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VOL. 11 NO. 4



36 The civilized pleasures of summer



40 Getting away from it all

Cover: Waiting for the races. The grandstand at Canterbury Downs. Photographer: George Heinrich.

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City neighborhoods celebrated

A three-week summer festival entitled "Grassroots '85: Downtown Is Everybody's Neighborhood" will celebrate the diversity and common heritage of downtown Minneapolis neighborhoods from July 31-August 18. Sponsored by the Central Community Council in conjunction with the Minneapolis Park and Recreation Board, the fesitval will include lectures, seminars, and walking tours of the Loring Park and Elliot Park and Stevens Square neighborhoods, the riverfront, downtown warehouse district and Minneapolis City Hall.

Three park celebrations will feature entertainment, music, and architectural and historical lectures. On August 4, Loring Park will be the setting, with an accompanying lecture program called "Bricks, Brownstone and Grassroots." On August 10, downtown will be the focus with a seminar entitled "Miracle on Main Street: the Development of Everybody's Neighborhood," and a celebration in Elliot Park. And on August 17, a seminar on the history of grassroots organizations, "A Visceral Revolution: Minneapolis' New Populism," will be held at Wesley United Methodist Church. The concluding event will be a multi-neighborhood parade to the Minneapolis riverfront on Sunday, August 18.

The entire festival is free. For further information, contact Burt Berlowe at (612) 874-8836.





Art in place

Site specific works designed by Minnesota artists will be exhibited at the Thomson Gallery, 321 Second Avenue North in Minneapolis, from July 21-August 24. The exhibit focuses on pieces



The Rochester River Gardens by Ellerbe Associates

commissioned for a particular place and shows a new, more site-sensitive approach to public art. "These works," according to gallery owner Robert Thomson, "stand in contrast to the typical large sculpture-on-plaza pieces of the sixties that too often bear little or no relation to their site."

Featured work at the exhibit includes Frank Gohlke's photomurals for Tulsa International Airport; Thomas Rose's "Small Prayer Space," (left) an interior for St. Luke's Episcopal Church in Minneapolis; Andrew Leicester's "Cobumora," a sculpture for the Veterinary College at Washington State University; Aldo Moroni's "Life of Our State-State of Our Life," which depicts Minnesota's topographical-social history; Kinji Akagawa's sculpture and furniture for Baptism State Park, located on the north shore of Lake Superior; and Steven Sorman's "Who (Whom)", a sixpanel painting for WCCO's new Minneapolis studios. Each piece is accompanied by the artist's preparatory drawings, plans or models. Some of the work is proposed or in-progress.

A short historical section of Minnesota Beaux Arts projects including artist Charles S. Wells' fountain at Lyndale Park, Art Deco sculpture, and W.P.A. era work such as John K. Daniels' granite buffalo for North American Life and Casualty Company, commences the exhibit.

Landscape winners

Minnesota landscape architects honored the year's best in landscape design at their annual meeting in April. Three projects earned honor awards in the competition, which was juried by the Wisconsin Society of Landscape Architects. The Rochester River Gardens, a proposed arboretum and parkway for the city of Rochester, Minnesota designed by Ellerbe Associates, was cited as "a significant design which is a powerful selling tool for an improved environment." The master plan for the Minnesota/Wisconsin Boundary State Trail, a trail developed by the Minnesota Department of Natural Resources to connect notable historical, geological and ecological areas from the Twin Cities to Duluth, took honors in landscape planning and analysis. Jon Bryan Burley's paper on the potential for enhancing non-game bird habitats earned the landscape architecture communication award.

Merit awards went to Bailey and Associates for the Stone Residence, to Ernst and Associates for Opus Center, and to Arteka, Inc. for the Laitala Residence.

A special public service award was presented to Roger Martin of Martin and Pitz, Associates for his contribution to the

Continued on page 64

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notable notes



John Baldessari, Man and Woman with Bridge

Photography reaches new heights

Big eye squinting through a bombsight from that billboard up there. Is this what advertising has come to? There's another strange one. Six old geezers in a row with real beanie-copter hats on that billboard? Is this advertising or is it art?

Perhaps it is both. In what may be one of the more daring displays of cooperation between business and the arts, eight billboard sized original works of art were installed for a month recently in downtown Minneapolis.

Collectively called "ArtSide Out," the billboards are the collaborative effort of First Bank Minneapolis, the arts organization Film in the Cities, the Naegele Outdoor Advertising Company and eight photographers selected in competition.

The process of bringing these original photos to the public arena took two years from selection to unveiling according to Lynne Sowder, director of visual arts for First Bank Minneapolis.

"ArtSide Out was funded in part by Art in Public Places grants awarded to Film in the Cities from the Visual Arts Program of the National Endowment for the Arts," says Sowder. "When Film in the Cities approached us to co-sponsor the works, we immediately found the idea appealing." First Bank saw it as a means of extending its already substantial commitment to the arts in the public realm. Why billboards? "Because it is the biggest outdoor format for art that can be imagined," says Sowder.

In the bank's thinking, this approach restores art to its rightful position in society: a part of everyone's daily life.

The eight photographers, all with national or international reputations, are John Baldessari, Robert Fichter, David Goldes, Gary Hallman, Barbara Kruger, Martha Rosler, Cindy Sherman and William Wegman. Two, David Goldes and Gary Hallman, are Twin Cities photographers who have had their work exhibited throughout the United States.

A companion show, consisting of the eight original prints created for the billboards plus a number of works by each of the selected photographers, was on display in the Pillsbury Center, downtown Minneapolis for the month of June.

The discrete objects of Jennifer Bartlett's art

Jennifer Bartlett is an artist who stops at nothing. When Marge Goldwater, the curator of the Bartlett exhibit at the Walker Art Center, says that "her work embraces everything that has happened in art in the last fifteen years," it is hard not to react with skepticism. But even a quick walk through the three-gallery exhibit, which is on view through July 21, will convert the skeptic.

Here are early paintings that are like computer print-outs done by a French impressionist reincarnated in the 20th century. Here are the works of tightly controlled paint dots on steel plates which first made her name in the art world.

But turn the corner and find bold splashes of paint on, but not confined by, the same steel-plate grid, and series paintings, that systematically explore every kind of brush stroke: controlled dots, freehand dots, angled and large brush strokes. And later still, she eschews the steel plates for loose, representational paintings on canvas. It is as if Bartlett set out to master every technique and style of painting and in doing so, takes us on a vicarious journey through the history of painting.

Fortunately, a handful of recurrent images makes this stylistic variety visually digestible. Since she first began painting on the steel plates in 1968, she has used four themes again and again, in fascinating variety: house, tree, mountain, ocean.

Now, as if painting were not enough, the 44-year-old Bartlett has taken those same images and their variations into three dimensions, and the floor and grounds of the Walker are strewn with concrete houses, white and blue boats, plaid boats, even miniature greenhouses. On the walls nearby are the canvas settings from which these objects seemingly fell.



Jennifer Bartlett, Luxembourg Garden and detail, Plaid House

Her recent commission for the Volvo Headquarters in Göteborg, Sweden also combines objects and painting in a most Bartlettesque way. For the new building, designed by architects Mitchel-Giurgola, Bartlett brought the Swedish sea-and-rock setting inside in landscape paintings, and moved art outside into the landscape by placing there familiar objects, a summer house, two boats, and a table and chairs, all visible from the building. This work is site-specific in the most intimate way. As with her other work, the familiar is thrown into the most unexpected light. We can't help being provoked.





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The returns of tourism

By Marlene Johnson

Minnesotans have traditionally been a stoic people. We often take the resources with which we are blessed for granted. Among friends, we are not afraid to brag about our state. But often, we fail to convey that sense of pride to others. Now, thanks to an expanded tourism program, more people are learning why they should "Explore Minnesota."

As recently as 1982, the Minnesota Office of Tourism was operating on an annual budget of less than one and a half million dollars. Recognizing that tourism could be an important economic development tool, the legislature more than tripled the tourism budget. As a result, the state has experienced increased economic activity and the creation of thousands of jobs.

The most recent data available from the United States Travel Data Center shows that total travel expenditures in Minnesota during 1983 topped \$4.4 billion. During that year, more than 110,000 travel-related jobs were generated, and the state took in \$233.8 million in tax receipts.

Some people scoffed when they heard that tourism could be an economic bonanza for the state. But that is what is happening, and public officials and private citizens alike are pitching in to increase our tourism efforts. The combination of new legislation, expanded events and more promotional projects promises to create an even more dynamic tourism program.

This year, the Governor signed a bill extending summer vacation through Labor Day. That single measure will mean about \$18 million in additional revenue for the tourism industry.

The success of our tourism program depends on more than a stepped up promotional campaign. We must be a community that is unmatched both in the



Lieutenant Governor Marlene Johnson

quality of our vacation product and the commitment of our people. People all over the state can become involved by actively supporting the "Minnesota Beautiful" Campaign.

This on-going campaign will beautify Minnesota through clean-up, tree-planting and other environmental projects, as well as visual improvements. The program's goal is to help make Minnesota a better place both to live *and* to visit.

Some communities already have projects in place. Grand Marais is developing downtown camping facilities. The city also put up new entrance signs to the Gunflint Trail. Walker is replacing plastic signs in the business district with new wooden signs and putting flower boxes alongside downtown streets.

Sprucing up Minnesota is an important environmental issue. And it's also of great importance to tourism. Imagine communities all over Minnesota with no litter in the streets, but with manicured lawns and flowers and gardens growing. That's the picturesque kind of place that people visit—and come back to again and again.

Every city knows its strengths and weaknesses. Communities need to identify what is special to their city and emphasize that quality.

Richard Reeves, a noted journalist, wrote a book called "American Journey." He recreated Alexis DeTocqueville's journey across the United States. Tocqueville took his trip in the 1830s, so Reeves expected to see quite a few changes in the 1970s. But what he did not expect to see was that cities and towns across America have become homogenized.

While fast food chains provide us with convenience, they also deprive us of our regional differences and the features which define our history. Minnesota communities have a rich local history, a diverse ethnic heritage and a strong cultural background.

Those ingredients must be used to develop individual personalities for our towns. In our rapidly changing society, that individuality gives city natives and visitors alike a sense of history and continuity.

Our communities have yet something else to offer tourists—and Minnesota. Whether they are weaving rugs, painting wildlife, or performing in community theater, our local artists and crafts people are creating things that help define our state. We need to expand the production and distribution of products that truly are Minnesota-made souvenirs.

The varied projects going on to promote tourism give everyone a chance to become involved. The more people we involve in tourism, the more ideas we have for doing something new. Every Minnesotan is an ambassador.

The continued pride, commitment and input of everyone in the state will help make Minnesota one of the most renowned vacation spots in the country.

Marlene Johnson is Lieutenant Governor of the state of Minnesota and coordinates the state's tourism effort.

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architecture spoken here

Taming the skyway beast: the Walker conference revisited

By Linda Mack

On what we might guess was a cold day in 1962, a Minneapolis businessman named Les Parker thought how convenient it would be to walk across the street without putting on a coat, and the first skyway was born.

Today skyways over streets and tunnels under them have changed the way cities work and the way cities look, from Montreal to Houston. Recently, some of the country's leading architects and urban analysts gathered at the Walker Art Center to assess the impact of this strange beast—both a road and a building—on our cities.

The assembled experts dissected the beast from every angle. Urban theorist Colin Rowe was most interested in the architectural ancestors of skyways bridges, loggias, second-level arcades, secret passageways of popes and kings. He found nothing of the common good in today's skyway system, which he characterized as "bourgeois boutiquesville."

Urban historian Sam Bass Warner worried about the implications of the "privatization" of urban space. When space where people mingle is privately controlled rather than publicly, civil rights and creative renewal are squelched.

University of California, Berkeley professor Galen Cranz traced the history of urban parks and pondered the place of skyways in the continuum of open space in the city. Are they only pathways, or can they be places where people congregate?

Dallas Morning News architecture critic David Dillon examined the economic impact of the skyway and tunnel systems in Dallas and Houston. Though there was no climactic reason to build enclosed links, once built, they have produced their own rationale for existence. "Now developers say you can't build here and not be on the system," said Dillon.

Local architect and skyway expert Bernard Jacob eloquently described the architectural violence skyways have per-



Skyway as cinema. In this drawing by University of Minnesota architecture student David Dimond, a skyway across Hennepin Avenue becomes the lobby of a movie theater above the street. When the movie is over, the screen raises and moviegoers look right out on another sort of cinema—Hennepin Avenue's street life.

petrated on our buildings. "We are being desensitized to it," said Jacob, but his photographs of skyways chopping into buildings, weaving up and down, or blissfully ignoring buildings encouraged new sensitivity.

Through the presentations, skyways were accused and found guilty of all manner of crime against cities. And in many cases, the verdict was fair.

In Charlotte, North Carolina, a city of incessantly mild climate and a racially integrated populus, the skyways have separated the races. Blacks are on the street where the buses run; whites up above on the Overstreet Mall of up-scale shops which they enter from parking ramps. In Houston 175,000 people work downtown and they're all underground. In St. Paul retail has shifted to the upper level. Inside, skyways are confusing labyrinths, and outside, often as attractive as extruded plumbing, as Jacquelin Robertson, dean of the University of Virginia School of Architecture, put it.

But in Minneapolis, which is the granddaddy of the system, skyways, I would contend, are unfairly accused of destroying urbanism. This may be close to heresy in the architectural world, but here is a revisionist view of skyways.

In Minneapolis and St. Paul, skyways developed to provide convenient pedestrian paths for downtown office workers. Retail along the skyways is a spin-off of this first, driving reason for their existence. So locked doors to office buildings on weekends are not so surprising.

Here, weather does make a difference. It was lost upon the crew of assembled experts that the alternative to traversing the city in skyways in January is not street life, but not going anywhere at all or getting in a car to go five blocks. As St. Paul Mayor George Latimer noted, downtown is pretty dull when it's sixty below.

Before skyways, winter meant eating lunch at your desk or in a basement cafeteria because it was too darn cold to go out. Now hundreds of eating places are accessible, no matter what the weather. Skyways, then, have increased choice. And choice is what cities are all about.

The experts worried that skyways were sapping street life and, at the same time, wondered if they could provide more social opportunities. I would propose that Minneapolis has found a healthy balance. The skyways are a second city but they have not replaced the first. Informal eating spots are ubiquitous on the second level. More formal restaurants still tend to be on the first. Second-level shops sell convenience. Serious stores still seek street identity. (The exception is City Center, which is infinitely more guilty of killing

Continued on page 69

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editorial

True confessions I confess to a certain bias toward Duluth. Perhaps it reminds of a converted me of my childhood home, Keokuk, Iowa, also a working waterfront Minnesotan town. Perhaps it recalls the excitement of a first vacation there at age five. Perhaps it fuels my fascination with refined civilization on the edge of sweeping wilderness.

> Whatever it is, Duluth has character. Strong buildings as dark as the native rocks. Rusty red ore boats so big they're part of the landscape. Lift bridges, ore docks, train cars—the iron and steel of industry.

> Unfortunately, much of that industry has passed its prime. Now Duluth is turning to a new, lighter industry-tourism. This hilly city has much to offer the visitor: the aerial lift bridge, one of the state's most visited attractions; a fine museum in the old depot which houses two arresting Tiffany windows and a powerful collection of trains; an evocative marine museum; and the Congdon mansion, Glensheen, a high expression of the art of residential design.

> Now the opening of another Congdon mansion as a bed-and-breakfast establishment called, appropriately enough, the Mansion, and the revival of the Fitger's Brewery as a hotel/retail complex offer two more distinctly Duluthian experiences. A recent streetscape renovation downtown shows the city's interest in projecting a new image, and there is even talk of a major waterfront recreation project in the future.

> We cheer Duluth on. As Robert McNulty, president of Partners for Livable Places, said in a speech in St. Paul this spring, a city's image is a powerful tool in its economic redevelopment. And it is one of the more manipulable elements: with the commitment of private and public sectors, the perception of a city can be improved in a matter of months not years. Duluth should be willing to take risks to go forward.

> As for the rest of the state, the other half of my Iowa-born heart lies along the Mississippi River valley. From Hastings to Winona, the green hills march along the fast-flowing river to form a landscape of rare pastoral beauty. All it needs to make it world-famous is interesting architecture and excellent food. It's on its way. Historic river hotels and new bed-and-breakfast establishments in architectural gems like the Rahilly House in Lake City offer tantalizing bits of both.

Since man's beginnings, architecture has given shelter to his physical needs and symbolism to his spiritual needs. In our more leisurely Linda Mack age, it also gives summertime pleasures.

Editor



New England in the north

An old north shore resort takes on a fresh look

The grey and white herring gulls bob and dive, snatching at the occassional stray fish, repeating the ritual between bird and fisherman that began more than a century ago when the first immigrants from Norway settled in to fish along the north shore of Lake Superior.

But today, the odd trawler found in these parts is more apt to be filled with vacationing urbanites than grizzled fishermen trying to make their living.

Like a shining New England coastal fishing village transported through time and space, Bluefin Bay at Tofte, Minnesota, is one of the new breed of summer homes popping up across the country. The reincarnation of a downon-its-luck resort motel, Bluefin Bay is a cluster of condominium townhouses and a restaurant/entertainment center built literally on top of the older resort.

Architects for this project, Jafvert, Mueller and Associates, Inc., Minneapolis, have not only improved an otherwise ghastly array of flattop, 1950s motel-style boxes by wrapping a second, and in places a third, gabled level around the buildings, they have also cleaned up the entire site environmentally as well as visually. (The original buildings were situated such that only the pitch and gravel roofs



with water stains and air conditioning units could be seen from the nearby highway.) In place of the old motel's drainage field the architects have installed a sewage treatment plant. And where asphalt parking stretched from the highway up to the resort front door, landscaped berms now hide the parking and service roads.

Through special concessions and agreements worked out between the Department of Natural Resources and the developer, Jafvert, Mueller was able to upgrade and enlarge the resort while saving all existing trees on the site. If they had followed strict regulations, all of the trees would have had to be removed to gain the necessary housing units.

In truth, the density of units hasn't changed in this first of several planned development phases, just the square footage per unit. Building on the existing foundations allowed the architects to keep the condominiums closer to the shore than the current DNR minimum setbacks permit, enlarge the units by building up, and still include a small enclosed yard on the mainland side of each unit.

Says architect and principal Lloyd Jafvert: "The greatest challenge was to take the existing restaurant building-which was paper thin and had no insulation to speak of-and make them energy efficient on the client's limited budget of \$50 to \$60-thousand." The architects succeeded by simply refurbishing the snug interiors and putting insulation and a double wall on the outside. Reworking the exterior afforded the additional opportunity to change the character of the facilities and develop more depth and animation in the facades by the use of sun shades, overhangs and balconies. "We had to do a lot with little," says Jafvert.

That is how an architect turns a sow's ear into a silk purse.









A summer retreat to clapboard siding, gabled roofs and a thundering shoreline



Bluefin Bay is a planned devel-opment of condominiums on Minnesota's north shore. The first phases of renovation included the restaurant building and a row of flattop 1950s motel rooms now in reincarnated form as the Bayside condominiums (above). The second phase will see the addition of two- and three-story condos (built literally over and around old units) called Pierside, and the adaptation of an existing structure as a bank (below right). Phases three and four will add a recreation center, a conference facility and more townhouse units as demand arises.

A good example of the less-ismore technique can be found in the townhouse units themselves. Here, Jafvert, Mueller have redirected attention away from the compact interior spaces toward the exterior views by providing generous amounts of glass both lakeside (opposite) The use of two-story spaces punching through from ground floor to second with vaulted ceilings in the upper loft areas (see section opposite) contributes to this sense of spaciousness. A special feature in the plan of a typical unit (below) is the inclusion of a "lock-out" apartment, which lets the owner rent out a portion of the condominium while still maintaining individual privacy.







Something's brewing on the waterfront

When beer went flat, the Fitger's brewery became a ghost of itself. But its Duluthian spirits have revived.





By Shannon King

Looking out from a window in Duluth's Fitger's Inn, the blue water of Lake Superior looks icy clear. That water attracted Sidney Luce to found a brewing company here in 1858 which advertised first class beer at three dollars a keg. In the 1880s a young German brewer named August Fitger bought into the business, and it became the Fitger Brewing Company.

Today, Lake Superior is still a main attraction in the thirteen million dollar complex known as Fitger's On the Lake. "The structural integrity and workmanship of the buildings made a statement, and the lake has charisma," says Thomas Palumbo, executive vice-president of Pemble and Associates, a principal partner in the development.

Both the city of Duluth and the developers are hopeful the Fitger's project will smooth the troubled waters of Duluth's economy by revitalizing the downtown lakefront, much as St. Anthony Main and Riverplace have revitalized the Minneapolis riverfront.

The development involved renovation of the old brewery, which is on the National Register of Historic Places, to create a 47-room inn, retail shops, restaurants, a theater, and brewing museum. It signifies a strong commitment to tourism in the area.

Ron Jacob, developer of the Nicollet Island Inn in Minneapolis, was the first to spot Fitger's potential. He consulted with David Shea of Shea Architects, Inc., the architect for the Nicollet Island Inn, and Shea determined that the brewery's basic layout fit well with a multi-use project. Pemble and Associates became managing general partners of the Brewery Limited Partnership and developed the retail complex, while Jacob developed the Fitger's Inn.

Shea Architects faced a considerable challenge: making sense of the brewery's ten buildings, dating from between 1890 and 1908. This assemblage of buildings was typical of 19th century breweries, which usually included offices, stables, cooperage, blacksmith shops, bottling works, and often even the owner's house.

What sets apart the Fitger's brewery is its construction from native stone (blue basalt quarried from Lake SuFrom streetfront facade (opposite) and waterfront view (opposite top) to the brass cashier's cage and walk-in safe in the lobby (below), Fitger's Inn sheds the usual hotel image. Rooms (bottom) share a floral motif and replica period furniture, but little else: Some have mezzanine sitting areas, some skylights, some the original stone walls.





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Shopping and dining in a superior setting



Long a Duluth landmark, Fitger's Richardsonian Romanesque hulk is built of randomly laid Lake Superior basalt trimmed in sandstone. The former brewery now houses a 47-room inn, seen at the far left of the photo at the right, and a retail/restaurant complex in the higher building at the right. (In the plan, the street is at the top.) The blue awnings with the star logo mark the entry to the complex. The Fitger's beer logo (left), a red star with a white steamship in the center, has been recreated in stained glass by Susan Larson for the Fitger's Inn restaurant, which will serve, once again, Fitger's beer.



perior), its water frontage, and its prominent place in Duluth's industrial history. "Fitger's is so tied to the heritage of Duluth," Shea says. "There's always someone on the site whose grandfather worked in the brewery or who has some memento of the brewery."

When August Fitger teamed up with Percy Anneke in the 1890s, the original complex was modernized. They installed the first mechanical refrigeration machine in the state, and commissioned the Duluth architectural team of Oliver W. Traphagen and Francis W. Fitzpatrick to design several new buildings. By 1904, the Fitger Brewing Company had become the fourth largest in the state, brewing 100,000 barrels annually. Fire destroyed the original bottling works in 1906, and Fitger commissioned Louis Lehle, a Chicago architect now considered the United States' most important brewery architect, to design a new one.

Lehle's bottling works now houses the 47 guest rooms of the Fitger's Inn. It originally had a high-ceilinged process area on one side and a mezzanine on the other. The architects made use of these differences in ceiling height to design rooms of individual character. "They are not stamped out like 'cookie cutters'," says Shea. "We intend that people come back and try different rooms."

The former freight office of the brewing company is now the quietly elegant lobby of the inn. Its seventeen-foot ceiling and stained glass skylight give it the atmosphere of a 19th century colonial hotel.

Down a short flight of stairs from the inn lobby is the main entry to the retail complex. Here, the sedate feeling of the inn is left behind. Multilevel open walkways suggest a busy interior industrial space by allowing overviews of shops below as well as those along the corridors.

The smell of hopps and the sounds of bottling are gone, but that strong brewery facade remains, and today Fitger's On the Lake gives new currency to the icy cold waters of Duluth's Lake Superior.

Shannon King is a Minneapolis free-lance writer.







Architect Shea's design of the Fitger's complex needed to bring continuity to the confusion of brewery buildings. In the retail section (above) exposed wood ceilings and beams are brightened by the geometry of blue pipes, a playful reminder of the brewery's original beer transport system. Old boiler doors join an antique car in the retail lobby. The huge hand-tooled copper malting kettle (left) was preserved to become an attraction to a shop. On the lake side the shops have unusual openness, complete with views of Lake Superior.

Duluth's Tiffany Windows

By Wade Lawrence

On a stairway landing in the Duluth Depot the northern light floods through two little known masterpieces of the art of stained glass. The Minnehaha window and the Greysolon duLhut window were designed by a Duluth woman named Anne Weston, who had been trained in the Tiffany studios in the last century. Just five years ago, the fate of these beautiful windows was uncertain—and that was not the first time they had been the center of controversy.

The story of the two windows goes back to the famous Chicago World's Fair of 1893. The Duluth Women's Auxiliary to the Minnesota World's Fair Commission determined to have a stained glass window for the Minnesota building at the Columbian Exposition in Chicago, and they asked Duluth resident Anne Weston to design it.

Mrs. Weston was no newcomer to window design. Up until 1888, when she married Dr. John B. Weston and moved to Duluth, she had been the head of Tiffany's Design Department. Her education at Rutgers Women's College in New York had centered on art and the classics, and she was raised in a family which was at once devoutly religious and intensely artistic. Her adoptive father, George Van Derlip, was an avid collector of American artists and one of the founders of the Metropolitan Museum of Art. (His cousin, John R. Van Derlip, would later found the Minneapolis Society of Fine Arts.) Anne's family connections undoubtedly helped her to find her niche at Tiffany Glass Company, but her position was not a token one. The surviving sketches in her portfolio attest to her skill in designing in glass.

Anne gave up her promising career at Tiffany when she married Dr. John B. Weston, the son of a Baptist minister, and immediately moved west to the young town of Duluth. While her husband set up a successful medical practice, Anne taught young students—including Marjorie Congdon, Caroline and Julia Marshall, and Bertha Lum—the art of watercolor. It was in Duluth, away from the watchful eye and direct influence of Louis Tiffany, that Anne's personal style, based on the original concepts of Tiffany but unmarred by his later, more commercial work, was to blossom.

The Minnehaha window is a case in point. Inspired by Henry Wadsworth Longfellow's immensely popular epic poem, *Song of Hiawatha*, the window depicts Hiawatha's mate standing before the waterfall which bears her name. Surrounding the lifelike portrait are feathers, arrowheads, a peacepipe, and other Indian items



Minnehaha window

mentioned in the poem.

The window shows many of the innovations which Tiffany first showed America at the Columbian Exposition. Weston's design incorporates Tiffany's famous opalescent glass and drapery glass, as well as other Tiffany innovations such as confetti glass and quartz pebbles. As was typical of Louis Tiffany's own designs, the only paint used in the window is on the face and hands, all other color being in the glass, as in a mosaic.

The window, however, is a unique design showing close attention to nature in the background, the border decorations, and the figure. What separates this window from other Tiffany windows of 1893 is the asymmetrical composition and the unusual subject matter. Instead of the usual robed or draped allegorical figure, Weston has given us Minnehaha, an Indian heroine. Only one other Tiffany window, the Winnapoca window at Yaddo in Saratoga Springs, New York, is known to depict an Indian subject.

It might seem an odd project for a devout Baptist to undertake if it were not for the overt Christian symbolism and great popularity of the poem. The Hiawatha/Minnehaha theme was very evident in the decoration of the Minnesota Building. On the mantle in the reading room was carved an open book inscribed with the words, "Song of Hiawatha." Jacob Fjelde's Hiawatha statue (now in Minnehaha Park) was also displayed.

Although Tiffany's own displays of stained glass at the Columbian Exposition attracted most of the press coverage, Weston's efforts were not totally unnoticed. One of her other window designs at the fair was published in the 1894 book, Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893. The Minnehaha window, which was installed in the richly furnished reception room of the Minnesota Building, was widely admired. Several years later, David Ericson wrote in the Duluth Herald, "Duluthians can in justice feel proud of this artist and her magnificent productions. The 'Minnehaha' window alone suffices to sustain artistic fame. It is the prettiest stained glass window in Duluth; it attracted attention at the world's fair, where it was the representative work of Minnesota."

After the fair, the window was shipped back to Duluth, donated to the library association, and installed in its reading room in the Masonic Temple building on Superior Street. The window was removed and shipped to Atlanta in 1895, where it won a silver medal at the Cotton States and International Exposition. It then returned to its home at the Masonic Temple.

When the Carnegie Library, designed by Duluth architect Adolf F. Rudolph, was completed in 1902, the Minnehaha window was to be moved from the Masonic Temple building to



Greysolon duLhut window

the new library. The day the window was to be moved, the workmen returned from lunch to find the window had been taken. The local newspaper described the ensuing events, including the following discussion between Dr. Codding, a director of the library board, and Mr. Alexander, an owner of the Masonic Temple building. "Do you know where that window is, Mr. Alexander?" asked Dr. Codding.

"Yes, I do," was Mr. Alexander's reply. "I have it."

"What are you going to do with it?" "Keep it."

"Don't you know it is the property of the library?"

"No, it is a fixture of the building and belongs to me."

Dr. Codding hung up the receiver, and the members of the board prepared to go after Mr. Alexander. R. E. Denfeld, another member of the board, went to see City Attorney Mitchell, and arrangements were made to see about Mr. Alexander's claim. Last night, however, Mr. Alexander called upon Miss Poirier, the librarian, and gracefully donated the window to the library.

"It's mine," he said, "but I will donate it to the library."

So the window will be removed to the new library building and will be made a "fixture" there.

So ended the controversy over who owned the Minnehaha window. The window was sent to New York for alterations at Tiffany, and it was installed in the Reference Room of the new library early in 1904.

The need was soon felt for a companion window to the Minnehaha window for the Reading Room, on the opposite side of the library's entrance. The Greysolon duLhut Chapter of the Daughters of the American Revolution stepped forward and raised the \$600 necessary to commission the window. It was to be a memorial to Daniel Greysolon, Sieur duLhut, the namesake of the city (and of the D.A.R. chapter).

Anne Weston was again asked to draw the design. According to newspaper accounts, the original design was to have included a representation of the famous French explorer, but somewhere in the process (some say it was upon Louis Tiffany's insistence), the figure was omitted.

The Greysolon duLhut memorial window, as it was constructed by Tiffany Studios in 1904, could not be more perfect, even if the figure had been included. The landscape in the central portion of the window is a view from Little Portage, where the Lift Bridge is today, looking across

Continued on page 62

Bed-and-breakfasting

A classy revival

The new state of a stately rivertown home



T-frame molding around the parlor doorway (above) is one of the unusual details in the Rahilly house which the Fechtmeyers have restored and accentuated. In the winter, a fire in the African gray marble fireplace draws the bed-and-breakfast guests to the parlor. In the summer, they gather on the screened-in side porch. The Buck room (right) has a brass bed and a floral motif.



One of the pleasures of buying a historic house is that along with the house, you acquire a bit of history. That's what Dorene and Gary Fechtmeyer found when they bought the Rahilly house in Lake City, Minnesota to operate as a bed-and-breakfast. They also acquired a renovation challenge. But first the history.

The house was built in 1862. Minnesota had been a state for all of four years, the Sioux uprising had recently ended, and what is now Lake City was little more than a collection of buildings on the Mississippi River. But with sternwheelers and steam packers plying the river from New Orleans to Minneapolis, the future looked unlimited.

Lake City's first postmaster Harvey Williamson and his wife Eliza built a substantial house and like so many settlers on the Mississippi and St. Croix Rivers, they chose the Greek Revival style so tied to the values of Jeffersonian democracy.

It was always an impressive house for a town of 4,000 and so attracted an unusual cast of characters as owners. There was Morris Russell, who emigrated to Minnesota as a young lad and became editor of Lake City's first paper, and Melissa Buck, who owned the town's first clothing store.

But the most prominent of its owners was Patrick Rahilly, a banker from Limerick, Ireland who became the largest landowner in the state. Rahilly had a country estate nearby and bought the house in 1901 as his town home. It was he who added the 30-foot columns, the porticoes, and the porches which made it a grand house and one consonant with his position as a gentleman farmer and state senator.

The Rahilly family owned the house until 1956 when George Enz, a Red Wing native and Ziegfeld Follies entertainer, bought it as a showcase for his antiques. Like so many grand houses, it fell on hard times in recent years and when the Fechtmeyers first saw it, it had been racked by fire. "It was so black," says Dorene, "that we couldn't see without a flashlight."

Nine months later the Rahilly house had been restored, decorated and furnished. And it opened its doors as a bed-and-breakfast last June, again one of the most impressive houses in town. L.M.




It's hard to pass by a house with 30-foot columns and a classical portico without noticing it, and that's undoubtedly what gentleman farmer Patrick Rahilly intended when he added them to the house he bought in 1901. But the less forward details of this 1862 Greek Revival house also give it enduring architectural interest: the English style sidelights, the second-floor balcony with wrought-iron given to Rahilly by Minnesota governor Alexander Ramsey, the lintels, shutters, and side porches. When the Fechtmeyers redid the house, they gave each of the bedrooms an individual character. The Enz room (left) has a Victorian walnut bed set. Bed-and-breakfasting

In Tudor style

A lakeshore mansion sheds its private past



A picturesque pond mirrors the Elizabethan facade of the mansion (above), a bed-and-breakfast on Duluth's north shore, but the real focus of the house is Lake Superior, visible from the central gallery (right). The carved oak doors (far right) are in the library.





Many a romantic novel has grown from the obsession of an Englishman with a grand country house. Just such a house is the Dudley home on Duluth's lake shore—a lovingly designed manor house set on a long terrace leading to Lake Superior. And a doctor and his wife, Warren and Susan Monson, became so captivated by it that they are now the proprietors of a most gracious bed-and-breakfast establishment called the Mansion.

The house was designed in 1929 by Harry Shaw Associates of Chicago for H. C. Dudley, a mining magnate, and his wife Marjorie Congdon Dudley, whose family home Glensheen stands next door. Like Glensheen, the Dudley home is a faithful, but not slavish revival of an Elizabethan country house. Its round archways, rubble stone walls, clay tile roof, even decorated gutters testify to the enduring appeal of English domestic architecture. Its welcoming entry, gabled roofs, and jutting wings with curving bays make it almost human, like a grandfather clock.

Inside, pastiches of English design are rampant: a bookcase-lined library with a commodious fireplace, a living room with recessed windows of leaded glass, a softly painted dining room with silver chandelier, stained glass medallions on the stairway landing, and the central feature of the house—a beamed gallery connecting the two wings.

What makes the house exceptional is the breathtaking view that greets the eye when the heavy oak front door swings open. There across a generous gallery, out double doors and beyond an expanse of lawn lies Lake Superior in its blue serenity or its gray fury. This house succeeds where so many buildings on the lake, new and old, fail—by giving an immediate presence to the water.

It was all of this—and especially the lake—which captured Warren and Susan Monson. They had been looking for lakeshore property, and when they saw this house, they became quite English in their persuasion to possess it. "Then we had to find a way we could make it possible," says Susan. "We went to the city planning department with a list of twelve possible uses. The one that worked best for the



The lake side of the Mansion (left) is more formal than the land side, but also has those hand-wrought details which make the house endearing. In the long central gallery (below), hand-carved beams and moat lights from an English castle lend a centuries-old atmosphere.



neighborhood was a bed-and-breakfast." Within three months of their purchase in 1982, they had furnished the house and opened to the public as the Mansion. "It was well kept up," says Susan.

So now guests can share the Monson's obsession by living, albeit briefly, in a fine manor house. From evening conversations in the library to hearty breakfasts served family-style in the dining room, the atmosphere is most congenial. And, always, beyond is the lake.

L.M.

Canoe country



By Bob Cary

Where lower Basswood Falls splits into twin cascades and pours in a thunder of froth into Crooked Lake, there is an outcrop of smooth, glacierscoured granite where canoe travelers have paused to rest for over five centuries. There are smoke stains on the rock, evidence of countless fires where Dakota and Ojibwa war parties pulled up their birchbark canoes in victory, where French voyageurs under Sieur de LaVerendrye and his hardy furseekers paused to brew up a pot of tea in 1731, and where Alexander MacKenzie stopped on his way to discovering the river route to the Arctic Ocean.

It is a place where today's canoe campers cook up tasty walleye fillets, taken fresh from the drinking-water lakes, or perhaps dine on sweet and sour shrimp or beef burgundy, two of many trail food specialties provided by the magic of freeze-drying or dehydration.

This is the heart of Minnesota's onemillion-acre Boundary Waters Canoe Area Wilderness, a 140-mile stretch of untouched natural architecture along the ancient canoe route marking the border between the U.S. and Canada. It is a border agreed upon, after lengthy deliberation in 1842, by U.S. Secretary of State Daniel Webster and Great Britain's Lord Ashburton, and one where citizens of both nations have joined to preserve a unique pinerimmed heritage of interconnecting lakes, rivers, rapids and waterfalls, surrounded by some of the oldest geological formations known to man. Here, where the canoe and paddle are still the only principal means of summer travel, modern-day voyageurs venture in for a day, a few days or a week or more to live by tent and packsack and sample a primitive way of life centuries removed from today's chrometrimmed, neon-lighted, hi-tech urban existence.

Over 100,000 visitors annually reserve permits to travel into the BWCAW, permits adjusted under a quota system devised by U.S. Forest Service recreational managers to spread the entries over 85 separate access points. More than half of these visitors are from Minnesota with the preponderance from the Twin Cities area. Many of them have their own canoes and camping outfits; some have camping gear, but no canoes; others have neither, but this presents no problem. There are several dozen experienced outfitters in the Grand Marais-Gunflint area, at Ely and at Crane Lake who specialize in providing canoes, equipment and food for wilderness trips.

Jackpine Bob speaks on the architecture of the out-of-doors

These outfitters will obtain the necessary permits, provide any or all equipment, and pack lightweight food for the exact number of days the visitor will be on the water. In addition, they mark up large-scale maps with the best routes for whatever type of trip is desired and can furnish guide service if needed.



History buffs may wish to photograph Ojibwa pictographs-ancient rock paintings on bluffs jutting up from the water's edge at places like Crooked Lake and Lac La Croix-where native artists, using fish oil and iron oxide, rendered both realistic and symbolic sketches of moose, deer, birds, people, canoes and spirit figures. Occasionally, one may discover a pinch of tobacco pressed into a crack on the rock face, a sign that a 20th century Ojibwa had passed by and made a religious offering to the Great Spirit, much as his ancestors did two hundred or three hundred years ago.

Both amateur and professional photographers discover an endless array of subjects. Scenery ranges from towering Norway pines reflecting on the dark surface of a lily-covered bay to crashing whitewater, relentlessly working west and north from the Laurentian Divide to where it will eventually flow into the Arctic Ocean. Wildlife—deer, moose, beaver, bear, otter, wolf, and myriad waterfowl and songbirds—is available for study. Loons uttering their haunting cry signal the break of dawn and the close of day at sunset. Bald eagles circle high overhead, sharp eyes watching for any possible tidbit for carrying home to fuzzy eaglets secure in huge nests atop lone white pines.

But probably the single biggest attraction is the spectacular wilderness angling, an irresistable enticement to a state which has 21/2 million anglers, according to Department of Natural Resources figures. The state record walleye, 17-pounds, 8-ounces, came from the border waters, also the state record 45-pound, 12-ounce northern pike. Most of Minnesota's premium trout lakes lie up inside the BWCAW, and smallmouth bass angling, the result of a successful stocking program in the 1930s, is rated by professional anglers and TV outdoor show hosts as the best in North America.

One reason for the fabulous fishing is the relative remoteness of the lakes. Anglers can catch dozens of fish each day but have no way of keeping them. As a result, they usually eat only one fish each and return the rest to the water alive and uninjured. Fish populations are thus maintained at peak levels from year to year, levels which are every bit as good as when the first explorers paddled and portaged through the area.

One word of caution: Anyone with a genuine love of the outdoors should be careful about taking a boundary waters canoe trip. It can be habitforming and few people, once addicted, have been able to resist the call of Minnesota's wilderness waters.

Bob Cary, also known as Jackpine Bob, ran for President of the United States in 1980 on the Independent Fishermen's Party platform. At present, the former Chicago newspaperman is the editor of the weekly Ely Echo and author and illustrator of books and articles in national outdoor magazines. He has no home phone.

A clifftop cabin Designed for leaving the world behind



Lake Superior stretches beyond the fifty-foot cliff. Nearby is scrub birch, the green textures of the forest floor, and one large spruce tree on the edge of the cliff. And commanding the view of the lake is Norcliff, the cabin architect Scott Berry designed for his piece of land on Minnesota's North Shore.

When Berry, an architect with Ellerbe Architects, and his wife Kathryn Johnson, an art historian, first envisioned a cabin for the plot they'd been camping on for years, they thought of the modern geometric idioms today's architects use. "But they didn't pluck any heart strings," says Johnson. "We were crazy about the cabins by Edwin Lundie nearby. Although they're not old, they look like they've been there a hundred years. Our house in town is a machine for living—simple, with white walls, architect's furniture. We decided we wanted something more romantic and sentimental."

And romantic their steep-roofed cabin is. Approached by a walking bridge across a small ravine, it is a place for "putting everything behind us," says Berry. "I turned the back of the cabin on the north winds, so three sides look over the lake and woods."

Inside it is folksy, with knotty pine walls and ceilings, a deer head, ledges full of knick-knacks and mementoes, and a wood and stone fireplace set between two large windows overlooking the lake. "We wanted to put the fireplace on the lakeside," said Berry, "so we can enjoy the fire *and* look at the lake."

The living room, with its low ceiling and small scale "for optimum conversation," is the central room. The dining room near the entry is a twostory space open to the bedroom and study loft above, which are reached by a hand-hewn stair. To the lakeside is a guest room, which has, like every room, a view of the spruce tree on the cliff.

The large lakeside windows, in fact, provide the mood for the cabin, changing with the coloring of the lake and sky and the texture of the woods. "It's the contrast that makes us appreciate each of our homes," says Johnson. "This is our little romance," says Berry.

L.M.









From the entry bridge (top) to the porch framing the view of Lake Superior (above), Berry has made palpable the experience of getting away from it all. And inside, the corner hearth, simple furnishings and knotty pine walls exude warmth and relaxation (opposite). The bedroom windows above the dining area (top right) came from the guest house of the demolished Little House designed by Frank Lloyd Wright. In the bedroom (bottom) there's a skylight over the bed and a rocking chair by the win-dow. "It feels familiar," says Johnson.



ARMISCH a sense of place memories of the particular

mysteries to return to later First as collegiate ski bum in search of merryment on winter's eve twinkling lights out of a black night roads tunneled out of snow more drifting downward on headlight beams A magic fairyland it was heavy timbers and warm stone hearth embrace the brandy snifter I'll return. . . .





escape to be together for those special moments a sunset drive viewed through damp fall leaves Oak and elm retreat for birch and poplar Northern Wisconsin makes its presence felt Out of the flat wet window of a VW Bug Finally the gate, the bridge, and magic land Unpack the Haskell's Quality House Madeira. Too sweet now but savored then in the fire's glow. Breakfast in bed from an unsavory sort snickering about nights passed lost in his own disillusionment And then days of time strolls through damp forest fawns licking palms of salt cold rides on our five-horse launch warm nights snuggled in front of private fires protection from cool damp eves rocked to sleep by waters lapping and the haunting cry of the loon embedding memories We'll return. . .

MONTHS later with wife of eight hours leaving behind family and friends











YEARS later an architect arrives schooled now in Vitruvius and Venturi having traveled bigger seas than Lake Namekagon returned to see and feel a place **Buildings of Bavarian beginnings** probably a hunting lodge some wealthy Chicago entrepreneur then sold to a special lady and her father a lady with a dream to build places and memories first additions to the lodge then cottages and cabins all local wood carved and specially cut for that Garmisch look to blend with earlier barns and sheds now filled with horseless carriages But this lady's dream drifts across the Alps a Swiss chalet emerges now joined by stepping stones with names engraved by happy guests We skip across their memories too And they are joined by permanent guests a wood nymph on lonely stump Snow White and six dwarfs Peter Pan the Tin Man and Tonto on trusted stead Across the Channel now to Blarney Castle complete with moat and drawbridge and towers view to her finale a private dwelling with flavor of Mexican Baroque progress slowed by her father's death and her own health looms heavy many dreams now left for daughter's care memories of a special place a sense of place to return to anytime





Dale Mulfinger



If you're like me, you find the hubbub of large crowds and the jostling of elbows sufficient distraction from your normal clear-headed thinking to get lost at places like a state fair. With the profusion of rides, sideshows and food barkers, a visitor is auditorily and visually buffeted about in no apparent order.

Now the graphic design team of Johnson plus Johnson has stepped in to help poor souls like us with a series of tastefully designed signs, symbols and information panels that should make finding your way around the Minnesota State Fair grounds as easy as country fair pie. The system actually has been in use for several years now, but has only gradually been implemented as money becomes available.

The new graphics program is somewhat contradictory in nature: though the state fair is by rights transitory springing full bloom upon the fairgrounds every August like a faithful perennial and then just as suddenly fading away—the signage and color bars give a sense of permanence and continuity to the venue.

The horizontal line motif, slashing midway through all bars, lettering and symbols, establishes a visual base, the ground plane as it were, from which we take our bearings.

Unlike the L.A. '84 Olympiad graphics, which emphasized the festive and ephemiral nature of the Olympic Games, the Minnesota State Fair graphics imparts a sense of Midwestern solidity and pastorality. The color scheme reinforces this agrarian theme with blue, as stated in the graphics standards manual, repre-



senting "the clean Minnesota air," and the green representing "the fertile and productive land." But, like the L.A. graphics, the system brings order to the otherwise apparent chaos of the fairgrounds.

Insinuating themselves among the innumerable settings and situations at the fairgrounds—from the midway rides, Heritage Square and Machinery Hill to the livestock buildings and parking lots—the ubiquitous blue and green signs help pull the sprawling fair together.

"The program works very well," states Jerry Hammer, spokesperson for the State Fair. "Over the years, as new buildings, information booths and gateways were built and signs placed on them, the graphic styles tended to reflect whatever was currently in fashion, resulting in a real eclectic jumble of typefaces. The existing signage was such a mess that we had to do *something*."

It works very well indeed. Now, if you don't mind, I'm going to help myself to some of this award winning apple pie. You go on and look at the horse show over yonder. It's in the building marked with the blue and green sign with a picture of a horse. You can't miss it.

B.N.W.

A manual to guide State Fair officials with implementation of the new graphics system was produced by the graphic designers Johnson plus Johnson. In addition to a special typeface for all major signs (right), the graphic designers have created a complete set of symbols for all important buildings and service functions. From the grandstand, dairy products and machinery hall buildings to first aid, information and restrooms, each function or building has its own pictogram.

Typefaces	Helvetica (or Helios as it is sometimes referred to) is the only typeface to be the logo Regular, medium, or black may be chosen for the weights, Regular letter spacing is the accepted mode. Helvetica	condensed, Helvetica extended and Helvetica titalic are not to be used. The use of stars in the letters: A ⁺ _0 ⁻ and "B ⁺ are permitted only when they are part of the words "Minnesota". "State" or "Fair" in the official logo.	ABCDEFG	HIJKLM
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Designer Jim Johnson created a flexible system that could be applied to many situations, from livestock buildings to buses, and still retain its essential characteristics: the blue, white and green stripes, the official typeface and, where applicable, a pictogram. "We went out to the fairgrounds," says Johnson, "and photographed all of the 'competition'—hot dog stands, dog shows, etc.—and we determined that the system needed to stand out from all of the visual 'noise.'"





An architecture for racing

A festive tradition takes off on the midwestern plains



Photos: Shin Koyama

If you come to the new Canterbury Downs racetrack in Shakopee, Minnesota you are sure to be delighted and entertained by the sheer excitement of the races. But there is more than racing at the state's first professional horse racing facility, a 300-acre site southwest of Minneapolis.

As simple and forthright as a race may seem, there are a multitude of behind-the-scenes activities that must take place to insure its smooth execution. The complex of buildings needed to accommodate those functions makes Canterbury Downs much more than just a racetrack and grandstand.

The \$68-million development is the work of Minnesota Racetrack, Inc., a corporation of local and national investors including the experienced racetrack manager, Santa Anita Companies of California. Compared to an average construction schedule for a project of similar size, the building of Canterbury Downs has seemed like a video tape run at twice normal speed: people and equipment scurrying about at breakneck velocity.

If all goes as planned, the racetrack will open its gates after a record construction time of only sixteen months from start of design development drawings to finish.

But, despite the almost instantaneous implementation of designs, the track was designed to convey a sense of history right from opening day. The long tradition of English horse racing is recalled, in particular, in the relationship between the track, the grandstand and the thoroughbred paddock.

"The layout of the grounds goes back to baroque planning concepts," says project designer Loren Ahles of Hammel, Green and Abrahamson, the Minneapolis architectural and engineering firm that did the site planning and design of all support facilities. (The grandstand and thoroughbred paddock were designed by Ewing Cole Cherry Parsky of Philadelphia.) "We purposely made use of long vistas, axes and 'monuments' to help visitors orient themselves," says Ahles. The main gates, with their characteristic red peak and gold ball, and the checkered track markers are cases in point.

But the interaction doesn't stop there: the architects involve the spectator with other elements of the grounds, if only vicariously, by a visually stimulating color scheme for buildings and markers that is in itself a form of action.

The introduction of color to the roofs and sidings of the stables and administration buildings in the backstretch creates the sense of a small village when viewed from the grandstand. "We wanted the color of the stables and service buildings to be a backdrop to the racing," says Ahles. "And in a way, the backstretch functions like a small town, with upwards of 384 grooms and 1,400 horses housed at any one time." Indeed, the administration/recreation building, flanked on two sides by 24 horse stables, acts as the town hall, tavern and PX all in one.

And the grounds themselves were designed in the spirit of medieval equestrian festivals. Turreted buildings, checkered track markers, flying pennants and color banners all contribute to the atmosphere of fun—and lend as much excitement to the time between races as to those few thunderous moments.

B.N.W.



To give a sense of cohesion to the many ancillary structures, the architects developed a horizontal hierarchy of materials and finishes (above). A base of rough textured block, tinted a yellow ochre to add warmth, is used to tie the buildings solidly to the ground. "We wanted to replicate the warmth of Italian stucco in the sunlight." says architect Loren Ahles. Second: a sheathing of corrugated metal siding painted a powder blue. Above this, a stamped metal roof of a rusty red reminiscent of southern tiled roofs (and repeated in the grandstand). Finally, all structures are topped by a gold ball "finial" reinforcing the festive nature of the setting





The harness paddock, next to the grandstand, is designed very much like a medieval barn, with an active community within it as in olden days. Not only are there stalls, set up in clear ranks for easy surveillance, but also a tight cluster of smaller, enclosed spaces which serve related functions such as a medical examining room, dispensary of the silks (the colored jerseys worn by jockeys), owner and trainer locker rooms, and even temporary blacksmith shops.



A backstretch village of jockeys, owners and horses

Like a small community, the backstretch houses the stables and grooms' quarters (right) where horse and master virtually live together from spring to Thanksgiving. One of the summer stables is at right. The developers took special precautions to ensure an ideal environment for the high-strung thoroughbreds by separating the more noisy public areas such as parking (see plan below), from the backstretch.







The administration/recreation building (above top) serves as the center of activity for the backstretch where grooms, owners and officials all meet. Because time limits were so incredibly tight, many structural and construction innovations were incorporated to speed completion. For example, the stables (above) have no frost foundations, using concrete block walls for the grooms' quarters and large posts set deep into the ground in the stable area, as in medieval pole barns.

Architects, grandstand: Ewing Cole Cherry Parsky, Philadelphia, Pennsylvania. Architects, site planning and support structures: Hammel, Green and Abramson, Inc., Minneapolis, Interior design, grandstand: Robert Sidenberg, Inc., Minneapolis. Traffic control planning: Barton

Traffic control planning: Barton Aschman Assoc., Inc., Minneapolis.

Landscape architecture and master planning: Dean Abbott, Landscape Architect, New York City, New York, with H. G.A. Landscape design, Shire Square viewing area: Damon Farber Assoc., Inc., Minneapolis.

In the grandstand, the accent is on color

It is estimated that 90 percent of Minnesotans have never been to a racetrack before. For this reason first impressions of the grandstand, Canterbury Downs' most visible icon, and its interior, will have a great impact on the racetrack's economic future.

"We approached the design of the interiors with the thought of making an impact on first-time visitors," said Robert Sidenberg of Robert Sidenberg, Inc., designers for the interior of the grandstand. "It is our hope that they will be encouraged to come back; that there is more out there for them than just the horses."

Robert Sidenberg, Inc. had the weighty job of designing all the interior of the grandstand in less than six months. That is no small task considering that there are six levels to the building. The assignment included not only the specifications of all finishes and furnishings for jockey locker rooms, offices, lobbies, special lounges, press rooms, concession stands and bars, but the design of parimutuel betting windows, ticket booths and the uniforms for all personnel, including the parking attendants.

With so many individual parts, Sidenberg quickly established a color scheme of the "royal colors"—blue, green, red, gold and purple—to tie things together. These were applied most noticeably to the food stands and stand-up bars to contrast with the rather stark finish of the actual interior of the grandstand.



For example, the track level, which is open to all who pay the nominal two dollar entry fare, is basically a large unfinished space of rough concrete under the grandstand. There Sidenberg has introduced bright colors in the glazed tile and plastic laminate counters of the food stands, and the royal colors in banners above each bar (above), to draw attention to them. They will be hard to miss as there are more than twenty bars and food stands dispersed throughout the three public levels.

As for the design of the grandstand itself, though it quotes traditional racetracks in many details, the design architects, Ewing Cole Cherry Parsky of Philadelphia, have given it a fresh look. "The grandstand's vertical arrangement is an innovation in racetrack design—it allows more people to be seated closer to the finish line," says David Freeman, a consultant with the Minnesota Racing Commission who has been involved with the design of racetracks in more than ten jurisdictions across the country. "The design is special."



Photo: Marc Swanson



One of the truly impressive aspects of the Canterbury Downs design is the intense interrelationship between the spectator, the horses and the pageantry of the events. Because the grandstand is vertically arranged, with each of the different ticket class sections on top of each other (a first in racetrack design), there is a flirtatious, almost amorous relationship between the spectator and the parading thoroughbreds; a constant flux of people passing back and forth from racetrack to paddock to betting windows to racetrack and back again in a flowing ritual that repeats itself many times over in the course of a single day. The whole place is in constant motion, front to back.

1×111

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From the moment visitors enter the grounds, they are met with the racetrack's star attractions the horses themselves. Here, the thoroughbred walking ring and saddle barn afford first-time visitors and habitués alike an armslength view of the parading horses. And when ready, they can pick their horses and place their bets at conveniently placed pari-mutuels. On all three levels of the grandstand the parimutuels are located on an imaginary centerline down the length of the building, with food and beverage stands nearby. After visitors find their places trackside, either in the upper levels of the grandstand or standing outside, the race is on. And then the routine begins anew.

JRF TRACK

R D

Special thanks to Hammel, Green and Abrahamson, Inc. and Ewing Cole Cherry Parsky for their generous contributions toward this special insert.



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Minneapolis and St. Paul (I35W—3 blocks) with a Holiday Inn, Roseville Mall and a dozen restaurants a short walk away. The building consists of three floors with 48,000 rentable sq. ft. plus basement storage. Completion spring 1986. (612) 927-9441 Adolfson & Peterson General Contractors. Coldwell Bankers, leasing agents 338-4700

space which opens up to this scenic point. From handcrafted cabinetry to slate fireplaces, quality construction is evident throughout. Outdoor pool, hot tub, sauna, tennis courts and trails are amenities provided for at Superior Shores, Two buildings are complete, with two starting up in June. (218) 727-2626 expression representing stability and permanence. (612) 339-3752.







Opus Corporation Project: Hazelden-Cork Sports Education and Training Center Center City, MN

Construction of this 75,000 sq. ft. multifunction 2-story conference center is scheduled for completion in December. The Center features classrooms, guest accommodations, dining facilities, and a comprehensive sports complex with swimming pool, gymnasium, handball courts and running tract. Tucked into the hillside, the facility is linked to existing buildings on the Hazelden campus. The design, while utilizing the vocabulary of existing buildings, also introduces an atrium and shading devices, thus giving the new Center its own identity. (612) 936-4444



Korsunsky Krank Erickson Architects/ Palaia Svedberg Architects Project: Exposition Hall Minneapolis, MN

Conversion and renovation of the historic Kronick Warehouse created the 111,000 square foot Exposition Hall center piece of Riverplace. The new fivestory skylit atrium reflects the

Carlson Mjorud Architecture Ltd. Project: William Haben Activities Center St. Louis Park, MN

The William Haben Activities Center, an addition to the Benilde-St. Margaret's Campus, is a 31,000 square foot athletic facility providing: a tournament gymnasium with a seating capacity of 1,200 persons, four locker rooms, a weight

Heise Vanney & Associates Project: Fountain Bridge Shakopee, Minnesota

Fountain Bridge is a mixeduse development set at the edge of Canterbury Downs Racetrack, within a mile of Valley Fair Amusement Park. It contains a 150 unit hotel, a 10,000 SF restaurant, a 4,000 SF fast food restaurant buoyant energy of the Gilded Age. Brass railings, decorative iron grillwork and grid ceilings surround the fountain and Victorian style glass elevators completing the transformation of the originally existing heavy timber structure. Two levels of office space with interior or exterior views are atop the three level specialty retail center. Exposition Hall also has its own private entrances

training room and a multipurpose gymnasium. A unique feature of the facility is a pair of full length translucent sky lights providing the main gym with generous amounts of natural daylight. The main entry (pictured here), clad with translucent roof/wall panels, provides a bold, bright and welcome sense of entry. (612) 922-6677.

and 13,500 SF of retail lease space. These uses are combined in such a fashion as to create an up-scaled resort-like destination which would complement the Racetrack. The design and materials used recall the romance of a New England mountain resort. Baron Development is the developer. Construction begins Fall, 1985.

Dykins Associates, Project: Jackson County Bank Black River Falls, WI

The 23,000 sq. ft. addition and remodeling was developed on a restricted downtown corner property to an existing 1963 stonesheathed structure. The addition on the ground and over the drive-ups satisfied the space requirements by maximizing use of the property. The mezzanine enhances the public lobby and brings the two banking levels in view. The two structures were blended by modifying the fascade and reducing the amount of existing stone and re-using it on the addition. The sloped mass forming the south oriented clerestory provides energy saving benefits. The two story lobby is a pleasing transition from the existing one-level structure. (612) 854-3363 and is connected to an underground parking ramp. Additional information: Nancy Nolte, 339-4200









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Tiffany Windows

Continued from page 33

St. Louis Bay and up the St. Louis River, as Greysolon duLhut would have seen it from his base camp.

The scene is framed by trees in the foreground, which are themselves framed by stylized columns which act as a transition between the nature depicted in the window and the architecture of the library. Above the landscape is a frieze of moccasin flowers (designated the Minnesota state flower especially for the Columbian Exposition), and the Latin words, QUO SUR-SUM VOLO VIDERE (I wish to see what is beyond), which was misspelled on Minnesota's Territorial Seal. Below the landscape are a memorial plaque, with the words leaded in, not painted on, and the paddle and flintlock of the French explorer.

The colors of the window are harmonious and extremely pleasing, and the fractured gems of red and yellow glass add sparkle. The composition of the Greysolon duLhut window is more conventional than that of the Minnehaha window, and might be seen as just another in a seemingly endless



Anne Weston at work in her studio

supply of later Tiffany commercial landscapes.

Upon closer analysis, though, it is clear that this recognizable Duluth landscape is not like the almost massproduced landscapes which became Tiffany's bread and butter. The trees and columns framing the scene act as a transition between the library architecture and the "view" beyond, unlike the commercial windows' jambto-jamb, head-to-sill generic mountain / valley / waterfall / lake / summer / spring / fall landscape. The upper frieze and lower dedication panel visually connect with the scene. Although the viewer "sees" St. Louis Bay and the hills of western Duluth, one never forgets that he is looking at a window, with a central image and a decorative



border. Anne Weston never strayed from this concept—that a window must be a compositional whole within its frame. To achieve this goal in her designs, she made extensive use of decorative borders derived from architecture, nature, or the context of the subject.

The Minnehaha window and the Greysolon duLhut memorial window were universally loved at their home in Duluth's Carnegie Library even if the details of their history were not well known. Very little was known about Anne Weston or her work, and as far as anyone in Duluth knew, these two windows were her only contribution to the world of stained glass.

All was well until the winter of 1979– 80, when Gunnar Birkerts's ship-like new public library was nearing completion. A group of local preservationists became concerned about the fate of the old Carnegie Library and, particularly, about what might happen to the two Tiffany windows on the second floor. The group feared that, left in the building, the windows would become targets of vandals or thieves, or become the private property of the old library's new owner.

The group made a request to Mayor Fedo of Duluth, who responded that the windows did indeed belong to the Duluth Public Library and would not be sold with the building. The D.A.R., which had originally commissioned one of the windows, insisted that the windows be installed in the new library. But the library's architect Gunnar Birkerts refused to allow the old-fashioned Tiffany windows in his very contemporary building.

Another site had to be found. There was no place in Duluth City Hall, and, after other possibilities were examined, the windows were given to the St. Louis County Historical Society on a long-term loan. The windows would still belong to the library, but the public would see them at the Depot.

In June of 1980, the Hauser Glass Company of Winona, Minnesota moved the two rare (valued at \$60,000 to \$100,000 each) Tiffany windows to their new home in a stairwell of the old Duluth Union Depot. They rest, side by side, just as in the watercolor sketches done by Anne Weston. On November 10, 1984, a rededication ceremony took place at the Depot to commemorate the eightieth anniversary of the Greysolon duLhut window. It followed the original dedication program with speeches and a chorus of high school students, but had a new twist. Duluth Mayor Fedo declared the day "Anne Weston Day."

It is now known that there are at least a dozen windows designed by Anne Weston in Duluth churches, public buildings, and homes. Many more remained to be discovered. But the Minnehaha and Greysolon duLhut windows, which form the core of a future stained glass collection at the Depot, remain her masterpieces.

Wade Lawrence, an art historian, documented Duluth's stained glass under a 1979 National Endowment for the Arts grant. He is the area representative for the Census of Stained Glass Windows in America and has recently worked at Ellerbe Associates. This fall he will begin a fellowship at the Winterthur Program in Early American Material Culture in Winterthur, Delaware.

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news briefs

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profession. Martin was the founder of the landscape architecture program at the University of Minnesota School of Architecture and Landscape Architecture and is its present chairman. His landscape design for the Minnesota Zoo has been nationally recognized.

Riverplace earns kudos

The International Council of Shopping Centers has named Riverplace a winner in the category of innovative design and construction. The mixed-use development on the east bank of the Mississippi River in downtown Minneapolis was one of five winners in the annual awards program for shopping center development and design.

Baltimore's D.I. Design and Development Consultants designed the shopping portion of Riverplace and did exterior work in lighting and graphics. Riverplace architects include the local firms of Palaia-Svedburg Architects, Korunsky Krank Erickson, and Miller Hanson Westerbeck Bell Architects.



Images of Minnesota

Past and present images of Minnesota depicted by state artists are on display at the James J. Hill house, 240 Summit Avenue in St. Paul, from now until August 24th. Selected from the Minnesota Historical Society art collection, the 60-work exhibit will feature paintings of Seth Eastman, Clement Haupers, Magnus Norstad, Ada Wolfe, Nicholas Brewer, and Klute Heldner. These artists offer varied portraits of Minnesota's prairies and river valleys, farms, mines, and cities. The exhibit is open to the public Wednesdays, Thursdays, and Saturdays from 10:00 to 4:00.

Living high on the style

"High Styles: Twentieth-Century American Design," the first comprehensive survey of 20th-century design in this country, will be presented by the Whitney Museum of American Art in New York from September 19, 1985, through January 5, 1986.

Outstanding examples of decorative and industrial design, both mass-produced and handmade objects—furniture, textiles, graphics, appliances—will be arranged in a chronological series of domestic and office tableaux.

The exhibition will reveal the continual effects of contemporary economic conditions on American design, while emphasizing the multiplicity of tastes guiding innovative design at a given moment. The American designers' preference for hybrid and vernacular forms and their frequent introduction of new materials, fabrication processes, and object types will be highlighted. The exhibition is a record of the production and use of designed objects and will attempt to interpret changing American attitudes and beliefs throughout the century.

Objects are being selected for exhibition by five distinguished scholars in the



field: David Hanks (for the years 1900– 1915); David Gebhard (for the years 1915– 1930); Rosemarie Haag Bletter (the years 1930–1945); Esther McCoy (the years 1945–1960); Martin Filler (the years 1960– 1975); and Lisa Phillips (for the years 1975 to present).

The installation is designed by the firm of Venturi, Rauch and Scott Brown to reflect changing stylistic and historical periods and will express the ongoing dialogue between architecture and design.

Summer design returns

That venerable warm weather tradition, the Summer Design Series, will this year feature some of the country's most daring designers. The architectural lecture series, which is jointly sponsored by the Walker Art Center and the Minnesota Society, American Institute of Architects, will run Wednesday evenings July 10 to August 7.

The series will open with the presentation of the MSAIA Interior Awards by jurors Stanley Abercrombie, Arthur Gensler, and Bruce Hannah. Abercrombie, a practicing architect in New York recognized for his residential design, is also the editor of *Interior Design* magazine and a contributor to numerous architectural journals. Gensler, a pioneer in interior design, is president of Gensler and Associates, one of the largest interior design firms in the country, and co-author of *A Rational Approach to Office Planning*. Bruce Hannah, is the designer of awardwinning chairs and seating systems and has recently developed desk systems for Knoll International. He teaches industrial design technology at Pratt Institute.

On July 17 Leonard Parker, FAIA, of the Minneapolis architectural firm the Leonard Parker Associates, will discuss his winning design for the Minnesota Judicial Building, which was recently selected in a national design competition.

Arquitectonica partner Bernardo Fort-Brescia will speak July 24 in conjunction with an exhibit at the Walker of the work of his Miami-based firm. Laurinda Spear and Fort-Brescia, the two principals of Arquitectonica, have gained national attention for their distinctive architectural style which combines a daring use of color and bold geometry. The exhibit of their work, "Arquitectonica: Yesterday, Today, Tomorrow," opens at the Walker July 14.

Henry Cobb, FAIA, architect with I. M. Pei Associates of New York and Dean of





Interior Awards jurors: Stanley Abercrombie (top), Bruce Hannah (left), and Arthur Gensler (right)

the Harvard University School of Design, will speak July 31. And on August 7, Los Angeles architect Frank Gehry, one of the decade's most controversial designers, will

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conclude the series. Gehry's avant-garde approach to architecture as pure art and sculpture will be the subject of a retrospective exhibit at the Walker in the fall of 1986.

Lecturers will present their work and design philosophy beginning at 7:00 each Wednesday evening. Refreshments and conversation will follow on the Walker's sculpture terrace. For more information or tickets, contact the Walker Art Center (612) 375-7600 or MSAIA, (612) 874-8771.

An array of architectural expeditions

What better way to mix work with play than design and architectural excursions to Europe?

The Minnesota Museum of Art and the English-Speaking Union will be sponsoring an excursion to England from August 19–September 3, as part of this fall's British Festival of Minnesota, a community-wide celebration of Britain's contribution to Minnesota culture. Featured places include Stonehenge, Blenheim Palace, Stratford-upon-Avon, Castle Howard in Yorkshire, King's College Chapel at Cambridge University, and London's great auction house. Space is limited to 30 participants. For further information, write to: Excursions Specialist, Minnesota Museum of Art, 204 Landmark Center, St. Paul, MN 55102, or contact Pat Heikenen at (612)292-4338.

Design Heritage, Inc. is sponsoring a two-week tour to England from September 22-October 6. The first week will be spent in Derbyshire and the second week in London. There will be day tours to Windsor, Osterley Park and Hampton Court, and tours of London's leading interior design offices, designers' recent projects, and the British Design Center. The cost for this trip is approximately \$3000, including airfare. Participants in the tour may be eligible for continuing education units. For more information, write to Design Heritage, Inc., 8686 North Central Avenue, Suite 200, Phoenix, AZ 85020, or call (602)997-7850.

Cannel and Chaffin Residential Interiors will host a tour of German, Hungarian and Austrian castles and estates from October 2–17. The tour will include a concert of the Vienna Boy's Choir, a visit to the State Opera and a trip to Schloss Neushwanstein, the castle Walt Disney used as a model for Disneyland. Inter-



Chatsworth, Nottinghamshire

ested parties are encouraged to call William Bird, (619)342-1531.

Jointly sponsored by *ID* magazine, Artemide, and Travel By Design, "Inside Italian Design" is a one-week tour for design professionals from September 20– 29. Participants will spend three days at the Milan Furniture Fair and touring the studios of Milanese designers, and four days traveling across northern Italy and making stops at Artemide lighting factory, Castelli contract furnishings showroom, and Venini glass studio. Participants must register by August 6. For more information write Travel By Design at 2260 Market Street, San Francisco, CA 94114, or call (415)864-6604.

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A skyway that matches

Another skyway link between the towers of downtown Minneapolis is under construction, but unlike so many, this one is designed to fit its surroundings. Connecting the Soo Line Building and the 100 South Fifth office tower, the new skyway has rounded glass and aluminum ribs in the Art Deco spirit of the 100 South Fifth Building and matches a skyway already linking that building to the Powers building. Opus Corporation is the designer and builder.

Oversights

AM would like to correct three grievous errors in the May/June issue.

Mulfinger/Susanka Architects were, as mentioned, architects for the addition to the Drucker house featured in the last issue. Janet Connolly, ASID, who was not credited, was the interior designer for the kitchen and family room. In addition to selecting furnishings, she designed the cabinets and lighting, and suggested the stained glass window and french doors.



The exhibit of architect Frank Gehry's work at the Walker Art Center mistakenly announced for 1985 will run from September 14 through November 9, 1986.

And in the Insight piece by J. Stephen Weeks on housing low-income families, we should note that 54 percent, rather than 54, of the homeowners surveyed responded.

AM regrets these errors.



architecture spoken here

Continued from page 17

street-level retail than skyways are.) And when the weather turns in the spring, people return to the street in a spontaneous celebration of the change in seasons.

Because of the good health of the downtown core and the high daytime population, Minneapolis can support a skyway system without depopulating the street. That is less true in smaller cities like Des Moines, where there are fewer people to spread around. Actually, as one New Yorker pointed out, when crowds of people funnel through the narrow skyways, the feeling of being in a city is increased. Unlike New York, where people are crowded and jostled and so crave private space, here most of us have a luxury of space. To be jostled in the skyways is a pleasantly urban experience.

Now since skyways can, indeed, contribute to urban vitality, and they are certainly here to stay, how can we make the most of them? Through the abundance of criticism and the wealth of comments made at the Walker, several sterling ideas emerged.

As visible elements of our streetscapes, skyways should be designed less as generic glass-and-steel boxes and more as part of the streetscape. They should relate more closely to the buildings they bridge, which argues for individual design rather than prototypes. City planners quake at this idea, and with good cause. Getting two building owners to agree on a skyway at present is no easy task and adding a discussion of design would be severe complication.

Jacquelin Robertson suggested as an alternative approach the design of a standard, more bridge-like skyway—a beautiful object in itself—by the most analytic and artistic architects in the country (which may, of course, be right here in Minnesota). Then for special spots in the city at Seventh and Hennepin in Minneapolis, for instance—deviate from the standard and build a skyway which celebrates the qualities of that particular place. (The design pictured is a case in point.)

To reinforce the street, use more groundlevel and second-level arcades parallel to building facades rather than always intersecting buildings. Perhaps Nicollet Mall should be covered. Perhaps alleyways should be skylit galleries. When we think climate-controlled link, we should have a repertoire of images beyond the skyway.

Links between the skyway system and street level should be readily visible and appealing. Grand staircases or escalators could rise behind street facades or even along the street, as at Paris' Centre Pompidou, where ascending to the top of the museum is an artistic experience in itself. Harrison Fraker, dean of the University of Minnesota School of Architecture, suggested that each block have a node at its center for vertical circulation, restrooms and services. Though it is difficult to rip existing buildings apart to make the system rational, organizing principles can be introduced over time.

Skyways are here to stay, and the Twin Cities are a model for other cities. This is unfortunate, for skyways are being exported to cities that don't need them. As Richard Maschal, architecture critic of the Charlotte, North Carolina *Observer*, said, "These ideas are like germs, which planners catch. Chambers of Commerce should not be allowed to travel."

But if we're going to be a model, we'd better be the best. This strange beast, part bridge, part building, both pathway and place, is still in its infancy. Untamed, it can damage cities, as freeways have. Tamed, it can help build cities, as streets and sidewalks have. As one local executive said recently, "Many downtown businessmen think the skyway system is fine as it is. But that's like saying a dirt road doesn't need paving."

Architect Praises Drywall Craftsmanship

Interior design architects are increasingly depending upon the economy and originality of drywall to complete complicated and difficult interior finishing work, according to a design architect who knows.



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The Best and Brightest: the new office towers and what's inside 1985's Award-Winning Interiors An Artist in the Country: Don Gahr's menagerie in wood