AN ARCHITECT VISITS BELOW THE EQUATOR

By Dirk Van Reyendam, A.I.A.

On May 3rd of this year was the beginning of an exciting adventure for most of the passengers embarking on the S.S. Nieuw Amsterdam for a journey below the equator to Brazil under the spell of the Southern Cross to attend the Rotary International Convention.

It is said in the words of the old poets who voiced their love and admiration for Naples—"See Naples and Die"; but "See Rio and Live," expresses the delight of every person who visits Rio, that matchless beauty-spot of the world.

We sailed from Pier No. 5 at Hoboken, New Jersey, in a steady down-pour under heavy skies. There were the usual shouts of good wishes from those on the pier. Rolls of confetti were thrown from the decks by enthusiasts so that the whole side of the ship became draped with gay paper ribbons. The day was spent getting settled and finding our way around the ship.

Our first stop after sailing 1,440 miles southeast of New York was St. Thomas of the Virgin Islands. These islands are 40 miles east of Puerto Rico, made up of three large islands, St. Croix, St. Thomas and St. John, with 40 islets and cays. They were discovered by Columbus in 1493; first known settlers were Carib and Aramak Indians.

Impressions of St. Thomas — passing Cowell's battery — entering beautiful land-locked harbor — diving boys — to town on one of the two ship's motor-driven boats.

The American Virgin Islands were purchased from Denmark in 1917. The capital, St. Thomas, was formerly known as Charlotte Amalie and today is again known by that name.

High up in Charlotte Amalie stands a massive stone tower known as Bluebeard's Castle providing a beautiful view of the harbor. Tradition has it that the pirate whose career gave rise to the story of 'Bluebeard' once lived here. Now it belongs to Uncle Sam, who has attached a very modern hotel to the two sides of it.

Charlotte Amalie is a climbing town — the epitome of Rome or San Francisco.

Port of Spain has some of the largest stores in the West Indies of American, English and foreign goods. Walking along the streets one sees a cosmopolitan race—European, Chinese, East Indian, Creole and full-blooded Negroes.

The island has an abundance of fruits and other products such as mangos, cashew nuts, mahogany, nutmeg, rubber trees and huge growths of bamboo with "shoots" half a foot in diameter and growing to unbelievable heights. The great Samaan tree was an unforgettable sight, its boughs covering an acre and a half. There were various types of parasitic growth on most of the limbs, including orchids.

Reflections of Trinidad — picturesque harbor — Frederic street shops — Dr. Siegert's "Green Swizzles and his Angostura Bitters" — by motor car through tropical countryside reminding one of Ceylon — bamboo clumps forming Gothic Arch — Botanic Gardens—on to "Coolie Town," the Far East of the West—Hindus and Bengalis from India—Englishmen in white ducks and pith helmets—traders from many races and sailors from ships—the Mohammedan Mosque—Government House—Queen's Park Hotel — return to our floating home and sailing out through the Dragon's Mouth.

En route from Trinidad to Salvador Baha, the passengers on the Nieuw Amsterdam were taken to task by Father Neptune as we crossed "the Line" known to Landlubbers as the Equator.

The third stop on our journey south brings us in contact with South America. It may be well at this point to inject a short historical synthesis of Brazil before proceeding with our journey.

Brazil was discovered on April 22, 1500, by the Portuguese navigator, Pedro Alvares Cabral, who in January, 1501, disembarked on the western shore of the Bay of Guanabara where the City, Rio de Janeiro, now lies. The discoverers, thinking that they were on a river, called the place, Rio de Janeiro (January River).

In 1565 Estario de San was sent from Portugal with a military expedition, expelled the French expedition estab-
lished on an island in the Bay where the Naval Academy is today near the Santos Dumont Airport. He founded near the Sugar Loaf the city today called Sao Sebastiao de Rio de Janeiro.

In 1808 Rio was made the capital of the Kingdom of Brazil united to that of Portugal and governed by the King D. Joao VI.

In 1822 Dom Pedro I took the name of Emperor of Brazil proclaiming the independency of Brazil.

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The Portuguese brought their architecture to Brazil but the solid colonial house, little-by-little, became modified by climatic influences, acquiring patios and porches. The Jesuits in the 17th and 18th centuries built beautiful and imposing churches (Recife, Bahia, Rio de Janeiro and Minas Gerais), in which the Portuguese neo-romantic began to take the form now peculiar to Brazil, solving her climatic problems as no other type of architecture has done.

The professions of engineering and architecture are supervised in Brazil by the Federal counsel of Engineering and Architecture.

Our first stop on the South American continent was Salvador or Citad do Salvador (meaning City of our Saviour) which was founded in 1549 and until 1763 was the capital of Brazil. Salvador is the oldest city in Brazil. It will celebrate its 400th anniversary in 1949.

A glance shoreward reveals two distinct sections of Bahia or Salvador. Here also are twin public lifts for pedestrian traffic and between the two levels multi-colored houses scramble up the cliffs or bury their roofs in the shade of profuse tropical foliage. Church steeples prick the Bahia sky.

Impressions—A chugging tender ride behind the breakwater and toward the picturesque fishing fleet—sails crossing like jack straws—tall masts of crude construction and spindly ropes dangling from top mast blocks—forests of wood planted in many-hued boats but growing never more. The Graca church is the oldest in Bahia.

Modern buildings, beautiful private homes, hotels and shops sun themselves on the upper level and here you will delight in wide sunlit avenues bordered by graceful palms or slender bamboos. Flowered parks with cool fountains and well trimmed walks.

Native markets and their conglomerate odors—raw meat rotting in the sun or fly-beaked food-stuffs changing one's gastronomic desires of the moment: sea food and sawdust, fruit and flowers, bartering for the supremacy of one's olfactory limitations.

Mud-brick houses and a taste of native life in jungle settings of emerald green—banana trees with "inside-down" clusters—strangely shaped bundles atop native heads but exceedingly well balanced—colorful costumes with patches indistinguishable from the original.

The most outstanding of its 217 churches is the Church of Sao Francisco where the entire interior of the church.—walls, columns, ceiling — is covered with exquisite carved wood, completely overlaid with gold leaf. The effect, particularly when the altar is illuminated, is indescribably beautiful. The Graça church is the oldest in Bahia, having been built in 1512. A legend of this church tells about Catarina, daughter of an Indian chief, who shortly after her marriage had a dream which repeated itself for three nights. She dreamed that she was on a beach and a lady appeared and pleaded with her to build a church. So vivid was this dream that she went to the beach and, among the debris of the shipwreck, discovered an image that had been washed up. Catarina named this image, Graça, meaning mercy, and had this church built in her honor. The image on the main altar is the original one found by Catarina. Catarina died at the age of 81 and was buried in this church.

Up anchor and we are Rio bound.

A glorious sunrise greets the early risers as we enter Guanabara Bay and steam toward the pier. Surf-swelt

(See VAN REYENDAM, Page 6)
Falls Spring & Wire Company, Detroit, Michigan

ABOVE: Architect's Prospectus of Ultimate Plant.
BELOW: Industrial Units Already Completed.

CHRISTIAN W. BRANDT, A.I.A., ARCHITECT
The recently completed industrial building, located at 12450 East Nile Mile Road, Detroit, Michigan, is the second manufacturing unit of Falls Spring & Wire Company's expansion program.

The long range plant planning visualizes that when completed, the plant will have a manufacturing area of approximately 200,000 square feet with modern office space of 16,000 square feet.

The first unit was completed in December, 1946, and comprised a floor area of 90,000 square feet. This second unit comprises a floor area of 57,000 square feet with Power House ample power house facilities to serve all units when project is completed. This unit is on full production schedule and gives the present plant 147,000 square feet of manufacturing area.

The general design and planning such that each additional unit added no way curtails manufacturing and process operations of the owner during construction.

The design is of structural steel columns and trusses with roof monitors and saw tooth treatment. All exterior wa

Above: General View of Bay Showing Roof Monitor

CHRISTIAN W. BRANDT, A.I.A., ARCHITECT
Royal Oak, Michigan

Below: Sewing Process on Mezzanine Floor
WIRE PLANT

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brick and continuous sash. Heavy concrete floor slabs cover the entire area. The structural steel design, roof deck, etc. affords maximum flexibility for manufacturing and processes.

Walls and special partitions have been included for safety in manufacturing dipping process and handling of owner's product. A nine floor of 8,000 square feet of the Sewing Process and combines with additional Mezzanine toilet facilities for all plant personnel, the plan has aided in making available manufacturing purposes every possible square foot of floor space, keeping minimum, non-productive areas.

Third unit will be for manufacturing purposes and similar to the other Unit No. 4 is the main Office, being two-story design comprising, 16,000 square feet. It will feature test designs in air conditioning, heating and interior treatment of offices, with exterior design as required. These units are planned for action early in 1949 and will complete the project for providing facilities to manufacture highly specialized products.

JOHN COBURN PHOTOS, DETROIT

Above: Boiler Room of Power House

Below: Dip Tank at Entrance to Enameling Department
Van Reyndam (from Page 2)

beaches of Copacabana stretch in the morning sun. Sugar Loaf standing guard over her hard-worn cable and car which appears as a thread and a spider from below. The Nieuw Amsterdam warping into the dock in the "middle of Town." Avenida Rio Branco running down to the water's edge to extend a welcome. Instead of making our way along the usual ugliness of wharves, we found ourselves at once in the heart of a beautiful city.

One is entranced by the mosaic sidewalks of Avenida Rio Branco.

Rio de Janeiro is the one city in the world where one can drive, or walk for that matter, among mountains and through jungles that seem a thousand miles from human habitation, yet still within the city limits. The top of Sugar Loaf reached with cable car and the cogwheel train to the summit of Corcovado (the Hunchback) on which the status of the Cristo Redentor is built, afford views of the city and its environs which can hardly be equaled by airplane.

Rio is really more than one city. It is rather a group of interdependent towns, some larger and richer than others, all adding up to a total of 1,167,000 square meters with a population of nearly two million people.

The city can be divided into two main zones which differ from each other as wine from water. The southern zone is the most modern and sophisticated area. It includes Flamengo, Botafego, Urca, Copacabana, Ipanema, Leblon and Gavea. Here live the upper-bracket families.

The opposite end is the northern zone, home of the middle-class families. It extends farther north to the suburbs where live the majority of the laboring class. The slums are on the hills. Between the two stands the "centro," the downtown, most densely-populated section.

The social and sporting life in Rio is intense; racing, yachting, golfing, motor-
ing, rowing and soccer which are the favorite sports. There are many swimming pools, tennis courts and fields for Physical Culture.

Also in the downtown section are the most beautiful and impressive buildings, which strongly reflect the modernistic trend of Brazilian architecture.

Petropolis, a resort city about fifty miles distant north of Rio, with its winding roads and views unsurpassed in the world even through the fog. Fantastic Hotel Quitandinha, a dream in the right color schemes, the latest in ultra modern interior decoration.

Back into Rio with its crowds and bottleneck traffic thinking "What a job a dozen New York traffic policemen would have with this mess."

Early in the morning with a mist over the city as we steam out of the "most beautiful harbor in the world," Sugar Loaf and Corcovado fading in the distance.

After nearly a week aboard ship, everyone was ready to go ashore at the Barbados. The Barbados has only one city of importance—Bridgetown which has a population of about 17,000 and an area of a little more than two square miles.

Reflections of Bridgetown, Barbados—tall-masted schooners from the far north as our tenders glide up to the Customs Pier—this could be Hong Kong or Singapore — across the Chamberlain Bridge to Trafalgar Square — then to Broad Street for a bit of English shopping — Prince Alfred Street and Prince William Henry Street side by side with Flower Pot Alley — narrow streets and unique shops and warehouses teeming with activity. Foreign smells of rum, sugar and molasses.

The flamboyant trees were gorgeous, spreading their flame-colored flowers against a green background, and the riot of the other blooms including hibiscus, jasmine and bougainvileas.

We have seen the sea in many moods and colors but never has it been more beautiful than at the Barbados. Brilliant sunshine, shifting clouds, sand gales, great patches of moss on the ocean floor. All these things seemed to combine to give us breathtaking vistas ranging from midnight blue to the palest of blue-green.

Picture of the columnar beauty of the Royal Palms and the feathered topknot of the Casuarina swaying tall against the tropic sky. Picture all these things and you have a mental view of Bridgetown, Barbados, the Riviera of the Carribean.

Curacao is the name of the main island of the Netherlands West Indies, 40 miles off the coast of Venezuela. This island is Holland in miniature, architecturally with narrow brightly-painted, gabled houses, blue canals, windmills and white sailed schooners.

The island was discovered on the 20th of July, 1499, by the Spanish Navigator Alonzo de Ojeda. The Netherlands took possession of the island in 1634.

Curacao, one of the most chromatic spots on earth, is colorful by law. The citizens still obey an ancient ordinance which prescribes that every building shall be painted in color, because whitewash, so dear to every Dutch householder, causes too much glare in tropical sunshine.

Willemsstad is divided into two parts, Punda and Otrabanda. The canal which divides the city is connected with a unique hinged pontoon bridge.

This city boasts one of the finest harbors in the West Indies.

The oil industry overshadows all else. Oil tanks are everywhere and oil is piped along the roads for miles to the dock where the big ships are bunkered. The great problem on this island is the lack of water for domestic use.

Curacao's people speak Papiamento, a gusty, humorous language all their own; Potpourri of French, Indian, Dutch, African, Portuguese and English on a Spanish base.

After a visit to the city's elite Piscadera Bay Club we were again shipward bound. As night fell upon Curacao, our ship was steaming northward into the Caribbean Sea leaving behind the Southern Cross and all the tropical splendors.

Three days later we entered New York Harbor with America's biggest girl (The Statue of Liberty) welcoming us home from a grand cruise with a grand group who will live in the memories of all of us for a long time.

**TILDS MOVES**

After fifteen years in the Hoffman Building, Paul R. Tilds, A.I.A., has moved his office to 18000 James Couzens Highway, Detroit 21.

The new telephone number is University 1-4680.

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**WALL TILES GLOW**

Tiles that glow in the dark, set into kitchen, bathroom or hall walls, show the way through the house when lights are out at night, according to Practical Builder Magazine (Chicago 3).

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DEAN FREUND ELECTED

Election of Clement J. Freund, dean of the College of Engineering at the University of Detroit, as president of the American Society for Engineering Education for the 1948-49 year has been announced at the annual convention of the Society at the University of Texas in Austin, Texas, last week.

Long prominent in engineering and educational circles, Dean Freund was vice president of the Society last year. He joined the University's faculty in 1922 and has been one of the nation's leaders in the promotion of cooperative education.

Educated at Campion College, Prairie du Chien, Wis., and at Marquette University, he is a member of the Committee on Education and training for the American Society of Mechanical Engineers, a member of the Committee on Technical Institutes of the Engineers' Council for Professional Development and of the Michigan Engineering Society's committee on post graduate study and credentials.

PROTECTION ON PUBLIC WORK

From time to time it is well to remind ourselves about certain laws and regulations. Hereewith we summarize the content of Michigan Public Act 384 enacted in 1925.

We all know that the Michigan Lien Act does not apply to public works. Act 384 offers protection. It provides that, "when public buildings or other public works are about to be built under contract at the expense of the state, or any county, city, village, township or school district" that the board must require a bond sufficient to take care of payment of all bills for all labor, materials or supplies contracted for by him.

To have the protection offered by this act a sub-contractor must give notice in writing before payment is made for the work or materials furnished by him, to the board of officers or agents, that he is a sub-contractor for the doing of some part of such work, which shall specify in his notice and that he relies upon the security of the bond required by Act 384 upon which recovery may be had at any time within one year after completion and acceptance of project. But in the case of a suit for recovery on part of a sub-contractor, he has to prove payment of all bills for all labor, materials or supplies contracted for by him.

He must send the notice to the board, a copy to the bonding company and a copy to the principal contractor. "All others, excepting those furnishing labor" (this applies to suppliers of materials, etc.) "shall within sixty days of the date of the actual furnishing of materials or supplies serve a written notice upon all contractors to whom the furnishing of certain specified materials or supplies occur, or have been to the board of officers or agents—that such contractor or sub-contractor is indebted to them in a specified amount, and that he shall specify in his notice and that he relies upon the security of the bond by this act required to be given by the principal contractor."

In plain words, a sub-contractor can give notice before payment and must give it to the board, the surety and the general (direct) contractor. In his notice he will tell what work he is doing and will state that he relies upon the security of the bond required by Michigan Public Act 384.

A material man must serve his notice in duplicate within sixty days of the actual furnishing of the materials and give his notice only to the board. He has to specify either the materials or the specified amount due to them. If that is well for him to include the statement about relying upon the security of the bond required by Act 384 although the law does not say he has to include that statement.

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Whether in cash or long term payments, be sure to have sound talk with some reliable person or acquaintance before dumping your hard earned savings into a bad investment.

Maybe this will help: how could the very company that employs you stay in business, pay his bills and the like without some kind of good working plans and supervision? No, they wouldn't last long.

FIRST—Shop around. There are many things to learn about in home planning.

SECOND—Look around, make a few inquiries. After all, it is your money you intend to invest.

THIRD—Get the opinion of many. Be careful, for the dollars you saved towards this venture are still yours.

FOURTH—Don't be a sucker because your Pal was, remember when he signed on the dotted line. Try and be just a little smarter with those dollars that are still yours for which you have worked so hard. Have you ever stopped to think after endorsing your pay check, as a rule the man behind that check, is a wise investor?

MICHIGAN AND THE CLEVELAND ERA

This is a four-year labor of love by a group of alumni of the University of Michigan. It depicts the contribution by the University to the public life of the country at a turning point in our national history.

Our country has for more than three hundred years been engaged in developing an educational system, culminating in the colleges and universities, public and private. The success of such a program is properly measured by the degree to which it contributes enlightened leadership to the communities, large and small, which provide its support.

The present volume shows how one institution at one period in American history, provided from among its graduates and faculty members a generous measure of leadership in a variety of important public functions. The collected result provides further evidence that American higher education justifies by its output the effort which has gone into its establishment and continued support.

The University of Michigan Press, $2.50.
311 Maynard St., Ann Arbor, Michigan
SEARCH FOR FORM
By Eliel Saarinen, June 29, 1948 Reinhold Publishing Co., 330 W. 42nd St., New York, N.Y., $4.50

Eliel Saarinen has spent a long productive life in close association with the Arts, major and minor. Today, at the age of 75, he can point to a long list of distinguished buildings designed by him and built in Europe and the United States, a series of brilliant successes in his field and built in Europe and the United States, a series of brilliant successes in the arts and built in Europe and the United

By his close friendship with creative spirits in sculpture, music, literature, and painting, and a host of superlative craftsmen in textiles, metals, ceramics, etc. For long periods, at different times, he enjoyed the intimate intellectual companionship of such men as Julius Maier-Graefe, the critic; Jean Sibelius, the composer; and Karl Milles, the sculptor. Small wonder that in this company there should develop a deep and mature philosophy of the arts!

As Director of The Cranbrook Academy of Art at Bloomfield Hills, Michigan, it has been Saarinen's responsibility as well as his natural inclination to reflect much upon the nature of Art as a human manifestation and to apply his conclusions in the instruction and inspiration of his students. Thus it happened that he was finally moved to put down his thoughts in this book, the very title of which epitomizes his entire life, devoted to a constant and consistent search for form in art and architecture appropriate to our own times.

In a career of fifty years, Saarinen has seen many of the once radical ideas for which he and his contemporaries fought and pioneered come to be generally accepted, at least by the more progressive minds of today's generation. His influence has been tremendous during these years, and it may very well be that you, the reader, are already imbued with his basic concepts without realizing to whom you are indebted. On the other hand, you may be one of those many who are still dominated by the older philosophy of historic eclecticism. In any case, you will do well to read and consider Saarinen's careful analysis and the principles at which he arrives. Such a process cannot fail to broaden your comprehension of the relationship between Man and the Arts by which his higher nature is expressed.

Patronize Bulletin Advertisers

Kenneth C. Black, A.L.A. Director announces that Ralph W. Carnahan is Chairman of the Second Annual Great Lakes Regional Seminar to be held in Dayton, Ohio, September 23 and 24, at the Miami Hotel. Upon adjournment, Friday noon, the Architectural Society of Ohio Annual Convention will begin and continue through the following day, Saturday, Sept. 25.
Gratiot Drive-In Theatre, Detroit, Michigan

TED ROGVOY, A.I.A., ARCHITECT
Design for Tomorrow – the Gratiot Drive-In

"America's Largest Outdoor Theatre" Incorporates the Latest Ideas in the Most Rapidly Growing Field of the Amusement Business

By TED ROGVOY, A.I.A.

New solutions to modern problems in theatre design, decoration, patron service, and traffic handling have been incorporated into the Gratiot Drive-In, recently opened for the Gratiot Drive Theater Co., in a suburb of Detroit. Features that will attract customers to the house and build goodwill among both patrons and temporary non-patrons were placed paramount in the planning.

The Gratiot is essentially a drive-in theatre, and not a multiple-purpose recreation project, despite its 21-acres and a development cost estimated at one million dollars. Everything has been built around the primary purpose of giving car owners and their passengers an opportunity to enjoy an open air screen performance under the optimum of conditions.

There are two principal secondary operations at the project, each built around that main objective. A small playground is provided for youngsters with full scale playground and recreation equipment, to provide a safe place for them, out of reach of cars moving in or out of the theatre, before and during the show, as their parents may choose to turn them loose. An efficient matron is on-duty here at all times to provide supervised recreation for the children. Their interest is further assured by provision of free pony rides in the little park.

Second subordinate operation is the concession service, which is centered in a suitably-sized structure, about 150 feet back from the screen in the center of the "house", and about an equal distance in front of the projection booth. Fairly complete food service is provided here in addition to the standard outdoor refreshments. Additional convenient service is provided by perambulating vendors operating throughout the theatre, serving hot dogs, ham-

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burgers, candy, popcorn, coffee, and cold soft drinks. Vendors may be summoned by a signal button attached to the in-a-car speakers available for each car. Further service at the concession booth is a bottle-warming section for babies, available without charge to all patrons.

In over-all design, the Gratiot is unique in its use of a triple cascade motif visible for a great distance along the highway. This is a 115-foot tower, squared off at the top where the theatre sign is located in huge script lettering. Actual waterfalls are used, with an output of 1700 GPM, pumped to the top of the cascade by a 60 HP motor-driven pump. The entire face of the cascade is illuminated from beneath in a multi-colored pattern, giving a pleasing polychromatic effect at night. This iridescence is in fact the keynote of the theatre design, and is being used almost as a trademark in the theatre’s own advertising. The tower is finished in hot rolled copper sheeting installed upon a structural steel framework.

Reverse of this tower bears the screen, a 50 x 60 foot cement board design with a black border. The booth, of cement block construction, is equipped with RCA sound and Brenkert projectors.

Seventeen ramps, on a spreading amphitheatre-type design have been installed, providing space for 1,056 cars, with ramps spaced 38-40 feet apart. Grading is designed so that each car tilts down toward the front for better rear seat visibility. In-a-car speakers are installed in pairs, with the junction box standards at front-door position for ease in handling. Drivers drive forward into position, and again forward to the next ramp for exit, so that the hazards of backing are entirely eliminated.

Two main entrances from different highways are provided, joining at the twin box offices, attended by eight ticket sellers for the several entrance lanes. From this point, patrons drive, still in multiple lanes if internal traffic conditions warrant, around an oval-like entry, corresponding to the usual theatre lobby, up to the point of entry at the first ramps.

This “lobby” is a safety factor, facilitating handling of maximum crowds, inasmuch as it may contain up to 600
cars. By having patrons wait inside rather than outside, the dangerous traffic congestion upon highways, which has caused objections to many drive-ins as public nuisances, is eliminated. In addition, the customer once inside is saved for the box office, and not discouraged by the long line upon the highway.

In summary, the Gratiot Drive-In is designed as a community asset in every conceivable aspect as well as a major recreational center throughout the entire outdoor season.

CONVENTION CRUISE
Architects are invited to attend Painting & Decorating Outing.

This is to extend to all the Architects and their families and Friends an invitation to join the Painting & Decorating Contractors of America (Michigan Council) in their Convention Cruise starting the week-end of September 10th to 13th inclusive, aboard the D & C Steamer "Wyoming" serving Dinner aboard ship which leaves the Dock at 8 P.M. for the trip to Buffalo, N.Y., arriving there at 2 P.M. Saturday, the 11th. Board chartered buses at 2:30 for the trip to view Niagara Falls, and the Flight Locks at Lake Ontario, returning to the Falls for Dinner at 7 P.M. and to view the falls under the lights. Boarding the ship again at 11 P.M. for the trip to Cleveland, Ohio, arriving there 10 A.M. Sunday morning the 12th, spend the day and evening there, for attending church, sight-seeing and a general get-together with the Painters Organization of Ohio and friends. The boat leaves Cleveland at 10 P.M. arriving in Detroit at 7 A.M. Monday morning, breakfast served on the boat. Have until 9 A.M. to leave the ship, all of this is in your reservation cost—no other charges. For a Week-End of Fun & Frolic—Call J. O. Mumma

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SAYS ROGER ALLEN IN ARCHITECTONICS
I will try to be there but I may be on my way to Mexico City as I have received a letter from Vincente Oliviere who is in the jailhouse with his face against the wall. While reposing in a custom house in North America he has stashed away a trunk with a false bottom (what'll they think of next?) containing $285,000 in cash money of which I am to get one-third, $95,000, if I come right down there, bringing $7,300 to pay Vincente's fine, and so on and so on. Furthermore he is going to entrust me with the care and education of his beautiful 18-year old daughter.

After thinking the matter over, I have written an open letter to Vincente breaking the news to him that I ain't going to do it. I do not wish to get $95,000 in one piece as it would merely complicate my life and that of the Internal Revenue officials. Furthermore, I do not wish to be entrusted with the education of any 18-year old beautiful girls. In my past life I have been entrusted with the education of two beautiful girls, related to me by marriage on my wife's side except when I talked them over to my side, and that is sufficient. The Ottawa Hills PTA has seen the last of me. Vince can go get a younger man.

This that I have been telling you is the modern version of the perennial "Spanish Prisoner Swindle" and has been going on for the last 40 years.
As from one non-expert to another, the above little schedule looks mighty good to the writer of this article. There is a lot of good thought we can see in it. It would look good on any desk.

For instance, his number one item should be number one. Sometimes there won't be any item two because it will be a new firm. Sometimes item number three will be so convincing that we need not worry about anything. Sometimes item number four will look good and sometimes it will be a nagging question mark. The last item, which is the contract under consideration, may loom up pretty big when thought of in connection with item three. You must admit his set of things to think about is practical. Tell us if you have something better. It could be helpful to the industry to have comment on this article.

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GRAND CONFERENCE AT GRAND HOTEL

More than 200 members and guests were registered at the Grand Hotel on Mackinac Island for the Michigan Society of Architects Fifth Annual Mid-Summer Conference, August 6, 7 and 8. Many were ladies, and this, we believe, is the secret of success for any convention.

At the open Board meeting Friday morning, President Langius announced that the Conference had been planned as half business and half pleasure, and even the business portion was a pleasure. Florence Hyde received the President's Award for the lady with the best attendance record, while the President himself was named "Mr. Cement Sack of 1948" at the President's cocktail party tendered by the Portland Cement Association. This, of course, was the highlight of the Conference, and our thanks go to Messrs. Gardner Matin and Carl Kirchgessner of that organization for the excellent manner in which it was conducted.

It was significant that the two main subjects of discussion were Atomic Energy and Public Relations. Both were outstanding and while we may not be able to define atomic energy in technical terms, at least all went away with considerably more information on the subject than they had before. The film on the Bikini tests was postponed from the Friday evening in order that other guests at the Grand Hotel might attend. The auditorium was filled and Professor Barker gave a most interesting lecture.

At the opening session Friday morning, Clair Ditchy, FAIA, at the request of President Langius, paid tribute to our distinguished fellow member, George D. Mason, who had passed on since the last Summer Conference. Mr. Mason was architect for the Grand Hotel, which was opened in 1887. Mr. Mason was the only one. Warren is thorough-going in the interesting lore of this old architecture, having been engaged on the Historic American Buildings Survey, which recorded it for the Library of Congress.

Clair Ditchy gave a most interesting account of the recent Institute Convention at Salt Lake City.

The session devoted to Public Relations was highlighted by Ned Purves of Washington and Ernie Baumgarth of The Detroit News. A most lively discussion followed their enlightening talks.

The motion picture-taking by the Dow-Allen Productions went off according to schedule and we may expect big things when the film leaves the cutting room floor.

We wish to thank the producers and others who added so much to our Conference, especially those who contributed golf prizes for Art Zimmermann's tournament.

TELEGRAM

To Ernie Baumgarth, at Mackinac

PLEASE CONVEY MY GREETINGS TO MSA PUBLICITY CONFERENCE WITH APOLOGIES TO PURVES FOR NOT BEING THERE. YOU KNOW MY DESIRES ON COPY. KEEP IT SHORT, TIMELY, TRIPLE SPACED. TAL HUGHES IS OUR RIGHT ARM ON KEEPING UP WITH THE ARCHITECTURAL FRONT. BEST WISHES TO YOU AND ALL.—Pat Dennis, Detroit Times.
THE PROFESSION AND THE PRESS

A Talk by E. A. Baumgarth, Realty Editor, The Detroit News.
Before the M.S.A. Fifth Annual Mid-Summer Conference

I am looking for an architect. Really, that is so. And I find myself in some thing of the predicament of many people who approach me almost weekly, and who ask: "Where can I get architectural service?"

If they want a house or store designed, my out is easy. I refer them to Tal Hughes. But when they want a design for a dog-house, as is periodically the case, I do not pass the buck to Tal.

And then there are the people who do not believe in architects, which is the point, I believe, of our whole discussion, and what to do about it.

Just last week a woman appeared by my side in my crowded office in The News, which we who labor in that one-windowed room have long ago christened "The Barn," and in a very low voice—she was obviously nervous—finally made it clear she wanted plans for a motel. As usual, my time was precious at that moment, and I tried the first thing that always comes to mind—pass the buck to Tal.

It didn't work—at first.

"I've had experience with architects," she said. "It was like this..." I stopped her, a little brusquely, I am afraid.

"Never mind about that," I said. "I know, I know. Now here is another suggestion. Write to Michigan State College..."

"I did that," she interrupted me. "They sent me some address in Miami, Fla. I don't want a building like they build in Florida, where there is a lot of room. My lot is 60 by 90 feet.

"Well, never mind," I said, afraid she was going to sketch out a plan of her lot. "But Madam, why did you come to Ford's?"

"I know a man who works at Ford's," she said. "He said you have an architect here who draws plans, and I thought..."

I disillusioned her. And I persuaded her to take Tal's name. But she thinks it is going to be a costly experience.

I told you I am looking for an architect. I have an old house, over a 100 years old, and I am planning to move it to another piece of ground I have just purchased, and make some additions and alterations to it. My wife has done a lot of thinking about it and has some ideas. And we want to sit down with an architect and get some plans on paper. But we had no architect in mind. So I'm going to Tal, and I'm going to ask some of you for a recommendation. I want just the right man. For we are sentimental about this old house, and like a dearly beloved relative who needs a major operation, we want the best doctor we can find and afford.

I know we will find a good architect. But how about the other people in moderate circumstances who want such help? I remember the effort you made down in Detroit with your Small House Architects Committee, who were open to consultation by the hour. A laudable endeavor. But why didn't it work?

Undoubtedly it was for lack of publicity for one thing. Right here I might say you could not, and I believe you would not, expect a daily newspaper to devote numerous references to the existence of such a committee in its precious reading columns. You could advertise, but many of you shudder at the thought. There is another solution, that which Mr. E. J. Brunner, of the Builders' & Traders' Exchange, so ably pre-
to me about the pictures of what he said were cheap little boxes of homes we were printing. He made the point that the public was getting the idea that such homes represented architecture.

I replied that I would be glad to print better homes if he could help me get them.

Then I induced my office to revive the practice of printing home plans. I could have taken the easy way out . . . printed free plans which come to me by the dozen, or bought services from firms in Chicago, New York and elsewhere. But I wanted homes which were designed for the Detroit area. And that is what we are doing. It has been profitable for the designers. In many cases it has led to privately commissioned jobs.

The other newspapers found it desirable to start a somewhat similar service.

After this service had been going on for some time, one of your members, who has held high office in the organization, and who has a large and successful office, came to me and said he wanted to do something for the veteran, to design a home or homes which would be appealing and worthwhile for the G.I.s.

"Excellent," I said. "We will pay you for them."

"Oh, I don't want the money," he said. "I want to do something for the veteran."

I told him—this was toward the close of the war—that if he could design a home for around $6,000, which had the undeniable stamp of the architect's touch, I would be glad to give them generous publicity. He said he would see what he could do.

About six months later he invited me to a nice lunch at his club, and on the fresh, white tablecloth, he drew a simple sketch—four walls, a roof, some windows and a door. A rectangular sketch—a simple box.

And that was the end of that.

Except that it brings me to something I have wanted to tell this group. It is that the newspapers are not failing the architects, but that you architects have been failing the public. And that is not entirely your fault, by any means. It is because the opportunity, perhaps, has not presented itself.

It so happens that such an opportunity was afforded architects last June by the State of New York. For on June 2, 3 and 4, last, an Institute of Housing and Planning Studies held at the Hotel Pennsylvania, under the sponsorship of Gov. Dewey and Herman T. Stichman, commissioner of the N.Y. Division of Housing.

I was invited to speak on one of the panels, and to my surprise found myself the only newspaperman invited among the august group—because there are many other newspapermen better qualified to speak at such a gathering.

I was glad to participate, for the subject which Mr. Stichman had in mind was how to reduce the cost of housing so a good house could be had for from $7,500 to $10,000.

A number of mayors from New York State and housing officials from the New England states were on my panel, and the burden of their talk was that their people who needed housing could not pay such sums, that the most they could afford were houses costing about $6,000, or less. And I thought of the MSA member who had told me that you could only get a box for that kind of money, and such a box would surely meet with your disapproval.

But at the afternoon session we got something more substantial. On that panel were Harold R. Sleeper, president of the New York chapter, A.I.A., whose splendid book "The House for You," I had just reviewed; C. Storrs, Barrows, Rochester, president of the New York State Association of Architects; Prof. Olindo Grossi, Brooklyn, chairman, Department of Architecture, Pratt Institute; Dean Nelson S. Hibshman, of the

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THE PROFESSION AND THE PUBLIC

A Talk by Edmund R. Purves, Before the M.S.A. Mid-Summer Conference, August 7.

1. Such notices as may have preceded me, give, I fear, an indication, by virtue of the subject assigned to me, that I am an expert in public relations. I hasten to assure you that I am by no means a public relations expert. I am still a layman and will always remain one. It has been my fortune (or misfortune) to have had a title attached to my Institute occupation, the title being—Director of Public and Professional Relations. I would substitute for that grandiloquence, the simple word—"handyman."

2. The Department of The Institute of which I happen to be the Director is more immediately concerned with publicity and public relations than are any of the others. I have, perforce, acquired a certain working knowledge of what is entailed, and I have come to know a little bit about the professionals in the field of public relations; how they operate and the service they render. The events leading up to my association with public relations with the profession are worthy of recalling.

3. In 1938 I was elected to The Board of Directors of The Institute by the Middle Atlantic District; the same year that your Clair Ditchy was elected. He, however, came with a clear cut title. I believe that his election was unopposed. Mine was vigorously opposed by the more conservative elements. I arrived on The Board after a slightly acrimonious three-cornered fight as the standard bearer of the radical element or youth movement. I am still a radical, a rebel and a progressive at heart. I still enjoy controversy more than calm and endeavor, more than satisfaction. I enjoyed my tenure on The Board of the Institute, and in my last year, found myself on The Executive Committee. War had broken out in Europe in the meantime and it was only a question of months when the United States itself would be called in. I became more and more engaged in Washington on behalf of the profession in the endeavor to integrate the profession first in the defense movement and secondly, in the war effort itself. At the direct request of Dick Shreve, I became the Washington Representative of The Institute, a position I still hold—interrupted by some two and one-half years of overseas services as an Air Force officer.

4. It was in the Army that I first associated with Public Relations people. There were propaganda-like directives outlining the PRO's duty. They were patriotic people imbued with a passion for getting on with the war and giving the G.I. his just due. It often turned out that their real mission was to get a General on the cover of "Time." The accomplishment of that mission could be rewarded with a promotion—and usually was. In my outfit the PRO's did not advance as far or as rapidly as they hoped. But they did a good job.

5. Reorganization of The Institute brought about the Department of Public and Professional Relations and I was asked to step into the position of Director of Public and Professional Relations. I would substitute for that grandiloquence, the simple word—"handyman."
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tually living with the various phases of
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many years.

As in every business, it is very im­
portant that all departments be proper­
ly co-ordinated for the greatest efficien­
cy. Branch banking is just one but still
an important division of general bank­
ing. The public conception is that all
branches are alike, but that is not ne­
cessarily so. Industrial areas call for
quite a different type of banking from
that of residential districts, and so with
business and financial locations.

The one branch we are presenting
now is in the "Wall Street" district of
Detroit and serves the needs of brokers
for stocks, bonds, securities and other
similar financial requirements. This
means there must be special facilities
for the safekeeping of all securities.
Constant and easy access is provided
with the maximum of safety.
In all work, questions arise as to why we have done certain things but all architects know there is usually a very finite reason for the final solution.

We present the following specifications for the Griswold Street Office:

Ceiling: The first impression and that which has aroused most comment has been the treatment of the ceiling of the main banking room. Because of the height it was decided that fluorescent type of light would not be sufficient. For economy the old panel treatment was retained. Because of the old style ornament this meant that the ceiling had to "wiped out" as much as possible. As we were not depending on the ceiling for any reflection we decided to obliterate it with a very dark chocolate color. Taking this as the governing factor we worked down from there. The result has been amazingly complimentary. We obtain all the light we want, properly controlled, just where we want it.

Walls: The old style wall treatment with its dark medieval treatment was absolutely contrary to modern ideas. At first we thought we might save some of this elaborate paneled woodwork but as we progressed we found it was so incongruous and the costs even greater to match than to replace. The result was that most of it was replaced with flush walnut veneer which was bleached. The plaster wall between dado and ceiling has an horizontal treatment with three tones of soft rose. Draperies at the windows add a pleasing warmth and domestic effect to the atmosphere.

Floors: The space occupied by the officers is carpeted. The public lobby and bank work spaces have a floor of red and cream rubber tile in simple modern design. Floors of other work spaces in rear and basement are of asphalt tile.

Cages: It has been found that the ideal width of a teller's cage should not exceed twenty-two inches between side counters at the front of the cage. This allows the teller to perform all operations with the maximum efficiency and the least effort. It was discovered, of course, that twenty-two inches was not enough width between counters where it was necessary to gain access to drawers, stationery cupboards, etc. These conditions are what helped to develop the "V" type cage. We experimented with the angle of the currency tray from 45 to 90 degrees from the front counter and also found the "V" type cage most ideal.

At this point let me say we have not time to discuss the question of the ne-
cessity for side counters. Banking in New York is quite different from the Middle West.

The sunken currency trays are much more desirable than drawers. They have jack-knife covers which can be quickly dropped and automatically lock. The trays also automatically tilt when the cover is raised. All counter tops are of Prima Vera Formica.

Every cage has a Brandt Automatic Cashier with other facilities, such as telephone, adding machine, check protector, police alarm, etc.

General: Easily accessible by stairway from the main banking lobby are the Safe Deposit Vaults in the basement. There is also the largest night depositary in Michigan.

Entirely separate from the General banking facilities as known to the public are the currency and coin operations carried on in first floor rear, the basement, and mezzanine. Very extensive additions were necessary to old vaults with new elevator to handle the coin. Here approximately eighteen tons of coins are received, sorted, counted, wrapped and otherwise processed every day. A very elaborate system of protection has been set up for definite security.

My idea of public relations or my lack of knowledge was about that of the average citizen. I thought something should be done about public relations; I knew ours must be improved and activated. I was convinced that for the growing profession, the public relations counsel and, along with many others, I believed that we had to do was to engage a public relations counsel in order to bring oneself or one's organization or one's segment of society from complete obscurity to the forefront of public attention. My experience with a succession on public relations counsels has led me to properly evaluate this field of endeavor which is made up, as in any other field in the economic body, of some outstanding men, some successful men, and some with scant claim to the title. The Institute is no wiser than I. It shared the common belief of the omnipotence and magic powers of public relations counsel.

7. The first public relations counsel we engaged, proposed to set up a fictitious organization, which was to receive great publicity in the nation's press and this would, indirectly, enhance the prestige of The Institute. Fortunately, we were wise enough, even at that time, to veto this rather ingenuous idea. Subsequent developments led us to the realization that the counsel we had engaged was a competent advertising agency, whose greatest accomplishment in public relations lay in its having successfully sold The Institute. I have come to realize that there are several qualifications for a public relations counsel. First, the counsel must know his client intimately; second, he must know, intimately, the field in which his client operates and third, he must be continually available. It is well at this point to discuss the purpose of public relations.

8. Walter Hagedohm of Southern California, a member of The Institute, has always interested himself in public relations. The other day he sent me some thoughts on the subject. His opening remarks are as follows:

"Public relations constitute the field of each individual's contact with others in the course of business or pleasure. It is the practical application of the Golden Rule in its truest sense. There is nothing particularly difficult about these relations, nor is there any secret or complicated formula for their proper practice."

I agree with him in general. I am not altogether certain that public relations can be boiled down to anything as simple as a practical application of the Golden Rule. I believe these relations, not that a universal acceptance and practice of the Golden Rule would eliminate the necessity of public relations and public relations counsels. Stripping public relations of high sounding connotations, and being entirely frank with ourselves, we know that engaging public relations counsel and spending money for public relations is done for one purpose only, and that is to put oneself across satisfactorily and with profit to a potential clientele. It is a selfish motive, but one that justifies itself and, after all, without a touch of selfishness there is no progress and no success.

10. Some people like to think of public relations as educational. It is—but the educational aspects are certainly limited to educating the public or clientele along lines which will redound to the benefit of the client. We engaged a public relations counsel and spent money for public relations as educational. It is a selfish motive, but one that justifies itself and, after all, without a touch of selfishness there is no progress and no success.

11. Now, by what means do we achieve good public relations— which is to say, how best can we make ourselves known with satisfaction? A short and immediate answer is "by all possible means" and this, I think, is the best result that can come from daily contacts, from whatever we say and do, from our writings, from our talks, not only to the public but to private clients too. Good public relations depends on our reputation for service. Granted that we must, on occasion, emphasize the value of our services, since any successful architect is going to forget the firm that has been forgotten by the public.

12. As far as The Institute is concerned, and specifically the Department of Public and Professional Relations, the struggle for obtaining this regard is a full time job. The mere engagement of a public relations counsel won't do it. After all, a counsel is just what the name implies—he counsels us, he advises us. It is up to us to evaluate his professional advice, just as any owner does not accept without question the architectural advice of members of this profession, but reserves his judgment and weighs the professional opinion against his desires and ambitions as a layman.

13. The implementation of successful public relations is both tangible and intangible. This any successful architect knows. Scratch any successful, outstanding office and you will find that the firm is very smart with its public relations—big or little, tangible or intangible.

14. We must differentiate between public relations, publicity and advertising. Public relations is the sum total of all that goes into creating a successful impression. Publicity is an instrument toward that end.

15. Advertising, which is often confused with publicity, we are really not concerned with, at least, on the national level in The A.I.A. In the first place, advertising for us would be of questionable propriety and secondly, we know perfectly well we have not the financial means to engage in any worthwhile
while advertising program on a national scale. It has been repeatedly suggested to us, for instance, that The A.I.A. engage in such activity as the goodwill advertising programs, which The Associated General Contractors of America, Inc. undertakes to get headlines. Such is the taste of our sordid world.

News is generally what is regarded as entertaining or the satisfaction of curiosity on the part of the reader. Architecture seldom entertains or interests any but our architects or satisfies curiosity in the more progressive and academic sense. Architectural architecture is not news except in certain parts of the country, where a feeling for the classic is a powerful part of the local tradition. Advanced or fantastic architecture is better news. What we do is not always the same and we have it on file. It is not always that the company conducts an excellent advertising program to the end of getting any publicity. We prepare releases for distribution in order to facilitate matters, but the treatment by the press will be such as determined by the reporters at the time the news is made.

Our job with the press lies in getting news of The Institute and of the profession favorably in the public print. We do not publicize local activities, except on the occasion when The Institute awards honors to individuals. In those instances, we furnish an appropriate release to the individual's home town papers. There is, however, a national slant to such a story.

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16. I have noted that several Chapters have engaged in group advertising programs. These programs are conducted with dignity and for the benefit of all architects. Let us consider the publicity which the success of those programs has been. I rather doubt that the effect has been pronounced.

17. We must design our releases to catch the editorial eye. It is the first paragraph that counts. As you all know, news cannot be manufactured successfully. You have to have it or to make it, which means you must have said or done something worthy of a story. This is not always easy when the membership demands a certain amount of continued publicity.

20. Sometimes our effort is to avoid headlines. To this end we try to anticipate which might be unfortunately considered and beat the press with an enticing release. This is not altogether difficult as editors are so much in the habit of being fed releases that if they are aware we distribute them, they are not likely to hear us to say. Reporters often human, like the rest of us, and avoid unnecessary effort, and a release will often save them the trouble of writing a story. In fact, this disposition is carried over to great extremes. I recall that as I was sitting at the press table at an Institute banquet that when the speaker of the evening arose a reporter whispered in my ear — "We know exactly what he is going to say even though he has not handed us his statement; his talk is always the same and we have it on file. Goodnight." It is not always that the public has even seen the release. The fact that the shooter or his victim or both are prominent people is, incidently, very easy to get bad headlines which seems to have more news value than the good. Such is the taste of our sordid world.

21. We must design our releases to catch the editorial eye. It is the first paragraph that counts. As you all know, news cannot be manufactured successfully. You have to have it or to make it, which means you must have said or done something worthy of a story. This is not always easy when the membership demands a certain amount of continued publicity.

22. All releases distributed by The Octagon must be on a national basis. We do not publicize local activities, except on the occasion when The Institute awards honors to individuals. In those instances, we furnish an appropriate release to the individual's hometown papers. There is, however, a national slant to such a story.

23. News is generally what is regarded as entertaining or the satisfaction of curiosity on the part of the reader. Architecture seldom entertains or interests any but our architects or satisfies curiosity in the more progressive and academic sense. Architectural architecture is not news except in certain parts of the country, where a feeling for the classic is a powerful part of the local tradition. Advanced or fantastic architecture is better news. What we do is not always the same and we have it on file. It is not always that the company conducts an excellent advertising program to the end of getting any publicity. We prepare releases for distribution in order to facilitate matters, but the treatment by the press will be such as determined by the reporters at the time the news is made.

19. It is no trick at all to get headlines. A quick way is, of course to shoot another architect or provided either the architect or the client is a prominent person. It is, incidently, very easy to get bad headlines which seems to have more news value than the good. Such is the taste of our sordid world.

26. There are of course the three standard magazines of the profession—the American Institute of Architects Record and Progressive Architecture. These are all excellent journals, which certainly stimulate our interest and which are now important and sought after documents in the architectural libraries of the schools. However, their influence is limited to the profession and the construction industry—public that we do not really need. They are of chief interest to the profession itself, not only because of their text and photographs, but because they have become the greatest advertising medium for the advertising of the producer's wares that is available. This is not true of the profession. In this they are highly successful. The advertising pages of these three journals sell the products to the public through the architects, builders, and promoters. We know that we can find in them the latest information on available products, but as a medium for carrying the profession's message to the general public, they are not of outstanding value and cannot be.

27. Often we are asked by our membership to interest ourselves in publicity through the radio. We have tried this. National officers have spoken at...
round-table discussions and on other programs on national hookups. We have no way of telling if any substantial segment of the listening public tuned in. I am inclined to doubt that it did. Who would want to tune in on a roundtable discussion on building costs for instance if a good concert or athletic event, a quiz program or comedian is available at the same time. As far as the radio is concerned as a medium for us, I think its chief value lies in local broadcasts. There are many of you who probably have access to time on the air on the local stations to a local audience. The people would know you by name anyhow and might be interested enough to tune in. You also would be able to determine, through your local press and comments, whether or not your effort on the local station had been worthwhile. I suspect that in many places in this country such a program would be effective.

28. Our best medium of publicity is you yourselves; — the individual member of the profession. You are the key and above the most important cog in the whole machine. The man in the street, in the last analysis, judges the entire profession by his personal knowledge of an individual architect through his success or lack of success with that architect. The medical profession, for instance, publicizes widely the doings of its national figures, and publicizes any important developments, advances, discoveries or research that it undertakes, but the general public impression of the medical profession is dependent upon the family doctor. The public’s opinion of the profession is 99% dependent on the excellence or otherwise of the service rendered by each individual architect to his client and by the design of the individual structure. No amount of A.I.A. public relations can offset poor service and inept design. It behooves us individuals to bear in mind that never for a moment are we overlooked that bankers are charged with the responsibility of spending other people’s money, and that the best designers. In this regard they know that they cannot run counter to consumer demand.

29. You may enhance the prestige of the profession by taking a greater part in community affairs, and becoming well known figures in your local communities and authorities of influence and respect.

30. The A.I.A. strives to keep the profession continually and with credit in the public notice. In addition, we let the membership know that we are active in endeavors to keep you informed on matters of interest. Our efforts require expert guidance. Our efforts must be tempered with restraint. We must be on guard to offset the effect of our present unfavorable public relations.

31. The members of the profession are intelligent, energetic, wide awake people, and would not be architects if they elect to disagree with us that is their privilege, but the fact of disagreement should be made clear to the public.

32. Too often the writings and sayings of the profession for the public only serves to create the impression that architecture is in a bad way. For instance, we criticize so often and so vehemently that naturally the public assumes that our criticism is justified, but they know at the same time that we are in a large measure responsible for the planning of our cities and consequently, criticism of other architects and architecture which is not constructive only serves to decrease the public esteem of our profession. The architects’ capacity for and indulgence in criticism of his fellows though it bespeaks an intellectual pride —nevertheless cannot fail but convey to the public an over-all sense of professional failure.

33. Too, we must understand better the part of architects to hold the opinions of others in scant esteem. There results a subtle and natural relation stemming from injured pride. This applies especially to the average architect’s conception of the other professions in the construction industry.

34. At the last Convention one of the sessions devoted itself to a certain extent to a criticism of the criteria on housing established by bankers and other financing agencies. The fact was overlooked that bankers are charged with the responsibility of spending other people’s money, and that the best designers. In this regard they know that they cannot run counter to consumer demand.

Herein lies a great objective of public relations for the profession — to affect and guide consumer demand to the end that architecture may progress and that the profession may be held in high esteem.

Consumer demand is in normal times the greatest source of energy in the United States. It guides the democratic processes. I leave you with a question — a paramount question for the organized profession. How can we affect consumer demand? That I think is a good topic for our ensuing discussion.
This thing Architecture which we all serve is ancient, broad and comprehensive. It touches practically every phase of human existence.

Its wide range of application is usually grouped into three chief characteristics, two of which are assigned such titles as **Strength** and **Beauty**. How idyllic life would be for us architects if in a sublime and detached atmosphere, we had only to deal with these two technical and artistic phases, designing buildings, on paper only, of increasing sturdiness and evermore beautiful.

The third characteristic is of a sterner nature and is often known by such words as **Function** and **Accommodation**. If the technical phases are Mary, here then is Martha. From the words Function and Accommodation emanate such thoughts as: the reason for architecture, mankind, service, the public and finally that all-important aspect the client. This brings us to our subject for this session, Public and Professional Relations, without which architecture is all a dream. These thoughts are but a simple development from that familiar definition of architecture, "Well building hath three conditions: commodity, firmness, and delight; architecture is the focus where these three converge."

We are privileged to have with us this morning a gentleman from our Institute staff in Washington. It was interesting to read the article in the last Journal which told of the acquisition of the Octagon and reminding us of the earlier days of our national organization. The strength and prestige we now enjoy has been built in less than a hundred years by the work and devotion of many stalwart souls whose strong belief in the principles of the Institute laid the foundations. From meagre beginnings, influence of our national headquarters has grown in effectiveness. This important work is done by our well-rounded staff which watches our interests and fights our battles. Those who often inquired "what does the Institute do for me?" are becoming acquainted with the vast amount of work which is carried in our behalf.

Our first speaker this morning, Mr. Edmund R. Purves, Director of the Department of Public and Professional Relations of the A.I.A., is our liaison officer between the profession and the public and government. He effectively fights our battles on a national level and pleads the cause of the architects wherever our interests are concerned. Mr. Purves has had a varied and distinguished career including participation in two world wars in which he served with distinction, recognized by several awards. He has now resumed his duties at the Octagon and his ability to get along with people will readily adaptable to all forms of traditional and modern architecture. Roof section and supporting column are a unit providing construction advantages for the builder and economy for the owner. Illustration is one of many arch designs available for church construction.

We regret that Col. Burdick of the Detroit Free Press and Pat Dennis of the Detroit Times are unable to be with us. We are fortunate, however, in having with us Mr. Ernest A. Baumgarth who has long served our profession through his section in The Detroit News. The wide circulation of this paper forms an important part in the work of Public Relations. What he will have to say will, no doubt, overlap the remarks of Mr. Purves for the two subjects are much the same. I take pleasure in introducing Mr. Ernest A. Baumgarth who will speak on the subject, "The Profession and the Press."

(Address by Mr. Baumgarth)
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BUILDERS’ and Traders’
COOPERATIVE COMMITTEE
HOLDS FIRST MEETING

The first meeting of the National Joint Cooperative Committee of the American Institute of Architects and The Associated General Contractors of America was held in Washington, D.C., this month.
Discussing the scope of the activities of the joint committee, which was established last month, committee members agreed that the general purpose will be to provide an avenue through which building construction problems of mutual concern and interest to architects and contractors can be presented. The problems will be studied for possible applications to professional and construction services offered in the building field.
The joint committee will consider any such problems submitted to it by general contractors, architects, others in the construction industry, as well as public and private groups and individuals in general.
Questions can be referred to the joint committee in care of either of the co-secretaries: Mr. Edmund R. Purves, Director of Public and Professional Relations, the A.I.A., 1741 New York Avenue, N. W., Washington 6, D. C., or Mr. W. A. Snow, manager of the Building Contractors’ Division, the A.G.C., Munsey Building, Washington 4, D. C.
It was emphasized that the joint committee will not supersede or interfere with the activities of existing committees of either the A.I.A. or the A.G.C., limiting itself to recommendations to the parent organizations and appropriate existing committees.
A.I.A. committee members present at the organizational meeting were:
Mr. James R. Edmunds, Jr.,
Baltimore, Md. (Chairman)
Mr. Edward G. Conrad,
Cleveland, Ohio
Mr. Harry B. Tour,
Knoxville, Tenn.
A.G.C. members present were:
Mr. Walter L. Couse,
Detroit, Michigan (Chairman)
Mr. William McClelland,
Durham, North Carolina
In addition, Mr. H. E. Foreman, Managing Director of The Associated General Contractors of America, was present.

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The CHURCH and THE ARCHITECT

Published by the Church Architectural Guild of America, an organization devoted to the promotion of excellence of design in church architecture and the allied arts, and located at 419 Fourth Avenue, New York, N. Y.

A work of noble art is in itself, by its composure and perfection, a peace giver, a restorative, a sanctuary for the

—VON OGDEN VOGT

There are two parties vitally concerned in any church building or remodeling program. The Party of the First Part is The Church, the congregation and pastor who would crystalize and symbolize their faith and hopes and dreams in a place of worship, who would build a House for God of which neither He nor they shall ever need to be ashamed.

The Party of the Second Part is the Architect—the skilled technician and designer, trained in the high art of working out men’s dreams in enduring and fitting materials; in building strength and beauty into the entire ecclesiastical structure. These two must work together, if the building is to be good, beautiful and true. Each demands certain work and functions of the other; there are certain things each must and must not do.

Suppose we consider first the part of the church.

THE CHURCH

In order to build a working team of a devoted people who know what they want and an architect who can plan and design it, the church must:

1. Survey Your Community.

Know in advance the needs you must meet. A house-to-house canvass is advisable; it will reveal much you never knew existed in the community. This survey should at least outline the needs and problems of special groups—transients, tenants, home owners, students, church-school prospects, the churches and the unchurched. It should take account of the residential, industrial and commercial trends, of the presence of a YMCA or other year-round recreational projects—all of which may drastically influence the type of church you will build. With this material in hand, you will be ready to plan a really comprehensive program for the future.

2. Consult a good church architect.

Not just any architect, but one experienced in ecclesiastical planning and design, if you hope to plan intelligently for your future growth. If the purchase or use of a new site is contemplated, the architect should be consulted before the site is determined upon; he is trained to know whether or not the land will best fit your architectural and economic needs. Many seemingly desirable sites, may upon analysis of contours, dignity of location, zoning and building laws, adaptability, etc., be distinctly undesirable.

3. Organize a General Council for the project.

This General Council should include representatives from every department and interest in the church. Take full advantage of the experience of your church-school staff in planning your educational plant, of the ladies in planning your kitchen. It is advisable at this point to divide the work of the church under four subcommittees, working under the General Council. (The Council will of course be governed and guided by the Board of Trustees or by what ever body is by law authorized to hold the property and act for the church.) The Executive Committee of this General Council should be made up of the Chairman of the Council, plus the four chairmen of the following four sub-committees.

(A) The Program Committee.

This committee will prepare recommendations on facilities and equipment to be provided, list all needed rooms and the desired capacities of all rooms, suggest duplicate use of space and rooms and check preliminary plans to see that these needs have been met. It will study the possibilities of various programs of worship, the most successful methods in religious education adaptable to this particular church, and the recreational and service activities necessary. Wise counsel can be secured here from denominational or inter-denominational agencies.

(B) The Construction Committee.

This is really your committee of final authority. It should be empowered to decide upon and emplo the architect, working under the laws and provisions of the church. Some call this the Building Committee; by any name, it is directly responsible for the work of actual construction. It goes to work only after the Program Committee and the General Council have done their work and submitted their recommendations. This committee works directly with the architect and in consultation with him, decides all questions of de-
telled planning, selection of materials, equipment and appliances, selection of the contractor or contractors.

(C) The Publicity and Promotion Committee.

This committee will use every available means to call the attention of the congregation and the public to the building project. It will cooperate with the minister in supplying building materials; it will encourage the study of church symbolism, architecture and the arts in the church school. It will gather material for newspaper publicity, cooperate with the Finance Committee in preparing the prospects for the campaign, help prepare and publicize plans for such special celebration as ground-breaking, cornerstone laying, dedication, etc.

(D) The Finance Committee.

The name denotes the function here. It will be necessary for this group first of all to consult with denominational agencies, to avoid embarrassment to both the church and the denomination in money-raising techniques. The maximum money available, and the amounts of money to be available at definite periods as the financial campaign progresses, should be determined and stated before any plans, even the preliminary sketches, are drawn. The capable architect will then know, in the very earliest stages, just how much building can be had for the money in sight; it is important that he should know just how and when the money is to come in, during the balance of construction.

The Finance Committee will set up a program suited to the congregation and the community; earmark adequate amounts for plans, designs, engravings, pictures, publicity, etc.; seek regular monthly contributions rather than large single gifts—$10 per month for 10 months, for instance, rather than one gift of $100; assign carefully selected and trained canvassers; determine before any contracts are let, the maximum amount of debt the church should assume, the amount of cash to be on hand and the amount to be subscribed, and arrange special collections on special days to provide a fund over and above the amount necessary.

So much for the church. Now let's see what the church may expect of the architect.

THE ARCHITECT

The architect is a member of one of the world's most learned professions. He should be a man of high technical skill and knowledge, business and executive ability. He has studied in liberal arts, literature and history as well as in business administration, design, architecture and engineering. To practice his profession, he must be licensed (with the exception of a few small states) in each and every state in which his buildings are to be erected, and to obtain such a license and become a Registered Architect, he must pass rigid examinations. When you select your architect, look well to his background: be sure you do not get a mere "plan drawer" who may be a builder or draftsman with a smattering of architectural knowledge.

This architect must be skillful, above all, in ecclesiastical design. His artistic judgment should be based upon a deep religious sense of the purpose for which his work is created. Coupled with this must be a real knowledge of historical ecclesiastical architecture and the proper degree to which this historical precedent should be modified to meet the trends, needs, ideals and inventive progress of modern times.

There are two methods of determining upon an architect:

1. By direct selection. It is quite proper for the Building (or Construction) Committee to interview several architects, to review their past work and experience, and to learn from them how they would approach, in a general way, the specific building program in hand. It is unethical, however, for any architect who is a member of the nationally recognized American Institute of Architects to prepare any sketches or other drawings of any kind, whether free

(See CHURCH, Page 6)
Air View – University Terrace, Ann Arbor, Michigan
University Terrace—Housing Project

By L. M. C. Moore

University Terrace is a housing project built by the University of Michigan for the use of married students. The site is just east of the University Hospital and it is a piece of property with great differences in elevation.

The layout of the buildings was very largely governed by the topography. The buildings are grouped around what was once a small hill. One of the first considerations was the grading and proper development of this very rugged site. A large amount of fill dirt was needed for the construction of roads that approximately sixteen feet taken off the top of the hill resulted in about thirty thousand cubic yards of dirt which was used for the development of the site and construction of roads leading to it.

Inasmuch as this is a self-liquidating project, the cost of construction had to be kept to a minimum, thereby eliminating any suggestion of ornamental architecture. This same thought of economy was necessary to achieve the

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A. in buildings' layout

The apartments consist of two types. One with a living room, dining space, a bathroom and a generous closet. The other type is the same as the one just described with the addition of one bedroom.

The buildings are of "Stran-Steel" construction with brick veneer exterior and concrete floors over the Stran-Steel joists. This type of construction was found to be somewhat less expensive than straight reinforced concrete.

The project consists of twelve, three story apartment buildings with an average of twenty apartments to a building. The heat, light, power and hot water comes from the central power plant belonging to the University. The apartments themselves are furnished by the University.

It is needless to say that the project has been completely filled from the very start.
A model of the winning design for the Jefferson National Expansion Memorial Competition, St. Louis, was recently completed by Mitchell Models, 112 Water St., Benton Harbor, Mich. Eero Saarinen & Associates, Architects, Bloomfield Hills, Mich., were the winners.

CHURCH, from Page 2

of cost or not, as long as any other architect is being considered for employment by the Committee. Also, it is well to keep in mind that the

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Construction Committee, and never the minister, on his own initiative, selects the architect.

2. By Competition. If such a competition is desired by submission of sketches, drawings or other data, reputable architects will enter only when it is conducted under methods of procedure approved by The American Institute of Architects, which usually provide that each competitor be paid a stipulated sum for the drawings which he submits in an anonymous competition. If you wish to consider this competitive method, write to the Secretary of the Church Architectural Guild and he will furnish you with complete information.

As soon as the church has selected the architect, both parties should enter into a contract covering in detail the services to be performed by the architect and the fee to be paid him. The professional services of the architect and the compensation for such work, to be paid for by the church, divide usually into five separate stages or "parts." Advance sketches and other data are at times desired by the church before entering into the formal contract, but such work should be performed by the architect only if he has the definite assurance of the church that, if such sketches and data are in general satisfactory, the church will enter into the formal contract. (See also below, under "Consulting Architect.")

PART I: Preliminary drawings and outline specifications.

Rough plans and exterior designs of one or more suggested solutions of the problem; these to be revised or modified until a general solution is obtained that meets the approval of the church. Then a final set of plans, elevations, sections, drawn to scale, and an outline specification, all sufficient to determine an approximate estimate of cost.

If, upon the completion of the above work, the church should desire to terminate this contract, it may do so and be under no further obligation to the architect.

PART II: Contract drawings and specifications.

The preparation, in the rough, of all basic drawings and of all parts of the specifications as are necessary for an intelligent, complete and final review by the church. Written approval should be given by the church of the above data, and a complete set of all the documents filed away by both church and architect. The scale of the above drawings shall be such as are adequate, in the opinion of the architect, for a clear interpretation of all essentials.

PART III: Final working drawings and specifications.

Final and complete architectural, structural, and mechanical plans, elevations, sections, details and specifications necessary for qualified contractors to intelligently make their estimates.

If and when such estimates are taken, or contracts are awarded, the

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architect may assist in the preparation of all necessary contract documents.

PART IV: Additional drawings, specifications and data.

As the work of building progresses, the builder will require additional drawings and other information to properly execute the working contract drawings and specifications. This work includes the coordination of all architectural, structural and mechanical shop drawings, and the preparation of large-scale and full-size architectural details as necessary. It includes details of such items as woodwork, stonework, windows, stairways, wall sections, etc. It does not include any special designs such as may be required for built-in furnishings, organs, sound amplification or other special mechanical installations for which the architect is entitled to an additional fee.

PART V: Architectural supervision.

This provides for a thorough and systematic inspection by the architect of the building, from inception to completion, as frequently as is deemed by him necessary to assure the church that the contract or contracts are being faithfully executed; and that the payments to the contractor or contractors are based upon the work satisfactorily completed and approved by the architect. This supervision by the architect must be distinguished from the continuous personal superintendence to be obtained by the church's clerk-of-the-works, if such a full time superintendent is deemed necessary of employment by the church.

THE CONSULTING ARCHITECT

At times the church may, to its distinct advantages, engage the services of a Consulting Architect to assist in the initial set-up of the construction program and also to crystallize the first stage of the work by preparing the publicity and preliminary drawings and specifications. (See above under Architect, Part I, Preliminary Drawings and Outline Specifications.) After this complete preliminary procedure has been established, the church is then free to proceed further, as its interests may dictate.

A Consulting Architect can also be of service when the church, for reasons of its own, may engage an architect who has not specialized in ecclesiastical work, competent though he may be in other types of design.

In either case, it is hoped that the Church will maintain its contact with the Consulting Architect until the completion of the project.

THE INTERDENOMINATIONAL BUREAU OF ARCHITECTURE

Available also, and of tremendous value in the early stages are the consultant services of the Interdenominational Bureau of Architecture. It provides valuable literature written out of long experience in the field. Address your inquiries to The Director, 297 Fourth Avenue, New York 10, N.Y.

ARCHITECT'S FEES

Architectural fees vary in different sections of the country. For church work, they are usually higher than the fees charged for other building projects (such as commercial and industrial buildings, for instance), because they involve far less repetition and far more detail and call for more time on the part of the architect in committee meetings, consultations, etc.

It is customary to:

1. Grade the fee in relation to the cost of the project; i.e., the lower the cost, the higher the percentage of the fee, and vice-versa.

2. Increase the normal fee for buildings to be erected a part at a time, or for alterations to existing work.

The architect's fee is paid as may be deemed by him necessary to assure the church that the contract or contracts are being faithfully executed; and that the payments to the contractor or contractors are based upon the work satisfactorily completed and approved by the architect. This supervision by the architect must be distinguished from the continuous personal superintendence to be obtained by the church's clerk-of-the-works, if such a full time superintendent is deemed necessary of employment by the church.

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DETROIT 2, Mich.

BILL CORY DAY

Everyone knows the poet, inventor of sidewalk elevators and escalators for ranch-type houses.

On June 25, the building industry here and throughout the United States were honored by a formal address made by the late William A. Cory, prominent architect of the Michigan Society of Architects, on the occasion of his retirement after many years of service with the Otis Elevator Company.

Among the tributes at Beach Grove Country Club, near Windsor, Ont., was that of our President, A. N. Langius: "It is my privilege, as President of the Michigan Society of Architects, to extend to you the best wishes of the Society on your retirement from the Otis Elevator Company. "During your many years as a representative of that company you have consistently maintained the highest standards of salesmanship. You have always willingly given to members of our profession your valued assistance on matters concerning your particular product. This assistance, as well as your unbiased advice and counsel, has commanded the greatest respect and confidence on the part of the architects in the field have elevated you in the minds of the architectural profession from 'peddler' to 'prince.' "It is our sincere wish that you will enjoy the 'pastures of your retirement' as a gentleman at leisure and a representative at large."

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DOLLAR VOLUME BREAKS RECORDS

The dollar volume of construction for the first six months of 1948 is approximately 7.7 billion dollars according to the mid-year review prepared by the United States Department of Commerce. This is an increase of 35 per cent over the first six months of 1947, and is recorded dollar volume.

Physical volume is another matter. This according to the report from which all the material in this article is taken, is only 19 per cent above the corresponding months for 1947 (this comparison being for only the first five months). Thus is reflected the higher costs of 1948. A comparison of still greater importance is the first five months of 1948 with first five of 1942. For physical volume, 1942 is the winner by approximately 20 per cent.

Residential construction accounts for about 40 per cent of the 1948 total (dollar volume). Of all the different classes of construction the only one we find in the long booklike report is industrial construction.

The report gives a prognosis that total dollar volume for 1948 will reach $18,000,000,000. It itemizes this estimation for 1948 with the actual for 1947 in the following very interesting table.

<table>
<thead>
<tr>
<th>Description</th>
<th>1947 Actual</th>
<th>1948 Estimated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total new construction</td>
<td>13,977</td>
<td>18,000</td>
</tr>
<tr>
<td>Total private</td>
<td>10,993</td>
<td>13,850</td>
</tr>
<tr>
<td>Residential (incl. farm)</td>
<td>5,260</td>
<td>7,100</td>
</tr>
<tr>
<td>Nonresidential building</td>
<td>3,131</td>
<td>3,500</td>
</tr>
<tr>
<td>Industrial</td>
<td>1,722</td>
<td>1,475</td>
</tr>
<tr>
<td>Warehouses, office &amp; loft buildings</td>
<td>216</td>
<td>375</td>
</tr>
<tr>
<td>Stores, restaurants &amp; garages</td>
<td>619</td>
<td>1,000</td>
</tr>
<tr>
<td>Other nonresidential building</td>
<td>594</td>
<td>950</td>
</tr>
<tr>
<td>Farm construction</td>
<td>450</td>
<td>550</td>
</tr>
<tr>
<td>Public utility</td>
<td>2,052</td>
<td>2,500</td>
</tr>
<tr>
<td>Railroad</td>
<td>318</td>
<td>350</td>
</tr>
<tr>
<td>Telephone and telegraph</td>
<td>510</td>
<td>625</td>
</tr>
<tr>
<td>Other public utility</td>
<td>1,224</td>
<td>1,525</td>
</tr>
<tr>
<td>Total public</td>
<td>3,084</td>
<td>4,150</td>
</tr>
<tr>
<td>Residential</td>
<td>182</td>
<td>75</td>
</tr>
<tr>
<td>Nonresidential building</td>
<td>505</td>
<td>1,000</td>
</tr>
<tr>
<td>Industrial</td>
<td>25</td>
<td>25</td>
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<tr>
<td>Educational</td>
<td>275</td>
<td>525</td>
</tr>
<tr>
<td>Hospital and institutional</td>
<td>81</td>
<td>225</td>
</tr>
<tr>
<td>Other nonresidential building</td>
<td>124</td>
<td>225</td>
</tr>
<tr>
<td>Military and naval</td>
<td>254</td>
<td>200</td>
</tr>
<tr>
<td>Highway</td>
<td>1,233</td>
<td>1,450</td>
</tr>
<tr>
<td>Sewer and water</td>
<td>331</td>
<td>450</td>
</tr>
<tr>
<td>Misc. public service enterprises</td>
<td>117</td>
<td>135</td>
</tr>
<tr>
<td>Conservation and development</td>
<td>396</td>
<td>550</td>
</tr>
<tr>
<td>All other public</td>
<td>116</td>
<td>150</td>
</tr>
</tbody>
</table>

THE TEMPLATES RESTAURANT, 16126 Livernois, shown in the photograph above, is equipped with gas-fired counter broiler, griddle, steam table, and coffee maker. Homemade pies served in the restaurant are baked in a gas range oven in the kitchen. An automatic gas water heater furnishes hot water for dishwashing, rest rooms, and cooking needs.
PRIZES AWARDED AT MACKINAC ISLAND

2 P.M. Saturday, August 7, and Presentation of Activity Awards at Breakfast Sunday, August 8: MSA 5th Annual Mid-Summer Meeting, Mackinac Island, 1948.

By Arthur J. Zimmermann, Chairman, Committee on Golf and Special Events

Eleven architects and producers teed off Saturday afternoon at the Hotel Golf Course. It was an eighteen-hole tournament. Every player registered his name and handicap on the board before starting. The course is only nine holes, which meant two rounds. Five of the late-comers were only able to play nine holes and make the cocktail party at 5:30 P.M. Par on the course is 70.

Of the six who finished the eighteen holes, two were tied for first place with a score of 76 and the third-place score was 78. One first or fourth place was recognized for those who only played nine holes.

GOLF AWARDS WERE:

1st Place—R. S. Kastendieck, Architect, Gary, Indiana (he won a draw conducted at breakfast Sunday from W. Kirschner who had tied for 1st place) Gift was a quart of scotch furnished by W. Kirschner, U. S. Hoffman Machinery Co., and the Grand Hotel didn't, we hope, embarrass any of the guests or kill a single moth lurking in the northern sunshine. Are you tuned in Roger? to Ernest A. Baumgarth (an ornamented ivory back scratcher) Recognizing the nick name conferred in the Snack Bar, "Mr. Garden Hose of 1948", with the hope that our gift will be useful and retain pleasant memories.

2nd Place—Walter Kirschner, Producer (U. S. Hoffman Machinery Co.), New York City. Gift was one dozen golf balls furnished by D. G. McLeod, Mur-ray W. Sales & Co.

3rd Place—Paul Sewell, Architect, Detroit. Gift was a set of golf club mittens furnished by M. J. Maley, Pittsburgh Plate Glass Company.

4th Place—President A. N. Langius (nine hole prize). Gift was quart of scotch furnished by W. Kirschner, U. S. Hoffman Machinery Co.

Other gifts furnished by Walter Torket, Detroit Steel Products Co.; Mr. Frazer, Belden-Stark Brick Co., Harlan Electric Co., and The Michigan Society, as its part in the proceedings, were presented as other activity awards as follows:

to Mrs. Arthur K. Hyde—the most attentive architect's wife at the conference with particular mention of the fact that she was the only lady to attend the Friday afternoon meeting (and sit thru or listen to Clair Ditchy's speech) and the only lady that attended all the business meetings of the Society.

to Mr. Clair Ditchy—Hailing the future first lady of the architectural profession in America; i.e. when her husband becomes President of The American Institute of Architects, and for her service in helping the committee during the conference.

to Mr. Alden Dow (a string of bells)—The man who rang the bell during the conference by his contribution of photographic equipment, service, and experience as well as his enthusiasm toward making the conference a complete success.

to Mr. Neil Gabler (a model horse)—Hereby recognizing the architect who did the most horsing (?) around during the conference with particular reference to his suggested worm's eye views and belly good pictures.

to Mr. & Mrs. Ralph Bauer—The Conference Chairman and Lady as the ideal host and hostess of the architects in northern Michigan who did so much to make all who attended a part of the activity, to make everyone acquainted, feel at home and enjoy the meeting; to Mr. Bauer for his service as chairman and to Mrs. Bauer for being such considerate, congenial, and patient hostess to those at the conference.

to Roger Allen (souvenir ash trays)—With the hope that his stories in the future, do not smell like his cigars; the ashes of which scattered around the Grand Hotel didn't, we hope, embarrass any of the guests or kill a single moth lurking in the northern sunshine. Are you tuned in Roger? to Ernest A. Baumgarth (an ornamented ivory back scratcher) Recognizing the nick name conferred in the Snack Bar, "Mr. Garden Hose of 1948", with the hope that our gift will be useful and retain pleasant memories.

ADVANCE NOTICE
FALL DINNER MEETING, DETROIT CHAPTER, A.I.A.

At E. S. D. Wednesday, Sept. 15, 1948
Board Meeting, 4:30 p.m. Dinner 6:30 p.m.
Program, 8:00 p.m.


SUBJECT: "THE HOUSE FOR YOU", from the title of their book by the same name.

Mr. and Mrs. Harold R. Sleeper
Following dinner, members will adjourn to the Small auditorium in the same building for the lecture, which will be open to the public, without charge.

Ladies Invited to Dinner and Lecture.

M. S. A. BOARD MEETING
Detroit Athletic Club, Wednesday, Sept. 1, 1948
Board Meeting, 4:30 p.m. Dinner, 7:00 p.m.
In addition to the usual business matters, the subject of the time and place for the next (35th) Annual Convention of the Society will be discussed.
THE LEGAL BACKGROUND OF ZONING

By CHIEF JUSTICE W. M. MALTBIE

Delivered at the Planning and Zoning Clinic—Hotel Bond—Hartford, Conn.—November 12, 1947

Sponsored by the Research and Planning Division of the State of Connecticut Development Commission

(Courtesy of American Society of Planning Officials)

It is not my purpose tonight to discuss in any detail the statutes governing zoning and particularly the acts passed by the last General Assembly; these, I understand, have been before you in meetings held in the course of the day and as they involve questions which may quite likely be presented later in the courts. I do not want to disqualify myself from acting in the decision of them by now asserting my own interpretation of their meaning and effect. My main purpose is to attempt to outline for you the constitutional and legal background upon which all zoning rests.

Zoning is, of course, an administrative matter. That is to say, its administration is entrusted to public officials who form a part of the executive and not the judicial branch of our government. But because zoning commissions and boards have often to determine questions which arise as between the conflicting interests of individuals, they do act at least in a quasi-judicial capacity and all their decisions are subject to ultimate review in the courts. For that reason the judges of those courts have a very real concern in the way in which the zoning laws and ordinances are administered. Nor should it be forgotten that zoning authorities can only exercise such power as has been validly conferred upon them by General Assembly and that they must always act within the bounds of the authority vested in them. They not only exercise a power which is conferred upon them by the statutes of the state, but they have no right legally or morally to disregard the restrictions which that law casts about them in the performance of their duties.

In any consideration of zoning, we must start with that very ancient principle inherent in Anglo-Saxon law and embodied in the constitutions of every state in this nation, as well as in the constitution of the United States, that no man's property may be taken for public use without just compensation. That guarantee of the right of the individual to the enjoyment of his property applies not only to prevent the actual taking possession of it, but it also protects him against any substantial deprivation of such use as he cares to make of it. There is, however, a very important qualification of that broad principle. In the government is vested a power known as the police power under which the right of a police power under which the right of a man to use his property as he will may be restricted in a proper case without the necessity of compensation to him. It is often said that this power of the state or of any agency to which it may be delegated may be exercised where it is necessary to do so in order to promote public health, morals, safety or the general welfare. It is, however, a broad power not lending itself to easy or definite delineation. For instance, the Supreme Court of the United States has said that "the police power of a state embraces regulations designed to promote the public convenience of the general prosperity, as well as regulations designed to promote the public health, the public morals or the public safety." (Chicago, D. & Q. Ry. v. Drainage Comm'r, 200 U.S. 561, 592.) One of the earliest decisions in this country upholding an ordinance in the nature of a zoning regulation was made by our court in 1920, and in sustaining a town plan then before it, the court said: "It better the health and safety of the community; it better the transportation facilities; and it adds to the appearance and wholesomeness of the town." (See ZONING, Page 6)
Mechanical Handling Systems, Inc., Detroit, Michigan

ABOVE: Rendering of Proposed Final Factory & Office Building, Looking North.

BELOW: Exterior View of Completed North Unit.

VOGEL & FORTNEY, INC., ARCHITECTS
ABOVE: Rear Elevation Showing Metal Siding

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New Manufacturing Plant for Mechanical Handling Systems, Inc.

Nine Mile Road and Groesbeck Highway, Detroit

By Ralph B. Fortney, A.I.A.

The new manufacturing plant for Mechanical Handling Systems, Inc., located at Nine Mile Road and Groesbeck Highway, Detroit, Michigan, is the result of extensive study and experience by the architects and owners. Their present plant is located several miles from the new site.

Mechanical Handling Systems manufacture the large automobile haul-away trailers that are a familiar sight on our country's highways. They also design and manufacture various kinds of conveyor systems used in manufacturing plants throughout the country.

Dozens of sketch studies and plant layouts were made. In order not to disrupt production longer than necessary and because of high costs of construction and other factors, it finally was decided to construct the plant piecemeal and move one major department at a time. The first unit, 80' x 200', was built to house the machine shop. The second unit, approximately 160' x 280', was designed to house the trailer manufacturing together with a temporary drafting room and related offices. Future units will house the conveyor manufacturing, general offices, etc.

The main manufacturing building is 240' wide consisting of three 80' bays with steel truss spans of 80'. In order to keep down costs it was decided to use steel deck sidewall although at least a part of the final exterior of the building will be brick below the windows and gunite from window heads to roof.

The roof is steel deck on steel purlins. On this is laid insulation and roofing. Blue glass is used in all windows on west elevation and part of south elevation.

The center monitor bay is 26'-4" from floor to bottom of trusses and contains a 5-ton crane of 80' span. The side bays are 80' wide and are 20' from floor to underside of trusses.

The building is now being heated by floor-type oil fired unit heaters.

Since the Grand Trunk Railroad cuts across the southwest corner of the building site at Nine Mile Road, necessitating a proposed future grade separation, it was thought necessary in the perspective rendering shown to place the office building entrance and factory approach from the southwest corner of the property facing the intersection of Nine Mile Road and Blackstone Avenue. This may not be the final approved layout, but is only a tentative study of the entire project.
of the place, and as a consequence it reacts upon the morals and spiritual power of the people who live under such surroundings." (Windsor v. Whitney, 93 Conn. 357, 363.) Within that broad principle of the police power is included the fact that one of the principal purposes that is sought to be served is the preservation of property values. That means that where a municipality has established a zoning system, each citizen of that municipality should be entitled to use and develop his property in reliance upon the fact that the use of other properties in the vicinity will continue to be held within the bounds of the zoning plan.

The basis for the exercise of the authority to zone finds its clear statement in the statute which is the charter of the power of all zoning authorities: "Such regulations shall be made in accordance with a comprehensive plan and shall be designed to lessen congestion in the streets; to secure safety from fire, panic and other dangers; to promote health, and the general welfare; to provide adequate light and air; to prevent the overcrowding of land; to avoid undue concentration of population and to facilitate the adequate provision for transportation, water, sewage, schools, parks and other public requirements." Such regulations shall be made with reasonable consideration as to the character of the district and its peculiar suitability for particular uses, and with a view of conserving the value of buildings and encouraging the most appropriate use of the land throughout such municipality." (General Statutes, Sec. 42-4.) This is the charter of the powers exercised by zoning officials, not only a grant authority to them, but it is also a limitation upon their authority. It marks the beginning and the end of the powers vested in them.

However the police power may be described, you will see that it is based squarely upon the proposition that any interference with the use by man of his own property without compensation to him can only be justified upon the ground that the restriction serves the public good. That is the only ground upon which the zoning of a community can be sustained. The power given is not a license to zone at will, but with the powers exercised by zoning officials, not only a grant authority to them, but it is also a limitation upon their authority. It marks the beginning and the end of the powers vested in them.

For instance, our court had before it, in the case of zoning a community as a whole, and regards not only the present use of property but potential uses that zoning is intended to control and direct the use and the general welfare of the community. It applies no less to any change subsequently made in a zoning plan. The question always is, will a particular individual receive a benefit therefrom, not will he receive more benefit than another individual, without compensation being made to him. That is illustrated in the case before us by the fact that the change in zoning of the plaintiffs' premises would reduce their value from about $35,000 to about $10,000, even allowing for the continuance of the store as a nonconforming use. Particularly with respect to changes in zoning affecting specific property there is always present the danger that special interests may secure private benefit under the cloak of public welfare." (Strain v. Mims, 123 Conn. 275, 280.) This limitation upon the power to interfere with the use by an individual of the property he owns without making compensation therefor—that it can only be done in the exercise of the police power, that it can only be done where the proposed restriction bears a rational relationship to the public good of the community as a whole—is a limitation upon the power of zoning authorities which every one should always bear in mind.

Zoning may be defined as a general plan to control and direct the use and development of property in a municipality or a large part of it by dividing it into districts according to the present and potential use of the properties. (State ex rel. Spirou v. Payne, 181 Conn. 647, 652.) That definition carries with it certain implications. Zoning necessarily implies a comprehensive plan for determining the use of property in the community. No piece of property can properly be looked upon as standing by itself. "Spot zoning", that is, zoning of a part of a plan or a modification in such a plan which affects only a small area of property or a small group of adjoining properties and is not related to the general plan for the community as a whole, is necessarily improper. This is not to say that zoning of a community as a whole may not reasonably require that a small area, even a single property, may be designated for a particular use, if so doing the good of the community as a whole is served. The evil of "spot zoning" lies in the fact that a particular property or small area is regarded as a plan and where that is done it is almost inevitable that the basis is not the service of the general good of the community but benefit or profit to the particular owner. It is because zoning necessarily involves a comprehensive plan for the community as a whole, and regards not only the present use of property but potential uses that zoning is immediately related to, and is in fact a handmaid of city planning. I do not propose tonight to discuss city planning at all, but its value to the community and to the state must be clear to all of you who have attended the discussions today.

At the beginning I remarked on the fact that every decision of zoning authorities is subject to review in the courts. It is a rather common misconception that zoning authorities have an almost unlimited discretion in granting or denying the applications that come before them. That is very, very far from the truth. In fact, it would be clearly contrary to constitutional principles and to the very basis of American democracy that any little group of men should be given power to make such decisions in zoning matters. As in their unlimited discretion in granting or denying the applications, they saw fit to reach, because that would be to subject the property rights of the citizens of a community to an arbitrary power.

(To Be Continued)

**MICHIGAN SOCIETY OF ARCHITECTS**

August 31, 1948, Weekly Bulletin

**ZONING, from Page 2**

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PRODUCERS TO MEET

Producers Council of Michigan will hold its first fall meeting at the Wardell Sheraton, in Detroit, Monday, Sept. 13, it is announced by Wm. E. Ogden, Vice-President and Chairman of the Council's Program Committee.

The informational part of the program will be a showing of the sound motion picture "Vermiculite—The Wonder Material", and a brief talk by a representative of the Zonolite Company.

WOLFF ON CODE COMMITTEE

Joseph P. Wolff, Commissioner of Buildings and Safety Engineering, City of Detroit, is Chairman of the Board of Governors, Building Officials Foundation, which is making a clinical analysis of building code problems and administration. A report will be made at the 33rd Annual Meeting of the Building Officials Conference of America, scheduled at Hotel New Yorker in New York City, Sept. 13-16.
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