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WEEKLY



BULLETIN

THE AMERICAN
INSTITUTE OF ARCHITECTS
1918 AUG -5 AM 11:39

WASHINGTON, D.C.

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Volume 14

DETROIT, MICHIGAN, AUGUST 6, 1940

No. 32

BUILDING INNOVATIONS LISTED BY ARCHITECT

Numerous innovations that make for added comfort, distinction and economy in buildings are resulting from scientific research and inventive genius, according to a report just issued by Theodore I. Coe, director of the Structural Service Bureau of The American Institute of Architects to the Institute's Committee on Public Information.

Concerning glass, the manufacture of which represents one of the most ancient of arts and plays many parts in the drama of modern industrial development, the report states:

"Into a machine, in an Ohio glass factory, are placed small glass balls, the size of marbles, and through minute orifices in a platinum plate come 102 threads of molten glass, each glass ball producing 98 miles of glass fiber fifteen times finer than a human hair. These 102 fibers are spun at the rate of a mile a minute into a single thread which is woven into tape, for electrical insulation, fire resistant draperies, fabrics, etc.

"Glass is also transformed into a wool-like insulation for buildings, freight cars, automobiles, refrigerators, and a host of other uses; while another form of glass fiber is made into air filters which form an essential part of air conditioning and ventilating equipment. One form of window glass permits the passage of the healthful ultra-violet rays of the sun, while another absorbs its excessive heat rays and diffuses objectionable glare.

"Non-shatterable and bullet-proof glass provide protection in transportation facilities and money depositories; while structural glass of many colors and designs furnish a useful wall finish for both interior and exterior use. Glass blocks, some of which are constructed to diffuse the light rays within

TO EDITORS

Contents of the Weekly Bulletin are not copyrighted. Permission is hereby given to reprint, in whole or in part, with or without credit, any article appearing therein.

You are invited to scan its pages for material suitable to your purpose; and, in order to make it so, to connect it with some prominent local architect, preferably with the line, "Member Michigan Society of Architects," or "Member The American Institute of Architects, Chapter," or other state society as the case may be.

A telephone call will reveal his affiliation, titles, etc., such as officer, director, committee member or chairman.

the building, assist in providing many exterior and interior decorative treatments as well as transmitting daylight where openable windows are not desired or rendered unnecessary by the use of year-round air conditioning.

PLASTICS DECORATIVE

Stating that the dining room table may now be lighted by an invisible fixture, directing its illumination through an inconspicuous opening in the center of an ornate ceiling disc which appears to be a part of the plaster finish, the report points out that "The need for adequate illumination for reading, study and work, is receiving increasing attention and improvements in lighting equipment are keeping step with scientific research in this field.

"From simple chemicals, the humble soya bean and the by products of milk and cheese, are now

See INNOVATIONS—Page 4

ARCHITECTS

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The Fox will offer another topnotch companion picture, Fox Movietone News and selected short subjects.

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THURS., FRI. AUG. 8 & 9

Joan Bennett—George Raft
"HOUSE ACROSS THE BAY"

SATURDAY AUG. 10

Ann Sheridan—Jeffrey Lynn
"IT ALL CAME TRUE"

11 P. M. Vincent Price
"THE INVISIBLE MAN RETURNS"

SUN., MON., TUES., WED. AUG. 11, 12, 13 & 14
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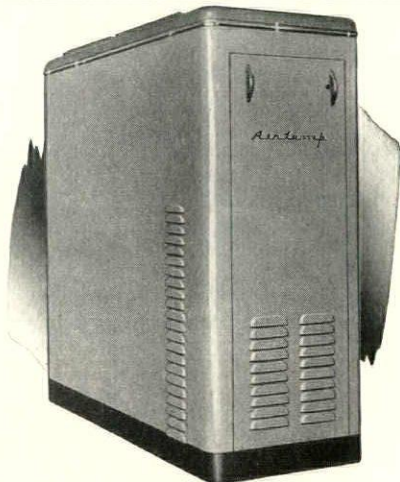
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DESIGN STUDY GROUP PLANNED

The re-establishment in Detroit of an Atelier of the Beaux-Arts Institute of Design is contemplated in a report just issued by Earl W. Pellerin, chairman of the Education Committee of the Michigan Society of Architects, to Branson V. Gamber, Society president and Beaux-Supervisor for the Detroit area.

Pellerin, in charge of the Architectural Department, Lawrence Institute of Technology, heads a committee composed of L. R. Blakeslee, University of Detroit; Wirt C. Rowland, Detroit; Dean Wells I. Bennett, College of Architecture, University of Michigan; Frank E. Dean, Albion; F. E. Parmelee, Iron Mountain; Carl Kressbach, Jackson; S. Eugene Osgood, Grand Rapids and Alden B. Dow of Midland.



Pellerin

"The Beaux-Arts Institute of New York carries on the educational work in architecture, painting, sculpture, and the allied arts that was originated by the Society of Beaux-Arts Architects, founded in 1894 by American architects who had been trained at Ecole des Beaux-Arts in Paris," Gamber said in referring to the series of competitions offered to groups of students throughout the country, providing instruction in architectural design by means of carefully graded competitions leading up to the famous Paris Prize competition, a scholarship permitting the winner to spend two and a half years at Ecole des Beaux-Arts in Paris, and other cash awards.

"The Institute annually sponsors the famous Beaux-Arts Ball, one of the principal events of the New York social season and profits from this ball are used to finance architectural education.

Prominent architects of Detroit have consented to act as critics, according to Gamber and enrollment has already begun for the coming season, which begins in September.

MRS. MOLLIE FUCHS

Mrs. Mollie Kahn Fuchs, sister of Albert Kahn, died at the family home, 26524 Hendrie Boulevard, Huntington Woods, July 29th.

Mrs. Fuchs was born in Germany sixty-three years ago and was brought to Detroit at the age of five by her parents. She was the founder of Multi-Color Corp., a blue print and supply concern operated by herself and her husband, Walter Fuchs.

Mrs. Fuchs held membership in the sisterhood of Temple Beth El, the Women's City Club and Cercle Dramatique.

She is survived by her husband, Walter M. Fuchs; two daughters, Mrs. Sydney K. Biegler and Mrs. Miriam Werner, and a son, Albert L. Fuchs; four brothers, Albert, Louis, Julius, and Felix Kahn.

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Bring A Guest

AUGUST 6, 1940

W. L. PEREIRA WINS SCARAB MEDAL

The gold medal recognition award of Scarab Architectural Fraternity, "for signal professional achievement" among architects under 35, is now the proud possession of William L. Pereira, architect-designer of Paramount Motion Picture Company's contemplated new \$15,000,-000 motion picture studio. He is the first recipient of the award, which will become an annual affair.

The medal was presented to Pereira at a meeting of the Southern California chapter of the American Institute of Architects by R. Van Buren Livingston, architect, national president of the Scarab body, on the basis of balloting by men of the profession throughout the country.



Wm. Pereira

Pereira, who is 30 and a graduate of the University of Illinois' class of 1930, has gained wide attention as the designer of notable structures. Included have been some 75 theatres, chief of which is the Esquire, in Chicago. Its interiors, facilities and facade are illustrated in the Encyclopedia Britannica.

He also designed the Lake County Tuberculosis Sanatorium at Waukegan, Ill., and numerous modern structures at the Chicago, New York, Dallas and San Francisco world's fairs.

Pereira, who is also registered as an architect in Michigan, has offices at 221 N. La Salle St., Chicago.

GOING UP!

Membership in the Michigan Society of Architects, at 311 the largest in the Society's history at this date, is reported by John C. Thornton, treasurer.

But is Grand Rapids' face red? Imagine, the town Roger Allen comes from!

Percentages of active members to registered architects in the divisions as of August 1, 1940, are as follows:

Lansing-Jackson 71, Ann Arbor 64.3, Saginaw Valley 60.5, Southwest 53.8, Upper Peninsula 50, Detroit 48.7, West Mich. (shame on Grand Rapids) 42.2.

A post card from Louis Kamper states that he and Mrs. Kamper are having a pleasant time while celebrating their golden wedding anniversary among sunshine and flowers in Los Angeles, California.

"Never knew that California had such wonderful summer weather; days are comfortable, nights cool," writes Mr. Kamper.

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What is the Society Doing? Read the reports of officers and committees—then pay your dues—\$3.00 to March 1, 1941.

MAGIC MOTORWAYS

Detroit's renowned industrial architect, Albert Kahn, planned the General Motors Building at the New York World's Fair, while another world famed figure, Norman Bel Geddes, was responsible for its design and the G. M. "Futurama."

"This exhibit is by all odds the most outstanding there—this year as well as last," reports Talmage C. Hughes, chairman, American Institute of Architects' Committee On Public Information, quoting Architectural Record's review of Geddes' new book, *MAGIC MOTORWAYS*.

A thirteen-minute ride through the world of 1960, it shows a captivating picture of an America rebuilt, with magnificent motorways, clean sunny cities, modern farms, and most of the other appurtenances of Utopia. For the troubled citizen of the 1940's, wondering just what he is going to be in for during the years to come, its appeal has been irresistible, and thanks to Norman Bel Geddes' consummate showmanship, the story is told in the most dramatic possible fashion. If the exhibit has a defect, it is that this brief ride is inadequate to explain the details of a scheme worked out in the most minute detail.

Norman Bel Geddes has never been awed by bigness. His theatrical productions could only be described in superlatives, his industrial designs were often advanced far beyond the limits of public acceptance, and his first venture into urban planning was appropriately a project for a hypothetical city of fifteen million population. Designed for use by the Shell Oil Company is a series of advertisements, its major focus was brought to bear on the problems of traffic and proper street and highway design. In the "Futurama" the emphasis is unchanged, but the pattern has been expanded to fit a continent. This book picks up where the "Futurama" ride ends.

"Magic Motorways" is probably the most complete study on traffic, past, present and future, ever presented to a non-technical audience. It has most of the advantages of the Fair exhibit, and the reader can take his time getting through it. Beginning with the "first transcontinental road engineers"—a photograph of a herd of buffalo—the book follows the early development of roads and leads to the complete frustration which is the lot of the average city driver today. Causes of accidents of various types are explained, and the illustrations leave nothing to be desired.

There is a complete history of road design for automobile traffic, with descriptions of the palliatives adopted as congestion has become worse: one-way streets, parking meters, stop-lights, bumps at intersections, painted lines, raised traffic separators and all the rest. None of these will be news to the motorist, but the story of how, when and where they were tried and how they worked is one that has not been told before. After tormenting the driver-reader with all the familiar nightmares and a few not so familiar, and after piling up such facts as the five mile per hour decrease in speed through New York City streets since carriages were used, Mr. Geddes tells how it is going to be in 1960. It goes something like this: say one is in a hurry to get across the continent by car (—or truck). He leaves town at 5:15, goes for twenty-five miles across improved secondary roads, and then picks up a feeder lane to the motorway. An automatic control takes over, accelerating the car to 50 miles per hour and it slips it into a gap between the

INNOVATIONS—(Continued from Page 1)

produced plastic which play an increasingly important part in providing substitutes for many of the more familiar materials and for new uses and decorative finishes.

"The list of synthetic materials grows daily, in many cases providing less expensive substitutes for natural products and, in others, products and accessories difficult if not impossible to duplicate in any other material.

"Wood and cane fiber are processed into substitutes for interior plaster finish and as structural sheathing material as well as insulation against heat and cold and the reflection and reverberation of undesirable sound. These materials serve a particularly useful purpose in converting attic and cellar spaces into recreation and other useful rooms.

"Heating equipment continues to show improvement in ease of operation, efficiency, which means lower cost of operation, and appearance. The furnace or boiler has become respectable and may well join the family in the recreation room or, in houses of medium size, be placed in a small 'utility' room on the ground floor thus making cellar space for heating purposes, unnecessary. With coal, oil or gas fuel, automatic control and any desired degree of air conditioning for both winter or summer are obtainable.

PLYWOOD ECONOMICAL

Modern coal burning equipment is automatic stoker fired and with the stoker connected to the coal storage and a dust-proof ash pit under the boiler or furnace, ashes need be removed only once or twice a year, according to Coe. He further states that recent developments provide an inexpensive fireplace and heating equipment requiring no brickwork, except a simple flue, with heating capacity adequate for the average small home; also a well designed small wood burning magazine heater which requires refueling only once or twice a day.

"Portable electric or gas steam radiators will provide heat where needed as an auxiliary to an inadequate system or under conditions where a complete heating installation is not needed. Radiators or ducts and registers are being eliminated in some installations where heating pipes are built into side-wall, ceiling or floor construction to provide 'radiant heating.'

"Modern resins and glues make possible weather resistant plywoods which are being used to demonstrate the possibilities of reducing the cost of small home construction by the adoption of new materials and methods of construction.

"Improved synthetic insulating material has reduced the diameter of insulated electric wires, thus effecting economics in conduit sizes in new construction and permitting necessary increase in electric services in existing conduit installations."

Summing up, the architect states that to an extent never before approached in this or any other country it is now possible to embody in every modern home, regardless of its cost, economies in planning, improvements in equipment, and convenience facilities with construction features contributing to minimum upkeep expense and heating costs, many of which features can be utilized in the remodeling of existing buildings which are thus restored to usefulness and to meet the requirements of modern living conditions.

Working with the Producers' Council Mr. Coe has done outstanding work for the Institute.

THE EXTENT OF DETROIT'S BLIGHT

For several years numerous articles have appeared in newspapers and other media concerning the so-called blighted areas of Detroit, which the writers chose to designate as the section lying within the confines of the Grand Boulevard, but seldom has mention been made of other areas which should come under the same classification; those where the original subdividers were not possessed of unusual foresight and which now are paying the penalty of changing conditions, writes C. F. J. Barnes in a report to Aloys Frank Herman, president, Detroit Division, M. S. A.

"Wide circulation of unfavorable statements concerning certain areas is unfair to property owners and should be halted until such time as the critics or the people of the city have found the answer to this difficult problem. There are large investments here and neither the property owner nor the city is benefitted by adverse publicity," he states in pointing out that devaluations of real estate are largely the result of bad economic conditions which have prevailed for many years and still show no signs of improvement.



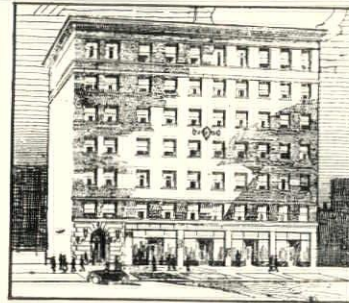
Barnes

and the confusion of heavy traffic, and the rendering of older districts still more unattractive by the ruthless destruction of splendid trees and lawns which were the pride of the city. Too much has been sacrificed for the convenience of the automobile by converting once beautiful avenues into raceways, all this to the serious detriment of abutting property. This has been proven on several prominent highways where property has suffered untold damage and confiscation by unjust taxes.

"Woodward Avenue above Grand Circus Park is a good example to prove that business frontage does not increase in value after extensive widening. Forecasts of the great commercial buildings that were to rise along this highway have not materialized, only remodeling and a few new minor buildings constituting the extent of operations.

"About twenty years have passed since it was proposed that Detroit have a zoning ordinance, and if enacted into law at that time it would have gone a long way to prevent the need for a rehabilitation problem, but as a result of blind opposition the proposed law is still on the table. The possibility of now returning this so-called blighted area to a desirable district for single family homes is very remote. Too much territory is occupied by costly commercial improvements which cannot be disturbed. A rational plan with due consideration for all interests should be prepared and used for careful study.

"Here is an opportunity for capable Detroit Architects, who by training and experience are best fitted to plan and guide the execution of such a project. This is the time for cooperation with public authorities as the mayor is calling in property owners, industrial leaders and others for a discussion of the question. The assistance of the architects is needed in the solution of this important problem."



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MOTORWAYS—(Continued from Page 4)

regularly spaced cars on the motorway. The driver presses a button and presently he is in the 75-mile lane and in a similar manner he enters the 100-mile lane. After dark his lights stay off, the car automatically turning on road lighted for a certain distance ahead. By 1:30 he is outside Chicago, having maintained the same speed all the way. His radio tells him where he is at all times. Gas stations are located every twenty miles, and to stop he shifts from lane to lane as he entered the motorway. At the Rockies the three speed lanes separate. The 100-mile lane goes as nearly straight as possible, with bridges and tunnels to maintain an easy grade; the other lanes follow the natural contours more closely. By 4:45 he is turning off on the feeder to San Francisco, and if he has had a friend to drive while he slept, the trip will have taken twenty-four hours.

This is fantasy, but very carefully documented fantasy. Mr. Geddes gives all the details, in drawings and in photographs of the Futurama. It can all be built. We might even see something like it in 1960. Basically it is a completely practical scheme because it accepts the car as a high-speed vehicle, removes an overwhelming percentage of the human element in driving risk, and presents a road design in which the car can operate to the full extent of its potentialities. The trend is clear and Mr. Geddes carries it to a logical conclusion. If the details should be changed by 1960 it is not very important. And the planners have plenty to do in the meantime.

EDGAR L. LEAVENWORTH

Edgar L. Leavenworth, president of the Christa-Batchelder Marble Company of Detroit, died on July 12 at his summer home on Lake Champlain. Mr. Leavenworth had been connected with the marble business all his life, from 1893 to 1909 with the Vermont Marble Company; from 1919 to the time of his death with the Christa-Batchelder Marble Company. He served two terms as president of the National Association of Marble Dealers.

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ARCHITECTS' REPORTS

AGREE, CHAS. N., Book Tower, Detroit.
Add. Federal Dept. Stores, Mich. Ave., Dearborn,
Mich. Bids closed.

Plans for 4 stores. 7 Mile & Lapping.
Store Bldg., Kercheval Ave., G. P. P.—Bids closed
Aug. 12.

Genl. Con. on Dearborn Theatre let to Geo. Auch,
Vtg., M. DenBraven; El. Jackson Co.; Plbg. Ralph
Peckham.

Con. let on Royal Theatre—El. Jackson Co.; Vtg. &
Air. Con., Amer. Refrigerating Co.

BATES, EDGAR—2281 Maxwell

Prep. plans, 8 Apt., Rogers City; Cafe & dance hall.
45x60, Oakwood Blvd.; Residence, 2 Flat, 4 Flat.

Taking bids—Store, 29x80, Wyoming Ave.
Bids Closed: Store & Clinic, Grandmont & Plymouth;
Recreation Alleys, Springwells Ave.

BENNETT & STRAIGHT, 13526 Mich. Ave.

Det. Osteopathic Hospital Laundry, Genl. let to
W. E. Wood Co.—Mech. P. Eddy—El. W. D. Gale.
1200-seat Theatre, Birmingham, Mich., fig. closed.

BRANDT, CHRISTIAN W., 3408 Eaton Tower, Detroit
Store bldg., Pt. Huron, 70'x100', Bids closed.

DeROSIER, ARTHUR, 1078 Macabees Bldg.
Greek Orthodox Church of the Assumption—Bids
closed.

Church, Lexington, Mich., Taking fig.

DIEHL, GEO F., 120 Madison

Plans for Gym & Auditorium, N. E. Detroit.
Church Add. 80x106' East Side, Detroit. Taking fig.
Two rectories, East Side & N. W. Detroit.

DISE, J. IVAN—2631 Woodward
Res., Rosedale Pk., Bids closed; Fig on Columbus
School, Bids closed.

GIFFELS & VALLET, INC. & L. ROSSETTI, Assoc.—
Eng. & Archt.

Plan for Theatre—McNichols & 7 Mile Rd.
Unloading dock—Farm Crest Bakery, Con. let to
Faulkner Con. Co.

JAMESON, LAWRENCE B., 8580 Jos. Campau
Prep. drgs. for Home for Dodge Local No. 73-UAW-
CIO, Jos. Campau, Benson & Ellis. 2-story & base-
ment brick & stone trim.

KINGSCOTT, LOUIS C.—Kalamazoo
Preparing plans for new bldg. and club addition,
Kalamazoo Y. M. C. A., to cost \$225,000.

MALCOLMSON, CALDER & HAMMOND, 1217 Griswold
Prep. sketches for add. to Dexter Baptist Church.

MEHRITT & COLE—1111 Collingwood
Prep. plans—Add. Westminster Presbyterian Church,
Lansing, Mich.

Plans, Jehovah Lutheran Church, Greenfield Road
& Center Drive.

Fig., Bethesda Lutheran Church, Evergreen Rd.,
closed.

Plans for Mt. Zion Lutheran Church, 7 Mile Road.
Plans for Res. & Medical Office, 7 Mile Rd.

SORENSEN, N. CHESTER CO. 22nd fl. Industrial Bk.
Bldg.

Taking fig., Clara B. Arthur School add.

STAHL, JNO, 820 Francis Palms Bldg.
Fig. on Church 40x80, Closed.

WRIGHT & ROGVOY—929 Fox Theatre Building
Alt. Det. Edison Co.

Taking fig. Kinsel's Drug Store.
Bldg. Boyer's Haunted Shack, Gd. River & Oakman.
Bids closed.

WEST, ROBT. J.—512 United Artists Bldg.

Taking bids, Truth Evan. Lutheran Church; Holy
Cross Luth. Church; gas station, Woodward Avenue,
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Gas Station Grand River Ave., let to John E. Wilder.

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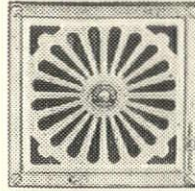
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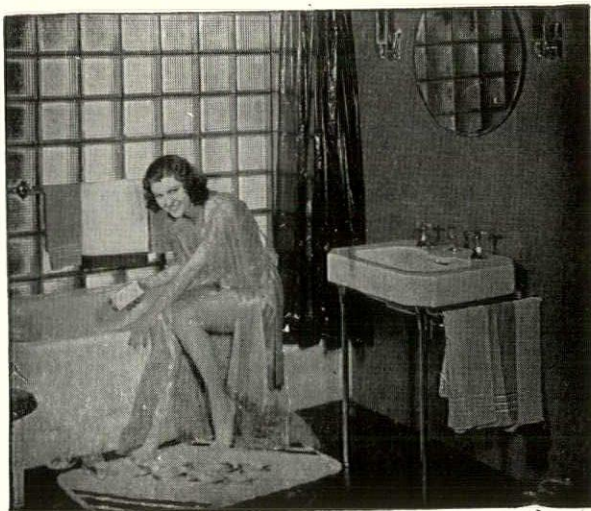
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Volume 14

DETROIT, MICHIGAN, AUGUST 13, 1940

No. 33

PRESENTING—YOU AND YOUR HOUSE

Radio Broadcast

WWJ, Saturday A. M., August 3, 1940

ANNOUNCER: Presenting—You and your House.

THEME: Dream House (Up and Fade).

ANNOUNCER: Again the Detroit News brings you "You and Your House", a program designed to help the home planner and home builder. This morning you will hear Talmage C. Hughes, Detroit architect and Executive secretary of The Michigan Society of Architects; Edith Crumb, Interior Decoration Editor of The Detroit News, and E. A. Baumgarth, Real Estate Editor of the News.

MUSIC: Theme (Up and Fade).

ANNOUNCER: Now let me introduce Mr. E. A. Baumgarth, Real Estate Editor of The Detroit News, who will present our speakers. Mr. Baumgarth.

BAUMGARTH: Mr. Talmage C. Hughes, our guest on this program today, is one of the leading architects of Michigan, in fact, of the country. He is chairman of the Committee on Public Information, The American Institute of Architects. And with a title like that Mr. Hughes, you should be able to give us some information on what makes a house a home. Don't you think so, Miss Crumb?

CRUMB: Indeed I do, and suppose you tell us, Mr. Hughes, what makes a house good looking.

HUGHES: The difference between a house and a home, Mr. Baumgarth, is the difference between building and architecture. Building is a business while architecture is in addition an art—of all the arts it has given the greatest emotional thrill to the greatest number of people, and yet it is the least understood. Since men first left their tree-tops and caves there has been a great deal of building but only a small fraction of it can properly be called architecture. Men have stood in awe and amazement before the great monuments of Europe and before many of the great buildings of our own continent, yet they seldom know what it is that makes them great.

To draw a distinction, therefore, between building and architecture is not easy—it is a difference that can be felt rather than described.

CRUMB: Then you would say, Mr. Hughes, that art in architecture, as in painting or sculpture, is the result of individual imagination.

HUGHES: Exactly, Miss Crumb, no great work of architecture can be created without this quality. In the minds of the cultured the cathedral architecture of France has always stood as the high-water mark of reasoned construction, but it is its emotional quality, not its logic, that makes appeal to the general public.

CRUMB: Well, don't you think, Mr. Hughes, that most of the houses built in the last few years represent a great advance in architectural style? No longer are neighborhoods built up with row after row of bungalows, all alike, or with only minor variations. Individual houses, in harmonious style, are the rule today.

People have come to realize that a good looking house is worth more than one of poor design that might cost more. What makes a house look good?

HUGHES: Undoubtedly, the greatest change in recent years has been the rise in public favor of the American styles, to which architects have added tastefully some modern variations that make a house good looking irrespective of style.

First of all, a house must look like a home. I mean, of course, it must look like a home to the average person. If it is a rectangular box with a flat roof and plain wall surfaces, it reminds one of a factory, a building where economy is the first consideration, a place where the occupants stay as short a time as possible and gladly leave when the whistle blows.

BAUMGARTH: Then I take it, Mr. Hughes, that you don't like modern design for residences. I've seen some that were rather well done. In skillful hands, plain walls and corner windows can make an artistic and attractive home.

HUGHES: I agree with you, but I would qualify that by saying, "For certain climates and proper environment," but it is quite evident that the American people do not take kindly to this style outside of Florida, California and the southwest, where it seems appropriate.

CRUMB: Well, shouldn't a house also be appropriate to its community, a "good neighbor" to other houses on the street?

HUGHES: Yes, Miss Crumb, and to carry that further, a house should fit its site; a tall house on a hill is just as bad as a squatty house in a hollow. For homelike feeling, most houses should be as "close to the ground" as possible.

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Little Known Incidents in the Life of AMERICA'S BEST KNOWN ARCHITECT

"Billion Dollar Office Boy"

Though the Committee on Public Information had nothing to do with the genius of American Architecture, Albert Kahn, making the headlines again last week, another boost was given the salary of the chairman; this occasioned by the remodeling of Albert Kahn, Inc. to Albert Kahn, Associated Architects and Engineers, Inc. AK now becomes AKAAE. Purpose: to recognize the part played in the firm's success by some twenty-seven loyal employees with upwards of twenty-five years' service, to augment the firm by such additions and "to make it as strong as the buildings it builds" (he uses subway gratings for metal lath).

But Albert was always magnanimous (that means big-hearted). One of the few church jobs ever offered him was St. Mary's of Redford. He was flattered. He said so, but told them he would prefer to see the most outstanding church architect in America, Mr. Ralph Adams Cram, do their building. Would he serve as chairman of their building committee—and write Mr. Cram? He would. He did.

Mr. Cram would be delighted, "But your being chairman of the building committee of a Roman Catholic Church amazes me; can it be that you have changed your religion? If so, I am very happy to know."

"The boy who couldn't draw." I wondered how he explained his winning a traveling scholarship. "Those newspapers," he said, "you ought to know. Anyway, if Bob Kohn and a few of his compatriots hadn't been on the scene to lend me some money, I'd never have been able to return."

A gust of wind going through the drafting room, color blind, 90% business, are only a few of the pet names of this office boy for George D. Mason who augmented his "salary" by currying horses before hours—which didn't add to his popularity with the draftsmen.

In later years an office boy was seen to rub down the table legs. Asked by the boss, how come? He replied, "Well, they say Albert Kahn used to clean horses before starting work."

"Say, when Albert Kahn was your age he was in business for himself."

"Yes, but look at him at your age!"

But Albert Kahn's brother, Louis, couldn't agree with all his modernism.

"That wasn't such a hot idea of yours, putting a telephone in the drafting room—now somebody has called up and offered our draftsman a better job."

Remodeling is done particularly well by the Kahn firm. AK tells of adding to his town house that beautiful living room—studio—gallery, the scene of so many delightful gatherings, saying that he rebuilt the roof six times before he got just the lines he wanted. Henry Hornbostel says Kahn is able to design while building, they go up so fast there isn't time for perfection, corrections are made on the next job. But that is true of everything, for everything one does is a compromise.

And as Maginnis says, what a prospect for an architect when they say that industrial architecture is out of date before it is completed!

On December 5, last Kahn spoke at the Detroit Institute of Arts. Standing in the wings, he asked, "Is there anybody out there?"

He was told there was a couple. When he stepped on the stage he said, "I see an ad in Life does some good."

It's easy to build up one who needs no build-up. You see, this was the week of the Detroit Automobile

PELLERIN TO DESIGN IDEAL HOME

Earl W. Pellerin, Detroit architect, has been selected by the Michigan Society of Architects to design the 1941 Ideal Home to be built in connection with the next Detroit Builders' Show, according to an announcement by Kenneth D. McGregor, Show Manager.

The home, a free educational exhibit, will be the chief feature prior to and during the show. A lot, 100 x 150' situated on property of the Merrill Palmer School on Pontchartrain Drive, has been selected.

"We feel that we are particularly fortunate both in the selection of the architect and the site," declared McGregor. "Earl Pellerin is one of the best known architect in the state and his design will be of interest to the public."



Pellerin

Pellerin, now connected with the Lawrence Institute of Technology in their architectural department, is an outstanding designer with experience in several of the leading Detroit offices before entering his own practice. He became registered in Michigan by examination in 1931, and last year was awarded one of the Edward Langley Traveling Fellowships, enabling him to spend a year in travel and study in Europe.

HOOSIER ARCHITECTS PLAN GROUP SERVICE

Believing that both the architects and the public lose when there is an absence of professional supervision in the construction of small units, Indianapolis architects and construction people are planning a program to establish closer relations between the prospective builders of small homes and these professional people.

The Architectural Guild of Indianapolis is planning to establish a clinic open to the public. Any person with an architectural problem may consult this clinic and be advised, but, this advice will not include the production of drawings and like services for which fees are charged, the announcement states.

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Show and the lecture was on Industrial Architecture. That day at Show's opening the first of eight automobiles given as prizes was won by Robert G. Valpey, an architectural student at Cranbrook. Newspapers pictured him with Miss Patricia Donnelly as "Miss America" being driven by Edison A. Smith, "America's most skillful truck driver." Currently Life Magazine featured Albert Kahn as "America's Number One Industrial Architect," the sum total of which was the SRO sign out early. Who said he couldn't draw?

BROADCAST—Continued from Page 1

CRUMB: What about landscaping?

HUGHES: Planting and landscaping, if done with taste and knowledge, may give a remarkable charm and add to the house great beauty, but it must be laid out with reference to the architectural features of the house. The layouts of walks, lawns, shrubs and trees should be designed with the house, not merely something added afterwards,—if the money holds out.

To make a house good to look at requires that most important—and yet most elusive quality—the artistry of design, an intangible something that makes painting, sculpture and music works of art. In my opinion the house that has it is worth 50 per cent more than a house of similar size but of poor design.

CRUMB: Well, so far we have only touched upon the artistic side of architecture. What can you tell us about some of your other functions? There are others, aren't there?

HUGHES: Yes, let's forget for a moment that an architect is skilled in design. His reputation on this score has blinded many people to a realization of his primary importance as an expert on materials, equipment and methods of construction. You can more or less take it for granted that a good architect will design a good looking building; that he will place it on the lot most advantageously, and that when you move into your home you will be proud of its appearance. But what is of even more importance is the fact that from the very start you will have a friend to guide you—one who knows costs and financing methods, who knows materials and their proper use, who knows building laws and who knows how to protect your interests at every stage of the operation.

BAUMGARTH: Does an architect have to know engineering too?

HUGHES: Because architecture embraces so many activities other than pure design the architect must be designer, engineer, business man and diplomat—but first of all a designer, because that means one who has vision and imagination enough to combine, in the most serviceable manner, all the units desired by his client; to make these many units into a useful and workable whole and at the same time arrange them so that within and without the building is an agreeable object to look at. To make it function well, "A machine for living," as the Advanced School likes to say, is not enough, nor merely to make it pleasant to look at.

BAUMGARTH: We have reached the point for a breathing spell and some music. What will it be, Miss Crumb?

CRUMB: August, please play—

MUSIC: (All through).

CRUMB: Thank you, August, that was charming.

BAUMGARTH: Mr. Hughes, we have discussed the architect with relation to large buildings, as well as small homes. I'd like to ask about his place in the really small operation, say an alteration. You mentioned to me a new venture in this field, didn't you?

HUGHES: Yes, Mr. Baumgarth, a great building is not necessarily one of great size, but one which combines serviceability and beauty to a marked degree. That wealthy clients with big commissions have not been spurned by our profession is well known, but to say that architects are to reach even the smallest is really news.

CRUMB: Interesting, if true, but how is that being done?

HUGHES: There has just been established in Detroit Architects' Cooperative Service Bureau, at the Builders' and Traders' Exchange, 439 Penobscot Building, following requests from the Exchange, Carpenter Contractors' Association of Detroit, and the Department of Buildings and Safety Engineering. It is sponsored by the Detroit Division of the Michigan Society of Architects.

CRUMB: And what does the group propose to do, is it set up to do any kind of buildings?

HUGHES: No, the purpose is primarily to render services on such small operations as would not ordinarily be of interest to architects, and yet which, by reason of being alterations, might entail safety, sanitation and health of occupants. You see, Commissioner Joseph P. Wolff of the Department of Buildings states that they receive many applications for building permits on small operations which owners do not consider important and, therefore, submit home made drawings that are not sufficient to show clearly what is to be done. The Department is not permitted to make plans for applicants and it would not be policy to send them to any one architect.

CRUMB: Well, how many are in the group and how does it function?

HUGHES: There are fifteen architects, ten regulars and five alternates. Each regular serves a half-day period each week to keep the office open from 9:30 to 4:30 Mondays through Fridays. Alternates serve when called.

BAUMGARTH: Well Mr. Hughes, I've understood that the reason architects haven't done such work is because they couldn't make any profit on it. How do you manage in this case?

HUGHES: We don't expect to realize any profit, Mr. Baumgarth, it is a public service in the nature of a clinic. No charge is made for an interview and any actual services rendered are at a nominal hourly rate.

CRUMB: Well, is this only for small alterations, suppose I had some questions regarding the employment of an architect for a new building?

HUGHES: The Bureau is to furnish architectural consultation, advice and service, particularly on small work, but the architect on duty is authorized to discuss with a prospective client any building problem he may have, whether it be an alteration or new.

BAUMGARTH: Your bureau sounds most interesting, how has it worked out so far?

HUGHES: Starting from nothing, inquiries have steadily increased to include a variety of projects. However, architecture has been practiced in Detroit for a long time and, since this is the first time that such a service has been offered, we don't expect phenomenal results right away.

CRUMB: I should think it has every element of success. I know there is a real demand for the service you have outlined.

HUGHES: If we realize our fondest hopes, it will be a long pull. What we do hope is that the Bureau will eventually be on a self-supporting basis, however, we are convinced that whatever benefits there may accrue will be in the nature of credit to the profession for rendering a needed public service.

No matter what the problem is, if it has to do with architecture or building, the architect on duty is pledged to give his best efforts. If he doesn't know, it is his obligation to draw on the experience of other members, even to the extent of calling a general consultation.

CRUMB: Well, that is a real service.

BAUMGARTH: I agree, and I believe it would

do no harm, Mr. Hughes, to repeat the address of your bureau.

HUGHES: Thank you, I will. It is known as Architects' Cooperative Service Bureau, located at the Builders' and Traders' Exchange, 439 Penobscot Building.

BAUMGARTH: And thank you, Mr. Hughes, for being with us today. You had a real message for us.

THEME: Dream Home.

ANNOUNCER: We hope you have enjoyed "You and Your House", a presentation of The Detroit News. For further information regarding home-building and home-furnishing, see the Real Estate pages of Sunday's Detroit News.

THEME: Up and Out.

ANNOUNCER: This program has come to you from the studios of WWJ—The Detroit News.

INSTITUTE EXTENDS UNIFICATION

Eighteen out of twenty-five existing state architectural associations have affiliated or are in the process of affiliation with the American Institute of Architects, according to Kenneth C. Black of Lansing, chairman of the Institute's Committee on Objectives of State Societies.

"This progress has demonstrated that the unification of the architectural profession presents a complex problem," he stated. "It has become clear that all localities cannot be dealt with through a single method of organization. Local autonomy must be recognized in order that unification may best be accomplished.

"In some states, where population densities are great and where a number of Institute Chapters may exist, the formation of state organizations may prove the best method. In certain other states, where the boundaries of chapters may be co-terminus with those of the state, it is possible to accomplish unification by extending the privileges of chapter membership in the association grades to the registered architects of those states."

A committee to be appointed by the Institute will be charged with the responsibility of continuing the development of the unification program.

CONSULTATION WEEK AT DETROIT TECH

The administrative officers, faculty, and outstanding engineering graduates of the Detroit Institute of Technology have arranged a special consultation period from September 9 to 13. Young men will be given kindly advice and proper direction in the selection of training for which they are best fitted.

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NEW WORLD, NAZI STYLE — while his army with bomb and torch lays waste the old Europe, Hitler is sparetiming at architecture, sketching scores of dreamy designs for what he calls a "Joyous New German World" — Edwin Cox' cartoon, "Private Lives," Detroit News.

PUBLIC INFORMATION GOES OUTDOORS



Walker & Co's. Painted Bulletin Unit (12½x 42) For Austin's, at Jefferson and St. Aubin, recognizes the architect's place in the building picture.

WILLIAM S. POST

William Stone Post, architect, who helped design the New York Stock Exchange, buildings of City College and the Hotel Roosevelt, in New York, and the Wisconsin Capitol, at Madison, died at Bernardsville, N. J. on July 8, at his home, Woodedge. He was seventy-four years old.

Mr. Post was born in New York, May 10, 1866, the son of George Browne and Alice Matilda Post. He attended St. Mark's School, Southboro, Mass., before entering Columbia University, where he studied architecture for four years and received a Bachelor of Philosophy degree in 1890.

For a year he traveled abroad before becoming associated with his father's firm, George B. Post & Co., which later became George B. Post & Son. He was partner in the firm until 1930.

He assisted his father in preparing plans for the Stock Exchange, was the author of alternative designs accepted for the City College, and designed the Prudential and Mutual Benefit Life Insurance buildings, in Newark, N. J.; Mt. Sinai Hospital, Cleveland; the Statler hotels in Cleveland, Detroit, St. Louis, Buffalo and Boston, the Olympic Hotel, Seattle, and Wade Park Manor and Fenway Hall, Cleveland.

He was for forty years a member of the American Institute of Architects.

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ARCHITECTS' REPORTS

AGREE, CHAS. N., Book Tower, Detroit.
Add. Federal Dept. Stores, Mich. Ave., Dearborn, Mich. Bids closed.
Plans for 4 stores, 7 Mile & Lappin.
Store Bldg., Kercheval Ave., G. P. P.—Bids closed Aug. 12.

BENNETT & STRAIGHT, 13526 Mich. Ave.
1200-seat Theatre, Birmingham, Mich., fig. closed.

DEROSIER, ARTHUR, 1078 Macabees Bldg.
Greek Orthodox Church of the Assumption—Bids closed.
Church, Lexington, Mich., Taking fig.

DIEHL, GEO F., 120 Madison
Plans for Gym & Auditorium, N. E. Detroit.
Church Add. 80x106' East Side, Detroit. Taking fig.
Two rectories, East Side & N. W. Detroit.

GIFFELS & VALLET, INC. & L. ROSSETTI, Assoc.—Eng. & Archt.
Plan for Theatre—McNichols & 7 Mile Rd.

MALCOLMSON, CALDER & HAMMOND, 1217 Griswold
Prep. sketches for add. to Dexter Baptist Church.

McGRATH & DOHMEN, 3648 Mt. Elliott
Plans for Alpena High School, to cost \$550,000.

MERRITT & COLE—1111 Collingwood
Prep. plans—Add. Westminster Presbyterian Church, Lansing, Mich.
Plans, Jehovah Lutheran Church, Greenfield Road & Outer Drive.
Fig., Bethesda Lutheran Church, Evergreen Rd., closed.
Plans for Mt. Zion Lutheran Church, 7 Mile Road.
Plans for Res. & Medical Office, 7 Mile Rd.

SORENSEN, N. CHESTER CO. 22nd fl. Industrial Bk. Bldg.
Taking fig., Clara B. Arthur School add.

STAHL, JNO, 820 Francis Palms Bldg.
Fig. on Church 40x80, Closed.

WRIGHT & ROGVOY—929 Fox Theatre Building
Kinsel's Drug Store, fig. closed.
Bldg. Boyer's Haunted Shack, Gd. River & Oakman.
Bids closed.

WEST, ROBT. J.—512 United Artists Bldg.
Taking bids, Truth Evan. Lutheran Church; Holy Cross Luth. Church; gas station, Woodward Avenue, Pontiac.
Holy Cross Parsonage let to Fred Weiss.
Gas Station Grand River Ave., let to John E. Wilder.

ALL BUT EIGHT STATES REGISTER ARCHITECTS

Forty states are now operating under registration laws for architects in addition to the District of Columbia, Alaska, Hawaii, the Philippine Islands and Puerto Rico, according to George F. Diehl of Detroit, chairman, Committee on Registration, Michigan Society of Architects, in a report to Branson V. Gamber, Society president.

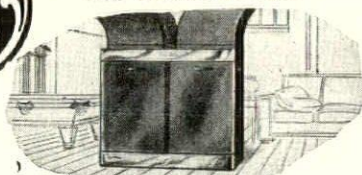
States without registration laws are Kansas, Maine, Massachusetts, Missouri, Nevada, New Hampshire, Vermont, and Wyoming. These states, with the possible exception of Vermont, are making a definite effort to pass registration laws, the report states.

The requirement for registration has become an established part of the profession of architecture in the United States, the committee points out.

Others on Diehl's committee are William H. Odell, Detroit; Edward X. Tuttle, Battle Creek and Robert B. Frantz of Saginaw.



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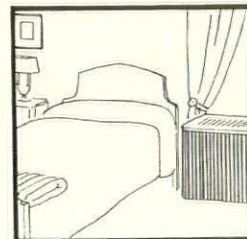


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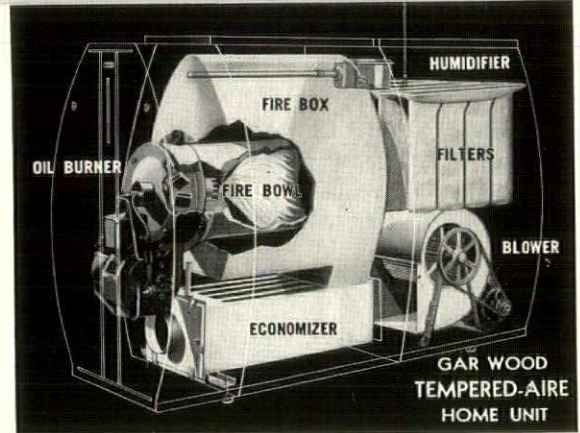
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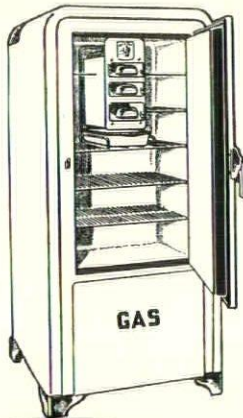


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Volume 14

DETROIT, MICHIGAN, AUGUST 20, 1940

No. 34

THE MAN ABOUT TOWN

The educational campaign conducted in the *Sunday Times-Union* by Jacksonville, Florida, architects has created considerable comment. As a matter of fact it has obtained international recognition. In form, material and scope, a drastic departure from anything hitherto attempted by architects, it was already referred to, last March, by William Orr Ludlow, then chairman of the committee on public information of the American Institute of Architects, as "the finest I have seen."

Mr. Ludlow inquired regarding obtaining a complete outline of the origin and execution of this campaign together with comments regarding results.

It was his idea to pass this outline along to architects throughout the United States. Specimen ads have, long since, been forwarded to all A.I.A. chapters by Mr. Ludlow, and the Jacksonville plan has been favorably discussed. Many chapters have contacted Mr. Bucky or this writer regarding more detailed information. However, Mr. Ludlow felt a complete outline of this tried-and-proven plan could be used to excellent advantage.

Of Mutual Interest

In view of the wide interest in building manifested by our readers, many of whom have, either in writing or orally, commented upon the value of the Jacksonville architects' educational campaign, we are passing along the information requested, not only to architects, but to the large family of *Times-Union* readers.

Jacksonville includes among its architects several leading members of the profession. A growing, developing, opportunity-offering State, Florida has offered many opportunities for creative work in design, construction and materials. This very growth has created more and more building activity.

Architects, as a rule, are like most members of a creative profession, backward in selling their services. The ethics of their profession has frowned upon their "going after" business. This was not the case with many factors Jacksonville architects had long-since

recognized as competition unfair to their profession, those contemplating and actually building and the residential building industry as a whole.

Non-Architect Construction

Every element entering into residential construction was being sold with the exception of the desirability of architect participation and supervision. Trained to have their clients come to them, they were seeing more and more houses being built without architect participation or supervision.

As one devoting considerable time, effort and energy to the stimulation of more and better building, we, naturally, recognized this condition. We found many architects aware of conditions, but, the majority were saying "What can we do about it?" and then doing exactly nothing but talk.

Like many newspapermen, we have never been able to understand the architects' reasoning that it was perfectly ethical for him to expect his name to be mentioned freely in any editorial, news or publicity matter, but, definitely unethical for him to do any paid advertising.

After all, advertising, properly done, has been the life blood and motivating power of entirely too many professions, ideas and projects to warrant condemnation or complete disregard.

Luncheon-Born

Jacksonville architects meet around a luncheon table every week. We were invited to attend a lun-

See MAN ABOUT TOWN—Page 5

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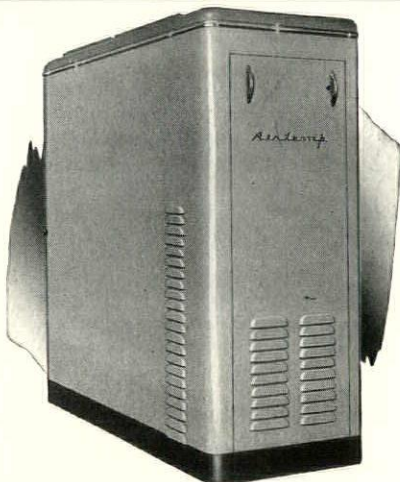
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The office of Edw. J. Harding, Managing Director of the A.G.C. of America, has been asked by officials of the Quartermaster Corps to assist that office in securing additional personnel, according to an announcement received by Ralph A. MacMullan, Secretary General Builders' Association of Detroit. What is needed are several hundred competent men who are familiar with construction contract work, to act in the capacity of Constructing Quartermasters to be in charge of construction projects for the Army in the carrying out of work under the National Defense Program.

It has been suggested that contractors' organizations may include such experienced men who can be spared for this work.

Our information is that it is intended that at least a portion of the additional personnel will be given commissions in the Quartermaster Corps, probably with the rank of Major.

To be in line for a commission, the applicant must be able to pass a rigid physical examination and it is desired that the age be between 30 and 45 years.

If you have someone in your organization that is interested, please have him write directly to Brig. Gen. C. D. Hartman, Chief of the Construction Section, Quartermaster Corps, War Department, Washington D. C. The letter should contain full information as to the background of the applicant and a statement as to the territory in which assignment would be acceptable.

Please call this matter to the attention of anyone you believe would be available. Applications in letter form should be sent in without delay as the Quartermaster Corps is desirous of making its selections and assignments as soon as possible.

Your cooperation is urged.

IMPORTANT RULING

The 1939 and ninth report of the State Board of Examiners of Registration of Architects in Kentucky, contained the following several paragraphs which we believe worth printing for the benefit of our readers: "The Court of Appeals of Kentucky has recently handed down a decision of far-reaching importance to the profession of architecture and the building industry at large.

Kentucky's highest Court has ruled that: No one but a registered architect can collect fees for architectural services; no one but a registered architect can sign a valid contract for such services; and even if a non-registered person has plans prepared by a registered architect he can not deliver them to a client and have any valid grounds to collect fees for architectural services or sign a valid contract therefor.

The important latter part of this decision is perhaps the first time this point has been decided in any case directly connected with the profession of architecture.

The initial parts of the decision follow the general conclusions of all State and National Supreme Courts, upon the basis of which the Kentucky Board has continually cautioned both clients and potential offenders—"From the Northwest Architect, Minnesota Association of Architects' Monthly Publication. Sent in by Frederick Seelman.

Ann Arbor, Mich.,—Mayor Walter C. Sadler nominated Thomas Tanner, architect, to serve as a member of a Board of Boys Commissioners for the Boys' Civic Club sponsored by the city police department.

Others on the commission will be Norman E. Cook, chief of police, Eli A. Gallup, superintendent of parks, Ald. A. D. Moore, and Leslie Wikel, druggist.

AUGUST 20, 1940

B A I D

The Beaux-Arts Institute of Design is opening an atelier in Detroit for the study of architecture, at hours convenient for men who are working in offices during the day.

This system of study has been approved and recommended by the following cooperating societies:

Society of Beaux-Arts Architects; American Institute of Architects; Illuminating Engineering Society; American Institute of Decorators; Michigan Society of Architects; Society of Mural Painters; National Sculpture Society; Fontainebleau School of Fine Arts.

The Beaux-Arts system is used in the following universities:

Armour Institute of Technology; Carnegie Institute of Technology; Catholic University of America; Chicago Technical College; Cleveland School of Arch. of W. R. U.; Drexel Evening Institute; Georgia School of Technology; John Huntington Polytechnic Inst.; Kansas St. College of Agr. and A. S.; Massachusetts Institute of Tech.; New York University; North Carolina State College; Oklahoma Agr. and Mechanical Col.; Pennsylvania State College; Princeton University; Rice Institute; Syracuse University; Tulane University; University of Illinois; University of Kentucky; University of Nebraska; University of Notre Dame; University of Oklahoma; University of Pennsylvania; University of Virginia; Washington University; Yale University; University of Havana, Cuba; University of Toronto, Canada.

A meeting of those interested in the formation of this atelier will be held at the University of Detroit, in Room 311 Engineering Building (McNichols Campus) on Thursday, August 22, at 8:00 P. M. The Engineering Building is located on Florence Avenue, east of Livernois Avenue.

Anyone who will be unable to attend the meeting may secure full particulars by calling Prof. L. R. Blakeslee, UNiversity 2-6000, Extension 34.

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By popular and unanimous request we are going back to Tam-O-Shanter. Everyone had a good time on July 23 (in spite of the heat) on a fine conditioned golf course and followed by a swell steak dinner served out of doors. 89 played golf and 94 had dinner. Let's make it at least 100 for August.

WM. F. SEELEY, Golf Chairman.

AND SO THERE WOULDN'T

The other day an architect, a contractor and a retail lumber dealer became involved in an argument over which one of them was the most important factor in building a home. Unable to arrive at a decision by themselves, they appealed to a prospective home owner, who listened intently as each in turn stated his case.

"There appears to be considerable merit in all your claims," he said finally. "The architect for his talent in design, the contractor for his skill in construction, and the lumber dealer for his knowledge of materials are equally necessary when it comes to building a home. But did it ever occur to you gentlemen, that if it weren't for the likes of me, there'd be no need for the likes of you?"

—The Insuliter

UGLY CITIES CALLED AMERICA'S GREATEST PROBLEM

Beautification of the "ugly" city, declared to be the first artistic problem of America, awaits the greater participation of the architect in government, Charles D. Maginnis, past president of the American Institute of Architects, said recently in an address before the Institute's New York Chapter. The commercial violation of landscapes he denounced as "a national scandal." New York, he held, can become the most beautiful city in the world.

"Almost nowhere has opportunity yet been offered the architect to extend his skill to the whole organism," Mr. Maginnis pointed out. "In a day when the ugly and undisciplined city has become the first artistic problem of America, the enterprise of the architect is still limited to the unit of his community. We shall never have beautiful cities until the architect is given more responsible place in the official scheme.

"What the architect has contributed to the new arteries leading to New York is only an indication of the quality of his gift. One can now make his approach to New York as to almost no other American city without encountering acres of tin cans and blatant billboards and a general litter of neglected things. This is a self-consciousness worthy of a great municipality. Only the broadening of this solicitude is needed to fulfill the promise New York has always held of an unrivalled beauty among the cities of the world."

Mr. Maginnis, whose theme was "A Provincial Museum on the Metropolis", asserted his belief that "New York architecture is more intelligent than New York."

"Our civic culture is not to be vindicated by the excellence of our skyscrapers," he added. "Perhaps the Empire State and Radio City and Metropolitan Grand Opera have done us too much honor. It is obvious that art is now an interest which has no faculty over our communal emotions.

"In busy Florence of the Renaissance a new public sculpture excited the whole populace. Here, after a brief scrutiny, the effigy becomes an accepted and usually neglected item of the civic scene, occasionally to emerge into a fatal notoriety as some whimsical soul discovers a latent humor in it.

"Whether or not art is actually becoming less or only more inscrutable, I question if the high estate of our American architecture which is now arresting the world's attention is the measure of our civilization, or is it found in the tolerance with which we suffer that commercial violation of our beautiful landscapes which has now reached the proportions of national scandal?"

Mr. Maginnis said that he detected a good while ago that "New York is not nearly so formidable as its architectural countenance."

"I cannot easily believe there is an architect of sensibility who is not moved by the New York scene whatever reservations he may hold as to its reasonableness," Mr. Maginnis continued.

"One who has acquired the habit of coming here is impressed by the awful impermanence of things. We look about for buildings we have been accustomed to admire and though we had seen them but a week ago they are no longer there.

"This architectural hara-kiri is, of course, only part of the process of rejuvenation, but it puts obstacles in the way of the affectations. I miss not least among other things Madison Square Garden with the charming and disciplined fancy of Stanford White. Perhaps one should not indulge this wistfulness in the presence of so many brilliant things which have been done since.

"The 'little old New York' of the nineties never had the look of a great city. For its particular challenge in those days it depended on Broadway, Fifth Avenue, the Bowery, and Greenwich Village, which gave a pale illusion of Montmartre. The immediate curiosity of the architectural stranger was gratified mostly by the incipient perpendicularity of the World and Singer buildings at the lower end of Manhattan, and by the flamboyancy of the Vanderbilt residence in upper Fifth Avenue. The city lacked sadly that articulation of significant places which was so well indicated when you achieved the splendid railway stations and the Public Library, and now that the Sixth Avenue elevated has been removed, I am ready to join in your prayers for the complete wiping out of this diabolical institution."

Mr. Maginnis also commented that he had never overcome "the wonder of the still pervasive ferry-boat, so triumphantly the ugliest piece of naval architecture afloat that I love it."

"What fascinates me is that, with all its antediluvianism it is as scientifically functional as any institution of New York," he went on. "Its abrupt, almost violent, segregation of the sexes during the voyage still puzzles me as I recall the less monastic life of ocean liners. I am satisfied that its domestic fenestration is merely the symbol of its sedentary habit. Nothing could be more expressive than the splendid neutrality of its exterior lines which confess no slightest acknowledgment of either shore."

URGES UNIT ORGANIZATION OF ARCHITECTS FOR DEFENSE

The organization of all architects, engineers and contractors into units to prepare for the construction of plants, shops, factories, garages, hospitals, barracks, administration buildings, airports and workers' houses necessary for national defense was proposed by William Lescaze New York architect, in lectures on "Contemporary Architecture" at the Columbia University Summer Session.

Mobilization of the experts in the building industry is just as necessary to meet a national emergency as the drafting of specialists to build tanks, airplanes and guns, Mr. Lescaze said. What we need now, he added, are new methods of planning, new methods of design, new methods of construction, with greater speed and greater economy.

"It is becoming increasingly clear that only sheer folly or stupidity would suggest that we continue thinking and building today in the architectural terms of the nineteenth century," continued Mr. Lescaze. "In many places—official, political and military circles, in the minds of a large part of the public—the functions and services of architecture are not understood. Many people still hold to a nineteenth century notion. They still think that one should not bother calling an architect in unless it is a matter of looks, or decorations; unless it is a building of marble and granite. And now they say that what we need are purely useful structures, purely temporary. So really, we can not afford to have architects.

"I say we can not afford not to enlist all of our experts. We can not afford not to ensure that in each field in each area, the right people be put to do the right job. As a matter of fact, some architects have not waited until 1940 to rediscover and restate what their true functions, their real services are. During the last twenty years, these men have perfected a technique, a method, which is ready now to serve their fellow men intelligently and economically. That method for planned and efficient construction is modern architecture."

MAN ABOUT TOWN—Continued from Page 1

cheon. Several of the architects expressed an interest in a suggestion we made regarding an educational campaign, a campaign pointing to the need and value of an architect's services. Suggestions were made by many architects. We were asked to submit our plan with specimen advertisements and cost estimates. Before doing so, we attended other luncheons.

We have done considerable building research. As a matter of fact, we are endeavoring to keep a little ahead of our readers in building facts and suggestions. Our attendance at the Jacksonville architects' luncheons had familiarized us with the local architects' problems and viewpoints. We agreed with them many times, and, likewise, found ourself at variance with them on many points.

We certainly did not believe in ignoring existing conditions. Neither did we believe in attempting to legislate without attempting to educate. Proper education would be, in the long run, far more effective than unpopular or half-popular legislation.

Owners' Viewpoint

Keeping the owners' viewpoint always in mind, we laid out and wrote a series of advertisements stressing the need and value of an architect's services. Size, layout and typography of these advertisements were selected for their known ability to function properly and effectively.

The series was submitted to a committee of architects appointed by the local group to decide upon the campaign. With slight changes, the advertisements were approved. Then came the problem of financing. We felt we could not be responsible for individual selling or collections. The educational committee agreed to obtain the signatures of as many architects as possible. The cost per architect would depend upon the number agreeing to participate. Every architect in Jacksonville agreed to participate and pay his pro rata share for a trial period of three months, the ads to run every other Sunday in The Sunday Times-Union.

Immediate Interest

We did not plan and recommend this campaign with the expectation it would take hold immediately. A public largely unacquainted with the value of an architect's services could hardly be educated overnight. We expected a long pull.

To our surprise, the comments started rolling in. The Jacksonville Gas Company, the local electrical contractors' association, several local lumber companies and others carried large ads in The Sunday Times-Union Building Section devoted to the desirability of architect's services. Developers and builders started featuring the architect's name in advertising and publicity releases.

We are responsible for both building and travel promotion on this newspaper. That requires our traveling over a goodly part of Florida. Time after time have we been asked about the Jacksonville architects' activities. Only recently, a man ranking high in State political circles discussed the need of architects' services with us at considerable length. He told us he had been greatly impressed by the Jacksonville architects' campaign.

The readers of The Times-Union, and, as the 75-year-old "first" paper in the State of Florida, with a

net paid Sunday circulation in excess of 90,000, we are far-reaching in coverage and weight, are definitely aware of many of the advantages possible from architect and supervision. We do not, by any means, believe a complete job has been done. It has only started. But we have every reason to believe the educational campaign conducted during the past nine months has been effective missionary work for, not only Jacksonville, but Florida, as well as many more widely scattered architects.

If this could be accomplished in our section, one of the most conservative and skeptical in America because of the wide range of promotions and campaigns carried out here down through the years, we have every reason to believe a similar campaign conducted on a Nation-wide scale would go far toward restoring the architectural profession to its rightful leadership. Proper cooperation between architects and newspapers seems the keynote to the plan.

A waiting public requires education of this kind. We have every reason to believe the house-building public is ready and willing to be shown. And, if the architects do not commence showing without delay, we believe their profession—and the public—will suffer.

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ARCHITECTS' REPORTS

AGREE, CHAS. N., Book Tower, Detroit.
Add. Federal Dept. Stores, Mich. Ave., Dearborn, Mich. Bids closed.
Plans for 4 stores, 7 Mile & Lappin.
Store Bldg., Kercheval Ave., G. P. P.—Bids closed Aug. 12.

BENNETT & STRAIGHT, 13526 Mich. Ave.
1200-seat Theatre, Birmingham, Mich., fig. closed.

DEROSIERS, ARTHUR, 1078 Macabees Bldg.
Greek Orthodox Church of the Assumption—Bids closed.

Church, Lexington, Mich., Taking fig.

DEHLL, GEO F., 120 Madison
Plans for Gym & Auditorium, N. E. Detroit.
Church Add. 80x106' East Side, Detroit, Taking fig.
Two rectories, East Side & N. W. Detroit.

GIFFELS & VALLET, INC. & L. ROSSETTI, Assoc.—
Eng. & Archt.
Plan for Theatre—McNichols & 7 Mile Rd.

MALCOLMSON, CALDER & HAMMOND, 1217 Griswold
Prep. sketches for add. to Dexter Baptist Church.

MCGRATH & DOHMEN, 3648 Mt. Elliott
Plans for Alpena High School, to cost \$550,000.

MEHRITT & COLE—1111 Collingwood
Prep. plans—Add. Westminster Presbyterian Church, Lansing, Mich.
Plans, Jehovah Lutheran Church, Greenfield Road & Outer Drive.
Fig., Bethesda Lutheran Church, Evergreen Rd., closed.

Plans for Mt. Zion Lutheran Church, 7 Mile Road.
Plans for Res. & Medical Office, 7 Mile Rd.

SORENSEN, N. CHESTER CO. 22nd fl. Industrial Bk. Bldg.
Taking fig., Clara B. Arthur School add.

STAHL, JNO, 820 Francis Palms Bldg.
Fig. on Church 40x80, Closed.

WRIGHT & ROGVOY—929 Fox Theatre Building
Kinsel's Drug Store, fig. closed.
Bldg. Boyer's Haunted Shack, Gd. River & Oakman. Bids closed.

WEST, ROBT. J.—512 United Artists Bldg.
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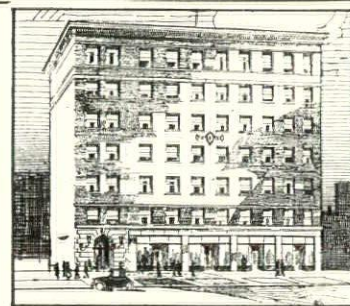
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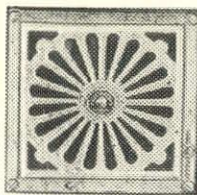
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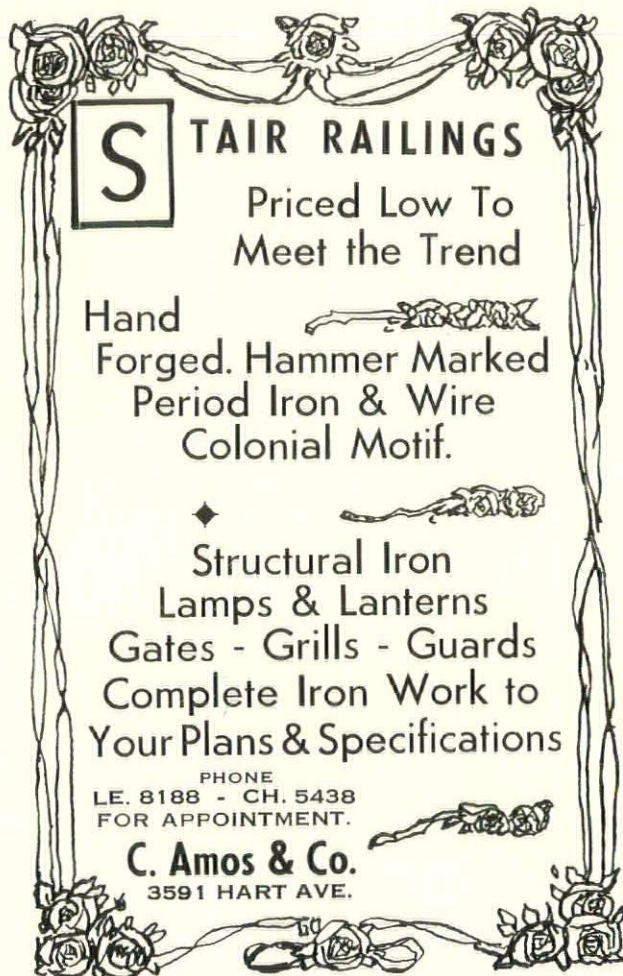
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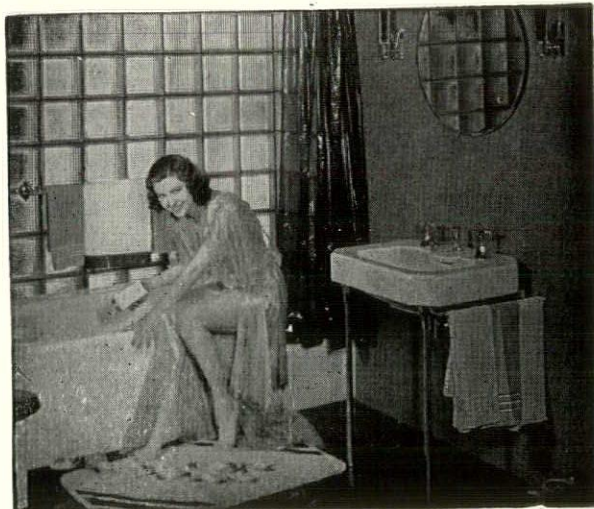
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Volume 14

DETROIT, MICHIGAN, AUGUST 27, 1940

No. 35

DOLLY MADISON GARDEN NOW VISIBLE TO PUBLIC

Dolly Madison's beautiful garden wall in Washington, D. C., 18th Street and New York Avenue, enclosing the property of the A. I. A., looks a little as if it had gone to the dentist and had a tooth extracted, states the *Washington Daily News*.

This wall is part of the prized 140-year-old Octagon House property, national headquarters of the American Institute of Architects. The Octagon House was built about 1800 for Col. John Tayloe, a member of George Washington's staff and close friend of the first President. It was occupied for two years by President and Mrs. James Madison (Dolly Madison), when the White House was burned by the British in 1814.

Its garden is as choice and Colonial as the old house itself. George Washington may have climbed from his carriage to inspect progress on its construction; he is known to have advised Col. Tayloe to build on this site.

Visible to Public

Now, after 140 years, a section of the fine old wall has been torn out to make room for construction of an office annex to Octagon House, and the garden is visible from New York Avenue for the first time in its history.

You can see the handsome old boxwood which undoubtedly saw glamorous Dolly presiding at a temporary White House tea table on summer afternoons. And from now on you'll be able to take a look inside any time you've a mind to, for the gap in the wall is to be filled with a fine ornamental iron gate leading to the new annex, and the Octagon House itself is to be restored, furnished to reproduce as nearly as possible its appearance in the early days of our country, and maintained as a national museum and show place, open to the public.

The \$200,000 annex will be Colonial in design and will be built of bricks matching those of the old wall and mansion.

The restoration and annex are made possible by a trust fund established in the will of D. Everett Wade, well-known New York architect and former president of the Institute, who died last winter. Mr. Wade loved the old house and had long yearned to see it restored. He and another well-known New York architect and member of the Institute worked on the annex design. Dwight James Baum, whose Colonial houses built by prosperous Americans dot New England and Westchester County landscapes, took up the work where Mr. Wade left off and also died before its completion. He dropped dead last spring.

Now the job has been taken over by Otto R. Eggers and Higgins, successors to the late John Russell Pope,

who also are doing the Andrew Mellon National Art Gallery and Thomas Jefferson Memorial, both John Russell Pope designs.

The annex will be finished shortly after January 1, 1941. Restoration and refurnishing of the old house will be a slow process; the job must be perfect, to receive the o.k. of the architectural critics.

Several pieces of the original furniture already are in the old house, property of the Institute.

PUBLIC INFORMATION

The old proverb of the light under the bushel has taken on an added significance. Nowadays, if you keep your light there, your dinner pail will join it. It's all right to talk ethics but in the same manner that many tetolers die of diabetes, many of our good architects are starving to death on ethical excesses.

Let's speak up. At least we can tell the world, which seems to have forgotten that there is such a profession, that architecture and architects are just as vital to civilization as they were in the days of Ptolemy. We don't have to come out individually and say that this or that one is the only person who can design a dining room that you can eat in without getting gastritis, although some of our leading architects do just that, indirectly. But we can, as a group, tear a page out of the adventures of Ulysses and plug a little wax in the ears of the public which seems to hear nothing but the siren song of the contractor-designer.

In Los Angeles the architects are telling an amazed world that architects are not a luxury, that they keep their clients out of jams, that the building cost, by their plans, is reduced by a sum considerably more than they get for their work, and that, with an architect, you can see what you are going to get before you get it. If telling these truths to the world is unethical, then we'll have to lie about it or keep our mouths shut, both of which alternatives have been practiced for much too long a time.—Architect & Engineer (San Francisco)

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A GOOD CRAFTSMAN

The following definition was part of a talk given by William O. Ludlow, Chairman of the Committee on Recognition of Craftsmanship, to a meeting of Honorary Craftsmen members of The New York Building Congress.

A good craftsman first of all is a man who does first class work in his trade; he is known by his workmanship; nothing he does is shoddy, ugly or of poor quality.

"A good craftsman is loyal. He is loyal to his union, for he believes that no union man has any right to injure either his union or anyone in it, and he believes that any man who belongs to a club or a society or a union is bound to help that organization along in any way he can.

"A good craftsman is loyal to the men of other trades. He never intentionally or willfully injures the work of another workman. If he is a carpenter, he doesn't draw pictures on white plaster walls, and if he is a plasterer, he doesn't drop mortar on a newly laid floor.

"A good craftsman is loyal, also, to his employer and the owner for he knows that he has sold to them his eight hours a day and his skill, and he would no more expect to loaf on the job or do poor quality work than he would expect his grocer to take his money for a barrel of potatoes and then give him the barrel half full, or the potatoes half rotten.

"A good craftsman realizes that buildings are produced by cooperation,—cooperation all the way down the line from the owner to the laborer,—and he rightly feels that his part in the construction of a building is just as necessary and just as important as the architect's or the contractor's part; he is proud to point out the buildings he has had a hand in building.

"A good craftsman, moreover, never forgets to give a word of advice or encouragement to the apprentice or show him how to do a job. He is quick to help his brother mechanic when he needs a hand, and he is the first man to pick up the fellow who meets with an accident. He is never a grouch, and when he is about, things seem to go better on the job.

"And then a good craftsman is a man with a happy look on his face. Why shouldn't he have a happy look? His day's work is no mere grinding out so many hours for so many dollars; he has given to his work the most precious things he has,—his interest, his skill, his best effort. Every day when he quits, he looks over his work with pride and satisfaction for he knows he has done a good job, and he brings home to his wife and 'kiddies' contentment and happiness. Because he is a good craftsman, he is a good fellow, a good husband and a good father, a worthwhile man in his community,—a good citizen.

"Now you and I do not know whether the years ahead of us are few or many, but some day perhaps we shall stand before the Great Craftsman Who made all things, and perhaps we shall be asked 'What have you done?' I think the good craftsman will answer: 'I did the best work I knew how.'"

ARCHITECTURAL FIRM DISSOLVES

The architectural firm of Austin & Shambleau today announced dissolution of partnership as of July 31. While the partnership has been dissolved both members, E. R. Austin and N. Roy Shambleau, will continue to occupy the same offices, 625 J. M. S. building. The partnership covering 31 years was established in 1909 and at dissolution was the oldest architectural firm in the city.

AUGUST 27, 1940

ESTIMATING SCHOOL

The fall term of the estimating school run by the Builders' and Traders' Exchange starts on Monday, September 9 at 6:30 p. m. The term is two evenings a week for fifteen weeks and is for beginning and advanced students. Regular classes are Monday and Wednesday nights from 7 to 9.

The instructor is Echlin M. Kaake who helped establish the school in 1936.

As in the case of previous terms, students must be identified with a member firm of the Builders' and Traders' Exchange or with an architectural or engineering firm.

Tuition for the term is \$25. The classes meet in the plan rooms of the Builders' and Traders' Exchange at 439 Penobscot Building.

Anyone wishing to take the course would do well to call on E. J. Brunner, secretary of the Builders' and Traders' Exchange for advance information or at least be sure to be present at the enrollment at 6:30, September 9.

IMPROVED WASHERS PROTECT FAUCETS; SAVE WATER, FUEL

A new lease on life for leaking faucets is provided by recent improvements in washers, which economize water and save fuel.

The application of the ball bearing principle has made it possible for faucet washer manufacturers to eliminate rotational friction and develop a faucet washer which assures a positive shut-off, outlasts ordinary rubber washers, and operates like new after months of service.

Instead of grinding the washer against the valve seat, the "water miser" washer presses straight down against the seat of the faucet, when the handle is turned, producing a leak-free contact with a minimum of pressure and wear. Washer caps are made while ball bearings are made of non-corrosive, stainless steel and bronze ball races.

The new washers are particularly effective on hot water lines, and are easily installed. Fingertip control for old and new faucets is possible with the improved washers, which may be used on practically any type of faucet.

CHINESE CITY PLANNING

Stealing a jump on the City Fathers, the Chinese J. C. C. is out-planning the City Planning Commission. They have gathered a group of artists, architects, and designers in their organization and these men are now in the process of making architectural studies for the beautification of Chinatown. The studies are in Chinese architectural character and have the benefit of the true Chinese touch of James Lum, an architect recently returned from China.

At the National Planning Conference at the Fairmont Hotel on July 9, 10 and 11, the Chinese Junior Chamber and the San Francisco J. C. City Planning Committee put on a joint exhibit. The Chinese showed studies of possible rehabilitation in Chinatown, prospective reformation of the Greco-French-Roman-Spanish-Chinese architecture now on display to visitors of this district.

Well, if the Chinese can make studies and proceed with a plan for Chinatown, I wonder why the deuce we can't do it too. But then, of course, they had the jump on us by some four thousand years in the arts, literature, science and philosophy. Let's hope it doesn't take us four thousand years to catch up.—Architect & Engineer, San Francisco.

PORTLAND CEMENT

A Radio Broadcast by the Hi-Speed Factfinder

Tonight, The Factfinder tells you the story of a product that is used, but not consumed; of a proper name that became a common noun. His story begins with a British bricklayer, and ends with skyscrapers and bridges and thousands of miles of highways. The label on his six-minute nutshell of knowledge reads: PORTLAND CEMENT.

* * *

Yes, the story begins with a bricklayer in England, who evolved a cement which would harden under water. It resembled a famous stone used in building in England. It was called "Portland Stone" after the town it came from; so what was more natural than that Joseph Aspdin, the bricklayer, should call his new cement: Portland Cement? Thus the name was born in 1824.

But the product now known by that name was perfected later, although no one can fix the exact date. This, though, I think is interesting: when the centennial of the British bricklayer's invention of "Portland Cement" was being celebrated, an historical society of Rochester, New York, blew the dust from some old documents and sought with them to prove that Portland or Hydraulic cement had been invented several years earlier—by an American.

This was perhaps a little smug and ill-advised. As a matter of fact, way back in 1756, right over in England, the story of modern cement began properly when an engineer attacked the problem of building a light house upon rocks which were submerged in salt water when the tide ran high. He had to find a mortar which would hold the foundation together under sea water. And he did it by using soft limestone properly treated. Between this accomplishment and the natural cements of ancient times, there existed a great gap of inactivity.

Before we can find out just why portland cement is different from any other, we have to know something about cement and how it is made. Roughly speaking, for the moment, raw materials are crushed, and then burned, and then pulverized to a fine powder. It's in the cooking that portland cement differs from others; and this burning was not realized until sometime after Mr. Aspdin gave the cement its name. Some time after England had its portland cement, superior technologists of Germany stepped in and supplanted rule of thumb production with the exact methods of science—so that portland cement was made in both Germany and England before it was made in America.

In this country, the first great cement users were the builders of canals, and for many years, the search for deposits of rock suitable as raw material in the making of natural cements, was concentrated along the routes where canals were built. But the reputation of portland cement had spread to America, and large quantities were being imported.

This didn't set so well with the sixty or seventy American cement mills. In 1875, an American, David O. Saylor, partner in a cement company of Pennsylvania, after considerable experimenting, found that when he gave a combination of ordinary cement rock and a rock high in lime content just the right treatment, he could produce a portland cement. But the reputation of the imported cement was so fine, that Mr. Saylor found the going pretty tough. Mr. Saylor wasn't the only one. A Chicago cement company had established a mill in Kalamazoo, Michigan, and had produced portland cement from marl and clay. But it failed. In fact, during the 1870's a number of companies sprang up all over the east to produce port-

land cement. Most of them failed. But Mr. Saylor hung on, and his portland cement eventually won the battle over imported portland cement, and before many years, more portland cement was made and used in America than anywhere else on earth.

Portland cement became a common noun. It has never been the name of a company. There is no such thing as The Portland Cement Company. There are many portland cement companies. And there is a Portland Cement Association which was formed in 1902, and to which is owed a great deal of the thriving success of the portland cement industry of today. This association, formed in the beginning to find some way to get users to return empty sacks, completely lost sight of this original purpose, in its activity to bring order where there had been chaos, to establish high standards for all rival companies to live up to, to carry on co-operative research for the benefit of all, and to send trained engineers into the highways and byways of American life to educate builders and the public in the proper and varied use of portland cement.

Do you happen to know the difference between cement and concrete, by the way? One is just an ingredient in the other. Cement is the binding agent that holds the different elements of concrete together.

The first step in making cement, is mixing the raw materials together. These raw materials differ in different localities. They may be cement rock and limestone in New Jersey, limestone and clay in Missouri, iron ore and limestone in Germany, limestone plus slag from a blast furnace in Belgium, or marl and clay in Ohio and Michigan. The raw materials are brought together and crushed. Then they pass into a most interesting furnace or kiln, which rotates. Powdered coal or other fuel enters this horizontal furnace at one end while the crushed ingredients pour in at the other. Heat in that kiln is enough to melt steel; and it turns the raw mix into something entirely different, both physically and chemically—just as flour and salt in dough turn to bread in an oven, only what comes out of the cement kiln is called clinker. It's in this kiln and in the clinker that portland cement differs from all others. Cement kilns, by the way, are the largest pieces of rotating machinery in the world. One big company burns enough powdered coal in ten minutes to heat an ordinary house all winter—a ton a minute. A small amount of gypsum is added to the clinker, and the two are pulverized so fine that the cement powder will pass through a sieve that will hold water. The gypsum in the cement is what regulates the time it takes cement to set. And here's a funny thing:—statistics of the cement industry are expressed in terms of barrels, but now cement is shipped in paper bags, cloth sacks and bulk—but never in barrels. And incidentally, the bags and sacks are tied up and sealed before they are filled with cement. Cement is poured into the bottom of a sack through a tube; and when exactly 84 pounds have been poured in, the flow automatically stops, and a flap inside the sack automatically closes and is held down by the weight of the cement within.

Altogether, it takes eighty operations to produce a bag of cement—and laboratory tests are made of every element, and every step of production. One company has a machine that makes 2400 tests of fineness every day. There are compression machines to test the strength, and scales so delicate they can weigh the mark on a piece of paper.

Because of these tests, and because all companies producing portland cement are held to high standards by the Portland Cement Association, portland is to cement what sterling is to silver, and what the name Hi-Speed is to gasoline.

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It is not confined to Institute members, but all architects, their ladies and friends are invited to attend.

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Forty architects and members of the Producers' Council Club of Michigan embarked on the steamer Belle Isle from Water Works Dock at 2:00 p. m., Thursday, August 15.

From then on music, fun, refreshments and entertainment were more or less continuous, or rotated to suit the individual taste. Branson Gamber was in full voice and Bill Palmer, as liaison officer seemed well pleased with the way things were going, albeit a bit puzzled at such good treatment.

Lake St. Clair breezes swept the deck, a good time was had by all and there were no casualties.

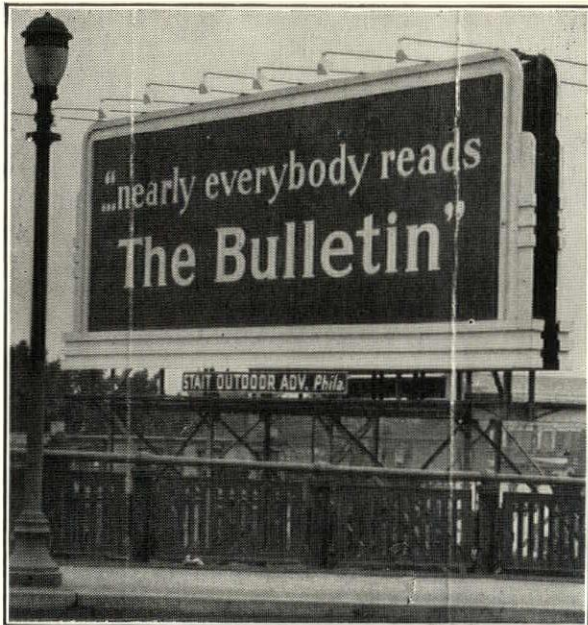
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 Add. Federal Dept. Stores, Mich. Ave., Dearborn, Mich. Bids closed.
 Plans for 4 stores, 7 Mile & Lapping Store Bldg., Kercheval Ave., G. P. P.—Bids closed Aug. 12.
BENNETT & STRAIGHT, 13526 Mich. Ave.
 1200-seat Theatre, Birmingham, Mich., fig. closed.
DEROSSIERS, ARTHUR, 1078 Macabees Bldg.
 Greek Orthodox Church of the Assumption—Bids closed.
 Church, Lexington, Mich., Taking fig.
DIEHL, GEO. F., 120 Madison
 Plans for Gym & Auditorium, N. E. Detroit, Church Add. 80x106' East Side, Detroit, Taking fig. Two rectories, East Side & N. W. Detroit.
GIFFELS & VALLET, INC. & L. ROSSETTI, Assoc.—Eng. & Archt.
 Plan for Theatre—McNichols & 7 Mile Rd.
MALCOLMSON, CALDER & HAMMOND, 1217 Griswold
 Prep. sketches for add. to Dexter Baptist Church.
MCGRATH & DOHMEN, 3648 Mt. Elliott
 Plans for Alpena High School, to cost \$550,000.
MERRITT & COLE—1111 Collingwood
 Prep. plans—Add. Westminster Presbyterian Church, Lansing, Mich.
 Plans, Jehovah Lutheran Church, Greenfield Road & Outer Drive.
 Fig., Bethesda Lutheran Church, Evergreen Rd., closed.
 Plans for Mt. Zion Lutheran Church, 7 Mile Road.
 Plans for Res. & Medical Office, 7 Mile Rd.
SORENSEN, N. CHESTER CO. 22nd fl. Industrial Bk. Bldg.
 Taking fig., Clara B. Arthur School add.
STAHL, JNO., 820 Francis Palms Bldg.
 Fig. on Church 40x80, Closed.
WRIGHT & ROGVOY—929 Fox Theatre Building
 Kinsef's Drug Store, fig. closed.
 Bldg. Boyer's Haunted Shack, Gd. River & Oakman, Bids closed.
WEST, ROBT. J.—512 United Artists Bldg.
 Taking bids Truth Evang. Lutheran Church.
 Taking Bids Holy Cross Evang. Lutheran Church.
 Holy Cross Parsonage awarded to Fred Weiss.
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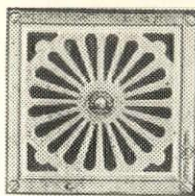
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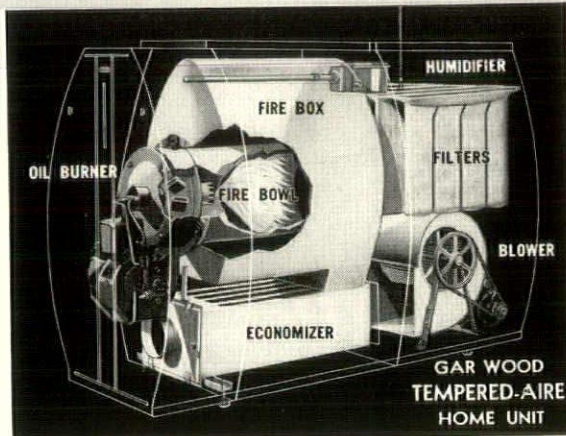
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