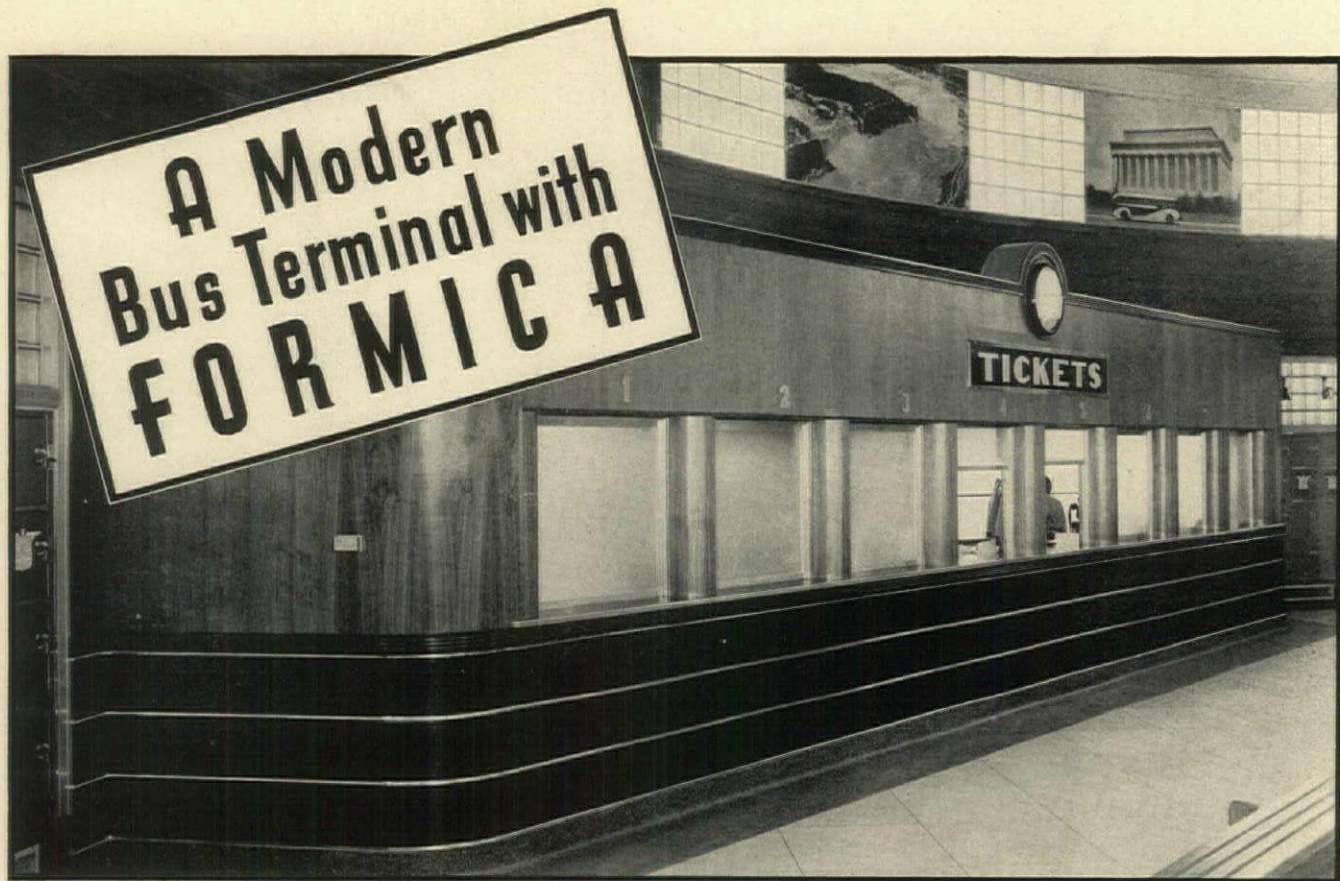


*The* FEDERAL  
ARCHITECT

DETROIT NUMBER  
JANUARY 1941



*Coburn*



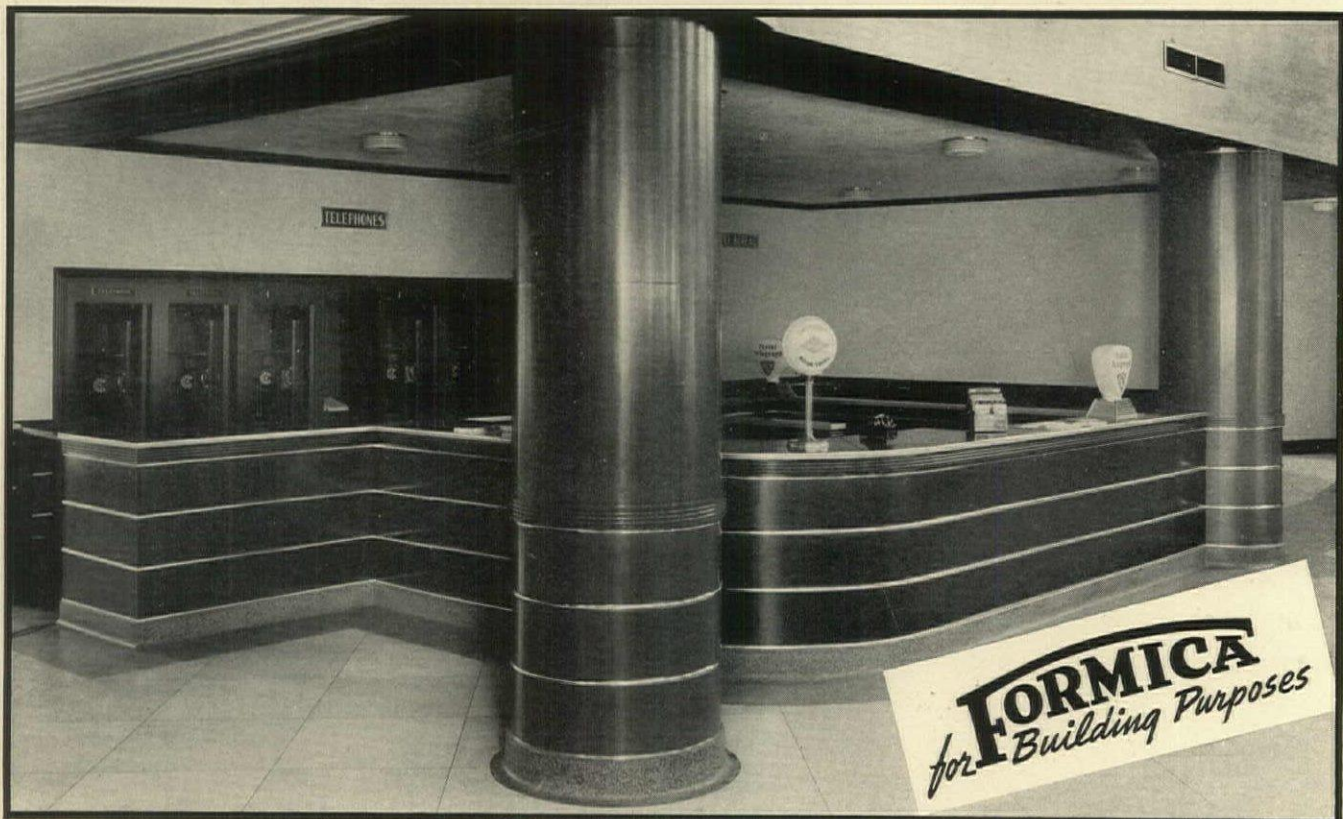
**F**ORMICA column covering, wainscot and counter tops in the Greyhound Bus Terminal at Washington, D. C., contributed a great deal to neat, modern appearance of this unusually good-looking station, designed by Wischmeyer, Arrasmith & Ellswick of Louisville.

In the upper photo the lower part of the wain-

scot is brown Formica with metal trim, and in the lower photo the counter front is the same material, the column covering is dark red Formica, and the counter tops dark gray.

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IN THE

*Largest Federal housing project*  
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N. Y. Daily News Photo

Airplane view of Queensbridge Houses,  
Long Island City, N. Y.

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**QUEENSBRIDGE** symbol of vastness in housing projects, of outstanding developments in architectural skill, of far-reaching economies in construction — and of new standards in low cost maintenance. The Queensbridge Housing Project is heated entirely by 18 Fitzgibbons Boilers — 15 of 30,360 sq. ft. rating, 3 of 36,430 sq. ft. In all, more than half a million sq. ft. of boiler capacity — and all Fitzgibbons!

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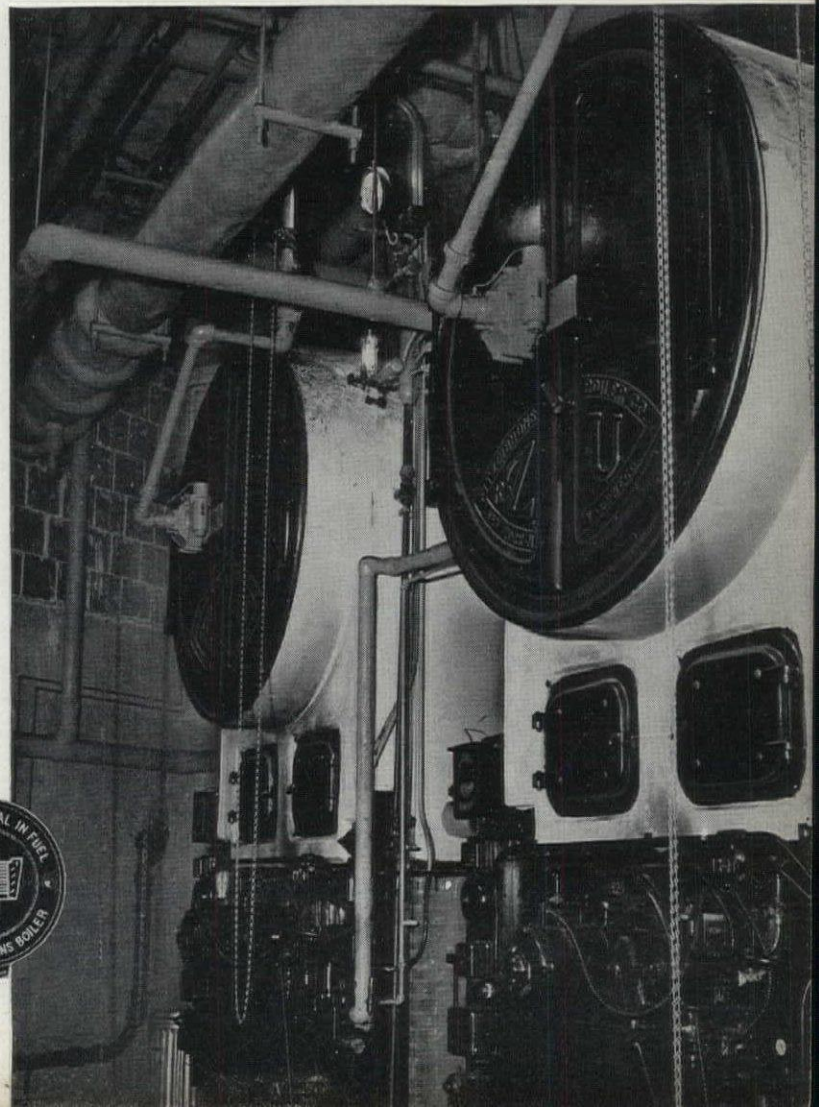
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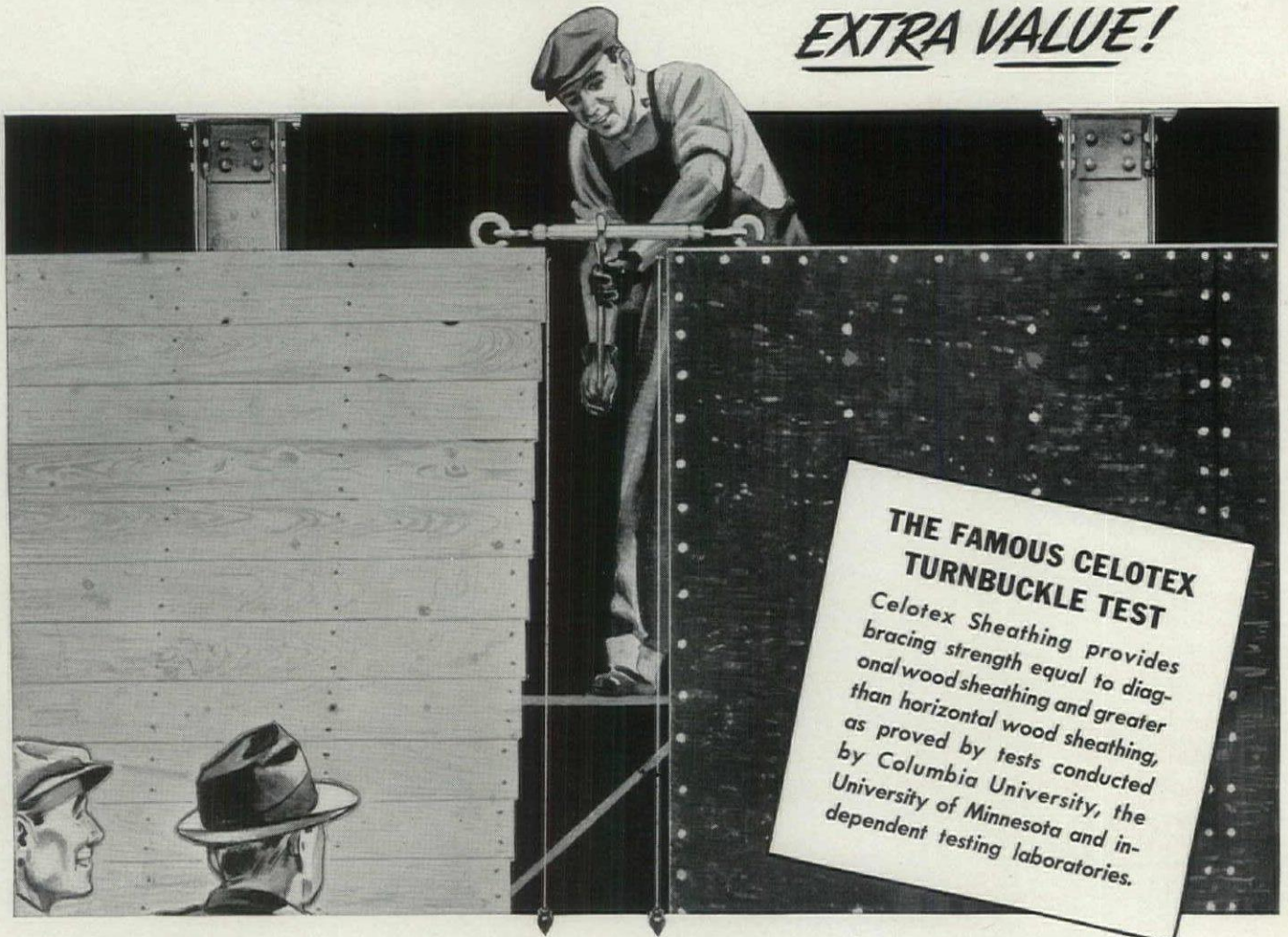
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*Celotex Sheathing provides bracing strength equal to diagonal wood sheathing and greater than horizontal wood sheathing, as proved by tests conducted by Columbia University, the University of Minnesota and independent testing laboratories.*

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Yet all these extra advantages represent, in most cases, practically no extra investment for the owner. For nineteen years Celotex Sheathing has provided *structural strength, insulating efficiency, and all-around satisfaction in thousands of homes*. Increasing numbers of architects are using Celotex Vapor-seal Sheathing today. *Celotex is the brand preferred by 8 out of 10 insulation board buyers*, according to a recent survey. Available in vertical boards 4' wide and in the new 2' x 8' horizontal center-matched units.

\*When issued, applies only within Continental United States.

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Page 2

*The FEDERAL ARCHITECT* • JANUARY, 1941

LOOK AT THE  
**EXTRAS**  
 YOU GET WITH  
**FREON\***  
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BESIDES the safety of "Freon" refrigerants, there are other important advantages you gain by specifying "Freon"! For instance:



**FIRST COST IS LOWER!**

Systems using "Freon" refrigerants save on first cost. They operate at low pressures, permitting lighter castings. And no automatic purging apparatus is needed for decomposed gases, because "Freon" refrigerants will withstand repeated evaporations, compressions and condensations without disassociation.

is light, compact, needs little headroom. This, added to the fact that it is safe and quiet in operation, means that the equipment can be placed right in the room or close to the material to be cooled. "Freon" refrigerants thus make possible the most efficient use of building space and frequently reduce the amounts of ducts needed. Practically all self-contained units employ these safe refrigerants.

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"Freon" refrigerants have no corrosive action on any of the materials used in refrigerating machinery. This allows selection of materials which provide maximum heat transfer and efficiency. "Freon" refrigerants are miscible with mineral lubricating oil, assuring positive lubrication, avoiding oil logging of condensers, receivers, evaporators.

No wonder a system using "Freon" refrigerants can be so easily located, so low in cost and upkeep! No wonder over 90% of companies buying air conditioning for comfort are specifying systems with "Freon" refrigerants!

How long has it been since you investigated air conditioning's advantages and costs? It may pay you well to get a new estimate on 1940 equipment using "Freon"—you will be pleasantly surprised at the progress made in air conditioning!



**FREON**  
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*safe refrigerants*

\* "Freon" is Kinetic's registered trade mark for its fluorine refrigerants.



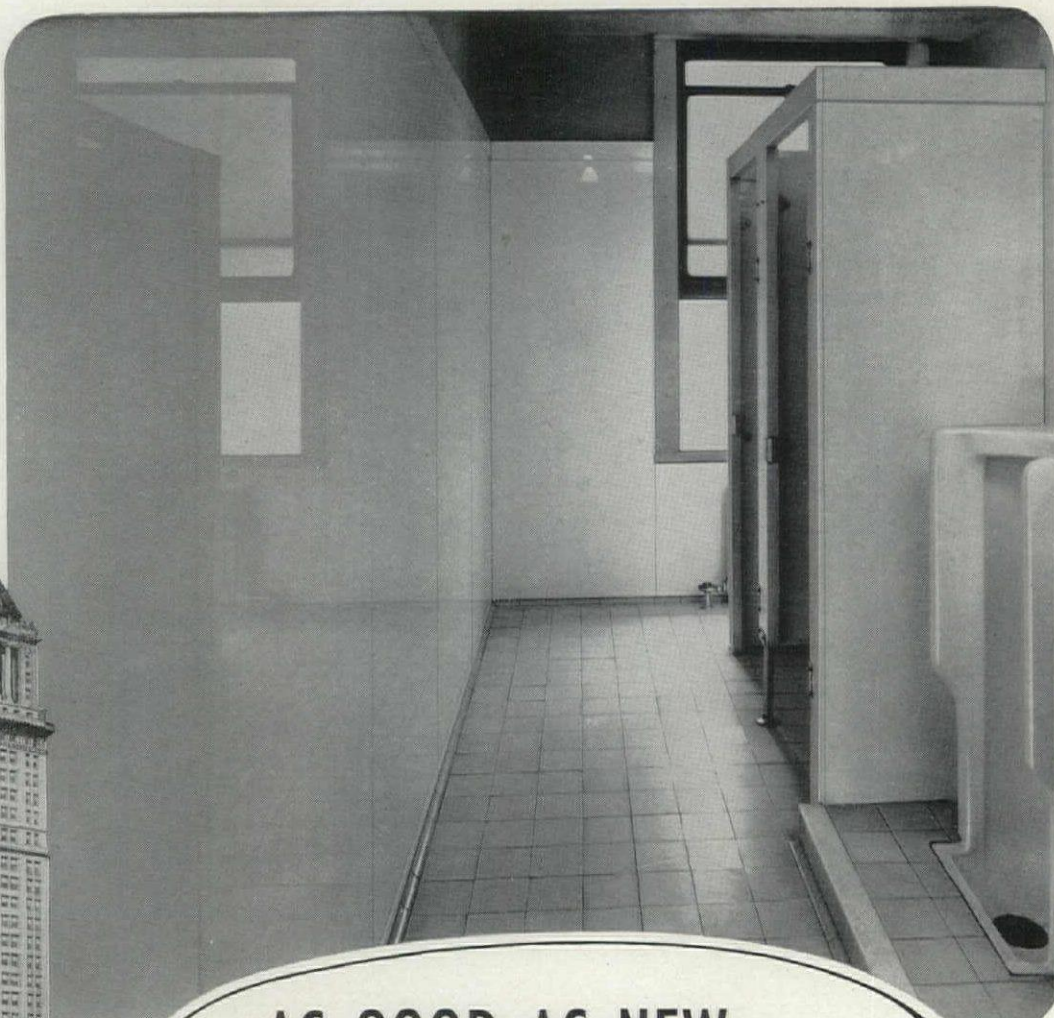
**EQUIPMENT FITS ANYWHERE!**

Equipment using "Freon" refrigerants

**KINETIC CHEMICALS, INC., TENTH & MARKET STREETS, WILMINGTON, DELAWARE**  
 The FEDERAL ARCHITECT • JANUARY, 1941

► A typical toilet room in the Union Central Life Building. After 27 years of service, the Carrara Glass walls and partitions are "just as good as new." That's why Carrara is being specified for a new addition to the old building.

► Cincinnati's first large skyscraper, the Central Union Life Building, erected in 1913.



**AS GOOD AS NEW  
after 27 years of service!**

### Carrara toilet room walls and partitions stand test of time in Cincinnati's Union Central Life Building

IN 1913, Carrara Structural Glass was specified for the walls and partitions of the toilet rooms in Cincinnati's first large skyscraper . . . the 30-story Union Central Life Building. Today, Architect Frederick W. Garber is specifying Carrara for a new addition to the old building, because, "while other materials in the old building had been replaced, the Carrara, after twenty-seven years of service, is just as good as new."

Such long life is not surprising when you consider how Carrara is made. Every piece of Carrara is mechanically ground and polished\* to a true, flat surface. It is a product that is precision-made. Carrara joints are smooth and perfect, without lip-page. Warpage never disfigures a Car-

rara installation. Carrara's colors are rich and enduring, and the material provides a *depth* of color impossible to obtain in a glass product which is not finely-machined.

Carrara does not check, craze, stain or fade. It will not absorb odors. It

*"PITTSBURGH" stands for Quality Glass and Paint*

is impervious to moisture, chemicals and oils. And it never loses its excellent reflective qualities. We urge you to write for our free booklet entitled "Carrara, the Modern Structural Glass," which contains information about this material. Address Pittsburgh Plate Glass Co., 2027-1 Grant Building, Pittsburgh, Pa.

\*The new Suede-finish Carrara is subjected to a special treatment after grinding and polishing to soften its surface reflections.

**CARRARA**  
*The modern Structural Glass*  
**PITTSBURGH PLATE GLASS COMPANY**



A Sparta tile installation in the  
Natatorium of the Terre Haute,  
Ind., Y. M. C. A.

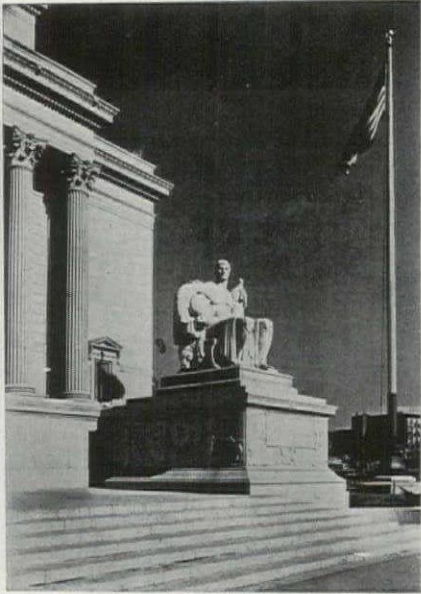
*Miller & Yeager, Architects*

*The*

**SPARTA CERAMIC CO.**

**EAST SPARTA**

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# THE FEDERAL ARCHITECT

1700 Eye St., Washington, D. C.

Address all communications  
to and make checks in favor  
of The FEDERAL ARCHITECT

Vol. 11  
No. 3

JANUARY, 1941

EDWIN B. MORRIS, *Editor*

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THE FEDERAL ARCHITECT,  
Washington, D. C.

May I urge you to publish in your forthcoming issue, in a prominent place, an appeal to *all the architects of the United States?*

At a recent meeting of the New York Chapter of the American Institute of Architects, the following resolution was made, seconded and unanimously carried:

RESOLVED that Mr. Lescaze together with the President of the Chapter be authorized to organize a fund to be known as the U. S. Architects' Fund for R.I.B.A. Children, and for that purpose to send out an appeal to all architects.

BE IT FURTHER RESOLVED that all monies received from this appeal be deposited in a separate account, which shall be closed before February 28, 1941, by sending the total amount, less expenses incurred, to the R.I.B.A. to be used in their discretion for children of their members.

I need not tell you of the difficult circumstances in which some of our colleagues—the architects of Great Britain—find themselves. It is true that times are also hard for some of us here but we all appreciate that their lot is infinitely worse than ours. Let us hope that all the architects in the United States will want to contribute to this fund. Contributions in any amount will be gladly received. Checks should be made out to the U. S. ARCHITECTS' FUND FOR R.I.B.A. and should be mailed to 115 East 40th Street, New York City.

We hope that by the end of February a sufficient amount will have been obtained so that we may send it to the R.I.B.A. and at the same time terminate the collection. So there is not very much time left.

May I count on your valuable help?

Sincerely yours,

WILLIAM LESCAZE

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ROMANY TILES  
ARE  
PERMANENT  
IN BEAUTY



Upper View—Heimann's Tavern, Manitowoc, Wis.  
Lower View—Linton Restaurant, Phila., Pa. — Architect, I. Demchick

Romany Quarry Tiles have long been known for their beauty, durability and reasonable cost. The wide variety of colors, sizes and shapes offered make possible many distinctive patterns which will harmonize with the architecture of any building.

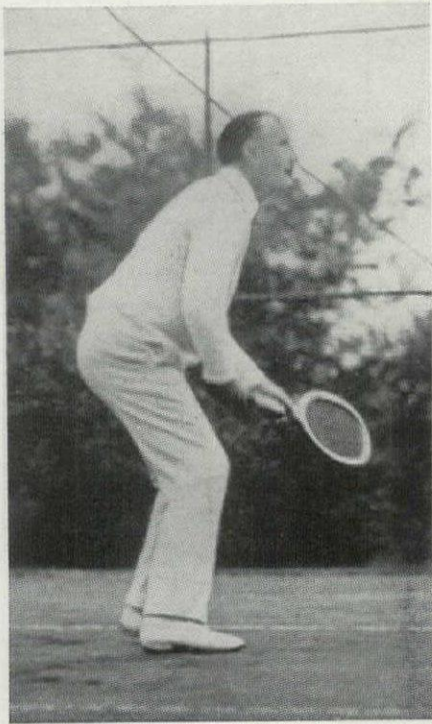
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## NOW THIS DETROIT—

Mr. Knudsen . . . America's Detroiter

"My gratitude to the United States is great; my confidence in its future is unbounded. My children, and children's children will live here. There is no other place on earth where I would like them to live and where they would like to live. I go to Europe every other year. I have made a good many trips but I never fail to get a thrill coming into Sandy Hook. The boat stops, the pilot comes aboard—a man in a slouch hat with a cigar in his mouth. No brass buttons, no formalities. He goes up on the bridge and bing! bing!—we're off. That, gentlemen, is our America. This is where we belong."—William S. Knudsen.



ROBERT O. DERRICK  
Detroit Architect

### Detroit Answers

The nation turns to Detroit—for the production of its factories and the skill of its workmen, for the in-

ventive genius and organizing ability of its industrial managers. Detroit answers this call, and willingly accepts the responsibility, just as it has in the past, in every turn of events. Detroit has led the nation in recovery, and Detroit will lead the nation in the Preparedness Program—the greatest security against the catastrophe which has befallen so many nations of the old world.

There is an increased tempo—a feeling of big things already here and yet to come. The hum of industry now extends around the clock, for the President has asked that certain things be accomplished—speedily—which can only be accomplished if industrial Detroit does its part . . . warplanes, guns, tanks, trucks, and other things needed for national defense. There is none in Detroit who does not have some direct, or indirect, part in this Preparedness Program and none unmindful of the responsibility. There is nothing spectacular—in Detroit—about what Detroit is doing. This is left to the newsgatherers of other sections of the country. Instead, there is a grim seriousness and the realization that in its greatness, its soundness, and its progressiveness Detroit has inherited a responsibility to be on call, in war and in peace, regardless of what the need may be. Once again, as in the past, Detroit answers by setting the pace for the rest of the country.

### In Retrospect

Sixty years ago Detroit had 116,000 inhabitants, almost all of whom lived within the two-mile circle drawn around the City Hall. Buffalo, Cleveland, Louisville, and New Orleans were then larger cities than Detroit; Cincinnati and San Francisco were twice as large, while Milwaukee was practically the same size as Detroit.

Both the telephone and the electric light were then in their infancy, and the flickering gas jet was the latest word in artificial illumination. There were neither electric nor gas-propelled vehicles, and not until 1889 did Detroit gain its first steel-frame building.

In 1881 Detroit had a single high school, with practically no provision for higher education. The fore-

sight of Judge Woodward had provided the City a few small parks and open spaces, most of which had been utilized as the sites for public buildings. Belle Isle, still unimproved, was regarded by most citizens as a white elephant, too far out to be of any use.

There were several street car lines in 1881, all of them short, and in winter the floors of the unheated horse-drawn cars were covered with a deep layer of hay to afford some slight degree of warmth to the feet of the shivering passengers. Such things as food inspection and the wide range of sanitary measures which today safeguard the public health were undreamed of.

In 1883 Thomas S. Sprague published a *Visitors' Guide and Dictionary* of Detroit, in which he undertook to list and describe everything worth noting about the City. Today the little book is no less useful than it was then, although for a different reason, for now it supplies us with a picture of the Detroit our grandfathers knew.

Let us turn at random, in this book, to the subject of milk. The principal supply, we learn, came from within a radius of 15 miles, most of it being brought in and delivered by the producers. Garbage collection, we read, was no concern of the city authorities.

A lengthy reference to boarding houses tells much of prices and accommodations, and pointedly warns the seeker who may be in doubt concerning the character of the place to seek the advice of the police.

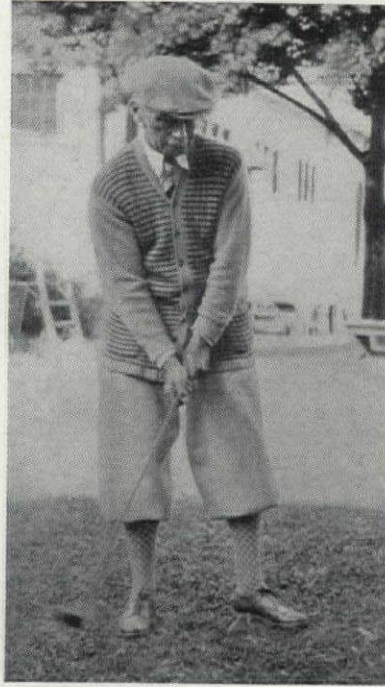
Wood was still commonly used for fuel, and the ashes were saved in barrels for the soapmakers, thereby causing numerous fires. The soapmakers paid from 5 to 15 cents a bushel for ashes, or they would give a bar of soap for a bushel. Their bushel-measure was made by sawing the top off of a flour barrel. Coal ashes were heaped in the back yard or the alley, and "a good deal of other refuse" found its way to the pile. When spring came every householder was "expected" to clean up, at which time men with horses and wagons would cart rubbish away for 75 cents to \$1.50 a load.

Six decades ago there were, in Detroit, 27 school buildings, having 240 rooms and 273 teachers. The Legislature had just enacted a law, requiring children between 8 and 14 years to attend school "at least" four months in the year.

But life in olden Detroit had its compensations as well as its difficulties. Bathing in the river was per-

mitted everywhere except between Rivard and Twelfth Streets. From the tower of the City Hall a "magnificent" view of the City could be obtained; a watchman was constantly on duty to watch for fires, and whenever he saw one an alarm was given by striking the bell in the clock tower.

The Public Library had eight "lady assistants," and residents who could give a bond signed by two



H. J. M. GRYLLS  
Detroit Architect

owners of real estate might draw out one book at a time. Although Elmwood Cemetery was closed to visitors on Sunday, strangers in need of diversion might gain admission by satisfying the superintendent that they were nonresidents.



RIPLEY SAYS:

## Michigan

*An Inland State—Has the Longest Coastline—  
Over 3,000 Miles on the Great Lakes*



# THE FEDERAL ARCHITECT

Published for the Association of Federal Architects

■ **T**HE Architectural Forum in the current issue talks about defense housing, beginning something like this: "Elaborate buck-passing is now developing between PBA and the Army as to responsibility for delays." While it is always good circulation-getting thus to start a fight and then sit back and watch, it is to be remembered that we are in the midst of a national emergency, in which all persons and all organizations should strive to promote unity of effort rather than to ferment dissension.

In a drive like this defense housing, where the top limit of cost, wisely restricted by legislation, is below that for which a fully equipped house has customarily been built, it is obvious that many discussions must be held. The Forum endeavors to fan these discussions into dissension. The helpful Forum also, in a more supercilious than analytical frame of mine, refers to "the very uninteresting exterior design" of the housing projects.

This magazine doubtless has men of architectural training on its staff. These could have explained that anyone who designs any fully equipped house to cost approximately twenty-five hundred dollars per unit, built under a union labor wage scale, has done an outstanding job. They could have explained that the effort would require study and changes of mind; and that the result, at that price, would obviously have to be somewhat humble and homespun in appearance.

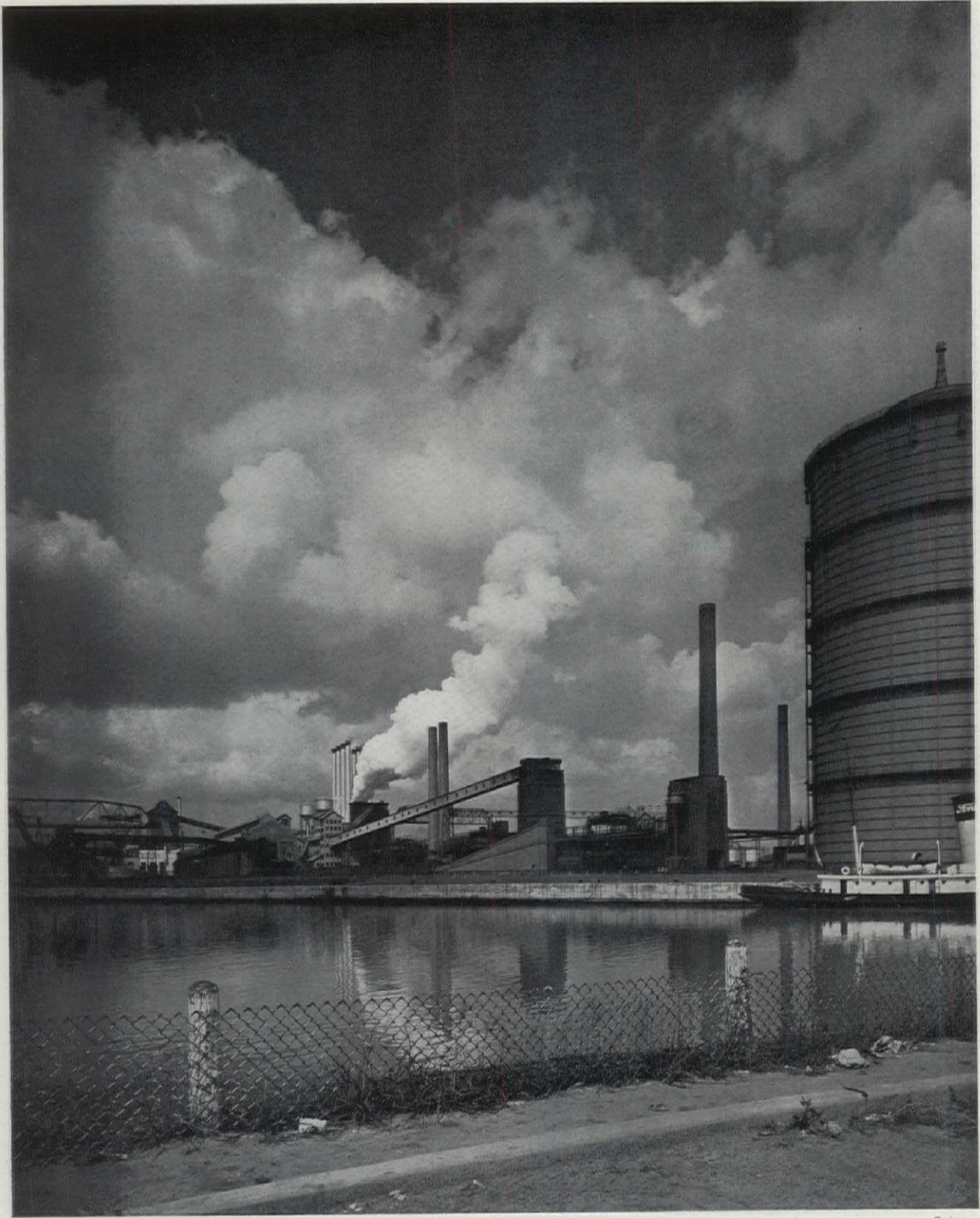
In an emergency, such as the present, when the architectural profession has a chance to

help, it is our opinion that the printed word should be used to help, which, whatever else may be said, the Forum's words do not.

■ **M**R. Talmadge C. Hughes of the Committee of Public Information of the American Institute of Architects, who resides in Detroit, has acted as guest Editor on this issue. In the beginning he agreed to be of as much assistance as possible to the Editor of the magazine. As time wore on, it turned out that the Editor of the magazine assumed the role of being of as much assistance as possible to Mr. Hughes. Mr. Hughes promised to get a few photographs, but as his enthusiasm grew and the number of people he spoke to about photographs became a longer and longer list, more and more photographs appeared. Our engraver, when he saw them licked his chops in glee. Could we have used all the photographs and all the material that Mr. Hughes secured for us, this would have been a very brave number indeed. As it is, we can say that it is the cream of the material; and when we say that we are very proud of this issue, it is another way of saying that we are very proud of the efforts of our guest editor from Detroit.

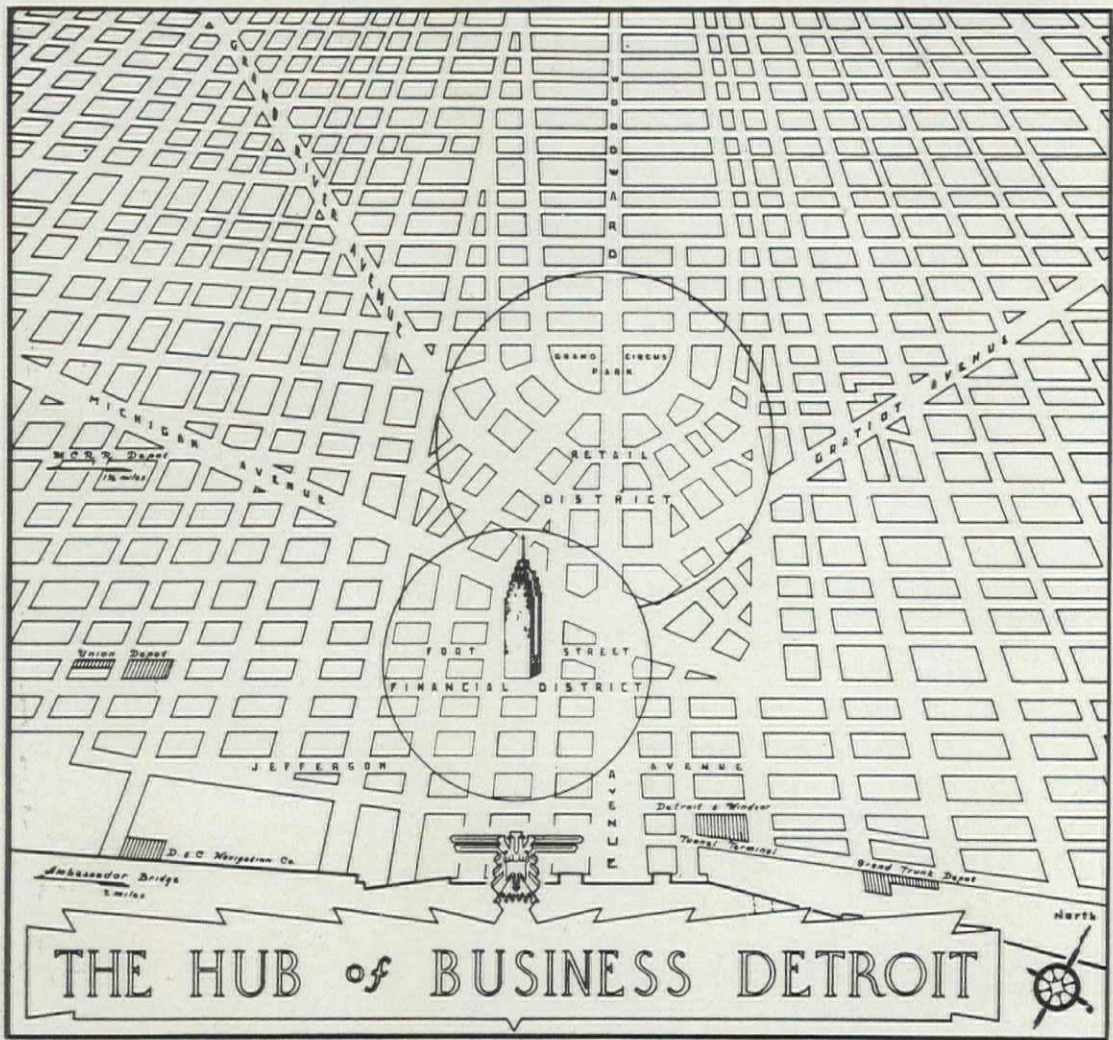
■ **T**HE titles under the illustrations in this issue are the work of Stafford H. Johnston who is an architect in the Supervising Architect's office. He specializes in lettering and it seems that he has done, in this issue, a very excellent and surpassing job.

The FEDERAL ARCHITECT • JANUARY, 1941



Coburn

# THE CITY OF DETROIT



THE HUB of BUSINESS DETROIT



THE FLAG ON THE HUDSON  
DEPARTMENT STORE  
90 X 230 FEET



*Photo Detroit News*

**A** STUDY of this will reveal its similarity to the map on the preceding page. On each you will discover a semi-circular open space. This is Grand Circus Park. Through it down to the river runs a long, fairly straight street—Woodward Avenue. Crossing this and terminating in a wide dead end is Michigan Avenue. Balancing Michigan is Gratiot; and shooting towards the top is Grand River. And there is the plan of Detroit. To the left of Woodward and fairly well down toward the river is the Penobscot Building, a principal landmark.



*Photo Detroit News*

**T**HE street in the center starting upwards in a bravely perpendicular manner and then developing the list starboard is Woodward Avenue. To the left of it at the top is the Fisher Building. To the left of it at the bottom is again the Penobscot Building. The cubical building to the left of the Penobscot is the Parcel Post Building, designed by Robert O. Derrick.





THE PENOBSCOT BUILDING  
Tallest building and bright  
point of light of Detroit.



## DYNAMIC DETROIT

By TALMADGE C. HUGHES, A.I.A.

Reprinted from *Architectural Progress*

Talmadge C. Hughes  
at his desk

**C**ITIES have personalities, claims Dr. Daniel L. Marsh, President of Boston University, who describes Boston as "a quiet, gray-haired man, lean and dignified, neatly but not gaudily dressed."

It would be interesting to know how Dr. Marsh would characterize Detroit. Perhaps as the athletic type, young, breezy and virile.

Detroit has long been known as a city interested in new methods of construction, new materials, and new ideas. It was here that reinforced concrete first found its greatest possibilities in this country. Detroit is an industrial city, exemplified by production methods, to which the automobile has brought a new meaning. We have been looked upon by some as a frontier town—very middle west. While there may have been some justification for this assumption a few short years ago, those few short years have made a great difference. Most of the buildings that today mean Detroit's architectural expression have come into being within the last decade; therefore, it is modern. And so, whether we like it or not, it can probably be truthfully said, with slight qualification, that Detroit's "personality" is no better than its industrial architecture.

But, after all is said and done, is it not a fact that industrialism in its broader sense means functionalism, the keynote of modern architecture? While the factory has been the forerunner of this movement, its principles are being applied to the newspaper plant, the office building, the church, the school, and every sort of structure. It means attacking the problem in the most direct manner, not striving for beauty, but keeping in mind a fine building first, with practicability, servability, and utility. Beauty follows as an inescapable result. Quite naturally, the design of the automobile itself has led the way. Mr. Raymond M. Hood speaking before the Society of Automotive Engineers in Detroit stated that it was his personal opinion that the art of automobile design is one of the highest arts in the world today, even to painting, sculpture, architecture, and all the rest.

While Detroit is not without its grandeur in skyscrapers and other buildings, there are those students of contemporary art who honestly believe that five hundred years from now, when the history of the architecture of this day is written, we will be known

for the distinction which we have given the American factory buildings, newspaper plants, hangars and laboratories, rather than for our more monumental undertakings. Because these things, after all, are visible expressions of the vital concerns of this age, and make possible the existence of other buildings.

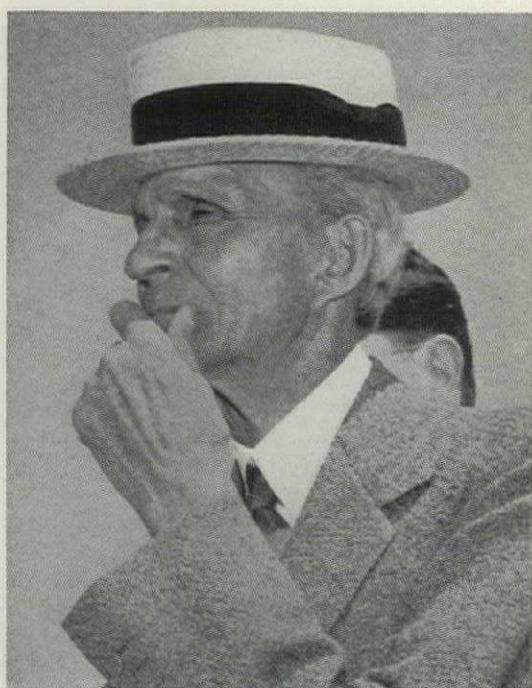
Sooner or later, then, the most important activities of a period must be expressed in its art; and the art, in spite of the frills and furbelows which remain from a past age, must eventually become the most authentic expression of the period.

In designing these plants, Detroit architects have provided buildings of unaffected beauty, which not only are efficient for their purposes, but worthily denote the civic importance of the great institutions they house, bespeaking intellectual and civic functions, simple, appropriate, and dignified with a richness that is suitably modern in detail and decoration, yet in feeling essentially classic.

Behind this movement in Detroit today to make this a city beautiful—a community of architectural magnificence combined with industrial, commercial, and civic activity—stands the architect of Detroit, that personality who works so quietly. He has been too much occupied with the work in hand to seek glory for himself, but so well has he done that work that glory seeks him out. Many of our architects are world famed for their contributions to contemporary art and architecture, but there is one designer who has been most intimately connected with our development whose name is not so well known to the public, perhaps, because until recently he has not practiced under his own name. When the history of Detroit's present architecture is written, the name of Wirt C. Rowland will be near the top. His designs for the Union Trust Building and the Greater Penobscot Building, to mention only two, are as different as night and day and yet are for essentially the same purpose. These buildings were both by Smith, Hinchman, and Grylls, architects, and the firm of Donaldson and Meier were associated. In the Greater Penobscot Building, Rowland has departed from designing a mere elevation. He has discarded "paper architecture" and designed a building from the standpoint of pure mass. In the Union Trust Building the use of color came prominently into play, and there are those who believe it is many years ahead of its time. The name of Albert

Kahn is inseparable from architecture, not only in Detroit but in the world as well. He has been a pioneer in this new functionalism. He has applied it to all types of buildings, and they are entirely human and beautiful. Is it not fitting, therefore, that he should have been selected as the architect for the \$33,000,000 building program of the Russian Soviet Government?

About twelve years ago Mr. Kahn was commissioned by the General Motors Corporation to design their office building at Second and Grand Boulevards. At the time of its completion it was one of the largest buildings in the world, and today one of the finest. In 1927 the Fisher Brothers called in Mr. Kahn to design the first unit of the Fisher Building which was to be another step in their development of this "New Centre," some three miles from the downtown sec-



In an article about Detroit this needs no caption.

tion. It was to be the finest building that money could buy. That he succeeded well is attested by the fact that in 1928 the Fisher Building won the silver medal of The Architectural League of New York for the most noteworthy piece of architecture contributed to the American public that year.

There is at present under construction in this section another of Mr. Kahn's designs for the Fishers, the New Centre Building. All of these buildings in the New Centre group are connected by underground passages and are serviced by their own central heating plant.

This decentralization movement is to be found in other sections of Detroit, as, for instance, the Art Centre at Woodward Avenue and Putnam Street. The first unit in this group was the Detroit Public Library of which Cass Gilbert was the architect. In 1927 the Detroit Institute of Arts was added by Paul

P. Cret and Zantinger, Borie and Medary, associated architects, and the building won the American Institute of Architects' gold medal for the most outstanding contribution to art and architecture in 1928.

Around these centers have sprung up numerous other noteworthy designs such as Webster Hall by Baxter, O'Dell and Halpin, Maccabee Building by Albert Kahn, The Wardell by Weston and Ellington, and the Scarab Club by Lancelot Sukert.

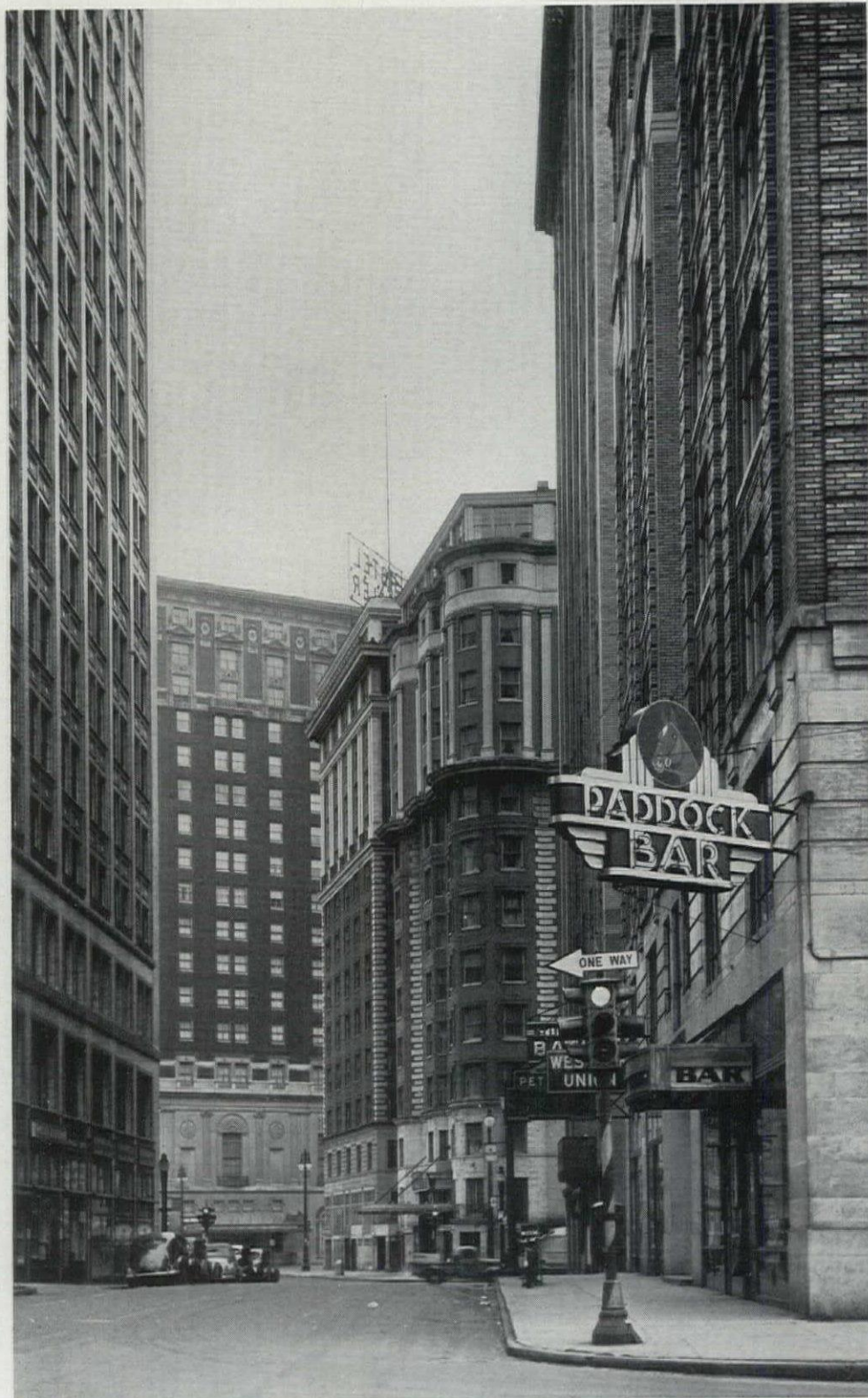
And so, Detroit is no longer only the "big town" of the mid-west, the mushroom settlement along the Detroit River. Its youthful days are fast fading into history, and present years find here a city outgrowing in character its "big town" aspects and assuming the proportions of a truly metropolitan community. Today finds beauty, aesthetic development, growth, and industrial activity hand in hand, gaining for Detroit a distinction hitherto undreamed of.

Because of Detroit's phenomenal growth within recent years and because her people are becoming more and more art conscious, we have attracted to our shores the best talent the world affords—such men as Eliel Saarinen, noted Finnish architect. For some years he has been engaged in carrying out the extensive program at Cranbrook School. His work is receiving world-wide praise because of its intimate character, in spite of the magnitude of the project. A few years ago the Detroit Chapter of the American Institute of Architects employed Mr. Saarinen to make studies for Detroit's proposed Water Front Development. This scheme, while held in abeyance at present, is the hope of Detroit architects for the future.

One of Detroit's most recent developments is the New Federal Building, a most splendid modern design by Robert O. Derrick, architect. Plans have just been completed, and construction will be begun as soon as wrecking of the present post office building is completed. An interesting bit of tradition in connection with this present building is the so-called "million dollar court room" now occupied by Federal Judge Arthur J. Tuttle. This room as well as some others will be reconstructed in the new building.

This court room was built in the old days before we had the Circuit Court of Appeals, and at a time when the circuit judges went from one District to another, hearing cases appealed from the District Court. This particular court room was intended and built for the use of the circuit judge while he was here in Detroit hearing cases. The walls are of solid marble. Tradition has it that the marble in this court room was secured from every state in the Union which produces marble, as well as from foreign countries. There are over thirty kinds of marble in the walls. The two columns at either end of the bench are from Italy; they are about twelve feet high and are surmounted by the figures of lions, four in number, bearing on their backs the globe, or world, emblematic of the strength of Justice. When the original pair of columns was received, one was broken and it was necessary to send to Italy three times before one came across in anything like perfect condition. In fact, one of these columns is damaged on the back, but so much time and inconvenience and expense had been incurred that it was decided to use this slightly damaged

(Continued on page 40)



*Photo by Elmer L. Astleford*

LOOKING SOUTH ON PARK BOULEVARD.. Mid-distance ~ Hotel Fuller. Far-distance ~ Hotel Statler. ~ ~ ~ Pay no attention to arrow pointing away from bar ~ it merely means get out of your automobile before entering.



*Photo by Elmer L. Astleford*

## BOOK-CADILLAC HOTEL

Title said to be a shortening of the old Detroit adage that if you believe everything in the books, you'll never build or own a Cadillac.



THE famous General Motors Building, when first completed, was regarded as an adventurous error, in that it was felt the space requirements of the corporation would never grow up to Durant's optimism. But the space requirements proved to be such that in addition to this building it was necessary to build another, the Fisher Building. The site of the Fisher Building appears above opposite the General Motors Building and the completed Fisher Building is on the opposite page.



*Photo Detroit News*



# HUDSON'S





## BOY'S CLUB



*Photo John S. Coburn*

## NIGHT VIEW ACROSS DETROIT RIVER FROM WINDSOR, ONTARIO

Book Tower	Book Hotel	Penobscot Building	Buhl Bldg. (low)	Union Guardian Building
------------	------------	-----------------------	------------------------	----------------------------

Book Tower and Hotel designed by Louis Kemper; Penobscot, Buhl and Union Guardian buildings by Smith, Hinchman and Grillys.

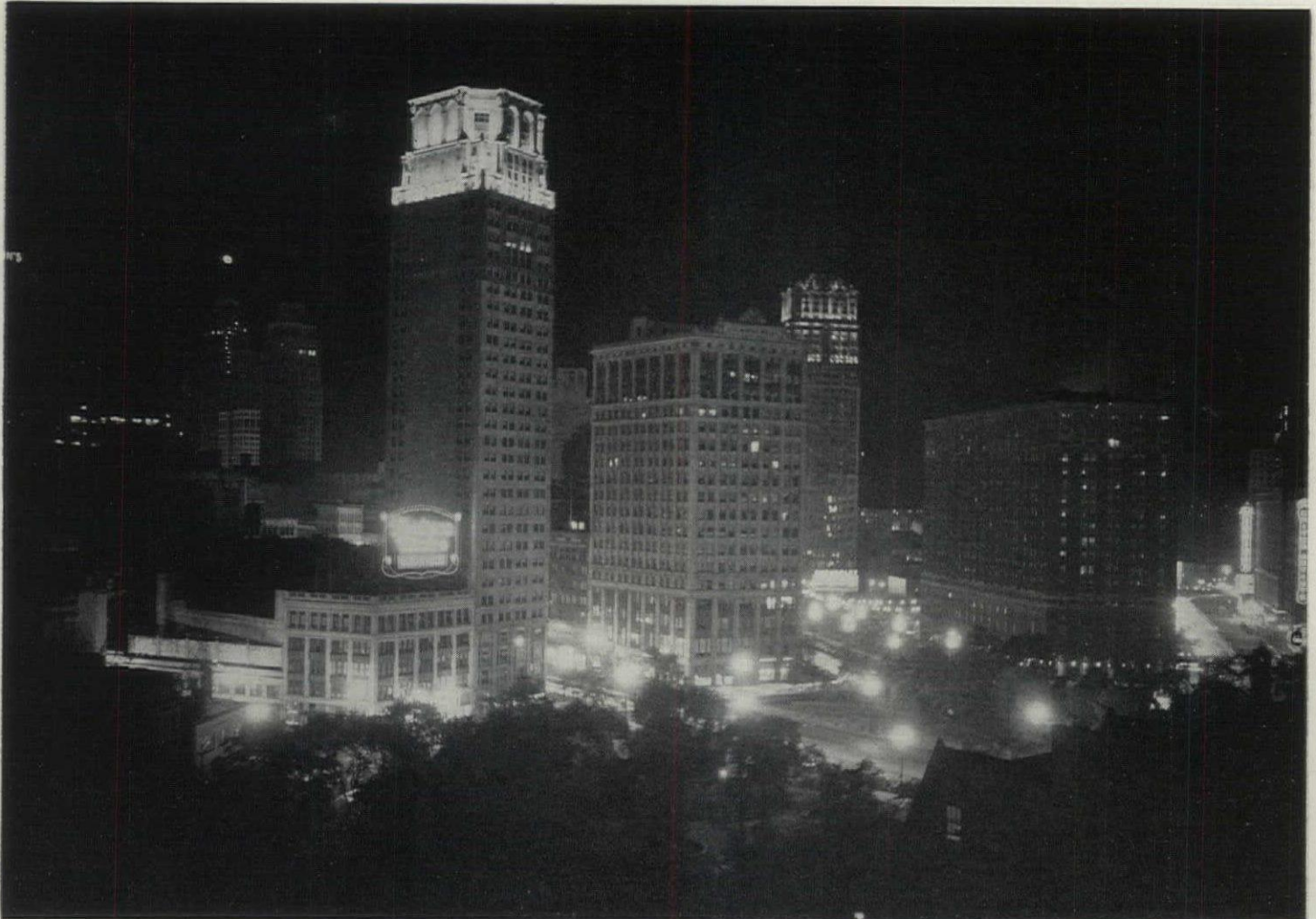


Photo John S. Coburn

## GRAND CENTRAL PARK LOOKING SOUTH

Penobscot Building (S.H. & G.)	David Stott Building (Donaldson and Meier)	Eaton Tower (Louis Kemper)	David Whitney Building (Burnham)	Book Tower (Kemper)	Hotel Statler Extens. (S.H. & G.)	Hotel Statler (Post)
Dime Bank (Burnham)						

The actual and true name of this is Grand Circus Park. It is never called Grand Central except by visitors and editors.



*Photo Samuel H. Gottscho*

ROY D CHAPIN RESIDENCE  
John Russell Pope, Architect  
Mr. Chapin was, a few years  
ago, Secretary of Commerce.



*Photo by Samuel H. Gottscho*



*Photo by W. M. Rittase*

**T**HE Detroit Institute of Arts was designed by Paul P. Cret and Zantzinger, Borie and Medary. It is noteworthy, among other things, for the skillful way the poetic Renaissance court (shown on opposite page) is blended into a scheme having the formal exterior as above. The success of this style amalgamation was to a considerable extent responsible for Paul Cret being selected as architect for the Folger Library, where there was a similar amalgamation.

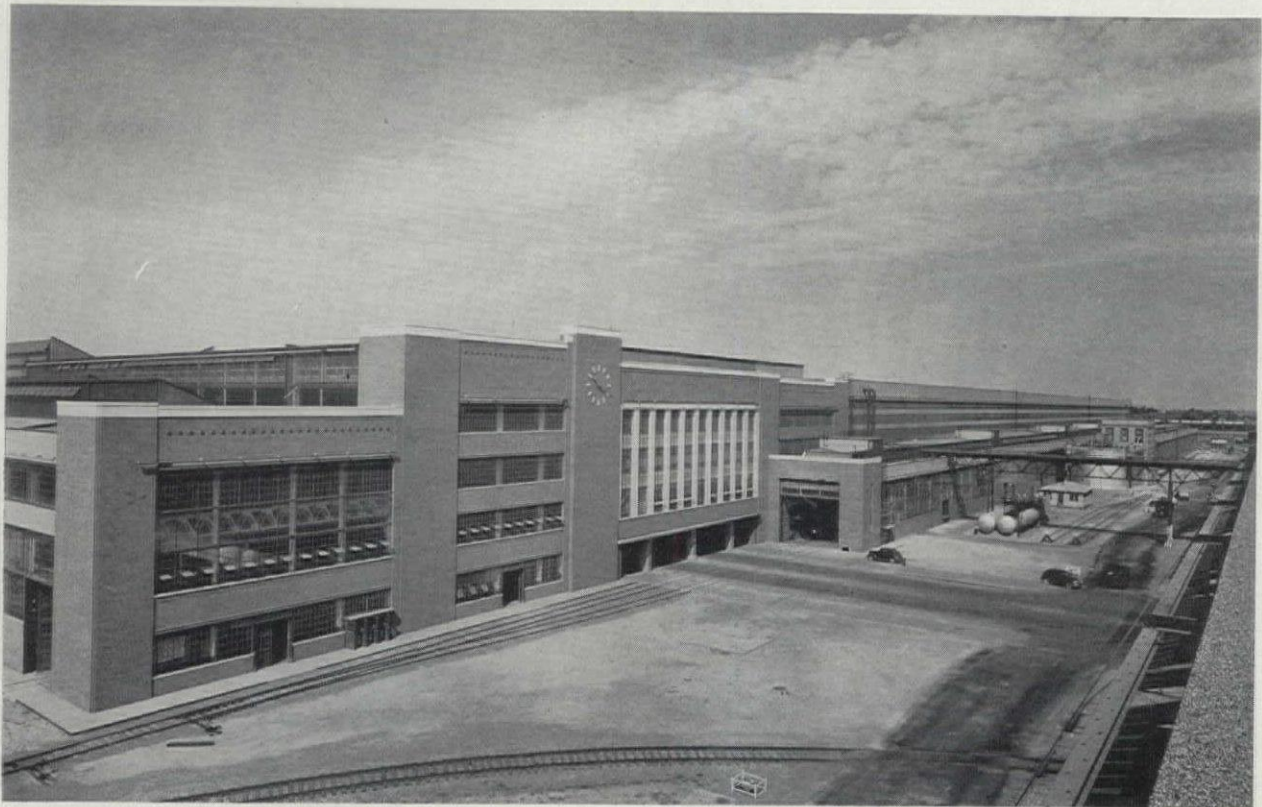


*Photo by W. M. Rittase*

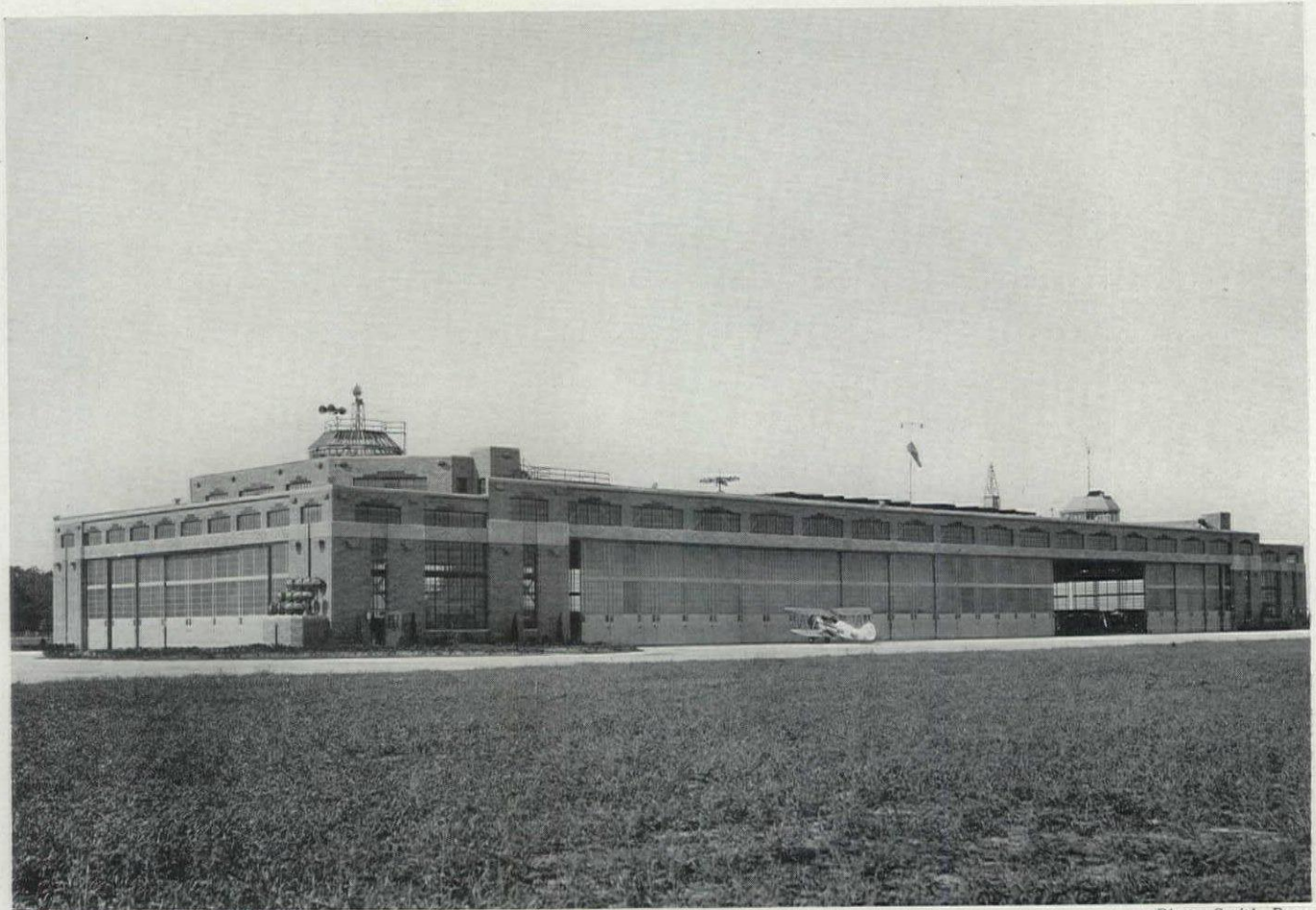


FORD ROTUNDA BUILDING  
MOVED FROM THE CHICAGO  
WORLD'S FAIR...Albert Kahn, Arch't.



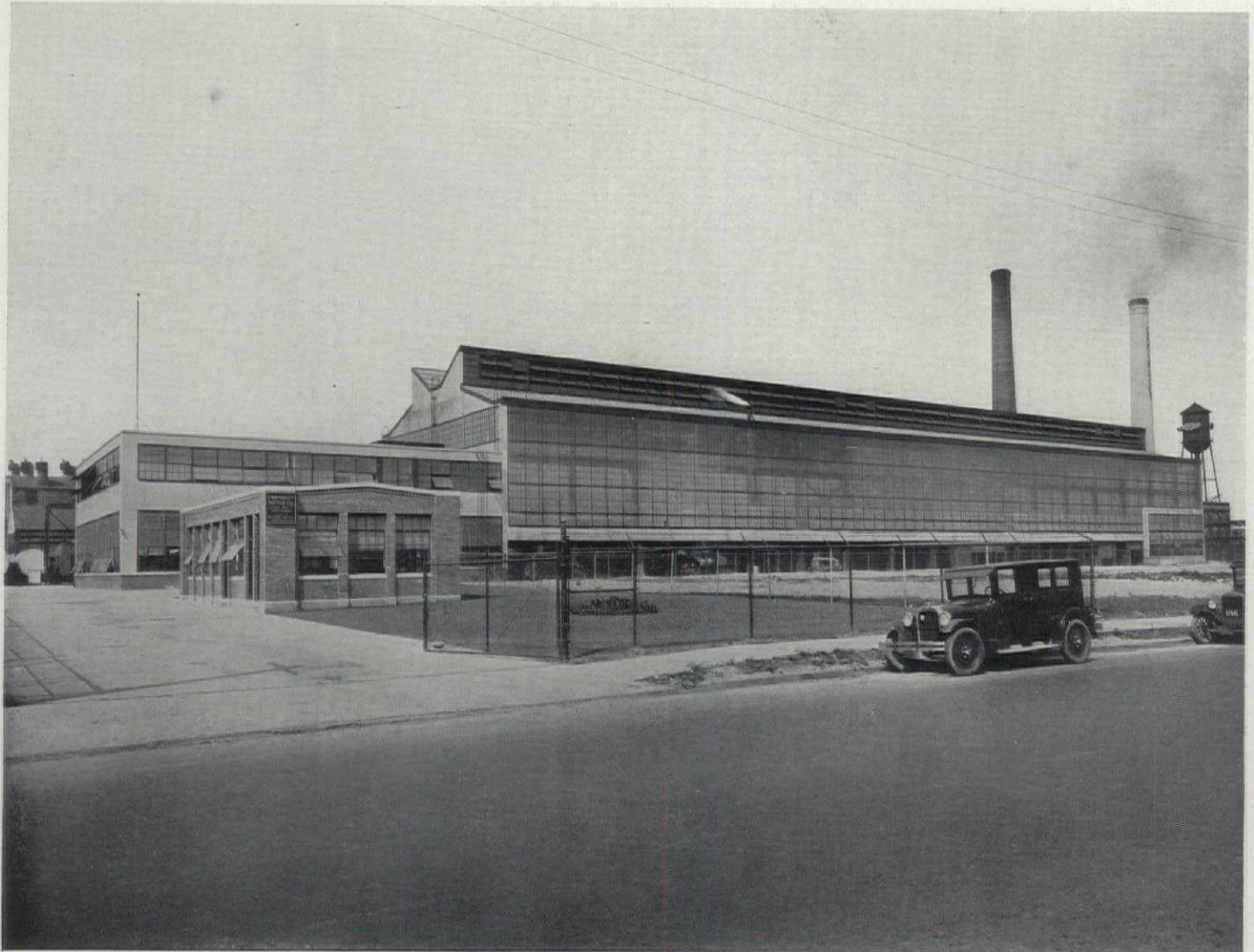


FORD PLANT AT DEARBORN  
Upper..Engineering Laboratory Lower..  
Press Shop Albert Kahn, Architect



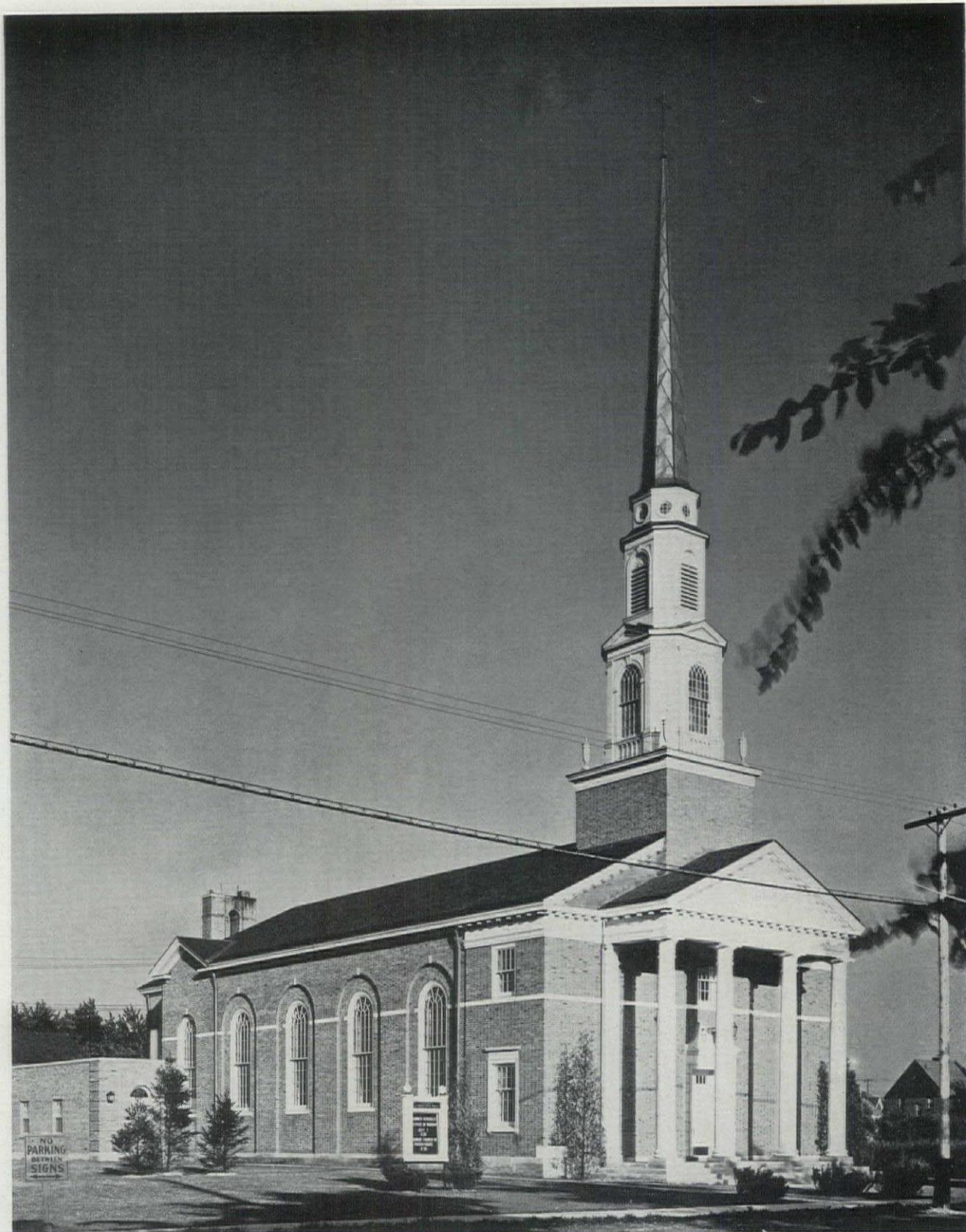
*Photo Smith Bros.*

**AIRPORT**  
Giffels & Vallet .. L. Rossetti



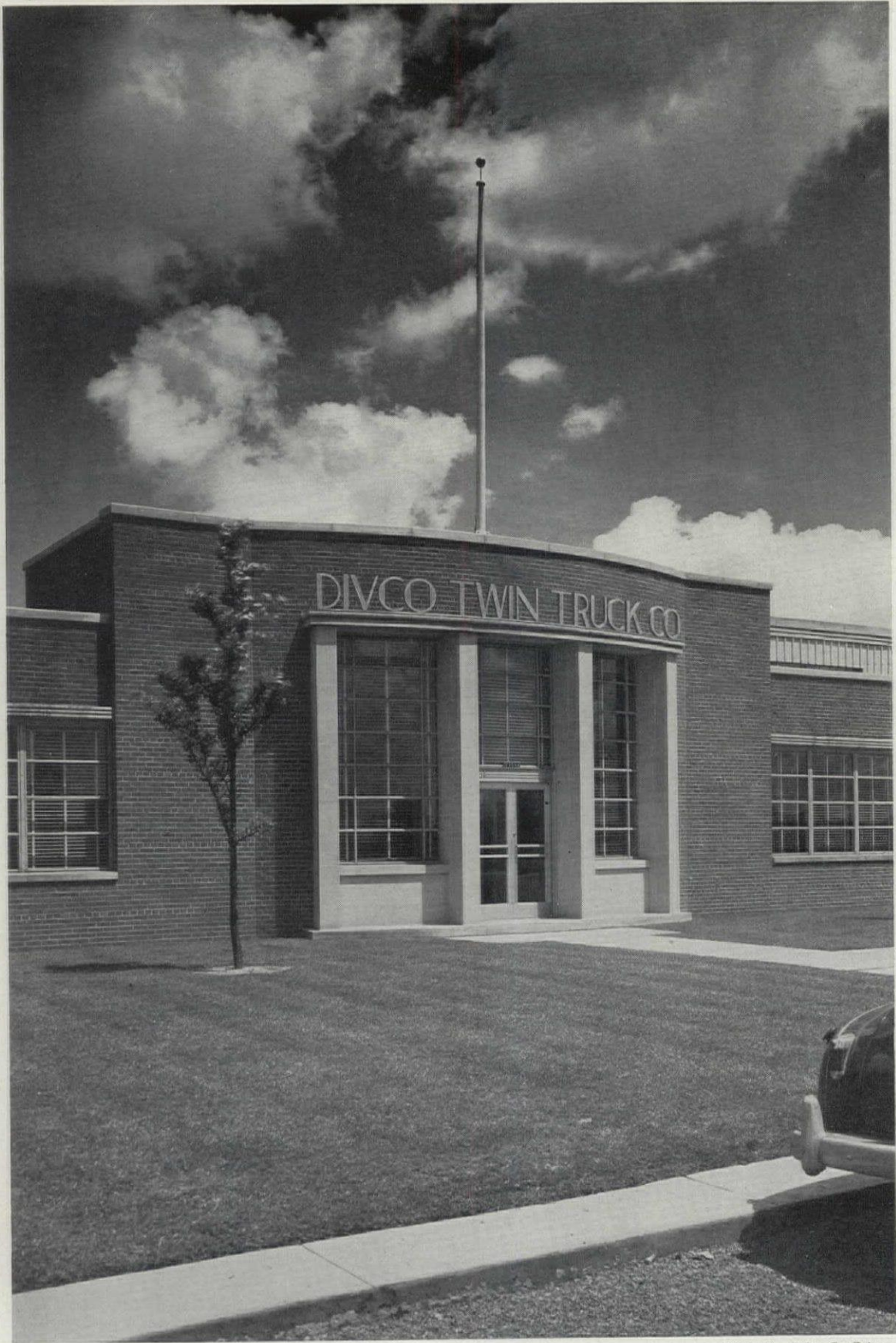
**FORGE AND PRESS SHOP, CHEVROLET**  
Albert Kahn, Architect . . . . .

Practically the entire wall area consists of glass. The roof of the structure is so formed that it creates within the building a natural movement of air, whereby the fumes and gasses from the process hammers are forced out of the building through the open windows in the roof monitors.



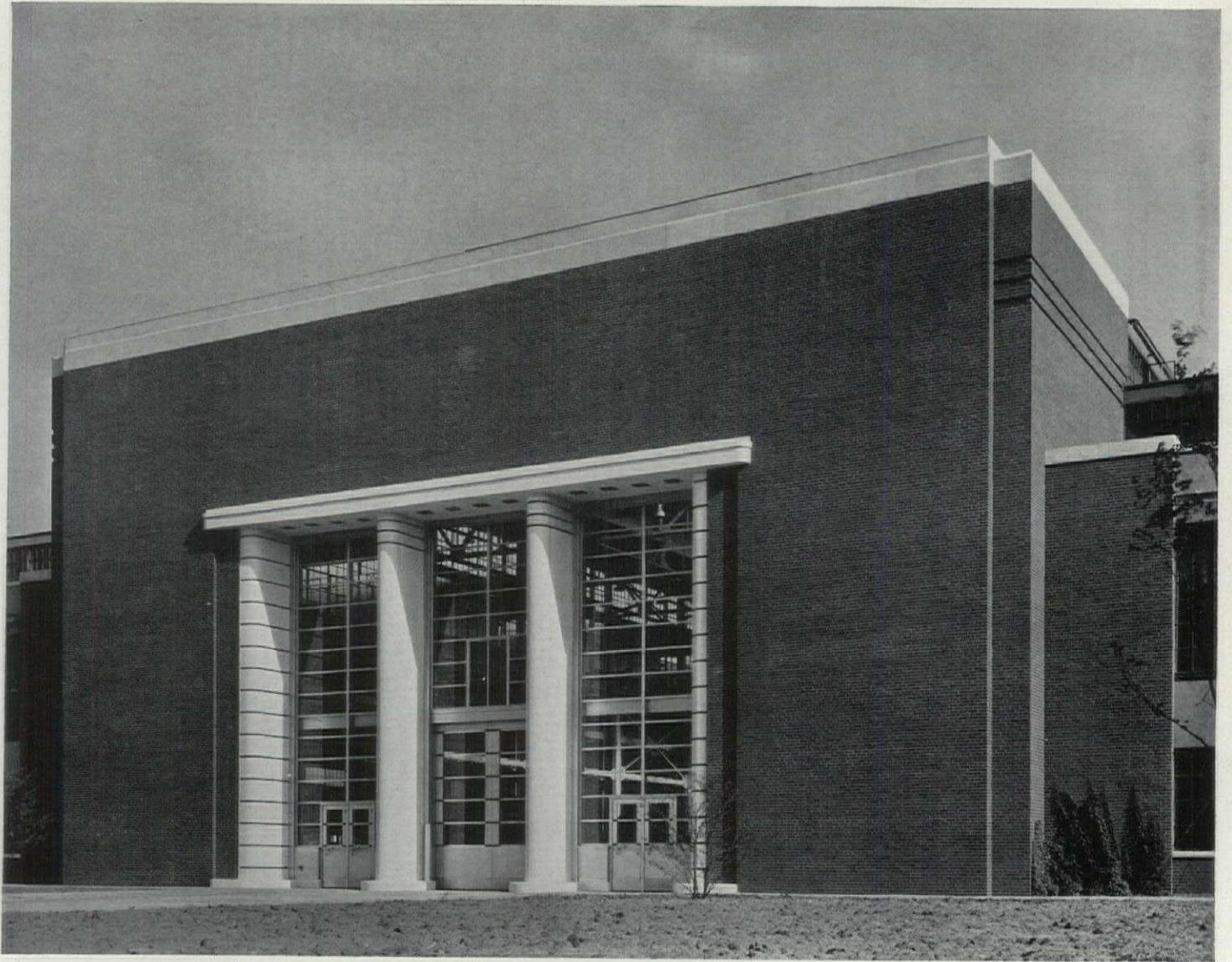
Coburn

BUSHNELL CONGREGATIONAL  
CHURCH.. Herman & Simons, Arch'ts.

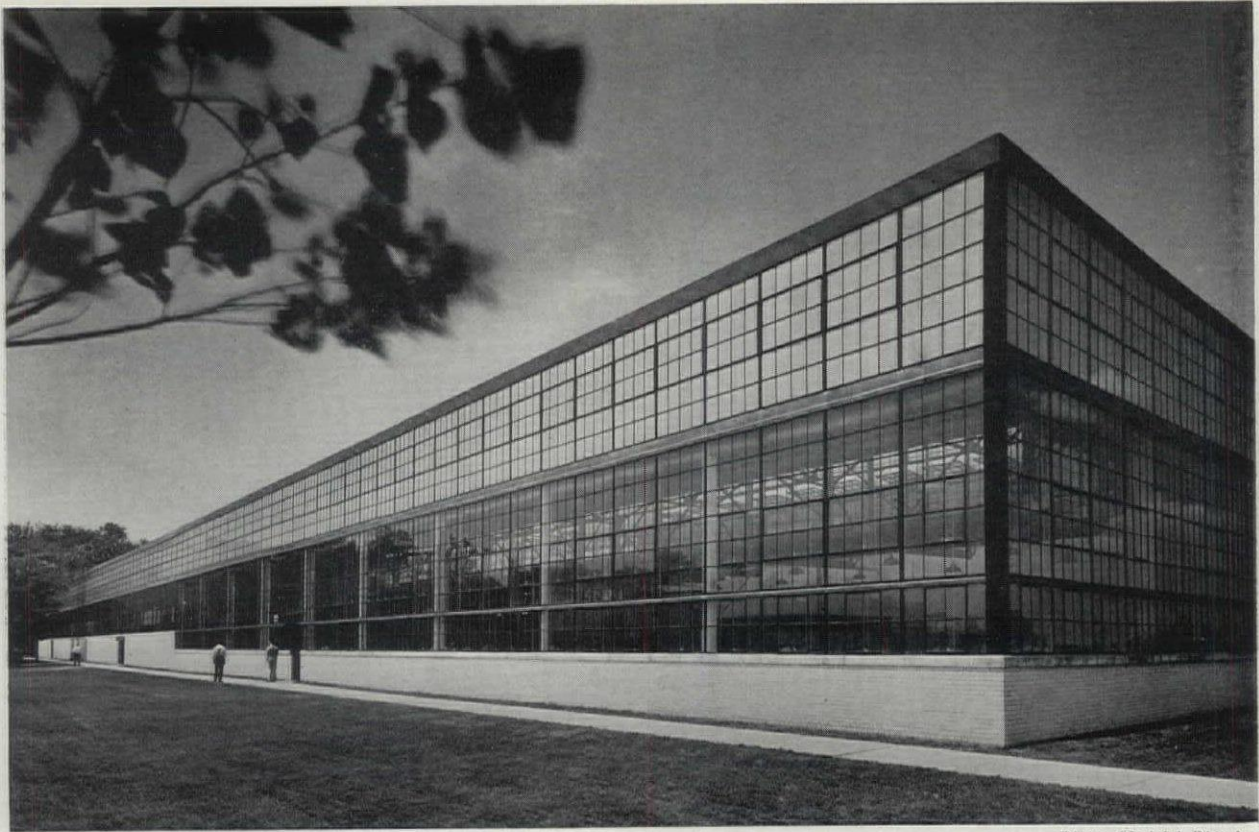


*Photo by John S. Coburn*

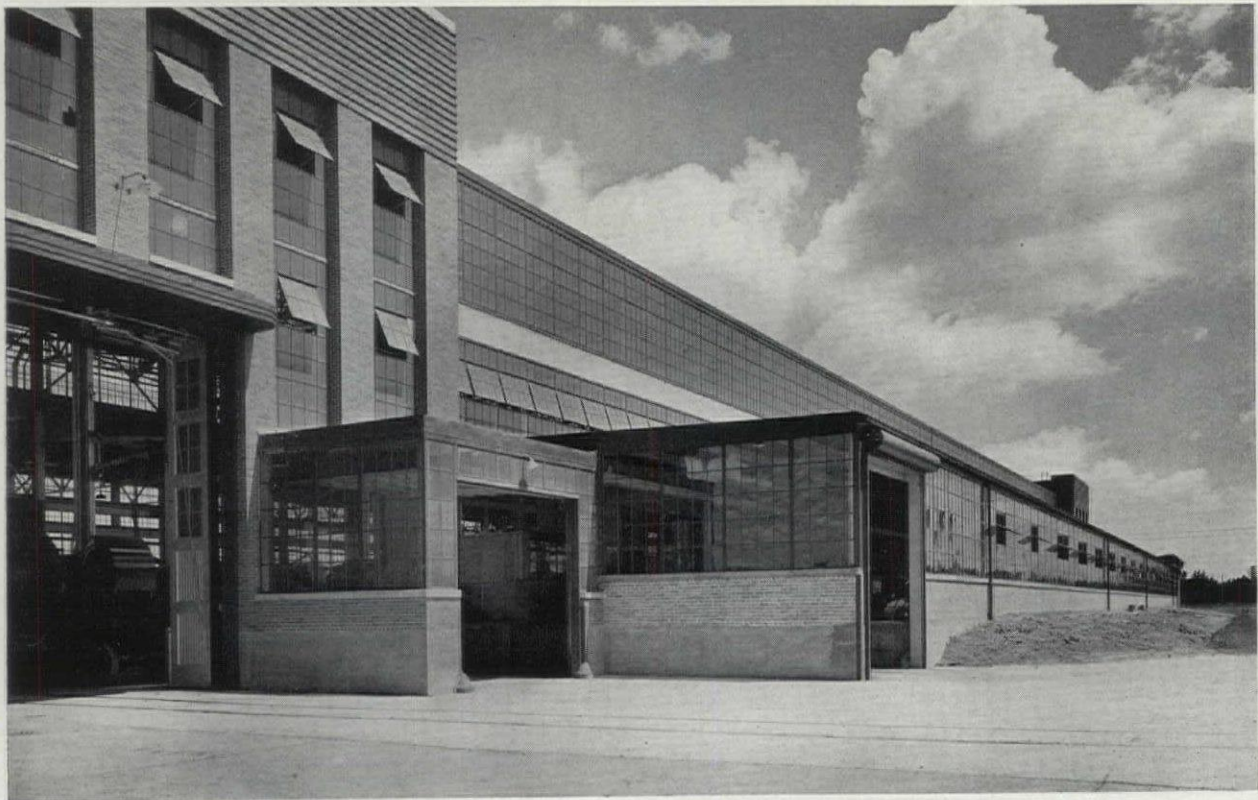
DIVCO TWIN TRUCK  
PLANT.. Smith, Hinchman  
and Grylls, Architects.



FORD TOOL AND DIE SHOP  
Giffels and Vallet . . . . L. Rosetti  
Assoc. Engineers & Architects.



*Photo Hedrick-Blessing*



DIESEL PLANT (above) & MACHINE  
SHOP OF AMERICAN BLOWER  
CORPORATION (below) Albert  
Kahn, Architect.



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## AGREEMENT FOR THE PURCHASE OF BUILDING MATERIAL, U. S. CUSTOM HOUSE, NEW ORLEANS, LA.

(Contributed by H. G. Richey)

Memorandum of an agreement between Moses Eastman of the First part, and G. T. Beauregard and A. G. Penn acting in behalf of the Government of the United States in the capacity of Commissioners for the erection of a New Custom House in New Orleans, of the Second part, entered into this 13th day of May 1854.

The said party of the first part, agrees to deliver at the New Basin for the use of the New Custom House, New Orleans, 1,000,000 (say One Million) hard burned lake bricks, in all respects the same in quality and dimensions as those delivered under the Contract of Mess’rs Bobb, Kendale & Co., with the United States Government. The delivery to commence on the 18th day of May, 1854 and to be continued at the rate of 25,000 (say Twenty-five Thousand) bricks per day until the whole shall be delivered.

In consideration of a faithful compliance with the above stipulations the said parties of the second part in their capacity aforesaid agree to pay to the said party of the first part the sum of Ten Dollars per thousand bricks, retaining in their hands Twenty per cent of each payment made on the said deliveries until the satisfactory completion of the agreement.

And it is further understood that the above agreement may be renewed from time to time with the said party of the first part, provided that the said parties of the second part shall find it to be to the interest of the U. S. Government to do so.

Whereunto we hereby set our hands and seal this 13th day of May, 1854 in presence of

T. K. Wharton	Moses Eastman
Phi. Guemore	G. T. Beauregard,
	Capt & Act. Mgr. of Engr. and
	Supt. of Const’n.
	A. G. Penn

## A CITIZEN’S GUIDE TO PUBLIC HOUSING

Catherine Bauer, *Vassar College Press*

An outstanding authority here summarizes the facts which have revolutionized ideas on public housing today—the magnitude of the problems involved, and the steps which have been taken and must still be taken to solve them.

Catherine Bauer is a Vassar graduate, the author of *Modern Housing*, a book which is classic in its field. Until recently Director of Research and Information of the United States Housing Authority, and still consultant there, she is now Rosenberg Professor of Public Social Services at the University of California.



## IT IS AWESOME

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"They both snatched their caps from their heads, and kept them off all the time that they were inside. They replaced the caps only when they got outside the door. And during all the time that they were inside they didn't speak above a whisper."

Clipping from the *Cottonwood County Citizen* of Windom, Minnesota, issue of January 15, 1941.

## ARTIST-DESIGNERS SOUGHT BY FEDERAL GOVERNMENT

Artists who have been awaiting an opportunity to apply for permanent Government employment may find it now in the civil-service examination which is open to artist-designers. This is one of the opportunities that do not occur very often. The positions are in general art work, illustrating, designing, and other forms of commercial art. Positions both in defense and non-defense Government agencies will be filled as a result of the examination. The positions pay from \$1,620 to \$2,600 a year less a 3½ per cent retirement deduction.

The duties will include lettering, black and white line-drawings, drawings for use of Ben Day and half-tone screens in black and color, posters, covers for circulars, pictorial maps and charts, retouching photographic negatives, wash and air-brush drawings, the use of photographs and other techniques in suitably preparing art work for reproduction by photo-engraving and photo-lithographic processes.

Competitors will not be required to take a written test, but will be rated on their education and experience. They must have had progressive art experience comparable to the duties, either as a free lance artist, or with an advertising agency, printing firm, or publishing house. College or art school work in illustrative design or commercial art may be used in partial substitution for the experience requirement. Applicants will not be required to submit samples of work at the time of filing application. If samples are required at a later date, applicants will be notified by the Commission.

Applications must be on file with the Commission's Washington office not later than February 20 and 24, 1941, the extra time being allowed for those sent from Colorado and States westward.

Further information and application forms may be obtained from the Secretary of the Board of U. S. Civil Service Examiners at any first- or second-class post office, or from the U. S. Civil Service Commission, Washington, D. C.

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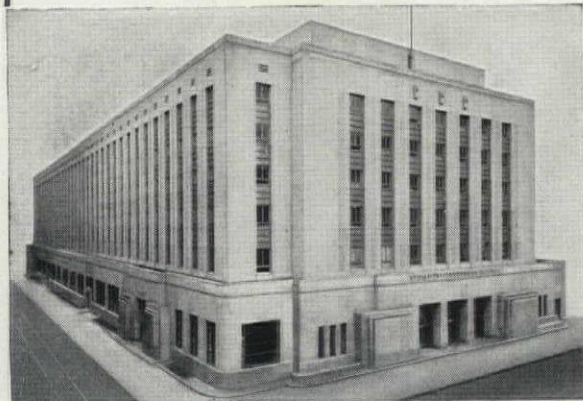
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### Dynamic Detroit

(Continued from page 17)

column. Directly back of the bench are three marble arches in the wall, and above them a frieze of ten heads, representing the ten wise virgins of the Scriptures, denoting the purity of Justice. A frieze of lions' heads runs completely around the room, about 100 in number, no two faces being alike. At the ends of the three arches back of the bench are Roman hatchets, one at each end, symbolic of the old Roman custom of having the lictors carry hatchets into court in attendance on the magistrate, in order to clear the way and enforce due respect, and also to arrest offenders and to scourge or behead condemned persons. On two sides of the room there are four very large medallions of Mexican onyx. The stained glass windows, three in number, above the regular windows, represent the Treasury Department by a shield; the Post Office Department, by a postman on horseback; the Department of Justice, by a pair of scales. The woodwork is of solid mahogany beautifully carved, and there are all sorts of emblematic carvings in marble in the way of borders, etc. The bench, the clerk's desk, the doors and frames for doors and windows are all magnificently hand carved. This room possesses so much artistic beauty that when Dr. Freese was alive and at the head of the Art Department of the University of Michigan, he used to bring his senior class in art each year and deliver a lecture on this room.

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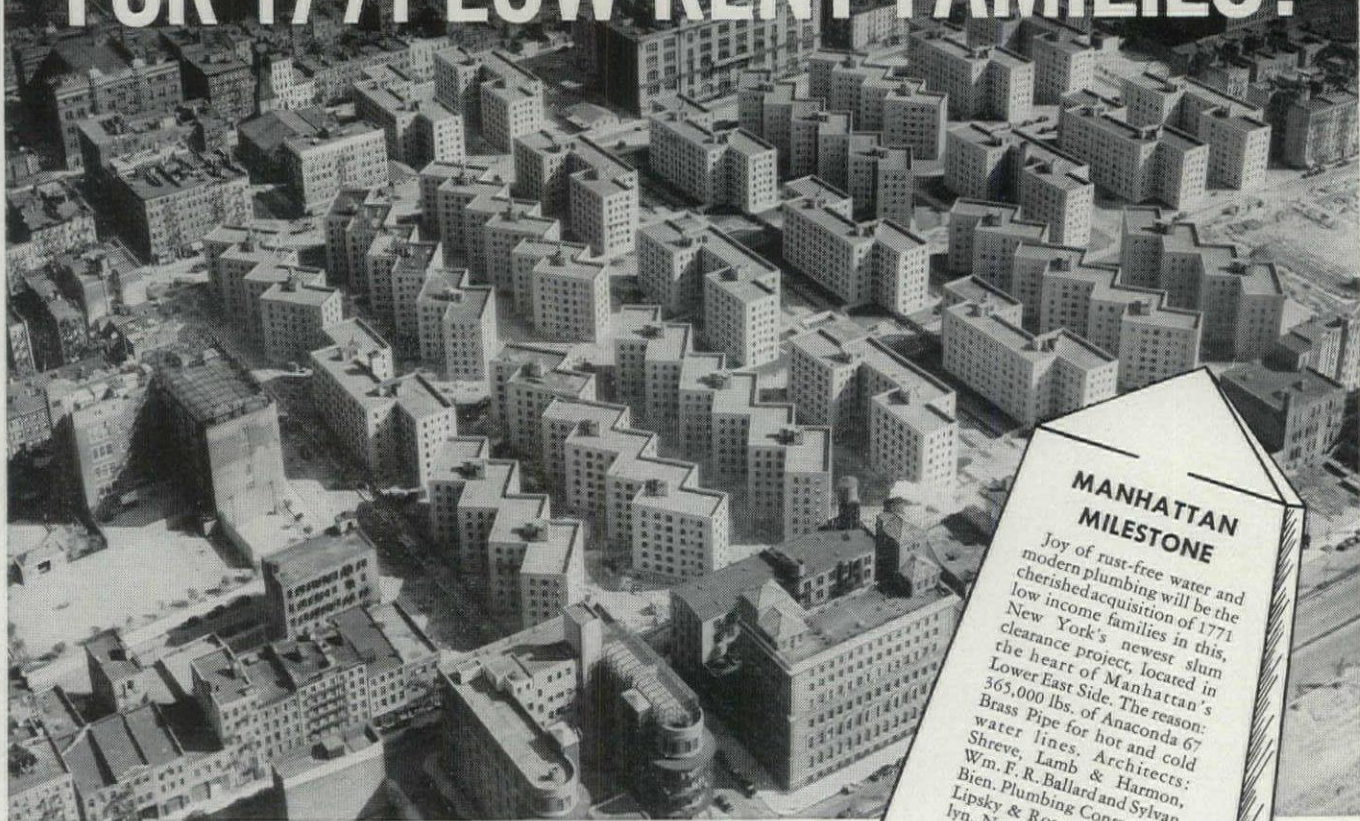
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# Rust-free Water FOR 1771 LOW-RENT FAMILIES!



Aerial Photo by Arnold & Kellogg

## MANHATTAN MILESTONE

Joy of rust-free water and modern plumbing will be the cherished acquisition of 1771 low income families in this, New York's newest slum clearance project, located in the heart of Manhattan's Lower East Side. The reason: 365,000 lbs. of Anaconda 67 Brass Pipe for hot and cold water lines. Architects: Shreve, Lamb & Harmon; Wm. F. R. Ballard and Sylvan Bien. Plumbing Contractors: Lipsky & Rosenthal, Brooklyn, New York.

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Lobby, National Biscuit Co.,  
Atlanta, Ga.  
Color scheme: two shades of mottled  
green and mottled black.

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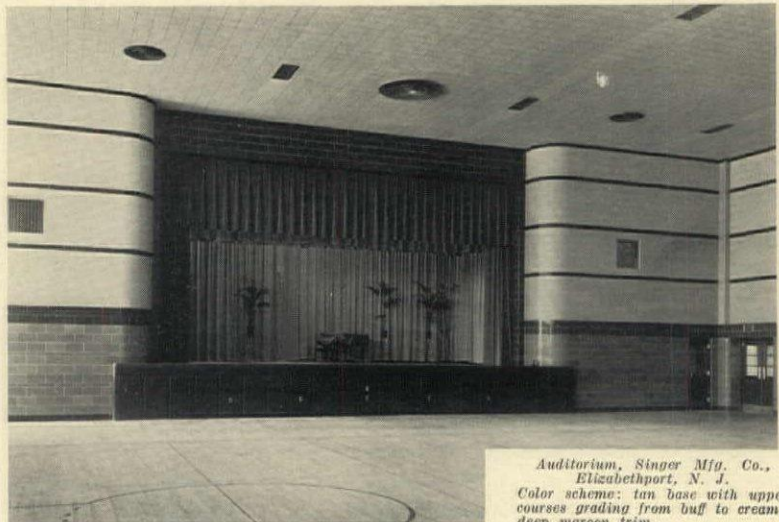
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Color scheme: tan base with upper  
courses grading from buff to cream;  
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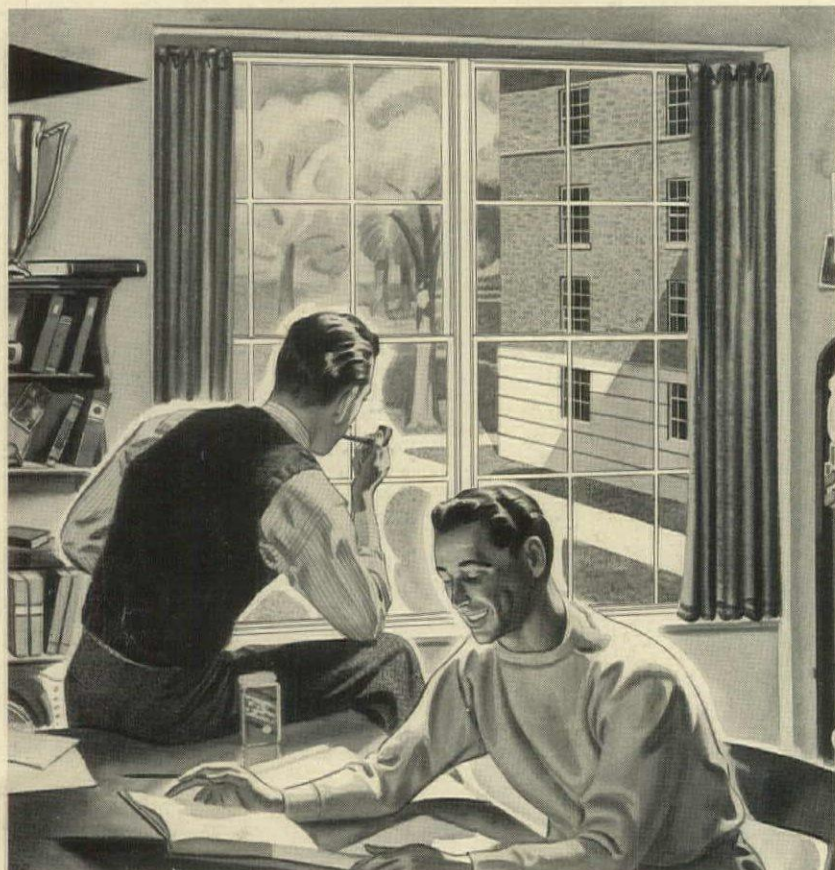
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