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WEEKLY BULLETIN

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Published Weekly. Subscription Price 50c per year. (Non-members \$1.00). Application Pending at Detroit, Michigan for Second Class Matter

Volume 20

DETROIT, MICHIGAN, SEPTEMBER 3, 1946

No. 36

A HOUSE WITHOUT BRICKS

By JOAN LITTLEFIELD,
British Information Service

British feature writer and film critic, whose work has appeared throughout the U.S., Canada and Australasia. Has worked with North American Newspaper Alliance.

One of the oldest building materials in the world—burnt clay—has been used in the construction of one of Britain's newest dwellings, the Cranwell House, prototypes of which have recently been erected on a bombed site in the London Borough of Lambeth.

This house, which is now ready for mass-production, has been designed without bricks and can be put up largely by unskilled workers. Each pair of houses can be erected in three weeks.

The Cranwell House is a two-story, three-bedroom, semi-detached permanent dwelling. A framework of steel girders carries the roof. Wall spaces are filled in after the roof is put on, so that work may continue irrespective of the weather.

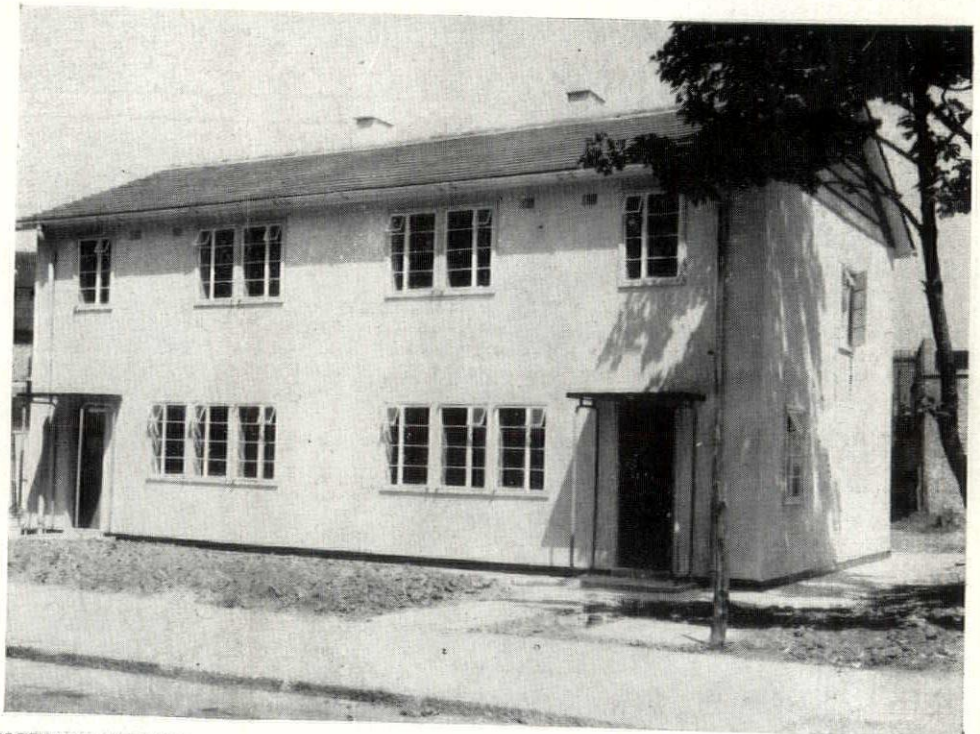
In place of bricks, hollow fired clay units, three feet long and nine inches wide, are used. These are dropped into position, key-locked together and plastered over, all stresses being taken by the steel framework. Two thicknesses of these units are put up to form the party wall between the two houses, thus, it is claimed, keeping out all noise.

The syndicate producing the house asserts that these hollow units need only half the amount of clay necessary if the house were built of bricks.

Cost varies according to the number of houses built on any one area, but it works out at around £3,245 (12,980) for two houses if 250 are constructed.

The staircase arrives complete and can be installed in fifteen minutes.

The Cranwell House is white-stuccoed, has a red roof, with a canopy over the front door. There is a coke fire in the living room, electric fires let into the walls in the bedrooms, and a gas-stove in the kitchen. Plenty of cupboard space is provided, with an airing cupboard, a well-equipped bathroom, and many labor-saving devices. Outside the back door, but still within the building, are a coal cellar and an extra lavatory.



PICTURE SHOWS: Stage 6—The finished model: prototype of the new Cranwell House erected on a blitzed site in Lambeth, London.

One of the oldest building materials in the world—burnt clay—combined with one of the newest techniques of architectural engineering will provide another boost to Britain's rebuilding program—the Cranwell House, a permanent semi-detached dwelling which builds for about \$13,000 the pair in batches of 250, takes three weeks from the first girder to the last door-knob.

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Pickens Goes to Tulane

Buford L. Pickens, AIA, Detroit archi-
 tect and professor of Design and History
 of Architecture and Art at Wayne Uni-
 versity, has been made head of the School
 of Architecture at Tulane University, in
 New Orleans. He succeeds Professor J.
 Herndon Thomson, who remains at Tulane
 to devote his full time to teaching.

Pickens graduated from the University
 of Illinois, in architecture, and was award-
 ed the Allerton Traveling Fellowship. He
 also received an M.A. degree from the
 University of Chicago. For the past eight
 years he has practiced and taught in De-
 troit. He formerly taught at Ohio Uni-
 versity, University of Minnesota and at
 the University training Command, Flor-
 ence, Italy.

The Detroit City Plan Commission had
 employed him as consultant on the city's
 Cultural Center, and he was coordinator
 and vice-chairman of the Architects' Civic
 design Group of Detroit.

Pickens is a member of The American
 Institute of Architects, its Detroit Chapter,
 the Michigan Society of Architect, En-
 gineering Society of Detroit, American So-
 ciety of Architectural Historians, Metro-
 politan Art Association, and Citizens Hous-
 ing and Planning Council. He is an author
 and contributor to various journals of ar-
 chitecture and art.

While Detroit regrets to lose him, Tulane
 offers an opportunity for development a-
 long progressive lines that is challenging
 and one that is well worth while.

Fuller in New Location

John L. Fuller, of Ster-L-Ray Sales &
 Service Co., announces the removal of his
 display room to 4470 Cass Ave., Detroit 1,
 Mich. Fuller is exclusive distributor for
 Westinghouse Sterilamp Conditioning, in-
 cluding ultraviolet lamps and fixtures for
 personal product and animal protection.
 This new field, entered by an old company
 and a well-known distributor, will be the
 subject of the Detroit Chapter's first fall
 meeting on September 18, at the Rackham
 Building. Keep this date open for an in-
 teresting and instructive program. Full
 details will be in the next Weekly Bulletin,
 and return cards will be mailed to Chapter
 members for reservations at the dinner.

Mystery of Missing Plans

General Electric officials have learned
 what happened to \$20,000 worth of post-
 war plans missing from their Cleveland
 office over a two-month period. A char-
 woman, who had been employed about the
 time the plans began to disappear, had
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Chapter Meetings

The first meeting of the Detroit Chapter, AIA, in its 1946-47 season, will be on September 18. Westinghouse Electric & Manufacturing Co. will present a program on Sterilamy conditioning.

Other dates for Chapter meetings are as follows:

October 16, November 20, December (none), January 15, February 19, March 19, April 16, May 21 (Ann Arbor), June 18 (Cranbrook). All are dinner meetings and all are at The Engineering Society of Detroit unless designated otherwise. These dates all occur on the third Wednesday of the month, are subject to some slight changes, depending upon the availability of speakers, etc.

Chapter members are requested to note these dates on their calendars, to avoid conflicts and to be sure and attend.

ARMSTRONG CORK COMPANY announces the removal of the Detroit office to the Free Press Building, 321 W. Lafayette Blvd., Detroit 26, Mich. The telephone number is CHerry 5670. This office includes the divisions of building materials, glass and closure, floor, and industrial.

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Published Weekly. Subscription Price 50c per year. (Non-members \$1.00). Application Pending at Detroit, Michigan for Second Class Matter

Volume 20

DETROIT, MICHIGAN, SEPTEMBER 10, 1946

No. 37

DETROIT IS MY OWN HOME TOWN

Liberty Magazine for August 31, 1946 carries a condensation of this interesting book by Malcolm W. Bingay. The following from the condensation concerns the late Albert Kahn, FAIA:

JULIUS THEODORE MELCHERS had been a painter and a sculptor as a youth in Prussia. He was one of the many who revolted against the tyranny of the Hohenzollerns in 1848 and was forced to flee for his life. He lived in New York for some years and finally came to Detroit. Here he developed his art school, with his son, Gari Melchers, as one of its graduates.

He christened his son Julius Garibaldi Melchers in honor of the Italian liberator who was his idol. The son shortened the name to "Gari" and today no truly great collection, in either Europe or America, is lacking at least one of his paintings.

Another pupil of the German refugee revolutionist was a thin, hungry Jewish boy who smelled distressingly of the horses which he had to currycomb every morning as part of his day's task of helping to support his brothers and sisters. His father, a scholar and teacher, eked out an existence in the streets with a pushcart. His mother worked as a waitress. His name was Albert Kahn.

At the age of eleven, in 1880, the boy Albert arrived in Detroit with his father and mother, younger brothers and sisters. He was a child prodigy as a musician. His father's ambition was to make him a concert pianist. But the boy wanted to be a painter, and he sought admission to the classes of Julius Melchers.

One day the kindly old Melchers found the boy in tears. He had no money and

(See BINGAY, Page 3)

FIRST FALL MEETING

DETROIT CHAPTER, THE AMERICAN INSTITUTE OF ARCHITECTS

Rackham Memorial Building

100 Farnsworth Avenue, Detroit

WEDNESDAY, SEPTEMBER 18, 1946

Board Meeting 4:00 p.m.

Dinner 6:30 p.m.

Program 8:00 p.m.

SPEAKER: Mr. A. Paulus, District Engineer, Westinghouse Electric and Manufacturing Company.

SUBJECT: "Air Sanitization by Ultraviolet".

The speaker will cover the theory of bacteria-killing by means of ultraviolet and discuss in detail some of the many applications, with particular emphasis on air sanitization for the prevention of cross infection in offices, schools, etc. This will include coverage of air conditioning systems and room irradiation from fixtures.

The talk will be illustrated by demonstrations, lantern slides and a moving picture, the BUGABOO OF BUGVILLE.

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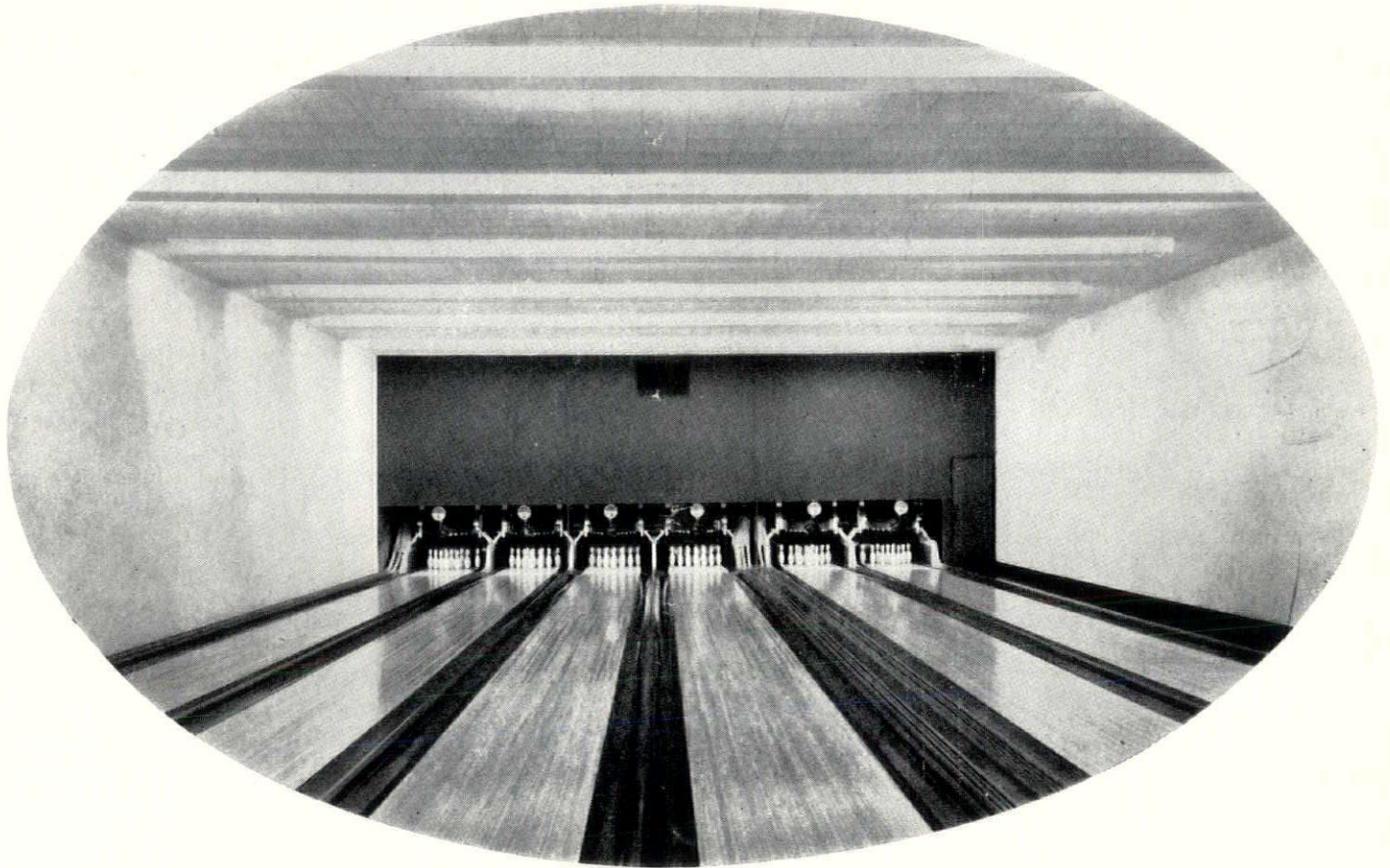
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The lighting system in the Grosse Pointe Yacht Club bowling alleys combines Slimline Fluorescent lamps in painted metal luminaires with supplementary angle type units containing filament lamps to highlight the pins. The fixtures were fabricated and installed by The Detroit Mantle and Tile Company.

The interesting design was developed to provide high-level general illumination and to eliminate reflected glare from the highly polished alleys.

For suggestions concerning your specific lighting problem consult our lighting division. Call your nearest Detroit Edison office.

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But there he sat at dinner, laughing and joking and telling of experiences in his self-effacing way. Suddenly he looked at his watch and gasped. "Good-by," he said merrily. "I'll be seeing you again—I hope."

That was not to be. The great heart could not stand the pressure he had placed upon it. But his spirit hovers over Detroit. His finger traced our skyline.

Architect of the Month

Suren Pilafian, AIA was named as the fifth architect in the Architect of the Month at Ernst Kern Company's Civic Center for Home Planners, it was announced by Clair W. Ditchy, FAIA, President of the Detroit Chapter of The American Institute of Architects.

"This design attempts to combine the privacy and convenience of a large house with the economy of a small one," Pilafian said. "By omitting the basement, by placing all rooms on one floor and by using a carport instead of a garage, the probable cost of the house has been brought down to within the reach of most prospective home owners."

"An unusually large amount of storage facilities has been incorporated in this plan, distributed where they will be most convenient."

Educated in architecture at New York University, Pilafian worked for Normal Bel Geddes, industrial designer of New York. In 1936 he won the international architectural competition for the design of the Stock Exchange Building in Teheran (Iran) and in 1942 won the architectural competitions for a group plan and for the design of the Student Building for Wayne University.

New City Plan Course

A course in "Co-ordination of Transportation and the City Plan" will be offered at Wayne University this semester under the direction of Alex Linn Trout, AIA, former consultant for the National Resources Planning Board in the Detroit area. Recent report of the City Plan Commission on modernizing Detroit's railroad pattern, and the proposed system of limited access highways will be considered, as well as current proposals for riverfront development.

Rowland Made Member Emeritus

Wirt C. Rowland has been made a Member Emeritus of The American Institute of Architects and its Detroit Chapter, it is announced by Clair W. Ditchy, FAIA, Chapter President.

The honor was for "His profound influence on the architecture of Detroit, the excellence of his design and for his contributions to the profession of architecture."

Rowland was born at Clinton, Michigan and graduated from Harvard U. After traveling and studying in many foreign countries, he began his early experience in



Rowland

Detroit in 1919, first with the office of George D. Mason, FAIA. He was subsequent associated with the firms of Malcomson & Higginbotham, Albert Kahn, and Smith, Hinchman & Grylls. In 1930 he formed a partnership with H. Augustus O'Dell which lasted until 1938.

Wirt Rowland has had a most important part in the development of Detroit's architecture, beginning with the early days when he was one of the mainstays in the Thumb Tack Club. He served as its president in 1918. Always eager to help the younger men coming up in the profession, he was responsible in large part for the development of much of the architectural talent that is Detroit's heritage today. He also contributed freely to his Chapter, The Institute and the Michigan Society of Architects, having served on important committees and as officer.

When the history of Detroit's architecture is written 'way up near the top will be the name of Wirt C. Rowland. His designs for the Union-Guardian Building and the Greater Penobscot Building, to mention only two, are as different as day and night and yet are for essentially the same purpose. Both these buildings were by the firm of Smith, Hinchman & Grylls, Architects, and the firm of Donaldson & Meier was consultant.

Rowland has been a contributor to many architectural journals, including this publication. In recent years he has been retired because of ill health. He resides at 1536 Pennsylvania Ave., Detroit 14, Mich.

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BINGAY—from Page 1.

he smelled of horses; but he desired so much to learn how to paint.

"Never mind, my son," said Melchers; "you come to me Sunday mornings. It will not cost you anything."

It was not long before the teacher discovered the tragedy in the life of Albert with his ambition to be a painter. He was partially color-blind! Melchers broke the news as best he could. He explained to the boy that he had within him gifts which could make themselves manifest in other and perhaps greater fields of endeavor. He could learn draftsmanship and be an architect.

Albert Kahn revolutionized the industrial system of the world by making once horridly ugly factories things of light and beauty. Always he preached the doctrine of the utility of beauty.

Just a few weeks before he died, my wife and I were having dinner at L'Aiglon, in the Fisher Building, when he came bustling in from the Center Building across the street where his designers and builders were working night and day on war-plant designs. Good humor poured from him. In a talk with him it was difficult to gauge the stature of the man because of his puckish delight in refusing to take himself too seriously.

"Bing," he said, "you've got to let me sit with you because I am in a very great hurry. All waiters stand in awe of you, and I can get quick service. Besides, you owe me a meal. I bought you one seven years ago."

He chatted on as though he never had a care in the world. "You have got to buy me a dry Martini. I am not supposed to take anything to drink—against the doctor's orders. So don't you dare tell anybody—my wife especially. Just one! You know I have a bad heart."

"You have the best heart of any man I know," I protested, as part of what I thought was his joke.

"No, no!" he went on smilingly. "A bad heart! I mean, some day it will suddenly cease ticking. But I have got to catch the next plane for Hartford, Connecticut. Conference there in the morning for another plane factory—"

"Why don't you slow down, Albert?" I said then, realizing that behind the banter there was a deadly seriousness.

"I cannot slow down. There is a job to be done. We must all go sometime, Bing, and what better way is there than to keep going to the end?"

To break the line of thought I rather abruptly turned to my wife and said, "Albert, you know, is the man who revolutionized industry by designing these great modern new-style factories."

"That," said Mr. Kahn, "is giving me far more credit than I deserve. I did build a Packard Plant about forty years ago and it was an innovation, but the modern factory principle, for which the world gives me credit, came from Henry Ford. I got into it as a result of one of those numerous rows between Ford and Couzens. They were just getting ready to move out to Highland Park, having bought the land. One afternoon my telephone rang. Ford was on the line.

"Mr. Kahn," he said, 'can you build factories?'

"I can build anything," I said.

"Well, come over here, will you, please? I want to talk to you about that new building we are planning."

"I went over. It was the first time I had ever met Mr. Ford. Mr. Couzens was with him.

"Couzens," said Ford, 'has had an architect design our new building. I do not like it and they both agree that the kind of building I want to put up is impossible. I want the whole thing under one roof. If you can design it the way I want it, say so and do it. If you can't let's not waste my time or yours.'

"He could not explain just what it was he wanted. But when I showed him the first rough drawings he said, 'You've got only part of the idea. Now if you do this, and then do that—'

From that day on Ford never wanted any other architect. Albert Kahn through the years built whatever Ford had in mind.

"He is a strange man," said Mr. Kahn. "He seems to feel always that he is being guided by someone outside himself. With the simplicity of a farm hand discussing the season's crops, he makes moves as vast, it seems, as the geological changes.

"For example, the Soviet Government sent representatives to ask if I would accept a commission from them to design a tremendous expansion of industry. The challenge fascinated me. Deep down in my heart I believed that the Russian people—regardless of their form of government—were entitled to help after all their generations of suffering under the czars. I said yes.

"The following morning Mr. Ford called me up. He had heard about it. I thought that he might then tell me that he and I had reached a parting of the ways. Instead he said:

"That's fine, Mr. Kahn. I want to do all I can to help. You are in touch with these people and I am not. Can you come out this morning and talk it over with me?"

"I arrived at Dearborn as agreed, at eleven o'clock.

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"Mr. Kahn," he said after we had talked awhile, "you tell these representatives of the Russian Government they can have all my patterns, designs, models. Everything we've got in the way of technical knowledge is theirs for the asking. I will not charge them a cent. I will send engineers over to Russia to teach them how to run their factories and I will take five hundred of their engineers into my plants here to teach them the technique of mass production—any pay them while they are learning."

"I was so startled I could not believe my ears. He shook hands and said goodbye as though nothing had happened.

"Mr. Ford," I said, 'is this confidential?'

"He looked at me in that funny way of his and said, 'How could such a thing be confidential? I told you to tell them, didn't I? Tell anybody you want.'

"He climbed into his car and drove away.

"And please remember, this was in 1928—five years before Hitler came to power.

"I thought the Russians were all crazy," Mr. Kahn continued. "They insisted I build plants with tremendously heavy foundations and extra steel all through the construction, in which to make automobiles. I insisted it was not necessary. They smilingly told me that I did not know about their weather, that it got awfully cold in Russia. I told my brother, Moritz, who was with me, that they were insane. How could the weather, no matter how cold, affect our buildings? But Moritz said, 'Albert, these people are not crazy. They are building war-production plants and do not want us to know it.'

"Moritz was right. And now, too, I am beginning to understand how they are able to upset all the dopesters and slug it out with the Nazi armies."

Kahn and his staff built 521 plants in

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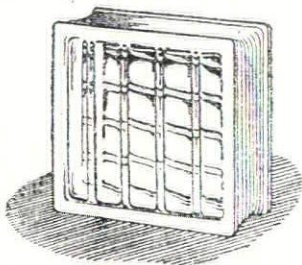
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Meet Frank Lloyd Wright

(In case you haven't)

House Beautiful each month has a feature introducing one distinguished in the arts, often an architect. That in the June issue was "Meet Frank Lloyd Wright." It carries a full-page picture, followed by an important article, which begins:

"One of the healthiest egos in the world, handsomely encased in one of the healthiest bodies, is currently swaggering about Manhattan preliminary to building a museum. Possessor of these attributes, as you may have surmised, is the greatest architect alive, Frank Lloyd Wright of Wisconsin, Arizona, and the whole wide world.

"There was a time when to call him the greatest architect alive would have started bitter controversy among his professional brethren. Today, not even a pallid debate could get going on the face of his standing achievements. Now, the only question remaining is whether as great an architect ever lived. Wright himself proposes to settle that matter with the museum he has planned to house the Solomon Guggenheim collection of non-objective paintings."

The article ends with the following:

"Not so long ago Wright said, '... it is not the walls and roof which are important, but the space which they enclose.' Later, to his delight, he made the discovery that the famed Chinese philosopher, Lao Tze, had preceded him with this thought some 2,500 years. It seems not too presumptuous to suggest that Mr. Wright's handling of the space within is causing no distress to Lao Tze as he views from a beautiful transparent cloud the work of the greatest architect alive—oh, why not say it, the greatest architect who ever lived."

Cret Estate \$521,300

Recent inventory of the estate of the late Paul P. Cret, FAIA, internationally distinguished architect who died last September 8, revealed that he left \$521,300 instead of the tentative valuation of \$200,000.

Mr. Cret provided that on the death of his widow, Mrs. Margaret Lahalle Cret, his residuary estate, after specific bequests of \$110,000, including one of \$10,000 to the Philadelphia Museum of Art, should go to the School of Architecture at the University of Pennsylvania, where he was a professor for many years.

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Volume 20

DETROIT, MICHIGAN, SEPTEMBER 17, 1946

No. 33

Let Us Not Dally With Danger

Be E. J. Brunner, Secretary-Manager, Builders' & Traders' Exchange, Detroit

The drastic curtailment orders affecting construction which we outlined in yesterday's bulletin constitute a confession that the priority program for veterans housing instituted in February and abetted by VHP—1 in March has been a failure.

It has failed and now it becomes gravely dangerous in its slashing of other construction effective as of September 1st.

The program has failed to relieve the shortage of housing, and it has failed so far as the outlook is for such relief. In spite of reservation of a goodly percentage of scarce materials since February, and in spite of subsidies given to some manufacturers of scarce materials, and in spite of a tight drawing constriction on other construction, we have in Detroit from five to ten thousand houses stalled on the road to completion.

And the September first orders are not the answer. To strangle all heavy construction and let new priorities for veterans' housing be issued daily, is not going to increase production of materials and is not going to expedite the completion of the tardy houses.

The road we are on is not the right road. By all the signs we can see that to continue its travel will mean to take years of futile effort to build some veterans housing while at the same time strangling the industry.

We must substitute something more effective and soon or it will be too late. We shall have settled into a construction depression brought about by trying to do an admittedly hard task in the hardest way possible.

On the fifth day of June we outlined in our bulletin a substitution which we quote: "Some day somebody will perhaps get wise to the fact that what many veterans want is a place to rent—not a house to buy. If some private agency could and would build some modest substantial apartments in Detroit, our problem would be solved. Mat-

ter of fact if the "tops" in charge of expediting housing for veterans would call in field, it would be a stroke of genius. But over with them what regulations could be modified to get them into the apartment field, it would be a stroke of genius. But no, we seem hell bent on doing it the hard way.

"One of the gravest mistakes which can be made will be to tighten up too much on construction other than veterans housing. Sure—there are some jobs which can be deferred. Everyone will grant that. But we predict now that in its desperation to get housing for veterans "the hard way," the cut on other jobs is going to be too drastic for the good of economy of the nation."

One of the main troubles with trying to do the program with builders building single houses is that the whole procedure is so scattered that material distribution cannot be controlled by the industry or by all the government agencies piled one on the other and the "set-asides" and other red tape methods merely slow down the manufacturer and distributor and leave them dizzy and disgusted. If we get seriously to work building apartment projects to relieve the big strain of the shortages we shall have a measurable concentration for our efforts. It will take much less red tape. We can apply common sense.

STOP GRANTING PRIORITIES FOR ALL RESIDENTIAL EXCEPT APARTMENTS IMMEDIATELY. PROCEED IMMEDIATELY TO GET PRIVATE ENTERPRISE TO BUILD APARTMENT BUILDINGS GRANTING EXPEDITION OF MATERIALS AND IF ABSOLUTELY NECESSARY A SUBSIDY ON RENTS. CONCENTRATE ON COMPLETION OF UNCOMPLETED SINGLE DWELLINGS. HAVE APARTMENT PROGRAM READY TO START SOON AS THEY ARE COMPLETED. TAKE OFF CONTROLS SO FAR AS POSSIBLE SOON AS POSSIBLE.

City Plan Talks Are Offered

All phases of the preliminary master plan for Detroit will be covered by the City Plan Commission Speaker's Bureau this fall, it was announced by George F. Emery, city planning director.

A list of 25 titles for talks has been sent to groups and organizations which may wish to have speakers present information on the master plan.

Speakers may be obtained without charge by applying at the Commission offices, ninth floor of the Griswold Building, Cherry 8730.

Face Brick Available

The Detroit Alliance Brick Company has been appointed exclusive agents for the Master Brick Company, formerly known as the Alliance Brick Company, of Alliance, Ohio. This plant is currently producing red range matt and rug texture; multi-color matt and rug texture, and buffs in rug, matt and smooth textures. Delivery can be made 30 days after receipt of order. Samples will be submitted upon request.

In moving its offices and yard to 14330 Meyers Road, Detroit 27, Mich., Detroit Alliance Brick Co., announces that Burton J. Bordener has been appointed sales manager; Thomas Hennecke, assistant sales manager. The new telephone number is Hogarth 6026.

Frank Wright Convalescing After Operation

Frank H. Wright, AIA, of Wright & Wright, Detroit architects, underwent an operation at Alexander Blain Hospital, 2201 E. Jefferson Ave., Detroit, on Monday, Sept. 9. Reports are that he is already well on the way to recovery, but is not expected to be out for about a week. They have him in stitches, some of his own medicine. This should add materially to his conversational accomplishments. He will now be able to say, "Now, let me tell you about my operation," and not mean building operation.

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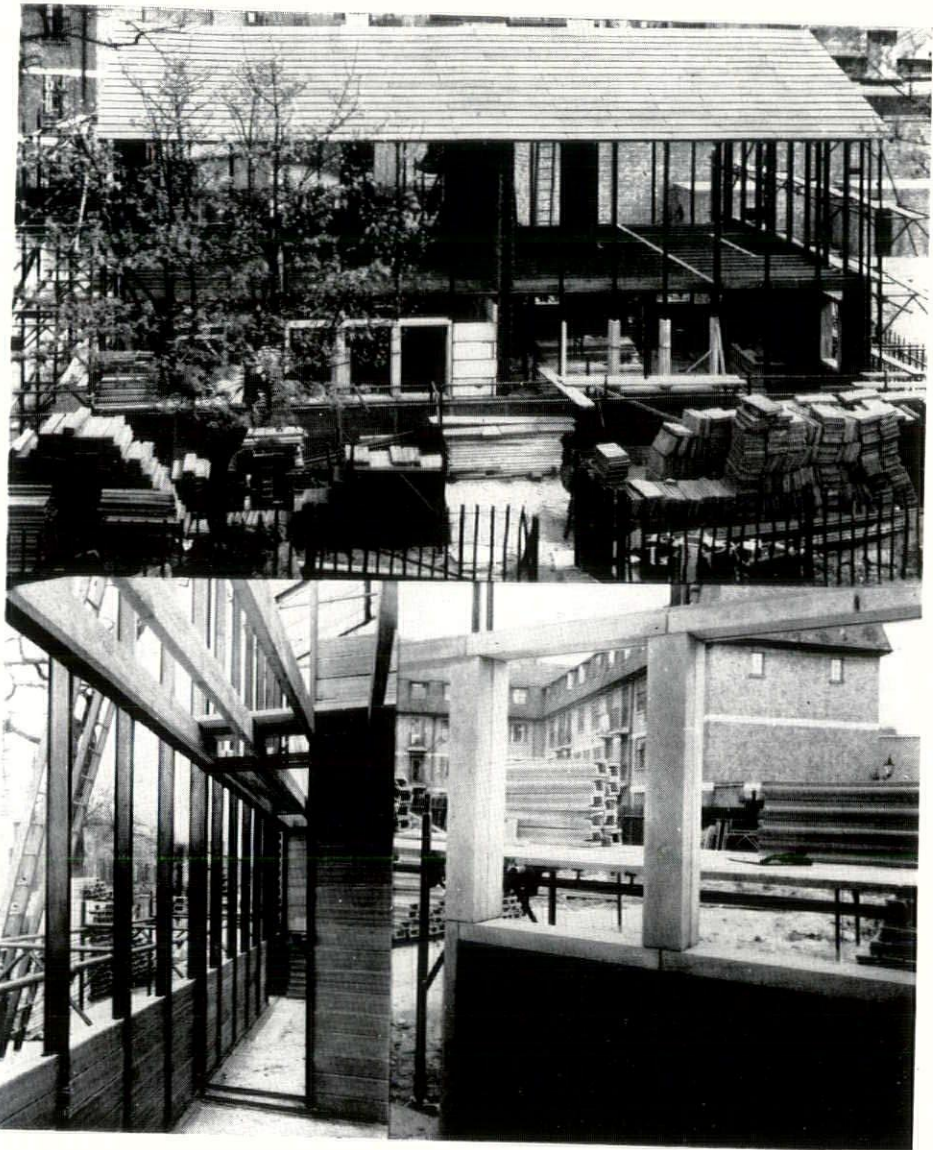
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BRITAIN'S "HOUSES WITHOUT BRICKS"

(Continued from our September 3 issue)

PICTURE SHOWS: TOP: Stage 3—One roof, to cover both houses, goes on over the frame-work. BOTTOM LEFT: Stage 4—Space between the girders are filled in with slabs of burnt clay. BOTTOM RIGHT: Stage 5—Hollow units are keylocked together, held by girders. Now ready to be mass-produced, the two-storey Cranwell House has a framework of steel girders which carry all stresses. Since the red roof is put on before wall spaces are filled, work may continue regardless of weather, and largely by unskilled labor. Instead of bricks, hollow slabs of burnt clay, three feet long and nine inches wide, are dropped into position and plastered over with white stucco. A double layer of these slabs to form the party wall between the houses keeps out all noise. Designed for practical living, the Cranwell House has a coke fire in the living room, electric fires let into the walls of the three bedrooms, a well-equipped bathroom, labor-saving kitchen with gas stove, and lots of cupboard space. The staircase arrives complete, can be installed within 15 minutes.

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Richmond H. Shreve
 Richmond Harold Shreve, FAIA, 69, died at his home, Hastings-On-Hudson, N. Y., on Sept. 10, after an illness of 18 months.
 Born at Cornwallis, N. S., son of the Very Rev. Richmond Shreve, former Dean of the Cathedral of Quebec, and Mary C. P. Hocken Shreve, he was graduated from Cornell University in 1902. For four years he was a member of the faculty of Cornell's College of Architecture, and supervised construction of Goldwin Smith Hall, designed by Carerre & Hastings. He was a partner in the firm of Carerre & Hastings, Shreve and Lamb from 1920 to 1924, then with William Lamb as Shreve & Lamb. In 1929 Arthur Loomis Harmon joined in the present firm of Shreve, Lamb & Harmon.

A genius for the solution of operational and administrative problems, it was largely through his organizational abilities that his firm's Empire State Building was completed in one year, bringing the Gold Medal of The Architectural League of New York, and awards from the Fifth Avenue Association and the Paris Exposition of 1927.

He was Director of the Slum Clearance Committee of New York, Chief Architect for Williamsburg Housing project, Vladeck Houses, and Parkchester. Other work included Bankers Trust, Insurance Co. of North America, 500 Fifth Ave., Standard Oil, General Motors, MacMillan and Fisk buildings, all in New York City, Acacia Mutual in Washington, D. C., R. J. Reynolds in Winston-Salem, Oberlin College, Connecticut College for Women, Hunter College, buildings at Cornell, Army and Navy bases in this country, Canada, Newfoundland and Greenland. Now under construction are his N. Y. Times addition, Best & Co., Abraham Straus store in Brooklyn, and Research Laboratory for Johns-Manville Corp.

He established the Shreve, Lamb & Harmon Fellowship at Cornell, providing a year's employment in his office for the most outstanding graduate.

A Fellow of The American Institute of Architects, he served several years as Director and was its president in '41-'43, bringing The Institute from what was undoubtedly its most trying period to its greatest achievement. He was Executive Officer of the Fifteenth International Congress of Architects in 1939, a member of the Royal Institute of British Architects, President of New York Building Congress from 1927 to 1929, Governor of Real Estate Board of New York, Board of Design for New York World's Fair, Advisory Board for Goucher College, Advisory Council Cornell College of Architecture.

He was a member of Cornell Club (Prest., 1924-27), Union League, Ardsley Country Club, Cosmos (Washington, D. C.), and Union Club of Cleveland.

Mr. Shreve leaves a widow, the former Ruth Bentley, three sons, Richmond Bentley, Robert Wilton and Thomas Charles, and two sisters, Mrs. Ralph Linval Hayes and Miss Florence Shreve of Johnstown, Pa.

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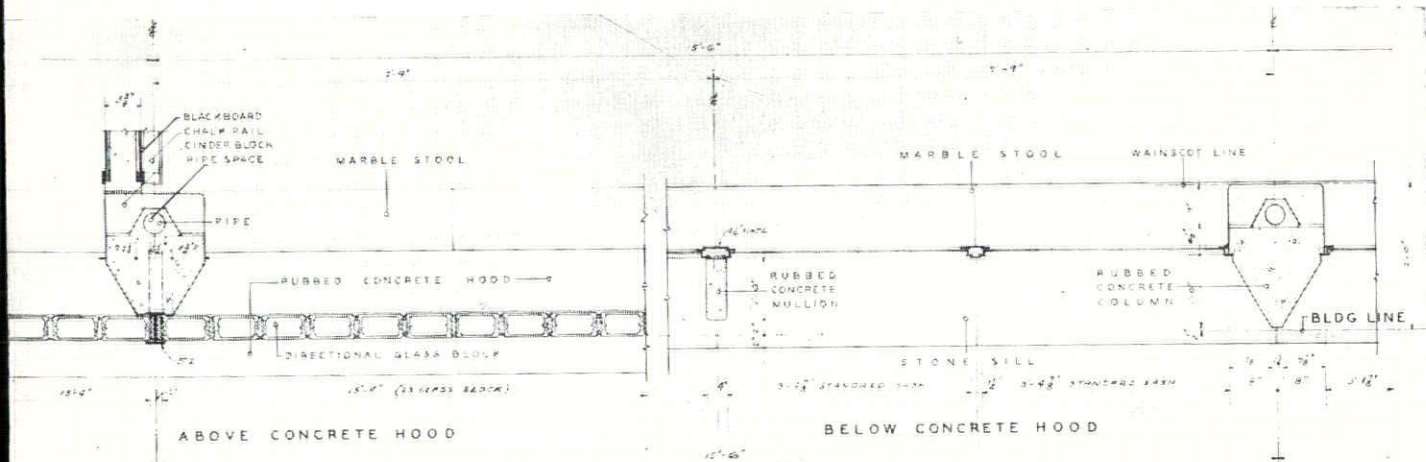
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HORIZONTAL SECTION

Above are shown exterior view of James Vernor School, and horizontal wall section. Vertical wall section is on facing page.

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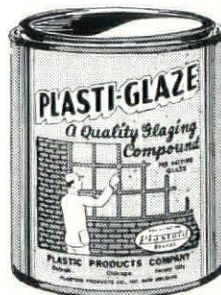
provide shades on these sash, so, by this combination, the troublesome use of shades to control the light in classrooms will be done away with.

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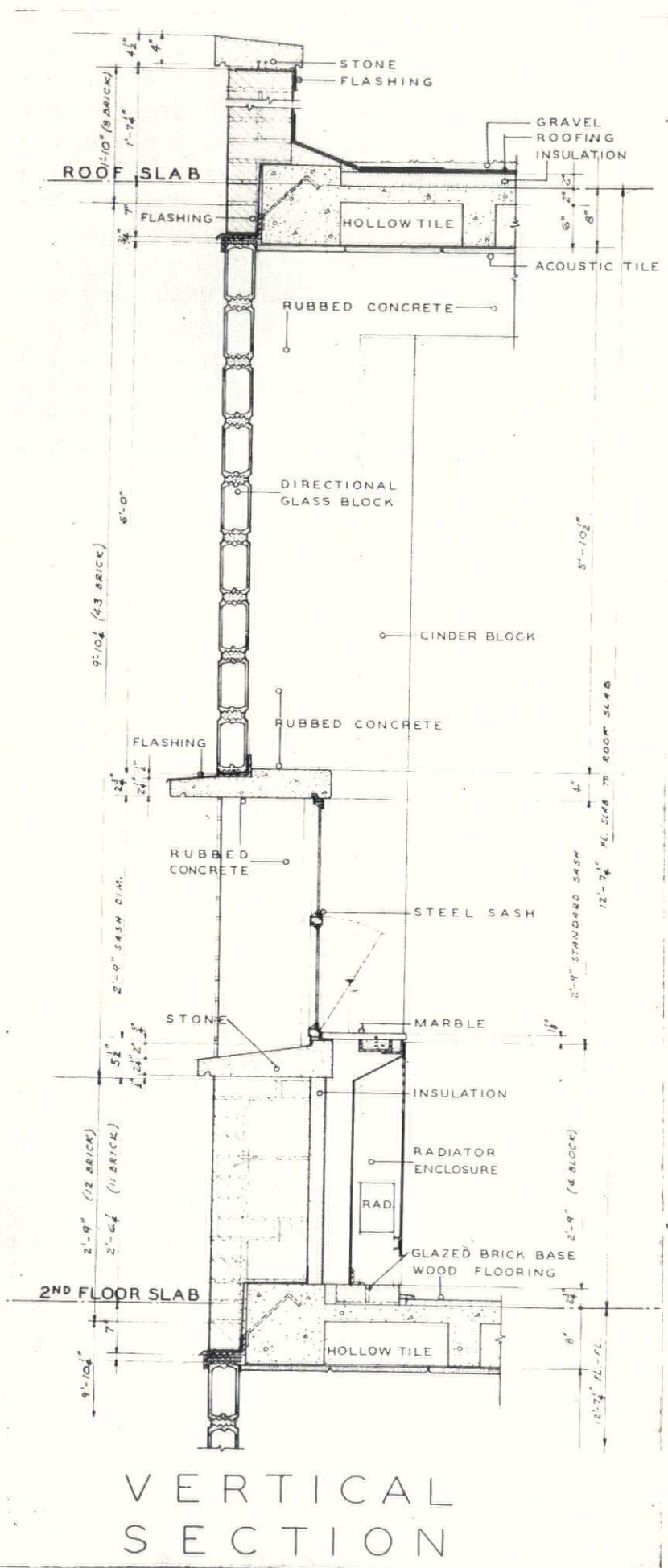
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Published Weekly. Subscription Price 50c year. (Non-members \$1.00). Application Pending at Detroit, Michigan for Second Class Matter

Volume 20

DETROIT, MICHIGAN, SEPTEMBER 24, 1946

No. 31 39

MORE ABOUT DALLYING

By E. J. BRUNNER

Secretary-Manager, Builders' & Traders' Exchange of Detroit

Our bulletin No. 47 was entitled, "Let Us Not Dally With Danger." Hope you all read it. Have received several phone calls about it. In this bulletin, we want to discuss first the matter of bulletins like No. 47.

That bulletin was an editorial written and signed by your secretary-manager, E. J. Brunner. It was not an officially o.k.'d document of the Exchange, but with interest expressed might become such a document. On the other hand, it might be repudiated. It was intended to probe your minds, with the hope of starting some action.

There are several uses for such bulletins. One use is to send a copy of it to your representatives in Washington who, of course, are not there right now. Another good use is to answer them. For instance, if you agree with the bulletin why not furnish us some ammunition. If you disagree, why not let us know.

The bulletin was written in the forenoon. In the afternoon, your secretary attended a meeting of the Mayor's Housing Expediting Committee and injected the same thought in that meeting. You never can tell what trying will do.

Now let's put different words to you regarding the thought in that bulletin which frankly was written so that it could and will go to senators and the like. Don't worry—it will.

Here is a thought not designed to be passed on, although so doing would do no harm.

What we want is all restrictions lifted from construction. We can whistle to the wind for that until the severe shortage of homes is relieved. It just isn't politics to take off the controls, including rent controls, until a dent is made in that "veteran" shortage.

The program for alleviating the shortage by having it done mostly single houses is the hardest way to channel the scarce materials to get the job done. Big apartment projects would be far easier to channel to. As it is, some small builders have the nail situation well in hand and others have the hammers while someone else has some boards. What a mess!

The home builders naturally go after the work, but they yell to high heaven themselves that they can't do it without all restrictions off, and as pointed out above—quit saying that because it is not in the cards (cards of politics). It may be bold and fine to say it, but it doesn't mean anything or do any good—now.

It will do some good if we can push through an apartment program—and that is not going to be easy. I ran into good stiff opposition yesterday. Harry Durbin, Wyatt's right bower and a very good friend of mine, and a very constructive force in

the industry doesn't agree with me. He thinks I am too pessimistic about the present program. He thinks that within a very few months, we shall have plenty of materials. My only wish is that he is right. But I still don't agree with the program they are pushing. I still think that dishing out brick, lumber and bathtubs with a teaspoon with a big bow of red tape on the handle is the hard, slow way.

The only disagreement so far expressed by a member of the Exchange was my inclusion of rental subsidies "if absolutely necessary." Well, I don't believe in subsidies, but if a temporary subsidy would start the machine rolling, it would be well worth it. As Ed Thal said in yesterday's meeting, "Within three months we are going to be a sick industry." Who wants to be sick?

EDGAR R. KIMBALL & WESLEY CHORLTON, architects, of Belleville, Ill., requested their city to pass an ordinance incorporating the features of the 1919 Illinois Architectural Act, requiring the employment of a registered architect on construction costing \$7,500 or more. City Attorney, Eugene H. Widman, ruled that the Department of Registration and Education is charged with the enforcement of the act and that cities are not required to administer or enforce it in any way.

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ARCHITECTURE AS A CAREER (three titles).

1.* American Institute of Architects: **Architecture—a Profession and a Career.** Washington, D.C., American Institute of Architects, 1945.

2.* Lescaze, William: **On Being an Architect.** N.Y., Putnam Sons, 1942.

3. Weatherhead, Arthur Clason: **The History of Collegiate Education in Architecture in the United States.** Los Angeles, A. C. Weatherhead, 1941. (Ph.D. dissertation, Columbia University). 259pp.

CONSTRUCTION (eight titles).

4.* Kidder, Frank E., and Parker, Harry: **Kidder-Parker Architects' and Builders' Handbook.** N.Y., Wiley, 1931 (18th ed.) 2315pp.

5.* Ramsey, Charles George, and Sleeper, Harold R.: **Architectural Graphic Standards.** N.Y., Wiley, 1941 (3rd ed.)

6. Gay, Charles M., and Parker, Harry: **Materials and Methods of Architectural Construction.** N.Y., Wiley, 1943 (2nd ed.)

7. Wood, B. L.: **Fire Protection Through Modern Building Codes and Building Classification and Fire Protection Regulations.** N.Y., American Iron and Steel Institute, 1945. (bound together).

8. Parker, Harry: **Simplified Design of Steel Structures.** N.Y., Wiley, 1945.

9. Parker, Harry: **Simplified Design of Reinforced Concrete.** N.Y., Wiley, 1943.

10. Gay, Charles M., and Fawcett, Charles V.: **Mechanical and Electrical Equipment for Buildings.** N.Y., Wiley, 1945 (2nd ed.)

11. Beach, W. W.: **The Supervision of Construction.** N.Y., Scribners, 1937.

PROFESSIONAL PRACTICE AND ECONOMICS (four titles)

12.* American Institute of Architects: **Handbook of Architectural Practice.** Washington, D.C., American Institute of Architects, 1943.

13. Wills, Royal Barry: **This Business of Architecture.** N.Y., Reinhold, 1941.

14.* Schobinger, George, and Lackey, Alexander M.: **Business Methods in the Building Field.** N.Y., McGraw-Hill, 1940.

15. U. S. Department of Commerce, Bureau of the Census: **Construction: 1939.** Washington, Government Printing Office, 1943. (vol. 4 of "Census of Business, 1939," of "16th Census of U. S.")

DESIGN (four titles).

16. Pickering, Ernest: **Architectural Design.** N.Y., Wiley, 1941 (2nd ed.)

17. Nobbs, Percy Erskine: **Design: a Treatise on the Discovery of Form.** N.Y., Oxford University Press, 1937.

18. Teague, Walter Dorwin: **Design This Day; the Technique of Order in the Machine Age.** N.Y., Harcourt-Brace, 1940.

19. Scott, Geoffrey: **The Architecture of Humanism; a Study in the History of Taste.** N.Y., Scribners, 1924.

HISTORY—GENERAL (six titles).

20.* Hamlin, Talbot F.: **Architecture Through the Ages.** N.Y., Putnam Sons, 1940.

21. Kimball, Fiske, and Edgell, George H.: **History of Architecture.** N.Y., Harper, 1918.

22. Fletcher, Sir Banister: **A History of Architecture on the Comparative Method.** N.Y., Scribners, 1943 (11th ed.)

23. Pevsner, Nikolaus: **An Outline of European Architecture.** N.Y., Penguin Books, 1942. 160pp., illus.

24. Perkins, G. Holmes: **Comparative Outline of Architectural History.** 2 vol. Boston, Spaulding-Moss, 1941 (rev. ed.)

25.* Stratton, Arthur: **The Orders of Architecture.** London, B. T. Batsford, 1931. HISTORY—ANCIENT (three titles).

26. Woolley, C. Leonard: **The Development of Sumarian Art.** N.Y., Scribners, 1935.

27. Smith, E. Baldwin: **Egyptian Architecture as Cultural Expression.** N.Y., Appleton-Century, 1938.

28.* Robertson, D. S.: **A Handbook of Greek and Roman Architecture.** Cambridge, Cambridge University Press, 1943 (2nd ed.)

HISTORY—MEDIEVAL (four titles).

29.* Conant, Kenneth John: **A Brief Commentary on Early Medieval Church Architecture.** Baltimore, Johns Hopkins Press, 1942.

30. Porter, Arthur Kingsley: **Medieval Architecture.** 2 vol. New Haven, Yale University Press, 1912.

31. Adams, Henry: **Mont-Saint-Michel and Chartres.** Boston, Houghton-Mifflin, 1936 (reissue).

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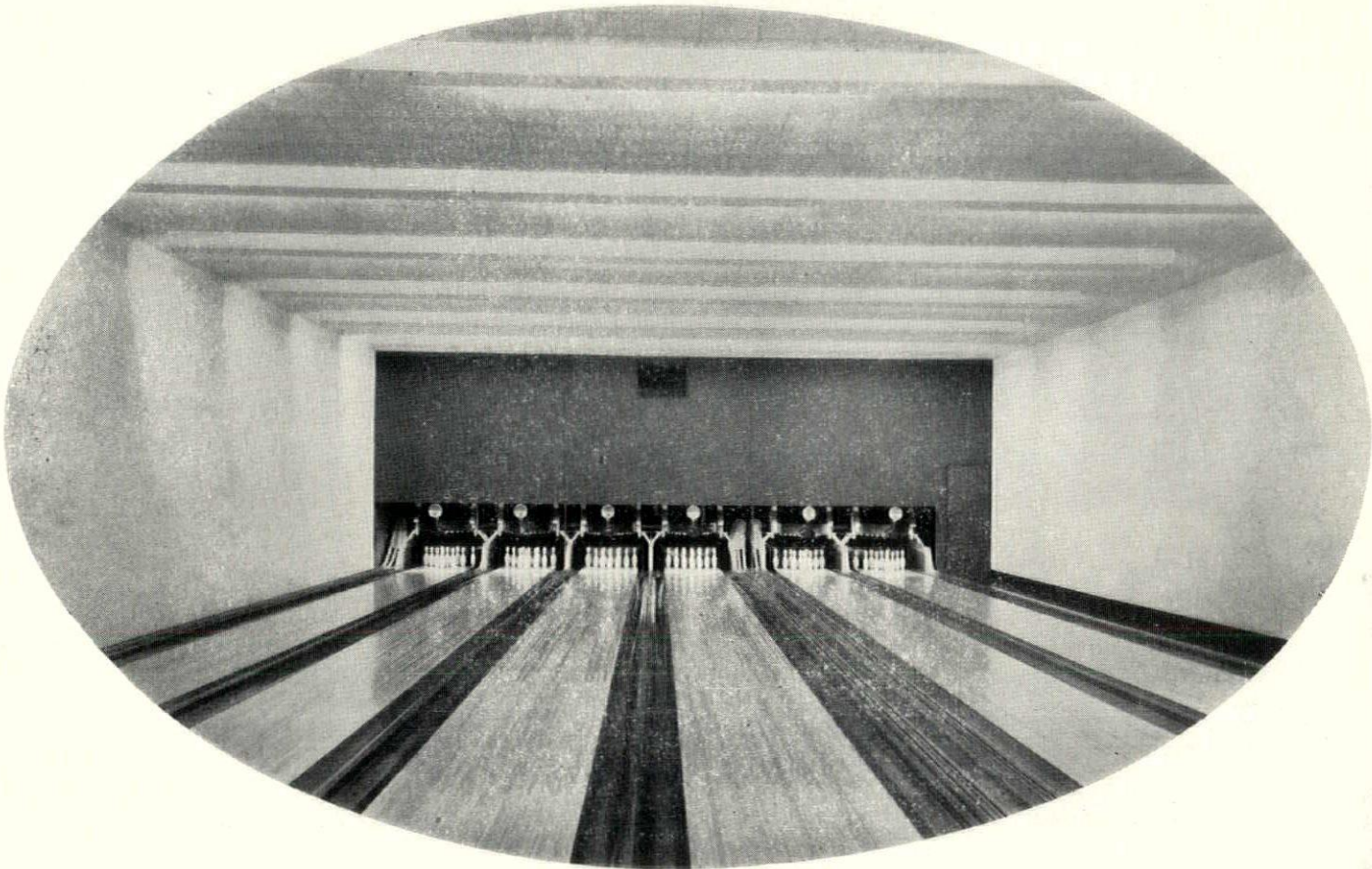
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63. Caudill, William Wayne: **Space for Teaching, an Approach to the Design of Elementary Schools for Texas.** College Station, Texas, 1941. (Bul. Agricul. & Mech. College of Texas, vol. 12, no. 9).

64. Wheeler, J. L., and Githens, Alfred M.: **The American Public Library Building; its planning and design with special reference to its administration and service.** N.Y., Scribners, 1941.

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66. Nelson, George: **The Industrial Architecture of Albert Kahn.** N.Y., Architectural Book Publishing Co., 1939.

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68. Drummond, Andrew Landale: **The Church Architecture of Protestantism, an historical and constructive study.** Edinburgh, T. & T. Clark, 1934.

69. Isaacs, Edith Juliet (Rich), ed.: **Architecture for the New Theatre.** N.Y., Theatre Arts, Inc., 1935. (Symposium published for the National Theatre Conference).

ORNAMENT AND DECORATIVE ARTS
(six titles).

70. Hamlin, A. D. F.: **A History of Ornament.** 2 vol. N.Y., Century, 1916-1923.

71. Evans, John: **Pattern, a study of Ornament in Western Europe from 1180 to 1900.** 2 vol. Oxford, Clarendon Press, 1931.

72. Speltz, Alexander: **The Coloured Ornament of All Historical Styles.** 3 vol. Leipzig, A. Schumann, 1914.

73. Wollin, Nils G.: **Modern Swedish Decorative Art.** London, Architectural Press, 1931.

74. Moholy-Nagy, Ladislaus: **The New Vision, fundamentals of design, painting, sculpture, architecture.** N.Y., Norton, 1938.

75. **Kunst und Kunsthandwerk am Bau.** Stuttgart: Julius Hoffmann, 1938 (2nd ed.) INTERIOR DESIGN (three titles).

76. Clifford, C. R.: **Period Furnishings, an encyclopedia of historic decorations and furnishings.** N.Y., Clifford & Lawton, 1927 (4th ed.)

77. Aloï, Roberto: **L'Arredamento Moderno.** Milano, U. Hoepli, 1939 (2nd series).

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LANDSCAPE DESIGN (four titles).

79. Hubbard, Henry Vincent, and Kimball, Theodora: **An Introduction to the Study of Landscape Design.** N.Y., Macmillan, 1935 (rev. ed.)

80. Cautley, Marjorie Sewell: **Garden Design, the principles of abstract design as applied to landscape composition.** N.Y., Dodd-Mead, 1935.

81. Gothein, Marie Luise: **A History of Garden Art.** 2 vol. N.Y., Dutton, 1928.

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32. Batsford, Harry, and Fry, Charles: **The Greater English Church of the Middle Ages.** N.Y., Scribners, 1940.

HISTORY—RENAISSANCE AND BAROQUE (five titles).

33.* Jackson, Thomas Graham: **The Renaissance of Roman Architecture.** 3 vol. Cambridge, Cambridge University Press, 1921-1923.

34. Fokker, Timon Henricus: **Roman Baroque Art, the History of a Style.** 2 vol. London, Oxford University Press, 1938.

35. Blomfield, Sir Reginald T.: **Three Hundred Years of French Architecture, 1494-1794.** N.Y., Macmillan, 1936.

36. Tallmadge, Thomas E.: **The Story of England's Architecture.** N.Y., Norton, 1934.

37. Allen, B. Sprague: **Tides in English Taste, 1619-1800.** 2 vol. Cambridge, Mass. Harvard University Press, 1937.

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38* Hamlin, Talbot F.: **The American Spirit in Architecture.** New Haven, Yale University Press, 1926 (Pageant of America, vol. XIII).

39.* Tallmadge, Thomas E.: **The Story of Architecture in America.** N.Y., Norton, 1936 (new enlarged and revised ed.)

40. Kimball, Fiske: **Domestic Architecture of the American Colonies and the Early Republic.** N.Y., Scribners, 1922.

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42. Historic American Buildings Survey. **Catalog of the Measured Drawings and Photographs of the Survey in the Library of Congress, March 1, 1941.** Washington, D.C., U. S. Government Printing Office, 1941.

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45. Harada, Jiro: **The Lesson of Japanese Architecture.** N.Y., Studio Publications, 1936.

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46.* Giedion, Sigfried: **Space, Time and Architecture.** Cambridge, Mass., Harvard University Press, 1941.

47. Pevsner, Nikolaus: **Pioneers of the Modern Movement from William Morris to Walter Gropius.** N.Y., Stokes, 1937.

48.* Zucker, Paul, ed.: **New Architecture and City Planning: a Symposium.** N.Y., Philosophical Library, 1944.

49. Museum of Modern Art, New York: **What is Modern Architecture?** N.Y., Museum of Modern Art, 1942.

50. Platz, Adolf: **Die Baukunst der neuesten Zeit.** Berlin, 1927. (Propylaen Kunstgeschichte).

51.* Mock, Elizabeth, ed.: **Built in the U. S. A., 1932-1944.** N.Y., Museum of Modern Art, 1944.

52. Martin, J. L., et al., ed.: **Circle; an International Survey of Constructive Art.** London, Faber & Faber, 1937.

53. Bayer, Herbert; Gropius, Walter; and Gropius, Ise, ed.: **Bauhaus, 1919-1928.** N.Y., Museum of Modern Art, 1938.

54. McGrath, Raymond: **Glass in Architecture and Decoration.** London, the Architectural Press, 1937.

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55.* Bemis, Albert Farwell, and Burghard, John 2nd: **The Evolving House.** 3 vol. Cambridge, Mass., Technology Press, 1933-1936.

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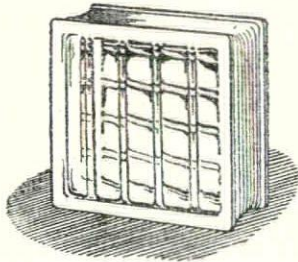
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