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MONTHLY BULLETIN

MICHIGAN SOCIETY OF ARCHITECTS

A State Organization of The American Institute of Architects

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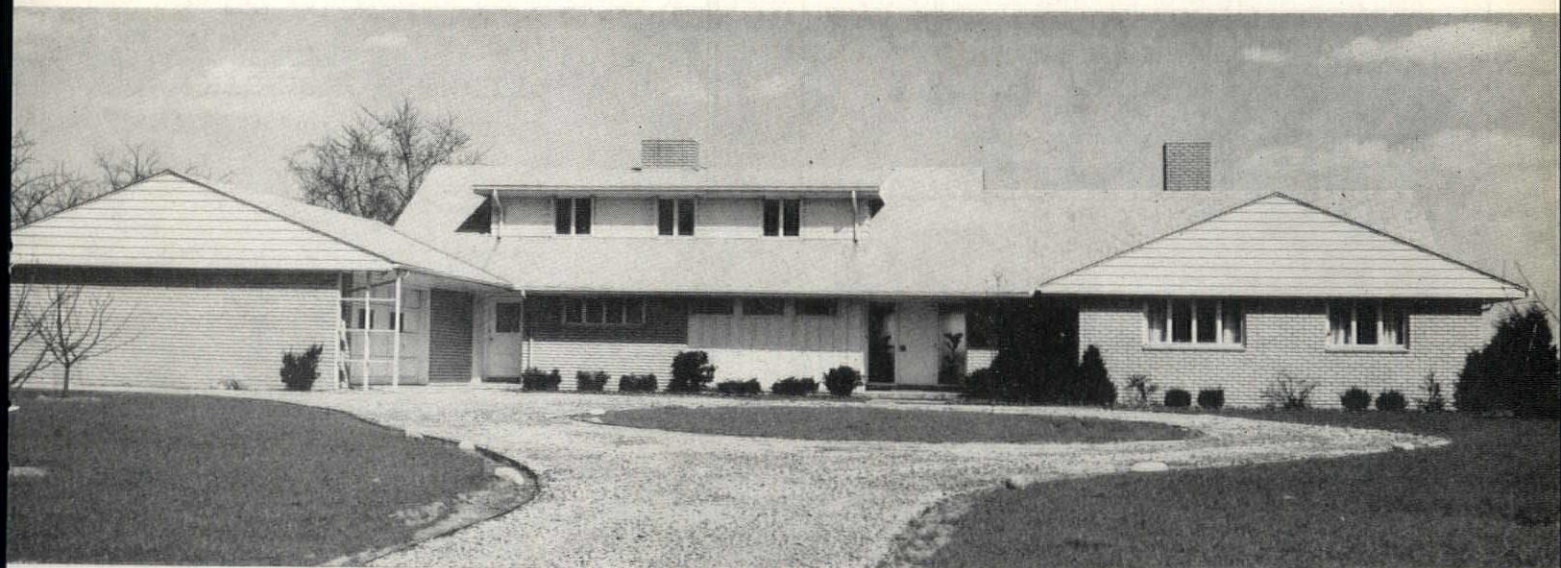
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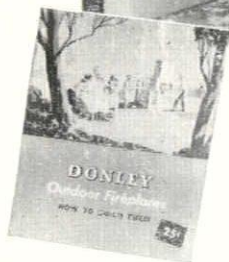
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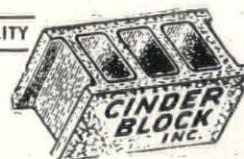
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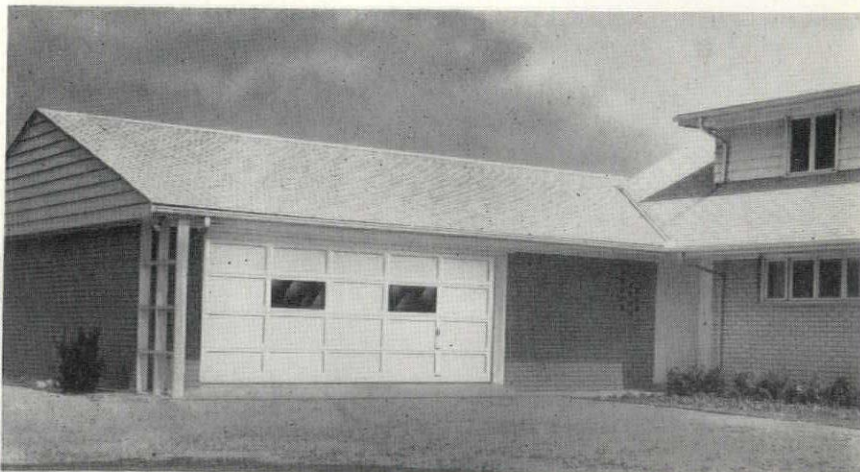
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RIGHT: Double Crawford Marvel-Lift Door with radio-controlled electric operator on the home of Harold DuCharme, Esq.; John Lockyer Pottle, Architect.

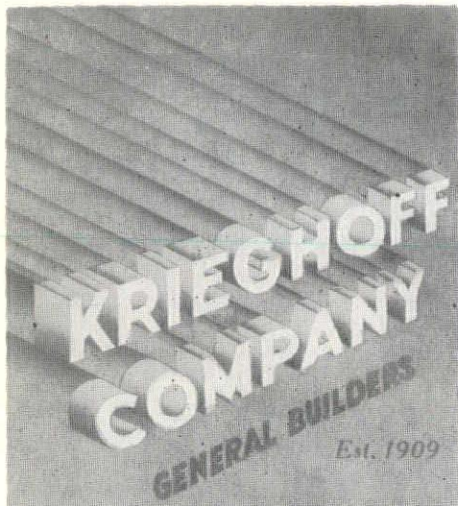
BELOW: Two single Crawford Marvel-Lift Doors with radio-controlled electric operators on the home of Frederick Merrill Sibley, Jr., Esq.; John Lockyer Pottle, Architect.



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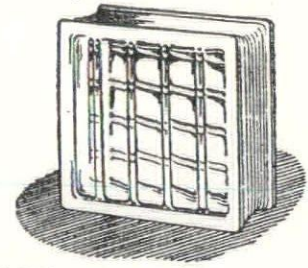
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MICHIGAN SOCIETY OF ARCHITECTS

120 Madison Ave.

Detroit 26, Mich.

Talmage C. Hughes, F.A.I.A., Editor & Publisher
Theodore G. Seemeyer, Jr., Advertising Director

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This Month

Detroit Chapter, A.I.A. is considering an offer from the Telephone Directory Advertising Service to list its members under a special heading bearing the seal of The A.I.A. and a 25-word statement as to the meaning of membership in the organization.

Several of the professions have already entered into such an arrangement and others are in the process of doing so. The cost would be \$13 per month for the heading and 50c per month per member for each individual listing. It is proposed that the Chapter pay the \$13 and have the subscribers pay 50c each for being under the special heading. Then there would follow the Chapter's listing another group, simply listed as architects. This would include those who are registered as architects but not members of the A.I.A. It would also have to include those who have heretofore called themselves architects in the telephone directory, but who are not registered by the State Board.

The question may be asked as to why the latter should be listed at all. The answer is not an easy one. For years our organization has tried to eliminate this practice, but the position of the Telephone Company is that they are not in a position to police the profession and to determine who are and who are not registered architects. They might even be made defendants in suits if they refused to accept the listing of some who claimed they are architects.

This alternative does seem to offer an opportunity for our members to identify themselves with their organization and to force others to follow in a separate group, unsponsored. It is proposed that the heading read something like this:

"THESE MEMBERS AMERICAN INSTITUTE OF ARCHITECTS, MICHIGAN, ARE PLEDGED TO CODE OF REGISTERED BY STATE OF MICHIGAN, ARE PLEDGED TO CODE OF ETHICS, HONESTY, INTEGRITY, ABILITY."

Examples of such listings are those of the Chiropodist Association, on page 234 and the Optometric Association, on page 709, of the current yellow-page directory.

This would have the effect of increasing the prestige of A.I.A. mem-

M. S. A. BOARD MEETS IN LANSING

Linn C. Smith named Chairman of Committee on 38th Annual Convention, to be held at Hotel Statler, March 5, 6, 7 and 8, 1952.

At the meeting of the Society's Board of Directors at the City Club in Lansing, President Bauer announced the appointment of Linn C. Smith of Detroit as Chairman of the Society's 38th Annual Convention, and the Directors voted for it to be held at Hotel Statler in Detroit on March 5 - 8, 1952.

After hearing a report on the 37th Convention from Chairman Sol King, the following resolution was passed:

WHEREAS, the 37th Annual Convention of the Michigan Society of Architects held in the City of Detroit, Michigan, on March 7th to 10th inclusive, was one of the most successful on record, and

WHEREAS, the success of such Convention was due in great measure to the splendid work of Mr. Sol King, General Chairman, and the Members of the Convention Committee, therefore,

BE IT RESOLVED, that the Board of Directors of the Michigan Society of Architects extend its sincere appreciation and thanks to the Members of the 1951 Convention Committee, and particularly to Mr. Sol King, General Chairman, for the untiring effort and devotion to the cause of the Convention; the splendid co-ordination, arrangement and management; and the general excellence and completeness of the entire meeting.

BE IT FURTHER RESOLVED, that the Secretary be and is hereby directed to transmit a copy of this resolution to Mr. King and each Member of his Committee, and that a copy be spread on the minutes of this meeting.

Also, concerning the Society's next Midsummer Conference, the President had appointed Carl J. Rudine as Chairman, Ralph W. Hammett and James A. Spence as members of his Committee.

While Carl was not present at this meeting, he reported in writing for his Committee as follows:

bers, and of depreciating those who call themselves architects but who are not. It would also be an incentive for those non-member architects, who are qualified, to join the A.I.A.

The Chapter Board would have full authority to determine who should and who should not be entitled to be so listed. It is believed that only those organizations that have at least one A.I.A. as a member of the firm should be included.

The 50c per month per listing would be for ordinary type. Larger type would be \$1.50, and bold would be \$3, as is the case at present. However, the Chapter is inclined to discourage any difference in type size, believing that all should be the lower-case, ordinary kind.

Perhaps before this in in print, the matter will have been submitted to the members at a meeting. At any rate, it would be interesting to have comments from members.

At the regular meeting of the Board of Directors on February 7, 1951, it was decided that the Summer Conference should again be held on Mackinac Island. The two main reasons for selecting this location for the 8th consecutive time were:

1. A precedent has been set and it seemed to the Committee that any other place would fall short of the high standards of the Grand Hotel.
2. In this time of turmoil of World Affairs, no other place could offer more relaxation than here on this quaint Island retreat.

It is rather early for a program to be formulated. However, it is the intention of the Committee to make this Conference attractive to the younger practicing Architect whose attendance at the past conferences has been lacking. In addition to the regular business meetings, a series of round-table discussions or seminars will be conducted. Some items which have been considered for this part of the program are:

1. Working in an era of building material shortages.
2. Adapting the profession to the new conditions imposed on the architect.
3. Modular Coordination.
4. Cooperation among architects in the exchange of ideas, building costs, methods, etc.

Then there will be the Banquet of the Conference with a good toastmaster and an outstanding speaker. As for the pleasure time, there will be golfing, swimming, dancing, lots of cocktail hours, midnight snacks, and Island trips—all packed with a lot of fun.

As a suggestion, why not plan your vacation at this time? After stopping at the Mid-Summer Conference you can have that wonderful opportunity to continue your vacation trip in the Upper Peninsula, a land too few Michiganders know, and at the same time attend the Grand Conference at the Grand Hotel.

The statements regarding the Convention and the Midsummer Conference speak for themselves. The exhibits at the Convention were so successful and made possible a better program with better speakers, it was felt that this feature should be developed further, and that can best be done by holding conventions in Detroit.

There was some discussion regarding the Michigan Building Industry Banquet, and it was agreed that this function should be continued. It is the only time during the year that all elements of the building industry in this state get together. It makes possible a fine

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cooperation that is needed.

Other matters discussed at the Board meeting were a budget for the coming year, prepared by Alden B. Dow, Chairman of the Administrative Committee, John Blair's Treasurer's Report, Pete Vander Laan's Secretary's Report, and Charles McGrew's brochure on "Organizing to Build." The latter was ordered printed and distributed to a master list of city, county and State officials that have to do with building. It will also be sent members as sample copies and offered for sale in quantities.

The next meeting of the Board will be held at the Peninsular Club in Grand Rapids on May 2, 1951.

RECEIVES E.C.A. AWARD

Detroit Chapter of The American Institute of Architects was one of several professional, business and industrial organizations to receive Certificates of Cooperation from Detroit Common Council. Andrew R. Morison, Chapter President received it from Mayor Cobo at a special ceremony at Detroit's Council Chamber on April 11.

It will be recalled that the British Building Industry Productivity Team, while here in the summer of 1949, was received by the Chapter, which together with the A.G.C. and others, conducted the team about points of interest in this area. Mr. Michael T. Waterhouse, President of the Royal Institute of British Architects, headed the team.

As a further recognition of the part played by the Chapter in this project, Mr. William C. Foster, Administrator of the Economic Cooperation Administration, in Washington, D. C., sent the Chapter a letter of thanks. In the last paragraph, he wrote:

"I wish you would convey to the members of your organization the gratitude which all of us in ECA feel for the splendid way in which they cooperated to make the Technical Assistance Program a success, and in so doing helped in the united effort of the Western World to strengthen its defenses."

WALTER MAUL

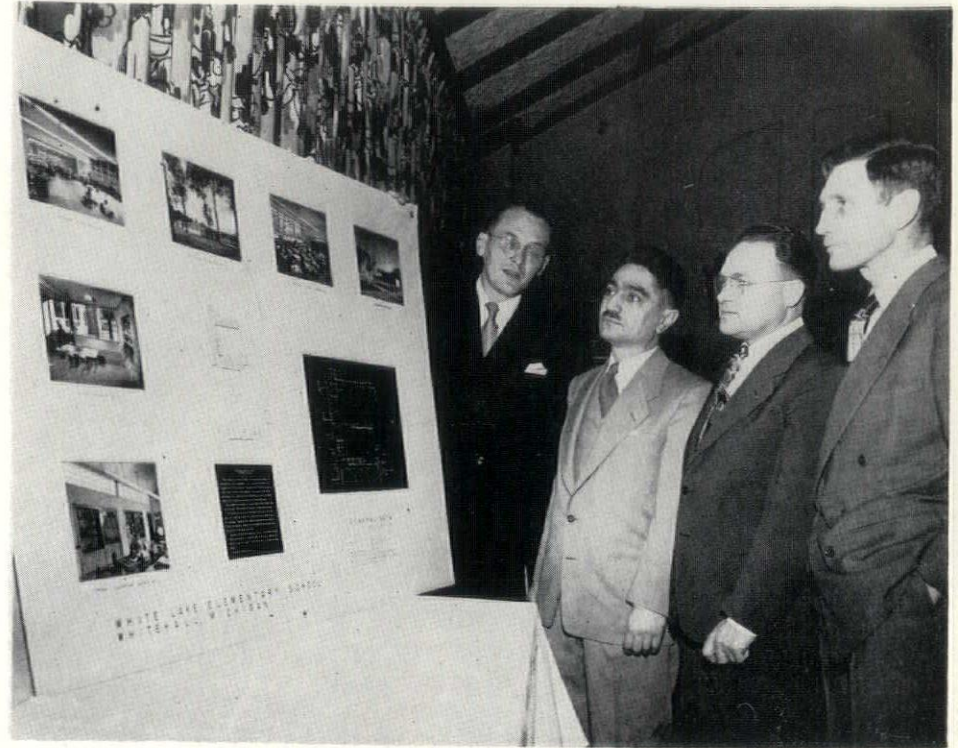
Walter Maul, A.I.A., a member of the Detroit architectural firm of Maul and Lentz, died suddenly of a heart attack on April 5. He was 66 years of age.

Walter Maul had practiced architecture since 1911. He became registered to practice architecture in Michigan when the law went into effect in 1915. He was elected a member of The American Institute of Architects in 1916.

For many years he had practiced with Walter S. Lentz, his surviving partner, and the firm has been responsible for some of the finest schools, churches and institutional buildings in this state.

A native of Detroit, he had been a member of the Vortex Club, the Lutheran Institute for the Deaf, and several other organizations. He is survived by his wife, Clara, and two daughters, Mrs. Walter Neeb and Mrs. Derald Katterman.

WESTERN MICHIGAN HONOR AWARDS PROGRAM



Shown above are (L. to R.) Clark Harris, Suren Pilafian, Clark Ackley and Elmer Manson, viewing the Western Michigan Chapter Honor Awards Exhibits.

By Charles V. Opdyke

With due thanks and appreciation to the efforts of the honor awards committee, the Western Michigan Chapter held an Honor Awards Program, the first of its kind in the annals of the Chapter.

The jury consisted of Professor Ralph Hammett, John Richards, and Suren Pilafian.

Two Honor Awards were presented, one to the Warren S. Holmes Co., Clark Harris, President, for the Whitehall School, Whitehall, Michigan, and the other to William Stone of Kalamazoo for his own summer home at Gull Lake, Michigan.

An Award of Merit was presented to Clark R. Ackley for the Bush Mortuary in Lansing.

The firm of Manson & Carver, Lansing, was presented with three Awards of Merit; one for the Bretton Woods School near Lansing, one for a sales and service building for the E. H. Ward Co., Lansing, and the other for the Pilgrim Congregational Church, Lansing.

The members of the honor awards committee were Brice McMillen, chairman; Milton Major, Wesley Webb and Florence Dyer.

This program is only one of president Elmer Mansons ambitions; a creative effort to improve the chapter, its activities and its relations, through membership participation.

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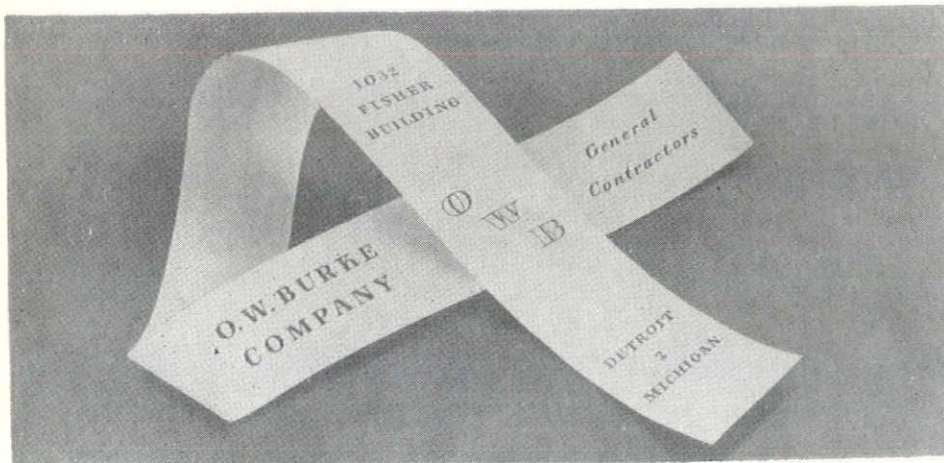
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THE ARCHITECT IN PRACTICE

Notes for Mr. George F. Diehl's talk to the University of Detroit Student Branch of the A. I. A. — March 15, 1951

We can take it for granted that the school gives the students about as comprehensive a program as they can expect in the time allotted.

I believe there is a definite advantage in students interspersing their school work with work in an architect's office, preferably an office of medium size. They are likely to get lost in one department of a large office.

In the case of a small office, with one or two men, they cannot hope to get the broad view, as one individual can hardly hope to be proficient in all the branches.

These short periods of employment, in either one, or several offices, should be sufficient to help the student decide whether or not architecture is to be his chosen profession.

There is always the question of how long a draftsman should spend in the employ of others, if he hopes ultimately to have his own practice. Naturally this varies with the individual. In my own opinion, it should be approximately ten years after graduation. I also believe that this 10-year-period should be spent in at least three or four different offices so that his experience will be a varied one.

I think it advisable for the college graduate to try for registration as soon as the law permits; but he should remember that registration does not necessarily qualify him to practice.

Before he is ready for his own practice, he should have a certain amount of experience in each one of the various branches, including planning, design, specification work, and supervision of construction.

The latter is often difficult to obtain while in the employ of others, as an employer would hesitate to send an inexperienced man out into the field. The draftsman can, however, help himself considerably by paying visits to the jobs, during and after construction, particularly those jobs on which he has worked. This is really worthwhile, even if he has to do so on his own time. It also helps if he can get an opportunity to assist more experienced men in measuring up existing building jobs that are to be altered.

One of the primary reasons for stressing these visits to the jobs, during and after construction, is that, without a thorough knowledge of the various building materials, and their adaptability to the purpose for which he intended them, he can never lay claim to being an architectural designer. — He who designs in line alone is very apt to deceive himself as well as others.

Assuming now for our purpose that our "would-be" architect has the general all-around experience, I just mentioned, there is no reason why he should not make the venture of opening his office.

I am not one of those who feels the field is overcrowded—nor that opportunities of the present time do not offer as much as they did in the past. The

opportunity has always been there for the right man; and, in this day and age, if anything, they are greater than ever. Just as in any time, though, the beginner is going to find obstacles, and the path is not all rosy. In my opinion, it lies entirely within the character of the individual whether or not he wins through.

Of course, it is also true that for many individuals it would probably be better not to try operating as a "lone wolf"—but rather to associate themselves with either more experienced men, as junior partners, or with others of complementary abilities.

One thing I should like to stress above all—and that is, in this, just as in any other profession or business, you will probably make good if you set out to do so, and if you are properly prepared to take a few of the hard knocks that are bound to come.

Above everything else, don't "sell out." By this term I mean do not accept a permanent position as architect for a non-architectural concern.

Undoubtedly, you may be offered lucrative opportunities with a large construction firm, or possibly in the architectural department of a large corporation which handles its own construction. Opportunities of this kind are often hard to resist, especially when a young man is married, and living costs are high, and he sees before him the chance of a steady position, regular vacations, pensions after sixty-five, group insurance, and a few other attractions—and, on the other hand, he is faced with going out to battle for a few meager jobs that he can get in competition against larger offices which are already established in the field.

* * *

When I make this statement about non-architectural concerns which employ architects, I have heard some say that, after all, there's very little difference between a position of that kind, and being an employee of one of the very large architectural offices. My answer to that is, it depends upon the office.

I am afraid that in a few cases today, there is very little difference. I refer to offices which, while practicing under the names of architects and engineers, are little better than brokers. Although, we must admit they appear to be good business men. In some cases, the chief stockholders of the corporation are not architects. There may be one or two architects on the Board of

Directors, but they really are not responsible for the direction of the office. Promotion men are employed; and, in some cases, these professional promoters don't even know the rudiments of architecture.

Offices of these kind sometimes bid against each other for jobs. They often take more work than can possibly be handled in one office, and then sublet it to smaller offices for a consideration. Certainly work handled in this way cannot be given the careful study and consideration that it warrants.

However, there are large offices which really practice the profession as it should be practiced. An architect working for a concern of this kind, even though on a salary basis, will be listened to, his ideas are respected, he may consult with other departments in the matter of engineering—and, it is easy to see where a well organized office of this kind can achieve very good results. I might add too, that a position of this kind offers opportunities for ultimately becoming a partner in the organization.

In the early period of the career, there is a tendency that a good many have already resorted to, unfortunately, and that is to offer their services at lower than the accepted rates. In my opinion this sort of price cutting is a distinct mistake and merely prolongs the battle.

If you have had the experience I mentioned above, before opening your own office, you can probably handle the job as well as one who has been longer established. However, this presupposes that you recognize the fact that there are still many things that you can learn only by experience; and, because of this, you may have to, at first, expend a greater portion of your fees for expert advice on mechanical and structural engineering, etc.

To those who might have given some thought to "selling out" as I put it before, and obtaining one of the so-called safe jobs, I would like to remind them that if, this had never been done by members of our profession, the architects' field would be many many times as great as it is at present.

It has been said on good authority that as much as 75% or 80% of the construction work in the country is being done without the employment of a regular architect. Remember, this does not mean that it has been done without architectural services because whoever designs the building, no matter in what capacity he happens to be working when he designs it, is performing architectural work. One of the differences is that if, he is doing it for a builder, or a large corporation of another kind, he is still an employee and, as such, to a greater or lesser extent, he must do what he is told.

The builder who offers architectural services free actually hopes to get well paid for it. Since, however, he is in competition with others of the same caliber, and cost is a big factor, his de-

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sign is bound to be influenced by the material more readily available to him, the type of construction that he is more familiar with, and other considerations that enter into the cost factor.

I can cite concrete examples of particular jobs where the so-called free service would have actually cost the owner three or four times as much as if that same job was handled by a regular competent architect and a competitive bidder.

The reason why a considerable amount of this work does go to some of the large builders, who offer this complete service in cellophane, is in just one word, "salesmanship."—It might be well for the practicing architect to recognize the fact that he needs a certain amount of ability along that line as well.

Many of the large corporations who do their own work feel that it is the logical thing to do, because their plant engineers, who really know just how they intend to function, are better qualified than the outside architect to make the layouts that will give them the greatest efficiency. While it is true that these plant engineers are certainly best qualified to know how they intend to handle the manufacturing of their products, and that it is certainly essential to consult with them on the plans of industrial work, they are, nevertheless, not architects; and the finest results have been achieved when handled by members of our profession outside the plants. Moreover, it has even been shown that this has been done at a considerable cost saving to the owner of the plant.

In one sense what I have said about consultation of the architect with plant engineers also applies in every branch of construction. In the case of the home, the prospective owners certainly have ideas of their own, and should be listened to. In the case of commercial work, the merchant knows best how he can handle his goods.

In various other types of building, such as hospitals, public institutions, banks, etc., etc., there are those who have made a study of the particular requirements, and can certainly be of great help to the architect; but when all is said and done, and that after he has listened to all this advice, the architect should be the one best qualified to co-ordinate it, and to set it on paper, as well as to finally see it through the construction stages, if he has the qualities that will give him a right to make a success of his profession.

To enumerate a few of these qualities then—he should be a dreamer and a realist; an artist and a business man.

The late Albert Kahn once said that the practice of the profession consisted of about 90% business and 10% art.

I don't believe A. K. was serious when he said this for in my opinion he was really a great artist. He was, however, a great business man as well, and I should say a very good salesman. Very few of us can hope to have all of these qualities, but it is always best

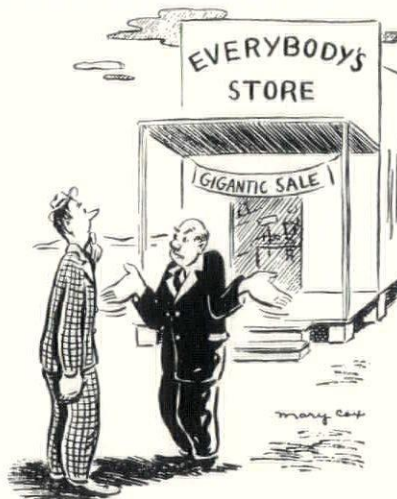
to set our goal high and keep aiming.

I would also like to make a remark about present tendencies on the part of a good many practitioners of doing, what I would call, only part of the job. By that I mean, very often they make a set of what is called the working plans and leave details to others.

In the case of institutions, they sometimes build the shell of the building; then the so-called interior designers step in to provide much of the built-in equipment, the decorations, color schemes, draperies, etc. Very often the excuse is that the architect's fee is not large enough to cover the cost of all this special work. Again I believe this is wrong and that the condition was brought about through men who really didn't have the ability.

The architect should be the master of the design—from the foundation to the roof, on the exterior and interior.

A building design should be visualized in brick and mortar, in stone, in



"I can't understand it . . . no overhead, no heavy expenses, no high rent and no business!"

plaster, and all the other materials to be employed, and certainly it cannot be without picturing it in color.

In design, as in planning, the architect should seek, and should certainly be helped by, the views of those who specialize in the various fields; but, unless he has the ability to co-ordinate and direct, there are very apt to be clashes, and the final result will not be what it should be.

In this age of specialization, and because we cannot hope to be all things to all men, it seems to me that an architect is well advised to specialize in certain types of buildings. This is a matter that is rather hard to decide at the outset, when one must necessarily take whatever is offered; but, either by accident or design, he will come to find that one type of structure appeals more to him than another, or that he is better qualified for one than he is for another. This might also well be influenced by the type of men he has in his employ as time goes on. Even the difficult when they try too great a variety.

BANNISTER TO BE DETROIT CHAPTER SPEAKER

At Annual Joint Meeting With Student Chapters May 24th

Andrew R. Morison, President of the Detroit Chapter, A.I.A., announces that Turpin C. Bannister, Head of the Department of Architecture at the University of Illinois, will be the speaker at the Chapter's Annual Joint Meeting



BANNISTER

with its Student Branch Chapters, on the evening of Thursday, May 24. Dinner will be served at 6:30 p.m. and the meeting will adjourn to the auditorium of the same building, for the lecture. The public, including ladies, will be welcome to both dinner and lecture. The lecture will be free, the dinner will be \$2.25, with the usual partial subsidy.

Suren Pilafian, Program Chairman, has arranged this lecture, as well as the others held this year. He announces that Professor Bannister will use slides to illustrate his lecture, the subject of which will be "Is modern Architecture Really Modern."

Regarding his title, Prof. Bannister says:

"Our architect ancestors were much smarter than we think. Indeed, they often pioneered centuries ago the clichés we belabor so loyally today. If we must sacrifice our comfortable slogans, what is left for a modern architectural faith? Is modern architecture based on the glorification of gadgets, or is it founded on a solid body of valid principles? This is the problem modern architects must solve before modern architecture can become a true expression of our times."

Turpin Bannister received his bachelor of architecture from Columbia University in 1928, following which he was a Perkins-Boring Fellow. He received his Ph. D. from Harvard in 1944.

His teaching experience began at Rensselaer Polytechnic Institute in 1932. There he remained until 1944. In 1937 he was Henry Adams Fellow, A.I.A., for research in Medieval architecture.

From 1944 to 1948 he was Dean of the School of Architecture and the Arts at Alabama Polytechnic Institute, at Auburn, Ala. During that time he served as President of the Alabama Chapter, A.I.A., the Alabama Society of Architects, and Alabama Board of Registration for Architects. Since 1948 he has been Head of the Department of Architecture at the University of Illinois.

He has served as President of the American Society of Architectural Historians, and Chairman of the A.I.A., Committee on Preservation of Historic Buildings. He is a member of the Architectural League of New York, Association of Collegiate Schools of Architecture, and many other organizations.

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TRENDS IN MODERN ARCHITECTURE

By Eero Saarinen,

A talk before the Metropolitan Art Association and the Detroit Chapter, A.I.A.,
on November 29, 1950.

INTRODUCTION

Mr. Chairman, Ladies and Gentlemen:

About four months ago your Chairman asked me whether I would like to speak here tonight. Together we discussed the name of the talk and decided upon "Trends in Modern Architecture."

Ever since that time, whenever I have been with friends in the architectural world (and I have traveled quite a bit lately and have covered the field fairly well), I have asked them what they would say if they had to give this speech. They objected violently to the title. "Trends! Sounds like fashion!" "Modern architecture? Why not call it just architecture?" After ranting about ten minutes about the title, they settled down and gave a brilliant speech on "Trends in Modern Architecture" much more eloquently than I am able to do here tonight.

One thing I learned from all this is that there are many facets to this subject. There are many angles that can be stressed. But I guess the only thing I can do is try to convey to you how I see the whole picture. I will try to analyze how far along we have come in development and what seem to be the problems for the future to solve. I have some slides, and from time to time I intend to interrupt my theme and we can look at them together.

CLICHES

The difficulty in getting a clear picture of where we are in architecture is always the same—it is hard to see the forest because of the trees. Magazines are pouring out with new ideas practically every day. The bewildered public wonders what is next. Is the flat roof passe? Will there be more natural wood used? Will there be more color used? Should all windows go to the floor? Are trees growing through porch roofs passe? And so on and so forth. It begins to sound like a discussion on women's fashions, and I regret to say that that is just what much of it is.

Perhaps the best of all examples of what I mean is **Wilshire Boulevard** in Los Angeles, which really should be called the Avenue of Architectural Cliches. There has been erected almost every modern architectural shape that ever has been published. Let us not blame all on California; the same holds true for our own Main Street, only with less glamour.

But this is the **kaleidoscope** which the profession as a whole presents to the public, and it is truly a confusing picture. It is not here, however, that we can find the answer to our inquiry of what are the trends. The **future does not grow** out of it. These fashions have a way of running themselves into the ground.

The only way to discover any **order** in the development of modern architecture is to look behind all this, to look for the main currents of archi-

tectural development—the **creative leaders** in the field as well as the social, economic, and philosophical trends which they interpret. To do this and to create a sound framework for our thinking, we have to leave the present for a while and go back into recent architectural history.



"George Washington slept in this room."

HISTORY

Let us go back to the end of the 19th century. It was a very curious period. Architecture probably was at its lowest ebb. Buildings were covered and filled with meaningless decorations. Yet some significant structures were built, probably thanks to the fact that it was a great period of mechanical invention. They believed that the machine would cure all the world's ills. Structures like Paxton's Crystal Palace in London, the Eiffel Tower in Paris, and the Brooklyn Bridge were erected. It is curious that these structures, with a clear structural honesty, were erected in the midst of a period of degenerate decoration.

As a rebellion against all this meaningless ornamentation, a revolt sprang up. Berlage in Holland emerged as the strongest creative artist. The so-called **L'Art Nouveau** style began in Holland and Belgium. This style was short lived because it tried to substitute a contemporary form of decoration against the current decadent historical decorations—it did not go far enough.

More significant than the **L'Art Nouveau** (and we are just beginning to realize its full importance) was the

work of **Louis Sullivan** in Chicago. He worked earnestly on the principle of structural honesty and clarity in architecture. Thanks to the strength gained by his principles, he was able to discard all eclectic mantles and create a truly honest and beautiful expression of the newly invented structural steel frame skyscraper. It was a tragedy that this Chicago school which he created was not allowed to flourish but was killed by the Classic Revival of McKim in the Chicago World Fair in 1893.

SECOND WAVE

The second wave of impulses brought forth strong creative men all over the world—Joseph Hoffman in Vienna; Behrens and Albricht and others in Germany; Saarinen in Finland; Mackintosh in Scotland; Perret (although a little later) in Paris; and last but not least, Frank Lloyd Wright, Sullivan's pupil, in Chicago. These were creative giants—all great individualists and pioneers. They were like the scouts who went ahead in different directions in order to explore new form worlds. It was thanks to this group, I believe, that the meaning of architecture was broadened to include everything from interior design to city planning.

CORBU

The next significant period began after the first World War, in the early 20's. The work of three men emerged—Le Corbusier, Mies van der Rohe, and Gropius. It is significant that they had arrived separately at certain common principles which distinguished them philosophically from their fore-runners. They were looking for a **common denominator** more than for their individual expression. They were acutely aware that we were moving toward an industrialized society and that the new architecture should be part of this movement. And third—modern painting had made great strides forward and they were strongly influenced by it, especially by the cubists like Duisburg, Braque, and others.

The doctrine of **functionalism** was created on the partial understanding of the work of these men. "The house is a machine to live in; a chair is a machine to sit on"—that was their battle cry. It was a doctrine that form in architecture can only be created by function. This portrayed architecture as a very humble servant of society—a follower, not a leader. It was a very negative approach, but it served a certain purpose in cleaning house. The men on whose early work this doctrine was based lasted longer and had more to say than this initial school.

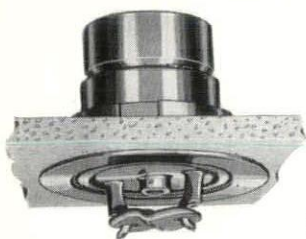
A few years later their work and the work of their followers was again labeled, this time as the "international" style. We will talk more about this later.

Let us interrupt my theme and look at some slides. But before we look at them, let us just review quickly this period of history.

We have talked about the bad 90's, about **L'Art Nouveau** in Europe and Sullivan in Chicago. This was followed

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by a period of strong individuals like Hoffman and my father in Europe and Frank Lloyd Wright in America. In the 20's, Mies, Gropius, and Corbu emerged and functionalism was the order of the day.

Let us now look at some slides.

U. S. HISTORY

Except for the lonely battle that Frank Lloyd Wright fought on in Chicago, the battleground was Europe. Up until the middle 20's, American architecture was all cloaked in eclecticism. But then things began to happen here. The **Chicago Tribune Building** competition was held, and my father's second prize design influenced the skyscraper design to a point where it permanently broke with eclecticism. Raymond Hood's Rockefeller Center was the result of this break. The Exposition de D'art Decoratif in Paris in 1925 was the turning point for American interior design. Then, in rapid succession, several things happened—the establishment of Cranbrook and Taliesin, the bringing of Gropius to Harvard, the beginning of the Museum of Modern Art in New York, the appearance of Neutra, of Lescaze, of Raymond, of Brauer. Gradually the arena moved over here.

The next occurrence on the architectural scene took place in **California**. Perhaps thanks to the influence of Wright but also to the older California tradition (the Green brothers and Maybeck), there evolved a relaxed, natural, simple house closely related to nature, done in simple unpretentious materials (mostly wood) and often with exposed structural members—a good answer to the natural life they live. **Wurster** was the leader in this movement.

It was not an architecture which heralded the coming age of the machine. It was an architecture that recognized the fact that the building industry is a handicraft industry. Some who like to label things call it the "Bay Region" style. But Carl Koch, who belongs to this school also, lives in Boston. Therefore they have had to change it to the "Bay and Back Bay Region" school.

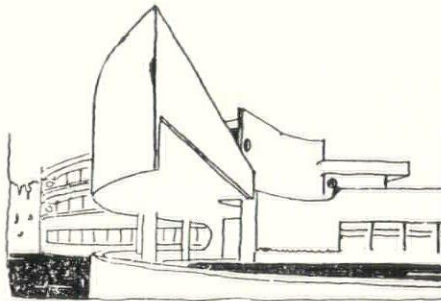
This school was heralded by many as the real American contribution to modern architecture and was a **real challenge** to the powerful influence that the Harvard School of Architecture and its Gropius and Breuer had had on the young architects of the East. This was good, because the followers of Gropius and Breuer had built up certain sets of rules and dogmas on design that endangered their growth.

This brings us up to the Second World War. We have talked about developments in America—the skyscrapers, the establishment of good schools of modern architecture and the coming to the United States of many eminent Europeans. Then we talked about the "Bay Region" style.

Please may we have the second group of slides.

MIES AND STRUCTURE

The next important event in the history of architecture took place in Chicago. Mies van der Rohe had been called there to head the architectural department at Illinois Tech, and he had been given the commission for the new campus. The buildings he created there were electric in their importance. Out of the simplest possible steel frame, he constructed buildings. The walls were treated as panels within the frame. He achieved a classical beauty by elimination of all superficial effects. It was the same **beauty and structural logic** that Sullivan had strived for in the same city fifty years earlier. These buildings closed the gap between our



own time and the early structural pioneers like Sullivan, Perret, Paxton, and Eiffel.

Many an architect began to reflect. Could it be that through the influence of functionalism, which tended to give a ventilating duct equal importance with structure, and through the influence of **cubist** painting, which tended to cover over structure in order to achieve flat unbroken wall areas in contrast with window areas—could it be that the importance of the structural clarity of a building had been neglected? One went on speculating: The thing that has given the work of Paxton, Sullivan, and Perret their lasting quality is structure. The whole Gothic period was based on this. Many an architect began to place a whole new emphasis on the structural clarity of the building. These, as I see them, are the thoughts that Mies' work in Chicago brings out.

There is something entirely different brewing in the West. From the relaxed, humble houses that Wurster did in the 30's and 40's, the younger Californians seem to have moved toward a dramatic type of house mostly influenced by Wright. Cantilever trellises and angular plans are characteristic of these.

TECHNOLOGY

The last few years have been years of abundant building, and many new materials and building methods have evolved that will effect architecture.

(1) One of these is the **curtain wall**. Aesthetically, it is an important step in emphasizing that the wall is not a bearer of loads. From a construction point of view, it points toward larger and larger shop fabrication units—that is, larger building blocks to play with.

(2) Another construction trend which should be mentioned here is the **lifting into place** of large field-fabrication units. Several dormitory buildings have been built recently wherein the walls have been poured in concrete flat on the ground and hoisted into place by big cranes like a giant house of cards.

Another method (also in concrete) is the **pouring of all three slabs** of a two-story building right on the ground and **hoisting** them into place with a series of hydraulic jacks. There is only one building—a science building at Trinity College in San Antonio, Texas—which has been built by this method, but many will come.

These new building methods will influence the architectural expression.

This brings us up to date and I would like to sum up what I have just talked about:

Mies' buildings in Chicago brought on a new stress on structural clarity—I mentioned something brewing in the West and I pointed out new developments in building curtain walls and some new buildings, methods. Let us again turn to slides.

EVALUATION AND CONCEPT

Let us now try to evaluate what has happened and where we are.

(1) The first question is: **What is this whole phenomena** of the last 60 years? Is it the beginning of a great new architecture that will be compared in history to Gothic, Romanesque, and Renaissance? Or is it just a minor readjustment? I think it is the beginning of a new architecture, potentially as significant as Gothic or Renaissance.

(2) Assuming that this is true, let us ask ourselves the simple question, "Have we a style already?" I do not feel that we in any way are running into the danger of a style congealing on us too quickly. As we have seen in the historical development of modern architecture, there were moments all along the line which seemed like styles. They should be thought of more as pauses of rest along a development.

There is one angle I would like to bring up in relation to this. It is an angle which makes me very confident that modern architecture cannot jell into a final style for some time. One reason for this, of course, is the wide variety of directions that exist. But there is another reason. There is a thing which an architect calls **concept**. It is not the easiest thing to describe. It is particularly prevalent in the work of Wright and Corbusier. I will try to describe it.

Wright will say to himself before he begins drawing a plan, "This house should almost grow out of the soil. A house should be part of nature." The plan and all the subsequent materials and other decisions are based on this fundamental concept. **Le Corbusier** might do the very opposite. He will say to himself, "Nature is nature. This house is a man-made thing, and the demarcation should be clear." This concept might lead him to separate the

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building from the ground by placing it on stilts, and all other smaller subsequent decisions are made with the initial concept in mind.

There are many different kinds of concepts—**structural** concepts, **plan** concepts, **form** concepts. If one had to define a concept, I suppose one would say that an architectural concept is the overall philosophy of function, structure, or form that gives the building a wholeness. All subsequent decisions are based on supporting the fundamental idea. I feel that this concern with a wide variety of concepts that the leaders in architecture today seem to have is another indication that we are still in a healthily experimental period and that the next fifty years of architecture should be as exciting as the last fifty years.

(3) We should ask ourselves one more question: **How well have we in America covered the whole field of architecture?** Recognizing that architecture is a very broad subject which should include (as my father would say) everything from the ash tray to the city plan—man's physical environment—I think we should admit to ourselves that we have focused our attention on certain problems. Because the best brains in the country were so focused, we have done well in those departments. The house, for instance, has received a tremendous amount of attention. Specialized building types like schools and hospitals also have secured a great deal of attention. Interior design has been well done.

There are, however, other fields which we have not really conquered. The first and the most obvious, of course, is **city planning**. If architecture is man's physical environment, we have to be far more effective in this field. Another example is the **design of outdoor spaces**, group planning, the relation of buildings to each other and to nature. We can learn much from Frank Lloyd Wright about the relation of buildings to each other. A **third example** is the relation of architecture to the **other arts**. Architecture has a responsibility toward the other arts which it hasn't yet quite grown up to face. I was talking to Lipschitz about this subject of the relation of architecture to sculpture and painting, and he put it in a very nice way. He said that he believes architecture is the greatest of all the plastic arts—but only after it has incorporated sculpture and painting.

Let us stop here again and review what we have said.

(1) We asked, "Is all this potentially a great architectural period?"

The answer is "Yes".

(2) "Have we a style?" Because of the great experimentations going on in architectural concepts, the answer is "No."

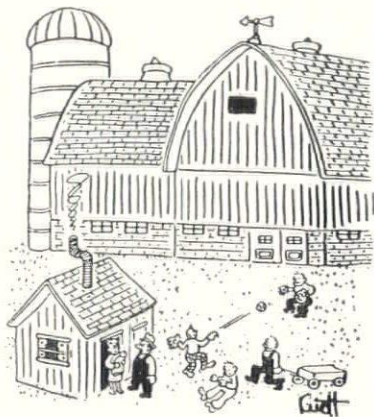
(3) "Have we covered the whole field of architecture?" We have done well in certain categories, but not in city planning, group planning, and relation to the arts.

Now let us look at some slides.

FUTURE

In the first part of this lecture or whatever you wish to call it, we reviewed architectural history in order to understand the present. After this, I asked certain questions and tried to answer them myself. They were aimed at trying to locate the present in space—where we are, how we are doing, and so forth. We cannot look into a crystal ball, but the future is always a development of the present if we can look at the present in a large enough way. The present in its broadest sense, it seems to me, is this:

There are now two **opposite poles** in architecture. I like to call them **Romanticism** and **Classicism**. Before in architecture, as well as in **poetry** and litera-



"Don't be impatient, Dear! Maybe next year we can afford another room for the house."

ture, these opposite poles have developed. It seems to me that there is now and will be a **friendly battle** between these two extremes. If one is to talk about this, it is only fair to define one's terms. I take the liberty here to define mine in my own particular way with no authority like **Webster** to back me up.

I would like to define the **Classical** approach. It is a belief that there are certain universal laws of proportion, lines, and aesthetics that are larger than the individual and that only through a search for these can one create lasting values.

The Romantic approach I would define as follows: There is no universal mystery about lines and proportion. The solution of a problem must come out of the problem itself and the personality of the one who creates the solution. The lasting value lies in the enjoyment of the personality of the artist.

To express more clearly what I mean, I would like to use some names as examples. But before I do so, let me point out that these are just the two poles and that almost everyone is a mixture of the two.

Mies van der Rohe, I would say, is the most Classical of all today. I would put Corbu and Gropius more into this group than into the other. In history,

I think of Gothic architecture as Classic, and of much of the Renaissance (men like Michelangelo) as Romantic.

In the Romantic group, I would first place Frank Lloyd Wright; then comes Aalto. I think my father, Wurster, and Niemeyer also belong to this group more than to the other.

Both poles are necessary for the progress of developing the form of one's time. The Classic alone has a tendency to congeal too quickly; the Romantic are the more experimental.

The Classic approach in recent years has made great **progress in larger buildings**, in those buildings where repetition and impersonality become important and where the technological advances in new materials have made the greatest progress. All these factors tend to support the Classical approach in such buildings. Aalto and Frank Lloyd Wright are really the only two that have created a statement in the form of large buildings with a wholly Romantic approach—the M. I. T. dormitory and the Guggenheim Museum.

The Romantic approach has made great strides in the **smaller buildings**, residential work in particular, where perhaps we as a society are protesting against the industrialization of our culture. In this field, the Romantic approach has been aided by the fact that the building industry is the only handicraft industry left.

In recent years, there has grown up a group of Romanticists. They probably get their strength and assurance from Frank Lloyd Wright, but they have gone to **great excesses**. Their stronghold seems to be California, but Bruce Goff of Oklahoma is the most sensational. Their plans are characterized by violent angles and curves. Their cantilevers are fabulous. I would look forward to a reaction to this. The Classic approach of Philip Johnson's glass box and Eames' simple steel structure cube is perhaps already the reaction.

I would like to try to sum this up. We seem to be facing the future with a wider variety of directions, but these all seem to fall somewhere between two poles which I call Classic and Romantic. It is going to be fascinating to see how this friendly battle will be resolved in the days to come.

Except for the last group of slides, we have come to the end of my story. First we have a group of slides showing some buildings done with the Classical approach.

This is the end of my lecture or speech or whatever you wish to call it. I want to thank you for being so patient with me—thank you very much!

THE TRANE COMPANY, of La-Crosse, Wis., announces the association of M. F. Outwater with the Detroit sales office, joining the staff of A. A. Kern-jack at 504 McKerchey Bldg.

Mr. Outwater is a mechanical engineering graduate of the University of Michigan and of the Trane Graduate Training Program of 1950.

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REPORT OF BUILDING DEPT.

In the 40th Annual Report of the Department of Buildings and Safety Engineering, City of Detroit, just issued, Commissioner Joseph P. Wolff reviews the history of his Department for the past half century, beginning with its creation by an act of the State Legislature in 1907.

Early in 1911 the first real Building Code of Detroit took effect. In 1917 the State Housing Code was adopted. In 1918 various bureaus scattered in other city departments were brought under direction of the Building Department. They were Electrical, Smoke Abatement, Plumbing and Safety Engineering. The Code was rewritten in 1919, but court action required that the Department revert to the Code of 1911. A revised Code formulated by many committees was adopted in 1936, which Code, with amendments, is in use today.

Of the 345 employees in the Department at present, five have been there since it was organized.

Commissioner Wolff thanks the various elements of the building industry, including architects, for their co-operation in handling the largest dollar volume in the Department's history in 1950—\$208,005,689.00.

Frank E. Simpson, Chief Building Inspector, has the following to say:

"The Veterans Memorial Building was completed during 1950. This is the first unit of Detroit's Civic Center Development along the waterfront and is considered by many to be the most beautiful structure to be completed in

this city within recent years. At present, it has the appearance of a diamond in a very rough setting because of its immediate surroundings. If this is a measure of what to expect of the completed Civic Center Development insofar as architecture is concerned, Detroit surely will one day have good reason to be very proud of its waterfront.

"Perhaps the most interesting foundation problem to arise in the course of the past year was that presented in the driving of the piles for the foundations of the Michigan Mutual Liability Company on West Elizabeth Street. Approximately five hundred (500) composite piles with steel shell and concrete cores were driven on this project. As is always the case in situations involving the use of piles to support foundations, the order of driving the piles is a matter of prime importance and the subject of intensive study by those who are skilled in such matters and to whom, as a rule, the responsibility for the driving of the piles is committed.

"In this particular instance, the study dictated, according to experience, that the piles be driven in a particular order; and normally, proceeding in this fashion, the upheaval resulting from the displacement of the piles driven would occur in the central part of the excavation and, consequently, would not affect the foundations of the abutting buildings. However, for some unknown reason, after about thirty (30) of these piles had been driven, it was discovered that adjacent buildings were

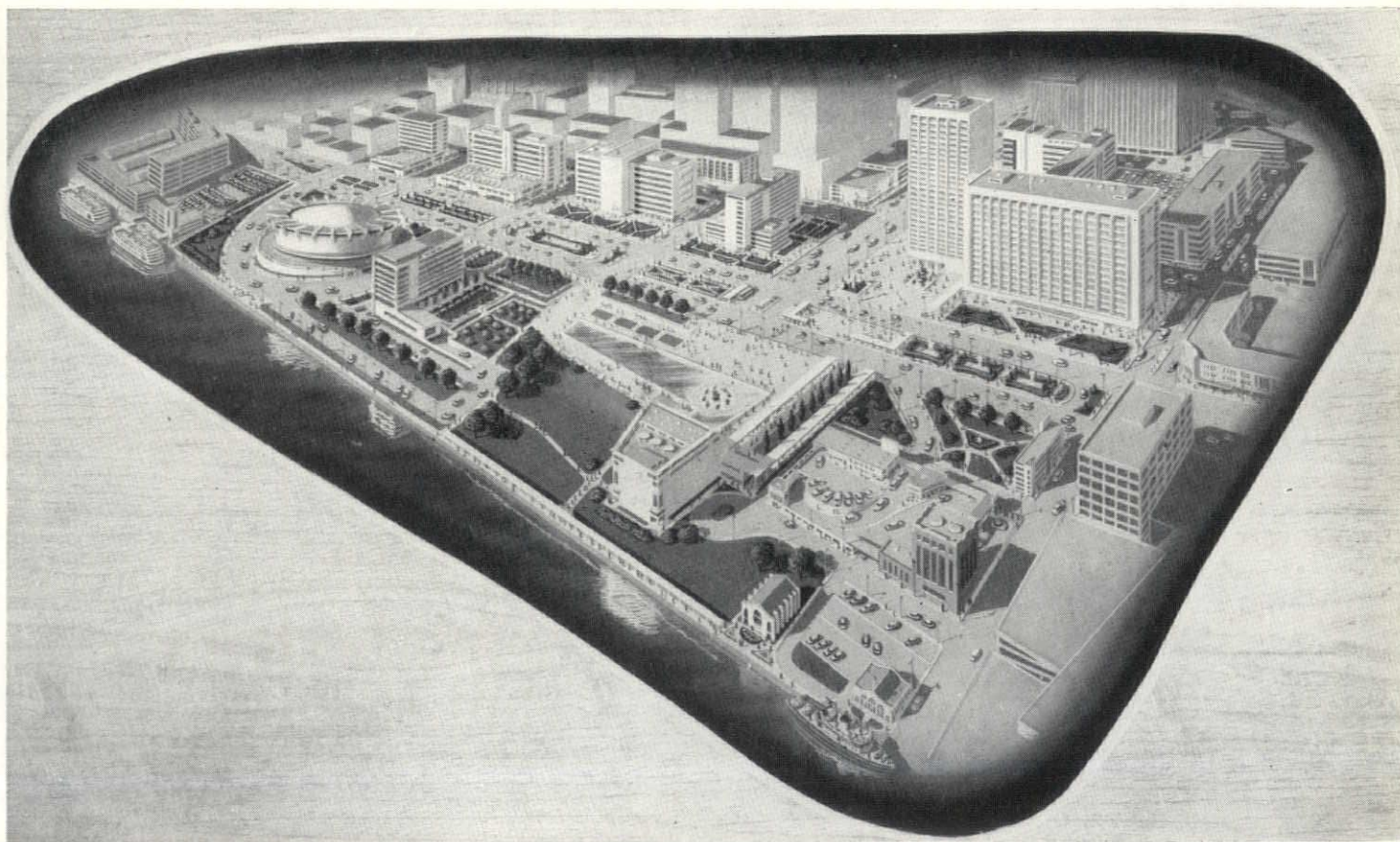
being lifted. The nineteen story Stroh Building, in particular, which was across the alley from the excavation, showed an uplift of about three-quarters ($\frac{3}{4}$) of an inch according to very precise levels tied into remote control points, or bench marks; and operations were halted until the situation could be studied and a remedy found. This uplift occurred in spite of the fact that pre-excavation was made of the clay from each pile cylinder, before the permanent pile was driven into place, in an effort to further reduce the effects of swell or uplift of adjacent terrain.

"Acting upon the recommendation of Professor William Housel, who was retained by the owners to help solve this problem, it was decided to increase the depth of pre-excavation to about 60
(Continued on Page 18)

ARCHITECTURAL RENDERINGS

Shown herewith is an example of the work of Mr. Cornelius Geerts, architectural renderer. It happens to be a hypothetical drawing of Detroit's Civic Center, but is not to be taken as a final study of any particular scheme. It was made in connection with the celebration of Detroit's 250th Birthday Celebration, and is used only to show the character of his work.

Mr. Geerts' services are available to architects, on a free-lance basis, as delineator, designer and renderer. His prices are reasonable. He may be reached at 18859 Russell Street, Detroit 3, Mich., or by telephoning TWInbrook 3-0820.



feet for each pile and then to watch to see what the results would be. As driving progressed on the new schedule, no further uplift of adjacent structures was observed and the balance of the five hundred (500) piles were driven in this manner. Subsequent leveling operations showed that the Stroh Building had settled back into its original position.

"The foundations for the Federal Reserve Bank on West Fort Street and the Michigan Bell Telephone Company Building on First Street are supported on "Drilled In" caissons. This type of caisson is rather uncommon in Detroit and presents an interesting structural problem in its analysis. They consist primarily of 24 to 30 inch heavy walled steel cylinders which are let into bed-

rock by churn drilling and then filled with concrete.

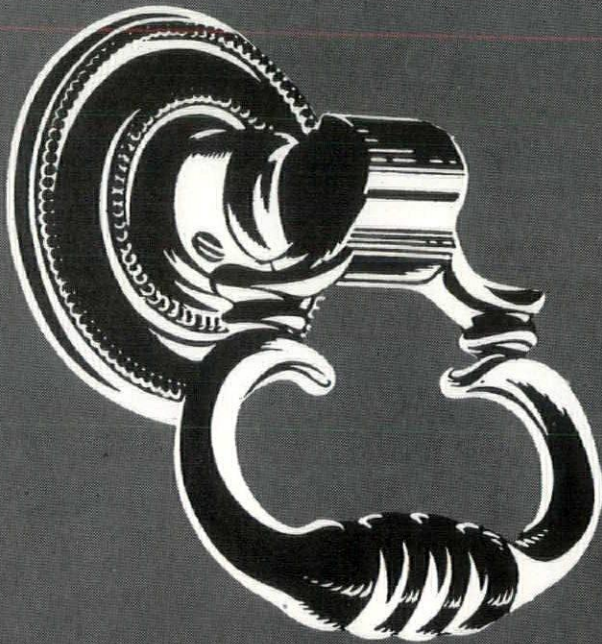
"The largest single wrecking operation was the two blocks where the proposed City and County Building is to be erected, bounded on the west by Woodward, on the east by Randolph, on the south by Jefferson and on the north by Larned.

"Not all of the buildings in the path of the above named superhighways were razed, however. There were some which were sold to individuals who had purchased lots in various parts of the city and who proposed to move these buildings onto these new sites. However, because of the numerous complaints made to the city authorities by residents in the neighborhoods to which these old houses were to be moved, the

Common Council saw fit to take steps to prevent the promiscuous moving of old dwellings into neighborhoods in which they would not fit architecturally. A plan was worked out whereby representatives of the City Plan Commission, the Department of Public Works and the Department of Buildings would make inspections of not only the building in its original site to determine whether it would or would not conform to the requirements of existing laws appertaining thereto, but also an inspection of the proposed new site and the surrounding neighborhood as well, in order to judge the suitability of placing the proposed building in these new surroundings. This system has given very satisfactory results and a very material reduction in the number of complaints received from residents of the neighborhood into which these buildings have been moved."

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CIVIL DEFENSE INSPECTORS

In this issue is printed a blank "APPLICATION FOR APPOINTMENT AS CIVIL DEFENSE BUILDING INSPECTOR."

In Detroit, the entire Civil Defense Program is under the direction of General Clyde E. Dougherty. The City's Department of Buildings and Safety Engineers is the agency designated to enlist volunteers to serve as Building Inspectors, in case of an emergency. Commissioner Joseph P. Wolff heads this division. Six organizations, including technical, contractors, builders and labor have been brought together to furnish the necessary manpower, for a city-wide program to deal with bombings, sabotage and the like.

Building Inspectors will be appointed by the Mayor, under an ordinance passed by the Common Council. They will be furnished with identification cards bearing their photographs and other information, and they will have wide powers to order certain precautions taken in case of emergency, such as roping off an area, shoring up, tearing down walls or an entire structure, if necessary in the interest of safety to the public. The actual work will be done by the D.P.W., which has a pool of contractors and labor.

Members of the Detroit Chapter, either corporate or associate, are requested to fill out, sign and return the form to Chapter headquarters at 120 Madison Ave., Detroit 26. After approval, applicants will be furnished with fuller instructions.

EXAM FOR ARCHITECTS

The State of Michigan Board of Registration for Architects, Professional Engineers and Land Surveyors announces that the next examination will be held at Detroit, Houghton, Bay City, Grand Rapids, Jackson, Ann Arbor and East Lansing on June 13, 14, 15 and 16, 1951.

Applications and fees must be in the hands of the Board at 705 Cadillac Square Building, Detroit 26 by May 1.

LATE BULLETIN

Andrew R. Morison, prominent Detroit architect, died in Grace Hospital, Detroit, at 6:00 p.m., Thursday, April 26, at the age of 61.

Admitted to the hospital on Sunday, he was operated on for stomach ulcers, and developed double pneumonia.



At the time of his death he was president of the Detroit Chapter of The American Institute of Architects. He had also served as president of the Michigan Society of Architects.

Morison was born in Kilmornock, Scotland where he received his early education and apprenticeship. He attended technical college and universities in Scotland. In 1909 he went to Canada where he continued his studies and became employed by the office of W. S. Painter in Montreal. There he was in charge of some of the largest railway and hotel projects of the Dominion, including those at Lake Louise, for the Canadian Government, and others throughout Canada.

In 1916 he came to Detroit and was engaged by the office of Smith, Hinch-

man and Grylls, Architects and Engineers. He has carried on his own practice since 1923, mostly in the institutional and religious fields. At the time of his death he was engaged on large housing projects, churches in the Detroit area, and dormitories at the University of Michigan.

For the past twelve years he has been a member of the State of Michigan Board for Registration of Architects, Professional Engineers and Land Surveyors, having served several times as its president.

Surviving are his wife, Helen; daughter, Mrs. Helen Quinn; son, James B.; one sister, Mrs. Annie Tannahill and brother, George, of Scotland; a brother, Alex of Montreal; a brother, James of Grimsby, Ont., and three grandchildren.

GEO. G. BOOTH FELLOWSHIP

The College of Architecture and Design, University of Michigan, announces that the George G. Booth Traveling Fellowship in Architecture will be offered again this year. There will be no formal competition in design, but upon request applicants will be issued an application form to be completed and returned not later than May 15, 1951. This Competition is open to all graduates of the school who have not reached their thirtieth birthday on the date mentioned above. Prospective can-

didates should write at once to the office of the college of Architecture and Design, 207 Architecture Building, Ann Arbor, Michigan.

GOLDWIN GOLDSMITH, F.A.I.A., of the University of Texas, being on our regular mailing list, receives our post cards, etc., as well as the Bulletin. He returns one card, saying, "why not let Uncle Sam earn the cost of this post card? Sorry I can't attend your meeting. Have to teach my own classes as well as those of another faculty member who is in the hospital. May see you at Chicago."

THE N. H. MALOW COMPANY announces the removal to its new building and offices at 15850 Wyoming Avenue, Detroit 21, Mich. The telephone number is DIamond 1-1880.

FOR Rent—Office space available for several architects at 15826 James Couzens Highway at Griggs, Northwest section, Detroit. Call VERmont 7-5111 (9 to 12) or UNiversity 3-2500 (2 to 5).

BREITMEYERS, INC., 106 Withereil St., Detroit, invites you to inspect some objects of art for sale, including beautiful Italian marble tables and wrought iron gates.

(Please fill out, sign and return this blank to Michigan Society of Architects, 120 Madison Ave., Detroit 26, Michigan)

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Position held _____
- List any known physical defects _____
- I am a member of the Michigan Society of Architects.
- I hereby agree that upon acceptance of my application for appointment as a Civil Defense Building Inspector, I will be available for war emergency duty at any time and for such periods as may be required of me, and will be bound by applicable ordinances.

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Approved by:

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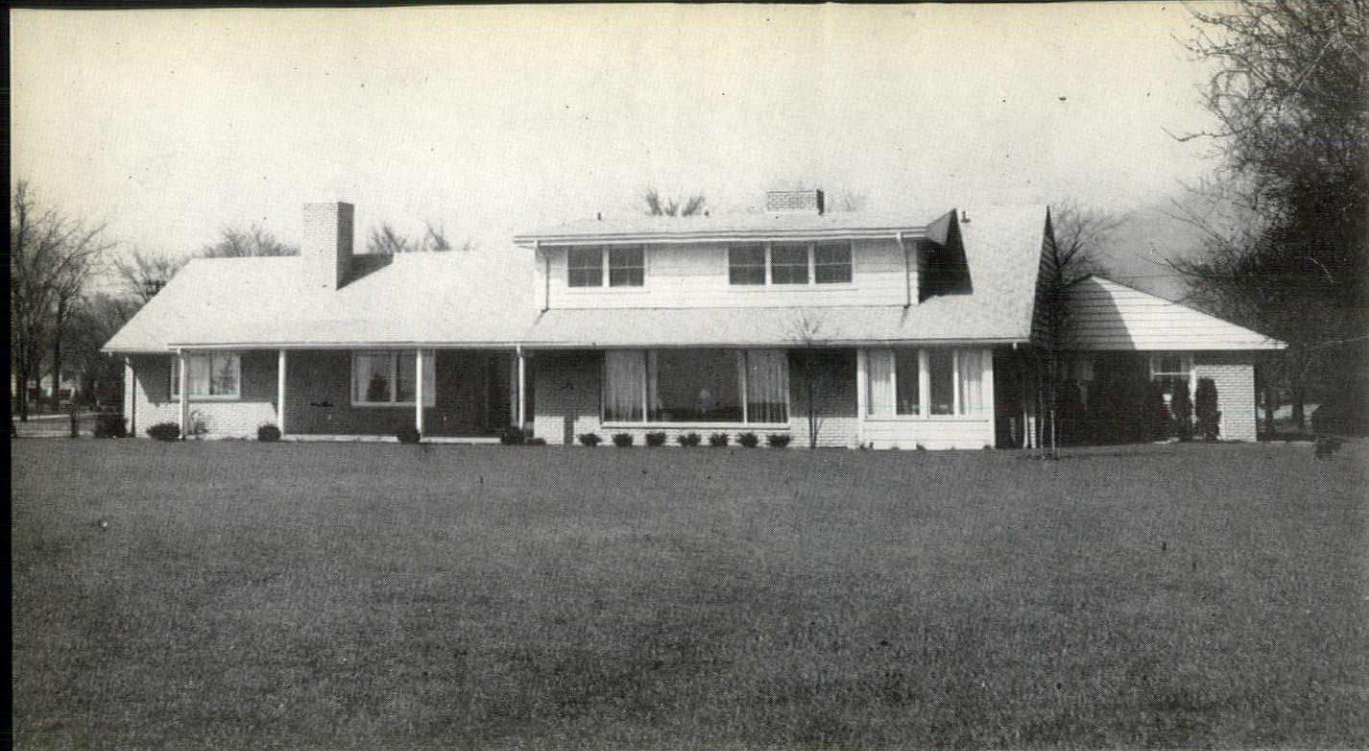
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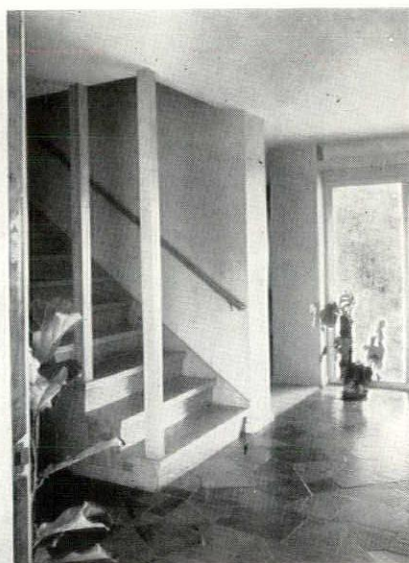


GRACIOUS LIVING FOR THE BACHELOR

RESIDENCE OF HAROLD DuCHARME, ESQ., 15450 WINDMILL POINTE DRIVE, GROSSE POINTE PARK, MICHIGAN

The bi-nuclear plan of this house resulted from the owner's desire to have privacy and to take the utmost advantage of the view of Lake St. Clair afforded by his lakefront site. The house is set back 200 feet from the road. The drive passes through an orchard of dwarf crabapple trees, which screen the house from the street, and terminates in a large circle before the main entrance, service door and garage.

Entering, one is met by a pleasing view of the lake through the glass wall of the central foyer. The living-dining area in the rear, secluded from street traffic, also overlooks the lake through large Thermopane windows. This combined room, divided only by a "bubbled-glass" screen, makes possible the informal, gracious entertaining enjoyed by the owner. To the right of the foyer is the library, paneled in random width bleached oak with a red brick fireplace.



LEFT: View of foyer with slate floor, heavy oak stairway and window towards lake.

BELOW: Living room built-in bar and refrigerator are concealed in book-case with flush doors.



ARCHITECT OF THE MONTH

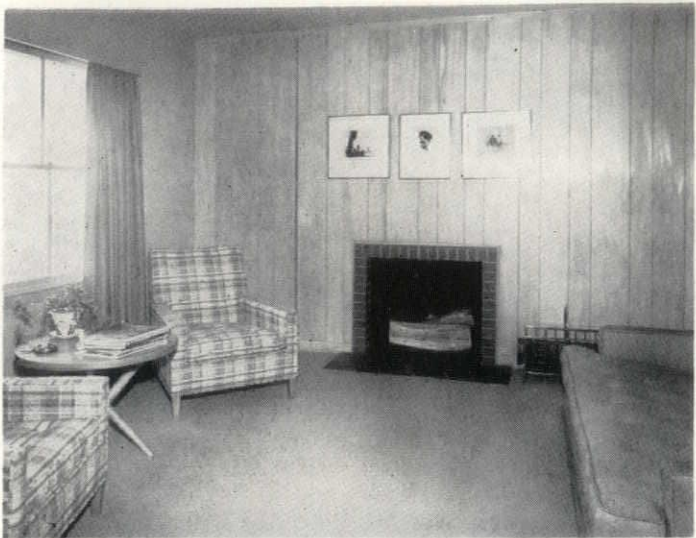
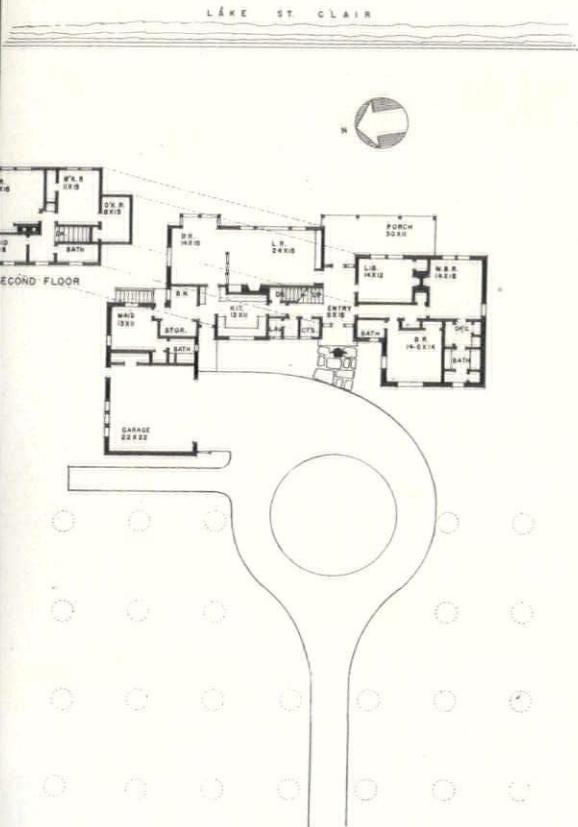
Designs for Gracious Living

JOHN LOCKYER POTTE, 370 Country Club Lane, Grosse Pointe, Michigan. Born Detroit, Michigan, January 9, 1910. University of Michigan, B.S.A. Worked in office of father, the late George V. Pottle, A.I.A., Detroit. Registered in Michigan 1939. A.I.A., M.S.A. Own practice, residential, commercial.



FRONT COVER: View from road showing circle with access front door, service door, and garage.

LEFT: Lakefront Approach. Large overhang of eaves provides protection from sun; all windows overlook the lake.



Photos by William E. Bradley, Detroit

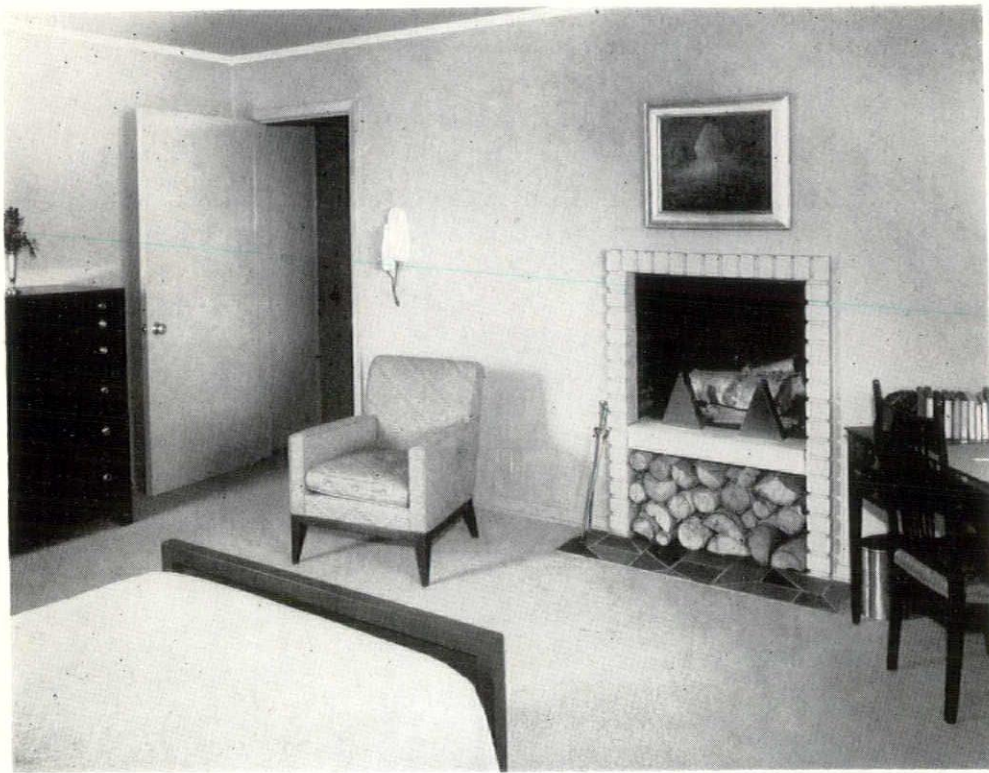
ABOVE: Oak paneling conceals closet to the left of the fireplace in library.

RIGHT: View of dining room towards breakfast bay — this room has indirect lighting.

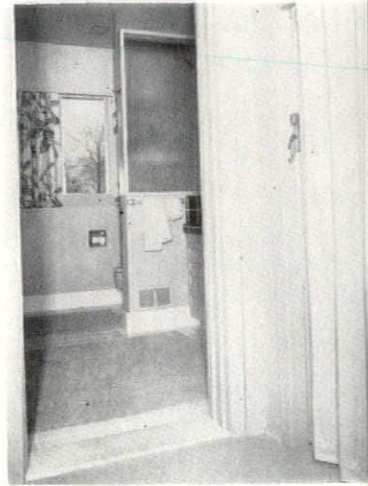


LIVING - DINING ROOM: Glass screen divides rooms; built-in radio-record player and wood box to right of fireplace.

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BELOW: View of bath from dressing room off master bedroom.

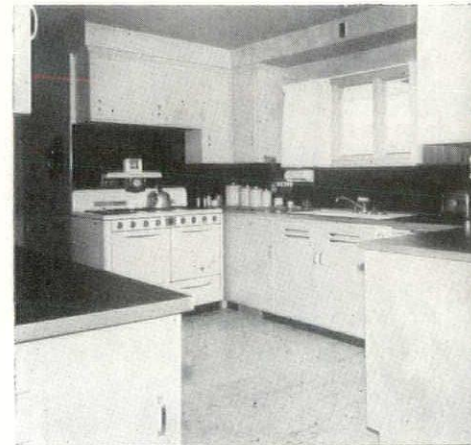


BERMUDA TYPE FIREPLACE adds warmth to owner's bedroom.

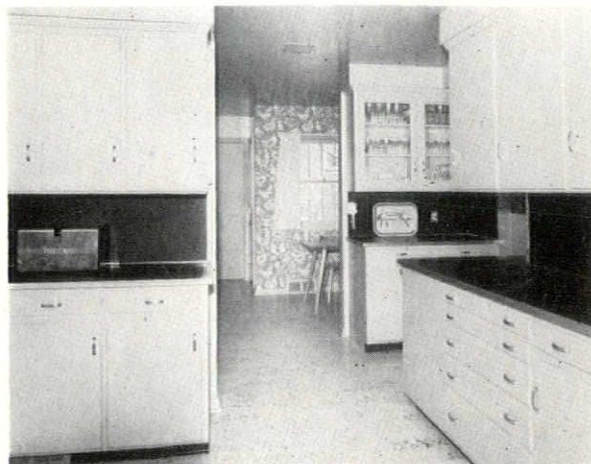
The hall on the right, containing large linen and storage closets, leads to the master bedroom and guest room. The master bedroom has a knee-height Bermuda type fireplace, large windows looking out over the lake, and an adjoining dressing room.

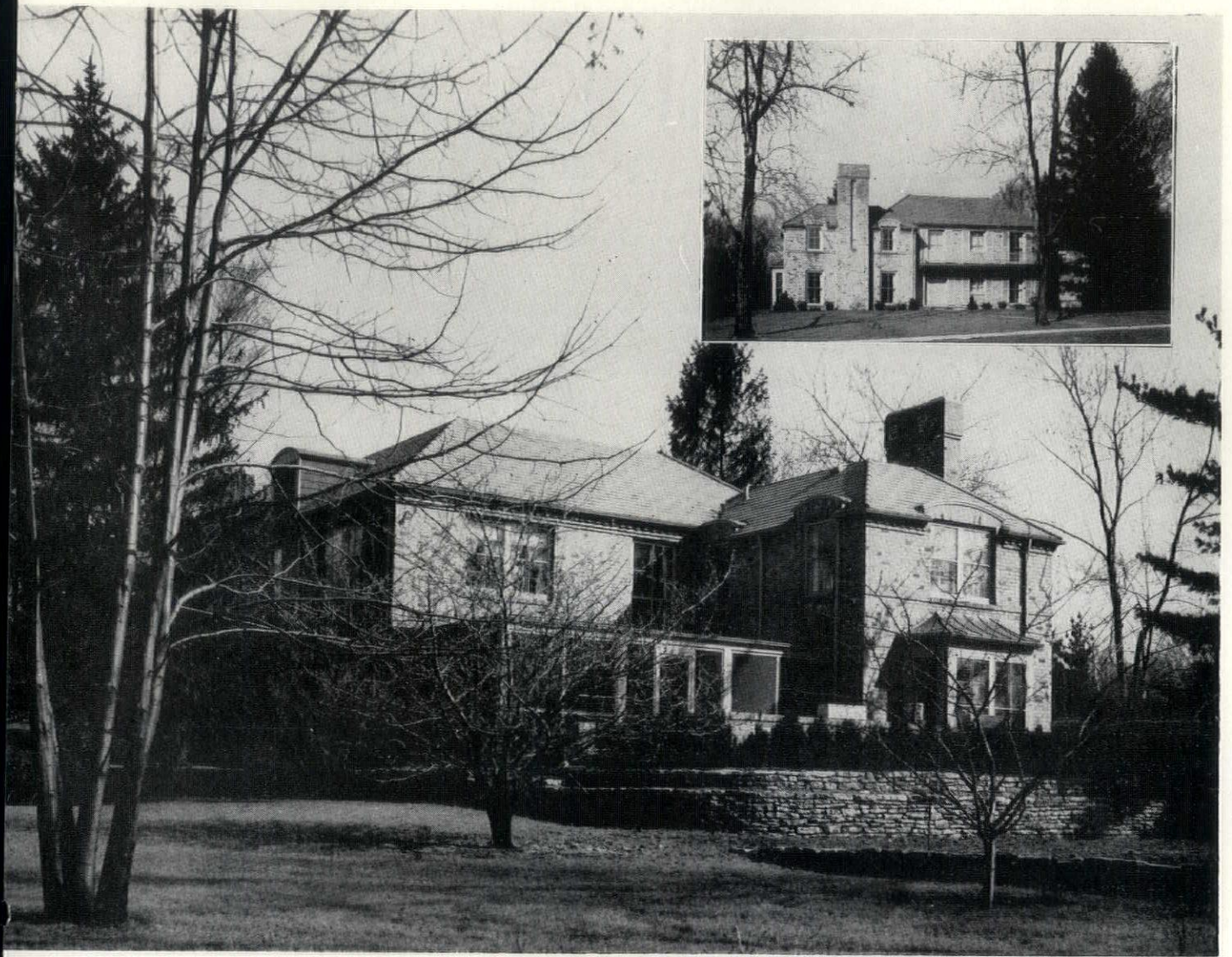
From the left of the foyer a short hall leads to the kitchen and service wing, which faces the drive court, affording easy access to both entrances. Off this same hall are a coat closet, powder room and an open stairway to the second floor. Originally the house was of contemporary one-story design, but property restrictions prohibited this type of structure, therefore, a partial second floor became necessary. A workshop and dark room are located here, where the owner pursues his hobby of photography. There is also a large guest room, a bath and a future maid's room, as the house, though built for a bachelor, was planned with an eye for future resale value or family use.

Construction: Cinder block basement walls—Brick veneer and frame exterior walls—Foil and cotton insulation—Asphalt shingles—Two gas fired forced air furnaces.



RIGHT: Kitchen commands view of driveway. Refrigerator and deepfreeze are within easy reach of stove and sink. Cheerful dining space is provided for servants.





GRACIOUS LIVING FOR THE YOUNG MARRIED

RESIDENCE OF MR. AND MRS. FREDERICK MERRILL SIBLEY, JR., 230 VENDOME ROAD, GROSSE POINTE FARMS, MICHIGAN

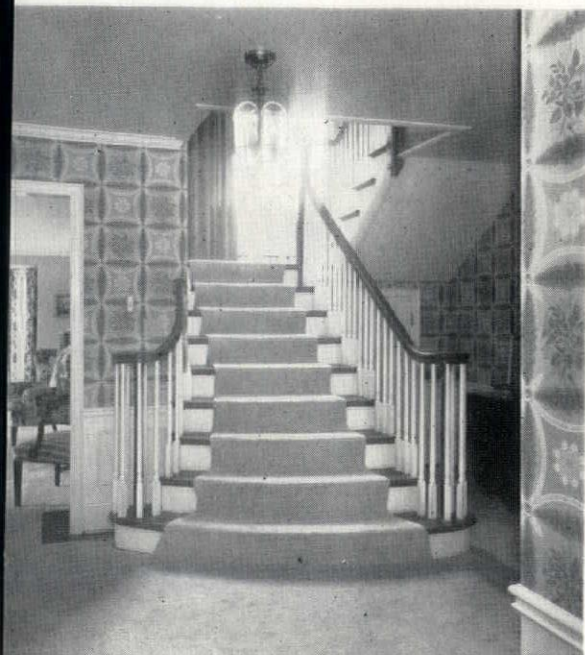
The owners desired a traditional style house to be placed on a large, rolling, wooded site within the city limits. Special requirements demanded a contemporary plan to coincide with present day gracious living and to provide for a growing family.

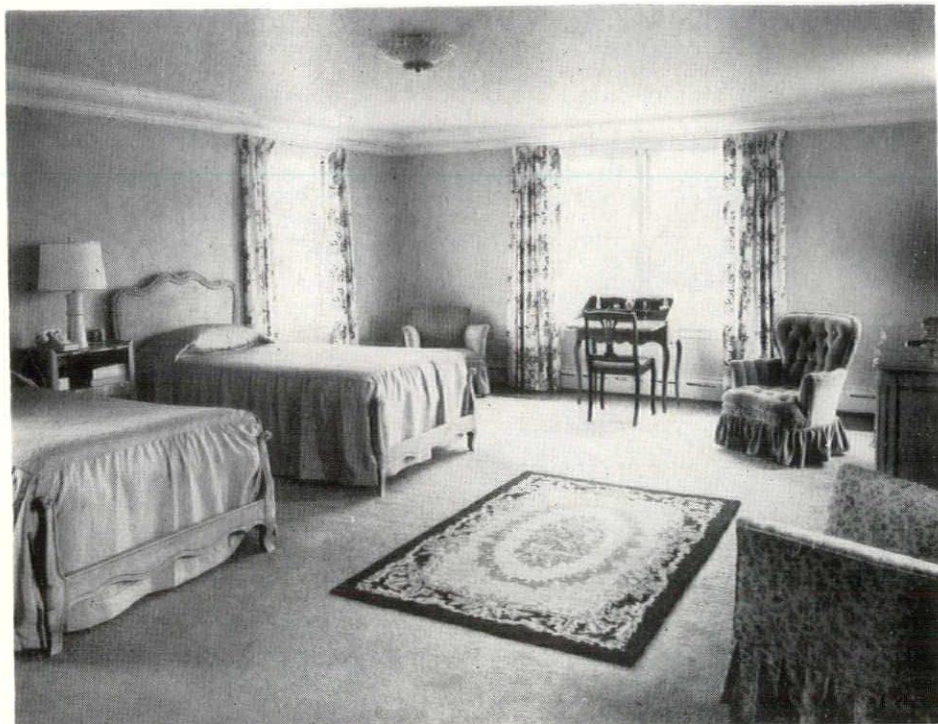
The plan develops from a spacious central hall giving access to living, dining room, stairs to second floor, library, powder room and service hall to garage. The service hall features a storage wall, stair to service quarters, stair to basement recreation room as well as access to drive, garage and kitchen.

INSERT PICTURE ABOVE: View from road showing rolling site, cast iron balcony and used brick exterior.

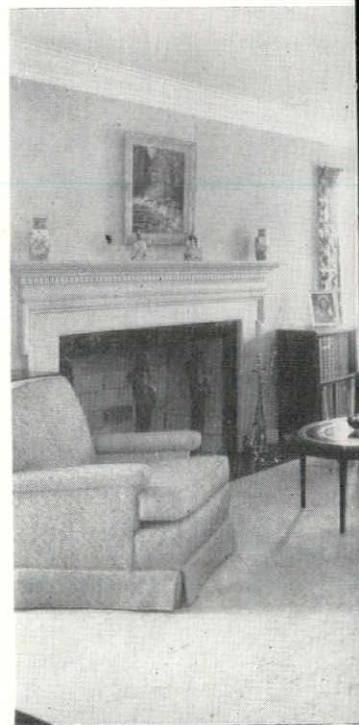
ABOVE: Looking up from lower lot to porch opening from living room and dining room.

LEFT: Entry hall with open stairway and large window on landing.



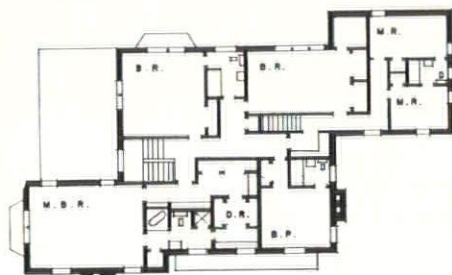


OWNERS' BEDROOM has ample wall space and flexibility of furniture arrangement.

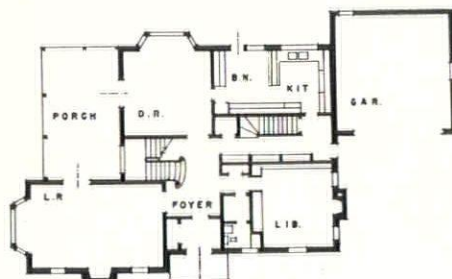


LIVING ROOM has windows to floor, in bay ceiling

Photos by William E. Bradley, Detroit



SECOND FLOOR



FIRST FLOOR

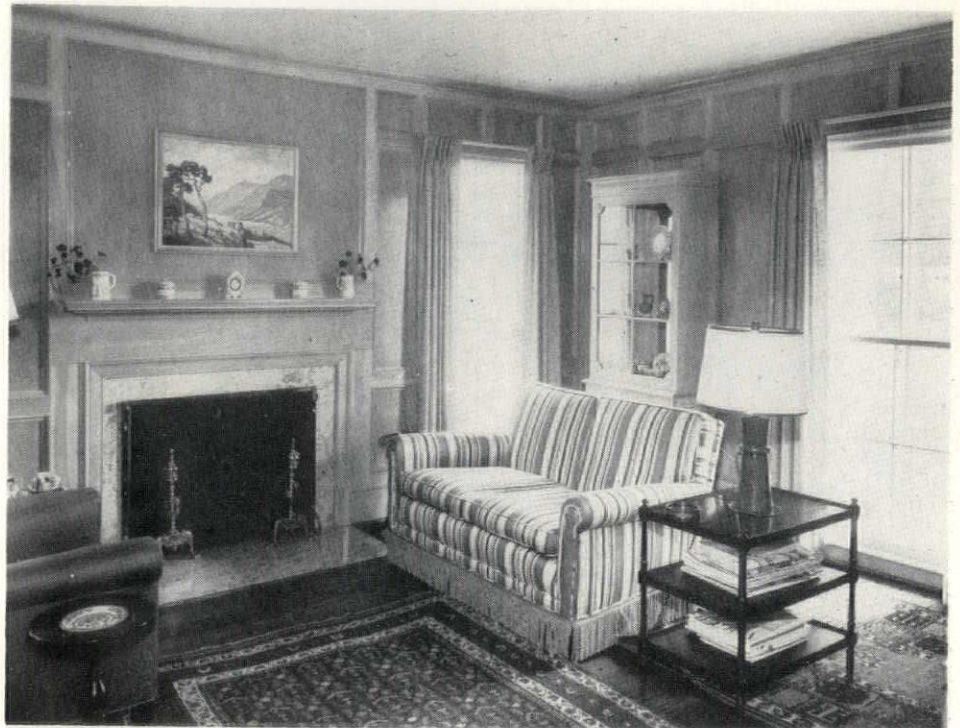
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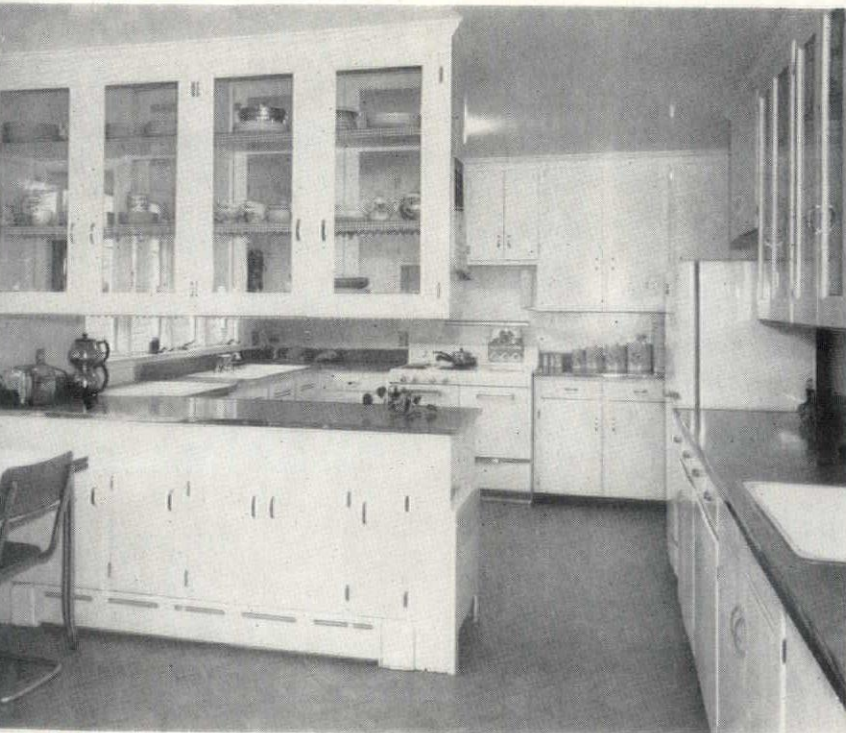
The second floor bedrooms are flexible with ample closet space provided. The owners' suite has two dressing rooms with many built-in features. The service wing provides living space for a couple and has direct access to children's rooms and main hall.



a motion picture screen is concealed



LIBRARY WALLS are paneled in blonde maple; floors are random pegged oak



FAR LEFT: Dining room showing French doors to porch and bay with small table for everyday dining.

LEFT: Kitchen has ample storage, work counters and dining space — Note baseboard radiation.

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struction: Cinder block basement walls—Brick veneer exterior walls,
on grillage—Foil and cotton insulation—Asbestos shingles—Base radiation
two hot water boilers.

CONFERENCE ON CITY PLANS

Detroit's City Plan Commission is sponsoring a day and evening of lectures and panel discussions at the Veterans Memorial Building in Detroit on May 10.

At 1:30 p.m. the speaker will be Jacqueline Tyrwhitt, member of the English Town and Country Planning Association. A special lecturer this year at the School of Architecture of Yale University, she is the author of several books on planning.

At 6:30 p.m. there will be a buffet dinner. Tickets, at \$2.25, must be secured from the City Plan Commission, by May 7. Following dinner, the speaker will be Dr. Harlan Hatcher, vice-president of Ohio State University, in charge of the campus expansion program. He is also author of several books on planning.

Subjects for afternoon panel discussions are Parks and Playgrounds, Schools as Centers of Community Life, Land Needs of Industry and Commerce, Moving People and Goods, The Cultural Center, and Rebuilding Detroit.

Programs and further information can be obtained from the Detroit City Plan Commission.

FRANK LLOYD WRIGHT TALKS

Lawrence Institute of Technology Student Branch, A.I.A. will present Frank Lloyd Wright in a lecture at the Music Hall in Detroit on the evening of May 14, at 8:00 p.m.

Tickets will be available at \$1.80 (tax included) at Grinnell's, and at L.I.T.

Mr. Wright will be enroute to Italy for an exhibit of his work at the Strozzi Palace.

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BELLUSCHI'S LECTURE HERE

Pietro Belluschi, newly appointed Dean of the School of Architecture at the Massachusetts Institute of Technology, drew one of the large audiences of the Detroit Chapter of the American Institute of Architects, current season, when he appeared at the auditorium of the Engineering Society of Detroit on the evening of April 1. There was an overflow at the dinner and also in the auditorium.

Before the lecture, President Morison made several announcements: He had just received from Detroit's Mayor and Common Council a certificate of appreciation for the part played by the Chapter in the visit in 1949 of the British Productivity Team, headed by Mr. Michael T. Waterhouse, President of the Royal Institute of Architects.

He also announced the lecture by Frank Lloyd Wright, scheduled at the Music Hall here, May 14, under the auspices of the student chapter at Lawrence Institute of Technology. The Chapter's next meeting, on May 24, the President said, will feature Prof. Turpin C. Bannister, Head of the Department of Architecture at the University of Illinois, in the Chapter's annual joint meeting with its student branch chapters. President and Mrs. Morison will leave for Scotland shortly thereafter.

Those who had indicated their willingness to serve as delegates to the A.I.A. Convention in Chicago are Bauer, Bennett, Black, Blakeslee, Chesnov, Diehl, Gerganoff, Hammett, Hughes, Leinweber, Morison, Pettibone, Plan, Rush and Saarinen. Three more are needed.

The President reported that the Builders' Association of Metropolitan Detroit had introduced an amendment to the Architects' Registration Act changing the \$15,000 exemption for houses to 30,000 square feet of living area. Mr. Morison recognized M.I.T. graduates at the speakers' table: Messrs. Lorch, Pettibone and Taylor.

Your presiding officer called upon Mr. John N. Richards, our Regional Director, on his first official visit to the Chapter, to present to the University of Detroit Student Branch Chapter its A.I.A. Charter. Ralph Dingle, Student Chapter President, in a few well-chosen words, thanked Mr. Richards for the Institute and the Detroit Chapter for their cooperation.

Mr. Belluschi's talk was so stimulating that many questions resulted and an interesting discussion period followed. The President again thanked Suren Pilafian for his splendid work as Chairman of the Program Committee. Mr. Belluschi's manuscript will be published in full in a future issue of the Bulletin.

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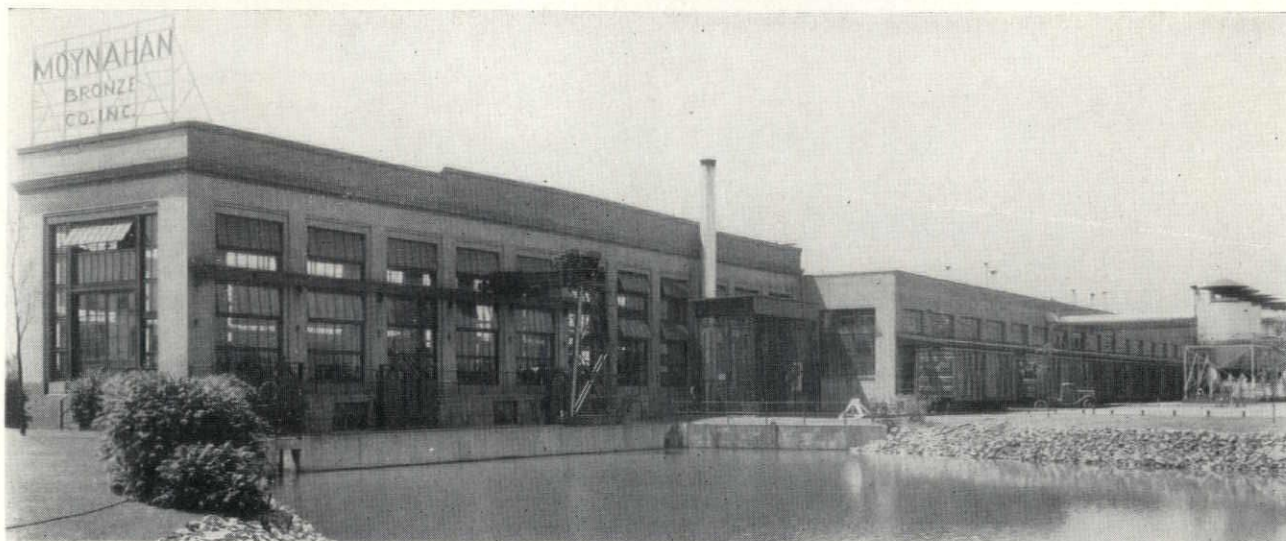
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