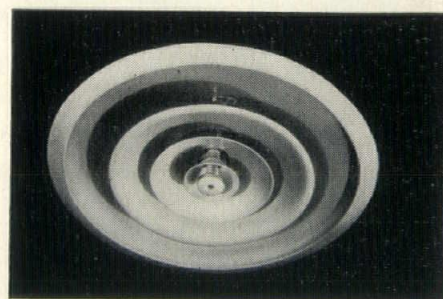
It has so far proved impossible to adjust the oval-cone hat box concept, even to the unrealistic "show" concept of a United Nations session, because the big shots on the stage *have their backs to president Lie!!* "Unbelievable?!" "I'm just exaggerating."

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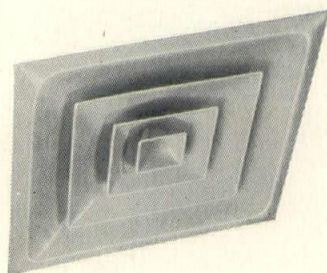


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Well, look for yourself at the published plans and drawings given out by the official architect's office!

SEE PLAN, ON PAGE 62 OF PROGRESSIVE ARCHITECTURE June, 1950. See interior photograph, page 68 (page not numbered) showing prisoner docks either side for V.I.P.'s, coldshouldering the speaker, and facing the walls instead of the "audience!" The "press" and photographers have the "box seats,"—the "golden horseshoe," for this performance. See also pictures just below (page 68). Note "dramatic" lighting compelling the "groundling" mob to ruin their eyes by facing a high lighted and dark framed blanc wall sixty feet! tall, against which Trygvie will be darkly silhouetted. Perhaps these "moderns" subconsciously recalled his common origin in a socialist boarding-house and felt that putting a decorative shadow on him might also be good drama (and good society politics). The "architecture" is plainly saying:

"He is a little 'red' we're sure —  
(at least his old norse ma was poor)"!

The architect-director of the glass sandwich and accompanying confusions outlined above and now a-building, in a recent interview made a gesture of fealty to Architect Louis Sullivan as being one of his inspirations. Well, Mr. Director-in-charge, leave Louis Sullivan out of all this, for these buildings of your Board of Designers are wholly unrelated to anything the distinguished protagonist of Form and Function ever uttered. These new United Nations Buildings are unorganic spiritually and materially. They are French Renaissance architecture of 1900—a stopped clock, the offspring of Atelier Laloux, Atelier Bigot and Hulot, a characteristic graphic art "pro'-jhay" of the Ecole and the Prix des Rome—they are Applique architecture, they are pure bozart.

**THERE REMAINS** only a brief space in which to little more than hint at a few of the hundreds of functions seeking in vain to be facilitated in the hundred million dollar plant as now built or projected:

**G**ETTING to and into this building is plainly a need that has not been met. True the plan does show a small doorway with a horse and buggy "drive" way curving up to it.

Then there is the correlative need, that is to say:

How to get out of this building. It is a fire and panic trap underlaid with a gas fume asphyxiation sump. The escape facilities are wholly inadequate.

Here is another basic necessity not to be found in the project new building so we will list this lost hope.

A glass domed palm garden and relaxatorium with pools and comfortable informal groups of seats for excited protagonists who have overheated their

NORTHWEST



argumentors in trying to operate one way logic on the two way U.N. highway (and dodge the red light).

Desperately needed is a vast automobile parking shelter and creature service "City" beneath the building and occupying the entire twelve acres of the U.N. property but *on a grade level with New York City* and no "basement garage"! One would think that the opportunity here for civil defense protection of the best and cheapest sort would have had an early number on the planning agenda. The *entire* eight city blocks of the site *should have been lifted 40 feet above street level*, thus providing a sheltered concourse and safety zone of noble proportions, roofed and bomb-proofed with 10 feet of good earth on a massive concrete slab. The resulting park, well above the city traffic, with trees, gardens and fountains thereon, would also have provided an immediate emotional escape in good weather. In any weather there would have been something of Nature's grace to look down upon, undizzied, as by the present outlook, because in the thirty stories of all glass walls, as now built, the window sills are too close to the floor for the nerves of anyone but an aviator.

Under our proposed "hanging gardens" and still *on a level with New York streets*, the procession of public and private transport would flow from the twelve surrounding feeder streets, delivering a thousand people every ten minutes to perhaps a hundred warm, safe, storm sheltered doorways around the entire perimeter of the sub-sub basement of the building *on a level with New York streets*. No cellars would be found below ground level to trap fear panic'd crowds. Beneath the heart of the principal building mass would be concealed the deep-down armoured document vaults.

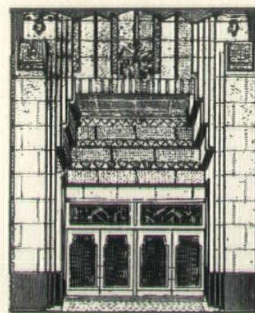
**AND SO WITH THIS** we will have to sign off, having outlined only this one chapter of "EVERYMAN'S GUIDE TO THE UNITED NATIONS NEW BUILDING WITH KEY TO THEIR SEMANTICS." You must now proceed the rest of the way on foot, or as a cowboy artist friend used to say:—"on the other foot" you may be able to visit the buildings yourself, or else mentally reprocess the forthcoming published propaganda, candied pictures, and plans, as I have tried to do in this study. You can then decide whether you agree with our perhaps too intransigent opinions. Sincerely yours, W.G.P.

#### NEW MINNEAPOLIS A.I.A. CHAPTER OFFICERS TAKE OVER

Officers who will guide the work of the Minneapolis Chapter of the American Institute of Architects, named earlier, have taken over their duties. They are headed up by President Clair Armstrong.

Others are John Lindstrom, vice-president, A. W. Backstrom, secretary, Vic Gilbertson, treasurer, Glynne W. Shifflet, director, and Winton Close, director to the state association, who also has been named secretary of the Minnesota Society of Architects. Hold-over directors are Sidney L. Stolte, Donald Setter and Dale McEnary.

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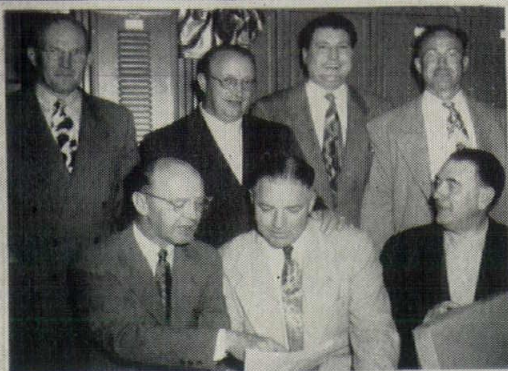
(1)



(2)



(3)



(5)



(4)

## Minneapolis and St. Paul Builders Exchanges At Golf Tourney

(6)



**June  
21  
(Rain)**

(7)



(8)



(9)



(10)

(11)



(12)

(13)



(1) Russ Gunther, John Burg, Charlie Landtroch, Ray Thibodeau.

(2) John Burg, Charlie Sandtroch, Bill Meyer, B. T. Holland, Walter Baumeister & Milt Rosen.

(3) John McFarlane, P. Dougall, Russ Bertelsen, Bill Wilkins, Walter Buckholz, Carl Johnson with Bill Meyer.

(4) John Matthews, Dick Steenberg, Allan Moe, with Art McNee, Jr.

(5) B. T. "Bud" Holland, Milt Rosen (St. Paul City Council Members with Walter Baumeister.

(6) S. M. Olson, Barney Huberty, Robert Baumeister & Carl Olson.

(7) Ted Hidding, Bob Baumeister, Maurice Fitzgerald, I. S. MacGowan, Joe Erickson, Gene Lambert.

(8) Julian Gilman, Joe Shiely, Jr., Paul Beinhorn, Milton Rosen.

(9) Austin Lange, Ken Kunz, N. H. Mortensson, Kermit Johnson, Jack Homme.

(10) Bob Olsen, A. B. Hallaway, E. B. Snyder, Clark R. Lowing, T. E. Roche, Joe Whitmer & Loren Shaleen.

(11) Joe Deggendorf & Ken Anderson with Bud Johnson, Warren Fall & Maurice Johnson.

(12) Ted Hidding & Rollin B. Child.

(13) John McFarlane & Charlie Landtroch presenting Ed O'Donnell with silver trophy as Ray Thibodeau, Russ Bertelsen and Bill Wilkins look on.



# THEY SAID IT

## Reports, Replies and Reviews



### ♦ St. Vitus Soloteria ♦

for  
Super Polio

Imaterial  
May I

Dere Mr. Percell,

Have just red your collum about Polio. I was sittin in the Congruos hotel restaurant and had ordered my favorite flapjacks and split peas. I had set down my cigar and was just reachin' for the orange juice when I got to the part about linen your stumach with somthin first.

So I called the water and told him to get me some raisin bread but before it arrived I saw that was out of the question. I carefully checked your "Eat all you want" colum and then orders me some peeled peaches.

By the time that stuf arrived I was down to the part where it says "Dextrose is widely used in canned fruit." Sure enough when the peeled peaches arrived they had cum from a can. I explained to the water that part where you got to wash off them peaches first.

As you know, the help nowadays don't know there place anymore. They all join unions and think it gives em a right to sass the customers.

The manager wasn't very helpfull either. I ain't gonna bore you with the details of what the manager said for you to do with your magazine.

Since reading your article I feel lik a new man. My weight

unfortionatly is down to 96 lbs but I sure aint got no Polio thats for sure.

Yours truly,

Ton Ralndnil

Spelt Backwards  
Plainly Not Needed

*Thank you Mr. Erven Jourdan, Architectural Cinematographer of Hollywood and Portland, for introducing this new and loyal fan and careful student, Mr. Lindlar Not.*

### ♦ Mass Hypnotism ♦

\* "Evil communications corrupt good manners"

**A**T LEAST TWO of the Editorial Board, NORTHWEST ARCHITECT begin to look upon TELEVISION as potential disaster not unlike other kinds of "fissionable material." There are reasons for thinking that this new communication tool may prove as dangerous.

A barber and a banker have told us that it has already destroyed their social life and their friends' manners. "We just don't make visits any more." Last week a salesman and a college president with small children, and small grandchildren, both said their families are desperate. "From four until bedtime, fixed before that screen, our kids won't come to supper; they

\* 1 Cor. XV. 33.

Also said by Euripides.

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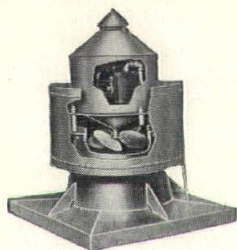
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are so excited they can't sleep—and WE KNOW NO WAY TO STOP IT! If we sell ours, they will go across the street."

The very real FIRE HAZARD may not be the major problem. We have a report on this for you. Architects owe fire protection service to their clients. The architect-as-father must, and perhaps can continue to face the decisions of personal relations.

### ♦ Cola-Type Beverages ♦

*Prenez garde, Lafayette, here they come!*

**T**HE NATIONAL CONSUMPTION of soft drinks and cola-type beverages has been estimated to have a retail value in excess of \$700,000,000 a year. This is a staggering sum of money to be spent on the purchase of drinks which many medical men and nutritionists believe to have an injurious effect on health. Just what is a cola-type beverage and what is harmful about it? Why do dentists stress its detrimental effect?

A cola-type beverage is one in which carbonated water, sugar, flavoring, and caffeine have been combined. Carbonated water is made by using filtered water and adding carbon dioxide. Caffeine is a stimulant which "quickens respiration, strengthens the pulse, slightly raises the blood pressure, stimulates the secretory activity of the kidneys, mildly excites the functions of the brain." ("Well! yeah, I just gotta stop drinking so much coffee"—But how about your kids drinking caffeine at the bright drugstore?)

The business of taking stimulants when fatigued, for "refreshment" when relaxing, is insidious. People who consume cola-type beverages regularly as a means of "picking them up" when they are tired, are in reality treating a symptom instead of the disease. What makes them tired? They make no attempt to find out but rather keep on drugging themselves, and acquiring a bad habit. However, it is not the caffeine contained in cola-type beverages which is the most harmful to the individual; it is the *sugar* and the *phosphoric acid*. Cola-type beverages contain 10 per cent sucrose and 0.055 per cent phosphoric acid, which can destroy the teeth. Table sugars are *not an energy food!* no matter what advertiser says so.

*Above analysis is taken from "PREUMTION" Magazine and from reports of April Meeting of American Medical Association in Los Angeles. This was meeting from which was sent an emergency message to all M.D.s to "cease at once putting VITAMIN A in food for children, especially nursing babies — very dangerous in latter instance—See NORTHWEST ARCHITECT — FOOD number, Vol. XIII-#2-1949 pp 4 to 7 and 15. Also FOOD ANSWERS, Vol. XIV-#2-pp. 16 to 32. So what about other synthetics? For example in so-called "reinforced" flour — The term is misleading, why take a chance?*



# ARCHITECTS MICROFILMING PROJECT

BURNHAM LIBRARY

CHICAGO, ILLINOIS

Chicago is recognized as the center of a unique development in the Building Arts. In Chicago lived and worked the leaders who established a world reputation for the "Chicago School" of Architecture. A few histories of architecture have attempted to trace it's technical advances and esthetic contributions. No author has been able to reveal much more than the superficial facts. This is because the prime sources of information, the sketches, working drawings, specifications and photographs of architects and engineers, have become lost or difficult for the researcher to locate. Future historians will find such research even more difficult. The old, bulky documents are rapidly disappearing.

Several Chicago architects and engineers recommended that an architectural archive be established at the Burnham Library. Miss Ruth Schoneman, Librarian at the Art Institute, proposed to microfilm all significant historical material which can reveal the essential details of Chicago architecture. The University of Illinois joined forces with the Burnham Library to establish this Microfilming Project.

An advisory committee guides decisions for the project. Working under this executive committee and in charge of day-to-day work on the project is John Replinger, architect and graduate of the University of Illinois.

Drawings and other significant documents are being sought in the offices of architects, engineers, builders, real estate managers, and building owners. This material is first repaired, then arranged, indexed, and sent to a commercial laboratory for microfilming. All drawings and documents are returned to their owners.

All kinds of records both of buildings and by their designers, are included in this project, which is not confined to the study of any particular date, type or character. Everyone who has been asked for information or material to microfilm has co-operated generously.

The completed Microfilms are available for study in microfilm reading machines at the Art Institute in Chicago and at the University of Illinois at Urbana. The images projected on a ground glass are almost the size of the original drawings, and remarkably clear in definition. Most of the films are black and white, but many colored hectograph prints much used at the turn of the century are microfilmed in color. The space-saving advantages of the microfilms are obvious; a

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