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NORTHWEST ARCHITECT

SPECIAL CONVENTION ISSUE—1953

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NUMBER THREE
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"The Peace Pipe"

from the

SONG OF HIAWATHA

by Henry W. Longfellow

TOOK the red stone of the quarry
Moulded it into a pipe-head,
Took a long reed for a pipe-stem,
And erect upon the mountains,
Gitchie Manito, the mighty,
Smoked the calumet, the Peace-Pipe,
As a signal to the nations.

And the smoke rose slowly, slowly,
Through the tranquil air of morning,
First a single line of darkness,
Then a denser, bluer vapor,
Then a snow-white cloud unfolding,
Like the tree-tops of the forest,
Ever rising, rising, rising,
Till it touched the top of heaven,
Till it broke against the heaven,
And rolled outward all around it.

All the tribes beheld the signal,
Saw the distant smoke ascending,
The Pukwana of the Peace-Pipe.

"Gitchie Manito, the mighty,
Calls the tribes of men together,
Calls the warriors to his council
By the signal of the Peace-Pipe,
To the Mountains of the Prairie,
To the great Red Pipe-stone Quarry!"
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will be well integrated into the program of the 1953
convention of the Minnesota Society of Architects, to
be held in Duluth, August 6 and 7. President Rheinholt Melander heads the convention planning com­
mittee as convention director and Harold S. Starin
of Duluth is general convention chairman and co­
ordinator.

Working with these men have been many other com­
mmittee chairmen and members drawn from the Duluth
area, whose efforts have yielded definite plans for an
outstanding convention. Programming is aimed at pro­
viding a complete cross section of the important and
serious aspects of the profession's activities today as well
as well-spaced interims of recreation to lighten the meet­
ings and between-meetings periods.

Arthur C. Lucas, Duluth chapter secretary, heads the
committee on arrangements. The committee which
struggles with the budget and financing of the activities
is headed by C. H. Smith, state treasurer. Mrs. Thomas
Shefchik, vice president of the society's auxiliary, will
be in charge of arrangements for women's activities.
Mrs. N. Holger Mortensson of South St. Paul is presi­
dent of the auxiliary.

With the conventions of the past setting a pattern for
success, planners of the Duluth programs started early
to obtain a well-rounded sequence of discussions and
speeches. Early considerations took into their purview
the values of each aspect of the convention and the mat­
ter of seminars came in for considerable rehashing as
plans shaped toward the final "jell." Even if last-minute
changes are required by the exigencies of the future,
committeemen assure members that the sessions will
be full, varied and rich with new information valuable
to office and field activities of architects, engineers and
their builders.

Will
Preside

President
Melander

The lighter side of the convention is assured a full
gamut of activities with special events planned for the
ladies of the conventioners and general parties, dinners
dances for all those attending the event.

Seeing will augment hearing at the sessions for the
Producers Council will again set up exhibits of mate­
rials, equipment and how-to-do information for the
architects. This exhibit aspect of the conventions has
become ever more important as co-operating companies
build new and better booth exhibits for the meetings.

Exceptional designs submitted by various architects
and architectural firms will be shown during the con­
vention, giving members of the society an opportunity
to see the finest of recent work and compare notes
with confreres about the good and debatable points
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Pella

Casements...
Annual Convention
Minnesota Association of Architects, A.I.A.
August 6 and 7, 1953
Spalding and Holland Hotels, Duluth, Minn.

Tentative Program

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<tr>
<th>Thursday, August 6</th>
<th>Friday, August 7</th>
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<tr>
<td>1:30 p.m. — Private Room, Spalding Hotel — Annual Directors' Meeting</td>
<td>10:00 a.m. — Pompeian Room, Spalding Hotel — Seminar I.</td>
</tr>
<tr>
<td>2:00 p.m. — Lobby, Spalding Hotel — Registration begins</td>
<td>11:00 a.m. — Pompeian Room, Spalding Hotel — Seminar II.</td>
</tr>
<tr>
<td>3:00 p.m. to 5:00 p.m. — Ballroom floor, Spalding Hotel — Inspection of Architectural Exhibits</td>
<td>12:00 noon — Ballroom, Spalding Hotel — Luncheon.</td>
</tr>
<tr>
<td>3:00 p.m. to 5:00 p.m. — Ballroom floor, Spalding Hotel — Producers Council Exhibits</td>
<td>1:30 p.m. — Ballroom, Spalding Hotel — Business Session.</td>
</tr>
<tr>
<td>5:30 p.m. to 7:00 p.m. — Tally-Ho Room, Holland Hotel — Cocktail Party by Duluth Group</td>
<td>3:00 p.m. — Pompeian Room, Spalding Hotel — Seminar III.</td>
</tr>
<tr>
<td>7:00 p.m. — Dinner — To be arranged by each individual as he may see fit</td>
<td>4:00 p.m. — Pompeian Room, Spalding Hotel — Seminar IV.</td>
</tr>
</tbody>
</table>

appearing in the plans. Out of this mutuality of any convention comes a great good for talking over designs and comparing notes on methods and materials broadens the experience of all concerned.

The tentative program for the convention is presented here and although it may be changed later, a study of the features show that there is much offered to the local and visiting architect. He also has an ex-

These are the 1952-53 officers whose administration will culminate in the Duluth convention in August. Elected at the 1952 convention, they have guided society policy upward during the past year. Left to right, the officers are Reinhold Melander of Duluth, president, Winston A. Close of Minneapolis, secretary, C. H. Smith of Duluth, treasurer, and D. S. Haarstick of St. Paul, vice president. Standing in the second row are E. Richard Cone of St. Paul, retiring 1951 president, Louis C. Pinault of St. Cloud, and E. D. Corwin of St. Paul, directors.
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cellent opportunity to make himself heard on conduct of the society and take part in the ever-forward development of the community work of the association.

Current officers of the society, in addition to Mr. Melander, include Vice President Donald Haarstick of St. Paul; Secretary Winston A. Close of Minneapolis, and Treasurer C. H. Smith of Duluth. Directors of the group, in addition to the officers above, are E. Richard Cone of St. Paul, 1951-52 president; B. J. Hein of Albert Lea; E. D. Corwin of St. Paul; Oscar Lang of Minneapolis, and Louis Pinault of St. Cloud.

Auxiliary officers are Mrs. Mortensson, president; Mrs. Shefchik, vice president, and Mrs. T. L. Sime of St. Paul, secretary-treasurer.

ST. PAUL A.I.A. PICKS LUNGDREN FOR PRESIDENT

St. Paul Chapter A.I.A. members have named Louis R. Lundgren as their president for the 1953-54 year. Mr. Lundgren, formerly vice-president, succeeds George Townsend as head of the chapter.

Mr. Lundgren is a member of the architectural firm of Haarstick, Lundgren and Associates, which announced a considerable expansion earlier this year. He has been active in organizational work for some time.

Other new St. Paul officers are Lawrence E. Hovik of Ellerbe & Co., vice-president; Frank D. Clark, secretary; Richard Hammel, consulting architect for the city's schools, treasurer; and Philip C. Bettenberg of Bettenberg, Townsend & Stolte, state society director.

Auxiliary officers are Mrs. N. Holger Mortensson of So. St. Paul, president of Minnesota Auxiliary, A.I.A. (seated), Mrs. T. L. Sime of St. Paul, secretary-treasurer, and Mrs. T. J. Shefchik of Duluth, vice president.

Mr. Townsend, as past president, was named to the board of directors.

In 1942 the United States Park Service uncovered the kiln in which some of the first brick used in the Jamestown, Virginia, Colony were burned. It had five firing chambers, with the brick laid in herring-bone tiers. When or why the work was suddenly abandoned is a mystery.

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IS IT ONLY BEAUTIFUL?

Was this piece written in 1953? You could believe it, so well does it deal with problems of 1953. It was spoken to Architects, May 15, 1865, by JOHN RUSKIN.

"AN INQUIRY into some of The Conditions at Present Affecting THE STUDY OF ARCHITECTURE in our Schools," made for the Royal Institute of British Architects.

Edited by WILLIAM GRAY PURCELL, A.I.A.

WITH BRIEF EXPLANATIONS from notes made as a Cornell undergraduate when he began the study of Ruskin's "Seven Lamps of Architecture" which was to influence all his thinking about the philosophy of art from that day forward. Many of the passages, now reprinted for you, were set apart with green pencil in that first delightful reading.

SCHOOLS are a live topic. What schools teach and what students think, and how, is everybody's business. The way architects think and what people think, for example, about the new Dayton Shipping Center at Southdale is interesting to many kinds of private interest.

I am reporting for you what was said ninety years ago by a very intelligent man. The amazing variety of his teaching, later recorded in thirty-nine volumes, is available in libraries around the world. Go and look at them. See his beautiful drawings—thousands of them. What he said and the way he said it changed people's ideas, inspired them to action in religion, produced new craft arts, a new architecture. He furthered a revolution in painting and the graphic arts. Every educated person should read his "Seven Lamps of Architecture," published in 1849. Hear, in part, what he said to the Architects of one hundred years ago.

Mr. RUSKIN:

LEAVE ME SAY of my writings, that they were the expression of a delight in the art of architecture which was too intense to be vitally deceived, and of an inquiry too honest and eager to be without some useful result. That main endeavor of mine has been throughout to set forth the LIFE OF THE INDIVIDUAL HUMAN SPIRIT as modifying the application of the formal laws of architecture, and to show that the power and advance of this art were dependent on its just association with sculpture as a means of expressing the beauty of natural forms.

And because this question lies at the very root of the organization of the system of instruction for our youth, I venture boldly to express the surprise and regret with which I see our schools still agitated by assertions of the opposition of Naturalism to Invention and to the higher conditions of art. Even in this very room I believe there has lately been question whether a sculptor should look at a real living creature of which he had to carve the image. I would answer in one sense, no; that is to say, he ought to carve no living creature while he still needs to look at it. If we do not know what a human body is like, we certainly had better look, and look often at it, before we carve it; but if we already know the human likeness so well that we can carve it by light of memory, we shall not need to ask whether we ought now to look at it or not; and what is true of man is true of all other creatures and organisms—of bird and beast and leaf.

W.G.P.

READING this compelling analysis we find that Ruskin assumes an architecture of timber or stone. In his day no other principal building materials were imagi­nable. Today we use almost everything but stone and timber. Our forest products are reprocessed into hundreds of specialties. But Ruskin in our world would have applied his logic in full vigor to the new adventures. You make the shift to our chemical age for him as you read.

MR. RUSKIN:

THERE IS A NOBLE way of carving a man, and a mean one; and there is a noble way of carving a beetle, and a mean one; and a great sculptor carves his scarabaeus grandly as he carves his king, while a mean sculptor makes vermin of both. And it is a sorrowful truth, yet a sublime one, that this greatness of treatment cannot be taught by talking about it. No, nor even by enforced imitative practice of it. Men treat their subjects nobly only when they themselves become noble; not till then. And that elevation of their own nature is assuredly not to be effected by a course of
But our cities—

**BUILT** in black air, which, by its accumulated foulness, first renders all ornament invisible in distance and then choke its interstices with soot;

**CITIES** which are mere crowded masses of store and warehouse and counter, and are therefore to the rest of the world what the larder and cellar are to a private house;

**CITIES** in which the object of men is not life, but labour; and in which all chief magnitude of edifice is to enclose machinery;

**CITIES** in which the streets are not the avenues for the passing and procession of a happy people but the drains for the discharge of a tormented mob, in which the only object in reaching any spot is to be transferred to another; in which existence becomes mere transition and every creature is only one atom in a drift of human dust and current of interchanging particles, circulating here by tunnels under ground and there by tubes in the air;

**FOR A CITY,** or cities, such as this, no architecture is possible, nay, no desire of it is possible to their inhabitants.

**W.G.P.**

**YOU WILL SEE** Ruskin here developing the proposition that a "literary" sense in the creation of buildings is not normal to the life of the building art—that the logic of words and sentences, known as dialectic, is not the logic of man's power and ability to build. When architecture can be reduced to beautiful drawings, to important explanations and "mathematical treatises on bubbles," architecture is by then PAST TENSE and has no FUTURE in its empty pods.

**MR. RUSKIN:**

I AM ENTIRELY ASSURED that those who have done best among us are the least satisfied with what they have done, and I will admit that the spirit, or rather, I should say, the disspirit, of the age, is heavily against them; that all the ingenious writing or thinking which is so rife amongst us has failed to educate a race capable of taking true pleasure in any kind of public work. So far as it is good, it has been founded on principles learned not from books, but by study of the monuments of the great schools developed by national grandeur, not by philosophical speculation.

**W.G.P.**

**WE OF 1853** now experience that new "temper of mind" and the very new "manner of life" which he forecast, but was himself naturally unable to visualize. In our buildings, today's architects now address this new manner of man which we are, with our changed temper and tempo. There is a great need for our creative minds to be as wholesome as Ruskin's and to move in the thought-ways demanded by Ruskin.

**MR. RUSKIN:**

**ALL LOVELY ARCHITECTURE** was designed for cities in cloudless air; for cities in which piazzas and gardens opened in bright populousness and peace; cities built that men might live happily in them and take delight daily in each other's presence and powers.
an enormous size a weak form of iron nut, and in conveying the information upon it, in large letters, that it belongs to the London, Chatham, and Dover Railway Company. I believe, then, gentlemen, that if there were any life in the national mind in such respects, it would be shown in these its most energetic and costly works. But there is no such life, nothing but a galvanic restlessness and covetousness, with which it is for the present vain to strive and in the midst of which, tormented at once by its activities and its apathies (having their work continually thrust aside and overtopped by huge masses, discordant and destructive), even the best architects must be unable to do justice to their own powers.

W.G.P.

RUSKIN NOW PROCEEDS to show how an honest search for essential knowledge about the relation between people and process can create useful objects, more skilled hands and, as a consequence, more alert and satisfied minds. But when false standards govern a people their objective gets lost, skills are stylized and both the public and private mind revolves in a vacuum, geared only to its own sterile reconstructions.

MR. RUSKIN:

BUT, GENTLEMEN, must we not reflect with consternation, what a marvellous ability the luxury of the age and the very advantages of education confer on the unwise and ignoble for the production of attractively and infectiously bad work. I do not think that this adverse influence, necessarily affecting all conditions of so-called civilization, has been ever enough considered. It is impossible to calculate the power of the false workman in an advanced period of national life nor the temptation of all workmen to become false.

FIRST, there is the irresistible appeal to vanity. There is hardly any temptation of the kind (there cannot be) while the arts are in progress. The best men must then always be ashamed of themselves; they never can be satisfied with their work absolutely but only as it is progressive. Take, for instance, any archaic head intended to be beautiful; say, the Attic Athena, on the early Arethusa of Syracuse. In that, and in all archaic work of promise, there is much that is inefficient, much that to us appears ridiculous, but nothing sensual, nothing vain, nothing spurious or initiatory. It is a child's work, a childish nation's work, but not a fool's work.

You find in children the same eager and innocent delight in their own work for the moment, however feeble; but next day it is thrown aside, and something better is done. Now a child or a childish nation differs inherently from a foolish, educated person or a nation advanced in pseudo-civilization. The educated person has seen all kinds of beautiful things, of which he would fain do the like—not to add to their number—but for his own vanity that he also may be called an artist. Here is at once a singular and fatal difference. The childish nation sees nothing in its own past work to satisfy itself. It is pleased at having done this but wants something better; it is struggling forward always to reach this better, this ideal conception. It wants more beauty to look at. That's the right temper to work in and to get work done for you in. But the vain, aged, highly-educated nation is satiated with beautiful things—it has myriads more than it can look at; it has fallen into a habit of inattention; it passes weary and jaded through "art galleries" which contain the best fruit of a thousand years of human travail; and as the thirst of vanity thus increases, so the temptation to it. There was no fame of artists in those archaic days. Every year, every hour, saw some one rise to surpass what had been done before. And there was always better work to be done, but never any credit to be got by it. The artist lived in an atmosphere of perpetual, wholesome but inevitable eclipse.

SECONDLY, consider the attractive power of false art, completed, as compared with imperfect art advancing to completion. Archaic work, so far as faithful, is repulsive; but advanced work is, in all its faults, attractive. The moment that art has reached the point at which it becomes sensitively and delicately imitative, it appeals to a new audience. From that instant it addresses the sensualist and the idler. Its deceptions, its successes, its subtleties, become interesting to every condition of folly, of frivolity and of vice. And this new audience brings to bear upon the art, in which its foolish and wicked interest has been unhappily awakened, the full power of its riches.

The history of Italian art is that of a struggle between superstition and naturalism on one side, between continence and sensuality on another. So far as naturalism has prevailed over superstition, there is always progress; so far as sensuality over chastity, death. And the two contests are simultaneous. It is impossible to distinguish one victory from the other.

W.G.P.

ONE CANNOT UNDERSTAND Ruskin's full meaning here if his words are limited to our current commercial language of art and criticism. For example, the Greeks who in their Baccic Festivals would seem to us to have expressed exceedingly broad moral tolerances in social customs, nevertheless in their sculpture throughout more than a thousand years of history never produced one statue of an unclad female nor felt the need for any public censors of their mores.

MR. RUSKIN:

Observe, however, I say victory over superstition, not over religion. Let me carefully define the difference.

SUPERSTITION, in all times and among all nations, is the fear of a spirit whose passions are those of a man, whose acts are the acts of a man; who is present in some places, not in others; who makes some places holy, and not others; who is kind to one person, unkind to another; who is pleased or angry according to the degree of attention you pay to him, or praise you refuse to him; who is hostile generally to human pleasure, but may be bribed by sacrifice of a part of that pleasure into permitting the rest. This, whatever form of faith it colours, is the essence of superstition.

RELIGION is the belief in a Spirit whose mercies are over all His works—who is kind even to the unthankful and the evil; who is everywhere present and

(Continued on Page 53)
Modern Beauty

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ARCHITECT

No. 950 The Whitney—latest in tile-in or built-in vitreous china lavatory. Illustrated with Hudee stainless steel rim, chrome plated supply and pop-up waste fitting—22x18". Front overflow, anti-splash rim, square basin, dual soap depressions.
Canada’s most modern school, the new $3,000,000 Victoria Composite High School in Edmonton, which is near the rich Leduc oil fields, has more than 200,000 square feet of floor area and such unusual features as an indoor rifle range, a swimming pool with underwater illumination and an elaborate public address system.

The two-story building also features a new type of exterior finish, which is creating considerable interest because of the possibilities it offers for distinctive external treatment. This is a facing of present panels of gleaming white terrazzo and white cement, 1½ inches thick, with a back-up layer of vermiculite insulating concrete, also 1½ inches thick. The panels, precast to order, were applied over exterior walls of brick and tile.

The new facing combines beauty, flexibility and economy with a modern approach, said Architect Maxwell C. Dewar. The large panels and wide jointing give the building a clean-lined exterior that is very attractive, and where special ornamentation was desired, the terrazzo was easily carved. Total cost of the panels installed was approximately $1.70 per square foot.

By using vermiculite aggregate instead of sand in the back-up layer, the panels could be precast in sizes ranging as large as 8 by 8 feet. Nearly 1,000 pounds of dead load were eliminated on each 8 by 8 foot slab and the total insulation value of the wall was doubled.

In plan, the school consists of a main section with four large radiating wings. Framework of the building is structural steel columns and beams with steel joists for second floors and roofs. The school is fireproofed throughout. Interior walls on corridors, stairways, and permanent locations are glazed brick dado, tile, and
NORTH AMERICAN OFFICE OF NORTHWESTERN NATIONAL BANK OF MINNEAPOLIS

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Call Lighting Section—MA 6251
The clean design of the school stands out in these photographs. Above is the main entrance. At left the terrazzo panels strike a smart note in exteriors. The incised design is noteworthy.

Administrative and student union offices, a library, guidance rooms, science labs, art rooms, and a number of classrooms occupy the main section. One entire wing is given over to home economics, a second to languages and social studies, a third to recreation, and the fourth to technical and shop training. Each wing can be closed off and used separately from the rest of the school. For example, the technical wing is available for adult night classes and the recreation wing for community affairs. This wing plan makes possible expanding any one use, provides east-west exposures for all classrooms and, with numerous entrances to each area, makes for efficient circulation of the student population of 1,200.

Wide stairways and corridors facilitate safe, fast movement between classes. All classroom doors are recessed 30 inches from corridors so students hurrying along the hall will not bump into a suddenly opened door. The classrooms accommodate about 35 students. Desks are movable for maximum flexibility of arrangement. Even without the banks of windows, fluorescent lighting provides all-around illumination of 30-foot-candles. Social study classrooms have special areas set aside where students can sit around tables and discuss subjects under review. Blackboards and tackboards in classrooms vary in size according to the needs of the subject taught, as do the cupboards on sidewalks.

Laboratories, located on the second floor, reach the ultimate in modern practicality. The chemistry and physics labs are on the cool north side with its constant

(Continued on Page 45)
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There probably is no single item for sale to the public today where there is a greater general lack of knowledge than lumber, which poses a considerable problem for the architect's responsibility for building homes and other buildings for use of the public.

The average individual does not learn about lumber in the schools or colleges and until recently the manufacturers of lumber did little educational work with the public. On one side the individual was told the forests were being recklessly butchered and soon there wouldn't be a saw-log available to the mills. On the other side, he was told substitutes for lumber were becoming available to replace "old fashioned" wood for all of its multitude of uses. In the face of these worrisome comments by various interests lumber is produced in tremendous quantities and is gaining new markets.

The public is becoming educated concerning the advantages of wood for many uses through the intelligent efforts of architects, lumber manufacturers, wholesalers, retailers and builders. There is now a sincere interest on the part of these factors to understand each other's problems and interchange information that would help the building industry as a whole. Naturally, the problems of one indirectly are the problems of the others.

Before we get into the realm of the advantages of wood, we best had dispell the ideas brought about by the originators of "Woodsman, spare that tree!"

Today there is enough sawtimber standing in the nation's forests to build a six-room house for every man, woman and child in the United States, with lumber left over. Today the forests of the United States are estimated by the U. S. Forest Service to contain 1,601-billion board feet of sawtimber. Each year, new growth adds 35-billion board feet.

During the past 350 years, twice as much wood has been removed from America's forests as was growing here when the first English settlers arrived. A little over one-third of it was used for man's needs and comforts. The balance was destroyed by fire, insects and disease.

Here is an estimate of what has happened to America's sawtimber (trees of sufficient size, species and
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TOTAL STOCK
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Land Clearing
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Cut for Wood Products

TOTAL REMOVAL
ESTIMATED BALANCE

(Based on statistics prepared by the late Robert V. R. Reynolds, former statistician for the U. S. Forest Service.)

In 1918 the consumption of sawtimber was nearly six times more than the annual growth of young trees of sawtimber caliber. Today, however, the growth of young stock has been advanced to the stage that we are removing only 50 per cent more timber than is growing. Therefore, in our time we will find that in spite of increasing consumption, the forests are growing as fast as they are cut.

Wise forest management can be thanked for this progress. The lumber manufacturers have adopted the policy that timber is a crop and should be harvested in much the same manner as wheat or corn. When trees reach maturity, their growth is almost nil and they are subject to decay and insects. Today, when a mature stand of timber is harvested, or logged, precautions are taken to properly reforest the land to make a new crop of timber for future generations. Millions of dollars are spent annually to reduce the losses caused by fire and insects.

Unfortunately some species, such as white pine and western red cedar, have been in such heavy demand over the years that they have been cut out of proportion to their growth and out of proportion considering their relative small percentage of the total sawtimber of all species in the forest. Therefore, in the years to come, there may be a time lag in certain species until the new
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Against the natural foil of stone, this Redwood porch ceiling sets the theme of relaxation for a restaurant.

growth matures into timber of sawmill qualities.

A prime exception to this problem is California redwood. The redwood trees are so large that in the years past it took a large manufacturer to be able to finance logging equipment and sawmill facilities large enough to handle the huge logs. Therefore, the greater portion of the redwood area is dominated by a relatively few large operators that established reforestation programs long ago to perpetuate the supply of this very desirable species.

In our northwest, the most popular species for dimension, sheathing, trim lumber and sidings have been Douglas fir, white pine, ponderosa pine, cedar and redwood.

While the supply situation will only be serious in our time in cedar and white pine, architects and builders should accept secondary species whenever possible to help perpetuate the more preferred species; at least until we are over the hump where annual growth of sawtimber equals production. Some secondary species that generally can be well adapted into construction are west coast hemlock, white fir, noble fir, larch and spruce.

Enough for the supply of sawtimber. You can see that we need not be concerned about procurement.

The greatest advantage in using wood in construction is that it is a time-proved material that is accepted by the public. Of the 29,000,000 homes in America today,
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24,000,000 are built of wood. This is brought about not only by the normal preference of the buying public to a home built of wood, but also because it is easy and economical to build and can be easily altered to suit future needs.

Wood is the most easily obtained building material in the United States. Thousands of retail lumber yards dot the country from ocean to ocean. There is always a lumber yard within minutes of a building site. These retail lumber yards perform a real service, for their extensive inventories are way out of proportion to the amount of business that they do in comparison to most retail lines. In addition, there is always a wholesale distribution yard nearby to help the retail lumberman out on items that are purchased too seldom for him to stock.

Of course, the fact that there are so many contractors with their trained crews of carpenters who understand wood makes it easy to construct a building of wood. The speed with which a carpenter crew can erect a wood building today speaks well of the advancements made in this industry over the past 15 years.

We are fortunate to have a broad variety of wood available for building purposes: redwood for its durability, paint holding and rich beauty; fir for its strength; pine for economical sheathing grades, paneling and effects when blonded; hardwoods for heavy wearability, etc.

We are so familiar with wood that we tend to take it for granted. We forget what a wonderful material it really is. Let us assume for a moment that wood, instead of being used since the dawn of mankind, never existed. Plenty of stone and clay products, plenty of metal, plenty of glass and gypsum materials are available — but no wood.

Behold—Wood!

Suddenly, out of the researchers' laboratories, out of the scientists' test tubes and crucibles and retorts, comes an amazing new product. It is to be had in vast quantities. The supply renews itself so the product will always be available. It is strongly competitive in cost. It will not shatter when struck. Its resilience permits it to absorb shocks that would crack or break other material. It has fine natural insulating qualities. It can be produced in large sizes when large sizes are needed. It can be readily worked into items of exceptional delicacy. It stands up ruggedly under abuse. When protected from moisture, it will last indefinitely. Left in its natural state, it offers an infinite variety of beautiful patterns. Painted, it presents a smooth, attractive, enduring surface. Its cellular structure causes it to absorb and deaden sound. It responds to the simplest of tools and can be used repeatedly. It is relatively light in weight.

Such a discovery would startle the world. The fact of the matter is that we and our fathers and grandfathers have lived with this "discovery" so long that our appreciation of it has been dulled. Wood can be "romanced" just as well as the many competitive building items. In fact,
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FULLY INSTALLED on many types of construction IN AS LITTLE AS 5 MINUTES!
When an architect sets out to create public interest in his service through newspaper stories, he gets best results working with news "tools." Here's a practical definition of these "tools" with tips on how to wield them.

By Carl Hixon
Public Relations Counsel

Joe Ferris, veteran Northwest public relations man, sums up the biggest bugaboo of press agentry with this comment: "A publicity man's worst competition does not come from his competitors but from the news itself!" Mr. Ferris, who should know, is merely pointing out that anyone with a story to tell via publicity channels must render it in true news fashion or fail.

This does not mean that your architectural news story —like a murder "scoop"—need clamor for public attention. It does, however, illustrate that most editors, besieged with stories from hundreds of reporting sources daily, will turn thumbs down on publicity that does not meet the specifications of news.

What is news?

News is something new, also defined by editors as information that affects or interests the paper's subscribers by reason of their emotions, curiosity, sense of security or other basic motivations. It should be timely, of general appeal, honest and objective. Your publicity won't get past the average editor until it squares with most of these points.

One of the best ways to launch your own architectural publicity campaign is to sit down for an hour with your local newspaper and read it as though you'd never seen it before. Determine its scope of coverage on local construction projects, the amount of space given to house and garden and how-to-do-it items, what attention it pays the local professions. Does it have a daily business news column, do the editorials plug hard for civic improvements? Familiarity with your paper's contents and policies will aid you later in slanting your publicity toward constants that the editors have already established.

Next, drop in for a visit with the editor (or on a large paper, the managing or city editor). You can tell him, frankly, that you're out to beat the drum for local architecture and plan from time-to-time to bring architectural news stories to his attention. Mention this in the same breath with your version of architect's relationship to community welfare and progress. Then get his reaction. If he agrees that architectural news is a good index of community growth, that's half the battle. If he's negative, you'll have to sell him. Most editors — unless they have a personal peeve against architects — will state willingness to go along with architectural material that falls within a legitimate news category.

Before you leave the newspaper's city room, say hello to the women's editor, the business editor, and the building page editor, if these departments exist. Frequently an architectural story will lend itself specifically to one of these departments and it's wise to meet and inform the people who ultimately wield the copy pencil on your material.

Now you are ready to move but what shall be the subject of your first news story? The following sources are the best for generating routine publicity—
Projects planned, under way or completed. Construction is news because it indicates growth, employment, money changing hands and local trends. This applies chiefly to industrial, commercial and institutional construction but not residential unless it happens to be a large development project. You can normally expect the paper to cover the story from the aspects of use to which the building will be put and features and facts of the construction. Unless the architect speaks up, he will receive a brief mention in the story and credit where renderings are used. Frequently the paper overlooks the architect entirely if the information is not directly furnished.

Here's what you can do to make sure the story is covered from your angle. When all plans are OK'd and the project agreed upon, find out who will release the story to the paper. If your client is willing, take this responsibility yourself and go to the business editor (or school or church editor) with all the information and the rendering. If the client wishes to hold a press conference, ask to be included—it's to his advantage. Should the story get away from you at the outset, double-check with the paper to see that they have the architectural facts and renderings needed. At this point it's well to muster your local architectural group and volunteer services to the paper as a clearing house for all architectural and construction information. Tell them to call you whenever a question comes up touching the subject, and you'll be happy to furnish or verify material. Repeated often enough, this will keep the paper aware of your presence, role and authority on the local building level.

Often three legitimate stories can be made of a single construction project. First, when plans are announced; second, when construction has begun; and third, when (Continued on Page 34)

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LAST EVEN LONGER  

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Wood sections shall have stiles and rails of vertical grain Douglas Fir, hardwood dowelled and steel pinned, water-proofed glued. Rails to extend full width of door. Panels to be of three (3) ply laminated fir ¾" exterior plywood manufactured by the hot plate process with phenolic resin glue.  

HARDWARE  
Hardware shall include safety torsion springs on a continuous shaft across full width of door, rustproofed aircraft type cable (chain not permitted), rollers having a minimum of ten (10) ball bearings ¼" diameter with both inner and outer races of hardened steel (use of roller shaft as inner race will not be permitted), bottom corner brackets mortised under bottom of door and of sufficient height to be secured across both rail and stile. Doors over 12'6" wide shall be additionally reinforced with suitable horizontal trusses to prevent sagging when open. Doors over 16'0" wide shall have suitable support to prevent sagging when closed.  

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the building is completed or dedicated. In each, room can be made for mention of the architect’s services.  

Personal appearances. Stay alert for opportunities to address various organizations in your area (this will be elaborated on in a later issue). When you’ve arranged to speak to a local women’s club on residential architecture, suggest to the publicity chairman that the newspaper women’s editor be advised of the meeting and subject of your talk; then supply the former with a picture of yourself and summary of material. If the organization has no publicity functionary, shoulder aside your modesty and take the story to the women’s editor yourself, about 5 days in advance of the meeting. This sort of publicity works two ways — it marks you as an authority with the newspaper public, and it generates more speaking dates.  

Professional honors. Any professional honors that you receive make good news copy. If you are admitted to an honorary group, elevated within that group, appointed to head a committee or selected to represent any group, you have publicity material. The same applies to exhibit or other competitive awards and to conventions and conferences you attend within the profession. Any one of these, in turn, provides you with a “news peg” on which to hang background material on architectural services. All of these publicity “tools” can and should be used to serve the end of bringing values of architecture to public attention.  

General business news. If you hire an assistant, open a new office or otherwise expand or re-organize your business, the newspapers will be interested. Once you’ve established rapport with the paper, it’s only necessary to write down the facts on a story of this nature and send them with a picture to the appropriate editor. Follow it up with a phone call for goodwill.  

Timely architectural news. A good example today of a timely story is one which deals in series with the architectural phases of civil defense. Almost everyone, whether living in a village or metropolis, feels periodic concern on this subject and welcomes any local progress in this direction. Most communities have a civil defense organization that would welcome architectural participation. If you organize an architectural panel to study building needs in terms of civilian protection, you are rendering a vital community service that the newspaper will gladly report in detail. Many other timely community problems lend themselves to panel study, such as housing, industrial decentralization and civic beautification. All these should be considered when planning group publicity enterprises.  

Special architectural features. Variations on a single theme, oft-repeated, are the basic building blocks of a successful public relations program. If you can interest the newspaper in running an indefinite weekly series of feature articles on local architectural highlights, you will have accomplished half your program at one stroke! The best approach to an editor on this subject is to sketch out an 8- or 12-week series in advance, with provisions for photos or artwork to illustrate the stories and some pretty definite ideas on the context of each. Then sell it to the editor on this basis: “Sam, I’ve got an idea on how to make people
look at this town in a new light! Why not run a
history of the area in terms of architecture, using local
buildings to make our points. We can show develop­
ment in terms of architectural progress, discuss the
prevailing architectural methods and problems, tell why,
perhaps, the design is typical of this area and illustrate
how new trends in the profession improved civic stand­
ards."

You might also suggest (as the Pasadena, Calif., A.I.A.
chapter has done) that each story be organized along
the lines of a Sunday driving tour for readers, showing
a small map of the locality with routing instructions.
Bear in mind that the burden of collecting information
for the series will fall on you. Here, again, the au­
thority for architectural comment can be hung on your
local architectural group.

By and large, your surest formula for success in
planning local publicity is to be constructive (not
critical), positive (not negative) in your attitude to­
ward the newspaper. Newspapermen, like the public,
must be sold on the values of architecture before any
real good can be accomplished with publicity. So for
best results be patient, co-operative and cordially ag­
gressive in your press relations.

(The next story in this series will deal with "Plan­
ing Your Radio and Television Publicity.")

W. H. TUSLER ELECTED A.I.A. FELLOW

Another member of the Minnesota Society of Archi­
tects, Wilbur H. Tusler of Minneapolis, has been elect­
ed a fellow of the American Institute of Architects.
Mr. Tusler was formally made a fellow during the A.I.A.
convention in Seattle, Wash., becoming one of three
practicing architects with that distinction in Minne­
sota.

The award of the title fellow is based on many phases
of Mr. Tusler's activities. The honor was earned by his
fine service to the A.I.A. in its activities to forward the
standing of the profession in the country, outstanding
work within the architectural field to advance its pres­
tige, excellence in designing and definite contributions
to the building industry.

Twenty-eight other architects were honored by elec­
tion as fellows throughout the country. A year ago
Minnesotan D. R. McEnary was named a fellow.
DAKOTA BRICK MADE OCHS DISTRIBUTOR
Because of increasing building activity in the Dakotas, Dakota Brick, Inc., has been formed to handle distribution of products of the A. C. Ochs Brick & Tile Company in North Dakota, South Dakota and northwestern Minnesota, according to Walter M. Ochs, tile company president.

Principal office of the new firm will be in Fargo, N. D., where a complete stock of masonry materials and accessories will be maintained. South Dakota office location will be announced later.

President and treasurer of Dakota Brick is Fred T. Lavelle, who has represented the Ochs firm for a number of years.

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For Every Design Need

EXPOSED PARTITIONS

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2. Acoustical partition tile makes it possible to have both fireproof and sound-conditioned walls.

3. Salt glazed partition tile, with a glossy, easy-to-clean surface is ideal where sanitation and ease of maintenance are important.

4. Clay Partition Tile provide an ideal base for painting.

Structural Clay Products Institute
Region 6
Ames, Iowa

CLAY TILE NOW PLACED WITH ADHESIVES, CHILD SAYS

A technique for applying clay tile to floors and walls with an adhesive has just recently been approved by the leading clay tile manufacturers, according to Rollin Child of United States Quarry Tile Company.

Use of adhesives allows installation of clay tile directly over existing floor and wall surfaces and obviates extensive tearing out and remodeling to obtain a base for the tiling.

Tile in its best use fits the theme of the area where used, as in this kitchen-laundry unit.
ARCHITECTS
AGREE...
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CLAY PRODUCTS

Smooth Red Face Tile
This smooth red tile in 8x5½x12
size is extremely popular for interior
walls. Rich, full-bodied colors and
handsome, smooth face offer exciting
design possibilities. Greater strength,
lower maintenance costs make this face
tile just right for economy-minded
beauty lovers.

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Back-Up Tile
Here's the
standard specification for quality
back-up tile... providing added insula-
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flexibility to meet dimensional and structural needs, reasonable
first cost and lower maintenance costs.

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Interior Salt Glazed Tile
Maximum Quality at Minimum Cost
For every job where you need extra
beauty, extra durability and extra
insulation at no extra cost, you’ll find
it pays to specify Ottumwa Interior
Salt Glazed Tile. Here’s the ideal
interior wall material for commer-
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struction... offering colorful, easy-
to-clean walls of buffs, tans or browns.

Ottumwa, Iowa

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Build with Des Moines Clay Face
Brick and you build with confi-
dence in a qual-
ity color, texture,
strength and uni-
formity. The full line of Des Moines Clay
Face Brick gives meticulous architects a
wide range of colors and textures to add
charm and distinction to any interior.

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Minneapolis, Minnesota

The adhesive method can be used in both new and remodeled work and is particularly suited for dry wall construction. In remodeling of home and public structures, the adhesive application speeds work and cuts costs, it was pointed out.

The application method is covered in specifications issued by the Tile Council of America, members of which produce 85 per cent of the tile made in this country. Experienced installers see the adhesive method supplementing, rather than supplanting, the regular technique of setting the tiles into a mortar bed. Which method will be used is best left to the tile contractor.

The adhesives used in this method have been specially developed over a number of years for this specific use and have undergone long and detailed tests before the method was announced to the trade.

AIRXPELER QUINTS GIVE

WIDE RANGE OF VENTILATOR UTILITY

Quintuple selection, which gives building designers exhaust units for low and high static pressure, is now available at real economy in the "AirXpeler" Quints. The PB Power Roof and the BW (forward curve) Hi-Static Exhauster coupled with the BC (backward curve), the GS (gravity syphon) and the FAS (fresh air supply) units all having similar outward appearance, afford equal economy, according to Mr. C. L. Ammerman, president of the C. L. Ammerman Company, Minneapolis.

The AirXpeler PB unit incorporates a specially built pressure
blade, thoroughly proved in thousands of installations. The original AirXpelcr design elements, which made the PB model exceedingly efficient at static pressures up to 1/2 inch, have been carried into the BW and BC Models. A full venturi inlet eliminates turbulence. AirXpelcr units were displayed at the 85th Annual A.I.A. convention in Seattle, Washington, June 16-19. They were included in only 50 products selected for the convention's exhibit.

SOUND SIGNALS OUTLINED IN NEW BENJAMIN BOOK

Use of sound signal equipment in industry and commerce is brought up to the minute in a new publication, Signal Guide Book, issued by the Benjamin Electric Mfg. Co., Des Plaines, Ill., which can be obtained without charge from the company.

The book is combination manual, data book and catalog and discusses fundamentals of sound, signal and sound terms, signal installation and coding signals. In addition to regular sound equipment, the book considers special equipment for particularly hazardous operating situations.

It is a good reference for architects and engineers designing industrial buildings and layouts.

WILLIAM J. BLOSSOM
APPOINTED ST. PAUL HOIST SERVICE MANAGER

Warren A. Blossom has been appointed service manager for St. Paul Hydraulic Hoist, Minneapolis, Minn. He formerly had been field engineer for the firm, gaining valuable experience in the field to prepare him for his new duties.

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Joel F. Jackson
Factory Representative
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BARTLEY SALES INSTALLS HUGE ARMY SCHOOL DOORS
Four pairs of custom-made folding doors whose installation involved tapering the slides' bases to accommodate a deviation in the height from floor to ceiling, were recently provided for the Army School in Minneapolis by the Bartley Sales Company.

The doors were "Curtitions," distributed in the Northwest by Bartley Sales. They were custom-made to fit two openings 17 feet, 8 inches wide and two openings 14 feet, 11 inches wide. All openings were 10 feet, 2 inches high.

Heads of the openings consisted of wire lath and plaster over steel I-beams, which had a variation of as much as 1 1/2 inches in elevation above the floor. This required that 3 x 6 fir pieces be tapered and fastened into the I-beams with machine bolts to level the track.

The work was done for the Bureau of Home Improvement for the Public Buildings Service of the General Services Administration.

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Enduring Colors of
CREAM — GRAY — BUFF — PINK
Quarried by
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Mankato Stone for Interior & Exterior Use
INSULATION ENGINEERS APPOINTED RUSCO REPRESENTATIVES

Northwest distribution of the Rusco Prime Window will be handled by Insulation Engineers, Inc., Minneapolis, newly appointed as exclusive distributors for the well known storm-screen units.

"We firmly believe that the house of today and tomorrow must have self-storing screens and storms," M. L. Fergestad, president, said. "Owners want to be free of the chores of putting up and taking down, storing and repairing screens and storms.

"Rusco Windows are the perfect answer for the glass is set in steel sash in caulking compound and held with neoprene splines. The units are easily removed from the inside for cleaning and the screen of Lumite will not rust, rot, corrode or bulge and never needs painting."

Ruscos are factory finished with baked-on enamel and are weather-stripped with felt. They come ready to install in wood, metal or other frames. They are available in vertical slide, horizontal slide, picture window, picture window with flanking and window wall types and can be obtained in up to 10-foot-high sizes for commercial installations.

Insulation Engineers' sales representatives in this area are Jay Bass, Ray Cox and Eddie Miller. Minneapolis address of the company is 2120 S. Lyndale Ave., So.

PRODUCERS' COUNCIL DIRECTOR NAMED TO C OF C POST

Charles M. Mortensen, former managing director of the Producers' Council, Inc., has been appointed associate manager of the trade association department of the Chamber of Commerce of the United States. Mr. Mortensen joined the chamber staff on May 1.

LOW TEMPERATURE SPACE INSULATION IMPROVED BY FOAMGLAS

Improvement of working conditions in properly insulating low temperature areas has been reported by Pittsburgh Corning Corporation in a new publication Foamglas.

The problem and what the book has to offer are best outlined in its little preface:

"The basic difficulty in properly constructing a cold storage or low temperature facility is in obtaining a perfect vapor barrier (protective coating) for the insulation. Before Foamglas (a vapor barrier in itself) became available, it was necessary to place 100% reliance on organic accessory materials such as asphalt to provide this most necessary protection. On the normal job, vapor barriers must be applied to rough masonry and to awkward, hard-to-reach areas. The result has been imperfect vapor sealing jobs and deterioration or failure of the insulation. Moisture vapor pressure is independent of air pressure and the forces which push this vapor into a wall frequently reach 50 to 60 pounds per square foot. Therefore, the efficiency of the vapor barrier is of paramount importance.

"Foamglas, being impervious to the transmission of moisture vapor, goes a long way toward solving this basic problem. . . ."

CONCRETE DOUGHNUTS USED FOR LIFE PRESERVERS

Use of concrete doughnuts as large as cork life preservers to support persons in the water was the dramatic presentation at the annual meeting of the Perlite Institute of the fact perlite aggregate is light enough to float on water.

The concrete for the life rings was mixed one bag of cement to six cubic feet of perlite aggregate and was reinforced with wire mesh. The oven
The institute members are pushing their certification program and their aggregate bags will carry labels guaranteeing the product was manufactured according to institute specifications and is regularly sampled and tested to assure uniformity.

CONSTRUCTION BULLETIN OBSERVES SIXTIETH ANNIVERSARY

The well-known construction industry periodical, Construction Bulletin, is observing its 60th anniversary of service to the industry. The magazine, well known to architects, serves the construction and public works industries of the states of Minnesota, North Dakota, South Dakota, Iowa and parts of Montana, Nebraska and Wisconsin. The magazine is published by the Chapin Publishing Co., in Minneapolis.

FRANKS ELECTED PRESIDENT OF PORTLAND CEMENT ASSOCIATION

Election of Carl D. Franks as president of the Portland Cement Association has been announced through association headquarters. Mr. Franks was executive vice-president and succeeds the late Frank T. Sheets.

The new president has served the association since its organization in 1916. He first was district engineer in charge of the Indianapolis office, then was named to successively more responsible posts until he became vice-president 14 months ago. He acted as president since Mr. Sheets' death in November, 1952.

TILE IS VERSATILE

For wide range purpose and design, glazed ceramic tile has no equal. Tile installations minimize problems of design.

- Longer Lasting
- Easier Maintenance
- Greater Beauty

Ledge and lining of pool are appropriately fish scale pattern.

G. Donald Kennedy was made executive vice-president and E. F. MacArthur, treasurer, according to the announcement from the office of R. A. Hummel, chairman of the board of directors.

STAINLESS STEEL FRONTAGE SPEX

An important guide book to specifications and factors involved in the design of stainless steel store fronts and entrances has been released by the Committee of Stainless Steel Producers and can be obtained from the group's offices, 350 Fifth Ave., New York City.

Important stainless steel designs actually in use in various buildings are shown by photographs and analyzed in the booklet, which is of 40 pages. Detail drawings show the how-to-do of the designs and the book also contains brief discussions of this kind of steel and its characteristics, forms obtainable in stock designs and other factors of value to the designer.

A consulting architect worked with the committee in production of the book and it was reviewed by the A.I.A.

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Showrooms

NORTHWEST
SELF-WASHING FILTER
FURTHER IMPROVED

Two new improvements to the Far-Air Self-Washing Filter for air systems have been announced by the Farr Company of Los Angeles. The new improvements are test buttons to operate the washing and re-oiling mechanism without upsetting the automatic cleaning cycle which has been a feature of the equipment and drainage of all water lines automatically as protection against freezing.

The filters are equipped with a series of automatically controlled water and oil jets on the entering air side which periodically wash and re-oil the filter units to maintain maximum filtering efficiency. Another, safety feature is a deluge valve held closed by a fusible link which parts at 160 degrees, allowing heavy streams of water to flow over the filters and help prevent passage of flames, etc.

Detailed information can be obtained from the company at P O Box 10187, Airport Station, Los Angeles 45.

WESTINGHOUSE EXPANDS TO MEET EQUIPMENT SERVICE DEMANDS

Continuous expansion of industry and building in the Northwest has brought about an expansion in the manufacturing and service facilities of Westinghouse Electric Corporation in Minneapolis according to F. T. Whiting, corporation vice-president.

Westinghouse has increased capacity of its Minneapolis setup by

Electricians

Sterling Electric Construction Co.
33 So. 5th St.
Minneapolis, Minn.
75 per cent and recently held an open house celebration marking the enlarged plant's being put into full production.

**FISSURED MINERAL TILE REPORTED HIGH IN SOUND ABSORPTION**

Melted and reformed into tiles with irregular fissures reported to have a very high sound absorption, a new acoustical tile has been brought out by the Simpson Logging Company of Seattle. The product is called Simpson Fissured Tile.

As shown here, the tile is available in 11/16- and 13/16-inch thicknesses, with square or bevelled edges, and has a white finish. The tiles can be painted without loss of acoustical absorption powers. Simpson Logging also makes wood fiber products, including fiber acoustical tiles.

**ENGINEERS PROTRACTOR HAS MAGNIFIER FOR PRECISE SETTING**

An easily adjusted protractor with a magnifier over the scale for absolutely precise setting to any degree desired, made in plastic, has been brought out by the Way-Mac Manufacturing Co.

The protractor's two arms are joined by a locknut which is the center of the scale. The nut can be readily released, the arms set without moving the protractor from the board and again locked when the right angle is obtained. The dial is white and easily read. A hairline in red in the magnifier assures instant reading of the angle at which the instrument is set. Lower arm has a 5-inch rule on it.

This precise little addition to drafting gear sells for $1.98 and if not obtainable at local stores information about it can be had from the company at 8112 Melrose Ave., Los Angeles 46, Cal.

**TILES RECOMMENDED FOR RIDGE AND HIP USE ON COMPOSITION ROOFS**

Use of tiles for capping ridges and hips of even composition roofs is recommended by the Ludowici-Celadon Company. The semi-circular tiles are made in standard

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Natural slate chalkboards cost no more than the average imitation chalkboards . . . cost less than many. Yet, natural slate chalkboards are highly durable, retain their pleasing appearance forever, with minimum maintenance. Natural slate is functional: It does the best job for the job intended—as a classroom visual tool!

W. E. Neal Slate Company 30 years experience . . . chalkboard specialists.

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Minneapolis 14, Minn.
roofing colors and overlap each other to permanently and effectively seal the roof joints.

These tiles, the makers report, are placed and nailed in rapid manner. With roofings which do not make distinctive shadow lines, use of the tiles adds interesting accents, they said. Details can be obtained from the company at 75 E. Wacker Drive, Chicago.

Wood in Design
(Continued from Page 29)

due to its nature, wood had more romance than most other materials — i.e., “out of the forests and into the home.”

Perhaps we can assume that wood is the most practical building material for the construction of a house. Why not construct our new schools of wood? Such a school could be built for a fraction of the cost of a school built of steel, tile, brick, and masonry and the cost of upkeep need not be more. The current trend for one-story school buildings with direct exits at ground level fits perfectly into the pattern of wood construction.

A school built of wood is flexible and can be altered or added to as the need presents itself. Firewalls are necessary but these are needed in any building regardless of construction. It is interesting to note that according to reports the new fireproof, “all steel” luxury liner United States includes 1,000,000 feet of lumber used in various capacities throughout the ship.

Much of an architect’s task today is to incorporate wood into a building to gain the natural beauty of paneling or special effects. Considering the lower cost of wood construction and its many other advantages, an architect cannot afford to neglect considering wood as a building material for use in all parts of a building from the framework right through to and including the roof.

Victoria School
(Continued from Page 20)

north light. The biology lab is on the south side where there is more sun for plant experiments. All the labs are laid out in suites, each made up of a large working area, a stepped-floor lecture room and a storeroom between the two sections. Thus, storage space is accessible to both rooms and students can pass easily from lecture room to laboratory. The stepped-floor design assures that all students can clearly see demonstrations by the teacher.

The chemistry lab has two fume cabinets for experiments producing noxious odors. The design provides for four students at each table equipped with a sink and double gas jets at each end. In the physics lab, students work two to a table. The biology lab is equipped so it can be used as a chemistry lab if necessary.

The home economics wing has the latest type of home appliances: washing and sewing machines, mangles and automatic ironers. The sewing room has individual locker drawers that fit into the table at which the student works.

The recreation wing has its own main entrance with a floodlit, concrete surfaced parking lot adjacent. This wing houses the auditorium, seating 758, a cafeteria, seating 200, the swimming pool and the gymnasium.

Everything for complete student education in stagecraft and drama presentation is contained in the auditorium section. The stage itself is large enough for any type of production. The proscenium opening is 36 feet wide and 18 feet high, the stage proper, 30 feet deep and 65 feet wide. The fly loft extends 45 feet...

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NEW ULM, MINNESOTA
TWIN CITY OFFICE, 1309 FOSHAY TOWER, MINNEAPOLIS, MINN.

above the stage floor. A counter-weight system makes possible fast-flying curtains and fast-moving scenery. A counter-balanced asbestos fire curtain will drop automatically and seal off the stage from the auditorium in the event of fire. Stage curtains are fireproofed. A separate stage paging system carries paging and cue directions from the stage director's lookout to dressing rooms, pin rail master, sound control, projection and musicians' rooms.

Opening from the stage is a complete workshop area with scene docks, paint frames, cupboards, sink and storage areas and a stage manager's office. Below-stage are dressing, costume, and makeup rooms, musicians' rooms and property storage, electrical and general storage rooms. Adjoining and accessible from the stage is the dramatics room for classroom teaching of theater arts. It also serves for chorus rehearsals and as an assembly room for performances.

The orchestra pit was designed for various effects. A full-stage floor can cover the orchestra pit; it can be open, have a set of steps across the orchestra or any combination over any portion of the pit can be used. This was accomplished with sections of fore-stage that roll along channels and are moved to stage level by a hydraulic piano hoist. The hoist is insurance against crushed legs and other injuries that might occur when moving heavy pianos and other equipment. The projection room for motion pictures has a soundproof room with a glass window, used as a nursery for small children whose parents are attending a performance.

A large lounge area opening off the auditorium foyer is equipped with a small kitchenette so tea can be served during intermission, a practice becoming common in repertory theaters. Adequate checking facilities have also been provided. Close to the auditorium is a tiered music room completely soundproofed, with individual practice rooms adjoining.

Gym and Pool Encourage Workout!

The gymnasium has an unobstructed floor space of 67 by 96 feet and is flanked on one side by a permanent bleacher section seating 450. Pull-out bleachers at floor level provide 80 seats more. The gym can be separated into two self-contained units by means of an electrically operated folding door. This makes it possible to carry on boys' and girls' physical education classes simultaneously. Each section has its own speaker, connected to the public address system, and its own incandescent and mercury vapor lighting. Boys and girls have separate entrances from downstairs dressing rooms.

Beneath the gym is the L-shaped swimming pool measuring 28 by 73 feet on the long leg, 25 by 60 feet on the short. The long section is used for swimming only and has a maximum water depth of 5 feet 6 inches. The short leg is the diving area and has a maximum depth of 11 feet. Spacious non-slip tile walkways and a scum gutter run around the entire pool. Underwater lighting is supplied by 19 500-watt lights set in the walls. Permanent bleachers for 200 spectators afford a complete view of the diving and swimming areas.

Ample dressing room space, complete with gang
showers, washroom facilities, tote basket storage, bathing suit drying areas, team rooms and supervisors' offices are available for both boys and girls. Each group has direct and private access to the pool. In the girls' dressing rooms, individual and gang showers have been installed and the special makeup room has complete hair drying equipment. In the recreation wing also is a modern, soundproof 25-yard rifle range with a gun room and a meeting room.

The cafeteria on the main floor is self-contained with a serving area of stainless steel and ceramic tile and a hardwood maple floor for dancing. A large folding door allows the serving area to be shut off from the cafeteria so it can be used for study groups, dances and other functions without interfering with the kitchen. Modernistic lighting is arranged to create special effects for different events. Adequate checking facilities adjoin the cafeteria.

**Technical Layout Is Practiced**

The technical wing was designed on the principle of the modern assembly and industrial plant. Its central core houses permanent rooms, such as offices, storage space, washrooms, etc. On each side of this core are the shops for woodworking, electricity, motor mechanics, sheet metal, hot metals, machine work and special projects. Partitions can be moved to suit the needs of any shop area. All shops have outside doors opening to service driveways. Shop machines are serviced with electricity from an overhead bus duct to allow flexibility in locating machinery. A second floor over the central core houses drafting rooms and visual education rooms for vocational trades. Student washrooms are included as a part of each shop. Circular wash fountains with foot control are used throughout, in line with industrial practices.

The public address system looks ahead to the time when the department of education will have a broadcasting station of its own. The system's console is equipped with AM and FM reception, a 3-speed record player and a high fidelity tape recorder and playback of commercial studio quality. The system can pick up programs anywhere within the school and transmit them to any room or combination of rooms. It signals class changes and controls telephonic communication between the principal's office and classrooms. Each noon during lunch hours students put on a music appreciation program for the cafeteria, auditorium and other areas. It is possible to set programs for an entire year by means of a master time clock. Broadcasting methods and technique are part of the school curriculum.

Steam heat is supplied by four gas-fired boilers. Combined heating and ventilating units were installed at each window on 8-foot centers and exhaust outlets were placed on corridor walls at corresponding centers. Primary air, cleaned, humidified and heated to about 70°, is distributed at the rate of 15 c.f.m. per student.

At various locations on the school grounds, bicycle storage racks with metal roofs have been provided. Adjoining the shop wing are car parking areas complete with electrical plug-ins. Both bicycle and car parking areas are illuminated with floodlights.

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Crown Iron Works—

—From Horseshoes to Super-Iron

If you had been on top the east tower of the suspension bridge which linked Minneapolis and St. Anthony in May, 1878, you could have looked down to see two young men, August Malmsten and Andrew H. Nelson, opening a new blacksmithing shop, serving their first customers with new shoes for their horses. The little smithy was the start of what today is the well-known Crown Iron Works, which fabricates ornamental and other metal products for architects and builders throughout the country.

The first shop burned to the ground in the early 1880's. The firm found a new home in the stone building which formerly had been used as the St. Anthony city hall. At this location on cold winter days workers would cut steel beams for the erection of the “first skyscraper west of Chicago,” the Metropolitan Life Building in Minneapolis. In those days workers hoped for below zero weather for only one reason—cutting the beams and channels was easier then as the steel was cut outdoors with a cold-chisel by hand and in extremely cold weather the materials cracked off easily when dropped on a steel girder.

Today it is difficult to imagine thousands of tourists coming on excursion trains to Minneapolis just to gaze at the Metropolitan building. Yet in the Gay Nineties the structure was the showplace of the city and Crown Iron's wrought iron and cast iron ornamentation dazzled visitors' eyes as they made the breath-taking ascent up 12 stories to the roof garden restaurant. There they could look across the river to another marvel of that day, the Exposition Building with a tower almost 250 feet high, also built with the help of Crown Iron.

On January 26, 1884, the company was incorporated under the name it now bears, with August Malmsten as first president. He was president until 1907, sharing the high post from 1890 to 1895 with E. K. Smith. H. J. Hernlund became president in 1907, serving until 1925, when he was succeeded by Elias L. Anderson. Mr. Anderson, who started as a general clerk with the company, guided it through two wars and our greatest depression to 1946, time of his death. Today Clifford Anderson is president, having taken over the post on the death of his father. President Anderson has devoted his entire business life to Crown Iron, joining its staff fresh out of college in 1928.

The architectural sales department is headed by Kermit Johnson and staffed with a capable and versatile group of estimators. Versatility is a necessity in a department which is responsible for the estimating and sale of structural steel, miscellaneous iron and ornamental metals.

The fabricated metal division staff consists of W. D. Timperley, William Morgan, Stanley Carlson and Floyd Anderson operating from Minneapolis, with Jack Lipincott handling the North Dakota area. This division also handles the sale of roof deck and joists and as of recent date has taken on the H. H. Robertson Company line in this area as their approved applier.

The special products division is run by E. P. Albert, with Jack Teller and Joe Polnaszek assisting. This division was set up in 1952 to handle stock items such

Crown officers are (l-r) Assistant Treasurer William J. Jackson, Vice President Franklin A. Austin, President Clifford Anderson, Treasurer Laton K. Smith, Superintendent Andrew J. Anderson and Secretary Oscar A. Brecke.
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Pictured on the opposite page are various scenes taken during the Crown Iron celebration, identified left to right in the pictures as numbered:
Some question has arisen in the minds of practicing architects, engineers and land surveyors as to the duty of the Board of Registration for Architects, Engineers and Land Surveyors in the prosecution of violations of the registration law. It is the opinion of the board, which opinion is substantiated by legal advice, that it is the duty of the board to carry out the provisions of the law, namely, Sections 326.02 to 326.16, inclusive. The powers and duties of the board are listed under Section 326.06. The pertinent portion of this section is quoted herewith:

"The Board or any committee thereof shall be entitled to the services of the attorney general in connection with the affairs of the board and the board shall have power to compel the attendance of witnesses, may administer oaths and may take testimony and proofs concerning all matters within its jurisdiction. The board shall adopt and have an official seal which shall be affixed to all certificates of registration granted; and shall make all by-laws and rules not inconsistent with law needed in performing its duties; and shall fix standards for determining the qualifications of applicants for certificates, which shall not exceed the requirements contained in the curriculum of a recognized school of architecture or engineering."

Very briefly, the primary duties of the board are to fix standards for determining the qualifications of applicants, to conduct examinations, to issue certificates of registration and to use disciplinary action in the case of registered architects, engineers or land surveyors who, after the filing of proper charges and the conducting of hearings, have been found guilty of fraud or deceit in obtaining a certificate of registration, or of attaching his seal or signature to any plan, specification, report, plat or other engineering or architectural document not prepared by him or under his direct supervision, or of gross negligence, incompetency, or misconduct in practice, or of any crime involving moral turpitude or upon adjudication of insanity or incompetency. In these cases, the board may either revoke or suspend the certificate of registration in case the individual concerned is found guilty. The process of preferring charges in the foregoing instances are described under the terms of the law.

By far the greater number of complaints have to do with the unlawful practice or offering to practice of individuals who are not registered. These complaints include the use or advertising of the title or a description which tends to convey the impression that the individual is an architect, engineer or land surveyor. The assumption is, in our registration law, as well as in all licensing laws of this nature, that such legislation is necessary in order to safeguard life, health and property and to promote the public welfare by insuring that structures, equipment and processes utilized by the public be designed by and constructed under the supervision of qualified architects or engineers. Such cases of violation of the law are gross misdemeanors and may be punished upon conviction by fine or imprisonment or both for each and every violation. These are criminal matters and complaints must be filed through the county attorney in the county where the violation occurred. Perhaps the most direct method of combating violations as listed above is by the use of the injunctive process. This procedure is properly used by a professional society representing the group.

For twelve years the board has engaged an attorney on a nominal retainers basis who is deputized as an assistant attorney general, who advises the board in connection with its affairs. In such cases as have been deemed of sufficient importance he has been instructed to investigate complaints as to non-registered persons violating the law. Some of these complaints are handled by telephone conversations and some by correspondence and by personal inspection. Information of this nature, which is in the files of the Board, is available to any individual or professional organization seeking to file a formal complaint. In the case of registrants the board takes such action and issues such instructions to its attorney as conditions warrant.

It is the opinion of the board that it should not engage in the prosecution of law violations by non-registrants but should aid in such cases in every way possible. The board feels that the work which is being done in this connection is extremely important from an educational standpoint as a majority of the violators are not familiar with the terms of the law. There are, however, a considerable number of willful violators and, in the opinion of the board, such violations should be taken care of by complaints originating with the professional societies or with individuals who have been harmed by such violation.

Issued June 5, 1953 by the Minnesota State Board of Registration for Architects, Engineers and Land Surveyors

NORTHWEST
therefore is in no place to be sought and in no place to be evaded; to whom all creatures, times and things are everlastingly holy and who claims — not tithes of wealth, nor sevenths of days — but all the wealth that we have, and all the days that we live, and all the beings that we are, but who claims that totality because He delights only in the delight of His creatures; and because, therefore, the one duty that they owe to Him, and the only service they can render Him, is to be happy.

Religion contemplates the gods as the lords of healing and life, surrounds them with glory of affectionate service and festivity of pure human beauty.

Superstition contemplates its idols as lords of death, appeases them with blood and vows itself to them in torture and solitude. Religion proselytizes by love, superstition by war; religion teaches by example, superstition by persecution.

TO REASON (in its role of) resisting superstition we owe the entire compass of modern energies and sciences: the healthy laws of life and the possibilities of future progress.

TO INFIDELITY resisting religion we owe sensuality, cruelty and war, insouciance and avarice, modern political economy, life by conservation of forces and salvation by every man's looking after his own interests; and generally, whatsoever of guilt and folly and death there is abroad among us. Of the two, a thousandfold rather let us retain some colour of superstition, than comfort ourselves with colour of reason for the desolation of godlessness.

MR. RUSKIN:

AMERICAN COLLEGE STUDENTS may be inclined to view Mr. Ruskin's strongly religious invocations as somewhat introverted and dated but I have been recently struck with the adult sincerity of visiting foreign students who nevertheless were extroverted and gay. Then there are the Mormon students in our Los Angeles schools. God's gift to harassed teachers: real community assets who are deeply religious but also happy and fun loving. Be sure your reading lifts from out the text all the implications of Ruskin's carefully chosen adjectives.

MR. RUSKIN:

"S O MUCH OF MAN," I say, feeling profoundly that all right exercise of any human gift, so descended from the Giver of good, depends on the primary formation of a character of true manliness in the youth — that is to say, of a majestic, grave and deliberate strength. How strange the words sound; how little does it seem possible to conceive of majesty and gravity and deliberation in the daily track of modern life. Yet, gentlemen, we may not hope that our work will be majestic if there is no majesty in ourselves. The word "manly" has come to mean, among us, a schoolboy's character, not a man's. We English are, at our best, thoughtlessly impetuous, fond of adventure and excitement; curious in knowledge for its novelty, not for its system and results.

It is to recover this stern seriousness, this pure and thrilling joy, together with perpetual sense and spiritual presence, that all true education of youth must
now be directed. This seriousness, this passion, this universal human religion are the first principles, the true roots of all art, as they are of all doing, of all being. Get this “vis viva” first and all great work will follow.

And, too, all the higher branches of technical teaching are vain without this; nay, are in some sort vain altogether, for they are superceded by this. You may teach imitation because the meanest man can imitate; but you can neither teach idealism nor composition because only a great man can choose, conceive or compose; and he does all these necessarily and because of his nature.

His greatness is in his choice of things; in his analysis of them;

and his combining powers involve the totality of his knowledge in life;

His methods of observation and abstraction are essential habits of his thought, conditions of his being. If he looks at a human form he recognizes the signs of nobility in it and loves them. He hates whatever is diseased, frightful, sinful, or designant of decay. All ugliness he turns away from, as inherently diabolic, all signs of unconquered emotion he regrets, as weaknesses.

W.G.P.

CERTAINLY the architect must recover an organic relation between his own art forms which ride on service necessities and the forms of sculpture which raise the spirit. And when this new relation, now missing in architecture, shall have been found, we can then at least know that it comes as no recasting of old decorative habits but with a drive and a lift powered by exactly the moral Ideals-in-Action for which Ruskin pleaded ninety years ago and for which we still wait.

MR. RUSKIN:

MY WISH WOULD BE to see the profession of the architect united, not with that of the engineer, but of the sculptor. I think there should be a separate school and university course for engineers, in which the principal branches of study connected with that of practical building should be the physical and exact sciences and honours should be taken in mathematics; but I think there should be another school and university course for the sculptor and architect in which literature and philosophy should be the associated branches of study and honours should...
be taken in the History of Civilization and I think a young architect's examination for his degree should be much stricter than that of youths intending to enter other professions. There is no task undertaken by a true architect of which the honorable fulfilment will not require a range of knowledge and habitual feeling only attainable by advanced scholarship.

A museum is one thing—a school another; and I am persuaded that, as the efficiency of a school of literature depends on the mastering a few good books, so the efficiency of a school of art will depend on the understanding a few good models. And so strongly do I feel this that I would, for my own part, at once consent to sacrifice my personal predilections in art, and to vote for the exclusion of all Gothic or Mediaeval models whatsoever, if by this sacrifice I could obtain also the exclusion of Byzantine, Indian, Renaissance-French and other more or less attractive but barbarous work; and thus concentrate the mind of the student wholly upon the study of natural form, and upon its treatment by the sculptors and metal workers of Greece, Ionia, Sicily, and Magna Graecia, between 500 and 350 B.C., but I should hope that exclusiveness need not be carried quite so far.

I should endeavour first to make the student thoroughly acquainted with the natural forms and characters of the objects he had to treat and then to exercise him in the abstraction of these forms and the suggestion of these characters, under due sculptural limitation. He should first be taught to draw largely and simply; then he should make quick and firm sketches of flowers, animals, drapery, and figures, from nature, in the simplest terms of line, and light, and shade; always being taught to look at the organic actions and masses, not at the textures or accidental effects of shade; meantime his sentiment respecting all these things should be cultivated by close and constant inquiry into their mythological significance and associated traditions.

W.G.P.

ONE CAN DO NO MORE than hint at what Ruskin means here by "abstraction;" certainly not the meanings given out by our near and non-representational studio-cultured drawers and iron bar benders and hole cutters. Ruskin is thinking not of drawing patterns or of carving rocks to show some mathematical or personal signal known only to the extractor. Ruskin is reporting the vibrant simplicity of great arts whose painters and sculptors put into their handskills their lived experience. With the
new green sap of their own cultures they nourished every picture, every mosaic, every saint and hero they chipped from the rock.

MR. RUSKIN:

THEN, KNOWING the things and creatures thoroughly and regarding them through an atmosphere of enchanted memory, the student should be shown how the facts he has taken so long to learn are summed up by a great sculptor in a few touches; how those touches are invariably arranged in musical and decorative relations; how every detail unnecessary for his purpose is refused; how those necessary for his purpose are insisted upon, or even exaggerated, or represented by singular artifice, when literal representation is impossible; and how all this is done under the instinct and passion of an inner commanding spirit which is indeed impossible to imitate but possible, perhaps, to share.

For my own part, I feel the force of mechanism and the fury of avaricious commerce to be at present so irresistible that I have seceded from the study not only of architecture but nearly of all art and have given myself, as I would in a besieged city, to seek the best modes of getting bread and water for its multitudes, there remaining no question, it seems to me, of other than such grave business for the time. The establishment of such schools as I have ventured to describe — whatever their immediate success or ill-success in the teaching of art — would yet be the directest method of resistance to those conditions of evil among which our youth are cast at the most critical period of their lives. We may not be able to produce architecture, but, at least, we shall resist vice.

The fulfillment of such function — the accomplishment of individual and national "character" — literally and practically here among men, is the only real use or pride of noble architecture and on its acceptance or surrender of that function it depends whether, in future, the cities of England melt into a ruin more confused and ghastly than ever storm wasted or wolf inhabited, or purge and exalt themselves into true habitations of men, whose walls shall be safety and whose gates shall be Praise.

THE FOREGOING is a careful digest to about a third the length of the original lecture. The whole is worth anyone's study and may be found in some editions of Ruskin's "Seven Lamps of Architecture." Or see his complete works, in any good library, thirty-nine volumes with thousands of his faithful drawings, packed with meaning and glowing with marvelous draughtsmanship. These books are an experience for anyone and very few today know them. I hope these selections, which so greatly influenced me as a young man just entering into the architectural life, will move you to read "The Seven Lamps of Architecture" and that my method of bridging the most potent hundred years in human history will help you to read Ruskin, alive and useful to your needs. . . .W.G.P.

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NORTHWEST
By WILLIAM GRAY PURCELL

READING THE OPINIONS of this man who influenced the world of 1850-1890 in so many different fields of work and thought, you will want a few words about the man himself.

Born in London of wealthy parents, he began many trips of travel-study "to the continent" when 16; won honors at Oxford, his studies interrupted by two years' travel to regain health. In 1860, at age 41, he produced his first book, "Modern Painters," Vol. I. In the next ten years he had accomplished the acknowledged English authority on art in all its phases.

Since the contemporary reader may at first be inclined to think of the encyclopaedic and ultra-definitive examinations of every subject he touched, as rather academic and over intellectualized, it should be noted that he supported with all his force the most radical painter of his time, J. W. M. Turner (1775-1851), and that his economic theories, presented in more than fifty public lectures from 1857-1872, brought violent disapproval, though now generally accepted.

Like many another great figure in literature he attributed his mastery of English to his mother's reading aloud, all during his school years, of the King James version of the Bible. His great physical and mental energy and a really vast output of writing, drawing and public speaking finally wrecked him and the last ten years of his life were impotent. He died at 81.

John Ruskin is best known as the author of "The Seven Lamps of Architecture." His approach to life and work is a unique example of religious experience and of the ways in which religion gave force and life to all ancient architectures. But Ruskin's text with its Bible morality applied to art often strikes the reader as naive if not absurd. It is therefore important, if Ruskin is to continue in the high place as a creative critic which he won in his day, that his commandments and often intolerant views be reasonably accounted for.

Like his great French contemporary, Viollet le Duc, Ruskin's criticism was directed against the then popular appliqué procedures of the French Beaux Arts school of thought, a system which continued to retain control of architectural teaching and thinking from 1850 to about 1930. Fifty years ago every effort was made to keep from students any knowledge of Ruskin's writing on architecture. As he was then much read, his views were occasionally quoted to the professors. Since no logical reply was possible, they resorted to lifting his arguments out of their context in place and time, tried to make them appear ridiculous or impute to him a general lack of good sense.

The most useful approach for the modern reader is, it seems to me, to take account of the enormous shift in world attention produced by the social impact of machinery and science. A hundred years ago no one would have expected Ruskin to imagine life as it was going to be lived, nor the startling forms of tools and furniture in our 1953. He was naturally obliged to choose his verbal illustrations and metaphors from what was taking place in his world. If he had not used illustrations common to his experience, his readers, then, would not have understood him and his words would be even less understood today.

Touching Ruskin's "naturalism," which you will find widely discussed in his work and thought, his meaning was not addressed to copying of shapes, without inner meaning, from the appearance of men and plants. He insisted that each piece of his beloved carved stone stand for moral qualities which he discussed and advocated in "The Seven Lamps of Architecture." These essays were for him much more than ethical or aesthetic analogy. He gave his golden Lamps of Learning the following titles, Sacrifice, Truth, Power, Beauty, Life, Memory and Obedience and they were, in his upward soaring thought, high altars for religious dedication.

Works as profound as those of John Ruskin must be approached very definitely in the spirit in which the Bible is read. Most of his ideas were first given in public lectures. Far from mere intellectual entertainment or adult education, they were sermons on the basic moralities of art and economics and were pressed upon the hearts of his listeners as true monitors for daily use as guides in service toward fellow men. For those who were artists or architects they provided, and still provide, specifications for the kind of living and thinking that alone is able to provide living art.

As in the use of Holy Scripture, those rules and statements of Ruskin's which appear to be in conflict with the inescapable facts of contemporary living must be re-assembled and translated into new metaphor that will mesh with men and situations which are our own common experience. Ruskin rouses us to acknowledge a divine and ever-present good in our own special world of art and by every ingenuity he tries to show how essential it is to have an underpinning of fundamental truth and honesty, without which nothing in architecture or any other manifestation of life can possibly exist. He further shows us the general nature of these foundations and how to go about discovering them in past historic eras so we can meet with courage each new situation that confronts us.

In insisting upon a stern moral code for creative architecture, he assures us that, no rules, no esthetics, no analysis of the best, however fine, can EVER substitute for the personal integrity of whoever aims to produce a work of art. He demonstrates that the QUALITY of a man's work will inevitably be the quality of the man and this and this alone is the basic form and function relation. He was prophetically clear in all his analyses discriminating between truth and error, that mechanical constructivism, which in the 1840's began to take over the key position in determining the forms of buildings and craft tools and which now largely dominates the art world of 1953, was no sound basis for healthy art. There was no fanaticism in his evangelism; his praise and his condemnations alike rested on a spiritual cause and effect still in working order. He demanded that architecture concern itself with the ideals of the far from common goodness of simple folk and said to architects in a hundred ways, "As a man thinketh in his heart so is he and so is all that he does."
Solution No. 1

University of Minnesota Teams

Redevelop Minneapolis's Lower Loop

Solution No. 2

The blighted area of Minneapolis's lower loop which has come in for so much study was the subject of a redevelopment project by two teams of architectural students at the University of Minnesota during the recent visiting instructor period of Christopher Tunnard, professor of city planning at Yale University.

Under guidance of Mr. Tunnard as critic, the teams studied proposals of the City Planning Commission concerning improvement of the area, then made their plans and incorporated them into two huge models, pictures of which we reproduce here. Fred Koepel, instructor in the school of architecture, stressed that the intent of the project was to emphasize the esthetic-compositional relationship of building masses rather than make a detailed plan for population, traffic, industry, business, etc. The area was redeveloped into a civic center for the city.

The two solutions are presented separately:

SOLUTION NO. 1—

A "court scheme" with the area broken into several types and sizes of courts was the solution of the team made up of Robert Effin, Lawrence Brodle, Ray Nelson, Alan Compton, Richard Duerner, Duane Grande and Randall Vosbeek. The largest building in the center of the illustration is the new city hall and county building (our picture shows the site from the southeast). In front of it is a sunken plaza from which access is had to the giant freeway for below-ground traffic. The freeway runs from east to west below the project, connects Minneapolis and St. Paul and serves highways from Chicago to Seattle.
The forecourt is designed as a center for intense public activity and is paved in a pattern, has no plantings. On the opposite side of the main structure can be seen the area of less activity, planted with trees, shrubs and flowers. This is a more intimate, more leisurely area about which are clustered buildings catering to the more sedate pursuits of the city's life.

In the public offices area of the plan are grouped buildings for public safety work, public health, federal activities, above-ground parking for 1,000 cars, a merchandise mart across Hennepin Avenue with nearby bus station and a proposed commercial building for rental occupancy. The bus station straddles the underground freeway and arriving and departing buses cannot intrude on the above-ground layout although their service is at hand. Underground parking is also provided, with access from and to the freeway and surface streets.

The less active offices are grouped around the planted area in buildings for library work, armory, veterans affairs, small auditorium, and state administrative offices. The present Union Station has taken over service previously handled by the Milwaukee Station, which has been removed.

Why did the students select this area for their study, this area from Hennepin to Third Avenue, from Fourth Street to the Post Office (which can be seen in the background)? First because of its challenge. Then because it is centrally located and by raising its cultural and appeal levels it could attract business and related activities. Many of the proposed buildings provide fine

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RYDELL COMPANY DEVELOPS NEW WINDOW SYSTEM

In response to the demand for a window system incorporating both ventilation and large expanses of glass, A. T. Rydell, Inc., Minneapolis, has developed the Versa-Lite Window System, which uses awning-type windows or louvred ventilators in conjunction with large fixed areas of glass. The system is based on standard sizes of thermopane for both the ventilating windows and the large fixed windows.

Versatility of the system lies in the fact the sizes are so chosen and the units so designed that either vertical or horizontal groups of the ventilating units exactly equal the fixed units in height or width. This opens up a whole field of fenestration practice to the architect, previously available only through painstaking custom designing. Selection is easy—all practical combinations (numbering over 300) are listed by increasing widths in Rydell’s Versa-Lite catalog, available on request.

A subsill is provided on all combinations to tie the units together and provide proper water drainage. All components stack and interlock accurately, so units in combination are rigid and tight. All components can be purchased separately, to be stacked on the job, or completely assembled into any desired combination.

The system consists of four basic components—the fixed frame, the inswinging unit, the outswinging unit and the louvred ventilator. The fixed frame is designed for 1” thermopane and is obtainable for any standard or special size glass. The thermopane, which is always set on the job, may be set from either inside or outside the building. All three ventilating components are designed for standard ½” thermopane and are carried in stock in eight standard sizes. The inswinging and outswinging units are complete with “Radius-arm” hinges, sash glazed with thermopane and bronze weatherstripped, bronze screen, and all hardware. The louvred ventilator unit has an inswinging insulated panel, which is bronze weatherstripped and equipped with “Radius-arm” hinges.

(Continued on Next Page)
Of special interest is the hardware installed on the units, which is specialized for the type unit involved. Outswinging sash are operated by a roto-operator type mechanism, with the crank handle mounted high on the side of the unit for easy operation when the ventilators are used below a large fixed window. Inswinging units are equipped with an attractive fastener, installed on the top rail of the sash. Where the unit is to be used in a high position, these versatile fasteners are installed on each side of the sash near the bottom.

VERN LARSON ELECTED PRODUCERS’ COUNCIL PRESIDENT

President of the Minnesota-Dakotas chapter of the Producers’ Council for 1953-54 is Vern L. Larson, regional manager for the Insulux Glass Block Division of the Kimble Glass Company. He succeeds Curtis Johnson of Rollscreen, Inc. The Minnesota-Dakotas chapter is one of the very active groups within the Producers’ Council, which is made up of manufacturers and their representatives in the building field.

Mr. Larson was with the Insulite Company of Minneapolis from 1922 to 1937, when he became associated with the Kimble Company, a subsidiary of Owens-Illinois Glass Company. He has been in sales for the company from that time until the present, and is regional sales manager for the division, covering the states of Minnesota, North Dakota, South Dakota, Iowa, Nebraska, western Wisconsin, western Missouri, Kansas, Oklahoma, Wyoming and Colorado.

Mr. Larson

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