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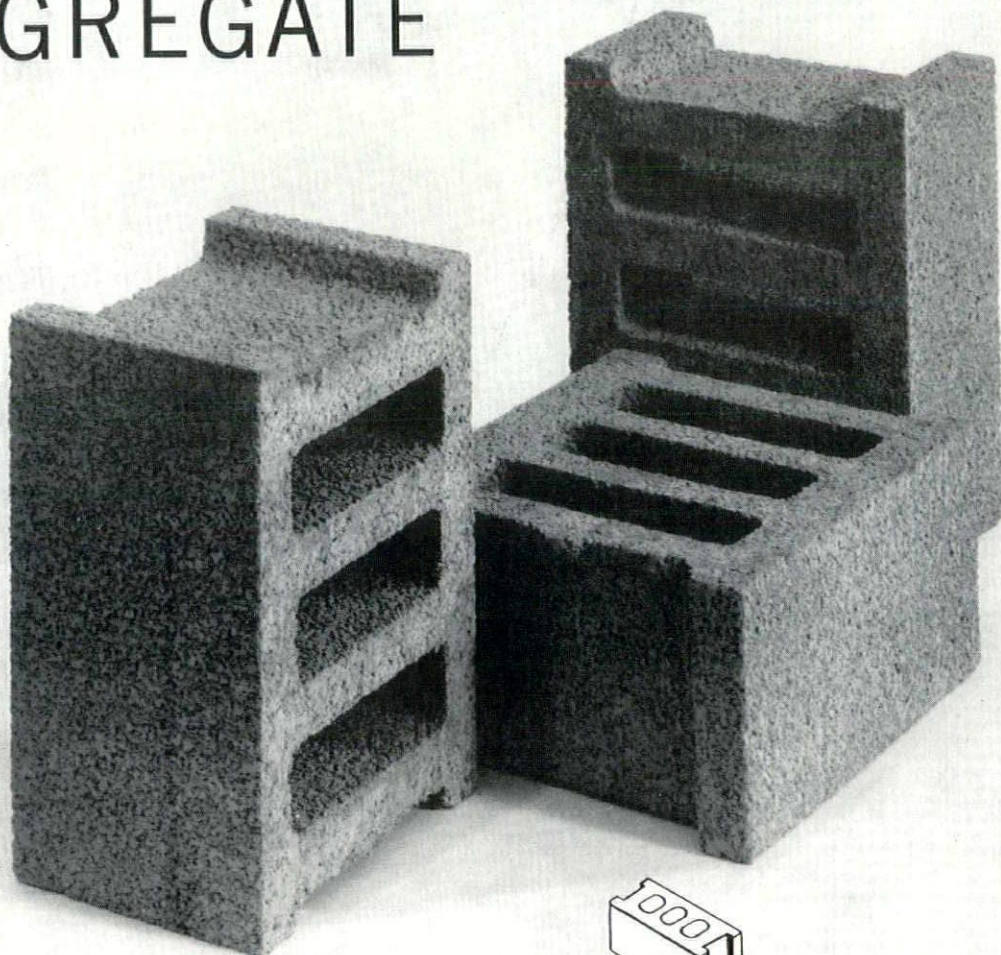
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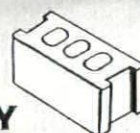
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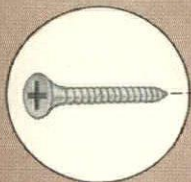
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Letters

(More Letters on pages 13 and 39)

BULLETIN:

This is a report on the visit to Detroit of 88 French Architectural Students recently.

We visited Cobo Hall, Ford Auditorium, Veterans' Memorial and the Lafayette Park Project. We commend Mr. and Mrs. Irving of the 17th floor of the Lafayette Park Apartments for their pleasant hospitality, and appreciated the opportunity to wish him Bon Voyage on his departure for his 40th crossing to Paris and the Continent.

A delightful and eventful visit to Wayne State, McGregor Memorial, Detroit Arts and Crafts Bldg., Northland Center, and the Reynolds Metals Bldg., concluded the day.

A final round of the City Plan Commission, City County Bldg., General Motors Tech Center, Wherry Housing Project, Cranbrook Academy, and a Frank Lloyd Wright House at 2760 W. 7 Mile Road concluded our French Guests' visit. We were happy to meet the new French Consul.

Mutual expressions of appreciation and farewell were enlivened by invitations to visit our new friends in Paris, Lyon, Dijon, etc.

I also commend Mr. Victor J. Shrem for his excellent Parisienne French, and Mr. Meier of the Public Library for his able assistance.

Hoping this meets with your approval, I wish to remain at your service.—EDMUND E. PRIMEAU, AIA

BULLETIN:

I have not received the MSA Bulletin in recent months, and wonder if I sent you our correct address. Suzanne and I have both been enjoying Boston very much, following my year as a graduate student at Yale. I enjoyed a year with Perry, Shaw, Hepburn & Dean, and I am currently with Cabot, Cabot & Frobes, Inc., a firm specializing in industrial and urban land development.

I am also happy to report that a library designed by a three-man team: Peter Bolles and Stephen Friedlander, both of Harvard, and myself, was awarded an Honorable Mention and small cash award in the recent International Competition for a new library at Trinity College at the University of Dublin, Ireland. Winner of First Place was Mr. George Koralek, of New York. I enclose copy of photograph of our design, proposed to stand adjacent to the present building, a very interesting structure of 1712-1732, by Thomas Burg, which houses various collections and archives, including the famous Early Christian Manuscript, the Book of Kells.

We hope to be in Michigan again soon.—PETER B. FRANTZ, AIA, 23 Crestwood Drive, Wellesley Hills, Mass.

BULLETIN:

At one o'clock on Saturday, at Island Lake, it was sail-racing time and no wind blowing. The long wait 'til six o'clock for a stiff breeze ended and the choice of a good sail or a radio program had to be made—WQRS won! It was gratifying to hear your fine commentary.

The week previous, Bill Lyman's commanding good sense was worthy of your wonderful sponsor.

Hope to take time to hear more of the AIA programs. My husband Hal and daughter Barbe join me at the radio and in wishing you all the best of luck. —BENE BROOCK, Bloomfield Hills, Michigan

BULLETIN:

About two years ago I contacted you in regard to obtaining the Association's recommendations in regard to architectural services for a new home I planned to build. You gave me the name of three architects, two of whom had done work in the colonial tradition. Two of the three whom I contacted (I won't mention their names) were most unsatisfactory, if not downright uncooperative, and never made any effort whatsoever despite the promises on the part of one to send me some information I had requested of him, and the assurance of the second that he would call me, but who never did. The third man, Mr. G. J. Hanniken, responded to my call promptly and with enthusiasm. Together we very promptly worked out the details of the house. After having lived in it for a year and having been immensely pleased with what he accomplished. I felt you would like to know how pleased I was with your recommendation.

From the beginning of the planning phase until its final completion, Mr. Hanniken went out of his way to be helpful. He has, as you know, a real bent for his chosen profession and combines his technical know-how and proficiency with an ever courteous and understanding attitude. I don't believe a day passed while the work was in progress that he did not come to the house site and minutely inspect the work that was then in progress. My wife and I had a pretty good idea of what we wanted, but it took Mr. Hanniken to put these nebulous ideas into the beautiful form into which they finally evolved. The house is beautiful and shows a care and attention to construction detail which is remarkable.

Perhaps others will seek your advice as I did so long ago, and I am certain that they will be as pleased with his work as my wife and I have been. Your recommendation speaks very highly for your professional organization, and I want to thank you for your helpfulness in directing us to Mr. Hanniken. —GORDON R. FORRER, M.D., Detroit

Monthly Bulletin, Michigan Society of Architects, Volume 35, No. 10

including National

Architect

MONTHLY BULLETIN

Michigan Society of Architects
120 Madison Ave., Detroit 26, Mich., WO 1-6700
Talmage C. Hughes, F.A.I.A., Editor & Publisher.
Edited and published under the direction of
Monthly Bulletin, Inc.: Gerald G. Diehl, James B. Morison, Frederick G. Stickel, Directors.

The name "Monthly Bulletin, Michigan Society of Architects" is owned by Monthly Bulletin, Inc., a subsidiary of the Michigan Society of Architects.

ducts, a Michigan non-profit corporation. Otherwise owned by Talmage C. Hughes, F.A.I.A., founder (1926), editor and publisher, Executive Secretary of the Society and of the Detroit Chapter, The American Institute of Architects.

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OFFICIAL PUBLICATION 5 AIA Chapters—Detroit, Western Michigan, Mid Michigan, Saginaw Valley, Flint Area; 3 Builders & Traders Exchanges—Detroit, Grand Rapids, Lansing, Pro-

ducers' Council, Michigan Chapter; 3 Student Chapters of the AIA—at University of Michigan, University of Detroit, Lawrence Institute of Technology; Michigan Architectural Foundation; Women's Architectural League of Detroit.

PERSONNEL—Theodore G. Seemeyer, Jr., Editorial and Advertising Director; Nick Demos, Circulation Manager; Ann Stacy, Secretary.

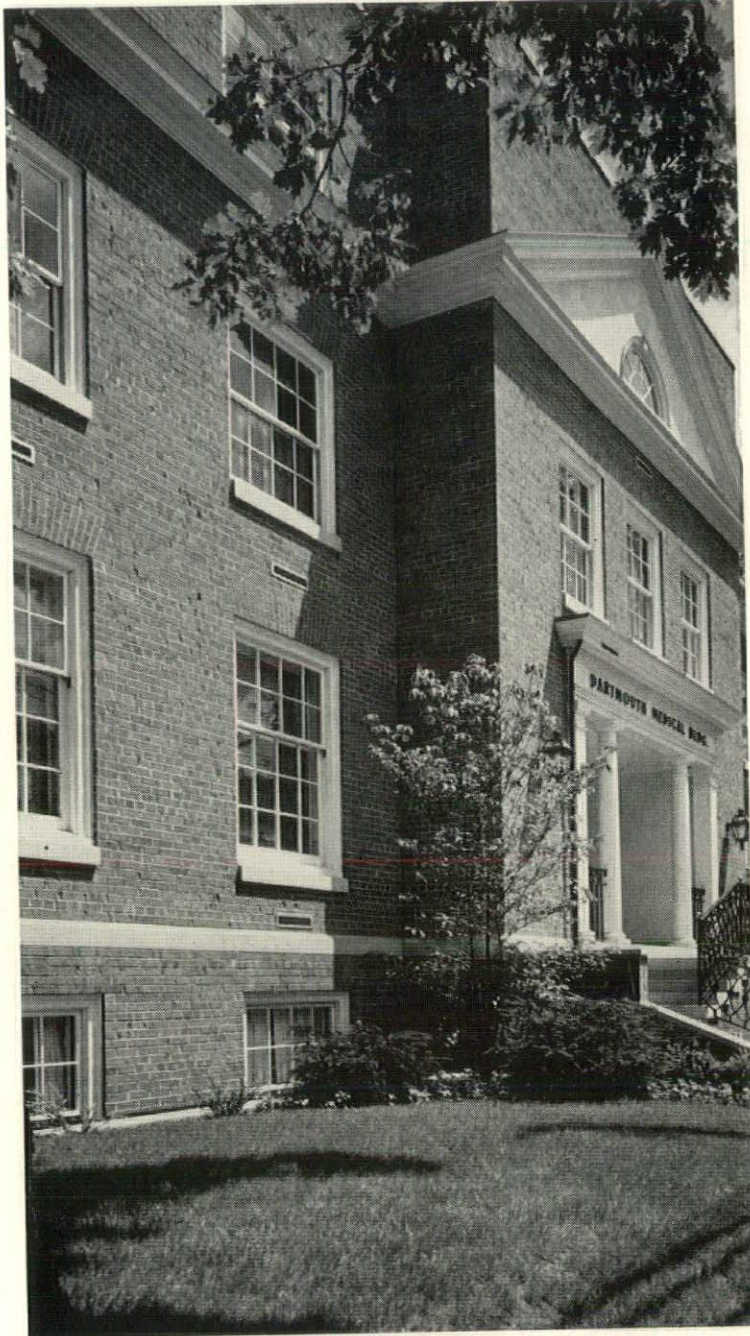
SUBSCRIPTION—\$4 per year (members \$2.00). 50¢ per copy.

Listed in Standard Rate & Data Service. For further information, see Page 1.



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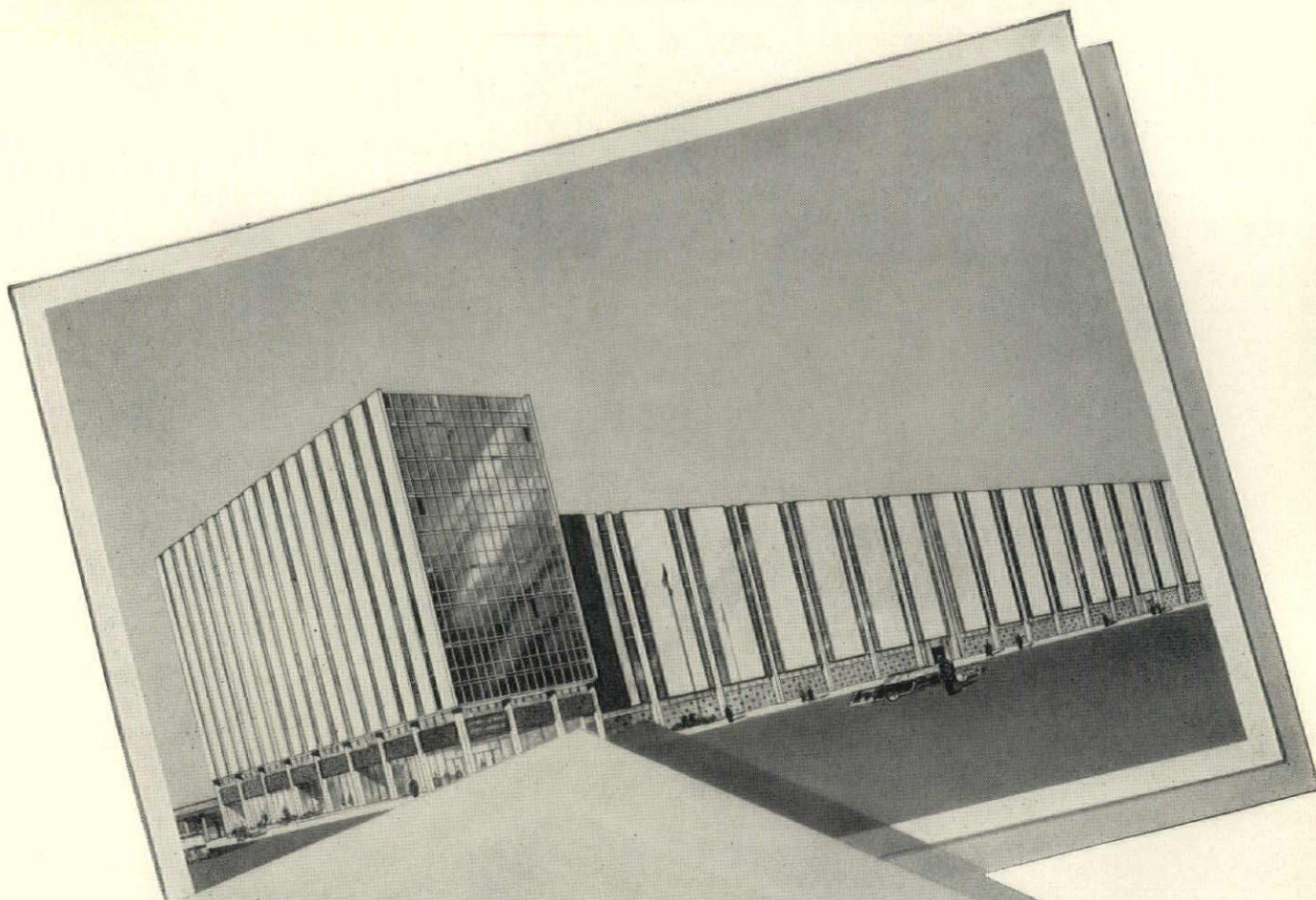


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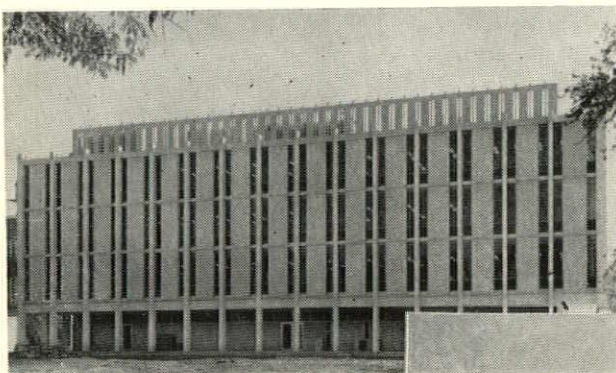
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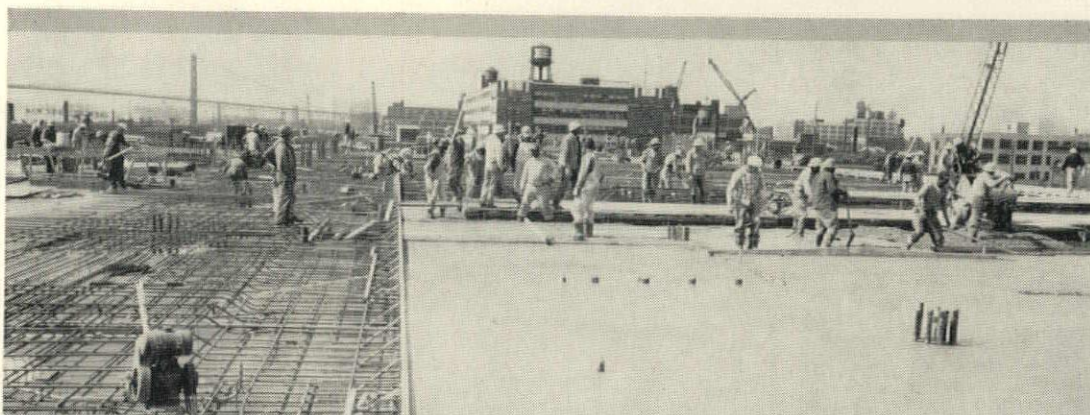
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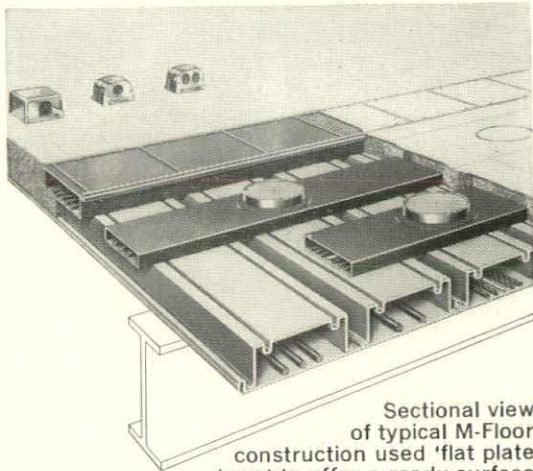
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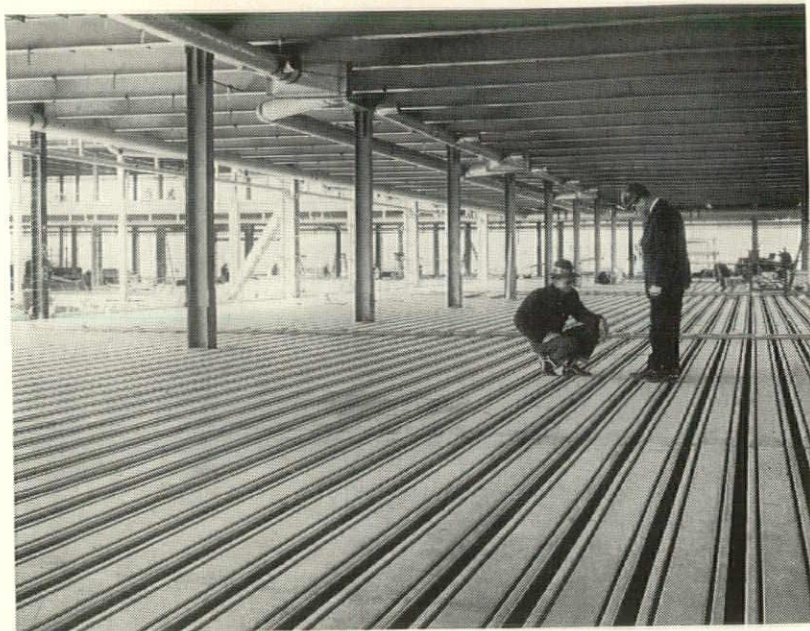
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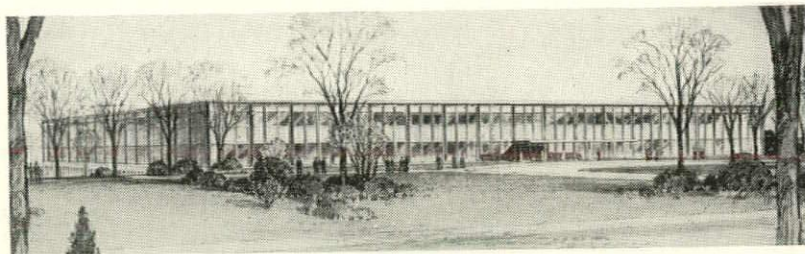


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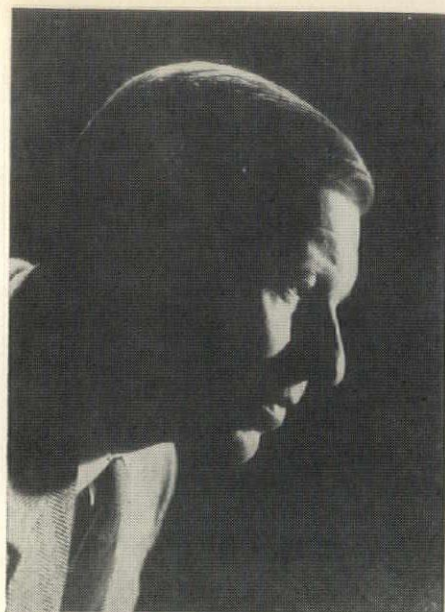
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EERO SAARINEN

Eero Saarinen, FAIA, one of the great architects of our age, died in University Hospital, Ann Arbor on September 1. He was 51 years of age.

Mr. Saarinen was taken to the hospital on August 21 from his home, 1045 Vaughn Road, Bloomfield Hills. He had been suffering from a brain tumor for several months.

He leaves his wife, Mrs. Aline B. Saarinen; two sons, Eric and Eames; a daughter, Susan, his mother, Mrs. Loja Saarinen, and a sister, Mrs. J. Robert F. Swanson.

Eero Saarinen was born in Kirkkunnimmi, Finland on August 20, 1910. He received his early education in Europe, came to the United States with the family in 1923. He was a graduate of Yale University. He became a member of The American Institute of Architects in 1938, served as President of its Detroit Chapter, 1951-52, was elected a Fellow of the AIA in 1952, and was recipient of the Michigan Society of Architects Gold Medal in 1959.

His Gold Medal Citation read:

Distinguished son of distinguished parents, Eero Saarinen, a leading architect of his time, a perfect spokesman for a generation that has consolidated the gains of great revolutionaries who have made our country the birthplace of modern architecture.

His work will take its place with the Greek, the Gothic and the Renaissance. He has reflected great credit on the Michigan Society of Architects.

As a symbol of the preeminent place our nation holds in modern design, his creative architectural talent has played so important a part that no other has gained more worldwide distinction.

For these and other valuable contributions, the Society is proud to award its 1959 Gold Medal to Eero Saarinen.

Paul B. Brown, President of the Detroit Chapter, AIA, issued this statement on behalf of the Chapter:

It was with deep sorrow and profound shock that we learned of the untimely passing of our distinguished member, Eero Saarinen.

In his passing, not only our members but a wide circle of friends who came under his influence have lost a very dear friend.

Those of us who had the good fortune to know him intimately marveled at his tireless industry, his astonishing facility, unfailing patience and kindness to others.

He has brought great credit to our profession and to the prominence our nation holds as a leader in modern creative design.

Appreciation of his talents should not make us overlook the man himself. Yet we have no words to do justice to the fineness of his character. Perhaps this is of no moment, for to those who knew him well any eulogy is quite superfluous.

The lives of those who have associated with him have been enriched, and so his own life must have been a happy one, for who could ask a richer reward?



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Saarinens Office To Hamden, Conn.

Bloomfield Hills, Michigan — Eero Saarinen's plans to move his architectural office to Hamden, Connecticut from Bloomfield Hills, Michigan will be carried out according to schedule, it has been announced by his partners Joseph N. Lacy and John G. Dinkeloo. These plans were initiated by Mr. Saarinen a little over a year ago.

Around October 15, the major part of the staff of Eero Saarinen and Associates will be installed in their new quarters at 20 Davis Street, Hamden, Connecticut. These consist of a remodelled 1906 crenellated mansion of orange brick with white limestone trim on a three-acre site at the edge of Lake Whitney.

"Ten jobs of major significance designed by Eero Saarinen are now in various stages of construction, working drawings or final design detail," said Mr. Lacy. "The entire staff is dedicated to the completion of these buildings according to Eero's designs. We are also dedicated to continuing the practice of architecture according to the high standards of integrity and idealism which he set.

"We all believe that if we allowed his untimely and sudden death to disrupt the plans in which we were in such enthusiastic agreement, we would be doing him an act of disrespect."

"We are gratified," Mr. Lacy continued, "that each of the clients has expressed his faith and belief in the disciplines and teamwork of our office and is equally dedicated to carrying the jobs through to successful conclusions."

The last designs which Mr. Saarinen completed before the onset of his illness and sudden death from a malignant brain tumor were for a 37-story skyscraper at 53rd Street and Avenue of the Americas in New York City, for the Columbia Broadcasting System.

"He was especially excited about this design," said Mr. Dinkeloo, "He felt he was going back to the tradition of Louis Sullivan and making a step forward



Saarinens Office, 20 Davis Street, Hamden, Connecticut

from that dramatic and optimistic moment in the design of tall buildings."

Jobs now under construction include the terminal for the Trans World Airlines at New York International Airport, scheduled for completion in early 1962; two Residential Colleges at Yale University, scheduled for completion next Summer; the new Dulles International Airport in Washington, D.C., in association with the engineering firms of Ammann and Whitney and Burns and McDonnell, to be completed in July, 1962; new laboratories for Bell Telephone Laboratories, Inc. at Holmdel, N. J., to be completed this Fall; Administrative Headquarters for Deere and Company in Moline, Illinois, scheduled for completion in July, 1963; and the Jefferson National Expansion Memorial in St. Louis, scheduled for completion in April, 1964.

Projects in the planning stage designed by Eero Saarinen before his death include the Repertory Theatre for Lincoln Center in New York City, on which Jo Mielziner is Collaborating Designer; the Columbia Broadcasting System Headquarters Building; a new Terminal Building for the International Airport in Athens, Greece, in association with Ammann and Whitney; and the North Christian Church in Columbus, Indiana.

Mr. Saarinen, showing symptoms of illness on August 14, was taken to the University Hospital, Ann Arbor, Michigan on August 21. He died there on September 1 after a two-hour operation.

Eero Saarinen and Associates, succeeding Saarinen, Saarinen and Associates, was formed in 1950. The original

office was located in Bloomfield Hills where Eliel Saarinen, Eero Saarinen's renowned Finnish father, received the commission to do Cranbrook Academy. The decision to move to the east was motivated by the concentration in that area of consultants with whom the architects worked in close collaboration.

TO PAUL B. BROWN, AIA:

The Westchester Chapter sorrowfully joins the Detroit Chapter in mourning the loss of its beloved member Eero Saarinen.

His passing has left a void in our ranks will remain apparent for many years. Such talent as exhibited by Eero Saarinen, and his father before him, is a mark of greatness seldom achieved.

Please extend our deepest sympathy to his fellow members and his family. The profession will long remember his creative contributions. — DONALD H. NEWMAN, President, Westchester, Chapter, AIA

TO MRS. ALINE B. SAARINEN:

I was deeply saddened by the news of Eero's passing; I want to convey to you the sympathy of the member's of the Board of the Detroit Chapter, AIA.

In addition to my admiration of Eero for his architectural genius, I have sincerely appreciated — with so many others — his warm friendship. I want you to know how proud we are that he worked among us, and how deeply we will miss him.

Please accept our sympathy.—PAUL B. BROWN, AIA



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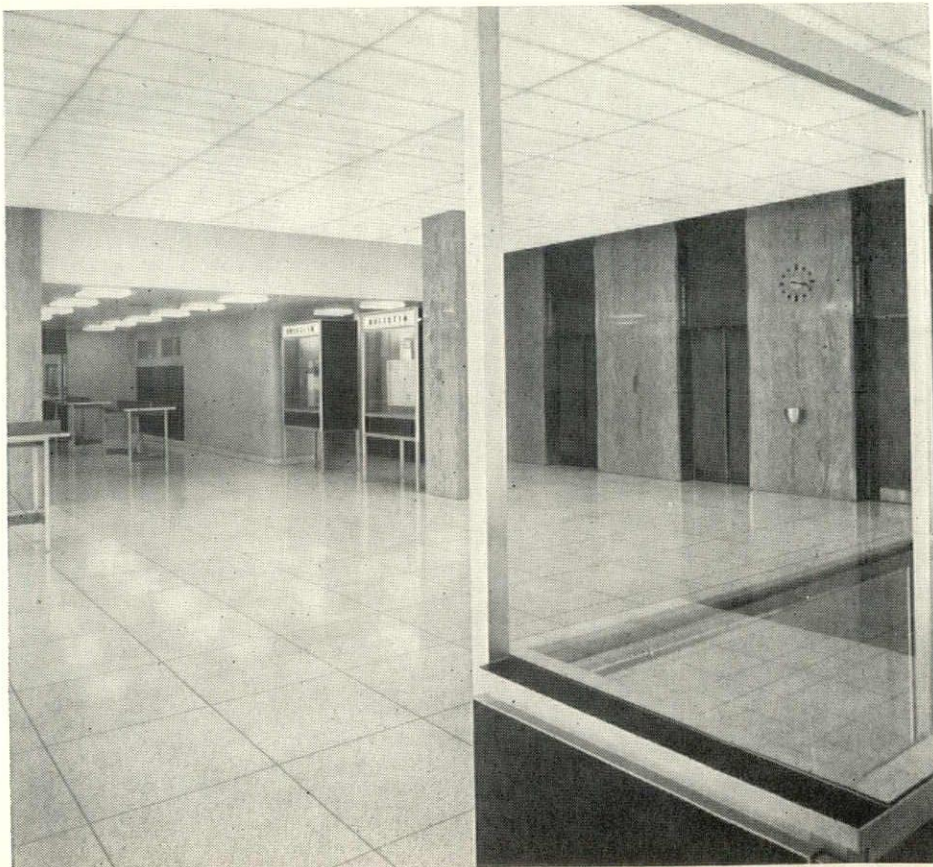
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Architecture To Remember

Early American, and other
architectural oddities

The P. T. Barnum "Oriental Villa," near
Bridgeport, Conn.—1848.

"Plans were entrusted to a competent
Architect and Builder of New York"—
Leopold Eidlitz.

(Leopold Eidlitz was the father of Cyrus

L. W. Eidlitz, founder in 1885 of the firm
of Voorhees, Walker, Smith, Smith &
Haines—editor.)

"He had nothing to do with the actual
construction of the house, in fact never
saw it in process of building. Some time
after its completion, however, he went to
Bridgeport to inspect the building. The
actualization of his drawings struck him
as something beyond his wildest dream.
'In the same spirit of mischief which had
inspired the design,' so the story goes, 'he
rang the doorbell, which was answered
by the showman in person.' The visitor
professed considerable admiration for the
edifice, and inquired the source of the
design. It was the result of a competition,
he was told, that had cost the owner a
goodly ten thousand dollars. 'No it didn't,'
retorted the actual designer, whereto the
showman with a presence of mind which
at once explained and justified his success
in humbug, softly queried, 'Is your name
Eidlitz?'"—From the book, "Architectural
Follies in America, by Clay Lancaster,
published by Charles E. Tuttle Co., Rut-
land, Vermont.



Barnum's "Oriental Villa"

THE CARSON MANSION (below), at
143 M Street, corner of Second, in Eureka,
California, is regarded as one of the finest
examples of its architectural period—the
Victorian era—in America. Built during
the time of the moguls, it is the Kohinoor
of the gingerbread age.

One of California's best-known resi-
dences and among the most impressive
existing examples of the highly ornate
style of architecture in vogue during the
latter part of last century, it is at present
used as the home of Eureka's Ingomar

Club, a civic men's club.

Built in the mid-1880's, it has long been
a major attraction of that northcoast lum-
bering town, both to residents and visitors,
and here is rarely a time, says Club
Manager, Ralph A. Godsy, when, during
the daylight hours, there are not groups
to be seen gathered before its prim iron
fence gazing in awe at its assemblage of
towers, turrets, porticoes and gables that
comprise its exterior. And Mr. Godsy adds:
"We would welcome architects who are
visiting in this area."



Samuel Newson, Architect

Seated on steps of the rambling old south-
ern mansion (below) they've occupied for
years and whose spacious rooms they've
used to raise goats, R. H. C. Dana, descen-
dant of the noted New York journalist, and
Miss Octavia Dockery, his guardian and
descendant of a Confederate general,
ponder their fate after the Mississippi
Supreme Court ordered their eviction. The
couple and the dilapidated mansion,
known as "Goat Castle," have figured
often in the news as the two elderly oc-
cupants refused to recognize the place's
sale. The court ruled the home belongs to
the heirs of the late Charles Zerkowsky of
New York, who bought the property at a
foreclosure sale ten years ago.

Wide World Photo, The Detroit News



Detroit

A City of Art

By Charles A. Blessing,
Director of City Planning, Detroit



CHARLES A. BLESSING, A.I.A.

The following is the third in a series of articles by architects, artists and craftsmen which the Allied Arts Committee, Detroit Chapter, AIA is sponsoring in order to stimulate the use of art in architecture in all of its varied phases. This article stresses the importance of art in design of our new cities and the urban renewal programs. The Author, Mr. Charles A. Blessing, AIA, Director of the Detroit City Plan Commission, is well known to our readers. He is vitally interested in the use of art as part of our daily life. Mr. Blessing is a past president of the American Institute of Planners and in his term he encouraged the establishment of a joint committee of AIA and AIP to explore mutual interests and responsibilities in the creation of more beautiful cities in America. His interest lies in establishing a stronger framework in which the urban planner and the architect can work, collaborating toward a common goal of improving cities. The Allied Arts Committee is anxious to receive comments and reactions from architects and other interested readers. These will be published in the forthcoming issues of the Bulletin.—LOUIS G. REDSTONE, AIA, Chairman, Allied Arts Committee

How long must we wait to discover a city again in which we find the arts of sculpture and painting wedded to architecture as respected and essential parts of the total urban scene—not alone in the few rare spots where a great corporation might commission a sensitive and persuasive architect who then pleads, argues and insists that painting and mosaics, sculpture, fountains, gardens and beautiful pavement patterns be provided. I do not refer to the multiplying of isolated statues to the generals and presidents and great men of the times. The cities and towns of America are already too filled with such urban bric-a-brac, unrelated to architecture, to site, and to the times, and all too often not complimentary to the urban scene in spirit, nor to the particular setting into which they seem to have been dropped like an afterthought.

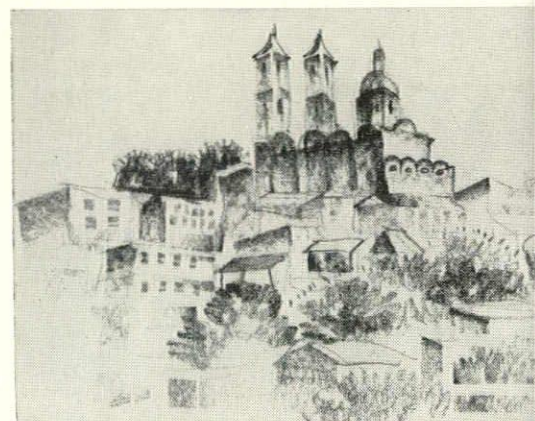
I am referring to the integration of all the arts in the visible urban scene in the organic sense which existed to a high

degree in earlier cities in Europe and Asia and America. Such were the arts of the Aztecs in Mexico and the Mayans in Yucatan. In their great civic areas with the plazas, temples, markets and ball courts, sculpture and painting were an integral part of the concept and not just an afterthought.

The bas-reliefs at Palenque seemed natural and essential elements of the palace as did the wonderful serpent heads on the great stairway of the pyramid of Coatzacoales at Teotihuacan and the serpents on the reviewing stand of the bass courts and in the palace of the warriors at Chichen Itza.

One senses in these ancient cities a deep and understanding interdependence between urban design, architecture, sculpture and painting. The wall paintings inside the temples were the culmination of the great Mayan group at Bonampak and not just incidentals or afterthoughts.

These ancient examples have provided inspiration for contemporary work in Mexico City as at the University of Mexico City and the recently completed residential community near the University. In this community, the community center design is clearly derivative of the art forms and ceremonial spaces of the Aztec and Mayans. It is possible that the designers tried even too hard and might have exercised more restraint to the benefit of the total design. Be that as it may, we find there a simulating profusion of rich and exciting spaces and forms, indoor and



National Monument, Taxco, Mexico

outdoor theaters, fountains served by their own aqueduct from the hillside farther up, terraces, free standing sculpture, all enhanced by the adjoining beautiful heavily forested park. Nearby and integral with the community center is an equally impressive outdoor recreation area with swimming pool and jai-alai courts and playgrounds. Everywhere one sees decorative panels of bold pattern and color as an integral element in the design of the apartment buildings. One's reaction in seeing this generous profusion of the arts combined in an outburst of exuberance and partiality that would put to shame any redevelopment project I have seen or seen plans for in our country was one of surprise and pleasure. The center serves a neighborhood of 16,000 persons and provides a combination of utility and art which has evoked a tremendous response from the new residents—adults and children alike. That this is not a project for the wealthy or even middle class families but instead for fam-

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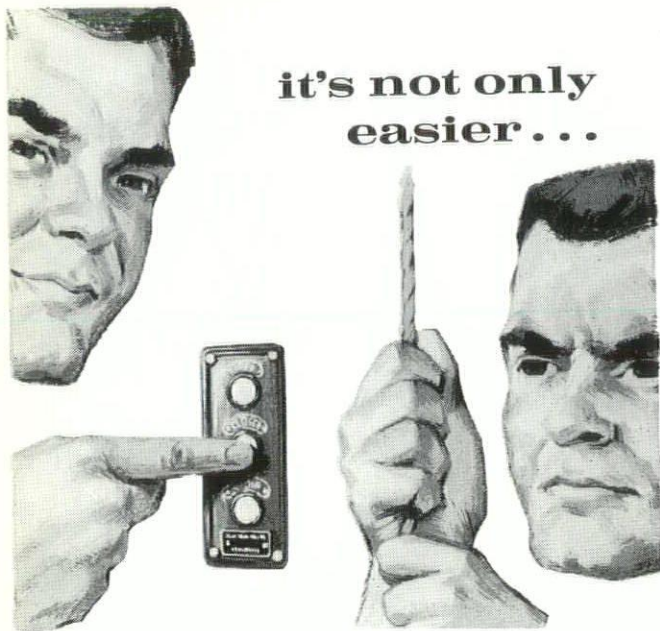
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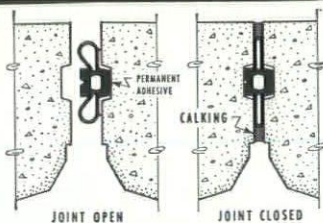
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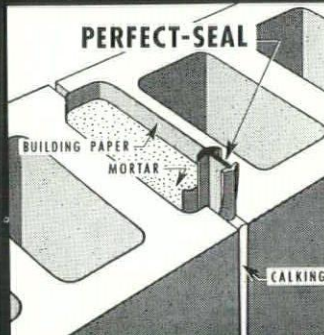
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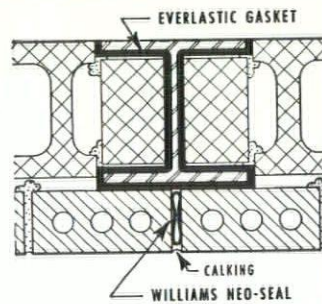
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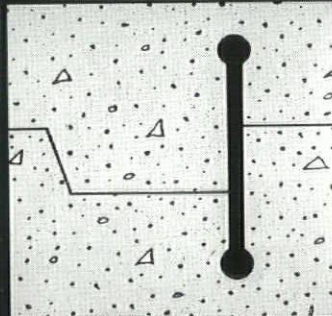
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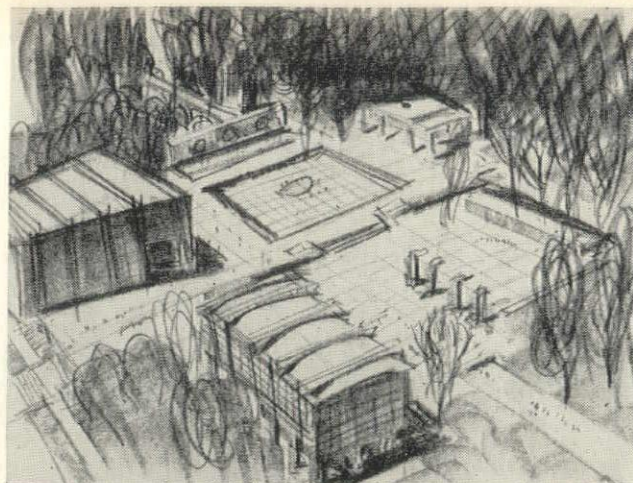
See Sweet's Files, or Write for Information.

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Williams 5" Natural Rubber Waterstops were used to seal all sub-grade concrete construction joints in the new U.S. Post Office, Detroit, Michigan

ilies of very modest incomes is all the more surprising.

The architects were successful in demonstrating—as they were requested to do—the importance of good design, ample provision for a rich and rewarding use of leisure time, and particularly the vital role that the allied arts, if given a chance, can play in a community. This project has not as yet been documented but will be in the near future and would well repay study or better yet a visit to the site. I have tried to reconstruct from memory the general concept of the community center. The recreation center including swimming pools and jai-alai courts adjoins the park appearing at the top of the drawing. Thus, we note progress by our neighbors to the south.



San Miguel National Monument, Mexico

Are we fiddling while Rome burns? I have no knowledge if any concerted effort by the architects of this area or by the painters and sculptors, the museums and the art associations, separately or together, to even enter a plea for making living art an integral part of our vast job of **renewing the city**. It seems to me that in this one community (not "project") in Mexico City is a richer manifestation of the welding of all of the arts together into a beautiful and inspiring whole—designed for the fullness and delight of an entire community of families, than in all of our public or private housing projects put together.

What is the lesson we should learn from such an example? Do we not hear a hundred times over that people will not return to live in our now dilapidated worn out areas even when we rebuild them? — that everyone is climbing the status ladder to the green suburb just a little further beyond in the search for the full life, that people go out to find beauty and visual excitement as well as a safe and sanitary dwelling unit? Who can say that hundreds and thousands of families would not respond to the kind of environment I have described in the new community in Mexico City? I could sense the pleasure and excitement of the children and was not surprised to learn that they had organized their own effective committees — the children's committee to prevent littering, the children's committee to prevent damage to shrubs and flowers, and the committee to assist in the further beautification of the community by planting flowers and setting out new trees and shrubs.

We must agree with the critics of the American city who say that it has all but lost the sense of beauty in its race to keep up with its traffic requirements and its growing obsolescence and decay. Once upon a time—and not too many decades ago—Detroit had its beautiful elm lined streets approaching the downtown area, Jefferson, Woodward, Second and Fort Streets among others. One by one, these reminders of quieter more gracious and beautiful past, have given way to progress and traffic.

Once again we are beginning to measure more perceptively the loss and the cost, and are returning these streets to their former state — witness the emerging beauty of lower Woodward Avenue and of the lawns and sycamores in the Civic Center as one approaches the Ford Audi-

torium. Think of the future beauty of Lafayette Parkway and the new Larned Street when they grow into mature tree lined boulevards; and look forward to the future boulevards of Warren and Mack Avenues and Beaubien and Third Street in the Medical and Cultural Centers, and to the Pedestrian Mall along Second when it is closed to traffic between Palmer and Forest Avenue.

Detroit has in fact set its course firmly on the road to beauty and can well be proud of the achievements, as for example, at Cranbrook, the General Motors Technical Center, and the McGregor Center at Wayne State University. What is needed is a more concerted effort by the architects and those of the allied arts to extend the application of these concepts of beauty, fantasy, and wonder to the very fabric of the city itself in every renewal development, in every conservation neighborhood, in every new school, library and park and perhaps work dramatically of all in those great new projects of the city—the Civic Center, the Cultural Center and the Medical Center—until the entire central city will escape from enervating blight and emerge with a new and richer beauty.

It cannot be said that Detroit lacks in talent. But it isn't enough to say that we as a community make up in talent what we lack in vision. We must have both in fuller measure, if Detroit is to become a true city of art.

The Allied Arts Committee of the Detroit Chapter of the American Institute of Architects is on the right track in focusing attention on the opportunity and the challenge we all face. But it isn't enough just to publish an annual report of the committee and occasional articles in magazines and to hold an occasional exhibit and a special chapter meeting each year. The Detroit A.I.A. should itself call to the attention of our community leaders and officials who **do** seriously have the welfare of the city at heart that another city, Philadelphia, by official action now sets aside 1½% of the cost of every public building for the arts allied to architecture. Why not Detroit? Why not now?

Recently, a co-worker and I conducted a survey to record the number of fountains in the downtown Detroit—the City on the Straits—the River City—the water-loving city. One! Only one fountain for

a city with the greatest water system in the nation. Don't we **like** fountains and the beauty of water playing against the sun and the shadows?

I'm sure we all like fountains. Even one irascible friend of mine who said, "I hate pigeons" has never been heard to utter a word against fountains.

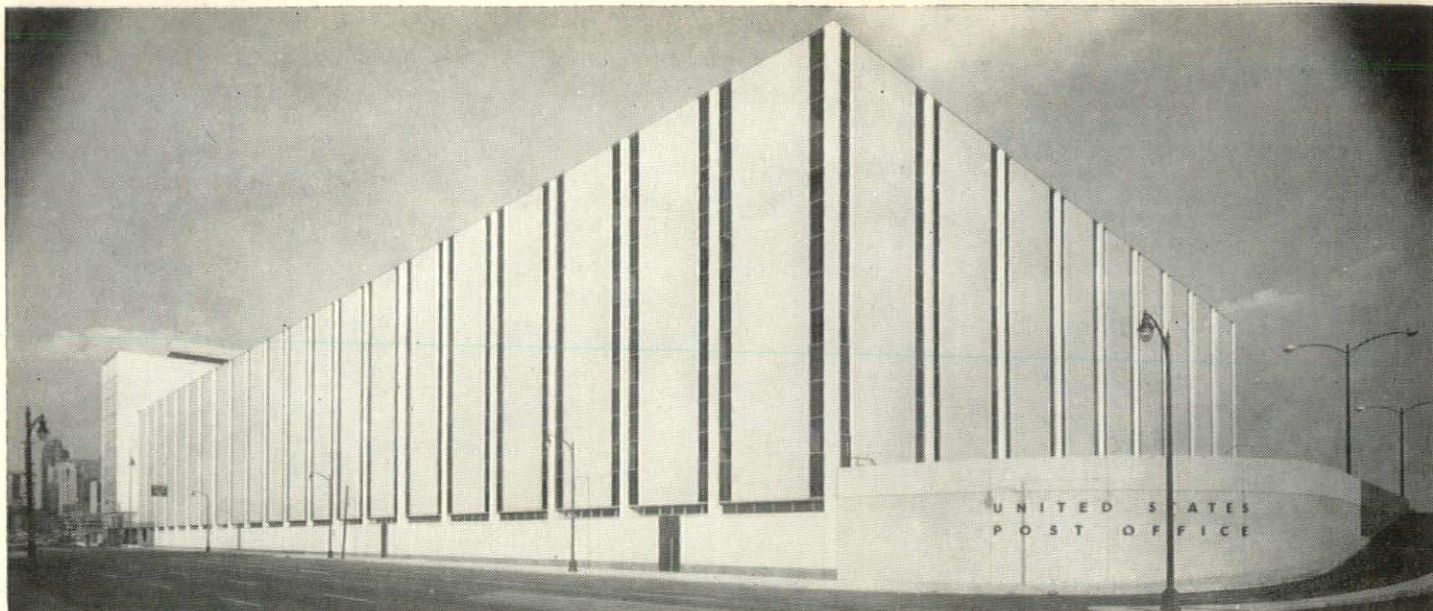
I believe we are well on our way as a city to creating here in Detroit in our time one of the most beautiful cities in the world, and should we settle for anything less? Private corporations one after another have acknowledged the importance of the image the public has of **them**. General Motors at the Technical Center, Ford at the Ford Administrative Center, the Connecticut General Life Insurance Company at their home office, Reynolds Aluminum and hundreds of others.

Why should not a corporation with an annual budget of more than \$300,000,000 a year do for itself and its people what these companies have done to attract a favorable response and business to their doors, by combining beauty with practicality?

It is **not** an idle gesture to recall that Florence at its height had but an insignificant fraction of the resources of any of the great cities of America today. That all of these great cities have serious finance problems, no one can question. But the lesson is clear that just as hard-headed business corporations have of late acknowledged the value to them of beauty and of the public's good opinion of them, so too cities across the nation are now recognizing that the cultural climate of a city, the appearance of a city, the education and cultural facilities of a city—for music, drama, dance and all of the fine arts—are desirable not only because the people want them, need them, deserve to have them and insist on having them, but because it is good business for the city to provide them.

Just as insurance companies and great industrial corporations must sell **their** image to **their** customers, the great American public, so too must cities now sell **their** image to these same great corporations and small ones too—as cities worth living in, working in, playing in, and investing in.

The architects of Detroit have a responsibility which those of the allied arts will gladly share—of speaking out as re-



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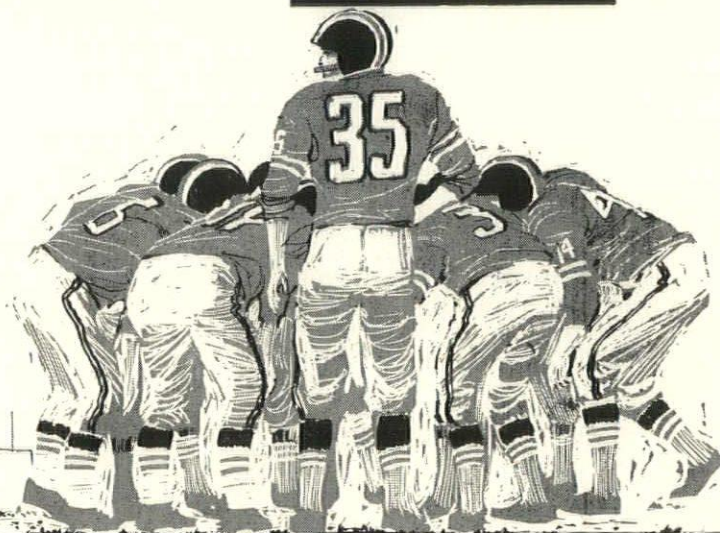
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sponsible leaders in their field to dramatize Detroit's need as a city for the very things which industry has already accepted and is demonstrating its willingness to pay for—excellence in comprehensive design—in architecture, in sculpture, in painting, in civic art, in landscape art—in sun, in all of those things which will make this a truly beautiful, truly exciting city—a city in which all will find fantasy, wonder and delight!

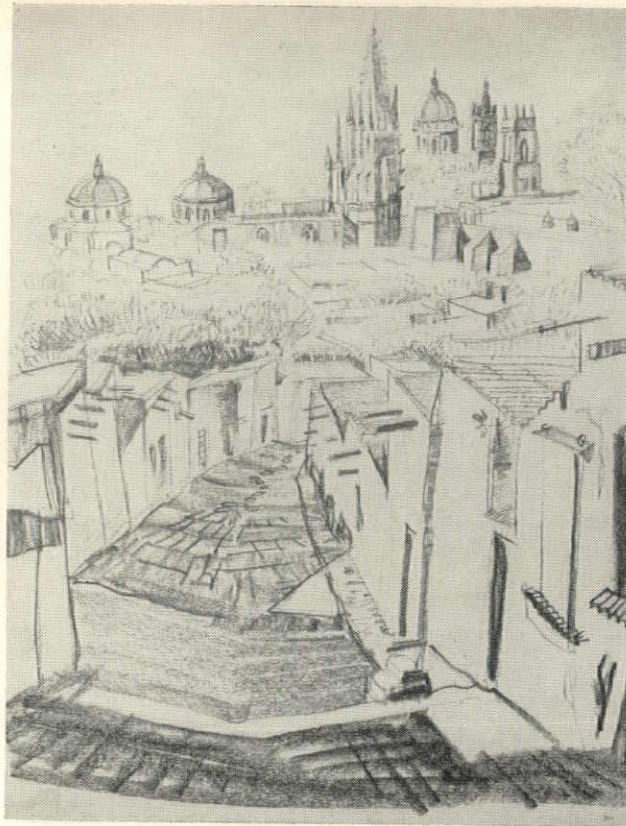
Such a city will find that these qualities — far from being incompatible with good business — will pay for themselves many times over. If we deny this, then we must deny the lessons of Paris and Florence and Rome where art is not only a way of life but a priceless heritage and magnet to the people of the four corners of the earth. This, too, is on the horizon of our own great city which is already attracting increasing thousands from all over the nation each year, and from other nations as well. This is for the architects of the city a compelling call to lead and not merely to be led, to speak and not merely to listen, to act and not merely to wait!

How much longer must painting and sculpture be given the stepchild treatment as the cosmetic arts which can be done with or done without with equal ease in the building of a finer city of art?

How much longer must we wait to place the responsibility for this state of affairs not on either the architect alone nor the painter alone nor the sculptor alone, but on all three of these arts—architecture, painting, and sculpture together — and on architects, painters and sculptors together as a single group of creative people whose voice is occasionally raised against each other, but all too seldom in concert for a cause which can be effectively advanced **only** by all working together against the common enemy — indifference, ignorance and indecision.

As an architect and as one deeply interested in the city, I have had the impression that too often the architects have in fits and starts seemed to say—this week is the "let's be nice to painters week" and next week will be the "let's be kind to sculptors week" and then we'll all go home—all 800 of us here in Detroit and for another year let George worry about it—George, in this case, being a devoted but all too small voice of the chapter Committee on the Allied Arts in Architecture. That there is a chapter committee on the allied arts in architecture we must all be deeply grateful. We must be ashamed and chagrined that, year in, year out we — one of the largest and strongest chapters of A.I.A. in the nation which counts its members among the finest architects of the nation, together with one of the finest, most vital groups of active, productive, and progressive painters and sculptors in the nation, should raise not one finger in concert to bring more forcefully to the attention of those for whom we all work—the citizens of Detroit—our common conviction that it is not **we** alone who suffer by this neglect but **they**—all the people of Detroit who are each day, each month and each year, the poorer for it.

Often I have heard sculptors say—the



Residential Community, Mexico City

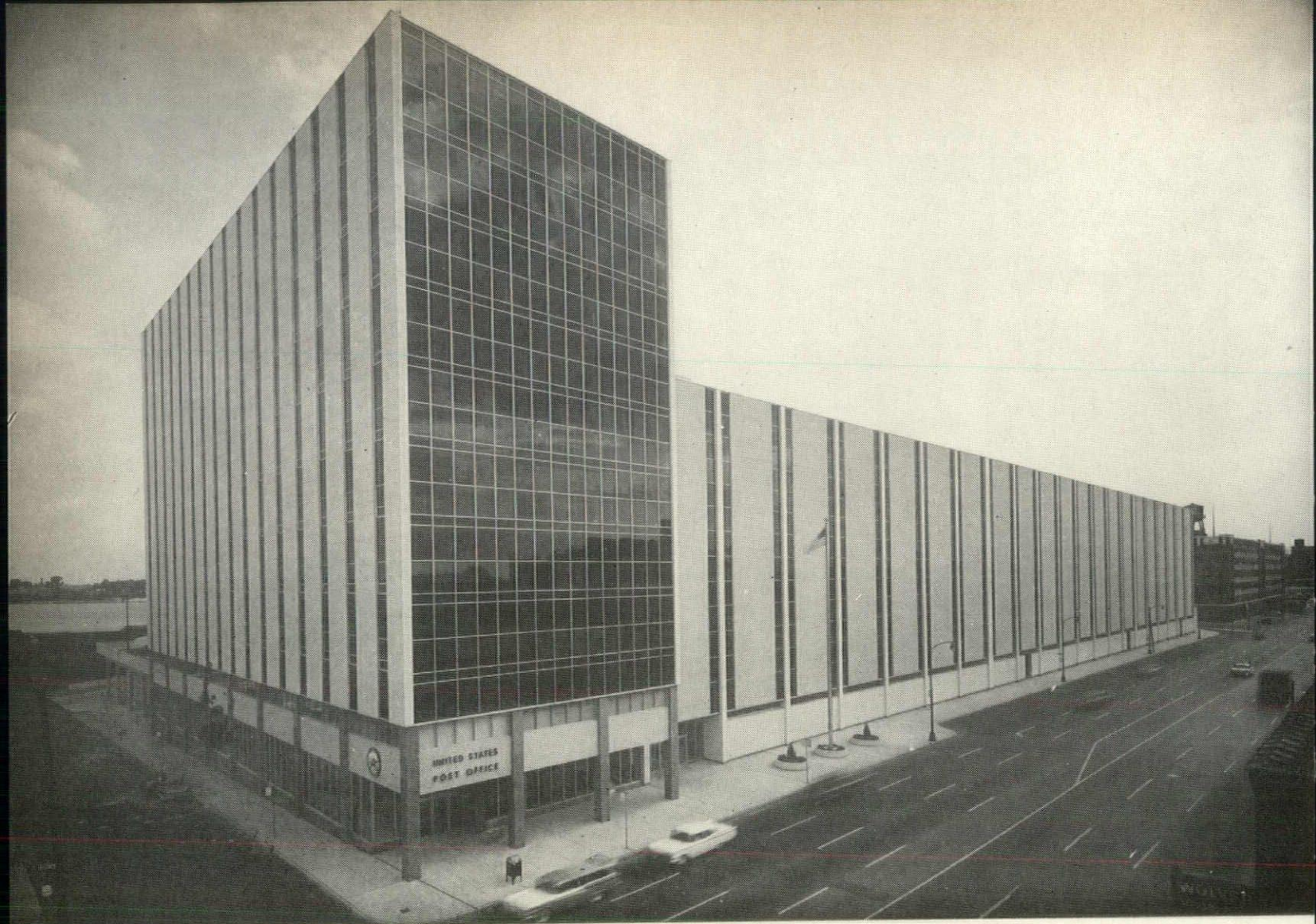
real fault is with the architect—he doesn't want us around to complicate things for his already difficult client and for him—life's complicated enough as it is without asking for trouble by bringing in a sculptor. The painter is known to complain that the modern architect doesn't want and won't have a picture to mar the fine white walls of his latest masterpiece. And so it goes. And yet have you heard of any sculptors or any painters **taking their story** collectively to the architects and saying—now look, you hear us out, and this is how we can help you and you can help us in convincing our common customer, the public, how we can make a great contribution together but a poor one alone. Because this simply has not happened yet so far as I know in our city, the city is the poorer for it—and must go on hungering for that full cup of fantasy, wonder, and delight that the arts together could create in such abundant measure.

Some cities have great art clubs which have as members architects as well as those from the other arts, and which provide a common ground for a common cause. It would be interesting to learn how many of the 800 members of the Detroit Chapter of A.I.A. can call as many as ten artists by their first names as personal friends. I might be mistaken but my guess is very, very few. By the same token, how many painters and sculptors in Detroit—and there are many younger as well as proven artists of great talent among us here in the city—are really acquainted with even a few of the architects in the chapter? Again all too few!

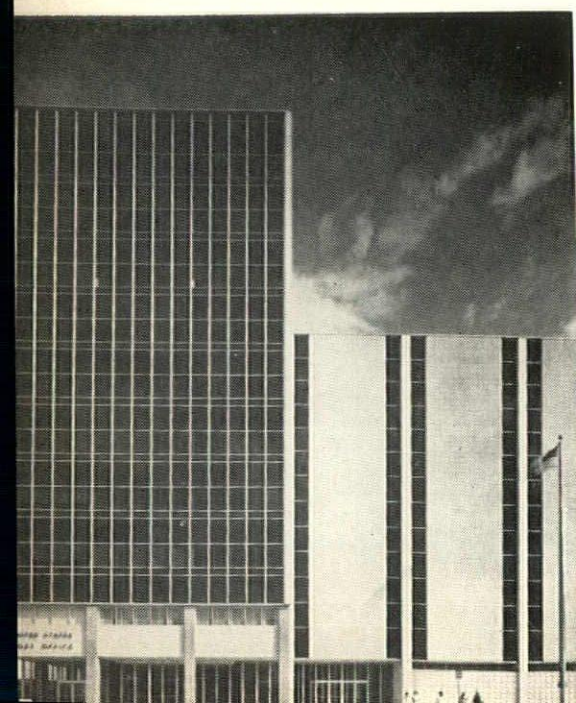
Why not wake up and break down this barrier in communication now? Why should the architects do honor to the

painters or sculptors in their town by—on rare occasions only — having **one** of them speak to the chapter on painting or sculpture. Why not on occasions arrange a great fellowship in spirit and in fact with **all** the architects rubbing shoulders with **all** the painters and **all** the sculptors in the community — not once but often enough to get to appreciate each other's qualities, special interests, beliefs and convictions about the unrealized destiny of Detroit as a great city of art. Who is holding back and why? Could it be the Ho-Hum boys again? Do I hear a pause and a yawn in the house? Is it simply too much trouble—'no time'—'had a hard day at the office today'—'Mary's dragging me out to bridge tonight'—and 'I've got to bowl tomorrow night'—and 'besides when I get home every night after fighting through that 5 o'clock jam, I'm just not able to think'. Maybe . . . and yet—some more care more than they let on that they care. For a starter, why could not the chapter plan a special evening and program—not just for the **allied arts** but for the **allied artists**—no white tie and tails — just a nice informal get-together with the architects as hosts and the **other** (!) artists as guests. Maybe next time the painters or the sculptors will get together and arrange a program for the architects—something they'd like to say to the architects and not just **about** them.

I has been well said, "Clever men are impressed with their differences from their fellows; wise men are conscious of their resemblances to them." The world is full of communication experts, and so is Detroit—so when do we have to wait for communication between the architects and their fellow missionaries in the allied arts? The time to start is now!



UNITED STATES POST OFFICE, DETROIT, MICHIGAN

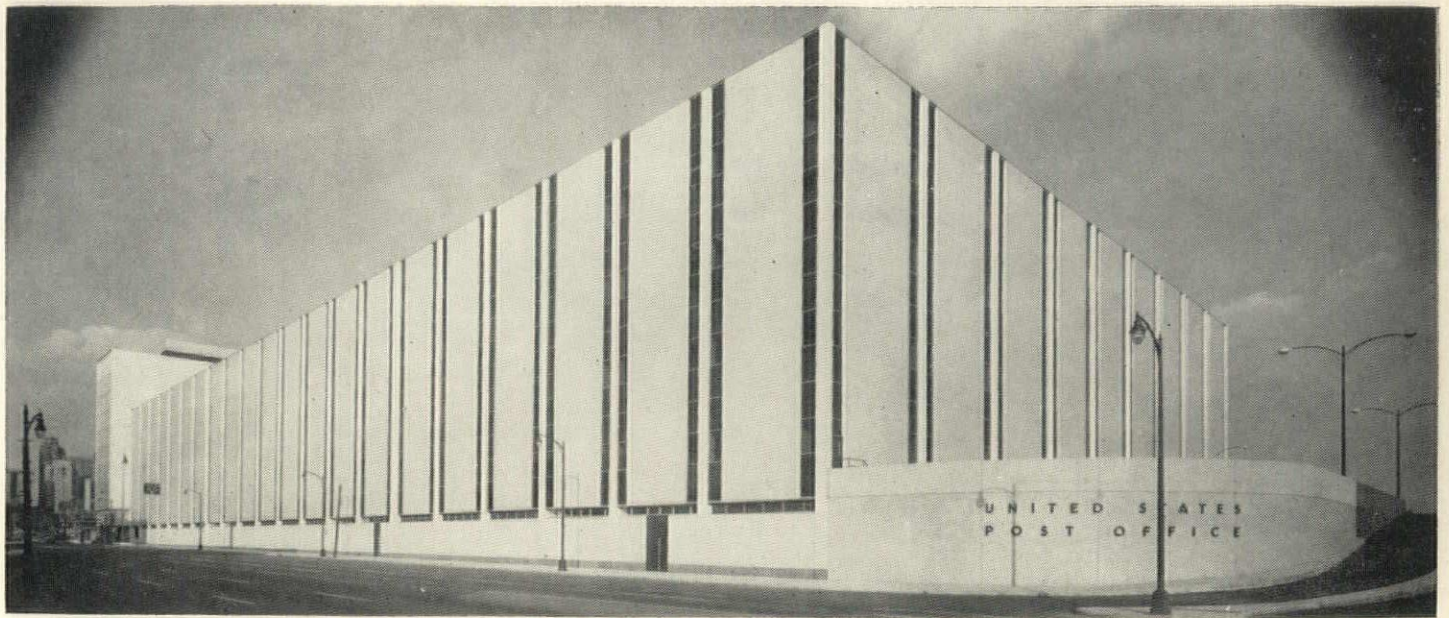


DETROIT'S NEW POST OFFICE, one of the largest structures in Michigan devoted to commercial use, is now handling the rapidly expanding mail requirements of Metropolitan Detroit, accounting for more than 50 per cent of Michigan's volume.

Designed by Giffels & Rossetti, Inc., Architects and Engineers, the \$23 million structure is in reality two buildings — a five-story reinforced concrete Mail Handling Section and a ten-story structural steel frame Administrative Tower. Approximately 1,250,000 square feet is provided for its 3300 employees, working in the building over a 24-hour period.

Located on a seven-acre site in downtown Detroit, the project runs westward from Eighth to Tenth Streets, and southward from Fort Street to Jefferson Avenue. Its frontage on Fort Street is 746 feet.

The exterior of the Mail Handling Section has a base of ceramic veneer, approximately ten feet high, with buff colored Norman brick forming the upper portion. Building height window openings of four-foot width are separated by columns faced with white ceramic veneer. Treatment used on the east and south walls of the Tower is an off-white terra cotta with vertical strip



ALL PHOTOS BY LENS-ART



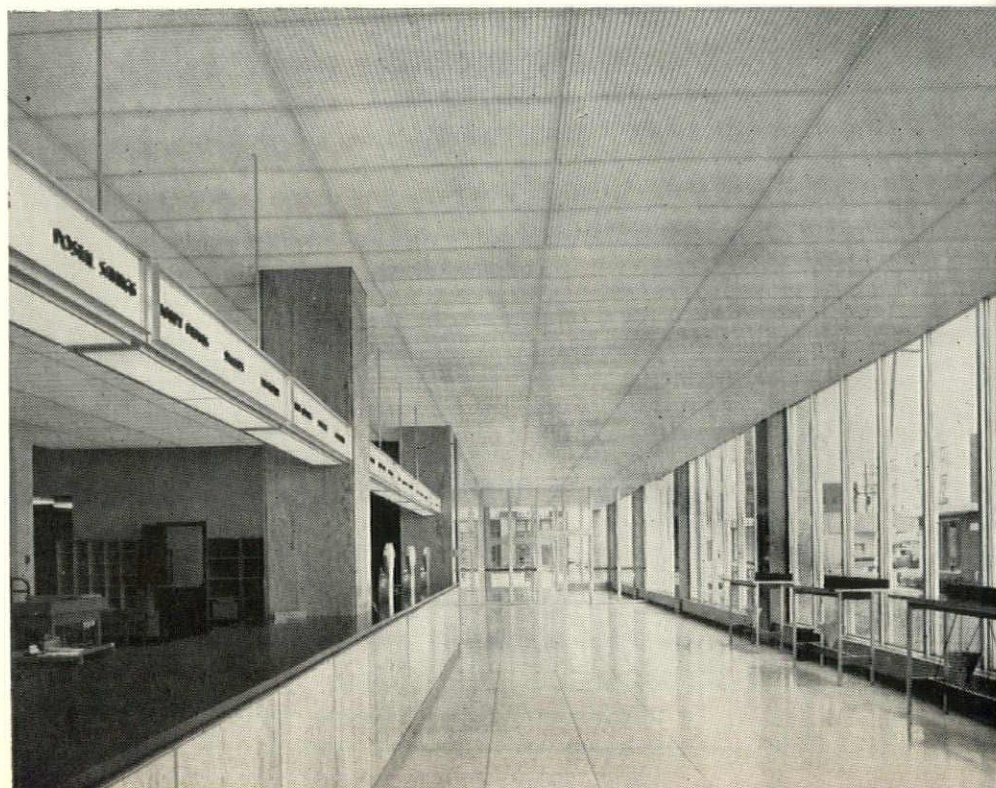


windows of gray glass. The Fort Street entrance facade is aluminum and glass.

In order to keep the public from having access to the working areas of the Mail Handling Building, it was decided to concentrate all offices into a separate structure. This structure is connected to the Mail Handling Building proper so that the employees can still be in constant communication between the two building units, either by elevators or by stairs.

A cafeteria is provided in the office portion and can be used by all employees of both building units.

The office building has a gray granite base course and granite



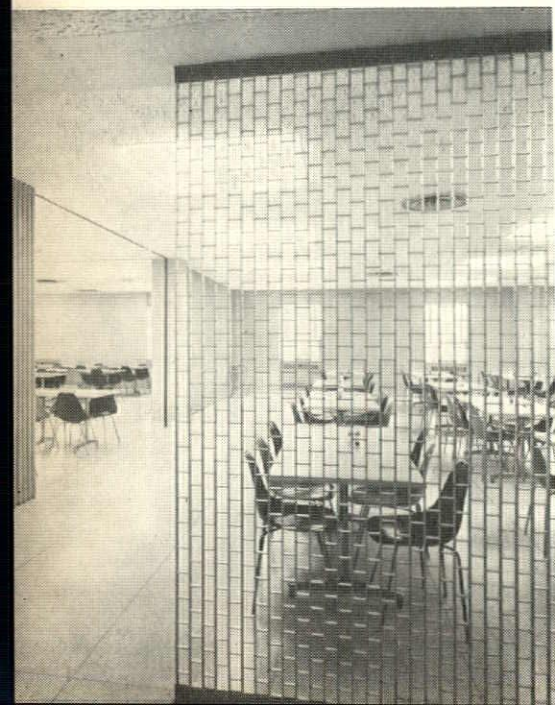


columns, with a multi-colored mosaic tile band above. The main lobby has domestic marble walls, walnut paneling and luminous ceiling.

The entire facility is air conditioned, except for the ground floor of the Mail Handling section. Three 800-ton electrically-driven centrifugal refrigeration machines are installed in a machine room, located on the roof of the five-story building. Low pressure air is distributed through duct systems from seven equipment rooms. And to provide adequate air changes in the vehicle maneuvering area on the ground floor of the Handling Building, special ventilation was designed.

The incoming electrical service





consists of two 4800 volts lines feeding into a metalclad circuit breaker type switchgear. If either were to become inoperative, the load would be automatically transferred to the remaining line.

The utilization power system is of the secondary-selective type and consists of four 2000 KVA double ended load center unit substations, here the voltage is reduced from 4800 volts to 480/277 volts.

General lighting consists of 277 volt fluorescent fixtures fed from circuit breaker type lighting panels through current limiting fuses.

The 120/208 volt, 3 phase system

is provided by dry type transformers rated 480-120/280 volts, which are located throughout the building and feed fused distribution and circuit breaker type lighting panels.

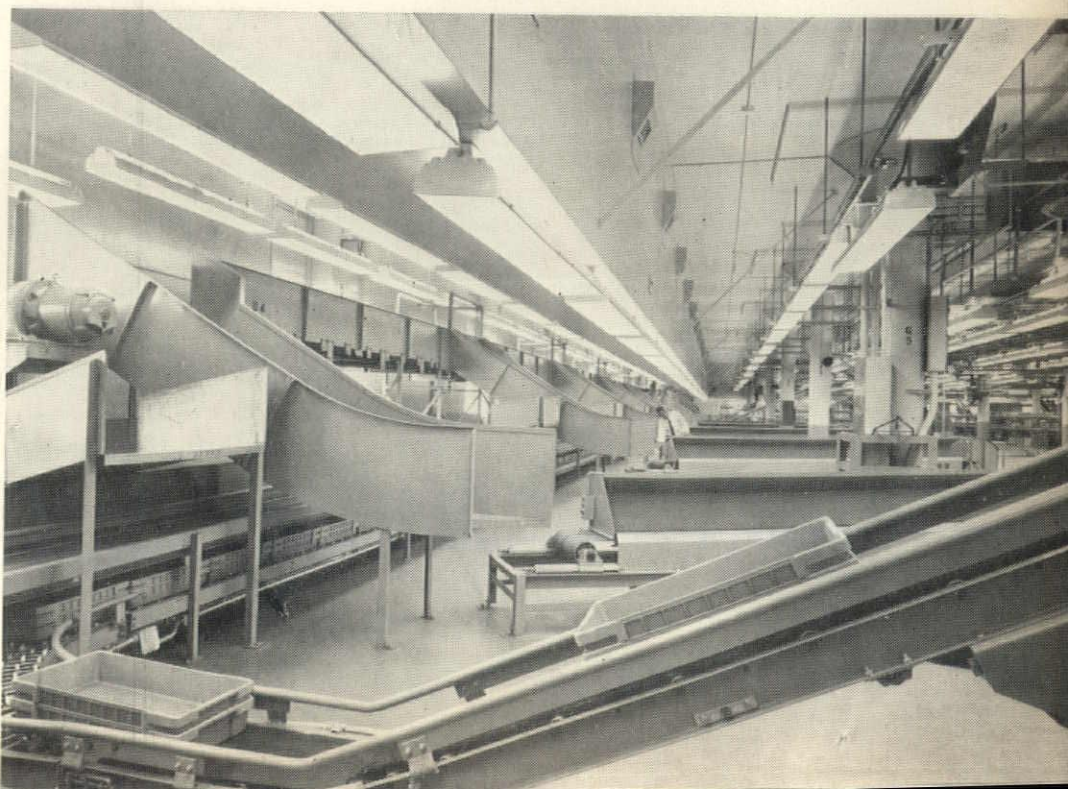
A guided tour is necessary to realize fully the mechanized scope of the Mail Handling Building. Here, literally buttons are pushed to cull, sort and cancel mail, process parcel post and sacked mail, and then speed it to distribution points by conveyor belt and tray systems. The first and second floors, containing 247,000 square feet, resemble a transportation center used primarily for large commercial patrons. At these



levels are space and platform facilities to handle 100 trucks and 10 rail-road cars.

The upper floors of the Handling Building, each with 158,600 square feet, are where the day-to-day mail is processed.

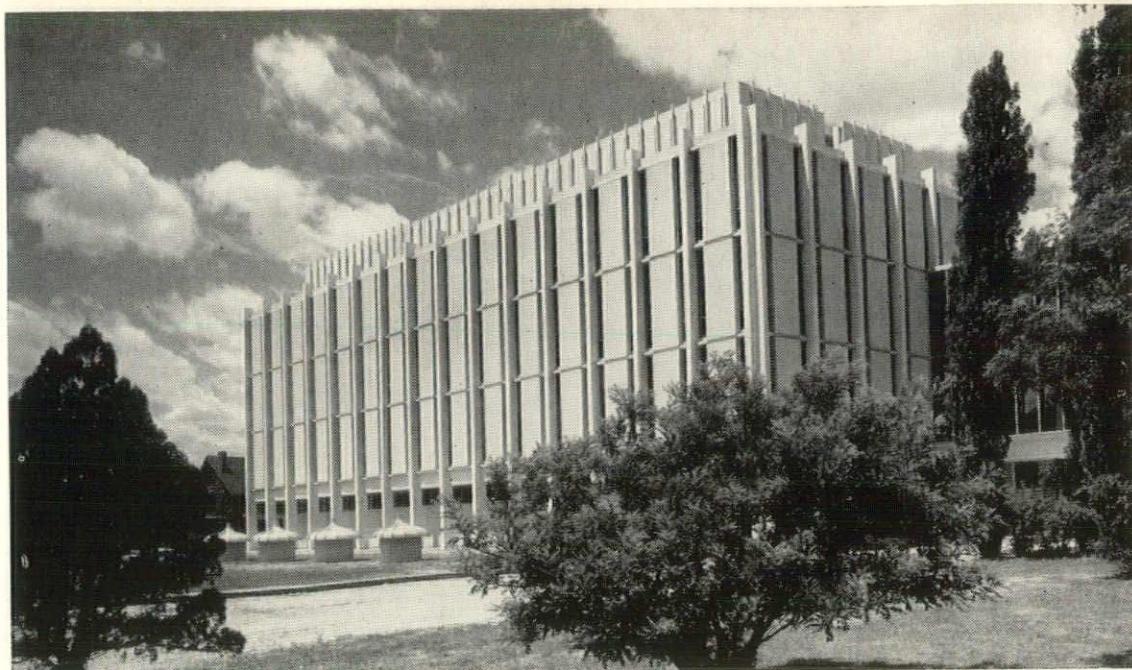
Indicative of mechanization in full force are the banks of letter sorters capable of automatically routing 500,000 letters an hour to about 1000 destination positions, a 14-mile conveyor system and six tacing and cancelling machines which are capable of processing 30,000 pieces of mail an hour a piece.



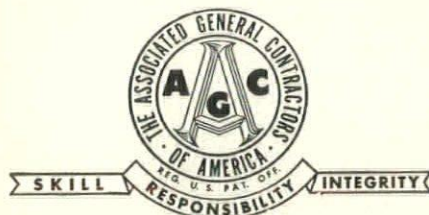
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Detroit Chapter, AIA will hold its Annual Meeting and Election at Northwood Inn, Woodward Avenue at 11½ Mile Road, Berkley on Wednesday, October 18.

Cocktails, compliments of the Chapter, will be served at 6:00 p.m., Dinner will be at 7:00 and the program at 8:00. This will be a joint meeting with the MSA Board of Directors, who will meet there during the afternoon. It will also be the occasion of the Annual Chapter Awards, at which the Gold Medal and Honorary Membership will be presented. New members, elected during the past year, will be introduced.

There will be no annual reports of Chapter Committees, as they will be published in the Monthly Bulletin.

An interesting program is being arranged, in which members will be given an opportunity to participate. Ladies are especially invited, as the program is chiefly social and planned for their interest.

Church Competition

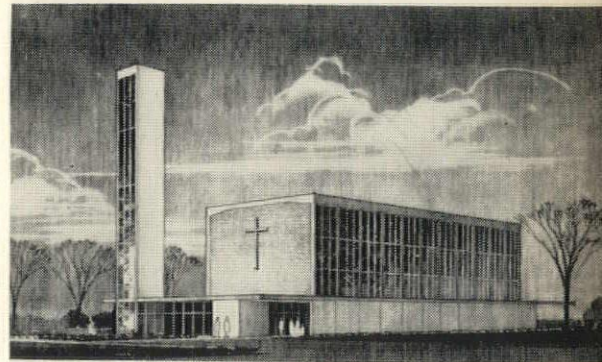
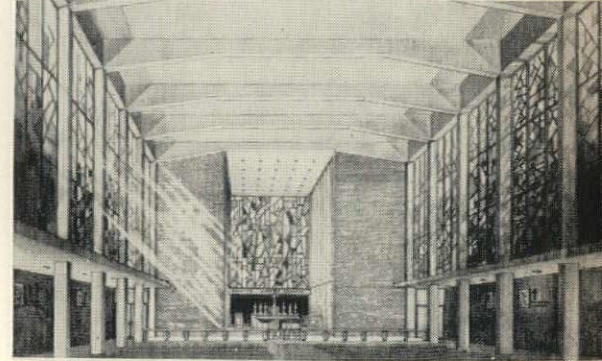
Michelangelo Balderi and Frank A. Dyszewski, both employed by the Argonaut Realty Division of General Motors Corp., have won the Spaeth Liturgical Award and Lecaro Prize for 1961, from the North American Liturgical Conference (pictured at right)

The award and prize are named for Mr. and Mrs. Otto Spaeth of New York, sponsors of the competition, and James Cardinal Lercaro, Archbishop of Bologna.

Balderi studied architecture at the University of Florence in his native Italy. He came to Detroit nine years ago and completed his professional education at Lawrence Institute of Technology.

Dyszewski was born and reared in Detroit and studied architecture at the University of Detroit.

Rev. Lawrence J. Green, SJ, of U. of D's. Department of Architecture, was the competition Director.



The Detroit Institute of Arts

A COMPREHENSIVE PROGRAM exploring contemporary art called "A Key to Abstract Art," begins at The Detroit Institute of Arts on Tuesday, October 10, and continues through December 10. This is a program for the avant-garde as well as for those who wish to know more about the contemporaries and their works. It covers lectures and films, a seminar and a tour, all planned within the period of the exhibition, **Futurism**, which opens at the Museum October 17.

Co-sponsored by the Division of Adult Education of Wayne State University-University of Michigan, The Friends of Modern Art and The Detroit Institute of Arts, 14 events are scheduled at an all-inclusive rate of \$20.00. This is what the program offers:

Six lectures on **The Meaning and Development of Abstract Art** by Dr. Victor Miesel of the University of Michigan. A discussion of the historic departures of Cubisms, Expressionism, Futurism and Non-Objectivism to the Abstract Expressionist art of today, illustrated with color slides. Tuesdays, October 10, 17, 24, 31.

November 14 and 21, at 2:00 p.m. and 8:00 p.m.

An Evening with Marcel Duchamp. The creator of the famed "Nude Descending a Staircase" will reflect on the revolutionary developments in twentieth century art and answer questions. Tuesday, November 28, at 8:00 p.m.

A Private view of the major exhibition of the year—**Futurism**. This exhibition was assembled by the Museum of Modern Art in New York and has been brought to Detroit after its New York showing by the Friends of Modern Art. It is the most comprehensive showing of the painting and sculpture of the Italian Futurists ever assembled and will not be shown elsewhere in the mid-west. Participants in this program will have a private view before the public opening on Sunday, October 15 from 3:00 to 5:00 p.m.

A Season Pass to the Futurist Exhibition.

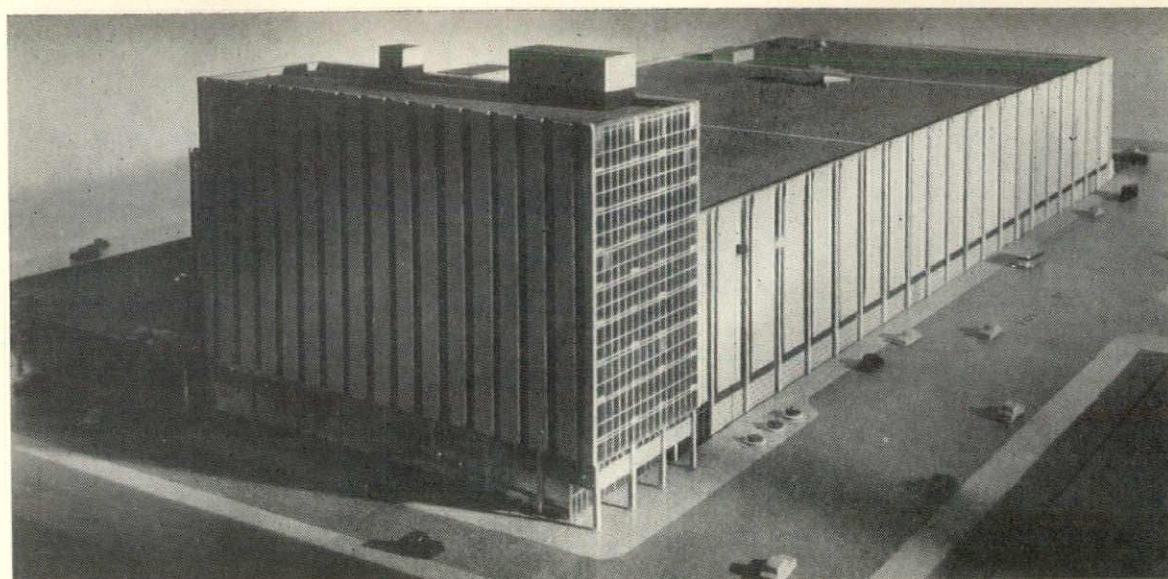
A Week-end Seminar on Futurism. Five talks exploring the Italian Futurist movement in art, music and literature, with Dr. Joshua Taylor of the University of Chicago, author of the new book, **Futurism**, Dr. Charles Hulbeck, practicing New York psychiatrists and former member of the original Dada move-

ment, and others. Saturday morning, afternoon, and Sunday afternoon, October 28, 29.

A Tour of the Winston Collection of Abstract Art. Mr. and Mrs. Harry L. Winston have assembled an outstanding private collection of Picasso, Braque, Henry Moore, Brancusi, Kandinsky, Klee and many more recent European artists in the rooms and specially constructed gallery of their home in Birmingham, Michigan. The Winstons have been distinguished in their pursuit of the works and documents of Futurist art and have lent a large number of paintings, sculpture and drawings to the Futurist Exhibition. Sunday, November 5, from 3:00 to 5:00 p.m.

Two Programs of Avant-Garde Films. Experimental films relating to the important art movements of our time: **Ballet Mechanique** by Fernand Leger, **Anaemic Cinema** by Marcel Duchamp, **The Cabinet of Dr. Caligari**, **Homage to Jean Tinguely**, and others. Friday, November 10, at 8:00 p.m., Sunday, December 10, at 3:00 p.m.

To register, call the Education Department, The Detroit Institute of Arts, TE. 1-0360. Special brochure and application blank will be sent upon request.



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Chapter, Society Reorganization

By Paul B. Brown, President,
Detroit Chapter, AIA

Many of the activities of our Chapter and of our State Society are performed "behind the scenes" by committee and Board action. While it is impossible for our membership to be kept fully informed of this work, they are aware, in part, of the achievements of these groups over the years. Many of our members have given generously of their time — for the most part anonymously — in improving the stature of the profession in the eyes of the government, in promoting high standards of education and registration, in establishing closer coordination within the building industry, in arranging informative programs for our members, and in helping to achieve a climate of high professional standards and public esteem necessary for real architectural achievement.

Our Chapter and State Society have continued to function over the years within a framework which most of us take for granted. As with any operation, however, unless one stands back occasionally to take a longer look, he will eventually encounter serious problems that might have been readily solved if recognized in time. For several reasons, it appears that 1961-62 is the time for re-appraisal of our local and state organizations, and for strengthening our operation. Particularly in view of the present challenge in the field of community planning and urban redevelopment, the necessity of streamlining our structure and becoming more effective in our operation is indeed an obligation.

Since any changes in Chapter structure should be a matter for full discussion by the membership, I should like to list some of the items that have already received preliminary Board consideration, and to devote the November 15 Chapter meeting to discussing them. In the meantime, I believe they deserve careful consideration:

1. More participation by outlying groups.

The rapid growth of our suburban areas has changed the complexion of our Chapter in recent years. Not only are we growing numerically, we are now a truly metropolitan chapter; a high percentage of our newer members live and practice in outlying regions, such as Ann Arbor and Oakland County.

Since many of our problems are metropolitan in scope, our Chapter needs more active participation by these members; they have, in turn, expressed a need for a stronger organization and far more direct representation in Institute affairs. The AIA, recognizing this problem, has encouraged the formation of divisions of chapters in such areas, which would integrate their activities with those of the parent Chapter. This idea has not caught on with groups, but reaction is favorable, I believe, to some definite provision for continuing representation on the Chapter Board.

Rather than achieving this by a change in by-laws, might it not be better to establish a standing recommendation to the annual nominating committees that would maintain such representation? Should such

a recommendation also include a provision for geographical representation of membership on our standing committees?

2. More effective committee activity.

Now that the MSA has achieved regional status, a more direct relationship with the Institute can be established. Michigan will have continuous representation on the Institute Board of Directors. A regional committee structure should be set up to parallel the vertical structure of the Institute Committees, and it would seem logical that our Chapter committees be correlated with those at the regional and national levels. This will require changes in our Chapter by-laws.

The whole question of committee activity might well deserve consideration. Many of our committees have performed valuable service. Over 100 of our members now serve on our 22 Chapter committees, and while many of these have effective programs, there are certainly many areas in which an energetic committee might do a real service.

3. Better programs. We must admit that our Chapter programs — if judged on the basis of membership attendance — have enjoyed only mediocre success. Efforts have been made to get good speakers, but suggestions for improvement are welcomed. With our present budget, one dollar a year per member is devoted to our programs. Most worthwhile speakers, if brought in from outside, are fairly expensive. Here lies part of the problem, but ingenuity can help to overcome budget limitations.

Some members feel that there should be more opportunity for membership discussion from the floor at our meetings. This might be provided by allocating a short period at certain regular Chapter meetings to floor discussion, or special meetings—possibly luncheon meetings—might be devoted to discussion of Chapter business, such as public relations programs, budget, committee activity, etc. The question is how to get greater membership interest in our Chapter activities.

4. Time of election of officers. The present arrangement of electing Board members in October for assumption of office almost immediately is awkward in many ways. Those who thus become suddenly responsible for the Chapter's activities for the year have no time to plan ahead. This is as true for committee chairmen as for Chapter offices. The Program Committee, for example, should plan for its year — which runs from September through May — well in advance. Of the 114 chapters reporting in the 1960 Annual Chapter Reports, 71 installed new officers around the first of the year, 33 did so in the spring, and 10 (including Detroit) did so at various other times.

There would seem to be considerable merit in holding our election in the spring, so that officers would serve without interruption through the active year.

5. Education. Our Chapter recognizes its responsibility to encourage high levels of achievement in the education of the young architect and in the training of his teachers. In addition to furnishing professional assistance, upon request, to the student chapters at the three architectural

schools in our area, our Chapter each year gives \$100.00 to each of these chapters to be used at their discretion. For the past two years we have also made monetary contributions to the Institute-sponsored R-17 summer conferences for young teachers.

The continuing education of the practitioner is also a chapter responsibility, assigned to us by the Institute. The seminar program on Urban Design and Renewal, the MacGregor workshop, and other informative programs for our members, are part of our effort to be of effective service in this area.

Other fields have been suggested as needing educational programs, but budget limitations require a selective approach to the many possible areas of service. Is our Chapter doing enough in providing such programs? Many Chapters do more. Here, again, our Board welcomes your suggestions.

6. Services of Executive-Secretary.

A strong and effective Executive Secretary is of vital importance to a chapter, and to a state organization. Over a period of many years our Chapter, and the MSA, have been admirably served by Tal Hughes; through his efforts our professional groups have grown in service and public esteem, and he has given us a publication — the Monthly Bulletin — of national reputation. One of Tal's most important functions has been to provide a continuity to the operations of our organizations, as our officers come and go.

In order that this continuity may not be interrupted, prudence dictates that we consider bringing in a young man to take over the reins under Tal's guidance and counsel, and to assume responsibility for the publication of the Bulletin. The Michigan Society and the Detroit Chapter have both felt the need of making such provision for the future; to avoid duplication of staff and expense, however, both Boards have agreed to share the services of a single office. As our membership grows and the demands on this office increase, it may be necessary to increase the staff accordingly. But since the addition of a new man and transfer of the Bulletin from Tal will involve additional expense for the Chapter and MSA, it would seem wise to start with the minimum requirement—a new Executive Secretary—and to augment his staff only as the need may dictate.

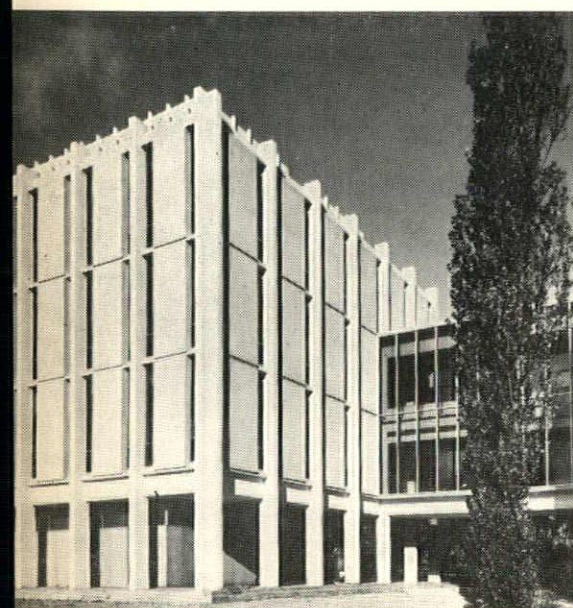
Tal Hughes concurs in the wisdom of the above step; he will help effect a smooth change of administration. The necessity of assuring a continuing and vigorous service from this key office, and of providing the means of financing the steps that must be taken, are issues that must be met squarely.

I have listed some of the items that should be resolved; there are undoubtedly others that should be discussed, and questions to be asked: I believe it is evident, in reviewing the problems outlined that if our Chapter and State Society are to do the job they should be doing, an increase in our local dues will be necessary. While the amount of increase will be subject to membership discussion and approval, it would appear that an additional \$10.00 or \$12.00 is needed.



NIGHT

LIFE SCIENCES RESEARCH CENTER BUILDING,



WIN BRUNNER PHOTO

WAYNE STATE UNIVERSITY'S new Life Sciences Research Center Building provides space for research equipment and personnel from the University's chemistry and biology departments in its 46 laboratories, and houses hundreds of experimental animals in 20 other rooms of the unique structure.

Designed by Albert Kahn Associated Architects and Engineers, Inc., with Walter B. Sanders, A.I.A., as Design Consultant, the \$1,900,000 building was financed from University funds, together with a \$500,000 grant from the Public Health Service of the federal government to aid the building as a health-related research facility.

The new Science Building reflects

the urban character of the campus and its mid-town Detroit setting. Located at Second and Warren Avenues, the structure is placed on the site so as to form the eastern element of a southern gateway to the rapidly-developing campus. Second Avenue, one of the city's major thoroughfares will, in time, be relocated and its present right of way made into a pedestrian mall for student use.

In keeping with this urban concept, and the eventual maximum coverage of the campus with new academic facilities, the building is set back at the ground level to form an arcade which serves as a covered passageway and sheltered congregating space. This open circula-



AND DAY

PHOTOS BY BALTAZAR KORAB

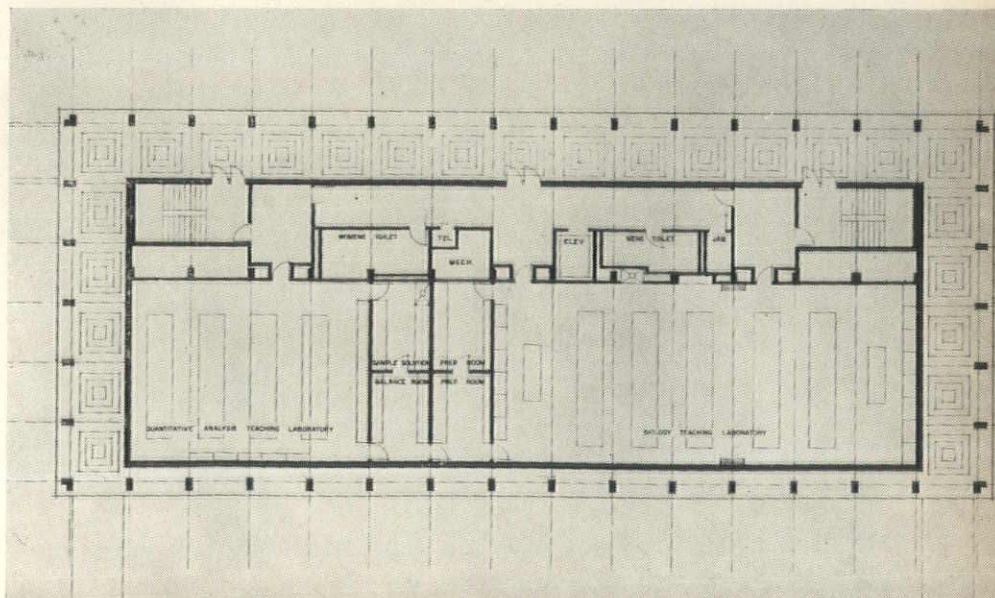
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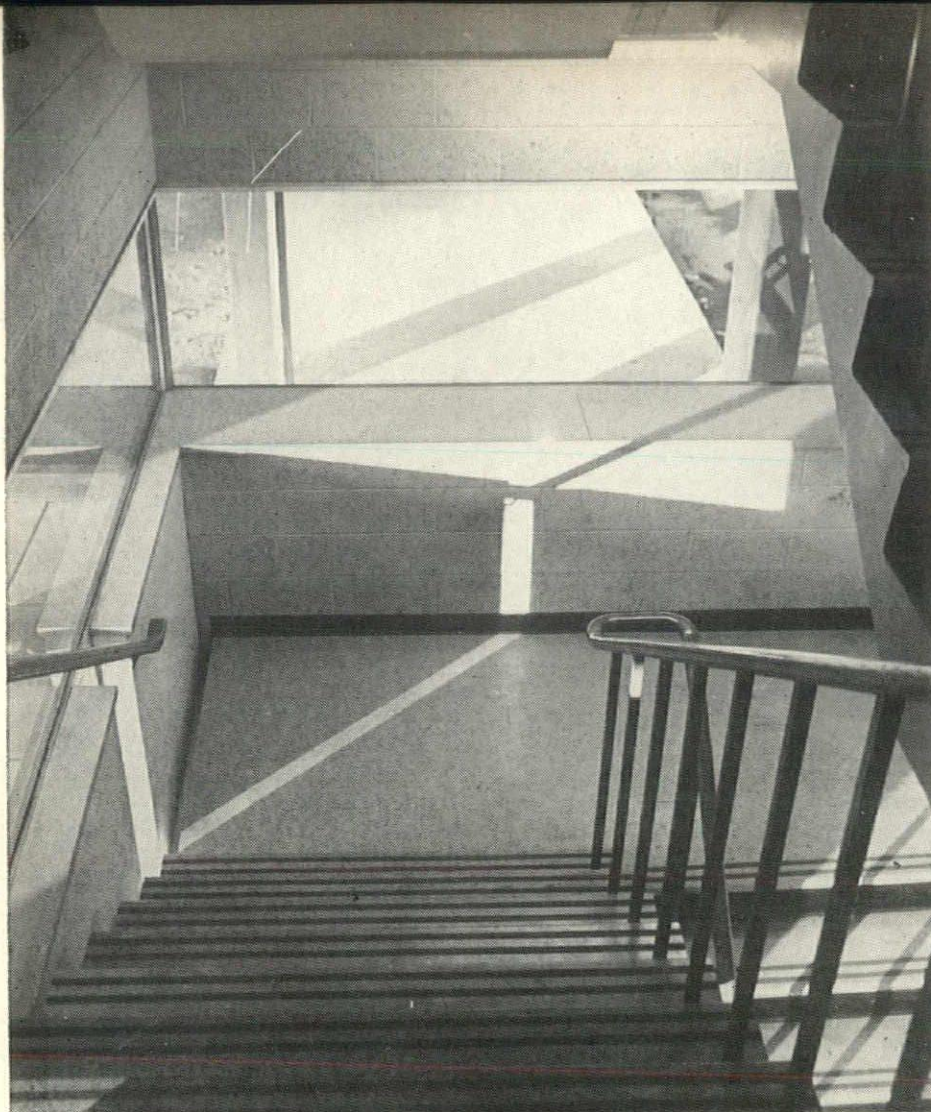
tion serves to connect the new building with the University's existing Science Hall to the east. These buildings are also connected at the second and third floor levels by a glass-enclosed passageway.

The exterior design of the building, is the result of a sound line of reasoning. The master plan of the campus, the teaching and research functions in the fields of chemistry and biology, and the structural and mechanical requirements all represented major determinants in arriving at the final design solution.

An optimum size galley-type office-lab unit was developed for the three upper floors and led to the adoption of a 10'-6" structural bay for the outer walls. To provide ready

FIRST FLOOR PLAN





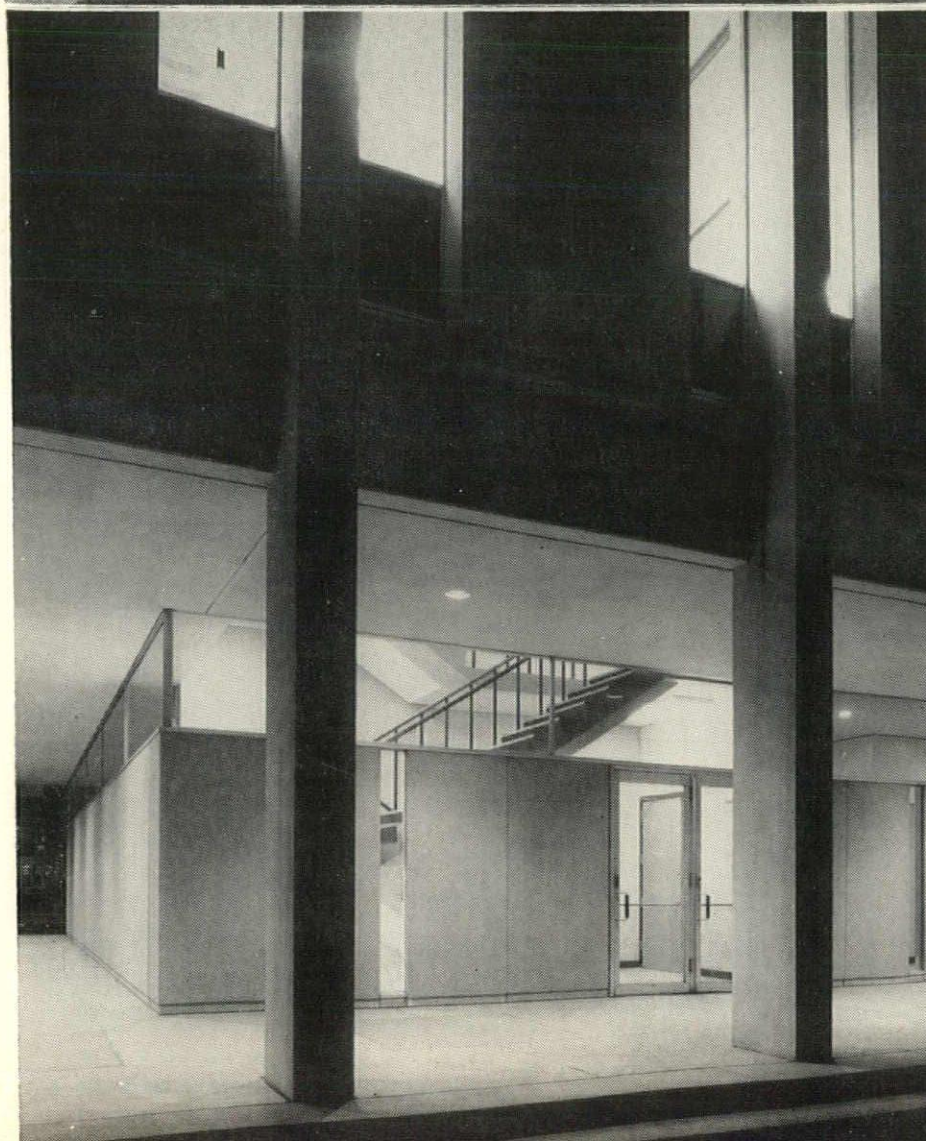
accessibility and to reduce student traffic to the upper floors, the two large undergraduate teaching laboratories were placed on the ground floor. As protection against the visual distraction of pedestrian and vehicular movement outside, windows were kept to a minimum on the ground floor level. A continuous strip-window at door height level serves as the major source of natural light, and narrow (10") vertical slit-windows in each bay provide limited view and at the same time serve as visual gradients to reinforce the perspective qualities of the arcades when viewed from outside.

The exterior treatment of the upper floors grew out of considerations of the laboratory work-counters and their requirement of adequate light. As a result of these considerations the windows were placed at the ends of the work-tops and wall panels placed between the windows to provide for heating units, tack boards, and wall-hung shelves. This arrangement produced an articulation of the columns which was developed further so they served partially as vertical solar light baffles. The pent-house screen shields a battery of mechanical equipment and its refined scale lends an illusion of height and contributes to a smooth transition between building and sky.

The materials and finishes were selected with the view of providing planar differentiation and value contrast. Structural elements such as the columns, beams, and floor slabs are of smooth, poured-in-place white cement finish. The precast concrete wall panels have a facing of white quartz aggregate with a white cement matrix, and provide a textural contrast with the framing members. The precast panels at the recessed ground floor are of the same exposed aggregate as the upper-floor panels but with a natural cement color matrix, adding to the perceptual depth of the arcade. Windows are of grey glass with black vitreous spandrels, and serve to accentuate the unbroken lines of the columns. The overall visual effect is one of a studied differentiation of planes, an interesting and changing play of light and shade, and a rhythmically enriched exterior wall surface.

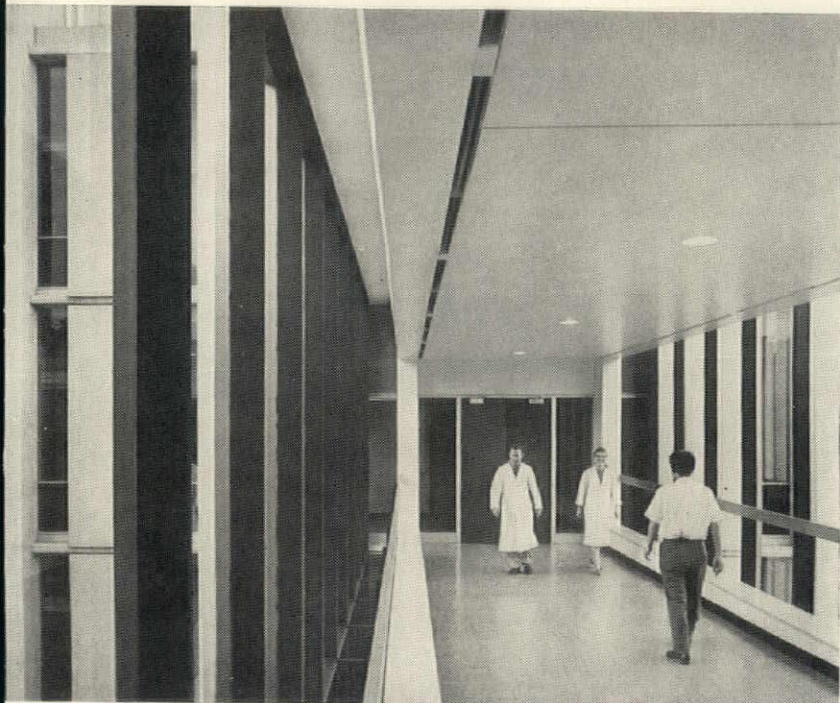
The building is completely air-conditioned with no air recirculated because of the presence of fumes. The volume of fresh air required, therefore, is immense, and provision for this was achieved by the introduction of four 6 foot diameter fresh air

PHOTOS BY BALTAZAR KORAB



intake stacks rising out of the ground about 4 feet, approximately 25 feet in front of the building. The stacks are capped with mushroom-like anodized aluminum shields, and add a final note of "space-age science" character to the overall appearance of the building.

Basement facilities of the structure include animal quarters for the biology department, with rooms for physiology, endocrinology, and insectary, bacteriology animals and



PHOTOS BY BALTAZAR KORAB

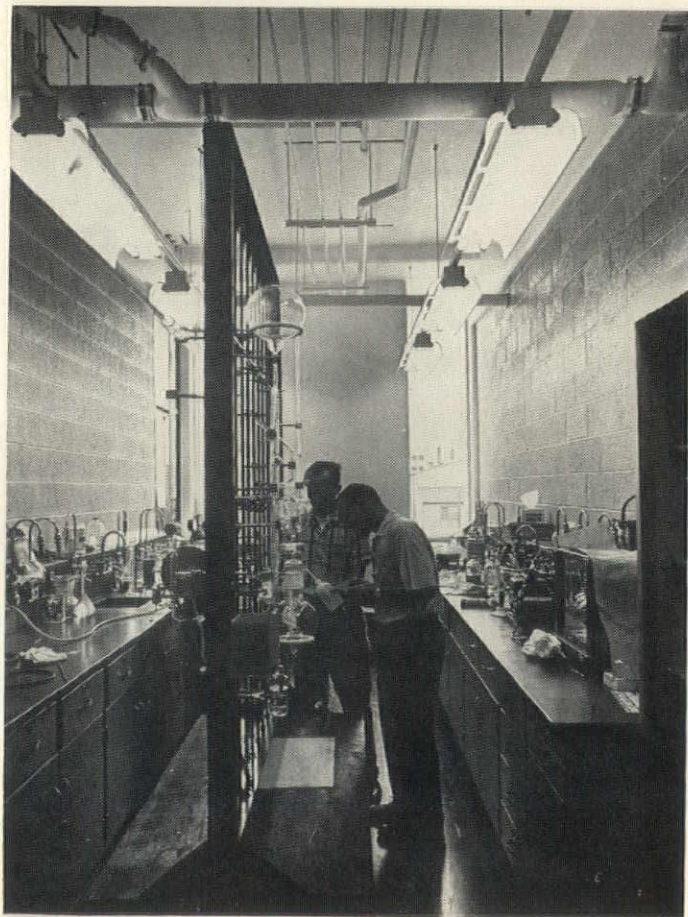


paristical animals in addition to two research laboratories.

The first floor has a quantitative analysis teaching laboratory, and a biology teaching laboratory. The chemistry department's facilities on this floor include research laboratories for studying organic chemistry, bio-chemistry, micro-analytical chemistry and radio-chemistry.

Second and third floors of the building house research facilities for the biology department and the fourth floor contains additional laboratories for the chemistry department.

When the building was completed, it was dedicated at "plaquing ceremonies" consisting of the setting of a huge metal University seal over a recessed chamber in a ground-floor corridor.



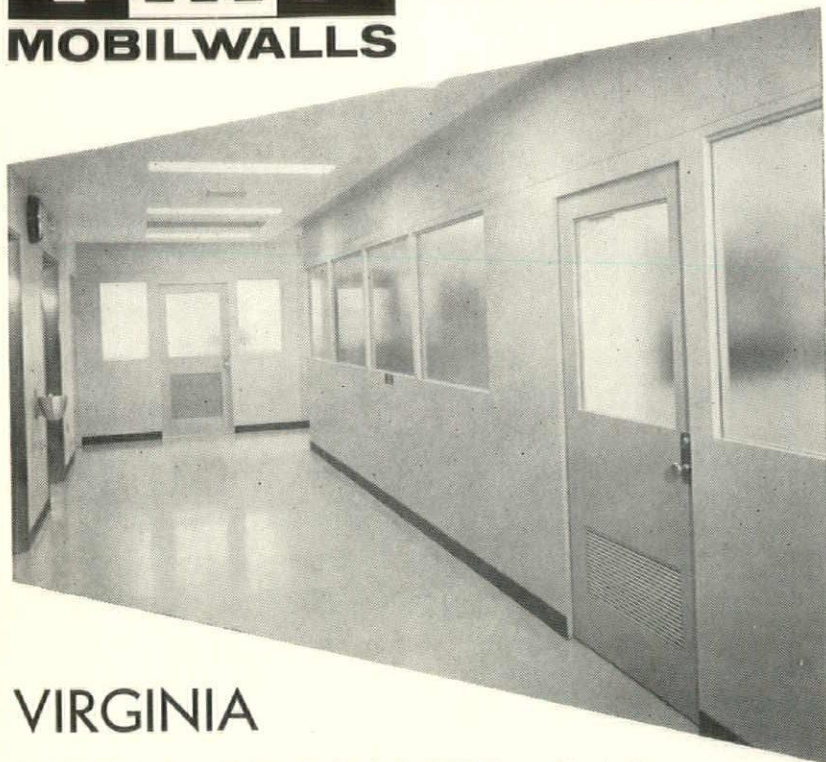
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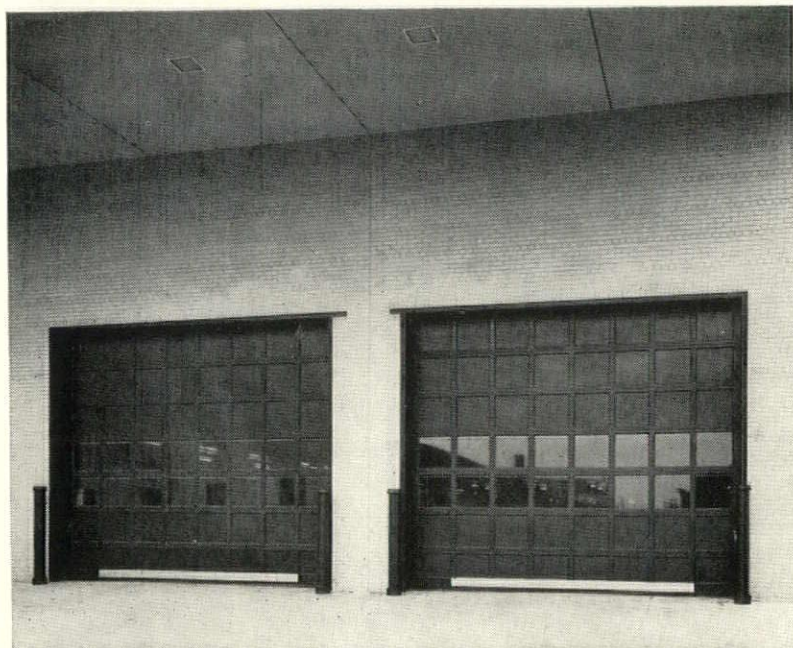
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Detroit's New Generation

From *Progressive Architecture*,
By Thomas H. Creighton, FAIA, Editor
(See "Detroit's New Generation,"
Page 37)

From time to time it becomes tempting to narrow one's view of the total U.S. architectural scene and to concentrate on one area, or one city. There is very little regional variation remaining, for reasons that have been discussed in these pages a number of times, but the more closely focused look at a spot where interesting things are going on sometimes lets us see a sample of the totality in sharper perspective. From time to time it is also interesting to examine the work of younger men in architecture; one sees reflections of what has gone before, one senses the current influences, and one has a hint of new trends and things that are likely to come.

For these reasons, the following pages will show the work of a group of younger architects in the Detroit area: it is a concentrated view of an important spot seen through the designs — some completed, some still on the boards — of comparatively new firms. Detroit itself, and its closely related suburbs of Birmingham, Bloomfield Hills, and Grosse Pointe, contain **many** new firms. A quick check shows between 40 and 50 architectural offices opened in the last half dozen years (nearly half of which are concentrated in the Birmingham-Bloomfield Hills area).

There seem to be several reasons for this phenomenon. Historically, Detroit has been a city, of opportunity (in a business sense, of course, largely due to the automobile industry and its related activities) and of progress. Albert Kahn, a pioneer both in the use of materials and in the study of new-type architectural planning problems, gathered around him a number of younger people in the second and third decades of the century. Some of that work — early direct concrete-framed, steel windowed factories and plants — remains prominently in the city. In 1922, Eliel Saarinen was called to Bloomfield Hills to head the important school of design, which includes a department of architecture, at Cranbrook Academy. Kahn was partly responsible for this invitation, and although the work of the two was very different, and their attitudes widely at variance (Kahn's factories by then had become stylized versions of the "clean" industrial plant, with its sometimes out-of-context main office entrance; Saarinen at first brought from Finland his more romantic, almost arts-and-crafts, highly personal design), there was a continuity of opportunity and progress, of interest in technology and at the same time in originality, which made Detroit a spawning ground of bright young talent.

Cranbrook itself, as a school, gathered a remarkable group of brilliant teachers, and trained such people as Charles Eames, Alexander Girard, Florence Knoll. Whether or not they stayed in Detroit — some of them did for a while — they, in turn, began to help Detroit build a reputation as a fertile spot for the development of design talent. One of the group of brilliant students was, of course, Eero Saarinen, Eliel's son. Included in the group centering around Cranbrook was J. Robert F. Swanson, who married Eliel's daughter Pipsan, herself a talented designer; and there was formed, for a time, the firm of Saarinen, Swanson, Associates, attracting more bright young talent to the area, and culminating in that greatly influential commission, the General Motors Technical Center.

Intimate observers of the architectural scene noticed an interesting phenomenon as contemporary architecture began to grow in understanding and acceptance after the war: the students graduating from the schools of architecture became choosy about their employment. They did not just look for jobs; they looked for places where they could learn from someone whom they respected. Certain offices became truly training schools; Eero Saarinen's, when he started his own independent firm, was such a one. The bright boys from the graduating classes wanted to work with the man who had won the St. Louis Jefferson Memorial competition with a striking and simple solution (Eero's first strong proof that he was not just Eliel's son) and each of whose subsequent jobs was attracting admiring attention. Later there came to the same area another magnet for young people. Minoru Yamasaki, after a training period in New York and Detroit offices, and a partnership in St. Louis and Detroit (during which he had attracted attention by such designs as the St. Louis air terminal) began his own practice in Birmingham in the '50s. His office, with its care for design, concern with a rationale, and attention to detail, also became a training school for many younger people.

There are other influences which have brought young architects to Detroit. The school of architecture at the University of Michigan, in nearby Ann Arbor, has through the years graduated many fine architects, with a sense of maturity and a concern with problems of practice and independent operation. Detroit has also for a long time been a center for very big firms, such as Giffels & Rossetti and Smith, Hinchman & Grylls, hiring and releasing numbers of employees and adding to the concentration of younger potential architects in the city and its environs. In addition to the offices of Saarinen and Yamasaki — the two "finishing schools," as one young architect describes them — there are other architects whose work has been of distinguished quality and has often won awards of one sort or another: Swanson Associates, Eberle Smith, Linn Smith, Suren Pilafian, for a time Victor Gruen, and others.

Wayne University has been a third academic magnet: not only has the redesign of its campus by Pilafian, Yamasaki, and others been interesting; it has drawn to its faculty from time to time stimulating

people, such as Buford Pickens. The Institute of Arts and the Society of Arts and Crafts have been strong cultural influences. Many artists, of varying abilities, have been attracted to the area. There are a number of local art-sponsoring and art-appreciation groups.

And finally, there has been a large volume of work to do in Detroit, through the prosperous periods. Around the automobile industry has gathered a huge array of suppliers, producers, dealers, law firms, advertising agencies, and so on—all potential clients. There is a great deal of architecture to see in Detroit, and the proportion of outstandingly good things is almost unique among American cities. The General Motors Technical Center has been a **must** on architectural sightseeing tours for some time; now Yamasaki's Reynolds building is included, as is Gruen's Northland Shopping Center. The newest attraction, of course, is the Lafayette-Gratiot high/low apartment group of Mies van der Rohe. There are other buildings that repay a visit, and they still include the elder Saarinen's development of Cranbrook, and some of the Kahn work. Finally, a list of present "influences" should not ignore the very salutary effect of Charles Blessing Director of the City Planning Commission on recent, current, and projected urban development. The Civic Center on the River, and the carefully thought-out urban renewal which will connect with it, whatever the quality of individual buildings, has been carried through with his persistence, and there is not an architect in the city, of any age, who does not give him credit for intelligent aid and advice.

The net result of all these influences, then, is that an unusual number of young architects are functioning in the Detroit area. Some of them are doing very well; others are having difficulties getting started. Some of them are doing outstandingly good work; others, trying equally hard, seem so far to be producing routine design. Competition is tough, and there are some complaints (probably no more than anywhere else) of fee-slicing and other quasi-unethical practices. Among many of the newer firms there is friendly personal rapport, an interest in one another's progress, a common desire to maintain a high standard of performance. There are, of course, moves into and out of the area, and one senses a sort of restlessness among the group. What effect the projected move of Eero Saarinen's practice to Connecticut this fall will have on the phenomenon we are reporting is problematical. (Although he has done little local work since General Motors, local people feel that there is a sort of "disloyalty" in his leaving).

What follows, obviously, cannot be a full or fair report. Certain types of practice are shown; certain firms are emphasized simply because they seem to indicate directions more clearly than others. And some better-known of the younger group, whose work we have previously published or are planning to publish soon in more detail are mentioned here only briefly. This partial documentation of Detroit's new generation seems useful, nevertheless, as one slice of the tissue of U.S. architecture of the '60's that can, so to speak, be put under the microscope.



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"DETROIT'S NEW GENERATION" is the title of a 28-page feature in the August, 1961 issue of *Progressive Architecture* (see page 35).

In an overall statement, Thomas H. Creighton, FAIA, editor of *PA*, gives a resume of Detroit architects and architecture, from early Albert Kahn and Eliel Saarinen down to the present, with emphasis on the younger men in the profession. Illustrating the article are examples of work by Eliel Saarinen, Eero Saarinen, Albert Kahn, Minoru Yamasaki and Suren Pilafian.

Featured are the works of Hawthorne & Schmiedeke, King & Lewis, Glen Paulsen & Associates, Tarapata-MacMahon Associates, Meathe, Kessler & Associates, Olaf Hammerstrom (designer), Birkerts & Straub, Begrow & Brown, Robert Snyder Associates.

AN INVITATION to Attend the AIA Western Mountain Region Tenth Annual Conference, at Reno, Nevada, as stated in the *Arizona Architect*:

This year the confusion of separate tickets to various luncheons and dinners (including one dinner-show and a ladies' tour), is being avoided by issuing one ticket for corporate members (\$50) and one for associates, wives students and guest (\$40). This includes registration and all scheduled events. Hotel reservations are separate.

By-Laws Revised

Revision of Michigan Society of Architects by-laws have been completed, approved by the Institute and printed. They must next be submitted to the five AIA Chapters in Michigan. It is expected that the chapters will act upon them by the end of the year.

Principal changes have to do with Michigan becoming a self-contained region of the Institute and apportionment of MSA directors from each Chapter.

Charles H. MacMahon, Jr., AIA, Society First Vice President and Chairman of its Administrative Study Committee, has been engaged on this matter for about two years. He and his Committee deserve great credit for having consummated this difficult task.

Duplicating of the by-laws was through the courtesy of Mr. Albert Fuchs of The Multi-Color Company.

Copies are available to members of the Society, at no cost, at the office of The Society, 120 Madison Avenue, Detroit 26, Mich., Woodward 1-6700.

SMITH, HINCHMAN & GRYLLS ASSOCIATES, INC., ARCHITECTS AND ENGINEERS, of Detroit, have become affiliated with Asociados Argentinos of Buenos Aires, it is announced by Robert F. Hastings, FAIA, President of SH & G.

Asociados Argentinos is composed of Argentina's seven largest architect-engineer firms.

"The association was effected to enable us to obtain commissions in South America for the first time," said Hastings. "We will now be in practice on three continents—The U. S., Asia and South America."

FOR THE THIRD CONSECUTIVE YEAR, a team of architects from Michigan has been awarded a major prize in a national design competition sponsored by a large building materials producer. The Ruberoid Co. announced today that three Michigan architects, one from Detroit and two from Ann Arbor,

have jointly won third prize of \$2,500 in the Third Annual Architects' Competition which the company sponsors on behalf of its Mastic Tile Division.

This year's winning Michigan team consists of John V. Sheoris, AIA, of the office of Harley, Ellington, Cowin and Stirton, Inc., Detroit, and William J. Johnson and Clarence Roy of Johnson-Roy, Ann Arbor, ASLA. Last year, Alfred J. Petrilli, of the Detroit architectural firm of Minoru Yamasaki & Associates, was co-winner of the grand prize of \$10,000. In 1959, two architectural teams from Eero Saarinen & Associates, Birmingham, Michigan, were awarded second and third prizes in the national judging.

ERNEST J. KUMP, FAIA, a Palo Alto California, architect, has been appointed adjunct professor of Architecture at Columbia University, Dean Charles R. Colbert of the School of Architecture has announced.

Mr. Kump will be the director of graduate research at the School of Architecture. Also, he will initiate a graduate program of study in the field of school planning and design, a field in which he is a recognized authority.

A native of Bakersville, Calif., Mr. Kump was graduated from the University of California in 1932 with the degree of Bachelor of Arts in Architecture. He received the Master of Architecture degree at Harvard in 1937, the same year in which he became a registered architect.

Mr. Kump has lectured on architectural subjects at a number of universities. He is a member of the American Institute of Architects and was chairman of that organization's National Committee on School Building. He is a member of the National Committee on Urban Planning and Redevelopment of the A.I.A. Also, he is a member of the California Council of Architects and the American Architectural Foundation.

In addition to his new appointment at Columbia, Mr. Kump will continue in the practice of architecture with his firm.

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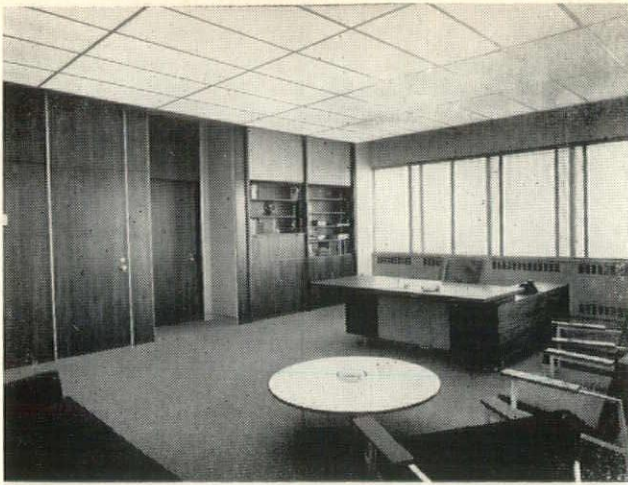
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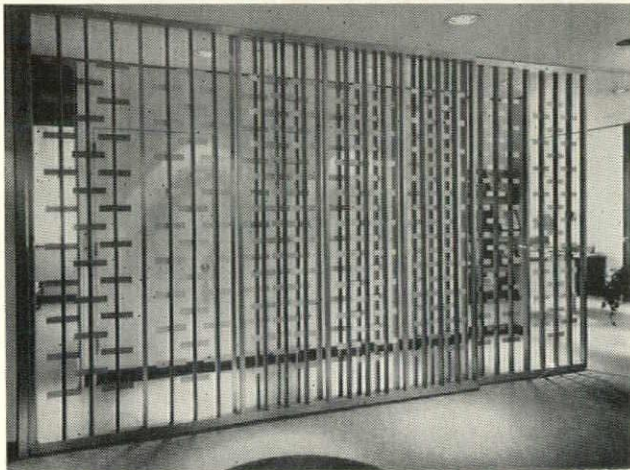
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Have You Heard?



BY
EDNA
MORISON

October has arrived like a gypsy, robed in scarlet and gold with a touch of emerald green for accent. 'Tis a brilliant month, full of warmth and encouragement to carry us through the chills of the winter season.

Mrs. Edwin F. Noth, program chairman for WALD, has planned a brilliant program for each month. The tentative plans are as follows:

October 17th—Archives of American Art.

November 21st—Third annual Christmas Bazaar—Armchair tour of South America.

December 12th or 19th—Exact date and program to be announced—Christmas Exchange.

January 16, 1966—Dorothy Draper, Celeanese Corp. Decorating Ideas.

February 20—Ligia Bieliukas, Pres.

Baltic Council in Exile—"Guard Well The Key."

March 20—Mrs. Lloyd D. Sprague, Sec. World Education Inc. "New Patterns in Ancient Culture."

April 17—Women Winners of the Nobel Prize in Literature.

May 19—Annual Husband's Night party.

With the exception of May, all programs are scheduled for the THIRD Tuesday of each month at the Women's City Club of Detroit.

Mrs. Philip N. Youtz, Chairman of Biddle House Furnishings Committee for WALD, gave a most interesting program with her comprehensive report on the Progress of Biddle House. For those of you who missed the opening meeting, on September 19th, we are now a well organized group with a real purpose and meaning behind all the fund raising projects. ARTICLE II of our constitution states: "The purpose of this organization is to advance the architectural profession, to create greater public interest in the profession, and to promote friendship and unity within the group." This has been accomplished through WALD participation in the Biddle House Restoration.

TRAVEL NOTES: From the "grapevine" were able to track down the "whereabouts" of some of our members this summer. Mr. and Mrs. Robert Blakeslee went to New York, Montreal,

New Haven Conn. and Quebec. Mr. and Mrs. Ernest Dellar traveling north, surprised campers Mr. and Mrs. LaVern Nelsen at Otsego Lake State Park and Ernie was glad that Vern was there 'cause it cost him 50c to get into the park! Mr. and Mrs. Gerald Diehl went to Niagara Falls, Mrs. Edwin F. Noth to Miami for the GFWC Convention, Mr. and Mrs. Philip N. Youtz to Lake Superior on the Ontario, Canada side, Mr. and Mrs. Fred Schoettley to the Pocono Mountains in New York, kissin' cousin Fred being Grand Commander of Detroit Commandry No. 1 and the first Architect in 110 years to hold such a position! And last but by no means least and the ones that travelled the farthest: Mr. and Mrs. Herbert Johe flew to Portugal and Spain.

The bird called the STORK was traveling too: Congratulations to Lorraine and Hurless Bankes — Becky arrived August 16th. Gladys and Ralph Hammett's third grandson Frank Brown Allen arrived July 23. Marie and Ted Noth's fourth grandson was named Christopher Joseph Noth.

Don't forget our October 17th meeting—Luncheon at the Women's City Club, 12:30 p.m. Make your reservations early!

We know everyone is busy but Benjamin Franklin says "Let all your things have their places; let each part of your business have its time." Support WALD and give your time on the third Tuesday of each month.

LETTERS

(Continued from Page 3)

BULLETIN:

Thank you for your appreciation of the value of ethics.

I am enclosing an unused chapter of a recent brochure of Voorhees Walker Smith & Haines regarding seventy-five years of past history of the firm. You are privileged to use it as you will.

I look forward to the AIA Monthly Bulletin of the Michigan Society of Architects even though I am no longer prideful of membership in that organization. I have always thought the Bulletin admirably edited.—RALPH WALKER

TO OBY OBRYON:

Here we are back in Washington with many fond memories of our wonderful experience at the MSA summer Convention.

Vi and I want to thank you and Sue for your grand hospitality. Be sure and tell your MSA members that we think they are a grand bunch of people.

Just to prove to you how much of the Michigan accent I picked up, I offer the following:

There was a young lady from Mackinac

Who liked to fight with her Grandpac

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She just said hac hac

And took the last plane for Saginac!

WILLIAM H. SCHIECK, AIA

BULLETIN:

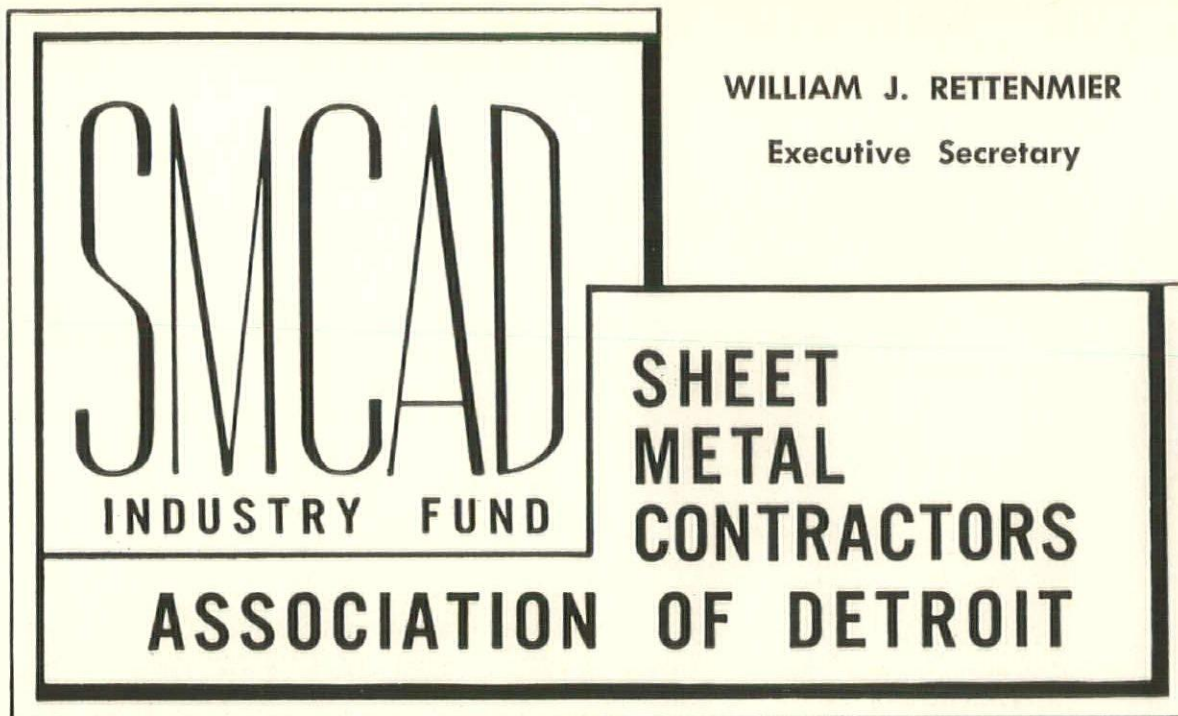
Thank you for providing a page in the forthcoming Bulletin to announce the Alden Dow Architectural Exhibition sponsored by the Midland Art Association.

I am supplying Mr. Les Tincknell, AIA, our Chapter correspondent, with more details about the Exhibition for inclusion on the Saginaw Valley Chapter page of the Bulletin.

We hope to see you at the Architects Reception Sunday afternoon, October 8.—ROBERT GENE BELL, AIA, % Alden B. Dow, 415 Post Street, (Midland.

EDITOR'S NOTE: Mr. Tincknell stated that, since the Saginaw Valley Chapter had held no meetings during the summer, he had no report, and he did not furnish the further information about the Dow Exhibition. Further details may be obtained from Mr. Bell.

(See Page 41)



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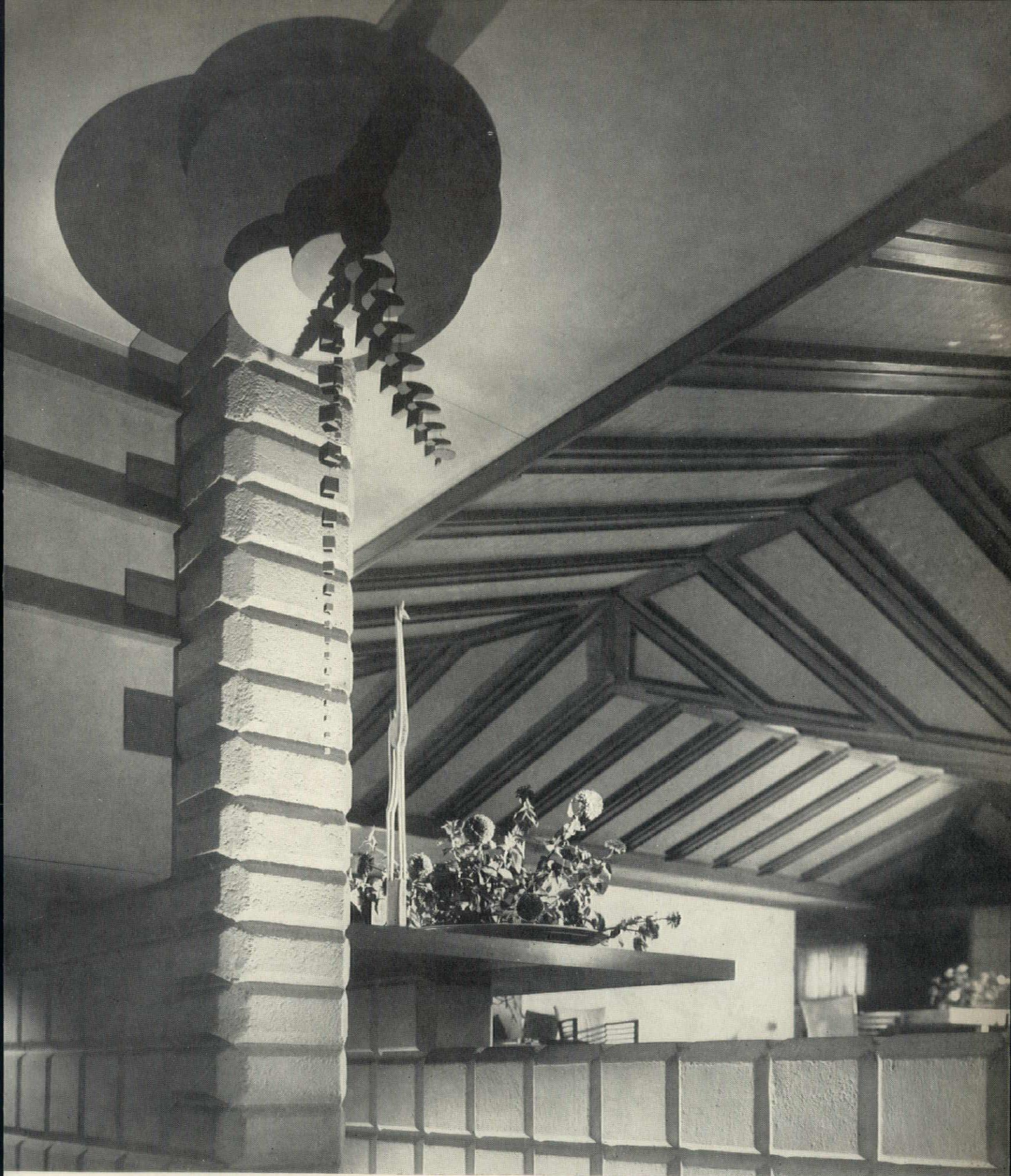
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By
**ROBERT S.
GAZALL, AIA**
Chapter Correspondent

The Chapter's Awards, Scholarship and Allied Arts Committee under the chairmanship of S. A. Nurmi, AIA will judge all entries in the Annual Awards Program on October 2nd and 3rd. The Awards will be presented at the Chapter dinner meeting scheduled for October 3, 1961. The purpose of the Awards Program is to recognize and publicize good design by Chapter members.

On October 9th, 1961 the Flint Area Chapter and Saginaw Valley Chapter will participate in a joint meeting with the Producers Council at the Durant Hotel Ball Room in Flint. The program

opens at 5:45 with a review of the table top displays and social hour. Dinner will be served at 7:00 p.m. Eugene Hannum, President of the Producers Council, has scheduled a program for the evening. The meeting is open to all Flint and Saginaw area AIA members, associates, office, field and administrative employees.

The Chapter will participate in the Annual Career Day Program of the local high schools. An exhibition is planned and speakers on the subject of Architecture will be provided from the Chapter membership to all programs reviewing the academic and professional qualifications of the architect. Dale Duomela and Deane Truesdale will act as Co-Chairmen for the October 30th to November 2nd program.

S. A. Nurmi, AIA, President of Nurmi, Nelson, and Associates, Inc., Architects,

415 Lewis Street, Flint, announces the appointment of Mr. Henry N. Rose as a member of the firm, effective immediately. Mr. Rose is an associate member of the Flint Area Chapter and a 1950 graduate of the University of Michigan with a degree in electrical engineering. He became registered in Michigan in 1960 as an electrical engineer. Mr. Rose resides at 2213 Welch Blvd, Flint and has been employed with the firm for almost three years. Prior to his employment with the firm, Mr. Rose was engaged in various capacities as an electrical engineer-in-training. Auldin H. Nelson, AIA, is Vice-President of the firm. Mr. Nurmi has practiced architecture as a principal in Flint for more than fifteen years. Currently, the firm has more than five million dollars of work in all stages of design and construction, which includes commercial, residential, and educational projects. The firm has been located in its new offices since the first of the year.

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EXCHANGE TO COMMEMORATE 75th ANNIVERSARY WITH DINNER-DANCE

The Builders' and Traders' Exchange of Detroit, in commemoration of its seventy-fifth year of continuous service to Michigan's construction industry, will sponsor a dinner-dance Saturday, October 28, 1961 at the Latin Quarter 3067 Grand Boulevard, Detroit.

It was in 1886 that a group of the leaders of the construction industry in Detroit founded the Exchange. The organization was incorporated in 1891 under a special enabling act passed that year by the Legislature. Its members numbered somewhat less than fifty. Today it is the largest organization of its kind with a membership of nearly sixteen hundred firms.

The Entertainment Committee of the Exchange has arranged an excellent

program for the evening. There will be a cocktail hour beginning at 7:00 p.m. which will feature musical entertainment by strolling musicians. The dinner menu will be highlighted by roast prime ribs of beef. Dance music will be provided by Frank Paul and his Orchestra, one of the finest dance bands in the Midwest. There will be favors for all the ladies and several valuable door prizes. This is an innovation in Exchange activities and promises to provide a memorable occasion.

Space is limited and reservations should be made as soon as possible. Tickets are available at the Office of the Exchange, 2210 Park Avenue, Detroit or phone WO. 2-5500. The cost is twenty-two dollars per couple. Dress is optional.

JANE COOPER RETIRES

One of the best known women in the construction industry ended forty-two years of service to that industry when she retired from the Builders' & Traders' Exchange of Detroit on September 1st.

Jane Cooper had been a member of the staff of the Exchange since 1919. For

the past several years, as supervisor of the Exchange plan room, she met and worked with practically every sub-contractor and material supplier in southeastern Michigan.

During her years with the organization, Miss Cooper took an active part in the growth of Detroit and the construction of most of the city's industrial, commercial and institutional buildings.

She has seen the growth of the Exchange from 200 members in 1919 to the largest organization of its kind in the country with almost 1600 members today.

Through her constant contact with members of the Exchange and the architects whose plans she handled in the administration of the plan room. Miss Cooper kept her finger on the pulse of the industry and became an authority on construction being planned, figured, and under construction.

Miss Cooper will move to Pompano Beach, Fla.

Jane Cregan, formerly on the City News Staff, has replaced Miss Cooper as Plan Room Supervisor.



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By
**JAY H.
VOLKERS, AIA**
Chapter Correspondent

After exhausting all the customary news sources concerning the collective activities of our West Michigan Chapter members, this reporter was impressed by the news vacuum during the summer months.

Most of the news tips during the past

summer months seem to fall under the category of "par," or "birdie," or "slice," or "bogey," or some other such term presumably foreign to our professional vocabulary. What I'm suggesting is that if this page were entitled "Sports" rather than "Architectonics", we would have no difficulty producing reams of copy describing our golfing antics

Plans are well under way, however, for our September Chapter meeting scheduled for Monday evening, September 11 According to Chairman of the Day, George Savage, of Grand Rapids, it will be a joint meeting with the MSA Board which will be meeting at the Penn

Club in Grand Rapids on that same day. The meeting has been planned as a general information or "bull-session" meeting, giving all Chapter members an opportunity to ask questions, discuss problems and "let their hair down." Members will be informed, by direct mail, of the place of this meeting.

A panel of five speakers will discuss Institute and Society activities and problems. The speakers will be: C. A. OBryon, MSA President; C. H. MacMahon, Jr., 1st Vice President; H. C. Allison, 2nd Vice President; C. E. Harris, 3rd Vice President; and Linn Smith, Michigan Regional Director of the AIA.



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Products News

Colorful Masonry

The Greater Detroit area now has an opportunity to add more beauty and color to its structures and to the City by the use of a mill-mixed colored masonry cement, of the Brand Name "FLAMINGO."

COLORED FLAMINGO MOTAR is a mill-mixed mortar where the coloring pigments, cement and hydraulic lime are ground and mixed together by modern procedure to guarantee a delivered product, uniform in shade throughout. The color is permanent. Hundreds of carefully developed and coded formulas have been developed in the thirty years of colored mortar production. The product is complete and requires the addition of only sand and water to produce a colored mortar with super water-repellant qualities, simple for the mason.

A good example of the use of colored mortar would be in contemporary building designs where a monolithic effect is gained with a mortar that matches the color of the brick. A demonstration of this is the Wayne State University Buildings. It is also a design tool for the architect to create panel effects by varying the mortar color, and various other design effects. COLORED FLAMINGO MORTAR now makes it possible to match the mortar color of an existing building so the addition has a continued color continuity. This is a custom service for architects and builders.

This service will allow the architects and masons to design and construct masonry walls of greater color and beauty. As the surface area of the average brick wall is composed of 78 percent brick and 22 percent mortar joint, the ability to eliminate the usual gray colored mortar and replace with a more complimentary or matching color of the brick will give a more pleasing and colorful wall surface, a more attractive masonry unit, a more beautiful building.

Sam Burtman, of the Century Brick Company, one of the leaders in promotion of face brick in the Detroit area, has been interested in this colorful approach to masonry surfaces for many years, and has arranged to be the sales agent and distributor for the complete line of COLORED FLAMINGO MASONRY CEMENT, manufactured by the Riverton Lime and Stone Co., Inc., Riverton, Virginia.

Century Brick Company will be happy to supply anyone with additional information and samples of the various colors.

Golf and Bowling

The Detroit Architectural Golf League is winding up its ninth season October 10th at Dearborn Country Club.

To celebrate a very eventful and successful season, the League is arranging a dinner-dance November 4th at Plum Hollow Golf & Country Club.

Aside from the entertainment a renowned orchestra will play for dancing. A cocktail hour with music and entertainment will precede the banquet.

Architects interested in attending should call Jim Power at WO 2-2940 for ticket information.

Other interesting features of this dinner dance will be the distribution of league trophies, door prizes to members and guests, the opportunity to meet the current league beauty queen, Miss D.A.G.L. and other important architectural dignitaries.

One of the most unusual events of the current season was the "shot-gun" meet, August 14th at Red Run Country Club. Approximately 104 members tee'd off simultaneously at the sound of a distant shot-gun blast, and all members finished approximately at the same time. League golfers seemed to enjoy this novel outing and indications are a repeat may be attempted next season.

Officers of the League are George Sommers, President; Ben Rollason, Vice-President; Gene Majka, Secretary; Bill Caswell, Treasurer.

Committee chairmen are Chuck Martin, Membership; Rex Rokicki, Rules; Dick Miller, Tournament; Jim Power, Entertainment; Art Lewis, Finance.

For banquet tickets call Jim Power at WO. 2-2940.

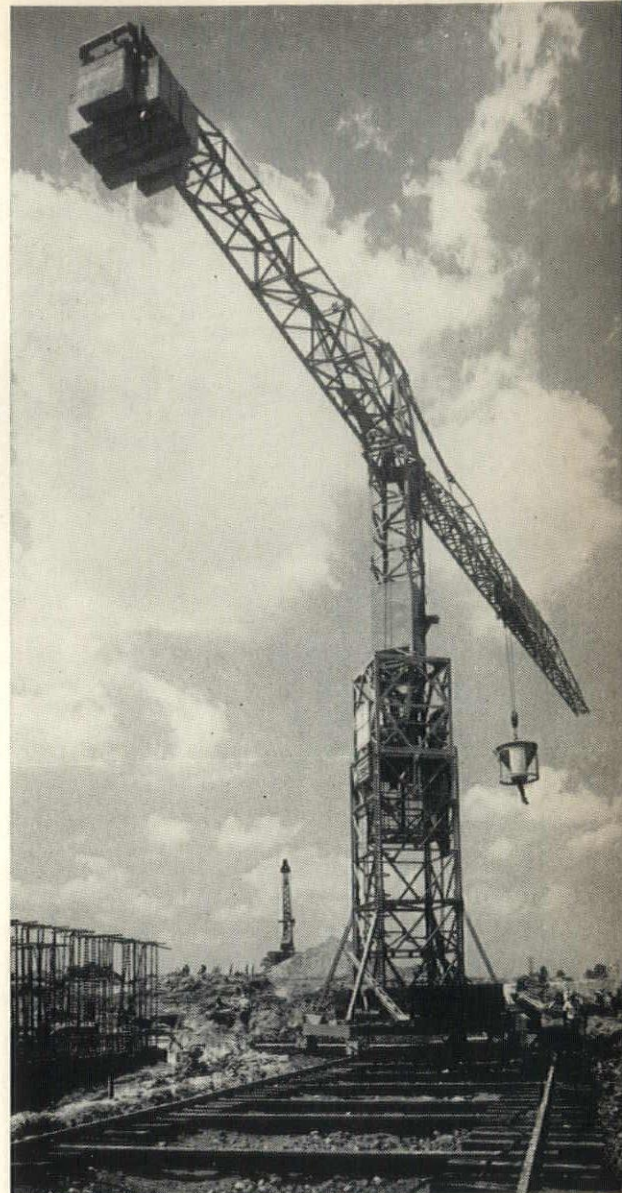
As the golf season slowly fades away, the Bowling League becomes ever active.

The Detroit Architectural Bowling League started its 40th year Friday, September 8th at Olympic Lanes.

New officers for the current season are Don Peters, President; Russ Slimmon, Vice-President; Earl Clatterbuck, Secretary; Bill Covey, Treasurer.

A forty-three-ton Mayco-Weitz telescoping tower crane, the first in the area and the second in the United States, has been put in service by Barton-Malow Co., Detroit general contractors, at the \$18,000,000 Allen Park Water Filtration Plant project (Baltazar Korab photo).

One of the most unusual features of the tower crane is a telescoping erection screw which permits boom working heights from 55 feet to 328 feet. The crane tower which is seven feet eight inches square and can be installed in an elevator shaft is generally built to a height of 55 feet first. Then as additional



height is needed, the power driven screw jacks up the center mast and boom, and 22 foot tower sections are added.

Erection of the tower crane at the Allen Park job, required three days, and it is mounted on steel rails. The crane is being used at the 55 foot height on this project. It moves under its own power delivering concrete and reinforcing steel into various areas of the project not readily accessible to trucks, conventional cranes or concrete buggies. It can also be used as a stationary crane on other jobs or quickly converted into a climbing crane by adding guide frames to building floors. It is especially suited to a job of such magnitude and limited accessibility as the Allen Park Water Filtration job.

The boom of the Tower Crane slews around 360°. It is 98 feet long, the counter weight jib 48 feet, and the maximum heights under the trolley hook is 328 feet. It will lift 5000# at a 98 foot radius, 8,800# at a 65 foot 7 inch radius, and 13,200# at a 49 foot 2 inch radius. The crane can travel under load.

Bulletin Board

I HAVE A LETTER from Dr. Arthur H. Klawans of Chicago, who, as an obstetrician and gynecologist, is bothered by the Do-Not-Write-In-This-Space matter, except his problem is different: he **has** to write in spaces. He says:

"I get a big kick out of some of the insurance forms I am called upon to complete." These forms, it seems, are nothing but boxes and spaces that need to be filled in.

"My gripe is that many of the forms state 'All questions must be answered.' Thus I am forced **not** to leave any blank boxes. You can't win. Dealing only with female patients and most often pregnant ones, I am tempted to insert in the 'Sex' space the word 'yes.' And what would you suggest I do with the 'When-Did-the-Accident-Occur?' box?"

At least, that's what I **think** Dr. Klawans wrote me. His letter is long-hand. He was thoughtful enough to add a P.S.: "If you can't read this take it to the nearest pharmacist." — SATURDAY REVIEW

AND IT LOOKS AS IF MARY BECK is going to have a heck of a time putting Old City Hall together again.

MOTELS are getting to be as popular as miniature golf courses use to be.

A MAN CAN USUALLY TELL what kind of time he is having at a cocktail party by the look on his wife's face.

A FARMER, asked what he thought of prohibition, replied, "Well, it's better than no liquor at all."

PATRON TO WAITER: "You seem to be in a hurry to get away." Answer: "Yes, I have to go out to get something to eat before the other places close."

BAD ADVICE —One young thing to another as they watch the bride and groom leaving the church: "She's the one who advised me to play hard-to-get with him."

YOU'VE HEARD OF THE SPEAKER who needs no introduction, but what about the introduction that needs no speaker?

SAVE MONEY, it may be valuable again sometime.

AN AMERICAN who has just returned from a visit to China reports that a sign in a factory in Shanghai translated like this: "When boys and girls cooperate production goes much faster."

A RECENT BIG CONFERENCE broke up with the presiding officer declaring: "Now let's keep our ears to the ground and see which way the wind blows."

LEFTY GOMEZ, former baseball pitcher, is now a famous after-dinner speaker. He is inclined to exaggerate about his hitting, however. He said he once got on third base, and said to the third base coach, "I think I can steal home." the coach replied: "Listen Gomez, it took you 13 years to get on third base. Don't louse it up now."

A GARDEN CLUB ANNOUNCED the forthcoming visit of a celebrated botanist:

"He will discuss trees, and conduct the ladies on a short walk through the park, identifying them by their shapes and characteristics."

DIZZY DEAN has become immortal because of some of his Deanism: When looking at an alligator in a window: "You know, they say them darn things lie dormitory all winter."

My mind must have been in a transom at the time.

The runners went back to their respectable bases.

A ball is "farred" over to second.

Sometimes it "Karms" off an infielder's glove.

Conference held in the middle of the "diament."

That loads the Dodgers fulla bases.

He resembles Crosetti like he used to look.

Birdie Tebbetts is 'Birdie' because he's always ahollerin like a little old Kinary bird.

Of a catch deep in center field: "Holy cow! He caught it with his back in front of the pitcher's mound."

THE INFORMATION OFFICER at the Blytheville Air Force Base ran an information poll after the last U.S. space shot. The question: "Who is Virgil Gris-som?"

One answer was thought-provoking: "He is a real nice guy. He used to be my milk man."

HE CAME FROM NEW YORK, where he was hailed by thousands—he drove a taxi.

AS INDIVIDUALS and as a profession, we could use some of the classic confidence of the Texas ranger who came alone because he understood that there was only one riot.

COMMENT FROM ZSA ZSA GABOR: "I don't take gifts from perfect strangers but then, nobody is perfect."

FAMOUS COMEDIAN recalls his childhood: "At school everybody hated me because I was too popular."

SATURDAY WEATHER FORECAST: Fair and warmer today, followed by Sunday late tonight.

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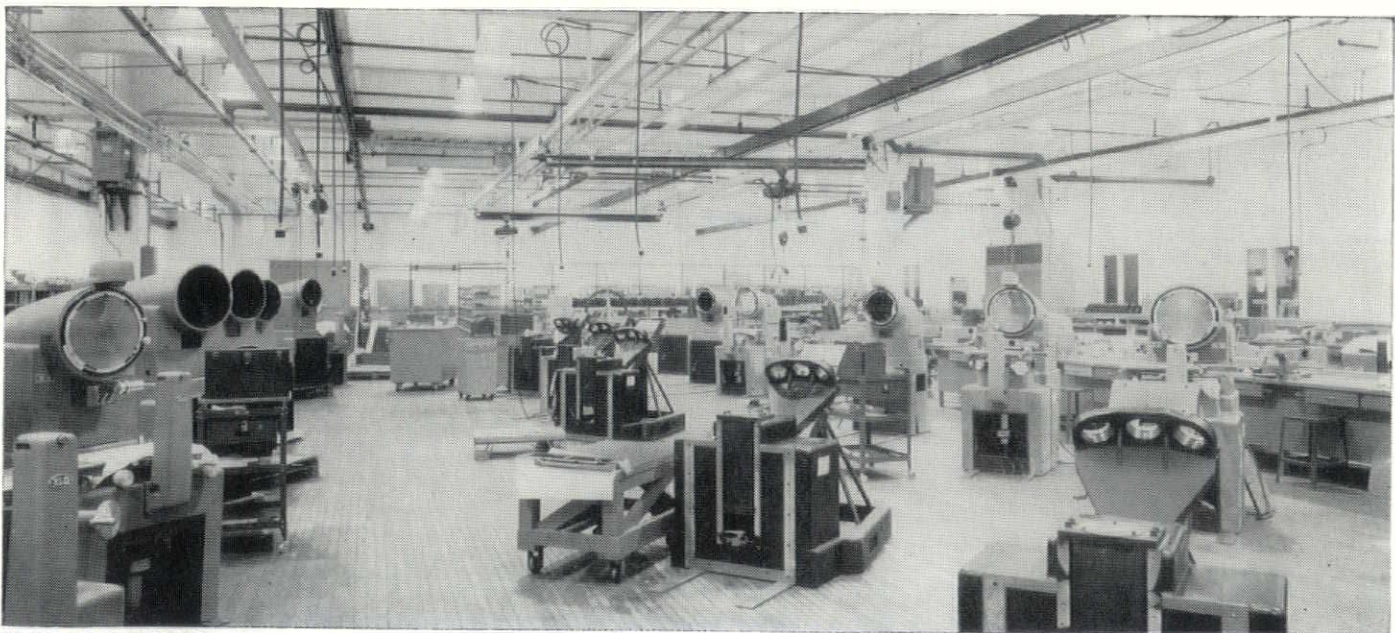
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