

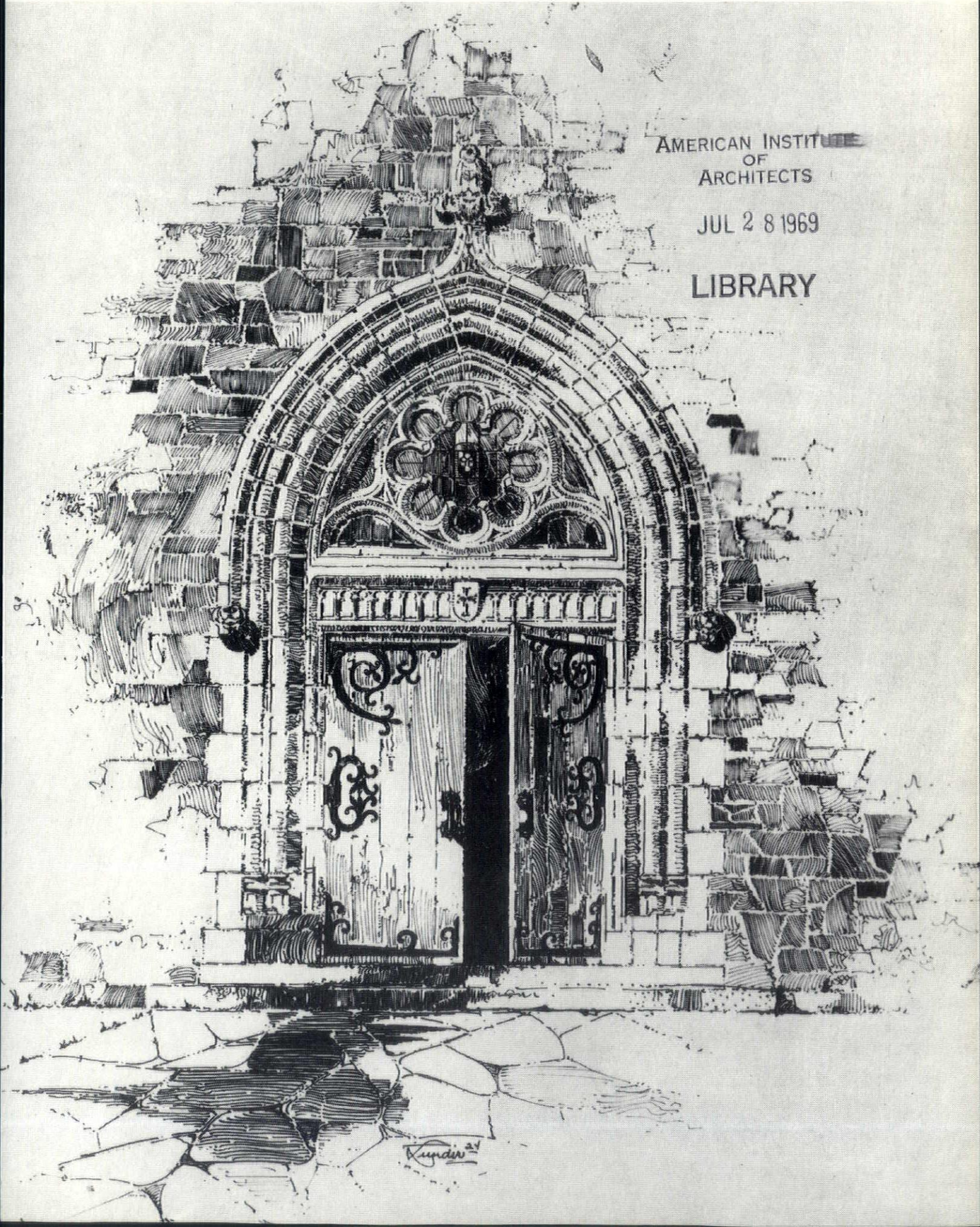
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MAY-JUNE, 1969

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Official Publication of the Minnesota Society of Architects

VOLUME XXXIII NUMBER 4

May-June, 1969

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Area Notes

Architectural News from Five States

PEOPLE . . .

Daryl J. Renshaw has been named to the newly created position of medical systems analyst for Ellerbe Architects, St. Paul. Formerly in hospital administration in Iowa, Mr. Renshaw will be responsible for analyzing health care delivery systems and programming medical facilities.

The firm name of Traynor & Hermanson, Architects, Inc., of St. Cloud, has been changed to **Traynor, Hermanson and Hahn, Architects, Inc.**, by the addition to the firm of Gilbert F. Hahn. Formerly of Jackson-Hahn Associates, he joined the present firm in April, 1968. He is a graduate in architecture of the University of Montana.

Hugh Peacock and **Brian Morgan** have formed the new firm, Architects Planners Incorporated, with their office at 400 Clifton Ave., Minneapolis.

The new Mankato firm of **Rice, Schmidt and Associates**, Architects and Engineers, has been formed by the merger of Harlan Schmidt Associates, Professional Engineers, and Richard L. Rice, Architect. Also members of the firm are Ray Petersburg and Roger Skaar. Ernest H. Schmidt, long-time Mankato architect, will serve as consultant and advisor to the new firm. Its address is the Park Plaza Office Building at 500 So. Front St.

Seneca Seaman, formerly with Bissell, Belair and Green, has been appointed Hennepin County Architect to replace the late Paul Moore.

Hodne/Stageberg Partners, Inc., have consolidated their two offices into a converted residence at 116 E. 22nd St., Minneapolis.

George J. Grenz, architect formerly of Bismarck, N. D., and Alexandria, Minn., has joined the LaCrosse firm of Hackner, Schroeder, Roslansky and Associates as assistant project architect with that firm's medical facilities group. Grenz is a graduate in architecture from North Dakota State University.

Winners of a design competition at the University of Minnesota for a central business district for the suburb of Bloomington, sponsored by the Bloomington City Council, are: first prize (\$150 each) **Antonio Miao, Duane Kell, John Carmody**; second prize (\$75 each) **Howard Goltz, Bruce Haxton, Michael Logan, Thomas Sopoci, Patricia Titus** received an honorable mention. The design project, directed by Prof. Leonard Parker, was participated in by 32 juniors and seniors. Its purpose was to introduce form and focus into the typical suburban sprawl. Drawings and models were displayed for a week in the city council chambers.

Clarence M. Smith, former assistant director for the St. Paul Planning Board, has joined Community Planning and Design Associates, Inc., 2828 University Ave., S.E., Minneapolis, as vice-president and director.

Richard Schnarr, assistant the St. Paul city architect, has been named city engineer to succeed Eugene Avery. Mr. Schnarr is a civil engineer.

Bell, Galyardt and Associates, Rapid City architects, have added Mr. and Mrs. W. J. Wells to the firm and changed its name to **Bell Galyardt Wells**. Mr. and Mrs. Wells will manage the Omaha, Neb., office of the firm.

William M. Dikis, formerly with Charles Herbert and Associates, has joined the Des Moines architectural firm of Wilkins and Bussard as an associate. He is also editor of Iowa Architect magazine and is currently completing, under a grant from the Iowa Arts Council, a book on Iowa architecture.

The three AIA films on urban problems, "Right of Way," "The Best We Can Do" and "The Noisy Landscape" have been shown over WDIO-TV, Channel 10, under the auspices of the Northeastern Minnesota AIA Chapter.

Fritzel, Kroeger, Griffin and Berg, Sioux Falls, S. D., architects, are remodelling the former Union Savings Bank building on S. Main Avenue for their new offices, countering the trend to suburban locations.

The Minneapolis chapter of the Construction Specifications Institute has honored **Kenneth H. Peterson**, chief specification writer for the architectural firm of Sovik, Mathre and Madson, Northfield, for his "outstanding skill in the art of specification writing," with special reference to his project manual for St. Leo's Church now under construction in Pipestone.

The great lay friend of architects, **John Ely Burchard**, dean emeritus of Massachusetts Institute of Technology, has been given the University of Virginia's Thomas Jefferson Memorial Foundation medal in architecture together with a \$5,000 prize. Dean Burchard is a native Minnesotan, having been born in Marshall, where his father was a railroad land-office manager.

Wayne Duerst, former manager of the Madison office of Louis C. Kingscott, Kalamazoo architect, has joined John J. Flad and Associates, Madison, Wis., as a project architect.

Keith J. Burkholder, former planner for Fargo, N. D., has been named director of the North Dakota planning division in the department of accounts and purchases. He graduated in architecture from the North Dakota State University in 1960, is a member of the American Society of Planning Officials and associate member of the North Dakota AIA Chapter.

Max Fowler, former assistant Minnesota state architect, has joined Cerny Associates, Inc., Twin Cities architectural firm, as head of the contract administration department. He is currently president of the St. Paul AIA Chapter.

(Continued on Page 60)

Time for Construction Restraint

By Louis R. Lundgren

President, Minnesota Society of Architects

For several years economists Fortune Magazine and leaders throughout the country have been indicating the tremendous magnitude of the job to be performed by the construction industry. It has been variously described as recreating another United States in another 30 years to provide for a population of 4,000,000 in the Twin Cities metropolitan area.

Many imaginative and creative spokesmen have attempted to illustrate that the problem is one of not only magnitude but more primarily one of quality of man's environment which he will insist upon.

It has been rather commonplace to speculate on the fantastic financial costs involved in this on-going program, particularly with an industry that has been subject to less than brilliant leadership, archaic and restrictive codes, restrictive labor practices and fragmented and under-financed design and construction teams.

We in architecture have attempted to increase our control (at a time when we appear to be losing it) and to point our professional finger at almost every aspect of the building industry except perhaps ourselves. Inflation in this country is certainly one of our greatest problems and it is nowhere more dramatically shown than in the construction industry itself. In spite of all attempts to the contrary, many of our buildings consist in large portion of on-site fabricated materials. The cost of on-site labor throughout the various trades has traditionally been and is still negotiated between

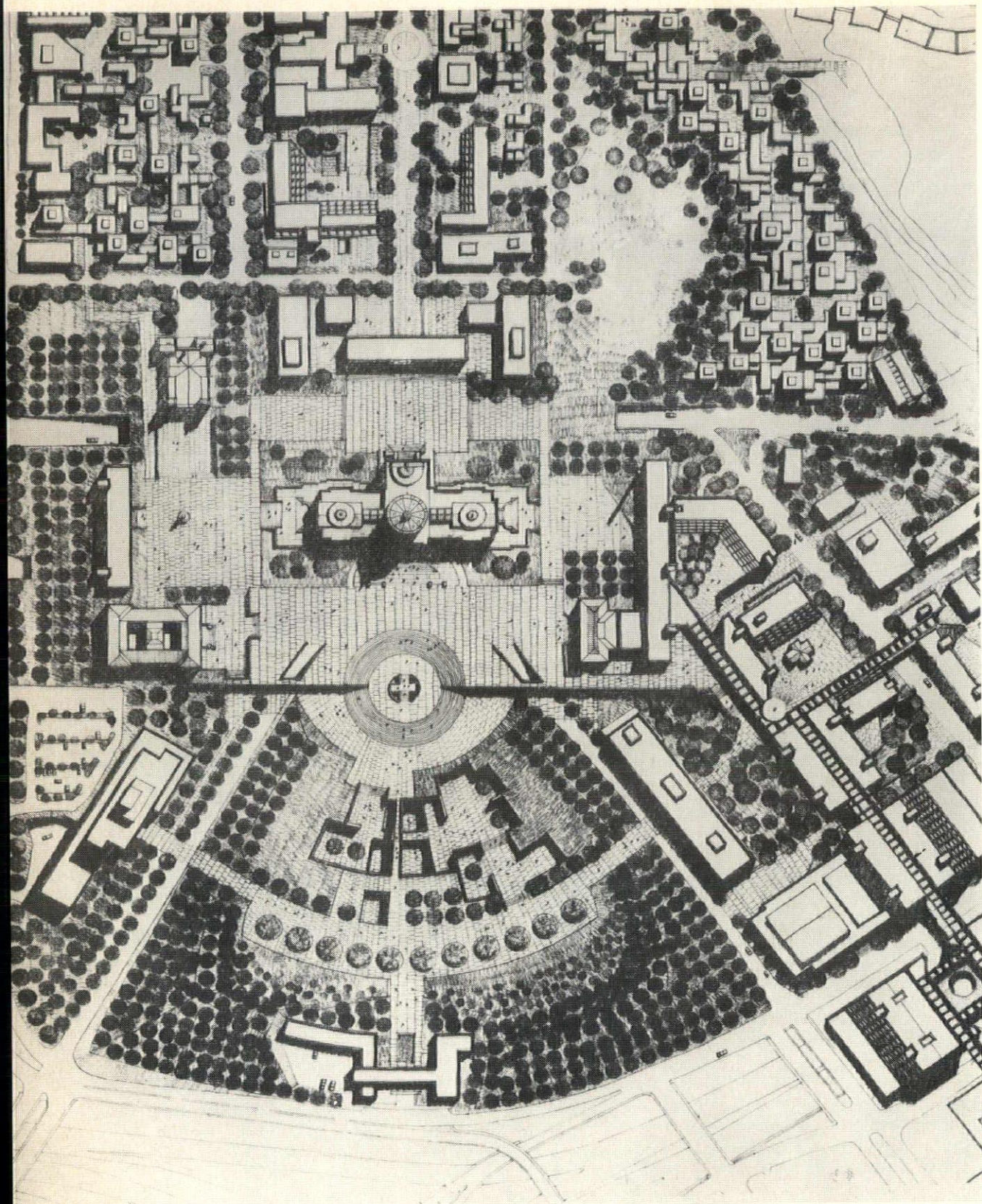
contractor groups and unions. Neither the public per se nor the design profession is represented in any fashion in these negotiations which affect them so vitally.

It is not certain in my mind as to whether either party can effectively be represented or, if they could, whether it would be particularly advantageous to society as a whole.

There is a shortage of skilled manpower in the construction industry, a shortage of qualified architects, a shortage of sub-professional personnel in architectural/engineering offices, a shortage of competent contractors and a shortage of construction superintendents and skilled, trained lead men and journeymen in practically every craft.

Our numbers in the design profession are small and perhaps we can magnify our influence and our contribution by attempting to encourage and help in the recruitment of personnel for all phases of the construction industry, the encouragement of training programs and the giving of recognition where it is due for successful efforts toward these ends by others in the construction industry.

Perhaps we have not done enough to encourage our apprenticeship programs. In any case, the MSA board of directors felt strongly about this matter and is appointing, through its president, a high-level Task Force #3, which will investigate this area, working with other groups in the building industry, and hopefully outline methods where our contribution can be enhanced.



The first plan submitted for the Capitol area was drawn by Cass Gilbert, architect for the State Capitol. This scheme was presented in 1906. Its intent was to provide a proper setting for the capitol and to establish the importance of approaches to the building.

In 1929 a controversy over the location for a new State Office Building led a joint Saint Paul Commission to hire Cass Gilbert to restudy his plans for the capitol approaches and prepare a detailed plan for building locations.

The firm of C. H. Johnston Associates was hired in 1944 by the Saint Paul city planning board to prepare a plan for the Capitol area including a site for a war memorial. This is the plan that has been followed to date, with limited results, as it did not concern itself with any areas other than the mall.

In 1967 the legislature created the Capitol Area Architectural and Planning Commission, a permanent body charged with preparing, prescribing and periodically amending a comprehensive plan for the capitol area.

The commission has as its chairman Gov. Harold Levander,

NORTHWEST ARCHITECT

WORK IN PROGRESS

Design Scheme

The history of planning for the Capitol area has proved the dangers of preparing static plans in the face of changing events. The present study attempts to illustrate that properly evolved criteria can become the framework for a master plan in which change can be accommodated.

The drawings are not literal illustrations of these criteria but a suggestion of the form in which they can be embodied. Criteria are necessary to provide a context for a new design:

Preserve and strengthen the original design.

Strengthen the mall space by giving it definition.

Provide for the orderly and efficient growth of future government offices.

Eliminate through-traffic from the mall area by depressing University Avenue.

Provide adequate parking facilities for present and future employees.

Establish guidelines for the development of adjacent areas.

Eliminate through-traffic from the mall.

The Capitol requires a spacious and dignified setting. Other buildings related to it should share in its dignity but be subordinate to it.

By depressing University Avenue a unified space can be achieved, establishing an effective North Mall so that the Capitol does not appear to be backed up to a busy commercial avenue.

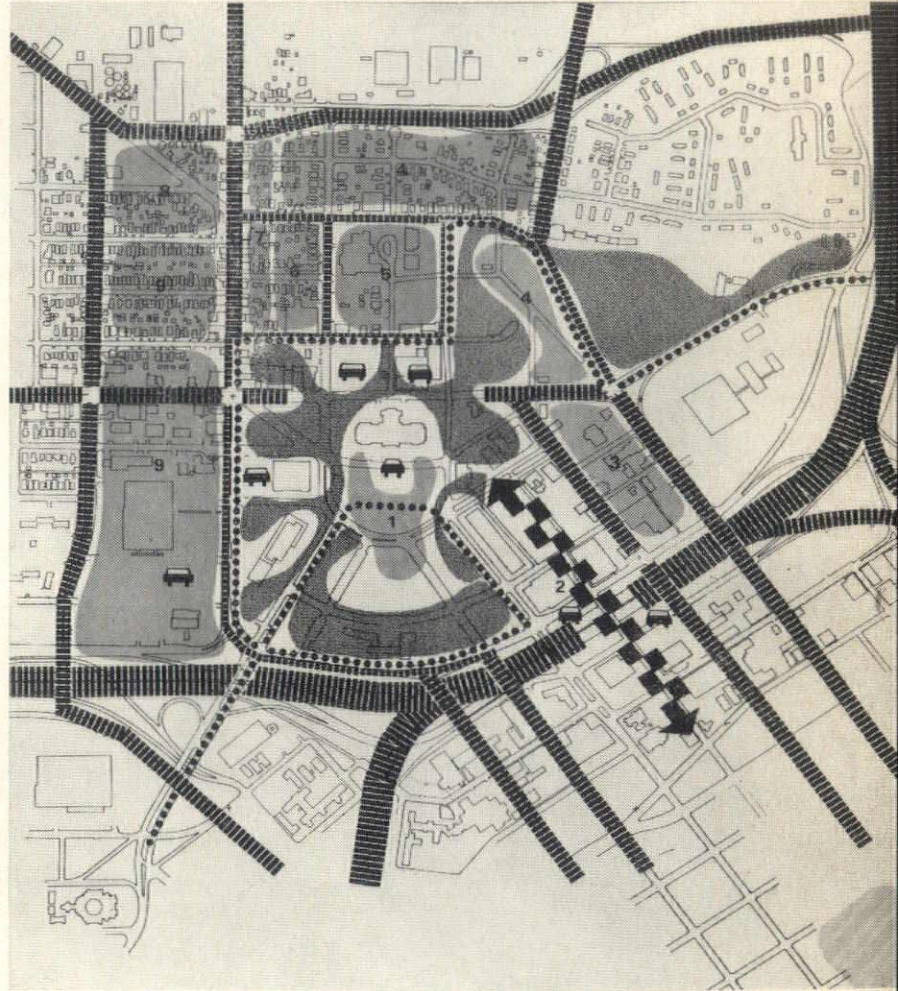
By eliminating the labyrinth of streets cutting through the South Mall and relocating the parking, the area can become an exciting pedestrian and ceremonial plaza.

The Historical Society's need for additional space can be provided in the lower plaza level within a series of landscaped terraces culminating in a reflecting pool with low fountains.

A single fountain originating from the Mississippi River would provide a visual terminus on the major north-south axis.

The office facilities in the Capitol are planned for expansion and flexibility along a spine which carries services, utilities and pedestrian traffic, to which offices and parking are connected. This spine bridges the freeway and joins the skyway system of downtown St. Paul, allowing for convenient pedestrian communication between the Capitol and the central business district.

Air rights over the freeway provide for the storage of automobiles for this area.



Land Use Designations:

#1 represents the use of the mall area of the Capitol as a museum space.

#2 is the spine

#3 and #5 are semi-public use

#6 is high density residential

#7 and #9 are commercial

#8 represents an educational and

recreational use that ties into a pedestrian gateway system running through #4, the medium density residential area. This residential area is structured by extensions of the Bluff Parkway System which tie into the Capitol Complex by the north mall and relate it to an existing school and playfield by a pedestrian bridge over Jackson Street.

former Gov. Elmer L. Andersen as vice-chairman and three more members appointed by each, Gov. Levander and Saint Paul's Mayor Thomas Byrne.

Advising the commission is an architectural advisory committee comprised of Clark Wold of Wold Associates, St. Paul, John C. Harkness of T.A.C., Cambridge, Mass. and Dan Kiley, Landscape Architect, Burlington, Vt.

INTERPRO has been retained by the Capitol Area Architectural and Planning Commission to design a comprehensive land use plan for the designated Capitol Approach Area. INTERPRO,

Inc. is an architectural firm comprised of Grover Dimond Associates, Inc., Haarstick Lundgren and Associates, Inc., and The Cerny Associates, Inc. This joint professional practice of several hundred architects and engineers has offices in St. Paul.

The material shown represents INTERPRO's comprehensive plan to date. This material, plus a slide show, will be presented in various cities of the state to familiarize the public with the study. INTERPRO will then refine and detail the area so that orderly growth can take place according to strong and meaningful criteria.



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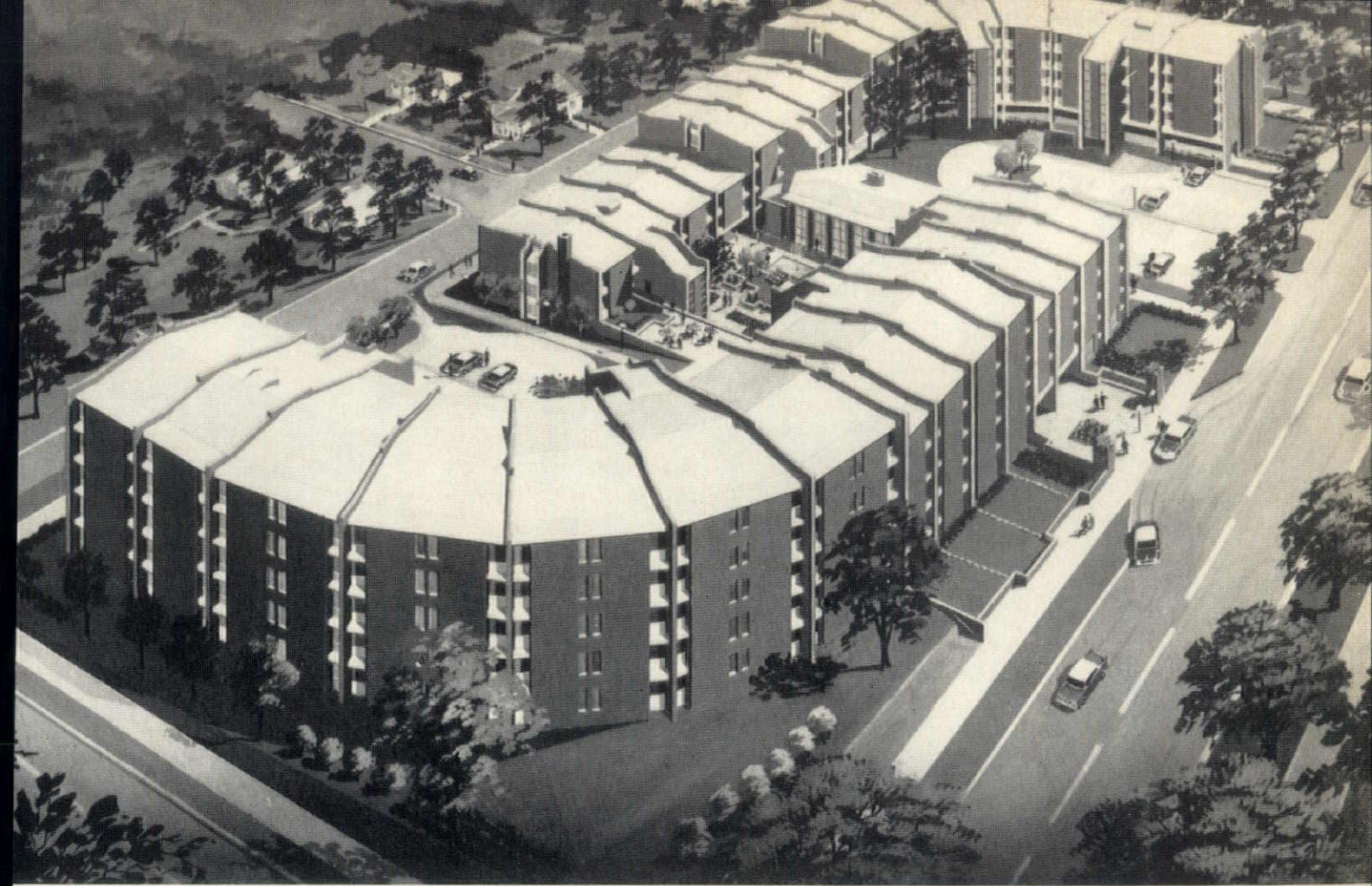
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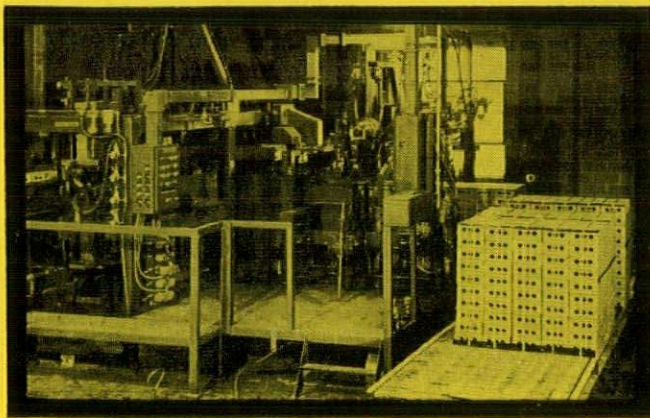
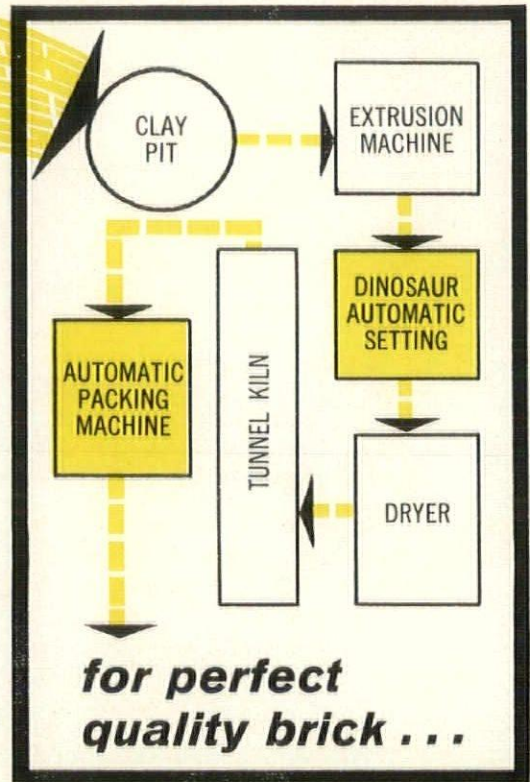
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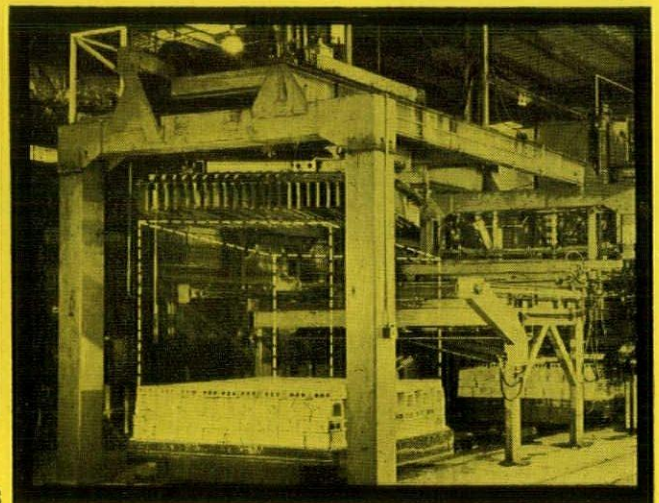
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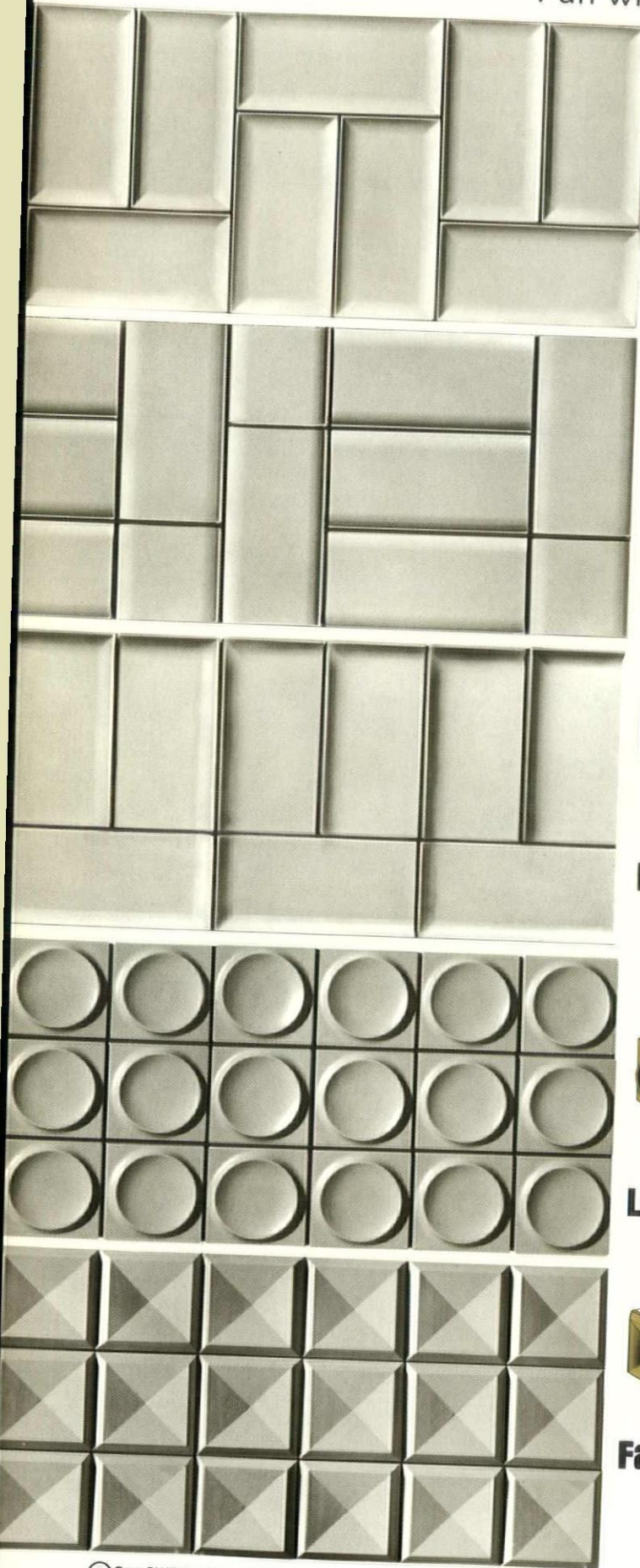
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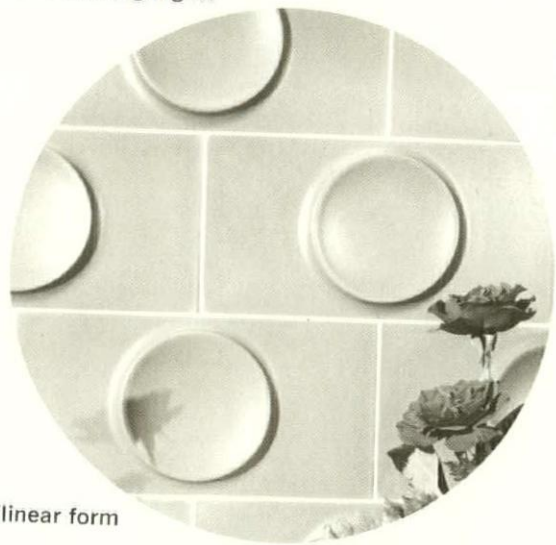
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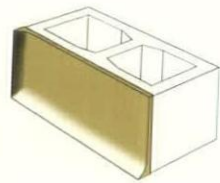
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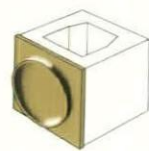
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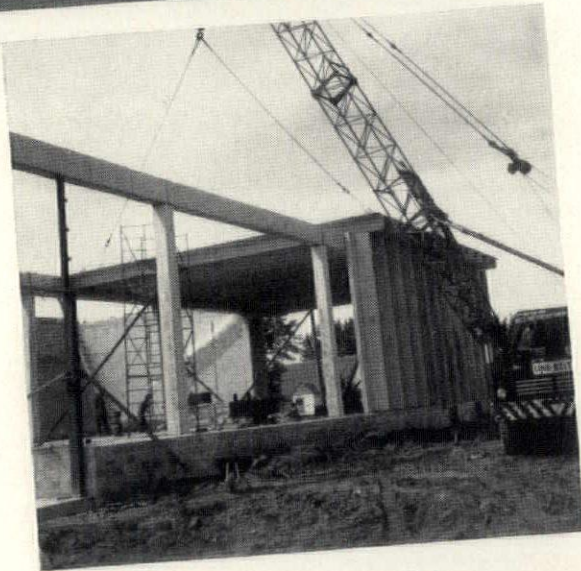
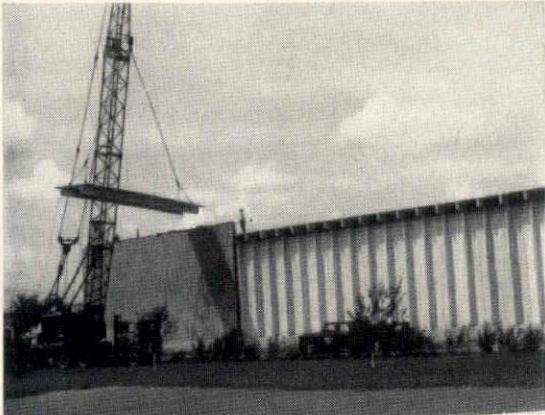
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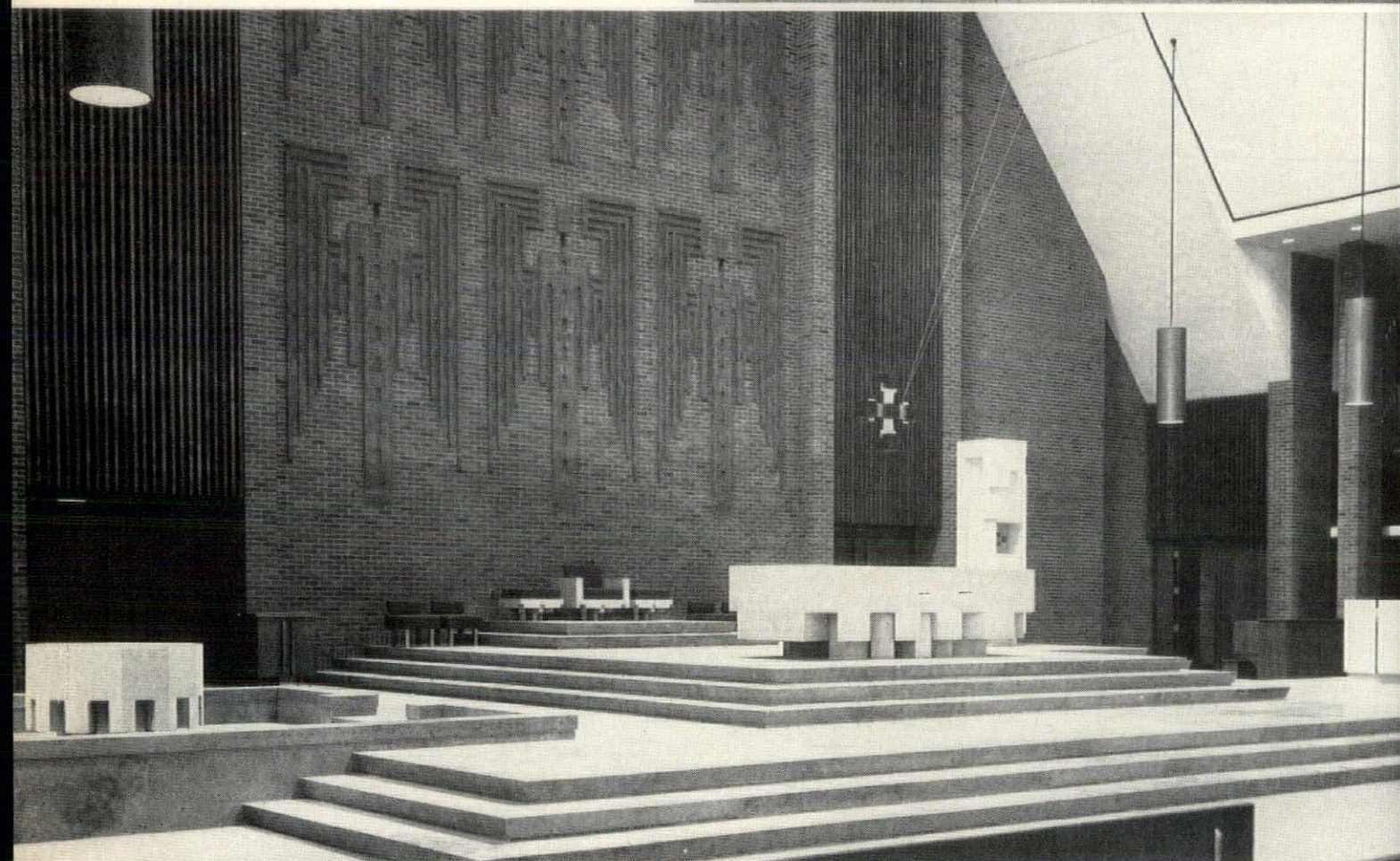
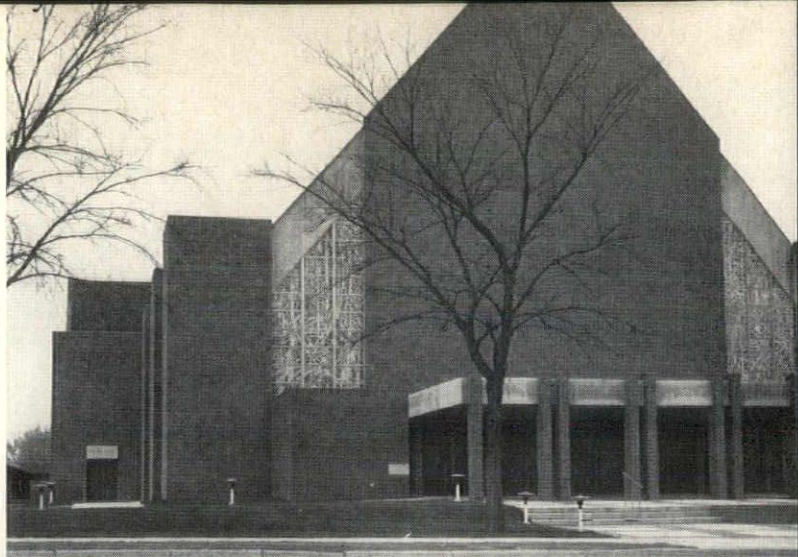


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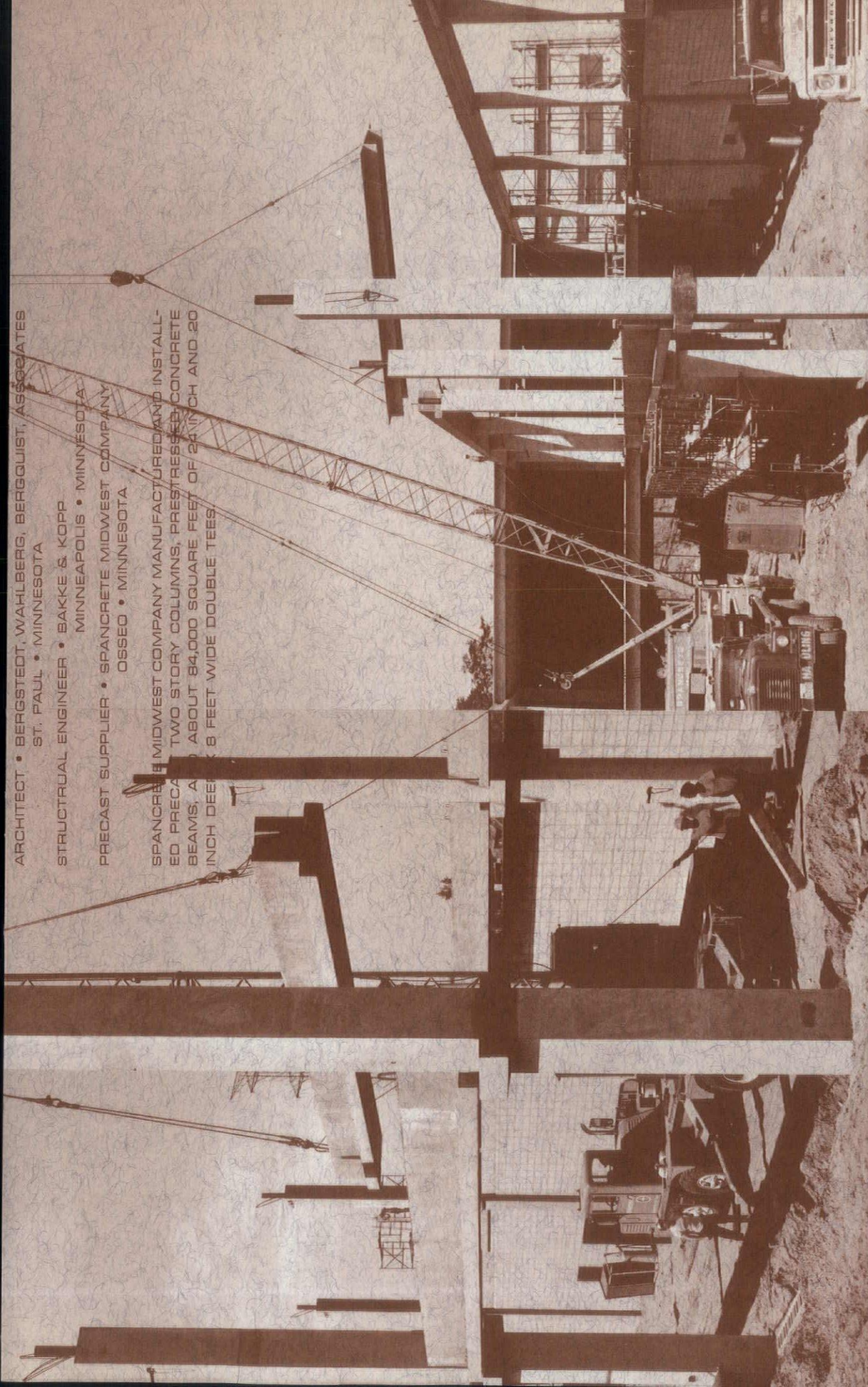


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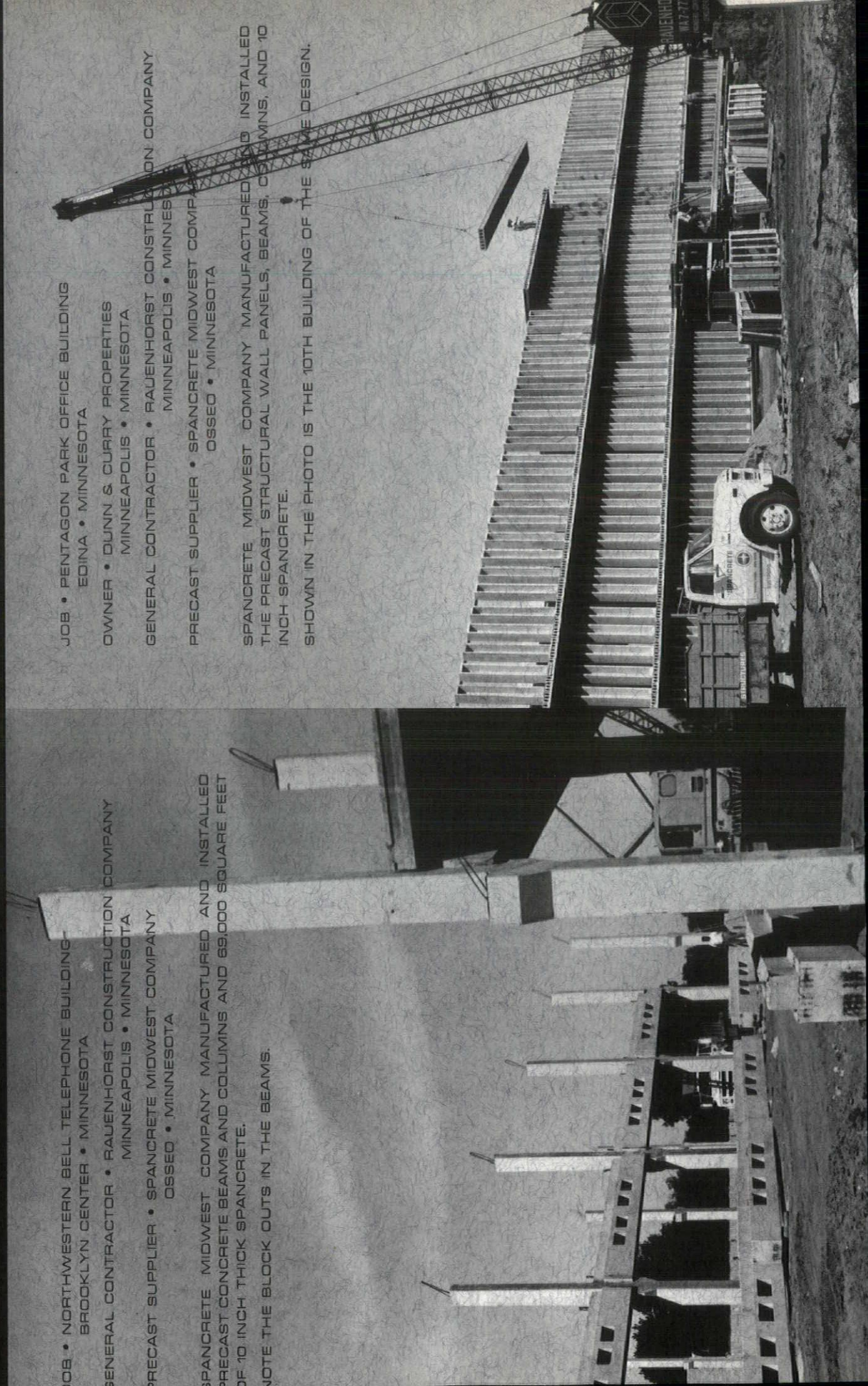
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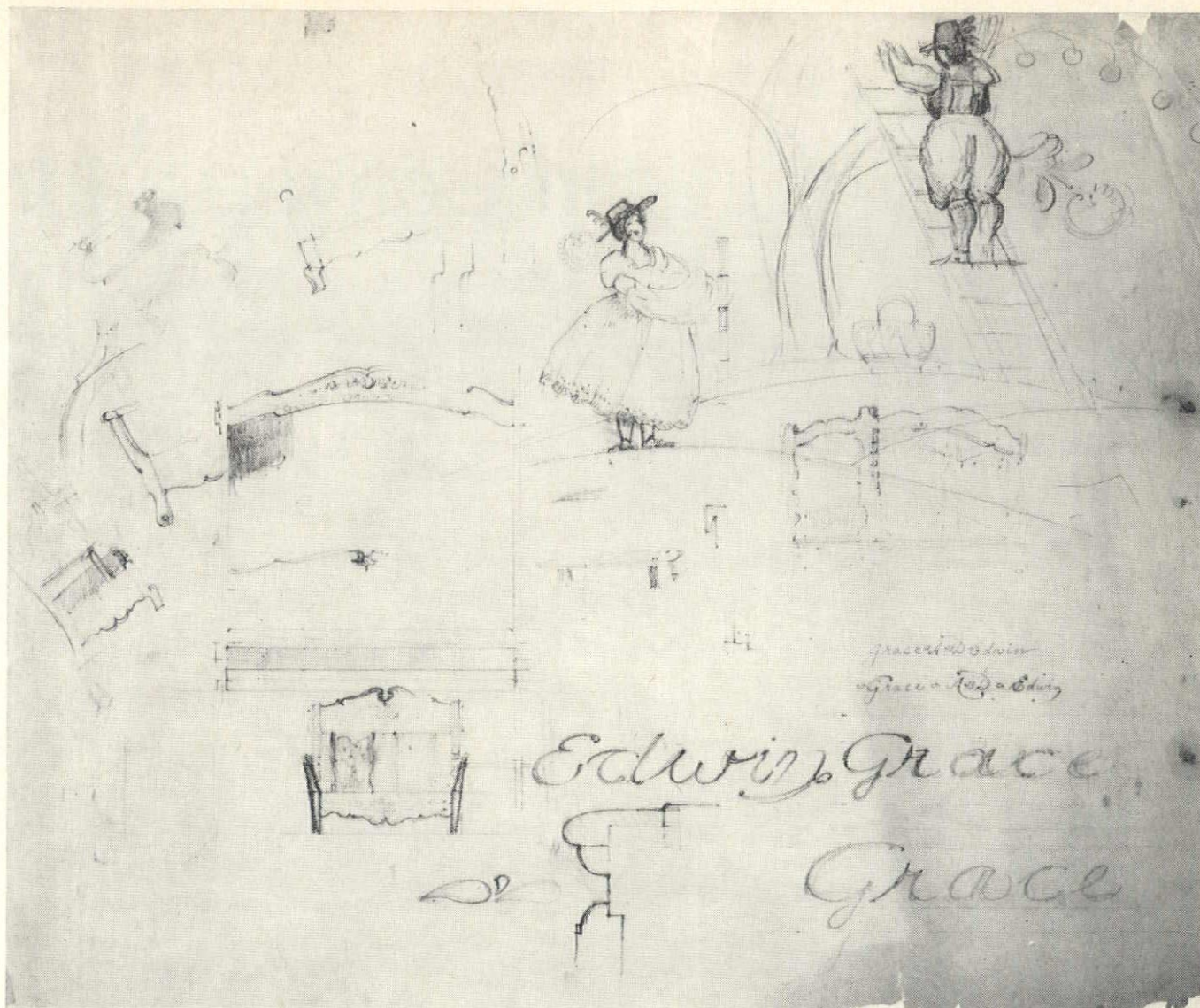
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EDWIN H. LUNDIE FAIA

Autobiographical Notes

Birthplace—Cedar Rapids, Iowa.
 Birth Date—October 13, 1886.
 Completed Grade School and High School in Iowa & South Dakota.
 Came to Saint Paul in 1904.
 Entered the Office of Cass Gilbert, Architect, as a student and later a draftsman until the total transfer of Mr. Gilbert's office to New York.
 Then into the office of Thomas G. Holyoke, Architect, in Saint Paul until and upon his urging that I accept the offer of employment by Mr. Emanuel L. Masqueray in his office, where I remained until his death.

Attended in Saint Paul The Atelier Masqueray an affiliate of the American Society of Beaux Arts Architects.
 Attended The Saint Paul School of Art.
 Entered private practice in architecture in 1917 in the Endicott Building in Saint Paul, where the practice still continues.
 In 1922 I received membership in The American Institute of Architects and was assigned to the Saint Paul Chapter of The American Institute of Architects.
 In 1948 I received from The American Institute of Architects the citation for "Notable Achievement in Architectural Design" and was entitled to use the title, "Fellow" and the initials FAIA.

Received from the mayor and the city council of the City of Saint Paul the citation, "For Services to the Community as a Member of the City Planning Board from 1937 to 1956."
 In 1957 I received from the Minnesota Society of Architects of The American Institute of Architects the citation, "His High Standards of Professional Practice."
 In 1967 I received from the Minnesota Society of Architects of the American Institute of Architects the citation, "Recognizes and Salutes Your Sixty-One Years of Active Practice in the Profession of Architecture and Contributions to the Enrichment of Man's Environment."

In Conversation

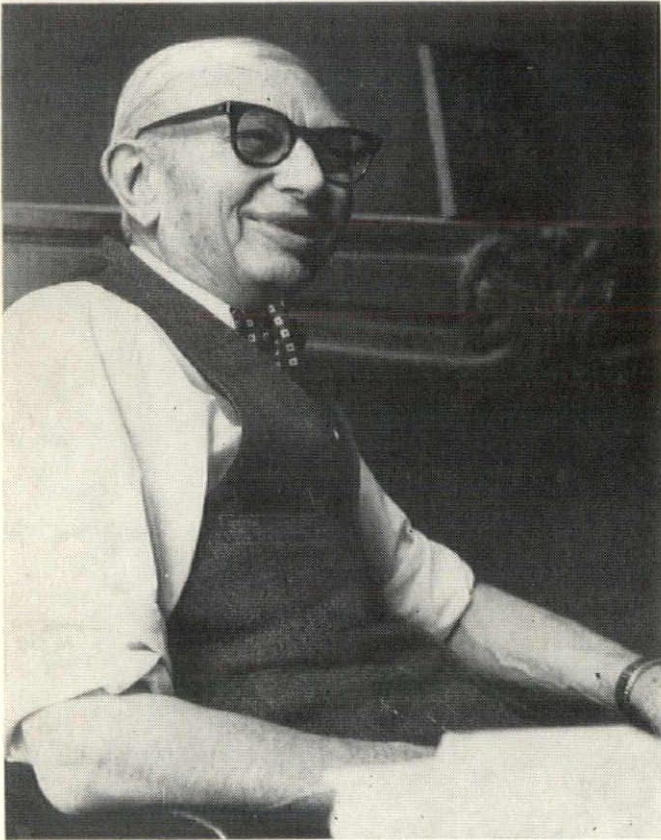


Photo by Allen R. Olson

The following is the transcript of a conversation held with Mr. Lundie in his office in the Endicott-on-Fourth Building in Saint Paul in April 1969.

Northwest Architect: What influence did Cass Gilbert have on you as a person and as an architect?

Mr. Lundie: Application and lots of hard work in anything that you do—that, I believe, is the most profound influence he had on me and so strong that it is still with me to this day. It shaped my attitude and my entire outlook toward my work.

Q: When you started in the field of architecture, there weren't many schools?

Mr. Lundie: There were very few: Columbia, MIT, I'm not too

sure but it may have been the University of Pennsylvania, but I don't think there were over those three. Everybody who started out in architecture at that time had to go the route that I did; it was about the pattern of that day. Can I boast a little? . . . I don't believe, honestly I don't believe, that I could ever have had the education in school, indoctrination and education in design and architecture such as I had from these three men. (Cass Gilbert, Thomas Holyoke and Emmanuel Louis Masqueray.) I don't think you would have found those men now on the staff at the teaching level.

Q.: Your drawings and your pencil sketches are so beautiful. Can you tell us how you developed this talent? Did it come naturally?

Mr. Lundie: Yes, I think it did. We worked in those days until noon on Saturdays. I started out and probably my first effort was more in water color. I'd go home at noon on Saturday and start in first with water color and I'd work through Saturday afternoon and Sunday and then Sunday night I'd throw the whole thing in the waste basket and the next week I'd repeat. This went on and on and on. I suppose in the office I started doodling more with black and white, with pen. Masqueray used to encourage it, I mean if you did it. I remember the cathedral in Sioux Falls, I had the whole front elevation of that done just in pen and ink. It wasn't a show drawing, we didn't think of it that way, it was just studying detail as I went on later. But I think I started to fumble with it that way with black and white. Then I finally concluded after I got into practice myself and time was pretty precious, I would find that pen and ink was pretty laborious. It was hard to find the time to do what you really felt you should do, so then I began to experiment with pencil drawings. The reason I got into black and white at all was that you couldn't do water color very well at night. I love to draw and I suppose that's in back of the whole thing; I always love to draw.

Q.: You were published in the Architectural Record?

Mr. Lundie: Russell Whitehead chose a group of things that he printed when he was on the staff of the Record that was nice. That came from a group of young architects in Saint Paul, they knew me, no one else outside knew me very well. One man had a little luncheon that noon for Russell Whitehead and he invited these young fellows to come in. I wasn't even known. Afterwards they came down to the office and brought Whitehead with them. These are the things that went on that I think were so nice when I speak of esprit de corps. Now here was a younger group, my generation, coming along with the same sort of feeling. They wanted him to see what I was doing, so that's how those things happened to be published.

Q.: Mr. Lundie, you have a very special clientele?

Mr. Lundie: Well, I'm going to make a statement that I've made to myself all the time and I'm quite convinced that it's true, too, that I have always believed and always wished to attract

with Mr. Lundie

through the performance of the office these people that I'm going to call the people who represent an **aristocracy of good taste**. I've no reason to change my mind. I think it comes from different levels; I have found that to be true. I found that it has an application for the bigger things that I've done. I find that it surely has an application for some of the littler things that I've done. There are people who I think have an awareness and appreciation for fine things and they want things done for them in the spirit of fine things within what they can afford to do.

Q.: When you speak of fine things, specifically what do you have in mind?

Mr. Lundie: Everything. I'm talking about those things that go into making this their home, their surroundings in that house, everything that goes to make up their way of life in there I think is of great importance to them within their means.

Q.: You've had clientele of the third generation.

Mr. Lundie: Yes, I have now the third generation of some of these families. My clients today are not very different from their parents and their grandparents in their appreciation and their knowledge of fine things. It's a tradition with them. I think it's a matter of feeling with them and it goes on and on.

Q.: Mr. Lundie, as a student still in college, what advice would you give me?

Mr. Lundie: I don't know if I would dare. I think dedication and very hard work. I think I've worked two lifetimes and I'm not feeling sorry for myself. I do it because I enjoy it.

Q.: Would you ever retire from architecture?

Mr. Lundie: I hope not. I hope when I fail to produce the way I think I should I'll be aware of it. I hope to be smart enough to step aside at that point.

Q.: What do you think about the 65 retirement?

Mr. Lundie: I went by that long ago. I see a few cases and I feel awfully sorry for those men. It wouldn't interest me at all.

Q.: You're doing the arboretum for the university?

Mr. Lundie: I have been doing all architectural design at the U of M landscape arboretum. I'm working on the center building out there now. All of this has been a great pleasure for me. To be associated with something that is all building up and not tearing down. We didn't destroy anything out there. I don't think we've cut down a tree yet.

Q.: You've always had a small office, too?

Mr. Lundie: Yes, I've never had over three or four, maybe five at the most.

Q.: You're on the boards yourself all the time aren't you?

Mr. Lundie: Oh, yes, I wouldn't know any other way to do it. I wouldn't want to sit in there and try to delegate it to someone else; I don't think I could, I don't think I'd know how and I like to get into it myself. Can a painter or portraitist paint the

ears and then have an assistant paint the eyes and some other features? What do you suppose would happen and come out of this composite effort? I told you earlier about Masqueray; when he was working on water colors and somebody came in the office, looked at what he doing and said, "Well, you're quite an artist." His answer was, "I wouldn't be an architect if I wasn't an artist."

Q.: An architect also has to have a pretty good poetic sense, don't you think?

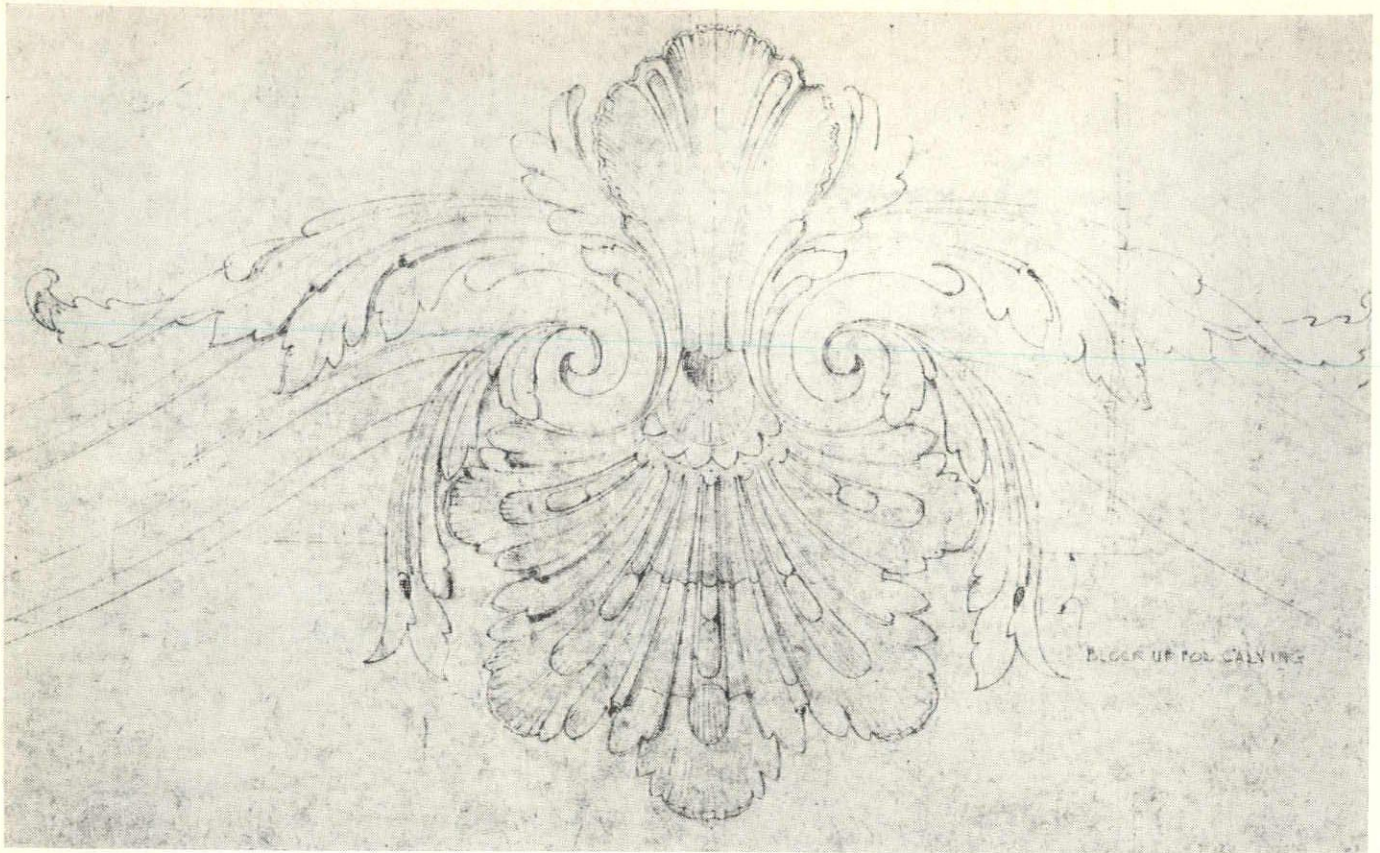
Mr. Lundie: I would call it imagination. I think I attribute my enjoyment in this profession to the fact that my grandparents and my parents fed me all of the romantic fiction of that age which was good. It was a high order of thing, it was very imaginative, I think sometimes to the point of exaggeration, and I think that's been true with me in my Architecture. You can always land with a dull thud if you have gotten up there in the clouds too far. I remember this sculptor friend of mine who always said, when he was making a portrait bust, in order to make a good portrait, a true portrait of that individual, there had to be an exaggeration of certain facial characteristics: the bone structure, contours and that sort of thing. It even had to be exaggerated to make it seemingly a true portrait. I think sometimes with architectural design you almost have to exaggerate some of it. I think mastery of **line** and **mass** and scale and proportion is important; it is part of the working tool. Knowledge of the materials and the crafts you're working is infinitely important. We're talking about design detail now and there are certain attributes of materials that call for different treatments, of doing things much finer, on a finer scale with some than with others.

Q.: Do you ever wish that you would have practiced architecture in some other city?

Mr. Lundie: No, I could have gone to New York with Mr. Gilbert. He offered me a place in his office out there to come up with the crowd. Someone tried to get me to go to Chicago once to quite a nice office. Can I tell you a story about that? I got to the point of starvation once and I put a bundle of these drawings under my arm and went to Chicago. I thought maybe I could find architects down there who could use me; I could stay here; I could render their drawings; I could get a little income out of that. Everywhere I went I never had any trouble getting past the front foyer. They'd pick up the drawings and go into a private office and the next thing I knew I was in there along with the drawings. Usually the case was they wanted me to stay and that I didn't want. I thought, well, if anybody is interested in it, it may work out all right after all. I came back home and it wasn't long before something came. There was income again.

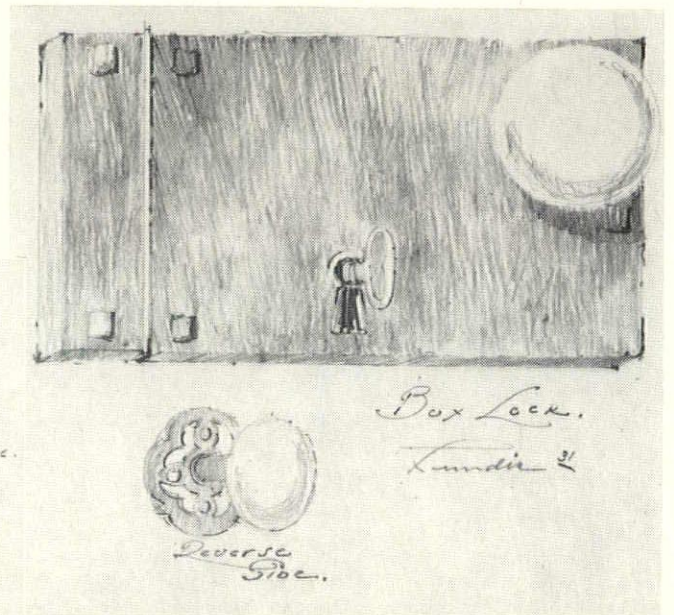
Q.: Where do you think architecture is going?

Mr. Lundie: Well, that I don't know. I've got all I can do to keep my eye on what I'm doing here and do it just as well as I know how and let the rest of the world go by until it finally finds a resting place.



BLOCK UP FOR CARVING

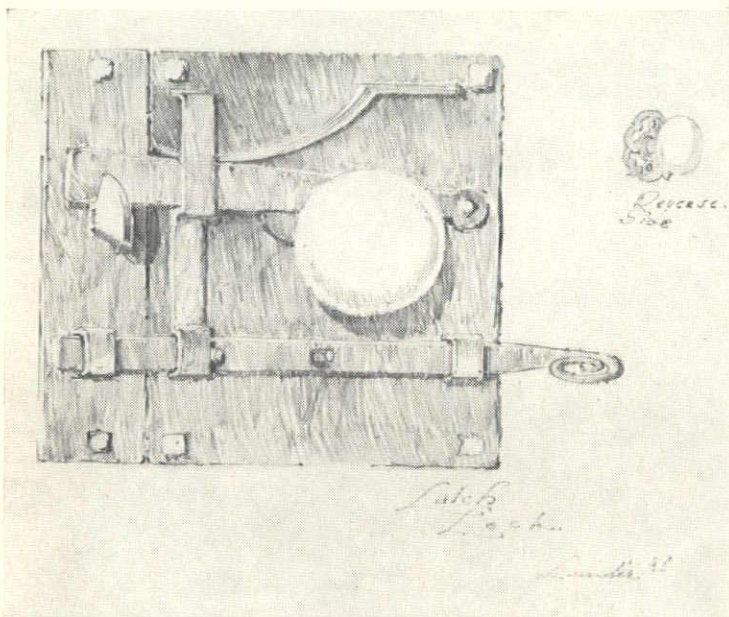
Detail for Wood Carving



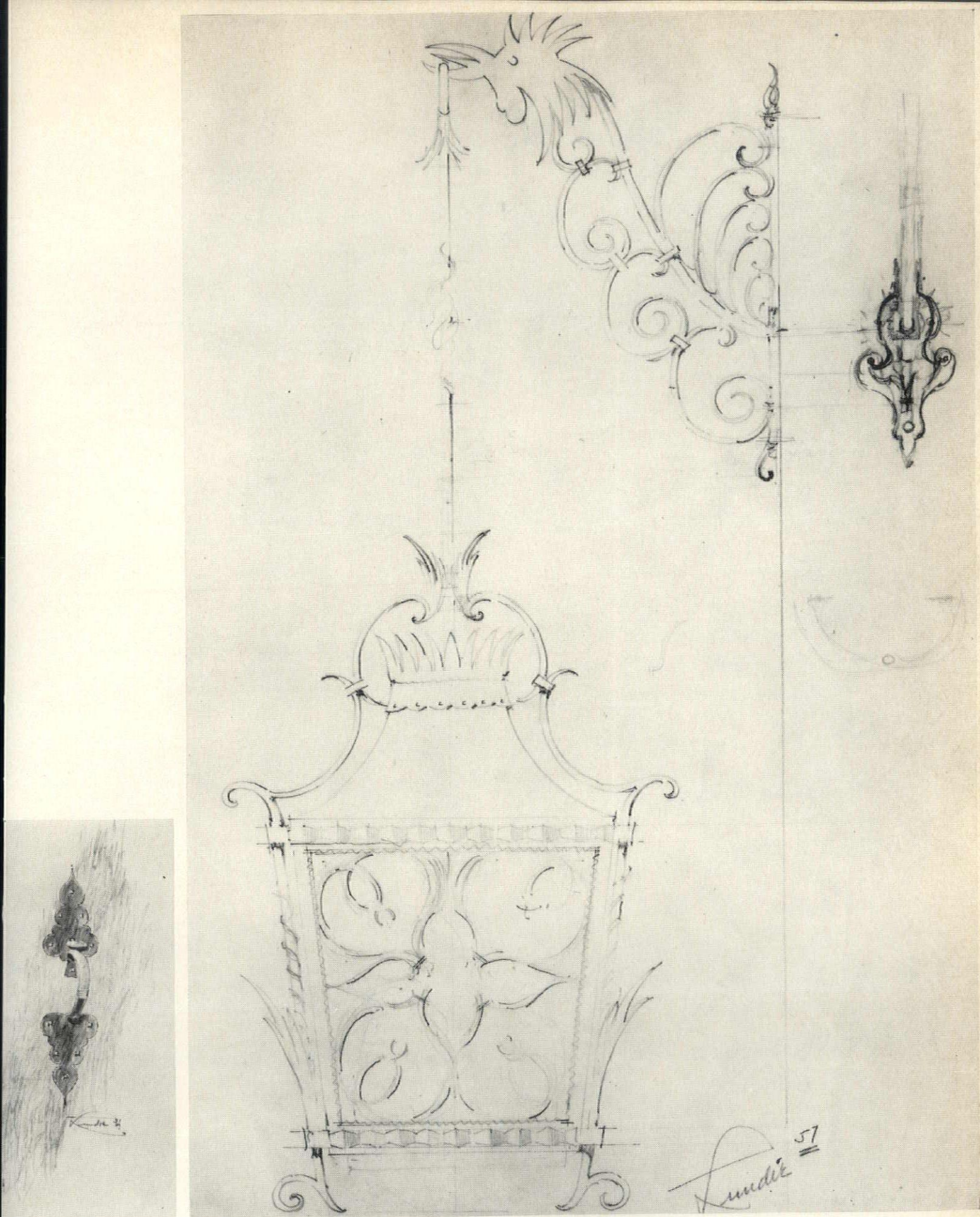
Box Lock.
Lumber 21

Reverse Side.

Details for Wrought Iron



Slide
Lock.
Lumber 21



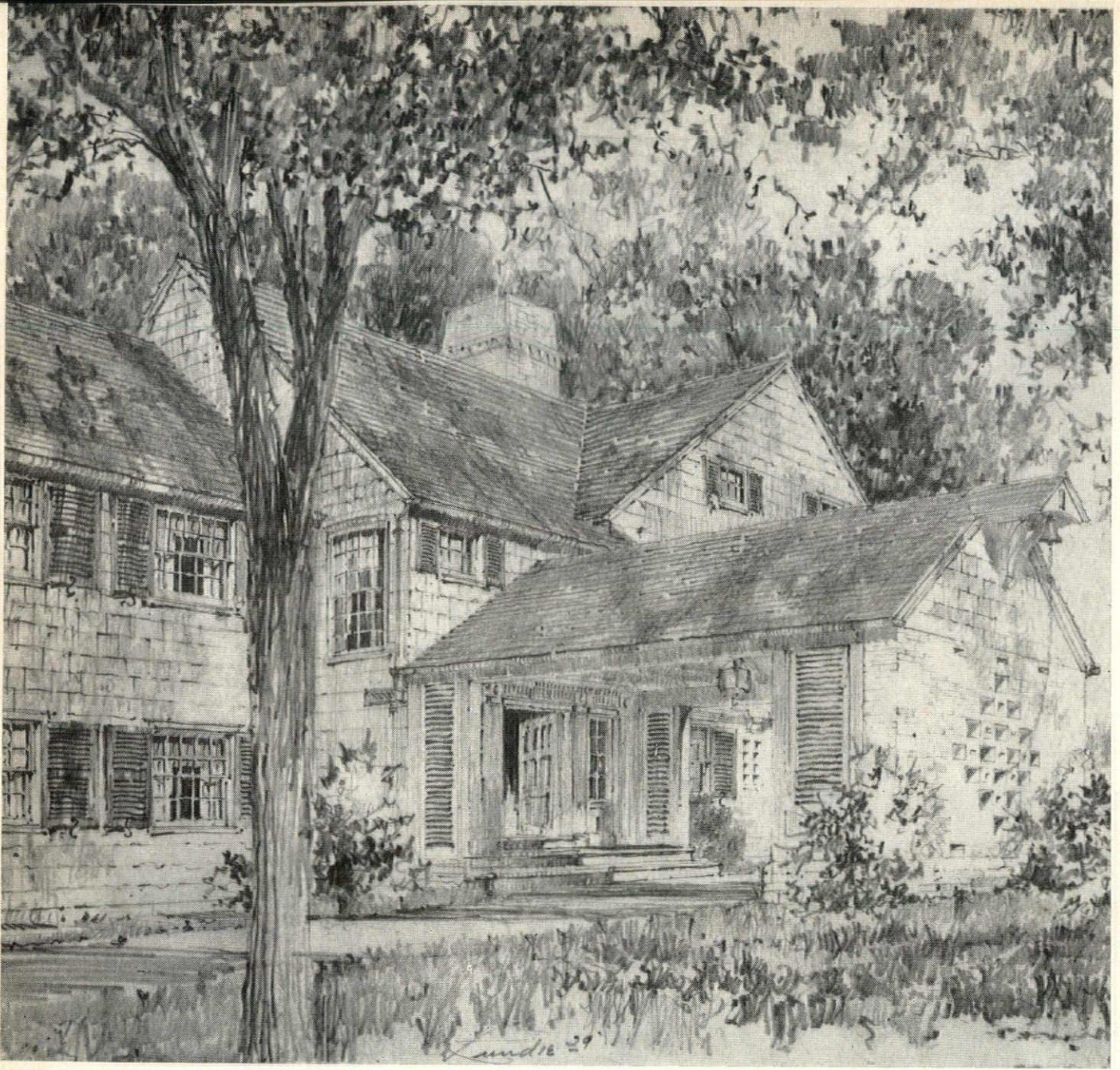
Details for Wrought Iron Lantern
Owatonna, Minnesota



Country House
St. Croix River



The Lundies' Own Cabin on the North Shore of Lake Superior



A Country House
Manitou Island
White Bear Lake, Minn.



Country House, Dellwood, White Bear Lake



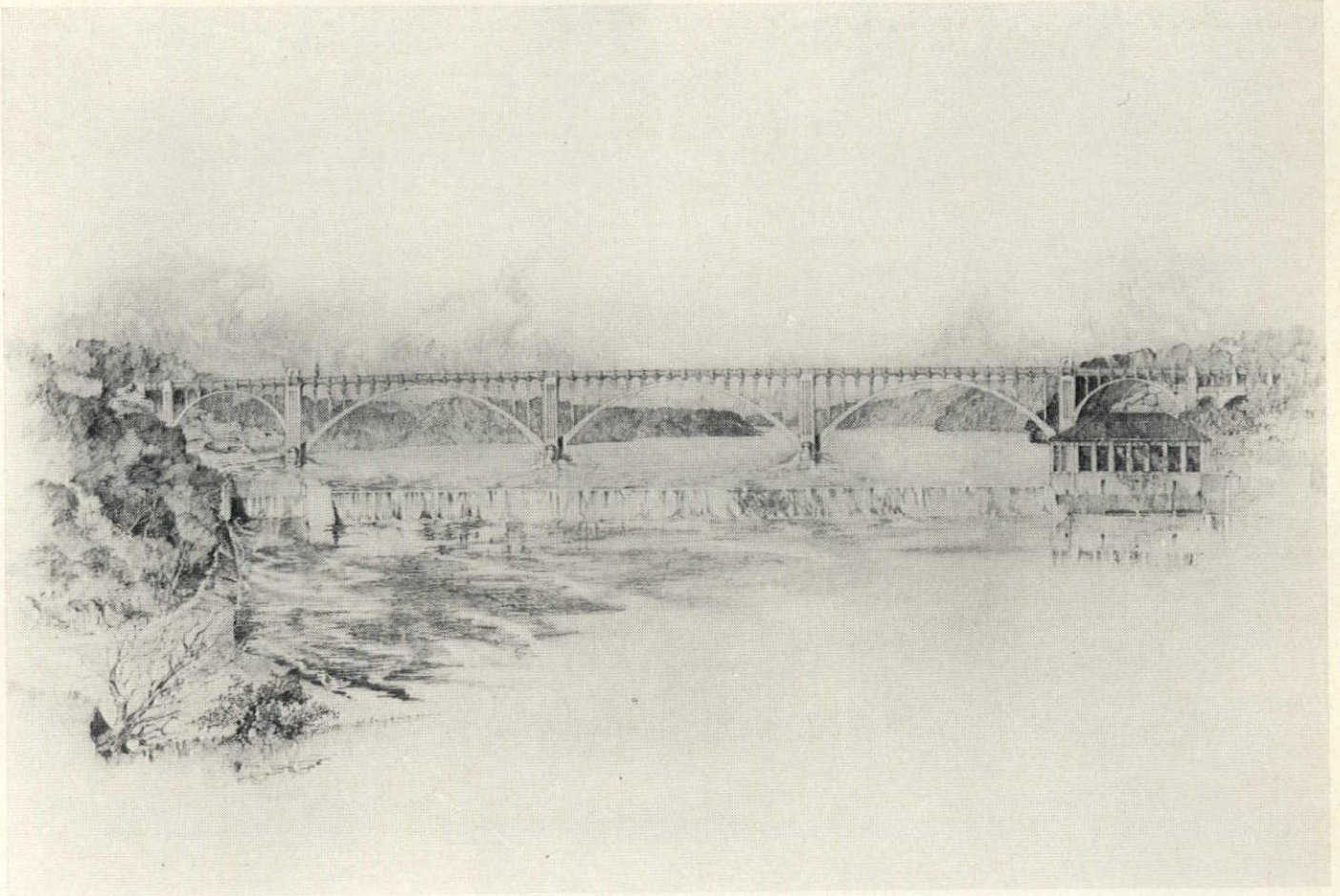
Country House, Dellwood, White Bear Lake

Country House, Winona, Minnesota



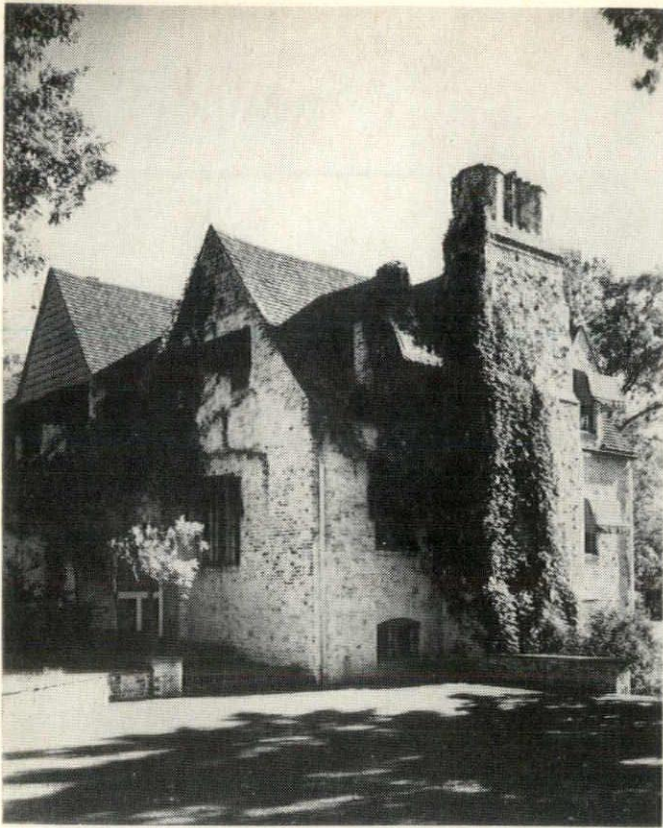


BIRDSEYE VIEW OF
MINNESOTA CAPITOL
GROUP PLAN
CASS GILBERT
ARCHITCT.
MARCH 1931



The Ford Bridge between Saint Paul and Minneapolis

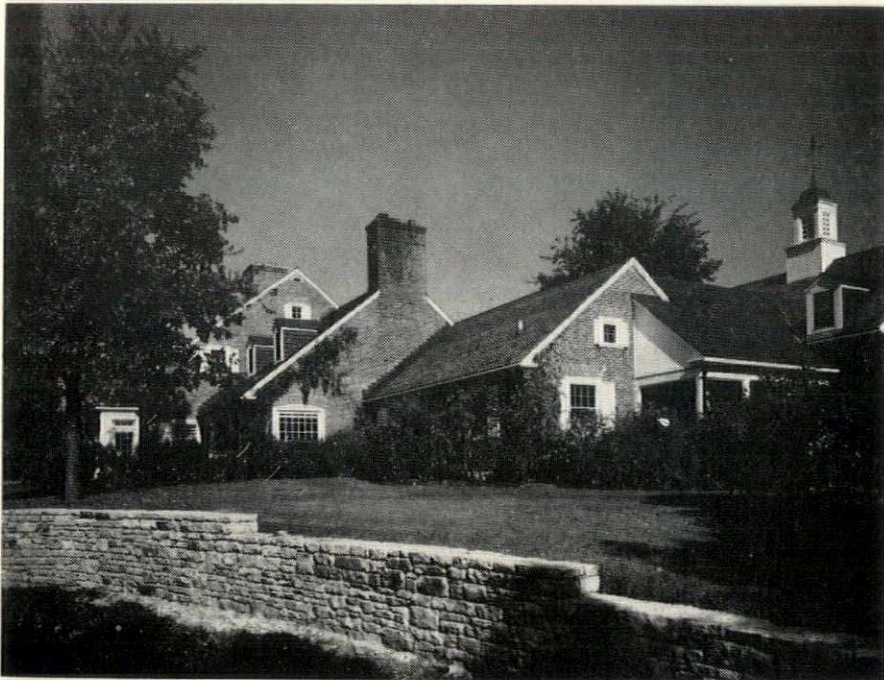
Edwin H. Lundie, Del.



**Country House at Dellwood
White Bear Lake**



**Interior of Country House
North Shore, Lake Superior**



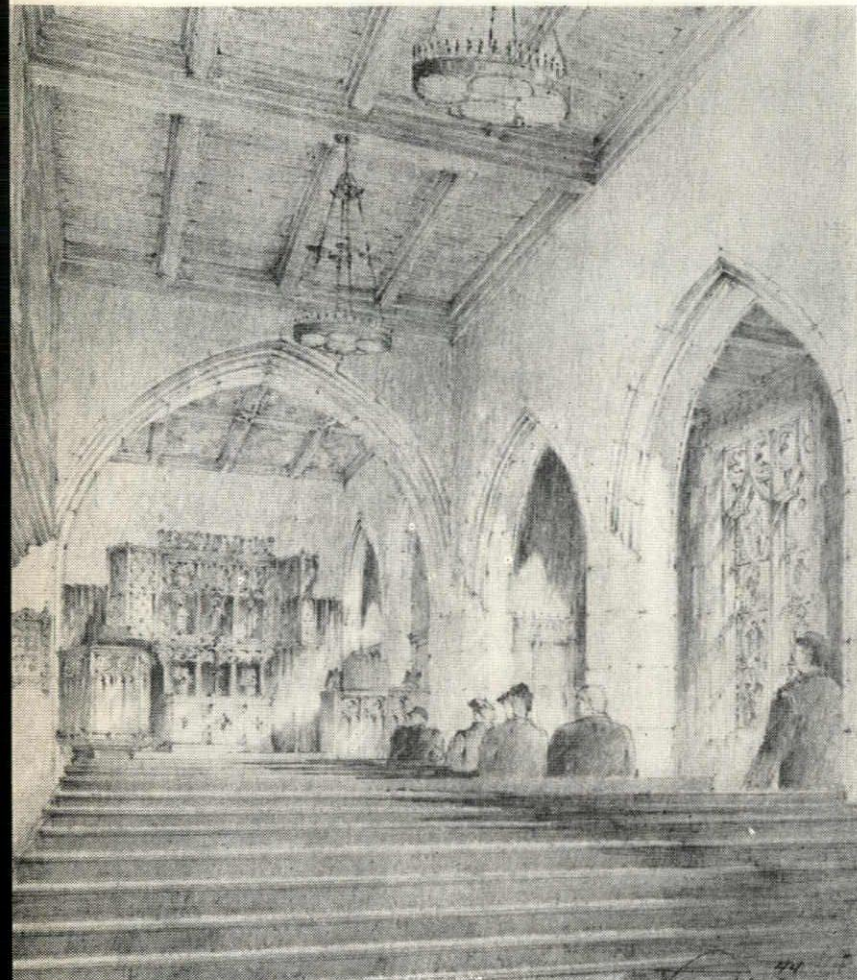
**A Country House
Winona, Minnesota**



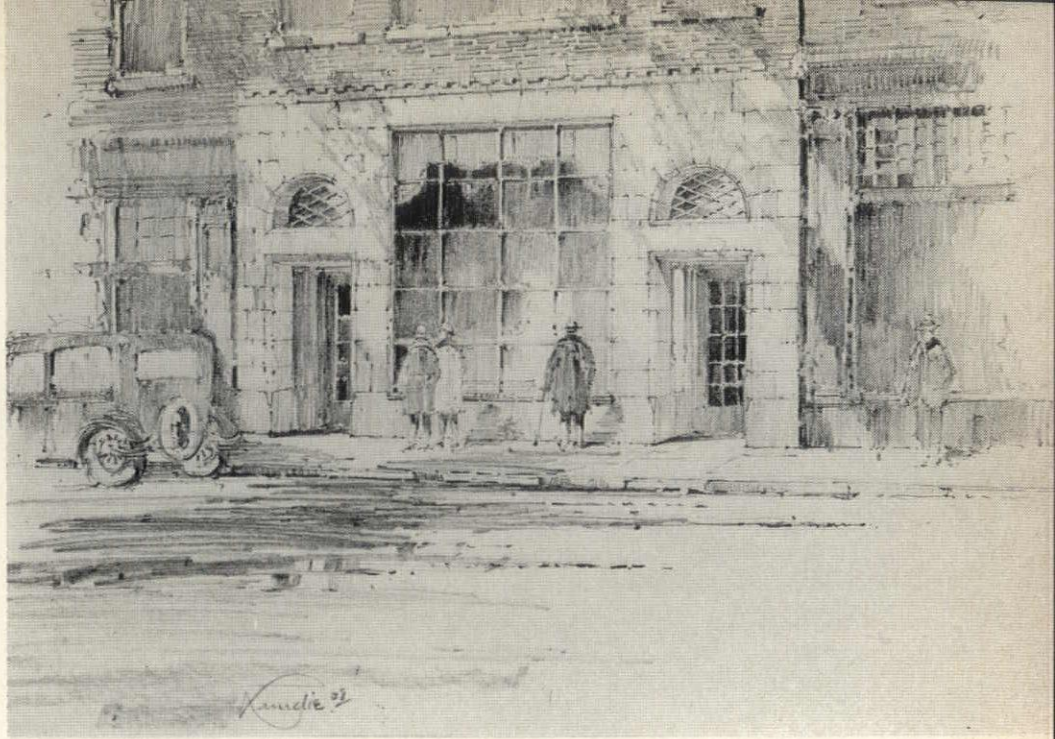
A Residence in Crocus Place
Saint Paul, Minnesota



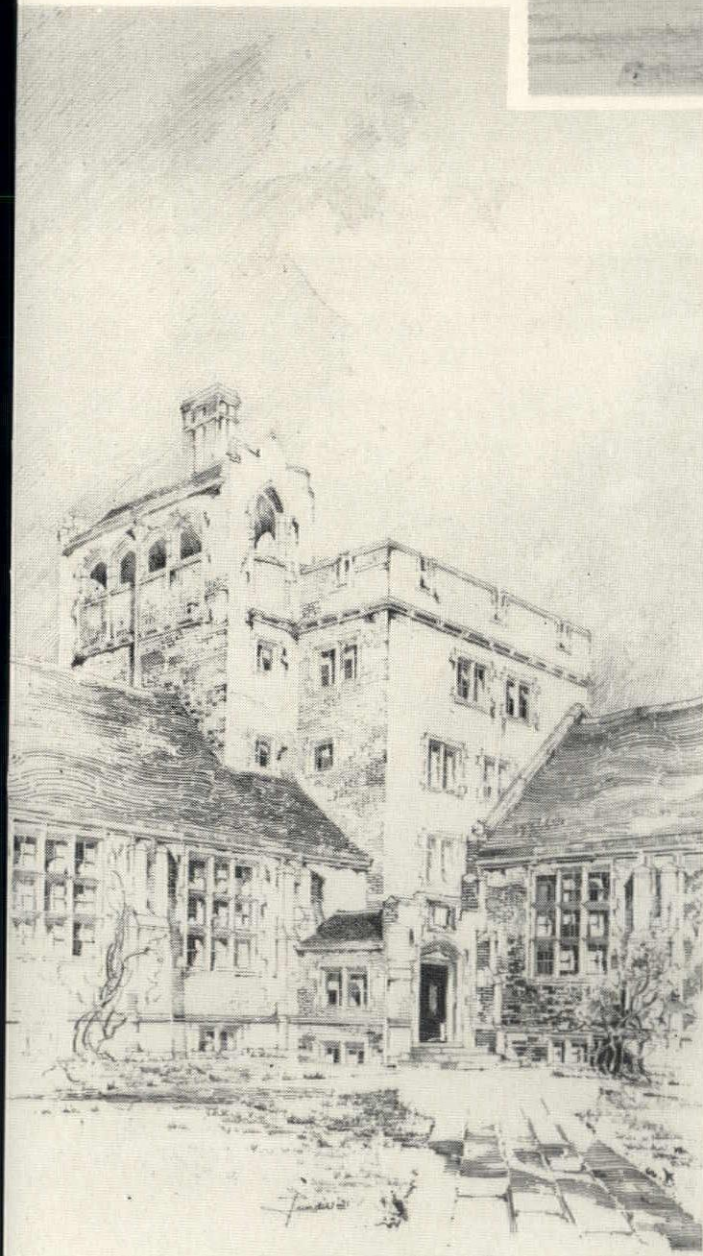
Study for Presentation Academy
Sioux Falls, South Dakota



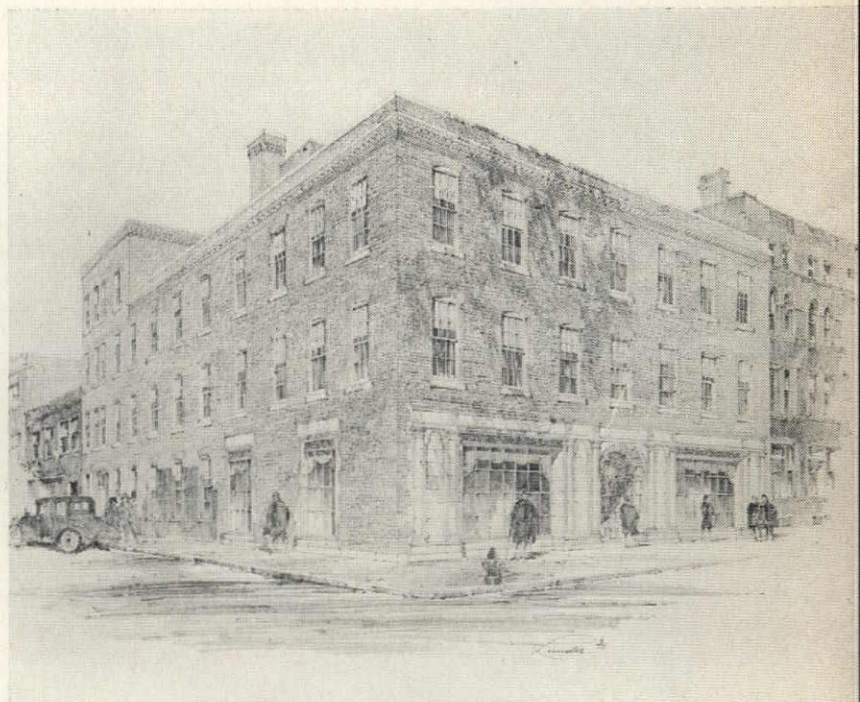
Study for a Chapel
Winona, Minnesota



Study for a Shop
Saint Paul



Detail of Dormitory
Diocesan College
Sioux Falls, South Dakota



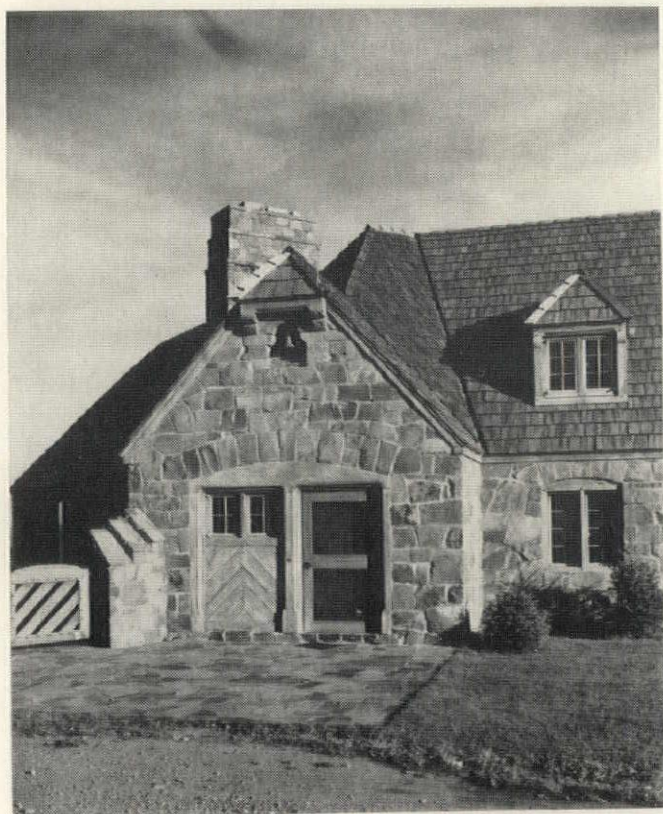
A Shop in Saint Paul



Country House
On St. Croix River



A Country House
North Shore, Lake Superior



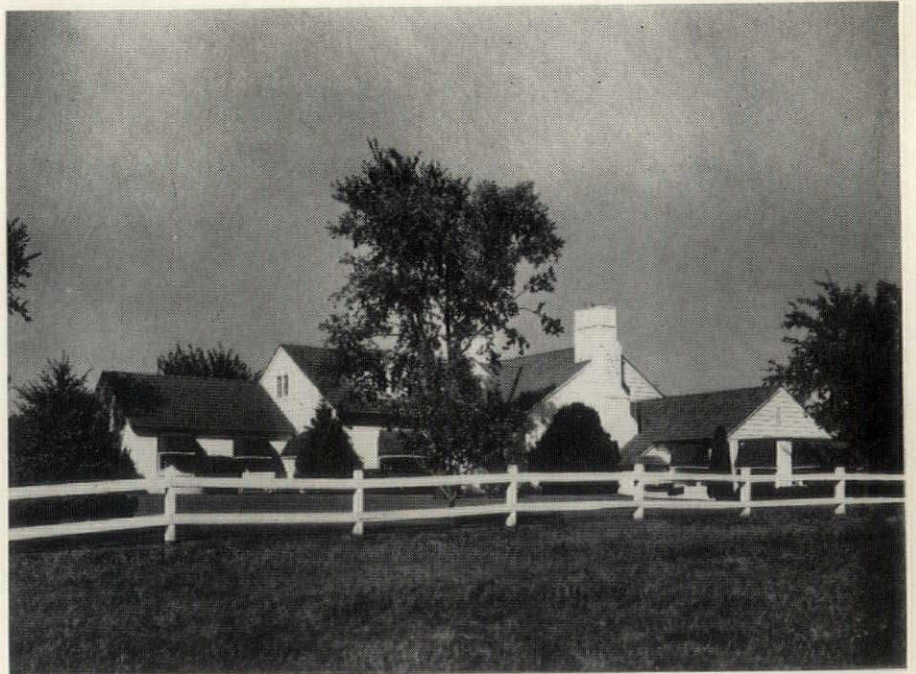
Entrance Detail
Country House, North Shore, Lake Superior

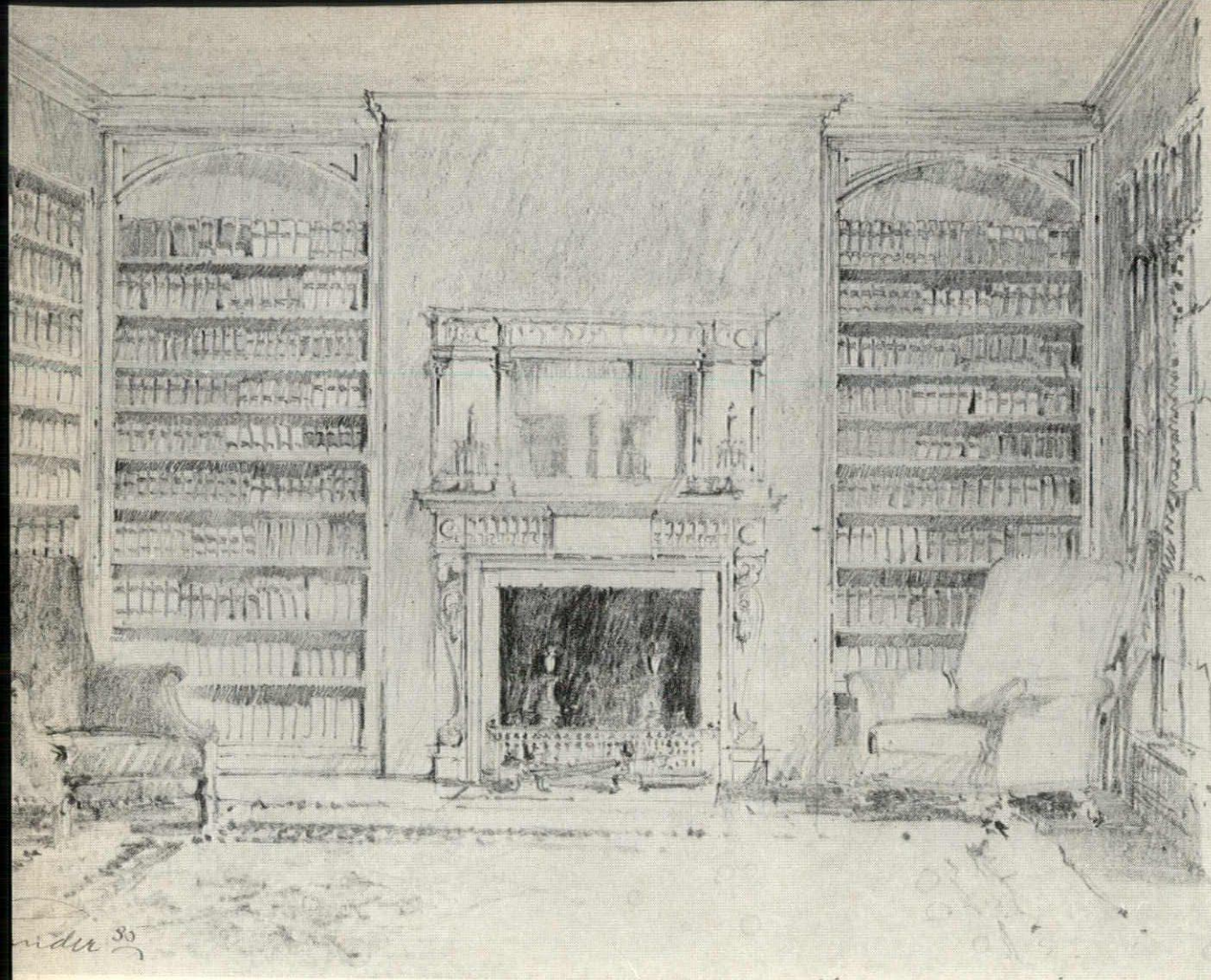


A Country House
Gem Lake

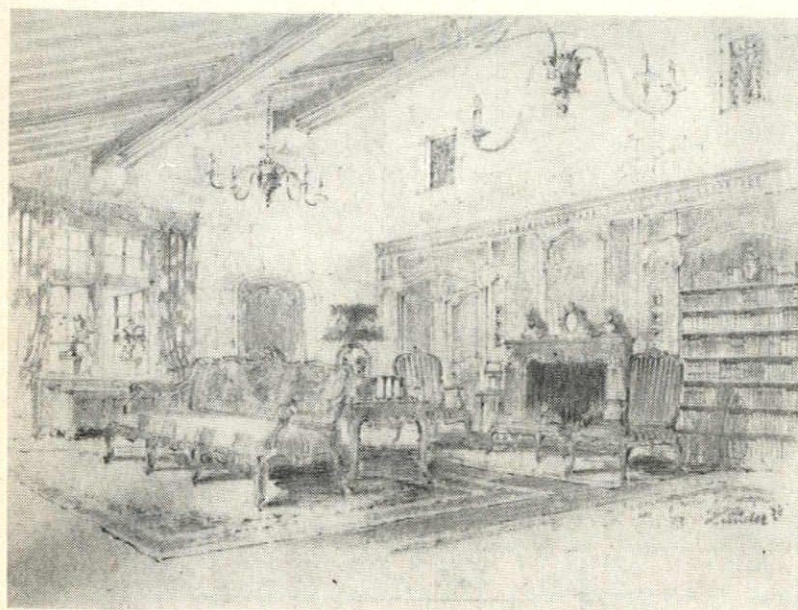


**A Country House
Orono, Lake Minnetonka**

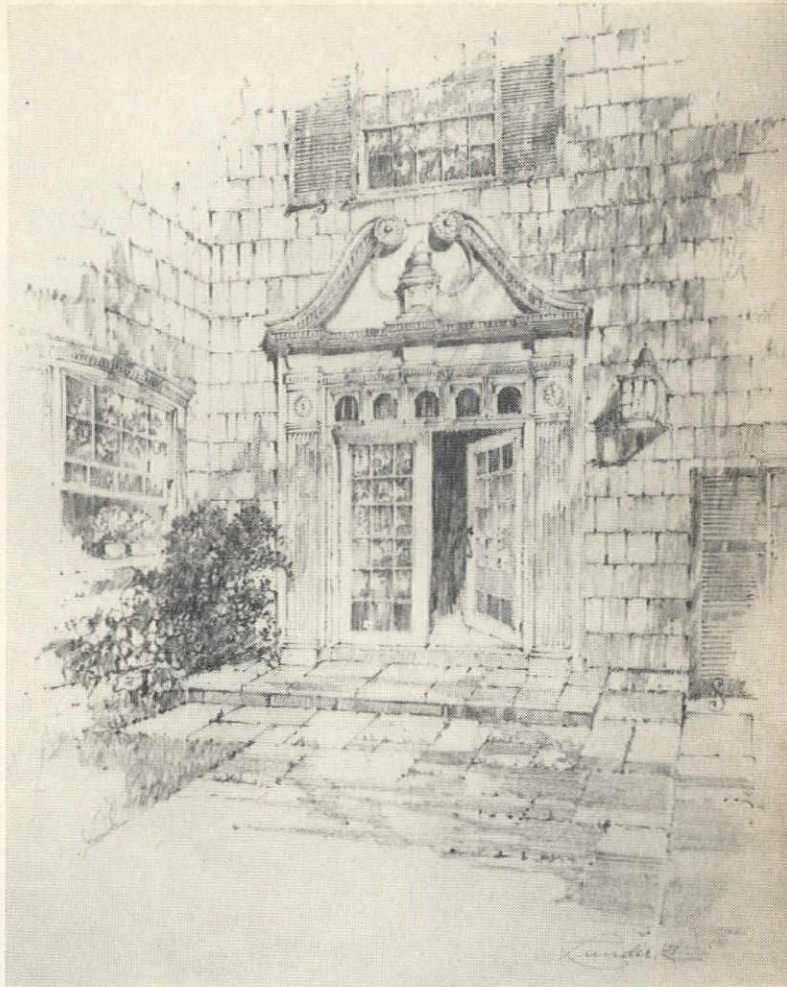
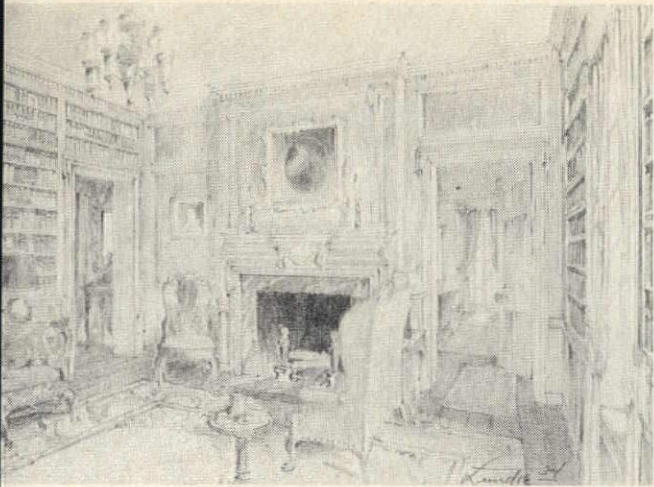




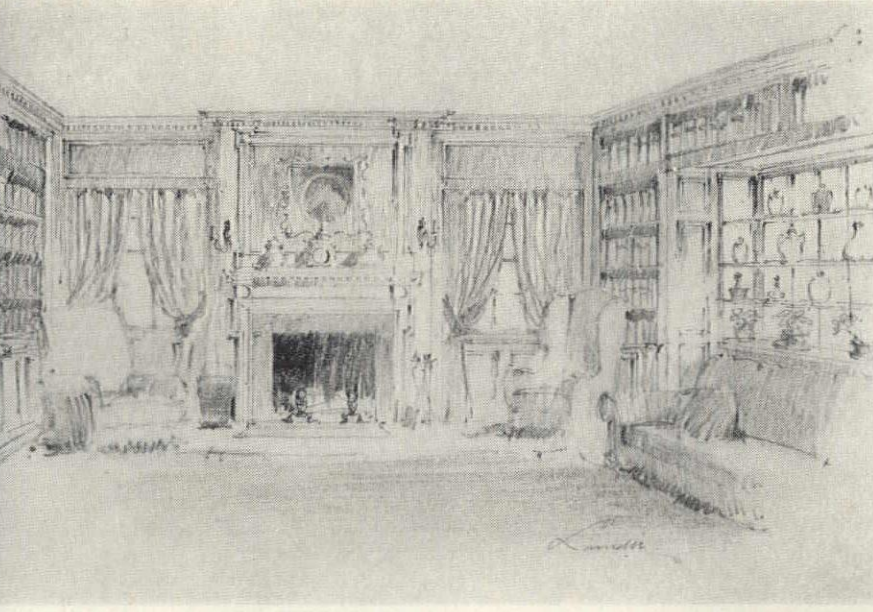
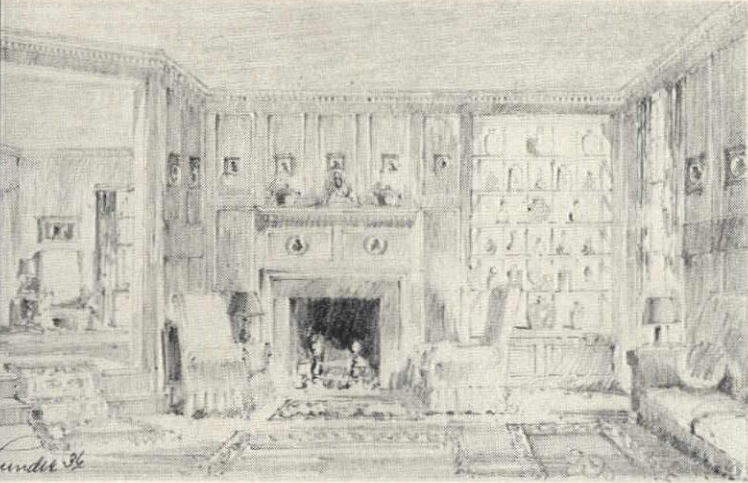
A Preliminary Study for a Library



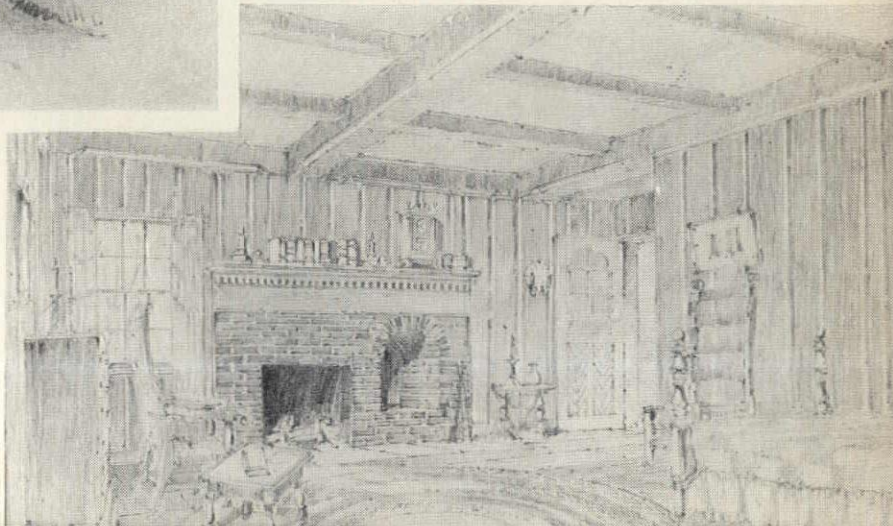
Interior of Country House
St. Croix River

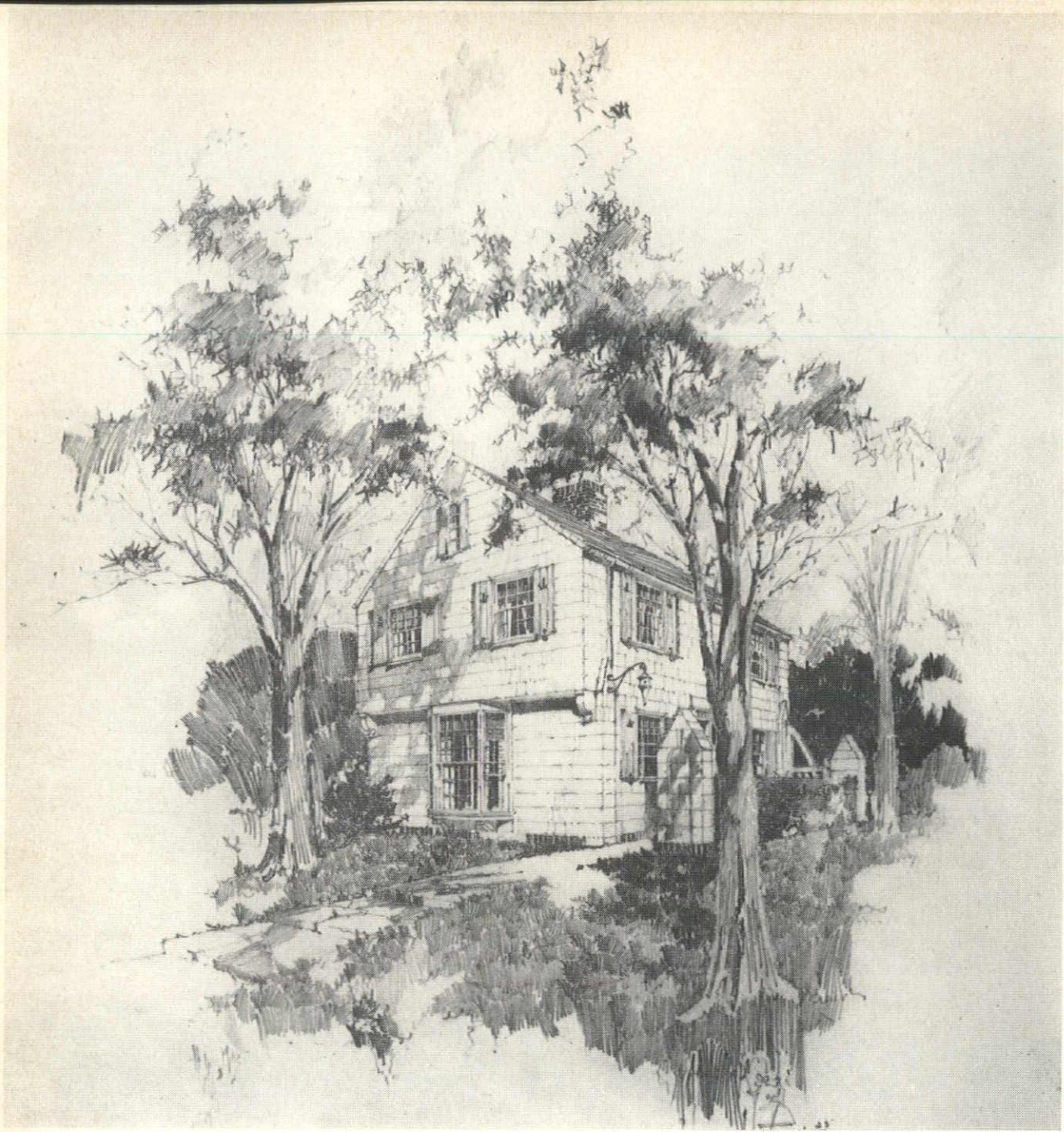


A Garden Doorway
Manitou Island
White Bear Lake

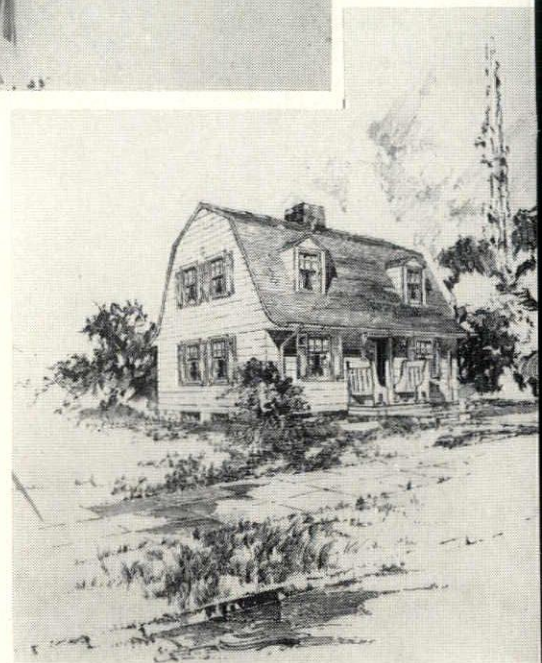


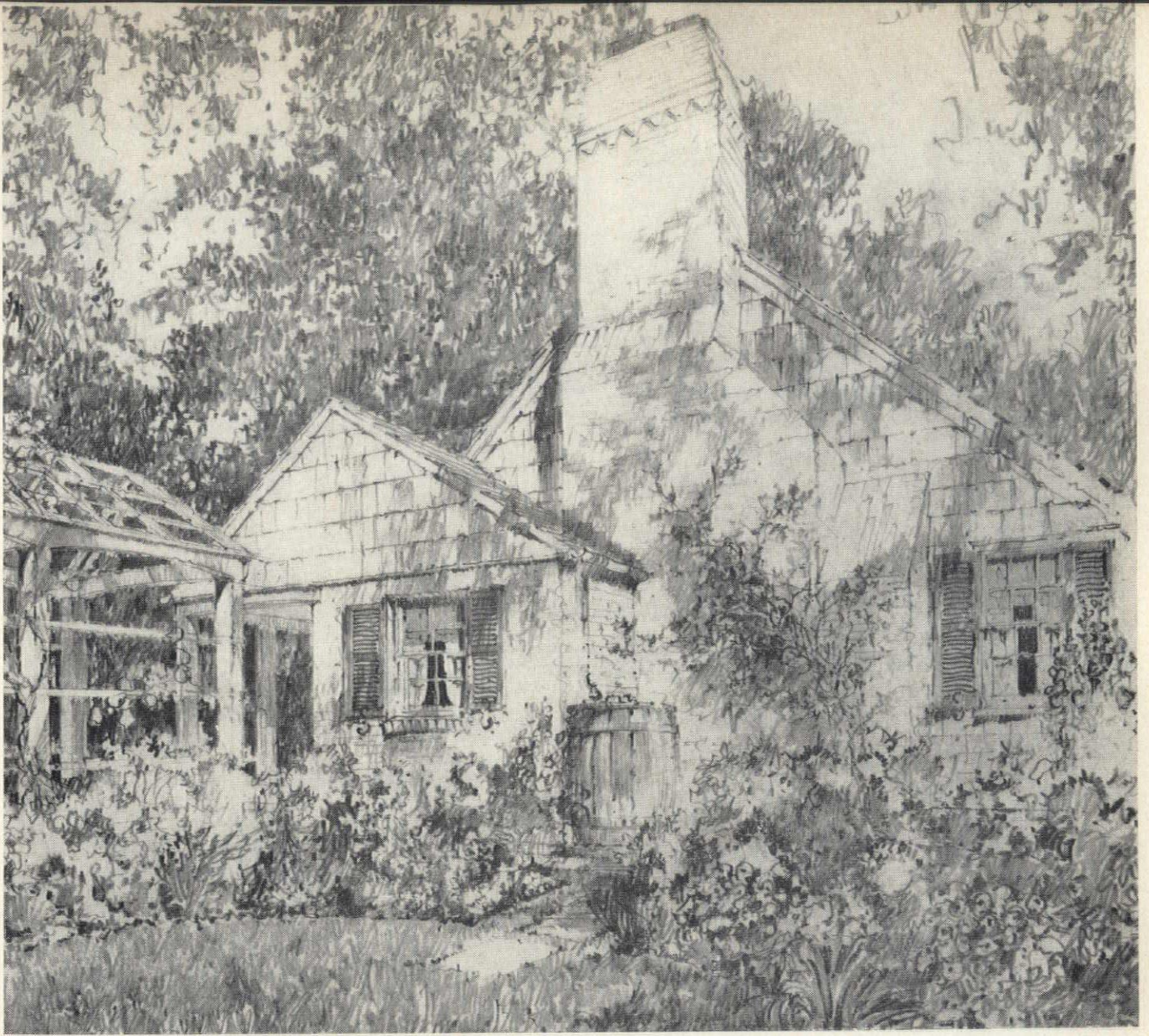
Four Interior Studies



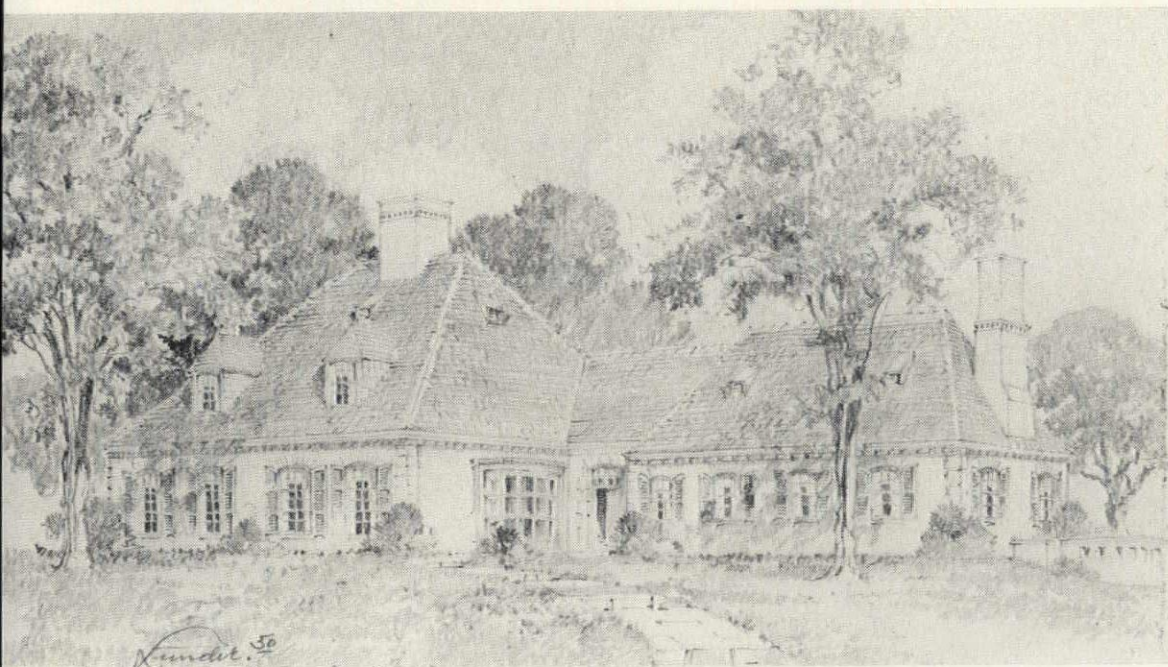


Study for Residence
University Grove

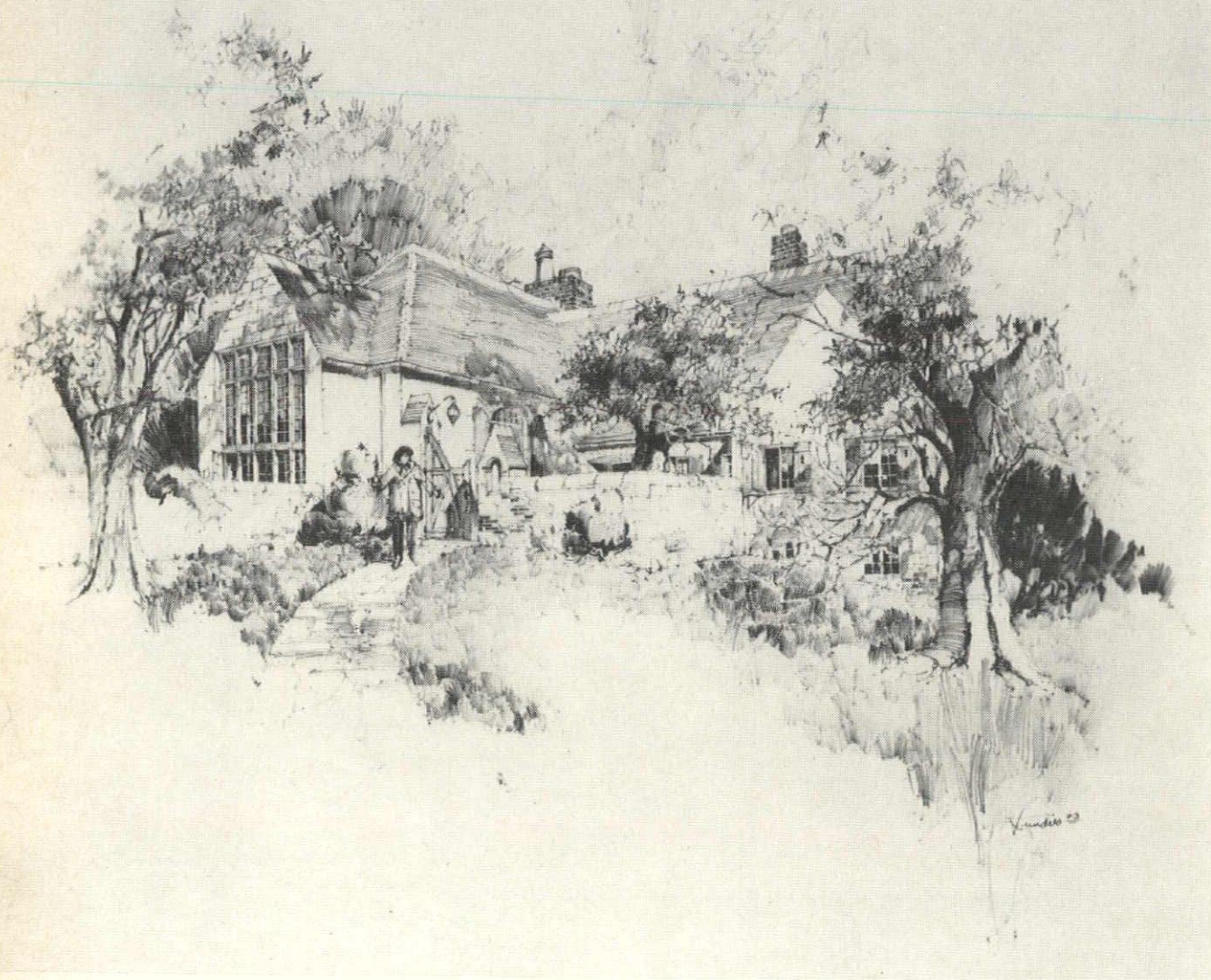




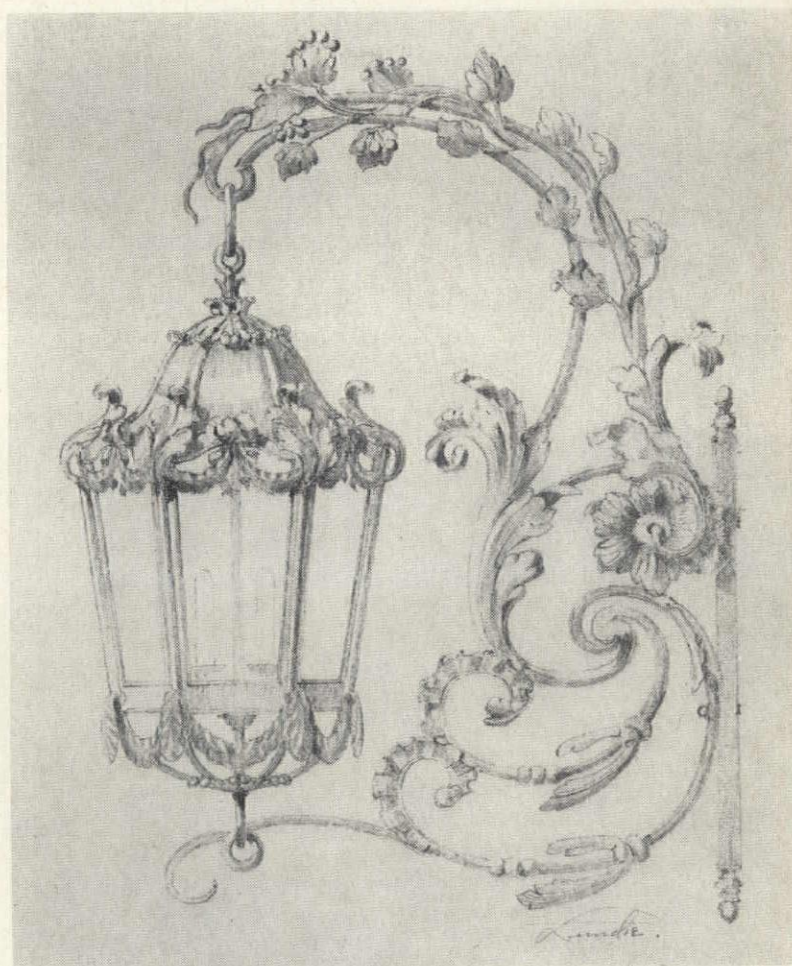
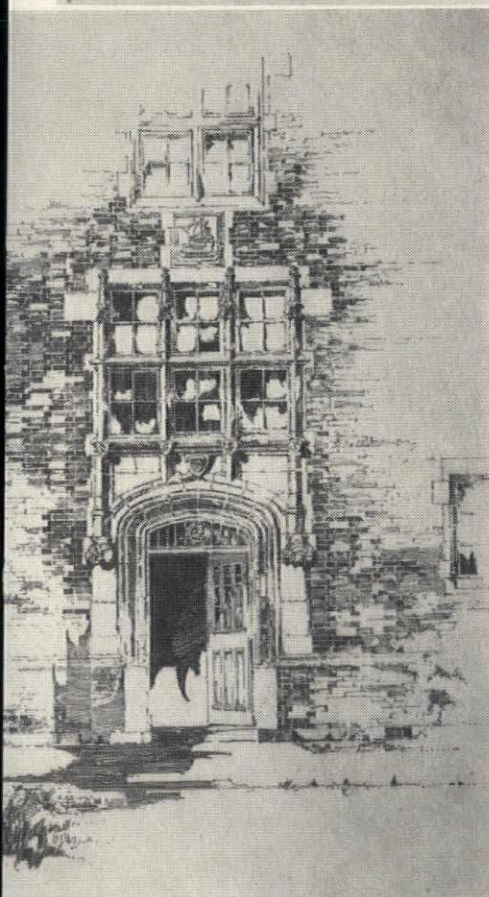
Detail of Guest Cottage
Manitou Island



Study of Residence
East Lake of the Isles

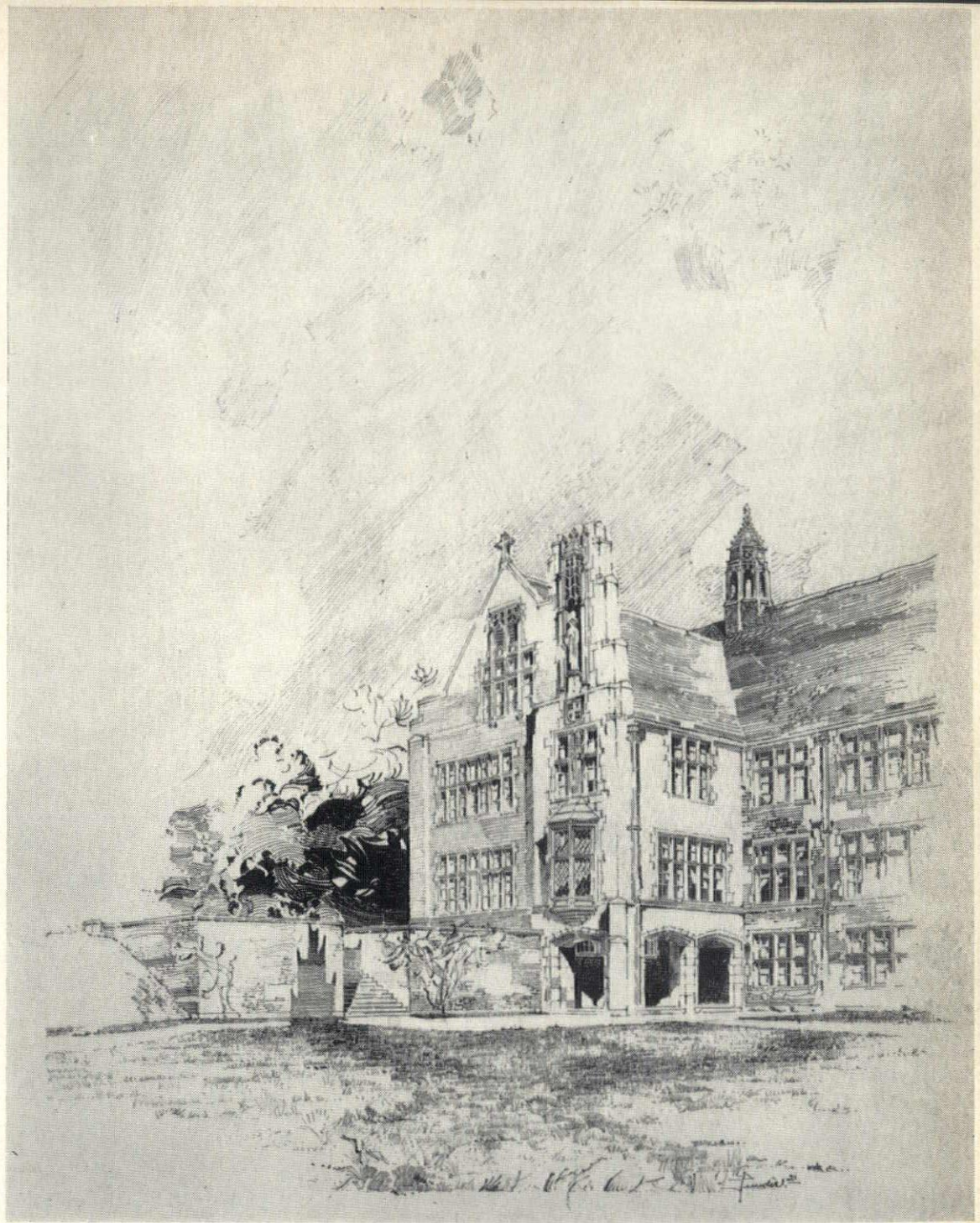


A Study for a Sculptor's Studio





Study for the Chapel
Diocesan College
Sioux Falls, South Dakota



Study for Classroom Building
Diocesan College
Sioux Falls, South Dakota



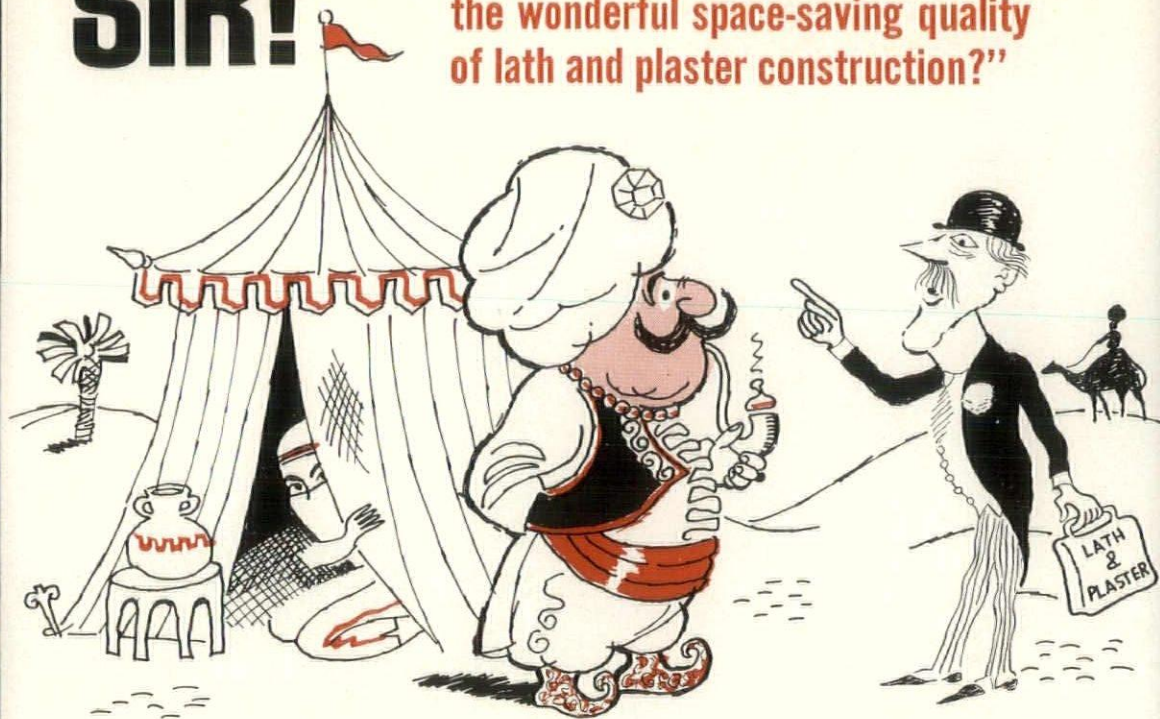
A Preliminary Study



A Detail of an Oriole Window in a Dormitory
Diocesan College, Sioux Falls

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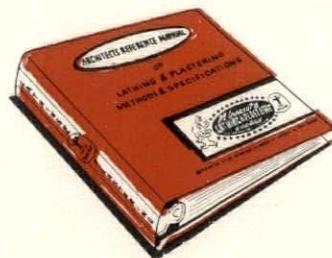
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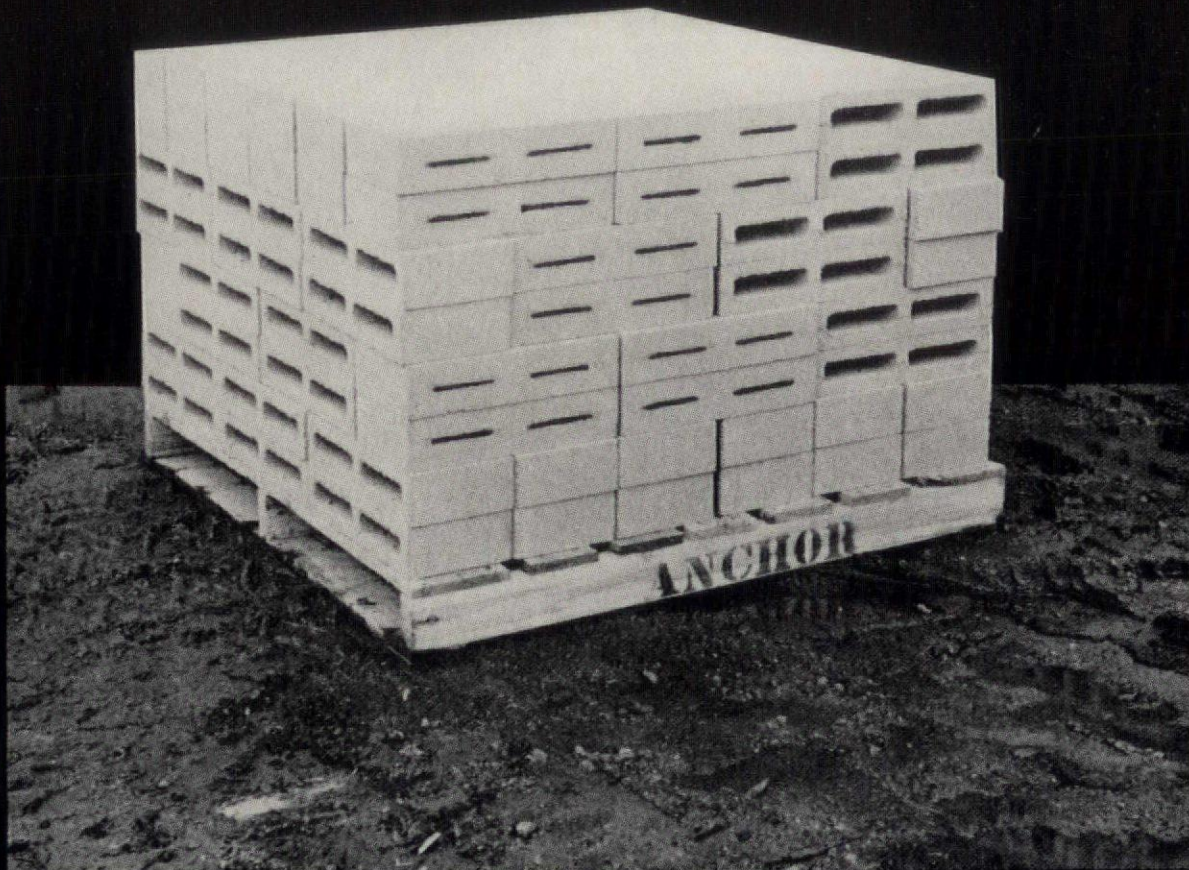
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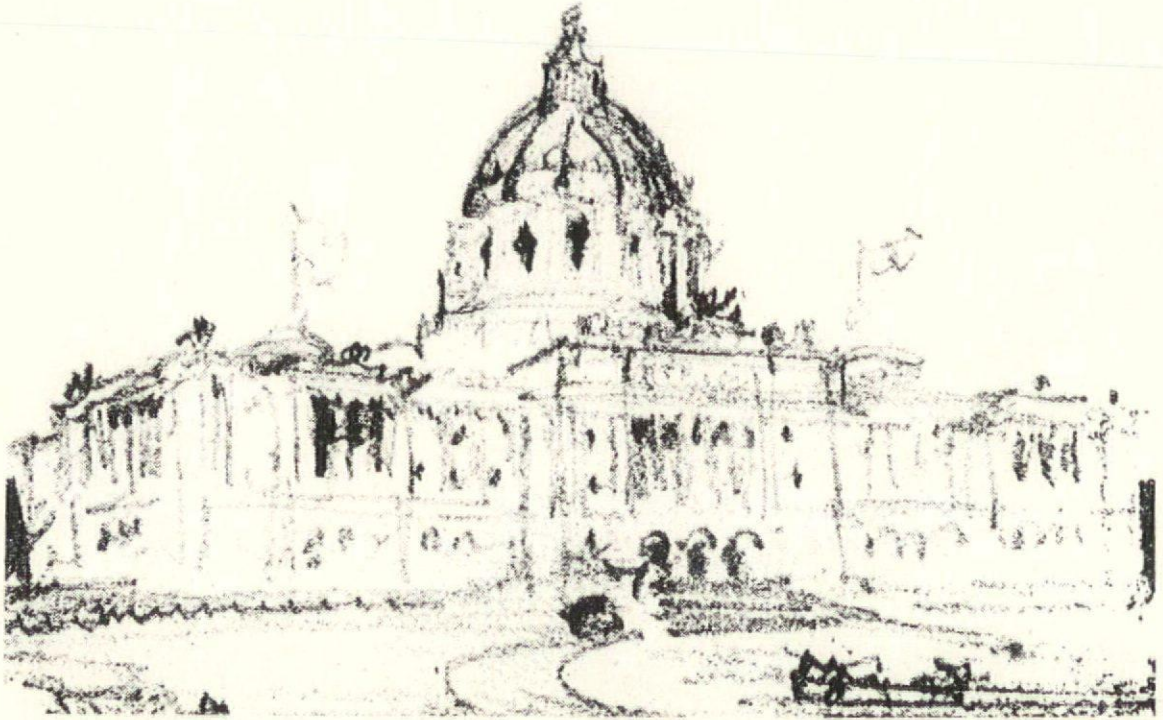
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THE MINNESOTA STATE CAPITOL



Sketch by Cass Gilbert, Architect

The Capitol in Saint Paul is one of the most outstanding pieces of eclectic architecture remaining in the United States today. It was built in a period when architects were more artists than businessmen, concerned with the minutest gilded dentil. During this period powerful and incomparable design statements were made by the imaginative use and integration of sculpture, painting and architecture.

The hand and personality of Cass Gilbert and the hands and personalities of all those who participated in the design and execution of the work on the Capitol in St. Paul have given us an inspiring architectural legacy. For Gilbert, even a bare light bulb was a thing of beauty when properly used.

Gilbert's awareness of symbolism in form is seen in every important part of this building. The gilded quadriga (a Roman chariot drawn by four horses) atop the pediment completes the central accent of the south facade, enriching the whole composition. The dome is a copy of the one crowning St. Peter's in Rome, but of superior proportions. The symbol of the state, "Star of the North," is set in glass in the marble floor of the rotunda directly beneath the dome.

The general effect of the interior is set by the rotunda and grand staircases, which are connected by the corridors to form one great composition. Though done in Venetian Renaissance flavor, it is purely Cass Gilbert. Even Giuseppe Mengoni's great gallery the Galleria Vittorio Emanuele in Milan (1865-1877) which is similar in concept and feeling, cannot compare with the warmth and beauty of this great, romantic, classical, skylit space.

The separate rooms, (senate, house, supreme court and governor's suite) are important and beautiful in themselves, each with its own composition and scheme of ornament. The gilded skylit ceiling in the house of representatives is especially notable in its free neo-baroque design. The senate chambers and the supreme court room are also under skylit domes, though of a more formal design than the one in the house of representatives.

The overall harmony, beauty and basic continuity of design of these interiors is determined largely by the use of color, whether in actual materials employed, ornamental painting or outstanding mural decorations. The overall impression of these spaces is that of a great piece of three-dimensional painting. The architect has created the effect of sump-

tuousness and subdued splendor and shows his skill as a colorist as well as a draftsman. He has not allowed richness to degenerate into gaudiness or beauty of material to disguise beauty of design. He has handled color like a painter who can feel a stately, yet subdued, romantic atmosphere with his brush. The dominant note in the color scheme as a whole is the warm tone of yellow Minnesota limestone with which the piers, arches and walls are faced. Its warmth is contrasted with the greys and violets of granites and marbles, enriched with the sparing use of gold, resulting in a triumphant symphony of color, delicate, yet powerful.

The subject of architectural competitions in this country has been an active cause of controversy with the architectural profession for the last one hundred years, probably because of the problem of ethical procedure more than any other reason. It is to the credit of the board of commissioners in charge of realizing this building over a period of ten years, from 1895 (when the national competition was held) until 1905 (when the building was substantially completed) that the project was a success. From forty submissions, the board of commissioners, along with two architects, Edmund M. Wheelwright of Boston and Henry Ives Cobb of Chicago, selected Cass Gilbert of St. Paul as architect. A sum of \$3,000 was set aside to be awarded as premiums in the competition. The prize-winning design was awarded no premium other than award of the commission. The amount of the premium was divided among the second, third, fourth and fifth prize designers.

Fees paid to the winning architect were five percent on the first \$500,000, four percent on the second \$500,000 and two percent on the remainder, with \$5,000 upon completion of the work as an honorarium.

The estimated cost of the design at the time the

board selected Gilbert's design in 1895 was \$1,500,000. Because of delays in construction and a steady increase in the cost of labor and material, the final cost upon completion in 1905, was more than \$4,000,000.

From its conception until its completion critics opposed every move made by those in charge of the Capitol project. Such a costly and elaborate building for a state capitol was felt by many to be an unnecessary and foolish expense.

It is unfortunate that 64 years after completion so many fail to appreciate the great beauty and significance of the Capitol. Installation of the modern elevators are completely out of harmony, clashing with the original design. Cheap plywood partitions are senselessly installed around the second floor corridors. Pressure had to be brought against the governor to prevent him from making an office out of the splendid governor's reception room. Successive remodellings in the basement have been inept and clumsy, destroying the beauty of the original design. Uncontrolled and congested parking detracts from the exterior.

The original master plan by Gilbert for the capitol approach and ancillary buildings has been disregarded and now there exists a botch, both planwise and architecturally.

Perhaps something can still be done to remedy the mistakes that have already been made in regard to these problems. Capable, intelligent and sensitive people, working as a forceful, cohesive group, free of intrigues, bribes and politics could strive, to preserve and continue the great work the original board of commissioners for the Capitol and Cass Gilbert so lovingly and laboriously endeavored to bring about.

Bibliography: "The Western Architect" October, 1905, Minnesota State Capitol number.

Some statistics concerning the Capitol:

- Extreme length east and west—432 ft., 10 in., excluding steps
- Width through central portion, north to south, excluding steps—228 ft. 3 in.
- Average width of wings east to west—120 ft.
- Average width of north wing—106 ft. 6 in.
- Extreme height of dome from ground—220 ft.
- Average height of outside walls from terrace level—69 ft.
- Average depth of wall from the grade terrace to bottom of footings—14 ft.
- Diameter of rotunda—60 ft.
- Height of rotunda from top of first floor paving to inner vaulting—142 ft.
- Size of senate chamber—55 ft. square
- Height of senate chamber—55 ft.
- Extreme width of house of representatives at floor level—77 ft.

Extreme width of house of representatives at gallery level—101 ft.

Height of house of representatives—50 ft.

Height of supreme court room—47 ft.

Height of basement story—12 ft.

Height of first story—17 ft.

Height of second story—16 ft.

Height of third story—12 ft.

Total cubical content—5,060,955 cu. ft.

Construction is framework of steel set in walls of brick and stone and supported by columns of granite and marble. Floors, partitions and roof and the steel framework are protected against fire with hollow tile.

Exterior material from base to first floor is St. Cloud grey granite. Exterior material above base and on the dome is Georgia white marble.

The power house is 300 ft. east of the main building, connected by tunnel. Cost: \$4,000,000.00. Completed in 1905.

—Albert L. Hoffmeyer

Mr. Hoffmeyer, a graduate of the University of Minnesota, is an architect in private practice in Minneapolis. He is also a member of the MSA's publication committee.

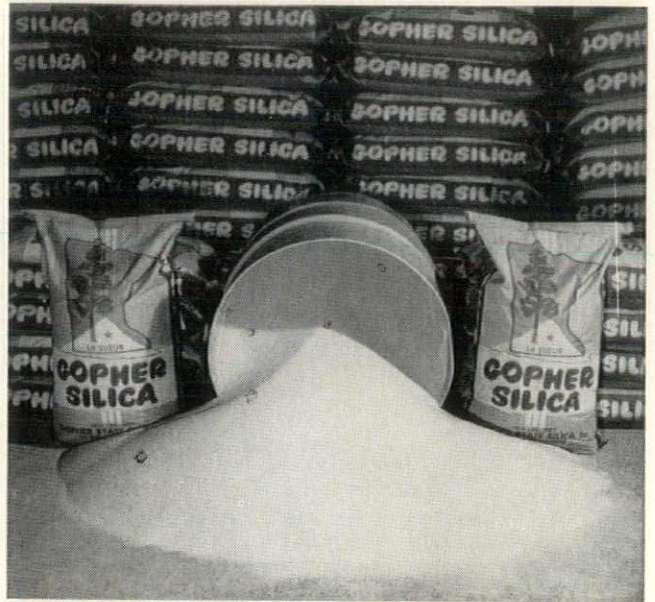
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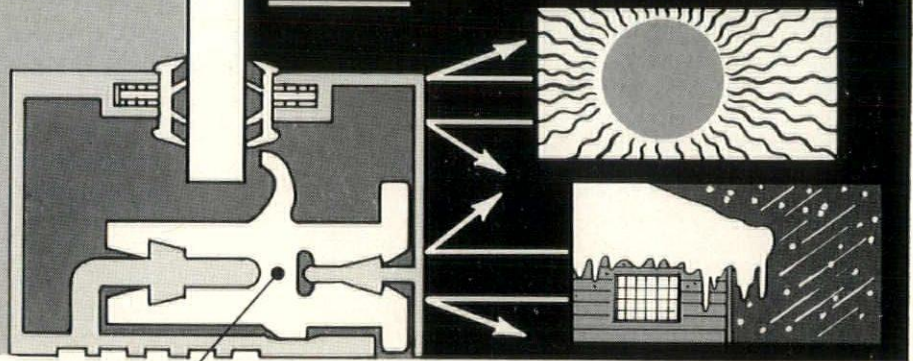
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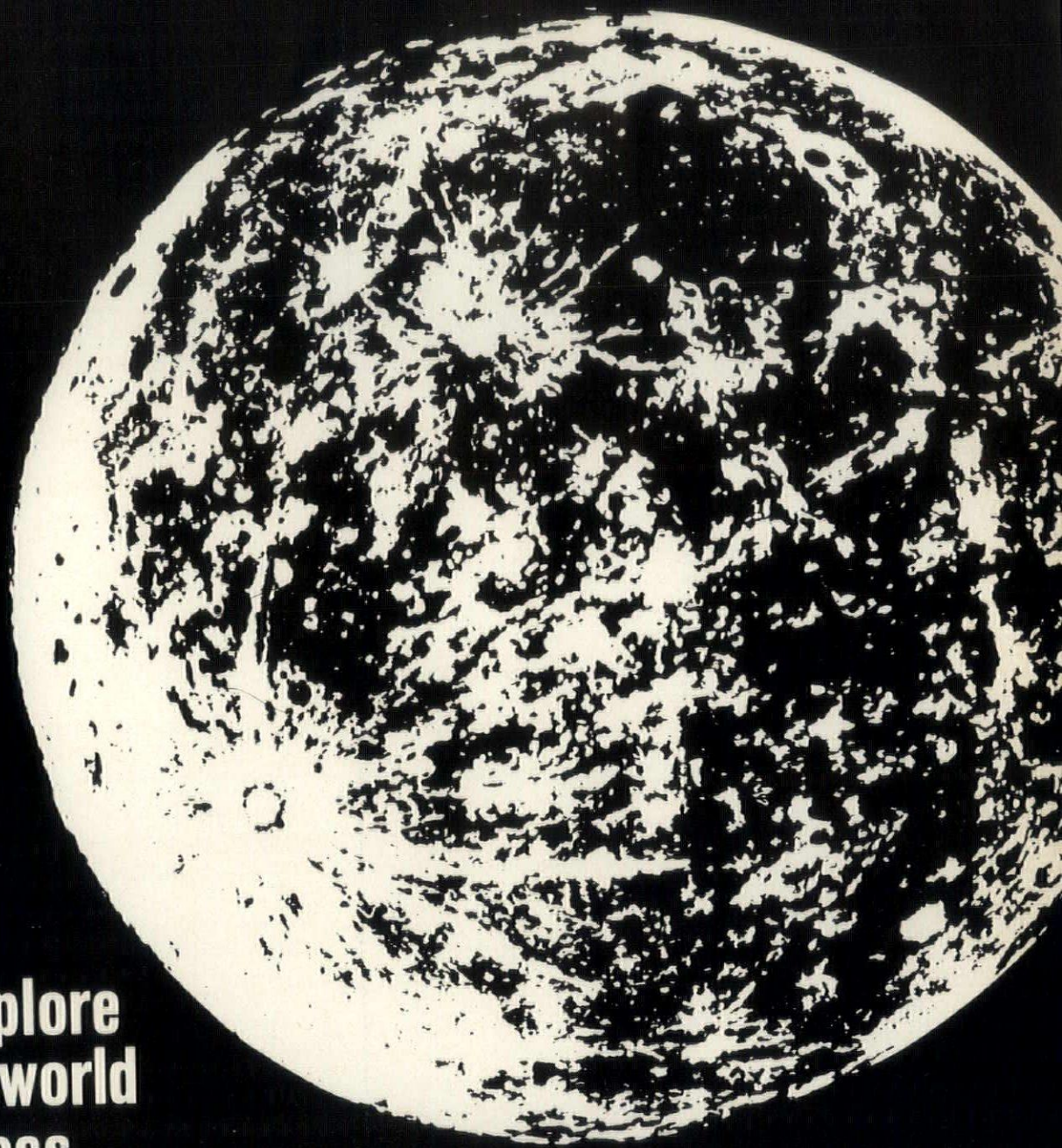
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BOOK REVIEWS

MODERN ARCHITECTURE AND CHRISTIAN CELEBRATION

By **Frederic Debuyst**. Published by John Knox Press, Richmond, Va. 78 pages. illustrated; paperback.

Reviewed by **E. A. Sovik, FAIA**

The reviewer, a member of the MSA's Publication Committee, is a graduate of St. Olaf College and Yale University. Mr. Sovik is a principal in the firm of Sovik, Mathre & Madison, Architects, in Northfield, Minnesota.

Not infrequently we witness the way a single concept or idea can illuminate one's thinking about a whole variety of issues and give coherence and lucidity to the mental landscape.

This short book is long enough to demonstrate how the concept of worship as celebration gives brightness and clarity and order not simply to liturgical action, but to the houses for the people of God who are involved in the action and to the other elements of the appropriate environment and extends to non-cultic architecture also.

Father Debuyst is a Belgian Benedictine. His book is composed of six lectures, starting with an exposition of the idea of celebration, moving to a critical survey of historical architecture, thence approaching the problem of church form and ending with comments on the use of art images.

Out of the theme comes a series of consistent corollaries: the proper space for celebration is a **hospitable** space, not a monumental one. The event and the people who celebrate are central, not any things. The space should not limit but give freedom to the celebration; therefore, flexibility and spaciousness. Opulence is unimportant, authenticity is . . . and so on.

Father Debuyst writes in English, and like some others to whom the language is not a mother tongue, he writes tersely. The sentences are filled with substance and hung together like ropes. The book deals with architecture, not church fittings, and the author is at home not only in the province of design for worship but in the literature and experience of all architecture.

It is possibly true that Benedictines, who have such a strong sense of continuities and heritages, tend more than most of us to see the present in terms of its meaning for the future. Father Debuyst is not at all content with the currents of change now flowing. To be new-appearing is not enough. It is only enough when the changes move in a radical and clearly defined direction which . . .

to the best times in history and to the life of the coming generation. This is why I think this book is particularly fruitful. That it is a part of the series called by John Knox Press "Ecumenical Studies in Worship" underlines the opinion that it is equally helpful to Catholics and Protestants.

THE NEW FINNISH ARCHITECTURE

By **Egon Temple**. Published by Frederick A. Praeger Inc., 111 Fourth Ave., New York, N. Y. 1968, 192 p., Illustrated, \$17.50

Reviewed by **Gerald A. Simons**

The reviewer is a graduate of Iowa State University and Cranbrook Academy of Art. He has worked in the office of Eero Saarinen and Associates and is presently a designer and project architect with the office of Progressive Design Associates, Saint Paul.

Considering that the population of Finland is only four and one-half million persons, the extent to which its architecture has influenced the outside world—especially the United States—is quite extraordinary. Egon Tempel attempts to survey this influence by first offering a succinct and readable account of Finland's architectural development to 1960 and then demonstrating photographically its architectural contributions from 1960 to the present.

The author begins by tracing Finland's architecture from its beginning in anonymous vernacular farm buildings to a turning point around 1900, which he defines as a national cultural awakening of the arts. The country's declaration of independence in 1917 climaxed an awareness of linguistic and cultural identity that had been growing since 1835. Literature, music and applied art were already proclaiming this national awakening. Architecture too was looking for a path of its own which it found by turning to the vernacular tradition with its clear and simple forms.

The partnership of Herman Gesellius, Armas Lindgren and Eliel Saarinen was to be the beginning of a new era in Finnish architecture. Their early work had a national romantic influence but this later turned to a more functional approach and paved the way for the overwhelming personality of Alvar Aalto. Aalto's early work demonstrates a fundamental grasp of the functionalism of the international style and his pervading force became the cornerstone of what

special Finnish qualities that Aalto first brought together in his early buildings have continued to distinguish the best in this country's architecture. However, no uniform style can be drawn from the existence of these qualities. In the current pattern of Finnish architecture Aalto's style does not dominate; there are several architects producing very excellent and very personal work.

The author confines the major portion of this book to a pictorial compilation of Finnish building over the past ten years. The photographic reproductions are excellent and the pictures are reproduced on a fine quality paper. Accompanying each project is a short factual description which serves only to define the building's functional elements and materials of construction. There is no comment by the author regarding the building's particular relevance to contemporary architecture nor is there any criticism or assessment of the building's success.

It was a disappointment to me that I found almost no buildings which I had not already seen (more thoroughly reviewed) in other publications. This might be a small point but with the title "New Finnish Architecture" I expected to find something new; I found nothing.

It appears that much of the building still relies heavily on the traditional techniques of wood and masonry which so indigenously characterize Finnish

architecture. Their sensitivity for materials and careful consideration for magnificent sites imbue each building with an aura architects long to create. I am certain that an uncrowded country with rich natural topography accounts for some of this aura. My first impression was also to credit the fact that this small country must still be able to indulge in the craftsman and his technique to produce a building of simple statement and simple materials. However, after further research (in another source) I find that the cost of labor is so high that in Aalto's Enso-Gutzeit office building in Helsinki it was cheaper to import prefabricated marble exterior panels from Italy than to have local granite cut in Finland. Such information is, in my judgement, relevant to a building's solution but no mention is made by the author.

I find the photographs and written descriptions are often just too sketchy for serious analysis and for this reason the entire presentation tends to become just a high quality picture book.

The last words of the author's introduction say "the picture section which follows . . . is an attempt to examine and present a broad conspectus of present-day Finnish architecture and to establish **why** it commands such wide international acclaim." I enjoyed the pictures but I am not certain he ever did get around to answering the "why".

How Answers the Architect?

By Donald Hassenstab

Executive Director, Minnesota Society of Architects

Much has been written and many authoritative sources have been quoted recently on some cold facts about the freezing of certain areas of construction. National and local records show that construction of family residences is becoming so costly that few families can afford to buy new individual homes.

One consensus uncovered the unpleasant fact that in all the major cities of the country a rule-of-thumb has been informally adopted that a loan for a new home is not feasible unless the family unit has an annual income of \$10,000 or more. This pushes out of the picture more than 70 percent of the families in this country. A financial source reported for one major metropolitan area that the average new home for the average family in that area cost between \$25,000 and \$30,000, with a 10 percent down payment required. Carrying a 30-year mortgage on this, with inclusion of all the usual supplementary costs of insurance, etc., required a monthly payment between \$250 and almost \$300.

Side effect of this curtailment of this construction market was that the eliminated families looked for older homes to buy, homes whose prices were within their income range. This trend brought about a substantial rise in

the prices of these older houses. Rises went well above their true values as the supply-demand balance was skewed.

Behind the skyrocketing prices were a number of factors, including increased wages among construction workers, higher costs of lumber and certain other materials, expensive financing and so on. Close at hand, however, was a segment of the construction industry which claimed to have the answer. This was that made up of the prefabricators who would deliver room-units on site, to be fitted together into any of a number of designs. There also were the aggressive makers of so-called mobile homes, which have been bought by the hundreds of thousands and whose parking areas have created congestion problems of their own peculiar kind.

The professional architects must answer the questions posed by this situation—and promptly. If not, they stand to lose a segment of the field they now work. Do you, reading this, have an answer? If so, let the rest of us in the Minnesota Society of Architects and others in the construction industry hear about it. Loss of the residential construction segment will open related inroads into other areas of design and construction. SO . . .???

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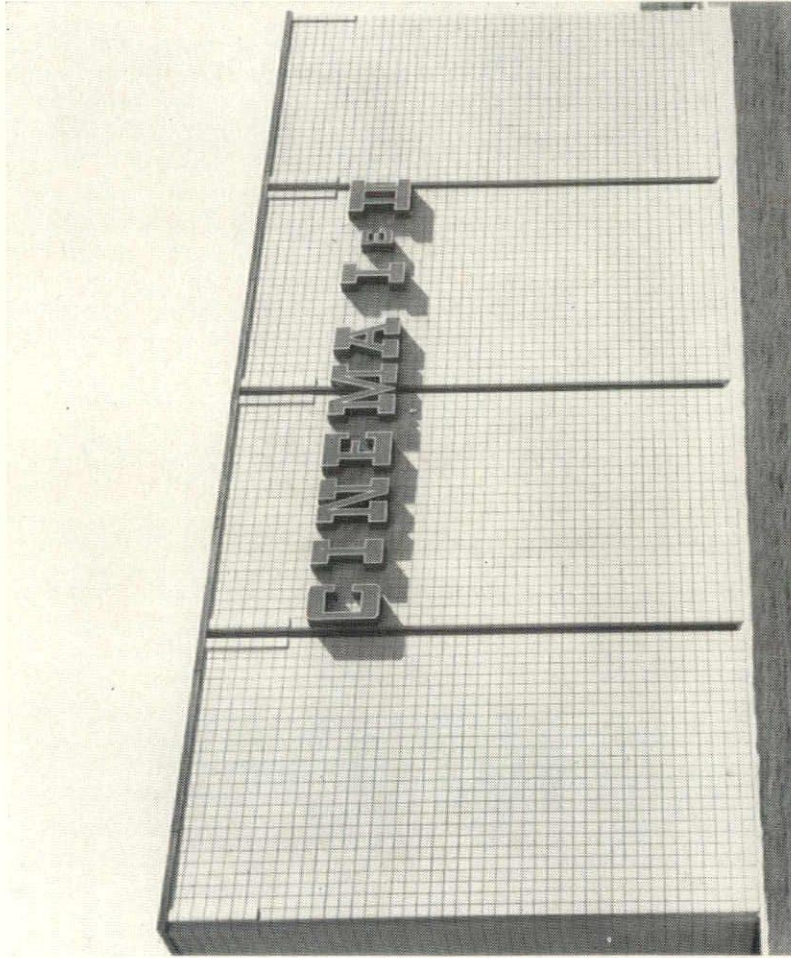
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NEW BOOK TAKES MYSTERY OUT OF GOVERNMENT CONTRACTING

What architects and engineers need to know about contracting with the federal government is covered from A to Z in a new, 190-page book, "Contracting with the Federal Government—A Primer for Architects and Engineers."

The only publication of its kind which gives the rules, regulations and problems involved in this work, the "Primer" was produced under the auspices of the Committee on Federal Procurement of Architect-Engineer Services. The committee is composed of representatives of The American Institute of Architects, American Institute of Consulting Engineers, American Road Builders Association, American Society of Civil Engineers, Consulting Engineers Council and National Society of Professional Engineers.

Written to take the mystery out of government contracting, the book explains how architects and engineers are selected, how the fee is set, what the standard contract clauses are and what they mean and how to obtain contract price adjustments. Readers will learn how to find out about available projects, how to negotiate contracts, what to know when performing the work and what to do if problems are encountered.

Authored by three of the nation's outstanding contract attorneys—Gilbert A. Cuneo, Harold F. Blasky and Eldon H. Crowell, with the assistance of Philip A. Hutchinson, Jr., director of governmental affairs for the AIA—the "Primer" places the private practitioner on an equal footing with his counterpart in the government. The appendix lists all federal construction agencies responsible for A/E contracts, with the names and addresses of the offices to contact.

AIA's immediate past president, Robert L. Durham, FAIA, commented that "the guidelines in the 'Primer' . . . will be stepping-stones toward better design and more appropriate profit in both the private and public sectors."

Copies of the book are available for \$6, prepaid, from "Primer," Room 713, 1155 15th St., N.W., Washington, D. C. 20005.



Gilbert Cuneo, attorney of Washington, D. C., co-author of "Primer," tells the AIA-CEC legislative conference about the publication.

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St. Paul

Area Architects Named Fellows of the Institute

Joseph H. Flad of Madison, Wis., regional director for the AIA, Winston and Elizabeth Close of St. Paul and Robert A. Ritterbush, Sr., of Bismarck, N. D., were among the 76 members of the American Institute of Architects who were elevated to the rank of fellow and were invested during the June convention in Chicago. A former Minnesotan who received his fellowship is Leonard J. Currie, who graduated from the University of Minnesota School of Architecture in 1936.

In the case of architects Winston and Elizabeth Close, it is the first time that a man and wife have been named simultaneously to fellowship, a lifetime



Mr. and Mrs. Close

honor for outstanding contributions and service to architecture. They are principals in the firm of Close Associates, Inc., Minneapolis, Minn.

The Closes have been dedicated to principles of contemporary design during their more than 30 years of practice. Mrs. Close is well known for her outstanding residential designs, while her husband is recognized for his long-time influence on the planning and architecture of the University of Minnesota. They were honored for significant achievement in all 11 areas of endeavor considered for fellowship, including architectural design, science of construction, professional education and public service.

They are recognized as pioneers of the contemporary house in this region.

They rejected the stylistic approach of the past and adopted a policy of doing only truly contemporary work. Limiting their practice to those who came to them, the Closes had few clients in the beginning, but their reputation grew quickly and their distinctive modern designs began to dot the Twin Cities' landscape.

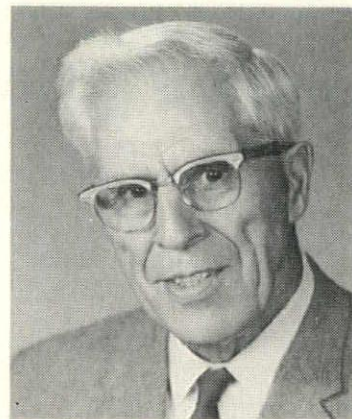
Their practice was interrupted by World War II,

during which Mr. Close served as a planning officer in the development of naval air stations. When the partners reopened their office in 1946, Mr. Close began a teaching career at the University of Minnesota School of Architecture. An additional assignment as assistant to the University's advisory architect marked the start of a new phase in his career.

In 1950 he succeeded Prof. Roy Jones as head of campus planning for the University. One of his responsibilities was to plan and design the University's Duluth campus. Its inter-connecting quadrangles became the first all-weather campus in the Upper Midwest. In 1959 Mr. Close became advisory architect to the University and it was in this capacity that he guided development of the West Bank Campus. In addition to coordinating the work of various architects on the project, Mr. Close devised the concept for the double-deck intercampus bridge which made the West Bank expansion possible.

While her husband was directing a decade of expansion at the university, Mrs. Close assumed most of the responsibility for maintaining and expanding the couple's architectural practice. Major projects during the past 10 years included Garden City, Brooklyn Center, a three-neighborhood housing development focusing on a shopping center and civic center, and Hazeltine Village, a residential suburb next to Jonathan.

Mr. Ritterbush is the oldest native-born architect practicing in North Dakota and is the second North Dakotan to receive the honor. Gilbert Morton of Jamestown received the honor last year.



Mr. Ritterbush

He is the principal consultant for Ritterbush Brothers, is known for his work on the governor's residence, commercial buildings, libraries, airports, schools, churches, auditoriums and hospitals. He has received many awards and honors during his career and is known as a "man of deeds rather than words."

Mr. Ritterbush figured in developing the state from the time of sod houses that sheltered early settlers from the rigors of pioneer life on the prairie to the state capitol that towers upward toward the North Dakota sky. He followed the trend to semi-classical, colonial and modern gothic for buildings such as mortuaries, libraries and churches. Later he led in more economical and functional designs better suited to the needs of his clients of the plains state. Recognizing that spacious areas did not call for high-rise buildings, he saw the importance of compactness in buildings of two and three stories.

Never employing newly manufactured materials until there was ample time for testing, Mr. Ritterbush never sacrificed quality for immediate economy. Early in his career, he saw the need for economy and diversity of office space. He designed an effective movable partition wall long before such an item was on the market.

Mr. Ritterbush's list of works include the Bismarck Armory, the Valley City Auditorium, Zion Lutheran Church in Bismarck, the library of Dickinson State, boys' dormitory at Mandan Industrial School, the School for the Deaf at Devils Lake, the testing laboratory of the State Highway Department at Bismarck, Bismarck and Parshall high schools, the Kenmare high school and the Hughes Apartment Building in Bismarck.

He was a member of the North Dakota State Board of Architecture from 1931-65 and was active in promoting the organization of the North Dakota AIA Chapter.



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OUR LAST COVER:

The cover illustration of the March-April issue of Northwest Architect aroused some curiosity . . . that is what was intended. The pattern was made up of stylized illustrations used as rubber stamps by architectural offices in eastern and middle Europe. Use of the stamps supposedly saves time in illustrating designs and there reportedly are even roof units which can be stamped above the accumulation. Status of a number of appliances' development is obvious from the illustrations! Our readers can, if they wish, color this cover by filling in the outlines and then send it in to the First International Northwest Architect Cover Coloring Contest.

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W. T. COULTER, ONE OF NORTHWEST ARCHITECT'S FOUNDERS, RETIRES

The publisher who, in association with an architect, originated the idea for the Northwest Architect and watched it grow from a slim first series of issues to the leading regional architectural publication it is today has retired. He is W. T. Coulter, former presi-



Mr. Coulter

dent of Bruce Publishing Company. In 1936 Mr. Coulter sat down to a series of planning sessions with Hal W. Fridlund, AIA, of Minneapolis which resulted in publication of the magazine's first issue in May of that year.

Most of the professional editorial material was provided by the late W. G. Purcell, whose long and productive career as a practicing architect, writer and artist started in Minneapolis but who moved to California for health reasons.

"During the first 11 years of its existence," Mr. Coulter recalled, "Northwest Architect was a heavy liability to the publishing company, which underwrote the entire costs of the journal. The need for such a professional publication was, however, always the guiding force to persevere and carry on.

"Beginning in 1947 the future looked much brighter and Northwest Architect became the official journal of the Minnesota Association of Architects, predecessor to the Minnesota Society of Architects. Construction in all fields began to increase by leaps and bounds and the professional services of architects were in constantly growing demand. The operations of the publication slowly began to show a welcome profit.

"In 1954, through an agreement between the Minnesota Society of Architects and Bruce Publishing Company, the publishing of Northwest Architect became a joint project. A 50 percent interest in the magazine was transferred to the society without the investment of a single dollar. The major responsibility assumed by the society was co-operation in the supplying of suitable editorial material. For this purpose a publication committee was set up with representatives from the society and the publishing company to operate this jointly owned property, which by then was a real going concern.

"Through the active participation of the architects who served on the publication committee, working the Bruce Publishing Company's representatives, including Fred Miller, Jr., in charge of editorial production, the magazine continued to grow and prosper. Reader interest grew steadily and Northwest Architect is recognized as the leading magazine in its particular niche of architectural reporting."

Many of this area's leading architects have served the joint venture as members of the publication committee, Mr. Coulter said. There is a steady inflow of new ideas as members serve and then leave the committee to make way for new appointees, who are named by the MSA president. During his many years as executive director of the Minnesota Society, James Fenelon, now with AIA in Washington, took a continuing interest in the magazine and the work of the publication committee. Donald Hassenstab, present executive director, also is keenly interested in continued growth of the publication.

The current committee is made up of Bernard Jacob of St. Paul, chairman, and architects John Cuningham of Minneapolis, O. D. Field of Minneapolis, Eugene G. Flynn of St. Paul, Albert Hoffmeyer of Minneapolis, Herb Ketcham of Minneapolis, Ed Lofstrom of Minneapolis, Brian Morgan of St. Paul, E. A. Sovik of Northfield and James Taplin of Minneapolis.

"With the continuing interest of members of the publication committee Northwest Architect has a continuing bright future," Mr. Coulter said in conclusion. "The many members who have served so well in the past laid a firm foundation for growth and I am sure those who serve now and will serve in the future will continue to work for the ongoing service of the publication to the profession. What the future holds for this fine journal will be determined by how well the committee functions in cooperation with the editorial staff, coupled with the conditions of prosperity our nation will enjoy in the years ahead."

"THE UNIQUE VITALITY of the United States can only be appreciated to its full by one who has been brought up in Europe, has lived for many years in America, and then, at intervals, has returned to Europe and back again to America. The contrast is, was, and I believe largely still is, striking. In comparison, Europe impresses one as almost moribund. It is, of course, anything but—but that is the general over-all impression it makes upon one in contrast with America, especially with respect to its inefficiency and outmoded ways of doing many things. . ."

Ashley Montagu

"Every man owes a part of his time and money to the business or industry in which he is engaged. No man has a moral right to withhold his support from an organization that is striving to improve conditions within his sphere."

Theodore Roosevelt

NORTHWEST ARCHITECT

Area Notes

(Continued from Page 4)

The **Watertown, Wis., Times** in a recent editorial called for the early retirement of J. George Stewart, architect of the Capitol in Washington, D. C. Frustrated in his latest proposals for altering and enlarging the Capitol, Mr. Stewart, not an architect but a one-term congressman with civil engineering training, is proposing the construction of palatial quarters for the capitol police force, that corps of college youths who serve as guides and traffic directors. Among his costly successes in the past is the Rayburn House Office Building, which Senator Stephen M. Young of Ohio recently described as "the most stupendous architectural monstrosity of all times and a monument to the unbridled edifice complex of the architect of the Capitol."

The St. Paul AIA chapter's recent design competition for the transformation of Navy Island received 75 entries. Top awards were: first place (\$500) to **Fredrick C. Richter** of St. Paul, an architectural student at the University of Minnesota; second place (\$300) to **Progressive Design Associates of St. Paul**; and third place (\$200) to **Spencer Ruff**, another architectural student from St. Paul, and **Juan Stoleson**, Minneapolis, who graduated from the School of Architecture last fall.

Clarence J. Gruhl, retired Milwaukee architectural engineer, died recently in Florida at the age of 78.

Setter, Leach & Lindstrom, Inc., Minneapolis architects and engineers, announce the promotion of **Arnold Cisewski** to assistant chief mechanical engineer and of **Richard G. Erickson** to project architect. The firm has also added engineers **Ronald Rochon**, **John Bergstad**, **Roy L. Grover**, **Sudhakar Mody** and **Franz Holl** and architects **Juan Stoleson** and **Kalavati Somvanshi**.

... AND PROJECTS

MINNESOTA

Zejdlik, Harmala, Hysell and MacKenzie, Inc., Minneapolis architects, have been selected to design a 220-unit housing for the elderly project on the old Hamilton Elementary School site at 44th and Fremont Avenue N., Minneapolis. The project is expected to cost \$3,500,000.

A \$1,500,000 addition to the Darling Ranch Resort on Lake Darling at Alexandria, and a large display building for Sports Crafts near Brainerd have been designed by **Bergstedt, Wahlberg, Berquist Associates, Inc.** of St. Paul.

The Security State Bank of Aitkin plans to build a new drive-in building to replace its fire-damaged structure. **Eugene Hickey and Associates**, Minneapolis, are the architects.

Preliminary studies for the proposed new senior high school in Buffalo, have been prepared by **Harold A. Birkeland**, Hopkins architect. Authorization of a bond issue is to be voted on June 24.

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A village-owned nursing home to be built in Bloomington Prairie is being designed by **Keith Lorenzen**, local architect.

The Brewster Municipal Building and fire hall has been designed by **Graffunder and Berreau Associates, Inc.**, of Minneapolis.

Construction is under way on a new nursing home in Brown's Valley, designed by **Korsunsky-Krank Architects, Inc.**, of Minneapolis.

Redevelopment of Hennepin Avenue in Minneapolis hinges on reducing automobile traffic on that street, according to preliminary proposals presented by Felix Warburg of Lawrence Halprin & Associates, San Francisco, to a meeting of downtown businessmen recently. He proposed parking ramps along the fringes with elevated pedestrian walkways at midblock locations, widened sidewalks and a more varied and interesting use including residential development south from Ninth Street and north from Fourth Street.

A **suburban townhouse** development of 57 units is to be constructed soon in Bloomington, Minn. Architects are Myers & Bennett, Minneapolis.

Baker Associates, Inc. were architects for the new Gamble-Skogmo headquarters building recently completed in the renamed Gamble Center at the intersection of Highways 12 and 100, Minneapolis. Formerly known as Plaza 100-12, the entire center has been designed by the same architects.

A **chain** of shopping centers specifically designed to provide for all the needs of farmers is proposed by National Farm Stores, Inc., Minneapolis. Twenty such centers are proposed, each covering 40 acres and costing about \$3 million. Godwin-Bevers Co., Inc. of Colorado Springs has been named general contractor and Mowry C. Gilbert, of the same city, architect.

Rieke, Carroll, Muller, architects of Hopkins, have designed the proposed municipal liquor store and lounge for Waverly, Minn.

Harry Weese, Chicago, is architect for the \$2.5 million theater and music center to be built at Carleton College, Northfield.

Pieper-Richmond are architects for the new Meadow Park elementary school in Rochester. They will also handle remodelling and additions at Washington School.

Aguar, Jyring, Whiteman, Moser, Inc., architects of Hibbing, are remodelling the Sons of Italy building for their offices, which will be on the second floor. A separate tower will house a new stairway and elevator, with receptionist and waiting room in the connecting bridge. The ground floor will be rental spaces opening on a landscaped court entered from the street.

A 71-unit housing for the elderly project in St. Peter is being designed by **Miller and Melby, Architects, Inc.**, of Minneapolis.

Two St. Paul architectural firms were presented grand awards for excellence in engineering by the Minnesota Association of Consulting Engineers. They are **Ellerbe Architects** for the structural design of their twin-domed athletic and convocation center at the University of Notre Dame, and **Grover Dimond Associates** for the all-electric heating and air-conditioning design of the Northwestern National Bank in St. Paul.

Wayzata architects **Little and Humleker** are designing the new First National Bank in Cannon Falls which will replace the present facilities.

WISCONSIN

Studies for added grade school facilities, in Watertown, in the form of alterations and additions to existing schools, have been prepared by Madison architects **Potter, Lawson, Findlay and Pawlowsky, Inc.**

Theodore H. Irion, Oshkosh, is architect for the proposed new \$3,500,000 regional post office to be built at the Winnebago County Airport adjoining Oshkosh. The new terminal building to cost \$2,800,000, is being designed by **Howard, Needles, Tammen and Bergendoff**.

Bids for an addition to the elementary school in Amherst came in well under the estimates, for a cost of about \$14.50 a square foot. **Michael Rounds Metcalf** of Stevens Point is the architect.

The rural Shepherd of the Lakes Lutheran Church near Waupaca is building a new church building designed by architect **Robert Rowland** of Wisconsin Rapids.

The new building for Whitewater-Watertown Savings and Loan Association has been designed by **Durrant Deininger, Dommer, Kramer and Gordon**, Watertown. **Edward Durell Stone** has been selected to design a community services building adjoining the Milwaukee Jewish Community Center. Associated will be the local firm of **Jordan Miller and George Waltz and Associates**.

Bids came in on the nose for the new West Side Junior High School in Wisconsin Rapids. **Warren Holmes, Inc.**, Lansing, Mich., was the architect. The square foot cost will be about \$20. Architects are being interviewed for additional projects, including alterations and conversions of existing high schools and more new construction.

Housing for the elderly and a community building will share a site in Albany. **James Dewey Nickels, Madison**, is the architect.

The Mukwonago Union High School District building committee has been interviewing architects for its proposed building program.

MAY-JUNE, 1969

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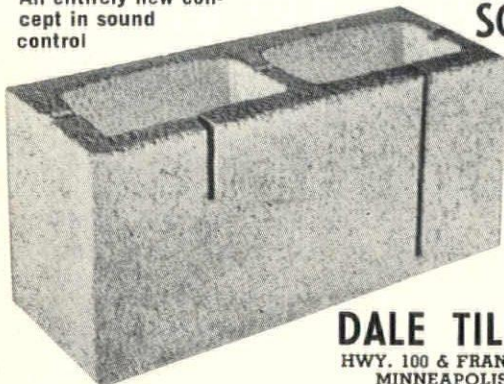
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Plans for developing the 280-acre campus of the newly organized Nicollet College and Technical Institute in Rhinelander have been prepared by **Schutte-Mochon, Inc.**, Milwaukee architects. For flexibility in development several small buildings are contemplated, of heavy timber construction with sloped shingle roofs. Drawings are under way for the first.

IOWA

Completion of the Modern Learning Center at Parsons College, Fairfield, has been assured by recent gifts and grants. Shaver and Co. of Michigan City, Indiana, is the architect.

Frevert and Ramsey, Des Moines, are designing the new \$2¼ million high school to be built in Harlan.

The new \$300,000 American Trust & Savings Bank, west end branch in Dubuque, has been designed by Durrant, Deininger, Dommer, Kramer and Gordon of that city.

The new **Grant** grade school in Albia will be designed by Lyle P. Howard of Ottumwa.

Porter-Brierly-Blackledge of Des Moines have designed the new Northwestern Bell Telephone Co. building in Ankeny.

Recommendations for alterations and additions to the Paton-Churdan schools have been presented by Karl Keffer Associates, architects.

St. Joseph's parish of Dubuque celebrated its twentieth year with a new circular church seating 900. Built of glass, native limestone and precast concrete, it was designed by Wayne Smith of Winona, Minnesota.

Construction is expected to commence this summer on the Davenport Lutheran Home on a seven acre site. Architects are **Charles Richardson and Associates**, Davenport.

A 50-bed children's psychiatric hospital has been opened in Independence. Architects were **Thorson, Brom and Broshar** of Waterloo.

A community center and a surrounding 38-acre park, made possible by bequests from two women, are to be developed in Clinton. Architects for the center are **Prout-Mugasis-Johnson** of Clinton. Parking and games areas are to be designed by **Brauer and Associates** of Edina, Minnesota.

Luxurious facilities for recuperative care are being promoted by a national firm, Medi-Centers of America, Inc., with headquarters in Memphis, Tenn. A 162-bed facility, costing \$1.65 million, is to be built in Des Moines, Iowa, by the company. Architects are **Ost, Folis and Wagner** of Memphis.

Plans for an addition to Clinton High School are being drawn by **Kingscott and Associates**.

(Continued on Page 67)

NORTHWEST ARCHITECT

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**MINNEAPOLIS-ST. PAUL
CHAPTER SENDS DELEGATES
TO NATIONAL CONVENTION**

Delegates of the Minneapolis-St. Paul Chapter of the Construction Specification Institute to the national CSI convention in Houston, Texas, on June 2 to 5, are shown in the photograph here. The CSI is a technical society composed of individuals working together to achieve better specification practices in the construction and allied industries.

Shown are (left to right) John C. Anderson and Jack E. Lindeman of Thorsen & Thorshov, Minneapolis, James A. Kellett of Wold

Associates, St. Paul, Dick E. Matson of W. E. Neal Slate Co., Eden Prairie, Rodney L. Erickson and Lee Dahlen of Hammel, Green and Abrahamson, St. Paul, Dale C. Moll of Twin City Testing & Engineering, St. Paul, Amando J. Romano of Edwards & Kelsey, Minneapolis, C. C. Fladland of Minnesota Lathing & Plastering Bureau, George R. Gohlke of The George Gohlke Co., Minneapolis, and Gordon O. Matson of Setter, Leach & Lindstrom, Minneapolis.

Delegates not in the picture included Wayne C. Brock of Brock-White Co., Minneapolis, Carl J.

Agerbeck of Cerny Associates, Minneapolis, Roger E. George of Grover Dimond Associates, St. Paul, Roland R. Erickson of General Mills, Minneapolis, Robert Wilson and John Brundrett of Ellerbe Co., St. Paul, Dale Blomness of Haldeman-Homme, Minneapolis, Robert V. Jacobs of Gust Lagerquist & Sons, Minneapolis, Richard W. Larson of Snow-Larson, Minneapolis, Bruce Waldo of Pittsburgh Corning Corp., Minneapolis, Gerald Wellik of Lake St. Industries, Minneapolis and Bruce W. Baumann of Chas. Freidheim Co., Minneapolis.

"Everything made by human hands looks terrible under magnification—crude, rough and unsymmetrical. But in nature every bit of life is lovely and the more magnification we use, the more details are brought out, perfectly formed, like endless sets of boxes within boxes."

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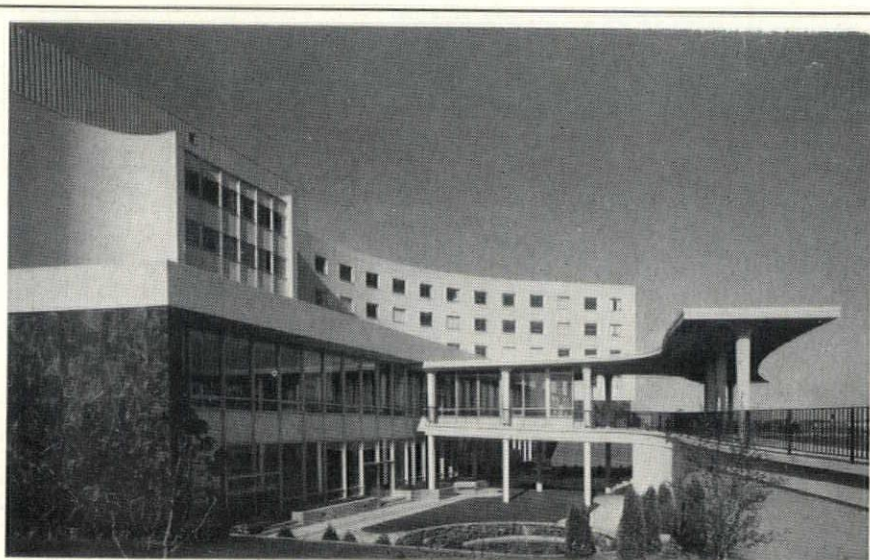


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Area News

(Continued from Page 65)

A new junior-senior high school for Southeast Warren Community School District is to be designed by **Smith-Voorhees-Jensen**, Architects Associated of Des Moines, who are also assisting in the selection of the site.

Harrison and Abramowitz of New York are the architects of the University of Iowa's new Museum of Art. Built to house the important collection given by Mr. and Mrs. Owen N. Elliot of Cedar Rapids, its cost of \$1,700,000 was met by contributions from more than 2,000 persons and business firms.

City-county facilities for Jackson County, including a jail, sheriff's and police offices, and city hall facilities are planned for Maquoketa. Preliminary studies have been prepared by **William J. McNeil**, Davenport architect, in preparation for voting on the two bond issues needed.

Clinton's Gateway Junior High School will be enlarged by about one-third, according to plans developed by **Prout-Mugasis-Johnson**, local architects.

Louis C. Couch of Bettendorf, is architect for the Clover Hills Shopping Center to be built in Clinton.

Hal Bullington, local architect, expects bidding in June or early July for the new Iowa Falls high school. Construction is under way on the new five-story, \$4,200,000, extended treatment center which is being added to Iowa Methodist Hospital in Des Moines. Architects are **Brooks, Borg and Skiles**.

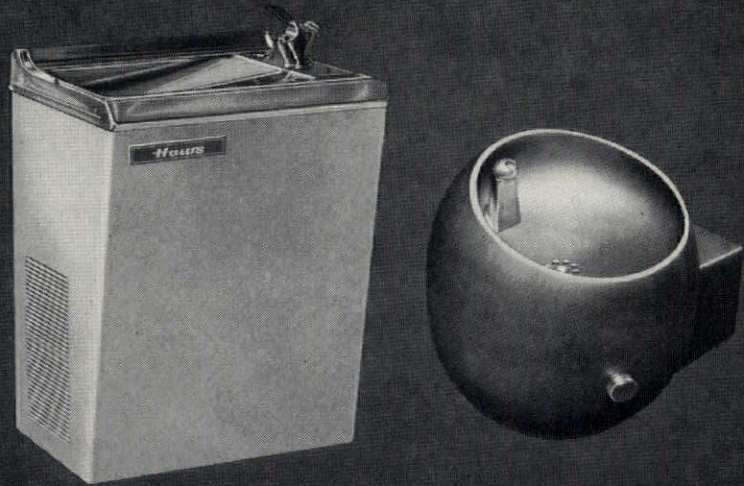
Vandeventer & Griffith, Architects and Engineers of West Des Moines, have developed preliminary plans and cost estimates for a new fire station in that suburb.

SOUTH DAKOTA

Plans for the renovation of Holy Infant Hospital in Hoven into a 25-bed hospital unit and a 25-bed nursing home unit have been developed by, in the Review's words, "the **Herges** architectural firm, and consulting engineers." A community-wide meeting is planned to present the proposals and determine the future course of action.

MAY-JUNE, 1969

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**AREA PRODUCERS'
COUNCIL ELECTS**

Mr. Davenport (seated left) congratulates his successor, Mr. Waldo, on his election as PC chapter president. Standing are Messrs. Oberg, Nyberg, Sheppard and Lommen.



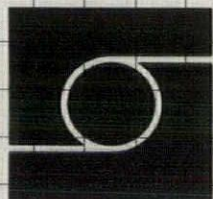
Bruce Waldo, Pittsburgh Corning Corporation representative, has been elected president of the Minnesota-Dakota Chapter of the Producers' Council to succeed Chuck Davenport. The officers who will guide the chapter during 1969-70 were elected at an early June meeting.

Other officers selected were Bud Oberg of Northern States Power Company, first vice-president, Roger Nyberg of Edwards Sales Corporation, second vice-president, Bob Sheppard of United States Plywood Corporation, secretary, and Dale Lommen of Mahin-Walz, Inc., treasurer.

Mr. Davenport installed the new officers.

"The new officers are looking forward to a full year of mutual help with the architectural and engineering firms in this area," Mr. Waldo reported after the election. "The Minnesota-Dakotas Chapter has increased its membership well during the past year and looks forward to additional building product companies joining the chapter during the coming year."

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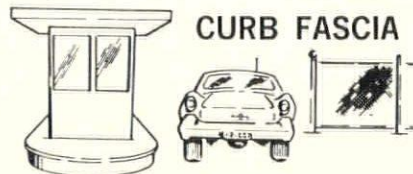
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NORTHWEST ARCHITECT

Preliminary sketches for Brookings' proposed new municipal building have been prepared by **The Spitznagel Partners**, Sioux Falls. There has been considerable controversy over the site.

The **Spitznagel** firm is also designing the extended care facility and rehabilitation center which Freeman Community Hospital hopes to erect shortly.

Alterations and additions proposed for Willow Lake school will be designed by architects **Robel and Pope** of Watertown.

FLOOD EMERGENCY WORK HONORED



The Minneapolis-St. Paul Post of the Society of American Military Engineers recently presented the 1969 Annual Outstanding Engineering Award for timely and well-conceived work to the Corps of Engineers, St. Paul District.

Ray Thibodeau, left in the picture here, past president of the post, is shown presenting the award to Col. Richard J. Hesse, district engineer. The corps constructed 80 miles of emergency levees this spring with excellent co-operation of area communities, thereby preventing estimated damages of \$145,000,000.

NORTH DAKOTA

North Central Consultants, Inc., a Jamestown architectural and engineering firm, has been hired on an interim basis to act as city engineer for Valley City until that vacancy can be filled.

Tom Swifties, anyone? "I know what's in the sky," said Tom piously.

BRUCH ELECTED VICE-PRESIDENT OF ENGINEERING ORGANIZATION

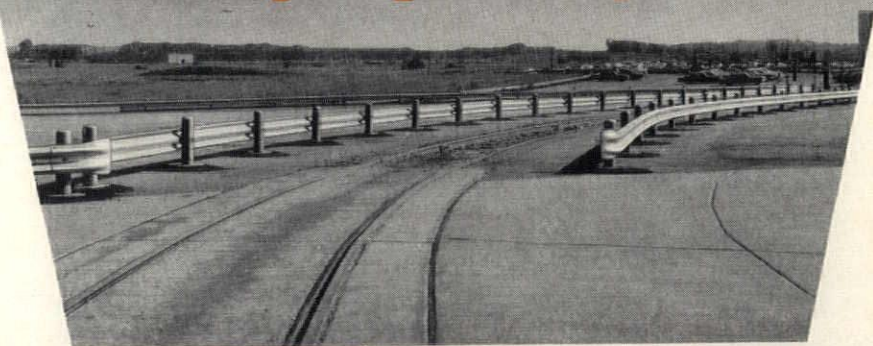
Wallace C. Bruch, partner in the Minneapolis firm of Bruch and Morrow, was elected vice-president of the Consulting Engineers Council of the United States at the national convention held in Las Vegas, May 12-15.

As vice-president, Mr. Bruch will be a member of the CEC/US executive committee and will supervise the activities of a number of committees. He will serve a two-year term. The council, is the national organization of engineers in private practice and is composed of 45 state associations representing 2,200 engineering firms with some 100,000 employees.

Mr. Bruch formed a partnership and entered into the private practice of consulting engineering in 1954. His firm is engaged in all phases of engineering work and was recognized for the mechanical and electrical design work of the Metropolitan Sports Center in Minneapolis.

He is a past president of the Minnesota Association of Consulting Engineers and is active in many professional, community and civic organizations.

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Marvin Windows, Warroad, Minn., has announced a new exterior pre-finish for wood windows called XL-70.

XL-70 is a polyurea coating, factory-applied in a multi-step process. It provides major benefits both to the builder and owner, the company reported. The builder avoids the cost of painting the window, which ranges from 8-15 dollars over the country. The owner enjoys the benefits of three qualities that make XL-70 superior to paint—and 2-3 times as long-lasting.

1. It completely resists moisture. Water has no effect on XL-70 and cannot penetrate the material to disturb the adherence.

2. Unlike paint, XL-70 forms a never-before-attained chemical bond with the surface of the wood. This gives it adhesion properties far superior to those of paint.

3. It is tough and elastic, permitting it to retain its perfect surface under conditions which cause paint to check or crack.

According to Marvin, XL-70 resists peeling, checking, cracking and blistering at least twice as long as the best paints, which are themselves capable of many years of service under normal conditions.

The advanced factory process for applying XL-70 involves several application-and-curing steps. The first step is application of penta wood preservative using Marvin's deep vacuum process. Then the polyurea is applied in various coats, each followed by a moisture cure. By maintaining a precise moisture level and providing high air velocities, each coat is cured perfectly in a very short time. The pre-finish is available in white only.

For illustrated literature, request Bulletin C-110, Marvin Windows, Warroad, Minn. 56763.

EDWARDS SALES MOVES

Edwards Sales has moved to a new location at 6530 Cambridge St. in St. Louis Park, suburb of Minneapolis. The new facilities provide larger office and warehouse space plus access to rail trackage.

Mr. Staum, formerly sales manager for the Neal Slate Company, joined Edwards Sales in February. His major activity is architectural sales and service.

Edwards Sales serves as area sales representatives for Dow Chemical Company Building Products, General Electric Silicone Sealants and Coatings, Master Mechanics polyurethane sealants and Monsanto construction materials.

The company also announced its recent appointment as sales representative for Minnesota Mining & Manufacturing Company's new 3M polyurethane seamless flooring. The product is described as "possessing an unusual combination of toughness, resiliency and superior wear resistance; it performs equally well indoors or outdoors." 3M seamless flooring is available in three different systems: Industro-Tex for factory

floors, Pebble-Grip for non-skid outdoor applications and Commercial, for schools, offices, etc.

GOODWIN TO OPEN CHASKA PLANT

The Goodwin Companies of Des Moines, Iowa, have announced plans for the remodeling and re-opening of the C. H. Klein Brick Company tunnel kiln plant in Chaska, Minn., under a lease arrangement.

This new brick manufacturing plant will be known as Chaska Brick & Tile and will produce a colonial sand-mold face brick by the soft mud process.

C. H. Koplen, vice-president of brick and tile operations for Goodwin Companies, stated that the Chaska plant will add considerably to the productive capacity and variety of products of the company, which now has 10 manufacturing plants in the state of Iowa.

Construction of this new facility in Chaska, which will begin at once, has a completion date for late this year.

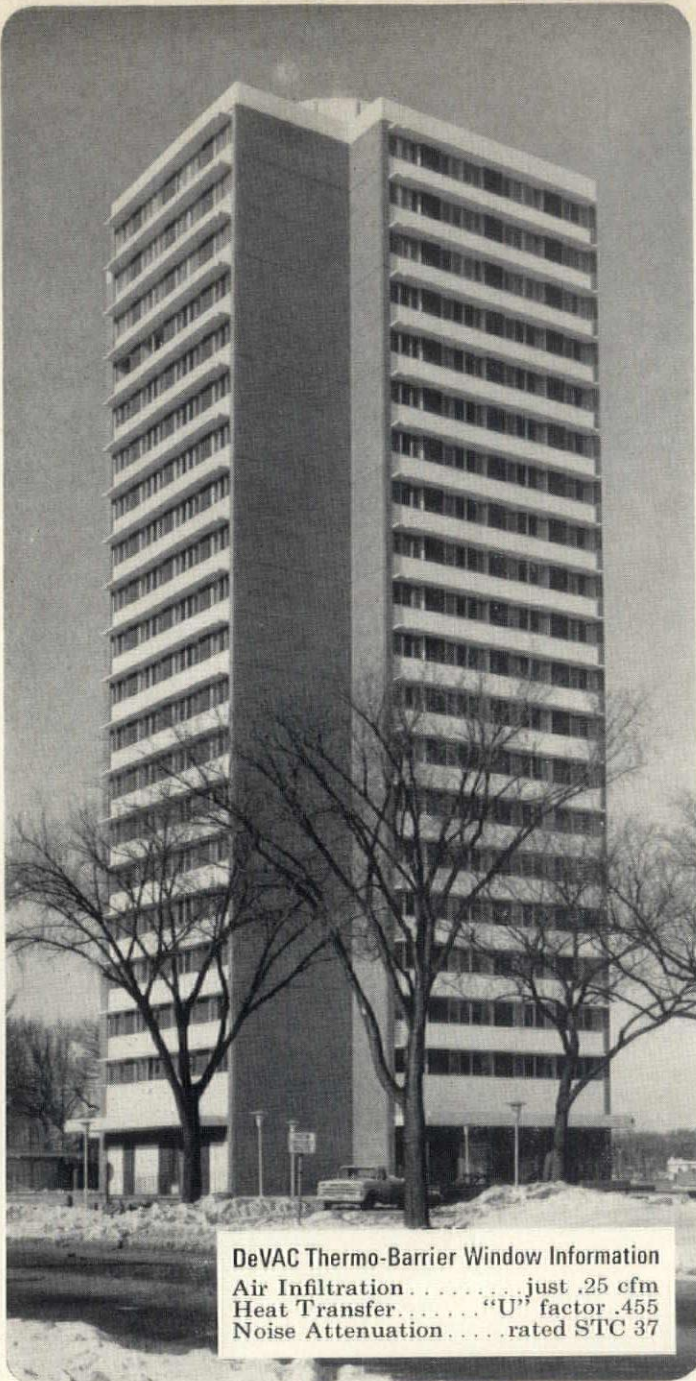
G. E. "Gene" Haverkamp of the Twin Cities' Sales Division of Goodwin Companies has been appointed plant manager of this new operation. Mr. Haverkamp, a ceramics engineer, has been associated with the company for more than 20 years in sales and production.

DUR-O-WAL ISSUES NEW SPEC-DATA

Dur-O-wal, manufacturers of masonry wall reinforcing systems, has issued a new four-page Spec-Data report on Continuous Rectangular Ties (tab-tie) for use in masonry walls.

The illustrated bulletin discuss-

NORTHWEST ARCHITECT



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Above is Project 2-11A, Housing For The Elderly, Minneapolis, Minnesota. Architects for this twenty-floor apartment were Raugland, Entrikin, Domholt & King, Inc. of Minneapolis.

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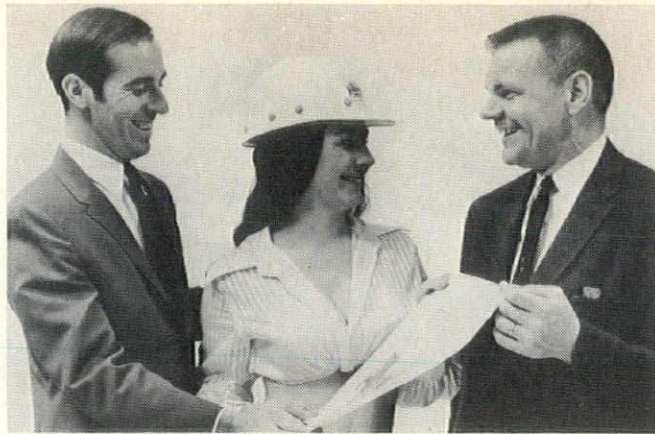
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es uses, limitations and applications of the Continuous Rectangular Tie in cavity walls, composite walls and for use in anchoring masonry veneers. Water permeability properties of walls using the metal tie and performance data are discussed.

The folder complies with the editorial style prescribed by the Construction Specifications Institute. Copies of the report are available from Dur-O-wal National, P.O. Box 368, Cedar Rapids, Iowa 52406.



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Miss Prestressed, decked out in specially tailored construction uniform and hard hat, is shown here reviewing final plans for the ad campaign she will be featured in for Prestressed Concrete, Inc., of St. Paul. Pictured with her are Gerald Madison of Anderson-Madison Advertising (left), and Earl Brink, president of Prestressed Concrete.

The ads, which will appear during the next year, emphasize the advantages of specifying the company's products and services.

Miss Prestressed is Roxann Joki of Shell Lake, Wis.

**MODERNFOLD INTRODUCES
"WOODMASTER" BROCHURE**

The Modernfold line has added a new, lightweight and durable Woodmaster 500 in five "natural wood veneers that provide extra beauty and make the Woodmaster 500 ideal for apartments, offices, dormitories, churches and nursing homes," according to an announcement by New Castle Products, New Castle, Ind., makers of the folding partitions.

The Woodmaster 501 offers authentic wood image panels that are Vyneer laminated and protected by a tough vinyl film which makes the door extremely mar-resistant, check and fade proof and which promises a life-time of beauty which needs practically no maintenance, the company said.

The Woodmaster 801 and 1201, in the Vyneer surface, offer economy and durability in a wide selection of authentic wood reproductions, as well as Colonial white, protected by a tough vinyl film.

Those interested in these new developments can write for the new "Woodmaster" brochure to New Castle Products, Box 310, New Castle, Ind. 47362.

This area's distributor is Mahin-Walz, Inc., Hopkins, Minn.

SCPI REPORTS 8-INCH BRICK BEARING WALLS SAVE

The economy of brick bearing wall construction has been reported in a recent case study by the Structural Clay Products Institute.

"Designed by DeVries & Associates, architects and engineers, the new 11-story Muskegon Retirement Apartments in Muskegon, Mich., were built at a cost of \$1,983,483, or \$17.22 per sq. ft. This is \$100,000 less than the original estimate," the report said. "The architects attribute the saving to the 8-inch load-bearing cross walls that separate apartments and at the same time provide structural support, thermal and acoustic insulation and fire protection."

The exterior brick walls of the 174-ft. by 67-ft. building are 10-inch cavity type. The void is insulated with water-repellent vermiculite masonry fill, which doubles the insulation value and adds fire resistance, the report said. The bearing walls support 8-inch precast concrete planks topped with 1½" of concrete. Party walls of the two apartments at each end are perpendicular to the long axis and act as preloaded shear walls. There are 100 efficiency and 94 one-bedroom units, with 18 on a typical floor.

"This is a remarkably handsome structure and one which will age well. Projecting through the facade and accented by a darker color, the brick cross walls create a rhythmic vertical expression of the difference in occupancy sizes. Inside, the varying depth of the apartments was utilized to stagger the central corridor and reduce its apparent length.

"On apartment interiors the exposed brick provides color, texture and a maintenance-free surface. Careful site planning includes such amenities as lighted shuffleboard courts and sculp-

tured earth berms to conceal autos in the parking area."

CEMENT ASSOCIATION NAMES JACKSON

The appointment of Jerry J. Jackson, Brainerd, as field engineer of the Portland Cement Association for northeastern Minnesota was announced by R. W. Randall, Minneapolis, association managing engineer for Minnesota and the Dakotas.

A native of Morris, Minn., Mr.

Jackson is a graduate of the South Dakota School of Mines and Technology with a B.S. in civil engineering. He served as a field engineer for the Trane Co., LaCrosse, Wis., and for the last four years was manager of Concrete Engineering Co., Brainerd. He is a member of the American Society of Civil Engineers.

As a PCA field engineer Mr. Jackson will be involved in the development of cement uses and provide technical aid for concrete projects.

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A unique system of applying a well-known waterproofing material, bentonite, to underground structures is being utilized in a growing number of commercial construction and housing projects in the Upper Midwest. It also played a part in preserving the dikes which saved so much property during the 1969 spring floods.

Developed in 1966 after years of experimenting by a Minne-

apolis-based firm, Bentonize, Inc., the system basically consists of mixing a specially modified form of bentonite with a carrying agent which allows the material to be sprayed onto surfaces where it adheres firmly in a layer of uniform thickness of at least $\frac{3}{8}$ -inch. It was developed by Bryan McGroarty, vice-president of Bentonize. Since special spraying equipment and technical knowledge are necessary, Bentonize-trained applicators apply the product.

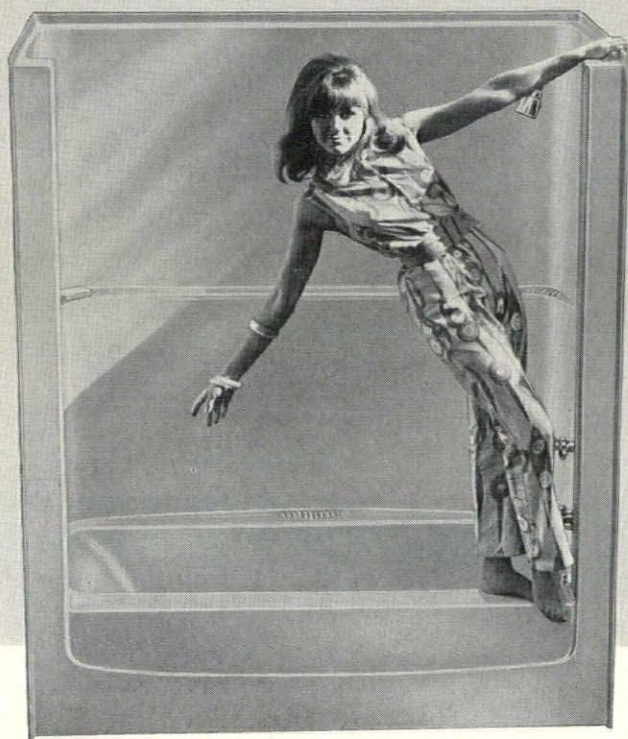
Bentonite was used extensive-

ly during the spring floods in the Midwest to fortify dikes and earthen barriers. One of its first applications was in the early 1930's



Bentonite was placed by plane along the dikes during the flood danger (Photo courtesy Minneapolis Tribune).

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when the Corps of Engineers used it to stop a massive leak in Grand Coulee Dam. It was also used to prevent water leakage in the tunnel under the Welland Canal as well as other tunnels.

The Bentonize membrane becomes an impervious gel which "heals" itself should it be ruptured. Due to this self-healing characteristic, no surface preparation is necessary before the membrane is applied. This self-healing or migration characteristic of the Bentonize membrane has shown that cracks which appeared in the foundation at a later date were totally sealed.

Terry Hutchins, president of Bentonize, pointed out that one of the more rapidly growing applications of the Bentonize system is in waterproofing the roofs of underground garages which are to be

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MATERIALS INFORMATION FED TO COMPUTER

A computerized information system that will allow architects to retrieve data on building products and materials meeting specified performance criteria will be developed for the New York State University Construction Fund by McGraw-Hill Information Systems Company.

The system, believed to be the first of its kind, will make the task of selecting building materials more efficient and economical for architects who must meet the state agency's goals of achieving quality architecture on time and at reasonable cost, according to Dr. Anthony G. Adinolfi, Construction Fund general manager.

"Instead of working backward by reviewing thousands of product specification sheets to find those that meet his design requirements, the new system will permit the architect to establish the performance characteristics required of the materials and, with the aid of the computer system, quickly extract detailed information on just those products that satisfy his needs," Dr. Adinolfi said.

The Construction Fund is a public benefit corporation established in 1962 by the New York State Legislature.



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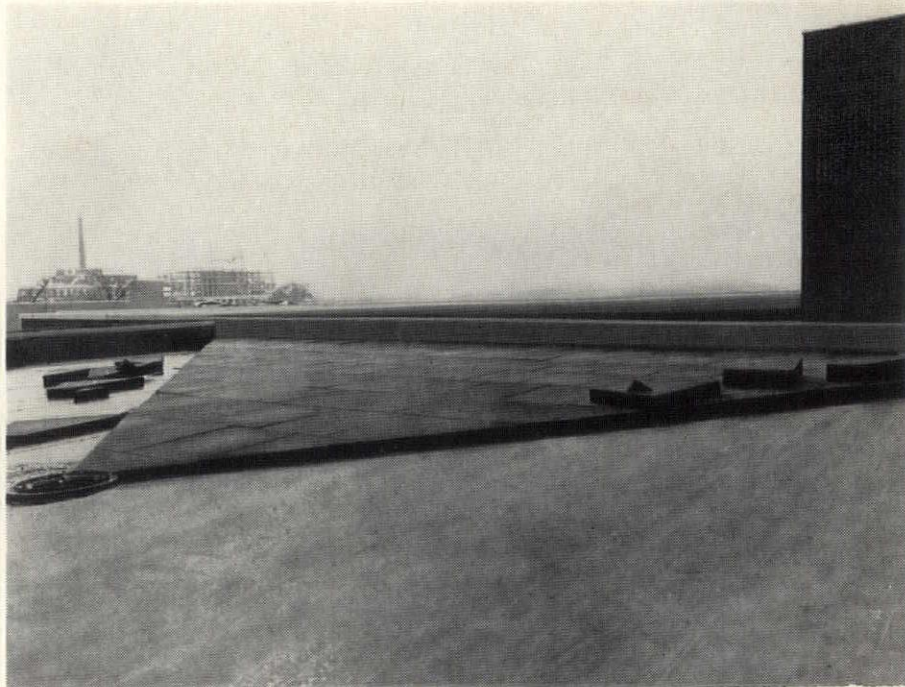
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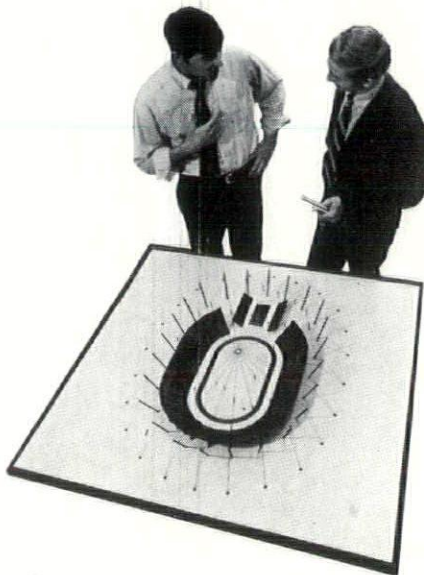
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