SIR PATRICK ABERCROMBIE to LECTURE HERE

Distinguished British architect, city planner to lecture in the Rackham Building, May 3; will be free, open to the public

At 8:30 p.m., Wednesday, May 3, Sir Patrick Abercrombie, England's Gold Medallist and nominee for The American Institute of Architects Gold Medal in 1950, will lecture in the auditorium of The Engineering Society of Detroit, 100 Farnsworth Avenue. This is not a Chapter dinner meeting, but a lecture only, open to all interested, without charge. No seats will be reserved, so it is quite likely that the auditorium will be filled to overflowing.

Sir Patrick will arrive in Detroit on the morning of May 1, will be met by members of a special committee. After checking in at the Detroit Athletic Club, he will be shown some of Detroit's planning problems, including its slum areas and some efforts to correct them. He will visit the City Plan Commission offices and be informed of our Civic Center development, expressways, river front and other planning elements.

Monday evening at the D.A.C. he will be guest of honor at a press dinner, to which will be invited civic leaders, officials, and representatives of the press and radio.

Tuesday will be spent at the Ford Motor Company and at the University of Michigan, where Dean Wells Bennett will be host.

Wednesday has been set aside for a visit to Cranbrook, where Mr. Eliel Saarinen will entertain. Then the lecture will take place Wednesday evening, following an informal dinner for Sir Patrick and a small group, including the officers and directors of the Michigan Society of Architects, whose meeting occurs here on that date.

Thursday our guest will visit some of Detroit's architects' offices, and he will depart for Chicago at 4:45 p.m.

Sir Patrick's visit should do much to stimulate interest on the part of the public.

Next year we are to celebrate the 250th Anniversary of the Founding of Detroit. The Michigan Society of Architects' 37th Annual Convention here will be coordinated with the celebration by a demonstration of good examples of architecture, city planning and housing.

Also, the Nation's Capital is soon to celebrate its Sesqui-Centennial, and the theme that has been suggested is three buildings in the shape of the letters U.S.A.

In the words of Oscar Stonorov, "We respectfully call upon the President of the United States to stop this farce completely, and not just postpone it to 1951. In its stead, we urge the erection of a three-dimensional statement on the American way of life; a community that will demonstrate to everybody what we are working for, what the promise holds; to spell out the American physical standards of living that we can obtain in the second half of this century.

"What could attract more visitors to Washington than an exhibition of planning, exemplifying the thinking of our leading authorities? The scope of our physical plans and our social goals is more powerful than the hydrogen bomb."

MEMO FROM THE OCTAGON

CONVENTION PLANS: With mounting indications of a record attendance at the convention here May 10-13, Executive Director Purves and his staff are making an all-out effort in collaboration with the Washington-Metropolitan (host) Chapter to provide a stimulating program of symposia and entertainment. To add interest for both members and wives, arrangements are being completed on the following added features: Luncheon and program for wives at Collingwood Manor, White House tour, Georgetown garden tour, and numerous cocktail parties—one of which will be held in the new Octagon garden for delegates and their wives. The Washington-Metropolitan Chapter will issue a free booklet on city planning entitled "Of Plans and People" and a guide map is to be distributed free showing outstanding examples of architecture and their authors, sites of interest, and a list of restaurants. There will also be issued to all registrants and guests a special one-sheet circular of information. Among the featured exhibits will be the 1950 Honor Awards Exhibit, an exhibit of town and country planning in Great Britain, and an exhibit of chapter publications; if sufficient space can be found, the exhibit of contemporary U.S. architecture.
DETROIT'S BUILDING DEPT.

JOSEPH P. WOLFF, Commissioner, Department of Buildings and Safety Engineering, City of Detroit, has just submitted the Department's Annual Report to Mayor Cobo and The Honorable Common Council.

To say that Detroit is in a particularly fortunate position with regard to the Building Code and its administration is an understatement. When it is learned what prevails in other cities in this respect one begins to appreciate our own position. This can be understood when it is realized that in some cities more than a hundred days are required for complete processing of plans covering exceptionally large projects. In this city the time ranges from approximately 30 to 60 minutes for plans of minor projects to 10 or 15 days for very large ones. This has resulted in the "Detroit system" being adopted by the District of Columbia, according to a report released recently by the Washington-Metropolitan Chapter of the A.I.A.

The Report, which is the 39th, is one of a series that has been continuous since 1911. The first ordinance that could be officially considered as a Building Code was adopted in that year. The Department was created by act of the Michigan Legislature in 1907, but the time needed for organization and writing of a satisfactory Code was four years. The State Housing Code was enacted in 1917.

From humble beginnings, our Building Department has grown to include many added responsibilities. Today 315 persons are employed in a broad field of operations. This is 40 more than last year. However, it can be said that practically all of the divisions have been plagued by the scarcity of trained personnel, due in part to the competition of higher pay by private industry.

The Department is continuing the support of a concerted movement organized by the Building Officials Conference of America to further the unification of building code regulations and to serve for the standardization of method and procedure on a nationwide basis. Commissioner Wolff has taken a leading part in this movement. At the Michigan Society of Architects Convention at Hotel Statler on March 10, the Commissioner addressed the delegations on the proposed code and our President Alden Dow designated the Society's Committee on Education and Research to consider the draft of the proposed code and work with the Officials' Committee.

In his report, the Commissioner states, "All factors of the building industry, especially architects, engineers, builders, contractors, trade organizations and manufacturers of various products have continued to be as appreciative of our services as we were in obtaining their good will and excellent cooperation."

The Plumbing Bureau is also being recognized nationally. L. Glen Shields, Chief Plumbing Inspector, has been working with a group who are making an effort to develop a uniform plumbing code that would be national in scope. It is significant that the Detroit Plumbing Code is the only city ordinance being used as a guide.

In the Bureau of Safety Engineering too there is evidence of thinking along the lines of national uniform standards.

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J. C. Rehard, Chief Safety Engineer, reports that these combined efforts bring the nation a step closer to universally acceptable safety standards applying to various prominent fields.
WARREN S. HOLMES
1885-1950
Born at Howell, Michigan, in 1885, Warren Holmes had practical building experience before entering the University of Michigan in the College of Literature, Science and Arts. At that time it was possible to earn both the Arts degree, or A.B., and that in Architecture in a combined course of five years, and thus he received the first degree in 1910 and the Bachelor of Architecture the following year. During part of this period he assisted in teaching elementary building construction and working drawings in which his field experience was helpful. Some of the summer vacation time was spent in the office of Stratton and Baldwin, Detroit architects, who were alive to the importance of gaining office experience for the student and acted as mentors in giving the young man an opportunity to learn through participation something of all the aspects of office work. It was a good office to begin in for the firm did excellent work; Mr. Baldwin was one of the authors of what became the Standard Documents of The A.I.A. and the office was one of the first in Detroit to determine its current costs on projects and to use photographs showing construction progress. Mr. Baldwin was also the author of a specification card index, perhaps the first effort to systematize the preparation of such documents, on which he lectured to architectural students. Very few students at that period had such opportunities in busy offices.

Later Mr. Holmes spent ten years with Chicago architects where commissions were largely of an institutional character, this experience leading to his decision to return to Michigan, for he foresaw a future for the consolidated school growing out of the educational development then gathering force, and proceeded to establish himself at Lansing. For him school building design could not be static and each building was an organism responding to the specific demands of time and place. This was his basic interest as it was that of educators and school boards, and in this phase of school design he was particularly successful in the opinion of other architects engaged in the same field. Like few others he chose to specialize when beginning independent practice and from a modest beginning there grew a large practice which spread to other states as far as Connecticut and included a wide range of problems. He was a constant student and attended meetings of national and other educational meetings. Warren Holmes interested himself in the College of Architecture and was a generous contributor to its building fund; he encouraged graduates, some of whom after being assistants became his associates. He continued active until a short time ago, in spite of a serious and disabling affliction in connection with which he came to Ann Arbor before his recent death in Arizona. He was a member of The American Institute of Architects, the Western Michigan Chapter of The Institute, and of the Michigan Society of Architects. — Emil Lorch.
Take it from the men...

for real hot water

GO ELECTRIC

"Yes, sir! For showers and shaves, I want hot water and plenty of it. Without waiting around. Without work or worry. That's why the precision-built electric water heater is tops with me. Best water heater value on the market." See your dealer or DETROIT EDISON
Society Board Met at Home of Prof. Hammett in Ann Arbor

The Board of Directors of the Michigan Society of Architects met at the home of Professor Ralph W. Hammett in Ann Arbor on the afternoon of April 13, continuing through dinner at the Michigan Union. This was the day before the opening of the Eighth Ann Arbor Conference, and most of the Board members remained in Ann Arbor for the two-day session, April 14 and 15.

All officers and directors were present except Donald A. Kimball of Saginaw, Third Vice-president, whose absence was unavoidable. This is no reflection on Don's attendance record as he has been most faithful. It is hardly to be expected that every officer and director can attend every meeting of the Board throughout the year. That is why there are three vice-presidents, for instance. Attendance at these meetings has been remarkably good, and there is a keen interest shown by all.

At the request of President Dow, First Vice-president Arthur J. Zimmermann presided at the first leg of the meeting, and we must report that he did it like a veteran.

Treasurer Gabler presented a most creditable report, and there was considerable discussion of John Thornton's budget for the coming year. There is much concern as to the loss of members who are dropping out of The Institute because of the increase in dues. We have worked hard to obtain unification in Michigan and just when we have attained that goal, along comes something to upset it. Perhaps we should have a breathing spell to consolidate our gains before assuming the job is done.

Carl Marr, Chairman of the Society's 1950 Annual Convention Committee, sent a very good report showing that $152,57 cents profit was realized. Our thanks go to him for this accomplishment, and for one of the most successful conventions, from every standpoint, we have had for many years. So much pleased were the directors that they voted to hold the next convention in Detroit, at the Statler Hotel, March 8 and 9, 1951. This will be a two-day convention, with exhibits on the Ball Room floor instead of on an upper floor, as was necessary last year. In 1951 the 250th Anniversary of the founding of Detroit will be celebrated, and the Convention will undoubtedly be connected with that, with possibly a comprehensive architectural exhibition as well.

While it is true that it has been, and should be, the custom to hold two conventions in Detroit to one elsewhere, the war had interrupted that procedure, and we had not resumed the practice, after having one-day annual meetings and elections of officers, during the period when conventions were prohibited. This last one in Detroit was so successful, particularly in obtaining the cooperation of the Producers' Council, that it was believed best to hold at least one more in Detroit to further strengthen this support, before going to Lansing, the city entitled to have it next. Anyway, 1952 is the year the Legislature meets and it would not be desirable to hold our convention there in an off year.

The Society's Midsummer Conference at The Grand Hotel on Mackinac Island, set for August 3-6, was also discussed further, and that event is certain to be no exception to the rule of each one being better than before.

President Dow was selected Delegate from the Society to The A.I.A. Convention in Washington, May 10-13.

Ralph Hammett, Chairman of the Society's Committee on Education and Research, reported that his Committee had obtained an abbreviated draft of the proposed standard building code being prepared by the Building Officials Conference of America, that they are studying it and are very much impressed with its being as near to a basic national performance code as it is possible to get. The study is being made at the request of Commissioner Joseph P. Wolff, of the Department of Buildings and Safety Engineering, City of Detroit.

Charles B. McGrew, as Chairman, reported for the Committee on Public and Professional Relations, which had met in Ann Arbor during the day. The Committee has made considerable progress toward the preparation of a brochure to be issued by the Society.
8th ANN ARBOR CONFERENCE
Architects, Educators, Editors and Representatives of Many Branches of Theatre Arts Join in Two-day

On the program of the 8th Ann Arbor Conference, April 14 and 15, Dean Wells L. Bennett, of the College of Architecture and Design at the University of Michigan, was able to engage leaders in a broad field connected with the theatre. In this way architect and client compared notes and each told of what is wrong with the other.

The meetings were held in the delightful Amphitheatre of Ann Arbor’s Rackham Building, with a side trip into the Lydia Mendelssohn Theatre. The banquet was held at the Michigan Union.

The College of Architecture presented this Conference on The Theatre in cooperation with the American Theatre Educational Association and the American National Theatre and Academy.

In opening the Conference, Dean Bennett stated that this mixture of theatre people and architects was something new, and credited G. Holmes Perkins of Harvard as the idea man. Mr. Perkins presided at two of the sessions, including the first and the last.

Mr. Perkins stated that his attendance at this Eighth Conference was like coming home to Ann Arbor. Each one had been interesting, he said, in broadening the horizons. Before introducing the speakers he gave a point of view of the city planner with respect to the theatre. He mentioned the almost pat formula of city planning—community, houses, traffic, schools, shops, work near houses, etc., adding that it seemed to leave out something. We must realize, he said, the relation of art to education. He pointed out that the theatre is the symbol of art and education, and is exemplified by its spread into the universities.

Mr. Kenneth Macgowan, the first speaker, commented on the meeting as a practical working conference, combining architect, student and client. He placed clients in two categories—the pliant client and the one who knows it all.

Theatre equipment and theatre types were discussed and the latest trends were brought out by slides and by the speakers.

Cecil H. Nickel presided Friday afternoon: Malcolm R. Stirton, Saturday morning.

William E. Kapp spoke on “The Architecture of the Theatre.” His long experience in every phase of the Players in Detroit, from architect to actor and all the rest, qualified him for his subject. He dealt at some length with the commercial legitimate theatre but decried the fact that there is very little place for it in American life today, due to its precarious economic status. He stated that only the very large cities can support legitimate stage shows.

(Continued on Page 7)
THE SAMUEL B. LONG ELEMENTARY SCHOOL

DEARBORN
MICHIGAN

BY THURSTON RODNEY JAHR, A.I.A.

The new Samuel B. Long School at Westwood and New York Avenue, Dearborn, Michigan, is the culmination of a reorganized educational program under which the small "neighborhood type" schools were converted into complete elementary buildings housing kindergarten and the first six grades. The original school constructed in 1946 and 1947 contained nine classrooms, a small kitchen, central toilets, and a boiler room.

Under the reorganized elementary school program, the Board of Education and School Administration set forth the educational requirements to be fulfilled in enlarging and converting the Samuel B. Long School. These over-all planning policies included the use of self-contained class rooms and allocation of the original classrooms to the upper elementary grades and the new self-contained classrooms to the lower elementary groups. Specially designed multi-purpose rooms were required to be available to all grades. The optimum membership was set at 400 to 600 pupils including the kindergarten and first six grades.

The conversion of the Long School raised the total number of classrooms...
to 18 rooms. In addition, the plan included a kindergarten-junior principal suite, an activity room with cafeteria attached, a playroom, a handicapped unit, a library book storage room, and an administrative suite.

The self-contained classrooms, 26 by 29 feet, feature reversible tack-board-chalk-board sections, green glass boards, individual toilet rooms, wardrobes, movable bookshelves, work stations, and small cloakrooms.
counters, drinking fountains, read-

ers with benches, acoustical
s, cinder block and glazed tile
asphalt tile floors, fluorescent
lighting, and bilateral natural lighting.

Kindergarten-junior primary

classrooms and, in addition to
floor area, has mutually accessible
cloak and toilet rooms. The

leads to an enclosed and partially

covered outdoor play area.

The activities-cafeteria room serves
a multiple function. Lowering of the
folding wall tables and benches adapt
the room to its function as cafeteria.
When not used as a cafeteria, the room
may be used for small assemblies re-
quiring the use of the hydraulically
operated stage at one end. The folding
curtain through the middle separates
the room into two smaller rooms for
specialized activities. Across the rear
of the room are built-in facilities for
art work. These include a sink, clay
storage cabinets, and closets for draw-
ing boards, trays, and bulky equip-
ment.

The play room, 40x60 feet, was de-
digned for use of large play groups and
assemblies. It incorporates a permanent
raised stage with electrically operated
curtain, locker-shower-toilet facilities.
and a play director's office.

The health unit, immediately adjacent to the play director's office, includes the nurse's office, examination room and toilets. These toilets are accessible from the corridor for use by the public.

The library book storage room contains facilities and space necessary to serve other schools in the vicinity as well as this school.

The administrative suite contains a waiting room, principal's office, vault, general office, work room, teacher's rest room, and consultation room.

The general building structure features the use of a structural steel frame, gypsum deck with tar and gravel roof, brick-block and glazed tile walls, glass block and steel sash windows and concrete floor slab. The ceilings throughout, except the locker rooms, are acoustical tile on plaster. The eave closure above the glass block and at the edge of the projecting hoods was developed to accomplish the enclosure economically and still provide fireproofing and a pleasing appearance. After investigating usual methods and discarding them on one count or another the final solution was reached: the use of colored porcelain enameled metal backed up with concrete. The prefabricated units completely fulfilled each requirement set up. Although incidental to the main problem of enclosing the steel beams satisfactorily, the green color selected provided a very pleasing contrast to the brick and stone walls and to the red trim of the doors and hood pipe columns.

The heating system is comprised of finned tube radiation and tempered air for the classroom rooms, finned tube radiation and radiant floor coils for the kindergarten-junior primary, and convectors for the activities room and administrative suite.

Although the requirements of the problem were stringent, close cooperation of the Board of Education and the School Administration resulted in a school as economical and complete as any which have been built-in this area.
and municipalities, through their universities, should do more by way of furthering dramas in the flesh, saying that there was room for more development of experimental theatres at our educational institutions, equipped to handle large productions, even to the scale of opera. His conclusion was one of the most vital and strongest of the Conference.

At the banquet Dean Hudnut spoke on "Louis Quinze and Neon Lights." Remarking about early Detroit and particularly the old Detroit Opera House (George D. Mason) facade, which he remembered as "one of the loveliest in the world," now fronts for a haberdashery, and is re- 

 appeled with neon signs. The Dean does not think that any man will ever be able to persuade him that it is not beautiful. For one thing, he saw his first play there, and while he may forget all else, he cannot forget that.

Said the Dean, "It seems to me that all my life I have been sitting before curtains that rise, one after the other, to reveal new vistas. The theatre is made as Hamlet, Prince of Denmark, said, to hold a mirror up to nature," but on the contrary is to deliver us into the land of illusion. For this we don't need 800 miles of wire, as we heard of today. Shakespeare's character 

s walked on and off the stage without any of this.

"Architecture too is an art of illusion. When we build a little house it doesn't need 800 miles of wire, as we heard of today. Shakespeare's character 

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THE INTERNATIONAL STYLE

In the second of his series of lectures on architecture at the Grosse Pointe War Memorial, April 15, Dean Wells I. Bennett, of the College of Architecture, University of Michigan, took for his subject "The International Style."

Saying that it was imported, he directed his talk to the work of three exponents, still living and carrying on—Walter Gropius, Le Corbusier and Mies van der Rohe, all products of a period between the wars. They were, he said, motivated by a resistance to decadent style. A slide showing Gropius' own house exemplified the characteristics of cubical masses, flat roofs and ribbon windows. His industrial building for Container Corporation in North Carolina, showed the same forms.

Le Corbusier, the Swiss architect who practiced in France, was first of all a painter. He had considerable to do with the design for the Secretariat Building for the United Nations, now building in New York.

Mies van der Rohe came to the United States and Chicago, where he became Head of the Department of Architecture at Illinois Institute of Technology (formerly Armour Institute). He designed the buildings at Tech, as well as apartments on the south side of Chicago. They are beautifully thought through structures, not a jungle of steel. His is a mind that likes geometry.

Richard Neutra, of California, has contributed much to the International Style, the Dean said. A good example is his Lovell house, near Los Angeles. G. Holmes Perkins, of Harvard, is another brilliant desciple of the style, the speaker said. He also showed work of Marcel Breuer, Hugh Stubbins, Eberle Smith, and Skidmore, Owings & Merrell, as well as the Los Angeles Prudential Building by Wurtemberg & Beck.

JEAN HEBRARD, F.A.I.A., formerly of the faculty at the College of Architecture and Design, University of Michigan, now of Paris, France, has just arrived in this country, on a mission for the French Government, to make a survey of the trends in regional and city planning. He expects to be here several months.

WALTER A. KLOSKO, A.I.A., for twenty years a member of Chevrolet Engineering Department in Flint, announces the opening of his offices for the practice of architecture at 514 E. Kearsley Street, in Flint.

Since leaving Chevrolet, Mr. Kloske has practiced in Detroit, where he will continue to maintain offices.

Bulletin:

Thank you very much for carrying our letter on construction of mail boxes in your January 17, 1950 issue. We are also grateful to you for causing this letter to be printed in the March 1950 issue of The Ohio Architect.

—James S. Nonan, President, National Association of Letter Carriers.
GOOD ATTENDANCE IS HAD AT DINNER MEETING, APRIL 19

On Wednesday evening, April 19, members of the Detroit Chapter, A.I.A., met jointly for dinner with members of the Producers’ Council, Michigan Chapter. This regular monthly dinner meeting of the architects’ Chapter has been designated as Producers’ night and they were given full charge of the program.

Andrew R. Morison, President of The A.I.A. Chapter, presided and opened the meeting by giving a brief report of the Chapter Board meeting which was, as usual, held just prior to the dinner.

He announced that the Chapter was entitled to be represented by 19 delegates at The Institute Convention in Washington, May 10-13, and that 18 had signified their willingness to serve. These 18 are automatically elected and there is room for one more.


President Morison also announced the appearance of Sir Patrick Abercrombie at the Rackham Building in a lecture on May 3 and invited members and guests to attend.

Eighty-six attended dinner and approximately 100 the program. After tables were removed and the room arranged as a auditorium, President Morison turned the meeting over to William E. Ogden, of Marsh Wall Products, Inc., President of the Producers’ Council Chapter, who expressed gratification for the opportunity of his group to participate in the program. Bill credited W. J. Portland, of Armstrong Cork Co., with arranging the program.

Portland explained that the program would be on “Indoor Climate Control,” a term used instead of air conditioning because the latter has become so loosely used as to mean anything from the circulation of air to a complete installation of cooling, etc.

The first speaker, Mr. John Haines of Minneapolis-Honeywell Regulator Co., stated that climate control was to protect man from the weather. His interest was in automatic controls and he predicted a future in which more emphasis would be placed on this than on any other phase of the building industry.

Wright Hitt, of Owens-Corning Fiberglas Corporation, dealt with human comfort as affected by insulation. We learned that each human being is the equivalent of about 10 sq. ft. of hot water radiation, which recalls the statement of Prof. Robert B. Newman, of Acoustics Laboratory, M.I.T., at the Great Lakes Seminars at Indianapolis, last September, that acoustically one is the equivalent of about four sq. ft. of window.

Mr. R. F. Snyder, of Libbey-Owens-Ford Glass Co., spoke on the control of heat through and around windows. He stated that the desire for more light and vision, without the penalty of increased heating costs, had made this an important subject.

Besides the speakers, a goodly number of other Producers attended and seemed to enjoy the program.

A question and answer period brought out much of interest, and in closing the meeting, President Morison thanked Program Chairman Suren Pi- lafian for arranging such a successful program.

THE FUTURE OF DETROIT

Top community, labor and management leaders are cooperating in a five-star public meeting May 13 at the new Veterans’ Memorial Building, put on by Future Detroit, Inc., the citizens’ Housing and Planning Council. Co-chairmen are George Romney, Victor Reuther and Father Raymond S. Clancy. Scheduled as speakers are Henry Ford II, Walter Reuther, James B. Webber and Frank X. Martel, with Dr. Alfred H. Whitaker, President, presiding. Subject is “Detroit’s Future and Future Detroit, Inc.”

Future Detroit Inc.’s annual meeting is to be held at 7 p.m. in Room 514 of the Veterans’ Building, followed at 8:15 by the big public meeting in the large ballroom, second floor, Shelby Street entrance. The public address system will be in use to permit an overflow crowd in some of the smaller rooms on the second floor if needed.

The first to be held in the Veterans’ Building—almost a month before the dedication date—this meeting is open to those interested, without charge.

WANTED—Good senior architectural draftsman on general class of work. Excellent opportunity in pleasant surroundings. C. Julian Oberworth, 310 Second St., Frankfurt, Ky. Tel. 1169.

Helping the Young Architectural Graduate to Get Started in Practice

By Charles B. McGrew, Vice-President, Detroit Chapter, A.I.A.

A talk before the Michigan Society of Architects 36th Annual Convention, March 19, 1950

The subject for this session was first announced as “If Education does not stop with a Diploma, what shall we do to start the young Graduate in the direction of being a capable Practitioner in ten Years.” I suggested certain changes. The words, “in ten years,” were deleted. I do not believe that many feel that a capable practitioner can be developed within ten years after graduation. Our hero is to stick to certain simple types of buildings, he may get by, but building problems are becoming more numerous and proper solutions more difficult, and more and more experience is, therefore, essential to the practitioner if his solutions are to be successful. Seldom does a job come along these days that does not contain new problems or new variations of old ones which challenge the best thinking an organization can give it. The average new graduate, regardless of the excellence of his academic training, is starting a much more advanced course when he begins accumulating practical architectural training.

The Michigan Society of Architects has long been preaching that the best way to improve public opinion of architects is for them to improve the quality of their work and leave satisfied clients. Owners want and have a right of bidding documents, and the supervision of construction, and also gave them opportunities to acquire experience in architect-owner-contractor relations and the business side of operating an office. If the employee was willing and had the aptitude, he had the opportunity to obtain a well-balanced practical architectural training.

My first employer asked me shortly after I had started to work after graduation whether or not I would undertake to do a job which I could handle, “on the side,” if such a job came along. Unusually, I replied, “Yes.” His comment is still clearly remembered. He said, “Good. That seems to be the best and quickest way to obtain a good picture of an architect’s problems and responsibilities. Just don’t let it interfere with the office work.” As he started the job, he turned and said, “and if you’ll keep an accurate account of your expenses and time you may discover how fortunes are made in architecture.” Later, I found that he frequently turned small jobs and the “cats and dogs” which came into the office over to his registered employees. I know of a few cases where he came into the drafting room and told us of someone who was going to build something which could not be profitably handled by the office and suggested that someone go after it. The drafting was sometimes done in the office after hours, or the drawings were brought in for criticism by the older employees or even by the boss himself. Strangely enough, he maintained an interest in these little jobs even to the point of visiting them while under construction and later “kidded” the responsible parties about the way they were being built. This was not only of great educational value to the employee, it created a comradeship and loyalty to the office which was really wonderful.

Of course, operational procedure of an architectural office has changed with the changing times. Things have altered the easier employer-employee relations which prevailed thirty-five years ago to the disadvantage of the younger employee who is not generally familiar with the history and development of the architectural profession.
The problem of planning a new house in a built-up subdivision where almost every house is different and old restrictions are far from today's economy, presented somewhat of a situation.

Being a corner lot, at 14,300 Abington Road, Detroit, Michigan, with all other adjacent corners built on and each house of a different style, did really make it quite a problem.

However, after studies were submitted and approved by the subdivision authorities, we were ready to start. A schedule of contracts was agreed on, and we broke ground Dec. 14, 1948, getting the building department's approval and moving in March 18, 1949—a total of 76 working days.

So we had built a house, that is, without plaster, with one door to the living quarters, with no tile bath floor, no heat register at the base boards, no white kitchen walls, no basement, no attic. We built a house to live in with step-saving and privacy for all the
family.

There was no cutting across the living room to the sleeping quarters, no going through the utility laundry to get into the kitchen.

A straight forward plan for today living! That was it. The general idea being to enter under a covered porch through the vestibule, then go into part of the house without disturbing anyone in their part of the house.

It is a straight forward kit where the raw product is brought to the kitchen, immediately to the refrigerator, near the door for storage, then prepared in near-by sink counter, next cooked, then placed on the table. A straight assembly like rangeland, no lost motion, so plenty of steps.

The heating system is by forced air through the asbestos ducts in the ceiling and then through individual rooms.
nostatic Dole register, located in each door in every room. Cold air returns under the house through ducts on sisl-craft covered concrete slab to a trench duct to the furnace. I believe we have around forty-five dollars for oil a year.

Infra Aluminum insulation was used in the floor of the study which made an appropriate vapor barrier.

A unique feature was the use of the slope of the roof for the ceilings on the living and bed room ceiling, making each room appear much taller. Plenty of light and air was an important feature accomplished by the use of sliding aluminum sash, thus ensuring plenty of light could be brought into the area of the room. Ample closet space distributed evenly where necessary, made for an extremely livable house.

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RODNEY McCAY MORGAN—PHOTOLOG—NEW YORK
WALTER WYETH’S NEW OFFICE

WALTER H. WYETH, A.I.A., of Walter H. Wyeth Co., Architects, announce the removal of the firm's offices to 1502 Military Street, Port Huron, Michigan. The move is made after 17 years at 323 Peoples Bank Building in that city.

Walter was born and reared in Chicago, graduated from University of Illinois in 1911 and then went to work for Chicago architects, but let him take it from here:

"First job was mostly drafting but I had occasion to do some supervision work. My first visit in this capacity was to a building remodeling job on the edge of the loop where the trades were all experienced, highly unionized and tough. I was wearing a derby hat, was pretty conscious of being well dressed and felt altogether too much of a tenderfoot for the gang I was about to have to talk turkey to.

"As I ducked under some scaffolding to enter the ground floor of the building my derby was slightly dented and got a dose of dry brick mortar or plaster. I straightened out the dent and wining my derby was slightly dented and returned dry lime mortar to the crown in sufficient quantity so that at least one shoulder might get a little of the surplus. Then with lack of confidence overcome and a slight trace of overconfidence brewing, I jumped into the midst of the sawdust, pipe wrenches and air hammers. With that first trip over I got quite a kick out of the next few.

"My firm was thrilled the outside work was when I viewed the first cabinet work milled to my full size details. It looked just like I had hoped it would but feared it wouldn't.

"All this for the first two or three years. Then one day in 1914 Carl Erikson and I went to work for Richard Schmidt, Garden & Martin, where I gained eight years valuable experience and where Carl later became the third member of the firm. There used to be seventy-five or more employees counting superintendents and I often wonder what has become of them all. They had been all experienced, highly trained, eight years valuable experience, the man but they keep him from making the man but they keep him from making a strike. I got a telegram instead. I didn't get discouraged for a minute but for a while there was no danger of overcrowding, and, by the way, if you don't know it already, you can get lots of well-located space on lease cheap when there is no one taking any.

"When you come up to cross over the great Blue Water Bridge this summer, stop in, you'll be more than welcome. We'll finish the job of getting acquainted."

Mr. Wyeth
KURTZ Brick Company
COLORFUL OHIO SHALE BRICK
For Residential and Commercial Building
14183 Wyoming HO. 2364 Detroit

Koenig Coal & Supply Co.
CERTIFIED CONCRETE
Concrete — Fuel Oil — Coal
Main Office: 1486 Gratiot Ave. Cadillac 1384

Maurice V. Rogers Co.
GENERAL CONSTRUCTION
829 Collingwood Ave. Detroit 2, Michigan

McGREW, From Page 2
a graduate. His education is now expected to be complete enough to make him a producer in some particular branch of the work. He is usually kept doing the things which, it is believed, will make him most valuable to the organization. He is not encouraged to burn the midnight oil or dissipate his energies doing small jobs "on the side." Frequently, after years of office experience, today's employee is a designer, a specification writer or an inspector. He is not expected to have any worthwhile ideas on any branch of the work other than his own. If he has, it receives scant attention. He loses confidence. He begins to have no opinions. He is in a rut.

Most architectural schools now have a five-year curriculum and still such subjects as owner-relationship, business-solicitation, office accounting, etc. do not appear to be treated realistically and in proportion to their importance by many schools. Employers are naturally reluctant to provide training in matters. They have a right to expect that the graduate knows something about such things.

The school, therefore, should prepare the younger for the reception of further knowledge in all departments of general architectural practice. The employer should provide the opportunity for further general growth by letting him in on more things, by encouraging him to study, by giving him the "cat and dog" jobs to profitably use time which would otherwise be wasted, by urging him to inspect jobs under construction by other offices so as to broaden his knowledge of what is being done, and by showing a personal interest in his efforts, his failures and his successes.

Architects repeatedly complain that the profession does not receive adequate recognition or proper respect from the public and the press. They should do something about it. They should contribute to the best of their ability in making each succeeding generation of architects stronger in every way than their predecessors.

KIMBALL & WILSON DINNER
By T. G. Seemeyer

One hundred Detroit architects attended the dinner given by Kimball & Wilson, Inc. at Hotel Statler April 27.

James Rowland, vice president of the Andersen Corporation, Bayport, Minnesota, gave an interesting and informative talk while demonstrating with actual models the features of the Andersen casement, gliding, basement and new pressure seal double hung window units manufactured by his firm.

Rowland stressed the company's basic principle of always manufacturing a product "we can stand back of," in giving a general resume of the firm's history from its founding in 1903 up to the present time when they are turning out the new pressure seal double hung units at the rate of 7,000 per week.

Clarence Kimball made an affable host and introduced to the architects Dewey Hoel, field representative of the Andersen Corporation and Larry Smith, representative of Bruce Oak Flooring, and the members of his own firm. Claud Wilson, Harry Russell, Gus Meyer, Jim Dryden and Ray Brutel.

Exhibits of Morgan doors and New London doors were also on display. Among the prominent architects observed at the dinner were Werner Anderson, Clair Ditchy, Arthur Schmidt, John Thornton, George Zanotto, Leo Bauer, John Knapp, Ralph Hammett, Carl Marr, Owen Luckenbach, Linn Smith, Ivan Daspiew, Joseph Dworski, George Bery, Thomas Hewlett, Ernest Greenberg, William Kuni, Louis Redstone, Robert Blakeslee, Frank Barcus, Earl Meyer, Stanley Bragg, Leo Perry, Paul Tilds, Lyall Askew and Frank "Stop-That-Train-Lloyd" Wright.

CORRECTION
The "Ypsilanti Profile," an article about architect Ralph Gerganoff, by Mrs Mary V. Cummings, reprinted in our issue of April 18, was from The Washtenaw Post-Tribune, and not from the Ann Arbor News, as we credited. Our apologies.

We always like to see architects get recognition. The article was well written, much to the credit of Mrs. Cummings and The Washtenaw Post-Tribune.

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MICHIGAN SOCIETY OF ARCHITECTS
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DETROIT CHAPTER TO HEAR THOMAS H. CREIGHTON

Students Joint Meeting

Thomas H. Creighton, A.I.A., Editor of Progressive Architecture will be the speaker at the Detroit Chapter dinner meeting in the Rackham Building, on the evening of May 24. His subject will be, "The Architectural Journals and the Practicing Profession."

The dinner will be at 6:30 p.m., the program at 8:00, in the same room.

This is the Chapter's annual joint meeting with its student branch chapters, of which there are three — at the University of Michigan, the University of Detroit and at Lawrence Institute of Technology. The Detroit Chapter award to a student in each of the chapters, who has attained outstanding scholarship, will be presented.

Thomas Hawk Creighton, son of the late Whittington Creighton, Episcopal Bishop, of Detroit, was educated at Harvard University and Beaux Arts Atelier Licht. He worked for the New York architectural firm of Schultz and Weaver, Frederick L. Ackerman and others. For a time he carried on his own practice in Hempstead, N. Y. During the 30's he entered civil service and attained the title of Chief Architect, City of New York. Just before the War he spent two years in Burlington, Vermont, associated with Freeman, French, Freeman. During the War years he was associated with the Alfred Hopkins architectural firm in New York. He became Editor of Progressive Architecture in January, 1946.

In addition to magazine articles for various media, he has written or edited such books as "Planning to Build," "Homes," and "Building for Modern Man."

DEAN BENNETT CONCLUDES LECTURE SERIES AT POINTE WAR MEMORIAL

WELLS I. BENNETT, F.A.I.A., Dean of the College of Architecture and Design at the University of Michigan, gave the last in his series of lectures on architecture at the Grossel Pointe War Memorial on the evening of May 2. The first lecture was on "Frank Lloyd Wright," the second on "The International Style," and the last on "The Vernacular of 1950."

Throughout the series, the Dean showed the influence of Wright on American architecture, he led up to the houses of today and indicated the effect that environment has on design.

One of his most interesting references was to the work of Alden B. Dow, whom he designated as one of the best-known disciples of Wright. He showed slides of Mr. Dow's own house and office in Midland, his Mormon church there and other examples of his work, to bring out that while he was influenced by Mr. Wright, he has his own style which is quite different. Dow's work, the Dean said, is very thoughtfully and well designed with a nice use of materials and on the whole original and pleasing.

Included in his slides also were examples of the Bay Region architecture of the San Francisco area, and examples of small houses in New England, which looked as if they belonged in their environment. He touched upon the solar environment. He showed slides of Mr. Dow's own house and office in Midland, his Mormon church there and other examples of his work, to bring out that while he was influenced by Mr. Wright, he has his own style which is quite different. Dow's work, the Dean said, is very thoughtfully and well designed with a nice use of materials and on the whole original and pleasing.

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ONE OF HIS MOST INTERESTING REFERENCES WAS TO THE WORK OF ALDEN B. DOW, WHOM HE DESIGNATED AS ONE OF THE BEST-KNOWN DISCIPLES OF WRIGHT. HE SHOWED SLIDES OF MR. DOW'S OWN HOUSE AND OFFICE IN MIDLAND, HIS MORMON CHURCH THERE AND OTHER EXAMPLES OF HIS WORK, TO BRING OUT THAT WHILE HE WAS INFLUENCED BY MR. WRIGHT, HE HAS HIS OWN STYLE WHICH IS QUITE DIFFERENT. DOW'S WORK, THE DEAN SAID, IS VERY THOUGHTFULLY AND WELL DESIGNED WITH A NICE USE OF MATERIALS AND ON THE WHOLE ORIGINAL AND PLEASING.

Included in his slides also were examples of the Bay Region architecture of the San Francisco area, and examples of small houses in New England, which looked as if they belonged in their environment. He touched upon the solar environment.

Concrete Products Go Modular

By John C. Thornton, A.I.A.

On the evening of April 24th the Concrete Products Association and guests met at dinner at Hotel Fort Shelby in Detroit. The topic of discussion was Modular Coordination as it applied to concrete products. This meeting was the culmination of several months of work by a Committee of the Association in which the A.I.A. Chapter's Construction Industry Committee took part. A number of outstanding concrete products manufacturers attended, as well as men from Ohio and New York, and Mr. E. W. Dienhart of Chicago, Executive Secretary of the National Concrete Manufacturer's Association and a member of the Executive Committee of A62, The American Standards Association Committee on Modular Coordination.

After a thorough discussion to which the Architects present contributed, the Association voted unanimously that on and after July 1st, 1950 only modular dimensioned concrete units will be standard and that other sizes will be special.
ARCHITECTS BELIEVE IN SIGNS

BY ROGER ALLEN, A.I.A.

(Paper delivered to the National Electric Sign Association, Cincinnati, Ohio, Feb. 6, 1950)

Some years ago one of the mail-order houses placed on the market a pre-fabricated house, and sold quite a number of them. The advertising manager learned that one of these houses had successfully survived a terrific windstorm, out in one of the mid-Western states. He felt that this fact would make good copy, so he wrote the farmer who owned the house for the details. In due time, he got a letter back saying, "Your house is all right. That wind blew all the architecture off but it didn't hurt the house."

Architects love to tell this story, because it illustrates a vital fact about contemporary architecture, and that is, architecture is not something that can be blown off a building. That goes for properly designed signs, too.

Years ago a sign was an afterthought, and looked it. After the architect had decorated the exterior of the building, above the awning level, with any extraneous details that happened to be lying around in the nearest tinshop, a horse and wagon would drive up and unload a sign, which would then be hauled into place by a character known as a "sign hanger." After the sign hanger got through hanging the sign, the net result was to cause any sensitive person looking at the building, to wonder why the authorities didn't go a step further and hang both the sign hanger and the architect.

Architecture has advanced and so has the sign business. The sign hanger has given way to the sign erector and back of the sign erector, is the sign designer. We have not arrived at perfection, either in architecture or signs, but we're closer.

It is a curious thing but the designing of signs has followed much the same course followed by the designing of buildings. A well-designed contemporary building is as notable for what is left off it as for what is put on it. This is true in the whole field of contemporary design, and perhaps before I go any further I might tell you why I keep saying "contemporary" design, instead of "modern" design. It is because any architect who has thought deeply about the matter knows that there is no such thing as modern architecture, for if it isn't modern, it isn't architecture. It may be a number of fine things but it isn't architecture.

The term "modern" or the even more deplorable, "moderner" design always conjures up in my mind a picture of a cocktail bar with a lot of glass block on the front to keep the cops from looking in and a picture of fine things but it isn't architecture.

"Well Building hath three conditions—Commodity, Firmness and Delight. And Architecture is the Focus where these Three converge."

"Commodity, firmness and delight." By Commodity he meant not a commodity in its earlier sense of "Convenience, Utility" or, as we might say today, functionalism.

Firmness, of course, is strength, and delight is the delight that the informed eye takes in anything properly designed, whether it is a building and or a sign.

There is more, much more, to the sign business, than selling a restaurant proprietor a sign spelling out "EAT" in neon letters. In fact, this has been a little overdone, and so many small signs
This is not always the sign erector's fault. Let's not blame him for everything. Sometimes he's in the clear. I heard the other day of a sign erector in New York City who had, for a customer, one of the restaurant chains. One unit of the chain moved to a new location, and the sign man sold them a very elaborate sign layout. So when the day of the grand opening came, the sign erector called up his florist and asked him to send around to the manager of the new restaurant unit a large basket of flowers, with the sign man's card, suitably inscribed.

But what actually arrived at the restaurant was a wreath, and on the sign man's card was written, "Deepest Sympathy." The restaurant manager realized that a mistake had been made somewhere along the line so he called up his sign-erecting friend and told him about it, kiddingly. The sign erector called the florist who seemed deeply stricken at the mistake. So much so that the sign man finally said to him, "Well, don't take it so hard; you can call up the restaurant manager and explain it, all right."

"I can explain it to the restaurant man, all right," said the florist, sadly. "But how am I going to explain to the family of the deceased an inscription reading 'Congratulations on your new location?'

I think there is a growing appreciation of the fact that, on certain types of buildings, the sign is not only the most important part of the front, it IS, for all practical purposes, the front of the building and all the rest is background.

Last summer my firm supervised the construction of a Greyhound Bus terminal in Grand Rapids, designed by my old friend Mr. W. S. Arrasmith of Cleveland. The front elevation of that building, above the entrance canopy, exists primarily for the purpose of exhibiting a long and carefully designed vertical sign in the proper location and set at the proper angles. The Greyhound Company did not spend its money on tricking out the front of that building with terra cotta cartouches, and quite rightly.

They are selling tickets, and not terra cotta. And they can't sell you a ticket until you get into the terminal and you can't get into the terminal until you find out where it is.

Some years ago, I designed and supervised the modernization of nine theatres, one after the other, for a theatre chain in Michigan. I often reflected that a good deal of our work consisted in taking things off theatre fronts that should never have been there in the first place. Those fronts had a lot of expensive details on them, placed there apparently on the theory that vast throngs would gather on the opposite curb to admire them. Of course people cannot stand on the opposite curb and buy either admission tickets or popcorn from the theatre operator, so the theatre doesn't derive any substantial benefit from these art lovers.

Eventually, we arrived at the decision that the front of each theatre, above the marquee and the attraction board, should be as self-effacing as possible, in order not to detract from the effectiveness of the sign. This solution was so simple that we thought it must be wrong, but it wasn't.

I have been telling you things you knew already. You probably know, from the inside, what is right with your business, and perhaps you would like a suggestion, from an outsider, of one of the defects in your business.

This is an age of specialization, sometimes carried to an unusual length. You may have heard of an incident that took place when the Notre Dame football team was on its way to play Southern Methodist University. Just before they arrived at their destination, a reporter for one of the local dailies boarded the train and announced, "I'd like to see the student manager." So they produced the student manager.

"I'd like to write a story about the Notre Dame team," said the reporter. "Fine," said the student manager. "Glad to give you any help I can." "I hear," continued the reporter, "that the Notre Dame team carries a chaplain who prays for the success of the team."

"That's right," said the student manager. "That would make a good feature story," said the reporter. "Would you introduce me to the chaplain?"

"Certainly," said the manager. "Which chaplain; offensive or defensive?"

This is specialization carried quite a ways. I have often said that the odd thing about the construction industry is that all its allied branches is that each branch amuses such a volume of highly interesting and valuable information, which it then proceeds to keep severely secret.
If between an empty room and a room the difference in acoustic properties of course, absorb sound or rather their laboratory at M.I.T. He was discussing acoustics, a professor from the acoustics for architects in Indianapolis and on the same program was a specialist on architects spend their time talking to each other when they ought to be out beating the bushes finding potential clients for which to pour out this story.

Of course, the architect himself picks up some little-known facts this way. A few months ago I spoke at a seminar for architects in Indianapolis and on the same program was a specialist on acoustics, a professor from the acoustics laboratory at M.I.T. He was discussing the difference in acoustic properties between an empty room and a room full, or partly full, of people. People, of course, absorb sound or rather their clothing does. I suppose a modern girl would hardly absorb anything greater than a faint whisper. At all events, the speaker went on to say, earnestly, “Acoustically speaking, each of you in the audience is the equivalent of four square feet of open window.” I never thought of an audience in quite that way before, and I am not sure that I wish to think that.

You in the sign industry have a fascinating story, which you are almost too careful about keeping to yourselves. In my office we kept count, for a time, of the number of salesmen for various building products, specialties and equipment, who called on us, and it averaged better than 20 per week, or more than a thousand in a year. Hence, I do not feel that any architect ever gets very lonesome, but I could count on the fingers of one hand the number of times any sign erector called on me unless I called him first.

It is extremely unusual for my office to receive any printed information about signs, or any technical information such as the Producers’ Council members send out for their member companies: dealing with the important subject of providing proper structural supports and anchorage for signs, for instance. This is only one of many things about signs that architects should know, and which most of them don’t.

If, in too many cases, the provisions for a sign come into the plans as a belated afterthought, part of the fault is the architect’s, but part of the fault is yours. It seems to me that you have a job to do, not as individuals, but as a united industry, in keeping before architects, engineers and designers, the way in which properly integrated signs can make a building function more effectively in the job that building has to do.

Keep your technicians informed and don’t make a difficult job as you might think that statement has rather an unfortunate slant; I don’t mean that you think it’s difficult to beat an idea into an architect’s head. I was thinking about the size of the overall problem.

Some months ago, I was consulted by a public relations firm who was trying to analyze the problem of publicizing a certain new building product to architects. This firm had discovered that there were 22,000 registered architects in the United States. This, of course, makes quite a substantial mailing list for any sustained campaign. But some years ago, my friend, the late Howard Myers, publisher of the Architectural Forum, told me something about this. The Forum is owned by Time, Inc., publishers of Time, Life, and Fortune, an organization with plenty of facilities for making surveys. They had surveyed the architectural field and come to the conclusion that about 90 percent of all buildings designed by architects in the United States are designed by not more than 4,500 to 5,000 firms.

Five thousand firms is not a very big mailing list, when you break it down by states and regional areas. You could do those 5,000 firms a considerable amount of good, and they could in turn simplify some of your problems, if you were to make a sustained effort to see that they all knew the things about your product that will help them use that product to the best advantage.

Architects believe in signs, when they know about signs, and they’d believe in them more strongly if they knew more about them. There is a saying that a perfumery manufacturer is a man who makes his living by sticking his business in other people’s noses. In the sign industry, you make your living by hitting people in the eye with your product.

I think you ought to hit them in the eye a little harder.
METROPOLITAN ART ASSN.
RE-ELECTS HAWKINS FERRY

At the Annual Meeting of the Metropolitan Art Association held at the home of W. Hawkins Ferry, 17100 E. Jefferson Avenue, Grosse Pointe, all officers were re-elected. They are Mr. W. Hawkins Ferry, Chairman; William A. Bostick, Vice-Chairman; Claire Reeve, Secretary-Treasurer; Virginia Harriman, Membership Chairman; Donald Thrall, Jr., Society of Arts and Crafts, Publicity Chairman.

Three new Directors were elected: David Mitchell and Louise Jansen, of Wayne University, and William Lawrie, Jr., Society of Arts and Crafts.

Other Directors, continuing in office are Marion H. Bemis, Wayne Claxton, Helen J. Copley, Helen L. Fassett, Alexander Girard, Talmage C. Hughes, Wallace Mitchell and Sarkis Sarkesian. Possible subjects for the five lectures to be presented the coming season were discussed and tentatively decided as Architecture and City Planning, Painting, Industrial Design, Crafts, and Theatre Arts. By vote, the Directors expressed first, second and third choice for speakers in each category in order that the Chairman might take steps to engage them.

Last season was the most successful the Association has had, indicating a growing interest in the part of the public.

The purpose of the Metropolitan Art Association is to provide a common meeting ground for the many and varied art groups in the Detroit area, and to stimulate and promote interest in the art of our time. To this end, the Association each year offers a program of lectures by distinguished speakers on a wide variety of topics. The subject matter of the lectures is arranged to form a synthesis of the arts, from the intimate and individualistic arts of painting and sculpture, and proceeding through the more collective arts of architecture and industrial design and finally culminating with the outer envelope of city and regional environment.

Architects will find this series of particular interest as each year's program is planned to be fresh and interesting.

ARE YOU MAKING PLANS FOR BIRMINGHAM WORK?

If So You Should Know About City Ordinance Requiring Submission of Plans in Advance!

The City Plan Commission of Birmingham is seeking the cooperation of architects in this area in the matter of submitting preliminary building sketches to the commission for review well in advance of the construction date.

City Ordinance No. 377 provides that all plans for new buildings in the "Business-A" and "Business-B" categories shall be submitted to the City Plan Commission prior to issuance of a permit by the building inspector. The ordinance also provides that each application for a permit to erect or remodel any type of building in the city may be submitted to the City Plan Commission for approval at the discretion of the building inspector.

"With the cooperation of architects and builders," said Mrs. Peter Loomis, chairman of the commission, "the City Plan Commission will be able to function more efficiently in checking building sketches in advance and disapprove plans that are not in line with the city's plan for the development of Birmingham. By submitting their sketches to the commission well in advance, architects and builders can help materially to avoid costly last minute changes in their plans."

Two large oil companies recently charged their building plans from a hard-line commercial type of building to attractive structures more suitable to the area in which they are to be located. Their action indicated that clients of architects are willing to cooperate with the City Plan Commission. They recognize that such cooperation is in an excellent means of building good will in the community.

In another case where plans were submitted only a few hours before work was scheduled to begin, approval was given by only a four to three vote of the City Plan Commission and the sponsors of the project have been severely criticized not only by some members of the commission but also by residents of the community.

LOIS W. KLEIN AND FRED H. STRAUSS, both students at Detroit's Lawrence Institute of Technology, won Honorable Mentions in the recent architectural competition for the best Eight-Family Garden Type Apartment built in the wood frame construction. The competition was conducted by Timber Engineering Company.

ELIEL SAARINEN and CARL MILLES will be hosts to members of the Chicago Chapter, A.I.A. when they make an inspection trip to Cranbrook Academy of Art on May 20.

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DETROIT HOST TO SIR PATRICK ABERCROMBIE

Sir Patrick Abercrombie, England's Royal Gold Medalist and the recipient of The American Architects Gold Medal in 1950, was a visitor to Detroit on May 3 and 4. He was a guest at Cranbrook of Mr. Eliel Saarinen, F.A.I.A., himself an Institute Gold Medalist and recipient of the R.I.B.A. Gold Medal this year. He spoke at the Rackham Building in Detroit on the evening of May 3 and visited the University of Michigan on May 4.

Andrew R. Morison, President of the Detroit Chapter, A.I.A., headed the committee in charge of arrangements for Sir Patrick's visit here.

It was unfortunate that so few attended the lecture, which was free and open to the public. About 100 were in the audience. The Octagon, University of Michigan, now of France had asked him to make a survey report on what is going on in the United States and gave a brief and interesting past two years since he left the University of Michigan, now of France. Professor Hebrard told building of France. The Government of his interesting experience during the Paris, France. Professor Hebrard told dinner just preceding his lecture and heard a few words from him in an informal manner. President Morison recognized our fellow member, Jean Hebrard, F.A.I.A., formerly of the event. The American Inst, of Architects 1741 New York Ave., N. W. Washington 6, D. C. report on city planning in the United States and gave a brief and interesting past two years since he left the United

Sir Patrick expressed his deep satisfaction at being able to visit Detroit and learn more about its great works, and other interests famous throughout the world.

In the auditorium Dean Wells I. Bennett introduced the speaker, paying tribute to him as an architect and as a planner, adding a brief outline of his career.

Sir Patrick spoke on "The Plan of London," of which he is the architect. He explained that there are no less than three plans of London—the square mile that is the heart of London, London County, and the sprawling Greater London. This, he said is symptomatic of London, as it is not a unified city. He compared it to New York and Paris, which also have their divisions.

In addition, outside of London proper there are many towns that have been fused together. He said London had been referred to as "The Great Wen" —a swelling that draws everything up from the surrounding country. The authorities had expressed the belief that London's population should be reduced, but this met opposition because practically every community wanted more people, not less.

Explaining the various plans that had been suggested, he said there was what might be called a traffic plan, which took into account super highways, expressways, etc., without considering what was to happen upon arrival in the city. Then there was the plan of a linear city—the reconstruction of bombed and blighted areas. The R.I.B.A. presented a County plan, in which everything was to be swept away. The Royal Academy Plan was a monumental one, with everything symmetrical. Finally, an American architect proposed a plan in which every family would have a four-acre plot. This, the speaker said, would require 12,000,000 acres, whereas there are only 30,000,000 acres in all of England.

Sir Patrick's group was told that it must produce a plan that had some prospect of accomplishment, and so decentralization became the major feature. It was decided that it was easier to move people than it was to move industry. However, industry will move, he said, if the three requisites are provided—land, transportation and work. He said, if the three requisites are provided—land, transportation and work. His plan contemplated four concentric rings, and the exporting of some million and a quarter people. These included the central of the city, a suburban ring, a green belt, and the country ring. The central unit had to leap frog over the others, to move workers out to help the transportation problem.

The speaker said that the damage to London was a horrible thing but that it had made replanning easier.

What has happened to the plan? The planners have no authority to carry it out. The Ministry of Planning has set up a Committee and they might tear it to tatters. It will have to go before several other ministries. In some respects the plan is being carried out now. The East End is being built up accord.

See SIR PATRICK, page 2
Michigan was well represented at the American Institute of Architects 82nd Annual Convention at the Mayflower Hotel in Washington, D.C., May 10-13. Heading the delegation from the Detroit Chapter was its President Andrew R. Morison, who had an important part in the Convention, and between sessions he and Mrs. Morison entertained graciously in their suite. Clair was reelected Secretary, as were all other officers.

Kenneth C. Black, Great Lakes Regional Director, was in attendance also at the Board meeting which preceded the Convention. His three-year term expired at this Annual Meeting and he was elected to succeed him. It being Ohio's turn at the directorship, N. Richards of Toledo was unanimously elected.

President Andrew R. Morison, who was accompanied by Mrs. Morison, Clair Ditchy as Secretary of The Institute, and between sessions he and Mrs. Ditchy entertained graciously at the Mayflower in Washington, D.C.

President Walker announced that Alden B. Dow, President of the Michigan Society of Architects, was present with Mrs. Dow. At the closing session President Walker announced that Alden had made a good suggestion of having a competition among the chapters for an amateur motion picture about architecture. The idea was well received as having much merit. Such pictures could be exchanged by chapters and even if the Institute decided to have a film made by professionals the amateur pictures would form a basis of some good material.

Kenneth Welch of Grand Rapids and Mrs. Welch attended, and Ken was moderator at a symposium devoted to "Day-lighting."

Wells Bennett, accompanied by Mrs. Bennett, represented the College of Architecture, U. of M. at the pre-convention meetings of the Association of Collegiate Schools of Architecture. Bob Blakeslee represented the University of Detroit.

The Hugheses and the Frantzes were there early, as was Henry Grohen, to attend the meetings of the National Council of Registration Boards—Bob Frantz as President of Michigan's State Registration Board, Grohen as Executive Secretary and Hughes as editor of the Council's publication.

Others from Michigan were Mr. and Mrs. Alvin E. Harley, Mr. and Mrs. Jean Hebrard (now of Paris, France), Mr. and Mrs. Arthur K. Hyde, Paul Kasurin, Mr. and Mrs. Adrian N. Langius, Amedeo Leone, Mr. and Mrs. Elmer Manson, Jack Mitchell, LaVern J. Nelson, Mr. and Mrs. J. Leonard Rush and daughter Karin, Earl Shaffer and George G. Zanno.

About 33 went on the flying trip to Bermuda after the Convention, and about 60 to Williamsburg. The proposed trip to Shenandoah National Park and Monticello did not materialize. The Hugheses and Al Leone went to Williamsburg.

One of our former members, Maynard Lyndon, now of Los Angeles, won an Award of Merit for distinguished accomplishment in commercial architecture for his Los Angeles Santa Fe Ticket Office.

It was gratifying to hear that the American Architectural Foundation, started by a gift from our late beloved member Branson V. Gamber, is growing in importance.

Delegates stood in a moment of silence in memory of our late distinguished member Bob Frantz as co-organizer of the idea. It began at the Michigan Society of Architects' Annual Convention in Detroit in 1948.

SIR PATRICK from page 1 ing to proposed densities. A sample area is being rebuilt for next year's Festival. Six of the outlying towns are actually started. They have very low densities—about 30 per acre.

Sir Patrick stated that England was the first to plan and build garden cities, but he added that they had learned a lot from the United States in this respect.

In a question-and-answer period, it was brought out that flexibility of the plan is provided for by a review every five years, and that while architectural control would be desirable it is difficult to attain. Greater London has about ten million inhabitants. Sir Patrick is not discouraged at what is happening there.
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