M. S. A. 23rd CONVENTION
Detroit, March 19th and 20th, 1937
GABLER NAMED CHAIRMAN
At a meeting of the Michigan Society of Architects held Friday, January 22, it was decided to hold the Michigan Society of Architects' Twenty-third Annual Convention in Detroit on March 19th and 20th, 1937. The hotel has not been selected. President Andrew R. Morison has announced the appointment of Neil Gabler as general chairman and it is expected that within a few days sub-committee chairmen will be named in an organization to complete arrangements. The date has been placed far enough ahead with the idea of avoiding conflicts with meetings of allied organizations. It is hoped that they will take cognizance of this fact, as we want them with us at our convention.

QUALITY ALWAYS
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GIBRALTAR FLOORS INC.
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MERRILL PALMER HOUSE COMPETITION
For Designs of
A MEDIUM SIZED HOUSE

Not to exceed 44,000 cubic feet total cubage, including Garage.
Authorized by
Hannan Real Estate Exchange, Inc.
301 Lafayette Bldg., Detroit, Michigan.
Sponsored by
Merrill Palmer School of Motherhood and Home Training, Detroit, Michigan.
Conducted by
Co-operating
Detroit Chapter, American Institute of Architects, Michigan Society of Architects.

Architects’ Luncheon
Tuesday, February 2—12:15 P. M.
Intercollegiate Alumni Club
13th FLOOR PENOBSCOT BLDG.

The Merrill Palmer School of Motherhood and Home Training has owned for some time a section of property about 1500 feet long and 150 feet deep extending along the east side of Pontchartrain Boulevard northward from the Six Mile Road or McNichols Blvd. During this period of ownership the surrounding property has improved and developed in a very satisfactory manner. On the opposite side of Pontchartrain Boulevard, which borders the beautiful fairways of the Detroit Golf Club, are stately residences in a setting artistically landscaped. To the east and forming a background for a considerable distance are apartment buildings, four stories in height, faced with brick and generally of quiet and dignified design.

The further development of this property has again been entrusted to the Owners' Agents, The Hannan Real Estate Exchange, Inc. Careful study has convinced them that there is opportunity in this instance for additional residential buildings. The property will be divided into suitable lots, and one or more residences will be constructed this year owing to the unusual nature of the enterprise.

(Continued on Page 3)
Board met Friday, January and elected Herman Banbrook president; Gage Cooper and Edgar Leavenworth vice presidents, and John Wenzel treasurer. Brunner is the secretary. Albert Beever retiring president was at the meeting and of the new board every man was present except Gage Cooper who is in Texas. In case you are not clear on the personnel of the new board cast your eyes to the top of this page. (Hope they do not forget to change it).

The zero hour is approaching. This week end the contracts for lighting in the Buyers' Guide went out to all members of the Exchange. It's going to be a great book this year. Plenty of members found out last year that they did not list plentiful enough and this year with the "new set up" for trade names which makes both for economy and effectiveness, there is going to be "sumpin done about it."

For the first time since 1929 every office on the floor of the Exchange is rented—but not all to members. We have a textile mill, an attorney, and nearly had a dancing school.

The Allied Painting and Decorating Co. is moving to larger quarter on our floor.

WENZEL FLOORS

Johns-Manville Asphalt Tile
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410 Murphy Bldg., Cadillac 9446.

PLUMBING, HEATING AND VENTILATING
E. B. REID—8117 Mack Ave., P'ana 3337.
why should not all contact be made through the architect?

A contractor spends a lot of money estimating a big complex job. Each competitor does this. Why not a central take off of quantities?

The class in estimating which meets in the plan room of the Builders' and Traders' Exchange each Monday and Wednesday evening at 7 p.m. had its picture "taken" this week and you will soon see it in the Real Estate and Builders Magazine if it turns out good. By the way, it will be very interesting to some of you to visit this class. Visitors are welcome.

Human rights may come before property rights, but if we do not maintain property rights, human rights will not be worth saving. As a matter of fact, just you try to name some human rights not identified with property rights.

MERRILL PALMER HOUSE

COMPETITION

(Continued from Page 1)

the Owners' representatives have given serious consideration to the question of architectural design. After consulting the two local architectural societies they have decided to hold a competition which will be open to all registered architects and architectural draftsmen in the State of Michigan.

A Professional Advisor who is a practicing architect in Detroit, has been retained to conduct this competition in accordance with the recommendations of the American Institute of Architects.

The Jury will be composed of the following members, including two architects:

Mrs. Standish Backus
Mr. George B. Duffield
Mr. George D. Mason
Mr. Wirt C. Rowland
Mr. Guy S. Greene

Hannan Real Estate Exchange, Inc., Detroit, and the competitors agree that the Jury has sole and complete authority to make the awards and that their decision shall be final.

The Hannan Real Estate Exchange, Inc., agrees to pay the winners, immediately after the judgment, the following prizes in cash:

First Prize $500.00
Second Prize $250.00
Third Prize $200.00
Fourth Prize $100.00
Fifth Prize $100.00
Five Honorable Mentions.

The Owners' representatives also agree to pay the additional sum of $1,000.00 for complete architectural, engineering and supervisory services to any competitor who may be employed to render such services in connection with the building of the first house.

A competitor may submit any number of solutions for the problem, and all such designs entered in the competition are eligible for prizes.

This Competition closes at 8 P.M., Monday, March 1, 1937.

The judgment will be held Monday, March 8, 1937

The Problem—Mandatory

On a level, interior lot 100' wide and 150' deep, facing west on an important boulevard it is proposed to build a residence with attached two car garage. The front building line is 50' back, and the side building lines are a minimum of 10'. The Basement is to include a Recreation Room. The usual rooms are to be provided on the First Floor. The Second floor is to include four Master Bed Rooms, two main Bath Rooms, all necessary closet space, and two Maids' Rooms and Bath over the Garage.

The cubic contents of this building shall not exceed forty four thousand (44,000) cubic feet. Practically complete freedom is given the competitors in regard to style, design, and the materials and methods of construction, except that same shall come within the provisions of the local building codes. It is requested, however, that the use of stucco be eliminated, and that frame construction shall be limited to portion of exterior walls.

CONSIDERATIONS OF THE JURY OF AWARD:

1. The architectural merit of the design and the ingenuity shown in the development of the...
plans to fit the requirements of the Problem.
2. The adaptability of the design to the materials of construction and appropriateness to its surroundings.
3. Practicability and economy of construction.
4. The value of the house as an investment during a twenty-year amortization period.

Excellence of delineation, while desirable, will not have undue weight with the Jury as compared with the above considerations.

COMPUTATION OF TOTAL CUBAGE: The cubage shall be the entire cubic space enclosed within the outer surfaces of the building and contained between the outer main surfaces of the roof and a plane six inches below the finished surfaces of the lowest floors. Garage, penthouses, enclosed porches and porches within the bearing walls and other enclosed appendages are to be included as part of the cube of the building. Any permanently roofed porches or terraces outside the bearing walls shall be computed at one-fourth their gross cubage, measured from outside face of wall, outside face of columns or posts, finished floor, and finished roof.

Designs found, upon checking, to exceed 44,000 cubic feet total cubage including the Garage, will not be considered.

PRESENTATION DRAWINGS: The drawings shall be made in full black ink and shown on one sheet of opaque white paper trimmed to exactly 26" x 36". Single border lines are to be drawn so that space within them will be exactly 24" x 34". Diluted ink, color, or wash; cardboard, thin paper, or mounted paper is prohibited. The sheet shall be composed with its long dimension vertical.

The following drawings are required:
1. Perspective of the house, rendered in pen and ink, clearly indicating the character of the exterior finish and the surrounding landscape.
2. Plans of each floor, at scale of ¼" equals 1'-0".
3. Elevations, at scale of ¼" equals 1'-0", of the two facades not shown by the rendered perspective.
4. Plot Plan, at small scale, showing location of house including garage on the lot, and suggesting the development of the property to add to the completeness and attractiveness of the design.
5. Cubage Diagrams: (1) A small, clearly drawn dimensioned section. (2) Single Line Plan Diagrams. (3) A Tabulated Schedule, in a space not to exceed 4" x 2" surrounded by single border lines, showing the calculations of the total cubage figures.
6. The drawing shall bear the title "Merrill Palmer House Competition", in simple, black-ed-in vertical letters—¼" high.

DESCRIPTION: Each drawing must be accompanied by a brief outline specification or description of the building, particularly mentioning construction, materials, finishes, type of heating system, quality of fixtures, color schemes, etc. This must be typewritten on a plain sheet of paper, and pasted to upper edge of drawing.

COMMUNICATION: As this is an open competition, no questions will be answered. The contestants shall not communicate on the subject of this competition with either the Professional Advisor or any member of the Jury.

ANONYMITY OF DRAWINGS: The drawings submitted shall contain no identifying mark other than the non-de-plume or device. No competitor shall directly or indirectly reveal his or her identity to the Professional Advisor or to any member of the Jury of Award. With each drawing there must be enclosed a plain, opaque, sealed envelope containing the true name and complete address of the contestant. The envelope shall be placed on the outside of the envelope. The envelope will be opened by the Professional Advisor in the presence of the Jury only after all awards have been made.

R. E. DAILEY & CO.
CONTRACTING ENGINEERS
Specializing in Industrial and Commercial Construction, Alterations and Maintenance Work
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Cadillac 5980

QUALITY STAIR, CABINET and MILLWORK
Along with a complete line of construction lumber—flooring, sash and glass—ceiling, sand and plaster. Ask us about our new NEVER STICK WINDOW on display in our showrooms.

CURRIER LUMBER COMPANY
17507 Van Dyke Ave. Detroit, Michigan
PHONE PLAIA 1490
DELIVERY OF DRAWINGS: The drawings shall be securely wrapped, in a strong tube, not less than 2½" in diameter, or flat and addressed to Branson V. Gamber, Professional Advisor, Merrill Palmer House Competition, 3500 Union Guardian Building, Detroit, Michigan. Contestants sending drawings by registered mail or by express must obliterate the return name or name on express label and must not demand return receipt.

Drawings shall be delivered to or placed in the hands of the post office or express companies not later than 8 P.M. Monday, March 1, 1937. The receipt stamp will serve as evidence of delivery. Drawings will be accepted at any time before the close of the competition. They will be fully insured from the hour of their receipt.

EXAMINATION OF DESIGNS: The Professional Advisor will examine the designs and records of their receipt to ascertain whether they comply with the mandatory requirements of this Program. The Jury will place out of the competition and make no awards to any design not complying with mandatory requirements.

The Professional Advisor alone will have access to the drawings until they are placed before the Jury of Award. No drawing, whenever received, will be shown or made public until after the Awards of the Jury.

ANNOUNCEMENT OF THE AWARDS: The Professional Advisor will send by mail to each competitor, the names of the winners of the Prizes and Mentions as soon as possible after the awards have been made and the envelopes have been opened.

Requests for this information by telephone and telegraph will not be answered.

REPORT OF THE JURY: The name of the successful competitors and a full report of the Jury will be published in local newspapers. A copy of the report will be sent to each competitor.

THE PRIZE DESIGNS: The designs awarded Prizes and Mentions are to become the property of the Hannan Real Estate Exchange, Inc. The right is reserved by the Sponsors to exhibit or to publish any or all of the designs, premiated or non-premiated. In every case where a competitor's design is shown it will be clearly and fully identified as his or her work.

RETURN OF DRAWINGS: Non-premiated designs which are not reserved for exhibition or publication will be returned to the competitors within a reasonable time, postage and $50.00 insurance prepaid.
Agree, Chas. N., 1140 Book Tower, CA. 9243.—Preparing plans: Two stores to be located on Nine Mile Road east of Woodward Ave. 180x100 ft. (the two stores).

Same.—Preparing plans for Inspection Unit and Garage, Warren Avenue, for Department of Street Railways—City of Detroit, owners.

Same.—Preparing plans for remodeling of the first and second floor of the present Administration Building at St. Jean and Shoemaker Aves., Dept. of Street Railways—City of Detroit, owners.

Same.—Preparing plans for Line and Track Building on St. Jean Ave., Department of Street Railways—City of Detroit, owners.

Same.—Preparing plans for remodeling 2 story and basement store building, Oakman and Grand River Ave.—Davidson Bros., Inc., owners.

Same.—Preparing plans for part three stories and basement and part two stories and basement, Mercantile Building, Jos. Campau and Yemans, Hamtramck, Mich.

Same.—Preparing plans for five stores to be located at Chalmers and Harper Aves.—Chalmers-Harper Corporation, owners.

Same.—Taking bids on Cunningham Drug Store for Plastering, Painting and Tile work. 17-94 Grand River Ave.

Same.—Taking bids on Woolworth and A. & P. stores—17790 Grand River and 10220 Southfield.

Same.—Prep. plans for swimming pool—reinforced concrete—25x75. Also add. to garage with apt. over.

Same.—Prep. plans for 3 car garage, with apt. over, G. Pointe.

Same.—Prep. plans for residence, Santa Maria Drive. Ready about Jan. 20.


Same.—Preparing sketches for residence, Merriweather, G. P. Farms.

Same.—Preparing sketches— alteration and addition to residence, Ellair Place.

Same.—Prep. plans for Res. Grosse Pointe.

Same.—Prep. plans for swimming pool—reinforced concrete—25x75. Also add. to garage with apt. over.

Same.—Prep. plans for 3 car garage, with apt. over, G. Pointe.

Same.—Two add. and alt. to res., Grosse Pointe.

Diehl, Geo., 120 Madison, CH. 7268.—Preliminary drawings for Catholic Central High School.

Same.—Preliminary drawings for alteration to Sufferin's Store.

Same.—Plans for residence, Patton Ave., completed. Owner letting contracts.

Giffels & Vallet, Inc., L. Rossetti, Associate, 1000 Marquette Bldg., CA. 3553.—Preparing plans for the following: Several mechanical and electrical installations at Ford Rouge plant.

Office building addition for local manufacturer.

New factory and power plant for local manufacturer.

Architectural trade for accumulator building and motor room for Standard Tube Co.

Maintenance and storage building for Class Company at Clarion, Pa.

Mill alterations and addition to finish mill at local cement plant.

Several $10,000 class homes for local individuals.

Screening installation in domestic coke baking at Ford Rouge plant.

Same.—Taking bids on structural steel for alterations and additions to foundry, Kelsey-Hayes Wheel Co.

Same.—Bids closed on mechanical trades for new mfg. plant for Herron-Zimmers Moulding Co.

Same.—Bids closed on structural steel and architectural trades on power house addition of Midland Steel Co.

—Kogan & Silberstein, Owners. B. L. Kilbride, Lessee.


Same.—Plans for res., Santa Maria Drive. Ready about Jan. 20.

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Architects may specify RINSHED-MASON PAINT, VARNISHES and ENAMELS with confidence. R-M products have proven service records on all types of industrial, residential, office and institutional structures in Detroit and throughout Michigan.
Same.—Preparing plans for air conditioned office building with structural glass walls, also addition to manufacturing building for local concern.

Same.—Preparing plans for two story office building addition for local concern.

Same.—Preparing plans for production line assembly layout for proposed addition and modernization of local manufacturing plant.

Same.—Bids closed on work of all trades for factory, office building and power house for Twin Coach Company at Kent, Ohio.

Same.—Taking bids on structural steel for shipping dock for local manufacturer.

Same.—Preparing plans for two story and basement reinforced concrete bottling plant for local concern. Total area 60,000 sq. ft.

Same.—Preparing plans for four story steel and concrete addition for local concern, freight elevators, cranes, pile foundations. Total area 180,000 sq. ft.

Same.—Preparing plans for extensive additional sub-station and control equipment facilities for local firm.

Same.—Preparing preliminary plans and plant layouts for proposed modernization of four manufacturing plants.

Same.—Taking bids on two story office addition to present plant of Twin Coach Company at Kent, Ohio.

Same.—Preparation of plans on structural steel for 800 Conneaut Avenue

Same.—Contracts let to John Weinhardt for one $16,500.00 residence in Grosse Pointe Park and one $10,600.00 residence in Grosse Pointe Shores.

Same.—Bids closed on two story office addition at Fort Street plant of Timken Axle Company.

Same.—Preparing plans for one story factory, 170x760, outside city limits, also separate power house.

Same.—Preparing plans for plans for concrete conveyor tunnels, material handling conveyors, etc. for up-state stone company.

Same.—Contract let to O. W. Burke Company for Coke Wharf Extension at Ford Rouge Plant.

Same.—Contract let to John Weinhardt for one $16,500.00 residence in Grosse Pointe Park and one $10,600.00 residence in Grosse Pointe Shores.

Harley & Ellington, 1507 Stroh Bldg., RA. 9030.—Preparing plans for 8 Rm. 2 sty. B. V. Res. and 2-car attached garage, lot 719 E S. Middlesex, Windmill Pointe Sub. Owner Dr. Leland F. Carter.

Hughes T. C., 120 Madison Ave., CH. 7660.—Preparing plans on 7 rm, 2 story residence. Lot No. 1478, aviation subdivision No. 2, east side of Bingham Ave. Owner, John Malpel.


Jameson, Lawrence B., 8280 Jos. Campau Ave., MA. 9146.—Figures on the addition to the Hamtramck Municipal Hospital for General Architectural Trades, Plumbing, Heating and Ventilating.


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MICHIGAN SOCIETY OF ARCHITECTS

Electrical Work, Elevator, Sterilizing Equipment and Laundry Machinery. Bids to be re-advertised shortly.

Same.—Taking figures on store and office building, East Jefferson Ave. Macotta front and sides. Two stories.


Lewis, I. M. Inc., 816 Ford Bldg., RA. 4724.—Plans for residence for Mr. Harold Allan, Lanecshire Drive, Palmer Woods, completed soon.


Mildner & Eisen, 924 Hammond Bldg., RA. 0828.—Preparing plans for residence for Dr. Earl McKenzie. Figures closed.

Mueller, G. A., 1346 Broadway, RA. 3763.—Preparing plans for alteration to four-story brew house; alteration to 4-story storage cellars; plans for washing and pitching house. Location—Ohio.

Schley, Cyril Edward, 605 Lafayette Bldg., CA. 8499.—Preparing plans for Dr. Earl McKenzie. Figures closed.


Wright, Frank H., 418 Fox Bldg., CH. 7414.—Plans for Brass Rail Bar being completed.

THORNTON GIVES INTERESTING TALK ON HIS EUROPEAN TRAVELS

The January dinner meeting of the Michigan Society of Architects held at the Intercollegiate Alumni Club on Friday evening, January 22, was the first to which ladies were invited. Judging from the success of this meeting the idea seems to be a good one to improve attendance.

President Andrew R. Morison presided at the meeting following the dinner and introduced the speaker, John C. Thornton, treasurer of the Society, and took the opportunity to state that John had been a “real treasurer.”

The speaker took his audience on a most interesting trip, with motion pictures, supplemented by a talk, showing the many noteworthy buildings of Europe, which are packed with history and romance. He stated that such a trip is a series of experiences: First, the midnight sailing of an ocean liner, with its attended excitement; the second day out he designated as somewhat different, with its strong wind and rough seas; the dinner aboard ship at which there are supposed to be paper hats, noise makers, etc., but at which there are sometimes few smiles or changes of expression; then on the next day with its sunshine, the smiles return.

Mr. Thornton stated that he was particularly impressed with the courtesy of the English people, who do one a favor and then thank him for it. “A meal in England,” he said, “is a ceremony.” Although John sometimes had fifteen pieces of silver, he said that he generally came out even.

The consensus of opinion of those present was that the Society would do well to have more programs of a similar nature.
At the Restrick Lumber Company's plant, members of the Michigan Society of Architects and many others in the building industry spent a most pleasant and profitable evening on Wednesday, January 27.

The program consisted of a sound film concerning the Western Pine Industry and covered the manufacture of this material from the forest to the building. It was interesting to note the progress which has been made in the logging industry and sawmills together with the work connected with this important business.

Following the picture Mr. William Restrick acted as master of ceremonies and introduced Bill Mather and Charles Sestok of the Celotex Company, who gave most instructive talks on this material.

Mr. Bryant Hutton, an excellent story teller, afforded an interlude before the introduction of Mr. Earl Green, head of the architectural department of the Curtis Company. Mr. Green explained in detail the new Silentite Casement Window. He stated that the Curtis organization was one of the first in the country to retain an architect to design their woodwork.

In 1920, the Curtis Company retained Trowbridge & Ackerman for this purpose, and Mr. Charles Ramsey of the architect's office spent a year in the Curtis plant. In 1924, Mr. Ackerman reviewed the Curtis line with twenty-four other architects throughout the country. In 1937, Mr. Dwight James Baum was retained, and he is now working on new items which will be presented by the Curtis Company about next July.

The speaker showed the studies made by Mr. Baum's office, and from all indications they will have the best line of woodwork ever put on the market.

Following the talks the guests remained for refreshments and fraternizing.

Harrigan & Reid Co.

Heating and Plumbing Contractors

1365 Bagley Ave.
Cadillac 0243

This Sight Meter measures light as accurately as a thermometer measures heat

A well-planned building today must have good lighting. If decorative fixtures are used, it is important that they furnish LIGHT as well as decoration. Too often, such fixtures are chosen chiefly because they are ornamental or attractive, instead of being considered as what they were originally intended—as sources of light. If you are in doubt as to the quality of the lighting in a building, a Sight Meter will quickly check the adequacy of illumination at any place in a room—as accurately as a thermometer measures heat. You are invited to use one at any time, without charge or obligation. Call Randolph 6800 and ask for the Lighting Division.

There are no substitutes for the services of an eyeglass specialist, but proper lighting helps to protect eyes, good and bad, young and old.

THE DETROIT EDISON COMPANY

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Monel Metal Sinks and Cabinet Tops
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Detroit, Michigan
MICHIGAN SOCIETY OF ARCHITECTS

PRODUCERS' COUNCIL CLUB HOLD
FIRST 1937 MEETING

The January meeting of the Producers' Council Club of Michigan was held at the Detroit-Leland Hotel Monday evening, January 25.

Mr. Paul Marshall, retiring president of the Club, introduced the new officers as follows:

A. A. Shirley, General Electric Co., President.
Frank O'Neil, Kohler Company, Vice-President.
F. W. Clise, Johns-Manville Co., Secretary.
William Ennis, Armstrong Cork Co., Treasurer.

President Shirley introduced the speaker of the evening, Mr. Laurence G. Lenhardt, Commissioner of Public Works, City of Detroit. He gave a brief outline of the speaker's career since 1915, when he was graduated from the University of Michigan. This afforded an interesting insight into the type of man we were to hear discuss the problems that confront him in his present position.

Mr. Lenhardt gave a most interesting talk which enlightened his audience concerning the engineering matters of sewage disposal, paving and widening streets, etc. He stated that Detroit's sewage disposal problem must have started about the time Cadillac first landed here.

Following the talk members and guests were served refreshments and had a most pleasant social evening.

JOHN R. TODD, A MIGHTY BUILDER
FIGURES IN BIG DEALS

(Continued from last issue)

Todd's official title at Rockefeller Center is merely "one of the members of the board of managers," but his role is really that of vice-owner. He has been in charge of the building and operating of the entire project since the beginning, and

is responsible only to John D., Jr., who gives him a pretty free hand. Little that goes on there is too detailed for him to notice. Itemized estimates on the cost of Christmas trees and Easter rabbit shows in front of the Manship statue are brought to his attention months ahead for his O.K. Experiments with different lighting systems is going on now in the lobbies of some of the buildings. It has probably escaped the attention of nine out of ten tenants and visitors, but Todd is thoroughly conscious of the varying merit, interpreted in terms of color, size, appearance, visibility, and cost of operation of the systems. The fact that a bank of elevators can be lighted with, say, 120-watt bulbs where 160's were used before may mean an annual operating saving of several hundred dollars. In 1929, Todd personally arranged with Frederick Ecker of Metropolitan Life that the latter's company lend up to $65,000,000 to build Rockefeller Center. Thus far, loans of a little over $44,000,000 have been made. The firm of Todd, Robertson, Todd Engineering Corporation, which Todd heads, later awarded a series of construction contracts for over $1,000,000 tons of building material, but no figure is too small for Todd to think about.

(Continued in next issue)
By Albert Kahn, F. I. A.

THIRTY MINUTES WITH AMERICAN ARCHITECTS AND ARCHITECTURE

A talk before the luncheon meeting of the Adcraft Club of Detroit. January 22, 1937

Editor's note: In announcing the meeting of the Adcraft Club, publication of the Adcraft Club, stated "With over 350 firms now manufacturing materials and equipment used in the construction field, Detroit is rapidly becoming one of the major centers in the building industry.

"Obviously, this means new markets for advertising. Therefore, our members should be especially interested in Mr. Kahn's ideas of the present and future trends in this important field."

Mr. Edward Grace, president of the Adcraft Club of Detroit, in introducing Mr. Kahn stated that the advertising profession is deeply interested in the phases which they have in common with architecture and the building industry. He stated that out of Detroit had come many things to raise the standards of living. He paid tribute to Mr. Kahn whose unerring skill and art had been a distinct contribution, not only to Detroit but to the nation as well.

Mr. Kahn related an amusing incident in connection with the building of the new church for St. Mary's in Redford. The pastor had asked Mr. Kahn if he would design their new church building. Mr. Kahn stated that he preferred to have Mr. Ralph Adams Cram, whom he considered one of the most outstanding church architects in the country. This was agreeable to the pastor but he still wanted Mr. Kahn to act as chairman of the building committee. Mr. Kahn accordingly wrote to Mr. Cram and received a reply that Mr. Cram would be delighted to do the church. However, Mr. Cram asked the question, "Tell me, you say that you are chairman of the building committee for St. Mary's church, have you perhaps changed your religion?" and he didn't stop after that, he further said, "I would be delighted to hear it."

Another incident which Mr. Kahn related had to do with his early relations to the design and use of reinforced concrete. He said he was in a Pullman smoking room coming into Detroit a good many years ago, and overheard a conversation between two other passengers. One said, "This is quite a town for reinforced concrete. There is an architect here by the name of Albert Kahn who invented it." Mr. Kahn interrupted the conversation to state that this was not so but that it was probably Julius Kahn, the speaker had in mind. Whereas, the speaker replied, "I ought to know, I know Albert Kahn when I see him."

Coming down to date Mr. Kahn mentioned a recent building by his firm, the W.W.J. Broadcasting Studio, where he said the sculptor, Carl Milles, had done two panels, one on each side of the entrance. In one he had depicted a group of musicians broadcasting. They were playing ponderous horns, and just blowing their heads off. On the other side was a group listening in, and they were all asleep.

One that was quite significant was at the conclusion of his talk. He stated that he had a fight to pick with advertising counselors because they seldom ever credited the architect in publishing buildings. In connection with the advertisers this gibe was taken good-naturedly and they agreed to name Albert Kahn as chairman of a committee to see that this does not happen so often in the future.

MR. KAHN'S TALK

In dealing with my subject — "Thirty Minutes with American Architecture and Architects", I shall take up principally the work of the past fifty years. For a better understanding, however, a few words concerning the earlier history of architecture in this country will not be amiss.

The dwellings of the pioneer settlers were probably huts built of branches, rush and turf, much like those still used by the shepherds in England. Log cabins came next. The houses built by the Colonists in the 17th century were largely frame, simple, rectangular and two-storied, with two rooms on each floor and in the center a large chimney for fireplaces on both sides. Gradually lean-toes were added and later built at the very outset. The character of this Colonial work varied with the nationality of the respective settlers. Thus, the English influence was felt in the buildings of the New Eng-
BETWEEN THE “TAKEOFFS”

At the regular first February meeting of the Board of Directors of the Exchange, every man was present except our two vice presidents. Edgar Leavenworth was in Cleveland and Gage Cooper in Arizona. Full membership of Board listed in masthead of this page.

President Banbrook appointed the standing committee for the year. This week, we want to say a few words about the important financial committee.

Herman Clafenh appointed for his tenth year as chairman of this committee. Herman’s record in the construction industry goes back a long time from the day when as a mere youngster he was employed by the late Albert A. Albrecht. His record has been continuous with the Albert A. Albrecht Co. Like many men of sterling nature, Herman is modest, and not markedly vocal in meetings. Yet his influence on the industry has been marked. So far as finances go, in good years and in bad years he has been treasurer of his church and also a member of Board listed in masthead of General Builders’ Association.

Edward Horning and Edwin Krieghoff are the two other members of the finance committee. Each of these two men has been the chief executive officer of the Exchange in times of considerable stress. Edward Horning’s second meeting as president was a special meeting to consider what to do in relation to the closed bank situation. Krieghoff’s term of office succeeded Horning’s so we can say for both of these men that they know the finances of the Exchange in their darkest and stormiest moods.

The above recalls our board meeting of February 14,1933. Present were President Horning, Vice President Krieghoff, and O to Sauer, Albert Schenider, William F. Seeley, and E. J. Brunner.

We drafted and sent the following telegram to President Hoover:

“WHEREAS, the Board of Directors of the Builders’ and Traders’ Exchange has had its attention called this day to the proclamation issued by the Honorable Wm. A. Comstock, Governor of the State of Michigan, and dated this day, the 14th of February, which proclamation calls for an eight day holiday of all banks in Michigan:

AND WHEREAS, we are fully convinced that such an eight day holiday for the banks will create an absolute undermining of confidence, and will precipitate business chaos which may easily extend even further than the boundaries of Michigan:

AND WHEREAS, we understand to the best of our knowledge from reliable reports that the condition of the Union Guardian Trust Company is solely the cause for this proclamation:

THEREFORE, be it resolved that we deplore this eight day holiday method of meeting this situation and we recommend that steps be immediately taken to put this bank under complete Federal Supervision and to lift the holiday without delay.

We have no recommendation as to special steps to be taken. We think it is the nucleus of a national emergency and our only suggestion is that the Federal Government take charge of this bank and guarantee its deposits. We earnestly beseech immediate consideration of this proposal within the next twenty four hours because otherwise untold business ruin and suffering is going to result.”

Time proved we were only too prophetically right.

Ed Schuster of the Schuster Equipment Co. says concrete mixers do wear pants. He takes issue with Next twenty four hours because otherwise untold business ruin and suffering is going to result.”

ACME CUT STONE CO.
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L. Longfellow 5770-1-2-3
MERRILL PALMER HOUSE
COMPETITION

Attention is directed to a discrepancy in the program for this Competition as printed in the last issue of the Bulletin, and that mailed out by Mr. Branson V. Gamber, Professional Advisor.

In the Bulletin it was stated "The second floor is to include four Master bedrooms, two main bathrooms, all necessary closet space, and two maids' rooms, and baths over the garage."

In the program mailed out by Mr. Gamber the words "over the garage" were omitted. This program is to take precedence, which means that it is not mandatory to place the maids' rooms over the garage. This is left to the discretion of the competitor.

MR. KAHN'S TALK

(Continued from Page 1)

and States, in Virginia and the Carolinas; the Dutch, in and around New York; while Pennsylvania Colonial was developed by the Germans, Scandinavians and Noravians. In addition to these, we have the Spanish Colonial of Texas, New Mexico and California.

With the beginning of the 18th century, the so-called Georgian Colonial made its appearance. The work of this period was more sophisticated and largely based upon illustrations in the published books of the Italian Palladio, the English Indigo Jones, John Gibbs, Abraham Swan and other foreign architects. Architects in the modern sense did not exist in this country at that time. The owners, many of them men of culture, liked to dabble in architecture and made their own plans in addition to which workmen, unlike today, were well versed in construction and architectural detail. That the work was done during this period which developed what was perhaps the nearest to an indigenous style this country has produced. Modeled after European precedents, it nonetheless had a character of its own determined by the new demands and existing conditions.

The first one to cause our emergence from this sad state was H. H. Richardson, born in Louisiana, as that of the statesman. While Jefferson frequently called upon outsiders for advice, his self-training as well as his observation as a traveler made of him an expert in architecture whose influence was widely felt. He had a hand even in the design of the Washington Capitol and the White House.

It was at about that time that foreign architects made their appearance. Among them Pierre L'Enfant, a Frenchman, who in 1791 planned the City of Washington; Stephen Hallet who came from France to work on the Capitol at Washington; James Hoban from Ireland, who designed the White House; while Robert Mills who did the Washington Monument, James McComb, the designer of the Government house in New York City, and Charles Bullfinch, the designer of the Boston State House, proved that American architects were able to stand on their own feet. This early Republican work differed from the Georgian in that it was more formal and followed more closely Classic precedent. Both plan and design had grown more monumental, as the problems grew more important. Much excellent work was done during this period which developed what was perhaps the nearest to an indigenous style this country has produced. Modeled after European precedents, it nonetheless had a character of its own determined by the new demands and existing conditions. At about 1835 this early Republican or latest type of Colonial was replaced by the so-called Romanticism, then prevalent in England. This meant a revival of a poor grade of Gothic. At that, some good work was produced. Upjohn, an Englishman, built Trinity Church in New York, also St. Patrick's Cathedral. The Gothic feeling was evidenced not only in churches but also in college buildings and in domestic work. It was all very inferior and led to fifty years of what has rightfully been called the Dark Age of architecture in this country.

The first one to cause our emergence from this sad state was H. H. Richardson, born in Louisiana,
who had studied architecture in France. While at first a follower of the prevailing Gothic, he soon developed a type of work quite his own based on the Romanesque of northern Spain and southern France. With him started the period of collectivism which has continued since. Richardson's work, massive and powerful, proved a revelation. He did not permit his training in France to bind him to its rigid rules and formulae; generally avoiding the absolute symmetry and strict formalism so much insisted upon by the French. Chief among his works is the Trinity Church in Boston, a masterpiece of the period, obviously inspired by the Cathedral of Salamanca. His Pittsburgh and Albany courthouses followed and with them libraries, stores, residences, railroad stations and important commercial buildings galore. Among the latter, the well-known Marshall-Field wholesale establishment in Chicago, lately razed. We had a building of his, now demolished, in Detroit on East Congress Street, the upper stories of which, if I remember correctly, were used as the Light Infantry Armory. Other work of his in this city was the Bagley Fountain, formerly the Light Infantry Armory. Other work of his included, in Detroit on past Congress Street the upper stories of which, if I remember correctly, were used as the Light Infantry Armory.

As usual, Richardson's outstanding and much acclaimed work soon found many followers throughout the land. Inferior copyists became common and mostly with sad results. At all events, Richardson broke down the limitations of the Romantic period and started American architecture on its new tack. One of the most successful adherents of the revival was Morris H. Hunt, a New Englander, also trained in Europe. He designed the Vanderbilt house on Fifth Ave., New York, now replaced by a commercial building, an outstanding example of French Renaissance of the period of Francis I's son for his University Club in New York City, one of the chief figures in the development of this Fair was Charles F. McKim, artist and scholar, in the opinion of many the most important personage in architecture in this country since the day of Thomas Jefferson. He is the best known for his Boston Public Library, his Columbia College Buildings, his Pennsylvania Railroad Station, his Vanderbilt house on Madison Avenue, New York, and above all for his University Club in New York City, one of the finest structures in the country. Mr. McKim was a man of the most sensibilities and exquisite taste. He carefully studied the work of the past and employed it freely, but always in his own way, always stamping it with his own individuality. His constructive influence was felt not only in his work but also in that of many younger men of the profession who grew into prominence. Among them, Cass Gilbert, who died only recently, the designer of our library here, also the Woolworth Building in New York, which for its time was and is even today an outstanding achievement. Another of his students who ranked at the very top was Henry Bacon, Jr., designer of the Lincoln Memorial. I question whether any building in this country is more beautiful than the Lincoln Memorial.

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Undoubtedly the greatest influence in the development of American Architecture was the Columbian Fair in 1893, in the design of which we had the cooperation of the most prominent architects of the time with equally prominent sculptors and landscape architects. D. H. Burnham of Chicago, headed the group - a mastermind. With him were Hunt, Charles F. McKim, Adler and Sullivan, Peabody and Stearns, C. B. Atwood, George B. Post, all architects; St. Gaudens and French, sculptors; F. D. Millet in charge of color; and Blüh, in charge of landscape. The result, grand and inspiring in its conception and execution. It made a tremendous hit and proved American architecture as nothing before or since.

Strangely enough, some of today's modernists feel this Exposition a failure for having been largely reproductions of older examples and for failing to produce something new. They, however, fail to appreciate the rather sad state of architecture at the time and that it required just such a demonstration to impress upon the public the possibilities of properly organized and thoroughly studied effort. Here for the first time was a visual evidence of what orderly, well regulated, monumental planning made possible. No one who visited the Fair will ever forget its effect upon him. I dread to think what an exposition done entirely along modern lines at that time would have produced. As usual, Richardson's outstanding and much acclaimed work soon found many followers throughout the land. Inferior copyists became common and mostly with sad results. At all events, Richardson broke down the limitations of the Romantic period and started American architecture on its new tack. One of the most successful adherents of the revival was Morris H. Hunt, a New Englander, also trained in Europe. He designed the Vanderbilt house on Fifth Ave., New York, now replaced by a commercial building, an outstanding example of French Renaissance of the period of Francis I's son for his University Club in New York City, one of the chief figures in the development of this Fair was Charles F. McKim, artist and scholar, in the opinion of many the most important personage in architecture in this country since the day of Thomas Jefferson. He is the best known for his Boston Public Library, his Columbia College Buildings, his Pennsylvania Railroad Station, his Vanderbilt house on Madison Avenue, New York, and above all for his University Club in New York City, one of the finest structures in the country. Mr. McKim was a man of the most sensibilities and exquisite taste. He carefully studied the work of the past and employed it freely, but always in his own way, always stamping it with his own individuality. His constructive influence was felt not only in his work but also in that of many younger men of the profession who grew into prominence. Among them, Cass Gilbert, who died only recently, the designer of our library here, also the Woolworth Building in New York, which for its time was and is even today an outstanding achievement. Another of his students who ranked at the very top was Henry Bacon, Jr., designer of the Lincoln Memorial. I question whether any building in this country is more beautiful than the Lincoln Memorial.

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as generally admired as this. Certainly no one could have done greater justice to the man here memorialized. Approval of the profession at large was shown in no unmistakable manner by the magnificent pageant in Washington in Bacon's honor in 1923 when the Gold Medal of the American Institute of Architects was bestowed upon him by President Taft.

Reverting to the World's Fair in Chicago, practically all of the buildings followed the classical tradition. There was one noteworthy exception, viz., the Transportation Building by Louis Sullivan, an innovator in American architecture. Earlier work of his was the Auditorium Building in Chicago, though his principal contribution is the type he established for the skeleton steel building, the one strictly American addition to the field of architecture. It was he who showed the way of frankly expressing the structural element of the building in the exterior. Earlier attempts in skyscraper architecture placed one building on top of another, as it were; whereas he treated the structure as one, from bottom to top, clearly expressive of its generally uniform function. Incidentally, his buildings were light and airy, suggestive of steel, rather than heavy and cumbersome, typical of masonry construction. There have been better solutions of the problem since Sullivan, but he certainly showed the way. That his work was appreciated abroad was proven by the honor the French Government accorded him in a one-man exhibition in Paris.

Outstanding among the architects of this early part of the 20th century was the late Bertram Goodhue, the designer of West Point Military Academy, the San Diego Exposition, the Nebraska State Capitol, and innumerable other buildings of importance. Goodhue's work was largely ecclesiastical, most of it following Gothic lines, in a manner, however, distinctly his own, fresh and vigorous. His premature death was an irreparable loss to this country. Goodhue was a partner of Ralph Adams Cram, still living, who also has done excellent work in the same field and the same manner though more archaeologically. Cram ranks high not only as an architect, but equally as scholar and educator. St. Paul's Cathedral in Detroit is an example of his work though the opportunity offered here was rather restricted. His most important work at this time is the Cathedral of St. John the Divine in New York.

Carrere and Hastings, both of whom now dead, did remarkable work in these early days of American Renaissance. Strangely enough, their very first buildings constructed while still students in Paris, namely, the Ponce de Leon and Alcazar in Saint Augustine count among their finest. These buildings so fresh and un hackneyed, made a tremendous impression upon the profession, particularly since the young men were unknown at the time. They followed the best type of Spanish work which proved so well suited to the southern climate of Florida. Carrere and Hastings subsequently built the New York Public Library, which though monumental scarcely lives up to the standard of the earlier work. This like most of their work following, unfortunately adhered too closely to the dictates of the Beaux Arts.

Another prominent architect at the time was Charles A. Platt, whose residential work was of the very best done in this country. The Russell Alger House (now the Russell Alger Museum) in Grosse Pointe is one of his most successful. Platt was originally a painter and etcher. He later was forced to do landscape work because a garden of his own had proved so attractive. He took up architecture quite late in life and without especial training; developed into one of our most capable men in the profession. He died a few years ago. Shopley, Rutan and Coolidge, designers of the Harvard Dormitories and many other excellent structures, John Russell Pope, the architect of the Scottish Rite Cathedral in Washington and lately commissioned with the Theodore Roosevelt monument, Delano & Aldrigh, a firm still in existence, York & Sawyer, a firm well known for its excellent bank work especially, are other firms who accomplished much for American architecture between 1900 and 1930.

It was a student of Louis Sullivan's, namely Frank Lloyd Wright, who startled the country some years ago with his radical departure from the established vogue and his unconventional work. Following in the footsteps of Louis Sullivan, he refused to carry on in the prevalent manner, and based upon theories entirely his own, introduced a type of work which has had its strong influence throughout not only in this country but even more abroad. Especially Germany and Holland have pro-
Agree. Chas. N., 1140 Book Tower, CA. 9263.—Prep. Plans Two groups of stores to be located on Nine Mile East of Woodward Ave. One group consisting of four stores and one group consisting of two stores. Each group to be 180x100'.

Same.—Prep. plans for Inspection Unit and Garage, Warren Avenue, for Department of Street Railways—City of Detroit, owners.

Same.—Prep. plans for addition to present Garage and Inspection Unit on Schaefer Road for Dept. of Street Railways—City of Detroit, owners.

Same.—Prep. plans for Line and Track Building on St. Jean Ave., Department of Street Railways—City of Detroit, owners.

Same.—Prep. plans for remodeling 2 story and basement store building, Oakman and Grand River Ave.—Davidson Bros., Inc., owners.

Same.—Prep. plans for part three stories and basement and part two stories and basement, Mercantile Building, Jos. Campau and Yemans, Hamtramck, Mich.

Same.—Prep. plans for five stores to be located at Chalmers and Harper Aves.—Chalmers-Harper Corporation, owners.

Same.—Taking bids on Woolworth and A. & P. stores—17790 Grand River and 15220 Southfield.

Same.—Mechanical bids closed on Palmer Park Theatre, Hill and Hamilton, Highland Park, Mich.

Same.—Plans completed: Beverly Theater. Will ask for bids this week. 10709-21 Grand River Ave.—Kogan & Silverstein, Owners, B. L. Kilbride, Lessee.

Same.—Taking bids on the Masonry, Macotta, Iron and Steel, Carpentry and all Mechanical trades on Cunningham Drug Store, 17794 Grand River Ave., corner Southfield for Plastering, Painting and Tile Work.


Same.—Ferndale Dept. Store, 7924 W. Vernor Highway—General Contract to Philip Kaplan. (Meyer Stone, Owner.)

Same.—Federal Department Store—10735-45 Grd. River Ave. Air conditioning to J. Brodie & Son.


Same.—Prep. plans for residence, Merriweather, G. P. Farms.

Same.—Preparing sketches—alteration and addition to residence, Ellair Place.

Same.—Prep. plans for Res. Grosse Pointe.

Same.—Swimming pool—re-inforced concrete—25x75'. Also addition to garage with apartment over. Bids being taken.

Same.—Three car garage, with apartment over, Grosse Pointe, for R. Beebe. Bids closed.

Same.—Two add. and alt. to res., Grosse Pointe.

Same.—Drawing for residence, Patton Ave., completed. Owner letting contracts.

Same.—Preparing plans for alteration to McKee's Polo Club, West Jefferson.

Same.—Preparing plans for alteration to McKesson & Robbins Bldg., West Jefferson.


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NEON SIGNS---ELECTRIC SIGNS
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Several $10,000 class homes for local individuals. Screening installation in domestic coke building at Ford Rouge plant.

Taking bids on structural steel for alterations and additions to foundry, Kelsey-Hayes Wheel Co.

Bids closed on mechanical trades for new mfg. plant for Herron-Zimmers Moulding Co.

Bids closed on structural steel and architectural trades on power house addition of Midland Steel Co.

Preparing plans for air conditioned office building with structural glass walls, also addition to manufacturing building for local concern.

Preparing plans for two story office building addition for local concern.

Preparing plans for production line assembly layout for proposed addition and modernization of local manufacturing plant.

Bids closed on work of all trades for factory, office building and power house for Twin Coach Company at Kent, Ohio.

Taking bids on structural steel for shipping dock for local manufacturer.

Preparing plans for two story and basement reinforced concrete bottling plant for local concern. Total area 60,000 sq. ft.

Preparing plans for four story steel and concrete addition for local concern, freight elevators, cranes, pile foundations. Total area 180,000 sq. ft.

Preparing plans for extensive additional sub-station and control equipment facilities for local firm.

Preparing preliminary plans and plant layouts for proposed modernization of four manufacturing plants.

Taking bids for fourth story factory and fifth floor office addition to present plant of Square D Company. Concrete, steel, brick, glass tile, air conditioning, passenger elevator, rearrangement of stairs and lobby, etc.

Bids closed on two story office addition at Fort Street plant of Timken Axle Company.

Preparing plans for one story factory, 170 x 760, outside city limits, also separate power house.

Preparing plans for concrete conveyor tunnels, material handling conveyors, etc. for up-state stone company.

Preparation sketches for grain storage building for John Eichler Brewing Co. Structural steel and fire proof concrete construction, steel grain storage bin and grain handling equipment.


- Preparing sketches for bottling works for Schmidt Brewing Co.

- Preparing drawings for alteration to Stroh Brewing Co. office building. Bids by invitation.


- Preparing sketches for two residences, Sherwood Forest.

- Preparing sketches for theatre.

- Preparing plans for 8 Rm. 2 sty. B. V. Res. and 2-car attached garage, lot 719 E S. Middlesex, Windmill Pointe Sub. Owner Dr. Leland F. Carter.


- Preparing sketches on two residences, Sherwood Forest.

- Preparing sketches for theatre.


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Keyes, Hugh J., 747 Free Press Bldg., RA. 7415.—
Residence for Dr. J. Stewart Hudson, Lothrop Ave.,
Grosse Pointe Farms. Lot 146x70. Contract let to
Talbot & Meir.

Same.—Residence, Bloomfield Hills, Mich. 15
rooms, 5 baths. Brick veneer. C. G. Welch, owner.
Bids due Feb. 5.

Lewis, I. M. Inc., 816 Ford Bldg., RA. 4724.—
Plans for residence for Mr. Harold Allan, Lanca­
shire Drive, Palmer Woods, completed soon.

Malcolmson & Higginbotham, Inc., CA. 9651.—
Hosmer school addition. Bids closed.

Same.—Residence for Dr. Earl McKenzie. Con­
tract let to Steinbacher Bros.

Same.—Dormitory for women for Michigan State
College, East Lansing, now under construction.

Smith, Hinchman & Grylls, 809 Marquette Bldg.,
RA. 8499.—Preparing plans for alteration to Hotel
Statler.

Mildner & Eisen, 924 Hammond Bldg., RA. 0828.
—Evangelical Deaconess Hospital. Figures on do­
mestic refrigerators, Venetian blinds and shades
closed.

Mueller, G. A., 1346 Broadway., RA. 3763.—Pre­
paring plans for alteration to four-story brew
house; alteration to one 4-story storage cellars;
plans for washing and pitching house. Location—
Ohio.

Same.—Preparing plans for two-story residence,
44x36.

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Johns-Manville Asphalt Tile
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Clothes Chute Doors, Package and Milk Reefer
Cabinets, Coal Chute Doors, Kitchen Utility
Cabinets, Salamanders and Round Concrete
Column Forms.

Harvey, Lewis J., Battle Creek, Mich.—Taking
bids, summer health camp building for the W. K.
Kellogg Foundation, cost $40,000.00. 10 cottages, 1
wash house building, 1 administration building.

Schley, Cyril Edward, 605 Lafayette Bldg., CA.
8499.—Preparing plans for residence, Birmingham,
Mich.

—Addition to School, Baroda Mich. PWA project.
Taking figures.

Wright, Frank H., 418 Fox Bldg., CH. 7414.—
Brass Rail Bar. Taking figures.

Same.—Plans for dining room, Curtis Bldg., be­
ing completed.

HADLEY ADDS TO STAFF

Reed A. Palmer has been added to the sales staff
of S. C. Hadley, Inc., realty firm in the Fidelity
Building, it is announced by S. C. Hadley, the firm's
president. Mr. Palmer attended University of Col­
rado, studying architectural engineering and illus­
tration. In Detroit he has held various engineering
and selling positions.

Townley A. Ellington has assumed the advertis­
ing managership of the Hadley organization. Mr.
Ellington graduated from Detroit Institute of Tech­
ology and has been associated with The Detroit
News, two Detroit advertising agencies and as pub­
licity director of the Detroit Y. M. C. A.

Mr. Ellington is the son of Harold Ellington, of
Harley & Ellington, architects and engineers.

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fitted by his genius and have acclaimed him as the one notable architectural figure developed by America. Frank Lloyd Wright is undoubtedly a genius, a little inconsistent as genius often is, also somewhat strange in certain ways - but an idealist and unquestionably an eminent artist. You are no doubt familiar with his work, especially his low and picturesque houses with far projecting caves, broad expanses of glass, interest always in plan with many surprising interior devices. At the present time Wright, whose most notable structure is the Imperial Hotel in Yokahama, is devoting himself largely to training young architects in his methods and theories. There can be no doubt about Wright's having had much to do with the new, the so-called modern movement of the past thirty years, which then brings us to the much discussed modernism of today.

It is only natural that with the advent of the automobile, the wireless, the airplane and the innumerable electrical devices, that this machine age should make itself felt in our architecture, which has ever been the recorder of new movements - social, political and economic. Indeed the new spirit is apparent in painting, sculpture, music, the drama and literature as it is in architecture. All are experiencing a new dynamic force with results often interesting but often also very sad. The world, however, will not stand still, neither can the arts remain static. There is and must be constant change if the dull is not to prevail. The new architecture in this country was first felt, aside from Wright's largely domestic work, in the design of the modern skyscraper. Here was a totally new problem to which precedent could not well be applied. In the earlier solutions, the attempt, as I have already stated, was made to place one building upon another, each fairly complete in itself, as in the Western Union Telegraph Building on lower Broadway. In others, the tall structure was treated much like the classic order, the lower stories serving as base, then a long shaft of many stories, this topped by more stories serving as the frieze and attic. Both methods proved wrong. It became obvious that the only right solution was that which recognized the fact that since most of the stories served the same purpose, a frank admission of this was a simple uniform treatment, and that this made for the best contemporary work. Indeed fortunate to count him now as one of our own.

Modern architecture is always at its best when there is a special reason for its being modern. Merely to do something different for an old problem is not nearly as constructive as doing the appropriate for a modern problem. It is the latter that affords the real opportunity to show what is best in the new. To do the different just for its own sake is generally wrong. There must be a reason for doing it. Now materials as well as new problems and new processes are therefore responsible for the best contemporary work.

Among new materials, reinforced concrete has played an important part. It came into general use just about the time the automobile industry started and its phenomenal career. Here was a material that proved a revelation to all Americans, just about the time Wright, whose most notable structure is the Cranbrook Academy of Arts. His design developed by him has since served for much that is best in modern skyscraper architecture. You are no doubt familiar with Saarinen's work at Cranbrook. Architecturally it ranks very, very high - in fact so high that a few years ago it was awarded the New York Architectural League's Gold Medal — a very high honor, Saarinen's work in Finland as well holds a very high place among the modern, especially his Railroad Station in Helsingfors. We in Detroit are indeed fortunate to count him now as one of our own.

Chicago Tribune Building, THE real solution of the problem. It proved a revelation to all Americans and won immediate acclaim. The designer was no other than Eliel Saarinen who is also responsible for the Cranbrook Academy and today heads the Cranbrook Academy of Arts. The design developed by him has since served for much that is best in modern skyscraper architecture. You are no doubt familiar with Saarinen's work at Cranbrook. Architecturally it ranks very, very high - in fact so high that a few years ago it was awarded the New York Architectural League's Gold Medal — a very high honor, Saarinen's work in Finland as well holds a very high place among the modern, especially his Railroad Station in Helsingfors. We in Detroit are indeed fortunate to count him now as one of our own.

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factory building of which there had to be many to supply the required output. Its simple and direct adaptation to the problem, its large areas of glass, produced at once the solution for the modern industrial building and automatically something architecturally different from the conventional. Thereby it was started a type, the influence of which has been architecturally different from the conventional. Thereby produced at once the solution for the modern in-

er factories. I can't say as much for many of these de- ed today. I can't see a very close analogy between the modern industrial building and the modern box-

like, flat roofed house, so many of which are erect-
ed today. At that, while I admire many of the mod-

er factories, I can't say as much for many of these houses. Indeed much already done and being done under so-called modernism, is to me extremely ugly and monotonous. It may be startling and differ-

ent, but neither is a requisite for good architecture.

Good modern architecture does not mean the strange and the bizarre, but rather the fitting, the sane, the practical and the beautiful. It does not mean the absence of all ornament, of all color—but neither does it mean the wild orgies in color and decoration so prevalent. Modern architecture to be good need not ignore all precedent, as many would have us believe, the avoidance of all that savors of the past—for the same principles which underly the well tried and acclaimed, apply equally to the work of today. They can not be violated save at the cost of what is fundamentally good. That what is well founded may be applied today and yet have it modern is amply proven by a building like the new Folger Library in Washington by Mr. Paul Cret, the architect of our Institute of Arts here, and by many other buildings in this country. I shall mention a few. The Empire State Building in New York by Shreve & Lamb is an example of the best in modern work. New materials (stainless steel and cast lead) are used with remarkable effect in a composition straight-forward and direct. Equally good is the new Daily News Building in New York on 42nd Street by the late Raymond Hood. Nothing could be simpler yet more pleasing in design that this structure. Hood, by the way was with Howells, the successful winner of the Tribune Competition. Good as is this executed structure, it is no match for Saarinen's design which even Hood agrees deserved to win and would have won but for practical reasons and the prejudice against employing a foreigner. The American Radiator Co.'s building in New York is another example of Hood's modernism, and modern it is with its black brick and gold trimmings—expressive of the furnace and the fire. The country suffered a severe loss in the premature death some two years ago of Mr. Hood. His was a force for good in architecture as well as architectural education to which he contributed so much as head of the Beaux Arts Society in this country.

I know you will want me to say something con-

cerning Radio City, undoubtedly the most ambi-

tious architectural undertaking of the age. Well, I wish I could unqualifiedly say that I admire it. Three firms composed of some ten architects were in charge, all under one administrator, who was considerable of a tyrant, I understand. To me the result, though interesting, is unsatisfying both in plan and in exterior treatment. Though powerful and massive, the Cyclopean office buildings seem to me anything but a successful solution of the problem. The interior of all the buildings appear me somber and dry and the decorative acces-

sories such as the exterior sculpture, unimpressive. What an opportunity for a man like Carl Milles, was here wasted. There are of course, many suc-

cessful details. Especially fine are the two theaters. I am more impressed with the Music Hall interior every time I see it and I like the smaller one also. I feel certain that these are the work of Raymond Hood, one of the architects in charge. Both are masterpieces of the first order. Architecture to be worthy of the name must be beautiful, but prac-

tical as well. I fail to see the practical in placing the low and comparatively unimportant buildings on Fifth Avenue and the all-important main struct-

ure 1000 ft. back. Particularly, since one inch of frontage on Fifth Avenue is worth a yard on a side street. However, the work being that of able men, it is only fair to leave the verdict of its artistic and practical merit for posterity.

Several other good modern buildings in New York are worthy of mention. Among them the so-called Vesey Building in the Battery, by Gmelin & Walker, the Pan Hellenic Building by Howells, and the Shelton Hotel by Harmon. The Waldorf-Astoria Hotel, one of the most recently constructed buildings and done by an excellent firm in a form of modernism, appears to me rather mediocre. If there be any one characteristic about the modern much to be admired, it is simplification. In this respect the modern has served an excellent purpose, for in
the work of the past ornament has often played too important a part. Too frequently it has served to cloak poor composition. The greater simplicity of the new is certainly much to be commended. At that, complete absence of all ornament often leads to baldness and dullness. Ornament judiciously placed produces desirable accents.

Modern work of high calibre has not been restricted to New York. Indeed some of the very best is to be found in the Middle West and the West. Especially successful is the work of the Chicago firm of Holabird & Root, the designers of the Palm Olive Building which received the League's Gold Medal several years ago, also of the Dakota State Capitol, the City Hall at Racine, Wisc. and many other buildings. I count them among the best in the country. Their Chrysler Building at the Chicago Fair proved remarkably successful artistically. In the far West, a number of men are doing excellent work. Goodhue's Nebraska State Capitol, I have already referred to. This is considered by the profession a masterpiece in the modern spirit. I have not seen the building personally, but have no doubt the verdict is a just one.

And not to be accused of false modesty, I am going to mention some of our attempts along the modern. Ours has been largely industrial work, which has enabled us somewhat in the development of the new. Our Detroit Evening News building we consider the best industrial building we have designed to date. This of course was done some years ago. Among later work, we are rather proud of the Chrysler Sales Building out Jefferson Avenue, which has been kept extremely straightforward and simple. In this we were permitted to use attractive materials — Mankato stone, stainless steel and black granite. Another effort of ours is the new studios for W.W.J. in which we frankly express the purpose of the building in limestone and black granite. In this structure we were privileged to engage Carl Milles for a couple of very amusing sculptured panels on the outside. Our Fisher Building also is

in the manner of the new, though perhaps more ornate than we would have it today. Our most recent work is the Ford Rotunda on Schaefer Road. This is a re-building in part of the Exposition Building, in Chicago — in permanent materials limestone and stainless steel. The problem lent itself particularly well to a modern treatment and we feel rather happy with the result. It is extremely simply in design. Color as well as ornament have been introduced in a restrained manner in the Entrance doorways. The structure is clearly expressive of its function and I am glad to say has met much acclaim from the profession.

There can be no doubt but that the modern trend is leading to desirable results. We see much, of course, that pretends to be modern but its very pretentiousness disqualifies it as such. At all events, we have gotten out of a rut and for that we may well be thankful. As new problems are constantly in the making, the architecture of this era will leave adequate and valuable records. Incidentally, the new problems continue to demand more and more of the profession. Architecture in earlier days was a rather personal occupation, dealing primarily with plan and design. It required, of course, a knowledge of materials and elementary construction. In this day, however, of structural steel, reinforced concrete, electricity, steam heat, refrigeration and ventilation, and with the innumerable new problems in plan and design, the one-man performance is out of the question. In addition to being familiar with the specialties just mentioned, the

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architect is expected to be an able administrator to handle the large sums often involved in building, somewhat of a lawyer to save legal complications, considerable of a judge to decide between owner and contractor, a sociologist to meet the social problem, somewhat of a banker to advise on the financial soundness of projects, and above all a tactician to meet the requirements of clients, which frequently is no sinecure. No one man could possibly be expert in all, wherefore the work today requires an organization of competent men, over which the architect may preside as Chairman of the Board, as it were. With all and in spite of the fact that architecture today is in my opinion only about 10% art and 90% business, the architect must have constantly before him the final result—the artistic, the practical and the economic. His position is much like that of the Director of an Orchestra in which each instrument plays an important part, all controlled, however, by one force to produce the desired ensemble. It is, of course, the many demands upon him that make the architect’s work so interesting and exciting. On the other hand, it will be admitted that to properly fill the role demands at least a reasonable amount of brains and application.

M. S. A. FIRST ANNUAL DINNER-DANCE
Intercollegiate Alumni Club
13th floor, Penobscot Building
Saturday Evening, February 20, 1937
Formal — $5.00 Per Couple

“World’s Fairs Frolic”

Plans for the Dinner-Dance are progressing rapidly. Malcolm Stirton, chairman of the committee of decorations, is making splendid progress. Earl Malcolm reports that he has completed the sketches for panels depicting past and future World’s Fairs, and that Elsworth Ellwood, Russell Radford, Chester Sorensen, Lyle Zisler and Neil Gabler have consented to assist in putting the sketches into large cartoons. Others who are interested and willing to assist in this work are invited to get in touch with Malcolm Stirton at the office of Harley & Ellington, 1507 Stroh Bldg., telephone Randolph 9030.

Return cards are being sent out for reservations, and it is expected that within a week reservations will be closed. Members are, therefore, urged to make reservations as early as possible. In case any architect, draftsman or others in the building industry do not receive cards they are hereby invited, and requested to make reservations on the following blank.

C. L. T. Gabler,
17481 Alwyne Lane,
Detroit, Michigan.

I will attend the M. S. A. First Annual Dinner-Dance at the Intercollegiate Alumni Club on Saturday evening, February 20, 1937.

Signed

February 2, 1937.

Mr. Talmage Hughes,
120 Madison Avenue,
Detroit, Michigan.

My dear Mr. Hughes:

You may remember I wrote you a note a few days ago about a watercolor by Feininger which we have just acquired, and about the coming exhibit of his work in March. The picture interested Mr. William B. Stratton (who, as you know, is on our board of trustees) very much, and he called my attention to the fact that four watercolors by Feininger are reproduced in the latest Architectural Record.

Your members might also be interested to know that we have just acquired a large canvas by Emanuel de Witte (1670-1692), the greatest of the Dutch architectural painters. It represents the interior of a Gothic church and is the most important seventeenth century painting of an architectural effect in this country. Mr. Stratton thought that we should notify you of this also.

Sincerely,

E. P. Richardson,
Assistant Director.

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DETROIT
ARCHITECT SEES PERIL IN BUILDING FOR UTILITY, NOT BEAUTY

From one of a series of discussions of problems of modern home building held upon the purely utilitarian features of buildings — economics, mechanical efficiency, materials and methods — in this day of revolutionary conceptions about almost everything, architecture not excepted, holds perhaps greater danger than we might suspect, says Stratton O. Hammon, architect and A. I. A. member.

"The danger lies in the fact that we are very apt to forget that after all, these utilitarian things do not in themselves make good architecture," according to Mr. Hammon. "Certainly, we need to study this phase of our buildings more than ever before and keep abreast of the changing trends in material and mechanical developments, learning to apply them with greater energy towards better design, but to make them our whole theme in architecture is wrong, badly wrong."

Mr. Hammon believes that "our inventions and mechanical contrivances, to control natural forces, tend to overproduction of the commonplace. The latest novelty, in painting, sculpture and architecture, is admired as a work of art if it is something different."

In this mechanical age, in Mr. Hammon's opinion, "we are surrounded by new inventions of form, which show function, power and movement; forms which amaze and impress us, but which rarely exhibit the elements of beauty."

He described as the "most eloquent forms in art today, as they were in the classic times," men women and horses, because they represent the "elemental and natural phenomena which are in harmony with nature and with us, for art appeals through forms which suggest some association or experience."

Mr. Hammon declares that present forms and expressions do not spring from spiritual impulses, that in being so engrossed with functions and results, beauty is forgotten. The trend to build bigger and bigger, and higher and higher, instead of more beautiful, he says.

"In time our achievements must surely be moulded into a noble idea, but our forms have not yet been sublimated into beauty," he declares. "We have not yet gone far enough toward an ideal."

Plan now to attend the . . .

MICHIGAN SOCIETY OF ARCHITECTS' TWENTY-THIRD ANNUAL CONVENTION

Detroit, March 19th-20th, 1937
The status of the architect is terrifically assailed by the ever growing custom of “selling” the owner.

The shifts of customs in the construction industry would make interesting material for a book. None of us remember back to the time when there was the “master builder” instead of architects and general contractors. The “master builder” constituted those two functions wrapped in one package. But at that time they did not have much to do with plumbing—nothing to do with electricity—nothing with many of the modern materials. They didn’t even have reinforced concrete construction. Complexities marked the end of the old custom.

Do you suppose the custom will ever be that the firm which draws the plans and writes the specifications will also take off the quantities? Think it over. Keep this in your files and refer to it in 1967.

If there is any outsider who disbelieves that a Builders’ and Traders’ Exchange is a worthwhile force in Detroit’s building industry let him come forth and—then—then what?

The 1937 Buyers’ Guide which is now being compiled by the Builders’ and Traders’ Exchange is being set up especially for the convenience of architects, engineers, and others who are interested in who handles the various products and materials of the construction industry.

The Bowling League of the Builders’ and Traders’ Exchange has donated $10 to the Red Cross for flood relief work.
MERRILL PALMER HOUSE COMPETITION

The response of the architectural profession in Michigan to the invitations to enter the Merrill Palmer House Competition has been most gratifying. Following the publication of the first announcements, the Hannan Real Estate Exchange, Inc. and the Professional Advisor received numerous applications for invitations and programs, and a considerable number of requests for information concerning this interesting program.

The printed invitations were mailed out two weeks ago and replies have been received from many of those who wish to enter the contest. Apparently the general interest in home building at the present time is reflected in the evident desire on the part of the members of the architectural profession to furnish an up to the minute solution of this problem.

On all sides there is interesting comment regarding this kind of competition. The majority of the architects expressing themselves are most favorable to it, and are hopeful that it will result most beneficially to the architectural and realty professions. They are also aware of the incentive which it offers to the younger men to display their talents. It is considered most gratifying that in this way the importance of good architectural design, and the use of better materials and improved construction is being recognized, and publicized. It is also highly significant that the employment of an architect to design and supervise the construction of houses of this type is becoming a pre-requisite for accomplishing the desired results as stated above.

In no way should this legitimate and approved type of architectural competition be confused with the unfortunate tendency on the part of some owners to obtain plans from architects on the basis of bidding against one another to secure a client. Such procedure is unprofessional, and decidedly poor business for owner and architect and no self-respecting practitioner will subscribe to such methods.

Similar architectural competitions have been held recently in other cities, and local interest has been keenly aroused. In view of the importance of this one, it is hoped to publish the winning design in one of the national architectural publications.

The designs are to be completed and sent in before Monday, March 1st. The judgment will be held on the following Monday, March 8th. The announcement giving the names of the prize and mention winners will be published as soon as possible thereafter.

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Professional Advisor

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One of the most warming letters we've had in a long while has just come in from—of all places—the Galloping Tiger Ranch, Delray Beach, Florida.

"Dear Sirs: Several weeks ago I mailed you an order for a subscription to the POST, to be sent to a lady in Norton, Virginia. That left me too poor to buy the POST for myself, so the lady in question kindly offered to marry me in order that we could keep on with our continued stories together.

"Now we're both in a bad spot, on account of the POST is still going to Norton and we're in Florida. Do you think you could arrange to have the magazine mailed to us here, or will it be necessary for one of us to go back to Norton? You can readily see that that would leave us as badly fixed as before.

"We would certainly appreciate anything you might do to help us out of our dilemma, especially since we're occupying the house Nina Wilcox Putnam lived in before moving to The House That Very Little Jack Built, and we're awfully curious to find out whether canal scenery and sand gnats are an improvement on Galloping Tigers and orange trees with no oranges. We can't do without the POST, but we've been told it's mighty cool in Norton these days.

"Thanking you hopefully, we are,

"Yours in The House That Left Very Little Jack."
—Saturday Evening Post

Mr. Talmage Hughes,
120 Madison Avenue,
Detroit, Michigan.

My dear Mr. Hughes:

We have recently acquired a watercolor by Lyonel Feininger, Ruins by the Sea, which has attracted some attention of architects accustomed to rendering in pen and watercolor. It has a very unusual bit of technique. It occurred to me that it might be of interest to the architects in Detroit to know that we shall have an exhibit of Feininger's oils and watercolors in March.

Sincerely,

E. P. Richardson,
Assistant Director.

FREE ARCHITECTURAL SERVICES OPPOSED

The Executive Committee of the Philadelphia Chapter at its last meeting took formal notice of the increasing tendency on the part of certain manufacturers of building materials to offer free architectural services in connection with the use of their products.

Convinced that a continuation of this practice on the part of these manufacturers will seriously jeopardize the architect's position in the eyes of the uninformed public, the Executive Committee passed the following resolution:

"Whereas, This architectural service can only be of limited scope and not of a comprehensive nature, and

Whereas, The client is given the impression that the costs of architectural services are saved,

Whereas, In reality these costs are necessarily added to and included in the cost of the completed product, now therefore

Be It Resolved, That the Philadelphia Chapter, American Institute of Architects, declare itself opposed to the maintenance of Architectural Departments for the preparation of free sketches, designs and working drawings by Building Material Manufacturers, in order to promote sales of their products.

The Boston Museum of Fine Arts, together with the American School of Indic and Iranian Studies, have unearthed at Chanhu-daro in northwestern India a 500 year old town where houses were built of well-fired and well-shaped burnt clay brick. These houses had bath rooms and drains and the inhabitants worked on bronze and copper.

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WHAT'S WRONG!
THE WAIL OF THE LONESOME PINE

Members of the learned profession are prone to feel that their troubles are more serious than those of other professions. Architects are not alone in this view. If one is to judge only by the income tax returns made by architects in the last five years, they certainly have their troubles.

My Committee has made attempts to analyze the underlying reasons for the discontent and pessimism prevailing among architects, and especially the practice on the part of building contractors, specialty manufacturers and so-called "jerry builders," in their attempts to function without the architect. We have determined that this practice is, broadly speaking, confined to three kinds of work—industrial, remodeling and moderate and low-cost residences. Much of this work is done without the services of the architect.

In the industrial field, some contractors operate by hiring an architect or draftsman who has a license and pay a salary or a small fee, and in that way make the owner feel that he is being given complete service. These owners do not realize that they are shut out from the benefit of competition as well as the protection and other advantages that an owner receives through a professional adviser who is not interested from the profit motive.

The well-known fact has been confirmed by this Committee that contractors in this field cannot compete with other contractors where an architect engaged by the owner is in control. Their figures are usually considerably too high.

We, as architects, are concerned with this practice on two points. First, architectural practice is a disinterested professional service without a profit motive. Second, when we invite contractors who operate in this field to tender proposals, we are aiding, if not abetting, those who are by their practice tearing down what the profession is building up.

We have already made progress and will continue to do so if architects will send in to the office of the Society, the names and addresses of contractors, manufacturers and jobbers who furnish plans and specifications for any type of building operation and the names of any operators who build residences for sale without the services of registered architects.

The profession is also interested in the problem involving the practice of some corporations who operate their own building department. In most of these cases, a former architect who "could not make the grade" because of the depression, or a draftsman who has been able to secure a license to practice, acts as the architect for the corporation. His compensation is very much less than what he can earn in reasonably normal times and he is forced to occupy a position beneath his ideal. We know that some of these corporations allow ten per cent of their building costs and some do not know what their costs are. It is safe to say that in most, if not all cases, their costs of architectural services and contractor's costs are materially higher than if an independent architect handles their building operations in the orthodox way.

All of these matters are of vital importance to the profession and means should be devised to combat them. We trust that those architects who read this article will give these matters consideration and give the Committee the benefit of their advice. If any of our readers have reliable information on the cost of operation in corporation building construction departments, the Committee will be glad to have it.

—Howrod J. White, Chairman, Committee on Architects Practice.
Agree, Chas. N., 1140 Book Tower, CA. 9263.—Preparing Plans: Two groups of stores to be located on Nine Mile East of Woodward Ave. One group consisting of four stores and one group consisting of two stores. Each group to be 180'x100'.

Same.—Preparing plans for Inspection Unit and Garage, Warren Avenue, for Department of Street Railways—City of Detroit, owners.

Same.—Preparing plans far Line and Track Building on St. Jean Ave., Department of Street Railways—City of Detroit, owners.

Same.—Preparing plans for remodeling of the first and second floor of the present Administration Building at St. Jean and Shoemaker Aves., Department of Street Railways—City of Detroit, owners.

Same.—Preparing plans for remodeling 2 story and basement store building, Oakman and Grand River Ave.—Davidson Bros., Inc., owners.

Same.—Preparing plans for part three stories and basement and part two stories and basement, Mercantile Building, Jos. Campau and Yemans, Hamtramck, Mich.

Same.—Preparing plans for five stores to be located at Chalmers and Harper Aves.—Chalmers-Harper Corporation, owners.

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Same.—Plans for 600 seat theatre, Sandusky, Mich., ready about Feb. 15.

Same.—Plans for theatre, Detroit, Mich., 1000 seats, being prepared.

De Rosiers, Arthur, 1414 Macabees Bldg., CO. 2178.—Residence, Santa Maria Drive. Out for figures.

Same.—Residence, St. Clair Shores. Bids being taken.

Same.—Preparing plans for store building, Chene and Ferry, 60x105. C. Lendzian, owner.

Derrick & Gamber, Union Guardian Bldg., CA. 3175.—Preparing sketches for residence, Provincetown Road.

Same.—Preparing sketches for residence, Cloverly Road, G. P. Farms.

Same.—Preparing sketches—alteration and addition to residence, Rathbone Place.

Same.—Preparing plans for residence, Provincetown Road, G. P. F.

Same.—Swimming pool—reinforced concrete—25x75'. Also addition to garage with apartment over. Bids due Feb. 15.

Same.—Three car garage, with apartment over, Grosse Pointe, for R. Beebe. Bids closed.

Same.—Two add. and alt. to res., Grosse Pointe. Diehl, Geo., 120 Madison, CH. 7208.—Preliminary drawings for Catholic Central High School.

Same.—Drawings for alteration to Suffern's Store.

Same.—Preparing plans for alteration to McKeen & Robbins Bldg., West Jefferson.

Harley & Ellington, 1507 Stroh Bldg., RA. 9030., E. Lane Crawford & Henry P. Friend, Associate Architects and Engineers, 310 Norristown—Penn Trust Bldg., Norristown, Pa.—Preparing plans for brew house for Adam-Scheidt Brewing Co., North Town, Pa., 8 stories, 56x85, fire proof construction.
Same.—Preparing sketches for grain storage building for John Eichler Brewing Co. Structural steel and fire proof concrete construction, steel grain storage bin and grain handling equipment.

Same.—Preparing sketches for St. Vincent Orphanage, Brighton, Mich.

Same.—Preparing sketches for bottling works for Schmidt Brewing Co.

Same.—Preparing drawings for alteration to Stroh Brewing Co. office building. Bids by invitation.


Herman, Aloys Frank, 710 Owen Bldg., RA. 8788.—Bids closed on residence, Sherwood Forest.

Same.—Preparing sketches on two residences, Sherwood Forest.


Same.—Residence for Miss Bessie McCoy. Location, Greenview Ave. Bids closed.


Same.—Taking figures on store and office building, East Jefferson Ave. Macotta front and sides. Two stories.


Same.—Preparing plans for residence for Geo. Gaston.

Same.—Preparing plans for addition to store, Waling, Inc.

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A well-planned building today must have good lighting. If decorative fixtures are used, it is important that they furnish LIGHT as well as decoration. Too often, such fixtures are chosen chiefly because they are ornamental or attractive, instead of being considered as what they were originally intended—as sources of light. If you are in doubt as to the quality of the lighting in a building, a Sight Meter will quickly check the adequacy of illumination at any place in a room—as accurately as a thermometer measures heat. You are invited to use one at any time, without charge or obligation. Call Randolph 6800 and ask for the Lighting Division.

There are no substitutes for the services of an eyesight specialist, but proper lighting helps to protect eyes, good and bad, young and old.

THE DETROIT EDISON COMPANY
SWAPPING EDITORS

An American magazine editor and a British editor will "swap" places with their March issues, "Architectural Record" of New York being edited for one issue by the editor of "Architectural Review" of London, and the New Yorker handling the job for the London magazine. It is the first time an experiment of this sort has been attempted on so complete a scale; and that is more remarkable than might appear on surface, for an editorial exchange would seem to be the perfect means of cultural reciprocity.

The method is not so complex in a technical journal, of course, as it might be in a more general magazine, yet it is not inconceivable that British journalism could give us ideas, and that we, in turn, might teach British editors a few tricks, if they are not already known as a result of the Simpson censorship.

Seriously, reciprocal editorships, exchange editorships, journalistic ambassadors and envoys could do much to bring about greater cordiality between nations, just as exchange professorships have brought universities together. Even the daily press need not abstain from considering the idea on the ground that news might be colored. Editorships need not be "swapped" as in the case of the two architectural journals, nor editorial chairs be abdicated for a time. Editorial observers and envoys would answer the purpose.

The associations of publishers might take a leaf from the experience book of the universities and work out exchanges of journalistic envoys, not merely for the larger seaboard cities but for the deep country. The arrangement would be particularly happy between North and Latin America.

Better Homes in America, Purdue University, has published the first of a series of ten or more booklets, each booklet devoted to the description and cost analysis of one of the series of houses built by Purdue Housing Research. Booklet No. 1 covers House No. 4 of the Housing Research Project, built by C. Paul Ulmer, Technical Assistant. A subscription of $2.00 to Better Homes in America, Purdue University, Lafayette, Indiana, will bring to the remitter the complete series.

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88 Custer Avenue TRinity 2-6930
Melvin F. Lanphar, 
1010 Lafayette Bldg.,
Detroit, Michigan.

Dear Mel:

It seems that we got off to a bad start in 1937, and I wish to apologize for the conduct of this fellow Allen. I might say that he is suffering from two dilusions; first, that he is an architect, and second, that he is a writer. As if this were not enough he even believes that he has traveled everywhere and seen everything.

Well, one thing he didn’t see was the mistletoe and brass rail at your Christmas party. At any rate, he so far has spared us going on the radio, but there is where you could render a great service. It’s a natural. You could beat the Grand Rapids Chronicle to it by engaging this fellow on a half-hour program once a week, then having him remain silent. Of course, I would not suggest an exclusive contract, but the stipulation that any other contracts he might take would be the same kind of program. You get the idea.

I am sorry his letter appeared in print, but you see, I have a new secretary and she is very efficient in relieving me of such details. She will probably send a copy of this letter to Allen.

Anyway, Mel, the fellow has got a lot to learn, since he has never heard of the House of Lanphar. I can testify that they are good mortgage loan correspondents. They must be because they got one through for me.

Hoping that you are still maintaining your high standards, I am

Your Pal

Melvin F. Lanphar
1010 Lafayette Bldg.,
Detroit, Michigan.

Dear Mr. Talmadge C. Hughes

Please present my compliments to that monkey Allen, and announce to the world far and near (including the M.S.A.) that as acting chief-of-staff of the House of Lanphar, I challenge the bird to a vendetta on the subject of his knowledge.

He makes the crack “And what the hell is the Lanphar Counselor, I never heard of it in my life and I’ve been practically everywhere”. Tal, that shows right off this guy Allen isn’t sitting in the front pew. You and I know, Tal, all architects and writers-of-note who regularly visit their offices and open their mail, know all about the Lanphar Counselor. How else would they keep up to date on the mortgage business and 4 1/4% interest. Why the pity of it, he should be the only one who doesn’t know “4 1/4% Mel”.

Another thing I got again’ the monkey is he’s a “ground shooter”, Tal, you know, one of them guys who has to have his game grounded before he can take a pot shot at it. To think he’d wait until Mel (4 1/4% Mel, to you) was in “Dry Dock” without his appendix before he cut loose. (Did you ever see the night shirts they hand a fellow in hospitals? You couldn’t wipe your nose on them without breaking your neck) Wait ‘til Mel sees Rod’s broadcast, boy, won’t that be fun. Allen better start studyin’ his back issues of the Counselor, or else buy a one way ticket back to the farm.

You know, Tal, I know this fellow Allen, I distinctly remember hearing him on Major Bowe’s program, five weeks ago last week, you remember, Tal, the piano accordion player, the piece went something like this, “Bleat, Bleat, BONG”, and the Major said, so sadly, “Round and Round she goes, and it hadda come out here”. That shows, these child-

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Detroit, Michigan
hood ambitions are better left alone, but again, some people never grow up until they reach the second childhood, and then, of course, it is too late, for by that time they think they're writers.

Only once is old Rod right, and this shows there's hope of reformation in all of 'em. He says, "that should be the vision of every mortgage banker". Right there he shows himself up as a fake (Webster sez that's one who doesn't believe it himself) and when he adds that the only vision he's ever seen any mortgage banker have is the one who takes dictation from him, I know he's been in Mel's office and seen "Tillie".

Regards and let's have more vendettas,

Les(Six delicious flavors) Jull

REMEMBER THE INDIAN . . .

Wooden Indians used to "bring 'em in." But today nearly all good wooden Indians have gone to the happy hunting grounds. Today people who sell—cigars, cars or caviar— know that an essential in corralling customers is an attractive place of business, a store that invites buyers.

And successful business buildings don't just happen. A store can be its own best salesman or as forbidding as a quarantine notice. After all, architecture is really space enclosed for a reason. In designing a store the architect studies the reason, then applies his knowledge and skill in adapting the building to the reason.

Good merchandise needs a good setting, good salesman need the right background. Your whole store, if soundly planned and designed, will have this setting, will be your most effective advertisement. But, just as every store is an individual and many-sided problem, it is essential to consult the man who is trained to solve the problem. The architect is that man. He designs your store individually for the merchandise it has to sell, the people it has to attract, the location it has to utilize. He knows that three walls and a display window are not enough to make a good store, that it takes more modern materials to make a modern store, that it is not simply a question of what, but of how and why.

The architect's services are doubly valuable because he is the key man in your building operation, the coordinator of every factor, the one man who thinks through your building problem from beginning to end. He knows building finance, has an unbiased and up-to-date knowledge of building materials, gives your contractor valuable cooperation, in a dozen ways relieves you of onerous detail.

Whether you are building a new store or remodeling an old one, it pays to buy custom-made plans—just as it pays to buy good merchandise. The architect safeguards your business investment in a sound business way.

Nine times out of ten the store that moves merchandise has been designed by an architect, and nine times out of ten the architect has had what every architect wants, the collaboration of a good contractor, the opportunity of using good materials and equipment. Neglect of any one factor may mean a costly reversion to wooden Indian days.

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DETROIT

M. S. A. FIRST ANNUAL DINNER-DANCE
Intercollegiate Alumni Club
13th floor, Penobscot Building
Saturday Evening, February 20, 1937
Formal — $5.00 Per Couple
"World's Fairs Frolic"

Make reservations as early as possible. In case any architect, draftsman or others in the building industry do not receive cards they are hereby invited, and requested to make reservations on the following blank.

C. L. T. Gabler,
17481 Alwyne Lane,
Detroit, Michigan.

I will attend the M. S. A. First Annual Dinner-Dance at the Intercollegiate Alumni Club on Saturday evening, February 20, 1937. Please reserve for me tickets at $5.00 per couple.

I understand that this function is to be formal.

Signed
Address
Telephone
Today, what with the Music Hall, the flower gardens, the rabbit shows, Prometheus, art shows, beehives, observation towers, airplane beacons, Future Houses, soap-sculpture exhibits, Governor Hoffman's Rainbow Room boxing bouts, Christmas trees, a cafe promenade, and a book fair, many people, notably out-of-towners, have an affectionate, provincial interest in Rockefeller Center. Originally, it was regarded not only with horror by aesthetes and suspicion by businessmen, but with rage by other real-estate operators, who saw current and prospective tenants being cajoled away. In some cases tenants leaving other buildings to come into Rockefeller Center were credited with the amount of their unexpired leases. To get the Shell Union Oil Corporation, which occupies two floors of the R.C.A Building, Rockefeller Center credited Shell Oil with the amount of its unexpired leases in five different buildings, some with four years to run. In the case of American Cyanamid, which has four R.C.A. floors on a twenty-year lease, they did the same thing, thus persuading the company to move out of twenty-three floors in the Ruppert Building. Early in 1934 Universal Pictures Corporation, then in the Heckscher Building, at 730 Fifth Avenue, signed a contract for three R.C.A. floors. August Heckscher promptly sued the directors of Rockefeller Center for $10,000,000, charging unfair competition and coercion in obtaining tenants from other midtown buildings, notably August Heckscher's. Mr. Heckscher protested that tenants in other buildings had been paid "sums of money" to "induce them to ignore present leases" and that Rockefeller Center had abused its bonded-warehouse privileges by permitting tenants to import goods "to be used not as samples only but for far-flung merchandising." The suit is still pending. Some real-estate men still may deplore Rockefeller Center, but the public no longer finds it ridiculous. In the summer of 1934, Sam Harris's show "As Thousands Cheer" dropped the skit in which John D., Jr., as a colossal joke, tried to give his father Rockefeller Center for a birthday present. The joke had by that time an Early Triassic ring.

The following summer, 2,900 summer-session students at N.Y.U., hailing from every state in the Union, Canada, and Porto Rico, presented Mr. Todd with an accolade by voting the Center the place they most wanted to see in New York. The Statue of Liberty was a poor second and the Empire State Building fifth.

The $3,500,000 thirty-three-story office building now being put up on Forty-ninth Street is Rockefeller Center's eleventh unit, and several more are to come before the entire project is completed. Todd's plans fix the deadline for the end of 1939. Today the completed buildings are eighty-six per cent rented, but income doesn't begin to cover the rent ($8,000,000 this year), operating costs (around $1,500,000), taxes ($2,065,000), and interest on the $44,000,000 Metropolitan Life loan. This is to be expected, since approximately two-fifths of the usable space is unimproved and isn't as yet bringing in any return at all. Among the tenants are such Rockefeller organizations as the Rockefeller Foundation, the General Education Board, the Spelman Fund, and Standard Oil of New Jersey. Todd, Robertson, Todd's renting policy of getting in groups of allied enterprises has resulted in various oil-, chemical-, aviation-, and educational-institute centers-within-a-Center. There are six consulates in Rockefeller Center, eight steamship companies, ten travel agencies, and any number of welfare organizations, including the Public Health Committee of
BETWEEN THE "TAKEOFFS"

Here is a searching question. Answer it for yourself. Did you do or have done to you any of the following business sins?—Price cutting for purpose of limiting or destroying competition; (2) enforced purchases by distributors; (3) unfair substitution of advertised or standard brands; (4) unfair dilution of contents of packages; (5) unfair disparagement of competitor’s credit, method of business or quality of goods; (6) inducement of breach of competitor’s contracts; (7) adoption of trade names very like those used by others; (8) the securing of information of competitor’s business by fraud, threat, or other inducement for the purpose of stifling competition; (9) hiring of employees of competitors for the purpose of securing competitor’s trade; (10) unfair violation of trade secrets; (11) unreasonable price cutting; (12) offering goods or merchandise as prizes in drawings or lotteries; (13) deceive the public as to weight or cubic content of packages to defeat competition or deceive the customer? ??

There is a bill (Senate Bill No. 63) introduced in the Michigan Legislature which would set up a state fair trade commission whose duties it would be to correct and prevent such practices. Every retailer, jobber or wholesaler would be licensed to the tune of ten dollars per year.

Wonder if this is necessary? Wonder if the state could do a good job at it? Would it be worth ten dollars a year to you?

HOUSE BILL No. 84 introduced in the Michigan Legislature provides what we might call a state NRA for Michigan. It provides for the governor being given the right to do and to delegate to do (1) writing of codes for any intrastate industry except those under the other state commissions such as the banking or insurance commission; (2) for the power to enforce such codes.

We in the construction industry have had experience with the codes under the NRA. Do we want state codes to control the business practices and the labor regulations of our business? Or do we want to control our businesses ourselves? I believe the big majority would prefer not to have any more industry codes enforced by the state or the national government. What we really need is not more and more miscellaneous regulations and divers taxes. WE NEED A HERCULEAN JOB OF SIMPLIFICATION OF THE REGULATIONS ALREADY IN FORCE AND A SWEEPING SIMPLIFICATION OF OUR TAX STRUCTURE. We have so many different kinds and sources of taxation and so many kinds and sources of regulation that the whole mess is rapidly becoming indigestible. We are coming some of these fine days to the point where a great number will simply throw up their hands and say, "I can’t figure it all out. I’m sick and tired of the complications. Lead on MacDuff to ye olde jail."

Everyone in the construction industry should visit the Detroit Builders’ Show at Convention Hall, February 19 to 28. It is going to be decidedly worthwhile.

This week, we want to say a few words about the Entertainment Committee of the Builders' and Traders' Exchange. The chairman of this committee is H. Eugene Webb of Lowrie & Webb Lumber Company. H. Eugene Webb, immediate ex-vice president of the Exchange expects this committee to do some real things this year. At present the work is on cooperation for the Architects' convention which holds forth in Detroit March 19 and 20. There may be some important news developments on this very soon.

A joint meeting was recently held at which were present the president and secretary of the Builders’ Exchange, and Mr. Webb, Andrew Morison, president of the architects, C. J. T. Gabler, secretary of the architects, Clair Ditchy, Talmage Hughes and A. S. Shirley, president of the Producer’s Council and Paul Marshall form that organization.

With Mr. Webb on the entertainment committee are Benjamin Capp, of the Wolverine Marble Co.; Edward Schuster of the Schuster Equipment Co.; Richard Bruny of Bruny Bros.; and Alfred Brodine of Huron Portland Cement Co.

William F. Seeley, chairman of the Architects’, Builders’ and Traders’ Joint Golf Outings is ex-officio on the committee as is also Clarence G. Geyman, chairman of the Builders’ and Traders’ Bowling League.
JOHN R. TODD, THE MIGHTY BUILDER

(Continued from Page 1)

— and all reflect the eclectic taste and the restless­ness of the man, being equipped with radios, victrolas, and player pianos, one of which is always going when the master is in residence. Todd likes music, and when his children were small the family formed an amateur orchestra. His daughter, now Mrs. Myron Wick, played the piano, Webster played the trombone, Mrs. Todd beat a drum, and John R. played the flute. Scattered through Todd’s houses is an amazing assortment of old prints, antique silver, clocks with fancy chimes, andirons, and elaborate bindings. Todd buys those things as shrewdly as bricks and steel, and is a poor target for chicanery. A few years ago, in a New Orleans shop, he was examining some prints which the clerk claimed were originals. The frames were fine old English maple. “Give me a hammer,” said Todd, about to knock the frames off and look at the prints more closely. The proprietor hurried up. The clerk had got things confused, he apologized. The prints were copies, intended to be sold as copies.

Although cautious about personal publicity, and noticeably noncommittal at the time when the late Roxy was swamping the newspapers with grandiose announcements about Rockefeller Center’s theatres, Todd is not cursed with reticence. Short of ragging an architect, nothing has a more tonic effect on him than to raise a row in a restaurant where food or service is faulty. The more people stare at him, the more he enjoys it, and the louder he bellows at the waiter. On these occasions, the meal over, he

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is apt to leave $5 tips. He likes menials to keep his foibles in mind and was favorably impressed last winter when the maître d'hôtel at White Sulphur, which Todd hadn't visited in two years, remembered not to have lemon served with the fish.

Coming back from a Mediterranean cruise a good many years ago, he arrived at Palermo to find that the cabin on the Carpathia for which he had engaged return passage was occupied by the Austrian Archduke Francis Ferdinand, later killed at Sarajevo. When the Cunard people refused to move the Archduke, Todd went to Naples, took a suite at the Excel-

duke Francis Ferdinand, later killed at Sarajevo. When the Cunard people refused to move the Arch
duque, Todd went to Naples, took a suite at the Excelsior, hired a car, and notified the steamship line that he was entertaining himself at their expense until a boat came along on which he could get suitable accomodation. He sent them a bill for every-
hing, and later, when the Cunard lawyer admitted he was in the right, settled by having the amount of his claim credited to his account for travel on Cunarders. A few years ago, when the Todds were travelling in the West with some friends, Mrs. Todd said she'd like to see the Grand Canyon. This wasn't on the itinerary of their train, so Todd asked the conductor to move all the through passengers out of the car occupied by his party and switch this car to the Grand Canyon. Todd told that the only man who could authorize this was a Los Angeles railroad official, Todd had him traced by wire to a country club where he was playing golf. The message was delivered on the course, and Mrs. Todd saw the Canyon.

Nothing in John R. Todd's origin points to such impiocriness. Born sixty-nine years ago in Johnstown, Wisconsin, he is descended from the New Haven Todd colony, one of whose members married an Elihu Yale who was not the Elihu Yale who founded Yale, Todd pere's ministerial duties in the Congregational Church took him to so many different places that his four boys were never quite sure what state they were in at any given moment. When he was seventeen, John R. and his brother David entered a small sectarian college which Todd recalls as being roughly somewhere in Kansas. Two years of compulsory chapel found them ready to quit. "Sitting in the chapel one day," Todd told a friend, "I thought, "Why don't you leave?" He communicated this thought to David, and soon after the college authorities, apparently nonplussed, expelled them both, for disloyalty. "We had heard of Princeton," says John R., who has a gift of simplifying things, "so we went there." Arriving in the middle of the college year with something less than $60 between them, they were admitted on the theory that anyone who had come all the way from Kansas on such a slim budget deserved to get in. Supporting themselves by cataloguing books in the library, they reorganized the whole indexing system. Summers they clerked at hotels. Todd is a patriotic alumnus. He sent his son to Princeton, and his frenzy at football games caused his daughter, as a child, to weep when Princeton lost and, at the age of reason, to marry a Yale man. Todd is president of the Class of '89 and gives an annual dinner to his classmates at the University Club. On this occasion a couple of years ago, he delivered a speech calculated to show that many men do their best work after sixty-five. Dividing them into the categories of Art and Architecture, Music, Science, Literature, Education, Generalship, Statesmanship, and Business, he pointed to the example of eighty-five active septuagenarians and octogenarians, including Michelangelo, Sir Christopher Wren, Washington Irving, Cardinal Newman, Disraeli, Gladstone, and William Lyon Phelps, as well as several prominent Republicans. Todd's classmates were visibly cheered, many asking for copies of the speech. Todd has a caressing, almost hypnotic voice, and talks well on his feet. He has a large looseleaf notebook of anecdotes and ideas, labelled "Interesting Suggestions and Illustrations Helpful in Preparing for Talks of Various Kinds." Sometimes he assumes a honeyed inflection which belies the tenor of his remarks. Year before last, talking before an alumni group at Westminster College, Fulton, Missouri, he followed a few amiable introductory observations with the announcement that the college would either have to improve or go out of business.

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Lawrence Institute of Technology announces EVENING COURSES IN REINFORCED CONCRETE AND STRUCTURAL STEEL DESIGN For Second Semester Starting This Week 15100 Woodward Ave. TOWNSEND 8-7778
Todd assembled the property through a series of contracts. His firm put up the $12,000,000 Cunard Building, Brooklyn Hospital, and the Equitable Trust. In the early nineteen-hundreds and early nineteen-twenties, he and Irons put up and sold dozens of buildings, many of them apartment houses on the West Side. Todd was the salesman of the firm, often getting loans from bankers through convincing sales talks rather than collateral. He has a gift for inspiring confidence. Even in his early days the Otis Elevator people, with whom he did a lot of business advanced him unlimited credit. Todd used to lunch on a nickel bottle of sarsaparilla and the bounty of a saloon where there was a free-lunch counter, but there was never anything small about him in a business way. In the case of the American Woolen Building, one of the first structures which Todd put up for a client rather than for himself, he matched for the $50,000 that represented the difference between his estimate and what the owner wanted to pay, and won. When he and Irons began to prosper, they would alternate in taking six months or so off every two or three years. Todd has a passion for travel, and today takes about three months a year off, spending half of this time abroad.

In 1912, when Todd was in his middle forties, his firm bought a plot on Park Avenue and Fortieth Street. Instead of following their usual procedure of putting up a building and then selling it, they looked around for a client first. Todd persuaded a number of leading Manhattan architects that they should have all their offices in the same building (a forerunner of the Rockefeller Center policy of rounding up allied enterprises), that this building should be at Park Avenue and Fortieth Street, and that it should be built by Irons & Todd. Marking a departure from the field of speculative building to that of contractual building the Architects Building was followed, in the next few years, by the American Woolen Building, Brooks Brothers, the Brooklyn Hospital, and the Equitable Trust. In 1919, several years after the Cunard Line affair, Todd's firm put up the $12,000,000 Cunard Building. Todd assembled the property through a series of disguised bidding maneuvers, concealing the fact that he was the bidder; retained B. W. Morris as architect; negotiated a $750,000 elevator contract, one of the biggest known in pre-Rockefeller Center history; installed a singing club and indoor-baseball and basketball facilities for the workmen; and had the building up before you could say Sir Ashley Sparks. Architects claim that Todd is largely responsible for this building's great vaults and domes, its big paintings; for the fact that, like Todd himself, it's conventional in the grand manner. Morris, incidentally, is still a tenant of the Architects Building, and although he and Todd don't speak when they see each other at the Union League Club, to which both belong, their daughters are good friends. They never mention their fathers.

The firm of Irons & Todd was dissolved shortly after the Cunard job, and Todd's present firm formed. One of its big pre-Rockefeller Center affairs was the Graybar Building, which it financed, built, rented, and now operates. Many people probably remember when this property was a vacant lot, and there were no skyscrapers in that section. Todd arranged the financing with the owners of the plot, the New York Central, and the two-story-high entrance from the Grand Central was his idea. As a contractor, Todd has turned down jobs like the Lincoln Building, in which the owners wanted a tower. He is against towers and steeples.

(Continued on Page 9)
MICHIGAN SOCIETY OF ARCHITECTS

ARCHITECTS' REPORTS

Auree, Chas. N., 1140 Book Tower, CA. 9-263.—
Plans completed: Two groups of stores to be located on Nine Mile East of Woodward Ave. One group consisting of four stores and one group consisting of two stores. Each group to be 180'x100'.

Vinton Realty Company, 2114 Book Tower. Owner will take bids this week.

Same.—Preparing plans for Inspection Unit and Garage, Warren Avenue, for Department of Street Railways—City of Detroit, owners.

Same.—Preparing plans for addition to present Garage and Inspection Unit on Schaefer Road for Dept. of Street Railways—City of Detroit, owners.

Same.—Preparing plans for remodeling of the first and second floor of the present Administration Building at St. Jean and Shoemaker Aves., Dept. of Street Railways—City of Detroit, owners.

Same.—Preparing plans for Line and Track Building on St. Jean Ave., Department of Street Railways—City of Detroit, owners.

Same.—Preparing plans for remodeling 2 story and basement store building, Oakman and Grand River Ave.—Davidson Bros. Inc., owners.

Same.—Preparing plans for part three stories and basement and part stories and basement, Mercantile Building, Jos. Campau and Yemen, Hamtramck, Mich.

Same.—Plans completed: Beverly Theater. Will ask for bids this week. 10709-21 Grand River Ave.—Kogan & Silberstein, Owners, B. L. Kilbride,Lessee.


Same.—Plans for 600 seat theatre, Sandusky, Mich., ready about Feb. 15.

Same.—Plans for theatre, Detroit, Mich., 1000 seats, being prepared.

De Rosiers, Arthur, 1414 Macaeees Bldg., CO. 2178.—Residence, Santa Maria Drive. Out for figures.

Same.—Residence, St. Clair Shores. Bids being taken.

Same.—Preparing plans for store building, Chene and Ferry, 60x105. C. Lendzon, owner.

Derrick & Camber. Union Guardian Bldg., CA. 3175.—Preparing sketches for residence, Providence Road.

Same.—Preparing sketches for residence, Cloverly Road, G. P. Farms.

Same.—Preparing sketches—alteration and addition to residence, Rathbone Place.

Same.—Preparing plans for residence, Providence Road, G. P. F.

Same.—Swimming pool—re-inforced concrete—25x75'. Also addition to garage with apartment over. Bids due Feb. 15.

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Pingree 8850
Same.—Three car garage, with apartment over, Grosse Pointe, for R. Beebe. Bids closed.

Same.—Two add. and alt. to res., Grosse Pointe.

Diel, Geo., 120 Madison, CH. 7268.—Preliminary drawings for Catholic Central High School.

Same.—Drawings for alteration to Sufferin's Store.

Same.—Preparing plans for alteration to McKesson & Robbins Bldg., West Jefferson.

Harley & Ellington, 1507 Stroh Bldg., RA. 9030.—E. Lane Crawford & Henry P. Friend, Associate Architects and Engineers, 310 Norristown—Penn Trust Bldg., Norristown, Pa.—Preparing plans for brew house for Adam-Scheidt Brewing Co., North Town, Pa., 8 stories, 50x85, fire proof construction.

Same.—Preparing sketches for grain storage building for John Eichler Brewing Co. Structural steel and fire proof concrete construction, steel grain storage bin and grain handling equipment.

Same.—Preparing sketches for St. Vincent Orphanage, Brighton, Mich.

Same.—Preparing sketches for bottling works for Schmidt Brewing Co.


Herman, Aloys Frank, 710 Owen Bldg., RA. 8788.—Bids closed on residence, Sherwood Forest.

Same.—Preparing sketches on two residences, Sherwood Forest.

Same.—Preparing sketches for theatre.

Same.—Preparing plans for residence, Grosse Ile.

Same.—Preparing plans for Bushnell Congregational Church.


Same.—Residence for Miss Bessie McCoy, Location, Greenview Ave. Being revised.


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CONVENTION PLANS FORMING

Plans are progressing for the Twenty-Third Annual Convention of the Michigan Society of Architects to be held in Detroit on March 19th and 20th, 1937.

The hotel has not been selected but it is expected that it will be either the Statler or the Book-Cadillac.

Plans are afoot for a "Constructing Industry Banquet". This idea has been suggested by Messrs. Paul Marshall and Ed Brunner, with the idea of the Producers Council Club of Michigan and the Builders' & Traders' Exchange of Detroit joining with the Society in one big banquet of the year. These two organizations had planned to have such a banquet in April but instead they have decided to join in the annual banquet of the Architects' Convention.

Last year Brunner's organization staged a banquet of this nature which drew about 600 people, from all branches of the industry. It is expected that the coming one will accommodate about 1000.

A speaker of national renown will be engaged and this meeting should prove of interest to stimulate business in the industry this coming year, and an event to be long remembered.

Representatives from the Real Estate Organizations, the Mortgage Bankers and others allied to the building industry will be invited. Undoubtedly, some of the officers of the national organizations will be in attendance, and it is expected that the talks will be broadcast over the radio.

Who knows but that Clair Ditchy may be induced to put on one of his famous skits?

ARCHITECTS' WEEKLY LUNCHEON

It is probably true that if more architects knew what interesting meetings are held on Tuesday noon at the Intercollegiate Alumni Club, there would be a much larger attendance.

There are no dry speeches and no routine business is transacted. Everyone is different and something unexpected comes up. Last week Larry Harrison and Irving Farr were guests from the Belten-Stark Brick Company and made a splendid gesture toward cooperating in the First Annual Architects' Ball. It is expected that they will be there with bells on and will provide some entertainment.

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Lyle Zisler was a new attendant which is always encouraging.

Frank Wright brought the idea of having a group of Michigan architects attend the World’s Fair in Paris, which starts in May of this year. Messrs. Kamper, Gabler, Harley and President Morrison, also can be depended on for good suggestions.

The week before Clair Ditchy, past president of the Society and member of the Board of Directors, brought his father, which someone suggested was because it was Father and Son week.

It is hoped that more architects will avail themselves of this splendid opportunity for exchange of ideas.

JOHN R. TODD, THE MIGHTY BUILDER

(Continued from Page 5)

Todd’s feeling for appearances, and especially for clothes, caused the late Raymond Hood to be a great sartorial problem to him. On a trip abroad with Hood, Todd was very nervous about the former’s appearance most of the time, and told him just what to wear on every occasion. His suspicion of architects in general extends to their clothes, and when he asks one to dinner or for the weekend he always specifies just what he expects in the way of dress. He thinks hosts should do this sort of thing more.

Todd is a missionary at heart, and once almost fired an architect for staying up all night at the Beaux-Arts Ball.

WALL PAPER CONCERN STARTS NATIONAL DESIGN CONTEST

A competition in wall paper design with a first award of $1,000 and three to ten prizes of $100 each is being conducted nationally by the United Wall Paper Factories, Inc., Jersey City, N. J.

The competition, which closes February 27, is open to all artists, designers, architects, interior decorators, whether professional or amateur, and to all students. Awards will be made March 10.

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CURRIER LUMBER CO. PROVIDES DISPLAY BOARDS FOR ARCHITECTS OFFICES

Not so many years ago lumber was sold from the old-time lumber yard which in many instances was a dingy, gloomy establishment where no effort was made to display the merchandise and where, likewise, very few retail customers ever came.

Merchandising methods in the building trades, however, have progressed steadily in recent years; so rapidly in fact that today not only does the lumber dealer conduct a modern and busy retail establishment but his promotional efforts reach out to the architects and contractors as well as the general public.

In keeping with this modern policy, the Currier Lumber Company has recently made available to several hundred Michigan architects a service which is intended to materially lower building costs for the home builder and make easier the architect's task of specification.

The Currier company has just completed several hundred architects' display boards which bear plan and cross sections of various patterns in stock mouldings, for use in the construction of interior woodwork.

These boards, handsomely finished, bear mounted details on each side and stand about seven feet in height. In the opinion of the trade they will be a welcome addition to architects' offices.

The details show several hundred patterns of mouldings used in the construction of mantels, door frames, corner cabinets, wall panels, etc., so that the architect can eliminate any doubt in either his own or his client's mind as to how the material will actually appear in the completed home.

"Lowering of costs, however, to the home builder is the most important benefit to be gained," stated B. A. Chaplow, general manager of the Currier company, "as these hundreds of attractive items are all carried in stock; and while in many instances they are more attractive than special jobs, they can be supplied at lower prices than in instances where the architect specifies patterns that necessitate special set-ups and adjustment of mill work knives for manufacture."

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