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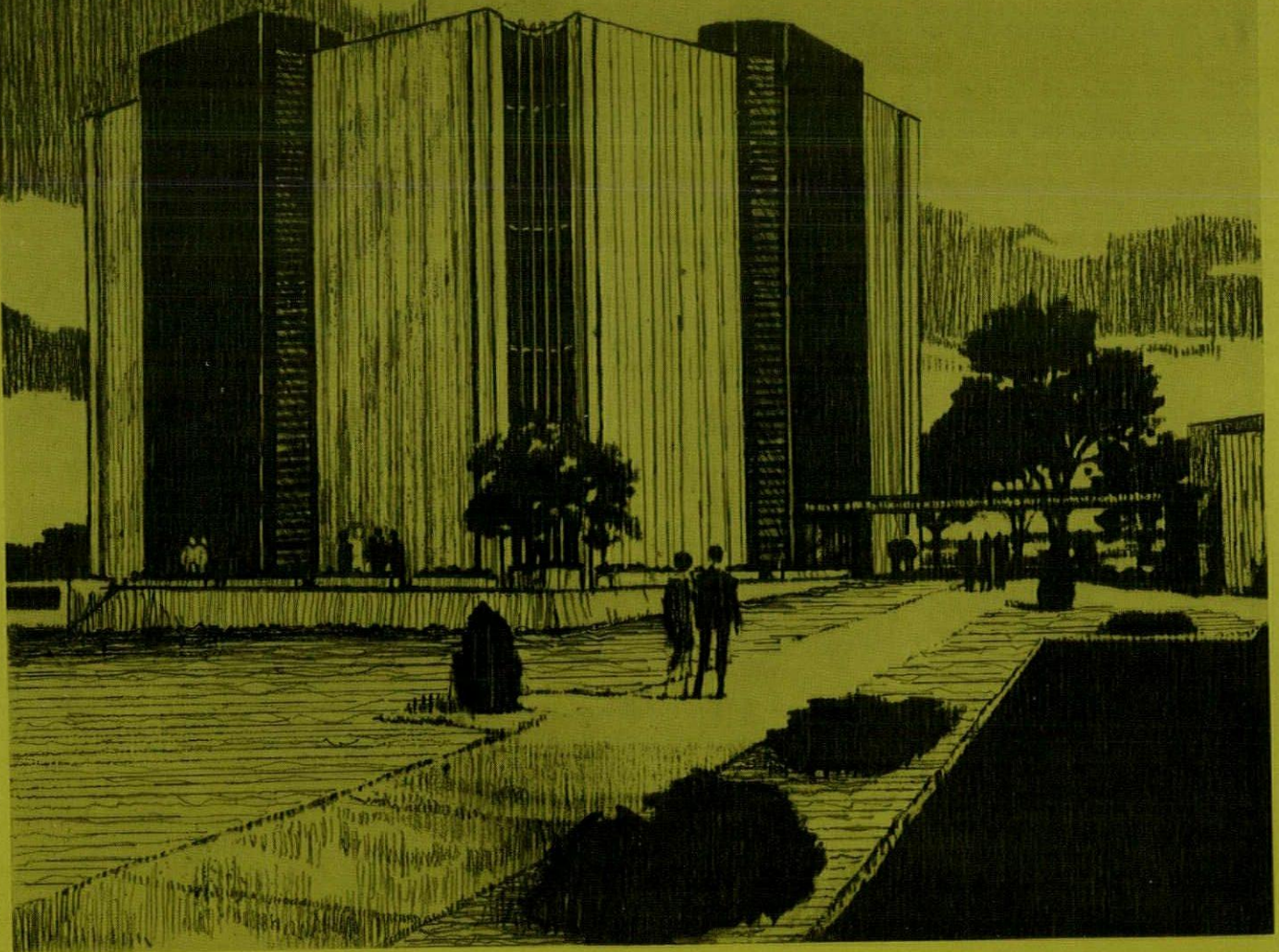
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Official Publication of the Minnesota Society of Architects

VOLUME XXXIII NUMBER 2

January-February, 1969

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Area Notes

Architectural News from Five States

PEOPLE

Lyle D. Nelson, Republican candidate for Minnesota Public Service Commissioner who was narrowly defeated by the incumbent Paul A. Rasmussen, is leaving Moorhead to take the position of administrative engineer in the State Architect's office in St. Paul. **Mastny Associates, Inc.**, of Wayzata, has elected Richard J. Larson vice-president and a director. George Hedges and David Peterson have been named associates. The firm will soon move to new quarters on Highway 12 near Interstate 494.

Thomas Hodne has been named a member and Lorenzo D. Williams a contributing member of the Urban Design Committee of the American Institute of Architects, it has been announced by George E. Kassabaum, national president. Hodne, a professor of architecture at the University of Minnesota, won the 1963 national competition for the redevelopment of a portion of Harlem in New York City, work on which is now about to begin. Williams is active in urban renewal affairs in Minneapolis and St. Paul and is architect for the Residents' Committee for Bethune Renewal in the Grant area of Minneapolis.

Saul C. Smiley, Minneapolis, has been named to the national Committee on Health Environment of the AIA.

Albert D. Eilers of Minneapolis has joined Allen J. Ross of Mankato to form the firm of Ross-Eilers Associates there. Ross has practiced architecture in Mankato for twenty years; Eilers has been with a Minneapolis firm for eight years.

Robert C. Raugland, former president of Raugland, Entrikin, Domholt & King, has been named executive vice-president of Admiral Air Pollution Controls, Inc., of Minneapolis.

Paul A. Moore, Jr., staff architect for Hennepin County, was killed in the crash of his light plane near Williams, Iowa, on January 5. His wife Marleen was critically injured. Their two young daughters suffered minor injuries.

James A. Kellett, formerly with Grover Dimond Associates, has joined Wold Associates Inc. of St. Paul as an associate member and specification and production coordinator.

The Northeastern Minnesota Chapter of the AIA, comprising architects from Duluth, Superior and the Iron Range, recently installed new officers. Stanford Porter, Duluth, is president, John Damberg vice-president, William H. Moser secretary-treasurer and John Ivy Thomas and Richard Whitman are directors. C. Everett Thorsen and Norman Fugelso are directors of the Minnesota Society of Architects.

Area architects serve the American Institute of Architects as active members of committees. Saul C. Smiley of Minneapolis recently was named a member of the AIA's national committee on health environment, which provides leadership in the planning of health facilities. Bruce A. Abrahamson of St. Paul has been named a contributing member of the committee on education and Donald S. Haastick of St. Paul has been named a contributing member of the school and college committee.

William Lescaze died in New York recently at the age of 73. He was famed for the Philadelphia Savings Fund Society Building, which he designed with George Howe in 1931. Swiss born, a member of the "International School," Lescaze was an activist, a writer, a cubist, a furniture designer and a passionate architect.

Welton Becket died January 7 at the age of 66. He was president of Welton Becket and Associates, one of the country's largest architectural firms. The firm's projects include the Los Angeles Music Center and Xerox Square, Rochester.

Heikki von Hertzen, designer of the famed new Finnish city Tapiola, has been in Minneapolis consulting with the planners of the proposed private redevelopment of the Cedar-Riverside area of Minneapolis.

Robert G. Cerny has been appointed a member of the Insurance Committee of the AIA.

French architect Jean-Francois Gabriel presented four illustrated lectures on "Man, Nature and His Architectural Environment" at St. Cloud State College in November. He is currently teaching in the department of architecture at Iowa State University, Ames.

William J. Kratt has joined Chester S. Lachecki to form the firm of Kratt-Lachecki Architects in La-Crosse, Wis.

Fitzhugh Scott, Milwaukee architect, has incorporated under the name of The Offices of Fitzhugh Scott—Architects, Inc. He is president, David R. Kahler and Gordon R. Pierce are vice-presidents, Thomas M. Slater is secretary and Christine Daggett, treasurer.

At a November election the Southeast Wisconsin Chapter of the American Institute of Architects elected the following officers: E. William Johnson, president, John F. Funck, vice-president, and Richard P. Blake, secretary-treasurer.

Ray D. Crites of Cedar Rapids, Iowa, has been named to the jury for the 1969 Honor Awards of the American Institute of Architects.

Wesley I. Shank, assistant professor of architecture at Iowa State University, Ames, has started a collection of working drawings, blueprints, contracts, photographs and other contemporary documents relating to the older buildings of Iowa, including those built up to 1920. The Victorian and post-Victorian

period is rich in materials but little has hitherto been done to collect and preserve them, he said.

A non-profit group concerned with the development of industrial sites in Iowa City has elected an architect, Richard F. Hanson, its president.

A series of meetings on family housing, sponsored by the Iowa State University Extension, is being held in Keokuk, Iowa. The first speaker is Bernard J. Slater, associate professor of architecture at Iowa State University, Ames.

Frank N. Bunker, former State Architect of Iowa, has joined Emery-Prall and Associates, architects of Des Moines, as an associate member and will be responsible for planning and coordination of construction projects.

Design awards were given at the annual Christmas party of the Western Illinois Chapter and the Eastern Section of the Iowa Chapter of the AIA (the "Quad-City" area). An Honor Award went to Charles Richardson of Davenport for the design of his home. The Merit Award went to William F. Bernbrock, Moline, for his new addition to the Moline Public Hospital. The Citation Award was shared by Richardson for his Lee Enterprise Building in downtown Davenport and by Gerald B. Cox, Bettendorf, for the First Presbyterian Church at Mount Pleasant, Iowa.

The architectural firm of Liebenberg, Kaplan, Glotter & Associates, Minneapolis, has announced promotion of David N. Deinard, Edgar R. Curley and Elmars A. Prieditis to associates.

Anupam Banerji, assistant professor of architecture at North Dakota State University, gave a Sunday lecture on "Modern Trends in Architecture" at the Red River Art Center, Moorhead, Minn.

The Society of American Registered Architects (ARA) honored Foss, Englestad & Foss of Fargo-Moorhead for their Hope Lutheran Church in Fargo at the society's annual convention in Los Angeles.

Clayton M. Page, partner with Brooks Cavin in the firm of Cavin & Page, St. Paul, died suddenly in his home at the age of 48. A graduate of the University of Minnesota and Harvard University, Mr. Page had taught at the University of Idaho and Clemson University. His firm had received an FHA design award in 1964 for an apartment structure for the elderly.

John Cunningham and Roger Freeberg have opened an office in the Times Annex Building at 63 S. Fourth Street in Minneapolis under the name of The Times Annex Architects.

Dewey Thorbeck and Peter Seitz have formed the firm Interdesign, with offices at 1409 Willow Street facing Loring Park.

Gene L. Montgomery, Marvil L. Peterson, Herman Skaret and Roger K. Toulouse have been named associates of The Spitznagel Partners, Inc.

The firm of Brooks Borg and Skiles, Architects-Engineers, has formed a subsidiary, Civil Engineering Consultants, to round out their provision of complete architectural and engineering services.

Warren A. Dixon and Harold W. Brown have formed the partnership Dixon and Brown, AIA, Architects, in Mitchell, S. D., to carry on the practice founded by Walter J. Dixon, who will continue an association as consultant.

Henry J. Schwartz, a veteran Sioux Falls architect and son of the pioneer South Dakota architect, Henry Schwartz, Sr., died in Sioux Falls last December.

Architect Robert Hazard represents his profession on the board of the Sioux Empire Arts Council, recently formed to coordinate and promote cultural events in Sioux Falls and its area.

John S. Roel, an architect, has been named supervisor of the North Central Consultants, Inc., branch office in San Diego, Cal. The firm is based in Jamestown, N. D., and also maintains an office in Boise, Idaho.

Raymond Keller of Fargo has joined Wold Associates, Architects, St. Paul, Minnesota, as an associate member.

AND PROJECTS . . .

MINNESOTA

Hammel, Green and Abrahamson, St. Paul, have presented long-range plans for the development of a \$7 million community center in Edina.

The interconnection of blocks in downtown Minneapolis proceeds apace. Buetow and Associates, St. Paul, have remodeled the lower level of the Radisson Hotel in Minneapolis in preparation for a tunnel to the new Merchandise Mart now being built across the street.

That link with a more picturesque age, the old Federal Courts Building in St. Paul, is still in danger of being lost. The Ramsey County and Minnesota Historical Societies have revealed that the General Services Administration is conducting quiet negotiations with the Baillon Company, a St. Paul real estate firm, to swap the building and its site for a new parking ramp to be built at 4th and Broadway.

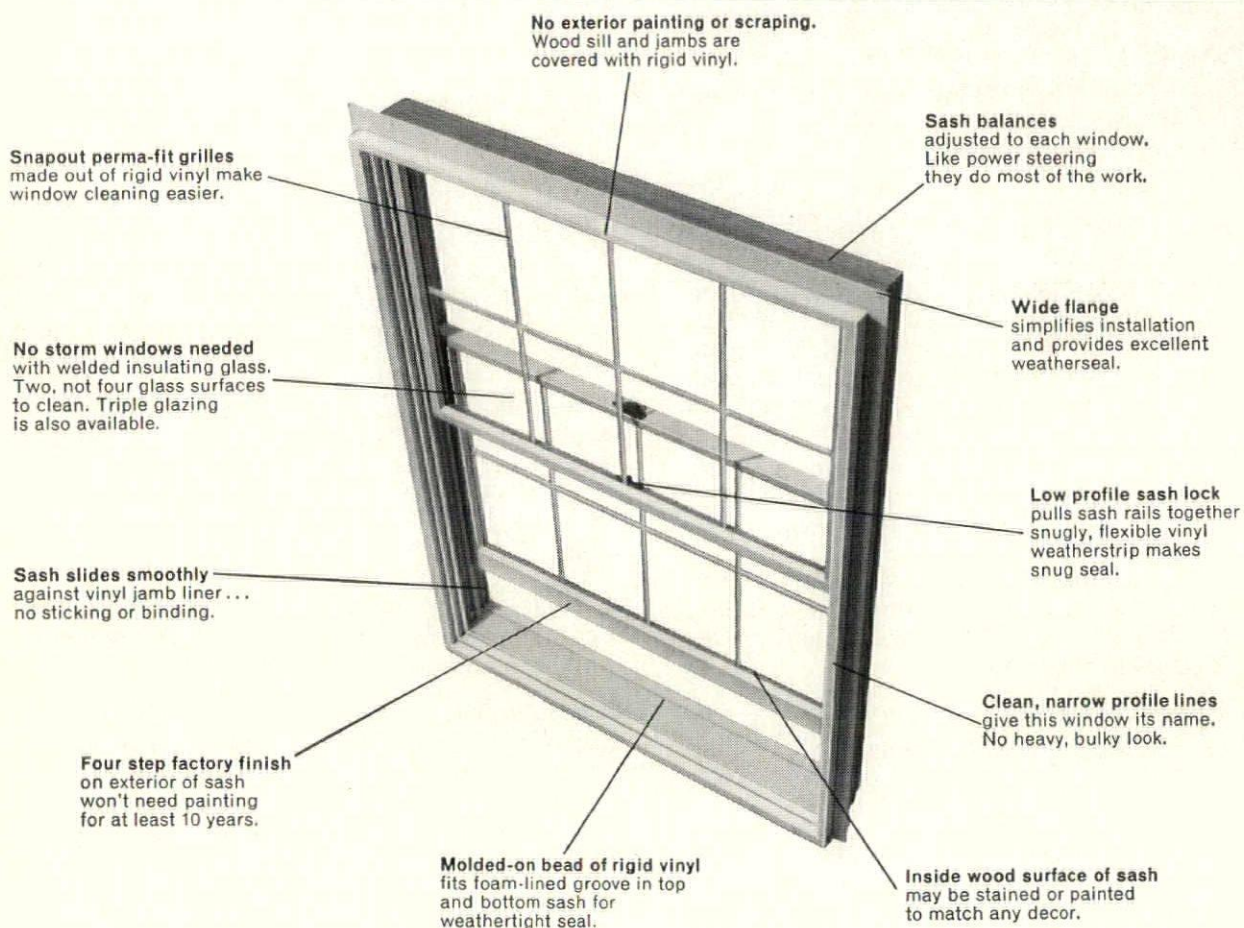
Elizabeth and Winston Close, Minneapolis, have designed the Peavey Company's new technical center, which is to be built in Chaska adjacent to the Jonathan Industrial Center.

Winona's new Senior High School, designed by Eckert & Carlson of that city, will receive a citation for excellence at the annual convention of the American Association of School Administrators.

(Continued on Page 54)

Architects, architectural schools, and architectural societies are invited to send in newsworthy items about People or Projects. Reproducible photographs are welcomed.

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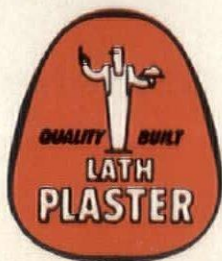
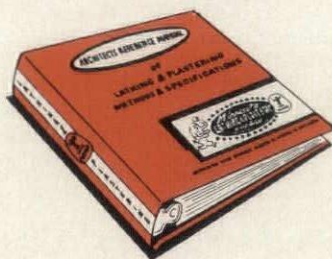
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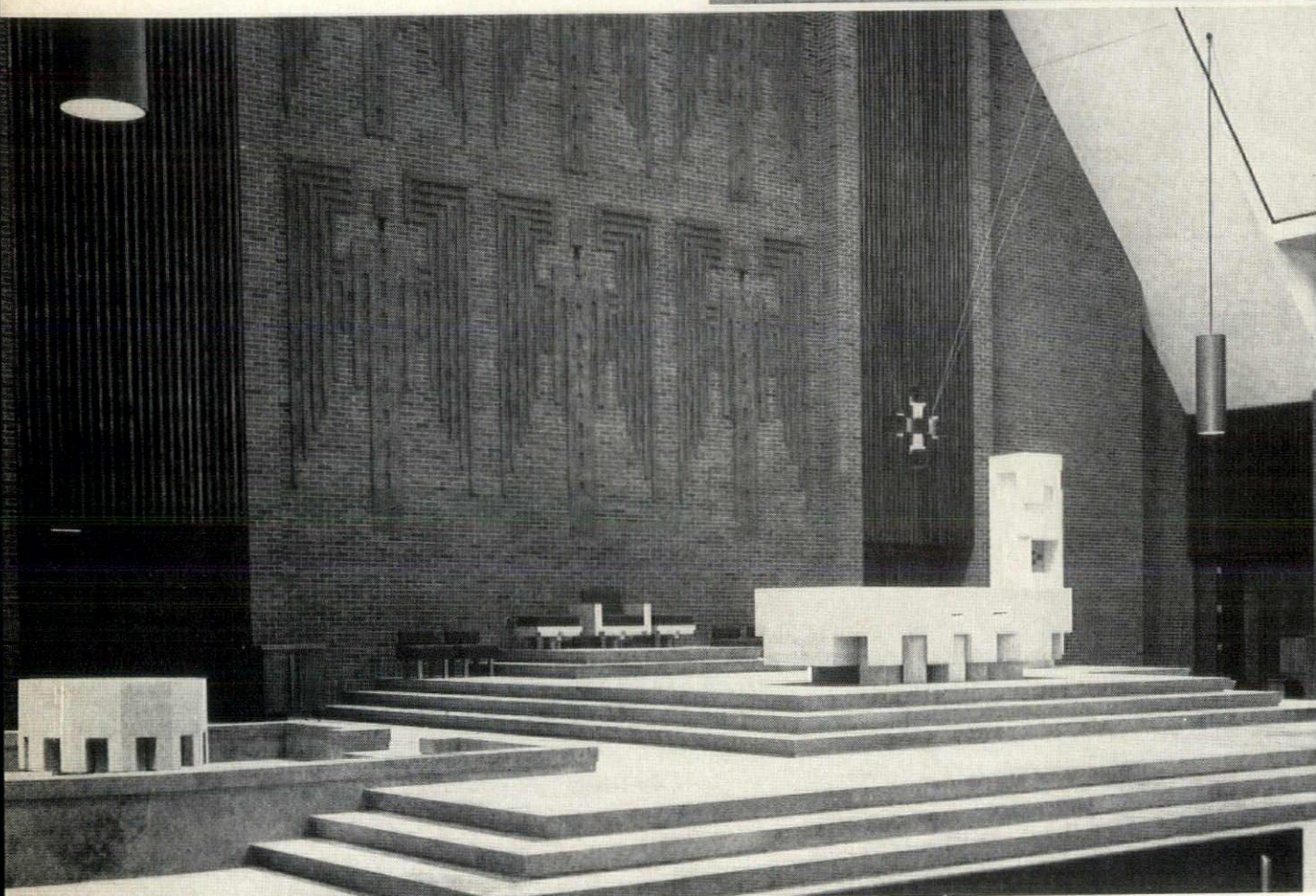
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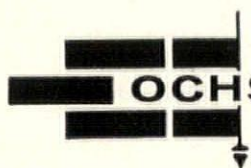


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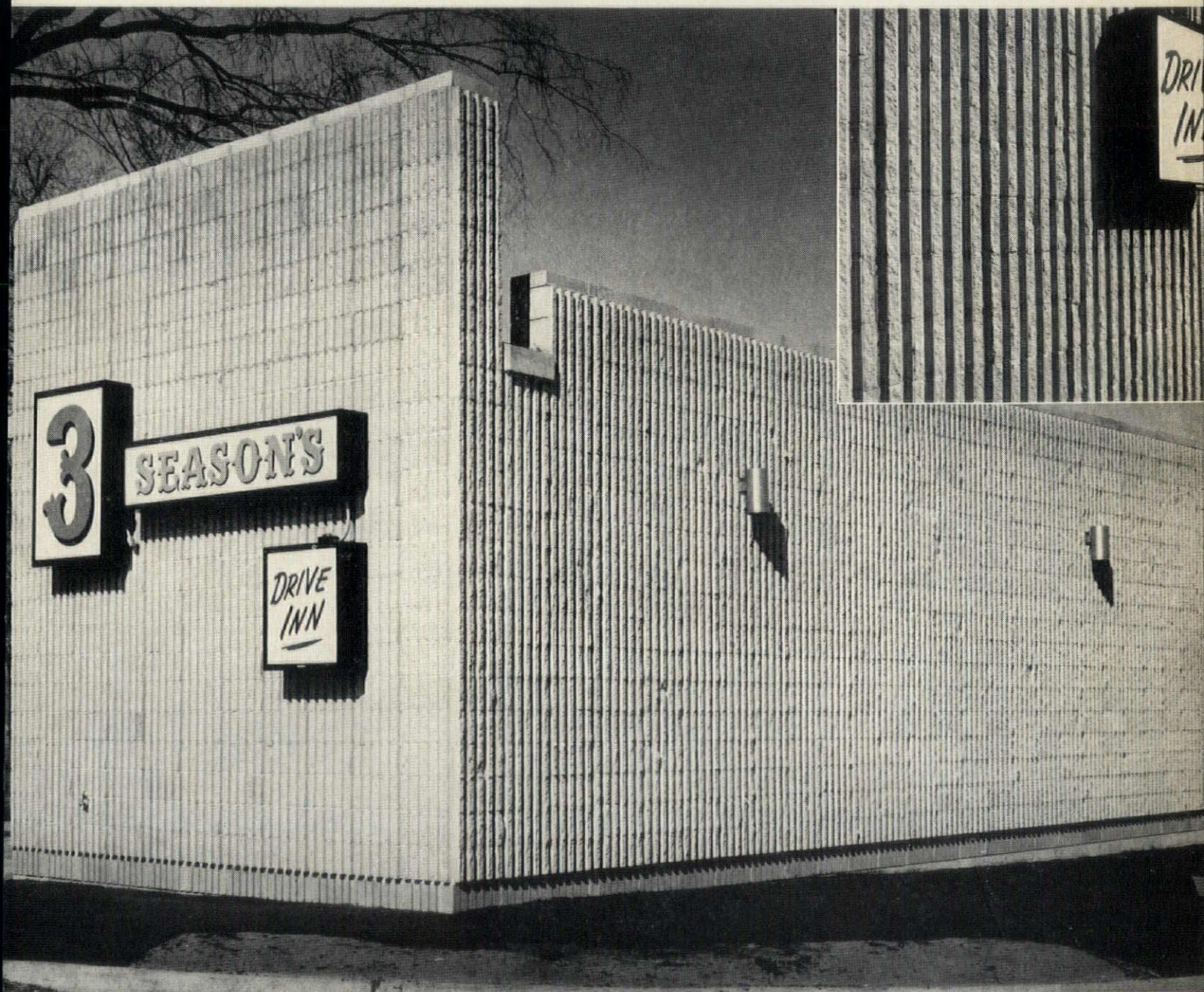
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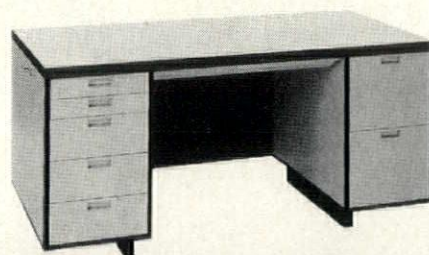
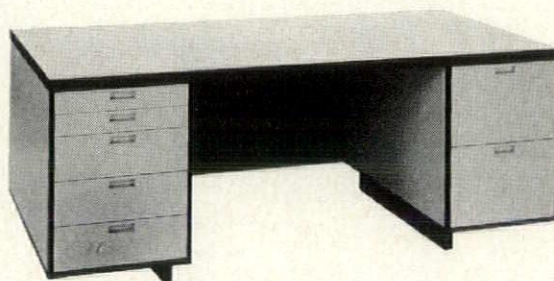
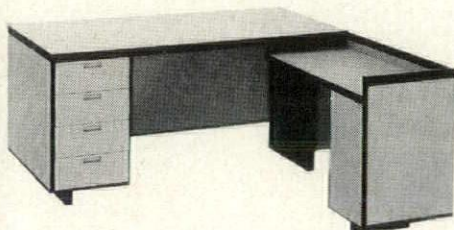
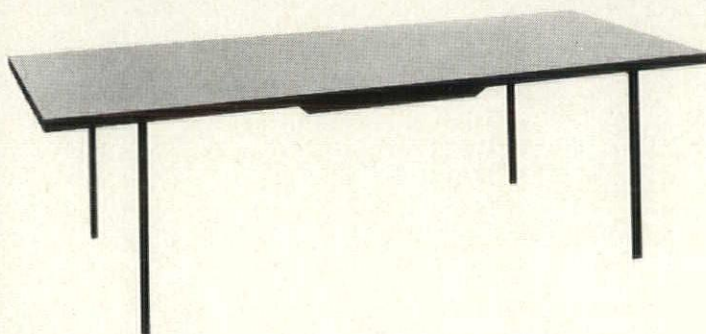
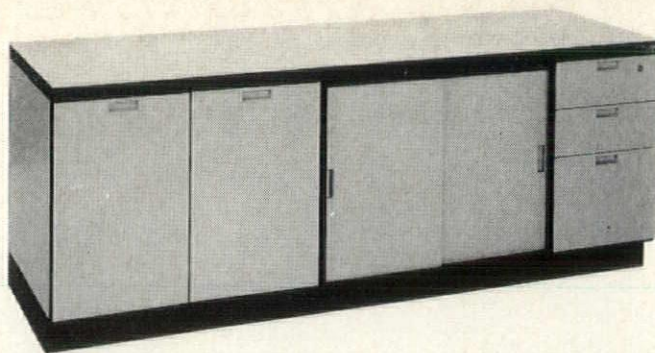
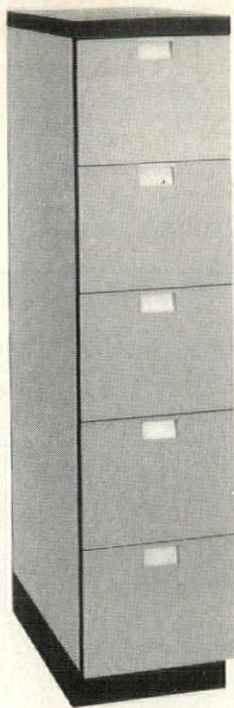
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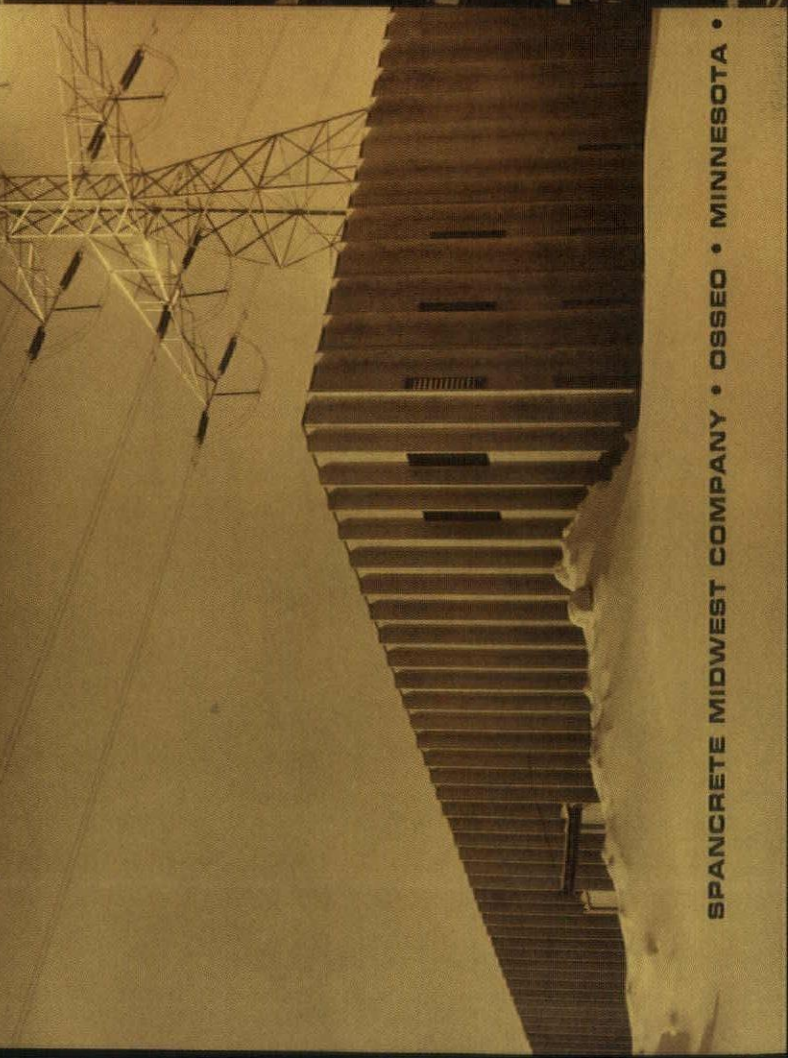
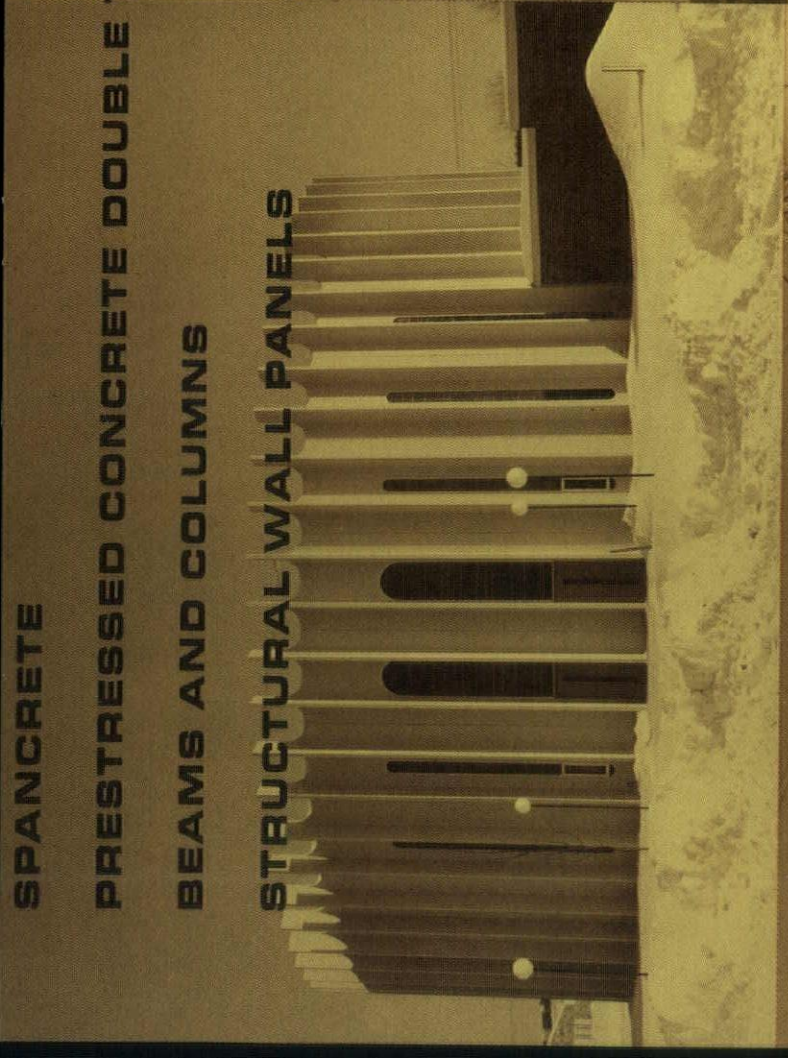
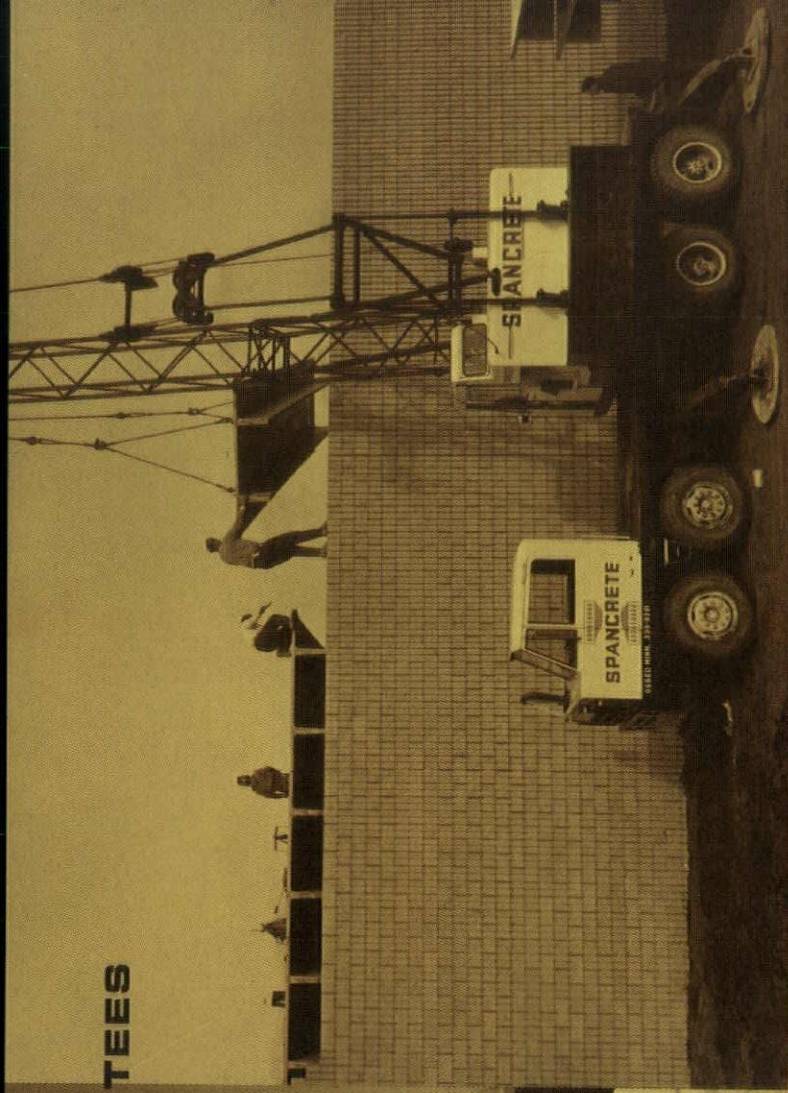
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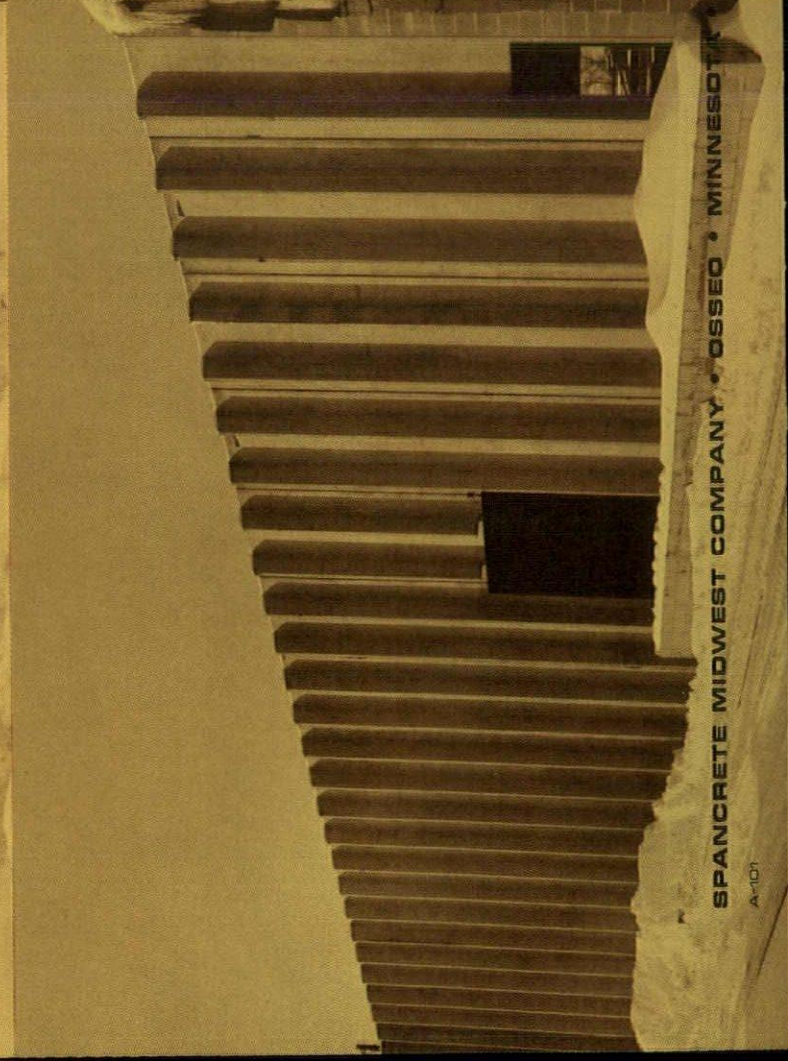
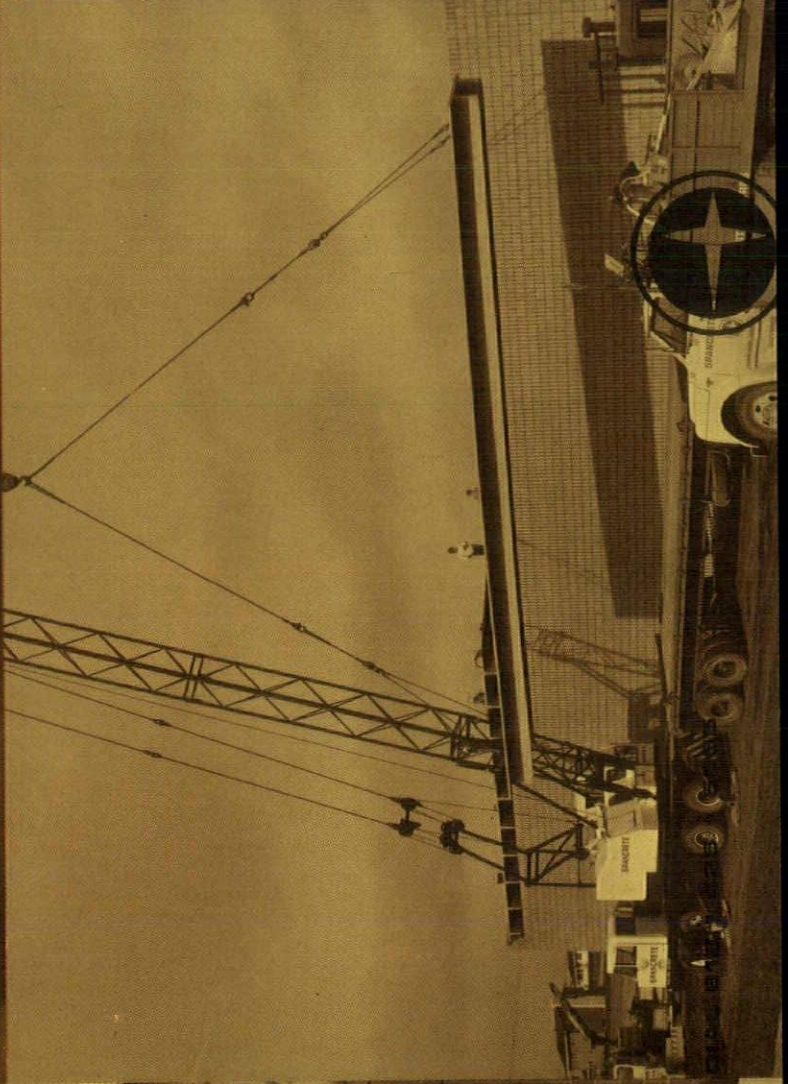
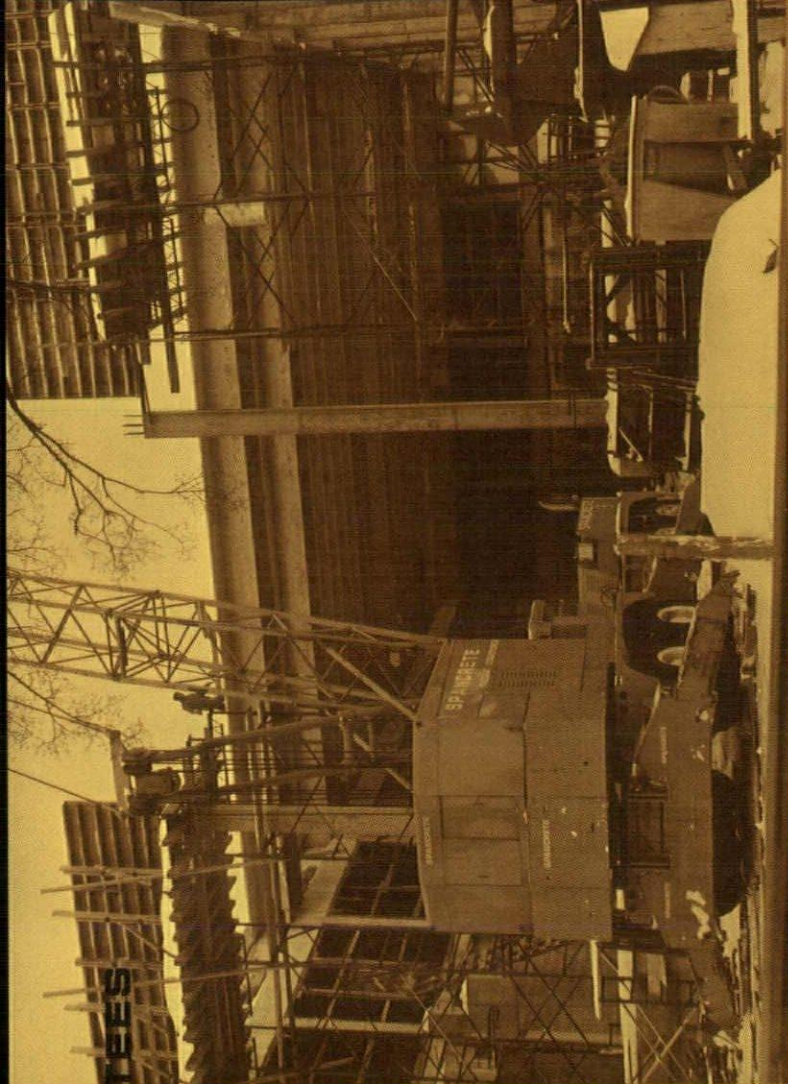
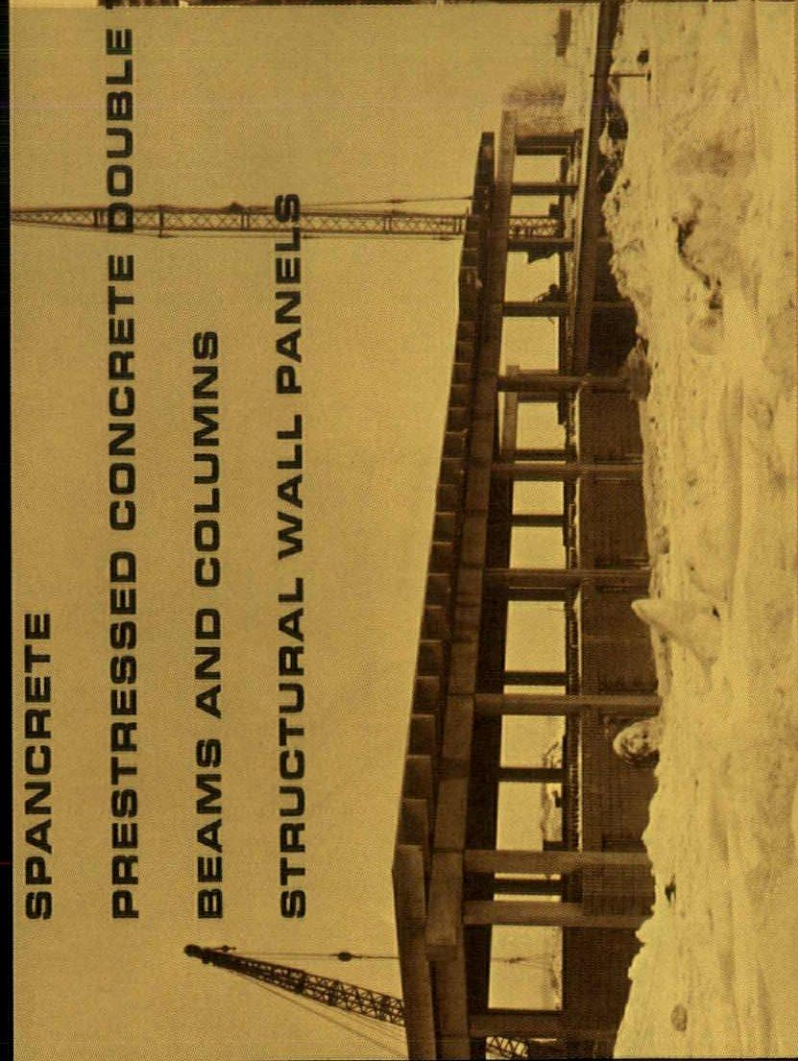
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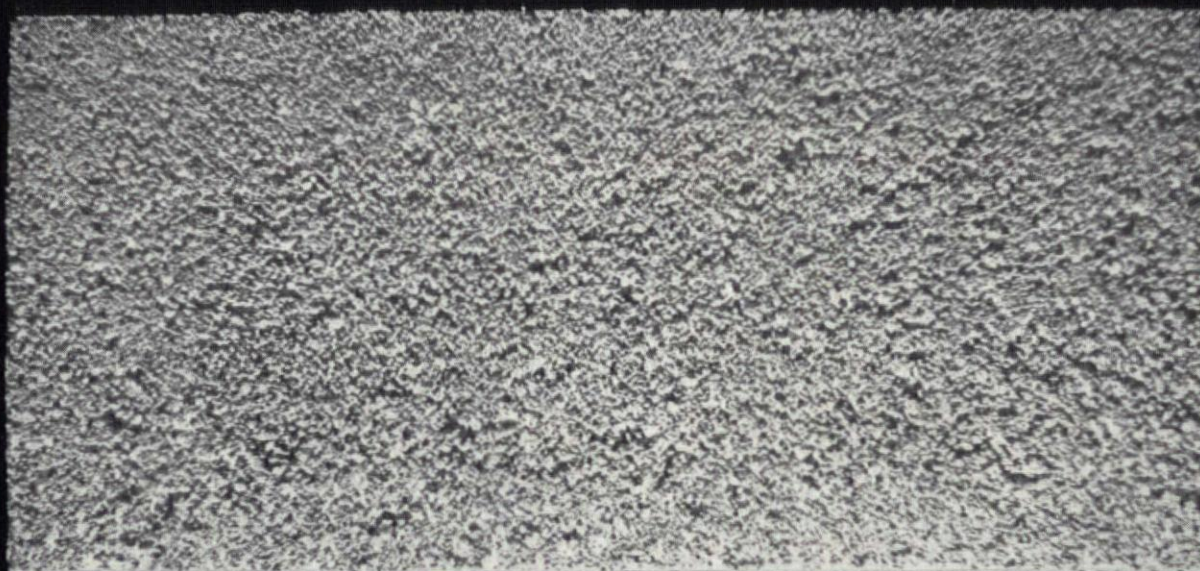
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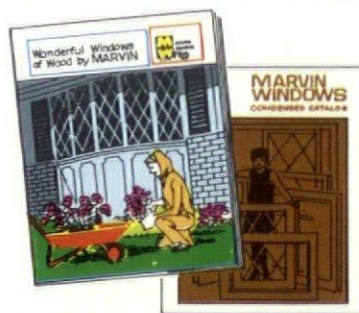


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Notes from an Underground Museum

DURING THE PAST several years it has become apparent that Walker Art Center's active exhibition program was increasingly competing for space with its equally ambitious acquisition program. A common complaint was that visitors were unable to locate specific paintings and sculptures they had seen in our galleries only the day before. Unlike most museums, the recently demolished Art Center building never had an area assigned to special shows. Our collection was inevitably the casualty, and stealthy removal of our major works was a routine procedure to allow space for our temporary exhibitions. Large scale exhibitions necessitated a perpetual vertical movement of permanent collection from gallery to cramped basement storage and back—bad for the viewer, worse for the works of art.

The need for commodious and flexible exhibition space, able to accommodate everything from a small print show to full scale environmental constructions and complex electronic installations, was the fundamental impetus for a new Walker Art Center building. Less dramatic but equally compelling was the undeniable fact that the forty-one-year-old museum building was quietly sinking—its northwest corner was already fourteen inches lower than the southwest corner.

There are other needs. A 350-seat auditorium is indispensable for museum programs related to exhibitions, for films and small musical events. Although the Art Center has use of the Guthrie Theatre for its more ambitious performing arts programs, most of our activities are for smaller audiences, particularly such events as lectures and artists' discussions.

In the new Walker Art Center we are experimenting with unconventional approaches to interpreting our collection and special exhibitions to a larger public. For example, we have several important programs going with the Minneapolis public schools and space will be available for art teacher training and for community art activities. While the Art Center has always had an active tour program, the new building will feature an innovative "information room," an area with bleacher seating where the casual visitor can, through audio-visual means, orient himself to the basic content of an exhibition. A fact center equipped with tape recorders, movie and slide projectors, this small first floor space is itself an experiment.

The floor plan of the new museum is essentially a rectangular "helix" and the visitor entering from Vineland Place can progress through it by stairs or elevators. The circulation scheme enables the visitor to bypass those galleries temporarily closed for installation and still make his way vertically through the entire building. Half levels between galleries make circulation more continuous and less abrupt. The galleries are long, completely spanned areas. The temporary exhibition area has an 18' ceiling and measures 90' long by 42' wide. For the most part

By Martin Friedman
Director, Walker Art Center
Minneapolis

controlled light is used in exhibition spaces but in several important areas there are options for daylight, either through vertical fenestration or skylights.

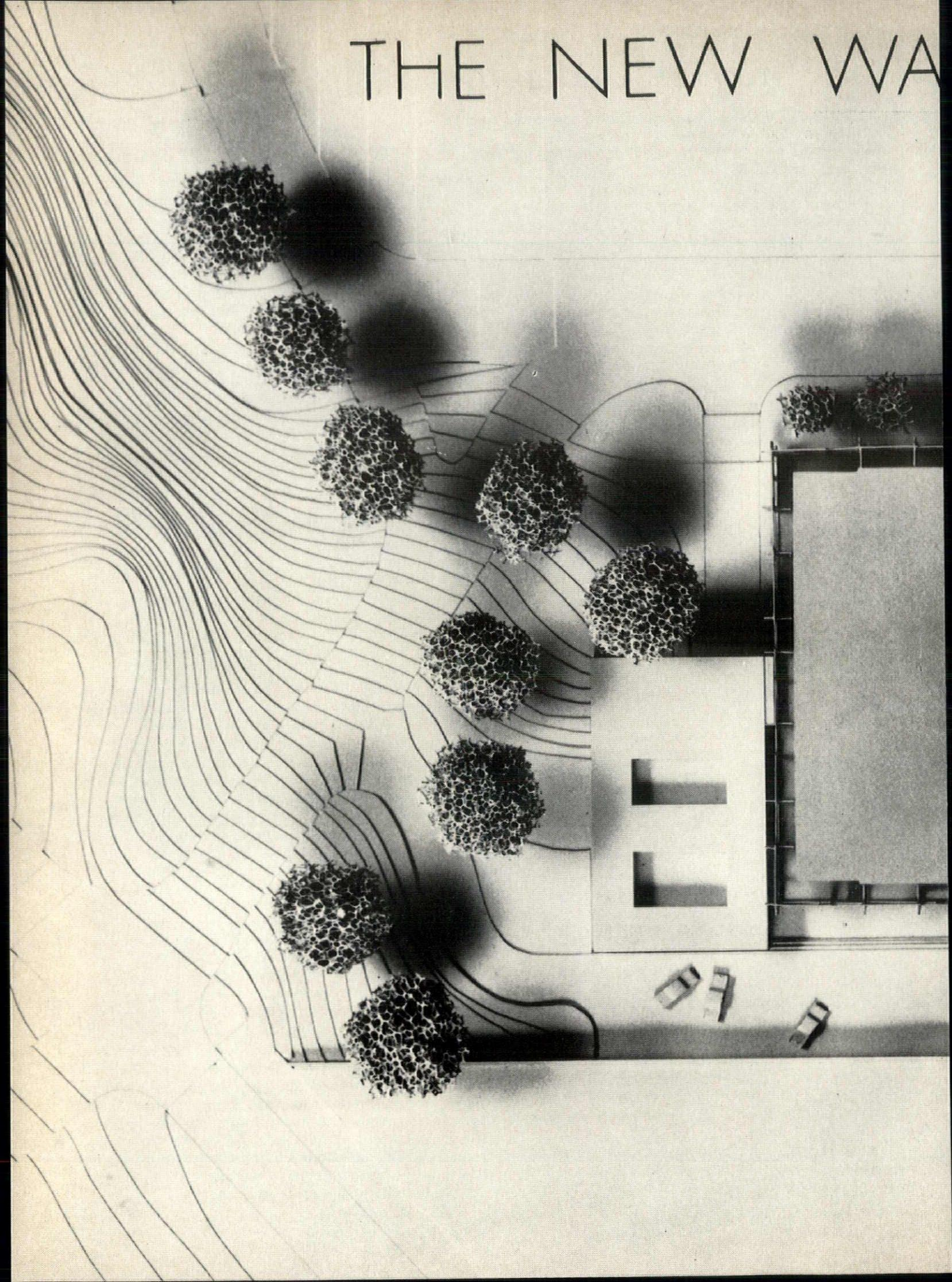
Perhaps the unique feature of the new Art Center is the sculpture garden which will occupy the three terraces of the roof. The same brick used on the exterior walls of the building will surface the sculpture terraces. The highest of these will also serve as outdoor cafe space. Large-scale sculpture will be shown in this dramatic setting and huge works can be craned up from the ground and set into place. From the Art Center's collection such pieces as Lipschitz's "Prometheus" and sculptures by David Smith, Tony Smith and Anthony Caro will be semi-permanently installed.

While innovative design solutions distinguish new museums around the world, there is frequently the suspicion that architects are not always grateful for the presence in their impressive structures of such competing phenomena as paintings and sculptures. Perhaps that is why Wright introduced the element of peril in the Guggenheim—with its slanted, spiraling floors, tilted exhibition walls and scant space for the acrophobic viewer who risks plunging over the railing. At the other extreme, Mies's magnificent Berlin Museum is perfect for display of great Rodin and Maillol bronzes but could a "light" exhibition or an "environment" be shown in the glass cube without utterly destroying its architectural integrity? (Drape the windows with blackout curtains?)

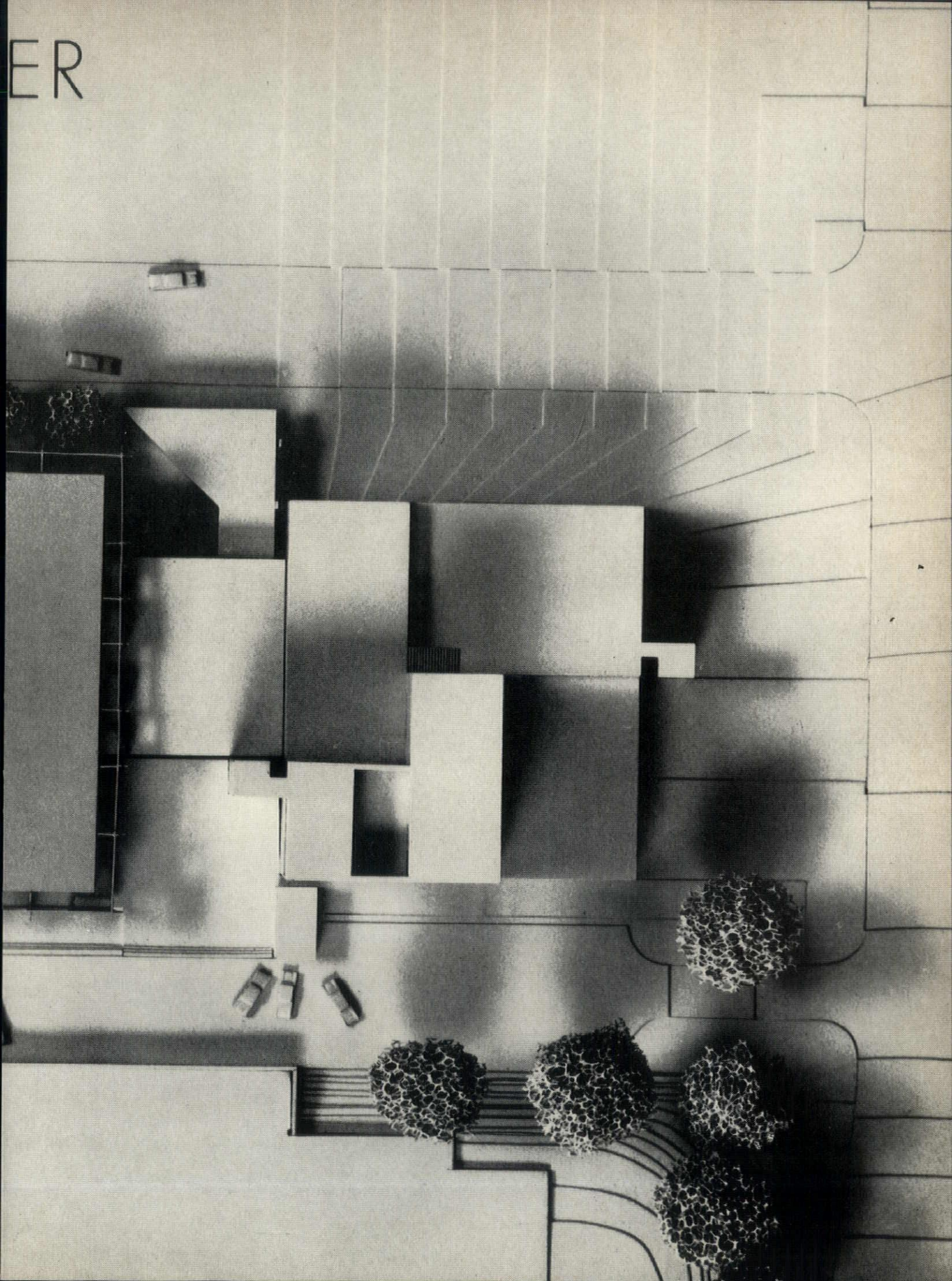
In museum design a dichotomy often exists between the interests of the architect and those of the tenant. Understandably, the architect wants his building to be a strong design statement. The museum man, while equally concerned with the appearance of the building, also frets about adequate exhibition space, worries about traffic patterns, agonizes over storage space and humidity control, and broods about maintenance and security. Most of all, he is concerned with displaying works of art in a setting which does not overwhelm them but allows the viewer to study them. Harmony has not always characterized the architect-director relationship and too often it has been necessary for trustees to create a D.M.Z. between them before the building has become a memorial to one or both contestants.

Happily, this has not been our experience in the design of the new Walker Art Center. Edward Larabee Barnes likes art! He collects it. His offices and drafting rooms contain constantly changing displays of lively new works by young painters and sculptors. While Barnes' minimalistic design for the Art Center is unmistakably assertive, he maintains that the paramount function of a museum is to exhibit, not overwhelm, works of art. This premise is inherent in his strong conception.

THE NEW WA



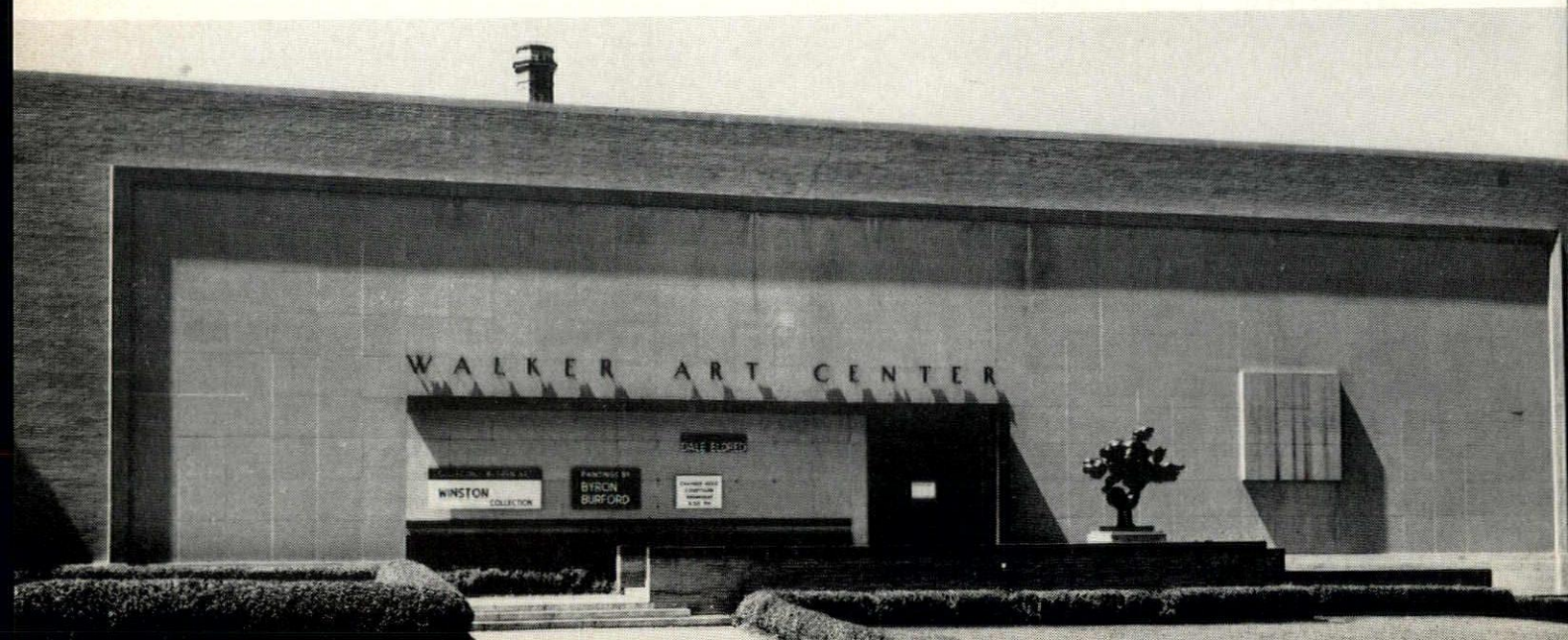
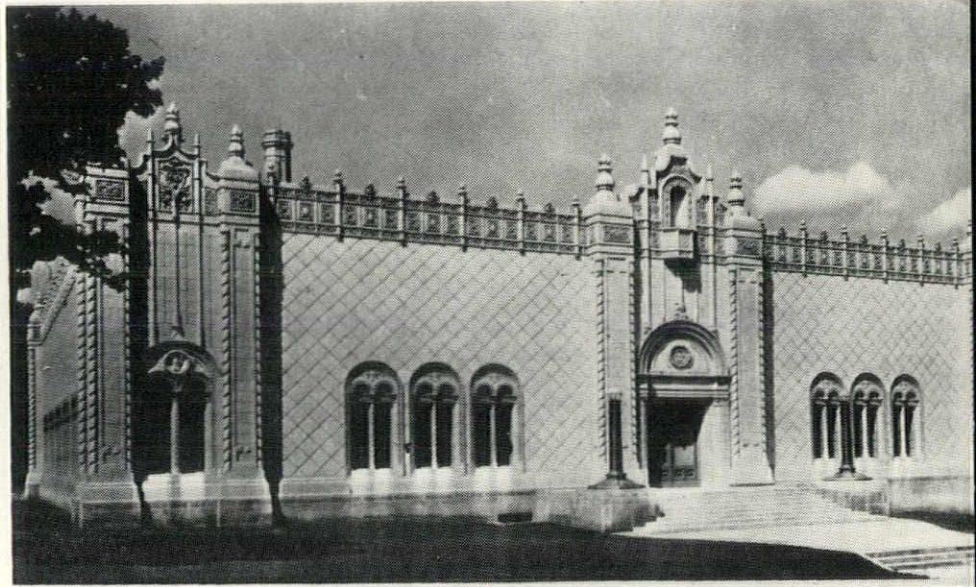
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History

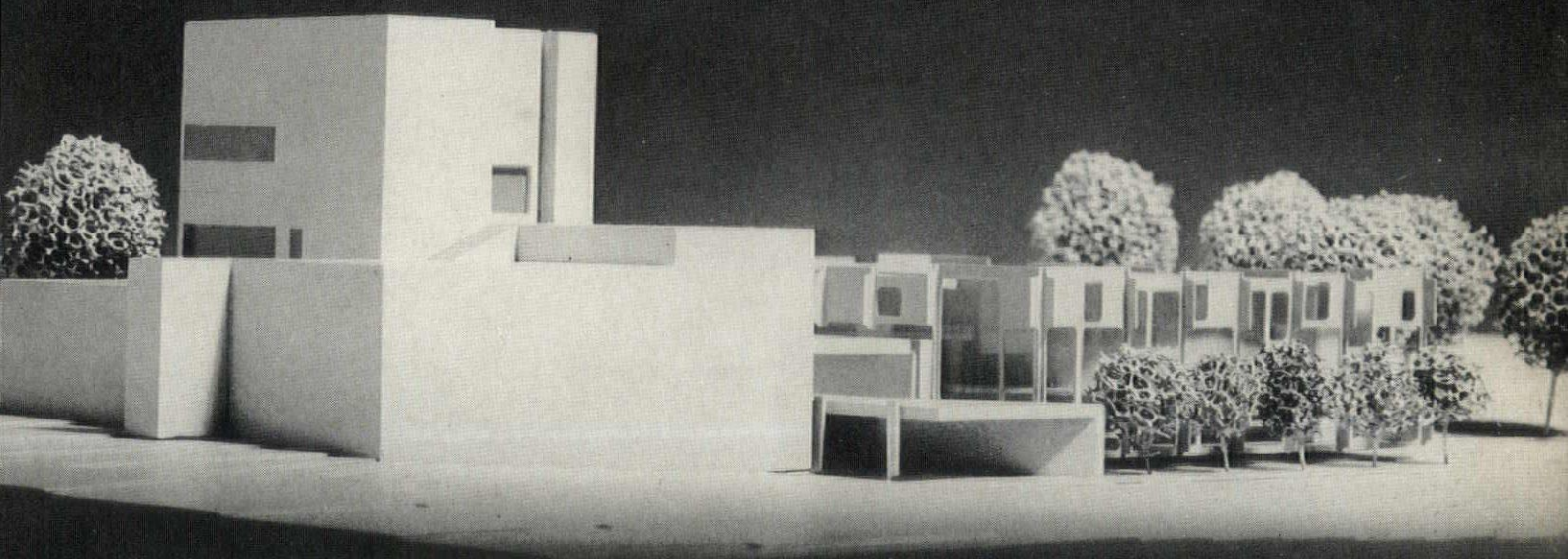
The T. B. Walker galleries (1) were replaced in 1927 by a Moorish style building (2). In 1944 the facade was remodeled in a then rather voguish modern

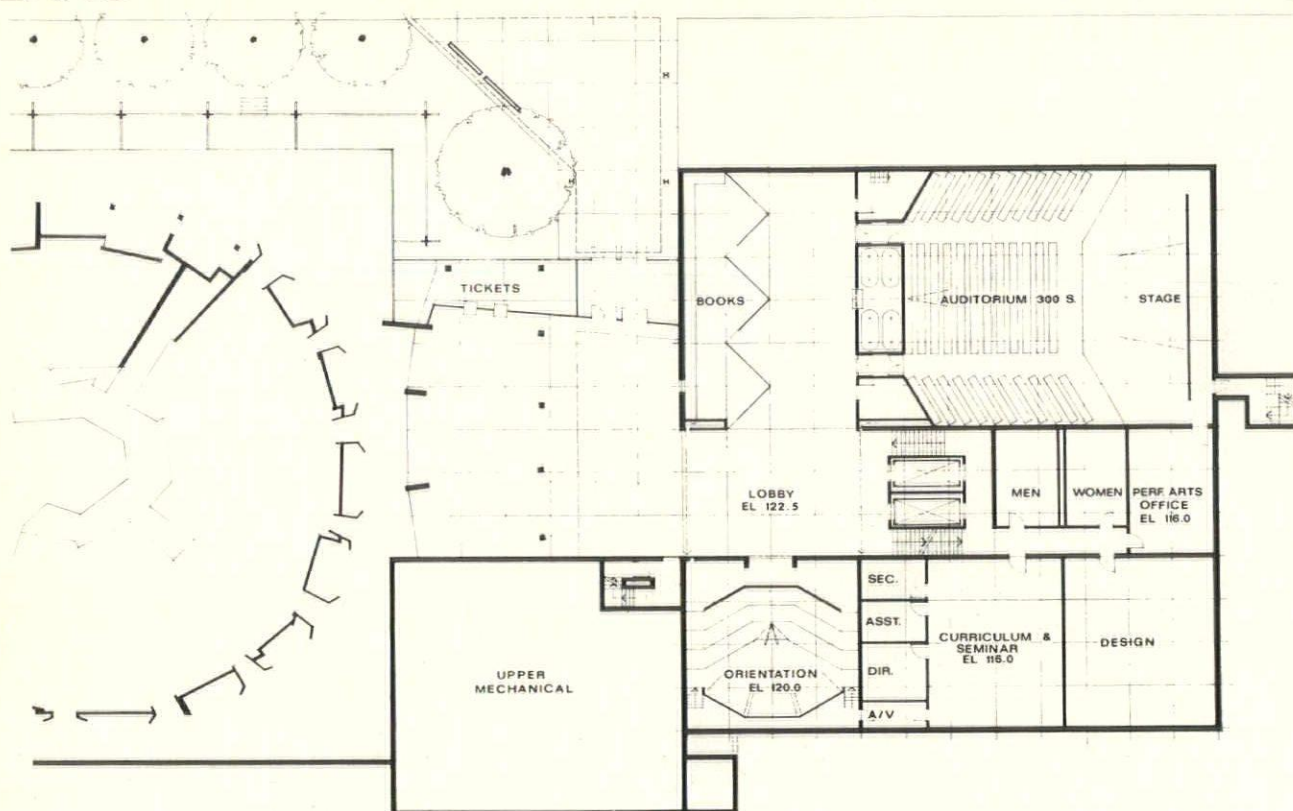
idiom. In the fifties the museum policy began to be one emphasizing the progress in contemporary art rather than the building of a permanent collection of



"established" painters. This policy has resulted in a varied and interesting procession of shows through the past decade, the success of which has resulted

in both national attention and increasingly inadequate quarters. Edward Larabee Barnes has been chosen as the architect to design a new building (4).

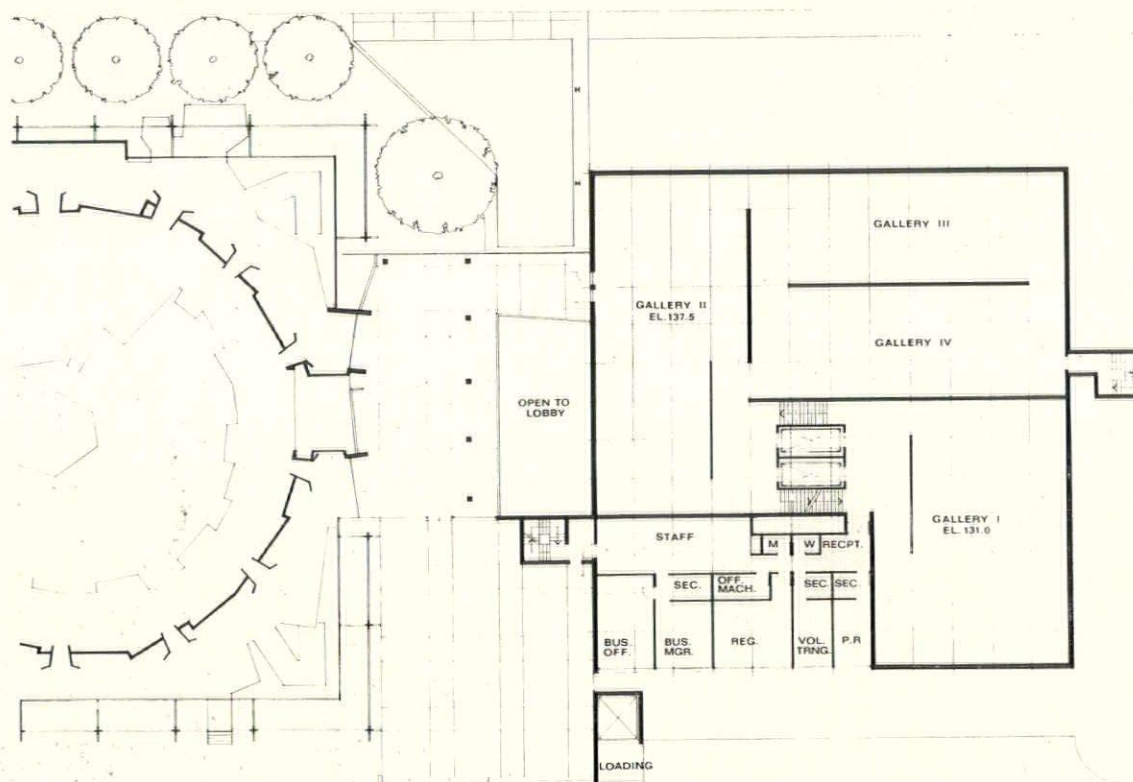




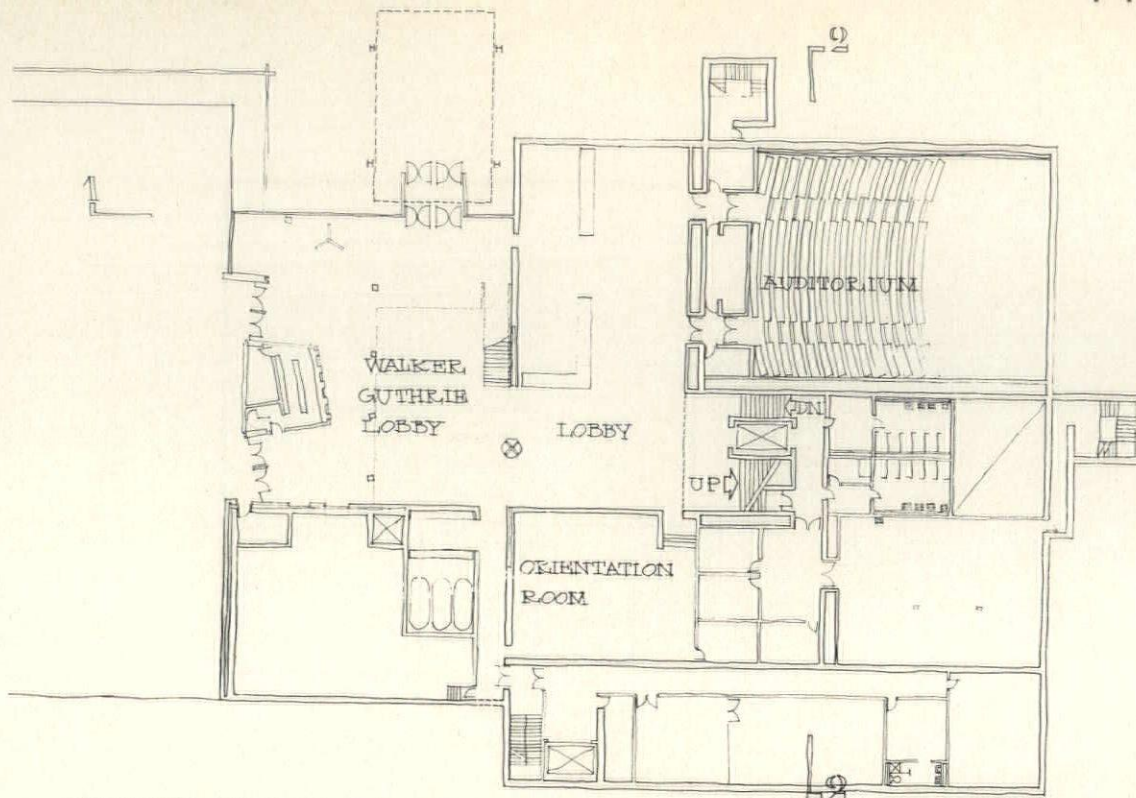
Ground Floor Plan

The ground floor of the new Art Center will be level with the Guthrie Theatre main lobby. A common entryway will lead into the theater on the right and the art center on the left. Off the

art center's main lobby will be the Center Book Shop, a 350-seat auditorium and an audio-visual orientation center for visitors to the museum.

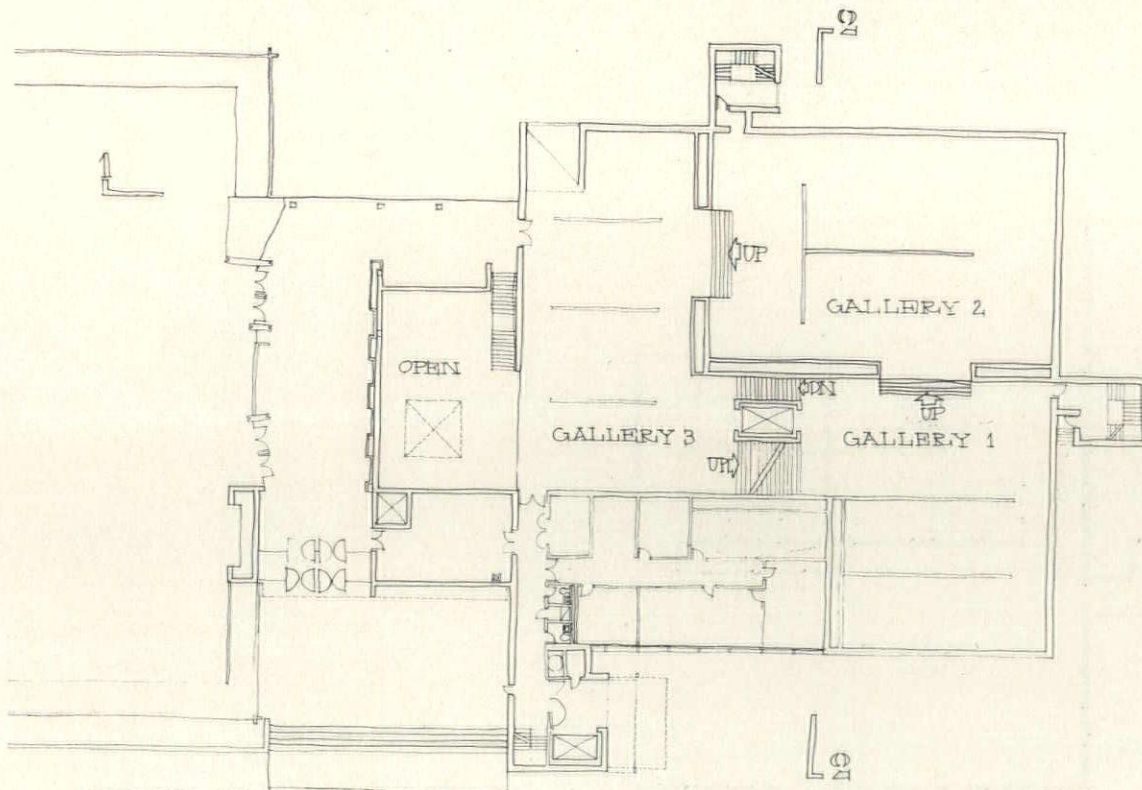


First Floor Plan

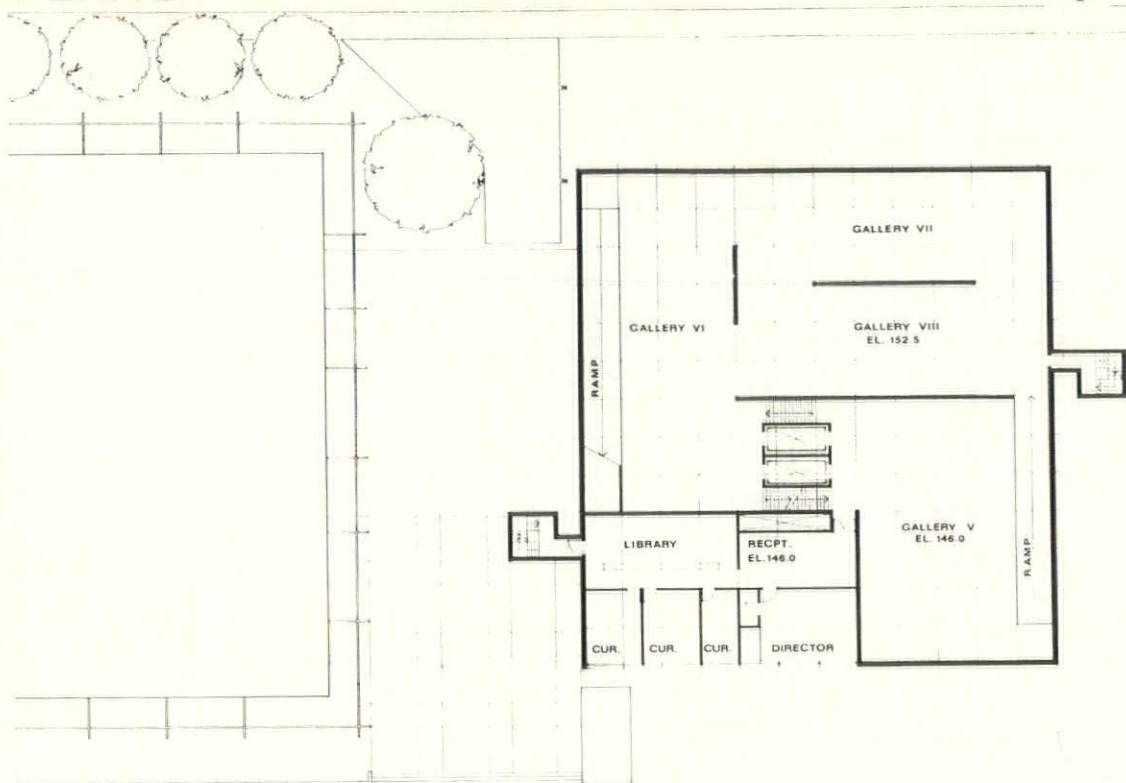


GROUND FLOOR, PLAN

The new plan will unite the Guthrie Theatre and Walker Art Center. A spacious common entrance, with ample canopy, two-story lobby and overlooking balconies, will provide a unified architectural expression of the two institutions.

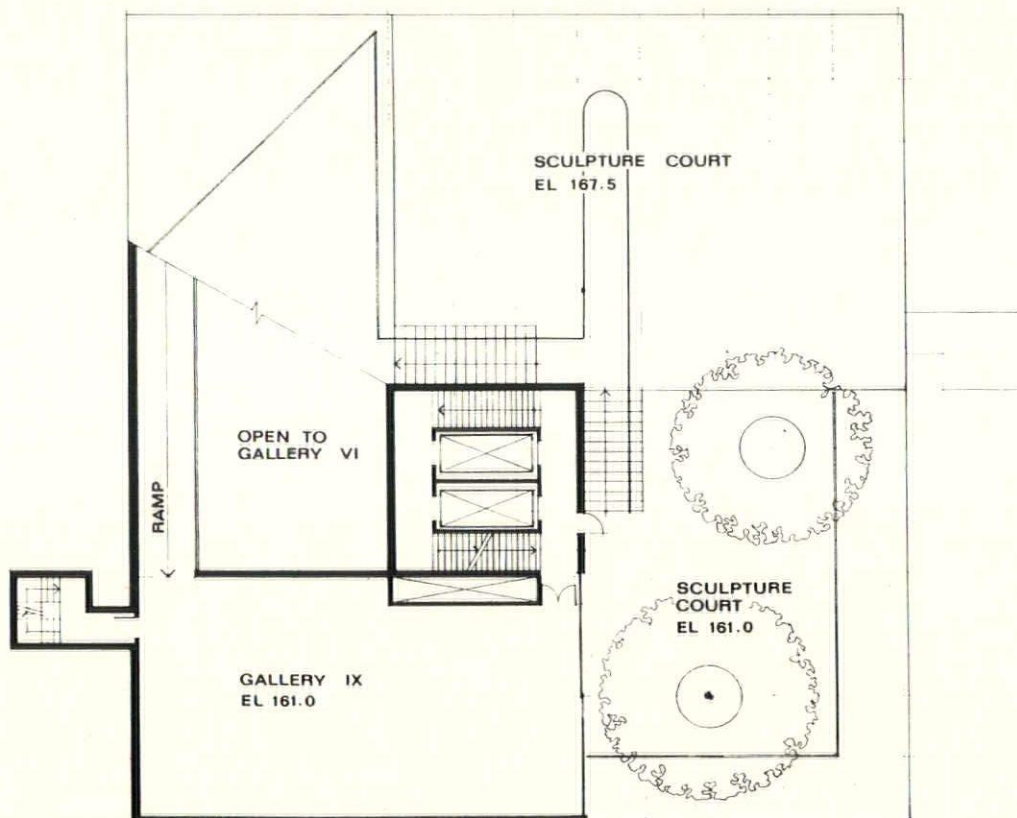


FIRST FLOOR, PLAN



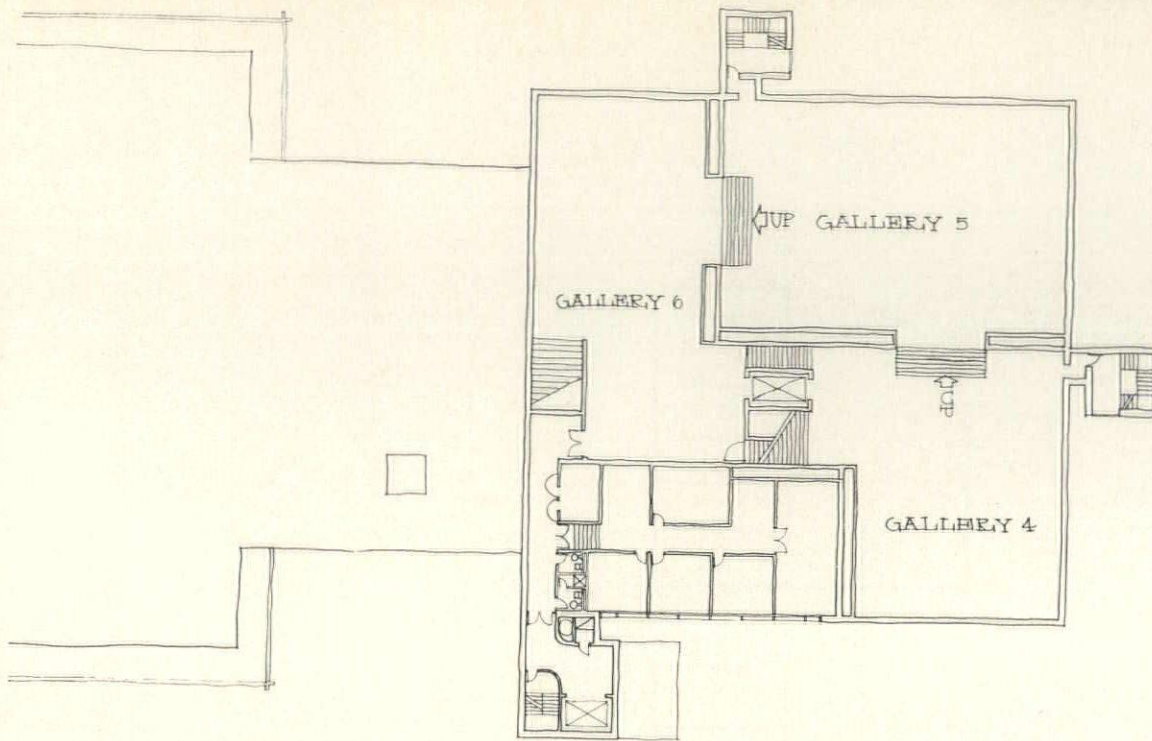
Second Floor Plan

The present Walker Art Center has a classic plan. The Guggenheim in New York, among other new museums, has a sequential plan. The new Walker Art Center will provide both kinds of movement. It will be possible to move from the central core to any gallery. It will also be possible to follow a central stairway or a series of ramps from the main lobby to the roof garden, sculpture court and restaurant.



Third Floor Plan

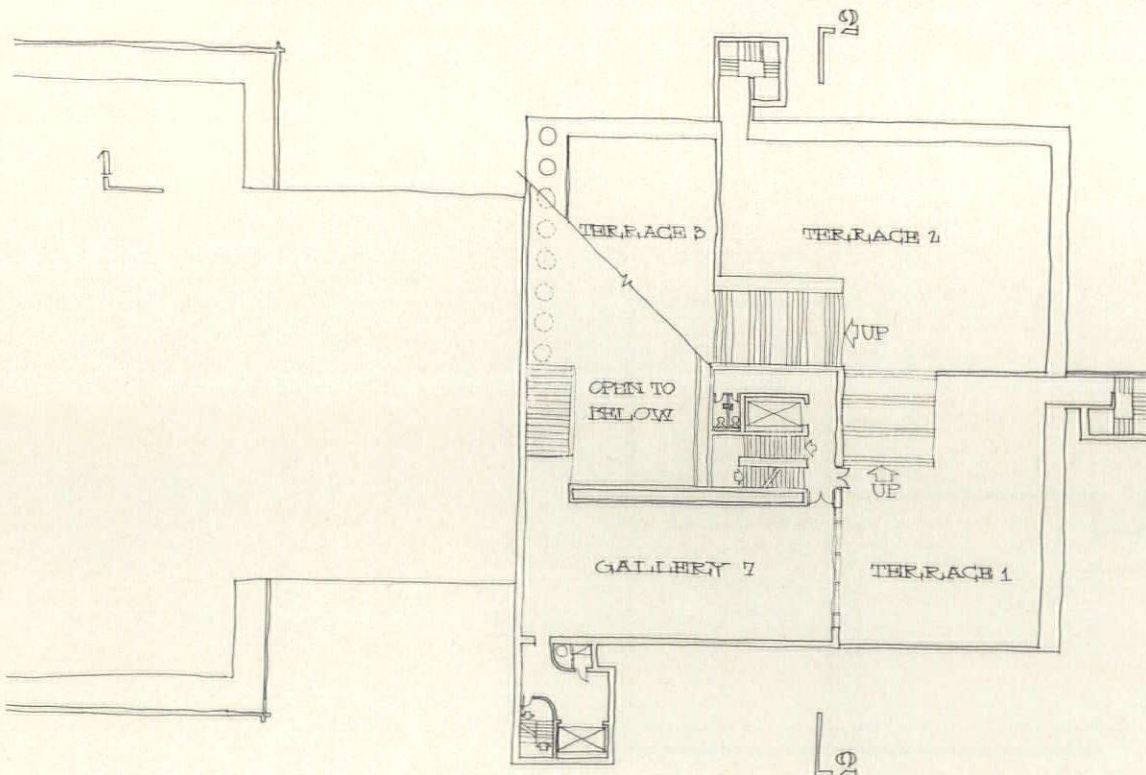
Preliminary II



SECOND FLOOR PLAN

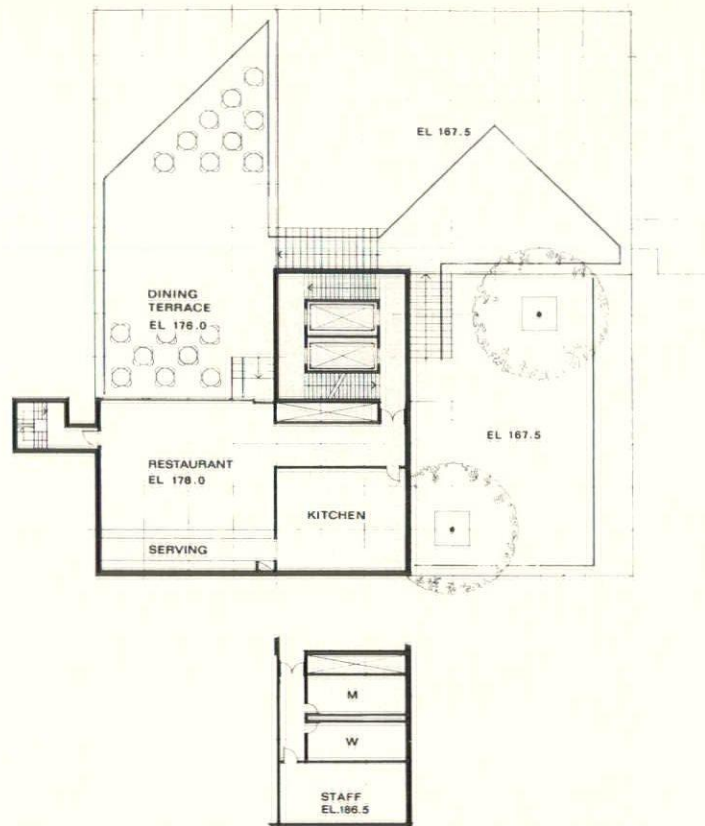


There are two kinds of public circulation in museums. The classic plan provides direct movement to individual galleries surrounding a central stair. Today, in a number of modern museums, galleries are arranged in sequence, so that visitors progress through an exhibition in a programmed order.

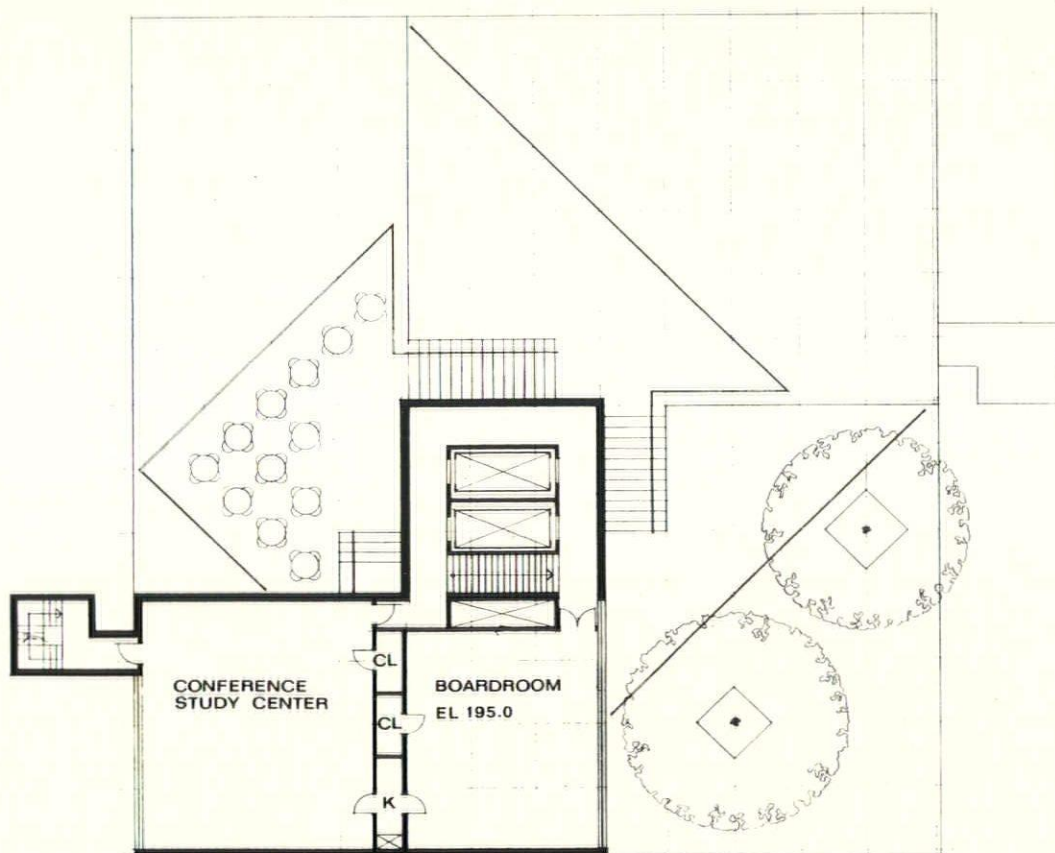


THIRD FLOOR PLAN



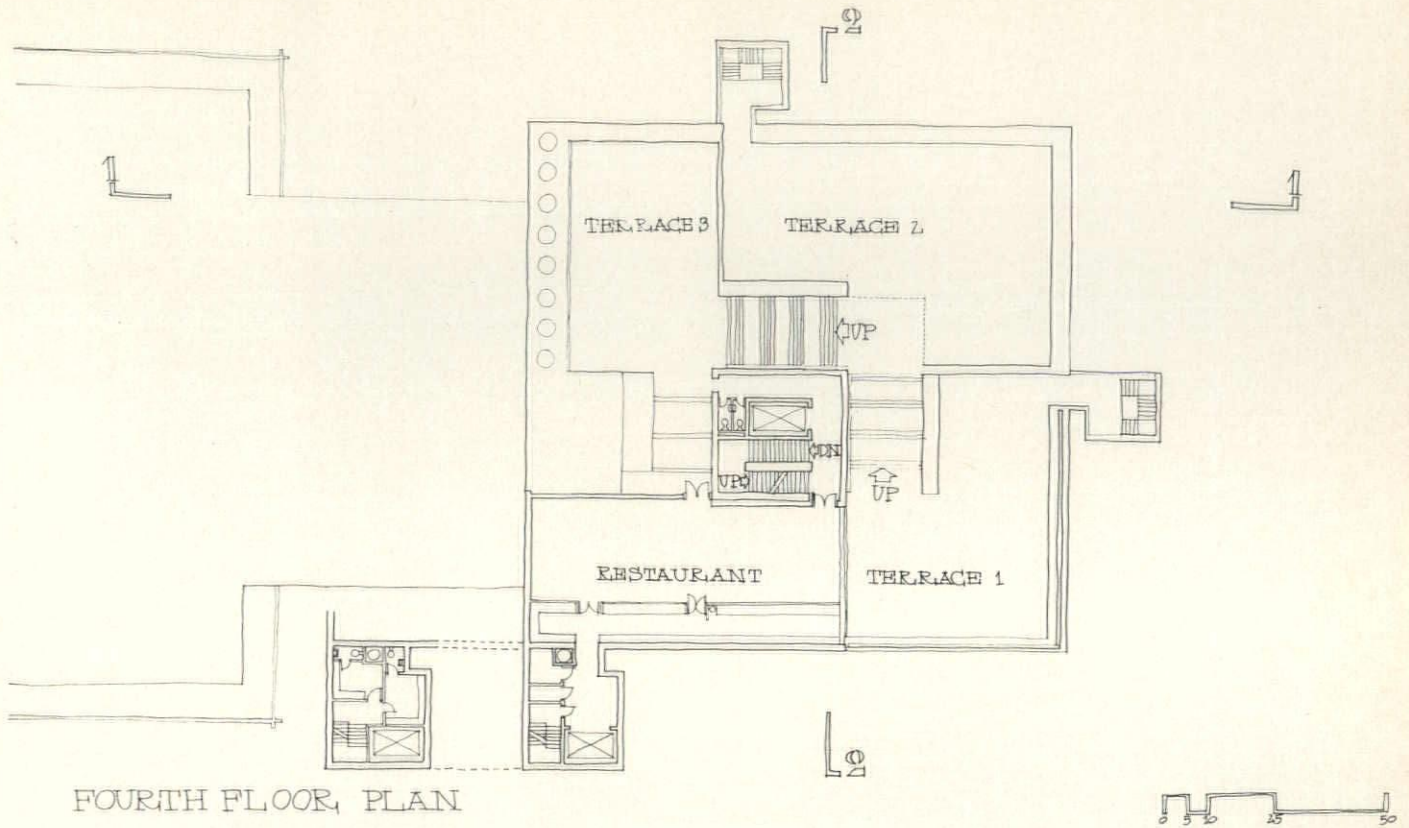


Fourth Floor Plan

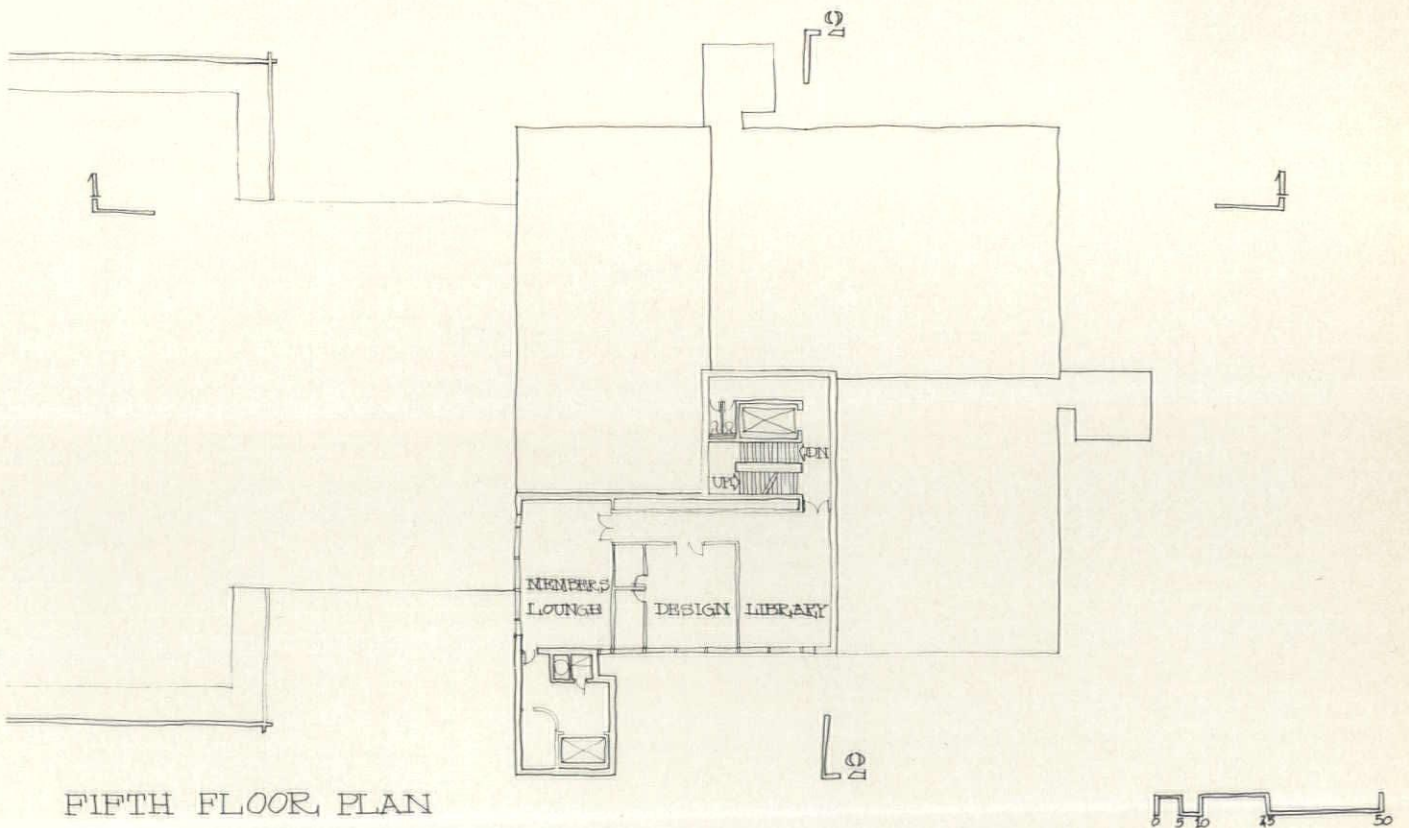


Fifth Floor Plan

Preliminary II

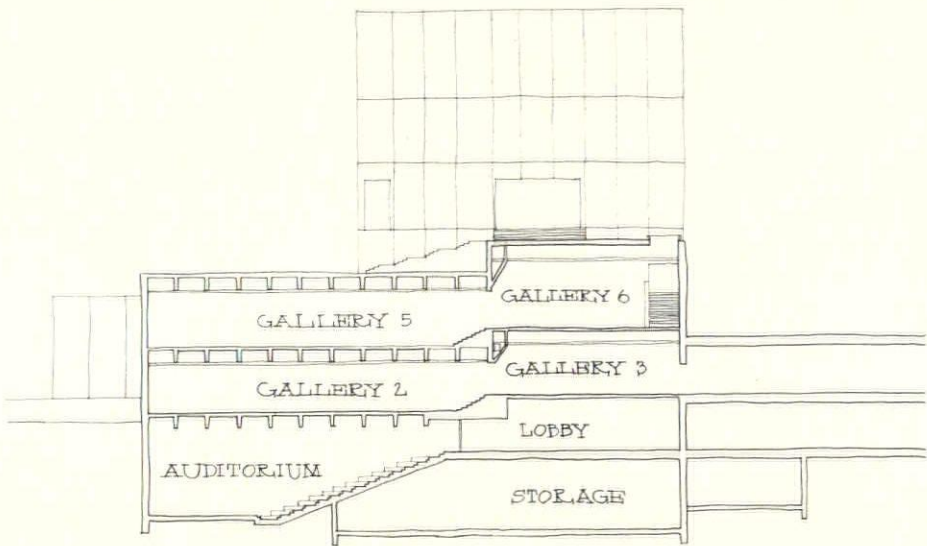


Unique in the new Walker will be the use of roofs for sculpture courts.

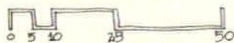


SECTIONS

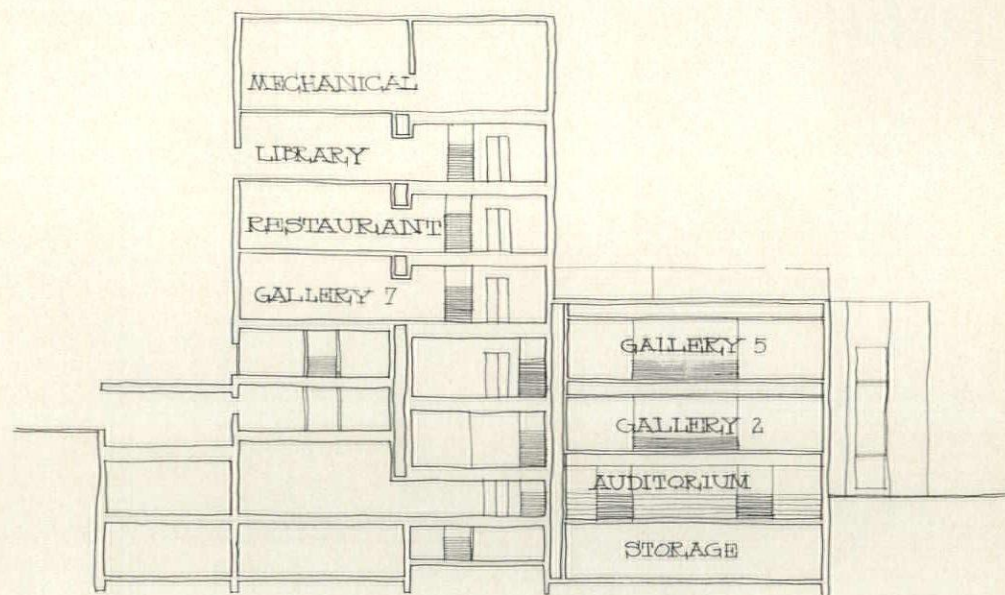
"Museums are unique, one of the few buildings built to show something else off."



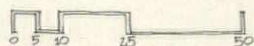
SECTION 1

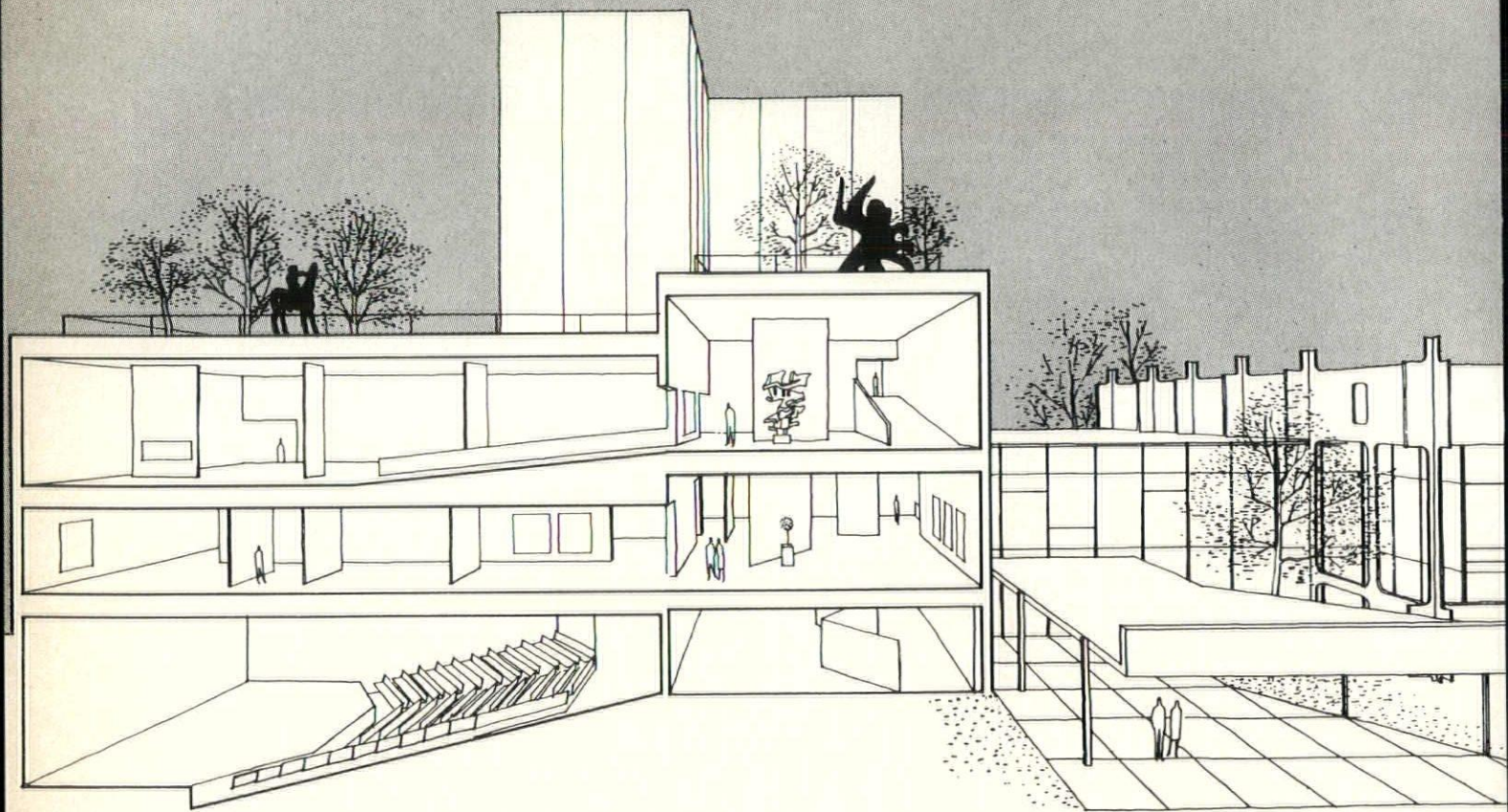


"The building can't compete with the art; it has to be as simple as the pyramids, if possible."

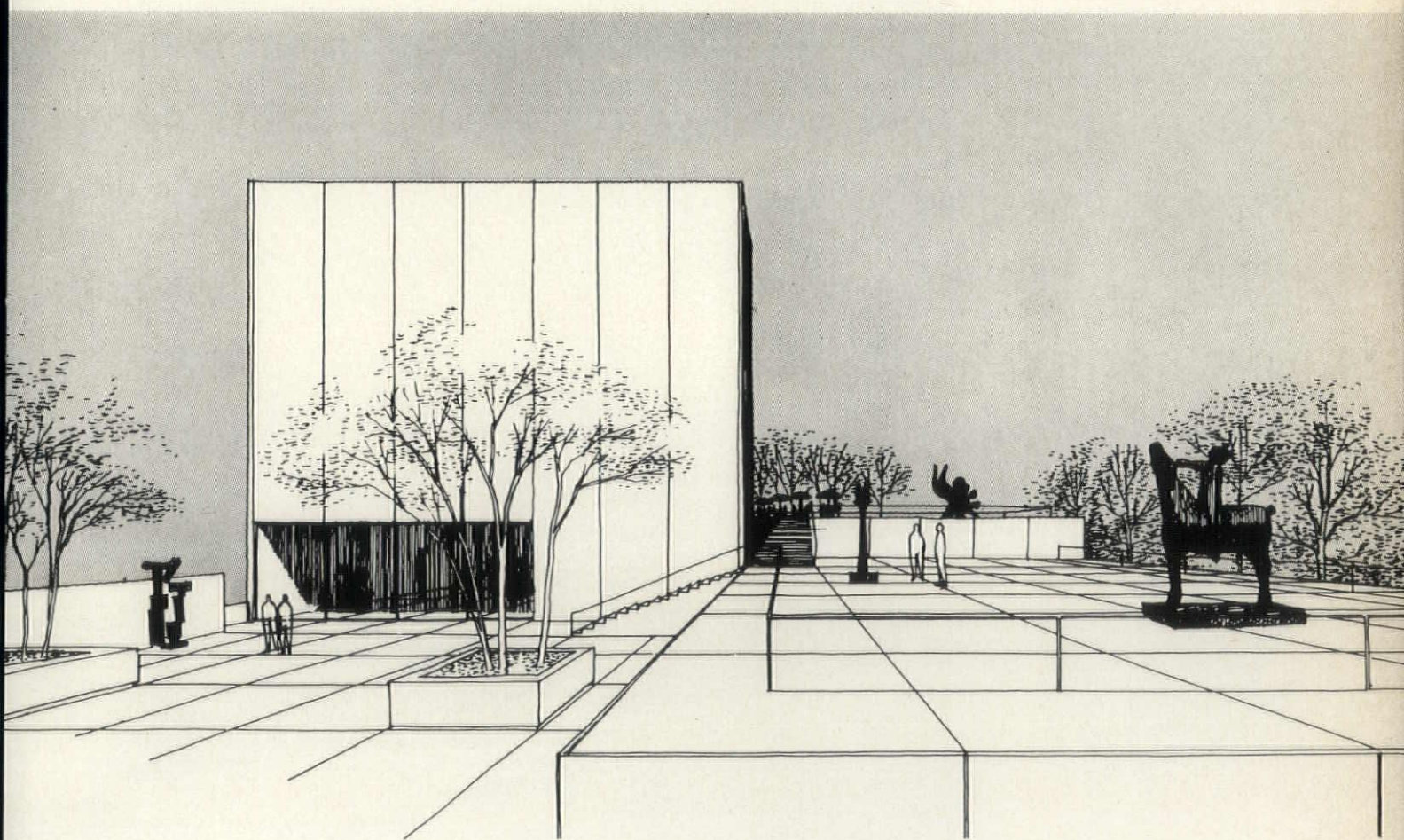


SECTION 2

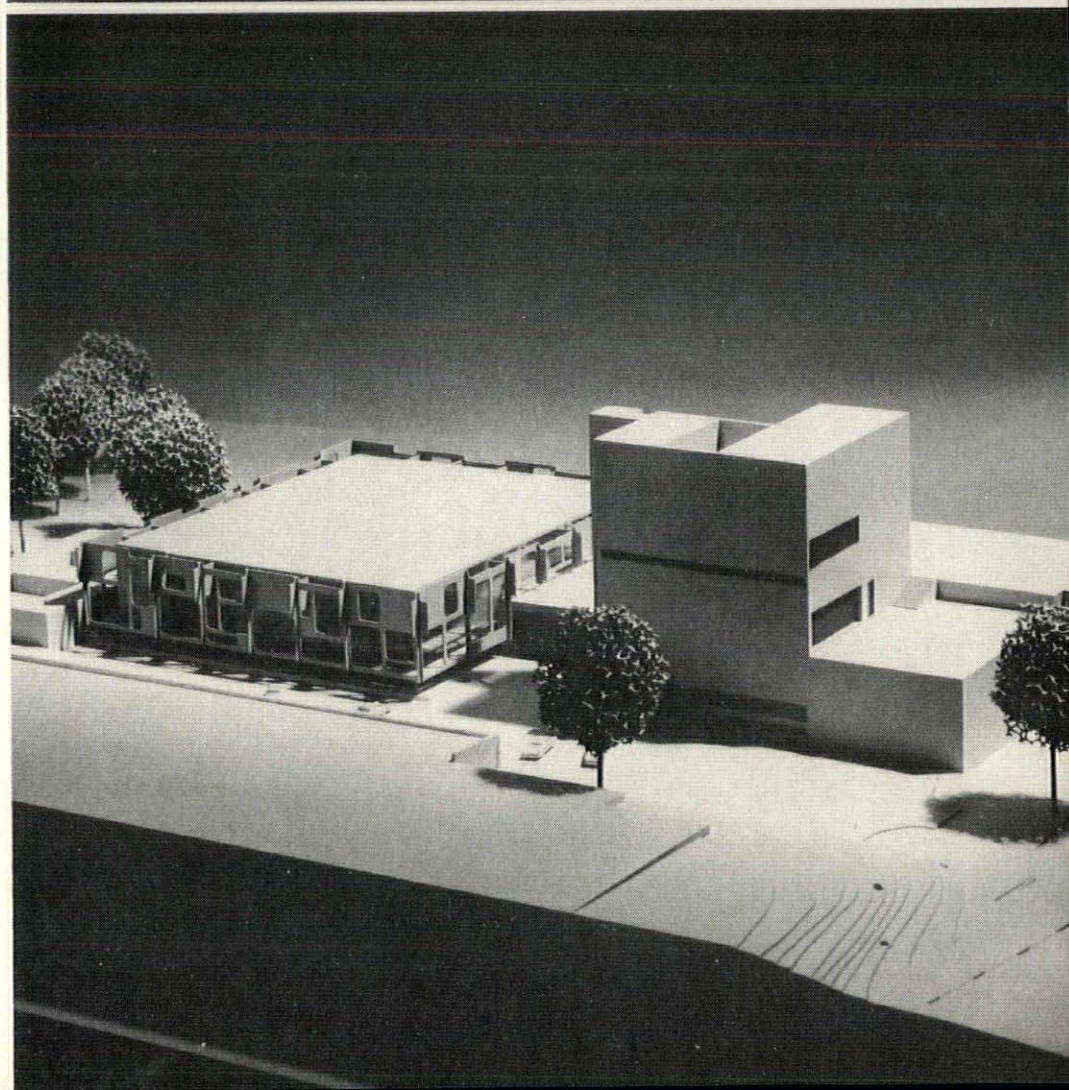
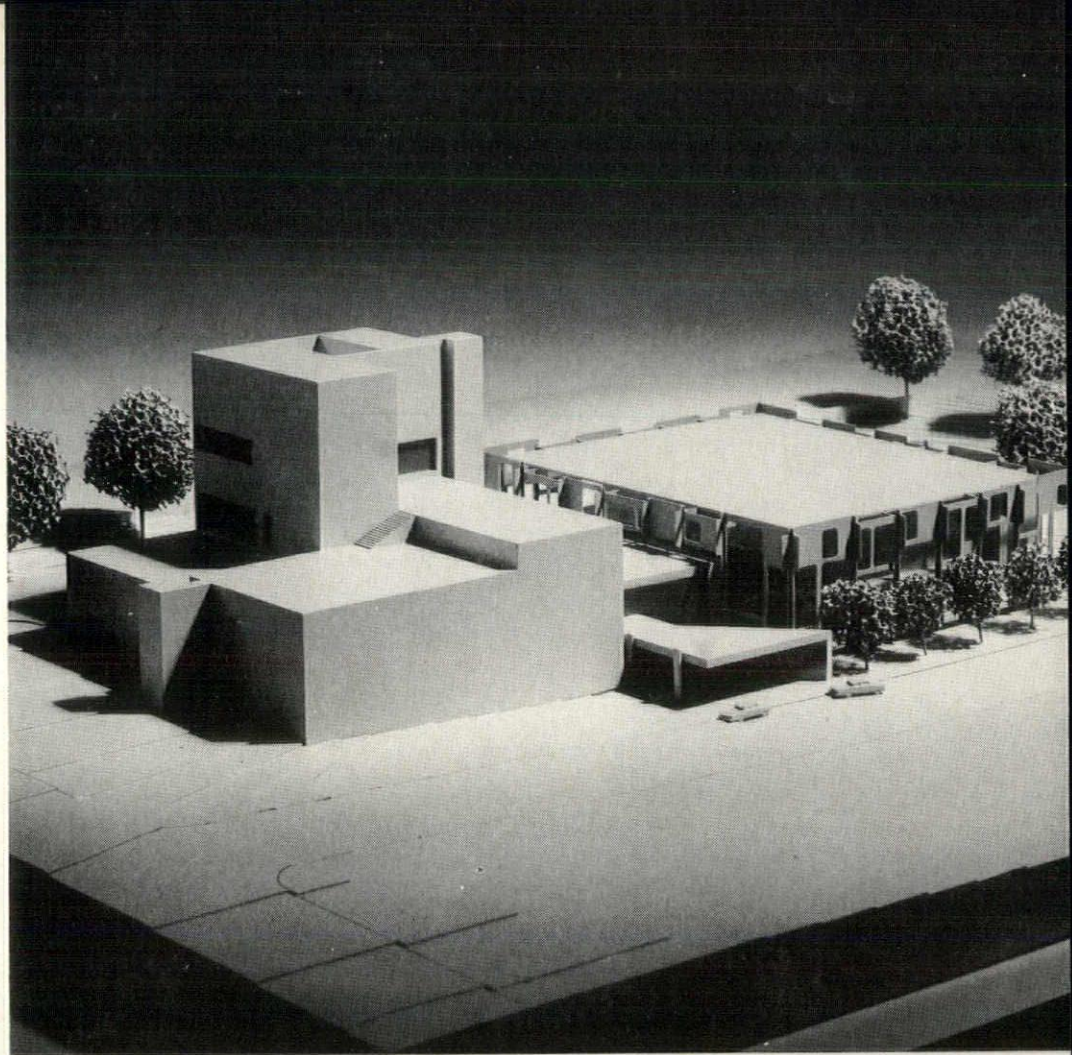


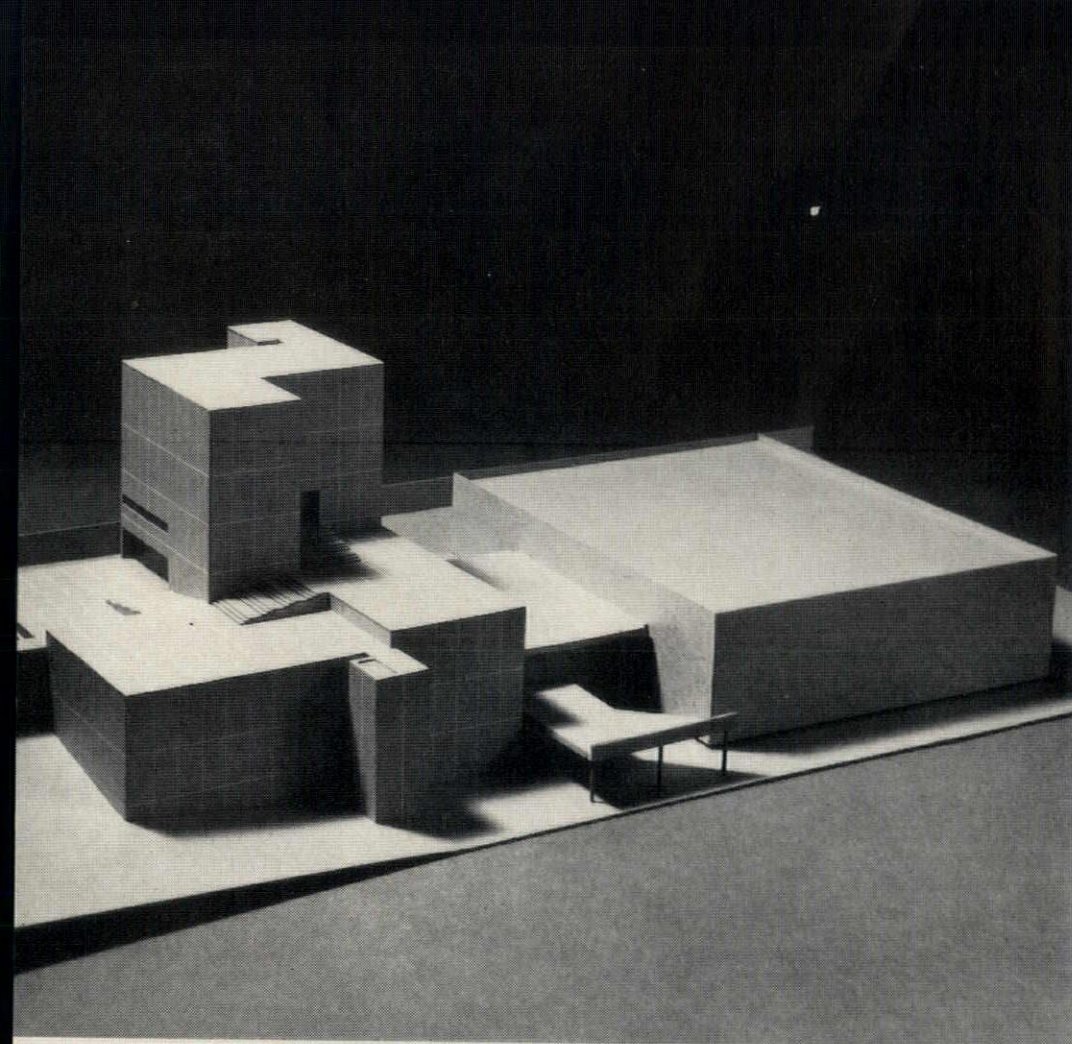


A cross-section of the new Walker Art Center showing the main lobby and auditorium on the ground floor, and galleries on the first and second floors.

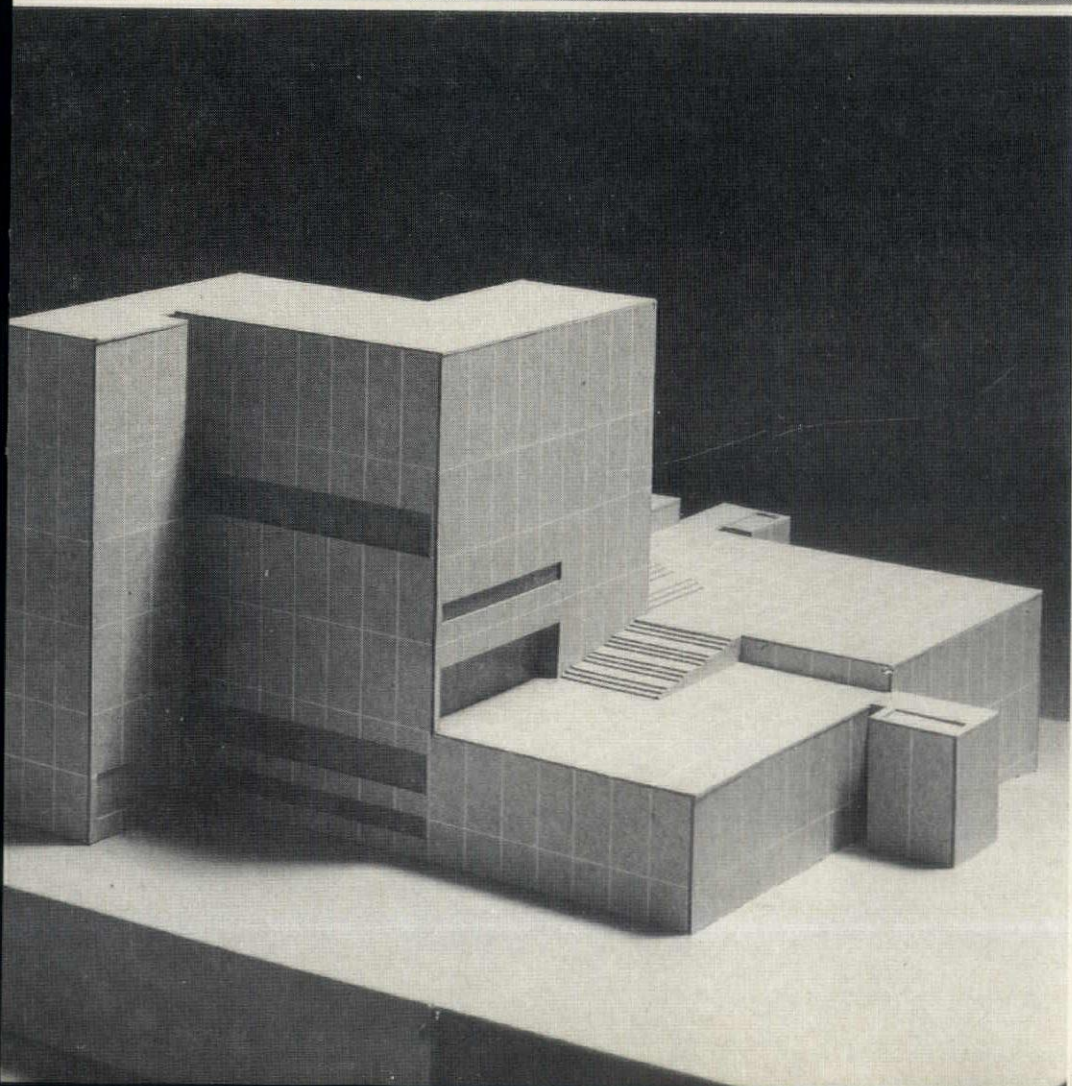


The new Walker Art Center sculpture roof garden, looking to the west.



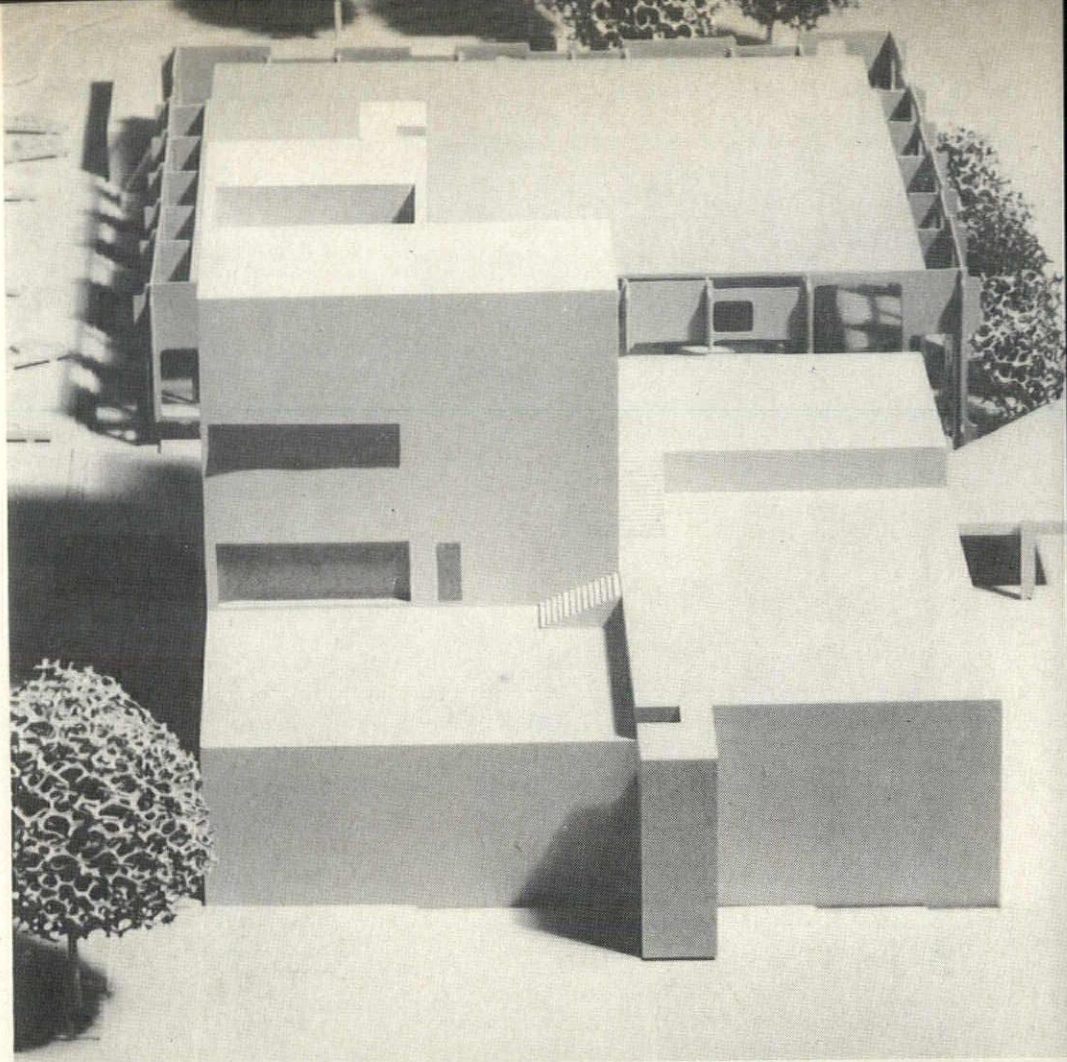


The outside of the building was originally to be granite but this has been changed to brick.

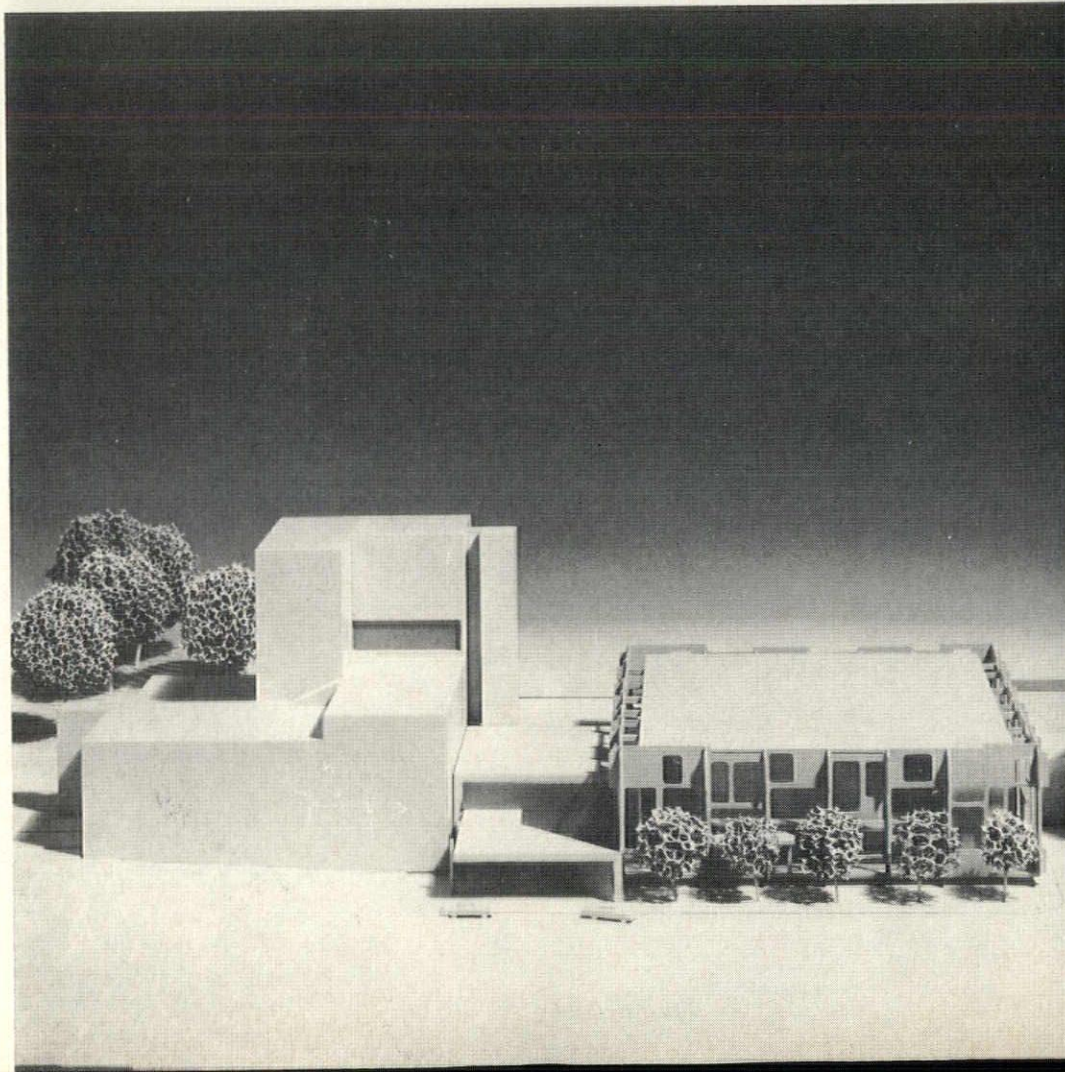


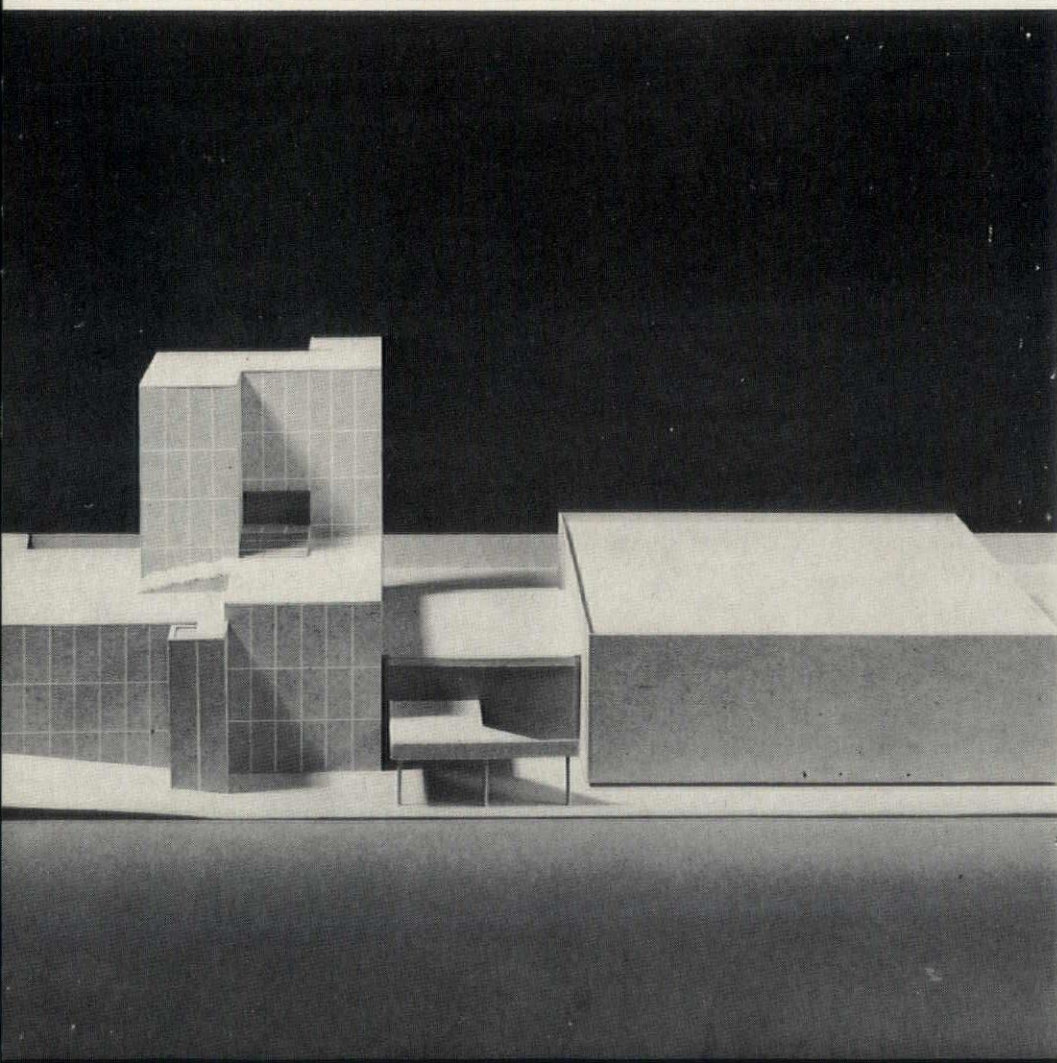
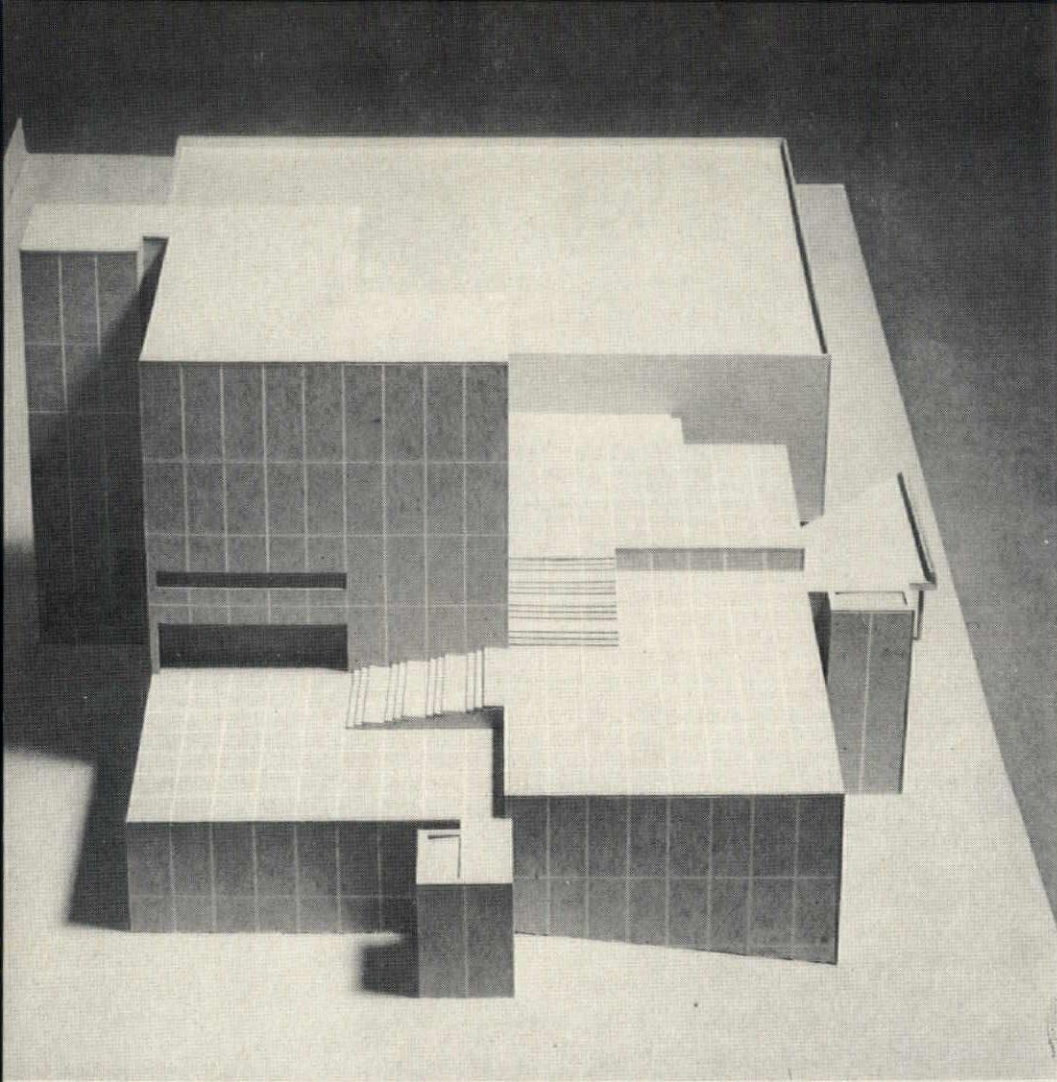
The architect favors a dark chocolate sort of brick to act as a foil with the white tracery of the Guthrie.

What is the proper background for works of art? Surely not egocentric architecture which screams for attention. Inside, the new Walker Art Center will be all white space—simple volumes flowing into each other.



The exterior walls and roof will be treated as one continuous surface. Works of art, trees, stone, light and shade are what count—not competitive architectural detail.





BOOK REVIEWS

THE SIXTEENTH ANNUAL P/A DESIGN AWARDS PROGRAM

Progressive Architecture, January 1969 Issue

Reviewed by **John Rauma**

The reviewer, a graduate of the University of Minnesota and the Massachusetts Institute of Technology, is a lecturer in architecture at the School of Architecture of the University of Minnesota and a partner in the firm of Griswold and Rauma, Architects, Minneapolis.

The 1969 Progressive Architecture Honor Awards Program in its first honor award presents the design profession another example which is antithetical to traditional architectural values. A simple program for a small rental office building is manipulated to perform as a design component in an expanding systems network, all to be accomplished in an industrialized technology and aesthetic. It was notable that the machine product, a synthesis of technological systems, was most appreciated by the architectural members of the jury. The lone dissenting vote was made by the sole engineering representative, who stated, "I'm very much opposed. It certainly is not the last word in technology and it is not the last word in integrating technology with itself or with architecture. The idea of designing a unit that can be used for all kinds of activities is wrong. This is a building in which you could make cigars or have a maternity ward. Architecture should express occupancy of the building and not the machine age. This so-called new image is a loss of identity. It says that what goes on inside a building, where it sits on the site and how it relates to other buildings is meaningless. You could put this on a mountain or you could put it in a valley and you'd get the same thing." Thus the engineer instructs the architects on the panel regarding architecture. This inversion of perception, values and ideology is indeed very telling.

That corporate industry may be interested in the market represented by our housing needs and our needs for high quality environments of great diversity at all scales is not news. The possibility that these needs can only be met by industrial manufacture and distribution is not news. The fact that a "machine aesthetic" can symbolize and foretell aspects of our future physical environment is not news. To celebrate these facts in an architectural expression is not news. The proposal would have had much greater impact on me had it represented a real proposal by, say, Boeing Aircraft Corporation of a development model for office modules available for sale or lease, without land, at costs significantly

less than a lesser standard provided through the traditional methods and procedures of our construction industry. This would have shaken me! It would have caused me to consider immediate changes in my professional employment. I would have to consider employment as a staff design engineer in industry, or professional employment as a building systems performance-specification programming specialist, dealing in the analysis of building users' needs. Or I might face the future as a site planning-town planning specialist, arranging industrially produced components on town sites and building sites.

The fact that the honor award was simply a traditional architectural solution expressed in the trappings of a machine aesthetic, and developed skillfully for successive stages of growth, using, for a substantial part, industrially produced components should not give us reprieve. The honor award project is but still another image, illuminating the present but indicating that architecture (in the traditional sense) may be passing away. Economics will decide the issue and will affect the entire structure of institutions related to the building of our physical environment.

The balance of the projects selected for publication are representative of current problems, solutions, vernaculars and fashions. I was surprised so many small projects were presented. The jury seemed to be unanimous in its scenographic and architectural prejudices. Kahn is not dead yet.

EARLY HOUSES OF NEW ENGLAND

By **Norman B. Baker**. Published by Charles E. Tuttle Co., Inc., Rutland, Vt. 1967, 143 p. illustrated, \$7.50

Reviewed by **William B. Burpee**

The reviewer, a native of New Hampshire, has worked extensively in offices throughout New England. He has degrees in engineering and architecture from Harvard and is a project manager at Grover Dimond Associates Inc.

This is a huge disappointment considering the title and cover.

I find the author intends this as a plan book based on famous houses of the previous three centuries. This premise is ridiculous. Bastardizing the technology and craftsmanship of two or three centuries past with "space age" kitchen, powder rooms and two-car garages is beyond comment.

Anyone seriously interested in the early houses of New England can find excellent pictorial cover-

age in the numerous books of Samuel Chamberlain and tremendous technical information in the "White Pine Series," to which the author refers in his acknowledgment.

Altogether a sad offering, particularly in view of the fact the publishers, Charles E. Tuttle Company of Rutland, Vermont, have offered many first rate volumes in the past.

55 DRAWINGS BY ITALIAN ARCHITECTS ... from the 16th through the 19th Century on view at the University Gallery on the University of Minnesota Minneapolis campus

Reviewed by **Albert L. Hoffmeyer**

The reviewer, a graduate of the University of Minnesota, is an architect in private practice in Minneapolis, and is a member of the MSA's Publications Committee.

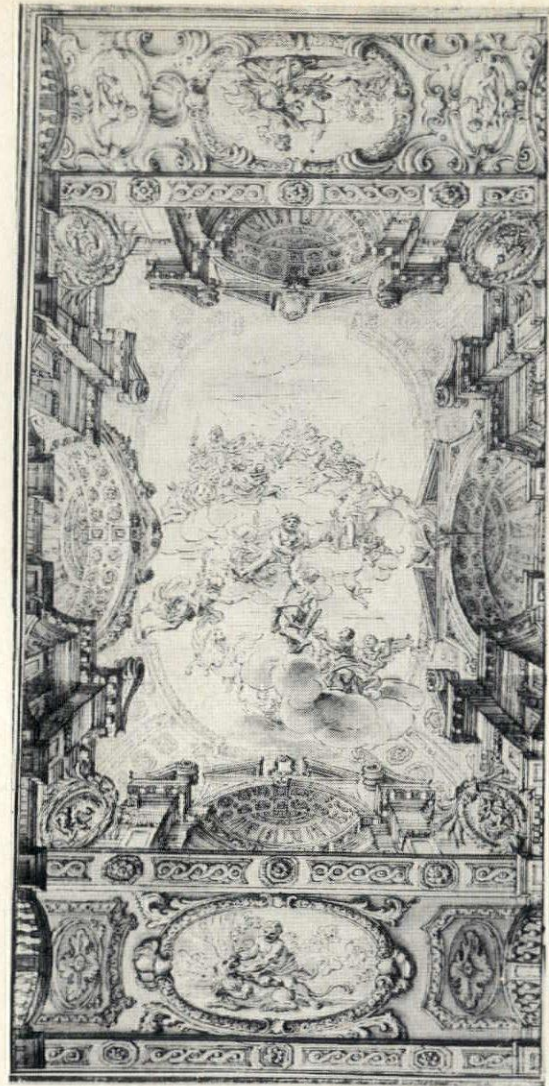
Fifty-five of some of the world's most masterful drawings by some of the most influential architects in history were on view in the University Gallery through February 16. The exhibit, on loan from the Royal Institute of British Architects, included drawings by Palladio, Bartolomeo, Scamozzi, Visentini and others, from the sixteenth through the nineteenth centuries.

Most of these drawings show the powerful influence of the work of Palladio, using the classic order, monumentality and the extremes and beauty of symmetry. It is an approach to design and planning almost alien to architects today, yet at the beginning of this century the Palladian approach to design was the one most frequently taught and followed by architects around the world.

Palladio's "Unexecuted project for S. Nicola Da Tolentino," a linear drawing of an elevation in imitation of the Pantheon in Rome, but topped by a Renaissance dome and lantern, contains all of the basic elements so important to followers of Palladio and recalls buildings like his own Villa Rotunda, Castle Howard by Vanbrugh, Chiswick Villa by Burlington, Jefferson's library at the University of Virginia, the Pantheon in Paris and so many other buildings in this style. His "Reconstruction of Tiempo Di-Ercole for Tivoli" is clearly a forerunner of grand columnar schemes cascading down hill-sides. Frank Lloyd Wright's schemes such as "The Wolf Lake Amusement Park (1895) and his drawings of the Harold McCormick house (1907) are very similar to this design.

"A Design for a Villa" by Vincenzo Scamozzi (1552-1616) is severe in simplicity, plane surfaces and symmetry. This design recalls work of John Nash and the early Classic Revival architects of New England such as Asher Benjamin and Charles Bulfinch. This same puristic approach appears even in works by Franzen, Barnes, Johansen, Phillip Johnson and others in contemporary architecture.

"A Drawing for An Engraving," by Pietro Testi (1611-1650) is Wisdom, War, Peace, Love, Art, Culture, Sex, all posed against a Classical Palladian



Zucchi's "Interior Decoration of a Gallery."

background, beautifully drawn in the style of Raphael, presenting the eternal scene of civilization with all its conflicts, a theme which still appeals to artists like Dali and Picasso.

Pagan concern for material immortalization of death, in "Design for an Altar" by Moraldi, is painfully apparent. Designs like this are seen in many of our finest cemeteries.

"Design for Facade of Temple Church, mid-16th Century Italian," could be a facade in any large metropolitan area in the western world—a bank, a museum, auditorium, all could wear this facade. It could be a building restored in the Soviet Union or saved by the AIA in Manhattan.

Giovanni Odazzi (1663-1731) has shown heaven in the ceiling in his "Design for a Ceiling, 'The Glorification of Hercules'." It is a powerful Baroque design rendered in sepia and grey wash, precise but free, a circle surrounded by other circles, ball bearings in a ring, motion, structured design, like the atom in motion, all motion and Hercules going clockwise in the center. Nervi's designs are not unlike this one in flavor.

Tesi, or Bernasconi, has left to posterity "Design for Part of a Frieze of a Ceiling With Figures of

Venus and Apollo." Venus is on one side of a window, through which you see trees, and Apollo on the other, all of the elements framed in plastic form. A doorway with a depthy fan shell over the top is centered below the window. Evidently you go outside through the door. Tesi's most interesting design is "Design for Frieze of a Ceiling with a Figure of Architecture." "Architecture," a feminine looking soul, sensuously reclines on a mossy stone awkwardly holding a canvas in the left hand and a calipers in the right. From a distant hill he, or she, looks down on a walled city in the mysterious East full of minarets, Venetian domes, Medieval church towers and huddled half-timber houses. The scene is one of static composure, complete confidence. Will "Architecture" choose the minaret or the Venetian domes?

Giacomo Quarenghi (1744-1771) is, of course, well known for his "Design for a Palace for Prince Bezboratko of Moscow." His drawing is a view of the U of M by Cass Gilbert or of the Museum of Science and Industry in Chicago. The river, or the lake if you like, complete with reflections is all there, great stuff.

Should we conclude with Bibena? Today we rarely worry about him. He just did stage sets. He didn't have to worry about waterproofing or General Conditions.

It is unfortunate the drawings were not displayed in some more prominent gallery for a wider audience than viewed them in the hot, sweaty bowels of Northrup. Lighting was poor. Not enough space was available to back off for distant viewing. Non-glare glass instead of the plain glass in the frames would have been most desirable.

Even though our approach to design and planning cannot be the same as it was when these masters practiced, at least the basics of good design should still be there. Hopefully, we still have high artistic and humanistic standards. Hopefully, we are still perceptive, able to view works of past great architects and gain inspiration from their work which will benefit us in our work.

The often shallow, impact type design which seems to be stylish in architecture today is not apparent in the works of these men. We can still walk through and appreciate Palladio's Villa Rotunda. We travel to Europe for such an experience. Will future architects come to America to see our works or go to a gallery to view our drawings? Maybe posterity doesn't mean much, or does it?

MOVIE—THE YELLOW SUBMARINE

Reviewed by **Clinton I. Johnson**

The reviewer, a graduate of the University of Minnesota and Yale University, is a senior designer in the office of Grover Dimond Associates of Saint Paul.

Mandatory was the word used on the inter-office memo I received last month on events not to miss. As I dutifully obey all directives, family in tow, I ended up in Pepperland, the Ben Shan world that

was the setting for a Yellow Submarine trip, which we have since taken twice. The Blue Meanies, roly poly embodiment of all things bad, invade Pepperland, drain the color from the happy populace and turn off Sergeant Pepper's Lonely Hearts Club Band (the four Beatles in animated reincarnation), then guide us through the most uninhibited bit of cartoon animation ever devised. The bombardment of sound and graphics is just short of fantastic, leaving the Disney Studios capable of not much more than selecting hospital turquoise for your next color schedule.

All this happy madness ends as joy, love and music triumph over the much too delightful forces of evil. No new morals here but what a super way of portraying an old one!

Often times a successful artistic venture appears as an end, a complete exhaustion of a given media. Yellow Submarine could be accused of having the proverbial kitchen sink but this would not be responding to another stimulator of creativity. Color taboos are shattered, hang-ups are gone. Potentials of the media of graphic animation are haunting. The flower children are possessive about their "thing" but you will be delighted to find this is your thing too. Don't forget the memo stamped MANDATORY!

HORSPFAL AT THE GUTHRIE

Reviewed by **Dan R. Fox**

The reviewer, a graduate of the University of Minnesota, is chairman of the board of the Bach Society of Minnesota. Mr. Fox is a senior designer in the office of Grover Dimond Associates Inc. of Saint Paul.

Horspfal, a new opera in two acts, is perhaps the most ambitious project yet undertaken by the Center Opera Company, in that the libretto, score, stage direction, set and costume designs are all the work of local artists. The opera, perhaps best described as a contemporary morality play set to music, concerns the dilemma of the American Indian. The company has in the past addressed itself essentially to opera as good theater, an admirable though difficult task. However, in terms of satire and social comment, this reviewer found the use of symbols and the libretto by Alvin Greenberg patently obvious and heavy handed, especially in the context of post-Brechtian theater. I felt that certain gimmicks were simply thrown in for contemporaneity alone, such as the John Wayne flicks.

Musically, the score by Eric Stokes, with its lean, astringent lines and witty references, was pleasant to the ear but basically supportive of the action on stage, seldom generating any excitement of its own. At its best, as for example when the Puritan minister attempted hymn singing instructions backed up by a robed choir, imitated by the Indian and parodied by a chorus of crows with Southern jazz innuendo, it built to a rich and delightful cacophony, similar to Charles Ives.

The real content for this reviewer was contained

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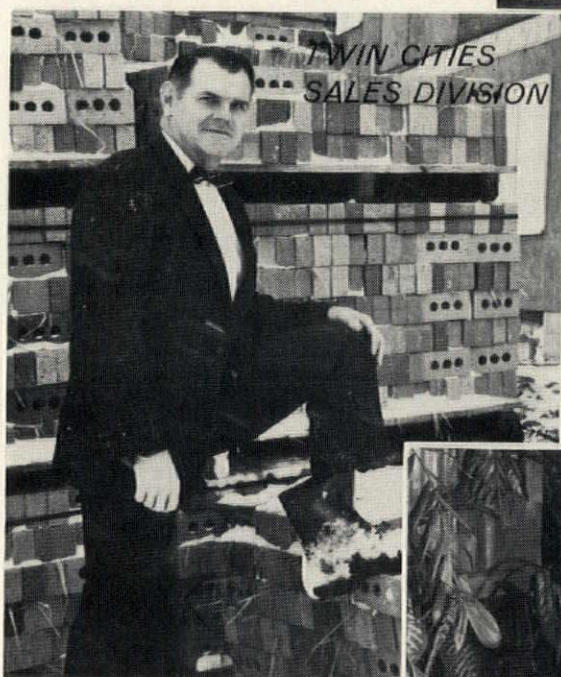
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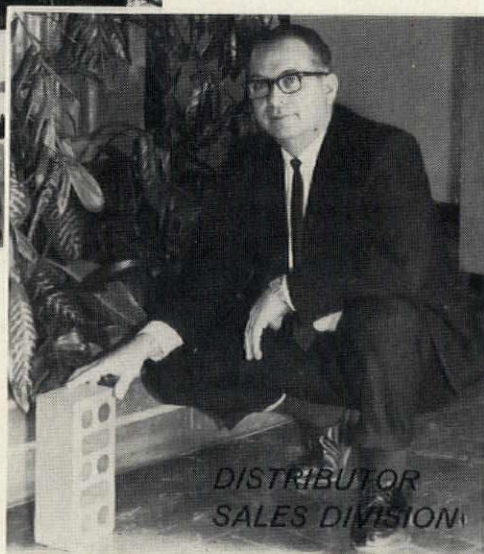


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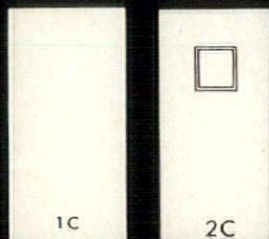
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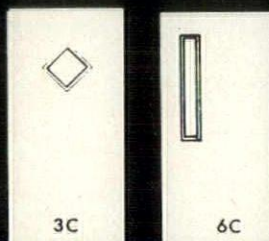
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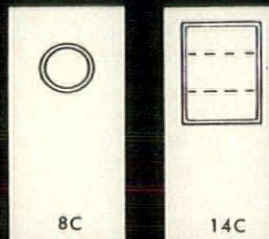
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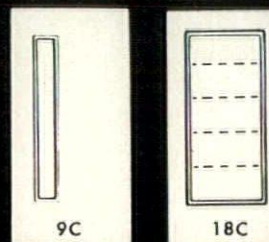
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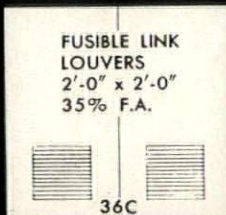
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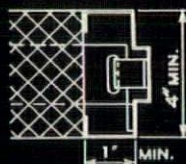
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C-E



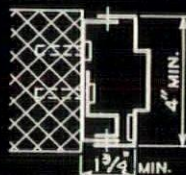
B-C

frames



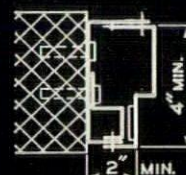
combination frames

Welded one-piece construction. Choice of plain or moulded trim. Loose trim optional. Approved for A-B-C-D-E.



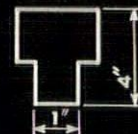
K-D two member frame

Rough buck and finished frame K-D. Loose trim optional. Approved for A-B-C-D-E.



slip-in two member frame

Rough buck K-D. Finished frame welded one-piece construction. Loose trim optional. Approved for A-B-C-D-E.



fixed or removable mullion

Minimum 16-gauge steel. Maximum height 8'-0". Approved for A-B-C-D-E.



fire barrier mullion

Minimum 16-gauge steel. Approved for B-C-E labels.

classifications*

A label (3-hour)—fire division walls, transformer vaults, etc.

B label (1 1/2-hour)—stair shafts, boiler rooms, machine rooms, vertical shafts

C label (3/4-hour)—corridor and room partitions

D label (1 1/2-hour)—severe exterior exposure

E label (3/4-hour)—fire escape exposure

*Location and classifications subject to state and local codes.

A label (3-hour) doors and hardware

Single or double. Minimum 18-gauge steel. 4'-0" maximum width single, 8'-0" maximum width double; with 8'-0" maximum height 10'-0" maximum height available with 3-point and 2-point locks.

hardware:

BUTTS—Steel minimum 4 1/2" high, regular weight. One butt each 30" of height.
LOCKS (Single Doors)—U/L listed single point with 1/2" throw for 8'-0" maximum height.

LOCKS (Double Doors)—Active door U/L listed single point with 3/4" throw for 8'-0" maximum height. Use 3-point lock for 10'-0" maximum height. Requires astragal.

Inactive door requires listed flush bolts, automatic bolts, surface bolts for 8'-0" maximum height. Use 2-point lock for 10'-0" maximum height.

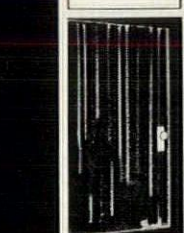
EXIT HARDWARE—Any U/L listed rim device, vertical rod device, conceal device, mortise lock device may be used. For size limitations refer to device manufacturers' approved opening sizes.

DOOR CLOSERS—Surface or concealed.

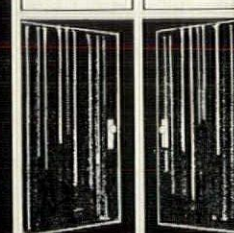
A label frames



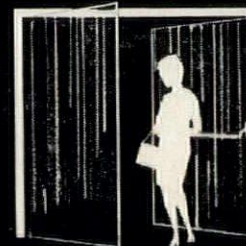
Single or Double Door Frame with Transom: Max. width 4'-0" single, 8'-0" double. Max. height 8'-0". Single point lock and other approved hardware. 10'-0" height available with 3 point lock.



Single or Double Door Frame with Transom: Max. width 4'-0" single, 8'-0" double. Max. height 8'-0". Transom opening max. 3'-0" with 8' door, 4'-0" with 7' door.



Mullion Door Frame with Transom: 4'-0" max. width each opening, 1" min. mullion, removable or fixed, 1" min. transom height, 8'-0" max. height. Max. trans opening 4'-0" x 4'-0". Max. overall height 11'-0".



IN-OUT Double Egress Door Frames: Max. width 8'-0", height of 7'-2" for use with exit devices. Requires one astragal for A Label (3 hr.) rating. No astragal required for B-C-D-E Labels.

Mullion Door Frame: 4'-0" max. width each opening. 1" min. mullion, removable or fixed. 8'-0" max. height.



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Single and double, 18-gauge minimum, 4'-0" maximum width single, 8'-0" maximum width double; with 8'-0" maximum height. 10'-0" height available single door with J5161 lock only. 10'-0" height single or double with 3 or 2-point locks.

hardware

BUTTS—Steel minimum height 4½". Regular weight. One butt each 30" of height. Listed pivots and Paumelle hinges may be used.

LOCKS (Single Doors)—U/L listed single point with ½" throw for 8'-0" maximum height. ¾" throw (US161) lock 10'-0" maximum height.

LOCKS (Double Doors)
Active door U/L listed single point with ¼" throw for 8'-0" maximum height. Use 1-point lock for 10'-0" maximum height.
Inactive door requires listed flush bolts, automatic bolts, surface bolts for 8'-0" maximum height. Use 2-point lock for 10'-0" maximum height.

EXIT HARDWARE—Any U/L listed rim device, vertical rod device, concealed device, mortise lock device may be used. For size limitations refer to exit device manufacturers' approved opening sizes.

DOOR CLOSERS—Any listed surface concealed or floor closer.

glass area

Maximum exposed wire glass area:

B label—Maximum width 10", Maximum height 33", not to exceed 100 square inches each door.

C label—1296 square inches each single light when divided with muntins 500 square inches each light.

D label—No glass permitted.

E label—720 square inches each single light, when divided with muntins 500 square inches each light.

DOUBLE DOORS—Each door of pairs or mullion opening may utilize the maximum glass area as outlined above.

ASTRAGALS—May be omitted from openings 6'-0"x7'-0" or less in size.

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The most complete line of single and double door hollow metal fire barrier frames, with transoms, sidelights and sidepanels. B (1½ hr.) and D (1½ hr.) label frames require ⅜" thick metal panels for transom or sidepanel areas. Only C (¾ hr.) and E (¾ hr.) label frames may be glazed with ¼" wire glass. Maximum allowable glass area for C Label is 1296 sq. in. each light, for E Label 720 sq. in. each light. (If glass area exceeds these maximums, the glass can be divided with h.m. muntins.)

CARBON STEEL GAUGE— 16 GAUGE MINIMUM	SIZE LIMITATIONS	
	Width	Height
Overall size—Maximum (except as noted)	12'-0"	12'-0"
Door Opening—Single— or mullion Maximum	4'-0"	8'-0"
Door Opening—Double— Maximum	8'-0"	8'-0"
Transom—Maximum	4'-0"	4'-0"
Sidelights or Sidepanels— Maximum	4'-0"	4'-6"
Sidelight or Sidepanel Sill— Maximum	4'-0"	4'-0"
Sidelight or Sidepanel Sill— Minimum		1" face
Face Trim—Jamb—Mullions— Transom Bars—Minimum	1" face	
Mullions—Fixed or Removable— Minimum		1" face

fire barrier frames



Single or Double Door Frame:
Max. width 4'-0" single; 8'-0"
double. Max. height 10'-0".



Single or Double Door Frame with
Flush Metal Panel: Max. height
11'-0".



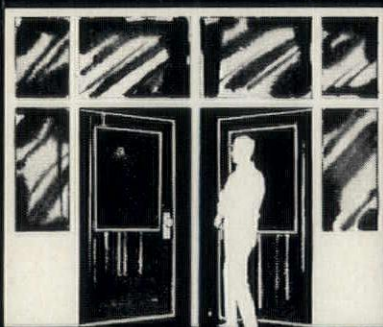
Single or Double Door Frame
with Transom: Transom opening
height max. 3'-0" with 8'-0" door;
4'-0" with 7'-0" door. Also available
in series #300 stainless steel.



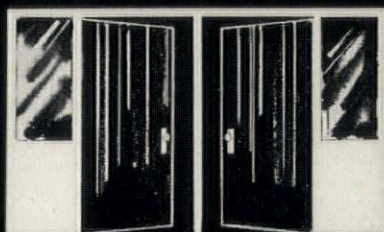
Mullion Door Frame with
Transom: Transom opening height
max. 3'-0" with 8'-0" door; 4'-0"
with 7'-0" door. Also available in
series #300 stainless steel.



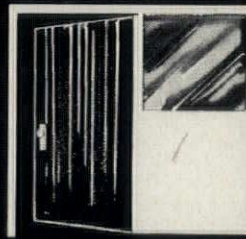
Single Sidelight with Transom



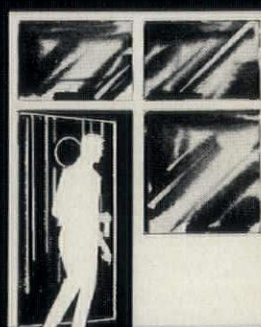
Double Sidelight and Sidepanel
Sill with Transom



Double Sidelight and Sidepanel
Sill without Transom



Single Sidelight and Sidepanel
Sill without Transom



Single Sidelight and Sidepanel
Sill with Transom

TRUSSBILT

in the set and costumes by Robert Isreal. The entire Guthrie stage was occupied by an immense grey bed, with two gargantuan puffy pillows and imposing brass headboard upon which were perched four human-crows. This superscale, and yet scaleless setting, was immediately the boldest stroke of the evening. (I noticed in the program notes that they obtained their fitted sheets from the 3M Company, in case there's a Texan in the crowd.)

The Indian, wearing a buckskin suit with its warm, natural color and simplicity of line, was effectively contrasted against the black and white severity of the Puritan's costumes (no shades of gray) and the gauche colors of the remaining American entourage. The fabrics, save for the Hero, consisted of billowy (formless, amorphous, vague?) satin (surface slick?). The characters were graphically etched—Betsy Ross, her hair in a bun, skewered with knitting needles and an imposing bustle of red, white and blue, the All-American Tourist family, complete with cosmeticized Mom, Dad with his appendage camera and a bespectacled boy with the shrill, pre-puberty voice, all in Miami-Vegas-Minot (N.D.) decolletage.

The four crows with glimpses of blackened faces appearing at the throat suggested a combine of minstrel show (Jim Crow?) and the disturbingly surrealist world of Hieronymous Bosch.

Perhaps the most devastating satirization was

Uncle Sam himself, who made pompous empty proclamations, with a profile like an inflated Tweedle-Dum, a vapid white expressionless face and the red, white and blue diluted to baby pink and blue.

In summary, the production, in spite of the visual impact, lacked focus and an organic integration of disciplines. The theater-libretto material consisted essentially of a hackneyed parade of effects and easy symbols. The material could have been easily condensed into one act, as there was frankly insufficient substance to sustain two. The music, while never unpleasant and often rewarding, reinforced this impression.

The central figure, around which the evening revolved, remained nobly passive throughout and, as a consequence, it was difficult to identify with him until the finest moment of the opera, the final scene. The Indian is literally shoved under the bed by crass, pushing, shouting, white Americans, an oil derrick pumping blood having been constructed, mid-bed, amidst debris. Gradually the melee quiets down, everyone departs after draping the bed with the flag and the lights dim. Slowly the Indian reappears, almost imperceptively, standing and surveying stoically the tragedy bestowed upon him, as the music poignantly lingers in sustained phrase. Here, finally, all the forces gathered together and made its impact felt, even after leaving the Guthrie Theater.

Continuing Education

by Louis R. Lundgren

President, Minnesota Society of Architects

The role of the architect in society has been increasingly complex, not only because of the extreme sophistication of contemporary buildings but also because architecture is attempting more and more to deal with man's total environment. This last concern has required the architectural planning team to co-operate and be familiar with the expertise of many disciplines.

This concern of the architect has, in recent years, been continuing to change the type of service offered in response to the needs of the community. In addition to the broad over-all education that all professionals require, the architect is requiring more and more additional specialized training and education.

The formal undergraduate and graduate school programs can less and less do the total job that is required. At both the national and state levels increasing concern has been evident by the work of committees on education,

by the MSA board and by design and convention committees.

Our national and regional conventions and our grassroots meetings have been attempting to partially fill the needs not met by formal education, the sometimes altogether too informal in-service training programs in our offices and the needs of practicing architects.

Individual chapters and regions have experimented in sponsoring short courses and refresher courses at appropriate colleges. Many of these have proved to be very helpful. The AIA is this year running an experimental program, announcements for which were sent out for four one-day short courses. These four courses are being taught at only four centers and are staggered in time in order that a highly professional teaching staff can be assembled and rotated among the centers.

The AIA will respond to the on-going need, based to some extent upon the experience it gets with these programs this year. We in Minnesota unfortunately are somewhat removed from the nearest location, which is in Chicago. In spite of this fact I would urge all who can to attend these courses in Chicago. The number and extent of future courses may depend on how well this program is received.

We have been promised a quality program. Let's support it.

concrete progress...

cement manufacturers work so many ways to make it happen

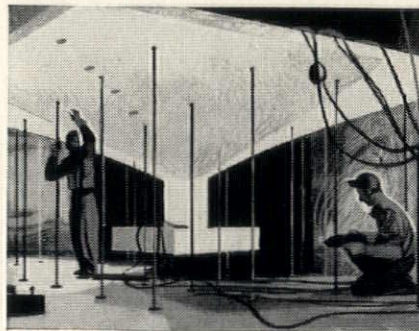
MATCHING CONCRETE'S TALENTS TO THE ARCHITECT'S CREATIVENESS

Today's unique concrete shell roofs evidence dramatically how concrete is capturing the imagination of architects—and for that matter, of professionals in every field of construction. □ Yet, the growing appeal of concrete is no mere happenstance. It has been developed by broadening the versatility of concrete, by enabling builders to exploit its limitless potential—by literally “making progress happen.” □ Major responsibility for this development was taken on years ago in the U.S. and Canada by the manufacturers of portland cement. While competing for sales, they cooperate for progress. Through their Portland Cement Association, they sponsor a development program beyond the resources of any of them individually. □ Research, basic and applied, conducted in a 10-million-dollar laboratory complex, has enabled concrete to meet the needs of a new era. □ In the continuously changing technology of construction in every field, concrete users

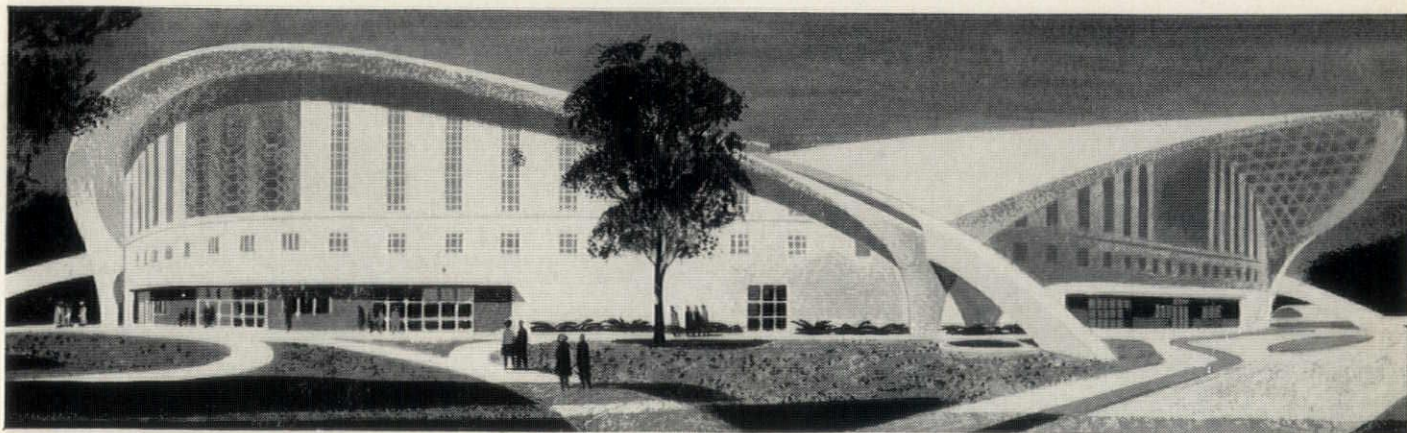
depend on the continuing flow of engineering and technical literature provided—as well as the services of a specialist staff, including 375 field engineers working out of 38 district offices. □ These services are among the many provided by cement manufacturers, without charge, to users of concrete. They benefit everyone in some way every day at work, at home, on the highway.

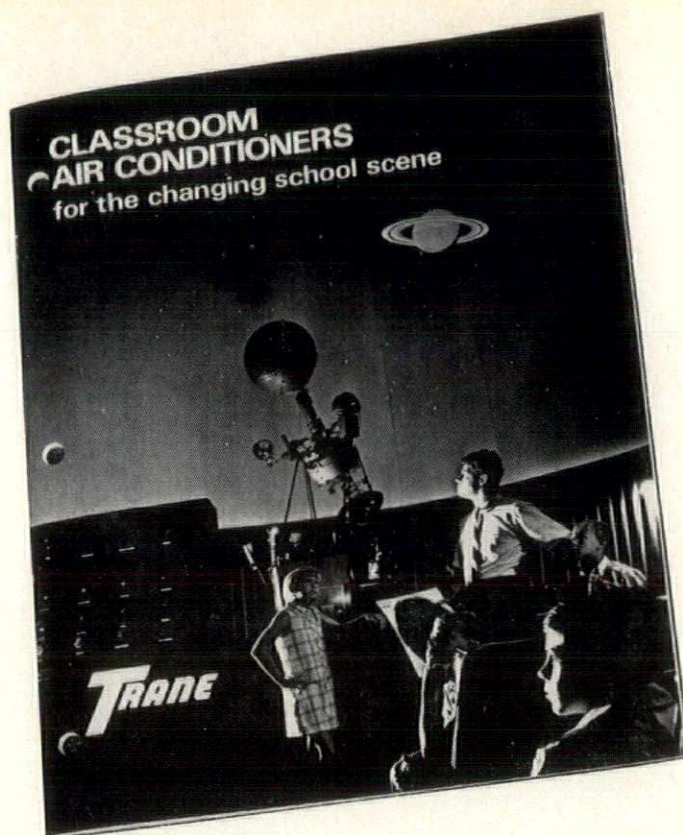
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HASSENSTAB NAMED MSA EXECUTIVE DIRECTOR

The Minnesota Society of Architects has announced the appointment of Donald W. Hassenstab, Richfield, Minn., as its new executive director, succeeding James M. Fenelon, who served in the posi-



Mr. Hassenstab

tion for 13 years. Mr. Fenelon resigned to join the administrative staff of the American Institute of Architects in Washington, D.C., as assistant executive director of the AIA.

"The MSA is especially fortunate to obtain the services of a man with Mr. Hassenstab's background

and experience," Louis R. Lundgren of St. Paul, MSA president, said. "He is well grounded in public administration and the practices of law, two prime requisites for the executive director's position."

Mr. Hassenstab, 36, served for two years as an attorney with the Veterans Administration at Fort Snelling, St. Paul, prior to joining the MSA. Following his graduation in 1963 from the William Mitchell College of Law, St. Paul, he entered private practice with a law firm in Hutchinson, Minn., where he also served part-time as a municipal judge.

While attending law school, Mr. Hassenstab was a field investigator for the Hennepin County Welfare Department, Minneapolis. Before entering law school he was a social worker for two years with the Le Sueur County Welfare Department, Le Center, Minn.

A native of Redwood Falls, Minn., Mr. Hassenstab was graduated cum laude from the University of Minnesota in 1954, receiving a bachelor of arts degree in economics. His father, Walter F. Hassenstab, is register of deeds for Redwood County.

Mr. Hassenstab served in the U. S. Army from 1955 to 1957. His professional memberships include the Minnesota Bar Association, the American Bar Association, the Federal Bar Association, the American Society of Public Administration and Delta Theta Phi, legal fraternity. He is a member of the Phi Delta Theta fraternity.

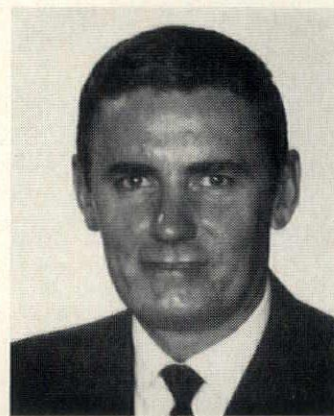
NELSON HEADS MSA CONVENTION COMMITTEE FOR NOVEMBER EVENT

Robert A. Nelson of St. Paul has been named by Louis R. Lundgren, president of the Minnesota Society of Architects, to be chairman for the 35th annual MSA convention to be held in St. Paul, November 5-6-7. The convention theme and other details for the three-day gathering will be announced later.

Mr. Nelson was an associate member of the St. Paul architectural firm of Bergstedt, Wahlberg and Wold until April, 1968, at which time he became a partner in the newly formed firm of Wold Associates with offices located in the Osborn Building, St. Paul. Mr. Nelson received his degree in architecture from the University of Minnesota in 1959.

Mr. Lundgren said the Minnesota Society of Architects convention will be held jointly with the North Central States Regional AIA Conference, as in the past. Architects from four states—North Dakota, South Dakota, Wisconsin, and Minnesota—will be invited to attend the conference and convention. Headquarters will be in the St. Paul Hilton Hotel. More than 850 architects, engineers and others participated in the 1968 annual regional conference and convention and expectations this year are for another outstanding meeting.

The Convention features an excellent building products exhibit and the convention committee has arranged for building products exhibit space in the lower level of the St. Paul Hilton. Early reservations



Mr. Nelson

are important for those wishing to get prime booths and companies wishing to exhibit at the convention should contact Donald W. Hassenstab, Executive Director, Minnesota Society of Architects, 514 Foshay Tower, Minneapolis, Minn. 55402 (612) 339-7481.

Welded metal trees by Thomas Koehnlein, a Fargo architect and part-time teacher in the department of architecture of North Dakota State University, embellished the annual Symphony Ball in Fargo, last December. Welded metal sculpture is his hobby.

Edward V. Staszko, Fargo, has been named to the State Board of Architecture of N. D. to complete the term of Knute A. Henning, who resigned.

FENELON LEAVES ON WINGS OF POEM

When the MSA administrative days of James Fenelon were drawing toward their end his friends planned a surprise get-together in a country club in St. Paul to wish him well and push him along the way to his new job as administrative assistant to the executive director of the AIA in Washington, D.C.

In appreciation of his years of service to the society and the construction industry, Mr. Fenelon was presented with a personal gift. In addition, remaining funds contributed by his friends were increased by the MSA board of directors to establish a \$1,000 fund to be known as the James M. Fenelon Honorary Scholarship at the School of Architecture of the University of Minnesota.

During the open house affair Vic'or Gilbertson, a past MSA president, read a "farewell ode," which is printed following:

Just a week before Christmas
And if all through this house
All the creatures stop stirring
A tale I'll espouse.

The man who has hung
To his job with such care
Will leave when St. Nicholas
Ends this year's tear.

The Sioux kids were nestled,
Those snug fine papooses,
But one Brave had visions
Of Soo Line cabooses.

He put on his kerchief
And pushed back the flap;
He had settled his brains
On a long prairie map.

When on the Great Northern
There arose quite a clatter;
He entered Grand Forks
To see what was the matter.

Now into the law school
He flew like a flash
Tore open the books
And made quite a splash.

He worked hard and long
That lad from afar
And was at long last
Admitted to bar.

Then what to his wondering eyes
Should appear—
A job in the city,
His future was clear!

He was young and a driver
So lively and quick
As a great March of Dimer
He exuded St. Nick.

More rapid than eagles
His followers came.
They whistled and shouted
And called him by name.

Now Smasher, now Dancer
Then Lover or James
or Bomber or Cupid
Or other great names.

To the top of his job
He grew great and tall
But "dash away, dash away,"
That was his call.

As dry leaves that before
The wild hurricane fly,
He would scatter all obstacles,
Minnesota he'd try.

So up to our doorstep
This smoothie then flew
To prove us soft touches
For "St. Nicholas Sioux."

And then in a twinkling
We heard on our roof
The prancing and pawing
Of Jim's hefty hoof.

'Ere exhibitors turned
And their balance had found
Yes, our James sold them booths
And our coffers abound.

He would dress all in spurs
From his head to his foot;
The resisters he varnished
Wish ashes and soot. . . .

His eyes how they twinkled,
His dimples how very!
His cheeks were pink 'cause of
Catawba and Mary.

His droll Irish mouth
Could draw up like a bow
And hang scorn on a chin
Or a job of great snow.

The reins of this club
He held tight in his teeth;
Dakota he circled
Both up and beneath.

He has a fine face
And no evident belly
To shake when he laughs
Ven a Svede asks for "Yelly".

He's chummy and grump,
A right jolly young elf,
And you cheer when you see him
In spite of yourself.

A wink of his eye
And a twist of his head
Soon gave us to know
We had nothing to dread.

He spoke many words,
Was great in his works
And filled all our stockings
With lawyer type quirks.

Now laying his finger
Aside of his nose
And giving a nod
Off to Washington goes.

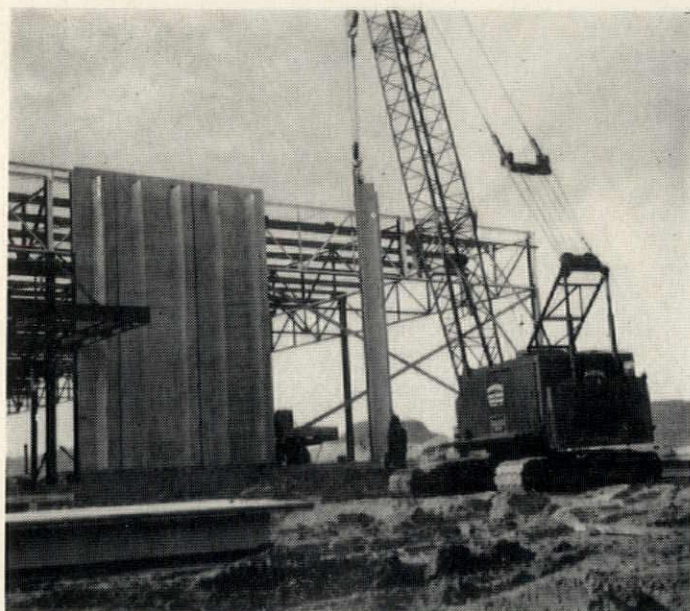
He'll spring to his sleigh
To AIA gives a whistle
With Teresa and Mary
He'll heed Sheick's epistle.

But we'll all then acclaim
'Ere they drive out of sight
Lots of luck to you, Jim,
May your future be bright.

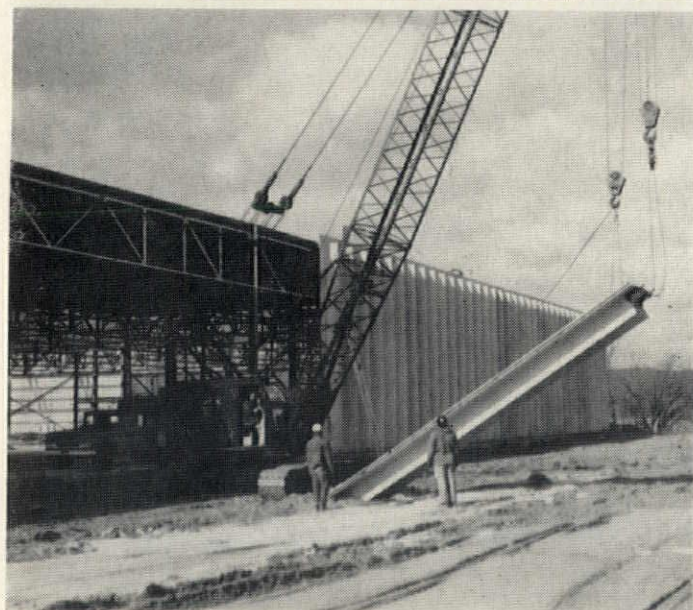
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Architect-Engineer—Eckert & Carlson, Winona, Minn.



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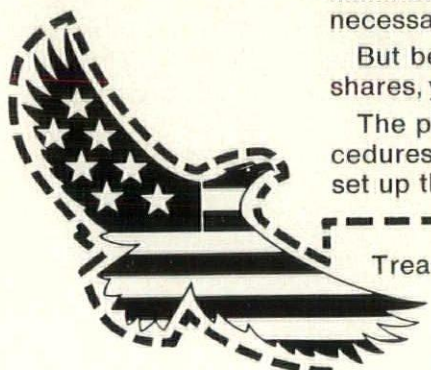
The reasons for setting up the Payroll Savings Plan for U.S. Savings Bonds were always sound — security for our country and systematic savings for your employees. Today these reasons are sounder than ever. The stakes are higher and so, too, is the incentive to set up and join the Plan.

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When your employees purchase E Bonds they have the option to buy Freedom Shares, too, on an approximate one-for-one basis. Freedom Shares earn 4.74% when held to maturity of 4½ years and must be held for at least one year. They are available in four denominations ranging from \$25 to \$100, and only one deduction is necessary to apply toward the Bond/Freedom Share "package."

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FHA MAKES FIRST "SEED MONEY" LOAN TO MINNESOTA NONPROFIT GROUP

The U.S. Department of Housing and Urban Development, using a new program, has made the first "seed money" loan in the nation to a Duluth, Minn., nonprofit organization which will sponsor a low and moderate income housing project.

Asst. Sec. P. N. Brownstein, FHA commissioner, said an interest-free loan of \$17,600 was made to the Town View Improvement Corporation to cover 80 percent of preconstruction costs. The loan was authorized under a provision of the 1968 Housing and Urban Development Act.

Preconstruction costs may include such items as architectural and engineering services, land options, organization costs and FHA fees as well as fees for legal and consultant services.

The FHA is responsible for the program. The purpose of the program is to remove financial road-blocks nonprofit organizations often encounter in the initial stages of a nonprofit housing project.

The project being planned in Duluth will consist of 20 townhouses, with a total project cost of about \$400,000. The project will be built under the interest rate assistance provision for rental housing, also a part of the 1968 act. Under the program, the lower income family pays at least 25 percent of its income toward the rent.

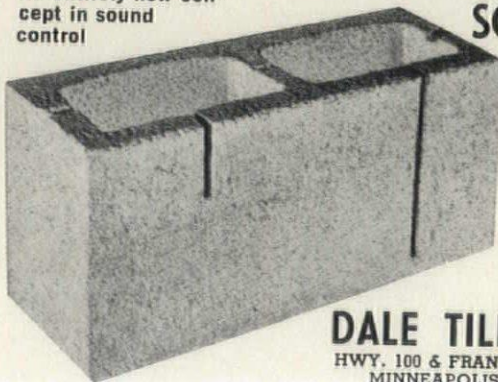
"BEING A SHORT MAN, Wright designed his rooms with very low ceilings. This barbarity was made to appear as a very great innovation. It was Wright 'lowering the room on the American household.' What in fact 'the Isadora Duncan of American architecture' was actually doing was to play an egomaniacal joke on the American public. He would show them what organic architecture was, and if he were unable to add a cubit to his own stature, he would bring them down to his own dimensions. And so he produced elaborate versions of the cave and perpetuated what can be described only as the abysmal errors. 'Organic architecture,' forsooth!"

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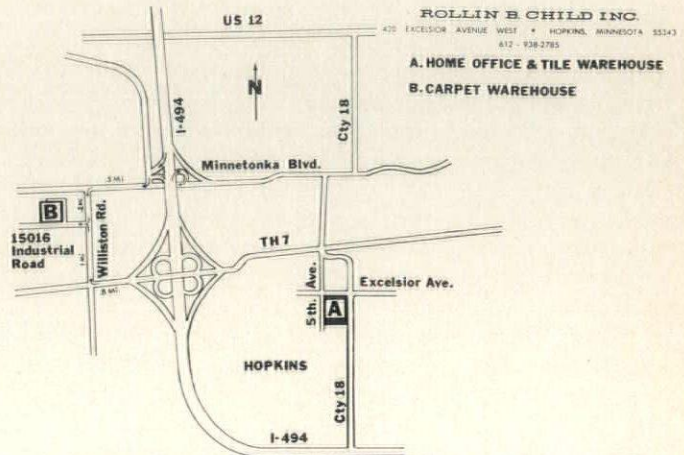
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Chapter Meetings

EUROPEAN DECOR ON SAINT PAUL'S SUMMIT AVENUE

The January meeting of the Saint Paul Chapter AIA provided an enjoyable trip through eighteenth century Europe. Touring the collection of interiors in the Livingston-Griggs House, 432 Summit Avenue, chapter members and their wives viewed perhaps the most authentic examples of English, French and Italian decor in the midwest. The Civil War era mansion contains ten European period rooms, with original paneling, imported from Italy during the 1930's. Only the front hall and the ascending staircase are of Victorian design. The house, completed in 1865, initiated a period of elegance along Saint Paul's Summit Avenue and remains the most elaborate rendering of an "Italian villa" in Minnesota. Mr. Edwin H. Lundie, FAIA, who for more than 40 years worked to coordinate and implement the placing of authentic period rooms in the mansion, described in detail many facets of the work.

At the dinner meeting at the University Club that followed the tour, Mrs. Georgia DeCoster discussed the historical development of Saint Paul and its architecture. She showed slides documenting the quality and character of the city's buildings and

types of construction. By viewing the type and quality of many buildings still remaining in the downtown area and also some no longer there, and their replacements, the point of what we do to our environment when we replace and rebuild areas without concern was strongly made. Before the meeting closed Mr. Lundie spoke briefly about his work on this Livingston-Griggs House and reminisced about his total involvement with the project and with the Griggs family. He expressed his thorough enjoyment of the challenge and the effort it encouraged and, most importantly, the role it played in his own development and his belief in the "Aristocracy of Taste."

Gordon H. Edberg,
Saint Paul Chapter AIA

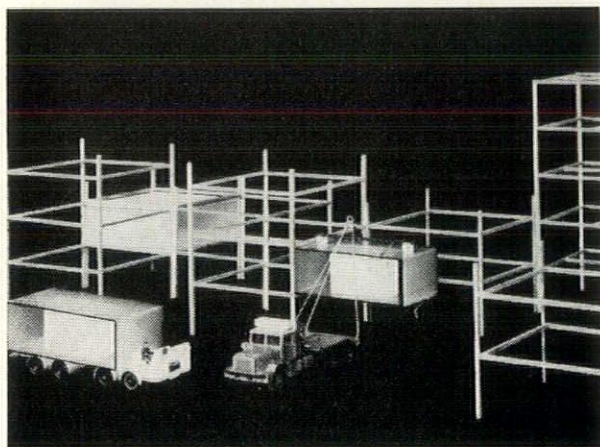
SPACE FRAME LIVING A New Urban System for the City of Tomorrow

Our present city planning no longer has any validity for the future. The population explosion, the shortage of land, changes in social conditions—these all demand radically new kinds of city planning if we are to survive and not succumb to chaos: high density, industrial prefabrication, new means of transportation.

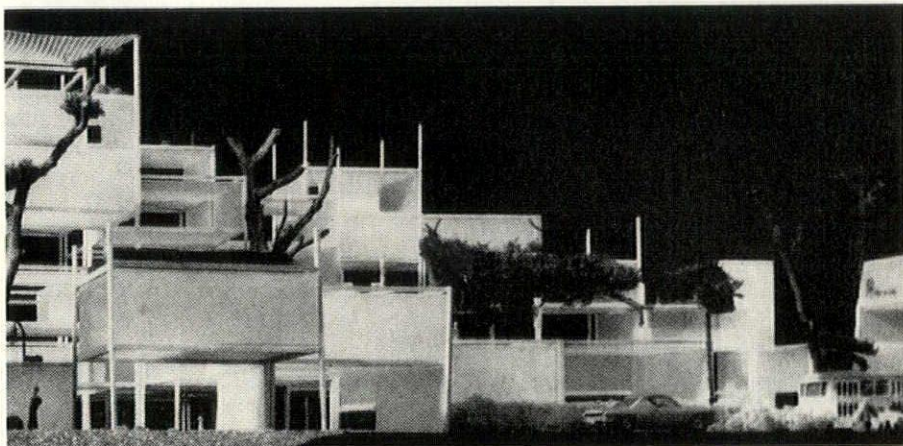
These ideas were presented to the St. Paul Chapter AIA in a speech by Eckhard Schulze-Fielitz in the Bloomington Decathlon Club in February. Mr. Schulze-Fielitz, who lives and works in Essen (West Germany) is on a tour of the United States and Canada organized by the German Goethe Institute.

His suggestion for urban design is based on the idea of a space frame which is to replace the traditional metropolitan area and take over all functions of living, working, shopping, amusement, education, administration, etc. He does not think the trend is going to be new towns. People are always going to where something is.

The basic unit of his frame system is the cube, which also forms a structural unit. It constitutes



Models illustrating the urban system
told about by Schulze-Fielitz.



the space frame and consists of the bar and the joint which connects the bars coming from various directions. Bars and joints are prefabricated and can be effortlessly and quickly put together on the construction site by a simple mechanical process. Metal tubes or structural steel are used for the bars, fabricated metal shapes for the joints. Many such cubes are piled on top of one another, connected with one another and thus form a space frame. This frame, strengthened by diagonal members, makes it possible to span large areas without any support, due to its light weight, its great resistance to compressions and extensions and its structural function as a space truss. Experimental constructions of this type are well known in the forms of auditoriums, exposition halls (Wachsman, Buckminster Fuller), radio towers, etc. The loads are conducted to the ground at specific points which are constructed in the same way as vertical space trusses. These trusses serve at the same time for vertical circulation. The space frame is the primary construction which

receives all loads. It has a long life span, can be erected by simple means of construction and expand and contract in three dimensions as the growing of the city requires. Similarly, it contains the horizontal circulations and provides for plumbing and sewage.

Prefabricated panels or whole cells are plugged into the cubes of this space frame. The cells or panels are constructed of lightweight synthetic materials or sheet metal. They are self supporting and don't receive any loads. These cells are used for residential units, shops, offices, schools, etc. They can be added and expanded at will. The cells are shortlived, change according to fashion, the taste of the owner and the make of the manufacturer. As soon as they are worn out, they are replaced by new cells. They are comparable to furniture—sold, rented, expanded according to the manufacturers catalog. Plumbing and sewage systems, electric conduits which can be connected to those of the space frames, are built in. Cells of this type are compar-

ARCHITECTURE—ART, SCIENCE, PROFESSION, BUSINESS

The Directory Issue of Northwest Architect noted the "total environment" responsibility of the architect with its emphasis on the streamlining, modernizing influences within the profession. It may be appropriate to pause and review the role of the architect and his profession. The practice of architecture has been called an art, a science, a profession and a business. None of these definitions is totally inaccurate. It is certainly an art; in fact, it has long been known as the mother of the arts but it has to be more than art. People have to live and work in the visual products of our creation.

Architecture is an art founded on the science of building. The limits of our possibilities are constantly being advanced by the breakthroughs in design procedure and technology. The architect can design buildings in virtually any size or shape or form and for any conceivable use. We are constantly finding out how to do new things and, equally important, how to do the old things better.

Architecture is a profession because, when a client puts up hundreds or thousands or millions of dollars for a building, he **must** be able to repose confidence in someone who will represent **his** interests and **his** interests alone. The job of the architect is to solve the client's problems and to use the competitive bidding process to get the client the best possible break on prices.

The practice of architecture is certainly a business; the competent architect has to be a businessman to understand the needs and problems of his client. Financing methods, interest rates, accelerated depreciation—all are

everyday items in the architect's vocabulary. The issuance of the certificate of completion at the end of a project represents a tremendous amount of business acumen on the part of the architect.

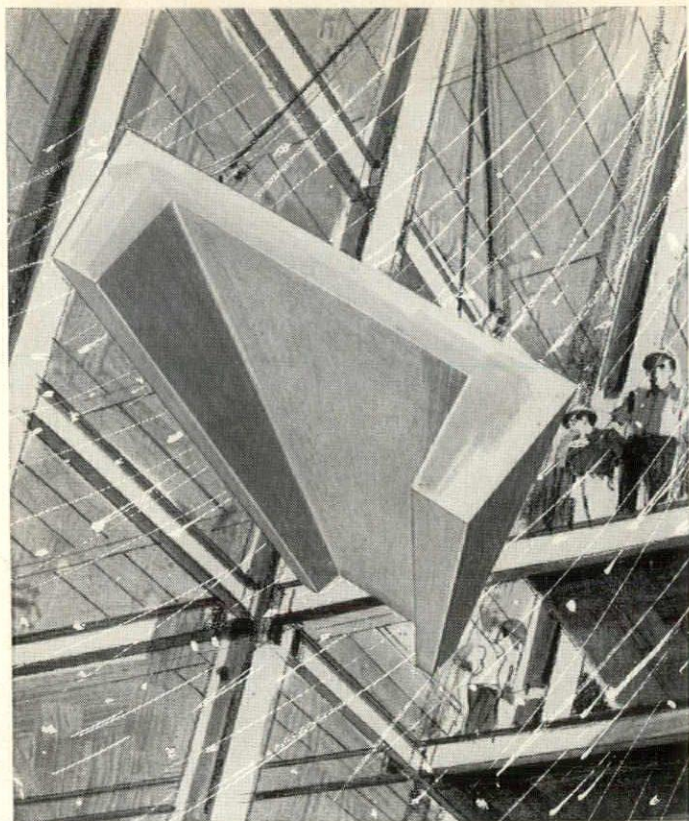
The practice of architecture is not a trade but no building can be completed without the craftsmanship of the trades. The architect has to know how to specify the quality of craftsmanship—human and the industrial machine—that his client's building needs and deserves.

In summary, every project and building that can be called architecture must combine structure, function and beauty—and find excellence in all three within a stated amount of money. This takes a lot of skills and a lot of doing.

The architect is basically a **generalist**. Sometimes he acts as a specialist too but he has to take a wide-gauge view of the client's problems and he constantly needs a lot of help in the form of information, exchanges of experiences, legal advice, financial data and promotion of his profession's views and services. He can find this in his professional society—The American Institute of Architects, The Minnesota Society of Architects and the associated chapters of Minneapolis, St. Paul and North-eastern Minnesota.

Your professional society pledges to help create, in America, an enduring environment of which we and our children can be proud. The architect, by meeting the challenges of his profession, can remake our physical environment into something economically sound and aesthetically satisfying within the "total environment" responsibility of the 1970's.

Donald W. Hassenstab
Executive Director,
Minnesota Society of Architects



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able to trailers, which have been in use for some time. In Germany, where there is no room for cities to enlarge, there is a plan to get government funding for research on such an urban system.

The New City

Cities like New York, Tokyo, and London have already a population in excess of ten million. The trend is towards megalopolis—urban centers of ten, twenty, and thirty million persons. A commuting time of more than two hours has become prevalent. The downtown areas are left by residents. The suburbs have swallowed up the open country. Motorized traffic jams the streets. People feel isolated. Television has become the only means of communication. In comparison to the traditional city, which provided community, action, excitement, our suburbs create boredom, alienation, isolation, the sources of our cultural neurosis. Mankind becomes more numerous, the traditional city is outmoded. The dream of suburban privacy contradicts the present reality. The suburbs are monotonous and the downtown area is desolate after office and shopping hours, given over to criminals and alcoholics. Between the new suburban areas and the old downtown area lies a belt of decay, a breeding ground for riots and poverty.

What we need is a plan to integrate residential, commercial and industrial areas as an extension of downtown and as a connection between downtown and the suburbs.

The new city, as Schulze-Fielitz sees it, will span the old downtown area in a multilevel frame thirty to fifty feet above ground, four to eight stories high. It will encompass the old buildings and replace everything which is no longer worth preserving. The separation of work and living will be overcome. The lower levels will house business and government. On top of this will be shops, theaters, schools. Even higher there will be apartments and the very top room for amusement and recreation. Vertical piling instead of horizontal separation, means short distances. Thus a high density will be created, broken only by terraces, plazas, openings to sky and ground. Thirty percent of the frame area would be open space to let in light. On the terraces there would be trees like those of New York's Fifth Avenue penthouses. Traffic will be limited to the ground, undisturbed by buildings. Parking will be in underground garages. Escalators and elevators will connect the ground with the space frame city. Moving sidewalks provide for passenger traffic. New means of transportation may replace the automobile—the monorail, the subway which will connect the different sectors of the city.

The space frame will be filled in at will, according to need. The base of the city can be set up without predetermining what the fill should be. Both private enterprise and government will have a hand in the construction of the space frame city. Public buildings will have a longer life span than private

ones, which will be replaced more frequently according to changes in need and desire and for technical innovations.

Schulze-Fielitz' plan will give more freedom to the inhabitant to have it as he likes because the adaptable residential units could be arranged to his specifications. Much of a family's needs would be available within walking distance.

Peter Westrup

Mr. Westrup graduated in 1967 from the Technische Universitat, Karlsruhe (Germany) and worked for Prof. Eiermann (Germany). Since August 1968 he has been with Ellerbe Architects, St. Paul, as a designer.

AIA ANNOUNCES SPECIAL AWARDS AND HONOR AWARD COMMITTEE MEMBERS

The Gold Medal of The American Institute of Architects will go this year to William W. Wurster of San Francisco, according to an announcement from the AIA in connection with the awards to be presented to those who have served brilliantly in the construction industry during the past year. Presentations will be made during the AIA's national convention in Chicago, June 22-26.

The jury for the Honor Awards Program will include as a member Ray D. Crites of Cedar Rapids, Iowa. It will have as its chairman Arch R. Winter, FAIA, of Mobile, Ala., director of the Gulf States Region.

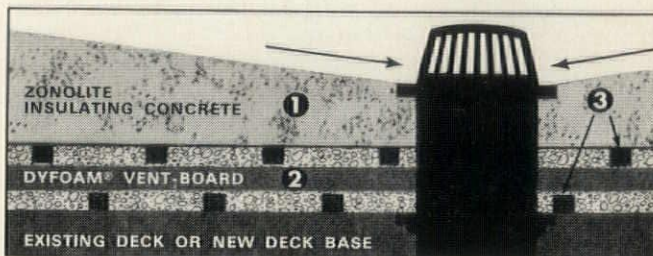
This is the 21st year of competition for the honor awards in design and already, the report said, some 500 entries have been recorded. The program was set up "to encourage excellence in architecture and to afford recognition of exceptional merit in recently completed buildings." All registered architects are eligible to enter buildings which they designed and which have been completed since January 1, 1964, but prior to December 31, 1968.

Honors announced early which will be presented during the convention included:

Architectural Firm Award to A. Quincy Jones, Frederick E. Emmons, Los Angeles, Calif.; Fine Arts Medal to Jacques Lipchitz, Hastings-on-Hudson, N.Y.; Craftsmanship Medal to Henry Easterwood, Memphis, Tenn.; Edward C. Kemper Award to Philip J. Meathe, FAIA, Detroit, Mich.; Allied Professions Medal to John Skilling, Seattle, Wash.; Architectural Photography to Julius Shulman, Los Angeles, Calif.; Industrial Arts Medal to Carl Koch, Boston, Mass.; Citation of an Organization to New York State University Construction Fund, New York, N.Y.; Architectural Critic Award to Ada Louise Huxtable, New York, N.Y.

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Calendar

Exhibits

University of Minnesota
University Gallery, Northrop Auditorium

March—The Artist and the Factory.

April 5-16—Oyvind Fahlstrom.

May 16-June 6—James Dine's Drawings for "A Midsummer Night's Dream."

Walker Art Center
807 Hennepin Ave.

May 28-June 21—Twelve American Sculptors, Dayton's Auditorium.

Minneapolis Institute of Arts
201 E. 24th St.

March 6-April 20—Tunisian Mosaics.

May 8-June 8—18th Century Sketches from the Ros-sacher Collection.

May 14-June 16—Just Before the War: Photos.

Kilbride-Bradley Art Gallery
68 S. 10th St.

March—Paintings by Virginia Randolph Bueide.
Sculpture by Vern Holmberg.

April—Pottery by Eugene Johnson; paintings by Robert Clark Nelson; prints and paintings by Jack Youngquist.

May—Prints and drawings by American and European artists.

Music

The Minnesota Orchestra
8:30 p.m., Northrop Auditorium

March 21—Emil Gilels, pianist.

March 28—Philippe Entremont, pianist.

April 4—Mahler's "Resurrection Symphony."

April 11—Mislistav Rostropovich, cellist.

April 18—Beethoven's "Missa Solemnis."
8 p.m., Northrop Auditorium

March 20—Emil Gilels, pianist.

March 27—Philippe Entremont, pianist.

April 10—Mislistav Rostropovich.
Adventures in Music Series
4 p.m., Northrop Auditorium

March 23—George Shearing.

April 27—Ravi Shankar.
University Artists Course
8:30 p.m., Northrop Auditorium

April 9—Richard Tucker, tenor.

April 15—Andre Previn conducting the Houston Symphony Orchestra.

Walker Art Center
8 p.m., Guthrie Theater

March 22—Folksinger Pete Seeger.
The Guild of Performing Arts
7:30 p.m., 504 Cedar Ave.

March 22-23—Jeffrey Van, classical guitarist, Michael Hauser, flamenco guitarist and Charles Pederson, lute.

Theater

University of Minnesota Theater
Scott Hall, 8 p.m.

April 18-19, 24-27—"Camino Real"

Bloomington Civic Theater
Annex Theater, 10025 Penn Ave. S., 8 p.m.

April 11-12, 18-19, 25-26—"Roar of the Greasepaint, Smell of the Crowd"

May 16-17, 23-24, 30-31—"Black Comedy"

The Brave New Workshop
2605 Hennepin Ave.

Jan. 3 to March 16—"Bleep is a 4-Letter Word: A Rowdy Revue"

March 21 through May—A Satirical, all-burlesque show (untitled)

Opening in May for indefinite run—"The Richard M. Nixon All-White Memorial Marching Society"
The College of St. Catherine
Jeanne d'Arc Auditorium, 8 p.m.

March 25—"Frankenstein" and "The Bride of Frankenstein"

April 29—"Fahrenheit 451"

Motion Pictures

St. Paul Art Center

March 20—Films on Kyoto, Ryokan, culinary art of Japan.

Minneapolis Institute of Arts
201 E. 24th St., 8 p.m.

March 18—"The Bank Dick," W. C. Fields.
Minneapolis Public Library

March 6-May 22—"Man: Creative Genius"

Area Notes

(Continued from Page 5)

Grover Dimond Associates, Inc., St. Paul, have been named architects for the new headquarters for the American National Bank and Trust Company of Eau Claire, Wis. The 100,000-square-foot building will be the first major office building to be built in downtown Eau Claire in nearly 40 years and is expected to touch off further renewal.

Hodne-Stageberg Partners, Inc. of Minneapolis (Tom Hodne won first prize in a 1963 competition for the redevelopment of a site on the East River in New York City's Harlem), have concluded negotiations to proceed with the project. Associated with them will be the Harlem architectural firm of Ifill, Johnson & Hanschard and the eminent urban planner, Albert Mayer. The ten-block site will include 1,500 apartments together with shops, a school, recreational facilities, a floating swimming pool and boat rental pier in the East River.

Lorenzo D. Williams' \$8 million renewal project for the Grant area in north Minneapolis has been recommended for approval by the city council zoning and planning committee. It includes two 16-story apart-

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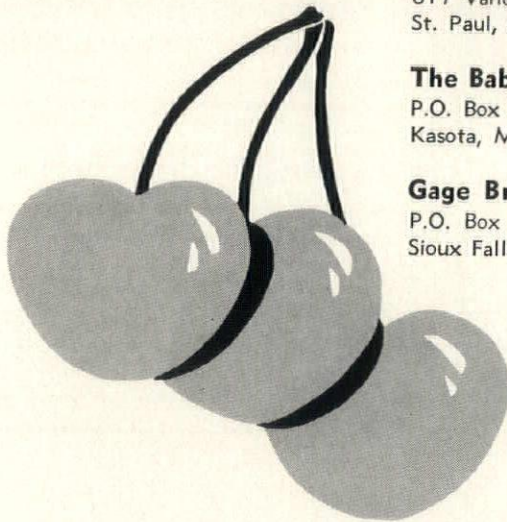
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ment buildings, four 3-story apartments, townhouses, a day-care center and shops on the ground floors of some buildings.

IOWA

Construction is under way on the \$1 million Performing Arts Center at Simpson College, Indianola. It was designed by Charles Herbert and Associates of Des Moines.

Fire-damaged Clinton High School is to be completely remodeled and added to, at a cost of more than \$2 million, according to a three-phase plan by Kingscott and Associates, Davenport.

Winkler-Goewey, Des Moines architects, have designed a 56-unit apartment building soon to be built there. It features two courtyards and swimming and recreational facilities.

SOUTH DAKOTA

Viking Harold Spitznagel's firm, taking time out from prize-winning modern work, has designed a reproduction of a Norwegian **stave** church being built in Rapid City as the home for the American Lutheran Church radio mission, Lutheran Vespers. It is an exact reproduction of the 12th century timber church in Borgund, including the massive wood framing. Intricate carvings for the building were done in Norway.

The No. 10 Architectural Group in Winnipeg, Manitoba is looking for capable young design architects who may be interested in joining a Canadian practice.

We are engaged in projects ranging from Vancouver to Toronto, and from the northern Minnesota area to the sub arctic areas of Manitoba. We are currently involved in the Canadian governments' embassy program in Pakistan and hope to expand our international scope.

In recent years the firm has received a number of national design awards as well as local honour awards.

We are deliberately phasing out individual partners' names in the letterhead to indicate that the associateship and partnership level is open-ended.

Of the present group, two members are graduates of the Illinois Institute of Technology and two of the Massachusetts Institute of Technology. Our staff is a cosmopolitan one from many areas and backgrounds.

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WISCONSIN

The revitalization of Sheboygan's downtown area, as proposed by Victor Gruen & Associates, planning consultants, includes a one-block cultural complex based on the existing Kohler Art Center and the Public Library. Alternative proposals for the enlargement or replacement of the library were recently presented to the trustees by Lawrence E. Bray & Associates, Inc., architects. Plans are already under way for the enlargement of the Art Center.

Louis C. Kingscott and Associates, Kalamazoo, Mich., are architects for a new federal water pollution control laboratory to be built in Stevens Point on the Wisconsin State University campus area site. The work will be handled by the firm's Madison office.

Strong gas odors "approaching explosive limits" on the site of a \$950,000 Waukesha apartment complex halted further occupancy of the newly completed units for a time. Tests indicated that the gas was not from the local utility lines and it was thought that it might originate from decomposing matter under the landfill of the site, a former city dump. (Has the mystery yet been solved?)

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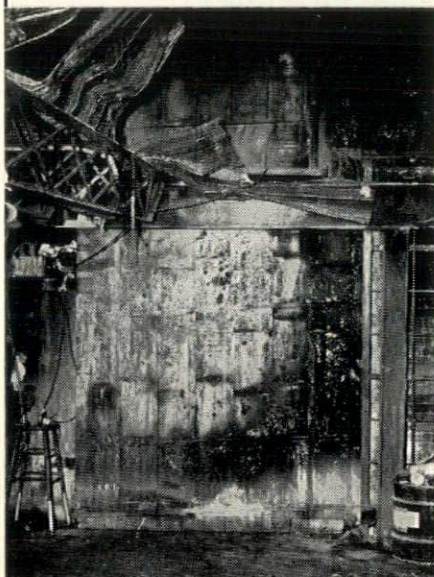
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NORTH DAKOTANS HOLD SCHOOL PLANNING CONFERENCE

The Fifth Annual Upper Midwest School Builders' Planning and Construction Conference was held in the Memorial Union of North Dakota State University, Fargo, on January 9 and 10, with more than 200 in attendance.

The North Dakota AIA Chapter and the North Dakota State Department of Public Instruction co-operated with the Departments of Architecture and Education of North Dakota State University in presenting this conference to those concerned with the planning of modern school buildings.

The basic statement of the conference was, "If modern educational programs are to be fully realized in a world of tremendously rapid change, school building planning and construction has to be an important function of educators, school boards and architects."

John L. Reid, FAIA from San Francisco, was the keynote speaker and conference consultant. Mr. Reid, whose office has designed a number of award winning buildings, has also been an instructor at the college level.

Tours of three different schools in the Fargo-Moorhead area were arranged for Friday afternoon. The schools visited were Fargo South High School, Moorhead Area Technical Institute and West Fargo Middle School.

The vigor of the panel discussions is obvious in this picture, showing (l-r) John L. Reid, keynote speaker, Gil Wagner, superintendent of schools in Hague, N. D., George Rutter, architect, Moorhead, Minn., Seth Twichell, architect, Fargo, N. D., and Lynn Lammer of Moorhead, Minn.



Some of those who took part in the conference are shown here. In the top photograph are some of the participating architects—(front row, l-r) Terry J. Geisler of Aberdeen, S. D., Dale Ruff of Fargo, John Kirchgasler of Aberdeen, S. D.; Clarence L. Herges of Aberdeen, S. D., Lynn Lammer of Moorhead, Richard Levenson of Fargo, John L. Reid of San Francisco and Harold Jenkinson, associate professor of architecture at NDSU; (back row, l-r) Thomas H. Koehnlein of Fargo, George Rutter of Moorhead, Irvin C. Holman of Fargo, William Cowman of Fargo, Harlan Ormbreck of Fargo, Seth Twichell of Fargo and Doug Foster, associate professor of architecture at NDSU.

The lower photograph shows some of the

school officials—(front row, l-r) Merritt Flynn, associate professor of education at NDSU, Kiaran Dooley of the State Department of Public Instruction, Owen Wallace of Fessenden, Dr. C. M. Morris, University of North Dakota, H. A. Rhodes of Mayville-Portland, John J. Conlon, a student from Luverne, and Jerome Tjaden, Casselton; (back row, l-r) Edward Werre of Wahpeton, Howard Coughlin of Pettibone, Cliff Hermes, NDSU graduate student, Bert Kinzler of Barnesville, Minn., Leonard Wick of Maddock, Dwane A. Pratt of Mayville-Portland, Arthur Johnson of Carrington, Gerald Lovdahl of Carrington, Gil Wagner of Hague and Earl Anderson, chairman of the Department of Education at NDSU.



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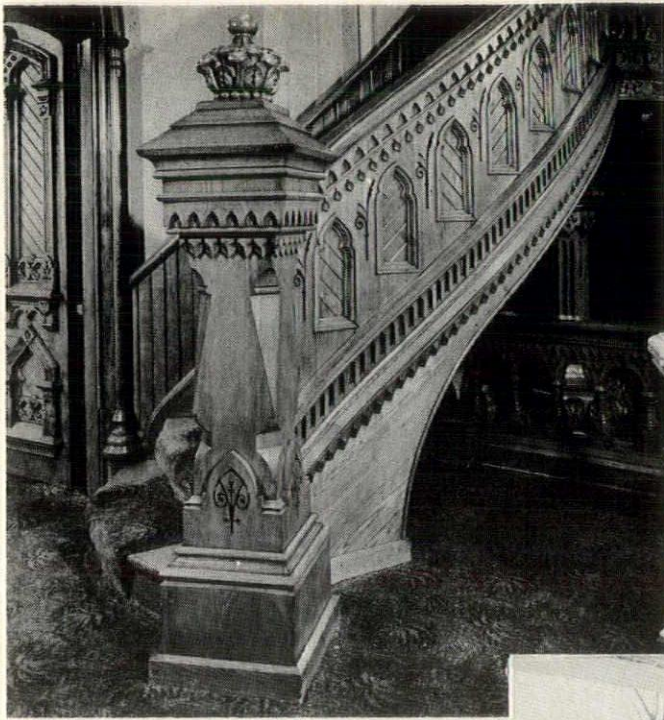
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Winners were (left) by Hugo Gorske of Milwaukee Journal (I), Ned Vespa (below) of Milwaukee Journal (II), and Bob Nandell (above) of Milwaukee Journal (III).

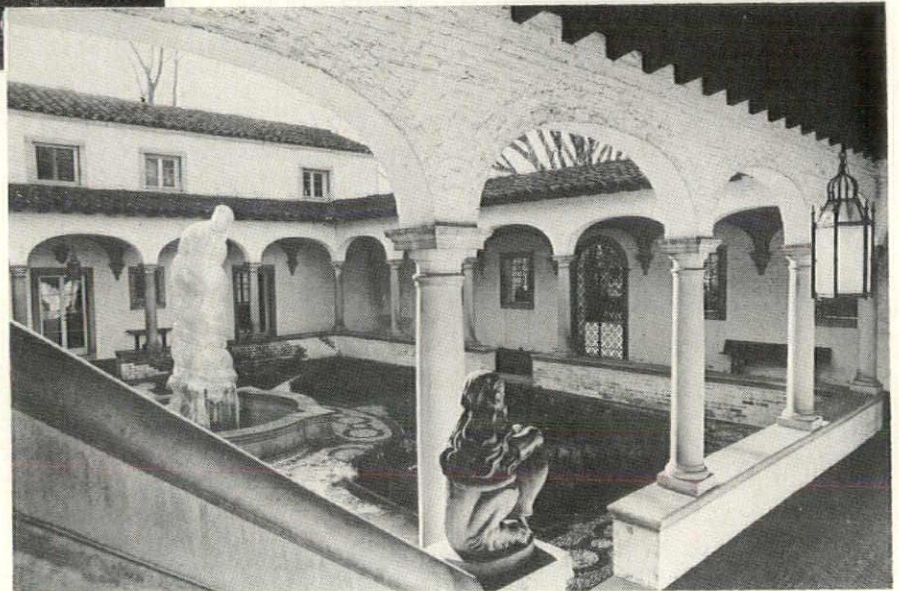
WISCONSIN CHAPTER HONORS PHOTOGRAPHS

The Wisconsin AIA Chapter has announced the award recipients in its Third Annual Architectural Press Photography Awards Program.

All members of the Wisconsin Press Photographers Association were eligible to enter and presentation of awards was at the hospitality night of the WPPA annual convention on January 31.

Entries were submitted in three categories: I, Picture Story of One Building, II, One Architectural Photograph and III, Construction Photography.

Judges for the program were Hans H. Simmon, partner in Boettcher



and Simmon/Architects, of Rockford, Ill., Fred F. James, chief photographer, Rockford Newspapers, Inc., Rockford, Ill., and Lloyd Bodoh, owner of Graphic Arts Photography, Rockford, Ill.

POST OFFERS 100-PAGE CATALOG OF EQUIPMENT AND SUPPLIES

Frederick Post, a Teledyne Company, has made available for free distribution a new 100-page catalog of its lines of drafting furniture, fixtures, accessories and supplies.

The catalog is divided into five sections: equipment for drafting environment, materials for engineering graphics, sensitized drafting material for drawing cost reduction, profes-

sional tools for drafting and illustration and training material for improving employee skills. Prices of all items are given and order blanks are included.

For a free copy, write Frederick Post, P.O. Box 803, Chicago, Ill., 60690. Ask for Catalog No. AF 656.



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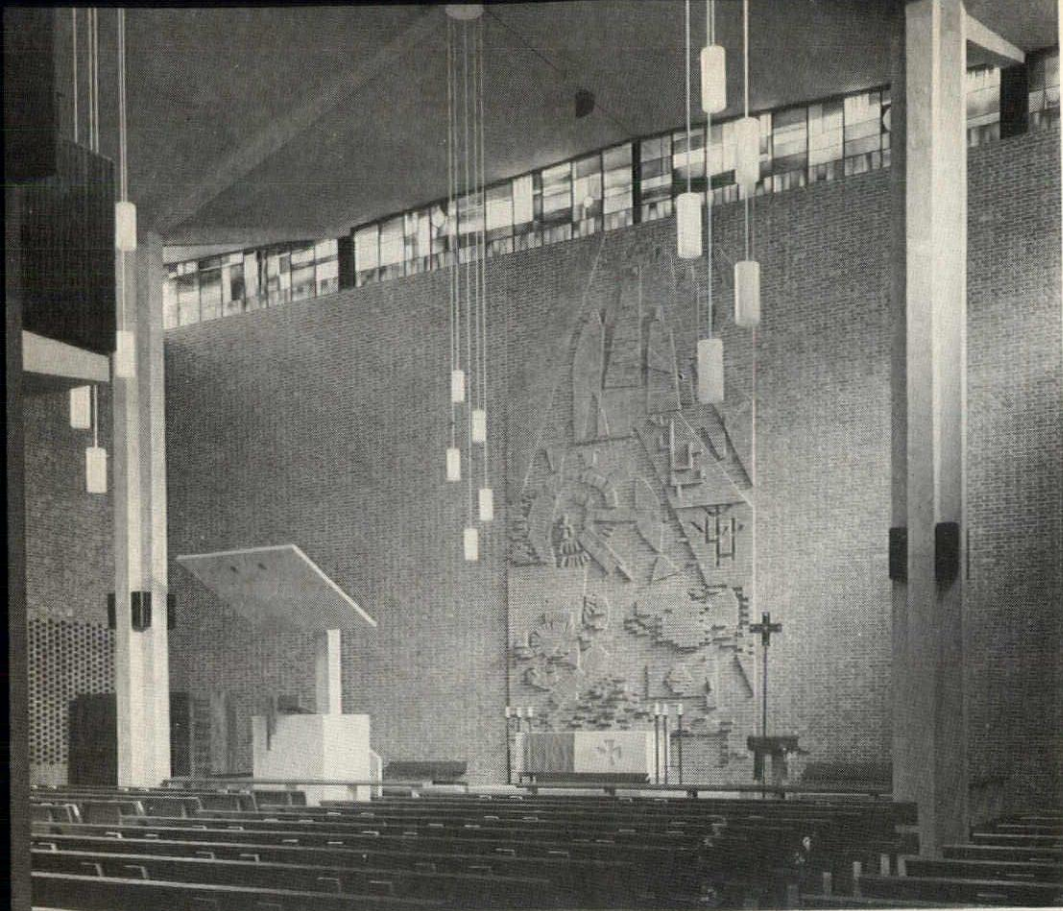
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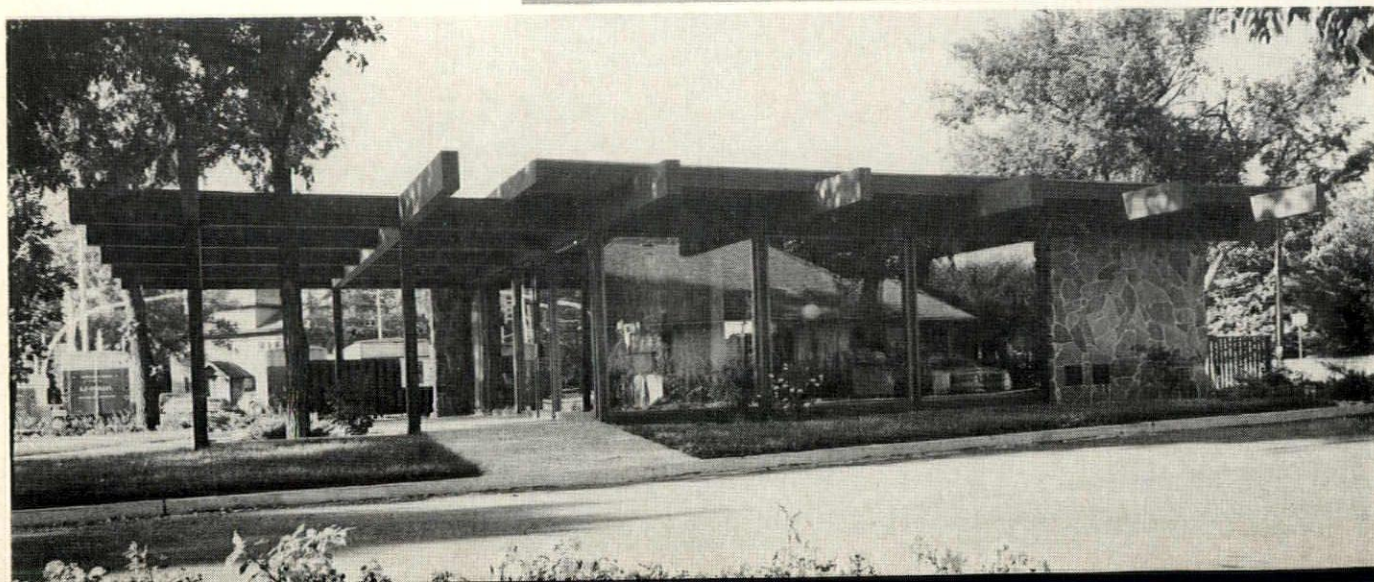
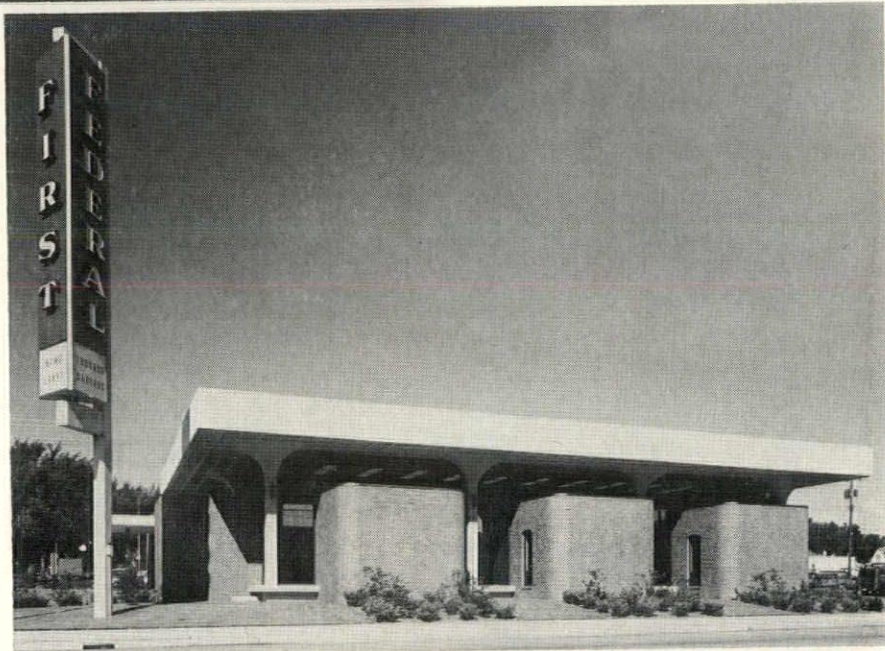
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For the First Federal—William Bentzinger of Spitznagel and John Olson, president of the First Federal.



For the Northwestern Bank—Ralph Koch, architect, and Ivan Steen, bank vice-president.



Mrs. and Ralph Koch, chapter president-elect.

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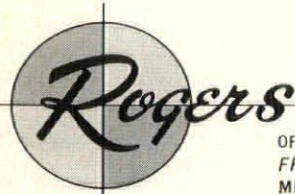
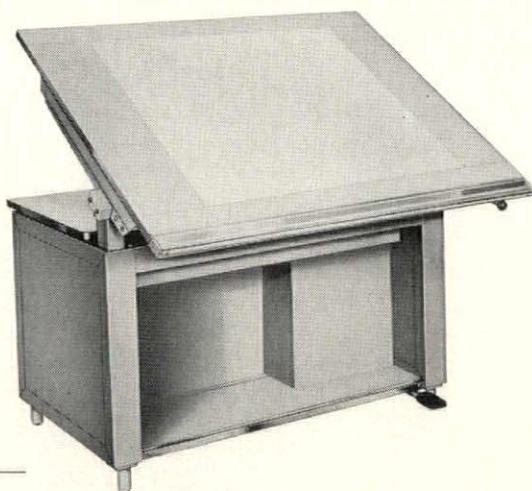
Photo courtesy Hennepin County Historical Society

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AIA ANNOUNCES NEW HEADQUARTERS AND OCTAGON PLANS

A course of action to design and construct a national headquarters building on the site of its present offices in Washington, D.C., has been announced by The American Institute of Architects.

It was also announced by AIA Pres. George E. Kassabaum, that extensive restoration of the historic Octagon House is scheduled for completion by the end of 1969. The Octagon, which was built in 1798-99 and served as the temporary White House for Pres. James Madison after the War of 1812, will then be open to the public as a National Historic Landmark. The Octagon Garden, located between The Octagon and the AIA offices, will not be affected by the restoration and building plans, it was pointed out.

Designs for a new headquarters building submitted to the Fine Arts Commission in 1967 and in 1968 by the architectural firm of Mitchell/Giurgola Associates, winners of a nationwide AIA competition for a winning design, were rejected by that body. AIA accepted "with regret" the resignation of the architects and assigned board member Max O. Urbahn, to recommend a course of action to resume the design program. He has recommended, and the board has approved, a committee of eight architects to serve with him to select an architect to design the headquarters building. Mr. Urbahn is to serve as committee chairman. Named to the committee were Rex W. Allen of San Francisco, Edward C. Bassett of San Francisco, Romaldo Giurgola of Philadelphia,

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G. Harold W. Haag of Jenkintown, Pa., Morris Ketchum, Jr., of New York, Willis N. Mills of Stamford, Conn., I. M. Pei of New York and Philip Will, Jr., of Chicago.

It was pointed out that neither the AIA offices, constructed in 1940 and 1957, nor the adjacent AIA-owned Lemon Building, offer adequate space as headquarters for the rapidly growing architectural profession. Due to the outdated condition of the Lemon Building, it is not financially feasible to consider remodeling of that structure for long term use of The Institute, Mr. Kassabaum said. Funds for the restoration of The Octagon and the construction of a new headquarters were contributed by AIA members in a nationwide fund-raising campaign.

MINNEAPOLIS TO HAVE SYMPOSIUM ON PERFORM- ING ARTS CENTERS

The spring series of "Theaters, Auditoriums and Concert Halls: The Effective Collaboration," a symposium for planners of performing arts centers, is scheduled for Minneapolis and three other metropolitan areas in the U. S. and Canada. Minneapolis dates are April 25-26, Sheraton-Ritz Hotel.

Presented by the acoustics, illumination and theater consulting staffs of Bolt Beranek and Newman Inc., New York, the two-day symposiums are also scheduled for San Francisco, Toronto and Atlanta.

BBN consultants and regional specialists in the fields of architecture, music and theater will discuss the essential phases in construction of a performing arts complex from conception to completion.

KASSABAUM HEADS PCI AWARDS JURY

George E. Kassabaum, FAIA, president of the American Institute of Architects, will be chairman of the five-man jury for the 1969 Prestressed Concrete Institute Awards Program, it has been announced by Robert H. Singer, PCI president.

The purpose of the program, now in its sixth year, is to recognize excellence in design using prestressed

or architectural precast concrete. Any type of structure may be entered. All registered architects and engineers practicing professionally, and government agencies, in the United States, its possessions and Canada are eligible to enter. Because of the broad diversity in the nature of problems offered to architects and engineers, no first place award is made and all awards express equivalent recognition.

Deadline for entries is May 15. Instructions on how to prepare entries are available from the Pres-

tressed Concrete Institute, 205 W. Wacker Drive, Chicago, Ill. 60606.

Winners will be honored in special ceremonies at the 1969 PCI convention in Boston, October 5-9.

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Schwarz to Head AIA Urban Affairs Center

Ralph G. Schwarz, a leading executive of the Ford Foundation for the past six years, has been appointed head of the new Urban Affairs Center being established by The American Institute of Architects, it has been announced by AIA Pres. George E. Kassabaum. The center will be located in the Institute's headquarters in Washington, D.C.

Mr. Kassabaum said that as head of the AIA Urban Affairs Center, Mr. Schwarz will "lead in the investigation and development of a 'humane environment'—an environment that will be compassionate and sympathetic to man—and in the development of the new architecture for that environment which will be concerned with the human and social consequences of physical design."

Mr. Schwarz said the center "will address itself immediately to the most urgent problem of today's environment—the crisis of the inner city and particularly that



of the Negro ghetto." But he added that in the long-run the center will be concerned "with the total problem of achieving the 'humane environment,' whether urban or rural, suburban or inner city."

The AIA, Mr. Kassabaum said, is establishing the center to assist the architectural profession in meeting new urban design demands and to "guide our society in dealing with environmental problems." The AIA president said the center would be "action oriented," and was being established by the Institute, and supported by a large financial commitment in relation to AIA's resources, because of AIA's conviction of the importance of the physical envi-

Pictured with the new director of the Urban Affairs Center, Ralph G. Schwarz, are (left to right) Robert R. Cueman, director of the New Jersey Region, AIA, Joseph H. Flad, director of the North Central States Region, AIA, Mr. Schwarz, and Cecil Tammen, St. Paul, Minn., chairman of the committee on professional consultants.

ronment in urban life, and because no other group or organization was ready or able to take on the responsibilities that have been assigned to the Center.

Mr. Schwarz said the first tasks of the center, which will draw on all resources of AIA but will operate independently of the Institute, will put strong emphasis on the finding of ways to involve the architectural profession in model solutions for connecting the many disciplines concerned with the urgent problems of cities.

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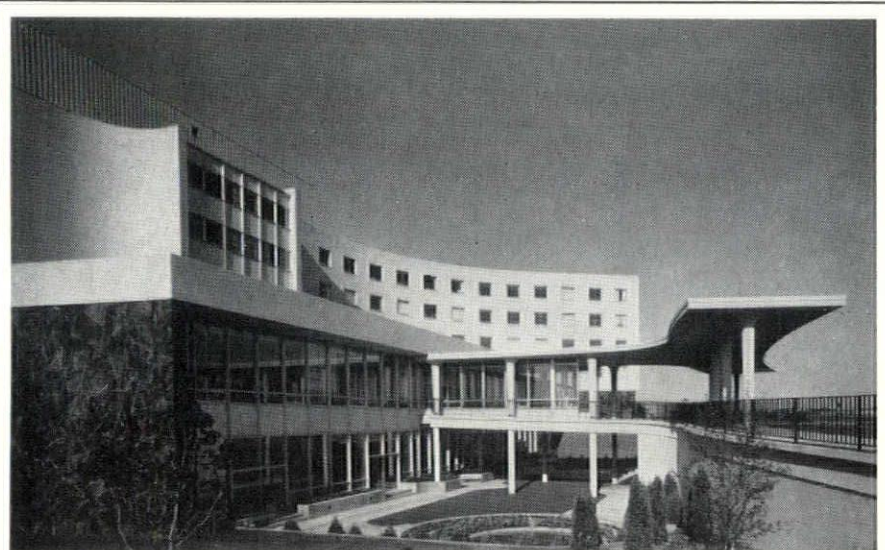
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NEW HUD AGREEMENTS QUESTIONED

It has been brought to the attention of the profession that the new HUD Agreement, as now being used by the Housing and Re-development Authority with architects on current projects, is most inequitable, according to Don Hassenstab, executive director of the Minnesota Society of Architects.

The essential variance in the new agreement from that used in the past relates to payment of fees. The past agreement allowed payment to the architect with each phase of the work, much the same as the Standard AIA Contract B131. The new HUD Agreement allows payment to the architect of only up to 20% of total fees until actual **award** of the **general contracts**. This means the architect is required to carry the bulk of the fee for an extended period of time and perhaps indefinitely. The architects' position is also not clear relative to payment in the event of abandonment of the project.

This matter has been brought to the attention of the MSA and of the AIA at the National level.

"Since the new AIA documents have been so well received and accepted by various groups and governmental agencies, it is important that we take immediate steps to clarify any misunderstandings with HUD or any other agencies whenever they arise," Mr. Hassenstab said.



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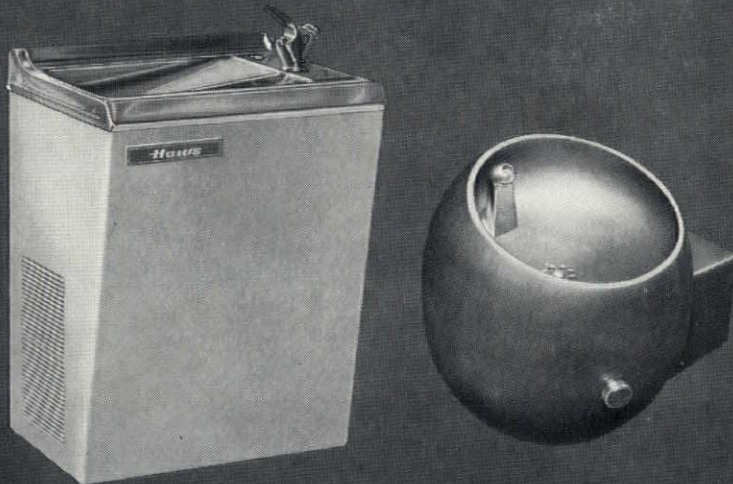
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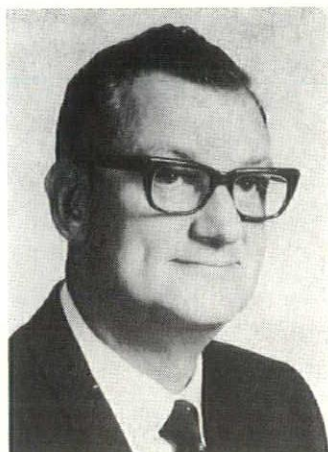
MARVIN WINDOWS APPOINTS GOODNEY

Robert F. Goodney has joined Marvin Windows, Warroad, Minn., as national account manager, a newly created position.

Mr. Goodney has spent 21 years in the sale and promotion of forest products. He graduated in 1948 from the New York State College of Forestry at Syracuse University with a degree in merchandising and light construction. Prior to joining Marvin he was a marketing manager for Wood Marketing, Inc., Dallas, Texas.

In his new position he will be responsible for establishing distributors in areas where Marvin has not yet marketed its windows. He will also provide marketing assistance to present distributors.

Marvin, which reportedly has the



Mr. Goodney

largest line of wood windows in the world, manufactures its units in Warroad, Minn. The company offers five double hung, two casement, two awning, two glider styles, picture

units and combination windows, plus a line of patio doors. They are now sold from the Atlantic to the Pacific and are being introduced into the south.

Mr. Goodney is a member of the Forest Products Research Society, Hoo-Hoo and Construction Specifications Institute.

IES AND NSP SPONSOR LIGHTING SEMINAR

Architects and their consulting electrical engineers were guests at a luncheon and seminar and a dinner and seminar in January sponsored by the Twin Cities Section of the Illuminating Engineering Society and Northern States Power Co. "Today's Challenges in Lighting" was the theme and experts in several phases of modern lighting spoke, according to O. C. Oberg of NSP. The Minneapolis group attended the noon-plus event and St. Paulites were at the evening event.

The program was presented by the national headquarters of IES, Mr. Oberg pointed out. Speakers were Dr. Paul Connolly, doctor of optometry from Bloomfield Hills, Mich., who spoke on "Research Points the Way," George Clark, manager of lighting design for Sylvania Lighting Products, Danvers, Mass., who talked about "Teamwork in Building Design," and Murray Quin, manager of product research for Day-Brite Co., St. Louis, Mo., on "Experience with Really Effective Lighting."

THOMPSON ELECTED TO HEAD CONCRETE PRODUCTS GROUP

William W. Thompson of W. W. Thompson Concrete Products Co., Brainerd, Minn., has been elected president of the Minnesota Concrete Products Association. Other officers are Ray Reiersen, first vice-president, Ron Anderson, second vice-president, Willard Matzke, secretary, and Homer Peterson, treasurer.

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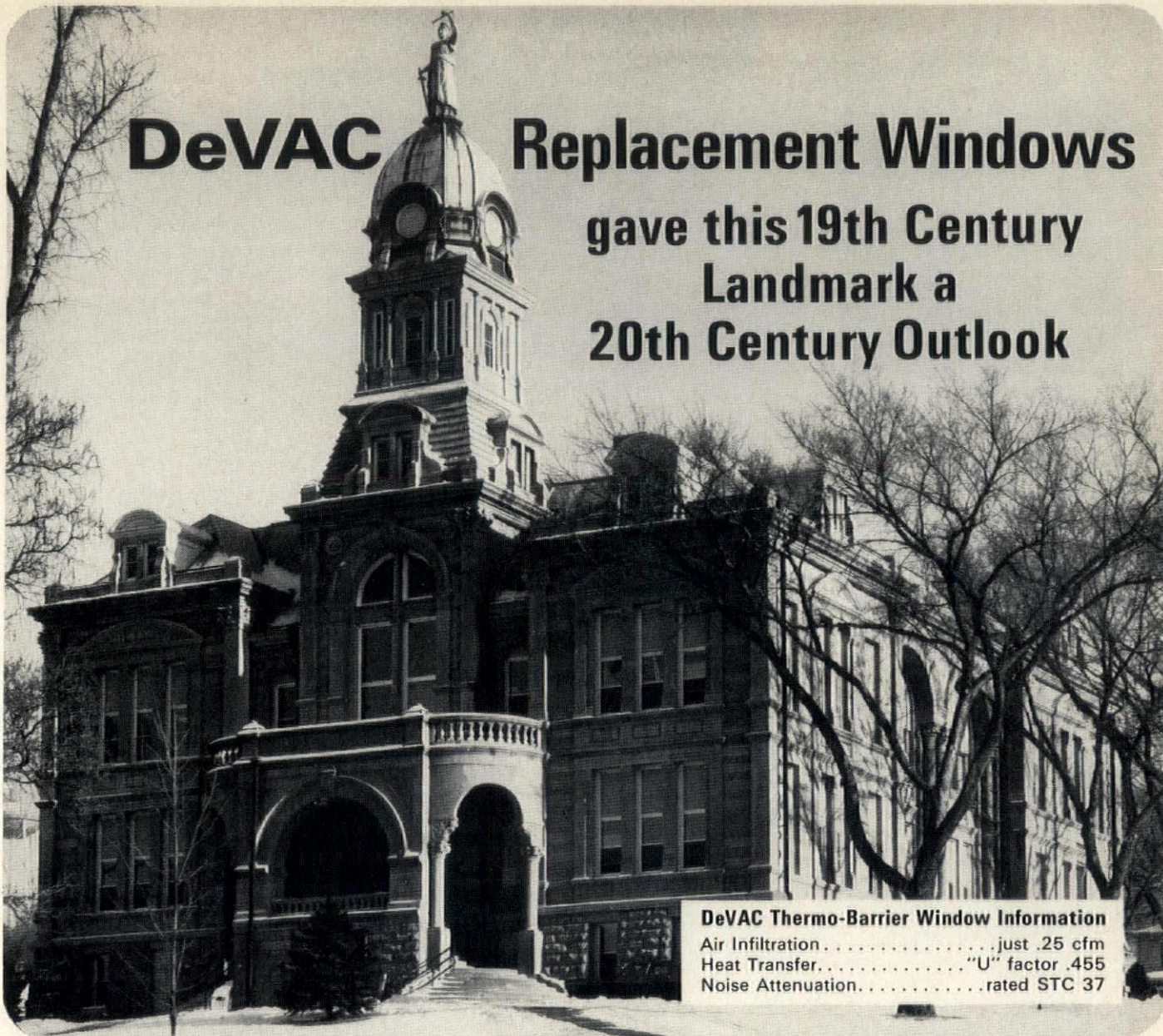
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The recently remodeled Blue Earth County Court House,
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Mr. Loomis

GLOBE MOVES TO GOLDEN VALLEY

A two-story building at 4200 Olson Memorial Highway, Golden Valley, has been acquired as the new office and showroom of Globe Office Furniture Company, it was announced recently by Gerald M. Loomis, president. The company moved to the new site in January. An open house is scheduled for late spring, following remodeling of the interior of the building.

Mr. Loomis said that acquisition of the seven-year-old Golden Valley

structure is part of a general expansion program by Globe.

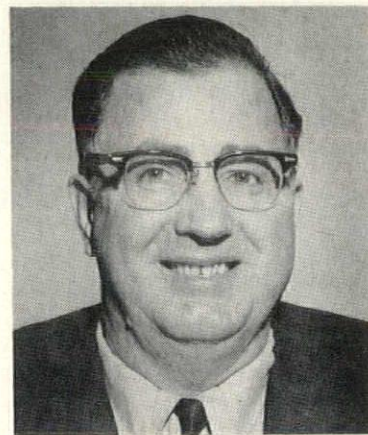
"With this move, we will just about double our present office and show floor space and have land for construction of additional warehousing facilities," he said. "We already have augmented our sales, design and other staffs and will continue to hire talented personnel."

He called the design staff "extremely vital to our business, since we offer a 'total design package' to our clientele." This clientele, according to Mr. Loomis, represents all types of commercial and industrial offices, as well as schools, churches and other institutions.

"Globe, a specialist in office furniture for approximately 50 years, carries leading lines in furniture, carpeting, fabrics, accessories, and equipment. The company serves primarily the Twin City metropolitan area," he said.

O'ROURKE HEADS MINNEAPOLIS NECA

John J. O'Rourke, vice-president of Mergens Electric, was elected president of the Minneapolis Chap-



Mr. O'Rourke

ter of the National Electrical Contractors Association recently.

The NECA Chapter is made up of 46 Minneapolis and suburban electrical contractors whose combined yearly business is over fifty-million dollars.

John Ess Jr., of John A. Ess & Sons, was named vice-president. Byron Bacon, Bacon Electric Company, is treasurer. Herbert Fraser, Langford Electric Corporation, is governor and Oscar Norgren, chapter manager, is secretary.

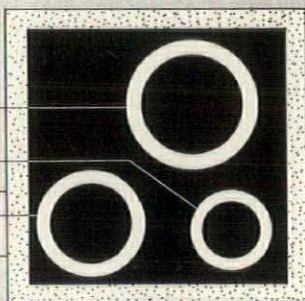
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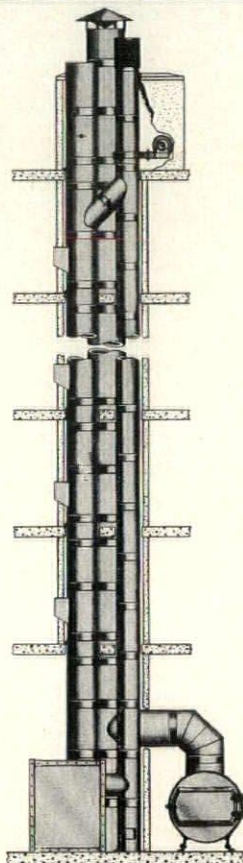
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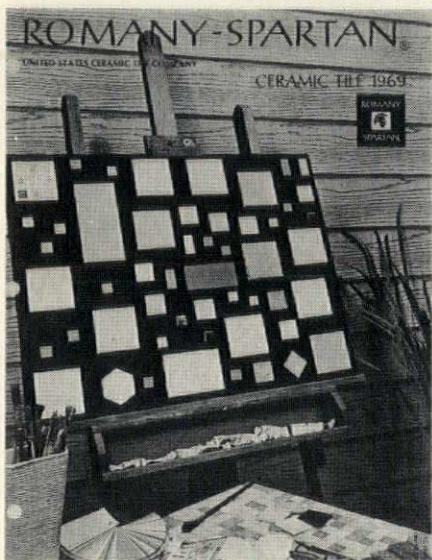
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more than 500 NECA electricians and key personnel participate in the new NECA-NSP Storm Emergency Program. NECA will furnish round-the-clock repair service in buildings where electric wiring has been damaged by storms after which service may be reconnected by the utility company.



ROMANY-SPARTAN CATALOG OFFERS WEALTH OF IDEAS

The United States Ceramic Tile Company has assembled the broadest line and the most comprehensive collection of colors and patterns in the industry in its newly published 1969 Romany-Spartan full line catalog, the company has reported.

The 20-page color publication shows more than 160 individual tile colors and well over 100 patterns and color combinations for residential, commercial and institutional use. The complete Romany-Spartan line includes glazed wall tile, frost-proof tile, heavy-duty glazed tiles, porcelain ceramic mosaics, natural clay ceramic mosaics, decorative tile, swimming pool tile and conductive tile.

"Also in the book is an exciting range of special glazes expressly oriented toward the architect and designer," the company reported. "These include, crystallines and stipples, bright and matte glazes, crinkle matte glazes and Faiencette decorator glazes.

"The book includes full color reproductions of outstanding Romany-Spartan installations and technical data on large unit trim assembly details and ceramic mosaic trim assembly details.

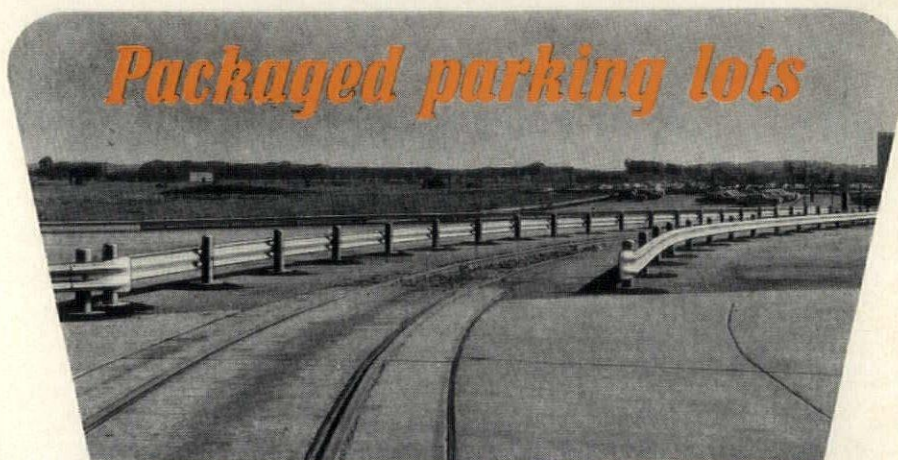
"U. S. Ceramic Tile's Architectural Design Service is described in a special section. This is a creative service for custom-made ceramic murals and is widely used by architects and designers throughout the country. There is also a section on 'designer series' ceramic mosaic patterns, along with instructions on how to design your own patterns."

Among new colors and products shown in the 1969 book is the popular Harvest Gold, available in bright glazed wall tile and in crystalline glaze for interior walls and light-

duty floors. Three new decorative tiles, Butterfly, Renaissance and Corinth, also make their debut.

This year's edition also describes CeramaLux^(R), a vinyl-grouted ceramic floor tile, plus the very popular Spartan^(TM) heavy-duty earthtone floor tile for interior and exterior use, as well as other products.

Copies of the catalog are available from U. S. Ceramic Tile Co., 1375 Raff Road, S.W., Canton, Ohio 44710. This area's representative is the Rollin Child Company.



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STAINED AND FACETED GLASS ADDED BY SNOW-LARSON

Snow-Larson, Inc., a Minnesota firm of manufacturers' representatives representing nationally known suppliers of construction materials, has added a new product line—the stained and faceted glass of internationally famous Jean-Jacques Duval.

Mr. Duval has contributed greatly to the modern-day art and technique of stained glass and was one of the first in this country to perfect the

new technique of faceted glass set in epoxy resin. He received his training in France. However, his reputation has been made in America by his contemporary and abstract interpretations.

"His studios in New York and Aspen, Colo., are perhaps doing the most advanced work in this country," the announcement said. "His most famous work, the chapel windows of the Vatican Pavilion at the New York World's Fair, was selected from numerous submissions in an international competition.

"Of particular interest in this area will be the stained glass Mr. Duval is designing for the new Beth-El Synagogue under construction in St. Louis Park. Bertram L. Bassuk of New York is the architect with Baker-Lange Associates serving as the local associates.

"Mr. Duval has designed and executed glass for many of the leading architects in this country—and for many types of structures. For example:

"American Oncologic Hospital in Philadelphia, Vincent G. Kling & Assoc.

"Temple B'Nai Jeshurun in Short Hills, N. J., Pietro Belluschi and Gruzen and Partners Assoc.

"First United Presbyterian Church in Denver, Colo., W. C. Muchow & Assoc.

"Fine Arts Building at New York State University in Genesee, N. Y., Myller, Snibbe & Tafel, Architects & Planners Assoc.

"All Mr. Duval's works express his basic aim—to produce that which is best in design and workmanship, serving the demands of purpose and environment. Each window or panel undertaken by him is prepared with due respect to the nature of the architectural setting and the requirements of the ecclesiastical tradition."

ST. PAUL BX INSTALLS 1969 OFFICERS

Newly elected officers and directors of the Builders Exchange of



Mr. Holm

St. Paul were installed at the group's 63rd annual dinner. Gilbert O. Holm of Paper-Calmenson Co. is the new president, succeeding Edward M. Hoffmann of Hoffmann

NORTHWEST ARCHITECT

FREE SOAP DISH



NEW Royaline BATH BAY Series 150

The new Bath Bay has its own molded-in free soap dishes with unique fins that keep the soap *dry* and clean, and eliminate the standard "wet" soap dish. A new four-layer sandwich construction makes the Bath Bay stronger, warmer and quieter than ever before.

It is stronger because the wall has a layer of fibreglass and foam plastic, and an additional layer of fibreglass.

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Electric Co. New vice-president is Fred A. Aichinger of Aichinger & Green Construction Co.

The six new directors elected are William C. Molin of Molin Concrete Products Co., Karl W. Bengston of Commonwealth Electric Co., William J. Jaeger of Kraus-Anderson Construction Co., George E. Maier of Cherokee State Bank, Richard M. Schmitt of Lovering Construction Co. and Leslie B. Stevenson of Larry's Glass and Mirror Co.

Two veteran members of the local building industry were honored with the annual distinguished member award of the Builders Exchange for their services to the industry and the community—J. L. Shiely, Sr., board chairman of the J. L. Shiely Co., and Paul C. Schorr, president of Commonwealth Electric Co. Both began their building careers in 1900, the same year the Builders Exchange was organized. President Edward M. Hoffmann made the awards during the dinner attended by more than 350 building men.

AGC ELECTS PARMETER

Members attending the 50th annual meeting of the Associated General Contractors of Minnesota in January elected William R. Parmeter of Hopkins, Minn., to be their president. Vice-presidents included Walter A. Benike of Rochester, building division, A. P. Fisher of Minneapolis, highway division, and Victor Lametti of St. Paul, heavy division. Lloyd M. Parker of Faribault is secretary-treasurer. Other directors included Russell H. Swanson of St. Paul, heavy division, Peter J. Johnson of Virginia, highway division, and Preston C. Haglin and Ray J. Merz, both of Minneapolis, building division.

AGC-Minnesota manager is William H. Gary of Golden Valley.

MINNESOTA AGC ISSUES "FIVE-IN-ONE"

The Associated General Contractors of Minnesota recently issued what they termed a "Five-in-One" publication for those in the construction industry.

"In addition to the alphabetical membership listings of contractors

and affiliate members," the announcement said, "this year the following sections are added—classified directory, buyer's guide and who's who section."

The classified section has 155 construction classifications, the buyer's guide lists all affiliate members under 408 headings and there are more than 1,000 persons listed in the who's who section.

The Minnesota AGC's office is at 910 Builders' Exchange Bldg., Minneapolis, Minn. 55402.

WHEN BRICKMAKING first started in America, about the year 1630, the methods of production were little different from those employed by the ancient Babylonians or the craftsmen of the Middle Ages. Today in America, more than 600 plants making brick and tile turn out between six and eight billion units annually by means of completely mechanical methods.

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Directory of Suppliers Personnel

The following listings of current advertisers' personnel is set up for the convenience of architects and others who may wish to contact companies for materials' equipment and services. The company name is listed in boldface type, followed by the headquarters address and phone number. Representatives are then listed by name; in the case of those not working out of the headquarters office, the rep's local address and phone number, when available, are also given. Comments for the improvement of these listings in serving our readers are welcomed.

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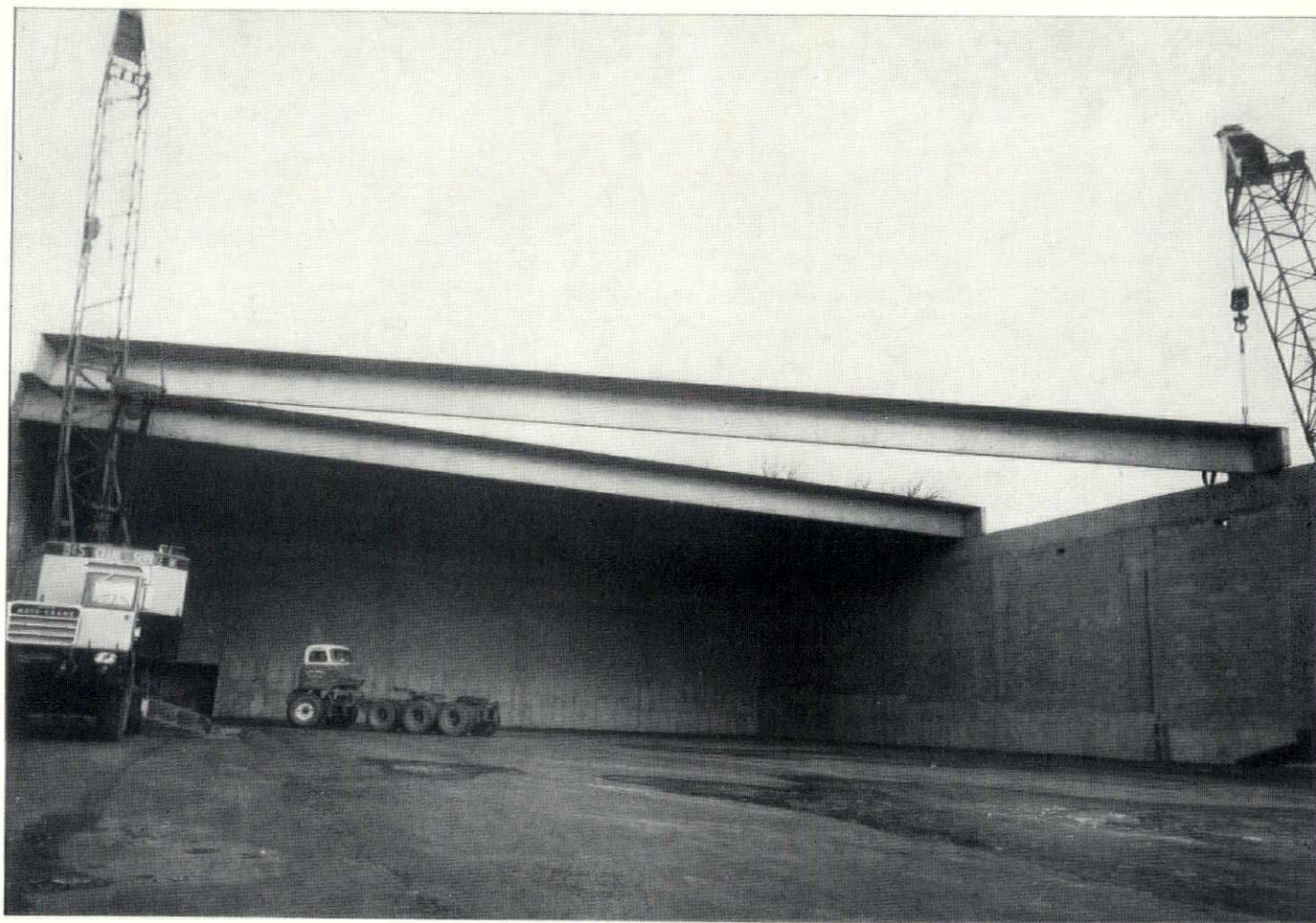
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