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in the U.S.A.
a new regime
in the M.S.A.
and the hope
to come with
the new year
to encourage
the desire to
do good unto
others and to
bring peace
to the world
Whatever the weather—cold or hot, wet or dry—you can start that new plant, now, and finish it ahead of schedule, with MARIETTA "sandwich" wall panels . . . and trim costs as much as 30% under comparable masonry construction! Yes, these large, easy to handle panels actually cut labor and application time . . . close in large areas quickly . . . bolt directly to building framework and go up in half the time required to erect conventional walls.

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first edition—what it is

The first edition of a book ... a stamp, an etching achieves a distinction and a value generally unequaled by other issues.

In a sense, this appreciation and recognition represent a just reward for the thought, the originality, the courage and tireless effort required to be a pioneer ... to produce a first.

Throughout the past twenty-six years the Bulletin has served its constituents with uniformity born of a design, a format, a cover that seemed appropriate enough ... yet times have changed and so has design.

While we make no apologies for what we have been producing, we are mindful of the adage, "Be not the first by which the new is tried, nor yet the last to cast the old aside."

Alexander Girard, A.I.A., of Grosse Pointe, Michigan, as chairman of a special committee to redesign the printed matter of the A.I.A. in Michigan, has had the able support of Morris Jackson, A.I.A., of the office of Smith, Hinchman & Grylls, Inc., Architects and Engineers. The two have been working with the editor for months.

Why are these men concerned themselves with this? In the hope that somehow, sometime, somewhere a little bit of beauty may result. They are, therefore, willing to "labor in the vineyard" of their profession ... we hope you like the results.

Sandro has redesigned this issue of the Bulletin ... from cover to cover, including both editorial matter and advertising. In future issues, various architectural offices will be given the opportunity to design covers for issues featuring their work ... and also to lay out the sections devoted completely thereto.

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**monthly bulletin, michigan society of architects**

**MONTHLY BULLETIN**

Michigan Society of Architects

Combined with NATIONAL ARCHITECT

120 Madison Avenue

Detroit 26, Michigan

Official Publication of the Michigan Society of Architects: Linn C. Smith, President; Charles B. McGrew, Chairman; Robert N. Languis, Linn C. Smith, Peter Vander Laan.

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Publicity—Talmage C. Hughes, John O. Blair, Adrian N. Languis.

**APRIL**

- ANNUAL M.S.A. ROSTER (Alphabetical)

- MAY—SAGINAW VALLEY A.I.A.

- JUNE—WESTERN MICH., A.I.A.

- JULY—ERO SAARINEN & ASSOCIATES

- AUGUST—10th ANNUAL MACKINAC MID-SUMMER CONFERENCE

- SEPTEMBER—O'DELL, HEWLETT & LUCKENBACH

- OCTOBER—ANNUAL M.S.A. ROSTER (Geographical)

- NOVEMBER—DETROIT CHAPTER, A.I.A.

- DECEMBER—LEINWEBER, YAMASAKI & HELLMUTH

**OFFICIAL PUBLICATION**

National Council of Architectural Registration Boards.

Charles E. Firestone, Canton, Ohio, President; Fred L. Marriott, Provo, Utah, 1st Vice-president; Bartlett Ogle, San Antonio, Texas, 2nd Vice-president; William L. Perkins, Chardon, Ohio, Secretary-treasurer.

Executive Committee consists of aforementioned officers and Roger C. Kirchhoff, Milwaukee, Wis.


Theodore G. Seemeyer, Jr., Advertising Director; Edward M. Curtis, National Advertising Representative, 120 Madison Avenue, Detroit 26, Mich. Woodward 5-3560.

Address all inquiries concerning National Council of Architectural Registration Boards to William L. Perkins, Secretary-treasurer, 736 Lucas Ave., Chardon, Ohio.

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ROOF TRUSSES

Construction view of warehouse recently completed by Brockport Cold Storage Co., at Mt. Morris, N. Y.

Main Building is 168 ft. by 211 ft. with plant wing 45 ft. x 45 ft. and office space 33 ft. x 45 ft. Enclosure consists of corridors 16 ft. wide down each side, separately framed and separated from the storage proper by a 6-inch wall of cork. Roof structure of storage space is in three 44 ft. bays, with columns 18 ft. apart. Trusses are spaced 8 ft. o.c. with two-inch d & m decking spanning from truss to truss. Cork insulation was laid on top of decking. Use of timber roof trusses eliminated sway bracing between trusses and freed additional space for storage. Length of the building was reduced 16 ft. for equivalent number of pallets stored, as compared to steel construction. Plans and specifications for the structure were prepared, and construction supervised, by H. E. Pulmer and Associates of Buffalo, New York.

Entire roof structure including columns and decking was furnished and installed by Cartwright and Morrison, Inc., of Holcomb, New York, for the sum of $51,750.00, or $1.32 per sq. ft. of floor area. Contract for roof structure and deck was awarded April 1, 1952, and work was completed in place on May 26, 1952, eight weeks elapsed time.

MICHIGAN REPRESENTATIVE
NOBLE F. CARR, MANUFACTURERS’ AGENT, 616 FARWELL BUILDING, DETROIT 26, MICH.
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arrangements .............................................. suren pilafian
publicity ........................................................ sol king
registration ...................................................... edward g. rosella
entertainment .................................................. cornelius l. t. gabler
program ........................................................ lyall h. askew
product exhibits ............................................... stewart s. kissinger
competition exhibits ........................................ jack k. montieth
house exhibit .................................................. louis g. redstone
design ............................................................ e. john knapp
advisory ........................................................ sol king, l. m. bauer, t. c. hughes

tentative program
wednesday, march 11—registration, social function, beginning afternoon.
thursday, march 12 —breakfast and delegates' caucus.
meeting of board of directors
annual business meeting
luncheon, afternoon speaker, cocktail party, dinner and speaker
friday, march 13 —tour, g. m. research center, luncheon, afternoon speaker, building industry banquet

architects are invited to submit designs for the exhibit, "the architect's own house" (fuller details later), also to enter the kirlin lighting competition.

"Design in Advertising"
Lester Beall
Wednesday, January 14, 1953
at 8:30 P. M.

Art director and Industrial designer, Mr. Beall has received many awards and medals. His work in the field of advertising art has been exhibited and reviewed in periodicals extensively in this country and in Europe. He was educated at the Lane Technical School and the University of Chicago. Until 1935 he worked in Chicago; then moved to New York, where he operates his own office.

In the Auditorium of The Detroit Institute of Arts.

Admission by season ticket, or single tickets may be bought at box office at $1 each.
Linn C. Smith, member of the Detroit firm of Eberle M. Smith Associates, Inc., was elected president of the Michigan Society of Architects at the recent annual meeting of the Society board held at Dearborn Inn. He succeeds Leo M. Bauer, also of Detroit, who had served two terms.

Other officers elected are Charles B. McGrew of Detroit, first vice-president; Adrian N. Langius of Lansing, second vice-president; Paul A. Brysselbout of Bay City, third vice-president; Ralph W. Hammett of Ann Arbor, secretary, and Elmer J. Manson of Lansing, treasurer.

Directors, to serve in 1953, are Roger Allen of Grand Rapids, L. Robert Blakeslee of Detroit, Phillip C. Haughey of Battle Creek, Sol King of Detroit, Ralph W. Knuth of Flint, and James B. Morison of Detroit. Smith, 35, who had served two terms as Society director, is the youngest president in the Society’s 39-year history. He was born in Flint, Mich., and received his early education in Mt. Morris, Mich. He graduated from the College of Architecture and Design, University of Michigan in 1942, winning the George G. Booth Traveling Fellowship, enabling him to travel and study in Europe.

During World War II he was a lieutenant in the U.S. Navy. In 1947 he became registered to practice architecture in Michigan, by examination, and he entered his own practice that year. He was chairman of the Society’s 38th Annual Convention held in Detroit last March.

Smith lives in Birmingham, Mich.

McGrew, who resides at 16215 Warwick Road in Detroit, is with the office of Harley, Ellington & Day, Inc. He is proud of being a graduate of the University of Illinois. A director of the Society for the past two years he wrote “Organizing to Build,” is now engaged in working out a group insurance program for the M.S.A.

Langius also served the past two years as a director, after having served as its president, and as president of the Western Michigan Chapter, A.I.A. As Head of the Building Division of the State Administrative Department, he has made distinct contributions to a better understanding between the State as client and the architects.

Brysselbout, a graduate of Notre Dame, had previously served on the Board as representative of the Saginaw Valley Chapter, of which he is now president. He resides and practices in Bay City, specializes in educational buildings. He had been employed in the offices of Joseph C. Godseyne, O’Dell, Hewlett & Luckenbach, and Harley, Ellington & Day.

Hammett, another who had been on the Society Board for two years, was first vice-president. He is a member of the faculty at the University of Michigan, College of Architecture and Design. He has been most valuable as chairman of the Society’s Committee on Education and Research, charged with competitions and scholarships.

Manson has just retired as president of the Western Michigan Chapter, A.I.A. During his administration the Chapter made distinct gains, is now one of the liveliest in the country. He graduated from Cornell University, won the Charles Goodwin Sands Medal. After foreign travel and study, he entered his own practice in 1918.
past president's message

My tenure of office with the Michigan Society of Architects, and my service on the Board has drawn to a close. During such service there have been a great number of matters presented to the Board for its discussion and decision. It is natural that there may be some items of business remaining unfinished, and my observation is that these can well be directed to the new Board for evaluation and disposal. I submit to you the following recommendations:

1. That new directors and officers be elected for Monthly Bulletin, Inc., in replacement of those whose terms have expired or are now expiring.

2. That the Board of Directors request a semi-annual financial report from the editor of Monthly Bulletin. Such should be carefully prepared by the editor, then evaluated by the Officers of the Monthly Bulletin, Inc., the latter making its recommendations to the Board of Directors of the Society.

3. That committee assignments be made forthwith, and in particular that the Administrative Committee submit to the next meeting its proposed budget for the Year 1953.

4. That the Board investigate the advisability of raising additional funds either through increased dues from the membership, through voluntary anonymous gifts, and entitlement of expense wherever possible. In that manner the existing public relations programme can be maintained, as well as continuing the services of the Society's special representative. Such a programme should be maintained without the further encumbrance of the special legislative fund, which the Society holds in trust.

5. That the Board discourage further architectural competitions for the immediate future, by reason of there perhaps having been too many during the past two years.

6. That the Board endorse the furtherance of the public relations programme coincident with that of the Institute, with particular emphasis of seeking a donor for a film strip and its installation in the school systems of Michigan.

7. That the Board encourage and delegate its officers and board members to speak at public assemblages whenever requested and wherever possible.

8. That conventions be maintained on the high standard of the past two years, particularly seeking participation by exhibitors and producers in an even greater degree than during the past. If the public relations program is to be continued in the manner hoped for, any excess revenue will assist materially.

9. That the Board at all times thwart every effort made to amend Act 240, P.A. 1937 as amended, unless it be to the advantage of the profession. It cannot be too strongly emphasized that the Board must maintain an attitude of great vigilance and militance in this regard.

To elaborate further, I approach this moment with deep humility. If I had the choice of marching to Eternity with twelve other men, they would be none other than the members of the old Board and our executive secretary, so highly do I regard you all. During our intercourse of the past few years many problems have presented themselves, and sometimes we argued these to a close. During such service there has drawn to my observation is that these can never be forgotten. I shall always be interested in the work of the new Board and those which follow through the years.

My thanks to the finest group of men in the world for everything which they have done, and which I can never forget. I wish each of you a most happy holiday season, prosperity, and longevity through the years, and that God may bless you always in all your undertakings and wherever you may be.

Your humble servant,

LEO M. BAUER,
Retiring President.

Words fail me in expressing to all of you my very sincere appreciation for the fine co-operation from each member of the Board and the executive secretary during the time which I have been your servant. In these meetings we have provided the mechanics for the solution of difficult problems, and, I believe, to a degree of success.

I shall ever remember all of you gentlemen as my finest friends, and I shall never forget your courtesies and good fellowship. I shall ever be mindful of the responsibility which you entrusted to me, and I shall always be interested in the work of the new Board and those which follow through the years.

Many of us are told that the profession has been very good to us; in a greater measure, we should recognize that our blessings, either in the profession or without, come from the Supreme Being. Thus, each day we should bow our heads in thanks for all the blessings we have ever received. I thank Him for my association with each and all of you.

There is one matter on which I wish to comment in particular, and that is the very great excellence of the reports of our retiring secretary, and treasurer. In all my experience I have never observed greater devotion to duty. The types of the reports which they have compiled, and the excellence of these chronicles will perhaps not occur, again, and so, I salute them.

I leave the duties of the presidency of this grand organization with little regret, though I do have an apology to make, which I have already privately made to one of you heretofore. Unbeknown to you gentlemen, mechanics were placed in operation to defeat certain measures important to all of us, and such might have been consummated had I pressed the matter to a conclusion. In my conscience finally, I could not undo the results of the grand work done by one or more of you, for to have done so would have betrayed you and those whom I had appointed to carry out your ideas. In the end I was faithful to your convictions and decisions, though I may not have agreed with them.

To say that you have been in sympathy with my varied proposals is putting it very, very mildly. I wish you to know that I shall ever appreciate every little instance of courtesy extended to me by each one of you, and that memory I shall carry with me so long as I live. I can but hope that the incoming Board will be as generous in its effort to your new president as you gentlemen have been to me. Your generosity is matchless.

So much do I regard each one of you that my wish is father to the thought. As for me, I would like to join the members of a magnificent retiring Board in standing a "Death Watch" once each year until all of us are no more. With all my heart and soul I thank you most sincerely for all you have done for me, and what you have come to mean to me.

May the Christ Child at this Holy Season bless in great bounty each of you and those who are near and dear to you. Goodbye to you all; and great good luck to each.
bertram reports

Architect L: Violations don't bother us as much as chiseling from within our own ranks. (Shows me a letter from him to soliciting a job from school board.) Now my client gave me this letter; we'd published that we had the job yet this sort of thing turns up. We have several letters of this sort; I believe in professional ethics and I hold mine high; such a thing as this makes me feel as though I'm being a fool. What does the architect do in such a case? Does the MSA take any steps? More power to the Society in its public relations endeavors; we'd back any movie of the type you're talking about. Hope the check will help. Ask Leo what he thinks of job pilfering.

Architect M: Violations? Do you mean ethically or otherwise? What about the "package" services that employ registered architects? How can those architects keep from having a prejudicial interest in any of their specs?

Architect Q: It is refreshing to know that the Board members are aware of the need for intensified public relations. Today a person, place of business, product or profession amounts to only that which it is regarded by the general public. Certainly to provide light on our profession is intelligent. Too many people, and well educated ones, think architect equals blue prints. I hope my time on the TV show did a bit towards bringing the profession and the MSA into public view in a constructive manner. I'll be anxious to hear more as plans jell for the Fall education program and about the ideas for a movie program at the convention in N.Y.

Architect P: When I first came here I was appalled at the lack of public regard and respect for the profession; since practicing in Detroit, I've grown a bit resigned to the condition. What you outline sounds like the first sensible plan towards remedying this situation. The education program will be on a long-range basis but if a movie could be made the actual problem could be attacked through its showing. I sincerely hope that all goes well and this idea becomes a reality. I'll have a check to you before the 30th of this month; I heartily endorse all you've outlined.

Architect S: Thought Mackinac conference a terrific get-to-gether; particularly liked Dr. Cocking's talk as it entailed design. Didn't see the Fair exhibit but if it consisted of mostly rendering then the myth that architects just made pretty pictures was furthered. Thinks next year only actual photos of completed jobs or models should be used for an exhibit.

About contests: the competition only tends to cheapen an architect. Its really giving work away at about two bits an hour. If you say it's good public relations, then I say public relations must be achieved in another way. Doctors don't go about giving samples operation to impress the public. Suggestion for speakers: Norman Vincent Peale; for business meetings — seminars that are more interesting. The average architect is really not a good designer. I would like more discussions and speakers that concern pure design. Leo did an excellent job of getting to business at the Mackinac Conference. In the future have meetings shorter, more design-centered, and non-technical. This board has shown how alive a group we have. It has set a precedent as they certainly got things done.

Architect T: I got your two post cards. No one appreciates more what the Society is attempting to do for the individual registrant than I. It's just that I have to practically canvass the county for work now. I was sorry to hear Roebuck quit; he really followed through on the violation I gave you. Pleased that fringe architects, those far from Detroit, are getting a voice in things. Surprised that he should get two calls within a short time from Society representatives. Thinks the MSA is proceeding along right lines to better relations within the profession as well as with the public.

Architect U: More legislation work could be used; tighten up the act this time to benefit architects and not builders. If there is money left, start something on our own this session. I feel there is too much Detroit emphasis by the Society. Why must the convention be held each year in Detroit? There are other cities in Michigan that could manage a convention and quite well too; maybe not as many night clubs or burlesques, but I bet the attendance would be greater. In the future have conventions spread out through the State.
Edgar Kaufmann, Jr., distinguished consultant to the Museum of Modern Art in New York, was the speaker before the meeting of Detroit Chapter, A.I.A. on December 3. The lecture, sponsored by the Metropolitan Art Association, was held in the large auditorium of The Detroit Institute of Arts. The auditorium, seating 1000, was well filled.

At a Chapter dinner preceding the program Mr. Kaufmann and W. Hawkins Ferry, Association president were guests. Chapter president Amedeo Leone presided at a brief meeting following dinner, and called upon Mr. Kaufmann for a few words. Mr. Kaufmann, whose father in Pittsburgh owns "Falling Waters," the house done by Frank Lloyd Wright, told some interesting stories about the building of the house and dealings with Mr. Wright.

Mr. Leone presented a certificate of corporate membership to Edgar Burr Joslin, and announced that the Chapter board had elected to associate membership Messrs. Edward H. Laird, landscape architect, and Egon Wiltchek. The president stated that many of the newly appointed Chapter committees had already made considerable progress, which had been reported to the board. Vice-president Suren Pilaian gave a brief of his report for the Civic Design committee. Mr. Leone also read a report from John K. Gross, chairman of the Committee on Relations with the Construction Industry, indicating that there are constructive things in the making for construction.

In the auditorium, Mr. Ferry stated that this year the Association was concentrating on three lectures instead of five, adding that they would cover a wide field of art. He announced that on January 14 Lester Beall would speak on "Design in Advertising," and on February 25 Daniel E. Schneider would discuss "Ethics and the Ego." Mr. Ferry explained the Metropolitan Art Association as a common meeting ground for all of the arts. It has for many years brought to Detroit outstanding speakers in the field of architecture and the allied arts. Mr. Ferry is honorary curator of architecture for The Detroit Institute of Arts.

(Continued on Page 10)

Louis I. Kahn, eminent architect and city planner of Philadelphia, Pa., will be the speaker at a meeting of the Detroit Chapter of The American Institute of Architects on the evening of January 14.

The lecture, which will be in the auditorium of the Rackham Memorial Building at 8:00 P.M., will be preceded by a social hour at 6:00 and dinner at 6:30 in the same building. The lecture will be free and open to the public, and ladies are invited to the social hour, dinner and lecture.

Kahn, who graduated in architecture from the University of Pennsylvania in 1924, has distinguished himself in the fields of architecture, city planning and housing. He was the chief designer for the Sesquicentennial Exposition in Philadelphia in 1925-26, following which he traveled and studied in Europe for two years. He was a designer for Paul Cret and for Zantzinger Borie & Medary, both firms in Philadelphia. The distinguished architect had wide experience in designing housing developments, both public and private, and he designed "The Rational City Plan" as part of the housing exhibit at the Museum of Modern Art in New York City in 1939. His professional connections have included associateships with George Howe, with Howe & Stonorov and a partnership with Oscar Stonorov. It was with the last-named that he did the War Town housing development at Willow Run, Mich. In his Detroit appearance, Mr. Kahn will take for his subject, "Traffic, a New Dimension in Civic Design."
In introducing the speaker, Mr. Ferry stated that he was a native of Pittsburgh, who received his art education abroad and is now consultant to the Museum of Modern Art in New York, where he directed several exhibitions of modern furnishings and other useful objects. He added that in 1950 Mr. Kaufmann was appointed director of the Good Design Exhibition held twice yearly at the Merchandise Mart in Chicago. Mr. Kaufmann, he said, is prolific writer and is now preparing a survey of buildings designed by Frank Lloyd Wright, under Mr. Wright's direction.

Mr. Kaufmann began by saying that modern design is being attacked today by many who consider it nonsensical. This he could not understand and he proceeded with slides to show what seems to be the basis of modern design, indicating that it is not so capricious but has great respect for the past. Modern design, he said, is too rich and too desirable to warrant the abuse heaped upon it. His slides, beginning with one of the Morris chair, (circa 1886), brought out the fact that the motivating factor of designers has been to make the rooms people live in desirable and comfortable, with a sense of unity. Comparing the work of early designers with that of those who followed, the speaker said the title of his lecture might be "From Morris to Grosius." He expressed the belief that improvement in the comfort of chairs was to come through better-designed frames rather than through the cushions used on them.

Mr. Kaufmann spoke for an hour and a quarter and then there was an interesting question-and-answer period. Asked what he thought of mass production of furniture, he said that he believed it could only be applied to such items as folding chairs and theatre seats, because these are about the only items that are in mass demand. Otherwise, he said, there can only be mass production of parts, to be assembled as needed.

While there was a large attendance at the lecture, that at the Chapter dinner was one of the smallest in many months. Perhaps the principal reason was its being held at a hotel where the price of dinner was much more than at our regular meeting place at the Rackham Building. As one member wrote on his card, "I consider this too high a price to pay for drinking privilege." This change had been tried as an experiment, because many had expressed the desire to meet where drinks could be served. Perhaps this is an indication that we had better stick to our tomato juice cocktails.

ATTENTION: ARCHITECTS

DETROIT METROPOLITAN DISTRICT AND VICINITY

The undersigned committee, of the Oakland County Board of Supervisors, which is now engaged in making a study for a proposed county building, is desirous of obtaining names of qualified architects interested in such a project.

To accomplish that purpose a questionnaire has been prepared and will be forwarded to all interested architects, upon request.

To receive consideration questionnaires must be executed and returned to this committee on or before January 8, 1953.

SPECIAL COMMITTEE ON A PROPOSED COUNTY BLDG.

H. Lloyd Clawson, Chairman

o o Oakland County
Board of Auditors
No. 1 Lafayette Street
Pontiac, Michigan

mrs. mary b. diehl

Mrs. Mary B. Diehl, wife of George F. Diehl, A.I.A., died at the family home, 17503 Monica St., Detroit, on December 17, after an extended illness.

Besides her husband, Mrs. Diehl is survived by two sons, Gerald G. Diehl, A.I.A., and Robert, and two daughters, Sister Alice Mary, I.H.M., and Mrs. John M. Haggerty.

The Rosary was recited for her at the home Friday morning, Dec. 19, and services were held from the residue Saturday morning followed by mass at Gesu Church. Burial was in Mt. Olivet Cemetery.

mrs. cornelius languis

Mrs. Cornelius Languis, mother of Adrian N. Languis, A.I.A., Director of the Building Division of the State Administrative Department, died at her home in Zeeland, Michigan on December 16, at the age of 72.

Her husband, who had been with the State Police Maintenance Division for 15 years, recently retired. Other survivors, besides A. N. Languis, are a son, Manuel of Grand Rapids, and a daughter, Gertrude.

WANTED—Experienced job captain for large project, also capable designer. Both for extended period—Ralph S. Gerganoff, 206 N. Washington, Ypsilanti, Mich.

Tennessee Valley Authority wants experienced architects for specification and design work on broad program of hydro and steam power plant buildings. Salaries start at $4450 and $5325 for 40 hour week. All jobs carry automatic within-grade increases for satisfactory service. Liberal vacation leave, sick leave, and retirement benefits. Location of work is Knoxville, Tennessee. Write the

Tennessee Valley Authority Division of Personnel
Knoxville, Tennessee
Gordon H. Stowe of Lansing, program chairman for Western Michigan Chapter's first meeting under its new administration, Dec. 17, conducted members and guests through the outstanding new Y.M.C.A. building in Lansing done by his firm, the Warren S. Holmes Company. New president Peter Vander Loan prefaced the program with some of his rare good humor, promising that meetings this year would be free from the "I'm-reminded-of-a-funny-story" type of speaker.

Elmer J. Manson, past president of the Chapter and now treasurer of the Michigan Society of Architects, reported briefly on the Society board meeting held at Dearborn Inn the day before. Speaker of the evening was Arthur M. Hooker, Chapter member, of Muskegon, who showed his excellent color slides taken on the 1952 A.I.A. Trek to Europe, including England, Switzerland, Sweden, Italy and France. The speaker made interesting commentaries, which, with the pictures, gave a wonderful insight into the exciting tour. Others present were Murray Black of Battle Creek, Craig Niephaus and H. W. Van Dongen of Benton Harbor, John Lattin of Kalamazoo, Wes Webb of Mason, and from Lansing the following: Harold Childs, Art Zimmermann, Ralph Danielson, Clarence Rosa, Ted Cole, Ed Jackson, William Carver, Clark Ackley, Elmer Blank, W. F. Neuchterlein, Bruce Hartwick, Walter Laitala, Alwin Kolm, C. V. Opdyke, Florence Dyer, Stan Simpers, John Sjolander, John Baker and R. G. Snyder.

The next Chapter meeting will be held in Kalamazoo, exact time and place to be announced later.

offices changes

Phillip C. Haughey announces the admission to partnership of H. Chase Black under the firm name of Haughey & Black, Architects, with offices at 423 Post Building, Battle Creek, Michigan.

Guida A. Binda, who had been a partner with Haughey, has entered individual practice in the Post Building. Donald P. Sumrill, who had been with the firm of Binda & Haughey as education consultant, will remain with Binda.

Black received his professional education at the University of Notre Dame. He also took graduate work at the University of Illinois. He had been associated with Binda & Haughey.

Haughey's new partner resides at 149 Redner Drive in Battle Creek, is married and has two children. He is a member of the Exchange Club of Battle Creek.

Concrete Products Association, of Detroit, had provided prizes of $1,000, $750 and $500, respectively, for first, second and third prizes. In addition, there were ten mentions which won $100 each.

The competition was open to architects and designers of Michigan. Of the 52 entries, three were from Midland. The designs were first shown at the Society's Midsummer Conference at Mackinac Island last August.

Monthly Bulletin for February, 1953 will feature in a special section some of the work of Alden B. Dow, A.I.A., of Midland, Michigan. Much of it has not been published before.

The projects include his own office and home, a civic center, a bank, a church, a high school, offices for the Dow Chemical Company, and a number of residences.

The May issue of the Bulletin will be devoted to work of members of the Saginaw Valley Chapter. The makeup of this section will be done by the Chapter's own committee.

philip c. haughey

Western Michigan chapter

GLEN M. BEACH, A.I.A., a member of the Saginaw Valley Chapter, A.I.A., was the subject of a two-page illustrated feature in the Living Section of The Detroit Free Press Magazine of Sunday, December 21. The section is edited by Mrs. Lillian Jacks, special representative of the M.S.A.

The feature, entitled "Living Is Fun at the Green Dragon," had to do with the 64-year-old "mountain of a house," bought by Beach for his home. "It makes a fantastic residence for an architect who designs sleek modern houses for his clients," so says the article, and it hints that Beach may use it later for his office also.

Pictured with the Victorian mansion and one of Glenn's modern designs are some of the early model automobiles the architect has collected.

The Saginaw Museum has held a ten-day exhibition of the designs entered in the Concrete Masonry Home Competition, sponsored by the Michigan Society of Architects.
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architects in the news this month

EUGENE F. MAGENAN, President of the New Hampshire Chapter, The American Institute of Architects, writes in the New Hampshire Architect:

A new and welcome contributor to the N. H. Architect discusses on another page, "The Professional Engineer and Architect in Public Office."

The thesis of this timely article is that engineers and architects have the type of training and experience that should make their services valuable and successful in the field of politics.

This is true, I think, in the same sense as Secretary Pace's answer to a question on "Meet The Press," whether a certain topic was a fit subject for discussion in political campaigns. His reply was that any subject was a fit subject as long as political science and economics were ruled by laws as definite as, say, the laws of structural mechanics, so that our political or economic framework would remain in equilibrium no matter how the winds blew or the snows fell—or how the people moved within that framework—then politics would attract as many architects and engineers as it now does lawyers. One other condition would also have to be satisfied: we would have to earn as much money as the lawyers do, so that we could afford to enter politics.

Nevertheless, we have the example of three architects or engineers who achieved greatness in our highest political office: Washington, Jefferson and Hoover. There have been winners in the second annual award competition of the Wisconsin Architects' association were announced by Leigh Hunt, association secretary.

The firm of Weiler & Strang, Madison, won first prize in the educational division with plans for a grade school at Columbus, Wis. First prize in the municipal and governmental buildings division was won by Foster & Yasko, Wausau, for the Alexander municipal airport building for the city of Wausau.

Plans for the office of the architectural firm of Lewis Silber, Mark Purcell & Alexander Cuthbert, Madison, won first price for the company in the commercial building division. Top residential award was won by Eugene Wasserman, Sheboygan, for his plans of the David Rabinovitz residence, Sheboygan.

work of Firestone and Motter of Canton, Ohio. Mr. Firestone is President of the National Council of Architectural Registration Boards, of which our's is official publication. The question as to what can be done to help the publication is being answered by Mr. Firestone, and we hope it will set an example.

Group subscriptions for members of the Michigan Society of Architects are included in dues, at $1 per member. We offer the same privileges to other chapters and societies.

national architect

official publication, national council of architectural registration boards


EXECUTIVE COMMITTEE: Roger C. Kirchoff, Milwaukee, Wisconsin


Editorial, publishing, advertising headquarters, Detroit.

Address all communications concerning the National Council of Architectural Registration Boards to the Secretary-Treasurer, William L. Perkins, AIA, 736 Lucas Avenue, Chariton, Iowa.

this month

As announced in last month's National Architect, that issue marked the last of that publication as such. This month we celebrate two firsts—the combining of National Architect with the Monthly Bulletin of the Michigan Society of Architects, and a completely new format for the Bulletin, as stated on page 3 here-with.

We assure our subscribers that nothing is being taken away from either publication—rather something has been added. By circulating to national as well as State subscribers, the publication will become an acceptable advertising medium for national accounts.

Features that have been carried in the Bulletin regularly are of national interest, such as the work of Alexander Girard in this issue. There will be other Michigan architects featured in issues to come this year—Alden B. Dow, Eero Saarinen and many others. Also, we plan to have such features for other offices throughout the country. A treat in store is a section devoted to the
new fort miami school, maumee, ohio

britsch and munger architects, toledo, ohio
brutsch & munger architects

Shown here are views of the Fort Miami Elementary School in Maumee, Ohio, which was dedicated in November.

The building has a folding stage, cafeteria tables that fold into the wall, fluorescent lighting, non-combustible fiberglas ceiling tile, washing, drinking and toilet facilities for each classroom, and one-way glass in the kindergarten lobby so that parents may observe their children without being seen by them. Britsch and Munger also designed the Maumee High School in 1939. The picture on page 14 is of kindergarten room.

Pictured at the top of this page are (left) library and (right) auditorium-gymnasium.

At center is shown main floor plan, and at right is view of exterior.

Mr. Joseph L. Baird, Superintendent of Maumee Schools, is proud of the new buildings, and so are members of the Maumee Board of Education and the Building Committee.

Britsch and Munger have done outstanding work in the field of school buildings.
road to success

A Sketch of Elmer C. Jensen, Dean of Chicago Architects

From Chicago Daily Tribune

The dean of Chicago architects is an 82 year old gentleman who may be found in his office daily. And if a caller has some difficulty in making an appointment with him it probably is because he is so busy working on projects he plans for the future or on one of his outside interests. Among the latter are those concerned with boys and elderly persons.

It is a pity that more Chicagoans haven't had the opportunity to know Elmer C. Jensen, head of the architectural and engineering firm of Jensen, McClurg & Halstead. He has been engaged in architectural work for 68 years which automatically should put him in the 'dean' class. Those who have met him have a better understanding of the term "a gentleman of the old school."

Jensen has had a hand in the designing of 29 skyscrapers, or near skyscrapers, in the Loop area. In his 68 years of activity many of Chicago's most famed names in architecture have been his associates. Actually, the firm he heads has had 12 names, with changes made necessary by death or by withdrawals or additions.

Of the 68 years that Jensen has worked, 53 have been passed in offices in one building, that at 59 S. La Salle St. His story is one which should be of special interest to the many Chicago boys who for one reason or another will not be able to go to college. For Jensen's formal schooling stopped at the 7th grade, but he did study later at night school.

However, the precise manner with which he speaks and his clear English might easily stamp him as a college man of an earlier day. In conversing with him one observes an absence of any trace of cynicism. His comments on others in his profession are kindly. He recalls with pleasure and enthusiasm a splendid dinner with wine given him by a client more than 50 years ago and a ride thru the park in a horse-drawn carriage with another client. These were memorable events in the life of the then young architect and to him they still are.

Decides on Life's Work

Architecture, at Early Age

Mr. and Mrs. John Jensen, his parents, were born in Denmark. The son was born in Chicago, March 18, 1870, on Campbell av. (an area which today is being cleared for the Congress st. superhighway). The family soon thereafter moved to Powell av. on the northwest side where there were more trees and grass.

The senior Jensen was a builder and contractor. The son was most fortunate in one respect — even when a tiny lad he knew what he wanted to be, an architect. A neighbor of the Jensen family was William Jones, who worked in Jenney's architectural office. It was natural that the senior Jensen and Jones struck up a friendship because of their mutual interest in building.

Jones passed the Jensen home every day when he usually would ask the son how his father was. One day Jones asked the lad what he liked best to do. "Draw," was the answer. "What for?" was the next question. "Because I want to be an architect," was the reply.

The upshot was that the senior Jensen paid Jones to give his son lessons in architectural drawing in the Jones home evenings. Soon thereafter Jones told his youthful student that there was an office boy opening in the Jenney office. The lad told his father he wanted to take the job.

Can't Afford Time for School So Goes to Work for Jenney

"You ought to go to college if you want to be an architect," the father told his son as he tried to dissuade him from going to work at the age of 14.

"I don't feel that I can spare the time; I want to start right now," Jensen recalls telling his father. And so the lad started to work with Jenney at the time the famed architect, who also had gained military fame as an engineer on the staff of Gen. Sherman in the Civil war, was building the world's first skyscraper, the old Home Insurance building, at the northeast corner of La Salle and Adams sts. The building since has been replaced by a really tall skyscraper.

The boy's first step on his way to an architectural career consisted of carrying blueprints from Jenney's office to the construction work. The ambitious youngster continued his study of "drawing," in the course of which he went to night school. While still in his teens he became a junior draftsman. Meanwhile his architectural studies were being continued under Jenney.

"Jenney was a great teacher and he was one of the finest men I ever knew," Jensen told this writer.

Young Jensen was given ever increasing responsibility by his employer and in 1907 he became a member of the firm, Jenney, Mundie & Jensen. Meanwhile, he had developed a reputation of his own for integrity and for ability to save money for his clients.

His Work Covered Period of Great Chicago Growth

Jensen was a part of the Chicago scene during the period the city was growing at a rate which made it one of the world's marvels. Buildings, large and small, were shooting up almost overnight in all sections of the city. But it was in the downtown district that a large part of the young architect's work was done.

Among the Chicago buildings in which he had a hand constructing are the New York Life, the National Life (now the Equitable), the Fort Dearborn, the Union League club, and many others. There were some 26 bank buildings, many in other cities. Among the bank buildings was one on Monroe st. which was built for John R. Walsh, Chicago banker who was sent to prison for mishandling the bank's funds. It is typical of Jensen that he recalls the good qualities of the banker and continues to call him his friend.

The banker and his deeds, both good and bad, long since have vanished. The bank building of which he once was so proud is now a garage.

In many respects Jensen has had a rather tranquil life. He has gone
booth fellow
j.b.livingston

James B. Livingston, an associate member of the Detroit Chapter, A.I.A., is on the design staff of Smith, Hinchman & Grylls, Inc., Architects and Engineers. As the winner of the George G. Booth Architectural Traveling Fellowship for 1952, awarded by the U. of M. College of Architecture & Design, he spent ten weeks studying in Europe this summer.

While a student in architectural college, one of my instructors questioned me concerning my views on public housing. He asked, in effect, "What are you, as a young architect, going to do about the growing need for more and better housing in this country?"

My reaction then was that I was training to build large commercial and industrial structures, not small houses; furthermore, I did not believe that architects should become involved in housing politics.

Several years later, while working with housing and planning commissions, I began to wonder if the architect should not, after all, share in the responsibility of formulating housing policy.

I decided to enter the George G. Booth Architectural Traveling Fellowship competition which offered me the opportunity to observe the architects' role in other countries.

My objectives were: (1) To study foreign housing policies by making a comparative analysis of social principles, governmental structure, technical development, financing methods, (2) To observe the function and degree of participation of the architect in the formation of housing policy, (3) To review the resultant planning, (4) To organize the accumulated information in factual form.

After being awarded the Fellowship, I spent three days in New York at the United Nations Housing and Town Planning Section. There, I reviewed the background of their European Aid Program, under the Mutual Security Agency, and studied methods and techniques of financing housing in Europe. I completed an itinerary and scheduled a series of meetings with the leading housing authorities in the countries I had decided to visit.

Arriving in Paris, I met with Donald Monson, Housing Consultant, and European Labor Division, and one of the world's foremost housing experts. He and Mrs. Monson, former senior economist at the Detroit Housing Commission, greatly amplified my itinerary because of their positions in the housing rehabilitation program of Western Europe.

I had not been in Europe long, before the fact became strikingly clear: The European architect plays a major role in the formation of housing policy.

I found that most architects spend a good deal of time participating in activities that influence public opinion in this field. They contribute to periodicals, exhibitions, and conferences that deal not only with architectural topics, but with all related social problems as well. Formed into interactive, well-knit groups, they help determine basic social thinking and devote personal time to an extent that would be considered highly unusual in this country. The architects, engineers and planners enjoy very close cooperation with each other. Among them, there seems to be a mutual respect that is lacking in the U. S. Most important—these professionals are held in high esteem by the populace and are respected as leading thinkers.

Another significant European development is the creation of building research centers. Supported by private and government funds, these centers carry out research in every field of housing and city planning. The information they gather is made available to all builders, economists, architects, sociologists, manufacturers and government agencies. These centers were initiated by architects. To date, they have been of invaluable help to the general housing effort. The European architect, pre-occupied with housing is, of course, good business. About the only money available for building is from ECA, earmarked for housing.

Granting all this, the fact remains that the European architect has assumed a large part of the responsibility for the economic, social and governmental planning that precedes the actual design of housing. Many European architects asked me, "Why do American architects leave all the basic thinking in public housing work to a few social scientists and the government?" And then, why, when directed in the design of a project, do they protest loudly that it isn't reasonably planned?"

In Europe, housing is such an important problem that it is difficult for the architects and planners to understand why we don't have our most able architects in better positions of influence. Europeans are amazed to find that not only are very few American architects interested in the social problems of housing, but that very few are interested in any housing at all.
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alexander girard’s architecture

Experts are now everywhere—on lighting and kitchen planning, on the care of the brain and the care of the heart, on cities, on soil, on sales, on anything you may pick, on that you will find a specialized expert. As this goes on, society more and more resembles a dry wall—little bits held together by nothing but gravity and not well adapted to keep out the weather.

Small wonder that people have looked again with envy to the Renaissance, where man frequently was at once athlete and intellectual, artist and scientist, craftsman and creator. In Florence, the home of the Renaissance, Alexander Girard grew up some forty years ago. With so quiet a man one can only guess whether his sense of values was shaped by study of the testimony of the Renaissance around him, or whether he absorbed it without conscious effort. Whichever it was, his work from 1928 till now reveals a determination to remain, like Renaissance man, adept, inquisitive, productive and balanced.

Girard is an architect. Especially in the past years his architecture has become mature. But he has also designed and executed gardens and sculpture, settings for festivals and exhibitions, furniture, textiles, ceramics, lamps, clocks, radio cases and a multitude of toys. Some tokens of this many-sided activity are pictured on these pages. Through them all runs the Renaissance attitude—you will find things created not for their own sake alone, but to contribute to the whole of living. Through them all runs a leaven of playfulness—even the houses and gardens, gracious and ample as they are, have some qualities of toys: they are recreation for those who use them as much as creations by Girard.

Five years of the Architectural Association School in London gave Girard a thorough training. A progressive staff required technical fluency of the students. Visiting professors discussed new achievements on the Continent and in the U. S. during the very years when architecture was forming the hard core of international modernism. Great exhibitions were landmarks of this growth: Paris, 1925, Stuttgart, 1927. Important groups were fomenting progress: the Bauhaus had just moved into its famous new Weimar buildings as Girard began this schooling, le Corbusier’s Pavillon de l’Esprit nouveau was the shock of the Paris world’s fair the next year. The great Dutch book on Frank Lloyd Wright appeared and was widely discussed. In London itself a formal but vigorous sense of composition and planning could be gained from Nash’s stucco palaces superbly placed in Regent’s Park. Besides these influences Girard remembers his particular interest in the neo-rokokko of Kaufmann’s theatres in Germany, in the bright, playful handcrafts that flourished then in Milan, Vienna and Paris, in Brian O’Rourke’s path-breaking ships, in Epstein’s architectural carvings. It was a magnificent moment to grow up in architecture.

When Girard finished school in 1929 he was ready to carry out the Italian interior display for the Barcelona exhibition of 1930—the same international event that evoked Mies van der Rohe’s renowned pavilion. Girard had already executed two large commissions for interior remodelling and furnishing in Florence; one is pictured here (page 22). Nineteen thirty found him not only in Spain but also in Sweden. He studied Asplund’s bold exhibition where Scandinavian modernism was born, and he worked for the forward-looking Nordiska Kompaniet designing furniture.

Girard’s American relatives and birth drew him to settle in the United States. In 1934 when P.E.D.A.C. organized one of the first post-depression shows of interiors in New York, Girard exhibited an elaborate room. The next years were occupied with interiors for smart restaurants and exhibitions, and with an ambitious scheme for a modern art school building in New York. Girard pere, also on this side of the ocean, affected these works; the present Girard can be traced only in the colorful sparkle and contemporary alertness that marked them.

Throughout these initial international essays, Girard continued to carry out many designs with his own hands, especially in wood, plastic, paper and paint. He is never satisfied to remain at a drawing board even today. The intrinsic qualities of materials fascinate him too much for that. The power to create by progressive changes—the need to see a work grow into its own completeness—make him as much a craftsman as an architect. It is no surprise that most Girard buildings are studied in models made and changed in his own studio.

Nor is it surprising that Girard’s varied activities are carried on at home. Drafting boards and reference files are no more central to his work than a small tool shop where he turns out models, furniture, sculpture or toys at will, or than the garden he grades, plants and paves himself, or than his rambling lively house, ever subject to surprising interior experiments. Girard’s
view of work as a part of life requires the
fusion of office, toolshed and home. Mrs.
Girard is in full partnership on all fronts;
the children are more enlivening though
less frequent interrupters than the tele­
phone. Perhaps these are reasons why the
houses he designs are remarkably livable.

It would be unjust to Girard to suggest that
his architecture is subordinate to domesti­
city and hobbies. Work rules the Girard
household—the working day is the waking
day. Guests and visitors are welcome,
they too enrich the process—the free flow
of absorbing and creating which produces
the vivid works shown here, and many
more.

Girard’s ideal may remain constant but
his work progresses. These pages show a
sampling of Girard architecture and design
from his earliest work in Florence, dated
1928, till today. What has Girard’s excep­
tional approach given him? Personal satis­
faction, of course; but in terms of achieve­
ment? Girard now seems to be reaching
artistic mastery. His core concept of archi­
tecture is symphonic—relationships to site,
to materials, to structure, to the flow of use
in and around the building, to the modula­
tion of light, to accentuating color, all these
are conceived and integrated in a full rich
entity. Each such entity has individual
character, yet the Girard touch in all is un­
mistakable. This is no small achievement
in an age when most architects mistake
meagerness for restraint and the habitual
for the habitable. Girard seems not to have
an idea for a building, but a theme which,
varied but recurrent, welcomes many ideals
(including the clients’) to be organized
within the whole. Perhaps because he
sculpts, his buildings are not large scul­
ptural compositions. Perhaps because of
his passionate interest in technical devices
and procedures, his buildings are not
schemes from an engineer’s notebook. A
true amateur of folk art, his works are not
quaint. That is, his work like his life avoids
excessive emphasis. His gardening means
more than the ability to landscape his
buildings—it allows him to use and adapt
sites with rare tact. But only in architec­
tural practice itself has Girard learned to
play with space and with light (which is
the language of space). His years have
reaped richly here, giving his work dignity
and completeness as architecture for liv­
ing human beings. It would seem that the
Girard approach matures real architecture
—ample, efficacious and delightful, archi­
tectrue not only as art, but as the great,
fundamental art, as the enhancement of
life.

Edgar Kaufmann, Jr.
The walls of a roof-sheltered dining terrace in his own home has served Girard’s playful needs as an artist-carpenter and eclectic. Hundreds of lumber scraps were selected for delicate or unusual tone and texture, then assembled in a non-structural skin over one entire wall (weather-proofed with roofing paper beneath). The resulting composition incorporates masks of primitive cultures.

This assemblage of existing scrap recalls the technique of pasted paper compositions by cubists, yet the carefully maintained over-all scale is more like cubist— influenced early Mondrian: any focus of composition is avoided and the honesty of surface maintained.

Such richly composed and decorated wall surfaces, adapted to the structure beneath, are famous in Florence, Girard’s first home. One thinks of San Miniato, of the Baptististry, of St. Maria Novella (and of St. Mark’s and Hagia Sophia that link these to the decor of the Roman empire).

Here on Girard’s porch modern architecture re-enters the scene with a vocabulary of decoration and ornament such as one finds in works by earlier and great moderns—Sullivan and Wright, le Corbusier and Gropius, Gandi and Horta.

Alexander Girard at his drafting board in Grosse Pointe, 1952.
Girard's own work room in Florence, 1928, that is, before he finished architectural school. German and Dutch influences are at work, directly and through French parallels. (Mallet Stevens was then famous, le Corbusier's pavilion was built in 1925.) The metal supports for drawing board and stool reflect Brener's early chromium tube experiments (le Corbusier's were yet to come). The interlocking cubes of the cabinets, emphasized by color changes, relate to the work of de Stijl in Holland. The more ornamental metal grill, upper right, recalls the neo rokoko of German and Austrian arts and crafts of the period.
Bed-sitting room in the Detroit residence of Frederick S. Ford, Jr., 1944. Girard's interest in avant-garde design has not diminished since the Florentine days, nor his interest in new materials. Storage walls and weldtex were still uncommon for residential use in the mid-forties. Color is used as before, to clarify form. What the years of experience have brought Girard are simplicity, control and an acceptance of space as the architect's most eloquent material. Both light and form (see the triangular table) are used to articulate this room and shape it to human use.

The Girards' toy collection displayed in part at their first Detroit home, 1940. The wall decoration over the fireplace is by Girard, as is the sofa. Scale governs the display of toys.
Above: In 1944 the Girards remodelled their home, seen in the photo of toys (page 23). The same fireplace appears in both photos. A bold step forward is shown. Forms are less fussy and more inventive. Compare the plywood arm of this plastic slung easy chair to that of the much older sofa in the former picture. A weldtex screen shields the drafting from the living room. Girard sculpture in wire and balsawood shares a free-form shelf with some primitive toys. Function, fantasy and advanced technology are characteristically blended.
Above: Employees’ cafeteria for Detrola, 1945. In these years, Girard was architect and product designer for this large manufacturer of radios. The forms, colors and patterns that emphasized human use of the space are naturally bolder than in residential design. Warm, earthy tones predominate here. By now Girard’s work was being published regularly in Interiors, the Architectural Forum, Architectural Record, Arts and Architecture and Domus.

Right: One of Girard’s radio designs, 1945. Though not executed, this is superior to any current model, six years later. The end speaker grill is notable, and the handle, comfortable but uncomplicated. Most remarkable are the good proportions of the numerals, an essential of good design still ignored by radio producers in their thousand varieties.
Four years after the Jackson house came the first of Girard's atrium houses, and the only one in which the main court is entirely enclosed. The McLucas house stands on a smallish corner lot in a built-up area, surrounded by two-story residences. Its lofty living room and easily disposed wings make the neighboring structures look prim and inadequate. Within the atrium (which serves to enlarge the living room) quiet and privacy reign, accented by brightly glazed brick (early experiments connected to the glazed brick of Saarinen's General Motors complex, with which Girard was associated as color consultant).
In 1945 Girard designed and supervised this residence for Richard W. Jackson, his first entirely new building. It shows more clearly than any other of his works his profound debt to Japanese architecture and the philosophy behind it. Only the porch posts come straight out of Japanese practice. But the handling of "vernacular" forms in a self-conscious way is parallel to Japanese usage—board and batten skin over frame is current in the lumber lands, corrugated cement roofing is current in factory areas, shed roofs are also industrial commonplaces. These are combined to enclose the space needs of the client. Since this, Girard's houses have steadily progressed toward a more forthright expression of artistic will.

SCULPTURE—1945. An old timber end, hacked and split, served as the point of departure for this flight of Girard's fancy. It is typical of his determination to cross the established boundaries that confine art today.
Three views of Alexander Girard's own house built in Grosse Pointe in 1948. The foundations of two older houses were used, one under the service wing (left of tree) and one under the master bedroom wing (right of tree). An ample square space between them was enclosed as the main living area and office; above this the children's rooms form a narrow bridge connecting the wings. The Girards' young daughter gives scale to the close-up. The garden, built by Girard (and watered by his wife) is seen through a large opening from the living room. This aperture is screened and sheltered by overhanging garage doors, which are kept closed all winter; there is no glass in the opening, but a glazed skylight parallels its top and lights this end of the room regardless of season. Thus the room is radically changed to suit the climate extremes of Michigan weather. Girard's tinkering shop is a small separate building in one corner of the garden. The "venacular" treatment of walls and general massing is much more expertly handled here than in the 1945 house seen overleaf.
Two views of the Girards' living room in their 1948 house. On the left, the low-ceilinged area faces a street garden (seen overleaf, with the large tree). To one side, the partition enclosing Girard's work space; a guest room is glimpsed through the open door. Between these, glass book shelves help to emphasize the intrinsic verticality of stored books.

On the right one sees the main seating area, foam rubber cushions placed on a long, low shelf that backs up to the serpentine "wall" of the work space. These seats face the chimney. In back of them, are radio cabinets and the screened opening toward the main garden. Kay Bojesen's monkeys of teakwood gaze at their shadows on the wall. The coffee table is heavy Moroccan brass. The rug is a white polar bear skin. Clearly, Girard's modern cannot be accused of coldness.

The fabric print shows Girard's entirely personal sense of form and his skillful understanding of what folds will do to a flat pattern. It was designed around 1947.
This plan shows three houses built by Girard in a tall pine thicket in Grosse Pointe. On the right, his own home of 1948, already illustrated; on the left, two subsequent homes.

The upper, smaller one, in collaboration with Minoru Yamasaki, 1950, is distinguished by a small square, glazed court around which living, dining and circulation are organized. The larger, Girard’s latest house, luxuriates in the tall living room mass and private courtyards, first tried out in the McLucas plan, and here freely disposed.
The Rieveschl house is Girard's latest completed work, 1951. Outside, the long low wings weave a pattern through straight tree trunks. Filler panels on the frame walls are painted various, gentle shades of gray and buff. Within, the living room is organized around a sunken seating area, fur carpeted. A large freely molded fire hood is painted white. Great built-up posts and beams give the simple timber construction unusual dignity. Several themes first explored in Girard's own living room are matured in this design: for example, the overall square area, the seating shell (here becomes the intermediate floor level), the glass book shelves (here used to accent a sloping corridor). The Rieveschl's house is developed as a surprising and winning combination of formality and countrified ease, typified by the plan (overleaf) where the serene square of a high living area is flanked by low extended bedroom and service wings. Rolling land was left ungraded, and the wings lie slightly lower than the main great room. The connecting corridors sloping to fit the terrain are an exceptional device, handled with virtuosity and ease. This house is laden with thoughtful, original details well controlled and typical of Girard's ingenious art.
In June 1951 Girard designed this much-applauded interior for an exhibition in Grand Rapids. The furniture is by Charles Eames and George Nelson, manufactured by the Herman Miller Furniture Company. At this time Girard was appointed director of Miller's new fabric division, designing a large range of drapery and upholstery fabrics which won instant acclaim for originality and usefulness. The Girard mural, brightly colored, evokes Italy, his early home.
the following firms are identified with the work featured

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products news

parade of building materials

Of great interest to the architectural profession and the construction industry in this area will be the "Parade of Modern Building Materials" exposition to be held on Tuesday, January 20, in the ballroom of the Veterans' Memorial Building, West Jefferson at Shelby Street, Detroit. Fifty-four exhibitors will show the latest in construction materials sponsored by the Michigan Chapter of the Producers' Council.

The exhibition will be open to the public from 10 a.m. to 5 p.m. After that the event will be viewed from 6 p.m. to 10 p.m. by invitation only. Chairman Walter G. Sandrock of U.S. Plywood Corp., heads the committee on arrangements, made up of William B. Commons of H. H. Robertson Co., Walter R. H. Sherman of National Fireproofing Corp., and Albert G. Hart of Hillyard Chemical Sales. Because of its far-reaching import to developments in the construction industry of the future, it is felt that the exhibition should be a must for those who wish to keep abreast of our rapidly changing times.

Over 225 members of the architectural profession and construction industry attended the Christmas party held by the Producers' Council, Michigan Chapter, on December 8 at the Hotel Fort Shelby, Detroit. The affair was one of the most successful in years.

A huge turnout of prominent architects was in evidence, among them: George K. Scrymegeour, Julian Collin, Thomas H. Hewlett, Joseph H. Leinweber, John O. Blair, Dixon B. Kellogg, Gerald G. Diehl, Charles B. McGrew and Frederic A. Fairbrother.

Still others were Ralph W. Hamnett, Leo M. Bauer, John K. Cross, Gardiner C. Vose, Gustav Muth and George L. W. Schultz.

Elmer G. Kiehler wore the architect's tie of the evening—a handsome one of oriental splendor.

Milling about during the cocktail hour we saw Werner Anderson, Emilie Jehle, Peter Tarapata, Leo J. Schowalter, Robert A. Zander, Carl R. Habermas, Walter Anicka, Joseph N. Lacy, Louis Redstone and Charles M. Valentine.

The accolade for the most unusual tie of the evening went to Frank H. Wright whose hand-painted creation was of Pocahontas in an Esquire motif.

Passing down the buffet table were Albert Schoeher, Allen Agree, D. S. Budzynski, Sr., H. J. Keough, Eugene Mitton, Robert Yokom and Arnold Agree.

New liaison members present were Maurice Hammond and Charles J. Burns.

One of the most distinguished gentlemen at the affair was George Miehls, president of the Albert Kahn organization.


John Finn of Pittsburgh Corning wore the Producers' tie of the evening—a suave brown number.

Others noted at the dinner were Louis and Don Ollesheimer, Frederic A. Fairbrother, John Ockun, Wright Hutt, Fred Muller, Ross Griffin, W. T. Jenkins, William Boles, Bill Commons, L. C. Hendrickson, C. E. Keaton, Jr., Donald Snively, Ed DeYoung, R. B. Richardson and affable Frank Sander.

Clyde Oakley, as chairman, welcomed the guests to the party. It was nice to see Roy Smith, Bill Snure, Don Wismon, M. F. Fuelling, Walt Sandrock, Bob Linnebneg, Darrell Temple and R. C. Faulwetter. Others there were Sam Burtman and Cecil McCann.

Producer president Bill Mulcahy, who, by the way, wore the bow tie of the evening, was busy making everyone feel at home at the party. Others in attendance were D. L. Granger, Art Hensen, C. E. Webb, H. W. Miller, R. E. Ward, Chuck Kleinbrook, Pat Galway, R. J. Collins and James Smith.

And last, but not least, there was that "oner" member, Bill Cory, who topped the show with his famous Kresge paint story which brought down the house, and his marvelous feats of magic which kept M.S.A. president Leo Bauer tying knots like all get-out only to have Bill serenely unleash the knots by the flick of the wrist. Bill brought along Robert F. Beerbower of Flexicore.

We learned that Jack Murray of R.O.W. Sales is now located in Saginaw, Michigan. You can reach him at 727 No. Granger.

Harry Fritzam, of course, was there—he was one of those who helped in the balloon act. Others enjoying the show were John Ockun, Wright Hutt, Fred Muller, Ross Griffin, W. T. Jenkins, William Boles, Bill Commons, L. C. Hendrickson, C. E. Keaton, Jr., Donald Snively, Ed DeYoung, R. B. Richardson and affable Frank Sander.
New Window
Appliance Wholesalers, Inc., 1749 W. Lafayette Blvd., Detroit, announce the availability of the Wadco Window Wall, a system of panel windows, making use of only two sizes of glass, designed to cut the installed cost of Thermopane practically in half.

Basic units are from one to three lights wide and one to three lights high, furnished individually or in combinations. Top-hung ventilators of wood may be easily set in as many openings as desired, and do not destroy the slim-line, modern effect. Ventilated sections can be readily screened and weatherstripped. Screened metal ventilators are also available.

This installation is an answer to the architect's request for a simplified unit-window system suitable for contemporary residential and commercial design.

Timber Structures, Inc., one of the nation's largest timber fabricators, announces the appointment of Joseph Nuzzo as manager of the company's Detroit district office, located on the eleventh floor of the Book Building. Nuzzo replaces Thomas F. Doyle, who has been transferred to the Chicago district office.

The new manager comes to Detroit with exceptional qualifications, being a graduate engineer and familiar with many phases of the construction industry.

Hubb Electric Company, of Chicago, Ill., announces the appointment of Theodore Fuchs as consultant to the Company, on lighting and control equipment. Mr. Fuchs is nationally recognized as an author, lecturer and authority in the field of stage and auditorium lighting. His work in illumination and switch board design is well known.

stapleford
Edward B. Stapleford, of Cleveland, Ohio, has become national advertising representative for the Monthly Bulletin and National Architect, with headquarters at 120 Madison Avenue in Detroit. His connections enable him to offer a "package" service in architectural publications of Michigan, Ohio, New York and Pennsylvania. His long experience in this field qualifies him to be of service to those concerned interested in reaching architects and the building industry.

Theodore G. Seemeyer, Jr. continues as advertising director of the Bulletin.

New Firelarm
Firelarm is the new fully automatic fire alarm that is on continuous duty 24 hours a day.

Firelarm gives a loud, penetrating warning when temperature reaches the danger point, and will awaken the household to the danger of an impending fire. The unit is compact and attractive—no installation required. Simply hang on the wall near any fire hazard and plug into any convenient A. C. outlet. It requires no maintenance and does not use any current except when set off. Then, when fire is extinguished, Firelarm automatically resets itself and is again on duty, guarding lives and property.

This new electric warning device is recommended by insurance underwriters and fire officials, for use in homes, schools, hospitals, hotels, trailers, farms, motels, barns, stores, garages, factories and institutions. Firelarm retails for $12.50 F.O.B. Detroit and is guaranteed. It will soon be available at leading department stores, hardware, electrical and fire accessory dealers. R. J. Schuler Associates, Grosse Pointe Branch, Detroit 36, Michigan.

BELOW: LARGE CURVED BAY WINDOW with divided lights is a stock standard six-panel Thermo-Sash fully insulated window designed to take half-inch Thermopane. Note how the splayed, satin-finish aluminum division bars enhance the beauty of the window unit and blend perfectly with the interior appointments. A view in the home of Frank C. Irvine, Tarentum, Pa.
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BY LILIAN JACKSON BRAUN

Following an architect around for just one day revealed in the following impression, thanks to the cooperation of G. H. GRANT, G. H. A. of Southfield, Mich., whose home was selected for the trip.

3:00 p.m. — Bright and early you, inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

3:30 — Brief inspection of the Smith house going up in the new addition. You find that Mrs. Smith was here yesterday and started ordering extras—a table for children, a library, a bathroom in the library. She asks if she can help, shall be surprised when she gets a call from the contractor at the house.

3:45 — Quick look at the house being added to the Johnson house in Farmington Hills. The addition is being constructed by the architects, who have made several changes to the original design.

4:00 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

4:30 — Telephone the Smith house. You decide not to continue the tour due to the time constraint. You drive back to the office, where you make the following discoveries.

5:00 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

5:30 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

6:00 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

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7:00 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

7:30 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

8:00 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

8:30 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

9:00 — Call on the Smith house. You inspect the progress of the renovation project designed for the James T. G. Co., a home in the sprawling Wyandotte Park area. The home is in the process of being renovated by the architects, who have made several changes to the original design. The home features a new kitchen and a large addition to the rear of the house.

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Perry Now With Mayers

Lea L. Perry, AIA, recently elected president of the Illinois chapter of the American Institute of Architects, is now on a trip to New York. He will return to Chicago on May 10.

Large-Scale Housing Conference

A large-scale housing conference will be held in Detroit on May 10. The conference is sponsored by the Detroit chapter of the American Institute of Architects, in cooperation with the Detroit Housing Authority.

Cleveland Producers Hear Meehans Monday

George H. Meehan, president of the Cleveland Producers' Association, will address the meeting of the Cleveland Producers Council in Cleveland, Ohio, on May 8.

Back to Seattle

Frank D. Thompson, who has been employed in the Seattle office of the American Institute of Architects, is now back in Seattle. He will return to his old job on May 10.
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