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The first issue or edition of a new book, a stamp, an etching achieves distinction and a value generally unequaled by the ones that follow it.

This is the "First Edition" of the Monthly Bulletin of the Michigan Society of Architects. We hope and trust that at the outset the purpose will be better, just as we believe this monthly magazine is better than a number of smaller brochures.

The change to a monthly magazine has been under consideration for some time. President Dow appointed John C. Thornton and Cornelius Gabler as a special committee to consider the proposed change and to report to the Board.

It was on recommendation of the committee that the Board voted approval of the change. There was some opposition to the change. Since the Bulletin had been published as an insert, for nearly twenty-five years, there is, of course, hesitancy about making a change. Naturally, there are advantages in weekly publication, but the Board felt that, weighing one side against the other, more would be gained than lost.

We believe that companies like their advertising in big doses. A one-inch ad does not do credit to a company, nor to the publication. So, without any increase in monthly billing, the small ad will automatically become larger by reason of appearing once a month instead of four or five times. And if this is good for the advertiser it should likewise be good for the reader. They will receive a sizable publication that is a magazine in every sense of the word, which we hope will rank with the best in the field, instead of a pamphlet.

Herefore, we have published several special issues a year, such as the Annual Convention number, the Midsummer Conference number and several others devoted to particular projects. This issue is an example of what we propose to do with practically all of our issues—feature an outstanding project, plus the other news of the month in the architectural field in Michigan. It is, therefore, obvious that every issue will be the equivalent of a special number. In other words, after twenty-five years we have grown up, to become a magazine instead of a leaflet.

The Bulletin, of which we have twenty-four total volumes, constitutes a good running account, making it easy to obtain quickly any information desired about happenings and dates, that can be obtained in no other way.

It is particularly desirable to have conventions from the Western Michigan and Saginaw Valley Chapters of The A.I.A., and we suggest that they appoint representatives to furnish us with their reports. The penalty for not doing so will be that your editor will attend their meetings and get the material.

The only thing that is going to save the world is a paper shortage.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF AUGUST 24, 1939, 53 STAT. 1103, 15 USC 1461

1. The names and addresses of the publisher, editor, managing editor, and business manager are: THE MICHIGAN SOCIETY OF ARCHITECTS, published MONTHLY at Detroit, MICHIGAN, for October 1, 1950.

   TALMAGE C. HUGHES, Editor
   TALMAGE C. HUGHES, Editor

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding one percent or more of total amount of stock. If not owned by a corporation, the individual owners must be given. If owned by a partnership or other unincorporated firm the names and addresses of the individual owners must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent or more of the total amount of stock of the partnership or other unincorporated firm.)

3. The known bondholders, mortgagees, and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are: (If none, so state.)

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4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statement in the two paragraphs of this section that the street address of the principal business office of the corporation is:

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5. This statement is made on this 1st day of October, 1950.

   TALMAGE C. HUGHES

   RUBY D. HODGIN, Notary Public

   My commission expires August 1, 1954

   (SEAL)

   M.S. A. BOARD PLANS CONVENTION

At its meeting in Detroit on September 5, the Board of Directors of the Michigan Society of Architects heard a progress report from Sol King, A.I.A., of Albert Kahn Associated Architects and Engineers, Inc., Chairman of the Society's 37th Annual Convention Committee. The Convention is scheduled for March 7-10, 1951 at Hotel Statler in Detroit.

King reported that he had tentatively planned for a general convention committee with several sub committees to take care of publicity, registration, program and speakers, material exhibits, ladies activities, etc. Under publicity it is suggested that the Bulletin publish all interesting photographs and biographical sketches, as was done in 1939. This will be the Bulletin's 25th year of publication.

The theme of the convention will continue for two full days, with an event of entertainment the evening before. It is most desirable that the three A.I.A. chapters in Michigan take part and possibly be responsible for the program on some occasions.

The Board also approved the dates of August 2-5 for the Society's Midsummer Conference at the Grand Hotel on Mackinac Island in 1951. It is hoped that the Great Lakes Regional Conference may meet there at the same time. The Society's 1951 Convention will be held at South Bend, Ind. on December 1 and 2, and an invitation will be extended at that time.

Present at the Board meeting were Messrs. Dow, Gabler, Hammett, Kimball, Langius, Zimmermann, King, Seemeyer and Hughes.

The Board's October meeting was also held in Detroit, on the first Wednesday as usual. Eleven were present and reports were heard from various committees, including Ralph Hammett's Business Committee and Sol King's Convention Committee.

The personnel of Prof. Hammett's committee received the approval of the Board. They are Cornelius Gabler, Don Kimball, Pete Vander Laan, plus the Ann Arbor committee: Dick Robinson, George McCott, and Ray Eastman. Also on the committee are Werners, Anderson and Robert Bugher. The latter represents the Michigan Municipal League.

Sol King's Committee: King and Hughes, co-chairmen; Paul Brown, Program; Gabler, Publicity; Blakeslee, Brochure; Muth, Pilafian, Registration; Ed Smith, Speakers; Mrs. Pilafian, Ladies, and Leo Bauer, Tour.

The convention committee will meet on the afternoon of Wednesday, October 16 at 4:00 P.M. at the Detroit Athletic Club. The way King is organizing the work indicates that this should be the best convention in our history.
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on their forward change from a
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DETROIT CHAPTER BOARD
The Board of Directors of the Detroit Chapter, A.I.A. held its first meeting of the 1950-51 season on the afternoon of September 21, just prior to the Chapter's dinner meeting. President Morison presided, and the following officers were elected: Charles B. McGrew, vice-president; Eugene T. Cleland, secretary; John O. Blair, treasurer; directors Thomas H. Hewlett, Suren Pilafian and Malcolm R. Sifton, and executive secretary Talmage C. Hughes.

As the Chapter's annual meeting and election will be held in October, two nominating committees were named, one by the President and the other by the Board. President Morison's committee is composed of Carl B. Marr (chairman), Leo M. Bauer and Suren L. Pilafian. The Board's committee: Thomas H. Hewlett (chairman), Edward G. Rosella and Jonathon Taylor.

Meeting Dates
Chapter dinner meetings have been scheduled as follows:
- October 19, annual meeting, election of officers and directors, reports of officers and committees.
- November 29, the Chapter dinner meeting will be adjourned to the lecture hall of The Detroit Institute of Arts to join with the Metropolitan Art Association for a lecture by Mr. Eero Saarinen on "New Trends in Architecture." The Chapter will provide admission tickets gratis to its members. It is expected that Mr. Saarinen will be a guest of the Chapter at dinner.
- December 28 will be the occasion of a lecture by our distinguished member, Mr. C. Howard Crane, A.I.A. of London and Detroit.
- Other meetings will be held on January 16, February 16, March 22 and April 18.

The last meeting of the season will be held on May 24, as the annual joint meeting with the Chapter's three student branches, at the University of Michigan, University of Detroit and Lawrence Institute of Technology.

The Chapter accepted the offer of the Detroit Masonic Temple to place in that building a memorial tablet to our beloved late member Mr. George D. Mason. A special committee on this is composed of Prof. Emil Lonn, William E. Knapp and David H. Williams, Jr.
The Board heard a report from Leo M. Bauer, Chapter representative on the Affiliate Council of The Engineering Society of Detroit, with regard to the part the Chapter might take in Detroit's 250th birthday celebration next summer. It was the sense of the meeting that the Chapter should participate, with possibility a comprehensive architectural show.

President Morison brought out the fact that Brigadier General Clyde E. Dougherty, Detroit's Defense Planner, is seeking help in protecting the populace in case of bombing, and that he believes the architects are in a position to make valuable contributions. The Board agreed and asked the President to appoint a special committee. This committee consists of George Scrymgeour, Julian R. Cowin, Arthur K. Hyde, Frederick G. Strauss, Eugene Mitton and Cornelius Donckervoet. At the request of President Ralph Walker, Cornelius L. T. Gabler and Vern Sidnam have been nominated for the national committee.

DETROIT CHAPTER MEETING
The next meeting of the Detroit Chapter, A.I.A., on October 19, will be the annual meeting and election of officers and directors.

President Morison urges that committee chairmen submit reports of their committee activities during the past year. They will be submitted to the membership, at least in abbreviated form, and particularly in cases where the subject matter is of interest to members. Officers, too, should submit annual reports, particularly the Secretary and Treasurer.

Two nominating committees have already been named. They are to nominate complete slates of all officers and one director to succeed Malcolm R. Sifton, whose three-year term expires. Each committee is also to nominate five directors to serve on the Board of the Michigan Society of Architects. The President appoints one other, who must be a member of the Chapter Board. The Executive Secretary is an appointee.

ARCHITECTS' PHOTOGRAPHER
Mr. William E. Bradley, architectural photographer, has recently purchased the assets, negative file and accounts of the late John S. Coburn. While Mr. Bradley is a young man, he has been in the photographic business for the past eleven years.

As did our good friend Coburn, Bradley attends Detroit Chapter dinner meetings and takes pictures for use in the Bulletin, for which he makes no charge. We have had occasion to use his services on architectural assignments and can recommend him.

Mr. Bradley is located at 14581 Royal Grand Avenue, Detroit 23, Michigan. Telephone KEnwood 2-4450.

OHIO CONVENTION
Commodore Perry Hotel
Toledo, October 12 and 13.

The 17th Annual Convention of Architects Society of Ohio will feature a number of nationally known speakers at the Commodore Perry Hotel in Toledo, October 12 and 13, 1950.

Included are Marshall Fredericks, sculptor; Lawrence G. Linnard, landscape architect and site planner; Florence Knoll, interior decorator; Kenneth Hedrick, architectural photographer; Grove Patterson, editor-in-chief, The Toledo Blade; Elmer Wheeler, newspaper writer and author; George W. Clark, consulting engineer and executive.

Many other events have been planned for the enjoyment and edification of delegates and guests, including the ladies. Michigan architects are invited to attend.

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MICHIGAN ARCHITECTS ARE NAMED ON AIA COMMITTEES
The American Institute of Architects in Washington, D. C., has announced the personnel of its committees for the year ahead, with the following from Michigan included:

Eero Saarinen, Architectural Competitions; Clair W. Ditchy, By-Laws; Alden B. Dow, Allied Arts; Ralph W. Hammett, Membership, and Charles B. McGrew, Committees.

W. C. Randall, of Detroit Steel Products Company, was named on the joint A.I.A.-Producers Council Committee, representing the Council.

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Beneath the sheltering wings of the great marble eagle on the Veterans' Memorial Building is inscribed the positive and dominant theme of the building, “In Honor Of Those Who Gave Their Lives For Their Country.” Above all else this is the basic reasoning in its conception and planning.

The building was planned as a living memorial not as an inanimate masonry pile. It was felt that this broader conception would be the most positive and continuing tribute to “These Honored Dead.” The wisdom of this approach has been clearly demonstrated by the upward surge in civic thought and action inspired by the completion of this building. The Veterans' Memorial Building was designed to be an integral part of the proposed Civic Center for Detroit. Its completion has established the definite location of the Civic Center and today the Civic Center is clearly seen as an eventual reality.

The building is located on the two-block area bounded by Jefferson Avenue, Griswold St., Atwater St. and Shelby St. and overlooking the Detroit River. The site slopes to the river from Jefferson Ave. with an approximate drop of 24 feet in elevation. The site was further complicated by the problem of planning for integration with the future Civic Center and the necessity of keeping the existing boundary streets in service.

To capitalize on the magnificent view of the Detroit River in this area, the main mass of the building is at right-angle to Jefferson Ave., so every room has an equal view of the river. The low mass houses the ballroom, the largest room in the building, with 60’ clear span trusses. A subtle adjustment in the angle between these two masses compensates for the fact that Jefferson Avenue and the river are not parallel: This change in angle opens the garden more completely to the future Civic Center Plaza. The fact that Jefferson Ave. is to be widened 90’ toward the river dictates the location of the building and its forecourt on the property.

This property is primarily filled ground and the site of old wharves and slips dating back to the French and English installations. Tamarack water pipe and artifacts of Detroit's early history were very evident during the excavation work. The building is of steel, with footings to hardpan, 100’ down.

A further complication in the underground work which was reflected in the planning was the presence of the main interceptor sewer bisecting the site parallel to Jefferson Ave. This sewer is 19’ 6” inside diameter and cannot be diverted or interfered with in any way. To avoid injury to this sewer or even the possibility of such injury, due to pile driving operations, caisson construction was used in the area.

The necessity for an entrance to the building at the Jefferson Ave., or high elevation, and the location of the building at the back of the property presented another problem in connection with the interceptor sewer. Engineering calculations indicated that the amount of fill above the interceptor required for the Jefferson Ave. entrance would lead to upheaval or fracture of the sewer at the present grade of the side street, Shelby, which of course had to be maintained. This difficulty was overcome by building a relieving structure with flat slab construction in that area over the sewer. This was in turn designed for underground parking space and a liability turned into an asset.

The possibilities of the sloping site made it possible to establish an important entrance at the level below Jeff-
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two rooms are used together they need not interfere with operations in the rest of the building.

The other access to the building is from Griswold St. and limited to service and delivery functions. A ramped driveway with generous provisions for truck turn-around and loading dock at the level below the ball room is concealed from general view without loss of efficiency.

The entire site is landscaped and developed for integration with the future Civic Center Plaza. A series of pylons 30' high with incised carving depict the major military events in the history of Detroit. These pylons will eventually terminate the western end of the Civic Center Plaza.
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Center Plaza. Additional parking space for two hundred cars is provided on the site along Griswold St. at existing grade elevations. This area will eventually be adjusted to suit future determinations after Griswold St. is absorbed into the Civic Center.

The exterior of the building and retaining walls are white Vermont Marble, from the Danby quarries. The sculpture on the pylons and the eagle on the Jefferson Ave. facade is by Marshall Fredericks of Birmingham, Michigan. The fact that the sculptor was chosen at the earliest possible moment in the development of the building design has contributed greatly to the excellence of the sculpture and its integration with the building design.

The 28' marble eagle was a problem in itself both for the architects and the quarry. It is composed of several blocks of marble securely anchored into the steel structure of the building and projecting 4½ feet beyond the face of the building. One of these marble blocks weighed 80 tons when taken from the quarry and the transportation problems and carving hazards were considerable. Carving was done at the mill from quarter-size models and inspected there by the sculptor and the architects.

The building is floodlighted at night by lights at several locations on the grounds and the top of the low section of the building. Windows are aluminum double-hung and all other metal trim is aluminum. Exterior steps are granite and lighted by recessed wall lights just above each run. The Jefferson Ave. level has Crab Orchard flagstone paving and the dark granite at that entrance is Hunter's Royal purple. Soffits of canopies are in all cases of porcelain enameled metal.

An additional element of the design of the exterior is the penthouse on the river side. The view of the river and Canada from this point is exceptional and justifies the location of the Civic Center from that standpoint alone. The main roof on the other side of the penthouse towards Jefferson has a corresponding fine view of downtown Detroit. This roof is paved with quarry tile and can be used for Drum and Bugle Team practice or for general sunning. This is an extension of the space required by the elevator penthouse and not accessible by elevator. The exterior material is of stainless steel corrugated panels.

The interior of the building is divided roughly into four categories. 1. General lounge facilities. 2. Meeting rooms of varying sizes. 3. Food service facilities. 4. Office space.

At the lowest level in the building beneath the ball room wing is the main kitchen with direct delivery access from the outside as well as convenient service elevator access to serving kitchens on the upper floors. The main air-conditioning equipment room is also on this level although other air-conditioning equipment is located in the upper levels of the main mass of the building. The building is entirely air-conditioned. The building is heated by central steam from The Detroit Edison Co. and this service as well as the Public Lighting Commission and telephone service enter at this level. A cafeteria to seat 122 completes the layout of this lowest level.

The next floor up is the Shelby St. level and is devoted primarily to the ball room and the banquet room with their service kitchens and checkroom facilities. The ball room is 63' x 97', and the banquet room 69' x 60'.

An interesting structural feature is the carrying of the entire upper portion of the building over the banquet room by 9'-high plate girders to provide a room free of interior columns.

Next above this floor is the Jefferson Ave. level with the main lounge, television lounge, ladies lounge and office of the building, together with information center and checkroom facilities. A striking feature of the main lounge is the glass eastern wall, which overlooks the terrace and the future Civic Center Plaza. Here as in the Shelby St. lobby and the penthouse, where glass extends to the floor, radiant heat is used in the floor.

The primary feature of the main
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lounge is the Memorial Bronze Plaque on which appears the name of every Detroit veteran who gave his life in the service of his country. The plaque is on the inside of the wall directly back of the bronze seal of the United States, which appears on the granite panel at the Jefferson Ave. entrance.

The two floors above the Jefferson Ave. level are devoted to offices for the various veterans' organizations, which pay a nominal rental charge. Other civic or military organizations also have a similar arrangement for this space when it is available.

Above the office floors are four floors of meeting rooms set up to accommodate veterans' organization post meetings. These rooms vary in size from 64' x 30' to 12' x 8' and are equipped with wall cases where the charters or other mementos of the organizations may be displayed. In addition there are two small kitchens available on each floor so that the post may prepare a snack after the meeting. There are also locker rooms with storage space for the flags or other individual equipment used by each post so that they can be secure between meetings. It is not intended that meals be served in these rooms.

On the eighth floor the large meeting room is replaced by a public dining room to seat 144. This room has extra-height ceiling and full windows overlooking the river. A special kitchen on this floor serves this dining room and supplements the main kitchen in the basement.

The ninth floor is a partial floor and serves as the secondary elevator machine room as well as air conditioning equipment room.

The tenth floor is the penthouse floor with the river-view lounge. This room is designed for full vision in three directions and has a sloped-back wall and ceiling. A terrace under the extension of this ceiling permits outside enjoyment of the view.

On this level provision is made for the visiting convention speaker in the form of a hotel suite. The office of the Memorial Hall Commission is on this level and looks out over the Civic Center. The development of the Civic Center is under the jurisdiction of this committee and the office at this level is appropriate in its overall vantage point.

A special mention should be made of the Memorial Hall Commission, whose members serve without remuneration and solely out of a deep sense of civic duty. These men give unselfishly of their time to this project and their wise counsel and considered judgment made the job of the architect a pleasure and a privilege.

As the project developed it became increasingly apparent to the Memorial Hall Commission that the furnishing and decorating of this building should be harmonized in general character with the building. In order to insure this final result, the architects were retained to handle the furnishings in their entirety.

This meant complete layouts, plans and specifications for all the furnishings.
and actually directing the securing of bids and supervision of installation. This opportunity afforded the architects was sincerely appreciated and the resulting overall harmony greatly enhanced.

Appreciation is extended with thanks to the many craftsmen and artisans who helped to build this building. The Kuhne-Simmons Company in their capacity as General Contractors co-operated throughout not only in operating the work but in their selection and directing of the various sub-contractors. But we must remember that the real thanks are to those whose names make up the Memorial Plaque and in whose honor the building is dedicated.

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Eliel and Eero Saarinen view their model of Detroit's Civic Center, when it was first unveiled, before a meeting of the Detroit Chapter A.I.A. in 1949.

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ELIEL SAARINEN MEMORIAL MEETING IS HELD HERE

Detroit Chapter of The American Institute of Architects was honored by being designated to present posthumously the Royal Institute of Architects Gold Medal to Mr. Eliel Saarinen, through his son, Mr. Eero Saarinen.

On September 21 the Detroit Chapter of The American Institute of Architects held one of the most important meetings in its history, that of memorializing our late distinguished member, Mr. Eliel Saarinen, and presenting to his son Eero the Royal Gold Medal in Architecture, awarded to the father early this year by the Royal Institute of British Architects.

All Chapter business was dispensed with at the dinner meeting in order to adjourn to the auditorium at the Rackham Building for the ceremony which was attended by Mrs. Eliel Saarinen and members of the family. President Andrew R. Morison presided and called first upon Professor Emil Lorch, who had prepared a biographical sketch of Mr. Saarinen at the request of The American Institute in Washington.

Address of Professor Emil Lorch at the Detroit Chapter Memorial Service for Mr. Eliel Saarinen

Mr. President, Mrs. Saarinen, Ladies and Gentlemen:

When I wrote Mr. Hughes early in July about preparing a short article, I had in mind writing about Mr. Saarinen's stay at Ann Arbor, his association with the College of Architecture and some aspects of these with Cranbrook and Detroit. It was realized that others would write more fully, as has since been ably done, about his distinguished career as a whole.

For me it is impossible to think of Eliel Saarinen objectively, for he was not only an admired and respected architect, one in the grand tradition, but a vital experience. He was a colleague, a visitor in our home and for a time a neighbor, and he was an important personage in the history of the school. And thus a somewhat historical paper is my aim, rather than a systematic record.

To those who had not realized the potentialities of Eliel Saarinen, his second-prize design for the Chicago Tribune building came as a bolt out of the blue. The design and author were widely acclaimed and formed the subject of a most laudatory article by none less than Louis H. Sullivan, the acknowledged founder of the progressive movement in the United States. Hailed as an important contribution to the most striking American architectural problem, the design revealed a rare approach to an important city planning problem.

He then accepted the invitation to come to the University of Michigan as Visiting Professor in Architectural Design, teaching one semester of each of the two following years, or from 1923 to 1925. President Burton had promptly approved the proposed invitation, which was in harmony with the earlier residence stay of Robert Frost, distinguished American poet and the coming of Sir Robert Bridges, the English Poet Laureate.

Thus during part of two years an exceptionally gifted creative artist in architecture and city planning became a guest teacher at the University, bringing to architectural students not only needed additional teaching help and a fresh point of view, but prestige as well to what was still a young unit in a large institution and struggling for wider recognition by those governing the University.

The Tribune design marked the architect as a leader in the widening progressive trend which the school had favored from its beginning in 1906. That Saarinen might have too radical an influence on students, as feared by the director of an eastern school, was soon dispelled in his teaching as later in his first buildings at Cranbrook. His influence at Michigan was eminently sound and anything but radical, although his approach differed from what was generally accepted in American schools. He had received his academic training at Helsinki, where there was "a professor for every six students," and believed in very careful selection of students and the elimination of those without ability in design, a right he exercised, for he had the fullest freedom in his classes.

Competitions, with their tendency to overemphasis on design at the expense of much else, had no place in his classes although he had as an architect participated, and often successfully, in many of them. The student was above all considered as an individual; he was to "think deeply," work freely and without pressure and do his own research on his design problem, and this not on an all-class project; rather he was to choose his problem as one related to his own or another known community and for a definite site, consid-
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eration always being given to the town plan, whether a single building or a group of buildings was involved. There was no binding, restricting "preliminary sketch." No time limit was set, thoroughness being the aim, the study being stopped when a satisfactory development had been reached. Thus a number of problems were simultaneous, and Saarinen was almost constantly in his drafting room, and the horizon was broadened for all members of the class.

The all-around mass study of a composition in three-dimensional plastic form was preferred to perspective drawings because it allows views from all positions. The use of colored clay was favored by class members.

Emphasis was put on the major aspects of the building including plan organization without much attention to detail. Projects more extended than a single structure included part of the San Francisco harbor front, combining city planning and buildings, by a student from that city. A collaborative problem by five or six students developed an inclusive art instructional center for the University. This included the arts of design with studios, craft shops and a museum, with architecture as the core. The site comprised the one-and-a-half blocks and part of Madison street south of the Martha Cook garden and dormitory. Units of the group were studied by various students, the entire composition being presented in a large model accompanied by drawings.

The University provided students, a kind of "master-school" unit within the general framework of the College of Architecture, appraising the progress and contribution of the student was the function of the professor rather than of a jury whose members had not followed through with the student. Talent for Eliel Saarinen was essential on the part of the student, his own life illustrating what a critic, Claudia Cassidy, said recently about an artist: "Talent is one thing, the indispensable thing. But you can waste it, fritter it away, let it rust in indolence. Or you can cultivate it, develop the talent, deepening its scope, enlarging its stature and polishing the tools that give it the vocabulary of technical brilliance."

Saarinen's geniality, quiet humor and informal discussion of the arts together with his rich and diversified professional experience and his European culture were not only stimulating but enlisted fine cooperation. The enthusiasm of the students found expression in a splendid pageant of the arts given in his honor and a dinner at the Michigan Union to which came guests from Ann Arbor and other cities. An exhibition was held of the architect's work and that of Mrs. Saarinen, who contributed beautiful batiks, in connection with the afternoon reception of what was a Saarinen Day. In recognition of his achievements, the Board of Regents of the University in 1933 conferred on him the honorary degree of Doctor of Architecture. This took place some years after the death of President Burton, during whose administration he had come, and as a memorial to whom he made a beautiful study of a campus he on behalf of a number of university alumni.

May I say that I have always been grateful to Eliel Saarinen for coming to the University, bringing inspiration and encouragement that has not only stirred eager students by his presence. He came not only when the enrollment had outgrown the staff but when the time was propitious for affirming positively a forward-looking policy of the school.

And should we not all rejoice that he came, that he stayed, that he left, but helping to awaken the public to increased appreciation of the art of architecture and the importance of city planning.

The presence of Saarinen at Ann Arbor could not but have important consequences elsewhere. Ever since Mayor Pingree and nearly sixty years ago discussed the desirability of developing the Detroit River front the matter had engaged the interest of public-spirited citizens and of the press. In 1924 it became possible, without municipal support and through private individuals, to initiate under his guidance a study of the Detroit Chapter of The American Institute of Architects, a study by Saarinen of the central river front as a site for the Detroit civic center. His admirable composition, part of which was a tower recalling the Tribune de­sign, was submitted to the owner and it was entrench the project and keep it alive until the favorable action of recent years. When he became consultant on the definitive project, his proposed solution in model form being discussed at a public meeting at The Detroit Institute of Arts.

Another development and involving his loss to the University, was his acc­ eptance of the invitation to incorpo­rate the vision of the Founder of what became the Cranbrook Schools, the Academy of Art and related institutions. The architect established a master school on a selective, graduate basis and for a time was advisor to a group of young Detroit architects in the study of city planning. Meanwhile he engaged in general practice and made important contributions to the literature of architecture and city planning.

Beyond what can be said of the archi­tect, the most eloquent testimony is given by his work; this reveals the man and his integrity, and of his creative ability of which there is abundant ev­idence, impressive through its excel­lence, abroad and in our country. And thus it was natural that during his many years of active and fruitful years high appraisals were expressed through the publication of an extraordinary number of honor awards and other forms of recognition on the part of societies representing architecture and the allied arts and by institutions of learning: from those of his own Finland, others from Russia, Germany, Austria, Sweden, Norway and Spain; England and Australia; South America's Brazil and Uruguay, and the United States.

To the architect who so well harmonized aesthetic ideals with other compelling demands, such expressions of appreciation must have been a source of pleasure and deep satisfaction and assurance that his work is not without merit.

During the summer of 1949, Detroit was privileged to receive the visiting British Building Team, including the President of R.I.B.A., Mr. Michael T. Waterhouse, whom we all enjoyed very much.

In May of this year, Mr. Waterhouse wrote as follows: "I hope and think that this letter will reach you before you set out on your journey to England. You may like to have the opportunity of discussing the suggestion I am making in this letter with your people before you come over here.

"As you no doubt have heard, the Royal Gold Medal for Architecture this year has been awarded to Mr. Eliel
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Saarinen of Cranbrook Academy of Art, Bloomfield Hills, Michigan. We are, all of us, greatly disappointed that Mr. Saarinen is not able to visit England and receive the Gold Medal in person, but our disappointment would be much mitigated if our good friends in the Detroit Chapter of The American Institute of Architects were able to arrange some formal occasion on which you might make the presentation to Mr. Saarinen on our behalf. This suggestion has been considered by the Council and they would greatly appreciate the Detroit Chapter deputising for them in this way.

"We can perhaps discuss the matter further when we meet and, at the same time, decide upon the method and time of getting the Gold Medal to Detroit, if you can take this task for us."

On June 8, 1950, on behalf of your Chapter, I called at the Royal Institute of British Architects in London where Mr. Saarinen was to be presented with the Medal. It was accompanied by a letter from His Majesty, the King, approving the award and the taking of it out of the country.

Again on the seventh of July, 1950, this letter from President Waterhouse:

"Since arranging for the presentation of the Royal Gold Medal to Mr. Eliel Saarinen by the Detroit Chapter of The American Institute of Architects, we have, of course, received the sad news of Mr. Saarinen's death. My Council feel, however, that it would be very nice if the Medal could be presented to Mr. Eero Saarinen on behalf of his father and I have, therefore, written to Mr. Saarinen and also to Mr. Morison, President of the Detroit Chapter, asking if the ceremony which had been contemplated can go ahead. I hope you will agree with the views expressed by my council."

And so, from the President of the Royal Institute of British Architects, to Clair W. Ditchy, Secretary of The American Institute of Architects, I am proud to deliver into your hands this speech of Alvar Aalto made upon that occasion:

The auditorium was decorated beautifully with flowers; the symphony orchestra was there, an honor guard of students with flags, and an audience of about 700 or 800 persons. The fact that almost all of them were dressed in black made it very dignified. First the Prime Minister spoke, and then Aalto, about whom I shall tell you a little more later. Then the President of the University and the President of the Technical High School spoke. The whole ceremony took about one hour. Then everyone left, and most of them reassembled two hours later at Hvittrask.

Hvittrask is the name of the estate that my mother and father built up for the twenty-five years before they came to this country. It was his wish that he be buried on his estate. The place where he is buried is absolutely lovely, it is almost impossible for me to describe it. It is in a Finnish pine-tree forest, and the ground below the trees is covered with boulders. The particular spot where he is buried is one just below a thirty-foot high granite cliff, and from there one can see the lake sparkling below. After the minister spoke, then was a service by the University choir. The choir stood about halfway up the slope on the cliff. Then the wreaths were put on the grave by the President's representative, the son of Sibelius for his father, and various other persons and relatives. It had rained that morning and just for the occasion the rain stopped, the clouds seemed to open up, the sun shone down, and nature seemed to stand still. That was the physical environment.

I would like to go back to Alvar Aalto's speech. I cannot read it in full, but I would like to give you some thoughts which he gave in his speech.

When characterizing Eliel Saarinen as a city-builder, Professor Aalto referred to him as the first great Finnish "urbanist," the first who saw the problem of Great Helsinki in all its extensions, and along with him the rhythm of the growth of the city changed from communal routine planning into a city-planning art that was conscious of its aims.

The speaker mentioned that, at the present time, we can speak of a new task of architecture, a task that has bearing in the entire world and in its crucial crisis, and that more widely than ever before, we can say that architecture has a task that corresponds to its position in by-gone cultural epochs of the classic age. He continued:

"In order that the task of architecture as a humanizing cultural factor that defends human beings could deepen, works that are moulded in the material itself are needed—words cannot help. Monumental power is required, power that gives hope and security and self-discipline to people. It requires social understanding, sympathy for the human tragedy, it has to be in close connection with the country and circumstances, it requires delicate sense of forms and support of the sentimental life of human beings. These are just the qualities which characterize Eliel Saarinen's buildings, from the first to the last one. Just through these qualities, the Finnish great man has exerted an influence on the moulding of the culture of his time. The feelings of us Finnish people—when paying tribute to his memory and his great works—are on the other side of the feelings of pride, joy and gratitude. They cannot be interpreted in a moment. Rather our feelings crystallize in the quiet consciousness that his creations will remain, that his significant contribution to the culture of his time over geographical and political boundaries will remain constant—likewise his influence on the generations to come."

Next, I should like to read a portion of a letter written by my father, to the Royal Institute of British Architects, on the acceptance of the award of its Royal Gold Medal in Architecture to him.

"In the closing year of the nineteenth century, we in Finland were trying to solve our local problems in our own ways; but in the dawning year of the twentieth century—while I was tramping the boulevards of Paris—it became increasingly evident to me that the question was not just the solving of one's local problems, but that there was a growing widely spread movement in the making and that the year 1900 was to be regarded as the pivotal year toward a new orientation and understanding of architectural language.

"For as I am inclined to look upon things, the first half of the century has been the pioneering search for something to come, whereas the second half is going to reveal how much of honesty, of sincerity and of true creative instinct the architects are going to be able to bring into the field of their joint action."

Mr. George Emery

Mr. Emery, Secretary-Planner of the Detroit City Plan Commission lauded Mr. Saarinen's contribution to Detroit's City Plan and dwelt upon the broad views he brought to its basic outline. It was just twenty-five years ago, he said that Mr. Saarinen made a study and models for our civic center and river front development, which we are now beginning to realize. It became obvious, continued Mr. Emery, that the project would take many years to change; it would have to be made, and many architects would have to be engaged on various units of the development. It was, therefore, fortunate for all concerned that the City had the good judgment to engage Mr. Saarinen's office to act as consultant, and to enter into a contract, which is still in effect.
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1950-51 SEASON

"Realism and Abstraction in Modern Art"—Lincoln Kirstein, Wednesday, October 25, 1950, at 8:30 P.M.

Educated at Harvard, Lincoln Kirstein is widely known as an art critic and a promoter of ballet. He established the School of American Ballet in New York in 1933 and is now Director. He is also Director General of the American Ballet. In the field of art, Mr. Kirstein has arranged various exhibitions and written catalogues for the Museum of Modern Art in New York. He is the author of many books and magazine articles on contemporary art and the dance.

"New Trends in Architecture"—Eero Saarinen, Wednesday, November 29, 1950, at 8:30 P.M.

Born in Finland, Eero Saarinen completed his architectural education at Yale University in 1934. After two years of European travel on the Matcham Fellowship he began working in architecture and related design fields and has won many architectural competitions. During the last war he was with the Office of Strategic Services in Washington. With the late Eliel Saarinen in the firm of Saarinen, Saarinen and Associates he has been a factor in the creation of many outstanding examples of modern architecture. Significant work of the firm is the new General Motors Technical Center and as consultants for Detroit's new Civic Center.

"Problems of Contemporary Art"—Robert Motherwell, Wednesday, January 24, 1951, at 8:30 P.M.

Having studied at Stanford, Harvard, Columbia and in France, Robert Motherwell now devotes himself to painting and art criticism. His paintings are owned and have been exhibited in the United States and Europe. The editor of "Documents of Modern Art" and "Problems of Contemporary Art," published by Wittenborn and Co., he is also the author of much art criticism in periodicals. In 1939-40 he taught painting at the University of Oregon and in 1945 at Black Mountain College.

"Dreams That Money Can Buy"—(a motion picture)

(Hans Richter, the director and producer of this film, will deliver an introductory lecture in person.)

Wednesday, February 28, 1951, at 8:30 P.M.

In directing this film, Hans Richter has combined the talents of Max Ernst, Fernand Leger, Man Ray, Marcel Duchamp, and Alexander Calder to produce a blend of modern art and psychology unusual in the history of motion pictures. Born in Berlin, Mr. Richter is both an abstract artist and a film producer. Currently he is Supervisor of

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the Institute of Film Techniques at the City College of New York.

"Art and General Education, Possessive or Productive"—Josef Albers, Wednesday, April 4, 1951, at 8:30 P.M.

German by birth, Josef Albers studied at the Royal Art School in Berlin, the School of Applied Art at Essen, and the Art Academy in Munich. A painter of pure abstraction, Albers taught and worked for thirteen years at the famous Bauhaus in Germany.

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The lecture scheduled this season by Mr. Eero Saarinen, on November 29, is but another recognition of our group. The Detroit Chapter, A.I.A. will join with the Metropolitan Art Association on this occasion.

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FOR PRESTRESSED CONCRETE

As a public service, the University of Detroit will sponsor a short course on prestressed concrete, to be presented by the Portland Cement Association, starting Oct. 5.

Classes will meet on successive Thursday evenings in Room 210, Science Building, at the University's McNichols Road campus. They will begin at 7:30 p.m. and will be conducted by the Portland Cement Association structural engineer, Paul F. Rice.

This is the first time this type of course has been presented in Detroit, offering an opportunity to increase and supplement engineers' knowledge of concrete design. "The fact that prestressed concrete has received wide acceptance in both Europe and South America and is being considered and further developed in this country makes it important that the well-versed engineer have at least a working knowledge of this type of reinforced concrete," Mr. Rice explained.

The course will cover such subjects as a proposed design code, construction practice, details at the job site and in the factory, concrete railroad ties, high strength concrete, review of research fundamental design equations and an actual typical design problem.

No registration fee will be charged. Those interested in attending may register by sending a postal card to the Portland Cement Association, 2106 Olds Tower Building, Lansing 8, Michigan.

FUTURE DETROIT, INC., Citizens' Housing and Planning Council has moved from 1017 Dime Building to 2218 Cadillac Tower, in Detroit. The telephone number remains the same, Woodward 1-3805.

Expanding activities of this live and useful organization have made it necessary to acquire more room for committee accommodation, as well as for workspace for the staff. An invitation to members: "come and look us over."

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Obituaries

JOHN H. FREEMAN

John H. Freeman, dealer in finishing hardware, located for many years in the Architects Building in Detroit, died in Bon Secours Hospital, Grosse Pointe on September 20. He was 55 years of age.

John Freeman had many friends among the architects and throughout the building industry of Michigan. For many years he was actively interested in veterans affairs and had served as national president of the 32nd Division Veterans Association. He also served as head of his national trade organization.

The family home is at 972 Westchester, Grosse Pointe Park. He is survived by his wife, Ethel; a daughter, Elizabeth; a sister, Helen, and a brother, Paul.

D. ALLEN WRIGHT

David Allen Wright, architect, of 133 West Grand Boulevard, Detroit, died on September 28, at the age of 64.

He was associated with John Howell and together they produced some of the most distinguished architecture we have ever seen, especially in the residential field.

In 1938 when we were preparing our roster number, we received this little note from Dave:

"Born July 19, 1886 way out 'Woodward Avenue in Oakland County in a house on Dixie Highway that still stands. Said house is about one mile from Canteen, on top of a hill just the other side of the road that turns left and goes to Holly. If any of you fellows have wondered just why I like to do houses, you might take a look at my birthplace and get a few pointers on line, symmetry and proportion.

"My early childhood was spent in Davisburg and there my schooling began. Having finished what schooling they gave there, my father rigged up a bicycle that would ride on the rails of the Grand Trunk Railroad and each school day I peddled back and forth from Holly to Davisburg, until the railroad decided that I shouldn't be doing a thing like that.

"Fond parents, thinking that their one and only prodigy should have better schooling, moved to Detroit and settled on the west side and there I have been since.

"After finishing Western High School, I began working as an apprentice in the office of Alvin E. Harley and that started me on a vocation which I still enjoy to the utmost. Eighteen years with Mr. Harley, broken only by the war, and then out to show the world that D. Allen Wright was an architect. Now I think that I am just beginning to learn that there really is something to this architectural business after all."

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DONALDSON & MEIER, INC., John E. Clapp and Wm. H. Creaser, Architects announce the removal of their offices to 415 Capitol Square Building, 1265 Griswold Street, Detroit 26, Michigan.

ROGER ALLEN will be a speaker at the Central States District, A.I.A. Conference in Omaha on October 13 and 14. Other speakers will be Fred N. Sverud, William W. Wurster, Harold D. Hauf, Thomas S. Holden and Marshall Schaffer.

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PRODUCERS OPEN SEASON

A series of interesting meetings is the year's outlook, according to energetic Producers Council vice-president and program chairman William J. Portland of Armstrong Cork Company, who spoke on the plans of the Council for the coming year. Treasurer Fred Muller of Pittsburgh Plate Glass Company announced that the treasury now has over $1,600 in the bank—thanks to former guardian of the exchequer, Ollesheimer. Honorary member Bill Cory, we learned, is not only a first-class magician but a world-traveler as well, having spent some time in that far-away continent of Australia. Seems to me it would be interesting if Bill would give a talk sometime on his experiences there. Bill wore the tie of the evening—ahandsome yellow polkadot.

Saw Marsh Wall Products' top-notch representative, Bill Ogden. Bill's charming wife was recently seen on television and she made quite a hit. Others at the meeting were Walt Sandrock of U. S. Pipe and Duct and Art De Puy of Minneapolis-Honeywell.

Seated next to Ernie Baker of American Gas Association was handsome Jim Gillman of David E. Kennedy. Jim was waiting anxiously for the phone to ring announcing that he was a father for the fifth time.

Johns-Manville was represented by Phil Lee; H. M. Armstrong and Earl Betts, Jr., of American Radiator & Standard Sanitary, were there with Russ Collins of J. A. Zurn.

One of the first arrivals at the dinner was R. R. Macaulay of Roddis Lumber & Veneer. "J. R." wore the bow tie of the evening.

Among the younger crowd were Don Ollesheimer of Fiat Metal, R. B. Richardson of Spencer Turbine, Tom Moore of Detroit Steel Products, Secretary Bob Ogden of ALCOA, and hardworking Barney and Bernard of Chamberlin Co. of America.

Two staunch pillars of Otis Elevator were there, grand guy Harry Fritzam and cohort clean-cut Dave Saunders. Jovial Doug Ainslie of Armstrong Cork suggested that the Council should put on a program of skits for the entertainment of the architects at some future time. He felt that there was a lot of hidden talent among the Producers for such a project.

R. E. Leggette, who spends a good portion of his time at his beautiful home in Albuquerque, New Mexico, was ably represented by L. Sawitzky on his Sanymetal account.

And, of course, last but not least, was that distinguished gentleman whose presence always lends that certain aplomb to any Producers' gathering, Walter Torbet, of Detroit Steel Products.

President Ollesheimer has been a busy person these days, what with moving his offices to a new location at 359 Livernois, Ferndale, Mich., and making preparations to attend the meeting in New York City of Producers' Branch Presidents. Ollesheimer announced the following members for his various committees:


Membership Committee: C. E. Kleinbrook, Chairman, and H. W. Somershoe.

Joint Information Committee: W. J. Forbes, Chairman, and W. J. Portland.

Advisory Committee: R. B. Richardson, Chairman; J. F. Busse, D. L. Prouty and W. E. Ogden.

Building Industry Banquet Committee: W. E. Ogden, Chairman; W. J. Portland and W. J. Torbet.—T. G. S.
Petco Barbeque Restaurant, 390 West McNichols Road, is another in the long list of Detroit restaurants, hotels, and clubs with all-gas kitchen equipment. The stainless steel cooking equipment shown here is modern, economical, and efficient.

In the photograph above are two hotel ranges, a hotel broiler, combination griddle and broiler, deep fat fryer, and steam table. Hot water for all uses is supplied by a commercial gas water heater.