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March '56 Monthly Bulletin
PR Program

Sustaining Membership, the new proposal that will entail a change in Society by-laws at the 42nd Convention is important to every architect in Michigan. Perhaps more important hinges on it than any other matter in the Society's history, for, depending on the outcome, the Society's public relations program will go forward or it will not.

It, therefore, becomes a matter of deciding whether or not there is a need for such a public relations program. In several issues of the Bulletin recently we have endeavored to explain this issue, and at the Society Board meeting on February 14 it was further discussed. The Board approved the recommendation of its special committee composed of Leo I. Perry, Chairman; Amedeo Leone, Adrian N. Langius, James B. Morison, Sol King and Linn Smith, in which a tentative schedule of dues is as follows:

- From one to five employees: $25
- Six to ten employees: $50
- Eleven to twenty: $100
- Twenty-one to thirty: $200
- More than thirty: $500

As stated previously, this would apply only to architectural personnel—not to engineers or other office employees. It was agreed that a certificate of Sustaining Membership, suitable for framing should be issued to members.

The Board believes that members will support the program if they are convinced of a need for it, and if they can be shown that good use was made of the moneys already appropriated for the purpose. That the latter is true, there can be no doubt. The funds were spent, first of all, for legislative matters, and after that to further the public relations program. This consisted of a full-time public relations director and his assistants. While the program was just getting under way, we believe that results will be sustained.

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JULY—Charles D. Hannan
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SEPTEMBER—Smith, Hinchman & Grylls, Inc.
OCTOBER—Detroit Chapter, A.I.A.
NOVEMBER—Ralph W. Hammett

DECEMBER—Annual M. S. A. Roster (Geographical) & Saginaw Valley Chapter, A.I.A.
FEBRUARY—Swanson & Associates
MARCH—43rd Annual M.S.A. Convention

Monthly Bulletin, Michigan Society of Architects, Volume 30, No. 3

Michigan Society of Architects

including national Architect

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THE MANSIONS
OF GROSSE POINTE

BY HAWKINS FERRY
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A SUBURB IN GOOD TASTE

BY HAWKINS FERRY

In the opening years of the eighteenth century the shores of Lake St. Clair near Detroit attracted settlers in the Grosse Pointe area. Early French farmers built dwellings near the lake both for access by canoe and for a convenient water supply. The result in the houses being close together. The land of each farm extended from the lake far into the interior in narrow strips, thus having originated the term "ribbon farm."

In the latter part of the nineteenth century the recreational value of the waterfront was recognized, and summer cottages took the place of farmhouses; but Grosse Pointe's role as an isolated summer colony lasted only until the beginning of the twentieth century when the growth of Detroit and the arrival of the automobile were to convert the community into a permanent residential suburb.

Although year-round masonry dwellings were to supplant flimsy wooden villas, the heritage of the past persisted in the fine old trees and the long narrow shape of the estates that had developed from the original French farms extending back from the lake.

The growth of suburban Grosse Pointe took place during an interesting period in the development of American architecture. The Victorian architects both in England and America had adapted the country dwelling to the requirements of modern living, and the academicians of the turn of the century had offered as their contribution a stylistic vocabulary chastened by a more formal professional education and a greater photographic documentation of antiquarian sources.

Searching for formulas that would suit the new rural mode of living facilitated by the automobile, architects of the eastern seaboard inevitably rediscovered the charm of the English manor house, the Italian villa, and the French chateau.

The architects to the west, more isolated and introspective in their outlook, reacted differently to the new invasion of the countryside. To identify architecture more closely with nature, they threw aside historic styles to embrace a new organic concept of building. Louis Sullivan and Frank Lloyd Wright and others of the Chicago School pointed in a new direction both structurally and aesthetically.

It was a complex period of architecture and one which offered a wide range of choice. Standing in the midst of these ideologies, Grosse Pointe remained essentially conservative. Lacking an appropriate local tradition or an incentive to invent one, architects did not hesitate to borrow from the world's storehouse of styles. In a community in which social prestige was a primary consideration, the historical styles were valued for their aristocratic implications. Fortunately some of the architects were able to rise above the necessary requirements into the realm of consummate artistry.

Therefore the eclectic architecture of Grosse Pointe is interesting not because of its vitality or its inventiveness but because of its significance as a reflection of American taste. If a truly contemporary architecture was slow in taking root, perhaps it is because these historically derivative houses proved to be so comfortable and so charming. Set in the midst of spacious gardens and lawns, they represent a scale of living that today is threatened by prohibitive taxes and maintenance costs. As the era that produced these houses is rapidly vanishing and many of them are doomed, it seems an appropriate moment to reevaluate them as aesthetic phenomena.

One of the first substantial mansions in Grosse Pointe was the Joseph H. Berry house (1.) of 1892 on Lake Shore Road by Mason and Rice (demolished). The first of a long series of "English manor houses" to adorn Grosse Pointe, it is related to the Tudor houses built by Norman Shaw in England in the seventies and to their American counterparts. Very likely Mason was inspired by the Watts Sherman house built by H. H. Richardson in 1874-1876 in Newport. However, the Berry house lacks the discipline in design of the Richardson or Shaw prototypes and is more related to the earlier American Victorian house with its ubiquitous verandas, fussy details, and general complexity.

With no formal architectural education, George D. Mason had begun his career in Detroit in 1873 in the office of Henry T. Brush. In 1879 he joined Zachariah Rice in partnership. It was a period in which architects, giving full reign to romantic whimsicality, were concocting all manner of architectural potpourri.

There could have been no more propitious moment for the return to the simplicity and mild discipline of the Colonial period. In the East McKim, Mead, and White had rediscovered the long-neglected native tradition, and their H. A. C. Taylor house of 1886 in Newport was the first example of the Colonial Revival.

On Lake Shore Road in Grosse Pointe the William C. McMillan House (2.) of 1886 by Mason and Rice followed closely the Newport precedent especially in the matter of academic detail, but there was a greater freedom in the placing of windows and the treatment of verandas and porte-cochere.

The McMillan house was one of several white clapboard Colonial Revival houses that were built in Grosse Pointe at the turn of the century. The free planning and generous use of bay windows characteristic of the Victorian Period were retained with an overlay of Colonial details.

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Especially popular was the two-storied portico of the Old South. Perhaps one of the most formal and stylistically pure of these houses was the David C. Whitney house (3) of 1902 by Walter McFarlane (demolished). Here the inspiration was unmistakably the executive mansion in Washington. However without sacrificing the formal degree of relaxation during the summer months was assured by the two levels of veranda in the central portico and sunporches at each end of the house.

Once again the English manor house served as inspiration in the Frank C. Baldwin house (4) of 1908 on Jefferson Avenue. The architects were the owner and William B. Stratton, the firm of Stratton and Baldwin being the first in Michigan to be made up of men trained in American architectural schools. Baldwin had attended Boston Tech and had subsequently worked in the office of John Scott and Company in Detroit while Stratton had graduated from Cornell University.

A long way had been traveled from the Berry house to the Baldwin house. The architects showed a much greater understanding of the principles that motivated the recent Domestic Revival in England. The external design, responding to the freedom of the internal plan, has acquired a new abstract quality in the grouping of masses and roof forms, the concentration of window areas, and the use of broad wall surfaces to create varying textural effects.

Stratton displays a kinship with Philip Webb and Norman Shaw in England in his frankness toward the informal. His two-storied library by the architect Robert O. Derrick. Taking the place of the earlier one-and-a-half story English farm house, although the historical reference is very slight. On the lake side of the house it is apparent that the main concern of the architects showed a much greater understanding of the principles that motivated the recent Domestic Revival in England. The external design, responding to the freedom of the internal plan, has acquired a new abstract quality in the grouping of masses and roof forms, the concentration of window areas, and the use of broad wall surfaces to create varying textural effects.

Baldwin and Stratton had shown themselves abreast of the most progressive currents in commercial architecture in the creation of Detroit of the J. Sparling Company store of 1906, revealing clearly the influence of Sullivan’s Gage Building, which was completed seven years earlier in Chicago. Therefore, it is not surprising to find this firm blazing new trails in the field of domestic architecture.

A case in point is the Frederick M. Alger house (5) of 1908 next door to the Baldwin house in Grosse Pointe. From the entrance side the house resembles a low, rambling one-and-a-half story English farm house, although the historical reference is very slight. On the lake side of the house it is apparent that the main concern of the architects has been to provide the principal rooms of the house with the maximum glass area toward the southern lake exposure. Banks of French doors open upon a terrace that extends the full length of the house. The phrasing of these doors and of the dormers set in the copper gambrel roof provide a subtle counterpoint against the broad horizontals of the design as a whole. The product of a vigorous creative imagination, the Alger house was considerably ahead of its time in its frank functionalism. It attained a level of originality and charm that has rarely, if ever, been equaled in the annals of Grosse Pointe architecture.

Another architect working somewhat along the same lines as Stratton in this period was Alexander B. Trowbridge, a native of Detroit. After graduation from Cornell in 1890, he studied at the ‘Ecole des Beaux Arts in Paris. For a brief period he worked in the office of George D. Mason and later was a partner of Albert Kahn in Detroit. From 1906 to 1921 he was senior partner in the architectural firm of Trowbridge and Ackerman in New York.

In 1909 he built a house (6) in Grosse Pointe for his brother, Luther S. Trowbridge on Jefferson Avenue on one of those typical long narrow lots of French origin extending toward the lake. Since the flat terrain rose only two or three feet above the lake, it was necessary to build the basement above the ground level to keep it above the water table. The consequent raising of the main floor and terrace has provided a better view across the lawn toward the lake, a factor which, is well provided for with ample fenestration.

Although the medieval roof and gables connote the influence of the English Domestic Revival, the design of this house is surprisingly free and original. Aesthetically, however, it falls far short of the Alger house, and we must wait for Trowbridge's later houses for greater assurance and facility.

German-born Albert Kahn lacked the formal education of Stratton or Trowbridge but he had absorbed a great deal during the fourteen years he worked in the office of George D. Mason in Detroit. At twenty-one his concepts were broadened by a trip to Europe he took on a scholarship he won being the first in Michigan to be admitted to the Architectural schools. After graduation from Cornell University.

Luther S. Trowbridge house (7) which he built for Henry B. Joy in 1910 on Lake Shore Road was certainly one of his less traditional residences. At that time Mr. Joy was president of the Packard Motor Car Company. In 1903 he had asked Mr. Kahn to construct the first Packard factory in Detroit. It was the first reinforced concrete factory in America.
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Like the Alger house and the Trowbridge house, the joy house exposes a long un-interrupted, amply-fenestrated facade to the lake view. The symmetry and horizontal emphasis provide a certain classic dignity and repose; yet the simple and unadorned architectural treatment bears only slight reference to Georgian precedent, and the house remains essentially livable.

Basically similar in concept yet on a larger scale was Kahn's Country Club (8) of 1907, which served as a nucleus for the social life of early Grosse Pointe. Located on the site of Mrs. Horace Dodge's present house, it struck a note of monumental simplicity that offers a refreshing contrast to the masquerading architectural extravaganzas that were to follow in the twenties and thirties. The large rectangular mass of the building, with a central portico above which a projecting hipped roof is supported on brick piers. This portico is ingeniously tied in with a screened terrace that extends the full length of the elevation. The modernity of Kahn's design and its adaptation to the lake site make this building unique of its kind for the period; and it is to be regretted that it was demolished because a new building nearer the golf course was considered indispensable.

During the early years of his career Albert Kahn engaged as an associate Ernest Wilby, who was born in England and educated at Wesley College, Harrogate. Working in Kahn's office, Wilby was responsible for the design of the John S. Newberry house (9) of 1911 on Lake Shore Road. "It has always seemed to me," said Wilby, "that the mental approach to architecture is even more important than the material one, if we regard architecture as the most noble and most expressive of all the arts." As applied to the Newberry house, this statement represents a new orientation toward an architecture that was to be regarded as a timeless symbol of the dignity and refinement of formal living.

The emphasis upon freedom of planning and adaptation to site that had been so apparent in the Alger and Joy houses was forgotten. The rooms are arranged in formal axial relationships with the living-room, dining-room, and terrace facing northward toward lawns and formal gardens instead of toward the southern lake exposure.

Although there is a pronounced historical evocation, Wilby has not followed any fixed stylistic formulas. True artist that he was, he has blended various elements to form a unique whole. Basically the house is Georgian, but the stucco walls and red roof tiles are not typically Georgian. The steep roof, with its flaring eaves, and rounded dormers, seems almost French. On the interior, details of the high-ceiled rooms are Georgian and Jacobean. Distinguished in its beauty of proportion and refinement of detail, the Newberry house represented a new phase of architecture in which a traditional symbolism was to overshadow organic growth.

It was natural at this time that the fame of Charles A. Platt of New York should have spread to Grosse Pointe. He had been delighting Easterners with his handsome Georgian and Italian Renaissance houses. In 1908 he had outdone himself with a vast Italian villa for Harold McCormick in Lake Forest, Illinois; and by 1910 he had completed "The Moorings" (10) for Russell A. Alger on the shores of Lake Saint Clair.

Platt had studied to be an artist at the National Academy of Design in New York and the Ecole des Beaux Arts in Paris; but an excursion to Italy in 1892 to study Renaissance gardens with his brother, who was a landscape architect, made him decide to devote his life to architecture. Two years later appeared his book "Italian Gardens," which reveals his understanding of the relationship of architecture and landscape gardening. "From the Renaissance builders" writes one of his biographers, "he has learned the lesson that "villa" connotes a house and gardens, devised as a unity for the enjoyment and comfort of the owner.

As the site (11), chosen for the Alger house was one of the highest pieces of ground along the lake shore, the natural variation in ground levels has been taken advantage of to produce the most charming landscape effects. Extending from one of the lateral loggias, a pergola ties the house to its surroundings and serves as a dividing line between the formal gardens to the north and the abrupt slope toward the lake on the south.

There is a contrast between the vertical emphasis of the entrance facade with its exquisite doorway and pediment details in stone and iron and the horizontal sweep of the lake facade (12), where every effort is made to take advantage of the commanding view with French doors and iron balconies.

In every way Platt has so subtly and so tastefully adapted the Italian Renaissance ideal to local conditions that his houses almost seem indigenous. "By nature and training a Traditionalist," says an admiring chronicler, "Platt has transcended tradition by his individuality and charm.

Turning from Renaissance Italy to Rococo France for his inspiration, Charles A. Platt built the Henry Stephens house (13) on Lake Shore Road in 1913. More restrained than the Russell Alger house, it achieves distinction through a simplicity of design and refinement of detail. French doors are accompanied by graceful iron grille-work railings, while keystones, string-course, and stone panels beneath the upstairs windows contrast with the Flemish bonded stone.
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brickwork. It is noteworthy that the driveway approach and entrance court are at the end of the house and do not interfere with the lake view. To the rear of the house is a glazed loggia overlooking formal gardens.

A generation earlier in England Norman Shaw had discovered that the Georgian style, in its direct and sensible rationalism, was much more in keeping with the modern mentality than the erratic Tudor style fashionable at that time and as we have noted earlier. The Georgian style had been used as a point of departure in the Joy and John Newberry houses in Grosse Poine; but the Truman H. Newberry house (14.) of 1910 on Lake Shore Road is considerably more Georgian in feeling in spite of its rather free use of the style. The architects, Trowbridge and Ackerman, reveal a kinship with Platt in the restrained elegance of their conception and in their emphasis upon landscaping. It is very possible that the Truman Newberry house was directly inspired by a Georgian house which Platt built for John T. Pratt; for, by a curious coincidence, it was about this time that Trowbridge and Ackerman were building a house for a brother, George D. Pratt, in Glen Cove.

Certainly the academicism of the Newberry house is a far cry from the rather experimental Trowbridge house which the architects had built a year earlier; yet, upon closer study, it is apparent that the Newberry house, notwithstanding its formality and the erudition of its archeological detail, is surprisingly free in plan and extraordinarily well adapted to the site.

The landscape architect, William Pitkin, Jr., was called upon by the architects; and, from the beginning, the landscaping and the architecture were closely coordinated in an overall plan. The driveway was looped around to the rear of the house so as not to interfere with the view. At the south end of the house the music room opened upon the lawn of the so-called music courtyard which adjoined a wood-ed area to the west and opened toward the lake. The entrance court, facing onward toward the front lawn and the lake, the other principal rooms of the house opened upon a delightful terrace, at each end of which was a glazed loggia. A lofty Palladian doorway, opening from a dramatic two-storied hall, formed a handsome central motif of the terrace facade.

On the interior of the house downstairs rooms were paneled in butternut, Italian wal­nut and mahogany. Most of the rooms were in the Georgian style, but for the sake of variety, the music room was in the Italian Renaissance style. This was characteristic of the flexibility of the eclectic architecture of the period in which there was, according to a contemporary description of the house, an effort “to secure the impression of the antique without anywhere endeavoring to imitate.” However the Newberry house was far more than a mere evocation of antiquity or a display of luxury. In the beauty of its proportions and the subtle poetry of its articulation it was a true masterpiece.

One of the tenets of modern civilization is that only the most beautiful creations are the most permissible. After Mr. Newberry’s death in 1945, the house was offered for sale. Private buyers were discouraged by the prohibitive maintenance costs of such an establishment, and clubs or organizations were outlawed by zoning restrictions; so in 1950 the house was wrecked and the land sold to subdividers.

In 1914 Trowbridge and Ackerman completed a sumptuous Early English Renaissance house for George D. Pratt in Glen Cove, Long Island. No expense was spared in elaborate archeological carving in stone and wood.

After the lavishness of the Newberry and Pratt houses, the simplicity of the D. M. Ferry, Jr. house (15.) in Grosse Poine comes as a refreshing surprise. Trowbridge and Ackerman completed this house in 1915 on a choice site between Jefferson Avenue and the lake. Something of the directness of the earlier Trowbridge house has been recaptured yet with the increased discipline that resulted from having worked with the historical styles in the interim. Although the Ferry house may be classified as Early English Renaissance, yet historical detail has been minimized, and there is a freedom in design that reveals a close kinship to the English Domestic Revival in its later phase. Both sensitivity and assurance are displayed in the rhythmic placing of window openings and the skillful articulation of the plan.

The principal concern of the architects has been to take advantage of the lake frontage and the beautiful trees already on the property. The site here is similar to the site of the Trowbridge house next door, the land being at almost the same level as the lake. Therefore it was necessary to build the entire basement above ground to avoid trouble with ground water. The house has been given the appearance of standing down on the ground by a terrace and secondary terrace on the lake side and by a clever arrangement of forecourt on the street side.

One of the many charming features of the Ferry house is the long, straight elm-bor­dered driveway (16.) at the end of which may be caught a glimpse of the entrance bay with its handsome Renaissance doorway. The pinkish-red brick of the driveway picks up the red of the tile roof, which, in turn, contrasts agreeably with the white stucco walls. Here the architects have used color and texture for their own value rather than for any antiquarian connota­tion.

Although the plan of the Ferry house is very similar to the plan of the Newberry house, the formal symmetry and elegance have been relaxed. On the lake side of the house the principal rooms open through a series of French doors upon a broad inviting terrace which is flanked by two bays containing glazed loggias. Below the terrace sweeps a vast expanse (17.) of lawn where enormous ancient elms and maples frame an enchanting view of the lake.
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At the side of the house is a formal garden laid out by Mrs. Filler. Originally the landscaping for the entire estate was done by William Pitkin, Jr., but later many innovations were made.

Not since the McMillan house of 1888 had George D. Mason been active in Grosse Pointe. The Woodruff house of 1917 on Jefferson Avenue goes even further than the Ferry house in avoiding historical allusions. A smaller and more compact house, its present-day appeal lies in its functional L-shaped plan and its simple white stucco walls and gray slate roof; yet, lacking the subtlety of detail of Trowbridge's house, it cannot escape a certain heaviness of effect.

More academic in his approach than Trowbridge or Mason, Albert H. Spahr of Pittsburgh designed three large houses on Lake Shore Road: the Elmer D. Speck house (18) of 1914 was a picturesque half-timbered dwelling in the Tudor style; the Joseph B. Schlotman house (19) of 1915 and the Emery L. Ford house of 1916 were in the Early English Renaissance style. The Ford and Speck houses have already been demolished.

The Harry N. Torrey house (20) of 1913 by John Scott and Company brought turn-of-the-century elegance to Lake Shore Road. Prototypes may be found in the Italian Palladian palaces which R. M. Hunt and McKim, Mead, and White built for the Vanderbilt family in the nineties. These houses typify the formal academic approach which these Eastern architects introduced to America as a result of their studies at the 'Ecole des Beaux Arts in Paris.

John Scott was born in England and came to Detroit with his father while still a young man. He worked in the office of his father, William Scott, and later for a while with Louis Kamper and Arthur Scott, his brother, in the firm of Scott, Kamper, and Scott. The later firm of John Scott and Company was responsible for the Roman magnificence of the Wayne County Court House in Detroit.

At this time William Reed-Hill was an associate of Scott. Educated at the Boston Technical School he was an ardent devotee of the Italian Renaissance.

Within the limits of a formal style, the architects have striven to adapt the house to the lake site by the introduction of French doors opening upon a terrace and some rather incongruous terminal loggias. The two-storied Corinthian portico seems unrelated to the house proper because its ornate entablature does not tie in with any corresponding entablature on the house proper. Nevertheless the Torrey house is a notable attempt at formal emphasis on a house that is more closely related to the other houses of the period than is evident at first glance.

Another votary of the Renaissance mode was German-born Louis Kamper. The facility with archological detail that he had cultivated during eight years in the office of McKim, Mead, and White was brought to fruition in a series of Detroit residences.

The Murray W. Sales house (21) of 1917 on Jefferson Avenue in Grosse Pointe shows him to be breaking away from strict academic discipline to greater simplicity. Here the Italian Renaissance villa is adapted to northern climate by the introduction of large Georgian sashes. These windows seem somewhat cramped as do the proportions in general, yet the interior is more liveable than the Torrey house interior and the exquisite detail of the woodwork and mantels is completely disarmingly.

Kamper tried his hand at the English Tudor style in the C. H. Haberkorn house of 1917 on Jefferson Avenue; but ostensibly he was not in his element. Gone was his native flair for Baroque flourishes.

Whatever their shortcomings may be, the Grosse Pointe mansions that were built before the first World War were more original than the mansions that followed. In the days before the automobile became so universal and before Grosse Pointe became so crowded, life was more leisurely. The novelty of suburban life had not yet worn off, and architects were more experimental and more responsive to the surroundings.

Greater advantage was taken of the lake view and houses were more intimately linked with terraces, gardens, and lawns. Whether the owner's taste ran to functional simplicity or the finer nuances of elegance, there was no mistaking his genuine desire to enjoy the delights of country life.

After the first World War, the race was on. Unprecedented prosperity brought a host of new fortunes. Magnificence vied with magnificence, but the spirit of the initial impetus was gone. The trend toward originality had exhausted itself and the temptation remained to further exploit historical plausibility. A generation that Hollywood had transported to the courts of Henry VIII and Louis XV were now in a position to resurrect this pseudo-historical atmosphere in their own homes. The time was ripe to satyfy yearnings for the splendors of older civilizations. Being largely an Anglo-Saxon community, Grosse Pointe leaned heavily on the British legacy but was not immune to an occasional Gallic seduction. To the rugged business leaders spawned by the boom of the twenties the architecture favored by the rising mercantile families of Tudor England seemed most appropriate. They could well afford its ornate detail and picturesque eccentricity.

For them the massive walls, cavernous interiors, and heraldic devices of the Tudor style undoubtedly conveyed a message of awesome masculine dignity and prestige. But the debacle of 1929 hastened the end of these dreams of grandeur; and, during the sobering thirties, Grosse Pointers increasingly fell back upon the discreet good manners of the Georgian style.

The orientation toward greater historical verisimilitude became apparent in the work of many architects early in the twenties. The name of William B. Stratton appears again as the architect of the Julian Harris house (22) of 1924 on Windmill Point Drive. A designer of such integrity could never be merely a picture-book copyist; and, although he employs correct Tudor

21. MURRAY W. SALES HOUSE
Louis Kamper, Architect

22. JULIAN HARRIS HOUSE
William B. Stratton, Architect

23. WILLIAM B. STRATTON HOUSE
William B. Stratton, Architect

24. Garden side

25. RALPH H. BOOTH HOUSE
Marcus R. Burroughs, Architect
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details, they are always restrained and subordinated to an overall independent and coherent treatment. In the design of this house, the architect has ingeniously utilized this area in creating a French house and gardens. The house is located near the lake and is approached by a handsome long straight driveway (27) which passes first through a wooded area and then through a tunnel-like alley of sycamore trees, on each side of which.

26. CHARLES A. DEAN HOUSE
Hugh T. Keyes, Architect

27. WESSON SEYBURN HOUSE
Bryant Fleming, Architect

28. Entrance court

29. Lake side

30. JULIAN BOWEN HOUSE
Wallace Frost, Architect
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March '56 Monthly Bulletin
is a high wall. To the right, are formal gardens where clipped fruit trees, gravel walks, geometric flower beds, and statutory capture the flavour of eighteenth century France.

Passing a cobblestone court-yard (28) at the end of the driveway is the elegant yet restrained facade of the house. Patterned after a French chateau of the eighteenth century, it exhibits a fine feeling for detail and texture. The limestone portico encircling graceful curved steps stands out against the gray brick of the main mass of the house with its lighter grey brick window architraves. Also the balustrades surmounting the portico and at the base of the ground floor windows contrast pleasingly with the fragile wrought iron railing of the entrance steps. On the less formal lake side (29) of the house French doors opening upon a broad terrace take advantage of the lake view and breezes.

The Seyburn estate is no mere academic exercise in a formal historic style. With remarkable sensitivity to design and detail, the architect has created a synthesis of architecture and landscaping of extraordinary beauty and charm.

Not all those of Gallic persuasion were prepared to indulge in an establishment on the scale of the Seyburn estate. Luckily there remained the alternative of the rustic French manoir with its steeply-pitched roofs and its inevitable round tower. An endeavor in this direction is the Julian Bowen house (30) of 1927 on Jefferson Avenue by Wallace Frost, a former Kahn partner and product of the University of Pennsylvania School of Architecture. He has achieved a rather picturesque effect, which, however, suffers somewhat from too great a scattering and diversification of window openings. On the interior of the house the Gallic mood completely vanishes in favor of modern comfort.

If Wallace Frost used the French forms for their value in creating exterior plastic effects, Columbia-educated Robert O. Derrick was more intent upon capturing the French spirit with characteristic details. U-shaped upon a tidiwe, it might be found in somewhat an awkward place of the round tower between the house and the garage.

Without doubt the style of architecture which has been found to lend itself most readily to the unpretentious and informal manner of American living is the American Colonial. Influenced by the owners' nostalgia for the weatherbeaten charm of their childhood homes, the residence at Easthampton, Long Island, Derrick created the Ledyard Mitchell house (32) on Ridge Road in 1928. Quite aside from any inspiration that may have been derived from the Long Island original, the latter-day suavity of the Mitchell house owes much to the legacy of Stanford White.

Derrick called again upon the informal charm of the Colonial for the Grosse Pointe Club (33) of 1927. It is rewarding to compare this with Albert Kahn's Grosse Pointe Country Club built twenty years earlier. Both are well-planned and both provide an elevated terrace overlooking the lake. However, it is apparent that Kahn strove more for overall simplicity and integration of design, while Derrick sought to create picturesque effects with Colonial mannerisms.

George D. Mason continues his Grosse Pointe tradition of simplicity and good taste in the Neo-Classic Harley Higbie house (34) of 1928 on Lake Shore Road. Here comfort and livibility are tempered by a mild formality without too much concern for academic discipline or historical evocation.

Once again the Georgian style came to its own in one of the more imposing mansions of Lake Shore Road: the Roy D. Chapin house (35). of 1927 by John Russell Pope. Certainly it encompasses all the requisites of good taste and elegance, yet a comparison with Truman Newberry house of 1910 makes it seem rather stereotyped.

Referring to the Chapin house, Henry Russell Hitchcock says, "The only formula persisted in the twenties, finding expression in a monumental Colonial usually called Georgian. Virginia as well as English models provided specific prototypes, traditional craftsmanship was emulated, and the impression sought was one of dignity rather than splendour. Fine eighteenth century furniture easily grouped made the interiors comfortable as well as handsome."

Beaux-arts trained architect Pope had earned in New York an enviable reputation. He had numbered among his clients Ogden Mills and Mrs. W. K. Vanderbilt. Jr. Later he was to build the Jefferson Memorial and the National Gallery in Washington. Upon his death, in 1937, he was described as having been an "amiable and elegant gentleman." The same writer assures us that his work was not "affected by the style; variously called Functionalism, modernism, Internationalism, whose father was Frank Lloyd Wright whose grandfather was Sullivan."

Pope had built a vast Tudor house for Stuart Duncan in Newport in 1914. Here there was, according to George Edgell, "a straightforward acceptance of Tudor forms, frankly archeological, but repeating no known historic monument." Reminiscent of Pope's work is the fabulous Alfred G. Wilson house of 1927 in Rochester, Michigan by the Detroit architects, Smith, Hinckman, and Grylls.

This firm's Country Club of Detroit (36) of 1926 in Grosse Pointe is a testimony of the wide social acceptance of this extravagant style during the increasingly prosperous period of the late twenties.

The Tudor style is used very freely in the design of the Country Club with emphasis upon picturesque roof lines and upon a warm texture created by variegated slate, brick, and stucco surfaces. In spite of its
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Considering the rather difficult task that confronted Kahn of endowing a vast domestic establishment with an air of pristine rusticity, he fared better than might have been expected. Of course, it would have been impossible to carry out a literal interpretation and in keeping with the tradition of eclecticism, variety is achieved in the interior with a diversity of stylistic treatment, ranging in this case from the Tudor to the Georgian.

Kahn's design for the Alvan Macauley house (38) of 1930 on Lake Shore Road is better integrated possibly because the requirements were not so complex or so demanding. It is more in line with the usual concept of the larger Tudor manor houses, yet still there is a considerable freedom in the design.

Thus the Ford and Macauley residences are closely related to some of his earlier houses such as the George G. Booth house of 1909 in Bloomfield Hills and the H. E. Walker house in Walkerville of the same year. However, in keeping with the tendency of the day, there is a greater accuracy of archaeological detail. Yet still there remains that pronounced feeling for plastic form which was the heritage of the English Domestic Revival. Indeed, Kahn never seems to have relinquished his profound admiration for the sixteenth century English dwelling, and we must conclude that the Henry B. Joy house of 1910 was merely a happy deviation from his basic ideal.

The dream of the Tudor mansion in Grosse Pointe was realized most literally in the Standish Backus house (39) of 1934 on Lake Shore Road. The imagination of the renowned Gothicist, Ralph Adams Cram of Boston and New York, was given full play. Essentially a church architect, Cram had graced a score of American towns with his soaring Gothic towers. A mystic at heart, he had been confused by what he considered the chaos of modern civilization and had turned for inspiration to the Middle Ages. "The liberal arts of age-long human culture" he asserted in his autobiography, "have nothing to do with the current seventy-year-old technological civilization and consequently the, so to speak, artistic expression of the latter phenomenon can have no part in the manifestation of the older and eternal unity." He believed that, "all art of the world came into being under the religious impulse" and that the only valid secular art is derived from religious sources. Therefore it is understandable that the Tudor style with its Grecian origins should have met his qualifications for domestic architecture.

To enter the Backus estate is to transport oneself back to sixteenth century England. Considering the rather difficult task that confronted Kahn of endowing a vast domestic establishment with an air of pristine rusticity, he fared better than might have been expected. Of course, it would have been impossible to carry out a literal interpretation and in keeping with the tradition of eclecticism, variety is achieved in the interior with a diversity of stylistic treatment, ranging in this case from the Tudor to the Georgian.

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To enter the Backus estate is to transport oneself back to sixteenth century England.

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**Michigan Society of Architects**

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36 COUNTRY CLUB OF DETROIT
Smith, Hinckman & Grylls, Architects

37 EDSEL B. FORD HOUSE
Albert Kahn, Architect

38 ALVAN MACAULEY HOUSE
Albert Kahn, Architect

39. STANDISH BACKUS HOUSE
Ralph Adams Cram, Architect

40. Garden Side
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The long straight driveway, separated from the lawn by a balustrade, leads to an impressive forecourt. The entrance facade of the house is somewhat over-theatrical, but the garden side with its series of pillowed Tudor windows seems very lively and the broad tree-shaded terrace most inviting.

The house is well related to the garden where sweeping lawns, balustrades, and a charming pond ornamented with Baroque sculpture are notable features. The landscape architect, Fletcher Steel, has produced interesting effects with huge box bushes, rows of clipped European beech and linden trees, and, in the main flower garden, with clumps of arbor vitae separating a series of rooms or bays. Whatever scruples one may have about turning back the hands of the clock architecturally speaking, it must be admitted that architect and landscape architect of the Backus house have combined to create a setting of great beauty.

The quest for grandeur reached its apex in Grosse Pointe in Mrs. Horace E. Dodge's house (42) of 1934 on Lake Shore Road. The Franklins in New York, Horace Trumbauer, was called upon to conjure up a French Louis XV chateau on the shores of Lake Saint Clair. Somewhat later he attempted to recapture the lustre of the Gilded Age; for no less than twenty years earlier he had built an almost identical though somewhat smaller palace for J. Hamilton Rice at Newport and in 1916 he had built one of America's most sumptuous houses for E. T. Stotesbury at Chestnut Hill, Pennsylvania. Much of the decor for "Rose Terrace", as the Dodge abode was called, had been retrieved by Sir Joseph Duveen from the imperial palaces of Russia. There are French inlaid furniture, Beauvais tapestry chairs, four cases of Sevres porcelains, and paintings by Boucher, Gainsborough, and Van Dyck. Dr. William Valentiner, formerly Director of the Detroit Institute of Arts, "unhesitatingly proclaimed the completed collection at least the equal of any French eighteenth century art ensemble in the world.

The depression and the subsequently increasing taxation had its sobering effect on architecture in Grosse Pointe during the thirties. Gone was the histrionic bravado, yet dignity could be maintained with the discreet Georgian style. Its plain surfaces and regular proportions came as a welcome antidote to the febrile fabrications of the previous era. In fact its restraint gave an even greater assurance of being comme il faut.

Handsome, if unimaginative, Georgian houses rose everywhere in Grosse Pointe. Raymond Carey brought souvenirs of tide-water Virginia with his porticoed Paul R. Gray house (43) on Voltaire Place rising proudly between its twin dependencies. A derivative of the Georgian, the Regency style is lighter in mood. Curved bay windows with delicate iron grille-work railings add grace to the Emory W. Clark house (44) of 1934 on Lake Shore Road by Hugh T. Keyes. In one of the somewhat disquieting proportions of this house, nevertheless the rather archeological quality of the detail together with the beautifully landscaped setting recreates effectively the atmosphere of the English country seat. Another house in the Regency vein is the John L. Booth house (45) of 1941 on Ponsford Road by Frank Miles. A unique feature of this house is an inviting ironwork portico.

Of course, many smaller houses have been built in Grosse Pointe in the past. These as a whole have followed more or less the trend of the larger houses with perhaps a greater predominance of Colonial designs. Comfortable and pleasant they possess carefully landscaped front and back yards; yet architecturally they do not merit any special consideration.

Following the wake of World War II, new forces have begun to alter Grosse Pointe. Burdened by increased taxes and a diminished domestic labor supply, owners of many of the larger estates are being forced to subdivide. Ranch houses, frequently of inferior hybrid design and cracker-box Colonial, have sprung up on the site of former lawns and gardens. However, in some cases, efforts have been made to assure a more prudent control of real estate development; and it is safe to assume that this trend will continue and something of the beauty of the existing landscaping will be preserved. Also it is not unreasonable to hope that there will still be a few families able to maintain some of the finer mansions.

If the escapist dream of the Grosse Pointe of the first half of the twentieth century is rapidly fading, the prospect for the future is not one of unmitigated gloom. Changing concepts of taste may dictate less of a reliance on the imagery of the past and a greater utilization of the technological and aesthetic developments of the modern age; so, in the end, Grosse Pointe will emerge a more befitting ornament of the industrial civilization from which it has sprung. Already the appearance of a vanguard of skillfully designed modern dwellings and public buildings is a healthy sign that a good beginning has been made in that direction. Commenting on the new trend, Hugh T. Keyes has observed: "The World today is being made over to fit a new tempo of life, and it is unthinkable that Detroit, leading the country in the advance of industrial design, should be content to live in homes of the past.

While considering the future, it is rewarding, nevertheless, to glance backward in an attempt to reevaluate the past not only for the delight in doing so but also in order to face the future more intelligently; and we can only hope that the present generation will crystallize their dreams of the future as assiduously as the past generation has evoked the lingering souvenir of times gone by. Yet, putting aside these imponderables, we can easily agree with Christopher Tunnard, who, on a recent visit to Grosse Pointe, summed up its past achievement by proclaiming it "a suburb in good taste."
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March '56 Monthly Bulletin
Michigan Society of Architects 42nd Annual Convention, Hotel Statler, Detroit, March 14-16

PROGRAM

WEDNESDAY, MARCH 14, 1956
5:00 to 8:00 P.M.—Registration, foyer of Grand Ball Room, men $2, ladies free. Viewing of exhibits.
8:00 P.M.—Social program, ballroom entertainment, refreshments complimentary. Host—Harriman Electric Co.

THURSDAY, MARCH 15
8:30 A.M.—Meeting of board of directors at breakfast, ivory room.
9:00 A.M.—Registration continued. Viewing of exhibits.
10:00 A.M.—Annual business meeting. Wayne room. President Elmer J. Manson presiding. Showing of kinescopes of Kay Edey show, "Architecture and You".
12:00 P.M.—Ladies luncheon, Detroit athletic club. Complimentary. Speaker: Dr. Walton E. Cole, of Detroit's first congregation church. Subject: "A Gift From the Sea" by Anne Morrow Lindbergh.
12:30 P.M.—Luncheon, Bagley room ($4.00). Cocktails, compliments of Valley Metal Products Co. President Manson presiding. Greetings from the city of Detroit. Reports of chapter officers.

FRIDAY, MARCH 16
9:00 A.M.—Tour of Ford Motor Company central staff office building. Special buses (complimentary) from Bagley entrance of Statler. Ladies invited.
12:30 P.M.—Ladies' luncheon ($2.50). Women's city club. Speaker: Miss Marie Lefebvre, Celenese corporation of America. Subject: "New Fabrics Used This Season by Paris Designers".

12:30 P.M.—Luncheon, Wayne room ($3.75). Vice president Peter Vander Laan presiding.

2:30 P.M.—Seminar, Wayne room. Subject: "Aluminum in Curtain Wall Construction". Speakers: Minoru Yamasaki, A.I.A.; I. M. Reehm, Kawanee company; Marvin V. Brooks, Reynolds Metals company; Ben John Small, A.I.A.

Convention Committees

James B. Hughes, General chairman; Paul B. Brown, Vice chairman.
Program—Paul B. Brown, Peter Tarapata, Minoru Yamasaki.
Registration—Werner Guenther, Urban U. Woodhouse, Vice chairman; Howard Cutter, Herman Gold, Bryce T. Lyall, Earl A. Roberts.
Producers' exhibits—Henry W. Ruftrock; Gaylord Watts, vice chairman; Orrin K. Griffith, Verne H. Sidham, George W. Sproul.
Brochure—William W. Lyman, Norman Glovinsky.

Publicity—Leo I. Perry, William T. Carter, Mrs. William H. Odell; area representatives—Glenn M. Beach, Saginaw; Gordon A. Belson, Battle Creek; Alfred K. Buhlthuis, Kalamazoo; Harford Field, Traverse City; Donald R. Humphrey, Bay City; Charles V. Opdyke, Lansing; Benjamin E. Rine, Grand Rapids; Claude D. Sampson, Jackson; R. J. Pfeiffer (non-resident), Tucson, Ariz.; Frank A. White (Canadian), London, Ont.


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The 42nd Annual Convention of the Society at Detroit’s Hotel Statler, March 14-16 is expected to draw a record attendance. The Convention Committee has been working diligently for many months, and you can expect them to uncork some good stuff.

In fact, Ernie Dellar's special entertainment to open the Convention Wednesday evening is so hush-hush that even the members of his Committee don't know the half of it.

At the annual business session Thursday morning, proposed changes to the Society’s by-laws to provide for a new class of membership, known as Sustaining Membership, will be discussed and acted upon. This is probably one of the most important steps ever contemplated by the Society, and every member should be vitally interested. This question has been fully explained in recent issues of the Bulletin, and an article on the subject is in this issue.

Aside from the luncheons and dinners, there will be thorough discussions of everyday problems that architects face in their practice. For instance, the program on "Modern School Design" Thursday afternoon, Wilfred F. Clapp, of Lansing, will be moderator, and this in itself should be enough to convince any Michigan architect that it’s something he can’t afford to miss. In fact, offices would do well to give their employees time off with pay to attend the session. Mr. Clapp has probably done more than any other person for good school architecture in Michigan. Panelists will be Eberle M. Smith, one of the leading school architects of the United States, and two outstanding school administrators.

A most valuable feature of the Convention will be the Thursday evening program at which Mr. J. Walter Severinghaus, partner in the firm of Skidmore, Owings & Merrill, will speak on the subject, "The Program and Design of Office Buildings," with special reference to the Ford Motor Company's Central Staff Office Building in Dearborn, on which he is Managing Partner. Again, we suggest that offices underwrite the time off for their employees to attend this lecture. The tour of the new Ford Office Building Friday morning will be a sequel to the Thursday evening address, with Mr. Severinghaus explaining details of the building.

Architectural education will be the subject of a brief discussion at Friday's luncheon, with heads of the three architectural colleges in Michigan reporting.

The final seminar, Friday afternoon, will be devoted to "Aluminum in Curtain Wall Construction," and speakers will include Minoru Yamasaki, A.I.A.; Ben John Small, A.I.A.; J. M. Reehm, Kawneer Company, and Marvin Y. Brooks, Reynolds Metals Company. Mr. Small, eminent authority on Specifications, will discuss specifications of panel wall construction. Mr. Yamasaki will deal with that type of construction from the design standpoint. It is pointed out that students, draftsmen or any others interested may attend the seminars and other programs without attending the luncheons or dinners.

Architectural exhibits will consist of prize-winning designs for the Detroit, Western Michigan and Saginaw Valley Chapters of The A.I.A. Product displays will feature new developments in building materials and equipment. The Producers' Council, Michigan Chapter will sponsor a cocktail party Thursday evening.

Every day will be Ladies' Day. So says Mrs. Ernest J. Dellar, Chairman of Ladies' Activities. Beginning with the social evening Wednesday, there won’t be a dull moment, she says.

At a complimentary luncheon for the ladies at the Detroit Athletic Club Thursday, Dr. Walton E. Cole, distinguished author and radio speaker, will discuss the book, "A Gift From the Sea," by Anne Morrow Lindbergh.

At the Women's City Club Friday noon Miss Marie Lefebvre, Asst. Director, Consumer Relations Department, the Celanese Corporation of America, will speak on "New Fabrics used this Season by Paris Designers." Miss Lefebvre will describe what she terms the romance of the discovery of Celanese by two Swiss chemists prior to World War II, its use during the War and its diversion to consumer goods thereafter.

Ladies will be much in evidence, from the beginning of registration, at the reception center, through the concluding banquet Friday evening.

At the Michigan Building Industry Banquet Friday morning, Dr. Walter Severinghaus, A.I.A., past president of The American Institute of Architects, will be toastmaster, and Edward McFaul will be the speaker. Mr. McFaul, eminent humorist, who appeared before the Industry Banquet in 1952, is being invited again by popular request. On this occasion, one of the Society's members will be presented with its Gold Medal, and an Honorary Membership will go to a person who has made an outstanding contribution to the profession during the past year.
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Convention Speaker

WILFRED FRANKLIN CLAPP graduated from Kalamazoo College in 1925. He then taught in the Village of Ovid, Michigan for 12 years, the last six of which he was Superintendent of Schools. In 1937 he joined the State of Michigan's Department of Public Instruction, where he remained continuously until the present time, except for two years during World War II, when he was on leave with the U.S. Office of Education. During that period it was his duty to make surveys of school building needs in war-impacted communities in the states of Illinois, Indiana and Wisconsin. Most of his work in the Department of Public Instruction has been in the field of school planning.

He is past President of the National Council on Schoolhouse Construction, and for several years he was a member of its Standards Committee, preparing a bulletin entitled "A Guide for Planning School Plants." He was also a member of two State committees that prepared similar publications applying to Michigan.

Mr. Clapp has taken part in conferences on school building planning in various areas of the country, including Stanford University, Iowa University, and other state and regional conferences in the states of Washington, Nebraska, and other locations. He has been on the summer staff of New York University, University of Minnesota, Michigan State College, West Virginia University and the University of Michigan.

MISS MARIE LEFEBVRE, formerly with the International League of Aviators in Paris is now Assistant to the Director of Consumer Relations for Celanese Corporation of America, in her present post Miss Lefebvre travels throughout the United States making guest appearances on Television and Radio and speaking to hundreds of Women’s Clubs each year.

In connection with the MSA 42nd Annual Convention, the Women’s Architectural League will have Miss Lefebvre as speaker at the Women’s City Club at 12:30 P.M. on Friday, March 16.
A place has been reserved for you at the Wednesday Nite "Rouser"

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Wednesday 8:00pm March 14, 1956

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CHARLES A. BLESSING, A.I.A., Detroit's Director of City Planning, was the speaker before a meeting of the Detroit Chapter, A.I.A. February 16. His talk was about his visit to 25 key cities in Europe last year, and he illustrated his lecture with color slides he made of the various planning developments.

Following dinner at ESD, Chapter President Suren Pilafian reported briefly on the Chapter Board meeting of that afternoon, stating that four applications for corporate membership have been approved: E. Altman Bahl of Ann Arbor, Jack L. Hardy of St. Clair Shores, Roger T. Johnson and Adolph H. Roessling, both of Birmingham, and Glenn W. Schneider of Franklin.

At the president's request, brief reports were heard from chairmen of several Chapter committees: Louis Redstone on Allied Arts, Joe Leinweber on Practice, Lynn Fry on Relations with Government Agencies; Gerald Diehl on Education, Talmage Hughes on Public Relations, and L. R. Blakeslee on Visitors' Guide.

Maurice E. Hammond, Chairman of the Membership Committee, presented corporate membership certificates to new members Faud Hassan and Jack W. Yops.

President Pilafian said the Chapter was on the way back home—meeting at ESD—again, after several meetings elsewhere. The Chapter will have no meeting of its own in March, but will join with the Michigan Society of Architects at its Convention at Hotel Statler, March 14-16. Then we will be on the road again—April 18 at Dearborn Inn, and May 24 at Ann Arbor.

Guests introduced were City Plan Commission members: Edmund Kuhlman (President). Mrs. Jessie P. Slaton, Messrs. Ernest O. Knight, James B. Steep and our own member, Amedeo Leone, A.I.A., newest CP Commission member, who was appointed to succeed Miss Helen Fassett, resigned. Miss Fassett, an associate member of the Chapter, was also recognized and congratulated on having been appointed a member of Detroit's Zoning Board of Appeals. Mr. Ernest A. Baumgarth, Home Section Editor of The Detroit News, was welcomed.

The color sound film, "Architecture—U. S. A.,” was shown and it made a very good impression indeed. The feature of the evening was an illustrated talk by Mr. Blessing, which, in contrast, might have been titled "Architecture—Europe,” but, of course, it included planning as well. On request, CP Commission President Kuhlman introduced Mr. Blessing, saying how fortunate Detroit is to have "the leading planner of the country." Mr. Kuhlman said the Chapter's Committee on Civic Design had rendered valuable service to the Plan Commission, in criticizing the work of other architects.

Mr. Blessing's talk was a real treat, indicating that he had gained much from a study of the post-war planning of European cities. He pointed out many instances where ideas gained there could be applied to Detroit's problems. Mr. Blessing had available copies of the Commission's Report covering the past two years. It is a handsome document and just as valuable as it is good-looking.

THE ALLIED ARTS COMMITTEE, DETROIT CHAPTER, A.I.A., IS PLANNING THIS YEAR TO HAVE ONE ISSUE OF THE MONTHLY BULLETIN DEVOTED TO BUILDINGS WHERE THE ARTS AND CRAFTS WERE USED AS AN INTEGRAL PART OF THEM. IT IS ALSO ASSEMBLING AND COMPILING A DIRECTORY OF ARTISTS AND CRAFTSMEN WHO ARE CAPABLE AND INTERESTED TO WORK WITH ARCHITECTS WHERE THEIR SKILLS ARE NEEDED. THE COMMITTEE IS REQUESTING ALL ARCHITECTS WHO HAVE COMPLETED BUILDING PROJECTS WHERE ART WAS USED AS AN INTEGRAL PART OF THE BUILDING TO SUBMIT 8x10 GLOSSY PHOTOGRAPHS OF SUCH BUILDINGS, GIVING LOCATION, OWNERSHIP, DATE OF CONSTRUCTION AND THE NAME AND ADDRESS OF THE ARTIST. IT IS ALSO DESIRABLE TO HAVE THE NAMES OF OTHER ARTISTS AND CRAFTSMEN WHO APPLIED FOR THAT COMMISSION OR WITH WHOM THERE WERE CONTACTS.

SEND ALL MATERIAL TO LOUIS G. REDSTONE, CHAIRMAN, ALLIED ARTS COMMITTEE AT 10811 PURITAN AVENUE, DETROIT 38, MICH.

WESTERN MICHIGAN CHAPTER. The American Institute of Architects met at the University Club in Grand Rapids Wednesday evening, February 8.

This was a joint meeting with the Western Michigan Chapter, Michigan Society of Professional Engineers. Present were 33 A.I.A. members, 23 M.S.P.E. members and 11 guests—a total of 67.

This being a joint meeting, in deference to the co-sponsors, no A.I.A. business meeting was held. Someone moved that the minutes be dispensed with and the secretary disposed of.

Speaker of the evening was PE Jerome Franklin, Traffic Engineer for the City of Grand Rapids, whose subject was the Proposed North-South Expressway through Grand Rapids. He gave an interesting and informative talk and showed plans of the proposed project.

Following Mr. Franklin's talk, members took advantage of an opportunity to ask questions about the development, and a lively time was had by all.

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THE LATE ANDREW R. MORISON, A.I.A.,
when he was President of the Michigan State Board of Registration for Architects, Professional Engineers and Land Surveyors, was making investigations at a building department to determine if there had been misuse of architects' seals. He came across a set of plans filed for a permit, on which the owner had made an affidavit that he had prepared them himself, and that the building was on his own property, for his own use.

The owner was unable to write his name so in signing the affidavit he had made an X.

THE BLUE PRINT reports that, after 30 years practice in New York, an architect with a medium-size office recently retired to Westchester—and deposited $50,000 in a local bank. When asked for the secret of his financial success, he said, "I attribute my ability to retire with $50,000 after 30 years at architecture to close application to duty, always hewing to the line and letting the chips fall where they may, the most vigorous rules of economy, never taking a vacation, but everlastingly keeping at my job with enthusiasm—and the death of an uncle who left me $49,999.50."

CLIENT TO ARCHITECT—"I know your design is excellent, but right now I'm looking for trash."

AND ONE CLIENT SAYS: "When you hear newsboys yelling, 'Extra, Extra,' you know there's an architects' convention in town."

AND A CORDIAL INVITATION to the Michigan Society of Architects' 42nd Annual Convention in Detroit March 14-16. We promise you something stronger than a cordial.

PAUL R. MARSHALL of Detroit is Chairman of the MSA Banquet Committee in connection with the Convention. Last year he received a statement form the Statler in the amount of $5,680.79. He took it in to his boss' secretary at Aluminum Company of America and said, "Will you have this approved please. I had a little party." She fainted!

"They can always say (to themselves), 'well, if I couldn't do better than that, etc, etc.'"

OR WAS IT BESTS? A New York psychiatrist had a woman patient on the couch, and he told her he was going to leave the room and he wanted her to think of nothing but sex for the next twenty minutes. Upon returning, he asked if she had done so, and she said she had. "Well, what are your reactions?" She allowed: "I still think that sex is the best store on Fifth Avenue."

OLD HOME WEEK: At a meeting of members of a university club, one classman after another arose and told what he had been doing since graduation, his marital and family status, etc., until all but one had been heard from. He was prevailed upon to testify: "I am a Yale man. I am not married. I have four sons. They are all at Harvard."

HARVEY CAMPBELL, Executive Vice-President of the Detroit Board of Commerce, tells of browsing the streets of Paris recently and saying to a friend: "God, I should have been here twenty years ago." The friend said, "Oh, you mean when Paris was Paris?"—"Heck, no, when Campbell was Campbell."

A Canadian Radio Station reports that the janitor of schools at Watervliet, Michigan has given up that work to devote more of his attention to his full-time job—of Mayor.

ONE COMMITTEE MAN TO ANOTHER: "God, needed only six days to create the world." The other: "Yes, but he had the advantage of working alone."

FRESH ART: Sign in window of art store on Lawrence Avenue, Chicago advertises "Freshly Painted Hand-Painted Pictures."

SYLVESTER GRAHAM invented the Graham cracker. All crackers disputing this are just crumbs.

CHEST OF DRAWERS: Tattooed long underwear on chest. Or, is this a skinterama?
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Sweeney, vice president; Lester O. Roth, treasurer; Emmet J. Layton, secretary; Gerhardt Kramer, director.

North Carolina

ANDREW L. PENDLETON, has been installed as president of the Western North Carolina Council of Architects. Also elected were Pegram L. Holland, vice president; Walter Boggs, secretary-treasurer.

Ohio

EDWIN C. LANDBERG has been re-elected president of the Cincinnati Chapter, A.I.A. Also elected were Harold W. Goetz, vice president; Benjamin Dombar, secretary; Bernard Shorr, treasurer and Eugene Schrand was elected to the board of directors.

Washington

VICTOR N. JONES & ASSOCIATES, one of Seattle’s oldest architectural firms with offices in the new Republic Building, has announced the formation of a new partnership under the name of Jones, Lovegren, Helms & Jones.

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Florida

HOWARD ALLENDER was elected president of the St. Petersburg Society of Architects along with Bruce Smith, vice president; Blanchard Jolly, secretary-treasurer; William B. Harvard and Martin Fishbeck, publicity, and Winfield Lott, professional relations.

Illinois

EDWARD G. HALSTEAD, A.I.A., has announced the admission of MORTIMER H. HAWKINS, A.I.A., into full partnership in his firm which is now Jensen, Halstead & Hawkins, Architects & Engineers. The firm has been called Jensen & Halstead since 1953 and has offices at 228 North La Salle in Chicago.

Mr. Hawkins, for the past ten years has maintained his own practice in Elgin, Ill., and has designed schools for the Illinois communities of Lake Zurich, Genoa, Kingston and others. In Elgin and surrounding towns he has done commercial and institutional work.

The new firm has a general practice with emphasis on hospitals, educational institutions, office buildings and industrial-commercial structures.

A SMALL HOUSE COMPETITION is being sponsored by the Morton Arboretum, of Chicago, with the cooperation of The A.I.A.

Prizes total $15,000. Closing date is May 7, 1956. Jurors are architects Douglas Haskell, James T. Lendrum, John Normile, Philip Will and L. Morgan Yost. Full information, including copy of program may be obtained from Howard T. Fisher, A.I.A., architectural adviser, Morton Arboretum Small House Competition, 322 W. Washington St., Chicago 6, Ill.

Massachusetts

BOLT BERANEK & NEWMAN, INC., acoustical consulting firm of Cambridge, Massachusetts announce the opening of a west coast office in Los Angeles. The firm has achieved an international reputation through their consulting services to architects, owners, civic planners, etc. on all facets of noise and its control. The firm handles one auditorium and one church per week, on the average, through its consulting services to architects along with Bruce Smith, vice president; Blanchard Jolly, secretary-treasurer; William B. Harvard and Martin Fishbeck, publicity, and Winfield Lott, professional relations.

In Memoriam

CHARLES M. GAMBLE, 82, in his home city of Toledo, Ohio, on Jan. 10th. Mr. Gamble was one of the first registered architects in Ohio. Since 1951 he had conducted his business from his home. Prior to this he was connected with the architectural firms of Bacon, Huber & Gamble, and Bates & Gamble. Among local buildings he designed were the old News-Bee Bldg., Heather Down Country Club, Sisters of Notre Dame, and many of the Toledo Zoo structures.

C. LeRoy KINPORTS, 71, in Coconut Grove, Fla., on Jan. 12th. Mr. Kinports had been an architect in Florida for 31 years. He designed the addition to the Bryan Memorial Church and the chapel in the county jail atop Dade county courthouse. Prior to going to Florida, he practiced architecture in Minnesota, where he designed two state buildings and 30 court houses.
In Memoriam

CHARLES A. LANGDON, A.I.A., 89, in Springfield, Ohio, on Jan. 27th. Mr. Langdon was a prominent Toledo architect. In 1887 he organized the architectural firm of Langdon and Kohly which was later changed to include Ralph S. Gram as a partner. The company designed the original unit of Toledo Hospital. Mr. Langdon also designed Cunningham Hall at the Ohio Masonic Home.

HARRY I. SCHENCK, F.A.I.A., 75, in Springfield, Ohio, on Feb. 3rd. Mr. Schenck had his office in Dayton where he designed many of the city's principal buildings. Some of the buildings he designed were the Gas & Electric Bldg., Third National Bank Bldg., Dayton YMCA, Rike-Kumler Bldg., and Loew's Theater.


GEORGE YOUNG, JR., F.A.I.A., 77, in San Francisco, Calif., on Jan. 15th. Mr. Young was a resident of Novato, Calif., and was former dean of the Cornell University School of Architecture. He was author of two books, "Descriptive Geometry" and "Mechanics of Materials." With Prof. Goldwin Goldsmith he set up the first report in this country of accrediting schools of architecture for the Assn. of Collegiate Schools of Architecture.

A. HAMILTON WILSON, A.I.A., 62, of the architectural firm of Wilson & Denton of Washington, D.C., on Jan. 18th. Mr. Wilson lived in Somersett, Md. Among his notable architectural achievements was the annex to the library of Congress and the Headquarters Bldg. for the International Association of Machinists, now nearing completion. He designed Our Lady of Victory School which was dedicated recently and a number of banks and churches in the Washington area.

CHARLES A. LANGDON, A.I.A., 89, in Springfield, Ohio, on Jan. 27th. Mr. Langdon was a prominent Toledo architect. In 1887 he organized the architectural firm of Wilson & Denton of Washington, D.C. Mr. Wilson lived in Somersett, Md. Among his notable architectural achievements was the annex to the library of Congress and the Headquarters Bldg. for the International Association of Machinists, now nearing completion. He designed Our Lady of Victory School which was dedicated recently and a number of banks and churches in the Washington area.

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Letters

There are many reasons why this letter should have been written to you earlier—first to compliment you on the consistently handsome issues of the Monthly Bulletin. This is particularly true, of course, of the February number which, on page 9, so generously gives a "plug" to Ed Anthony as designer of the brochure for the MSA movie. In fact, that is the prime reason for writing. All the little services I have had the opportunity to do for the Society from time to time were always so pleasant because you were all so appreciative of the contributions made.

In working ever so little and indirectly, I experienced the spirit that makes the architects' profession not only a wonderful philosophy of life but an exciting adventure as well. You can readily see that I miss Neil Bertram's connection with the Society even more than he does. I wish that he was back there with you "pitching" again.

Having appeared on one of the TV programs with Mr. Manson, and having seen one of the kinescopes of Mr. Redstone's program, may I suggest some of these films recording individual architects' designing philosophies plus examples of their work would make ideal informational material for the Vocational Guidance classes in the schools.

Some of the counselors at Cody High School have expressed interest in the kinescopes. This would be a wonderful addition to the MSA film. — EDWARD ANTHONY

Detroit Chapter, A.I.A.:

This notice came only one day late. The last meeting the notice came four days after the meeting. Keep trying. You may get them out on time, yet. (Unsigned return portion of Chapter dinner card, from Birmingham, Mich., dated Feb. 17, 1956).

EDITOR'S NOTE: The anonymous correspondent assumes that the reason he did not receive his notice of the Chapter meeting on time was because it was not sent out on time. This was not the case. Cards were mailed out on February 6th, and many were returned by the 9th—a full week before the meeting. Eighty people made reservations for the dinner on February 16—most of them by mail. All such cards are sent out at the same time, generally two weeks—and not less than 10 days—before the meeting.

Detroit Chapter, A.I.A.:

This Foundation is making a gift, to the City of Port Huron, Michigan, of a modern and complete Auditorium and Sports Arena with a seating capacity of from 4500 to 5000.

This building will be located on the site of the old City Hall and County Buildings and one square block is being secured for the project.

It is hoped that the Foundation will have the deeds and other matters in shape to proceed to employ architects and get the project under way sometime within the next three or four months. — HENRY McMORRAN MEMORIAL FOUNDATION, AL. J. THEISEN, Port Huron, Mich.
A survey just made of the architectural offices in the Detroit area reveals an unprecedented volume of work, with the outlook for 1956 indicating increased activity over the years ahead.

Henry J. Abrams, A.I.A. reports work in progress of more than $2 1/2 million, consisting of hotels amounting to $1.270,000 and other miscellaneous projects of more than $1,000,000. Abrams states that he anticipates increase in work in the next year to such an extent that he is expanding his office facilities accordingly.

Victor J. Basso, A.I.A. is engaged on work totaling $1,787,000 ranging from an $80,000 office building to a $450,000 seminary in Ohio. Basso's clients include the Michigan State Fair, the County of Wayne and various others.

Bennett & Straight, of Dearborn, have work amounting to $22,000,000, about half of which is under construction and the other half in the planning stage. Their projects vary from a $50,000 fire station to a $3,000,000 school. This firm does a wide variety of work, including hospitals, schools, churches, public and commercial buildings.

Boddy, Benjamin & Woodhouse, Inc., Architects and Engineers report about $13,000,000 of work—$1,000,000 in sketch stage, $8,000,000 being planned and $4,000,000 under construction. Their work is largely in industrial buildings and power plants.

Holy Klei & Associates have more than $2,000,000 worth of work, the greater part of which is under construction. They consist of commercial, institutional, civic buildings and residences.

Harry S. King, A.I.A., one of the younger architects in the area, has some $3,000,000 of work, consisting of shopping centers amounting to $1,270,000, office buildings, commercial and industrial projects.

While Polmquist & Wright do a great deal of residential work, they are also doing a considerable number of commercial and institutional projects. Their residences range from a $20,000 house for the Home- style Center Foundation in Grand Rapids to a $150,000 residence in Bloomfield Hills. Their residence work amounts to approximately $2,000,000; commercial $149,000; and institutional, $779,000. Clifford N. Wright of that firm states that its volume is about $1,000,000 per month.

Louis G. Redstone, A.I.A. is engaged on shopping centers in Inkster, Hazel Park, Dearborn, Drayton Plains and in Detroit. He also has under construction super markets in Jackson, Adrian and Birmingham. He is planning the Bna! David Synagogue and Center Building in Detroit.

This sampling of the 150 architectural offices in the Detroit area indicates a prosperous 1956, with many projects extending beyond.

**MICHIGAN SOCIETY OF ARCHITECTS**

is assisting in a series of TV programs on station WKAR of East Lansing. Miss Kay Eyde of that station scheduled 13 half-hour programs, from 3:30 to 4:00 P.M. on consecutive Fridays, from January 20 through April 13.

On programs so far have appeared Louis G. Redstone, Mr. and Mrs. Suren Pitalian, Elmer J. Manson, Adrian N. Langius, and Linn Smith with Wilfred F. Clapp.

On future programs will be Alden B. Dow, Mr. and Mrs. J. Robert F. Swanson, Mr. and Mrs. Eero Saarinen, Roger Allen, Ralph W. Hammet, Minoru Yamasaki, Karl O. Van Leuven, and others yet to be scheduled.

Subjects include Planning and Designing School Buildings, Foreign Travel, Shopping Centers, Husband and Wife Team Approach to the Practice of Architecture, General Motors Technical Center, Editorial work in Connection with Architecture, State Building Program, Church Architecture, U. S. State Department Buildings in Japan and the Gratiot-Otsele Redevelopment Project.


Charles H. MacMahon, Jr., of the Linn Smith office, is Chairman of the Society's Television Committee and assisting him are John W. Jickling and Frederick G. Stickel. Neil C. Bertram, former public relations director of the Society, planned the series.

Future programs will be from 3:30 to 4:00 P.M. each Friday through April 13. Kinoscopes will be made available to other TV stations throughout Michigan.
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March '56 Monthly Bulletin
SMITH, HINCHMAN & GRYLLS, INC., Architects and Engineers just has issued its monthly building cost report, in which it stresses the importance on the building industry of the large research programs being made possible by foundations.

Reporting that research is now at an all-time high of $4.5 billion, it adds that the Ford Foundation grant of $200 million to hospitals has initiated a very large construction program. The report continues:

"Similar Ford grants to colleges will probably have the same results. Estimates are being requested from architects who specialize in hospitals. The large part of this money will probably go for capital improvement.

"Industry is scheduling an impressive list of projects to be started this year. They find this necessary in order to meet competitive conditions. Modernization and replacement of obsolete facilities are required in order to catch up to the scarcity of steel and other vital metals."

ERNEST J. DELRAR, A.I.A., of Pleasant Ridge, Michigan has become staff architect for the Square D Company, with headquarters in Detroit.

In his new position Dellar will head a department to supervise and plan various building programs of the Company and its divisions throughout the country. He will also develop standard specifications and act as liaison between the Company and various architects and engineers it employs.

Dellar, a native of England, came to the United States in 1911 at the age of five. He was educated at the University of Pennsylvania, and until 1954, when he began his own practice, he had been with Harley, Ellington & Day, Inc., Architects and Engineers, as administrator for several projects.

He is a member of The American Institute of Architects, its Detroit Chapter, the Michigan Society of Architects, and the Plant Engineers Society of Detroit. He is now a director of the Society.

ARCHITECT HARRY S. KING, A.I.A., announces the removal of his offices to new and larger quarters at 18936 Wyoming Avenue, Detroit 21. The telephone number remains the same—UNiversity 1-9067.

Concurrently King announces the admission of Maxwell Lewis, A.I.A. to associateship in the firm. Lewis, a native of New York City, was educated there at New York University. He gained his experience in the offices of architects in New York, N. Y., Washington, D. C. and Detroit.

The King firm is engaged on work amounting to more than $3,000,000, consisting of shopping centers, office buildings and other commercial and industrial projects.

SIR LANCELOT KEAY, past president of the Royal Institute of British Architects, and Lady Keay were guests of a number of Detroit architects and their wives at a reception and dinner at Detroit's Whittier hotel recently.

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- Miss Florence M. Carter, Secretary-Treasurer of the "Michigan Contractor & Builder" and "Michigan Investor" since the early 20s, and associated with the magazines for nearly 50 years, died at her home, 294 Hillcrest, Grosse Pointe Farms, on January 28.

THOMAS H. FLAD, A.I.A., of Madison, Wisc., has become a non-resident member of the Michigan Society of Architects.

Erected at the University of Notre Dame, Flad became registered to practice architecture in Wisconsin, Illinois, Michigan and by the National Council of Architectural Registration Boards, and entered his own practice in Wisconsin in 1950. He now practices as John J. Flad & Associates, Architects.

ENGINEERING SOCIETY OF DETROIT announces refresher courses for part four, structural examination (State Registration Board) will begin on Saturday, April 21. Forms for application to take the course may be obtained at the cigar counter of ESD.

RALPH URBAN PRICE has become an associate member of the Detroit Chapter, American Institute of Architects.

Price, a 1954 graduate of the University of Michigan College of Architecture and Design, is now employed in the Detroit office of Victor Gruen Associated Architects & Engineers, Inc.

FOR SALE

Interesting architectural pieces removed from former Grosse Pointe residence, including marble fireplaces, stone balustrade and ledge stone. All suitable for installation in or around new residences. For information call Carl Marr, Temple 1-6980.

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ARCHITECT WILLIAM H. ODELL, 1215 Dime Building, Detroit, has recently completed the 563-car customer parking garage at the southwest corner of Monroe Ave. and Randolph St. for the J. L. Hudson Company and Crowley, Milner & Company.

The building contains 15 retail stores on the first floor and parking space on the second, third and fourth floors and the roof.

The garage is designed for customer self-parking, using a minimum of garage employees. The parking customer obtains a parking ticket from an automatic ticket machine at the garage entrance, and then parks his car on the designated floor. On leaving the garage, the parking fee is collected at the garage exit.

The building is equipped with both up and down escalators.

Odell also is planning a 587-car garage for the City of Detroit to be erected on Second Avenue from Howard to Abbott street, to cost an estimated $1,000,000.

ELMER J. MANSON, president of the Michigan Society of Architects has appointed Samuel C. Allen of Saginaw, Ernest J. Dellar of Detroit and John P. Baker of Lansing to represent the Society on a joint elevator code committee for the state of Michigan.

WANTED—Architect to become associate of a leading Detroit firm of industrial engineers specializing in plant processing, automation, for chemicals, paper, oil, etc. Either as staff architect or associate of the firm.—Box No. 157. Monthly Bulletin.

THE AMERICAN INSTITUTE OF ARCHITECTS announces the election to membership and assignment to its Detroit Chapter of Anthony V. Ciampiela, Edgar J. Hoffman, Edwin E. Meier, John Urban and Frederick J. Smith, all of Detroit; Almon J. Durkee of Birmingham, Zdravko T. Gerganoff of Ypsilanti, Joseph T. A. Lee of Ann Arbor, Anthony R. Moody of Grosse Pointe and Bruce H. Smith of Royal Oak.

WATCH YOUR LANGUAGE! If you are conservative in your architectural designing, do not criticize, in public at least, your fellow practitioner who does a "trick" project which, on the surface, may seem unusual.

Really, these fellows are our research men—trying to find new and better ways to use new and better materials to solve new and old problems.

In this day and age we realize that research is the key to progress in any field—and architecture is no exception!

Best wishes and more power to these leaders who stir our imaginations. — L. ROBERT BLAKESLEE, A.I.A., Head, Department of Architectural Engineering, University of Detroit.

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March '56 Monthly Bulletin
Michigan Society of Architects

Producers’ Council

Calendar of Coming Events

Mar. 15—Cocktail Party, 6:00 P.M., Wayne Room, Hotel Statler, Detroit.
(In connection with M.S.A. Convention)

Apr. 9—Architects Dinner, Fort Shelby Hotel, Detroit.

May 14—Harvey Campbell Dinner, Fort Shelby Hotel, Detroit.

June 11—Election of Officers Dinner, Fort Shelby Hotel, Detroit.

A LARGE CROWD turned out to hear Henry Wright of New York who spoke on heating, air-conditioning and related mechanical problems of functional modern buildings at the “Mechanical Trades Night” dinner given by the Producers’ Council, Michigan Chapter, at the Hotel Fort Shelby, Detroit, on February 21.

At the Speakers table besides Mr. Wright were Charles Trambauer, Frederic Muller, Walter Sandrock, William Snure, Paul Marshall, William Ogden and Donald Ollisheimer.

Wright emphasized the prominent part the mechanical contractor can play in working out the problems that beset the architect in the construction of the buildings of the future.

Among those at the dinner were Joe Spitzley, T. Hollister Mabley, R. C. Faulwetter, Sam Burtman, John Finn, Ralph Roach, Albert Genga and R. B. Richardson.

At one table were Henry Hall, Rex Marshall, Don Burford, Bob Marshall and handsome Herb Broughton who had just returned from the Otsego Club, Gaylord, Michigan where he had been skiing with Henry Ford II.

BASIL HOWELL, President, Truscon Laboratories, Detroit, announces the promotion of Robert J. Emerson, Jr. to Assistant Sales Manager and John C. Zang, Jr. to Assistant Michigan Branch Manager. Truscon Laboratories is the Industrial Maintenance Division of Devoe & Raynolds Company, Inc., of Louisville, Kentucky.

Truscon Laboratories, 1700 Caniff, Detroit, manufacture and distribute a full line of industrial and building maintenance coatings, waterproofings and paints.

D. I. McCARTHY

D. I. McCarthy has been appointed as new Regional Manager for a new territory within the State of Michigan by William L. Morris, Director of Sales, Briggs Manufacturing Company.

McCarthy will headquarter in Grand Rapids, Michigan.

The newly created territory assignment is part of a general increase in the Briggs sales force. Briggs recently announced a seven million dollar plant expansion.

KERAMOS PANEL COMPANY of Dearborn has announced the newest item in the rapidly expanding curtain-wall concept of facade design. They are now showing an entirely new line of insulating panels which are surfaced with ceramic mosaic tiles at the Book Building, Detroit.

WALTER W. HORN of Horn Fuel and Supply Company and Cinder Block Inc. is the new president of the Builders and Traders Exchange of Detroit for the 1956 term. Joe Baur of Whitcomb-Bauer Flooring Company and Ben T. Young of Ben T. Young Company are the new vice presidents. Clyde E. Bickel of the Clyde Bickel Company is the re-elected treasurer. Edwin J. Brunner continues into his 29th year as secretary-manager. John McGarrigle continues into his 28th year as assistant secretary-manager.

Below: left to right.
Walter Horn, Joe Bauer & Ben Young

Tiles manufactured by The Sparta Ceramic Company are used on the panels shown in this display. The glazed Faience line can be seen in both matte and bright glazes, while their new, natural-clay unglazed Orsan line offers a range of more “earthy” textures that will blend beautifully with adjacent brick or stone structural members.

All architects, frame manufacturers and others interested are invited to visit this display at Room 947 in the Book Building. It will be open until the end of the coming convention of the Michigan Society of Architects that closes on March 16th.

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Beside these on the board of directors are Fred Auch of the George W. Auch Company; Benjamin A. Capp of the Wolverine Marble Company; Edward Harrigan of Harrigan Reid Company; William C. Restrick Jr. of the Restrick Lumber Company and Herbert Turner of Turner-Brooks, Inc. William J. Goodson retiring president of the Exchange becomes the chairman of the Industry Relations Committee, and Ralph Dailey retiring vice president, becomes the chairman of the Legislative and Public Relations Committee. G. Keyworth Chapman remains the chairman of the Finance Committee; Ray T. Lyons remains the chairman of the Membership Committee; and Walter Hough is the newly appointed chairman of the Entertainment Committee.

Tiles may be used on the inside as well as the outer faces of the panels. This immediately suggests an extremely wide variety of colors and designs which removes all limitations that are naturally inherent to metal and opaque-finished sheets of the kinds now being used for this purpose.

The panels themselves are of the core-sandwich type. The core of high insulating material is enclosed between faces of steel and the edges are completely closed. This produces a unit that has a low expansion co-efficient in rising temperature; an impenetrable vapor seal that excludes moisture and the accompanying danger of condensation in below-freezing weather; and more than sufficient strength to resist vapor pressure between humid interiors and dry exterior atmosphere.

Their over-all dimensions and the shape of peripheral molding can be modified to fit any design of frame. To clarify this important point, there is also a collection of frame manufacturers’ data which illustrates the wide range of cross-sections of the frame members as well as the various methods of securing the panels in the frames now being offered by suppliers in this field.

Tiles manufactured by The Sparta Ceramic Company are used on the panels shown in this display. The glazed Faience line can be seen in both matte and bright glazes, while their new, natural-clay unglazed Orsan line offers a range of more “earthy” textures that will blend beautifully with adjacent brick or stone structural members.

All architects, frame manufacturers and others interested are invited to visit this display at Room 947 in the Book Building. It will be open until the end of the coming convention of the Michigan Society of Architects that closes on March 16th.
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March '56 Monthly Bulletin
IN 1950 FOLKE OHLSSON, for ten years head designer for the Swedish furniture manufacturer Madress-Fabriken DUX A/B in Malmo, came to the United States to introduce DUX furniture in this country. The result of that visit was the establishment of DUX Incorporated, with headquarters in San Francisco, furniture warehouses and upholstery shops on both the Atlantic and Pacific coasts, and distribution of this well-known Swedish furniture through recognized dealers in all sections of the United States.

Architects and interior designers were among the first to welcome and specify the use of DUX furniture. It has been signal success in contract installations as well as in contemporary homes. The largest area of expansion in the distribution of DUX seating units in 1955 was in Michigan and adjacent states in the Middle West.

DUX furniture is notable for its timeless quality. Although modern in feeling it is not tricky or extreme. Made of beautiful hard wood, hand-finished, it retains a traditional air. It fits into every setting and can be used in a wholly contemporary room or combined with other furniture styles.

The frames of DUX chairs and sofas are of beech in natural, sorrel, walnut or black finish or of smoked oak combined with teak. Many of the pieces are shipped K D (knocked down) from Scandinavia. The fabrics are also imported and made up into cushion covers here. This combination of effort enables this furniture of custom quality to be sold at prices within the reach of the average budget. For institutional use the wall-saving construction of the chairs, the sturdiness combined with light scale design, have proven to be very satisfactory to the eye and sound for public usage.

DUX tables are constructed of beech or oak with tops of walnut and teak. A new table finish is alcohol proof and cigarette resistant. Certain of the tables are available with travertine, mosaic and marble tops. The tables range from small coffee, lamp and occasional tables to generous refectory, game and dining tables.

Now available is a wide range of this distinguished furniture for use in layers, reception rooms and other public spaces.

The use of DUX furniture in public buildings ranges from the Conrad Hilton Hotel in the West Indies, through offices, motels, hospitals, airports in the continental United States, to a private club in Hawaii. An example of institutional use of DUX is the reception room of the Children’s Orthopedic Hospital in Seattle, Washington where the distinguished design of the furniture is completely in harmony with its contemporary setting and thoroughly adapted to the long and demanding use to which it will be put.

The furniture is distributed in Michigan by the C. A. Finsterwald Co.

THE WIDE-Spread USE of multiple sheets of aluminum for insulating against heat and vapor flow and condensation formation, was dramatically highlighted recently by the makers of Infra Insulation, when record breaking shipments brought their ten year total to over 500 million sq. ft., enough to stretch around the equator 2 1/2 times.

More than 50 million sq. ft. were shipped by them in 1955, more than a million sq. ft. per week, a sharp 20% increase over 1954, a large portion of it repeat business. Today, Infra Insulation Inc. is the largest user of aluminum foil in the world.

The unusual ability of aluminum surfaces to turn back or reflect heat rays or Radiation at a high 97% rate, with low 3% absorptivity and 3% emissivity, coupled with its almost zero permeability to water vapor, have won for this insulation a prominent position in the building industry.

The scientific, prefabricated construction of its multiple layers of aluminum, fiber and reflective air spaces, further magnifies insulating performance by imposing multiple barriers to heat flow by Convection and Conduction as well as Radiation and vapor flow. Since each pound of vapor contains 1000 Btu's of latent heat, the fact that this insulation is made in almost continuous impervious strips of metal up to 750 ft. long instead of with "breaks" every few feet, further retards heat loss in winter by further retarding outward flow of vapor. Moreover, condensation formation in building spaces and on or within this insulation, is drastically minimized. So are timber rot, peeling paint, crumbling masonry, rusting of steel, which are promoted by condensation.

1955 saw the development of a new design in Infra Insulation, engineered to automatically open and hug the joists or studs from EDGE-TO-EDGE, and providing full, uniform heat, vapor and condensation protection throughout the entire area to be insulated.

This insulation is made not only for 12", 16", 20" and 24" joist spaces, but can be joined together for 36", 40", 48", 60", 72" and wider spaces. It is installed in ceilings, walls and floors; fastened between wood and steel joists and studs, steel girder and trusses; under concrete ceilings and floors; around ducts and pipes; and to furring strips on masonry walls. It comes pre-collapsed to be easily installed at low cost, and is permanently secured when stapled into place. Infra is also available with asbestos fiber separators to meet the strictest fire regulations.

Infra Insulation has found diversified application in schools and colleges; churches and hospitals; supermarkets and housing developments; to provide winter and summer comfort, to reduce fuel and air conditioning bills; and to minimize destructive condensation formation due to excessive vapor accumulations which result from large numbers of occupants.
First step in preparing broiled ham steak and sweet potatoes is placing meat in the adjustable rack of the new Norge Futura electric range. The ham is then placed in the broiling compartment, where it is broiled on both sides at the same time to prevent shrinkage. The companion casserole will be ready for the table at the same time as the ham.

A NEW ELECTRIC RANGE introduced recently to architects broils steak as automatically and accurately as a toaster browns bread.

The range, made by Norge Division, Borg-Warner Corporation, broils vertically, with heat elements on the sides of a compartment, cooking meat that is held between vertical racks.

Lamb chops, ham slices, hamburgers, frankfurters, chicken breasts, even shish-kebab, go into the adjustable broiling rack.

The homemaker dials the desired taste, from rare to well-done, and closes the door. Food is broiled on both sides simultaneously and automatically, sealing in juices and flavor, cutting down shrinkage, and providing succulence to the last bite.

Free consultation service in regard to lathing and plastering is offered to the public in proper planning of residential, commercial and institutional buildings and the bureau works closely with government officials in the planning of schools and other public buildings.

The bureau has received praise from a number of interior decorators for its efforts to further the use of lath and plaster, because plaster offers unlimited treatment of interior trim ideas and permits concealed lighting and other built-ins. Contours, cove ceilings and other curved treatments are coming back in style.

CRAFTSMEN in the art of applying lath and plaster have joined with the plastering contractors in Metropolitan Detroit to stimulate increased use of genuine lath and plaster. The public relations and educational program, paralleling the format outlined by the National Bureau for Lathing and Plastering, Washington, D. C, is sponsored by the Bureau for Lathing and Plastering of the Detroit Area, with offices at 4040 Oakman.

Of importance to architects, contractors and owners is the formation of a code of standard practices for lathing and plastering, as set up by the National Bureau in Washington. The code covers plaster formulas, amounts of lath to use for specific applications, minimum and maximum standards and other technical regulations.

The Bureau is currently conducting an educational program in co-operation with local and regional fire prevention bureaus.

An identifying placard is awarded to each new construction job where lathing and plastering meet rigid specifications established by the National Bureau for Lathing and Plastering. This award placard with the bright red "Lath and Plaster Quality Seal" identifies genuine lath and plaster construction to laymen and artisans alike.

The range, made by Norge Division, Borg-Warner Corporation, broils vertically, with heat elements on the sides of a compartment, cooking meat that is held between vertical racks.

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MOYNAHAN BRONZE COMPANY announces the appointment of Marvin N. Stone, formerly of the Kawneer Company, to their Architectural Division.

CADDILLAC PLASTIC AND CHEMICAL CO., Detroit, is now manufacturing and distributing a new extra-thick cast acrylic sheet, 5" to 10" in thickness.

The new heavy sheet is perfectly clear with no air bubbles or blisters. It eliminates the necessity for laminating to obtain the desired thickness for many applications.

It is available in 24" by 24" sheets from Cadillac warehouses in Detroit, Chicago, St. Louis, Los Angeles and San Francisco.

It is expected to find use in optical and scale models and prototypes, observation sheets, pressure vessels, reactors, decorative fixtures, three-dimensional displays, structural blocks and many other applications.

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<tr>
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<th>Offices</th>
<th>Stores</th>
<th>Restaurants (1000 sq. ft.)</th>
<th>3 hp</th>
<th>3 phase</th>
<th>240 volts</th>
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<td>3 TONS</td>
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<td>7½ TONS</td>
<td>Banks</td>
<td>Clubs</td>
<td>Clinics (2200 sq. ft.)</td>
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<td>15 TONS</td>
<td>Industrial Shops</td>
<td>Bowling Alleys Theatres (5000 sq. ft.)</td>
<td>15 hp</td>
<td>3 phase</td>
<td>240 volts</td>
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